MONOGRAPH
OF HUNGARIAN STAMPS
III.

HUNGARIAN POSTMARKS AND POSTAGE 1867-1899

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CLASSICAL HUNGARIAN POSTAGE STAMPS

The name '*classical postage stamps*' usually means the first two or three postage stamp editions of a country. In case of most countries, these editions came out when postal service was relatively undeveloped. So were the techniques of postage stamp production. Consequently, classical postage stamps are relatively *rare*. There was little standardisation at those early times: *great variety* of images, perforation, or paper quality was typical. This is exactly the reason why classical postage stamps deserve *scrutiny,* as regards types, sub-types, versions, and their specific features.

All these stand for the postage stamps issued between 1867 and 1899, in the first years of the independent Hungarian postal service. When we try to identify different editions of the stamps issued in 1867 for the two parts of the Austro-Hungarian Monarchy representing the portrait of the Emperor and the King, the postage stamps of 1871 representing the portrait of the King and destined only for Hungary, and the postage stamps released in 1874 with the image of envelopes, we may identify three major image types in all (the same stands for newspaper postage stamps). This period can also be charecterized by the currency: kreuzers and forints were replaced in 1900, with fillers and crowns. The rarest postage stamps of Hungary are all from this period, with kreuzer and forint denomination: the 50-kreuzer postage stamp of 1867, the first 2-kreuzer one, the 3-kreuzer one produced by lithography, 3-kreuzer postage stamps with 9½ perforation of 1874, 20-kreuzer postage stamps from 1888 with line perforation, 12-, 20-, 24-, and 50-kreuzer postage stamps from 1899 with line perforation, as well as the mysterious newspaper revenue stamp from the Military Border region. Very few other Hungarian postage stamps are as rare as those mentioned above (apart from one or two postage due stamps other rarities are erroneous impressions, certain blocks and small sheets). We cannot complain at the lack of varieties either: there were eight editions of the three images; these editions included numerous groups (these groups are identified primarily on the basis of perforation), not mentioning the types, sub-types, versions, carving repairs, the orientation of watermarks, various printing and perforation irregularities, as well as colour and paper versions.

Consequently, we may safely call Hungarian postage stamps issued between 1867 and 1899 classical. This can only be disputed regards the postage stamps with the image of envelopes. However, the beauty of these postage stamps, the independent character of almost each of them, not mentioning the ever-growing interest of philatelists secured a place in the category of classical postage stamps for them.

In the first volume of this monograph, when setting up chronological periods of the Hungarian postal service, we considered the period between 1867 and 1920 as an organic one, calling it the golden age of the Hungarian postage stamp. The ever-growing role of the postage stamp, the disappearing of

the cash payment, and the appearance of the predecessor of the automated postage payment were all typical features of this period. Hungarian classical postage stamps constitute a nice chapter of this period. The postage stamp (and postal items with postage stamps), which originally had been only used for letter mail and newspapers, entered the two other mail processing branches, the telegraph (1873) and the mail coach service (1888). In 1904, when stamps with the word ***porto*** (postage payable by the recipient) appeared, cash payment disappeared completely, becoming only an emergency solution. In 1906, the first postmarking machine appeared in Hungary (though its function was not yet postage collection). Later, automotive postage collection appeared, becoming a real concurrent to the postage stamp. We do not deal with the issue of location-date and mail processing handstamps, since we will devote a separate volume to postmarks, to help postmark collectors. Let us only mention that significant changes took place in the area of postmarks at the turn of the century: the separate location-date handstamps of mail processing branches disappeared, while handstamps with bands which have been used until today, turn up, etc. The volume dedicated to postmarks will look at them over the period from 1867 until today. We can clearly see that the second half of the 19th century differed from the 20th century, also as regards mail processing procedures.

As we have already mentioned, the rare occurrence and the great variety of classical postage stamps require high standards of their research. In our monograph, we pursue the ambition to provide a very profound and in-depth insight into postage stamps and items with the images of postage stamps issued between 1867 and 1899. The monograph partly includes the research that has been done so far, and partly the results of our own profound research. This way we can get a very deep insight into such areas as printing and perforation features, paper types, etc. As a result, almost all postage stamps will acquire their individual ‘character’, as we look at them from many different angles, especially the kinds of mail items these stamps occur on and the postmarks applied to them. By this, postage stamps are treated in the way they deserve to be treated: we consider the combination of numerous factors, instead of only listing them and ascribing them number in a catalogue. Naturally enough, philatelists cannot specialise in every single feature. However, it is good if they know about these, because this way they can more easily find exchange partners for their material. One of the aims of our monograph is the promotion of exactly this kind of specialisation – we both try to improve the culture of Hungarian philately and increase the philatelic value of our postage stamps.

In this volume, we follow the principles applied in the Volume *II*: postage stamp editions follow each other in the chronological order (items with images of postage stamps also belong here). Only newspaper revenue stamps (which only partly bore postal character, signettas and adhesive stamps) are treated separately – they are discussed in the last chapter. The five editions of the postage stamps with the images of envelopes are divided into two groups,

based on their printing technique (copper and typographic printing). This approach is justified by the fact that the printing means were identical across editions. On the other hand, we separate postage stamps on the basis of watermarks. Within each edition, we followed the following sequence: historical data of the edition and the scientific literature devoted to it; printing technique; printing deficiencies; paper; watermarks; perforation; sizing; postal utilisation; reprints; forgeries; and fakes.

The text of the monograph will always include the results of the research done so far, with the reference to the experts who conducted this research. However, there are two philatelists who rightfully deserve to be mentioned in this preface. One of them is Sándor Visnya, who passed away before he had had the opportunity to integrate the results of his research on the postage stamps representing the images of envelopes in our monograph. We do include his conclusions in the text, quoting him literally where possible, in order to preserve his personal voice and style. The other philatelist who had been impeded to carry on his research further than laying the foundation for studying the postal items with the images of postage stamps was László Szakmány, who passed away at his very early age. We used this foundation for the further study of these postal items, including the results into this monograph. We dedicate this volume of our monograph to the memory of these two philatelists.

CHAPTER I

COVERING POSTAGE IN CASH

1867-1903

This period is rightfully called the golden age of the Hungarian postage stamp. We should also add that by the end of this period, the coverage of postage in cash almost disappeared.

The postage stamp did not expel cash payment and became dominant overnight. Moreover, the transition was not the same in all areas of postal procedures. The postage stamp took over at different points of time in different mail processing branches; moreover, this point of time was different for individual mail types. This is the reason why we consider it useful to identify the way postage was paid for different mail items at the time when the Hungarian postal service became independent. We also consider it necessary to outline how cash payment withdrew regarding each mail item separately.

In the letter mail service, both the postage and the fee for registered mail was covered by postage stamps. This was also the case for extraordinary items forwarded by letter mail: postcards or printed forms, etc. In the early years, the occasional coverage of the postage in cash occurred only when there was shortage of postage stamps, especially of larger denominations. In such cases, the amount of the postage was recorded by handwriting, just as it had happened in the period when Austrian administration had been in charge. The handstamp with the word FRANCO (covered by the sender) had to be applied for such mail items next to the amount of the postage, while the front side of the letter was crossed in ink. Very rarely were mail items accepted into mail stream this way, though handstamps with the word FRANCO (later replaced with the Hungarian equivalent BÉRMENT) were available at all post offices, since they were used for the mail coach service.

There was only a single area where cash payment preserved its monopoly. When letters were sent without payment or only partially paid for (therefore, the postage had to be covered by the recipient), the amount to be paid was recorded by handwriting. The amount to be paid by the recipient was always the double of the missing postage; the minimum amount was, however, fixed. The records referring to the fact that the recipient had to pay for the postage, as well as the amount to be paid were done by the post office where the mail item was collected. In case these data were not recorded due to any mistake, the records were done by the dispatching office. At first, these records were done in ink. Later, indication handstamps were introduced.

They produced the writing or postmark ***P*** or ***T*** or ***Porto*** (this indicated that the postage had to be covered by the recipient). By the end of the century, all larger post offices received such handstamps, as well as the handstamps with the amounts applicable in such cases. In figure 1. we can see a postcard with the records done by the post office in Kassa, where the mail item was collected (letter *P* in blue pencil); the Budapest *4* post office, which received the mail item, produced postmarks ***PORTO*** and ***16*** (filler). This kind of cash payment terminated in the end of 1903, when first Hungarian **PORTO (Postage due)** postage stamps were produced (the postage stamp by which the recipient covered the postage).

For money transfers, all fees were covered in postage stamps. Similar was the case with newspapers: postage stamps were used both for the postage and the revenue (until 20 June 1868, signettas were used for revenues).

At the moment when the Hungarian postal service became independent, payment for mail coach service could be done in cash. The amounts were recorded in the appropriate space in handwriting. To attest to the fact that the payment had been completed, line or oval handstamps with the word ***FRANCO*** were applied at the time when the Austrian postal administration had been in charge. These postmarks were soon replaced by the rectangular postmarks with the word *BÉRMENT* (the abbreviation of the Hungarian word: *bérmentesítve* = fee covered).



Figure 1

All post offices authorised to accept mail carriage items were equipped by

these handstamps. Figure 2. represents a mail item forwarded by mail coach service, its postage covered by cash (in fact, it is a parcel document). This system of covering postage in cash was first challenged in 1888 when a regulation provided for the partial use of postage stamps for the postage of the items forwarded by the mail coach service. Since the regulation referred also to telegrams, let us outline the way telegrams had been covered until this point of time.

In 1867, the telegraph service acquired its independence just as the postal service did. The fees for telegraph service were collected in cash. In 1873, the use of postage stamps infiltrated the telegraph too. In 1879, the telegraph service started to merge with the postal service; the process ended in 1888. Over this period of ten years, telegrams were being covered in cash again.

These were the circumstances when the Regulation 10 021 was released on 11 May 1888 (PTRT. of 16 May 1888, no. 23), its title being 'Covering Postage of Mail Items Forwarded by Mail Coach Service and Telegrams by Postage Stamps'. Since the Article *1* of *General Provisions* is relevant for us, let us quote it,

> *'From 1 June of the current year, all fees payable for mail items and telegrams so far collected in cash and which do not exceed 10 forints shall be paid by way of postage stamps'.*



Figure 2

Even though this regulation did not deal explicitly with the telegraph services at railway stations authorised to collect private telegrams, there was still a reference to the fact that these institutions were to switch to postage stamps too, if the amount did not exceed the amount above. Let us quote the 19th point

'The telegraphs operating at railway station authorised to collect private telegrams shall acquire the necessary amount of postage stamps from the Ministry of Public Works. The payment for these postage stamps shall take place after they are sold.'

Barely two years later, another regulation was released (No. 11828, PTRT. 21/3/1890, No. 17). It read, 'Postage shall be collected in cash only when it exceeds 20 forints for parcels and money letters and 50 forints for telegrams, as of from 1 April of the current year; for the amounts smaller than these, postage stamps shall be adhered to the mail items.'

The increase of the amount practically means that cash payment was totally expelled from the postal procedures.

On 1 January 1892, the telegram rates were decreased. There were also several measures taken in connection with this step, one of them partially restoring the cash payment. The Regulation 79 083 issued on 10 December 1891 (PTRT 17/12/1891, no. 71) provides for the part of the fee which should go to the railway station telegraphs and the part going to the public telegraph. The Article *1* of the regulation reads,

'The rates stipulated in the regulation 79 082 of the current year shall be collected ***in cash*** *at the telegraphs operating at* ***railway stations****.*

Thus the use of postage stamps at railway station telegraphs shall be terminated.' (emphasized by the author)

Telegrams differed from other mail items in one respect. While to other postal items postage stamps were adhered either to the item itself or to the accompanying document sent off with the item, in case of telegrams postage stamps were adhered to the forms filled in by the clients which then remained at the post office of sending. The space where the postage stamps had to be adhered was defined in detail by the regulation, its Article *24* reading as follows,

'Postage stamps shall be adhered to the same paper where the text of the telegram is written. It may be either the form, or the own paper of the sender; in the former case, the postage stamp shall be adhered to the upper middle part of the form, while in the second case, to the side of the paper where the text is written; in case they do not fit there, they should be adhered to the rear side of the paper.'

When dealing with the handstamps used for the mail items covered in cash, we disregard the names of the post offices. We do so in the first place because the majority of these handstamps did not include the name of the post office they were used at anyway (there were only very few exceptions).

However, we will include them in the tables, based on their function and types, just as we usually do with postmarks. We consider this important because this way any postmark belonging here can be found very easily on the basis of the type number. When setting up types, we follow the same princi-

ples as we did when dealing with location-date handstamps (it means we mention only deviations). Further necessary information is found in the volumes *I, II,* and *VI*.

The type number will always be defined on the basis of the way the text is written (as if it were the name of the post office). To indicate the fact that the location name is missing, we use '***0'*** at the beginning. The versions of the text content will be marked with the letter '***t***'(*típusváltó elem* = type feature). Naturally, type groups here refer only to the shape, since these handstamps were not location or location-date ones. The handstamps where the text was arranged in a line are indicated with the letter '***A'***, rectangular ones with the letter '***B'***, oval ones – with '***C'***, round ones – with '***E'***, while triangle ones – with '***X'***.

Handstamps applied for cash payment will be discussed divided into two groups.

1. Cash Postage Payment Indication Handstamps. Kpb – Jb –

Handstamps applied to indicate that the postage had been covered in cash, which were used in the early years in those rare instances when cash was used for letter mail, as well as for mail items forwarded by mail coach service are called *postage indication handstamps*. Their use basically terminated after 1875 in the letter postal service. In case of mail coach service, their use became quite scarce after 1888, when cash had to be used only for the amounts exceeding 10 forints. They were practically abandoned after 1890, when the postage stamps had been provided for only for the postage less than 20 forints. Versions known to us are the following:

t_1 … FRANCO
t_2 … BÉRM:
t_3 … BÉRMENT.
t_4 … BÉRMENT

Handstamps with the text referring to the liability of the recipient to totally or partially pay for the postage are called ***postage due indication handstamps***. Their versions are the following:

t_{11} … P
t_{12} … P.
t_{13} … P.L.
t_{14} … PORTO
t_{15} … PORTO/X
t_{17} … T
t_{17} … T.

For the version t_{15}, '***X'*** means the check letter (*A* or *B*). The types of this group known so far are included into the table **Type Index *I***.

2. Cash Postage Postage due (Postage Covered by the Recipient) Handstamps Kpb – Po

These handstamps were used exclusively for letter mail, to express the amount payable by the recipient. In the period when the forint was the currency, handstamps with the text arranged in a line were used; they showed only the amount numeral, which was most often 2, 4, 6, 10, and 15 kreuzers.

Kpb	Típusmutatótáblázat I.	Jb
	A készpénzbérmentesítés jelzőbélyegzői	
	Bérmentesítő jelzőbélyegzők	A
	A. Típuscsoport. Sorbélyegzők	

FRANCO	FRANCO	BÉRM:	BÉRMENT.
01 t_1	01a t_1	01a t_2	01 t_3

B	B. Típuscsoport	Portózó jelzőbélyegzők	A
	Négyszögletes bélyegzők	A. Típ. csop. Sorbélyegzők	



01a t_4 Z_3



01a t_4 Z_4



01 t_{12}

B	B. Típuscsoport	C	C. Típ cs.	E	E. Típuscsoport
	Négyszögletes bélyegzők		Ellipszis b.		Körbélyegzők



01e t_{12} Z_7



01e t_{17} Z_7



01a t_{13}



01a t_{11}



01a t_{16}

E	E. Típuscsoport	X	X. Típuscsoport
	Körbélyegzők		Háromszögbélyegző







630o t_{150}

01q t_{14}

These numerals were of Antiqua font, 17 or 22 millimetres high. When crowns and fillers were introduced, the abbreviation of the denomination (*f* or *filler*) often appeared. The denominations known so far are 2, 4, 6, 8, 10, 12, 16, 20, and 50 fillers.

The versions have been determined on the basis of how the denomination numeral and the currency indication appeared. So far, we got to know of four versions:

t_1 … only numeral (for example: 12)

t_2 … numeral and *f* (for example: 2 f)

t_3 … numeral and *filler* (for example: 10 filler)

t_4 … numeral/filler (for example: 8/filler)

The types of these postmarks are included in the tables *Type Index II and III*.

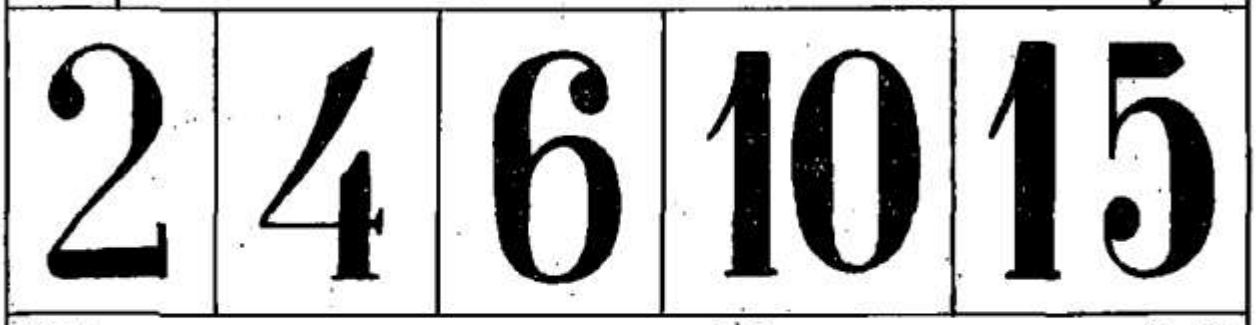
After postage due stamps were introduced (postage to be covered by the recipient), these handstamps continued to be used as indication ones. The postage was covered by the way of postage stamps. Therefore, we should consider these handstamps as those applied for postage only until postage stamps were introduced to this end.

Generally speaking, the introduction of the postage stamps to be purchased by the recipient was the last blow to the procedures based on cash payments. It then took about two decades for the cash payment to re-appear and thereafter finally grow to a dominant procedure once again.

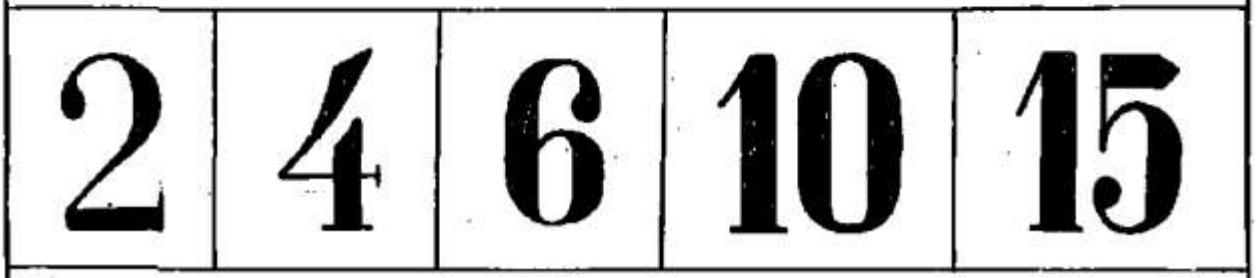
Glossary of Hungarian Words in the Tables of this Chapter

Típusmutató táblázat	*Type Index Table*
A készpénz bérmentesítés jelzőbélyegzői	*Cash Postage Indication Handstamps*
Bérmentesítő jelzőbélyegzők	*Postage Indication Handstamps*
Típuscsoport	*Type Group*
Sorbélyegzők	*Line Handstamps (text arranged in a line)*
Portózó jelzőbélyegzők	*Porto Indication Handstamps (postage to be covered by the recipient)*
Négyszögletes bélyegzők	*Rectangular Handstamps*
Ellipszis bélyegzők	*Elliptical Handstamps*
Körbélyegzők	*Round Handstamps*
Háromszögbélyegzők	*Triangle Handstamps*
Portóösszeg bélyegzők	*Postage due Amount Handstamps (amount payable by the recipient)*

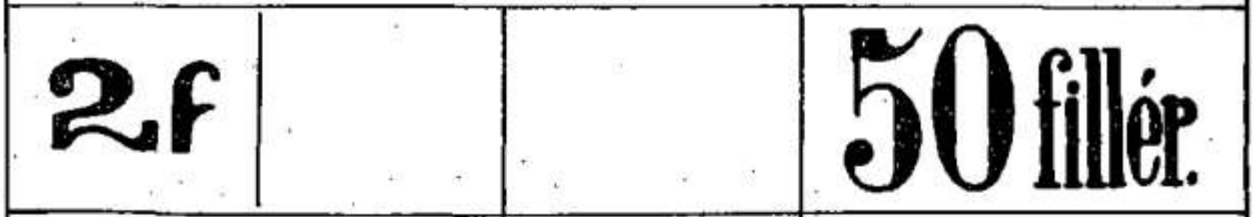
Kpb	Típusmutatótáblázat II.	Po
	A készpénzbérmentesítés bélyegzői	
A	Portóösszeg bélyegzők	
	A. Típuscsoport. Sorbélyegzők	



Ola t_1 M=22

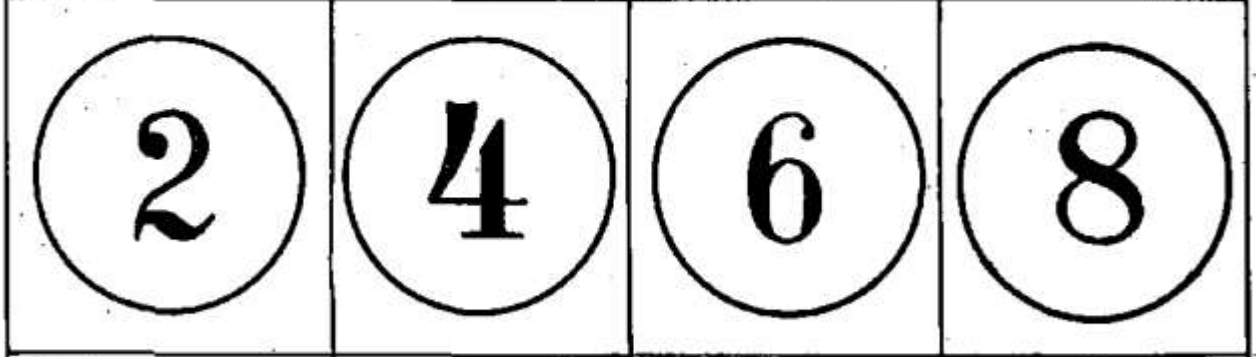


Ola t_1 M=17



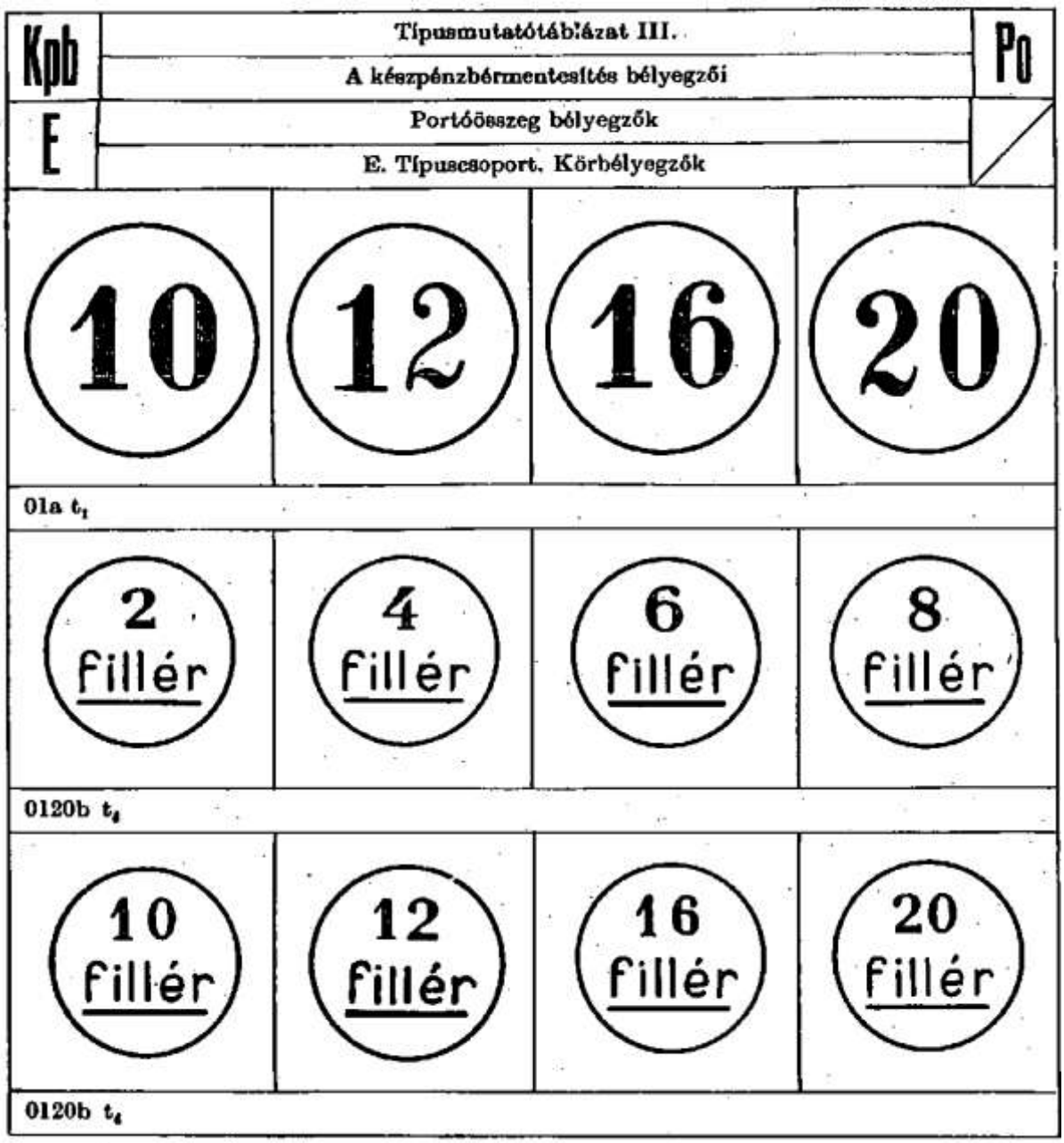
Ola t_2 Ola t_3

E	E. Típuscsoport	
	Körbélyegzők	



Ola t_1

Megjegyzés: Az *A* típuscsoportnál feltüntetett számmagasság — M=17, illetve 22 mm-középérték. Az egyes fajtákon belül a valóságban ez 16 — 18 és 20 — 23,5 mm között váltakozik


Kpb
Típusmutatótáblázat III.
A készpénzbérmentesítés bélyegzői
Po
E
Portóösszeg bélyegzők
E. Típuscsoport. Körbélyegzők
10
12
16
20
01a t1
2 fillér
4 fillér
6 fillér
8 fillér
0120b t4
10 fillér
12 fillér
16 fillér
20 fillér
0120b t4

CHAPTER II
LETTER POSTAGE STAMPS OF THE 1867 EDITION

(THE YEAR OF THE HUNGARIAN-AUSTRIAN COMPROMISE)

History of the Edition

Hungary, after suffering defeat in the War of Independence, lost its independence, becoming subject to the Austrian Crown governed from Vienna.[1]

The Hungarians, however, fought persistently against oppression and strove for independence. Austria's several military operations between 1850 and 1867 contributed to a large extent to the partial success of the efforts aimed at achieving independence by the Hungarians. These military operations included the following:

War against Denmark for Schleswig-Holstein in 1850-52;
Occupation of Havasföld (Walachia) and Moldova (Moldavia) in 1854-57;
Second war against Denmark in 1864;
Fight against Prussia and Italy in 1866.

These wars did not bring the most excellent results. The position of Austria as a great power temporarily weakened after the defeat in the Austrian-Prussian war The loss was so grave that the Emperor Franz Joseph I could not disregard the Hungarian national endeavours rising with the ever-increasing force. In 1867, he finally signed the agreement with Hungary, after the devastation produced by the 17-year-long autocracy.

He acknowledged the "historical individualism" of the country, and consented to its constitutionalism. As a result, dual monarchy based on the "parity principle"[2] represented by Ferenc Deák was shaped, in which Hungary became an equal associate country.

According to the Austro-Hungarian Compromise, the two countries were bound together only by the Emperor and the three common ministries[3]. Accordingly, on 8 June 1867 Franz Joseph I was crowned also as Hungarian king with the Crown of St. Steven. Before this date, he had only been referred to as "Prince in the official documents of the time. The Austro-Hungarian Compromise brought the division of the empire and resulted in the formation of the dual monarchy. The division of the empire was executed step by step, the formation and reorganization of the new postal service reflecting this process.

The negotiations preceding and aiming at the division of the postal service commenced on 22 March 1867.

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[1] In addition to losing its Constitution, the territory of the country was divided up. Transylvania and Croatia became separate provinces, while a new province was formed on the territory between the Danube and the Tisza to the south from Szeged, under the name of Vojvodina.

[2] Parity principle=equality and mutuality

[3] The Ministry of Foreign Affairs, the Ministry of Defence, and the Ministry of Finance. The ministerial offices of these were held by Hungarians and Austrians by turns.

W. Kolbensteiner represented the Austrian party; his written commission reads as follows, "In the mission assigned to you, you are obliged to stick to the basic principle that the division of the management of the postal service shall not impair the uniformity of the implementing of postal decrees according relevant provisions and guiding principles; it shall not render the use of the postal institution more difficult for the public; it shall not cause any obstacle or delay in the postal traffic; and it shall not in any way affect the foreign relations effective pursuant present postal contracts." P. Nr. 470 HM.

On the Hungarian side, Imre Fest[4], a member of Parliament, presided over the negotiations. He was assisted by Mihály Gervay [5], the former post office director of Nagyvárad and the ministry department advisor, who was selected to become manager of the just being set up postal department of the Ministry of Agriculture, Industry, and Commerce.

The negotiations went on untroubled, and there were only two questions which raised difficulty. One of them was where the Military Border Districts would belong to – this question was finally settled in an agreement meeting the requests of the imperial Ministry of Military Affairs. The greater difficulty was the Hungary's wish to issue separate postage stamps on its own; an agreement was finally reached also in this subject too.

The temporary agreement, which was to be effective until the end of the year 1867, was signed in Pest on 2 April 1867. However, some slighter alterations were then proposed by the Austrian side, which were eventually accepted by the Hungarian Minister of Commerce on 9 April; thus obstacles to the final wording of the temporary agreement were removed.

This time it was Mr. Fest to visit Vienna to do further editing; the agreement was eventually signed on 12 April 1867 by WÜLLENDORF, the Austrian Minister of Commerce, and on 13 April by István GOROVE, the Hungarian Minister of Agriculture, Industry, and Commerce. After this, it was approved by the Emperor on 21 April 1867.[6]

Upon signing the agreement, on 21 April, the Austrian Ministry of Commerce issued a regulation providing for handing the postal administration over. It read as follows,

> *'As of 1st May 1867, the Royal Hungarian Ministry of Commerce takes over the supreme leadership of postal affairs in Hungary and Transylvania. From this date, the postal directories of Pest, Pozsony, Sopron, Kassa, Nagyvárad, Temesvár, and Nagyszeben, as well as the subordinated Hungarian and Transylvanian post offices and postal institutions leave the official service of the Imperial-Royal Ministry of Commerce and shall become subject to the Royal Hungarian Ministry of Commerce.*

[4] He was born in Szepesvárallya (Kirchdrauf) on 3 November 1817. After the Austro-Hungarian Compromise was concluded, he was the first state secretary of the Hungarian Ministry of Commerce. He died in March 1883.

[5] He was born in 1819 in Pozsony. He started his work in the postal service in 1838, and became the first director general of the Hungarian Royal Post Office after the Austro-Hungarian Compromise ad been concluded. He died in Budapest, in 1896.

[6] The additional approval clause read as follows, "I acknowledge the contents of this agreement and authorize you to implement it. Franz Joseph (with his own hand)"

An exception is made concerning the post offices and agencies of Serbian Banat Border, hitherto belonging to the district of the postal directory of Temesvár, which are to be subordinated to the postal directory of Zágráb from 1st May aforesaid year and the same remain under the directory of the Imperial-Royal Ministry of Commerce.

From among the foreign Austrian postal agencies, the ones in Bukarest, Giurgevo, Ibraila, and Ploesti on the Walachia, and the ones of Foksan and Galacz in Moldavia are to be taken over by the Royal Hungarian Ministry of Commerce from 1st May 1867; all the rest remains under the directory of the Imperial-Royal Ministry of Commerce. The Austrian postal agencies of Bakeu, Botusany, Jassy, Piatra and Roman in Moldavia, and the postal agencies of Czernawoda, Küstendje, Rustsuk, Sulina and Tultsa in Bulgaria step out of the official service of the postal directory of Nagyszeben, as well as the one in Belgrade of the official service of the postal directory of Temesvár. Temporarily, the aforementioned Austrian postal agencies of Moldavia are to be subordinated to the postal directory of Lemberg, and the postal agencies of Bulgaria and the agency of Belgrade are to be subordinated to the postal directory of Vienna.

The above directions and institutions shall temporarily remain effective on the territories where the Hungarian postal administration is in charge.'

The population of Hungary was approximately 15 million at the time of the Austro-Hungarian Compromise. Its capital was Pest then, which in 1872 was united with Buda; the name of the new capital became BUDAPEST. When the two towns united, the population of the newly born city was 256 thousand. Besides Hungary, there were other territories[7] which belonged to the Hungarian Kingdom. This circumstance is very important for us, since the division of postal services and directorates did not happen overnight; instead, the process went on gradually, each territory gaining independence at different points of time. (Map *I*)

According to the temporary postal agreement, the Hungarian Postal Directorate took over the postal management of Hungary[8] and Medimurje, Transylvania, Banat in Temes, and Vojvodina in Serbia (only on the territory north of the Danube[9]) on 1st May 1867. There were more than a thousand post offices on these territories; each belonged to one of the seven postal directories already listed in the regulation on handing over the postal management.

Also according to the temporary postal agreement, the six aforementioned Romanian post offices came under Hungarian directory. The postal activity of the DONAU-DAMPSCHIFFAHRTS-GESELLSCHAFT[10] has to be mentioned in connection with the Hungarian post offices of Levante. The D.D.S.G. had several agencies in the countries along the Lower Danube. These operated as harbour post offices of the Lower Danube and as unloading points for maritime postal service. [11]

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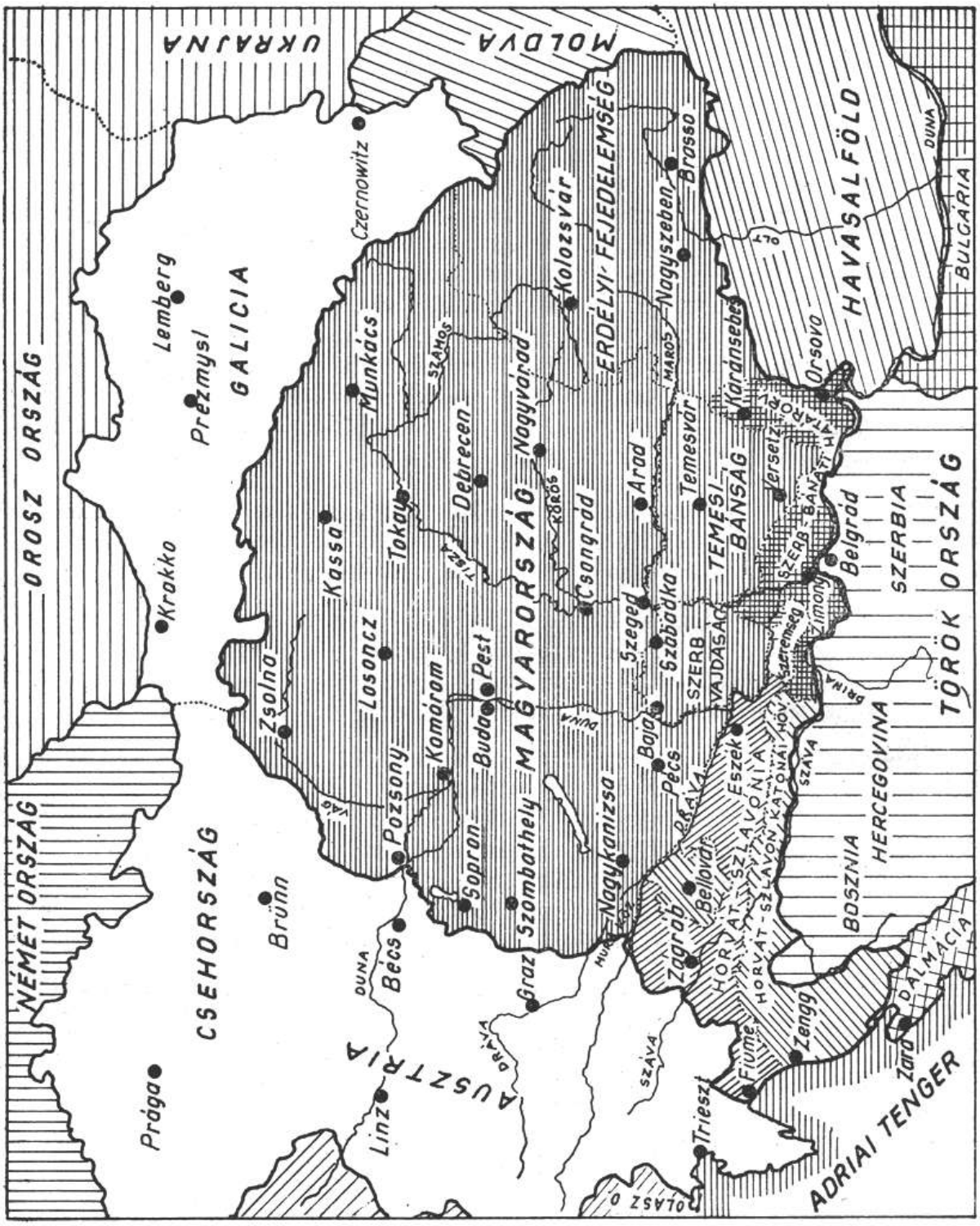
[7] See the map attached!

[8] Medimurje belonged to Croatia- Slavonia before the Austro-Hungarian Compromise.

[9] Without Syrmia (Szerémség)

[10] Abbreviation of D.D.S.G; In Hungarian: Duna-Gőzhajózási Társaság (Danube Steam Ship Company), abbreviated also as D.G.T.

[11] See the article of E. MULLER in the volume 46 the "Mercury Stamp Journal" of 1958



I. Postal Area of Hungary in 1867

The abovementioned ship company had its own postage stamps:

10 (Kreuzer) purple, with 9,5 line perforation
10 (Kreuzer) green, with 9,5 line perforation
10 (Kreuzer) red, with 9,5 line perforation
17 (Kreuzer) red, with 12 and 9,5 line perforation

These postage stamps could be used in the countries of the Lower Danube for the letter mail sent by the maritime postal service; they were valid till the borders of Hungary. The agency of D.D.S.G. forwarded the letter mail arriving in Orsova either to the local addressees or, if the mail had to be sent further, to the local post office. Naturally, the post office charged further postage to cover its costs. This is why combined postage occurred on these mail items: Austrian and Hungarian (from 1867) postage stamps were applied together with the postage stamps of the D.D.S.G.

Again the Hungarian post offices of Levante were those which made Hungary issue *soldi* denominations, since the valid currency in the offices of Levante was silver. One *fiorino* (fo) equalled to 100 soldis (sld).

The next step of the Hungarian administration was to sign an agreement with the Austrian Ministry of Finance on 21 August 1867 on taking over the financial management of Croatia-Slavonia from 1st September.

The agreement read as follows,

'The postal and telegraph service under scope of the Imperial-Royal Ministry of Commerce hereinafter shall be maintained according to a different arrangement. The administrative relations with the Central Directorate shall temporarily remain unchanged; however, the financial gains of this sector shall go the Hungarian Treasury."

This meant that from 1st September 1867 Austria was managing the Postal Directorate in Croatia-Slavonia on behalf of Hungary; the profits were transferred to the Hungarian Treasury.

Meanwhile time elapsed, and the final agreement should have been signed, since the temporary postal agreement was about to expire on 31 December 1867.

Hungary intended to take over the Postal Directorate of both Croatian-Slavonia and the Military Border in the new agreement. Although Austria did not oppose to Hungary taking over Croatia-Slavonia, it was not inclined to consent to handing over the Military Border Districts.

On 9 November 1867, the Hungarian Minister of Commerce put forward a proposal for the temporary takeover of the Military Border Postal Directorate by the military headquarters; this solution was still better than the Austrian power.

The Austrian Minister of Commerce turned to the Ministry of Defence on 11 November 1867 to enquire if it was against the abovementioned measure, and to ask for its comments concerning the proposal.

Time had been passing in this fashion; the final agreement had not been signed before the temporary agreement expired.

The answer to the Hungarian proposal of 9 November 1867 arrived on 6 February 1868, stating that the Ministry of Defence was willing to take over the postal administration of the Military Border Districts.

Now that the obstacles of signing the new agreement were overcome, KOLBENSTEINER came Pest with the objective to sign the final postal agreement.

According to the plan, the new agreement would have become effective on 1 March 1868; however, the date was modified at Hungarian request.

The final postal agreement was drafted on 23 March 1868.

Its text stands below:

'Agreement between the Austrian Imperial-Royal Ministry of Commerce and the Royal Hungarian Ministry of Agriculture, Industry, and Commerce on the regulation of postal relations

With regard to the Austrian Imperial-Royal Ministry of Commerce and the Hungarian Royal Ministry of Agriculture, Industry, and Commerce, as well as the countries represented in the Imperial Council and the countries of the Hungarian Crown, the following provision on the common regulation of the postal service has been issued within the frame of the customs and commercial association:

Article 1 In the countries represented in the Imperial Council and in the countries of the Hungarian Crown, the Post Office shall be regulated[12] *according to common principles, since it is in the interest of these countries.*

Article 2 The postal establishments of Croatia and Slavonia shall be annexed into the Hungarian postal territory from 1 April 1868; from that date, the postal administration of these regions, which have been managed by the Imperial-Royal Ministry of Commerce in a way that the gains were credited to the Hungarian Treasury since 1 September 1867, shall be taken over by the Hungarian Ministry of Commerce.[13]

Article 3 The Imperial-Royal postal agencies of Bukarest, Giurgevo, Ploesti, and Ibraila in Walachia, and those of Foksani and Galacz in Moldavia shall temporarily remain subordinate to the Hungarian Royal Ministry of Commerce, pursuant to the terms stipulated in Article1 of the Temporary Agreement of 2 April 1867. The issue shall be finally settled in a separate agreement.

All other foreign postal agencies not mentioned above shall be subordinated to the Imperial-Royal Ministry of Commerce and the Ministry of Foreign Affairs.

Article 4 A Common Board shall be set up to implement the measures decided upon.

Article 5 The subject of the provision is international contracts.

Article 6 The provision regulates postal circulation.

[12] The further parts of the article concerned the rest of the provisions remaining unchanged.

[13] Croatia-Slavonia, including the southern part of Vojvodina in Serbia and Syrmien, had nearly 100 post offices on 1 April 1868.

Article 7 The provision regulates the rates of transit mail.

Article 8-16 These provisions cover the settlement of the financial accounts and warranty.

Article 17 The provision covers the terms pertaining to the postal employees in Croatia-Slavonia.

Article18. The provision covers the premises and objects of inventory taken over.

Article19 The provision covers correspondence with foreign postal authorities.

Article20 The provision covers financial reports.

Article21 It provides for the bilateral supervision of financial reports.

Article22 The provision covers calculating and settling of mutual liabilities.

Article23 In case new regions access the Hungarian postal territory, the provisions above shall be pertain.

Article24 The provision covers financial reports and settling of the semi-annual accounts.

Article25 This agreement enters into force as of 1 April 1868. Until that date, the orders of the Temporary Agreement, which is valid until 2 April 1867, stay effective. The settlement of accounts by the civil Croatia and Slavonia shall be take place in accordance with the provisions of the abovementioned Temporary Agreement from 1 September 1867 until the end of March 1868.

Article26 Taking into account the permanent nature of the present Agreement, the provisions of the Article 22 of the Agreement on Customs and Commerce shall apply when the terms of termination or negotiations change.

Vienna, 23 March 1868

v. PLENER (with his own hand)
Imperial-Royal Minister of Commerce

Pest 30 March 1868

GOROVE (with his own hand)
Hungarian Royal Minister'

The Austrian Minister of Commerce issued the following provision within the framework of the Agreement on 30 March 1868:

'The management of the postal affairs in Croatia and Slavonia shall be taken over by the Hungarian Royal Ministry of Commerce as of 1 April 1868, while the ones in the Border Districts – by the Imperial Ministry of Defence. From that date, the Imperial-Royal postal directorates of Zágráb and their subordinated post offices and institutions shall not fall into the scope of responsibility of the Imperial-Royal Ministry of Commerce.

The offices in Croatia and Slavonia remain under the supervision of the Postal Directorate, and are to be subordinated to the Hungarian Royal Ministry of Commerce. On the other hand, as of 1 April of the same year, the post offices of the Military Border in Croatia-Slavonia and Serbia-Banat shall become responsible to the Postal Directorate set up in Zimony, which shall take over the administration from the Imperial-Royal postal directorates; the Postal Directorate in Zimony shall be responsible to the Imperial-Royal Ministry of Defence.'

KOLBENSTEINER also received verbal instructions concerning the Hungarian post offices in Levante. Austria intended to take over these offices, since it strongly disapproved that the Emperor's coat of arms was replaced by the Hungarian one in these offices. KOLBENSTEINER's report of 8 February 1868 on this issue reads as follows:

'The Hungarian delegates were not authorized to renounce the post offices of the Danubian Principalities falling within the scope of responsibilities of the Hungarian postal administration, due to which this issue remains pending.'

The postal Agreement signed with the Danube Principalities on 24 July 1868 settled this question finally, since according to that Agreement, all the mentioned post offices will have ceased to operate as of 31 March 1869. [14]

The final Agreement, which was found unsuitable for the Hungarian side as regards the Military Border Districts, was signed by the Emperor on 10 April 1868 (map *II*)'

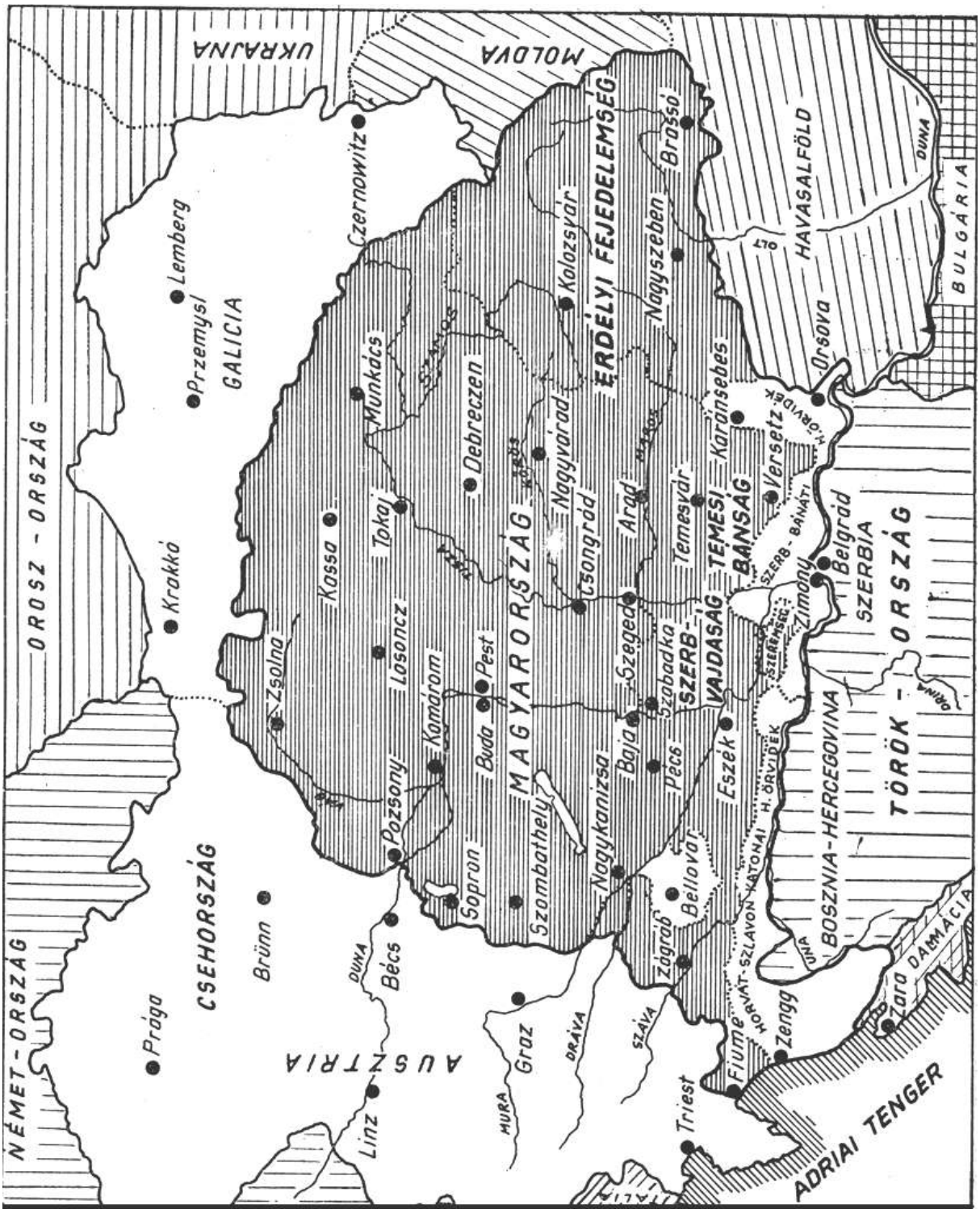
Thus, the Military Border Districts in fact fell under the scope of responsibility of the Imperial Ministry of Defence from 1 April 1868, when the final Agreement entered into force. However, the Austrian Ministry of Commerce never handed the management officially over. The two ministries simply arranged the issue via a draft contract, which was submitted to the Hungarian Ministry of Commerce on 24 May 1868. The Hungarian ministry, based on several objections, refused to sign it, demanding numerous alterations. [15]

Hungary continued to work consistently on managing the postal of affairs of the Military Border Districts. Hungary finally succeeded – the agreement on Hungary's taking over the entire governance of the Military Border Districts as of 1 January 1871 was signed by the Emperor on 10 September 1870.

The relevant regulation was signed by the Hungarian Minister of Commerce on 14 November 1870; on 3 December 1870 it was signed by the Austrian Minister of Commerce. The text of the regulation read as follows:

[14] See Act ***X*** of 1869, Article ***1*** concerning the Hungarian post offices of Levante

[15] These negotiations were conducted by Colonel Fromm from the Imperial Ministry of Defence and Martin Pauchly, who was appointed director of the postal supervising office in Zimony for this temporary period.



II. Postal Area of Hungary on 1 April 1868

'Handing over the postal service in the area of the Military Border by the Imperial-Royal Ministry of Defence to the Hungarian Royal Ministry of Commerce in accordance with the Agreement'

As a consequence of the regulation of 10 September of the current year, the management of the Postal Directorate in the Military Border Districts shall be taken over by the Hungarian RoyalMinistry of Commerce. Consequently, the following agreement was reached by the delegates of the Imperial-Royal Ministry of Defence, the Imperial-Royal Ministry of Commerce, and the Hungarian Royal Ministry of Commerce:

Article 1 The Imperial Ministry of Defence shall cease its activities in the postal directorate of Zimony as of 31 December 1870; the administration of the postal service in the Military Border Districts shall be transferred from the Imperial Ministry of Defence to the Hungarian Royal Ministry of Commerce.

Article 2 Since the Imperial-Royal Ministry of Defence took over the postal service of the Military Border Districts from the Imperial-Royal Ministry of Commerce and included it into its budget as of 1 January 1868, the consequences of the financial settlement meetings...etc.

Article 3 The Agreement contains provisions on employees.

Article 4 The Agreement contains provisions on postal buildings and the other material assets.

Article 5 As the Military Border Districts constitute a separate entity within the territory of the Hungarian postal administration as of 1 January 1871, all agreements concluded by the Hungarian and Austrian Postal Directorates between 23 and 30 March 1868 shall also apply to the Military Border Districts in the future.

Vienna, 1 November 1870"

The Imperial Ministry of Defence issued the following statement on this subject on 29 December 1870,

'As a consequence of the regulation issued on 10 September of the current year, the postal service of the Military Border Dstricts shall belong to the Directorate of the Royal Hungarian Ministry of Commerce as of 1 January 1871. Accordingly, the postal authority in Zimony, formerly responsible for the territorial postal administration of the Military Border Districts, shall cease to operate as of 1 January 1871. From that date, the post offices of the regiments on the borders of Croatia-Slavonia and of the regiment in Pétervárad shall become responsible to the Hungarian Royal Postal Directorate of Zágráb. The post offices of the regiments on the border of Serbia-Banat and of the battalion in Titel shall be subordinated to the Hungarian Royal Postal Directorate in Temesvár.'

In the moment of handing over, there were nearly 130 post offices on the territory of the Military Border Districts.[16] (map III)

At the same time when the new division of postal territories took place, the port city Fiume was detached from Croatian-Slavonia. From that time on, its legal status became "The independent city of *Fiume*, a separate body attached to the Crown (corpus separatum)"; room was secured for it on Hungary's united coat of arms.

The strife to get the postal service under Hungarian administration finally ended successfully in Hungary. Institutions were set up, and the postal service set off the path of rapid development, which was drawn back for some time only by the division of the Monarchy after the World War *I*.

When discussing the negotiations on the temporary postal agreement, we already mentioned that Hungary's desire to issue separate postage stamps on its own caused disagreement.

The Hungarian Postal Directorate planned to assign the production of its first postage stamps to the Hungarian Royal University Printing House of Buda. Unfortunately, Ferenc Szebenyi, the supervisor of the abovementioned Printing House, who was sent to the State Printing House in Vienna to study printing, came home with the following information: setting up production would require vast amount of money and time; the machinery of the Hungarian Royal University Printing House would have to be upgraded and the workers trained; for these reasons, the first Hungarian postage stamps would be impossible to issue until the set deadline in the aforementioned printing house. [17]

Since there was no other printing house "suitable" for this purpose in Hungary, the Hungarian government turned to the State Printing House in Vienna according to the 126th issue of Wiener Zeitung of 1867. It was agreed that the first postage stamps of the Hungarian postal administration were to be ordered from the State Printing House in Vienna.

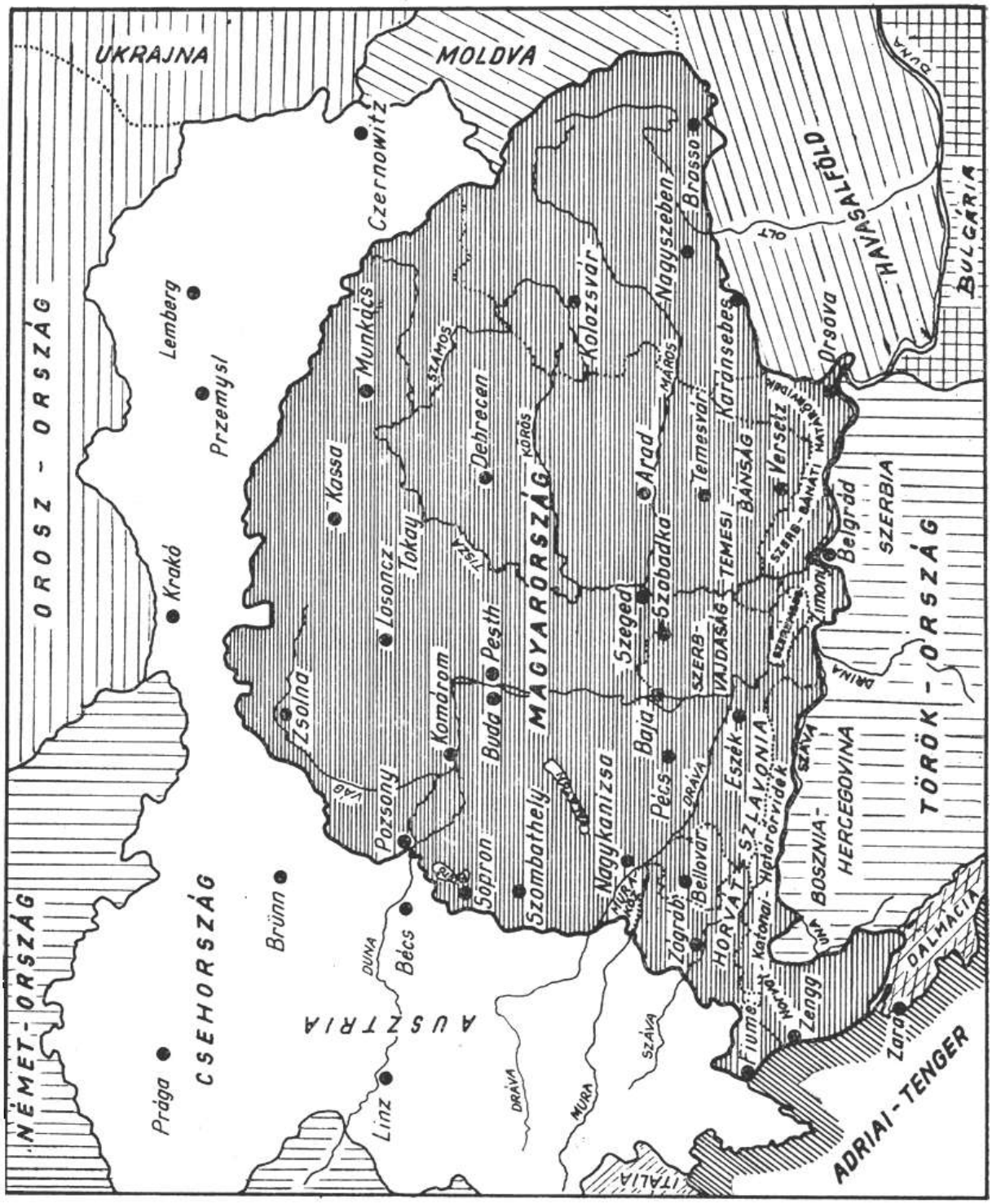
From the very beginning, the agreement involved producing specifically Hungarian postage stamps.[18] However, when the Hungarian government placed its orders, expressing also that in the future it intended to set up its na-

[16] According to E. Mueller, the number of all the Hungarian post offices at the beginning of 1871 was approximately 1700.
According to the Minister of Public Work and Transportation's report submitted to the Parliament, the number of post offices in Hungary changed between 1867 and 1887 in the following way: there were 1174 operating post offices in 1867; 1479 in 1869; 1948 in 1875; 2307 in 1880; 3468 in 1884; 3670 in 1885; 3760 in 1886; and 4140 in 1887.

[17] Manuscript of Dr. Elemér Czakó, The Stamp Museum (Bélyegmúzeum)

[18] Contemporary records referred to the specifically Hungarian watermarked stamp paper and Hungarian postage stamp drafts, etc., not to the postage and handstamps. Dr. Stephan KOCZYŃSKI wrote on the page 338 and the following pages his study "*Die Geschichte der Stempelmarken in Österrich*", "... the State Printing House in Vienna was assigned to either produce identical postage stamps for both countries, or produce separate ones for Hungary. The Printing House chose the second solution, because the former would have imposed insuperable difficulties as regards the abbreviation of the word "forint".

tional production and stipulating "...that the State Printing House in Vienna shall provide professional training for the Hungarian labourers..." and that it sticks to "...its claim to the ownership ... of the printing plates...", the Austrian side started obstructing, giving such excuses as excessive work load, meeting other deadlines, etc. All this finally led to the Hungarian government being compelled to accept the production of the postage stamps with the same image as the newly-t-be-issued Austrian postage stamps, in order to have the postage stamps by the set deadline.



III. Postal Area of Hungary on 1 January 1871

The article of the Temporary Agreement on this subject read as follows:

'Article 15 As of 1 May 1867, or, if impossible for technical difficulties, as of 1 June at the latest, newspaper postage stamps without face value, postal stationery envelopes and postage stamps bearing the picture of the highest Majesty and indicating the Kreuzer denomination in Arabic numerals are to be placed in circulation both on the territory of the previous and the Hungarian Postal Directorate. The production of these shall be undertaken by the Imperial-Royal Ministry of Commerce also for Hungary for the agreed period, in case production costs are paid. The postage stamps and postal stationeries which remained with the postal institutions which from now on will belong to the Hungarian postal administration, as well as the stock which remain in the stamp storehouses of the Hungarian and Transylvanian postal directorates until 1 May and 1 June, shall be sent back to the finance department of the Postal Directorate in Vienna, in exchange for an acknowledgement of receipt.'

A very interesting transitional situation regarding the use of postal stamps arose, in spite of the solution described above. The Hungarian government took over the postal service on the Hungarian and Romanian postal territories on 1 May 1867, whereas the Austrian printing house took on the production of the postage stamps (the version identical to the new Austrian stamps and pushed by Austria) only from 1 June, explaining the delay with difficulties (delay in the production of the drafts and printing devices, etc.) [19]

To supply post offices with postage stamps even in this period, the Hungarian postal administration had no choice but leave the postage stamps of the 1863/64 Austrian edition with the image of the eagle in circulation; there were still large stocks of these postage stamps left. In the Hungarian and Romanian (Hungarian Levante) post offices, the validity period of these postage stamps expired only on 16 June 1867 [20] (figure 3, in the Hungarian post offices of Levante of course with 'soldi' denomination).

We have no data on how the two financial departments of the two postal services accounted for the postage stamps 'at par' paid for and used between 1 May, and 15 resp. 30 June 1867. Considering the division of the two postal directories, we must assume that the Hungarian postal treasury sent back the unused postage stamp supply to Vienna, even more so, since these remained in circulation on the Austrian territory of the Monarchy.

The nominal value of the returned postage stamps, with the addition of the nominal value of the quantity of average consumption after 1 May, was presumably refunded to Hungary by the Austrian Financial Office of the Postal Directorate. The Financial Office also refunded the face value of a certain quantity of stamps which was calculated from the average consumption

[19] The so-called 'postage stamps of the Austro-Hungarian Compromise' issued in 1867 were the result of the request and demand of the Hungarian postal service. The fact that these postage stamps were regarded Austrian for long decades by almost everyone was on the one hand the result of our passivity and the wrong way of expressing our national sentiment. On the other hand, the untrue information in catalogues was responsible for this. The SCOTT-catalogue made a true statement when it called the postage stamps of 1867 joint issues by the Austro-Hungarian Monarchy, and when it noted that the independent postal directorates of Austria and Hungary used similar postage stamps from 1867 to 1871.

[20] Or rather, according to E. MUELLER, as a result of the delayed production, transportation and putting into circulation of the 'soldi' denomination postage stamps of 1867 – on 30 June in the Hungarian post offices of the Levante in Romania.

in the period following 1 May. The Hungarian government paid the production costs also of the quantity produced for the transitional period.

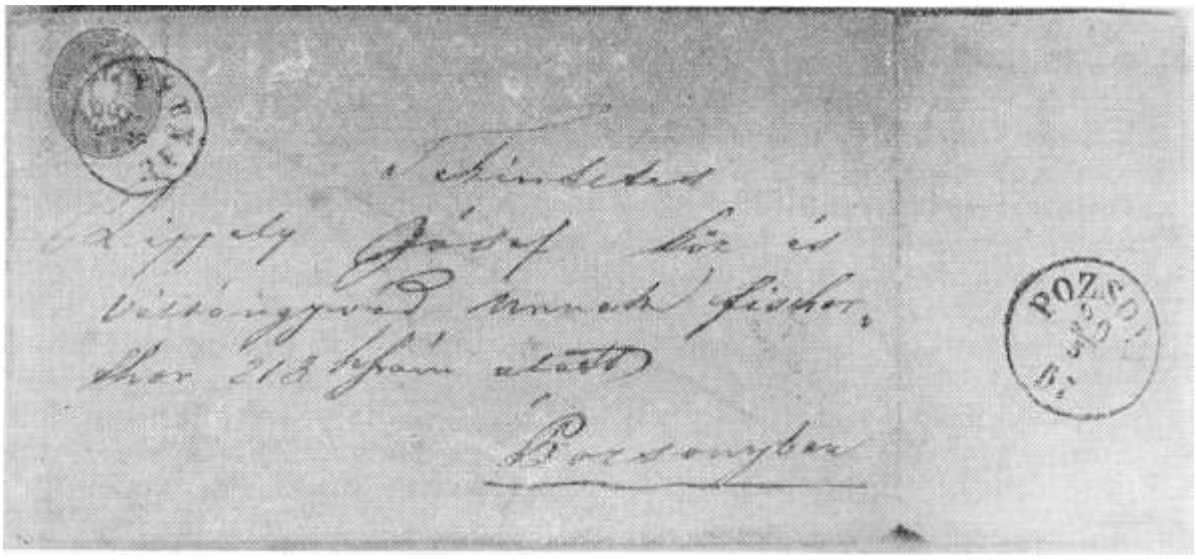


Figure 3 1864-es osztrák 5 krajcáros
kisegítő magyar bélyegként használva az átmeneti időből

The provisional postage stamps of the Hungarian postal administration were the following between the 1st od May, and the 15th, respectively the 30th of June, 1867:

I.	2-kreuzer yellow	from the 1863/64 Austrian edition;
II.	3-kreuzer green	from the 1863/64 Austrian edition;
III.	5-kreuzer red	from the 1863/64 Austrian edition;
IV.	10-kreuzer blue	from the 1863/64 Austrian edition;
V.	15-kreuzer brown	from the 1863/64 Austrian edition;
VI.	2 soldi yellow	from the 1863/64 Austrian edition;
VII.	3 soldi green	from the 1863/64 Austrian edition;
VIII.	5 soldi red	from the 1863/64 Austrian edition;
IX.	10 soldi blue	from the 1863/64 Austrian edition;
X.	15 soldi brown	from the 1863/64 Austrian edition;
XI.	(1.05-kreuzer) violet	newspaper stamp of the above edition

Between the 1st, 15th, resp. 30th of June, 1867, these postage stamps can be found as mixed frankings with the denominations of the edition of the Austro-Hungarian Compromise of 1867[21] (figure 4).

[21] Such mixed frankings can be found at the post offices of Croatia-Slavonia from 1 June, 1867 to 31

The mutual acceptance of the temporary financial agreement made it possible to make arrangements for the prompt production of new postage stamps. Therefore, on 9 April 1867, the State Printing House in Vienna was given the following order, under the number P. Nr. 6349/732:

'With reference to the oral agreement, the Court Counsellor[22] shall receive an invitation together with drawings for new postage and newspaper stamps. The formerly used Mercury head shall be accepted as the image of newspaper stamps. These new postage and newspaper stamps shall be produced and presented as soon as possible.

The production of the hitherto used postage and newspaper stamps and the envelopes stamped with them shall be suspended.'

The draft designs were soon completed, and on 18th April the Austrian Ministry of Commerce sent them to the Hungarian Ministry of Commerce under the number P. Nr. 7037/808. They also sent the descriptions of the drawings of the postage and envelope stamps and requested an answer concerning their acceptance.

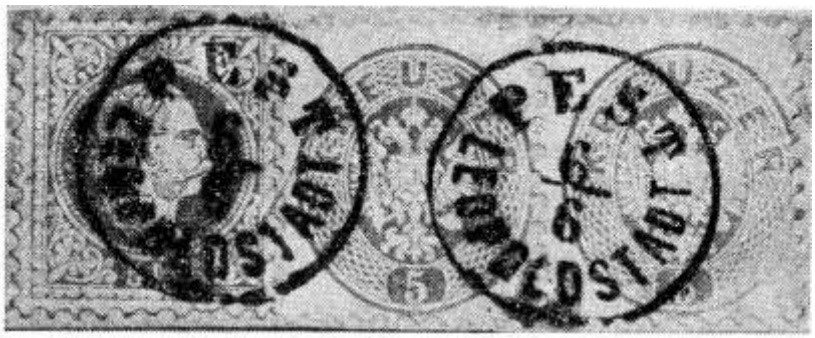


Figure 4. 1864-1867. Mixed franking between the denominations of two different editions.

'It would be an honour if the Royal Hungarian Ministry of Commerce would contact me with a final determination regarding their consent to the production of postage stamps and envelopes. I request a reply as promptly as possible, since the engraving of printing plates and the production of platings alone require at least three weeks after the usual examinations. Consequently, in order to meet the set deadline for the edition of the new postage stamps and postal stationery envelopes, all delays must be avoided and all forces need to be activated. The drawing for the newspaper stamps has not been fully completed yet. Nevertheless, we are going to provide it subsequently on the next occasion.'

The reply of the Hungarian Ministry of Commerce was sent already on 22nd April under the number 1078, in which it accepts the drawing of the new stamps and makes the following request:

'I would like to behold the portrait of His Royal Highness which was made based on a photograph and for the production of the new postage and envelope stamps. Additionally, I would have liked the decoration to be slightly narrower than is visible on the drawing. In this way, additional space could be gained for placing the face value. Yet,

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March, 1868. They can be found at the post offices of the Military Border Districts from 1 June, 1867 to 31 August, 1869. The postmarks of these post offices are regarded Hungarian already in these periods.

[22] Ritter von Welsbach Alois Court Counsellor AUER, director of the State Printing House.

in case this would overly increase the technical difficulties and possibly delay the production, I am open to completely dispense with the intended placement of the kreuzer. By all accounts, I intend to follow the common wish of both sides that the drawing of the plating and particularly the portrait of His Royal Highness be legible and successfully completed.'

After the consent of the Hungarian Ministry of Commerce was given, the Austrian Ministry of Commerce sent an order to the printing house on 27 April, 1867. The order, under the number 7333/851, contains the immediate production of printing die plates and presenting trial impressions made with them.

'Instead of the Imperial Eagle, postage and envelope stamps shall bear the portrait of His Royal Highness the Emperor from this time forth. Nevertheless, the portrait of the Emperor shall not be placed on a white typographic as it was on the penultimate one, but on a drawing-like impression. The drawing for these shall be made based on the photograph enclosed herein. Their frame and decoration shall be based on the drawing also enclosed herein. Only the denomination of postage and envelope stamps are allowed to be placed within the area left free under the portrait. These denominations shall be indicated in a well-recognizable way either with added kreuzer or in the case of the Italian stamps, with soldi. Preferably, in order to increase the size of the face value, the size of the four corner ornaments may need to be reduced and the size of the upper middle ornament may be increased instead. The indications of denomination of postage and envelope stamps and their colour remain unaltered. The Postal Directorate shall follow the above instructions and have the stamping tools produced for the new postage and envelope stamps accordingly, and is required to present trial impressions made with them. We shall provide the drawings also for the new newspaper stamps in the near future.'

The State Printing House sends the trial impression of postage stamps to the Austrian Ministry of Commerce on 9th May, and asks the Ministry to provide the necessary paper supply as promptly as possible.

'The undersigned Postal Directorate submits three trial impressions of the new postage stamps and one trial impression of the new newspaper stamps. The Directorate comments that as it is in the case of the blue prints, additional space will be provided also on those postage stamps on which the denomination is indicated with two different numerals. This additional space will be provided by decreasing the size of both bottom corner decorations. In the case of the other group of postage stamps, the drawing remained included only if one face value was used, like it is visible on the impressions made in two shades of bronze. The reason for this is that the altering of the whole stamp image would delay the preparation for press with at least three days. In addition, in order to be able to have the printing process of the new postage stamps and envelopes started on 12th May, the undersigned Directorate requests the Ministry to provide the necessary paper supply as soon as possible.'

There were four impressions enclosed to the documents. Three of them indicated the image of the 5-kreuzer on a white sheet of paper and with the final drawing. The colour of two out of the three was bronze and the third one was blue. The decoration next to the face value on the latter was coloured. The fourth impression was that of the newspaper stamp, having the colour blackish blue and on a silk sheet of paper.

The Austrian Ministry of Commerce made a prompt decision. It sent the order the very next day on 10th May, under the number 8310/796. The order read the following:

'The Postal Directorate is assigned to put the proposal of 9th May into practise and arrange for the printing production of the new postage stamps, newspaper stamps, and envelopes according to the presented trial impressions. In addition, in the case of the 10-kreuzer stamps, in order to insert two face values, good care has to be taken to decrease the size of both bottom corner decorations on the envelopes in an upward direction. For the time being, the following quantities are required to be produced:

postage stamps	*newspaper stamps*	*envelopes*
6000 sheets 2-kreuzer	*20000 sheets*	*600 packs 3-kreuzer*
4000 sheets 3-kreuzer		*4000 packs 5-kreuzer*
30000 sheets 5-kreuzer		*600 packs 10-kreuzer*
6000 sheets 10-kreuzer		*600 packs 15-kreuzer*
3000 sheets 15-kreuzer		*600 packs 25-kreuzer'*

The production of the new postage stamps shall commence after the stamps[21] ordered on 23rd April of current year have been completely delivered. The production of the quantity of envelopes ordered also on 23rd April shall be ceased as soon as the circumstances are suitable for commencing the production of the new envelopes. We will inform the Directorate in case the remaining supplies of the formerly ordered envelopes shall be delivered later.

The edition of the new stamps and envelopes shall be urged as much as it may allow the transportation of the whole quantity to the Financial Office of the Postal Directorate by 30 May aforesaid year.

'There will be further instructions concerning the edition of soldi denomination stamps, since it seems inevitably necessary to enlarge the space on the image for the insertion of the face value in the above discussed way.

The State Printing House undertook the task of fast production. After the positive reply of the State Printing House, the Austrian Ministry of Commerce informed the Hungarian Ministry of Commerce on 18th May that the date of the edition is set to 1 June 1867.'

The Hungarian Minister of Commerce sends the following reply on 23 May 1867, under the number 1837/273:

'I set a deadline of 15 days, until 15 June aforesaid year, for the people to use the old form of stamps and envelopes that they have purchased and are in their possession. After that date, the former postage stamps, envelopes and newspaper stamps shall be completely out of use nationwide and postal consignments stamped with them shall be regarded as unpaid.

Finally, I have already informed the joint ministry about the first supplies of Italian edition postage stamps demanded by the postal agencies of Walachia and Moldavia, which territories were placed under the supervision of the Postal Directorate of Nagyszeben.'

[23] With the former drawing of a two-headed eagle and 9.5 perforation.

It can be concluded from this above document that also the Hungarian Ministry of Commerce accepted the deadline of 1 June 1867 for the edition, since it set the starting date for punitive sanctions concerning the use of the postage stamps and envelopes of the former edition to after 15 June. [24]

The Austrian decree of edition on 25 May 1867, under the number 9315-1101, was the following:

'New postage and newspaper stamps and envelopes with new stamp impressions

The edition of new postage and newspaper stamps and envelopes with new stamp impressions has been decided.

The new postage and envelope stamps are not in typographic impression as they formerly were but are produced with smoothing press. They are rectangular and bear the portrait of His Majesty which is in a circular area framed by arabesques. The kreuzer or soldi denomination is indicated with numerals under the portrait.

The postage and envelope stamps are the same as up to the present and are the following:

2-kreuzer (soldi) yellow;
3-kreuzer (soldi) green;
5-kreuzer (soldi) rose red;
10-kreuzer (soldi) blue;
15-kreuzer (soldi) light brown;
25-kreuzer (soldi) envelope stamp, violet

The newspaper stamps with the new pattern are rectangular, have the colour pale violet, and bear the Mercury head in a circular area framed by mäander decoration.

The new postage and newspaper stamps and envelopes shall be issued in Hungary and Transylvania already on 1 June aforesaid year. The local residents of these territories, however, are permitted to use the former edition stamps and envelopes in their possession for paying postage until 15 June aforesaid year. In other territories of the Monarchy, thus in Croatia, Slavonia, and the Border of Serbian-Banat, the new edition stamps and envelopes shall be put in use after the present supplies of the former edition ones are given out.

The stamps and envelopes of the different groups shall be transported from the stamp stock of the Postal Directorate to the postal agencies and from there to the individual sellers and the local residents when the present supplies of the appropriate former edition stamps and envelopes have been used. The date from which the former edition stamps and envelopes become invalid shall be announced in that time.'

The Financial Office of the Postal Directorate was informed of its tasks by a copy of the decree, with the following addition:

[24] This is also the irrefutable evidence that the 1867 "postage stamps of the Austro-Hungarian Compromise" are as much Hungarian editions as they are Austrian; and it also makes the use of "joint" edition unjustified. Since for the latter, a common contract should have been signed on the edition of stamps instead of what happened. That is, the two postal directorates only informed each other about the date when they intended to put the editions into practise in their own territories.

'The enclosed decree contains the arrangements made in connection with the new edition postage and newspaper stamps and stamped envelopes. The Financial Office of the Postal Directorate is ordered to issue the new edition stamps and envelopes to the main stamp storages of postal directorates. Hungary and Transylvania shall be exceptions, since they shall be provided with the first supplies of new edition stamps and envelopes only after all the supplies of a group of the former edition stamps and envelopes has been completely used. Only new edition stamps and envelopes are allowed to be put into circulation by the postal directorates of Hungary and Transylvania.'

The Royal Hungarian Ministry of Commerce was informed by a copy of the decree, but it had already put together its own decree on the new postage stamps, with some minor mistakes, after the notice of 15th May, and announced it on 28 May 1867:

The announcement of the Royal Hungarian Ministry of Agriculture, Industry, and Commerce on 28 May 1867, under the number 1078, on the edition of new postage and newspaper stamps

'As of 1 June current year, new postage and newspaper stamps and stamped envelopes shall be used for letters, second class matters, and for the delivery of newspapers ordered on subscription from editorial offices.

The Ministry of Agriculture, Industry and Commerce announces the following information regarding this subject:

The new postage and newspaper stamps and stamped envelopes bear the portrait of His Majesty.

The colour of the new postage and newspaper stamps and stamped envelopes remain the same as of those in current use.

The postage and newspaper stamps and stamped envelopes in current use remain in circulation until 15 June. From 16 June, those letters, second class matters which are stamped with the hitherto current stamps, and those letters which are mailed in envelopes stamped with the formerly used stamps shall be regarded as lacking prepayment.

Those postage and newspaper stamps and stamped envelopes which are to go out of circulation may be exchanged for new stamps and envelopes at post offices until 15 June. After the deadline of 15 June no exchange shall be provided.

Should the present provision make no modifications to the current regulations on postage and newspaper stamps and stamped envelopes, they remain in effect unaltered.'[25]

When the Hungarian Ministry of Commerce received the copy of the Austrian decree of 25th May, under the number 9315-1101, they realized that the Hungarian decree had several errors.

The major error was that according to the text published by the Collection of Hungarian Decrees, also newspaper stamps bore the portrait of the Emperor;

Additional errors included failing to indicate that newspaper stamps were issued also with soldi denomination for the Hungarian post offices of the Levant.

[25] Collection of Hungarian Decrees, nr. 59

Additionally, the text of the Hungarian decree failed to provide information on the method of printing.

Moreover, the text of the decree did not contain the information that the formerly used stamps and envelopes remained in circulation in Austria.

For the sake of correcting the errors, the Royal Hungarian Ministry of Commerce announced a new decree in issue No.3, June 1867 of the Official Decrees for the Hungarian Post Offices.

'Edition of new postage and newspaper stamps and stamped envelopes[26]

It has been decided to issue new postage and newspaper stamps and postal stationery envelopes.

The new postage and newspaper stamps are rectangular and as opposed to the hitherto circulating typographic impressed ones, they are smooth pressed and bear the portrait of His Apostle Majesty the Emperor in a circular area framed by arabesque decoration. The denomination is indicated with numerals under the portrait with added kr (kreuzer) or sld (soldi).

The postage and newspaper stamps are, as they hitherto have been, the following:

2 new-kreuzer (soldi) yellow

3 new-kreuzer (soldi) green

5 new-kreuzer (soldi) rose red[27]

10 new-kreuzer (soldi) blue

15 new-kreuzer (soldi) light brown

25 new-kreuzer (soldi) violet envelope stamps

The new newspaper stamps have the colour pale violet and bear the Mercury head in a circular area framed with Meander decoration.

The new postage and newspaper stamps and stamped envelopes shall be issued in Hungary and Transylvania from 1 June. However, the local residents of these territories are permitted to use the former stamps and envelopes in their possession as prepayment until 15 June this year.

In other territories of the Austrian Empire, consequently also in Croatia, Slavonia, and the Military Border of Serbian-Banat the new stamps and envelopes shall be put into circulation only after the remaining supplies of the former edition stamps and envelopes have been exhausted.

The new postage and newspaper stamps and stamped envelopes, depending on their type, shall be transferred from the main stamp storages of the Postal Directorate to the post offices and from there to individual sellers and the local residents after the former edition stamps and stamped envelopes have been used. The date from which the former edition stamps and envelopes become invalid shall be announced in that time.

Budapest, 30 May 1867'

[26] The number of the decree was 2163/393

[27] "New-kreuzer" cannot actually be translated from the word Neukreuzer, since no currency by this name has ever circulated in trade and the German word "rosarot" is not identical with the expression "rose red" either.

If we compare the original Austrian text in German with its corrected Hungarian edition, we shall still find a severe error in translation.

The part of the German text which says "*In other territories of the Austrian Empire...*" remained in the Hungarian edition and is a criterion. Leaving this criterion in the Hungarian text was illegal according to public law, since by that time Hungary had not been part of the Austrian Empire but creator of and equal partner in the Austro-Hungarian **Monarchy**. The German text phrases this fact correctly: "*... in der übrigen Theilen der Monarchie*".

1 June 1867 came on which the two independent postal directorates issued their postage and newspaper stamps made with the same image on mutual agreement. The only difference was that Hungary issued the stamps in practice while Austria's proclamation of the date of edition to be 1 June 1867 was only nominal (figure 5).



Figure 5

The State Printing house of Vienna delivered the kreuzer denomination stamps on time and thus these were factually put into circulation on 1 June 1867. The State Printing House also delivered the newspaper stamps and postal stationery envelopes on time. Moreover, it did not fail to send samples to the foreign postal directorates (postage stamps with kreuzer denomination, newspaper stamps and postal stationery envelopes also with kreuzer denomination). [28]

A different situation occurred in connection with the soldi denominations. The State Printing House did not succeed in printing them until the set deadline, thus the Austrian Ministry of Commerce contacted the Hungarian Ministry of Commerce in the following way on 27 May 1867:

> *'I informed the Royal Hungarian Ministry of Commerce about the decree on the new postage and newspaper stamps and postal stationery envelopes by providing a copy of the decree on 25th May. The presented decree was promulgated in the state official journal of regulations. Accordingly, the foreign postal directorates were informed at the same time. The postal directorates under the supervision of the Hungarian Trade Affairs Ministry were supplied with the German stamps and envelopes[20] in timely manner. As far as the soldi denominations are concerned, their supplies still re-*

[28] On 29 May 1867

[20] [20] German stamps and envelopes are those of „kreuzer" denomination; the Italian feature of the stamps is their „soldi" denomination.

quire time. Therefore, it is uncertain if the Nagyszeben Postal Directorate receive them on time and if the postal directorates under the supervision of the Hungarian Trade Ministry in Moldavia and Walachia have them as of 1 June.

In case of the missing supplies, it is hereby advised to the postal directorates mentioned above that in the first days of June the currently used stamps and envelopes be distributed to the public[30] *It is not known exactly when the soldi stamps and envelopes were provided to the Hungarian Mail Item Authority. The fact that the samples were sent to the foreign directorates as early as 6 June and on the basis of the earliest postmarks it may be concluded that in the first half of June the new soldi denominations had already been sent to the Hungarian post offices of Levante (the Austrian Ministry of Trade voluntarily took over several tasks in order to ensure a unified image, figure 6).*

In relation to the issue of 1867, a lot of confusion and misunderstanding arouse, which resulted from the enforced speed and late or inaccurate information. Thus some post offices did not accurately comply with the deadline of 15 June regarding the postage stamps of 1863/64 which they still had. It seemed incomprehensible for the Austrian post offices why the postage stamps of the aforementioned edition (which they still had on stock) were marked "postage due" after 15 June if arriving from Hungary?

Misunderstanding may have aroused because Austrian post offices – due to high inventories of the release of 1863/64 – were familiar with the postage items of the new issue only as coming from Hungary or the Hungarian post offices in the Levant, whereas in Austria, as it was already mentioned, the new issue of 1867 started to circulate only after the entire stock of the release of 1863/64 had run out. Thus the stamps of the new issue were considered Hungarian stamps, and were not accepted for postage.

Both the kreuzer and soldi denominations of 25 and 50 stamps of the issue of 1867 appeared only later. Correspondence between the Austrian and the Hungarian Ministries of Trade Affairs on this subject is not known, but it is possible that the Hungarian ministry had given its immediate consent. The circumstances of the design and the issuing of the 50 kreuzer (soldi) denomination, which went against the principles of the common postage stamp issue, are not clear.

However, Regulation 19 578/2222 of the Austrian Ministry of Trade Affairs, which contains the instructions issued for the State Printing House in Vienna, has been preserved:

[30] The number of the document — shown above — has been 9336/1102.



Figure 6. Stamps with “soldi” denomination of the 1867-year issue for the post offices of the Levant

„The 1-forint postage stamp issue is not feasible right now, as its function may be performed by the denominations of 25 and 50 kreuzers (soldi); plus, the German currency name „Gulden" could lead to difficulties for the Hungarian administration.

The denominations of 25 and 50 kreuzers, whose production had been decided upon, shall be printed by lithography printing, their image depicting not the imperial eagle but the bust of His Majesty. As in the case of the rest of the stamps, the word „kreuzer"shall not fully appear on the bottom tape (Bandeau), but instead be indicated as 25 (50) kr. The image proposed for the Italian stamps shall remain the same[31] *(25 and 50 soldi). The denomination of 25 soldi shall be of the same dimensions as those on envelopes; their colour shall also stay the same – violet. However, the denominations of 50 soldi shall follow the larger size and the light copper brown colour of the proofs presented on 3 December of the last year.*

The Directorate is hereby requested to produce new printing moulds and present preliminary proofs. For the time being, the production of the 1-forint denomination is not planned".

The Printing House presented the final proofs in July 1867. On the basis of these, the Ministry of Trade Affairs filed the order on 24 July 1867:

"The Directorate is hereby advised to take immediate action in order to print the denominations of 50 and 25 kr (soldi) as per the attached proofs. 1000 sheets of both 25 and 50 kr stamps and 500 sheets of both 50 and 25 sld stamps shall be produced. The entire quantity of these two categories of stamps shall be supplied to the Postal Management Directorate".

The report of 2 August 1867 of the Postal Management Directorate reads as follows:

„It is hereby reported that, in accordance with the order of the higher authority, the following amounts were supplied here from the Printing House (after the deduction of waste)

950 sheets of 25 kr letter postage stamps
496 sheets 25 sld letter postage stamps
486 sheets 50 kr letter postage stamps
476 sheets 50 sld letter postage stamps

Out of the denomintation of 50 kr, due to the error of the State Printing House, 500 sheets less were produced".

The corresponding record of the Ministry: „...by the subsequent delivery of the missing amount, the needed stock became available."

On 22 August 1867, the issuing regulation of the Austrian Trade Affairs Ministry was published – Regulation 12842-1491:

[31] In 1867, the soldi denominations with this mark were only applicable in the Levant, as Austria had lost its last Italian province (Venice) in 1866.

„The issuing of 25 and 50 kreuzer [soldi) postage stamps

A decision to issue envelopes of 25 kr and postage stamps of 25 and 50 kr has been taken, in addition to the denominations of 2, 3, 5, 10, and 15 kr (soldi) postage stamps and envelopes already being produced. Regarding their shape, these stamps shall be similar to the new letter postage stamps and envelopes – they shall be produced by lithography technology, their shape rectangular, and they depict the bust of His Majesty embraced in a decorative circular frame. The letter postage stamps of 25 kr shall be of the same colour (violet) and size as their already existing counterparts on envelopes, while the 50 kr (soldi) letter postage stamps shall be somehow larger and of light copper brown colour.

Both groups of stamps shall be introduced on 1 September of the current year, in the following manner: the denomination of 25 kr (soldi) shall be available at all post offices, while 50 kr (soldi) – only at larger treasury post offices and via the appointed postal directorate".

The Hungarian Royal Ministry for Agriculture, Industry and Trade Affairs published its Announcement 6377 on 31 August 1867 on the release of the letter postage items of the denominations of 25 and 50 kr, in the Official Journal no. 129 (Magyarországi Rendeletek Tára):

„In addition to the denominations of 2, 3, 5, 10 and 15 kr already in use, from September 1 of the current year the denominations of 25 and 50 kr shall also enter circulation. As regards their appearance, these new denominations shall be produced by the same lithographic printing method, and shall be decorated by the portrait of His Imperial and Royal Apostolic Majesty embraced by a circular area decorated by arabesques. The 25 kr shall be of the same shape and colour (violet), while 50 kr – slightly larger and pale pink (figures 7 and 8)".

Interesting linguistic and historical data are revealed in this description. Instead the Hungarian work „síknyomás" for lithoghrapy, „simanyomás" was used, for „shape", „idom" was used instead of „alak". The colour of „Blass kupferbraun" (copper brown) was mentioned as pale pink.

According to CZAKÓ, these phenomena show the following:

„The Hungarian regulations were only the derivatives of what was created in Austria. The Hungarian government was often not even aware what the Austrian government issued in the name of the former. For example Mercury was printed instead of the royal portrait as a repetition of the old newspaper postage stamp of the year 1851. Worse yet, on the stamps of 50 kreuzer of the rose, rust, copper colour the imperial crown appeared instead of the Hungarian Holy Crown".

In any case, the Austrian KROPF wrote the following on the same stamps of the two separate postal administrations:

„The postal administration was divided in 1867, and in each country it operated independently. However, if necessary, they had to operate according the same principles.

Later the Hungarian stamps were introduced*, but it remains a fact that it was at this issue that an extraordinary phenomenon occurred: an independent postal administration was using the postage stamps of another postal administration* [32]*"*.



Figure 7.



Figure 8. 25 kr single denomination on a letter

[32] Hans KROPF: Die Postwertzeichen der Oesterr.-ungar. Monarchie, Prag 1902: XV.

LETTER POSTAGE STAMPS OF THE EDITION OF 1867

Postage Stamp Design

We have to make it clear that there were two designs for the postage stamps in 1867. The first one was produced when talks with the imperial-royal State Publishing House were underway about issuing the separate Hungarian stamps. The research of Dr. KOCZYŃSKI threw light on the fact that these designs were created not for the postage stamps but for the revenue ones.

It was the second group of designs which was meant for postage purposes. These designs depicted the portrait of the emperor Franz Joseph I. We do not know the artist of these designs.

Czakó wrote, *'It is possible that these designs were produced by the professor JACOBY, who was producing Emperor's portraits for the State Publishing House in Vienna; these portraits were based on the photographs by ANGERER'.*

The other possibility is that these designs were produced by SCHARF and BENDLER, as we can read on page 28 of '100 Jahre Österreichisce Briefmarke'. According to Dr. KOCZYŃSKI, the first assumption is more probable.

Original Gravure

Each denomination of the edition (it contained seven denominations altogether) depicted the portrait of the emperor. The two original gravures, which served as departure point for the printing plates, were produced by Joseph TAUTENHAYN.

Proofs

Proofs of several colours have survived; part of them includes denomination, while others do not. The paper is usually white; the impressions are usually coarse, produced with soft lining. Proofs in original colours with denominations also turn up. According to E. Mueller, their perforation was 12; 2-kreuzer – 25-kreuzer proofs, just as sheet proofs, occur with the perforation 9.5.

Relatively frequently, we can come across printing proofs and waste impressions; most often, these were printed on colour paper.

Postage Stamp Denominations of the Edition of the Year 1867

There were seven kreuzer and seven soldi denominations of these postage stamps; there was also one denomination for newspapers.

XII	2kr yellow	XIX	2sld yellow
XIII	3kr green	XX	3sld green
XIV	5kr red	XXI	5sld red
XV	10kr blue	XXII	10sld blue

XVI	15 kr brown	XXIII	15sld brown
XVII	25kr greyish purple	XXIV	25sld greyish purple
XVIII	50kr brownish pink	XXV	50sld brownish pink

XXVI (1,05kr) newspaper postage stamp, pale purple

Printing Dies

When looking into the printing dies, our departure point should be the original gravures. These were two steel engravings, where the lines were protruding. One of them was created for letter postage stamps: 2kr (soldi) – 25kr (soldi); it did not contain either denomination, or currency. The other gravure showed the numeral *50*, without referring to the currency; it was meant for the denomination of both 50 kreuzers and 50 soldis.

The mother plate *1* was made by pressing the original engraving into a cooper plate. From this, first three, then another nine copies were produced by galvanising[33]. These types became the base of the 2-kreuzer (soldi) – 25-kreuzer (soldi) denominations.

In the first three copies, numerals and currency indications were carved (2kr, 3kr, and 5kr); the decoration in the corner remained intact. By this, these pieces became working types of these denominations[34].

On the nine copies produced in the second round, small decoration elements between the two bottom corner decorations were removed, to secure space for the indication of the face value: 10kr, 15kr, 25kr, 2sld, 3sld, 5sld, 10sld, 15sld, and 25sld. Thus these pieces became the working types of the above mentioned denominations.

The two basic types for the denomination of 50 kreuzers and 50 soldis was produced using the second original engraving and the mother plate *1*.

The currency indication *kr*. was carved into one of out these basic types, while the currency indication *sld* – in the other. Thus these pieces became the working types of these denominations.

As a result, 14 working types were produced. From these, matrices *2* were produced by galvanising. Then these matrices were used for the necessary number of electrotypes.

For the 5-kreuzer denomination, printing types were later produced in other ways too[35]. The postage stamps distributed in Hungary though all belonged to the type *I* described above (sub-types *Ia* and *Ib*).

The printing plates for 2kr (sld) – 25kr (sld) denominations contained 400 printing types distributed into four blocks of 100 pieces. Within the blocks of 10x10 pieces, the distance between individual types was 1,4-2,0 mm, both vertically and horizontally. There were cases, when types were shifted relatively to each other – their sides did not constitute a straight line.

[33] Ad = alapdúc = basic type (does not contain denomination)
[34] Md = munkadúc = working type (basic type containing the face value)
[35] The engravings of these already included the face value, and later fulfilled the role of working types.

It is well seen on the image *9*, which shows a row of three pieces of 5-kreuzer postage stamps, where the upper line of the stamps is always lower than on the previous stamp.

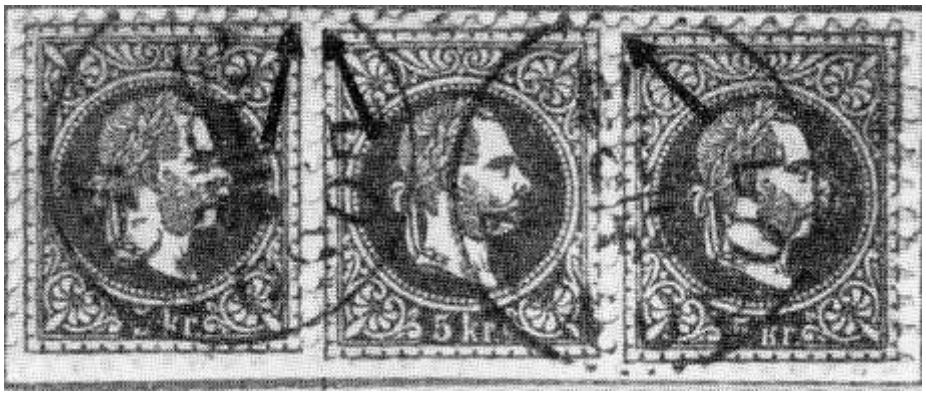


Figure 9. Row of 3 pieces of 5 kr — gradual layout from printing types

Above the stamps of the upper line and below the stamps of the bottom line of these blocks slats were used, to decrease the deformation when pressing. These slats were fixed at the distance of 2,5-3,0 mm in case of the printing plates used in the first period. So far we have not been able to find out the distance between individual blocks (figures 10 and 11).

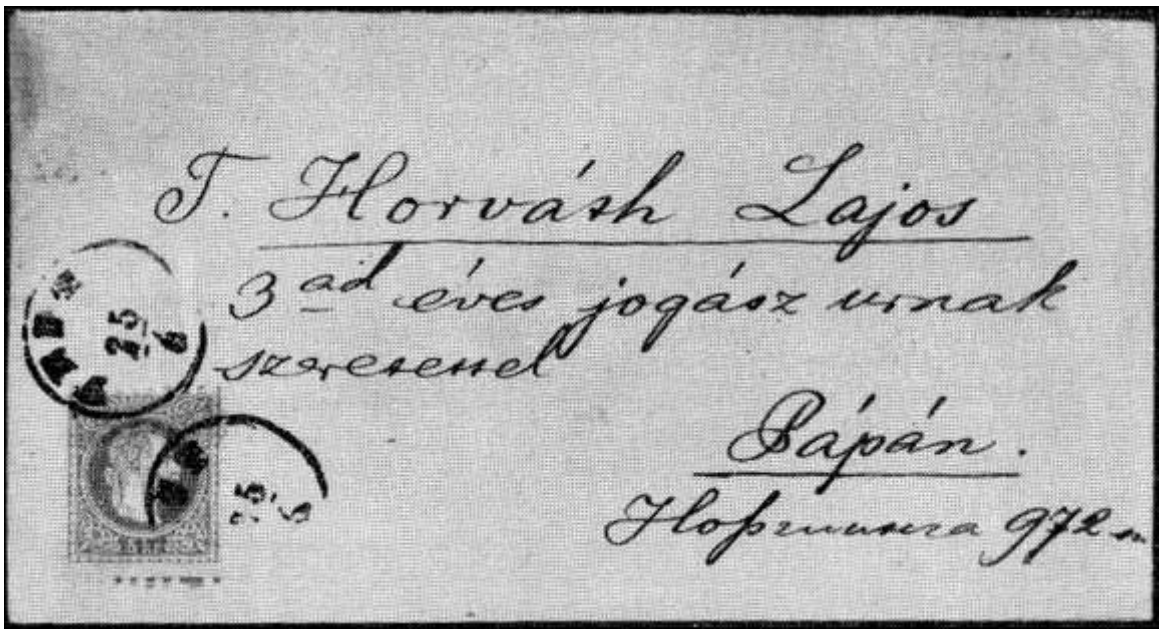


Figure 10. Edge slat imprint — lower left block of the printing sheet, stamp position X/l (piece 91)

The composition of the printing plates of the 50-kreuzer (soldi) denomination was different from the printing plates described above. They comprised four blocks of 80 pieces, which were oriented vertically (8x10); thus there were 320 printing types altogether. The use of slats was probable in this case too; however, they were fixed so far from the postage stamps that we have not yet come across their impressions on the postage stamps of 50 kreuzers (soldi).

A 3-kreuzer type was erroneously included into the plate of 5-kreuzer denomination. Thus a red stamp of the 3-kreuzer face value was created, coarsely printed, its sub-type being *Ia*. All these sheets were used in Hungary, between the end of August and the beginning of October of 1867. We know of such pieces which were postmarked *BRUKENAU, DETTA, G.BECSKEREK, KECSKEMÉT,* and *KŐBÁNYA*. Unused combinations with the postage stamps of the 5-kreuzer denomination have been unknown so far.

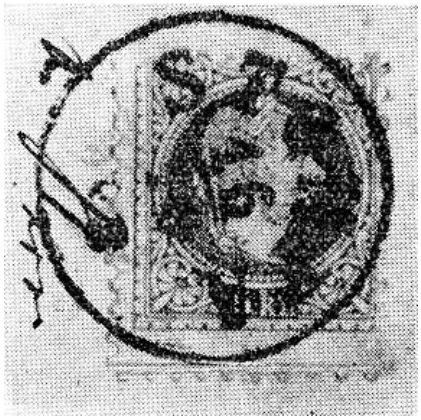


Figure 11. Margin slat impression marked 'B'

Occasionally we may come across *metal slat impressions*, both between the postage stamp and the edge slat, and between two postage stamps; it is usually 1,5 mm wide, though sometimes really narrow ones occur.

Printing plate defects were not frequent; significant defects are not known.

Stamp Image

The postage stamps of the denomination 2kr (sld) – 25kr (sld) depict the portrait of Franz Joseph *I*, when he was twenty-six years old. The portrait takes place in a coloured circle. The circle is framed by the string of pearls and a narrow white line. Another narrow white line frames the whole area of the rectangle. This outer frame is interrupted at the bottom, by a horizontal rectangular space which contains the numeral and the currency. In the four corners of the rectangular space, there are stylised decorations; the tendrils of the upper two fill also the space over the head of the emperor. The decorative elements do not meet at the sides of the rectangle, since the frame embracing the portrait occupies the whole width. The tendrils of the bottom decoration are rather short, to leave space for the denomination indication. On the postage stamps with two-digit denomination and on those where the currency was soldi (with the exception of the postage stamps of 50 soldi), the decorative elements in the bottom corners do not have tendrils directed towards each other, to provide even more space for the face value. There is yet another outer frame, its inner part creating the impression of perforation (figure 5).

The postage stamps of 50 kreuzers (soldi) was larger than the rest of the series.

The portrait framed by pearls was absolutely identical to that of smaller denominations. The space between the round pearl frame and the rectangular frame is filled by four decorative elements imitating leaves. On the upper part of the round frame, there is the Austrian imperial crown. In the two top corners, the tendrils of the decoration form little circles; in these, the numerals take place. The tendrils of the top and the bottom decorations meet in the middle. The two bottom decorative elements in the corners are connected with the curved ribbon-like element, on which *50kr* or *50sld* is seen, in the colour similar to the colour of the postage stamp. The whole space of the postage stamp is framed by a relatively thick line (figure 7).

2kr – 25kr postage stamps, as well as 2sld – 25sld ones were 19.6 x 23.25 mm; the dimensions of the 50-kreuzer (and soldi) denomination were 22.8 x 25.3 mm.

In the first period of the postage stamps issued in 1867 (but over the whole period of their distribution in Hungary), these stamps were printed by the so-called coarse printing (*coarse beard*). The printing was such due to the soft lining used when pressing[36]. Typically of this printing, the lines were rather thick; the coloured lines were so deep that the white parts of the stamp appeared raised. Naturally enough, certain parts of the image protruded on the rear side of the stamp (foulage).

Repetitive drawing deviations can be found on all denomination of the series; however, they derive from the wear of the printing plate, and are not typical of any sub-type.

The 5-kreuzer denomination was the only one where two steel gravures were produced for the one and a quarter billion postage stamps. This makes it possible to identify two types; the changes on the mother plate *II* make it possible to identify sub-types.

The 5-kreuzer denomination postage stamps which were produced for Hungary were all produced using the steel engraving; thus they belong to the type *I*. The characteristic features of this type were:

a/ the flag of the numeral *5* is curved;

b/ the indication of the face value *5kr*. is not in the absolute centre but shifted a little bit to the right side;

c/ there is a tiny decoration element adjacent to the tendrils of the two decorations in the bottom corners. This tiny decoration element does not intrude into the snail shape; they have two elongations towards the white bottom frame. (This is more manifest on the left side, figure 12.)

[36] Puhanyomás = Weichdruck (soft printing); its opposite was coarse printing = keménynyomás = Hartdruck.



Figure 12. Type Ia



Figure 13. Type Ib

The postage stamps of this denomination, which always belong to the type *I*, were always printed by coarse printing[37].

Since the mother plate *2* was damaged, and some kind of clogging had previously occurred on the working type, we may identify sub-types on the basis of the differences of drawing.

Sub-type Ia: the drawing of the ear is perfect, without any clogging or damage.

Sub-type Ib: there was a tiny discoloration in the drawing of the ear, between the earlobe and the auricle. This clogging practically connects the two lines shaping the ear. This clogging appeared at the beginning of 1870 (figure 13).

[37] Durva nyomás = grober Druck = coarse printing or soft printing; durva szakáll = grober Bart = coarse beard; the opposite of this is finomnyomás = feiner Druck = fine printing or hard printing; finom szakáll = feiner Bart = fine beard.

Sub-type Ic: the two lines shaping the ear and mentioned above form an angle, and often reach each other askew (figure 14).

Mixed pairs or larger combinations are not known of the sub-types *Ia* and *Ib*, as well as *Ia* and *Ic*. Deviations of the drawing also emerged due to the wear of the printing types (as opposed to the deviations described above, they occurred on all denominations). However, these deviations are not connected to the sub-types; neither can they be considered typical of any sub-type.



Figure 14. Type Ic

Printing

The printing, due to the technique applied, was not fine; moreover, it rightfully qualifies as coarse. Both the media and the public criticised these postage stamps excessively. Moreover, the Austrian Minister of Commerce received an anonymous letter, which read:

> *'... let us compare our Austrian postage stamps to the postage stamps of foreign countries: they are infinitely clumsy and tasteless. How fine and elegant, for example, the Russian and the French postage stamps are!'*

One of the reasons of this very poor quality was the fact that soft felt was used for levelling uneven parts, when applying the printing press. As a result, the remaining parts of the drawing, such as the eye, the eyebrow, the beard, as well as the hair merged. This is why this type of this release received the name *coarse* or *coarse-bearded*[38]. (The correct name would have been *soft printing*, as opposed to the later applied *hard printing*, which produced fine beard, and which was applied later.)

The spaces containing the portrait and the face value (medaillon) are evenly coloured, without any drawing. However, many copies appear to have a kind or grid or ribs in the spaces, which is the reflection of the felt texture.

[38] In spite of this aesthetically rather poor appearance, these are the postage stamps with higher value for philatelists.

In other, more frequent cases, there are white dots in the spaces; these white dots appeared because the felt turned thinner after exposure to pressure for long, due to which these spaces received less paint. The same phenomenon took place in case of the so-called dry printing (figures 15, 16, and 17).

Occasionally, copies with *raised middle part* may be found among the postage stamps of this edition. In some rare cases, the lining was positioned erroneously – as a result, it was not the head to come out raised but other parts of the postage stamp. Such deficiencies have turned up as *partially dumb impression, paper crease*, as well as the *fake double impressions*, which were the result of the creases[39].



Figure 15. Homogeneous background



Figure 16. Line pattern background



Figure 17. White dotted background

[39] Schmilzdruck

Discolouration by the equipment has occurred on all denominations, both on soldi and kreuzer postage stamps; this deficiency has not been confirmed for the denominations of 50 kreuzers and 50 soldis. As regards the *discolouration* by sheets, these are known for all denominations except those of 50 kreuzers and soldi, as well as 25 soldi (figures 18, 19).

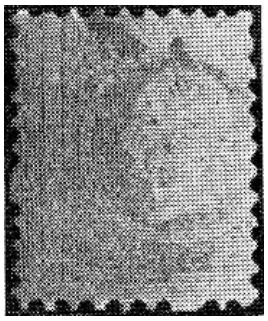


Figure 18. Colour transfer by sheets



Figure 19. Colour transfer by equipment

Paper and Watermarks

At the beginning, the paper of this release was similar to the release of the years 1863/1864: it was medium thick, soft, relatively uneven *machine paper* with coarse surface. It contained a watermark BRIEF-MARKEN[40]. This watermark was about 32 mm high; its fonts were close to Antiqua, double-lined. The length was 428 mm; the word occurred twice on a printing sheet. The printing sheets were 460 x 540 mm, and included four postage stamp sheets. If these printing sheets were fed in properly into the equipment, the watermark appeared on almost all postage stamps of the 5th and 6th horizontal line of each block of a hundred postage stamps (both on the upper and lower ones).

The watermark may appear on postage stamps in four positions. The same letters might differ on different postage stamps because the word BRIEF-MARKEN repeated on the watermark roller several times[41]. From the time the paper machine was fixed and made continuous, we may find seam (Ladurner) watermarks, both regular and irregular.

The width of the paper generally fell within the range between 0.09 and 0.11 mm. If the paper was thinner or thicker than this range, we call it thin or thick respectively. As regards the surface of the paper, we may distinguish *notched, stripped, paper with watermark granules,* as well as *cloudy paper*. The second and fourth out of these is quite rare.

Paints and Colours

The colour and the substances of the paints used for this edition were similar to those used for the previous release; however, there were much more shades in this release.

[40] A provision issued on 1 June 1864 provided for the use of watermarks on all paper kinds produced for banknotes or postage stamps.
[41] It probably repeated five times.

Denomination	Colour	1867	1868	1869	1870	1871
2kr	yellow, bright yellow,	!	!	!	!	!
	lemon yellow (greenish),	-	-	!	!	-
	orange,	-	-	-	!	!
	golden yellow	-	-	-	!	!
3kr	blunt green (bluish shade),	!	!	!	!	-
	green (with stains),	-	!	-	-	-
	yellowish oily green,	-	!	-	-	!
	bright green,	-	-	!	!	-
	bluish green	-	-	-	!	!
5kr	cherry red[42],	!	-	-	-	-
	pink,	!	!	!	!	-
	bright red,	!	!	!	!	!
	carmine red,	!	!	!	!	!
	light red,	-	!	!	-	-
	blunt carmine red,	-	!	!	-	-
	brick red,	-	-	!	-	-
	deep pink,	-	-	-	!	-
	dark (bright) red	-	-	-	!	!
10kr	blue (ordinary),	!	!	-	-	-
	bright blue,	-	!	-	-	-
	dark blue,	-	!	!	-	-
	light blue,	-	-	!	-	-
	purple blue,	-	-	!	-	-
	dark blue (with stains),	-	-	-	!	!
	blunt blue	-	-	-	!	!
15kr	dark brown,	!	!	-	-	-
	light yellowish brown,		!	-	-	-
	brown,		!	-	-	-
	oilish brown,		-	!	!	-
	deer brown,		-	!	!	-
	brown (with stains),		-	-	!	!
	yellowish reddish brown		-	-	!	!
25kr	greyish violet,	!	!	!	!	!
	brownish violet	-	-	-	-	!
50kr	brownish pink	!	!	!	!	!

The 50-kreuzer denomination issued for Hungary was always of the same colour, though different shades occurred. The brown and the reddish brown versions of these denominations started to be distributed only after these postage stamps had lost their relevance for Hungary.

[42] This was the colour of the erroneous 3-kreuzer postage stamp

Sizing

The size used for this edition was the same yellowish substance of the animal origin which was used for the edition of 1863/1864. The sizing was even; it was prawn to breaking. As a consequence of the use of this substance, the white paper of the postage stamps sometimes grew yellow.

Perforation

All postage stamps of this release were perforated. The equipment used for the stamps 2kr (sld) – 25kr (sld) had 10x12 teeth, and produced perforation 9.5[43]. The stamps with coarse printing and small size, issued in 1867 for Hungary, exist only with this perforation.[44]

For 50-kreuzer (soldi) denomination, perforation 12 was used. In Hungary, no other perforation occurred. Sometimes *double perforation* occurred, just as did the *missing holes*, because some needles had been missing. There were also pairs of postage stamps, between which there was no perforation; however, these were never distributed in Hungary. Very rarely, the pieces from the sides of the sheets with edges attached to them occur.

Period of Use

The edition of 1867 is a very special one in the history of philately: two independent postal administrations considered these stamps relevant, placing them on the market on a single day, 1 June 1867. The abovementioned phenomenon referred to the denominations 2kr (sld) – 15kr (sld).

The relevant regulation of the Austrian postal administration was issued on 25 May 1867 (No. 9315-1101); the Hungarian Ministry of Commerce issued its regulation on 28 May 1867 (No. 1078).

Theoretically, both postal administrations introduced the postage stamps of this edition. Eventually it was only the Hungarian postal administration which placed them then on the market.

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[43] According to Dr. Elemér Czakó, the perforation equipment was designed by the engineer of the State Publishing House of Vienna Antal Török; this equipment was operational in Vienna from 1864. Following data are available on the perforation equipment: a mechanical engineer Anton Török, the manager of the construction department of the Publishing House guaranteed the proper functioning of the equipment built under his supervision (Briefmarkenschneidemaschine) etc.
The director of the Publishing House Auer referred to the Ministry of Commerce on the completion of the new equipment on 18 April. On this occasion, he presented a sample sheet of the 3-kreuzer denomination (240 pieces). The perforation was found very rare-teethed (grosszachig), and referred to the British practice. The more dense perforation was presented on 6 August by the Publishing House. This was line perforation.
It was in 1855 that the State Publishing House of Vienna had a probably frame perforation equipment produced; the designers were Andreas Gotthard and Michael Grünberger. According ot the invoice, 4,000 steel needles were used for this machine.

[44] It is very probable, that the Hungarian State Printing House bought the perforation machines of the 1867 issue small sized stamps, probably two of them.

In the areas subject to the Austrian postal administration (Croatia-Slavonia and the Military Border Districts also belonged here), these postage stamps were actually introduced after the stock of the previous edition ran out.

The later released 25-kreuzer (soldi) and 50-kreuzer (soldi) denominations were placed on the market (both de jure and de facto) on a single day too, 1 September 1867. The relevant Austrian regulation came out on 22 August 1867 (No. 12842-1491); the relevant Hungarian regulation came out on 31 August (No. 6377).

As we have already mentioned, the production of these postage stamps took place in the State Publishing House of Vienna; Hungary had to cover only the production expenses, in accordance with the Article 15 of the Temporary Postal Treaty[45] . At the beginning, 2 kreuzers were payable for a sheet of a hundred pieces (eighty pieces for 50-kreuzer denomination). Later the price grew to 4 kreuzers; the time of this price increase could not be identified.

The State Publishing House supplied the ready sheets to the postal management office in Vienna (Österr.kk.Post.Ökonomie-Verwaltung). The post offices subject to this institution received the necessary amount of sheets from it. Soon this procedure was modified, because the Hungarian Minister of Commerce wished to make the process of supply of the Hungarian post offices more independent. He wanted to do so by involving the Hungarian postal management. On 14 August 1867, he wrote the following to the Austrian Minister of Commerce (document No. 5540): 'I am writing to the Ministry to kindly ask it to send the postage and newspaper stamps, as well as letter envelopes to the Hungarian postal management as soon as possible, in the quantity quoted in the document, in order to facilitate the quicker procedure'.

Thus, the link between the Hungarian Postal Directorates and the Austrian postal management ceased to exist. From this time on, the supplies arrived directly from the Postal Directorates in Pest[46].

Postal directorates supplied postage stamps to the post offices responsible to them; the latter sold these stamps to the public or letter postage stamp distributors.

2kr – 25kr denominations were distributed to all post offices; letter postage stamp distributors received their supplies from post offices. The public, therefore, could purchase postage stamps either at post offices or letter postage stamp distributors.

[45] Before the independency of the Hungarian Postal Administration the postal directorates had to pay the nominal value of these stamps to the Austrian postal management office.

[46] This department of the postal directorate of Pest later became postal management; in 1870, national postal management was created from the postal department of the Ministry of Commerce by Gervai.

50-kreuzer denominations were first distributed only by the post offices which belonged to the Treasury. After the express mail service had been introduced though on 1 June 1868, this constraint was removed.

In Croatia-Slavonia (the Serbian province to the South of the Drava also belonged there), these stamps were introduced on 1 April 1868; in the Military Border Districts, they were introduced on 1 September 1869. This was the date when the previous Austrian issue has been withdrawn from circulation in the whole territory under Austrian postal administration (figure 20).

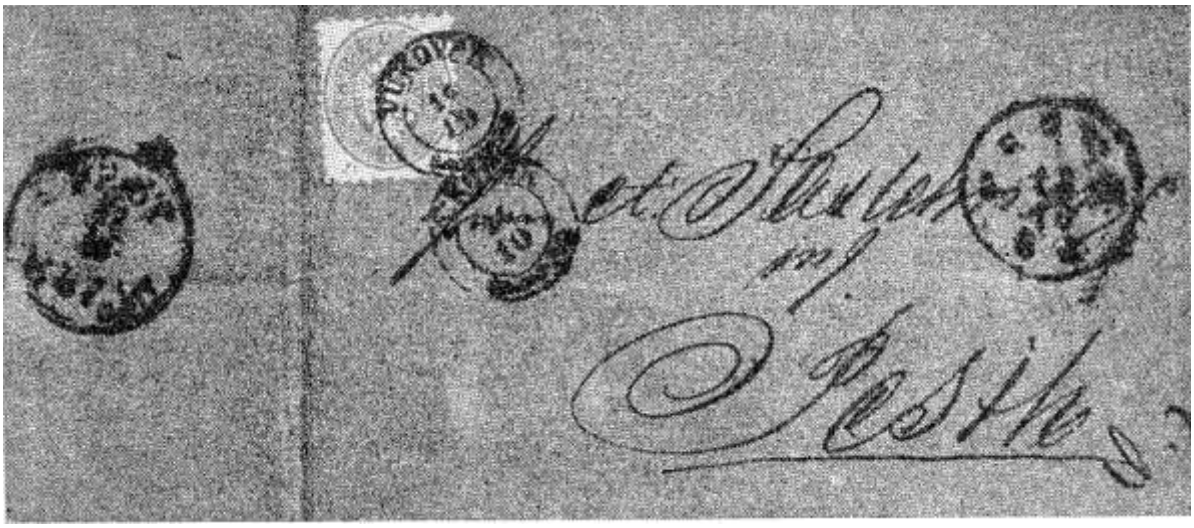


Figure 20. Proper use of the 1864-issue Austrian 5kr postage stamp in Croatia-Slavonia after this stamp expired in Hungary

We do not have the precise notion of the time when the postage stamps of this release (soldi) were introduced in the six post offices of Levante, which were subject to the Hungarian postal administration. Based on the fact that the samples of these postage stamps were sent to the foreign Postal Directorates as early as 6 June 1867, we may conclude that the Hungarian post offices in Walachia and Moldavia (with the mediation of the Postal Directorate of Nagyszeben) used these postage stamps as early as the first half of June. It is certain though that the postage stamps of the isue of the year 1867 were in use for the shortest period in this area, since the postal treaty with the Danube Principalities concluded on 24 June 1868 terminated the operation of all post offices of the Monarchy as of 31 March 1869.

(The postage stamps of this issue with the denomination expressed in kreuzers lost their validity on the Hungarian territory of the Monarchy on 31 July 1871.)

The Hungarian Ministry of Commerce sent a document to the Hungarian postal administration inquiring what the amount of the remaining stock was. The Austrian Ministry of Commerce accepted only those postage stamp sheets and original packs of envelopes back which were absolutely fit for being distributed in Austria.

The remaining stock was sorted out by a committee. Those postage stamps which were not fit for being sent back to the Austrian postal administration was burnt, under the supervision of the police. Finally, twenty-eight boxes were sent back to Vienna; the Austrian postal administration reimbursed their price to the Hungarian postal administration[47].

Rates

The two parties agreed on the rates too; this agreement was based on the principles set in the Article *3* of the Temporary Postal Treaty. According to these principles, the rates should have remained identical in the two parts of the Monarchy; changes could be implemented only after the two Postal Directorates had agreed on them.

The rates effective from 1 June 1867 are included in the following table:

Letter postage, by each 17,50 g (loth), in kreuzers							Postcard	Newspaper	Money transfer fee						Newspaper Tax	
Letter type	Domestic mail		International mail													
	Local	The whole area of the Monarchy and its sea ships were considered as national territory.	To Germany and Lombardo-Venetian Kingdom	To other parts of Italy	To Switzerland, France and Great Britain	To the USA	Domestic	Domestic, one copy	Up to 10 ft	10-50 ft	50 -100 ft	100-500 ft	500-1000 ft	For more than 1000 forints, for each 1000 forints	Domestic mail	From Germany
									To be paid						For newspaper	
Regular	3	5	15	21 26	25	35	2	1	5 kr	10 kr	15 kr	30 kr	60 kr	30 kr	1	2
Registered mail fee	5	10	10	10	10	10	5									

Parcels were transported by the so-called mail coach postal service.

Covering of Postage

After the postage stamps in question had been put on the market in 1867, senders could not opt anymore for the recipients to pay for the mail items. Instead, it was always the senders who had to pay for the items sent. If the postage covered was insufficient or if it was not covered at all, the recipient had to pay the so-called *postage due*.

[47] According to the books of the year 1871, the amount reimbursed was 1,607.80 forints.

The reason why there were seven denominations of postage stamps was the intention of the Hungarian postal administration to render it possible to cover the postage by one, maximum two postage stamps. In most cases, this objective was reached. However, there were still cases, when more postage stamps had to be adhered to mail items (figure 21).



Figure 21. Row of three 25kr pieces, high amount of postage

The list below shows the amount of such pieces within a specific letter collection. It provides true insight into how rare certain combinations were.

2kr and 3kr	23 pieces
2x2kr and 5kr	1 piece
3x2kr, 3x3kr, and 2x5kr	1 piece
3kr and 5kr	3 pieces
5kr and 10kr	25 pieces
5kr and 2x10kr	1 piece
5kr and 3x10kr	2 pieces
2x5kr and 10kr	2 pieces
5kr and 15kr	4 pieces
2x5kr and 15kr	1 piece
5kr and 4x15kr	1 piece
10kr and 15kr	1 piece
10kr and 2x15kr	1 piece
15kr and 50kr	1 piece
2x25kr and 50kr	1 piece



Figure 22. Coloured payment combination

We can see that two combinations were rather frequent (2kr and 3kr, as well as 5kr and 10kr). Four combinations were not particularly rare, while other ones were represented by single items (figure 22).

Using three kinds of denominations of this issue on a single mail item is very rare; moreover, four or more kinds of denominations on one item is unknown in Hungary (figures 23 and 24).

Looking into individual denominations, we come to the following conclusions:

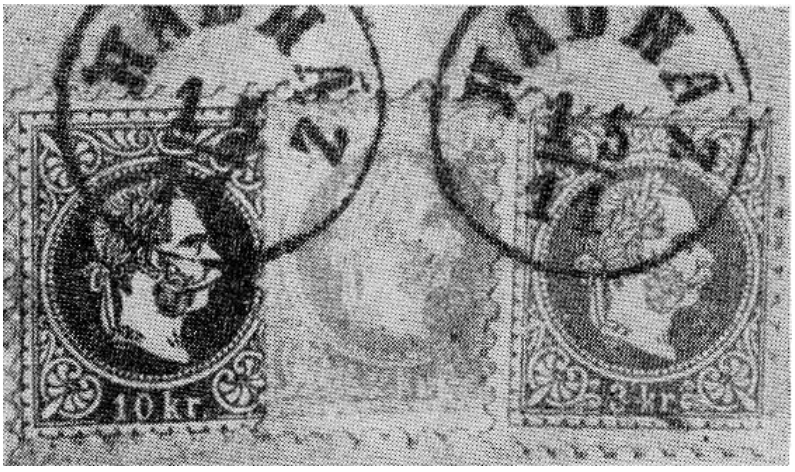


Figure 24. Coloured payment combination



Figure 23. Coloured payment combination

2-kreuzer denomination

These postage stamps were mainly produced for forms; they occur quite frequently on long-distance mail items along with the 3-kreuzer denomination too. Occasionally, several pieces were used on a single item. They also occurred together with the 5-kreuzer denomination.

These postage stamps also turn up on the envelopes with pre-printed postage stamps of 3kr or 5kr, to supplement the postage (figure 25).

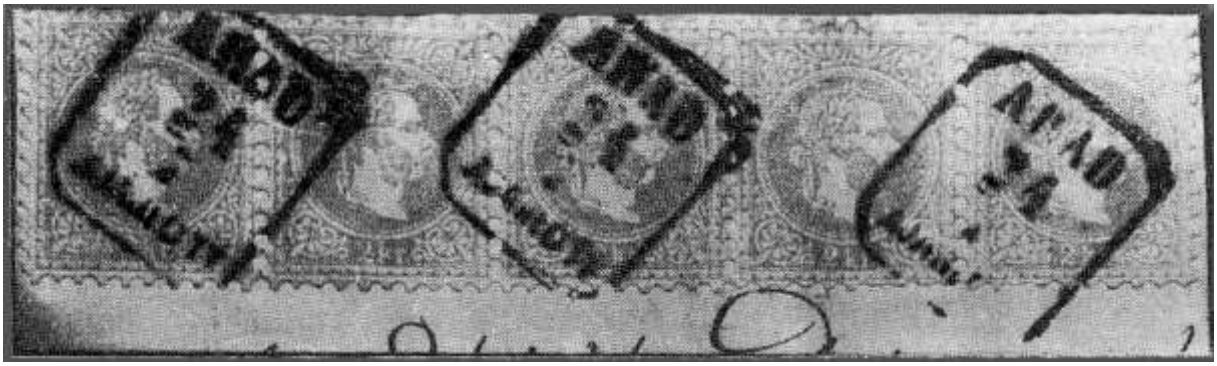


Figure 25. Row of five pieces of 2kr postage stamps

3-kreuzer denomination

This amount covered the postage for local letters; local letters being infrequent, it is rare in this form. These postage stamps occurred relatively frequently together with the 2-kreuzer denomination, sometimes with several 2-kreuzer postage stamps. These postage stamps turn up much less frequently with the 5-kreuzer ones (this amount was required for the local registered mail). Quite frequently, several pieces of these stamps were used on registered mail. This denomination was traded for the longest period; the largest remaining stock is exactly of this denomination. Two covers where by mistake the numeral *3* was printed indtead of the numeral 5 on a red stamp have also turned up.

5-kreuzer denomination

This amount covered the fee of long-distance letters, local registration fee, as well as the registration fee for postcards. On their own, these postage stamps appeared on the local and long-distance registered mail and on express mail. Several pieces of this denomination used together are quite rare; it rather occurs together with the 10- and 15-kreuzer denomination. This was the first denomination of the edition to run out. Consequently, it was used together with the postage stamps of the next, 1871 edition especially rarely.

10-kreuzer denomination

This amount covered the registered mail fee for long-distance mail and mail sent to foreign countries, as well as the fee for return receipts and money transfers. These postage stamps are quite rare to appear on letters on their own. They were mainly used to cover the postage fee of 20 kreuzers, on registered mail along with the 5-kreuzer denomination, and on express mail letters (three pieces). It also occurred on registered letters sent to Germany and Lombardy-Venice along with the 15-kreuzer denomination (figure 26).

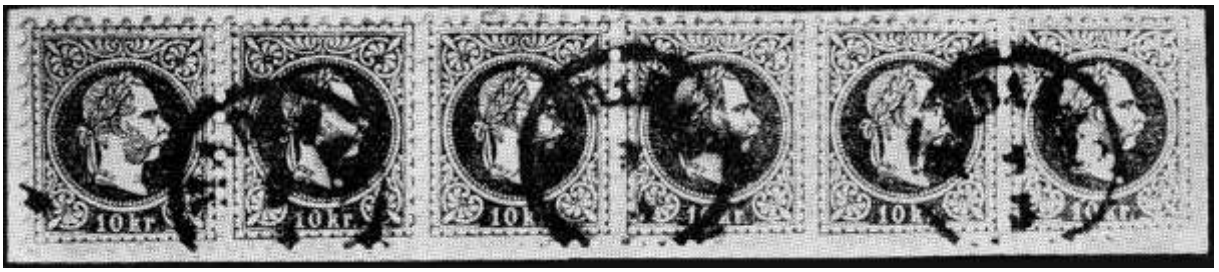


Figure 26. Row of six pieces of 10kr postage stamps

15-kreuzer denomination

This was the amount for the long-distance domestic registered mail, the postage of a simple letter to Germany or Lombardy-Venice, as well as the rate for transfers and urgent mail. These postage stamps occur on their own and with other denominations too. Higher postage fees were most often covered by these postage stamps[48]. Very rarely, these postage stamps were used along with the 50-kreuzer denomination (figure 27).

[48] When saying *higher postage*, we mean postage exceeding 30 kreuzers.

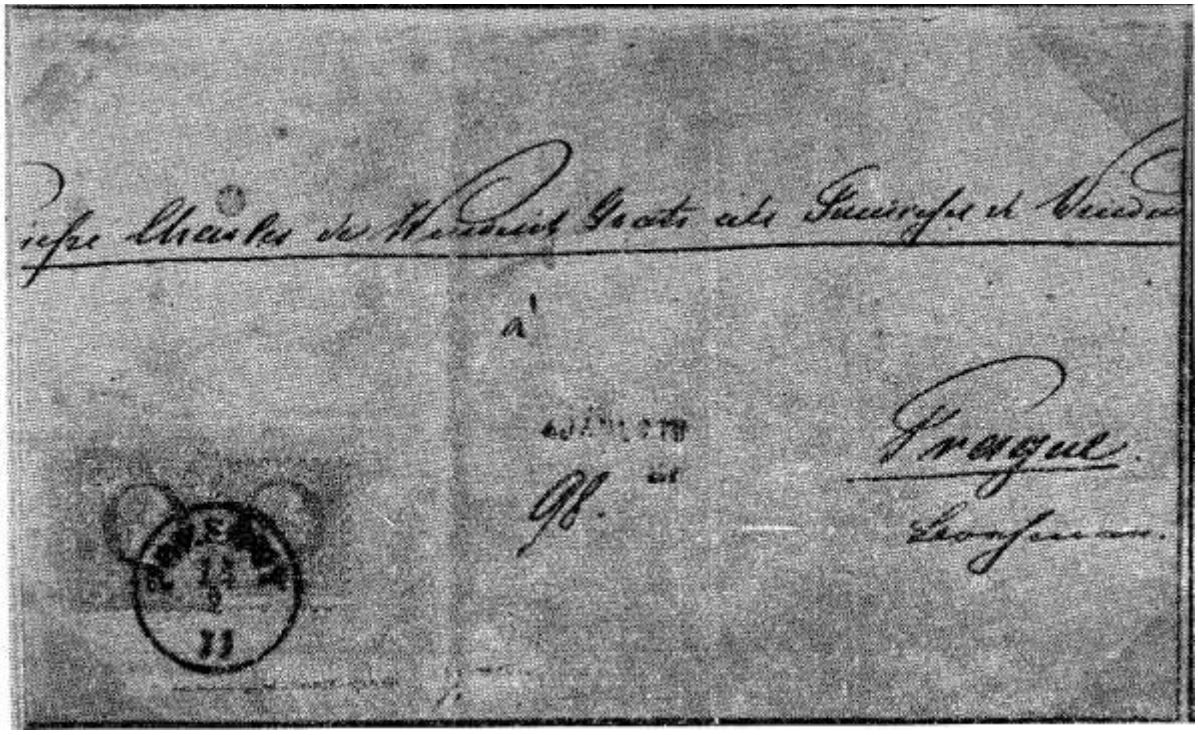


Figure 27. High amount of postage, 15kr and 50kr

25-kreuzer denomination

Originally, it was meant to cover the postage of mail sent abroad and heavy domestic mail. However, money transfers were also quite frequently covered by these postage stamps. In Hungary, it occurred very rarely on letters. Occasionally, it was used together with the 50-kreuzer denomination (figure 28).

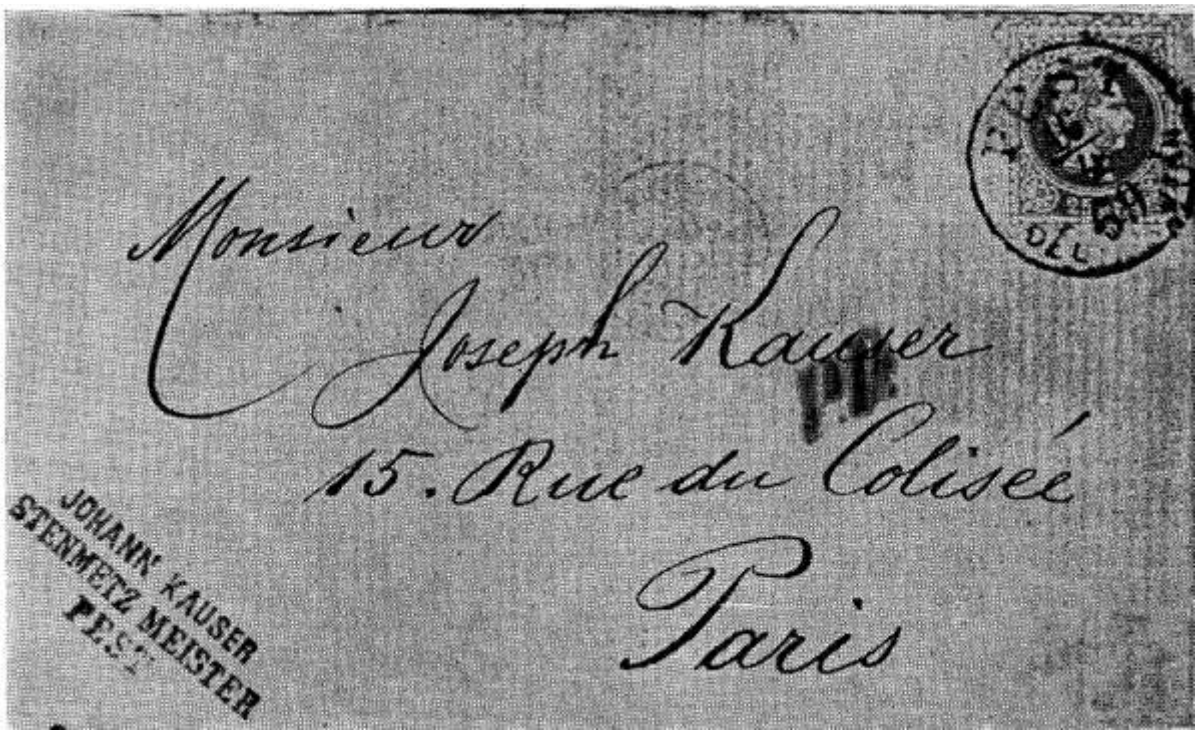


Figure 28. Letter with 25kr postage stamp

50-kreuzer denomination

At the beginning of the period, there was not much need for this denomination. Later, these postage stamps were used to cover large money transfers. But even then they were used only at larger post offices, where such large transfers could be done. They were also used for heavy registered mail sent abroad, as well as for urgent registered mail within the country, if it had to be sent by a carrier to the point of delivery (figure 29).



Figure 29. 50kr postage stamp on money transfer form cut-out

The use of this denomination originating in Hungary was very rare. Almost all letters were part of one and the same correspondence. Money transfer traffic being marginal in the beginning their normal postal usage is not rarer, than the money transfer usage. There were instances, when this denomination was used together with the 25-kreuzer postage stamps.

Rare combinations of different denominations are the following: 8 kreuzers for local registered mail covered by 2-kr and 2x3-kr postage stamps; the so-called *high rates* and *excessive rates* (figure 30). Covering postage by a single 10-kreuzer postage stamp was not too frequent either.



Figure 30. High amount of postage, 50kr and 25kr

Very interesting and valuable is the group of *mixed frankings*. This group includes mail items covered by the postage stamps of different postage stamp issues. There may have been one piece of any specific denomination or a single denomination, as well as several denominations or pieces of the same denomination. Several pieces of the same denominations are quite rare; more than two denominations are very rare in this group (figure 31).

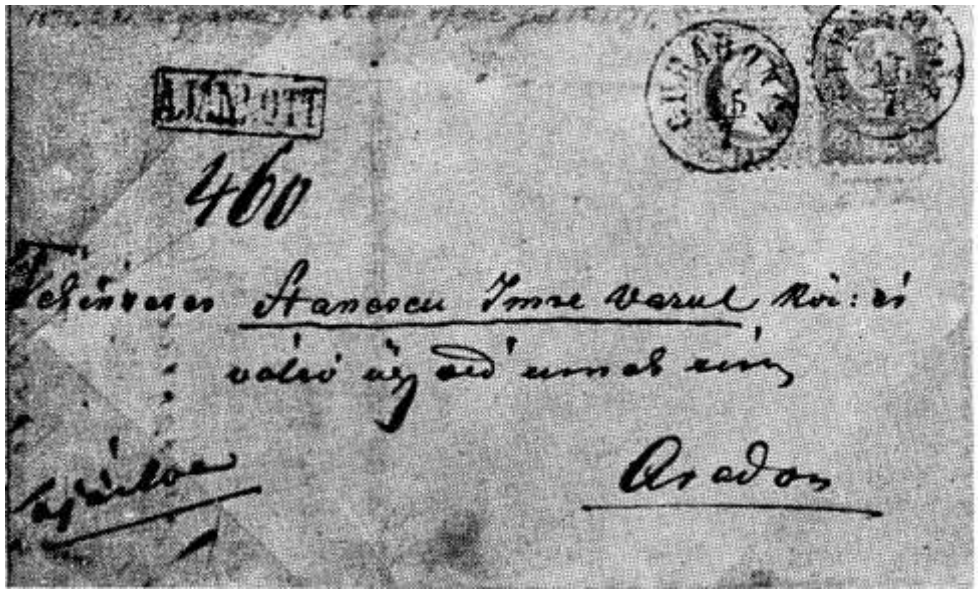


Figure 31. Mixed postage (3kr from 1867 and 2kr from 1871)

When looking into the mixed frankings, the location and the date are both very important. It is usually not very difficult to identify the location of sending, except for the cases when the location-date postmark is illegible. In such

cases, the location of sending indicated in the latter may be of great help. The name of the location indicated on the outer part of the letter by the sender may also help. To identify the date of the letter, we may study its content, if the whole letter is available. In case of official or commercial letters, their registration number may help. If only a part of the letter has survived, the location-date postmark may be necessary to identify the date and location.

Mixed frankings which included the postage stamps released in 1867 occurred at the very beginning and the very end of the period of validity of these stamps. The period when both the postage stamps issued in 1863/1864 and 1867 were officially acceptable lasted from 1 June to 15 June 1867[49]. The period when both the postage stamps issued in 1867 and those in 1871 were officially accepted lasted from 1 May to 31 July 1871[50].

Items with mixed frankings, especially when they involved postage stamps issued in 1863/1864 and 1871, are very valuable rarities. Occasionally, items with mixed frankings may have occurred after the dates mentioned above. However, these are less valuable, whether they were paid for by the recipient, or skipped the checks[51].

Mail items where the postage was covered by the postage stamps released both in 1863/1864 and 1867 should be distinguished as regards the location where these postage stamps were used (see note *49*).

Such mixed frankings were quite rare on the really Hungarian territory. Such mail items occurred more frequently in Croatia-Slavonia, and even more frequently in the Military Border Districts.

Mail items where the postage stamps of these two editions appeared together are so rare that it is impossible to set up any order of frequency for them. It is safe to say that most probably only a little fraction of the possible combinations occurred, or has survived until the present. In these, the 5-kreuzer denomination issued in 1867 was the most frequent.

When the postage stamps issued in 1867 and 1871 appeared together, the most frequent denominations were 3kr, 10kr, and 15kr. 2-kreuzer and 5-kreuzer denominations were less frequent. Naturally enough, the last statement does not refer to the 25-kreuzer and 50-kreuzer denominations issued in 1867. We do not know of any instances when these denominations would have occurred together with the postage stamps issued in 1871.

We may make following statements when considering each denomination individually:

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[49] In Croatia-Slavonia, it lasted until 31 March 1868; in the Military Border and other parts of Austria it lasted until 31 August 1869

[50] The engraved 25-kreuzer denomination could not appear together with the postage stamps issued in 1867, because it was placed on the market only in the autumn of 1871.
On the other hand, the postage stamps issued in 1867 may have occurred with the postal stationeries issued in 1871 featuring the portrait of Franz Joseph before 1 May 1871, because rhese appeared in Hungary as early as 15 February 1871.

[51] We know of several such letters sent from Sopron; where the postage was covered with the postage stamps which were already not valid.

2-kreuzer denomination released in 1867 occurred most frequently with the 3-kreuzer lithographic denomination, while less frequently – with the 5-kreuzer lithographic denomination. Occasionally, it occurs on the postal stationery envelopes with the 3-kreuzer pre-printed postage stamps.

The 2-kreuzer postcard issued in 1869 was also used with the 2-kreuzer lithographic stamp glued over it. There are also such postcards where the postage was invalid, for which they were sent back, and to which a lithographic 2-kreuzer postage stamp was later adhered[52].

3kr/1867 was the most frequent denomination, most often occurring together with the 5-kreuzer one. It also occurred with the lithographic 2-kreuzer, as well as with the lithographic 10-kreuzer denomination (the latter occurred only after the validity period).

5kr/1867 was the rarest denomination to occur on the mail items with mixed franking. On the other hand, this denomination occurred first for mixed franking: 5kr/1867 and a postage stamp issued in 1871 with the portrait of Franz Joseph on a money order form. These mail items date back to the beginning of the March of 1871, the time when the lithographed stamps were not issued yet.

This denomination occurred with the lithographic 5- and 10-kreuzer denominations; moreover, it occurred with both of them too. The 5kr/1867 was used with the lithographic 5-kreuzer denomination also after 31 July 1871, when the period of validity had expired, the latter complementing the postage. Both postage stamps were postmarked. Also 5kr/1867 envelopes with the lithographic 5- and 10-kreuzer postage stamps attached to them have survived.

10kr/1867 most often occurred with the lithographic 5-kreuzer denomination. It was also used with the lithographic 15-kreuzer denomination, though especially rarely. We know following combinations which include this denomination: 2x10kr/1867 and lithographic 5-kreuzer denomination, as well as 10kr/1867 and 2x5kr, lithographic.

15kr/1867 most often occurred with the 5-kreuzer lithographic denomination or, less frequently, with the lithographic 10-kreuzer denomination. Following combinations are known: 2x15kr/1867 and 5kr (lithographic), 15kr/1867 and 2x5kr (lithographic), as well as 5x15kr/1867 and 5kr (lithographic)[53].

The most frequent combinations of the two issues mentioned were the following: 2kr/1867 and 3kr (lithographic), 3kr/1867 and 5kr (lithographic), 10kr/1867 and 5kr (lithographic), as well as 15kr/1867 and 5kr (lithographic).

Combinations of the 1867 edition and the engraved stamps of the 1871

[52] In the Stamp Museum: 'ALSÓKUBIN 71.8.4' (postmark upon sending); 'ÉRVÉNYTELEN VISSZA' (invalid to be returned, indication postmark); 'ALSÓKUBIN 71.8.5' (a new postmark upon sending); and 'PEST 71.8.8' (postmark upon arrival).

[53] This latter instance of mixed franking was destroyed in the World War *II* (it was a part of Túróczi collection).

edition were very rare; there are only very few kinds of combinations. Very probably, only a small fraction of the existing versions has survived until the present. Examples of this kind of mixed frankings coming from the period of validity are even rarer than the mixed postage by the postage stamps coming from 1863/1864 and 1867. Almost all of the existing examples are combinations of the 3kr/1867 and 2kr (engraved printing). Accidentally, a combination of 5kr/1867 and 10kr (engraved printing) have survived until today.

The greatest part of these instances of the mixed frankings come from after 31 July 1871, let it be on a letter or on a part of a letter. This is the reason why the year is very important here too. In other words, the entire letter or the location-date postmark is important, because they reveal the year.

The obituaries postmarked in Nagymihály (71.8.5) represent the usage after the period of validity. The postage stamps on them were 2kr/1867 and 2kr (engraved). On these, both postage stamps were postmarked (erroneously), for which it seems that the postage was covered by both of these postage stamps.

Certain denominations of the 1867 edition occurred with the *postage stamps of foreign countries*. Such letters most often arrived from Serbia and Turkey. Mail items from the countries lying near the Danube to the south of Hungary arrived with the dtamps of *D.D.S.G.*; their postage was valid up to Hungarian border; further postage had to be covered by postage stamps (figure 32).



Figure 32. Mixed franking on a letter with 1867 issue Hungarian and Italian postage stamps

Occasionally, postage was covered by *revenue stamps* or the *pre-printed part of envelopes* cut out of these envelopes. These ways were illegitimate,

though such mail items often passed the checks without being noticed (figure 33).



Figure 33. 5kr Cut out from a pre-printed envelope and used as postage stamp

There was a special Hungarian case in this field. The postmaster of Szigetvár wished to evade the provisions prohibiting the use of cut-outs. He had the pre-printed and cut out parts of the envelopes perforated 9.5, using these pieces as postage stamps between the September of 1869 and the January of 1870. The image of these postage stamp imitations always belonged to the sub-type *Ia* (figure 34).



Figure 34. Provisorium of Szigetvár

For emergency cases, bisecting was used. It occurred in case of two denominations of this edition: 2kr and 10kr.

Examples:

Bisected 2kr, used as 1-kreuzer postage stamp. The right bottom part of

this postage stamp displays the postmark *IGLÓ 23/1*[54].

Two complete 2-kreuzer denomination postage stamps and a half of such postage stamp on a letter, to cover 5 kreuzers of postage; postmark *CZECZE??*[55].

Two complete 2-kreuzer postage stamps and left bottom half of the same denomination on a letter, to cover the postage of 5 kreuzers; postmark *PUT-NOK 2/8*[56].

Two complete 2-kreuzer postage stamps and a left top half of the same denomination, to cover the postage of 5 kreuzers; postmark *TAB 1/2*[57].

The bisected 10-kreuzer postage stamp was not used in Hungary (ATZGERSDORF 9/4).

Combinations

Since the postage stamps issued in 1867 which were postmarked in Hungary and produced by coarse printing should be considered Hungarian, while those unused may be considered both Hungarian and Austrian, we are going to deal with unused postage stamps too.

We know of unused pairs, strips of three pieces and blocks of four pieces. Their order of rarity is the following:

25 kreuzers	2 soldi
50 kreuzers	15 soldi
5 kreuzers	3 soldi
2 kreuzers	10 soldi
3 kreuzers	5 soldi
10 kreuzers	
15 kreuzers	

As regards used combinations, we know of any kinds of them from pairs to the strips of ten pieces for the denominations 2kr (sld) – 15kr (sld). For the 25- and 50-kreuzer denominations, we know only of pairs and strips of three, four, and five pieces. For the denominations 2kr (sld) – 15kr (sld), we know also of blocks of three, four, ten, and twenty pieces (figure 35).



Figure 35. Block of four pieces of 15k

Number of Copies

Number of copies was published by E. Müller in his work Die Post-

[54] Photo in the Köhler auction catalogue, page 29.
[55] Published by Gyula Madarász
[56] Photo in CORINPHILA auction catalogue No. XXVI
[57] Photo in MÜLLER: Die Postmarken von Oesterreich, page 193

marken von Oesterreich in 1867. These data refer to the entire territory of the Monarchy and the entire period of distribution:

2kr	240 million pieces
3kr	196 million pieces
5kr	1,260 million pieces
10kr	150 million pieces
15kr	35 million pieces
25kr	3,5 million pieces
50kr	800,000 pieces

We do not know neither the issued, nor the used up quantities as regards soldi denominations.

We may only assume how many of these stamps were used in Hungary. The departure point may be the statement showing the provisions for Hungary for 1869[58]:

2 kreuzers	34,000 sheets	3,400,000 pieces
3 kreuzers	5,500 sheets	550,000 pieces
5 kreuzers	138,000 sheets	13,800,000 pieces
10 kreuzers	15,400 sheets	1,540,000 pieces
15 kreuzers	7,000 sheets	700,000 pieces
25 kreuzers	200 sheets	20,000 pieces
50 kreuzers	-	-

[58] See the part on Gyula Madarász in the section devoted to the lithographic postage stamps issue.

To find out how many pieces were traded in Hungary between 1 June (1 September) 1867 and 31 July 1871, we follow the logic above. To calculate the monthly amount traded in Hungary, we should divide the quantities above by 12[59]. By multiplying these numbers by 53 (in case of 25- and 50-kreuzer denominations, by 50), we get the probable quantities required:

2 kreuzers	15,000,000 pieces
3 kreuzers	2,430,000 pieces
5 kreuzers	60,950,000 pieces
10 kreuzers	6,800,000 pieces
15 kreuzers	3,000,000 pieces
25 kreuzers	90,000 pieces
50 kreuzers	16,000 pieces[60]

NEWSPAPER STAMPS OF THE 1867 POSTAGE STAMP ISSUE (THE YEAR OF THE AUSTRIA-HUNGARIAN COMPROMISE)

When the Compromise was achieved, and the decision to issue new postage stamps made, it was also decided to release new newspaper stamps. Since there were two Postal Directorates involved, and the neutrality had to be respected, the new newspaper stamps were released without inscriptions or face value.

Image Design

The design must have been produced by an employee of the State Publishing House of Vienna, whose name we do not know. On the basis of this design, the *Waldheim Wood-engraving Institute* had produced an original type.

Proofs

The original type (mother plate) was used for producing proofs. Since we know that the working type (patrix) was modified right after being produced, the impressions of the mother plate differ from the impressions produced on later stages. However, proofs were produced by patrices *Ib* and *Ic* in black, while by *Ic* they were produced in the original colour[61].

We know of sheet proofs of the sub-type *Ib*, in original colour on white paper. There are also machine proofs and waste prints, partly in black, partly in the original colour, both on white and coloured paper, sub-types *Ib, Ic, Ie*, and *IIa*[62].

The proofs of the newspaper stamps released in 1867 are not frequent.

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[59] Naturally enough, between 1867 and 1869, this amount was smaller, while between 1869 and 1871, it was larger; therefore, this amount may be taken as a bridge.

[60] The quantity of the 50-kreuzer denomination was assumed on the basis of the coarsely printed brownish pink copies.

[61] there is proof of the sub-type *IIa*; however, this sub-type was not used in Hungary

[62] The last two come from the time when the postage stamps of 1867 were already invalid in Hungary

Printing Dies, Types

The printing means for these newspaper postage stamps were produced by the already mentioned wooden type, which contained one image. It was first used to produce the *mother plate 1*. By filling it with the type metal, the working type was created, which was the exact copy of the original wooden type. It was re-carved right away, because its lines were not properly separate. This piece was used to produce printing types, with the intermediate step of producing the *mother plate 2*.

The *printing plate* contained 400 types, arranged in four groups of a hundred pieces. For the printing plate of the type *I*, the distance between the quarters of a sheet is unknown, either horizontally or vertically. The horizontal distance between postage stamps was 3.0-3.75 mm, while the vertical distance was 2.75-3.25 mm, on the first plate of the type *I*. For the subsequent printing plates (also the ones we are not discussing here), this distance turned to 3.0-3.25 mm, both vertically and horizontally.

To protect the top and bottom edge of the printing plate, slats were used. These were somehow shorter either as the width of ten stamp pictures or than the width of twenty stamp pictures. The slats occurred in the following variations:

A	One piece, approximately 3 mm wide sheet edge line (slat)
B	An about 4 mm wide slat; at 0.7 mm distance above or under it, another 0.4 mm slat
C	A thicker slat; a thinner slat at 0.6 mm from it; further three thin slats
D	A slat of about 1.8 mm; four thin slats below or above (?) it
E	One slat of approximately 0.9 mm
F	A 0.6 mm slat; two thin slats below
G	A thicker slat and two thinner ones under it
H	An approximately 0.6 mm wide slat; three thin lines at approximately 0.6 mm above or below it
I	Four thin slat lines
K	Nine thin lines; the total space occupied by them is about 3.5 mm wide

Postage Stamp Image

The image is the head of Mercury oriented to the left; it takes place in a coloured circle. The circle is framed by two white lines. The whole area of the postage stamp is framed by a vertical rectangular shape. The rectangular frame is decorated by meanders; in the corners, there are Saint Andrew's crosses. The outer line of the frame is a double line. The circle in the middle of the space and the rectangular frame form four triangles, two at the top and two at the bottom. Those newspaper postage stamps which were traded in Hungary all belonged to the type *I*, therefore, displaying the features of the

first working type (re-carving *I*: 1867). These features were the following:

a The upper part of the circular frame is complete; in other words, it does not merge with the frame above it;

b On the wink of the helmet, there are two thick lines oriented towards the forehead;

c The shadows of the forehead and the hair merge;

d The back line of the neck is not properly visible.

The modifications applied to the mother plate *2* allow for distinguishing sub-types. Taking into consideration only those modifications which affected the postage stamps traded in Hungary, we may identify the influence of three modifications. Thus, three sub-types are relevant.

Features of the sub-type *Ia* (mother plate *2a*):

a General features of the type *I;*

b Discontinuity in the right bottom meander decoration, as well as the inner left frame, directly above the bottom left rectangle in the corner;

c Purplish brown or occasionally grey colour of the postage stamps belonging to this sub-type (figure 36).



Figure 36. Type Ia.



Figure 37. Type Ib.



Figure 38. Type Ic.

Features of the sub-type *Ib* (mother plate *2b*):

a Typical features of the type *I;*

b Tiny colour (paint) stains in the white frame line which is the upper side of the right top triangle, as well as its right side;

c The stem of the right bottom meander is taller than the greenery;

d The purple (violet), grey, or occasionally violet-shade brown colour of the newspaper postage stamps belonging to this sub-type (figure 37).

Features of the sub-type *Ic* (mother plate *2c*):

a Typical features of the type *I;*

b The frame around the head makes the bottom inner frame thicker;

c A tiny colour (paint) stain between the two outer frame lines on the left, at the height of the bottom end of the left-side Saint Andrew's cross;

d Purple (and greyish violet) colour (figure 38).

We know of mixed combinations of the sub-types *Ib* and *Ic*. The reason was the exchange of types to fix printing plates. The other reason might have been the excessive number of printing types originally meant for the mother plate *2b*, which were then used for the printing plates otherwise created from the types produced using the mother plate *2c*.

Printing

The technology of the 1867 edition was book printing, which reflected the features of the so-called *coarse printing* (deep, thick, and merging lines).

The quality of printing was not as high as the quality the State Publishing House in Vienna would have been capable of at that time. Even the level of acceptability was rare; instead, instances of poor printing, excessive paint, discontinuous or dry printing occurred quite frequently. Occasionally, levelling occurred, which sometimes shifted. As a result, an interesting version occurred: the shape of the helmet distorted to a bowl. There were also instances of fake double impressions, which were often accompanied by creases.

Paper

At the beginning, the newspaper postage stamps of this edition were printed on the same kind of paper as those of the previous edition, this paper introduced on 1 June 1864. It already had the watermark *ZEITUNGS-MARKEN*. The fonts of the watermark were Antiqua, 24 mm high, double, countered; the total length of the watermark was 445 mm[63].

The watermark occurred five times on the roller; therefore, there are differences between the same letters of the watermark, though these differences are not significant.

Watermark differences are linked to the sheet dividing lines or, more rarely, to the seams (its both manifestations).

The printing sheets included four blocks of a hundred pieces. The paper was soft and thick, its surface coarse. The thickness of the paper was 0.09-0.11 mm. The paper below this range is considered thin, while paper above this range – thick. Very rarely, a special kind of stripped (gestreift-artiges) paper occurred; most probably, it was not produced intentionally. The ribs on its surface testify to this (they were always vertical). The lines are at the dis-

[63] The letters E, N, M, A, R, and K had dividing lines in them; the majority of these letters were soldered from three pieces.

tance a little bit shorter than 1 mm; there are 22 lines each 20 millimeters. Notched (griffeltes) and granuled (maschiges) paper also occurred; these were a little bit more frequent kinds of paper.

Paints and Colours

For this release, very sensitive violet ink containing mauvein was used[64]. Postage stamps printed by this paint lose their colour quite easily; different factors influencing the colour render this paint greyish.

The colours were the following (only for the type *I* and coarse printing):

Violet-shade brown – grey – dark grey (1867-1869);

Reddish violet – violet-blue – greyish violet (1869-1871).

Factors triggering colour change are the light, humidity, improper storage, or chemicals, etc. This changeability of colours resulted in the nickname *chameleon of stamps* for these newspaper postage stamps.

Glue

At first, glue of animal origin was used for these stamps. It was yellowish and very prawn to breaking. Later, its colour turned almost white, and its prawness to breaking decreased.

Perforation

Newspaper postage stamps of the year 1867 were not perforated; their separation was done by cutting or tearing. We do not know of any private initiatives to perforate the type *I* of these stamps; later, when they were traded in Austria, such initiatives were rather frequent.

Validity Period

The period of validity of these stamps was absolutely identical to the period of the validity of the letter postage stamps of the same release: from 1 June 1867 until 31 July 1871.

We have to mention that all dates and numbers of regulations mentioned for the letter postage stamps stand also for the newspaper postage stamps.

Rates and Combinations

The rate for a single copy of the newspaper was 1.05 kreuzers; from 1 January 1868, it became 1 kreuzer[65].

Most often a single postage stamp was used for a copy of newspaper, though some fairly big combinations have also survived until the present. We also know of the strips of ten pieces, moreover, of blocks (except the sub-type

[64] Profound research into the paint of these stamps was done by I. Dörfler

[65] At the beginning, the printing house supply these postage stamps in the blocks 2x100 (two horizontally adjacent blocks on the each half of the printing sheet)

Ia). A block of twenty pieces of the sub-type *Ic* has also survived. Out of the sub-type *Ia*, only pairs and the strip of three pieces, as well as blocks of three and four pieces have survived.

Only very few pieces of unused coarsely printed newspaper stamps of the type *I* have survived; the largest combination is a block of four pieces.

Number of Copies

We do not know the number of copies. E. Müller, when talking about the entire Monarchy, estimated the number of copies at 2,070,000,000. The amount used in Hungary may be estimated from a piece of data from 1869, by comparing the occurrence ratios of sub-types *Ia, Ib,* and *Ic*. According to this calculation, 1,150,000 pieces were used in Hungary.

Postmarks

Newspaper stamps were usually postmarked at the destination post office; the use of the handstamps already withdrawn or mute ones was more frequent in case of these stamps (these were not used upon sending, figure 39).



Figure 39. Type *Ia* cancelled with mute handstamp (Győr Szt. Márton)

At the beginning, these postage stamps were not postmarked at all. For this reason, the Regulation number 3824/1002 was issued in the official journal *Provisions for the Hungarian Post Offices* (volume 8, published on 24 July 1867); this regulation provided for obligatory postmarking of newspaper postage stamps.

VALUE ITEMS PREPRINTED WITH POSTAGE STAMP IMAGES OF THE 1867 ISSUE

The Austrian postal administration started to produce printed matters only in 1860.

The issue of the envelopes in 1867 was provided for by the same regulation which provided for the issue of letter and newspaper postage stamps (Austrian Regulation No. 9315 – 1101, issued on 25 May 1867 and Hungar-

ian Regulation No. 1078 issued on 28 May 1867).

ENVELOPES

Following envelopes with postage stamps pre-printed on them were issued:

3 kreuzer	3 soldi
5 kreuzer	5 soldi
10 kreuzer	10 soldi
15 kreuzer	15 soldi
25 kreuzer	25 soldi

Soldi denominations were needed for the Hungarian post offices in Levante, because golden and silver money was used there, not paper money. According to Mueller, these denominations never entered postal circulation.

There were two sizes and three kinds of shapes of these envelopes[66]. Similar to postage stamps, these envelopes were produced by book printing in the State Publishing House in Vienna.

The two sizes were the following:

A/ about 147x85 mm

B/ about 154.5x84 mm

The three shapes were designated as *I*, *III, IV,* according to Kropf and Ohrt.

Typical features of the shape *I*:

a/ the upper folded part of the envelope is strongly curved;

b/ the upper line of the two wings is curved, their endings vertically cut;

c/ the size is 147x85 mm (*A*, figure 40).

Typical features of the shape *III*:

a/ the upper folding part of the envelope is slightly curved;

b/ the bottom and top line of the side wings are cut straight, the ending vertically;

c/ the size is 154.5x84 mm (*B*, figure 41).

Typical features of the shape *IV*:

a/ the upper part of the envelope is almost straight;

b/ the bottom and top lines of the two wings are straight, while the ending is rounded;

c/ the size is 154.5x84 mm (*B*).

The paper of the envelopes has the watermark *BRIEF-COUVERTS*; it is white and rather smooth machine paper. There are two kinds of watermarks on this paper.

[66] When we say ‘shapes’, we mean the way the paper was tailored.

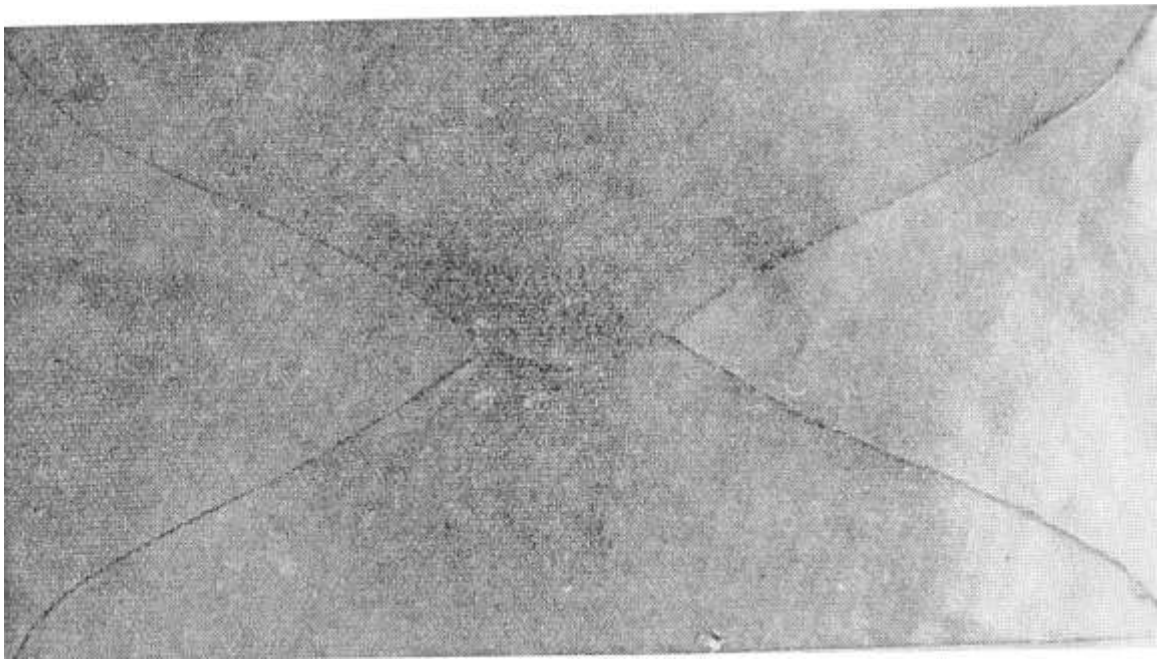


Figure 40. Envelope with pre-printed postage stamp, rear side, A/I, with closing seal

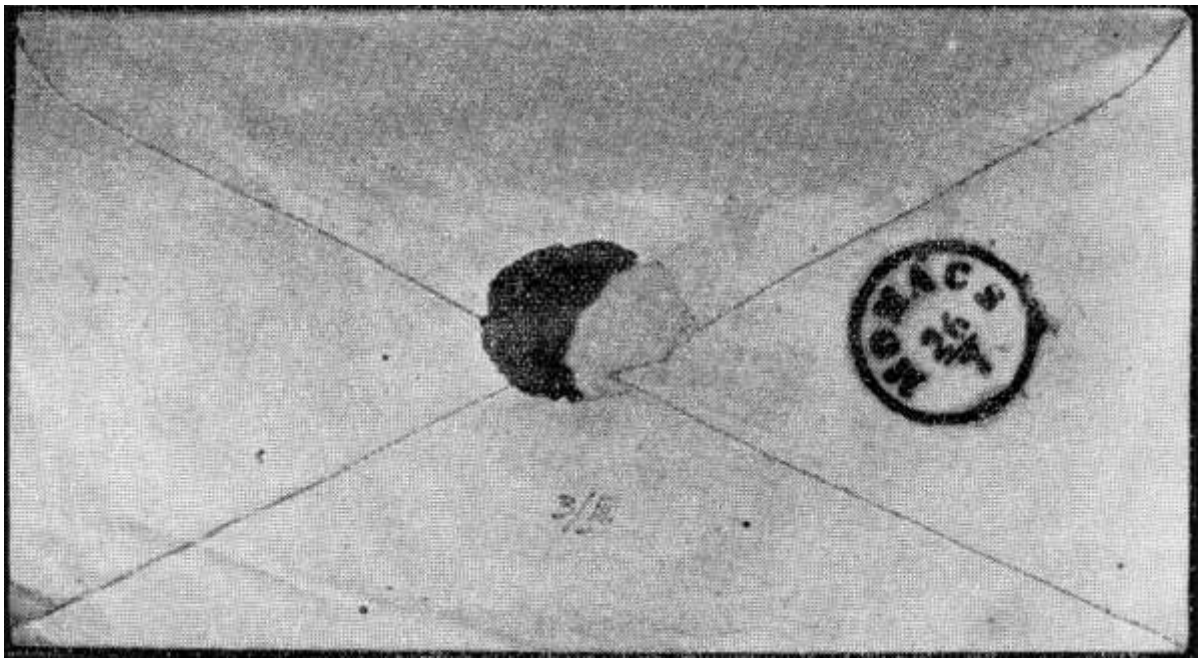


Figure 41. . Envelope with pre-printed postage stamp, rear side, *B/III*, with closing seal

Watermark of the main type *I*:
a/ BRIEF – COUVERTS, full stop after the word;
b/ the distance between letters is 4-7 mm;
c/ the total length of the watermark is 310 mm (*Ia*) – 320 mm (*Ib*)

Typical features of main type *II*:

a/ BRIEF – COUVERTS, no full stop after the word;

b/ the distance between the letters is 23-28 mm;

c/ the total length of the watermark is 555 mm (*IIa*) – 575 mm (*IIb*, figures 42, 43)

On the upper folding part of the envelopes, there was very often a colourless typographic seal (Klappenstempel)[64].

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[64] All types of seals occurred on the envelopes issued in 1867. Their description in the works of Kropf and Ohrt was erroneous by mistake; this is the reason why we consider it necessary to summarise these types. The images of these types (I-V) may be found on pages 185 and 199 of the Volume *II*.

Type *I* (the so-called 'Small seal')
a/ diameter about 16.5 mm;
b/ double-line frame: the outer one about 1.0 mm, the inner one 0.26 mm;
c/ there were 20 loop ornaments; the lines of the loop were 0.6 mm thick;
d/ in the middle of the drawing, there is a 1.0 mm diametered circle, without a frame.

Type *II*
a/ diameter about 14.0 mm;
b/ thin frame of one line;
c/ 20 loop ornaments; their lines very fine;
d/ in the middle of the drawing, there is a recessed circle without a frame.

Type *III* (the so-called 'Big seal')
a/ diameter about 17.0 mm;
b/ double-line frame: the outer frame about 0.76 mm, while the inner one about 0.5 mm;
c/ 20 loop ornaments; the lines of the loop about 0.75 mm thick;
d/ in the middle of the drawing, there is a 20-pointed star of 3.0 mm diameter.

Type *IV* (also the so-called 'Big seal')
a/ diameter about 16.0 mm;
b/ double-line frame: the outer frame twice as wide as the inner one, about 1.0 mm and 0.5 mm respectively;
c/ 20 loop ornaments; the lines of the loop about 0.5 mm thick;
d/ in the middle of the drawing, there is a circle of 2.0 mm diameter, without a frame.

Type *V* (also the so-called 'Big seal')
a/ diameter about 16.6 mm;
b/ double-line frame, its lines 0.75 mm thick;
c/ 20 loop ornaments; the lines of the loop about 0.75 mm;
d/ in the middle of the drawing, there is a 20-pointed star of 3.0 mm diameter.

Type *VI*
a/ diameter about 16.0 mm;
b/ double-line frame, the outer one (about 1.0 mm) twice as thick as the inner one (0.5 mm);
c/ 19 loop ornaments; the loop lines about 0.5 mm thick;
d/ in the middle of the drawing, there is a circle of 1.5 mm diameter, with a clearly distinguishable contour.

Type VII
a/ diameter about 14.0 mm;
b/ one-line frame, 0.75 mm thick;
c/ 16 loop ornaments; the loop lines about 0.75 mm thick;
d/ in the middle of the drawing, there is a circle with 1.5 mm diameter, with a clearly distinguishable contour.

Type VIII
a/ diameter about 15.0 mm;
b/ double-line frame: the outer frame twice as thick as the inner one, 1.0 mm and 0.5 mm re-



Figure 42. Watermark (*IIa*) of envelope with pre-printed postage stamp, B/III

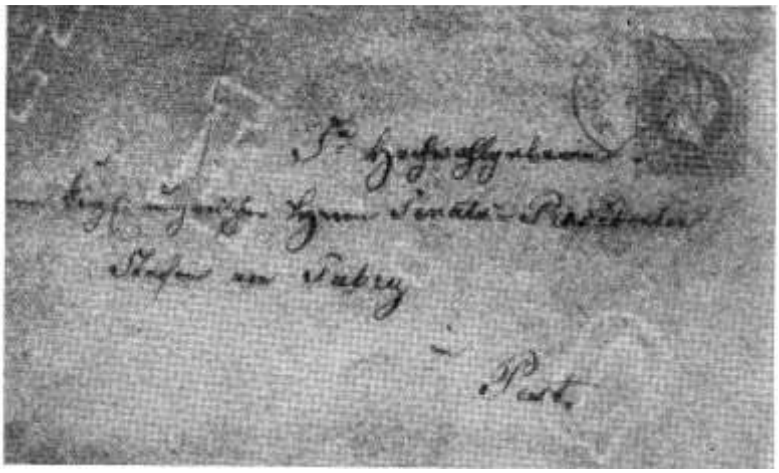


Figure 43. Watermark (IIb) of envelope with pre-printed postage stamp, B/III

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spectively;
c/ 18 loop ornaments; the loop lines about 0.5 mm thick;
d/ in the middle of the drawing, there is a circle of about 1.5 mm diameter, with a clearly visible contour.

Type IX (also in the red colour on the 5-kreuzer denomination)
a/ diameter about 14.5 mm;
b/ a single frame about 0.75 mm thick;
c/ 16 loop ornaments; the loop lines about 0.75 mm wide or more;
d/ in the middle of the drawing, there is a circle of 2.0 mm diameter, with a clearly visible contour.

Type X (in the colours of denominations too)
a/ diameter about 16.0 mm;
b/ one-line frame, about 1.0 mm thick;
c/ a wreath composed of 24 intersecting circles; in the middle of this wreath, there was 6 overlapping little circles, the points of their intersection forming a six-pointed star;
d/ the frame line is recessed, while the lines of the drawing raised.

Type XI
a/ diameter about 16.0 mm;
b/ one-line frame, which is 0.76 mm thick;
c/ 16 loop ornaments; loop lines are about 0.75 mm thick;
d/ in the middle of the drawing, there is a circle of 1.5 mm diameter, with a clearly visible contour.

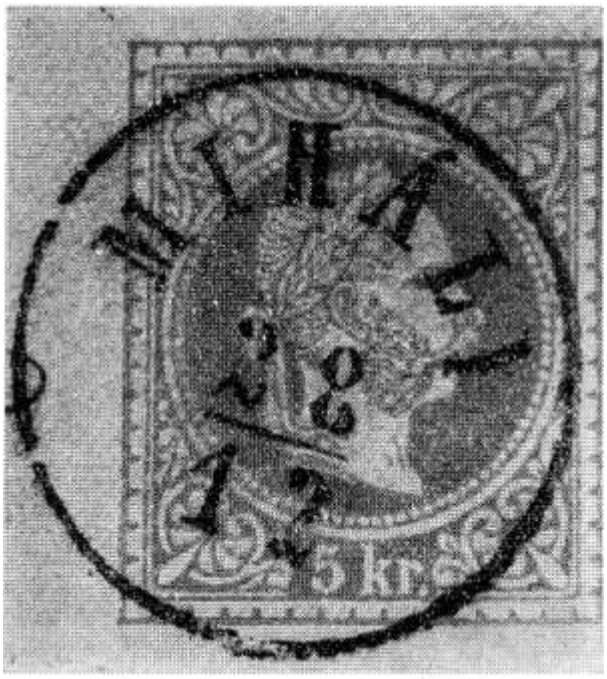


Figure 44. A/I type envelope with pre-printed postage stamp of type *Ia*



Figure 45. B/III envelope with pre-printed postage stamp of type *Ib*

The list below shows which types of envelopes occurred with which types of denominations.

Type I	3, 5, 10, 15, and 25 kr; 3, 15, and 25 sld
Type II	3 soldi reprint
Type III	3, 5, 10, 15, and 25 kr; 3, and 25 sld
Type IV	3, 5, 10, 15, and 25 kr; 5, 10, 15, and 25 sld
Type V	3, 5, 10, and 25 kr; 3, 5, and 25 sld
Type VI	5 kr
Type VII	3, 5, and 15 kr
Type VIII	3, 5, 10, and 15 kr; 5 and 15 sld
Type IX	3, 5 and 15 kr
Type IX, red	5 kr[68]
Type X	3, 5, 10, and 15 kr; 10 soldi
Type X, coloured	3, 5, 10, (and 25) kr[69]
Type XI	3, 5, 15 kr
Without seal	3, 5, 15 kr

[68] Red envelopes with seals (type IX) with pre-printed 5-kreuzer denomination were also sold at post offices (probably by mistake) because Kropf mentioned that he had come across two used copies of these.

[69] In another chapter of his work, Kropf says, 'all denominations of the issue *III* exist with coloured seals…'
At the same time, when listing the envelopes of the type *X*, he does not mention the 25-kreuzer denomination. Therefore, we cannot be absolutely sure that this denomination existed with the above mentioned seal.

According to E. MUELLER, a printing plate of 9 printing types was used for printing postage stamps on envelopes.

The postal stationeries which were used in Hungary (they were always of the same colour as the regular postage stamps) were always coarsely printed. On the envelopes with 5-kreuzer denomination, the postal stationery was either *Ia* or *Ib*; the dimensions of the stamps on the postal stationery differed from the regular one[70] (figures 44, 45).

The stamps were always printed in the top right corner. However, the distance between them and the edge of the envelope always changed. Moreover, there were cases when the edge of the envelope and that of the pre-printed stamp were not parallel to each other.

Occasionally, tiny stains of the same colour as that of the postal stationery could be found on the front or the rear side of the envelope.

The postal stationery envelopes issued in 1863 and 1864, if they were used in Hungary between 1 May and 15 June 1867, should be considered as the first Hungarian pieces of this kind; they were of auxiliary nature.

The period of validity of the 1867 issue envelopes coincided with that of regular postage stamps of the edition of 1867.

Envelopes with postal stationeries with soldi denominations of the year 1867 were not used at Hungarian post offices in Levante[70].

POSTCARDS

Invention and introduction of postcards happened during the usage of this edition. There was long dispute as to who invented the postcard: Dr. Heinrich Stephan, the Secretary of State, the chief postmaster of the German Imperial post offices or Dr. Emanuel Herrmann, a ministers' advisor. Let us quote some lines from the research of H. KROPF on this subject[71]: '

'A former professor of the national economy of the military academy in Wiener-Neustadt Dr. Emanuel Herrmann published an article in Neue Freie Presse, in its edition of 26 January 1869 with the title A posta segítségével történő levelezés egy új módjáról (About a new way of correspondence introduced by the postal service). In this article, Herrmann calculated the increase of people's willingness to use postal service relatively to the period when cheaper postage had already been introduced; he also calculated correspondence costs other than postage.

He arrived at a conclusion that the the approximately 100,000,000 letters sent in 1866 cost about 20,000,000 forints.

[70] Regular postage stamps were 23.25 x 19.5 mm, while the postage stamps pre-printed on envelopes were 23.75 x 20.0 mm; on postcards, the dimensions of the preprinted stamps were 23.75 x 19.75 mm.
[70]

[71] Kropf, Hans: Die Postwertzeichen der Oeaster.-Ungarn. Monarchie, Prag 1902, pages 149-150

As an economist, he pursued the objective to save money without imposing limits on the volume. For this reason, he set up following letter categories:

1/ letters containing simple notification;

2/ business letters and intellectual statements;

3/ love letters and family letters.

Out of all these, he looked in more detail at the letters communicating simple statements, such as business information, information on sending or receiving of mail items, or greetings. According to him, these letters constituted one-third of all letters.

It would be possible to save much resource in this area, if the government allowed sending this information on open cards produced by copying machine or printing, of the shape of an ordinary envelope. Such piece of item could cost 2 kreuzers, and could be sent by mail, if it contained the address and signature of the sender and the message did not exceed twenty words. By such postal cards (this was the name Herrmann wanted to use for these mail items), a kind of postal telegrams could be established; apart from quickness, they would share all features typical of telegrams.

How much letter paper, envelopes, effort, and time could be saved this way! People could save a million forints a year on stationary, while the income of the Post would definitely increase!

Knight won Maly, the executive manager of Post and Telegraph immediately realised how sensible this idea was. Relying on the help of professor Herrmann, he started to act right away. Discarding other ideas (3 kr fee, folded carton paper, etc.), finally, postcard format came to being (the accepted Hungarian name for this object was Levelezőlap, which means Correspondence Sheet. Herrmann originally suggested postakártya, which literally translates into English as postcard.)

On the postal conference, an advisor Kolbensteiner mentioned that the official journal of the Post already had contained a similar idea; the author of that concept was Stephan. It happened before the postcard described above had been produced.

At the conference in Karlsruhe, in 1865, Stephan proposed to create a postal sheet, available at all postal points for the public. People could send open messages on these sheets. Their price would be more moderate than the price of ordinary mail items; the delivery would be free of charge, regardless the distance.

However, the official minutes of the conference do not contain any records of this topic. Most probably, it was discussed privately among participants. Herrmann, who was an economist, and as such not involved in the affairs of the Post, was not informed on the conference. While Stephan wanted to simplify the format of letters, Herrmann wanted to render correspondence more economical. He wanted to find a way to spare time and money for people.

As soon as postcards appeared in Austria, it was immediately stated in Germany that the concept should be credited solely to Stephan; Herrmann only grasped his concept. We need to add that Stephan himself never entered the debate. Instead, he perceived it as manifestation of devotion in his direction, which was rather protection of other people's personal interests.

But let us look calmly at what Herrmann stole from Stephan. Was it the shape? Was it the postal fee of a single silver 'garas' (penny)? These were the two aspects, which rendered postcards so popular.

Austrian postcards got their shape and fee from their creator; these were the two aspects which became the base of this new way of correspondence. Had Stephan had the same concept, he would not have introduced it in Germany a year later, the German version being very much different from Herrmann's concept. How could Stephan's idea be first if the practical implementation took place in Austria much earlier?

If Stephan's concept had been the same as Herrmann's one, the two solutions would have been identical. However, these two solutions turned out absolutely different, as regards the two most important aspects: the cheap postage and the shape.

As regards Stephan himself, he was too honest to claim the invention of something he had not invented. He only implemented his own idea in Germany, without participating in the debate on whose idea was the first. It was solely other people's envy to trigger the false propaganda. Stephan himself realised that his concept was not practical, for which he abandoned his original solution, decreasing the postage and changing the shape. For all these reasons, it seems reasonable to stop the debate. We can clearly see that the creator of today's postcard was undoubtedly dr. Herrmann.'

Ex cathedra statements of Kropf collided with the logic of Kolbensteiner. However, there was also a contradiction in the way the events followed each other. Since Kropf dealt with the postal sheet in a very detailed way, we may assume that he knew the content of the missing documents referring to the concept of Stephan quite well (these documents were not attached to the official documents). Neither is Kropf's statement justified by the statement published in the volume 13 of *Die Deutsche Post* in 1942. According to this, the concept of correspondence sheets emerged as early as 1865 at the Prussian Main Post Office. This article testifies to the fact that written records on this topic had survived until that time. In case written records on the postal cards of Stephan remained, Kropf communicated those; these records must have been the base for the statement in *Die Deutsche Post.* Even if it was not those records, he may have learnt about the postal cards from those who had been present at the conference, may be from Kolbensteiner. Keeping all these in mind, it is difficult not to credit Stephan with being the first to come up with the idea. On the other hand, Herrmann must be credited for the practical implementation.

After reviewing the information above, we are going to look at the legal provisions relevant to the introduction of postcards.

Postcards were introduced by the Regulation of the Ministry of Commerce No. 15903/3117, which was issued on 25 August 1869. The regulation, its title being

'*Levelezési lapok behozatala a belföldi forgalomnál'*
(introducing postcards into domestic mail),

outlines the rules as follows:

'On the basis of the agreement with the Imperial-Royal Ministry of Commerce, postcards with postal stationeries will be issued from the 1 October of the current year, both in the Hungarian and German languages. They will be suitable for short messages, and will be delivered to recipients for the standard postage fee of two new kreuzers, regardless of the distance.

As regards the sales, production, and processing of these postcards, following provisions are relevant:

1/ Postcardswith preprinted stamps shall be available at all post offices and points of sales of postal items, for the standard price of two new kreuzers; they shall enter the mail stream without envelopes or any attached documents.

2/ Similar to letters, the postcards should include the clearly legible addresses of both the recipient and the location of destination; if postcards are not marked as poste restante, they shall include the clear address of the recipient.

In case several locations with the same name exist, the country and the county shall be indicated; in case there is no post office on that location, the closest post office to which this geographical area belongs shall be indicated.

The address shall take place on the front side of the postcard.

3/ The rear side of the postcard shall include the message.

The message shall be written in ink, coloured crayon, or lead. The message

shall be clearly legible and durable.

4/ So far postcards may be sent only to destinations within the Austro-Hungarian Monarchy; they shall be sent in the same way as regular letters.

If postcards are sent as registered mail, the regular registered mail fee shall apply to them. The label of registered mail shall be adhered to the rear side, near the heading Írott közlemény (written message).

5/ If a postcard has to be sent back to any other domestic location from the location of the destination, no extra postage is payable.

6/ When postcards are delivered to destinations, where state carriers do not work, an extra delivery fee of 1 kreuzer shall be payable.

7/ The Post shall not be responsible for the content of postcards.

However, post offices shall exclude postcards from delivery if they notice any instances of indecency, or slender, or any other manifestation of breaching the law, according to the Regulation No. 1771/07 published on page 57 of Rendelvények (Regulations) on 8 March 1865.

8/ If postcards are damaged, either because of negligence or accidentally, they may be exchanged upon payment of 1 kreuzer, under the same conditions as regular letter envelopes.

9/ Postal directorates shall inform the public about this way of correspondence in the domestic periodicals and by notices on walls.

10/ Hungarian royal post offices shall follow the following procedure, while taking into account the provisions above:

a/ Each post office and private vendor of postal stationary shall see to obtaining proper stocks of postcards periodically;

The supplies of postcards, as well as the accounting for them happens in the same way as in case of postal stationeries;

b/ Postcards accepted at post offices shall be processed in the same way as letters with postage stamps, as regards their registering, forwarding, or other operations;

It is exceptionally important to follow the rules on marking postage stamps and other signs with letters;

When re-registering, postcards shall not be marked with letters. On the other hand, when postcards are handed over to recipients, they should be marked by letters on the left side of the cover, opposite to the postage stamp.

c/ Postcards may be exempted from postal procedures only if their content explicitly contains indecency, slender, or other kind of unlawful behaviour.

At the post offices belonging to the Treasury, it is the office manager to decide upon withdrawal from postal procedures.

Postcards withdrawn from postal procedures shall be handled in the same way as undeliverable letters.

Pest, 25 August 1869'[72]

[72] The Hungarian version of the text is the literal quotation of the original, the only difference being in the letter '*c*' (in the original it was '*cz*').

The Austrian Ministry of Commerce issued it Regulation No. 18916-1832 on 22 September 1869, it title being

‘*Rules on postcards in the domestic mail*’.

The text read as follows:

‘According to the agreement with the Royal Hungarian Ministry of Commerce, postcards shall be issued from 1 October of this year; these postcards will be suitable for sending short written messages. Their price will be 2 kreuzers, regardless the distance. These postcards may be sent to any destination on the territory of the Austro–Hungarian Monarchy.

With regard to retail sales of these postcards, the supplies, and procedures, following provisions shall pertain:

1/ Postcards with postal stationaries on them shall be available at all post offices and vendors of postal stationary for 2 kreuzers; they shall be sent open, without envelopes.

2/ Just as in case of letters, these postcards shall bear the clearly written name of the recipient (first and family names), the location of destination, and the clear address of the recipient (if they are not marked as ‘poste restante’).

In cases, when the name of the location of destination is the same as the name of other locations, the county and the district shall be indicated; if there is no post office on that location, the nearest post office to which this geographical location belongs shall be indicated. The address shall be indicated on the front side of the card.

3/ The back side of the card shall contain the message. Just as the address, it shall be written in ink, pencil, etc. Clear legibility and endurability are of utmost importance.

4/ So far postcards may be sent only to destinations within the Austro-Hungarian Monarchy; they shall be sent in the same way as regular letters.

If postcards are sent as registered mail, the regular registered mail fee shall apply to them. The label of registered mail shall be adhered to the rear side, near the heading Írott közlemény (written message).

5/ If a postcard has to be sent to another location, or if it has to be sent back to the sender from the destination, no extra postage shall be payable.

6/ When postcards are delivered to destinations where state carriers do not work, an extra delivery fee of 1 kreuzer shall be payable.

7/ The Post shall not be responsible for the content of postcards.

However, post offices shall exclude postcards from delivery if they notice any instances of indecency, or slender, or any other manifestation of breaching the law, according to the Regulation No. 1771/07 published on page 57 of Rendelvények (Orders) on 8 March 1865.

8/ If postcards are damaged, either because of negligence or accidentally, they may be exchanged upon payment of 1 kreuzer, under the same

conditions as regular letter envelopes.

9/ Imperial-Royal Postal Directorates shall inform the public about this way of correspondence in the domestic periodicals and by notices on walls.

10/ Hungarian Imperial-Royal post offices shall follow the following procedure, while taking into account the provisions above:

a/ Each post office and private vendor of postal stationary shall see to obtaining proper stocks of postcards periodically;

Postcards are supplied in bulks of 50 pieces, just as the envelopes with pre-printed postage stamps. The stocks shall be acquired and accounted for in the same way as in case of pre-printed envelopes.

The sales of postcards to the public shall start on 1 October of this year.

b/ Postcards accepted at post offices shall be processed in the same way as letters with postage stamps, as regards their registering, forwarding, or other operations;

It is exceptionally important to follow the rules on marking the postage stamps and other signs with letters;

If several cards are sent at a post office, they shall be separated from letters and bound; registered postcards shall be, logically, placed among the registered letters.

When re-registering, postcards shall not be stamped. On the other hand, when postcards are handed over to recipients, they should be marked by arrival handstamp on the left of the front side, opposite to the sending postmark.

Vienna, 22 September 1869.'

These two regulations clearly show that both Postal Directorates of the Monarchy did pioneering job, introducing a new way of correspondence prior to any other country[73].

With this card, from 1 October 1869, on the territories belonging to the scope of responsibility of the Hungarian Postal Directorate, the postal stationery displaying Hungarian insignia appeared. These postcards were produced exclusively for Hungary, in spite of the fact that there was German text on them. There were following inscriptions on these postcards: at the top of their front side '*Correspondenz-Karte'*; at the beginning of the first line of the address '*An'*; between the second and the third lines of the address *'In'*; on the rear side, at the top *'Raum für schriftlitche Mittheilungen'*; at the bottom *'Die Postanstalt übernimmt keine Verantwortlichkeint für den Inhalt der Mittheilungen'*, but on the front side, above the first address line it showed the Hungarian shield.

[73] Károly Demény, in the *Magyar Posta* (edition of the year 1936, page 162) write, 'We shall credit it to Gervay that postcards, as a special way of correspondence, was first introduced in the Monarchy, on 1 October 1869'.

The position of the cross on top of the Crown was heraldically incorrect (figures 46, 47). On the image 46, the deepened light yellow postage stamp image does not appear.



Figure 46. Front side of postcard with Hungarian coat of arms but German text

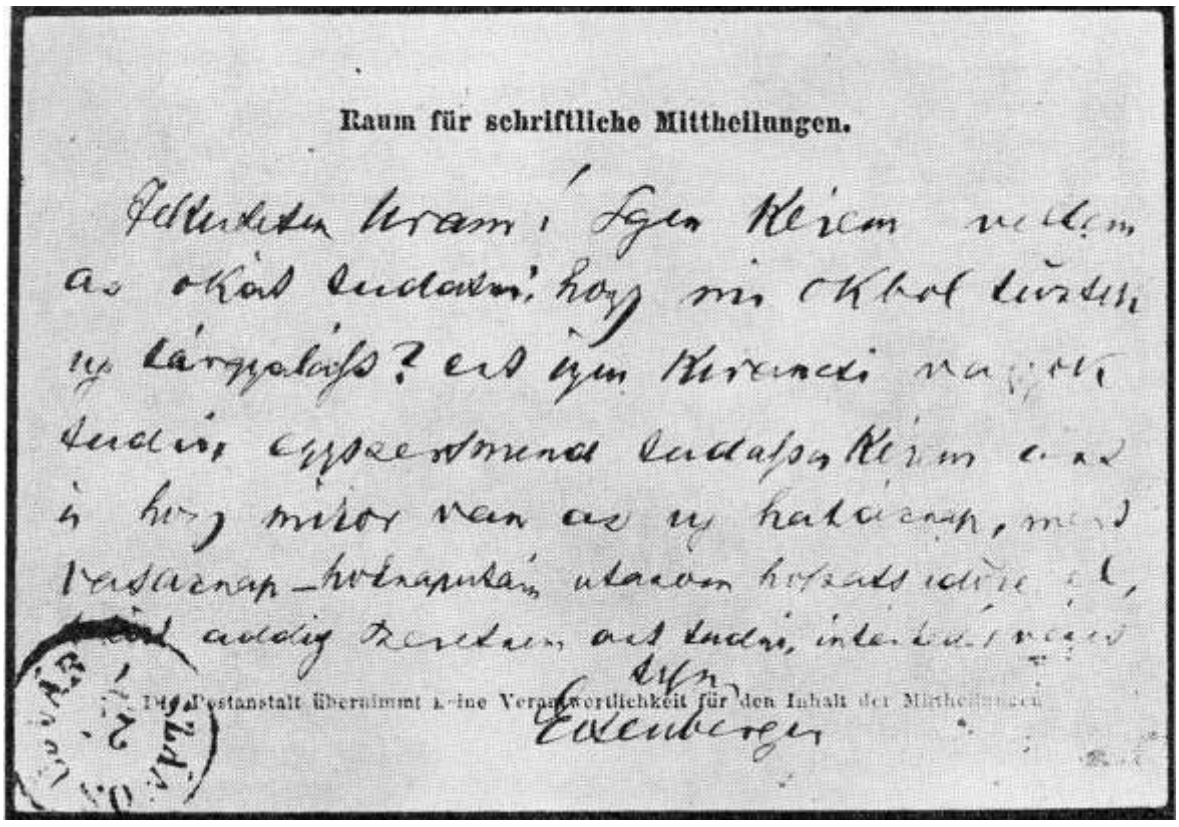


Figure 47. Rear side of postcard with German text produced for Hungary

Later, from the November of 1869, the German text was replaced by the Hungarian one. The inscriptions read as follows: at the top '*levelezési lap'* (correspondence sheet); at the beginning of the first line of the address '*Czím'* (address); on the rear side, at the top *'írott közlésnek szánt hely'* (space for message); at the bottom *'A postaintézet a közlés tartalmáért nem felelős'* (Post Office does not bear responsibility for the content of the message). On the front side, above the first line of the address, there was the Hungarian coat of arms; the cross of the Crown was still incorrectly tilted to the right (figures 48, 49).

These postcards were printed by book printing at the State Publishing House of Vienna. Printing plates contained 32 images[74].

On both kinds of postcards, in the top right corner, there was a pre-printed image of the 2-kreuzer postage stamp issued in 1867. The image was produced by book printing. The distance between this postage stamp image and the frame of the postcard, which was composed of rhombuses and circles, was changing. The outer frame of the postcard was lace-like, containing dots and elements of Gothic arcs. The dimensions of German postcards were 111.5x74.5 mm; the dimensions of the Hungarian postcards were 111.5x73 mm.

There were following versions of the frame on the postcards:



top left top right bottom left bottom right

The corners of the frame of the German-language postcards were:



top left top right bottom left bottom right

The versions of the printed text on Hungarian postcards were the following:

a/ 'Czím' exactly at the beginning of the first line of the address;

b/ the word '*Czím'* indented by 2 mm;

c/ no full stop after the inscription at the bottom of the rear side;

d/ the letter *'é'* missing from the word '*tartalmáért'*;

e/ 'dosta intézet' instead of '*posta intézet'*;

[74] According to E. Mueller

The whole area of postcards was 122-124x84-87 mm. The paper was 0.2 mm thick, without watermarks; it was cardboard turned yellowish. The postal stationery images were yellow; their frame, inscription, coat of arms, address, as well as the upper and lower text on the back side were black.

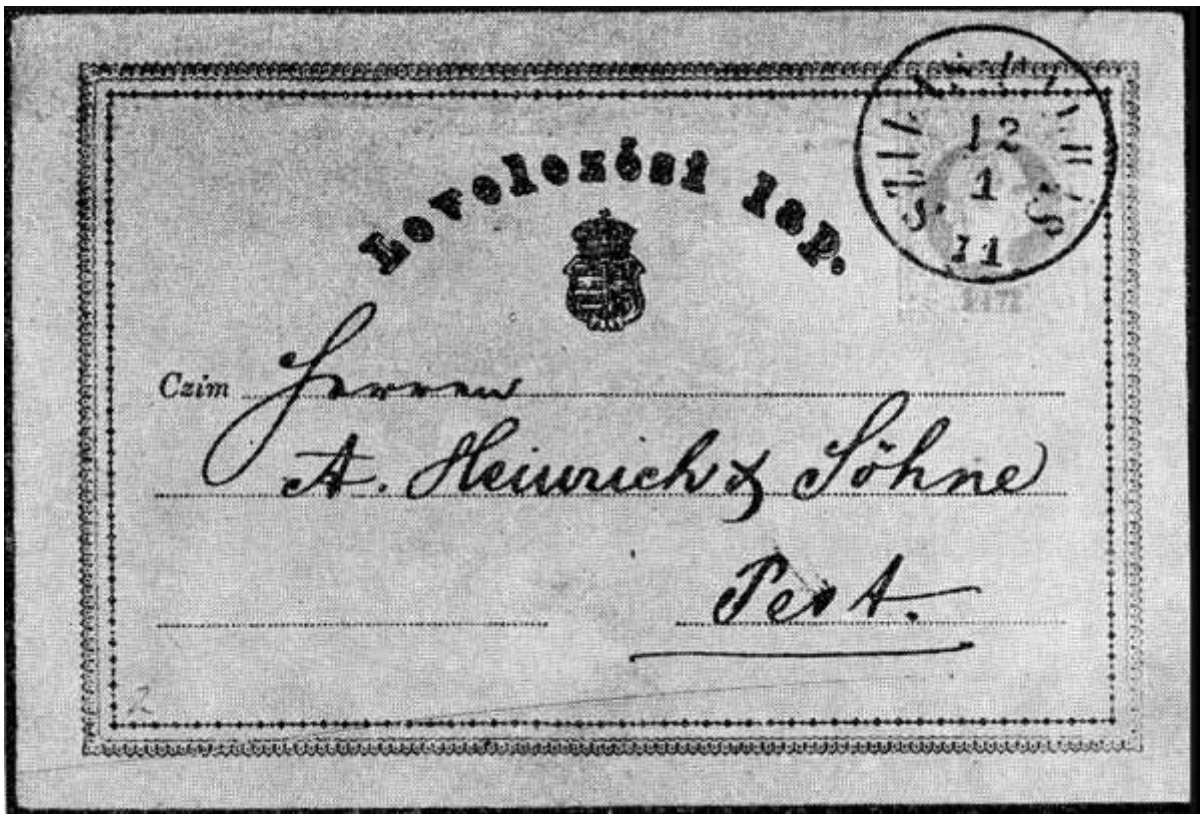


Figure 48. Front side of postcard with Hungarian coat of arms and Hungarian text

We do not know the number of copies, either issued, or used[75]. Assumingly, some stock of the German language postcards remained, while there was no remaining stock of the Hungarian language ones.

The Regulation No. 1284/71 issued on 21 January 1871 declared that the period of validity of the postcards with the postal stationeries of the design of the 1869 edition would terminate on 31 March 1871. However, a new deadline was set for Hungary by the Regulation Ad 3612/320 released on 20 March 1871. This Regulation was published in '*Rendelvények a Magyar Posta-hivatalok számára'* (Orders for Hungarian post offices, Volume *6* of the year 1871).

'The original deadline set by the regulation issued on 21 January of this year shall be prolonged by two months, which is until 31 May of the current year. Pest, 20 March 1871.'

[75] According to Czakó, in 1870, 3.6 million correspondence cards were sold.

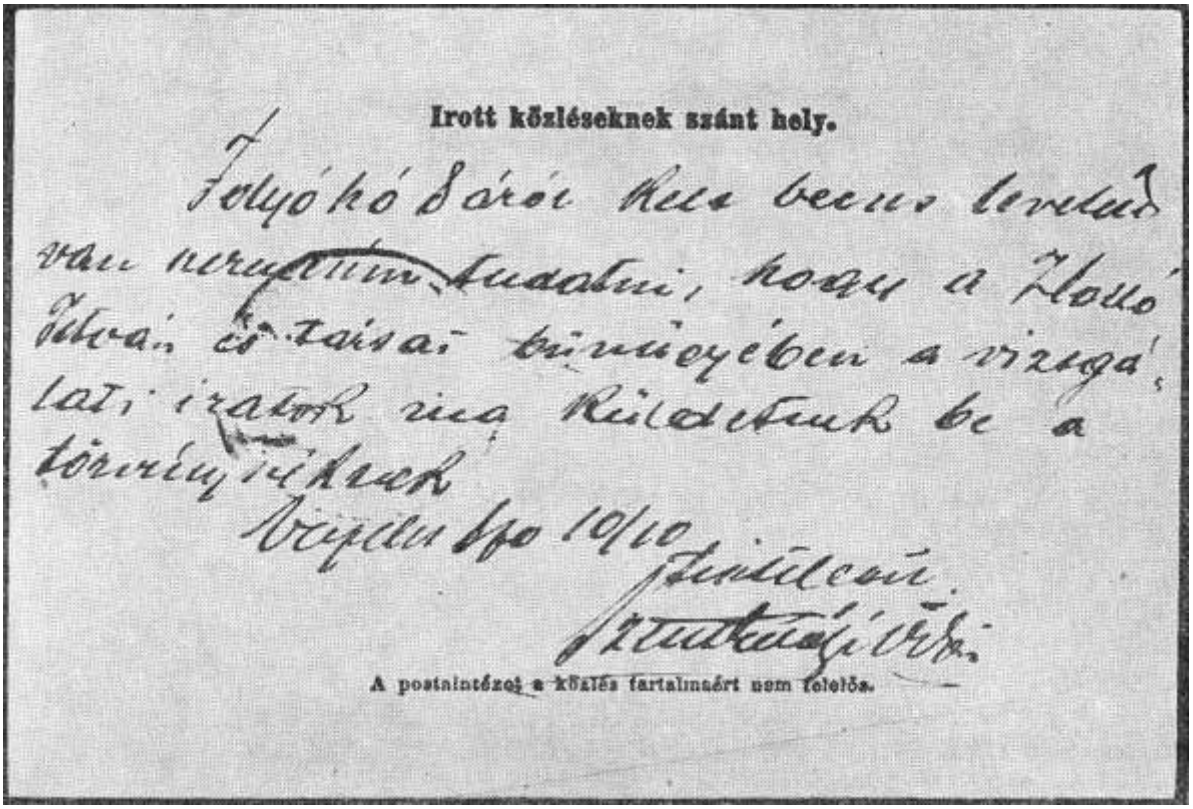


Figure 49. Rear side of postcard with Hungarian text

PREDECESSORS OF VALUE ITEMS WITH POSTAGE STAMPS USED BY THE HUNGARIAN POSTAL DIRECTORATE IN YEARS 1867-1871

After the Hungarian postal administration had become independent, it did not have the State Printing House of Vienna print forms, but assigned this task to the Royal Hungarian University Printing House.

Forms of money transfer and forms for telegrams were the first forms produced in Hungary, bearing Hungarian coat of arms. Later, they were replaced by value items with pre-printed postage stamps[76]. Therefore, it is justified to have a look at these two groups of postal items.

MONEY TRANSFER FORMS

Regulation No. 5083/1426 issued on 20 April 1868 introduced these forms for money transfers.

The attachment with the title '*Financial transfers implemented with the help of telegraph services*' also contains the image of this form, calling it *sample A*[77].

These forms were issued both in Hungarian and German languanges[78a].

[76] Forms for money transfers with pre-printed portraits of Franz Joseph appeared in 1871; telegraph stamps appeared in 1873; telegram forms with postal stationeries appeared in 1888.
[77] Published in the Volume 11 of the Official Journal of the Post Office on 25 April 1868.
[78a] According to this regulation, it was up to the customer which kind of form he/she chose (20 April 1868).

Above the text, in the middle, there was the Hungarian coat of arms with the Crown, the position of its cross incorrect.

The text of these forms was printed by book printing, on about 0.18-0.20 mm thick machine paper without watermarks. At the beginning of the period of use, the colour of the paper was bluish green[78b]. Later, the colour was changed to blue.

The dimensions of these forms were quite different:

A 180x134-137 mm;
B 182x146 mm;
C 174x150 mm.

However, there were differences not only in dimensions, but in the text, moreover, in the arrangement of the text. This is why these forms may be categorised in types and sub-types.

The forms in the Hungarian language may be divided into two types; both types may be divided into two sub-types each. The typical features of these types are the following:

on type *I*, the year is abbreviated as *186*;
on type *II*, the year is abbreviated as *18*.

Typical features of the sub-types of type I:

Sub-type *Ia*

1/ The dimension of the form was *A*;

2/ The length of the line for the location of destination was 49 mm;

3/ There was a wavy separation line between the two columns containing information under the heading '*Tudnivalók'* (information, figures 50, 51)



Figure 50. Front side of money transfer



Figure 51. Back side of money transfer

[78b] According to the same regulation, green for the Hungarian Royal Postal Administration.

form with Hungarian coat of arms and Hungarian text, type *Ia*

form with Hungarian coat of arms and Hungarian text, type *Ia*

Sub-type *Ib*

1/ The dimension of the form was *A*;

2/ The length of the line for the location of destination was 45 mm;

3/ There was a straight separation line between the two columns containing information under the heading '*Tudnivalók* '(information, figures 52, 53)

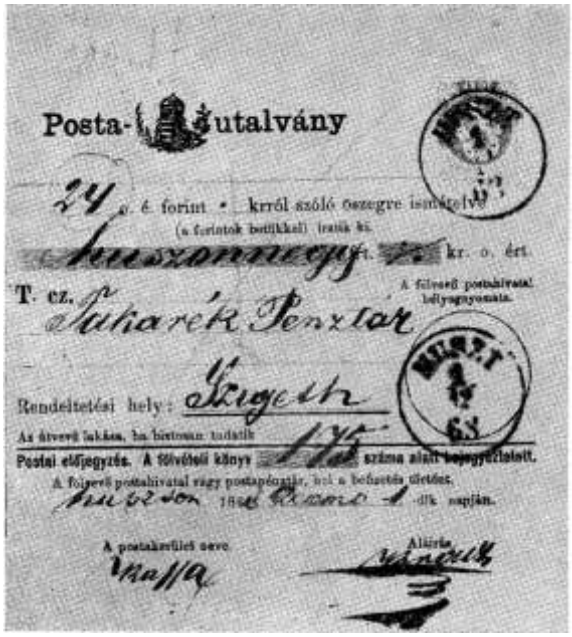


Figure 52. Front side of postal transfer form with Hungarian text, type *Ib*

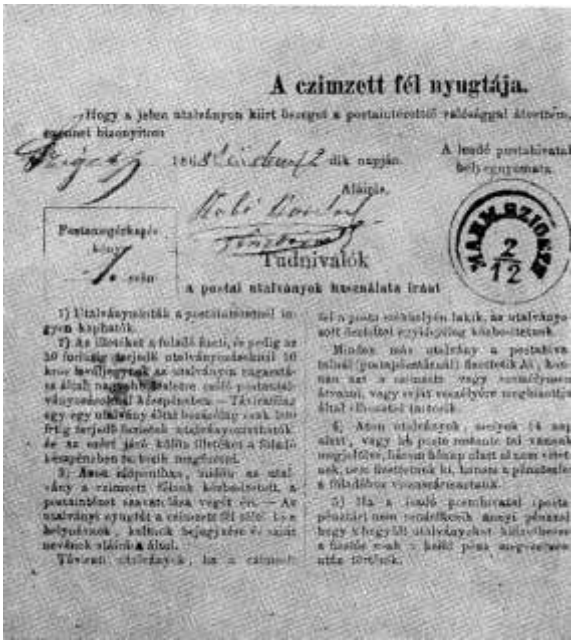


Figure 53. Back side of postal transfer form with Hungarian text, type *Ib*

Typical features of the sub-types of type II:

Sub-type *IIa*

1/ The dimension of the form was *A*;

2/ The length of the first line of the address after the letter '*Cz*' 72.5 mm;

3/ The word '*nyomtatvány*' (form), under the left edge of the coupon, on the left, on the front side, starts with a small letter;

4/ The word '*szelvény*' (coupon) under it also starts with a small letter (figure 54)



Figure 54. Front side of postal transfer form with Hungarian text, type *IIa*

Sub-type *IIb*

1/ The dimension of the form was *C*;

2/ The length of the first line of the address after the letter '*Cz*' 71.5 mm;

3/ The word '*Nyomtatvány*' (Form), under the left edge of the coupon, on the left, on the front side, starts with a capital letter;

4/ The word '*Szelvény*' (Coupon) under it also starts with a capital letter (figure 55).



Figure 55. Front side of money transfer form with Hungarian text, type *IIb*

There were two types of the German-language forms too. The features of these types were the following:

Type I

1/ The dimensions of the form were *B*;

2/ The year was abbreviated as *186*;

3/ On the back side, there were words *Postankunftsbuch Nro…*, in a frame from straight lines (figures 56, 57).



Figure 56. Front side of postal transfer form with German text but Hungarian coat of arms, type *I*



Figure 57. Rear side of postal transfer form with German text but Hungarian coat of arms

Type *II*

1/ The dimensions of the form were *A*;

2/ The year was abbreviated as *187*;

3/ On the rear side, there were words *Postankunftsbuch Nro…*, in a frame from wavy lines (figures 58, 59).



Figure 58. Front side of postal form with German text, type *II*



Figure 59. Rear side of postal form with German text, type *II*

From 20 May 1868, most probably these Hungarian and German forms were used, until they sold off[79]. However, the forms produced by the Austrian postal administration and bearing Austrian national symbols, which had been produced before the Hungarian-Austrian Compromise and before the Hungarian-language forms were introduced, continued to remain in use in Hungary too[80]. Only very few samples of these have remained used in Hungary (used after 1 May 1867, figure 60).



Figure 60. Austrian money transfer form used also in the period of independent Hungarian postal administration

Until 1867, the upper limit of transferable amount was 1,000 forint. However, such high amounts amounts were transferred by only seven Hungarian post offices, and only between each other[81].

[79] They were introduced by the Regulation 5083/1426 issued on 20 April 1868 (published in RENDELETEK (regulations), Volume 11, on 25 April 1868; we do not know the data relevant to their withdrawal.)

[80] The regulation of the Austrian Ministry of Commerce No. 1431-150, issued on 31 January 1867, provided for producing stampless money transfer forms in Austria; from 15 March 1867, these were in use also in Hungary.

[81] Kassa, Nagyvárad, Nagyszeben, Pest, Pozsony, Sopron, and Temesvár

Verordnungsblatt of 1 March 1867 contained a Regulation No. 3614-440 (dated 26 February 1867), which opened up the possibility to handle financial transfers for all post offices, up to the limit of 25 forints; this regulation was effective from 15 March 1867. This regulation also increased the number of post offices authorised to handle transfers of up to 1,000 forints; Nagyszombat and Pétervárad were authorised to handle transfers of up to 5,000 forints, but only to or from Vienna[82].

Volume *20* of RENDELETEK (Regulations), which came out on 28 December 1867, contained the Regulation No. 11.944/3061 *'A pénz utalványozási üzlet kiterjesztése ötven frt erejéig az összes cs.k. és m.k. postahivatalokra'* (Extending the limit of postal transfers to 50 forints at all imperial and Hungarian royal post offices, effective from 1 January 1868). According to this regulation, the limit of the transferable amount even for smaller post offices was increased to 50 forints[83].

The Article *d/* of this regulation provided that until the planned introduction of Hungarian money transfer forms, the forms already in use should remain; the regulation also provided for the modifications to be done on the front side of these forms.

The same volume of RENDELETEK (regulations) also instructed that messages could be written on the coupon part of the transfer forms and even an addressed newspaper wrapper can be glued on it.

After the Austro-Hungarian Compromise had been concluded, the economy in Hungary started to increase, bringing along the increase of the number of financial operations. The upper limit of the transferable amount proved insufficient; it had to be modified several times[84].

When money was transferred by the mail service, money transfer forms were used. On these, there was no pre-printed postage stamp. However, in the right upper corner, there was a geometrical shape of the size of a postage stamp. Inside that shape, there was a text of several lines referring to the covering of the postage by postage stamps. At the beginning, depending on the size of the amount, the postage was payable by postage stamps adhered or, above a certain limit, in cash[85].

On 15 February 1871, first money transfer forms with the postal stationery representing the portrait of Franz Joseph appeared. These forms became exclusive only much later; for quite a long time, both these and the previous

[82] Following post offices were authorised to handle transfers up to 1,000 forints among themselves, or up to 5,000 forints to Vienna or Pest: Arad, Brassó, Budavár, Debrecen, Eszék, Fiume, Győr, Kassa, Károlyváros, Kolozsvár, Nagyszeben, Nagyvárad, Pécs, Pest, Pozsony, Sopron, Szeged, Székesfehérvár, Temesvár, Varazsd, Zágráb, and Zimony

[83] According to this regulation, Nagyszombat became unqualified to transfer sums of more than 50 forint.

[84] On 1 May 1870, the upper limit of the transferable amount increased to 100 forints; it could be transferred from any post office. (further increases of this amount took place after the period 1867-1871)

[85] It was then that the 25- and 50-kreuzer denominations started to be used on postal transfer forms.

forms were used.

This is the reason why today we may come across (though very rarely) such money transfer forms to which one or several denominations of letter postage stamps issued in 1871 (lithography or engraved printing) are adhered.

TELEGRAM FORMS

First telegram forms did not have stamps on them. They were produced by the independent Hungarian Postal Directorate, and were predecessors of the forms with pre-printed postage stamps. This is the reason why we consider it appropriate to deal with them here.

Figure 61 represents a telegram form from 1868. The inscription 'MAGYARORSZÁG' (Hungary) and the Hungarian coat of arms with the Crown testify to the fact that after the Austro-Hungarian Compromise, Hungary became a member of the *German-Austrian Telegram Association*, and by this, of *International Telegram Telegraph Association*. The form is bilingual (Hungarian and German); the position of the cross on the Crown is correct[86].

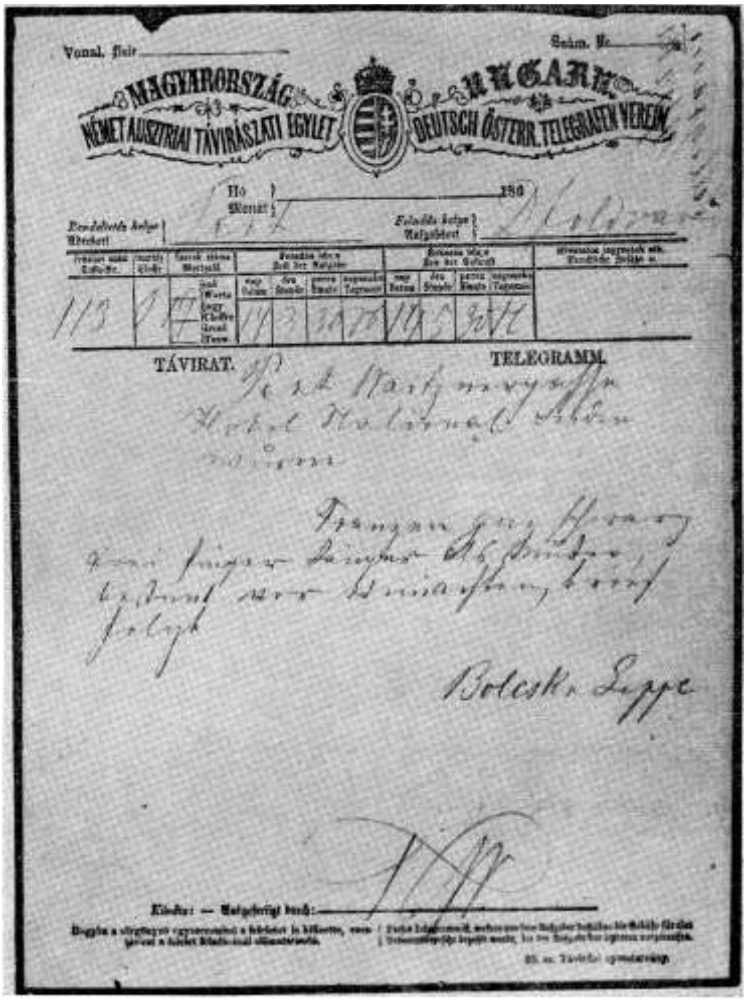


Figure 61. Telegram form "MAGYARORSZÁG" NÉMET AUSZTRIAI TÁVIRDÁSZATI EGYLET – "UNGARN" DEUTSCH ÖSTERR. TELEGRAFEN VEREIN

[86] As a curiosity, we would like to quote the address and the text of this telegram: address: Pest Waitznergasse Hotel National Seidenwurm. Text: Franzen aus Schwarz drei finger Länder als Muster, bestimmt vor Weinachten, brieffolgt.

Bolcske lippe

The date in the archives: 14/12/868

The telegram form presented on the image 62 was produced later, as we can see from the parts beginning with the word '*Értesítésül'* at the bottom of the form. We may draw this conclusion from the text beginning '*Az e lapra felragasztott papírszalagok a távíró gép által nyomattak'*, etc. (The tape stuck to this sheet were printed by the telegraph equipment). This remark referred to the tapes of Hughes equipment; international or busy domestic telegraph stations were authorised to use this equipment.

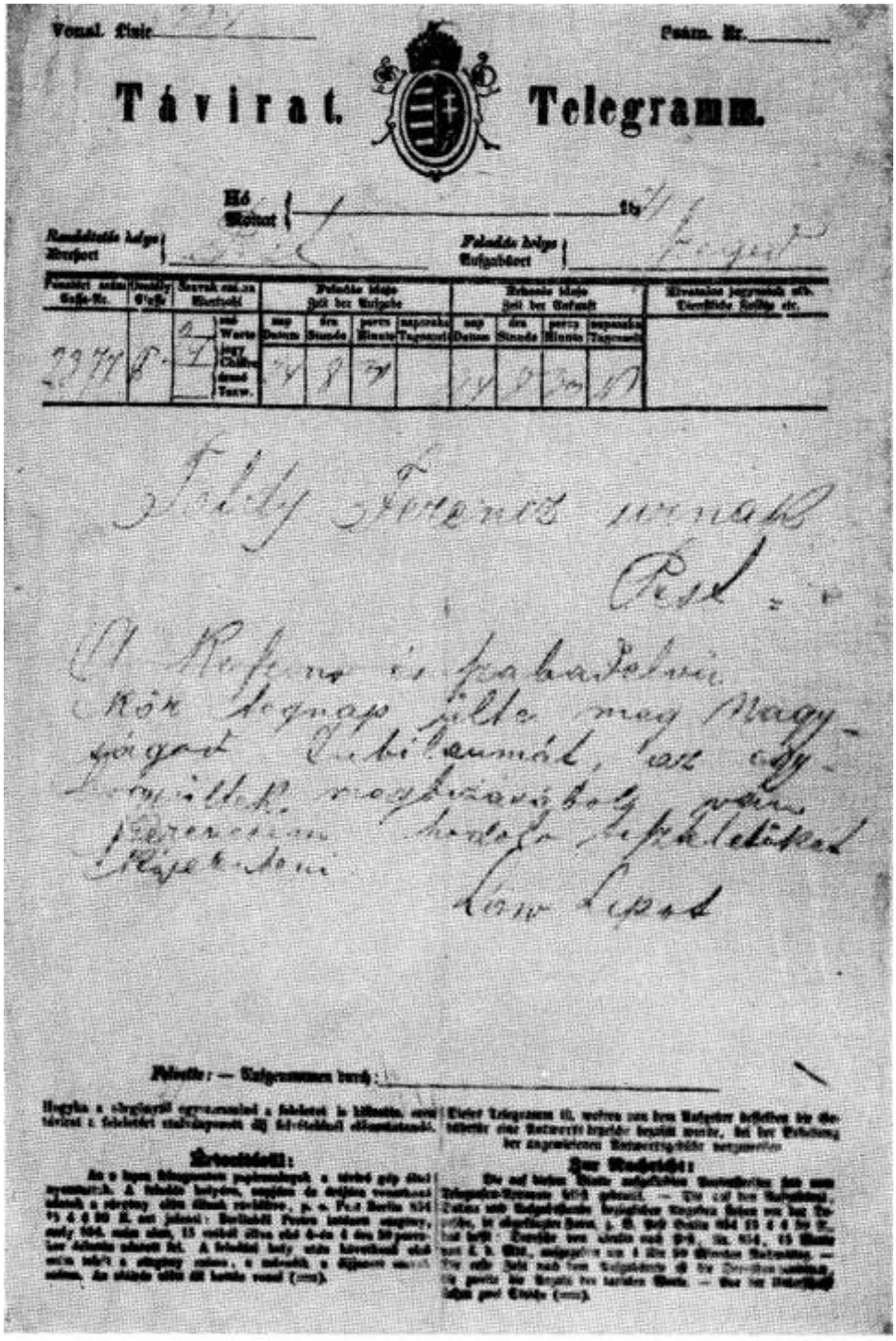


Figure 62. „Telegram sheet with the heading "Távirat. Telegramm"

When comparing this telegram form to the previous one, we see that the word 'MAGYARORSZÁG' (Hungary), as well as the reference to being a member of the telegraph association were missing. Instead, to the left and to the right of the Hungarian coat of arms with the Crown we can see the words '*Távirat.'* and '*Telegram'* (*távirat* is the Hungarian word for *telegram*). The explanation at the bottom grew larger, though the indication '*53. sz. Távirati nyomtatvány.'* (telegraph form No. 53) is missing[87].

Telegrams were delivered to the addressees in closed envelopes with the word 'TELEGRAMM', and from 1867, '*Távirat-telegramm'* on them. The delivery was free of charge if the recipient was the resident of the same location, and cost 15 kreuzers, payable by letter postage stamps[88], if the place of residence of the recipient did not belong to the local zone of delivery of the given post office.

The dimensions of these envelopes were 104-112x134-145 mm. The envelopes with exclusively German text from light yellow paper were of smaller size; the German-language envelopes from pink paper were of larger size; both Hungarian- and German-language envelopes from blue and grey paper were of medium size.

Both German, and German-Hungarian telegram envelopes can be divided into types, their distinctive features being the size of the text parts, the type of fonts, as well as the dimensions (figures 63-66).

[87] This was a Hungarian-language telegram. Address: Toldy Ferencz Úrnak Pest = *Text:* a kasinó és szabadelvű kör tegnap ülte Nagyságod jubileiumát, az egybegyűltek megbízásából van szerencsém hodolo tiszteletüket kijelenteni
Löw Lipót
Addressee: Toldy Ferenc, a nagytekintélyű irodalomtörténész (highly respected literature historian) és a feladó: Löw Lipót, a híres szegedi csodarabbi és botanikus (famous miracle rabbi and botanist from Szeged)

[88] If the place of residence of the recipient was not in the zone of the distance delivery of the postal institution, the recipient had to pay carrier fee of 50-kreuzer by cash.

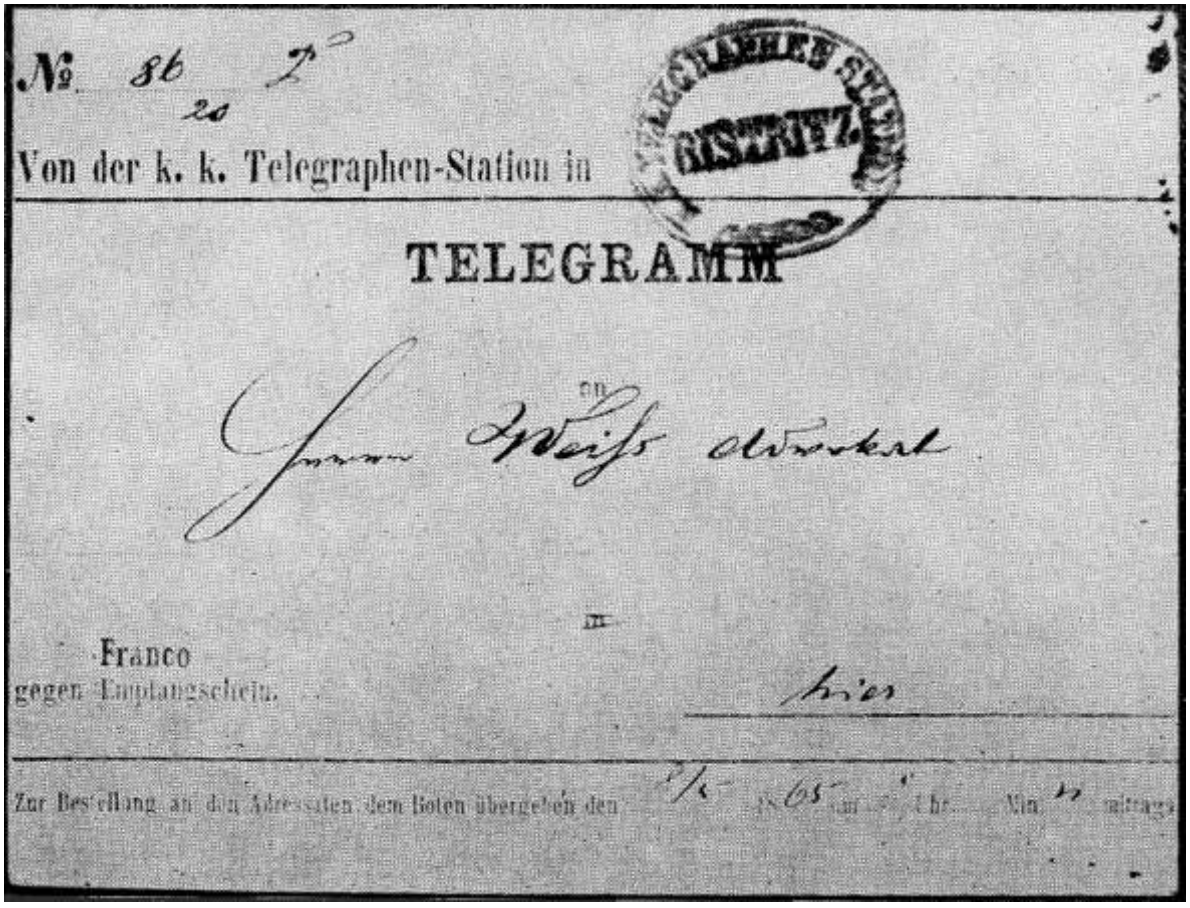


Figure 63. Telegram envelope with German text, type *I*

On the basis of the types, we may assume that telegram forms and telegram envelopes were first printed at the Royal University Printing House, while later – at the Hungarian Royal State Printing House.

Over this period, telegram forms were not postmarked. On the telegram envelopes, on the other hand, we nearly always find postmarks. These postmarks are usually of two kinds:

1/ postmarks produced by the own handstamps of the telegraph office;

2/ location handstamps.

The first kind displayed the words ‘K.K. TELEGRAPHEN STATION’ in an oval frame, on the top and at both sides; this text occupied almost four-fifth of the perimeter of the postmark. At the bottom, in the empty space, there was a decoration, while in the middle, there was always the name of the location.

The second kind was a simple handstamp of the location; the name was arranged in a line, without a frame. Fonts were either Antiqua or Grotesque.

The telegram had to contain the time of sending, arrival, and delivery. There were columns for the time of sending and arrival on the form, which were almost always filled in properly. The time of delivery had to be written into the column at the bottom of the envelope front side. Unlike the former

two columns, this one remained quite often (about 40% of cases) empty. Both on telegram forms and envelopes, handwriting was used (figures 63, 64). Handwriting remained dominant even after Hughes equipment was introduced; sticking paper tapes with the text printed on them was introduced much later.

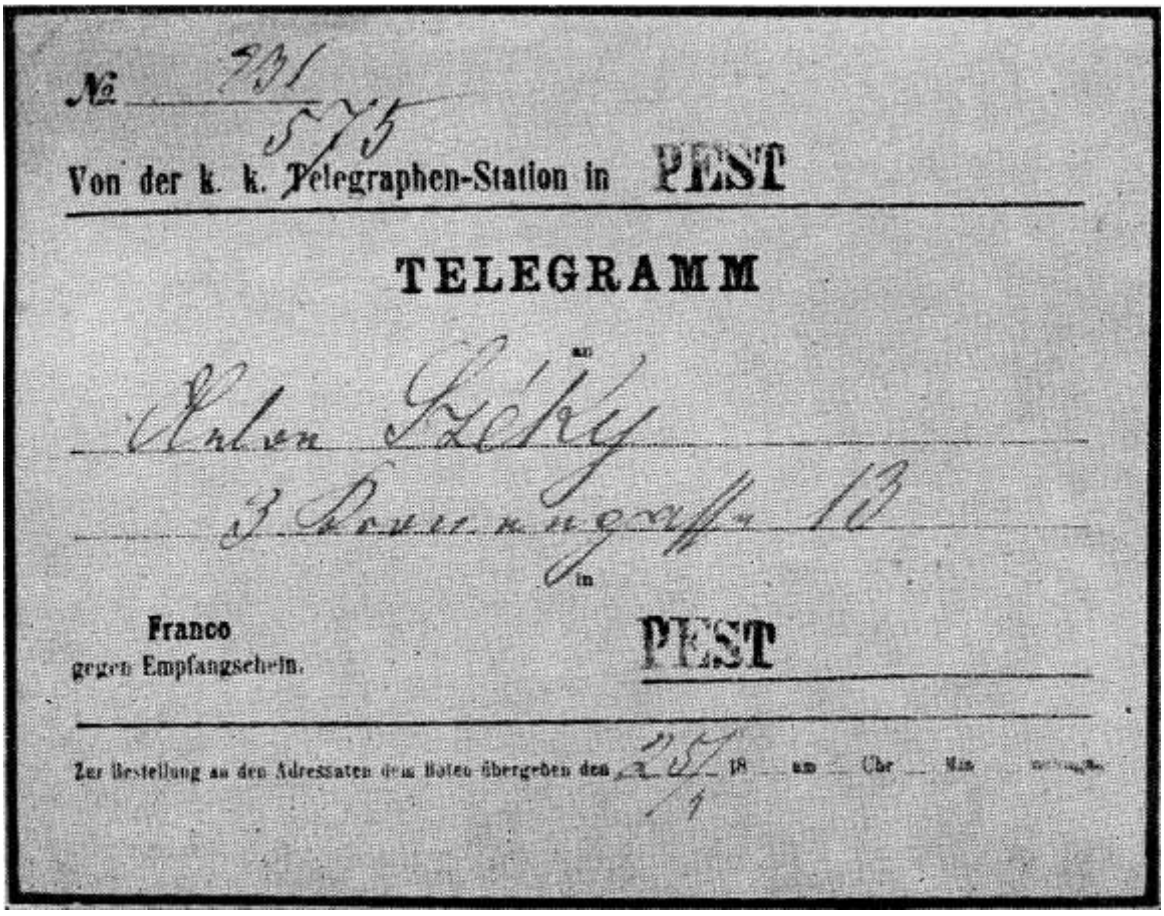
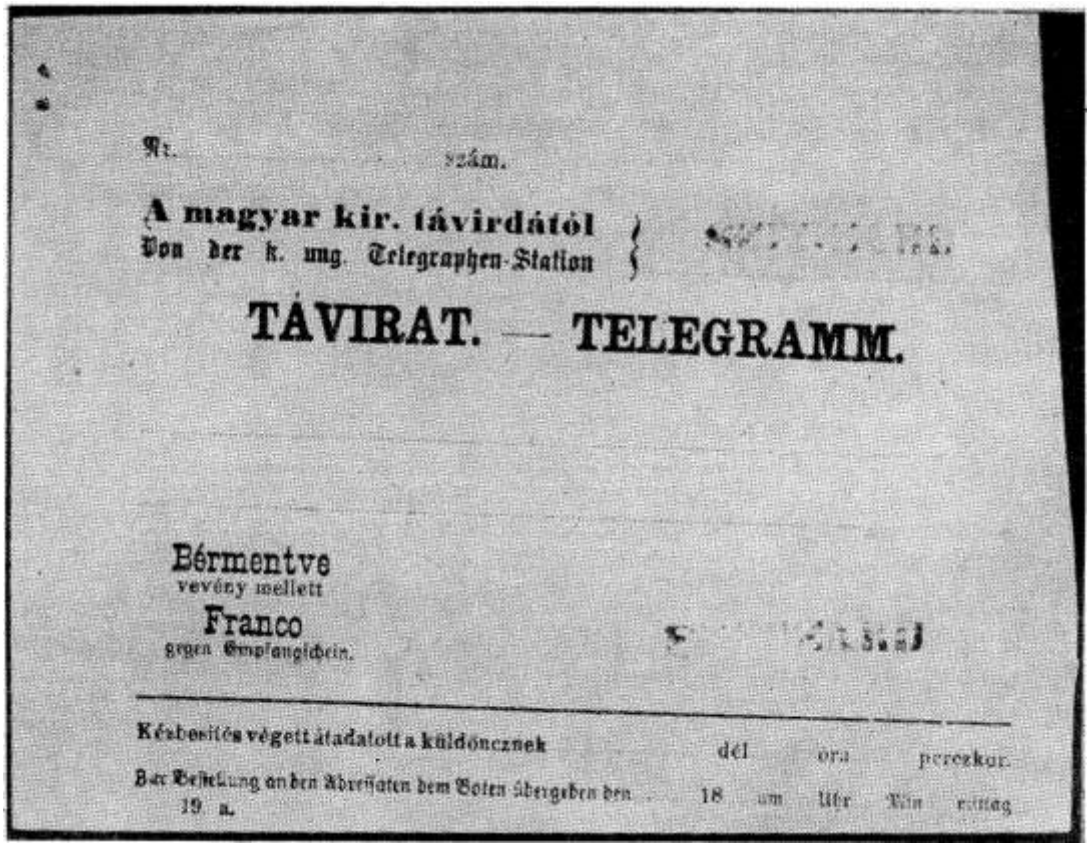


Figure 64. Telegram envelope with German text, type *II*


Nr. szám.

A magyar kir. távirdától
Von der k. ung. Telegraphen-Station

TÁVIRAT. — TELEGRAMM.

Bérmentve
vevény mellett
Franco
gegen Empfangschein.

Kézbesités végett átadatott a küldöncznek dél óra perczkor.
Zur Bestellung an den Adressaten dem Boten übergeben den 18 um Uhr Min. mittag.
19 a.

Figure 65 Telegram envelope with Hungarian and German text, type *I*


Nr. 577 szám

A magyar kir. távirdától
Von der k. ung. Telegraphen-Station
TRENCSEN

TÁVIRAT. — TELEGRAMM.

353 Sárkal Lottohivatal

Bérmentve
vevény mellett.
Franco
gegen Empfangschein

29/6
TRENCSEN

Kézbesités végett átadatott a küldöncznek n dél n óra perczkor
Zur Bestellung an den Adressaten dem Boten übergeben den 30 1892 um 8 Uhr Min. mittag.
19 a

Figure 66 Telegram envelope with Hungarian and German text, type *II*

Postmarks of the postal value items issued in 1867

Speaking about the period before 1 May 1867, we can talk only about the postmarks produced on the Hungarian territory; Hungarian postmarks were produced only after this date (see image 3). Postmarks were quite various already before 1867. After 1867, their array became even more various.

When Hungarian postal administration was set up, the majority of the Hungarian post offices were using handstamps displaying the name of the location and the day and month, which were single-circle handstamps of 23 mm diameter, and did not contain the year. A smaller fraction of these handstamps were of different shapes: single- or double-circle ones with a decoration at the bottom, or were of the oval, rectangular, or octagonal shape; sometimes the text on them was arranged in a line and fonts were capital and Antiqua. On some of them, the name of the location was in Hungarian, on others – in German.

Mr. DICE and Mr. DIERA carvers produced a new handstamp type for the Hungarian postal administration. These handstamps were also single-circle ones, though their diameter was 26-32 mm. The name of the location was either in Hungarian or both in Hungarian and German languages. The date included the day, the month, and the two last digits of the year. The size of these handstamps changed to 24 mm in 1868.

The replacement of handstamps happened quite quickly, especially at larger post offices with German location name. The new handstamps started to be used as early as the second half of May of 1867. An example is the postmark '*Nagyvárad 17 May 1867'*.

In Transdanubia, some post offices received oval bilingual handstamps. On these, the Hungarian name of the location was at the top, while the German one – at the bottom. On the left side (occasionally on the right), there was the year, while the day and the month were on the opposite side. We know of a standing oval postmark too, the one from Léva. Eger's handstamp displayed also the words '*MAGYAR ORSZÁG'* (Hungary), to distinguish it from the town Éger in Bohemia (figure 67).



Figure 67. Bilingual postmark of Pécs

The handstamp '*Szabadka – M. Theresiopel – Subotica'* was a very special one – it was the only handstamp in the Monarchy which displayed the name of the location in three languages. Apart from this handstamp, we do

not know of any other language than the Hungarian and German to be used on the territory of Hungary (see the image of this three-language postmark in the section discussing the issue of 1871).

In Croatia-Slavonia, changes in the use of handstamps took place from 1 April 1868. The earliest handstamps were similar to the single-circle handstamps introduced in Hungary. The diameter was 28-31 mm. The language of the location was Croatian, Croatian-German, or, in some cases, Croatian-Italian. The date contained the day, the month, and all four digits of the year. From 1870, they began to apply the Hungarian type (only the last two digits of the year were displayed).

In the Military Border Districts, the handstamps with German location names were gradually replaced from 1 January 1871. However, the type known as thimble stamp, its diameter being 18-21 mm, remained in use as late as the 1880s. Originally, we know of 40 post offices, where such handstamps were used.

Railway mobile post offices were using Hungarian-language handstamps with the text arranged in a line in 1868, however, we have come across such handstamps of this kind which were used only by the offices *1* and *2*. In 1869, double-circle handstamps were introduced. On these, the words MOZGÓ POSTA (mobile post office) took place at the top; at the bottom, there was the indication of the railway line (for example, PEST – BÁZIÁS); in the middle, there was the number of the route (for example, *6*).

From Fiume and Zengg (Segna), we also know of *port postmarks* on the denominations of the 1867 issue, from the time after the Compromise. The handstamp from Fiume was of rectangular shape; at the top, there was the word FIUME, while at the bottom, the letter combination 'V:L.A.' (= Vapore Lloyd Adriatico, steamship of thew Lloyd company) was curved to the frame. In the middle, there was the day and the month. The handstamp from Zengg was of oval shape. At the top, there was the word SEGNA, while at the bottom –'V.No. 11'; in the middle, the day, the month, and the year took place[89].

At larger post offices, *newspaper departments* had their own handstamps. They partially remained from the time of the Austrian postal administration. This group included handstamps with the word 'K.K. ZEITUNGS-EXPEDITION' and the name of the location in the oval frame, or 'ZEITUNGS-EXPED', the name of the location at the bottom and the day and the month in the middle in a one-ring frame. Later, these handstamps were replaced by those with Hungarian text. For example, 'M.K. POST. HÍRL. KIADÓHIV.', with the name of the location at the bottom, and the day and the month in the middle in the longish oval frame. Another example was 'M.K. POSTA HÍRLAP KIAD. H.', with the name of the location at the bottom, and the day and the month in the middle, in a single-circle frame.

Similarly, large post offices had separate handstamps for the work stations dealing with postal money transfers. In Croatia-Slavonia and the Military Border

[89] The month was indicated by Roman numerals.

Districts, the Austrian type was used until the beginning of 1871 (Double-circle, 'GELDANWEISUNG' at the top, the name of the location at the bottom, the day, the month, the year in the middle, the year indicated by the last two digits). From the beginning of 1871, the Hungarian type became more frequent. It was single-circled; at the top, there were words 'PÉNZ-UTALVÁNY, M.K. POSTAUTALVÁNY PÉNZTÁR'; in Fiume, the inscription at the top read: 'ASSEGNO POSTALE'. At the bottom, there was the name of the location, while in the middle–the day, the month, and the year, the letter indicated by the two last digits.

At larger post offices, there were specific handstamps for the registered mail too. In about 18-20 offices, the location and the date were integrated. Others referred only to the kind of mail, for example two Hungarian, one Italian, and one Croatian-German bilingual handstamps: 'AJÁNLOTT, AJÁNLOTT SZ.', 'RACCOMANDATA', or 'PREPORUČENO' (Recommandirt). At seven post offices (Arad, Debrecen, Kassa, Nagyvárad, Nyíregyháza, Pest, and Temesvár), there were both German- and Hungarian-language handstamps (meaning two stamps at each post office).

Hungarian post offices in Levante were using single-circle Austrian handstamps after 1867 too; the only exception was Galatz, where a Hungarian-type handstamp with the year was introduced in April 1868.

Postmarks on newspaper postage stamps quite often were different from those on letter postage stamps. The reason was the fact that newspaper postage stamps were usually postmarked by the post office of destination, quite often using mute handstamps from the times when Austrian postal administration had been in charge, or location-date handstamps already withdrawn from use.

Cancellation of postal value items was similar to the cancelling of letter postage stamps. Manual cancelling was rather rare (ink, figure 68). Occasionally, manual indication of the date occurred, very characteristic out of these the indications produced by the postmaster in Lébényszentmiklós (figure 69).

The colour of postmarks was most often black. Blue was also quite frequent, while red was rare (Kassa, Nyíregyháza, Pancsova, Pandorf, Pest, Plojestie, and Zágráb). The rarest colour was green (Őri Szt. Péter, Rákos-palota, Szilas-balhás).

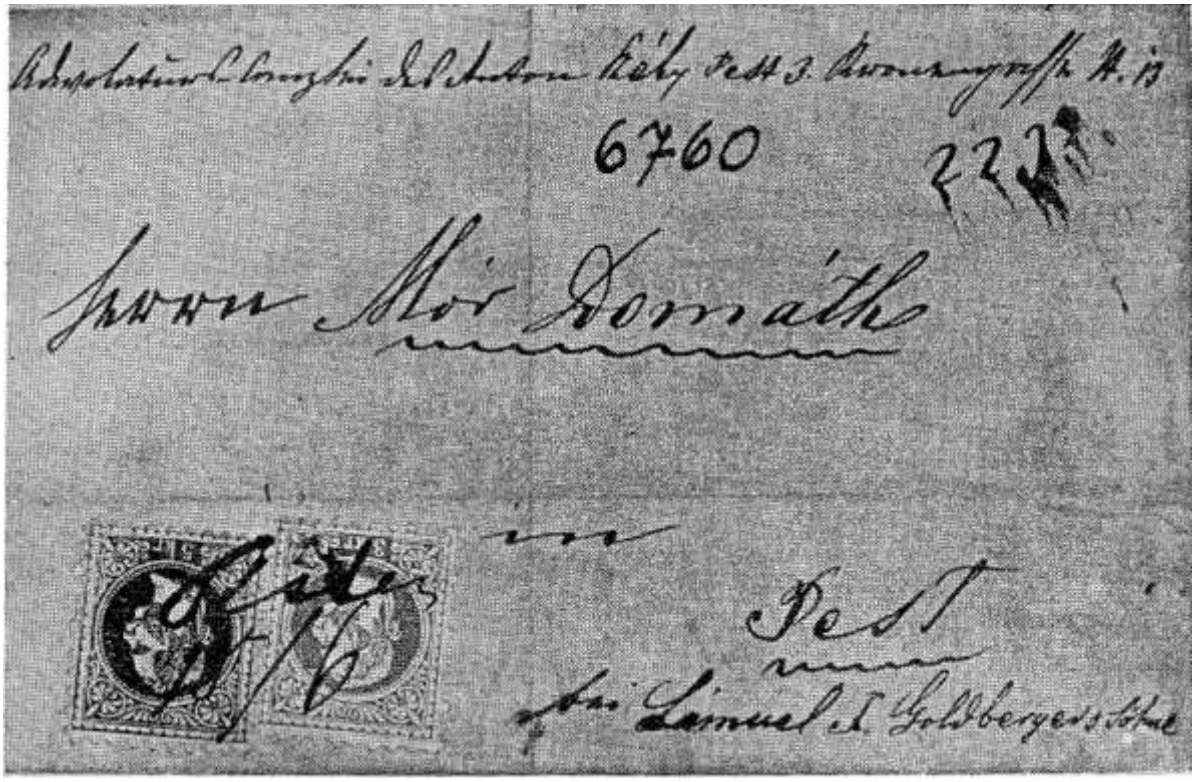


Figure 68. Handwritten cancellation

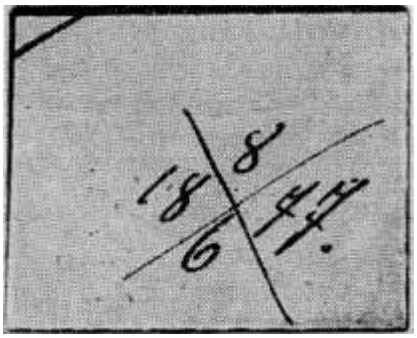


Figure 69. Hadwritten date in Lebenyszentmiklos

Reprints of 1867 Issue postal value items

One denomination of letter postage stamps, one denomination of value items with preprinted stamp (the postcard), and one denomination of envelopes issued in 1867 were reprinted. Partially, reprinting took place on request of other Postal Directorates, and partially to meet the demands of philatelists. The regulation providing for reprinting was issued by the Austrian Ministry of Commerce; printing was done in the State Printing House of Vienna.

Out of letter postage stamps, only the 10-soldi denomination was reprinted. Regulation No. 34282, issued on 19 September 1884 provided for reprinting of all denominations. However, the order for reprinting all denominations was later withdrawn; only the order for reprinting 10-soldi denomination remained in force. The reason for this step might be found in the official document issued on 10 September 1884, according to which sufficient stock of other denominations, their validity period about to expire[90], had still remained.

The Austrian Ministry of Commerce instructed the State Publishing House to produce 10-soldi reprints on 21 September 1892 (P. Ö. Z. 16993). The State Printing House supplied the reprints between the April and 11 May of 1894; the stock supplied consisted of 109 sheets, which amounted to 10,900 pieces.

The table below shows the typical features of the 10-soldi denomination:

	Original	Reprint
Colour:	Blue	(Greyish) blue
Perforation	9.5, pointed	10.5, blunt
Paper	White	Greyish shade

Reprints of printed matter envelopes were provided for by the Regulation No. 19361 issued on 26 December 1892. The denomination was 3-soldi. The Austrian Ministry of Commerce instructed the State Printing House of Vienna on 31 December 1892 (65452) on producing these envelopes. The State Printing House supplied 30, and maybe later 60 packs (100 pieces in a pack) in July of 1894.

The shape of these envelopes was *II*, their features being the following:

a/ the upper folding part of the envelope was expressly curved;

b/ the upper line of the two side wings was curved, their bottom lines straight; the endings of the wings were pointed, not cut;

[90] The period of validity of the 1867 issue lasted until 31 October 1884 in Austria; however, the regulation on the expiry of this period was issued as early as 19 June 1884.

c/ the dimensions were 155x84-85 mm (*B*).

The paper was smooth, without watermarks. The sizing was half-long, instead of the long original. The closing seal of the upper folding part was of the type *V*, instead of the original *I* or *II*.

Reprints of the postcards released in 1869 were produced in both languages. According to E. Mueller, they were produced in the State Printing House in Vienna too, probably in 1878.

The differences of these reprints, as compared to the originals, were the inscriptions, the dimensions of the text, the colour of the paper, as well as the inner frame, which was composed again, producing new pattern in the corners.

The measure of the outer frame of the German-language reprinted postcards was 112x76 mm. Due to the newly composed frame, the pattern of the corners changed as follows:



top left top right bottom left bottom right

The dimensions and the size of the inner frame of Hungarian-language postcards was identical to those of the German-language reprints. The inner frame, the pattern of the corners, and the paper were also identical.

The inscription '*Correspondenz-Karte*.' was 55 mm on reprints, while 57 mm on originals. The paper was dark yellow.

FAKES AND FORGERIES

We know only of full forgeries of the 50-kreuzer denomination of letter postage stamps, out of all denominations issued in 1867. These fakes, however, may be easily recognised, since their quality was poor, and they almost always had fake postmark on them[91].

Recognising forgeries of items perforated from postal stationery cutouts is much more difficult. Such features as the different paper, perforation, or dimensions may help in this case. Forgeries of pre-printed items occurred in any denomination from 2-kreuzer up to 25-kreuzer. Forgeries of the so-called *Szigetvári Provizórium* exist also; these forgeries were produced from original pre-printed envelopes used in Szigetvár. Differences of perforation easily reveal forgery. So does the type of the postage stamp image and the date of postmarking.

Favourite path of forging was altering the colour shade. It was especially popular in case of 3-kreuzer denomination where the numeral was erroneous. These might have been produced chemically or directly from the 5-kreuzer red denomination, by skilful re-painting of the numeral. In the first case, it is the difference of the colour, while in the second – the fact of re-painting that reveals forgery. Sub-types are also helpful to detect forgeries, because fakers paid attention only to the postmark, disregarding the type.

Another popular area of forgery was producing *double impressions*. Today, we may come across these very rarely (just as the two-sided impressions described below; originals of these never existed). Most frequent double impression forgeries were those of 10- and 15-kreuzer denominations. The second impression was the fake one; it may have occurred in vertical position or rotated by 180 degrees.

There were also *two-side impressions*, of the 5-kreuzer denomination. Even such cases occur when the impression of one side was coarse, while that of the other – soft. Very interesting and dangerous forgeries were machine colour transfers which were then taken out of the envelopes by perforating. In such cases we have to analyse the quality of paper, dimensions of the image, and perforation (figure 70).

[91] Fakers managed to obtain original handstamps which were out of use by that time.



Figure 70. Forgery of colour transfer by equipment

Paper with fake ribs also occurred (geripptes Papier); these ribs could be both horizontal and vertical. Such paper was not used for original impressions. However, we may not confuse this paper with notched (geriffeltes) or striped (gestreiftartiges) paper; these kinds were both used for the original impressions.

We may quite often come across forgeries of *mixed frankings*. These items were usually produced using the original letters with cheap denominations stuck to them, these denominations issued either in 1867, or in 1871. These were then supplemented by items covering postage coming from some other edition. Their denomination may have been of large value, but due to the defects, they were better sold this way. Postmarks were produced by fake handstamps; in other cases, the existing postmarks were complemented. We may come across fake mixed frankings on letters too. In most cases, fantasy fees were involved: 13 kreuzers, 27 kreuzers, etc.

The greatest part of forgeries is forgeries of postmarks. Most often, they were applied to 25- and 50-kreuzer denominations. However, they are also frequent on fake halved postage stamps. Recognising these is not at all difficult, since in most cases, the handstamps were forged. Only on small fraction of these cases real handstamps which had already been withdrawn from use were used. Apart from the two denominations mentioned above, fake postmarks quite frequently occurred in soldi denominations; in these cases, the postmarks contained the names of the post offices in Levante. The two examples are the 25-soldi envelope and the 50-soldi postage stamp postmarked by the oval registered mail Bucharest handstamp (the colour of the ink was red).

We should also mention the postmaster of Lébényszentmiklós, who repainted in ink the colour of some parts of the postage stamps adhered to letters (1867-1877, figure 71).

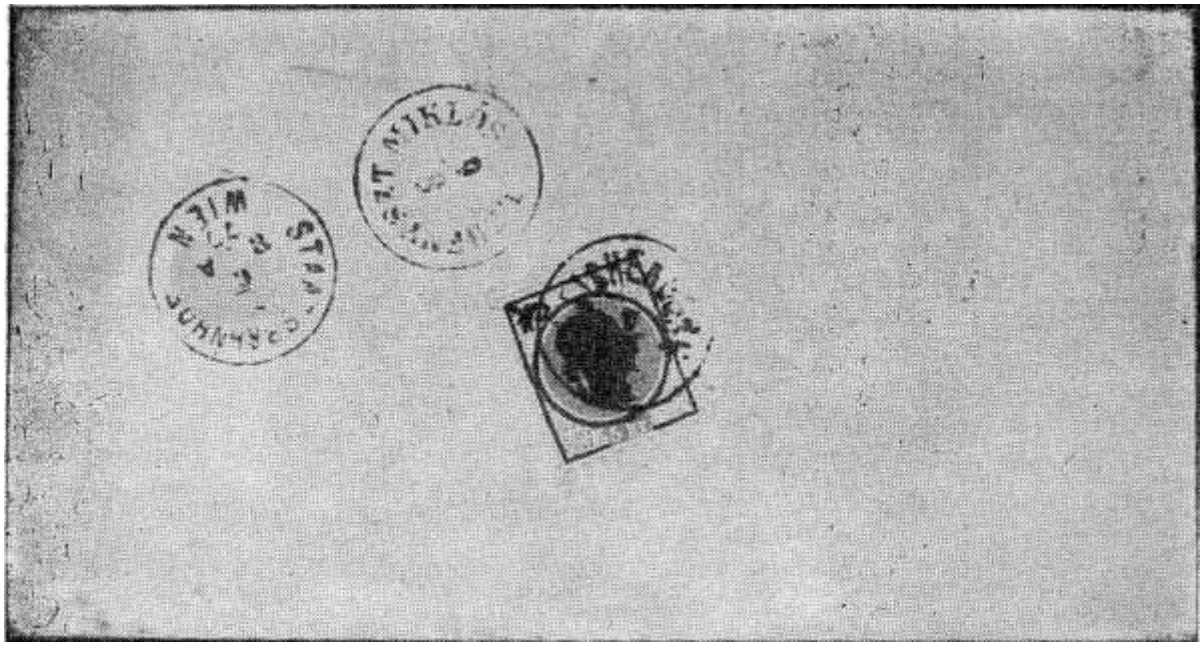


Figure 71. Funny creation of the postmaster of Lébényszentmiklós: re-painted postage stamp (Forgery)

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CHAPTER III
THE ISSUE OF 1871

INTRODUCTION

The legal framework for the first Hungarian postage stamp issue was the temporary postal agreement, namely its article *16*, signed as a part of the Austro-Hungarian Compromise of 1867. According to this agreement, which created constraining circumstances for the Hungarian Post, as it had to issue postage stamps identical to Austrian ones and produced in Vienna. Naturally enough, it meant that these first postage stamps could not express their belonging to the Hungarian national state. The neutral image of these postage stamps did not reveal anything about who had issued them, not mentioning the 50kr denomination released with delay, which depicted the imperial Crown symbolising the subordination to Austria. This denomination went even against the neutral mentality of the release of 1867.

From the Hungarian point of view, such postage stamps could not constitute a long-term solution; they were acceptable only as a temporary one. This is why the clause referring to postage stamps was not included in the final postal agreement signed with Austria in 1868. By this, the Hungarian Government gained independence in the field of postage stamps. However, it took long before first postage stamps produced in Hungary could appear in 1871, because the conditions for launching production had to be created. It is clear, therefore, that when we talk about the edition of 1871, we do not talk about an ordinary postage stamp edition, but about setting up national postage stamp production, which consisted of a number of measures and actions, the first production efforts resulting in failure included. Reconstruction of these events was very difficult, because by the time the research started, a great number of documents had already been destroyed. The remaining documents often could not answer all important questions. From the surviving documents, we may conclude that there were numerous important events which were not recorded in the written way at all. Such was for example the regulation to produce lithographic letter and newspaper postage stamps in 1871. Under such circumstances, the data missing from the documents had to be complemented by philatelic research and conclusions drawn from this research. As a result, we have been able to reconstruct the major stages of the process of setting up the Hungarian postage stamp production, and introducing the first postage stamps produced in Hungary.

The demand for the postage stamps issued in 1871 has always been the highest as compared to other Hungarian postage stamp editions, both domestically, and abroad. However, the research into these postage stamps and the

circumstances of their release did not match the high demand. This Monograph tries of make up for this deficiency. It will not only provide the detailed description of individual postage stamps but highlight the pre-conditions of their issue, data and circumstances of their production, as well as all ways of their use. The objective is to provide summary of earlier and recent research, as well as to provide further aspects for philatelists as to how to organise their collecting activities. Summarising the research and publishing figures will facilitate further studies. The summary of research will be especially useful for the postage stamps printed by lithography, because the number of these postage stamps was small; they dispersed into all parts of the world and the World War II contributed sadly to their existing stoch dwindling. For many philatelists, this summary will be the only source of the information relevant to these postage stamps.

My research is primarily based on the collection of the Stamp Museum of the Hungarian Post. Museum curators helped my work for long decades: Dr. Gyula Merza, Károly Szalay, Ferenc Gál, Imre Hamza, Dr. Gyula Kadocsa, and Jenő Koncz. On the other hand, private collections were also indispensable for my research: the Túróczi collection, the Pákozdy collection, as well as the collections of György Kun, Dénes Litkei, dr. Ferenc Rend, and Aladár Szepes. I also received significant support and help from abroad: from the company Stanley Gibbons, as well as from J. Klein, G. Z. Lefton, J. Palmans, O. G. Schäffling, and V. Schwarcz, who provided data and photographs for my work. In the field of printing, I could rely on the help of the chief engineer Ernő Pretsch and the staff of the State Printing House: Károly Dévényi, István Jáni, and Sándor Toronyi.

Literature

The pieces of research listed below contain information and studies on the postage stamp edition of the year 1871. Some of these works summarise the knowledge available at their time, while others publish some new discoveries, extending the knowledge on these postage stamps. The works of foreign authors have not yet been published in Hungarian language; out of these, only the works of Hugó Griebert and the research titled '*Hungary'* by Edvin Muller became more or less familiar to the larger number of Hungarian postage stamp collectors.

The majority of works are not very large, especially the parts dealing with the issue of the year 1871; some of them contain statements or conclusions which are not considered correct today. For those doing research into this edition, it is still advisable to get to know these works. It is especially true for the works published in the recent ten years; even this Monograph does not render reading these studies unnecessary.

The data and the conclusions of this Monograph are based on the works listed below. The history of the edition (if no other source is mentioned) is based on the study by Dr. Elemér Czakó, his notes and document copies, as well as the works of Dr. Stephan Koczyński. I will always indicate when other sources were used.

Count Miklós Desseffy, 'Magyarország levél- és újságbélyegei 1871-1897'

(Letter and newspaper postage stamps of Hungary 1871-1897), Pozsony, 1898. This was the first study to contain catalogue-like categorisation and description of Hungarian postage stamps. It focused on the colour types of the postage stamps issued in 1871 in the first place. The extended edition of this research was published in Pozsony in that same year.

In 1900, Desseffy wrote notes on the postage stamps of his own collection, assumingly for publication too. These notes, which remained in manuscript, contain also descriptions of designs and proofs of the 1871 edition; Desseffy also extended the existing notes. In this manuscript, he identified more colour shades of the 1871 edition, indicating also their degree of rareness.

H. Kropf, 'Die Postwertzeichen der oester.-ungar. Monarchie, Prag, 1902'. This research covered all postage stamps and items with postal stationeries of the Austro-Hungarian Monarchy, including also their types. Apart from descriptions, it also contained reference to official regulations pertaining to these items. A nicely decorated and solemn book, this research remained the most comprehensive monograph of the postage stamps and items with postal stationeries of the Monarchy for long. Even today, it remains the most comprehensive research of the postal value items issued in 1871, except for letter and newspaper postage stamps. The new edition of the book came out in 1908 in Prague, under the title '*Die Postwertzeichen des Kaisertumes Österreich und der der österreichish-ungarischen Monarchie'*.

Marcel Bíró, 'A Magyar bélyegek monográfiája' (Monograph of Hungarian postage stamps), in 'Magyar bélyeggyűjtő', volumes of years 1907-1910. It was a sequel of articles covering the editions of krajcar denominations, the history of editions, the designs and proofs. The articles dealt with letter and newspaper postage stamps, as well as all other items with pre-printed postage stamps. The approach of these articles was pioneering and detailed.

Béla Payer, 'Die Briefmarken des Königreichs Ungarn', in Berliner Briefmarken-Zeitung, in volumes of years 1915-1917. It was a monograph of Hungarian postage stamps before 1915. It covered letter and newspaper postage stamps, postage due stamps, telegraph postage stamps, private postal service postage stamps, and newspaper revenue stamps. The research embraced the circumstances under which certain postage stamps were born, the history of editions, designs and proofs; it listed the colour shades of postage stamps and their different types. However, it disregarded other details, postmarks and cancellations among them. The research also contained the number of copies as stated in the documents of the State Printing House from 1874. Consequently, these did not refer to the postage stamps of 1871. The study also covered the printing types and the ways to produce lithography types. The articles were also published as a book, though the number of copies was very small (Berlin, 1920). In its attachment, the book contained the reconstruction of the letter postage stamp sheets of the 1881 edition.

Donaupost, Pozsony 1918-1942. It was a periodical dealing in detail with the postage stamps of the Monarchy and highlighting a great number of news, articles, and studies on Hungarian classical postage stamps. The editor and publisher, the philatelist Dr. Győző Weinert, contributed a great deal to the Hungarian postage stamps becoming popular and in high demand.

Miklós Rédey, 'Kőnyomatosaink' (Hungarian lithographic postage stamps),

Budapest 1921; 'Az első réznyomatú kiadás' (The first Hungarian engraved postage stamps), Budapest, 1922. These two works were the first monograph of the edition of 1871, covering all important aspects in more or less detail. It contained the history of the edition, the designs and proofs, the production features of the postage stamps, reprints and forgeries, the number of copies and its evaluation, the period of validity, as well as postmarks and cancellation. The first study was published at the 50th anniversary of the 1871 edition. The second, extended edition, started to be published by *Philatélia Budapest-Hungária* (years 1924-1925, pages 13, 49, 90, 114, 135, 153, and 175). The termination of the periodical had the sequel stand short. In the second edition, Rédey was already dealing in great detail with those types of lithographic postage stamps which had turned up in the meantime.

Hugó Griebert, 'The First Issue of Hungary' in Stanley Gibbons Monthly Journal, April 1924. This study opened up a new period in the research into lithographic postage stamps of 1871. Griebert published the results of his research into stamps, the types he had discovered, the distinctive features of the types of the 5-krajcar denomination. In his introduction, he quite naturally expressed his surprise over the fact that these stamps were of so little interest for philatelists, who had only described shades, perforation, and, occasionally, had named the manufacturer of their paper. Griebert opened up the possibility to discover more details of the production of these postage stamps, even if the direct data were not available. For the Hungarian public, Miklós Rédey summarised this research of Griebert under the title '*A magyar kőnyomatos 5 krajcárosnak ismertetőjelei'* (Distinctive features of the lithographic Hungarian 5-krajcar denomination, *Philatélia Budapest-Hungária,* years 1924-1925, page 3). Later, Miklós Rédey returned to this subject in *Újabb megállapítások a magyar kőnyomatosokról* (New discoveries on the Hungarian lithographic postage stamps, *Philatélia Budapest-Hungária,* years 1924-1925, page 40).

Marzell Bíró, 'Entwürfe und Probedrucke der Ungarischen Krajcarmarken' in *Donau Post,* year 1930 (page 143) and year 1931 (pages 1 and 20). The original research by this author was published by Dr. Győző Weinert, the editor of *Donaupost*, supplementing it with further data. The work tried to compile a complete catalogue of letter and newspaper postage stamps of krajcar denominations, as well as newspaper revenue stamp proofs and designs.

Dr. Elemér Czakó, 'Adalékok az 1871-es kőnyomtatású bélyegeinkhez' (Complements to the Hungarian lithographic postage stamps of 1871), manuscript. In his studies, Czakó dealt with the data he obtained from the documents of the Ministry and State Printing House, which had not been yet destroyed. These data were the basis of his research, which he wrote at the beginning of 1940s. The documents, which he had studied, contained indispensable data relative to the postage stamp edition of 1871. The original documents were later destroyed in the World War *I*, while the notes and some copies produced by Czakó, as well as his research survived. Today, these materials (among these, there were such documents of the Ministry and the State Printing House to which Béla Payer and Miklós Rédey also referred, or which they even quoted) are the only source for the history of the postage stamp edition of 1871.

Dénes Schiller, '1871-es bélyegeink fogazása' (Perforation of the Hungarian postage stamps released in 1871) in *Bélyeggyűjtő*, year 1942, page 49 and

year 1943, pages 2, 17, and 33. In his research, Schiller looked into the perforation and perforation equipment for the stamps of 1871 in great detail. His work scrutinised the most frequent deficiency of the stamp perforation, which was decentralisation and the bad quality of perforation.

Kalle Vaarnas, 'Unkarin vanhimmat postimerkit', Helsinki, 1956. This was a foreign monograph of the postage stamp edition of 1871. In the introduction, the author provided an outline of the pre-postage stamp period in Hungary and of the postage stamps from the period before 1871. Then it provides a comprehensive, well-categorised and transparent overview of all Franz Joseph postage stamps (apart from multiples), with correct indication of sources. The categorisation and evaluation of the postage stamps on the basis of the colour shades is profound. It was the first instance that the colour types of the engraved postage stamps were put into chronological sequence, and the year of their appearance was indicated.

Gyula Madarász, 'Az 1871-es kőnyomású bélyegek típusai' (The types of the lithographic postage stamps of the 1871 edition), Magyar Bélyegkülönlegességek Könyve, Budapest, 1956. The author continued the research into the types of Griebert, setting up the types for the 2-, 3-, 10-, 15-, and 25-krajcar denominations of lithographic postage stamps, setting up also a type system. This manual was the first to provide comprehensive data on the number of copies of the postage stamps of 1871.

Edwin Mueller, '*European* Classics, XX. Hungary' in Mercury Stamp Journal*,* 1958, editions of May and September. This monograph embraced European classical postage stamps, and contained a chapter dealing with the Hungarian classical stamps. It covered the editions of 1867 and 1871, including all postal products with pre-printed postage stamps, items for telegraph service, and the newspaper revenue stamps of 1868. When published, this study was the most comprehensive work of the subject. For the Hungarian public, Gyula Madarász reviewed this work under the title '*A Magyar klasszikus bélyegek a külföldi irodalomban'* (Classical Hungarian postage stamps in the foreign literature, *Filatéliai Szemle,* 1963, September and October editions).

Edwin Mueller, 'Dies and Printing Material of the 1871 Issue of Hungary', in The London Philatelist*,* 1958, May and June editions. In this work, Muller deals with the time the postage stamps of 1871 were introduced and the printing forms/dies of the postage stamps with the portrait of Franz Joseph from 1871. He puts forward new assumptions and discoveries. One of these relates to the postal stationeries of envelopes and letter postage stamps. The study was complemented with a letter written by Muller to the editor's office, which was published in the October edition.

Gyula Madarász, 'Magyarország első hazai gyártású levélbélyege' (First letter postage stamp produced in Hungary) in *Filatéliai Szemle*, 1965, February and March editions. This study presented the 2-krajcar lithographic postage stamp produced by the State Printing House in the first production period; this postage stamp had survived accidentally. By this, the author identified two separate types of lithographic postage stamps. The research was published both in German and English languages under the titles '*Die Erstauflage der ungarishchen Steindrucke vom Januar 1871'* (Der Sammler-Dienst 1965, pages 221 and 284) and '*The First Hungarian Stamp Printed in Hungary* (Gibbons Stamp Monthly, 1965, May)'.

Sándor Visnya, 'Az 1871. évi réznyomatos bélyegeken található ismétlődő ismeretető jelek' (Repetitive distinctive features of the engraved postage stamps of 1871), manuscript. Looking into the engraved postage stamps, the author identified the distinctive features repeatedly appearing on single sheets. He also discovered the images reflecting modifications of the engraving on two denominations. The manuscript also contains the description of the distinctive features, their sketches as well as comprehensive tables of the distinctive features for individual denominations. Visnya conducted his research looking into the postage stamp sheets of hundred pieces of the reprint albums; his conclusions refer to the albums issued in 1891 and 1900.

J. Palmans, 'Az 1871. évben kibocsátott magyar kőnyomatos bélyegek' (Hungarian lithographic postage stamps issued in 1871) in *Filatéliai Szemle*, 1967, February and March editions. In this research, the Belgian author published a very significant discovery related to the perforation of the postage stamps issued in 1871. His point was that the frames of the perforation equipment were not identical, due to which we may identify, based on perforation, postage stamps coming from different positions of the postage stamp sheets. Departing from this assumption, Palmans reconstructed the postage stamp sheet of 1871 on the basis of perforation, identifying the perforation of all postage stamps of the sheet. He also published a drawing of the reconstructed sheet in his study. Palmans' conclusions stand for the postage stamps perforated before 1874, which means they stand for lithographic postage stamps too. This study was first published in the January edition of '*Nederlandsch Maandblod voor Philatelie'* in 1967.

Apart from the studies listed above, 'Postai Rendeletek Tára' (Collection of Postal Regulations) from 1871 may also prove helpful. It was the official journal of the Post, which contained information on introducing postal items, their withdrawal, changes in rates, setting up or closing post offices. The predecessors of this periodical were '*Rendelvények a Magyar Posta-hivatalok Részére'* (Regulations for Hungarian Post Offices), 1867 and '*Rendelvények a Magyar Posta-hivatalok számára'* (Regulations for Hungarian Post Offices), 1868-1870. These publications contained regulations issued prior 1871 but still effective then.

Another helpful source is the documents of the Ministry and State Printing House (see the entry of the research by Dr. Elemér Czakó).

Imre Péchy, 'A Magyar Királyi Államnyomda' (Royal Hungarian State Printing House), 1895. This study covers the setting up of the State Printing House, its development and structure. It also publishes data on the raw material demands and the production by individual activities, beginning from the first days of the State Printing House. The data cover the items with pre-printed postage stamps, breaking them up by the year (beginning from 1871) and types of items and providing the number of copies.

Dr. Stephan Koczyński, 'Die Geschichte der Stempelmarken in Österreich, Wien 1924'. This study covers all details of the history of Austrian revenue stamps, including also the basic concepts and knowledge indispensable for the research into postage stamps. A special chapter is devoted to the introduction of the Hungarian revenue stamps, as well as their production. This chapter includes very interesting data referring to establishing the production of postage stamps in Hungary, as well as the newspaper revenue stamps in Hungary and the Military Border Districts.

HISTORY

The process which finally led to setting up postage stamp production in Hungary was triggered by the problems related to revenue stamps. After Hungary had gained a certain degree of independence in the Austro-Hungarian Compromise agreement, revenue stamps could not continue to depict the symbols of the Austrian State (this demand appeared in the similar way in case of postage stamps). Urgent need to release revenue stamps displaying the symbols of the Hungarian State was born. However, there were no such production facilities in Hungary at that time, for which Hungary needed to use the help of the Royal and State Printing House in Vienna. However, since the Hungarian revenue stamps had to contain the abbreviation of the Hungarian currency (forint), and since this abbreviation did not coincide with the German language abbreviation, there was no way to produce similar revenue stamps for both countries. This is why a special Hungarian version of revenue stamps was produced. The production process had been assumed by the Printing House in Vienna until Hungarian printing facilities were set up, the stages of this process being producing dies, printing, and supplying by a specific deadline. The Hungarian financial government considered this production as temporary, setting the goal to establish printing facilities as soon as possible. Building such facilities would of course mean establishing independent Hungarian production of postal items.

Setting up a printing house capable of producing postage stamps was a very complex task demanding profound knowledge and expertise. Apart from organisational work, the task included such areas as the choice of the equipment, supplies of paper and other raw materials, as well recruiting highly qualified professional personnel. The machinery, equipment, and raw materials were to be supplied from abroad, since there was no significant Hungarian industry at the time. In some areas of procurement, the Printing House in Vienna offered its help. Recruiting of staff members and their training fell into the scope of responsibility of the future management; however, professionals from foreign countries had to be invited to provide specialised training. Also in this area the Printing House in Vienna was of much help, actively sharing expertise with the future Hungarian professionals.

The first steps were taken by the Hungarian financial government as early as 1867. At the end of 1867, some representatives of the State Printing House of Buda visited their colleagues in Vienna, to get insight into the equipment necessary for the revenue stamp production. In their report, they mentioned the need of a galvano plastics workshop in the first place. In the May of 1868, the Printing House of Buda requested such equipment from the Printing House of Vienna. The Minister of Finance decided to assign postage and revenue stamp production to the Cadastre Lithographic Printing House (Kataszteri kőnyomdaintézet és központi térképtár), which fell into the scope of his responsibility. To this end, he planned to further develop this printing house. On 11 May 1869, he called upon this printing house to prepare a proposal covering the necessary measures in the areas of equipment, staff, and premises it needed in order to fulfil this mission. The answer of the printing house was sent on 29 of the same month; in it, the printing house communicated its readiness to assume the mis-

sion of postage and revenue stamp printing, suggesting at the same time its merge with the State Printing House in Buda, in order to be able to fulfil the task of such a big scale. This document covered the insufficient equipment, listed the assets to be acquired, suggested a suitable building, and put forward the number of the staff necessary. At that time, the Lithographic Printing House was in possession of the following assets: 5 lithographic and 1 copper press; 9 copiers; photographic and other equipment. The assets of the Book Printing House were: 400 q type metal; 4 book printing quick presses; 2 manual presses; 1 paper cutter; 4 smoothing presses; 3 type casting machines; and 1 tightening press[92]. According to the document, following equipment had to be acquired: 3 book printing quick presses; 1 lithographic quick press; 2 copper presses and 2 ordinary lithographic presses; 1 wavy line machine; 1 punching machine; galvanising equipment, as well as some other minor items. As regards recruiting new staff members, the document proposes employing following persons: József Harrer chemist and János Unrein carver, quoting also their personal data. The document proposed that the Printing House Director went to Vienna to the Printing House on a study tour. The document also put forward the argument that the Hungarian State would anyway need a printing house capable of all three printing procedures, since the two existing printing houses were about to merge, to fulfil the various printing tasks as postage stamps, public forms, items with pre-printed postage stamps, maps, and other scientific and artistic jobs. This was how the organisational work to set up the State Publishing House set off, triggered by the demand for Hungarian postage stamps.

In July 1869, Norbert Bauer, who became manager of the coming to being printing house after the merge of the two existing printing houses, went on a study tour to Vienna. He was the one to negotiate in the State Printing House of Vienna on receiving equipment from that printing house and on the training of József Harrer. His report covered the equipment necessary for producing revenue stamps, the cost of this equipment, the procurement sources, and the paper demand. József Harrer went to Vienna on a scholarship, where he stayed from the beginning of August 1869 until the end of December. Having completed the training, he received a certificate testifying to the successful completion.

Since the new printing house had to be designed to be capable of producing postal items as well, the Ministry of Finance had to start negotiations with the Ministry of Commerce in 1869. The Ministry of Commerce imposed two conditions for the postage stamps to be printed: they had to differ from the postage stamps in use, and their costs had to stay within the amount of the price payable to the Austrian partner at that time. At that time, a sheet of 100 pieces of letter or newspaper postage stamps cost 4 krajcar; 100 pieces of letter envelopes with postage stamps pre-printed on them cost 50 krajcar; 100 pieces of postcards cost 20 krajcar. After this agreement had been made, the Ministry of Commerce, namely its Postal Department, started to organise and coordinate the process of designing and producing the new postage stamp image. A committee of four members was set up for evaluation and elaboration of the postage stamp image. The members of this Committee were the Chief Director of the Post Mihály

[92] These data partly come from the study of Imre Péchy listed above.

Gervay, the Director of the State Printing House Norbert Bauer, Imre Fest, and József Danielik.

There were no documents containing data on designers or the process of design. We know of a single report produced by the Evaluation Committee, which was issued on 24 September 1870. However, this report only covered the expected date of the issue of the new stamps. According to another written report, the first draft of the image was produced on 7 January 1870 for a meeting of the Committee. If we want to learn about the process of creation of the new postage stamp images, we can only rely on sketches, dies, impressions, some written records, and the word of mouth. However, these are sufficient for reconstructing the major steps of the process of designing. There were quite a few debates and considerations to come up while finding the final solution for the image; the same was the case of the printing technique. The sketches and their lithographic impressions which have survived until today reveal the fact that the Evaluation Committee considered and paid attention to every tiny single detail, repeatedly requiring modifications.

Out of existing documents, the report of the State Printing House to the Ministry of Finance, which was submitted on 20 April 1870, covered detailed data. The report communicated that the agreement had been made between the Post Office and State Printing House regarding the dimensions, image, and colours of the stamps. The report also communicated that the State Printing House had implemented the necessary measures so that the original steel engraving complied with the intentions of the Post. According to the report, the dimensions of letter and newspaper postage stamps were 22x25 mm; those of the postal stationery envelopes 82x154 mm; while of postcards 85x123 mm. The colours of the stamps corresponded to the colours of the German-Austrian-Hungarian postal agreement. Letter postage stamps displayed the typographic portrait of the emperor, while newspaper postage stamps – the Hungarian Crown and the postal horn (the technique of the latter would have been flat printing). According to the data concerning the dimensions of stamps and the typographic printing, this decision was not final; later, it was modified for some reasons. Out of features listed above, finally only the dimensions of the envelopes and the printing technique applied to newspaper postage stamps were actually observed. The above given dimensions of postcards basically corresponded to the dimensions of the cards of 1869; the postcards issued in 1871 became larger. Thus the Evaluation Committee altered a decision which had already been taken, experimenting with several solutions before coming to the final version of the image and technique. This finally accepted technique was copper engraving. Such factors contributed to this final decision as the fact that revenue stamps were also being produced by copper engraving technique, the availability of the galvanising equipment, and the intention to achieve the best possible aesthetical quality within the given financial limitations. The motive and the composition of newspaper postage stamps was clear from the very beginning; actually, it did not undergo significant modifications, while still experimenting with the decoration elements of the image. The agreement on the technique applied was finally made on 25 May 1870.

The Evaluation Committee was very demanding while choosing the right design for the new Hungarian letter postage stamp. According to the designs which have survived until today, the Committee chose the best possible version, which to large extent may be credited to Mihály Gervay, who contributed a great deal to protecting the specific Hungarian interests of the newly independent Hungarian Post.

The report of 20 April 1870 also revealed the organisational structure of the State Printing House designed for stamp production. Apart from the information above, the report also contained information on the prices of the postal items charged by the State Printing House, which were accepted. It also contained a proposal on the budget for the production of postal items. For the basis of the budget, the stamp production process observed in Vienna and the annual demand of the four postal items were taken. The budget contained detailed costs of the equipment to be acquired, the paper demand, as well as the staff. It included the performance capability of the equipment and its price, as well as the quality and price of the paper kinds necessary for each single type of postal products. It also listed the wages of different members of staff working in production, according to their positions. The details referring to the equipment came from the quotes by the companies König & Bauer (Würzburg), A. Gotthard (Vienna) and Geb. Heim (Offenbach). To determine the annual demand, the data of the year 1869 were taken. However, these data were modified: the consumption of postcards was multiplied by four, since it was on sale only for a quarter of a year in 1869. The breakdown of the demand for the postal item types for the year 1869 was also attached to this report. The budget of the whole year, with the wages, raw material costs, and maintenance included amounted to 71,986 forints. Finally, there was a request to authorise the State Printing House to start production in the second half of the year, in accordance with the intention of the Ministry of Commerce.

The data of the fist budget are of high interest, since they provide insight not only into the stamp production process, but also into the organisational structure of the State Printing House. The items of the budget were the following:

A/ Procurements

1. Express cylinder press for typographic and colour printing, 3,300 Thaler = 4,950 silver forints; 1,000-1,200 presses / hour, 1,659,212 presses / year (one press = 100 pieces of letter and newspaper postage stamps, 9 pieces of postal stationery envelopes, and 32 pieces of post-cards), 56,000,000 pieces of postal items in total.
2. Envelope cutting machine with three knives (A. Gotthard, Vienna) 750 forints; about 100 envelopes cut at once, under approximately 2 ¼ minute (26,100 pieces / day, 7,830,000 pieces / year);
3. Two machines to fold envelopes (A. Gotthard, Vienna), 1,200 forints; each machine folded 23 envelopes a minute, 13,800 envelopes a day, 7,280,000 envelopes a year;
4. Two perforating machines (A. Gotthard, Vienna), 1,000 forints; 350-

400 sheets a day by each machine. The equipment was sufficient to perforate the 200,100 sheets planned for a year;
5. Paper cutting machine with two knives (Geb. Heim, Offenbach), 690 silver forints, for straight and diagonal cutting;
6, Tables and other furniture, 500 forints.

B/ Packaging, shipping, customs, and assembly, approximately 1,000 forints

C/ Annual demand of paper

1. 686 reams of stamp paper (500 sheets each, 2.45 forints/piece)
2. 1,743 reams of envelop paper, 8.30 forints/piece
3. 460 reams of postcard paper, 40 forints/piece

D/ Staff

One operator for machines 1-5, salary: 15 forints / week;
4 operator assistants to machine 1, salary: 6 forints / week / person;
2 workers to machine 2, one for counting, another for putting iron; salary: 8 forints / week / person;
4 women for charging and discharging at the machines to 3, salary: 5 forints / week / person;
4 women for perforation and counting at machines 4; salary: 5 forints / week / person;
2 workers at machine 5; salaries: 6 forints / week and 8 forints / week;
A member of staff responsible for counting and a supervisor, 8 forints / week and 10 forints / week;
4 women for sizing; salary: 5 forints / week;
2 women for drying; salary: 5 forints / week;
2 persons for packaging; salary: 8 forints / week.

On top of the expenses listed above, raw material and maintenance costs: 16,152 forints. The most important data on the demands for the postal item issue of 1869 were the following:

	Pieces	Face value in forints	Reams of paper
Letter postage stamp	20,010,000	1,038,500	410
Newspaper postage stamp	13,800,000	138,000	276
Envelopes with pre-printed postage stamps	7,840,000	402,000	1,743
Postcards	3,600,000	72,000	120

The Ministry issued an order on 7 September to acquire paper stock. At first, the contract was written for the supplies for 1870-1871; later, it was extended for the supplies of the year 1872. As regards the weekly wages of the staff, the regulation issued on 30 December 1871 provided for the switch to the performance-related salary. Later, the prices of postal items were modi-

fied (18 June 1872): the price of postcards grew to 21 krajcar, while the price of newspaper postage stamps to 3 krajcar. The stones for lithography were acquired in the first half of 1870; they were not included into the budget. The State Printing House submitted a proposal for the acquisition of these stones on 10 May; the consent was given on 21 May. The stones were brought from Solenhofen. These were mostly I^a yellow stones; 210 pieces cost 3,144 forints. They arrived to Buda on the Danube.

Producing the dies necessary for engrved printing would have been too difficult task for the newly born printing house. Although the manager of the State Printing House visited the printing house of Vienna and received training on the copper engraved printing equipment, and a member of technical staff received training on operation of this equipment too, this expertise was not sufficient to produce engravings and other dies for copper printing. It would have been impossible to acquire such expertise overnight; neither was there such an artist, who could produce appropriate gravures. According to E. Mueller, the original engraving for the stamps released in 1871, the engravings of denominations, as well as other dies were produced at the State Printing House of Vienna. The identification of the place and precise time of these works, as well as the name of participating artists has become impossible by today. It is improbable though that these operations, which otherwise require great expertise and experience, could have been completed solely by the Hungarians. The dies must have been produced after 25 May 1870, when the technique applicable was finally decided upon. We may safely say that at least the original impression for letter postage stamps was produced by an artist from Vienna. It is also probable that the original containing a hundred images was also produced in Vienna. The period, when these dies were being produced coincided with the period when the printing of revenue stamps was launched in Hungary. Thus the conditions for the printing process had been created in Hungary. The dies for these revenue stamps had already been produced in the State Printing House in Vienna, where their printing started in the first half of 1868.

There was still long time to wait before the printing of letter postage stamps could launch. At first, creating the image of these stamps and identifying their technology took a lot of time; later, technical difficulties impeded the quick launch of the production process. Such stages of the process as the acquisitions of the entire equipment, the creation of the dies, the shipping and commissioning of the equipment ordered from abroad were rather time consuming, not mentioning the shipment delays. All these factors contributed to the fact that the production finally started as late as June of 1871. On the other hand, the demand for new postage stamps and other postal items kept growing, being also the consequence of the fact that the postal items issued in 1867 had been used for a relatively long period already. Recognising this demand, the Post decided to introduce temporary lithographic stamps before the final solution, which was engraved printing, could be implemented. The dies for lithographic printing could be easily produced. The assumption was that

there would not be any obstacles impeding this kind of production, since the Cadastral Printing House was experienced in this technology.

It has been long time that philatelists have tried to find documents and learn details on the production of these lithographic postage stamps. The documents available, however, do not contain any data relevant to this process. Regulations on introducing and selling stamps do not mention the two kinds of stamps or the introduction of engraved stamps, each denomination of the latter introduced at different points of time. For the Post, the temporary and engraved postal items were equally new postal items; there was no difference whatsoever in dealing with these two kinds of items in official documents. However important the lithographic technology was from the point of view of philately, for the Post, it was only a temporary solution serving to place stamps on the market as quickly as possible. It clearly shows from the stamp collection sent by the Post to the World Exhibition in Vienna in 1873. There was only one stamp per denomination on the Hungarian page; letter postage stamps were represented by engraved impressions, while the newspaper stamp is lithographic. The first official communication on the two printing technologies applied for the edition of 1871 was issued only decades later, on the initiative of philatelists.

As a response to the inquiry by Marcel Bíró, the State Printing House wrote the following on 13 January 1903, 'Based on the regulation of the Hungarian Royal Ministry of Finance 2044/VIII of the year 1870 and the oral agreement between the management of the Hungarian Royal State Printing House and the Postal Directorate of the Ministry of Agriculture, Industry and Commerce, postage stamps were for short period produced by lithography since the dies for copper printing could not be produced within the short period of time available'[93].

The reference of the State Printing House to the oral nature of the agreement obviously took place because there were not written record on the issue.

The regulation mentioned in the answer given by the State Printing House was the authorisation to start the production of postal items, which the Ministry of Finance issued as an answer to the report of the State Printing House of 20 April 1870, as well as to the budget submitted. With this in mind we may assume that the order to start lithographic stamp production was issued later, since in the report the typographic printing was mentioned. The oral order might have been issued after the image of postage stamps was finalised and the decision on engraved printing was taken, after which the negotiations with the State Printing House in Vienna made it clear that dies for copper printing would not be produced within a short period of time.

The data on the launch of the production of postal items in Hungary, as well as the planned date of their introduction were included in several documents. Naturally, all of them referred to lithographic stamps. The first such

[93] This quotation of the text sent by the State Printing House is found in the letter written by Marcel Bíró to Dr. Elemér Czakó.

piece of data was included into the answer given by the Ministry of Commerce to the Austrian Ministry on 15 June 1870. According to that answer, new postal items were planned to be introduced on 1 October. The inquiry by the Austrian Ministry testifies to the fact that by that time, the production and introducing of temporary postal items had already been decided upon. The next piece of data was a report on the meeting of the Evaluation Committee on 24 September. The report recorded that preparation works were underway. It also stated that the new stamps were expected to be introduced on 1 January 1871. Later, a document issued by the Ministry of Finance on 19 November included a reference to the printing process about to start: 'As the Royal Hungarian State Printing House will shortly be able to produce postage stamps, postal stationery envelopes, money order forms with stamps and postcards…'. Nevertheless, this sentence does not mean that the production was not underway even in December. Although the dates planned proved to be too early, and the postal items were not issued on 1 January 1871, a great amount of these items had been produced by January of 1871, according to the written documents still available.

As regards the data of the State Printing House on the first period of production, they are quite precise. The report produced by the State Printing House for the Post Office on 27 January has survived until today. It contains a detailed list of the products printed or prepared by them. Based on the regulation on introducing postal items, the presentation of the samples of the postal items had taken place earlier.

The printed stock included 2-, 3-, 5-, 10-, 15- and 25-krajcar letter postage stamps, 3-, 5-, 10-, 15- and 25-krajcar envelopes, postcards, and money order forms. The majority of these products were semi-finished; however, the following ones contained final products as well: 2- and 5-krajcar letter postage stamps, 5-krajcar envelopes, postcards, and money order forms. The report indicated also the planned quantities, and stated that the production of envelopes, postcards, and postal transfer forms with pre-printed 5-krajcar postage stamps would continue and was underway. The amounts already printed revealed that the quantity of letter postage stamps sufficient for several months had been produced, though these amounts did not match the appropriations. Neither the ratio of individual denominations printed matched the demand of individual denominations based on other data or document. The amount indicated in this document should be taken into account when considering the number of lithographic stamps. The column destined for newspaper postage stamps in the document remained empty. It is possible that by that time there had been only sample sheets of these stamps produced. The document also reveals the fact that originally there was intention to produce envelopes with 25-krajcar postage stamps pre-printed on them.

The Post dealt in detail with the production of these postal items, reacting to the samples with harsh criticism. According to the Post, the implementation was of such poor quality that it impeded introducing of these letter postage stamps and postal stationery envelopes. Postcards and money order

forms, on the other hand, had to be introduced, since their stocks were melting; by that time, the production of the Hungarian postcards of the 1869 issue had already been terminated. Introducing postcards and money order forms was provided for immediately; their appearance planned for 15 February 1871. This regulation was issued on 21 January, which testifies to the fact that the samples were sent from the State Printing House to the Post prior the report of 27 January. There were sufficient stocks of letter postage stamps and postal stationery envelopes to satisfy the demand before repeatedly produced pieces were ready. The deficiency referred to the fact that on the postage stamps with the portrait of Franz Joseph there were coloured stains on the head of the Emperor. The problem with the newspaper postage stamp was the fact that the printing house did not complete the request of the Post to print these stamps on sized paper in order to prevent their repeated use. However, it was impossible to use such paper because there was a foreign patent on this kind of paper.

"Text of the Report Issued on 27 January 1871 by State Printing House

Item	Sheet or pack (100 pieces)		Appropriation	Printed	Prepared	Further printing
1) letter postage stamp	2 kr	sheet	8,600	24,000	2,100	
letter postage stamp	3 kr	sheet	2,500	8,000		
letter postage stamp	5 kr	sheet	36,300	40,000	1,500	
letter postage stamp	10 kr	sheet	4,600	3,000		
letter postage stamp	15 kr	sheet	2,400	2,000		
letter postage stamp	25 kr	sheet	100	1,200		
2) newspaper postage stamp	1 kr	sheet				
3) postal stationery envelope	3 kr	pack	230	1,260		
postal stationery envelope	5 kr	pack	20,500	4,230	100	underway
postal stationery envelope	10 kr	pack	270	270		
postal stationery envelope	15 kr	pack	270	270		
postal stationery envelope	25 kr	pack	270	270		
4) postcards	2 kr	pack	7,100	1,687	1,387	underway
5) money order form	5 kr	pack	36,600	3,100	1,122	underway

Perforation and sizing is underway

Buda, 27 January 1871 Norbert Bauer (personal signature, figure 72)

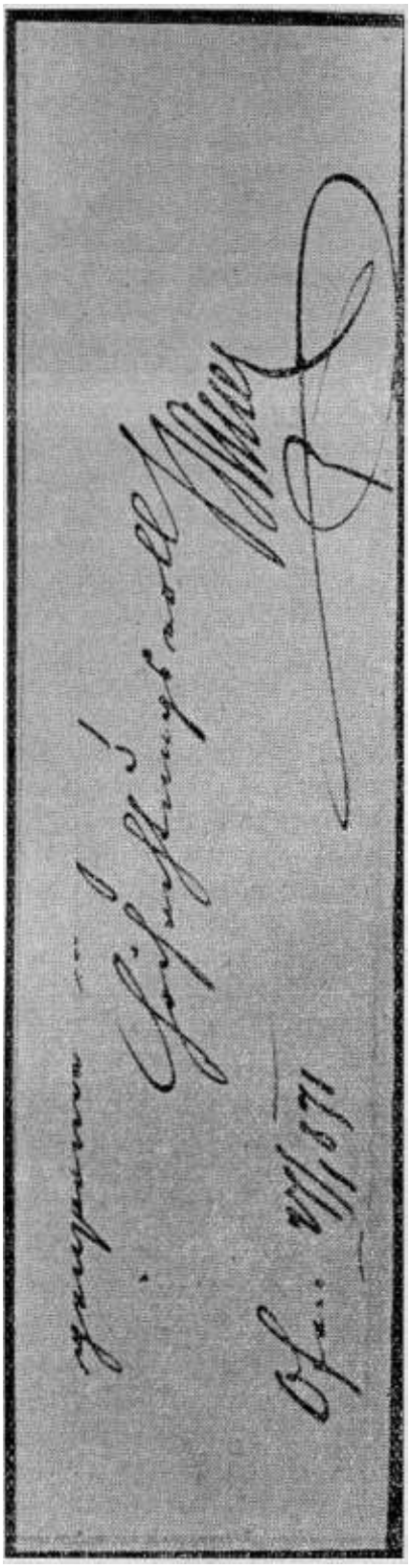


Figure 72

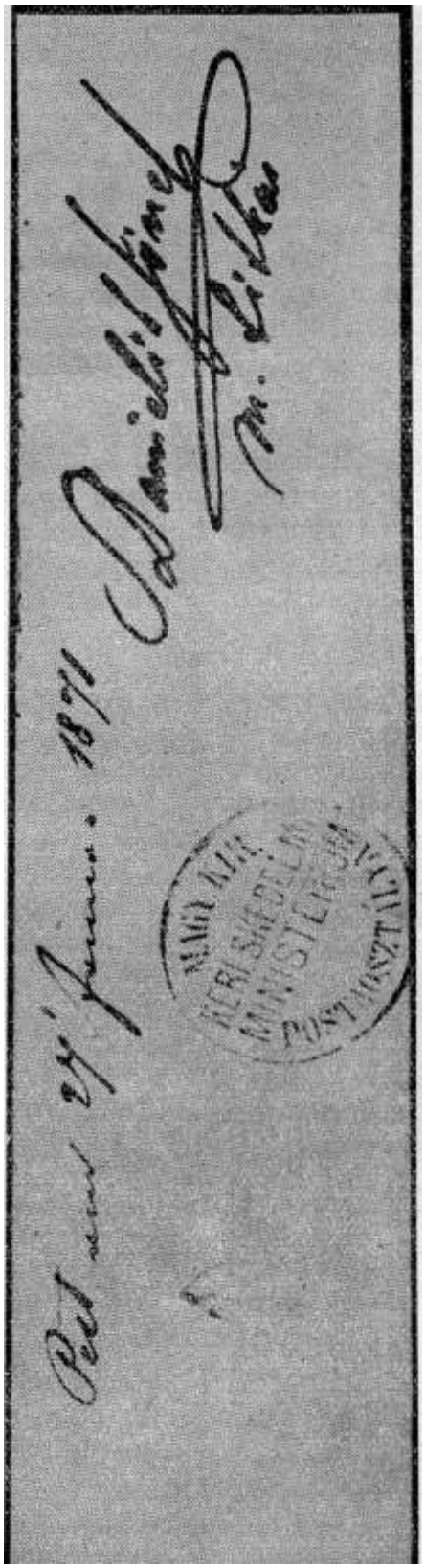


Figure 73

The quotation below is the evaluation of the samples sent by the State Printing House, done by the Post:

'Technically, the implementation of the postal items failed. There are no objections as regards the engraving; it appears on paper just as it was planned and decided upon. Nevertheless, the printing was rather poor, due to which the portrait of His Excellency came out unattractive. As it has was agreed upon on the basis of samples, only the lines of the drawing and some shades need to be coloured, while the face should stay white in the white circle. The attempt to produce the portrait in this way failed, because the paint is there on the whole face, to smaller or larger extent. For this reason, the face of the Emperor at the first glance seems to be afflicted by measles. As regards newspaper postage stamps, the precondition was that they had to be printed on sized paper, instead of printing them on clean paper and later sizing it; to prevent removal of these postage stamps and their repeated use. It is necessary because it is widely known that post offices only very occasionally cancel newspaper postage stamps, which creates possibility for removing these postage stamps and using them repeatedly. In larger towns in the country, moreover, in the capital, employees of casinos conduct this activity almost as a trade. The management of the printing house argued that this new sizing procedure was subject to a patent, which it first needed to acquire. Accordingly, newspaper postage stamps produced this way could hardly be introduced. On the other hand, since the stocks of postcards are running out, while Hungarian-language postcards are not being produced for us in Vienna anymore, and since the money order forms are also about to run out… There is not other option than placing the recently produced postcards and money order forms on the market' (figure 73).

The failure of the first production series of postal items was caused by deficient dies. These imperfect dies must have been the result of the method they had been manufactured on the one hand, while of negligence and lack of experience on the other. Even though the printing house did have expertise in lithography, it was not sufficient for this specific task of producing stamps. We also assume that the hurry was another factor to contribute to the failure, as well as the fact that the mass production started before producing appropriate proofs or before presenting such proofs, due to the facts already known. Due to all these factors, much work, time, energy and many raw materials were wasted.

The failure of the first attempt destroyed the plans to introduce new postal items at the beginning of 1871. Although postcards and money order forms were finally placed on the market on 15 February 1871, letter postage stamps and postal stationery envelopes were several months late. As the result of the decision of the Post, considerable stock of these items (almost 8 million letter postage stamps and more than half a million postal stationery envelopes, which constituted the major part of the printed items) was declared unusable. The production of these items had to start from scratch. Absolutely accidentally, one of the postage stamp denominations avoided destruction;

thus our knowledge of these postal items is not only based on written records, but on this remaining denomination. Among the first letter postage stamps produced at the State Printing House there were sheets which were already sized and perforated (2- and 5-krajcar denominations). For some mysterious reasons, a small quantity of 2-krajcar sheets avoided destruction; moreover, it was later traded. These 2-krajcar postage stamps clearly show the inexperienced printing and explain the decision to postpone the introduction of the new stamps. It is very easy to identify the postage stamps which belong to this first production series; it is therefore, very easy to see that these 2-krajcar postage stamps and the lithographic postage stamps of the same denomination constitute different kinds of postage stamps. According to the report of the State Printing House, there were large produced amounts not only of the 2-krajcar denomination but of the 5-krajcar denomination too, for which it may be assumed that the 5-krajcar denomination was later traded as well. Nevertheless, since such postage stamps have not yet turned up, it seems more probable that the entire stock of the 5-krajcar denomination was destroyed. The samples of the 2-krajcar denomination from the first production series, which have survived until today contributed a lot to our knowledge of the 1871 edition, supplementing the data known from written records and documents; these samples offered possibility to analyse the production deficiencies and their reasons.

As we have seen, the first postal items produced in Hungary were postcards and money order forms introduced on the market on 15 February 1871. The failure of the production process and the shortages of postcards and money order forms explain why these two items were the first in the series of the value items of the 1871 edition, as well as why temporary letter postage stamps and newspaper postage stamps were released with delay. The regulation which introduced the postcards and money order forms ordered that the validity of the 1869 issue postcards printed in Vienna should be terminated as of 31 March 1871. Nevertheless, a newer regulation issued on 20 March 1871 expanded that period until 31 May. There was a telegram exchange between the Austrian and Hungarian ministries of commerce on the issue of postcard introduction, which may be regarded typical of the relationship between the two parties. The Austrian Ministry required explanation on 15 February, since it learnt about introducing of postcards produced in Hungary on that day, whereas it had not received any notification about it. The Hungarian answer referred to a regulation already printed, and confirmed that postcards had actually been introduced. The two postal items introduced were officially based on the regulation No. 1284 issued on 21 January 1871, and published on 4 February in Postai Rendeletek Tára (Postal Regulations). The text of the regulation read as follows:

‘As of 15 February of the current year, new postcards and money order forms are going to be introduced. Postcards are printed on the light yellow paper, their layout similar to the former layout. Similar to the earlier period, the 2-krajcar postage stamp is pre-printed on these postcards. Since new post-

cards are bilingual, exclusively Hungarian and exclusively German postcards shall not be used in the future. – Money order transfer forms are printed on green paper, with the layout corresponding to the former layout, with the difference that the Hungarian and German text are printed next to each other, and the postage stamp pre-printed is of 5-krajcar denomination. For this reason, from now on, money order transfer forms shall be treated as other postal items representing financial value (letter postage stamps, newspaper postage stamps, etc.); they should be accounted for in the books accordingly. – The stamps on the postcards are golden yellow, while on the money order forms brownish-red. They display the portrait of His Royal Excellency in a circle framed by a wreath. Under this circle, there is a Hungarian coat of arms with the Crown, as well as Dalmatian, Croatian-Slovenian integrated coat of arms and the denomination. – Old postcards may be used for two months beginning from 1 February of the current year. Later, these old postcards will be considered as such for which postage is not covered; the fee for them will be charged accordingly. – Royal post offices may sell old postcards until the end of February of the current year; after that, they shall send their remaining stock to the Postal Directorate in order to exchange them for new ones. – The money order forms without postal stationeries may be used in the way they were formerly used, by adhering letter postage stamps to them, for the reason of economy. – In case the price of the money transfer exceeds 5 kr, letter postage stamps shall be adhered to complete the payment.'

To fix the printing deficiencies of the first series, new dies were to be produced for letter postage stamps and envelopes. Since the time was again very short for letter postage stamps, they were again produced by lithography. Another die was used for producing pressing stones; the usual transfer operations were carried out with much more consideration. This time proofs were also produced. Consequently, the lithographic impressions were of higher quality, complying with the objective set; however, these impressions sometimes still revealed the urgent nature of the job. As regards newspaper postage stamps, we do not know of any data which would throw light on the difference between the products presented in January and in May. Otherwise there had not been any objections to the appearance of newspaper postage stamps, which may have been due to the fact that these postage stamps were not as important as letter postage stamps. It is possible, therefore, that no changes were implemented to these stamps between January and May. As regards postage stamps printed on envelopes, their production was modified profoundly. They were produced by lithography; as the research by E. Mueller in 1958 revealed, the printing stones were produced using the same transfer operations as in case of letter postage stamps. Due to this fact, letter postage stamps introduced on 1 May and postage stamps printed on envelopes did not differ in anything else than their paper. The implementation of the postage stamps printed on envelopes issued on 1 May was much better than those produced later.

On 1 May 1871, at the anniversary of the birth of the Hungarian Postal

Administration, newspaper postage stamps and envelopes with postal stationeries were finally introduced. The regulation providing for the introduction of the new postal items stipulated that the period of validity of the letter postage stamps and postal stationery envelopes of the 1867 edition was two months. However, another regulation issued on 13 June extended this period until 31 July. There was no provision on the old newspaper postage stamps in this regulation. This regulation was issued on 19 April 1871, and was published in the Postai Rendeletek Tára (Postal Regulations), in its volume issued on 26 April. The text read as follows:

'On 1 May of the current year, letter and newspaper postage stamps and postal stationeriy envelopes produced in Hungary shall be introduced. – The letter postage stamps, with the exception of the 50-krajcar denomination, shall represent the value of 2, 3, 5, 10, 15, and 25 krajcar; these postage stamps shall be issued in sheets of 100 pieces. On the envelopes, 3-, 5-, 10-, and 15-krajcar denominations shall be printed. – Newspaper postage stamps represent one krajcar; they shall also be issued on sheets of 100 pieces. – The colours of the letter postage stamps shall be the following: 2-krajcar denomination – dark yellow; 3-krajcar denomination – light green; 5 kr denomination – red; 10-krajcar denomination – blue; 15 kr denomination – brown; 25 kr denomination – violet; 1 kr newspaper stamps red orange. – On letter postage stamps, there is the portrait of His Royal Majesty in a circle framed by flowers; below the portrait there is the coat of arms of the countries belonging to the Hungarian Crown. In the two upper corners of letter postage stamps, there shall be rose decorations; in the two bottom corners, the face value shall be indicated. – Postage stamps printed on envelopes also shall contain face value. – On newspaper postage stamps, there shall be a postal horn under the Hungarian Crown. – The old letter postage stamps and pre-printed envelopes may be used for two months beginning from 1 May of the current year; based on this, from 1 July of the current year, any mail item sent on the territory of the Hungarian Royal Postal Administration without the newly introduced postage stamps shall be considered as one for which postage has not been covered. In case of such items, double postage fee shall be payable. – Royal Postal Directorates shall try to use up the stocks of old postage stamps and postal stationery envelopes until the end of June of the current year. In other words, they shall supply post offices with newly printed items only after the old ones have run out. The directorates should eagerly supervise that after the deadline stipulated above only new postal items shall be on sale. – In case a stock of old postal items remain at royal post offices, the latters shall send this stock, along with a written statement, to the Postal Directorates they belong to; the latter shall collect the stock thus arrived, and send it, also with a written statement, to the national postal management office. – Private vendors shall exchange the stock which remained with them after the deadline at the post offices where they received these postal items, without charging the sales commission.'

By this, all four kinds of new postal items were introduced though the

postcards and money order forms were of poor quality, while the postal items introduced on 1 May were temporary. The latter are rarities exactly because they were produced in small number of copies due to their temporary nature. Their finalised version could be produced only later, just as the new versions of postcards and money order forms. The assumption is that the copper dies for letter postage stamps were produced with delay (the creation of such dies is quite long anyway). But the major obstacle impeding the launch of the production was the delay of the shipment of the equipment from Würzburg. It was the report of 9 July of the State Printing House which recorded the arrival of engraved printing express presses; the report included the information that the commissioning of the equipment would take one or two weeks. However, there is contradiction between this date and the first postmarks on engraved postage stamps. The explanation of this contraction is the fact that documents usually recorded events which had happened prior to writing these documents. The same was the case of the evaluation issued by the Post on 27 January, which obviously referred to the samples which had been presented earlier

First mentioning of engraved printing happened on 30 May 1871, in the detailed budget. Otherwise there were no official records on the introducing these stamps; the only information source is the first postmarks on individual denominations, which were recorded by philatelists. Based on these postmarks, the first denomination to be introduced was that of 5 krajcar, as early as six weeks after the lithographic postage stamps were issued. The 25-krajcar denomination was the last one to appear out of all letter postage stamps. The second newspaper postage stamp was issued even later. When the engraved postage stamps appeared, there were still large stocks of the first version of the newspaper stamps. As regards the sequence of placing engraved postage stamps on the market, it is possible that when the copper presses were commissioned, the dies for all denominations had not yet been produced, for which different denominations were printed in different time. It is also possible that the dies had been produced by the time the equipment was commissioned, but the timing of printing depended on the amounts available on stock. Engraved printing of postage stamps was brought up again on 18 June 1871 – the Ministry of Trade expressed its discontent with the prices of the State Printing House. Reacting to this, the Ministry of Finance referred to the fact that ‘Hungarian postage stamps are being produced by engraved printing method’, which was a more expensive and sophisticated procedure. Seemingly it turned out only then that the production costs of the postal items of the 1867 edition included the processing costs charged by the Financial Office of the Austrian Post Office. The actual costs of the Hungarian State Printing House were 2.88 krajcar/100 pieces for letter postage stamps; 1.51 krajcar/100 pieces for newspaper postage stamps; 46.18 krajcar/100 pieces for postal stationery envelopes; 45.37 krajcar/100 pieces for money order forms; 19.32 krajcar/100 pieces for postcards. The final agreement between the ministries of finance and commerce on postage stamps production was

closed on 23 September 1871. The term of this agreement was ten years.

It may seem that there was no much sense in introducing temporary lithographic stamps on 1 May, since soon after it engraved stamps were also issued. We should not forget, however, that in January, when the second series of lithographic production started, it was impossible to foresee the time when engraved postage stamps could be introduced. Secondly, it may be taken for granted that there was strong intention to have the new postage stamps released on the anniversary on 1 May. On the other hand, the amount printed in the first months with engraved method would not have covered the total demand meaning the postage stamps issued in 1867 could not have been withdrawn even by 31 July.

Not all equipment had arrived from abroad to the State Printing House by that time. For example, the lithographic quick press arrived from Paris with one-year delay. Further pieces of equipment were ordered too. However, these did not influence the printing of engraved stamps, which were printed by dies produced in the same way. There were significant changes and variations as regards the colours of the postage stamps; moreover, later paper was changed – it became smoother and thinner. Nevertheless, these changes did not influence the excellent quality of the postage stamps as regards printing technology. On the other hand, these changes are very important from the point of view of philately.

Adding to these five postal items, cash on delivery money order forms were introduced on 15 December 1871; to charge the fee for this service, 10-krajcar pre-printed stamp was introduced[94]. Finally, on 1 October 1872, address wraps with 2-krajcar postage stamps were introduced[95]. The last two postal items were issued after consulting with Austria, where such items were also introduced at the same time.

The withdrawal of the postage stamps with the portrait of Franz Joseph and the newspaper postage stamps, with the exception of the address wraps with 2-krajcar postage stamps, was provided for by the regulation issued on 31 August 1876. This regulation allowed for using these items until 31 December 1876. The text of the regulation read as follows:

'The postal items and postal stationery forms which were introduced by the Regulation 4060/366 of 18 April 1871 and published in the Volume *7* of PRT (Postai Rendeletek Tára = Postal Regulations), and which show the portrait of His Royal Majesty and the Hungarian coat of arms, namely 2-, 3-, 5-, 10-, 15-, and 25-krajcar denominations of postage stamps, 3-, 5-, 10-, and 15-krajcar denominations of postal stationery envelopes and newspaper stamps of 1 krajcar face value, as well as the postcards and money order forms introduced by the Regulation 1284 of 21 January 1871 published in Volume *2* of

[94] Published in PRT (Postai Rendeletek Tára = Postal Regulations) in the volume issued on 18 November; the regulation was issued on 29 October

[95] Published in PRT (Postai Rendeletek Tára = Postal Regulations) in the volume issued on 12 September; the regulation was issued on 28 August

PRT (Postai Rendeletek Tára = Postal Regulations), and finally the 10-krajcar denomination of the cash on delivery money order form introduced by the Regulation 11006/1334 of 29 October 1871 published in Volume *20* of PRT (Postai Rendeletek Tára = Postal Regulations) shall be withdrawn from postal circulation. Hereinafter, which is from 1 January 1877, exclusively those postal items shall remain valid which were introduced by the Regulation 8899/936 of 22 September 1874 published in Volume *33* of PRT (Postai Rendeletek Tára = Postal Regulations). The only exception from this provision shall be the address wraps introduced by the Regulation 8332/972 of 28 August 1872 published in Volume 26 of PRT (Postai Rendeletek Tára = Postal Regulations). Since large amounts of these items are still on stock, they shall stay valid until further provision. – From 1 January 1877, royal post offices shall charge postage due for all letters to which postage stamps released in 1871 are adhered, letters in old-style envelopes, as well as all postcards; all abovementioned items should be regarded as items for which postage has not been covered. Old postal items which relate to money orders or cash on delivery mail shall not be accepted. – As regards the amounts of old letter and newspaper postage stamps, envelopes with pre-printed stamps, postcards, and transfer forms staying with the post offices, vendors, or individuals after the end of December of the current year, they may be exchanged until the end of March of 1877 according to the following procedure: …'

The regulation allowed for continuing the use of the address wraps, of which there were large amounts on stock; neither did further regulations provide for their withdrawal from use. Consequently, the postal items released in 1871 stayed in use for more than 2 years after the new items featuring the image of letter envelopes had been issued. The reason of this might have been the fact that the Ministry of Commerce, in the agreement on the postage stamp production, assumed liability not to create any obstacles to using up the existing stocks. There were still large stocks of the two bigger denominations when new postage stamps were issued. This might have been the reason why the final denomination of the new series was issued only in 1876. The 15- and 25-krajcar denominations, therefore, were used unchanged for one and half year after the new postage stamps had been issued. It seems that there had been large stocks of cash on delivery forms too, because they were used in the following years too, in spite of the fact that the period of validity of these forms had also expired on 31 December 1876.

As regards the dies for the stamps of the year 1871, there are several pieces of data available. As regards lithographic dies, only the date of their destruction is known. The document of 4 April 1871 provided for the destruction of the stones for the first production of lithographic series. Another document of 14 December 1885 provided for the destruction of the stones for the series issued on 1 May, the reason mentioned being the production of new impressions. Reacting to this, the State Printing House pointed that those stones had been destroyed before producing copper dies. There are no other pieces of data on the lithographic stones. Based on the philatelic research, we

may nevertheless draw numerous conclusions regarding these stones; moreover, we may draw conclusions as regards the process of their creation. The copper dies of the stamps of the year 1871 were destroyed in 1874; they were melted and then sold as raw material. Nevertheless, many dies of the last two printing technologies have survived, which are precious relics from the point of view of printing history and philately.

In 1878, the Post sold the postage stamps with the portrait of Franz Joseph and the postal stationeriy envelopes which had remained by 31 December 1876 to a private person. This stock was composed of the following: 4,564 sheets of letter postage stamps, which included 625 sheets of 2-krajcar denomination, 289 sheets of 3-krajcar denomination, 1,899 sheets of 5-krajcar denomination, 158 sheets of 10-krajcar denomination, 121 sheets of 15-krajcar denomination, and 1,472 sheets of 25-krajcar denomination, as well as 181,637 pieces of postal stationery envelopes[96]. Naturally, the majority of these postage stamps were engraved ones; nevertheless, there must have been some quantity of lithographic postage stamps too. The lithographic sheet of 3-krajcar denomination of the Richter collection most probably comes from this stock, too. This deal should be considered as the consequence of the liabilities of the Ministry of Commerce mentioned above. Apart from this sale, the first decades of the Hungarian Post reveal the emerging philatelic mentality. The manifestations of such mentality were the participation of the Hungarian Post‘s postage stamp collection in the World Exhibition in Vienna in 1873, in the national exhibition in 1885, the decorative publication containing reprints in 1890, and the Hungarian collection compiled for the Millennium Exhibition, as well as the trading reprints to stamp collectors on that exhibition. Apart from the edition of 1871, the philatelic sensitivity showed also in the plan (which unfortunately was not implemented later) to produce a historic postage stamp series to celebrate of Millennium (1,000 anniversary of the Hungarian State)[97].

The history of the 1871 edition is also the first chapter of the postage stamp production in Hungary. Though there were errors and delays at the beginning, the State Printing House, with the help of its Austrian counterpart, managed to produce excellent results already with its first final series of letter postage stamps. Following this path, it soon became strong and independent. Beginning with the World Exhibition in Vienna in 1873, Hungarian postage stamps were present at all European world exhibitions, receiving highest awards[98]. Even if later deficiencies occurred, they were always the result of either poor printing technology selected for the reasons of economy, the lack of the raw material, or the inappropriately chosen image.

[96] These data come from the research of Béla Payer listed above. According to Rédey, there were 689 sheets of 3-kreuzer denomination and 1,890 sheets of 5-kreuzer denomination.
[97] P. F. Rampacher, *Die Milleniums-Briefmarken Ungarns,* der Sammler-Dienst, 1965, Volume 3
[98] The research of Imre Péchy mentioned above.

DRAFTS

Rarities usually get accumulated in larger collections. This happened in case of the draft designs for the edition of 1871. They first became part of a large Hungarian collection, the Poppovits one, and later were included in the collection of the Hungarian Stamp Museum, staying there until today. This collection contains numerous original drawings and proofs. Among the originals, there are pencil sketches, semi-finished or completed drawings; among proofs, we may find black and coloured impressions. Some of the black impressions were later coloured manually; these impressions should be considered colour experiments. The collection of these draft designs and proofs was later complemented by some printing dies, which formerly had been kept in the Ministry of Transportation, and then taken to the Stamp Museum. The dies include counter plates used for typographic printing, etched galvanized plates, as well as the original copper gravures.

We do not know of any other drafts; however, the same drafts produced by multiplying technology entered other collections too. We may assume that there were more sketches, drafts, or proofs produced than those which we know of today. Whatever the case, the amount of pieces available today provide sufficient base for studying the process of the design of the postage stamps. The majority of the designs were produced with the objective to create new postage stamp image, though there were also those elaborating on some particular details, for example, the shapes of the coat of arms. On some of the draft designs, there are numerals, legible text, or some signs produced by the Evaluation Committee. The latter contributed a lot to establishing the chronological sequence of the drafts. The other piece of data helping to establish the sequence is the document on the postage stamps of the State Printing House of 20 April 1870.

When the new postage stamp image was decided upon, the objective was to underline the independence of the Hungarian postal administration. At the beginning, the image showed the portrait of the Emperor and the Hungarian Crown, but the first drafts did not even approach the original goal. In spite of the Hungarian Crown, these stamps did not have Hungarian character; the foreign character disappeared only later, when the head was presented in a totally new way.

Apart from the different way to depict the head, another new feature was the Hungarian coat of arms, which was added to the postage stamp. All these modifications were introduced gradually, until the Evaluation Committee ap-

proved of the final version. Quite a few compositions and their versions differing in tiny details were produced. As regards newspaper stamps, the theme, the postal horn with the Hungarian Crown remained unchanged all way through; changes involved solely the decorative motives.

The name of the artist may be definitely identified only regarding a single group of the designs – most probably these were the first ones. As regards other groups of designs, we may only assume who their artist was. These designs may be grouped partly on the basis of the information we have about the artist known to us and the one assumed, partly on the composition features and themes of the drafts that have been preserved. The catalogue below follows the same logic, while grouping the drafts with the objective to provide a more comprehensive overview of the designing process. The sequence of the groups identified, which is partly based on the artist, and partly on the composition, most probably coincides with the chronological sequence. If there is no information on the whereabouts, the items in the catalogue are in the Stamp Museum in Budapest.

Letter Stamp Draft Designs

I



Figure 74. nr. 1



Image 75 nr. 2.



Figure 76. nr. 3.



Figure 77. nr. 4.

1) 2 (kr) black ink drawing, 22.5x26.5 mm, cardboard
2) 3 (kr) black ink drawing, 21.5x26 mm, cardboard
3) 10 (kr) black ink drawing, 21.5x26 mm, cardboard
4) 15 (kr) black ink drawing, 21x27.5 mm, cardboard

The first draft designs of letter postage stamps were ink drawings created at the same time. The pictures differed even in their dimensions; their decoration was different too, and so was their face value: 2, 3, 10, and 15 krajcár. To indicate the denomination, there were only numerals (figures 74-77). The artist elaborated the details on these drafts very differently: even the head of the Emperor and the Hungarian Crown were different; they were especially unrealistic on the denominations of 3 and 10 krajcár. The name of the artist was Joseph Radnitzky, the carver working at the royal court, to which testifies the dumb postmark on the cardboard of the designs (J. Radnitzky Wien).

The designs were marked from 2 to 5 on the edge of the cardboard, in ink. The mark on the 2-krajcar denomination was no. 4; on the 3-krajcar denomination – no. 5; on the 10-krajcar denomination – no. 2. The logic of this numbering may be concluded from a draft design of the 5-kruzer denomination. This proof was of the same character as the four ink drawings, the background being of ink; on the edge, there is the mark No 1. in ink, produced at the same time (figure 79). This numbered proof reveals at the first glance that it belongs to the four ink drawings; it is only after proper scrutiny that we realise that it is not the original but a lithographic impression. All signs show that the designer produced drafts for all denominations of the series (2, 3, 5, 10, and 15 kr), which were then numbered by the Evaluation Committee in the order of the evaluation. The fact that the sequence of the marking numbers did not follow the order of the denomination numerals testifies to the fact that the marks reflected some kind of evaluation. The fact that the 5-krajcar denomination marked by the numeral *1* was then reproduced, while further work was carried out on the lithographic impressions, also supports this assumption. Whatever the case, the four ink drawings proved inappropriate for postage stamps, similarly to the selected design of the 5-krajcar denomination.

II



Figure 78. br. 5.a)



Figure 79. nr. 5.b)



Figure 80. nr. 5.d) sz.



81. nr. 5.e)

5) 5 (kr) lithographed print, 23x26 mm, cardboard
   a) Greyish black;
   b) Black; the background of the image and the round field were horizontally striped; the surface coloured with the black ink;
   c) Black; coloured light green;[99]
   d) Black; the background is a chequered red web; the striped surface of the round area is covered in red colour; on the cardboard of this lithographic impression, under the postage stamp image, the following inscription reads, '(coat of arms) integrated'; under the face value numeral, the area for the coat of arms was indicated by pencil;
   e) Greyish black; the background is blue diagonal net; the surface of the round area is dark blue; the part of the tendril forming the background of the Crown was crossed in ink.
6) 5 (kr) pencil drawing, 23.5x27 mm, cardboard
7) 5 (kr) red drawing by pen, 23x26 mm, cardboard
   In the round area, colourless etched head oriented to the left.
8) 5 (kr) pink sketch by pen, 21x24.5 mm, cardboard;
   The head is oriented to the right; tendrils to the right of the head; other details printed in pale red colour of the image of this postage stamp were also discernible: double frame line, round area and the Crown above it, two smaller round areas on the right side, which are adjacent to the larger round area; on the rear side of the cardboard, there is a note in capital letters 'Matzek'.
9) 5 (kr) typographic steel die, 22.5x26 mm

The already mentioned 5-krajcar proofs belong to this group (figures 78-81), as well as further semi-completed designs produced using the image of this version (figures 82-84). The counter plate used for typographic printing also belongs here (figure 85). The original design of the 5-krajcar has not

[99] 99 By the list of Dessewffy-collection.

been preserved; it was obviously lost when the die necessary for proofs was being created. Naturally, the note by Radnitzky was not there on proofs. However, following factors prove that this image was created together with the designs of the previous group: the base coloration of one copy was similar to the four ink drawings; its number was 1; the missing denomination of 5kr among the ink drawings. All these justify to the fact that it was also drawn by Radnitzky. Otherwise, Dessewffy also mentioned that Radnitzky was the designer of the 5-krajcar denomination.



Figure 82. nr. 6.

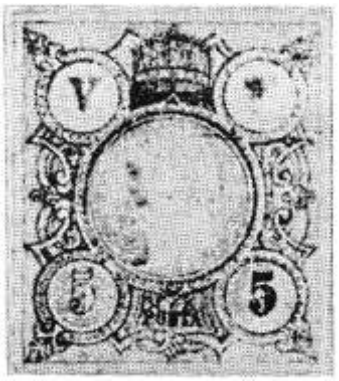


Figure 83. nr. 7.



Figure 84. nr. 8.



Figure 85. nr. 9.

This design of Radnitzky represented the portrait of the Emperor in the round area in the middle; there were smaller round areas around it embracing rosettas, and tendrils. The head of Franz Joseph was similar in character to the drawing on the postage stamps issued in 1867; the decoration reflected the taste of romanticism. The decoration including the round areas and rosettas remained on later design versions as well; just as on the version finally implemented. The lines of the report of 20 January 1870 by the State Printing house probably referred to this image; the same seems to be the case if we look at the die for the head and the four rosettas. Several proofs of this design have been preserved. On these, the background was coloured and composed of chequered or diagonal net.

On top of this, colour proofs were also produced, by simply colouring the background. The Evaluation Committee, however, indicated the required modifications on these proofs too. On one of them, it removed the decoration which embraced the Crown, on the other gave the instruction to add the coat of arms. On the designs of the proofs of this group other details were modified too. On one of them, experiments aiming at the inscription in the Hungarian language and at the embracing of the value into a circle were done; on another, a different kind of decoration ending in floral motifs was inserted in the area where originally the upper part of the tendril decoration and the two circular areas had taken place. These new solutions of the stamp image details stayed on later designs too. It shows that the Evaluation Committee seriously considered every detail of the implementation of these proofs.

Finally, it should be noted that Radnitzky depicted the cross of the Crown heraldically in the correct position.

III



Figure 86. br. 10.f)

10) 5 kr lithography, 23x26 mm, cardboard

a) Black[99];

b) Black, with yellow watercolour[99];

c) Black, with green watercolour[99];

d) Black, with pink watercolour;

e) Black, with blue watercolour;

f) Black, with yellowish brown watercolour;

g) Black, with purplish pink watercolour;

h) Black, with ink corrections: coat of arms sketch in the denomination area; 5 and kr in the bottom rosettas.

11) Lithography, the cut off left-side quarter of the image similar to the sketch 10, with some minor differences of tendrils.

The next sketch differed profoundly from the sketch of the 5 krajcar denomination created by Radnitzky, representing the start of the new design period (figure 86). Such innovations as tendrils forming circular spaces and embracing rosettas instead of the former round areas, separation of the tendrils from the round spaces, the dimensional difference between the upper and lower rosettas, the position of the Crown, and finally, the newly formulated portrait of the Emperor exerted positive influence on the overall appearance of the design. This design got finally rid of the rigidness of the former design. However, the Evaluation Committee was not yet satisfied with either the Crown or the essentially different, as compared to the perception of the year 1867, interpretation of the Emperor's portrait. There is a proof testifying to further efforts to find an appropriate composition for the postage stamp: similarly to the sketch 5, there was an instruction on it to show the coat of arms. On this proof, the face value appeared together with the coat of arms; the numeral took place in the left bottom, while the currency abbreviation 'kr'–in the right bottom rosetta. Six such proofs have survived where the background was of the same colour as that of the finally accepted and traded version.



Figure 87. nr. 10.h)

Neither has the original of this draft design survived. The proofs, which were most probably created using a lithographic engraving, represent high artistic value. According to a note by Dessewffy, this design was also produced by Radnitzky, though the cross of the Crown in this case tilts to the right. There was another version of this design, which differed only in tendrils. Only a detail of the proof of the latter has survived. It happened so because later the image of the letter postage stamp and the newspaper postage stamp was printed on this paper, while the draft design was cut off: only the left-side quarter remained there.

IV.

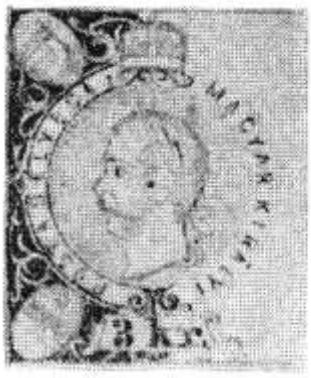


Figure 88. Nr. 12.

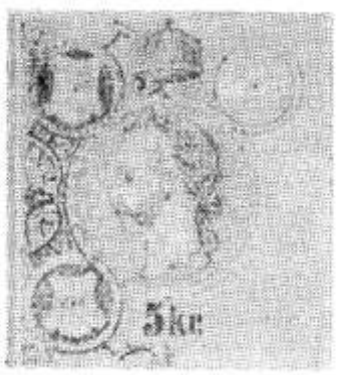


Figure 89. Nr. 13.



Figure 90. Nr. 14.

12) 3 kr, unfinished pencil drawing, (21)x27 mm, cardboard; the right side of the image and the right side of the outer frame are missing; at the rear side, there are coloration traces
13) 5 kr, unfinished pencil drawing, (20,5)x24,5 mm, cardboard; the right half of the image is missing
14) – –, unfinished pencil drawing, (22)x26,5 mm, cardboard; the left half of the image is missing
15) 3 kr, pencil drawing, 21x25 mm, cardboard
16) 5 kr, pencil drawing, 20x24 mm, cardboard
17) 10 kr, pencil drawing, 22,5x30 mm, cardboard
18) 5 kr black ink drawing, 21x24,5 mm, cardboard
19) 15 kr red ink drawing, 20,5x24,5 mm, cardboard
20) 15 kr yellow ink drawing, 20,5x24,5 mm, cardboard



Figure 91. Nr. 15.



Figure 93. Nr. 17.



Figure 92. Nr. 16.

This group includes all designs aiming at representing the coat of arms (figure 88-96), before the final such draft design was finally produced. Thus these designs do not constitute a chronologically arranged coherent group. The instruction to create the image of the coat of arms on a 5-krajcar sketch produced by Radnitzky and the re-drawn denomination numeral on a proof

belonging to the previous group is already the sign of the integration of the coat of arms. But before this could happen, several designs showing exclusively the coat of arms were created. These designs either further developed the 5-kreutzer design of Radnitzky, or represented a completely new concept. Among the latter, there were compositions of special shapes – longish rectangles and shapes with concave sides. The shape inside, which embraced the portrait, was round, oval, or angular. On these, the emphasis was made on the shape and the position of the coat of arms, searching for the optimal solution. The other parts of the image were rather indifferent on these experimental designs. The portrait and the fact that the Crown appeared only on a single such design testify to this fact. These designs showed different coat of arms, which were created in a way close to the Austrian 10-krajcar denomination of the year 1858, where the coat of arms appeared in a special shield. Nevertheless, the Evaluation Committee did not accept these designs, issuing instruction to integrate the coat of arms, after which the numeral was re-drawn, and a new design was produced. We do not know the names of the designers of the coat of arm sketches. All in all, three cardboards have been preserved, with three designs on each of them (designs Nos. 88-90, 91-93, 94-96). The connected images were naturally produced by the same artists; the groups of three sketches were created by different artists.



Figure 94. nr.18.



Figure 95. nr.19.



Figure 96. nr.20.

V.



Figure 97. nr.21.

21) 5 kr black lithographic impression, 19,5x23 mm, cardboard

22) 5 kr lithographic impression, 19,5x23 mm, different kinds of paper

a) Black, on greyish paper;
b) Yellow, on white paper;[100]
c) Green, on white paper;
d) Red, on greyish paper;
e) Blue, on thick greyish paper;
f) Brown, on greyish paper;
g) Violet, translucent, 4/100 thin paper sized on the image side.

23) 5 kr lithographic impression, 19,5x23 mm, different kinds of paper

a) Black, on greyish paper;
b) Yellow, on white paper;
c) Green, on white paper;
d) Red, on greyish paper;
e) Blue, on thick greyish paper;
f) Brown, on greyish paper;
g) Violet, translucent, 4/100 thin paper sized on the side of the image.

24) 5 kr mirror colour transfer/impression, image detail of the sketch 22, on grey paper

Group V includes the proofs of the design where the coat of arms appeared for the first time (figure 97). The position of the coat of arms and the face value denomination followed the concept of the proof 10h. On the new design, other details were modified too, compared to the sketch 10, apart from the coat of arms. Instead of the bottom rosettas, round areas with horizontal stripes for the numeral and the letters kr were shaped, while the top rosettas were replaced by a different kind of floral decoration. Further parts also underwent changes: instead of the linear frame a pearl string appeared, the shape of the Crown, the tendrils, and the portrait of the Emperor changed too. For this design, the dimensions of the image were decreased; these dimensions remained final. However, these modifications did not render the postage stamp design more attractive. Smaller dimensions contributed to the impression of stuffiness. The spacious former design disappeared, and the unfavourable impression could not be balanced even by the newly appeared coat of arms.

The practical implementation was still a serious plan, because not only black lithographic impressions (No. 21) but black and coloured impressions were produced by an eight-picture lithographic stone (Nos. 22 and 23). The impressions were produced in groups of eight pictures; on two out of these eight, the inner spaces for the portrait remained empty (figure 98).

[100] Béla Payer listed a canary yellow proof in the Imperial German Post Museum; however, most probably the proof of only one kind of yellow colour was produced of this design.

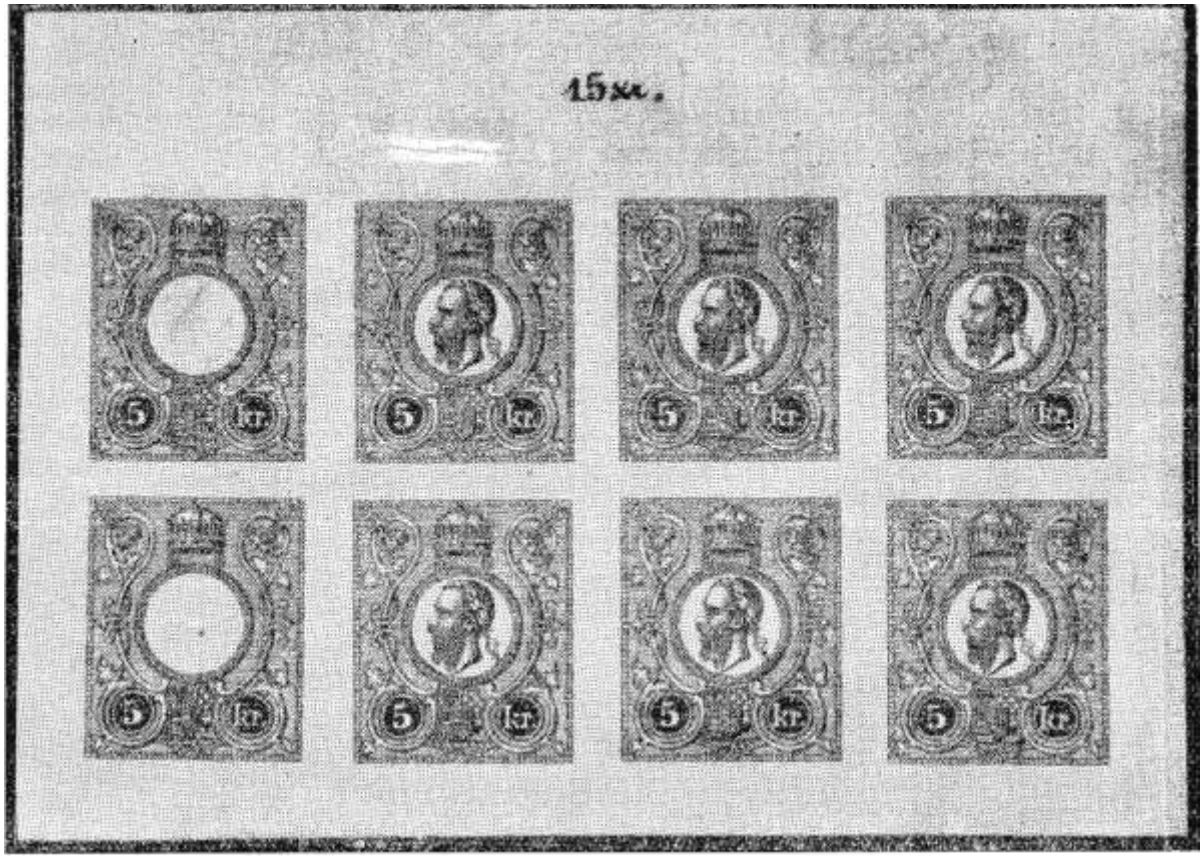


Figure 98. Nos. 22.f) and 23.f)

The coloured proofs were produced in the colours planned for the final version. The violet was printed on a very thin sized paper. It might have been the experiment of the procedure for the production of newspaper stamps. The original of this design, just as other originals, has not been preserved. The name of the designer is unknown; even Dessewffy does not mention a name in the catalogue of his collection. The image of the postage stamp was modified; on the basis of the smaller dimensions we can state that this design was created after 20 April 1870.

VI.

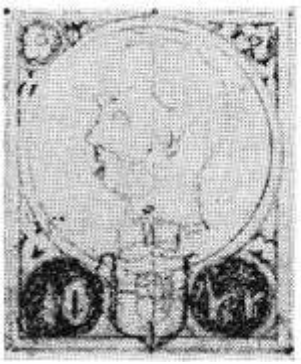


Figure 99. Nr. 25.

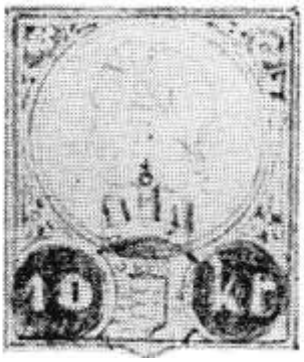


Figure 100. Nr. 26.



Figure 103. Nr. 29.

25) 10 kr pencil sketch, 20x23,5 mm, cardboard;
26) 10 kr pencil sketch, 20,5x23,5 mm, drawing paper;
27) 10 kr pencil sketch, 36,5x42,5 mm, drawing paper;
28) 10 kr pencil sketch, 39,5x47 mm, drawing paper;
29) 10 kr pencil sketch, 20,5x23,5 mm, drawing paper;
30) 10 kr black lithographic impression, 19,5x22,5 mm, cardboard



Figure 101. No. 27.



Figure 102. No. 28.

The drafts discussed so far were assumingly of foreign spirit. Even though the impression of being produced in Austria disappeared from these stamps as a result of the instructions given by the Evaluation Committee, the latter still did not choose the winning project out of these. The designs finally approved were created by an artist whose name was preserved by the word of mouth: János Unrein.

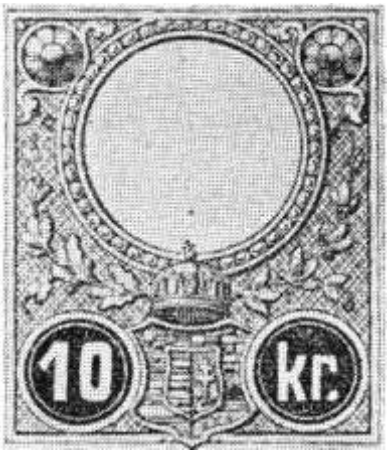


Figure 104. No. 30 Accepted design
by János Unrein

Written records have preserved main pieces of data on János Unrein's life. He was born in Pest in 1830. His name was first mentioned in one of the earliest documents related to the postage stamp edition of the year 1871; this document was dated 10 March 1869. This was when Unrein applied for a job in the lithographic printing house; the job he was applying for was technical officer involved in "black printing". In his application he whote that he had been attending the Technical Academy in Vienna for two years, where he studied carving; later, he gained substantial experience at the Royal State Printing House in Vienna. Later, he worked first alone, and then in the carving institute of the Egger Brothers. In the submission of the State Printing House to the Ministry on Recruitment of 29 May 1869, the reference to János Unrein is positive and in favour of his employment, mentioning his excellent ability in red copper engraving and galvanizing technology. His employment in the State Printing House started around the middle of 1870; according to a document of 29 March 1872, he became a technical officer. In 1873, he was sent to Vienna on a study tour to visit the World Exhibition, where the State Printing House also exhibited postage stamps. His name was also mentioned in 1879, when he received a financial award. He died in 1882.

The last group of the letter postage stamp draft designs is the work of János Unrein, who dramatically broke with the previous solutions, as regards the composition of the theme and the selection of the decoration motives, creating a completely new concept (figure 99-104). The area embracing the portrait was moved to the upper part of the stamp, while the Crown appeared

over the coat of arms. After correcting some imbalances, he finally managed to create a nice and harmonic composition, which was then approved by the Evaluation Committee as the base for the future postage stamp. Major decorative elements of this new stamp were the oak and laurel branches, while tendrils became less emphasized though more integrated with the main theme. A lithographic stone with the empty portrait area has survived until today; the appropriate portrait was to be chosen later (figure 104). When the copper engraving was underway, the details of this lithography were still being modified, though not profoundly.

VII.



Figure 105. Nr. 31.



Figure 107. Nr. 33.



Figure 108. Nr. 32.



Figure 106. Nr. 35.

31) Head oriented to the left, black lithographic impression, about 6x8 mm, cardboard;
32) Head oriented to the right, black lithographic impression, about 6x8 mm, cardboard;
33) Head oriented to the right, black lithographic impression, about 6x8 mm, cardboard; the head in an ink circle;
34) Head oriented to the right, black colour transfer impression, about 6x8 mm, greyish paper;
35) Head oriented to the right, pencil drawing, about 8x10 mm, drawing paper;
36) Head oriented to the right, pencil drawing, about 8x10 mm, drawing paper;

When the first designs by Radnitzky were turned down, the instruction to create the Emperor's head in a different way was most probably issued; the subsequent designs support this assumption. The resemblance of the head to the postage stamps produced in Austria would not have been acceptable to express the independence of the Hungarian postal administration. Foreign countries perceived the Emperor the impersonation of the Monarchy even after the Compromise between Austria and Hungary was concluded. This fact increased the importance of the uniquely 'Hungarian' interpretation of the imperial portrait, which was otherwide a rather unpleasant subject. Image types III and V already contributed a lot to distinguishing the Hungarian postage stamps from the Austrian ones of the year 1867; the design finally im-

plemented does not even resemble those. Still, it seems that the final design of the year 1871 was rather a wise compromise and considered temporary. After some time had passed, and the Hungarian postage stamp production had been set up, these postage stamps were replaced by new designs. It happened only three years after the issue of the postage stamps of the year 1871, in spite that there had not been either artistic or technological reasons for so fast replacement.

This group of designs includes the remaining representations of the head. Among these, there are very fine lithographic proofs (figures 105-107) and pencil drawings similar to the head type of the postage stamps of the year 1871 (figure 108). We do not know who the designers were. According to E. Mueller, the portrait of the stamps of 1871 was considered to be created by Louis Jacoby; according to Mueller himself, they were created by a disciple of Jacoby. As far as the preserved proofs are considered, they definitely come from Vienna.

Newspaper Stamp Designs

VIII



Figure 109. nr. 37−40.

37) Purplish black ink drawing, 17.5x22.5 mm, cardboard;
38) Purplish black ink drawing, 17.5x22.5 mm, cardboard;
39) Purplish black ink drawing, 17.5x22 mm, cardboard;
40) Purplish black ink drawing, 18x22 mm, cardboard;

41) Lithographic impression, 17x21.5 mm, different kinds of paper
   a) Black, cardboard;
   b) Black, greyish paper;
   c) Black, thin paper (4)100 mm);
   d) Yellow, white paper;
   e) Green, white paper;
   f) Red, greyish paper;
   g) Blue, white paper;
   h) Blue, thick white paper;
   i) Brown, greyish paper;
   j) Purple, yellowish tissue paper, sized[101];
42) Lithographic impression (black ink transfer of the former), greyish paper;
43) Original copper engraving, 17.5x22.25 mm, horn oriented to the left; the cross tilted to the right;
44) Image etched on a galvanized plate; 35.5 mm on the top and at the bottom; 45.5 mm on the left side; 45 mm on the right side.



Figure 110. Nr. 41.

Newspaper stamps were designed in a much more straightforward procedure than the letter postage stamps. The designer produced four designs of the main theme – the Crown with the postal horn (figure 109). On two of the draft designs, the theme was framed by a circle, while on two other ones – by an oval shape. These shapes were embedded in richly decorated frames. The Evaluation Committee selected the best design, and took it as the base for the final version (figure 109). However, by the time the final solution was reached, almost all details were modified. The Crown and the horn were changed, and so was the arrangement of the rectangular space within the frame and the decorative elements inside. The square areas in the corners and the triangles shaped by the frame and the circular space were altered too. As a result, the relative position of the cross of the Crown and the nozzle of the horn, as well as the arrangement of the horn also changed. The sequence of alterations clearly shows from the proofs and dies. Apart from the four origi-

[101] This trial print is included. in 1930, the Donau-Post 146 p. by Biro Marcel. It may have been an experimental print similar to the draft mo.24, which is absent in the collection of Stamp Museum .

nal drawings, the black and colour proofs of a specific version of the selected design (figure 110), the original copper engraving of another version (nozzle oriented to the left, cross tilted to the right), as well as the semi-finished image etched on a galvanized plate of the design selected for implementation (figure 111) have been preserved. The colour proofs were produced at the same time as the letter postage stamp proofs of the group V; their colour was the same. The copper engraving mentioned is the only original one to survive out of the dies of the year 1871. The etched image on the galvanised plate was double the size of the postage stamp. The image was transferred from this plate to a copper plate by a reduction instrument; then the original die for the newspaper postage stamp was produced, with minor modifications.



Figure 111. Nr. 44.

In the 1871 newspaper stamp edition, the two stamps are mirror reflections of each other – consequently, the position of the cross of the Crown is heraldically incorrect on one of these stamps (the first one). The mirror position of the two stamps and the heraldically incorrect cross triggered much speculation. It was assumed that the designer drew the cross in erroneous position. The fact that there were two newspaper postage stamps produced seems quite logical; it is improbable that the designer made the mistake mentioned above. The original sketches and black and colour proofs produced by him and preserved until the present show the cross of the Crown in the correct position. The design of the newspaper postage stamps was Hungarian; according to the word of mouth, the designer was István Kovatsek.

ORIGINAL DIES

One common image was created for the six differently denominated postage stamps issued in 1871, on which two small round areas served for the denomination indication. From among the draft images of János Unrein, the one that survived as a lithographic stone image was accepted for these postage stamps. (figure 104) The big round area on this lithographic stone image remained empty, while the small round areas indicated the 10-krajcar denomination. The portrait of the monarch was selected separately. Then Unrein's draft image, with the portrait but without denomination indication and after some modifications to the lithographic stone image was engraved on steel or copper by an unknown artist. All postage stamps of 1871 bearing the portrait of Franz Joseph had this copperplate impression without denomination indication as their ***original die***. Afterwards, galvanoplastic copies of this impression were made, and the indication of their 2-, 3-, 5-, 10-, 15-, and 25-krajcar denominations was etched into these copies. These galvanoplastic copies were, thus, the original dies of the individual denominations. Regarding the question whether the image of the postage stamps was originally engraved on steel or copper, the already mentioned lines written by the State Printing House to Marcel Bíró on 13 March 1903 are worth considering, since not only did the State Printing House write about producing copperplate impressions, but also added as an explanation that it was 'not steel impressions' which had been used.

The original copperplate impression was a high standard piece of art, and its creator, though unknown by name, was presumably one of the artists of the State Printing House of Vienna. The engraving of denominations, however, is indicative of the work of another person; moreover, it also seems likely that it was the product of various hands. The form and size of the numerals, letters, and the dot differ from each other; the hatching of the round areas are not identical either. The engraving of the face value numerals is less precise compared to the common stamp image; moreover, even various mistakes can be traced in them. The unfavourable details, however, do not damage the pleasant overall impression. Some of them even play a useful role in connection with lithograph postage stamps. Out of the six denominations, the 5- and 25-krajcar ones seem to have been created by a single artist, while the 10- and 15-krajcar denominations by another one.

The original copperplate engraving of the common postage stamp image and the original denomination indication engravings have not survived. A few out of their original galvanoplastic copies, however, have been luckily preserved. Consequently, two intaglio plates of the original copper gravure have survived, just as a typographic and an intaglio plate for each face value indication. The most accurate knowledge of all pictorial features of the stamp image can be gained from these one-image dies, including engraving deficiencies and those damages to the galvanoplastic copies which were then transferred onto the postage stamps.

The ***first newspaper stamp die*** was produced by galvanizing and etching. This galvanized piece represented had a semi-finished image, four times the size of the postage stamp. The frame, the theme, and the place of the decoration motifs were drawn accurately but without elaborating on all details. The cross of the Crown, the postal horn and the shading lines of its tassels, and the string of pearls as the frame of the round area were missing from this image; only the bottom and right side of the frame were worked out. Shrinking the image to one fourth of its size, it was scaled onto the copperplate with a pantograph. The remaining missing details of the image were worked out on the copperplate, during which a few details of the galvanized mother plate image were changed. Therefore, on the final image, instead of the former radial decoration, vertical lines filled in the triangle space formed by the round area and the frame; the drawings of the four corner areas of the frame were also modified. The image was then etched into the copperplate, and the die obtained this way became the original die for both types of newspaper stamps. This die is the only one of all original postage stamp dies of the 1871 edition to have survived.

As a result of the position of the cross of the Crown and the shape of the postal horn, the image of the postage stamp was asymmetric, which had to be taken into account even at the stage of engraving the image onto the plate. Since letterpress printing was planned for the multiplication of these postage stamps, the image was etched into the copper and galvanized plate in the upright position. This way, the typographic galvanoplastic copies of the intaglio original were mirror images. They were then used to produce the required upright position postage stamps. Apart from the final, letter-pressed version of the letter postage stamps, this die was also used for the lithographic newspaper postage stamp printing stone. This is why the image, when transformed, appeared upright on the printing stone and as a mirror reflection on the stamps. We may assume that this phenomenon was clearly seen. No measures were taken most probably because these postage stamps did not contain any inscription and were meant temporary anyway.

There is direct evidence to the fact that the two postage stamps were of common origin (namely, that there were links between galvanizing, the original die, and the two images). It is common for all four images that the length of the two outer vertical frames, if measured precisely, is not identical. On the original die, the left-side frame (the one towards which the cross of the Crown tilts, and the one that faces the mouthpiece of the postal horn) is approximately ¼ mm shorter than the other one. The same difference can be also noticed on the two kinds of stamps: the right-side frame line of the lithographic newspaper stamp and the left-side frame line of the letterpress printed stamp are shorter by approximately ¼ mm. Therefore, the left-side frame stretch of the etched gravure was 1/2mm shorter than the opposite stretch. One of the oval shapes of the image also proves the link between the original die and the images of the two kinds of stamps, supporting again the common origin of the two kinds of postage stamps. In the upright position of the stamp image, that is, on the die or on the letterpress printed stamp, the oval shape of the upper decorated area is asymmetric, its top narrower, while its bottom part wider than normal. This deformed figure is, naturally, the last oval of the upper part of the frame.

The galvanized die for newspaper stamps was of much poorer quality than the letter postage stamp die.



Figure 112

The Common Image of Postage Stamps

The frame of the stamp image[102] was composed of two lines. The size of the outer frame line on the galvanoplastic copies was 19,25x23mm, while the distance between frame lines was approximately 1/3mm.

The big round area framed by the string of pearls in the upper half of the stamp image embraces Franz Joseph's profile oriented to right, with a laurel wreath on his head. The perimeter of the circle merges with the inner frame – their common stretch is 4,5 mm. The string of pearls is surrounded by two white rings against the colour background. There are 58 pearls in the visible part of the string. The pearls are shaded by a curved colour line on their outer edges, as well as tiny lines perpendicular to that line. The representation uses perspective – the inner side of the frame on the left side of the pearls and the outer side of the frame on the right side of the pearls turn thicker. The outer white ring of the pearl frame branches off when touching the rosettes in the top corners of the image; it also encircles the rosettes in a tendril-like fashion.

There is a coat of arms below the big round area, with a shield; above it,

[102] The description of the stamp images will be done from the point of view of their pictorial features, not heraldical

there is the Hungarian Crown. The upper part of the Crown reaches beyond the pearl string, its cross tilting to the left. The latter reaches beyond the frame of the round area. The bottom of the shield transgresses the bottom frame of the stamp image. The shield and the coat of arms in its centre are framed by double lines. The image combines the coat of arms of Hungary, Dalmatia, Slavonia, Croatia and Transylvania. The original colouring of the areas in the shield follows heraldry, with horizontal, vertical, or diagonal stripes, dots, or empty spaces. The exceptions are the central area of the coat of arms of Slavonia and the three mounds of the Hungarian coat of arms. Accordingly, the colours are the following: on the left side of the Hungarian coat of arms, vertical lines alternate with empty stripes; there are vertical lines on its right side, its double-contoured cross empty and three mounds diagonally shaded; the coat of arms of Dalmatia has horizontal lines; the top and bottom triangle area of the coat of arms of Slavonia has horizontal lines, while the central triangle is diagonally striped, the two bands are empty; in the Croatian coat of arms, empty and vertically lined squares alternate; the upper area of the coat of arms of Transylvania is horizontally lined, its band vertically lined and its bottom area dotted. The representation of these coats of arms is not heraldically correct as regards each and every detail. For example, the left side of the Hungarian coat of arms has seven stripes instead of eight ones.

In the bottom corners of the stamp image, the concave sides of the shield reach empty round areas providing space for the denomination indication. These round areas are framed by three, differently coloured circular lines. The outer circle merges with the outer frame of the shield at a short stretch. The central circle is much wider, while the inner circle is narrower than the outer circle. This latter is filled by lines etched in later.

The top corners are decorated with rosettes; and there is a circular shape in both of them. The rosettes consist of eight white petals and a white round central area. The four upper petals are shaded by a line running along their edge; the four lower petals and the lower side of the central area are shaded by concentric circles. The tendril loop around the rosettes ends in the corners shaped by the rosettes and the round area in the upper part; the tip of the loop is a fine, three- leaf piece with coloured veins below each of the rosettes. The tiny circular concave part of the top corners is white, framed by a coloured line. The big round area is encircled by an oak branch, the Crown, and a laurel wreath, its leaves also coloured.

The background of the stamp image is filled with transversal squares. In the squares of the network, coloured, horizontal, and vertical lines alternate. (figure 112)

The finest lines of the stamp image produced with great art and care were generally not reproduced on lithograph impressions. It is rare also among copperplate impressions that finer details can be clearly discernible. Such details of the stamp image are best preserved in those coloured proofs which were produced by the galvanoplastic copies of the original dies, which did not

include the denomination indication. The finest, artistically beautiful lines of the stamp image were the following: the outer bottom contour of the neck, the shading of the pearls and the Crown, the lines and dots indicating the colours within the coats of arms, the veins of leaves, and the network making up the background of the stamp image.

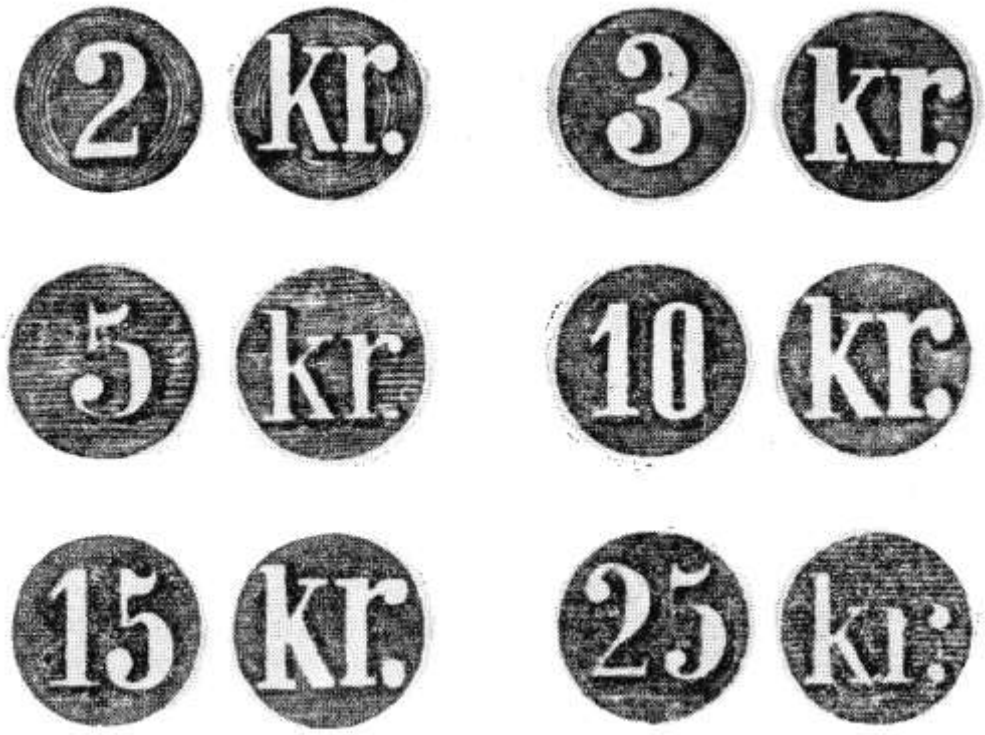


Figure 113

Denomination Indications

No rate change happened at the time of issuing the 1871 edition of postal items. As a result, the denominations of the new postage stamps remained identical to those of the year 1867. However, the 50-krajcar denomination was not issued.

The numerals of the denomination indication took place in the left-side round area, while the abbreviation of the currency – in the right-side one. The denomination indication appeared against the background of line pattern spreading up to the thin inner circle of the area. This pattern was shaped by concentric circles and horizontal lines on the 2-krajcar denomination, and by horizontal lines on all other denominations. The representation of the numerals, letters, and the dot is perspective, their surface white, their visible sides coloured. The size and shape of the numerals and letters, the form and extension of the dot, and even the spatial frequency of lines differ on each denomination. The height of the numerals and the letter ‘k ‘vary between 3-3,5mm, while the height of the letter ‘r ‘varies between approximately 2-2,75mm. The dot has different shape varying from a tiny concave shape to an oval, relatively big one. The number of horizontal lines, including the lines on the left side of the numeral, is between 27 and 39 on the 3-, 5-, 10-, 15-, and 25-

krajcar denominations. The postage stamps depicting the portrait of Franz Joseph thus differ not only as regards their colour and denomination indication, but the shapes of the denomination indication. (figure 113)

2-krajcar denomination

The letters ‘kr’ of the 2-krajcar denomination are tall, ‘r ‘is of the narrow type; the main body of the letter k is not on the same level as the lower part of the letter and the letter’ r’, it is approximately ¼ mm taller. Its dot is round and concave. The round areas are filled with 6 or 7 more or less concentric circles and horizontal lines.

3-krajcar denomination

The numeral of this denomination is the tallest, its letters of a thick type. Its dot is slightly angular and roundish. The lines are thick and straight.

5-krajcar denomination

The numeral, which is tilting a little bit, stands in the round area shifted to the right. Both the numeral and letters are of the narrow type; the letter ‘k’ is the shortest. The dot is tiny and roundish, the left edge merging into one of the white stripes on most stamps, and seems to be a stretched, shapeless figure. The spatial frequency of its lines is the most diffused and, at the same time, the most inaccurate. Its lines do not run parallel to each other and their frequency is irregular, which is particularly perceptible around the letters kr. This indication of denomination is similar in type to that of the 25 Krajcar.

10-krajcar denomination

The numeral 1 of 10-krajcar denomination is shorter than the numeral 0; its letters ‘kr ‘are tall and their bottom lines are not on the same level. The dot is a big round shape. The space between the lines is small and equal. All in all, this indication of denomination is similar in type to that of 15-krajcar Postage Stamps

15-krajcar denomination

On this denomination, the numeral 1 is again shorter than the numeral 5 next to it; the letters ‘kr’ are tall, and their bottom lines, similar to the 10-krajcar denomination, are not on the same level. The dot is big and oval. The line pattern is the most frequent and equal.

25-krajcar denomination

The first numeral is shorter again: the letter ‘r’ on this denomination is the shortest. The dot is round. The line pattern is not dense and unequal, though not to the same degree as on the 5-krajcar denomination.

Newspaper Stamp Image

There is a big round area encircled with a string of pearls in a wide decorated frame embracing a postal horn and the Hungarian Crown. The outer borderline of the decorated frame is 17,75mm at the top and at the bottom of the original die, 22,5 mm on the left side, and 22,75mm on the right side.

The decorated frame is divided into four dark, oblong, rectangular areas

(bands) on the sides and four square-shaped areas in the corners. The bands embrace oval shapes. In the top and bottom stretches of the frame, there are eight ovals; the circle in the middle of the postage stamp partly covers the horizontal ovals in the left and right sections of the frame band. The oval figures consist of a white frame and a white stem, which has coloured frame and horizontal inner lines of three different colours. The shapes in the top and bottom frame sections are divided by white vertical lines; they are divided by white horizontal lines in the sections on the sides. In each corner area, there is a white square standing on its tip, with coloured meander decoration. A white diagonal line runs from behind each of these shapes to the corner.

The big round area occupies the centre of the stamp image, reaching the frame by its top and bottom points, while partly covering the frame on the two sides. The mouthpiece of the postal horn is oriented to the left; the cross of the Crown also tilts to the left. The postal horn is shaded with coloured lines; its central part is covered by the two coloured tassels. The string of pearls around the round area consists of 77 white pearls; the string takes place between two white rings. The 77 pearls are shaded by a coloured curved line.

The triangles shaped by the decorated frame and the round area are filled in with a pattern of coloured vertical lines (figure 114).

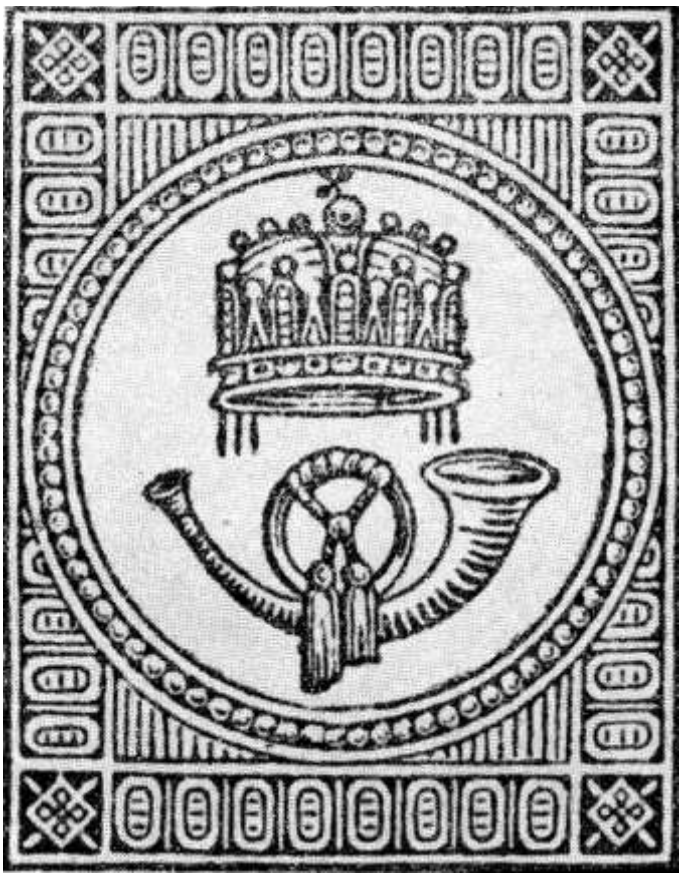


Figure 114.

Considering that the two newspaper stamps issued in 1871 are each other's mirror images, the above discussed straight image of the letterpress printed stamp was modified in the following way: the right-side frame line of

the stamp image became shorter; the mouthpiece of the postal horn became oriented to the right; the cross of the Crown also tilts to the right (figure 115).

Besides the differences resulting from the mirror position, there are other differences between the two newspaper stamps. Thus, for example, the white stems of the oval shapes, which were framed with a coloured line and had three inner coloured lines, on the lithograph impressions turned into coloured stems with four inner white lines. This difference can be traced back to the two different printing techniques. The surfaces of the printing stone and the die, which picked up the paint, were not identical because of the deformity caused by the pressing from one material onto another on the one hand, and due to the post-engraving work on the galvanoplastic copies, which were to be used as the basis for the letter printing die, on the other hand. Another kind of essential difference resulted from the damage of the galvanoplastic copies used for producing the letterpress die; this damage also appeared on the die images and was then transformed to the impressions. It was the deformity of the pearl below the longer tassel of the post horn; this pearl often merges into the one next to it. There is no trace of this, of course, on the lithograph post-age stamps.



Figure 115.

PROOFS

There were proofs produced for all denominations of stamps displaying the head of Franz Joseph. They were produced using different printing technology and on different kinds of paper. There were proofs printed from a single die and also from printing stones and hundred-piece printing plates. The mission of single-image proofs was to present the postage stamp image, and experiment with technology or colour. Black and coloured versions of single-image proofs were produced, on paper of different thickness and shades. The most perfect out of these were the engraved impressions with the portrait of Franz Joseph but without the face value indication. We have already mentioned these ones, as those where the finest lines are well discernible. The proofs produced by the dies or stones of hundred images most probably took place directly before printing started. They were experimental pieces for colour or rather perforation and sizing as well. The coloured proofs of lithographic letter postage stamps were produced this way, using stones of a hundred pieces on postage stamp paper and using final postage stamp colours. The colour and fine printing quality testifies to the fact that these were proofs, not interim phase impressions without sizing or perforation. Individual sheets of these proofs were placed on the market in 1883; they were then sold separated into single pieces, pairs, or blocks of four pieces. The pieces which have survived are mostly damaged, their paper deteriorated. The fact that they were printed by the stones of a hundred pieces is obvious because they belong to the same types as letter postage stamps. One of the 5-krajcar proofs, the black lithographic one, does not come from a stone of a hundred pieces but from another stone of several pieces. Hundred-piece proof sheets were also produced for the engraved 5-krajcar denomination, in different shades of grey. These proofs were sized and perforated in the same way as postage stamps.

We know only of a single proof of the first Hungarian newspaper postage stamp which was a single-image stone impression. For the second newspaper postage stamp, black and coloured letterpress proofs were produced, assumingly using a hundred-image printing platen.

It is much more difficult to categorize the proofs of the stamps of the year 1871 than their designs. The collection which included almost all types which came out over the decades, the Turóczi Collection, was destroyed towards the the end of the second world war, before any reliable written records

had been produced. Without this collection, it seems impossible to find and record all proofs dispersed in the world. Apart from the coloured lithographic hundred-piece impression, the Stamp Museum in Budapest disposes only of a few proofs of the issue of the year 1871.

Philatelists already made several attempts to describe and list proofs. Today, these lists remain the main sources for studying proofs. Such source is for example the catalogue prepared by Dessewffy of his own collection; there were five proofs in his collection. Payer compiled a list of proofs which belonged to Dessewffy's and Poppovits's collections. The most comprehensive was the list of Marcell Bíró, which was then complemented by Dr. Győző Weinert. However, we need to take into account that the last two sources contain pieces of different collections, and that the data were recorded at different points of time and provided by different persons. As a result, there was no common terminology for colours of proofs and kinds of paper – consequently, identical colours and kinds of paper were named differently. Errors occurred also as regards the printing technology. It is advisable therefore to view these data critically. Since the material available includes only the few pieces in the Stamp Museum in Budapest and the philatelic research, I had to consider each ambiguous case of the list below. When there were problematic cases, I wrote comments to highlight the problem. When defining the printing technology, I relied partly on the sources available, and partly on the newest research result (the latter concerned the collection of the Stamp Museum).

Letter Postage Stamp Proofs

1) 2kr black, lithographic impression, white paper
   5kr black, lithographic impression, white paper
   5kr black, lithographic impression, white paper
   10kr black, lithographic impression, white paper
   15kr black, lithographic impression, white paper

Based of the data of Dessewffy, Payer, and Biró. Biró distinguished two kinds of paper of these proofs – he called them postage stamp paper and white cardboard paper.

2) 5kr black, lithographic impression, yellow paper
   10kr black, lithographic impression, yellow paper

A pair of 5kr in possession of the Stamp Museum (figure 116). Most probably, this was the piece that Payer knew of. The 10kr, according to Biró, was possessed by at least two collections.

In the Donau-Post Catalogue, there was also a black 3kr impression on silk paper listed, as a piece belonging to the Turóczi Collection. It is possible that this proof was erroneously identified as a lithographic impression.There exist namely a 3kr black impression on thin paper (today in the Stamp Museum); however, it is engraved.

Payer listed a 50kr krajcar lithographic impression on grey cardboard, as a part of Dessewffy Collection. Most probably, Biró followed in the steps of Payer, when he also listed this piece. With regard to the fact that we have not come across the 50kr printing die, neither have we learnt of any intention to issue such denomination, we better treat this piece of information with reservations. It may have been a mistake or a printing error.

3) 25kr, paper 0.055 mm thin

Most probably, it was a letterpress print, though opinions differ as regards the printing technology of this piece (lithography or letterpress printing, figure 117).

The 25 kr listed in the catalogue of Payer and Biró as a blackish-brown one isp probably the same as this proof.

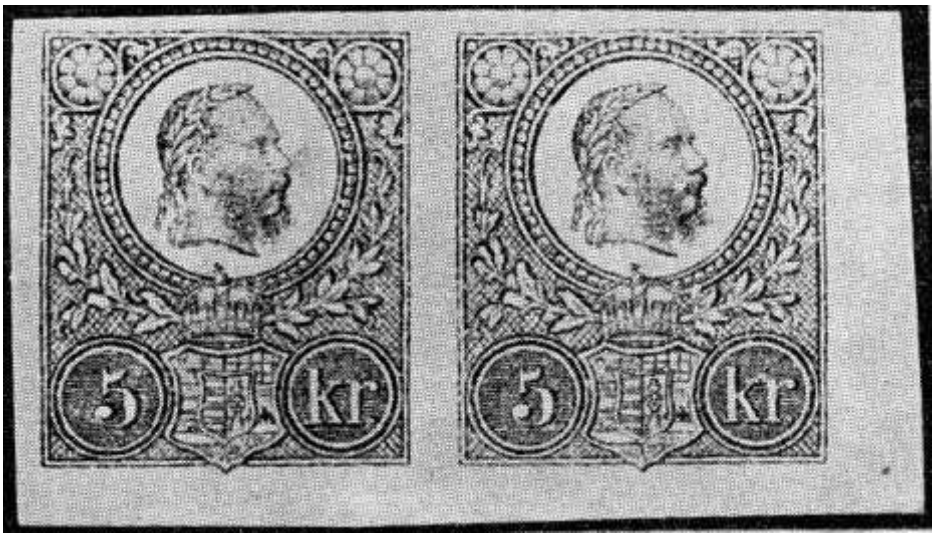


Figure 116.



Figure 117.



Figure 118.

4) 2kr, yellow, lithographic impression, postage stamp paper;
3kr, bright green, lithographic impression, postage stamp paper;
5kr, carmine pink, lithographic impression, postage stamp paper;

10kr, light blue, lithographic impression, postage stamp paper;
15kr, light brown, lithographic impression, postage stamp paper;
25kr, light violet, lithographic impression, postage stamp paper;

These coloured proofs were printed using the stones of the postage stamps, due to which their types are eqivalent to those of the issued postage stamps (figure 118).

Payer called the coloured lithographic impressions of the Dessewffy Collection orange, green, pink, blue, brown, and purple, while those of the Poppovits Collection – light yellow, light green, light pink, light blue, light brown, and violet. In spite of the different colour names, it is absolutely clear that the colours were the same in both cases, and that these were the proofs listed under number *4*. Listing of violet blue 5kr was an obvious error – it must have been a 10 kr one.

According to the Donau Post, there was a brown 15kr proof in the Turóczi Collection, also on white paper, which was not identical to the 15kr under the number *4*.

5) 2kr, black, engraved, white paper;
3kr, black, engraved, white paper;
5kr, black, engraved, white paper;
10kr, black, engraved, white paper;
15kr, black, engraved, white paper;

According to the Donau Post, the Turóczi Collection included such black engraved proofs.

6) 5kr, black, engraved, white cardboard;
10kr, black, engraved, white cardboard;
15kr, black, engraved, white cardboard;
25kr, black, engraved, white cardboard;

Biró mentioned three collections for these proofs.



Figure 119.



Figure 120.

7) 3kr, black, engraved, 0.04 mm thin white paper;
5kr, black, engraved, 0.07 mm thin white paper;

Proofs from the Stamp Museum collection (figure 119-120).

According to the Donau Post, the Turóczi Collection also included a black 5kr engraved proof on yellowish paper of normal thickness.

8) 2kr orange, engraved, white cardboard with blue chequered pattern on the rear side;

3kr green, engraved, white cardboard with blue chequered pattern on the rear side;

5kr pink, engraved, white cardboard with blue chequered pattern on the rear side;

10kr blue, engraved, white cardboard with blue chequered pattern on the rear side;

15kr brown, engraved, white cardboard with blue chequered pattern on the rear side;

25kr violet, engraved, white cardboard with blue chequered pattern on the rear side;

Biró mentioned three collections that include such proofs.

9) 2kr, yellow, engraved, brownish cardboard;

3kr, green, engraved, brownish cardboard;

5kr, pink, engraved, brownish cardboard;

10kr, blue, engraved, brownish cardboard;

15kr, brown, engraved, brownish cardboard;

25kr, violet, engraved, brownish cardboard;

According to Biró, such proofs were in two collections, including Dessewffy's one.

10) 5kr, carmine, engraved, white cardboard

In the collection of the Stamp Museum (figure 121).



Figure 121.

11) 2kr, orange, engraved, yellowish cardboard;

5kr, carmine, engraved, yellowish cardboard;

Data of Payer and Biró. In the list of the Donau Post, the 2kr existed also on thick yellow cardboard, while the 5kr – also on thin green cardboard.



Figure 122.



Figure 123.

12) – –orange, stamp paper;
– – yellowish green, stamp paper;
– – carmine, stamp paper;
– – light blue, stamp paper;
– – dark brown, stamp paper;
– – violet, stamp paper;

These proofs were printed using a galvanized copy of an original copper impression without face value, in the colours of postage stamps (figure 122). The coloured stains in the empty round area at the left side of the stamp and in the two circles around it were the traces of the damage to the galvanised copy. There were also colour shades, such as brownish orange or carmine red, as well as the reddish brown version of the 15-krajcar denomination, which was the most significant one. This colour differed profoundly from the other kind of brown.

The Donau-Post listed two colours for each denomination of the proofs without face value. The first colour was printed on normal paper (orange, light green, carmine, light blue, light brown, and light violet), while the second, from the Turóczi-collection – on white cardboard (oil yellow, emerald green, purple carmine, ultra marine, red brown, and amethyst purple). He arrived at the idea that the proofs on normal paper were those for the reprints of 1883, since their colours were identical to those of reprints of that year. However, the colours of these proofs were identical to the colours of the traded postage stamps, instead of reprints. Printing of these postage stamps on cardboard has never been confirmed; we may safely say that this was a clear example when one and the same kind of paper was called two different names. The comment in the Donau-Post stating that the image of these proofs was different from the final postage stamps was erroneous.

In the records written by Dessewffy, there was a black proof listed among those without the face value. It could happen because Dessewffy and Payer included the lithographic impression no. 30 of the group VI into the group of proofs of the final postage stamp version without face value. The first considered it a lithography, while the latter – engraved.

13. 5 kr
a) Slate grey, stamp paper, with sizing and perforation;
b) Brownish black, stamp paper, with sizing and perforation;

This proof was produced using the printing plate comprising a hundred images. Its two major colours occurred in numerous shades. The perforation was identical to that of letter postage stamps: 9 ¼:9½ frame perforation (figure 123). Some proofs with fake perforation (11½ and 13, sometimes combination of these) also occur. This fake perforation was applied to such paper sheets which were not punched through by the original 9 ¼ : 9½ perforation.[103] Double impression of this proof is also known.

First Newspaper Stamp Proof



Figure 124

14, 1kr) black, lithographic impression, paper 0.055 mm thick
Collection of the Stamp Museum in Budapest (figure 124)

Biro listed black lithographic and letterpress newspaper postage stamp proofs, as well as brick red proofs; these were printed on white cardboard, light blue paper, and paper with blue chequered rear side. Both black proofs of Biró were most probably identical to number *14*. Brick red proofs have not been mentioned anywhere else.

Second Newspaper Stamp Proofs

15, 1kr) black, letterpress impression, paper turned yellow (waste document);
16, 1kr), brick red, letterpress impression, paper turned yellow;
(1kr), brick red, letterpress impression, white paper with purplish brown pattern on the rear side;
(1kr), brick red, letterpress impression, white paper with yellow pattern on the rear side;
(1kr) red orange, letterpress impression, white cardboard;
(1kr) red orange, letterpress impression, cardboard with blue che-

[103] See Marcel Bíró, *A magyar bélyegek fogazási, utánvonalkázási és értékszámjegy-hamisítványairól* (Forgeries of the perforation, subsequent stripes, and value numbers of the Hungarian Postage Stamps), Tabulárium 1921. Page 96.

quered pattern on the rear side;

Data referring to the brick red postage stamps come from the Donau-Post. Apart from these proofs, it also listed red orange and pink proofs on yellow and red proofs on blue paper.

In his research, Payer included two black and five colour proofs into the group of proofs; in fact, these pieces were draft design proofs. Also Biró included these pieces into the group of proofs. These two studies listed the proofs of both draft designs and final postage stamp versions together. Newspaper stamp proofs were not produced in the colours of letter postage stamps; there was only a single newspaper stamp draft for which proofs were produced in the colours of letter postage stamps (figure 110).

THE FIRST 2KR POSTAGE STAMP



Figure 125

As we know from the history of the 1871 edition, the Postal Directorate did not let the first letter postage stamps and postal stationery envelopes produced by the State Printing House appear due to their unattractive appearance. Postcards and money order forms were considered of the same poor quality; they were placed on the market only due to necessity. By this decision, the Post had 7,820,000 printed and 360,000 postage stamps prepared for printing destroyed. These latter were sized and perforated; they were of 2-krajcar and 5-krajcar denomination. A few sheets of the 2kr denomination escaped destruction; moreover, two years later, they were even used for postage. It is impossible to tell today nor what circumstances contributed to the fact that these sheets managed to survive, neither what circumstances lead to their use for postage. It is possible that these were the sheets which were presented at the Postal Directorate; they stayed there until being re-discovered later. When found, they were distributed. It is also possible that the sample

sheets were sent back to the State Printing House but were not destroyed for some other reason. They were distributed later, together with engraved postage stamps. These 2 kr postage stamps were the first postage stamps produced in Hungary, by litoghraphy, and which could both be born and survive due to such special circumstances (figure 125).

Generally, Franz Joseph's portraits of all postage stamps of the 1871 edition were identical; the portrait of the first 2kr denomination stood out with its poor quality and distorted reproduction of the lines of the copper engravings. Generally, it may be said that the lines became thicker, while the white areas smaller; as a result, the shapes changed. These postage stamps do not resemble the later lithographic or engraved postage stamps; they rather resemble the postage stamps printed on early postcards. This resemblance appears at the first glance, as regards printing. However, there are several other features that these two stamps share but which are missing from any other kinds of postage stamps. The character and the unattractiveness of the first 2kr postage stamps result from the printing stone which was used for them. The similarities between 2kr denomination and the postcard postage stamps reveal that the printing stone of the 2 kr and the printing dies of the postcard postage stamps were produced from the same printing type. It means that the first letter postage stamps were produced using book printing patrix transferred to stone. This was the major reason why the quality was so poor; another reason was the inappropriate processing of the printing stone.

The Franz Joseph portrait was engraved in reverse, as needed for the copper engraving technology selected for the letter postage stamps. To speed up the release, these stamps were produced by lithography; for pre-printed postcard postage stamps, letterpress printing was chosen. The galvanic copies of the original engravings, which already included the face value, were necessary not only for producing the copper printing plates but served as the basis for the lithographic printing stones too. From these incised plates, the image was transferred to the printing stone, in reverse. For the pre-printed postcard postage stamps, however, neither the originally inverse intaglio nor the protruding galvanic copies were suitable. For the letterpress printing, protruding but reverse type was required. Such could not be produced by galvanisation. For this, a procedure to transform the die suitable for intaglio printing into the one suitable for typographic printing, but still reversed, was required. This could be done in two ways – we do not know which one was selected.

For the production of the printing types one needed the dies gained by the transfer, but to transfer the picture to the stone seems to be totally inappropriate, as the fine galvanic copies, much mor suitable for this task already were ast disposal. The characteristic features of the 2kr denomination and its similarities to the postcard printing stamp reveal that for the State Printing House the point of departure still was the letterpress printing mould, instead of the galvanic copies available. The image was transferred from the letterpress mould onto the stone. This rendered the letterpress printing character to the first 2kr denomination. This was also the reason of the unfavourable appear-

ance of these postage stamps, which was further aggravated by the distortions of transfers. Yet another factor to contribute to the poor quality was the haste of the stone production process. [104]

The characteristic features of the image of the first 2kr were the following (figure 126):



Figure 126

The outer right-side frame was damaged or missing under the upper corner; the inner frame was also discontinuous there, at the height of the second petal of the rosette. The white surface of the head was covered in colour stains. The tip of the leave above the head was blunt. The base line of the neck was closed at the bottom too, without the break typical of the normal lithographic or copper printing impressions. The inside circle of the pearl frame was discontinuous or extremely thin at the right side, around the 17th-18th pearl (see the numbering of the pearls at the type description of the regular lithographic impressions). The curved lines of the Crown bands were missing. On the two sides of the Crown, there was a wide area of ink accumulation, typical of pre-printed stamps on envelopes or postcards. The contours of the face value turned less sharp, rather fuzzy. The petals of the rosettes became of undefined shape. The base pattern was discontinuous everywhere. The more ink was used, the more pronounced these features of the 2kr denomination were.

[104] According to Elemér Czakó, the letterpress type was produced by the photochemical transfer of the image and by etching. According to E. Mueller, it was not possible to turn the image in Hungary. Instead, the so-called „gold method" of the Vienna Court and State Printing House was used, which had been used there for the Austrian telegram stamps and later for the first stamps of Montenegro. This method was the following: the grooves of the intaglio mirror image were filled with the golden powder. Then the surface of the copper plate was etched until the golden layer protruded from the surface of the plate.

Elemér Czakó was the first to mention the possibility that the image may have been transferred to stone from the letterpress plate when the first production took place. He arrived at this conclusion after having looked into the Comments of the Post of 27 January 1871, the postal transfer stamps and some proofs.

The first postage stamps were printed in sheets of a hundred pieces; this fact can be definitely concluded from the State Printing House statement on the first produced series of postage stamps. Some samples of these first stamps were off-centered, and there was the frame of the neighbouring postage stamp on them. From these pieces, it is possible to conclude that the distance between the postage stamps on the sheet was 1.75-2 mm horizontally, and 2 mm vertically (figures 127-128). The printing stone of a hundred images must have been produced in the same way as for the second lithographic edition, meaning that there were types of first 2kr denomination too. The identification of these types would have been very difficult since the lines are very fuzzy; the rareness of their occurrence is yet another obstacle.



Figure 127.



Figure 128.

The paper of these postage stamps was not watermarked. It was a little scratchy, 0.11-0.12 mm thick, white. It was therefore thicker than the usual paper of lithographic postage stamps, though its structure was the same.

The colour was chrome yellow; it occurred in both light and dark shades. It was different from the colours of the later editions of the 2kr denomination but similar to the imprinted stamps of earlier postcards. Out of the three kinds of postage stamps with the portrait of Franz Joseph, the colour of this one was closest to the colour which was provided for in the regulation providing for the issuing of th new postage stamps on 1 May.

Unused postage stamps of this kind have not yet turned up – thus we do not know what sizing these postage stamps had. We may assume though that it was identical to that of postage stamps produced later.

The perforation was 9 ¼ : 9½ , as on other Franz Joseph postage stamps. However, the perforation of first pieces was sharper and more precise than that of the lithographed pieces produced later – the equipment operated better at the beginning of the production period.

The first 2kr postage stamps were actually traded when the engraved postage stamps were already long in use. The samples we know of today were all used at the Main Post Office of Pest; according to the date of their post-

marks, they were used only over a couple of days. This assumption that they were used only for a few days, which is based on postmarks, corresponds to the rare occurrence of these stamps today. So far two kinds of postmarks are known. The first is a day postmark (30th and 31st, figure 126), the month and the year missing; the second – 8 August 1873, evening between 10 and 11 (figure 125). The day-time postmarks were most probably produced in 1873, in July, or, maybe, August.



Figure 129.

The first 2kr stamps have turned up only on printed matters so far – it is possible that the whole stock was used up this way at the Main Post Office of Pest (figure 129). The extra value of these stamps on complete mail items or letter pieces is significantly higher than that of normal 2 kr postage stamps. Combinations have not turned up yet.

The number of these stamps produced and of those which underwent postproduction is exactly known, as opposed to other postage stamps with the portrait of Franz Joseph. According to the State Printing House statement, 2100 sheets were sized and perforated. Still, it is these stamps that we know the least about as regards the number actually used. The extreme rarity is the only point of departure – it implies that an insignificant amount was actually used. Prior to the recent publication, only very few people knew about the existence of this stamp; for those who came across it, it was only a rare yellow colour version of the ordinary 2kr denomination. If in the future the

number of these stamps increases, we may be able to draw more precise conclusions as regards the number of the copies used.[105]

The features described above certainly prove that these postage stamps were different from the normal 2kr postage stamps. The colour alone is sufficient to identify these stamps – the rich range of yellow shades of the normal 2kr denomination does not include this kind of yellow. Philatelists may get to know this colour in the Stamp Museum in Budapest.

Seemingly more difficult is to identify the fakes, which will definitely also appear on the market; naturally, the imprinted stamps of postcards will be used to this end. However frightening this may seem, namely that a stamp so similar to the original is easily available on the market, it will be easy to identify the fakes. Apart from the two different printing technologies and the possibly skillful fake perforation, which may be detected only by an experienced eye, the differences of the paper, the printing, the shade, and the postmark will definitely unveil the forgery. Simple observation on the one hand, and the petrol or quartz lamp examination on the other (the latter requires some experience) will be sufficient to detect forgeries. All in all, the forgeries of these stamps do not impose a larger jeopardy than the forgeries of any other rare postage stamps. In case of these stamps the fact that we precisely know what details have to be put under scrutiny helps a lot. The well defined features of the first 2kr postage stamps and the precautions required in case of rare postage stamps ensure the failure of any attempt of forgery.

[105] However, until this is done and the catalogues and price lists will find it timely to inform the public on the existence of this stamp, we shall not forget that the prices referring to the regular yellow colour version of the 2 kr stamp shall not provide basis for the evaluation of the first 2 kr stamp. The process of the including of this stamp into catalogues has already started. Firstly, the World Catalogue of Stanley Gibbons comprised it into its edition of 1967 as the first Hungarian stamp; in this catalogue, as a consequence, the numbering of the stamps changed..

LITOGRAPHIC POSTAGE STAMPS

LETTER POSTAGE STAMPS

PRINTING BLOCKS

No contemporary data have survived regarding the production process of lithographic postage stamps, the production process of printing stones included. None of the printing blocks have survived (unlike the engraved and letterpress blocks). The destruction took place in 1871. The first part of the blocks was destructed before 4 April 1871; the blocks of the lithographic postage stamps introduced on 1 May were destroyed when engraved printing plates were completed. The only data available on the stones was that they were produced from the yellow Solenhofen limestone. Other details may only be concluded, on the basis of the data available on the postage stamp issue of the year 1871 on the one hand, and on the basis of philatelic research on the other. Some conclusions may also concern the production process too.

As regards the number of images on the printing stones, the source is the regulation providing for the issue of the postage stamps. This regulation mentioned the sheets of a hundred pieces. Over the time, the doubt aroused: were these sheets meant for the final engraved printing version or did they refer to the lithographic printing? Already Payer dealt with the number of the images on a stone: he stated that there were five horizontal and five vertical rows, without, however, providing the source of this piece of information. H. Gribert, who discovered the types of the lithographic postage stamps, also dealt with this issue. He arrived at the conclusion (correctly, in our opinion) that the sheets contained ten vertical and ten horizontal rows. Further argument supporting the 100-piece sheets, apart from the types, is the size of the paper sheets used for lithographic postage stamp printing, which we know. If we compare this size with the dimensions of sheet edges of the postage stamp proofs, we must believe that the sheets included 100 pieces. However, the most eloquent piece of evidence proving this kind of sheets is the perforation, which was similar on the engraved postage stamps of the years 1867 and 1871. It was produced by the same equipment: frame perforation machine perforating sheets of a hundred pieces. This philatelic conclusion is supported by yet another piece of evidence: a statement produced in the State Printing House quoted the quantity of lithographic postage stamps in sheets – each containing a hundred pieces; these were also printing sheets, which proves that the stones also contained a hundred images.[106]

[106] The statement of Imre Péchy quoted the amount in sheets of 200 pieces, as by that time a switch to these

The printing surface area of the stones depended on the dimensions of the postage stamp image, on their number, and on the distance between individual images. The postage stamp dimensions are known; the distance between postage stamps may be calculated on the basis of continuous pieces combining several postage stamps. Based on these data and the average dimensions of the perforation frame, the printing area of the stones was about 21.5x25.5 cm. Though the distribution of individual postage stamps on the stone had to correspond to the frame of the perforation equipment, in reality, this was not the case. The distance between postage stamp images was not similar even on single stones; it was also different on different stones. Moreover, the printing area of the stones of different denominations may have fluctuated within a certain range.

Neither were the stamp images properly positioned in relation to each other: their axes were not always parallel. These inaccuracies were of different degree on the stones of different denominations, which shows on the items combining several postage stamps.

The dimensional discrepancies and inaccuracies were made in the course of operations required to produce the printing stones. These operations did not only result in inaccuracies in positioning of the postage stamps but also in other features of the impressions of these postage stamps. On the basis of these impression features, we may even identify postage stamps which belong to the same sheet. The attempt to reconstruct the printing type production process is based exactly on these features, as well as on defining individual image types based on these features. Thus the issues related to the printing types are also important because they are linked to the features of the image, the number of the types of the image, as well as to the degree of rarity of individual types. The operations required for the creation of printing stones are reconstructed below.

The printing surface of the stones consisted of reversed and properly prepared images or a row of such images; this surface was suitable for stamping the image on paper or another stone. The first printing block of lithographic impressions is usually a single-image mould. For postage stamps, the printing stones contained several images; in case of these lithographic stamps, their number was one hundred. Theoretically, the original mould had to be applied one hundred times to create a one-hundred mould, which would have been rather time consuming. For this reason, an intermediary stone was employed, to which several images were transferred.

This intermediary stone produced several impressions, rendering the creation of a hundred images easier. The number of images on the intermediary stone was determined by the number of images on the final printing stone – the objective was to avoid multiple transfers. In this case, ten-image intermediary stones made sense, since they reduced the number of transfers to one fifth (twenty instead of a hundred). Ten transfers were required to produce the intermediary stone, and further ten – to produce the one-hundred-piece stone.

If the quantity was large, a single printing stone was not sufficient. In such case, a one-hundred-image original was created – though it looked like a printing plate, its function was to transfer the images to yet other stones. This transfer was a single-step operation. The creation of several printing plates was required not only due to large quantities, but also because care had to be taken in case a printing plate wore or got damaged in any other way.

When creating printing plates, the major steps were therefore the following. The image was fixed at a stone and preparation steps were taken (figure 130).

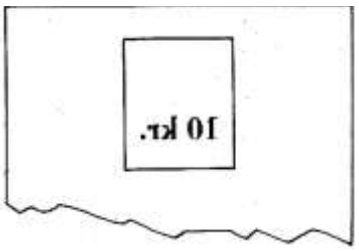


Figure 130. Original stone with one postage stamp design

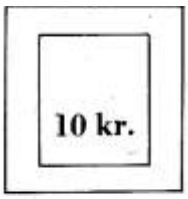


Figure 131. Impression produced by original stone with one design

Then the necessary number of intermediary impressions was made. These were then fixed on an intermediary sheet, and pressed all at once onto the stone (figures 131-134).

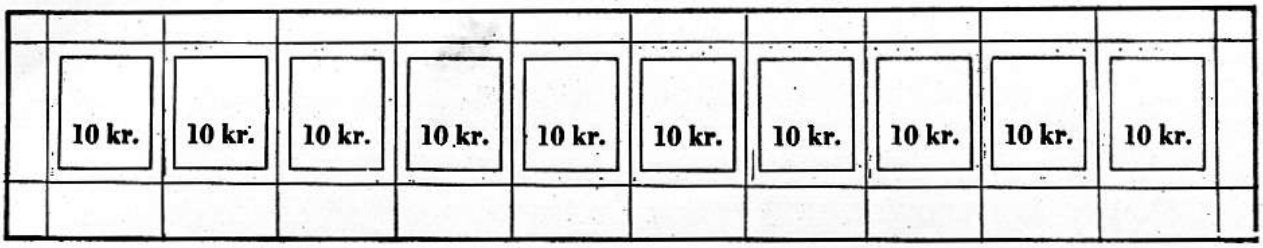


Figure 132. Impressions fixed on a pane

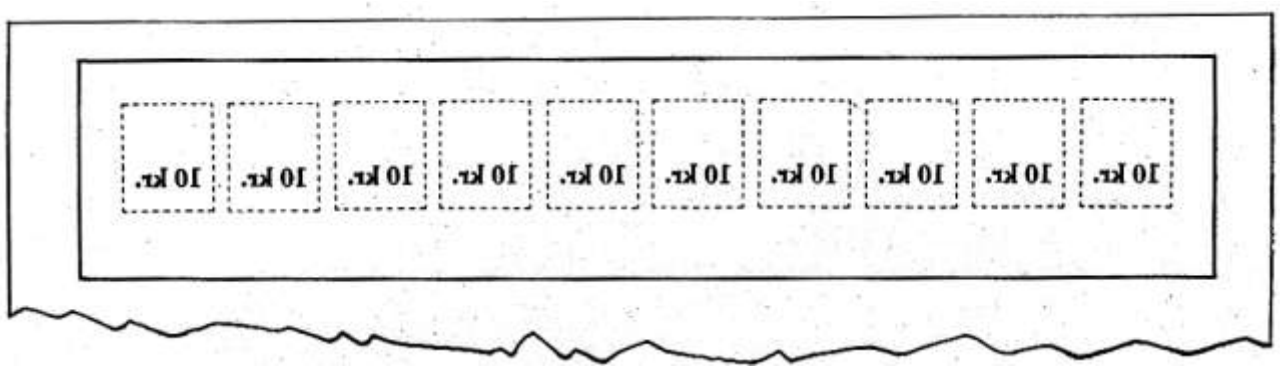


Figure 133. Impressions produced by the impressions in Figure 132

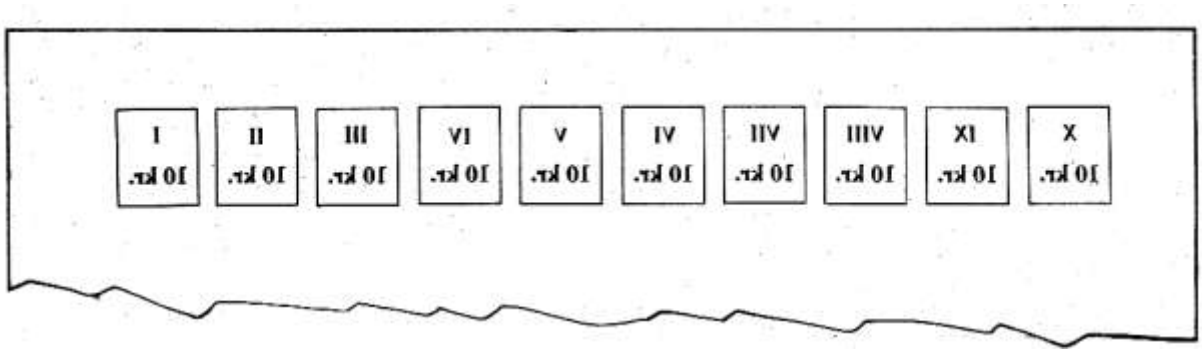


Figure 134 Stone with 10 Figures, 10 different types

After this operation, impressions were made using the stone with several images. These images were also pressed against an intermediary sheet (figure 135).

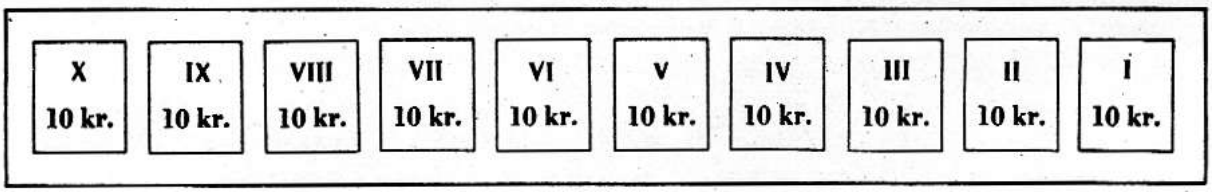


Figure 135. Impression of the stone with 10 figures

The number of such operations depended on the number of postage stamps on a printing sheet. In case of lithographic postage stamps, this number was a hundred (136-138).

As regards the image transfer, it was better if the intermediary sheets were not long, narrow rows (these were sources of inaccuracies) but evenly distributed surfaces with approximately equal number of rows and columns.

The description above is rather general but sufficient to learn the mechanism which was at place also for the lithographic sheets of a hundred pieces. However, the specific procedure applied for the six denominations deviated from this scheme for the one-picture stones and (with the exception of one) for the hundred-image stone as well.

All original moulds of the postage stamps with the portrait of Franz Joseph were galvanic copies of copper engravings, which already contained the indication of the face value. To produce printing stones, the images were transferred from these intaglio plates to the stone.

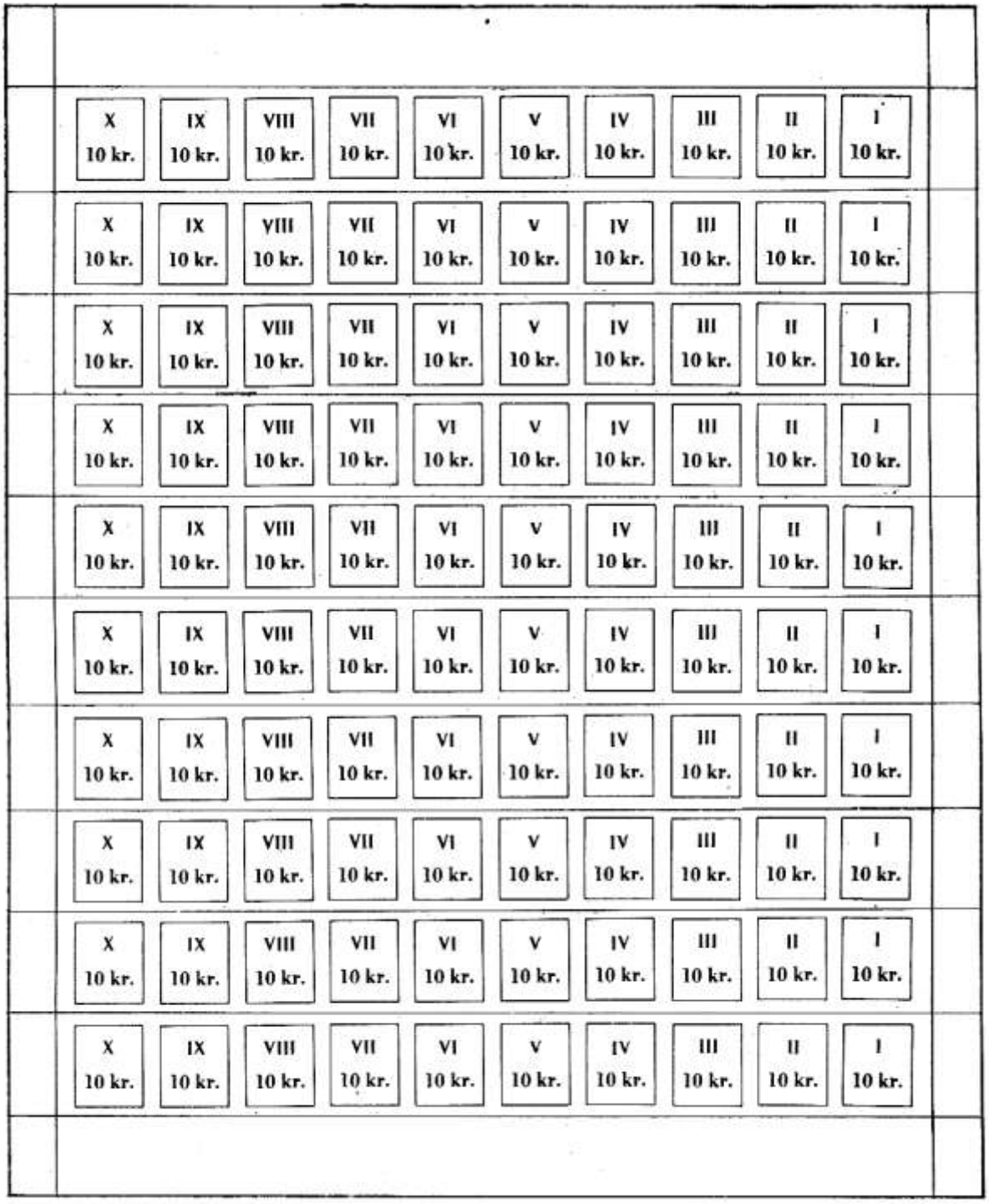


Figure 136. 10 impressions of 10-picture stone fixed on a pane

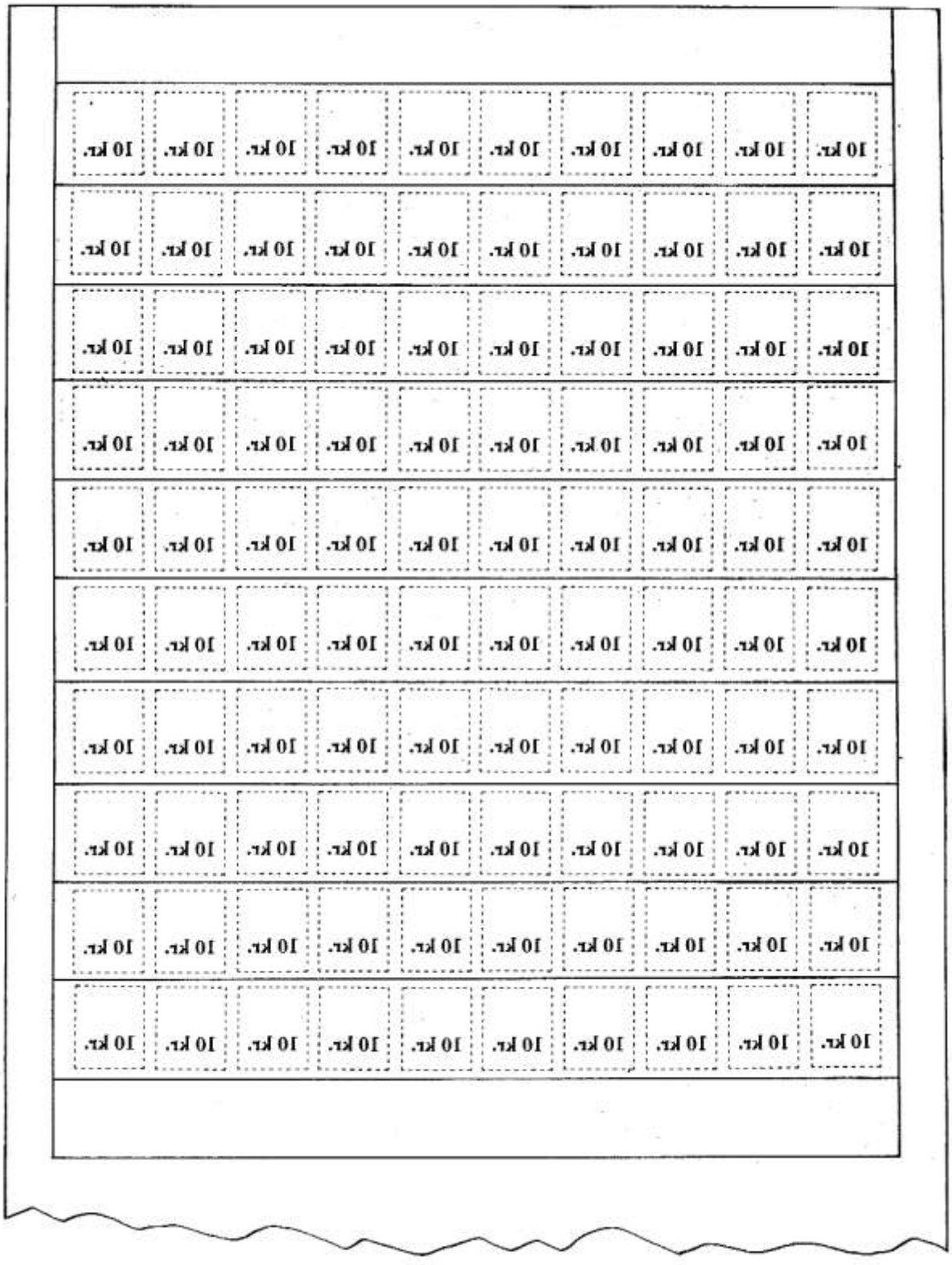


Figure 137. Impression of 100 pictures

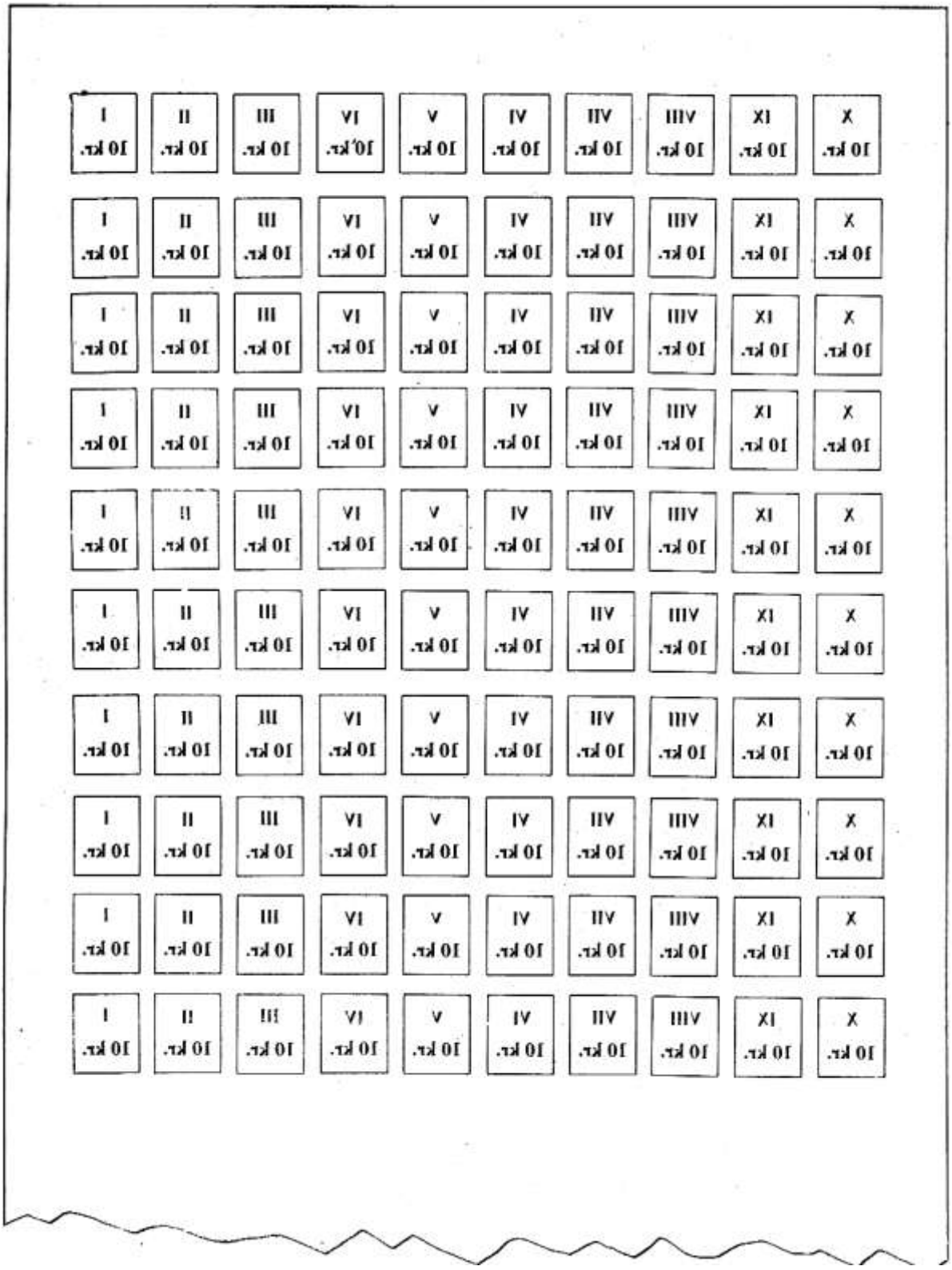


Figure 138. Stone with 100 pictures, 10 types of pictures

Apart from the absolute similarity of the images, the so called section signs also testify to the fact that the intaglio images were directly transferred to the printing stones. My assumption, as regards the six denominations of the lithographic postage stamps, is that a single-image original mould was not produced for them – instead, the original mould contained already several images. This assumption is supported by the features of the images which came to being during the image transfer operations, and which were as significant as to determine different types. Namely, the image transfer operations (both when the image was transferred to the intermediary stone of several images and the final printing stone of a hundred images) left important consequences on the postage stamps; these consequences, however, were of different scale: the first operation left much more consequences and traces than the second. If so, we may safely assume that their technology must have been different, since had it been the same, the consequences would also have been of comparable scale. The image transfer from the intaglio plate to the stone resulted in much more severe distortions than the transfer from the stone to the stone.

The departure point in case of all six denominations was probably the stone of ten images; however, not all images of these stones were suitable for image transfer. As a consequence, the one-hundred-piece stone could not be produced by repeatedly transferring all ten images. Instead, more image transfers had to take place; these were then composed in the course of long and precise work. One of the consequences of this work process was the fact that images belonging to the same or different types were distributed on the final printing stone randomly. Again, the reason for this random arrangement was the fact that not all images on the stone were suitable for producing impressions.

The lines of the images to be multiplied underwent smaller or larger modifications while the image was transferred. These modifications were created on different images of one and the same denomination. Thus types were born, which are discussed in the section dealing with the postage stamp image. Due to these modifications or some other deviations or damages, sometimes the image in the stone was of too poor quality to be multiplied. These defective images were discerned either before transferring the image onto the intermediary stone, in which case this transfer did not take place, or after the image was transferred (damage may have been also caused during this transfer). In the second case, the deficient image was either cut off the stone, or, if it was somewhere in the middle, the stone had to be cut into smaller pieces to take out the deficient image.

In such case, the one-hundred-piece stones were created using incomplete intermediary stones and their complements. Since these circumstances were of individual nature in case of each single denomination, we cannot find any logic or rule to embrace all denominations.

In all cases when the hundred-image stones were not produced by ten- or five-image intermediary stones, the arrangement of the images as regard types was inevitably random, or at least not symmetrical. Such was the printing stone of those denominations which contained nine or six image types. The usable part of the intermediary stones of these denominations left one of the horizontal lines of the intermediary sheet empty; for this reason, further images had to be fixed to fill the empty area. When such complementation took place, the transferred images were arranged randomly. Thus, different types may have been used at the beginning or the end of a row; the same may be safely said of the images in the middle of the rows. Such arrangement implied that in the vertical columns the repetitive pattern of individual types was broken; different types took place under each other. In case of one denomination whose ten-image intermediary stone was of a different shape as compared to other stones, the regular pattern of the columns also changed.

Apart from the images unsuitable for multiplication, even perfect images may have been damaged when transferred. Such damaged images could be replaced either on the intermediary stone, or on the intermediary sheet. In case more stones were needed for a denomination, and the original hundred-image stone was damaged, it also had to be replaced. Consequently, the arrangement of the new printing stone deviated from the original at that place, as regards image types. When there were several printing stones, they may all have differed at a particular place from the hundred-piece original; they may also have differed from each other. In case an image on the hundred-piece original was damaged, its corresponding images on all intermediary stones had to be exchanged. The replacement of the deficient image must have always involved different images in each particular case.

On the printing stones, the horizontal distance between images was always determined by the distance between images on intermediary stones. Vertical distances were determined by the distance between the fixed intermediary sheets. On an intermediary sheet, the distance between images was therefore constant, while it probably always changed when different intermediary stones/sheets were combined.

On the intermediary stone of 2kr, which probably contained ten images, the images were arranged in a row. However, only nine images out of ten were used for printing, due to which it was not very simple to create the hundred-piece stone. The deficient piece was most probably the first or the last.

On the intermediary stone of 2kr the images (their number was probably 10) were arranged in a row. However, only nine images out of ten were used for printing, due to which it was not very simple to create the hundred-piece stone. The deficient piece was most probably the first or the last of the mould.

The nine images were printed by a continuous piece; the horizontal rows were then complemented by a single image each. On the basis of the assumed number of copies of the 2kr denomination, we may safely assume that more than one printing stone was required for printing this denomination.

Although there were three or four less image types of the 3kr denomination than of any other ones, there is no reason to assume that there had not been a ten-image stone of this denomination. We think that four images of the multiple-image stone were unsuitable for multiplication. Due to this, the hundred images had to be composed of the impressions of six transitional image moulds, which was much more complicated than the procedure of the 2kr denomination. We may also see that the horizontal lines were not complemented in the easiest possible way. The composition of the transitional stone is basically known. For example, we know that four images were usually produced by continuous intermediary pieces. On the intermediary sheets, the horizontal rows usually started and ended with these continuous pieces (there was one exception). Naturally, under these circumstances there were great differences as regards the relative position of the six image types.

On the intermediary sheet of the 5kr denomination, the first two horizontal rows were produced by nine-image intermediary stones; these were then complemented by single moulds each (these were cut off larger pieces). From the third line on, impressions were produced by eight-piece intermediary stones; these then had to be complemented by two images. These two images were always produced by two neighbouring images on the intermediary stone. The printing stone of the 5kr denomination contained nine image types. It is sure, however, that the original intermediary stone contained 10 images; later, one of the images was declared unsuitable for further use, just as it happened in case of the 2kr denomination. Thus, there were at least thirty transfers needed to compose the printing plate of the 5 kr denomination. The tenth image of this denomination, which is unknown, most probably was removed from the beginning or the end of the series; the image which was missing beginning from the third horizontal line must have been the last piece of the nine-piece intermediary stone. It must have been removed because of the damage during transfers.

To produce the required number of copies of the 5kr denomination, several printing stones were needed. These were produced by the transfer of the hundred-piece original. In case of this denomination, it is not only the number of copies but the distribution of the image types on the sheet that allows arriving at this conclusion. This distribution seems to be similar on all printing stones (with only few exceptions). The reason for this similarity may be found only in the commonness of the original printing stone for all of these printing stones. The occasional exchange of images on the intermediary stones explains the rare differences between these printing stones. The exceptions were some corner pieces of the 5kr denominations; it means that the damaged images of the intermediary stones were exchanged. According to the data available today, five images of the hundred-piece intermediary stone

were exchanged altogether (at least two of these for one and the same printing stone, see the types of the 5kr denomination and the footnote 109).

The multi-image stone of the 10kr denomination contained ten images; these were placed in a row. This was the only denomination for which transfers were carried out as planned earlier, with the least possible number of transfers. Ten impressions of the intermediary stones were fixed and transferred onto the stone. Therefore, only twenty transfers were needed in this case. All data available on the printing procedure of the 10kr denomination testify to this fact.

As regards the multi-image stone of the 15kr denomination produced to create the final printing plate, there have only been guesses so far. The images on the printing plate may be divided into ten types. However, only five of these were preferred when the printing plate was composed. These five image types took place one next to the other on the printing plate; according to the statistical data, these images constituted five sixths of the total amount of images. The rest were other five types. This second group probably took place at the left side of the printing plate (left side of the sheet). Thus we may assume that the intermediary pieces of the 15kr denomination consisted of five images; for some reason, images on the right side of the intermediary sheet were damaged, which explains the replacement by newly produced ones (probably another five-piece intermediary stone). However, we may not exclude the possibility that there may have been a ten-image intermediary piece for this denomination too, on which damaged images had to be exchanged.

For the 25kr denomination, a ten-image intermediary stone was produced. The placement of the images was special: they were arranged in two rows, five images in each of them. Though this distribution was the best for accurate fixing on the intermediary sheet, the transfer of all ten images was rather rare. It was this denomination where the distribution of different image types was the most irregular. On top of this, several images were positioned inaccurately already on the intermediary stone. The most severe deficiency occurring on one of the images of the intermediate stone were two white stains in the left round space of the face value indication. This was the most probable reason of modifications to the intermediary printing stone. However, there must have been other reasons for modifications. All in all, the hundred-piece printing stone must have been composed from the impressions of the ten-image intermediary stone on the one hand, and from any kinds of its fragments on the other (the second solution being more frequent). We have not learnt of any reasons or concepts underlying these solutions. We still need to obtain more data on the 25kr denominations.

STAMP IMAGE

The detailed description of the postage stamps with the portrait of Franz Joseph is found in the section on stamp images of the 1871 edition. Certain fine lines of the gravures did not come out well on the lithographic images; moreover, some of these lines did not appear on the latter. For example, the lines of the shades inside the Crown or those indicating the colouring of the coat of arms did not appear on the lithographic images. The line framing the neck from below is discontinuous in the middle. The latter was not only typical of the lithographic impressions – the reason was the insufficient depth of the line. The lithographic impressions on which this line was continuous were rather exceptional. This phenomenon is especially important when it comes to forgeries. The features described above should be perceived as characteristics of lithographic images rather than their deficiencies – the technology of lithography was generally incapable of representing very fine lines.

Apart from the general features described above, there were certain smaller deficiencies typical of specific denominations or some part of specific denominations. Generally, images are built up from a number of lines of different thickness. However, if we scrutinize the stamps, we may notice certain stains, occasionally coloured, or lines; we may also notice that the thickness of the lines sometimes varies. In other cases, we may also notice the differences of the shapes of certain elements (for example, the specific impression of the triangle shaped field of the coat of arms on the type V of the 2kr denomination, figure 139).



Figure 139.

All these variations of the original lines of the image, which we hereinafter call ***specific features***, may occur in any part of the postage stamp; moreover, they may occur in the areas other than stamp image, beneath the border lines. The number of these specific features partly depends on the scope of our scrutiny. As regards the origin of these specific features, a part of them originated on the galvanized copies, being then transferred to the intermediary stones and printing stone. The bigger part of these specific features originated when printing stones were being produced, in the course of transfers.

The deficiencies which originated on the intermediary stones or on the first stone of a hundred pieces usually appeared on all postage stamps. However, if several printing stones were used, as it happened in case of the 5kr denomination, the distortions usually appeared only on a single printing stone and the sheets produced using this stone. The recurring distortions of the image resulting from the transfers are the main characteristic features of the lithographic impressions. Apart from the transfers, printing process was another source of deficiencies. They may have originated when covering the stone with ink, due to any damages to the printing stone, or when there were unintentional overlaps. These deficiencies, which were produced in the course of printing, did not reoccur regularly. Still, since they reoccur in the particular area of the sheet, on its particular postage stamp, they must be considered specific features. The origins of such deficiencies were always specific, and must be specifically revealed in each particular case. Following deficiencies belong here: a large colour stain to the left of the letter ‘k’ on the type I 5kr denomination, on the 10th postage stamp of the sheet (figure 140); discontinuity under the letter ‘k’ on the type VI of the 5kr denomination, on the 64th postage stamp (figure 141);



Figure 140.



Figure 141.

ink stain on the 5kr denomination (figure 142); damage on the side of the right-hand round area on the type A of the 15kr denomination (figure 143);



Figure 142.



Figure 143.

discontinuity under the right-hand round area and colour stains in the right-hand rosette on the type IV of the 15kr denomination (figure 144); white stain in the right-hand rosette on the type II of the 15kr denomination (figure 145); discontinuity to the left of the Crown on the type VI of the 10kr denomination (figure 146); colour stain on the side of the right-hand side round area of the type VII of the 25kr denomination (figure 147).



Figure 144.



Figure 145.



Figure 146.



Figure 147.

It was also typical of the lithographic postage stamps that the overall impression produced by them was different. The reason for this phenomenon was the quantity and the composition of the ink. The extreme cases were either dry impressions or impressions with excessive ink (the latter looked nicely, figures 148, 149). The most beautiful were the impressions where the amount of ink was correct and which represented clearly the lines of the drawing. Such samples are rather rare, their price exceeding the usual price.



Figure 148.



Figure 149.

As regards the evaluation of the quality of these stamps, the lines of the two areas containing the face value indication are the most eloquent. Fine quality occurs to the different extent in case of the specific denominations. Most frequently fine quality postage stamps occur in the 25kr denomination.

The specific features may be divided according to the place they occur and the stage of the production process on which they originated. When specific features emerged on the galvanized copies or the stones onto which the images were transferred, they then appeared on all stamp sheets, either on all stamps or only on the part of them. When we talk about repeatedly occurring signs, we always mean repetition within one and the same denomination. Repetitive signs appear either on all stamps of a denomination, or on some of them. We consider a sign repetitive if it occurs always in one and the same place. Below we are going to discuss these signs, which are associated with producing of any of the printing moulds; usually, these signs only slightly modified the images. These signs appeared not only on the postage stamps but on the envelopes with postal stationeries which were produced using the same stones. The speculations on the data on the missing printing stones of the lithographic stamps were otherwise based on these signs too. As regards their origin, repetitive signs may belong to gravure sign, type sign, and subtype sign groups.

Gravure signs The deficiencies were produced already on the gravures which were later transferred onto the stone. From the stones they were later transferred to the stamps. The majority of these deficiencies were produced in the area of the face value indication, though some occurred also in the area of the image. The extension of these signs or their impact was not particularly significant. The most striking deficiencies preserved their original shape on the impressions, while less strong ones were transformed in the course of transfers, sometimes disappearing completely. Thus they may not appear on all stamps originally exposed to the deficiency. The well pronounced and visible deficiencies which appear on all copies play decisive role in recognizing forgeries. The traces of these inaccurate carvings or damages are also visible on the galvanized pieces which have been preserved. These gravure signs of the lithographic stamps constitute direct evidence to the fact that galvanized pieces with the face value indication on them were used to produce printing stones; in fact, these galvanized pieces were directly pressed onto the stone.

Type Signs Among all deficiencies, these are the most important ones; these deficiencies determine the image types. They were generated when the intermediary stone was created using the single type. This operation, during which the images were pressed upon the stone either in a row or in two rows, sometimes, resulted in modification of the image lines; this happened in different way on every single stamp. Consequently, the images of the intermediary stone were all different. Then these different images were transferred to the hundred-image stone, and then – to the paper sheet. The deficiencies on the printing stones were various groups of discontinuous lines and stains; they then determined the types. These signs may have appeared in different areas of the stamps. Their intensity was different – thus the type signs may be found either on all stamps of a type or only on a part of them.

Sub-Types These signs were those which were generated while the inter-

mediary stone was used to produce a hundred-image printing stone. During this operation, a hundred images were produced at once; during transfer, different signs were produced on the postage stamps of the same type – this was how sub-types were born. The number of sub-types within a type depended on how many times the respective type was used to produce the hundred-image printing stone. Because of the circumstances of how these signs originated, the same sub-types could be produced only once on a given printing sheet. Due to this, several samples of the same sub-type may occur only in case of denominations released in large numbers. The identification of sub-types would be the pre-condition for reconstructing the composition of the printing sheets (according to image types). However, only few efforts have taken place so far. The deficiencies which occurred while the hundred-image stone was transferred to the printing stone may have occurred only once – exactly on the sheets produced by this printing stone. Theoretically, the identification of these would make possible the identification of the number of the printing stones applied.

The dimensions of the stamps, which coincide with the galvanised copies of the original gravure, the former preserved until today, are 19,25x23mm; however, stamps of different dimensions also occur. The reason of this dimensional discrepancy should be searched in the dimension modification of paper, which was triggered by several factors. These factors included the different degree of exposure to humidity while printing and sizing, as well as the different circumstances of drying. These modifications of the size were very important as regards the adjusting of the images/postage stamps centrally. It was done easier in case of smaller images, while harder in case of larger dimensions. The width of the postage stamps occasionally fell below 19mm, which must be considered extreme; even rarer the opposite extreme occurred: the width exceeded 19½ mm. The smallest height of the postage stamps was 22½ mm; they rarely reached 23½ mm. The range of the width is therefore smaller than that of the height.

TYPES

The departure point for my system described below, which embraces all denominations of the lithographic postage stamps, was the discovery by H. Griebert[107].

[107] The discoverer of the lithographic stamp types was H. Griebert, an English philatelist. His discoveries and research results were published in the study listed among references. In this study, Griebert published the results of his research of many years, among them several general principles and the ten types and their features of the 5 kr which he had identified. According to his findings, the sheets of lithographic stamps contained 100 stamps arranged in 10 horizontal rows. He assumed that for the production of the printing dies, prints of ten pieces were used. To this end, different types were placed one next to the other, while vertically the types were identical. The sequence of the types, however, remained unknown to him, since very few combinations had been preserved. As he mentioned in this study, he succeeded in identifying the types of the 10 kr denomination as well; however, since he passed away in that same year, this newer discovery was not published. His achievement regarding the denomination of 5 kr was especially significant since he had only 145

The first step in creating this system was the identification of the sequence of the 5kr types, which was discovered by Griebert. Quite a long period had to pass before the sequence of the types of other denominations was established, as well as the process of the production of their printing plates reconstructed. Within this system, the relation between the differently marked types of the 15kr denomination (by letters and by numbers), as well as their relative position on the sheets still remain subject to allegations. The original sequence of letter types is still to be identified.

The types of the stamp images were produced by transfer from galvanised pieces, as we have already stated. The impression of each single image transferred was different. Therefore, the number of the types of the intermediary stone was identical to the number of images on that stone. However, the number of the image types on the intermediary stone and the actual number of the postage stamp types produced was not necessarily identical: this situation occurred when an image of the intermediary stone was declared unfit for printing, removed, and thus not transferred to the hundred-image stone. Consequently, no stamps were produced using this intermediary stone image. On the printing sheets as many types appeared as there were on the intermediary sheets and then on the hundred-image stone. Removal of one or more images may be concluded from the number of types, since the mission of the intermediary stone was exactly to reduce the number of transfers; in case of the hundred-image stone this reduction was achieved by producing the intermediary piece of ten images. In case there was a denomination for which there are less types than ten, we may conclude that not all images of the ten-image intermediary stone were then used. There are three denominations for which we know of less types than ten. However, it is hardly credible that six- or nine-image intermediary stones would have been produced for them, while the goal was to finally produce hundred-image printing stones – these numbers of types do not provide sufficient evidence to support the allegation that the intermediary stones for these denominations contained less images.

The next question is the extent to which different types occurred on the printing sheet. Each type occurred as many times as the number of occasions these types were transferred from the intermediary stone to the stone containing a hundred images. In other words, how many times a type was pressed onto the stone of a hundred images. Basically, there were two reasons why different types did not appear in equal numbers on the hundred-image stones. One reason was the fact that the number of types was less than ten, for which the horizontal rows of ten pieces were created by one additional transfer operation. Naturally, this procedure resulted in uneven distribution of different image types. The other reason resulted in further rarity of the image types. It was the fact when an image, though it was included into the intermediary sheet once or twice, was then removed after being transferred. Typical exam-

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copies available. In Hungary, the results of his research were communicated by Miklós Rédey, who later got involved into types too. Thus, the sequence of the types of 5 kr denomination and the identification of the types of the rest of the denominations, as well as his findings regarding the 5kr denomination were published in the study listed among the references, while the findings regarding other denominations remained unpublished.

ples of this phenomenon are the type I of the 5kr denomination and the type V of the 25kr denomination, not to mention the letter types of the 15kr denomination. Thus, these were the circumstances which determined whether a given type was rare or frequent within a denomination. All this said, we should understand that there were types of lithographic stamps which were rather frequent, and there were other types which were rather rare or extremely rare. The statistics of the frequent types also reveal the approximate number of the occurrence on the sheet.

As regards the sequence of the types, a regular sequence may be identified only for the intermediary stones. The sequence which was later created on the stamp sheet (not mentioning their orientation) deviated from the sequence of the intermediary stones in many ways. When there were fewer types than ten, the horizontal lines were created by several transfer operations, due to which a lot of type combinations came to being. The sequence of types was different also within horizontal rows; one and the same type may have been included in them several times. Therefore, finally different type combinations and different type sequences appeared on the sheets; they were created randomly. Consequently, we should talk about two kinds of sequences: the one on the intermediary stone and the one on the stamp sheet.

The first kind of sequence was the original one; naturally, each type occurred in it only once. This original sequence (oriented reversely) may have been repeated on the postage stamp sheets only if the complete ten-image intermediary stone (or its five-image half) was applied to create the hundred-image printing stone. Whenever the hundred-image stone was composed by different intermediary stones, the distribution of the types on the postage stamp sheet was uneven and more or less irregular. In such cases, we may only talk about the types and their sequence in some horizontal rows or vertical columns. The sequence in the columns depended on that in the rows. In those cases when the type distribution on the sheet was regular (as in case of the sheet of the 10kr denomination), the types appeared repeatedly in the columns. Or, as it happened in case of the 25kr denomination, two pieces of two different types alternated repeatedly. In all other cases both the reoccurrence of the same type and combinations of different types may be noticed. Numerous examples of these are found both in the descriptions of types according denominations, and among the data on the type combinations.

Finding out the original position of the types on the intermediary stone is possible on the basis of the postage stamps from the edges of the sheets and horizontal combinations of postage stamps (in case of 25kr denomination – both horizontal and vertical combinations). The exceptions are the 15kr postage stamps marked with letters – their sequence is still to be established. The distribution of types of the 10kr denomination was regular on the postage sheet, coinciding with the sequence on the intermediary stone (more precisely, the two sequences were reverse versions of each other). The distribution of the sheets of other denominations was irregular, due to which their composition must be revealed based on the data of different postage stamp combinations. To com-

pletely reconstruct the composition of the sheets, we would need to know such features as which were different even in case of the same types. In other words, we would need to know the sub-types and their sequence. The original sequence of the sub-types refers to the hundred-image stones.

When we talk about the sequence of types, the question of the numbering of these types arises. At the first glance, the sequence of the types in the horizontal rows seems to be the logical basis for the numbering. As we have already seen, this would suit solely the 10kr denomination. On the sheets of other denominations the types were distributed irregularly or according a different pattern, due to which certain types appear repeatedly in the same row, or, in other cases, do not appear at all. On these, the sequence within different rows is different. The numbering of types needs to be stable, independent of the different sequences in the rows of different sheets. Such stable basis may be the sequence of the types on the intermediary stones, which naturally turns in reverse on the postages stamp sheets. In my type category system, I chose the alleged sequence of the images on the intermediary stone (from the left to the right) as the basis. On the postage stamp sheets it naturally turned in the sequence from right to left. The sequence of the 2kr denomination images proved erroneous as regards the identified position of two images; as a result, the numbers of these two types do not correspond to their position on the intermediary stone. The numbers of the initial types of further three or even four denominations are to be changed, which would influence the numbers of the other types too. It clearly shows in the alleged image sequence of the intermediary stone described below. All these corrections shall be implemented only after the questions regarding the intermediary stones are resolved – these are questions concerning the initial type of the 3kr intermediary stone and the 15kr intermediary stone. When the numbers are finally modified, after due corrections, it would be advisable to switch to Arabic numerals, in order to avoid misunderstandings.

The sequence of the intermediary stones and of the images of these stones used for transfers, using the current numbering of tpyes, was presumably the following:

2kr IV-III-II-V-VI-VII-VIII-IX-I
3kr V-VI-I-II-III-IV, OR I-II-III-IV-V-VI
5kr II-III-IV-V-VI-VII-VIII-IX-I
10kr I-II-III-IV-V-VI-VII-VIII-IX-X
15kr ?-?-?-?-? I-II-III-IV-V
25kr I-II-III-IV-V
V-VI-VII-VIII-IX-X

One of the essential tasks of philately is the identification of stamp image types. Collecting certain types became general in the field of stamp collection. In case of lithographic stamps, types bear further importance, since they helped to understand the process of printing means production as well as to reconstruct the postage stamp sheets used in the lithographic process. Looking into types

and specific features is quite useful also because it provides the most necessary expertise in the field of lithographic stamps. If a philatelist is trained in the field of lithographic stamps, he/she is not only capable to tell the forgeries or tell the difference between lithographic and engraved impressions, but to also see the occasional deficiencies of individual postage stamps, evaluate their quality, and thus assess their value. Specific features are absolutely accepted evidence to the genuineness of the postage stamps of the edition of 1 May 1871. If a specific feature is discovered on a given piece, the chances of this piece to be a fake get reduced significantly.

2 krajcar. There are nine types of this denomination. Combined pieces, postage stamps with the edges attached among them, as well as the horizontal distances allow the following conclusion to be drawn: in most cases, horizontal rows included the same sequence of types; these rows were then complemented somehow in the end so that the total number of images was ten. According to this, the columns of the 2kr denomination usually contained the same types, except for the tenth column. The basic sequence of the nine types was the following:

I-IX-VIII-VII-VI-V-II-III-IV

Pairs, strips and blocks are the primary evidence of this composition of the 2kr sheets. Horizontal combinations usually combine stamps which follow each other in this way; vertical combinations usually include one type of postage stamps. Naturally, in the horizontal combinations whatever postage stamps may follow the type IV; vertical combinations may also include any type, if they come from the tenth column. However, a horizontal combination where the type IV is followed by any other type has not turned up so far. As regards columns, a vertical combination consisting of two types has occurred: it was a piece from the right side of the sheet where under the stamp of type I, on which perforation ran through the image, there were remains revealing that a postage stamp of the type IX used to be there. In the top right corner of the proof sheet of the 2kr denomination the postage stamp was type I. Thus the sequence of the tenth column started with this type. There are only few combinations of this denomination which have survived. However, even these few combinations reveal the regular distribution of the types on the stone.

The conclusions drawn on the basis of combinations are supported by the conclusions draws from the pieces from the sides of the sheets. The postage stamps from the left sides were all type I, while those of the right side – all kinds of types. Statistically, type I was more frequent in the tenth column, though types V, VIII, and IX are also known. Other types may also have occurred. The horizontal distance between stamps was rather even – 2mm. The neighbouring stamps of the nine types were always at the same distance. At the right side of the type IV with erroneous perforation (in other words, between the ninth and the tenth column), there were several distances, which was the consequence of the separate image transfer operation as regards the last image of the row. In the horizontal rows, the distances were <2-2,75mm, while in vertical columns they were < 2->2,5mm.

It is impossible to reconstruct completely the distribution of types on the printing sheets of the 2kr denominations, since the number of pieces combining

several postage stamps is very small.

3 krajcar. There are six types of the 3kr denomination. The sequence of the types in the horizontal rows may be clearly identified – the combinations and the stamps from the sides of the sheets provide clear evidence to this fact. The interesting fact about this stamp is that though it is quite rare, pieces which combine several stamps occur relatively often. So do the postage stamps which come from the sides of the sheets. Since the 3kr sheets were combined of six images, several types occur in a row more than once. The basic sequence was the following:

IV-III-II-I-VI-V-IV-III-II-I

However, there were several deviations from this sequence. In spite of these, the distribution of types was rather regular. The 3kr sheets mostly contain sequences IV-III-II-I. Irregularities mostly occurred in connection with the types V and VI (figure 150). These two types turn up relatively rarely, as compared to other types, which also results from the composition of the horizontal rows. Especially rare was the type V; the ratio of its occurrence, as compared to the types I-IV is 2:5. In the top left corner of the proof sheets the stamp was of the type IV, while in the top right corner, the type composition was the following:

II I
VI I

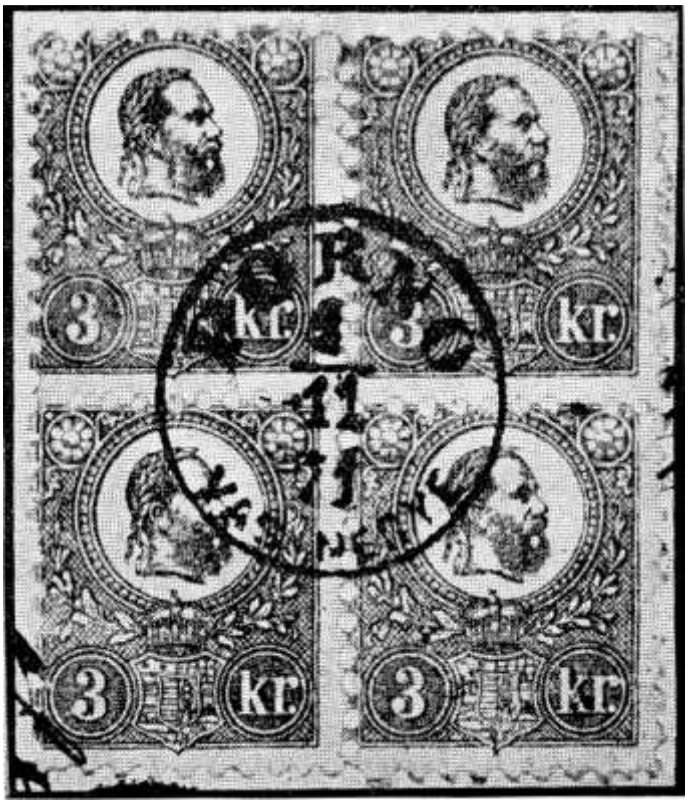


Figure 150. Types: IV–III
IV–V

Naturally, the sequence of horizontal rows is best revealed by the horizontal pieces combining several stamps. Looking at such combinations, as well as the stamps where perforation was very deficient and ran through the area of the stamps, we arrive at the following numbers: the sequence mentioned above occurred in 51 cases, while there were only few cases where the sequence was different (these were the following type combinations: IV-V, V-III, and VI-I). Also the pieces from the sides of the sheets provide evidence to the fact that the sequence mentioned above was the right one. Except for a single instance, the left-side pieces are all type IV. The exception was type III, which was the postage stamp 11 of the sheet. This stamp occurs in the fragment of four pieces on a vertical fragment from the left side of the sheet: IV-III-IV-IV (figure 151). The pieces from the right side registered so far are all type I; the only exception is a stamp of type VI. Fragments of columns (vertical combinations) also prove that the types were relatively regularly distributed on the sheet – in most cases types in the columns were the same. In column fragments comprising several types, the types were usually shifted one image the left or to the right. Such shifts may have been produced either between the first and the second or between the second and the third rows, due to the fact that the second horizontal line started with the type III. There have only been two further deviations in the column fragments known so far:

$$\frac{\text{III}}{\text{V}} \quad \text{and} \quad \frac{\text{II}}{\text{VI}}$$



Figure 151.

The horizontal distance between stamps was <2 – >2,5mm; the vertical distance was <2 – <3mm.

It is impossible to completely reconstruct the sheet of the 3kr denomination; for this, much more fragments would be needed, to understand all irregularities which occurred on the sheet. [108]

[108] Some foreign philatelists dealing with lithographic stamps doubt my finding that the 3 kr denomination has only 6 types. These doubts may have resulted from the fact that probably not all types

5 krajcar. There were nine types of this denomination, as many as there were for the 2kr denomination. The distribution of types was still very different from the 2kr sheets. For the 5kr sheets, one of the nine types was used only in the first two rows of the sheet; in the remaining part, only eight types were used. This fact resulted in many irregularities on the sheet of the 5kr denomination; however, even this way certain patterns occurred. Since this denomination was the most common, largest number of stamps and larger fragments of the sheets have been preserved; some sheet fragments contained quite a few pieces. These fragments, as well as the postage stamps from the sides of the sheets provide sufficient basis for reconstructing the sequence of types on the original intermediary stone and the distribution of types on the sheet.

The composition of the first horizontal line of the sheet was the following:

I - IX - VIII - VII - VI - V - IV - III - II - I



Figure 152. Types: III – II
V – IV

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of 3 kr have been discovered, due to the rare occurrance of this stamp. It is very strange that the number of types of this denomination is so different from the number of types of other denominations. A few years ago a news emerged that the 7th type of this stamp had been found, though it was not published later.

However, contrary to these unsubstantiated doubts, all stamps (more than 300 pieces) that I have examined so far belong to one of these six types; since I have identified the types of the 3 kr denomination in 1938, no doubts emerged regarding the examined stamps and my original findings. In addition, the horizontal strips, the connected pieces and the stamps from the sides of the sheets can be reconstructed with these six types. Thus the conclusion drawn is that in spite this peculiar fact that the six types is too few, the sheets of this stamp did not contain more than 6 types.

The type collection of 3 kr denomination and the reconstructed horizontal row was presented as part of the Hungarian postal material as early as 1938, on the exhibition ORBÉK.

In the second row, the sequence of the types was the same except the last stamp of the row, which was type IX. From the third row on, type I did not occur on the sheet. The lines now started with the sequence IX-VIII-VII-VI-V-IV-III-II; these eight images were then complemented by two other types. This sequence of eight images thus was shifted by one image to the left, as compared to the first row. The two types complementing the sequence of eight images were always neighbouring types; type VII never occurred among them. There were five versions of these two complementing images, which were used to finish rows 3-10: III-II, IV-III, V-IV, VI-V, IX-VIII. Due to these sequences of nine or eight images, the types in the vertical column were usually the same, though there were also many deviations from this pattern. Thus, on the second and third place of the first eight columns there were different types one above the other. The same happened in the last two columns, due to complementing the rows by two types (there was one exception, figure 152). The distribution of the types on the sheet was the following, as reconstructed on the basis of sheet fragments (combinations of stamps) and the postage stamps from the sides of the sheets:

I	IX	VIII	VII	VI	V	IV	III	II	I
I	IX	VIII	VII	VI	V	IV	III	II	IX
IX	VIII	VII	VI	V	IV	III	II	VI	V
IX	VIII	VII	VI	V	IV	III	II	IX	VIII
IX	VIII	VII	VI	V	IV	III	II	IV	III
IX	VIII	VII	VI	V	IV	III	II	IX	VIII
IX	VIII	VII	VI	V	IV	III	II	III	II
IX	VIII	VII	VI	V	IV	III	II	V	IV
IX	VIII	VII	VI	V	IV	III	II	IX	VIII
IX	VIII	VII	VI	V	IV	III	II	V	IV

Almost 90% of the horizontal combinations reflect the sequence of the first row of the sheet. More than 10% are those where there is not the type I to the right of the type II. Stamps coming from the left side of the sheets are usually type I or IX, mostly the latter. On top of these, we know also of the pieces from the left side of the type III, IV, and VII, as well, as the rectangular fragment of the following composition (figure 153-154): $\frac{\text{IV} - \text{VIII}}{\text{IV} - \text{VIII}}$

According to the statistics, these last pieces were exceptional; we must conclude that these types did not occur on the original stone of the hundred images but appeared in the side column of individual printing stones produced using this hundred-image stone.[109] These side pieces were not included in the pattern of type distribution given above, because the latter refers to the

[109] Wilhelm Schäffling conducted thorough research into the type composition of the sheet of the 5 kr denomination. He published the results in his study entitled „Neue Gedanken über das Platting der 5 kr Steindruck 1871", in which he considered all possible type compositions of the sheet, based on the evaluation of the data available. It was him to provide the explanation of the occurrence of the pieces of Types IV and VII from the left side of the sheet, by which he managed to remove the obstacles in the way of the reconstruction of this sheet according to the types. So far all newer data are reconcilable with this solution.

sheets produced by the original hundred-piece stones. On the stamps from the right side all types except types VI and VII occurred; naturally, the most frequent was type VIII. We know of the top left (type I) and bottom right (type IV) corner postage stamps of the 5kr proof sheet.



Figure 153. Type VII from position 61 of the sheet

On the 5kr sheets, type I appeared only once, which explains its rarity. The reason of this might be the fact that this image was damaged on the intermediary stone already when being transferred; for this, there were only three transfers of this image. Other types occurred frequently, though the relative ratio of other images was not the same, as the reconstructed pattern shows. The horizontal distance on the sheets was approximately 1,5-2,75mm; the vertical distance was about 2-2,75mm.

When looking at the types III, IV and VII of the left side of the sheet, other questions arise: how many compositions there were of the printing stone, and how many differences there were on it, as compared to the hundred-image original. The type III from the side comes from the position 31; types IV and VII – from the position 61; the two stamps of the type IV of the combination mentioned above consisting of four postage stamps were at the positions 71 and 81 of the sheet. The occurrence of two different types at the same position (61) proves that there were at least two compositions different from the original hundred-image stone. The reasons of the irregular occurrence of these types must have been the damage occurring either during the transfer from the hundred-image original, or the damage of the hundred-image stone itself. The four-stamp combination with the arrangement $\frac{\text{V}-\text{III}}{\text{V}-\text{III}}$ serves evidence to this. It proves that on the intermediary piece produced by the hundred-image stone a deficient image was exchanged. Two damaged images of the type IX were exchanged for the type IV. The damage in this case extended also to the neighbouring images, which passed unnoticed. This trace of this damage is seen on the bottom postage stamp of the type VIII; the frame on the left side is visibly damaged (figure 154).

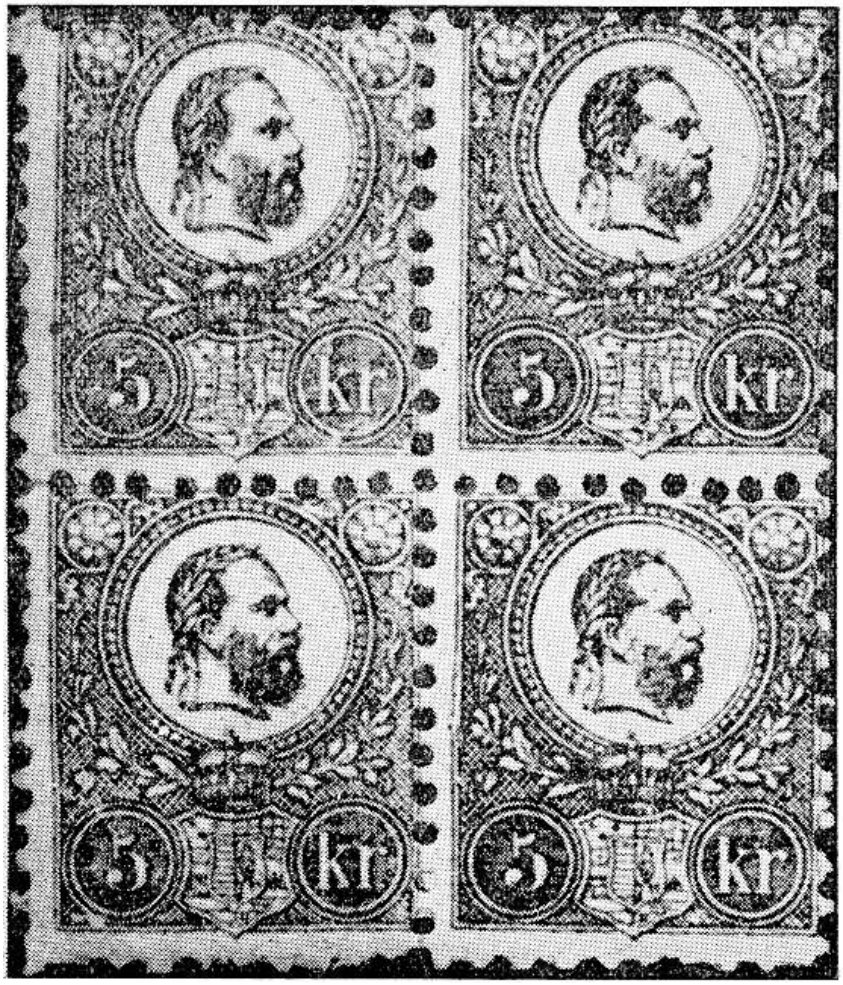


Figure 154. Block of four pieces from following sheet positions $\frac{71-72}{81-82}$

10 krajcar. There were ten types in this denomination, always evenly and regularly distributed on the sheet. In the horizontal rows, the sequence of the types was always the same, while in the vertical columns the types were always the same. The sequence of the horizontal rows was the following:

X - IX - VIII - VII - VI - V - IV - III - II - I

In all horizontal combinations preserved, the sequence is this; in all vertical combinations, the types are the same. The postage stamps from the left side all belong to the type X, while all postage stamps from the right side all belong to the type I. The horizontal distance between postage stamps of the same two types are always the same: < 2->2,25mm; the vertical distance moved within the range < 2-2,75mm.

Due to this regular arrangement we know what type was there at each position of the sheet; we may also safely identify what column any postage stamp comes from.

15 krajcar. There were ten types of this denomination. However, it does not mean that this denomination was any similar to the 10kr denomination. The information and data we have on the sequence of the types and their positions relative each other prove that this denomination was not similar to either

the 10kr denomination, or to any other denomination. To distinguish between the the types of this denomination, the best way so far is to mark five of them by Roman numerals (I-II-III-IV-V), while other five – by capital letters (A, B, C, D, E). So far, we are not in the position to say anything definite on the distribution of types on the sheet. Instead, we may only formulate allegations. We are going to look into the two groups separately.

As regards the types marked by numbers, it seems that they were distributed regularly on the sheet, apart from very few exceptions. The principle underlying this arrangement was that a single type occurred twice in a horizontal row; there were two sequences of these types to appear in each horizontal row. Consequently, the types were usually the same in the vertical columns. The sequence of the types marked by Roman numerals was the following:

V - IV - III - II - I - V - IV - III - II - I

All combinations which have survived until today reveal this arrangement; all such column fragments contain the same types. Another piece of evidence to this arrangement is the fact that whenever there is a postage stamp of the type V which comes not from the side of the sheet, its left-side neighbour is type I; accordingly, the right-side neighbour of the type I is always type V, if the type I was not a piece from the side of the sheet. However, this arrangement of the types was not the only possible – we know also of a postage stamp from the side of the sheet of the type II (figure 155).



Figure 155. Position 30 of the sheet

Apart from this postage stamp, the types marked with numbers reveal the sequence provided above. The postage stamps from the left side are of the type V, while those from the right side – of the type I; the above mentioned type II has been the only exception turned up so far. The bottom left postage stamp from the proof sheet was type V, while the postage stamp from the bottom right corner postage stamp was type I. No significant difference has been noticed in the relative positions of the types.

However, the arrangement typical of the types marked by Roman numerals was interrupted by the types marked by capital letters (and the above exception of the piece from the side of Type II). As regards for the reasons why these types were created and the circumstances of their production remains

unknown – we may only assume on the basis of the data known to us and already mentioned when discussing the printing types of the denomination of 15 kr. The most typical feature of these types is their rarity. If we juxtapose the degree of occurrence of these postage stamps to those marked by numbers, the ratio will be 1:6. Moreover, the degree of rarity of different types within the group marked by letters is also quite different. Type *D* turns up most frequently, while types *A* and *E* less frequently; types *B* and *C* are the rarest. The research is very difficult also because very few combinations of postage stamps of this denomination have survived until today. There are only few pieces of data as regards the sequence of types of this denomination. Such are the two horizontal combinations of two postage stamps, both combining types *D-A* (figure 156).



Figure 156. Positions 58 and 59 in the sheet



Figure 157.
Positions 10 and 20

Another one is a vertical combination of two postage stamps from the side of the sheet, their types being $^{E}_{A}$ (figure 157).

On top of these, we know pieces of types *A* and *E* from the right side and of a postage stamp from the top of the sheet of the type *E*. We should also note that type *A* has not only turned up as stamp from the sides of the sheet but with a fragment of a stamp picture on its right side as well. The off-centre position of the postage stamps whose type is marked by letters reveals that they took place in the right part of the sheet, because the deficient perforation usually ran through the left part of their image (section ***Perforation*** deals with the ratio between the statistics of the off-centre position and the position on the sheet).

The distance between the types was < 2-2,5mm horizontally, and < 2-<3,5mm vertically.

The combinations of this denomination known so far contain either types marked by Roman numerals, or those marked by capital letters. Combinations of the types coming from these two groups have not turned up yet. However, we should not think that there were two sheets of this denomination, simply

because any combinations of this denomination are exceptionally rare. This assumption is also supported by the fact that there were proofs of both type groups; to our knowledge, only one proof sheet was produced for each denomination. There are also two telegraph letters which provide indirect evidence to the fact that the types of the two groups appeared on the same sheet.

The postage of these two letters was covered by 15kr postage stamps at the same post office, in Pécs; the two dates were very close to each other: 10 July 1871 and 12 July 1871. One of the postage stamps was of the type V, while the other – *D*. The registration numbers of the two letters were also close to each other: 490 and 568. We may safely say that these two postage stamps came either from the same sheet or from two sheets stored one on top of the other; even if it was two sheets, they came from the same supply, and must have been produced by the same 15kr printing stone.

We may say that the greater part of the sheet of the 15kr denomination consisted of the types marked by Roman numerals, which were regularly distributed; this regularity was occasionally interrupted by the types marked by capital letters. The latter occupied approximately one sixth of the sheet. Several signs reveal that this group took place at the right part of the sheet.

25 krajcar. There were ten types of this denomination. This number of types would have allowed regular arrangement. Instead, it was this denomination in case of which the arrangement was least regular. In the horizontal rows, all kinds of sequences occurred, due to which the same happened in the vertical columns. Relatively large number of combinations (horizontal combinations of two or three postage stamps, blocks of four postage stamps, and, rarely, fragments of vertical columns) allow for reconstruction the pattern of the original sequence of types. In case of this denomination, the ten types did not follow each other in a single sequence but were arranged in two rows of five types in the following way:

V	IV	III	II	I
X	IX	VIII	VII	VI

If this arrangement was always applied, each individual type would have appeared in each horizontal line twice. In the columns, two types would have alternated. The combinations preserved reveal, however, that this was not the case. The horizontal sequence got interrupted again and again, which resulted in various solutions. This also resulted in irregularity in vertical columns – it was not only the irregularly arranged two or more types but sometimes the same types appeared repeatedly. We may thus conclude that not only the stones of the above arrangement were applied but these stones were sometimes halved horizontally, after which these parts were applied separately. In other cases even individual images of these stones were used. This resulted in great variety of type arrangements, both vertically and horizontally. One of the reasons of this variety must have been the type V, which was removed from most intermediary stones, and which thus appeared the least frequently,

as compared to other types. The reason why this type was removed must have been the damage of its face value indication, which is otherwise the most typical feature of this type. Out of other types, the type X was relatively rare; in the original sequence, its position was under the type V.

The postage stamp in the top right corner of the proof sheet of this denomination was of the type I. Postage stamps from the left side have hardly ever turned up – we know only the types X and VII. There are more pieces of data on the postage stamps from the right side. Out of these, the most frequent type is I and VI (the position of the latter under that of the former on the original intermediary stone). Also type X is relatively frequent type from the right side; types III, IV and VIII from the right side have also turned up. The horizontal distance is 1,5-2,75mm, while the vertical is 1,5-3,25mm. On the sheet, the postage stamps of the 25kr were badly aligned and often off-centred – in this respect, this denomination was the worst. The great differences of the distances between postage stamps were partly the result of this fact.

Statistical Data Regarding Type Combinations and Stamps from Sheet Sides

The combinations of postage stamps which have been preserved until today provided clues for finding out the horizontal sequences on the sheets of each particular denomination. They also gave clues for the sequence in the vertical columns. Thus these data helped to understand the type composition of the sheets, or at least the basic principles of these sheets. Furthermore, these combinations helped to identify the types of the 2-, 3-, 10-, 15-, and 25-krajcar denominations, as well as in the correct understanding of the number of types of the 5-krajcar denomination.

As we can see from what was said above, the sheets of the lithographic stamp denominations comprised different types. So far, nothing has been controversial to the alleged composition of the sheet of the 5- and 10-krajcar denominations; the same stands for the 2-krajcar denomination and the alleged number of the types marked by Roman numerals of the 15-krajcar denomination. To clearly identify the composition of the 3-krajcar sheet, more data need to be acquired. The same stands for the 25-krajcar denomination – though a relatively large number of postage stamp combinations has been preserved, they reveal a very irregular pattern of type distribution on the sheet. The type distribution below embraces all type combinations which I was able to identify, either seeing postage stamp combinations myself, or on reliable reproductions; these, along with the pieces from the edges of the sheets provide the most solid basis for my conclusions. These data collected include also the data on the proofs, as well as the data on the postage stamps where the deficient perforation runs across the stamp image, and thus the type of any neighbouring postage stamp is also identifiable. In the summary below these pieces are included as pairs of postage stamps or as combinations of three pieces. The same logic applies to combinations consisting of more pieces – if there is a fragment allowing for identifying the type of the neighbouring stamp, the combination is viewed as one consisting of one (or two) stamp(s) more than it actually does. The data referring to the pieces from

the sides of the sheets (i) include also those side-pieces which belong to combinations (they are marked separately within combinations).

The summary also embraces those destroyed pieces of the Turóczy collection the types of which were identified. These are namely the combinations of 3- and 5-krajcar denominations, a combination of two stamps of 2-krajcar denomination, and two sheet fragments blocks of four of the 2-krajcar denomination. The combinations of the Turóczu collection of the 10- and 25-krajcar denominations are not included at all; as regards the 15-krajcar denomination, only a block the types of which were later identified on the basis of an auction catalogue reproduction has been included. The combinations of lithographic postage stamps were highly esteemed both in Hungary and abroad as early as before the World War II, due to their really rare occurrence. Their price was very much influenced by the number of postage stamps available on the market, for example, the large amount of combinations in the Turóczi collection. From this point of view, the destruction of this collection, which embraced the largest number of lithographic combinations, was very significant. This is the reason why after listing the postage stamp combinations, we are also listing the type combinations of this destroyed collection.

Vocabulary necessary to understand the following summary:

2 krajcáros	*2kr denomination*
3 krajcáros	*3kr denomination*
5 krajcáros	*5kr denomination*
10 krajcáros	*10kr denomination*
15 krajcáros	*15kr denomination*
25 krajcáros	*25kr denomination*
vízszintes sávok	*horizontal strips*
tömbök	*blocks*
ívszélek	*sheet edges*
függőleges sávok	*vertical strips*
A Turóczi-gyűjtemény összefüggő példányai	*Combinations of Turócz Collection*
használatlan	*unused*
használt	*used*

2 krajcar

horizontal strips:

iI–IX, I–IX(2), IX–VIII(4), VIII–VII(3), VII–VI(3),
VI–V(3), V–II(2), II–III, III–IV, IV–?
I–IX–VIII, V–II–III.

vertical strips:

I(2), IX(2), VIII VII(2), Ii
I IX VIII VII IXi

VII
VII
VII
VII

blocks:

VII–VI(3), V–? III–IV(2), IV–VIII
VII–VI V–? III–IV IV–?

II–III–IV
II–III–IV

V–II
V–II–III
V–II–III

VIII–VII–VI
VIII–VII–VI
VIII–VII–VI

ívszélek:

iI(6), Ii, Ii(7), Vi(3), VIIIi, IXi

3 krajcáros

vízszintes sávok:

IV–III(7), III–II(10), II–I(11), II–Ii, I–VI(5), V–IV, V–III

IV–III–II(3), VI–V–IV, V–IV–III

V–IV–III–II

VI–V–IV–III–II

függőleges sávok:

IV IV III III II I(2), I(2), VI(3), VI
IV III IV II II I II VI I

VI
VI
VI

iIV
iIII
iIV
iIV

tömbök:

II–I
II

i i
iIV–III IV–III II–Ii
iIV–III IV–V VI–Ii

ívszélek:

iIV, iIV(10), iIII, Ii(9), VIi

5 krajcáros

vízszintes sávok:

iI–IX(2), I–IX(2), iIX–VIII(3), IX–VIII(16), IX–VIIIi,
VIII–VII(4), VII–VI(15), VI–V(11), V–IV(14), IV–III(14),

III–II(15), II–I(2), II–Ii(3), II–V(2), II–VI(2), II–IX(6),
I–IX–VIII, VIII–VII–VI, VII–VI–V, VI–V–IV,
V–IV–III(12), IV–III–II(4), III–II–IX(2), III–II–V,
III–II–III, II–IX–VIII, II–VI–V, II–V–IV, II–V–IVi
I–IX–VIII–VII, IX–VIII–VII–VI, III–II–V–IV
VII–VI–V–IV–III(2), V–IV–III–II–IX, IV–III–II–V–IV

függőleges sávok:

I(2), IX VIII(5), VII VI(3), V(2), IV(6), III(2), II(4),
IX IX VIII VII VI V IV III II

II V VIIIi VIII VIII
VI VIII IVi IV II

I VI II I
IX VI II(2), IX
IX VI II V

tömbök:

IX–VIII IX VIII VI–V III–II II–IX
IX IX–VIIII IX–VIII VI III II

iIX–VIII iIV–VIII VIII–VII VI–V IV–III III–II
iIX–VIII iIV–VIII VIII–VII VI–V IV–III II–VI

II–I VI–Vi IX–VIII IX–VIII III–II
II–IX IX–VIIIi IV–III III–II V–IV

IV–III
IV–III
–III

VIII–VII VI–V
VIII–VII VI–V
VIII–VII VI–V

IX–VIII–VII–VI
IX–VIII–VII–VI

VI–V–IV–III–II–I
VI–V–IV–III–II–IX

fvszélek:

i
iI iI(7), iIX(26), iVII, iIV(3), iIII
i
Ii, Ii(7), IXi(5), VIIIi(16), Vi(8), IVi(2), IVi, IIIi(5) IIi
i

10 krajcáros

vízszintes sávok:

iX – IX, X – IX(2), IX – VIII(7), VIII – VII(9), VII – VI(3),
VI – V(5), V – IV(6), IV – III(6), II – I(4),
IX – VIII – VII

függőleges sávok:

X(3), IX(3), VIII VII V III II I(2),
X IX

tömbök:

VI I
VII – VI II – I

VII – VI IV – III IV – III
VII – VI IV – III IV – III

ívszélek:

iX(14), Ii(10), Ii
i

15 krajcáros

vízszintes sávok:

iV – IV, V – IV(2), IV – III, III – II(5), II – I(4), I – V(2),
D – A(2),

függőleges sávok:

V IV III II(2), I(4), E
V IV III II I A

tömbök:

iV – IV II – I
iV – IV II – I

IV – III
IV – III
IV – III

ívszélek:

iV, iV(22), IIi, Ii(11), Ii, Ei(2), Ai(3),
i i

25 krajcáros

vízszintes sávok:

X–IX(6), IX–VIII(8), VIII–IX, VIII–VII(3), VII–VI(7), VI–X(4), VI–VIII(2), VI–III, VI–II(3), X–VI(2), V–IV(3), IV–III(4), IV–IIIi, III–II(2), II–I(7), IV–Ii, I–V,

X–IX–VIII, IX–VIII–IX, VIII–VII–VI, VII–VI–II, VI–X–IX, VI–VIII–III, VI–III–II, III–IV–III,

függőleges sávok:

VIII VIII VII VI V IV II
IX VII II VIII X IX VII

tömbök:

X–IX IX–VIII IV–III (3), VI–X III–II II–I
V–IV IV–III IX–VIII I–V VIII–VII VII–II

II–Ii X–VI VIII–VII VIII–VII VI–II I–III
VII–IIi VII–VI IX–VIII VI–II I–VII VI–VIII

IX–VIII
VIII–VII
III–II

ívszélek:

iX(2), iVII(2), Ii, Ii(2), IIIi, IVi(2), VIi(3), VIIIi, Xi(4),

A Turóczi-gyűjtemény összefüggő példányai

2 krajcáros

használatlan: (3)

használt: (5), (2), (2),

3 krajcáros

használatlan:

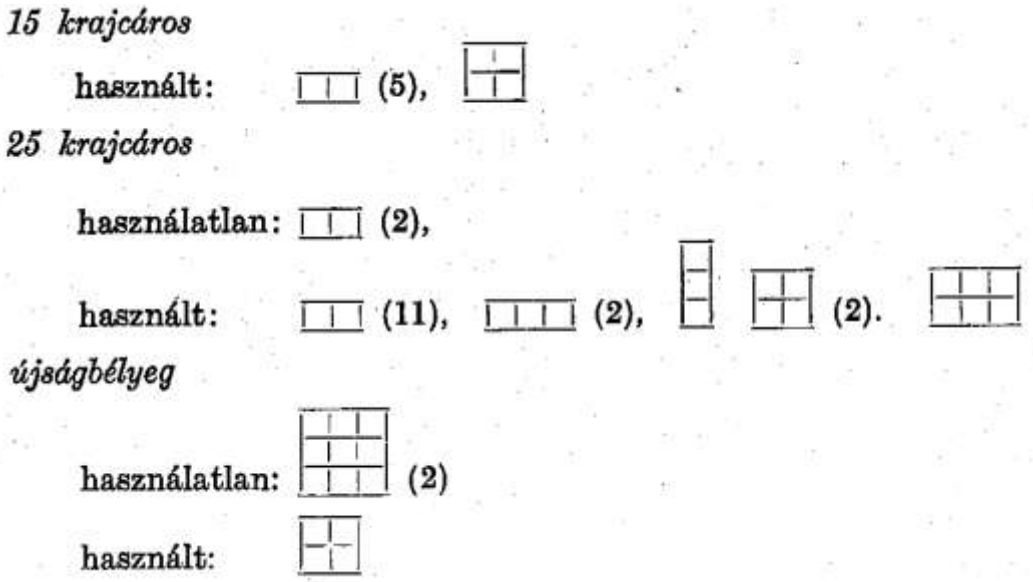
használt: (4), (3)

5 krajcáros

használt: (12), (4), (3),

10 krajcáros

használt: (16), (2), (5),



Identifying Types and their Presentation

Recognizing characteristic features is not too easy for beginners. However, it becomes less difficult after some experience in specific features is gained. The difficulties impeding recognition may be the unfavourable position of the postmark, the off-centeredness of the postage stamp, or the wear of the postage stamp (the latter being the gravest circumstance). Postmark may cover the characteristic features; due to off-centeredness and the consequent deficient perforation these features may be missing on the postage stamp; the wear may render these features unrecognizable. Thus when considering the characteristic features, we must take into account the degree of the wear of the postage stamp. Difficulties may arise on the postage stamps which otherwise are in good condition: if the printing was dry, not very pronounced features do not appear on the stamps; on the other end of the scale, if the ink was excessive, it may “swallow” some characteristic features. Identical characteristic features of different types of the same denomination may also mislead the research. These errors can be avoided when the precise place where the characteristic feature occurs is identified. Yet another difficulty arises when a type has few characteristic features, or these features are concentrated in a single area of the postage stamp. In such cases, off-centeredness or unfavourable postmark may be fatal, rendering the characteristic features either invisible or missing. In any case, the best postage stamps for identifying characteristic features are unused, properly centred, and freshly printed ones. At the same time, it is usually possible to identify the type of not too worn postage stamps even if they are off-centered or unfavourably postmarked. In such cases the types are identified indirectly, by comparison. It is done in a way that in the well-visible area of the postage stamp, the lack of the characteristic features typical of other types must be recognized. In other words, in order to prove that a postage stamp belongs to a given type, we must exclude the other types.

The number of features typical of individual types is different for each type. There are types with only a few characteristic features, while there are

other ones with a great many such features. These characteristic features may embrace the alterations of the image of the postage stamps; however, these may be identified only by comparison. Even so, they often provide solid grounds for identifying individual types. Such elements are for example the tendril ends of the rosettes of the 10kr and 15kr postage stamps, the inner lines of the petals in the rosettes of the 15kr postage stamps, or the bottom triangle area in the coat of arms of Slavonia on all postage stamps except those of 5kr denomination. The deficiencies of the background grid may also be compared, just as gravure features which became somehow special in case of any of the types and thus turned into characteristic features of that type.

In case of each denomination, the difficulties of type identification are different.

The identification of the types of the 2kr denomination is generally difficult. One of the reasons is definitely the colour of the stamps – the human eye is the least sensitive in case of the yellow colour. This circumstance impedes the recognition of the features which are of small size. This difficulty shows most profoundly in case of the stamps whose colour is light yellow. The other difficulty is the small number of features – this denomination has the smallest number of characteristic features. It is on these postage stamps that unfavourable postmarks or off-centeredness render the types hardly recognizable. In ambiguous cases, the triangle area of the Slovenian coat of arms may help. Sometimes this area alone is enough to identify the type. This denomination also has two characteristic gravure features, which were generated by the damage of the plate. Although these do not provide grounds for indentifying the type, especially one of these features is very typical of this denomination (the thickening of the inner circle of the bottom right round area of the face value denomination under the dot of the abbreviation ‘kr.’), for which it plays an important role in determining the genuineness of the stamps.

Usually there are no difficulties in identifying the types of the 3kr denomination. The colour of the postage stamps, the sufficient number of characteristic features, and the relatively small number of types are all favourable circumstances. In ambiguous cases, the comparative study of the coat of arms of Dalmatia and of the triangle area of the coat of arms provides sufficient help. Out of four gravure deficiencies of this denomination (they were produced by damage and inaccurate engraving), only one may be used for type identification. This gravure sign appears on two types in such a way as to be a characteristic feature of those types. By comparative analysis it may be used also for other types.

In case of the 5kr denomination, difficulties arise only in case of a single type. There is sufficient number of characteristic features for this denomination; these features may be rendered invisible only by especially unfavourable postmark or grave off-centeredness. It is relatively difficult though to identify the type VII, since it does not have too many characteristic features, which are otherwise not too pronounced and do not reappear on each piece. Due to these circumstances, this type may be often identified by excluding other types. Certain deficiencies of the chequered grid may also be typical of some of the types of the 5kr denomination. Thus, the comparative analysis of the

grid is very helpful for this denomination. The two gravure features of this denomination are not suitable for identifying the types, though one of them grew very characteristic on some of the types.

As regards the identification of the types of the 10kr denomination, it is usually not difficult. The colour is favourable, and the number of features is usually sufficient, with the exception of the type IX. In case of the type IX, the difficulty arises from the fact that the characteristic features are concentrated in one area of the stamp. On the other hand, the triangle of the coat of arms is characteristic on some types of this denomination, which makes the type identification easier. There are several gravure features on this denomination; however, none of them is suitable for type identification.

The colour of the 15kr postage stamps is rather favourable for type identification. However, two rare types out of those marked with capital letters are rather difficult. One of the reasons is the consequence of their rare occurrence – the list of characteristic features has not yet been completed. Neither has the group of the always appearing features and that of the only occasionally appearing features identified. Consequently, the list of the characteristic features of the two rare types includes such features which occur on these stamps only occasionally. Following features are also characteristic for the types of this denomination: the triangles of the coat of arms, the veins of the tendril endings in the rosettes, and the inner contours of the upper petals of the rosettes. These may help even in those cases when other characteristic features are of no help. Therefore, the comparative analysis is very much advisable, especially in the case of the two rare types. The gravure features of this denomination are not typical of the types.

For the 25kr denomination, there are enough typical features at our disposal. On top of these, we may recur to triangle of the coat of arms–the colour is different in case of different types. However, type identification is not easy for this denomination in most cases, due to the fade colour and wear of these postage stamps. The characteristic features are easily recognizable on darker pieces, while sometimes absolutely invisible on faded postage stamps. Generally, the gravure feature is not suitable for type identification; however, in case of the type VIII it became a characteristic feature.

The list of the typical features below contains all those features which are characteristic, easy to describe, and usually appear on all pieces of the type. We must add though that exceptionally even the most pronounced and characteristic features may be missing from a postage stamp, such as the 2a feature of the type II of the 5kr denomination. This phenomenon must be constantly kept in mind. The exceptions are the two rare types of the 15kr denomination, the types B and C. The list contains variations not only of their permanent but all features. The description contains also the three sub-types of the 5kr denomination and types II and IX of the 25kr denomination.

Prior to the type description, there is always the description of the gravure features of each particular denomination. The description follows the

sequence of numbers. The type features are presented on separate images of each type; their numbering is based on the six areas of the postage stamp image listed below. For better understanding, these signs are presented grouped according to these components. These postage stamp image areas are numbered 1-6, while the features in these areas are marked by small alphabet letters. Thus, the Arabic numbers indicate the area of the postage stamp where the feature is found, while the alphabet letters mark the specific features within those areas.

When the name of the image component turns up frequently, we will abbreviate it. The six areas of the postage stamps and the abbreviations are the following:

1) The frames of the postage stamp, the space between the lines of the frame, the space outside the frame.

   Outer frame = frame

2) Big round space and pearl frame

   Coloured outer borderline of the pearl frame = outer circle

   Coloured inner borderline of the pearl frame = inner circle

   The part of the pearl frame between the two white contours = pearl frame

   Upper middle pearl of the pearl frame = upper pearl

   The rest of the pearls is numbered, both on the right and the left side = right-side or left-side pearls

3) Coat of arms

   The bottom triangle space of the coat of arms of Slavonia = triangle

4) Two round spaces of the face value denomination

   Outer coloured circle of the two round spaces = outer circle

   Coloured middle circle of the two round spaces = inner circle

   The area of the round spaces framed by the thin inner contour = left-side or right-side round area

5) Tendril decorations of upper corners

   The rosette petals are numbered 1-8; numbers start with the right-side upper petal, and finish with the left-side upper one.

6) Diagonally chequered background net of the postage stamp image, with oak and laurel decoration

GRAVURE FEATURES

2 krajcar



1) A coloured line connects the pearl frame with the inner circle, between the 3rd and the 4th pearls of the former. Occasionally, this line turns into a coloured stain in the inner circle; sometimes it is not visible at all. It is mostly missing on the type V. The shape of this feature does not only differ on different types but within single types. For this, it is not sufficient for type identification. Origin: plate damage.

2) There is a coloured stain under the dot of '***kr.***'on the inner side of the inner circle. This feature was there on each piece of the 2 krajcar of the second production series. It is the most typical feature of these postage stamps, though not sufficient for type identification. Origin: plate damage.

3 krajcar



1) There is a coloured dot or a tiny slanting line in the upper part of the stem of the letter '***k***'. It is there on the major part of the types I and IV, rather frequent on the types III and V, while usually missing on the types II and VI. It is not suitable for type identification. Origin: carved line reaching the stem

of the letter '*k*' while carving one of the horizontal lines of the right-side round area.

2) Coloured stain on the right side of the upper branch of the letter 'k'. It is there on the type I, rarely on the types III, IV, and V, while usually missing on the types II and VI. It is not suitable for type identification. Origin: carved line reaching the letter '*r*' while carving one of the horizontal lines of the right-side round area.

3) There is a coloured stain or indentation at the left side of the letter '***r***', above the foot of the letter. It is frequent, though not typical of any of the types. Origin: carved line reaching the upper part of the letter '*k*' while carving one of the horizontal lines of the right-side round area.

4) There is a slanting coloured line starting from the right-side inner frame, which crosses the outer frame. Sometimes, there are only traces of this line. The starting point of this line is at about 2,75mm from the bottom frame line, while the point where it crosses the outer frame is at 3mm from the corner. The shape is different in all types, for which this feature may be used for type identification, especially when the method of comparison is used. Origin: plate damage.

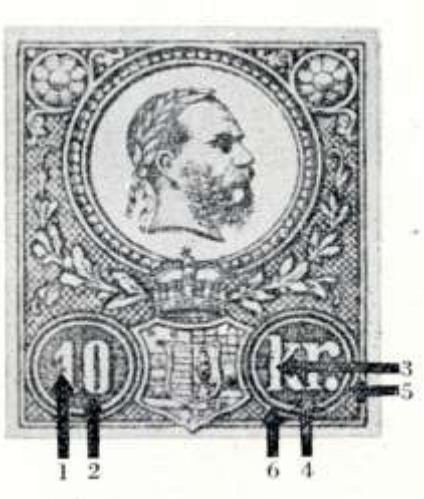
5 krajcar



1) there is a coloured dot or line on the upper inner frame line, at 2mm from the right-side frame line. It is rare on the type I, while usually appears on other types. On the type IV it usually connects the two lines of the frame. On type VII it is usually a stain above the inner frame. It is not suitable for type identification. Origin: plate damage.

2) The outer frame of the right-side round area is thickened or protruding above the branch of the letter '***k***', to the left of the vertical diameter. It is usually missing on the type II, not always appearing on other types either. The shape and degree of this thickening or protrusion may be different; it is not suitable for type identification. Origin: uneven carving of the contour of the outer circle.

10 krajcar



1) On the left side of the numeral 1, there is one or more coloured dots or lines. Most often, they turn up on the types III-VII. Origin: some horizontal lines of the round area, while carved, reached the numeral.

2) There is a coloured dot or a tiny line on the bottom curve of the numeral '***0'***. It appears on the types I, II, V, VI, and IX; occasionally, it also appears on the type III. Origin: when the inner contour of the numeral '0' was being carved, a scratch reached the bottom curve.

3) One or more coloured stains to the left of the stem of the letter '*k*'. This feature turns up irregularly. Origin: carved line reaching the letter '*k*' while carving some of the horizontal lines of the right-side round area.

4) There is a coloured stain at the left side of the letter '***r***', above the foot of the letter. It is a frequent feature. Origin: carved line reaching the letter '*k*' while carving one of the horizontal lines of the round area.

5) Coloured dots on the inner circle of the right-side round area. It is a frequent feature. Origin: horizontal lines of the round area carved beyond the frame.

6) There is a coloured dot in the inner circle of the right-side round area, under the letter 'k'. It turns up quite frequently, except for the type VIII. Origin: plate damage.

Apart of the feature 1, the typical features of the type 10 are not suitable for the type identification. The feature 1 is of different shape on each type; for type identification it may be of any help only in comparative analyses.

15 krajcar



1) At the edge of the left-side round area, in the left bottom quarter of the circle, there is a coloured stain. It is there on almost all postage stamps, though it does not have characteristic shapes corresponding to types. Therefore, it is not suitable for type identification. Origin: one line of the horizontal pattern of the round area was carved beyond the border of that area.

2) Between the two circles of the right-side round area, to the right of the 'kr.', there was a coloured stain or line (under the dot). It is there on all pieces; its shape various. For type identification, it may be only used in comparative analyses. Origin: plate damage.

25 krajcar

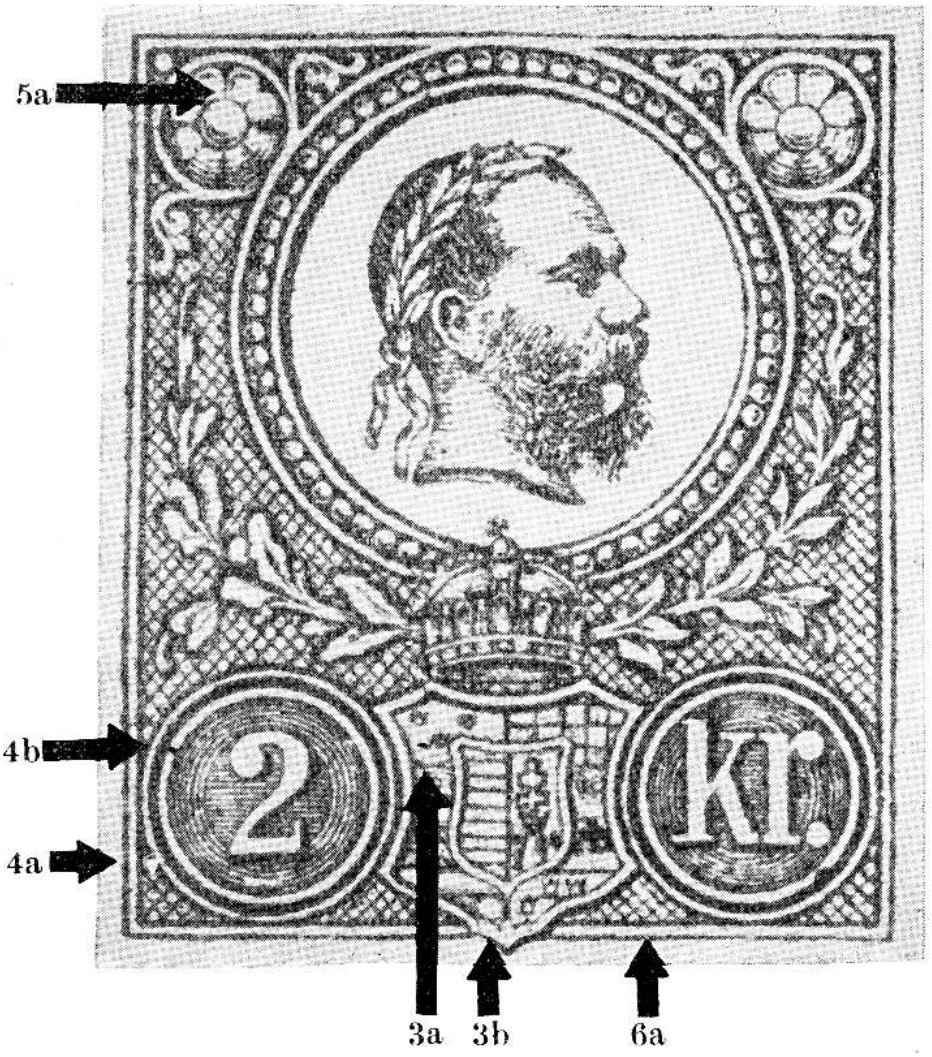


1) There is/are a coloured stain/s on the left edge of the letter '***k***'. This feature was frequent, though not suitable for type identification. Origin: some scratches on the plate.

TYPICAL FEATURES OF TYPES

2 krajczar

I

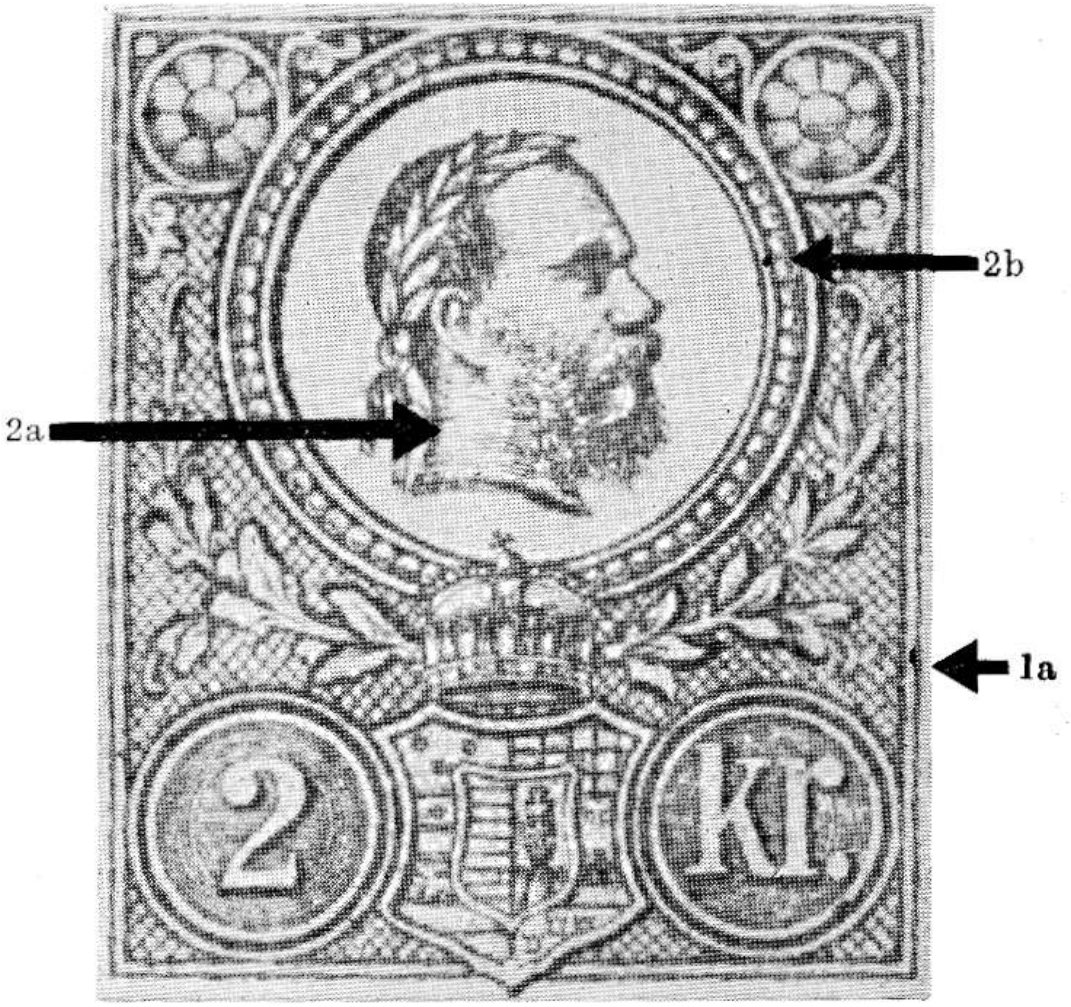


3. a) Coloured line under the leopard head in the coat of arms of Dalmatia;
   b) Fuzzy printing of the triangle sides; round white stain in its area;
4. a) The outer contour of the left-side round area is discontinuous under the point where it meets the inner frame (the stretch of this discontinuity is one square of the background pattern).

   This feature turns up only occasionally, and should not be confused for the feature 4a of the type IV of the 2kr denomination (the latter stretches for two or three squares of the pattern, and is permanent deficiency of the circle on the type IV).

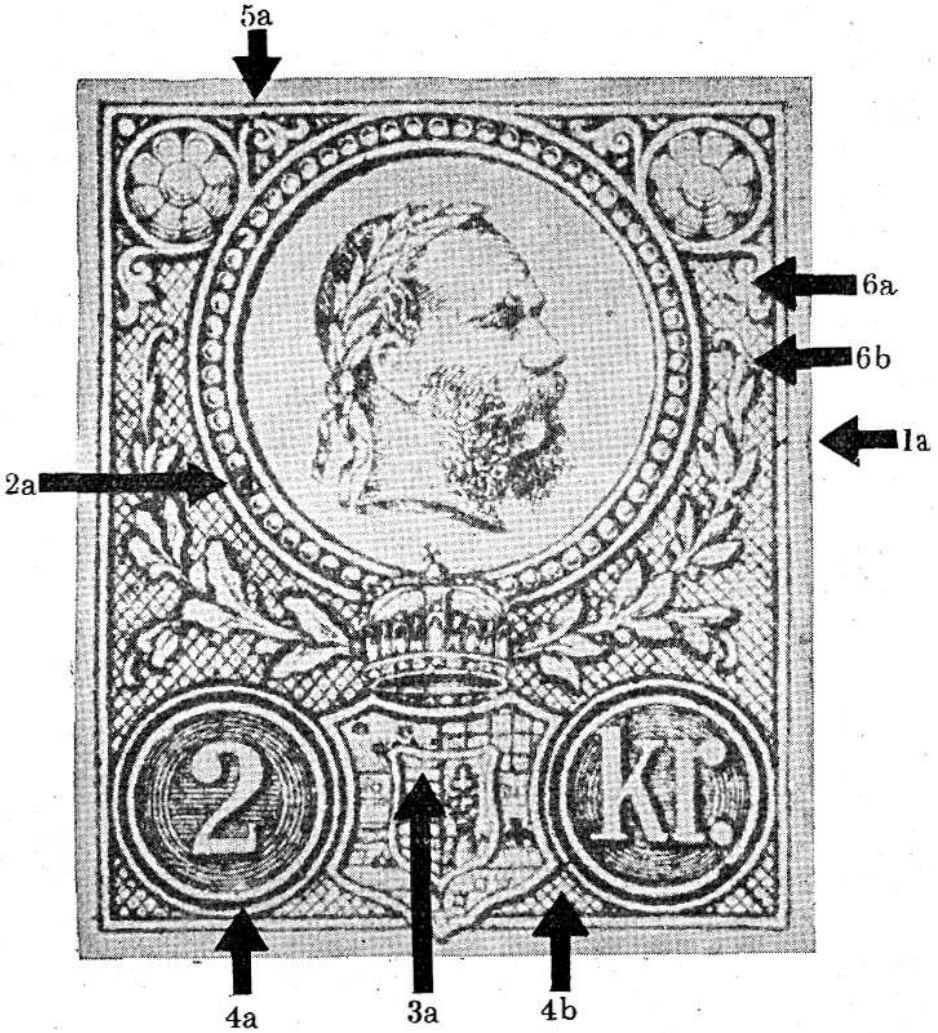
   b) There is a coloured line connecting the left-side round area with the inner circle, in the top left quarter of the circle.
5. a) Petals 1 and 2 of the left-side rosette merge;
6. a) The separation line between some neighbouring squares is missing in the bottom corner between the coat of arms and the right-side round area, besides the outer circle.

II



1. a) The inner edge of the right-side frame thickens, at the 7,75mm from the bottom corner;
2. a) Dense shade lines starting from the beard, at 1mm from the curve of the neck; usually they overlap with the area of neck.
   b) Coloured dot or stain reaching until the inner circle on the inner edge of the pearl frame, between the 13th and 14th pearl.

III



1. a) Coloured stains on the inner edges of the two right-side frame lines, at 9,5mm from the upper frame line; these two stains often merge;
2. a) 21st left pearl covered by a coloured stain;
3. There are coloured stains under the right-side leopard head in the coat of arms of Dalmatia;
4. a) There is a tiny round white stain at the edge of the left-side round area, under the numeral;
   b) There is a thin line connecting the two lines of the right-side round area, at the point where the round area and the coat of arms meet;
6. a) Deficient background pattern under the right-side rosette;
   b) White stain in the background pattern at the height of the 16th right-side pearl.

IV



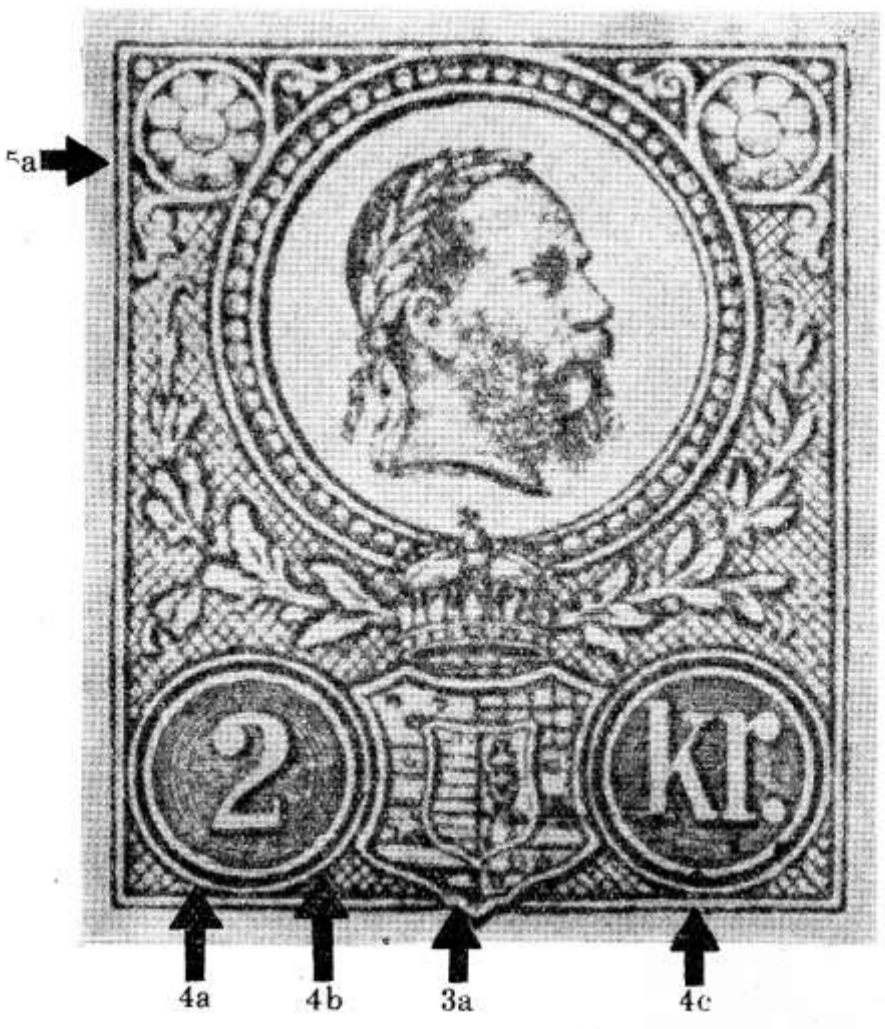
1. a) Vertical coloured line under the bottom frame line, at 1mm from the left corner;
4. a) The outer frame of the left-side round area is discontinuous, under the point where it meets the inner frame (at the stretch of 2-3 squares).

   It should not be confused with the rare feature 4a of the type I of the 2kr denomination, which extends only over one square of the background pattern.

   b) The right edge of the left-side round area is damaged (semi-circle shape), at the height of the horizontal diameter;
5. a) 7th and 8th petals of the left rosette merge;

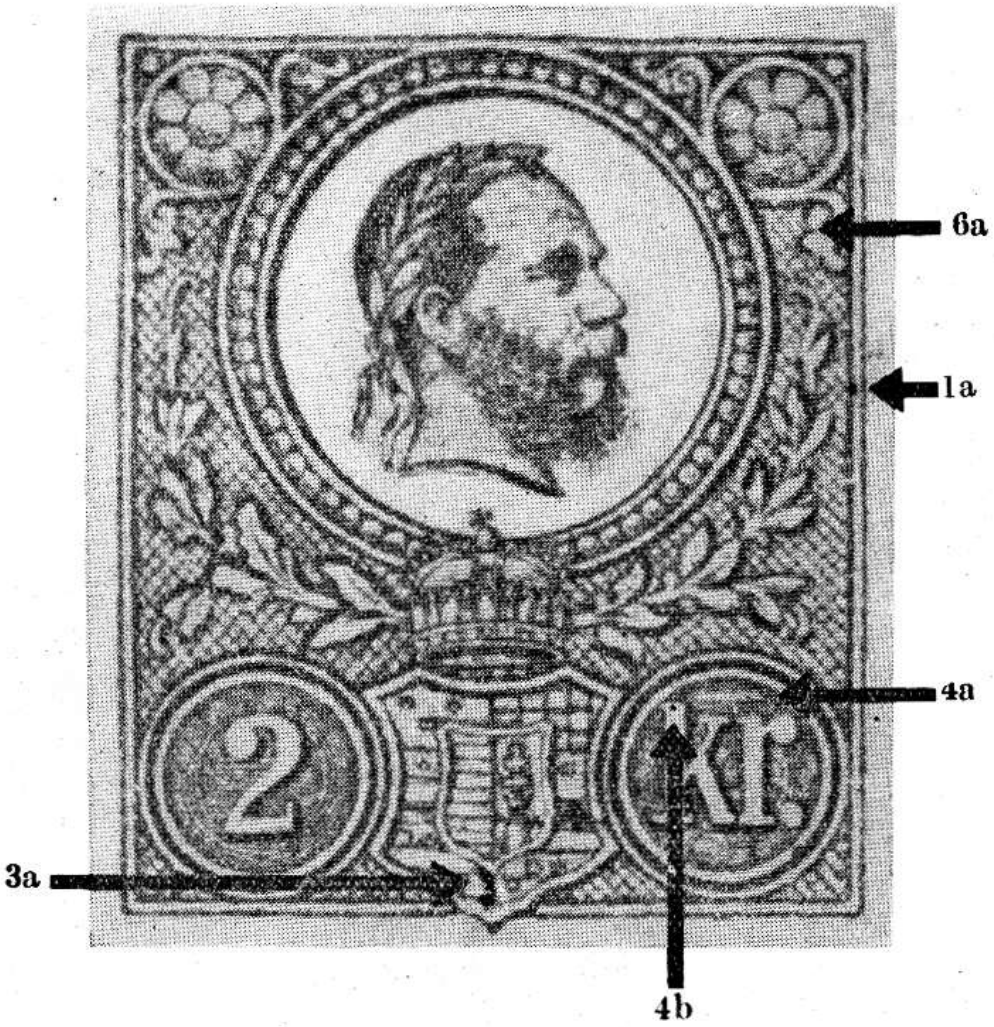
   b) There is a coloured stain in the tendril around the right-side rosette, under the 4th petal;
6. a) The horizontally stretching leave of the oak branch and the outer circle of the left-side round area are connected by a wide coloured band.

V



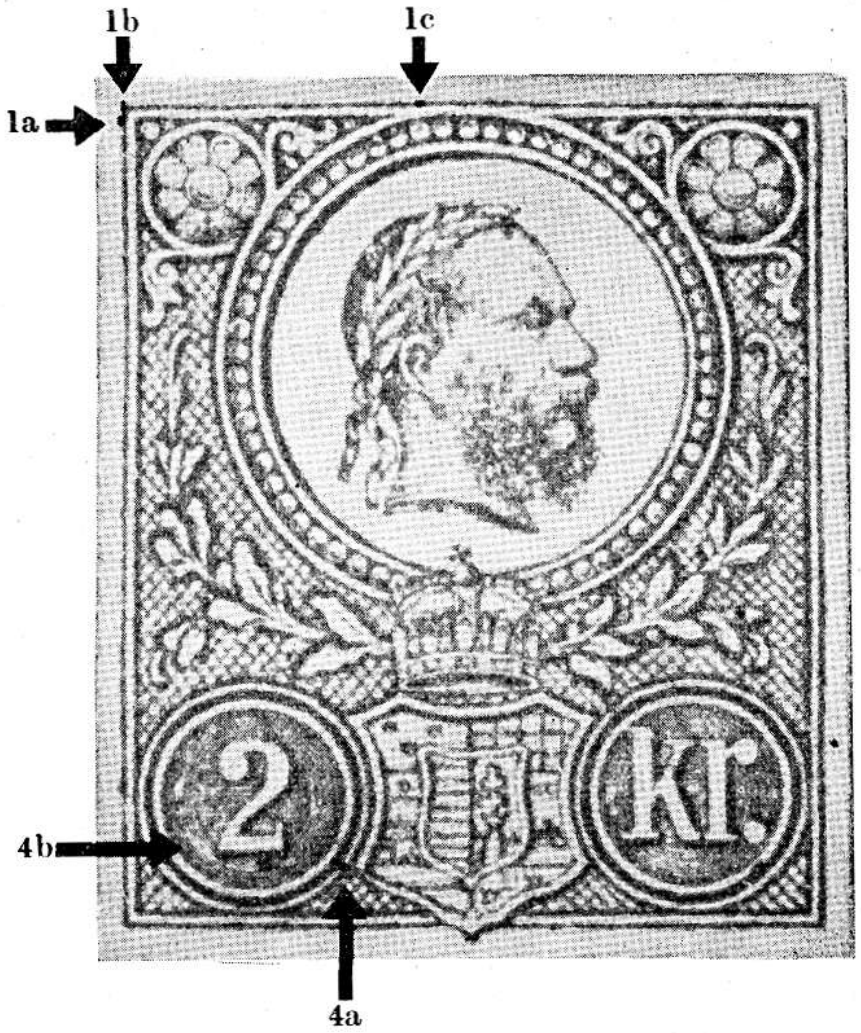
3. a) The area of the triangle shrinks to a shapeless white stain or a narrow white band, due to the thickening of its sides;
4. a) The edge of the left-side round area is a little bit damaged in the bottom left quarter of the circle;
   b) The edge of the left-side round area is a little bit damaged in the bottom right quarter of the circle;
   c) There is a coloured stain on the inner circle of the right-side round area, under the bottom of the letter '***k***'.
5. a) The coloured contour of the tendril around the left-side rosette thickens at one point, opposite to the 6th petal.

VI



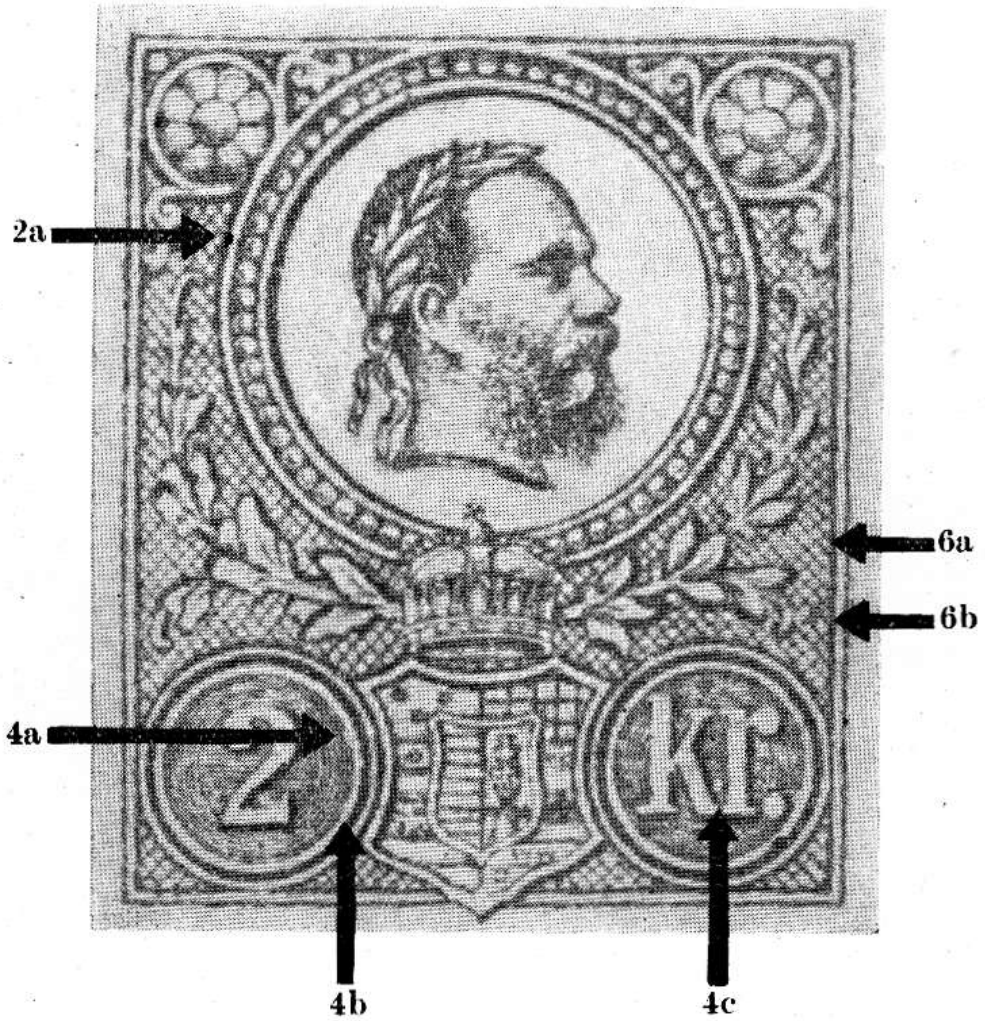
1. a) There is a coloured stain on the right-side inner frame, at 9,5mm from the upper frame;
3. a) The vertical line of the triangle thickens significantly;
4. a) In the right-side round area, there is a white stain of the horizontal band shape, above the letter '***k***';
   b) Coloured dot in the upper part of the stem of the letter 'k';
6. a) One of the lines of the background grid, the one oriented to the right and upwards, is missing under the right-side rosette.

VII



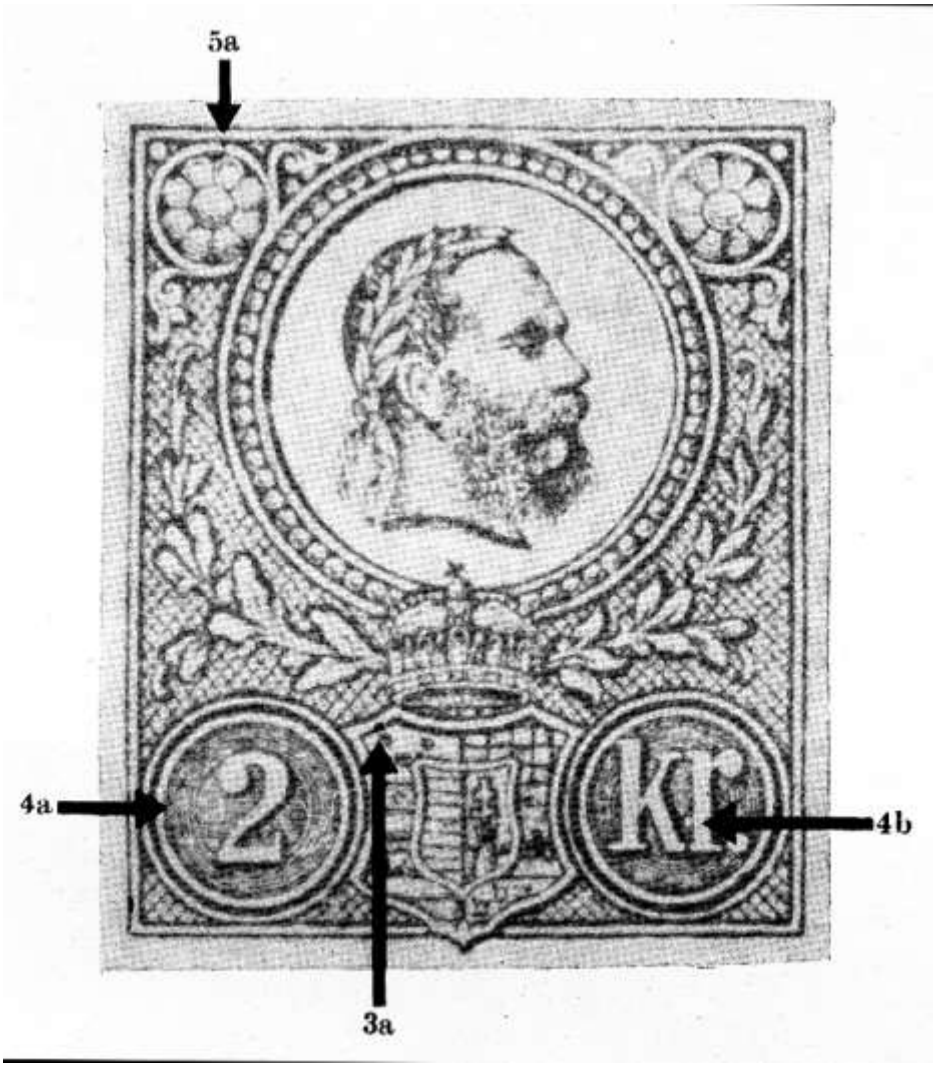
1. a) On the frame line on the left, at 0,5mm from the upper corner, there is a coloured stain;
   b) There is a coloured tiny line on the left top corner;
   c) The upper frame, at 8,5mm from the left corner, thickens;
4. a) The two circles of the left-side round area are connected by a coloured stain, at the bottom point of the area where the round area and the coat of arms reach each other;
   b) In the left-side round area, to the left of the bottom part of the numeral 2, there are two white stains or a white line (into which both of these elements merge).

VIII



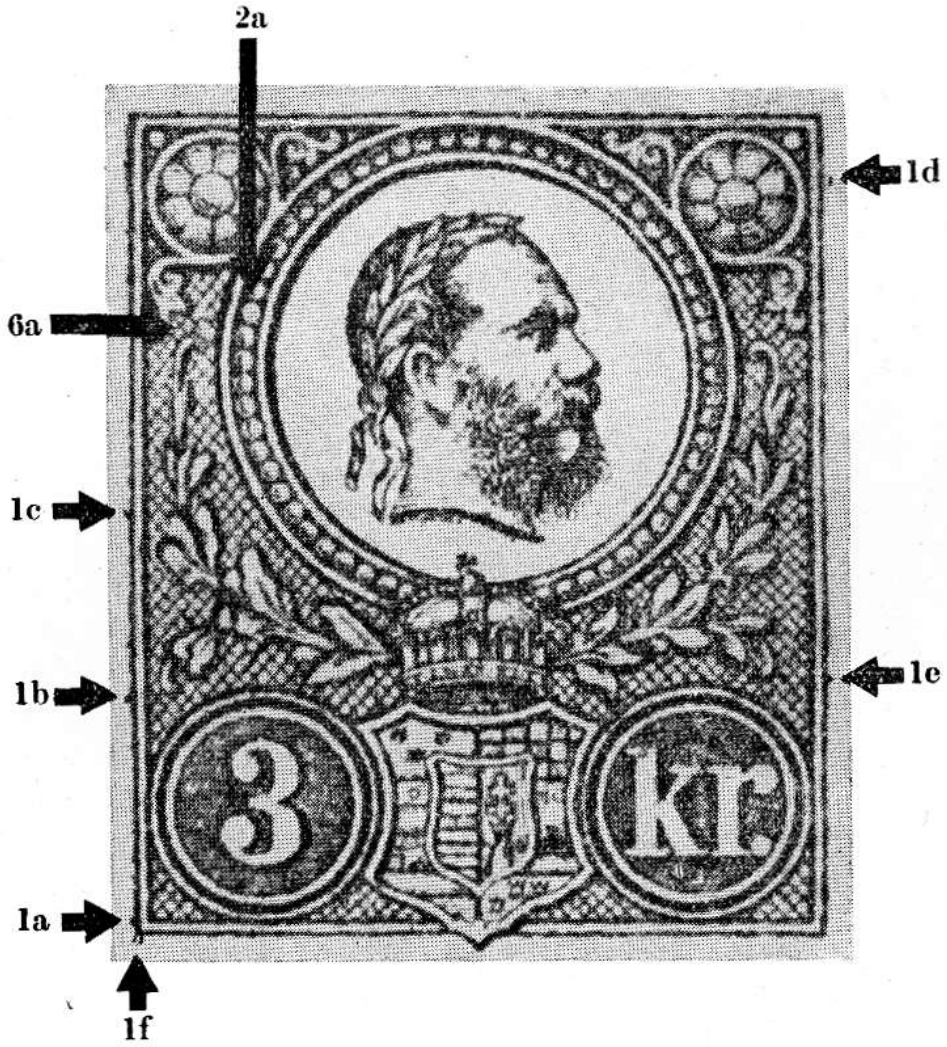
2. a) On the outer circle, opposite to the 13th pearl, there is a coloured stain;
4. a) At the right edge of the left-side round area, above the horizontal diameter, there is a damaged area;
   b) At the right edge of the left-side round area, above the horizontal diameter, there is a damaged area;
   c) There is a tiny white stain in the right-side round area, in the corner shaped by the lower branch of the letter '***k***' and the stem of the letter '***r***';
6. a) Two separation lines of the background grid, near the third three-piece leaf group of the ivy branch, is missing;
   b) There is a coloured stain in the background grid, to the right of the ivy branch leaf of stretching to the right.

IX



3. a) There is a coloured stain in the inner frame contour of the coat of arms, on the stretch where the corner was cut off;
4. a) There are roundish white stains in the left-side round area, to the left of the numeral;
   b) In the right-side round area, near the letter ‘r’, above its foot, there is a tiny white stain;
5. a) There is a coloured stain in the tendril embracing the left rosette, above the 1st petal.

3 krajczar

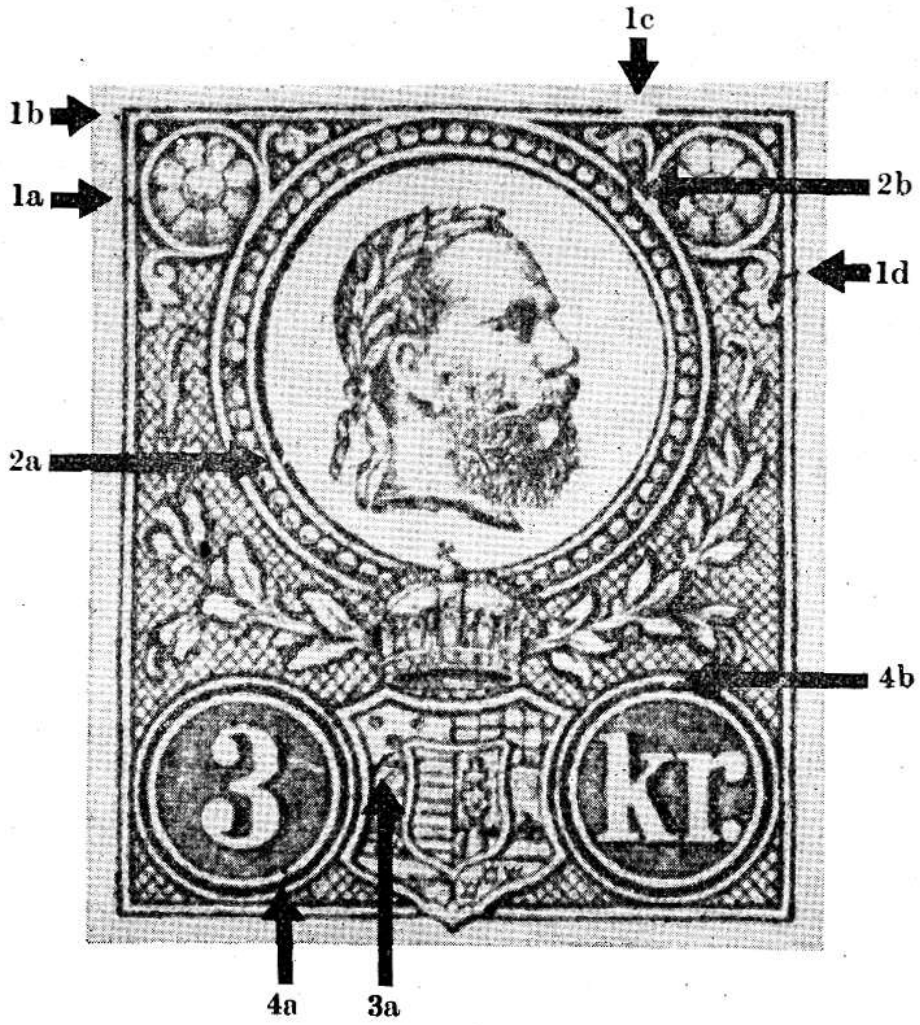


I

1. a) There is a coloured stain on the left side of the frame, at about 0,5mm from the bottom corner;
   b) There is a coloured stain on the left side of the frame, at about 6,75mm from the bottom corner;
   c) There is a coloured stain on the left side of the frame, at about 11,5mm from the bottom corner;

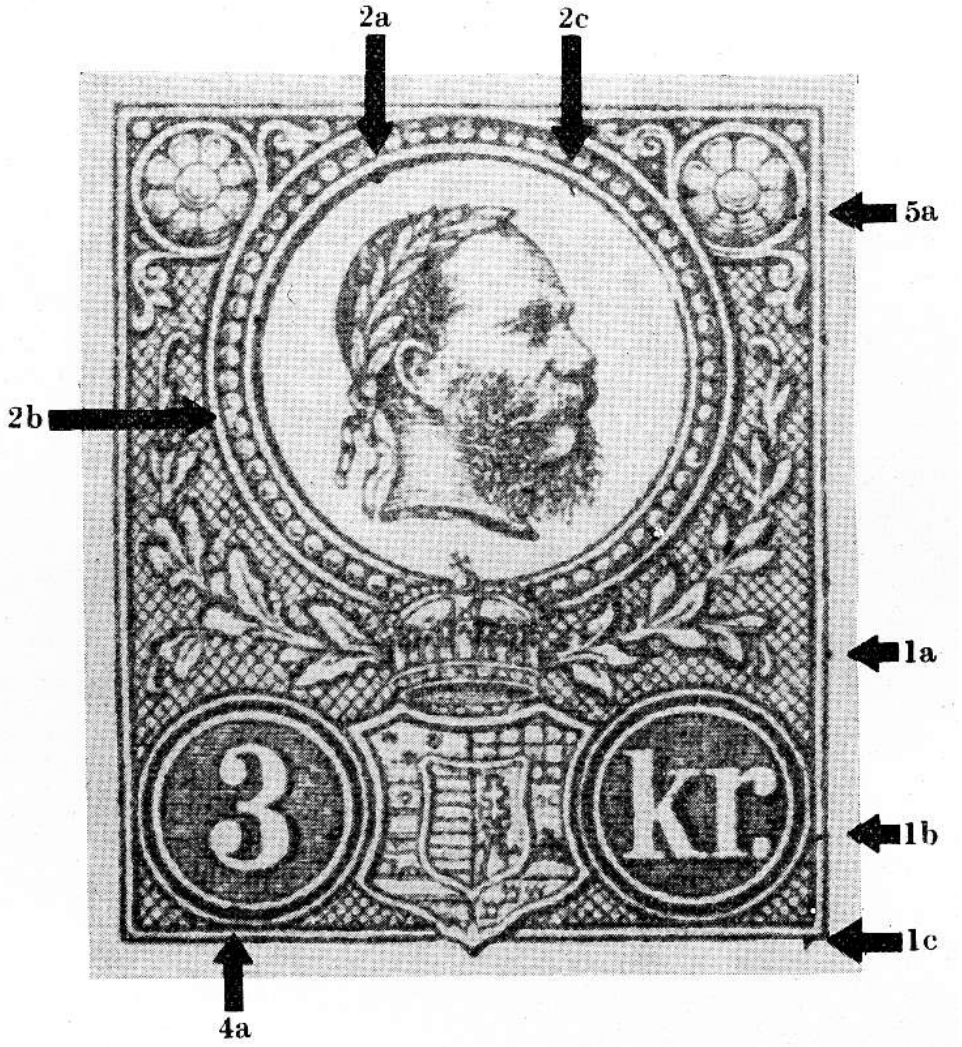
   (This feature should not be confused with the 1a feature of the type VI of the 3kr denomination, which appears at the same place. In case of the type VI, the frame is otherwise clean, except for this single deficiency.)
   d) There is a vertical coloured line near the right-side frame, at 2mm from the corner;
   e) On the right-side frame, at 7,25mm from the bottom corner, there is a coloured stain;
   f) There is one or two coloured lines starting from the bottom frame (at the left corner), which lead downwards;
2. a) The 13th pearl on the left is white or almost without shading;
6. a) The separation line between two neighbouring squares near the 14th pearl on the left side is missing.

II



1. a) There is a coloured stain between the two frame lines on the left, at 2,5mm from the upper frame;
   b) There is a colour dot near the left frame, immediately under the upper corner; it usually reaches the frame;
   c) The upper frame is discontinuous at a certain point, at 3,75mm from the right corner;
   d) The two frame lines on the right are connected by a colour line, at 4,75mm from the upper frame contour; it often goes beyond the outer frame line;
2. a) The inner circle is discontinuous between the pearls 20 and 21 on the left;
   b)A coloured vertical line connects the pearl frame with the outer frame, above the 8th pearl on the right;
3. a) There is a coloured curved line under the head of the leopard in the coat of arms of Dalmatia;
4. a) There is a coloured dot at the edge of the left-side round area, in the right bottom quarter of the circle;
   b) There is indentation in the inner circle of the right-side round area.

III



1. a) There is a coloured stain on the right-side frame, at 7,75mm from the bottom corner;
   b) The gravure feature 4 connects the two frame contours almost horizontally, but it does not go beyond the outer frame contour;
   c) There is a tiny coloured line leading downwards, which starts from the bottom frame contour at 1mm from the right bottom corner;
2. a) There is a coloured stain at the inner edge of the inner frame, under the 4th pearl on the left;
   b) There is a white stain between the 17th and the 18th pearls on the left;
   c) There is a tiny coloured line oriented downwards on the inner circle, under the 5th pearl on the right;
4. a) The inner circle of the left-side round area thickens at a certain point to the left of the vertical diameter;
5. a) There are coloured stains in the tendril embracing the rosette on the right, at the 3rd petal.

IV



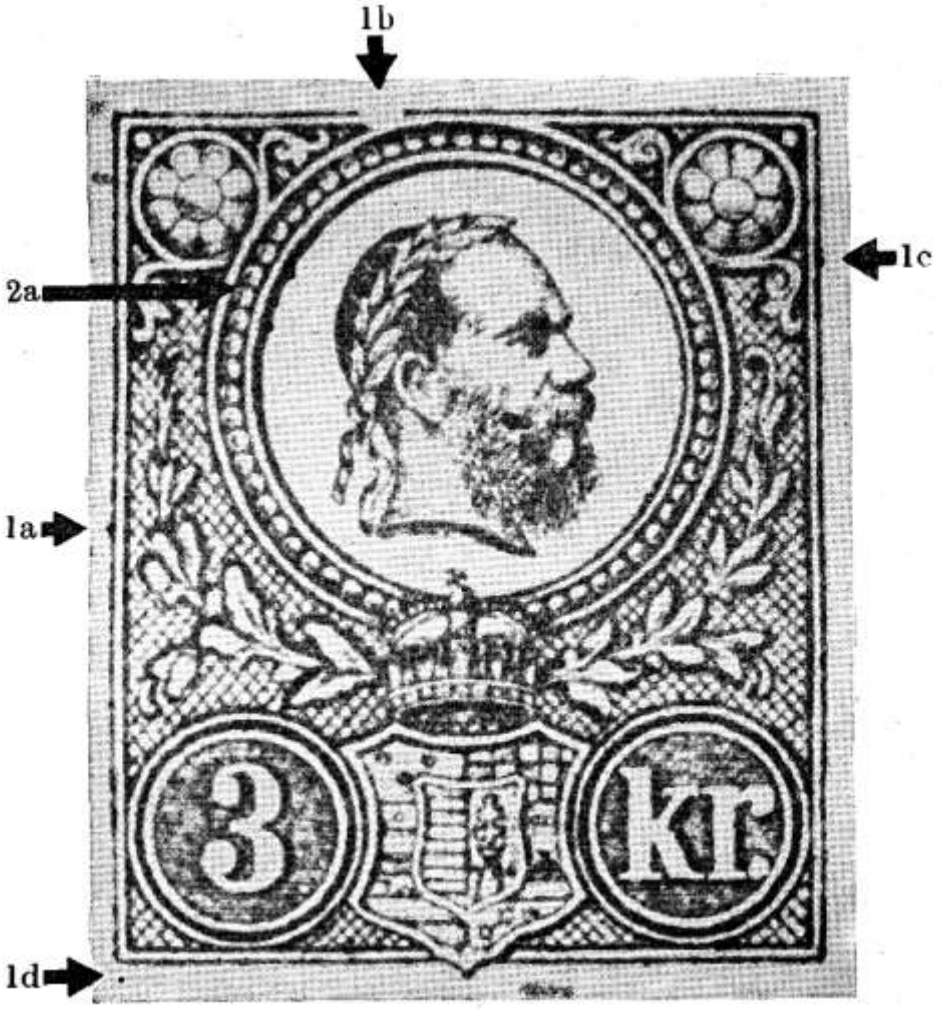
1. a) The outer edge of the right-side frame, at 6mm from the upper corner, thickens; sometimes, a coloured tiny line starts from there downwards;
   b) The gravure feature 4 appears fully;
   c) There is a tiny coloured stain on the inner edge of the bottom frame contour, at 4,25mmfrom the right corner;
2. a) There is a coloured stain on the pearl frame, above the 10 pearl on the right; it usually extends up to the 6th petal of the rosette;
4. a) There is a coloured line or stain around the middle of the stem of the letter '***r***';
5. a) There is a protrusion in the coloured area of the right-side rosette, near the 6th petal;
6. a) The background grid between the upper part of the laurel branch and the pearl frame is discontinuous.

V



4. a) The outer and inner contours of the right-side round space thickens above the letter ‘r’;
   b) There is/are tiny coloured stain/s near the point where the inner frame and the outer contour of the right-side round area meet, at 4mm from the bottom corner;
   c) There is a coloured stain of the wedge shape in the inner contour of the right-side round area, under the stem of the letter ‘***r***’; usually, it extends up to the round area.

VI



1. a) In the left frame, at 11,5mm from the upper corner, there is a coloured stain.

   It should not be confused with the feature 1a of the type I, which appears on the same place on postage stamps. On the type I, on its frame contour, there are also other stains on top of this one, which are also typical features.

   b) The upper frame line is discontinuous at 6-7mm from the upper corner;

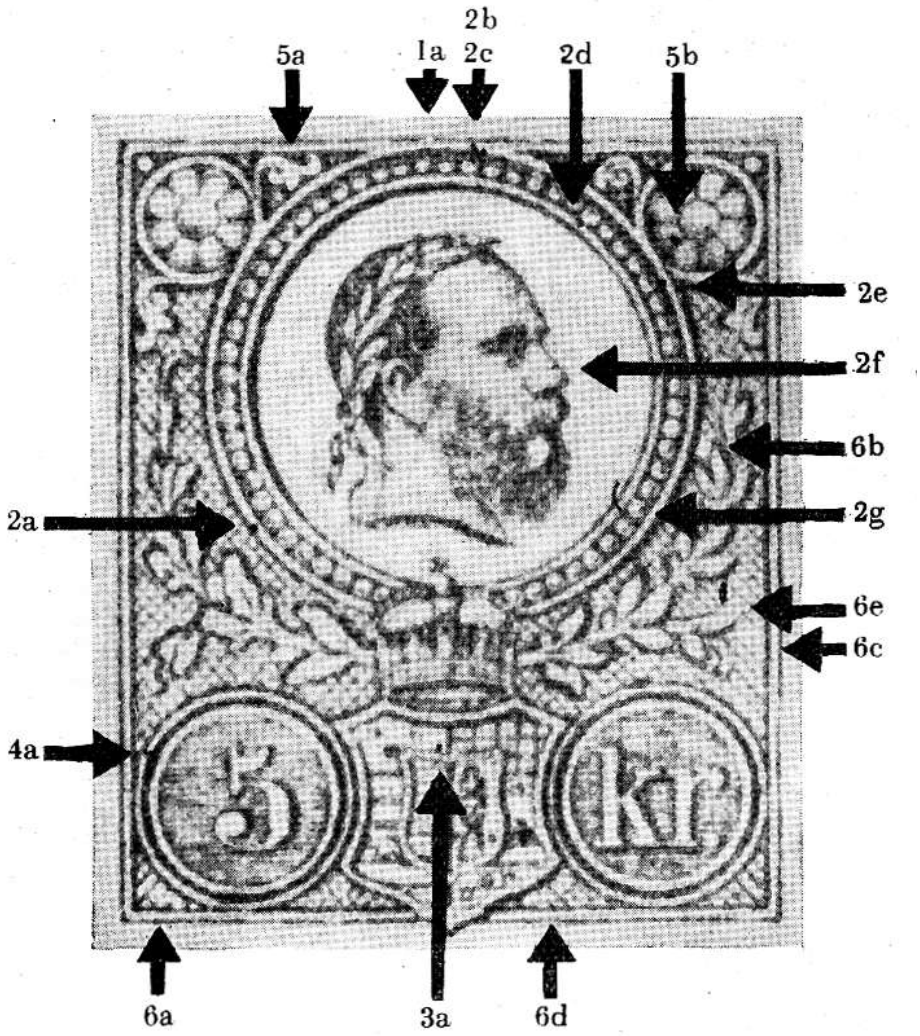
   c) There is a coloured stain at the outer edge of the right-side frame, at 4mm from the upper corner;

   d) There is a coloured dot at 1mm below the left corner;

2. a) The inner circle, neat the pearls 10 and 13 on the left, thickens.

5 krajczar

I



1. a) The upper frame, above the pearl 1 on the left, is discontinuous;
2. a) There is a coloured stain on the outer circle, opposite the 22nd pearl on the left;
   b) There is a tiny coloured line leading upwards on the pearl frame, starting from the pearl 1 on the right; it usually extends to the upper frame line;
   c) There is a coloured stain on the pearl frame, between the pearls 1 and 2 on the right;
   d) There is a coloured stain on the pearl frame, under the pearl 7 on the right;
   e) On the outer edge of the pearl frame, between the pearls 11 and 12 on the right, ther is a coloured dot;
   f) There is a coloured line at about the middle of the line framing the nose; on the postage stamps 1 and 11 of the sheet;
   g) A curved coloured line runs from the point between the pearls 22 and 23 towards the large round area; this feature occurs on the postage stamp 11 of the sheet;
3. a) There is a coloured dot above the inner frame of the Hungarian coat of

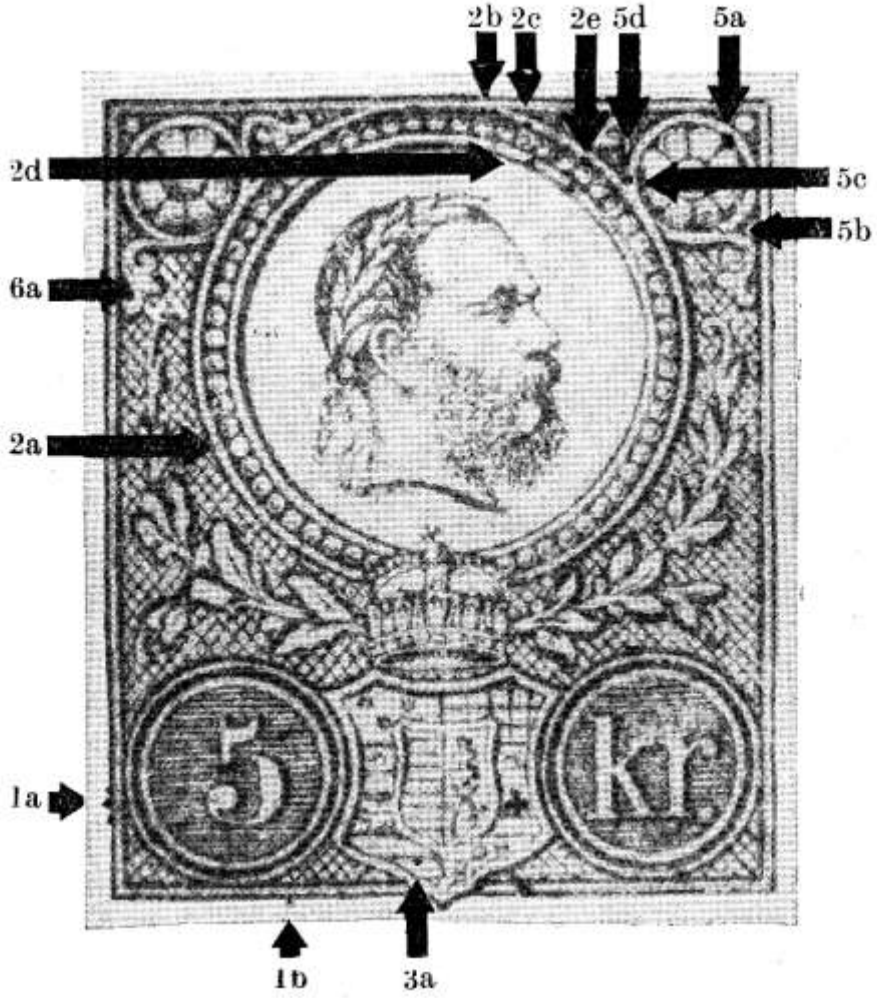
arms, to the left of the vertical dividing line;

4. a) There is a coloured stain on the inner circle of the left-side round area, in the upper left quarter of the circle; it usually extends up to the outer circle;
   b) There is an angular white stain under the stem of the letter '***k***'; it appears rarely and along with the feature 4c on the postage stamp 1 of the sheet (figure 158);
   c) The roundish end of the arm of the letter 'r' is covered by a coloured stain; it appears rarely and along with the feature 4b on the postage stamp 1 of the sheet (figure 158);
5. a) The end of the upper tendril of the rosette on the left side is white;
   b) On the lower edge of the 6th petal of the right rosette there is a coloured stain.
6. a) The background grid is imperfect in the lower left corner
   b) There is a white stain in the background grid, at the height of the pearl 19 on the right;
   c) The lines of the background grid oriented to the right and upwards between the horizontally branching leaf and the frame are discontinuous;
   d) The background grid of the corner shaped by the coat of arms and the right-side round area is discontinuous;
   e) There is a large white stain and a horizontal band on it in the background grid on the place where the upper leaf of the laurel leaf group branching horizontally is supposed to be.



Figure 168. The first stamp of the sheet

II



1. a) There is a coloured line leading downwards on the bottom corner of the left frame;
   b) There is a coloured stain on the left frame, at 1,5mm from the bottom corner;
   c) A narrow coloured line connects the two upper frame lines, at 3mm from the left corner;
   d) There is a coloured stain on the inner line edge of the right-side frame, at 5,5mm from the bottom corner; sometimes it merges with the inner frame line;
2. a) There is a coloured dot between the rear line of the neck and the ribbon of the laurel wreath falling down;
   b) In the round area, there are tiny coloured stains along the inner circle, near the pearls 4-6 and 9-11 on the left;
   c) There is a coloured stain on the inner circle, opposite the pearl 12 on the left;
   d) There is a coloured stain between the pearl frame and the outer circle, near the pearls 12 and 13 on the left;
   e) There is a coloured stain between the pearl frame and the outer circle, near the pearls 14 and 15 on the left;

f) There is/are one or two colour dots between the 6th petal of the rosette on the right and the pearl frame;

4. a) There is a coloured stain on the left edge of the left-side round area, under the horizontal diameter; it usually extends up to the inner circle;

   b) Between the left-side round area and the inner circle, at the left side and at the height of the numeral ***5***, there was a coloured dot;

   c) On the right edge of the stem of the letter 'k', in the upper part, there is a coloured stain, which sometimes extends to the branching of this letter;

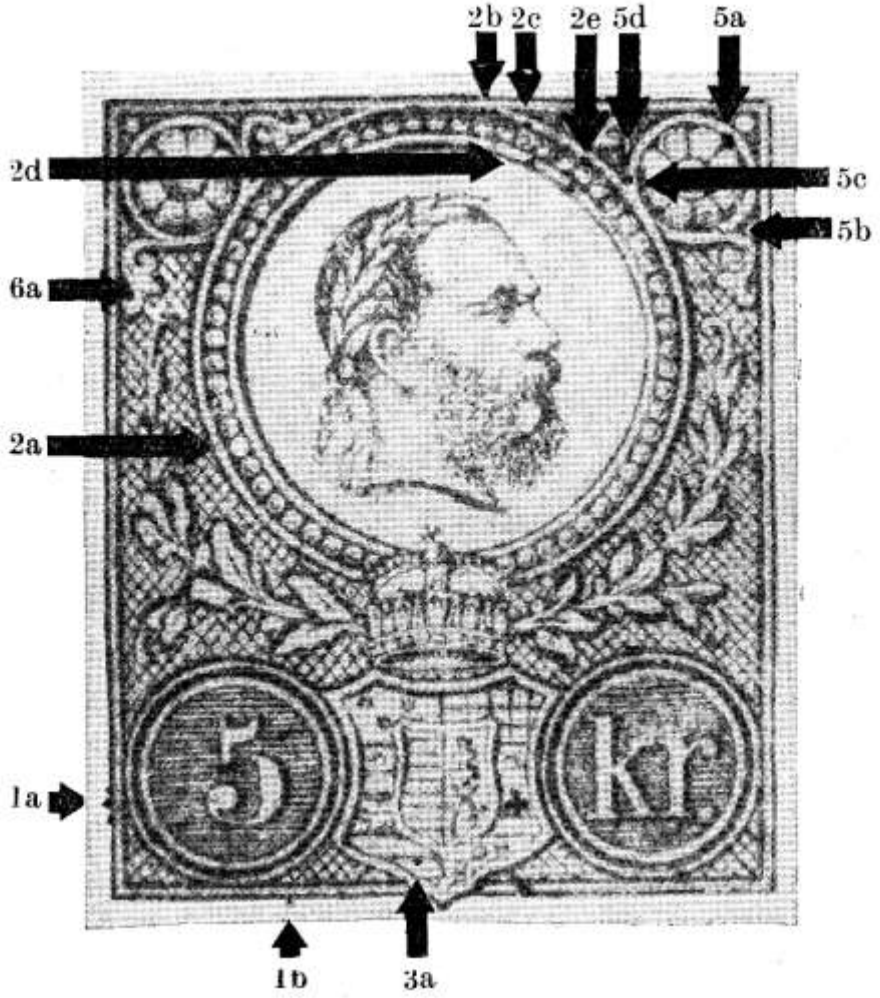
   d) There is a coloured stain within the inner circle of the right-side round area, above the letter 'r';

5. a) There is a coloured stain at the bottom diversion of the tendril embracing the right-side rosette; there was a tiny coloured line to the right of this stain;

   b) The coloured area of the right-side rosette is protruding between the petals 8 and 1;

6. a) The division line between the two squares at the right edge of the upper part of the oak branch, at the height of the pearls 16 and 17 is missing.

III



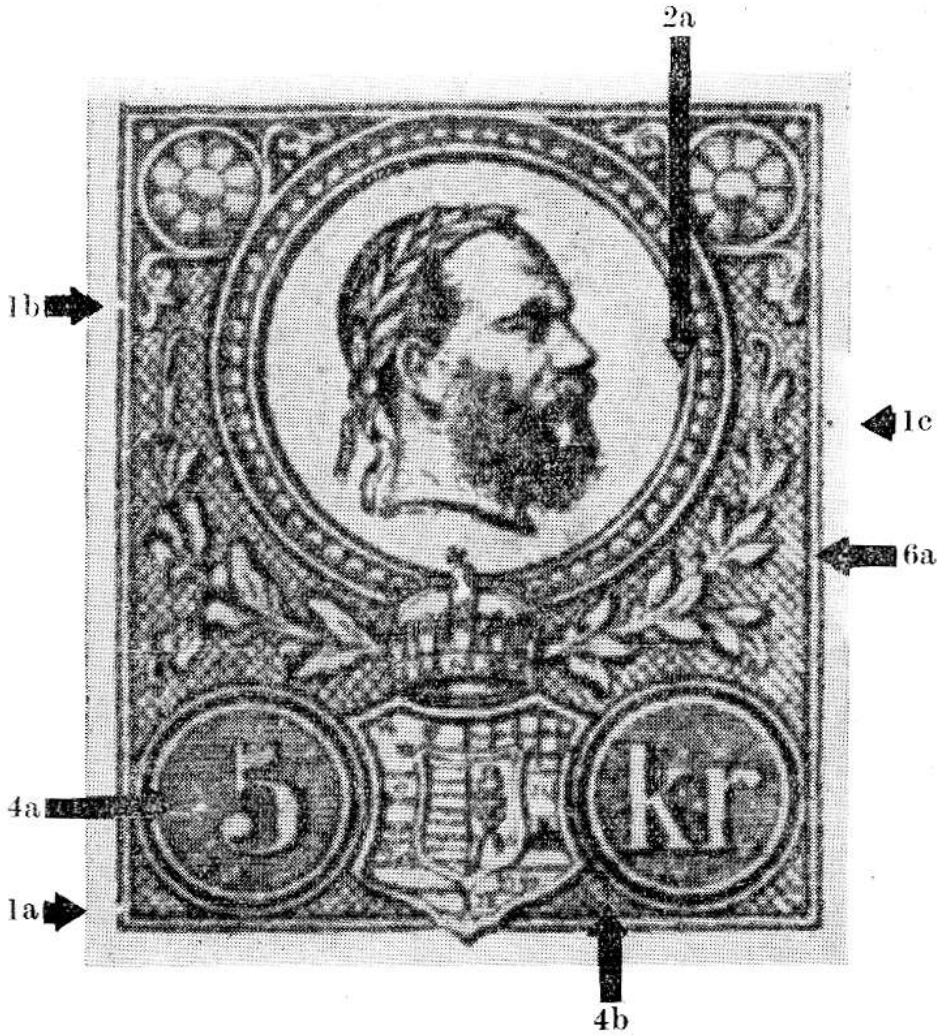
1. a) Near the left-side frame, at 2,75mm from the bottom corner, there is a coloured stain, which almost always merges with the frame line; sometimes there is/are colour stain/s above or below it;
   b) On the bottom frame line, at 5mm from the left corner, there is a coloured stain;
2. a) The 20th pearl on the left is white or only very slightly shaded;
   b) There are coloured stains above the 2th pearl on the right, in the pearl frame;
   c) There is a coloured dot above the 4th pearl , in the pearl frame;
   d) There are colour stains between the pearl frame and the inner circle, above the 5th and the 7th pearls;
   e) There is a colour stain on the outer contour of the pearl frame, between the 7th and the 8th pearls;
3. a) There is a coloured line or stain around the middle of the horizontal .....of the triangle;
5. a) There is a coloured stain at the side of the coloured area of the right-side rosette, between the 1st and the 2nd petal;
   b) There is a coloured stain or line extending up to the petal in the tendril around the right-side rosette, near the 4th petal;

c) There is a coloured stain in the tendril around the right-side rosette, near the 7th petal;

d) There is a coloured stain in the upper divarication/fork of the tendril;

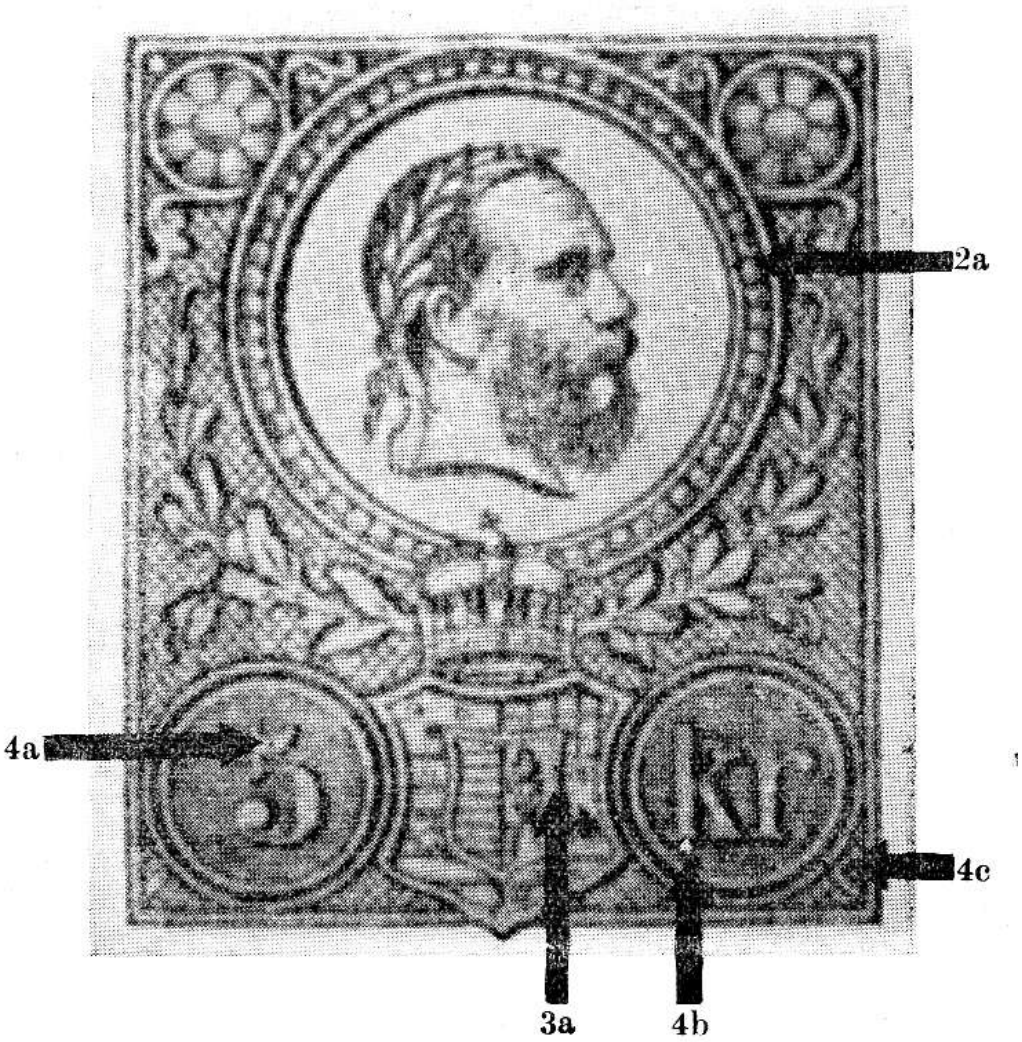
6. a) In the background grid, at the height of the 14th pearl, two or three dividing lines of neighbouring s squares was missing.

IV



1. a) The left frame line, at 0,5mm from the bottom corner, is discontinuous;
   b) The left frame line, at 5,5mm from the top corner, is discontinuous;
   c) Near the right frame, at 9mm from the top corner, there is a coloured stain.
2. a) There is a coloured stain on the inner edge of the inner circle, between the 17th and the 18th pearl;
4. a) There is a white stain in the round space on the left, to the left of the numeral;
   b) There is a coloured stain on the inner circle of the round space on the right, in the bottom left quarter of the circle; there are also two tiny coloured stains on the outer circle, which usually merge;
6. a) The background grid, to the right of the laurel branch, is most often discontinuous.

V



2. a) There is a coloured stain on the inner edge of the pearl frame, between the 13th and 14th pearls;
3. a) There is a coloured stain on the outer frame of the Hungarian coat of arms, to the riht of the upper horizontal line of the dual cross;
4. a) There is a coloured stain in the upper part of the numeral 5;
   b) In the round area on the right, there is an angular white stain, which is adjacent to the bottom of the stem of the letter ‘k’;
   c) The two circles of the right round area are connected by a coloured line in the right bottom quarter of the circle.

VI

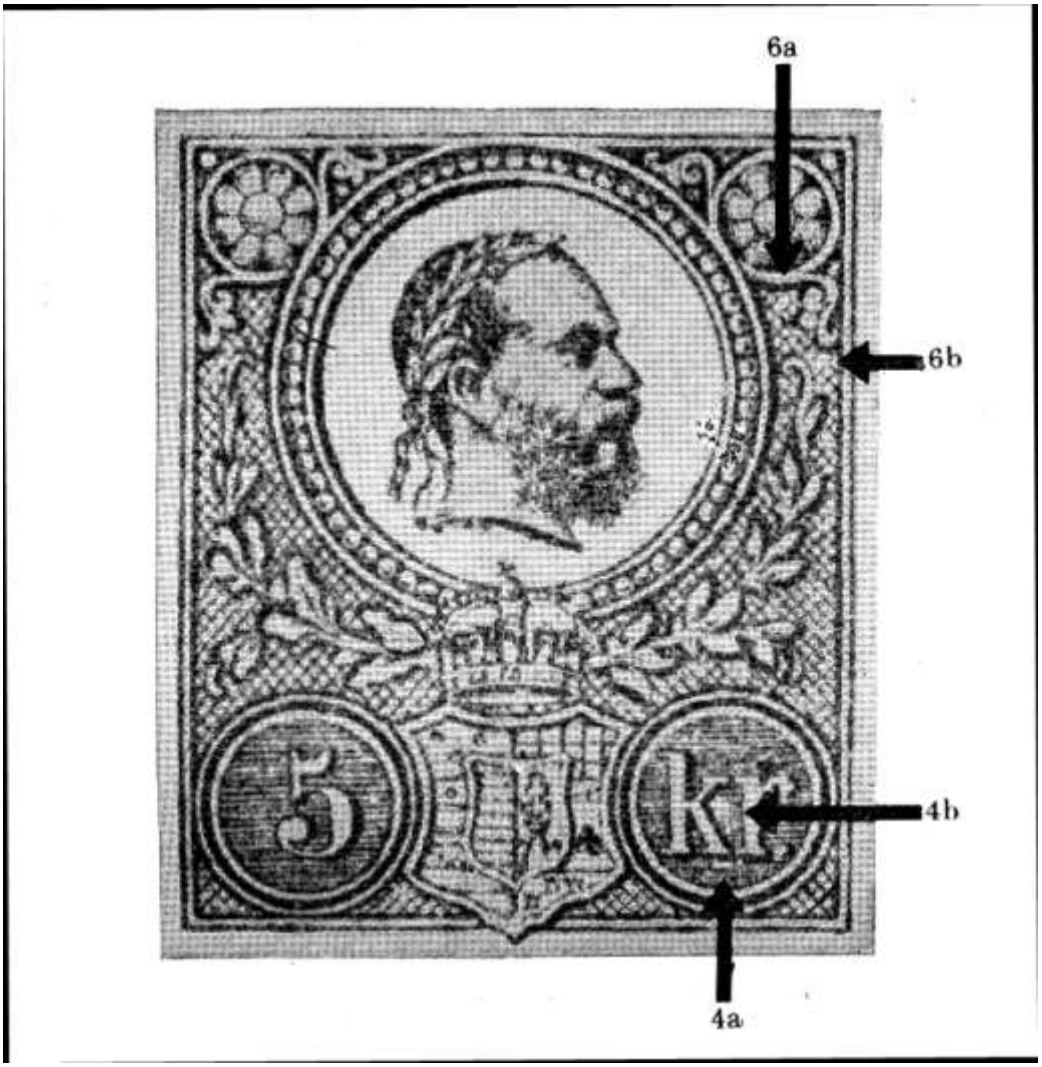


1. a) Between the two lines of the outer frame, at 4,5mm from the right corner, there is a coloured stain, which usually extends beyond the outer line of the frame. At this place occasionally the outer line (or both lines of the frame) is (are) discontinuous; in such cases, there is a coloured line directed upwards and to the left adjacent to the outer line of the frame;

   b) The two upper frame lines, at 3,75mm from the right corner, are connected by a coloured line;

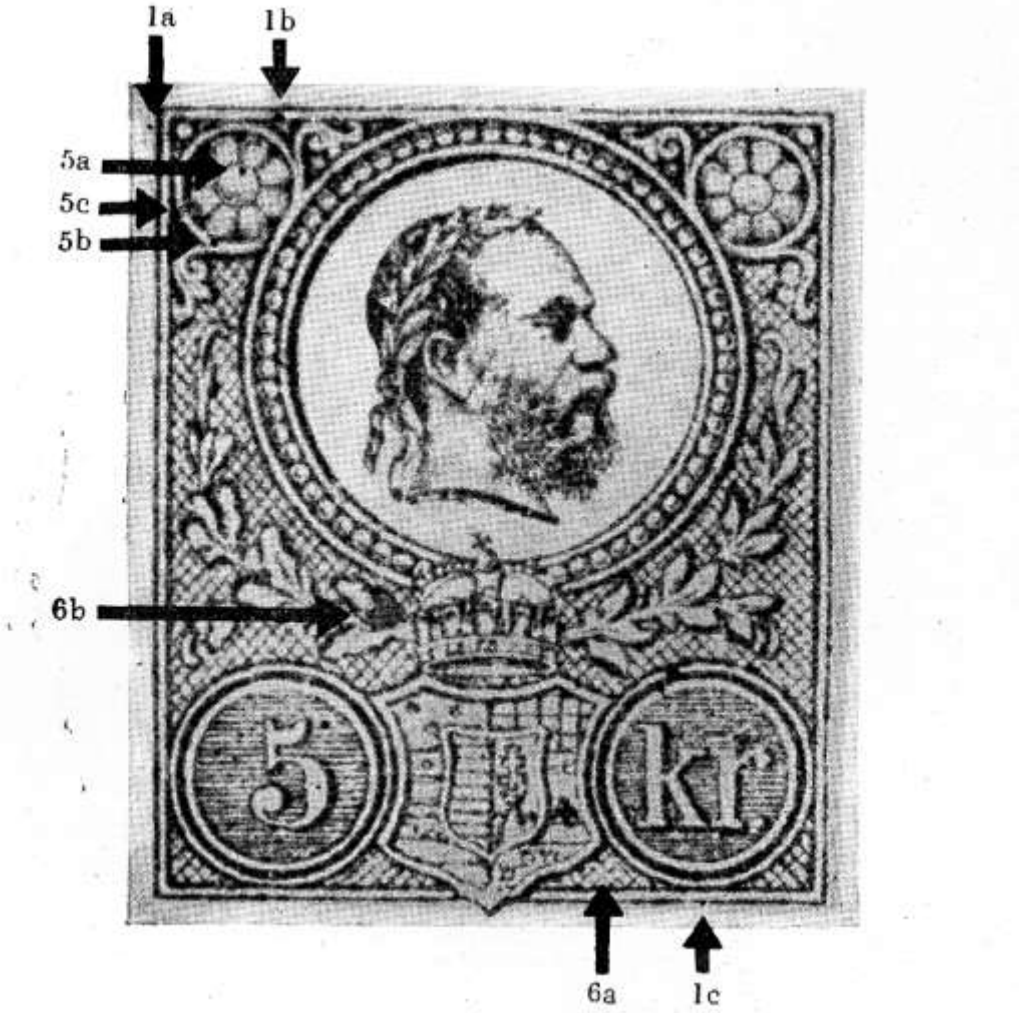
   c) The bottom frame line is discontinuous at 1,5mm from the left corner;

2. a) The pearl frame and the 3rd petal of the of the rosette on the left are connected by a coloured line.



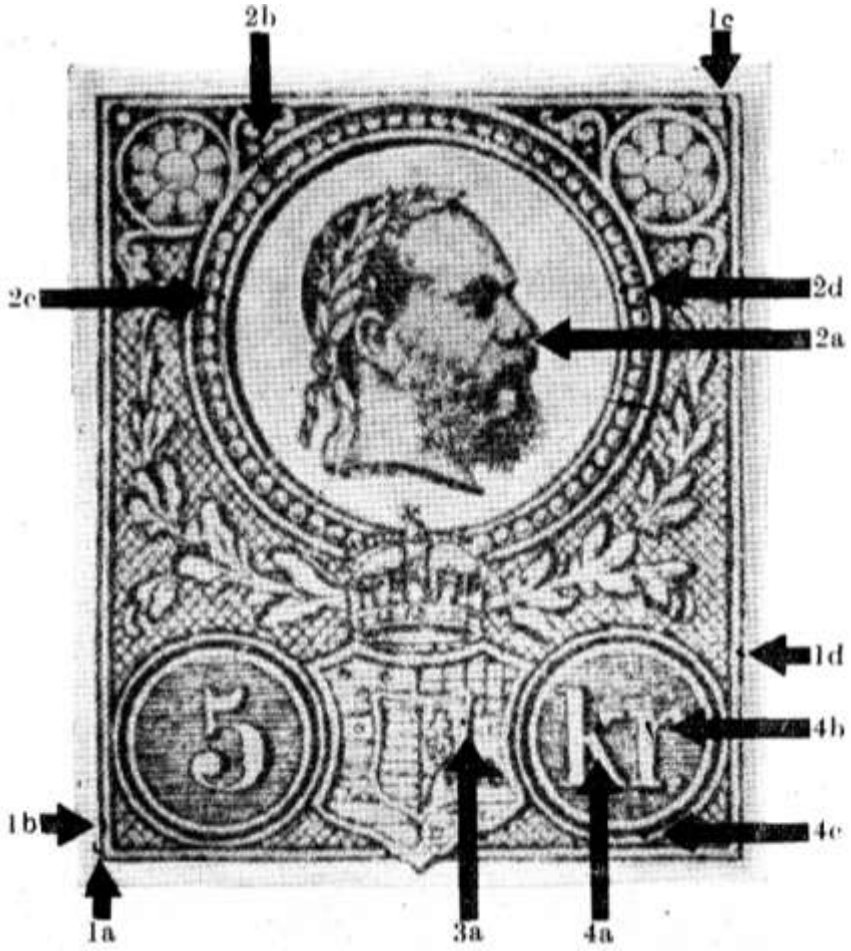
4. a) In the right-side round area, under the bottom branch of the letter ‘k’, there is a white stain of the horizontal band shape;
   b) The horizontal grid of the right-side round area is discontinuous to the right of the letter ‘k’;
6. a) In the background grid, under the rosette on the right, the division line between two neighbouring squares is missing;
   b) The division line between the two neighbouring squares between the upper end of the laurel branch and the tendril around the right rosette is missing.

VIII



1. a) There is a coloured dot at the 0,5mm from the upper corner, near the left-side frame line;
   b) There is a tiny coloured stain on the inner upper frame line, at 3,5mm from the left frame line; sometimes it extends to the outer frame line;
   c) There is a coloured dot on the bottom frame line, at 3,5mm from the right corner;
5. a) In the left-side rosette, under the petal 1, there is a coloured stain of the shape of a wedge;
   b) There is a coloured stain in the tendril around the left-side rosette, at the petal 5;
   c) There are tiny coloured stains in the tendril around the left-side rosette, at the petal 6;
6. a) The background grid is very deficient in the triangle shaped by the coat of arms and the round area on the right;
   b) There is a coloured stain on the upper oak leaf near the crown.

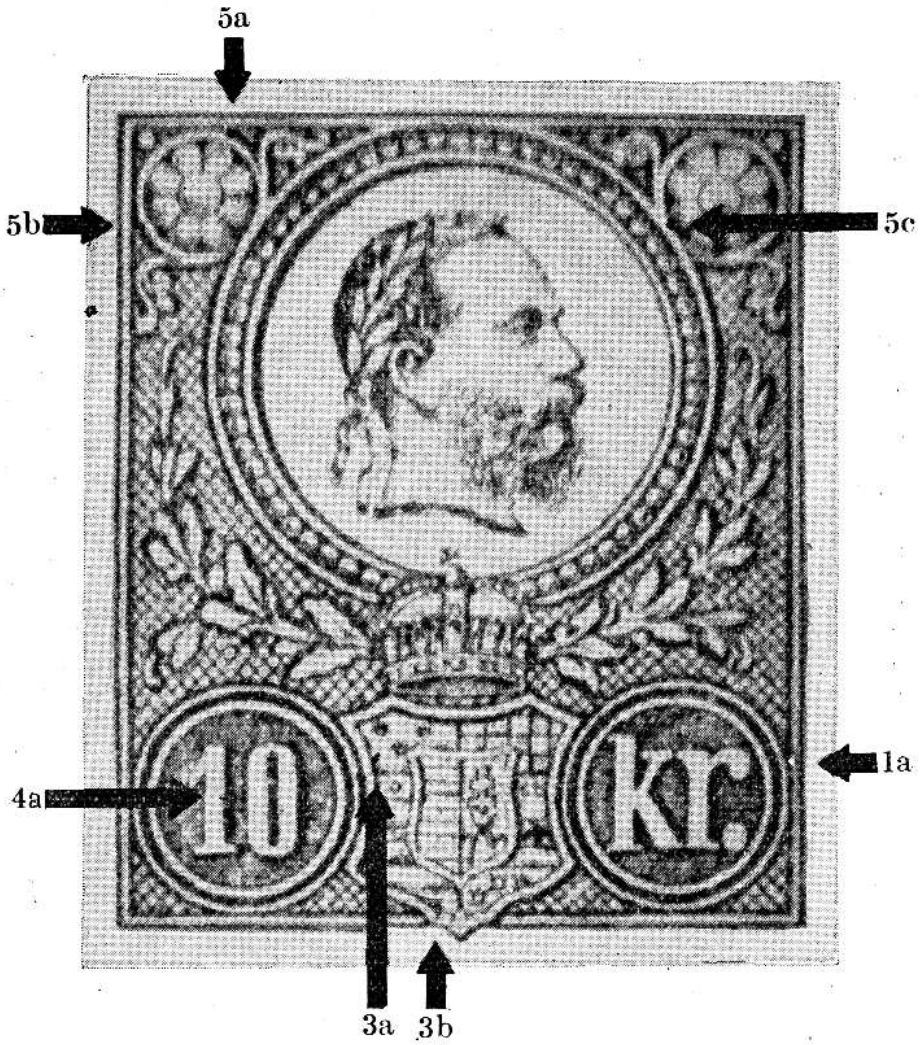
IX



1. a) Thee is a coloured dot or a tiny coloured line directed upwards near the left frame line, outside the bottom corner;
   b) There is a coloured stain on the inner edge of the left-side frame line, at about 1mm from the bottom corner;
   c) The two upper frame lines are connected by a coloured slanting line starting from the right corner of the inner frame;
   d) There is a tiny coloured stain on the inner edge of the right-side frame line, at 6,5mm fron the bottom corner;
2. a) There is a coloured line on the nostril;
   b) There are either two coloured lines or a stain on the outer edge of the pearl frame, between the 7th and 8th pearls on the left;
   c) There is a coloured dot on the inner edge of the pearl frame, between the 13th and 14th pearls;
   d) There is a tiny coloured stain on the inner edge of the pearl frame, between the 13th and 14th pearls;
3. a) In the frame of the shield of Hungary there is a coloured stain on the righ side, in the height of the upper cross line of the double cross;
4. a) A coloured stain covers the lower half of the upper branch of the letter ‘k’;
   b) There is a coloured line or stain in the upper part of the stem of the letter ‘r’;
   c) There is a coloured line or stain on the inner circle of the right-side round area, which usually extends up to the outer circle.

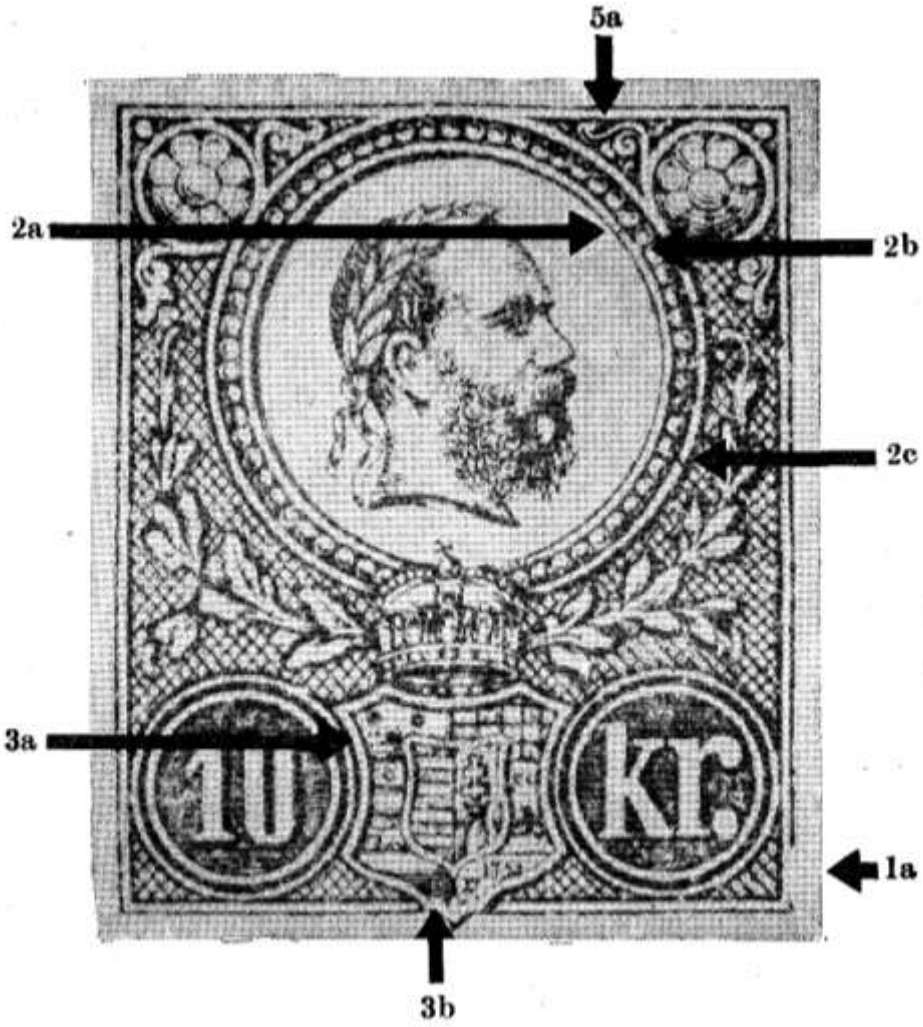
10 krajczar

I



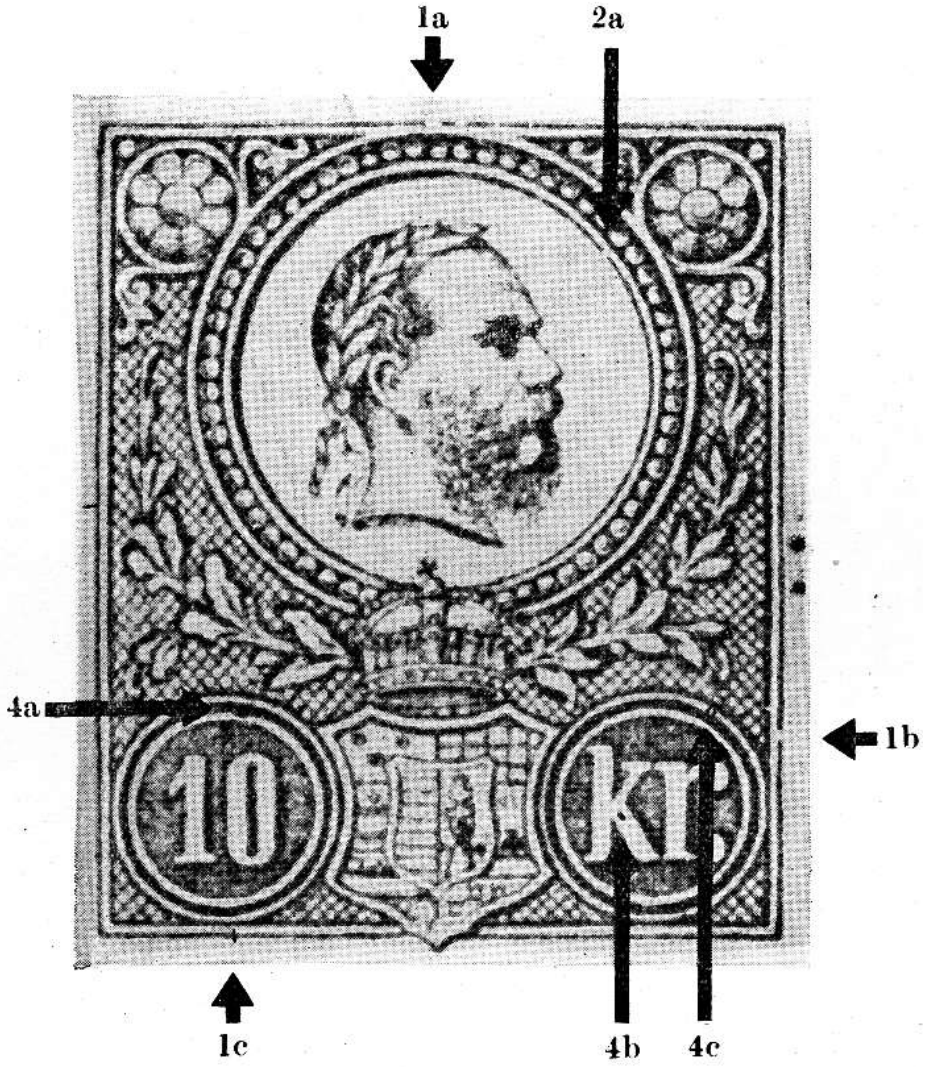
1. a) On the right-side inner frame line, at 4,75 mm from the bottom corner, there is a breakage of the wedge shape;
3. a) There is a coloured line on the left edge of the coat of arms of Dalmatia;
   b) A coloured band consisting of horizontal lines crosses the hypotenuse of the triangle;
4. a) There is a coloured line in the middle of the stem of the numeral 1, at the its right side;
5. a) There is a coloured stain on the coloured contour of the tendril, opposite the petal 1;
   b) There is a coloured stain on the coloured contour of the tendril, opposite the petal 6;
   c) The edge of the area of the right-side rosette protrudes at the petal 6.

II



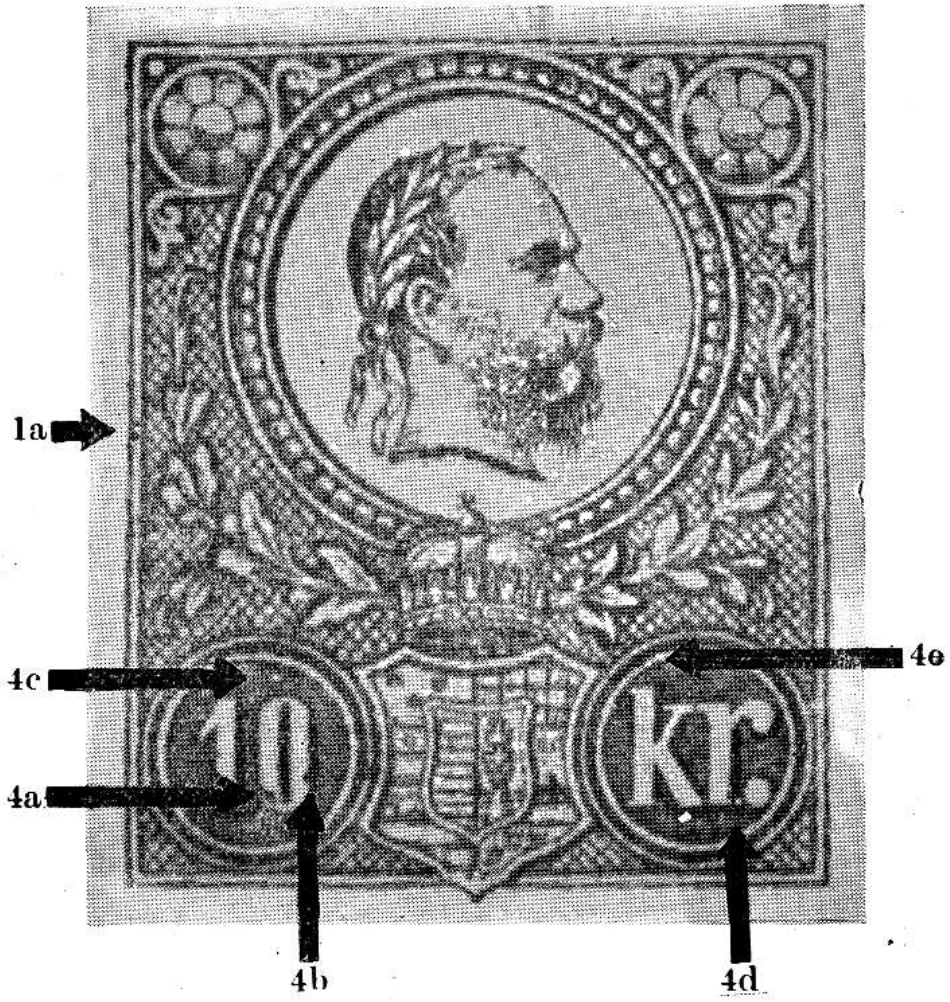
1. a) The right-side frame line is discontinuous at 0,5mm from the bottom corner;
2. a) There is a coloured line on the inner circle, at the pearl 9;
   b) The inner edge of the pearl frame is discontinuous between the pearls 10 and 11 on the right;
   c) A thin coloured line connects the pearl frame with the outer circle, at the pearl 20 on the right;
3. a) There are ink stains in the bottom part of the Dalmatian coat of arms, a horizontal coloured line among them;
   b) There are coloured lines and a coloured stain in the triangle;
5. a) The upper tendril end of the right-side rosette has a thick vein.

III



1. a) The upper frame, over the upper pearl, is discontinuous; discontinuity reoccurs several times to the right of the one over the pearl;
   b) The right-side frame, at 5,5 mm from the bottom corner, is discontinuous;
   c) There was a tiny coloured stain or line on the bottom frame line, at 3,75 mm from the left corner;
2. a) The inner circle is discontinuous at the pearl 9;
4. a) There is a tiny coloured stain on the inner circle of the left-side round area, above the numeral 0;
   b) There is a coloured stain in the upper part of the lower branch of the letter '***k***'. It occurs rarely, and along with the feature 4c;
   c) The circles of the round area on the right are connected with a coloured line, in the top right quarter of the circle. This feature occurs rarely and along with the feature 4b.

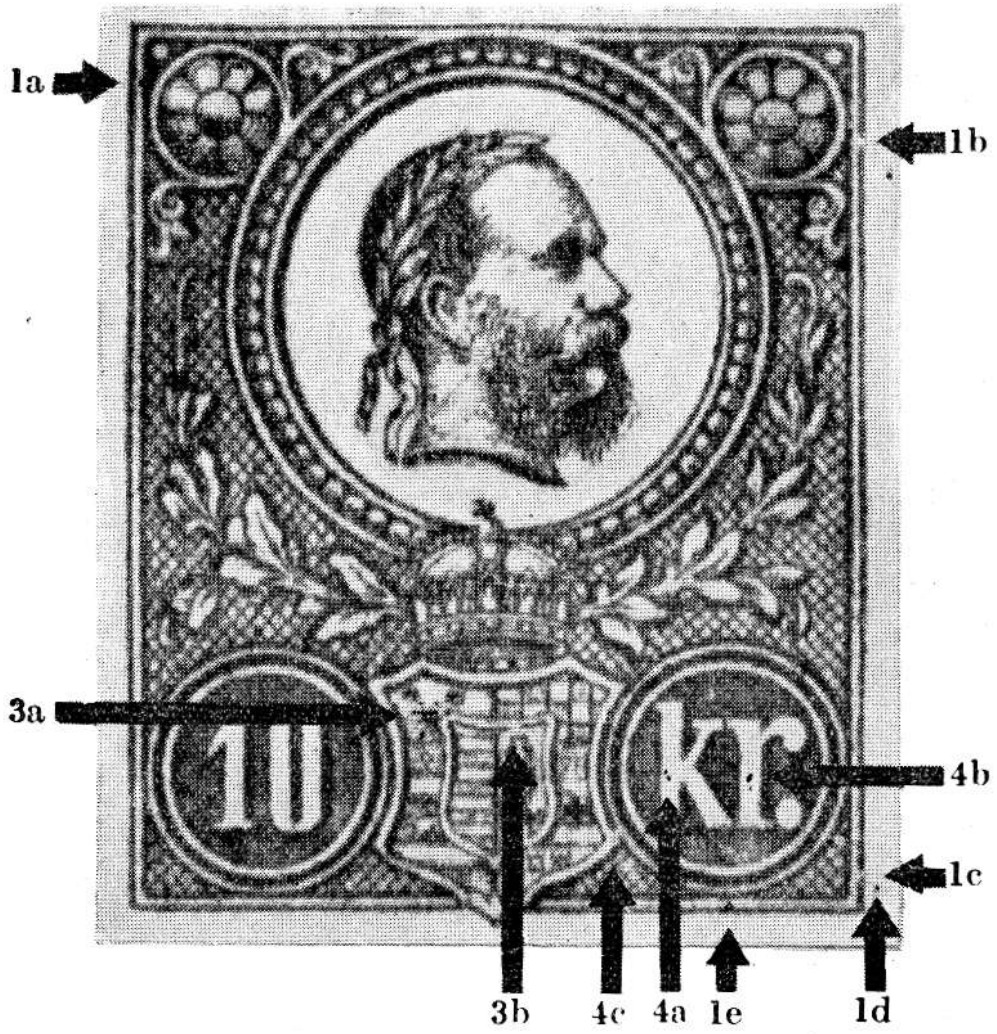
IV



1. a) There is a coloured stain on the inner edge of the left-side frame line, at 12,5 mm from the first corner;

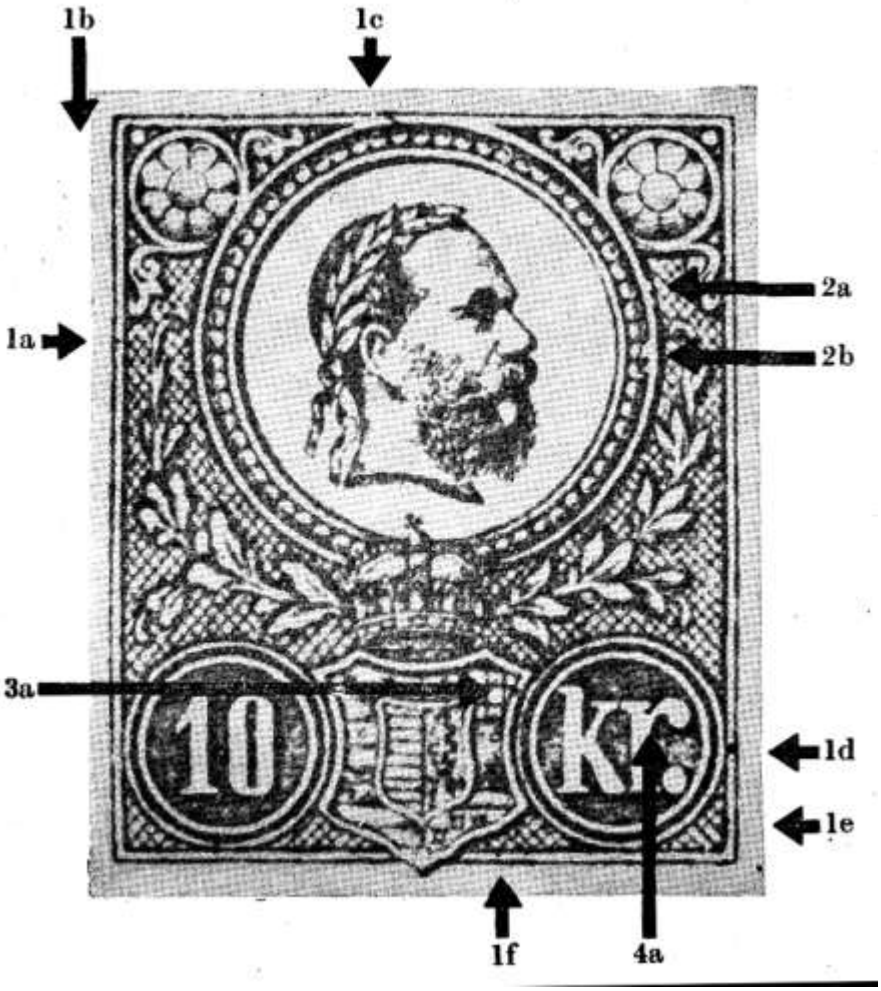
4. a) There is a large colour stain or more smaller colour stains in the bottom curve of the numeral ***0***;
   b) Sometimes there is a coloured stain at the right edge of the numeral ***0***;
   c) There is a coloured stain over the numeral ***0*** in the left-side round area;
   d) The base of the letter ‘r’ is discontinuous at the right side, due to which the right end of the this base looks like a dot following the letter;
   e) There is a tiny coloured dot over the letter ‘k’, inside the round area on the right.

V



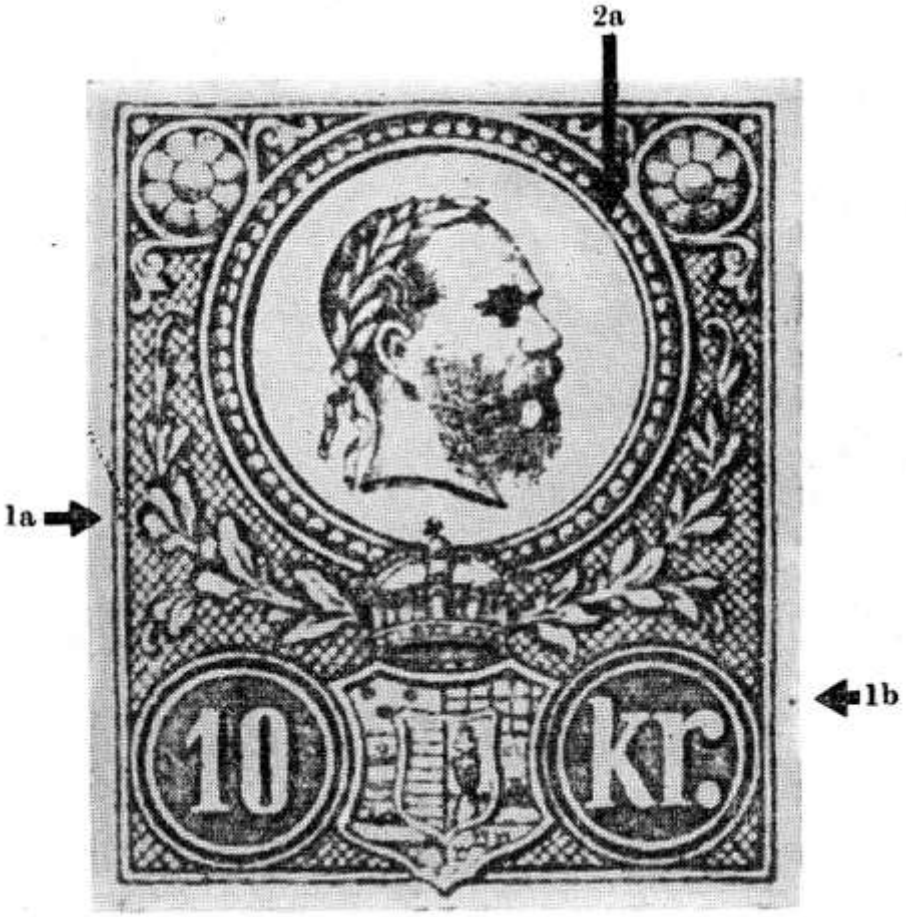
1. a) There is a coloured dot on the inner left-side frame, at 1,5 mm from the upper part of the frame.
   b) The frame line at the right side, at 3 mm from the top frame line, is discontinuous or turns thinner;
   c) The frame line at the right side, at 1 mm from the bottom corner, is discontinuous or turns thinner;
   d) There is a coloured dot near the right-side frame, at 0,5 mm from the bottom corner;
   e) On the inner line of the frame at the bottom, at 3,5 mm from the right corner, there is a coloured dot;
3. a) There are coloured lines and stains near and under the leopard head in the Dalmatian coat of arms; above it, there is a tiny coloured stain;
   b) The inner frame line of the Hungarian coat of arms is discontinuous above the dual cross;
4. a) There are one or two coloured dots in the middle of the stem of the letter ‘k’;
   b) There are one or two coloured dots in the middle of the stem of the letter ‘r’;
   c) The outer circle of the right-side round area is discontinuous over the point where it meets with the coat of arms.

VI



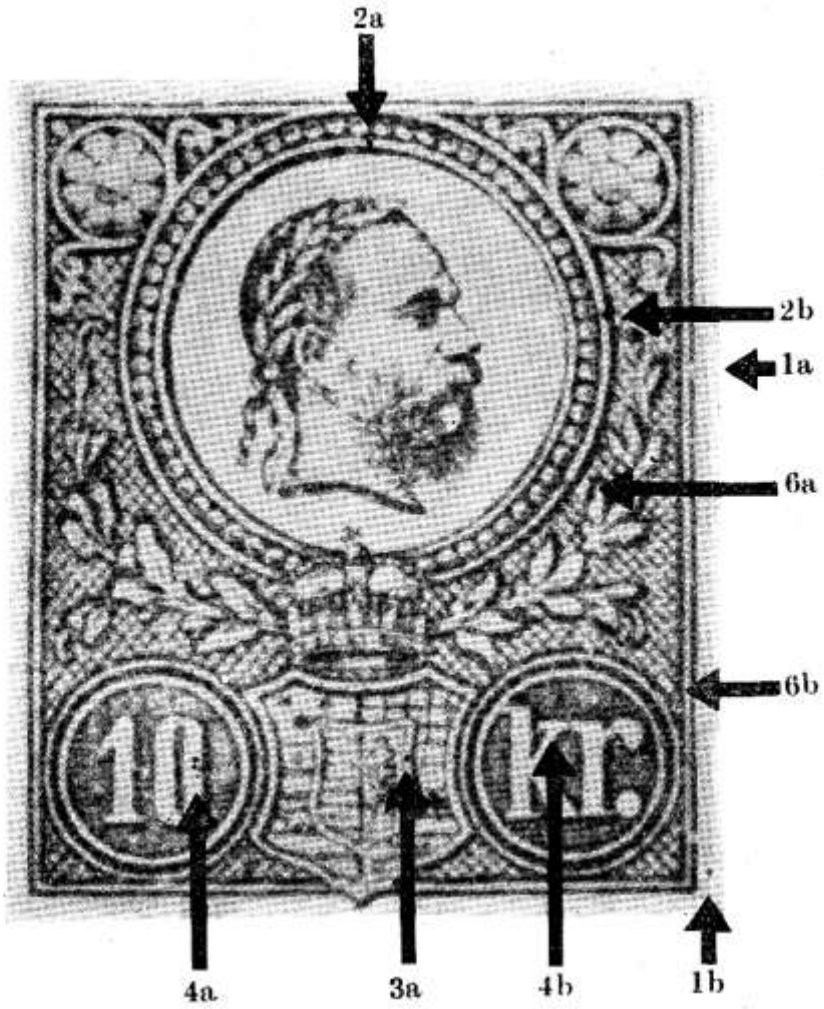
1. a) There is a tiny coloured stain on the inner edge of the left-side frame, at 7 mm from the upper corner;
   b) There is a coloured dot near the left side of the frame, at 1 mm from the line of the frame and 1,25 mm from the upper corner;
   c) The upper part of the frame is discontinuous, over the pearl 2 on teh left;
   d) There is a coloured stain between the two lines of the frame at the right side, at 3,5 mm from the bottom corner;
   e) There is a tiny coloured stain on the inner line of the frame at the right side, at 1mm from the bottom corner;
   f) There is coloured dot on the inner line of the frame at the bottom, at 7,5 mm from the frame at the right side;
2. a) The edge of the outer circle is discontinuous opposite the pearl 13;
   b) The outer edge of the pearl frame, at the pearls 16 and 17, is damaged;
3. a) There is a coloured stain on the inner frame of the coat of arms at the right side of the Croatian coat of arms;
4. a) There is a coloured stain on the right edge of the stem of the letter ‘r’, above the divergence.
   b) The top of the branch of the letter ‘k’ is usually protruding in the middle;

VII.



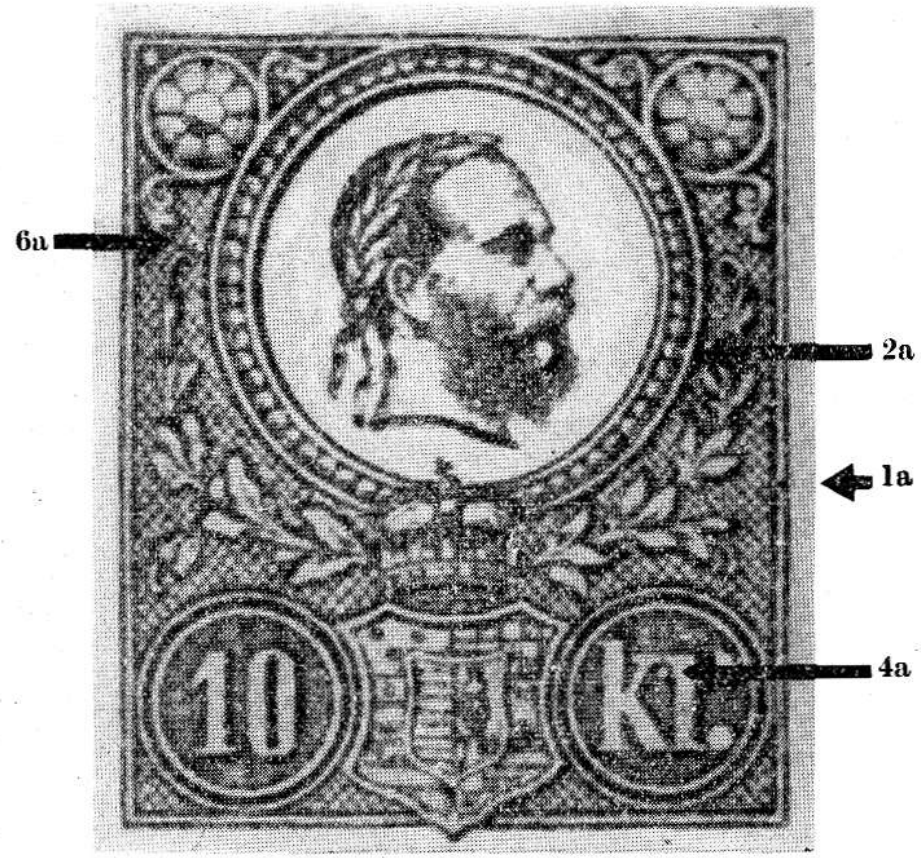
1. a) A coloured dot most frequently merging with the frame next to the left-side inner frame, at 11 mm from the bottom frame.
   b) A coloured dot next to the right-side frame, at 0.75 mm from the frame and at 5 mm from the bottom corner.
2. a) The inner circle opposite to the 10th pearl on the right is discontinuous.

VIII.



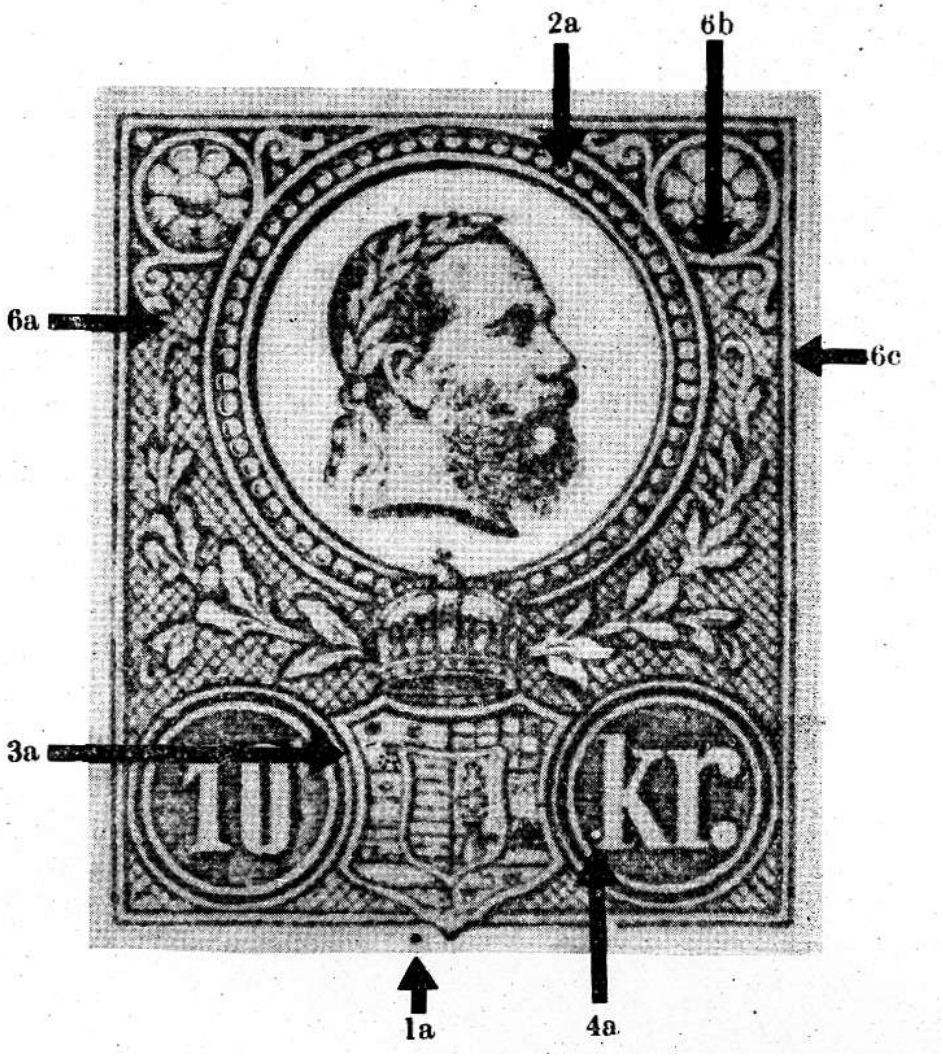
1. a) The right-side frame is discontinuous at 7.75 mm from the upper corner.
   b) A coloured dot next to the right-side frame line, at 0.5 mm from the bottom corner.
2. a) There is a coloured line connecting the pearl frame with the outer circle, between the upper and the right-side first pearl.
   b) There is a coloured stain on the outer circle opposite pearls 14 and 15.
3. a) There is a coloured stain in the frame of the coat of arms of Hungary, to the right of the double cross.
4. a) There are tiny coloured stains in the right half of "0".
   b) The top of the upper slanting line of "k" is often protruding.
6. a) There is a white stain in the background grid near the pearl 22;
   b) A dividing line between two neighbouring squares is missing in the upper triangle shaped by the right-side round area and the inner line of the frame.

IX



1. a) On the inner edge of the frame at the right side, at 10 mm from the bottom corner, there is a tiny coloured stain, which often exceeds up to the inner line of the frame;
2. a) The outer edge of the pearl frame in discontinuous at the pearl 19 on the right;
4. a) In the round area at the right side, there is a white dot in the angle shaped by the upper branch of the letter '***k***' and the stem of the letter '***r***';
6. a) In the background grid, near the pearl 14, the upper part of the division line between two neighbouring squares is missing. On the type X of the 10kr denomination, this division line is missing completely.

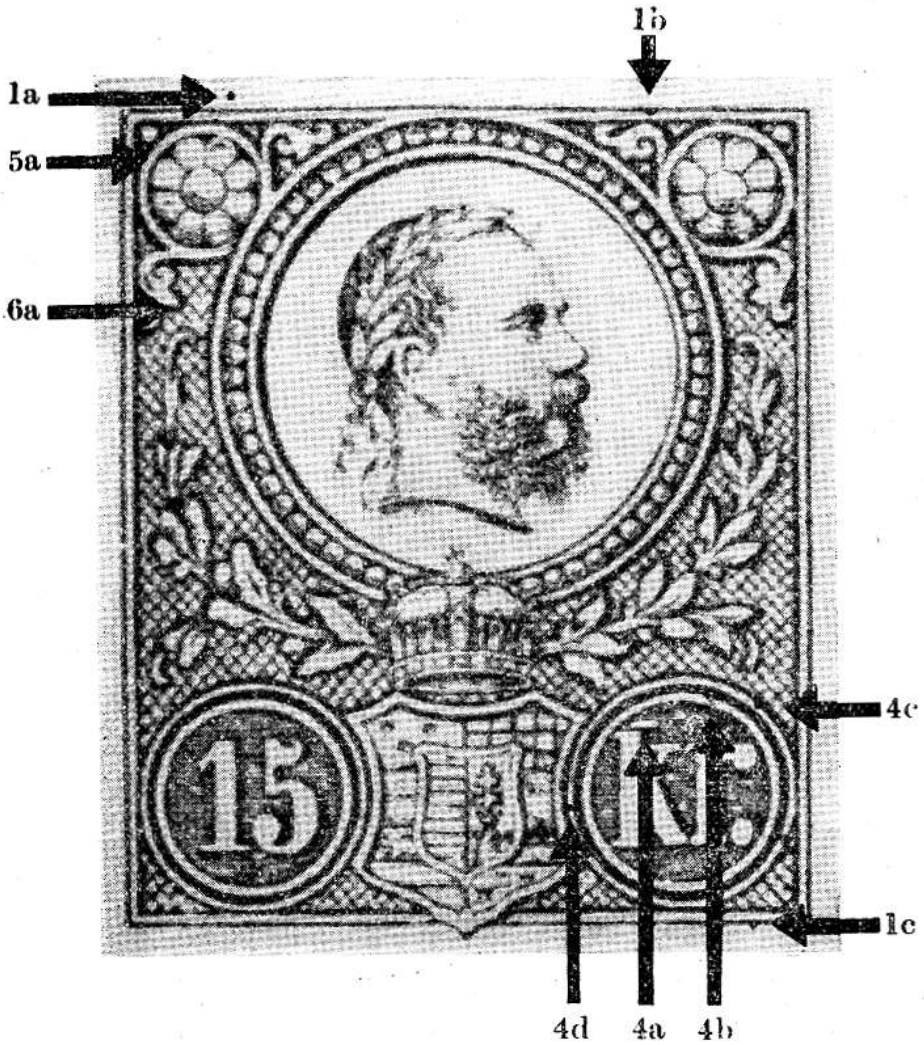
X



1. a) There is a coloured dot under the bottom part of the frame, at 8,5 mm from the left corner;
2. a) There is a colour dot between the pearl frame and the inner circle, under the pearl 5;
3. a) There is a slanting coloured line in the coat of arms of Dalmatia, under the left-side leopard head; there are coloured dots under the lower leopard head;
4. a) There is a white stain in the right-side round area, on the left side of the letter ‘k’, above the end of its base;
6. a) The division line between two neighbouring squares is missing in the background grid near the pearl 14 on the left;
   b) The background grid is discontinuous under the rosette of the right;
   c) The background grid is discontinuous between the laurel branch and the upper part of the tendril embracing the right-side rosette.

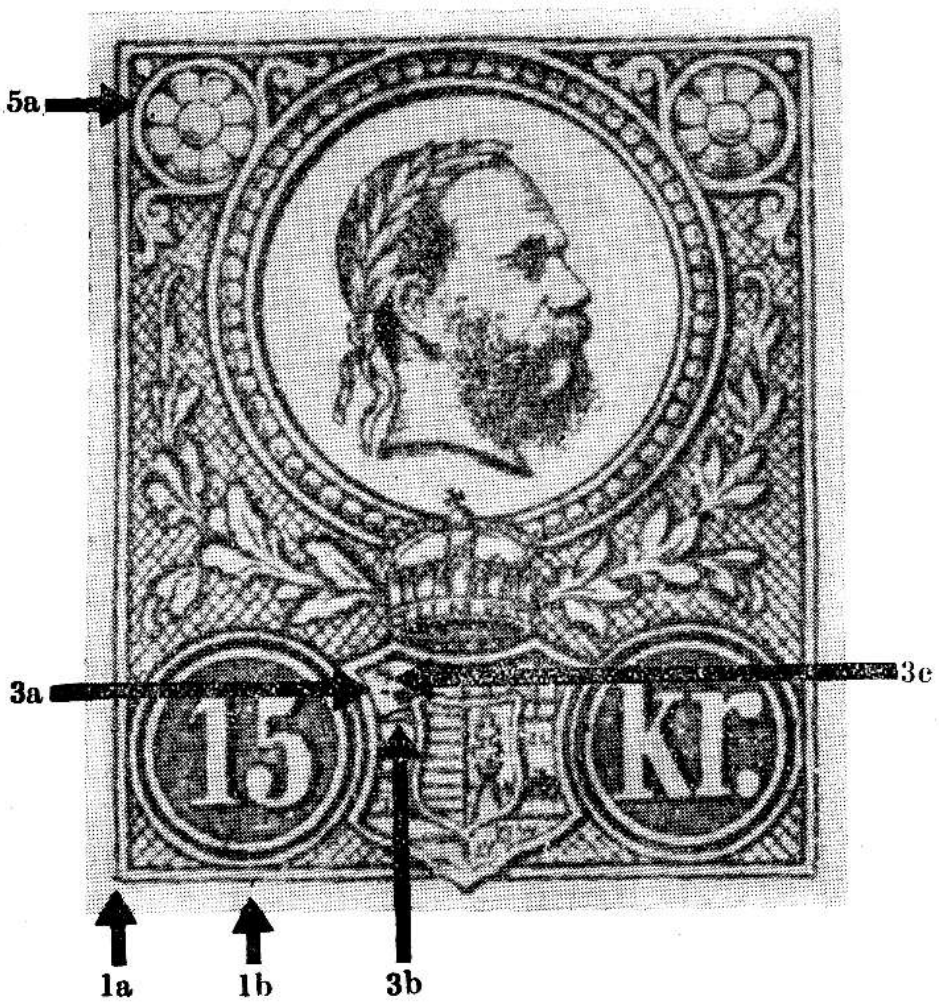
15 krajczar

I



1. a) There is a coloured dot over the upper part of the frame, at 3 mm from the left corner;
   b) There is a coloured dot on the inner edge of upper part of the frame, at 4,5 mm from the right corner;
   c) There is a coloured dot or line on the bottom frame line, at 1,5 mm from the right corner;
4. a) There is a horizontal white band in the round area on the right, above the letter '***k***';
   b) On the inner circle of the round area on the right, there is a coloured line above the letter '***r***', which sometimes exceeds up to the round area;
   c) On the inner circle of the round area on the right, there is a tiny coloured stain in the upper right-side quarter of the circle, which sometimes exceeds up to the inner circle;
   d) A tiny coloured stain connects the two circles of the right-side round area, at the left side, under the horizontal diameter;
5. a) The 7th and the 8th petal of the rosette on the left are white;
6. a) The background grid, at the height of the petals 13 and 14, is discontinuous.

II



1. a) There is a coloured stain on the bottom left corner;

   b) On the bottom frame line, at 3,75 mm from the left corner, there is a coloured stain;

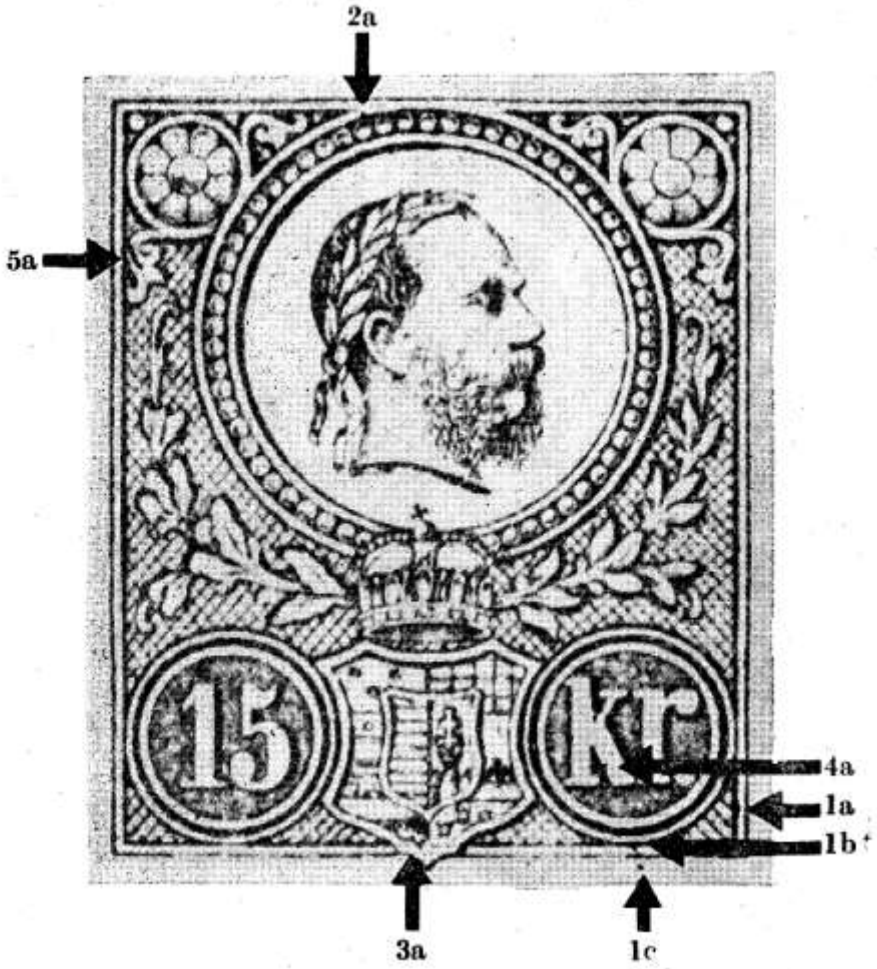
3. a) There is a coloured line or a dot to the left of the head of the leopard in the coat of arms in Dalmatia;

   b) There is a curbed coloured line under the head of the leopard in the coat of arms of Dalmatia, which extends until the bottom left angle of the area of the coat of arms;

   c) In the coat of arms of Dalmatia, the shape of the head of the top left leopard is open at its bottom;

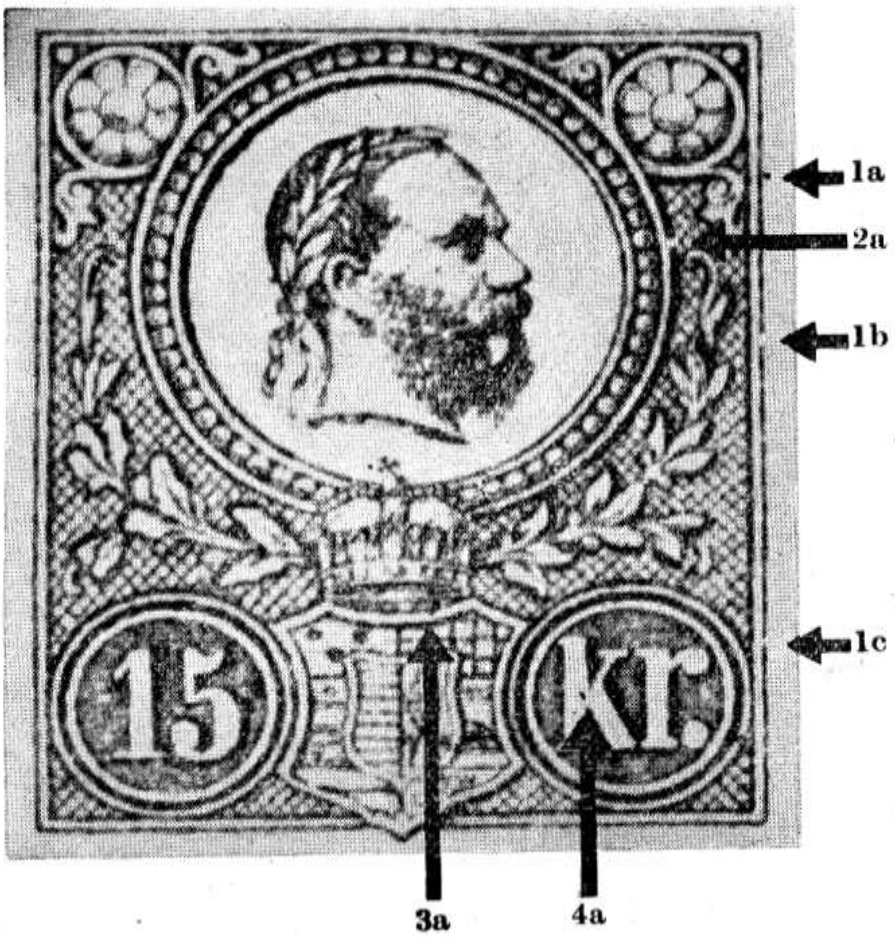
5. a) The 7th petal of the left-side rosette is white; on its top left edge, there is often a coloured dot or a tiny line.

III



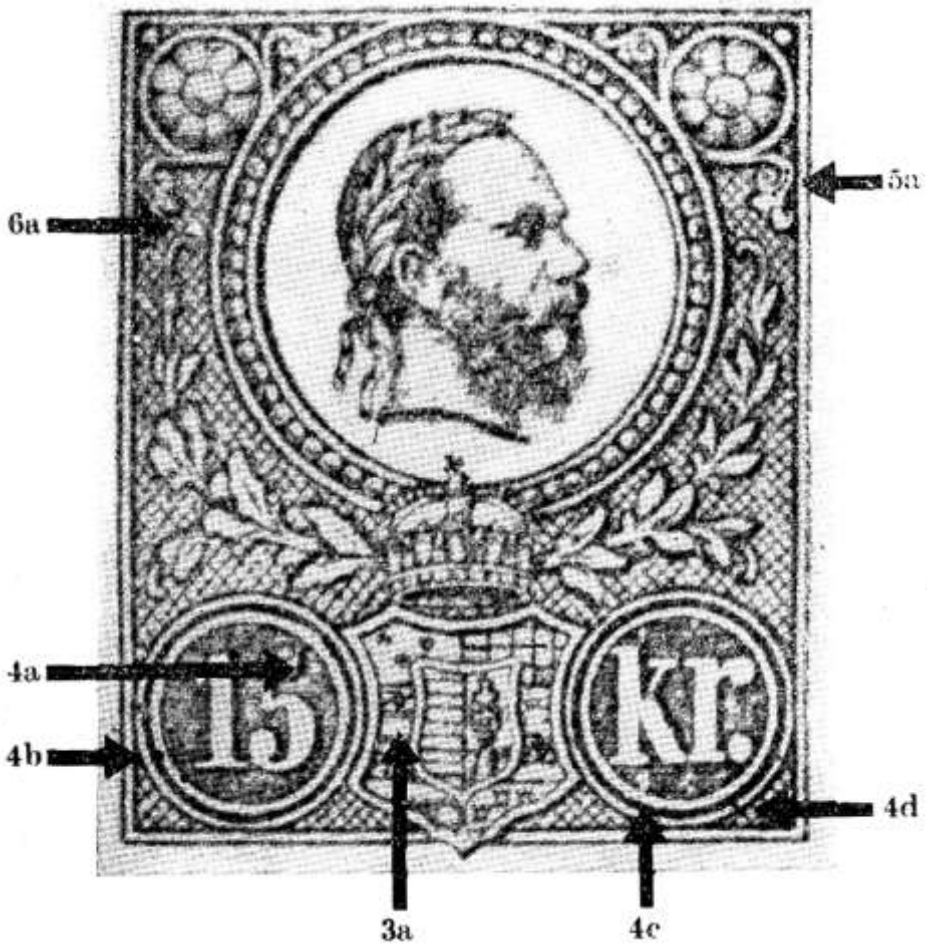
1. a) On the inner frame line on the right, at 1,5 mm from the bottom frame line, there is a coloured dot;
   b) There is a tiny coloured dot on the bottom inner frame line, at 3,25 mm from the right corner;
   c) There is a coloured line under the bottom frame line, at 3,25 mm from the right corner;
2. a) There is a coloured dot on the pearl frame, over the pearl 3;
3. a) There is an ink stain in the triangle, especially in its top right corner;
4. a) There is a coloured dot or line on the left edge of the lower branch of the letter '***k***';
5. The vein of the lower tendril of the left-side rosette is wide, and extends to the edge of the tendril on the left.

IV



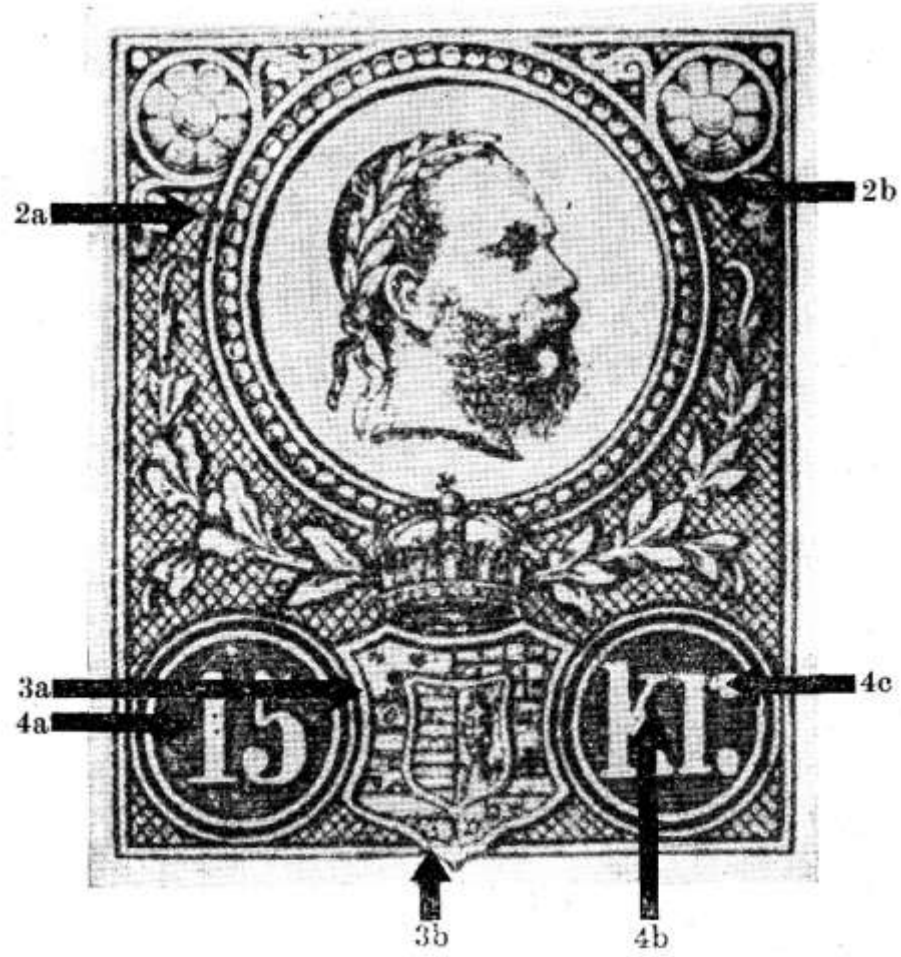
1. a) There is a coloured dot near the right-side frame line, at 4,25 mm from the upper corner;
   b) The frame line of the right, at 9 mm from the top corner, is discontinuous or turns thinner;
   c) The frame line of the right, at 5,25 mm from the top corner, is discontinuous or turns thinner;
2. a) The outer circle is discontinuous opposite the pearls 14 and 15;
3. a) There is a tiny coloured stain on the inner edge of the upper frame line of the Croatian coat of arms, over the second square;
4. a) There is a tiny coloured stain approximately in the middle of the stem of the letter '***k***'.

V.



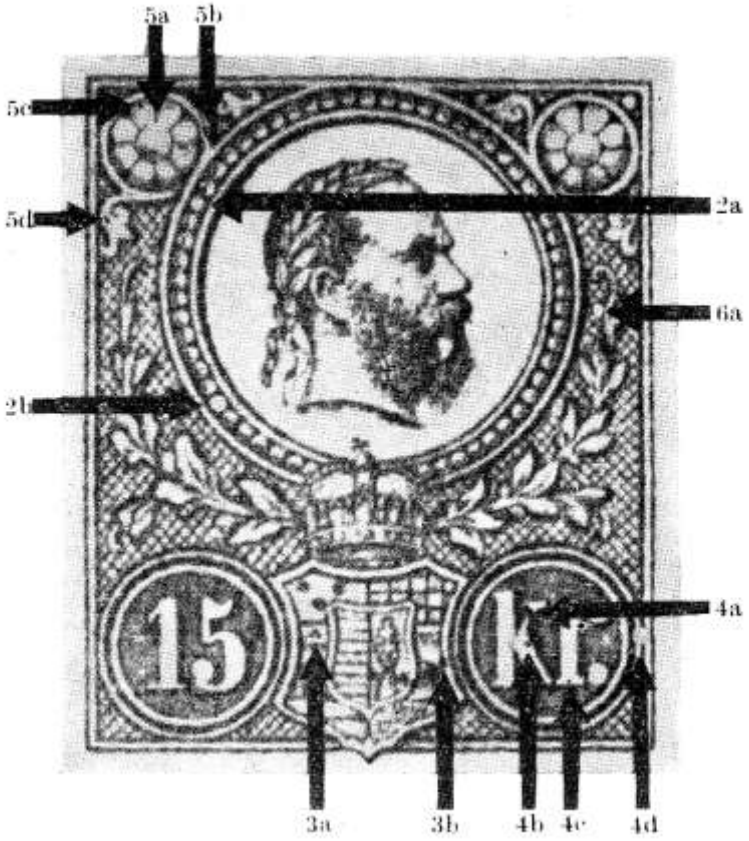
3. a) There is an ink stain in the upper area of the Slavonian coat of arms;
4. a) There is a tiny white stain in the left-side round area, over the top of the numeral 5;
   b) There is a tiny coloured stain on the inner edge of the inner circle of the round area on the left;
   c) There is a triangle white stain over the stem of the letter ‘k’ in the round area on the right;
   d) There is a tiny coloured stain between the two circles of the round area on the right, in the bottom right quarter of the circle, which most often connects the two circles;
5. a) The vein to the lower tendril of the rosette on the right consists of four coloured dots; the lower two of them sometimes merge;
6. a) The background grid is discontinuous at the pearl 14 on the left.

A



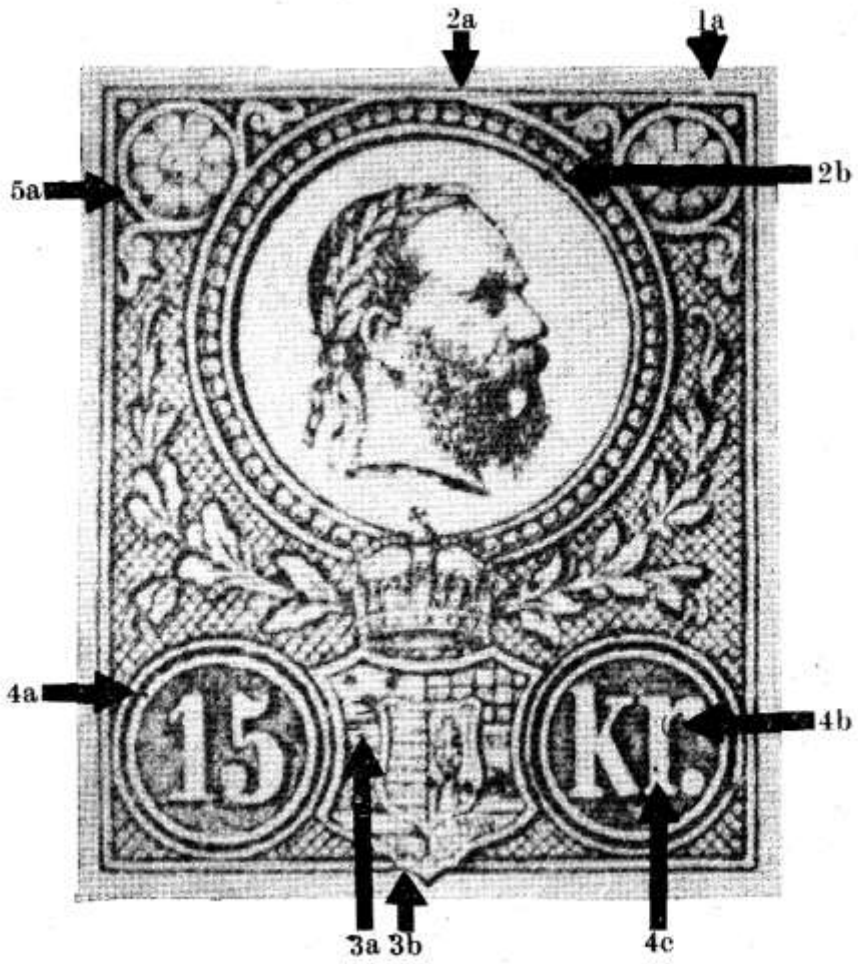
2. a) There is a line-like coloured stain between the pearl frame and the outer frame, at the pearls 12 and 13;
   b) On the outer circle, there is a line-like coloured stain at the pearl 12;
3. a) There is an ink stain under the lower head of the leopard in the Dalmatian coat of arms;
   b) The left half of the triangle is covered with dots;
4. a) There are two coloured dots one above the other in the middle of the numeral ***1***;
   b) The white line of the stem of the letter '***k***' is discontinuous;
   c) The branch of the letter 'r' turns thinner of is discontinuous.

B



2. a) The pearl 11 on the left is white;
   b) The pearl 22 on the left is white or slightly shaded;
3. a) In the upper area of the coat of arms of Slavonia the shape of the six-pointed star is open at the bottom;
   b) There is a tiny coloured stain on the inner edge of the coat of arms, next to the middle field of the coat of arms of Transylvania;
4. a) The upper branch of the letter ‘k’ is crossed by a coloured line;
   b) There are two coloured stains or a tiny line in the lower branch of the letter ‘k’;
   c) There is a tiny coloured stain in the letter ’r’, above its base;
   d) There is a large white stain where the right-side round area and the right-side inner frame line meet;
5. a) The petal 1 and half of the petal 8 of the left-side rosette merge with the middle part of the rosette;
   b) The is a coloured stain at the petal 2 of the tendril embracing the left-side rosette;
   c) The petal 7 of the left-side rosette is white, and there is a coloured stain in the middle of the upper edge of the petal 8;
   d) The vein of the ending of the tendril around the left-side rosette is a coloured dot or a short line;
6. a) There is a white stain in the background grid mear the pearl 17.

C



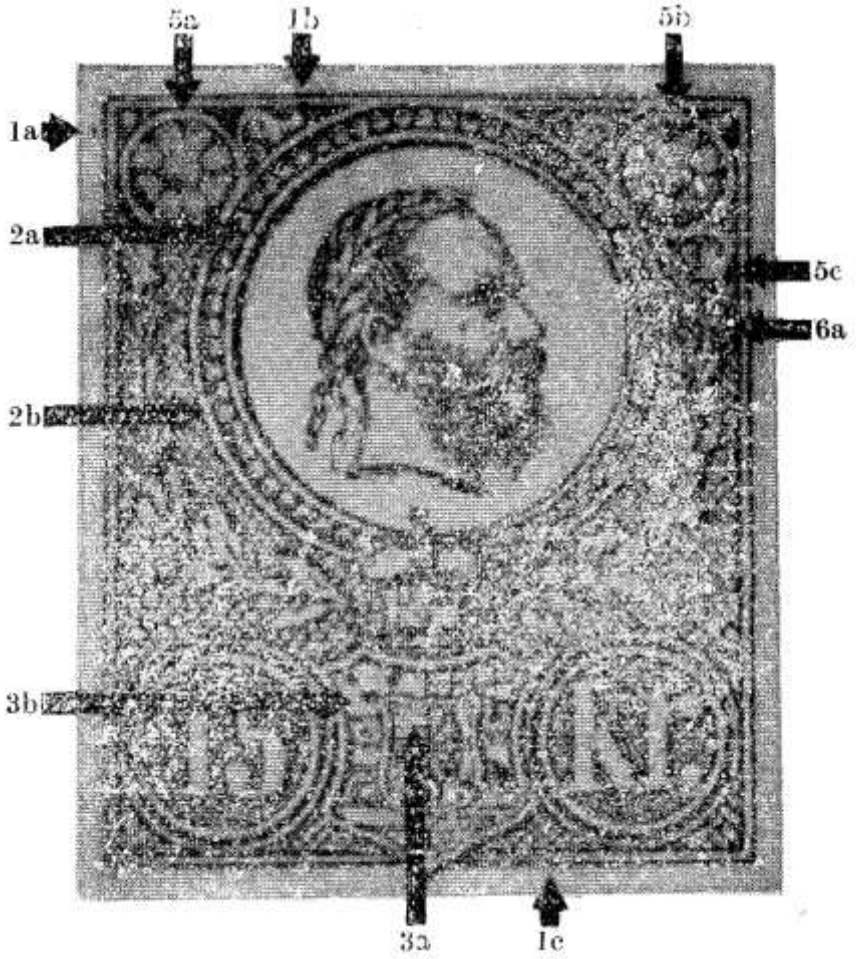
1. a) The upper frame line is discontinuous at 1,25mm from the right corner;
2. a) The pearl frame protrudes over the pearl 1 on the right;
   b) There is a tiny coloured stain on the inner circle, under the pearl 6 on the right;
3. a) There is a tiny coloured horizontal line on the left side of the lower leopard head; under it, there are further coloured lines or tiny stains;
   b) The hypotenuse of the triangle is crossed by a coloured band consisting of coloured lines;
4. a) The is a coloured line-like tiny stain on the inner edge of the inner circle of the round area of the left, in the top left quarter of the circle;
   b) There is a curved coloured line in the stem of the letter ‘r’;
   c) There is a coloured dot in the lower part of the stem of the letter ‘r’, close to the left edge;
5. a) The outer edge of the petal 6 of the rosette on the left side is torn.

D



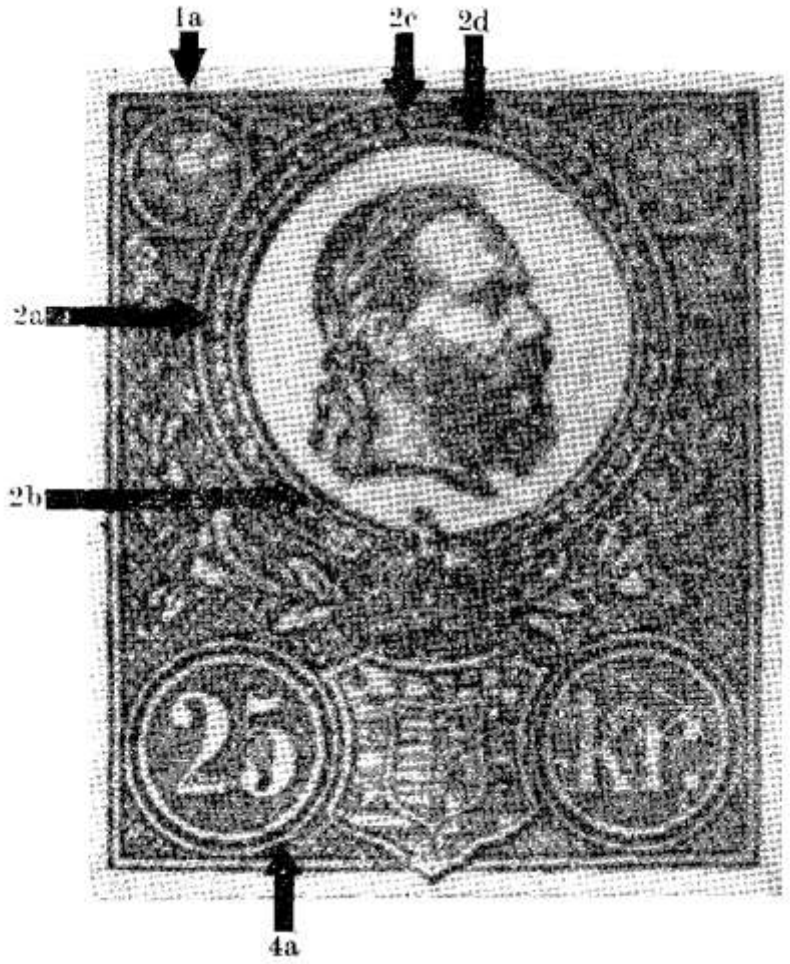
2. a) There is a coloured dot between the pearl 9 on the right and the petal 6 of the rosette;
3. a) There is a coloured dot to the left of the lower leopard head in the Dalmatian coat of arms; there are coloured stains along the Hungarian coat of arms.
   b) All three sides of the triangle thickened; there was also a little white area;
4. a) The edge of the right-side round area is a bit damaged, under the dot of '***kr***.';
   b) There is a coloured dot or a tiny line on the left edge of the lower branch of the letter 'k';
5. a) There is a coloured stain in the tendril around the rosette on the left side, at the petal 7;
   b) There is a shade line on the horizontal edge of the petal 3 of the rosette of the right side.

E



1. a) There is a coloured dot near the left-side frame line, at 1mm from the upper corner;
   b) There is a tiny coloured stain on the inner line of the top of the frame;
   c) There is a tiny coloured stain on the inner edge of the inner line of the bottom frame, at 6mm from the right corner;
2. a) A coloured slanting line connects the pearl frame with the inner circle, at the pearl 10 on the left;
   b) The pearl 19 on the left is white or hardly shaded;
3. a) The inner frame line of the Hungarian coat of arms is discontinuous at the top, to the left of the vertical halving line;
   b) The shape of the leopard head on the coat of arms of Dalmatia is open;
5. a) The neighbouring bottom parts of the petals 8 and 1 on the lift-side rosette merge into the middle part of the rosette;
   b) The thick coloured contour in the tendril around the rosette is discontinuous above the petal 1, and extends over that petal and the petal 8;
   c) The bottom ending of the tendril of the rosette on the right is white;
6. The background grid under the right-side rosette is discontinuous.

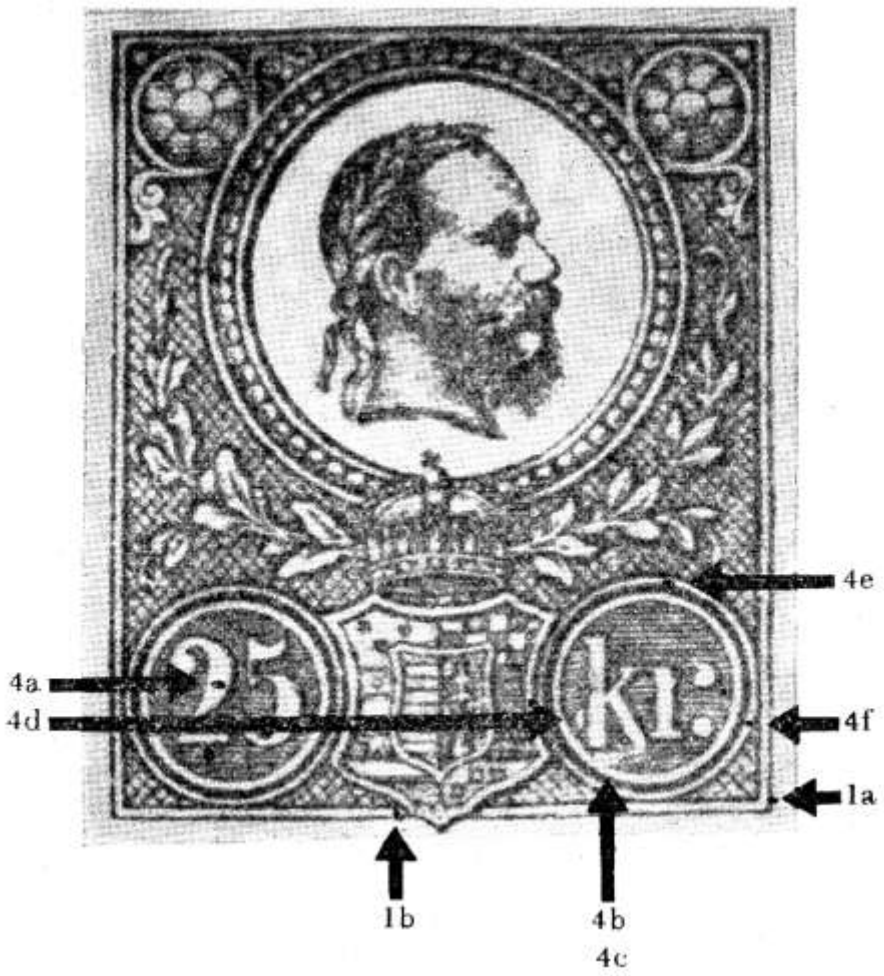
25 krajczar



I

1. a) There is a coloured dot on the inner edge of the upper frame line, at 2,25 mm from the left corner;
2. a) There is a coloured dot on the inner edge of the pearl frame, between the pearls 14 and 15;
   b) There are stains on the outer edge of the inner circle, at the pearl 25 on the left;
   c) A coloured line connects the pearl frame with the inner circle;
   d) There are two tiny coloured stains on the inner edge of the inner circle, under the pearl 3 on the right;
4. a) There is a coloured dot on the inner circle of the left-side round area, under the numeral *5*.

II



1. a) There is a tiny coloured horizontal line on the outer edge of the right-side frame line, at 0,5 mm from the bottom corner;

   b) A coloured line connects the two bottom frame lines at 8,5mm from the left corner;

   Occasionally, following features appear (always all of them together) on the type II:

4. a) Thick coloured horizontal line in about the middle of the numeral ***2***;

   b) The bottom part of the letter '***k***' is deformed, the base of the letter missing;

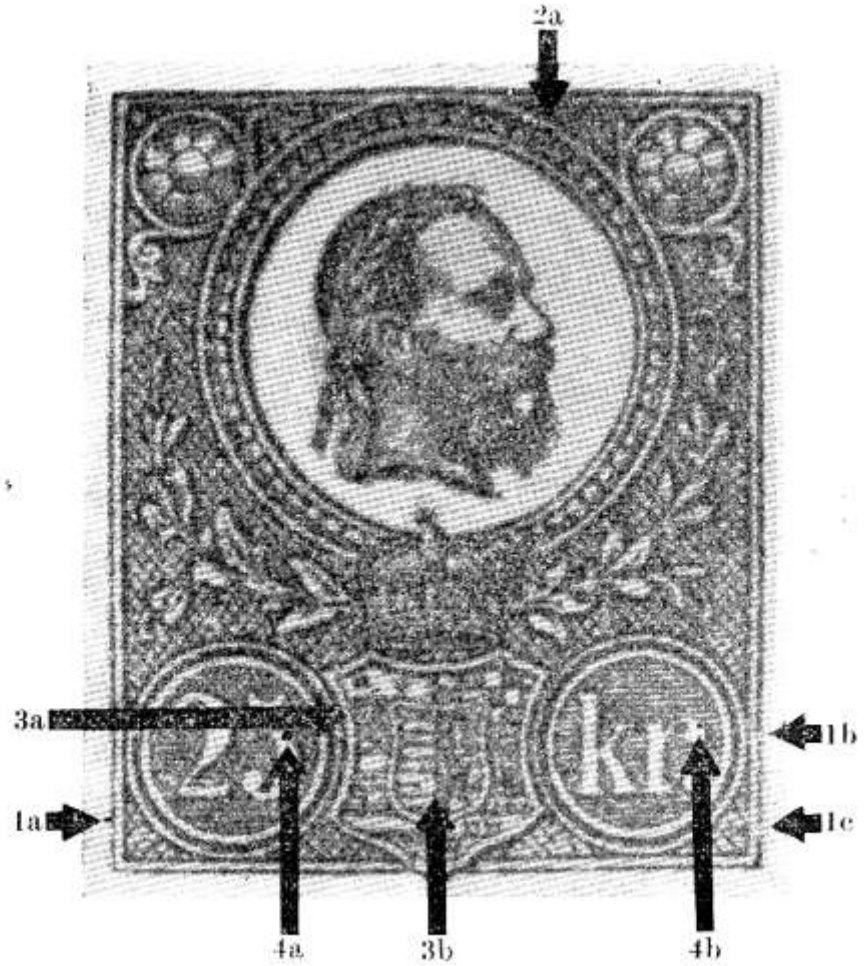
   c) There is a large white stain of the wedge shape under the letter '***k***' in the right-side round area, which extended from the edge of the round area to the lower branch of the letter;

   d) There is a vertical white band in the round area on the right, to the left of the letter '***k***' and in the lower area;

   e) There is a coloured stain on the outer edge of the inner circle of the round area on the right, over the letter '***r***';

   f) A coloured stain connects the two circles of the round area on the right, at the height of the dot of '***kr.***';

III



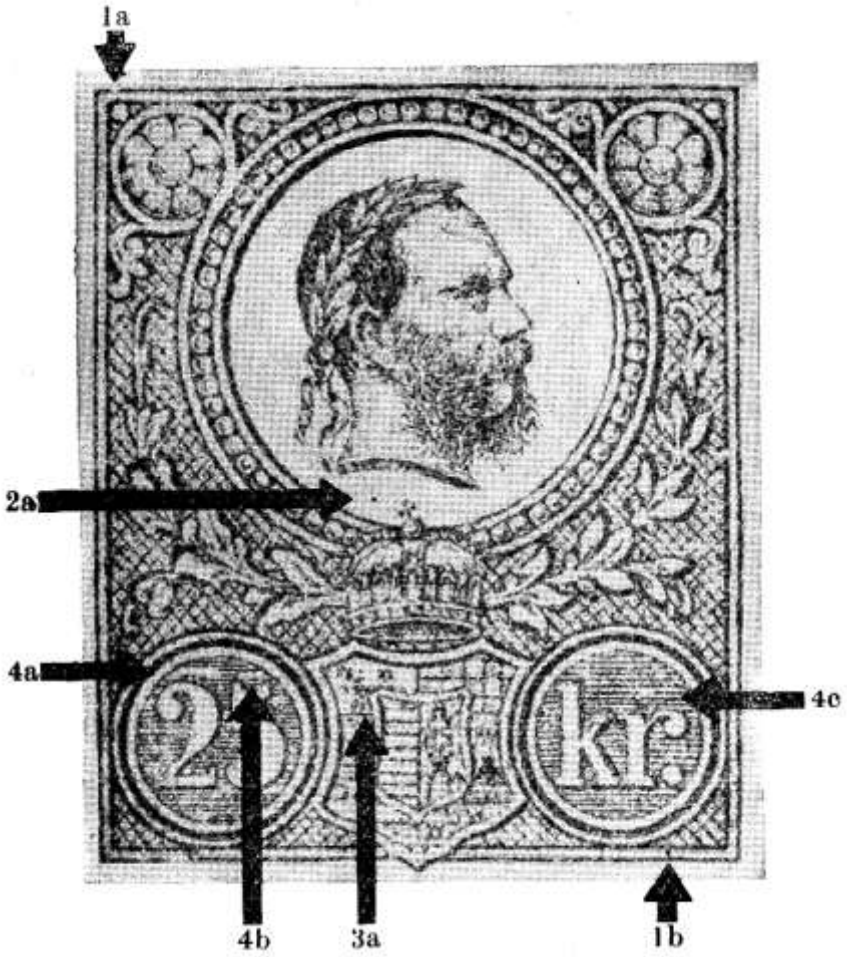
1. a) There is a tiny coloured line on the frame line on the left, at 1,5 mm from the bottom corner;
   b) The frame line on the right is discontinuous or turns thinner at 4 mm from the bottom corner;
   c) The frame line on the right is discontinuous at 1,25 mm from the bottom frame line;
2. a) There is a tiny coloured stain on the pearl frame, over the pearl 6;
3. a) The lower part of the Dalmatian coat of arms and the lower leopard head are covered with coloured stains;
   b) In the Hungarian coat of arms, the half of the bottom edge of the third mound is missing; the vertical dividing line is also discontinuous there;
4. a)There is a coloured stain on the outer edge of the curve of the numeral ***5*** (the upper part of the curve);
   b) There is a coloured stain in the ending of the branch of the letter ‘r’.

IV



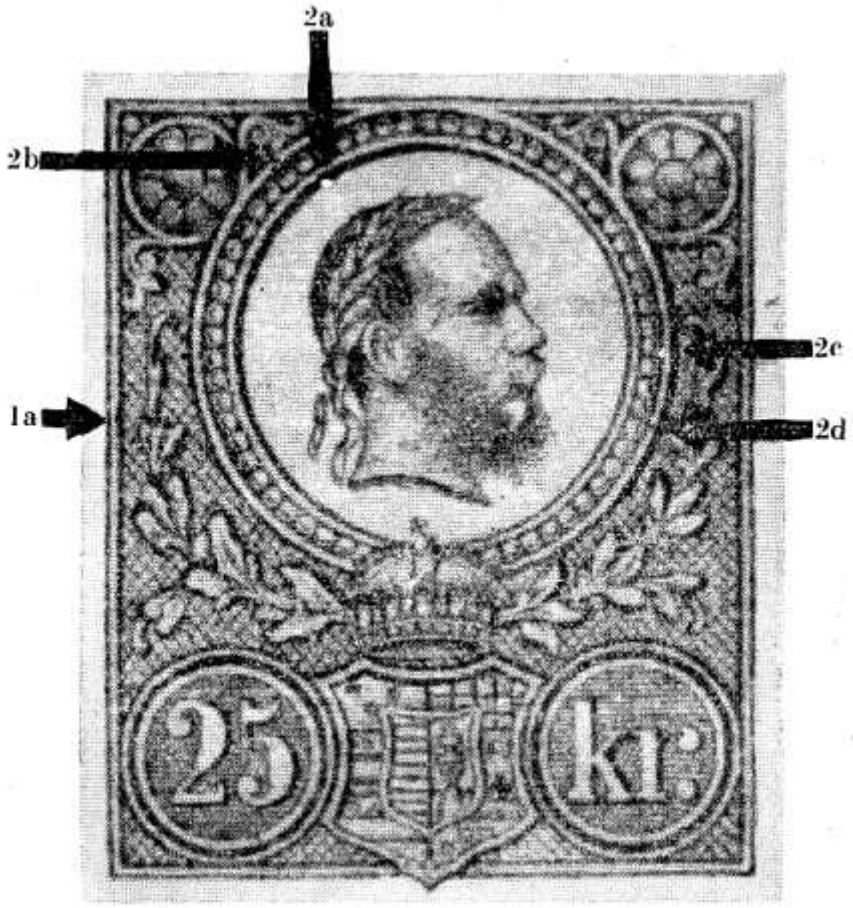
1. a) There is a tiny coloured stain between the two frame line on the right, at 5,25 mm from the bottom corner;
2. a) There is a tiny coloured stain on the inner circle, opposite to the pearls 7 and 8;
   b) There is a tiny coloured stain in the round area near the inner circle, at the height of the pearl 9;
   c) There is a coloured tiny stain between the pearl frame and the inner circle, under the pearl 6 on the right;
   d) There is a coloured line or a tiny stain between the pearl 10 and the petal 6 of the rosette;
   e) There is a coloured line between the pearl frame and the inner circle, near the pearls 10 and 11;
   f) There is a tiny coloured stain on the outer circle, opposite the pearl 12 on the right;
4. a) There is a tiny coloured line on the upper left side of the numeral 5;
   b) There is a coloured stain between the round area on the left and the inner circle, in the lower left quarter of the circle, which usually merges with the inner circle;
5. a) There is a tiny coloured stain on the edge of the coloured area embracing the rosette, at the petal 6.

V



1. a) The upper frame line is discontinuous or turns thinner at 0,5 mm from the left corner;
   b) There is a coloured dot between the two bottom frame lines, at 2,25 mm from the bottom right corner;
2. a) There is a tiny coloured stain in the round area, at 1 mm from the cross of the crown;
3. a) In the coat of arms of Dalmatia, there are tiny coloured stains between the left and the lower leopard heads;
4. a) There is a horizontal white band (mostly of arch shape) above the numeral ***2*** in the round area in the left;
   b) There is a horizontal white band above the numeral 5 in the round area on the left;
   c) There is a tiny white stain above the stem of the letter ‘r’ in the round area on the right.

VI



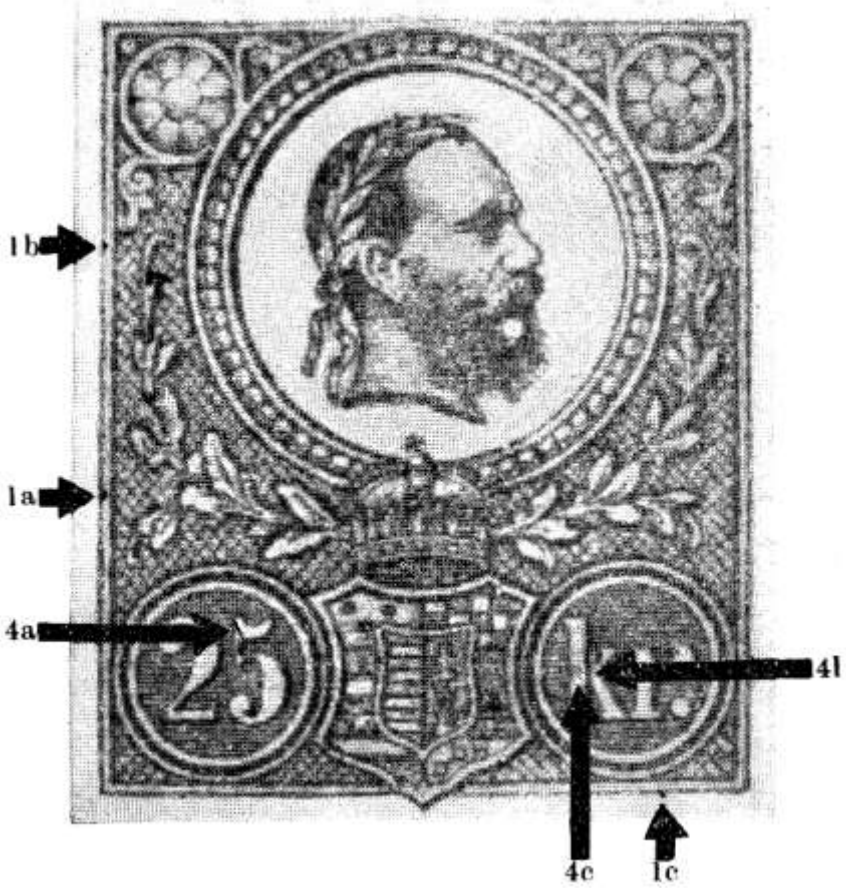
1. a) There is a coloured stain on the inner frame line on the seft side, at 9 mm fron the upper corner;
2. a) The inner edge of the inner circle is discontinuous opposite the pearl 6 on the left;
   b) There are one or two coloured stains between the pearl frame and the outer circle at the pearl 7 on the left;
   c) The outer edge of the pearl frame is discontinuous between the pearls 16 and 17 on the right;
   d) There is a tiny colour stain between the pearl frame and the outer circle, between the pearls 19 and 20 on the right.

VII



1. a) There is a coloured dot between the two left-side frame lines, at 0,75 mm from the bottom corner;
2. a) A coloured line connects the pearl frame and the outer circle, between the pearls 7 and 8 on the right;
   b) There are two tiny coloured stains between the pearls 9 and 10 on the right and the petal 6 of the rosette;
4. a) There are tiny coloured stains in two or three places between the round area on the left and the inner circle, in the left bottom quarter of the circle;
   b) There is a coloured line-like tiny stain in the tendril around the rosette on the left, between the petals 5 and 6.

VIII



1. a) There is a tiny coloured stain between the two frame lines of the left, at 8,5mm from the bottom corner;
   b) There is a tiny coloured stain on the inner edge of the frame line on the left, at 6,5mm from the upper corner;
   c) There is a coloured line-like stain on the bottom frame line, at 2,5mm from the right corner;
4. a) There is a slanting coloured line at the left edge of the upper part of the numeral ***5***;
   b) There was a coloured stain at the point where the three lines of the letter ‘k’ meet–this stain separates the stem from the two branches;
   c) The gravure feature 2 is a slanting coloured line or several tiny coloured stains.

IX

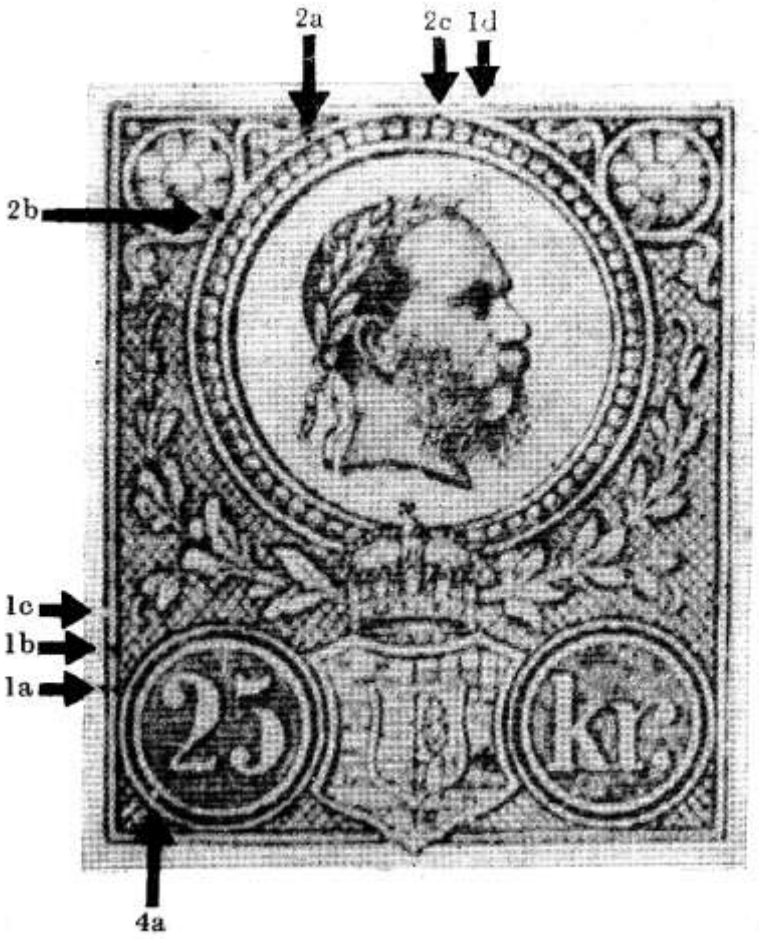


1. a) The inner frame on the left, at 11 mm from the upper frame line is discontinuous;
   b) There is an angle in the inner frame on the left, at 5,5 mm from the upper frame line;
   c) The upper frame, at 3,75 mm from the upper corner, is discontinuous;
   d) The coloured line departing from the right inner frame at 2,5 mm from the upper frame line arrives at the outer frame at 3 mm from the upper corner; this coloured line then forms a right angle and turns back, this time arriving at the frame at 5 mm from the upper corner. Finally, it forms a loop, and inclines back, arriving at the frame at 5,75 mm from the upper corner;
2. a) The pearl frame and the inner circle are connected by a coloured line at the right side, between the pearls 2 and 3;
4. a) The edge of the left round area, under the numeral 5 is damaged;

In case of type IX, further characteristic features may also occur sometimes (but always together):

1. e) There is a coloured stain at the inner side of the bottom frame, at 4,5 mm from the left corner;
   f) There are two coloured lines between the two bottom frame lines, at 2 and 2,5mm from the left corner;
3. a) The inner frame line of the coat of arms, at the point where it intersects with the horizontal side of the triangle, is discontinuous;
4) b) There is a coloured stain at around the middle of the numeral 2;
   c) A coloured line connects the two circles of the left round area, in the left bottom quarter of the circle.

X.



1. a) There are tiny coloured stains at the outer edges of the left-side frame, at 4,75 mm from the bottom corner.
   b) There is a coloured stain on the left-side inner frame, at 6 mm from the bottom frame; it often extends up to the outer frame.
   c) The left-side frame is discontinuous, at 7,25 mm from the bottom corner.
   d) The upper frame is discontinuous, at 8 mm from the right corner.
2. a) There is a tiny coloured stain between the pearl frame and the outer frame, over pearl 5 on the left side.
   b) There is a coloured stain between pearl 10 on the left and the rosette.
   c) There is a tiny coloured stain on the pearl frame over pearl 1 on the right.
4. a) There is a tiny white stain on the inner circle of the left-side circular area, in the bottom left quarter.

PAPER

The paper of lithographed postage stamps is white and a little bit rough. It does not contain watermarks. The thickness of paper sheets was not even or uniform. The thickness of postage stamps is most often around 0.09 mm, though thinner or thicker pieces also turn up (thicker postage stamps are more frequent). Exceptionally, 0,11 mm thick postage stamps also exist. This thickness coincides with the thickness of the first printed 2-krajcar denomination stamps. Since the thickness of the paper was uneven, sometimes this unevenness shows also on single pieces. However, a document issued on 7 September 1870 provided for procurement of paper bearing uniform characteristics as regards its dimensions and weight. The paper used for lithographed postage stamps was produced in Austria.

Nevertheless, unintentional watermarks produced by the *seams of the mesh* may be found on lithographed postage stamps too. This type of watermarks was exceptionally rare on lithographed postage stamps, except for the 5-krajcar denomination – we know only a few such pieces (figure 159).



Figure 159.

Sometimes remains of fibres got pressed into the texture of the paper. If such fibre pieces appear on the front side of postage stamps, they deteriorate the aesthetic qualities of these postage stamps. When such fibre remains are removed, the paper of the postage stamp turns thinner on that spot. Generally, it is not difficult to remove these fibre remains; they get detached almost without any external help. The thin paper area, which results from this operation, must be regarded differently from any other paper thinning produced by any other kind of damage. In this case, the thin paper should not considerably decrease the value of the postage stamp. The external factors which otherwise make paper turn yellow have not influenced the paper of lithographed postage stamps; neither has the sizing had bad influence on the quality of the paper.

The paper sheets on which postage stamps were printed were much bigger than the hundred-piece postage stamp sheets. After sizing and perforation, the edges of the sheets were removed – the sheets were traded without any

sheet borders. The removal of borders was the last phase of the work process. We have two pieces of data as regards the original dimensions of the paper sheets. The first is the dimensions of the edge of the corner pieces of the proofs produced by the hundred-image printing stones. Since edges were not removed from these imperforated proofs, the width of the edges may be measured on corner pieces. On the basis of these corner pieces, the width of the edges on the right and on the left was 9 cm altogether, while it was totally about 18.5 cm at the top and at the bottom. Based on these two pieces of data and the calculable dimensions of the hundred-image sheets (these were approximately 21.5 x 25.5 cm), approximately 30 x 44 cm must be calculated for a complete paper sheet. Thus, the printed surface did not even reach the half of the sheet area. Another piece of data referring to the size of the paper sheet only partly matches with this conclusion. The document, which contained the paper demand for the years 1870 and 1871, included the quantity of 12 x 21 inches, which is 31.6 x 55.3 cm. According to this, the vertical dimension of the sheet was 10 cm more than the dimensions calculated on the basis of proof edges.

Paper quality is one of the most important factors when the value of individual postage stamps is assessed. It is not only the integrity or damages of the paper which counts, but also its freshness. The degree of freshness depends on how the postage stamp has been treated in the previous decades. The quality of the paper is quite bad if it has been excessively soaked (especially in hot water) or pressed, or if it has been too often touched.

COLOURS

For lithographed postage stamps, natural inks were used. The colours were never-fading, except for the 25-krajcar denomination. We may safely say that the colours of the postage stamps, which have been treated in most different ways over the decade, have not significantly changed (the 25-krajcar denomination is an exception). The variations within individual denominations were produced due to the different procedures of ink mixing. When lithographed postage stamps were introduced, the objective was to ensure that Hungarian postage stamps enter the market as soon as possible. Due to this, the printing process was quick and continuous. Nevertheless, on several occasions there was need to produce inks for individual denominations. It seems that reaching identical colour shades was not a priority. When the ink was created repeatedly, the workers most often relied on their memories. As a result, quite often very different shades were created within a single denomination.

The biggest number of shades turns up at the 5-krajcar and 2-krajcar denominations; there are fewer shades in case of 10-krajcar denomination; the number of the shades is even smaller for the rest of denominations. The number of shades correlates with the number of copies produced within a single denomination – the more postage stamps of a single denomination were pro-

duced, the more colour shades were there. Unlike other denominations, the shades of 25-krajcar denomination postage stamps were produced not because the ink was mixed on several occasions. These postage stamps were very sensitive to light and temperature. Apart from the colour versions which were produced as a result of differences of ink mixing procedure, there are also darker and lighter versions of the same colour shades. They were the result of the amount of the ink on the printing stone: the more ink was there on the printing stone, the darker the impression was. There were such tiny differences not only between different sheets but also different postage stamps of one and the same sheet. Even strips or blocks of stamps exist (they are very rare) where the colour of the stamps is different: it moves from the light shades towards dark ones. The most beautiful pieces of these stamps are those produced with much ink; these pieces are of dark shades. However, it does not mean that these postage stamps are in highest demand or the rarest. Since lithographed postage stamps were printed within a very short period of time, there is no sense to set up the sequence in which different colour shades appeared.

The regulation which provided for issuing the edition of 1871, defined the colours in the following way:

2 krajcar – dark yellow	10 krajcar – blue
3 krajcar – light green	15 krajcar – brown
5 krajcar – red	25 krajcar – violet

These colours were practically identical to the colours of the postage stamps which were in circulation at that time. However, these colour names should be only considered as the names of colour groups. As regards the 2-krajcar denomination, even the previous statement is not valid, since dark yellow did not occur at all in case of this denomination. Only the dark shades of the first 2-krajcar pieces may be called dark yellow.

It was the task of philately to categorise and name the colours of lithographed postage stamps. International catalogues have listed a few shades of the stamps, which indicates that those shades were very different from the name of their group or more valuable. As time passed, more and more colour versions and shades have been identified. Nevertheless, all this work is not sufficient if somebody wants to deeply look into the colours of lithographed postage stamps. Some specialised catalogues were also produced; they dealt with the different versions and shades within each denomination. Such was the catalogue produced by Dessewffy issued in 1898 and his comments from 1900, or the monographs written by Miklós Rédey in 1921 and Kalle Vaarnas in 1956. We should also mention the catalogue of Kohl, which was otherwise a general catalogue but included a price table which contained and evaluated all colours, providing comprehensive information for philatelists. One of the greatest difficulties is the fact that the everyday names of colours are not ca-

pable of their precise identification, giving grounds for misunderstanding. Different catalogues use different names for the same colours; quite often, individual shades are named differently even within one and the same catalogue.

The list of colours, which follows, is meant to be more complete than any of its predecessors. Since there is still no way to name the colours objectively and unambiguously, the names of the colours in this list are of no absolute value but refer to the colour shades compared within individual denominations; these names of the colours are either parts of the general vocabulary or philatelic terms. We intend to simplify the identification of the colours by name using an introduction before their enumeration – this identification goups the existing colour variations and explains the differences between the shades.

2 krajcar. Catalogues usually call this colour orange, while its rare version – yellow or lemon yellow. However, it is not sufficient to identify only two colour versions for the 2 krajcar stamp, neither for specialised collecting, nor for the evaluation of these stamps. The range moves between fade yellow to dark orange, including a great number of shades. Orange and yellow are only the two very big groups within the 2kr postage stamps. The yellow is the group which includes all those colours, which seem yellow at the first glance, without any magnifying instrument.

The great majority of these stamps are orange; though very rarely, a very light shade of this colour also turns up. The pieces of the orange colour which contain even less yellow are rarer and more beautiful. The dark shade of this colour, the dark orange, is the most beautiful colour of the 2 krajcar stamp and also the most valuable one. The most usual versions of the yellow postage stamps are light ocher yellow and pale yellow. Out of the yellow 2kr postage stamps, only ocher yellow pieces have been preserved unused. Absolutely yellow pieces of dark shade are very rare. We know of a single greenish yellow piece of these stamps too.

3 krajcar. General catalogues (except for Stanley Gibbons) mention only a single colour for these postage stamps, which are the rarest lithographed ones. This colour was green (for Scott – light green). Stanley Gibbons also identified a variation of this colour, the dark green shade. Others mention also bluish green variety. However, even these are fewer than the real number of colour versions of this denomination.

The most frequent version is light, more or less matt green. Not so light green postage stamps are more beautiful, especially if their colour is bright. Dark green postage stamps of this denomination are also beautiful; they are also in high demand. Among the latter, olive shade also turns up; postage stamps of this colour constitute a special colour group. The third group is the bluish green; these postage stamps are usually of the same pale shade. Since

these postage stamps may also have a slightly pale bluish green shade, this variety is not widely known.

5 krajcar. In foreign catalogues, these postage stamps have been usually identified as pink or pink-red. Most often, their rarer variety has also been identified – the brick red colour. Since this denomination was the most frequent one, there was the biggest amount of colour varieties and shades in this denomination. Usually only the brick red attracts attention, which has been a rare colour version. The reason for this little attention was the fact that the postage stamps of this denomination were the most numerous. As a matter of fact, there are other rare varieties within this denomination than brick red.

The colour range moves between the carmine shade and the yellowish red (brick red). Major colour groups are pink, carmine red, cherry red, paprika red, and brick red. The medium and dark shades of these colours differ profoundly, while the light shades of the carmine red and pink may be included into a single group. The dark shades are rarer and more beautiful. For this reason and also because they express the colour changes in the best way, these shades are in highest demand and the most valuable.

The most frequent colour of the 5 krajcar was pink; exceptionally, these postage stamps were of very pale shade. Even less frequent are the postage stamps of darker shades of pink. They are the most beautiful variety of the 5 krajcar stamp. On the postage stamps which belong to the carmine group, the intensity of carmine is different. The more intensive the carmine shade and the darker the postage stamps are, the rarer and more beautiful they are. The cherry red is close to the dark carmine; their shades were even darker. They belong to the rarest stamps of this denomination. The brick red group includes the brick red and the meat coloured stamps. The latter are usually light, though medium dark also turn up. The postage stamps of this group are usually of light shade, though in any case they are easily distinguishable from other light colours of the 5 krajcar. We should keep in mind that the evaluation in catalogues usually refers to the value of medium dark shades; light pieces are usually less valuable. On the other hand, the pieces of dark shades are more valuable than the value listed in catalogues. Paprika red colour contains very little yellow, and is the closest to the brick red colour; however, it is much rarer that the normal shades of the brick red postage stamps. This kind of red is easily distinguishable from the pink, carmine, or even brick red colour.

10 krajcar. In catalogues, the colour of this denomination is always generalised as blue. A very rare variety of this colour was long ago identified as milk blue. As in case of other denominations, the range of colours and shades of these postage stamps is also very rich. For categorisation, the best parameter is the brightness of the colour on the one hand, and the degree of lightness/darkness on the other hand. The two sequences of colours based on these two parameters contain very different colours.

The most frequent colour is the medium dark shade of blunt blue. Shades deviating from this shade are rather rare. The extreme shade of the light sequence is milk blue. This colour was identified long ago, and thus became widely known. However, it is difficult to identify the postage stamps of this colour in practice, because the pieces for comparative analysis are hardly available due to the rareness of these postage stamps. Philatelists are usually prone to consider any light blue pieces in their collections as milk blue. As a result, the difference of price/value between these postage stamps and normal blue ones decreased. The milk blue 10 kr postage stamps were produced with little ink; they usually produce the impression of being worn; these postage stamps are not beautiful but rare, similar in character to the fawn-coloured 15kr postage stamps. Apart from the milk blue colour, the deep, darker colours of the blunt blue occur less frequently among light shades. The bright colour copies of these postage stamps are less frequent and more beautiful, as it is in the case of blunt blue colour. The blackish blue colour, which is an extreme, also belongs here. Between blunt and bright, light and dark blue extremes, greyish and greenish shades also occur. We also know of a single purple blue piece too, its colour similar to the colour of the proofs.

15 krajcar. In catalogues, this colour has been usually called brown; Scott calls it yellowish brown, while Yvert calls it *bistre*. One colour version of this denomination was identified long ago as fawn-coloured. In fact, there are three colour groups of this denomination, which differ from each other profoundly. Two out of these three groups include also significant number of shades. The most common out of the three colours is the slightly yellowish brown. It usually appears in medium dark shade. The dark shade of this colour is less frequent; this is the most beautiful variety of the 15 krajcar. Even less frequent are light or pale shades of this colour. The other group is the fawn-coloured one; this colour does not have any yellowish shade. Most frequently, it occurs in light shades, for which the old term ‘fawn-coloured’ is very suitable. Just as the milk blue 10kr postage stamps, these postage stamps also look worn. The reason for this must be the typical light shade of these postage stamps. This was also the reason why the name of the colour of these postage stamps has recently been modified to light brown in most of the catalogues. However, it is an error because this way these postage stamps get categorised into the same group as those of yellowish brown pieces of light shade. This blunt brown colour sometimes appears in darker shades, which is less frequent than lighter shades. Among dawn-coloured 15kr postage stamps, there are many which were postmarked in Pozsony. The rarest colour group is the olive brown. It differs profoundly from the two groups described above. We do not know of any shades of this colour.

25 krajcar. The colour of this denomination has been usually called violet, purple, or mallow. The dark shade of this colour was also identified. This was the only lithographed denomination which could not preserve its original col-

our. The ink deteriorated so much on the postage stamps that today only a fraction of the postage stamps preserves their original colour. The degree of brightness of this ink decreases profoundly when exposed to heat or light, turning the colour to pale, faded, or worn. This is why the pieces of this denomination which have not been soaked are especially precious, though even their colour might be deteriorated as a result of exposure to heat or light. The great majority of 25kr postage stamps was soaked and detached from postal transfers; those used on letter mail have most often been detached from the envelops (only small fraction has been preserved on envelops or pieces of envelops). Due to this bad durability of the ink, it is very hard to identify the original colour/s and its/their shades today. However, we may assume that there were two different colour varieties within this denomination; there were also darker and lighter shades of these colours. We assume that one of the original colours is the colour of the dark pieces which were mostly used in Kolozsvár. In the recent decades, these postage stamps have been usually exposed to the same circumstances. On the basis of the dark pieces used in Kolozsvár, we may conclude that there really were different shades of these postage stamps; a relatively large number of dark pieces was used in Kolozsvár. The other assumption may be that for some reason the postage stamps used in Kolozsvár were damaged to lesser degree while soaked and detached from envelops.

Those postage stamps which were not used, and consequently were not soaked, have preserved their colour to much better extent.

When these postage stamps are categorised, the most characteristic feature is the degree of red shade in their colour, as well as the degree of lightness/darkness of their shades. The degree of brightness/darkness reveals a different fact in case of this denomination as compared to all other denominations. While in case of other denominations, the degree of brightness/darkness resulted from the amount of ink used while printing, in case of 25 krajcar postage stamps, the degree of brightness/darkness reflects how severely have the colour of the postage stamps been deteriorated by exposure to light, heat, or other circumstances. As regards the value and the price of the 25 krajcar stamps, it usually correlates with the quality of the colour. Whatever the case, the prices alternate within a very wide range; in the first place, it is true for unused postage stamps.

25 krajcar stamps turn up in many shades; naturally, the light ones overweigh the dark ones. The most frequent colour of these postage stamps is violet, which sometimes has a reddish shade. The latter, assumingly, used to contain more of the red colour. Even medium dark/light shades of this denomination are relatively rare; the dark shades are especially rare. These dark shades, especially if they are also bright, are the most beautiful pieces of this denomination. The extreme of the dark 25kr postage stamps is the dark reddish purple, which also occurred in the mail of Kolozsvár, and should be distinguished from the normal bright dark purple. This is the darkest shade and the rarest 25 krajcar postage stamp.

The number of dark 25kr postage stamps has been gradually decreasing, due to the poor durability and sensitivity of their colour. The number of pale, faded, greyish pieces is increasing. These postage stamps may be faded to such a degree that it is impossible to discern the details of their image. The minimum requirements for these postage stamps are that their colour should be at least light purple instead of greyish, and that all tiny details of the image should be discernible. Faded pieces or those on which details are not discernible even when magnifying glass is used are of little value, even in those cases when the postage stamps themselves are not damaged. In case of these postage stamps, the pale colour is considered a more serious deficiency than any other damage of the postage stamp, thus decreasing their value. Partially, fading may have been caused by the substance by which these postage stamps were postmarked. In these cases, the colour of the postage stamps went fading along the postmark. The price decreases according to the degree of this deficiency.

The prices listed in catalogues usually refer to the postage stamps of the purple colour; when prices are listed for the dark colour, they should be understood as those for *relatively* darker colours. The light violet postage stamps are those for which the catalogues list the cheaper price. When the colour is dark in absolute terms and not relatively, the price of the postage stamps is higher than that listed in catalogues for the dark colour postage stamps. The really rare dark 25kr postage stamps are even more expensive than the 3kr ones. The unused light violet is also cheaper than the cheaper price listed in catalogues, whereas the catalogue price listed for dark violet may be considered guiding for unused 25kr postage stamps of darker shades since they turn up relatively frequently. The only exceptions from this are the bright dark purple and bright reddish purple.

25kr postage stamps must not be soaked since the colour of these postage stamps is very sensitive. Under no circumstances may these stamps be soaked in warm or lukewarm water. They must also be protected from light. In the recent years, quite a few 25kr postage stamps went deteriorated exactly at exhibitions, losing their colour of shade because of being exposed to light. It is advisable that collectors present photocopies of these postage stamps at exhibitions, instead of bringing their originals. The catalogue of colours below is based on the principles described above. Both description and specialised collecting of these stamps involves precise categorisation of colours. The degree of rarity and the beauty of colours also define the value of these classical stamps. The list below includes all typical colours, as well as the colours influencing the value/price.

COLOURS OF LITHOGRAPHIC POSTAGE STAMPS

2 krajcar

a) orange yellow
b) pale orange yellow
c) orange
d) dark orange
e) ochre yellow

	f) light yellow
	g) yellow
	h) greenish yellow
3 krajcar	a) green
	b) light green
	c) bright green
	d) dark green
	e) olive green
	f) bluish green
5 krajcar	a) pink
	b) pale pink
	c) bright pink
	d) carmine
	e) dark carmine
	f) cherry red
	g) meat red
	h) pale brick red
	i) brick red
	j) dark brick red
	k) bright red
10 krajcar	a) blue
	b) light blue
	c) milk blue
	d) dark blue
	e) bright blue
	f) bright dark blue
	g) blackish blue
	h) violet blue
15 krajcar	a) yellowish brown
	b) pale yellowish brown
	c) dark yellowish brown
	d) deer brown
	e) pale deer brown
	f) olive brown
25 krajcar	a) light violet
	b) violet
	c) dark, blunt violet
	d) dark, bright violet
	e) dark, red violet
	f) lilac

SIZING

The layer of the glue was very thin; the thickness of sized and non-sized

printed sheet was almost the same. The colour was white or slightly yellowish. As regards the substance, Béla Payer found a note in the documents of the State Printing House according to which the substance contained two units of Arabic Gum, one unit of starch, and one unit of dextrin[110].

After the postage stamps had been released, many people started to complain at the sizing; a document of the Post dealt with this issue as early as 12 June 1871. The complaints referred to the deficient or missing layer of the sizing of the stamps, and were filed both by public and newspaper publishers. However, the State Printing House did not acknowledge the rightfulness of the complaints; according to the State Printing House, the postage stamps were suitable for being attached if properly soaked. Softening this material with acid would have worked out even worse, since in the humid weather, the postage stamps would have stuck to each other.

The sizing has either completely or partially disappeared from the lithographic postage stamps. Out of the pieces on which the sizing has been preserved absolutely, only few ones have not been damaged otherwise. The layer of sizing is most often cracked especially in the corners. The corner breakages were most often the result of the breakage of perforation teeth. Postage stamps which are complete, and which have complete sizing are very rare. Such pieces must be stored properly and they must be protected from any impact leading to their damage. Any expectation to have unused lithographic stamps complete and bearing original and complete sizing, as well as free of stamp glue would reflect the lack of experience. The same can be said of applying the evaluation of catalogues to such pieces.

PERFORATION

The equipment used for the perforation of lithographic stamp was a frame perforation machine, which was of the same system and brand as the perforation machine used for the 1867 edition. This machine perforated sheets of a hundred pieces. The horizontal rows of this machine contained 101 perforation teeth, while vertical rows contained 121 ones. The dimension of the frame was approximately 21.5x25.5 mm. On the stamps in the corners of the sheet, the machine produced common points for vertical and horizontal perforation lines; apart from this common point, the machine struck nine perforation holes on the horizontal stretches of the neighbouring postage stamps and 11 perforation holes on the vertical stretches of these stamps. Accordingly, when postage stamps were separated, they had ten perforation teeth at the top and the bottom, while twelve ones on both sides. The density of the teeth (with the precision of a quarter of the teeth) was 9 ¼: 9½. The diameter of the holes was about 1.3 mm. All these dimensions should be viewed as average, because the distribution of perforation needles was not even in the equipment used for the lithographic stamps. Not all needles were positioned straight; neither was always the distance between needles the same. This is why not all

[110] The quoted study of Béla Payer.

holes of the perforation were properly centred, or the holes sometimes appeared very dense or sparse. With the time passing, these irregularities were growing more profound; repairs resulted in further irregularities.

Sometimes deficiencies resulted from the fact that a damaged needle was removed, but the equipment was used over the temporary period before the damaged needle was replaced (figures 153, 160-162).

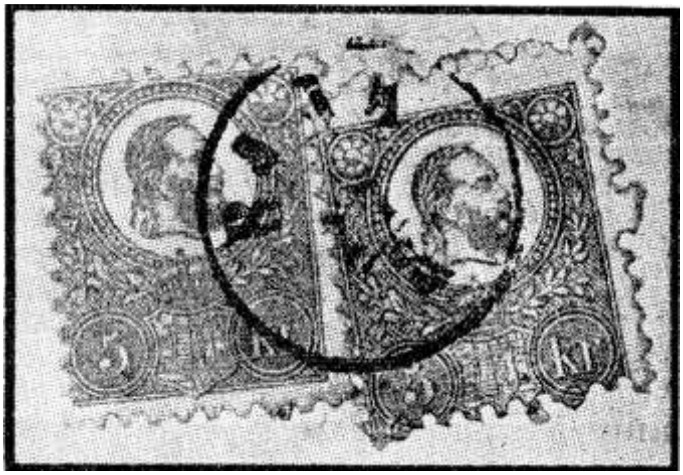


Figure 160.

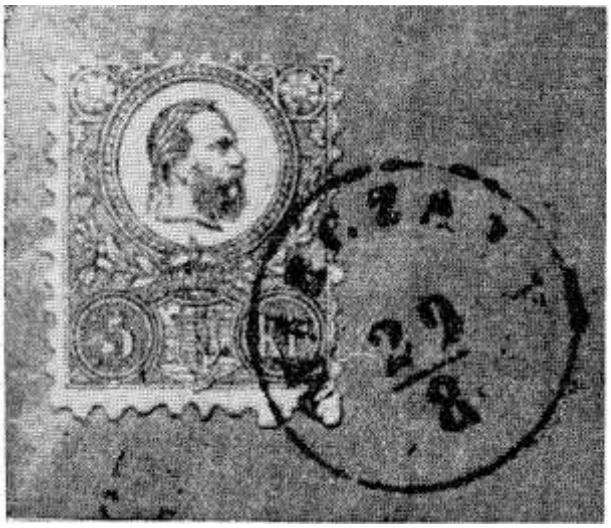


Figure 161. Position 100 of the sheet



Figure 162. Position 61 of sheet

Sometimes there were other such deviations in the number of holes which must have been the result of rearrangement of the needles or the repair of frames (figures 163-163a and 229 – the upper perforation line of the block of six). As regards the dimensions of frames, they were not identical, since the distance between perforation needles was not identical either. There exist some stamps where the dimensional difference is seen by simple observation, without any magnifying equipment (figure 165). Thus, it is false belief that being frame perforated the dimensions of the lithographic stamps were always identical. The differences and deviations reflect the fact that not all pieces which were smaller than normal had perforation fixed later. On the other hand, not all postage stamps with perforation corrected later were of smaller dimensions; some of them were of regular size.



Figure 163. 8 tooth at the bottom, position 4 of the sheet



Figure 163a. 10th tooth at the top, position 16 of the sheet

These differences were the basis of the statement issued by J. Palmans, who said that all perforations of a sheet were different, since there were no identical perforation frames. Based on this discovery, he managed to reconstruct the sheet of one hundred pieces. This way, on the basis of perforation copies of the reconstructed sheet, we may identify the location of any lithographic postage stamp on the sheet, notwithstanding other data. This made possible to completely reconstruct the sheets of all denominations of lithographic postage stamps, which of course means the reconstruction of the sheets according to types. The sheets were perforated in two positions, depending on whether they were fed in with the top or bottom edge ahead. Consequently, all postage stamps of the sheet occurred in two perforation types: vertical or reverse position. These two options should be taken into account when identifying perforation. Lithographic stamps and engraved postage stamps of the first years were perforated by the same equipment[111].

To identify perforations, such features may be used as the distance between the perforation teeth, the teeth which stand out, the recess deeper than the average, stretches where perforation was missing, the different number of perforation teeth, or deviation in the dimensions of the perforation frame. If perforation changed temporarily (for example due to the removal of the needles), with the rest of the features staying unchanged, the identification is still possible. Naturally, same kind of irregularities may have occurred on the postage stamps of different denominations. The example of this is the 5kr postage stamp (figure 153) from the left side of the sheet and the 2kr of type *I* (figure 162).

[111] See the already mentioned research done by J. Palmans. Before Palmans' discovery, perforation was only exceptionally used for identifying the position of postage stamps on the sheet. By this, it was possible to reconstruct the position of the continuous piece including types I, IX, IX (figure 224) of 5kr pieces (their positions on the sheet were 11, 21, 31); based on this, and by identification of perforation, the position of the combination of the types IV, III, IV, IV of 3kr stamps (151, their positions were 1, 11, 21, 31); it was also possible to discover that one of the 5kr type III originated from the left side of the sheet (31). I identified the sheet positions indicated below the images on the basis of the perforation reconstruction done by Palmans.

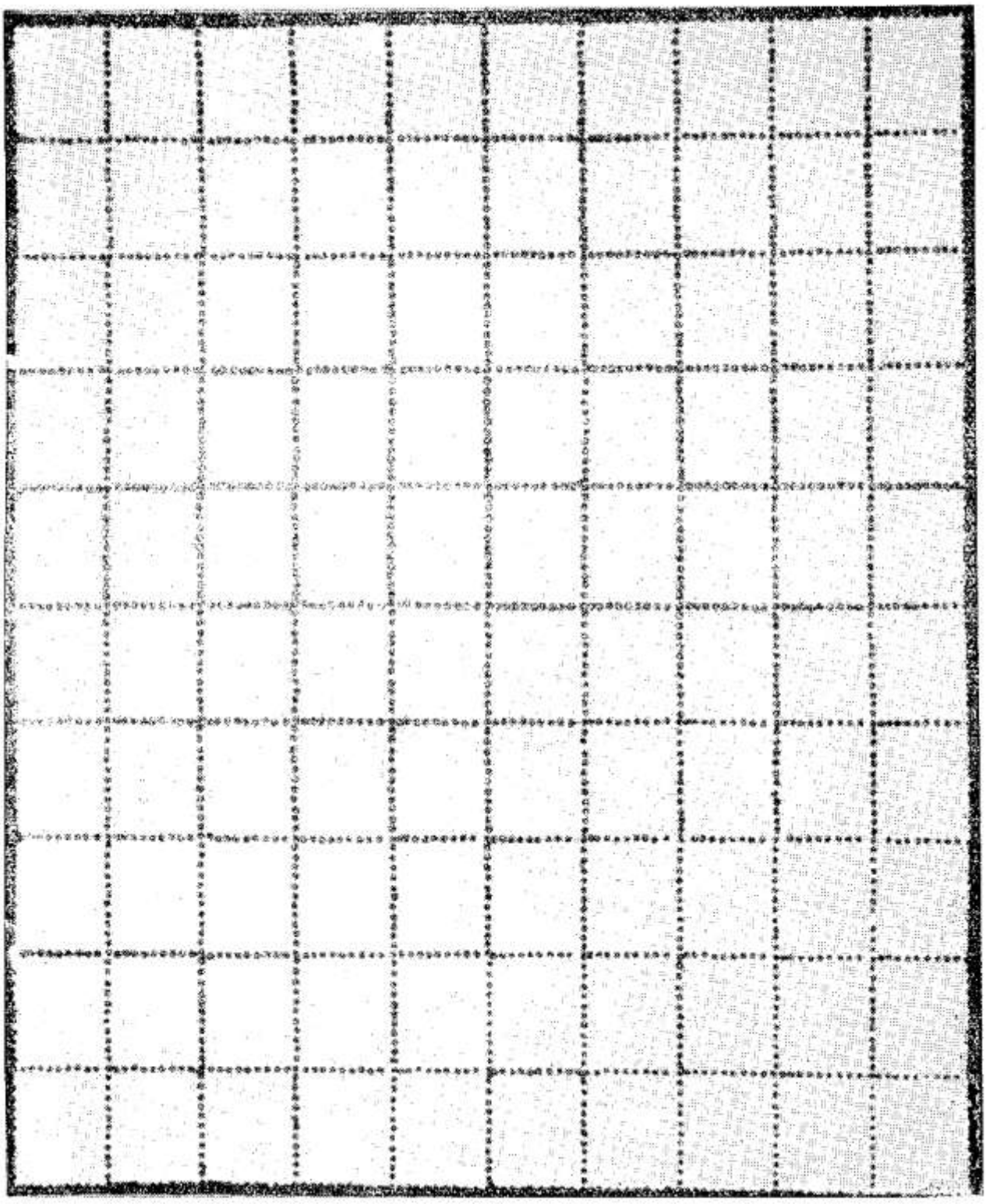


Figure 164. Postage stamp sheet of 1871
reconstructed by J. Palmans on the basis of perforation

Reoccurring irregularities facilitate the identification of perforation. However, identification of perforation types (in other words, the identification the position of postage stamps on the sheet) usually requires expertise. It is usually a great help if we know the type composition of a sheet, or at least the major rules of its structure. It reduces the number of possible sheet positions to 10-14 for the 5kr sheet, to 3 sheet positions for the type *I*, and for 10 for each type of the 10kr sheets. For other denominations, the assumed positions of the types are also very helpful. We should also take into account that the features of perforation could slightly changed due to the equipment repairs or the equipment wear. Repairs may have removed or decreased irregularities; on the other hand, they may have result in other irregular features.

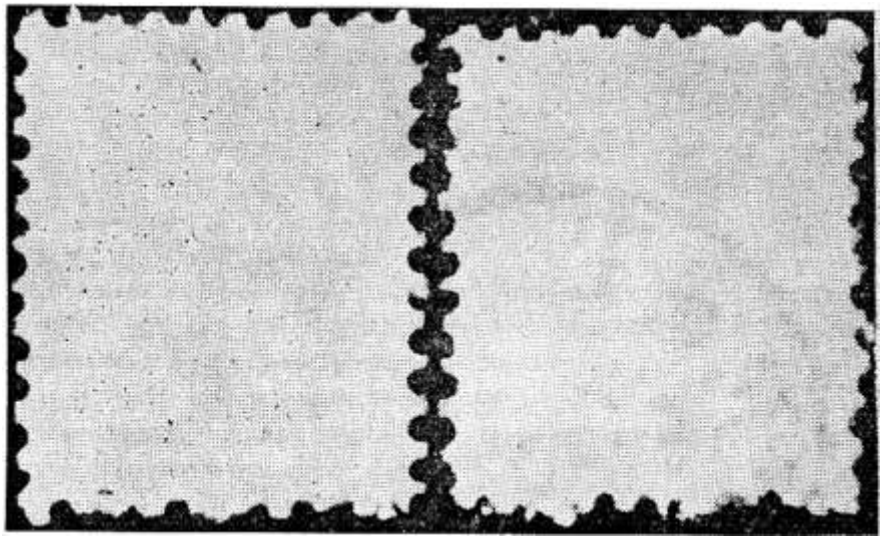


Figure 165.

We can often see the instances when perforation needles have not punched the paper completely or sharply, which was the result of applying blunt needles or perforating several sheets at once. In such cases, either complete paper circles or paper particles remained in the recesses between perforation teeth. The degree of sharpness was sometimes different on the four sides of a paper postage stamp. Deficiencies of perforation increased the chances of damage when postage stamps were separated. The paper circles or particles staying in the recesses of perforation are typical features of lithographic stamps, though they affect negatively the beauty of these stamps. Removing these particles is still not advisable, because traces of such operation almost always remain and reduce the value of these postage stamps. Such operation is perceived in the same way as fixing damaged perforation.

As regards the basic reason of deficiencies, it was the inappropriate handling and maintenance of the equipment on the one hand, and the use of the second-hand equipment purchased from the State Printing House in Vienna on the other that caused the poor quality. Even though in the budget we can see that there were amounts allocated for the purchase of new equipment from manufacturers, the quality of perforation still implies that finally second-hand equipment was purchased. This assumption is also supported by the

fact that the repairs of the equipment were needed already in the period when lithographic stamps were perforated. The repairs of the frame mentioned earlier most probably took place in the Printing House in Vienna, before the equipment had been handed over to the Hungarian Printing House.

The beauty and the value of lithographic stamps depends heavily on the relative position of the perforation and the image. From this point of view, lithographic postage stamps were not too attractive. They were most often off-centred; sometimes perforation even crossed the image of the postage stamp. Postage stamps could be badly centred only vertically or horizontally; in other cases, they were badly centred both vertically and horizontally (figure 166).



Figure 166.


Figure 167.


Figure 168.


Figure 169.



Figure 170.



Figure 171.

Sometimes the degree of such bad positioning was so heavy that the edge of the neighbouring postage stamp was also visible. Occasionally, perforation crossed the image itself; on these postage stamps, the 2-3 mm wide stretch of the neighbouring stamp(s) was also seen (figures 167-174). However, such postage stamps are rather rare. If the type of the neighbouring postage stamp is identifiable, these pieces are of great help for the reconstruction of sheets, since they provide the same information as pairs, strips of three, moreover blocks of four stamps.

Postage stamps which come from the sides of the sheet and are off-centred also play very important role. Defining if a postage stamp comes from the side of the sheet is possible only in case of heavily off-centred perforation. We may be sure that a postage stamp comes from a side of a sheet in case it is heavily off-centred but there are no signs indicating that there were neighbouring stamps (figure 175). The size of the white area must be bigger than the white area between postage stamps of the sheet[112]. Pieces coming from the top or bottom are very rare. Pieces coming from the left and right sides are more frequent, though they are limited to certain denominations. Pieces from the sides of the sheet should be considered as valuable as other pieces; moreover, in cases of some denominations and types their value is even higher than that of well-centred postage stamps from the middle of the sheet. Such badly perforated pieces where the two adjacent sides provide evidence to the fact that the postage stamp comes from the corner of a sheet are very rare (figure 160).



Figure 172.



Figure 173.



Figure 174. Pair of Type II-I

[112] This distance is not the same in case of all denominations. The largest horizontal distance so far was approximately 2.5 mm in case of 2-, 5-, 15-, and 25kr denominations and 2.25 mm in case of the 10kr denomination; the largest vertical distance was approximately 2.75 mm in case of 2-, 3-, 5-, and 10kr denominations and 3.25 mm in case of 15-, and 25kr denomination.

There were two basic reasons for printing postage stamps off-centred. The first was the inaccurate feed-in of sheets. In such cases, the degree was very high; postage stamps which were very much off-centred come from these sheets. The other reason for off-centred postage stamps was the discrepancy between the dimensions of the sheet and the perforation frame; this deficiency could not be eliminated by accurate feed-in. In such cases, if the postage stamps in the middle of the sheet were well-centred, the degree of the deficiency increased towards the edges. The increase of this deficiency towards the edges is well-seen on postage stamp combinations (figure 221). Among lithographic postage stamps, it is quite rare when the distances between postage stamps and the perforation are identical on pieces combining several postage stamps. Such rare exception is the combination of 12 postage stamps of 5 krajcar; this combination is also outstanding because all its postage stamps are well-centred (figure 226). One of the reasons why the area between the edge of the postage stamp image and the edge of the perforation was not the same was the fact that the surface of the lithographic stones was not uniform. The deviations resulted also from the fact that the paper got wet when printed upon and sized, extending to different degree. When dried, the sheets shrank to different degree too, which also resulted in the differences of the postage stamp image, which we have already talked about.

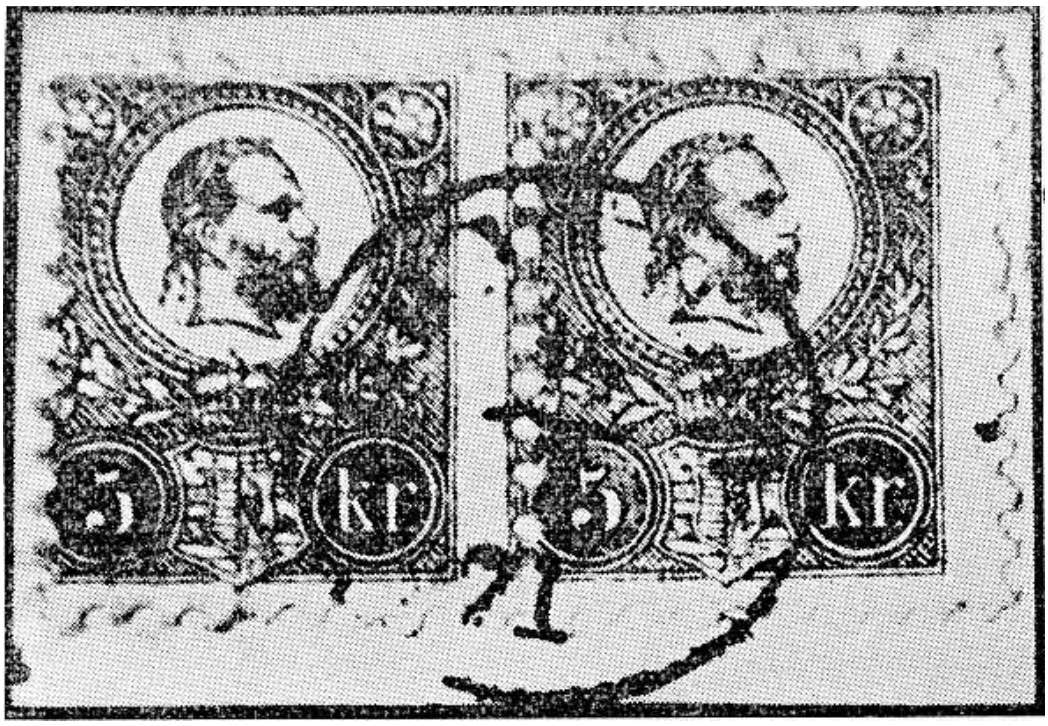


Figure 175. Pair of type II-I

There were other reasons for off-centred position of postage stamps on top of the abovementioned two. Such were the irregular positioning of the postage stamp images on the sheet, bent needle rows, and the deviations of perforation frame dimensions. The distances between postage stamps on the sheet were sometimes different; sometimes the stamps were on different lev-

els; neither were the vertical axes always parallel. In such cases, perforation came out off-centred even if the needles were arranged accurately in a row. The situation was even graver when the needles were shifted. When the perforation frames were decreased somehow, it became impossible for the needle rows not to touch the image (figures 176, 177).



Figure 176.

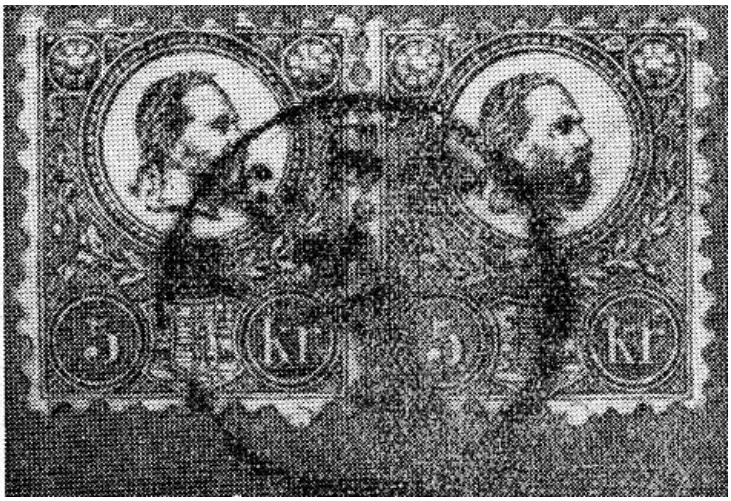


Figure 177. Positions 85 and 86 of the sheet

All abovementioned circumstances contributed to the fact that well-centred pieces were so rarely produced. We consider a postage stamp as well-centred if the image of the postage stamp is located in the middle of the postage stamp area (even if not in the absolute geometric terms). It is not required that the image is absolutely untouched. Postage stamps where the image is complete and neither of the frames is touched by perforation are so rare that their number is insignificant among the postage stamps issued in 1871, due to the circumstances described above (figure 178). The number of well-centred postage stamp was different as regards different denominations; the reason was the difference of the relative positions of images in case of the different denominations. These differences were minute; since the dimensions of the postage stamps and the perforation frames had to match perfectly, these differences still determined the degree of centeredness. The different distances between postage stamps and uneven relative positions of postage stamps increased the number of decentred postage stamps[113].

Looking at the larger amount of decentred postage stamps, we see that on the postage stamps which were in the left part of the sheet, the perforation usually crosses the right part of the postage stamp image, while on the stamps from the right part of the sheet, it is the left part of the postage stamps that is affected by perforation. Since there is connection between the position of the

[113] The percentages of the centered postage stamps (centeredness understood as described above) are the following: 2kr – 6.6% (320 pieces); 3kr – 3.7% (246 pieces); 5kr – 9.3% (717 pieces); 10kr – 4% (374 pieces); 15kr – 7% (297 pieces); 25kr – 8.5% (390 pieces).

postage stamps on the sheet and the deficiency of perforation, perforation deficiencies provide help to identify the position of types on the sheet. When we arrange denominations according to the degree of the right-side and left-side shift from the centre, as well as the horizontal off-centeredness in the increasing and decreasing order, the sequence usually approaches or completely corresponds to the already set original sequence[114].



Figure 177.

This fact is the basis of my assumption according to which the letter type 15kr postage stamps took place on the right part of the sheet. Based on this finding as regards the horizontal off-centeredness and on the degree of rarity of the pieces from the top or the bottom, we may conclude that the postage stamp images on the stamps were usually narrower but taller as compared to the dimensions of the perforation equipment.

It sometimes occurred that postage stamps with heavily deficient perforation were separated by scissors (figure 179). In such cases, the two parallel sides of the postage stamp are perforated, while two other sides are cut by scissors; at the same time, there is a row of perforated holes running through the image parallel to the two sides cut with scissors. Such postage stamps are not considered deficient; they may occur on a letter and consequently are

[114] For example, the distribution of 717 pieces of 5kr denomination according to the types and centeredness is the following (the numbers following the types mean the postage stamps with deficient perforation on the right side, the missing perforation on two sides, and the deficient perforation on the left side respectively): I 7-4-3, IX 48-25-26, VIIII 47-19-38, VII 44-13-17, VI 33-13-20, V 32-27-31, IV 26-27-48, III 17-28-45, II 10-8-62

used, due to which their value is even higher. Quite often, however, postage stamps were separated by scissors without any particular reason.

When sheets were printed, sized, and perforated, the wide edges were removed along the perforation. If these edges were not removed carefully, some particles of paper remained stuck to the outer teeth of the postage stamps. In such cases, we may identify the postage stamps from the sides of the sheets even if these postage stamps are not off-centred. However, the removal of the sides was most often done duly, due to which such pieces with adjacent paper stock to the perforation are very rare.



Figure 179.

Denominations from 2 to 25 krajcár of the letter stamps issued in 1867 were perforated with the same equipment as the edition of 1871. Still, there were much fewer instances of problematic perforation in case of the 1867 edition. The reason of this is the better condition of the equipment and better trained personnel. Even if off-centred, the postage stamps issued in 1867 did not look badly because there was an extra frame around the image imitating perforation, which outbalanced the unfavourable effects of deficient perforation.

DISTRIBUTION TIME

According to the official regulation, lithographic stamps were introduced on 1 May 1871, and remained valid until 31 December 1876. Thus officially these postage stamps were distributed over this period. However, this regulation referred to the postage stamps with the portrait of Franz Joseph, regardless their technology (lithographic or gravure). This is why we have to rely on other data to establish the period over which lithographic postage stamps were distributed. As regards 1 May, this date most probably referred only to lithographic stamps, since engraved postage stamps had not been produced then. 31 December 1876, however, is improbable as regards the end of the period over which lithographic stamps were distributed. The dates of postmarks applied to these stamps reveal the true statistics, as regards the use of these stamps over the abovementioned period. According to this, the largest amount of lithographic postage stamps, according to their temporary trait, was used in the year in which the postage stamps with the portrait of Franz

Joseph were issued.

Over the period when lithographic postage stamps were valid, other postage stamps were valid too; except for the 25 krajcar, lithographic postage stamps were never used exclusively. After 1 May, for some time the postage stamps of the 1867 edition were mostly used; it took weeks before lithographic postage stamps got to be distributed significantly. It happened at different time at different post offices; neither was this point of time the same for different denominations. In July, which was the last month of the validity of the postage stamps issued in 1867, the distribution of these stamps reached its fullness. After the postage stamps of the 1867 edition had become invalid, almost all engraved postage stamps were already in circulation (with the exception of 25 krajcar). Before 1 August, three kinds of postage stamps were being distributed, due to which mixed frankings were possible. On these mail items, mostly lithographic postage stamps were used (they were at their peak then) along with the edition of 1867.

After 1 August, lithographic and engraved postage stamps were used simultaneously. Beginning from September, the amount of lithographic postage stamps started to decrease (with the exception of 25 krajcar), their place gradually taken by engraved postage stamps. After engraved postage stamps had become general, the lithographic ones grew less and less frequent. As regards 25kr lithographic postage stamps, they were exclusively used after 1 August and until the engraved version of this denomination was released. However, the lithographic 25kr postage stamp remained evenly in use even after the engraved version appeared, for quite a long period. The fact that the two kinds of stamps were used simultaneously resulted in frequent instances of mixed frankings. In the last two years of the validity of the postage stamps with the portrait of Franz Joseph, there were three types of postage stamps in use, due to the envelope edition of the year 1874 (the only exception was the 2 krajcar). Consequently, all three types can appear jointly on letters. However, in these cases, lithographic postage stamps were only exceptional; we should be really happy if we come across such pieces. The occurrence of lithographic postage stamps with those issued in 1874 is very rare.

Consequently, the actual distribution of lithographic postage stamps did not coincide with the period of their validity, the former being much shorter. Moreover, different denominations of lithographic stamps were distributed over different periods. The data and graphs below provide easier overview of the distribution period of these stamps (figures 180-185). The graphs show the distribution broken into months, in percentages. The occurrence of the single piece in a month is represented by a tiny vertical line on the horizontal axis. The data are based on the postmarks of pieces for which not only the month but also the year could be identified. Consequently, due to the degree of rarity of the postage stamps, this statistics is based on relatively few pieces of data. Still, it is possible to assume that these graphs provide a true picture for individual denominations. Those used examples of the 2-, 5-, and 10 krajcar denominations where only the month (but not the year) can be identified also support this assumption. Namely the distribution of these three denominations terminated before the May of 1872 – 95.5% of 2kr, 99.4% of 5kr, and 95.8% of 10kr postage stamps were used before 30 April 1872 (these are the postage stamps on which the year of the post-

mark can be identified). Consequently, if we consider the postage stamps marked with the months May to December (and the year unidentified) as those coming from 1871, we are not likely to make a big mistake.

2 KRAJCAR

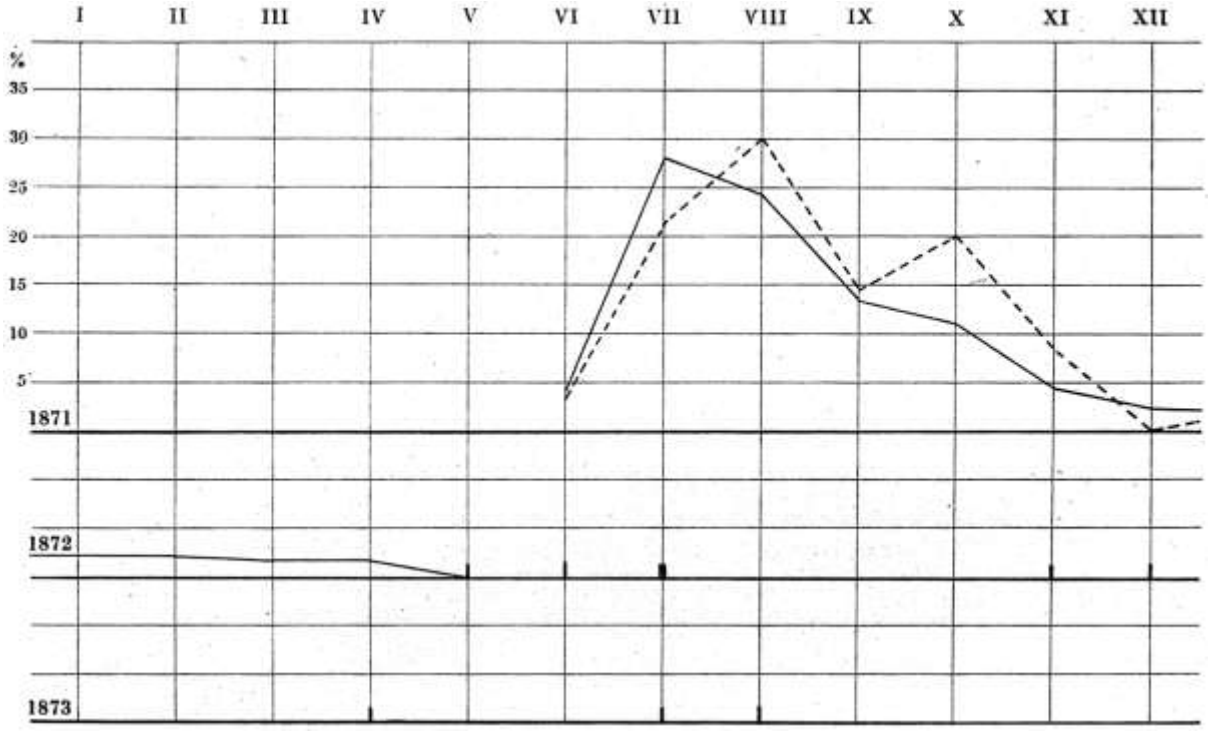


Figure 180. Distribution of the use of 220 pieces with the year and 70 pieces without the year

3 KRAJCAR

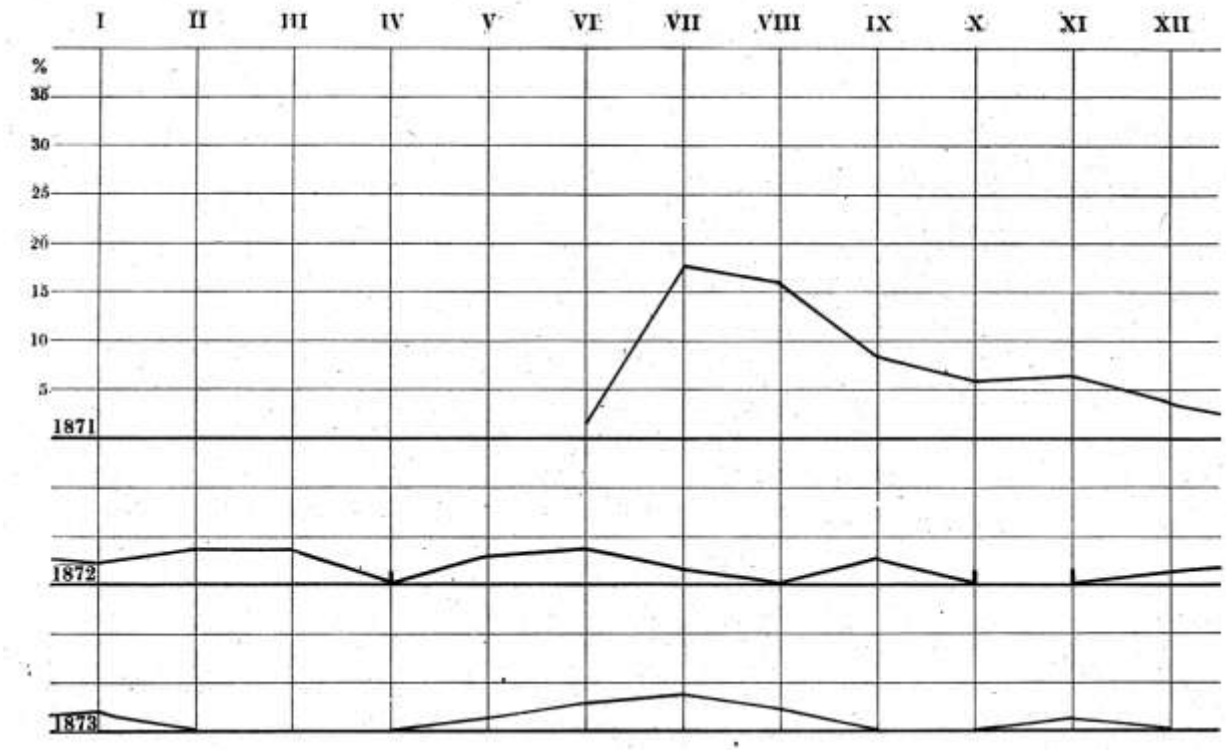


Figure 181. Distribution of the use of 137 pieces with the year shown

5 KRAJCAR

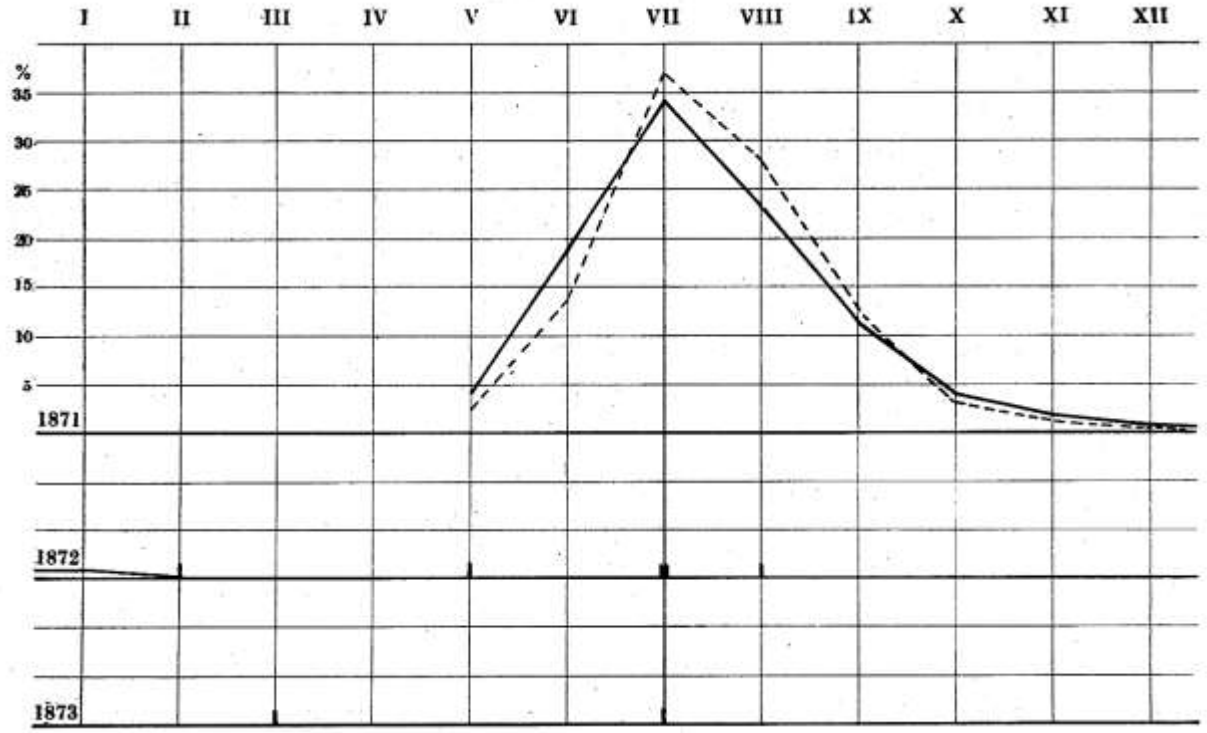


Figure 182. Distribution of the use of 787 pieces with the year and 635 pieces without the year

10 KRAJCAR

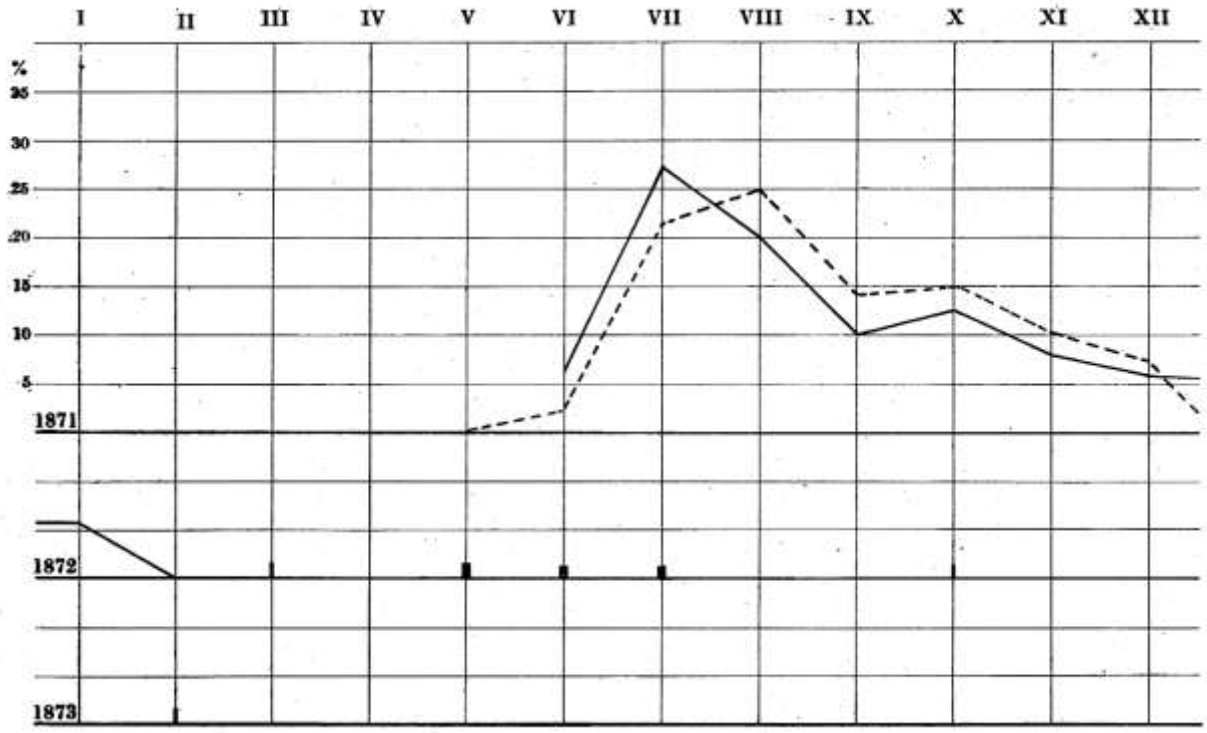


Figure 183. Distribution of the use of 240 pieces with the year and 161 pieces without the year

15 KRAJCAR

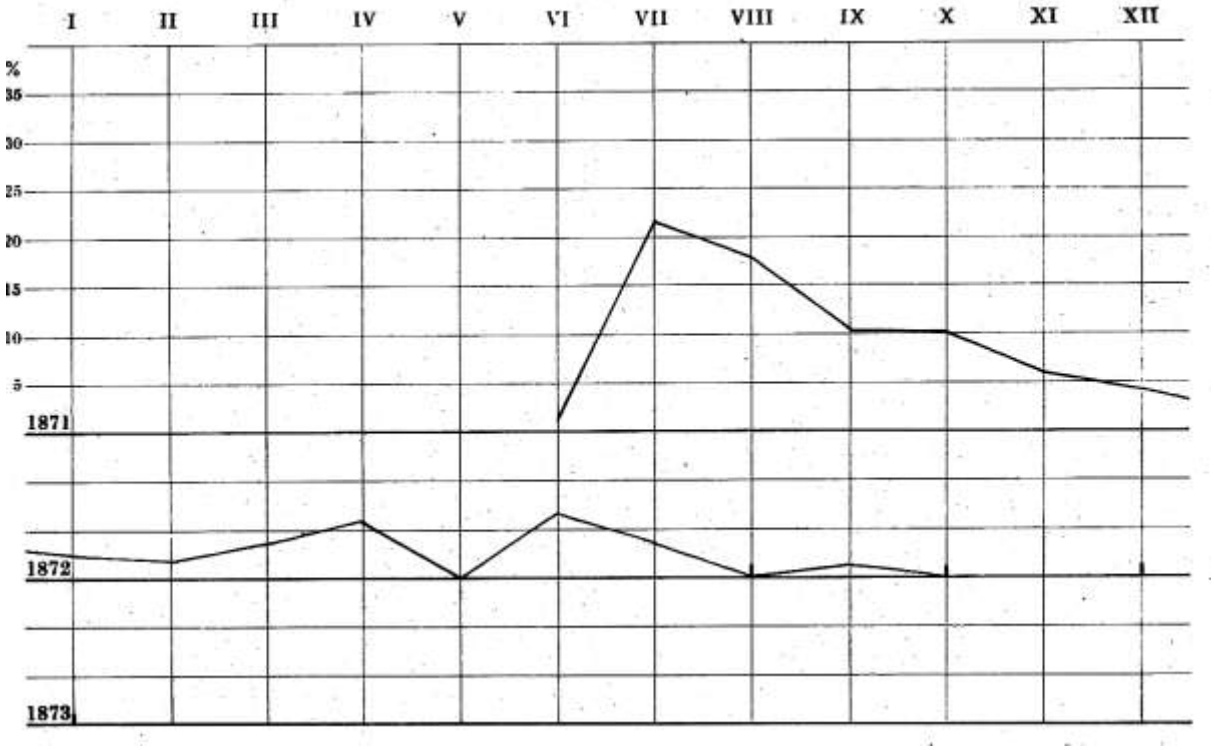


Figure 184. Distribution of the use of 208 pieces with the year known

25 KRAJCAR

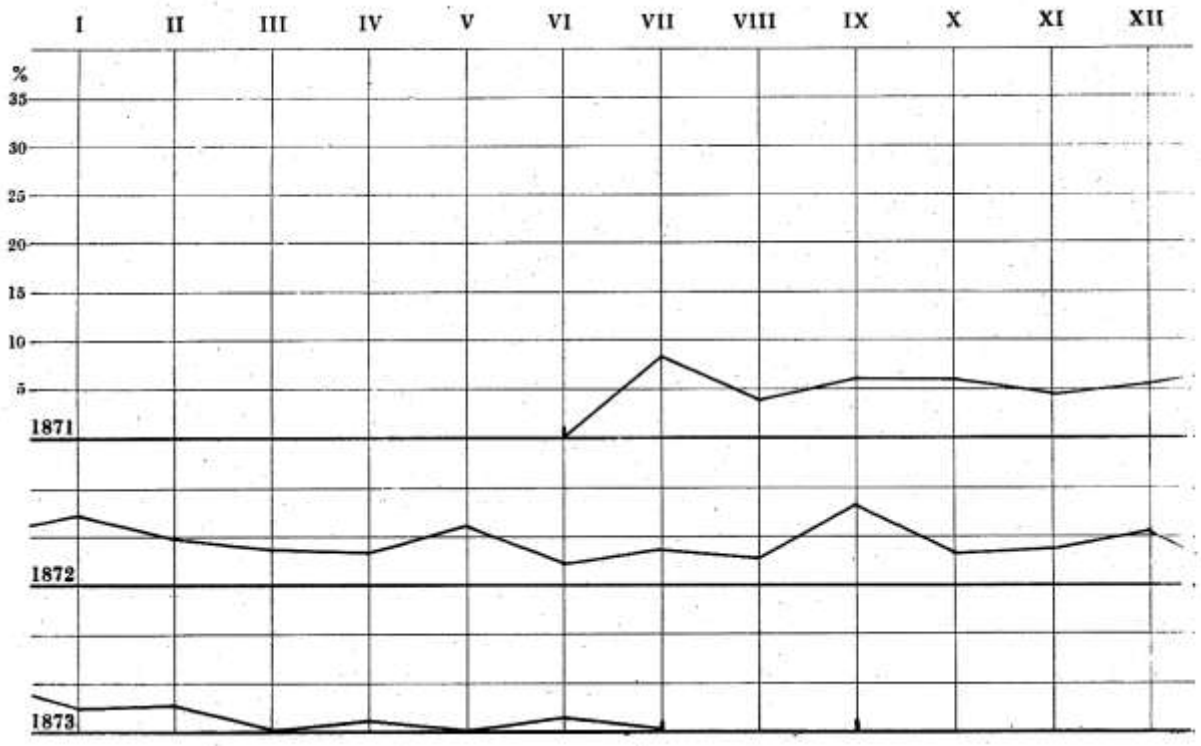


Figure 185. Distribution of the use of 184 pieces with the year

The comparative graph of these three denominations also provides overview of those postage stamps from May to December on which the year cannot be identified. These postage stamps are indicated by dashed line. The overview emerging from the graphs, though based on few pieces of data, is supported also by the fact that the two lines partially run along the similar route.

It is also necessary to mention that it was believed that lithographic stamps were not actually placed on the market on 1 May. In his study on printing forms written in 1871, E. Mueller expressed his opinion according to which on 1 May only the postage stamps of 5 krajcar were issued, their amount being rather small. Other denominations had not appeared before the June of that year. According to Mueller, it was the political reasons which constrained the Hungarian Post to announce the release on such an early date. In his opinion, the regulation which extended the validity of the postage stamps issued in 1867 by another month (until 31 July) is also a piece of evidence to his assumption. He based his opinion on the earliest postmarks applied to certain denominations. The fact that the earliest postmark dates had been the same for years especially supported his statement. In his study, he listed the earliest dates for individual denominations, considering these dates more or less final: 2kr – 2 July; 3kr – June 27; 5kr – May 12; 10kr – June 20; 15kr – June 30; 25kr – July 5.

We cannot deny that the postmark dates recorded for long decades reflect the time when the postage stamps were placed on the market to a good extent. On the other hand, occasionally, postage stamps with earlier postmark dates have also occurred. The graphs showing that the use of lithographic stamps (with the exception of 5kr postage stamps) started only in June, remaining quite insignificant in the first period, also support Mueller's statement. The fact that at present we know of some postmarks with earlier date than those recorded by Muller does not annul his assumption.

However, we do not agree with the assumption that there were no postage stamps whatsoever printed by 1 May. This assumption does not match the historical sequence of the events which occurred before the postage stamps were released. Muller's explanations do not correspond to the sequence of events preceding the issue of the postage stamps. Though it is otherwise understandable that there was intention to issue Hungarian postage stamps as early as possible (this was also the reason to apply the lithographic technique), there was no particular political pressure to that end.

We have already talked about the reasons why postcards and postal transfer forms were issued first, while the issue of letter postage stamps was delayed due to poor quality. We are sure that at that point, the goal of the Post was to have postage stamps released on the 1 May, the first anniversary of the Hungarian postal service. The period starting in January was sufficient to

have new lithographic stones produced and get the printing started. There are no reasons to assume that Hungarian postal service was satisfied with only issuing a regulation without making any attempts to reach the goals worded in that regulation. Neither would it have issued a regulation without any hope to fulfil the requirements of that regulation. The regulation we are talking about was issued on 19 April; by then it was absolutely possible to foresee the situation for 1 May. Based on this and also the fact that there were no constraining factors whatsoever, we may safely assume that the Post complied with the requirements of the regulation, if not fully, then partially. While issuing new postage stamps, the Post provided to first use up the old postage stamps before using the new ones. This alone explains why the broad use of the new stamps started only several weeks after 1 May. Naturally, on the basis of the regulation, it also seems that on that date, only a small amount of new postage stamps was available; this must have been the reason why the use of old postage stamps was provided for.

The small number of early postmarks may be explained by the fact that on 1 May only very few stamps were released, out of which none have survived until the present (or none of those bearing discernible date). Out of 5kr pieces, of which even Mueller assumed that a small quantity had been issued on 1 May, so far only two pieces have turned up dared 10 May and a single one dated 11 May. In the future, more pieces with earlier postmarks may turn up, as it happened in case of 2 krajcar. After Mueller recorded the dates known to him, 15 further pieces with earlier dates have turned up. On the basis of what has been outlined above, we assume that a small amount of the postage stamps of all denominations had been produced by 1 May, and that this small amount was placed on the market on 1 May (Mueller assumed that this happened only in case of 5 krajcar). It is certain though that after 1 May, it was only the 5 krajcar which became generally accepted (but only at large post offices). Other denominations became widely used only much later.

Based on the statistical data referring to the 2 krajcar, it became generally distributed only by the end of June; the three quarters of the amount produced was used up before the end of October. The distribution reached its peak in July and August, when more than the half of the total amount was sold. In September and October, this amount decreased by half, this trend continuing later too. Postmarks dated later than the April of 1872 turn up only occasionally; we know only a few pieces which were produced between the April of 1872 and the end of 1876. The earliest postmark known so far comes from 14 June, while the latest from 6 December 1876, from Sopron (figure 193). The letter was one of the latest usages of lithographic stamps.

Out of all denominations, the 3kr one was in use for the longest period. The peak of its distribution was July and August. Over those two months, about three quarters of the amount issued was used up. Later, the use of this

denomination fell, though around the middle of 1873, it temporarily grew again. We know of used pieces coming from 1874, 1875, and 1876. The earliest postmark applied to this denomination and known to us comes from 23 June, from Pest, while the latest from 24 December 1876, from Gyalu (figure 186). The letter was the last instance of using a lithographic postage stamp known to us. We should also mention that the postage stamps used between 1873 and 1876 almost exclusively come from Transylvania. The long period of use of the 3 krajcar was the result of the fact that the amount printed was rather excessive in case of this denomination; it outnumbered the factual demand.



Figure 186.

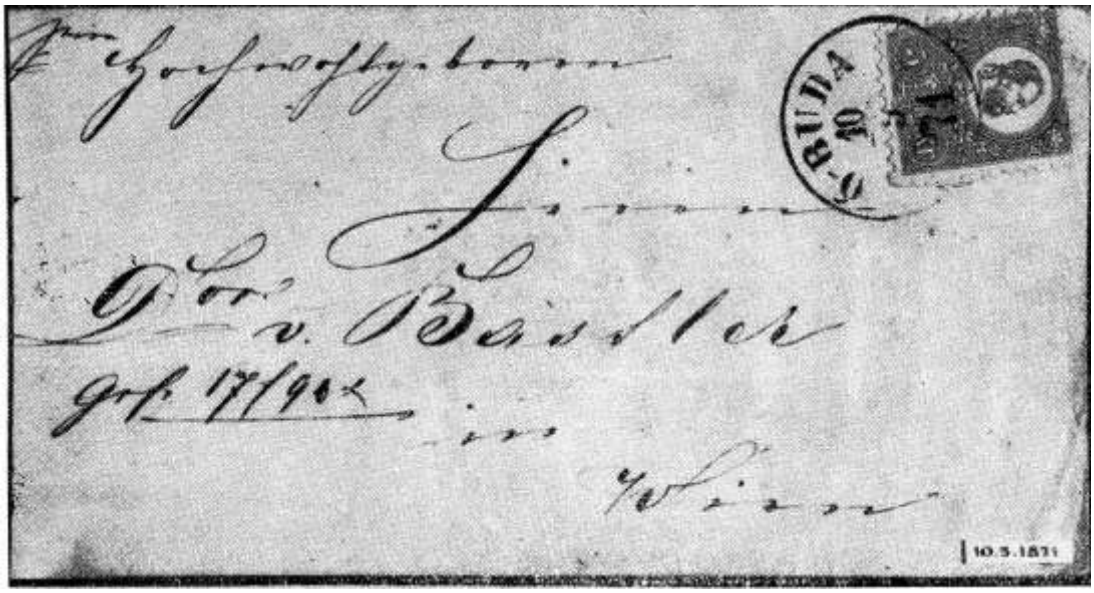


Figure 187.

As regards 5 krajcar, the number of these postage stamps was significant already in May of 1871. The number was increasing dramatically, reaching its peak in July. August also belongs to the peak period. Over this period, about 80 per cent of the postage stamps was used up. After this, the use started to decrease dramatically, shrinking to minimal by the end of the year. We do not know of many pieces from the period after the January of 1872. This was the only denomination whose peak lasted for only a month.

The earliest postmark applied to a 5kr postage stamp comes from 10 May, from Óbuda, while the latest from 23 July 1873, from Kokova. The

postmark of 10 May is the earliest known date applied to lithographic postage stamps (figure 187). These postage stamps were released the first, because this denomination was considered as the one in high demand. However, this denomination was not only the first to become widely used, but only the one to be abandoned the earliest.

The relatively broad use of 10 krajcar started around 20 June, just as it happened in case of 2 krajcar. However, some pieces from the first half of the month have also turned up. The peak of the distribution was in July and August, when almost the half of the amount printed was used up. Later, the usage decreased considerably, though until the January of 1872 the demand for this denomination remained even and still considerable. The distribution of this denomination seems to have terminated at once; only a few pieces postmarked later than the February of 1872 are known (the majority of these come from the middle of 1872). The earliest postmark applied to this denomination comes from 6 June, while the latest from 14 February 1873.

On the 10 krajcar, also a postmark from 1870 occurred. When this year turned up, the assumption that lithographic stamps were released as early as 1870 was born. However, this assumption was dismissed long ago, adding the only possible explanation to the year 1870: this date record was erroneous. The history of the postage stamp issue of the year 1871, its milestones and major events exclude the possibility of issuing the stamp in 1870 once and for all. This erroneous date was postmarked on money transfer forms. This year occurred on the transfer forms of Debrecen and Szeged, on 23 July and 12 July respectively.

The 15 krajcar became widely used in the end of June, just as the 2kr and the 10 krajcar. The peak period was in July and August, with 40% of all printed amount used up in this period. After this, the amount distributed decreased significantly. However, these postage stamps were still in demand in the next year. Moreover, in certain months of 1872, the 6% of the whole amount was traded; and the amount traded in 1872, it reached 30% of the total issued number. The earliest postmark comes from 26 June 1871, Pest, while the latest from 1873. Beginning from August 1872, this denomination occurred primarily on the mail items postmarked in Transylvania.



Figure 188.

The trade in 25 krajcar was similar to the 3kr one. It means that for both denominations the period of trade was rather long. It seems that for 25 krajcar the demand was smaller than assumed – the amount printed largely outsized the ac-

tual demand. The peak period of the use of this denomination lasted from the July of 1871 until the February of 1873 (it was much different in case of the 3 krajcar: the peak period lasted in the July and August of 1871, after which it significantly decreased, stabilising on a much lower level). Over this period, the trade in the postage stamps of 25 krajcar was rather even, decreasing significantly only in the March of 1873. Unlike other denominations, the trade of one particular month in 1872 reached the level of 1871; in two other months of 1872, it closely approached that level. We know only of a few pieces from the period which started in the March of 1873 and lasted until the validity period expired. To see the differences of trends of these two denominations which were traded for the longest periods, we may compare their trade in the July and August of 1871, which was the peak period for both of these denominations. 33% of the 3 krajcar was sold in that period; while for the 25 krajcar it was only 21%. The earliest postmark comes from 23 June 1871, Pest (figure 188), while the latest from 16 January 1876, from Stomfa.



Figure 189.

The erroneous postmarks with the year 1870, which were described at the 10 krajcar, occurred on this denomination in the first place (figure 189). The information mentioned for the 10 krajcar stands also for this one. We know several postmarks applied to the 25kr postage stamps on money transfer forms; they all come from Szeged (31 August, 13 September, two items from October, one dated 31 (month unknown), and yet another postmark were we can clearly see the year 1870, while neither the month, nor the day is legible). The majority of remaining 25kr postage stamps come from Croatia-Slavonia and Transylvania. Thus, the statistical data refer to these areas in the first place, while the data referring to other denominations cover the whole country. However, there is no reason to believe that the use of the 25 krajcar was any different in the other regions of the country therefore we may also safely assume that the timeline outlined so far reflected the situation not only in Croatia-Slavonia and Transylvania but in the whole country.

FRANKING

Only few pieces of mail items (letters, documents accompanying urgent letters, return receipt forms, money transfers, letters of inquiry) with postage

covered by lithographic postage stamps have survived until the present. The majority of lithographic stamps have been detached from the mail items they had originally belonged to (either by soaking or by cutting out). It is only recently that complete mail items with postage stamps adhered to them have become highly valued. Since lithographic stamps were used to different degree on different kind of mail items, their occurrence on different kind of mail items is also different. Relatively large amount of lithographic postage stamps preserved on their original mail items have survived on letters or their envelopes; smaller amount have been preserved on forms; the smallest amount has survived on urgent letters, receipt coupons, and documents related to money transfers.

The franking was different depending on the kind of the mail item, weight, destination, as well as on the denominations used for postage for a same fee. Due to this, quite a few version of postage have survived until the present, either on entires or on cutouts.

The denominations of the litographic postage stamps were determined on the basis of the rates effective at the time of the release. This is why rates for smaller wight letters, money transfer forms, and receipt coupons had one or two postage stamps on them (except for urgent mail), even for foreign (well, European) countries. When the mail item was heavier than average, or higher rate was applicable to it (for example, because it was destined for some exotic country) more than two postage stamps were needed, meaning postage stamps of different denominations or several postage stamps of the same denomination. Consequently, we may find several denominations or more pieces of the same denomination on certain mail items.

Using the same denomination was more frequent, since mail handling was easier in this case, as opposed to handling mail items with several denominations on them. This explains the relatively small number of mail items with various denominations today. The speed of mail handling expelled the theoretically easiest ways of collecting postage; these ways were also pushed into background due to the fact that at most post offices 2-, 3-, 5-, and 10-krajcar denominations were on stock. Such circumstances as encouraging the excessive use of 3 krajcar increased the number of unusual postage stamp combinations. Another such circumstance was running out of certain denominations in a post office. As a result, varied and unusual combinations of postage came off in case of lithographic postage stamps. The majority of postage contained a single denomination or two kinds of combinations of two denominations: 2kr + 3kr or 5kr +10kr[115]. Other combinations of two denominations occur much less frequently (those of three denominations are even less frequent).

Over the period from 1 May 1871 until 31 December 1876, there were

[115] We use following expressions for postage: 1-stamp postage (contains 1 postage stamp); several-stamp postage (several postage stamps); 1-denomination postage (single denomination); several-denomination postage (several denominations used); two-, three-, etc.-denomination postage.

several postage stamp issues in use along with the lithographic postage stamps. Consequently, there were combinations of lithographic and other postage stamps. Lithographic postage stamps were used with engraved postage stamps of the 1867 and 1871 editions, as well as with the postage stamps released in 1874. They were also used on two denominations of printed matters and on money order forms. Postage stamps released in 1867 remained valid until 31 July 1871, meaning that their overlap period with the lithographic postage stamps lasted for three months. However, the probability of the combined use of these postage stamps and lithographic ones was rather low, because lithographic postage stamps became widely popular only at the end of June (except for 5 krajcar), just when the 1867 edition started to disappear. The probability of combined use was also different according to the kind of combination. Pre-printed envelopes of the 1867 issure with lithographic postage stamps adhered to them to supplement postage also belong to this group. We also know of such combinations where the postage stamps of the 1867 edition were used after 31 July 1871, which was the end of the official period of validity. In some instances mail items with such postage were still delivered. These pieces are also valuable items typical of the period, though their value does not reach the value of identical items from the period of validity.

Engraved postage stamps started to appear from June, which means that they were traded over approximately the same period as lithographic postage stamps. The period of the simultaneous use of these two kinds of stamps was in fact much shorter. Whatever the case, the combined use of these two kinds of stamps was much more frequent than using two denominations of lithographic postage stamps on an item. We know of many kinds of combinations of these two postage stamps issued in 1871; some of these combinations occur rather frequently, though the majority is rare (moreover, there are very rare combinations too). We do not know of any instances when the first, ugly 2kr postage stamp was used in such combinations. It would also be very improbable for this postage stamp, which was in use for only a couple of days in 1873, to be used in such combinations.

As regards combinations with the postage stamps released in 1874, lithographic stamps were only used occasionally in the period 1874-1876. This is why combinations of these two editions are rather rare, and belong to major rarities in the field of mixed frankings.

Though there were two kinds of pre-printed envelopes, lithographic postage stamps occurred only on book printed ones. Theoretically, there were many possibilities for such combinations. Still, we know of only a single combination (with some rare exceptions): 10kr lithographic postage stamp on 5kr pre-printed envelope.

The value of mixed frankings is determined by the denominations used in them. Different denominations occur in different proportions – there are denominations which turn up frequently in combinations, while others do not

turn up at all. The general rule is that the postage stamps which were most in demand ran out the earliest, followed by other denomination according to the degree of the demand for them. Accordingly, the higher the demand for a denomination, the earlier it ran out. To replace these postage stamps, the postage stamps of the new edition were used. Thus, the most frequent postage stamps of mixed frankings were those which were in highest demand. The majority of mixed frankings contained two postage stamps. Instances where two denominations but more pieces were used were rare. Instances when more than two denominations were used were very rare. Mixed frankings are equally valuable when the postage stamps were adhered simultaneously, or if additional postage stamps were adhered at the post office, due to the insufficient amount of postage stamps adhered by the sender. They are less valuable if one of the postage stamps was not valid (used after its period of validity). In such cases, mixed frankings are more highly evaluated if the mail item is complete, and there are no traces of charging the recipient. Instances when valid postage stamps were adhered to a mail item at the post office to replace invalid postage stamps of the same denomination are not considered mixed franking (but can be called pseudo-mixed frankings), even in cases when both postage stamps were postmarked.

Most probably, not only the mixed frankings we know of today but other ones were created too; however, they were destroyed partly due to the natural process of decay, partly due their soaking. The description of different combinations below also includes data on the degree of rareness of certain combinations.

Lithographic stamps were valid only on the territory belonging to the Hungarian postal administration. Nevertheless, there were instances when these postage stamps were adhered to the mail items posted in Austria. In such cases the recipients were made to pay for the postage. Only very rarely, the irregularity passed unnoticed, and these mail items were delivered as if their postage had been properly covered (figure 190).

2 krajcar. This denomination was meant for forms and product samples. It was used mainly on these items. The only other frequent type of use was when this denomination was used along with 3 krajcar to cover the long-distance postage fee. Thus, it turns up either on its own or together with 3kr postage stamps, either on cut out pieces or on entire mail items. Other kinds of its use were rare. One such rare kind of use was on postcards. There was an example when such stamp was applied to a postcard from 1869, the latter's validity already expired. These postcards were still allowed to be used if postage was covered by new postage stamps and stuck on top of the postal stationery (figure 191). Usually, postage combinations where there were more than one 2kr postage stamps turn up rather rarely; equally rare are the combinations of 2kr and other denominations (except for 3kr, figure 193).



Figure 190.

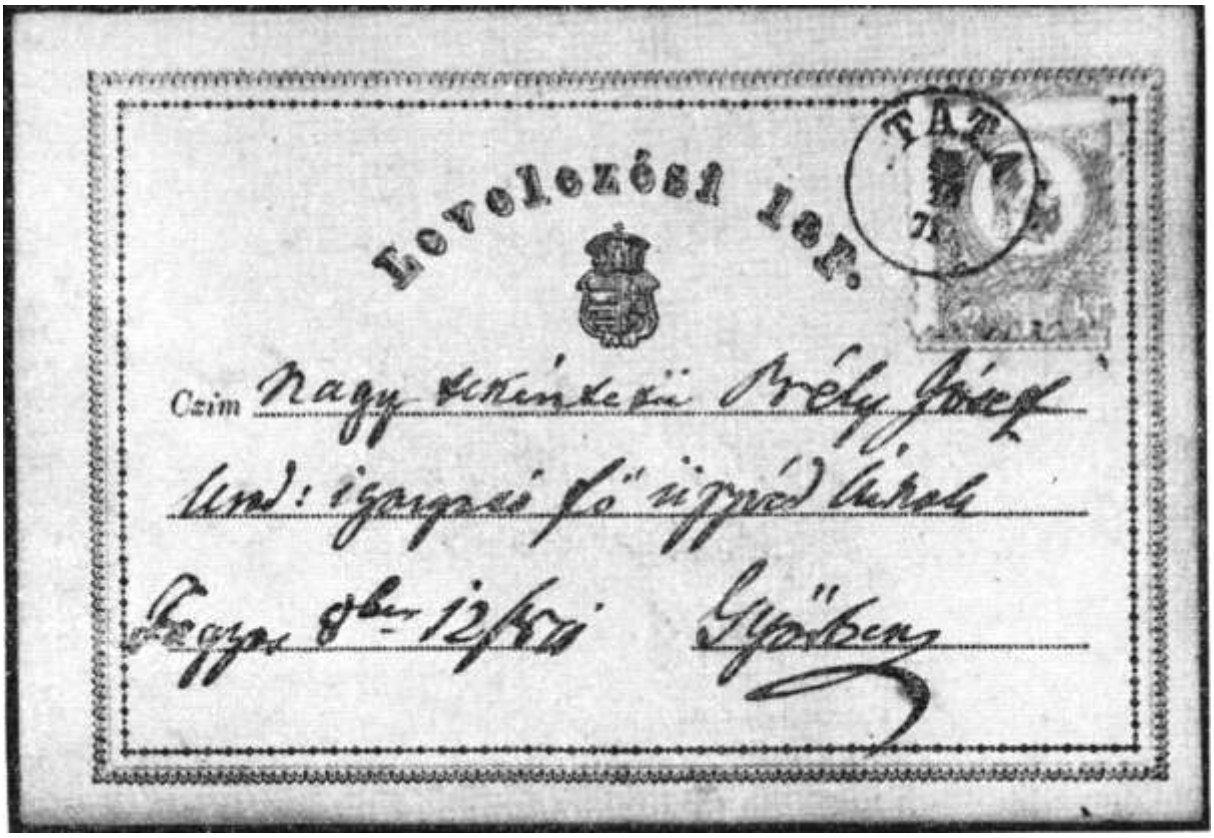


Figure 191.

The 2kr litographic stamp have occurred in mixed franking with all three other editions. As regards the editions of 1867, 1871 engraved, and 1874, they have turned up only with 3kr postage stamps. The occurrence with the 3kr postage stamps of the 1867 edition is quite rare because the combinations of the editions 1867 and 1871 were rare in general; compared to all combinations of the editions of the years 1867 and 1871, this combination was not the rarest. Neither was the rarest the combination of this postage stamp with the engraved 3kr postage stamp, as compared to other combinations of lithographic and engraved postage stamps. As regards the edition of the year 1874, we know only of a single combination, when 2kr was used along with a 3kr postage stamp to cover the postage of 5 krajcár for a money transfer. This was also the latest use of the 2kr postage stamp, on 6 December 1876 (figure 194). This postage stamp was also used in some cases where there were three denominations: on a pre-printed 3kr envelope along with a 10kr lithographic postage stamp, as well as on a pre-printed 5kr envelope destined to Great Britain. From the latter, only a fragment which was cut out has been left, with two 2kr postage stamps and the pre-printed 5kr postage stamp of the envelope.

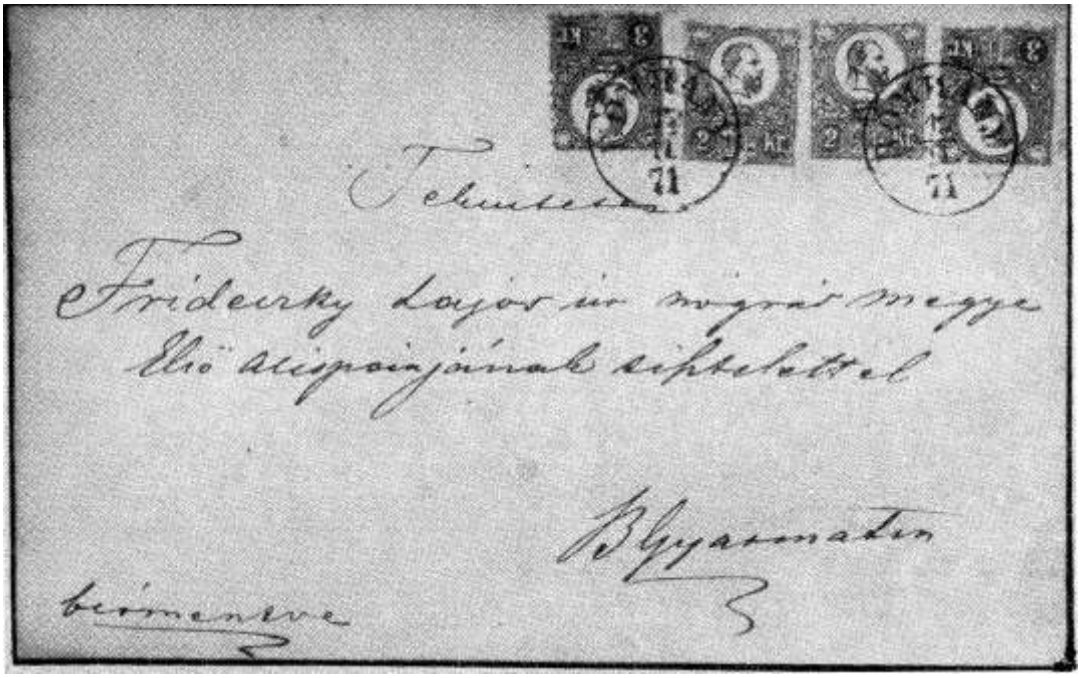


Figure 192. Mixed franking: 2kr lithographic and 3kr engraved stamp

3 krajcar. This denomination was used for covering the postage of local letters. However, the amount of letters sent locally was lower than expected, due to which the postage stamps of this denomination were used for other purposes too. Most often, they occurred on long distance domestic letters, along with 2 krajcar. The use of this denomination for it's original purpose, on local mail (a single postage stamp on a letter) was less frequent. Apart from these two ways of usage, this denomination was rarely or very rarely used. Instances of such rare usage were the following: local registered letters

– 3kr + 5kr (figure 195); on a 2kr postcard, to contribute to the postage of 5 krajcár needed to Germany (figure 196); on mail items destined to Great Britain; when free denominations were combined; to cover higher postage, as the single denomination (figure 197) or along with 2 krajcar (figure 221). Based on the amount of preserved pieces, we may say that out of the rare frankings containing this denomination the latter combinations are the most frequent, but most of them survived only on cutouts.

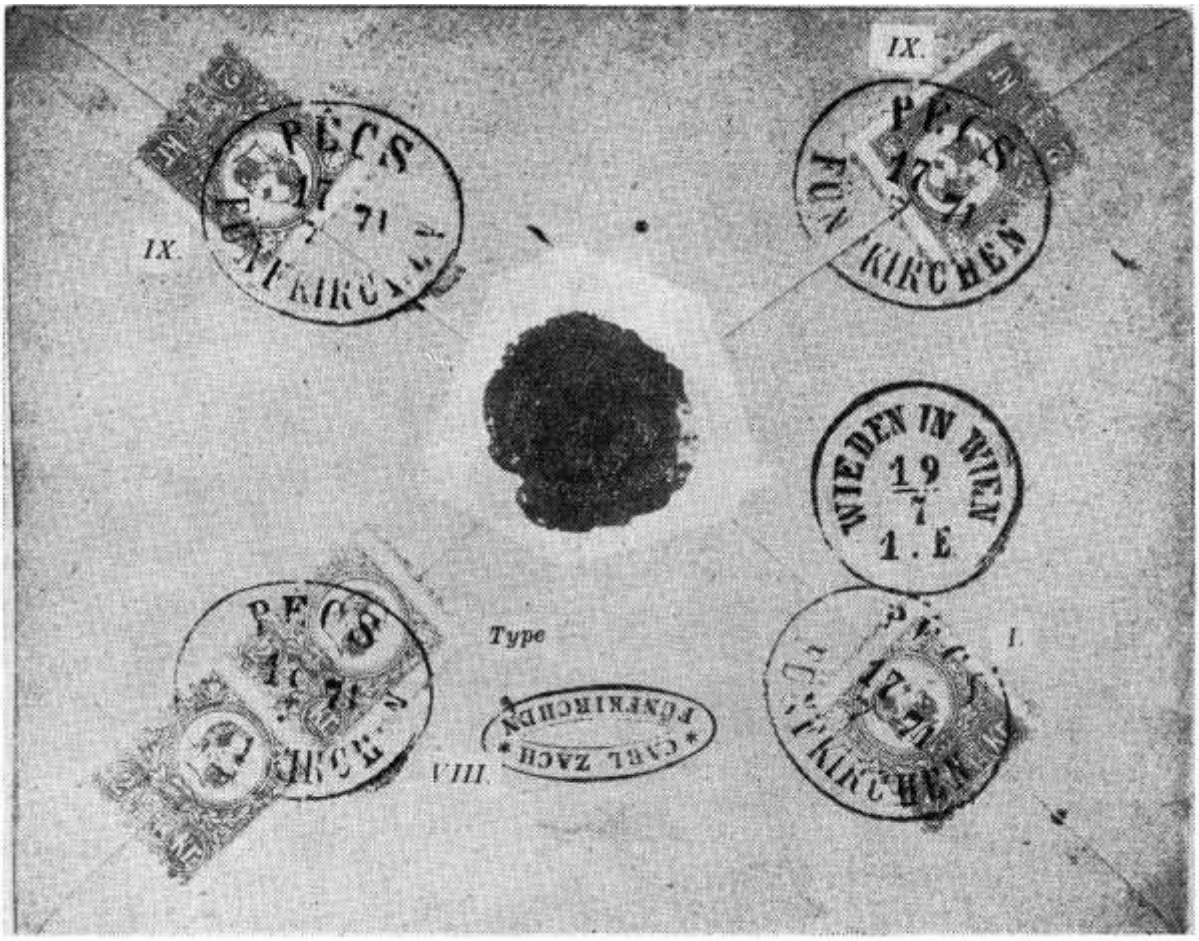


Figure 193. Rare franking of a registered letter: 5kr lithographic postage stamp on the front

As regards the use of these postage stamps together with the postage stamps of other editions, it was the editions of 1867 and 1871 which belong here. Out of the postage stamps released in 1867, these postage stamps occurred only with the 2 krajcar. This kind of postage (editions of 1867 and 1871) was rather frequent to cover the fee of the long-distance letters belonging to the first weight group (figure 199). However, we also know of two very rare combinations of 2kr stamps released in 1867 and 3kr ones released in 1871. In the first, there are six pieces of 2kr and a 3kr, while in the second, two pieces of 2kr and two pieces of 3kr. Out of all engraved postage stamps, 2kr one was most frequently used with these postage stamps. This two-denomination mixed franking turns up most frequently on 3kr complete lithographic mail items or cut out pieces. We know of mail items with several postage stamps including 2kr ones, though they are rare (figure 201).



Figure 195.



Figure 196. 3kr postage stamp adhered later



Figure 196.

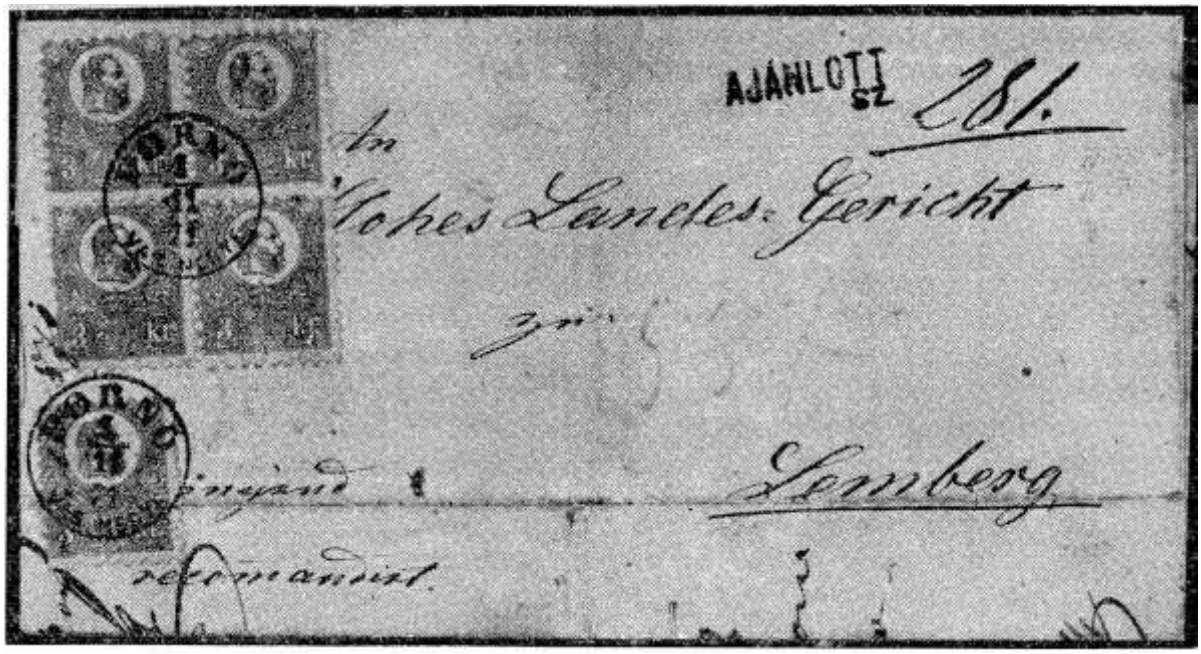
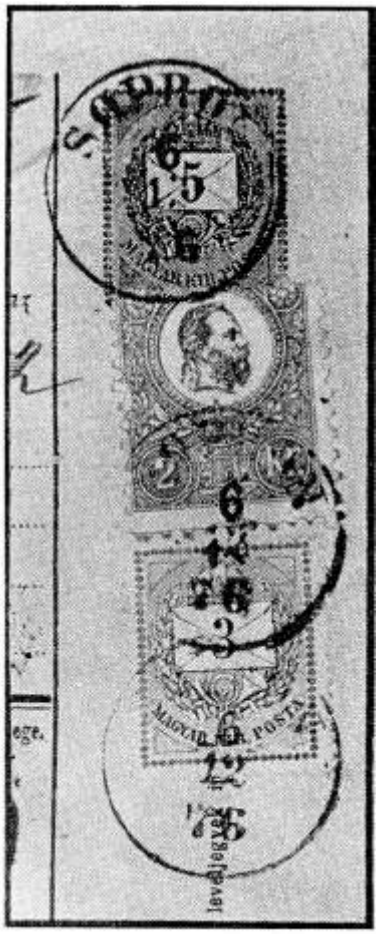


Figure 197. Excessive postage on a postcard from 1867, already not valid

Apart from these, there were other combinations with engraved stamps, all of them rare. For example, they were used along with 5kr and 10 krajcar for local registered mail and on mail items destined to Great Britain. We know of instances when three denominations were used together: 3kr along with 2kr and 10 kr (the latter two were engraved stamps), through they were less rare than the instances when three denominations were all lithographic. This probably resulted from the long period of usage of this stamp. The rarest combination is that with the 5kr and 15 kr engraved stamp on a letter to Great Britain.



194.Figure

On pre-printed envelopes, these postage stamps were used quite rarely; we know of such example on a letter sent to Great Britain (5kr envelope, along with a 5kr lithographic stamp, figure 202). On money order forms, it may have been used along with 2 krajcar. We even know of a two-denomination mixed franking containing several 3 kr litographic stamps together with the 2kr engraved.

5 krajcar. This postage stamp covered the postage of the long-distance letters of the weight category *I*. It was also the registration fee for local mail and also for return receipts of local letters, as well as the fee for enquiry forms. On top of this, this postage stamp was in demand for the mail items of higher fee as an auxiliary stamp. On long-distance letters, this postage stamp usually appears alone. Nevertheless, two or three pieces are not rare either, on heavier mail items or long-distance registered mail. There are instances when 20, 25 or 30 krajcár were covered exclusively with these stamps. Moreover, the most expensive postage covered by lithographic postage stamps known so far, 90 krajcár was covered exclusively with these postage stamps. On top of these one-denomination instances, this denomination also occurred along with other denominations too (two or three denominations together). However, considering that this was the most ordinary denomination of lithographic postage stamps, even combinations of two different denominations are rare. The only exception is the occurrence of this stamp with the 10 krajcar, which was frequent for covering the long-distance registered letters. Other denominations are rare with this one: 15kr, 3kr (for local registered letters), and especially 2kr and 25kr.

As regards the occurrence of these postage stamps along with those of other issues, it is the issues of 1867 and 1871 which have to be mentioned. This postage stamp is the most frequent when the postage stamps of the year 1867 and 1871 occur together; it occurs with all denominations from 2 to 15 kr of the stamps released in 1867. Out of these, the combinations with 3-, 10- and 15kr

stamps are the most frequent (figure 204). It occurs much less frequently with 2- or 5kr stamps. The 5 kr lithographic stamp also occurs on mail items where three denominations were used, with 3kr from 1867 and lithographic 2kr, with 5kr from 1867 and lithographic 10kr (figure 205), which belong to the rarities of this group of mixed frankings. The stamp also occurs in a three-stamp mixced franking on the pre-printed envelopes of 3 and 5 krajcár from 1867, with 2 krajcar from 1867 in both cases. On 5kr pre-printed envelopes from 1867, it occurs without any other denomination.

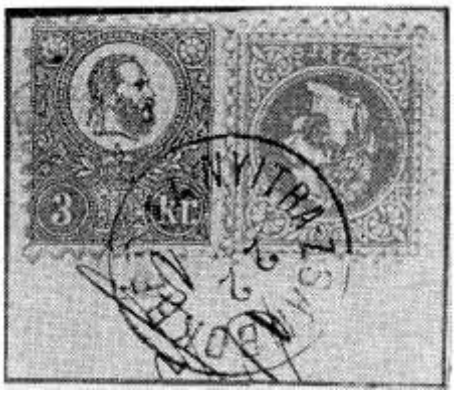


Figure 199.



Figure 200. Mixed postage: 3kr lithographic and 2kr postage stamps



Figure 201. Mixed franking of lithographic and engraved postage stamps with strip of three pieces of 2kr postage stamps folded partly on the back of the envelope

The 5 krajcar stamp occurs with engraved postage stamps of 2-15 krajcar, though neither combinations is frequent. The most frequent out of these is the combination with 10- and, especially, with 5kr. The use of several 5kr postage stamps on a single mail item was the result of a situation when a mail item was covered with lithographic or engraved 5kr postage stamps insuffi-

ciently, due to which further engraved or lithographic 5kr postage stamps had to be adhered to the item. This was the case of the long-distance registered letter, for which originally a 5kr postage stamp from 1867 and two lithographic 5kr postage stamps were used. However, since the validity of the stamps issued in 1867 had expired by that time, the postage was supplemented by an engraved 5kr postage stamp upon sending. As a result, three issues were adhered to this item, with the 5kr from 1867 included (figure 206). The combinations of 5kr with 2-, 3- and 15kr engraved postage stamps are rarities (figure 207).



Figure 202.

Several-stamp combinations including 5kr postage stamps occurred also on pre-printed envelopes. It was rare though for this postage stamp to appear on a pre-printed envelope with another postage stamp.

5kr postage stamps played an important role in the covering of the postage of money orders – this amount was payable for the transfers from 10 ft to 50 ft. In the next category, 5kr postage stamps were quite often used to cover 10 krajcár. For larger amount transferred, 5kr postage stamps were also used to create the necessary sum.

10 krajcar. 10 krajcár was the amount payable for the registration fee of long-distance registered mail and for the return receipt fee of long-distance mail. Naturally, it was also used as a complement to create larger amounts. Similar to the 5 krajcar, it occurred along with all lithographic stamps. We know of instances when it was one of the three denominations on a single mail item. Most frequently it occurred along with the 5 krajcar for long-distance registered mail; in these cases it was usually adhered to the rear of the letter, following the old tradition. Applying two of these stamps was less frequent, and occurred on letters belonging to the weight category *II*. Even

less frequently did it occur on mail items for which 25 krajcár were payable. Equally rarely did it occur on long-distance registered postcards. It was also rare in any other version, including applying a single postage stamp or three denominations (figure 208).

As regards combinations of different issues, this postage stamp occurs with the postage stamps issued in 1867 and also the engraved ones. The combinations of these postage stamps with different denominations of the stamps issued in 1867 are especially rare. 10kr postage stamps occurred with 3-, 5- and 15kr postage stamps. One combination (which included 5 krajcar) contained three postage stamps (stamp issued in 1867 and a lithographic 5kr stamp, figure 204). It also occurs on 5kr printed matter from 1867. Out of engraved postage stamps, 2-, 3-, 5- and 25kr postage stamps were used together with the lithographic 10kr postage stamp. Out of these combinations, only the combination with 5 krajcar was frequent, on long-distance registered mail; other combinations were rare.

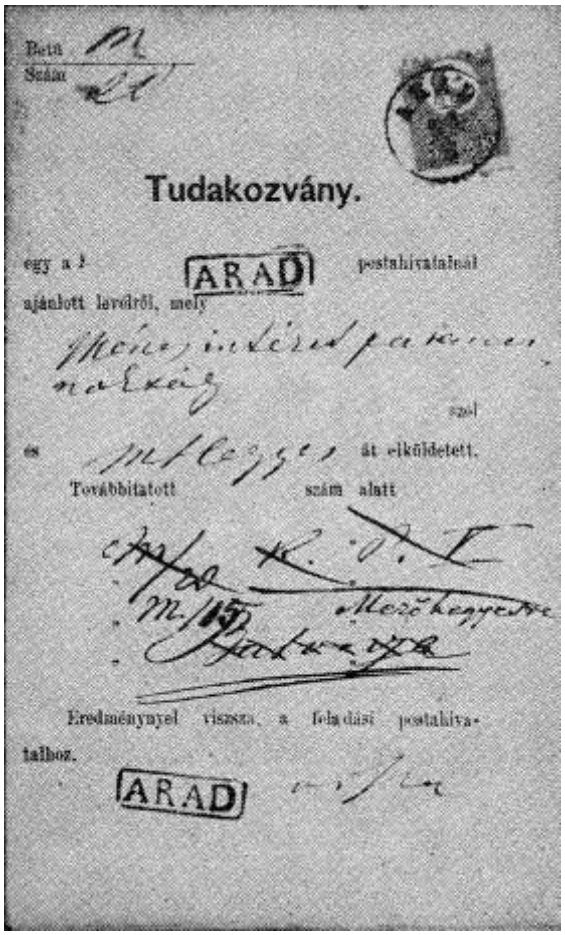


Figure 203.

10kr postage stamps quite often occurred on 5kr envelopes as long-distance registered letters which belonged to the weight category *I*. We also know of these postage stamps used on 3kr envelopes (see at the section dealing with 2kr postage stamps).

The 10kr postage stamp was quite often used on money order forms; one such stamp was enough for the transfers of the amount between 50 ft and 100 ft. When larger amounts were transferred, this postage stamp was also used as a complement of the overall amount.



Figure 204.

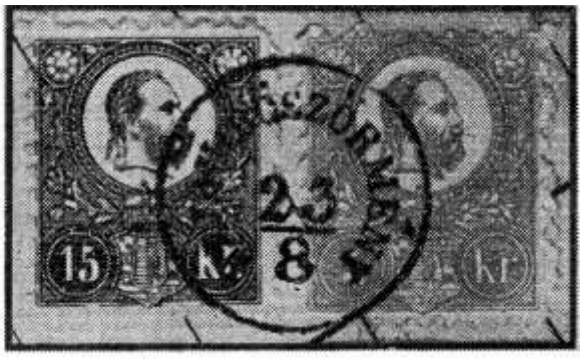


Figure 207.

15 krajcár were payable for the fee of registered long-distance letters and of urgent delivery of long-distance registered letters destined within the area of the post office of sending. Naturally, this denomination was also used for higher fees as well. It mostly turns up as a single postage stamp on a registered long-distance mail item, belonging to the weight category I.

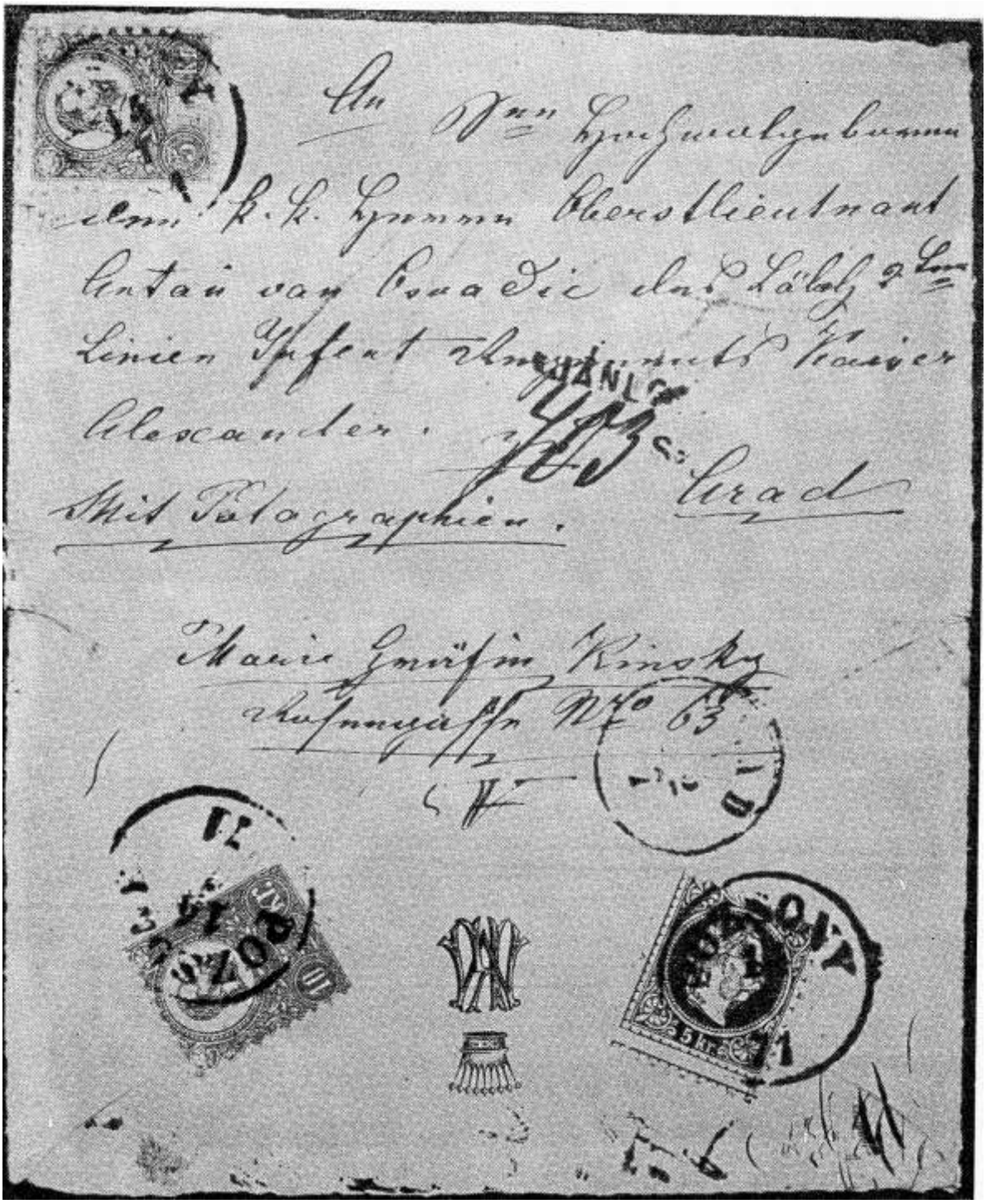


Figure 205.

Regitered delivery of telegrams from the last telegraph office to the destination also cost 15 krajcár. These telegrams constituted a separate group of mail; very few of their envelopes survived till today (figure 209). Two or more pieces of these postage stamps on a single item are quite rare. Two or three denominations including the 15kr on a single item were rare too. Out of lithographic postage stamps, these stamps were used with 5kr and 10 krajcar (both two and three denominations on a single item occurs, figure 208). All instances when there were more than one stamp of this denomination are rare or very rare. Also instances when other lithographic stamps were used along with this one are rare.



Figure 206.



Figure 208. One more 10kr at the rear side of the letter



Figure 209.

This stamp occurred in mixed frankings both with the postage stamps issued in 1867 and engraved stamps. In combinations with the stamps issued in 1867 and 1871, the litho 15 krajcar is the least frequent one; it occurs together with a 10 krajcar from 1867 (figure 210). As regards combinations with engraved postage stamps, we know of using the stamp with 5kr and 10 krajcar. These combinations are not very frequent, though they are more frequent than the combinations of these denominations purely of lithographic stamps. It is rather natural, because throughout 1872 these stamps were still very moderately used, while engraved 5kr and 10kr were almost exclusive.



Figure 210.

These stamps were also used when higher fees had to be covered, as complements.

25 krajcar. This denomination was taken from the issue of the year 1867; there was no particular need for it neither domestically, nor internationally. The amount of high-fee items was relatively small at that time.



Figure 211.

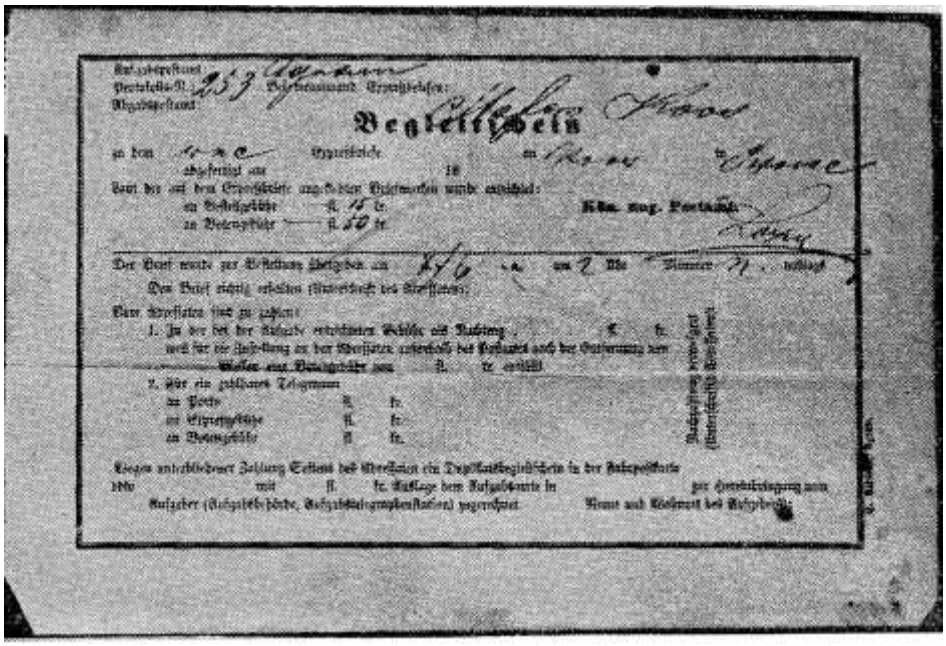


Figure 212.



Figure 213.

For the postage of these items, the other denominations would have been sufficient. The true purpose of the 25 krajcar was not letters but money transfers. Even though envelopes preprinted with this denomination were also produced, the Post did not place them on the market. Only letter postage stamps of this denomination were finally issued, though they were not normally used even for letter mail. Due to this, even soaked 25kr postage stamps represent extra value which reflects their use for letter mail. Complete mail items with these postage stamps are rarities.



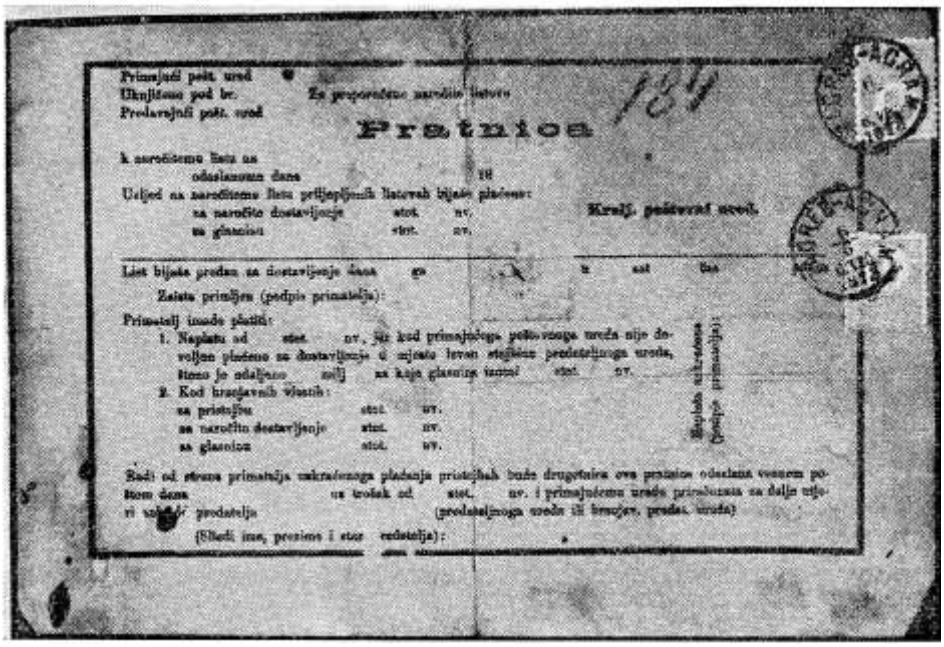


Figure 214.

Single pieces occur on long-distance registered mail items with return receipt forms, on long-distance registered mail of heavier weight categories, or on urgent letters (figure 212). Depending on the weight, two denominations or several pieces of the same denomination may rarely occur. Out of lithographic postage stamps, this stamp occurs together with 5kr and 10kr. When it was used with 5kr postage stamps, the amount covered the urgent registered domestic mail of the weight category *I*, while for higher rates two pieces of these stamps were used. This was the case for urgent letters delivered by a messenger, in which case the extra messenger fee was 50 krajcár, payable by two pieces of 25kr postage stamps. Thus, we know of a document related to an express registered letter, for which the special messenger services fee was covered by two 25kr postage stamps (figure 214). We also know of an urgent registered letter also delivered by a messenger, two 25kr postage stamps and one 10kr postage stamp attached to its front side. These postage stamps also occurred on letters destined abroad, especially to France; a special rarity is when two pieces of these postage stamps occur on such letters.



Figure 215.

As regards mixed frankings, this postage stamp occurs with the 5kr engraved one. Once it was also used with postage stamps coming from 1874, on an urgent registered letter delivered by a messenger. This letter, whose postage was covered by two pieces of 25kr postage stamps and one 5kr and one 10kr postage stamp from 1874, is the most valuable lithographic piece known so far.

The 25 krajcar was mostly used for money transfers. It was payable for transfers falling between 100 ft and 500 ft; this denomination was also indispensable for transfers of higher amounts, their fee extending up to 1.80 ft. Most probably there were combinations of several denominations on transfers, though we have not come across these. We may only draw conclusions on what kind of combinations those might have been, on the basis of the rates effective at the time. The majority of 25kr stamps have been soaked to detach them from the money order forms. Even items left on cut-outs are quite rare, while complete forms are especially rare (figure 215).

UNITS

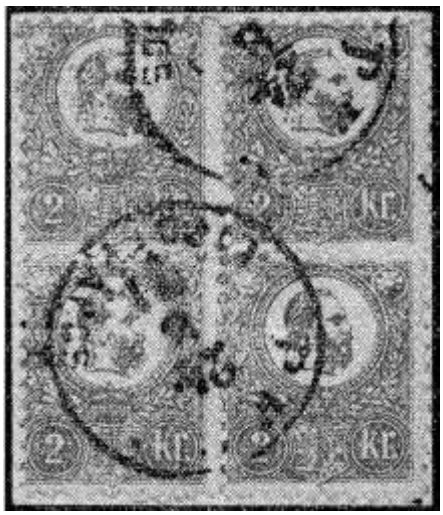


Figure 216.

The relation between the face value of the stamps issued in 1871 and the effective rates become apparent also from the frankings of the lithographed stamps. It is also clear that the denominations of the year 1871 were fit for covering basic fee types with one or two postage stamps. If the postage fee was higher (for example, when the weight was heavier or destination farther), naturally, more than two lithographic stamps were required. In such cases, several postage stamps of the same or different denominations were used. Using the same denomination was frequent. In such cases postage stamps were not separated but attached to the mail item as a block. This was the origin of used blocks. The unused blocks were those which remained on stock in post offices. The amount of such blocks preserved until today has not depended on the value of the postage stamps or the ratio of used and unused blocks of a particular denomination. Instead, the phenomena influencing the amount preserved until today are: what happened with the stocks of post offices and to what extent certain denominations were used for postage.

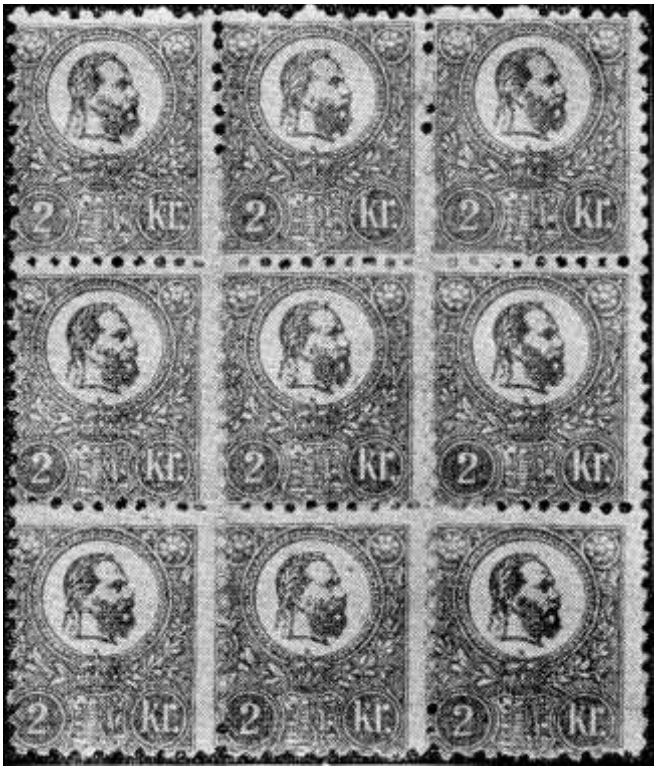


Figure 217.

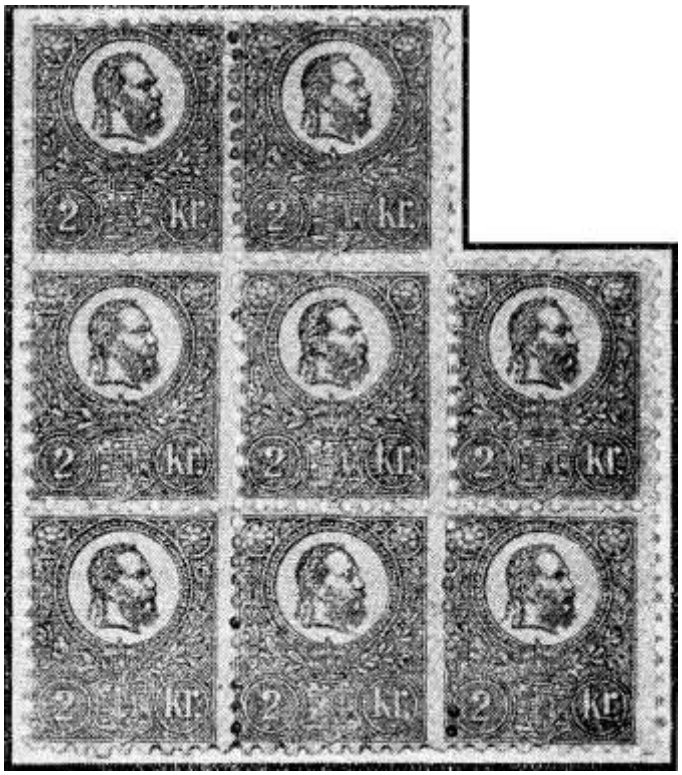


Figure 218.

In case of lithographic stamp blocks, the completely undamaged perforation was rather rare. Perforation must have been damaged as early as the moment when the block was separated from the sheet. Adhering and soaking were also stages when perforation could have been damaged. The preserved blocks of lithographic stamps are of special importance for identifying the original frequency of types and reconstructing of sheets.

Few blocks of lithographic stamps have been preserved until today, which is especially true for unused postage stamps (except for 2 krajcar). Collectors may only concentrate on collecting used combinations; even in this field, they may only concentrate on pairs. The majority of lithographic combinations are horizontal pairs; vertical pairs are rarer. The majority of vertical pairs are those of 3 krajcar; 5kr and 10kr vertical pairs are less frequent; event less frequent are the vertical pairs of 2kr and 15kr; the rarest are the vertical pairs of 25 krajcar. Vertical strips of three pieces are rare even in case of 5kr postage stamps. Such combinations are so rare also because the biggest classical Hungarian private collection with a large number of lithographic combinations, those least frequent ones among them, was destroyed in the war. Philatelists have been aware of the rarity of lithographic combinations since long ago; today it is improbable that newer pieces will turn up. The description of lithographic combinations below is based on the data available and provides information on their degree of rarity.



Figure 219.

2 krajcar

Out of all lithographic postage stamps, the biggest remaining number of unused combinations is that of 2 krajcar. There are even blocks of four or bigger blocks too. We even know of a block of six pieces and the biggest unused block is that of nine pieces (figure 217). Generally, the colour of these combinations is orange, but as a special rarity, a yellow combination of eight pieces has been preserved. It is the combination of lithographic postage stamps with the highest commercial value (figure 218). Used examples of these postage stamp combinations were very rare, which was the result of the way it was used – these stamps were primarily used for forms or long-distance letters of the weight category *I* along with 3kr postage stamps. Even pairs of these postage stamps are rare while larger combinations are extremely rare. Apart from pairs, strips of three and four pieces and blocks of three and four pieces have turned up. A block of four pieces and a single strip of four pieces are the largest combinations of used 2kr stamps (figures 216 and 219).

3 krajcar

According to the word of mouth, there was a complete 3kr lithographic sheet in the Richter collection. At the turn of the century, this collection was acquired by the company called Senf. It is true that many unused green colour 3kr stamps with the stamp of this company have turned up, probably all of them from the same sheet and most often rather off-centred. It is still difficult to believe that this company was selling individual pieces or maximum pairs of these postage stamps, without finding a buyer for the whole sheet. We only know of unused pairs of 3 krajcar. Even these pairs are quite rare. As opposed to unused postage stamps of this denomination, combinations of used ones are rather frequent, which was due to the fact that quite often several pieces of this denomination were required to cover postage. The major part of bigger combinations used come from Pancsova. Pairs of used 3kr postage stamps are quite frequent; moreover, we know of several strips of three pieces, horizontal and vertical combinations of four pieces, as well as a horizontal strip of five pieces (figures 151, 220, 221). A strip of five lithographic pieces has turned up only in case of this denomination (apart from 5 krajcar). Blocks of four pieces have also been preserved; they are special rarities and belong to the most valuable combinations of lithographic postage stamps (figures 150 and 222). Unlike other denominations, vertical combinations are relatively frequent in case of 3 krajcar.

5 krajcar

There are several types of combinations of 5 krajcar. Pairs, blocks of four and six pieces have survived (figure 223). Naturally enough, used combinations of this denomination are the most frequent among all denominations. When several postage stamps were used, they were most often replacing 10 kr or 15 krajcar. Moreover, they were also used to cover higher postage. This was more logical at smaller post offices, since larger denominations were not always available there. Still, this denomination was used to replace bigger denominations at large post offices too. Actually the biggest known remaining unit was used in Debrecen (a rather big post office) for a registered mail item. Most used units of the 5 krajcar stamp are also pairs. Strips of three are much rarer, while strips of four and five belong to the rarities of the lithographic stamps (figures 224-225). Several blocks are known, all of them rarities. The most are blocks of four, but we also know blocks of three and five. The two biggest units are a block of eight and twelve, this latter is the biggest known unit of the whole lithographic issue (figures 225a and 226).

10 krajcar

We do not known of unused combinations of this denomination. On the other hand, there are quite a few combined pieces of used postage stamps.

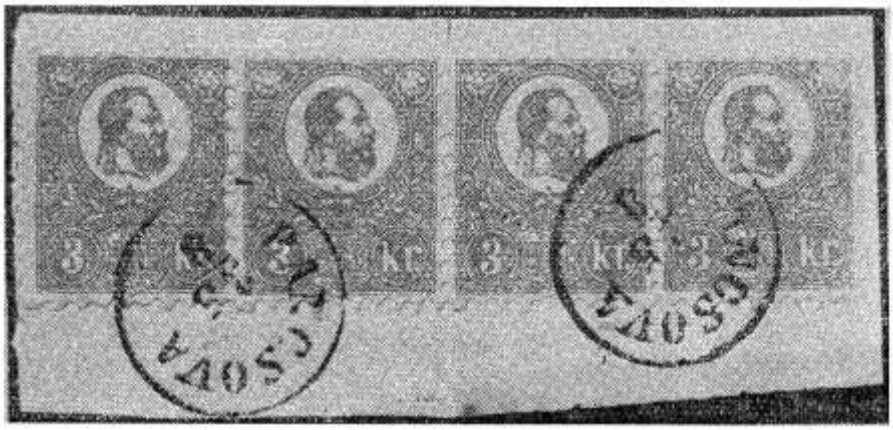


Figure 220.

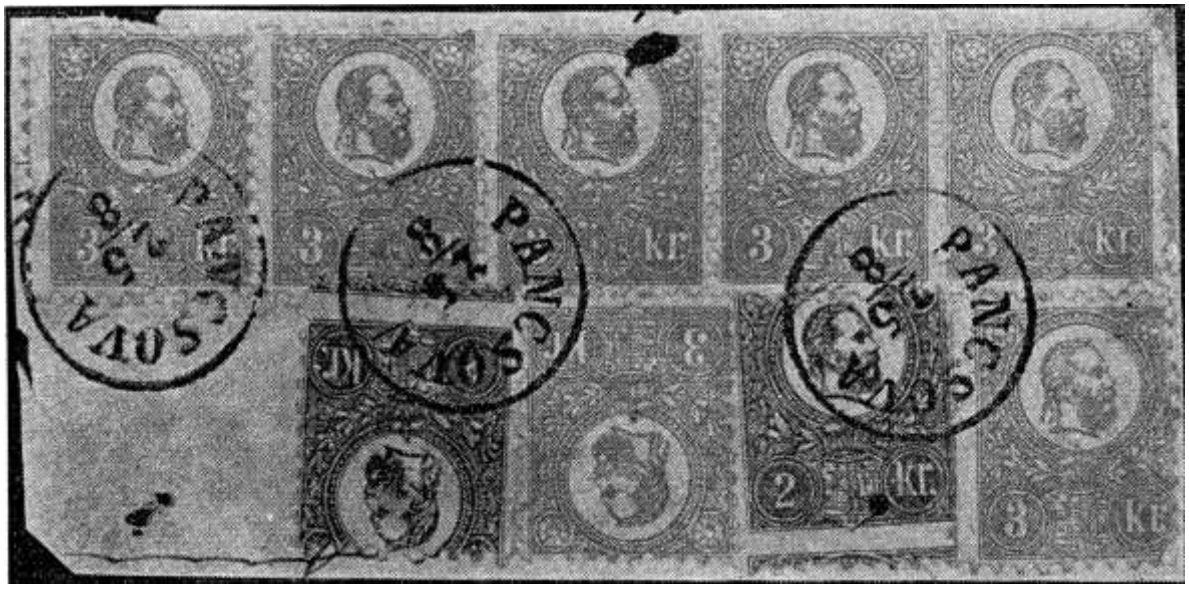


Figure 221.

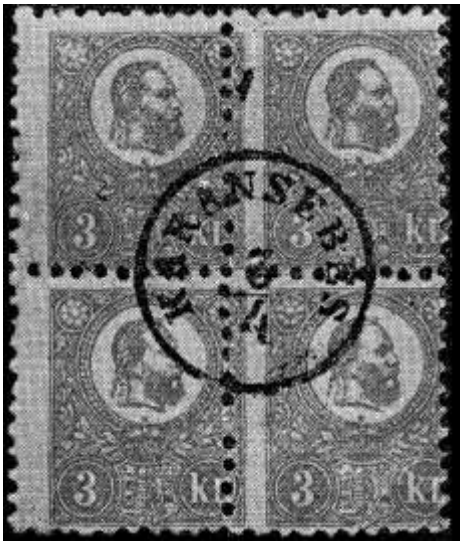


Figure 222.

All of these, with a very few exceptions, are pairs, sremming from 20 kr or two-denomination 25 kr frankings. Strips of three, blocks of three and block of four are known, all great rarities (figure 227). The explanation for their rarity is the small number of letters with such high frankings, even diminished by the 30 kr frankings, which were usually franked with 5 kr or 15 kr stamps. And on the money orders forms even the fee for a 150Ft transfer was only 20 kr.

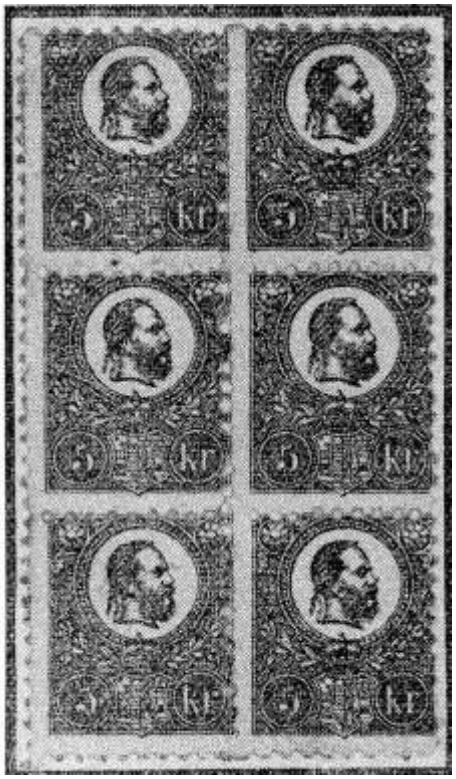


Figure 223.



Figure 224. Combination of types I, IX, IX.



Figure 225. Combination of Types VII, VI, V, IV, III

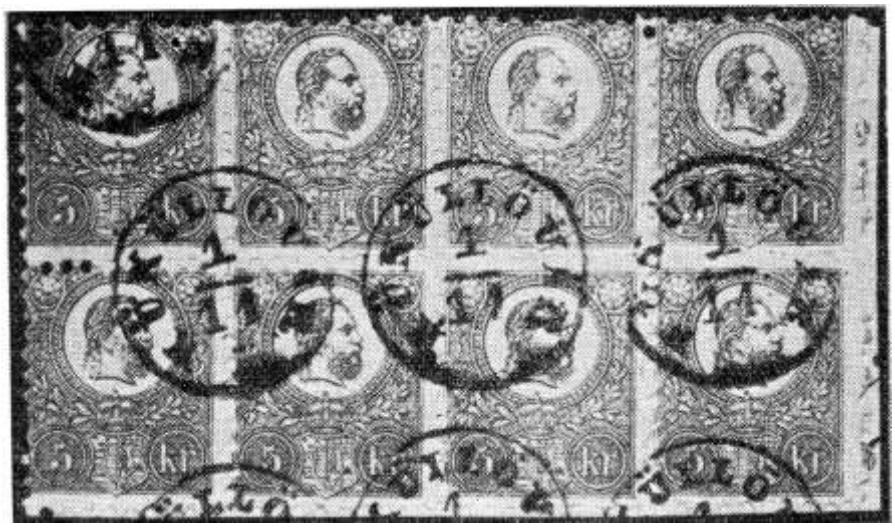


Figure 225a.

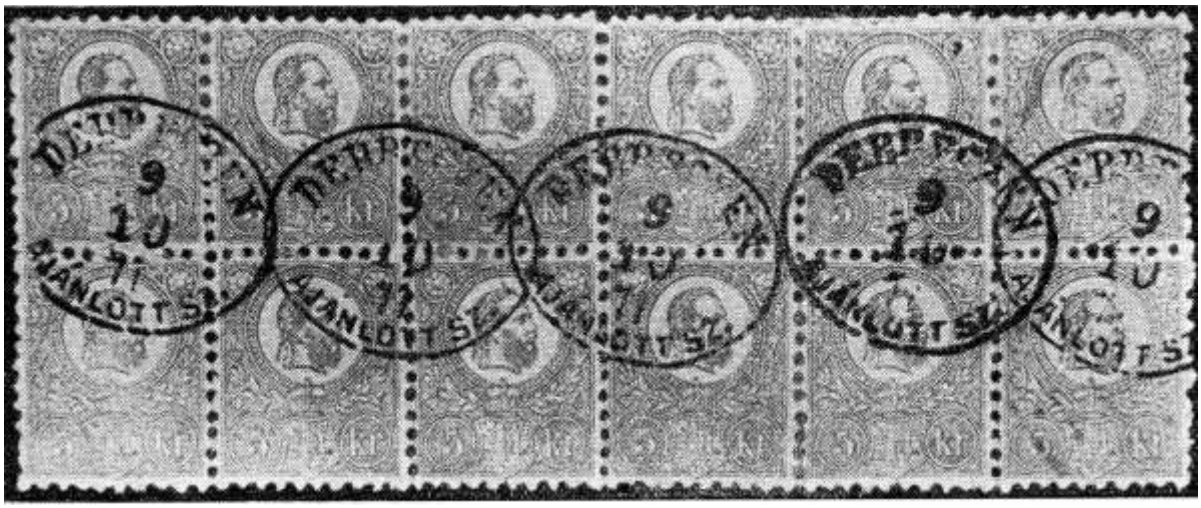


Figure 226. Combination of Types VI–V–IV–III–II–I
VI–V–IV–III–II–IX

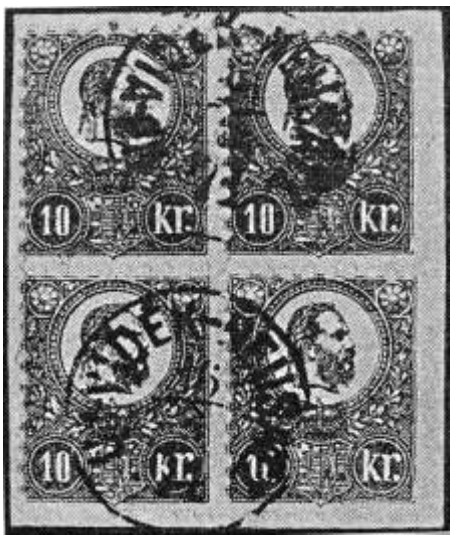


Figure 227.



Figure 228.

15 krajcar

The number of combined pieces of this denomination is the smallest. For unused combinations, I may only mention a pair referred to in foreign research[116]. Similar to the pairs of 2 krajcar, the used pairs of this denomination are quite rare. Recently, there has been news of a strip of three pieces; the single block of four pieces was destroyed in the World War *II*. The single exiting block of six is the most valuable unit of the lithographic stamps. The reason why the 15 krajcar was so rare is the same as for the previous denomination: higher postage was charged less frequently. This denomination was most often used alone; using two pieces of these stamps was also rare. Two pieces of these postage stamps were used when 30 or 35 krajcár were payable. The block of six pieces was used when at least 90 krajcár were payable, which is the largest amount paid by lithographic postage stamps (see at the section of 5 krajcar). On money transfers, if we consider the simplest way of covering postage, 15 krajcar was needed only for one price category.

25 krajcar

As regards unused combinations of this denomination, we know of pairs, as well as of a block of four pieces and a block of six pieces (figure 229). Both blocks are special rarities among lithographic combinations. As regards used combinations of 25 krajcar, they are not rarer than combinations of other denominations. The pairs are relatively the most frequent ones (after 5 krajcar).

[116] E. Mueller Hungary



Figure 229.



Figure 230.

These pairs are mostly horizontal; vertical pairs are relatively rare. As compared to other denominations, the number of the strip of three pieces is the highest (after 5 krajcar). We also know of numerous blocks of four pieces; their number is the highest compared to any other lithographic denomination (figure 230). A block of six pieces also turned up; however, it was destroyed in the World War II.

25 krajcar was mostly used for money transfers. To cover larger amounts, several pieces of even this denomination were needed, which were mostly adhered as units. This is why relatively large number of units of this denomination has survived until today. When we talk about this denomination, we most often keep in mind their use on money order forms. Pairs used for letters are very rare; their value is high even if they were soaked in water. A known block of four pieces used for letter mail is a special rarity.

COPIES PRINTED

Already long ago, with the rarity and the rising value of the lithographic stamps the question regarding the number of copies issued arose. It is especially true as regards the 3 krajcar. However, official data have never come up, just as in the case of the documents referring to the production process. Such data would not have been especially important either from the point of view of the State Printing House, or the Post. For the State Printing House, the costs of production and the income were important (broken down for two different items), while for the Post, the amounts taken over were relevant, regardless the production technology of the postage stamps. Due to the lack of the official data, some information based on private records became accepted. For the lithographic postage stamps, these data were the following:

2kr	300,000 pcs
3kr	46,000 pcs
5kr	2,800,000 pcs
10kr	700,000 pcs
15kr	166,000 pcs
25kr	161,000 pcs

These data, which come from the records of the Financial Supervising Committee[117], should be treated with reservations. In the first place, it seems justified to ask a question: was it possible at all to distinguish between the amount of lithographic and engraved postage stamps, when there was no such official distinction whatsoever? Moreover, these numbers do not correspond to the amounts which were demanded at the time. On the other hand, we do underline that these numbers somehow correspond to the numbers mentioned in other sources.

[117] Mikós Rédey, *Kőnyomatosaink* (Hungarian lithographic postage stamps)

The number of 3kr postage stamps corresponds to the rarity of these stamps. The data relevant to the number of copies of different denominations and the conclusions drawn from these data are found below. The grounds for conclusions are provided by the figures mentioned in official documents, as well as philatelic data on the chronological distribution of the postage stamps in use.

The process of supplying the Post with stamps was not smooth at the beginning, due to administrative mistakes and increasing demand. There was a correspondence on this issue between the Ministry of Finance and the Ministry of Commerce. The State Printing House prepared a breakdown of the demand for the stamp need in 1869 and 1871 on 19 July 1871. This breakdown is an important source when we try to assume the number of the issued postage stamps. The data are the following (in sheets)

Demand	1869	1871
2kr	34,000	34,200
3kr	5,500	8,300
5kr	138,000	147,200
10kr	15,400	20,000
15kr	7,000	9,900
25kr	200	740
50kr		245

Had we known for what period this demand was identified, we would be able to assess the overall amount of the postage stamps of each denomination issued. However, even if we knew these data, our assumption would be only very approximate. The breakdown reveals that there was expectation that the demand for postage stamps of the 3kr, 10kr and 15 krajcar would grow. As regards 50 krajcar, these pieces of data most probably referred to the amount of the postage stamps of the 1867 edition supplied over the year.

Another important document which contained the number of copies was the statement of the State Printing House of the January 1871. It covered the temporary lithographic postage stamps, and included both the actually printed number of copies and the number of copies which was planned to be printed. If we compare the amount planned with the demand of 1871, we can conclude that at that time it was planned to print the amount required for three months. The statement also reveals that at that time there was an expectation that the demand for 10kr, 15kr, and especially 3kr would grow. We can also see that the amount planned for printing later was not actually printed – it was either exceeded or not reached. It is probable that when the second printing phase took place, the amount required for two months was intended to be printed, since the deadline for the engraved postage stamps to enter circulation was much closer. We may still safely say that the amount planned and the amount actually printed did not exactly correspond.

Apart from the data included in the abovementioned documents, we also know the statistical data referring to the amounts of the lithographic postage stamps used over certain periods; indirectly, this information may help to assume the number of copies printed. The graph reveals that the periods of trade of different lithographic denominations were different. There are denominations which were mostly used over a relatively short period of time, while there are other ones, which were traded for longer periods. The first group includes the 2kr, 5kr and 10 krajcar. 80-90% of these stamps were used between July and November, June and September, and July and the January of 1872 respectively. These facts show that the amount planned to be printed basically corresponded to the actually printed amount. As regards the 15 krajcar, the two thirds of which were used in 1871 and one third in 1872, the amount printed was larger than the amount actually used. The trade in 3 krajcar lasted for much longer than the period mentioned above. Though the 60% of this denomination was used up in 1871, it was still used in 1872 and 1873 (two thirds and one third respectively). It seems that the growth expected for 3kr, 10kr and 15 krajcar did not take place in case of 15 krajcar, and especially 3 krajcar. We may also see that the peak of use of lithographic postage stamps (except 25kr ones) lasted for about two months (figures 180-185). These two months were the period when mostly lithographic postage stamps were used for postal communication; before this period postage stamps issued in 1867 had dominated, while after these two months engraved postage stamps pushed the lithographic ones back. Naturally, the postage stamps issued in 1867 were used in July too, while over both months engraved postage stamps were also used (25 krajcar was an exception).

We may assume that one sixth of the provisions of 1871 was traded in these two months. Following figures derive from this assumption: 2kr – 570,000; 3kr – 140,000; 5kr – 2,450,000; 10kr – 330,000; 15kr – 165,000. We may calculate from the graph the percentage traded in the above mentioned month as compared to the total turnover of each denomination. We can also see from the graph that approximately as many postage stamps were printed from 2kr, 5kr, and 10 krajcar as was required for the transitional period. The longer period of trade of 3kr and 15 krajcar reveal that either larger amount was provided for, or the amount larger than the provision was printed. To assess the number of copies, it would be necessary to know what the ratio of the lithographic postage stamps of each denomination was as compared to the total amount traded in that period. If we assume that during the two months approximately the half of the traded postage stamps were lithographic, and if we take into consideration that out of the postage stamps issued in 1867 it was the 5kr and the 3 krajcar to run out first, we come up with the following figures for 2 – 15 krajcar:

2kr	550,000 pieces
3kr	150,000 pieces
5kr	2,500,000 pieces
10kr	350,000 pieces
15kr	200,000 pieces

To assess the number of copies of 25 krajcar, we must think in a different way than in case of other denominations. In this case our departure point is not the amounts provided for in the documents or the proportions of these amounts for the two months. Much larger amount was printed of this denomination. The evidence to this fact is the longer period of use of these stamps and the turnover we can see from the graph. According to the graph, the trade of 25 krajcar was rather even in the first two years, extending also for 1873, though getting smaller. And there was a period (until the release of the engraved 25 kr stamp) when these lithographic stamps were used exclusively. Since the trade in this denomination was not only exclusive over this period but also even from July and for several months, we may safely conclude that lithographic postage stamps satisfied the demand for longer period. Thus, it is certain that much more postage stamps were produced of this denomination than the amount sufficient for two months. Taking into consideration the graph and the rise of money transfers, as well as 740 sheets provisioned for 1871, we may conclude that the amount printed of this denomination approached (if not exceeded) 1,000 sheets. The reason why much larger amount of the stamps with this denomination was printed at the very beginning was the fact that at the time these stamps were produced it was already clear that the printing plate of the engraved 25kr would be completed much later.

25kr	100,000 pieces

As regards the contradiction between the original number of copies and the degree of rarity of certain postage stamps, we should take into consideration that the degree to which certain postage stamps have been preserved varies in case of different denominations. The willingness of recipients to preserve mail items and postage stamps depended on how important these recipients considered these mail items. Naturally enough, it depended on the types of mail items certain postage stamps were used for. The least valuable items for the recipient were the front pages of newspapers; after these, printed matters followed – relatively few of these mail items and postage stamps have been preserved. Much larger amount of ordinary letters has been preserved; the largest amount preserved was that of registered mail. When projected on the lithographic postage stamps, this rule means that the largest amount was preserved of 10kr and 15kr postage stamps, which were used for the mail whose content was the most significant, for which they were the most care-

fully preserved. Relatively larger amount of simple long-distance or local letters with 5kr or 3kr postage stamps has been lost. Out of printed matters, mourning notifications were exceptions, since large part of them was not thrown away by the recipients. Had not this been the case, we would have had much less 2kr postage stamps today. As regards the degree of rarity of 2 krajcar, it was for long time similar to that of the 3kr postage stamps, being much rarer than other denominations. The situation changed when the recipients of mourning notifications started to pass away, and these mourning notifications were gradually placed on the market. By this, this denomination became much less rare.

We must deal separately with 25 krajcar, from this point of view too. This denomination was released to cover money transfer fees, whose number was rather small at the time when this stamp appeared. Nevertheless, the amount of pieces preserved until today is relatively high, which only apparently contradicts to the small amount of copies printed. Peculiarly, a part of money order forms was placed on the market when these forms were written down by two postal directorates (Zagreb and Nagyszeben). Thus, these postage stamps were sold abroad, to postage stamp vendors. This explains why these postage stamps have been preserved. Today the amount of the used 25kr postage stamps is larger than that of some other denominations which originally had been printed in larger numbers. Has the above mentioned money order forms not been traded, today we would have had even much less 25kr postage stamps than 3kr ones. This denomination is a good example of the discrepancy which may have arisen between the number of copies printed and the degree of rarity today.

We could see above that the present degree of rarity in the original number of copies do not often correspond to each other. In case of 2kr and 25 krajcar, the above mentioned events thoroughly explain the discrepancy between the degree of rarity and the number of copies printed. For the 3 krajcar, we must find such explanation which is compatible with the longer period of trade on the one hand, and the degree of rarity on the other. Whatever the explanation, we must not forget that the data referring to the demand of the Post were quite meaningful facts, modified only a little bit when the real amount was printed.

3kr is the rarest denomination of the lithographic postage stamps. Medium rare is 2 krajcar, followed directly by the 15kr denomination. 25kr stamps are more frequent; 10kr postage stamps are even more frequent. The most frequent denomination is the 5kr. However, the degree of rarity does not directly correspond to the value in case of lithographic postage stamps. The sophisticated philatelic taste values 25kr postage stamps much higher than the position of these stamps in the rarity range. Large proportion of these stamps has been damaged by light – the colour of these very sensitive postage stamps deteriorated significantly. Consequently, the value of undamaged copies is even higher than that of 2 krajcar. In the first decades, the degree of occurrence of lithographic stamps and the order of their value shifted significantly

relative to each other. By today, the degree of occurrence of individual denominations has reached a stable level. The only continuous change is the gradual rise of the value of 25kr postage stamps, which is the result of the sensitivity to light of these postage stamps, due to which the number of undamaged postage stamps continues to gradually decrease. The degree of rarity of used postage stamps is absolutely independent from the degree of rarity of unused ones. Out of the otherwise rare unused lithographic postage stamps, the relatively frequent ones are 2kr ones; 5kr ones are a bit rarer; 3kr and 25kr are even rarer; 10kr and 15kr are the rarest.

NEWSPAPER POSTAGE STAMPS

All kinds of postage stamps produced for the postal service were listed in the monthly statement of January 1871 of the State Printing House. Newspaper postage stamps directly followed letter postage stamps; however, unlike other postage stamps, the statement did not include data for these ones. Data referring to the number of printed copies were also missing. We should not conclude though that by that time the production of newspaper postage stamps had not yet started, or preparatory measures had not been taken for the production of these postage stamps. The criticism of the Post regarding the first products of the State Printing House reveals that newspaper postage stamps were also presented. Consequently, the printing stone for these stamps had already been produced by that time. It may have happened that mass production had not yet started by then; instead, only sample sheets had been produced.

As regards the technology of the first newspaper stamps, they were definitely lithographic ones. Producing these stamps by engraved printing was never mentioned. The ten-image printing plate for book printing was produced much later than even the printing plate for the 25 krajcar. The first printed 2kr postage stamps (they were the first letter postage stamps) also provide evidence to this, since it seems unimaginable that newspaper stamps (which were needed in much larger numbers) would have been produced by a much longer and more expensive procedure and technology than letter postage stamps.

It is striking that while the Post criticised in detail the postage stamps representing the portrait of Franz Joseph, it did not deal at all with the pictorial quality of newspaper stamps, disapproving instead only of the fact that it was not printed on the sized side of the paper, which was inappropriate as regards preventing the repeated use of these postage stamps. However, it does not mean that newspaper postage stamps were perfect as regards the pictorial quality. It meant, instead, that visual characteristics were of no major importance as regards these postage stamps – they did not represent the Emperor, due to which we may assume that no importance was associated with them. Based on this, we may also assume that for the next phase of production the printing stone was not chiselled; instead, these stamps were produced using the first printing stone. The fact that blurry samples with line deficiencies re-

semble some deficient 2kr postage stamps provide evidence to this fact. The layers of ink on these two denominations are also similar, which is clearly visible under petrol. The thick ink layers of these two kinds of stamps differ profoundly from the ink layer of the lithographic stamps released on 1 May.

Printing Form

First, newspaper postage stamps were produced by lithography. Just as in case of lithographic postage stamps, printing forms for engraved printing were used to produce lithographic printing stones. For newspaper postage stamps, we do not know of any types, which make it impossible to reconstruct the details of transfer steps. However, we may safely say that several-image stone was prepared in this case too just as in case of letter postage stamps, taking into consideration that the printing stone contained a hundred images. The original printing form of the newspaper postage stamps was produced by etching. Newspaper postage stamps are of much lower quality that letter postage stamps, which was the result of the less diligent production process, as well as etching. In any case, etching distorted the lines of the original image to much greater extent than the galvanising technology. It is absolutely sure that for newspaper stamps, which were released in large numbers, a hundred-image original stone was produced, which was then used for further printing stones.

Some philatelic studies share the view that the first newspaper postage stamps were produced by book printing, their original printing form being wood-cut[118]. It is true that quite a few pieces of these postage stamps display features of lithographic postage stamps; this must have resulted from the way the printing stone was finished. If scrutinised more precisely, these postage stamps reveal that they were produced by lithographic technology, to which the original printing form is also a piece of evidence. The heraldically correct positioning of the image on the original printing form reveals that this postage stamp was meant to be produced by book printing, and that the mirror positioning of the image is exactly the result of the transfer to the stone.

Stamp Image

Neither do lithographic newspaper postage stamps reproduce accurately the original image; moreover, some details very visibly deviate from the original image. Due to the distortions of the transfers from the etched printing form and the deficiencies of the finishing of printing stones, these postage stamps represent lower quality than the final, book printed ones. These factors were also responsible for the fact that we perceive the images of the two newspaper postage stamps as different. One of such differences is the following: on book printed postage stamps, the oval shapes have a white core framed by coloured line, with three coloured lines inside, while the oval shape of the lithographic stamps is coloured and has four white lines inside.

[118] E.Mueller Hungary

Yet another difference: on book printed postage stamps, the angular shapes produced by the round area and the frame have coloured lines, while on lithographic postage stamps, these shapes rather seem coloured, with white lines inside. On a part of lithographic postage stamps, the characteristic deformity of the last oval of the upper frame disappears in the ink (figure 231).



Figure 231.



Figure 232.

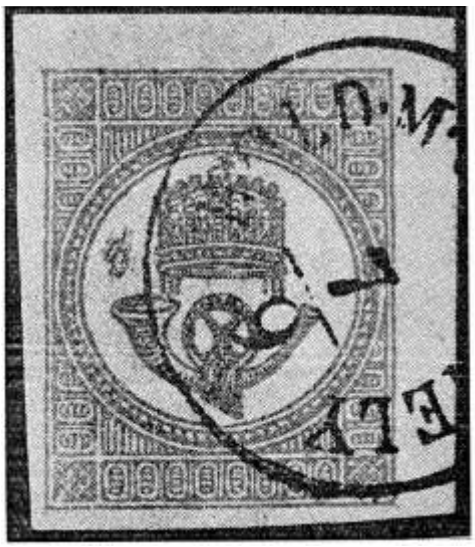


Figure 233.



Figure 234.

The bad quality of the image does not equally appear on all postage stamps. Along with the postage stamps of very bad quality with some parts of the image turning non-recognisable (figure 232), rather fine examples also occur (figure 233). The latter are exactly those postage stamps which reveal connection with the 2kr postage stamps, and which were probably produced by the printing stones of the first production phase. The assumed several-image stone of these stamps would have produced different types of these postage stamps, which, however, have not yet been identified. Even though we do have the suf-

ficient pool of newspaper postage stamps, identifying characteristic features would be extremely difficult due to the fuzzy contours of the image. Identifying the sequence of the identified types would have been extremely difficult because combinations of these stamps are extremely rare.



Figure 235.



Figure 236.



Figure 237.

The features resembling book printing, which were the result of deeply etched printing stone, appear in the frame lines and the endings in the corners, while the unduly finishing appears in the coloured lines running along the frame and the coloured lines, stains, or dots in the round area.

Out of lithographic newspaper postage stamps, there are some pieces on which the image of the stamp is also visible when the postage stamp is viewed from the rear side. The degree of how strongly the image appears at the rear differs profoundly on different stamps. Moreover, it may be different in different areas of one and the same postage stamp. Such postage stamps are recognisable also when viewed from the front – the ink layer of these postage stamps soundly penetrates the paper, and there are oily stains and grains on them (figure 234, 235). These postage stamps are not very rare; their value depends on how intensive this phenomenon is. In very rare cases, the intensity of the image on the rear side is the same as the front side (figure 236). On the other hand, on some grainy impressions the image of the postage stamp is

not visible at the rear side (figure 237).

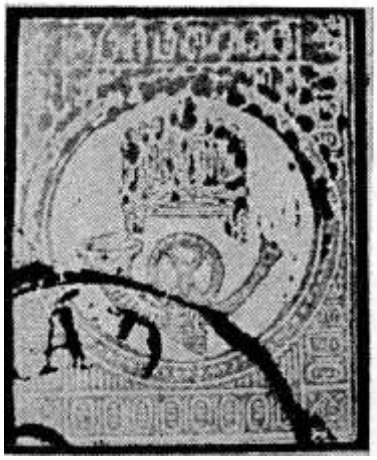


Figure 238.

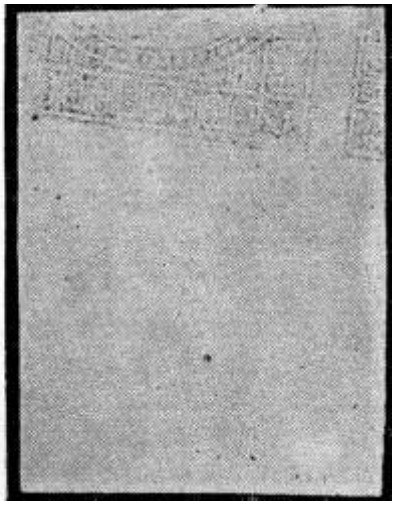


Figure 239.



Figure 240.



Figure 241.

The grainy character may reach such a degree that the shapes of the image turn non-recognisable. An extreme example of deficiencies related to ink layers is the postage stamp which was otherwise finally printed, but which has ugly colour stains in the upper part (figure 238). There is another kind of rarity –colour transfer by a sheet on the rear side of a newspaper postage stamp (figure 239). Very rarely, creases also occur on these postage stamps (figure 240).

Paper and Sheet

The structure of the paper of these postage stamps is identical to that of 2kr and normal lithographic postage stamps. Consequently, it does not have watermarks, though seam watermarks very rarely occur in it (figure 241). The thickness if this paper is similar to that of 2 krajcar, which moves within the range 0.10 – 0.11 mm. Otherwise, everything mentioned for the letter postage stamps regarding paper, paper sheets, and sizing stands for these postage stamps too.

These postage stamps, just as all newspaper postage stamps used in Hungary were traded without perforation. As far as we know, proofs were not produced of them in a way as they were produced for the lithographic letter postage stamps. Due to this, we do not know of complete sheet edges. Most probably, the sheets were cut around at the last stage of their finishing, being placed on the market with the edge of a few millimetres. On the sheets, the images are about 2.5 mm apart from each other, both horizontally and vertically. Based on this, and the dimensions of the image, the dimensions of the hundred-image sheet were 20x25 cm.

Consequently, the postage stamps had to be separated by cutting or tearing. Most usually, this was done using scissors, though not accurately enough to leave the majority of postage stamp images undamaged. All postage stamps which have some white area around the image are considered undamaged, though the required width of the edge is about 0.5 mm. These postage stamps are considered as those representing proper value. Pieces with wide edges are rare, especially with the edges of equal width on all four sizes. Pieces which have borders wider than 2.5 mm (therefore coming from the side of the sheet) are very rare, especially when used. Similarly to letter postage stamps, newspaper postage stamps were printed using natural ink; (see the section *Colours*). According to the regulations providing for the production of these stamps, the colour was red. In catalogues, this colour is mentioned as brick red or red; sometimes dark red or bright red versions have been distinguished. Since newspaper postage stamps were printed in large numbers, relatively few colour versions or colour shades were created. The colour of the newspaper postage stamps is brick red, which may contain more or less of yellow colour, and may appear in darker or lighter shades. However, the value of the colour versions does not depend on colour composition but rather on the transfer onto the printing stone and the special features of applying ink.

The colours of newspaper postage stamps are usually bright, and may be divided into three groups. The first group includes versions with relatively little yellow colour; these versions are usually dark shades of the brick red. Postage stamps which were presumably produced in the first phase of production by the printing stones which were not properly finished also belong here. This group includes the darkest pieces, on which the excessive ink turned the otherwise not too sharp lines of the image fuzzy and often non-recognisable. These most special newspaper postage stamps are in highest demand, and rep-

resent the highest value. The proper name for this colour should be flamboyant red (figures 231-232). The later produced pieces of pale shades may also be included into this group; these postage stamps include the relatively finest impressions of these stamps. These postage stamps are more valuable than the average newspaper postage stamps. The second group includes the actual brick red postage stamps, which contain more of the yellow colour. This colour is the most frequent one, though it does not have many shades. The postage stamps of the third group contain the most of the yellow colour, due to which the colour is called red orange. Out of the three colour versions, this is the rarest and poorest in shades.

Lithographic Newspaper Postage Stamp Colours

(1kr) a)red
b)pale red
c)dark red (flamboyant red)
d)brick red
e)red orange

Sizing

With few exceptions, newspaper postage stamps had to be postmarked by post offices. However, post offices quite often did not do this task, though theoretically they could have been fined for this. Due to this, these postage stamps sometimes could be repeatedly used. The Post wished to avoid this financial damage by printing the postage stamps on the sized side of the sheets. However, since the State Printing House did not have the right to apply this method because it was patented abroad, it carried on printing newspaper postage stamps in the traditional way, sizing them in the same way as letter postage stamps. Sizing of unused newspaper postage stamps has been usually preserved in a better way than that of letter postage stamps. Usually, sizing has been preserved undamaged on the remained sheets, which is partially due to the lack of perforation of these postage stamps.

Period of Use

Similarly to the letter postage stamp, newspaper postage stamps were valid from 1 May 1871 until 31 December 1876, equally for lithographic and book printed postage stamps, which were mirror images of each other. The release on 1 May naturally referred exclusively to lithographic postage stamps; the period of use may be concluded on the basis of postmarks, just as in case of letter postage stamps. However, even though newspaper postage stamps were issued in the largest number of copies, their postmarks contained less data than those of letter postage stamps. These postmarks usually did not contain the year, only the month and the day. On the pieces soaked in water even the month and the day are often illegible. Consequently, complete and intact pieces are rather rare (pieces which contain the year, and on which the

date is legible). This is why we have to take into consideration both the dates which contain the year and those which contain only the day and the month (figure 242). Taking into consideration the dates which do not contain the year is not a greater source of errors than in case of 5 krajcar. Postage stamps of both kinds (those which contain the year and those which do not) reveal that these postage stamps must not have been used longer than the April of 1872. Stamps marked with the month from June to December most probably were of the year 1871, while those from January to April – 1872.

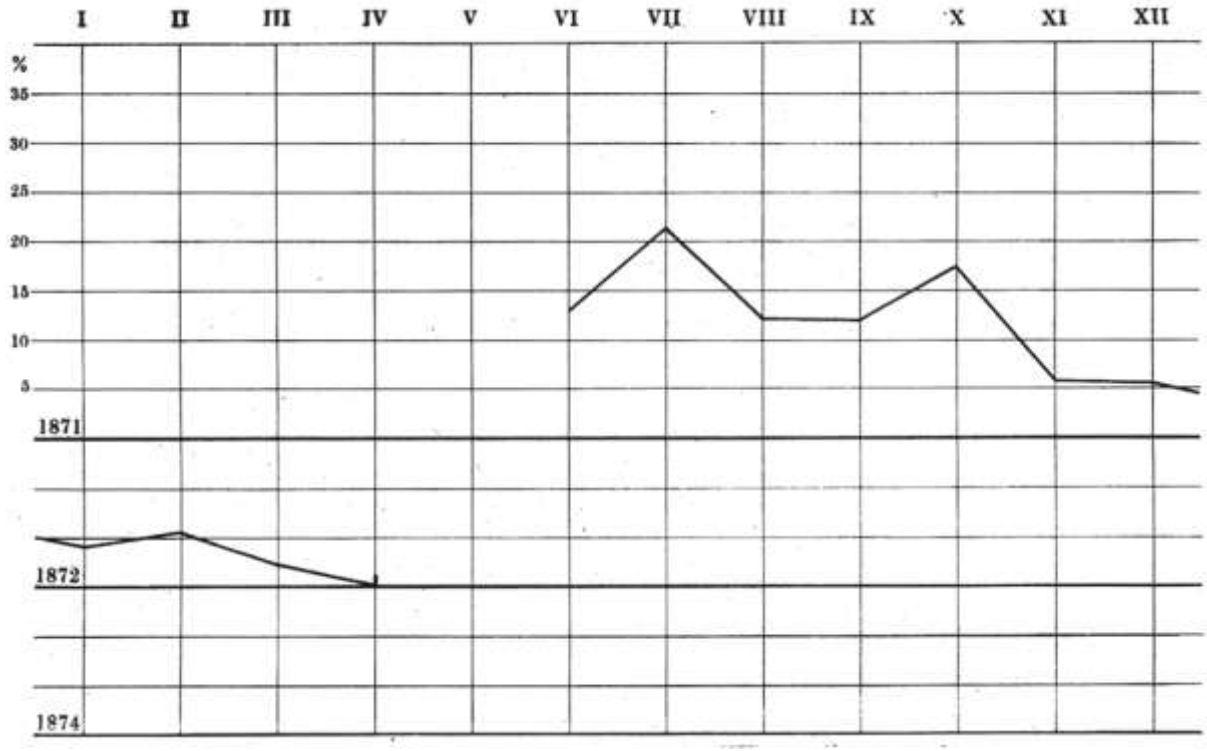


Figure 242. Distribution of the use of 154 pieces with the year and without the year

Newspaper postage stamps became generally used from June; the peak period lasted until October. Over these five months, about 80% of these postage stamps were used. The period when these postage stamps were used exclusively also falls within this period. The exclusive use may have started in July, since on the basis of graphs, the use of the newspaper postage stamps of the 1867 edition decreased significantly as early as June. In November, the use of lithographic newspaper postage stamps sharply decreased, finally ending in April of 1872. From this, we may conclude that the final book printed version started to become generally accepted in November. Therefore, similarly to 25 krajcar, there was a period when only lithographic newspaper postage stamps were used. This period lasted for several months. There were several reasons to this. One of these was the fact that the production of book printed newspaper postage stamps started much later than that of the engraved letter postage stamps; the other reason was the fact that the amount of lithographic newspaper postage stamps printed was relatively larger than that of letter postage stamps, due to which the distribution of the final version started much later.

According to the data known so far, the earliest postmark on these postage stamps comes from 7 June 1871. The latest use, as known to us, took place in the June of 1874. The fact that newspaper postage stamps postmarked from the May of 1871 have not yet turned up, as well as the fact that these postage stamps became generally used only in June, does not mean that they had not been issued on 1 May. The considerations mentioned for letter postage stamps stand also for newspaper postage stamps. The decrease of use in the August and September of 1871 represented on the graph is the result of very few pieces of data processed. Had there been larger pool of data, the same degree of use would have been revealed for the period from July to October.

Franking

Each copy of the newspapers or periodicals had to be put in a wrap, which contained the name of the addressee, his address, and, if necessary, the last post office. Each newspaper had to be paid for separately, regardless of how many copies were sent to the same destination.

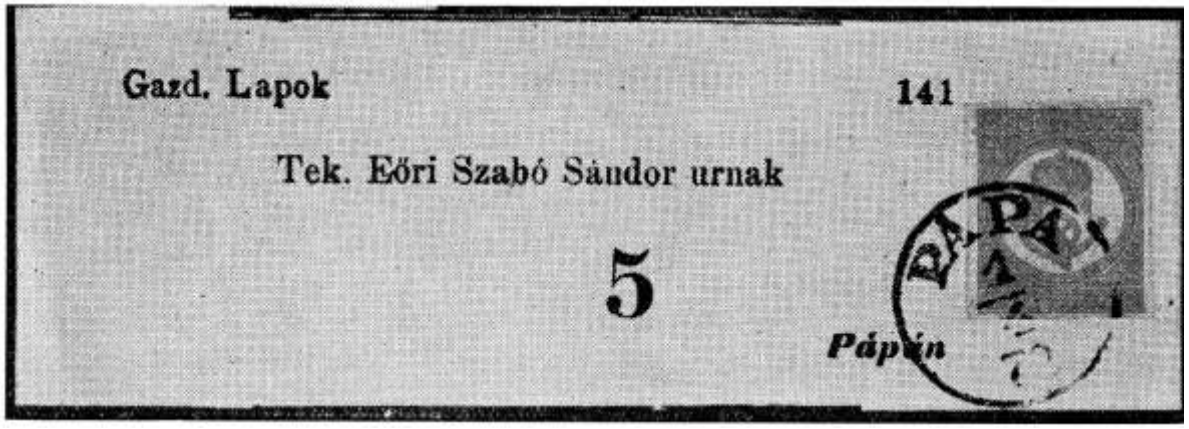


Figure 243.

For a part of newspapers and periodicals discounted postage had to be paid, this is for which newspaper postage stamps were used. They had to be adhered to the front side of the wrap. As we can see from the postage rates applied to newspapers and periodicals, there was not much variety in the field of postage for these items. The majority of them had to be covered by 1 krajcar. Since each piece had to be paid for separately, mostly one-krajcar postage stamps were used; bulks were postmarked at the office which received the newspapers or periodicals from the printing house. Quite often these post offices did not perform their duty. Since newspaper postage stamp were usually cancelled at the post office of destination, and since newspapers destined to Austria could be franked by newspaper postage stamps too (Austria was not considered a foreign country), sometimes these postage stamps were cancelled by Austrian post offices (figure 244).

The wrap was a paper ring pulled on the folded newspaper, or a smaller paper band adhered to the front side of the newspaper. When postage stamp was adhered to the latter, it often was also stuck to the newspaper itself. When newspapers were unfolded, paper rings were most often torn and thrown away. The same happened most often with the adhered labels too; in other cases, they were destroyed with newspapers. There were no reasons for preservation of these wraps as there were for preservation of letters; this is why today these are so exceptional. Another part of these wraps or the newspapers remaining unread was destroyed when the surviving postage stamps were soaked in water, to detach them from the paper. Considering all this, we clearly understand why complete mail items (wraps or newspapers) of this group (newspaper postage stamps) are the rarest lithographed objects today (apart from those of the 25kr).

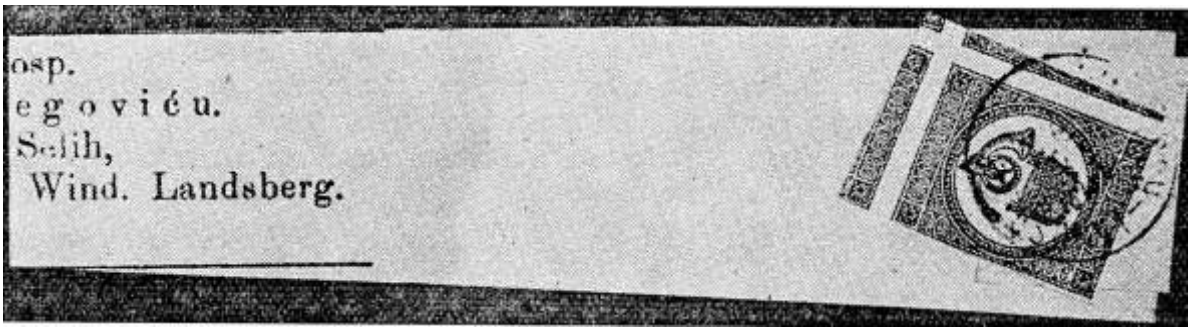


Figure 244.



Figure 245.

At the beginning of the period of validity of lithographic newspaper postage stamps, the newspaper postage stamps issued in 1867 were also valid, while from November, the final, book printed postage stamp were valid. In May 1871 the newspaper postage stamps issued in 1867 were most frequently used; it was only in the next month when lithographic postage stamps became also significant. Lithographic postage stamps were used for long together with the final book printed newspaper postage stamps. Thus, there was possi-

bility that lithographic postage stamps were used together with the postage stamps edited in 1867 or book printed ones. However, we do not know of such instances. Even if such cases had occurred, they would have been very rare (since covering postage by several postage stamps was rare itself).

Units

Out of all lithographic postage stamps, the biggest stock has survived of newspaper postage stamps. This is why unused newspaper postage stamps are not rarities; unused units of four, six, or nine pieces have also survived. In the field of used units, the situation is completely different. Due to the rate, the postage was most often covered by one newspaper stamp.



Figure 246.

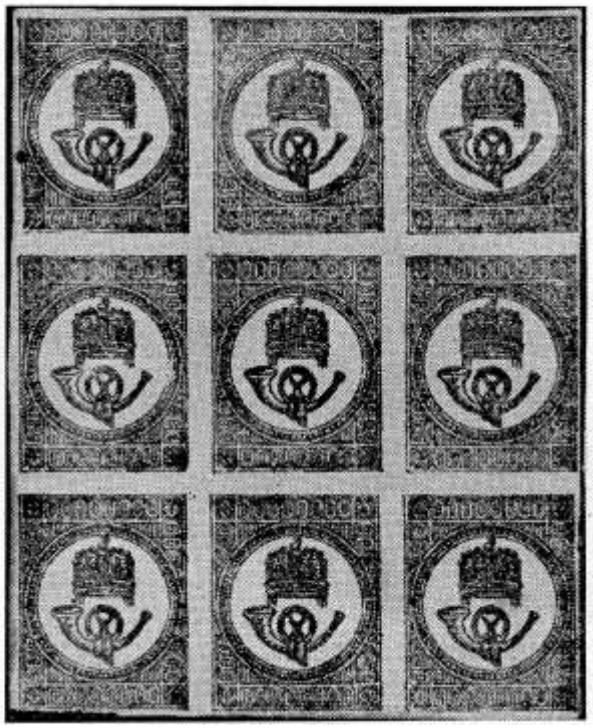


Figure 247.

Several postage stamps were used only when papers belonging to the second or third group of the tariff system were delivered, if they were heavier than the first weight category; even in these cases it was possible that the postage was covered not by a unit (or maybe more units), but separate stamps (figure 245). All this explains the rarity of the used units of newspaper postage stamps. Extremely rarely, this postage stamp occurs in pairs; pairs are even rarer than those of any letter postage stamp denomination. The largest combination known today is a strip of three pieces (figure 246). So far, only a single used block of four pieces has turned up (it is very deficient, since it was restored). Unfortunately, this piece was destroyed during the war.

Number of Copies printed

Neither do we know the number of copies of newspaper postage stamps, though it is possible to conclude this number. Unlike letter postage stamps, the statement of the State Printing House of January cannot be used for these stamps, since it did not contain the data referring to the newspaper postage stamps. The base for calculation is the statement of the State Printing House of 19 July 1871 and the statistics reflecting the distribution of the trade in these newspaper postage stamps as regards time. These data are more useful than in case of letter postage stamps, since the data of the graph reflect the situation from August to October exclusively for lithographic postage stamps, while in case of letter postage stamps, these data coincide with those of the addition of 1867 and the engraved letter postage stamps edited in 1871. However, relatively few pieces of data are available on these postage stamps, which were otherwise issued in large numbers. According to the abovementioned statement of the State Printing House, the demand for 1869 was 138.000 sheets, while the demand for 1871 – 157.101 sheets[119]. Based on these numbers and the statistics, though modifying these figures on the basis of low level of the graph for August and September, the amount of the newspaper postage stamps printed was allegedly 6-7 million. Had there been a more precise graph available (based on much more pieces of data), the number of copies could have been assessed much more precisely.

In case of newspaper stamps, it is especially inappropriate to draw conclusions as regards the number of copies printed from the number of the postage stamps which have survived until the present. Even if we consider the pieces too deficient to satisfy collectors' needs, these stamps today are even rarer than the 5kr letter postage stamps, whereas the total amount printed of the latter was only a portion of the amount of the newspaper postage stamps printed. The degree of rarity of newspaper postage stamps satisfying the quality demand of philatelists is much higher than that of 5kr letter postage stamps.

[119] The number of newspaper postage stamps printed in the State Printing House was 12,742,200 pieces in 1871; 16,427,200 in 1872; 6,000,000 in 1873 (the above mentioned research done by Péchy). Lithographic newspaper postage stamps are naturally included in the number of the year 1871.

ENGRAVED POSTAGE STAMPS

PRINTING FORMS

The original gravure of Franz Joseph, as well as the gravures of denominations, were produced for the final – engraved – letter postage stamps of 1871. These one-image printing types were used to produce the printing plates of engraved postage stamps, just as in case of lithographic postage stamps. Their printing stones and types, as well as the printing plates of the book printed postage stamps were produced in the same way. Postage stamps were planned to be produced in hundred-piece sheets, for which their printing plates had to contain a hundred images. Printing plates were produced by galvanoplastic multiplication and soldering of galvanized copies. Just as in case of lithographic postage stamps, for which the hundred-piece stone was not produced by a single type, the hundred-image gravure form was not produced by soldering single galvanized pieces. Instead, several individual galvanized pieces were soldered together, and then copied; the resulting galvanized copies containing several pieces were then soldered and copied again. Thus, the number of intermediary steps decreased.

It is possible to reconstruct the procedure of composing the hundred-image printing form on the basis of the printing forms which have survived until today, and the re-prints of hundred-piece sheets on cardboard. From these, it seems that rows of five or ten images and blocks of 20 or 50 pieces were soldered together, and then copied to produce the printing form of a hundred pieces (figure 248). The basic piece was the horizontal row of ten images, which was made by soldering together five-image galvanized copies (*a*). Later, there was a need for three such ten-image printing forms (*b*). Out of these, two were soldered together (*c*); after soldering these (*c*), they were copied, and thus two blocks of twenty pieces were created (*d*). The latter and the third ten-image piece were soldered together to get fifty-image printing form (*e*); this piece was copied again, and the two were soldered, to finally get the hundred-image printing form. This printing form was a typographic form; by galvanoplastic method, the first intaglio hundred-piece printing form was created (*hundred-image original printing form*). As a next step, a typographic plate was made, which was then used for creating an intaglio printing plate.

Composing of the five-image printing form (which was later used to create the ten-piece horizontal row) was not identical in case of each denomination. Still, the following principle stood for each denomination: three intaglio plates were created from the typographic copy of the intaglio plate; then two of these were soldered together. From the typographic copy of this double plate, two intaglio ones were made, which were then soldered to the remaining one-image intaglio plate, by which the five-image printing form was produced. In case of 10-, 15-, and 25 krajcar, the ten-image printing form was

produced by soldering two identical five-image galvanised copies, which can be concluded from the characteristic features of the postage stamps. The identical origin of the two five-image sequels may be concluded from the fact that two images on both of them are identical, as well as from the fact that the sequence of the images is the same on both pieces. Nothing contradicts the assumption that in case of 2-and 3 krajcar the pieces containing five images were identical. However, in case of 5 krajcar, the two five-image pieces were different. In the ten-piece horizontal row of this denomination, the third stamp is not identical to the eighth but to the ninth one, while the postage fourt stamp is not identical to the nineth, but the eighth one[120]. The other difference between denominations was most probably the fact that when the fifty-image plate was soldered, the galvanised copies of ten-image and twenty-image pieces were soldered in different order. We may conclude from the characteristic features of postage stamp images and their repetitive sequence that in case of 2kr and 5 krajcar it was 20+10+20; in case of the 25 krajcar, it was 10+20+20. When reconstructing the one hundred-image printing plate, we should not forget that all printing plates were produced in two steps. First, a typographic plate was produced from the intaglio one, while later a newer intaglio was produced from the typographic plate. The necessary soldering could have been done only on intaglio copies.

The necessary repairs were done on the hundred-image typographic plate, and then on the original one (intaglio). In the meantime, certain gravure lines were also fixed. The number of such repairs and modifications was different for each denomination. These repairs and modifications appear later as characteristic features of the postage stamp images. We should distinguish these modifications from the similar, recently discovered gravure repairs, which we are going to describe when talking about the postage stamp image (figures 254-257). Printing plates were suitable only for a certain number of impressions. When printing plates wore, new printing plates were required.

The lifecycle of the printing plates could be significantly increased if they were coated in steel by galvanizing procedure. Assumingly, this was applied in case of engraved postage stamps. Printing plates without coating were capable to produce 1000-2000 impressions, in which case several printing plates would have been needed even for the 25 krajcar, while for 5 krajcar several hundred printing plates would have been required. In case of steel coated printing plates, probably a single printing plate was sufficient for the 25 krajcar, while for other denominations, only several pieces were required. For the 5 krajcar, even in this case, quite a few printing plates were required. Newer printing plates were produced by galvanizing, from the typographic plate produced from the one hundred-image original. After certain amount of copies had been done, the typographic plate also got worn; to produce further printing plates, a newer typographic plate had to be produced from the one

[120] Ferenc Orbán in his study 'Az 1871-es kiadás fogazása' (Perforation of the edition of the year 1871) explains this irregularity by deficient soldering: when this deficient soldering was fixed, two images were exchanged (12435+12345, the study was published in *Filatéliai Szemle, July 1968*)

hundred-original. After a certain amount of copies had been produced, the one hundred-image original also got worn, due to which a new original plate had to be produced. In such cases, the plate for the first one hundred-image typographic plate had to be used. However, this was not done even in case of 5 krajcar, for which steal coating was applied, because 60 million pieces of this denomination must have been produced by 60 plates, for which 6 typographic plates of one hundred pieces were enough. To produce the copies of these six plates, a single one hundred-image original was sufficient.

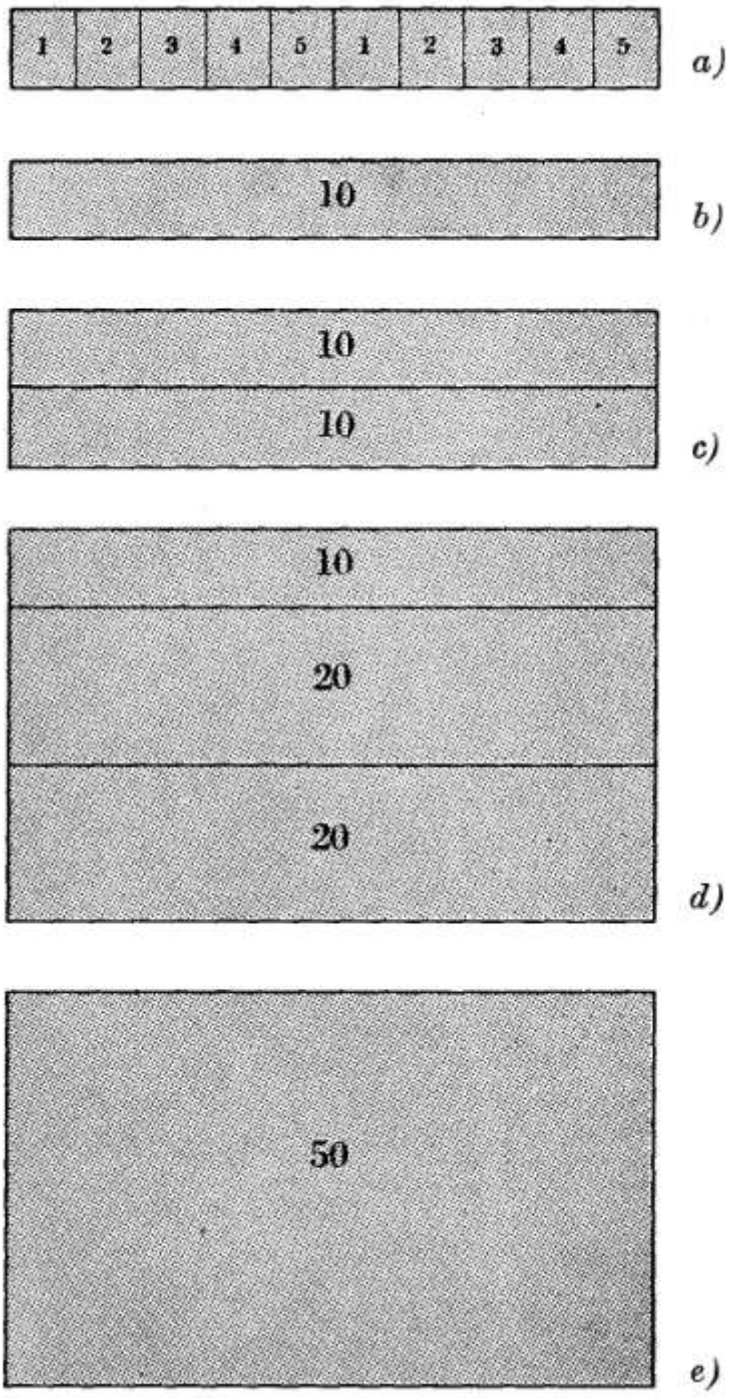


Figure 248.

On the one hundred-image printing plate, the distance between postage stamp images was rather even, both horizontally and vertically (the range was between 2.5 and 3 mm).

For all denominations of engraved postage stamps, one hundred-image original, one typographic plate of a hundred images, and one printing plate has survived.

STAMP IMAGE

Engraved postage stamps preserved the fine drawing of the copper engraving of the letter postage stamps of the year 1871 to much greater extent; they are much more beautiful than lithographic postage stamps. However, this statement is general, and not equally valid for all engraved postage stamps. The quality of these stamps was rather uneven. The most beautiful were the proofs without denomination; after them, impressions of early printing plates follow (the printing plates not used for too many impressions).



Figure 249.

Similarly, reprints on cardboard sheets were also beautiful. To achieve nice impressions, the preparation of the printing plate was also very important. On the most perfect impressions, the lines of the bottom of the neck are continuous; the fine lines to indicate the colours of the coat of arms are there; the lines of the beard are fine (figure 249). These are the details which clearly reveal the quality of impressions. The longer the printing plates were used, the more they got worn, which resulted in deteriorating of the sharpness of the lines, in disappearance of certain lines, or their merge. The latter is most visible in the horizontal lines of the denomination areas; especially in case of denominations where these lines were dense (such were the 10- and the 15 krajcar).

All deficiencies related to the engraved printing, which partially derived from the process of producing printing forms, and partially originated on the already produced printing plates or during printing, appeared on the engraved postage stamps. We are going to describe the characteristic features of the

engraved postage stamps (deficiencies of the image which were related to the printing forms and occurred repeatedly on the same sheets) at the end of this chapter. First, we are going to talk about irregularities on the already produced printing plates or those originating while printing. The characteristic features of the engraved postage stamps, though reduce the beauty of the stamps, still render these postage stamps special, and in extreme cases even significantly increase their value. In these cases we may even talk about the beauty of these special features.





Figure 250. Postage Stamp 45 of the sheet Figure 251. Postage Stamp 55 of the sheet

The deficiencies and damage of printing forms which were not fixed may be of very different character (figures 250-253). If a coloured line or lines run all across a postage stamp, we may be sure that there was a scratch or scratches on the printing plate. In case of 10kr and 15 krajcar, we know of postage stamps whose printing plates were fixed[121]. One image of the 10kr plate (the 30th postage stamp of the sheet) was engraved again – the veins of the rosette on the right side (lower half) and the tendril endings were re-carved (figure 254). On the 15kr plate, an image on the side was repaired to. On the sheet position 41, the head and the pearl frame (shading of pearls) were modified. Apart from these corrections, there were other minor corrections done on this image, though the damaged left bottom corner of this image was not fixed (figure 255). On the sheet position 61, the eyes, hair, beard, laurel wreath, and the bottom line of the neck were corrected (figure 256). On the sheet position 70, the round area at the right was re-engraved (figure 257).

When painting, if printing plates were not cleaned properly, ink could contaminate images; these contaminations sometimes affected also areas between stamps (figure 258). If the printing plate was wiped evenly, but prior to this the ink had not been completely removed, the sheets turned a bit coloured (even white areas became a little bit coloured).

[121] Discovery of Sándor Visnya



252. ábra



253. ábra



254. ábra



255. ábra



256. ábra



257. ábra



258. ábra

The degree of this shade could be different, though in most cases it was pale. Strikingly coloured paper occurs very rarely. If in the areas between stamps there are coloured bands running to the corner, it means that soldering, which took place when printing forms were produced, left traces (figure 259-260). These soldering seams were not smoothened properly, due to which the ink was collected in the uneven surface. This phenomenon occurs most frequently on the 15 krajcar. The 3kr postage stamp shown on figure 259 displays another special feature: The upper and the lower parts of the two round areas are distinctly different, which is the result of different line patterns. Typically, the not very frequent versions of engraved postage stamps are the impressions with insufficient ink. On these, the ink does not cover the area to colour it all. Instead, white lines or bands interrupt the continuity of the coloured areas (figure 261).



259. ábra



260. ábra



261. ábra

A special feature of engraved postage stamps is printing on creased paper. Then this paper gets pressed when printing; sizing fixes creases further. These creases can be smoothened only by soaking these postage stamps. In the area of the former creases, a white line or band remains, since ink was not applied to it. Most usually this band is 1 mm wide or even narrower. However, bigger creases also occurred, 3-4 mm wide. The latter belong to the most curious postage stamps (figure 262).



Figure 262.

Another specialty is double printing, which most often occurred due to creased paper. In these cases, the printing plate touched the surface of the paper twice when pressed against it. Out of these two instances, the first occasion was lighter, thus leaving weaker impression. The second occasion was the actual printing. Such impressions are called fake double impressions.

The shift was usually horizontal; vertical shifts occurred extremely rarely. The double impressions of engraved postage stamps are actually two impressions which were produced upon a single printing attempt. The distance between these two impressions is not identical. Instead, it changes within a wide range. Double printing may affect only a part of a postage stamp or the whole of it. This phenomenon shows most clearly in the frame lines, the head, the cross of the crown, and in the denomination area. The value of these double impressions depends on the distance between the two impressions, the relative intensity of the first impression, and the area of this phenomenon on the postage stamp. For the average, we may calculate with 0.2 mm distance between the two impressions. If the shift is significantly smaller, the value is less, while the larger shifts are disproportionally much more valuable. Sometimes such double impressions occur where the shift is even bigger than 0.5 mm (figure 263). Such engraved postage stamps belong to the most desirable specialties and rarities. Naturally enough, the value of the double impression depends also on the denomination on which it occurs. The degree of frequency of this phenomenon on different denominations is

not proportionate to the degree of occurrence of these denominations. The most frequent double impressions are those of 5- and 15 krajcar; less frequent are those of 3- and 10 krajcar; even less frequent are those of 2kr; double impressions of 25 krajcar are the rarest, especially the double impressions with big shift. Rarely, units of double impressions and regular postage stamps occur; even more rarely, units of several postage stamps with double impressions turn up.



Figure 263.

Colour transfer by sheets also turns up in case of these postage stamps. It shows in dashed lines of certain parts of the image. This phenomenon is not especially rare, though the intensity and extension of these colour transfers are so insignificant that it is hard to notice them. The value of these postage stamps depend on the intensity of the colour transfer and the area it affects.

The average dimensions of the engraved postage stamps are usually a bit smaller than those of lithographic stamps. The width is most often 19 mm or a little bit less. It exceeds 19 mm very rarely. Equally rarely does it approach 18.5 mm or less. In case of most postage stamps the height is between 22.5 and 23 mm, though rarely it may reach 23 mm or approach 22 mm.

CHARACTERISTIC FEATURES OF ENGRAVED POSTAGE STAMPS

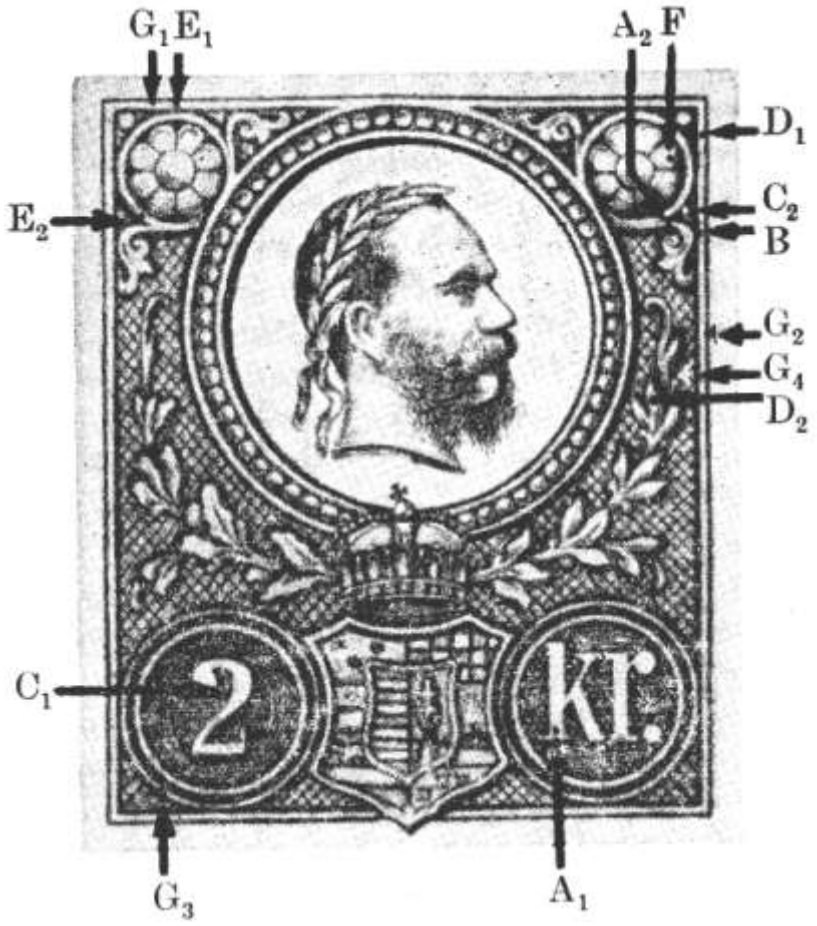
Deficiencies which occur repeatedly in vertical columns of the sheets are related to the producing of printing forms. They are traces of deficiencies originating when galvanized copies were produced. This is why these deficiencies are of much use when we are trying to reconstruct the one hundred-image printing form. All deficiencies which re-occur on each postage stamp in a vertical column are described below, and their image is included. For characteristic features which occur both in the upper and the lower half of the sheet, we provide only the description. These characteristic features support the assumption that the 50-image plates were copied by galvanizing when the

one hundred-image printing plate was produced. If they are in somehow special position, they may reveal even more details on the process of producing printing forms.

In the descriptions below, I also included (in the group of double features) those signs which occurred not twice but four or six times on the sheet (on the identical places of the upper and lower part of the sheet), as well as those which re-occurred irregularly (for example, the signs *k, m,* and *q* of the 2 krajcar). For the signs which do not appear in the images or re-occur irregularly, we have to take into consideration that they (just as any other detail of the postage stamp image) depended on the amount of ink or printing, due to which they could appear pale or more sound, merging with a neighbouring detail, or, on some impressions, missing at all.

In the images below, as well as in the descriptions, the repetitive signs appearing in columns are marked by capital letters. A part of these repetitive signs appeared in a single column; some other signs may have appeared in two or more columns. In other words, in some columns only the signs typical of these columns appeared; other columns shared a part of their signs with other columns; there were columns which only had signs that appeared in other columns too. To distinguish these signs, we use different letters. For the signs which occur twice, four, or six times on a sheet, we use small letters. In some cases images of a single column or images of several columns share more than one sign. In such cases, different signs belong to the same capital letter, as lower index. The same stands for the signs marked with small letters. Before the description of the signs, there is the already known numbering of the postage stamp image parts (described at lithographic types), for information. In the brackets following the description, the Roman numerals indicate the number of columns containing the sign, while the Arabic numerals indicate the position of the signs occurring in pairs on the sheet. All signs are included in the comprehensive table of the hundred postage stamps of the sheet, for each denomination. This table provides accurate overview of the position of the described signs (figure 264-269)[122].

[122] It was Sándor Visnya to do research into the sheets printed by the last printing plate of the engraved postage stamps. The signs in the images and descriptions are his discoveries (except for the signs listed below). The method to include the signs of individual denominations in a table also comes from Sándor Visnya, who borrowed his methods from Dr. Ernő Vasváry (*Magyarország Postabélyegei, 1850-1914 /Postage stamps of Hungary 1850-1941/*, *Filatéliai Szemle*, April and May 1963), which the latter applied for the postage stamps issued in 1874 and 1881.
Out of the signs of 5kr denomination, signs b_1 and *ab* were introduced by Ferenc Orbán and J. Palmans. The signs *a, e, l, t,* u_1, *aa, ag,* and ah_2 were introduced by J. Palmans.
Ferenc Orbán looked in detail into the signs and plate compositions of 5kr denomination (see footnote 120). J. Palmans published his results in *Nederlandsch Maandblad voor Philatelie, July 1968* (DE 5-KREUZER-KOPERDRUKZEGEL – uitgifte 1871 – VAN HONGARIJE Typering aan de hand van de plaat reconstructie). His study *Magyarország 1871-es 5 krajcáos réznyomású bélyegének lemezösszeállítása (Plate composition of engraved postage stamps of 5kr denomination of the 1871 edition in Hungary)* was published in *Filatéliai Szemle (1968)*. J. Palmans in this study presented not only the signs appearing in pairs but signs typical of individual sheets, which is very helpful of identification of sheets positions.

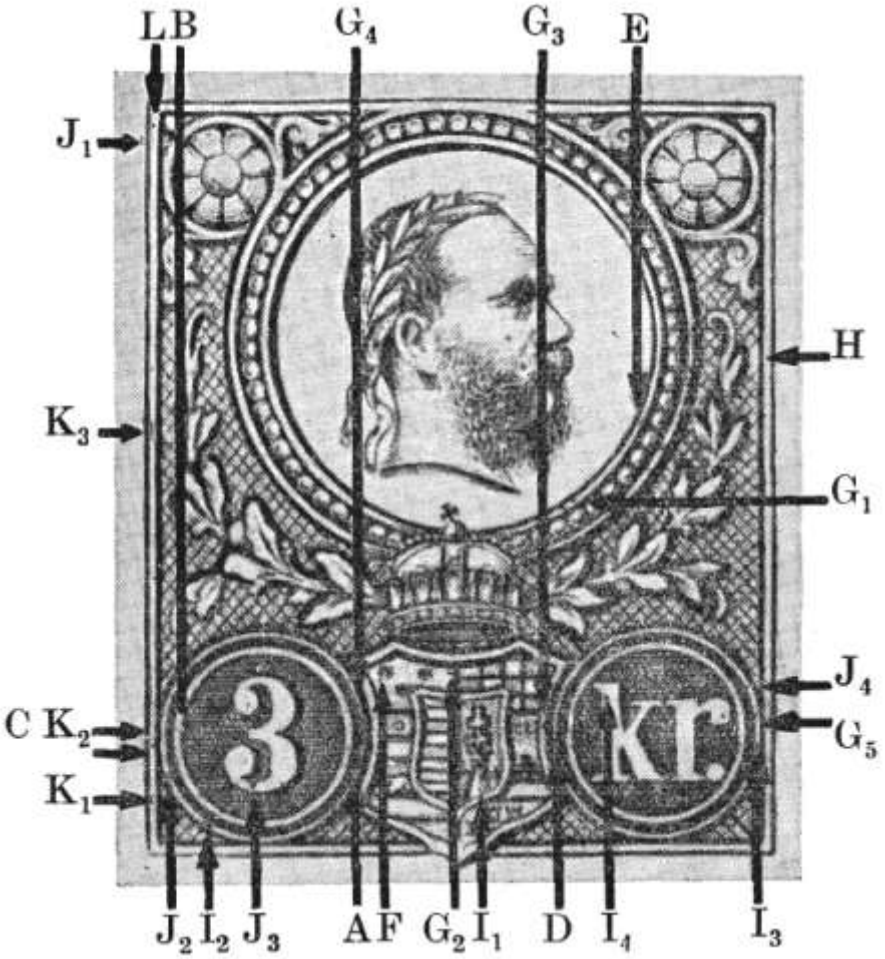


A_1	4	A coloured stain under the bottom of the stem of the letter k (I)
A_2	5	Coloured dot at the branch of the lower tendril end of the right-side rosette (I)
B_1		Two coloured stains at 4 and 4.5 mm from the upper corner, on the inner frame line at the right side, it is not seen on the sheet positions 17 and 67 (II, VII)
C_1	4	White stains at the beginning and the curve of the numeral 2 (V, X)
C_2	5	The coloured border of the tendril surrounding the right side rosette is interrupted by a white stain above the lower turnout (V, X)
D_1	1	Coloured stain of a line shape between the two right-side frame lines, at 1 mm from the upper corner (V)
D_2	6	Coloured stain in the middle leaf of the three-leaf composition of the upper part of the laurel branch (V)
E_1	1	Coloured stain at the upper inner frame line, at 2.5 mm from the left corner; the extension of the stain is different on each postage stamp of the column (VI)
E_2	5	Coloured stain in the tendril around the left-side rosette, at the petal 5; it is not seen on the sheet positions 16 and 46 (VI)
F	5	Coloured stain in the petal 2 of the right-side rosette; it is not seen on the sheet positions 17, 47, 57 and 67 (VII)
G_1	1	Tiny little coloured stain at the inside edge of the upper frame line, at 1.5 mm from the left corner; not seen on the sheet position 19 (IX)

G_2		Coloured stain of line-like shape near the right-side frame line, at 7-8 mm from the upper corner (IX)
G_3	4	Coloured stain on the outer circle of the left-side round area, in the lower left quarter of the circle; not seen on the sheet position 49 (IX) The stain sometimes occurs on some of the stamps of the column IV.
G_4		The basic pattern is deficient between the upper leaf of the laurel branch and the frame (IX)
a	1	Diagonal coloured line between the two frame lines, to the left of the bottom of the coat of arms (11, 21, 41, 61, 71, 91)
b_1	1	Coloured stain between the two frame lines in the upper left corner (21, 71)
b_2	4	Coloured stain in the dot after the letter r (21, 71)
c_1	2	Coloured line in the pearl 2 on the left side (31, 81)
c_2	2	Coloured stain between the rear line of the neck and the ribbon of the laurel wreath (31, 81)
d	2	Coloured stain in the outer white circle, near the pearl 9 on the left (2, 22, 32, 52, 72, 82)
e	2	Coloured stain in the pearl 3 on the right (13, 43, 63, 93)
f	1	The two frame line are damaged in the right upper corner (33, 83)
g	1	Coloured horizontal lines near the upper frame line (43, 93)
h	2	Coloured stain in the pearl 20 on the right (14, 64)
i	2	The coloration of the pearl frame is deficient, between the pearl 4 on the left and pearl 3 on the right (24, 74)
j	4	Coloured stain at the bottom of the left side of the letter k (15, 65)
k	1	Slanting coloured line between the two right-side frame lines, at 0.5 mm from the upper corner (8, 78, 98)
l_1	4	Coloured stain between the round area on the left and the inner circle, in the bottom right quarter of the round area (29, 79)
l_2	5	Coloured stain in the petal 5 of the left rosette (29, 79)
m	4	Coloured dot between the round area on the left and the inner circle, in the upper right quarter of the round area (29. 59. 69)
n	2	Vertical coloured lines in the round area behind the head on the right, at the height of the pearls 11, 13 (39, 89)
o	2	Coloured stain in the round area, behind the head, at the height of the pearl 15 (49, 99)
p	3	White stain in the inner frame line of the coat of arms, near the middle area of the coat of arms of Slavonia (10, 30, 40, 60, 80, 90)
q	4	White line in the inner circle of the round area on the left, in the upper left quarter of the round area
r	2	Coloured dot on the inner circle, under the pearl 3 on the right (30, 80)
s_1	5	Patel 2 of the left-side rosette is covered by a coloured stain (50, 100)
s_2	5	Coloured stain in the patels 3 and 4 of the left-side rosette

I	II	III	IV	V	VI	VII	VIII	IX	X
A	B d			CD	E	BF	k	G	C pq
A a	B	e	h	CD j					C
A ab	B d			CD	E	BF		G lm	C pqr
A c	B d	f		CD	E	BF		G n	C p
A a	B	eg		CD		B		o	C s
A	B d			CD	E	B		G m	C pq
A a	B	e	h	CD j	E			G m	C q
A ab	B d		i	CD	E	BF	k	G	C pr
A c	B d	f		CD	E	BF		G n	C p
A a	B	eg		CD	E	BF	k	G o	C s

Figure 264. Location of signs on the 2kr sheet



A	4	Coloured dot on the inner circle of the round area on the left side, on its right, under the horizontal diameter (I) The side of the round area on the left side, on its left, in line with the horizontal diameter, is discontinuous (II, IV, VII, IX)
C	1	The frame line on the left is discontinuous, at 3.5 mm from the bottom corner (II, IV) The sign most frequently occurs on the postage stamps of the column VII too
D	4	Coloured stain connects the two circles of the round area on the right side, in line with the horizontal diameter (II)
E	2	Two card dots between the outer circle and the pearl frame, between the pearls 20 and 21 on the right (III, V, VIII, X)
F	3	Coloured dot in the coat of arms of Dalmatia, under the upper left-side leopard head (IV, IX)
G_2	2	Coloured line connects the pearl frame with the inner circle, at the pearl 26 on the right; above that line, there is a coloured tiny line on the inner circle too (V, X)
G_2	3	Diagonal coloured line in the coat of arms of Dalmatia on the halving line of the coat of arms
G_3	3	Coloured stain on the inner side of the outer frame of the coat of arms, in the upper area of the coat of arms of Transylvania (V, X)

G_4	4	Coloured stains between the two circles of the round area on the left, on its right side, above and below the horizontal diameter (V, X)
G_5	4	Coloured dot on the outer side on the inner circle of the round area on the right, on its right side, above the horizontal diameter (V, X)
H	6	The basic pattern to the right of the upper and of the laurel branch is deficient (V)
I_1	3	Coloured dot in the bottom part of the middle mound of the coat of arms of Hungary (VII)
I_2	4	Coloured stain between the two circles of the round area on the left, in the left bottom quarter of the round area (VII)
I_3	4	Coloured dot between the two circles of the round area on the right, at its right side, on the horizontal diameter (VII)
I_4	4	Coloured dot in the upper part of the stem of the letter k (VII)
J_1	1	Horizontal coloured line near the frame line on the left, at 1 mm from the upper corner (VII)
J_2	4	Coloured stain on the outer side of the inner circle of the left-side round area, in the left bottom quarter of the round area (VIII)
J_3	4	Coloured stain on the inner side of the numeral 3 (VIII)
J_4	4	Coloured dots between the two circles of the round area on the right, in its upper right quarter (VIII)
K_1	1	Horizontal coloured line between the two frame lines on the left, at 1.5 mm from the bottom corner (IX)
K_2	2	Coloured stain between the two frame lines on the left, at 3 mm from the bottom corner (IX)
K_3	1	Vertical coloured line between the two frame lines on the left, at 12.5 mm from the bottom corner (IX)
L	1	Coloured dot between the two frame lines on the left, at ¾ mm from the upper corner; missing on postage stamps 20 and 70 (X)
a	1	The bottom frame line is discontinuous at 6 mm from the right corner (11, 61)
b	1	Coloured dot on the inner side of the right-side frame line, at 6.5 mm from the upper corner (41, 91)
c	2	Coloured stain on the inner side of the pearl frame, between the pearls 26 and 27 on the right (2, 52)
d	1	Diagonal coloured line near the left side frame line, at 5 mm from the bottom corner (24, 74)
e	1	Inner upper frame line is discontinuous at 1 mm from the left corner (44, 94)
f	4	Coloured dot in the round ending of the branch of the letter r (25, 75)
g	1	Coloured line near the right-side frame line, at 3.5 mm from the bottom corner (35, 85)
h	5	Coloured dot in the core of the left-side rosette (26, 76)
i	3	Coloured dot in the bottom white mound of the coat of arm of Slavonia (37, 87)
j	4	Coloured dot in the bottom branch of the letter k (47, 97)

k 4 Coloured dot on the right of the edge of the round area on the left, above the horizontal diameter (38, 88)

l 3 Coloured dot in the frame of the Hungarian coat of arms, near the mound 7 (9, 59)

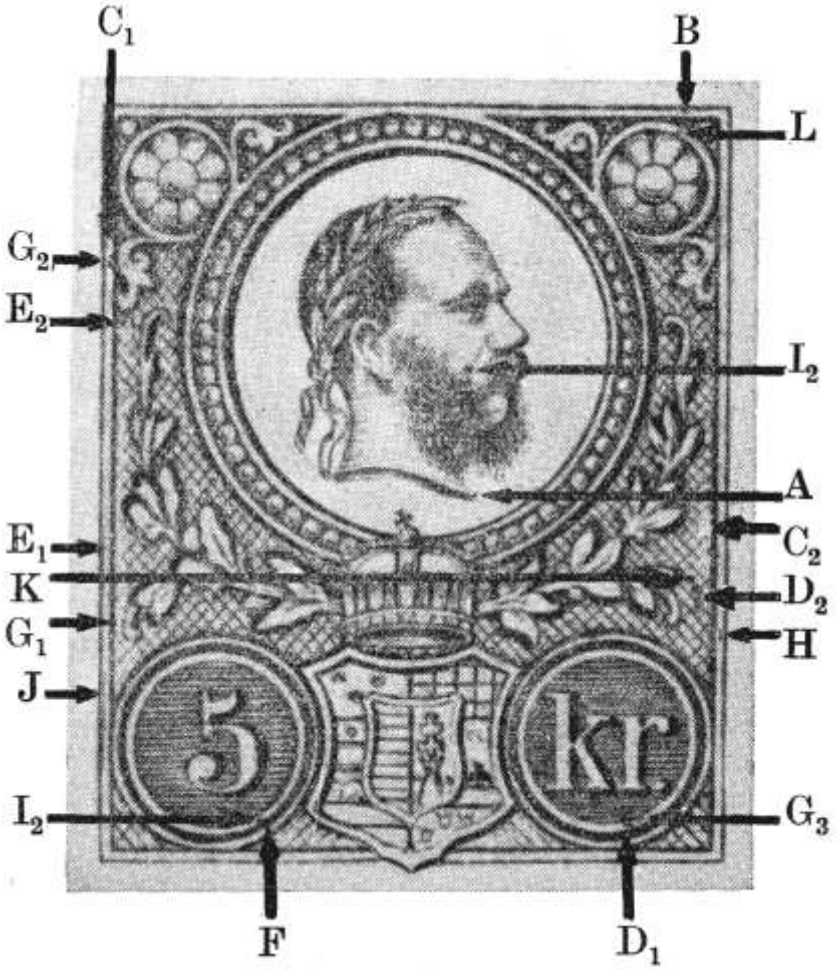
m 1 Horizontal coloured line over the upper frame line, at 5 mm from the left corner (49, 99)

n 1 Coloured stain at the inner side of the upper frame line, over the pearl 1 on the left (30, 80)

o 1 The left bottom corner of the frame line is discontinuous (40, 90)

I	II	III	IV	V	VI	VII	VIII	IX	X
A	BCD c	E	BCF	EGH		B(C)I	EJ	BFK l	EGL
A a	BCD	E	BCF	EGH		B(C)I	EJ	BFK	EG
A	BCD	E	BCF d	EGH f	h	B(C)I	EJ	BFK	EGL n
A	BCD	E	BCF	EGH g		B(C)I i	EJ	BFK	EGL o
A b	BCD	E	BCF e	EGH		B(C)I j	EJ k	BFK m	EGL
A	BCD c	E	BCF	EGH		B(C)I	EJ	BFK l	EGL
A a	BCD	E	BCF	EGH		B(C)I	EJ	BFK	EG
A	BCD	E	BCF d	EGH f	h	B(C)I	EJ	BFK	EGL n
A	BCD	E	BCF	EGH g		B(C)I i	EJ k	BFK	EGL o
A b	BCD	E	BCF e	EGH		B(C)I j	EJ	BFK m	EGL

Figure 265. Location of signs on the 3kr sheet



A	2	Coloured dot in the round area, on the right side of the base line of the neck (I, IV, VI, VIII)
B	1	Coloured dot on the inner side of the upper frame, at 1.5 mm from the right corner (I, VI)
C_1	1	Coloured dot between the two frame lines on the left, at 4.5 mm from the upper corner (I)
C_2	6	The basic pattern is deficient between the frame line on the right and the laurel branch (I)
D_1	4	Coloured line between the round area on the right and the inner circle, under the letter r (II, III, VII, IX)
D_2	6	Coloured stain of the shape of a musical key in the basic pattern, to the right of the horizontal leaf of the laurel branch (II, III, VII, IX)
E_1		The basic pattern is deficient between the left-side frame and the oak branch (II, VII)
E_2	6	Two coloured lines in the basic pattern, under the bottom tendril ending of the rosette on the left (II, VII)
F	4	Coloured dot on the inner circle of the round area on the left, in the right bottom quarter of the round area (II) This sign occurs irregularly in the column VII
G_1	1	Coloured stain on the inner frame of the left-side round area, at 7.5 mm from

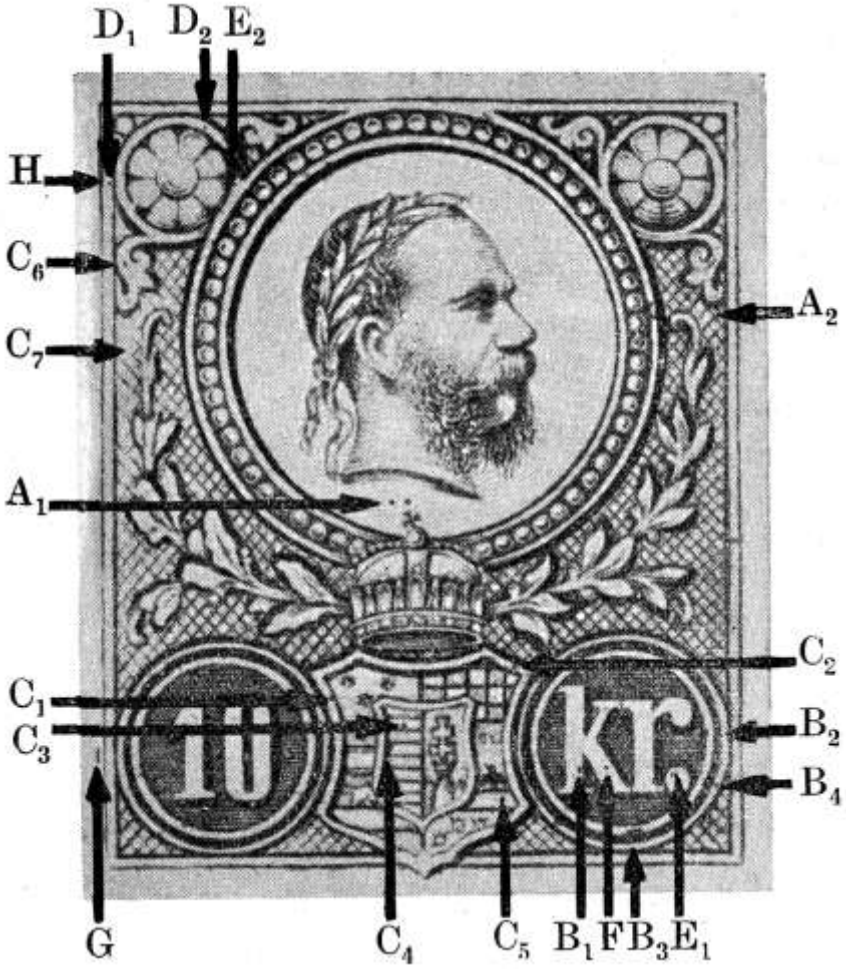
		the bottom corner (III, IX) The smaller version of this stain also occurred on some of the postage stamps in the columns VII and II.
G_2	1	Two coloured stains on the inner frame line on the left, at 4.5 mm from the upper corner (III, IX)
H	1	Vertical coloured line between the two right-side frame lines, at 6.5 mm from the bottom corner (IV)
J_1	2	Coloured stain the corner formed by the moustache and beard (V, X)
J_2	4	Coloured dot between the left-side round area and the inner circle, in the right bottom quarter of the round area; this dot sometimes merges with the circle (V, X)
J	1	The left-side frame consists of two lines, from the bottom corner up to 3.5-5.5 mm (VII)
K	6	Round coloured stain in the basic pattern, to the right of the horizontal leaf of the laurel branch (VIII)
L	5	Coloured dot on the side of the right-side rosette, at the petal 1 (X)
a_1	3	Coloured stain in the left half of the upper frame of the Hungarian coat of arms; coloured line below it in the coat of arms (21, 71)
a_2	6	Coloured stain in the middle leaf of the second leaf group of the laurel branch (21, 71)
b_1	2	Coloured stains and lines around the temple and the forehead (31, 81)
b_2	2	Coloured dot between the rear line of the neck and the ribbon of the laurel wreath (31, 81)
c	1	Coloured stain on the inner side of the right-side frame line, at 4 mm from the upper corner (41, 91)
d	4	Coloured stain on the outer circle of the left-side round area, in the bottom left quarter of the round area (2, 52)
e_1	2	Coloured line at the top of the laurel wreath (13, 43, 63, 93). On the postage stamps 43 and 93, this line curls up.
e_2	6	Two lines are missing in the basic pattern, at the height of the pearl 22, to the right of the oak branch (13, 43, 63, 93)
f	3	Coloured stain in the longest side of the triangle (13, 63)
g_1	1	Coloured dot on the inner side of the right-side frame line, at 2 mm from the bottom corner (23, 73)
g_2	2	Coloured dot on the outer circle, over the pearl 7 on the right side (23, 73)
g_3	4	Coloured stain in the round area on the right side, between the two circles and under the stem of the letter k (23, 73)
g_4	5	Coloured stain in the upper tendril end of the right-side rosette (23, 73)
h	5	Coloured stain in the petal 2 of the right-side rosette (33, 83)
i_i	1	Coloured stain on the right-side inner frame line, at 12.5 mm from the upper corner

i_2	2	The pearl frame is connected to the inner circle with a coloured line at pearl 27 (4, 54)
i_3	6	Coloured dots in the upper leaf of the laurel branch near the crown (4, 54)
i_4	2	Coloured dot at the inner side of the inner circle, at the pearl 26 (34, 84)
k	3	Coloured dot in the upper left corner of the inner frame line of the coat of arms (15, 45, 65, 95)
l_1	3	Coloured stain in the bottom part of the left-side frame of the coat of arms
l_2	3	Coloured stain in the right-side frame line of the coat of arms of Hungary, at the height of the three mounds (25, 75)
l_3	4	Coloured stain in the strips of the left-side round filed, to the left of the numeral (25, 75)
m_1	3	Coloured stain in the frame line of the coat of arms, under the coat of arms of Transylvania (35, 85)
m_2	4	Coloured dot on the inner circle of the right-side round area, under the letter '*k'* (35, 85)
n	4	Coloured dot in the right-side part of the area embracing numeral *5* (16, 46, 66, 96)
o	4	Coloured stain on the outer circle of the left-side round area, in the bottom right quarter of the circle (16, 66)
p	4	Coloured stain at the right side of the area between the round filed on the left and the inner circle, above the horizontal diameter (36, 86)
q_1	2	Coloured line in the round area, over the head (46, 96)
q_2	6	Coloured stain in the left-side rosette, in the corner between the upper end of the tendril and the upper frame line
r	2	The outer side of the pearl frame is discontinuous, between the pearl *1* on the left and pearl *1* on the right (17, 67)
s_1	2	The upper pearl and the pearl *1* on left merge (27, 77)
s_1	5	The coloured filed of the right-side rosette between petals *8* and *1* protrudes, and the upper left part of the petal *1* is covered by a tiny coloured stain; two coloured stains in the petal (27, 77)
t	3	Coloured stain in the bottom right corner of the coat of arms, in the coat of arms of Transylvania (37, 87)
u_1	1	Coloured stain on the outer part of the left-side frame, at 5 mm from the upper corner (47, 97)
u_2	2	the outer side of the pearl frame is discontinuous, between the upper pearl and the right-side pearl *1* (47, 97)
v	1	Coloured stain between the two fame lines on the left, at 9 mm from the bottom corner
z	2	The pearl frame is discontinuous at its upper side, between the top pearl and the pearl *1* on the left (18, 68)
aa	2	Coloured stain between the pearl frame and the inner circle, between pearls *11* and *12* on the left (38, 88)
ab	2	Pearls *2* and *3* on the left strongly damaged (48, 98)

ac	1	The upper inner frame line is discontinuous between right-side pearls *5* and *6* (19, 69)
ad	5	Coloured stain in the upper part of the left-side rosette core (10, 60)
ae	3	Coloured dot on the inner frame line of the left-side coat of arms, at the height of the line separating the upper mound of the Slavonia coat of arms and the middle area (20, 70)
af_1	3	Coloured dot on the inner frame line of the coat of arms (left-side), a little bit higher than the sign *af* (30, 80)
af_2	4	Coloured stain at the outer side of the inner circle of the right-side round area, in the bottom left quarter of the circle (30, 80)
ag	2	Coloured line on the inner circle, under the right-side pearl (40, 90)
ah_1	1	Coloured dot between the two right-side frames, at 8 mm from the bottom corner (50, 100)
ah_2	5	Inclined coloured line in the left-side rosette, in its petal *1* (50, 100)

I	II	III	IV	V	VI	VII	VIII	IX	X
ABC	DEF d	DG	AH i	I	AB	DEJ	AK v	DG	IL ad
ABC	DEF	DG e f	AH	I k	AK n o	DEJ r	AK z	DG ac	IL ae
ABC a	DEF	DG g	AH	I l	AB	DEJ s	AK	DG	IL af
ABC b	DEF	DG h	AH j	I m	AB p	DEJ t	AK v aa	DG	IL ag
ABC c	DEF	DG e	AH	I k	AB n q	DEJ u	AK ab	DG	IL ah
ABC	DEF d	DG	AH i	I	AB	DEJ	AK v	DG	IL ad
ABC	DEF	DG e f	AH	I k	AB n o	DEJ r	AK z	DG ac	IL ae
ABC a	DEF	DG g	AH	I l	AB	DEJ s	AK	DG	IL af
ABC b	DEF	DG h	AH j	I m	AB p	DEJ t	AK v aa	DG	IL ag
ABC c	DEF	DG e	AH	I k	AB n q	DEJ u	AK ab	DG	IL ah

Figure 266 Location of the characteristic features on the 5kr sheet



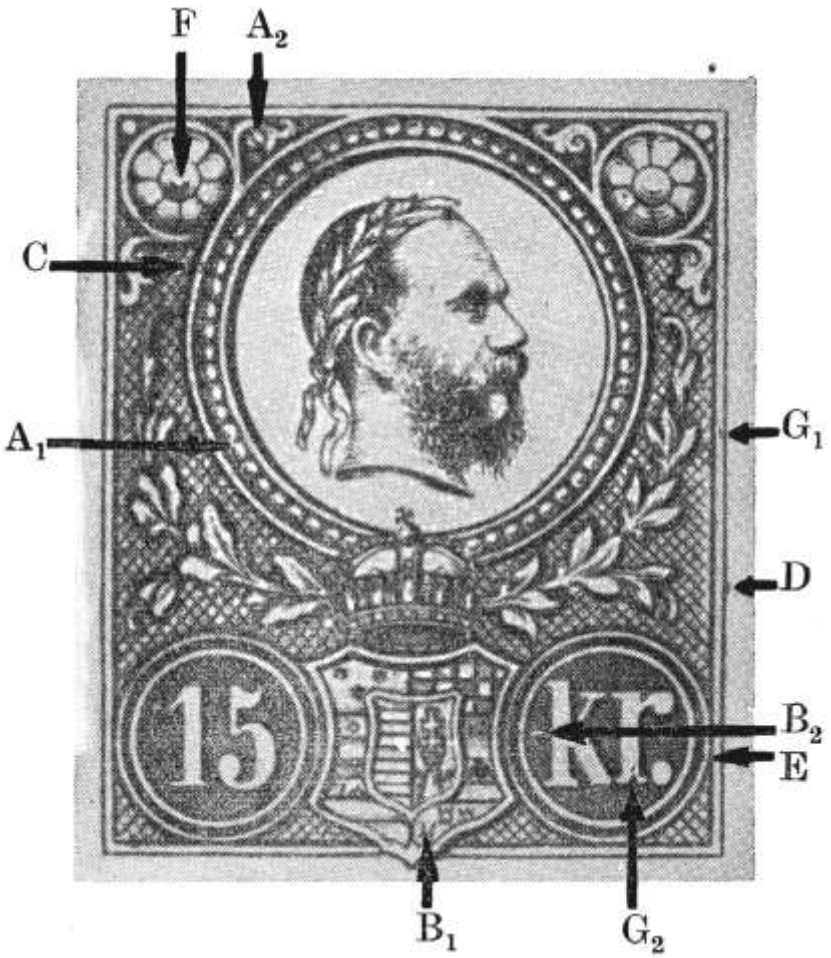
A_1	2	Two coloured dots in the round area, over the cross of the crown (I, II, VI, VIII)
A_2	6	The pattern is discontinuous between the bottom tendril end of the right-side rosette and the upper branch of the laurel (I, III, VI, VIII)
B_1	4	Coloured dot in the bottom part of the letter '*k*' at the right-side.
B_2	4	Coloured stain at the right-side of the right-side round area, over the horizontal diameter (I, VI)
B_3	4	Angular coloured stain on the inner circle of the right-side round area, under the letter *'r'*, in line with the left-side of this letter (I, VI)
B_4	4	Coloured stain between the two circles of the right-side round area, at the right side, at the height of the base line of the letter (I, IV)
C_1	3	Coloured dot at the side of the frame of the coat of arms, at the height of the bottom leopard head of Dalmatia (II, IV, VII, IX)
C_2	3	Coloured dot at the side of the outer frame of the coat of arms, in the right upper corner (II, IV, VII, IX)
C_3	3	Coloured dot in the coat of arms of Hungary, around the middle of the first white mound (II, IV, VII, IX)
C_4	3	Coloured stain in the coat of arms of Hungary, in the left upper corner of the second white mound (II, IV, VII, IX)

C_5	3	Coloured dot in the middle area of the coat of arms of Transylvania; two dots in the column VII (II, IV, VII, IX)
C_6	5	Short coloured line in the left-side rosette, its bottom tendril end (II, IV, VII, IX)
C_7	6	The basic pattern is discontinuous between the upper of the oak branch and the frame line (II, IV, VII, IX)
D_1	1	Coloured dot next to the inner left-side frame line, at 2.5 mm from the upper corner (III, VIII)
D_2	5	Coloured dot in the tendril around the left-side rosette, at the petal *1* (III, VIII)
E_1	4	Coloured stain in the dot after the abbreviation '*k'* (III)
E_2	5	Coloured dot at the side of the left-side rosette, between petals, *2* and *3* (III)
F	4	Coloured dot around the middle of the bottom branch of the letter '*k*' (IV, IX)
G	1	Coloured line near the left-side frame line at 3.5 mm from the bottom corner (VI)
H	1	The left-side frame line turns thicker around the petals *6* and *7* of the rosette; this sign is especially intensive on postage stamps *49* and *99* (IX)
a	1	Coloured stain between the two lines of the frame at the left side, at 7.5 mm from the bottom corner (12, 62)
b	1	Coloured dot on the left-side frame line, at 1.25 mm of the bottom corner (32, 82)
c	2	Coloured stain in the round area, near the right-side pearl *25*, as well as in the head under the eye (13, 63)
d	6	Coloured dot in the bottom leaf of the oak branch near the crown (23, 73)
e	5	Coloured stain at the left-side of the petal *8* of the right-side rosette
f	2	Coloured stain in the pearl *1* at the right side (24, 74)
g	1	Coloured line near the left-side frame line, at the upper corner (44, 94)
h_1	1	Diagonal coloured line between the two frame lines, in the upper right corner (35, 85)
h_2	5	Coloured dot at the side of the right-side rosette, near petal *3* (35, 85)
i	2	Coloured stain in the round area, over the pearl before the last one at the right side (8, 58)
j_1	1	Coloured stain between the two frame lines at the right side, at 6.5 mm from the bottom corner
j_2	4	Coloured line between the two circles of the right-side round area, over the branch of the letter '*k*' (48, 98)
k_1	4	Coloured stain at the side of the right-side round area, over the horizontal diameter.
k_2	5	Coloured stain at the point where the upper tendril end of the left-side rosette starts (9, 59)
l	3	Coloured dot in the coat of arms of Dalmatia, near the two upper heads of the leopards (19, 69)
m_1	4	Coloured stain around the middle of the base of the letter '*r*' (49, 99)

m_2	4	Coloured stain at the right-side of the vertical part of the letter '*r*' (49, 99)
n	4	Angular coloured stain in the middle of the base of the letter '*k*' (10, 60)
o	4	Coloured dot in the left part of *0*, both in its top and bottom parts (30, 80)
p	2	Coloured dot over the eye (30, 40, 50, 80, 90, 100)
q_1	1	Coloured dot at the left-side of the bottom frame line, at 3.5 mm from the right corner
q_2	1	Coloured dot at the outer side of the bottom frame line, at the base of the coat of arms (40, 90)
r	5	Coloured stain in the tendril embracing the right-side rosette, at petal *2* (50, 100)

I	II	III	IV	V	VI	VII	VIII	IX	X
AB	C	ADE	CF e		ABG	C	AD i	CFH k	n
AB	C a	ADE c	CF		ABG	C	AD	CFH l	
AB	C	ADE d	CF f		ABG	C	AD	CFH	o
AB	C b	ADE	CF	h	ABG	C	AD	CFH	p
AB	C	ADE	CF g		ABG	C	AD j	CFH m	r
AB	C	ADE	CF e		ABG	C	AD i	CFH k	n
AB	C a	ADE c	CF		ABG	C	AD	CFH l	
AB	C	ADE d	CF f		ABG	C	AD	CFH	o
AB	C b	ADE	CF	h	ABG	C	AD	CFH	p
AB	C	ADE	CF g		ABG	C	AD j	CFH m	r

Figure 267 Location of the characteristic features on the 10kr sheet.

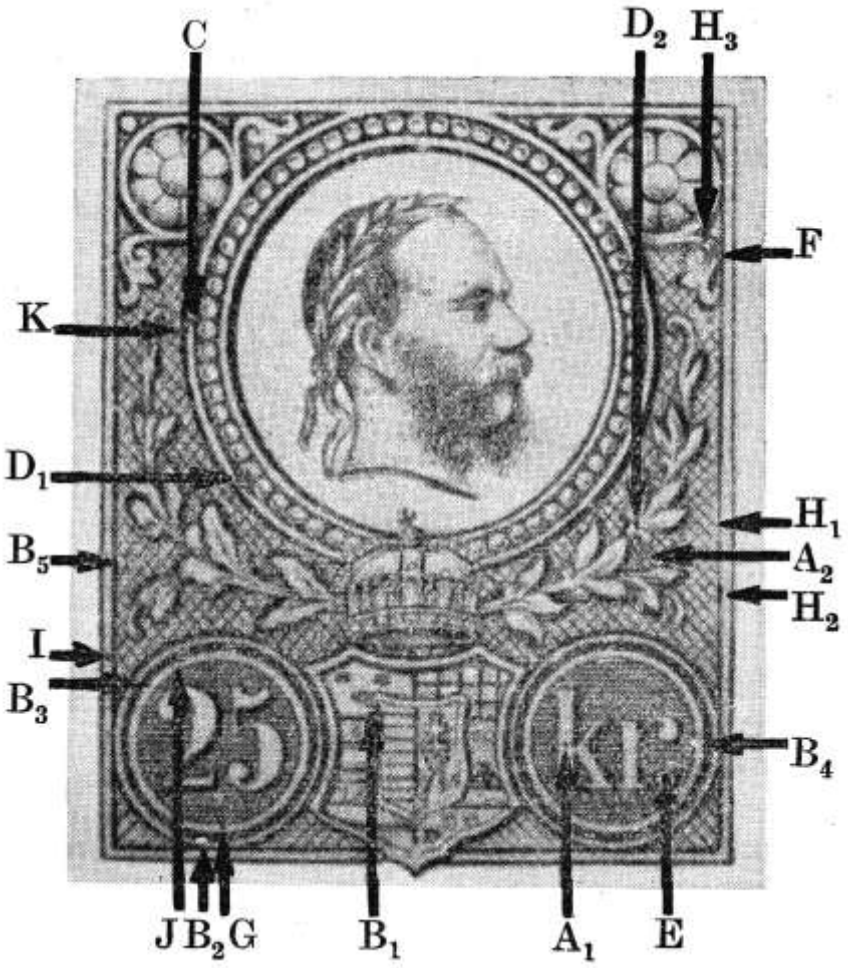


A_1	2	White stain connects the pearls *20* and *21* at the left side (I, IV, VI, IX)
A_2	5	Coloured line in the upper tendril end of the left-side rosette (I, IV, VI, IX)
B_1	3	The upper part of the left-side of the castle of the coat of arms of Transylvania is missing (II, III, VII, VIII)
B_2	4	Apart of a horizontal line to the left of the letter '*k*' in the right-side round area is missing (II, III, VII, VIII)
C	2	Inclined coloured line in the outer circle, between the left-side pearls *21* and *13* (II, VII) This sign, as a stain, appears also on the majority of the postage stamps of the column II and VIII; it is missing on the postage stamps *13*, *47*, *63*, *48*, and *98*.
D	1	Coloured stain at the outer side of the right-side frame line, at 8 mm from the bottom corner (III)
E	4	Coloured stain at the outer side of the inner circle of the right-side round area, under the horizontal diameter
F	5	Coloured stain in the core of the left-side rosette (IV)
G_1	1	Coloured stain near the inner side of the right-side frame line, at 10 mm of the upper corner (VIII)
G_2	4	Coloured dot in the bottom part of the letter '*r*' (VIII)
a_1	1	Coloured dot on the inner side of the bottom frame line, at 2 mm from the right corner (21, 71)

a_2	2	Vertical coloured line connects the pearl frame with the inner circle, at the pearl *10* on the left (21, 71)
b	1	Coloured dot between the two upper frame line, at 2 mm of the left corner (31, 81)
c_1	2	Coloured stain in the shade lines of the temple (12, 62)
c_2	3	White stain in the upper filed of the coat of arms of Transylvania (12, 62)
c_3	5	Big coloured stain in the petal *2* of the left-side rosette (12, 62)
d	5	Coloured stain between the petals *8* and *1* of the right-side rosette
e_1	3	Coloured dot in the triangle near the vertical side (3, 53)
e_2	4	Horizontal coloured line turning more narrow towards the right-side end between the two circles of the round area at the right side, under the letter '*r*' (3, 53)
f	2	Coloured stain at the upper side of the beard (43, 93)
g	6	Coloured dot in the left leaf of the middle group of leaves of the laurel branch (14, 64)
h	3	Coloured line between the outer frame line of the coat of arms (left angle of the triangle) and the part embraced by the frame lines of the coat of arms (34, 84)
i	3	The left-side branch of the inner bottom frame line of the coat of arms is much longer than the other one (37, 87)
j	3	The bottom angle of the outer frame line of the coat of arms is open (8, 58)
k	1	The inner bottom frame line is discontinuous at 6 mm from the left corner; the outer frame line of the coat of arms (its angle) is open on this postage stamp too (19, 69)

I	II	III	IV	V	VI	VII	VIII	IX	X
A	BC	BD e	AEF		A	BC	BG j	AE	
A	BC c	BD	AEF g		A	BC	BG	AE k	
A a	BC d	BD	AEF		A	BC	BG	AE	
A b	BC	BD	AEF h		A	BC i	BG	AE	
A	BC	BD f	AEF		A	BC	BG	AE	
A	BC	BD e	AEF		A	BC	BG j	GJ	
A	BC c	BD	AEF g		A	BC	BG	GJ k	
A a	BC d	BD	AEF		A	BC	BG	GJ	
A b	BC	BD	AEF h		A	BC i	BG	GJ	
A	BC	BD f	AEF		A	BC	BG	GJ	

Figure 268 Location of the characteristic features on the 15kr sheet.



A_1	4	Coloured dot in the middle of the letter '*k*' (I, III, IV, VI, VIII, IX)
A_2	6	Several squares of the basic pattern are coloured, near the laurel branch, over the leaf reaching out horizontally (I, III, IV, VI, VIII, IX)
B_1	3	Coloured stain on the inner frame line of the coat of arms of Hungary, in the inner left corner
B_2	4	The outer side of the inner circle of the left-side round area, under the numeral *2*, is discontinuous (II, V, VII, X)
B_3	4	Coloured dot on the inner side of the inner circle of the left-side round area, in the upper left quarter of the circle (II, V, VII, X)
B_4	4	The right side of the right-side round area is discontinuous, in line with the horizontal diameter (II, V, VII, X)
B_5	6	Pale coloured stain in the basic pattern, over the leaf of the oak branch, which reaches out horizontally (II, VII, X)
C	3	Coloured stain between the pearls frame and the outer circle, between the left-side pearls *14* and *15* (II, VII)
D_1	2	Coloured stain on the pearl frame, near the left-side pearl *22*, which in most cases reaches the pearl, and reaches out to the outer circle (III, VIII)
D_2	6	Coloured stain in the bottom part of the group of leaves of the laurel branch
E	4	The background strips are discontinuous in the right-side round area, over

		the dot (IV, IX)
F	5	Coloured stains in the band of the right-side rosette tendril end (V)
G	4	Coloured stain at the bottom of the side of the left-side round area, in line with the vertical diameter (VI)
H_1	1	The two right-side frame lines turn more narrow around the middle, due to which the part between these lines turns wider (VII)
H_2	1	Inner right-side frame line turns thicker at a short stretch, at 8 mm from the bottom corner (VII)
H_3	5	Coloured dot in the band of the tendril embracing the right-side rosette (VII)
I	1	Coloured dot between the two left-side frame lines, at 6.5 mm from the bottom corner (VIII)
J	4	Coloured stain at the inner side of the inner circle of the left-side round area, over the numeral *2* (IX)
K	2	Coloured dot on the outer circle, opposite to the left-side pearl *15* (X)
a	3	The horizontal line in the triangle is blue (21, 71)
b	5	Coloured stain in the petal *8* of the left-side rosette (23, 43, 73, 93)
c	2	Coloured stain between the pearl frame and the outer circle, at the right-side pearl *17* (33, 83)
d	2	The outer side of the pearl frame is discontinuous at the pearl *14* on the left side (27, 77)
e_2	4	Coloured stain at the side of the left-side round area, in line with the horizontal diameter (50, 100)
c_2	4	Two coloured stains between the two circles of the right-side round area (at its left), over the horizontal diameter

I	II	III	IV	V	VI	VII	VIII	IX	X
A	BC	AD	AE	BF	AG	BCH	ADI	AEJ	BK
A	BC	AD	AE	BF	AG	BCH	ADI	AEJ	BK
A a	BC	AD b	AE	BF	AG	BCH d	ADI	AEJ	BK
A	BC	AD c	AE	BF	AG	BCH	ADI	AEJ	BK
A	BC	AD b	AE	BF	AG	BCH	ADI	AEJ	BK e
A	BC	AD	AE	BF	AG	BCH	ADI	AEJ	BK
A	BC	AD	AE	BF	AG	BCH	ADI	AEJ	BK
A a	BC	AD b	AE	BF	AG	BCH d	ADI	AEJ	BK
A	BC	AD c	AE	BF	AG	BCH	ADI	AEJ	BK
A	BC	AD b	AE	BF	AG	BCH	ADI	AEJ	BK e

Figure 269 Location of the characteristic features on the 25kr sheet.

PAPER

For two and a half years engraved postage stamps were printed exclusively on the same paper as lithographic stamps. It was a little bit rough paper without water marks, its all characteristics being the same as those of the paper of lithographic postage stamps. Thus, everything mentioned about the paper of lithographic postage stamps stands for this paper as well: thickness, dimensions of sheets, mash seam, as well as the remains of fibres.

The paper used for the edition of 1871 was produced in Austria. The first contract on paper supplies referred to the years 1870 and 1871; later it was extended for the year 1872 (according to a document of 18 December 1871 issued by the Ministry of Finance). We do not know of any other documents referring to the paper, but the postage stamps themselves reveal that not only the paper identical to that of lithographic postage stamps but other kind of paper was also used. It is possible that there was another contract on paper supplies; to clearly see the situation we would need numerous postmarked stamps to turn up. The new type of paper became more frequent by 1873; however, it turned general from 1874. On top of these two kinds, in 1874 yet another kind of paper turned up, though the period of its distribution extended only for several months. Béla Payer, in his monograph, described the intention of the Ministry of Finance to profoundly change the paper and sizing of engraved postage stamps. As early as 1872, the Ministry issued a document which mentioned a regulation containing measures to be applied by the State Printing House to prevent removal of postmarks from postage stamps. For sizing, the regulation provided for starch instead of gum Arabic. The proofs were presented to the Post at the beginning of 1872, though we do not know about what decision was taken. In October 1874, the proofs were sent back to the State Printing House, where they were destroyed. The facts that engraved postage stamps were printed on thin paper in 1874 might have been connected to these events. Based on the unused copies of 5kr postage stamps printed on this paper we may say that it was difficult to handle these postage stamps (the paper rolled up).

That kind of paper was smoother than the paper used also for lithographic postage stamps; it was also somehow thinner – 0.08-0.09 mm. It is not always easy to identify the two types of paper, especially in case of soaked and pressed samples. The protruding part of the rear side of the postage stamps, which had resulted from the pressure of the printing plate, or the lack of such protruding parts are not eloquent enough to tell the type of the paper. On the other hand, the colour of the paper quite often reveals which paper type was used, since certain colours were typical of particular types. In case of 25 krajcar, the recognition of the paper type is especially easy – it was produced using only one, the first paper type. In 1874, the third paper type appeared – it was much thinner than the former two types, and did not have watermark. The thickness of this type was about 0.07 mm; the image and the colour were seen also on the rear side. A limited amount of 5kr postage stamps was printed on this paper; we also know 15kr postage stamps printed on remarkably thin paper – it did not reach even 0.065 mm, and was also used in 1874. In his monograph, Rédey included the 2 krajcar into this group of stamps printed on this thin paper, on top of 5kr and 15 krajcar.

COLOURS

Engraved postage stamps were issued in much larger numbers than lithographic postage stamps; as opposed to the latter, the former were printed sev-

eral times. As a consequence, many colours were mixed for printing one and the same denomination over the years. The wide range of colour varieties was also the result of using different paper – even one and the same ink worked out differently on different types of paper. On top of this, sizing also resulted in modification of the ink colour. It penetrated the paper, and caused a yellowish colour of it, but could also cause the chemical decomposition of the colour, to smaller or larger extent. As a result, a very rich range of colour was created in case of the 2-15 krajcar postage stamps, near shades sometimes differing from each other only barelz noticeably. And naturally some colours not fitting in the colour scale occur – they are substantially different from all elements of it.

In case of three denominations, there are especially many colours. One of these is the 5 krajcar; it is natural that there were many colours in case of this denomination printed in so many copies. The second most varied colour occurred in case of 2 krajcar, while the third on the 15 krajcar. The reason of many colours of 15kr must be the fact that it was printed over the longest period. In the last years of the printing period of 15kr significantly different colours were used; the new sizing material must have resulted in the decomposition of the ink. The wide range of the colours of this denomination is especially expressed in the fact that on top of the basic brown and its numerous versions, there were also black and copper red colours. Recently, oxidation has influenced the colours too. It is rather general in case of 5kr, while rarer in case of 2kr. In case of both denominations, in outlying cases the colour turned into almost black. Such colour modification occurred also in 10kr; however, it was not so striking as in case of 2 and 5 krajcar, probably also because of the original colour.

Most catalogues are useless as regards the large range of the colours of engraved postage stamps. We believe that the most informative method is to list those versions of the colour range which are relatively far from each other, and their name reflects their colour. Naturally, we also consider it important to list the extraordinary colours. These principles will serve the base for the description below. The colour definitions are relative to each other, just as it was in case of lithographic postage stamps. In regards to the darker and lighter shades we will mention them only in very special cases, since they occur in almost all colours.

2 krajcar

The colours of this denomination, just as it was the case in 2kr lithographic postage stamps, may be categorised in two main groups – orange and yellow colours. The colour range extends from golden yellow through brownish orange to greenish yellow. The colours of the orange group (orange yellow, orange and brownish orange) appeared already in the first year. 2kr was later printed in these colours also on thinner paper. They occur in different shades, out of which the extremes are rare (orange yellow, bright orange, dark brownish orange). The most beautiful samples of 2kr postage stamps are

the fine impressions of orange yellow, which have a tiny reddish shade as compared to other orange colours. These beautiful impressions were produced not only in the first year; they could have been produced any time over the whole period. The colour of the orange group was easily distinguishable from the above mentioned group; it was golden yellow. It was typical of these postage stamps that their image was somehow fuzzy. This colour appeared first in 1873 among 2kr postage stamps; it appeared only on the second paper type. Yellow colours also appeared in 1873, on thinner paper. The first was the brownish yellow colour, then yellow containing brown followed, finally the greenish yellow came. On these stamps, the postmarks come from the end of 1873 and the first half of 1874. Unused yellow stamps are relatively rarer than the used ones; fine impressions of the orange group and the golden yellow are also rarer when unused.

Catalogues usually mention two or three colours of 2 krajcar: the orange and the canary yellow, or yellow. Sometimes they distinguish two shades within the yellow. The value quoted in catalogues for the cheaper colour naturally does not refer to the rarer types, such as fine impressions or the postage stamps of golden yellow colour; neither do they refer to unused postage stamps.



Figure 270.
Two different colours

3 krajcar

3kr postage stamps occur in the range from yellowish green to bluish green. All shades may be duller or livelier, as well as lighter or darker. At first, lighter shades were more frequent; the finest impressions of this denomination belong to this group. Very nice bright green also appeared over the first year, while beginning from 1872, a bluish shade and brighter green colours appeared. In 1874, impressions on thin paper appeared, in a particular bluish green colour, mainly dark. However, the thick paper remained in use in the whole period (figure 270). This fact reveals that the stock exceeded the demand. It is also obvious from the fact that on the mail items franked by 3kr and 2 krajcar stamps together, the 2kr postage stamps from 1874 were combined with the 3kr postage stamps on thick paper (these instances of combined usage mostly come from 1875). Out of the colour versions of 3kr postage stamps none represent extreme value. Bright colours or those lighter or darker than the average are the most valuable. Out of unused postage stamps of these denominations, those printed on thin paper are much rarer.

Catalogues also mention bluish green, or sometimes yellowish green col-

ours of this denomination, among unused postage stamps of this denomination, light shades and bluish green colour on thin paper are significantly more valuable than other colours.

5 krajcar

The colour range of this denomination is quite extensive. The extremes are the yellowish, red and purple-shade red. Very important aspect of these postage stamps is the fineness and sharpness of impressions. Not only the extreme colours are especially interesting but also the typical carmine shades of postage stamps produced at the beginning of the period, especially the fine impressions of dark red colour. These impressions continue to remain the most interesting types of this denomination. However, even the first impressions were sometimes pale; they were so pale that we may call their colour pink. Soon, still in 1871, brick red colour appeared, at the beginning in temporary shades. The brick red colour, which is easily distinguishable from other red colours, comes mostly from 1872; the brightest, sometimes extreme shades appeared in the second half of this year. The brick red colour appeared only on the paper type I, while red and carmine red, in different shades, were present all over the period. In 1873, they appeared also on the thin paper. The latest colour group of the 5kr postage stamp was the more or less purplish shade of carmine. The main period of this colour was 1874, when the 5kr postage stamps printed on the paper type 3 were also produced. The latter 5kr postage stamps occurred not only in carmine shape but bright red, even though it was rarer. Unused postage stamps occurred mostly in the common colours of the used ones.

The evaluation of catalogues (even when they mention one or two colour versions) cannot be applied to the colour types which occur rarely. Such are the brick red colours, the carmine colours on thin paper, or the fine impressions. These are significantly rarer than what is mentioned in the catalogues; it naturally refers to both used and unused stamps of this denomination.

10 krajcar

The most typical feature of this denomination is the distribution of the shades over the period: lighter shades occurred at the beginning of the period, while darker ones in the later part of it. The rarest colour of the 10 krajcar was light blue (not in relative, but in absolute terms), which occurred mostly in the first months. However, there were also medium blue shades, not only light ones, among the first samples. Moreover, the earliest samples were such; it seems they were first traded in Croatia-Slavonia. The colours from 1871-1872 usually had metallic shade, whereas later the colours became warmer, sometimes bright or dark. In this time, light blue occurred quite rarely. At the end of 1873, a new colour of this denomination appeared – the cornflower blue, its shade medium. This colour was brighter than the previous colours. Among unused 10kr postage stamps, colours other than common ones are very rare.

The catalogues distinguish light and dark blue colours of this denomination, which is naturally insufficient for getting to know and assessing the whole range of colour shades of this denomination.

15 krajcar

Among postage stamps of this denomination, we can find a very rich range, the two extremes: the black and the copper-red. However, while the black – more precisely brownish black – colour is the extreme of the range (the darkest version of brown), the copper-red does not belong to this colour spectrum, being a completely different colour. We do not know of any shades of this copper-red. The earliest colour of 15 krajcar was dark chocolate brown; already in 1872, a reddish shade appeared, remaining until the end on different shades, especially in dark ones, also on thin paper. The latter group includes the most frequent colours of the 15 krajcar. We call this group chestnut brown, to distinguish it from the chocolate brown. In 1872, the brownish black appeared, staying also in the next years. Its main shades were blackish brown, blackish oil, as well as the deepest shade of brownish black, which is in the highest demand, and the most valuable.



Figure 271. Copper red 15kr

Further important change took place in 1874 – lighter and a little bit pinkish brown appeared, and then more yellow brown followed. The paper of the major part of the yellowish postage stamps which appeared in 1874 turned brownish yellow, which was the result of the new sizing substance. The degree of the effect of this gum was different – the range of the resulting colours moved between pale yellow shadow and dark brownish yellow. When the paper of the postage stamps was coloured by the gum, the colour of the image also left different impression. In extreme places the discolouration of the paper influenced the printed image, too. Decomposing of the colour can be best seen on used postage stamps, since when adhered, the size became wet resulting in the decomposition.

In 1875, a very different colour of the 15kr postage stamp appeared – it was copper red, which constitutes one of the biggest rarities of the Hungarian classical postage stamps (figure 271). Due to the extreme rarity of these postage stamps they are quite often confused and taken for the brownish yellow pieces of the extreme shade. For better understanding, we should always remember that all other colours of this denomination belong to the brown colour group, while this colour is red. It is quite close to the first issue of the newspaper revenue stamps (2kr), which are called copper red in this monograph, while reddish brown or brownish red in catalogues. When these stamps are compared to newspaper revenue stamps, it is impossible to confuse them. Long ago one of the typical features of copper red postage stamps was the white colour of their paper, however, this point of view has been proven to be mistaken after several complete letters franked with this stamp turned up. When copper red 15kr postage stamps were sized with the new substance, also their paper turned yellowish. Nonetheless, this yellow colour disappeared when the paper was soaked. Exactly this was the source for misunderstanding – it was believed that copper red postage stamps occurred only on very white paper. Another doubt regarding copper red postage stamps was the suspicion that this colour was not original that resulted from some kind of chemical process. The reason for this suspicion must have been the fact that this colour was profoundly different from any other common colour shades; the fact that this colour is not known on unused postage stamps has been a further reason to believe that this colour was not original. On top of these two reasons, the information on the sizing substance mentioned above also supported these allegations. On the other hand, the fact that only a single shade has been preserved contradicts this allegation. Any possible transitional shades between copper red and other colours of the 15kr postage stamps are missing. As regards the lack of unused 15kr postage stamps in copper red colour, conclusions should not be drawn from this fact, since only very few pieces of used postage stamps have survived. We should also consider the possibility that for the last printing of this denomination the colour may have been changed on purpose.

The least frequent colour of unused 15kr postage stamps is black. It is even rarer than the rarest unused lithographic postage stamps. The majority of remaining unused postage stamps of this denomination were printed on thick paper; thin paper is much rarer. Catalogues usually include both black and copper red colours, not providing any information on any other colour shades. Thus the brown colour of 15 krajcar actually includes different shades, which is true for both used and unused pieces.

25 krajcar

As regards 25 krajcar, we cannot talk about colour spectrum. Practically, there are no colour shades; darker or lighter pieces are very rare. It is possible that this denomination was printed only once, due to which the colour was so uniform. The original colour of the 25 krajcar must have been violet of pink

shade, which similarly to the other Hungarian or Austrian postage stamps of the same colour more or less lost their brightness and the original reddish shade, due to the chemical influences. The colour of the preserved 25kr postage stamps today is dull violet of greyish shade; only very rarely can we find some reddish shade. The latter are the most valuable pieces of 25kr postage stamps, which are naturally in highest demand. The colour of these postage stamps continues to go pale when the postage stamps are exposed to intensive light; the red shade is disappearing, while bluish shade is increasing. Some time ago bluish violet was considered to be a separate original colour of these stamps; today we know that this colour was created due to the chemical processes; the bluish shade is increasing to the decree the red shade is disappearing.

Catalogues usually list only one colour for these postage stamps, mentioning pinkish shade and dark pieces. When catalogues mention bluish violet, we should take into consideration the information mentioned above.

Colours Of Engraved postage stamps[123]

2kr	a)orange yellow	1871 a, b
	b)orange	1871 a, b
	c)brownish orange	1871 a, b
	d)golden yellow	1873 b
	e)yellow	1873 b
	f)canary yellow	1873 b
	g)dark yellow	1874 b
	h)dark brownish orange	1874 b
3kr	a)green	1871 a
	b)bright green	1871 a
	c)yellowish green	1871 a
	d)green, bluish shade	1872 a
	e)bluish green	1874 b
5kr	a)carmine red	1871 a, b
	b)pale red	1871 a
	c)brick red	1871 a
	d)bright brick red	1872 a
	e)carmine	1874 b
	f)bright carmine	1874 c
	g)red	1874 c

[123] The numerals which follow the colours indicate the year when these colours appeared. The small letter indicate the paper types on which the colour occured (*a* = 1871 thick paper; *b* = 1873 thinner paper; *c*= 1874 thin paper).

10kr	a)light blue	1871 a
	b)blue	1871 a, b
	c)dark blue	1872 a, b
	d)bright blue	1872 a, b
	e)wheat flower blue	1873 b
15kr	a)chocolate brown	1871 a
	b)chestnut brown	1872 a, b
	c)brownish black	1872 a
	d)blackish oil	1872 a, b?
	e)pinkish brown	1874 b
	f)yellowish brown	1874 b, c
	g)copper red	1875 b
25kr	a)greyish violet	1871 a
	b)dark greyish violet	1871 a

SIZE

At the beginning, the size of the engraved postage stamps was the same as in case of lithographic postage stamps; therefore, everything mentioned for the lithographic postage stamps stands for the engraved ones. Since engraved postage stamps were printed for several years, changes took place in the substance of the size. These changes partly concerned the components of the size and partly the thickness of the layer applied to the stamps. However, we only know the data of Payer, according to which between 1875 and 1889 exclusively materials from animals were used. On the basis of unused engraved postage stamps, we can conclude that it was not only the thickness of the layer applied, but also the components of the size that changed, even before 1875. According to Payer, the layer of the size became thicker because of the complaints of the public. It was the thicker layer in the first place that caused the cracking of the gum. Of course the substance could also be responsible for the cracks, since they occurred in case of postage stamps to which thinner layer was applied. Even later the layer of the gum did not become absolutely uniform – though the majority of postage stamps received thick layer, there were still exceptions. The thin layer was mostly applied to the 3rd paper type. But even the gum of these postage stamps was prone to cracking. As regards the composition of the gum, big changes took place after 1874 in the gum of the 15 krajcar. The soaked gum of the postage stamps penetrated the paper, turning it yellowish brown, sometimes even influencing the colour of the image. It also coloured the non-soaked stamps, which we can see on the paper of letters, envelopes, or money order forms.

We also know of one 5kr postage stamp on cover on which the gum was applied to the front side. These were instances of non-diligent applying of the

gum. Such defects appear most often on 5kr postage stamps (figure 272).

Unused engraved postage stamps are much more frequent than unused lithographic ones. The most frequent unused lithographic denomination (2kr) occurs as frequently as the rarest engraved denomination. Nonetheless, it is very difficult to find engraved postage stamps with perfect gum layer. In case we want other features to be perfect too, we find ourselves in a more difficult situation in case of engraved postage stamps than in case of lithographic ones.

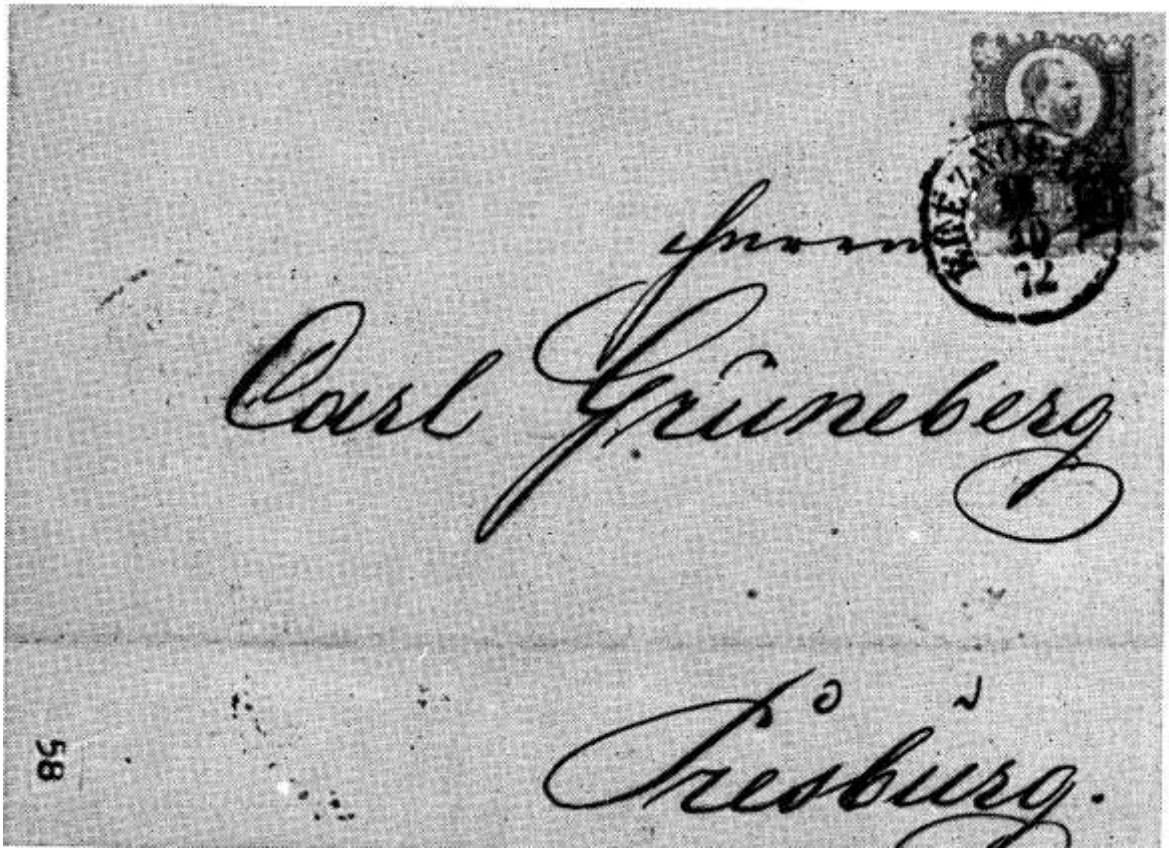


Figure 272. Postage stamp gummed at front side

PERFORATION

Everything mentioned for lithographic postage stamps stands for the engraved ones. However, further information should be mentioned. This information partly refers to the quality of perforation and the centering of the stamps, partly to the equipment used for perforation.

The quality of perforation deteriorated as time was passing, the holes becoming less sharp, while the paper circles more frequent. We know of such pieces where every single paper circle remained stuck in the holes. In other cases, holes were missing (figure 273). The centering of the image was influenced by the changing dimensions of the paper – since the engraving procedure involved more water, the dimensions of the paper changed more significantly than in case of lithographic process.

When gravure printing plates were being produced, the postage stamp images were arranged in equal distances, by which one of the factors responsible for bad arrangement (de-centred arrangement) was eliminated. This was a great difference as compared to the lithographic postage stamps, since the transitional copies of the latter were sometimes fixed very inaccurately. Due to this, lithographic postage stamps were sometimes at different distances from each other. However, the even arrangement of the engraved postage stamps did not always ensure the centred arrangement of these postage stamps, which happened due to the dimension changes of the paper. These changes were not always identical. The frames of the perforation equipment did not always follow these dimension changes (figure 274). The printing circles of the gravure printing plate were wider than the circles of the stones; it was wider than the punching surface of the perforation equipment, too. In case perforation was applied to the image of the postage stamps, engraved postage stamps were separated by scissors (just as it happened in case of lithographic stamps, figures 275, 276).

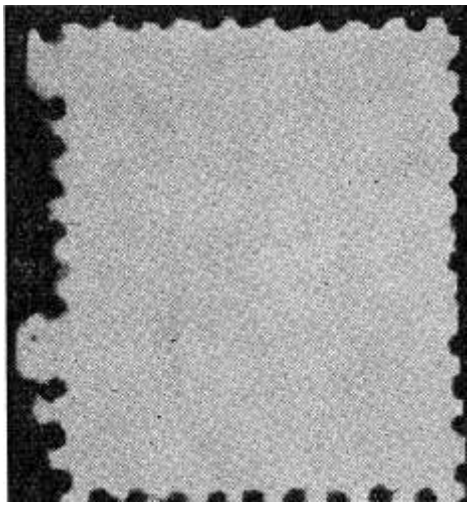


Figure 273.

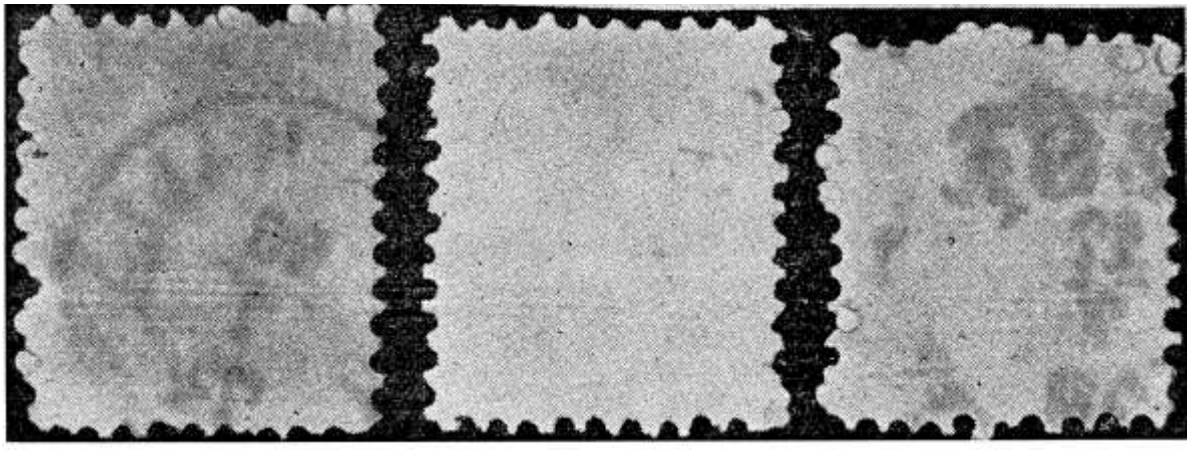


Figure 274.

All in all, it is more difficult to find absolutely perfect pieces among engraved postage stamps than among lithographic ones, as regards perforation and centred arrangement. The quality of engraved postage stamps deterio-

rated in the later part of the period. The examples of this poor quality can be found e.g. among canary yellow 2kr stamps, 3kr stamps printed on thin paper, or cornflower blue 10kr stamps.



Figure 275.

On the basis of J. Palmans's perforation types, we may identify the position of the stamps on the sheet, or reconstruct the sheets of all denominations. This can be done, however, only as regards the stamps used before 1874; the perforation of later stamps sometimes cannot be matched with the perforation equipment frame. According to Palmans it was then that a new machine was purchased, or the old one repaired. To facilitate the position identification on the sheet, we may consider the typical features of postage stamp columns, which may reduce the possibilities of the stamp position to ten. However, considering that such typical features are not always known, or sometimes hardly discernible, they provide help to only a part of the stamps.

DISTRIBUTION PERIOD

Just as in case of lithographic postage stamps, for the engraved ones we can only identify the period of their validity, not the period of distribution. It lasted between 1 May 1871 and 31 Dec 1876. Nonetheless, we may safely say that at the beginning of this validity period engraved postage stamps were not yet available –stamps featuring the portrait of Franz Joseph I on 1 May 1871 were all lithographic. Official data on the introduction of engraved postage stamps are not available at all. The earliest postmarks on these stamps provide the clue as to when they were introduced. These postmarks reveal that the printed denominations were not introduced at the same time – three months passed between the introduction dates of the first and the last denomination. The statistical data of the distribution of engraved stamps are not available (as opposed to lithographic postage stamps). In spite of this, we may conclude that their usage in 1871 was scarce. They were introduced slowly, and at the beginning were distributed only sporadically. It is possible that the printing and finishing process was very slow. The other reason for slow introduction may have been the intention to use up all lithographic postage

stamps first.

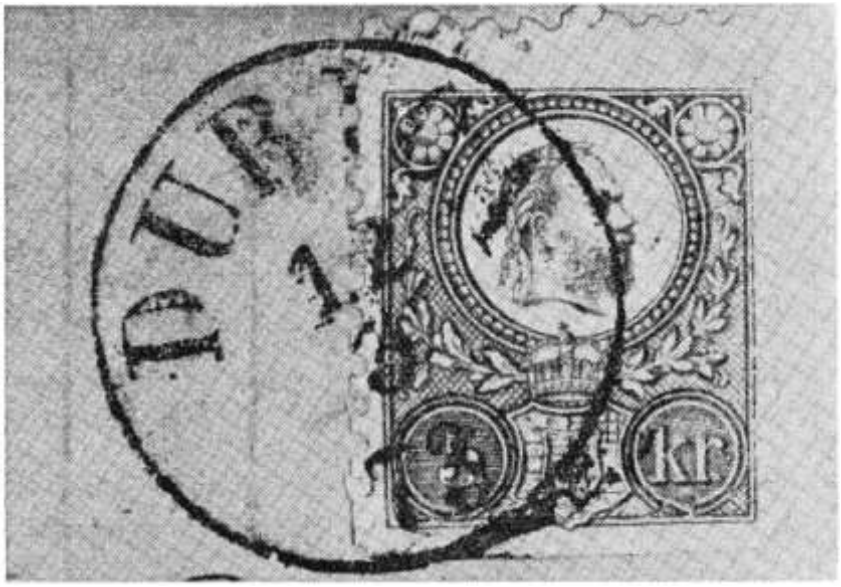


Figure 276.

On the basis of postmarks the first denomination to appear was 5kr (appeared in June); 2-, 3-, 10-, and 15kr stamps appeared in July; 25kr stamps appeared in September. According to this, engraved postage stamps were traded already a couple of week after lithographic postage stamps (25kr was an exception). The two kinds of postage stamps remained simultaneously valid until 31 Dec 1876; over this period both kinds were used. Engraved postage stamps (with the exception of 25kr ones) were valid simultaneously also with the postage stamps issued in 1867; the former appeared together with the latter on some mail items. However, this was very rare, since the period of common validity (the period of validity of engraved postage stamps and those issued in 1867) was rather short. Thus today such mixed frankings are great rarities. After the stamp issue of 1874 was released, 2-10kr engraved postage stamps remained in use for a couple of months; 15kr and 25 krajcar for a longer period. 25kr postage stamps were indispensable to cover money transfer, remaining in use until the envelope issue 20 krajcar appeared on 1 May 1876. Even after this the 25kr postage stamps were frequently used.

The earliest known postmark of 2 krajcar comes from 15 July 1871.[124] It was placed on the market in larger quantities in September; from December, the great majority of this denomination became engraved. After the issue of 1874 was released it stayed in use only for a rather short period, since it occurs very rarely in mixed frankings.

[124] Data of E. Mueller on the earliest postmarks on 2-, 3-, 5-, and 15kr denominations.

The earliest known postmark of 3 krajcar comes from 16 July. A large amount of these postage stamps was also placed on market in September. However, lithographic postage stamps also remained used to significant extent. At the time of the issue of 1874, the stock of this denomination was the largest. This was the reason why these postage stamps occur most frequently in the instances of mixed frak. On the other hand, the 3 krajcar released in 1874 is the rarest stamp occurring on mail items with mixed postage.

The earliest known postmark on 5kr postage stamps comes from 15 June 1871. Considerable trade in these postage stamps started in August. In November it became almost exclusive. Since this denomination was in highest demand, the stock of this stamp was the first to run out. This denomination of the engraved postage stamps was the rarest to appear in mixed franking with the postage stamps released in 1874. As a curiosity it is exactly this stamp that has the latest known postmark out of the stamps featuring Franz Joseph, already after the period of validity expired. It is a used piece from 1877 (figure 277). We should note that this piece has been preserved on a cut-out due to which we cannot check if the date was not set erroneously.

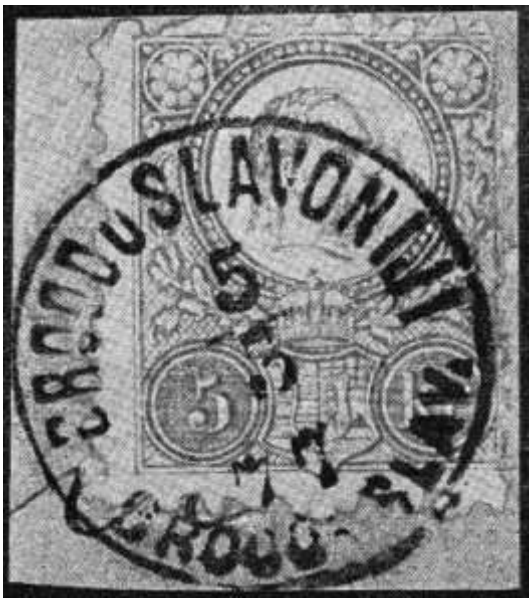


Figure 277.

The earliest postmark on the 10 krajcar comes from 2 July 1871. Thus this denomination followed the 5kr one (figure 278). We know of other pieces coming from the first half of July, too. All these early 10kr postage stamps were used in Croatia-Slavonia; this denomination may have been first traded there. Beginning from September the majority of this denomination was engraved postage stamps; from February1872 already all stamps of this denomination were engraved ones. The usage of this postage stamp was rather rare in the last part of the validity period; however, it is not a rare component of the mixed frankings (together with the stamps issued in 1874).

The earliest known postmark date on 15 krajcar is 14 July 1871. Consequently, 2-, 3-, and 15kr postage stamps appeared approximately at the same time. The use of this denomination increased only slowly. It took quite a long

period for the engraved 15 krajcar to replace the lithographic one. Considerable part of these stamps were used after the postage stamps of 1874 were released. Pieces from 1875 are rather frequent; this was the year when the rarest colour version appeared – the copper red. Due to the above-mentioned, this denomination is rather frequent in the instances of mixed frankings (together with the postage stamps of 1874).

The earliest known postmark on 25 krajcar comes from 13 September 1871, from Nyíregyháza (figure 279). This date came to light not very long ago; prior to this, it was long believed the first postmark comes from a month later.



Figure 278.



Figure 279.

Postmarks with the year 1871 are rather rare on these postage stamps; they completely replaced their lithographic counterparts only in the second half of 1873. Just as the 15 krajcar, this denomination also remained widely in use after the postage stamps of 1874 were released; it did not become rare even after the new 20kr appeared. This is the reason why this rarest denomination of the engraved postage stamps occurs most often in the mixed frankings, together with the stamps released in 1874.

FRANKING

The general statement on the postage of lithographic postage stamps stands for these postage stamps too. Mail items franked by these stamps have mostly disappeared; some part has been destroyed by philatelists – postage stamps were soaked and separated from the mail items they had been originally adhered to. Nonetheless, the total number of the remaining entires is larger in case of these stamps than in case of lithographic ones, since much more engraved stamps were issued, than lithographic ones.

The reasons why the usage of engraved stamps was more abundant are the longer period of use of these stamps and the increased postal traffic. The entires which have been preserved until today are mostly letters, envelopes, and printed matters. Other types of mail are quite rare today, though money order forms occur more frequently than lithographic ones. These forms franked by 2- or 3kr postage stamps are rare, while with 25kr stamps are relatively frequent.



Figure 280.

Occurrence of these stamps on the old Austrian money order forms is considered a rarity (figure 280).

Franked telegram letters (from the early period of usage of the enfraved issue) or telegrams survived in very rare cases. Forwarding telegrams in envelopes was replaced by folding telegrams and adhering postage stamps to them (figure 281).



Figure 281.

Even though the denominations of lithographic and engraved postage stamps were the same, due to the increased postal traffic, engraved postage stamps were used in much more various combinations. As regards different tariffs, denominations, and postage combinations, the two-phase rate system introduced in 1873 brought along a change; however, this change is reflected only if we can examine a large number of frankings. The most important factor influencing postage combinations remained the same as in case of lithographic postage stamps - the availability of denominations at post offices, as well as the intention to compose postage in the most rational way and using the fewest postage stamps. As regard the greatest differences between lithographic and engraved postage, higher rates and larger numbers of applying many denominations are the most striking ones. As regards applying different denominations, combinations not used in case of lithographic postage stamps turned up.

The majority of the engraved postage stamp postage contains one denomination. When there were two denominations, the most frequent combinations were 2+3, 3+5, 5+10 and 5+15. Other two-item and three-item combinations were much rarer; four-item combinations are rarities. Over the period of validity and the trade of engraved postage stamps, five kinds of postage stamps were traded: the issue of 1867, lithographic and engraved postage stamps of 1871, the first 2 krajcar, and the issue of 1874.

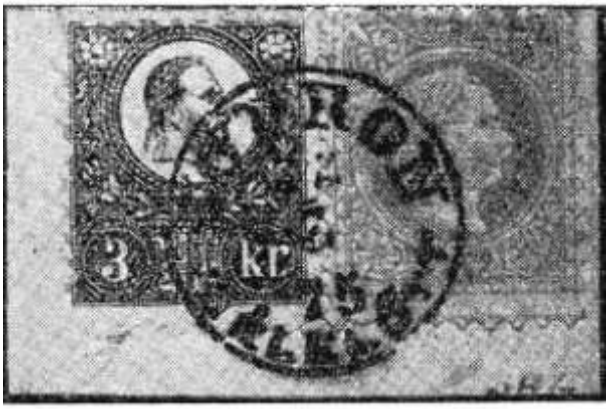


Figure 282.

Out of these, engraved postage stamps appeared in mixed postage with three kinds of stamps (they did not appear together with the first 2 krajcar). The exception was the 25 krajcar, which was introduced after 31 July 1871, due to which it could not appear together with the postage stamps issued in 1867. The 25 krajcar did not appear with lithographic postage stamps either. Engraved postage stamps also appeared as postal stationeries on envelopes and money order forms, both on the 1871 and the 1874 issue.

The period when the mixed frankings of the engraved postage stamps and those released in 1867 occurred was relatively short. Since the engraved issue did not become general even in July, the probability of such mixed frankings was very low. This is why the instances are very rare. Apart from the 3+2 kr combination, such mixed frankings should be considered absolutely unique. Most instances of these mixed frankings come from the period after 31 July 1871 (by that time the validity of the 1867 edition had expired). These late ones, however, come not only from the weeks or months after the expiry of validity but up until 1875 (figure 282). Though this postage was invalid or insufficient, it was not always detected by the postal clerks, due to which some of these mail items were forwarded. It happened in case of those items on which we do not see any traces of instructions to collect postage due from the recipient. An outstanding item of these late mixed frankings was a money order form, franked by two 3kr postage stamps of the 1867 issue and three pieces of engraved postage stamps of the same denomination to cover the fee, on 16 May 1872 in Szentandrás.

This item, which must have been the most interesting and the most valuable piece of mixed frankings, was destroyed in the war.

So-called pseudo mixed frankings happened when the invalid 1867 stamp or stamps adhered to the entire was not accepted by the Post, so the sender was obliged to complete the franking with valid stamps, but the invalid stamps were also cancelled. We know of obituaries sent on 5 August 1871 from Nagymihály, where postage stamps of the issue of 1867 and the 2kr engraved postage stamps were used together, creating the pseudo-mixed franking (figure 283).



Figure 284.

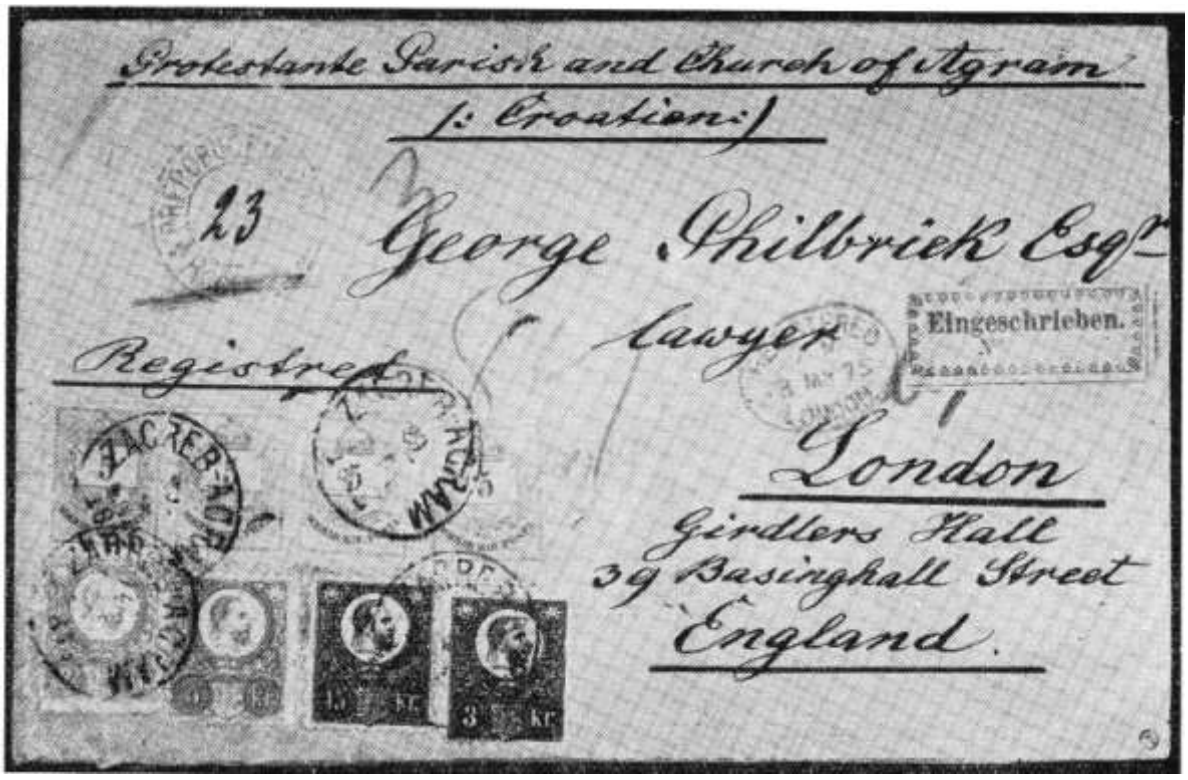


Figure 284. On the back of the letter two more 3kr and two more 5kr postage stamps of the 1874 issue

When 2 krajcar was used on the post card issued in 1867 (the latter already invalid), the provision to adhere the postage stamp on top of the postal stationery of the post card was very rarely complied with. Instead, the postage stamp was adhered somewhere else. If the adhered postage stamp and the preprinted one were both postmarked, the mail item seemed to be a mixed franking. Such pseudo-mixed frankings may have been created in Austria too, if the mail item was franked by (in Austrai invalid) engraved stamps insufficiently, which was then complemented by the postage stamps issued in 1867, which were still valid in Austria. (But this would be an Austrian piece, not Hungarian…)



Figure 285.

The period when both lithographic and engraved postage stamps were valid, lasted for long months providing ground for mixed frankings. However, for each denomination this period when mixed franking was possible was different. The frequency depended on the components. When the new postage stamps were issued on 1 October 1874, there were still large stocks of engraved stamps, therefore they preserved their validity for further two years, due to which there was plenty of occasion for mixed frankings with the stamps released in 1874. This is especially true for 15- and 25 krajcar, since there were no such denominations in the new edition, which contained only 2-, 3-, 5-, and 10 krajcar. Due to this reason, the mixed franked mail items involving 15- and 25 krajcar represent smaller value than the mail items with the mixed frankings involving such postage stamps of which two kinds were available on the market simultaneously. Naturally enough, there are such

kinds of mixed franked mail items involving 15- and 25 krajcar stamps which for some philatelic reasons reach or even exceed the value of the mixed franked items involving other denominations. There are many mixed franking combinations known with engraved stamps and the stamps issued in 1874. This type of mixed franking involves the largest number of instances when more than two denominations were used. This group also involves the largest number of stamps issued in 1871 (figure 284). Mixed franking of engraved postage stamps and the 20 krajcar issued on 1 May 1876 has not turned up so far.



Figure 286.

As regards the pre-printed envelopes released in 1871, engraved postage stamps have turned up only on book-printed envelopes. Very rarely, they turn up on the pre-printed envelopes issued in 1874.

For the letters sent in Austria and covered by engraved postage stamps, recipients were most often made to pay; the postage stamps adhered to these mail items were handled in different ways.

Very rarely, engraved postage stamps were used as revenue stamps, which differed from their original function. We know of 5- and 15 krajcar used in this way; the former was used to cover the revenue of 15 krajcár on a doctor's certificate, while the latter on a secondary school notification (figures 285, 286).

When discussing the postage related to certain denominations, we are going to describe combinations and their frequency instead of the connection with the tariff system as we did in case of lithographic stamps.



Figure 287.

2 krajcar

2 krajcar was used for printed matters and product samples, as well as on long-distance-letters together with the 3 krajcar, to replace 5kr postage stamps. Sometimes several pieces of such postage stamps were applied on mail items, though such instances were rare. The combination of this postage stamp with the 5 krajcar was also rare, though it is known not only on long-distance letters (figure 287) but on local registered letters too. This postage stamp occurred with all other denominations of engraved postage stamps, in three-item combinations too. In some cases this postage stamp was also used in four-item combinations: 2+2*5+2*10+15 and 2+2*3+10+2*25 (figure 288). 2kr postage stamps were also used on post cards issued in 1867; as we have already mentioned, it rarely happened according to provisions (figure 289). Exceptionally, local letters were covered by two pieces of 2kr postage stamps, which was an overfranking. The same happened on a letter destined to Great Britain, where two 2kr stamps were used together with a 10kr one (two 2kr postage stamps instead of a 3kr one). We also know of an insufficiently franked local letter (by a single 2kr stamp), which was then returned to the sender to complement the postage by another 2kr stamp. The postmark of the second postage stamp was naturally of a later date than that of the first one. However, apart from the two frequent type of franking, all other frankings are rare or very rare. Simiolarlz it is very rare on a money order form or on it's coupon.

Instances when postage was covered by one piece of 2 krajcar and a halved 2kr postage stamp constitute a separate group (figure 290). These letters all originate from an advocate from Temeskubin. All of them were sent to local recipients, and sent back to him. They were all warnings, and came to light 40 years ago. As opposed to the usual use of scissors, these postage stamps were torn apart; usually the smaller part was adhered to the mail items. Catalogues which contained torn 2kr postage stamps, dealt with these halved postage stamps too, attributing the existence of such postage stamps to the shortage of 3kr ones. This shortage arose in Temeskubin. Whatever the case, the post office accepted this kind of postage. After having looked into these postage stamps more profoundly, we have arrived at the conclusion that these were not merely halved stamps but instances of fraud[125]. In these cases the parts of the 2kr postage stamps not bearing postmarks were cut out and used for postage instead of 3 krajcar. This assumption is supported also by the fact that the parts of postage stamps adhered to the mail items were usually much smaller than a half of a postage stamp.

[125] G. Z. Lefton dealt with this subject, arriving at the above-mentioned conclusion.

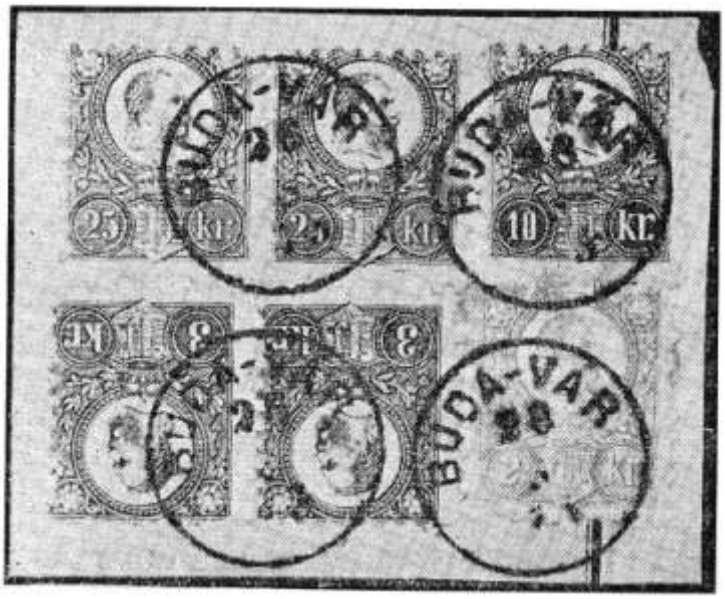


Figure 288.



Figure 289.

The fact that postmarks usually covered the larger part of a postage stamp clearly explains this phenomenon. There were instances when the colour shades of the whole postage stamp and those of the part were different. Warning letters were mostly written by the advocate or his assistant.



Figure 290.

The halved postage stamps turn up mostly on the letters of the latter, while on the letters written by the advocate halves have not turned up so far – they were covered by 3kr postage stamps, as required. Naturally, letters covered in regular way and returned by the advocate's assistant have also turned up. The fact that this halving occurred over a longer period contradicts to the allegation that it was applied to make up for the shortage of 3kr postage stamps. The postmarks of halved 2kr postage stamps come primarily from between 28 and 30 September 1873; beginning from 2 October we know of letters covered by 3kr postage stamps too. Nevertheless, an instance of halving occurred also in the September of the next year. Thus our conclusion is that these instances of halving constituted fraud, deceiving not only the postal service but philatelists too.

Out of the postage stamps of 1867, the 2kr stamp is known only with the 3kr one as a valid franking. This kind of mixed franking has turned up not only on pieces of letters (figure 291) but on complete letters too, one of these being a long-distance registered letter (figure 292). On the front side of this letter there is one 3kr and one 2kr postage stamp; originally there were three 3kr and three 2kr postage stamps on the rear side of this mail item; unfortunately, the postage stamps adhered to the rear side have not survived.

The 2kr stamp is also known on the pseudo-mixed franings of Nagymihály, along with the 2kr postage stamp from 1867 (figure 283). This denomination also occurred on a postage-due letter from 1874, together with 3- and 10kr postage stamps from 1867.

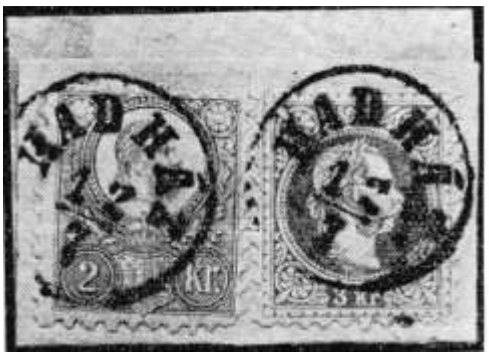


Figure 291.



Figure 293.



Figure 292.

Out of lithographic stamps, it was the 3 krajcar with which it has turned up most often, for long-distance letters falling into the 1st rate category. For larger fees, this denomination was rarely used (figure 201). Just as rare was the combination of this postage stamp with lithographic 5kr. Apart from these, we know of two instances of mixed frankings which included three stamps, a lithographic postage stamp among them. One of these included also a lithographic 3kr postage stamp and an engraved 10kr one, while the other – lithographic 10kr one and engraved 3kr one. Out of these, the second was less frequent. However, as regards the denominations of these combinations, both are the most frequent combinations of three-stamp combinations involving the edition of 1871: 2+3+10 krajcár.

2kr engraved postage stamps relatively rarely occur with the stamps issued in 1874; on the other hand, the existing combinations are rather various (figure 293). They include three, four, or even five or six stamps. In these, 2 krajcar occurs together with all denominations from 2 to 10 krajcár of the edition of 1874; out of engraved postage stamps, they occur together with 3, 5, or 15 krajcár. In four-piece mixed franking instances, they occur with both 5 krajcar; in 5-piece mixed frankings instances both 2kr postage stamps may occur. A registered letter sent to Great Britain was franked by 2-, 3-, 5-, and 15kr engraved postage stamps, as well as two 3kr and six 5kr postage stamps issued in 1874 (figure 284). Mixed frankings including 2kr postage stamps mainly occur on letters; it was rather rare on money order forms.

2kr stamps occur on 3- and 5kr envelopes issued in 1871 and 1874, in various combinations. We also know of five letters franked by 2kr, 5kr stamps and a 5kr envelope cut-out.

3 krajcar

This denomination was mostly used on its own or together with 2- or 5 krajcar, the first for the simple long-distance mail items falling into the 1st weight category, the latter for local registered letters. Rather rarely, it was used for covering larger amounts, either as a sole denomination or in the two above-mentioned combinations. In two-denomination frankings it also occurred with the 10kr stamp. This combination was used for letters to Great Britain, however, it has also occurred on local registered mail, being a rare example of over-payment (a long-distance rate instead of local rate, figure 294). Out of engraved postage stamps, the most instances of three-piece postage have turned up in case of this denomination. In these, all other denominations of engraved postage stamps occur. On top of the already mentioned four-denomination franking (mentioned at 2 krajcar), it also occurred on a four-denomination item sent to France. The combination contained a 5kr and 10kr stamp, as well as two 3kr and two 10kr stamps. Once 3 krajcar occurred also to supplement postage – on mail sent to erroneous address, on long-distance registered mail covered by 15kr, which was then returned to the sender, and later sent again as local registered mail (3kr + 5kr). Occurrence of these postage stamps on telegrams was rare, in these cases the amount for long-distance registered letters was applied by one denomination. However, we know of a telegram franked by the amount of regular registered letter (non-long distance), in combination with 5 krajcar, which was rather exceptional. It happened in a way that the post office of the last telegram destination (Lepsény) applied local fee to the telegram sent to the same postal district (Mezőszentgyörgy); the telegram was delivered by a messenger. This telegram has survived until the present because the recipient did not pay the messenger fee, due to which the telegram was finally not delivered but sent back to the post office (figure 295). 3kr postage stamps are rare on money order forms too.



Figure 294.



Figure 295.

We know of several instances of mixed franking of this denomination after 31 July 1871, together with 2kr of 1867 (figure 282); it has also turned up on a registered local letter along with 5 krajcar. The most interesting instance

of mixed frankings was the already mentioned instance with the engraved postage stamps of 1867 from Szentandrás. This franking contained two 3kr stamps of the edition of 1867 and three 3kr engraved stamps. Although the validity of the postage stamps of the 1867 expired by 16 May 1872, this postage was still valid because it was produced on a money order form, for internal processing.

As regards instances when lithographic and engraved postage stamps appeared together, the combination of these stamps and 2kr lithographic ones was not rare, though this combination was not the most frequent. This statement, however, is valid for only the simple long-distance combinations of postage. Franking of larger amounts was quite rare by this postage stamp (figure 193). We know of applying this stamp together with he lithographic 5kr one, moreover, with 10kr one (these were quite rare among combinations). We also know of a three-piece combination which included this postage stamp, too (already mentioned at 2 krajcar).

The 3 kr denomination was the most frequently used one in addition to the 15 kr, in mixed frankings with 1874 stamps. It is known in many combinations, but mainly with 2 kr (figure 296) and 5 kr, for the first weight grade; its other combinations, as well as its use for higher weight grades with 2 and 5 kr denominations are rare (figure 297). This stamp occurred with all denominations of 1874 in two-,



Figure 296.

three-, four-, and five-denomination frankings, just as in the six-denomination franking already mentioned when discussing 2 kr. These mixed frankings occur predominantly on letters, while they are very rare on money order forms.

The 3 kr stamps are known on 5 kr envelopes of 1871 and 1874 and a postcard of 1874 – all of them are rare.

5 krajcar

The 5 kr iengraved stamp was the most common denomination of the 1871 stamps, and was used predominantly for regular long-distance letters. Out of single-denomination postage instances, this stamp is common for the first weight class long-distance registered letter franking (3 stamps), while it is rare for the higher classes, especially those with the rate of 30 kr (figure 298),

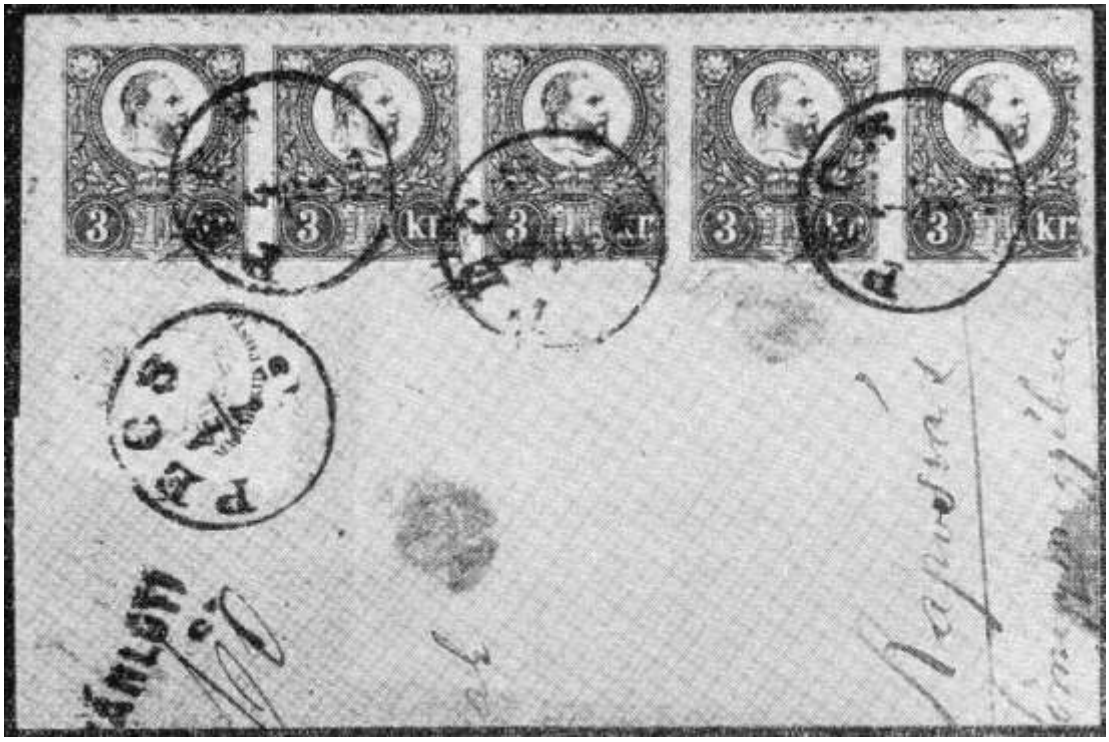


Figure 297.



Figure 298.

and those whose postage was paid by two 5 kr stamps. The 5 kr denomination occur with all other engraved stamps in two-denomination frankings. Most often they were used with 10 kr, less frequently – on registered letters with 3 and 15 kr, while combinations with 2 and especially 25 kr, on registered letters, are much less common. It also occurs as part of three- and four-denomination frankings. The 5 kr denomination was also widely used on money order forms, according to the rates, as a single stamp or several stamps together; it was also used as supplementing denomination. Whole forms and especially coupons paid for with 5 kr have survived in significant numbers, although much smaller than letters with such postage. Rarely, two 5 kr stamps were used on return receipts too, instead of the 10 kr denomination (figure 299). A telegram paid for with a stamp of 5 kr (figure 300) is also known, just as a telegram with the franking consisting of 3 + 5 kr, which is described in the section dedicated to 3 kr – such instances are rare.



Figure 299.

Mixed franking with stamps of 1867 is not known, but pseudo-mixed frankings occurred. Thus, an example is an already invalid envelope with 5 kr stamp of 1867, with a valid stamp affixed to it (figure 301); yet another example is a letter sent in Prague, Austria, with three 5 kr engraved stamps and one 15 kr from 1867. The latter stamp was used, before the letter was launched, to replace the engraved stamps invalid in Austria.

The 5 kr denomination is the most common one of the lithographic and engraved mixed frankings; it occurs with all lithographic stamps except 2 kr. Most often it is seen with 10 kr, while with 3 and 15 kr, and especially

with 25 kr – much less frequently. Franking of the same denomination with lithographic 5 kr is rare. These are known in a variety of rates, and were presumably mostly used when letters or parcels were sent but the franking was insufficient.



Figure 300.



Figure 301.

The franking originally containing 5 kr from 1867 and two lithographic 5 kr stamps, in which the already invalid stamp of 1867 was replaced by an engraved 5 kr stamp when the letter was accepted in the mail stream should be mentioned again here (figure 206).



Figure 302.

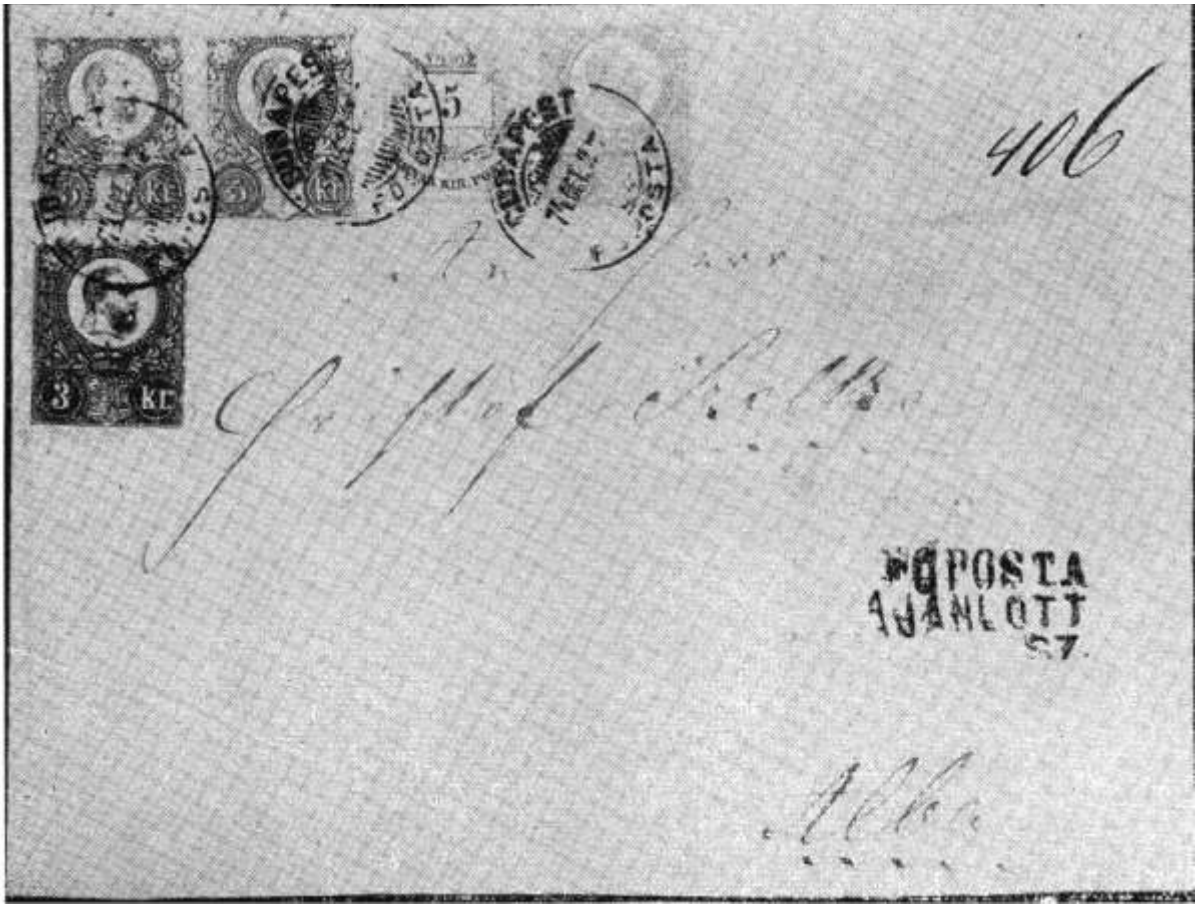


Figure 303.

Figure 304.



Figure 307.



Figure 308.

The 5 kr is the rarest denomination of the mixed frankings containing engraved stamps and those of 1874 (figures 302, 303). The 5 kr and the 10 kr denominations are known in two-denomination frankings, but the 5 kr also occurred in a four-denomination one with 2 and 3 kr engraved stamps, plus with a 5 kr of 1874; it is also part of the only known six-denomination franking.

The 5 kr stamps are known on the envelopes of 3 kr of 1871 and 5 kr envelopes of both editions – they are all rare.

10 krajcar

The 10 kr denomination is the most common one, along with the 5 kr, in the frankings by engraved stamps. It occurs predominantly with 5 kr, but single-denomination two-stamp franking is also common. Single-denomination higher-rate postage is also known, though it is significantly rarer; a single stamp of this denomination covering the fee is also very rare. In combination with 5 kr, it was used to pay for various rates. Out of these, a very valu-



Figure 309.

able one is the fee of 1 ft 75 kr paid by 10 kr stamps supplemented by a 5 kr one (figure 304). Combinations with other denominations are rare, of which 3, 15 and 25 kr occur in two-denomination frankings. In three-denomination franking, it occurred with denominations of 2 and 3, 3 and 15, 5 and 15, and 5 and 25 kr. It is also known as part of a four-denomination franking. It rarely appears on registered postcards; when it was still used, it was the registration fee that was paid with it. Pieces on the return receipts are also rare (figures 307, 308). It was often used for money transfers, and is relatively common on money order form coupons.

Valid mixed franking with the stamps of 1867 is also known: one on an envelope of 5 kr of 1867 and another with a stamp from 1867, i.e. with the rarest denomination of 1867 of these mixed franking instances (figure 309)

Out of the lithographic stamps, it occurs with all but the 2 kr denomination. With 3 kr – in two- and three-denomination frankings, with the other ones – in two-denomination ones. Combinations with 3 kr are rare, while with 5 and 15 kr are more frequent, although neither of these is common.

The 10 kr denomination is not a rare one in the mixed frankings with the issue of 1874, but only two combinations are known so far, namely two-denomination combinations with 5 kr, for several rates, and three-denomination combinations with 5 and 10 kr. Its two-denomination combina-

tion with 5 kr is frequent. It occurs mainly on letters, less often on money order forms.

The 10 kr often occurs on the 5 kr envelopes of the issue of 1871 and rarely on those of the issue of 1874. It is also known on the 3 kr envelope of 1871 and postcard of 1871.

15 krajcar

This denomination of engraved stamps occurs predominantly on its own, on first weight class registered long-distance letters. All other uses, including the single-denomination multiple-stamp frqanking, are significantly less common. In addition to single-stamp postage, it was most often used together with the 5 kr denomination for the fee of 20 kr. With 10 and 25 kr, it occurs in two-denomination franking, of which the latter combination is a great rarity. In three-denomination frankings, it occurred with 2 and 3, 3 and 10, 3 and 25, and 5 and 25 kr, but it is also known in four-denomination frankings – all these are rarities, just as the occurrence of this stamp on telegrams (figure 281). It hardly occurs in combination of exclusively engraved stamps on money order forms.

The 15 kr is not known in combination with the stamps of the issue of 1867. Together with lithographic stamps, it is very rare (figure 207). It is known with the denominations of 5 and 10 kr, both in two-denomination combination and both for two kinds of postage rate. In three-denomination franking, it occurred together with the lithographic 3 kr and the engraved 5 kr.

The 15 kr was the most common engraved denomination in mixed frankings of 1874. It was mainly used with 5 kr for various fees, but it is not uncommon with 10 kr either. It is even known together with 5 and 10 kr of 1874. Apart from these, it is known only in a single four-denomination instance, along with the 3 kr engraved stamp and the 2 and 5 kr of the issue of 1874, and an instance of six-denomination franking. These instances of mixed frankings comprising 15 kr occur partly on letters and partly on money prder forms (figure 310)

The only prepaid envelopes on which 15 kr very rarely appears are those of 5 kr.

25 krajcar

Even letters franked with the engraved 25 kr stamp are rarities. This is partly due to the lower incidence of high-priced letters, but also partly to the fact that for these rarer letters mainly other denominations were used. Relatively to how rare the postage with this stamp was, many kinds of combinations of exclusively engraved stamps including this stamp have survived. In addition to single- and multiple-stamp postage of the single denomination (figures 311, 312), it occurs with all engraved denominations. With 5, 10 and 15 kr – in two-denomination frankings, while with 2 and 3 kr,

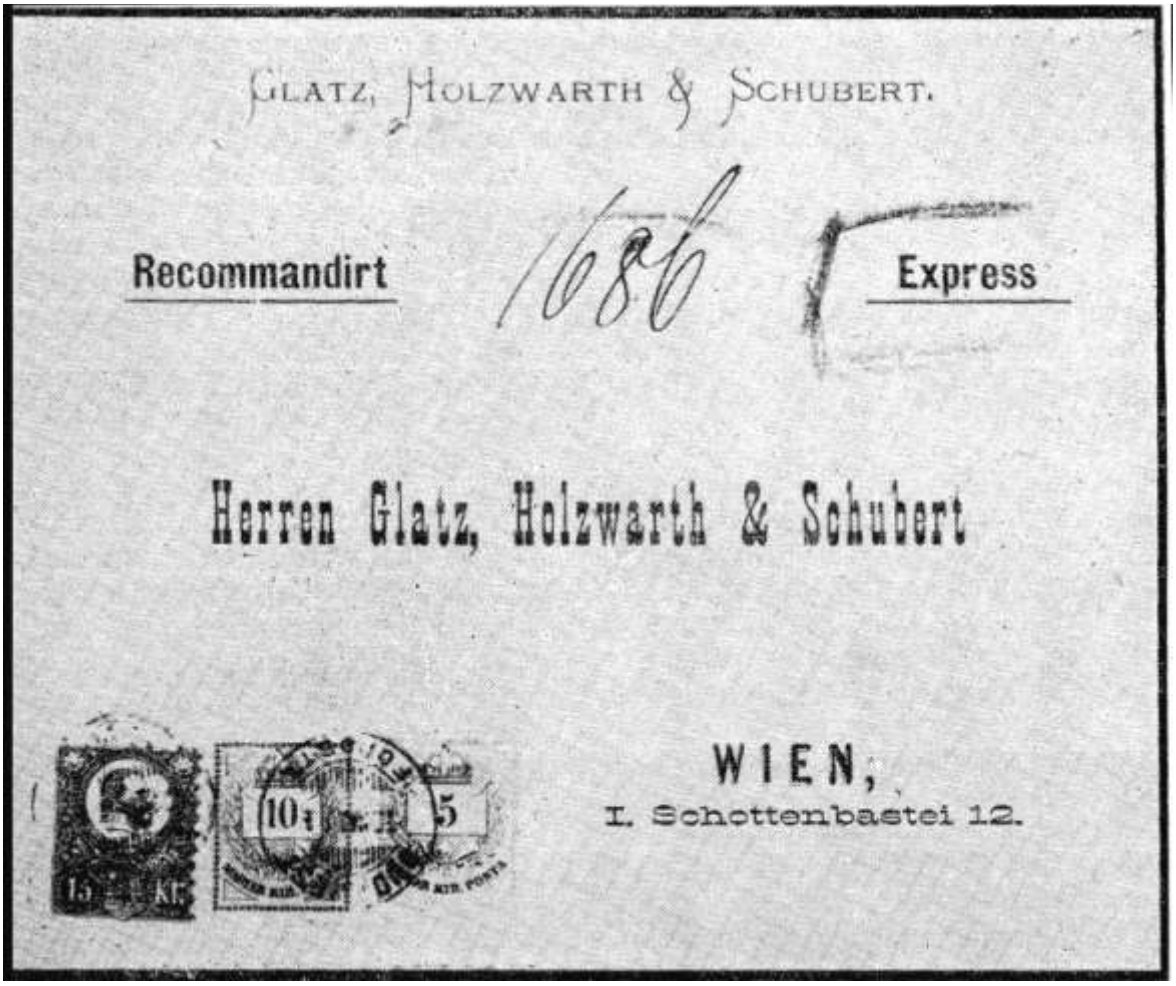


Figure 310.



Figure 311.



Figure 312.



Figure 313.

with 5 and 10 kr, and with 3 and 15 kr – in three-denomination frankings for three different rates. These rare frankings with 25 kr occur partly on domestic registered or express registered letters, but predominantly on letters sent abroad, sometimes overseas.

The 25 kr stamp was mostly used on money order formstherefoe it is more common on them. Various units are also known on the forms, such as pairs, blocks of four and even six (figure 331). Preserved transfer forms and coupons stem mainly from the later part of the validity period, thus coloured frankings with exclusively engraved stamps are rare.

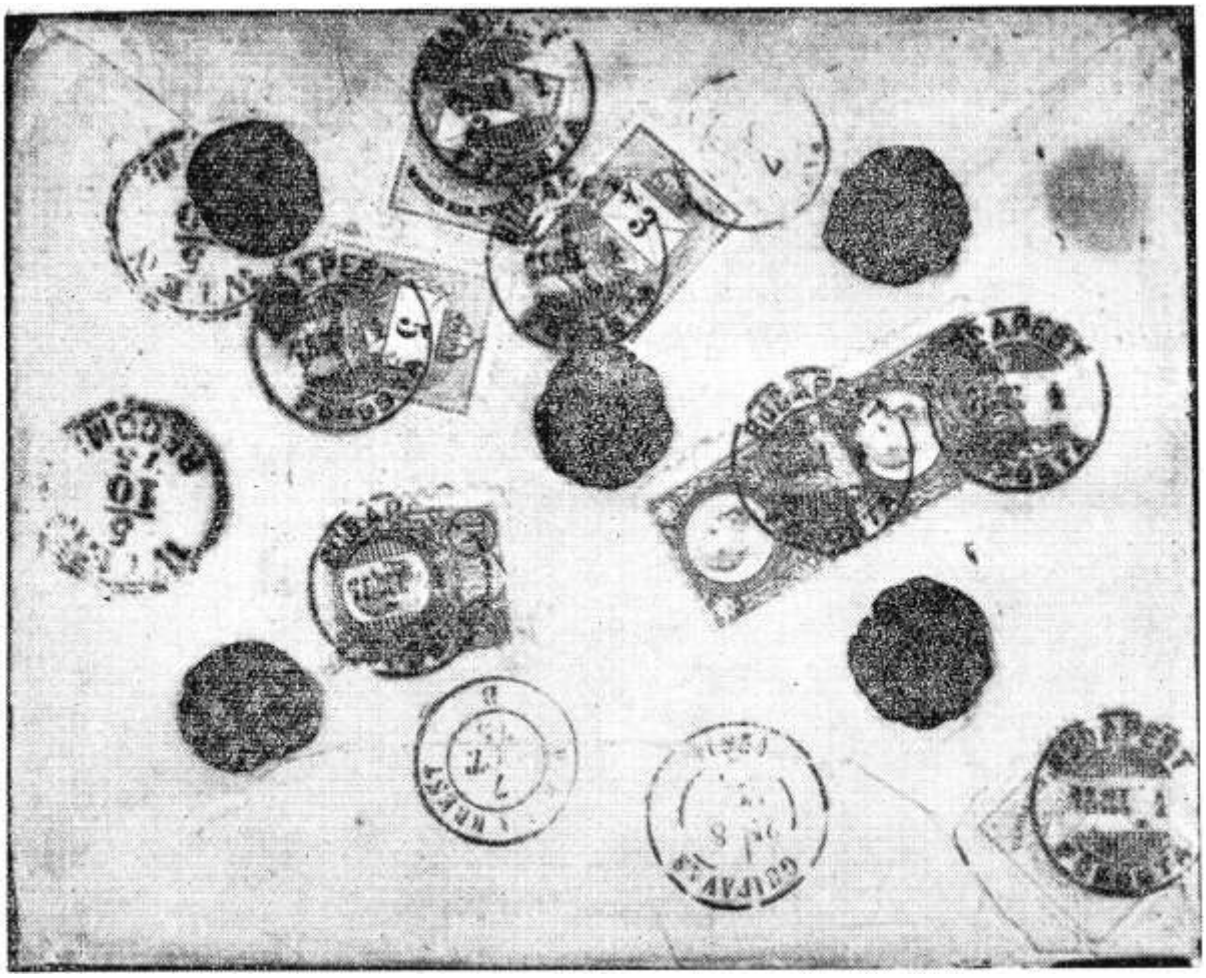


Figure 316.

It could not have occurred in the valid mixed frankings with 1867 issue stamps, because it was issued after 31 July, and no such subsequent mixed franking is known. This is also the only denomination of the issue of 1871 that has not yet turned up in lithographic and engraved mixed frankings. It is known in mixed frankings of letters with the 1874 issue, in two-denomination combinations with 5 and 10 kr, and in three-denomination combination with these two stamps. It also occurs in four-denomination frankings, along with the 3, 5, and 10 kr stamps of 1874, for various rates – all these are among the rarest fees (figure 315). For the 25 kr stamp, these instances of mixed franking are relatively frequent on money order forms or their coupons, mainly

with 5 kr and less frequently with 10 kr. These voucher combinations of this stamp are among the most common pieces of mixed franking by engraved stamps and those of the issue of 1874. The preserved entire items containing 25 kr stamps are mainly these money order forms, which date from after 1 October 1874 and on which the 5 kr of 1874 is the most common denomination.

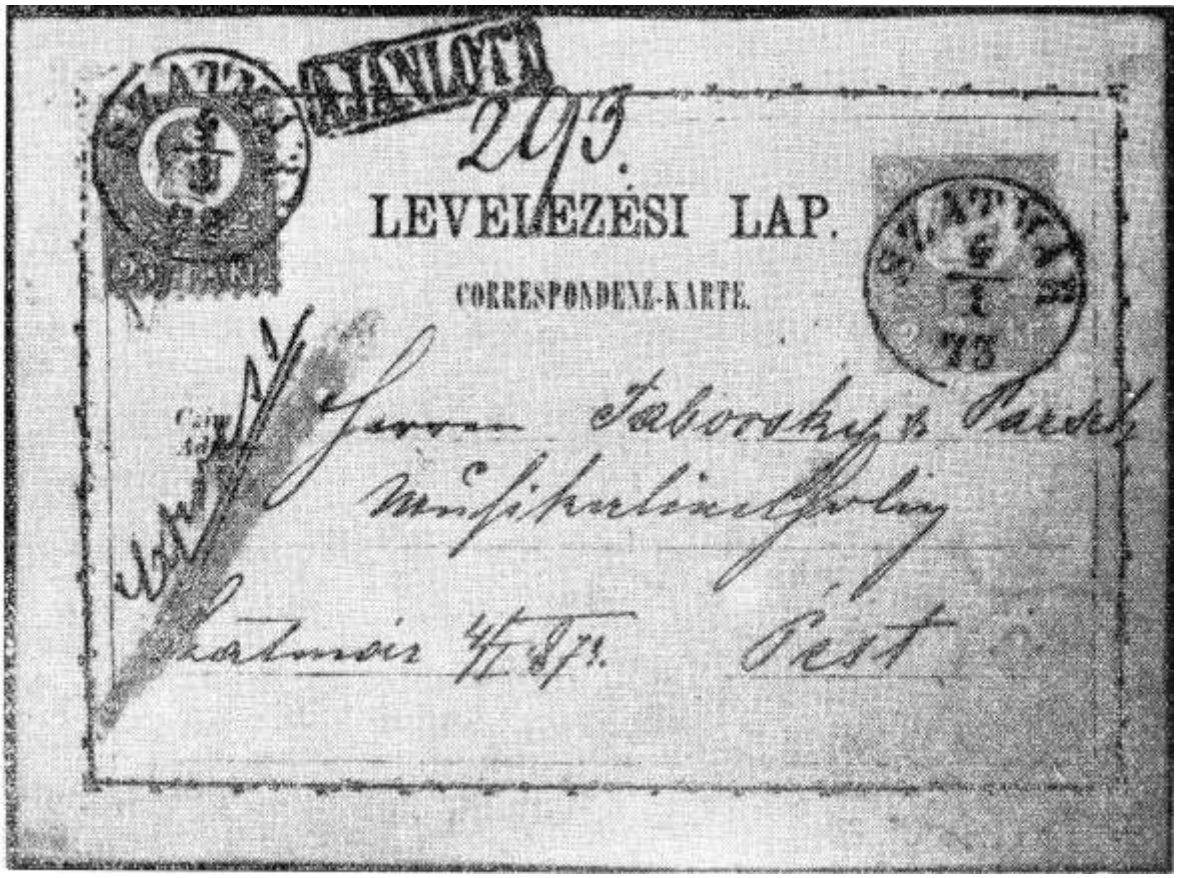


Figure 316.

No mixed franking of the engraved 25 kr stamp with a printed matter is known, but we know of a 2kr correspondence card supplemeted with it, serving for the express and registration fee of the card and thus being a great rarity (figure 316).

UNITS

The origin of surviving units is the residual stock in the case of unused stamps and the multiple-stamp postage for used ones. Their occurrence is proportional to the size of the remaining stock and the frequency or rarity of multiple-stamp postage. However, all of these features have also been significantly altered by stamp collecting activities, partly by the fragmentation of connected pieces and partly by unprofessional handling, especially while soaking. It is these causes and circumstances that are responsible for the existence and the survival rate of the connected engraved stamps too. Compared to lithographic units, of course, a much larger number of engraved ones have survived, and there are much more varieties among both unused and used

stamps. However, a significant proportion of these is also very rare and unique, and belong to the highest-value categories of the issue of 1871. Characterizing their occurrence by denomination and comparing them to their lithographic counterparts, both unused 2 and 3 kr units occur frequently; moreover, they are also known in larger units. Among those used, similarly to the lithographic stamps, the pairs of 2 and 15 kr stamps are the rarest, while among larger units the 15 kr denomination is the rarest, although the largest surviving unit of engraved stamps happens to be in this denomination. Engraved pairs and strips are also generally more common if horizontal, but there are exceptions – the pairs of 3 and 25 kr, both of them occurring in equal proportions. Another exception is the 25-kreuzer strip of three, which is rarer if horizontal. A considerable proportion of the engraved units, due to their defects, do not meet the more advanced quality requirements. A significant part of combination was also destroyed during the Second World War. Below, the description of the engraved units that have occurred so far follows.

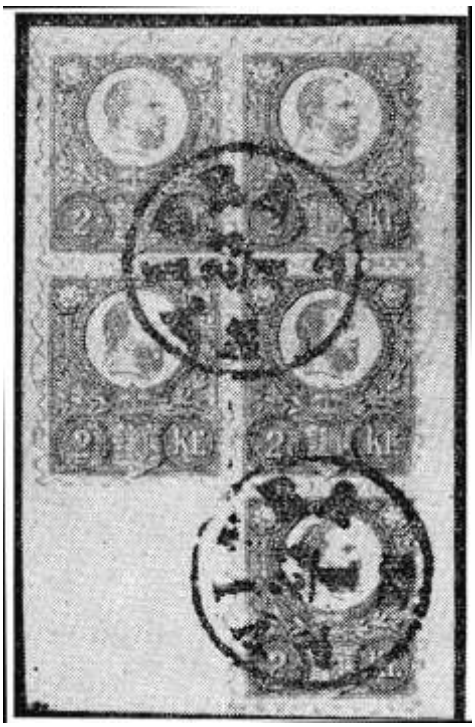


Figure 317.

2 krajcár. Many pieces of unused 2 kr units have survived, many blocks of four among them and even larger blocks have survived too. Used pairs of it are relatively rare, but compared to other denominations, horizontal strips of it are rather frequent (three, four, five pieces). Used blocks of four are less frequent; they are still the most frequent (except 5 krajcar) as compared to the other denominations of engraved postage stamps. Blocks of more pieces are much rarer; out of these, we know of the blocks of five, six, eight, and ten (figure 317). Occasionally, blocks of three pieces occur; if on a cut-out, they are much more valuable than simply in a strip. With only few exceptions, the unused combinations of 2 krajcar occur in the majority of frequent colours, while among used ones, both strips and blocks are sometimes yellow. There is big difference between the lithographic and engraved postage stamps of this denomination as regards used units, since units of the 2kr litho stamps have become real rarities by today (except for the pairs). On the other hand, units of the 2kr engraved postage stamps are relatively frequent; moreover, they belong to the most frequent combinations of engraved postage stamps.



Figure 318.

3 krajcar. This denomination is not rare in units; numerous larger blocks are known. Moreover, out of the postage stamps of 1871, it was these stamps of whose the largest unit has been preserved. It is a block of 49 pieces, which is a curiosity (figure 318). Used pairs are relatively frequent; larger strips are much rarer.

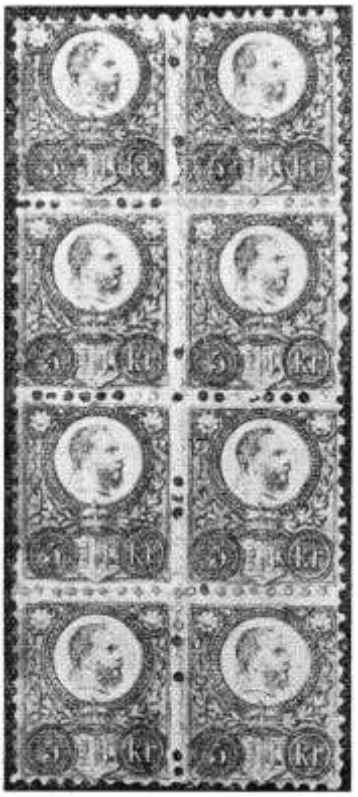


Figure 319.

Used blocks of four pieces are rarer than unused, much rarer than in case of the 2kr stamps. Blocks of six pieces are rarities. Unused combinations mostly occur on thick paper, though we also know of a block of four pieces on thin paper (very rare). Out of used pairs, bluish green on thin paper is not rare. On the other hand, this paper is much rarer for longer strips and blocks of four.

5 krajcar. Unused 5kr combinations are much less various than in case of the two combinations mentioned above. Apart from the blocks of four pieces, we also know of a block of eight pieces (figure 319). Used pairs are not rare; neither are the strips of three pieces; strips of four pieces are much rarer; strips of five pieces are very rare. Blocks of four pieces are the most common such combinations of engraved postage stamps. We also know of larger blocks, which are much rarer. Blocks of 5, 6, 8, 9 (figure 320), as well as of 10 pieces have turned up. So has a block of 14 pieces (figure 321). Blocks of three pieces are rarer and more valuable than the strips of three pieces. We also know of an item where there are three vertically connected pieces and a fourth stamp attached horizontally to the upper piece. It is also more valuable than the regular blocks of four. Larger units of this denomination are rather rare because high fees were rarely used. Usually, units of 5kr stamps occur in the most common colours, though we also know of a block of four pieces on the thinnest paper, in carmine colour, and among the used pairs and blocks we can find brick red and carmine coloured ones as well.

10 krajcar. Unused units of 10kr postage stamps are all rare – their majority are blocks of four, while the largest combination is a block of nine, which is a rarity (figure 322). Quite a few used units have turned up though. Out of these, the pairs are the most frequent engraved ones after the 5 krajcar. Longer strips of this denomination are significantly rarer, even those containing three or four pieces, and especially those containing five or six pieces (figure 323).

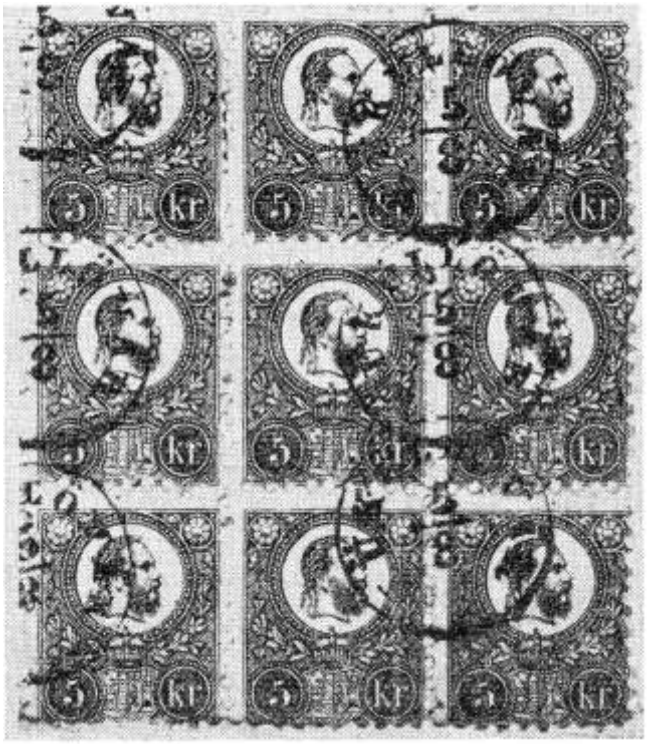


Figure 320.

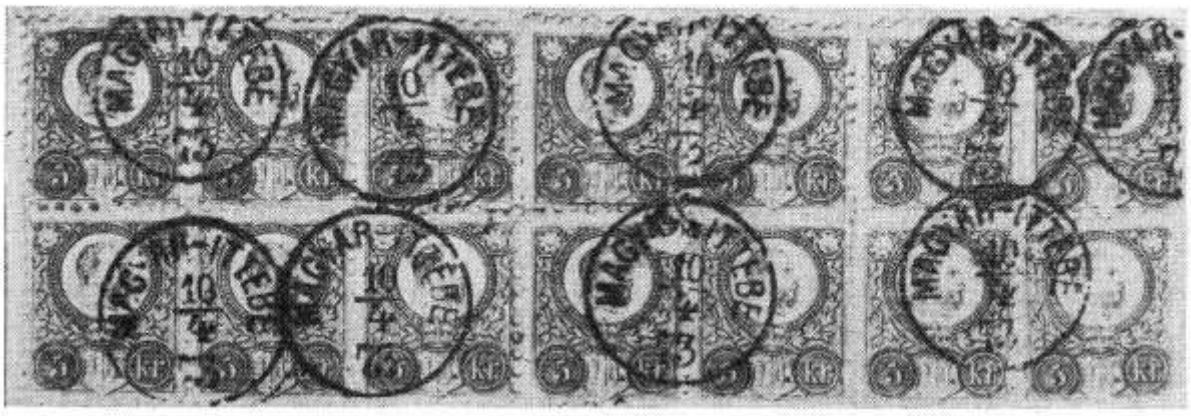


Figure 321.

Used blocks of four are rare. Actually, they are the rarest units of the denominations discussed so far. We also know of blocks of six, and one block of nine and ten pieces each (figure 304 and 324). The more valuable colours of 10 krajcar are rarer; we know of a light blue pair and a strip of three in the blue colour of cornflower.

15 krajcar. Unused units of 15kr postage stamps are also very rare – apart from some pairs and strips of three pieces, we only know of one or two blocks. The biggest unit is that of six pieces (figure 325). As regards unused blocks, in this denomination they occur even rarer than in case of the 10 krajcar. Even used pairs are relatively rare combinations. Very rarely, strips of three or even four pieces turn up (figure 326). The blocks of four pieces are very rare; practically, this is the rarest unit of the engraved postage stamps.

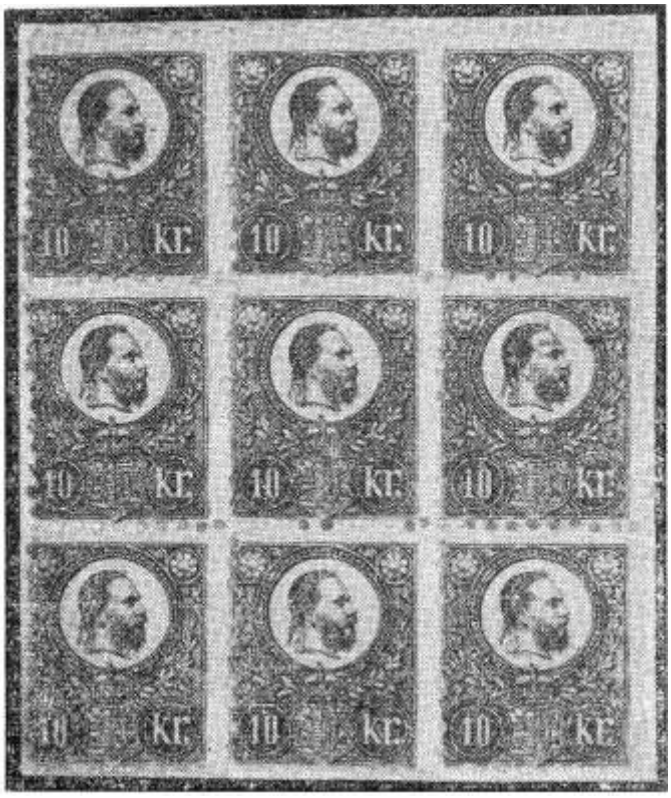


Figure 322.

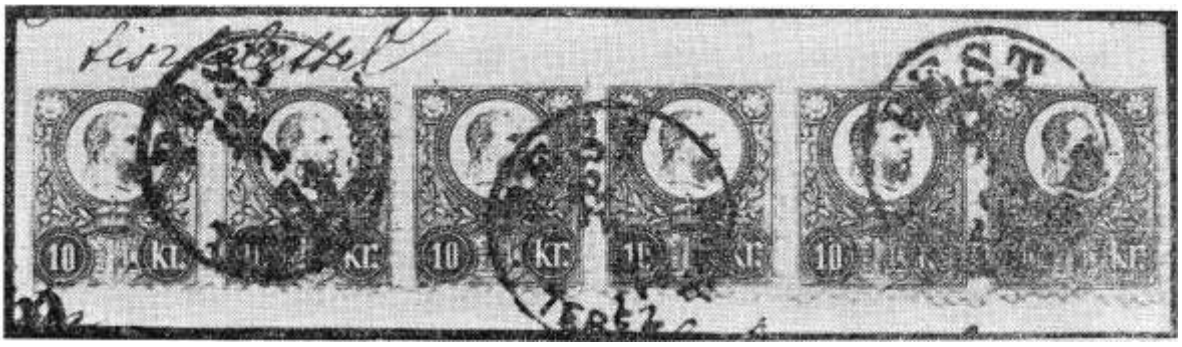


Figure 323.

On the other hand, strangely, larger used units have been preserved. Such is the block of eight pieces, preserved on a letter, its fee covered by 10 pieces of 15kr postage stamps. Another such preserved unit is a block of 15 pieces on a part of a letter. This is the largest known unit of used engraved postage stamps. The value of this unit is comparable only to that of the rarest ones of lithographic stamps (figure 327).

The nominal value of this block exceeds that of all frankings with engraved stamps. 15kr stamps turn up in blocks of three pieces too. In case of this denomination, these blocks are even more valuable than the strips of three pieces. We also know of such four-piece blocks which contain a horizontal strip of three stamps and a fourth one attached to the bottom of the middle postage stamp of the strip. The value of this block, since it is a curiosity, competes with that of regular blocks of four. When in pairs or blocks of four, these stamps turn up on both thick and thin paper.



Figure 324.



Figure 325.

We also know of brownish black colour in case of pairs and a single block of four (figure 328). No units of the copper red colour are known.

25 krajcar. Unused units of this denomination are rather numerous, especially blocks. Out of these, blocks of four, six, eight, and nine pieces have turned up (figure 329). Used pairs are relatively frequent; strips of three or four pieces are less frequent (figure 330). The blocks of four pieces are rare; blocks of six pieces also exist.



Figure 326.

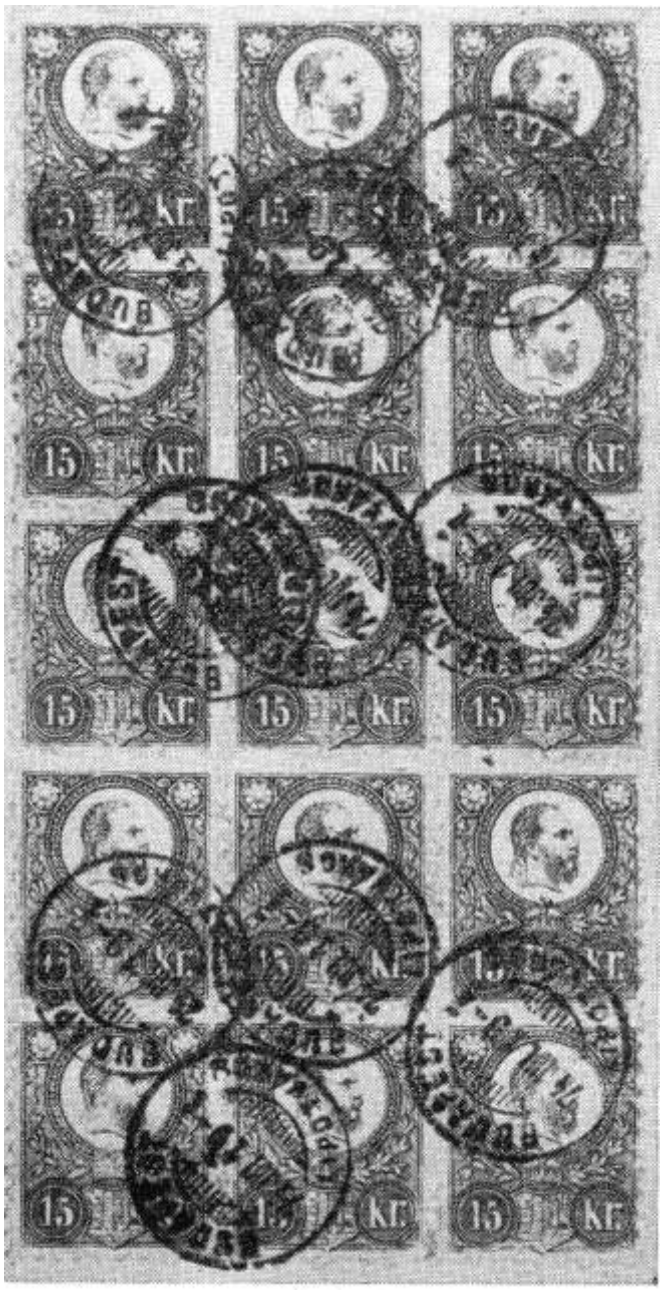


Figure 327. Largest combination of used letter postage stamps of 1871 release

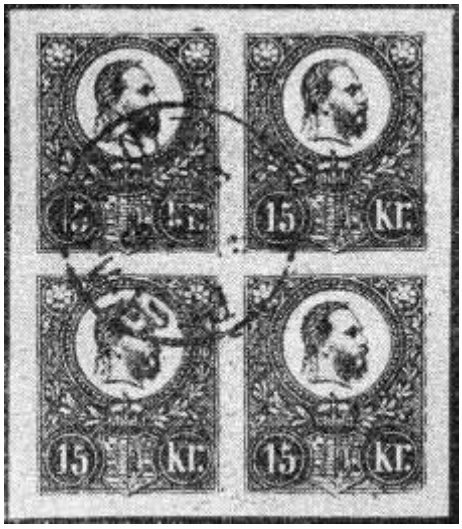


Figure 328.
Block of four black 15kr pieces



Figure 329.
Block of nine 25kr pieces

The majority of the used combinations of these postage stamps were used on money order forms (figure 331). Units on letter mail are much rarer and valuable. Among these, we have come across pairs, strips of four pieces, as well as blocks of four and six pieces (figures 2; 333 and 334).



Figure 330.

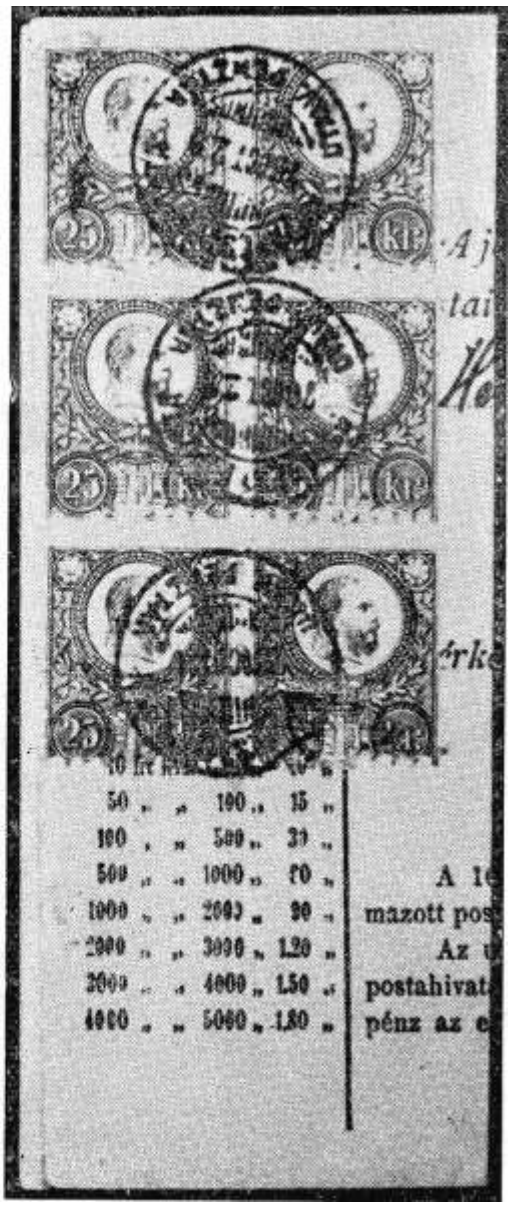


Figure 331.



Figure 332.

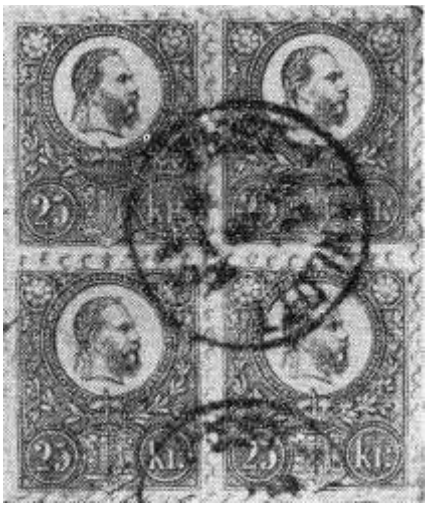


Figure 333.

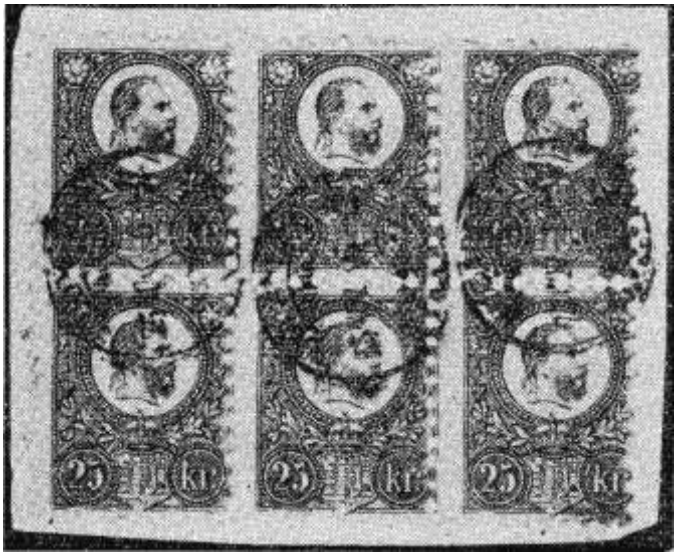


Figure 334.

NUMBER OF COPIES

Just as in case of the lithographic stamps, there is no direct data available on the number of copies of engraved ones. Still, we are in an easier situation in case of these stamps. The sources for calculations are the data of the study by Imre Péchy and the already mentioned documents of the State Publishing House about the demand. According to Péchy, the number of copies printed there between 1871 and 1874 is 115 003 400 pieces, out of which 83 118 200 stamps were produced until 1873 (included). Out of the 31 885 200 pieces produced in 1874, a large part must have belonged to the issue of 1874.

On top of this, few millions of lithographic postage stamps must also be subtracted from the total amount. Based on these pieces of data, the total amount of the engraved postage stamps is estimated at 90-100 million. The amount of 2-15 krajcar must also correspond to the demand recolrds of the Printing House. If we estimate the total demand at 94 million, the breakdown for the denominations should look like this:

2kr	14 700 000
3kr	3 700 000
5kr	63 000 000
10kr	8 400 000
15kr	4 200 000

The data of the State Printing House of the 25kr postage stamps cannot be used either in this case. But the data of the actually printed amount of 20kr of the 1874 issue can serve as a base; such official data exist. According to the Monograph by Payer, in the period 1876-1880 half a million of 20kr postage stamps were printed yearly, which constituted 1.1% of the whole number of copies[126]. Taking into account also that the engraved postage stamp of 25kr started to be used, predominantly or exclusively, only in the course of 1873, and the fact that the trade of this denomination must have lasted until May-June of 1876, as well as the fact that in this period the amount of money orders did not reach the scale of 1876-1880, moreover, it must have been of much lesser degree, we estimate the amount of copies of 25kr postage stamps at 500 000-1 million pieces.

Looking at all denominations, we may say that the connection between the number of copies and the degree of rarity is today somehow surprising only in case of 10kr postage stamps. The number of copies of these stamps is rather small as compared not only to 2kr but to 3kr and 15kr postage stamps. The demand for 10kr was smaller; according to the data mentioned above, smaller amount of these stamps was printed than that of 2kr. Still, the 2kr is a rarer stamp. The same discrepancy may be discovered when comparing the 10 krajcar to 3kr and 15kr stamps. This phenomenon may be seen in the following years too, when the stamps of 1874 were already traded; it appears from the official records of the period 1875-1880. In these six years, 34 million of 2kr, 15 million of 3kr, 10 million of 10kr were produced. In spite of this, today the 2kr postage stamps of 1874 are much rarer than the 10kr ones, while the 3kr are even rarer. These facts indirectly support the assumption that the 10kr engraved postage stamps were printed in relatively low numbers; the explanation to this may only be given by the relatively better preservation of the 10kr postage stamps.

Looking into the engraved and lithographic 2kr postage stamps, the en-

[126] Data of the Payer-Monograph were composed, beginning from 1875 by dr. Károly Vajda, using the then still available original documents of the State Printing House.

graved used ones have been preserved in much more cases than lithographic ones. The reason was the fact that they were used more excessively for postage of mail, on top of being used for forms. Great stock of unused postage stamps of this kind has been preserved too. As regards 3kr postage stamps, the number of copies and the today's degree of rarity match each other. Apart from the 25kr stamps, the smallest number of copies was produced of this denomination – still, unused stock remained, which was included in the amount sold. Based on the unused amount, units included, the amount left unused of 5kr postage stamps is much smaller than that of the two smaller denominations. At the beginning of the period when the postage stamps of 1874 were traded, the stock of 15kr ones must have been rather large. However, it was later used up for money orders. Consequently, the stock of unused postage stamps of this denomination, as well as of 10kr ones to be later traded was not large at all. 25kr postage stamps are by far the rarest and less frequently used engraved postage stamps; the today's rarity of these stamps harmonizes with the assumed number of copies produced. However, if we take into account the remaining stock of this denomination, we may conclude that the number of copies actually produced was still much bigger than the demand.

TYPOGRAPHIC NEWSPAPER STAMPS

PRINTING DIE

Temporarily, during some period of time, newspaper stamps were produced by lithography. As opposed to letter postage stamps, the later versions of newspaper stamps were produced by typographic technology. The only original single-image die of a postal item out of the dies of the year 1871 which has survived until today belongs to this stamp. After having the image of this original galvanized engraved type shrunk to half its size, it was scaled onto the copper plate with a pantograph. Similarly to letter postage stamps, newspaper stamps were also printed with plates comprising a hundred images, and their die was also produced by galvanising technology. It was the ten-image horizontal row to serve as the base for the hundred-image plate, which is obvious because of the characteristic features of the stamp images occurring repeatedly in each vertical column. However, there is no detailed information available on the composing of the ten-image row or on the process of creating the hundred-image plates. The method of composing the hundred-image plate seems to have been different from the method used for letter stamps, although the use of galvanized copies for the blocks of fifty pieces might have been applied in this case as well. Based on the distance between images on corresponding pieces, there is a reason to believe that this stamp had two types of hundred-image originals. It may be ascertained from the distance between the images of corresponding pieces that they originate from two different types of sheets. The distance between images on former sheets was narrower, while it got wider on later ones. The assumption regarding the two different types of originals is further supported by the fact that the identified characteristic features of the image do not occur on the corresponding sheets having narrower distance between images. The following observations of the characteristic features of the stamp image apply solely to the printing plates having wider distance between their images and to the sheets printed with them. The original hundred-image printing plate with wider distance between the images and two of the hundred-image typographic impressions and two hundred-image printing plates produced with it survived.

STAMP IMAGE

As opposed to lithographic newspaper stamps, the impression of typographic newspaper stamps is considerably smooth. The major characteristic features perceptible on the stamp image are lines of engraving and the characteristics of the plate producing process. The lines of engraving can be found on each stamp. There are signs of damage on the one-image galvanoplastic copy which served as a basis for composing the hundred-image printing plate. The known characteristic features are the deficiencies occurring repeatedly in each vertical column. This makes it clear that the ten-image horizontal row was the base for piecing together the one-hundred image printing plate. Other anomalies of the stamp image include other deficiencies caused during the printing and painting process, the latter resulting in stains (figure 335 and 336).



Figure 335.



Figure 336.

Two-side impressions of this stamp are known, and also partially survived impression with the colour transferred by the sheet, which was printed on the side of the stamp bearing the image.

The lines of engraving and the known characteristic features shall be described below. Besides the characteristic features recurring in each vertical column, there are three other characteristics which reoccur only on some of the stamps. These characteristics allow the conclusion that the copying of the fifty-image block was the last stage in combining together the hundred-image plate also in this case [127] (figure 337).

Gravure features of the newspaper stamp



1 2

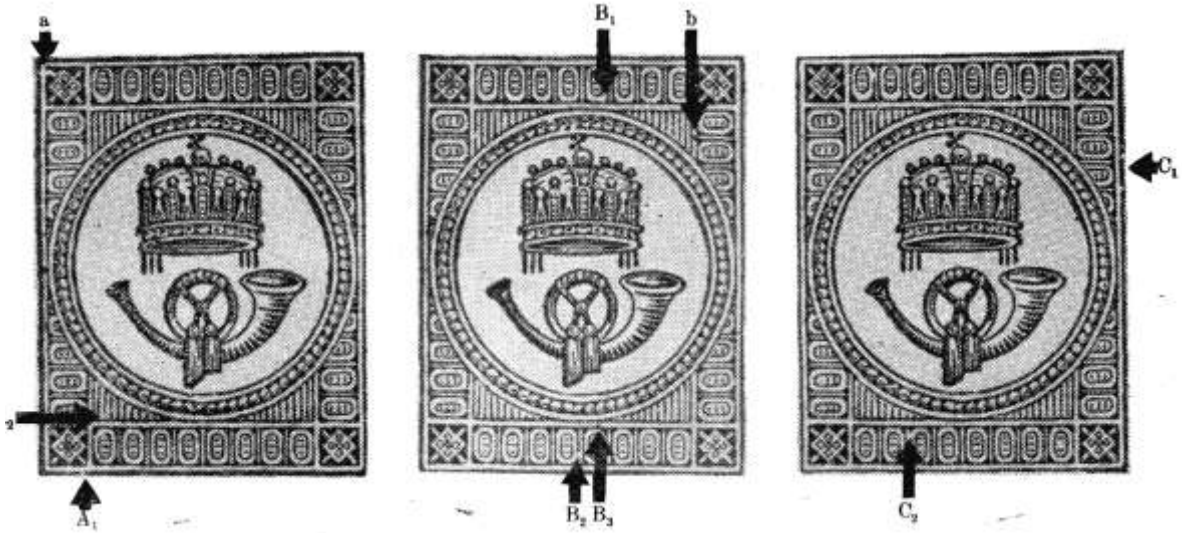
1. The pearl below the longer tassel of the horn and partly the one beside it are damaged. These two pearls merge on a significant number of the impressions.
2. The line of the inner coloured circle along the round pearl frame is a little bit twisted and discontinuous at some parts.

[127] See further details and explanation on the figure and the description at the section describing the features of copperplate impressions.

3. The bottom of the seventh oval shape of the image is connected to the white edge of the frame by a thin white line or small stain.
4. In the frame on the right side, the coloured frame of the core of the upper oval shape is discontinuous on its left edge.

Characteristic features of the newspaper stamp

I. II. III.



A1 The bottom frame line is discontinuous 2½ mm from the left corner or there is a white inserted spot visible on it. (I)

This feature also occurs and at the same place on column VI and IX.

A2 The second vertical line of the bottom left angle shaped by the round area and the lines of the frame band is discontinuous at its bottom. (I)

This feature also occurs at the same place of column VI and IX.

a The left-side frame line and the upper left corner area are interrupted at 0.5 mm from the upper corner by a white line. (21, 41, 71, 91)

B1 The bottom right curve of the fifth oval shape of the upper frame band is deformed into an angular form. (II)

B2 There is a white stain at the bottom of the right edge of the fourth oval shape of the bottom frame band, which spreads approximately to the adjacent vertical dividing line. (II)

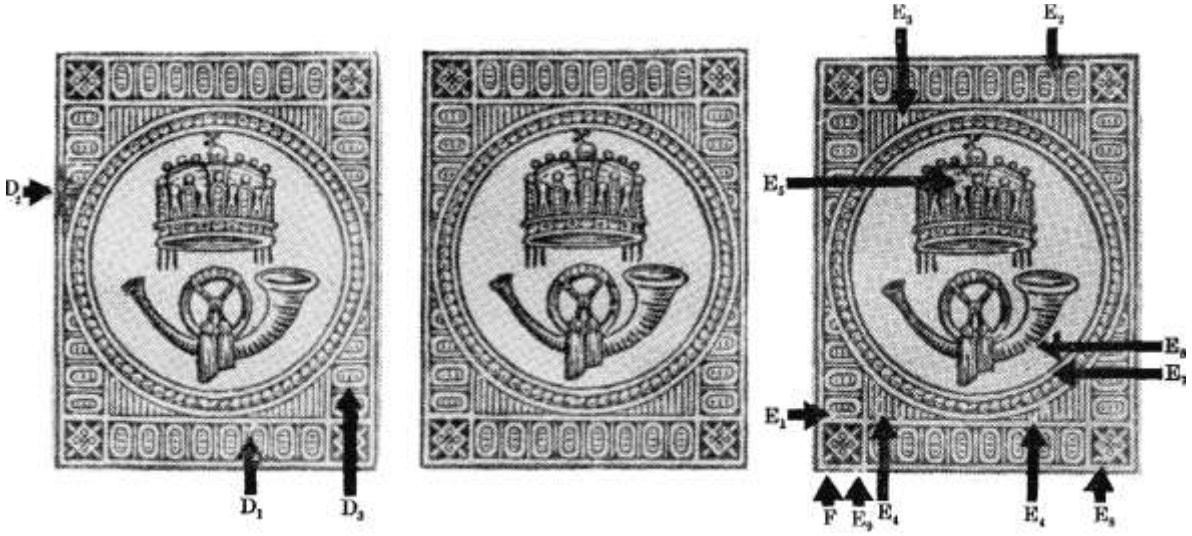
B3 There is a coloured line above the fifth oval shape of the bottom frame band. (II)

b There is a coloured stain in the inner white border of the upper part of the right-side frame. (2, 22, 42, 72, 92)

C1 The right side frame line is discontinuous on a section 5-7 1/2mm from the upper corner. (III)

C2 The third oval shape of the bottom frame band is connected below its upper left curve to the adjacent dividing line with a white stain. (III)

IV. V. VI.



D1 The sixth oval shape of the bottom frame band is connected at its upper left curve to the adjacent dividing line with a white line and to the upper angle of the frame band also with a white line. (IV)

There is a big coloured stain or different shapes of colourful stains in the angle shaped by the round area and the upper section of the left side of the frame band. (IV)

D3 The central coloured line in the core of the second oval shape, counted from the bottom, of the right side of the frame band extends to the edge of the core. (IV)

E1 The lower part of the bottom oval shape of the left frame is connected to the edge of the frame with a white line or stain. (VI, IX)

E2 The inner coloured frame of the 7th oval shape of the upper frame band is discontinuous. (VI, IX)

E3 The round area and the coloured lines in the upper left corner of the frame band are discontinuous. (VI, IX)

E4 The round area, the coloured lines and the coloured horizontal line framing the corners are discontinuous. (VI, IX)

E5 Half of the coloured edge on the left side of the front band of the Crown is missing.

E6 The outer edge of the right side of the postal horn is discontinuous in the centre of its curve. (VI, IX)

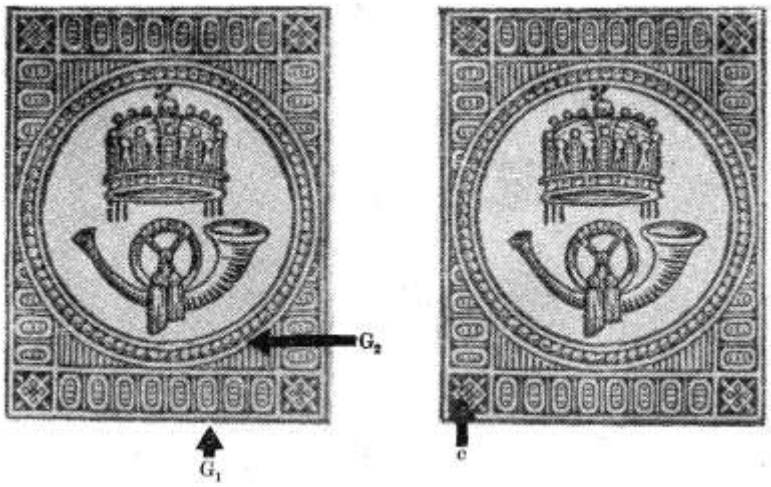
E7 The inner edge on the right side of the pearl frame is discontinuous between the 7th and 8th pearl. (VI, IX)

E8 There is a small white stain in the lower part of the bottom right corner area. (VI, IX)

E9 The bottom frame line is discontinuous at 2.5 mm from the left-side corner. (VI, IX)

F The bottom frame line is discontinuous at two parts both 1 mm and 2.5 mm from the left-side corner. (VI)

VII. VIII.

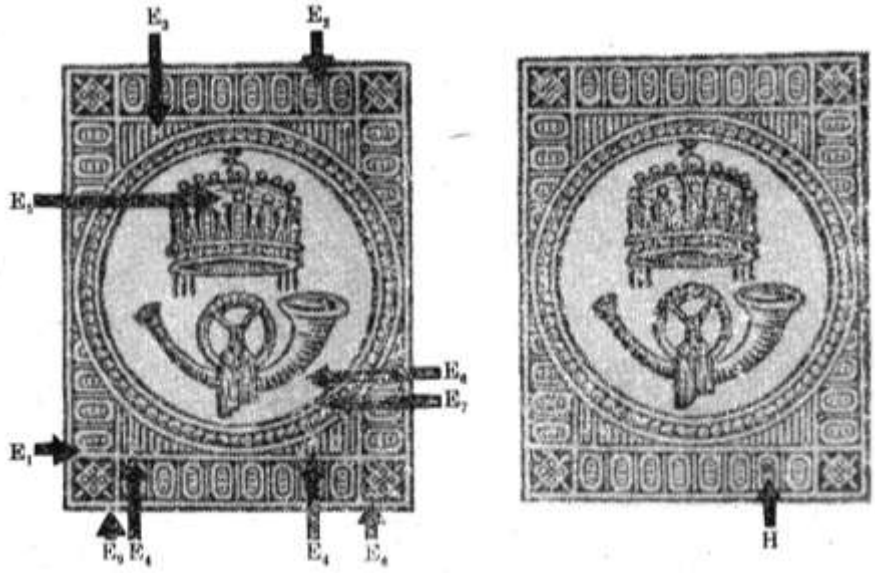


G1 There is a small indentation on the bottom frame line at 6.5 mm from the right-side corner. (VII)

G2 The outer edge on the right side of the pearl frame is discontinuous under the 7th pearl counted from the bottom. (VII)- Although less distinctly, this feature is perceptible also on the stamps of column II, III, X.

c There is a coloured line in the meander decoration of the bottom left corner. (28, 78)

IX. X.



H A coloured stain or two thick coloured lines occupy the place of the two upper horizontal lines in the core of the 7th oval shape of the bottom frame. (X)

Paper, stamp sheet and gum

Typographic newspaper stamps were printed on diverse papers varying not only in their width, but also subcategorized into two distinct types based on their colour. These paper can be divided into two major groups based on its thickness. Paper kinds of the first group are rather coarse and their width

varies around 0.09mm, rarely reaching or exceeding 0.10mm. The other group comprises paper kinds with smoother surface and with width within the range between 0.07mm and 0.08mm. We also differentiate paper based on colour – it may be greyish or white. Greyish paper is always thick, and appears to have been used for the earliest prints. The paper of newspaper stamps has no watermark either, but seam watermarks definitely occur on it.

I	II	III	IV	V	VI	VII	VIII	IX	X
A	B(G) b	C(G)	D		EF	G		E	(G)H
A	B(G)	C(G)	D		EF	G		E	(G)H
A a	B(G) b	C(G)	D		EF	G	c	E	(G)H
A	B(G)	C(G)	D		EF	G		E	(G)H
A a	B(G) b	C(G)	D		EF	G		E	(G)H
A	B(G)	C(G)	D		EF	G		E	(G)H
A	B(G)	C(G)	D		EF	G		E	(G)H
A a	B(G) b	C(G)	D		EF	G	c	E	(G)H
A	B(G)	C(G)	D		EF	G		E	(G)H
A a	B(G) b	C(G)	D		EF	G		E	(G)H

Figure 337. Positions of the characteristic features of newspaper stamps on the sheet.

The distance between stamps on the sheets produced with the printing plates of two different combinations varied to a great extent. The distance between images was narrower on the first type of printing plate. The corresponding stamps of these sheets show that the distance between images was narrow, within the range between 2.5mm and 3.5mm vertically and 2.5mm or less horizontally. Based on the surviving printing plate and cardboard reprint sheets, the distances between the images on the second type of printing plate varied to a greater extent, ranging between 2.5mm and 4mm horizontally and between 3mm and 4mm vertically. There are several marks of repair and soldering perceptible on the printing plate. The varying distance between images and the fact that stamp images cannot be properly aligned either horizontally or vertically might have been the consequence of these repairs on the printing plate.

The stamps were put into circulation without perforation. Therefore, the punching process might have resulted in damage on a significant percentage of these stamps as well. We may have more to expect concerning the sheet edges of these newspaper stamps compared to those much rarer ones produced with lithography. Edge pieces, particularly used ones are very rare also among typographic newspaper stamps; however, they are known to occur with wider sheet edges than lithographic newspaper stamps. (figure 338)



Figure 338

The same applies to the gum of these newspaper stamps as to the stamps produced by lithography. However, it is important to note that relatively few unused and undamaged copies of these stamps have survived. A significant percentage of stamps regarded as unused were actually ones without post mark, which were not wet enough when adhered and which could be detached relatively easily from the address label without needing to soak them off. In this way, smaller or bigger parts of their original gum had remained undamaged. These copies can be identified by the partial or complete absence of their gum, by the red particles stuck onto them, or by traces of the attempt to detach these particles.

Colour

Newspaper stamps were printed in a large number of copies and multiple times. This went hand in hand with colour blending, which produced various shades of its red primary colour and each relevant to a specific period of time. The two extreme ends of the colour chart of the second newspaper stamp were brick red and carmine. Its earliest colour was dark brick red, which was the colour used also for the stamps which were printed on greyish paper. Dark brick red was followed by the colour pale orange in 1872, presumably printed in a small number of copies, then various shades and tones of red and brick red. Carmine red and carmine, the last ones occurring in a chronological order, were rarely used and only temporarily.

The colours of typographic newspaper stamps 1(kr)

a)	dark brick red	(1871)
b)	light orange	(1872)
c)	brick red	(1872)
d)	red	(1872)
e)	carmine red	(1873)
f)	carmine	(1874?)

Period of Circulation

Among the postage stamps of 1871, typographic newspaper stamps were the last ones to be issued. Since the circulation of lithographic postage stamps had decreased significantly from the month of November, based on the data gathered so far, it may be concluded that the second edition newspaper stamp was issued around November 1871. This assumption would need further clarification in case there was a significant increase in the statistical data on lithographic postage stamps and the decrease in circulation from November would disappear from the statistical graph of circulation. This postage stamp expired as of 31 December, 1876 as well and even if it did not remain in general circulation all along, it was frequently used for a longer period of time even after the edition of the newspaper stamp of 1874. Although its used copies from the first half of the1875 occur frequently, it could only be used in exceptional cases until the end of the year. A copy used in Marosvásárhely on 18 December, 1875 survived, which is probably one of the last ones in circulation.

Franking

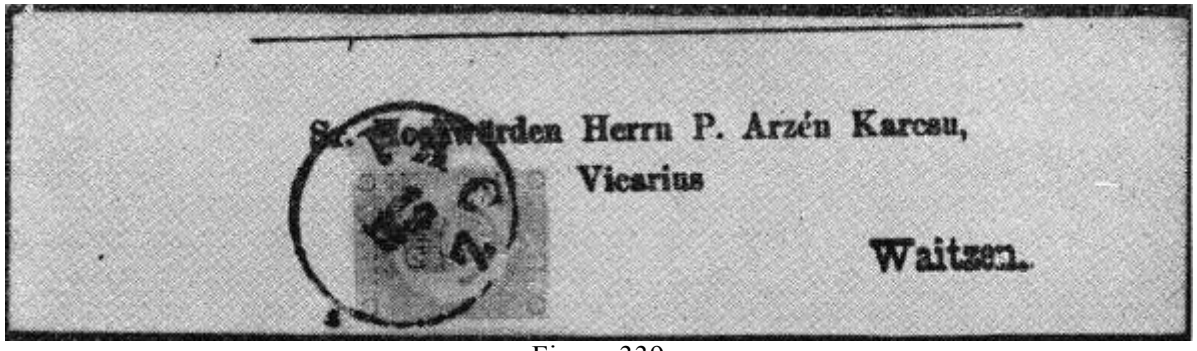


Figure 339

The same system of franking applies to typographic newspaper stamps as to lithographic newspaper stamps. Most of these newspaper stamps were used for mailing items which required only one stamp to cover postage and the modifications of the following years concerning prices left this usage without major alteration. The majority of the remained typographic newspaper stamps was also soaked off and detached, thus they are rarely found on address labels. Regarding the fact that they had been soaked off in vast quantities from

their original items, it is fortunate that there are some among the few surviving ones which bore multiple stamps (figure 340). Mixed frankings are unknown.

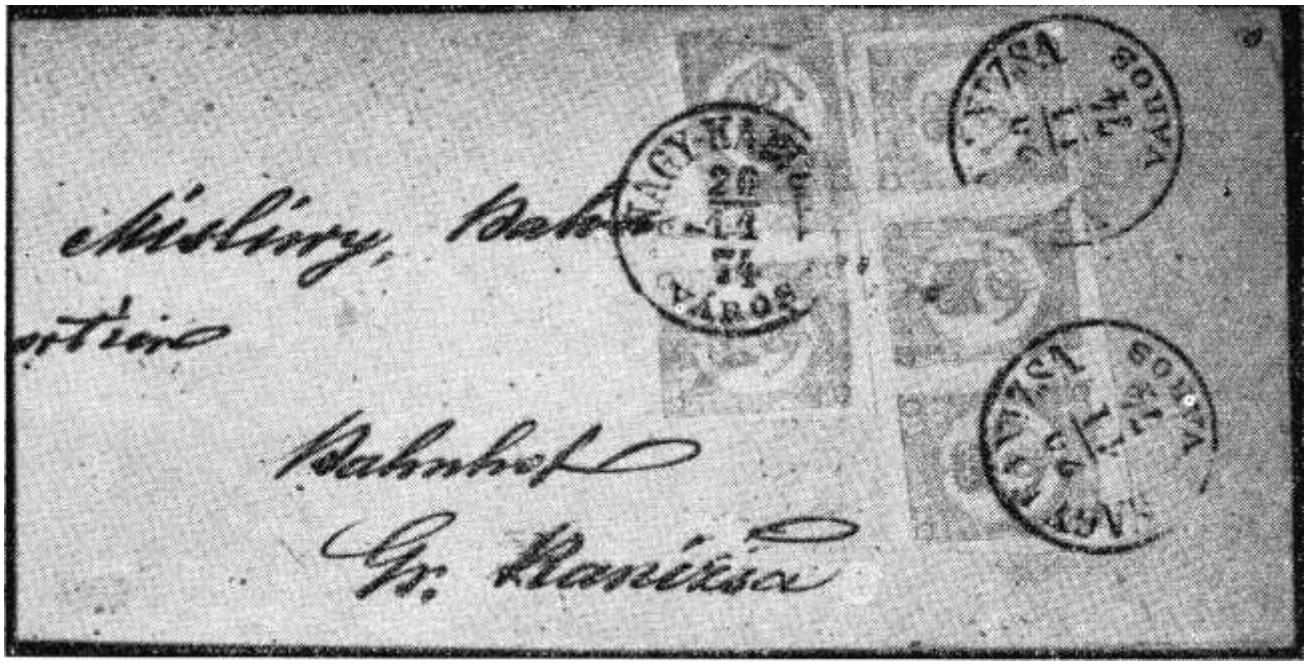


Figure 340

Units



Figure 341

Based on how rarely newspaper stamps occur in multiple frankings, used units are also very rare. However, more units survived from the second edition of newspaper stamps, and altogether they consisted of significantly more pieces than from the first edition newspaper stamps. Unused units are not uncommon and blocks of considerable size survived. Among its used copies, a pair is already rare to find, however, significantly bigger units of it are known. (figure 342-343)



Figure 342

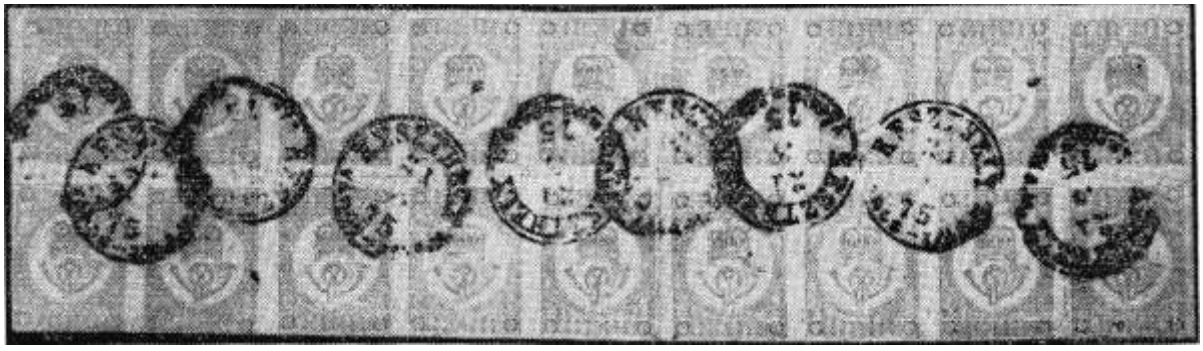


Figure 343

Number of copies

There are two data to be taken account of in estimating the number of copies of typographic newspaper stamps. The report of Imre Péchy on the one hand, and the number of copies of lithographic newspaper stamps estimated based on various data and consideration on the other. Based on the report of the State Printing House, 52 270 200 pieces of newspaper stamps were produced between 1871 and 1874, out of which 17 100 800 pieces were produced in 1874. A part of this latter quantity consists already of the 1874 issue newspaper stamps. Therefore, this quantity, together with the approximately 6-7 million pieces of lithographic newspaper stamps, shall be subtracted from the total number of produced stamps between 1871 and 1874. On the basis of the above, the estimated number of typographic newspaper stamps is roundly 40 million.

POSTAL STATIONARIES

Apart from letter and newspaper postage stamps there were other items traded by the Post – on these, the image of postage stamps was pre-printed. These items belonged to the edition of 1871 as well. Moreover, such items were the first value items issued by the Post and printed in Hungary – postcards and postal transfer forms. Only after these ones did letter and newspaper postage stamps follow. Next, the envelopes with pre-printed stamps arrived. At the end of the year, collect money order forms were issued. The last item of this series was the address wrap with the pre-printed image of postage stamps. These different printed matters and envelopes became value items by the stamp printed on them. The parts of these items which contained forms were printed by typographic technology. These parts contained the text, the frame, the coat of arms, and the decoration. The pre-printed images of postage stamps were created mostly by book-printing, while a very small portion by lithography.[128] On the folding part of the envelopes, embossed seal was also pressed. In case of two items (address wraps and collect money order forms), the form part and the postage stamp part were printed in one go; in case of all other items, the printing of the postage stamp image took place in a separate phase. The edge of the folding part of the envelopes and one of the tips of the address tapes were glued.

The sizes of the items were different. Though there were size requirements for each single category of items, the size was not identical even within single categories. Postal sheets were not cut absolutely properly. Size deviations were rather moderate in case of postcards and envelopes; they were more significant in case of money order forms, while in case of collect forms they were very big. The outer size of postcards was 12,5x9cm on average; that of envelopes was >15-15,5 x 8-8,5cm; the size of the address tape was 42x5,5; that of postal transfers 20-21x12,5 (1-3), as well as 18-19x12,5cm (4-8); the size of the collect money order forms was allegedly 23x20cm (1-2) or 22x18cm (3). The accurate size of postcards is given with the inner frame included; in case of transfers, the vertical lines are included. The thickness of the paper of these pre-printed items varied too. Sometimes the paper was different even within single items; so was sometimes the colour.

Printing Dies

For the typographic dies of the postage stamps, the galvanized copies of the engravings containing the face value of the postage stamps were taken for basis. They were transferred to copperplates, and then etched. Nonetheless, since the engravings were produced for intaglio technique, to multiply the typographic dies by galvanizing, the images had to be mirrored. The transfers

[128] E. Mueller discovered that the postage stamps of 1871 were printed upon envelopes by two methods: lithography and book printing. He identified the significant feature of book-printed stamp images described below. He was also the one to identify the type versions of the three small denominations of book-printed stamp images emerging as a result of the engraving repairs. See 'The Dies and Printing Material of the 1871 Issue of Hungary'.

were done from the multiple-image stones, for which the images of these stamps are absolutely identical to the lithographic ones. The first dies, as we can see on the early postcards and money order forms, did not come out very well. They were finally traded only because the issue at the beginning was hindered by numerous difficulties. The imperfect nature of these printing forms reveals in the first 2kr postage stamps which survived. For further printing, the forms were repaired; later repairs were done on the forms of three denominations, by which different types of these denominations were created.

As regards the number of types in each printing plate (how many items were printed by a plate at one pressing), there are some pieces of data in the official documents. The statements of the State Printing House of 25 March 1870, which deals in detail with the demand for such items, reveals that 32 postcard and 9 envelope impressions were produced at one go. From a statement of 20 April of the same year, which covered also the efficiency of the equipment in relation to the production of the items of the year 1871, it turns out that in this case it was also 32 postcards and 9 envelopes to be printed at once. The same appeared from the statement of Imre Péchy. The printing sheet of the address wraps contained five units, which appeared from the order providing for releasing these items. There are no data on the printing sheets of money order forms, neither olf the paid, nor of the collect ones.

Stamp images

The discontent concerning postage stamps printed by first dies referred to the dotted surface of the white area of the head; on top of this, merging lines, the coloured band on the both sides of the Crown, the stains in the frame, and the black stains of the coats of arms on the 5- and 10kr postage stamps contributed to the unfavourable look of the postage stamp image. These general defects were of different degree on different kinds of postage stamps. 5kr postage stamps created the most unfavourable impression. By fixing the defects of the dies, some of these defects disappeared; still, the delicateness of the lithographic postage stamp images on envelopes was never reached (figures 344, 345). The difference between certain book-printed stamps, as well as lithographic and engraved postage stamps resulted not only from printing but the difference of the image itself. With the exception of one type of 5kr postage stamps, on all typographic postage stamps, the bottom line of the neck is different from lithographic or engraved postage stamps.

On lithographic and engraved postage stamps, this line is discontinuous or dented. On typographic postage stamps, except the type III of 5kr stamps, this feature is missing; on 10kr ones, this line is dented in two places in a different way. Type III of 5kr stamps has another feature as well. Thus we may distinguish typographic postage stamps from lithographic or gravure ones and the first 2kr ones solely on the basis of the bottom line of the neck; 5kr, type III, may be distinguished on the basis of different characteristics (See the way to tell the difference between the first 2kr postage stamps and lithographic ones in the section *First 2kr Postage Stamps and Forgeries*).



Figure 344.



Figure 345.



Figure 346.



Figure 347.

2- and 3kr postage stamps have two, while 5kr ones – three types, which resulted from the process of die repairs, and which we distinguish on the basis of the bottom line of the neck; for the type III of the 5kr postage stamps, there are other characteristic features too. 5kr postage stamps have two types (figures 346, 347).

On the original type (type I), the bottom line is thick and curved; the inner frame (sometimes the outer one too) is discontinuous at the right side, 2 mm from the top corner. On the modified type (type II), the bottom line is composed of three lines; it is less curved, shorter, and forms bigger angle with the front line of the neck than in case of the type I. In all other places the right-hand inner frame of this type is intact. 3kr postage stamps also have two types: an original and a modified one (figures 348, 349). On the type I, the bottom line is thick one too, while on the type II, it is composed from two thinner lines. For the 5kr, we distinguish the original type and two modified ones (figures 350-352).



Figure 348.



Figure 349.

In type I of this denomination, the bottom line of the neck is a strongly curved thick line; a further feature is the coloured stains in the coat of arms of Dalmatia and the upper part of the coat of arms of Slavonia. In the type II, the bottom line of the neck is composed of three lines, which is less curved and a bit shorter, as compared to the other two types of the 5 krajcar; the bottom line and the front line of the neck form a rather sharp angle, similarly to the type I. The bottom line contains a thicker upper line and two thinner ones below. Out of these, the bottom one is often discontinuous around the middle, especially on fine impressions.

The 5kr type III resembles letter postage stamps, especially engraved ones, as regards this feature of the bottom line of the neck. On lithographic postage stamps, the bottom line is usually discontinuous or dented on a very short stretch, around the middle. Thus the fine impressions of typographic 5kr type III are exceptional from the rule that typographic postage stamps may be recognized solely from the bottom line of the neck. The other feature of this type disappears only on the impressions with excessive paint. However, on the impressions with excessive paint the bottom line of the neck is enough to see that a postage stamp is typographic. The other feature of the type III is the discontinuous frame line on the right side, at about 4mm from the bottom corner. The areas of the coat of arms are similar to the type II.

There are no types of the 10 krajcar. The characteristic feature of these stamp images is the intrusion of the thick homogeneous bottom line of the neck into the coat of arms of Dalmatia, which has ink stains in it. The whole image resembles the criticism applied to the first postage stamps produced by the State Printing House. In this respect, an allegation arises that the first pieces of 10kr envelopes were in fact not destructed; instead, this otherwise quite rarely used denomination was later traded.



Figure 350.



Figure 351.



Figure 352.

This view is supported by the much finer impressions of 15kr envelopes, as well as the fact that in the documents coming from 1871 it is only the 3, 5, and 15 krajcar which were mentioned, while there was no mentioning whatsoever of the 10kr envelopes. Let us note that the same supposition seems true as regards some pieces of the early 5kr envelopes. A specific feature of the image of 15kr postage stamps is the very inaccurate engraving of the bottom line of the letters ‘kr’; the vertical part of these letters and the bottom line practically do not connect, both on the original ones and Millennium reprints.

The other reprint of the typographic 15kr has two types which very obviously differ from the original (figures 399, 400).

The colours of the postage stamps printed upon postal items corresponded to those of actual postage stamps. Postage stamps of the collect money order forms was black. The average size of the typographic stamps was 19,5*23mm.

Closing Seal

There were two kinds of closing seals on envelopes with postal stationery images. They differed from each other both in image and size. The typographic part of these seals protruded only very slightly, due to which the drawing is sometimes hardly discernible, and the type of the seal hardly definable. Also such envelopes turn up where this seal is missing or cannot be seen at all. The best way to study the original form of the seals is to scrutinize those impressed upon the cardboard pages of reprint albums (figures 353, 354).



Figure 353.



Figure 354.

Time of Use

Postcards and money order forms were put on the market on 15 February 1871; the envelopes with pre-printed stamps – on 1 May, while the collect money order forms – on 1 October 1872. All these items, with the exception of address wraps, stayed valid until 31 December 1876, just as letter and newspaper stamps. The transfer forms were used even in the subsequent years. As regards address wraps, they continued to be traded as long as until 30 September 1900, when all krajcar stamps became invalid.

Frankings

We have already talked about the frankings of postal stationeries when these contained extra lithographic or engraved letter postage stamps. Below, we are going to summarize aspects typical of the postal stationery on which postage stamps were pre-printed. There are also charts that help to look into this issue. These items also occur with letter postage stamps of different issues attached on them.

We know of the following mixed frankings of postal stationaries: postage stamps from 1867, lithographic and engraved ones from 1871 and those from 1874, as well as lithographic/engraved and engraved/postage stamps from 1874.



Figure 355.

The rarest combinations out of these are those where lithographic and engraved postage stamps occur together (figure 355). Mixed frankings with the postage stamps from 1867 and those with lithographic ones are also exceptionally rare (apart from two combinations). Significantly more mixed frankings are known with engraved stamps and with mixed engraved/1874 issue ones. As a result of soaking letter postage stamps off these mail items, the latters have been practically destroyed. On the other hand, those mail items to which letter postage stamps were not attached are also exceptionally rare – they have been lost over the decades. It seems mission impossible to put together the complete collection of the used items of this kind.

Out of the envelopes without postage stamps stuck to them, we should mention a registered piece of mail paid in cash, which is why even the pre-printed stamp was not cancelled (figure 356).



Figure 356.



Figure 357. Pre-printed 5kr postage stamp cut-out from an envelope and used as postage stamp

The most valuable and rarest instances of frankings are to which postage stamps cut-out from envelopes were attached (figure 357, 358).

We know of a 5kr cut-out , which was used along with five 2kr and one 5kr engraved postage stamps to cover 20kr, which was a rare combibation in itself.

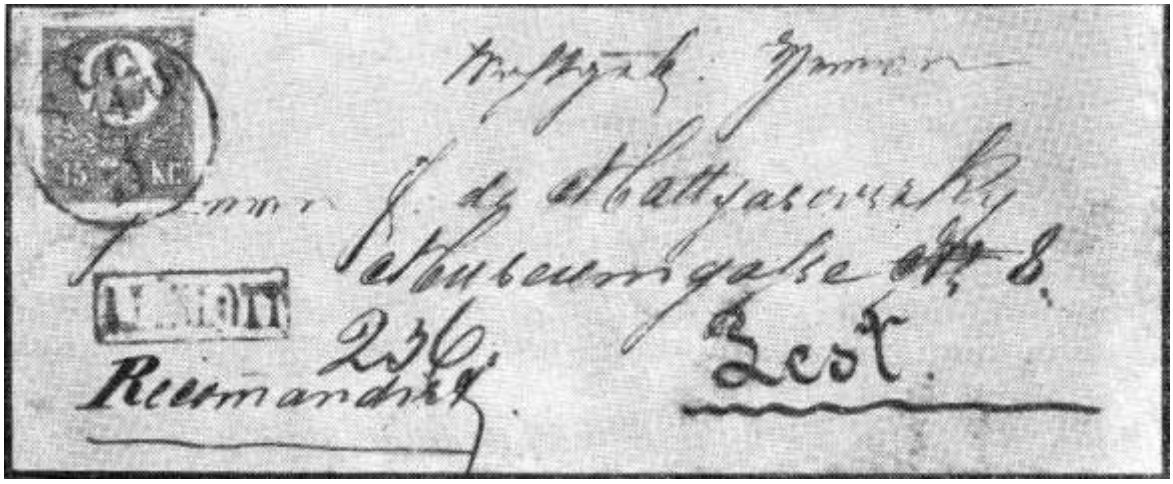


Figure 368. 15kr postage stamp cut-out from an envelope and used as postage stamp

This kind of franking was prohibited; if it was detected, the recipients were made pay for the mail item. We also know of such cut-outs whose edges were cut in a way to have them look perforated to disguise the fact they were not real letter postage stamps. Such letters which passed unnoticed are especially rare.

Out of transfers, those which have survived intact or those without the coupon addressed to the recipient are considered as fully valuable. The coupons serving for the postage stamps to be stuck to them should be perceived in the same way as the cut-outs of letters which contain all postage stamps used to cover the fee.

Number of Copies

We do not know the issued number of value items with preprinted stamps; we may only estimate it. The data available for this calculation: three-month demand in the statement of 27 January 1871 (710 000 pieces for correspondence cards, 2 154 000 pieces of envelopes, and 3 660 000 for money order forms); a document of 6 June 1871 on the equipment to fold envelopes stated that the original daily amount of envelopes was 18-20 000 pieces while the actual demand was 30 000 pieces; a statement of 22 June 1871 stated that the demand was 1 950 000 for correspondence cards, 9 271 500 for envelopes, 14 400 000 for money order forms (the breakdown for the envelopes is: 3kr envelopes 88 000 pieces; 5kr envelopes 9 170 000 pieces; 15kr envelopes 13 500 pieces – the demand of 1869 was 3kr envelopes 40 000 pieces, 5kr envelopes 7 840 000 pieces). In this statement, there

was a note instead of the 1 200 000 money order forms required monthly the Post was able to take over only 5 500 000 pieces over half of a year. Finally, let us quote the data of Imre Péchy: in 1871, 1 932 608 correspondence cards were produced, which corresponds to the piece of data quoted above; after this, the number of copies increased significantly – more than 16 million were produced between 1871 and 1873; and even a chunk of the 5 million produced in 1874 must have probably been the correspondence card of 1871. As regards envelopes, more than 7 million were produced in 1871, while between 1871 and 1873, 27 652 185 were produced (moreover, a part of the almost 7 million envelopes of 1874 should also be included). This statement provides the accumulated number of sheets (1871-1873: 940 206 sheets; 1874: 492 177 sheets). However, this does not give any closer details – neither the breakdown of the items, nor the data on printing sheets. No data on address wraps or money order forms is available; we only know that their number exceeded the actual demand; this statement is otherwise true for the 10kr envelopes too. All this said, we may estimate the number of copies as follows:

correspondence cards 18 million;
envelopes 30 million;
money order forms 45 million.

Correspondence cards

We distinguish two kinds of correspondence cards, which differ in the size of the forms printed on them. The size of the inner frame of the chronologically first cards was 104*68,5mm (A), while it later became 106*70mm (B). There are differences also in the text printed on these cards. The inscription LEVELEZŐLAP. is 48-49mm long on type ***A***, while 49mm on type ***B***. The length of the inscription ***Adresse*** was 9.5 and 10mm respectively. The colour of the correspondence cards was light yellow, while their thickness was 0,16-0,18mm (later 0.15; pcards thicker than 0.20mm have also turned up).

2kr stamps printed on the correspondence cards turn up in both types. All postage stamps of the postcards A are of type I, while postcards B occur with both types of postage stamps. Thus, correspondence cards occurred in three versions. The colour of the postage stamps, regardless the degree of darkness-lightness, may be of very various shades. Main colours: yellow and brownish yellow (1871), greenish yellow and orange yellow (1872), orange (1873), red orange (1874).

Correspondence cards consist a big group of value items with preptinted stamps. When used, they are more frequent with the postage stamps of the type I; when unused, the postage stamps of the type II are more frequent. They turn up very rarely with additional postage stamps stuck to them. We know of a single one where the additional 3kr stamp is of the 1867 issue, but



Figure 369.

correspondence cards with pre-printed 3kr lithographic stamps are also very rare. Registered postcards are also very rare; the fee was paid by a 10kr lithographic stamp or an engraved one; the most valuable is the registered urgent postcard franked with an extra 25kr engraved postage stamp.

LETTER ENVELOPES

Envelopes with pre-printed lithographic postage stamps. The paper of these envelopes is white, or has turned yellow in the course of time. The thickness moves within the range of 0.08-0.09mm. Out of these envelopes, 3-, 5-, 10-, and 15 krajcar were produced. Their stamp images are identical to the images of lithographic postage stamps (figures 360-361)[129]. Postal stationeries with preprinted lithographic stamps belong to the rarest value items of the year 1871 (with the exception of the unused 10kr envelopes). As a consequence, we do not even know how many types of the lithographic postage stamps were printed on them. In this respect we may only see that the majority of the unused 10kr envelopes belong to the type II, while their closing seal belongs to the larger type.

[129] It was E. Mueller to publish first information on this 3kr letter envelope, which had been unknown before. He did it in 'The London Philatelist', the volume of October 1958. It was related to his research published in the same periodical in that same year. However, he did not mention the type of the stamp.

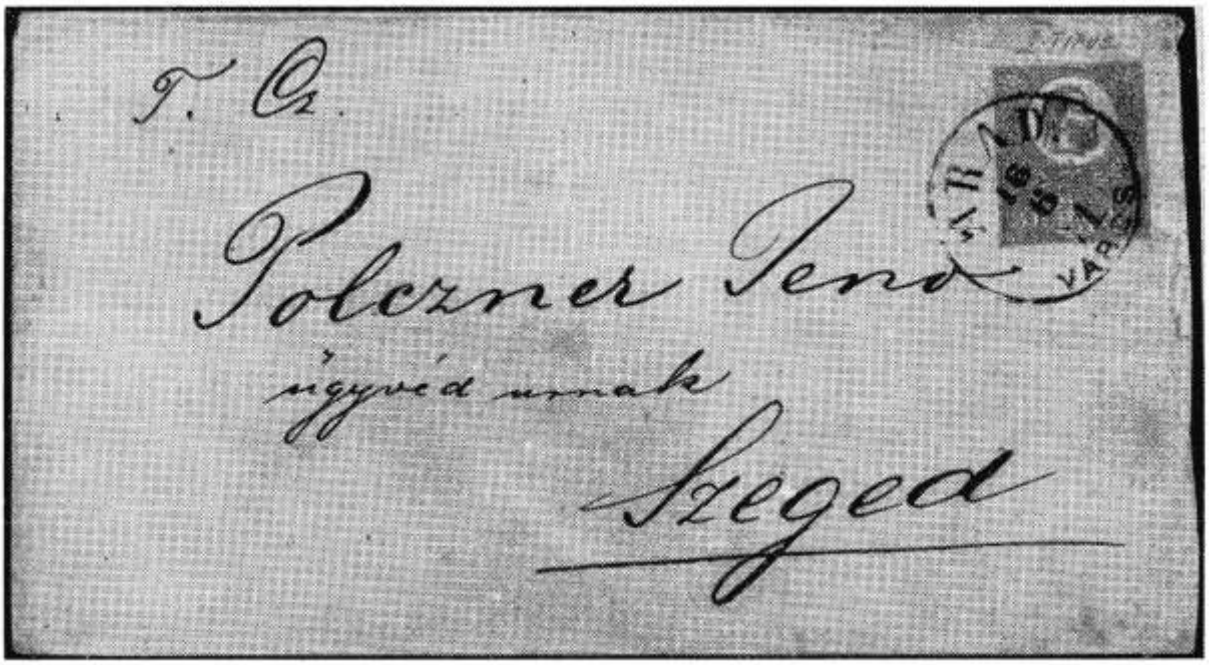


Figure 360. Lithographic 5kr Type *II*



Figure 361. Lithographic 15kr Type *IV*

We know of only a single instance when a postage stamp was stuck to a lithographic (5kr) envelope. It was a 10kr one, and belonged to the issue of 1867.

Envelopes with typographic pre-printed postage stamps. The paper of these envelopes is also white, or has turned yellow in the course of time. The thickness moves within the range 0.065-0.08mm. These envelopes also appeared in the same denominations as the lithographic letter postage stamps. 5kr envelopes may occur on two kinds of paper – later, watermarked paper was used for them. This envelope was issued in 1874; the text of the watermark was MAGYAR KIR. POSTA (see volume *I*).

Seam watermarks have also appeared in the paper of these envelopes. For lithographic envelopes, both closing seals were used. We also know of such 5- and 10kr envelopes where the seal was missing; at least there were no traces of such seal. Two types of 3kr and three types of 5kr envelopes turn up on these envelopes. We also know of envelopes where the postage stamp is in the left bottom corner in the reverse position[131].The significant colour shades of the 5kr postage stamps are brownish red, brick red, and carmine red. In case of other denominations, we may only speak about the differences of the degree of darkness/lightness.



Figure 362.

The degree of frequency of envelopes is very different depending of the denominations and the fact whether they are used or unused. Out of unused ones, the most frequent is the 10 krajcar; the 3kr one is also frequent; neither is the 15kr one rare. The rarest denomination of the unused envelopes is the 5kr one. On the other hand, used 5kr envelopes are the only common ones. Even the 3 krajcar is rare, while the two high denominations belong to a much higher category of value. It is especially true for the 10 krajcar, which is the rarest of all typographic envelopes and one of the rarest items of the value item issues of the year 1871. 3- and 5kr envelopes with additional postage stamps turn up with all postage stamps valid over the period of validity of these envelopes (2kr postage stamps are exception). Namely, the postage stamps attached to these envelopes are: the issue of 1867, the issue of 1871 (lithographic and engraved), the issue of 1874. Furthermore, there were combinations of lithographic and engraved postage stamps and engraved ones and those from the issue of 1874. Out of the issue of 1867, all denominations within the 2-15krajcar range have already turned up on these envelopes issued in 1871. Namely: 2+5krajcar combination of 3kr envelope (figure 363), while 3-, 10-, and 15kr postage stamps on 5kr envelopes. All of these are curiosities.

Out of lithographic postage stamps, those belonging to the range 2-15 krajcár have already turned up on these envelopes. 5 krajcar is common, though 10kr postage stamps on 5kr envelopes are even more frequent. Other kinds of postage are rare, especially those containing several denominations (e.g. 2+10kr on 3kr envelope; 3+5 on 5kr envelope).



Figure 363.

Combination of lithographic and engraved postage stamps has turned up as 3+5kr and 5+3kr on 5kr envelope. Engraved postage stamps were more frequent on envelopes. Out of these, the 10 krajcar on 5kr envelopes was the most frequent; relatively frequent were the 5kr postage stamps on these envelopes; finally, 2kr postage stamps on 3kr envelopes were also frequent. All other postal stationery envelopes and attached engraved postage stamps were

rare. Such were: 5kr postage stamps on 3kr envelopes, 3kr and 15kr postage stamps on 5kr envelopes, or 2+5, 3+5, 5+10, and 5+15krajcar postage stamps on 5kr envelope. Postage stamps issued in 1874 have turned up only on 3kr envelopes so far; even these are very rare.

ADDRESS WRAPS

Address wraps were sold in printing sheets of five parts; the users cut the wraps from the sheets one by one. Their colour was pale yellow, while their thickness 0,07mm. The 2kr postage stamps were of the type II; their colour was the same as the frame line, namely orange. We also know of such postage where the wrap was supplemented by a postage stamp (figure 365).

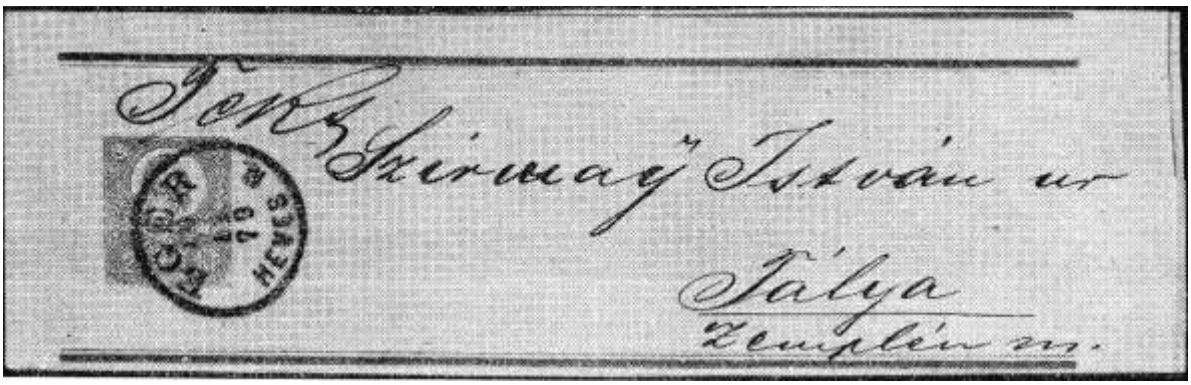


Figure 364.

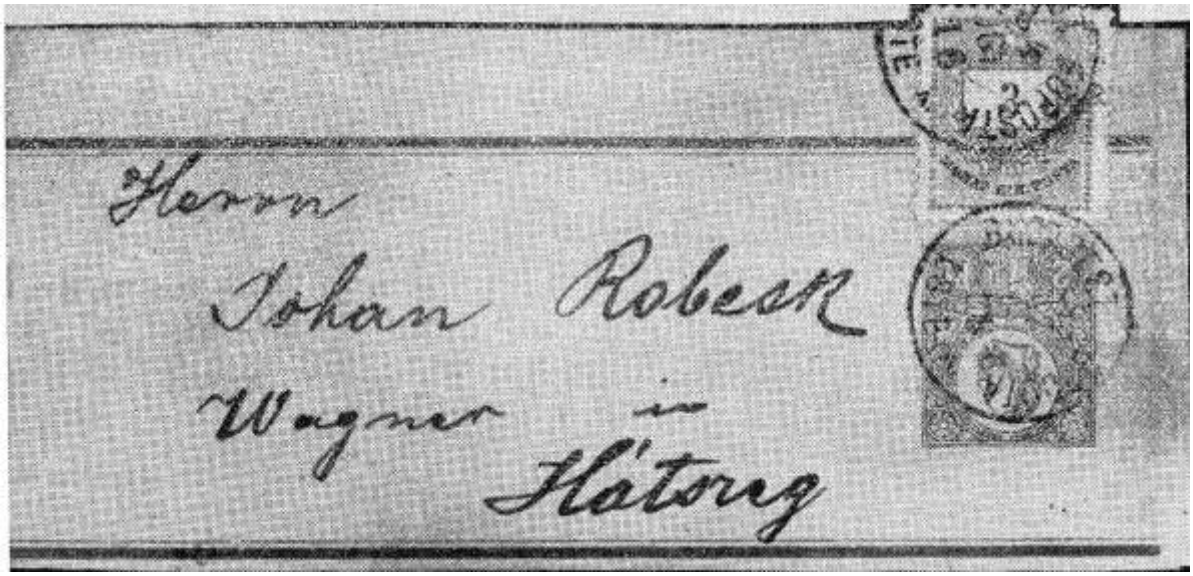


Figure 365.

These forms may differ from each other in several respects, both in the dimensions and texts. Based on dimensions, we may separate them in three groups; within these, there are further groups as regards the type of the form. In the case of the first four forms, the distances between the two side lines is 11,5cm (***A***), while in case of the later five forms, this distance is 9,2cm (***B***). The two forms of different size differ also in another way: the first group features the coat of arms, while the second does not. The forms of the group ***A*** are always bilingual: three of them are in Hungarian and German, while one in Croatian and German (figures 366-368).



Figure 366. No. 1.

The Hungarian-German money order forms may be different as regards the text and its arrangement. The differences between the second and the third Hungarian-German forms: the order of the words/phrases *Kifizetés* and *Auszahlungs* was changed; *Post-Vormerkes* was replaced by *Postvormerkes*; on the back side, *bestättiget* was replaced by *bestätiget* (no. 2 and 3). On the forms no. 1 and 2 of the catalogue below, the space for the amount and the address are indicated by dense dots or continuous lines. On the other forms, the dots are less dense, and never merge[130].

[130] According to the already mentioned research of Kropf, the money order form 2 occurred with two kinds of dot arrangement.



Figure 367. No. 3.



Figure 368. No. 4.

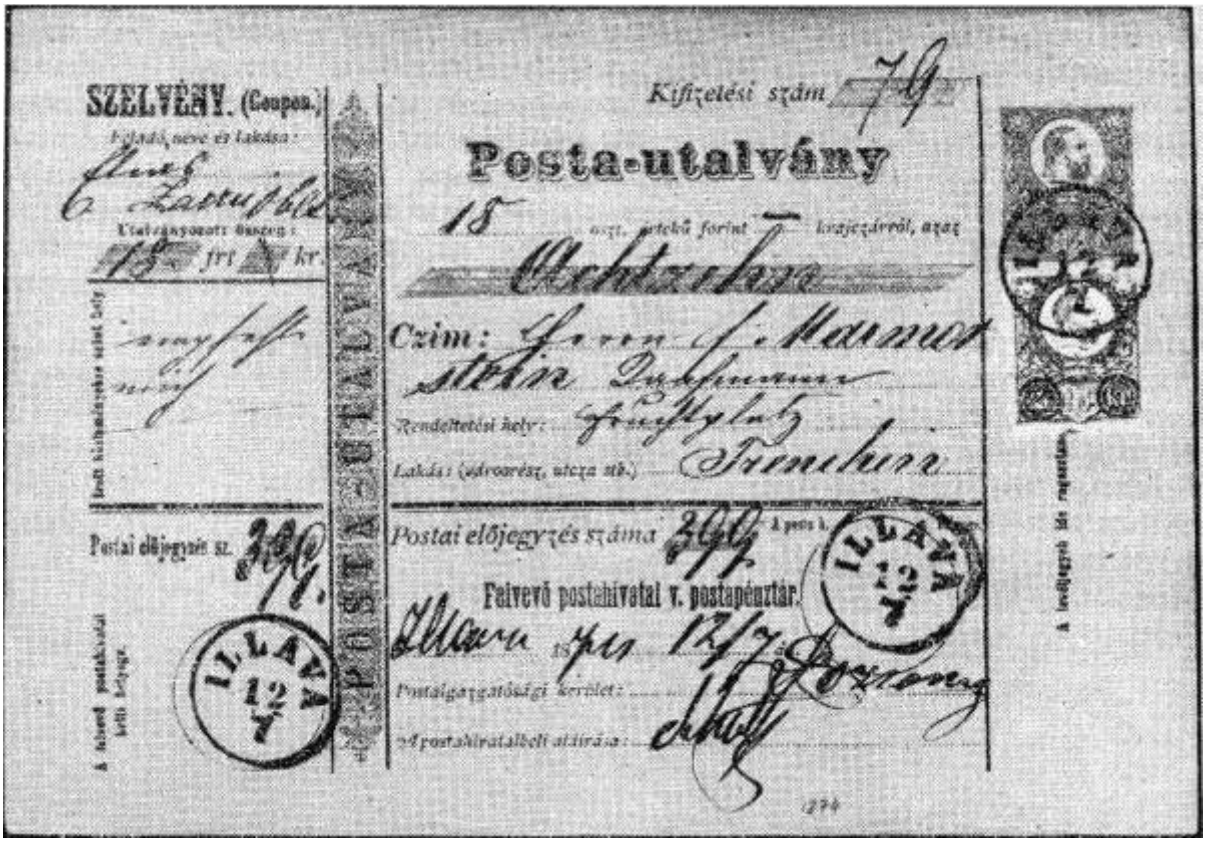


Figure 369. No.5.



Figure 370. No. 6.



Figure 371. No. 7.

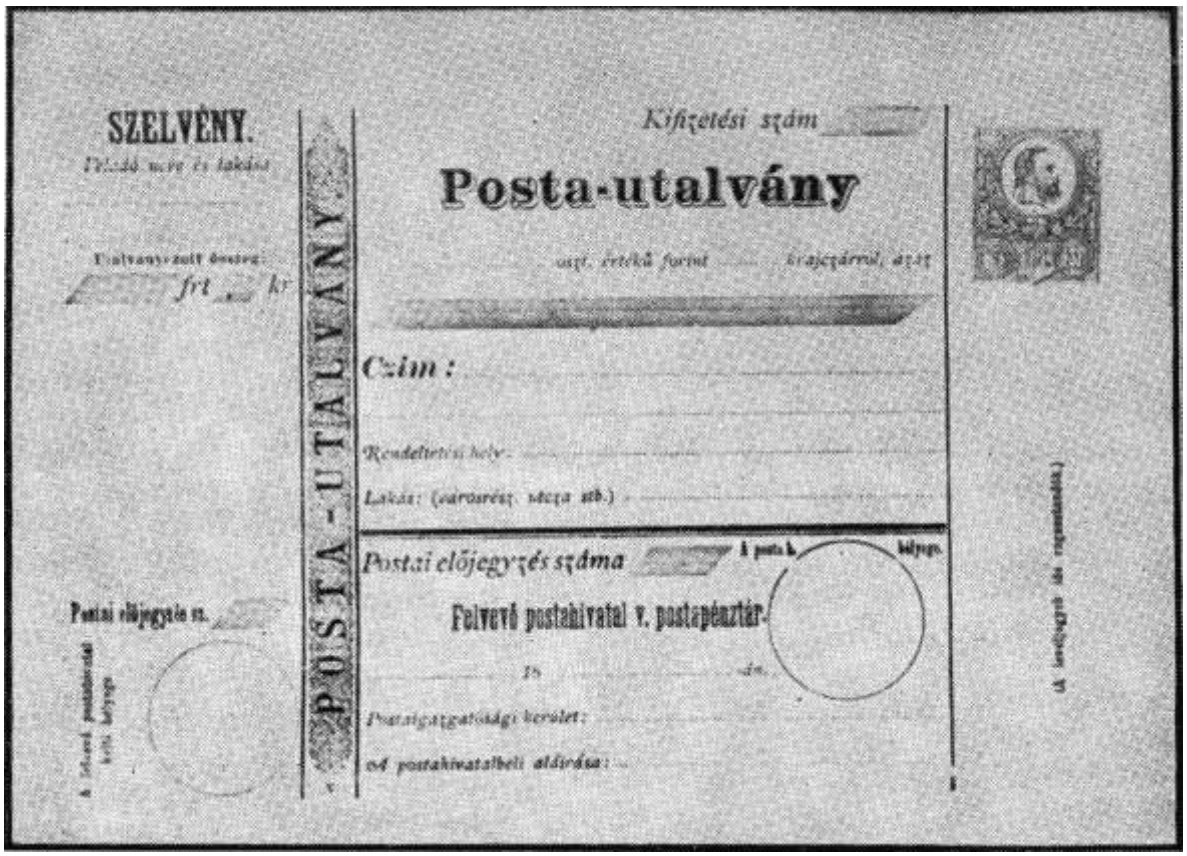


Figure 372. No. 8.

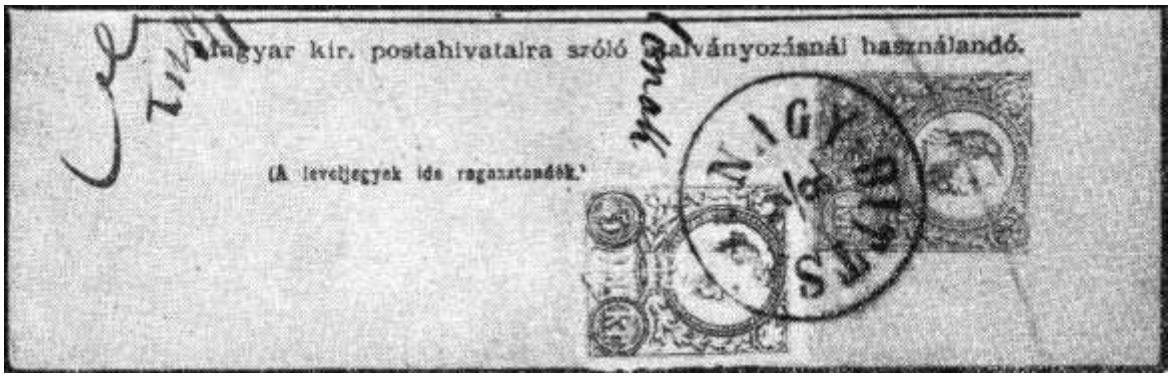


Figure 373. No. 9.



Figure 374.

On the transfers B, German text does not appear any more; three have Hungarian, while other two Hungarian/Croatian and Hungarian/Italian texts (figures 369-373). The difference between the Hungarian forms is mainly in their coupons. On the form no. 5, the part to indicate the addressee substantially differs from the other two transfers. Besides, the part for the postage stamps of this form was printed in brackets and in a different place. On the rear side of the form, in the word *Megérkezési* and on the recipient's coupon, in the word *Mely* in the point 2, the letter *M* was printed in a way differing from the type 5. The difference between the forms no. 8 and 9 was the follow-

ing: on the latter, a new one-line vertical text was printed, due to which the printed image of the stamp was at a different place, a little bit farther from the side line.

Forms no. 8 and 9 also had two versions each. In case of the former, on the coupon of the recipient, the abbreviation *frt* was either followed by a dot (very rarely) or not. In case of the latter, the line of the reservation was printed either in italics or not[131].

The colour of these forms was green; those with the text in Hungarian and Croatian also turn up in bluish green. The thickness of the paper of the form A was 0,16-0,18mm, in case of the form B it was 0,13-00,16mm (in this case significantly thinner paper has also turned up).

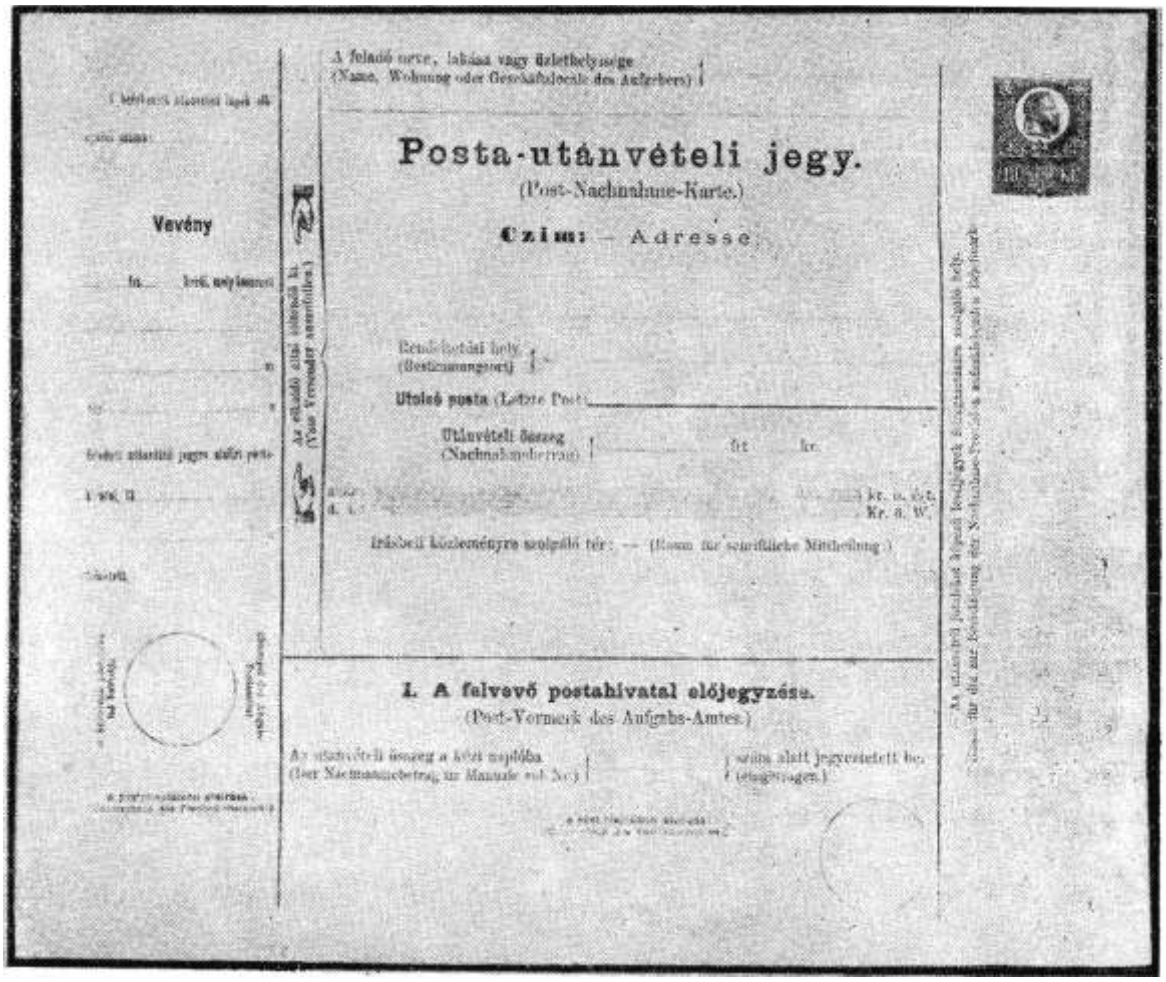


Figure 375.

The 5kr postage stamps turn up in all three types on money order forms; usually two types for each form. The colour of the stamps is brownish red and brick red; the latter also appears in very bright shade, especially on the transfer form no. 7.

[131] Data of Ascher Grosser Ganzsachen-Katalog 1928

Generally, unused forms are less frequent than those used. The forms in Hungarian and Hungarian/German are more frequent than those with the text in Croatian or Italian. Similarly to the envelopes, frankings with four postage stamps occurred. Forms of the early days could only be franked additionally by the postage stamps of 1867. Most often they were 5kr stamps; 10kr ones are also known, as rarities.

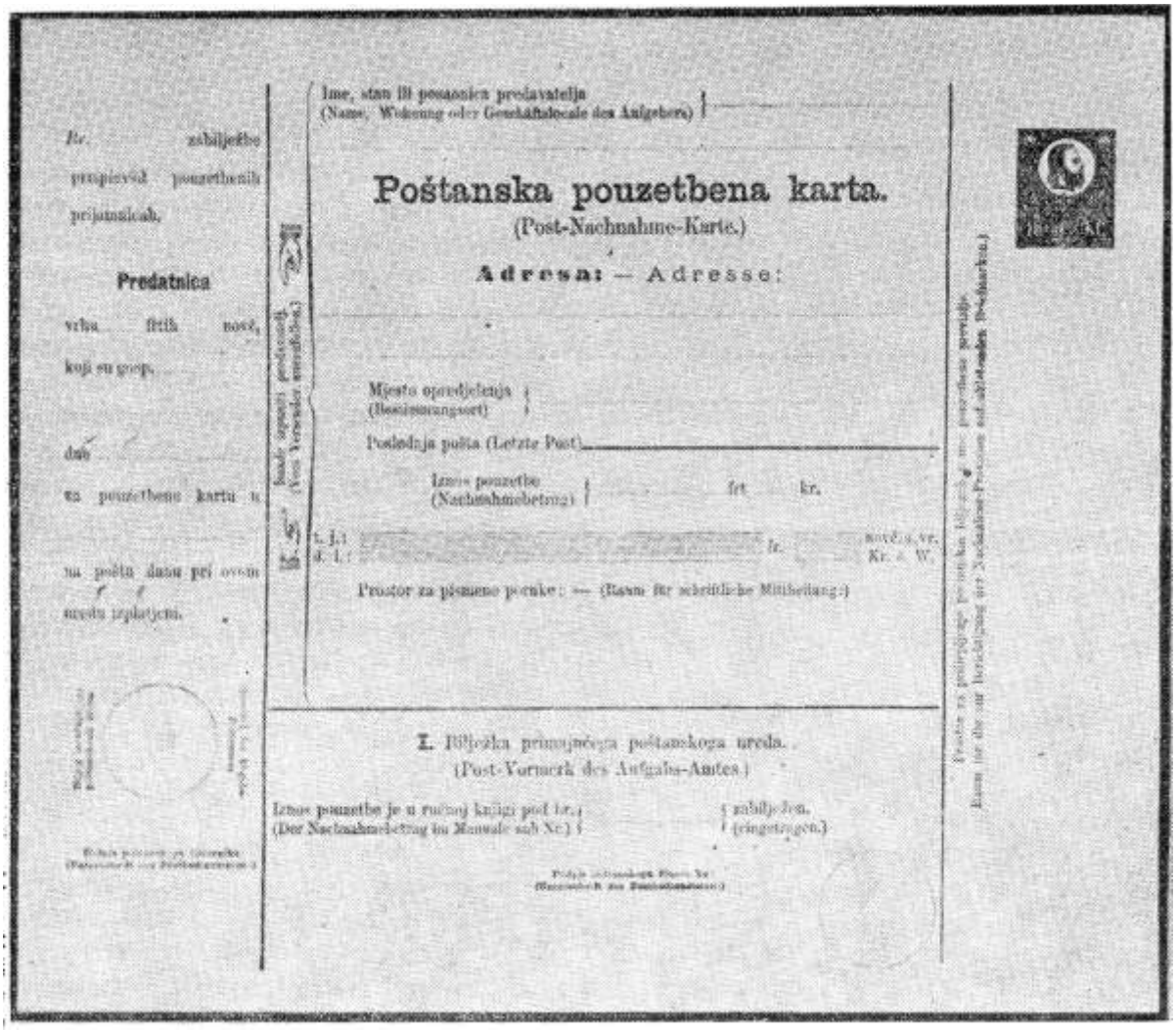


Figure 376.

Additional frankings with lithographic postage stamps are also rare (for complete forms even 5kr postage stamps are rare). Much more forms with engraved postage stamps have survived. Most often, these are 5- and 10kr ones, though instances of frankings with two postage stamps have also turned up, for example, 10+15kr, 15+25kr combinations. On these forms, combinations of engraved postage stamps and those issued in 1874, as well as solely postage stamps issued in 1874 also occur. Out of franking combinations, we know of the following: 2+3, 3+2, 10+5, 15+5, and 25+5. Out of the stamps issued in 1874, we know of the combinations 5+10, as well as 2+3 on a money order form from 1871.

COLLECT MONEY ORDER FORMS

These items also occurred in two sizes. These are the following: 13,8cm (A) and 12,5cm (B). There were three versions of their text: Hungarian/German, Croatian/German on the forms A, and Hungarian/Italian on the transfers B (figures 375-377). Their colour was green; those of smaller size were of yellowish shade. The thickness of their paper was 0,09-0,10mm. 1

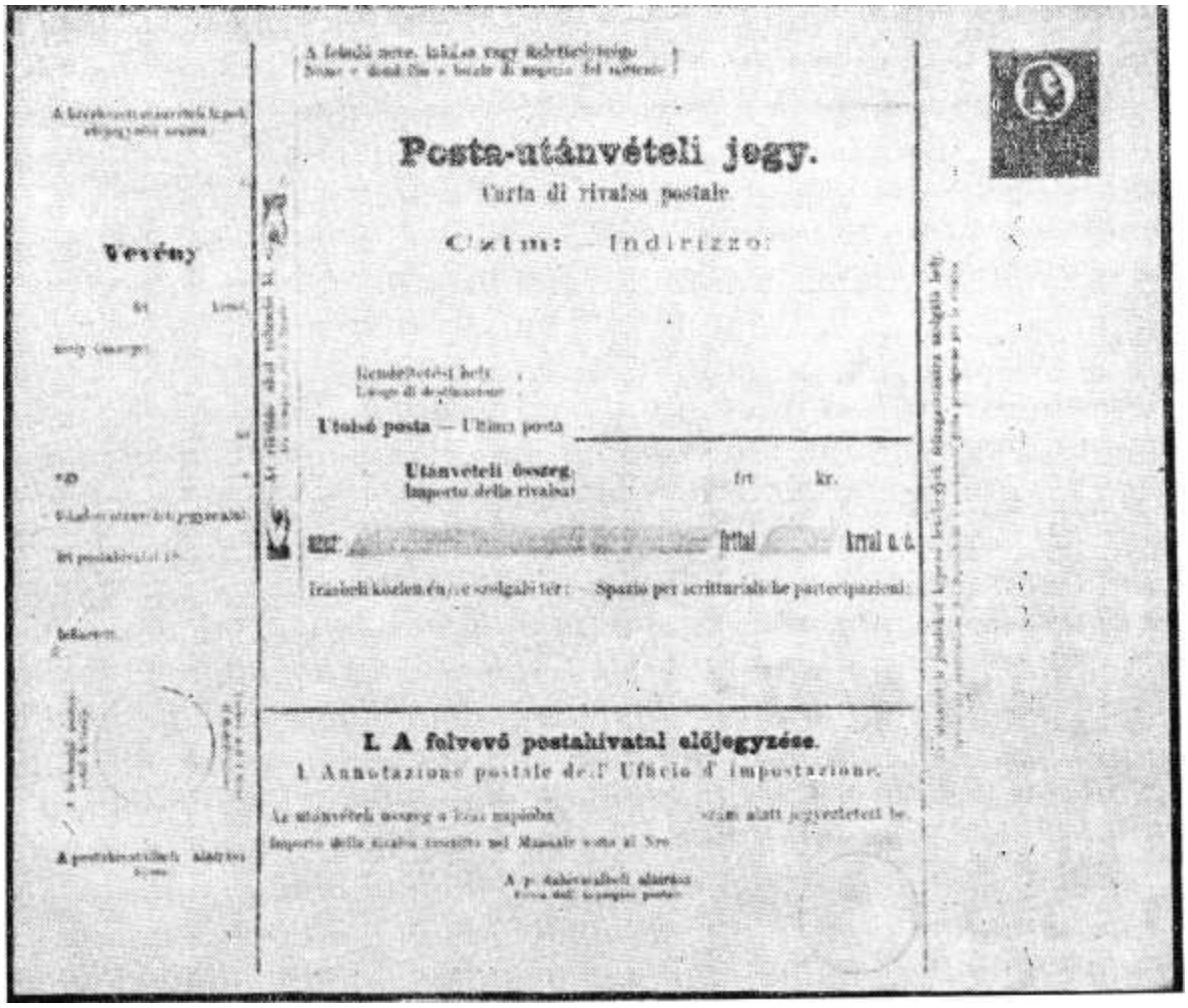

Posta-utánvételi jegy.
Carta di rivalsa postale
Címzés: — Indirizzo:
Utolsó posta — Ultima posta
Utánvételi összeg. Importo della rivalsa
frt kr.
I. A felvevő postahivatal elöjegyzése.
I. Annotazione postale dell' Ufficio d' impostazione.

Figure 377.

The pre-printed images of stamps were printed together with the text, which means that the colour was black. The pre-printed 10kr postage stamps served to cover the uniform delivery fee for these forms, while the fee for the collected financial amount had to be covered in letter postage stamps according to a certain tariff table. Thus we can see that postage stamps were applied in case of all financial transfers, even the smallest ones, due to which the transfer forms which have survived all have postage stamps on them. The majority of the used pieces which have survived belong to type A and occur with two or three 3 krajcar stamps of the 1874 issue.

Postcards

yellow/light yellow

1871 1. 2kr A type I.
2. 2kr
   a) B type I (1872)
   b) B type II (1873)

Letter Envelopes

1871 Lithographic
1. 3kr green
2. 5kr red
3. 10kr blue
4. 15kr brown

1871 Typographic
5. 3kr green
   a) type I
   b) type II (1873)
6. 5kr red
   a) type I
   b) type II (1872)
   c) type III (1873?)
7. 10kr blue
8. 15kr brown

1874[133] Typographic *on watermarked paper*
9. 5kr red
   a) type II
   b) type III?

Address Tape

1872 2kr orange and *orange/pale yellow*

Postal Transfer Forms

red/green

1871 1. 5kr *Hungarian-German* *A*, type I
2. 5kr *Hungarian-German* *A*, type I
3. 5kr *Hungarian-German* *A*, type I

[132] The catalogue embraces the shape, the text versions, and the types of the stamps. See the colour versions of the stamps at individual postal stationary items. Letters and texts in italics refer to the form part of these items. It might be assumed that the categorization of the transfer according to the postage stamps is not yet complete, just as are the experiences related to the occurrence of different combinations.

[133] The years of the later releases of these items are based on the data of Ascher catalogue.

1872 4. *5kr Croatian-German* *A*, type II

1873 5. 5kr
a) *Hungarian* *B*, type II
b) *Hungarian* *B*, type II
6) I, 5kr
a) *Hungarian-Croatian* *B*, type II
b) *Hungarian-Croatian* *B*, type III
7) 5kr
a) *Hungarian-Italian* *B*, type II
b) *Hungarian-Italian* *B*, type III

1874 8) 5kr
a) *Hungarian* *B*, type II?
b) *Hungarian* *B*, type III

the 'frt' with or without dot

1875 9) 5kr
a) *Hungarian* *B*, type II?
b) *Hungarian* *B*, type III

....pre-registration....two letter types
red/*greenish*

1875 6) II. 5kr
a) *Hungarian-Croatian* *B*, type II
b) *Hungarian-Croatian* *B*, type III

Postal Transfers, to be paid by recipients (Postage Due)

1871 1) 10kr black/green
Hungarian-German *A*
2) 10kr black/green
Hungarian-German *A*
3) 10kr black/*yellowish green*
Hungarian-Italian *B*

RATES

LETTER POSTAGE STAMPS

When the postage stamps of 1871 were issued, the old rates stayed in place. However, later, over the period of validity of these stamps, there were several changes. Substantial changes happened when collect postal items were introduced (15 December 1871) and when on 1 July 1873, a two-level rate system was introduced for domestic postal traffic, plus when the Universal Postal Union was founded on 9 October 1874, which was effective from 1 July 1875. When the collect postal items were introduced, new kinds of rates had to be introduced too; when the two-level rate system was applied, the rates had to change again – the letters heavier than a certain weight (and lighter than the upper limit) had to be covered by the same rate. This modification decreased the weight limit of the first category a little bit, but decreased the price payable for the heavier letter mail significantly, plus the surplus payable for the mail heavier than 30g was deleted. The contract of the Universal Postal Union was destined to standardise the postage between the members of the Union; it entailed a significant change in the fee of foreign letters, postcards, printed forms, goods samples, and business documents. On top of all mentioned above, minor changes also happened over the period in the letter traffic destined abroad or arriving from there.

Over the period of validity of these stamps, there was another important change – two tariff systems were in place. The first was effective when these postage stamps were issued, and implied the old metric system, while the second was based on the new one (metre-based system). By the time the two-level rate system was introduced, the latter had already infiltrated in use for all types of mail.

The kinds of mail for which the postage (or some part of the postage on top of the basic amount) was payable in postage stamps were the following: printed matters, goods samples, letters, postcards, money order forms, telegram forms, collect money order forms, as well as the telegram letters delivered from the closest post office to the recipient by the mail service. For the regular postcards, the first rate category of postal transfers, postage due transfers, and the mail sent with the address wraps, the fee was paid by the preprinted postage stamps. Besides the listed kinds of mail, the enquiry forms in case of claims for the registered mail without the acceptance coupons and the acceptance coupons also had to be covered by letter postage stamps. The reclaim of the letters with return receipt was free of charge.

The fee for the letters without postage or with insufficient one was collected from the recipient in cash. The urgent or registered letters were handled in the same way as regular ones. When forms or product samples were sent this way, they lost their discount, and were charged for as regular letter mail.

In 1871, according to the effective rate system, the weight limit for the letters destined domestically (Austria included) was 5 customs loth (1 loth = cca 17,9gr), while that of forms and product samples 15 customs loth. Money transfers at any post office could b e sent up to 100 Ft. The exceptions were larger post offices, which could transfer up to 1000 Ft among themselves; to Pest and Buda they could transfer as much as 5000 Ft. Collect transfers could reach 500 Ft at these post offices.

When the metric system was introduced, the weight limit was modified to 250g for letters, 500 (and later 1000)g for forms, and 250g for product samples. The number of post offices authorized to transfer 1000 and 5000Ft was increased. Post offices appointed for such transactions before 31 December 1876 were the following: Arad, Besztercebánya, Brassó, Budavár, Buda-Víziváros, Cegléd railway station, Debrecen, Eszék lower town, Eszék upper town, Fiume, Győr, Károlyfehérvár (Gyulafehérvár), Károlyváros, Kassa, Kolozsvár, Komárom, Marosvásárhely, Miskolc, Nagykanizsa, Nagyszeben, Nagyszombat, Nagyvárad, Nyíregyháza, Pécs, Pest, Pest-Lipótváros (to pay only), Pest-Terézváros, Pozsony, Sopron, Szabadka, Szatmár, Sziszek, Szeged, Székesfehérvár, Szombathely, Temesvár, Újvidék, Varasd, Veszprém, Zágráb, Zimony.

Express letter delivery was limited only to the mail sent at long distance. However, urgent money transfers were introduced as early as 1871, first long distance, and in the following year locally. The post offices authorized to do such operations were authorized to do telegraph transfers up to the limit of 500 Ft.

Inland Rates

küldeményfajta	*súlyhatár*	*súlyfokozat*	*díj*
nyomtatvány	15 vámlat	$2^1/_2$ vámlatonként	2 kr
	1873 III. 2-től 500 g	250 g-ig, 50 g-ként	2 kr
		250—500 g-ig	15 kr
	1875 VI. 30-tól 1000 g	50 g-ig	2 kr
		50—250 g-ig	5 kr
		250—500 g-ig	10 kr
		500—1000 g-ig	15 kr
áruminta	15 vámlat	$2^1/_2$ vámlatonként	2 kr
	250 g	250 g-ig	5 kr
helyi levél	5 vámlat	1 vámlatonként	3 kr
	1873 VII. 1-től 250 g	15 g-ig	3 kr
		15—250 g-ig	6 kr
távolsági levél	5 vámlat	1 vámlatonként	5 kr
	1873 VII. 1-től 250 g	15 g-ig	5 kr
		15—250 g-ig	10 kr

levelezőlap			2 kr
pénzutalványozás	5000 ft	10 ft-ig	5 kr
		50 ft-ig	10 kr
		100 ft-ig	15 kr
		500 ft-ig	30 kr
		1000 ft-ig	60 kr
		2000 ft-ig	90 kr
		3000 ft-ig	1.20 ft
		4000 ft-ig	1.50 ft
		5000 ft-ig	1.80 ft
utánvételes utalványozás	500 ft	alapdíj	10 kr
		10 ft-ig	6 kr
		10—50 ft-ig 5 ft-ként	3 kr
		50—500 ft-ig 5 ft-ként	2 kr
ajánlás helyben			5 kr
távolsági viszonylatban			10 kr
tértivevény helyi küldeményhez			5 kr
távolsági küldeményhez			10 kr
tudakozvány			5 kr
1875. I. 27-től			10 kr
expressz kézbesítés a leadó hivatal forgalmi területén			15 kr
expressz kézbesítés küldöncdíja a hivatal forgalmi területén kívül eső helyre, mérföldenként			50 kr

Over the period of validity of the stamps issued in the 1871, the types of mail items that could be posted abroad differed according to the weight limit and destination; the rates depended on the conventions concluded with individual states. There were mutual conventions, in which states provided mutual discounts to each other. With Germany and Luxembourg, such conventions were concluded as early as 1871; later they were concluded with other states too: Helgoland (1873, basically on the basis of the domestic rates), Serbia, Switzerland, and Romania. On the border of Hungary and Romania, local fees were effective. The two rate systems remained in place with Helgoland, Luxembourg, and Germany also after the UPU agreement had been signed.

Postcards started to be sent to foreign countries on 1 of August 1871, at first to Belgium, Denmark, Great Britain, Germany, Norway, Portugal, Spain, Switzerland, Sweden, and the USA. The rates were the same as for letters. The rate for domestic mail was later applied to the postcards to Helgoland, Luxembourg, Germany, and Serbia. Money transfers to foreign countries were introduced only on 5 January 1875, with Germany and Switzerland being the first countries for such transactions; the transfers could not exceed 75 forints. The extra charge for urgent letters was always payable in the country of destination, in accordance with the tariff system effective there. This charge was always paid by the recipient.

In the UPU, the weight limit of forms was defined at 1000 grams, while of product samples and letters at 250 g. The rates of forms and product samples were 7 centimes for each 50 g; that of letters was 25 centimes for each 15 g; the rates of post cards were half of the letter rate. The exchange rate of centime and krajcar was calculated as follows: 5c=2kr; 7c=3kr; 12c=5kr; 25c=10kr. The UPU made it possible for states to conclude bilateral agreements on favourable postal rates. This is why the already existing rates remained effective.

NEWSPAPER POSTAGE STAMPS

On 1 May 1871, the rates of newspapers did not change. The old tariff system had remained in place until the new metric system was introduced in 1874. For the mail items covered by newspaper stamps (newspapers, periodicals), preferential rates applied. However, the preferential rate was not applicable to the periodicals which were not issued at least 12 times a year. If the number of issues was less than 12 a year, the rates applicable to forms applied. The same happened in the case of the newspapers sent abroad – their postage had to be covered by letter postage stamps. Additional newspaper sheets and certain attachments, for example of calendars, were sent by the Post free of charge.

The uniform price of 1krajcar remained applicable all over the period for daily newspapers and periodicals issued several times a week, regardless of their weight. The tariff system generally meant the decrease of preferential rates. However, the two systems differed only in the weight categories of periodicals released more rarely, and the rates of mail items heavier than the first weight category.

Newspaper rates

Newspapers released daily or several times a week for every copies	1kr
Newspapers/periodicals released once a week, or several times a month, for each five customs ounce	1kr
From 1874, newspapers/periodicals released once a week or at least two times a month, up to 250 g; on top of this, for each 100 g	1 kr 1kr
Periodicals released once a month, for each 1,5 customs ounce; from 1874, those released at least quarterly, for each 100 g	1kr

POSTAGE RATE TABLES

The objective of the tables below is to provide a comprehensive picture of the postage rates already mentioned in the sections devoted to lithographic and engraved postage stamps, and the section on the postal items with pre-printed images of postage stamps. These tables include all kinds and combinations of postage, containing information on denominations and the amount of postage covered by the given postage stamps. They include the uses of lithographic and engraved postage stamps; out of mixed frankings, they include combinations of lithographic postage stamps and those issued in 1867, engraved postage stamps and those issued in 1867, combinations of lithographic and engraved postage stamps, as well as the combinations of engraved postage stamps and those issued in 1874. For the combinations of lithographic postage stamps and those issued in 1874, as well as the combinations of newspaper postage stamps, we do not need tables, since only few of such combinations have survived. There is no separate table for the items with pre-printed postage stamps. These items are included into the tables of letter postage stamps and the tables of mixed frankings which include postage stamps released in 1867 and 1874. The footnotes of these tables include reference to the postal stationery images; the empty fields of the denomination column in the tables of mixed frsnkings also draw attention to this. As regards envelopes with lithographic postal stationery images and postage stamps stuck to them, only one has turned up so far. Apart from this one, the details on the envelopes in the footnotes of tables refer to the postage stamps produced by typographic printing.

The instances of frankings that we have seen so far are marked by **X** in the corresponding boxes of the tables. Taking into account that this is the first detailed categorisation of the postage which includes the stamps rissued in 1871, we may safely say that the picture provided is not complete; there must be other instances of frankings not included in this table. Combinations which will turn up later should be then included into new tables. As regards mail items which have survived complete, the usual way of their evaluation has been to quote a single price for each denomination. This method may be applied only to the most frequent combinations of postage; even additional comments cannot create clear picture about them. On the basis of the tables below, it will be possible to accurately evaluate the entires.

Lithographic Frankings

címlet	díjtétel krajcár																
	2	3	5	8	10	12	13	15	20	25	30	35	45	50	60	90
2	x[1]															
2+3			x		x					x						
2+3+5							x									
2+3+10								x								
2+5								x								
2+10								x[2]								
3		x	x[3]					x								
3+5				x			x[4]									
3+10							x									
5[5]			x		x			x	x	x	x					x
5+10								x	x	x		x				
5+10+15											x				x	
5+15									x							
5+25											x					
10					x	x[3]		x[4]	x		x					
10+15										x						
10+25															x	
15								x			x		x			
25										x				x		

1 Occurs on a postcard of the issue of 1869 too.
2 On a prepaid envelope of 3 kr
3 On a 2 kr postcard
4 On a 5 kr envelope
6 On a 5 kr envelope with multiple-stamp postage of 5 kr

1867 Lithographic Mixed Frankings

címlet 1867	címlet 1871	díjtétel 5 krajcár	8	10	13	15	20	25	35
2 kr	3 kr	x		x		x[1]			
2 kr	5 kr			x[2]			x[3]		
2 kr + 5 kr						x[4]			
3 kr	2 kr	x							
3 kr		x[5]							
3 kr	5 kr		x						
3 kr			x[6]						
3 kr	2 kr + 5 kr			x					
3 kr	10 kr				x				
5 kr	5 kr			x		x			
5 kr				x[7]	x[7]				
	5 kr					x[3]			
5 kr	5 kr + 10 kr						x		
5 kr	10 kr					x			
	10 kr					x[3]			
10 kr	5 kr					x	x	x	
10 kr						x[8]			
10 kr	15 kr							x	
15 kr	5 kr						x	x	x
15 kr							x[6]		
15 kr	10 kr							x	

1 Block of six pieces of 2 kr + 3 kr.
2 On a 3 kr envelope of 1867
3 On a 5 kr envelope of 1867
4 On a 3 kr envelope of 1871
5 On a 2 kr postcard
6 On a 5 kr envelope of 1871
7 On a money order form of 1871
8 On a 5 kr envelope of 1871 and on a money order form of 1871

Réznyomatos bérmentesítés

címlet	díjtétel krajcár																										
	2	3	5	6	8	10	11	12	13	15	20	25	27	30	35	40	45	46	50	55	60	65	71	120	121	175
2	x[1]	x[2]	x[3]	x		x					x															
2+3			x		x	x				x[4]	x															
2+3+5						x				x	x															
2+3+10										x	x	x														
2+3+15											x															
2+3+25														x												
2+5							x			x	x[5,6]															
2+10										x[3]																
3		x		x	x[5]					x																
3+5					x		x		x[4]		x	x														
3+5+10+15																		x								
3+10									x																	
3+10+15																		x								
3+15+25																		x					x		x	
5[7]			x		x[3]	x				x	x	x		x												
5+10										x	x[4]	x		x	x											x
5+10+15														x					x							
5+10+25																x										
5+15											x			x[5]	x				x			x				
5+25														x	x					x	x[8]					

címlet	díjtétel krajcár																									
	2	3	5	6	8	10	11	12	13	15	20	25	27	30	35	40	45	46	50	55	60	65	71	120	121	175
10						x		x[9]		x[5]	x	x[5]		x		x					x					
10+15												x		x[8]	x	x				x						
10+25															x						x					
15										x	x[5]			x			x				x					
15+25																x								x[8]		
25												x	x[9]	x[8]					x							

A túlbérmentesítések — köztük a 2 kr+2 db 5 kr+2 db 10 kr+15 kr-os négycímletű — nem szerepelnek a táblázatban.

1 1869-es levelezőlapon is előfordul.

2 A temeskubini, posta kárára történt bérmentesítés.

3 3 kr borítékon.

4 5 kr borítékon is.

5 5 kr borítékon.

6 5 krajcáros bélyeggel és 5 kr borítékkivágással együtt.

7 A többes bérmentesítések 5 kr borítékon is.

8 5 kr postautalványon.

9 2 kr levelezőlapon.

1867/réznyomatos vegyes bérmentesítés

címlet 1867	címlet 1871	díjtétel krajcár 5	10	11	15
2 kr	3 kr	x[1]			
3 kr	2 kr	x			x
3 kr	3 kr			-	x[2]
3kr+10kr	2 kr				x[1]
5 kr	3 kr			x[1]	
5 kr	10 kr				x
	10 kr				x[3]

1 1871 július 31-e utáni bérmentesítés.

2 1871 július 31-e után belkezelésben létrejött bérmentesítés.

3 1867-es 5 kr boríték.

címlet 1871	címlet 1874	díjtétel 5 krajcár	8	10	13	15	20	25	30	35	46	50	55	60	61	65	71	96	120	180
2	3	x		x[1]		x[2]														
2		x[3]																		
	3	x[4]																		
2	5					x	x													
2	10					x[5]														
2+3	2+5+10								x[6]											
2+3	5			x	x	x														
2+3+5	5						x													
2+3+5+15	3+5														x					
3	2	x		x[1]		x	x													
	2	x[5]																		
3	2+10					x														
3	5		x				x													
	5		x[5]	x[1]																
3			x[2]																	
3	10				x	x[7]														
3+15	2+5								x											
	2+3			x[1]																
5						x[2]														
5	10					x														

címlet		díjtétel krajcár																			
1871	1874	5	8	10	13	15	20	25	30	35	46	50	55	60	61	65	71	96	120	180	
10	5					x	x[2]		x[1]			x									
10						x[2]															
	10					x[1]															
15	5						x	x[8]	x	x											
15							x[2]														
15	5+10								x												
15	10							x	x[6]												
15+25	3																x				
25	3+5+10										x						x	x			
25	5								x					x[1,6]					x[6]		
25									x[6]											x[6]	
25	5+10															x					
25	10									x			x								

1 1871-es postautalványon. 2 1874-es 5 kr borítékon. 3 1874-es 3 kr borítékon.
4 1871-es címszalagon. 5 1871-es 3 kr borítékon. 6 1874es- postautalványon.
7 1874-es levelezőlapon. 8 1874-es postautalványon is.

Ismeretes még utalványszelvényen, mint töredékbérmentesítés: két réznyomatos 10 kr+1874-es 5 kr és négy 10 kr. A vegyes bérmentesítésű 1871-es utánvételes postautalványok legalacsonyabb díjtételét két 1874-es 3 krajcárossal rótták le. Ez értékcikk használt példányai rendszerint ezzel a bérmentesítéssel, vagy pedig három 3 krajcárossal fordulnak elő.

Lithographic and Engraved Mixed Frankings

címlet kő	címlet réz	díjtétel 5 krajcár	8	10	13	15	20	23	25	30	35	40	50	55	60
2 kr	3 kr	x		x		x									
3 kr	2 kr	x		x		x									
3 kr	2 kr+10 kr					x									
3 kr	5 kr		x		x[1]										
3 kr	5 kr+15 kr							x							
3 kr	10 kr				x										
5 kr	2 kr				x										
5 kr	3 kr		x		x[1]										
5 kr	5 kr			x		x	x		x						
5 kr	10 kr					x			x		x				
5 kr	15 kr						x					x			
10 kr	2 kr+3 kr					x									
10 kr	3 kr				x										
10 kr	5 kr					x	x		x	x					
10 kr	15 kr								x				x		
15 kr	5 kr						x		x		x		x		
15 kr	10 kr								x			x		x	
25 kr	5 kr									x					
25 kr	10 kr														x

1 On a 5 kr envelope too

SPECIAL CANCELLATIONS

Dealing with handstamps and their categorisation constitutes the subject of a separate volume of this Monograph. Postage stamps issued in 1871 are not exceptions. In this chapter, we are going to talk only about such cancellations on the postage stamps issued in 1871 which were produced while regular handstamps were not available or on invalid postage stamps.



Figure 378.

In cases when regular handstamps were missing, the employees of the post office had to apply other methods. In such cases, postage stamps were usually cancelled by handwriting, which means that the name of the post office was written on the postage stamp by hand (figures 378-380). In most cases, only the name of the location was written, not the date (figure 381). There were also cases when the auxiliary handstamp was missing (the one to indicate the date). Then it was the date which was written by hand (figure 382). An especially interesting cancellation was produced in Tápiószéle, on a registered letter. Instead of cancelling by hand, the postage stamps were cancelled by the auxiliary date handstamp *'k'*, while on the letter, the old location handstamp was used, which was still at disposal of that post office. The date of the postmark was 25 April 1872; it may be seen in the postmark produced upon arrival (see volume **VI** of this Monograph, which discusses postmarks). We have already talked about postage stamps cancelled by upstrokes; this method was applied to invalid postage stamps (figure 206).

Cancellations of the postage stamps of 1871 produced in Austria also belong to special cancellations. They are partly cancellations of the postage stamps attached to mail items sent from Austria, and partly the postmarks produced in Vienna upon arrival on the postage stamps which had not been marked previously.



Figure 379.

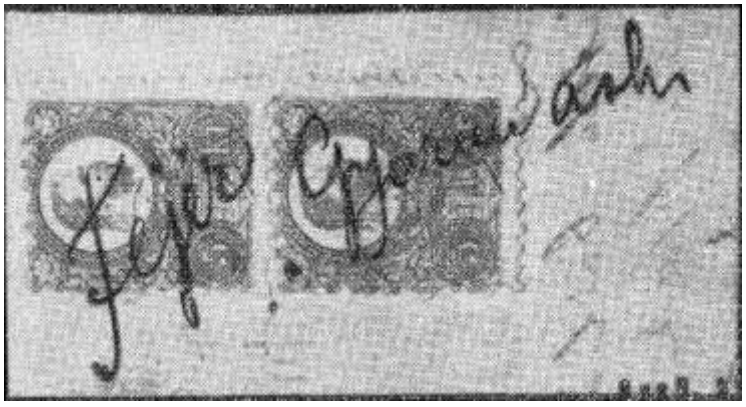


Figure 380.



Figure 381.

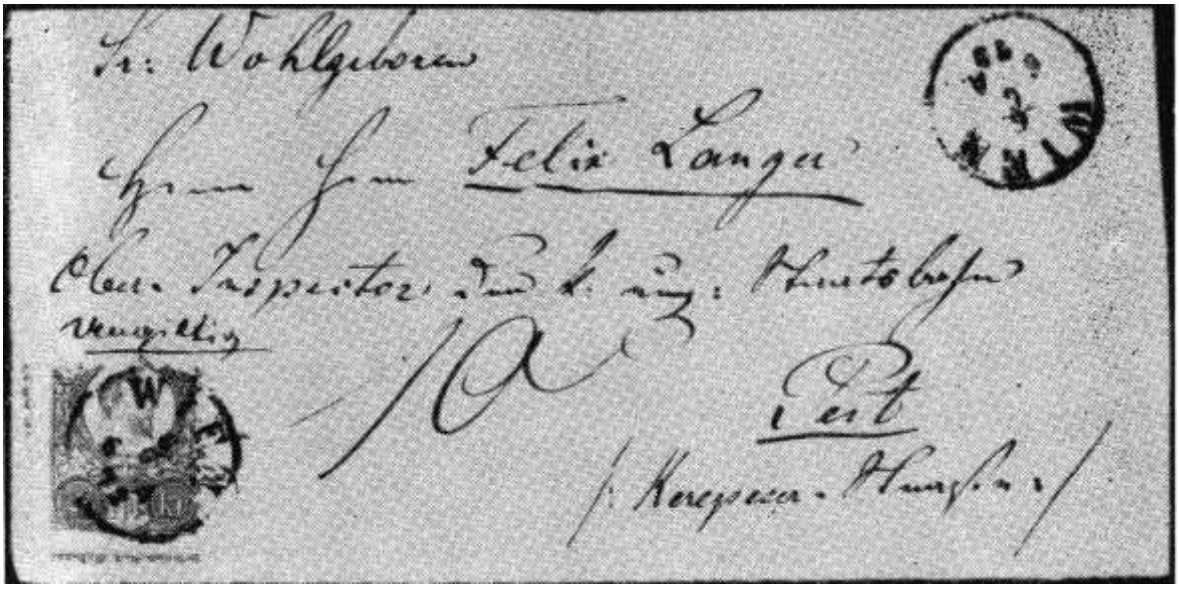


Figure 383.

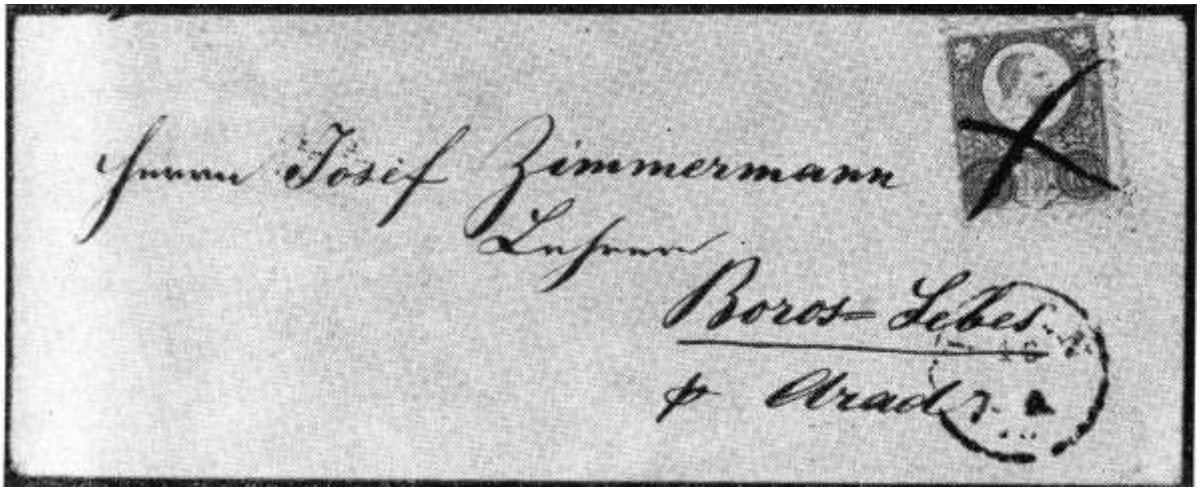


Figure 384.

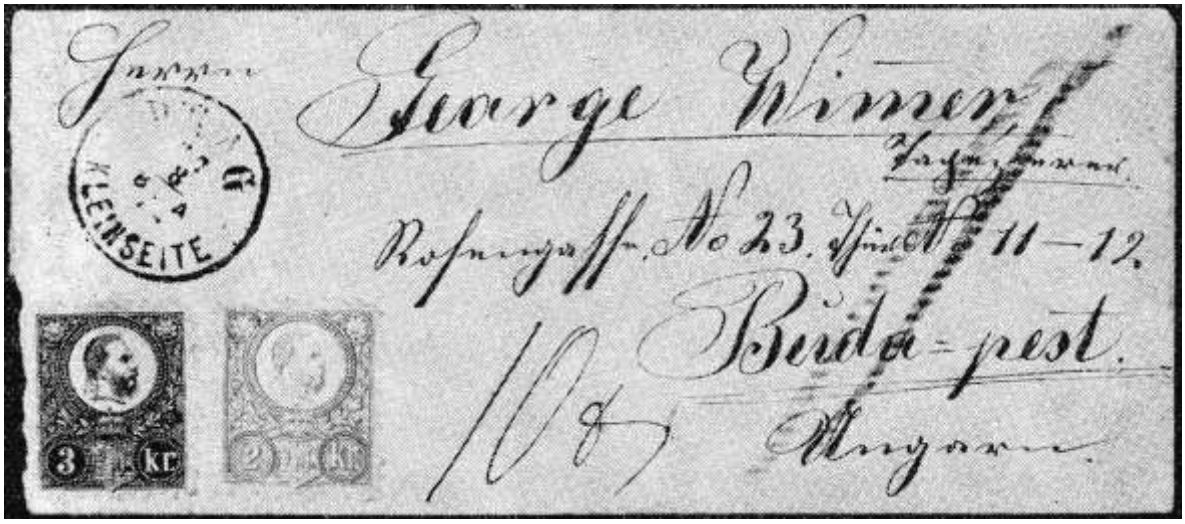


Figure 385.

The postage stamps of such mail items were marked with regular postmarks or crossed with ink lines; in some cases, they were not cancelled at all (figures 383-386). A handwritten cancellation "Wien" (Vienna) is also known; since it is on a piece of a letter, we cannot see if this was a postmark upon sending or arrival (figure 387). We also know of a 25kr lithographic postage stamp marked by a handstamp in Vienna upon arrival. This postage stamp had been attached to the rear side of the letter destined to France; it had not been marked. When it arrived to Vienna, it was cancelled by a dumb handstamp (figure 388). Among lithographic postage stamps postmarked by Austrian handstamps, there was a 25kr postage stamp from a money order form; since it had not been marked previously, it was finally marked in Vienna by a transfer handstamp used upon arrival (figure 389)[134].

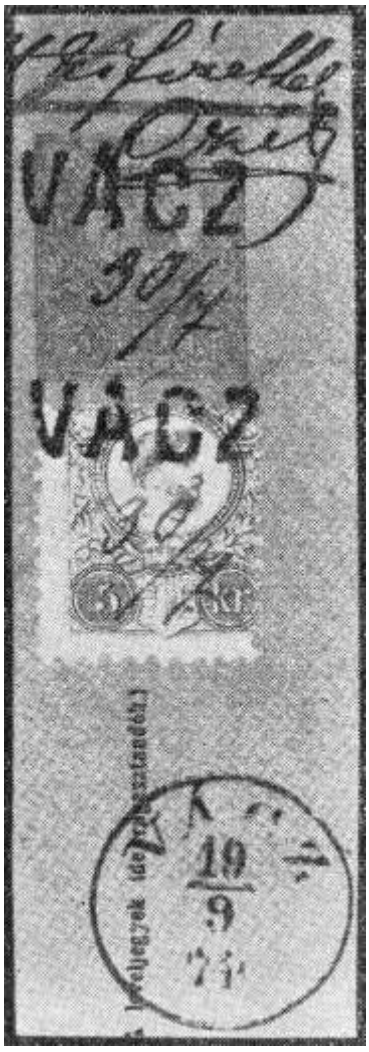


Figure 382.

POSTMARK COLOUR AND QUALITY

To postmark the stamps released in 1871, usually black ink was used. However, the impressions were mostly greyish black. Other colours were rarely used; on regular basis, it happened only at certain post offices. At these post offices, some shades of rusty brown were used; they were the results of mixing the black and the red colours. This colour was typical for the post offices of the following cities or towns: Bács, Mezőkövesdháza, Pásztó, Torzsa, Varsány, and Vendégi. This colour is not more interesting than the regular black; moreover, the regular black is more often more valuable. Blue postmarks are rare on letters, but more frequent on money orders. The postmark PEST/BRIEFSAMLUNG No15 is always blue; most usually, it occurs on 15kr postage stamps or in combinations 3+5kr (figure 195). The most valuable postmark colour of the postage stamps released in 1871 is red; it was used for cancellation exceptionally and only by very few post offices. Naturally enough, only very few of these have survived. The relatively most frequent red postmark is CSÁVOS. It is possible that over the first months it was used all the time; we know of it also from 1872. It has turned up on lithographic 5- and 10 krajcar postage stamps, as well as on 5 krajcar engraved postage stamps and typographic newspaper postage stamps.

[134] Finding of W. Klein, Wien



Figure 386.



Figure 387.



Figure 389.

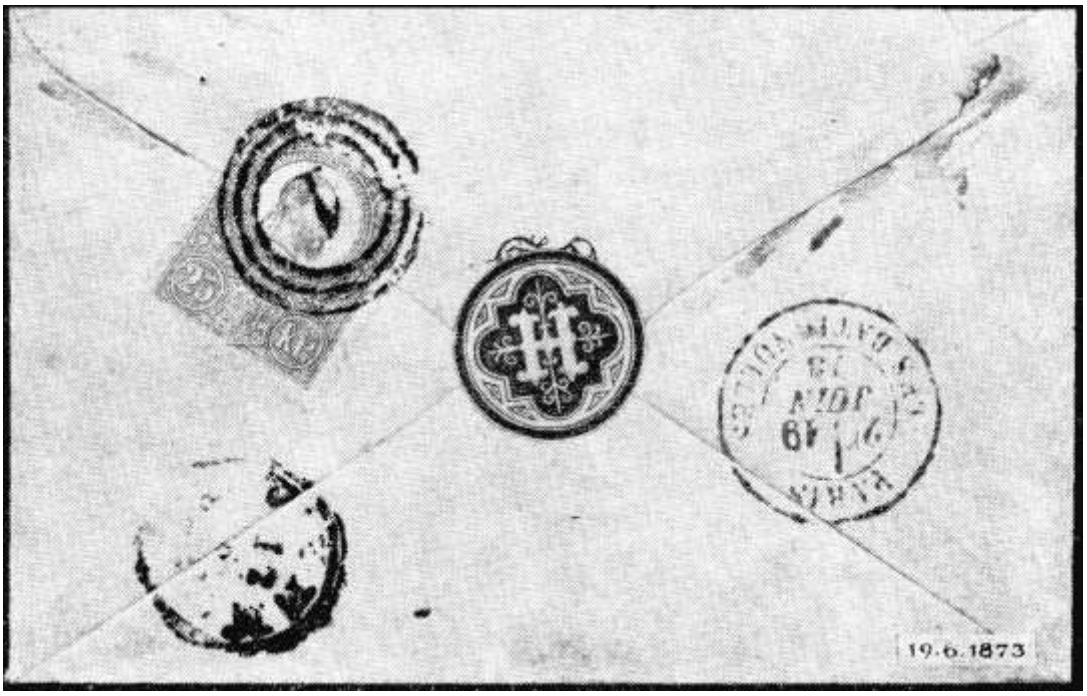


Figure 388.

The other red postmarks are the following: SZALK. SZT. MÁR-TON/PEST.M. on 5- and 10 krajcar engraved stamps; VINKOVCE on 10kr lithographic stamps; ZAGREB/AGRAM on 25kr lithographic postage stamps (figure 391). Absolutely violet postmark has already turned up on 5kr engraved postage stamp. Its text is SZANY, which is otherwise known as a postmark applied upon arrival (figure 392). Green colour has also occurred: JODBAD LIPPIK on newspaper stamps and NYITRA-ZSÁMBOKRÉT on 2-, 3-, and 5kr engraved ones. Besides these, different shades of bluish black and dark greenish blue also turn up. These mixed colours usually do not contribute to the beauty of postage stamps; their value is no way higher than that of nice black postmarks.



Figure 392.

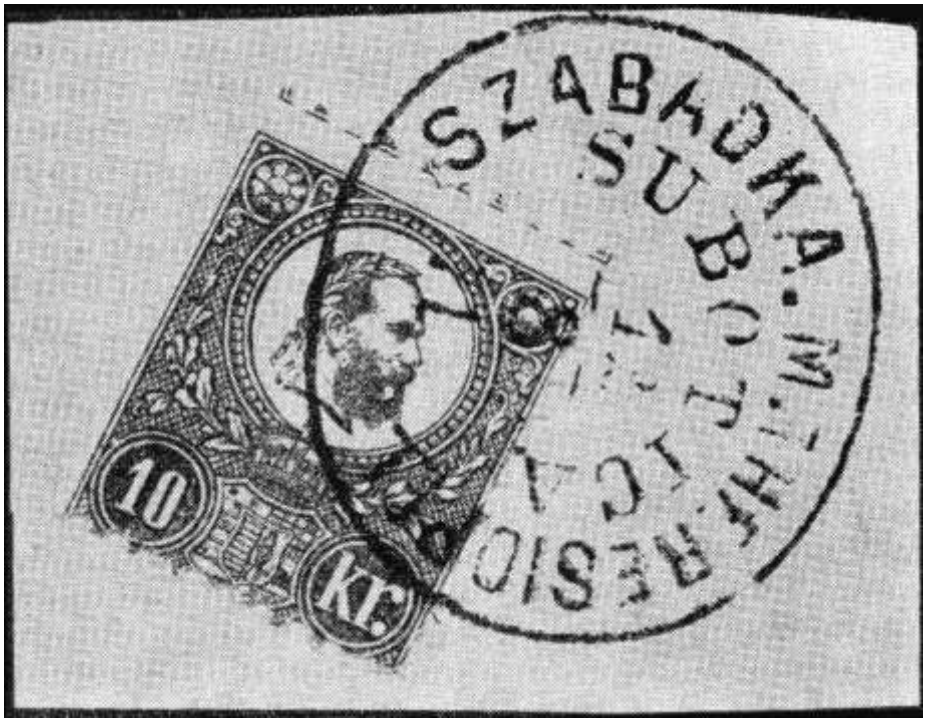


Figure 393.

In case of used postage stamps, postmarks are the most important features contributing to the beauty of them. Naturally enough, this is also the case for the postage stamps issued in 1871. The important characteristics are the positioning and the cleanness of the postmark. The even distribution of the ink and the position of the postmark depended on the employee who was applying the handstamp. The importance of employees is also reflected in the fact that we may always see the connection between the location where the postmark was produced and its quality; identical postmarks usually represent the same quality. This explains why postmarks of certain post offices were of excellent quality almost without exceptions, while in case of other post offices, we can hardly find any postmarks of acceptable quality.



Figure 391.

The figures represent postmarks of different post offices or other postal institutions, which belong to different type groups and types, mainly occurring on lithographic and engraved postage stamps. Though these images show little of the postage stamp drawings, they reveal the positioning and cleanness. When choosing pieces to represent on images, we intended to show to philatelists the examples of nice positioning and cleanness (figures 394-398).

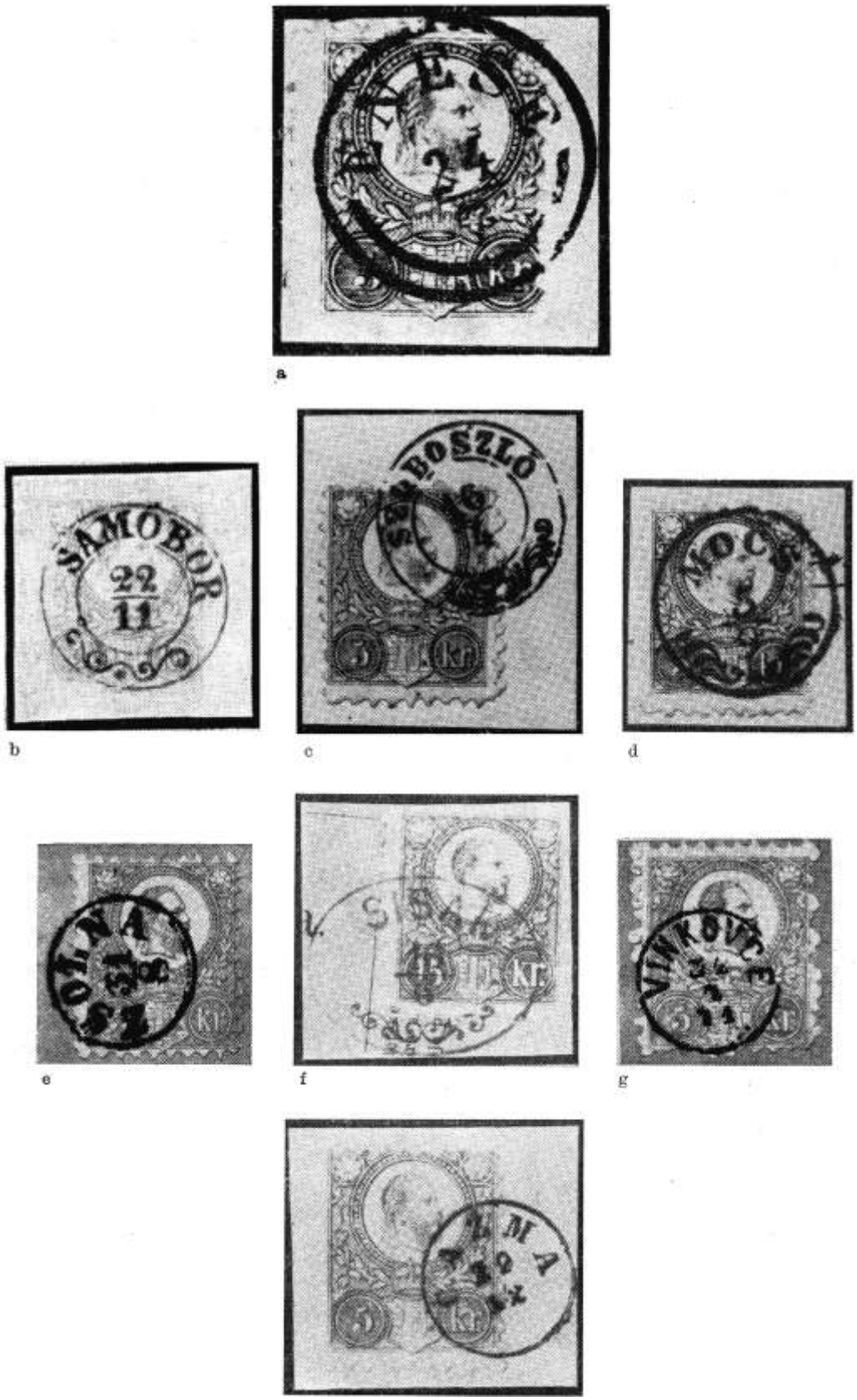


Figure 394.

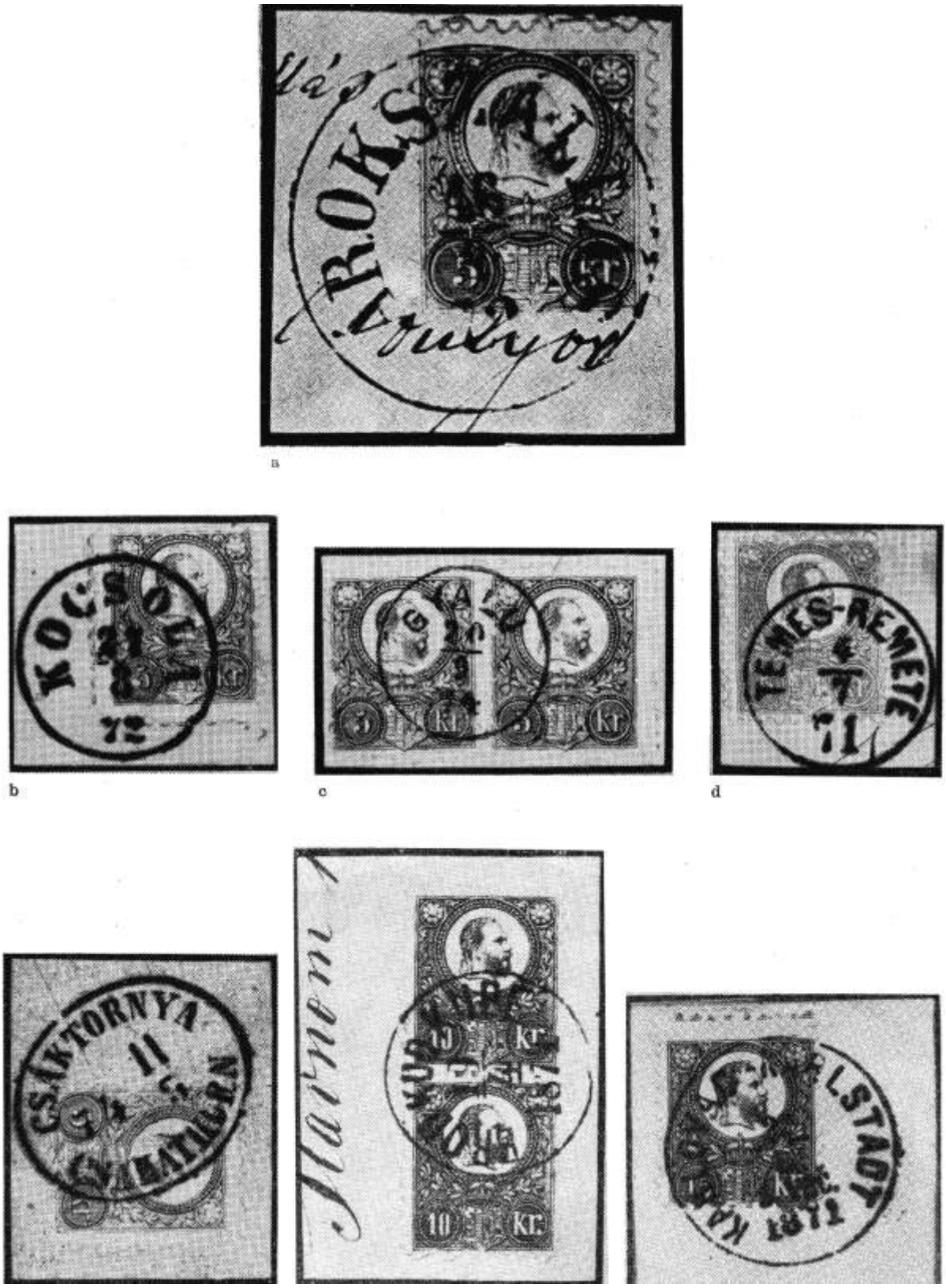


Figure 395.

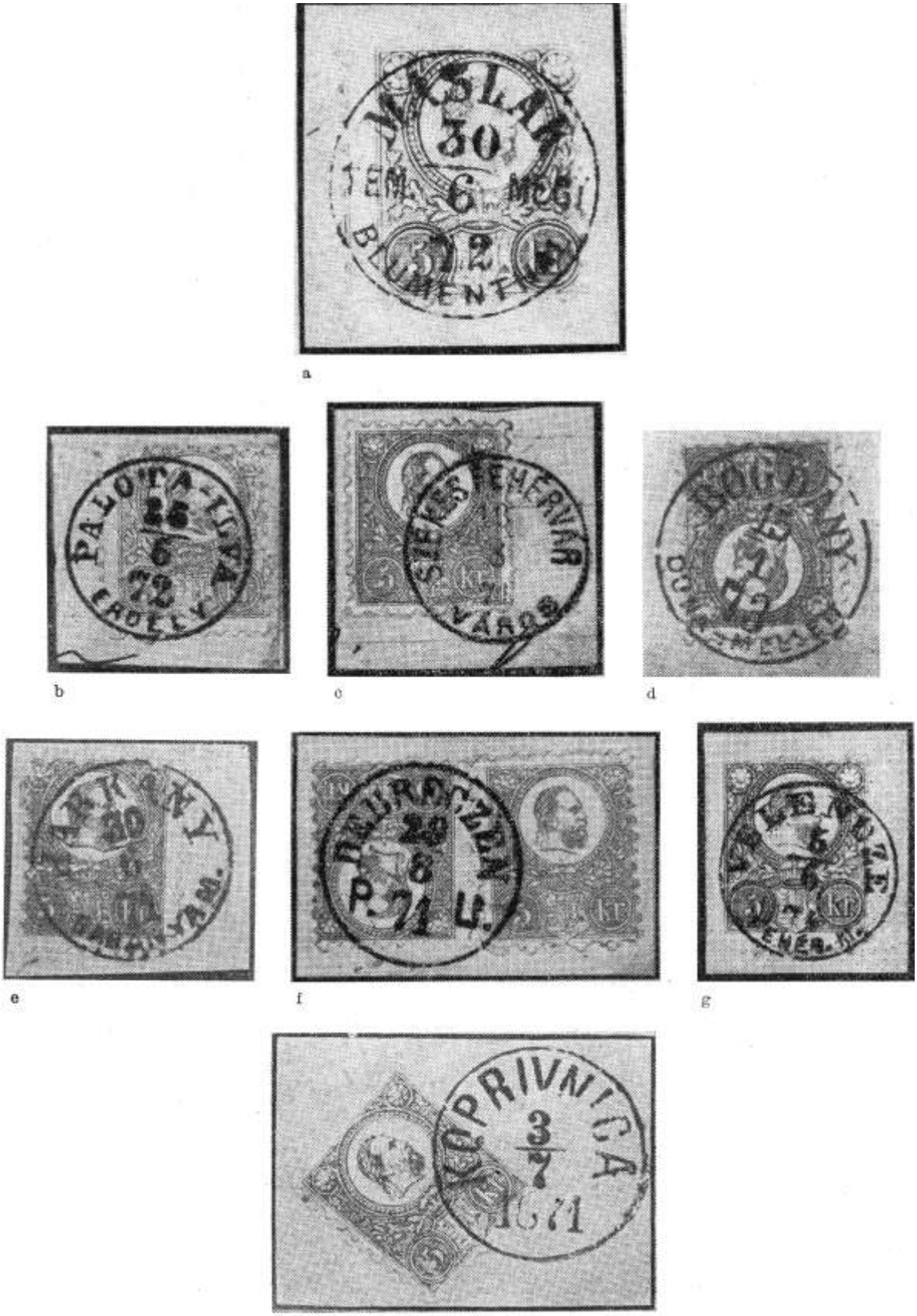
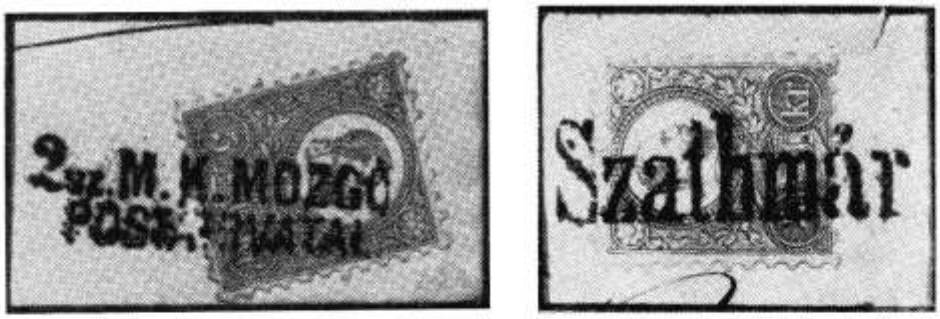


Figure 396.



a b c d

397. ábr



a b



c



Figure 398

REPRINTS

Mail items of the 1871 issue were reprinted several times. The reprints may be categorised in 2 groups as regards the objective of their production and the way they were produced. Some were produced to become presents, while others – for philatelists. The latter were printed on cardboard, and were later book-bound in ornamental way. Reprints produced for philatelists were given the same looks as the originals.

Apart from the first newspaper postage stamps, all mail items of the 1871 edition were reprinted. To produce reprints, the original printing forms were used: engraved postage stamp plates for letter postage stamps, typographic plates and printing types for the postage stamps printed on other mail items (there were only few exceptions). By the time of reprinting, the original printing forms, stones, and printing types of temporary versions of the letter and newspaper postage stamp edition of 1871 had already been destroyed or lost. This is why the first newspaper postage stamps could not be reprinted. Besides the reprints of the mail items of 1871, in 1896, mail envelopes with pre-printed images of 25kr postage stamps were also released, along with reprints. These mail envelopes with pre-printed images of 25kr postage stamps had been originally planned in 1870, and had even been printed. However, they were finally destroyed, and the idea of their release abandoned. Therefore, these envelopes had not been originally printed, but only later, for philatelists. Thus it is controversial to use the term ‘reprint’ for them.

Reprints Printed on Cardboard

First reprints were produced on the occasion of the world exhibition held in Paris in 1878. For that occasion, the State Printing House re-printed all mail items released before 1877, on cardboard and in the colours resembling the original ones. The cardboard sheets of the size 46.5×58.5 cm were bound into 3 decorated volumes of horizontal layout. The third volume contains all mail and telegraph items of the 1871 issue (except the first newspaper postage stamp). Only 12 such publications were produced, the title being in Hungarian and French languages. The State Printing House issued this reprinted publication in 1900 again, this time also the printed matters issued before the end of 1899 included. This time the size of the cardboard sheets was 46.5×62 cm. This publication also consisted of 3 volumes, the last containing mail and telegraph items. Most probably these publications were also produced for the World Exhibition of 1900. The title is bilingual again, French and Hungarian; the shape and content arrangement was similar to the first edition. These two publications were not published by the Post Office or the Ministry of Commerce but by the Ministry of Finance; the aim of the latter was to present the

achievements of the State Printing House, which was responsible to the Ministry of Finance.

In 1891, it was the Ministry of Commerce to publish a collection of mail and telegraph items issued before the end of 1890. The reprints were printed on cardboards of the size 44×59.5 cm; the stamp images were embraced by decorative frames. Originally, this publication was meant to contain the items of the period 1867-1890, which also included the period when the Hungarian postal administration was in charge. In other words, the original intention was to also include products other than those produced by the State Printing House. However, the mail items of the 1867 issue were not included, which was contrary to the original plans. Consequently, the title of the publication does not correspond to its content; similarly to the other two publications, it only contained the items produced from 1871, just as it happened in case of the two previous publications.

The first seven pages of all 3 publications (I-VII) contain letter postage stamps and the second newspaper postage stamp. They were printed on complete hundred-image cardboard sheets, in a way that each denomination was presented on an individual sheet. Page VIII featured two double copies of Hungarian-Italian postage due money order forms (for the cases when the recipient had to pay the charge); page IX presented a block of 4 pieces of postcards and four continuous pieces of 2kr address wraps; page X showed money order forms – two in Hungarian language, one in Hungarian-Italian, and one in Hungarian-Croatian. Envelopes with the postal stationery images were presented on two pages (XIV-XV) – on the one there were 3-, 5-, and 10kr postage stamps, while on the other – 15-and to 25kr items.

The cardboards were composed of 3 layers, separable when soaked. The upper layer was actually the paper of the reprints, about 0.11-0.12 mm thick rough white paper. Out of other reprints, the paper was separable only in case of envelopes. In case of postcards, postal transfers, and postage due transfers (for which recipients had to pay), the cardboard received basic coloured printing, the texts and postage stamp images later printed upon it. The rear side of the cardboard remained clean and clear of any texts, its colour white. In case of money order forms and postage due money order forms, the rear side received basic colour printing, upon which the text was printed. In case of the address wraps, the stamps and colour stripes were printed upon the cardboard directly, without any base layer. For envelopes, the procedure was the following: coloured layer was printed upon the whole cardboard, only the areas of envelopes left white; by typographic printing, these white areas were then embossed, and later, postage stamp images and embossed closing seals were printed upon them.

As regards the colours of postage stamps, the shades of the first and the second, as well as the first and third differed from each other. Besides, the colours of the two last albums also differed, namely the canary yellow and the orange yellow of the 2kr postage stamp. The basic printing of the paper of the mail items was similar to the original colours; money order forms were exceptions - their green colour was very much different from the original one.

The 15kr envelopes were printed by two different printing forms, which were both different from the original piece. Consequently, there are two types of this printed matter stamp in the albums, neither of them identical to the original typographic postage stamp. The latter differed from 15kr letter postage stamps only in the bottom line of the neck, while on these reprints the line pattern in the two round areas was different too, both from the letter postage stamps and the original typographic stamp. The difference between these two types of 15kr reprints were again the bottom line of the neck and the pattern of lines in the two round areas. In the first album, were the reprints corresponded to the type II of the typographic postage stamp, the neck bottom was composed of a thick and two thin lines below it (figure 399). On this type, there were much fewer background lines in the round areas than on the original postage stamps. The reprints of the 15kr postage stamps in the second and third albums are identical. On this image of type III, the bottom of the neck is composed of two thick lines and a thin one between them, without the wave typical for the type II (figure 400). The lines of the type III are also more diffused than on the original postage stamps and those which belong to the type II; the latter are much more accurate work.[135]



Figure 399.



Figure 400.

There are two kinds of closing seals in the albums (figure 353, 354). In the first album, the largest seal is used, while in the other two albums both kinds occur. In the two latter albums, on the two top envelopes of the card-

[135] Sandor Visnya discovered that the stamps of the first album and those of the second and the third albums were produced by two different printing plates.
His further conclusion was that for the second album such a number of cardboard sheets were produced which was enough (even too many) also for the third album. His findings are supported by the 15kr postage stamps of the different types of envelopes and the use of different closing seals. Partially, they are also supported by the colours of the stamps.

board pages this seals are large, while on the bottom envelope it is small. The embossed typographic printing of all closing seals has sharp edges, as opposed to the original ones.

Titles of Reprint Albums:

1. A magyar királyi államnyomdából 1870-tőI 1877-ik év végéig kikerült értékczikkek mintalapjai. III. kötet, Postai és távírdai értékcikkek.
   Types des papiers de valeurs, faits dans l'imprimerie de l'état, Royale Hongroise de l'an 1870. jusque à 1877. III. volume. Valeurs de poste et de télégraphe.
2. Kereskedelemügyi magyar kir. minister. Magyar királyi Posta- és távirda-értékczikkek gyűjteménye 1867−1890.
3. A magyar királyi államnyomdában az 1870−1899. év végéig készült értékczikkek mintalapjai III. kötet: posta- és távirdai-értékczikkek.
   Types des papiers de valeurs exécutés par l'imprimerie de l'état hongrois de 1870 á 1899 III. volume: valeurs de poste et de télégraphie.

Letter and newspaper postage stamps

1872	1	2kr	letter postage stamp	brownish orange
	2	3kr	letter postage stamp	bluish green
	3	5kr	letter postage stamp	carmine
	4	10kr	letter postage stamp	greyish blue
	5	15kr	letter postage stamp	brown
	6	25kr	letter postage stamp	reddish violet
	7	(1)kr	newspaper postage stamps	carmine red
1891	8	2kr	letter postage stamp	canary yellow
	9	3kr	letter postage stamp	carmine red
	10	5kr	letter postage stamp	blue
	11	10kr	letter postage stamp	yellowish brown
	12	15kr	letter postage stamp	violet
	13	25kr	letter postage stamp	brick red
	14	(1)kr	newspaper postage stamps	orange yellow
1900	15	2kr	letter postage stamp	green
	16	3kr	letter postage stamp	carmine red
	17	5kr	letter postage stamp	blue
	18	10kr	letter postage stamp	yellowish brown
	19	15kr	letter postage stamp	violet
	21	25kr	newspaper postage stamps	brick red

Postcards

1878	1	2kr	orange yellow/yellow
1891	2	2kr	orange yellow/yellow
1900	3	2kr	orange yellow/yellow

Letter Envelopes

1878	1	3kr	bluish green	type II	closing seal I
	2	5kr	brick red	type II	closing seal I
	3	10kr	blue		closing seal I
	4	15kr	brown	type II	closing seal I
	5	25kr	reddish violet		*closing seal I*

1891	6	3kr	bright green	type II	*closing seal I*
	7	5kr	red	type III	*closing seal I*
	8	10kr	blue		*closing seal II*
	9	15kr	brown	type III	*closing seal I*
	10	25kr	a)violet		*closing seal I*
			b) violet		*closing seal II*
1900	11	3kr		type II	*closing seal I*
	12	5kr		type III	*closing seal I*
	13	10kr			*closing seal II*
	14	15kr		type III	*closing seal I*
	15	25kr	a)violet		*closing seal I*
			b) violet		*closing seal II*

Address Wrap

1878	1	2kr	Orange yellow	type II
1891	2	2kr	Orange	type II
1900	3	2kr	Orange	type II

Money order forms

1878 carmine/yellowish green

1	5kr	Hungarian	type III
2	5kr	Hungarian-Italian	type III
3	5kr	Hungarian-Croatian	type III

1891 Brick red/yellowish green

4	5kr	Hungarian	type III
5	5kr	Hungarian-Italian	type II
6	5kr	Hungarian-Croatian	type II

1900 Brick red/yellowish green

7	5kr	a) Hungarian	type II
		b) Hungarian	type III
8	5kr	Hungarian-Italian	type II
9	5kr	Hungarian-Croatian	type II

Money order forms, Payment by Recipient

black/green

1878	10kr	Hungarian-Italian
1891	10kr	Hungarian-Italian
1900	10kr	Hungarian-Italian

Finished Reprints

The other group of the reprints of the 1871 issue includes those reprints which were produced specifically for philatelists. The first representatives of this group were postcards, which were probably issued in 1878. In the postage stamps printed on these postcards, the areas embracing the indication of denomination were not circles with lines but only horizontal lines[131], the length of the German language inscription was 34 mm instead of 31. For the 2kr postage stamps, also the typographic forms have survived; even though it is possible to see that the basic line pattern is identical to that of 5 krajcar, the bottom line of the neck is not identical to any types of the 5kr postage stamps. Thus these printing forms were transformed from the printing forms used for 5 krajcar, the bottom line of the neck re-carved.

Soon re-printing of letter postage stamps followed, the demand for such reprints being high from the philatelists. After the postage stamps of 1871 became invalid, foreign postal directorates, museums, and private persons asked for these stamps from the Hungarian Post ever more frequently. The Hungarian Post fulfilled these requests, due to which it soon ran out of stock. When the remaining stock was sold out in 1878, the huge interest for these stamps was a great surprise to the Post, which had not spared more than 3-4 sheets for each denominayion (according to Payer). This was the reason why finally in 1882 the decision was taken to reprint these postage stamps. These reprints were produced by the original engraved printing plates; they were produced in January 1883 (figure 401).

Stamp dealers also urged reprinting lithographic postage stamps; however, this desire was impossible to fulfil, since the printing stones had been destroyed. There were also suggestions to produce new printing stones; later these plans were dismissed, since such procedure would not have resulted in reprints but imitations[136].

Re-printing of newspaper postage stamps and other mail items took place for the celebration of Millennium (the thousand-year anniversary of the settlement of Magyars in Hungary). As part of these celebrations, the collection of the mail items of the Hungarian Post was also presented. When certain mail items were missing from this collection, they were replaced by reprints; decision was also taken to sell such reprints. This was how newspaper postage stamps, postcards, and envelopes were reprinted in 1896. Along with the latter, the 25kr envelopes were printed, entering circulation for the first time; naturally, it was circulation among philatelists. In case of postage stamps, there was no need for reprinting, since there was still big stock of the reprints produced in 1883 – almost a half of the original quantity was still there.

Both letter postage stamps and newspaper postage stamps were printed on paper with watermarks ‘kr’; the colours of the paper were the same as in case of the original stamps.

These postage stamps were also glued in the same way as the original postage stamps; perforation of letter postage stamps was 11.5. Ink was often uneven on the plates, due to which the colour intensity was different even on one and the same sheet. It was not only the colour intensity but the colour shades which were different. Thus, in case of 2kr orange and brownish yellow we are not talking about colour intensity but about colour versions. Also 25kr and newspaper postage stamps had colour shades.



Figure 401.

According to Payer, these reprints were printed using two one-hundred-piece printing plates; printed sheets were cut into 2 one-hundred-piece sheets. In his opinion, 50 printing sheets of each denomination were printed; 9 printing sheets of newspaper postage stamps were printed. However, it seems certain that one-hundred-piece sheets were printed, as in case of the originals. The sides of these sheets were later torn off; in case of newspaper postage stamps, the sides were cut smaller. The fact that only one letter postage stamp printing plate and one newspaper postage stamp printing plate used for the edition of 1871 were given to the Transportation Museum in 1890 supports this; they have been preserved there until today. Therefore, for reprinting in 1896 only this one-hundred-printing plate was used. As regards letter postage stamps, it seems improbable that one printing plate of each denomination was destroyed between 1883 and 1890. The origin of the Payer's piece of data (namely, that reprints were printed on the printing sheets of 200 pieces) must be the fact that since postage stamp printing of the sheets of 200 pieces had started, 200 pieces became the standard unit of postage stamp quantity. When providing data on the quantity, it was not the number of the actually printed sheets which was provided but that amount divided by 200.

This correction as regards the printing sheets of the reprints of 1871 naturally does not concern the data regarding the number of copies; according to these, 10,000 pieces of each letter postage stamp denomination and 1,800 newspaper postage stamps were printed.

The feature that distinguished the reprints of postcards of 1896 from the original ones was the length of the inscription ***Correspondenz-Carte***. On the original post cards it was 31 mm, while on the reprints 34 mm. For reprints, thicker and rougher white paper with watermarks was used. The thickness was about 0.1 mm; the watermark was ***M.K.POSTA*** (see volume I, page 380, image IV). Sometimes mirror reflection of this watermark inscription also occurred. Envelopes were produced in the original size; they were sized, though there was no closing seal. The colour of the postage stamp images on the envelopes was usually darker than the original; the colour of the 5kr postage stamps was brick red. 3kr and 5kr postage stamps belonged to the type II (figures 402-406). The amount of these envelopes was small, though we do not know it exactly.



Figure 402.



Figure 403.



Figure 404.



Figure 405.



Figure 406.

The reprints of 1883 and 1896 were traded at face value at the millennium exhibition. They were sold one by one, not as a series. Probably this explains why almost all of low-denomination postage stamps (2kr and 3kr, as well as newspaper postage stamps) were sold, while in case of higher denominations it was only a much smaller proportion that was sold[137].

[137] See the research of Payer on the preconditions, terms and the trade of the reprints at the Milleneum exhibition.

Letter postage stamps, paper with watermarks 'kr', sized, perforation 11.5

1883 1 2kr
A) orange yellow
B) orange
C) brownish yellow

2 3kr
A) green
B) dark green

3 5kr
pink pale pink

4 10kr
A) blue
B) light blue
C) dark blue

5 15kr
oily brown

6 25kr
A) violet
B) pale violet
C) reddish violet

Newspaper postage stamps, paper with watermarks 'kr', sized, without perforation

1896 7 1kr
brick red
brownish threat

Postcards

1878 1 2kr orange yellow light brown type III

1896 2 2kr orange yellow light brown type III

Letter Envelopes

1896 Typographic printing
1) 3kr bluish green type II
2) 5kr brick red type II
3) 10kr blue
4) 5kr brown type I
(5. 25kr brownish violet)

Private Commemorative Stamps

For the 50th anniversary of the 1871 issue, the Post permitted issuing private commemorative postage stamps. These postage stamps were printed in the printing house Athenaeum, by lithography, by ELMA (first Hungarian Commemorative Postage Stamp Collectors). On the images attached, we can see that the years 1871 and 1921 were shown in the area otherwise preserved for denomination. Besides this, the image and the dimensions were identical to the originals (figure 407). These vignettes were printed on white paper, in the original colours, though their shades a bit different, and on small sheets (25?). The sheets were thickly sized; the perforation was 11.5. The sides of the sheets were left imperforated. The colours were: yellow, bluish green, bright red, dark blue, milk blue, brown, reddish brown, red violet, and dark reddish violet. A small number of proofs were also produced on white and coloured paper; their colours were black, pale oily green, green/orange, green/blue, red/green, blue/yellow, brown/orange, brown/blue, violet/yellow, and violet/green. The perforation was again 11.5.



Figure 407.



Figure 408.



Figure 409.

These vignettes of ELMA soon ran short, due to which newer series appeared. This time it was undertakings by private persons, who issued both letter postage stamps and newspaper postage stamps. They were produced by typographic printing. On letter postage stamps, the two years again appeared in the areas where denominations had been indicated on the original postage stamps; on newspaper postage stamps, the years appeared in the bottom frame (figures 408-409). The dimensions of the postage stamp images were similar to the originals. One newspaper postage stamp type was soldered upside down in the printing plate, due to which tête-bêche pairs also occurred. The

colours of these postage stamps were the following: orange yellow, green, carmine, greyish blue, dark violet brown, and violet; the colour of newspaper postage stamps was brick red. These postage stamps were also sized; letter postage stamps were produced either without perforation or with perforation 11.5; newspaper postage stamps were produced without perforation. The quality of these postage stamps and the overall impression they produced lagged behind the edition of ELMA. The types of numerals of the two editions were also different; so was the number of copies. ELMA postage stamps are rarely seen today, while the other kind occurs in special collections relatively often. Black proofs were produced for this second kind too, both for letter postage stamps and newspaper postage stamps.

A third kind of commemorative letter postage stamps of the year 1871 is also known. It was produced only in two colours. While the earlier discussed postage stamps featured years 1871 and 1921, the latter featured both 1871 and 1921, and 1872 and 1922. The years 1872 and 1922 referred to the 50th anniversary of engraved postage stamps, since back ago engraved postage stamps were considered to be issued in 1872. These blue postage stamps came out ugly, their size a little smaller (18 times 21.5 mm). They were released both with and without perforation. Black proofs were produced for these postage stamps too.

The above mentioned postage stamps were produced also with the years 1872 and 1922, without any change of the image. Thus, in these cases the image was that of lithographic postage stamps. For the newspaper postage stamps with the years 1872-1922 black proofs were also produced.

Reprints released on the 50th anniversary of the postage stamp edition of 1871 are sometimes mistakenly called Libellus commemorative postage stamps. However, they were not released by the contemporary philatelic periodical Libellus but partly by ELMA, and partly by private persons (based on the data and collection of Pál Rampacher).

FORGERIES

This chapter will deal with the forgeries of the edition of the year 1871. We know of many kinds of forgeries, which we can categorise in many ways. The most obvious way of categorisation is based on the kind of the postal item forged. Based on this, we may identify forgeries of lithographic postage stamps, engraved postage stamps, and postal items with postal stationery images. Within these groups, we may identify complete forgeries and such ones which were produced using authentic postage stamps. The description of forgeries below will follow this kind of categorisation. However, forgeries related to gumming and perforation, which is typical not only of the edition of 1871, will not be discussed. Let us only mention that these kinds of forgeries occurred; recognising them requires great expertise.

The knowledge of forgeries is very important, though it does not ensure the most efficient protection against them. A very important measure is constant juxtaposing. It should be taken into account that newer kinds of forgeries may turn up. The safest condition for protection against forgeries is profound knowledge of authentic postage stamps. This knowledge should involve not only the designs of postage stamps but also other factors, such as paper, gumming substance, and postmarks. Out of these, the postage stamp design is the most important, since it is able to reveal the majority of the forgeries by itself. However, in certain cases it is not enough – the knowledge of other factors is also important.

Forgeries of first 2kr postage stamps

So far we do not know of any forgeries of the first 2kr postage stamps. However, the forgeries of the 2kr postal stationeries cut out from postcards might have been used for deception; collectors might mistakenly take them for the first 2kr postage stamps. Increased caution will be required for such forgeries which will be produced while having already in mind the features of

these postage stamps when selecting postcards. To recognise these, all specific features of these postage stamps should be taken into account. In the first place, it is the paper of these postage stamps, which in case of 2kr postage stamps is a bit thicker than that of lithographic postage stamps or engraved postage stamps printed on thick paper. The paper of postcards is much thicker; it is yellowish. Consequently, forgery implied thinning and whitening of paper. The specific features of first 2kr postage stamps which distinguish them from normal lithographic postage stamps are the colour and some features of the image; until today, we may also add postmarks to this list (figures 125, 1 to 6, 129). All of these constitute such obstacles in the way of forgeries which are impossible to overcome. They provide solid base for recognition of forgeries, since postcards of appropriate colour and image were traded only in the first months.

In case these postage stamps are postmarked in any way different from the postmarks described for the first 2kr postage stamps, or if the origin of the postmark is not possible to identify, the paper, perforation, and colour of the given postage stamp should be scrutinised.

FORGERIES OF LITHOGRAPHIC POSTAGE STAMPS

To find complete forgeries of lithographic postage stamps is very difficult today. If there was a philatelist targeting only at forgeries, collecting would have been more difficult for him than for a collector of authentic lithographic postage stamps. Philatelists do not expect to be surprised by complete forgeries today – they are both very rare and different in their looks from the authentic lithographic postage stamps. The danger is much greater when unlawful measures are applied to any items produced by the State Printing House, let it be envelopes with pre-printed postage stamps, postcards, or address tapes. These items have remained sources of deception until today. And it is not only the new beginners who may be distracted by them. This is the reason why we need to learn about these forging ways in detail. Using authentic postage stamps for forgeries has occurred more rarely; on the other hand, this kind of deception is more profound. In these cases, it was the gumming substance or the postmark which was forged.

Complete Forgeries

a) Forgery of Turin

Lithographic printing, line perforation 11.5, all denominations of letter postage stamps (figure 410). 2kr postage stamps were produced in 2 colours: orange and yellow. The colours of other denominations were the following: green, pink, greyish blue, brown, and violet. The dimensions of the postage stamp image were the same as in case of the original postage stamps; all details of the image were successfully reproduced.

Thus the round area of the 2kr postage stamps where the numeral took place had horizontal line pattern in it; the letters of 5kr and 25kr postage stamps were smaller than on the postage stamps of other denominations. Nonetheless, the overall impression of these postage stamps is very much different from the authentic ones. As a result, even those do not get deceived by these postage stamps who come across them only superficially. Perforation also reveals this forgery. Both the short and the long side of these postage stamps were perforated differently; the difference of dimensions may have even reached 2 mm. These postage stamps may occur both used and unused. The 2-circle postmarks of used copies were produced in one of the corners of the postage stamps or upon their sides; however, only a letter 'G' and semicircles of these postmarks are seen.



Figure 410.



Figure 411.



Figure 412.



Figure 413.

b) Forgery of Zigány

Lithographic printing, line perforation 9 ¾, all denominations of letter postage stamps (figure 411, 412). The colours of these postage stamps were the following: yellow, bluish green, colour meat, blue, brown, and greyish violet. The letters of the abbreviation 'kr' were similar on each denomination. On the forgery, the details of the image were reproduced quite well; especially, the drawing of the hand is better than on previous forgeries. The indented line of the neck is also well drawn. These forged postage stamps were all the same size, though they were larger than the originals (20 X< 24 mm). We know of these forged postage stamps both used and unused. Used ones have turned up with the postmarks of a lot of names of locations and of many types; sometimes, the postmarks are completely seen.

c) Forgery of Budapest Forgery of 3kr lithographic postage stamps; perforation 10 (figure 413); image dimensions 18.5×22.5 mm

As regards the overall impression, this forgery seems the best. The details of the image came out well, except the circle areas, which do not have horizontal line pattern in them. Instead, their colour is homogeneous. Due to these above-mentioned features, they are easy to recognise. Their perforation also reveals that they are forgeries. Only used copies are known.

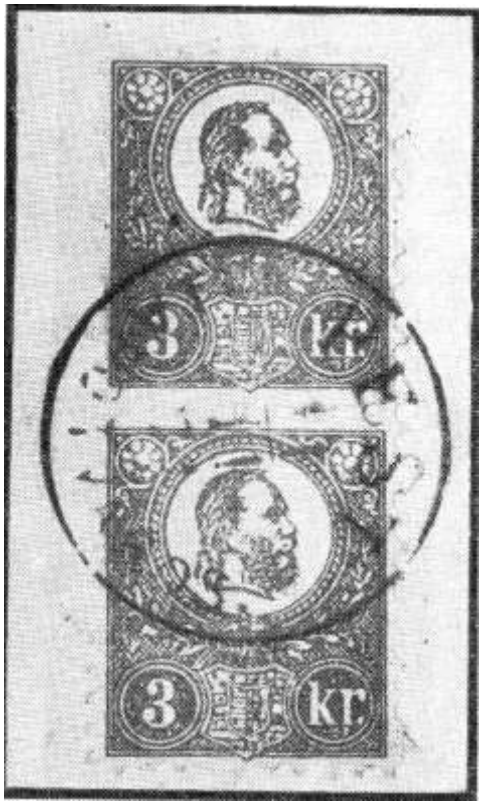


Figure 414.

d) Forgery of unknown origin Lithographic forgery of 3kr postage stamps; perforation 9.5 (figure 414). The colour was yellowish green; the size >19×23 mm. Apart from the colour, it is the line perforation which reveals the forgery. We know of this kind of forgery on 3kr envelopes (forged cancel); on the rear side of the envelope, there were 2 vertical pairs. The postmark was Pest Lipótváros 11/11 71; the postmark upon arrival was Pozsony 11/13 71.

e) Forgery of Vienna Lithographic forgery of 3kr postage stamps; perforation about 9.5 (figure 415.) The colour was dark green. The postage stamp image reveals that it was transferred to the stone by photography. Both the dimension is of the image and the proportion of details is identical to the original postage stamps. Perforation came out better than in case of other forged postage stamps. The printing, however, swallowed up the tiny details, such as the line pattern of round areas. The colour and the paper were especially different from the original postage stamps, due to which even inexperienced collectors may easily recognise these forged postage stamps.

f) Forgery of Berlin Engraved forgery of 3kr. The paper of these forged stamps was glistening; the perforation was different (figure 416). These postage stamps were exact copies of the originals, both as regards their dimensions and details. The only exception was the detail reaching across the bottom frame – it was the missing bottom end of the coat of arms. However, these stamps produce an impression of reproduction instead of that of postage stamps. This forgery cannot be considered very ‘professional’; however, it might have happened that it was meant to imitate 3kr postage stamps; this is the reason why we included it into this group of forgeries.

g) Forgery of Unknown Origin Forgery of 3kr postage stamps; perforation about 9.5 (figure 417). These forged postage stamps were printed by a multi-image printing plate. For reasons of deception, they were perforated

off-centred. Consequently, many people do not assume forgery in case of these postage stamps. The position of postmarks may also hinder recognition of this kind of forgery, as it usually covers the head. This fake postmark, similarly to that of the arrival postmark of d.), reads Pozsony 13/11 71.



Figure 410.



Figure 411.



Figure 412.

2. Forgeries Produced from Items Issued by State Printing House

a) Cutout from postcards and perforated postage stamps. The distinguishing feature is the paper and the typographic printing. The image of these postage stamps is not identical to any lithographic types of 2 krajcar. The fact that on lithographic postage stamps the bottom line of the neck is not curved also reveals the forged nature of these postage stamps. Naturally, this kind of forgery identification stands only for the lithographic postage stamps of the second production period, since in the first one there were no types, and the bottom line of the neck was not curved. In this case, other measures, which have been already mentioned, should be applied.

b) 3-, 5-, 10-, and 15kr postage stamps cut out from printed matters and perforated. Since there were 2 printing procedures to print these postage stamps on envelopes, 2 different forgery kinds of these cut-out pieces turn up too – lithographic and typographic printed ones. The paper of both kinds was different from that of lithographic postage stamps. Consequently, paper may also serve basis for forgery identification, besides perforation. Postage stamp image may provide basis for forgery identification only in case of typographic postage stamps. This kind of postage stamps may not be categorised in any type of lithographic postage stamps. The bottom line of the neck also reveals the typographic origin of these postage stamps (such line otherwise occurred on 5kr typographic postage stamps type III). And it was only envelopes which were typographic printed. The technology of typography was very obvious on these postage stamps. (See the data on 5kr typographic envelopes type III in the section devoted to the envelopes with pre-printed postage stamps.) On the other hand, the postage stamps cut out from lithographic envelopes are identical to the letter postage stamps as regards their image – consequently these forged stamps may be identified only on the basis of their per-

foration or paper, for which much greater expertise is required. To recognise forgeries imitating unused lithographic stamps, fake gluing substance may also provide clue; the same substance might impose hindrance in the way of the paper examination.

For this forging technique, mainly unused 3-, 10-, and 15kr and used 5kr lithographic envelope denominations were and are even today available. The used 10- and 15 krajcar printed matters are so rare that we may safely say that postmarks appearing on perforated ones are fake; this circumstance facilitates forgery recognition. 3kr cut-outs were also mainly produced from unused envelopes; consequently, the postmarks on them were mostly fake (figures 418-421).



Figure 418.



Figure 419.
Fake postmark



Figure 420.
Original postmark



Figure 421.
Fake postmark

The majority of lithographic postage stamp envelopes is unused 10kr. The rest of denominations, as well as used 10kr postage stamp envelopes, are very rare; thus the possibility of using them for forgery is very scarce. Nevertheless, attention should be paid to the 10 krajcar one – since it is available even today, the envelopes of this denomination may be used for both unused and cancelled postage stamps (by forging postmarks). To recognise this forgery, perforation, thickness of the paper, its colour shade, and in case of killed pieces also the postmark has to be scrutinised. In case of 10kr lithographic postage stamps, perforation could basically occur only in the type II, since, apart from very few ex-

ceptions, the postage stamps of 10kr lithographic envelopes which have survived belonged to this type.

3. *Forgeries of Postal Stationaries* This group includes those letters and address wraps to which such postage stamps were attached which were soaked off other items, and which were cancelled. Their postmarks were supplemented by further details on the envelope or adjusted to the postmark on the envelope. Unused postage stamps or postage stamps without postmarks were also used to this end; later they received fake postmarks. In cases of such forgery, usually deficient copies were used. Since there is great difference in value between detached postage stamps and those preserved on envelopes, especially in case of 25kr postage stamps and newspaper postage stamps, it makes sense to especially watch out in case of these denominations. Otherwise this kind of forgery may occur in case of any other denominations. To reveal such fake items, the surface of the envelope, address tape, or letter, as well as the postmark shall be scrutinised.

4. *Out of private commemoratives,* letter postage stamps cannot mislead anybody, since in the round areas otherwise embracing denomination there are numerals indicating years. On the other hand, newspaper postage stamps may be successfully used for forgeries, since the year on them is indicated in the bottom frame, rendering it much less visible. For forging, postmarks were applied in a way as to cover the year in the bottom frame. Though at first glance these stamps may be confused for authentic newspaper postage stamps, magnifying glass is enough to reveal their fake nature.

FORGERIES OF ENGRAVED POSTAGE STAMPS

Complete forgeries of engraved postage stamps do not exist. They are only such forgeries which were compiled from some kind of reprints of the postage stamps originally issued in 1871. Out of these, fake postage stamps imitating unused engraved postage stamps are the most dangerous. Their gum and perforation are very well done. However, if we are aware of such forgeries, we stand good chances to detect them.

1. Reprints of 1883 with fake postmarks. By fake postmarks, used engraved postage stamps were imitated. However, due to the value ratio between the original and reprinted engraved postage stamps, forging made sense only in case of 2kr and 3kr postage stamps. Today even this does not make much sense, since reprints of these two denominations are becoming less and less frequent. On the

other hand, detecting this kind of forgery is easy for anyone who has at least basic knowledge. Forgeries have denser perforation and different watermarks.

2. Forgeries from Reprints Printed on Cardboard

After cardboard sheets are soaked, such engraved postage stamps remain for manipulation whose paper is a little bit thicker than that of regular engraved postage stamps. These reprints are then perforated and glued, and finally sold as unused postage stamps as individual pieces or blocks of 4 pieces. Mainly, these are forgeries of good quality, imposing danger not only because they are real engraved pieces, but also because they are strikingly beautiful, and attract collectors who are unaware of this way of forgery.



Figuer 422.

Since these reprints are made using authentic printing plates, their image does not reveal their fake nature. Nevertheless, there are other factors which reveal the forgery. Such are the exceptionally bright colours and freshness, as well as the fact that these postage stamps are usually sold in series, the 2kr postage stamps being yellow, which is a rare colour in case of unused postage stamps of this denomination, while 15kr postage stamps are yellowish brown, which is also a rare colour. Authentic unused engraved postage stamps usually have to be acquired one by one; collectors have to wait for individual pieces to turn up, most usually in frequent colours. Forged pieces were perforated well-centred. When these postage stamps are offered in blocks of 4 pieces, we may safely say that they are forgeries. In these cases, their perforation and gum have to be examined with scrutiny. These forgeries have been turning up since the 30s, deceiving many collectors both in Hungary and abroad. This kind of deception is less probable if a collector is aware of this kind of forgery.

Engraved reprints coming from soaked cardboard are being traded also in their original condition, as proofs of engraved letter postage stamps of the edition of 1871. Naturally, they are neither fake pieces nor proofs but reprints.

3. Forgeries of Complete Postal Items. In this group, we should in the first place again consider the 25kr letter postage stamps and the newspaper postage stamps. However, postage covered by engraved postage stamps was forged in numerous other ways too, especially involving envelopes. To one such envelope not only a

25 krajcar postage stamp but other denominations were adhered too. For this, mainly not cancelled deficient pieces without gum were used; fake postmarks were applied to these postage stamps. Frequent postmarks were Pozsony, Medgyes, Kőbánya. Sometimes even such locations were 'postmarked' which did not even have a post office. Following features may reveal forgery: fake postmarks, special franking, deficient postage stamps, or the use of 10- or 15kr envelopes.

FORGERIES OF ENVELOPES

Envelopes with fake postmarks on their postal stationeries belong here; these are mainly 10- and 15kr envelopes, rarely 3kr ones. Postage stamps cut out of envelopes, and then adhered to letters and postmarked with fake hand-stamps also belong here. In other cases, postmarks were supplemented to imitate cut-outs which were used as postage stamps in the past. Postage forged on the envelopes with postal stationeries also belongs here; we have spoken about it in the section devoted to engraved postage stamp forgeries. Cancelled 10-and 15kr envelopes, especially the former, are very rare – almost all cancelled pieces are forgeries. It is also advised to inspect with scrutiny the letters covered by cut-outs from envelopes, due to their extreme rarity. It is most often the postmark which reveals the fake nature of these items.

Rare imitations of reprints of envelopes with postal stationeries on them issued in 1896 also belong here. They were produced using reprint albums, namely their cardboard pages. The upper layer of these cardboard pages with envelope marks was cut out; the envelopes were folded and glued. At the first glance these envelopes seemed reprints of those released in 1896. The thickness and white colour of their paper, as well as their postage stamps resemble reprints of 1896, not the original envelopes with pre-printed postage stamps. This impression is further increased by the fact that 25r denomination is among them. However, no expertise is required to detect the forgery. The only questions are whether the envelope has a seal or not, and if paper is watermarked or not. Besides, the size of forged envelopes is a bit bigger; the type of 15 krajcar also reveals that these envelopes come from cardboard.

CHAPTER IV
TELEGRAPH MAIL ITEMS

The Austrian-Hungarian Compromise of 1867 was beneficial for both politics and economy. One of the economic advantages was the significant development of telegram circulation between the two parts of the Empire. Consequently, the field of telegraph had to be regulated.

TELEGRAPH DEVELOPMENT

It was in 1846 that Austria built the first telegraph line between Vienna and Brünn. While Hungary was communicating with Austria through Pozsony (Bratislava), after the line Vienna-Marchegg was connected to Pozsony on 26 December 1847.

At first, underground line was used; later so-called air cables were built above the ground level.

The development of the telegraph was hindered by the failure of the War for Independence in 1848/1849. This was the reason why the telegram circulation set off in Pest only on 1 October 1850, still using underground cables.

The table below provides an overview of the telegraph development[139]

Time	State-owned telegraph lines length in kilometres		Number of	
	Line	Cable	State-owned telegraph stations	Railway telegraph stations
1847-1849	17	17	1	-
1850-1852	255	272	3	-
1853	1189	1374	11	-
1855	1849	3069	19	-
1858	3317	4701	44	48
1860	4433	6226	65	76
1865	7091	14019	140	143
30.04.1867	8156	16738	181	144

In the period between 1849 and 1867, exclusively MORSE equipment

[139] CSOPEY-KUPPIS: The world traffic. Budapest 1889.

was used for telegram circulation[140]. In the year of the Compromise, the so-called HUGHES telegrams started to be used; at first they were used between Budapest and Vienna, while later between Budapest and Temesvár, and Vienna and Temesvár.

Although Monarchy had sea coasts and ports, unlike other sea empires, it did not have underwater cables in the sea. However, it had rivers, which were crossed by underwater cables. The rivers which concerned Hungary were the Danube (Gombos-Erdőd, Zimony-Pancsova), Száva (two crossings under the stretch Ó-Gradiska-Berbir), Drava (Barcs-Verőcze), and the Tisza (Csongrád-Szentes, Ó-Kanizsa-Török-Kanizsa, Ó-Becse-Török-Becse); the total length of underwater cables was 3629 m.

When Compromise was concluded, a temporary telegraph Agreement was closed. The text of the Agreement read as follows,

‘AGREEMENT

between the Imperial Royal Ministry of Commerce and National Economics and the Hungarian Royal Ministry of Agriculture, Industry and Commerce, on division of the telegraph matters.

Given Senior Adviser Ferenc Pilhal from the part of Imperial Royal Ministry of Commerce and Member of Parliament of Hungary and Imre Fest from the part of Hungarian Royal Ministry of Agriculture, Industry and Commerce identified those ways according to which it is possible to divide the telegraph, both ministries have temporarily agreed on the following, regarding the take-over of telegraph administration by the Royal Hungarian administration in Hungary and Transylvania:

Article 1

As of 1 May 1867, the Royal Hungarian Ministry of Commerce shall take over the top management of the telegraph in Hungary and Transylvania. From that time, in Hungary and Transylvania the telegraph directorates and stations will cease to belong to the scope of the Imperial Royal telegraph directorate, and will enter the scope of the Royal Hungarian Ministry for Commerce.

Telegraph institutions of the military border regions of Temes and Banat will not enter the scope of the Royal Hungarian directorate, due to which they will get excluded from the scope of the telegraph directorate of Temesvar. Since at present the areas of telegraph administration are not strictly divided according to the states belonging to the Crown, an order has been issued that as of 1 May 1867 all Hungarian telegraph stations which have not been subordinate to Hungarian telegraph directorate should enter the scope of the Hungarian directorate; in the same way, all non-Hungarian telegraph stations which at present are responsible to Hungarian telegraph directorate, should hereof report to non-Hungarian telegraph directorates.

Article 2

Hungarian Royal postal directorate shall take over those officials and servants who are at present employed at the directorates and stations which are currently being handed over to the Hungarian postal directorate, providing them with the present wages and usual benefits for the time of the temporary agreement. Nonetheless, it is necessary, if possible, to carry out exchanges between the Hungarian nationals working in the area falling beyond the scope of the Hungarian administration and non-

[140] MORSE, Samuel Finley Breese (Charlestown 27. 04. 1791-2. 04. 1872, New York). He was the first one to send a telegram on 27 May 1844, from New York to Baltimore.

Hungarian nationals working in the area of the Hungarian postal administration.

Article 3

Present arrangements regarding the rights of the state telegraph institutions, the rules pertaining to the use of these institutions by the public, telegraph tariffs, service, processing, and accounting regulations will stay unchanged in the areas of both directorates until the two ministries of commerce have reached consent and agreed on changes.

Consequently, the telegraph agreements concluded with foreign states will stay in force in the area of the Hungarian Royal administration.

Finally, the agreements between the state telegraph service and railway companies will also remain in force as regards sustenance and the use of railway service.

Article 4

As regards the income from the circulation between the two telegraph areas, the rates for actual forwarding of telegrams and the rates for forwarding of telegrams off telegraph lines should stay with the directorate to whose scope the area belongs. Rate settlement between the two directorates should only take place regarding estafette telegrams. It should take place in a way that each directorate is entitled to the rate for the distance on which it covered the costs of forwarding.

Article 5

As regards the rates of the telegrams sent to foreign countries from the Royal Hungarian Postal Administration area, or sent from the foreign countries to the Royal Hungarian Postal Administration area, as well as the telegrams sent from foreign states and passing Hungary, the settlement with the foreign states will be done by the Imperial Royal Austrian telegraph administration.

a) From the share which Austria will receive as a member of German-Austrian telegraph Association, a certain part will be credited to the Royal Hungarian Postal Administration. The size of this amount will depend on the way of calculation applied by the directorates which are members of the Association. This ratio will remain until one of the directorates wishes to introduce a different kind of calculation. Each directorate will be liable for Austria's expenses within Association to the degree of their share from the Austrian income from the Association's circulation.

b) In case of telegrams sent to foreign countries or received from foreign countries which do not belong to the scope of the Association, the Hungarian administration shall receive full Austrian rates stipulated in the specific international telegraph agreements; Hungarian Royal Postal Administration will not bpay any fee for forwarding of telegrams through non-Hungarian, Austrian territory.

On the other hand, for the telegrams sent from non-Hungarian states of Austria to foreign countries and vice versa not through Hungary, Royal Hungarian Postal Administration will not be entitled to forwarding rate; for such telegrams, non-Hungarian countries' directorates shall transfer the whole Austrian rate.

c) For the telegrams from Hungary to such foreign countries which are not members of the German-Austrian telegraph Association, the Hungarian directorate shall reimburse the fees of the foreign countries according to the corresponding international telegraph agreements.

d) For the telegrams which arrive from foreign states, and carry on to other foreign states through the Austrian monarchy, in case such telegraph entered at the Hungarian telegraph station, and the rate is transferred by non-Hungarian state, the Austrian forwarding fee stipulated in international telegraph agreements shall be collected by the Hungarian directorate.

e) In case telegrams are forwarded in any way different from the telegraph line, the

fees shall be reimbursed to Hungarian directorate, subject to these fees being paid when the telegram was sent.

When telegrams are sent to foreign countries, this rate shall be payable by the Hungarian directorate, in case it was charged when the telegram was accepted in Hungary.

On the basis of the fees listed in paragraph b-e) , which are payable partly by the Hungarian and partly by the Austrian directorate, a flat amount shall be calculated – this amount shall be payable by each party until one of the parties suggests a new calculation.

Article 6

In the future, the Imperial Royal Austrian telegraph Directorate will continue to do settlement with railway companies for the state and public telegrams forwarded with the help of those companies and for the maintenance of the lines of the telegraph, on the basis of the follow-up agreement with the Hungarian postal directorate.

Article 7

The operational equipment used in the area of the Hungarian administration (telegraph lines, equipment, furniture etc) shall be handed over to the Royal Hungarian administration as of 30 April 1867.

Materials and equipment necessary to establish new telegraph lines will be delivered to the Hungarian administration, if the latter so requires, from the telegraph works and the central storehouse in Vienna upon reimbursing the costs.

If the Hungarian Directorate so requires, Imperial Royal Austrian telegraph Directorate will assume producing tariffs and tariff zone cards for the telegraph stations operating in the area of the Hungarian administration.

Article 8

Both directorates assume responsibility for ensuring that the necessary amount of fuel for the smooth bilateral and international telegram circulation is available.

Article 9

Decisions upon changes in the telegraph connections with the Danube Principalities, Serbia, and Turkey may be taken only if the consent of both directorates is obtained.

Article 10

Both directorates are entitled to take measures and take upon correspondence regarding such issues which belong to their scope of responsibility. If an issue exceeds the scope of a given telegraph agency, or if no agreement is reached between the two agencies, the mediation of the Ministry for Commerce has to be required.

Article 11

Correspondence with foreign telegraph authorities has to be taken upon by the directorate to which the station accepting the telegram being the subject of the correspondence belongs.

Article 12

The Hungarian directorate shall be informed on all effective regulation concerning telegraph service, as well as the agreements concluded with foreign telegraph directorates and Austrian railway companies.

Article 13

Details on the common circulation shall be communicated by the financial authorities of both parties to each other, in order to enable checks and settlement.

Since the Imperial and Royal Court of Audit was assigned to do the final accounting for the financial budget of the year 1867, and since the income from the telegram circulation of 1867 constitutes an entry of that accounting, on the basis of the paragraph

14 of the Agreements concluded between the Austrian and Hungarian financial administrations, the Royal Hungarian Ministry for Commerce will receive the settlements and results concerning the Hungarian telegraph for the year 1867 from the Imperial Court of Audit in time.

Article 14

The Imperial Royal Ministry of Commerce declares that they are ready to provide the Hungarian Royal Ministry for Commerce with the persons fit for setting up the top management of the telegraph.

For the period these persons are employed by the Hungarian administration, the latter will provide them with their present salaries and regular daily subsistence.

Article 15

Present provisional arrangements shall remain effective until the end of the year 1867; before that date final constitutional agreement shall be concluded.

Pest, 2 April 1867

From the part of Imperial Royal Ministry for Commerce

Franz Pilhal (own signature)

From the part of the Royal Hungarian Ministry for Agriculture, Industry, and Commerce: Imre Fest (own signature)'

Member of Parliament

This Agreement was accepted by the Austrian Council of Ministers on 8 April 1867; from the Austrian part, it was ratified by Wüllendorf on 12 April. The Hungarian Council of Ministers was dealing with the issue on 30 March 1867; the document with the clause approving of the Agreement was signed on 13 April.

The provisional, and then the final telegraph agreements concluded upon the Compromise between the two states promoted the cause of Hungarian telegraph significantly. Consequently, telegraph lines set out for remarkable development. The Hungarian Royal Minister for Commerce took a momentous measure – he turned Pest into the capital of the telegraph. Developing the communication with county capitals was also of great importance, just as the maintenance of the international lines crossing the country. An important piece of data to justify that the officials in charge realised the importance of the telegraph was the 1,719,376 forints spent on the development and maintenance of the telegraph network in the seven years following the Compromise between the states.

The development of the Hungarian telegraph in the period 1867-1887 is well presented by the report for the year 1888, which the Minister for Public Work and Transport submitted to the Parliament.

Year	Telegrams, Total quantity	Income (forints)	Expenditures (forints)	Number of telegraph Stations	Length of telegraph Lines, km	Length of telegraph Cables, km
1868	997,643	800,203	917,575	349	8429	21,635
1870	1,207,328	939,391	1, 435,644	487	9657	30, 793
1875	3,722,394	1,044,066	1, 494,484	887	14,166	49,180
1880	5,131,863	1,353,930	1,590,807	994	14,541	52,240
1885	5,788,808	2,059,158	2,073,460	1424	17,396	64,276
1887	6,196,840	2,124,905	2,026,698	1609	19,111	69,174

In the middle of the 19th century, telegraph was still an expensive communication mode – for example, a telegram of 50 words cost approximately 33 forints. The political separation of the states also hindered the spread of the telegraph; to overcome this obstacle, there was an intention to set up an international telegraph association. This endeavour led to setting up the German-Austrian telegraph Association in 1850 uniting Austria, Bavaria, Prussia, and Saxony. It became the core to which the rest of the German states and the Netherlands acceded. The Western and Southern states of Europe grouped around France. Then in 1852 these two telegraph associations merged.

In 1865, an international telegraph Congress was held with the participation of 30 states. They took two important decisions: they accepted the Morse equipment for international use and set up the base for rates, namely a unit of 20 words.

In 1868, another international telegraph conference was held in Vienna. The greatest achievement of this conference was the setting up of the International telegraph Directorate in Bern. Agreement was also concluded regarding European and Asian associations of telegraph organisations. Hughes telegraph equipment was accepted; the bulletin of the newly set international telegraph Directorate ***Journál telegraphique*** was also launched. Nonetheless, creating uniform rates failed.

International telegraph conferences were held in 1871 in Rome, in 1875 in St Petersburg, and in 1879 in London. On none of these were the uniform rates accepted. The issue was finally settled at the Congress in Berlin in 1885. The decision became effective on 1 July 1886.

Telegram rates had to be covered in cash. To facilitate the settlement of telegraph income, the idea to introduce special telegraph postage stamps came up as early as 1873. We should not forget that postal services and telegraph services were two different businesses.[141] This plan became reality in that same year – telegraph rates had been covered using these postage stamps until the merge of the two businesses.

The following Regulation (1171/IV) was published in the Official Jour-

[141] Postal services and telegraph service areas were unified on 1 September 1887.

nal of telegraph Regulations, volume 11on 19 July 1873:

‘REGULATION

of 19 July 1873 no. 1171/IV-1873 on the import of the telegraph postage stamps and telegram forms with postal stationeries and senders’ coupons

1§ As of 1 August 1873, for all payable telegrams destined to European countries and sent from the state telegraph stations the rate shall be paid by way of telegraph postage stamps to be adhered to these telegrams.

In case a telegram is sent from a railway or other private telegraph station, the rate may be paid either in cash or by way of postage stamps. In case a telegram is sent to a non-European country, the rate shall be paid in cash as previously (in silver or corresponding paper money based on the silver exchange rate). [142]

As regards the crediting of the postage fee in case of state telegrams, the current provisions shall remain effective.

2§ telegraph postage stamps and forms with postal stationeries can be purchased at all telegraph stations (only there so far) for the price identical to their face value.

3§ Denominations to be introduced are the following:

a§ Denominations of 5-, 10-, 20-, 25-, 40-, and 50kr should look similar to the letter postage stamps regarding their shapes; their paper is white, while their impression is dark blue;

b§ The denominations of 1- and 2 forints are of somehow bigger dimensions; the paper of the 1-forint denomination is white, while the paper of the 2-forint denomination is light brown; their impression is black.

c§ Telegram forms designed for the telegrams of 20 words with 50kr postage stamps pre-printed on them are light blue on their front side and white on their rear side; the impression is dark blue.

d§ The 5kr telegram postage forms with the postal stationery on them appear on white paper with dark blue impression.

4§ Imitation or forging of state telegraph postage stamps or forms with postal stationeries shall be punished.

5§ For covering the postage of the telegrams sent from the territory which belongs to the Hungarian Crown, only Hungarian Royal telegraph stamps can be used. [143]

Postage letter stamps or telegraph stamps of other telegraph directorates must not be used to this end; in case they are still used for this purpose, they shall not be taken into account.

Also Hungarian Royal telegraph stamps shall not be considered in the following cases:

1 If their substantial parts are missing;

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[142] Regulation of 22 July 1873 number 8176/IV: In case of the telegrams sent to non-European states, the agio supplement to be collected along with the transportation fee of the telegrams is 10% for the August of 1873;

For the Fr.20 of gold (Napoleon d’or) the exchange rate shall be 8 forints 90 kreutzers in state or bank notes.

[143] Regulation of 9 July 1873 number 7077/IV which appeared in the volume 11 of A.T.R.T.:

The price for maximum 20 words sent between two locations within the Monarchy shall be 50kreuzer regardless of the distance, as opposed to 40 and 60kreuzer (depending on the distance) charged earlier. For each further 10 words or less, further 25 kreuzer are payable.

2 In case they are torn apart, and then put together again, even if they were parts of the same stamp;

3 In case the stamp displays traces of previous use.

6§ Telegrams shall always be sent with proper stamps on them; these stamps have to be adhered to the front side etc.;

7§ Subject: rates payable by adhering stamps etc.;

8§ Telegrams without stamps adhered to them shall not be forwarded etc.;

9§ Deals with rate refunds;

10§ Contains provisions on the exchange of the spoilt telegraph stamps and forms with pre-printed postage stamps;

11§ All provisions of the telegraph Service Regulation specifying sending telegrams, their writing and forwarding shall be absolutely effective for the telegrams covered by postage stamps.

Budapest, 26 June 1873'

It was this regulation that provided basis for the instruction for the State Printing House to produce telegraph stamps, telegram forms with postage stamps pre-printed on them, as well as telegram coupons. Upon the latter, the impressions of telegraph stamps were produced.

I. TELEGRAPH STAMPS

Stamp Design and the Designer

Two drawings were produced for telegraph stamps: one for krajcar and one for forint denominations. The designer was Sandor KRAUMANN.[144]

The theme of both images is the numeral indicating the denomination; their colour is identical to the colour of the stamp.

In case of krajcar postage stamps, the height of the numerals is 6.0 mm; they are placed in an oval shape over the inscription KRAJCZÁR. In the band around the oval, there are inscriptions MAGY. KIR. (Hungarian Royal) on the left and TÁVIRDA (telegraph office) on the right. The letters are non-coloured. On top of the oval, there is the Crown. The cross of the Crown is erroneously tilting to the right. On both sides of the inscription bands, there are additional shapes and patterns for decoration purposes (figure 423).



Figure 423.

In case of forint postage stamps, the height of the numerals is 6.3 mm.[145] The frame of the stamp image is shaped from sticks – this frame embraces all other elements of the image. The upper 1/5 part of the stamp area is occupied by a rectangular-shaped field, which is situated between two horizontal sticks; the curved tape with an inscription almost totally covers it. From under it, two small triangle shapes decorated with tendrils can be seen. The inscription in the tape reads MAGYAR KIR. TÁVIRDA (Hungarian Royal Telegraph Office). At the end of the tape, there are naked children on their knees. In front of the right knee of the child on the left, there is Mercury's hat; behind the child, there is a sack of money. At the feet of the child on the right, there is a snake-shaped Mercury's

[144] Based on the data of E. Mueller.

[145] Occasionally, there are differences between the height of lithographic and engraved denominations (up to 0.3 mm); the reason might be the wetting of the paper in case of engraving procedure (stretching and shrinking of paper).

stick; in the hand of the child there is a letter. In the middle of the stamp area, there is a smaller frame with the Crown on its bottom side and the numeral of the denomination over it. The cross of the Crown is tilting to the left, which is correct. At the height of the elbows of both children, there are nods in the frame from where curbs start up, two of them forming a pointed arch. At the outer side of the curves, in the triangle areas, yet even smaller areas are formed.[146] 1/5 part of the stamp at the bottom is separated from the rest of its area by two horizontal sticks. In the middle of this part, there is a white field with the coloured frame around it, with the inscription FORINT inside. The letters are shaped from dark frame lines; the area inside these frame lines is filled with tiny lines. On the both sides of the inscription, there are rectangular areas with rosettes inside. Under the image, outside the bottom frame line, there are two lightening bolts creating a rhomb; their endings are directed to the right and to the left, and are of sword shape (figure 424).



Figure 424.

Original Engravings and Printing Means

The State Printing House was assigned to produce the telegraph postage stamps by gravure method, according to CZAKÓ,

The 87 pieces of gravures were produced, but the deadline was not met. Consequently, shortly an agreement was closed to temporarily produce telegraph postage stamps by lithographic procedure.

According to a document of 12 January 1874,

"PÉCHY is trying to protect himself by having the telegraph postage stamps produced by lithography, which were otherwise ordered engraved. He is referring to the fact that similar cases have already occurred without causing any problems[147]".

[146] The pointed arch resembles Gothics, which was widely accepted by the Romantic style of that time. The frame is also of the typical of the Romanticism of the time.

[147] Handwritten notes on telegraph postage stamps by Dr. Czakó Elemér.

This is the explanation of the fact why telegraph postage stamps were released both produced by lithography and engraved procedure. Moreover, the 5- and 50 krajcar denominations may also be found typographic printed on telegraph forms.

For telegraph postage stamps, two gravures were produced in 1873[148]. One was created for the krajcar denominations, while the other – for the forint ones. They were base plates without denomination indication. For the 5- and 50kr forms, woodcuts with the numerals were produced.

For krajcar postage stamps, six electrotype copies were produced, while for forint ones – two such copies. Then these were provided with the required face value numerals. These became the *working plates*.

On the basis of these working plates, again by the electrotype method, hundred-image *mother plates* were produced.

Using these mother plates, newer copper electrode plates were done, which were then coated with steel. These became the *printing plates* of the telegraph postage stamps.

Since for both lithographic and gravure telegraph postage stamps the same printing means were used, the drawings of all editions and denominations are similar. Deviations between them may have resulted only from the defects created while the printing means were being produced.

Naturally enough, the 5- and 50kr telegram forms are exceptions – the original drawing was cut into wood. Consequently, these postage stamps were not based on the copper gravure. Having scrutinised them, one may safely say that three woodcuts were created for them – two for the 5 krajcar, and one for 50kr one. In case of these two denominations, the base type was also used as the working type, since the numeral was carved together with the image, due to which electrotyping could be done directly. From these, printing plates were composed; however, we do not know their size.

We may assume that all plates of telegraph postage stamps were produced in Buda[144].

Proofs

For 2½ -, 5-, 10-, and 20 krajcar we know of two proofs:

a/ with narrow baselines;

b/ with wide baselines.

The colours were green (2½ kr), brown (5kr), brownish carmine (10kr), and dark blue (20kr). We know of 1 and 2ft postage stamps with white background; of brownish carmine 1ft; of green 2ft; of brown 4ft. All of them belong to the smaller version. Out of the bigger version, we know of the 1- and 2ft proofs printed pink. We know of the 2ft denomination in the original colour and dimensions both with the numeral and without, printed on thin paper without perforation.

[148] According to János J. Jászai, they were produced by KOVACSEK.
[144] Based on the data of E. Mueller.

Producing telegraph Postage Stamps

In 1873, telegraph postage stamps were produced by lithography; only more than one year later the first engraved edition appeared, its first used pieces coming from the second half of the year 1874 (figure 425).

The denominations of the two editions were similar: 5-, 10-, 20-, 25-, 40-, 50kr, as well as 1- and 2ft.

For krajcar denominations, plates of 100 pieces (10×10) were used, while for forint ones the plates contained 50 pieces (5×10).

Paper and Sizing

Different paper was used for lithographic and for engraved postage stamps. For lithographic ones, thick paper was used, which was absolutely identical to the paper of lithographic letter postage stamps[149].

Only very rarely was this kind of paper used at the beginning of the gravure stamp production – instead, mainly thin paper was used; moreover, at the end of the production period especially thin paper was used[150].

In case of the latter type of paper, translucent printing occurred, which resembles colour transfer produced by the equipment. 1- and 2 Ft postage stamps were greenish black on this paper (figure 426, 427).

The thickness of the paper types used for telegraph postage stamps was the following:

Paper I: more than 0.9 mm;
Paper II: thickness 0.08-0.09 mm;
Paper III: thickness more than 0.08 mm[151].

None of the paper was watermarked; still, thick paper has seam watermarks.

We do not know the dimensions of the paper sheets, which were produced in Austria. It is impossible to find out these dimensions is because the postage stamps where traded without sheet margins. Pieces with sheet margins all come from the reprint edition.

The substance used for sizing, which was of animal origin, was identical to the substance used for letter postage stamps. In case of engraved postage stamps, we can identify the substance of white and the substance of yellow colour shade.

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[149] The detailed description of this paper can be found in the section dealing with the lithographic postage stamps of the year 1871.

[150] RÉDEY classified the thin paper in the following way:
A/ White, thin, hard paper; occurred for all denominations. This paper was also used for 1-and 2Ft denominations with perforation 9.5.
B/Slightly greyish paper, as thin as a membrane; it occurred for all denominations with the perforation 13.

[151] Paper types of telegraph postage stamps according to E. Jászai:
1/ Smooth, hard, white, before 1875;
2/ Rough and soft 1876-1877;
3/ Smooth, translucent membrane 1878-79

Colours

The printing of the krajcar denomination postage stamps of both editions was blue, while in case of the forint denominations it was black.

In the lithographic edition of krajcar denominations, greyish blue was more frequent than blue/dark blue;

As regards the similar denominations of the engraved edition, there were only shade differences between them: light blue – blue – dark blue. The least frequent out of these was light blue.



a b c

d e f

Figure 425 Lithographic series of telegraph stamps

The colour of the litographic forint denominations was black; the colour of engraved postage stamps was greyish black/black/greenish black (figure 427).

2-forint denomination postage stamps, both litographic and engraved ones, received brownish yellow base printing, in order to distinguish them from the 1-forint denomination.

A part of 1-and 2-forint denominations printed on thin paper by engraved technology is greenish black. Out of these, 1-forint stamps are less frequent.



Figure 426.
Translucent impression (gravure)



Figure 427.
Greenish black engraved 2 ft

Perforation

When talking about the perforation of telegraph postage stamps, we have to separate lithographic and engraved ones.

The perforation of lithographic postage stamps was 9.25:9.5; it was frame perforation. Later, however, due to the large number of deficiently perforated postage stamps, line perforation was introduced, which was 9.5 (according to E. MUELLER). For later production, the second version was used.

We are not absolutely convinced about this statement; as far as we know, line perforation can be verified only in case of the 40-Krajcar lithographic denomination.[152]

Forint denominations of this edition were done by 9.5 line perforation.

For the krajcar denominations of engraved postage stamps, perforation 13 was used from the very beginning. Perforation 9.5 was used for the forint lithographic postage stamps, as we have already mentioned (see image 434). Later, perforation 13 was introduced for these denominations too[153].

[152] Statement by Gyula Madarász

[153] The figures specifying perforation are average numbers. For example, perforation 13 refers to 12.5-13.5.

Among the postage stamps perforated by line perforation, different dimensions were frequent, which was the result of non-precise adjustment of the perforation equipment (figure 428).

Significant perforation deficiencies occurred in case of 2-forint lithographic postage stamps. Some of these are the following:

a) Non-perforated unused horizontal rows[144];

b) Vertical column of three pieces, non-perforated in the middle;

c) Vertical column of three pieces, unused, slanting perforation line between the two bottom pieces.



Figure 428. Telegraph stamps of different dimensions (engraved)

As regards the 40-Krajcar denomination of the engraved edition, we know of a pair without perforation between the two individual postage stamps.[152]

Rates and Postage Coverage

Regulation 1171/IV of 1873, articles 2, 6, and 10 testify to the fact that telegraph stamps were purchasable for the public, and had to be adhered to telegrams by the sender.

Nonetheless, Rédey wrote the following in his research[155] dealing also with these stamps,

... they were used only for internal processing, and where not available to the public.[156]

In our opinion, the procedure was the following. People actually could buy these stamps, if they wished. However, it was not the most sensible way. When sending a telegram, the sender had to hand it over to the postal officer, who dealt with it, calculated the number of words, and checked if the layout was proper[157]. Dealing with the telegram in this way, he most often only an-

[144] Based on the data of E. Mueller.
[152] Statement by Gyula Madarász
[155] Miklós Rédey, 'Az aratósokig megjelent bélyegjeink, portósaink stb.'
[156] Bán mentioned telegraph postage stamps as postal handling stamps in his book.
[157] Regulation 2484/IX-1879 provided for precise indication of the sender's address and name on the

nounced the amount payable to the sender and adhered the postage stamps himself[158].

The base rate for a telegram in 1873 was 50 krajcar for 20 words. This amount was payable by means of telegraph stamps[159].

It was Regulation 7077/IV to provide for the telegram rates[160]. Under 20 words the postage was 50kr regardless the distance, instead of the former 40 and 60 krajcár. For each further 10 words (or less) further 25 krajcár were payable.

When a telegram contained 20 words or less, it could be sent on a form with pre-printed 50kr postage stamp. Adhesive postage stamps were required only when the telegram exceeded 20 words. This explains why telegraph postage stamps are found on telegram sheets only occasionally.

For telegrams with excessive number of words, special brown telegram sheets were introduced – on these, the whole amount of postage was to be covered by adhesive postage stamps. On these, we can occasionally find combinations of different denominations of the telegraph stamps (figure 429).

If there was no telegraph station at the place of residence of the sender, the telegram was forwarded to the closest telegraph station as urgent mail, subject to additional fee. In such cases letter postage stamps were also adhered to the telegram.

Period of Validity

Telegraph postage stamps and telegraph forms with postal stationeries entered circulation on 1 August 1873. They remained valid until 28 February 1879.

The period of validity came to an end by the Regulation 621/IX 1879, which was published in the TRT volume 1 (I. 12).

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telegrams,

[158] Our lecurers Ákos Kostyán believed that telegram stamps were not handling stamps, since between 1867 and 1919 the public had to ensure postage stamps were adhered to the letters before handing them over at post offices: „*1867–1919 között minden postakezelési utasítás és kihirdetett rendelet előírta, hogy a közönség minden feladásra szánt küldeményt bélyeggel bérmentesítve volt köteles a postára hozni – még a csomagszállító leveleket is. A felvevő postatisztviselő csak a hiányokat pótolta. Ha a feladó nem hozott bélyeget, a felvevő köteles azt megfelelő mennyiségben kiszolgáltatni és megmutatni a feladónak, hogy azt hova ragassza fel. Azt, hogy ezt a nem éppen célszerű előírást mennyire érvényesítették, mi sem bizonyítja jobban, mint a déli vasút és a posta 1911-es távírdaegyezménye. Tudvalevő, hogy a magántáviratok felvételére feljogosított vasúti távírdák 1892-től készpénzzel bérmentve vették fel a táviratokat, s hogy a közönség mennyire megszokhatta a bélyeg előre való felragasztását, – 20 éves készpénz bérmentesítés után is külön fejezet tárgyalja az egyezményben, hogy a bélyeggel ellátott táviratokat is köteles a vasúti távírda felvenni. Csak az elszámolása úgy történik, mint az állami hitelezett táviratoké. Véleményem: a távírdabélyegek – legalábbis elvileg – nem belkezelési bélyegek.*”

[159] See the information on the telegram sheets.

[160] Published in the Official Journal (T.R.T.) volume 11, 09.07.1873.



Figure 429. Coloured postage

'REGULATION

on the termination of telegraph postage stamps and forms with pre-printed telegraph postage stamps and on re-introduction of cash payment for telegrams, as well as on the introduction of new telegram accounting and registration. Effective as of 1 March 1879. 621/IX. 1879.

The use of telegraph postage stamps and forms with pre-rinted postage stamps shall be terminated as of the last day of February 1879. As of 1 March, postage fees shall be payable and accounted for in cash.

Telegraph stations shall complete the accounting before the end of February 1879, and send the postage stamps to the districts pay desks before 5 March 1879 the latest.

As of the last day of February 1879, telegraph postage stamps and forms with postal stationeries shall be rejected; persons owing such items shall be informed that these items can be exchanged at the district pay desks before the last day of August 1879.

These persons should also be notified that after this deadline, these items might be exchanged at the National telegraph pay desks located in Budapest for a further quarter of a year, namely until the end of November. After this deadline, the items will lose

their value completely – it will not be possible to exchange them at all."[161].

Number of Copies and Remaining Stock

We do not have any information on how many telegraph stamps where issued or used. We know though, from a report of the Minister for Public Works and Transportation, that between 1 August 1873 and 28 February 1879 the income of this business branch was 6.1 million forints. This way we can draw conclusions on the whole amount of income[162].

Based on the time-proportionate distribution of the amount above, we may conclude that lithographic telegraph postage stamps and forms with postal stationeries constituted maximum 20% of the total expenditure.

Almost all lithographic telegraph postage stamps were used up, for which we cannot talk about any remaining stock. This, otherwise, well shows in the price difference between used and unused pieces.

As regards the engraved telegraph postage stamps and forms, considerable remaining stock had been left by 1879, when the use of these items was terminated. Used engraved telegraph postage stamps are rarer than the unused ones.

Units

We know of the following units of unused lithographic denominations:

5kr: block of 4 pieces;
20kr: a pair;
40kr: blocks of 4, 6, and 50 pieces;
2kr: a block of 4 pieces[163], vertical strip of 3 pieces.

We know of the following units of used lithographic denominations:

20 Ft: block of 6 pieces
40kr: a pair
50kr: a pair (see image 425)
2ft: a block of 4 pieces [163]; the blocks of 18 and 20 pieces on a telegram put into mail stream in London[164].

[161] This part of the Regulation testifies to the fact that members of public had telegraph postage stamps on their disposal, and contradicts to the supposition that telegraph postage stamps were only used for internal processing in the office.
[162] We cannot accept the data of BAN on the number of lithographic telegraph postage stamps. In his opinion, lithographic postage stamps of more than 10 million forint face value were released. It contradicts to the 6.1 million forint income for the entire circulation period (1873-1879), generated by lithographic and gravure telegraph postage stamps, telegraph forms with preprinted postage stamps, and cash (for the telegram is sent to foreign countries).
[163] Both four-piece blocks were postmarked with the following, 'M.K. Távirdai állomás Barcs' (telegraph station of Barcs)

We know of the following units of unused engraved denominations:

5kr: pairs, strips of 3 pieces, and blocks of 4 and 50 pieces;

10kr: pairs, strips of 3 pieces, and blocks of 4, 25, and 50 pieces;

20kr: pairs, strips of 5 and 6 pieces, blocks of 4, 9, 25, and 50 pieces;

25kr: pairs, strips of 5 pieces, blocks of 4, 8, 10, 15, 20, 25, and 50 pieces;

40kr: pairs, blocks of 4, 8, 10, 15, 18, 20, 25, 35, and 50 pieces;

50kr: pairs, blocks of 4, 10, 15, 20, 25, and 50 pieces;

1ft: blocks of 4 and 25 pieces (perforation 13);

2ft: a pair and a block of 25 pieces in two colours shades (perforation 13); a block of four pieces (perforation 9.5).

We do not know of any used engraved stamp units.

II. FORMS WITH PRE-PRINTED POSTAGE STAMPS

On 1 August 1873, along with telegraph stamps, forms with postal stationeries were also put into circulation. Out of these, one was a form for 20-word telegram, while the other a receipt certifying sending of the telegram.

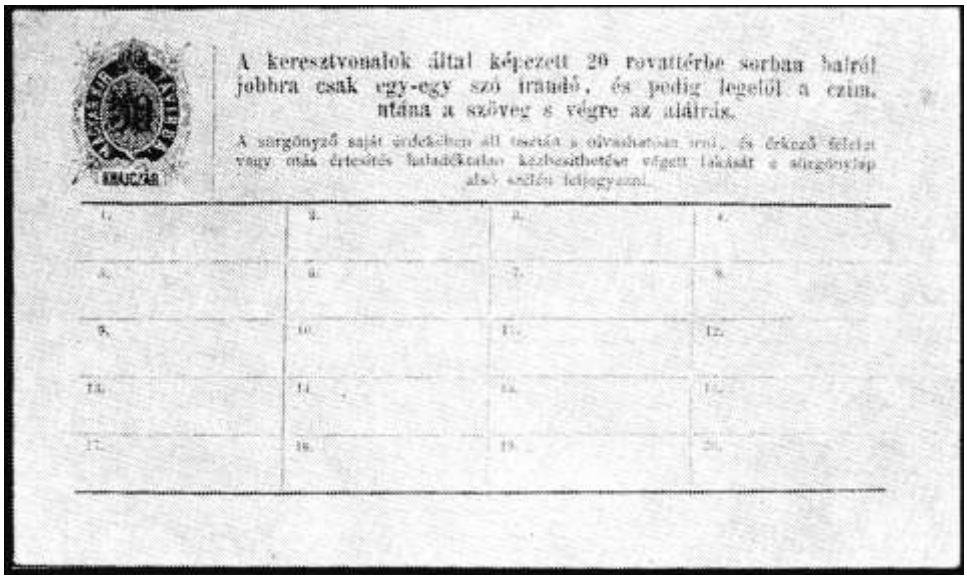


Figure 430. Telegraph form

These items were produced by book-printing; the image of their 50- or 5kr postage stamps were produced together with the text.

Since the printing technology was different, the means for printing also differed to from those used for telegraph postage stamps.

Since the image and the numeral of the forms were carved into wood at the same time, there were no separate base and working types – for occasional later multiplying galvanised impressions were used directly. We do not know the dimensions of the printing plates of these forms.

For the 50-Krajcar denomination one base type was prepared, while for the 5-Krajcar one – two ones. There are so substantial differences in the drawing of the face value of the 5-Krajcar denomination that it is necessary to separate these forms into two types.

Type I: width 3.5 mm; the area on the numeral 5 2.6 mm[165]

Type II: width 3.0 mm; the area on the numeral 5 2.0 mm

TELEGRAM

Telegrams contained only Hungarian text, and were printed upon thin cardboard with dimensions 148×87 mm (deviations of 1.0 mm). The thickness of this cardboard was 0.135-0.150 mm. The sides were coloured bluish grey, while the back was pale bone colour[166] (figure 430).

In the left corner of the 50krajcar telegraph postage stamps, there was a typographic image. In those, on the letter 'Á' of the word 'KRAJZÁR', the accent was tilting to the left (accent grave), while the accent of telegraph postage stamps was correct (accent aigu). The image of the stamp was separated by a line on the right from the area where filling instructions were given, and a line at the bottom from the area where the text of the telegram had to be written. Both the stamp image and the text were printed in dark blue.

These items were mostly used for telegrams containing up to 20 words, because they could be sent at any telegraph station subject to the Hungarian Crown and to any location in the Monarchy.

In case there were more words in a telegram or in case of any other circumstances (response paid etc.) and the postage exceeded 50krajcár, the difference had to be covered by telegraph stamps adhered to this sheet.

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[165] The appearance was similar to the face value numeral 5 of the telegrams; the dimensions were different.

[166] The meaning of text on the rear side of the telegram is the following,

'Telegram. Warning. 1/This telegram may be sent on the territory of the Hungarian Crown, and may be addressed to any place within the Hungarian-Austrian Monarchy. If it is not longer than 20 words, its price is regular. If the postage exceeds 50kreuzers, for example if it contains more than 20 words, or includes response, acceptance report etc., the amount exceeding 50kreuzers shall be paid in postage stamps adhered to the sheet. 2/in case the telegram has to be forwarded to any location other than the telegraph station indicated in the address, the destination and the way of delivery have to be indicated before the address, for example, '*Szekeres Bálint Budaörs – by messanger (by estafette, by postal service) – Buda'*. As registered mail, the telegram shall be delivered further by mail service free of charge. Delivery as urgent mail or by telegram messenger shall be payable by the recipient. On the other hand, the costs for delivery by estafette are payable by the sender in cash. 3/ The 20 words, for which 50kreuzer are payable, include the following: address, text, and signature. 4/One word shall comprise maximum of 7 syllables. Only seven syllables should be written in one column; the rest of longer words should be written in the next column and counted as a separate word. Each letter standing separately counts as a separate word. In case of the series of numbers, each five numerals count as a separate word. All signs used in numerical expressions count as separate numerals. For example, numerals 35476 = 5 keys = one word; 3 1/2 = four keys = one word.'

SENDERS' RECEIPT FOR TELEGRAMS

Upon accepting a telegram, the telegraph station issued a receipt.

There were two kinds of receipts: Hungarian and Hungarian-Croatian; they were 120-125×63-68 mm, while the thickness of the paper was 0.125-0.135 mm. The colour of the paper was brownish grey; the image of the 5kr telegraph stamp was printed upon it. Both the stamp image and the text were printed in blue. On the letter 'Á' of the word 'KRAJZÁR', the accent was tilting to the left too, which was incorrect[167] (figure 431).

1) On the Hungarian language forms, the image of the stamp is in the upper right corner. The numeral 5 occurs on both types.

1) I: the numeral indicating the face value is wide;

1) II: the numeral indicating the face value is narrow.

2) On the Hungarian-Croatian language forms, the image of the stamp is in the middle on the top. To the left of the stamp image, there was the text in Hungarian, while to the right – that in Croatian[168]. In case of these items, both types of the numeral 5 also occurred:

2) I: the numeral indicating the face value is wide;

2) II: the numeral indicating the face value is narrow (figure 432).

Cancellation of telegraph Items

In the period following the issue of telegraph stamps and telegraph items with pre-printed telegraph stamps on them, cancellation was done by crossing by a pen (ink). This explains why only a small portion of lithographic telegraph postage stamps was cancelled by telegraph handstamps (later this kind of cancellation was provided for). Cancellation by handstamps was provided for from the end of 1874, or, more generally, from the beginning of 1875 (see image 425)[169].

[167] On the on the rear side of the receipt the meaning of text is the following,
'Warning. 1/telegraph does not assume any kind of responsibility for accidental damage, loss, or delay of the telegram. 2/ In case a mail item does not arrive within the period regular mail item would have had arrived, or in case it arrives later than that period, the postage fee might be refunded to the sender upon his/her request. 3/ The appeal has to take place before the two-month period expires. 4/ In case by mistake smaller fee was charged, the sender shall pay the missing amount. 5/ In case the sender wishes to recall the telegram or prevent it from being delivered, he/she has to verify his/her identity. 6/ In case the telegram cannot be delivered to the recipient, the sender shall be notified thereof officially.'

[168] On the rear side of the receipt the text was divided into two columns by a wavy line. In one of the columns the text was in Croatian, while in the other it was in Hungarian, the latter coinciding absolutely with the text quoted in the previous footnote.

[169] RÉDEY, in the already mentioned research, wrote about 100% extra charge for the lithographic telegraph postage stamps cancelled by telegraph handstamps.

The situation is, naturally, reversed with the engraved postage stamps, which entered circulation later. The used pieces of this release, whatever their cancellation, are worth many times more than those unused. The proportion, however, turns the other way round in case of these stamps too: cancellation by handstamps became overwhelming after some time, while cancellation by ink can be found only exceptionally[170].

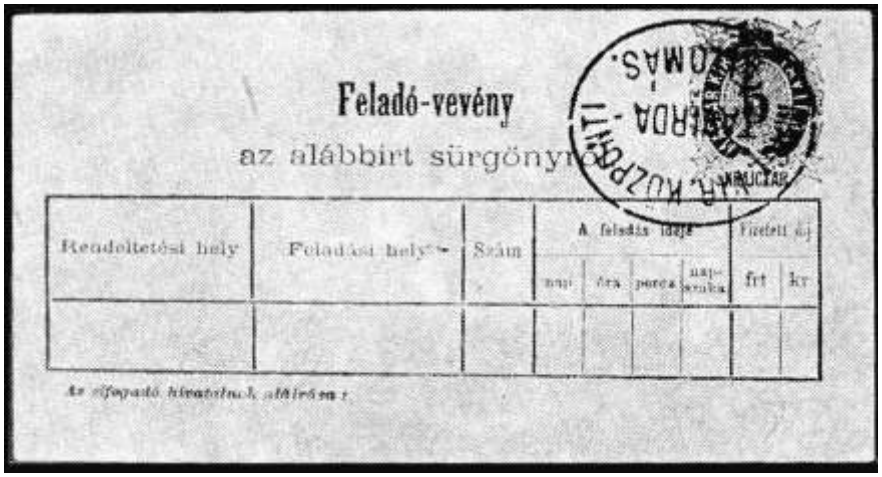


Figure 431. Telegram form with Hungarian inscription

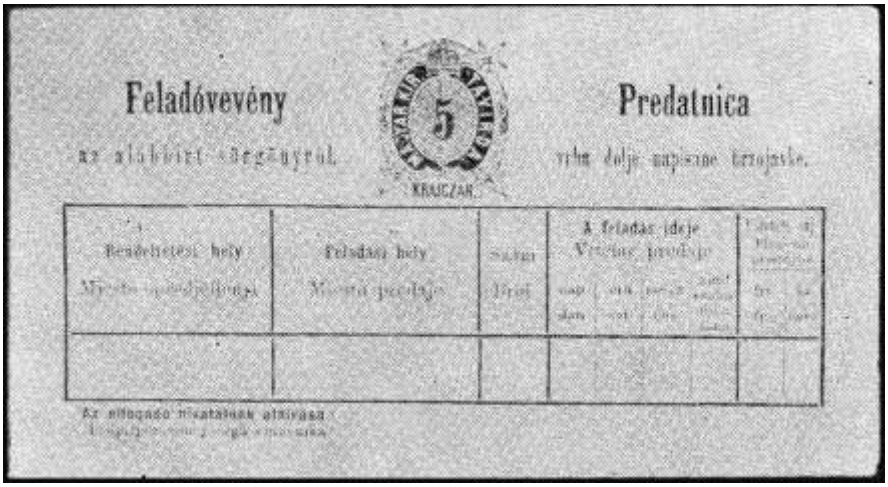


Figure 432. Telegram form with Hungarian and Croatian text

In case of the items with pre-printed postage stamps, the used ones are less frequent and more valuable. This statement is true for the telegram sheets in the first place. If further telegraph postage stamps are adhered to these sheets, they are even more valuable. Receipts are also less frequent when used. The least frequent are the pieces filled in correctly but not cancelled by either ink or handstamps (figures 433, 434, and 435).

[170] One should take care when dealing with gravure telegraph postage stamps and items with such stamps preprinted on them cancelled by ink, since this cancellation is very easy to forge.

Reprints

Reprints were produced from telegraph items three times:

I) A three-volume book was produced by the State Printing House in 1878 (12 copies). One copy was sent to the World Exhibition of 1878. The third volume of this book contains telegraph items too: a one-hundred sheet of krajcar telegraph postage stamps (10×10 pieces) and a 50-piece sheet of forint denomination of telegraph postage stamps (5×10 pieces).

II) Ministry of Commerce issued a commemorative album for the Millennium World Exhibition in 1891, which contained telegraph items too.

III) In 1908, the edition of the State Printing House was reprinted again, supplemented by the items issued before the end of 1899.



Figure 433.
Postmark with location in line



Figure 434
Oval postmark in Croatian (F: 11.5)



Figure 435
Oval postmark Hungarian language

All three albums contained telegraph items too; they were printed by original printing means on thick cardboard. The colours imitated the original ones (figures 436 and 437).

Assumingly, the dimensions of the plates used for the printing of telegraph items with postal stationeries were not identical to the original ones.

Reprints were produced by gravure printing technique, and were not perforated.

Fakes and Forgeries

We do not know of complete forgeries of telegraph items with preprinted postage stamps. We know of a single forgery of the lithographic edition[171], when the cancellation done by ink was removed, and the item was repeatedly sized in order to use it again.

[171] If we do not consider corrections, repeated gumming and perforation as forgery.

All denominations of engraved telegraph items occur with forged ink cancellation and forged postmarks. We also know of pieces cut out from commemorative albums and perforated with perforation 9.5 (1 Forint denomination).

There were cases when perforation 13 was transformed into the expensive perforation 9.5, mostly in case of 1-forint denomination.

We do not know of any cases when telegraph stamps were used as letter or revenue stamps, which otherwise happened in case of all stamp issues in 19th-century.

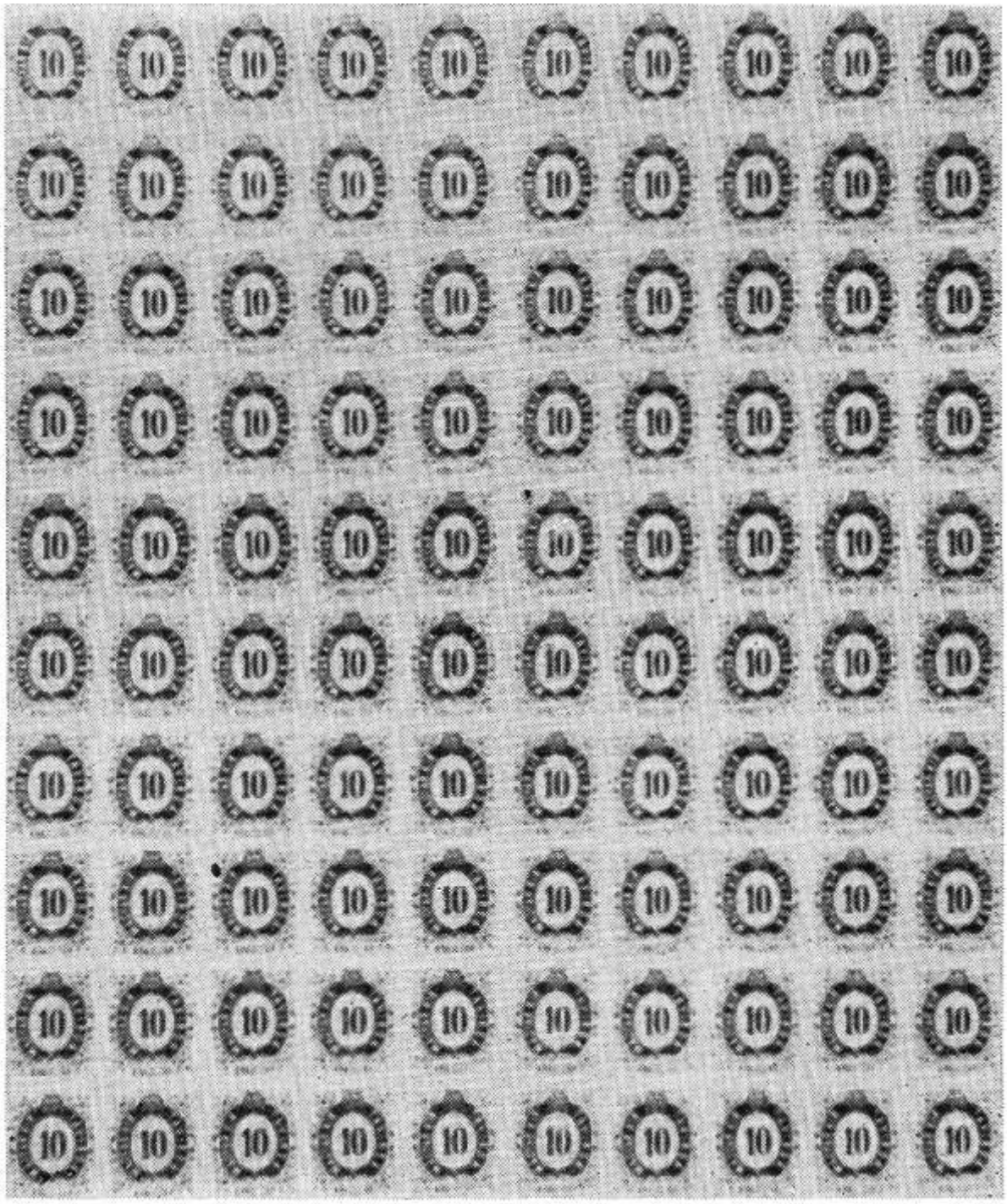


Figure 436. Reprint of small shape krajcar telegraph stamps

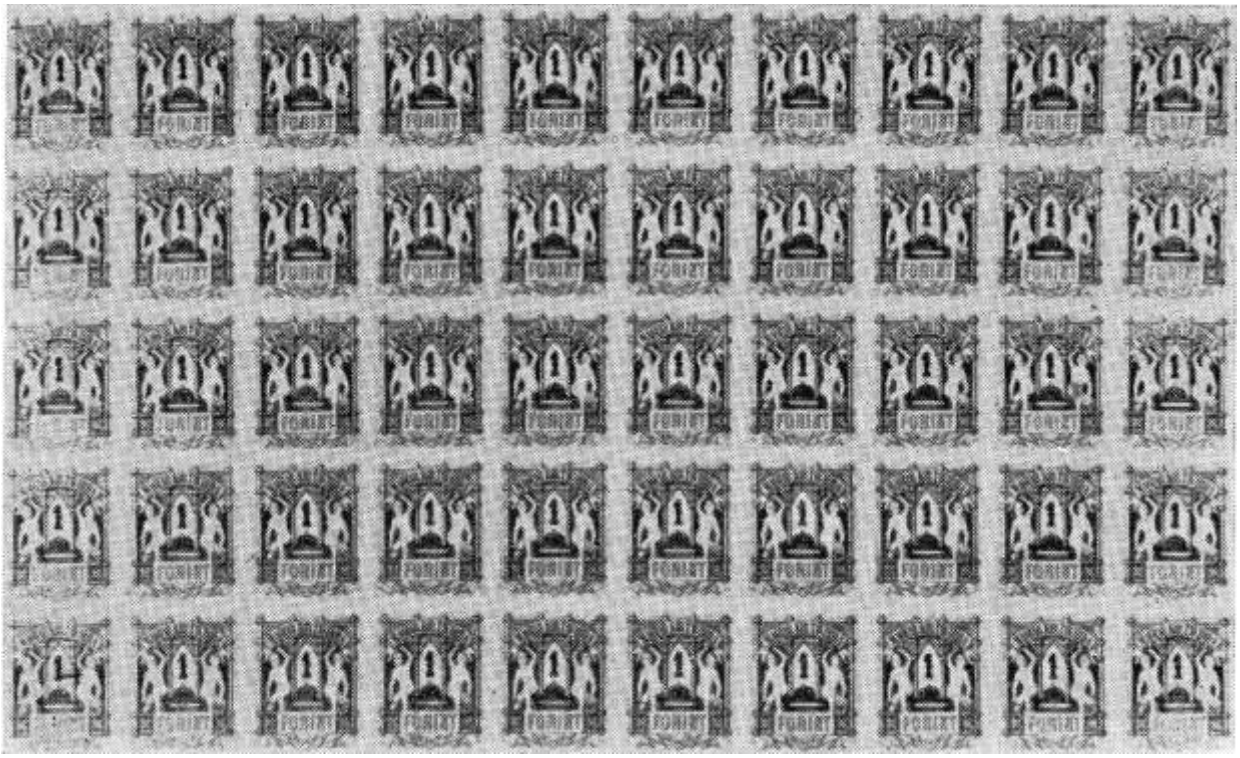


Figure 437. Reprint of the great format forint telegraph stamps (reduced size)

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CHAPTER V

ENGRAVED POSTAGE STAMPS WITH LETTER ENVELOPE IMAGE (COLOURED NUMERAL)

ISSUES OF 1874 AND 1881

Between 1874 and 1900, the majority of Hungarian letter and newspaper postage stamps, as well as envelopes, postcards, and other postal items featured the Royal Crown, a letter envelope and a postal horn. The numerals of the face value took place in the envelope image. The inscription MAGYAR KIR. POSTA was the first instance when the issuing state was indicated on a Hungarian postage stamp.

Over the 25-year-long issuing period, there were two official issues of letter postage stamps: the engraved one of 1874 (2, 3, 5, 10kr, plus the 25kr in 1876) and the typographic one of the 1888 (1, 8, 12, 15, 24, 30, and 50kr; 1 and 3 Ft; 5kr in 1891; 2, 3, 10, and 20kr in 1898). Philatelists have identified two engraved (1874-76 and 1881) and three typographic (1888-91-98, 1898, and 1899) editions on the basis of watermarks. However, these were only paper versions, because the Post did not consider the newly introduced watermarked paper as new edition (1881); neither did it recognise newer versions of watermarked paper as new editions (1898, 1899). In our Monograph, we are discussing the postage stamps with letter envelope image in two chapters – one is dedicated to engraved, while the other to typographic ones. These chapters contain descriptions of watermarks. A separate chapter is dedicated to newspaper stamps and postal forms with the postage stamps pre-printed on them.

The first researcher to deal with the engraved postage stamps with the letter envelope images was *Count Miklós Dessewffy*. He summarised his findings in the book '*Magyarország level- és újságbélyegei 1871-1897' (Letter and Newspaper Postage Stamps of Hungary 1871-1897)*, which he wrote together with Alfred Schenek. This book was published in 1897 in Pozsony (Bratislava). It was the first to present plate repairs, which it called 'carving repairs'. The second edition, which was published in 1898, contained even images of these repairs. A philatelist from Berlin, Rudolf Weber got in contact with Miklós Dessewffy after coming across his book, after which they conducted research together. Another work which contained engraved postage stamps with letter envelope images was that of H. Kropf, *Die Postwertzeichen der öserrieichisch – ungarischen Monarchie* (Prag, 1902). We have already referred to this research several times.

The next researcher was *Béla Payer*. He dedicated a series of articles to engraved postage stamps with letter envelope image (*Die Briefmarken des Königreich Ungarn* in Berliner Briefmarken-Zeitung years 1915-1917). In 1920, he published his findings in the form of a book in Berlin. His research was the first one to present the features of mother plates. Since official docu-

ments have been destroyed since then, his research constitutes a valuable source. It also contains proofs, which have been taken abroad to private collections since then. He also mentions a valuable document from the Ministry of Finance which mentioned the three albums with reprints produced in 1878 for the World Exhibition in Paris. They were printed in the State Printing House; the third volume included letter postage stamps and other postal items printed on cardboard. Today this album is in the Museum of Postage Stamps. The fact that the paint used was earth paint reveals the time when this album was created – aniline paint was introduced in 1878. We should not confuse this album with the one with the title, '*Posta és Távirda Értékcikkek Gyűjteménye 1867-1890*', which was studied by *Ernő Vasváry* as regards mother plates. However, Vasváry is mistaken in his statement on page 246 of his manuscript – he erroneously states that Payer reconstructed mother plates only on the basis of individual postage stamps and postage stamp combinations. In fact, Payer not only mentioned the album, but also used it for reconstruction of mother plates. He also studied the printing devices then kept in the Post Museum, today in the Museum of Postage Stamps.

The next researcher to contribute to the study of engraved postage stamps was *Miklós Rédey*. Especially the third volume of his '*Magyar postabélyegek 1870-1916*' (Hungarian Postage Stamps 1870-1916) contains valuable findings regarding the colour, paper, and perforation of these postage stamps; he was also the first one to mention forgeries (The title of this third volume was, '*Hungarian postage stamps with coloured numeral for face value and letter envelope image'*, Budapest, 1923). However, Rédey's main work was 'A Magyar postabélyegek vésetjavításai' (Carving Repairs of Hungarian Postage Stamps). It was never published; the manuscript and his postage stamp collection are kept in the Museum of Postage Stamps.

The next researcher was *Marcell Bíró*, who was both spiritually and financially supported by Miklós Dessewffy. In his publication 'Characteristic Features of Editions 1874/76' (published in the Filatéliai Kurír year 1929, pages 32, 82, 106, 126, and 152), he practically reconstructed the plate I of 2-, 3-, 10- and 20 krajcar, as well as the plate II of 5 krajcar. He did this on the basis of stamp strips and blocks, not complete sheets. He further elaborated Payer's findings regarding collective features on mother plates, publishing also individual features of individual postage stamps on his sketches. By this, he practically made a complete plate reconstruction possible. It is not clear from his research if he knew the two albums mentioned above; in any case he did not mention them at all. He stated that his attempts to reconstruct the mother plate II of 2-, 3-, and 10 krajcar failed in spite of the availability of two complete sheets of both 2-and 3 krajcar.

After the World War II, our knowledge of engraved postage stamps with envelope images was deepened by *Ernő Vasváry*. His manuscript '*Magyarország postabélyegei 1850-1918*' (Hungarian Postage Stamps 1850-1918), which was published in Filatéliai Szemle 1960-63, and which is stored in Mabéosz, is a significant contribution as regards additional information to mother plate reconstruction. Having studied the albums, complete sheets, and printing devices in the Museum of Postage Stamps, he significantly elabo-

rated the findings of Payer and Bíró. He was also the first one to compile the characteristic features of the mother plates II of 2-and 3 krajcar. *Sándor Visnya* in his research departed from the results of his predecessors. He was dealing with both coloured and black numeral postage stamps with letter envelope image; his early death did not allow his Monograph to be completed and published. The results of his research appeared in the form of articles in Filatéliai Szemle („*Az 1874−81-es kiadású bélyegek ismertető jelei*" (Filatéliai Szemle 1953. pp. 83, 19), „*Az 1874-81. évi kiadások fogazásáról*" (sl. pp. 117, 131, 155, 173), „*Az 1874-81-es kiadás története*" (sl. pp. 189, 1954. no. 1 pp. 9, no. 2. pp. 9, no. 3. pp. 8, , no. 4. pp. 8. no. 5. pp. 8. , no. 6. pp. 9.), „*Az 1874−81. évi kiadású bélyegek utánvésései*" (sl. no.7. pp. 4-5, no. 8. pp. 4-5. , no. 9. pp. 4-5. no. 10. pp. 4-5.) „*Az 1874-81. évi kiadású bélyegek ismertetése*" (sl. no. 11. pp. 8-9. no. 12. pp. 4-5), „*Az 1871-81. évi 5 krajcáros II. típusú 200-as anyalemeze*" (sl. 1959. no. 4. pp. 7, no. 5. pp. 9, no. 6. pp. 4, no. 7 pp. 7, no. 8. pp. 10, no. 10. pp. 8-9, no. 12. pp. 4 , 1960. no. 1. pp. 6, no. 2. pp. 18, no. 9. pp. 18 and „*Az 1874−81. évi bélyegkiadás I. és II. anyalemezeiről*" (sl. 1961. no. 10. pp. 21−22) and in the *Magyar Bélyegkülönlegességek Kézikönyve* (Hand Book of Rare Hungarian Postage Stamps), Budapest, 1956 (chapter dedicated to carving repairs). Sándor Visnya's results deepened our knowledge profoundly. Especially valuable is his new categorisation of plate reconstructions and plate repairs. Though he did not have opportunity to publish his results, they can be read in his manuscript in possession of the National Association of Hungarian Postage Stamp Collectors.

It was Sándor Visnya who would have had to write the chapter on the letter postage stamps with envelope image for the Monograph of Hungarian Postage Stamps. However, he unexpectedly passed away. The editorial of the Monograph delegated the task to me, which I did using the research results of Sándor Visnya and Ernő Vasváry. I also managed to convince *Ferenc Orbán*, a Hungarian national who lives in Denmark and who corresponded for years with Sándor Visnya about these postage stamps, to provide the results of his research. This, it became my responsibility to summarise the history of the engraved postage stamps featuring envelopes.

HISTORY OF EDITION

In 1873, the Ministry of Agriculture, Industry, and Commerce, which was responsible for postal affairs at that time, applied to the King in the document no. 12,706 asking to allow issuing postage stamps with new image. The reason mentioned was the fact that on the postage stamps issued in 1871 the drawing was so exuberant as to render the numerals of the face value hardly recognisable, while it was the numeral which had to be the most visible. The new image was attached to the proposal. The King issued his consent on 12 May 1874.

Philatelists (Rédey, Visnya) came up with the idea that there must have been graver reasons for the change than those listed by the Ministry – these reasons must have been of political nature. On the edition of 1871, there was no Hungarian inscription, while the image resembled that of the edition of 1867, which was still in circulation in Austria. Thus the overall impression was that the independence of the Hungarian State was not properly emphasised on these postage stamps. The fact that the King was addressed directly also provides evidence to the political nature of the issue. On the other hand, the King must have been addressed also because it was his image which had to be replaced. Since the sources are scarce today, it is impossible to tell. The argumentation of the Ministry also seems sensible, since at that time many European states issued such postage stamps where the numerals indicating the face value were dominant. The Hungarian postage stamps of 1874 were directly inspired by the Danish edition of 1870, which featured the crown, the face value numerals, a wreath, and the postal horn. However, the envelope is an authentic motif of Hungarian postage stamps. This clever solution later influenced an edition of postage stamps in Argentine.

The postage stamp design was created by Lajos L'Hiver; the original steel engravings were done by Ferenc Haske; the base lines were done by Emanuel Jung. All three of them were employees of the galvanic workshop of the State Printing House.

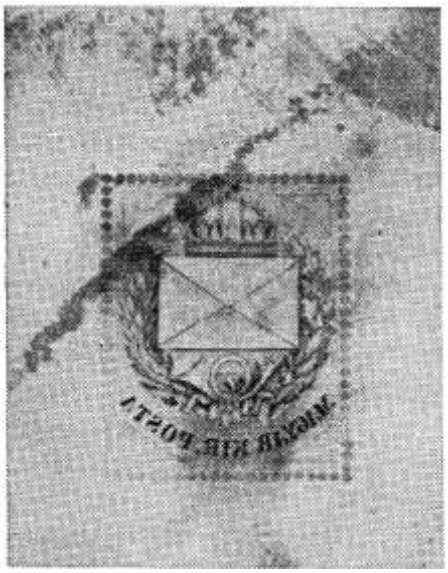


Figure 438. Mother die (Stamp Museum, Budapest)

The original design was then used for two separate gravures – one for engraved letter postage stamps and another (with somehow different image) for newspaper postage stamps and postal items with pre-printed postage stamps. On the original engraving produced for engraved letter postage stamps, on the primary mother plate (figure 438), the denomination numeral is missing. The drawing is the following: there is a horizontally arranged rectangle, with some lines creating the image of an envelope; the ends of these lines are slightly

curved; there is the Hungarian Crown above the envelope, with the cross tilting to the left; below to the right there is a postal horn with a fringe. On the right side, there is laurel (not ivy, as the regulation provided); on the left side there is an oak branch tied into a wreath by a bunch of ribbons under the postal horn. At the bottom, following the curve of the wreath, there is an inscription MAGYAR KIR. POSTA (Hungarian Royal Post Office). In the four corners there are triangles, their longest side curved inwards. The image is surrounded by a string of pearls, 26 on each side; at the top and bottom there are 19. Altogether there are 90 pearls. Inside the frame of pearls, there is a pattern of background lines, 154 altogether. These lines do not penetrate the envelope, the Crown, the postal horn, or the wreath; they fill in the triangles.

On the primary mother plate, there were certain unintended drawing errors, which then appeared on all postage stamps of the edition. These errors were the following: the second pearl of the upper string is lower than the rest; the lines of the string on the left are sometimes too long – they connect two or more pearls (for example, the pearls 6, 7, 8, and 9, 16 and 17, as well as 10 and 11 are connected by two lines); a skew line departs from the pearl 18 to the one below; under the letter K, on the sixth background line, there is a coloured dot. Some time ago, this dot was considered a carving sign by philatelists, though most probably it was a damage of the engraving. On top of these, there were some tiny ink stains, invisible on certain imprints, under the pearls 5 and 17-18 of the upper string, as well as over the pearl 3 of the bottom string (there were even three stains there).



Figure 439.



Figure 440.

PROOFS

The drawing errors described above can be found on proofs as well, which means that the copies were produced from a single mother plate. The proofs were used to experiment with colours and the positioning of the numerals.

I. Proofs without Value Numeral

Payer published such intaglio proofs where there was a little circle instead of the face value numeral (from the Museum of Post in Berlin); Marcell Bíró also published such proofs (from the Dessewffy Collection, Entwürfe und Probedrucke der ungarischen Krajcarmarken, Donaupost 1931, volume 1, figure 439). We know of such pieces which are black on yellow or white cardboard, as well as red and blue on grey paper.

II. Proofs with Value Numeral and Inscription 'kr'

Payer published such intaglio proofs where there was a face value numeral and inscription 'kr' (from the Museum of Post in Berlin). However, he considered these pieces suspicious; Rédey considered them forgeries, since no documents on them have been preserved. Whatever the case, such pieces existed both in the museum in Berlin and in Dessewffy Collection; moreover, two out of four versions can be found in the Museum of Postage Stamps in Budapest.

1) Face value numeral in the upper quarter of the envelope; 'kr' in the bottom one (figure 440): 2kr red, 3kr red, 5kr brick red, light red, and light brown, as well as 10kr blue and black, all on white cardboard.

2) 2.5 mm tall face value numeral in the left quarter of the envelope; 'kr' in the right one (figure 441): 1kr blue, 2 kr black and bluish purple, 3kr green and bluish green, 5kr pink and purple red, and 10kr blue, all on white cardboard.

3) 3.5 mm tall face value numeral in the left quarter of the envelope; 'kr' in the right one (figure 442): 1kr black (also in the Museum of Postage Stamps), 2kr dark purple and bluish purple, 3kr green, 5kr red and purplish red, and 10kr blue (1kr was meant to be a newspaper postage stamp).

4) 4.5 mm tall face value numeral and abbreviation 'kr' in the manner described above (figure 443): 1kr black (also in the Museum of Postage Stamps), 2kr dark purple and bluish purple, 3kr green, 5kr red and purplish red, and 10kr blue (1kr was meant to be a newspaper postage stamp).



Figure 441.



Figure 442.



Figure 443.

III) Proofs with Value Numerals Printed Separately

Since the abbreviation 'kr' could not be located properly in the postage stamp image, it was decided to omit it, leaving only the numeral in the middle of the envelope drawing. Marcell Bíró, in the already mentioned publication, presented the proofs of typographic 1-, 2-, 3-, 10-, and 20kr stamps in quite a few colours and with face value numerals different from the final (figure 444). In the Museum of Postage Stamps, there is a 2kr brown and 3kr green proof, their numerals identical to those of typographic postcards and letter envelopes; however, the postage stamp image is identical to the gravure image (figure 445-446).



Figure 444.



Figure 445.



Figure 446.

IV) Proofs with Final Face Value Numeral

Once it was decided that the height of the numerals will be 4 mm, four copies were created from the mother plate, on which the cross lines of the envelope were re-carved, in strongly curved manner. Face value numerals (2, 3 and 5) were also incised. These were secondary mother plates. For the 20 krajcar of 1876, a new copy was produced from the mother plate. The envelope drawing was not defined as in case of the previous four values; therefore, in this respect, the original drawing has been best preserved in the 20 krajcar stamp. However, the value numeral is higher – 4.5 mm. We know of the following final pieces with incised value numerals (mentioned by Marcel Biro): violet, red-brown, brown, grey and yellow 2 krajcar, green 3kr, pink 5kr, blue, steel blue, and black 10kr, ash grey, carmine and yellow-brown 20kron grey or yellowish cardboard. In the Museum of Postage Stamps, there are a blue-violet 2kr, a green 3kr, a pink 5kr, a light blue 10kr, and brown and grey 20kr proofs, also on cardboard (figure 447).

V) Late Perforated Pseudo-Impressions

When State Printing House director Zárday deceased, a lot of samples of this postage stamp edition were found in his possession. These stamps were of various colours; their perforation was 11.5. Around 1908, thanks to the activity of a postage stamp trader Jenő Szekula, these prints went to different collectors. As the State Printing House got perforation equipment 11.5 only in 1880, these prints must have been produced only after that time. Otherwise, the fact that the 5 krajcar was produced from the mother plate II, while all other proofs from the mother plate I, also support this assumption. It is clear that the prints discussed are not to be considered as proofs, but privately produced re-prints or fantasy. Payer and Biró mention the following versions: light brown 1kr; black, red, brown, violet-brown, gray, yellow, gray-brown 2kr; light brown, yellowish red, greenish-grey 3kr; light gray, steel blue, blue, violet, purple 5kr, light grey and steel blue 10kr, red-purple, bright red, purple, pink, pale purple, dark purple, purple, blue-grey, yellowish-grey, black, fake green, blue-green, olive green, olive brown, dark brown, red brown, pink, red brown, red-brown and brownish-green 20kr. Biró also mentions black 10kr and carmine 20kr with perforation 13.5, the origin of which is uncertain.



Figure 447. Final proofs

ISSUE AND NUMBER OF COPIES

The first four postage stamp denominations, along with newspaper postage stamps and printed matter with postage stamps, were issued on the basis of Regulation 8899 – 936 published in volume 33 of Postal and telegraph Regulations (hereafter abbreviated PTBT) of 1874.

'As of 1 October of the current year, new postage stamps, envelopes with pre-printed postage stamps, postcards, and mon ey order forms shall enter circulation.

The emblem of the new items shall be a white letter embracing the face value numeral, around which there shall be amber branch at the right side and oak branch at the left side. At the top, the Hungarian Crown shall take place; at the bottom, there shall be a postal horn and an inscription 'Magyar Kir. Posta' (Hungarian Royal Post Office)'

The denominations shall be 1-, 2-, 3-, 5-, and 10kr; the 1 krajcar shall be used exclusively for domestic newspapers and periodicals ordered by subscription, and posted directly by publishers. To distinguish these postage stamps, their colour printed design shall be rounded. 2kr items shall be

violet, 3kr – green; 5kr – red, 10kr – blue.

The current postage stamps shall remain in use also after the 1 October of the current year, until the existing inventory is used up.

The deadline for private persons for the exchange of the remaining stock for the new types, even after the warehouse stock is over, will be identified later.

The cash desks of the Hungarian Royal Post Office were instructed to sell the new items only after the old ones were all sold.

Budapest, September 22, 1874 '

Payer also wrote that Minister of Agriculture György Bartal, who was responsible for the Post, at the same time instructed the State Printing House to provide the Postal Directorate in Budapest with additional pieces on top of the usual amount – 1000 pieces for each of the following: stamp collectors, museums, and other interested parties, so that all they can obtain these items before the general sale. This order reflected the official respect for the still young philately.

The issue of the 20 krajcar denomination took place only in 1876, when the 15- and 25kr stamps of the previous edition sold out. According to the research by Payer, 20 krajcar was designed in the colour of bronze, but these proofs have not been preserved until the present. We know of only brown (maybe this was "bronze"!) and grey colours. Eventually, the latter was adopted, as the Regulation (PTRT 1876 no.13) 9833-1876 proves,

'With effect from 15 May of this year, 20kr postage denomination shall enter circulation. The colour of these postage stamps shall be ash; their shape shall be similar to other postage stamps...

Budapest, May 9, 1876'

Regulation no. 11525 published in Volume 26 of PTRT of 31 August 1876 withdrew all denominations from the market as of December 31, except the 2-kr one. In case they were still used, recipients had to pay the penalty postage fee. The deadline imposed to exchange old postage stamps and items with postal stationeries for new was March 31, 1877.

Engraved postage stamps with the image of an envelope remained in use until September 30, 1900.

Their production continued until mid 1897; over the period of production, following quantities were issued:

BREAKDOWN OF ENGRAVED LETTER POSTAGE STAMPS PRODUCED IN THE STATE PRINTING HOUSE BETWEEN 1874-1897

	Number of sheets of 100					Number of sheets of 200
Year	2 kr.	3 kr.	5 kr.	10 kr.	20 kr.	Levélbélyeg összesen
1874	?	?	?	?	–	318 852
1875	39 998	30 000	260 010	40 006	–	220 086
1876	70 000	50 018	400 062	40 000	5 000	271 777
1877	39 992	–	280 054	39 982	5 004	208 923
1878	100 012	24 024	300 006	24 084	6 002	253 787
1879	29 996	18 000	299 998	19 990	6 000	250 993
1880	64 012	28 014	420 348	40 090	4 406	280 436
1881	51 952	20 032	–	12018	–	{ 326 645
1881	51 962	17 998	330 064	22 006	12 004	
1882	92 040	36 000	480 168	65 816	10 008	335 907
1883	96 004	44 004	600 062	36 112	8010	381 599
1884	62 818	33 298	530 558	62 872	11 748	364 046
1885	98 702	60 948	585 568	66 924	10 120	426 695
1886	104 258	39 102	611 744	60 250	12 726	418 736
1887	112 250	49 598	627 996	89 574	15 446	452 062
1888	120 544	70 986	307 572	76 714	31 088	
1889	142 274	71 950	671 570	67 480	21 226	
1890	123 768	73 154	555 068	65 783	30 540	
1891	121 344	99 988	383 680	79 346	42 156	
1892	138 264	105 592	–	95 604	39 188	
1893	116 920	94 294	–	48 038	21 136	
1894	124 248	119 082	–	94 244	29 088	
1895	166 774	119 962	–	87 142	18 008	
1896	177 730	140 276	–	105 572	28 292	
1897	155 376	155 376	–	81 504	59 022	
összesen	2 401 238	1 191 756	7 704 588	1 427 157	426 278	4 510 544

The breakdown above was prepared on the basis of the research of dr. Károly Vajda, which used the documents of the State Printing House and those of the Ministry of Finance (these documents have been destroyed since then). Unfortunately, the study itself has been lost too; we are familiar with the data of the research only from the publication of these data by Payer. Later, Willy Ban also adopted these data in his Data Base, in rather arbitrary way. For the sheets of 100 pieces, the data come from the State Printing House documents (see the above mentioned research of Payer, page 112); for the sheets of 200 pieces, the data come from the documents of the Ministry of Finance (see the above mentioned research of Payer, page 118). The irrelevant differences between the two kinds of documents may be explained by the different time of their compilation. We are publishing the data of Payer, which originally had been published in two different places, in an integrated way, for easier comparison. We are not publishing the statements for the period after 1888 because they include typographic postage stamps as well. The statement should be used with the following limitations and additions:

1) As regards the impressions of 1874, we only know the total amounts. According to the unofficial estimates of Payer, in 1874, 43,000 sheets of 2kr, 20,000 sheets of 3kr, 80,000 sheets of 5kr, and 20,000 sheets of 10kr were

produced (we are talking about the sheets of 100 pieces). These images, however, refer to the previous edition, since they contain 15- and 25 krajcar (see the above mentioned research of Payer, page 112). According to official data, in 1874 637,704 sheets of one hundred pieces were produced. If we consider the proportions of 1875 and subtract the previous edition, we will get the following distribution: approximately 32,000 sheets of 2kr, 30,000 sheets of 3kr, 357,704 sheets of 5kr, and 55,000 sheets of 10kr.

2) The data for the 5 krajcar of 1891 include the unknown amount of the typographic impressions produced after 14 of July.

3) The data for the 2-, 3-, 10- and 20 krajcar of 1897 include the unknown amount of the typographic impressions produced in the second half of the year book is made of an unknown amount of prints as well.

4) The stamps of 1881 are presented in two parts – first those without watermark, and then those printed on watermarked paper. Total quantities miss this distinction.

PRODUCTION OF PRINTING PLATES

The State Printing House was applying the technology of gravure printing at that time (intaglio, to use a more technical term). This technology was applied for the previous edition of postage stamps; it was also used for revenue and telegraph stamps. The quality of this technology was nice, but the procedure cumbersome, slow and expensive, and therefore also not suitable for large-scale production.

The Post also criticized the price of stamps, and referred to the cheaper prices of the Vienna State Printing House. The State Printing House of Hungary replied: *'Postal items are not ordinary forms produced using easy and undemanding procedure, but precisely executed impressions produced with special care and attention, consuming both time and costs. For these, not type metal plates are used, but electroplated brass plates (ten times more expensive to produce). Since* ***dry paper*** *is used and hard pressure is applied, the galvanized plates should constantly be renewed.'* In the answer, it was also pointed out that the Austrian stamps were produced by typographic printing, and were therefore less expensive to manufacture. In the Hungarian State Printing House it was, however, impossible to switch to typographic printing, because in that case the gravure department would have stayed unused, which would have increased the overall costs.

The plates required for intaglio printing were produced on the basis of the secondary mother plates described at the proofs of the 2, 3, 5, 10 and 20 krajcar of the type IV. Payer explains in detail that the mother plate with the face value was pressed into wax. Then graphite powder was poured into the indented parts, and later an intaglio plate with the postage stamp image was created by galvanizing. The first five copies were soldered together; this strip was then used to produce a newer strip of five pieces. When these two strips were soldered, a new strip of ten pieces was created. From this, two copies were done – the result was three strips of ten pieces. Two of these were then soldered one below the other, so a block of twenty pieces was produced, which was then copied. Finally, the two blocks of twenty pieces and the re-

maining strip of ten pieces were soldered together, constituting half of the plate (50 stamps). By further multiplication and soldering, the mother plate of 100 images was created.

The mother plate was suitable for printing; however, it was not used directly, because it would have worn out quickly and – as we have seen – it was very complicated to produce. By simple galvanizing procedure, 100-piece typographic plates, and then intaglio ones were produced. The latter became the printing plates. The State Printing House documents testify that the lifetime of an intaglio plate was 4 to 5 years, during which 150 to 200 printing plates were copied from it.

A printing plate, according to State Printing House documents, was sufficient for about 10,000 impressions. According to the data survived (see the above mentioned research of Payer, page 118), the galvanizing workshop of the State Printing House supplied 271 100-piece and 202 200-piece postage stamp plates between 1874 and 1887; during this period, 8,818,088 one-hundred-piece postage stamp sheets were printed. Calculating how many plates were used for the sheets, we get 795 plates, so up to 11,000 sheets were printed on average by a plate, which corresponds to the formerly mentioned information on printing. (We have the data on the number of plates also for the period after 1887; however, it is unclear whether these numbers include typographic stamps or not, for which we neglect them in our research.)

Before 1877, one-hundred-piece plates were used. From 1878, the galvanizing workshop began to supply two-hundred-piece plates, which were soldered from two one-hundred-piece plates. The slipped impressions reveal whether the plate contained one or two hundred images (see below). The plates were inserted into the printing equipment with their shortest side forward. In case of one-hundred-piece plates, the images were arranged horizontally, thus in case of shifted impressions it was the left or right lines which were shifted. In case of two- hundred-piece plates, images were arranged vertically, and in case of shifted impressions it was top and bottom lines which were shifted.



Figure 448.

Special signs or frames were not printed on the margins of the sheets. However, in case of each value, and over the whole period a *frame line* appeared, either at the top all at the bottom part of the sheet, relatively close to the images (figure 448). It was most probably intended for easier setting of the perforation equipment. It is sometimes possible to come across margin pieces, which can be recognized from the fact that on the sides they have 3mm, while on the top or at the bottom 3.5 mm wide white strip.

MOTHER PLATES

Studies show that for the 2-, 3-, 5- and 10kr values two mother plates were produced for each value.

For the 20 krajcar, we only know of a single mother plate. Mother plates produced in 1874 had one common deficiency. The very first mother plate was very fine, not incised in the metal to the same extent as in case of the previous edition.

While being copied, the plates got worn relatively quickly, and their subtle elements disappeared. These elements were the following: in the first place, the subtle background lines of the triangles, then the frame beads, the background lines in the corners, and finally sides of the triangles.

The latter are almost invisible already on the proofs (they started to be used mostly in autumn 1874). Soon impressions containing all the above errors appeared (figure 449). Attempt was made to eliminate the troubles: the lines of the frame triangles and corner pearls were deepened. However, this only highlighted other errors (figure 450). Finally, in 1875, it was the mother plate of denominations 2, 3 and 10kr which were repaired; the mother plate of 5 krajcar was replaced completely.



Figure 449.



Figure 450.



Figure 451.

The repair of the mother plate involved the frame pearls and the corner triangles in the first place. The frame pearls were repaired so carefully that the image deficiencies mentioned at the description of the postage stamp image were reconstructed too. Not so with the corner triangles. The lines of these were accentuated profoundly, instead of the fine lines which originally had hardly been thicker than the background lines (figure 451). The lines of the original corner triangles came from the mother plate which had not yet contained the numerals of the denomination. Therefore, these typical features appeared on the mother plates of all denominations, unless they were changed later: the horizontal legs of the two upper and the lower right triangles took place on the sixth background line, counted from the top and bottom respectively (the upper right-hand line raised slightly inwards), while the horizontal leg of the lower left triangle took place on the fifth background line. This ar-

rangement is typical for 2-, 3-, 5- and 10kr proofs and earliest prints. On the 2-, 3- and 10kr mother plates, the reinforced triangle sides followed the lines of the original engraving; however, further repairs often deviated from the original printing plates. For the mother plate II of the 5 krajcar, the sidelines of the triangles were repaired on the secondary mother plate itself. The job was done in a rush, due to which the lines are not only deviating but deficient too. The lower third of the hypotenuse of the upper left triangle contains two lines; the outer line is deficient, and abruptly stops short. Although the hypotenuse of the lower left triangle correctly starts from the fifth background line, it continues only up to the sixth line, leaving the triangle open (figure 452). The mother plate II, which bore these features, was used for the 5 krajcar from 1875 to the end.



Figure 452. 5kr from mother plate II

In contrast, the mother plates of 2-, 3- and 10 krajcar were replaced with new ones in 1890. Mother plates II of all three denominations were produced using the primary mother plate. This is evidenced by the original shape the corner triangles described above, without any repairs. Especially, in case of the lower corner triangles, the lines are blurred, just as they were in case of proofs. The vertical legs of the upper triangles and the lower thirds of their hypotenuses are relatively sharp (figure 453). The return to the primarily mother plate is also evidenced by the fact that a completely different set of deficiencies appeared while compiling the mother plate as compared to the mother plate I of respective denominations.

The 20kr mother plate was made later, in 1876. Nevertheless, already in the secondary mother plate contained quite a few typical features. The cross lines of the envelope – in accordance with the features of primary mother plates – are hardly curved; the number 4.5 mm is tall; the envelope stands out from the wreath due to strong shading both on the right and left.

The corner triangles were already improved on the secondary mother plate; their emphasised sidelines slightly shifted compared to the original. The horizontal leg of the upper left triangle is positioned between the fifth and the sixth

background lines; the horizontal leg of the upper right triangle is positioned on the sixth line; that of the bottom left triangle – between the fifth and the sixth background lines; that of the bottom right – under the sixth background line.



Figure 453.

TYPES, SUB-TYPES, VERSIONS

The postage stamp images of individual mother plates display both common traits and traits typical only of them. The deficiencies were mostly the result of the discontinuity of the graphite coating of the wax piece at tiny spots, due to which tiny holes were produced in the copper plate doing galvanising. The other source of damage was the relatively soft copper plate – it could be damaged when soldering was chiselled, and tiny particles fell on the galvanised copperplate. These holes and deficiencies appeared as colour stains on the impressions. Less frequently white spots occur on stamps – they are results of the wear of the plates.

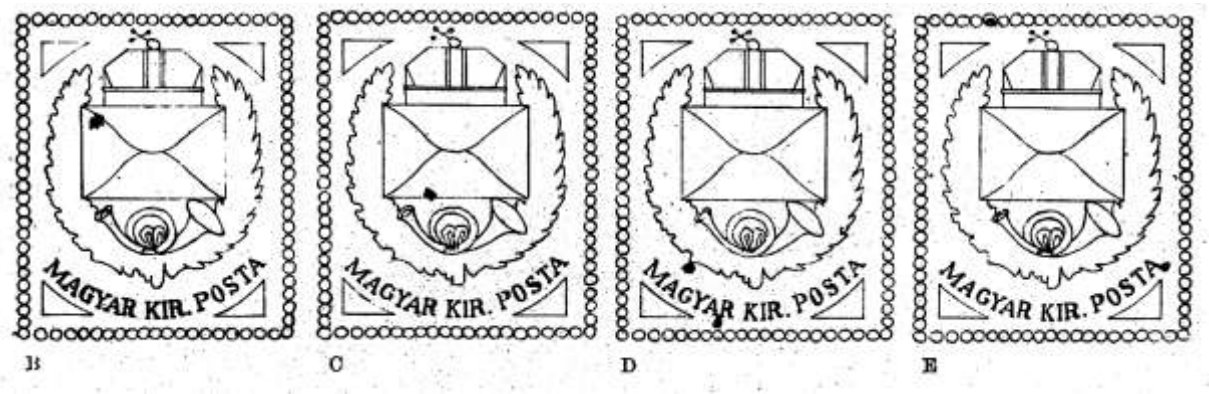
As we have seen, the mother plate was made in several stages. The earlier the defect occurred, the more stamps were affected by it. If it appeared already on the first strip of five postage stamp moulds, the deficiency was then transferred to the second strip of five postage stamps, the strip of ten pieces, the block of twenty, then on that of fifty pieces. In such a case, the deficiency occurred on the postage stamps of the two vertical columns of 10 pieces on the plate of a hundred pieces. If the deficiency occurred only on the second strip of the five moulds, it reappeared in a single column of 10 pieces on the final plate. If a deficiency was created when copying the strips or blocks of ten or twenty pieces, it then reappeared six, four, or two times on the sheet of one hundred pieces. When a deficiency appeared 20 times, we call it main type; when a deficiency appeared 10 times, we call it subtype; when a deficiency appeared 6 or fewer times, we call it a version. Often, the defect of the first strip of five pieces went together with another one on the second strip. In this case, the first deficiency is the main type, while the second – subtype. There were also cases when deficiencies disappeared or were reinforced in the process of multiplication. When occurred in the final stages, the deficiencies were specific of individual postage stamps. All deficiencies result in main types, subtypes, versions, and individual deficiencies. The findings below are based on the previous research and the data of the Museum of Postage Stamps (figure 453).

We are marking the main types and sub-types by capital letters A, B, C,

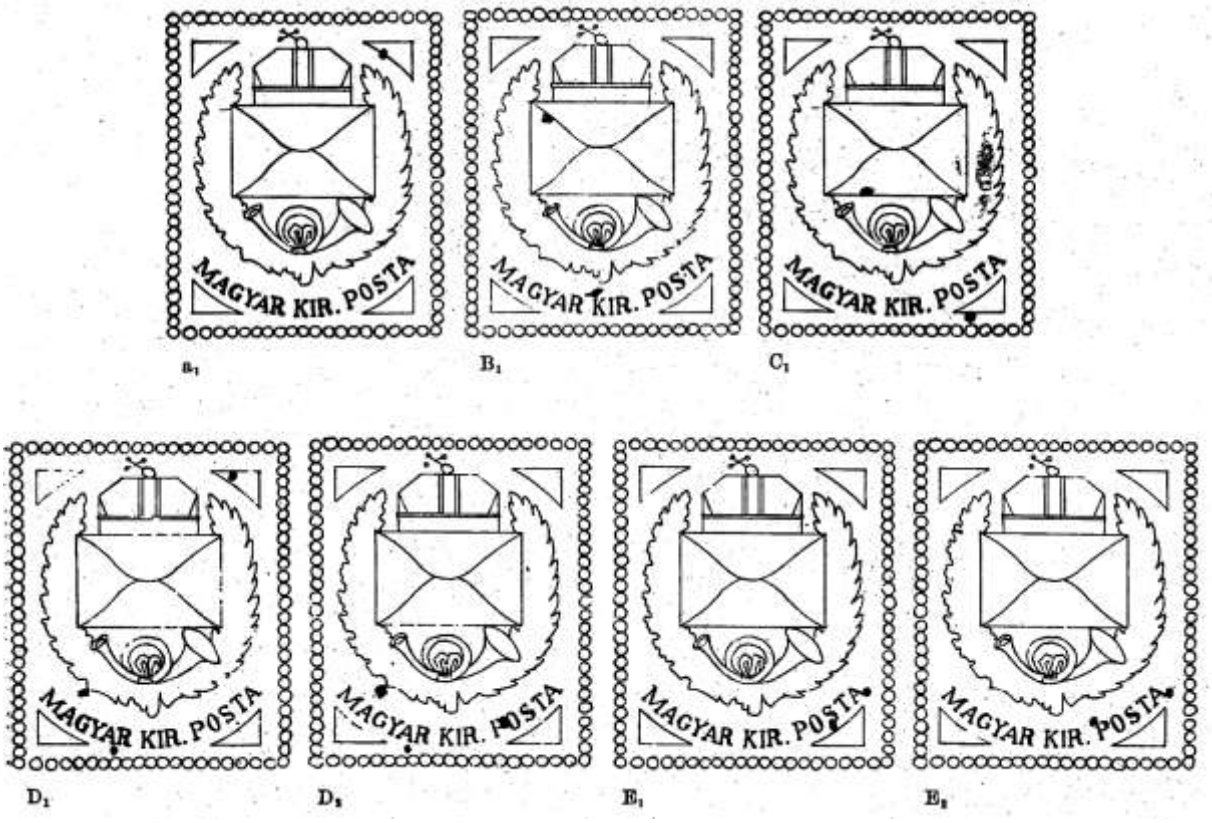
D, and E, these letters correspond to the sequence of images on the five-piece strips on the left and the right side. Versions are marked by numbers. Small letters are used for the pieces in the positions lacking any main characteristics. This system is based on the categorization of Vasváry; we supplemented it with the findings of Marcell Bíró (see the above mentioned article) and those of the author of these lines.

2KR MOTHER PLATE I

MAIN TYPES



VERSIONS



1.		B	C	D	E		B	C	D	E
2.		B	C	D	E		B	C	D	E
3.	a_1	B	C	D_1	E		B	C	D	E
4.		B	C_1	D_2	E_1		B_1	C	D	E_2
5.		B	C	D	E		B	C	D	E

block of 20 pieces I

block of 20 pieces II

separate strip of 10

The left column does not have a common feature.

a_1 spot on the right upper triangle hypotenuse
B small spot on the cross line of the envelope in the upper left corner
C minor spots at the bottom of the envelope to the left of the face value numeral
C_1 spots or little gap on the bottom right triangle at the apex on the left (Biró)
D small spot under letters AR and a stain over letters AG near the wreath
D_1 a stain under the upper leg (to the left) of the upper right side triangular
D_2 spot between letters P and O
E tiny spot near the right base of the last letter A
E_1 spot under the letter S

The right column A does not have a common feature.

B as on the left side
B_1 tiny dot above the straight leg of the letter K
C as on the left side
D as on the left side
E as on the left side
E_2 dot above the letter P

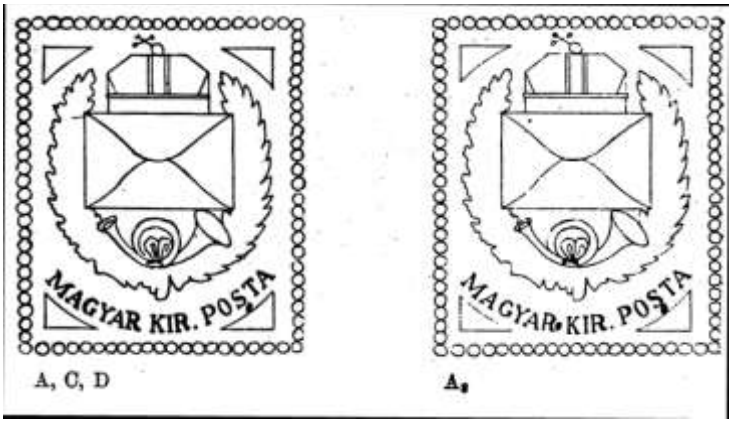
We may reconstruct the mother plate assembly order as follows: the original strip of five pieces may have been any one of the ten-piece strips 1, 2 or 5, since there is no noticeable difference between them. The two blocks of twenty pieces were composed from the 10-piece strips 1 and 2, and 3 and 4. The original block of 20 pieces was composed by soldering of the strips of 10 pieces 1 and 2, since the block of 20 pieces composed from the strips 3 and 4 contain seven individual deficiencies in two lines, which had obviously appeared when the original immaculate block of 20 pieces had been copied. On the basis of the above mentioned, the first block of twenty pieces was composed in a way that at first the 10-piece strips 1, 2 or 5 were composed (they were produced on the basis of each other, though we do not know which came first); later strips 1 and 2 were soldered together as a block. Then this was used to produce the second block of 20 pieces, from the 10-piece strips 3 and 4. 50-piece block of their mother plate, the first block of 20 pieces is above; the second block of 20 pieces in the middle; the individual strip of 10 pieces

is at the bottom. The second block of 50 pieces absolutely corresponds to the first one.

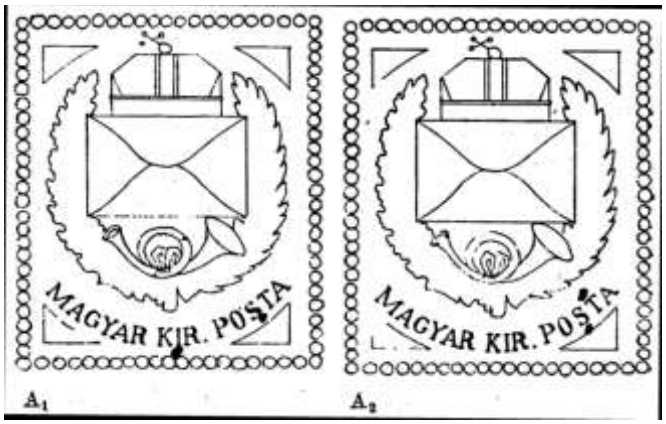
Therefore, there are 5 main types among the 2kr postage stamps printed by the mother plate I (ABCD; A without characteristic traits). In case of all of them, 20 pieces are found on individual sheets. The sub-type of 10 pieces does not exist, since the sub-types of the strips of 5 pieces on the right and on the left side correspond to each other, constituting main types. The main types A, B, and C have one version each; main types D and E have 2 versions each. The main types and their versions altogether involve 12 postage stamps, 5 main types and 7 versions among them.

2kr MOTHER PLATE II

MAIN TYPE SUBTYPE



VERSIONS



1.	A	.	C=A	D=A	.	A_3	.	C=A	D=A	.
2.	A		C=A	D=A		A_3		C=A	D=A	
3.	A_1		C=A	$D=A_2$		A_3		C=A	D=A	
4.	A		C=A	D=A		A_3		C=A	D=A	
5.	A		C=A	D=A		A_3		C=A	D=A	

block of 20 pieces I

block of 20 pieces II

separate strip of 10

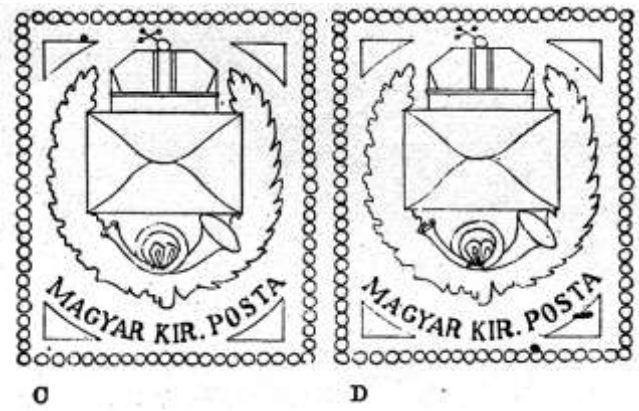
Left	A		Dot over the letter S
		A_1	Spot below IR
	C =	A	as A
	D =	A	as A
	D =		Dot over the letter T
Right		A3	as A and stains between letters R and K

The order of assembly of the mother plate may be immediately established, if the strip of 10 pieces takes place below the two blocks of 20 pieces. The individual deficiencies of the third strip of 10 pieces reveal that it was the first strip of the second block of 20 pieces. The original strip of five pieces may be any one out of the left strips 1, 2, or 5; the original strip of 10 pieces may be any one out of the strips 1, 2, or 5. The second block of 50 pieces completely corresponds to the first one.

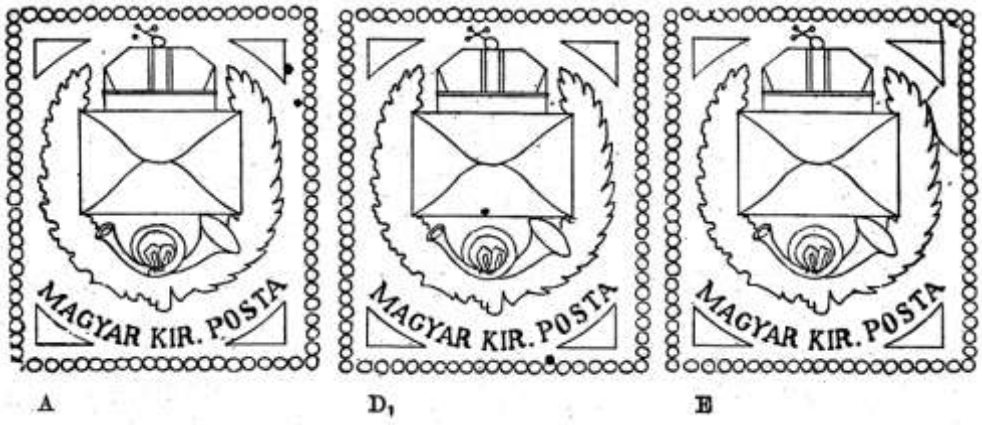
Therefore, the postage stamps of 2 krajcar printed by the mother plate II have two main types (type A and the type without a characteristic feature), 1 subtype (feature A_3), and two versions (A_1 and A_2); five different stamps altogether.

3KR MOTHER PLATE I

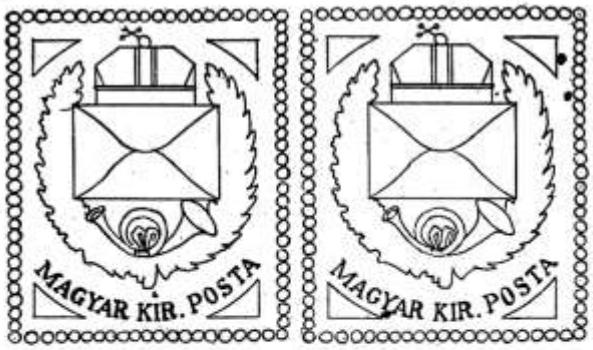
MAIN TYPES



SUBTYPES



VERSIONS



a_1 A_1



b_1 b_2 b_3 b_4



C_1 E_1 E_2

1.	.	.	C	D	E	A	b_3	C	D_1	
2.	a_1	b_1	C	D	E_{1+2}	A	b_4	C_1	D_1	
3.			C	D	E	A	b_3	C	D_1	
4.		b_2	C	D	E_1	A_1	b_4	C	D_1	
5.			C	D	E_1	A		C	D_1	

block of 20 pieces I

block of 20 pieces II

separate strip of 10

Left A This column does not have a common feature
- a_1 Dot over the letter I

B This column does not have a common feature
- b_1 Spot under the letter A on the hypotenuse of the lower left triangle
- b_2 Spot on the apex of the triangle under the letter P

C Dot between the pearls 5 and 6 over the upper left triangle

D Dot on the pearl 7 under the bottom right triangle and a longish ink stain in the bottom right triangle

E White spot on the right side of the wreath, along the pearls 7-12
- E_1 In the area of the white stain mentioned above, and ink stain opposite the pearl 8
- E_2 Dot in the middle of the bottom leg of the bottom left triangle (Bíró)

Right A Two stains near the vertical leg of the right top triangle, opposite the pearls 5 and 8
- A_1 Spot on the hypotenuse of the triangle under the letters YA (Bíró)

B This column does not have a common feature
- b_3 Spot under the second letter R (Bíró and in first strip Makkai)
- b_4 Spot in the middle of the upper right triangle

C As on the left side
- C_1 Dot between the letters R and K, in the upper part (Bíró)
- D_1 Dot on the 7th pearl under the bottom right triangle and a little spot in the bottom of the letter envelope under the numeral (Makkai)

E This column does not have a common feature on the right side
- E_2 Dot in the middle of the bottom leg Of the bottom left triangle

The mother plate assembly sequence may be reconstructed on the basis of deficiencies, though not very easily. The original strip of five pieces was the left side of the third strip of 10 pieces, since we can find two flawless moulds there, while there is only one flawless mould on the right side. The strip of 10 pieces no. 5 was produced from the strip of 10 pieces no. 3; the former was the first where the coloured stain (E_1) appeared; on the other hand, the defect b_3 disappeared. The strip of 10 pieces no. 4 was copied from the strip of 10 pieces no.5. In the course of the coping process, three defects were generated (b_2, A_2, b_4). Out of the three strips of 10 pieces created this way, the third and the fourth were soldered together to create a block of 20 pieces; the same was done with the first and second strip. In the bottom strip of the latter, the deficiencies of the strip of 10 pieces no. 4 disappeared, while new deficiencies were generated (a_1, b_1, E_2, C_1); however, the relation between the strips 2 and 4 is clear due to the fact that they both shared the deficiency b_4. Therefore, though in case of 2kr denomination plates it was not possible to identify the sequence of the first three strips of 10 pieces (if it was the first one from which the second and the third were copied, or the second was copied from the first, and the third from the second), for the 3 krajcar we may safely say that only one copy was produced from the first strip of 10 pieces, and then the copy was used for producing the third copy. On top of the first block of 50 pieces, in the middle, there was the first block of 20 pieces, while the separate strip of 10 pieces took place below. This was different from the arrangement of the mother plate of 2 krajcar. The first and the second blocks of 50 pieces completely corresponded to each other.

Consequently, the postage stamps produced by the mother plate I of the 3kr are rather varied. Besides the column without the three common criteria (where there are three double versions – a_1, b_{12} - and two versions of four - B_{34}), the main type is C with 20 stamps on a sheet (two of these versions of C_1) and D with 20 stamps on a sheet (10 of these belong to subtype D_1). There are further two subtypes of 10 pieces – E (with versions E_1, E_{1+2} double versions among them). Altogether 15 kinds of postage stamps were produced using these mother plates.

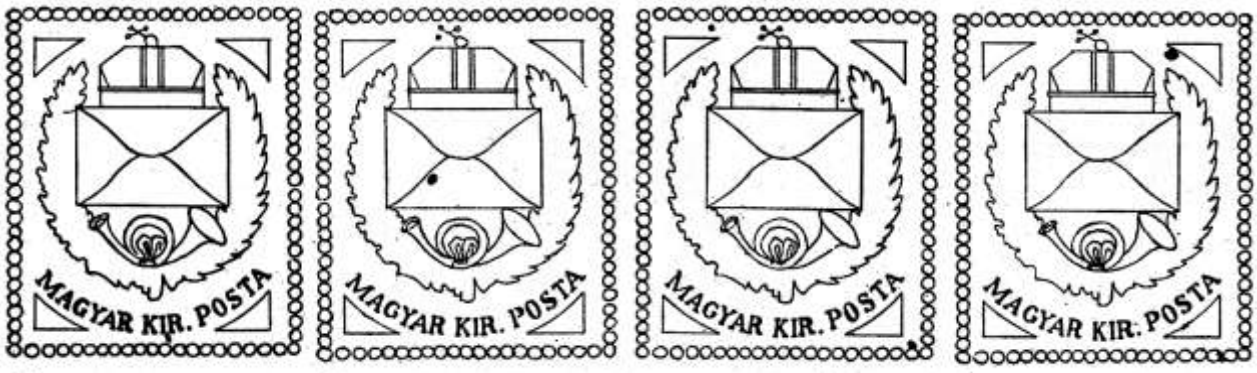
3kr MOTHER PLATE II

MAIN TYPE



D

VERSIONS



a_1 c_1 c_2 e_1

1.	a_1	.	.	D	.	.	.	.	D	
2.				D				c_1	D	
3.				D				c_2	D	
4.	a_1			D					D	
5.				D					D	e_1

block of 20 pieces I

separate strip of 10

block of 20 pieces II

Left A		This column does not have a common feature
	a_1	Dot over the letters IR
BC		These columns do not have a common feature
D		Dot between the pearls 5 and 6 under the bottom right triangle and a longish ink stain in the bottom right triangle
Right ABC		These columns do not have a common feature
	c1	Dot under the cross line of the envelope in front of the numeral
D		As on the right side
	e1	Spot under the upper apex of the right upper triangle

The sequence of mother plate compilation can never be told, since the two blocks of twenty pieces were composed of the strips 1 - 2 and 4 -5. Hence, the separate third of 10 pieces was one of the first three copies. The other two must have been 1 and 2 or 4 and 5. The original strip of ten pieces may have been any one out of 2, 3 or 5. The sequence of 50-piece block compilation must have been different from that of 2 krajcar (in case of the former, the numeral 10-piece strip was in the middle, between the two blocks of 20 pieces); it was also different from that of 3 krajcar. The second block of 50 pieces absolutely corresponded to the first one.

Hence, six different stamps were produced from the mother plate II of the 3 krajcar: that without a common feature, main type D (20 postage stamps on a sheet), as well as 4-piece version of a_1 and 2-piece version of c_1, c_2, and e_1.

5KR MOTHER PLATE I



x y

As we have seen, the 5kr mother plate I was in use only for a very short time; later it went missing along with the plates. Due to the relative scarcity of these postage stamps, long strips and blocks are rare – this is why there has been no attempt to reconstruct mother plates. Printing plates produced by mother plate I have a number of physical characteristics; however, in most cases it is not possible to define whether these features come from the mother plate or printing plate. Based on the frequency of occurrence of two deficiencies, we assume that they come from the two columns of the mother plate. Since the do not know their position on the mother plate, we denote them x and y.

x	Dot over the letters AR
y	Dot in the upper apex of the bottom left triangle and dot over the letter M

We meet especially frequently the postage stamps with the feature ***x***, so Vasváry believed that this feature was present in two columns. Since we know of a strip of four pieces where the first piece is ***x*** and a pair where the second piece is ***x,*** if we assume that there was only one column, it could be 2, 3, 4, or 5; if we assume that there were two columns, it could be column 2 or 6. More specific results could be achieved if the coot analyse more strips and blocks.

5KR MOTHER PLATE II

MAIN TYPES



B C

SUBTYPES



A E

VERSIONS



a_1 a_2 a_3 a_4



A_1



A_2



B_1



B_2



B_3



B_4



B_5



C_1



C_2



C_3



C_4



d_1



d_2



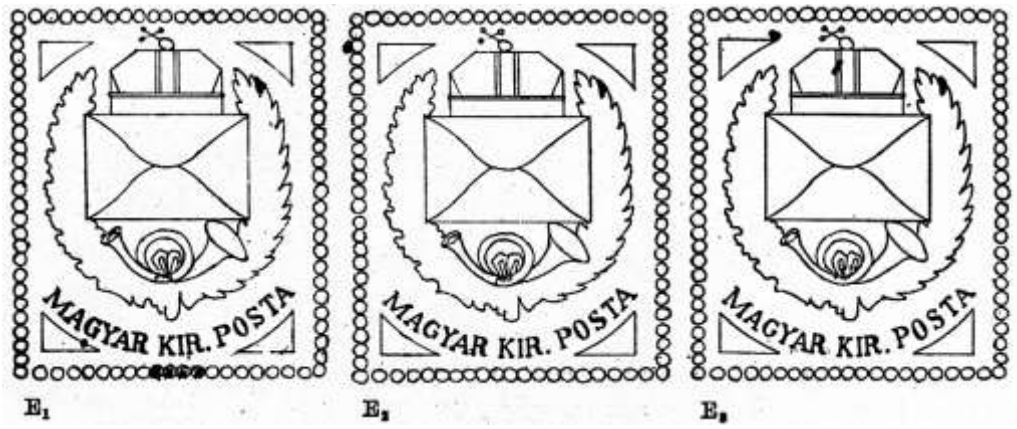
d_3



d_4



d_5



E1 E2 E3

1.	a_1	B	C	.	E	A	B	C	.	.
2.	a_2	B_1	C_1	d_1	E_1	A_1	B_4	C_3	d_3	
3.	a_3	B_2	C_2	d_2	E_2	A_2	B_5	C	d_4	
4.	a_4	B_3	C		E_3	A	B	C_4	d_5	
5.	a_2	B_1	C_1		E	A	B	C		

block of 20 pieces I

separate strip of 10

block of 20 pieces II

Left A This column does not have a common feature

a_1 Dot (later repaired and turned into tiny white spot) above the upper right triangle between the pearls 4 and 6 beads (Bíró)

a_2 Dot to the right of the upper right triangle and opposite the pearl 5; on the postage stamp in the role 41 of the upper block of 50 pieces, the horizontal leg of the two bottom triangle and the pearl string below it repaired

a_3 Longish stain over the letters YA on the edge of the wreath

a_4 Two dots on the left ending of the wreath

B Dot over the pearl 6 over the upper right triangle

B_1 Dot on the leaf of the wreath opposite the bottom apex of the upper right triangle

B_2 Two dots opposite pearls 6 - 7 below lower apex of the upper left of the triangle

B_3 White double spots on the top right angle of the upper left triangle

C Tiny line vertically intersecting pearls 6 and 7(left string of pearls, counted from their top)

C_1 Dot at the lower apex of the left top triangle

C_2 Line after the letters IR; two dots over the letter On

D This column does not have a characteristic feature

d_1 Dot between pearls 6 and 7 (right string of pearls, counted from the bottom, Bíró)

d_2 Dot to the left of the lower apex of the right top triangle

E Spot between the leaves 2 and 3 of the right side of the wreath

E_1 Dot under the letter Y on the hypotenuse of the triangle, Pearls 11 - 14 of the lower string of pearls repaired

E_2 Spot outside the third pearl (left string, counted from the top)

E_3 Line at the left side of the vertical band of the Crown; dot on the right apex of the left top triangle

Right A Two small dots over the first letter R, near the tape of the wreath (Makkai; Bíró only on the second strip)

A_1 Dot between the pearls 8 and 9 of the bottom pearl string (Makkai)

A_2 small spot on the lower apex of the top right triangle; right half of the horizontal leg missing – this error fixed on the upper block of 50 pieces

B As on the left side

B_4 Stain on the vertical leg of the bottom left triangle

B_5 Stain under the letter P

C As on the left side

C_3 Dot to the right of the right angle of the right bottom triangle

C_4 Stain over the right tip of the wreath

D This column does not have a characteristic feature

d_3 Dot on the straight part of the letter Y; stain in the right bottom triangle (Makkai; Bíró located mistakenly)

d_4 Small dot to the right of the lower apex of the right upper triangular (Makkai)

d_5 Dot on the left side declaration of the Crown (Bíró); pearl 4 of the upper string of pearls damaged

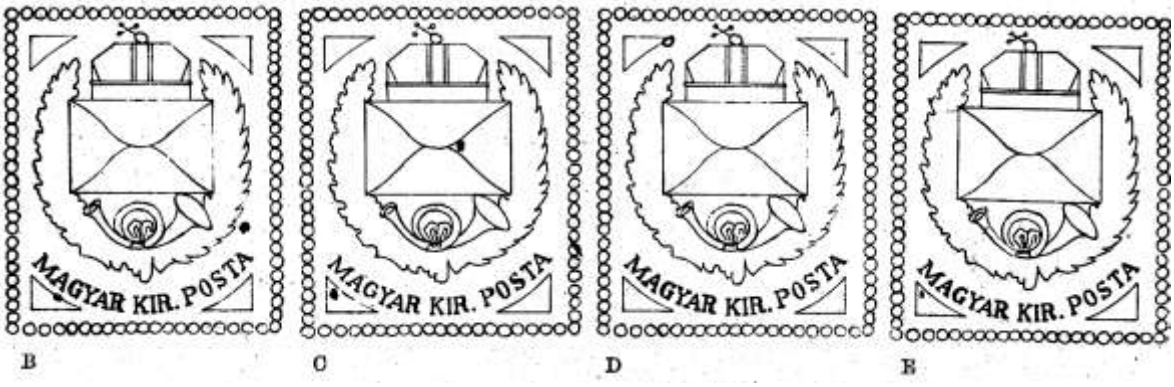
E This column does not have a characteristic feature

The sequence of the mother plate compilation can be precisely reconstructed with the help of numerous features. The original strip of 5 pieces was presumably the right side of the 10-peace strip 1, since it had the fewest deficiencies. The first strip of 10 pieces was the strip 1; strip 2 was made with its help (with 9 deficiencies!). The strip 3 must have been made using the strip 1, since none of its new eight deficiencies were the same as the deficiencies of the strip 2. The block of 20 pieces composed from the 10-piece strips 1 and 2 was used for producing the second block of 20 pieces which contained 10-piece strips 4 and 5. On this block, three new deficiencies were done as compared to the 10-piece strip 1; as compared to the 10-piece strip 2, it contained five deficiencies. All in all, for this denomination we may safely say that it was the 10-piece strip 1 which was used for producing both strips 2 and 3, unlike the mother plate I of 3 krajcar (in the case of the latter, strip 2 was produced using strip 1, while strip 3 was produced using strip 2). As regards the composition of the block of 50 pieces, the first block of 20 pieces was at the top, the second was at the bottom, while the separate strip of 10 pieces took place in the middle. On the upper block of 50 pieces B_3, d_2, a_2, and A_2 were repaired; otherwise the two blocks of 50 pieces completely corresponded to each other.

Quite a few kinds of postage stamps were produced by the mother plate I of the 5 krajcar. There were two main types of 20 pieces: B and C ($B_{1,2,3,4,5}$ and $C_{1,2,3,4}$). Out of the versions, B_1 and C_1 are 4-piece versions, while the rest – 2-piece versions. ***A*** is a subtype of 10-piece strips (versions $A_{1,2}$); another subtype is ***E***, with three versions of two pieces ($E_{1,2,3}$). On top of these, there are also a piece of four postage stamps (a_2) and eight pieces of two postage stamps ($a_{1,3,4}$ and $d_{1,2,3,4,5}$). Altogether, there are 28 different stamps, including those without specific features.

10KR MOTHER PLATE I

MAIN TYPES



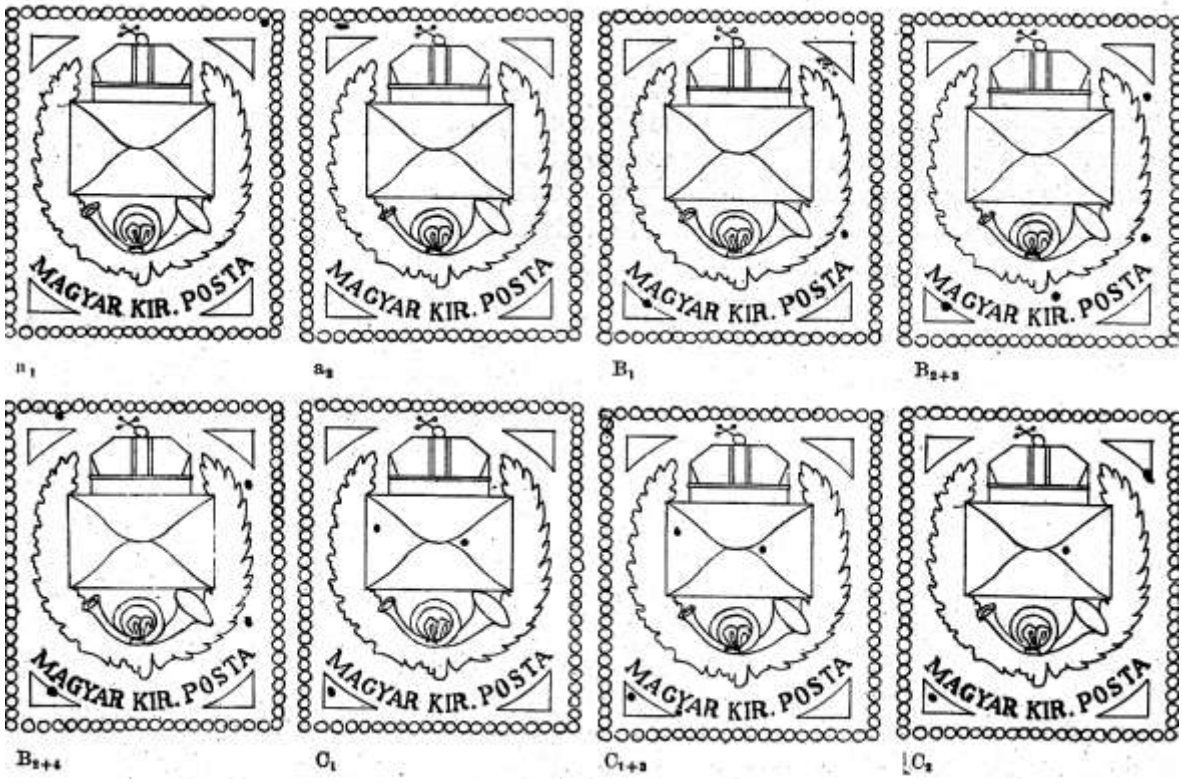
B C D E

SUBTYPES



B_2 E_1

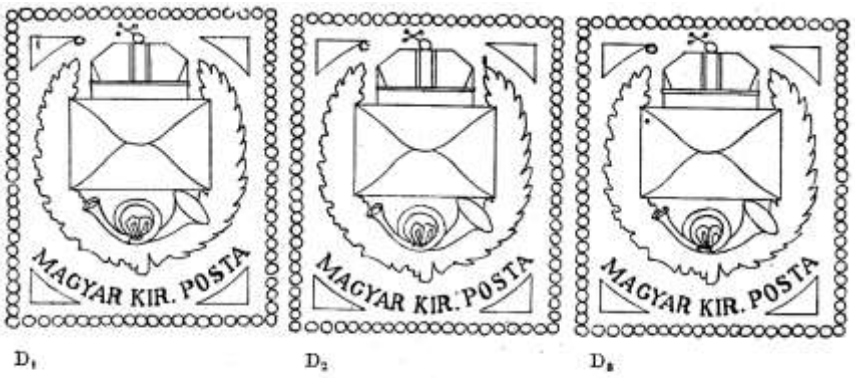
VERSIONS



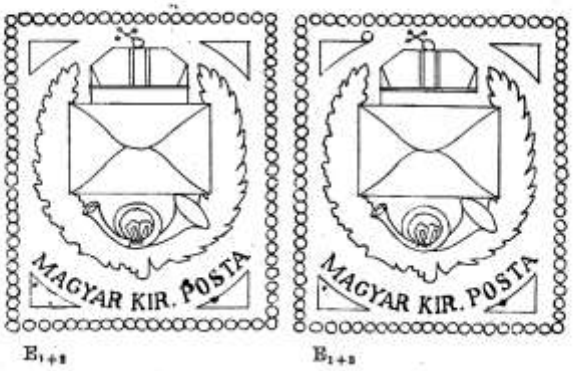
a_1 a_2 B_1 B_{2+3}

B_{2+4} C_1 C_{1+3} C_2

VERSIONS



D_1 D_2 D_3



E_{1+2} E_{1+3}

1.		B	C_1	D	E_1	.	B_{2+3}	C_{1+3}	D	E
2.	a_1	B_1	C_2	D	E_{1+2}		B_2	C	D_2	E
3.		B	C_1	D	E_1	a_2	B_{2+3}	C_{1+3}	D	E
4.	a_1	B_1	C	D_1	E_1		B_2	C	D_3	E
5.		B_1	C_1	D	E_{1+3}		B_{2+4}	C_1	D	E

block of 20 pieces I

block of 20 pieces II

separate strip of 10

Left A This column does not have a common feature

a_1 Stain in the lower section of the pearl of the upper pearl frame (the one before the last)

B Stain in the middle of the hypotenuse of the top left triangle, exactly above the last letter A, opposite the pearl 9 (repaired on the later impressions); white stain because of the lack of throwing in the upper right corner and on the right upper edge of the wreath

B_1 Mother plate repair opposite the hypotenuse of the upper right triangle

C Stain in the bottom left triangle; small dot in the middle of the zero digit of the numeral

C_1 Small dot to the right and in the middle of the left side of the letter envelope (Bíró)

C_2 Stain on the bottom apex of the upper right triangle (Bíró)

D Small white stain on the right apex of the upper left triangle (Makkai)

D_1 Tiny vertical line under the upper leg of the upper left triangle

E Small dot in the bottom left triangle, at the height of pearls 4-5

E_1 Dot on the hypotenuse of the right bottom triangle (Bíró mistakenly located eight on the positions 3 and 8)

E_2 Spot on the letter P

E_3 White stain at the right apex of the upper left triangle; fixed on the upper block of 50 pieces

Right A This column does not have a common feature

a_2 Small discontinuity in the basic line pattern between pearls 3 and 4 of the upper string of pearls; fixed on the upper block of 50 pieces

B As on the left side

B_2 Dot /late her sometimes traces of repair/ above one of the right-side leaves of the wreath, at the height of the pearl 7 if counted from the top

B_3 Dot over the second letter R

B_4 Tiny dot on the pearl 5 of the upper pearl string, in the lower section

C As on the left side

C_3 Dot under letter Y

D As on the left side

D_2 Stain on the right top of the wreath (Bíró)

D_3 Small dot in the upper left corner of the letter envelope, under the cross line (Bíró)

E As on the left side

The sequence of mother plate compilation can be well reconstructed. It seems that the original strip of five pieces was the left side of the 10-piece strips 1, 3, or 5. As we will see later, most probably it was the strip 3. Strip 1 could not be the first because it was part of a block of 20 pieces along with the strip 2. Strip 2 could not be the original of the lower strip of 10 pieces (strip 4) of the second block of 20 pieces (strips 3 and 4), because in the column E of the latter there was a feature typical of strips 1, 3, and 5. This feature got modified only on the strip 2; yet a new feature appeared on the strip 2, which means that this strip was the last to be made. Based on the considerations above, we may safely say that the original strip was the strip 3; it was used for producing the strip 5, its deficiency in the left column B under the upper right triangle repaired right away. In the course of copying, right columns B and C were also damaged. The 10-piece strip 5 was the also used for producing the strip 4, the modification in the left column B being transferred to it. Moreover, columns B, as well as the left column A and the right column B were also modified. (On the 10-piece strips 3 and 5 there were 7 identical and 5 different features; on the 10-piece strips 3 and 4 there were 3 identical and 7 different features; on the 10-piece strips 4 and 5 there were 4 identical and 7 different features. Consequently, strips 3 and 5 were the closest to each other, while strips 3 and 4 the farthest from each other – these findings also support the assumption that the order of copying was 3 to 5 to 4.) The subsequent compilation of the mother plate is clear: the 10-piece strips 3 and 4 (the one which was produced first and the third one) were soldered together to create a block of 20 pieces – this block was then used to produce the second block of 20 pieces from the strips 1 and 2. In the bottom strip of this block (strip 2) there were three modifications as compared to the strip 4, in the two columns D and in the left column E.

According to this, the first 10-piece strips of this denomination were produced in the same way as in case of mother plate I of the 3 krajcar: the first strip of 10 pieces was used to produce only one copy; then this copy was used for producing the next strip. The compilation of the block of 50 pieces was similar to the procedure with the mother plate I of 3 krajcar, meaning that the two blocks of 20 pieces were one under the other (in the reversed sequence as compared to the production chronology); the separate strip of 10 pieces was at the bottom. The second block of 50 pieces was absolutely identical to the first one, the only difference being the repairs on the upper block E_{1+3} and a_2.

Five main types of 20 pieces may be defined for the 10 krajcar, mother plate I, just as it was in case of 2kr. These types are the following: type A without characteristic features, as well as the types B, C, D, and E with characteristic features. Main type I contains two 10-piece subtypes, due to the version 1; within these, there are two 2-piece versions E_{1+2} and E_{1+3}.B has two 10-piece subtypes for the same reason, due to the version 2. Within these, there are six-piece (B_1), four-piece (B_{2+3}), and two-piece (B_{2+4}) versions. Finally, type C has twelve-piece (C_1), four-piece (C_{1+3}), and two-piece (C_2) versions. Type D has three two-piece versions ($D_{1,2,3}$). The type without characteristic features has one four-piece and one two-piece versions. Altogether, it is 20 postage stamps.

10kr MOTHER PLATE II



x y

This mother plate has not been preserved; neither do we know a complete sheet. Consequently, reconstruction is still to come, though it seems an easier job than in case of the mother plate I of 5kr, since relatively many postage stamps have been preserved. On the basis of the frequency of occurrence, we may consider one or two features as typical of complete columns. Since we do not know their location on the plate, we mark them x and y.

- x A coloured dot in the upper left triangle and a coloured dot near the lower apex of the upper right triangle
- y Along with the feature x, sound coloured dot near the pearl 7 of the right-site pearl frame

The relation between the two features reveals that the mother plate I of 10kr might have had at least two columns of the type x, one of them representing the subtype x + y.

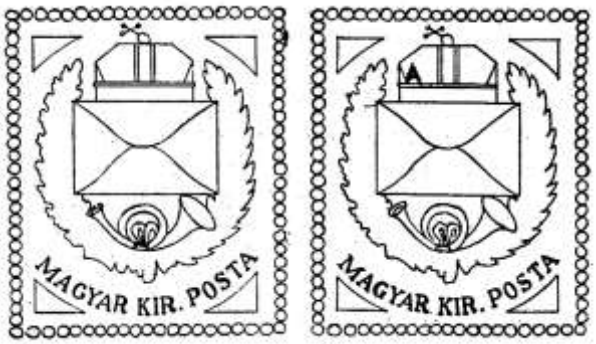
20KR MOTHER PLATE

MAIN TYPE



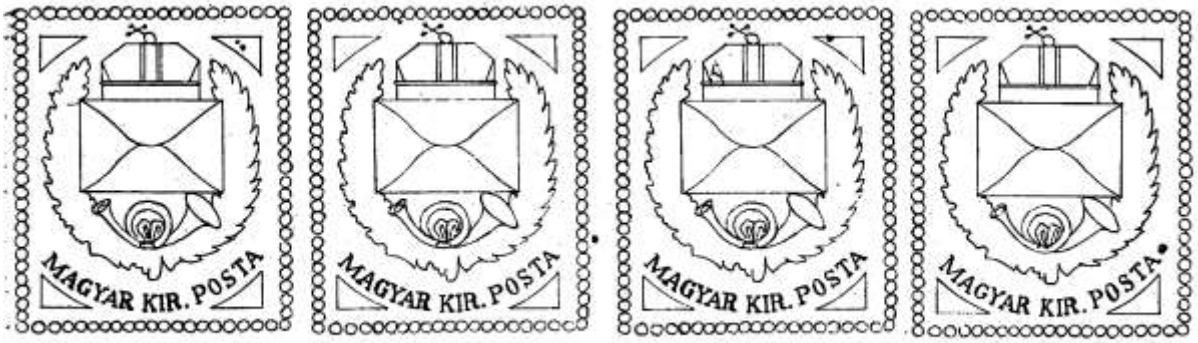
D

SUBTYPES



B C

VERSIONS



a_1 a_2 C_1 e_1

1.				D			B	C	D	
2.				D	e_1	a_2	B	C	D	
3.				D			B	C_1	D	
4.				D	e_1	a_2	B	C	D	
5.	a_1			D			B	C_1	D	

separate strip of 10

block of 20 pieces I

block of 20 pieces II

Left A This column does not have a common feature
a_1 Two small dots in the upper right triangle
B This column does not have a common feature
C This column does not have a common feature
D A small dot in digit "0" of the number on the cross line of the envelope
E This column does not have a common feature
e_1 A stain after 3rd letter "A"
Right A This column does not have a common feature
a_2 A small dot between and outside pearls 7 and 8 of the right-hand pearl frame, counted from the bottom
B Stains on pearls 3 from the top and 8 from the bottom, outside of the right-hand pearl frame, counted from the top (Makkai)
C A slanting line on the frontisline of the crown (2nd from the left)
C_1 A small dot on the upper shorter side of the upper right triangle, under pearl 5
D As on the left side
E This column does not have a common feature

The sequence of mother plate compilation is not difficult to reconstruct, even in spite of the fact that there were relatively few characteristic features. Characteristic features e_1, a_2, and E_1 were located in such a way that it is obvious that the two blocks of 20 pieces were composed of the strips 2 and 3 on the one hand, and 4 and 5 on the other. The characteristic feature a_1 also reveals that the block of 20 pieces composed of the strips 4 and 5 was produced from the block 2+3; it was over this copying process that the new deficiency was generated. Finally, it is also obvious that the original 10-piece strip was the strip 1, since it was the most perfect as compared to the rest of strips. It seems that the left part of it was the original 5-piece strip, since it contains only a single deficiency. Unlike the mother plates of other denominations, the separate strip of 10 pieces took place at the top of the mother plate, the 20-piece blocks taking place below it. The first and the second blocks of 20 pieces were absolutely identical, the only difference being a repair on the horizontal leg of the upper right triangle on the postage stamp 20 of the upper block. On top of these, the type without a characteristic feature constitutes a separate main type.

*

The findings above confirm the former research into mother plates; the only further step to make is to find actual examples, instead of only theoretical possibility, of all instances of the relation between the first three 10-piece strips (the first was used to produce the other two, or the first was used to produce the second, while the second was used to produce the third) and of the composition of the block of 50 pieces (the separate strip of 10 pieces on the top, in the middle, or at the bottom of the mother plate). Finally, the fact that there were no characteristic features in the column A (with the exception of the mother plate II of 2kr) reveals that the first one-image intaglio plate copied from the secondary mother plate was placed at the beginning of the first 5-piece strip, the other four copied from this one, over which deficiencies were generated. As regards the

relation between the two blocks of 50 pieces, the fact that the deficiencies which occurred on both blocks were fixed only on the upper one testify to the fact that the bottom block must have been the first.

The features of mother plates mentioned above were actually plate deficiencies; however, they were not the only plate deficiencies of the mother plates. In the course of multiplication process, certain deficiencies disappeared, while others appeared. However, they appeared only on individual postage stamps of the sheets of 100 pieces (sometimes 200). Such individual plate deficiencies, partially linked to the typical features and partially appearing on the postage stamps without typical features, make it possible to completely reconstruct the mother plates. In his above mentioned article, Visnya proved that when printing plates of 200 images started to be used, the original mother plate and its copy were soldered together (at least in case of the mother plate II of 5kr). On the second plate, further specific features appeared, along with the original ones.

Since postage stamps were printed not directly from the mother plate but from the printing plate produced using the mother plate, all printing plate deficiencies typical only of that printing plate were generated over the process of copying. Obviously, the printing plate deficiencies reappeared on the two, and then four 50-piece blocks; these were the characteristic features described above. These features are the firm basis of the reconstruction. The specific deficiencies of mother plates and the deficiencies of printing plates may be distinguished from each other only in case we are able to reconstruct full sheets of 100 images coming from the beginning, middle, and end of the period of use of a given mother plate. For this, postmarks play an outstanding role. The deficiencies re-appearing on all three reconstructed sheets should be considered as the deficiencies of the mother plate.

However, we should not forget that mother plates reconstructed on the basis of postage stamps are actually reconstructions of individual or more printing plates, instead of mother plates. Reconstruction of a specific printing plate would be possible only in extremely advantageous situation, for example in case we were able to reconstruct a sheet of postage stamps postmarked at a certain post office at a relatively same period (in the course of one or two months). Given the today's situation, when it is impossible to collect even the postage stamps postmarked at the Main Post Office of Budapest, it is not realistic to pursue the objective of reconstruction of individual printing plates. The complete sheets preserved, as well as the albums containing postage stamps produced by specific printing plates of course display characteristic features of specific printing plates; on the basis of these, it is possible to reconstruct individual printing plates, as well as the mother plate.

Mother plate reconstruction requires much patience and effort. It is done by combination of strips and blocks. Sándor Visnya's collection, which is preserved at the National Association of Hungarian Postage Stamp Collectors, contains the 2×100 sheet reconstruction of 5kr, mother plate II. We are presenting the process of sheet reconstruction by demonstrating a sheet of Visnya's collection (figure 454).

The deficiencies generated were sometimes repaired on the mother

plates. Since the majority of repairs took place on printing plates, we are going to present these mother plate repairs after the description of printing plate deficiencies.

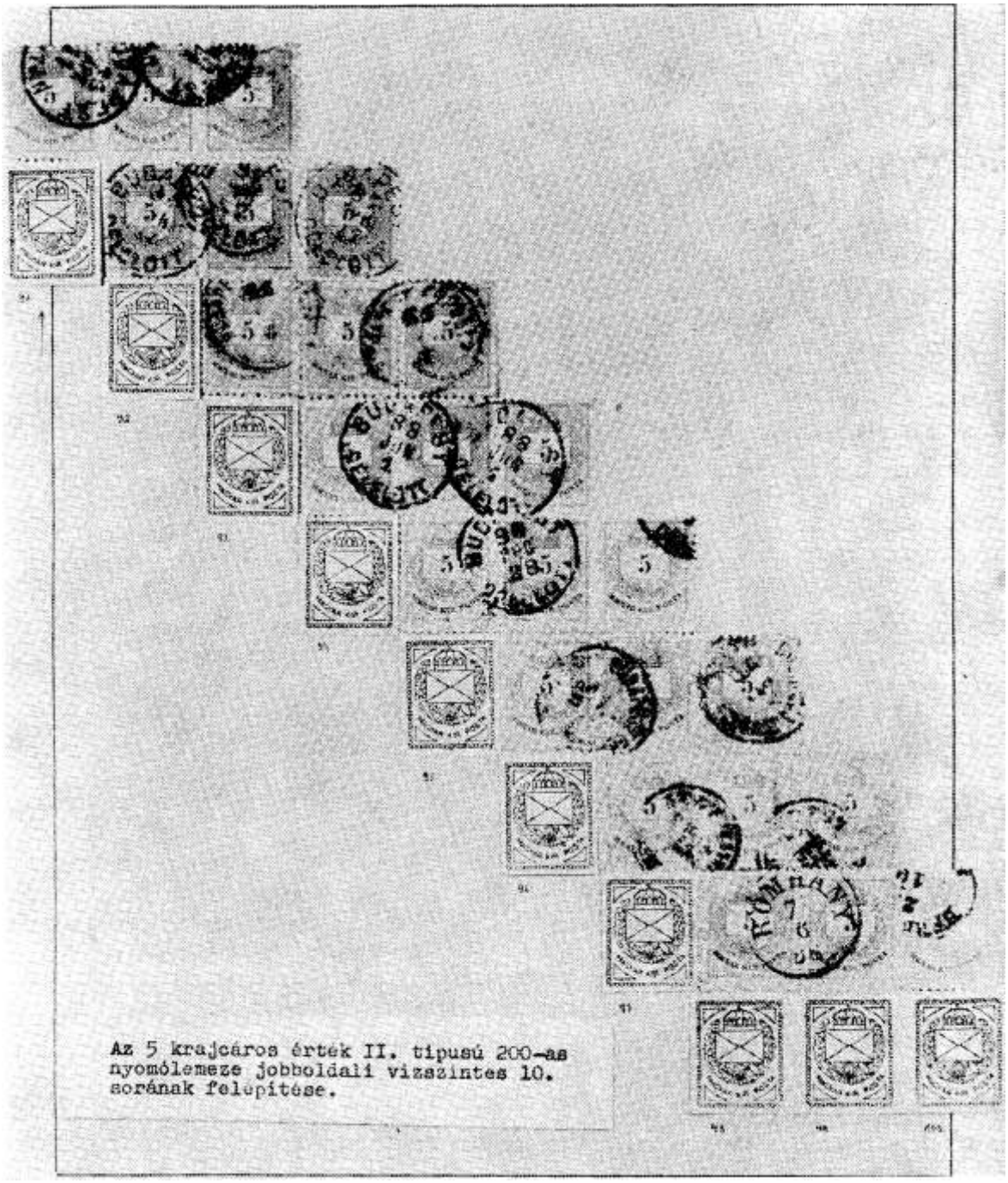


Figure 454. One of the plating-phases fom the Visnya-collection

PRINTING PLATE DEFICIENCIES

The deficiencies which result in the main types, subtypes, and versions of mother plates are actually plate deficiencies, instances of damage on mother plates. However, in case of this postage stamp release, when we talk about plate deficiencies we think of printing plate damages. Deficiencies were frequently generated on the vulnerable copperplate, later appearing on impres-

sions. In case any deficiency was generated at the beginning of the life-cycle of a printing plate, it is relatively easy to find postage stamps with the same plates damage; if a deficiency was generated late her in the life-cycle of a plate, it appears rarely on postage stamps.

The categorisation of plate deficiencies of printing plates is the following:

1) To produce intaglio printing plate from typographic printing plate, the latter was spread with a thin layer of paraffin oil; then it was covered with graphite dust, which conducts electrical current. In case there was any tiny discontinuity of wax layer, the two plates got adhered to each other. When they were later separated, some damage was done; though there were always attempts to fix that damage, they did not always work out perfectly – on the impressions white stains with coloured borders appeared (figure 455).



Figure 455. Plate error at left at the bottom of face value numeral

2) Due to various reasons, many kinds of damage appeared on the completed printing plates. It is almost always possible to identify the reasons of the damage from the impressions.

a) Heavy objects or the corners of other printing plates produced holes of various sizes. Ink got collected in these holes, and, as a result, stains of different sizes appeared on the impressions (figure 456).

b) There were stamps with a lot of tiny dots as if they were freckles (figure 457). The reason of this deficiency might have been the improper removal of copper particles generated while chiselling or other repair.

c) Copper engraving tools frequently left traces on plates too. One of the most important tool was the so called ‘cold’ burin/graver, which was used for the final repairs on the completed plates. This tool was used for producing tiny dots around the pearls, which we discussed formerly. This was the origin of quite a few characteristic features of mother plates. Sometimes the traces produced by these needles appear in large numbers on individual postage stamps (figure 458).

d) By the cold burin, it was possible to produce not only holes but also scratches. There are relatively many postage stamps with the deficiencies resulting from scratches (figure 459).

e) Another tool of engravers was the two-pointed burin used for the contours of the letters. Deficiencies produced by this tool were much rarer. This damage resulted in coloured dot pairs on the postage stamps (figure 460).



Figure 456. Plate deficiencies: stains caused by damages



Figure 457. Plate deficiency: freckle-like stains



Figure 458. Plate deficiency: traces of pin of correctors



Figure 459. Plate deficiencicy: traces of scratches by pins

f) To fix damages, smoothing steel tool was used. However, when there were larger damages, it was impossible to avoid additional damages produced by the tool itself. There were cases when, in case of longer scratches, the smoothing steel made holes where ink could accumulate disappear; in those areas, white stains or lines appeared on the impressions (figure 461).



Figure 460.: Plate deficiency: double punches by pin



Figure 461. Plate deficiency: trace of smoothing steel

3) The seams where plate halves of 50 pieces and plates of 100 pieces were soldered also left impressions, since soldering was never absolutely perfect. The traces of soldering of the plates of 50 pieces were coloured lines at the top or bottom of postage stamps, while the traces of soldering of the plates of 100 pieces were vertical coloured lines and decides of the postage stamps (figure 462).

4) After some time of use of printing plates, the lines of the gravure turned more shallow, especially in the corners of the postage stamp image. It was the base pattern, the legs of the triangles in the corners, and some of the pearls to disappear in the first place (figure 463).

5) To remove the remains of the ink mixed with oil, alkaline was used. In cases when it was not perfectly removed, it etched the printing plate, forming holes where ink could get collected. On the impressions, this deficiency appeared in the form of stains of different sizes (figure 464). This was also the reason of the ‘shade’ of the numerals of the 20 krajcar. There is an irregular area around the numerals which was formed by the alkaline water pouring from the engraved numerals when the plate was lifted to vertical position.



Figure 462.
Plate deficiency: soldering of plate halves



Figure 462.



Figure 462.

On certain light green pieces of 3kr postage stamps, and the numerals and the text have pale bluish green contour. It happened because the alkaline was not rinsed away perfectly, and the ink, which was sensitive to alkaline, turned bluish.

Plate deficiencies were often fixed, especially those which had turned shallow. It happened by either deepening the existing lines or by engraving new ones.

PRINTING PLATE REPAIRS

The most interesting specialties of the issues of the years 1874-1881 were the printing plate repairs. In previous research, they have been called '*later carving*' or '*carving repairs'*; however, since these were gravures, we must call them '*gravure repairs'* or '*printing plate repairs'*.

We can find such repairs on the postage stamps of other states, for example England, Belgium, Brazil, and especially Switzerland (the so-called 'standing Helvetia' postage stamps released between 1882 and 1905). However, such quantity and variety of repairs as in case of the Hungarian postage stamps of 1874-1881 was unique.

The economic crisis of 1874 shook the budget of the Austrian-Hungarian Monarchy as well. The Hungarian Parliament set up a committee to work out the necessary measures to save money. This was the so-called IX committee. It announced the measures related to the Post on 4 March 1874. Back in the past, researchers associated printing plate repairs only with these measures of austerity. The repairs could prolong the life cycle of the printing plates, which thus became suitable for printing more postage stamp sheets. It is obvious that such measures served economy. However, economy was not the only reason for repairs. The fine, thin, and gentle lines of the gravure of the postage stamp issue of 1874-1881 entailed the large number of printing plate repairs.

In case of engraved postage stamps, it was general to produce proofs before using a printing plate. Then decision was taken if any repairs were needed or not. This procedure was indispensable in case of gravure printing technology. In this respect, it was also significant that mother plates and printing plates were produced by galvanising. Out of foreign postage stamp issues, most repairs can be found on the Swiss one mentioned above, which was also produced by galvanising; the printing plates of other states, which were produced not by galvanising but by other technology (pressing), were more difficult to repair.

Printing plate repairs resulted in much work load for the employees of the State Printing House. It seems that they were not happy to do the meticulous and demanding job. The Organisational Chart issued at the end of 1880 by the State Printing House included a statement clarifying whose job it was.

The technical officers appointed to produce plates for denomination items, including the engraving, treatment with acid, and galvanising of the original plates and all additional ones shall do all repairs.

The quotation above reveals a fact of which researchers have not been aware so far: it was not only engraving but also etching technology which was applied at the State Printing House for the engraved postage stamps. Most probably, etching was applied for deepening the lines of the gravures. A relatively rare trait of certain postage stamps provides evidence to this: the edges of the thicker lines are uneven, while those of thin lines even (figure 465). This trait was most probably the result of the shaking of the acid used for etching in the plan, as explained by László Pákozdi.



Figure 465.

Printing plate repairs continued to take place even in the 1880s, after the economy provisions lost their effect. In case of the 20 krajcar and 2-, 3-, and 10 krajcar produced from the mother plate I I, repairs where done even in 1890s.

In the past, researchers categorised printing plate repairs in the following way: Marcell Bíró called mother plate repairs ‘cliche type’; printing plate repairs ‘main type’; while additional repairs ‘subtype’.

Miklós Rédey called ‘main type’ the following:

1) If different types of stamps were repaired, even if their position on the sheet of 100 pieces was the same;

2) If one and the same postage stamp was repaired several times;

3) If the type of repair of a postage stamp appearing in several different positions was the same.

In the past, researchers believed that that there were much fewer printing plates, and that they were used for long periods; moreover, they confused mother plates for printing plates and the other way round.

It was noticed that the identical positions of individual denominations required more and more repair. For example, in case of 3kr postage stamps, in the fifth column, some postage stamps had to be repaired only near the wreath, while others – near the wreath and also above, near the triangle. Quite a few such stamps were found where there is a longer continuous repair from the upper area of the corner triangle to the lower third of the wreath. This was /erroneously/ explained by the fact that the printing plate got worn while being used, due to which repairs were required in ever larger area. According to this assumption, one and the same plate was repeatedly repaired. In fact, this could happen to one and the same plate only very rarely – thus the plates cannot be the basis for categorisation. If we scrutinise the above mentioned versions, we can see that the lines of the repair near the wreath were sometimes shorter, while in other cases longer, sometimes rarer, while in other cases denser, stronger, or, on the contrary, fine. All in all, they were never the same. We may safely say that these repairs were not consequent ones on the same plates but those applied to different printing plates. It quite frequently happened that the repair of an earlier printing plate was larger than that on a later one.

We will get a fuller picture of printing plate repair dates and implementation if we categorise them in the following way, according to what stood in the background of their technical solution:

Group I: Mother plate Repairs

Some too fine lines of the gravure or some other damages had to be repaired already on the mother plate. Such was the case with all four corner triangles of the 2 krajcar on the mother plate I (figure 466).



Figure 466.

The same was the case with the pearls of the 5 krajcar (figure 467). On the mother plate II of the 5kr, there is a repair constituting eight tiny lines over the upper left corner triangle of the postage stamp image 32 (figure 468). In the upper right corner of the postage stamp image 26, there is a white stain; on these postage stamps, the right leg of the upper right triangle was replaced by a thick line (figure 469).

The bottom pearl string of the postage stamp 41, which got damaged when the two plate halves of 50 pieces were soldered, was repaired, just as the bottom legs of the two bottom triangles (figure 470). On the twentieth stamp image, the pearls 2 and 3 from the top of the left string were repaired, but only on the right-side plate of 100 pieces (figure 471). On the postage stamps 33 and 83, the left pearls 4 and 5 of the upper pearl string were repaired (figure 472), just as the certain pearls of the bottom pearl string on the postage stamp images 15, 16, 65, and 66 (figure 473).



Figure 467. (15)



Figure 468.(16)



Figure 469.



Figure 470.



Figure 471.



Figure 472.



Figure 473.

On the mother plate I of 10 krajcar, some lines of the base pattern to the left and below the hypotenuse of the upper right triangle where repaired. As result of multiplication, this repair was transferred to the images 12, 32, 42, 62, 82, and 92 (figure 474).

The missing base pattern between the pearls 6 and 7 of the upper pearl string on the image 26 was also repaired (figure 475). On top of this, all pearls of the top and bottom strings of all postage stamps were repaired on the completed mother plate, just as some of the pearls of the left and right stings (figure 476). There was also a repair on the mother plate of the 20 krajcar – the upper leg of the top right triangle on the postage stamp 20 was fixed (figure 477).



(25) Figure 474.



Figure 475.



Figure 476.



Figure 477.

Printing plate repairs which belong to the first group can be found on all printing plates of the release, constituting the characteristic features of corresponding postage stamp images. This is exactly why we do not consider them as actual printing plate repairs, preserving this name for the actual repairs of printing plates. We are going to present the images of the features in the chapter on the types.

Group II: Repair of Mother plate Damages on Printing Plates

There were mother plate damages which were not fixed on those mother plates; instead, they were repaired on the printing plates, before the latter were used.

Such was the deficiency of the 3 krajcar mother plate I image 75, the summit of the frontispiece on the left side of the Crown (figure 478) or that of the postage stamp image 91, the wreath tape tip over the letters AR (figure 478); these deficiencies were fixed on some part of the printing plates. (In the Manual on Hungarian Postage Stamp Specialities, these two repairs where erroneously included into the group I.)

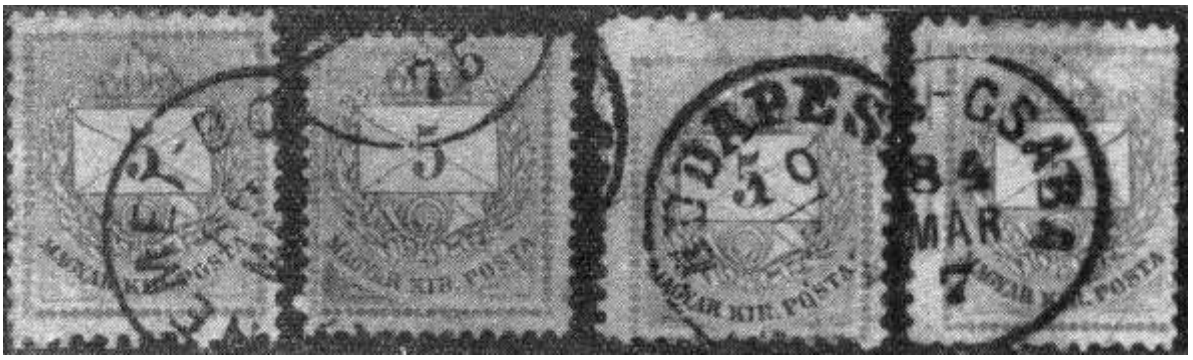
In case of the printing plate II of the 5kr, on the stamp image 91, the white stain in the bottom left triangle and over the top pearl string was the result of the soldering of the two metal plates. This stamp mould was repaired several times. Dessewffy already knew of its 30 subtypes. However, we quite frequently come across the postage stamp 41 with the same deficiency, which was not repaired at all. These pieces do not come from the period before the repair, but were not repaired at all. Out of the postage stamps issued after 1888, repaired postage stamps 41 are very rare (figure 480).



Figure 478.



Figure 479.



(17, 18) Figure 480.

On the postage stamp 76, in the top right corner, there is a white stain, and the right half of the upper leg of the triangle is missing. This deficiency was repaired several times, sometimes before printing plate was used, while in other cases over the period of use, along with other deficient postage stamp positions (figure 481). On the stamp image 26, the leg of the triangle was fixed already on the mother plate; however, the white stain remained there near the repair line. Sometimes also this stain was repaired with short, very fine lines.

In the top left corner of the stamp image 82, there is a plate damage between the pearls in the top left corner and the upper left corner of the triangle. This deficiency corresponded to the one on the stamp image 32, which was repaired by eight tiny lines. This deficiency, which had appeared already on the mother plate in the form of a white stain, was quite often repaired (figure 482). However, we can find many 76 and 82 stamps, which were not repaired, just as in case of the stamp 41. To detect the repairs of the postage stamps 76 and 82, good eye and expertise are required. It is easier to find them if we look for the pieces coming from this stamp position.



Figure 481.



Figure 482.



(55) Figure 483.



(68) Figure 484.

The damage of the stamps 19 and 69 started to be repaired after 1880 (deficiency in the bottom right triangle), because this repair can be found only on watermarked paper (figure 483).

On the stamp 95 of the 10kr mother plate I, the repair was done under the pearls 3 and 4 of the upper pearl string; on the stamp 45, this deficiency had been repaired already on the mother plate (figure 475). On another stamp of the same plate, there are 4-8 short lines above the word POSTA to the left of the wreath.

Finally, on stamp 50 of the 20kr a damge still hardly discernible on the mother plate under the letter P started to be fixed after 1880, on the watermarked paper by few tiny lines (figure 484).

Group III: Repair of Shallow Lines of Mother plate on Printing Plates

When talking about printing plates, we saw that on mother plates the engraved lines were not always equally deep; this speciality was then transferred to the printing plates. This is why the white stains appeared earlier on the stamps produced by certain printing plates (for example, those produced by 10kr printing plate type I) than on those produced by the printing plates of other denominations. The same difference may have had appeared between different postage stamps produced by the same printing plate. These were almost birth deficiencies of individual stamp images.

Such was every single stamp of the of column 5 of the mother plate I of the 3 krajcar, namely the stamps 5, 15, 25, 35, 45, 55, 65, 75, 85 and 95. On these, the white stain appeared quite early between the pearl string and the triangle at the right side. Similar deficiency was found on the mother plate, in the top part of the stamp images 53 and 54, sometimes also above the Crown. It was quite often replaced by new background line pattern. These deficiencies of the printing plates were soon realised – consequently, repairs started to take place before the plates had been deteriorated, while the original lines had been still in place (figure 485). This explains why sometimes, due to inattention, the stamp image 74 was repaired instead of 75, or 84 instead of 85, whereas these images were not deficient; neither would white stains have appeared on them later. Repairs frequently took place during the period of use; on the other hand, we quite frequently come across pieces where the white stain is very sound, but there were no attempts to repair these. Normally, these pieces were not those preceding repairs but come from the printing plates which were not repaired at all, which could happen because the number of printing plates was quite high.

The fact that a printing plate had been repaired before it was used may be revealed in the following way: engraving repair lines are very regular, without white area around them; moreover, sometimes the original lines appear among those of repair. In such cases the repair lines are much finer than the original ones, and are of the same shade as the original, which means that they are not as sound as we are used to. Sometimes they may be recognised only with magnifying glass.

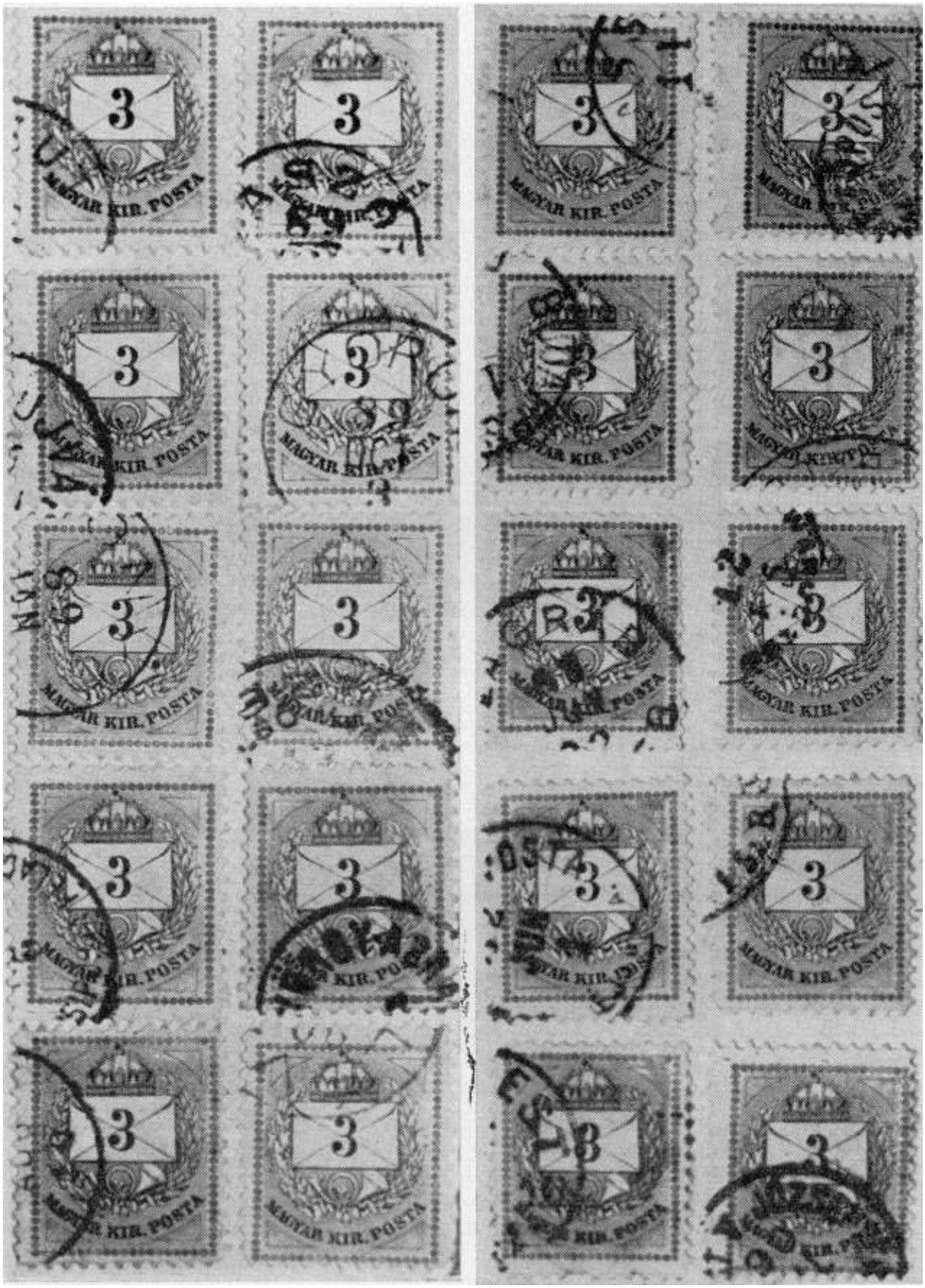


Figure 485. Mother plate of 3kr, column 5, deficiency and its repair between the pearl string and the right and the wreath

Many images of the mother plate I of 5kr were repaired before use. Especially, the so called umbrella repairs were such.

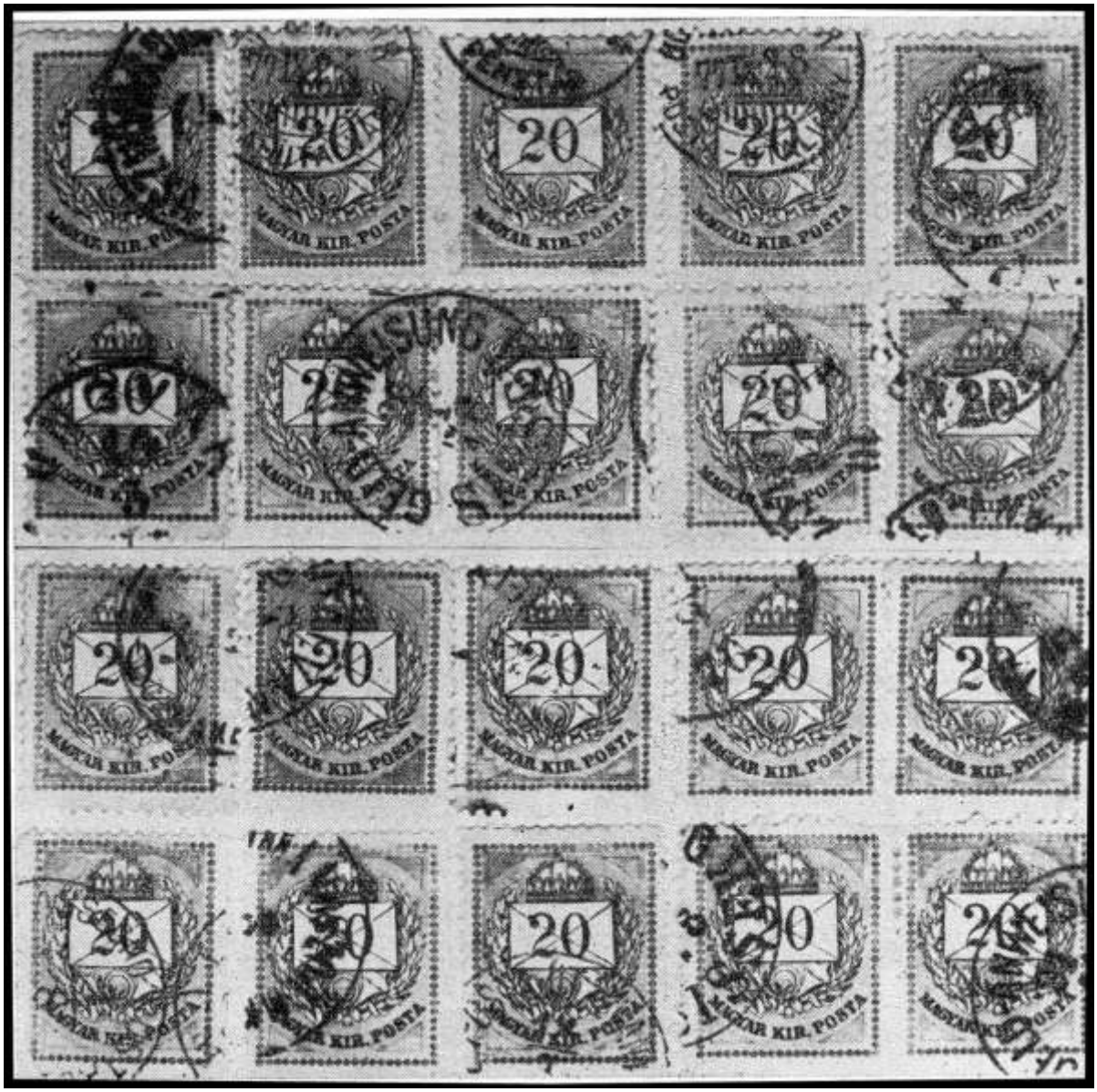


Figure 486. “Umbrella-like” repairs of horizontal lines 5 and 6 of the 20kr

The repairs of the first printing plate of 20 krajcar were of the same type. All ten images of the fifth horizontal row were repaired at the bottom, while eight images of the sixth horizontal row were repaired at the top. On the first two pieces of the latter row only few lines were repaired (stamps 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, as well as 53, 54, 55, 56, 57, 58, 59, 60, as well as the 51 and 52 on the sheet; figure 486). The questions why these repairs appeared only on this single printing plate, as well as why the mother plate I of the 5 krajcar was withdrawn from use have puzzled the researchers for long time. For long, the engraving repairs of the two lines of 20 krajcar were explained by soldering of the two halves of 50 pieces. According to this explanation, the bottom line of the upper plate half and the top line of the lower one were damaged. However, the fact that only the mother plate was soldered

from 2 pieces contradicts to this theory. If this was the case with the mother plate, this deficiency would have appeared on all printing plates, which was not the case. On the other hand, the bottom pearl string of the fifth row and the top pearl string of the sixth row remained intact, whereas it would have been impossible not to damage them while soldering and later chiselling. It is obvious that the deficiencies in the two rows mentioned above derive from shallow engraving; since these were postage stamps of high-value, the repairs before use seemed necessary. There is one sheet of watermarked 20kr postage stamps in the Museum of Postage Stamps. On this, only for images are repaired, namely 41, 42, 51, and 52, in the areas described above (base line pattern in the bottom or top area of the image). Based on the characteristic features, we may safely say that all printing plates of 20 krajcar were produced from a single mother plate – consequently, the assumption of the new mother plate is unsubstantiated. The assumption that one image was cut out from the mother plate, while another one inserted, is also incorrect, since all characteristic features, which can be found on the repaired stamps, later re-appear on the stamps whose engraving was not repaired.

On top of the cases described above, repairs of all printing plates of all denominations may have taken place when the white stains were noticed. Nonetheless, it was quite frequent that printing plates were not repaired – this is why we can find many stamps with white stains. Since white stains appeared more quickly when the deficiency derived from the mother plate, we may find repaired and non-repaired stamps with characteristic features. These pieces do not usually represent the status before or after the repair of a printing plate, but come from different printing plates. The only link between these postage stamps is their position on the printing plates; they represent repaired and non-repaired statuses.

The majority of repairs belong to the third group. They took place on the printing plate, on images whose gravure was rather shallow already on the mother plate. Repairs were done sometimes before the use of the printing plates, and sometimes during the period of use. The printing plates of the mother plates produced earlier got worn earlier (5kr and mother plate I of 10kr). Consequently, there were more repairs on these printing plates than on those produced later (mother plate II of 5kr and mother plate of 20kr).

The long period of use may be concluded from the great number of repairs over the period when printing took place upon watermarked paper, for example in case of the printing plates produced from the mother plate I of 2kr or the printing plates of 20kr. Printing plates produced by galvanising worked out worse and worse. This was the reason why the mother plate I of 2-, 3-, and 10kr had to be replaced for the mother plate II.

In the Hungarian Manual of Postage Stamp Specialties, the following findings in relation to the group III can be read the (numerals in parentheses indicate the number of the image).

ISSUE OF 1874

2kr: umbrella above /1/, umbrella below /2/, in the top left corner /4/, in the top right corner /5/, in the area of the two top triangles /6/, in the area of two bottom triangles /7/.

3kr: above the Crown to the right and left /9/, in the top left corner /10/, and the right side in the middle near the wreath /11/, in the same area and above and near the top right triangle /12/, at the right side from the upper pearl string to the middle of the wreath /13/. As we have mentioned, the repair listed last was sometimes applied to the fourth column instead of the fifth; in these cases these postage stamps can be recognised from the white stain in the bottom right triangle.

5kr mother plate I: umbrella low and the top and bottom /3/, umbrella at the top /1/, umbrella in the bottom right triangle and below it /14/.

5kr mother plate II: in any triangle and near it; regular lines in the bottom triangles and near them /19/, irregular lines in the same areas /20/, in the top triangles and near them /21/, at the two left-side triangles /22/, at three triangles; at all four triangles; over the letter I in the word KIR /23/.

10kr: at the top left triangle /26/, at the top right triangle/27/, at the left bottom triangle/28/, at the right bottom triangle/29/, at the two left-side triangles; at the two right-side triangles/30/, at the two top triangles/31/, at the two bottom triangles with regular lines/32/, in the same triangles with irregular lines/33/, at two opposite triangles/30/, at the same triangles with irregular lines/33/, at two opposite triangles/30/, at three triangles with regular lines/35/, and the same triangles with irregular lines/36/, at four triangles with regular lines/37/, at the same triangles with irregular lines/38/, at whatever triangles with rare vertical lines/39/.

20kr: umbrella at the top/1/, umbrella at the bottom/2/, short lines in the two top triangles and above them/40/.

ISSUE OF 1881

2kr mother plate I: umbrella at the top /1/, umbrella at the bottom/2/, some short lines in the top left corner /41/, in the top right triangle; in the bottom right triangle/42/, in the two top triangles/43/, in the two right triangles; in the two bottom triangles; in three triangles; in four triangles.

2kr mother plate II: at the top left triangle /46/, the same and rare vertical lines in this triangle /47/, at the top right triangle /27/, at the bottom term left triangle /28/, at the bottom right triangle /29/, above the two top triangles in the corners /33/.

3kr mother plate I: at the right side in the middle near the wreath /11/, in the same area and above and near the right top triangle /12/, at the right side from the upper pearl string to the middle of the wreath /13/, upper left part of the postage stamp image area /49/, in the top right triangle and above it /50/, in any triangle; smaller repairs with 2-3 short lines /51/, rare horizontal and vertical lines in any triangles; below the two bottom triangles all along.

3kr mother plate II: in the top right corner /52/, between the Crown and the right-side triangle, sometimes also to the left of the Crown /53/, at the top left triangle /26/, at the two bottom triangles and the text; in the two right-side triangles; in two opposite triangles; in three triangles; at the bottom left triangle/28/, at the bottom right triangle /29/.

3kr mother plate II: in the top right corner /52/, between the Crown and the right-side triangle, sometimes to the left of the Crown too /53/, at top left triangle /26/, at two bottom triangles and the text; in the two right-side triangles; in two opposite triangles; in three triangles; at the bottom left triangle /28/, at the bottom right triangle /29/.

5kr: in any triangle and near it; int wo triangles and next to them; smaller base line repairs near triangles; rare vertical lines in any triangle /39/, corners of any triangle.

10kr mother plate I: 4-5 short lines to the right of the wreath /59/, in the top left corner /26/, in the top right corner /60/, in the bottom left corner /29/, in the two top corners /33/, in two bottom corners /31/, rare vertical lines in one or two triangles /39/, in two right corners /30/, in two opposite corners /34/, in three corners /61/, in four corners /62/.

10kr mother plate II: in the top left corner /26/, in the top right corners /27/in the bottom left corner /28/, in the bottom right corner /29/, in two top corners /65/.

20kr: in the top left corner /26/, in the top right corner /69/, in the bottom left corner /28/, in the bottom right corner /29/, in two upper corners /33/, at the two bottom triangles /70/, at two right-side triangles /30/, at two opposite triangles /34/, at three triangles /35/, at four triangles /37/, at two bottom triangles and above the text; between the letters of the text; between the envelope and the horn at the left side /45/, to the right of the Crown; in the top left corner and rare lines in the triangle /71/.

Group IV: Repair of Printing Plate Deficiencies

In rare cases it happened that printing plates were damaged between individual stages of the printing process, and some part of the image became less sound or completely disappeared, as a result of smooth pressing. In such cases, these parts were engraved repeatedly. Sometimes individual stamp forms were scratched. First, attempts were made to remove these scratches by smoothing with a steel tool. In those areas where there was little drawing (for example, the surface of the envelope), this procedure was successful. Sometimes only the drawing disappeared, while the intaglio remained. In these cases it was necessary to engrave the disappeared lines repeatedly.

In the Hungarian Manual of Postage Stamp Specialties, following types of repairs within the group IV were listed:

ISSUE OF 1874

2 kreuzers: between the crown and the right-side triangle (8).

5 kreuzers Plate II: fixing of damaged design at any place (24).

2kr mother plate I: baselines over the words MAGYAR or POSTA; at the right side in the area surrounded by the Crown, the envelope, and the wreath /40/; base lines near the pearls 8 and 9 at the right side, as well as the two last pearls and in the bottom right triangle; between the envelope and the horn/45/.

2kr mother plate II: at the right side between the wreath and the Crown; over the top of the Crown to the left /48/; pearls repaired by the regular lines.

3kr mother plate I: repair of damaged envelopes in the left part of the wreath; repair of the damage between the wreath and the letters 'R' and 'P'.

3kr mother plate II: repair over the word MAGYAR /54/; at the left side in the wreath; pearls repaired by coloured dots.

5kr: 2-3 short lines between the top right triangle and the top of the wreath /56/; the bottom corner of top left triangle, the top the of the wreath, the left corner of the Crown, and the baselines between them /57/; scratch and the lines across it /58/; to the left and right of the horn, in the wreath.

10kr mother plate I: the pearls in the bottom left corner and the baselines above them /63/; baselines to the left of the Crown; baselines to the left of the wreath; 'maidenhair' Crown /64/.

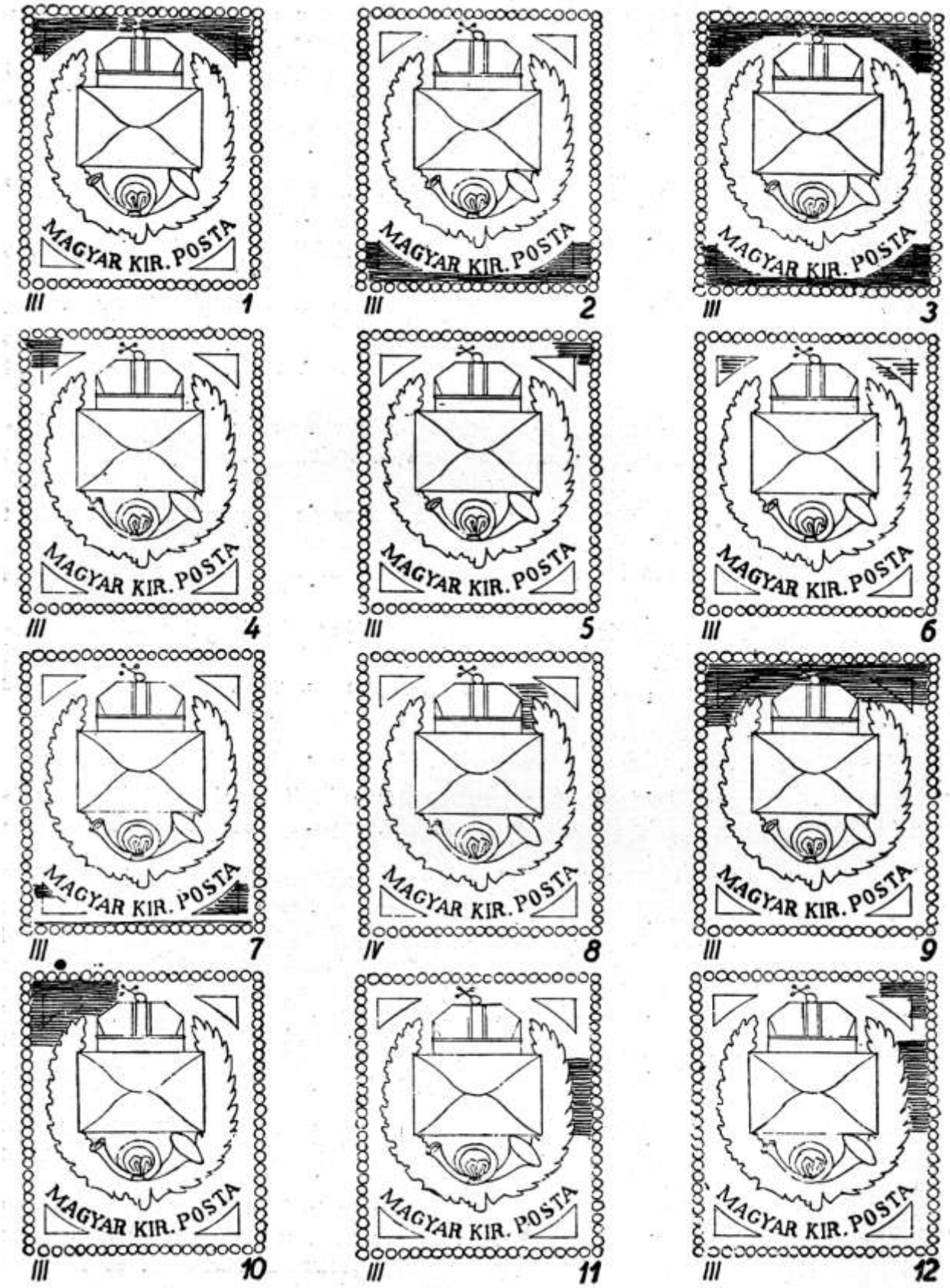
10kr mother plate II: between the left string of pearls and the wreath /66/; in the larger area to the left of the Crown; in the wreath; near one of the triangles, a stain with horizontal lines surrounded by irregular sharp lines /67/.

20kr: repair of the damage between the wreath and the pearl string in two groups /72/; repair of the damage to the left of the Crown; repair of the smoothened scratch over the letter K to the left of the Crown; repair of some scratches crossing the postage stamp.

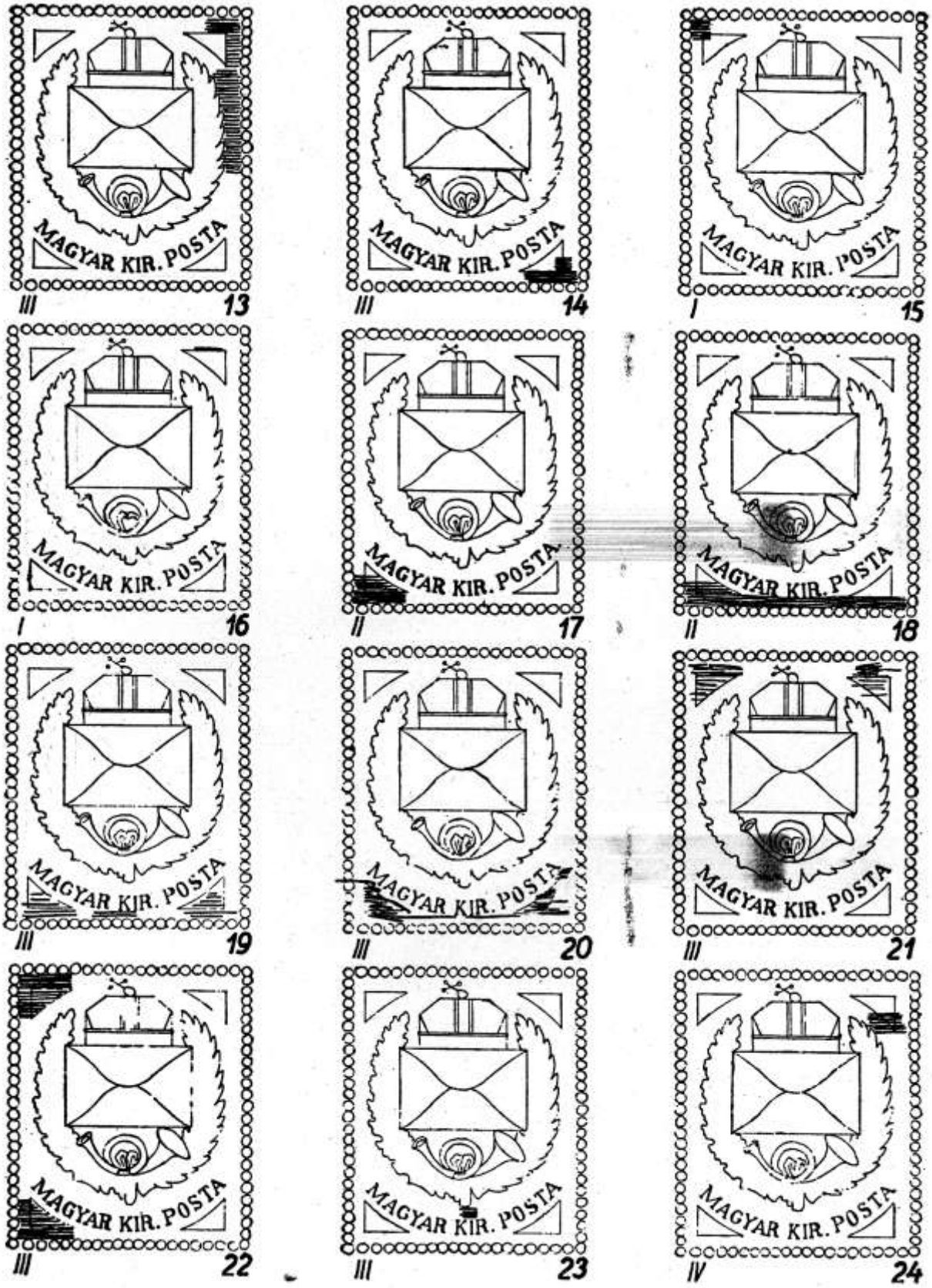
The six tables below contains main versions of the engraving repairs which belong to the groups I-IV. Under the images, there are serial numbers of images as in the Hungarian Manual of Postage Stamp Specialties.

It is usually difficult to recognise repairs on 2kr postage stamps without watermarks due to their pale colour; on top of this, relatively few stamp areas were repaired. The repairs on the postage stamps produced by the mother plate II (2-, 3-, and 10kr) were relatively rare as compared to the watermarked postage stamps produced from the mother plate I; both postage stamps and printing plates produced from the mother plate II had different characteristic features as compared to those produced by the mother plate I. Their repairs are relatively less-known, and thus more difficult to find. Beginning from 1879, such 5kr stamps were produced by printing plates II on which it is difficult to recognise repairs, since the lines are very fine. On top of this, it is broadly known that 5kr stamps turn paler when soaked. Certain repairs, which otherwise had been bright and well visible, almost absolutely disappeared during soaking.

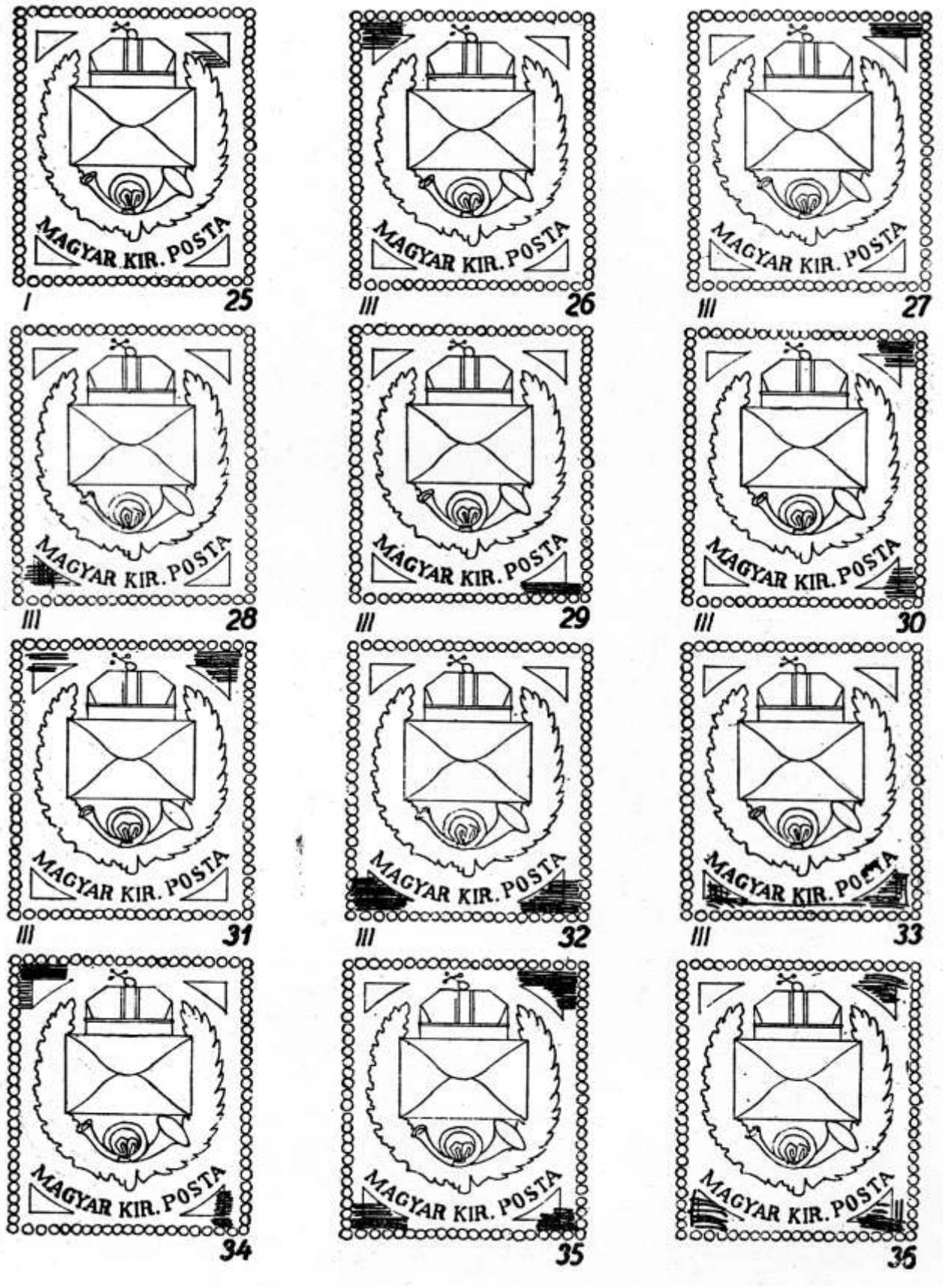
MAIN GRAVURE REPAIR TYPES BELONGING TO GROUPS I–IV. (1)



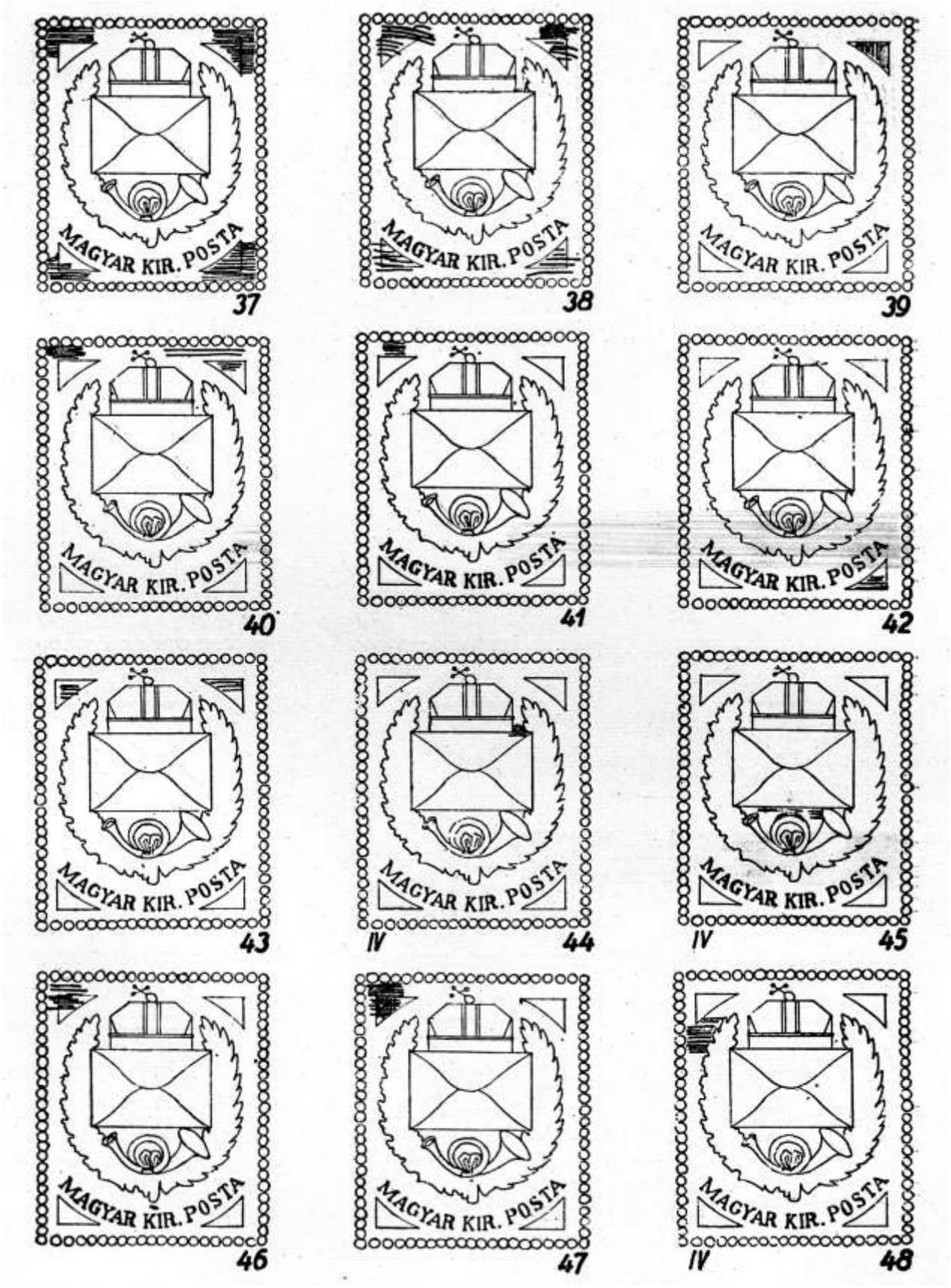
MAIN GRAVURE REPAIR TYPES BELONGING TO GROUPS I–IV. (2)



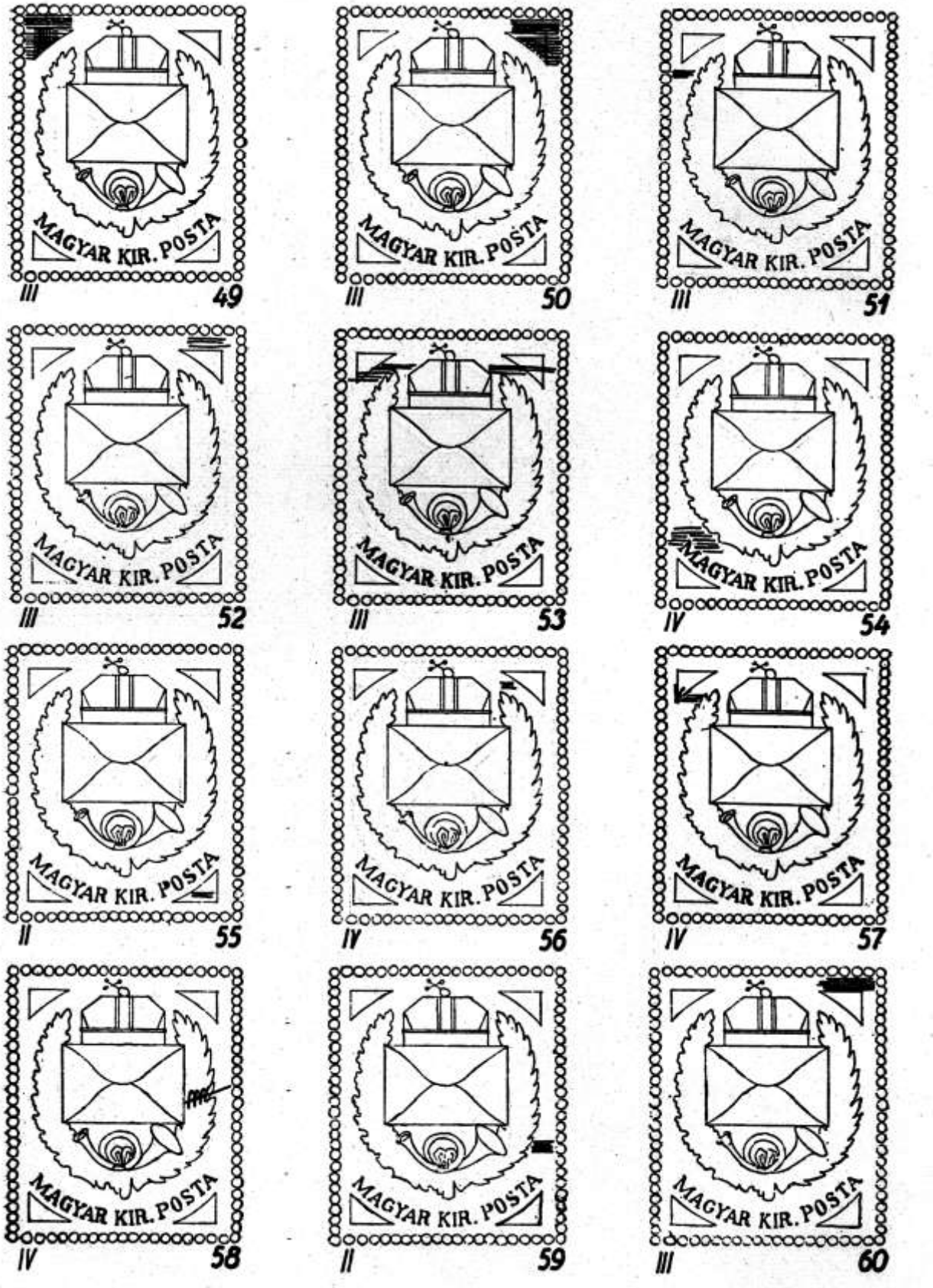
MAIN GRAVURE REPAIR TYPES BELONGING TO GROUPS I–IV. (3)



MAIN GRAVURE REPAIR TYPES BELONGING TO GROUPS I–IV. (4)



MAIN GRAVURE REPAIR TYPES BELONGING TO GROUPS I–IV. (5)



MAIN GRAVURE REPAIR TYPES BELONGING TO GROUPS I–IV. (6)

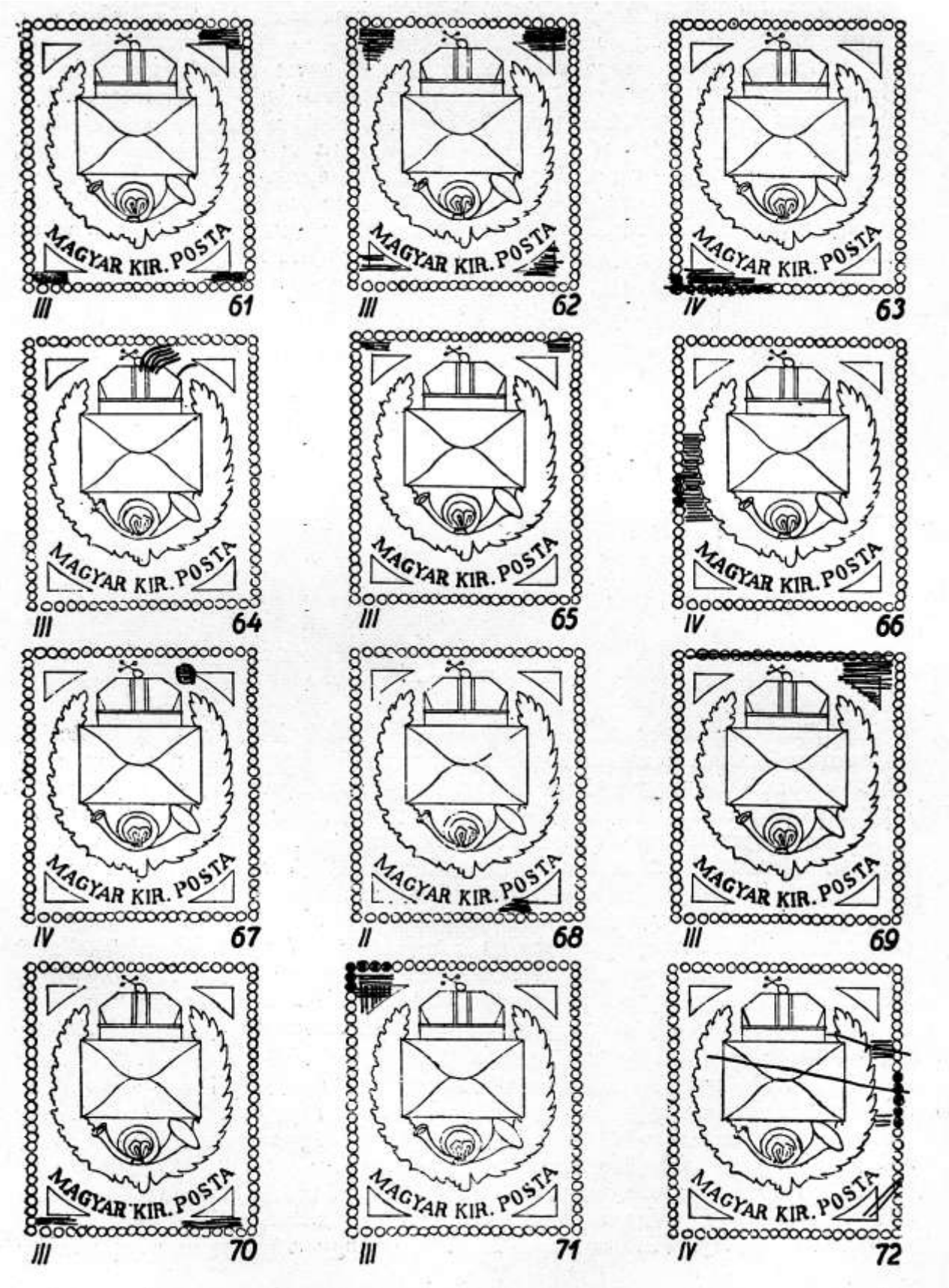


Plate repairs can be found in the following areas of the postage stamp

image: most often, shallow base lines were repaired; less frequently, the sides of the triangles in the corners and the inside area of the triangles was repaired; then the repair of pearls follows. Less frequent are the repairs of the wreath around the envelope. Occasionally, the lines of the envelope, the Crown, the numerals, and the text “Magyar Kir. Posta” were repaired too.

The repairs were most frequently regular, straight lines. The lines produced before the period of use of a printing plate were all such. When the need for repair emerged during the life cycle of a printing plate, there were not always enough resources to produce the repair so meticulously. In such cases, irregular lines were produced to refresh the plate (figure 487). It is possible to come across few postage stamps where coloured stains were engraved to replace white stains.



Figure 487.

We should separately speak about the repair of pearls. It is possible to systematically collect postage stamps along the lines of pearl repair. Even though missing of individual pearls was not very visible, they were still meticulously repaired because the objective of the repair was not only to prolong the life cycle of the printing plates but to maximise the aesthetic impression produced by the postage stamps.

As we have seen, a part of the pearls was repaired on the mother plate (group I). However, stamp 89 of the plate II of the 5 krajcar belonged to the group II; in this case the upper part of the pearl 3 in the upper left pearl string and about a quarter of the pearl 4 disappeared. The missing half or both damaged pearls were quite frequently repaired during the whole period of the issue duration (figure 488).

The second pearl from the top of the left pearl string was the most frequent to disappear on the printing plate II of the 5 krajcar. It was very frequently repaired, especially on the stamp 75 (figure 489). The same was the case with the pearl five at the right side of the upper pearl string; this pearl was repaired relatively rarely. The pearl 2 and 3 from the bottom of the left pearl string disappeared quite frequently; they were quite often repaired (group III).

We have come across postage stamps on which it is possible to see that due to some very strong mechanical impact some pearls were smoothened; later, the missing pearls were replaced by engraving (group IV).

Most often pearls were repaired by lines which followed the original ones. It happened though that vertical lines of identical length were produced. If there were several pearls to repair, strong dots were carved between horizontal, long, and irregular lines, to repeatedly create the frame of the postage stamp. Over the period of use of the mother plate II, this happened in case of 2- and 3 krajcar. All in all, this procedure was less frequent than regular repairs of pearls.



Figure 488.



Figure 489.

In the period 1874-1895, there were several persons to do the repair, which was the reason why the lines were not uniform.

According to Dessewffy and Rédey, there were following repairs of individual denominations:

Paper without Watermarks

2kr	1	15
3kr		29
5kr	Mother plate I	102
5kr	Mother plate II	67
10kr		92
20kr		20
		325

Paper with Watermarks

2kr		53
2kr	Mother plate II	21
3kr		63
3kr	Mother plate II	29
5kr	Mother plate II	75
10kr		110
10kr	Mother plate II	21
20kr		60
		432

Besides the 757 main types mentioned here, they knew further 1250 subtypes from the same postage image positions.

On top of this, Miklós Rédey mentioned 49 corner triangle repairs and 365 pearl repairs in his collection. We do not know in how many cases mother plates were engraved.

According to Rédey, 'we do not know the complete number of subsequent instances of engraving, since new types keep turning up, even if not in great numbers.' If we consider the large number of printing plates in individual denominations, the number of repairs listed is relatively low. Mother plate I of 3 krajcar was used for producing 840 printing plates. For the postage stamp 75, which was repaired most frequently according to Dessewffy and Rédey, we know of 22 versions (main types and subtypes included). The difference between the printing plates and the known repaired postage stamps is rather great, even if we take into account that many printing plates were not repaired. Closer scrutiny will definitely increase the number of repairs of which we know.

The repairs of 3kr stamps take place between the right-side pearl string, the wreath, and the corner triangle. Since the area of repair was very narrow, many plates were repaired by similar lines. For distinguishing the repairs of individual printing plates, we need to scrutinise the postage stamps with very strong magnifying glass, to count the lines (sometimes also specifying how many lines there are between individual leaf endings of the wreath), as well as to scrutinise the characteristic features, the printing plates deficiencies, the postmark date, the postage stamp colour, the paper, and perforation. The same stands for the engraving repair of other denominations. The area of the repair was relatively small, while the number of repairs, considering the great number of printing plates, was quite big. Consequently, the smaller the repair area, the more difficult it is to distinguish the repairs of different printing plates at first sight. Identifying printing plates is possible only with the help of auxiliary characteristic features mentioned above.

If we consider that the mother plate II of 5 krajcar was used to produce about 845 printing plates, while the plate 1 of 3 krajcar was used to produce about 140 plates, and that on every single plate of 100 pieces there is a hundred postage stamps with specific features, we arrive at 84,500 and 14,000 of different postage stamps respectively. It is difficult to imagine how many postage stamps would have had to be reviewed, if we consider the whole period of the issue. We were not able to consider also the fact that some repairs were done at the beginning of the life-cycle of a certain printing plate, while others just before this life-cycle came to its end.

Based on what was mentioned above, we may say that we do not know quite a few stamps which were repaired; moreover we may safely say that we will not be able to learn of all of them. The amount of the stamps preserved is not sufficient for this.

PRINTING SPECIALITIES

In case of engraved printing, the image is indented into the copper plate. The ink has to completely fill the fine grooves of the plate. After this, the ink

wiped off the plate, remaining only in the grooves. The ink is the kind of paste to completely fill in the grooves.

The printing ink is spread by deer leather, while the surplus is wiped off by light textile. Sometimes, when the textile saturates too much ink, the ink surplus is not completely wiped off the surface of the plate a tiny layer of ink remains on the plate, colouring the paper upon printing – the result is such postage stamps which seem to be printed upon *coloured paper*. However, when we look at the rear side of the paper, we realised that it is completely white. In cases when the textile is even more saturated, *stripes of ink remain on the printing plate*. In these cases, numerous horizontal, vertical, or slanting lines appear on the postage stamps (figure 490). Occasionally, we may see that when wiping, the person using the textile made curves on the surface of the plate.



Figure 490.



Figure 491.

Sometimes, one or more *threads* fell out of the textile, remaining on the surface of the plate. Later, these threads got pressed upon the paper (figure 491). The very characteristic curly shapes of the impressions show that they did not result from scratches. The impressions of threads occured only once, while scratches re-appeared on more postage stamps.

In order to make the printing ink more sticky, oil was added to it. In the instances when more oil than required was added to the ink, it spread around upon pressing, which resulted in oily areas around deeper grooves. Moreover, sometimes the *oily lines* of the image show on the *rear side* of the stamps (figure 492).

After the ink was spread over the plate, the previously soaked paper and then a piece of cardboard were placed on it; then the whole went into the printing press. When pressed, the paper got deep in the grooves. There were two instances of pressing – when the paper went in and when it went out. After it, the impression was smoothened between two rollers. Nonetheless, the technological process is still very visible.

If we look at the rear side of the stamps, we see the *indented* numerals, text or both. Since the drawing of the issue of 1874-1881 contained fine lines, this feature of the engraved technology was less pronounced than in the case of the issue of 1871.

Sometimes the pressure applied was so strong that the plate cracked. The cracks got filled with ink, leaving *fine impressions* on paper (figure 493).



Figure 492. Oily impressions



Figure 493.



Figure 494. Opened up paper crease

The thin and wet paper was not always placed evenly on the plate – instead, sometimes air bladders were formed under it. When they were processed in the printing press, creases were formed. When these postage stamps are soaked, the creases get open, and white area appears which did not undergo printing (figure 494). Sometimes paper glued in the paper mill also opened up (figure 495).

Shifted or fake double printing was created in the same way. The true double printing is the phenomenon when a sheet of paper goes into the press twice. In case of fake double printing, pressure is applied only once, in two phases. This phenomenon appears because of the creases mentioned above. It may have occurred that when proceeding inwards, a crease was formed and printed upon, but on the way out, the crease opened up, and that area was also

printed upon, though in a paler way. It is true though that very rarely we come across postage stamps where we can see the crease opened up – on the one side of the crease there is the normal postage stamp image, while on the other there is the double impression of the image. There is always a double impression on one side of the crease (figure 496). On double printed postage stamp combinations, it is well seen that the two images are not at the same distance from each other everywhere. Instead, the paler drawing is at a certain angle as compared to the other drawing. In case of postage stamps printed by the plate of 100 pieces, the two drawing are shifted relatively to each other horizontally, to the right or to the left. In case of the postage stamps printed by two-hundred plates, the two drawings are usually shifted vertically. It happened because the printing plate was always inserted in a way that the narrower side went first.



Figure 495. Paper gluing



Figure 496. Shifted impressions

After printing, the wet impressions were dried. During this process, the paper shrank. Due to the differences of paper quality, the degree of this shrinkage was not always the same. This phenomenon is a rather typical feature of engraved postage stamps. We may come across shorter postage stamps which were produced at any time over this period. However, it was especially in 1886-1887 that such parchment-like paper was used which shrank very profoundly.

The visual impression is that these short stamps had one or one and half pearl less than usually (figure 497). Postage stamps narrower than usual ones are rare. This phenomenon can be detected on postage stamp combinations better. The height of the postage stamps was usually perpendicular relatively to the direction of paper manufacturing (this was always the case in case of watermarked paper). Shrinkage was more intensive in this direction than in the direction of production.



Figure 497.

It exceptionally happened that an already printed paper sheet was fed into printing press repeatedly; in these cases double impressions were produced. These deficiencies were most often detected after production. It still occurred that such deficient sheets entered commercial circulation, as Imre Hamza proved in his article 'Nyomási és egyéb rendellenességek az 1881, 1888. évi bélyegeken' (Printing and other deficiencies of the postage stamp issues of 1881 and 1888, Filatéliai Szemle 1967, number 1, page 17). Based on this, we may regard the double impression of 10 krajcar, which we have presented on page 314 of volume I of this Monograph, as valid postage stamps, in spite of the view of Rédey, who considered them a philatelic game or forgery.

It follows from the technology described above that ink was never transferred by equipment. However, it was sometimes transferred from one sheet to another, when more or less wet sheets were placed on top of each other.

COLOURS

Since the stamps of this issue were being produced for long time, the colour shades were inevitable. On top of this, the modification of the ink substance also contributed to differences in shades. Before 1877, mineral ink was used; after that year, aniline started to be used. The first turned out to be durable, while the latter quickly dissolved, which resulted in many colour shades.

The most striking differences of shades occurred in case of the 2 krajcar. In 1874 it was printed violet, which then faded to greyish; soon brighter purple appeared. Introducing aniline ink chronologically coincided with introducing thin, very shrinkable, and easily saturated paper. To maintain brightness, more red ink was added to the ink substance, by which light pink purple was reached. In 1880, a little bit less red colour went into the ink, which resulted in deep purple; however, the quality of this colour easily deteriorated – between 1882 and 1889, it solved into shades ranging from red violet to dark blue. In 1889, finally durable mallow purple was reached. This shade remained through the end except for 1891, when deviation from this shade (bluish violet again) occurred, most probably because of the temporary lack of

ink. The colour of 2kr postage stamps changed partly due to sunlight, and partly due to soaking. The original colours may be found on the pieces which have been kept in dark places and have not been soaked.

The colour range of 3kr postage stamps is rather limited. The green mineral ink proved to be rather constant: after the light shades of 1874 and rather dark ones of 1875, the colour somewhere in the middle between the two proved constant. After aniline had been introduced, more shades turned up for some time. In 1879-1880, yellowish green shade was frequent; after 1880, due to colour decomposition, bluish green turned up. Later, the green colour of 3kr postage stamps turned darker, of more bluish shade then over the period of mineral ink use.

The 5 krajcar was rich in colour shades. The mineral substance ensured nice and durable colours. The early base colour was carmine, its brownish and pink shades turning constantly up until 1878. In 1875, for some time, brick colour turned up; in 1876-1877, purplish carmine did so. With the aniline introduced, two versions appeared, to the very end. They were pink and fire red, with a rich range of transitions. Sometimes oxidation black turns up. The aniline ink of the 5kr postage stamps is very sensitive – it dissolves in even lukewarm water and fades in the sunlight.

In case of 10kr, both mineral paint and aniline were rather durable and uniform. In 1874, pale and light impressions, while in 1875 bright and light impressions were produced. Later the colour became darker (sometimes of black shade), remaining the same even after aniline paint was introduced.

The colour of 20kr was usually of bluish or greenish shade; in its reseda version, there was also grey colour. The ash grey without any blue or green constitutes almost a different colour family. The early impressions were rather light, while the late were dark.

Former studies dealt with colours in great detail, listing huge number of colour versions. However, in the meantime the concepts of colour version and colour shade were confused. Dessewffy identified 20 colour versions of 2kr released in 1874; 7 colour versions of 3kr; 18 ones of 5kr; 7 ones of 10kr; 8 ones of 20kr. H. Kropf identified 106, 29, 122, 30, and 28 colour versions of these denominations respectively. For Rédey, 16, 6, 16, 7, and 6 respective versions sufficed, though he mentioned more colour shades. For the issue of 1881, these researchers mentioned less, though still a lot of colours. In reality, these were colour shades impossible to describe reliably. The indication that all in all there were quite a few colour versions and shades should suffice us.

PAPER AND WATERMARKS

Over the period of production, several paper mills supplied paper, its quality being different. In 1874, the State Printing House purchased paper from Károly David, the Hungarian representative of the paper mill in Steyermühl. Between 1876 and 1879, the consortium of five Austrian mills supplied different kinds of paper. In 1879, Károly David set up a paper mill in Nagyszlabos; from this time on, the State Printing House purchased paper from this mill. In 1882, this mill merged into the First Hungarian Paper Industry; postage stamp paper continued to be produced by the same mill. In 1887, because of a more favourable price quotation, the Smith and Meynier

paper mill of Fiume took over the supplies, while between 1889 and 1897 it was again the First Hungarian Paper Industry to supply postage stamp paper.

1) The Steyermühl mill supplied high-quality, white 0.08-0.09 mm (average) paper of dense structure, though the thickness alternated significantly (the range of thickness moved between 0.07 and 0.11 mm).

2) The consortium of five Austrian mills also supplied good quality paper – at the beginning it was similar to the previous one, while in 1877-1878 it became soft but nicely smoothened, its texture being textile-like. By mineral inks, it was possible to achieve nice bright colours. In 1878-1879, paper of 0.06-0.07mm thickness turned up. It was translucent, parchment-like and uneven; it absorbed inks very heavily, and shrank upon sizing.

3) The Nagyszlabos mill supplied paper which was generally thinner than the Austrian paper, its average thickness being 0.06-0.075. Nonetheless, the texture was uneven, white, and smooth. From 1881, this paper became watermarked.

4) The poorest quality was supplied by the mill in Fiume. It was thin, 0.06 mm on average, only slightly sized, with loose texture. It saturated ink, which penetrated it. This paper shrank, and due to the wood content, its colour turned yellowish grey. The quality of this paper improved a little bit from 1888.

5) After 1889, the First Hungarian Paper Industry supplied the same quality of paper as between 1881 and 1886 – it was strong, not containing wood, and 0.06-0.07 mm thick.

Watermarks were introduced in 1881. From the point of view of philately, it was a new issue; however, the mother plates remained the same, at least at the beginning. The watermarks ***I*** and ***Ia kr*** were already described in Volume I, pages 365-366. The difference between the two was the difference of the letter height: in case of the watermark ***I***, letter 'k' was 13-14 mm, while in case of ***Ia***, it was 14-15 mm. The watermark ***I*** was used in the mill of Nagyszlabos between 1881 and 1887 and after 1889, while the watermark ***Ia*** was used in the Fiume mill. Since in Volume I we presented only the drawing, here we would like to present also the photo (figures 498-499).

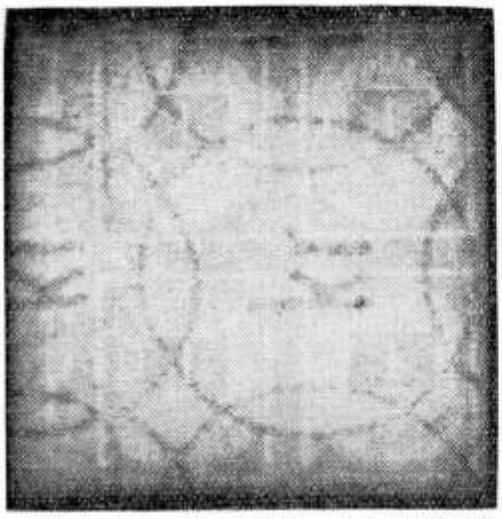


Figure 498. Watermark I.

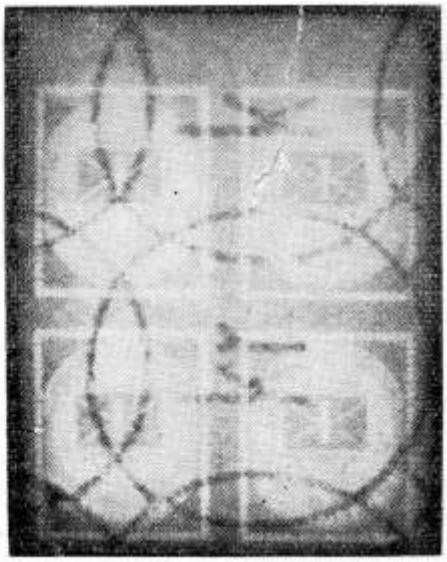


Figure 499. Watermark Ia. l

As we already mentioned in the volume I, the watermarks ***I*** and ***Ia*** turn up arranged horizontally or vertically, four positions in both cases. Since paper was always fed in in a way that on vertical postage stamps the watermark was always horizontal, we can find only four positions of the horizontal watermarks: oriented to the left, oriented to the right, mirror image oriented to the left, and mirror image oriented to the right (marked in Volume I: B1, 2, 3, 4). Mother plate ***I*** of 2-, 3-, 10-, and 20kr and mother plate ***II*** of 2-, 3-, 5-, and 10kr were applied for watermarked paper. All four watermark positions occurred on all these denominations, even if not to the same extent. However, none of these positions is a rarity.

Along with the watermark characteristics described in the Volume I, many other mesh impressions and seams occurred: the tilting position of the letters 'k' and 'r', their certain parts missing, their certain parts standing separately, whole letters missing, discontinuity of the oval, and finally stains at the top or bottom of the letter 'k'. Marcell Bíró described these in great detail in Donaupost volumes 1929/12 and 1930/7-8.

PERFORATION

The perforation of the stamps with the envelope image was rather various.

We saw that the perforation of the previous release was far from perfect. The perforation equipment Gothard producing 9.5 teeth functioned poorly. In the period of preparation for the issue of 1874, the State Printing House requested new perforation equipment, which they did not get for the reasons of economy. Finally, the Ministry of Agriculture, which was in charge of this issue, took the decision in its document 4781-874 providing as follows, 'the equipment whose poor quality has been complained about several times cannot remain in use any more – better perforation equipment has to be purchased. The purchase price has to be debited to the account of Post Treasury; this equipment shall be fit to perforate 100-200 sheets simultaneously'. Payer, who cited this document already lost, also mentioned that the perforation equipment was ordered from the French company Pierron et Dehaitre. Other documents of the State Printing House revealed that the equipment had had three rows of needles, 68 needles on 10 cm, which means that it perforated 13.5 holes. Prior to that, the State Printing House had already had a line perforation equipment from the company Friedrich Hogenforst in Leipzig, where there were 64 needles on 10 cm, which produced 12 and ¾ teeth. One of the old pieces of Gotthard equipment was sent back to Vienna for repair, while the other was still used for smaller quantities of 2-, 3-, and 5kr postage stamps, as the document 1208/874 of the Ministry of Finance addressed to the State Printing House revealed. Its perforation was 9½. From this, Payer concluded that for the 10kr postage stamp sheets the previously mentioned Hogenforst equipment was used, which formerly had been used for revenue stamps. It was used until the equipment from Paris arrived. As regards the Gotthard equipment repaired in Vienna, Payer identified the new needles as having 12.5-13 system, which was possible, but we have not come across this kind of frame perforation on our stamps, while it is absolutely sure that this equipment had frame perforation system.

Rédey, without referring to any other sources, considered the Pierron et Dehaitre equipment older. According to him, after 1871 it was used only for revenue stamps. On the other hand, he knew of two pieces of Hogenforst equipment which arrived in 1875, and which were automatically driven. It is clear that he misunderstood the text of Payer – he actually confused the names of the two companies, believing on top that Hogenforst equipment arrived in 1875, and was automatically driven. This could be misinterpretation of the statement of Payer, according to which the State Printing House eventually did request automatic perforation equipment in 1875; however, we are not aware of any information testifying to the fact that such equipment was actually received. Instead, it is possible that the first mechanically driven line perforation equipment was purchased by the State Printing House from the company Herman Lüttke in Berlin in 1880; it used 11½ system.

Based on the scrutiny of postage stamps, we may safely say that between 1874 and 1880 the line perforation equipment with the range between 12½ and 13½ was used (figure 500). Moreover, we know of such postage stamp pairs and rows, where the dimensions of perforation were different on individual postage stamps, the reason of it being obviously the irregular arrangement of needles (figure 501). Such mixed perforation was rather frequent, and resulted from using different needle slants of the two different pieces of equipment for perforating one and the same stamp sheet, as well as from the irregular arrangement of perforation needles. If we identify tooth quarters too, we come up with five kinds of combinations, which actually do occur (figure 502).



Figure 500.

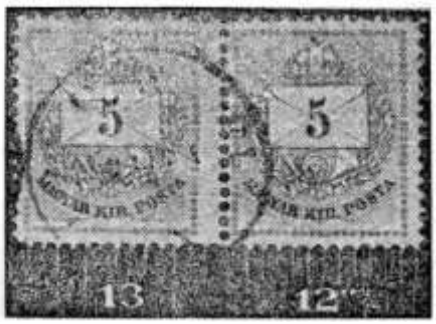


Figure 501.

In case of regular mixed perforations, when the two parallel sides had identical number of teeth, most probably two pieces of equipment or at least two kinds of needle slants were used. In case of irregular mixed perforations (3 sides identical or more than two kinds of perforation on a single stamp), we can be sure that the needles were at least partially arranged irregularly.

Before 1880, when the line perforation equipment with the system 11½ was purchased, the vast majority of the postage stamps of this issue had perforation 12½-13½. Stamps with frame perforation 9½ were produced in very small quantities (at least they turn up very rarely). Rédey knew only of 3- and 5 krajcar; he mentioned, however, 10kr with 9½ perforation and 2- and 3kr with 11½: 9½ perforation. We have not come across the former piece, though theoretically it is possible, since the State Printing House had a line perforation slat 9½, which was otherwise used for perforating telegraph postage stamps. Nonetheless, Rédey himself considered the mixed perforation 11½-

9½ as forgery, since the line perforation equipment 11½ was purchased by the State Printing House only in 1880, and the perforation 9½ was used on this release only at the very beginning for a very short period of time. Therefore, in case of this release, we should consider as authentic 9½ perforation only that on the earliest pieces. Even out of these, it is only a few pieces of 3kr which are undoubtedly authentic (figure 503).

In 1886, with the introducing of Lüttke equipment, perforation 11½ appeared (figure 504). Paper without watermarks was used with this equipment only for one year, until 1881. Regular mixed perforation 11½:13 occurs on watermark-free paper at the 2-, 5-, and 20 krajcar and on watermarked paper in case of all denominations (figure 505); regular mixed perforation 13:11½ on both watermarked and watermark-free paper of all denominations. The irregular mixed perforation, where three sides were 11½, appeared on watermark-free paper and watermarked paper quite rarely in case of all denominations (figure 506).



Figure 502. Mixed line perforation 13:12½ and 13:13½

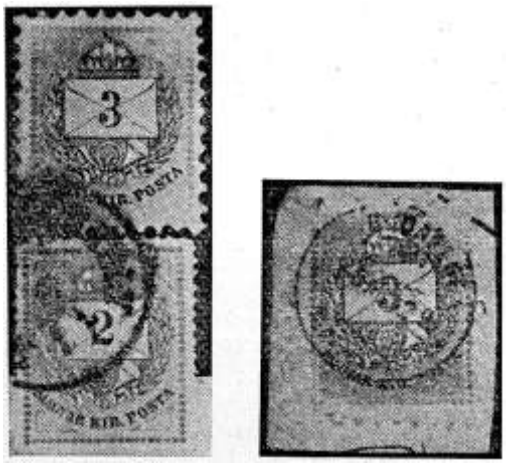


Figure 503. 9½ frame perforation (Stamp Museum, Budapest)



Figure 504.



Figure 505.

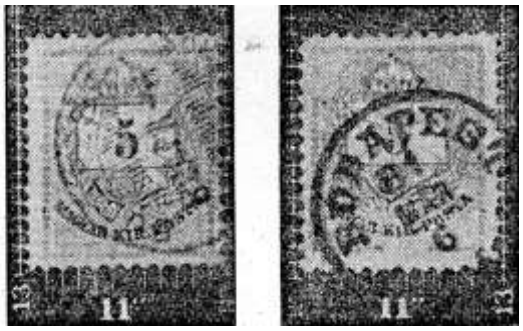


Figure 506.

Irregular perforation where three sides were 13 was even less frequent, on the watermark-free paper of 2-, 5-, and 10 krajcar, while on watermarked paper it appeared on denominations 2-, 5-, 10-, and 20kr. In the second half of 1888, the State Printing House purchased its first automatically driven comb perforation equipment 12:11½, again from the company Lüttke. At first, it was used for 5 krajcar. When mother plates II were introduced in 1890, perforation of 2-, 3-, and 10kr started to be done with this equipment too. The 11½ machine was still used for auxiliary purposes; 20kr was ‘comb’ perforated

only in 1891-1892 – later for this denomination line perforation was used again. In 1897, comb-perforation was modified to the dimensions 12:11 ¾ (see the description of the typographic postage stamps).

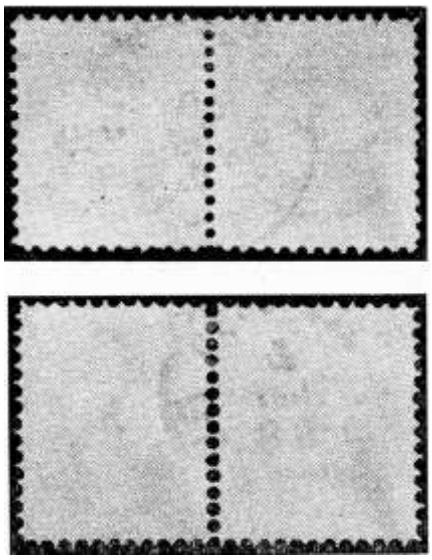


Figure 507. Normal and pin perforation

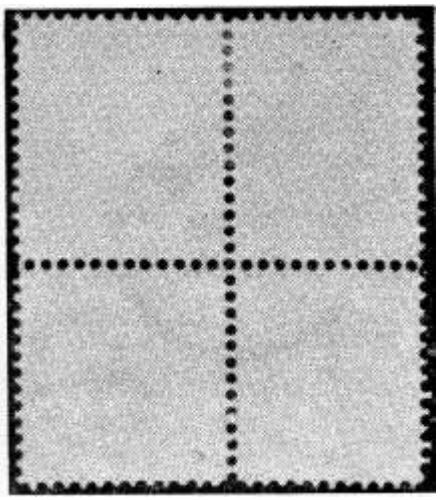


Figure 508. Shifted perforation

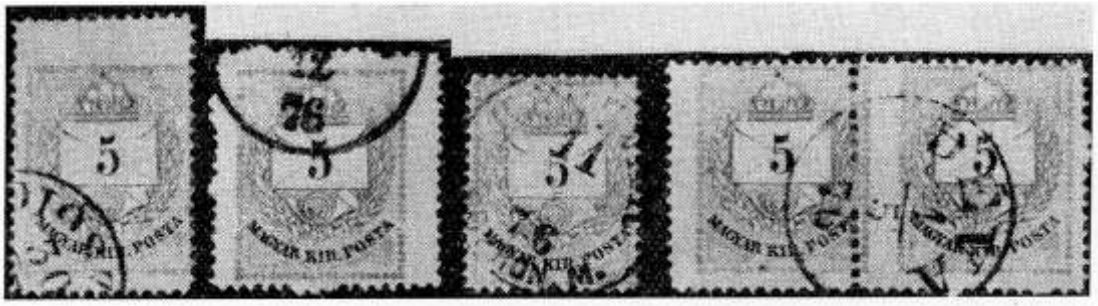


Figure 609. Shifted perforations

A temporary feature of line perforation machines was the *needle tooth*. It arose when loosened needles were replaced by larger ones, the latter punching larger holes. At first, only certain perforation slats were modified, which resulted in postage stamps with both blunt and sharp teeth. In case of the perforation slats of 13 teeth, this phenomenon took place in 1880, which resulted in the fact that the thin teeth tore very easily, and postage stamp sheets tore apart while being transported. This is why the machine with 11½ teeth started to be used. However, after 1885, the same happened with this perforation machine too – in this case it took several years to switch to the 'comb' perforation (figure 507).

The variety range of perforation is further increased by the several kinds of *perforation deficiencies*.

The first kind of deficiency resulted due to the inattentiveness of the personnel: the perforation slats were not arranged evenly, which resulted in wider and narrower or longer and shorter postage stamps. All four versions could have appeared within a single block (figure 508). The deviations from

the average dimensions 22×25 mm could be relatively significant – the height of the deviation may have reached 8, while the width 7 mm. Occasionally, some part of the neighbouring postage stamp was perforated (figure 509).



Figure 511. . Double perforation s



Figure 512.
Diamond perforation



Figure 510.



Figure 513 Long and short comb perforation



Figure 514.
Wide teeth at the top and bottom



Figure 515.
Damaged teeth at the top and bottom

Again in case of line perforation it could have happened that the border between two postage stamps was not perforated. This was how the pairs without perforation in the middle arose. So far we know of such pairs in case of 2-, 5-, and 10 krajcar on watermarked paper with perforation 11½. The pair of 10kr is vertical (figure 510). If the perforation slat bunched less strongly than usually, for example individual teeth did not penetrate the paper, they only left some impression.

Finally we may come across *double perforation*. This phenomenon occurred mostly when the first stroke of the perforation equipment was insufficient – the second stroke produced punch holes a little bit aside from the first try (figure 511). In case the second stroke almost coincided with the first, the teeth of the first attempt were cut, resulting in such teeth as if they were chewed by a mouse. We call these *mouse perforation* (figure 512).

In case of 'comb' perforation, we come across absolutely different deficiencies. In case of this technology, double perforation or missing punch holes did not occur, and shifted perforation also appeared differently. Shifting was not possible sideways; however shifting upwards or downwards could occur, in cases when the equipment jerked backward or forward. In such cases longer or shorter postage stamps were produced (figure 513). The former may be recognised from a wider tooth at the top or at the bottom (figure 514), while the latter from diminished teeth in the two top or bottom corners, as if they were perforated by line perforation equipment (figure 515). Depending on whether the sheet was fed in vertically or whether the front or rear side was at the top, the deficiencies appeared in the upper or in the lower part of the postage stamps; the latter is less frequent.



Figure 516. Franking of a parcel shipping document with stamp

GUM

In 1874, gum arabic was used; in 1875 the so-called gum of Cologne was introduced, which adhered rather strongly, and penetrated loose paper, sometimes even turning it yellow. It is difficult to soak. In 1888, a domestic type of gum was introduced; however, there were many complaints about it (article by *Imre Hamza*, Filatéliai Szemle 1966, number 11, page 10), due to which from 1890 an American, the so-called arabol gum started to be used.

USE OF POSTAGE STAMPS AT POST OFFICES

Before 1888, engraved postage stamps with the image of an envelope were used exclusively for letters, transfer cards, mail items with receipt coupons, and enquiry cards, to cover postage fee. After 1888, when the carriage mail and telegraph merged with the letter post, postage stamps started to be also used for money letters and parcel shipping documents (figure 516), for telegrams (figure 517), as well as for the additional fee of pre-printed telegram sheets and Post Saving Bank sheets. On the latter, as well as on the telegrams, transfer cards, and the postage due mail items, postage stamps were used to cover the additional fee on top of the amount covered by the pre-printed postage stamps. Thus, we may say that using stamps and postal stationeries was a quite usual phenomenon.



Figure. 517. Covering telegram fee by letter postage stamp

The colours of the stamps corresponded to individual mail types, just as it had happened previously. Violet was used for 2kr stamps used for printed matters; green was used for 3kr used for local letters; red was used for 5kr used for long distance letters; blue was used for 10kr used for registered mail. 20kr was used for higher fees, to cover them more conveniently. Before 1888, the relatively high fees exceeding 1 forint turned up on money order forms; later, they turned up on money letters, parcel shipping documents, telegrams, and telegram cards. On these kinds of mail items we might find larger combinations, for example strips of 10 pieces, blocks of 20 pieces etc. (figures 518 and 519).

Adhering different denominations to a single mail item was rather rare before 1888; later, even combining engraved and typographic postage stamps on the same mail items became usual. As for engraved postage stamps, three kinds of them on single mail items are quite rare; more kinds are even rarer.

Before 31 December 1876, they exceptionally occured with the litographed stamps of 1871 and, rarely, with the engraved postage stamps of 1871, especially with the denominations of 15- and 25kr (figure 520).

In cases of emergency, postage stamps were halved, or postal stationeries were cut out of envelopes or address tapes. However, since these steps may have been taken for philatelic reasons, we do not consider them emergency postage even in cases when the Post accepted them.

As we have seen, before 1888 paying for the carriage mail service and telegrams by cash was general (figures 521 and 522). After 1888, only the

fees payable by the recipient and the fees for carriage mail and telegrams which exceeded 10 forints were charged in cash. The amount payable was first indicated by handwriting, while later by handstamps on the letters payable by the recipient (figures 523 and 524).

In order to cancel postage stamps, location-date or location-date-handling handstamps were used, which we are going to deal with in detail in the Volume VI. The colour of postmarks was most often black, rarely blue. In cases when auxiliary handstamps were required, official postal handstamps were frequently used. Temporarily, handwriting was also applied, by which the location/date or only the date was indicated. If postage stamps were not cancelled by mistake, they were killed upon arrival by a pen or ink pencil. Handstamps with one or two circles were also applied for this (figure 526).

In its regulation of 24 March 1877, the Post permitted for companies precancellation by perforation.

REPRINTS

This issue has never been reprinted officially. The already mentioned fantasy impressions of Zarday and the reprints of complete sheets for commemorative albums were produced during the period of use of this issue.

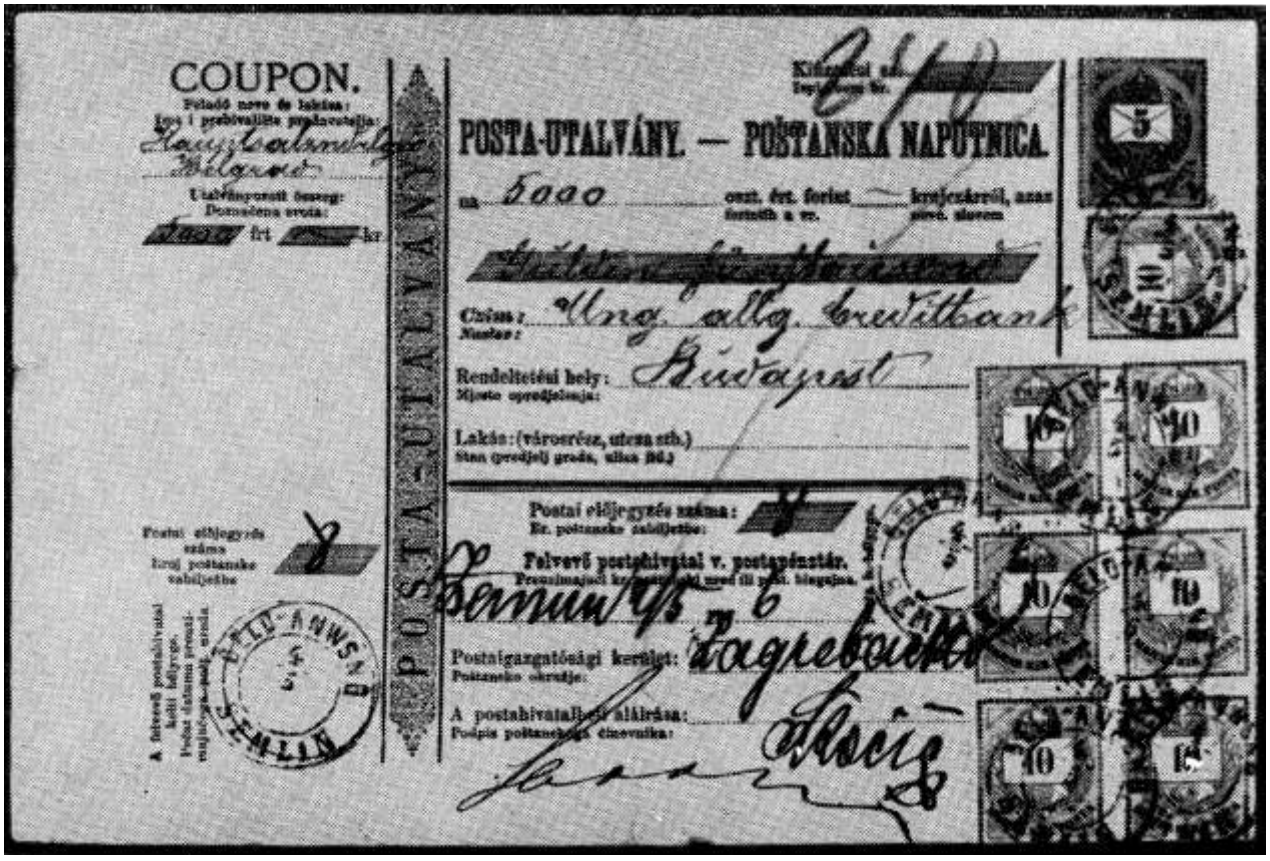


Figure 518. Franking of 1ft 80kr on money order form

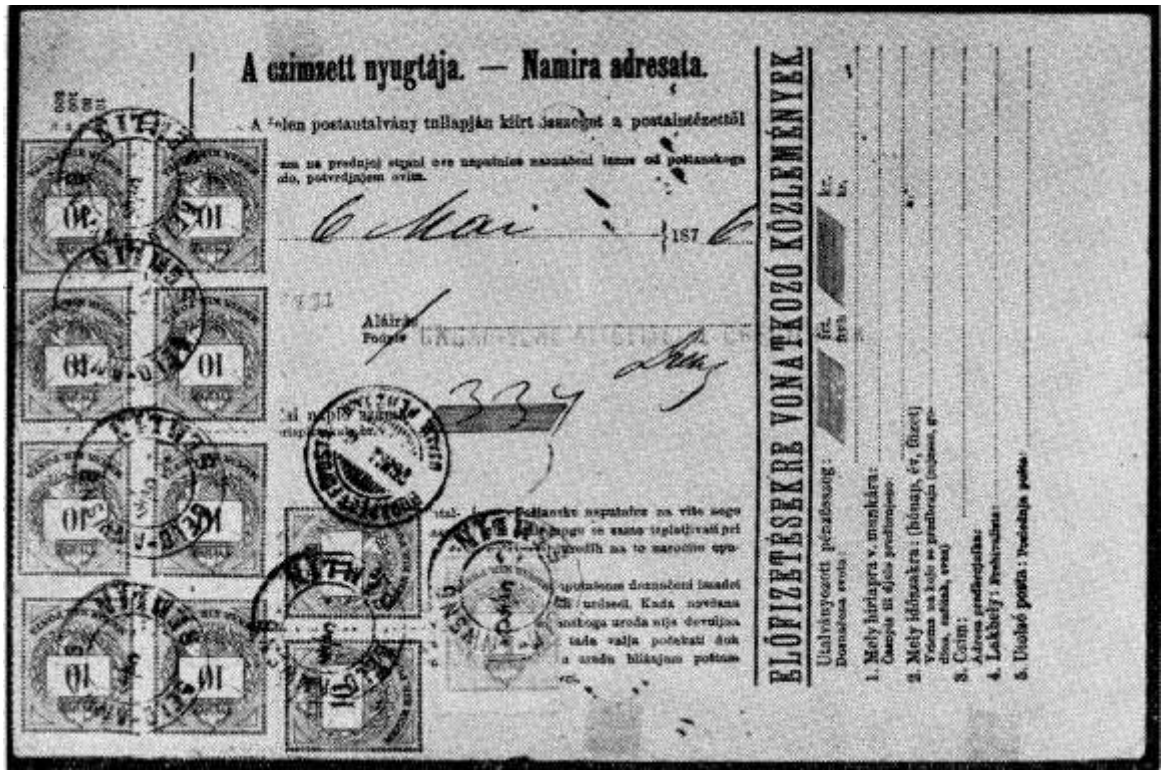


Figure 519. Franking of 1ft 80kr on money order form

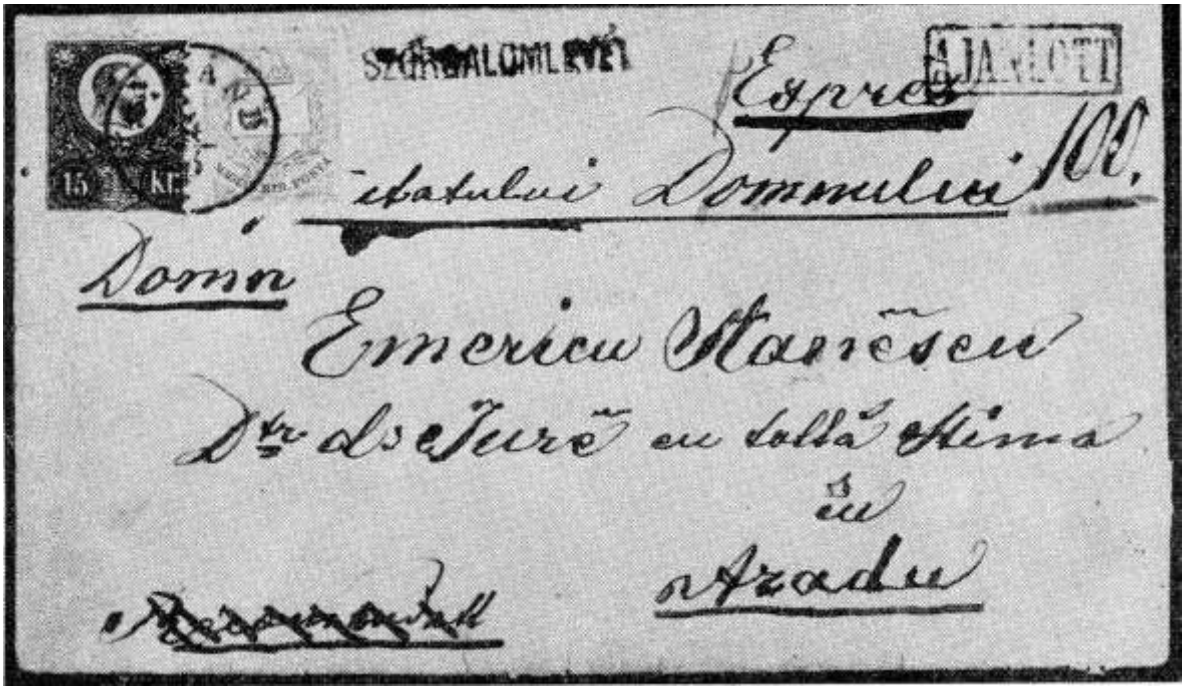


Figure 520. Mixed franking with engraved stamps of 1871 and 1874

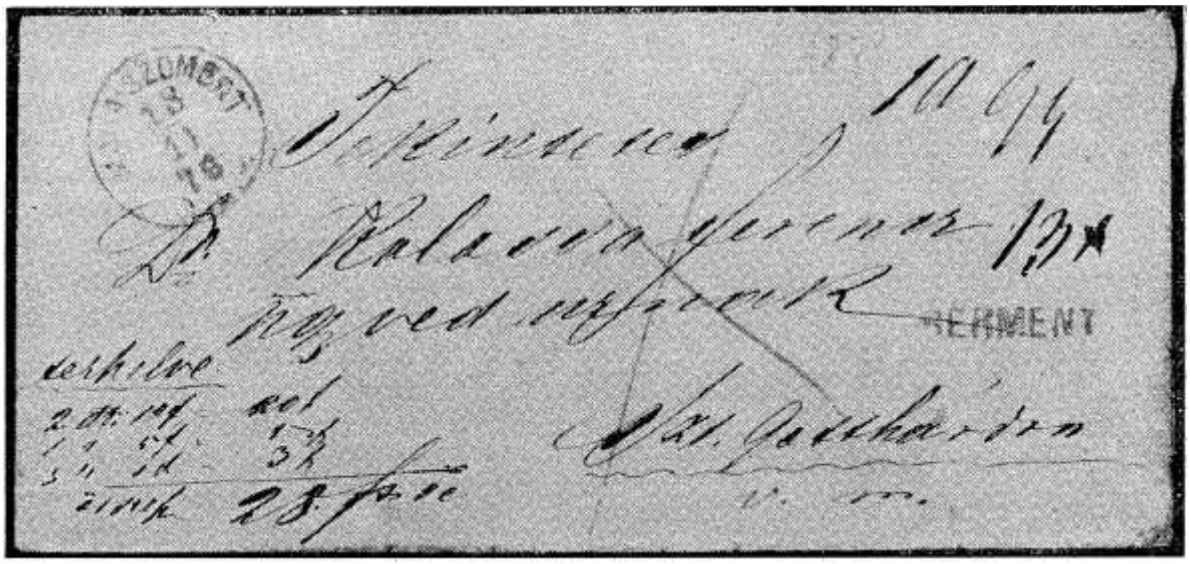


Figure 521. Covering postage by cash on carriage mail item: money letter, the amount counted at post office

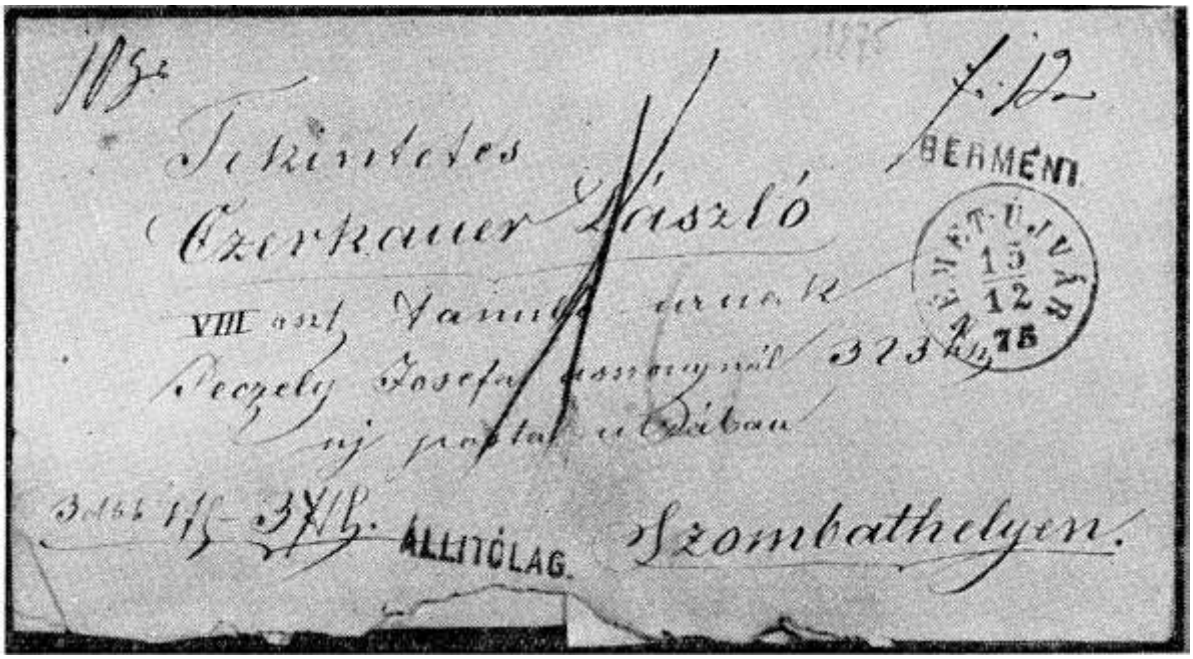


Figure 522. Covering postage by cash on carriage mail item: money letter, the amount not counted at post office (shown by the “ÁLLÍTÓLAG” auxiliary handstamp)

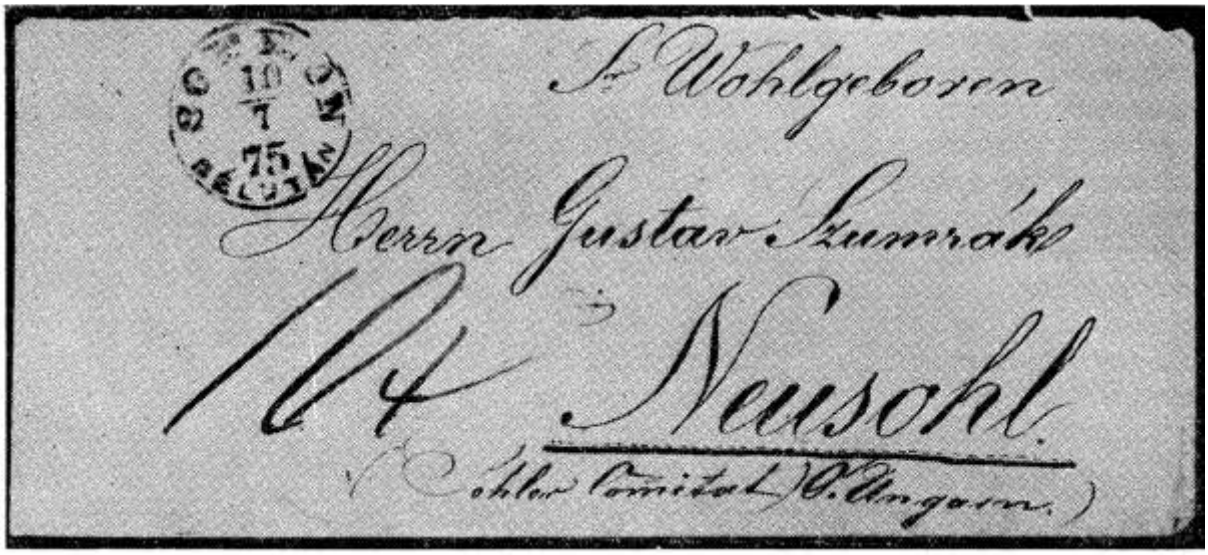


Figure 523. Postage due letter with handwriting



Figure 624. Postage due letter with numeric postmark



Figure 525.

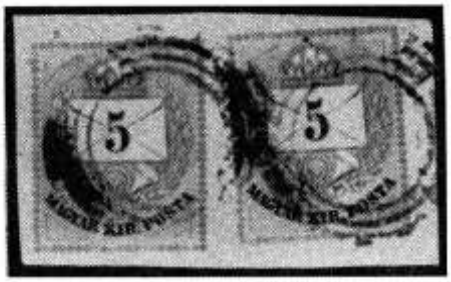


Figure 526.

FORGERIES

Sometimes the exceptionally large dimensions of the pieces with shifted perforation were used for forgeries: their wide margins were repeatedly perforated or cut off to be used without perforation. This is why we should only accept pairs with missing perforation between them as real postage stamps without perforation. However, we know of the blocks of four pieces without perforation, which were produced by soaking the paper layers off for souvenir albums mentioned above. Gravure repairs were done by colour ink.

Some of the waste pieces, which came from the printing house either by mistake or malignantly, were later postmarked by mistake. In such cases we should talk about forgeries.

CHAPTER VI
NEWSPAPER STAMPS WITH ENVELOPE IMAGE

ISSUES OF 1874, 1881, 1898 AND 1899

The newspaper postage stamps of the issue of 1874 had the image similar to that of letter postage stamps; actually, it was produced based upon the original plate used for pre-printed stamps on mail items, the only difference being the missing corner triangles and the background line pattern surrounding in the oval shape the Crown, the envelope, the horn, and the inscription. The number of frame pearls was similar to that of letter postage stamps, while the number of background lines was only 83 (figure 527).

The face value of thenewspaper stamps was 1kr. They were introduced with the same regulation as the one intro ducing letter postage stamps; newspaper stamps were valid until 30 September 1900.

The newspaper stamps were produced by typographic printing. The typographic plate was produced from the rows of 10 pieces; for the latter, a steel type was used. This assumption is supported by the fact that on the postage stamp 10 of the 7th column, of the plate of 100 pieces there is always the same plate deficiency: damage at the bottom of the letter 'M', which appeared as a round white stain (figure 528). At the typographic method, the drawing was less fine than at the engraved one; on the former, the lines often merged, sometimes growing into stains (figure 529). Sometimes other printing deficiencies appeared (figure 530).



Figure 527.

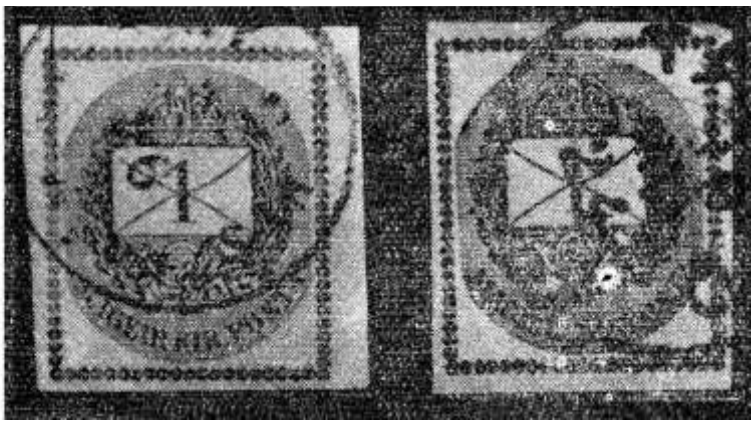


Figure 528. Plate deficiency: stain at the bottom of letter 'M', early and late imprints

From 1874 to 1899, printing plates were produced using one and the same mother plate. On these printing plates, occasionally smaller *plate deficiencies* were produced. We do not know precisely the number of the printing plates because these statements are incomplete. Between 1875 and 1882, 54, while between 1890 and 1898, 124 pieces of one-hundred piece plates were created. For 1892, there are no details; the data referring to 1899 contain the

unknown number of filler denomination printing plates too. If we compare the number of printing plates and the number of impressions, the printing plates of typographic impressions turned out much more durable than those of engraved postage stamps. On average, a printing plate of 100 pieces was sufficient to produce 40,000-50,000 impressions.



Figure 529.



Figure 530.

According to Payer, the amounts where the following (in sheets of 100 pieces):

Paper without Watermark

1874	171 008 sheets	1878	220 026 sheets
1875	179 993 sheets	1879	240 086 sheets
1876	200 014 sheets	1880	300 204 sheets
1877	300 038 sheets	1881	83 494 sheets

Total: 1,694,863 sheets

Paper with Watermarks I and Ia

1881	182 020 sheets	1889	552 200 sheets
1882	310 288 sheets	1890	392 800 sheets
1883	420 038 sheets	1891	539 200 sheets
1884	339 200 sheets	1892	661 500 sheets
1885	396 400 sheets	1893	746 800 sheets
1886	356 800 sheets	1894	687 200 sheets
1887	455 600 sheets	1895	571 100 sheets
1888	437 800 sheets	1896	639 300 sheets
		1897	713 700 sheets

Total: 7,688,246 sheets

Paper with Watermark II

1898 1 031 500 sheets

Paper with Watermark III

1899 684 700 sheets

(The image for the year 1898 might include some quantity of the paper with the watermark I.)

Because of the long printing periods, there were quite a few *colour versions*.

Proofs were canary yellow. In the Museum of Postage Stamps, there are two proofs on small cardboards whose colour is even close to orange.

The newspaper stamps which were *actually traded* were first orange, later pale orange, in 1878-79 ochre yellow, then again orange, in 1880-1881 canary yellow, and finally reddish orange. In 1882, such paint started to be used which gradually lost its colour as the time passed. Its orange, and later in 1883-1885 dark orange and dark chrome yellow faded and easily turned light. The same kind of orange appeared again for some time in 1891-1892; otherwise from 1886, durable ink started to be used, though it had many colour shades. At the beginning it was brownish orange; in the period between 1887-1889 reddish orange and red; in 1889-1890 orange, dark chrome yellow and golden yellow. Finally in 1892 orange became permanent, appearing in bright and pale versions. In 1899 the pale version prevailed.

Ink Transfer by Equipment occurred in case of watermarked paper *I, Ia,* and *II*.

The *paper* was the same as the one used for letter postage stamps: paper of 1874 did not have watermarks; paper of 1881 had watermarks *I* and *Ia*; paper of 1898 had watermark *II*; and finally paper of 1899 had watermark *III*. We described watermarks and watermark orientation in Volume *I*, as well as when dealing with letter postage stamps. Among watermark orientations, orientation 1 was rare in case of watermark II, while orientation 2 was rare in case of watermark *III*.

Gum was also identical to that of letter postage stamps.

Newspaper stamps were traded without *perforation*; rare instances of perforation were private initiatives.

These four newspaper postage stamp issues were used for *franking* under the same terms as the previous ones. In any case, the least blocks have been preserved from the issue without watermark; generally speaking, unused newspaper postage stamps are rare. Out of later issues, used strips and even bigger blocks are frequent.

At the beginning of 1900, large newspapers were allowed to *pre-cancel* these stamps. Since newspaper postage stamps with the image of an envelope were in use until 30 September of that year, occasionally we may find this postmark on these stamps too. Otherwise newspaper postage stamps were postmarked upon arrival by the location-date handstamp of the competent post office; in Budapest, there was a separate newspaper handstamp for this.

There were no *forgeries* of these stamps.

CHAPTER VII POSTAL STATIONERIES 1874-1899

Comprehensive research of the Hungarian postal entires is still to come. So far collectors have been using the catalogue of Ascher or its Hungarian translation in the Filatéliai Szemle of the year 1963. For our Monograph, László Szakmány started to research this field. He compiled the most detailed list of these mail items; however, his early death prevented his research from becoming that of monograph scale. We supplemented his heritage with the relevant regulations of the Post, the analysis of printing types, as well as with the description of how these mail items had been utilised. However, the field has not yet been fully studied. Detailed research still needs to be done, which will be possible only when researchers are able to access the material stored in the Museum of Postage Stamps.

HISTORY OF THE ISSUES

Envelope mail items with preprinted stamps issued before 1886 had postage stamps similar to the letter postage stamps. After 1886, the postal stationeries of these items became different from letter postage stamps – in case of certain items, there was the state coat of arms with the face value below it in an oval frame or the Royal Crown and the postal horn with the face value numeral between them. We are going to discuss postal forms without face value but with the indication of the price and the mail shipping documents with revenue stamp pre-printed on them in the chapter dedicated to the mail items with pre-printed postage stamps.

The first mail items with pre-printed postage stamps were 3-, 5-, and 10kr envelopes, 2kr postcards, and black 5kr money order forms. Their issue was provided for by the same regulation of 22 September 1874 as the letter postage stamps /see there/:

'...The paper of the envelopes shall have watermark 'magyar kir. posta' (Hungarian Royal Post); postage stamps of 3-, 5-, and 10kr face value shall be printed in green, red, and blue into the top right corner of the envelope.

Postcards shall be printed on light yellow paper with the watermark 'magyar kir. posta' (Hungarian Royal Post); the text and the 2kr shall be brown.

Money order forms shall be printed on light red paper with the watermark 'magyar kir. posta' (Hungarian Royal Post); the colour of the postal stationery is the same as that of the text – black.

New postage stamps shall be printed also on address wraps and coupons for the payment by the recipient...'

Out of the above mentioned wraps and coupons, only the latter were issued in 1874; moreover, only the Hungarian-Italian version of 10kr, which was black, was issued. Address wraps were issued only in 1879; the issue was provided for by the regulation number 22235 of 1879 (published in PTRT/1879, page 248):

'In order to cover the postage of printed matters, new address wraps shall be released, their differences from the wraps effective currently and issued by the

regulation 8332 of 28 of August 1872 being the following: 2kr face value shall not be yellow but violet; it shall not be printed into the left corner of the wrap but into its right corner; the design shall be the same as in case of the currently effective letter postage stamps.

The price of the new wraps shall remain the same as that of the old ones, namely a sheet of 5 pieces shall cost 11kr; there will be no changes in the rules for their application.

Nonetheless, the address wraps with yellow postage stamps shall be used until they are available.'

Since at the beginning of 1875 money order traffic with Germany and Switzerland started, the Post issued an international money order form by its regulation of 10 January 1875 (published in PTRT of 1875, volume 4, page 15):

'Public shall pay attention to the fact that when a transfer is destined abroad, it should be administered on special order forms, which may be purchased at all Royal post offices for the amount of the postage stamp pre-printed on them, namely for 10kr. If larger postage is payable for the transfer, the additional amount shall be covered in postage stamps which should be adhered to the order form...

Post offices shall order the 10kr transfer forms together with the mail items to be ordered for the next month...'

Regulation 23362 was published in PTRT of 1875, page 211, dated 21 October:

'As of 1 January of the next year, only special shipping documents edited by the Postal Directorate shall be suitable for sending carriage mail items...'

By this, private shipping documents and the revenue stamps to be adhered to them lost their effectiveness. The regular and payment due mail pre-printed shipping documents with 5kr revenue stamps pre-printed on them and the new domestic money order forms with postal stationeries for payment due mail items were provided for the regulation 7400 published in PTRT of 1876, page 142, dated 9 April:

'... Domestic money order forms , regular and payment due mail shipping documents, as well as the text on the postage stamps issued for payment due mail items shall be all printed blue; these new pieces shall be traded after the stock of items printed in black colour runs out...'

The new layout of the regular and postage due postal shipping documents, which were printed upon yellow paper with brown revenue stamp, were introduced by the regulation 5047 published in PTRT of 1879, volume 8, page 35:

'After the currently effective payment due mail shipping documents sell out, new shipping documents shall be released in accordance with the sample in the attachment A; they shall be composed of two parts (just as the current ones are): the actual shipping document and the sheet for the recipient...

The price of the shipping documents of the new shape shall remain the same as that of the old ones, namely 6kr...'

By the above mentioned issue of address wraps in 1879, all mail items with pre-printed postage got postage stamps featuring envelopes or the new design of the revenue stamp.

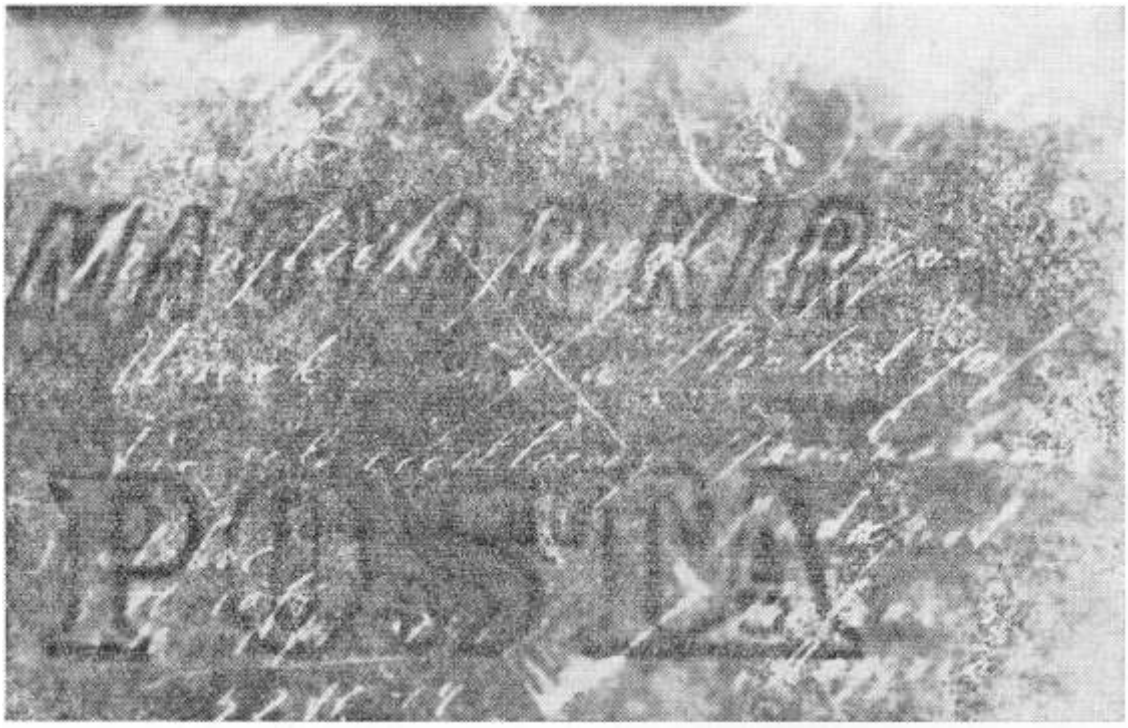


Figure 531. Official postal money letter envelope without inscription, with watermark (1874)

Although at carriage mail service only the new shipping documents became mandatory, the Post also issued a regulation 2199/238 on 7 March 1874 (PTRT 1874, page 33) providing for money letter envelopes on paper with the watermark 'magyar kir. posta' (Hungarian Royal Post), which cost 1kr (figure 531), for the reasons of uniformity. The regulation 15713 of 7 of August 1877 /PTRT 1877, page 89/ provided for items which: *'cost 1kr at post offices and mail item vendors. On the front side of these envelopes, in their upper left corner, there should be the Hungarian Crown and the postal horn below, as well as the running around inscription 'postai pénzeslevélboríték ára 1kr' (money letter envelope at sa cost of 1kr); in the left bottom part of the front side there shall be space for the breakdown of the amount sent...'* (figure 532).

Although the use of these was not mandatory, the advantage was that the sender had to apply only two wax seals on the rear side, while in case of private envelopes four seals were required. After 1888, pre-printed money letter envelopes designed for letter postage stamps to be adhered to them were issued (figure 533).

1879 was a milestone in the field of the postal entires from yet another point of view. On 5 February of that year, provided for by the regulation 737 /PTRT 1879, page 23/, money order forms without postal stationeries were released, the price being half a krajcar. The same was done in case of international transfer forms, in 1881. By these steps, money transfers disappeared from the field of the mail items with pre-printed postage stamps.

While the changes of 1874 concerned only the drawing of the postage stamps and other external features, from 1880 on, new mail item types started to appear.

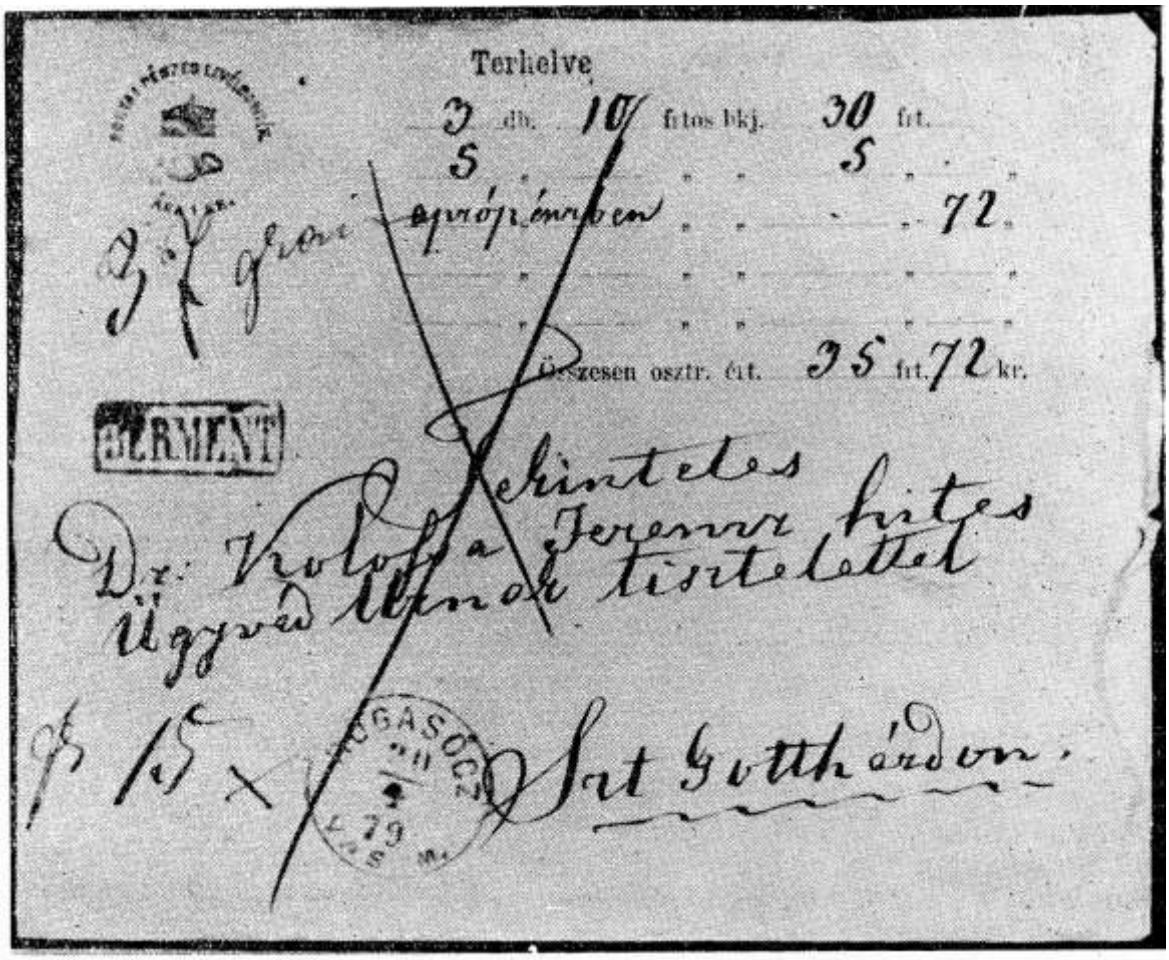


Figure 532. Official postal money letter envelope with postal symbols and indication of price (1877)

The first two new kinds were the domestic reply postcard, as well as the international postcard of the same kind. The legal act providing for them was the regulation 16124 of 5 July 1880 (PRTR 1880, page 81):

'1) Beginning from 1 August of this year, reply postcards will be introduced on the territory of Austrian-Hungarian Monarchy and for the mail sent to or from Germany; both the first and the response part of the postcard shall display the pre-printed 2kr postage stamp.

At the bottom of the first sheet, the following inscription shall be written, 'the second part of the postcard is designed for the response'.

Under the inscription of the response card, the word 'válasz' (response) was printed.

2) On 1 October of this year, the following shall be introduced:

a) Simple postcards with 5kr postage stamp pre-printed on them for international traffic with the countries which are members of the Universal Postal Association, with the Levant post offices of the Austrian-Hungarian Monarchy, as well as with the Novibazar Pasalik. The inscription on these postcards shall be the following:

Egyetemes postaegyesület – Magyar postaigazgatás – Union postale universelle – Administration de postes hongroises.

Levelezőlap

Carte postale'

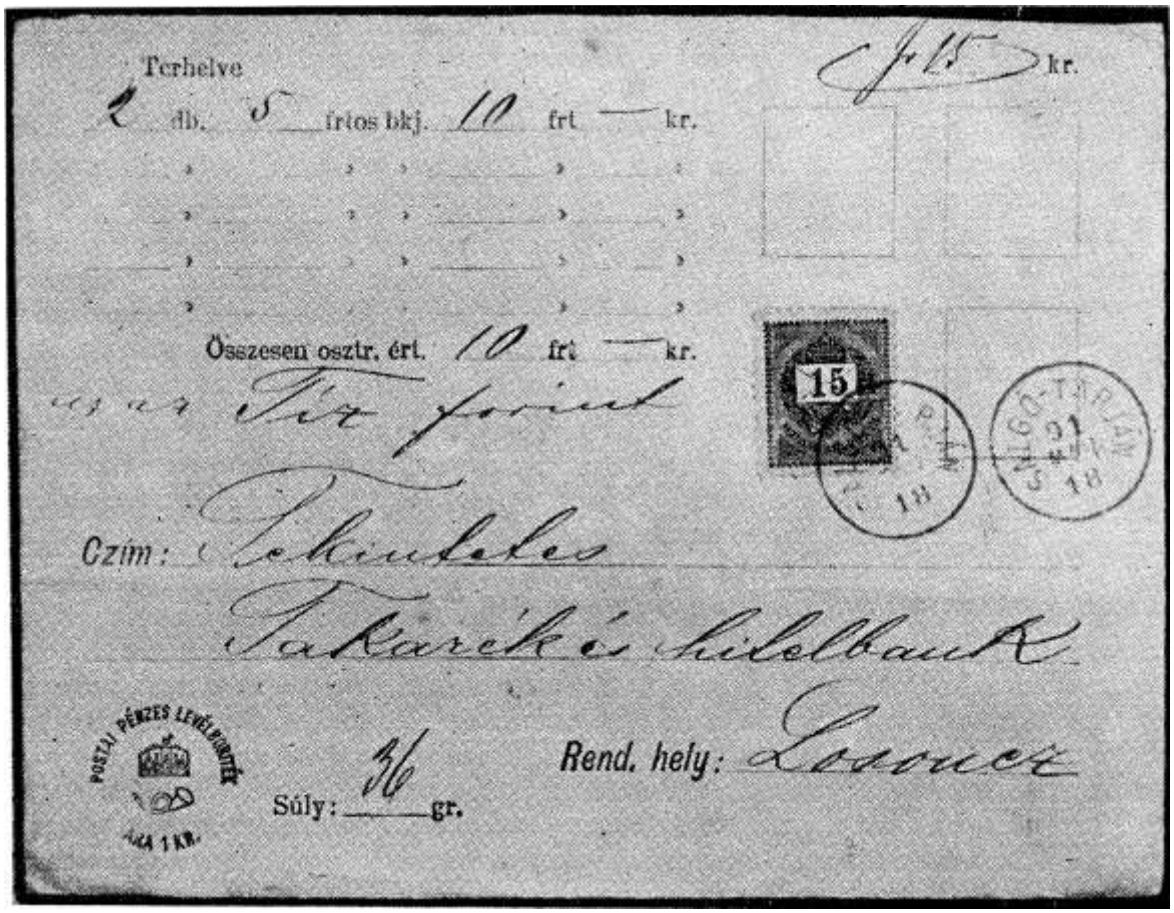


Figure 533. Official postal money letter envelope with place for postage stamps (1888)

b) Postcards with the prepaid response card attached, with 5kr postage stamp pre-printed on both parts, for the use of the Levant offices of the Austrian-Hungarian Monarchy, as well as for correspondence with the following countries: Belgium, France, Helgoland, Luxembourg, the Netherlands, Norway, Italy, Portugal, Romania, Spain, and Switzerland. Later also other countries were included into this list.

The inscription of these postcards was the same as mentioned under the point a) ; on top of that, at the bottom of the front side, there was the following warning, 'The other part of the postcard is reserved for the response – La carte cijointe est destinée á la response, and under the inscription of the response card it is written: "Válasz (Réponse)'.

It was in the same year that the Post first issued bilingual Hungarian-Croatian 2kr postcards, both simple and those with the card for the response. They were valid as of 1 January 1881 (PTRT 1880, page 143).

Regulation 18561 of 1 August 1881 (PTRT 1881, page 97) introduced shipping documents for the items for which recipients paid:

'Shipping documents, for which recipients will pay, shall be released with 3 possible texts:

a) Hungarian-French-German text, for the mail items sent to the Austrian postal territory, as well as to Germany, Helgoland, Luxembourg, and Switzerland.

The same forms shall be used for the items posted at the post office of Fiume, both if they are sent abroad or domestically.

b) Hungarian text, for the mail items posted at Hungarian post offices to the area falling under the scope of the Hungarian Post Office;

c) Hungarian-Croatian text, for the mail items posted in Croatia and Slavonia to the area falling under the scope of the Hungarian Post Office...

... The price of these forms, regardless their language, shall remain 6kr.'

This announcement did not mention the postage stamps with new design /brown/, neither did it talk about the simple shipping document which was simultaneously issued with the same /blue/ postage stamp.

For the military and field post offices of the occupied territories in Bosnia Herzegovina, the regulation 10562 of 31 March 1882 (PTRT 1882, page 48) introduced special envelopes:

"Letter envelopes with 5kr military postage stamp pre-printed on them shall be introduced; they shall be sold at the price of 6kr."

Since this provision was issued by the Ministry of Defence which was a joint min istry of the Monarchy, we shall consider this item as Austrian-Hungarian.

In the same year, on 22 June, regulation 19083 was issued (PTRT 1882, page 99):

'as of 1 August 1882, the free provision of telegraph forms shall terminate. As of that day, telegraph directorate shall introduce the following forms, their price being 1krajcar:

a) forms for simple private telegrams, white;
b) forms for urgent private telegrams, green;
c) forms state telegrams, pink.
The form fee is payable even if the sender writes the text of the telegram on a non-official paper.'

On 1 July 1883, three-language forms were introduced for payment due mail mail to and from Germany (PTRT 1883, page 141).

In 1884, some completely new postal items with pre-printed stamps were introduced. One of them was a tax warning with the 2kr postage stamp pre-printed on them; they were introduced from 1 January by the regulation 2662. The items were not described by the regulation but only mentioned.

Regulation 43933 of 25 November 1884 (PTRT 1884, page 271) introduced the first official postcards:

'The Ministry of Public Works and Transportation, with the consent of the Ministry of Agriculture, Industry, and Commerce, is introducing special postcards for economic notifications.

The paper of these postcards shall be identical to the paper of ordinary postcards, while the size shall be four times larger. They should be foldable three times, so that finally their dimensions when folded are identical to those of ordinary postcards. On the front side, there shall be pre-printed stamps of violet colour and 2kr face value.

Economic officials and associations shall receive these postcards from the Ministry in order to then distribute them between such persons who will have to officially notify the former on economic affairs.

Therefore these postcards may be sent by anybody; however, their addressees might only be economic officials or associations, while their content must only refer to economic affairs...'

Regulation 37396 of 7 November 1885 (PTRT 1885, page 309) introduced new shipping documents, whose payment due mail card had a separable coupon.

Regulation 47435 of 16 January 1886 introduced postal saving sheets, their price 5kr a piece. There was a pre-printed stamp on them, which, however, was not mentioned by the regulation (PTRT 1886, page 14).

Regulation 18836 of 18 May 1886 introduced closed postcards:

'As regards its looks, the new mail item resembles the postcards with the space for response: they are white inside, light colour outside, their paper rather strong, inside part designed for the message, and one of the external spaces with the stamp and lines designed for the address of destination.

The edges, which were spread inside with gum, were punched to facilitate opening...

3kr closed postcards were designed for local use, 5kr ones – for long-distance use; in case any additional fee was payable, or registration or urgent mail fee, it had to be covered by postage stamps attached to the front of the letter...'

This regulation did not mention the new design of the stamps at all.

Regulation 36121 of 27 September 1886 almost simultaneously introduced letter envelopes with new design of the pre-printed postage stamps:

'As soon as the letter envelopes currently in use run out, new letter envelopes shall be introduced: egg-shaped, red, with 5kr postage stamps, produced from light grey watermarked paper, of the shape close to square, their price 5½ kr.

Prepaid letter envelopes of 3½ and 10½ kr shall not be produced further on, after the raw material and the semi-produced products are used up...'

Letter envelopes with the postal stationeries featuring letter envelopes were exempted from postal traffic on 30 June 1890 (PTRT 1891, page 51).

1888 was an important year because it was then that the telegraph and the carriage mail service merged into Letter Mail Service. This merge had impact on the mail items with postal stationeries too. Regulation 26481 of 10 June 1888 provided for the following,

'...on locations where there was only a Post Office but not a telegraph office,

telegram forms were introduced, which had the shape similar to that of closed postcards, 35kr postage stamp pre-printed on their front side. Their price shall be 35kr, which covers five-word telegram to Austria or the territory subject to the Hungarian Crown; by buying this form, this fee shall be considered covered... The fees on top of this one shall be paid by purchasing postage stamps and adhering them to the place designated to it at the inside side of the telegram sheet... For handling this telegraph sheet as urgent mail when transporting it to the closest telegraph office, further 10kr shall be payable, by purchasing postage stamps for this amount and adhering them to (near the postage stamp of 35kr)...'

The regulation 83585 of 25 December 1891 introduced new telegram sheets as of 1 January 1892,

'These telegram sheets shall be identical to those currently used as regards their dimensions and shape; however, they should be printed on white paper, and there should be 31kr pre-printed brown postage stamp on their front side...

Their price shall be 31kr a piece, which would cover a simple telegraph as in the point 1, not longer than 10 words...

Old telegram sheets shall stay on sale until the end of December 1892.'

The formerly announced advertisement postcards (1888:43282 and 1889:53175) were issued by the regulation 24561 of 15 May 1892,

'Members of the public should get these postcards for 1kr instead of 2kr; they are usable for any destination just as ordinary postcards... Stamp revenue payable for the advertisement shall be 1 Forint 25kr for each 1000 pieces for every single advertisement.'

Regulation 20020 of 4 April 1896 introduced commemorative postcards for Millennium, which 'had postal stationeries of 2kr or 5kr (the latter for international use)... These postcards were issied with 32 different pictures...'

The last items of the century with pre-printed stamps on them were declaration forms; however, PTRT does not contain any regulation on this.

As regards the number of copies of these items, the research of Vajda had contained some data, which were later published by Payer (above-mentioned research page 819). Below, we are also publishing these data, in spite of the fact that they contain some inaccuracies: none of the telegram sheet issues are mentioned; number of international postcards between 1880 and 1893 is not defined; the number of tax warnings between 1884 and 1887 is not defined. Neither is it possible to identify the number of the three kinds of envelopes, the two kinds of closed envelopes, and the number of ordinary and picture postcards. Still, these numbers of copies provide important information on the degree of rarity of individual mail items.

As a result of the switch from the Krajcár-Forint system to Crown-Filler system, the krajcár "entires" still effective in 1900 were exempted from use at the end of that year the latest.

Number of copies of the mail items with pre-printed postage stamps of the period 1874-1899 in sheets

Year	Letter envelopes, 9 pieces/sheet	Postcards for domestic use, 32 pieces/sheet	Postcards for international use, 1.32	Closed postcards, 16 pieces/sheet	Police registration declaration, 6 pieces/sheet	Official letters, 8 pieces/sheet	Decks warnings, 12 pieces/sheet	Advertisement, 1.32 pieces/sheet	Postal saving card, 24 pieces/sheet	Address tape, 24 pieces/sheet	Domestic postal transfer, 10 pieces/sheet	International postal transfer, 8 pieces/sheet	Cash on delivery, 8 pieces/sheet	Telegram sheets
1874	762,776	305,841									114,895			
1875	425,021	212,335									139,999	25,376	500	
1876	509,992	220,016									221,999		15,009	
1877	414,693	286,010									170,497			
1878	464,301	305,001									181,700		10,000	
1879	345,248	365,309								20,000			10,000	
1880	207,020	405,082	?								6,000			
1881	259,960	433,421								19,989			5,000	
1882	224,987	558,844								10,000				
1883	150,994	493,206				1289								
1884	136,004	579,033					?			18,000				
1885	120,209	649,013							16,975	6,001				
1886	99,714	672,536		120,163										
1887	65,018	731,949		152,236						7,999				
1888	83,019	609,263		186,010			20,931		12,999	5,000				?
1889	77,013	859,488		228,367			3,999		14,015	17,001				
1890	43,004	816,765		253,743			12,006		16,487	2,999				
1891	89,990	980,449		284,737		835	22,608		7,494	2,100				
1892	84,018	1,003,125		303,239			9,351	1,805	8,500	9,994				?
1893	70,004	825,362		295,456			2,799		9,019	12,006				
1894	78,091	1,126,350	900	382,893		3909	4,444		10,499	2,074				
1895	44,005	1,099,488	1,400	429,631			2,500		19,514	6,138				
1896	82,088	1,232,375	1 399	476,594			8,548		11,273	6,658				
1897	56,900	1 206,641	601	453,492	54,856				13,508	5,000				
1898	48,502	1 370,516	1,705	505,876		1283	7,366		13,583	9,014				
1899	74,086	1 503,321	51,493	585,877			6,326		17,482					
Összesen	5,016,657	18,850,739	57,498	4,658,305	54,856	7,316	100,878	1,805	171,348	159,973	835,090	25,376	40,509	?

PRINTING DIES AND PRINTING PLATES

For the mail items with pre-printed postage stamps featuring envelopes, different printing types and printing plates were produced. However, the prototype of all means used for typographic postage stamps with the drawing of an envelope, newspaper postage stamps included, was the same – a steel gravure. On this prototype, there were a pearl frame, the Crown, the envelope without cross lines or face value inside, the postal horn with the wreath around it, and the inscription MAGYAR KIR. POSTA below. Apart from the cross lines of the envelope and the face value, the background line pattern and the triangles in the corners were also missing. We know all this because on all four main types (newspaper postage stamps, typographics postage stamps featuring letter envelopes, postage stamps containing typographic Crown, drawing of an envelope, horn, and the Crown, as well as the items with the postage stamps featuring non-typographic printed envelopes with cross lines), the numerous tiny features of the pearl frame were the same (the most striking of these is the merge of the pearls 1 and 2 from the bottom, at the right side). Another such feature was the inscription running around (see especially the deficiency of the base of the letter T at the right side), and the height difference between the two side decorations of the non-typographic Crown (the right one is taller than the left one)

Only the main features of the drawing are identical to those of engraved postage stamps. Although the dimension is the same (22×18.5 mm), and the number of pearls is also the same, there is substantial difference in the proportions and arrangement of the drawing. Both the height and the width of the drawing including the Crown, the envelope, the postal horn, and the wreath is 1 mm shorter on the typographic prototype than on the gravure one. All these elements are positioned 1 mm lower as compared to the top pearl string. We must also say that the drawing created for typographic was not only a diminished copy of the gravure drawing – the proportions and details were much different. The curve of the inscription was much sounder in case of typographic than it was in case of gravure printing. The number of background lines was 83, 85, 110 on typographic impressions, while their number was 154 on gravure impressions.

A gravure mother plate was produced from the prototype, 85 background lines and corner triangles carved in it. In the course of this work, several special deficiencies were made, which appear on all typographic printed mail items with the postal stationeries featuring letter envelopes except the typographic-printed 2kr postcards. Moreover, these deficiencies appear on all postage stamps of the issue of 1888, which derived from the former. The most striking feature is the tilting arrangement of the first vertical line near the vertical leg of the right bottom triangle I (figure 534). Another gravure mother plate was produced probably simultaneously, which can also be seen in the Museum of Postage Stamps – the number of background lines of it corresponded to what was mentioned above. However, it had other deficiencies: it

is not the background line near the bottom right triangle which is tilting but the one near the top left track angle; there is a tiny dot in the sphere of the Crown cross. As far as our knowledge goes, this mother plate was not used for printing postage stamps (figure 535).

The mother plate described above, after the background line pattern and corner triangles had been added, was used for producing all items with typographic printed postage stamps on them, except the 2kr postcards. Newspaper postage stamps were also produced using this mother plate. The original type of newspaper stamps was created in the following way: background line pattern embraced an oval; consequently, corner triangles, as well as the bottom and the top lines were missing. This is why there are only 83 background lines on newspaper stamps, while on other typographic items their number is 85.

Apart from the original type of newspaper postage stamps, types for the envelopes with pre-printed 3-, 5-, and 10kr postage stamps and money order forms with 5kr postage stamp were copied from the working type with 85 background lines.



Figure 534.



Figure 535.

There must have been an intermediary phase between the mother plate and the four copies. On the other hand, deficiencies were produced, which appear on all typographic impressions except for the early impressions of 2kr address wrap. These deficiencies include discontinuities in the corner triangles and background lines, due to which two or more squares turned into horizontal rectangles, as for example the squares 2 and 3 of the line 3 from the top in the top left triangle, squares 1 and 2, as well as squares 3, 4, 5, 6 in the line 8, squares 4 and 5 from the right in the line 4 from the bottom in the right bottom triangle, and finally in squares 7 and 8 from the right in the bottom line. The original types of the denominations in question were produced from the 4 copies, in the following way: for envelopes, only the face value was there in the drawing of the envelope, without cross lines (cross lines were created by typographic printing); for money order forms, with carved cross lines and face value. These 4 original types are well distinguishable from each other, due to the specific deficiencies deriving from the copying process and carving. The relatively intact type was that of 3kr – we might consider it perfect relatively to the other types (figure 536). On the original type of 5kr envelope, immediately under the wreath and the postal horn over the letters ‘G’, ‘K’, and ‘O’ of the inscription, the background lines are discontinuous. However, we also know such impressions where discontinuity is there only over the letter ‘K’ (figure 537). On the original type of 10kr envelopes, similar discontinuity is there under the wreath

over the letter ‘Y’ (figure 538). Finally, on the original type for the 5kr money order forms (with cross lines), there is line discontinuity on the left side on the background line 28 from the top, opposite the pearl 9, immediately next to the wreath. Furthermore, a slanting line is adjacent to the vertical leg of the left bottom triangle opposite the pearl 5 (figure 539). It is interesting to mention that the proofs of the 5kr letter envelopes were produced with the type of postal transfers (without cross lines, figure 540).

We have only one such pre-printed denomination with the drawing of an envelope for which the type was produced not from the mother plate with 85 background lines but from the prototype. The background lines were produced on this copy, just as the corner triangles, in quite a different way from that of the mother plate with 85 background lines. This time the number of background lines was 110; the features of corner triangles are also absolutely different. The slanting line mentioned above next to the vertical leg of right bottom triangle is missing. After the background lines and the corner triangles, the Crown, the envelope, the wreath, and the horn had been carved, a thin frame was created at the edge of the thus produced oval hollow (figure 541). The carved part was made up for with the typographic impression with the same drawing. In the middle of the typographic type there was the numeral ‘2’, which was pressed upon the typographic envelope. With this type, which combined gravure and typographic technique, the 2kr postcards were produced in 1874 and after it.



Figure 536.



Figure 537.



Figure 538.



Figure 539.



Figure 640.



Figure 541.

The rest of the items with postal stationeries with the drawings of envelopes were produced by the above-mentioned types directly or by inserting an intermediary step. For 3kr envelopes, only the types used for printing green postage stamps were produced. The original printing type of the 5kr envelopes, on the other hand, must have been the prototype of quite a few mail

items with pre-printed postage stamps, both in its unchanged and modified form. The unchanged printing type was used for numerous issues of the envelopes with red postal stationeries and the postcards of the Universal Postal Union (1880). When the 2kr address wrap was being produced in 1879, instead of using the mother plate of 85 background lines, the original type for 5kr envelopes was copied for some reason (line discontinuity is there over the letters G, K, and O!). The numeral '5' was removed, and '2' was carved. On some later impressions these deficiencies re-appeared (figure 542). Although the address tape was not produced by typographic printing (the cross lines of letter envelopes were missing), they were not made up for by carving. In 1883 and after it, the pre-printed stamps of official postcards were printed by the printing types of the 2kr address wrap; moreover, even the colour was the same (figure 543). The same was the way to produce the telegram sheets with the pre-printed stamps of 35kr without cross lines: they were printed in blue colour, again without typographic printing. On the impressions, the discontinuity over the letters 'G', 'K', and 'O' are well discernible – this was the characteristic feature of the original type of the 5kr envelopes (figure 544).



Figure 542.



Figure 543.

In 1896, millennial postcards with pictures appeared. The printing types of 2kr address wraps were not used for 2kr domestic postcards (probably because the cross lines of the envelopes were missing there); neither were the types of ordinary postcards used, probably because the typographic would have shown on the picture on the rear side. Consequently, new types were produced. Instead of the working type with 85 background lines, the original type of 5kr envelopes was used for producing copies. On these copies, the cross lines of the envelope were added to the numeral 2. In the course of these jobs, further deficiencies were created (on top of the line discontinuities over the letters 'G', 'K', and 'O'). These 2kr printing types were then used for printing police registration declarations in 1897, in brown and blue colours, which is obvious because the same deficiencies can be found on them.

The printing types of the pre-printed 5kr stamps of money order forms were later used unchanged for the blue postage stamps of money order forms and the red ones of international millennial postcards.

However, the main deficiency of the printing types was detedted – the discontinuity of the background line 28. This deficiency was fixed on the types themselves, when the postal saving sheets were printed in 1885. The repair took place in different ways. In some cases some discontinuity remained while in other cases the additionally carved line inclines a little bit upwards (figure 546).





Figure 544. Figure 545.



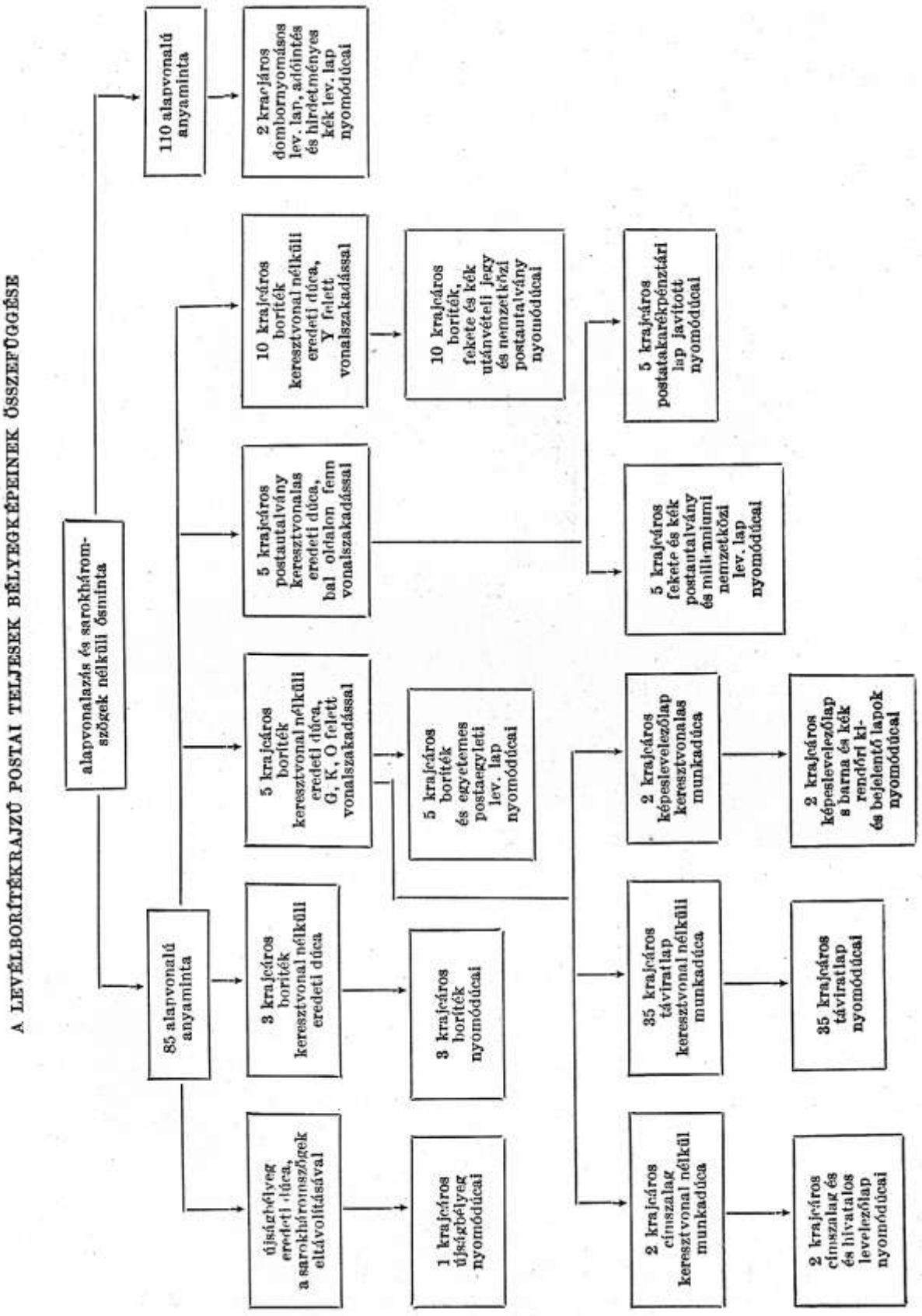
Figure 546.

The printing plates of 10kr envelopes were also used unchanged for payment due mail black and blue postage stamps and blue postage stamps of international money order forms.

Finally, the unchanged printing plates of 2kr postcards were used for the brown postage stamps of tax warnings and blue postage stamps of advertisement postcards.

To understand the relations more clearly, we present them in a diagram below.

After 1886 the oval postage stamps applied on closed postcards, letter envelopes, and telegram sheets were produced using two drawings.



One of them, the one on the closed postcards, was vertically oriented, with two laurel branches in the middle embracing a small coat of arms with the Crown; below, there was the face value numeral in a double frame (3 or

5); behind, to the right and left, there were two wheels with spokes, half covered. Outside the coat of arms, there was the inscription, also surrounded by a double frame. The whole was surrounded by a pearl frame (figure 547). The second drawing had two versions. The first was created for letter envelopes: in the middle there is the face value numeral (5) against coloured background surrounded by a pearl frame; above, there is the Royal Crown; the laurel wreath takes place on the right and left, while the postal horn takes place below. Between the two oval frames there is the inscription, above MAGYAR KIRÁLYI, under POSTA which is interrupted by ornaments of horse shoes. The whole is surrounded by pearl frame (figure 548). The second version was created for telegram sheets – it differed from the previous version in a single thing: the face value numeral was coloured, and appeared against white background (figure 549).



Figure 547.



Figure 548.



Figure 549.

Although the revenue stamps of parcel shipping documents were not postage stamps, just as newspaper revenue stamps, we are still going to deal with them shortly, because they were designed for postal use. Between 1874 and 1899, there were two drawings of pre-printed revenue stamps. The first drawing had rectangular shape, its upper two thirds occupied by a double-framed circle embracing the coat of arms with the Crown, to the left and to the right of it, there were the numeral '5' and the inscription 'Kr.'; below, there were two human images symbolising the function of the stamp: one of them Hermes with an anchor at his feet and a sealed letter in his hand, while the other hand rests on a box; in the background, there was a steam engine and a sailboat, while in the foreground a parcel. The circular frame is surrounded by the inscription 'ÖT KRAJCZÁR'; below and in the two outer

corners, there is a leaf ornament (figure 550). The second drawing, issued in 1881 in many ways resembles the former oval drawings: the postage stamp image arranged as vertical rectangle embraces an oval surrounded by a pearl string. Inside the pearl string, there is another frame consisting of white lines against dark background. Inside this, there is yet another frame interrupted on two sides by the spaces for the face value denomination: there is the numeral '5' on the left, and the inscription 'kr' on the right. In the upper part of the third frame, there is a geometric decoration, while in the bottom part – the inscription 'ÖT KRAJCZÁR'. In the middle of the postage stamp image, there is the Royal Crown, with the small coat of arms in an oval area within a square. In two upper areas between the outer square and the oval inside, there are Hermes's hats, while in the lower such areas –anchors, both motives referring to the function of the postage stamps (figure 551).



Figure 550.



Figure 551.

The data provided by Payer on the printing means (the referred study, page 119) are very incomplete. For letter envelopes (without distinction between the three face values), 50 printing types were produced in 1878, 100 in 1879, 100 in 1881, while for 1881 130 pieces were mentioned for 5 krajcar. In 1886, the galvanising workshop supplied one "typographic" and two patrixes for letter envelope postage stamps with oval drawing. As regards 2kr typographic printed postcards, 57 plates were produced in 1870, 54 in 1875, 146 in 1876, 218 in 1877, 283 in 1878, 198 in 1879, 300 in 1880, and 522 in 1887. On top of this, 300 printing types were produced in 1881, 5 ones in 1884, and one patrix in 1885. As regards closed postcards, we know of two patrixes and 30 printing plates from 1886. For money order forms, 100 plates were produced in 1878. Finally, it was recorded that a proof was produced for police registration in 1897.

PRINTING COLOUR AND PAPER

Postal stationery items were so different as regards their shape, colour, or paper that we have decided to follow the logic of László Szakmány, and divide them according the types of mail. We described watermarks in Volume I (but the numbering of the watermarks *IV* and *V* are mistakenly swapped there).

a) Letter Envelopes

1874 The drawing of the letter envelope takes place in the upper right corner; the contours of the envelope and its cross lines are typographic printed. No other printing.

3kr green;
5kr carmine, pale pink carmine;
10kr blue.

Durable mineral paint

Either on white or yellow paper; the two kinds of paper are well distinguishable. Watermark *IIa*, which starts in the cross in the upper part of the front side of the envelope, on the left side; mirror images too. Seals *I* or *II* on the rear side (figure 552). The dimensions of the envelope are 154:85 mm.

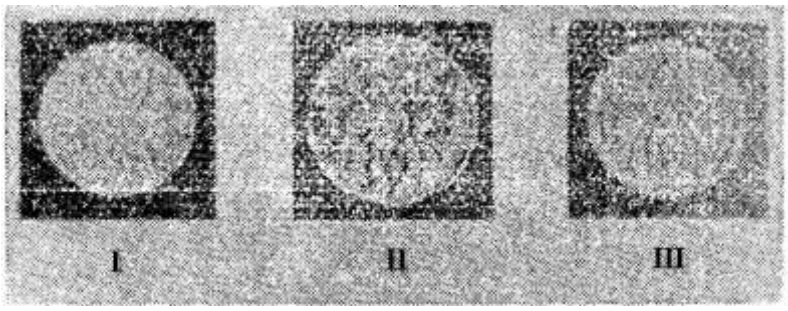


Figure 552. Seals of letter envelopes (Types *I, II, III*)

1878 The same image

3kr green;
5kr bright pink.

Variable aniline paint; paler and stronger shades.

White paper; watermark *IId*; it starts from the upper part of the envelope downwards; all orientations. Closing seals *I* and *II*. The dimensions of the envelope are 154:85 mm.

1880 The same image

5kr bright pink

Variable aniline paint; paler and stronger shades.

Bluish white paper; watermark *IV* (auxiliary); it starts from the upper part of the envelope downwards, spreading on two envelopes, sometimes reverse. Seal *II*. The dimensions of the envelope are 154:85 mm.

1882-1884 The same image

3kr green;
5kr bright pink.
5kr orange (1884)

Variable aniline paint; paler and stronger shades.

Yellowish white paper; watermark *V*; all orientations, rarely factory watermark: watermark *IV* in 4-pointed star; seals *II* and *III* with or without a seal. The dimensions of the envelope are 154:85 mm.

1886 New drawing; denomination numeral in oval frame with the Royal Crown above 8, in the right upper corner. No other printing.

5kr carmine;
5kr reddish orange (1889).

Durable aniline paint in different shades. *V*, diagonally on the envelope, in all orientations; rarely prefabricated watermark too. Size 140:111 mm.

1895. The same image.
5 krajcár narancsvörös.

Durable aniline paint in the shade range from fire red to brownish orange.

Yellowish white paper; watermark *V*, diagonally on the envelope, in all orientations; rarely, prefabricated watermark too. 2 sizes: 150:95 and 158:125 mm.

b) Closed Postcards

1886 Small coat of arms with the Crown in an oval frame, with the denomination numeral below. To the left of the face value denomination inscription MAGYAR KIR. POSTA. ZÁRT-LEVELEZŐ-LAP; under the inscription there is the word 'Czím' and four dotted lines with 2 versions at the bottom and: slightly or strongly thickened stretch of 45 or 46 mm reserved for the name of the location (figure 553).



Figure 553. Closed postcard (1886)

3kr green;
5kr carmine.

Durable aniline paint; the shades are not very diverse.

Cardboard, yellow outside, white inside; without watermarks; dimensions 140-146 : 88-92 mm.

To ensure easy opening of the envelope, perforation of its 3 sides, 12 teeth at 5 mm from the edge.

The band outside perforation sized.

1887. Drawing and other printings are the same.

3kr green;
5kr carmine.
5 kr brick red (from 1892).

Durable aniline paint in lighter and stronger shades. Grey cardboard, the shades are from yeollowish to bluish; without watermarks; dimensions 140-146:88-92 mm. Perforation of 3 sides, 12 teeth combed type, rarely line type. Inadvertedly unperforated items exist. 5 mm wide sizing on three sides.

c) Open Postcards

1. Ordinary Domestic Postcards and Postcards with Space for Response

1874 Drawing of an envelope; in the middle, typographic impression in oval frame; at the right corner of the face value numeral, to the left of it, curved inscription 'Magy. kir. posta'; in the curve, the small coat of arms with the Crown and straight inscription below 'LEVELEZŐ-LAP'. In the middle and to the left of the postcard, there is the the word 'Czím' and four dotted lines, the last discontinuous in the middle and then thickening. The impression of the denomination numeral and that of the rest of the item is of the same colour (figure 554). Versions: the distance between the first and the fourth address lines 27 or 27.5 mm.

2kr brown

Durable mineral paint; in 1877, temporarily yellowish brown.

All postage stamp images bear the same plate deficiency: in the bottom left corner triangle, there is a stain-like discoloration adjacent to the hypotenuse (figure 555). Occasional plate deficiency: wear of the oval frame and the background line pattern in the middle up to the frame pearls (figure 556). Excess colours were frequent, just as the shift of the typographic printing into all directions by 0.5-1 mm (figure 557). Brownish yellow cardboard; watermark *IIb*, once in the middle of the sheet, horizontally; less frequently, irregular orientations also occur; dimensions 140-145:85-87 mm.

Comment: in 1896, *reprints* were produced with the same postage stamp image and wording but without watermarks.

1876 The same postage stamp image and wording

Versions: the distance between the first and the fourth address lines 27 or 27.5 mm; the lines reserved for the address are about 4-5 longer at the right side, reaching further than the side of the postage stamp.

2kr brown



Figure 554. Ordinary postcards for Hungary (issues of 1874, 1876)



Figure 555.



Figure 556.



Figure 558.

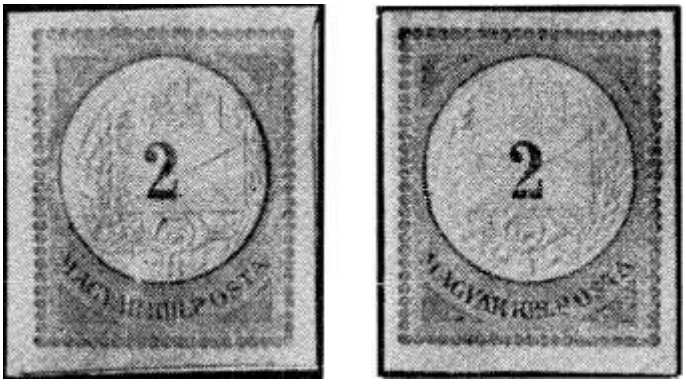


Figure 557.

Durable mineral paint until 1878; after that, yellowish brown or sometimes even orange brown aniline paint.

New printing plate from 1878, which had the above mentioned characteristic printing plate deficiency (stain in the left corner triangle) repaired (figure 558).

Until 1878, brownish yellow paper; later light yellow cardboard – watermark *III* spreading from the top downwards, with 2 versions in the middle: the distance between subsequent watermark inscriptions (between the last letter 'A' and the first 'M') was either 8 or 22 mm (the latter less frequent). All orientations occurred; paper dimensions 138-143:83-86 mm.

1880 The same postage stamp but with different wording: MAGYAR KIR. POSTA./LEVELEZŐ-LAP in two straight lines; new drawing of the small coat of arms with the Crown in the left corner (figure 559). At the same time, the response postcard was issued with the same arrangement of the text on the first page in the bottom left corner, 'A lap másik fele válaszadásra való' (the other half of the postcard is reserved for the response); on the response cards adjacent to the first page the word 'VÁLASZ' (RESPONSE) at the top in the middle. On Hungarian-Croatian language postcards, there was a separation line between the Hungarian inscription and the Croatian words KR. UG. POŠTA and KARTA DOPISNICA.

2kr Brown;

2+2kr Brown (postcard with response card);

2kr Brown (Hungarian-Croatian postcard with response card).

Aniline paint of shades ranging from brown to yellowish brown.

Pale sand yellow cardboard thicker than in case of previous releases; watermarks *III*, then in 1881 *V*, in all orientations; paper dimensions 147:90 mm

1882 The same stamp image and text arrangement. Several versions over the long period of printing lasting until the end of the century: the distance between the first and the fourth address lines 29.25-30.5 mm; the distance between the left side of the coat of arms and the right side of the postage stamp 126-128 mm; the word 'Czím' either starts either 1 mm before the middle of the coat of arms or 1 mm after the middle of the coat of arms. The length of the Hungarian comment on the first page of the response postcard 31.5-34 mm, while the length of the Croatian word 'Naslov' 7-8 mm; the Croatian footnote varies between 54.5-56.5 mm.

2kr (Hungarian and Hungarian-Croatian);

2+2kr (Hungarian and Hungarian-Croatian response postcard).

Durable aniline paint. At first brown; from 1895 dark brown shade. Rarely occurring plate deficiency: because of the exfoliation at the right side of the postage stamp image, the corner which left impression on the postage stamps was folded (see the image and explanation in Volume I, page 309).

Light cardboard; from 1892, darker sand yellow cardboard. No watermarks. Paper dimensions 145:87-90 mm; after 1895, 145:85 mm.

2. International Postcards

1880 Letter envelope drawing; typographic printed envelopes; on all envelopes, curved inscriptions 'EGYETEMES POSTAEGYESÜLET. MAGYAR POSTAIGAZGATÁS'. Below this, straight inscription 'UNION POSTALE

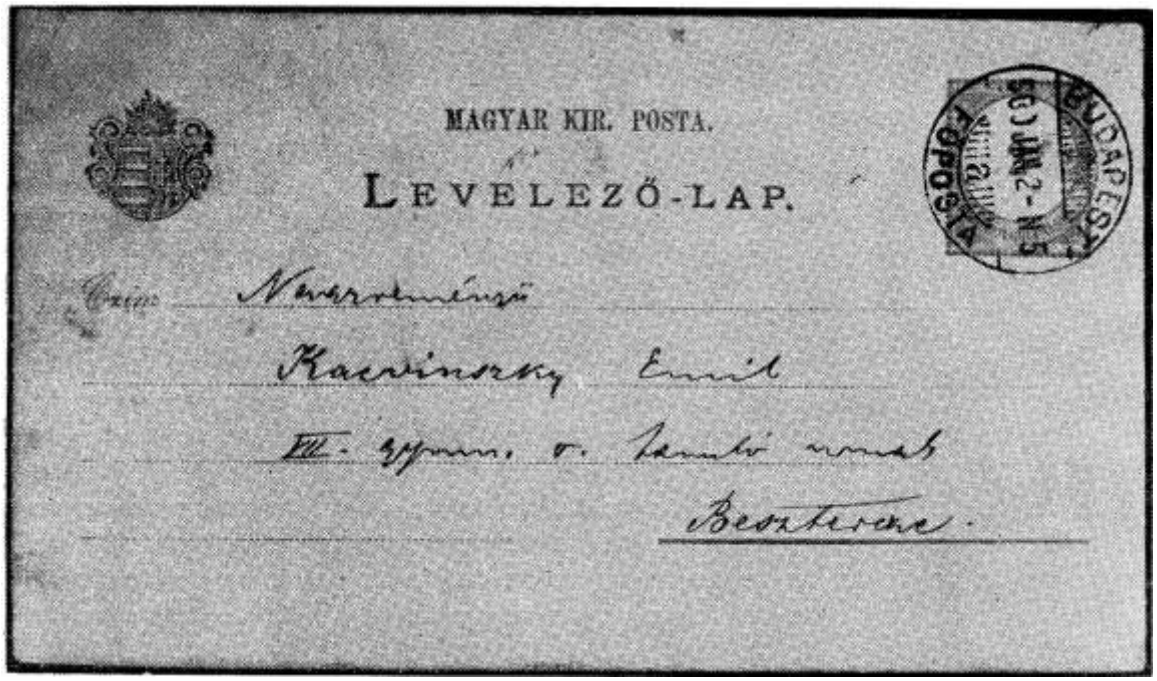


Figure 559. Ordinary postcards for Hungary (issues of 1880-1882)

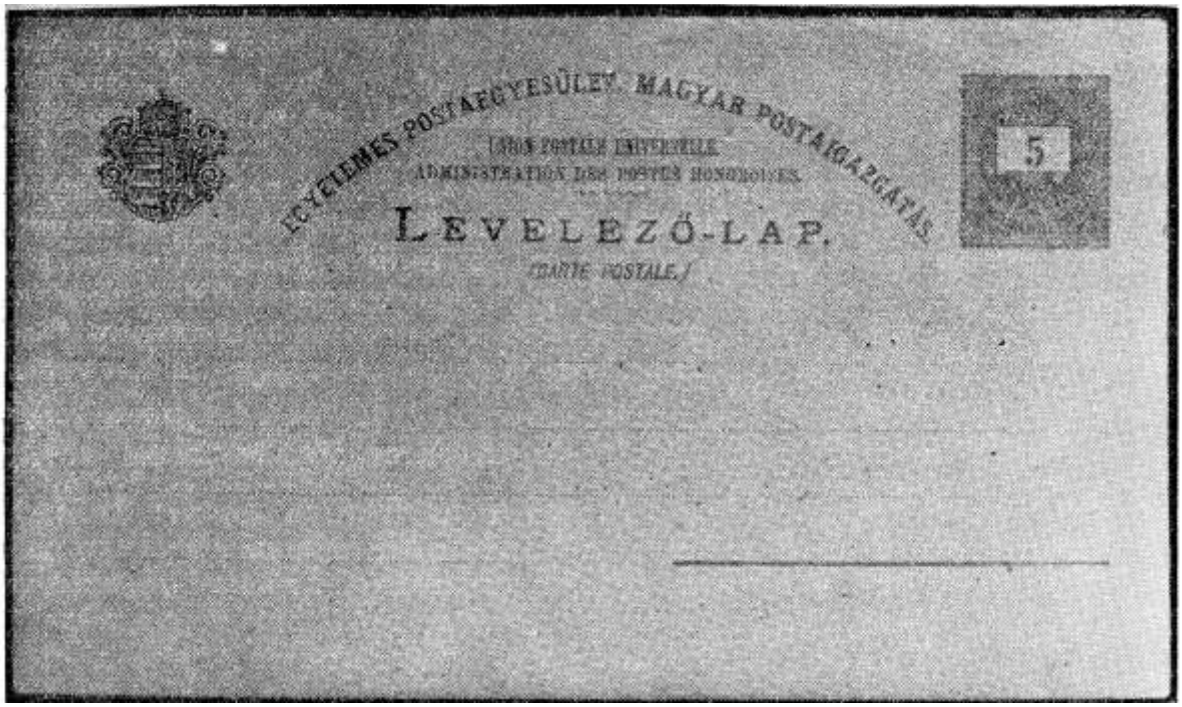


Figure 560. Universal Postal Union postcard (1880-1882)

UNIVERSELLE'// ADMINISTRATION DES POSTES HONROISES. // wavy line // LEVELEZŐ-LAP // (CARTE POSTALE.) In the right corner there is the face value numeral, while in the left one – the coat of arms with the Crown. There are 4 dotted lines reserved for the address, the second half of the last one thickened for the name of the location (figure 560). On the first page of the response postcard at the bottom left side there were the words 'A lap másik fele válaszadásra való. // La carte-ci-jointe est destine a la réponse.'; on the response sheet the text was '(VÁLASZ. – RÉPONSE.)

5kr bright pink;

5+5kr bright pink (postcard with response page).

Bright aniline colour in paler and stronger shades.

Light yellow cardboard; watermark *III*, in all orientations. From 1881, relatively thick cardboard of sand yellow colour; watermark *V* in all orientations; paper dimensions 147:87 mm.

1882 The same postage stamp image hand text arrangement

5kr pink carmine;

5+5kr pink carmine (response postcard).

Durable aniline colours in paler and stronger shades. Sometimes the erroneous impressions: letter 'A' is smaller than other letters in the word 'POSTALE'.

Sand yellow cardboard, without watermark. Paper dimensions 147:87 mm; after 1895, 142:82 mm.

3. Advertisement Postcards

1892 Postage stamp image the same as on ordinary domestic postcards. The text and in the middle of the postage stamp, 'Egykrajczárért kapható! //HIRDETMÉNYES LEVELEZŐ-LAP//CARTE POSTALE.// (Union postale universelle.) // 'Czím', 4 dotted lines, the second half of the last one thickened. Below: 'Note. If this postcard is sent to a country for which the postage is 5kr, further 3kr in the form of postage stamps have to be adhered (figure 561). On the frame of the rear side there are 6 advertisements, while the middle part is reserved for announcements. There were 2 versions:

I) Middle Part Empty

a) Left top advertisement: Szt. Lukácsfürdő (St. Luke Bath);

b) Left top advertisement: Roessemann and Kühnemann.

II) Middle Part Chequered

a) Left top advertisement: Tódor Kertész;

b) Left top advertisement: Rosenthal H;

c) Left top advertisement: International Postal Advertising Office.

2 krajcar blue

Durable aniline colours; few differences between shades. Pale blue cardboard, without watermarks; paper dimensions 146-147:88-90 mm.

Proof with blue frame on white cardboard, with 3-line Hungarian inscription (Museum of Postage Stamps).



Figure 561. Advertisement postcard (1892)



Figure 562. Domestic picture postcard (1896)

4. Domestic Postcards with Images

1896 Series released for the Millennium Exhibition. Drawing of the envelope with cross lines in the top right corner; small coat of arms with the Crown in the top left corner, and the following text between them, of the colour similar to the postage stamp: MAGYAR KIRÁLYI POSTA // decoration // LEVELEZŐ-LAP. Below, at the right side, the word 'Czím' (address) and four dotted lines for the address, the second half of the last one thickened, In the bottom left corner, there is the numeral 96 (figure 562). Sometimes this numeral is missing. The text of the Croatian-Hungarian postcards read, 'MAGY. KIR. POSTA. – KR. UG. POSTA // LEVELEZŐ-LAP, KARTA DOPISNICA // Czím // Naslov.

2kr brown

30 coloured lithographic versions on the rear side in case of the postcards with Hungarian text, and 2 such versions in case of Croatian text (see two of them in Volume I, pages 31-32).

a) Inscriptions under the Images on Postcards with Hungarian text:

1. Budapest, Ezredéves orsz. kiállítás'. Főbejárat. II-ik főbejárat.
2. Budapest, Az ezredéves orsz. kiállítás történelmi főcsoportjának épületei. Déli oldal. Nyugati oldal.
3. Budapest, Ezredéves orsz. kiállítás. A „RENAISSANCE" udvar.
4. Budapest. Ezredéves orsz. kiállítás. Gépcsarnok. Közlekedési csarnok.
5. Budapest. Kiállítás. Iparcsarnok és a corso.
6. Budapest. Ezredéves orsz. kiállítás. Magyar utcza és a templom.
7. Budapest. Ferencz József tér és az Akadémia. Akadémia.
8. Budapest. Jobb part.
9. Budapest. Műcsarnok.
10. Budapest. Nemzeti Múzeum.
11. Budapest. Országház.
12. Budapesti színházak. Nemzeti Színház. M. kir. Operaház. Népszínház.
13. Balaton vidéke. Tihany. Balaton Füred. A Balaton zalai partja.
14. Beczkó. Trencsén. Sztrecsno.
15. Esztergom. Visegrád.
16. Fiume kikötő.
17. Herkulesfürdő.
18. Pozsony. Dévény.
19. Aratási jelenet Nógrádban.
20. Huszár toborzó.
21. Szt. István napi körmenet.
22. Árpád a vezérekkel.
23. A régi magyar vallásból a táltos.
24. Szt. Astrik átnyújtja a koronát Szt. Istvánnak.
25. Nagy Lajos 20. Hunyadi János
27. Mátyás királlyá való kikiáltása.

28. Rákóczy Ferencz bevonulása Munkácsra.
29. Moriamur .pro rege nostro Maria Theresia.
30. Ferencz József király koronázása.

b) Inscriptions under the Images on Postcards with Croatian text:

31. Zágráb. Zagreb.
32. Plitviczai tavak.

All inscriptions were written also in French.

The artists who painted the original pieces were Károly Cserna, Tivadar Dörre, László Kimnach, and Pál Vágó. Impressions were printed by Morelli G.F.I., Pesti Könyvnyomda Rt. and Posner és Fia.

Durable aniline paint without shades. Cardboard, light yellow and sand yellow on the side of the face value numeral, and white and yellowish on thte side of the image. No watermarks. Dimensions 140:90 mm.

5. International Postcards with Images

1896 Series released for Millennium Exhibition. Envelope drawing with cross lines, with the postage stamp image of the money order forms. The text and the coat of arms are the same as on the former international postcards; however, there is the numeral '96' in the bottom left corner. On the rear side, there are lithographic images, as on the domestic postcards. In this group, the two Croatian images were missing; consequently, there were 30 different images.

5kr pink carmine

Durable aniline paint; paler and stronger shades.

On the side of the face value numeral, the cardboard was yellowish, while on the side of the picture it was my. No watermarks. Paper dimensions 140:90 mm.



Figure 563. Official postcard (1884)

6. Official Postcards

1884 Postcards provided to economic associations by the competent ministries to facilitate the collection of economic data. These postcards consisted of four parts; they were empty; the State Printing House printed postage stamps with the image of envelopes without cross lines into their top right corner. Pre-printing of the text was done by the sending party (for example Hungarian National Economic Association, figure 563).

2kr violet

Durable aniline paint.

Lighter postcards of 4×140:90 mm and darker ones of 4×147:85 mm; cardboard; no watermarks.

7) Tax Warning

1881 'Intés' (Warning). This postcard consisted of three parts. On the front side of the second card, there was the address of the customer and a postage stamp; on the front side of the third card, there was the address of the tax authority and a postage stamp. On the rear side, there was the word 'Intés' (Warning) and the table of the 3 tax kinds. The postage stamp was similar to that of ordinary domestic postcards; it was typographic printed. There was the mark 'C 30', and in the address, there were the words 'A fővárosi III. kerületi...' (Of the district III of Budapest...) The pre-printed impression of the date is 188. (figure 564).

2+2kr yellowish brown

Durable aniline paint. Light sand yellow cardboard, without watermarks. Paper dimensions 3×142:82 mm

1884 The same with a different letter mark and official address.

C M.kir. adóhivatal
D ...kiszabási hivatal (front side: Antiqua letters)
the same with Grotesque letters
E ...behajtási osztály
C Opomena (Croatian wording)
C Intés – Foglio d'ammonizione (Italian wording)

2+2kr yellowish brown

Sand yellow cardboard, without watermarks. Paper dimensions 3×147:85 mm.

1884 The same with a different number mark and official address. On the rear side, there was the word 'Adóintés' (Tax Warning) and the table of the 7 tax kinds. The postage stamps were on the front side of the second card and on the rear side of the third card.

F 35 A fővárosi I. kerületi... (Of the district I of Budapest...)
G 35 A fővárosi II. kerületi... (Of the district II of Budapest...)
H 35 A fővárosi III. kerületi... (Of the district III of Budapest...)
J 35 A fővárosi IV. kerületi... (Of the district IV of Budapest...)
K 35 A fővárosi V. kerületi... (Of the district V of Budapest...)

Version: postage stamp on the front side of the third card on all postcards with letter marks.

A Porezna opomena (Croatian wording)
A Adóintés – Foglio d'ammonizione (Italian wording)

2+2kr yellowish brown

Sand yellow cardboard, without watermarks. Paper dimensions 3×147:85 mm.



Figure 564. Second sheet of tax warning (1881)



Figure 565. Third sheet of police registration form (1897)

1886 The same, with a different letter mark and official address; pre-printed part of the date: 18.

A A... hivatalnak (For .... Office, front page Antiqua fonts)
the same with Grotesque fonts
B .....behajtási osztálynak (To Collection Department)

2+2kr sand yellow cardboard, without watermarks.

Paper dimensions 3×147:85 mm.

8. Police Registration Cards

1897 3-part postcards, its 2 parts containing notification addressed to the State Police of Budapest, the third part addressed to the sender. Postage stamps were on the first and the third card, as in case of the millennial domestic postcards (figure 565). On the postcards with notification on the temporary address of the residents living in the country or foreigners, the postage stamps were brown; when permanent Budapest address was registered, the postage stamps were blue. When a person registered his/her arrival at an address, the form was yellow; when he/she registered leaving of an address, the form was bluish green.

2+2kr blue
2+2kr brown

Durable aniline colours.

Yellowish cardboard and bluish green cardboard, with both postage stamps. No watermarks. Paper dimensions 3×171:103 mm

d) Address wrap

1879 Double frame of 156 mm rolls at the top and bottom (one thick, one thin, as well as one thin, one thick). Under the right end of the upper frame, face value numeral takes place, without a frame or typographic printing (figure 566).

2kr violet

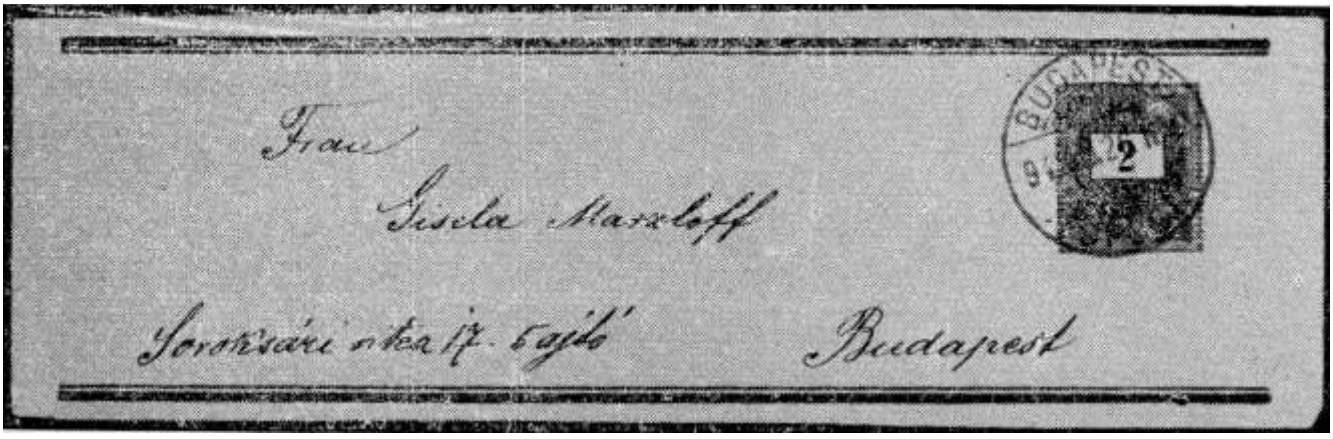


Figure 566. Address wrap (1879)

Fading aniline paint, its range spreading from strong to very pale, purple shades. Pale pieces faded in the sun light.

Greyish and yellowish shades of light sand coloured paper. No watermarks. Dimensions 45:55 mm.

e) Money order forms

1. Domestic money order form

1874 Drawings of envelopes with cross lines. Wording in Hungarian, Antiqua fonts with shadows, 'SZELVÉNY' (coupon); pre-printed part of the date: 18. (figure 567). The Hungarian-Croatian wording goes as follows, 'POSTA-UTALVÁNY. – POŠTANSKA NAPUTNICA'. On the coupon on the left side, 'COUPON., pre-printed part of the date: 187..

5kr black (Hungarian wording);
5kr black (Hungarian-Croatian wording).

Both postage stamps and texts were printed with black printing ink.

Pale pink cardboard; watermark *IIc*, occurs once in the middle of the card. Dimensions 180-190:120-130 mm.

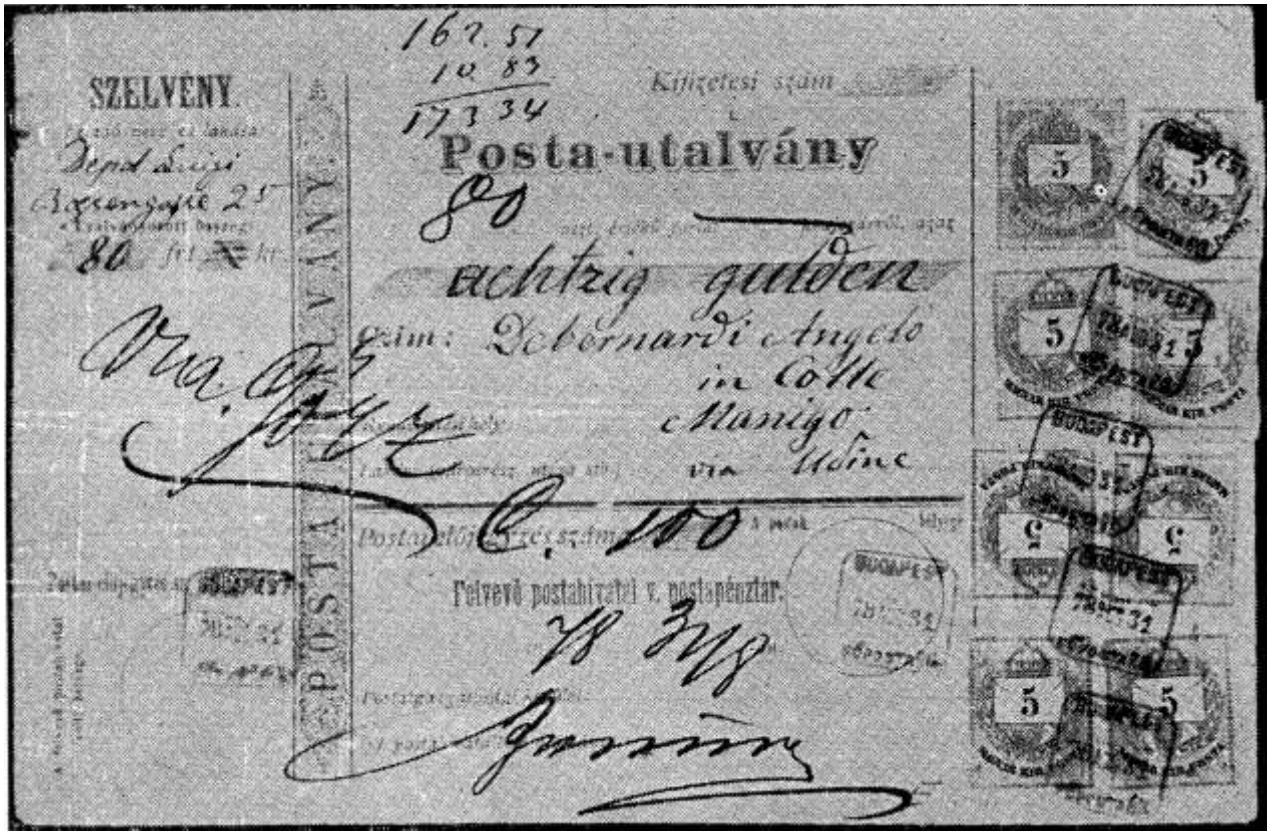


Figure 567. Domestic money order form (1874)

1876 The same with different colour. The language of the text Hungarian or Hungarian-Croatian or Hungarian-Italian. The text of the latter, 'POSTA-UTALVÁNY – VAGLIA POSTALE'.

5kr blue (Hungarian);

5kr blue (Hungarian-Croatian);

5kr blue (Hungarian-Italian).

Purplish pink cardboard. Watermark IIc in the middle of the card, in upside down position to. Dimensions 180-190:120-130 mm

1878 The same postage stamp and text arrangement, in case of all 3 versions.

5kr blue (Hungarian);

5kr blue (Hungarian-Croatian);

5kr blue (Hungarian-Italian).

Aniline paint, shades.

Purplish pink cardboard. Watermark *IId* spreading diagonally from the top downwards the card, in upside down position too. Dimensions 180-190:120-130 mm.

2. International money order form

1875 Postage stamp as on the 10kr envelopes; the text and the postage stamp of the same colour. Inscription: MAGYAR KIRÁLYI // small coat of arms with the Crown // POSTA-UTALVÁNY. // MANDAT DE POSTE ROYAL HONGR. – KÖN. UNG. POST-ANWEISUNG.

10kr blue

Aniline paint, shades.

Light yellow cardboard; without watermarks. Dimensions 200:145-150 mm.

f) Payment due mail ticket

1874 Postage stamp with the drawing of an envelope as on the 10kr envelopes. Hungarian-Italian inscription, 'Posta-utánvételi jegy. – Carta di rivalsa postale'.

10kr black

Both postage stamps and text with black ink.

Green paper; no watermarks. Dimensions 230-240:185-195 mm

1876 The same postage stamp but coloured. Inscription cursive grotesque; the Hungarian text, 'Posta-utánvételi jegy.'

10kr blue

Mineral paint

Green paper; no watermarks. Dimensions 230-240:185-195 mm.

1879 The same with Hungarian and Hungarian-Croatian text, the latter reads, ‘Poštanska poutbezena karta’

10kr blue (Hungarian);

10kr blue (Hungarian-Croatian).

Aniline paint

Green paper; watermark VI, vertically on two cards, also in reverse position. Dimensions 230-240:185-195 mm.



Figure 568. Postal Saving Bank sheet (1886)

g) Postal Saving Bank Card

1886 Postage stamps with envelope drawings with cross lines, as on money order forms. Black text. Inscription, ‘Posta-takaréklap. In left corner, ‘P. Tp. Ny. 17 A levéljegyek felragasztására szánt hely.’ (Space reserved for postage stamps). 5 positions for postage stamps in both lines; a pre-printed stamp in the first position of the first line. To the right, columns for postal processing (figure 568). Form to pay amounts up to 50kr.

5kr bright pink (Hungarian);

5kr bright pink (Hungarian-Croatian).

Durable aniline paint.

Greyish white cardboard; no watermarks. Paper dimensions 160-165:78-82 mm.

h) Telegrams

1888 Postage stamps with envelope drawings and the text printed in colour. Inscription, ‘Magyar kir. posta és távirda. // Távirat-lap. // A m. kir. posta- és távirdahivatalnak (Royal Hungarian Post and telegraph Office // Telegram sheet// To Royal Hungarian Post and telegraph Office). At the bottom right side, there is a line for the address. Telegram form and columns for official processing inside; spaces reserved for postage stamps to cover the postage difference at the bottom (figure 569).

35kr blue (Hungarian);

35kr blue (Hungarian-Croatian, 1890).

Durable aniline paint. Dark yellow sand colour cardboard folded as closed postcards. No watermarks. Paper dimensions 2×155:97 mm.

Comb perforation on 3 sides at 8 mm width, 12 teeth; perforated edges sized.

1892 Oval area for the face value. Blue impression (both face value numeral and text). Discount. Inscription as above (figure 570).

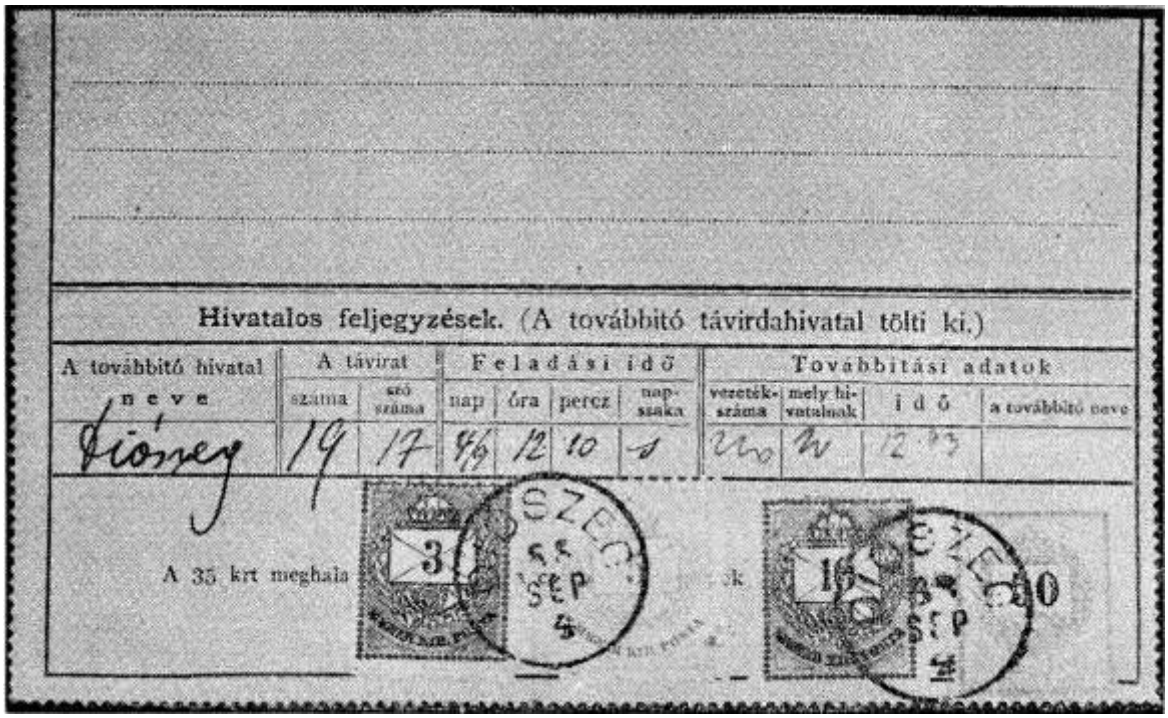


Figure 569. Inside sheet of a telegram form (1888)

31kr Brown/blue (Hungarian);

31kr Brown/blue (Hungarian-Croatian).

Aniline paint of few shades

Greyish white cardboard folded as closed postcards. No watermarks. Dimensions 158:97 mm.

Comb perforation on 3 sides at 8 mm width, 12 teeth; perforated edges sized.

i) Delivery Notes

1876-1877 Revenue stamp in the right upper corner. Small coat of arms with the Crown, with the face value numeral near it and a symbolic drawing and the abbreviation of currency below. The text of the ordinary delivery notes was:



Figure 570. Front side of telegram form (1892)



Figure 571. Simple postal delivery note (1878)

'A feladó neve.....

lakás.....// Szállítólevél//T.ez...' (.Name of sender/Flat/ delivery note). On the Hungarian-Croatian and Hungarian-Italian language documents there were also the following inscriptions, respectively, 'Tovarni list' and 'Lettera di porto'. The text of the delivery notes payable upon delivery read, ' A feladó neve és lakása...// Szállítólevél. (Decorative letters with contours...) Utánvétel...' (Name and department of the sender/shipping document/Payment due mail). On the payment due mail note, 'Posta-utánvételi lap'. On the Hungarian-Croatian and Hungarian-Italian language shipping documents, both on ordinary ones and payment due mail ones, there were the words 'Pouzetbena prijamnica' and 'Certificato di rivalsa' respectively.

5kr black (ordinary Hungarian);
5kr black (ordinary Hungarian-Croatian);
5kr black (ordinary Hungarian-Italian);
5kr black (cash upon delivery, Hungarian);
5kr black (cash upon delivery, Hungarian-Croatian)
5kr black (payment due mail Hungarian-Italian);
5kr blue (ordinary Hungarian);
5kr blue (ordinary Hungarian-Croatian);
5kr blue (ordinary Hungarian-Italian);
5kr blue (payment due mail Hungarian);
5kr blue (payment due mail Hungarian-Croatian/;
5kr blue (payment due mail Hungarian-Italian).

At first, the revenue postage stamp and the text were printed using black printing ink; later blue mineral paint.

Ordinary delivery notes were printed on greyish white paper; dimensions 225-230:185-190 mm; payment due mail bluish green paper, dimensions 2×220-225:170-175 mm. At first without watermarks; from 1877 watermark IV, vertically in the middle of the sheet, also in reverse position.

1878 The same revenue stamp, though the shape and arrangement were new. The text of the simple shipping document read, 'Postai szállítólevél' (cursive fonts, Postal delivery note, figure 571). Hungarian-Croatian language documents, 'Poštanski teretni list' too. The text on the payment due mail documents read, 'Postai szállítólevél // Utánvétel...', on the other sheet: 'Posta-utánvételi lap'. On Hungarian-Croatian language documents – 'Poštanski tovarni list // Pouzetba...' On the payment due mail sheet – 'Pouzetbena karta'.

5kr blue (ordinary Hungarian);
5kr blue (ordinary Hungarian-Croatian);
5kr reddish brown (payment due mail Hungarian);
5kr reddish brown (payment due mail Hungarian-Croatian).

Revenue postage stamps and the text of the same colour; durable aniline paint; stronger and paler shades

Yellow sand colour cardboard; no watermarks. Dimensions 180-185:110-115 mm; in case of payment due mail documents – double this size.

1881 New revenue stamp of vertical rectangular shape in the top right corner. The stamp and the text blue on ordinary delivery notes and brown on payment due mail documents. Hungarian and Hungarian-Croatian inscriptions

as above, as well as the following: ‘Postai szállítólevél. // Postbegleitadresse. – Bulletin d’expedition.’ and on the other sheet ‘Posta-utánvételi lap. // Nachnahmeschein. – Mandat de remboursement’ The latter for the usage in Fiume and abroad.

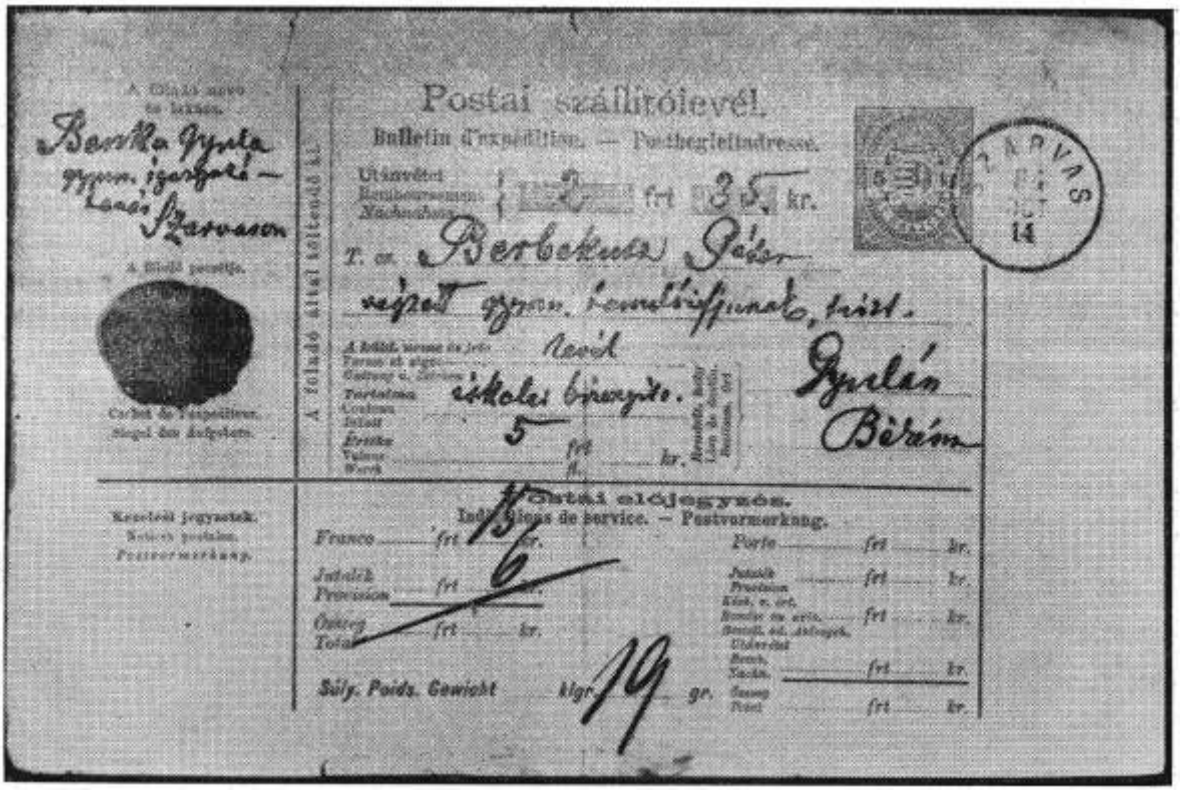


Figure 572. Postal shipping document, postage covered by letter postage stamp (after 1883)

5kr blue (Hungarian delivery note);
5kr blue (Hungarian-Croatian delivery note);
5kr blue (international delivery note);
5kr brown (Hungarian payment due mail delivery note);
5kr brown (Hungarian-Croatian cash on delivery delivery note);
5kr brown (international payment due mail delivery note).

Pale and later dark shades of durable aniline paint.

Dark and later lighter sand colour cardboard. No watermarks. Dimensions 182:120 mm; in case of payment due mail documents – double this size.

1883 Postage stamp and colour impression of the same colour. The arrangement of the text and the fonts a bit modified. Main features: vertical line at the right side from the upper edge of the revenue stamp to the bottom of the sheet, which separated the space for the postage stamps to be adhered and the coupon. On international sheets, the sequence of the texts was Hungarian-French-German (figure 131).

5kr blue (Hungarian delivery note);
5kr blue (Hungarian-Croatian delivery note);
5kr blue (international delivery note);
5kr brown (Hungarian payment due mail delivery note);

5kr brown (Hungarian-Croatian payment due mail delivery note);
5kr Brown (international payment due mail delivery note).

At first there were pale, later dark shades of durable aniline paint.

Sand colour cardboard; No watermarks. Dimensions 182:120 mm; in case of payment due mail documents – double this size.



Figure 573. Postal delivery note, postage covered by letter postage stamp (after 1888)

1893 Revenue postage stamps as above. Text with other fonts. The inscription of the coupon on the right side separated by the vertical line reads, 'Franco-jegyek felragasztására szánt hely' (space reserved for postage stamps to be adhered'.

5kr blue (ordinary Hungarian);
5kr blue (ordinary Hungarian-Croatian);
5kr blue (ordinary Hungarian-French-German);
5kr blue (payment due mail Hungarian);
5kr blue (payment due mail Hungarian-Croatian);
5kr blue (payment due mail Hungarian-French-German).

Revenue stamp and text colour printed; dark aniline paint.

Ordinary shipping documents on yellow cardboard; payment due mail ones on greenish blue cardboard. No watermarks. Dimensions as above.

THE USAGE OF POSTAL STATIONARIES

Since the clerks of post offices officially separated some of the parts of the tax warnings, the police registration sheets, as well as thepayment due delivery notes, these have survived only partially in used form (incomplete pieces). In most cases, the left coupons of money order forms and delivery notes were also separated, though it was not mandatory – some complete pieces also have survived.



Figure 574. Mixed franking: envelope with pre-printed ‘fillér’ postage stamp and kreuzer postage stamp

Apart from the official postcards, tax warnings, and police registration sheets, additional postage stamps covering additional fees had to be adhered to all postal stationery items with pre-printed stamps (on parcel delivery notes only after 1888, figure 573).

To complete the additional fees for telegrams, postage stamps were adhered to them also inside (figure 569). Postal entires with pre-printed stamps and with additional postage stamps occur less frequently than those without additional postage stamps (with the exception of delivery notes after 1888 with additional postage stamps on them).

Rarely, we can come across postage stamps cut out from envelopes or address wraps and used as postage stamps. Even though post offices accepted this solution quite a few times, we should consider them as a philatelic game. In the year 1900, there were instances of mixed frankings – postal stationery items with pre-printed krajcar postage stamps and additional fillér postage stamps were used together (figure 574).

For the souvenir albums mentioned in the introduction to the letter postage stamps with the image of envelopes, impressions of complete mail items were also produced on cardboard.

Forgeries occurred in case of 10kr letter envelopes – they were fraudulently postmarked later.

CHAPTER VIII
TYPOGRAPHIC POSTAGE STAMPS WITH ENVELOPE IMAGE (BLACK NUMERAL)

ISSUES OF 1888, 1898 AND 1899

For many decades the above mentioned research of Payer has been the only available source (and is today, in some respect) for Western European collectors on Hungarian postage stamps, those of krajcar denomination designated with black numerals among them. However, the research has advanced significantly by today, due to which many such details have come to light which have revealed quite a few mistakes made by Payer. As a result, his research must be considered obsolete, even in spite of some its very pioneering aspects. This is especially true for the parts describing typographic postage stamps – the parts do not correspond to the modern principles of research at all.

The last part of the monograph of Miklós Rédey dedicated to these postage stamps was called 'Utolsókrajcárosaink' (Our Lastkrajcar Postage Stamps); it was released in 1924. Volume VI contains further amendments. However, neither did this one write about the image in detail.

Article 'Einiges über die Ausgaben 1898-99 Ungarns (Some Words about Hungarian Issues of 1898-1899) appeared in the volume 2 of 1933 of Donaupost (page 138). This article focused on paper quality and colours – these were the principles according to which the postage stamps printed on the paper with the Crown watermark were categorised. The image of the postage stamps was not analysed.

Paper and watermarks were otherwise thoroughly highlighted in studies.

Watermark orientations were first looked into by Dr. Erdődy and Kner in "Magyar postabélyegek árjelző kézikönyve" (Manual of Price Indications on Hungarian Postage Stamps). The third edition was published in 1931 in Gyoma, edited by Gyula Madarász. In 1956, MABÉOSZ released a very important study 'A Magyar bélyegkülönlegességek kézikönyve' (Manual of Hungarian Specialties), which was edited by Gyula Madrász.

While perforation and watermark orientation specialties became very popular among collectors of typographic postage stamps, the image of the postage stamps did not attract much attention.

As far as we know, the first article to focus on the image was that written by Dénes Schiller, 'Különlegességek levélborítékrajzú bélyegeinken' (Specialties on Our Postage Stamps with Envelope Image). The article did not go beyond listing damage on certain postage stamps. Some of deficiencies were even nicknamed: pear, rain drop, and torch. However, this was the first step towards plate reconstruction.

The first research to deal with the sheet composition was the article by

Ernő Vasváry, 'Az 1888. évi bélyegek eredete, lemezváltozatai és nyomólemezeinek összetétele' (Origin, plate versions, and printing plate composition of the postage stamps of 1888); it was published in volumes 10, 11, and 12 of Filatéliai Szemle of 1958. The results were then included into the research 'Magyarország postabélyegei 1850-1914' (Hungarian Postage Stamps 1850-1914), which was also published in Filatéliai Szemle in the years 1959-1963.

Vasváry's research was based on the material in the Museum of Postage Stamps. Since then, the most interesting discovery was made by Sándor Visnya, who discovered that there were two printing plate compositions.

The above mentioned discovery took place a couple of years ago. Sándor Visnya intended to write a study on it, and publish it in Filatéliai Szemle. Later he also planned to write the corresponding chapter of the Monograph. Unfortunately, his poor health prevented him from doing it. When the conditions made it possible, we exchanged excessive letters, sharing with each other the results of our research. Thus, I present here partly the result of my own research, and partly the findings of Sándor Visnya.

I exhibited the collection compiled on the basis of these principles in 1963 in Luxembourg; in 1964, I published a study in Danish 'Ungarn 1888-99 Bogtryksudgaverne'.

We should also mention the book of Willy Bán, 'A Magyar bélyegek adattára' (Data Pool on the Hungarian Postage Stamps), which came out in 1943. Just as other studies, it only gave a large overview of the editions in question, though providing the approximate number of copies for each face value numeral.

HISTORY OF THE ISSUE

The demand for the typographic postage stamp series with the envelope image was triggered at the end of the 80s by the soaring industry and trade. Rationalisation was required, for which letter mail, carriage mail, and telegraph had to be controlled in harmonised way. This required the issue of a new postage stamp series, with more denominations available. The Postal Agreement with Austria concluded in 1888 provided the framework for these steps.

The Compromise of 1867 categorised postal affairs as such for which mutual agreement had to be reached, and contracts had to be concluded for the 10-year-long periods (or the previous contact had to be renewed). The contract of 1868 was terminated by the Austrian Postal Directorate because of the behaviour of the Hungarian Postal Directorate at the end of 1887. The new agreement was concluded on 3 July 1888 after long negotiations. The most important article which is relevant to our field goes as follows,

'Concerning the mail stream between the two countries, the two ministers issue decisions together. As regards internal mail traffic, both parties reserve the right to handle it independently.'

It is interesting to mention that from the legal point of view the agreement of 1888 went against the law because the Law XVI of 1867, in accordance with the Article XVIII of the Customs and Trade Agreement, stipulated that the mail services and the telegraph were separate on the territory of the two states, but in case the *mail stream circumstances so required*, they had to

be managed along the same principles. The discrepancy between the agreements of 1867 and 1888 was resolved only 20 years later, by the Customs and Trade to Agreement concluded on 8 October 1907. The latter stipulated that the two states had to handle these issues independently.

The above-mentioned circumstances explain why the Hungarian Postal Directorate was empowered to identify their own denominations for the use within the country.

While before 1888, carriage mail fee had to be paid in cash and telegraph services −by special or letter postage stamps, after 1888 all service types had to be paid for by letter postage stamps.

The Hungarian Postal Directorate made its first attempt to unify the mail and telegraph services as early as 1877. The draft of the merger was approved of on 25 June 1887. On 3 June this draft was announced to the public. At the end of 1887, there were only 46 independent telegraph offices to operate.

The regulation on introducing letter postage stamps of new denominations was included into the document sent from the Ministry to the State Printing House (Hungarian Royal Ministry of Public Works and Transportation 2226-1888 K.M.sz). The regulation required that

'in the future both carriage mail items and telegrams will be covered by letter postage stamps. It provided for introducing new denominations: 1kr /different from the existing newspaper postage stamp/, 8-, 12-, 15-, 24-, and 50kr, as well as 1-and 3 FT denominations. - The new denominations had to be in harmony with the already existing ones. - On the other hand, each denomination had to differ from the rest upon visual inspection. Since it would have been difficult to find different colours for each of the 15 denomination, regulation provided for different shape of 30-and 50kr postage stamps (triangle), - while for 1 and 3 FT ones it suggested a longish shape.

... ...I hereby call upon the State Printing House that it presents me samples of the new postal items planned to be produced…taking into consideration the above, and that it informs me on how much time would be needed for producing a larger quantity once the order is placed.

Budapest, March 6, 1888."

(Published translated in German by Payer, the Hungarian original: from the Stamp Museum, Imre Hamza, *Filatéliai Szemle* No. 11, 1966, page 9)

The State Printing House reacted quite quickly – it sent the proofs on 26 March, along with its report of 1221/1888 and also justifying, why it cannot prepare the desired special format stamps.

"Referring to….I am hereby handing in the proofs of the new postage stamps to be introduced into circulation. I am hereby attaching for acceptance 3 copies of each new stamp, which have been produced on watermarked paper. I dare to recommend to the Honorable Ministry the acceptance of these stamps with the honourable remark that their prints are complicated enough to ensure protection against counterfeiting; they provide adequate security, producing them is no more expensive than producing the stamps already on the market, and they look so different that they cannot be confused even at a glance if there is ar-

tificial lighting. Of these, with the current equipment of the State Printing House, the latter will already be able to produce 1,200,000 copies per week in addition to the stamps already in circulation, and from the middle of September this year, by which time the planned upgrade of the equipment will be done, it will be able to produce three times this amount. For the 30 and 50 kr denominations, we had to disregard the hexagonal and triangular shapes provided for by the regulation, not only because the features to be retained would not stand out well with these shapes, but especially because dedicated equipment would have had to be procured for these shapes, which would have taken a long time and a large amount of expenditure."

The State Printing House fulfilled the requirement of the Minister to 'basically preserve the features of the drawing of the existing postage stamps' to the farthest possible extent – it did not use any new drawings for the mother plate but the original types of the postal items with pre-printed postage stamps. This is why it is not necessary to describe the postage stamp image here – it virtually corresponds to the image on the postal items with pre-printed postage stamps, namely the image with 85 background lines. The new postage stamps got colour base printing of vertical lines (1kr postage stamps being an exception), which was the only difference of these new postage stamps as compared to the old ones. The face value numerals of krajcar denominations were black, while those of forint denominations were red – at the letters the cross lines of the envelopes are missing.

PROOFS

As usual, proofs were produced to have the postage stamp image confirmed. They were sent to the Postal Directorate in 1888 along with the above-mentioned document 1121-1888. The proofs were produced on watermarked paper, which was unusual.

The provision 40,863-1871 of the Ministry of Finance dealt with proofs. The officer in charge of proofs had to ensure that they were produced on half gummed paper of colour different from the final. He had to ensure that only a limited quantity was produced, and that the facility manager kept those closed. The paper had to be accounted for, just as it was in case of the regular letter postage stamps.

According to the document 1741-1888 of the State Printing House, the paper used had fine vertical lines of different colours imprinted upon it.

According to Marcell Bíró's article published in Donaupost 1931/1, there were following proofs of 1888: 1kr black, 8kr orange, with yellow or grey background printing, 12kr brown with green background printing, 15kr wine red with blue background printing or with grey background printing, 24kr violet with red background printing, 30kr oil green with brown background printing, 50kr brick red with red background printing or with brown background printing, 1 Ft bluish grey and silver background printing, 3 Ft violet red with gold background printing.

Their background printing consisted of vertical lines. As an experiment, black 1Ft and rust brown 3Ft proofs were produced, with grey pattern in the

background. Pattern: decorative two-line framed squares with two-line crosses in them, the endings of the latter trilobite. According to Payer, they were produced in 1896, when it turned out that postmarks could be easily removed from the metal background printing. However, postage stamps with this pattern were never produced.

In 1891, 5kr proofs with black numerals and carmine pink or pink background printing on yellow paper where produced.

Out of 2-, 3-, 10-, and 20 krajcar of 1897, we know only the proof of 10 krajcar, which was blue on pale blue or black background printing, on regular paper.

In his article, Marcel Biro listed also proofs partially without the face value numeral or background printing, and partially looking as those finally released, on white cardboard. However, he categorised them as Zárday pieces (see the section describing engraved impressions). On the other hand, he listed proofs from the Reisinger collection, without any reference to their date, without background printing, printed upon the cardboard or paper: 1kr dark red, brown, black, purple; 50kr brown, oil green, 3Ft purplish red. It was not impossible that they also belonged to the material of Zárday.

THE ISSUE OF STAMPS

The issue of new postage stamps (figure 575) was announced in *Postai és Távirdai Rendeletek Tára* number 23 of 1888,

Covering Fee of Carriage Mail Items and Telegrams with Postage Stamps

19021

1. From 1 June of this year, all post and telegraph offices which so far have been collecting fees in cash shall use letter postage stamps to cover their fees not exceeding 10 forints.

To this and, letter postage stamps shall be used – on top of the already existing denominations of 2-, 3-, 5-, 10-, and 20kr, new ones are being introduced: 1-, 8-, 12-, 15-, 24-, 30-, 50kr, as well as 1- and 3 FT.

The postage stamps mentioned above are usable for letter mail, carriage mail, money orders and telegrams as of 1 June.

The postage stamps used for newspapers shall remain in use for newspapers only also in the future.

Budapest, 11 May 1888'


1
MAGYAR KIR. POSTA
a
8
b
12
MAGYAR KIR. POSTA
c
15
MAGYAR KIR. POSTA
d
24
MAGYAR KIR. POSTA
e
30
MAGYAR KIR. POSTA
f
50
1 ft.
3 ft.

Figure 575.

The Post did not announce publicly the switch from stereotype technology to electrotype one; neither did it announce publicly the new technology of producing 1kr stamps (see later). The only novelty to announce was the switch from engraved technology to typographic one.

The State Printing House itself asked the Postal Directorate in the document 2458-1891 for permission to switch to typographic printing for the postage stamps of 5kr, because producing large amounts was getting more and more difficult, especially in the absence of high-capacity gravure printing equipment.



Figure 576.



Figure 577.

Following official regulation on 5kr typographic edition (figure 576) was published in *Postai és Távirdai Rendeletek Tára* number 37 of 1891,

'Issue of New 5kr Postage Stamps

44.855

Upon running out of the present stock, new postage stamps shall be released in place of the 5 krajcar issued in 1874; the new postage stamps shall have the same shape and dimensions as the former ones, though their colour shall be dark red; their image shall be similar to the denominations 1-, 8-, 12-, 15-, 24-, 30-, and 50kr, as well as 1-and 3 Ft, their face value numeral shall be printed black.

Offices will be notified on this officially.

Budapest, 15 July 1891'

About the issue of the 2-, 3-, 10-, and 20kr typographic denominations (figure 577) the following official regulation was published in *Postai és Távirdai Rendeletek Tára* volume 1 of 1898,

'Issue of New 2-, 3-, 10-, and 20kr Postage Stamps

80,656

Upon running out of the present stock, new postage stamps shall be issued in place of the 2-, 3-, 10-, and 20 krajcar issued in 1874; the new postage stamps shall have the same shape, colour and dimensions as the former ones, their image shall be similar to the denominations 1-, 5-, 8-, 12-, 15-, 24-, 30-, and 50kr, their face value numeral shall be printed black.

Offices will be notified on this officially; before newer notice, the old postage stamps shall remain in use.

Budapest, 2 January 1898'

The regulation finally exempting the postage stamps with the envelope drawing from use was published in the *Postai és Távirdai Rendeletek Tára* number 53 of 1900. The regulation became effective on 30 September 1900. The unused stock had to be sent to the Cash Desk of the Postal Directorate of Budapest.

From the philately viewpoint, it would be interesting to find out when the stamps were actually introduced, as compared to the issue date communicated by the Post. In other words, the list of first-day postmarks is still missing. It should be taken into account that post offices could apply for new postage stamps only after they had run out of engraved postage stamps.

We will publish the number of copies in a separate table later; the basis of those data is the research and studies of Payer and Vajda.

PRINTING AND PRINTING MEANS

Printing of the postage stamps of the issues 1888-89-99 usually happened in three steps:

1/ Lithographic printing of coloured background impressions;

2/ Typographic printing of coloured postage stamps;

3/ Typographic typing of black or red face value numerals.

The 1 krajcar denomination was an exception, because between 1888 and 1890 it was printed in two steps (without background impression). Later, the face value numeral was inserted into the image, and the postage stamps were printed in one step.

Each of the three steps required separate printing means – for the background impressions, printing stones, for the image and face value numerals, typographic printing types or typographic printing plates composed of these types were required.

BACKGROUND IMPRESSION

Apart from 1 krajcar, coloured background impressions were produced for all denominations; they consisted of 29 vertical lines on each centimetre.

Background impressions were produced by lithography. The background impression of 1kr was produced by adding silver, while the background impression for 3 Ft was produced by adding gold. We might frequently come across such 1- and 3 Ft pieces where the solved metal got detached, leaving only its brownish stain.

Payer mentioned the document 4.418-1890 of the State Printing House, where the latter reported that they had to destroy a large number of 1 Ft postage stamps due to such detachment of the metal.

There are some stamps from the earlier periods (1888-1890) which make us believe that their background impression was created after the postage stamp image. However, this is only seemingly so; in fact, very strongly coloured lithography shows from under the colour of the image; this phenomenon is very well visible when we use magnifying glass. Background impressions underwent changes from 1888 to 1899 not only in their colour shades but in their character as well.

From 1888 to 1892, the background lines were thick and excessively coloured. From 1892, they became thin, which probably reflects the appearance of new stones. Since we are talking about lithography, these stones underwent the same procedure as those of the issue of 1871: they were chiselled after use. After 1895, the background lines became very fine. It cannot be established whether new stones were produced when the switch to the 400-piece printing sheets took place. The assumption is that for these sheets the background impression was produced by galvanised plates instead of stone. It is only the significant difference between the lines that hints at it, because no written records have survived.

The basic impression most probably covered the whole paper sheet, because otherwise it may not have covered the sheetside stamps totally, but no such stamp is known.

TYPES OF POSTAGE STAMP IMAGE AND PRINTING MEANS

Payer and Rédey already mentioned that the postage stamps of the issues of 1888-1898-1899 had connections to the pre-printed stamps on the contemporary postal stationaries; moreover, Rédey noted that the pre-printed 5kr stamp of the money order forms were identical to the new postage stamps as regards their drawing.

The issue was finally clarified by Ernő Vasváry in his article which we have already mentioned. He discovered that the drawing of the new stamps was connected not only to 5kr postal stationeries but to the 2kr ones on address wraps as well. The printing type of the former was used for producing the original type of the krajcar denomination postage stamps (face value numeral was removed), while the printing type of the latter was used for the

original type of forint denominations (the cross lines and the face value numeral were removed). Vasváry called the former type *II*, while the latter type *I*. He then stated that types *I* and *II* were soon replaced by the type *III*. It developed from the type *II* when the two background lines under the letter 'S' were fixed. As early as at the end of 1888, printing plates were composed of the types of the type *III*, with the exception of a single type of the type *II* (type *IIa* as categorised by Vasváry; it disappeared from the printing plate in 1898). Then a new work type *II* appeared, which was different from *III* (it turned up only sporadically; Vasváry called it type *IV*).

I do not include the type version *IIa* and the type *IV* among types, because they appeared on individual printing plates only once or four times; in my opinion, only those versions may be considered as types which were typical of every stamp image of an individual printing plate. According to this principle, the version of 1kr where the face value numeral was soldered into the image should be considered as a type, just as the 1 forint of type *III*, because the letter envelope drawing did not have a cross line there.

In accordance with the above mentioned, we will discuss the following types:

Type I: 1- and 3Ft postage stamps printed in 1888

Type II: krajcar postage stamps printed in 1888 (early pieces)

Type III: all krajcar postage stamps printed between 1889 and 1899 except 1kr printed after 1890

Type IIIa: 1Ft postage stamps printed between 1889 and 1897

Type IIIb: 1kr postage stamps printed between 1890 and 1899

Characteristic Features of Type I

As we have already mentioned, the original type of forint denominations was a printing type already used for printing 2kr postal stationeries on address tapes. Due to the technology used (only the face value numeral in the middle was removed), the stamp image inherited the following features:

1) Breakage of the line over the letter 'G' in the word MAGYAR, line 4, near the edge of the tape;
2) Breakage of the line over the letter 'K' in the word KIR, line 5, near the fringe;
3) Breakage of the line over the letter 'O' in the word 'POSTA', line 4, under the tape;
4) The bottom edge of the envelope is thin and concave (on other types it is thick and straight).

Since 3Ft postage stamps were printed only in 1888, they are all type *I* (figure 578). As soon as we get to know them, it will be easy to find the same features on the 1Ft postage stamps of the type *I* from 1888; it is estimated that there were approximately 425,000 pieces of them.

For the already mentioned decorative album published in 1890, reprints were produced using the then used plate of the type *IIIa*, since the printing house did not have 3Ft postage stamps on stock. This plate was produced for printing 1Ft postage stamps. This is why the type of this stamp image in the album does not correspond to the type *I* of the original sheets.

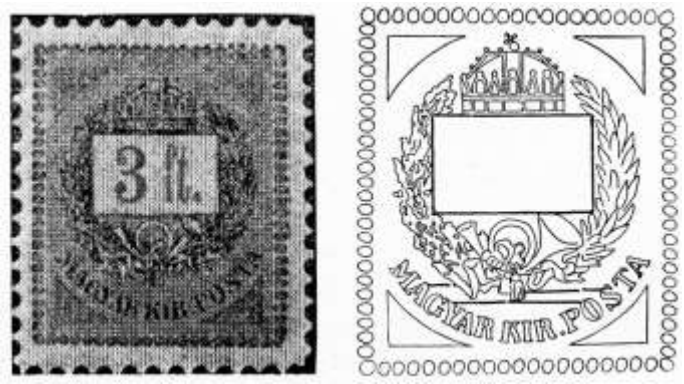


Figure 578. Type I.

Characteristic Features of Type II

The original type of krajcar denominations was produced by copying the 5kr postal stationery type used for money order forms. Thus two interesting features were inherited:

1) To the left of the oak wreath, there was a line breakage on the background line 28 at the height of the pearl 9. This feature has been known for long; it was mentioned already by Payer.

2) At the vertical leg of the left bottom triangle there was a slanting coloured line at about 5-7 lines distance from the upper corner. This line frequently appeared as a coloured stain. Payer knew this feature too; he considered it a secret engraving sign.

Apart from the inherited features, there was another one which emerged while producing the type:

3) Due to damage, the upper right corner of the envelope opened up.

Type *II* includes early impressions of 1-, 8-, 12-, 15-, 24-, 30-, and 50 krajcar (figure 579). The time of the switch to the type *III* is still unknown; the amount of the latter increased gradually. As early as in the end of 1888, the majority of the printing types were of the type *III*. The first thing to provide assistance when identifying the type is perforation, since early pieces were perforated with thick needles and by line perforation technology (V_1 in our table).

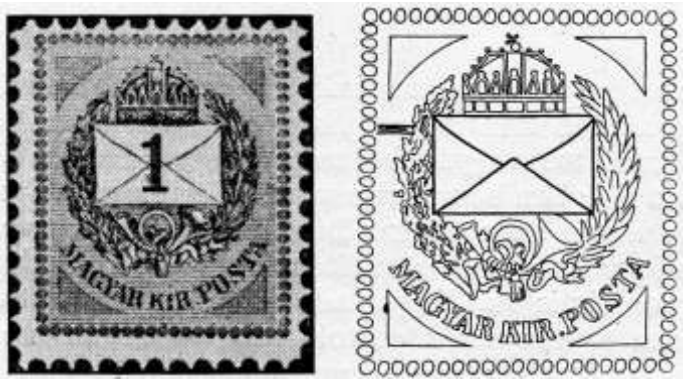


Figure 579. Type II.

Stereotype Printing Types I and II

So far researchers have dealt with plate versions I and II. However, according to Sándor Visnya, in 1888 postage stamps with black numerals were printed with stereotype types. This was the same technology as the one used for the Austrian postage stamps in 1850. Type metal was poured into matrixes to produce printing types. The lines of the postage stamp design thus produced were of much finer quality than those of the later postage stamps produced by galvanising technology.

For this reason, it is not correct to speak about 'plates' in case of stereotypy, because the concept of plates involves a large surface. In this case, a frame enclosed individual stereotypes.

Consequently, individual types were easy to replace in case they got worn or were damaged in any other way. This is why the arrangement of the postage stamps on printing sheets was not always the same.

Sándor Visnya discovered such 1-kreuzer postage stamps of the type II which recurred five, seven, or more times on the different postage stamp sheets (out of the versions listed later, Ba 1, Bc1, Fa2, and I1). Based on this, we may conclude that the types were moulded from different matrixes. Damage may have occurred also on completed printing types. Since the sheets in question, which comprised 100 pieces, were only half-sheets, not all type versions which we are going to list below were there in it.

Payer published that the galvanising workshop delivered the following amounts:

1888: 1990 pcs (1999)
1889: 1347 pcs (520)
1890: 700 pcs (700)

In spite of the fact that the data of Payer should be handled with caution, we may see the trend – the switch from stereotypes to electrotypes reduced the volume of production. Unfortunately, Payer did not say if this amount included the types of face value numerals, though this would have been important when evaluating the data – the seven numerals and the abbreviation 'ft' required as many as 1600 types. There is yet another contradiction in the data of Payer: the figures in the text and the figures in the tables attached to the book (those in brackets) are not the same, which causes confusion for the year 1889.

Type Versions of Type I

Due to the relatively small amount (425.000 pcs of 1ft denomination; 563.800 pcs. of 3ft denomination) these stamps are rare. Especially rare are the blocks of unseparated pieces, since the effective regulations provided that the handling fee larger than 10ft had to be collected in cash.

The 3ft denomination occurred rather rarely in blocks of four pieces. The used block of 20 pieces published in the *Filatéliai Szemle* in 1966 volume 3 must be regarded as rarity. After 1900, 3ft denomination stamps were used in

internal handling. Larger unseparated pieces come from this period.

It is not proven but possible that the type versions listed below occurred on all sheets, because all in all there were 5000 printing sheets, 200 pieces on each, of 1- and 3ft denominations. For such a small amount it is probable that the majority of types were fit without major damage.

We are going to present the versions found so far. Since both the 1ft and 3ft denominations were printed with the same types, the characteristic feature traits are typical of both denominations.



Aa	In the left pearl string, pearls 1 and 2 broken
Ab	As in ‘A’ and five background lines broken over the letter ‘K’
B	Five background lines broken over the letter ‘K’
C	White stain in the oak wreath, with a drop-like coloured shape
D	Slanting line rising to the left in the stem of the letter ‘K’
E	Coloured stain in the left bottom corner
F	1) Coloured stain in the right bottom corner 2) Coloured stain near the hypotenuse of the top left corner triangle 3) Coloured stain in the top sharp corner of the same triangle 4) A line connecting the bottom of the letter ‘R’ of the word ‘MAGYAR’ and the bottom of the letter ‘K’ of the abbreviation ‘KIR.’
G	1) Coloured stain in the right bottom corner triangle (as in F1), 2) Background line behind letter ‘P’ broken

H 1) Two coloured stains at the leg of the left top corner triangle
2) Coloured stain over the top leaf of the right wreath branch

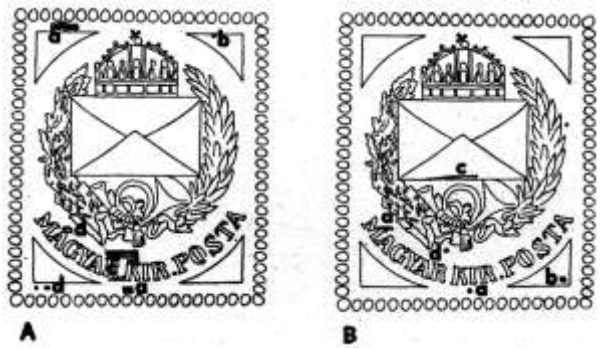
I 1) Coloured stain in the bottom right corner triangle (as in F1)
2) Coloured stain at the end of the tape under the right wreath branch

Type Versions of Type II

The amount printed of the stamps of the type II was much larger – about 10-15 million. For this reason, the type versions are easier to research, since all denominations were printed with the same set of types. Thus it is absolutely indifferent what numeral of the face value stands there.

On the types produced by stereotypy, the lines of the design were finer and soundly protruding. This was the reason of the occurrence of some special kinds of damage, such as bending or breakages of several parallel background lines. When similar damage took place already on the matrix, several parallel spaces between the lines were filled with type metal on the printing plate, while on the postage stamps longish coloured stains appeared.

Until we do not know more about the categorization of types, namely if they were distributed on all postage stamp sheets in the same way, we may not wish more than listing the most typical type deficiencies. In the list of the deficiencies below, we indicate with capital letters the deficiencies which have several versions, while the individual versions with small letters, in a way that the deficiency marked by letter ‘a’ is found on the rest of versions marked by small letters too.



Aa 1) Three curved background lines inclined upwards over the left top triangle under the pearls 4 and 5
2) 2 or 3 background lines thickened under the stem of the letter ‘K’

Ab 1) Coloured stain in the uppermost line of the right top triangle, at the square 10 from the right

Ac 1) Line breakage between letters ‘R’ and ‘K’; very visible

Ad 1) Line breakage over the first letter A’ of the word ‘MAGYAR’, with some surrounding area
2) Two small coloured stains between the lines 2 and 3 counted from the bottom, under the left bottom triangle

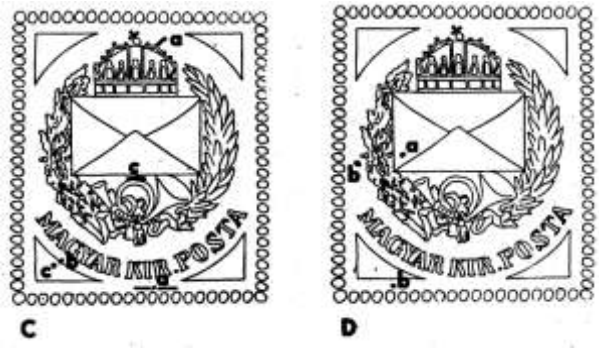
Ba 1) Horizontal, strongly coloured line directing to the right, starting from the upper right stem of the letter ‘M’

2) Coloured dot on the background line 3 counted from the bottom, under the area in between of the letters ‘K’ and ‘I’

Bb Strong coloured stain in the triangle in the right bottom corner in the vicinity of the right angle

Bc Coloured line at the bottom line of the envelop over the curve of the horn

Bd Coloured stain over the letter ‘R’ of the work MAGYAR’, around the bottom end of the fringe



C D

Ca 1) Coloured line starting from the right band of the crown, directed to the right anf upwards

2) Coloured stain on the spot where the background line is broken, over the pearl 10 and a little bit to the right

Cb Coloured line on the hypotenuse of the left bottom triangle under the letter ‘G’

Cc 1) Long coloured stain between the bottom edge of the envelop and the background line below it, over the curve of the horn

2) Strong coloured stain in the left bottom triangle near the middle of the hypotenuse

Da 1) Coloured stain at the left side of the envelop in the vicinity of the left margin, in the bottom quarter

Db 1) Coloured line between the left pearl string and the wreath, around the standing out acorn

2) Coloured stain between the bottom background lines 1 and 2 under the letter ‘G’



E F G

E 1) Coloured stain in the top left triangle, in the line 3, at the hypotenuse
2) Coloured line between the left pearl string and the wreath, at the height of the pearl 10 counted from the top

Fa 1) Strongly curved coloured line on the bottom edge line of the envelop
2) Snake line on the hypotenuse of the top left triangle (Vasváry type II/a)

Fb 1) As in Fa, but the line is more soundly curved

G 1) Strong coloured dot on the bottom edge of the envelope, in the middle and over the curve of the horn

H 1) Coloured dot at the left curve of the crown, at the bend of the band; the two pearls of the crown and the stain shape a triangle.



H I J

I 1) Strong subsequent carving of two background lines under the letter ‘S’
2) Sound coloured stain at the bottom left triangle (sounder than usually in case of type II)
3) Square 8 from the right coloured inside in the bottom right triangle.
It is a stereotypy of type III!

J 1) Coloured stain over the letter ‘P’ on the background line
2) Coloured stain over the letter ‘O’ on the tape



K L M

K 1) Two smaller coloured stains in the bottom left triangle around the horizontal hypotenuse
2) Coloured stain over the letter ‘R’ of the word ‘KIR’, at the distance of the background line 3
3) Coloured stain at the left sharp angle of the bottom right triangle

L 1) Coloured stain at the right side, at the end of the background line, near

the area between the pearls 9 and 10, if counted from the top
2) Two coloured stains at the right side, at the height of the area between pearls 13 and 14, if counted from the top
3) Coloured stain under the bottom right triangle over the bottom pearl 4, if counted from the right

M 1) Coloured stain over the area between the letters ‘A’ and ‘G’

The typical deficiencies listed above may be found on several denominations.

The lines of the types were so fine that the ink excess or dry ink sticking to the types also left impressions, which are similar to the deficiencies deriving from the type deficiencies. However, these occur on fewer denominations.

Producing Electrotype Printing Plates of Type III

To the best of our knowledge, no printing means have survived (repaired types etc) which would allow to conclude how type III had been created, which for some time was used together with type II. Most probably, one of the matrixes was subsequently carved – deepening of lines on the matrix resulted in thicker lines on postage stamps. It is also probable that this matrix was of better quality than the previous ones – it might have been produced for the electrotype types.

On type III (figure 580) all features of type II can be found, with the exception of the breakage of the left part of background line 28, which was repaired. However, this repair was not perfect, because on some of the cliches the discontinuity re-appeared, though less sound than in case of type II. The main features of type III are the two repaired (thick) background lines under letter ‘S’. In other words, the features of the types are:

1) Background line 28, if counted from the top, is repaired;
2) Coloured stain on the upper third of the vertical leg of the bottom left triangle;
3) The top right corner of the envelope is open;
4) The background lines under letter ‘S’ are thick at a short stretch.

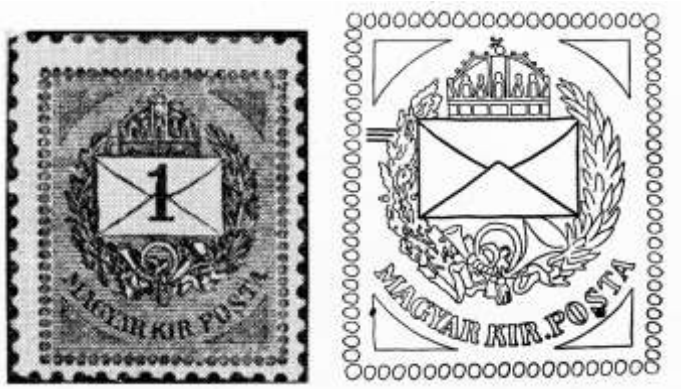


Figure 580. Type III.

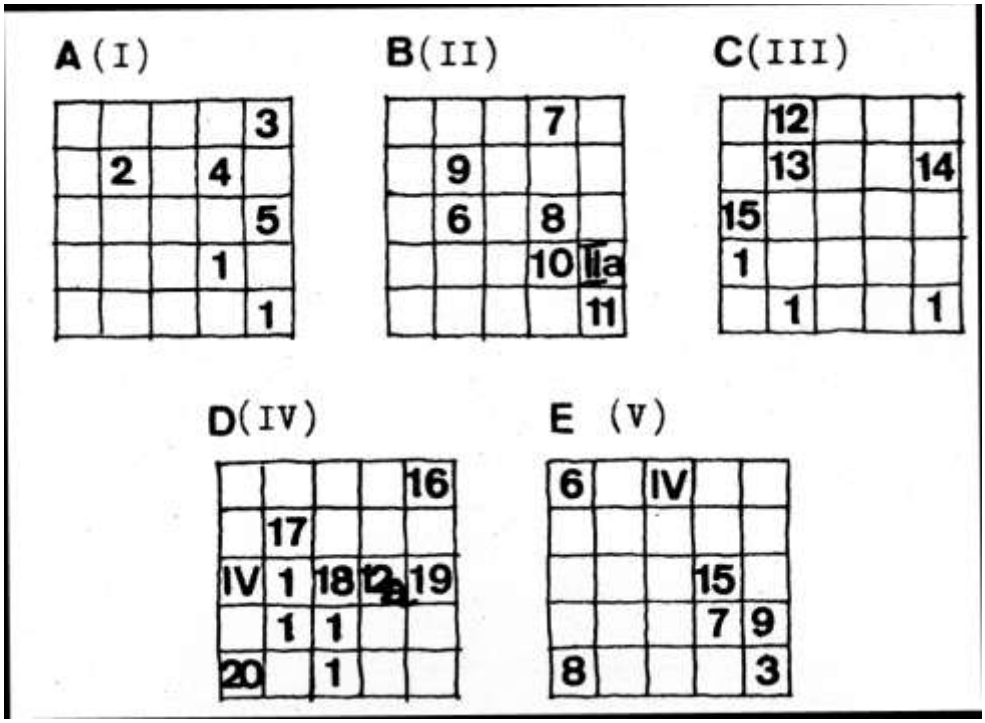


Figure 581. Block composition by Vasváry

As we have seen, type III appeared already on the sheets printed by stereotypy, along with type II; in the course of the introducing of the electrotype printing, type III became the only one.

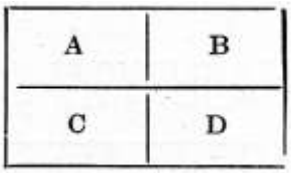
At the end of 1888, the State Printing House managed to find a more modern solution for producing printing means – the new technology was printing using printing plates. 25-piece blocks were composed from types; from these, printing plates were produced by galvanising.

Vasváry published that there were sheets printed on cardboard in an album produced in 1890. This proves that the sheets of 100 pieces were produced from the blocks of 25 pieces. This way, the position of any certain postage stamp may be identified within the blocks of 25 pieces; on the other hand, the positions of specific stamps cannot be identified on the sheets, because the blocks of 25 pieces may sometimes have been arranged in different ways; in other words, their sequence could be different.

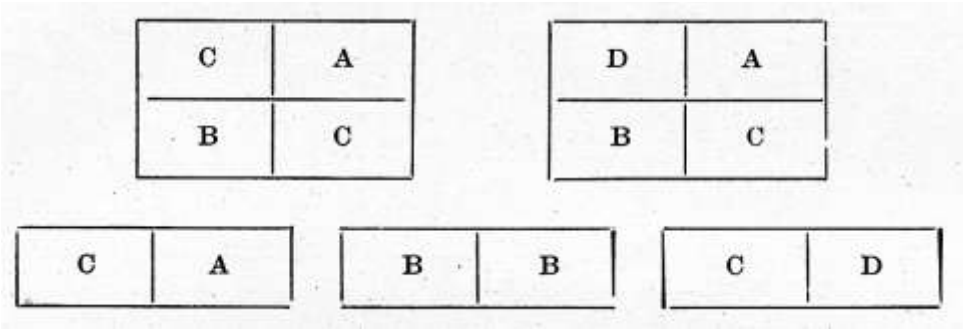
By 1898, the matrix blocks got worn so much that new blocks of 25 pieces had to be produced. We do not know how many of them were manufactured, because, as we will see later when studying the remaining complete sheets, the old blocks continued to be used along with the new ones. It is sure though that at least four blocks were produced, because we know of a complete sheet all four quarters of which corresponded to the new matrix block.

Vasváry used Roman numerals I to V to mark the quarters of the sheets. But since he also used Roman numerals for the marking the types, we have chosen to use capital letters for the quarters of the sheets in order to make distinction. The adjacent Arabic numbers indicate the position of the specific postage stamp images within the sheet quarters (figure 581).

As a starting point, we are taking the sheets produced in 1890 on the cardboard of the already mentioned album. Note: the sequence of the letters refers only to the given sheet, without reference to the sequence of production. On these sheets, the quarters were arranged in the following way:

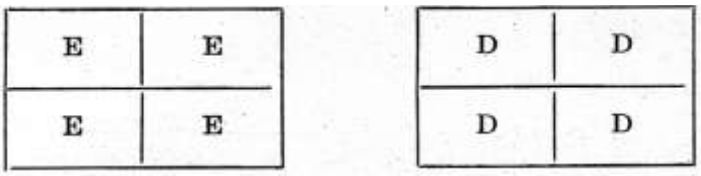


On top of this, there are several complete and half stamp sheets in the Stamp Museum with the following arrangements:



As regards the half sheets, we need to mention that it is impossible to decide whether they come from the upper or the bottom part of the sheets because of the lack of the margins.

Having marked the quarters of the plates produced in 1898 with letter ‘E’, we see the following arrangement of the complete 29 sheets printed on watermarked paper II and stored in the Postage Stamp Museum:



In block ‘E’, Vasváry found the versions which he marked 3, 6, 8, 9, and 15, as well as IV. This provides evidence to the fact that when compiling the new block, the types still produced in 1888 were used. (Vasváry used the same number for marking matrix versions in all four quarters; in other words, he did not link the features to a specific postage stamp image. For example, the feature he marked 3 may be found in two sheet quarters, while the stamp images are still not identical regarding all details; they only derive from the same matrix.)

In the Postage Stamp Museum, only the two mentioned combinations of the stamps printed upon watermarked paper II can be found. On the other hand,

Vasváry mentioned that he had found such a 3kr stamp that was printed on paper with watermark II and belonged to block B (B-20, Vasváry type II/a). According to this, parallel to the plate arrangement E-E-E-E, some other plates formerly produced were in use too. Therefore, the change of the watermark should not be organically linked to the new matrix block; the less so because it is probable that the 15 complete sheets with watermark III stored in the Postage Stamp Museum come from the bulk produced after the postage stamps were withdrawn from circulation, namely from the last production quantity. The arrangement of the sheet quarters was the following:

D	D
D	D

Although the new arrangement E-E-E-E obviously must have been of better quality, it seems that the plate D-D-D-D could not be discarded.

Producing Printing Plates of Type IIIa

While studying 1ft postage stamps, it turned out that some of them show similarities with type III, and have features of the blocks A, B, C, and D.

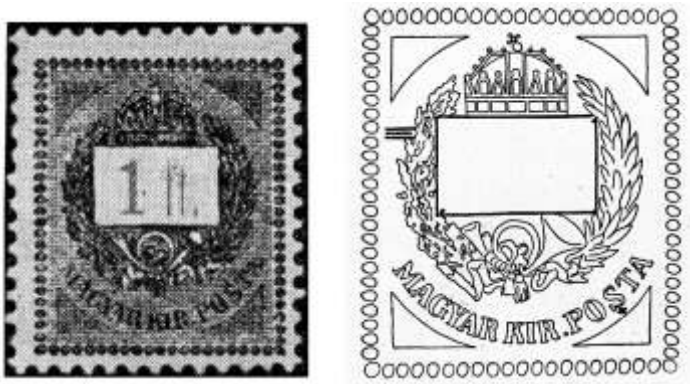
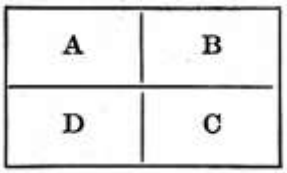


Figure 582. Type IIIa

It means that at the end of 1888 or at the beginning of 1889, a plate thicker than usual printing plates was produced. From it, the cross lines of the letter envelope were removed; their remains are well visible in the corners of the envelopes on some stamps (figure 582). After this, a galvanic membrane was produced from the plate, which was then used for producing a printing plate. As a result of this procedure, the types II/a and IV of Vasváry may be found on 1ft postage stamps too. However, also the features typical of the blocks A, B, C, and D may be found on them, although with some modifications resulting from the copying procedure described above.

The plate arrangement most probably was the following:



From the point of view of philately, it would be very important to find out when 1ft postage stamps of type III entered circulation.

Cliche Blocks of Printing Plates of Type III and III a

As we have seen, the printing plates of types III and IIIa were composed of the cliche blocks of 25 pieces. In the above mentioned article, Vasvary tried to reconstruct the five blocks (which he marked with Roman numerals). The postage stamp images with specific features (the cliche versions) were marked with Arabic numbers, regardless their position on the sheet. We have also mentioned that two cliche versions – IIa and IV – were treated by him as two separate types. Below comes our attempt to do the block reconstruction, supported by new research. In it, we supplemented the Roman numerals with capital letters which refer to the cliche blocks and Arabic numbers which refer to the positions on these blocks. Since we have not managed to identify the specific features of all postage stamp positions, the boxes of several positions remain empty. Later, the features of those positions may also be discovered. (Editor's note: *In Sándor Visnya's bequest, the block reconstructed by him contains some special features unknown previously; we are publishing those in brackets*.)

We need to say that the categorisation of Vasváry (which we also publish in brackets) has the advantage of showing the identical cliche versions appearing in different blocks. The version marked '1' can be found twice on block A (I), three times on C (III), and four times on the D(IV). The following versions (numbered according to Vasváry) occurred once in two different blocks: 3 on A (I) and E (V); 6, 7, 8, 9 on B (II) and E (V); 12 on C (III) and D (IV); 15 on C (III) and E (V); IV on D (IV) and E (V). Apart from these, the versions discovered after the article of Vasváry had been published are the pairs A-02 + E-23 and C-06 + D-02. Naturally, these identical versions coming from different blocks were produced by the same types, which shows that cliche versions constituted two categories: 1) versions already existing on the types which served the base for the plate, and 2) versions produced while copying these types. The more scrutinized analysis of category 1 will throw light on the so far unknown circumstances of how the plate was produced.

We have already mentioned when discussing the types that we do not absolutely agree with Vasváry as regards the types he marked as II/a and IV.

Type IIa actually corresponds to a single printing type, which was produced in 1888, and which was identical to the postage stamp images B-20 of printing plates of the type III. The characteristic features are the following:

1) The line at the in the side of the hypotenuse of the top left triangle;
2) Coloured stain in the right corner of the same triangle;
3) Coloured stain to the left of the upper apex of the bottom left triangle;
4) Coloured stain to the left of the right top of the wreath.

Out of these four features, the first two are well visible on the pieces produced by the stereotype of 1888; the other two emerged when the new matrix was produced.

The type IV of Vasváry corresponds to the postage stamp images D-11 and E-03. This type was most probably listed here by mistake. It is close to type II, with the difference that the upper right corner of the envelope is continuous, and the breakage of the background line 28 near the oak wreath is filled with a thin line curved a little bit upwards. The characteristic features of type IV may be found on the postage stamp of the postal saving bank of 1885, the breakage of background line 28 fixed in the same way.

According to the above mentioned, both "types" IIa and IV are only cliche versions of the plate. Since we speak of types only when considering groups of specific features typical of all postage stamp images of a plate, "types" IIa and IV of Vasváry in fact cannot be considered as types but only cliche versions, even if they (unlike any other versions) do not bear the specific features of type III.

Cliche Versions of Cliche Blocks of 25 Pieces

Naturally, the cliche versions of the cliche blocks of 25 pieces listed below can be found on all denominations of the release, because all denominations were printed by the same plates, though in different colours. The exceptions were only the 3ft and 1ft of type IIa, the latter not printed by block V produced in 1898.

Characteristic Features of Sheet Quarter A

A -01

A-02 1) Strong coloured stain in the upper left triangle
2) Coloured stain on the right leg of the first letter A in the word MAGYAR
3, coloured dot over the right top of the wreath, bequest of Visnya, see E -23)

A -03

A -04

A -05 (3) 1) Coloured stain between background lines 17 and 18, to the right of the vertical leg of the top right triangle
2) Coloured stain to the left of the left wreath

A -06 1) Two pearls worn in the top left corner
2) Breakage in the line of squares near the vertical leg of the top left triangle; looks like a white line
3) Pearl 4 from the bottom of the right pearl string broken

4) Two squares merge in the bottom right triangle near the horizontal leg

A-07 (2) 1) Torch-shaped stain near the top leaves of the left wreath, known as Schiller 'torch' deficiency

2) Coloured stain on the background line 3 from the top, to the left of the cross

3) Coloured stain on the background line, at the height of pearl 12 from the bottom of the right-side pearl string

A-08

A-09 (4) 1) Coloured stain on the left side between the wreath and the frame, at pearl 12 from the top

2, coloured dot on the right between the wreath and the Crown, bequest of Visnya)

A-10

A-11

A-12

A-13

A-14

A-15 (5) 1) Coloured wedge-shaped stain with a yard around it outside the horizontal leg of the bottom left triangle on background lines 4-6

2) Coloured stain around the middle of the upper left triangle

A-16

A-17

A-18

A-19 (1) 1) Coloured stain on background line 10 under letter G

2) Coloured stain on background line 14 over letter R of the word KIR near the fringe

A-20

A-21 1) Coloured stain in the top right triangle

2) Background line breakage between the legs of letter K and under this space

A-22 1) Coloured stain near the hypotenuse of the upper right triangle

2) Coloured stain in the bottom right triangle

A-23 1) Background line thickening over the horizontal leg of the top right triangle

2) Coloured stain to the right of the cross

A-24

A-25 (1) 1) Coloured stain on background line 10 under letter G

2) Coloured stain on background line 14 over letter R of the word KIR near the fringe



A-01



A-02



A-03



A-04



A-05 (3)



A-06



A-07 (2)



A-08



A-09 (4)



A-10



A-11



A-12



A-13



A-14



A-15 (5)



A-16



A-17



A-18



A-19 (1)



A-20



A-21



A-22



A-23



A-24



A-25 (1)

Characteristic Features of Sheet Quarter B

B-01

B-02

B-03
1) White stain in the upper left triangle
2) Coloured stain under letter R of the word MAGYAR
3) Coloured stain near the hypotenuse of the upper right triangle
(On the block reconstructed by Visnya, the 'Y' is damaged at this position; the features are missing though)

B-04

B-05

B-06

B-07

B-08

B-09
1) Coloured stain in the upper left triangle
2) Coloured stain between the leaf on the side of the right wreath and letter 'T'

B-10

B-11

B-12 (6)
1) Strong coloured stain near the bottom apex of the upper left triangle

B-13

B-14 (8)
1) Three coloured stain on background lines 12, 13, and 16 between the hypotenuse of the upper left triangle and the left top of the wreath
2) White stain in the upper left triangle
3) Coloured stain over the first letter R
4) Coloured stain on the fringe, over letter K

B-15

B-16

B-17

B-18

B-19 (10)
1) Strong coloured stain between background lines 18 and 19, outside the horizontal leg of the upper right triangle
2) White stain instead of a leaf to the left of letter A in the word POSTA

B/20 (IIa)
1) Snake-shaped line on the hypotenuse of the upper left triangle, its upper part
2) Coloured stain in the 90° angle of the upper left triangle
3) Coloured stain to the left of the upper apex of the bottom left triangle
4) Coloured stain to the right of the uppermost leaf of the right wreath

B-21

B-22
1) Coloured stain on the bottom left cross line of the envelope

B-23

B-24

B-25 (11)
1) Horizontal coloured line in the upper right triangle; missing part of the drawing around it



B-01



B-02



B-03



B-04 (7)



B-05



B-06



B-07 (9)



B-08



B-09



B-10



B-11



B-12 (5)



B-13



B-14 (8)



B-15



B-16



B-17



B-18



B-19 (10)



B-20 (11a)



B-21



B-22



B-23



B-24



B-25 (11)

*Characteristic Features of Sheet Quarter **C***

C-01	1) Coloured double line on the bottom edge of the envelope 2) Coloured stain under the letter R of the word MAGYAR' 3) Coloured stain over pearls 2 and 3 of the bottom pearl string, if counted from the bottom 4) White stain between pearls 2 and 3 of the bottom pearl string, if counted from the bottom
C-02 (12)	1) Coloured stain to the left of the Crown, at the point of 1mm-long line breakage, on the upper edge of the envelope
C-03	1) Coloured stains between letters R and P 2) In the right pearl string, pearl 4 broken 3) 3 repaired background lines under the sharp angle of the bottom right triangle
C-04	1) Coloured line over the horizontal leg of the upper right triangle 2) White stain in the bottom left triangle
C-06	1) Coloured stain on the background line near them the left pearl string, at the height between pearls 12 and 13 2) Coloured stain over letter M 3) Coloured stain to the left of pearl 10, if counted from the bottom, of the right pearl string (see D-02)
C-07 (13)	1) Coloured stain over letter A of the word POSTA
C-09	1) Coloured stain over letter R of the word KIR 2) Coloured stain at the hypotenuse of the upper left triangle 3) 3 broken pearls in the upper left corner (and under pearl 15, according to Visnya)
C-10 (14)	1) Large coloured stain under letter I on pearl 12 2) Large coloured stain between the upper right triangle and pearl 4 of the right pearl string 3) Coloured stain to the left of the space between pearls 10 and 11 of the right pearl string, if counted from the bottom
C-11 (15)	1) Coloured line over letter M at the height of pearl 10 of the left pearl string, if counted from the bottom
C-15	1) Coloured stain under pearl 3 of the bottom pearl string, if counted from the left 2) Coloured stain as above, under pearl 9, if counted from the right
C-16 (1)	1) Coloured stain on background line 10, under letter G 2) Coloured stain on background line 14 over letter R in the word KIR, near the fringe
C-17	1) Coloured stain near pearl 10-12 in the left pearl string, if counted from the bottom
C-21	1) To background lines merge to the left of the cross
C-22 (1)	1) Coloured stain on the background line 10 under letter G 2) Coloured stain on background line 14 over letter R in the word KIR
C-25 (1)	1) Coloured stain on the background line 10 under letter G 2) Coloured stain on background line 14 over letter R in the word KIR



C-01



C-02 (12)



C-03



C-04



C-05



C-06



C-07 (13)



C-08



C-09



C-10 (14)



C-11 (15)



C-12



C-13



C-14



C-15



C-16 (1)



C-17



C-18



C-19



C-20



C-21



C-22 (1)



C-23



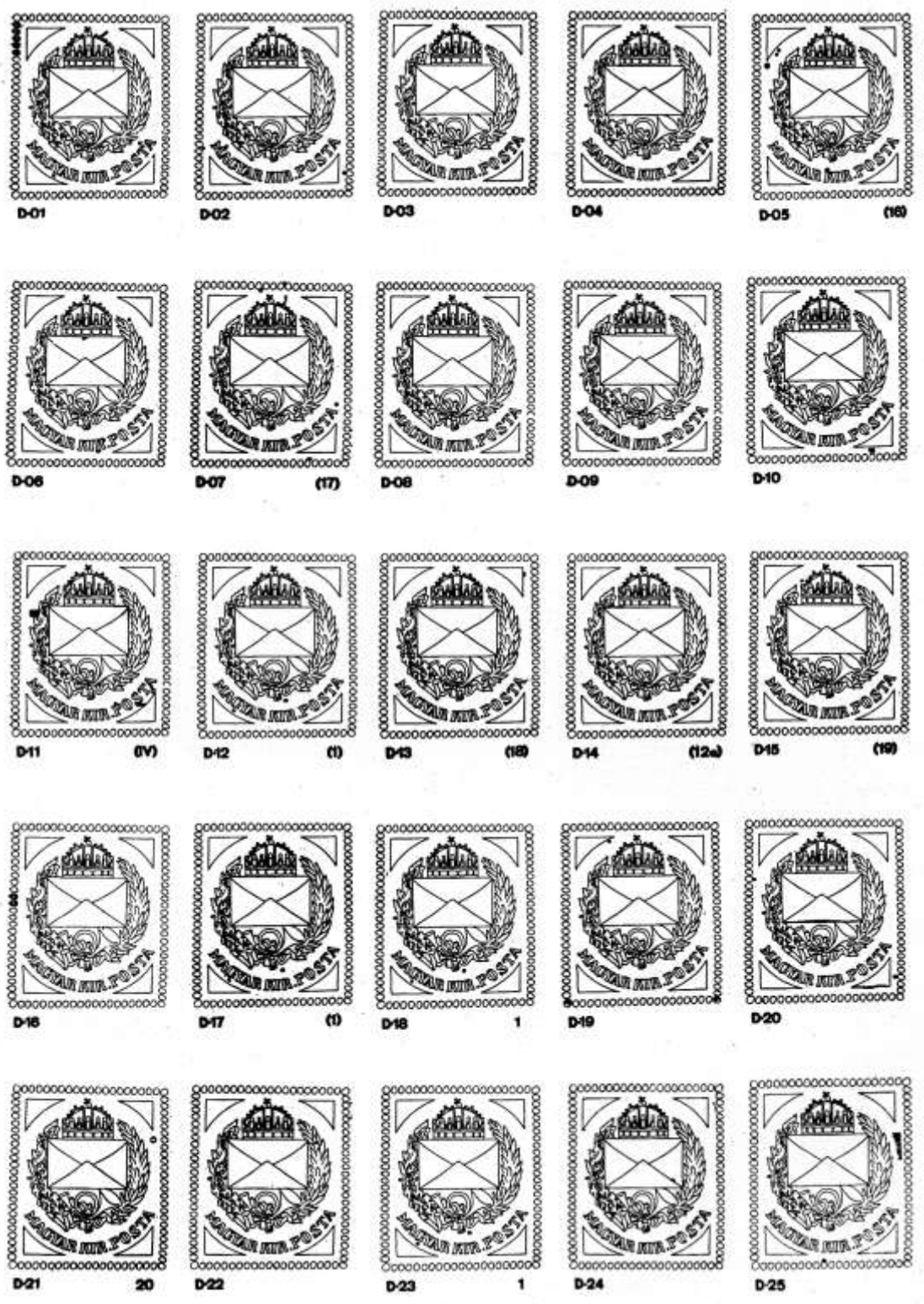
C-24



C-25 (1)

Characteristic Features of Sheet Quarter D

D-01	1) Long white split in the upper pearl is half the left pearl string 2) Slanting coloured line inclining upwards and to the right at the breakage point of the Crown band 3) Coloured stain under letter Y 4) Coloured stain over letter T
D-02	1) Coloured stain over letter M 2) Coloured stain near the space between pearls 7 and 8 of the left pearl string, if counted from the bottom 3) Coloured stain to the left of pearl 4 of the right pearl string, if counted from the bottom (see C-06)
D-03	
D-04	
D-05 (16)	1) White stain with a coloured dot under the bottom apex of the upper left triangle 2) Two small coloured stains on baselines 18 and 19, at the hypotenuse of the upper left triangle
D-06	1) Coloured stain at the foot of letter R and on its arch in the word KIR 2) Coloured stain on the upper edge of the envelopes, in the middle 3) Coloured stain to the right of the second leaf from the right top of the wreath
D-07 (17)	1) Coloured stain at the cross, under pearl 9 2) Coloured stain after letter A of the word POSTA 3) Coloured stain over pearl 6, if counted from the right, in the bottom pearl string
D-08	1, Coloured dot to the right of pearl 10 from the top of the left pearl string, according to Visnya)
D-09	
D-10	1) Repair of the engraving of three background lines over pearl 5 from the right of the bottom pearl string
D-11 (IV)	1) Upper right corner of the envelope closed 2) 2 lines under letter S are not damaged 3) Breakage of background line 28 near the oak leaf missing 4) Coloured stain over letter P 5) Breakage of background line under letter A of the word POSTA
D-12 (1)	1) Coloured stain under letter G on background line 10 2) Coloured stain on background line 14 over letter R of the word KIR, near the fringe
D-13 (18)	1) Coloured stain on the background line 7 and 9, to the right of the right upper triangle
D-14 (12 a)	1) Large white stain on the broken edge of the envelopes, upwards and to the left 2) Coloured stain between letters O and S
D-15 (19)	1) Coloured stain on background line 19 at the left side of the Crown; the two pearls of the Crown and the stain shape a triangle
D-16	1) Pearls 11 and 12 of the left pearl string are split
D-17 (1)	1) Coloured stain on background line 10 under letter G 2) Coloured stain on background line 14 over letter R of the word KIR near the fringe
D-18 (1)	1) Bottom right corner pearl broken 2) Coloured stain at the left side of the wreath, outside



D-19
1) Coloured stain between background lines 6 and 7, near the hypotenuse of the upper left triangle
2) Two bottom corner pearls worn

D-20
1) The bottom edge of the envelopes is thick in the middle
2) Coloured stain to the right of pearl 9 from the top of the left pearl string
3) Curved and fixed horizontal leg of the bottom right triangle
4) Coloured stain to the left of pearl 4 from the bottom of the right pearl string

D-21 (20) 1) White stain under the bottom apex of the upper right triangle, on background lines 26 and 27
2) Large oval coloured stain over letter S between the endings of the tape

D-22 1, Coloured dot over letter Y, according to Visnya)
2, Coloured stain between the left top of the wreath and the Crown, according to Visnya)

D-23 (1) 1) Coloured stain on background line 10 under letter G
2) Coloured stain on background line 14 over letter R of the word KIR near the fringe

D-24

D-25 1) Coloured stain over the pearl under the letter K
2) Thicker background lines near the right pearl string, at the height of the envelope

Characteristic Features of Sheet Quarter E

E-01 (6) 1) Coloured stain under the bottom apex of the upper left triangle

E-02 1) Coloured stain over the left stem of letter M
2) Coloured stain to the right and above letter T
3) Coloured stain after letter A in the word POSTA

E-03 (IV) 1) Upper right corner of the envelope closed
2) Repair under the letter S missing
3) Breakage mere the Oak Leaf on background line 28 missing
4) Near the horizontal leg of the bottom right triangle, a slanting coloured line inclined upwards

E-04 – E12

E-13 1) Coloured line inclined upwards on the bottom edge of the envelope

E-14 (15) 1) Coloured slanting line over letter M, at the height of pearl 10

E-15 1) The bottom pearl of the right pearl string damaged
2) Coloured stain over letter A of the word POSTA

E-16

E-17 1) Long coloured line in the left corner of the bottom pearl string

E-18

E-19 (7) 1) Coloured stain near the hypotenuse of the left triangle on background line 15
2) Coloured stain as above, on background line 18

E-20 (9) 1) Sound coloured stain on background lines 12 and 13, between upper right triangle and the wreath, about the middle

E-21 (8) 1) Coloured stain on background line 12, near the hypotenuse of the upper left triangle
2) Coloured stain as above, on background line 13
3) Coloured stain as above, on background line 18
4) Coloured stain over letter I, on the fringe
5) Coloured stain over letter K, on the fringe

E-22

E-23 1) Coloured stain with a yard around it in the upper left triangle
2) Coloured stain at the right foot of first letter A in the word MAGYAR (see A-02)

E-24 1) Coloured stain over the second letter A of the word MAGYAR

E-25 (3) 1) Coloured stain to the right of the vertical leg of the upper right triangle, on background lines 17 and 18
2) Coloured line near the acorn which stands out, near the left wreath



E-01 6



E-02



E-03 IV



E-04



E-05



E-06



E-07



E-08



E-09



E-10



E-11



E-12



E-13



E-14 15



E-15



E-16



E-17



E-18



E-19 7



E-20 9



E-21 8



E-22



E-23



E-24



E-25 3

Producing of Printing Plates of Type IIIb

Blackish grey 1kr stamps were originally produced in two steps: first the image, and later the denomination numeral were produced. It was obvious that the production procedure involving only one step would have been more economical and time efficient, due to which a new matrix was created in 1890.

To produce the matrix, a type III was used. In the middle of its image, the cross was replaced by the numeral '1'. The matrix for the plate was made from 100 types. The studies call this 1kr postage stamp "carved-in"; however, it is more probable that soldering took place – the small dot in the vicinity of the cross must have been a trace of soldering (figure 583).

The composition of the 1kr plate of type III b, as well as the identifying of the time the plate was produced remains the task of the future generation of philatelists.

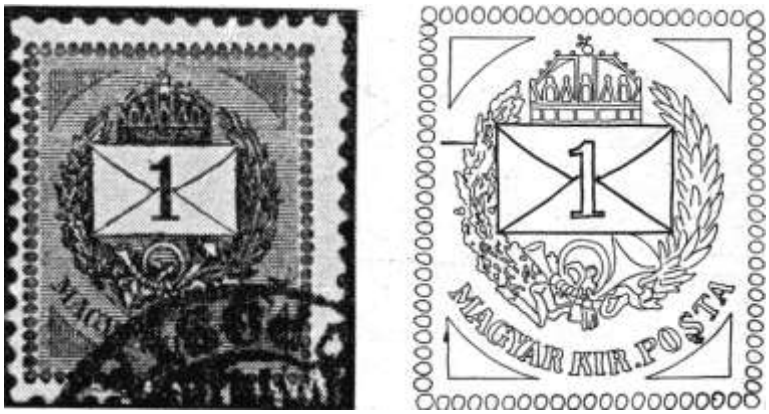


Figure 583. Type IIIb

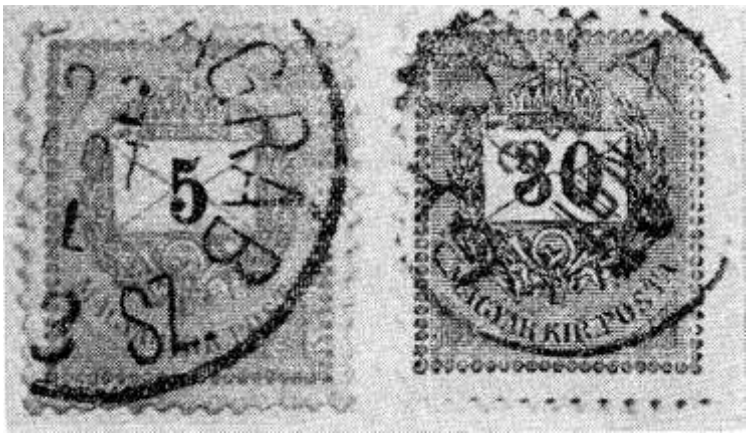


Figure 584. Typical deficiency and stages of repair of Figure C-02 type III

PLATE DEFICIENCIES AND PLATE REPAIRS

In the course of printing, deficiencies of certain cliches were exaggerated or distorted to such extent that later attempts were made to remove those deficiencies from the printing plates; however, the total elimination of these deficiencies did not take place. Sandor Visnya studied these deficiencies; to demonstrate his research, we are publishing two kinds of repairs of the typical deficiency of the postage stamp image C-02 (figure 585).

On the electrotype impressions, also such deficiencies appeared which were produced on ready printing plates. We call these plate deficiencies; the information on them which we provide here is based on the research of Sandor Visnya. Printing plate deficiencies were produced when hard objects hit the plates – the traces of such collisions then appeared on the impressions. The two major groups are the white stains (figure 586) and the scratches (figure 587). Deficiencies of both groups appear white on the impressions. We are going to present examples from both groups from the collection of Sandor Visnya.

Naturally enough, plates were exchanged during the decade between 1888 and 1899, since the production of postage stamps was continuous. This is why individual printing plate deficiencies did not last over the whole production period; in other words, they are relatively rare. Such deficiencies, for example, are the following:



Figure 585. Plate deficiencies: white stains in the bottom left triangle and between letters ‘S’ and ‘T’



Figure 586. Plate deficiency: scratches in the upper left and right triangles



Figuee 587. Plate deficiency: a ‘pear’



Figure 588. Different distances between 15kr stamps

a) Breakage of the background line under letters ST, in the form of a circle of 1.5 mm diameter; occasionally, it was repaired. This deficiency took place in the years 1895-97.

b) In the left wreath, near the edge of the envelopes, there was a drawing line breakage, about 1.5-2 mm long. It was fixed by a coloured stain surrounded by an area. Schiller called this deficiency “pear”. On the same place, there had been a white stain since 1891, but the “pear” could be found only in the years 1896-97 (figure 587).

c) White stain between background lines 11 and 13, between the top leaves of the left wreath; fixed lines inside the stain. So far, it turned up only on a 20kr postage stamp printed in 1898.

d) At the top of the left wreath, coloured stain with an area around it; it occurred on postage stamps printed in the years 1898-99.

e) White stain over letter ‘K’; occurred after 1898 (D-05).

As it shows from the above, larger deficiencies were fixed, sometimes even several times, resulting in several versions of individual printing plate deficiencies. We published one of the special repair sequences, also from Sandor Visnya’s collection, on page 307 of Volume I (figure 117).

THE DENOMINATION NUMERAL

The denomination numeral was printed by relief printing. These numerals contained individual types, each were then combined into a single frame. Such frame included 100 pieces; later it was transformed into a plate by galvanising procedure.

Face value numerals containing two digits between which the space was not always identical also occurred. Thus we know of 15kr postage stamps with the space between the digits 1.25 mm and 2 mm (figure 588). On 1ft postage stamps, the distance between the numeral and the abbreviation could be either 1.5 or 2 mm. The former is a rarity.

Sometimes, also because of the printing procedure, the denomination numeral in the image was shifted (figure 589). This could occur at all denominations (see Volume I, figure 138). We should keep in mind that in case of larger such shifts, the sheets were considered waste.



Figure 589. Shifts of numerals



Figure 590.

The colour of all kreuzer denominations was black. However, the shades varied according to how much ink was used. If there was little ink applied, the shade could be grey, and the strong colours of the postage stamp image and the background printing could be seen through it. Such pieces are known at 5-, 12-, 15-, and 24-kreuzer denominations on the paper with the watermark Ia, and at all denominations after 1898.

The colour of 1ft denomination was brick red before 1890; later it became carmine.

The shapes of numerals were very various. The issue included following digits: 1, 2, 3, 4, 5, 7, 8, 9, and 0. In case we separate the digits into elements, we will be able to compile a tiny collection of specialties (For example, espe-

cially thick numerals, see figure 590). We may decompose digit ‘5’ into the “flag”, “stem”, “arch”, and “dot”. These elements occur in most various combinations and shapes (figure 591). Categorisation of all these exceeds the scale of this research; however, it would be very useful for philatelists to start to collect and categorise all these versions, because among other benefits, it would develop their observation and categorisation skills, which are so important for philatelists.



Figure 591. Different digit shapes

COLOURS AND COLOUR SHADES

With the exception of the 5kr denomination of 1891, legal provisions did not contain instructions on the colour of the postage stamps, only the colour of the face value numeral, which had to be black. This is why we are not familiar with the official names of the colours; the common names of these colours are those found out by philatelists. Since individual denominations were printed several times (4-6 times a year), the ink applied was as many times prepared. Due to this, various shades occurred; the chronological sequence of these shades would need a lot of effort. Neither would it be sensible to identify this sequence, since the methodology and terminology of colour description is still to be developed. Although colour shades may be distinguished rather reliably with the help of the sun lamp, we are still not going deeply into details because of the reason mentioned above. Instead, we are only mentioning that the deliberate combinations of the colours of the postage stamp design and the background colours produced a great variety of impressions, since both the colours of the design and those of the background changed. The different density of background lines also resulted in different overall impression produced by the postage stamps.

In general, we may say that the colour of the earlier stamps, which were produced in 1888 by stereotypes, was of darker shade; the background lines were thinner and more sound than later. Later the colours turned lighter, while the background lines thinner, due to which the overall impression is that these postage stamps turned lighter.

Since the aniline ink used was of relatively good quality, the colours are durable; fading is relatively rare and results from rare and exceptional circumstances. When the paper turns yellow, it most often happens because of the gum.

We are going to talk about the printing deficiencies related to colours when discussing special printing features.

Comprehensive tables on the colour shades of individual denominations are found at the end of this chapter.

SPECIAL PRINTING FEATURES AND DEFICIENCIES

Most printing features derive from the difference between the stereotype and electrotype printing. Stereotype impressions were not only of deeper colour, and their background lines were thicker, but the sharpness of the drawing was also different from the electrotype impressions, the lines of which were more uncertain. The reason of this was not only the roughness of electrotypes as compared to stereotypes but also the deficiencies of the printing technology – the printing plates were not propped up firmly enough. This was the reason of not only the roughness of the impressions but, along with bad ink, of the stains, blurs, or grains (see Volume I, figures 172 and 173). Especially many bad-looking impressions were produced between 1893 and 1895. After this, the technique improved; the impressions turned sharper, while the stamp image cleaner. Thinner background lines also contributed to the improvement of the quality.



Figure 592.
Missing background line pattern

Major printing deficiencies, grouped in accordance with different printing procedures, were the following:

1. We do not know of any especially grave deficiency of the *background line pattern*. We mentioned that on earlier impressions, the strongly coloured lithographic impression sometimes showed through the postage stamp image, which produced the false impression that the background line pattern was printed upon the postage stamp image, instead of doing this properly, which is the other way round. As a matter of fact, the printing of the background line pattern after printing the stamp image never took place. We have also mentioned the low solubility of silver and gold on 1-and 3ft stamps, due to which these materials got detached.

Also the lack of the background line pattern should be considered as printing deficiencies. However, such stamps have been preserved only from the waste – almost none of them entered the postal trade (figure 592). The background line pattern of 12-, 15-, and 30kr sometimes disappeared absolutely. The reason for this was chemical impact; forgery could also be the reason because the removal of the very fine pattern was relatively easy.

2. Apart from the already mentioned printing with stains and grains, we do not know any major postage stamp image deficiencies to pass the checks. Partial clear impressions, double impressions, two-side impressions related to the so-called "Szecsődy" case from 1898 and published in Volume I page 33 entered use, and sometimes turn up even today. They were taken to trade from the waste, fraudulently.

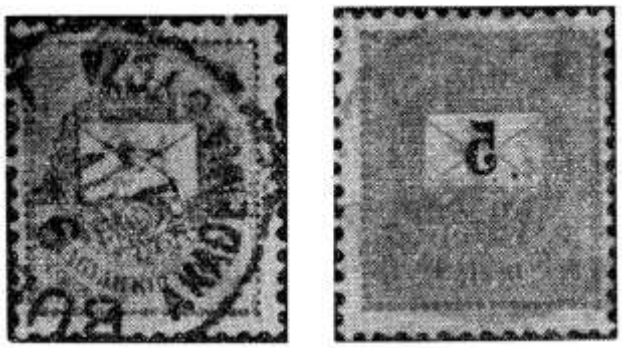


Figure 593. Partial ink transfer by equipment

3. The only printing deficiencies significant from the point of view of philately occurred in case of face value numerals. On some stamps, the continuity of the black or red numeral was disrupted by the cross lines of the envelope drawing, producing the impression that the numeral was printed first, while the postage stamp image subsequently. Payer and his contemporaries dealt seriously with the possibility of this reverse sequence; however, on the basis of the pieces examined so far, there is no evidence to this. Using strong magnifying equipment or a quartz lamp, it is well seen that the reason for this deficiency was not the reverse sequence of printing but the fact that the ink of the numerals did not attach to the ink of the cross lines, which finally resulted in the ink of the numerals falling off. This was how this printing deficiency, which occurred on all denominations in the years 1888-1898, was born. After this period, it occurred only on 5-and 10kr denominations (see Volume I, figure 178).

On some postage stamps '5C' appeared instead of '50'. It was not a mistake but the result of the damage of the type, or, in other words, a plate deficiency.

Real deficiencies and mistakes in numerals were acquired by philatelists in the course of the so-called "Szecsődy" case of abuse. Some of these pieces were, for example, auctioned in Dorotheum in Vienna in 1963. The numerals of these pieces fall into following groups:

		Watermark Ia	Watermark II
a)	Face value numeral on the rear side of the postage stamp	5	2
b)	Face value numeral in a horizontal position	∞	

c)	Missing face value numeral	5, 1ft	2, 3
d)	Two face value numerals, dispersed	55, 88	22, 33, 55
e)	Several face value numerals, dispersed	333	555, 888
f)	têtê-bêche arrangement of numerals, dispersed	42, 51	10
g)	Reverse position of the numerals	30, 15, 12, 5	2
h)	Two face values on a single postage stamp	2 and 5	24 and 5
i)	Erroneous face value numeral	11, 25	

4. Further two deficiency types cannot be linked to any printing stages – these are colour transfers and paper creases.

Out of *colour transfers*, sheet colour transfers are relatively frequent for several denominations, combined with the shifts of different degree of the postage stamp image (see volume I, image 138). In the issues of 1898-1899, the ink of the 2- and 3kr face value numerals, not yet dried, contaminated the rear side of the sheets put upon them. The ink contamination by equipment occurred less frequently: in case of 1kr stamps – on paper with all three watermarks, 5kr – on paper with watermark II and III, 8- and 12kr – on paper with watermark III. Due to the folding of the corner, colour transfer with a missing part also occurred on the 1kr denomination (see volume I, image 145).

Paper creases occurred much less frequently in case of relief printing as compared to gravure printing; in case of the former, the sheets with creases were mostly discarded. Still, there were some pieces to enter postal trade (see Vol. I, figure 137).

PAPER AND WATERMARKS

In Volume I, Chapter III, there is a detailed description of how paper was manufactured and watermarks produced. Thus, we only need to mention some issues typical of the stamps in question.

From the point of view of philately, kreuzer postage stamps with black face value numerals are usually grouped into three releases on the basis of the paper watermarks: watermark Ia – the issues of 1888)91)98; watermark II - the issue of 1898; watermark III - the issue of 1899. If we wish to group the postage stamps on the basis of paper technology, it is not sufficient to take into account only watermarks, because over the 12 years of production several kinds of paper were used.

In the chapter on the engraved postage stamps, we already talked about the fact that from 1887, paper was supplied by Smith&Meynier from Fiume. This paper bore watermark Ia.

The supply contract was renewed three times with the company in Fiume. Consequently, it supplied paper in the following periods:

1. 1887-1888-1889;
2. 1890-1891-1892;
3. 1893-1894-1895;
4. 1896-1897-1898.

The quality of this paper was good over the whole period; its the thickness, however, was not always the same. Beginning from 1897, the lines of the watermark became sharp – when scrutinised in the light, the indentation of the paper can be seen. The watermark roller of type 1a was used until 17 February 1898.

Watermark II (the big Crown in an oval) was produced in the course of the preparation for the renewal of the monetary system (the switch to crown-filler currency system). In relation to the approval procedure of this watermark, Payer cited the following extract from a ministerial decree,

> *'No. 991-1898 K.M.*
>
> *....notification was issued that the Hungarian Royal State Printing House Directorate submitted a proposal for producing paper with the watermark featuring the Holy Crown for securities, revenue items, postal items, and items related to the telegraph... The Postal and telegraph Directorate approved of the plan.*
>
> *Budapest, 18 February 1898'*

Watermark II was announced by the Ministry of Finance on 15 April 1898 in Regulation 23. 857-1898. This regulation also provided that the watermark roller was marked by a Roman numeral and the trademark of the paper mill, in accordance with the Regulation 2.610-1897 of the Ministry of Commerce published in *Magyarországi Rendeletek Tára* of 1898 volume 148. Paragraph 2 of this regulation provided that for durable forms, paper IV had to be used; for the documents to be stored for the period of 1-6 years, paper V had to be used; for regular forms, office forms and documents to be stored for the period of up to one year, paper VI needed to be applied. Paper VI was meant for postage and revenue stamps as well.

As it is widely known, both the trademark of the paper mill and the indication of the paper quality were missing from the watermark roller produced at the expense of the paper mill in Fiume. Although the paper mill was obliged to produce these on the roller, it finally did not do so because in the call for tenders in 1898 it was the paper mill of Nagyszlabos that won the opportunity to supply paper from 1899. The modifications of the watermark roller were not executed by the paper mill of Fiume for the remaining short period of production.

The watermark roller of 1898 is stored in the Museum of Postage Stamps.

As we have already mentioned, the changes of the watermark did not fall in the scope of the postal administration; consequently, the provisions were not published in the *Postai és Távirati Rendeletek Tára* (official bulletin of the regulations pertaining to the Post and telegraph). The first occurrences of the paper with watermark II took place after 15 August 1898 – this is why we consider it the date when the issue started, from the point of view of philately. However, it is obvious that the new paper was introduced gradually. Further research might identify when this paper appeared first in case of each denomination. Payer stated that the period of the paper with watermark II lasted from October 1898 to May 1899; however, this cannot be true, because certain denominations of this issue appeared as early as 15 August 1898.

From 1899, Első Magyar Papírgyár Részvénytársaság (First Hungarian Paper Mill Stock Company) became the supplier of the paper. This company had plants in Diósgyőr, Masznik, and Nagyszlabos. The latter was the location where the stamp paper was produced – at the same place as before 1887. This paper was different from that produced in Fiume regarding its quality, dimensions, as well as watermark.

The difference of the quality resulted from the fact that in Nagyszlabos paper was finished chemically. This was the reason why it was prone to cracking and yellowish. Applying chemicals in the finishing stage took place upon the request of the Post, as this was the way of getting protected against fraudulent removal of postmarks and using postage stamps on postal saving bank sheets, as it had happened previously. Introducing new measures was considered especially urgent after Károly Bordy's having introduced his invention on 10 and 11 December 1896 to the economic board of the Post – it was a chemical substance capable of perfectly removing postmarks. The Postal Directorate instructed the State Printing House to take the necessary measures. As a first step, new postmark ink was introduced in 1898. At that time it was impossible to remove that kind of ink. At the same time it was provided that postmarks cover postage stamps to the largest possible extent. Yet another step took place in the summer of 1899 (41. 62 B.K.): the State Printing House presented proofs printed upon paper finished by chemicals and with newly invented ink. The proofs were postmarked by black postmarks. It was impossible to remove these postmarks without damaging the postage stamps.

According to this, it seems probable that the chemically finished paper started to be produced in the summer of 1899. In fact, we know of the first such paper from the August 1899. Since there was no official announcement on the introduction of this paper, there is no way to identify the date more closely.

We know that the chemically finished paper had a new watermark – watermark III (big Crown in a circle). The following document issued by the Minister throws light on the reasons of the introduction of this new watermark,

'*no. 12. 398)498-1899*

To: Hungarian Royal State Printing House Directorate

According to your report no. 510 of 30 January, the watermark producing equipment used so far for documents and taxation, postal, and telegraph items is impossible to use in the future because it does not allow for utilizing the whole width of the paper. I am hereby authorising the Directorate to order to have new watermark rollers produced at Első Magyar Papíripar Részvénytársaság (First Hungarian Paper Industry Company), at its expense and preserving the existing image.

I hereby advise the Directorate to immediately send the new means to the supervising committee of Nagyszlabos. Ad interim, old watermark equipment has to be used. From your report, I took to notice that on the watermark rollers stored in the plate storage of the Hungarian Royal State Central Treasury, the watermark produced by the factory and the indication of the paper quality are missing.

I hereby notify the Hungarian Royal State Central Treasury that the watermark roller stored there may be provided to the Directorate whenever the latter so requests.

Budapest, 4 February 1899'

Thus, the paper equipment of the plant in Nagyszlabos was wider than that in Fiume, for which the watermark II with the Crown could not be used. As it appears from the document above, the watermark roller was produced only after 4 February 1899; before this date, the "old" equipment had to be used. The "old" equipment could not be that of Fiume, because it technically could not be used. It could only be the roller formerly used in Nagyszlabos, in the period between 1881 and 1886, which had watermark Ia. We do not know if postage stamp paper with this watermark had been actually produced in Nagyszlabos in 1899, or if postage stamps had been printed on it. If yes, then this paper from Nagyszlabos with watermark Ia could hardly be the already mentioned chemically finished one, since the latter was presented only in the course of the summer, by which time the new watermark roller had to have been produced. Consequently, the chemically finished paper could only have the watermark with the Crown.

Klement Ptačovsky's study on Hungarian postage stamps, published in *Filatéliai Szemle* in 1966, number 5, 10)1, contained information on paper with the watermark with the Crown in an oval, which had been used for postage stamps. This paper was not identical to that with watermarks II or III, because it was smaller than III, had a star-shaped trademark shifted by one eighth, and an incorrect indication of the paper quality (IV instead of VI). We know only of 2-, 5-, and 10kr denominations with this watermark; these postage stamps were never traded. It is actually possible that attempts were made to use the roller with watermark II, as well as to provide it with manufacturer's trademark and indication of the paper quality; however, it is probable that the technical difficulties deriving from the different dimensions of the equipment could not be overcome, for which a new roller had to be had manufactured. If this was the case, the postage stamps in question were produced in the course of the experiments at Nagyszlabos in 1899. However, from this information we cannot learn if the plant in Nagyszlabos had supplied any kind of postage stamp paper before water mark roller III and chemically finished paper were introduced. It might have happened that there was no need for this, because in 1899, as we will see in the comprehensive table of the release, great amount of postage stamps was printed on the paper with watermark II, which shows that at that time big stock of the paper produced in Fiume was still available. All this said, we cannot exclude the possibility of postage stamps having been printed on the paper with watermark Ia produced in Nagyszlabos in 1899. Nonetheless, this assumption will be proven only in case we find postage stamps on paper with watermark Ia bearing explicit evidence to being printed in 1899.

Although we have already described both watermarks with the big Crown in the Volume I, providing also their illustrations, we are going to list their traits and attach photos (figures 594, 595) again, following the categorisation of Ptačovsky, because they are quite easy to confuse due to their resemblance.

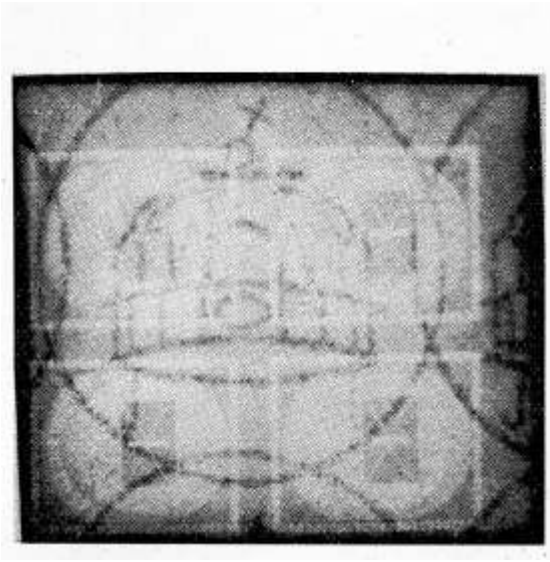


Figure 594. Watermark II

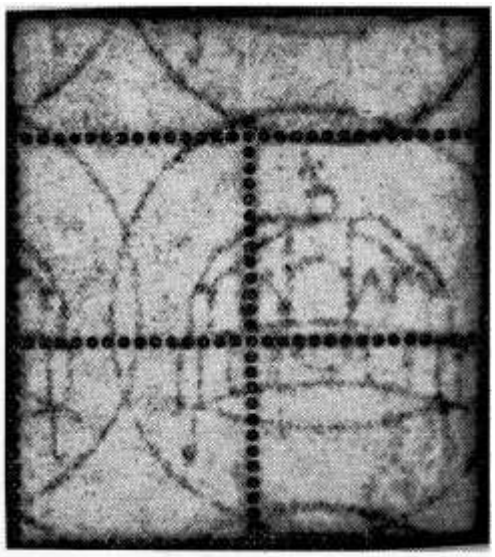


Figure 595. Watermark III

	II.	III.
Diameter of ellipsis		
width	42-43 mm	43−45 mm
height	47-48 mm	46−47 mm
Width of the Crown		
front strap	20 mm	30 mm
upper part	26 mm	28 mm
Two triangle decorations		
width of base	4 mm	5,5 mm
height	6 mm	5,5 mm
Decorations next to triangles		
width	2,5 mm	3,5 mm
height	6,5 mm	6,5 mm
Two decorations on the sides		
width	2,5 mm	2,5 mm
height	6,5 mm	5 mm
Distance between pending decorations	23 mm	26 mm
The length of the lenses formed by ellipses near the Crown	22 mm	18 mm

The real dimensions might deviate from the above mentioned values, since the shrinking of paper was always different.

Visually, following differences may be seen:

In case of watermark II, the front strap of the Crown and the ornament above it were of identical width, while in case of watermark III, the front strap is wider at both sides than the upper part by 1 mm. In case of watermark II, the elements of the decorative row are of the same height, while in case of watermark II, the ornament to the right and to the left of the triangles stands out. In case of watermark II, pendulums and the second vertical line of the Crown strap do not touch each other, while they do in case of watermark III.

The difference that on the paper 11 of Fiume the watermark appeared sharply, while on paper III from Nagyszlabos the lines were blurry is quite striking at the first glance. Although the rollers of watermarks II and III were

used for the paper used for kreuzer denominations for quite a short period of time, distortions and damages still occurred, the result of which were irregular or deficient watermarks.

A complete watermark occupied a block of six stamps; a complete Crown occupied a block of four ones. On a sheet of 100 pieces there were two or four pairs of trademarks and quality indications. On the sheets of 100 pieces of postage stamps, both watermarks were in the horizontal position; the normal position (B 1) was when the Crown was lying on its left side with the cross tilting to the left (watermark III on the photo). Since paper sheets could be inserted into the printing equipment in four ways, further three positions of the watermark were possible: the Crown lying on the left side with the cross tilting to the right (B2, watermark II on the photo); the Crown lying on the right side with the cross tilting to the left (B3) or to the right (B4). The quality indication seems to be VI in case of positions B1 and B3; it seems to be IV in case of positions B2 and B4; in positions B1 and B2 it lies on the left side, while in positions B3 and B4 – on the right side.

The categorisation of postage stamps according to the position of the watermark first appeared in the edition of Dr. Erdődi and Kner in 1924; in 1956, it was Gyula Madarász to edit the new categorisation of the watermarks in *Magyar Bélyegkülönlegességek Kézikönyve* (Manual of Hungarian Postage Stamp Specialities).

Below, we are publishing the categorisation system supplemented by perforation versions and types, which we will describe later.

KNOWN WATERMARK POSITIONS OF THE POSTAGE STAMPS PRODUCED ON PAPER WITH WATERMARK Ia AND PERFORATED BY LINE PERFORATION

Line Perforation 1888 (11.5:11.5; by thick needle)						Line Perforation 1889-1897 (11.5:11.5; by thin needle)				
		Watermark position					Watermark position s			
Denom.	Type	Bl	B3	B2	B4	Type	Bl	B3	B2	B4
1 kr.	II	x	x	x	x	III	x	x	?	?
1 kr.	—	—	—	—	—	IIIb	x	x	x	x
2 kr.	—	—	—	—	—	III	x	x	x	x
3 kr.	—	—	—	—	—	III	x	x	x	x
5 kr.	—	—	—	—	—	III	x	x	x	x
8 kr.	II	x	x	x	x	III	x	x	x	x
10 kr.	—	—	—	—	—	III	x	x	x	x
12 kr.	II	x	x	x	?	III	x	x	x	x
15 kr.	II	x	x		x	III	x	x	x	x
20 kr.	—	—	—	—	—	III	x	—	—	—
24 kr.	II	x	x	x	?	III	x	x	x	x
30 kr.	II	x	x	?	?	III	x	x	x	x
50 kr.	II	x	x	?	?	III	x	x	x	x
1 ft.	I	x	x	x	x	IIIa	x	x	x	x
3 ft.	I	x	x	x	x	—	—	—	—	—

Since type II so far has not been known, categorisation of its watermark positions has not yet taken place. The watermark positions indicated by question marks have not been found so far, though it is not excluded that they exist. Whatever the case is, the 1kr postage stamps of type III with perforation

11.5 are rarities.

KNOWN WATERMARK POSITIONS OF THE POSTAGE STAMPS PRODUCED ON PAPER WITH WATERMARK Ia AND PERFORATED BY COMB PERFORATION

1889–1897: 12,1:11,6						1897–1899: 12,1:11,8				
Denom.	Type	Bl	B3	B2	B4	Type	Bl	B3	B2	B4
1 kr.	III	x	x	x	x	—	—	—	—	—
1 kr.	IIIb	x	x	x	x	IIIb	x	x	?	?
2 kr.	—	—	—	—	—	III	x	x	x	x
3 kr.	—	—	—	—	—	III	x	x	x	x
5 kr.	III	x	x	x	x	III	x	x	x	?
8 kr.	III	x	x	x	x	III	x	x	x	?
10 kr.	—	—	—	—	—	III	x	x	x	x
12 kr.	III	x	x	x	x	III	?	x	x	?
15 kr.	III	x	x	x	x	III	x	x	?	x
20 kr.	—	—	—	—	—	III	x	x	x	x
24 kr.	III	x	x	x	x	III	x	?	x	?
30 kr.	III	x	x	x	x	III	1	x	?	?
1 ft.	Illa	x	x	x	x	—	—	—	—	—

The earlier categorisation referred only to the joint evaluation of the two perforations. Perforation 12.1:11.8 was used for relatively short time on paper with watermark Ia – these postage stamps are less frequent than those with perforation 12.1:11.6 used for eight years. We need to emphasise that the categorisation mentioned above is only an initial state; further elaboration remains for the philatelists of the future. As regards postage stamps printed upon paper with watermarks II and III, it is enough to mention here that we know of all watermark positions, though some of them are very rare. Watermark positions of the postage stamps with perforation V2 are not yet categorised.

GUM

From 1875 to 1889, the State Printing House used gum cooked from bones and other waste of animal origin. It was rather stinky, receiving the nickname “Cologne gum” from the people, referring jokingly to the “Eau de Cologne”. Thus, we find this gum on the postage stamps produced between 1888 and 1890. When postage stamps were soaked off, removal of the gum was rather difficult, because it had to be scratched off the postage stamps. This substance, which was a kind of a gel, swelled but did not dissolve.

In 1890, the so-called Arabol gum was introduced, which was produced by The Arabol Manufacturing Co. in New York. The basis of this gum was dextrine; it had the drawbach, that raktárthe hygroscopic properties of this substance were such as to absorb the moisture of the air – as a result, the sheets stuck together in the store-house (Ministry of Finance 45. 382-1890).

Because of the chemical decomposition of the gum, the paper of the postage stamp from the period before 1890 turned yellow, which also occurred on used pieces. On unused postage stamps, the gum often cracked; because of the rigidity, the corner teeth often broke off.

PERFORATION

Most catalogues published that the postage stamps appeared with line perforation 11.5 and comb perforation 12:11.5. For us, this generalised statement does not suffice. We need to look into perforation in more detailed way.

Originally, the printing house planned to commission automatically driven comb perforation equipment when switching to relief printing. Since the supply of this equipment was delayed, a perforation oddity was produced, to please philatelists. From 1874, the printing house applied line perforation equipment for perforating postage stamps. As we saw in case of engraved postage stamps, perforation slats with 12.5-13.5 teeth and, after 1880, with 11.5 teeth were used. According to the document 35.732-1882 of the Ministry of Finance, these machines were deficient. In 1880 and 1885, perforation machines were repaired by inserting thicker pins. Thick pins produce pronounced pointed teeth because of the small distance between them.

The rouletting of 1888 was 11.5:11.5. Since this was the first rouletting on this release, we are going to mark it by V_1 (figure 596).

This method of postage stamp separation was found on all kreuzer postage stamps issued in 1888 of type II, as well as on forint postage stamps of type I.

For perforation of the issue of 1888, the State Printing House ordered a new piece of equipment from the Hermann Lüttke Company in Berlin (Ministry of Finance 25.194-1888). The dimensions of this comb perforation machine were 32×55 cm, due to which it was the capable of perforating the sheets of 200 pieces. Comb perforation appeared on postage stamps from September 1888. Probably there were initial difficulties with the machine, because perforation was often shifted respectively to the image. 5-6 sheets were inserted into the equipment at once – shifted perforation resulted from inaccurate positioning. On top of this, the forwarding mechanism of the machine could “jump”, which resulted in irregular corner teeth (see Volume I, figure 229) or wide corner teeth (see Volume I, figure 231). Accurate measuring shows that the machine produced perforation 12.1:11.6. We mark this perforation with F_1 (figure 597).

Lüttke Company also supplied manually controlled line perforation equipment in case athe utomatically driven equipment broke; it could be used in case the perforation machine needed repair. The gauge of the manual perforation equipment was 11.5:11.5. However, since the pins were thin, this perforation appears different from the rest of the Lüttke equipment. We mark this line perforation with V_2 (figure 598).



Figure 596.
Line perforation V_1



Figure 597.
Comb perforation F_1



Figure 598.
Line perforation V_2



Figure 599.
Comb perforation F_2

The majority of the stamps printed between 1889 and 1897 was perforated 12.1:11.6. The line perforation equipment was operational between 1890 and 1892, though not very intensively. In 1895, the comb perforation was very poor, because of the wear and deformation of the pins. This was when the line perforation equipment was used again – line perforated postage stamps appeared again in 1895. On the basis of the earlier experience, in 1896 pins were replaced by thicker ones. These pins produced larger holes and more pointed tips.

Learning from the rather bad experience with Lüttke equipment, the printing house ordered a new perforation machine in 1896 from the company Emil Kahle in Leipzig (Ministry of Finance 96.439-1896).

The first postage stamp on which the author of the current research found the perforation produced by this new equipment had postmark of 1 October 1897 on it. In any case, all postage stamps with the new black face values (2-, 3-, 10-, and 20 kr) were perforated with this equipment. The gauge of perforation was 12.1:11.8. We mark this perforation wih F_2 (figure 599). This machine was in service until the end of 1905, which means that the issue of 1900 was also perforated using this equipment. Recently, catalogues have called this perforation 12:11 ¾. However, philatelists specialising in oddities should still use decimals.

In 1898-99, a few postage stamps were perforated by the auxiliary machine V_2. This perforation is very rare in case of some denominations, such as, for example, the 20kr postage stamps printed on the paper with watermark Ia.

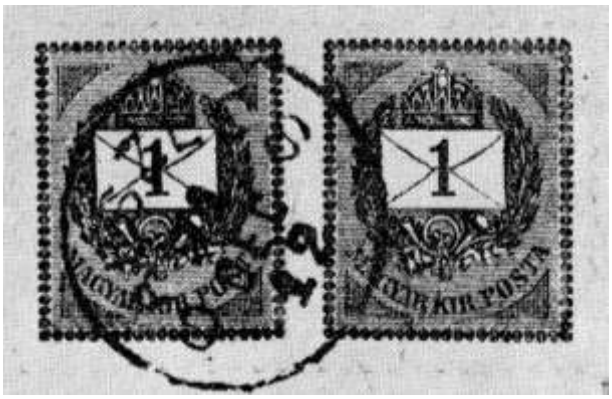


Figure 600. Unperforated 1kr pair in the middle



Figure 601. Misperforations with line perforation

If categorisation of V_1 and V_2 takes place on the basis of the present research, it will appear that the current evaluation does not correspond to the degrees of rarity, because perforation V_2 is very rare in certain cases. The rarest is 1kr denomination type III with perforation V_2.

According to this, we can find four kinds of perforation in case of this issue (V_1, V_2, F_1, F_2). In addition, in case of F_1, there was a version with pointed tips.

In case of the issue with watermark Ia, *pairs imperforate between* occurred (pressed-in 1kr, figure 600). Double perforation rows also appeared on different denominations. Naturally, we can also find the "jumps" of the equipment, already known for the kreuzer postage stamps with black face values, as well as different postage stamp dimensions, which were so typical of rouletting (figure 601).

NOT IMPLEMENTED POSTAGE STAMP DESIGNS

The planned issue of 1891 does not strictly belong to the topic of this Monograph. However, we still wish to shortly mention it, because these stamps were meant to replace the postage stamps with envelopes in 1891.

There was correspondence and talks going on in 1891 between the State Printing House and the Postal Directorate on the plan to issue new postage stamps. The case had been being discussed for long, before the plan was finally abandoned. Payer dealt with these plans in detail, presenting the designs created.

It was also Payer to mention an interesting memorandum submitted by Mihály Szalay on 8 December 1893 (2.196-1893).

In this, the introduction of the following new stamp types was suggested:

1.) Postage due stamps to be used when the recipient pays for the postage;

2.) "Sunday" postage stamps;

3.) Charity postage stamps;

4.) Postal Saving Bank stamps.

Out of these progressive concepts, postage due stamps appeared 10 years later; charity stamps appeared 20 years later; Postal Saving Bank stamps appeared 23 years later. "Sunday" stamps similar to those issued in Belgium have never appeared in Hungary.

COMPREHENSIVE TABLES OF THE RELEASES OF 1888-1899

Below, there are comprehensive tables containing the types, watermarks, perforation, colour shades, and the printed quantities of postage stamps.

The data referring to the printed quantities are not accurate. The only source, taken also by Payer, was the already mentioned data of Károly Vajda. He collected these data from the documents of the State Printing House.

Sheets mean those of 100 pieces. We have tried to group the quantities produced between 1898 and 1899 according to the type and watermark. We marked our assumptions by X.

For the marking of different perforations, we used markings V_1, V_2, F_1, F_2. We provided their meaning in the section dealing with perforation.

Scrutinising the quantities annually released will explain to the collectors the rarity of certain denominations.

1 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perforation	Colour of Stamp Design	Colour of Back-ground Printing
1888	II	Ia	1	22 000x	V1	greyish black	-
1888	III	Ia	1	22 338x	F1 V1	"	-
1889	III	Ia	1	45 454	F1	"	-
1890	IIIb	Ia	3	84 290	F1	black	-
1891	IIIb	Ia	4	121 544	F1	"	-
1892	IIIb	Ia	4	140 382	F1	"	-
1893	IIIb	Ia	4	154 620	F1	"	-
1894	IIIb	Ia	4	151 944	F1	"	-
1895	IIIb	Ia	4	194 576	F1 V2	"	-
1896	IIIb	Ia	4	200 476	F1 V2	"	-
1897	IIIb	Ia	5	261 082	F1	"	-
1898	IIIb	Ia	3	180 000x	F2	"	-
1898	IIIb	II	2	163 850x	F2 V2	"	-
1899	IIIb	II	2	153 048x	F2 V2	"	-
1899	IIIb	III	4	200 000x	F2 V2	"	-

There is a shade difference between the postage stamp design and the face value numeral in types II and III. Usually the numeral is black, while the design greyish.

2 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Back-ground Printing
1897	III	la	1	30 000x	F2	brownish purple	pale purple
1898	III	la	3	140 000x	F2 V2	"	"
1898	III	II	3	141 392x	F2 V2	purple	"
1899	III	II	3	200 000x	F2 V2	"	"
1899	III	III	4	214 320x	F2 V2	"	"

The clean purple colour comes from August 1898. In December 1898, the colour was dark purple. In both colour groups, 4-5 colour shades may be found. The colour often turned pale because of the sunlight.

3 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perforation	Colour of Stamp Design	Colour of Back-ground Printing
1897	III	la	1	20 000x	F2	bluish green	pale green
1898	III	la	3	70 000x	F2 V2	“	“
1898	III	II	3	76 946x	F2 V2	green	“
1899	III	II	3	70 000x	F2 V2	“	“
1899	III	III	3	77 520x	F2 V2	“	“

There were about 10 different shades..

5 krajcar

Year	Type	Water mark	Turns	Number of Sheets	Perforation	Colour of Stamp De-sign	Colour of Back-ground Printing
1891	III	la	3	150 000	F1 V2	carmine pink	Pink
1892	III	la	5	735 278	F1 V2	„	„
1893	III	la	4	674 272	F1	„	„
1894	III	la	5	869 706	F1	„	„
1895	III	la	5	1 023 574	F1 V2	„	„
1896	III	la	4	904 144	F1	„	„
1897	III	la	4	1 047 016	F1 F2 V2	„	„
1898	III	la	3	500 000x	F2 V2	„	„
1898	III	II	3	478 410x	F2 V2	„	„
1899	III	II	3	500 000x	F2 V2	„	„
1899	III	III	3	507 340x	F2 V2	„	„

There are so many shades in this denomination that it would have been impossible to categorise them even within individual years.

8 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Back-ground Printing
1888	II	Ia	1	12 000x	V1	brownish yellow	orange
1888	III	Ia	1	13 084x	F1	“	“
1889	III	Ia	1	2 872	F1	orange	light yellow
1890	III	Ia	4	14 406	F1	“	“
1891	III	Ia	4	12 553	F1	“	„
1892	III	Ia	2	8 548	F1 V2	“	„
1893	III	Ia	3	7 646	F1	yellowish orange	„
1894	III	Ia	4	10 472	F1	“	„
1895	III	Ia	5	13 190	F1	“	„
1896	III	Ia	4	11 124	F’ V2	“	„
1897	III	Ia	4	13 776	F1 V2	yellow	„
1898	III	Ia	2	6 000x	F2	“	„
1898	III	II	2	6 740x	F2 V2	“	„
1899	III	II	3	3 000x	F2 V2	“	„
1899	III	III	3	3 530x	F2 V2	“	„

10 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Back-ground Printing
1897	III	Ia	1	20 000x	F2	dark blue	light blue
1898	III	Ia	2	40 000x	F2 V2	“	„
1898	III	II	2	49 554x	F2 V2	blue	„
1899	III	II	3	50 000x	F2 V2	“	„
1899	III	III	3	49 448x	F2 V2	“	„

12 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfo-ration	Colour of Stamp Design	Colour of Back-ground Printing
1888	II	Ia	1	12 000x	V1	yellowish brown	green
1888	III	Ia	1	12 356x	F1	„	„
1889	III	Ia	1	1 912	F1	„	„
1890	III	Ia	4	13 254	F1	„	„
1891	III	Ia	4	10 228	F1V2	„	„
1892	III	Ia	2	9 313	F1 V2	„	„
1893	III	Ia	4	16 244	F1	brown	light green
1894	III	Ia	5	19 116	F1	„	„
1895	III	Ia	4	17 108	F1	„ .	„
1896	III	Ia	4	21 392	F1	„	„
1897	III	Ia	4	17 116	F1 V2	„	„
1898	III	Ia	3	19 000x	F2	„	„
1898	III	II	2	7 360x	F2 V2	„	„
1899	III	II	2	6 000x	F2 V2	„	„
1899	III	III	3	10 060x	F2 V2	„	„

There are quite a few colour shades in this denomination. The general impression changes also because of the combinaation of the background printing and the postage stamp design. The colour of the background printing ranges from yellowish green to bluish green.

15 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Background Printing
1888	II	Ia	1	12 000x	V1	wine red	blue
1888	III	Ia	1	13 410x	F1	„	„
1889	III	Ia	4	37 508	F1	„	„
1890	III	Ia	5	48 600	F1	„	„
1891	III	Ia	5	44 208	F1 V2	„	light blue
1892	III	Ia	5	58 392	F1	„	„
1893	III	Ia	4	47 978	F1	purplish red	„
1894	III	Ia	5	63 430	F1	„	„
1895	III	Ia	6	70 444	F1	„	„
1896	III	Ia	4	67 602	F1 V2	„	„

Year	Type	Water-mark	Turns	Number of Sheets	Perforation	Colour of Stamp De-sign	Colour of Background Printing
1897	III	Ia	5	54 106	FI F2 V2	purplish red	light blue
1898	III	Ia	3	50 000x	F2	„	„
1898	III	II	2	28 080x	F2 V2	„	„
1899	III	II	3	32 000x	F2 V2	„	„
1899	III	III	3	35 240x	F2 V2	“	„

Purplish red colour has many shades; brownish red also exist. In 1888, the colour of the background printing was sky blue.

20 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perforation	Colour of Stamp Design	Colour of Back-ground Printing
1897	III	Ia	1	10 000x	F2	grey	light grey
1898	III	Ia	3	20 000x	F2 V2	„	„
1898	III	Ia	3	23 112x	F2 V2	„	„
1899	III	II	3	20 000x	F2 V2	„	„
1899	III	III	3	20 540x	F2 V2	„	„

24 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perforation	Colour of Stamp De-sign	Colour of Back-ground Printing
1888	II	Ia	1	13 000x	V1	violet brown	pink
1888	III	Ia	1	13 394x	F1	dark purplish brown	„
1889	III	Ia	3	11 428	F1	“	„
1890	III	Ia	4	14 548	F1	purplish brown	„
1891	III	Ia	4	14 520	F1	„	„
1892	III	Ia	4	18 228	F1	„	„
1893	III	Ia	4	13 228	F1	„	light pink
1894	III	Ia	4	19 036	F1	„	“

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Background Printing
1895	III	Ia	5	23 752	F1	purplish brown	light pink
1896	III	Ia	4	17 566	F1 V2	„	„
1897	III	Ia	5	36 338	F1 V2	„	„
1898	III	Ia	2	12 000x	F2	„	„
1898	III	II	1	7 020x	F2 V2	„	„
1899	III	II	3	10 000x	F2 V2	„	„
1899	III	III	2	8 360x	F2 V2	„	„

The first type is easily recognizable from it's characteristic dark shade of colour.

30 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Back-ground Printing
1888	II	la	1	12 000x	V1	yellowish green	brown
1888	III	la	2	13 356x	F1	„	„
1889	III	la	3	34 652	F1	„	„
1890	III	la	4	34 518	F1	„	„
1891	III	la	5	31 600	F1	„	„
1892	III	la	5	49 738	F1 V2	oily green „	„
1893	III	la	4	47 948	F1	„	Light brown
1894	III	la	5	56 570	F1	„	„
1895	III	la	5	50 030	F1 V2	„	„
1896	III	la	4	52 338	F1 V2	„	„
1897	III	la	5	56 180	F1 V2	„	„
1898	III	la	3	35 000x	F2	„	„
1898	III	II	2	28 570	F2 V2	„	„
1899	III	II	3	30 000x	F2 V2		„
1899	III	III	3	31 960x	F2 V2		„

The range of both green and brown colours is as rich as in case of the 12kr denomination.

50 krajcar

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Background Printing
1888	II	la	1	8 266x	VI	red orange	orange yellow
1889	III	la	3	11 530	FI	“	“
1890	III	la	4	15 986	FI	brick red	yellow
1891	III	la	4	13 862	FI	“	“
1892	III	la	3	11 452	FI	Red	light orange yellow
1893	III	la	3	7 660	FI	“	“
1894	III	Ia	4	12 376	FI	“	“
1895	III	la	4	11 162	FI V2	“	“
1896	III	la	4	12 994	FI V2	“	“
1897	III	la	5	30 362	FI V2	“	“
1898	III	II	2	8 000x	F2	red orange	light yellow
1898	III	II	3	10 820x	F2 V2	“	“
1899	III	la	3	9 000x	F2 V2	“	“
1899	III	III	3	8 380x	F2 V2	“	“

The red colour of the stamp design is strongly influenced by the yellow colour of the background printing.

1 forint

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Background Printing
1888	I	la	1	4 254	VI	pale bluish grey	silver
1889	IIIa	la	1	1 700	FI V2	“	“
1890	IIIa	la	3	2 070	FI V2	bluish grey	„
1891	IIIa	la	4	4 667	FI	„	„
1892	IIIa	la	2	1 920	FI	„	„
1893	IIIa	la	3	3 254	FI	„	„
1894	IIIa	la	3	3 276	FI	„	„.
1895	IIIa	la	3	4 012	FI V2	dark bluish grey	„
1896	IIIa	la	3 .	4 636	FI V2	“	„
1897	IIIa	la	1	948	FI	“	„

3 forint

Year	Type	Water-mark	Turns	Number of Sheets	Perfora-tion	Colour of Stamp Design	Colour of Back-ground Printing
1888	I	la	2	5 638	V1	rust brown	gold

There are two kinds of background printing, a thin and a thick one.

POSTAL USE OF POSTAGE STAMPS

As we have seen, relief printed postage stamps with the image of envelopes originally were designed to supplement the denominations of engraved postage stamps, when payment by cash at carriage mail service and telegraph was replaced by the use of postage stamps. Since the fees of carriage mail service (money letters and parcels) and the telegram fees were higher than the letter fees, bigger denominations were in demand. On the other hand, covering postage became more complex because there were much more categories at carriage mail service and telegraph.

The objective was to pay for items with as few postage stamps as possible. 8kr postage stamps covered the postage and the registration fee of local registered letters; 15kr postage stamps did so for the long-distance ones. At carriage mail service, the basic fee for value letters was 12 kreuzers; that of money letters and parcels was 15 kreuzers. Since for each further category further 3 kreuzers were collected, denominations of 24 and 30 kreuzers and 3 forints were also used for the postage of these items. 50-kreuzer and 1-forint postage stamps were primarily used for telegrams. The 1-kreuzer denomination was used for local printed matters or supplementing of other values.

There were no limitations as to which postage stamps should have been used for which items. Consequently, we might come across the most various combinations of stamps. Using 4 or 5 different stamps was not rare; combinations even more various than these are not rare. The diversity was even more colourful also because engraved postage stamps were used together with relief ones over the whole period, even after the series with black numerals had become complete. Therefore, the appearance of engraved and relief postage stamps on a single mail item does not count as “mixed franking” from the philatelic point of view, except when they were of identical face value. It was, of course, an exceptional phenomenon, since post offices ordered the denominations with black face value numerals only after the engraved postage stamps had sold out.

Since the Post did not distinguish the postage stamps printed on paper without watermark and paper with watermark, it was theoretically possible that the postage stamps of the issue of 1874 were used together with the postage stamps with black numerals, although we have not yet come across such franking. It is more probable that different watermarks or perforation types of the same denomination were used for the franking of one and the same mail item. These are also examples of “mixed frankings”, in accordance with the arguments above. We should also mention the stamps adhered to pre-paid envelopes and postcards

in order to supplement postage.

The stamps with the image of envelopes with both coloured and black face value numerals were possible to be used until 30 September 1900, which means they could have been used together with the postage stamps with the image of "turul" (Hungarian mythological bird) issue. We will see more details about this in the section dealing with the "turul" postage stamps.

Among *irregular frankings*, instances of bisecting stamps and *cut-outs or even perforated pre-printed stamps from envelopes* occurred; then the latter were adhered to other mail items. Part of these was games of philatelists but some were done fraudulently. Post offices were sometimes lenient, and accepted these mail items.

Because of the already mentioned high tariffs of the carriage mail and telegraph services, *high frankings* were not rare on shipping documents, telegrams or money order forms.

Accordingly, larger combinations, strips and blocks were more frequent in case of these items. The frequency degree of their occurrence is described in *Magyar bélyegkülönlegességek kézikönyve*; however, we should note that this area requires further research. Combinations of unused stamps are also quite frequent; even some complete sheets have survived. Unfortunately, some of these sheets were separated into parts, which were then traded. It is a pity because these sheets would have given a clue on the positions of cliche blocks.

After 1888, *cash payment* was limited to the amount exceeding 10 forints and to the penalty fee paid by the recipient. The amount of the latter was indicated by a postmark containing numerals.

The *postmarks* of the postage stamps with black numerals will be discussed in another volume later, just as *coloured postmarks*, their quantity and colour diversity not too large. We do not know of red postmarks coming from this period; the amount of blue ones does not exceed a couple of dozens. Purple postmarks are even less frequent. The rather frequent dirty brown or yellowish postmarks are the result of decomposition of the black postmark ink.

Interesting oddities include *handling postmarks* (carriage mail, letter mail, registered mail, money orders, telegrams) used for mail items different from those for which they had been designed originally (For example, telegram handstamp applied to shipping documents, et cetera). This took place after the mandatory use of handling handstamps was eliminated (in 1888 and partially before that year) – after this, in some places these handstamps were used as regular location and date handstamps (see Volume I, figures 101, 102, and 103, on postage stamps with the image of "turul", the Hungarian mythological bird).

Manual cancellation of postage stamps occurred temporarily, in cases where handstamps or postmarks were missing. In former cases the name of the location and the date were handwritten; in latter cases it was sufficient to cross the postage stamp by a pen or ink (figure 602).

Pre-cancellation of postage stamps by company handstamps was already prohibited at that time. However, in 1877, a new kind of pre-cancellation emerged:

'K. M. 6.040 – 1877

All postage stamps with the letters punched on them by the owner of the sending company shall be accepted as pre-paid; however, it should be obvious that postage stamps have not been used previously.

(Posta és Távirdai Rendeletek Tára 1887 volume 8) Budapest 24 March 1877'

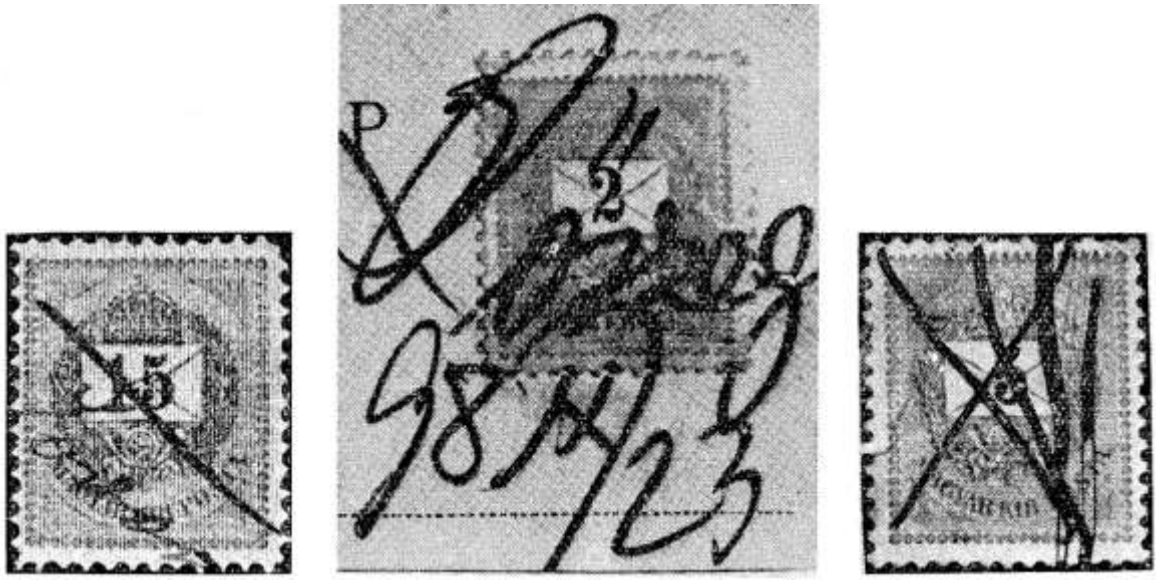


Figure 602. Handwritten cancellation

After this provision had been issued, larger banks and industrial and trade companies applied punched postage stamps to their mail items. Early pieces of such stamps are rare, because philatelists destroyed them as non-valuable.

SOME UNSOLVED QUESTIONS

We have already indicated that there are some questions to be solved in the future by philatelists. They could be summarised as follows:

1. Accurate identification and categorisation of the production time and usage period of 25-piece matrixes;
2. Description and categorisation of the type versions of types I and II;
3. Complete description of five 25-piece sheet quarters and detailed reconstruction of electrotype printing plate composition;
4. Chronology of paper quality modifications;
5. Further research in perforation irregularities;
6. Complete catalogue of watermark orientations according to the types and perforation.

Postmarks provide great help in identifying dates.

CHAPTER IX

NEWSPAPER REVENUE STAMPS

As a consequence of the Austro-Hungarian Compromise of 1867, Hungary was a separate territory within the Monarchy regarding duties, and with independent duties acts. Croatian-Slavonia and the Military Border Districts did not belong to the postal territories of Hungary in those times. There were no significant alterations made to the effective acts in either part of the empire, and common financial legislation remained effective between the two parties. No changes were made to the groups of revenue stamps or to the signettas of newspapers, notices, calendars or playing cards.

According to the agreement on customs and duties of 8 March 1867, both financial territories of the Empire were to be treated as completely independent. However, aside from the stamping of bills of exchange, the two territories were to consider each other as domestic. They also agreed to have two different stamp images drawn for the two separate financial territories, and that these images had to be used only within the customs territories under the supervision of the central authority responsible for the edition. Austria had to provide the Hungarian financial administration with postal goods until the production of revenue stamps based on the stamp image designs of the Hungarian financial administration began. The Hungarian administration was only required to cover the production costs of the State Printing House of Vienna.

The independent customs duty system was agreed to come into effect on 14 March 1867 in Hungary and the Principality of Transylvania, and on 1 December 1867 in the Croatian-Slavonian Kingdom.

History of the Issue of the First Revenue Stamps

According to the agreement on customs and duties, Hungary had the right to issue its own fiscal stamps.[172] The newly revived Hungarian financial administration could not produce these stamps in the homeland for the lack of printing houses suitable for the purpose. Therefore, Hungary turned to the State Printing House of Vienna on the basis of the Decree of 7 September 1867, and the State Printing House undertook the production of revenue stamps. The parties agreed on the production of revenue stamps for notices, calendars, and newspapers, following the Austrian model of fiscal stamps used on a general basis.

With regard to how urgent this task was, the Hungarian financial administration requested these stamps to be supplied by the end of the year, to be able to start using them from 1 January 1868. Nonetheless, the printing house did not accept this date, the final common agreement being 1 July 1868.

[172] fiscal stamps = revenue stamps and duty stamps

We may distinguish between two groups of the first, 1868 edition of newspaper revenue stamps: those which were meant to be used in Hungary and those produced for the Military Border Districts.

NEWSPAPER REVENUE STAMPS PRODUCED FOR USE IN HUNGARY

THE NEWSPAPER REVENUE STAMP EDITION OF 1868

Stamp image Design and Designer

Fiscal stamps, similar to postage stamps, were initially planned to be produced according to the intention to have a common image for all Austrian and Hungarian stamps. However, the State Printing House of Vienna drew the attention of the financial administration to the fact that the above plan could not be carried out concerning revenue stamps as a result of the different abbreviations of the forint currency.[173] Therefore, it was decided to produce different revenue stamps for Austria and Hungary with different stamp image and face value.

It was a Hungarian artist[174] of the State Printing House of Vienna who created 33 designs for the revenue stamps meant for the use in Hungary, but only a few out of them were eventually presented in a detailed form.[175] The designer painted ten images with black and white oil paint, and added the indication of denomination. There were ten draft designs which were detailed pen drawings and thirteen pencil drawings each with different details and elaborated to a different extent. The draft design of the newspaper revenue stamp belonged to the latter group. It is important to mention that both draft designs chosen for newspaper revenue stamps were originally designed for bill stamps.

Hungarian revenue stamps were categorised into four groups based on their size. The fourth group was comprised of newspaper revenue stamps alone. Meeting the spirit of 'unified principles and unified proceedings' put down in the fiscal and revenue agreement, Hungarian newspaper revenue stamps were identical to the Austrian newspaper revenue stamps in their size and shape.

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[173] The abbreviation of forint was "ft" in Hungary and "fl" in Austria. We would like to mention here that the abbreviation of forint before the Austro-Hungarian Compromise of 1867 was "fr" in Croatia, "fr" in Vojvodina but written with Glagothic letters, and "fl" in Transylvania but written with new Cyrillic letters.

[174] According to E. MUELLER: "J. Bayer is considered to be the designer of the1868 edition newspaper revenue stamp of Hungary and probably of the Military Border District as well." Also, the MICHEL Catalogue names J. Bayer as the designer of the Hungarian newspaper revenue stamp. However, acclaimed researcher of duty and revenue stamps Dr. Stephan KOCZYNSKI writes the following: "A Hungarian artist not named in the documents."

[175] It was professor of botany Dr. Günther Ritter BECK von Mannagetta und Lerchenau who created the original impression of fiscal stamps based on veins of a leaf. The original impression of the Austrian edition and the Hungarian edition fiscal stamps was different with the exception of newspaper revenue stamps, which were produced without original impression.

Stamp image and its Original Gravure

Out of the 33 pieces comprising the fiscal stamps, two were newspaper revenue stamps. The central theme of the image of both denominations is the numeral and the small coat of arms of Hungary with the Crown.

The 4.5-4.6 mm size numerals indicating the face value together with the abbreviation ‘kr’ indicating the currency are in a white round area of 10.5 mm diameter. The height of the letter ‘k’ is approximately 4.1 mm, while the letter ‘r’ is about 2.6 mm high. The distance between the stems of the letter ‘k’ and the number ‘1’ is 1.8 mm. The arm of the letter ‘k’ extends to the height of the letter ‘r’.

It has to be mentioned that the distance mentioned last and the arm of the letter ‘k’ reaching up as high as the letter ‘r’ is only typical of the 1868 edition produced by the State Printing House of Vienna.

On the 1 krajcar stamps, the white round area bearing the face value is framed by a 2.1 mm wide double line, which is divided into four curved lines by the four bent drawings directed towards the four corners. The upper curved line is again divided into two parts by the small coat of arms with the Crown in the centre.

On the frame band, the following inscription takes place, starting from the left, ‘MAGY.KLR’; up and divided by the coat arms: ‘HIR LAP’; from the right: ‘BÉLYEG’. The cross of the Crown on the coat of arms is incorrectly positioned tilting to the right. There is a six-pointed star in the bottom curved line of the band with a small circular ornament in its core and a decoration resembling a letter ‘S’ positioned horizotally on each of its two sides. ‘EGY KRAJCZÁR’ is written on the four band drawings; out of them, the bottom right drawing bears the incorrect written ‘EGY KRAICZÁR’. The designer positioned the circular drawing of the stamp image into a coloured square the corners of which are cut and which is horizontally and vertically striped. The square is separated from the vertically striped coloured base background by a 19.5 mm long white frame line. There is a white pointed ornament on each side of the square all the corners of which are cut. There is a stylized ornament resembling an acanthus leaf, left white and attached to the left and right sides of each pointed ornament (figure 603).



Figure 603.



Figure 604.

The face value on the 2 krajcar denomination is framed by a 1.3 mm wide frame double-lined only on its outer side. From left to right ‘MAGY.KIR. HÍRLAP BÉLYEG.’ is written on it. The small coat of arms with the Crown is in the bottom centre; the cross of the Crown is incorrectly tilting to the right. There is a branch-like ornament on both sides of the coat of arms extending from the first to the last letter of the text ‘MAGY.KIR. HÍRLAP BÉLYEG.’ . There is a decoration as sharp as saw teeth and deeply coloured on the inner side of the round frame, which is interrupted by the coat

of arms. Within it, there is a Gothic arch-like double-lined string decoration encircling the coat of arms starting from the upper left corner and ending at the upper right corner of the coat of arms. The round drawing of the stamp image is positioned within a vertically lined square with a double frame line. The four areas thus remaining in the four corners each contain a stylised drawing of a flower with four petals in a double frame line and with a scalene triangle decoration also with double frame line leaning on them. The double frame line of the upper left triangle is discontinous. The vertically striped base of the stamp image forms a square with 19.5 mm side length. There is a double-lined decoration at the midpoint of each side of the stamp image (figure 604).

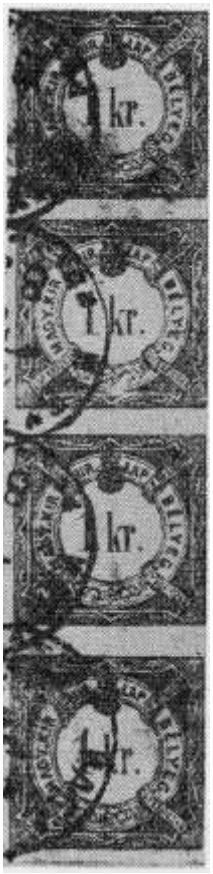


Figure.605. Different distances

According to the State Printing House of Vienna, the original gravure of the stamp image was made by SCHMIDT.[176] The name of WALDEN and HAHN can also be found in the records of the State Printing House of Vienna, according to which both of them made three wooden gravures for which they both received 15 and 30 forints payment. These wooden gravures are going to be further elaborated upon in connection with the newspaper revenue stamps of the Military Border Districts.

Proofs

We know of the following proofs of newspaper revenue stamps with the 1868 type of stamp image:

1-krajcar blue on yellowish paper;
1-krajcar green on yellowish paper;
1-krajcar blue on white cardboard paper;
2-krajcar reddish brown on yellowish paper and
2-krajcar reddish brown on yellowish green paper.[177]

According to the data collected by KOCZYKSKI, proofs of the fiscal stamps produced for Hungary by the State Printing House of Vienna occurred on two types of papers.
The paper quality of the first type was coarse and had sulphur yellow colour. The paper of the second type was much softer and was provided with background impression (except newspaper revenue stamps). We do not know whether newspaper revenue stamps were produced on the first type of paper.

Printing Devices and Printing

All of Hungary's newspaper revenue stamps were typographic printed and produced with typographic technique[178]; the newspaper revenue stamps produced in Vienna for Hungary were of much finer quality than the ones produced for the use in Austria.

[176] SCHMIDT received 12 forints for the 2 wooden gravures.
[177] Record of Marcell BÍRÓ (Donau-Post, Volume 14, Issue 2).
[178] The statement of previous professional literature that Hungarian newspaper revenue stamps were produced with copperplate and with intaglio printing technique is based on a wrong conception.

The reason for this difference in quality was the fact that the Hungarian Ministry of Finance had the first edition of 1868 stamps produced by the State Printing House of Vienna as a lease work, since Hungary did not yet possess a printing house properly equipped for stamp production at that time.

As already mentioned above, it was Schmidt who made the original printing die of the Hungarian newspaper revenue stamps of the edition of 1868.

Some financial statements on the production of printing means have survived. Koczykski quotes some of them:

'Since newspaper revenue stamps had to be produced with typographic printing… (new gravures had to be made for their production accordingly), the new gravures made specifically for them cost 50 forints.'

Mother plates were made from the gravures by the method of pressing into pulp; then types were produced using galvanizing technique. The printing plate consisted of 400 printing types distributed into four blocks of 100 pieces.

The position and distance between the individual types constituting the four blocks of 100 pieces was not constant either horizontally or vertically. As it can be seen on figure 605, the distance between the stamps of the vertical strip of four pieces of stamps is 2.0mm – 2.5mm – 3.0mm.



Figure 606. Strip of three 1kr stamps of 1868,
the first is not in line with the other two l



Figure 607. Side piece

There were cases when the printing types were shifted relatively to each other; thus their sides did not constitute a straight line. The extent of the shift might exceed 0.5mm and even reach 1.0mm. (figure 606)

There is an almost complete 198-piece 1-krajcar sheet in the possession of the Stamp Museum in Budapest, which originally consisted of two unseparated sheets of 100 stamps. The horizontal width of the central empty space separating the 100-piece sheet on the left and the 98-piece sheet on the right is 7.2mm. The letters of ZEITUNGS- MARKEN. on the watermark are of

closed and divided type. The complete length of the watermark is 413mm. The area of the sheet originally consisting of two blocks of 100 pieces is 483x243mm, and there is a sheet dividing line on it.

The distance between two stamp images is approximately 2.8mm both vertically and horizontally (figures 608 and 609).

The printing plates of the Hungarian newspaper revenue stamps of the edition of 1868, similarly to the method used by the State Printing House of Vienna since 1860, also included block slats, both at the bottom and top in order to stabilize the position of the margins. The ultimate purpose of these slats was to decrease the deformation when pressing. The margins generally consisted of five lines, out of which the outermost line was 1.3mm wide, the next one was 0.4mm wide, and the remaining three inner lines were approximately 0.15mm wide each. These five lines together, with the distance between them, constituted a 4.4 – 4.5mm wide printing surface. 2 krajcar denomination pieces with margins different from the above are also known. (figure 610-612)

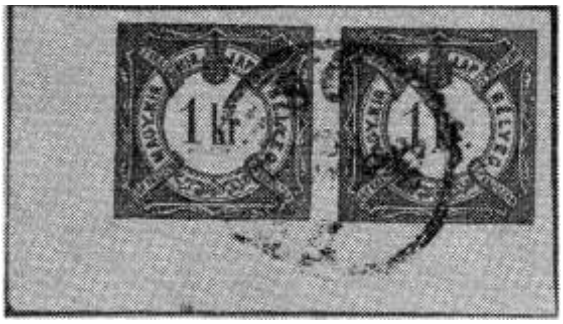


Figure 608. Corner piece (pair) 1kr

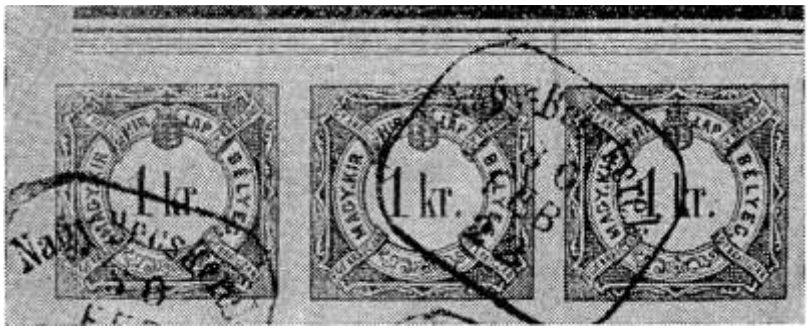


Figure 609. Side piece of 1kr of 1868

The copper-coloured 2-krajcar edge impression of the known[179] complete 100-piece sheet consists of a wide and a narrow line both at the top and bottom margin (figure 613). As it was mentioned, the print of the stamps was generally of fine quality. There are no known recurring errors on the plate, though fine blank imprints can still be found among 2-krajcar stamps, which is especially perceptible on the face value (figure 614).

There is only one misprint among the newspaper revenue stamps of the Hungarian edition of 1868. According to E. Mueller, it was probably pro-

[179] In the possession of the Stamp Museum in Budapest (sheet size: 233x242mm)

duced right in 1868. The position of one of the types on a 1-krajcar denomination plate was rotated to the right by 90°.[180]

Since 1-krajcar denominations were usually used one at a time, few pairs and even fewer strips of pieces have been preserved. This can account for the fact that only two such pairs are known. In both of them, one of the stamps (the right one in both cases) is rotated by 90°. One of these two pairs is unused, while the other is used[181] (figure 615).



Figure 610.



Figure 611.



Figure 612.

There is an ink cross on the stamp rotated by 90° of both pairs, which allows for the conclusion that the misprint was discovered and the sheets produced with it were withdrawn from use. There is the hardly legible postmark of the newspaper division of the BUDAPEST FŐPOSTA on the used piece. It is improbable that it was actually used and it is possible that the stamped piece was found in an archive, where it was postmarked to avoid further usage.[182]

Paper and Watermarks

The paper of the first Hungarian newspaper revenue stamps was produced by the Austrian paper mill of Schlöglmühl. This paper was produced with machines, and bore the same watermark as newspaper stamps of the edition of 1864.

The printing house and the paper mill were still negotiating on 9 December 1867 on providing watermark written in the Hungarian language to those papers which were meant to be used for fiscal items produced for the use in Hungary.

The printing house informed the directorate of the Treasury on 12 January 1867 that the paper mill had already received an order for the production of Hungarian revenue stamps amounting to 80 reams.[183] (50 reams of 12x14 inch sheets and 30 reams of 9.5x14 inch sheets).

The printing house also informed the directorate of the Treasury that the ordained[184] sufficient quantity of watermarked paper was available in stock for newspaper revenue stamps and other Hungarian items.

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[180] This could have easily occurred, with a little lack of proper attention, considering the square shape of the stamp image.

[181] The used pair, which used to be the jewel of the FERRARI collection, belongs to the American LEFTON collection

[182] Statement of E. MUELLER.

[183] They converted to the „Neuries" new ream counting in the first half of 1864. One 'new ream' equalled 500 printing sheets. The sheets were transported to the printing house in packages each containing 3 reams and wrapped in red paper.

[184] Its text to be written in German.

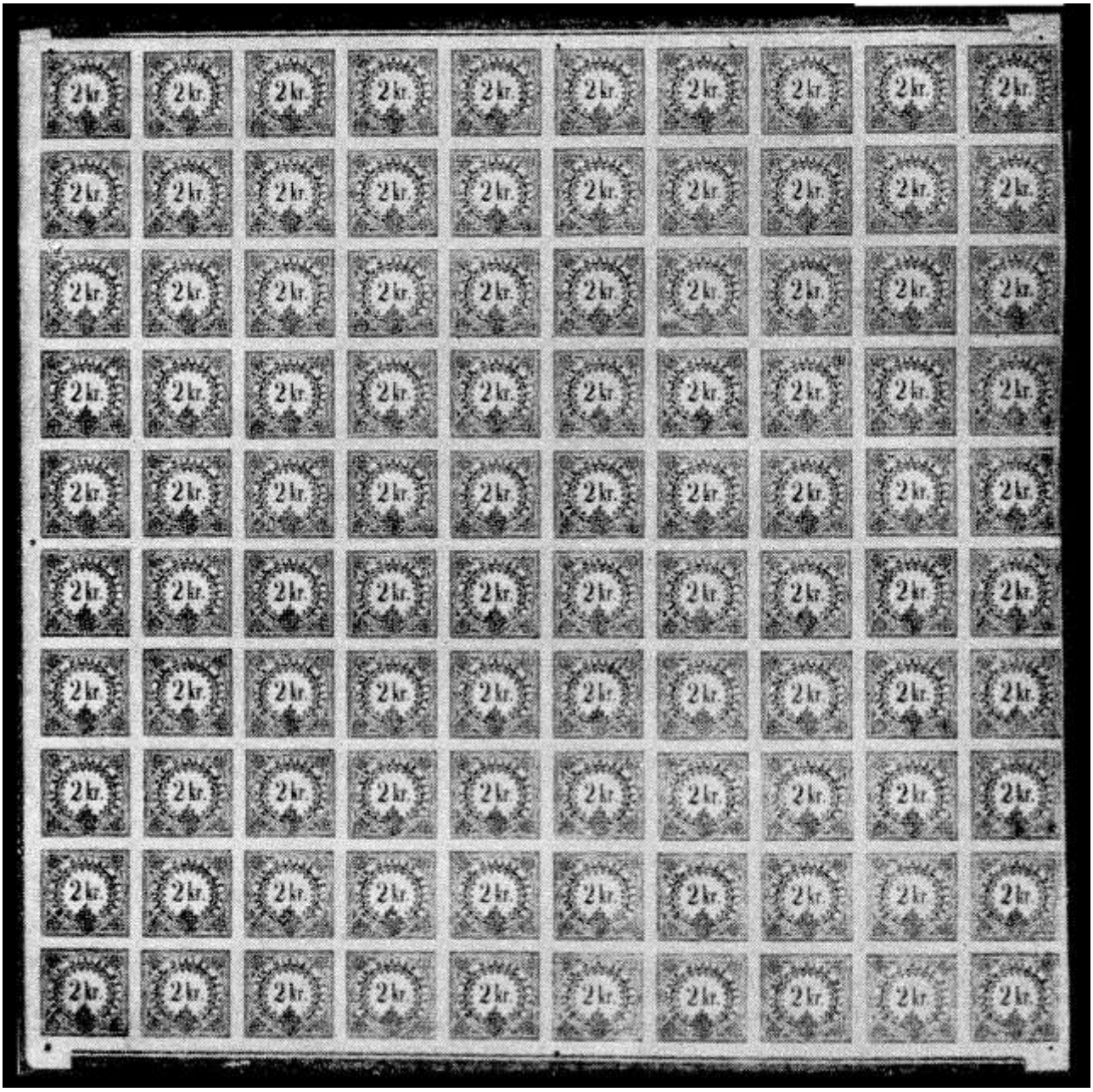


Figure 613. complete sheet of copper red 2kr stamps,
type ‘C’ with margin slats at the top and bottom of 1868



Figure 614.
Clear impression



Figure 615. Postage stamp of 1868
Figure turned 90° to righ



Figure 616.
Closed type
of watermark

Therefore, the printing house had no choice but to produce the fiscal stamps for the use in Hungary with the types of paper in stock, which had been pre-ordered and used also for Austrian stamps.[185] This accounts for the fact that Hungarian revenue stamps were produced on the paper with the watermark in German, and also for the fact that the idea to produce sheets watermarked in the Hungarian language was given up.Since Hungarian fiscal stamps of the edition of 1868 were different in size, the paper was also pro-produced in different sizes.[186]



Figure 617
Seam watermark

Before discussing the paper and the watermark of newspaper revenue stamps, and more precisely of the newspaper revenue stamps of the Hungarian edition of 1868, it is necessary to mention the types of paper and their watermarks used for the production of postal and fiscal items in Austria.

The Decree of 18 February 1864 no. 57187 ex 1863, and the Decree of 29 April 1864 no. 13254 — 566 and the two subsequent regulations on implementation provided for the paper types used for the production of postal and fiscal items to be watermarked. These watermarks were the following:

STEMPEL – MARKEN.
ZEITUNGS – MARKEN.
BRIEF – MARKEN.
WECHSEL.
PROMESSE.
BRIEF – COUVERTS.

Although the paper used for fiscal stamps was produced continuously, it was at the same time produced based on occasional orders, following extremely strict security rules and under the constant monitoring of the delegates of the Ministry of Finance.

The paper produced in different periods of time can be categorized on the basis of the occasionally used watermarks, the method of impregnation, and some physical characteristics (colour, thickness, transparency, etc.)

We may get more closely acquainted also with the watermark roller used for the production of the watermark of revenue stamps of the edition of 1868 from a document written in 1867 containing data on fiscal stamps used only in Hungary.

[185] The 80 reams order referred to here was the so-called Xth production, which was ordered on 6 December 1867.
[186] Size group 1 and size group 2: duty stamps for general use ; size group 3: calendar and bill; size group 4: the two-two denominations of the two types of newspaper revenue stamps.

The watermark roller consisted of metal rollers, holding discs, end plates, roller sheath, and the metal letters forming the watermark. The supporting discs punched at their core and the end discs closing the two ends of the roller sheath were positioned on the metal axis equally distanced from each other. The copper-coated roller sheath, consisting of a rougher coaster sieve and a more delicate outer sieve, was stretched onto these discs curved into a roller shape.

A watermark roller took approximately three months to produce and cost 80-100 forints.

We know the technical details of the watermark roller of the STEMPEL – MARKEN. (revenue stamps) from the records of Koczynski. According to him, the size of the letters of the watermark was 12 Viennese lines, i.e. 7 ciceros (26.34mm)[187] The font of the text on the watermark was Antiqua, open type letters. There was an empty space of a square shape after the watermark, and in the case of binominal watermark, there was also an empty hyphen between the words. According to Dr. KRUEG, the complete length of the first watermark of fiscal stamps was approximately 13.75 Viennese inches. The perimeter of the roller sheath of the watermark roller was approximately 16 inches. This watermark roller (as presumably all later ones) was produced in Schlöglmühl, while the accurately detailed, flat, brass letters were produced in Vienna.[188]

After the production of the new watermark roller above, the old watermark roller with K.K. AERARIAL-PAPIER-FABRIK. written on it which had been used for the production of blank bills of exchange, etc. was put out of use, and its letters were later reused for the production of new watermark rollers.

The letters comprising the watermark were positioned in a way that the text of the watermark did not run along the centre line but encircled the roller sheath. This arrangement recurred five times with the text ZEITUNGS – MARKEN on the sheath of the watermark roller used for the paper of newspaper revenue stamp.

The first watermark was used only for the production of paper I of fiscal items. We know its exact quantity which was 237 reams with respect to the paper of Austrian newspaper revenue stamps.

A document from 17 August 1864 has been preserved, which gave details on the production of the second watermark roller and '…its first conversion into a form smaller in size'. The letters of the second watermark were shorter in height[189] and slightly wider. The distance between letters remained the same, and thus the complete length of the text of the watermark changed to 145 inches. Other characteristics include Antiqua remaining the font of the letters, which were of closed and divided type on this watermark. This is the watermark on which the sheet dividing line suggested by CZERMAK appeared. The purpose of the sheet dividing line was to facilitate the manual cutting of the paper roll. The sheet dividing line appears on the paper of stamps in the form of a 2.5mm wide watermark line. The second watermark was used also for paper II, III, IV, V, and VI of fiscal stamps.

[187] One Viennese foot (316.08mm) was divided into 12 Viennese inches, and one Viennese inch (26.34mm) was divided into 12 Viennese lines. The length of one Viennese line was 2.195mm.
[188] According to an existing account, 87.62 forints were paid for 337 letters.
[189] Viennese line = 6 ciceros.

The situation changed again in the case of the production of stamp paper VII in February and March of the year 1866, since changes were made to the watermark roller during the period between the paper production VI and paper production VII [190]. The perimeter of the roller coat of this watermark roller used for the production of the third watermark was changed to approximately 20.5 inches, and the length of the watermark text was changed to approximately 18.25 inches. These measures were not constant with the recurring watermark text; they indicated only its minimum size. The width of individual letters was the same as that of the letters used for the previous watermark roller. However, the distance between the letters increased. Among the fiscal items produced from the sort of paper produced using this roller, some have watermarks with letters of the open type. It can be well concluded from the above that a part of the recurring watermarked text was replaced during reparation with open, non-divided type of letters which had already been in stock.[191]

Paper VIII was ordered on 15 January 1867. After the supply of paper VIII had been exhausted, the production of paper IX started immediately, and the paper mill delivered the required supply on time, before 4 December. The characteristic of this sort of paper is its white colour, at times clouded with the blue colour, and its incredible thinness.

The paper mill received another order on 6 December 1867 for the production of 50 reams of 12x14inches and 30 reams of 9.5x14inches printing sheets, with an additional note informing the factory that these sheets were necessary for the fiscal items to be produced for Hungary. This is how the production X of stamp papers was conducted between 21 January and 6 February of the year 1868.

Since the stamp paper stock was rapidly running out, production order XI of stamp paper was issued on 30 April 1868, and the delivery of the newly produced supply was completed by the mill before 4 September. The mill delivered 250 reams of 12x14 inches and 150 reams of 9.5x14inches printing sheets in this same period exclusively for the Hungarian fiscal items. Further orders exclusively for Hungarian fiscal stamps were the following: 118 652 sheets in September 1868, 103 684 sheets in October 1868, and 99 159 sheets between November 1868 and August 1870.

Production order XII, amounting to 650(?) reams, was issued on 17 July 1868. Presumably, 50 reams of 9.5x14inches printing sheets and 300 (?) reams of 12x14 inches printing sheets out of the total 650 reams were produced exclusively for Hungary.[192]

Since no more Hungarian fiscal stamps were produced later, we are not going to further discuss the production of these printing sheets for fiscal items,.

Having thus summarized the above, let us start the discussion of the paper and accompanying watermarks used for the printing of fiscal items for Hungary.

Paper production VI was the first to be used for the printing of Hungarian revenue stamps. The very first prints of some denominations of revenue stamps for general use were produced on this paper. Consequently, on these first prints the second watermark appeared.

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[190] The report of the paper factory of Schlöglmühl from 3 February 1866 provides the information that the watermark roller had arrived back from Vienna.

[191] See what is written about the watermark roller with the text K. K. AERARIAL-PAPIER-FABRIK.

[192] 300 reams may presumably be a typing error, with the original intent being 30 reams.

By the middle of August 1870, when the Hungarian State Printing House took over the production of fiscal stamps, the paper of the production orders IX, X, XI, and XII, to which watermark 3 was already applied, had exhausted.

The size of the printing sheets used for the production of the Hungarian revenue stamps was the following:

The size of the printing sheet used for the production of revenue, calendar, and bill stamps for general use was 9.5x14 inches, while the size of the printing sheets of newspaper revenue stamps was 18.5x24 inches.[193]

The krajcar denominations of fiscal stamps were produced in blocks of 100 and 50 pieces. Newspaper revenue stamps were an exception they were produced in four blocks of 100 pieces.

The paper of the first issue of Hungarian newspaper revenue stamps of 1868 was medium thick (0.08mm) machine paper with ZEITUNGS – MARKEN. watermark appearing four times on the printing sheet. In accordance with the requirements, the watermarks on the sheet were positioned in a way to appear in the fifth and sixth row of each block of 100 pieces. Since the two upper blocks were printed in a way that they were rotated by 180° relative to the two bottom blocks, the watermark in the two upper blocks of 100 pieces was in standing position, while the watermark on the two bottom blocks of 100 pieces, due to the 180° rotation, was in the upside down position.

Besides the standard watermark applied to this paper, we also know of the watermarks which served as the *sheet dividing line*, or were *seam-* or *tough seam watermarks (ladurner,* figures 616 and 617).



Figure 618.
1868, blurry impression

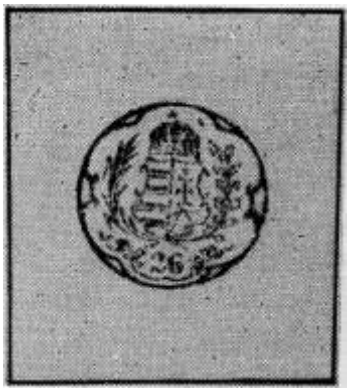


Figure 619.
Signet with Hungarian coat of arms

Colours, Perforation, and Gum

The colour of Hungarian newspaper revenue stamps was similar to the colour of Austrian stamps of the same denomination. The Hungarian 1 krajcar was also blue, while the 2 krajcar was brown.

Considering the large amount produced in Vienna, there was no need to produce a new edition between 1868 and 1869. However, significant variations in colour can be found among the denominations produced during the period of the first production period, which took several months. (figure 618)

[193] According to a document dated 1867, the price of this latter one was 38.03 forints per ream.

1-krajcar:	*2-krajcar*:
Greyish blue	Coffee brown
Light blue	Reddish brown
Cornflower blue	Copper red
Prussian blue	Chocolate brown

The first edition of Hungarian newspaper revenue stamps, and also all other editions, were put into circulation in sheets without perforation. The sheets with perforation are most likely forgeries.

The gum used for Hungarian newspaper revenue stamps is similar to the gum used for the Austrian postage and newspaper revenue stamps at that time.

Denominations and Tariffs

The first edition of Hungarian newspaper revenue stamps of 1868, similar to the Austrian first edition, consisted of two denominations: the 1 krajcar and the 2 krajcar denominations.

Since the fiscal agreement did not provide for the common assent on the tariffs of newspaper revenue stamps, Hungary could decide on the tariffs of its own postal and duty territory independently from Austria.

The first period lasted until 31 December 1869. During this period, Hungary followed the regulations of the imperial edict of 23 October 1857 on newspaper revenue stamps, and determined the tariff to be 1 krajcar for domestic and 2 krajcar for foreign newspapers.

The method of collecting duties was not unified in this period. According to E. Mueller, Austrian newspaper revenue stamps of the edition of 1858 were in circulation until 1 August 1868, their validity terminating on 31 September. Therefore, for at least one year following the Austro-Hungarian Compromise of 1867, Austrian newspaper revenue stamps were in use, Hungarian newspaper stamps (though produced in Vienna) started to be used from 20 June 1868.

The method of collecting payment was not unified in the period before 20 June 1868 either. The Hungarian financial administration put signettas with Hungarian coat of arms into circulation in order to avoid the use of Austrian newspaper revenue stamps.[194] (figure 619)

The second period started from 1 January 1870, when Regulation XXIII of the year 1869 came into force. It terminated the revenue payable for domestic newspapers, and determined the revenue payable for the newspapers arriving from abroad. For German newspapers it was 1 krajcar, while for other countries 2 krajcár. (figures 620 and 621).

[194] The signet is the impression of the metal punch of a stamping machine provided with a counting device, which bore 1-kreuzer denomination. The image of the newspaper revenue signet bore the small Hungarian coat of arms; framed by laurel on the left and oak branch on the right. The cross of the crown above the coat of arms correctly tilted to the left. The numeral of the signet was within a heart shaped area, and decorations joined the two sides of the frame. The drawing of the signet was within a frame of 19.5mm diameter. Starting from the inner sides, there were two bigger decorations on the left and right, and there were two smaller decorations on the upper and bottom side. We do not know the exact period of use of newspaper revenue signets with Hungarian coat of arms. The earliest known date is 28 May 1867 and the latest known date is 11 April 1869. We know the highest sequence number to be 28.



Figure 620. 1868, Revenue Stamp for Newspapers Tax



Figure 621. 1868, 2kr newspaper revenue stamp on the newspaper from Italy

The third period lasted from 1889 until 30 June 1900. It was the period in which domestically printed newspaper revenue stamps were in use in Hungary.

With effect from 1 July 1990, Regulation X of the year 1900 terminated the compulsory use of newspaper revenue stamps for newspapers arriving from Germany and all other countries.



Figure 622. 1868, copper red 2kr stamp cancelled with postal handstamp on newspaper text

Units and Cancellations

Just a small amount of unused pieces of the first edition of Hungarian newspaper revenue stamps is known; however there are quite large blocks among them. For example, a complete sheet of 100 pieces has survived from the copper red 2 krajcar denomination, moreover, an unused block of 198 pieces of 1 krajcar denomination has been preserved.[195] The next one of the known significant unseparated pieces is the vertical strip of 6 of the 2-krajcar denomination. We do not know of any unused pairs, strips, or smaller blocks.

There are not a lot of unseparated used pieces either. Although pairs of the 1 krajcar denomination[196]do occur frequently, strips of three, four or five pieces are rare, and the two blocks of 20 pieces, known by us as the ones which have survived in the best quality, are very rare. Some blocks of four and six of this denomination are also known. We only know of single pieces of the two-krajcar denomination of this edition.

Both of the above denominations are rare on preserved complete newspapers, since they were only used for newspapers arriving from abroad from 1

[195] With the aid of this, it was possible to measure the distance between the mid points of left side and right side sheets of 100 pieces.

[196] Cancelled with the postmark mainly of the newspaper division of the BUDAPEST FŐPOSTA (Head Post Office of Budapest) and the mobile post, as duties with higher amount than 1 kreuzer and 2 kreuzer only occur on multiple copy postal items.

January 1870 (the 1-krajcar denomination was used for newspapers arriving from Germany, while the 2-krajcar denomination was used for newspapers arriving from all other foreign countries, figure 620 and 621).

Newspaper revenue stamps of the first edition are most frequently found with the cancelling postmark of the newspaper division of bigger post offices; the cancelling postmark of mobile post is also quite common (figure 623). Until 31 December 1869[197], they also occur with fiscal postmark and with pre-cancellation postmark on newspapers (figure 624).



Figure 623.



Figure 624.



Figure 625.- Special postmark

NEWSPAPER REVENUE STAMPS OF MILITARY BORDER DISTRICTS

The position of the newspaper revenue stamps of the Military Border is as unique among newspaper revenue stamps as the position of the postal territory of the Military Border Districts within the postal territory of Hungary. The development and connotations of this position will be described below.

The establishment of the Military Border Districts, the original purpose of which was to provide security for the Southern Borders against the Turks, was carried out by around the end of the 17th century and the beginning of the 18th century (1699-1739).

Its territory, extending from the Adriatic Sea to Orsova, ran along the Southern borderline of Hungary as a narrow strip, while shaping an isle around the area of Bjelovar between Croatia and Slavonia. The Military Border Districts consisted of three areas: two areas of Croatia-Slavonia and the Serbian-Banat, governed by Austria until 31 March 1868, with few intermittent periods in 1848 and 1849. Its postal administration was regulated by the Austrian Ministry of Commerce, while its other administrative areas were regulated by the Imperial& Royal Ministry of Military Affairs.

The negotiations on the Austro-Hungarian Compromise of 1867 also included the issue of where the Military Border should belong to. These negotiations were prolonged, as Hungary persisted on its claims to this area. The two parties could agree only temporarily, concluding a draft contract.

As of 1 April 1868, the Imperial Ministry of Military Affairs took over the regulation and administration of the Military Border Districts, including the regulation of its postal administration. This is apparent from the decree of

[197] Viz., until that date even inland newspapers were liable to duty.

the Austrian Ministry of Commerce dated 30 March 1868, which includes the following provision,

'...as of April 1, the (post) offices of the Military Border Districts of Croatia-Slavonia and the Serbian-Banat shall be supervised by the postal directorate set up in Zimony. The latter shall be responsible to the Imperial& Royal Ministry of Military Affairs, within the scope of the authority bestowed on it.'

The draft contract, which had been the result of the previous negotiations, was submitted to Hungary on 24 May 1868. Hungary, requesting alterations to the contract, refused to sign the draft. A new draft was presented on 2 August 1868 in Pest, in which most of the alterations requested by Hungary had been included. However, not even after several calls of urgency from the Austrian side did Hungary give a reply.

The transcript no. 5543)616 of the Austrian Ministry of Commerce to the Monarchy Defence Ministerium dated 19 March 1870 describes situation outlined above,

'The draft contract between the two ministries of commerce and the Imperial Ministry of Military Affairs on the regulation of the postal administration of the Military Border Districts, having been approved by the Imperial Ministry of Military Affairs by the transcript dated 10 May 1868, was presented to the Royal Hungarian Ministry of Commerce for its consent, as the consent of the Royal Hungarian Ministry of Commerce is a precondition for any further arrangements towards final agreement. The Royal Hungarian Ministry of Commerce failed to reply, despite the several calls of urgency. Moreover, based on the recent brief inquiries, the Royal Hungarian Ministry of Commerce shows no intention to sign any agreement of this kind.'

This period without agreement lasted until 31 December 1870; the Imperial Ministry of Military Affairs were eventually administering the Military Border Districts from 1 April 1868, despite the fact that the legal handover of the territory never took place. The pursuits of Hungary were achieved only in 1870, when the consistent Hungarian claims succeeded, and Emperor and King Franz Joseph I signed the agreement whereby the complete administration of the Military Border Districts became the responsibility of Hungary as of 1 January 1871. Thereupon, the altogether 135 post offices of the Border regiments of Croatian-Slavonia, Petrovarad, the Serbian-Banat, and the battalion of Titel started to be supervised by the Hungarian postal administration, and became part of the Hungarian postal territory.

As a financial result of the Austro-Hungarian Compromise of 1867, Hungary became entitled to the income from the revenue stamps of the Military Border Districts as of March 1867.

The revenue on newspapers had to be paid with newspaper revenue stamps, which belonged to the revenue stamp group of fiscal stamps.[198] In order to avoid the need to use the Austrian stamps, signettas with Hungarian

[198] Although newspaper revenue stamps constituted a subgroup of fiscal stamps, they were put into circulation solely by the post and most of them with a purpose to be used. Additionally, they constituted an indispensable attachment to postal items. For the above reasons, the discussion of newspaper revenue stamps belongs to the field of philately (markology), as opposed to all other fiscal stamps, which constitute a group of para-philately.

coat of arms had been introduced to replace those Austrian stamps before Hungarian newspaper revenue stamps were finally produced.[199]

Since the Military Border Districts did not yet belong to the Hungarian postal territory on 1 August 1868, when the first edition of Hungarian revenue stamps was issued, it is uncertain whether Austrian newspaper revenue stamps still remained in use from that date, or new newspaper stamps specifically produced by Hungary for the Military Border were put into circulation.

As we can see from what followed, the latter solution was chosen.

After having produced and issued its own duty and revenue stamps, Hungary intended to distribute these stamps also on the territory of the Military Border Districts. However, an objection was raised by the Imperial Ministry of Military Affairs concerning the use of the Hungarian newspaper revenue stamps on a terrirory under joint military administration, which were only bearing the Hungarian coat of arms.

As a solution, the Imperial Ministry of Military Affairs suggested to the Hungarian Minister of Finance to expand the fiscal stamps intended to be used on the Military Border Districts with the image of the double-headed eagle. When it was agreed that the Imperial Royal eagle should be overprinted on Hungarian revenue stamps. Hungarian Royal Chief Financial Councillor Lajos KINDERMANN was commissioned to discuss the details with the State Printing House of Vienna.[200]

The State Printing House had to have six new engravings created in order to make Hungarian fiscal stamps suitable to be used within the territory of the Military Border Districts. Two out of these six engravings were intended for the revenue stamps for general use, while two other ones were made for calendar and bill stamps. Finally, the last two ones were created for the two denominations of newspaper revenue stamps.[201]

The report of the State Printing House of Vienna dated 30 August 1868 has survived, according to which *'the three engravings of the eagle drawing, which shall contain the face value of the revenue stamps, etc.'* were presented to the Ministry of Finance. The Ministry decided very quickly, in a single day, and asked the State printing House to produce[202] the newspaper revenue stamps for the Military Border Districts according to the presented engravings as soon as possible.

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[199] The decree of the Hungarian Minister of Commerce in which he ordered the new and Hungarian fiscal value items to be placed on the market is dated 23 July 1868. This fact seems to justify the data of MAYR and HANUS, who date the appearance of the new duty and revenue stamps on the market to 1 August 1868, as opposed to the statement of E. MUELLER, who date their appearance to 20 June 1868. However, this latter date is supported by a data of Dr. S. KOCZYNSKI, according to which the State Printing House of Vienna delivered completely produced fiscal stamps to Hungary already on 28 May 1868. All the above data considered only those newspaper revenue stamps of Hungary which were meant for a general use, as the newspaper revenue stamps of the Military Border Districts were placed on the market only later.

[200] According to a document written by the Hungarian Ministry of Finance to the State Printing House of Vienna dated 19 August 1868, the Hungarian Ministry of Commerce gave its consent to the printing house about creating a stamp image intended to be issued exclusively in the Military Border Districts by making alterations to the stamp image used in all other countries belonging to the Hungarian Crown for this purpose.

[201] This corresponds with the data already mentioned above, according to which WALDHEIM received a payment of 5 forints for three wooden gravures, and HAHN received 10 forints also for three wooden gravures. We are going to further elaborate upon who created the gravures of the newspaper revenue stamps of the Military Border.

[202] Based on the gravure advised by A. KLNDERMANN.

The brown overprint of the fiscal stamps for the Military Border Districts was produced with typographic printing technique. It did not cover the whole stamp image but only a part of the background impression. This is the reason why only some elements of the double-headed eagle appeared outside the oval area of the stamp image. These elements were the heads with the imperial Crown between them, the wings on the two sides, the claws holding the sword and the mound, and the tail feathers in the bottom centre.

The case was different with newspaper revenue stamps. None of the already produced overprinting types was suitable for their production, partly because the stamp image was of a square shape, while the image of the type with the eagle was of an oval shape, and partly because the decorations of the newspaper revenue stamp image for general use covered the background to such an extent that an overprint would not have been visible on it.

Consequently, two new oval stamp images had to be designed for the two denominations of the above mentioned stamp[203]. They were carved into wood.[204] They differed significantly from the image of newspaper revenue stamps for general use. Additionally, since the other fiscal stamps used in the Military Border Districts included the overprinted elements of the double-headed eagle, only one printing with the types made with this image was enough for producing the newspaper revenue stamps of the Military Border Districts.

The shape and size of the newspaper revenue stamps of the Military Border Districts is similar to the newspaper revenue stamps for general use. However, there are significant differences between their images.

1-krajcar denomination

Also in this case, the central theme of the stamp image is the face value numeral. However, as opposed to the 1-krajcar newspaper revenue stamp for general use, the '1 kr.' here is not positioned on an imaginary horizontal base line but is in a curved position. As a result of this curved position, the '1' and the '.' are parallel to each other, while the letters 'k' and 'r' stand higher. The numeral indicating the face value, the abbreviation of the currency, and the dot are decorated with a shadowing line. The coloured face value is within a white oval area which is encircled by a round frame consisting of two thin lines. There is a colourless third line around these two lines which is bounded by two thicker coloured lines. This round frame and the inner thinner lines are interrupted by the small coat of arms of Hungary at the bottom and the two adjacent decorations of Acanthus leaves. Within the white area of the round frame, there is the text 'MAGY. KIR. HÍRLAP BÉLYEG'. The cross of the Crown incorrectly tilts to the right. The background of the stamp image is a square area with radial lines. This square area is framed by an inner white line and an outer

[203] According to E.Mueller, the stamp image of the newspaper revenue stamps of the Military Border was designed also by J. BAYER.

[204] Dr. KOCZYNSKI writes: „it cannot be decided for certain which drawing belongs to one of them and which belongs to the other". (with regards to the drawings of WALDHEIM and HAHN) According to the printing records which have survived in document 201, WALDHEIM received 6 forints and HAHN received 10 forints for a wooden gravure they made for the Military Border. The undisputable conclusion can be drawn from the comparison of the wooden gravures that the gravures of the newspaper revenue stamps are more artistic and require more work than the types used for the overprinting of the stamps of the Military Border. The statement automatically follows that a larger amount had to be paid for the gravures of newspaper revenue stamps than for the gravures of overprints. Accordingly, the final conclusion shall be that the wooden gravures of the newspaper stamps of the Military Border were made J. Bayer based on the drawings of HAHN.

coloured line. The size of a side of the outer frame is approximately 19.5mm. The uppermost part of the imperial Crown with the cross is in the mid centre on the background of the stamp image and between the inner white circular frame line and the round frame. In the two upper corners, there are the two heads of the eagle, one in each upper corner. Some parts of the wings are visible on the two sides. Below, there are the claws holding the sword and the mould. The bottom of the image is filled with the small Hungarian coat of arms and the branches of the leaf ornament encircling it (figure 626).

2-krajcar denomination

The '2 kr.' value, which is the main theme of the stamp image, stands on an imaginary horizontal base line. The numeral, the letters, and the dot are shadowed. The face value is in a white area, which has double-line round frame. The area between the face value and the round frame is filled with two rosettes at the bottom and the leaf ornament encircling them from the centre to the left and right. The upper curve of the round frame is interrupted by the small coat of arms of Hungary and the leaf ornament joining it on both sides. The cross of the Crown incorrectly tilts to the right. Within the white area of the round frame, there is the text 'MAGY. KIR. HÍRLAP BÉLYEG'. Outside the round frame, there is the radial lined background area of the stamp image, which is framed by an inner white line and an outer coloured line. There is one head of the eagle in each upper corner between the inner white frame line and the round area on the square shape background area. The visible elements are some parts of the wing on both sides, the two claws, one holding the sword and the other holding the mould, and some parts of the tail feathers in the bottom centre (figure 627).



Figure 626.



Figure 627.

Printing proofs of the newspaper revenue stamps of the Military Border Districts were made on light yellow and orange paper. [205] The printing proofs of both denominations can be found printed also on white paper with black ink. Additionally, the 1-krajcar denomination can be found printed with blue ink, while the 2-krajcar one with brown ink printed on orange paper. [206] The black printing proof of the 1-krajcar and the 2-krajcar occasionally occur together on thin yellowish grey paper of 82x44mm. [207]

The installation and production of *printing devices* was similar to that of the newspaper revenue stamps for general use. Accordingly, the newspaper revenue stamps of the Military Border Districts were also produced with typographic printing and with printing sheets of four blocks of 100 pieces. The fact that there is no known piece with margin may be explained by the absolute rarity of these stamps. The printing quality of these stamps can be considered good.

[205] Data of Dr. S. KOCZYNSKI.
[206] Data of MAYR and HANUS.
[207] Data of Marcell BÍRÓ (Donau-Post, Volume XIV, Issue 2).

The colour and quality of the paper and the size of the printing sheets were similar to those of the newspaper revenue stamps for general use, with the exception that the newspaper revenue stamps of the Military Border Districts were most probably printed only on paper of production IX. The watermark and gum were similar to those used for the Austrian newspaper and newspaper revenue stamps for general use of the edition of 1864. The newspaper revenue stamps of the Military Border Districts were issued without perforation.

Similar to the newspaper revenue stamps for general use, this edition consisted also of two denominations, the light blue 1-krajcar and the brown 2-krajcar. Only printing proofs and essays are known of the 2-krajcar denomination.

Altogether, the State Printing House of Vienna completed printing of 14,360 printing sheets of the revenue and newspaper revenue stamps of the Military Border Districts in October 1868. Later, it delivered following quantities of fiscal stamps: 2700 printing sheets in January 1869, 22,200 printing sheets in May, 1000 printing sheets in January 1870, and 5700 printing sheets in August 1870. No stamps were printed for the Military Border Districts before October 1868 and after August 1870.

We could find no data on how many of the first supply of 14,360 printing sheets were newspaper revenue stamps of the Military Border Districts. Based on the data of E. Mueller claiming that the newspaper revenue stamps produced exclusively for the Military Border Districts were placed on the market within the Military Border Districts on 20 October 1868, we must conclude that these were part of the first supply.

As there remained no stock of the unused pieces of the Military Border Districts newspaper revenue stamps (only as few as about 4 or 5 unused 1-krajcar pieces are known), and only 7 or 8 used pieces are known, it may well be concluded that that these stamps were produced only once, and that they did not appear in any of the later deliveries.

Only single pieces of the newspaper revenue stamps of the Military Border Districts have survived; there are no known unseparated pieces. According to RÉDEY, the used 1-krajcar stamps were cancelled partly with ink (cancelled with an x or a cross), and partly with cancelling postmark which have become illegible by now. Three (or four?) pieces were found with newspaper text pre-cancellation.[208]

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[208] I. A 1-kreuzer newspaper revenue stamp of the Military Border with newspaper pre-cancelling postmark can be found on a coloured image on page 12 of the auction catalogue of 23 October 1959 of the RAYMOND Company in Palermo. This stamp is found in the catalogue enlarged to a size of approximately 4x4cm (See Figure 628). The cut of the image is excellent: the edges at the bottom and on the left extend approx. to the middle of the empty space between the stamps, and they are even wider on the upper and right side.

60 percent of the stamp image is covered by the following text produced with printing:

„…die einspal =
... deren Raum
…Einschaltung
…liger 4 kr.
…ür jedessmal"

A wavy double line runs along the upper and right side of this text. These two wavy double lines do not touch in the upper right corner, as it is occupied by a non-stylized rosette. The upper part and right side of the stamp image has been left empty.

II. The image of another (?) piece can be found on page 36 of a writing of Miklós RÉDEY titled *Our supplementary stamps and Porto stamps, etc. issued until the harvesting issue*.

The cut of this stamp is also very fine but does not correspond to piece number I described above.

According to E. Mueller, used newspaper revenue stamps of the Military Border Districts only occur with newspaper text precancellation. Also according to him, no piece exists either with cancellation by ink or with cancellation by either postal or fiscal postmark. No newspaper revenue stamp of the Military Border Districts is known to have remained on newspapers.

As a result of the above mentioned reason and of the extreme rarity of these stamps, some people (for example Rédey) suggested that even the 1-

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However, the newspaper overprint of this piece, produced with printing, is perfectly similar to that of the piece found in the RAYMOND catalogue.
The differences between the cut of the two stamps is presented by the following comparison:
Piece number I

Its cut widens from left to right on its upper side;
It slightly widens on the right side from bottom to above;
It widens with 1/3 of its size at the bottom from left to right; while
It slightly narrows on the left side from the up to bottom.

Piece number II

Its cut slightly narrows at the upper side from the left to the right;
It narrows with almost half of its size on the right side from bottom to top;
It narrows with approximately 1/3 of its size on the bottom side from top to bottom; while
It widens with approximately 1/3 of its size on the left side from top to bottom.

III. The image of a 1-kreuzer newspaper revenue stamp also with newspaper text precancellation can be found on page 181 of the MAYR – HANUS revenue stamp catalogue. Its cut is also good on three of its sides, but the upper part of its fourth side almost touches the stamp image at the upper left corner (Lupenrand). The overprint of the newspaper text is rotated with 90° from the stamp image and thus can only be read from bottom to top. Approximately 72.5% of the stamp image is covered by the following text, which is similar to the above described one and was also produced with printing:

"…n die einspal =
…er deren Raum
……Einschaltung
…häliger 4 kr.
….für jedoss..."
This text has the exact same frame at the top and on the right side and, taking the rotated position of the overprint into consideration, also on the left side and at the top. The area to where the overprint does not extend is on the left side of the stamp image. (See Figure 629)

IV. Another stamp image of the 1-kreuzer newspaper revenue stamp of the Military Border Districts with newspaper text precancellation can be found on page 30 of the 10th auction catalogue of the Rudolf FRIEDL Company in Vienna. The edge of the stamp extends beyond the size of the stamp image on both upper and the bottom side, and although its left side is also very good, its cut on the right side is narrow. The overprint on the newspaper text is in an incorrectly slanting position compared to the stamp image, it tilts to the right with approximately 66°, and the following can be read on it:
"…..ie……
….deren R….
….Einschaltung
..häliger 4 kr.
..für jedessmal
.kr.
- -
…..umorationen
…….oncen="
The printed text covers approximately 90% of the stamp image. (See Figure 628)

krajcar denomination of the newspaper revenue stamps of the Military Border Districts had not been placed on the market. This opinion is supported by the fact that no used piece has been found. Additional circumstances supporting the above opinion are the relatively late occurrence of pieces cancelled with newspaper text, and that the texts recurring on them are almost identical, letter by letter (the text, including single letters, is perfectly identical on piece number I and piece number II, figures 628 and 629).



Figure 628. Figure 629. Figure 630.

NEWSPAPER REVENUE STAMPS ISSUED IN 1889/90

In August 1870, Hungary received its last ordered supply of the revenue stamps of the issue of 1870 produced by the State Printing House of Vienna, and began to produce its own fiscal value items from 1 October 1870.[209] However, since Hungarian revenue stamps first occurred on paper with Hungarian watermark only in August 1873, it is possible that, '*the paper supply temporarily given to the Hungarian State Printing House by the State Printing House of Vienna was also provided with this watermark in the German language, which was already in use in Austria*.'[209]

It was the above assumption on which Rédey most probably based his claim that newspaper revenue stamps had been produced in Hungary before 1889, first with lithography, then with copperplate printing.

According to PAYER, on the other hand, as the newspaper revenue on domestic newspapers had been terminated, a great quantity remained in stock[210], and it was unnecessary to print 1-krajcar denomination until 1889. In the light of the fact that there is no data which would suggest that there had been newspaper revenue stamps printed in Hungary on Austrian paper with ZEITUNGS-MARKEN watermark or on any other paper without watermark before 1889, Payer's claim seems to be even more probable.

MADARÁSZ, from among the Hungarian researchers, and E. Mueller both claimed that all Hungarian newspaper revenue stamps were printed with typographic printing technique (typography).

According to the agreement signed with the State Printing House of Vienna, the Hungarian State Printing House received the printing plates (galvanized mother plates, etc.) from the former; thus there was no need for the production of new plates for printing newspaper revenue stamps.

Printing proofs of the 1-krajcar denomination are known with the drawing type of 1889. We know bigger blocks, printed in blue on white and grey paper without watermark.

[209] Data of KÖLBIG and HOLLAENDER

[210] Berliner Briefmarken Zeitung, Volume 1916, Issue 21, page 464.

Significant changes were made to the design of the 1-krajcar denomination; they were perceptible on the stamp image in the following way:

1. The type and the dimensions of the numeral ‘1’ of the face value have been changed. The branch of the numeral has become shorter, and is closer to the base than before. The base is slightly shorter and thicker, and the base line of the numeral 1 has also shortened. The base of the stamp image on the stamp of the previous edition of 1868 was positioned a little bit to the left from the centre of the base line, resulting in an effect as if the right side of the base line were slightly longer than the left side. There is a reverse situation in this present case, since the base is positioned a little bit to the right from the centre of the base line.
2. The distance between the base of the numeral ‘1’ and the base of the letter ‘k’ has shrunk to approximately 1.1mm, and the branch of the letter ‘k’ extends beyond the height of the letter ‘r’. The ‘kr’ letters have also changed due to the emphasis of their dividing lines.
3. The distance of the dot after the denomination from the base of the letter ‘r’ has changed from 1.9mm to 0.3mm.
4. The unnecessary accent has been removed from the letter ‘Á’ in the band decorating the four corners, without accentuating the second letter ‘A’.
5. The edge lines on the margins of the sheet, which had been the characteristic of the production in Vienna of 1868, have been removed. (figure 630)

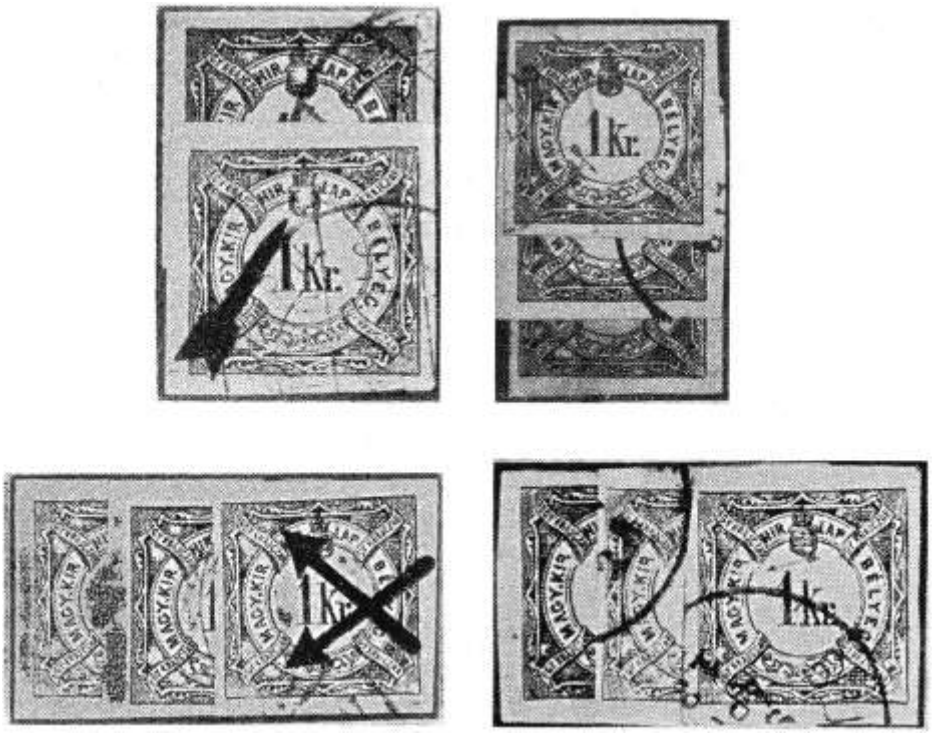


Figure 631.

The only change made to the printing means of the 2-krajcar denomination, the re-printing of which started only in 1890, was the removal of the slats from the printing plate. The original purpose of the slats was to stabilize sheet edges during the printing process.

However, the paper used for this edition has changed significantly. The

paper with German watermark was replaced by the first stamp paper produced with Hungarian watermark; *kr in intertwining ellipses* (watermark I). The above was ordered by the Decree of 1 February 1881 of the Minister of Finance no. 56G24; the objective of the decree was to provide the paper of postal and fiscal stamps with a common watermark.[211]

The Hungarian State Printing House was using paper produced in Hungary for the production of stamps already since 1879; at the beginning, paper was not provided with any watermark. Watermarked paper kinds were also produced in 1873 and later in 1876 for fiscal stamps, but they were not used for the production of newspaper revenue stamps.

Newspaper revenue stamps of the issue of 1889)90 were produced one paper with watermark I ('kr'), and more exactly with its version I)a.[212] There were two types of papers used for this edition. One of them was thicker, white, and the watermark was blurred; the other one was thinner, transparent, and its watermark was well defined and discernible.[213]

This edition consisted of two denominations too: the 1-krajcar and the 2-krajcar ones. The colour of the 1-krajcar stamps was light blue, blue, steel blue; the colour of the 2-krajcar ones was chocolate brown, yellowish brown, dark brown.

The printing of these stamps is of lower quality compared to the ones of the previous issue. The reason for this is partly because the printing devices were already worn, and partly because the typographic printing technique of the Hungarian State Printing House had not yet developed onto a high level of quality in that time. This fact explains also the *various plate damages*. Some of them were the result of the abrasion of the printing devices (galvanized mother plates, etc.), while others were resulted by the damages on the printing plates. We can even find deficiencies which resulted from the multiplying processes (figures 631 and 632).

Discoloration by equipment occured quite frequently both in complete and in parts at this issue. (figure 631 and 632) Unseparated pieces are not rare among the unused pieces of this edition. There are known of the 1-krajcar denomination: pairs, strips of 3-, 4-, 5 pieces, blocks of 4-, 8-, 9-,14-, 40-, 32-, 60 and of 100 pieces. Some are known of the 2-krajcar denomination too: strips of 3-, 7-, 9 pieces, and blocks of 4-, 9-, 20-, 50 and 100.

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[211] In the case of a new watermark, its image shall be designed by the state printing house; however, it shall be approved by the Minister of Finance in agreement with the postal and communications directorate - as of the date when postal and fiscal stamps shall be issued with common watermark. The dandy roll shall be ordered also by the state printing house on the expense of the paper factory. The dandy roll shall be stored in the printing plate storage of the Central Treasury in all times except production periods.
When the SMITH&MEYNJER paper factory in Fiume was commissioned to produce the paper of fiscal and postal items in 1887, according to some sources, a new watermark roller had to be produced because the previous one got damaged during transportation and became unusable. Although there were damages and deficiencies on the dandy roll of 1881, these were not the result of transportation but a long period of use (some parts of the ellipses and letters broke and/or deformed). The reason for the production of the new dandy roll was in fact the difference in the size of the machines of the two paper factories, as the watermark roller produced for the wider machines of the 1st Hungarian Paper Trade Ltd. of Nagyszlabos could not be used in the paper factory of Fiume. (watermark I/b)

[212] For a detailed discussion of the watermark of 1881 see page 265 of Volume I.

[213] Even if there were 2-kreuzers produced on thicker paper, their quantity is probably insignificant compared to the quantity of the ones produced on the thin, transparent paper.

Used blocks of this edition are extremely rare. We do not know of unseparated pieces of the 1-krajcar denomination which would be more than a pair. We know only a few blocks of four pieces of the 2-krajcar denomination. They are always found with mobile post office postmarks[214, 215] (figures 635 and 636).

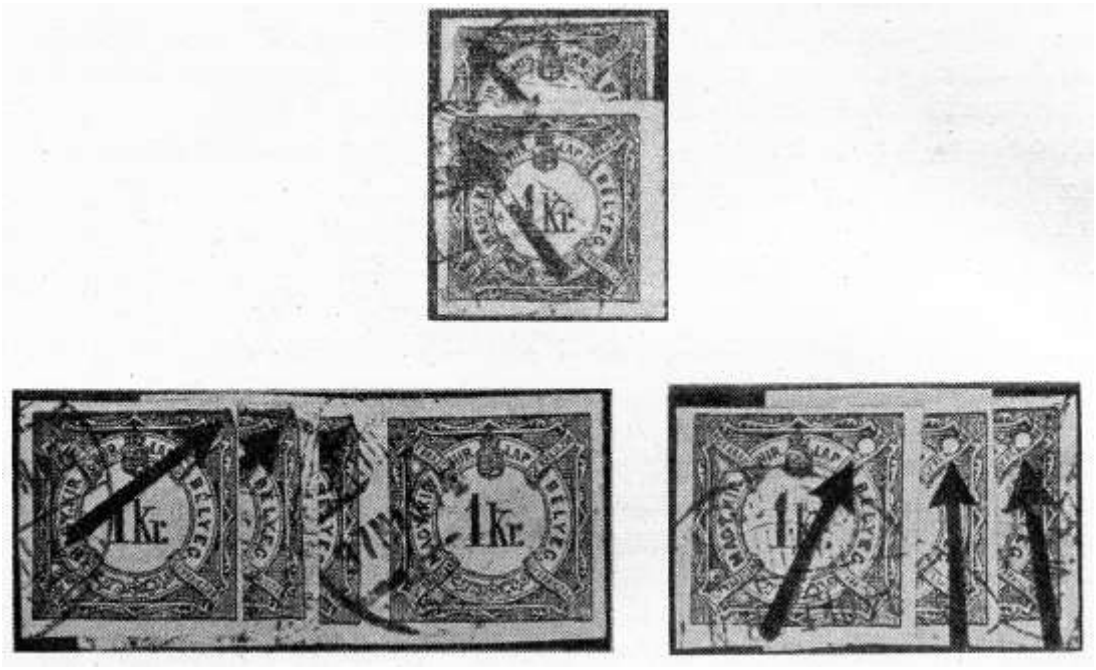


Figure 632.

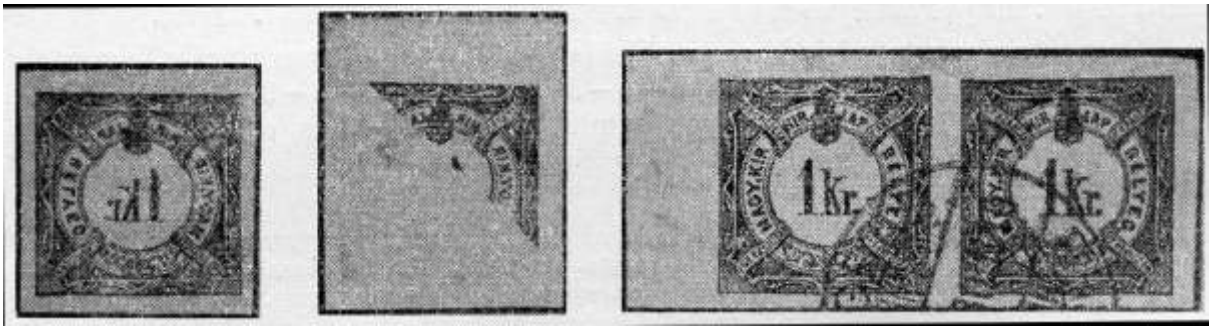


Figure 633. Figure 634. Figure 635.

The most common postmarks on these stamps are the normal date-and-location ones plus the newspaper division handstamps of the bigger post offices. The overprint of financial institutions is less common to find (for example 'Overprint Date KASSA MAGY. KIR. FŐVÁMHIVATAL', figure 637 and 639).

[214] Corresponding pieces most frequently occur with the cancelling postmark of the newspaper division of the BUDAPEST-FŐPOSTA and the cancelling postmark of the mobile post, as duty above the amounts above 1-kreuzer and 2 kreuzer were only required on multiple mailed items.
[215] There is a block of four also in the possession of the Stamp Museum of Budapest.



Figure 637.

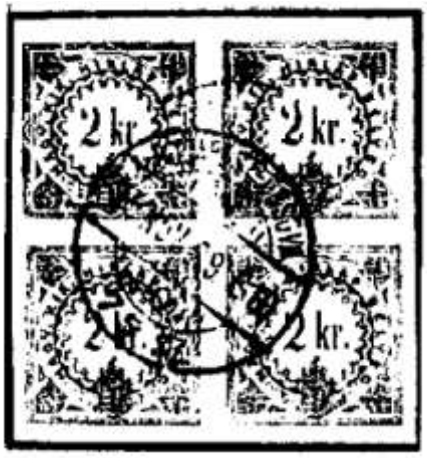


Figure 636.

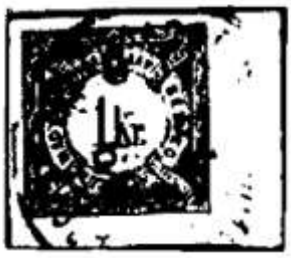


Figure 638.

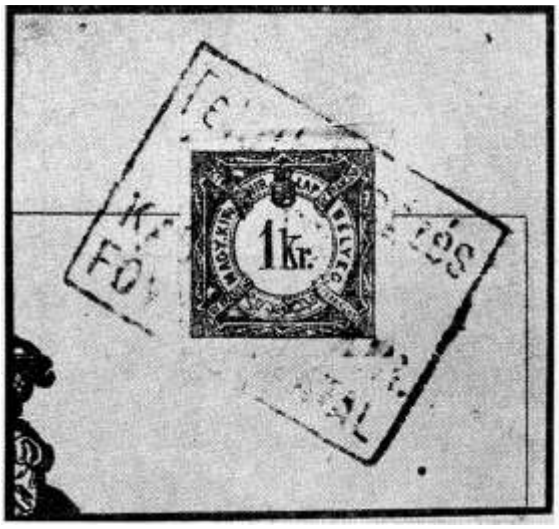


Figure 639.

NEWSPAPER REVENUE STAMP ISSUE OF 1898

The Ministry of Finance ordered the production of a new watermark in 1898[216], the design of which was the Crown positioned within intertwining ellipses[217] (watermark II).

There are two major types of paper produced with this watermark. One of them is thicker, non-transparent; the watermark is very distinctly visible. The other one is thinner than the first one, transparent to the similar extent as a parchment, and its watermark is less distinctly visible than the one on the first type of paper. Both paper types were used for the production of the newspaper revenue stamps of the edition of 1898.[218]

[216] The decree of the Minister of Finance dated April 16 1898 and numbered 23867.

[217] The description of watermark II can be found on page 366 of Volume I: "… the Hungarian Crown from a view from below". The phrase *view from below* does not express clearly the representation of the crown on the stamp image. The following description would be more correct: "… the perspective view of the crown…".

[218] The parchment-like transparency of this paper is the most probable reason for the mistakes of researchers of newspaper revenue stamps who mention the occurrence of these stamps with a watermark III. (BÁN W., etc.)

The newspaper revenue stamp edition of 1898 consisted of only one denomination, the 1-krajcar one. We cannot discuss the variations of its colour, due to the short period in which it was used.

It frequently occurs in pairs, which gives room for the conclusion that this denomination was used for the newspapers arriving from abroad after the supply of 2-krajcar had been exhausted (figures 640 and 642).

We can find the most pieces of this edition unused; there are many known pairs, strips and blocks. The occurrence of unused complete blocks of 100 pieces is not rare either. However, used single stamps are not common and we do not know of unseparated pieces which would be more than a pair.

Its most common stamping is the date and location postmark; this is followed by the postmark of the mobile post offices, the stamping of financial institutions, and the stamping of the newspaper divisions of bigger post offices (figure 640, 641, and 642).



Figure 640.

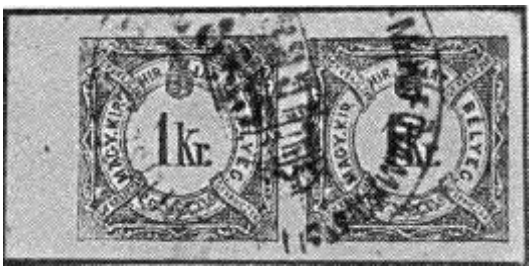


Figure 641.



Figure 642.

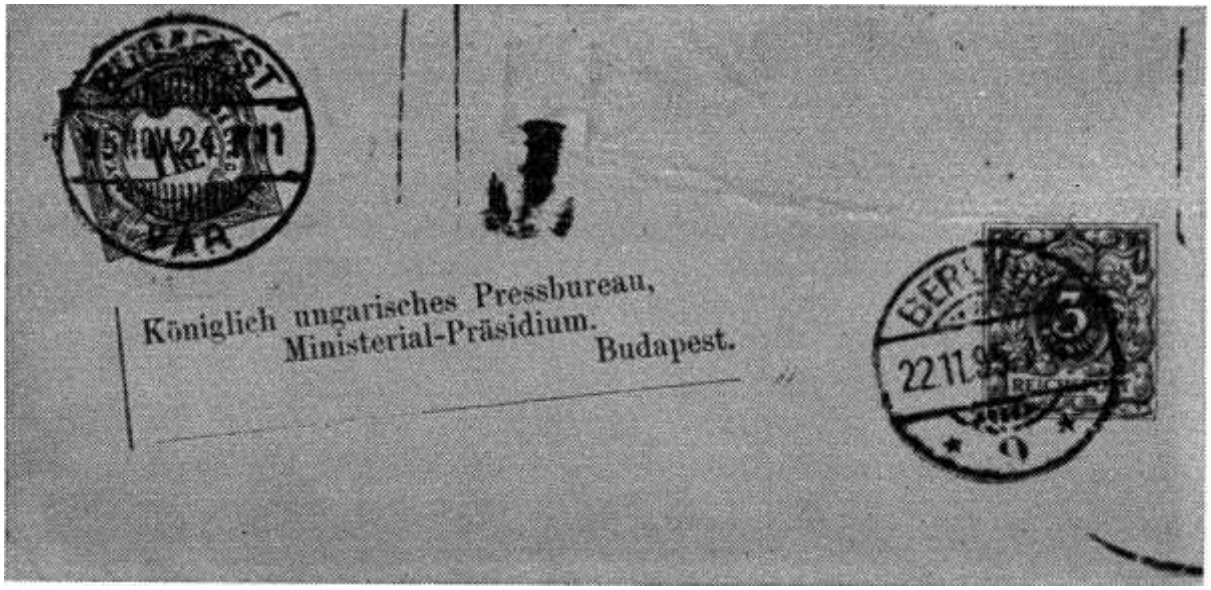


Figure 643. 1889-1890, repeatedly occurring plate deficiencies deriving from damages of printing plates

Period of Circulation of Newspaper Revenue Stamps

Austrian newspaper revenue stamps of the issue of 1858 were withdrawn from the market on 1 August 1868, but their validity expired only on 30 September.[219]

From 20 June 1868[220], the first Hungarian newspaper revenue stamps, which had been produced by the State Printing House of Vienna, were placed on the market in Hungary and in the Kingdom of Croatia-Slavonia. The validity of Austrian newspaper stamps expired on the territory of Croatia-Slavonia on 20 October 1868.[182] The own newspaper revenue stamp of the Military Border Districts were put into circulation on 10 October 1868, their use terminating on 31 December 1870. However, their validity expired only on 31 March 1873.[182]

From 1 January 1871, newspaper revenue stamps of Hungarian edition were on the market on the whole postal territory of Hungary.

The 1-krajcar stamps with watermark I were used from the beginning of 1889, while the 2-krajcar ones were used from the beginning of 1890.

These two were followed by the 1-krajcar newspaper revenue stamp with watermark II from 1898 (no 2-krajcar denomination had been produced of this issue).

All Hungarian newspaper revenue stamps were valid until 31 May 1900. The 2-krajcar denomination of 1868 was an exception, it was withdrawn from the market already in 1880.

Prices and Payment

As already mentioned, there was no mutual agreement on newspaper revenue stamps in the fiscal section of the Austro-Hungarian Compromise of 1867, thus Hungary regulated newspaper revenue stamps independently from Austria. In the beginning, Hungary used the prices from before the Austro-Hungarian Compromise of 1867, which were the following:

From March 1867 to 31 December 1869, a revenue of 1 krajcar had to be paid after domestic and German newspapers, and a revenue amount of 2 krajcar had to be paid after all (other) foreign newspapers.

From 1 January 1870 to 31 May 1900, domestic newspapers were free of revenue; 1 krajcar had to be paid after German newspapers; and 2 krajcar revenue had to be paid with newspaper revenue stamp for all other foreign newspapers.The method of payment was changing in accordance with the change of prices.

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[219] According to E. Mueller, Hungary continued using them temporarily. However, this statement does not seem to be correct, especially in the period after 16 June 1867, when the stamps with the double-headed eagle expired on the territory of Hungary.

[220] The following announcement was published without number in the Issue 130 of Volume 1868 of the Official Gazette (Hivatalos Közlöny):

„The Hungarian stamp tickets (official name for duty and revenue stamps in that time) having been produced, supplies of them shall be delivered to the Hungarian Royal Tax Authorities as of 20 June current year. Accordingly, as of this aforementioned date, Hungarian stamp tickets shall be put into circulation. Buda, 4 June 1868, Menyhért Rónay (himself) Hungarian Royal Minister of Finance."

[182] See footnote 182 above

[182] See footnote 182 above

The 1-krajcar denomination occurred in general as prepayment until 1870. They could rarely be found used in pairs, and they were even rarer to find in used strips or blocks.

The frequency of covering postage with 1 krajcar denomination decreased between 1870 and 1880, and pairs, strips and blocks of this period are also rare . This was the result of the fact that domestic newspapers had become duty free.

From 1880 to 1890, pairs became very frequent compared to the previous period; the number of strips increased, moreover, the use of blocks is known mostly from this period. One of the reasons for this change was the fact that the validity of the 2-krajcar denomination had terminated in 1880. The other reason was the fact that commission agents, etc. more often received newspapers in batches via post, and the revenue stamps were adhered to the packages in strips and blocks.

As of the year 1890, the use of more than one 1-krajcar denomination (pairs, strips, blocks) at a time decreased, which was the result of the recurrence of the 2-krajcar denomination.

From 1898, the instances of the use of more than one 1-krajcar denomination stamp increased. It means pairs in this case, as used bigger unseparated pieces of this edition are not known.

The relative rarity of used 2-krajcar revenue stamps implies that few foreign newspapers arrived into Hungary. The fact that the 2-krajcar denomination could be supplemented by the use of two 1-krajcar stamps had a negative impact on the occurrence of these stamps. This latter was the case between 1880 and 1890, when there was no 2-krajcar denomination on the market.

There are only single used pieces known of the 2-krajcar denomination. There are no known used pairs or strips, but a few blocks of 4 pieces with watermark I are known; they were used via mobile post in 1895.

Mixed frankings do occur but only very rarely (pseudo-mixed frankings), in cases when the newspaper revenue stamps and the letter or newspaper postage stamps occur together on a newspaper mail item. (figures 643 and 644)

Remaining Stock and its Effect

The remaining stock of newspaper revenue stamps was different in case of different issues of both used and unused pieces. This had significant impact on prices.

Hardly any amount of the 1868-issue 1-krajcar denomination remained in stock. This is one of the major reasons why the value of unused pieces is multiple of that of used ones. Unused and used soft printed greyish blue pieces[221] are in high demand. Used 1-krajcar denominations are rare to find on complete newspapers.

Unused 1-krajcar denominations of the issue of 1889)90 are less rare to find than the ones from the previous one, and their used pieces occur the most often.

The value of used and unused pieces of the 1-krajcar newspaper revenue stamp of the issue of 1898 is nearly the same.

[221] These were the pieces which were believed to have been produced in Hungary with lithography for a long time.

The rarity of 2-krajcar denomination varies with each edition and colour.

The coffee brown (1) 2-krajcar stamp is rare to find both used and unused; it rarely occurs on newspapers. The used reddish brown (2) 2-krajcar pieces are even rarer to find, and they are very rare on newspapers. Both used and unused copper red (3) 2-krajcár pieces are very rare, but they are the most preferred. This colour is considered to have the highest value being also rare on newspapers. The chocolate brown (4) 2-krajcar pieces are the most common both used and unused but rare to find on newspapers.



Figure 644. 1889-1890, mixed postage coverage on newspaper text



Figure 645.

There is no significant difference in the degree of rarity between the colour variations of the 2-krajcar denomination of the issue of 1889)90.

Reprints and Fakes

No second prints or reprints of Hungarian newspaper revenue stamps for general use were produced, and we do not know of fake pieces either. However, we know of a forgery on the expense of the Treasury - the stamps with pale handstamp impression were reused. (figure 44)

It is the task of newspaper historiography to find out the text of which newspaper between 20 October 1868 and 31 December 1870 is similar to the pre-cancellation newspaper text of the three (?) pieces of the 1-krajcar denomination newspaper revenue stamps of the Military Border Districts, as the presumably negative outcome would seem to support the claim of Rédey, and in that case there would be a reason to classify the stamps as ferrarities. [222]

STUDIES AND OTHER SOURCES

Now that I am ready with that part of the classical material which constituted my task, and this part included the first KOSSUTH Hungarian postage stamp design, the Austrian postal administration in Hungary (the first issue of letter and newspaper postage stamps, newspaper revenue vignettes, the newspaper revenue stamps issued in 1853, 1858, and 1859), letter and postage stamps issued in 1867, telegraph items, and Hungarian newspaper revenue stamps, I would like to express my gratitude to all those who helped my work with data, collections, comments, and advice. It was their assistance, along with very scarce research data, which provided rich source for my work.

I would like to express my gratitude to *Imre HAMZA, Dr Gyula KADOCSA, Dr János KALMÁR, Jakab KLEIN* (Israel), *Jenő KONCZ, Ákos KOSTYÁN, György KUN, Geo. Z. LEPTON* (USA), *Imre LUKÁCS, Dr Alfonz LUKÁSZ, Gyula MADARÁSZ, Dr László MAKKAI, László PÁKOZDI, Imre WERNER* (Jugoslavia), and *Dr István ZLATEV* for the valuable data I received from them, for giving their consent to do research in their collections, for the photos, and for the technical support they provided.

[222] Named after the philatelic "specialties" (forgeries) produced for Count Philippe La Renotiöro de FERRARI. (Ferrari-rarities = FERRARI-type rarities)

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