



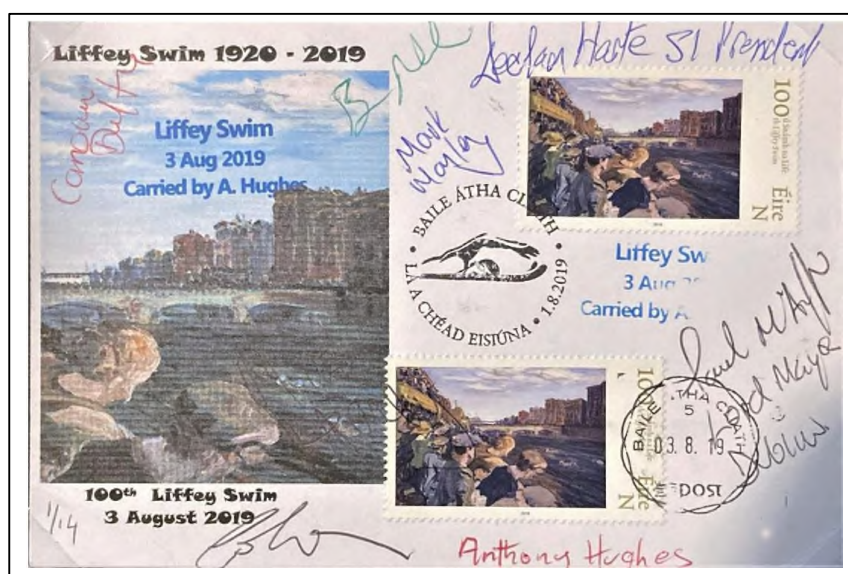
Volume
2021

Irish Philately

THE JOURNAL OF THE IRISH PHILATELIC CIRCLE

www.irishphil.com

Issue No: 3
December



Liffey River Swim Mail – Postmarked Dublin on both 1 & 3 August 2019

Signed by the race winners & Anthony Hughes. The stamp commemorates 100 years of the Race

See how Anthony carried the mail on page 108

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Hello **and Seasons Greetings** from Maple Shade, in the former Colony of New Jersey. Philately continues to prosper with several stamp shows taking place in the United Kingdom and the USA since August. London 2022 is moving ahead at a great speed. Hopefully I will get a chance to see many of our IPC members at the AGM being held during London 2022.

Several IPC members have won Large Vermeil to Large Gold Medals plus research awards on the USA Stamp Show circuit this year. However, a special congratulations is given to Brian Callan who received a Large Gold and Reserve Grand at Royale Canada show in October and a Gold Medal at the Athens show in November 2021. Brian's multi frame exhibit **Graf Zeppelin LZ-127- South America Airmail 1930 -1937** also won the David Feldman Trophy at STAMPA (2012) and a Large Gold at STAMPEX (2016).

Many thanks to all our IPC members who contributed to the December **IP**. We have a banner issue of 44 pages covering all aspects of Irish Philately. However, I am in need of 4 to 6 page articles for April. Please send the articles as a Microsoft Word Document and the images as jpegs (200 dpi or higher). If you do not have a scanner then take a mobile phone photograph and **email** me the images. You can send me a second email with the images included in the article > BUT < I need at least one email with images and text separated. I always look forward to your emails and letters with your views and comments on various articles in the **IP**. I will try to include these the in **Letters to The Editor** column.

I am most grateful to Ken Nilsestuen for his well written article on *Treatment and why it is important to exhibiting* (page 90). We have a very colourful article from Anthony Hughes on *Liffey River - Swim Mail* (page 108) showing a new and creative form of postal history. We are very grateful to Barry Cousins who provided us with a very well written and detailed three part series on the **Overprinted 'Seahorse' High Value Stamps**, which concludes with this issue (page 74). Barry has written several compendiums on the overprint issues which can be found on the IPC web site. I hope to have an article from Barry in April the **IP** about the first Irish designed stamp issued on 6 December 1922.

We try to email the **Irish Philately Newsletter** 2 to 3 times a year. Therefore, make sure Brian Warren has your current email address. Email Brian at irishphilateliccircle@gmail.com

Finally, I was recently reading Stan Challis's article in June, 2018 IP on **Making the Mail Go Faster**. Stan's writings contrast with Brian Warren's article in this issue (page 86) where he discusses An Post's efforts to make the mail **go backwards** and charging more for the effort (page 84). Brian's article could be renamed An **Post and Irish Customs verses the World**.

Jean and I wish everyone a Safe and Prosperous 2022



A magazine sent to me this October in a clear polybag. **Notice** the large number of An Post Customs Forms needed to **tell the world** that a magazine is inside.



One of three parcels sent to friends in Ireland this summer. Each parcel had a USA Customs Form attached, detailing the contents. Each parcel **was returned to me** with a pink An Post label attached **marked refused**. None of the 3 people were ever told by An Post that the parcels were in Ireland

**Caveat Emptor (Buyer Beware)
Purchasing goods from outside the EU.**

With Brexit still in the headlines and Christmas only around the corner, purchasing goods on eBay, via auction, Delcampe or via other methods are causing major headaches for many including philatelists, book collectors and the general public.

All items now purchased by collectors in the Republic of Ireland whether a commercial transaction or even gifts from non-EU countries are subject to (i) tightened postal restrictions and (ii) correct values being declared with back up evidence required before they even arrive through the post.

AddressPal (as operated by An Post), when receiving goods both from the US and the UK have faced major problems when the goods arrive at the hubs for onward despatch to Ireland. A proforma invoice with a description of the goods as well as a tariff code and value are required at the minimum. Over the last six months I have received 5 consignments via this method, and everyone has had the incorrect VAT applied, Incorrect Tariff codes applied (by the Address pal operatives) as well as incorrect values declared has been the problem. Two recent items, one a gift of an annual (book) which is VAT free as it was a gift, and it is printed matter. The label on the outside of the box showed a tariff code associated with candles and the value was incorrect. I was promised a refund (last July) but no sign yet. The second item again was a consignment of more books for my library and the address pal label has a tariff code associated with T-shirts. (Again I was promised a refund of the VAT as well as the additional €3.50 An Post collection fee.) The official response on this was:

“We apologise for the delay in processing the refunds that were agreed, but we are working off a backlog and we will endeavour to get them to you as soon as we can.”

The other three items had more books and additional fees. I have sent nearly 30+ emails to eCommChargeQuery@anpost.ie and 40+ phone calls to addresspal customer support who have or will not help with Customs charge queries and all consumers are getting is a response saying:

We are experiencing some delays currently due to the recent customs rules changes and Brexit. We appreciate your patience at this time. Please ensure you include the customs reference number and item tracking number in all correspondence. If your query relates to a valuation of your item or the customs charges, please include documentation (i.e., invoice and proof of payment) to support your charge query.

The query process cannot commence without this documentation. Customs have a statutory right to examine all parcels coming from outside the EU. It is the Revenue Commissioners who raise customs charges and An Post can collect them on their behalf. All UK and USA deliveries are subject to Revenue inspection for customs and/or VAT charges. If you have received customs/VAT charges that you believe are incorrect, you will need to email the AddressPal tracking number, customs reference, and a copy of the original purchase order to eCommChargeQuery@anpost.ie. Please be advised that AddressPal is unable to answer queries on behalf of Irish Revenue.

On taking this up with Revenue they have stated that they cannot comment on the processes that AddressPal use and to take it up with An Post. I'm aware that there are thousands of letters, parcels undelivered, awaiting refunds or under query. It is virtually impossible to speak directly with the eComm Charge query team and they will only take queries via email.

In a recent article in the Irish Independent by Charlie Weston about delays in processing parcels from the UK and elsewhere, this was mentioned.

“The Royal Mail delivers letters and parcels in the UK and to Ireland. But a separate company, The Post Office, runs the post office branch network, where people posting to here need to fill out customs declarations. A consumer had complained that a parcel containing a present for her daughter from the child's aunt in the UK had been stuck in an An Post sorting depot for 27 days.

David McRedmond (CEO of An Post) explained on Twitter that the parcel was not customs compliant and blamed the British Post Office for failing to implement the customs rules that came in last July. Asked about consumers complaining that their parcels are getting stuck for weeks in An Post depots, the company said new EU customs regulations for parcels posted from non-EU countries, including Britain, came into effect in July. These require the sender to provide electronic customs information for each parcel. Customs charges may also apply, and these fees must be paid by customers before An Post is allowed to deliver their items. An Post insisted that more than 90pc of all parcels enter Ireland and go straight out on delivery.”

The full article can be read here:
[An Post boss lashes out at UK Post Office over ‘maddening’ parcel delays - Independent.ie](#)

The consumer is paying fees and VAT, facing huge delays in getting refunds, post and presents and everyone is blaming everyone else. evident that this is not happening as regards imports. See also Brian Warren's article in this issue.

Irish Philately - That Was The Year That Was

Volume 1 (1971-1999) by Brian Warren,
Eddie FitzGerald and Paddy Smithers

Volume 2 (2000-2020) by Brian Warren
Edited by Philip Kane

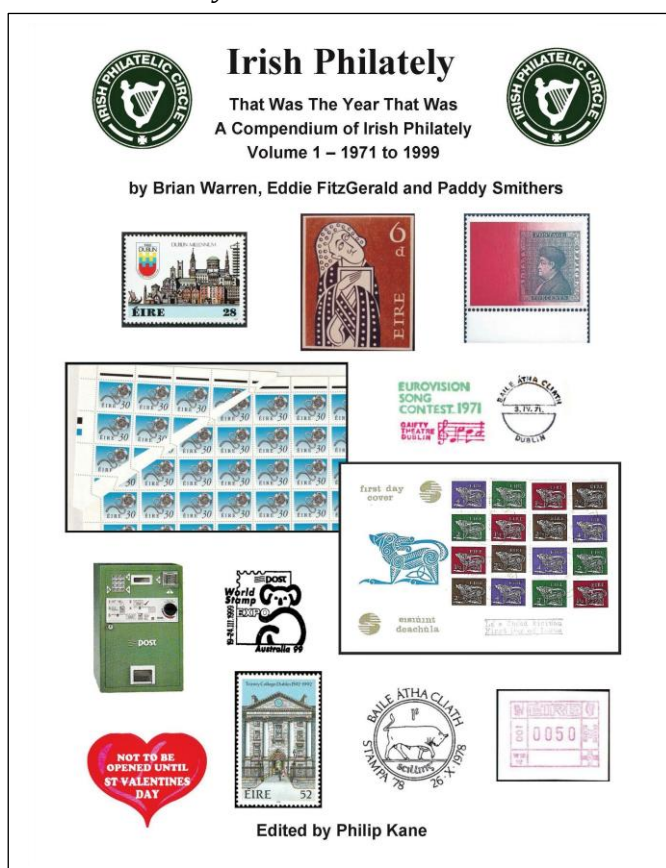
Reviewed by Brian Callan

This compendium covers the regular column that has appeared in the journals *Irish Philately* and *The Revealer*, expanded by the addition of colour illustrations, colour rescanning of previous images and in particular the inclusion of all known pictorial and special event postmarks and cancellations. The compendium is in two volumes, a total of 988 pages and has also been back-dated to begin in 1971, covering the full period since decimalisation. Each volume pulls together every significant Irish philatelic event, year by year, covering the stamps and postal stationery issued, the postmarks, watermarks, slogans, maximum cards, special event cachets, commemorative covers and any Irish philatelic show items.

For those who collect adhesive stamps, the concise detail about those commemorated is very useful (e.g. 2009/page 196). For collectors of postal stationery, the illustrations are first class and the narrative excellent down to logos on the reverse of the wrappers binding envelopes or cards. Some of the stories behind the cover or purchase make the compendium very readable, like the 1971 registered envelope without the embossed harp (1975/page 44). For those who prefer booklets, many booklets are shown exploded in colour with detailed narrative on the varieties of sheet issues. The exhibition booklets are also covered in some detail, including the specific adhesive stamps included. For those who collect slogans, the detail of each issue is excellent, including that surrounding the reissue of older slogans as well as the pictorial depiction of each slogan.

The addition of printing methods and printer discussions adds to the value of this reference work. Miscellaneous items include first flight details, automatic stamp label vending machines, counter machine labels, foreign stamps with Irish associations or overseas exhibition cachets with an Irish connection, created philatelic items such as stamped exhibition dinner menus or special once off postcards at AGM meetings. Postscripts where fellow philatelists have added to the authors original narrative have been very generously included (e.g. 1984/page 161). The detail is incredible as well as being thoroughly enjoyable.

It is very clear from the detail gathered that the authors have been at the centre of Irish philately, as it was happening, and their connection to a network of Irish philatelists is both impressive and continually acknowledged. This book is a must read for any serious student of modern Irish philately, and for me, the detail behind the postmarks, slogans and special cancellations is outstanding. *This is not a catalogue detailing values or prices, but the Compendium is surely the most important reference guide for modern Irish Philately that will ever be written* - Editor



This final article in the series sets out to examine the consistent overprint features encountered with the Provisional Government and the Irish Free State issues, followed by listings and scans of the most significant and recurrent overprint varieties, arising from the various overprint settings in use.

CONSISTENT OVERPRINT FEATURES

Overprint features for each issue in this section apply to all three high values.

ISSUES 3T & 7T

Overprints by Dollard issue 3T and by Thom issue 7T were in use during the Provisional Government period, the overprint scans and basic information is as detailed in the first article. Issue 3T & 7T scans are shown opposite, see figs. 1 & 2.

Distinctive features found with these issues are:

- Dollard overprint line dimensions - 'Rialtar', Sealadac', 'na héireann' are slightly longer compared to the Thom overprints.
- Wider spacing of 'h' and é of héireann with Dollard overprint, compared with Thom.
- Dollard overprints used a black ink, whereas Thom used a shiny blue-black ink and generally the Thom overprints are bolder and sharper.

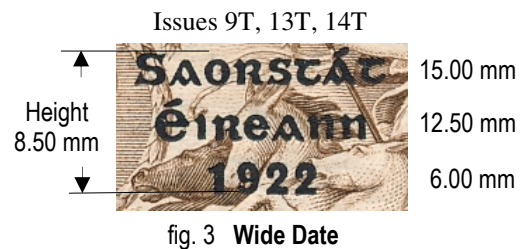
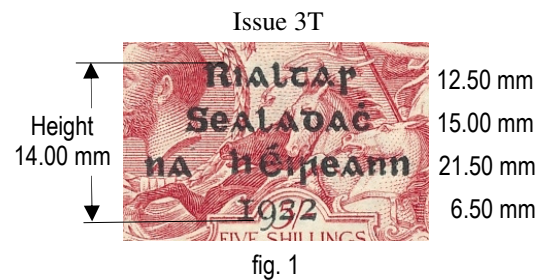
ISSUES 9T, 11T, 12T, 13T, 14T

Overprints for use during the Irish Free State period were undertaken by four firms, namely - Thom issue 9T, Government Printing Works (GPW), Dublin & Inland Revenue Stamping Department, Somerset House (SH) issue 11T, Somerset House (SH) issues 12T & 13T, Harrison & Sons (HS) and Somerset House (SH) issue 14T.

For five issues the 'Saorstát' and 'heireann' line lengths and overall heights are identical, the difference being the use of either 6mm or 5mm date line '1922' widths, see figs. 3 & 4. In the case of issue 12T, both wide and narrow date clichés were in use, hence its recognition as the 'composite' overprint issue.

Distinctive features found with these issues are:

- Issue 9T - '1' with squared foot and a rounded top to the '9' of '1922', see fig. 3.
- Issue 11T - foot of '1' in '1922' rounded and top of '9' less rounded, see fig. 4.
 - overprints frequently display either dull or more bold overprint impressions on alternate rows, see fig. 5.
 - example shown in fig. 6 clearly demonstrates the overprinting of alternate rows in a pane.



CONSISTENT OVERPRINT FEATURES

(continued)

- Issue 12T - example shown in fig. 7 displays a normal composite overprint printing made up of a 5 mm and a 6 mm width to the '1922' date line.
This example with the broken 'S' in 'POSTAGE' is from the Bradbury printers plate 3/8L (Series II) - stamp height 23 mm.
- Issue 13T - overprint impressions frequently more intense than earlier issues.
- common occurrence of a small ink dot between the 'S' and 'a' of 'Saorstát', see fig. 8.
- Issue 14T - common occurrence of a small ink dot between the 'S' and 'a' of 'Saorstát', see fig. 8.

Overprint characteristics from issues 13T and 14T are identical. Overprints from issue 14T were applied to Waterlow & Sons re-engraved stamps, which are easily distinguishable from the earlier Bradbury & Wilkinson stamps, see fig. 9.



fig. 7 T71vBS - Plate 3/8R

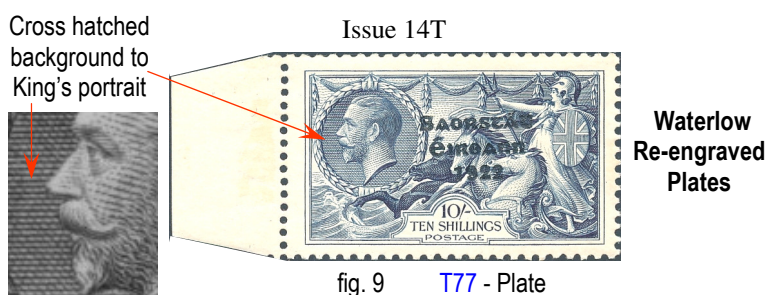


fig. 9 T77 - Plate

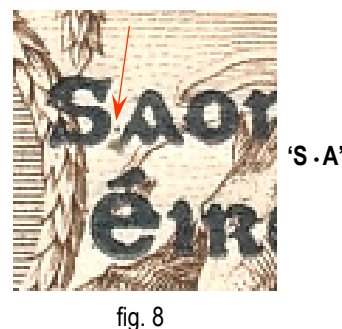


fig. 8

OVERPRINT VARIETIES

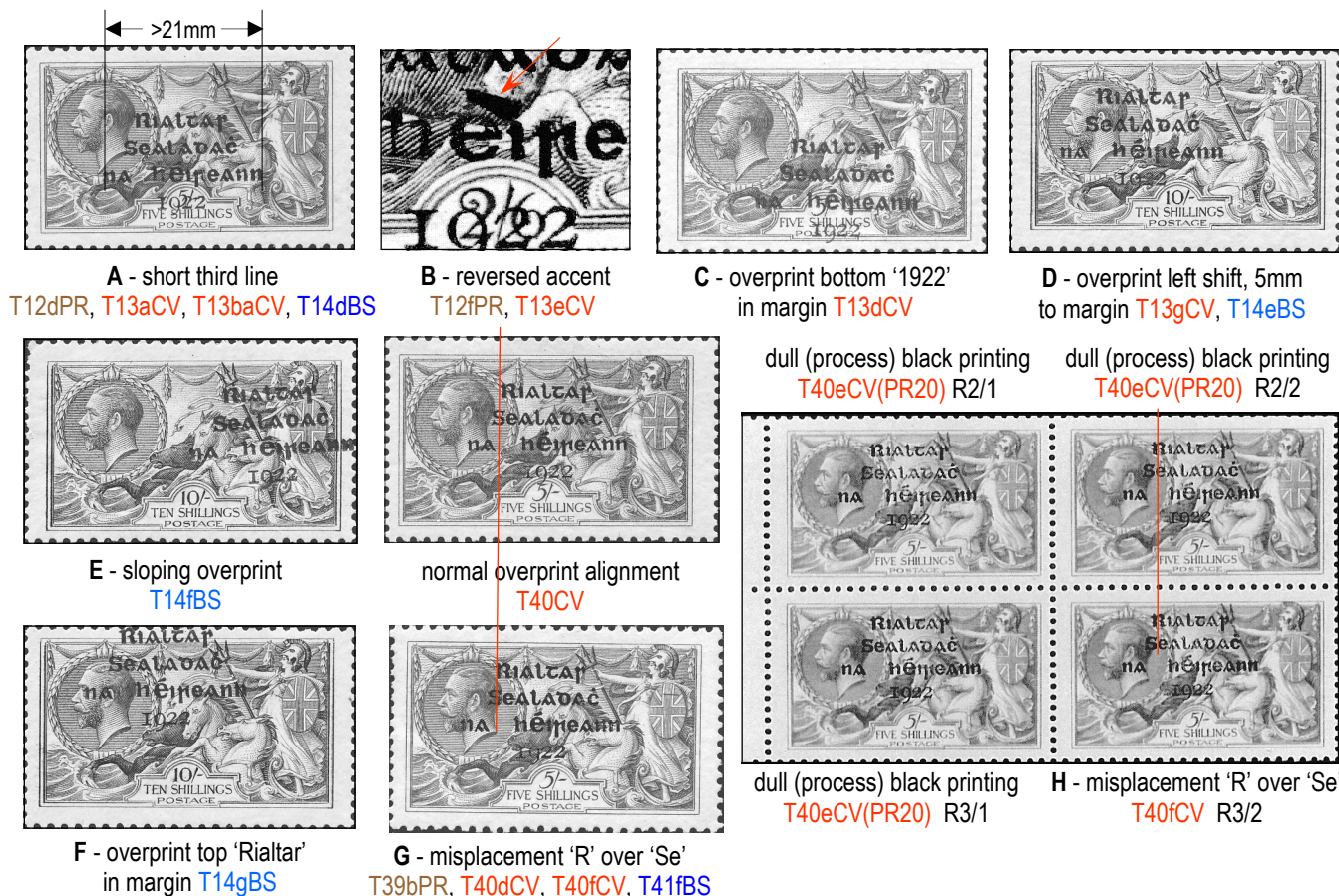
In this section the most significant overprint varieties are listed and follow Hibernian's 'T' references and if known the sheet positions are included, however no attempt has been made to link the plates and panes in use. For minor overprint varieties readers are directed to Hibernian's handbook, page 12 refers. Listings shown in *italics* represent the author's opinion and are therefore subject to validation.

PROVISIONAL GOVERNMENT ISSUES - RECURRENT OVERPRINT VARIETIES

Issue 3T Dollard 4 Line Overprint. Basic Overprint Stamp References - 2/6 T12PR, 5s. T13CV, 10s. T14BS							
Hib. Ref.	Variant Description	Sheet Position	Scan	Hib. Ref.	Variant Description	Sheet Position	Scan
T12dPR	short third line < 21 mm	see note 1	A	T13dCV	overprint dropped, '1922' in margin	-	C
T12ePR	overprint double once albino	-	-	T13eCV	reversed accent	R1/3 (N/C)	B
T12fPR	reversed accent	R1/3 (N/C)	B	T13gCV	overprint left shift (> 5 mm to margin)	-	D
T13aCV	short third line < 21 mm	see note 1	A	T14dBS	short third line < 21 mm	see note 1	A
T13bCV	'Howard' ribbed paper	all	-	T14eBS	overprint left shift (> 5 mm to margin)	-	D
T13baCV	T13b + short third line < 21 mm	see note 1	A	T14fBS	sloping overprint	-	E
T13cCV	overprint double once albino	-	-	T14gBS	overprint top, 'Rialtar' in margin	-	F
Note: short third line sheet positions - R1, 2, 6, 7/4 and R 7 & 9/1.				T14hBS	overprint double once albino	-	-

Issue 7T Thom 4 Line Overprint. Basic Overprint Stamp References - 2/6 T39PR, 5s. T40CV, 10s. T41BS							
Hib. Ref.	Variant Description	Sheet Position	Scan	Hib. Ref.	Variant Description	Sheet Position	Scan
T39bPR	misplacement of 'R' over 'Se'	see note 2	G	T40fCV	T40e + misplacement of 'R' over 'Se'	see note 2	H
T40dCV	misplacement of 'R' over 'Se'	see note 2	G	T41fBS	misplacement of 'R' over 'Se'	see note 2	G
T40eCV (PR20)	Dull (process) black experimental printing	all	-	T41gPS	PS with misplacement of 'R' over 'Se'	R1/3	G
					Perfect 'S' occurs twice in BS sheet - R1/3 & R1/4		
Notes: 'R' over 'Se' sheet positions - R1/3, R2/3, R3/2, R3/3, R4/3, R7/3, R8/1, R9/1,2 & 3, R10/2 & 4. NC/* position not constant in all sheets.							

ISSUES 3T & 7T VARIETY SCANS



Overprint varieties frequently occur on more than one value. Scans are individual, but 'T' references indicate if the variety occurs with other values. Colour coding by value - **Brown** 2/6, **Red** 5s., **Blue** 10s.

IRISH FREE STATE ISSUES - RECURRENT OVERPRINT VARIETIES

Issue 9T Thom 'Saorstát' Overprint. Basic Overprint Stamp References - 2/6 T59PR, 5s. T60CV & BV, 10s. T61BS & PS							
Hib. Ref.	Variant Description	Sheet Position	Scan	Hib. Ref.	Variant Description	Sheet Position	Scan
T59dPR	missing accent over 'a'	R3/2, R8/2*	I	T60faCV/BV	accent improved or collapsed	R10/4(NC)	Q/N
T59ePR	T59ca + missing accent over 'a'	R8/2 (NC)	I	T60icV/BV	raised second 'a' of 'Saorstát'	-	R
T59fPR	reversed accent & 't' malformed	R7/4 (NC)	J	T60jcV/BV	overprint offset on back of stamp	-	S
T59gPR	'S' over 'e'	R9/2 (NC)	K	T61dBS	missing accent over 'a'	R3/2, R8/2*	I
T59hPR	'S' over 'e' corrected, 'at' wider spaced	R9/2 (NC)	L	T61eBS	reversed accent & 't' malformed	R7/4 (NC)	J
T59jPR	'Sacrstát' for 'Saorstát'	R5/4 (NC)	M	T61fBS	'S' over 'e'	R9/2 (NC)	K
T59kPR	guide block around overprint	various	-	T61faBS	'S' over 'e' corrected, 'at' wider spaced	R9/2 (NC)	L
T59kaPR	guide block left of 'S'	R10/2(NC)	O	T61gBS	weak accent over 'a'	R10/4(NC)	P
T59lPR	weak accent over 'a'	R10/4(NC)	P	T61gaBS	accent improved or collapsed	R10/4(NC)	Q/N
T59laPR	accent improved	R10/4(NC)	Q	T61hBS/PS	raised second 'a' of 'Saorstát'	-	R
T59mPR	collapsed accent over 'a'	R10/4(NC)	N	T61jbPS	missing accent over 'a'	R3/2, R8/2*	I
T59nPR	raised second 'a' of 'Saorstát'	-	R	T61jcPS	reversed accent & 't' malformed	R7/4 (NC)	J
T60aCV/BV	missing accent over 'a'	R3/2, R8/2*	I	T61jdPS	'S' over 'e'	R9/2 (NC)	K
T60bCV/BV	reversed accent & 't' malformed	R7/4 (NC)	J	T61jePS	'S' over 'e' corrected, 'at' wider spaced	R9/2 (NC)	L
T60cCV/BV	'S' over 'e'	R9/2 (NC)	K	T61jfPS	'Sacrstát' for 'Saorstát'	R5/4 (NC)	M
T60dCV/BV	'S' over 'e' corrected, 'at' wider spaced	R9/2 (NC)	L	T61jjPS	weak accent over 'a'	R10/4(NC)	P
T60eCV/BV	'Sacrstát' for 'Saorstát'	R5/4 (NC)	M	T61jkPS	accent improved or collapsed	R10/4(NC)	Q/N
T60fCV/BV	weak accent over 'a'	R10/4(NC)	P	Note: NC/* variety not always found in sheet position indicated.			

ISSUE 9T VARIETY SCANS

I - missing accent over 'a'
T59dPR, T60aCV/BV
T61dBS, T61jbPS

J - reversed accent & 't' malformed
T59fPR
T60bCV/BV, T61eBS, T61jcPS

K - 'S' over 'e'
T59gPR, T60cCV/BV
T61fBS, T61jdPS

L - 'S' over 'e' corrected & 'at' wider spaced
T59hPR
T60dCV/BV, T61faBS, T61jePS

M - 'Sacrsat' for 'Saorstat'
T59jPR, T60eCV/BV
T61jfPS

N - collapsed accent
T59mPR, T60faCV/BV
T61gaBS, T61jjPS

O - guide block left of 'S'
T59kaPR

P - weak accent over 'a'
T59iPR, T60fCV/BV
T61gBS, T61jkPS

Q - accent improved
T59laPR, T60faCV/BV
T61gaBS, T61jjPS

R - raised second 'a' in 'Saorstat'
T59nPR, T60iCV/BV, T61hBS/PS

S - overprint offset on back of stamp
T60jCV/BV

IRISH FREE STATE ISSUES - RECURRENT OVERPRINT VARIETIES

Issue 11T Narrow Date Overprint. Basic Overprint Stamp References - 2/6 T66BR & PR, 5s. T67CV & BV, 10s. T68BS & PS							
Hib. Ref.	Variant Description	Sheet Position	Scan	Hib. Ref.	Variant Description	Sheet Position	Scan
T66cBR	'Sacrsat' for 'Saorstat'	R5/1,R7/3	T	T67gBV	<i>hollow accent over 'a'</i>	-	V
T66dBR	'Eircann' for 'Eireann'	R4/2,R5/3*	U	T67hBV	<i>needle eye accent over 'E' of 'Eireann'</i>	R1/1,R2/1	W
T66cPR	'Sacrsat' for 'Saorstat'	R5/1,R7/3	T	T67iBV	<i>base lines of 2's in '22' joined</i>	-	X
T66dPR	'Eircann' for 'Eireann'	R4/2,R5/3*	U	T68aBS	'Sacrsat' for 'Saorstat'	R5/1,R7/3	T
T66fBR/PR	overprint double once albino	-	-	T68bBS	'Eircann' for 'Eireann'	R4/2,R5/3*	U
T66gBR/PR	<i>hollow accent over 'a'</i>	-	V	T68aPS	'Sacrsat' for 'Saorstat'	R7/3	T
T66hBR/PR	<i>needle eye accent over 'E' of 'Eireann'</i>	R1/1,R2/1	W	T68bPS	'Eircann' for 'Eireann'	R4/2,R5/3*	U
T66iBR/PR	<i>base lines of 2's in '22' joined</i>	-	X	T68dPS	double overprint, once inverted	R8/4	Z
T67cBV	'Sacrsat' for 'Saorstat'	R5/1,R7/3	T	T68eBS/PS	<i>hollow accent over 'a'</i>	-	V
T67dBV	'Eircann' for 'Eireann'	R4/2,R5/3*	U	T68fBS/PS	<i>needle eye accent over 'E' of 'Eireann'</i>	R1/1,R2/1	W
T67eBV	diagonally displaced overprint	alt. rows	fig. 6	T68gBS/PS	<i>base lines of 2's in '22' joined</i>	-	X
T67fBV	overprint major upward shift	-	Y	Occurrence of varieties with BR & PR or BS & PS subject to confirmation			

ISSUE 11T VARIETY SCANS

T - 'Sacrsat' for 'Saorstat'
T66cBR/PR, T67cBV,
T68aBS/PS

U - 'Eircann' for 'Eireann'
T66dBR/PR, T67dBV,
T68bBS/PS

V - hollow accent over 'a'
T66gBR/PR, T67gBV,
T68eBS/PS

W - needle eye accent over 'E'
T66hBR/PR, T67hBV,
T68fBS/PS

X - base lines of 2's in '1922' joined
T66iBR/PR, T67iBV, T68gBS/PS



Y - overprint major upward shift
T67fBV

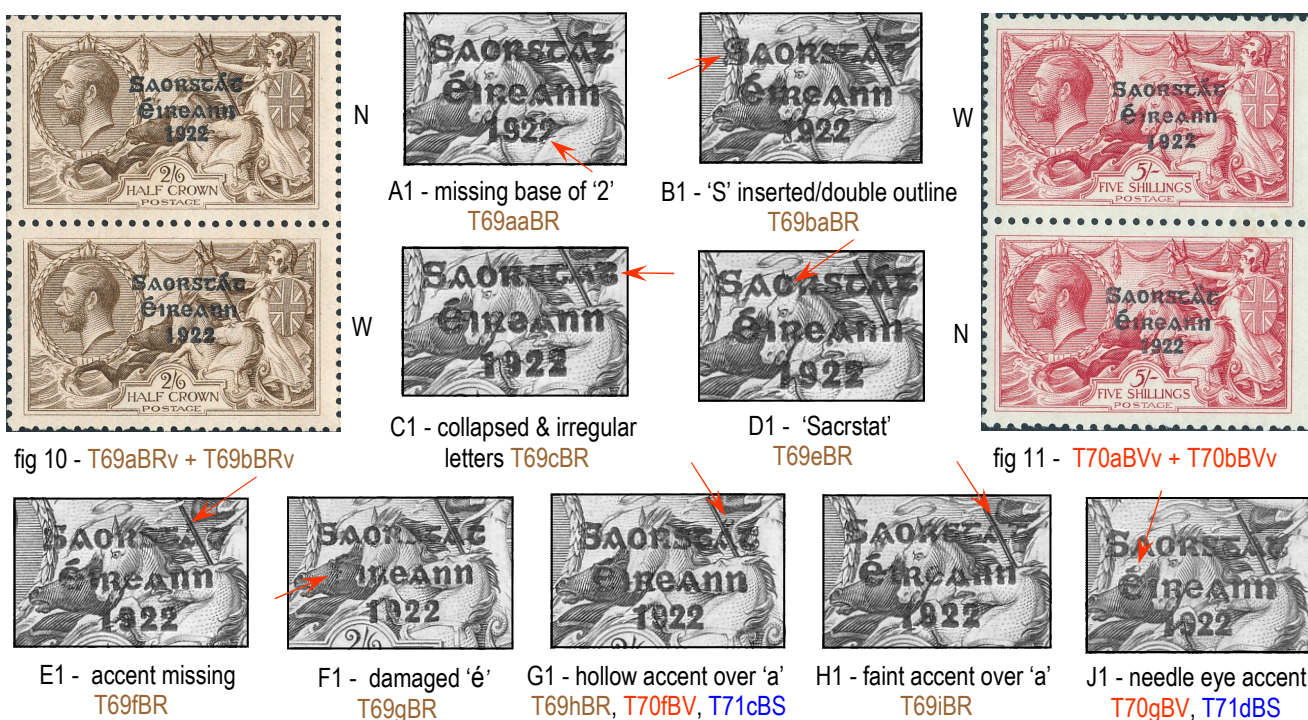


Z - double overprint, once inverted T68dPS

IRISH FREE STATE ISSUES - RECURRENT OVERPRINT VARIETIES

Issue 12T Composite Overprint. Basic Overprint Stamp References - 2/6 T69BR , 5s. T70 BV, 10s. T71BS							
Hib. Ref.	Variant Description	Sheet Position	Scan	Hib. Ref.	Variant Description	Sheet Position	Scan
T69aBR	'narrow' date single (N)	various	fig. 10	T70aBV	'narrow' date single (N)	various	fig.11
T69aaBR	missing base of '2' giving '1929'	-	A1	T70bBV	'wide' date single (W)	various	fig.11
T69bBR	'wide' date single (W)	various	fig. 10	T70eBV	pair from an abnormal setting	various	-
T69baBR	'S' in 'Saorstat' inserted (double outline)	-	B1	T70fBV	<i>hollow accent over 'á' (in pair)</i>	-	G1
T69cBR	<i>collapsed & irregular letters in 'Saorstat'</i>	-	C1	T70gBV	<i>needle eye accent over 'é' (in pair)</i>	-	J1
T69dBR	pair from an abnormal setting	various	-	T71aBS	'narrow' date single (N)	various	fig. 7
T69eBR	'Sacstat' (wide single)	-	D1	T71bBS	'wide' date single (W)	various	fig.7
T69fBR	<i>accent missing over 'a' (in pair)</i>	-	E1	T71cBS	<i>hollow accent over 'á' (in pair)</i>	-	G1
T69gBR	<i>damaged 'é' in 'Éireann' (in pair)</i>	-	F1	T71caBS	as T71c (narrow single)	-	G1
T69hBR	<i>hollow accent over 'á' (in pair)</i>	-	G1	T71dBS	<i>needle eye accent over 'é' (in pair)</i>	-	J1
T69iBR	<i>faint accent over 'á'</i>	-	H1	To differentiate vertical pairs add - v & horizontal pairs add - h to reference			
As a result of the poor condition of overprint cliches in settings, numerous overprint variants occur with this issue, arising from both the original narrow date overprint settings and also from the wide date replacement clichés. The table above adopts Hibernian's entries with a few un-listed varieties added. Entries in <i>italics</i> identify additions &/or amendments by the author - noting the additions made to date are not exhaustive.							

ISSUE 12T VARIETY SCANS

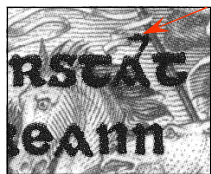


IRISH FREE STATE ISSUES - RECURRENT OVERPRINT VARIETIES

Issue 13T Wide Date Overprint. Basic Overprint Stamp References - 2/6 T72BR & PR, 5s. T73BV, 10s. T74BS & PS							
Hib. Ref.	Variant Description	Sheet Position	Scan	Hib. Ref.	Variant Description	Sheet Position	Scan
T72aPR	circumflex accent over 'a'	R9/2 (NC)	A2	T72hPR/BR	'S' of 'Saorstat' part missing	-	H2
T72bPR	missing accent over 'a'	R9/2 (NC)	B2	T73cBV	circumflex accent over 'a'	R9/2 (NC)	A2
T72cPR	flat accent over 'a'	R9/2 (NC)	C2	T73dBV	flat accent over 'a'	R9/2 (NC)	C2
T72dPR	flat tailed '9' of '1922'	R3/4,R8/1*	D2	T73eBV	flat tailed '9' of '1922'	R3/4,R8/1*	D2
T72eaBR	circumflex accent over 'a'	R9/2 (NC)	A2	T73fBV	accent inserted over 'e' of Éireann	-	J2
T72ebBR	missing accent over 'a'	R9/2 (NC)	B2	T74aPS	circumflex accent over 'a'	R9/2 (NC)	A2
T72ecBR	flat accent over 'a'	R9/2 (NC)	C2	T74bPS	flat accent over 'a'	R9/2 (NC)	C2
T72edBR	flat tailed '9' of '1922'	R3/4,R8/1*	D2	T74cPS	flat tailed '9' of '1922'	R3/4,R8/1*	D2
T72eeBR	guide line left of overprint	R4/4 (NC)	E2	T74daBS	circumflex accent over 'a'	R9/2 (NC)	A2
T72fPR/BR	missing base line of '2' of '1922'	-	F2	T74dbBS	flat accent over 'a'	R9/2 (NC)	C2
T72gPR/BR	faint accent over 'a'	-	G2	T74dcBS	flat tailed '9' of '1922'	R3/4,R8/1*	D2

Notes: NC/* variety not always found in sheet position indicated. Many overprint flaws & insertions are observed with all values, but not listed.

ISSUE 13T VARIETY SCANS



A2 - circumflex accent over 'a'
T72aPR, T72eaBR, T73cBV
T74aPS, T74daBS



B2 - missing accent over 'a'
T72bBR, T72ebBR



C2 - flat accent over 'a'
T72cPR, T72ecBR, T73dBV
T74bPS, T74dbBS



D2 - flat tailed '9'
T72dPR, T72edBR, T73eBV
T74cPS, T74dcBS



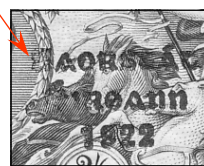
E2 - guide line left of overprint
T72eeBR



F2 - missing base line of '2'
T72fPR/BR



G2 - faint accent over 'a'
T72gPR/BR



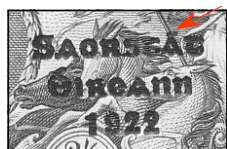
H2 - 'S' part missing
T72hPR/BR



J2 - accent over 'e'
T73fBV

Issue 14T Waterlow Re-engraved with Wide Date Overprint. Basic Overprint Stamp References - 2/6 T75, 5s. T76, 10s. T77							
Hib. Ref.	Variant Description	Position	Scan	Hib. Ref.	Variant Description	Position	Scan
T75a	flat accent over 'a'	R9/2	A3	T77a	flat accent over 'a'	R9/2	A3
T75b	flat tailed '9' of '1922'	R3/4, R8/1	B3	T77b	flat tailed '9' of '1922'	R3/4, R8/1	B3
T76a	flat accent over 'a'	R9/2	A3	T77c	double overprint	-	C3
T76b	flat tailed '9' of '1922'	R3/4, R8/1	B3	T75c/T76c/ T77d	faint accent over 'a'	-	D3

ISSUE 14T VARIETY SCANS



A3 - flat accent
T75a, T76a, T77a



B3 - flat tailed '9'
T75b, T76b, T77b



C3 - double overprint
T75c, T76c, T77d



D3 - faint accent
T75c, T76c, T77d

It is evident that several aspects presently remain unanswered or tbc, as a result if more information comes to light revisions and additions may be warranted, hence E&OE apply to the article as published.

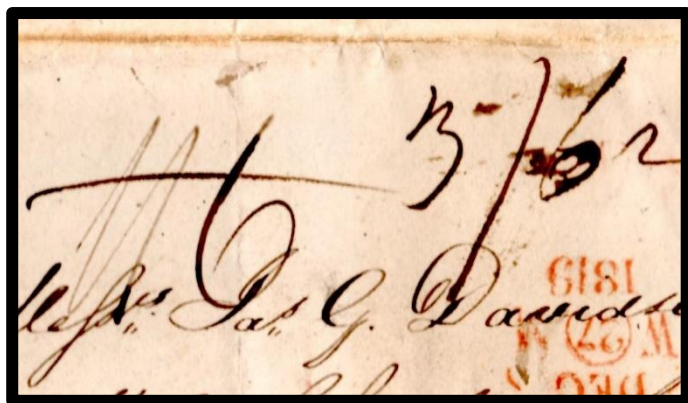
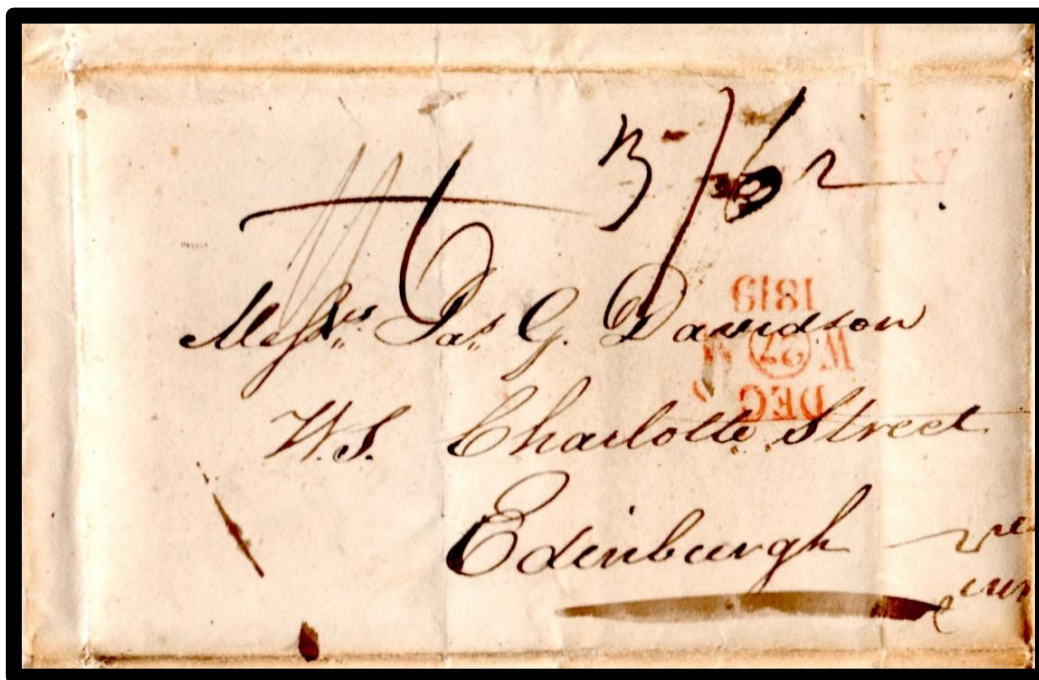
Acknowledgements

- *Hibernian Handbook and Catalogue - Postage Stamps of Ireland 2020 edition.*
- *Compendium - Overprinted Stamps of Ireland 1922 - 1935 by Barry Cousins.*
- *High Value 'Saorstat' Overprints & Stamps May Look The Same, But Are They - IPC Journals Sept 2010 & Sept. 2013 by Barry Cousins.*

London (Derry) to Edinburgh 1819 Part I by Roger Dedman

Caveat Emptor (buyer beware)

The Cover below was recently advertised as being sent from
London to Edinburgh in 1819!



MS postage rate was marked as
1/6d and crossed out
and 3/6½ added.

We know the ½d relates to the
Scottish 1/2d 'wheel tax' (Note 1)
And the cover was uprated
because there was an enclosure. -
a bank draft

Note 1: By an act of the 53d Geo. III. Repealing the mail coach exemption from tolls in Scotland, letters and parcels to all places, which shall be conveyed during any part of their process through Scotland by a mail coach, are liable to an additional rate of one half-penny, besides the ordinary rates of postage.¹

However

**If the item was charged treble rate - the postage would be 3/3d
so why the 3/6d charge?**

The 1st line of the letter gives the clue (see last page) - It is from London Derry!

From the Post office Directory we find the following

THE POST-OFFICE
ANNUAL DIRECTORY,
FROM
WHITSUNDAY 1819 TO WHITSUNDAY 1820.

Edinburgh :
*Printed by John Pillans, 7. James's Court,
Lawnmarket.*
1819.

And we discover

A List of Post-Towns in Ireland, with the
full postage of a single letter to each,
from and to Edinburgh.

8

And Noted Below -- Londonderry is listed as Derry at 21d

Town	Postage
Listowell	25d
Littleton	24
Longford	24
Loughbrickland	18
Loughgall	18
Loughrea	24
Lurgan	17
Lurgangreen	20

9

17

Derry is rated as 21d, which when charged double rate = 42d or 3/6d
plus the 1/2d Scottish wheel tax = 3/6½ postage rate !

The Letter

London Wemy 23rd December 1819

Gentlemen,

Enclosed you will please receive
an order on Messrs Robt Allan Son Bankers
Edinburgh for £54.10/- with which you will
please retire the State Bill, and return it to me
here in course of post as I was detained here longer
than I expected when I wrote you last. I

I Am
Messrs Jas G Davidson } Gentlemen
Wth Edinburgh } your most Obedtst S^t
John Cameron

Note: Part II of this article in April IP will show the actual journey of the cover from Londonderry to Edinburgh in 1819 – The Editor

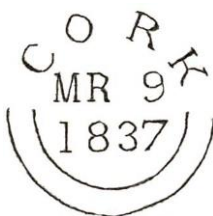
Cork to Barbados 1837 - Understanding the Postage Rate.

by Philip Quigley

The cover seen here shows just three postal markings, all originating in Ireland. So how did it travel from Cork to Barbados in 1837? There are a couple of clues. The presence of the Waterford circular date stamp and the absence of Dublin and London marks indicate that it travelled on the Waterford to Milford steam packet. From Milford it travelled by mail coach, probably via Chepstow, Shrewsbury and Bristol to Falmouth. In 1837 mail for the West Indies was sent by packet from Falmouth. Now that the route is established, how was the postage charge determined?



Framed (20x20 mm)
PAID AT CORK
in Red
Type F/K 305



CORK CDS
Dia: 27 mm
Double arc in black
MR 9/ 1837
Type Mackay 139



WATERFORD CDS
Dia: 27 mm
Double arc in black
MR 10/ 1837
Mackay 139

Breakdown of the postage rate charged.

The cover is stamped with the 'PAID AT CORK' mark in red ink as the postage was pre-paid. At the top right of the front of the letter is written 2/6½ in red ink or two shillings and sixpence halfpenny. This is the amount of postage paid.



Postage charged 2/6½
Two shillings and sixpence, halfpenny.

The Milford Packet rates 2½d.

The Milford Packet rate was 2d from 1801 (41G3 c7). In 1836 the ½d charge (6&7W4 c25) was introduced for the improvement of the roads in Wales on the Milford to London mail route. This is an additional postage charge rather than a wheel tax or a road toll. The ½d additional charge is for a single letter and is always shown in manuscript as no charge mark was issued. The rate multiplied up, (per sheet) above the single letter rate. The front of the letter is endorsed at the lower left, 'Single sheet'.

The Falmouth Packet rate 1s3d.

Mail to the British West Indies was sent by packet from Falmouth.

From 1812 the Packet rate was 1s 3d (One shilling and three pence). (52G3 c88)

(David Robinson, *for the Port & Carriage of Letters*, p.177)

The Inland mileage rate 1s 1d.

So far, of the total amount of 2/6½d charged on the letter the packet rates above account for 1s 5½d. The balance of 1s 1d for the land mileage remains to be resolved.

The mileage from Cork to Waterford was 103 miles and the distance from Milford to Falmouth was 337 miles making a total combined mileage of 440 miles. The UK inland rates for 1812 (52G3 c88) show up to 300 miles 1s 0d + 1d for each extra 100 miles or part thereof making a total of 1s 2d (One shilling and two pence). The Post Office Notice issued in January 1817 instructs that the rate be reduced by one penny, which explains the rate of 1s1d.

January 1817 Notice to all Postmasters; ‘*Falmouth to America and the West Indies, 1/3 + UK inland to Falmouth abated by 1d. Prepayment voluntary to West Indies and British America otherwise must be prepaid*’ - --- **Colin Tabeart. *United Kingdom Letter Rates, Inland and Overseas, 1635 to 1900*** (second edition Bradford 2003) p. 39

How the postage rate all comes together.

The UK combined land mileage Cork to Falmouth			
Cork/Waterford	103 miles		
Milford/ Falmouth	<u>337 miles</u>		
Total mileage	440 miles	1s	2d
(1812 Rates)			
Less abated 1d (GPO Notice 1817)		1d-	
Total inland charge		1s	1d
Welsh Packet Rate 2d + additional ½ d			2½d
Falmouth West Indies Packet Rate	<u>1s</u>	<u>3d</u>	
Total Postage Charged	2s	6½d	

Who was Major Colthurst?

The letter is addressed to Major Colthurst, Special Justice of Peace, Bridge Town, Barbadoes (sic) from Dripsey Castle, Cork. A Google search reveals the following summary.

Major John Bowen Colthurst (1779-1848).

He had a military career and had been a Justice of Peace in Ireland. His family home was Dripsey Castle near Coachford, County Cork. As he had accrued much debt, he sought a position in the Colonial Office and was appointed to Barbados and St. Vincent as a Special Magistrate in 1835.

Slavery was abolished in the British Empire on 1 August 1834. Ex-slaves could continue to work for their former masters as apprentices. They were no longer owned by their master and could no longer be punished. Special magistrates were appointed to settle disputes. The apprenticeship system was abandoned in 1838 as it was unworkable.

Acknowledgements:

My thanks to fellow members Patricia Walker and Anthony Hughes for their help and expertise with this article.

References:

Colin Tabeart. *United Kingdom Letter Rates, Inland and Overseas, 1635 to 1900* (second edition Bradford 2003)

David Robinson, *for the Port & Carriage of Letters*, 1990. Reprint edition.

David Feldman. William Kane, *Handbook of Irish Postal History to 1840*. Published 1975

Two Irishmen and Two Interesting Postal Stationery Items.

by Barra O'Keeffe

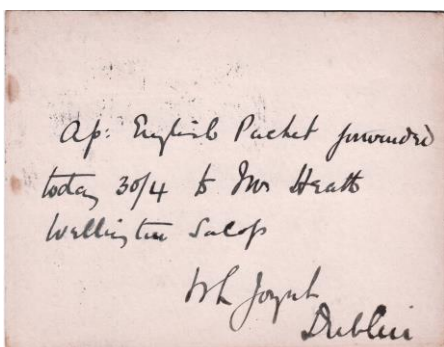
This story comes from a postcard with several historical aspects of interest that I recently located on the internet. The card is a Queen Victoria ½d blue green January 1901 size d, CP38a (H&B). Both the sender and the recipient were postal stationery enthusiasts.



The card is addressed to Oswald Marsh (1880-1951) a Belfast born Quaker who moved to London, in or around 1900, where he became a very enthusiastic philatelist, showing a great interest in postal stationery. The card also shows his developing connections with senior philatelists at an early stage in his career.

Many items have been found addressed to him over the years with some having a significant rarity. I have a KGV 5d emerald green size K registered envelope used to him from Bandon Co. Cork in early 1923 with an attractive appearance and a very rare cover as well (only a handful of size K George V 5d green, emerald or olive, registered envelopes exist in a used state). He contributed significantly to the use, collection and preservation of Irish postal stationery.

The sender of the card was William Russell Lane Joynt (March 1855- June 1921).



He was born in Limerick and qualified as a barrister at King's Inns, Dublin, *and he had many philatelic strings to his bow.* He assisted The Duke of Leinster, Gerald FitzGerald (1851-1893) a ('founding father of philately') with his collection, and after the Duke's death from typhoid fever he became the curator of his collection which was bequeathed to the Dublin Museum of Science and Art (now the National Museum of Ireland). The collection contains a number of the 1840 Parliamentary envelopes. The name of Gerald FitzGerald is inscribed on the Roll of Distinguished Philatelists as one of the founding fathers of philately.

William Russell Lane-Joynt was invited to sign the Roll in 1921, as one of the first forty signatories, though due to ill health was unable to do so in person. He was a founding member of the Irish Philatelic Club in 1901, shortly afterwards renamed as the Irish Philatelic Society. He also won a silver Olympic medal at the 1908 Games for the Great Britain team (it was not called the U.K. team) for moving target shooting.

Wm L Joynt prepared stamped to order envelopes that received cancellations at the Irish Convention held from July 1917 until March 1918. One of his stationery postings (H&B, EP22) is shown below, with the 1d pink cancelled 17 JA 18. With some good luck the cover was taxed 2d postage due and no doubt Wm Lane Joynt was most pleased. He posted many stamped to order envelopes during the Irish Convention from 1917 and 1918.



My article is to show the human and social aspects that can enhance the postal history of items of postal stationery.

I hope Robbie Lowe will approve from above.

Focus on Exhibiting:

What in the World Is Treatment and Why Is It Important?

by Kenneth Nilsestuen

Let us begin with a short answer to the first question posed in the title. ***Treatment is the story that your exhibit tells.*** One can broaden the explanation, but the essential definition in the world of philatelic exhibiting is that “treatment” is ***your story and how well you tell it.*** (*It bears repeating, the Editor*)

And, if you want to skip to the next article do so right now, but remember, ***Treatment is important because it represents 20 points out of 100 points*** awarded to your exhibit. Even assuming that ten points is a bare minimum for terrible treatment, losing ten points from this criterion costs you the opportunity to earn a large gold medal, and likely even a small gold medal, whether exhibiting at national or international shows.

How does an Exhibitor begin?

Remember this: ***you chose your subject to collect and exhibit.*** Treatment is the conversion of your collection from an eclectic mish-mash of interesting philatelic stamps, covers and related material to a cohesive story that you can tell in relatively few words and illustrate with the philatelic material at hand. When successful, you also will make your subject interesting to others (*Figure 1, IPC member, Brian Callan’s International Gold, 8 frame exhibit*). *His Title Page also discusses significance, but is a bit too wordy and may be confusing to the viewer – The Editor*

You may well find that your mindset about what to purchase changes when you decide to exhibit. You begin looking for specific items that will fill a hole in your story rather than one that will fill an album space. ***Eye appeal when exhibiting becomes more important.***

Now that you have your material ready, the hard part begins. What story or stories are possible with your collection? Is it a historical event? The development of a postal system in some country or region? A Social Documentary? Is it how a stamp was conceived, designed, printed and used? ***My experience is that this can be the most time-consuming part of exhibiting.***

The steps to developing a specific treatment are like writing a book or magazine article. I remember from Secondary School having to write a thesis paragraph before tackling a lengthy writing project. You should consider doing the same, because this will help focus you as you write your story. Nonetheless, remember that even though you have written your thesis paragraph, you may alter it many times before you finish – your grade (judging points) comes only at the very end.

Next comes an outline. You need to answer basic questions as you do this – will my story be chronological? Will it be geographic? What do I want to tell the viewer? ***How can I best organize my collected items to support my story?*** Also, as you develop your outline you should be thinking about a ***beginning, middle and end to your story.*** This outline will also serve as the basis for your exhibit plan.

While working on your outline, you must consider these two questions:

What is the ***purpose*** of telling my story or preparing my exhibit?

What is the ***scope*** of my story?

Good answers to those questions are critical to ***good treatment.*** *Please Note:* Without a purpose or scope, your story is likely to fail at the exhibit frames.

As you prepare your outline you can also be thinking about how much material you have to support various parts of your story. Will it be balanced? If telling a chronological story, will you have about the same number of stamps or covers for each section? If not, can you explain why one section has more material than another? Leaving the question - should you look for more items in order to tell a better story?

Purpose

You will do your best to explain the purpose for your exhibit to your audience. It isn't necessary to slap the viewer in the face with "The purpose of this exhibit is..." although many exhibitors have taken this approach. But it is important that your purpose is clearly stated.

Another question is where to present your purpose. Should it be the opening sentence on your title page? Can you explain your purpose better after a few introductory sentences?

For example, Tony Dewey has posted his exhibit "*The 'D' Rate-Change Stamps of 1985*" on the American Association of Philatelic Exhibitors (AAPE) website. (Figure 2). Tony starts his title page with a section titled "Purpose & Scope," leaving very little, if any, ambiguity about what we are going to see. After addressing his treatment, there is a section titled "Background/Importance." (*Tony has won several USA Grand Awards for both Single and Multi-Frame exhibits, sometime both at the same show*)

One could easily decide to present the background information first – *Here is why your exhibit should interest viewers (and the judges)*. Then tell us the purpose and scope. There is no absolute rule about which approach is better.

Scope

Scope is often the easiest idea to convey. Our exhibit titles often indicate scope – "The Postal History of Bongoland, 1850 to 1875." One immediately has a good idea of what is in the exhibit because the title has explained the geographic scope (Bongoland), the temporal scope (1850 to 1875) and the subject (postal history). If you scroll through the exhibits on the AAPE site, many of them have a clear scope in their titles.

Roger Heath's exhibit "*De Coppet Razor Cancels of Switzerland*" doesn't provide dates in the title, but it starts with a three-paragraph description of scope. (Figure 3) Even after reading these paragraphs, it isn't completely clear where the exhibit will start and end, so despite it having won a large Gold and Grand Award, I would recommend that the **scope** be clarified on the title page.

Treatment

At this point in developing your exhibit you should have a good idea of your **purpose**, **scope** and story, or treatment. Converting an outline of fifteen or twenty lines to one, five or eight frames (FIP rules) or even ten frames (U.S. maximum) is a serious task. Even a single frame can be a challenge.

One way that exhibitors do this is to create a figurative "**golden thread**," a consistent story line from your thesis paragraph, to hold your treatment together. If the main story is the development, production, and use of a stamp, then keep this in mind on every page of your exhibit. **Be sure that each page reflects your main purpose.**

Like a book, your exhibit can have chapters, and in each chapter, you can create sub-chapters. Increasingly we see a plan on the title page of an exhibit, which, in essence, is a table of contents. Further in the exhibit one sees chapter titles at the top left of each page, with subchapters at the upper right. This serves two purposes. One is that it keeps you, the exhibitor, **focused on your story**. The other is that viewers and judges can tell where they are in your story as they move along the frames.

Graf Zeppelin DLZ 127 South America Airmail 1930 - 1937

Objective: The Graf Zeppelin D-LZ127 flew for almost nine years, from 1928 to 1937. The objective of this exhibit is to demonstrate the critical link that this airship played in the development of an airmail service from Europe to South America. The airship made four demonstration flights to Brazil between 1930 and 1931 before initiating the first commercial passenger and airmail service from Europe in 1932. The significant volume of airmail was critical in establishing and maintaining the commercial viability of the Graf Zeppelin D-LZ127 flights to South America.

Exhibit Scope: The Graf Zeppelin made 65 transatlantic return flights to Brazil, with a single onward journey to Argentina. The airship was the primary German Postal Service until July 1935, when it switched to Deutsche Lufthansa (DLH) planes. Exhibit contains outward mail from 58 countries and return mail from all seven South America Countries.

Graf Zeppelin 127 South America Flights								
Year	1930	1931	1932	1933	1934	1935	1936	1937
Number of Flights	1	3	9	9	12	16	13	2

Significance of this Graf Zeppelin 127 Airmail Exhibit

- The Graf Zeppelin provided the first scheduled transatlantic airmail service to South America and was almost exclusively dedicated to this service after 1932.
- The Graf Zeppelin 127 service was integrated with the DLH aircraft service aircraft as aircraft capability and range increased. Exhibit tracks the development of this combined service.
- The airship made its first transatlantic flight in 1928, for which the German Reichpost issued two stamps to be used on this flight. These were overprinted for the first South America flight in 1931. The Zeppelin company held agreements with the relevant postal authorities that most of the postage fee was retained by the company, after the international postage rate was retained by the post office.
- Many countries issued stamps or overprints to be used in conjunction with this service, with examples of all those known in this exhibit.
- Two South America flights (1930 flight and final 1933 flight) continued on to the US, where the US had also issued stamps for use on these specific flights.
- Special Syndicated Condor flights connected with the Graf Zeppelin 127 at Recife and Rio Janeiro, for onward delivery of mail across South America and were critical to the success of the service.
- The Graf 127 carried its final mail in May 1937, when it ceased operation following the fatal explosion of its sister ship, the Hindenburg. This tragedy, and the development of the aircraft, prematurely closed the golden era of the zeppelin travel, an important postal historical link in the development of airmail.

Section	Exhibit Plan
Section 1	Pre-commercial South America Flights 1930 & 1931
Section 2	Launch of Commercial Scheduled Flights to South America 1932
Section 3	Commercial South America Service 1933 – including Century of Progress flight to US
Section 4	Commercial South America Service 1934 – including only flight to Argentina
Section 5	DLH Support Services 1935 – 1937 – primarily carried printed matter and on board mail

Bibliography (selected texts)

- J. Duggan and J. Graue, Commercial Zeppelin Flights to South America (1995)
- J. Graue and J. Duggan, Deutsche Lufthansa South Atlantic Airmail Service 1934-1939 (2000)
- Ledar, Dieter; Wilcek, Bob; Ganz, Cheryl; Dixon, Michael; Weinhardt, Stephen; Boeckel, Emile; Zeppelin Post Journal, edited by Dieter Leder, TOPOVERLAG publication.

Figure 1: Brian Callan's Title Page from his International Gold medal, 8 frame exhibit. Note: Brian discusses **Significance** (importance) which will be covered in a later issue of IP

The "D" Rate-Change Stamps of 1985

PURPOSE & SCOPE: This is a Traditional 1-frame exhibit showing the production and use of the "D" non-denominated (22¢) stamps issued in 1985 for the rate change from 20¢ (for First Class mail up to one ounce), that went into effect on February 17, 1985. Shown are the three formats of the "D" stamp: Sheet, booklet and coil. The postal stationery issued for the rate-change are not within the scope of this exhibit.

TREATMENT: Each of the three formats of the stamp are shown as a separate section, with each "chapter" following the traditional format. Unfortunately, there are no known essays, proofs or other pre-production items in collectors' hands.

For each section, the plate data will be followed by plate blocks and other items showing plate marginal markings and plate varieties, if available. Errors, freaks and varieties are then shown to illustrate the production process, and what could go wrong.

The exhibit concludes with examples of use. Covers shown are contemporary uses. A number of covers are either over-paid or under-paid demonstrating the confusion that the non-denominated stamps caused among the public, as well as postal personnel.

Key and important items are highlighted with a double-line green border.

BACKGROUND/IMPORTANCE:

The United States Postal Service introduced non-denominated stamps as a stop-gap measure to address the problem of producing enough stamps to satisfy consumer demand when rates changed.

The time between the approval of a rate change and the effective date became unpredictable, making it difficult for the new USPS to produce enough stamps for any new rate.

The first non-denominated rate change stamp was designated by the letter "A". With each subsequent non-denominated rate change stamp to be assigned a letter in sequence, the USPS was assured of providing enough stamps for 26 rate changes, a simple, but elegant solution.



Engraved Artcraft FDC signed by stamp designer, Bradbury Thompson

Figure 2: Tony Dewey's Large Gold & USA Grand single Frame Exhibit.

DeCoppet Razor Cancels of Switzerland

Scope of Exhibit:

This exhibit illustrates the success of flexible-head, rotating date-wheel cancelers invented by Frédéric deCoppet (b.1851-?) of Lausanne, Switzerland.

Güller & Cie made the first date-wheel cancelers for Switzerland in 1886. DeCoppet first patented his flexible-head canceler in 1889, thus combining both technologies. Innovation and early collaboration between deCoppet and Güller led to the most significant change in canceler design in the history of the Swiss PTT.

DeCoppet demonstrated his invention to the Swiss PTT in 1889, but it took another nine years before administrators agreed to conduct extensive tests of his patented canceling device. The participating offices received their first test cancelers in October 1898. The test period continued through 1903 with many stops and restarts. The PTT signed a contract with deCoppet in April 1903 to use his patented canceler and Güller was to manufacture them. The razor cancelers continued to be used after 1903, each eventually disappearing from service, last known used 1939.

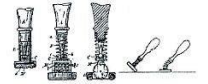
Organization:

The exhibit is organized as a date-line demonstrating the order in which the test cancelers were issued, and how they were used. Items have been chosen showing interesting destinations, rates, and methods of Swiss mail handling during, and after, the official test period of 1898-1903.

Aarau was the first office to discontinue the use of its razor canceler on 31 December 1907. By December 1912 six of the twelve offices no longer used razor cancelers. After WWI thirty-five of the forty-seven varieties were no longer used and had disappeared. Seven cancelers survived into the 1930's.

The exhibit includes examples of:

- first Güller date-wheel cancelers, 1886;
- 1889 prototype cancelers implying Güller-deCoppet partnership and cooperation;
- experimental razor cancelers during official test periods: 1898 - 1903;
- deCoppet special event cancelers, 1900 and 1901;
- manufacturing test cancelers by Güller, 1902;
- 1903 Güller production cancelers (Flauron), which became the Swiss standard for sixty years;
- post-1903 razor cancel uses;
- introduction of machines, 1912-14, made routine hand canceling obsolete after 1914;
- 1914 decree lead to post-WWI modifications, cancelers brought into compliance with international regulations.



Left – conventional Güller fixed head Swiss canceler. Right center – two views of deCoppet's first experimental spring mechanism with rotating date wheel.



In the 1970's collectors dubbed these "razor cancelers" for their similarity to Gillette razor blades.

1867-98	1898	1899	1900	1901	1902	1903	1904-07
July 1867 Elzevir cancelers by Güller 10 October 6 cancelers issued. February 1899 Schweizerischer Post (DeCoppet patent) October 1899 Lausanne PO tests 1898 St. Croix cancel	Official Test starts 10 October 6 cancelers issued. 24 October 3 additional issued. 16 November All cancelers recalled for repair.	19 April Returned to all P.O.s. Intermittent use. Breakage common. 30 November All recalled for modifications. 7 September New 8 bar internal spring cancelers sent to 5 offices.	11 April Cancelers returned to P.O.s. Repairs made throughout the year. 20 September Return of Bern. 25 April 1921 Return of Geneva. 5 July 1922 Return of Neuchâtel.	March 12 Basel Ausstellung canceler ordered. May 24 Vevey Exposition canceler ordered. Razor cancelers continue to have problems, though less frequent.	June 27 Type 3 internal spring cancelers issued to all 11 DPO's. Older devices continue to be used. 27 October PO receives four Güller cancelers.	12 April Contract signed by deCoppet for use of his patents. First new Flauron devices distributed in late November. Razor cancelers continue to be used at all DPO's.	24 November 190 Rue du Stand issued new razor canceler. Last use: 31 December 190 Aarau.
1908-11	1912-15	1916-19	1920-23	1924-27	1928-31	1932-35	1936-39
Last used: 5 April 1909 Zurich. 12 May 1911 Bellinzona. 19 September 1911 First machine installed at Bern.	Last used: 5 April 1912 St. Gallen. 23 June 1912 Lausanne. 19 September 1911 First machine installed at Bern.	1 February 1917 Return of modified Chur cancel with distinct numerals. 10 April 1919 Return of Lucerne (see above). All 1920 cancelers incorporated the 24 bar date wheel.	10 September 1920 Return of Rue du Stand. 20 September 1920 Return of Bern. 25 April 1921 Return of Geneva. 5 July 1922 Return of Neuchâtel.	4 April 1923 Return of Basel. Last use: 29 October 1928 Basel.	Last used: 22 December 1928 Bern. 24 December 1928 Rue du Stand. 15 April 1930 Zurich Fairpost. 28 March 1931 Lausanne Comp. Lett.	Last used: 3 January 1934 Geneva. 8 February 1935 Chur.	Last used: 10 November 1933 Lucerne. Last razor cancel: 3 July 1939 Neuchâtel.

Items of special interest are marked with a blue dot (●); explanatory notes accompany the item descriptions.

Figure 3: Roger Heath's Large Gold and Grand award winning (USA National) exhibit

THE STAMPS

Press: Gravure section of A press (Bureau of Engraving and Printing)

Format: Gravure printing cylinders of 460 - 20 across by 23 around

Cylinder Numbers: single digit floating number

Perforation: 11, electric eye perforator Tagging: Block over vignette

Designer/Inscriptions: Bradbury Thompson (Citizen's Stamp Advisory Committee)

Modeler: Frank J. Wastick (Bureau of Engraving and Printing)

Quantity Ordered: 2,250,000,000 Quantity Delivered: 1,786,150,000



Four cylinder (plate) codes representing actual cylinder numbers are found on sheets of the "D" stamp. The codes can be found in both left and right margins. The codes map to actual cylinder numbers as shown on the table below.

Cylinder No.	Cylinder Code	Date Certified	Sent to Press	Retired	Impressions
40098	1	N/A	1982-02-22	1986-11-14	792,500
40099	2	N/A	1982-03-01	1986-04-24	1,657,500
40100	N/A	N/A	N/A	N/A	N/A
40126	4	N/A	1982-03-25	1986-04-23	762,500

Note: No other cylinders are reported as created for the "D" sheet stamp in the BEP records

Counterfeits are known for this stamp. The Secret Service reports two cases: One in Detroit, Michigan, and one in Lubbock, Texas. In both cases no counterfeit "D" stamps were distributed, and none exist in collectors hands.

But now, as you sit in front of your computer with a thesis, purpose, scope, plan and outline, you have to remember that you are preparing an exhibit, not writing a book or article. You need to convey your story in few words, devoting space to your collected items. Your story has to “hang together,” read cohesively, and rely on the exhibited items to fill in much of the detail

Returning to the AAPE website, Santiago Cruz’s award-winning exhibit of “**Colombia – The 1917 Perkins Issue**” is a great example of minimizing words (Figure 4). The title declares the scope, implying that this will be an exhibit focused on stamps. His first sentence is his purpose. He provides a history and plan using just over half the title page, then begins showing us philatelic items.

As you look at the pages of his exhibit, there are seldom, if ever, more than 25 words written about any item. One can read every word on a page in less than a minute. Sr. Cruz has let the wonderful philatelic material tell his story rather than making us, the viewers, read unnecessary descriptions.

I can say this several ways: the adage is that a *picture is worth a thousand words*, not the other way round. Or remember that this is an exhibit, not a magazine or research article. We are presenting our really cool philatelic “stuff” to the viewing world, and we want people to stop and look. Dense prose will (*may*) turn people away.

Compare *The Editor*’s exhibit the **Creation of the Border Between Two Irelands 1913 to 1923** (Figure 5). Just looking at the Title Page we can see many words on the page. Viewers are going to need more time to absorb all that *The Editor* has written. If he had chosen to write an article about his material there would certainly be more, he could add, but one also has to ask if he could have communicated better with exhibit viewers by using fewer words. (*Editor’s Note: My exhibits are a recent exhibit trend that combines both a Philatelic story and Social & Political Story called Douc-Exhibiting or Open Class Internationally – See London 2022*)

Let’s turn back to the story, **the golden thread**. I encourage you to review other exhibits on line or in person and look for a story. **Can you discern a beginning, middle and end?** Is the story balanced? Or is there a short beginning, long middle and little or no ending?

A story with beginning, middle and end is in “**CHICKALUMA – Petaluma, the World’s Egg Basket**,” by Norris (Bob) Dyer (Figures 6). It’s a thematic exhibit, so the story is more about Petaluma than about the philatelic material. Thematic exhibits are typically “*more wordy*” as they tell a non-philatelic story. Even so, Mr. Dyer tells his story in relatively few words, using postcards, covers, and more, to tell us about the egg industry in Petaluma. He has a definite ending, explaining how the industry changed after the peak of factory eggs (Figure 6a).

Where to go for help: There are many sources for advice on making and improving philatelic exhibits. The AAPE offers a quarterly journal to members. It is easy to join on their website, [American Association of Philatelic Exhibitors - AAPE - Join/Renew Your Membership](#). Perhaps as important, it also has two critique services. One is a title page and synopsis review, the other is a full exhibit review. In both cases, accredited philatelic judges donate their time to review your pages and offer suggestions. These can range from grammar and spelling to addressing all the criteria by which your exhibit will be judged – treatment, presentation, rarity, knowledge, etc.

Several IPC members are also members of AAPE and have taken advantage of the Title Page and Synopsis reviews. I have also taken advantage of the full exhibit review service which helped me raise my Irish Coil multi frame exhibit to a USA Grand Award and International Gold level. I will sponsor a one year membership to any IPC member who is seriously considering exhibiting – The Editor

COLOMBIA - THE 1917 PERKINS ISSUE

The Exhibit

The exhibit tells the story of the seventeen "Personajes y Motivos Colombianos" stamps in a traditional way from the lower to higher values (half centavo to 10 pesos) and the Acknowledgment of Receipt and Registration values, organized from essays and proofs to uses in covers thru specimens, definitives, varieties, errors and perforations. This is the first exhibit on this issue and has most of the known archival material in private hands. New studies by the exhibitor show many unrecorded items, perforations and varieties.

The History

The records show that the first contact and tender with Perkins, Bacon & Co. of London, for this Definitive Issue as in 1911 with many subsequent tenders during the following years. Perkins, Bacon & Co. was well known for their excellent engravings and printings, inventors of new techniques and machines and of course as the printers of the world's first postage stamp, the "Penny Black" of Great Britain in 1840. Their fine craftsmanship can also be admired by this, the Colombian so-called "Perkins Issue". The company went out of business in 1935 when the records were given to the Royal Philatelic Society of London, where some of the original Dies of this issue can be found.

The continuous printing of 17 contracts between 1917 and 1930 has produced a range of shade differences of various values. However the perforations found are a surprise, they vary from 11 to 14 as well as combination types. But these are not the only philatelic fields of interest. As the 1917 series was in use for over 20 years, during which the postal rates were changed six times, the usage of the stamps mark an interesting part of Colombian Postal History.

The Plan

This exhibit shows each value in following order: Die Proofs, Color Trials, Examples from Proof Sheets, Study of perforations (many unrecorded), Multiples, Uses in many categories: Intercity, National and Foreign, Postcards, Covers, Registered mail, Parcel cards, Money Orders, Printed Matter, Airmail And Juridical Correspondence. All classified by postal rates.

Scarce pieces are framed in Blue and very scarce pieces in Red thick borders.

- | | | | |
|---|-------------------------------------|--|----------------------------------|
| 1. THE STAMPS - THE STORY BEGINS | 3. LOW VALUES - ½ CENT TO 50 CENTS | 5. CITY SPECIAL DELIVERY - CORREO URBANO | 7. REGISTRATION - 2 VALUES |
| 2. ESSAYS, PROOFS AND NOT ADOPTED DESIGNS | 4. HIGH VALUES - 1 PESO TO 10 PESOS | 6. ACKNOWLEDGE OF RECEIPT - 2 VALUES | 8. SPECIMEN SET - THE STORY ENDS |

1. THE STAMPS

The Story Begins ...



COMPLETE SET OF 17 STAMPS WITH TOTAL QUANTITIES PRINTED AND INDICATIONS OF CONTRACTS IN PARENTHESES

Figure 4: Santiago Cruz's Large Gold and USA National Grand Award, winning exhibit

Creation of The Border Between Two Irelands 1913 to 1923

This exhibit shows the Political, Social & Economic forces that caused the Creation of an International Border in Ireland and the immediate consequences of the border on The Irish Free State

The focus is on Irish agitation for Home Rule in 1913; British Parliament's 1914 Irish Home Rule Bill & resulting Ulster Crisis; Irish social & political divisions caused by the failed 1916 Easter Rebellion; the creation of two Irelands by the British Parliament's 1920 Government of Ireland Act & the resulting social, economic and political impacts through 1923, the first year of the Irish Free State.

Brief History

Invited by the King of Leinster to resolve an Irish Dispute, the British Normans invaded Ireland in 1169. The British ruled all Ireland for the next 752 years until the Anglo-Irish Treaty on December 6 1921 ratified the creation of Northern and Southern Ireland. There were many rebellions against the British. The 1798 rebellion caused the 1800 Act of Union creating The Kingdom of Great Britain and Ireland, eliminating home rule by Irish Parliament in Dublin. Ireland was now ruled by Parliament in London. The main benefit of the Union was the creation of economic free trade between Ireland, England, Wales and Scotland. The Irish attempted to regain home rule through various rebellions and political actions during the 19th and early 20th centuries. Final result: The British 1920 Government of Ireland Act creating Northern & Southern Ireland (becoming the Irish Free State)

The exhibit is organized as follows

- Introduction: Start of Irish Republicanism; Start of Unionism in Ireland
- Home Rule for All Ireland: Irish Nationalism and Political Divisions with Ulster Widen
- Opposition to Home Rule for All Ireland: Ulster Crisis and the Beginning of a Divided Ireland
- Toward the Anglo-Irish Treaty of December 6 1921 and the Creation of Northern and Southern Ireland
- The Border has Consequences: The Economic Consequences of Ending Free Trade with Great Britain.
- The Border has Consequences: Cultural & Social Divisions Widen between Northern Ireland & Irish Free State
- The Border has Consequences: The Irish Try to Settle Political Differences - But Civil War Results
- Epilogue: Two Irelands and the Border Remains

The exhibit is shown on 8 double pages. Each page is a separate chapter with its own time line.

Please Note: The material reads from left to right on the top row - then left to right on the bottom row.

Scarce and interesting material is shown on a Green Background

-- Indicates social, political or economic information with important information shown in **Bold Black Italics**

> Indicates philatelic information and important information is shown in **Bold Green Italics**.

Derry: Londonderry - A City Illustrating two Irish Cultures



- > Folded Letter Registered letter mailed from Derry to Genova, Italy on No 26 1869. Arrival cancel 30 Nov
- > Registered at Londonderry red handstamp
- > 6d paid postage to Genova; 4d paid foreign registration fee; 6d paid double compensation insurance. Total of 1 Shilling 4d in postage.
- > Letter mentions that a Cheque is enclosed hence the additional insurance.
- The City represents the dual loyalties and cultures of Ireland
- Known as Derry to the Irish Republicans
- Known as Londonderry to the Irish Unionists

Start of Irish Republicanism The 1848 Rebellion



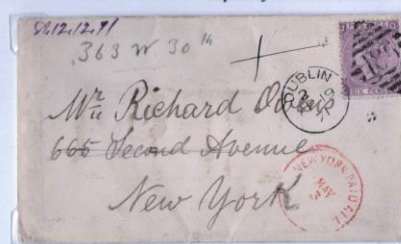
- Letter from Ed. Reid's brother discussing Irish Famine & rebellion activities
- One of the Leaders of 1848 rebellion was from Ulster.
- Rebellion start of both Irish Republican Movement & 1867 Fenian Rebellion

> Folded Letter Mailed from Mobile Alabama Apr 24 1848 To Londonderry, Ulster Ireland

- > Sent Via Boston on steamship Acadia sailing May 3.
- > Arriving Liverpool May 16. and in Derry May 18.
- > 10 Cents prepaid the over 300 mile rate to Boston
- > 1 Shilling paid ship rate to Great Britain collected by receiver, Edward Reid
- > One of three recorded covers mailed to Ireland using 1847 series stamps.

Back of cover shows receiving cancels

Start of Unionism in Ireland Impacts of the Fenian Rebellion



- > Fundraising Letter seeking help from "Independence spreading in Ireland" after the failed 1867 Fenian Rebellion

- > Mail from Dublin to New York Ap 19 71 with 186 Dublin cancel.
- > 6d Paid full postage to NY
- > New York Paid All arrival stamp dated May 3

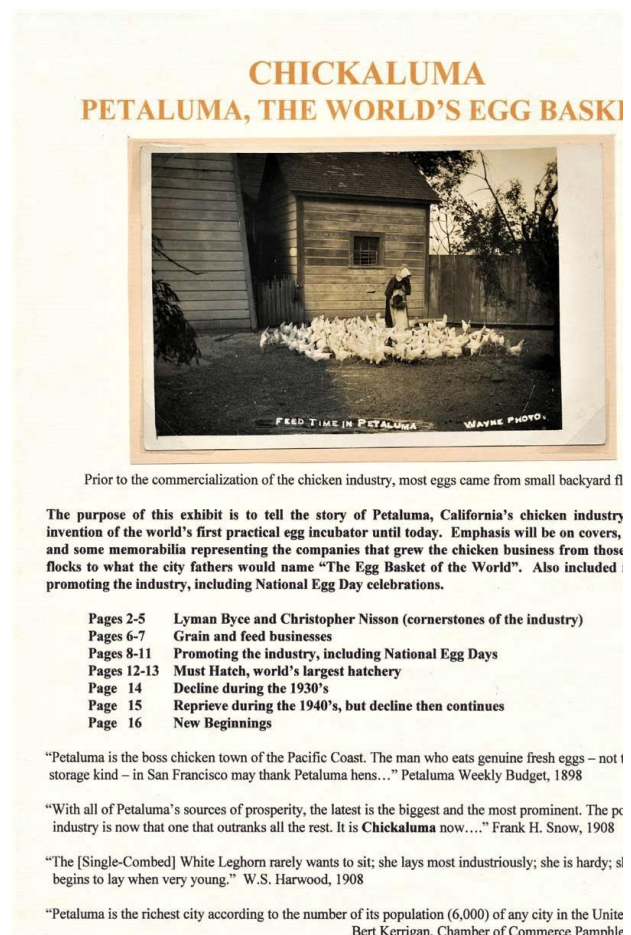
Back of Cover shows
> Red Hand of Ulster was seal Symbol of Unionist Party
> Mason Society Handstamp
> May 4 receiving stamp

Figure 5: The Editor's International Gold exhibit. This Exhibit shows a growing trend of International Open Class exhibiting and is being shown at London 2022

Kenneth Nilsestuen:

Ken is an APS-accredited philatelic chief judge who has earned many gold medals with his exhibits of Algerian postal history, French Congo and more. He is president of the Institute for Analytical Philately and the France & Colonies Philatelic Society (U.S.). He is an officer or director of several other philatelic organizations, including secretary of AAPE, and is also a *Fellow* of the Royal Philatelic Society – London. You can correspond with Ken at knilsestuen@gmail.com.

I have known Ken for almost 10 years. He is most passionate about all aspects of philately and is always willing to give experienced and generally sound advice on matters of exhibiting. I have had the honour of his critical and very thorough review of several of my exhibits. I still have the bruises to show from our encounters – The Editor



Figures 6 (right) Title Page and 6a (left) Last Page or ending of Bob Dyers Thematic Large Gold single frame exhibit.

Letters to The Editor

Thank you to Gerry Byrne, Ian Enlander and Ray Murphy for their research into the ERIE Puist covers shown in April *IP*. In particular, into Mr. James Bracken Sr. (not Brakin as per the article). Ian found a Mr. Bracken listed in the 1915 Dublin County electoral rolls and again in 1922. His residence is given as 4 Upper Kevin Street, Dublin as shown on the covers. However, he is not listed as the property owner in in the 1918 Post Office directory suggesting that he was a tenant at that address. Gerry writes that Upper Kevin Street is on the southside of the Liffey River and in 1922 was an active manufacturing area. Number 4 is listed as a **Tenement**, with several tenants paying a weekly rent of 3/6d to 6 shillings, depending on the size of their room. The IRA found strong support in this area and conflicting loyalties would have arisen between Pro and Anti Treaty residents during 1922. The question remains, who produced the ERIE Puist labels, and why were only 6 of the 15 executed 1916 Leaders shown on the Labels? A new question is why were they posted to a tenement house on Kevin Street? Gerry, Ian and Ray have given me several sources and leads for further research.



James Connolly ERIE Puist Label postmarked Feb 5 1922 at 10 pm. Earliest date of the series



Postcard mailed by a Nurse with the British Army in Proskurov, Ukraine dated 31 July 1917. Sent to her Mum in Ireland

Again, thank you to Michael McNamara, George Gib and John Gilpin who sent me information about the postcard from an Irish Nurse serving with the British Army in Ukraine (June 2021 *IP* Newsletter). Michael reports that the card is a P & T postcard from **Kiev Governorate of Imperial Russia**. George and John found that the British Division mentioned by the nurse was the *Royal Naval Air Service Armoured Car Division* sent to Russia in 1917 to assist Czarist Forces fighting the Germans. George states that the card was sent during a chaotic time of the Menshevik and Bolshevik Revolutions and the short lived Ukrainian Peoples Republic. They kindly provided sources for further research

Ray Murphy has some thoughts on the Cover shown by Iben Olsen "*What Stories This Envelope Can Tell*" (April 2021 *IP*). A good friend of Ray's was Georg Piotrowski who left Warsaw when the Germans invaded in 1939. Georg found his way to Scotland by way of Russia and Iran. He joined the British Army and was sent to Italy. Several of his Polish colleagues were sent to Northern Ireland to train with Americans and British forces preparing for D-Day. After the War, Georg with his Scottish wife went to the USA and he joined the US Air Force where he met Ray Murphy. Other Polish soldiers returned

to Poland where they were jailed or shot by the Soviets. Ray speculates that Mr. Semkowicz (mentioned in Iben's article) may have been one of the soldiers who returned to Poland.



Cover addressed to Andrzej Semkowicz in Poland after the War.

Was the mail perhaps sent by a former Girl Friend?

Irish Postal Rates since 27th May 2021 Brian Warren

(Previous rates table was effective from 8th November 2019)

This set of increases was largely due to be put into effect on 19 March 2020 but were postponed due to the COVID-19 epidemic. The vast majority of rates have been increased and a new more expensive zone for Australia and New Zealand (Aus/NZ) has been introduced. The Rest of World rates quoted below are

above the rates quoted in the withdrawn March 2020 rates leaflet. One bit of good news is that the majority of registered post rates to all destinations remain unchanged and three express rates have actually been reduced (highlighted in yellow). I understand further changes in at least inland rates will occur in 2022.

Ireland (including Northern Ireland)

Weight not over	Letter / Postcard	Large Envelope	Packet
100g	€1.10	€2.00	€3.80
250g		€2.50	€4.80
500g		€3.40	€6.20
1kg			€9.00
2kg (max)			€9.00

A reduced rate applies to meter mail – The reductions of 5c (letters, postcards and large envelopes) and 10c (packets) applies for all weight steps i.e. the same reduction irrespective of the weight of each item. These reductions remain unchanged.

Europe (including Great Britain)

Weight not over	Letter/ Postcard	Large Envelope	Packet
100g	€2.00	€2.90	€6.00
250g		€4.50	€7.00
500g		€5.70	€8.00
1kg			€11.50
2 kg (max)			€14.50

	<u>Australia and New Zealand</u>			<u>Rest of the World</u>		
Weight not over	Letter/ Postcard	Large Envelope	Packet	Letter/ Postcard	Large Envelope	Packet
100g	€2.00	€3.50	€8.00	€2.00	€3.00	€8.00
250g		€6.00	€10.00		€5.00	€10.00
500g		€9.00	€13.00		€7.00	€13.00
1kg			€22.00			€18.00
1.5kg			€31.00			€24.00
2kg (max)			€40.00			€30.00

REGISTRATION AND EXPRESS RATES

Registration			Express		
Weight not over	Ireland	All Other Countries	Ireland	Europe incl. GB (see list below)	Rest of World (see list below)
100g	€8.00 (letters) €8.20 (large letters and packets)	€8.70 (letters); €9.90 (large envelopes Europe incl. GB); €10.00 (large envelope Rest of the World excl. Aus/NZ); €10.50 (large envelopes Aus/NZ); €12.50 (packets GB); €13.00 (packets Rest of Europe); €15.00 (packets - Rest of the World incl. Aus/NZ)	€10.00	€13.50 (GB) €14.00 (Rest of Europe)	€15.00

REGISTRATION AND EXPRESS RATES (continued)

Registration						Express		
Weight not over	Ireland	Europe (incl. GB)		Rest of the World (incl. Aus/NZ)		Ireland	Europe (incl. GB) (see list below)	Rest of World (see list below)
		Large Letters	Packets	Large Letters	Packets	All Categories		
250g	€8.20 (packets €8.30)	€11.35	€13.50 (GB) €14.00 (R of E)	€12.00 (Aus/NZ) €13.00 (Aus/NZ)	€17.00	€10.00	€14.50 (GB) €15.00 (R of E)	€15.00
500g	€8.30 (packets €8.40)	€12.70	€14.50 (GB) €15.00 (R of E)	€14.00 (Aus/NZ) €16.00 (Aus/NZ)	€20.00	€10.00	€15.50 (GB) €16.00 (R of E)	€15.00
1kg	€13.00		€18.00 (GB) €18.50 (R of E)		€25.00 (Aus/NZ) €29.00 (Aus/NZ)	€12.00	€19.00 (GB) €19.50 (R of E)	€20.50 (Aus/NZ) €24.50 (Aus/NZ)
1.5kg	as below		as below		€31.00 (Aus/NZ) €38.00 (Aus/NZ)	as below	as below	€26.50 (Aus/NZ) €33.50 (Aus/NZ)
2kg (max)	€13.00		€21.00 (GB) €21.50 (R of E)		€37.00 (Aus/NZ) €47.00 (Aus/NZ)	€12.00	€22.00 (GB) €22.50 (R of E)	€32.50 (Aus/NZ) €42.50 (Aus/NZ)

Registration Fees – Ireland (including N. Ireland): The fees payable are inclusive of postage and cover compensation up to a maximum of €320. Additional compensation up to €1,500 or €2,000 is available for an additional fee of €4.50 or €5.50 respectively (unchanged) but to Republic of Ireland addresses only. €320 is the maximum limit for Northern Ireland. You can track and trace the item and view the recipient's signature on line.

Registration Fees - All Other Countries (including Great Britain): The compensation limit for Great Britain is €320, for Europe €150 and for all other countries €35. These limits are unchanged. Despite massive increases in registration fees in recent years, the compensation levels have remained unchanged.

Express - Ireland: The fee applies to all Irish destinations (including N. Ireland). Next working day delivery is guaranteed to Republic of Ireland addresses. A signature and insurance option is available for an additional €2.00 (unchanged) which gives compensation up to a maximum of €350. This additional insurance option is only available in respect of mail to Republic of Ireland addresses. All items can be tracked via An Post's website and, if the additional €2 fee has been paid, you can also view the recipient's signature on line for up to a month after delivery. Money, jewellery or valuables not covered by insurance and must be sent by registered service (which costs less). Valuables are not defined.

Dublin Area: A same day service is also available within the Dublin area for €9.50, again unchanged (Max. 2kg). The letter/packet must be posted (times of posting vary)

at one of 37 (unchanged) designated post offices in the Dublin area. This service has been in operation since 2014. Note no postage stamp is affixed to the item only a special label.

Express Service – Europe and Rest of World: This service is only available to Austria, Australia, Belgium, Canada, Croatia, Denmark, Estonia, Finland, France (incl. Corsica and Monaco), Germany, Hungary, Iceland, Israel, Latvia, Lithuania, Luxembourg, Malta, Netherlands, New Zealand, Poland, Portugal, Singapore, Slovakia, Spain, Sweden, Switzerland and USA (unchanged). No signature or insurance option is available outside Ireland but the Track and Trace system also operates to these destinations. The minimum envelope size acceptable for items destined for the USA is C5. A complimentary Easi Pak is available at post offices counters if the item is destined for the USA and is smaller than C5 in size.

Maximum dimensions of a Letter / Postcard (Unchanged): 235mm x 162mm x 5mm thickness (i.e. C5 size). (Also known as "POP" or Post Office Preferred Size). Above 100grms, the large envelope or packet rate applies for all destinations.

Maximum dimensions of a Large Envelope (Unchanged): 400mm x 300mm x 25mm thickness (i.e. C4 size). (Also known as a "Flat"). Above 500grms, the packet rate applies for all destinations.

Dimensions of a Packet (Unchanged): Maximum dimensions are a combined length, width and depth of 900mm. No dimension can exceed 600mm.

NEW EU RULES CAUSE POSTAL CHAOS

Brian Warren

Philip Kane's article earlier in this issue outlines some of the problems arising from the introduction of more stringent EU rules relating to the importation of goods by post from non-EU countries which became operative from 1 July 2021. In this article, I outline some of the problems I have encountered when sending IPC material abroad.

When posting from the Republic of Ireland to non-EU countries, a mandatory **electronic** data customs form (CN23) is required when sending goods (including gifts). This must include:-

- A valid HS/TARIC Code for the items
- A valid item description
- Country of origin
- Item value
- Postage, insurance, freight paid
- Sender name, address details
- Addressee name, address
- Packet/parcel weight

There is no requirement to complete same in respect of letters, correspondence, invoices and any other documents (including periodicals/papers).

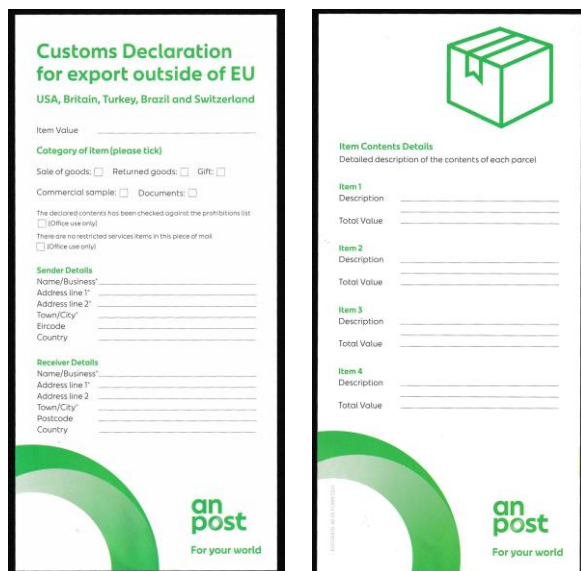


fig. 1

If you complete this online on the An Post website, there is a link to a HS/TARIC code website which enables you to enter the type of item(s) and retrieve the code to include on the form. You must then pay the postage online to obtain a combined postage/customs label. It is not possible to complete the form online without paying the postage. This

makes life difficult if you want to use real stamps. The package is then handed in at a post office.

If you present a package at a post office without completing the above online, you must complete a manual form headed "*Customs Declaration for export outside of EU*" with the above information (other than the HS/TARIC code (fig. 1). I have discovered many offices do not have (or have run-out) of these forms. The form refers specifically to USA, Britain, Turkey, Brazil and Switzerland but I understand the same rules apply to all non-EU countries. The post office clerk then inputs the information online (incl tariff code) and prints out a self-adhesive customs declaration which the sender then signs before it is attached to the package. Postage is paid by way of stamps in the normal manner.



fig. 2

As many of you will be aware, with the help of Phelim O'Neill, I have recently posted out some 140 sets of the *That Was The Year That Was* compendium incl. a number to non-EU countries including the USA (*Thanks to everybody who bought same*).

One of the very first sets was posted to our editor Bob Benninghoff. A week after posting, it arrived back in to the Circle's P.O. box (as did a package to an EU country - no customs form required). The correct custom's form had been completed for the US posting. It would appear that somebody in An Post decided the sender's details on the reverse of both parcels (not shown) was the addressee. This despite the massive white label on the front and, in the case of the US parcel, the additional self-adhesive customs label which repeats the addressee's details (fig. 2). An Post took the parcels back into the system and both were delivered the

second-time round – no additional postage had to be paid.

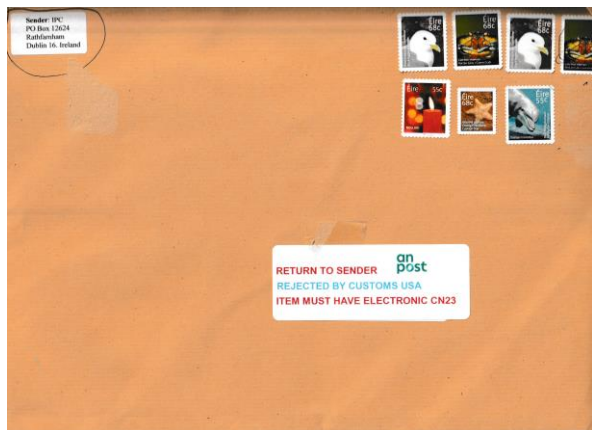


fig. 3.

An even greater problem happened with the August issue of *Irish Philately* (IP). Six copies – all to US members, were returned to the P.O. box stating they were refused because an electronic customs form had not been completed (fig. 3). It was obvious that no goods were included and when I queried same at the sorting office, I was informed that I better do the necessary CN23 form at a post office even though it was agreed that the envelopes did not require same. By the way one of the 6 was also to Bob Benninghoff (what has he done to upset An Post??).

As you can see from the illustration, they attached the return instruction over the addressee label. I found it very difficult to determine which 6 members had not received their IP. The label was stuck firm and was not peelable. So after deciphering the addresses, I re-typed the labels and off I trek to the nearest post office (you cannot post from the local sorting office) to once again explain my case. The clerk agreed with me but patiently completed the six electronic customs data forms online, printed same and the parcels were sent on their way. A long queue developed behind me during this process. Each electronic form filling/signing/sticking takes about 3 minutes to complete. Again, no additional postage had to be paid.

Another week or so passed and lo and behold two of the six envelopes arrived back at the P.O. box again. This despite the fact that correctly completed CN23 forms were attached. I was ready to explode as I explained this at the counter. I was told I should not have put the sender's label on the envelope as it could be mistaken as the addressee! Such nonsense. Check the label on the envelope in which this IP was sent. You will note it is correctly positioned at top left in small lettering (as urged in many An Post notices). Note the word "SENDER". I presume as

the original return instruction was still partially visible, somebody decided to chuck it back again ignoring the CN23 forms. I grabbed a pen and struck out the sender's label and put a big "TO" beside the addressee in each case and they went on their way once again. But no additional postage had to be paid. Unfortunately, I forgot to take a photo with my mobile phone of the envelope before handing it over.

I also tested the system if you use a commercial courier service. FedEx express offer a 4-6 day service to the USA for €50.51 as against €57.00 (no time guarantee) by An Post for the TWYTW package (4 kilos). The online form is much simpler and does not require the sender to enter a HS/TARIC code. Presumably FedEx do this bit. And they will pick up from your home or business or you can drop it off in a local store. Seems far more customer orientated. However, after 6 days, as I write this it is stuck in London Stanstead!

An Post have taken out full page advertisements in the daily papers here in Ireland referring to the new requirements. However, they need to up their quality control/customer service in regard to sorting and dealing with mistakes (as do Revenue when wrong codes are applied). They also need to liaise with overseas administrations particularly in GB and USA, who it seems (at least at post office level), do not know the rules that apply to exporting to EU countries and, in particular, the need to attach an electronic customs form. Bob has already referred to same in a previous editorial.

Customs Charges to be paid:	
Customs Value:	€ 13.62
Customs Reference:	211EDUB5007KPSQAR0
Tracking ID Number:	UM276924180JE
Date:	22/10/2021
Import Duty:	€ 0.00
Excise Duty:	€ 0.00
VAT:	€ 3.13
An Post Fee:	€ 3.50
Total to be paid:	€ 6.63
Pay by date:	15/11/2021

For Post Office use only

Customer please note that if these charges are not paid by the above "Pay by date" your items will be returned to sender.

fig. 4

Finally, to close, I illustrate one of the cards An Post will send you under cover informing you of any customs charges payable (fig. 4). The charges can be paid online or at any post office. By entering the tracking information online, you can find out the goods description and the sender (if known).

The only good news is that within a day of paying same, the package is usually delivered.

The eighth series of commemorative Irish stamps were issued on July 1, 1938 to commemorate the centenary of the Temperance Crusade founded in 1838 by Father Theobald Mathew, known as the “Apostle of Temperance”. There were two stamps issued bearing his portrait – 2 d. agate and 3 d. blue - Hibernian cat. C13 and C14. (The 2020 Hibernian is used for all catalogue numbers). *This is part one of a two part series looking at the unrecorded varieties of these two stamps. April Irish Philately will review the 2d stamp.*

The stamps were designed by Sean Keating after a bust by the Irish sculptor Hogan.

Watermark SE. Perf. 15x14. Printed at Dublin Castle in sheets of 120 stamps – two panes 60 (6x10).

At the top of the of the stamps we can read his word “Seo Cuige in Ainm De” – Here goes in the name of God – and in the bottom the Gaelic inscription “An T-Ath. Mathiu O.M. Cap.” – Father Mathew O.M. Cap.

Over the years, there has been some focus on the Father Mathew set - examples in Irish Philately, The Revealer and Die Harfe, but mostly in the case for the 2 d issue. However, no varieties were mentioned for the 3 d issue In the Hibernian Handbook and Catalogue of the Postage Stamps of Ireland 2020.

In connection with my studies, I have noticed both Constant and Non-Constant varieties in the 3d stamp

Non-Constant Varieties that I have found on individual stamps and multiple (blocks etc)



In the word of “Cuise” has the dot over C different location – 3 stages are shown



In the word ”Dé” :The stroke in “e” is short, or a long straight line or is curved upwards. 3 stages are shown above:



The dot over the word “T-Ath.” has different locations – 3 stage are shown above:



Blue color printing varies in top and bottom on some stamps – examples are shown above

The following are my findings of more constant varieties, errors & flaws for the 3d:



301) Blue dot inside the “e” in seo and blue stroke in last “8” in 1838



302) Blue dot after seo



303) Blue dot under cuise



304) White spot and break in “a” in *ainm*



305) Bullet hole in top frame and stroke in “e” in *eire* (This variety was shown in Revealers, Winter 2009)



305A) Black Spot between the 3 and P



306) Blue spot in NE corner



307) comma between “19 & 38”



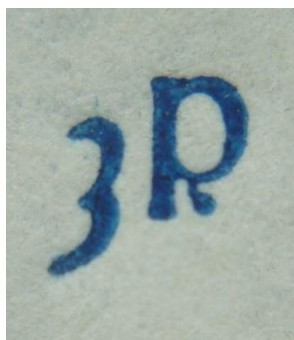
308) Extra blue accent over “e” in eire



309) Extra blue dot under “p” in 3p



310) Extended stroke on “3” in 3p



311) R for P in 3p

A Very Ordinary Letter or an Interesting Story? By Ian Enlander



The letter

I recently acquired the above entire. Sent on 23rd July 1846 it is a standard 'inter-branch' bank correspondence between the manager of the Belfast Banking Company in Belfast and their opposite number at the Ballymoney branch. No adhesive stamp has been applied, payment being confirmed by a red manuscript '1' and the standard Belfast despatch cds also in red. There is no receiver mark on the rear.

Material from the Belfast Banking Company is plentiful, presumably reflecting a major 'find' of correspondence from the mid to latter part of the 1800's. Much of the material available on the market today with 'Paid At' and 'Post Paid' for Coleraine, Ballymena and Ballymoney originates from this haul. It is also a rich source for various Belfast duplex and Spoon cancellations.

The Belfast Banking Company was formed in 1827. By the mid-1800's it had the largest Ulster (9 counties) branch network of any of the Belfast based banks. Most significantly for this story, it had its headquarters in

Donegall Street, Belfast, a stone's throw from the Belfast Post Office.

'p paid'

Use of the inscription 'p paid' or 'paid' is very common on pre-stamp material, the practice continuing into the period of adhesive stamps. Checking material in my collection, the manuscript inscription invariably matches the address in terms of ink and writing style so would have been written by the sender prior to handing the letter in to the post office where the manuscript numeral is applied to confirm payment, and the usual cds applied.

With so many Belfast Banking Company letters available, what caught my eye on the above piece is that the 'p paid' has clearly been included as part of the printing process of the bank's stationary.

The printed element on this entire includes the address details 'The Manager Belfast Banking Co' with just the destination town needing to be added. Inside the sender's address is also pre-printed but limited to

‘Belfast Bank, Belfast’ with a space for the date to be added in manuscript.

The printed letter including ‘p paid’ seems to have been in use for only a short time as Belfast Banking Company material from early 1840’s has no printed element for the address but has the sender’s details printed inside with ‘P Paid’ added in manuscript as is the address. Typically, no stamp has been applied. By the 1850’s the pro forma bank letter was again limited to the address element on the front and internal letterhead details. By the latter period, a stamp has always been used to pay the postage.

An aside

I have never been clear why so many letters, post introduction of the adhesive stamps, were carried without the stamp whilst clearly having been posted in the required manner. Surely a main post office like Belfast did not run out of stamps? What of all the other outlets for stamps? Could an analysis of sent mail from a single post office reveal date clusters when letters were processed as the above letter, suggesting that a stamp shortage was in fact the case? It of course depends on the habits of people and businesses – whether they purchased a stock of stamps to have at home or in the business or did many rely on purchase of the required stamp at the post office prior to posting a letter.

Even if stamps were available, perhaps to save time, the postal clerk would handle any letters with no adhesive stamp by using the numeral inscription to denote payment, rather than fiddling around to cut out a single stamp, lick the ‘glutinous wash’, apply it and cancel in the required manner with the Maltese Cross or other relevant canceller in current use. Did regulations permit application of a stamp at the post office? Certainly by 1847 cash payment for postage was apparently abolished in most circumstances with the requirement that stamps were used.

Back to the main topic

Back to our pre-printed ‘p paid’. This clearly presumes that the letter would go out without an adhesive stamp - as opposed to a response to unavailability of stamps. This clearly indicates that bank policy was not to use stamps during this period.

Could it be an indication that ‘post-heavy’ businesses preferred not to keep large quantities of stamps on the premises? There would be a need to have some accounting system in place to monitor their use. Stamps would of course be ‘cash in kind’ and would need to be accounted for.

Perhaps our views of banks today are coloured by their behaviour of recent years but use of the cash payment option as against use of stamps, would also represent a time saving to the bank. They would not have to pay for a clerk’s time to cut and apply the stamps – instead the time involved in processing the letters would fall entirely on the post office staff. The business would also be spared an advance outlay for a stock of stamps. More profits for the banks!

A more generous interpretation might be that this could be related to an arrangement with the post office for bulk posting.

A fair bit of speculation in the above could, as always, be better informed by the input of other members.

Nonetheless this story underlines the message that even the commonest of items may open the door to an interesting story.

Telegraph Development in Ireland – Part 1

by Brian Callan

The first company to successfully lay a submarine telegraph cable between Great Britain and Ireland was *The British and Irish Magnetic Telegraph Company (British & Irish Magnetic)*, who laid their cable between Portpatrick in Scotland and Donaghadee in Ireland in 1853. This allowed the company to reach agreement with the Midland Great Western Railway in Ireland and to become the dominant telegraph company within Ireland for the following twenty years. The largest private telegraph company in Great Britain was the *Electric Telegraph Company*, founded in 1846. Both these companies dominated the market until the telegraph system was nationalised and became part of the British Post Office in 1870.

The British and Irish Magnetic had its headquarters in Liverpool and its network primarily focused on northern England, Scotland and Ireland. Like most telegraph companies, the company ran its major lines along the railways in its home area. However, a number of the major British railway companies already had exclusive telegraph arrangements with the *Electric Telegraph Company*, shutting out the *British & Irish Magnetic* and this gave rise to the company building an extensive underground cable network. However, within Ireland, the *British & Irish Magnetic* quickly became the larger company with the Electric Telegraph Company being forced to use roadways and canals for its telegraphic lines.

The *British & Irish Magnetic* was formed from the merger of two existing companies, the *English & Irish Magnetic Telegraph Company* (incorporated 1851) and the *British Telegraph Company* (incorporated 1853), both working in close collaboration with the Submarine Telegraph Company (incorporated 1850). The *Submarine Company* had already successfully laid the first cable between Britain and France.

**The Magnetic Telegraph Company / The
English & Irish Magnetic Telegraph
Company**

The *Magnetic Telegraph Company* was founded in 1851 by John Brett and it changed its name the following year (under Royal charter) to *The English and Irish Magnetic Telegraph Company*. Unlike its competitors, most of the early telegraphic lines of the company were underground, the first being a six-wire line between Manchester and Liverpool in 1851. This was followed by a line between London and Birmingham and onward to Manchester (10 wire line). It was this company that actually laid the first successful telegraph cable between Great Britain and Ireland in May 1853, with the cable construction contracted to R.S. Newall & Co. (Gateshead). This cable connected Portpatrick and Donaghadee and where the *English & Irish Magnetic* had already prepared lines to further connect to Dublin. The company also had a close working relationship with the newly formed Meteorological Department, sending daily reports on the weather, from Irish stations to London. The lines of the *English & Irish Magnetic* were the only ones to be extended throughout Ireland.



Figure 1. British & Irish Magnetic Telegraph Company delivery envelope showing company emblem (reduced).

The *Electric Telegraph Company* had bought the Cook and Wheatstone patents for its telegraphic technology while the *Magnetic Telegraph Company* had invested in a system that generated power electromagnetically,

based on the invention of William Thomas Henley in 1848. In this instrument, the telegraph operator used push pedals which moved coils past a permanent magnet generating a telegraphic pulse of current. Key personnel in the *English & Magnetic Company* were the Bright brothers, Charles and Edward, who took out a famous patent in 1852 with 24 different telegraphic inventions. Charles Bell, who was the company's chief engineer, produced an Acoustic Telegraph in 1854 (known as "Bright's Bells") in which the message was rung through in code on differently toned electric bells, with the receiving clerk recording these without having to watch a visual message being transmitted. The greatest speed normally reached on a double needle instrument was 24½ words per minute whereas speeds of 35 to 40 words per minute were routine for Bright's Bells. This system was introduced to the most important *English & Irish Magnetic* routes.

The company started to have insulation issues with its underground cables and it merged with the *British Telegraph Company* in 1857 in order to access increased overhead cable capacity. The new company became *The British and Irish Magnetic Telegraph Company* and it worked very closely in collaboration with both the *Submarine Telegraph Company* and *The London District Telegraph Company*.

1857 was also the same year that *The English & Irish Magnetic Company* released its first and only stamps, bearing the signature of Company Secretary Edward Brailsford Bright. These stamps were issued in five denominations (Figure 2 & 3):

- 1s** (black), control A series,
- 1s 6d** (mauve), control B series,
- 2s 6d** (blue), control C series,
- 4s** (red), control D series,
- 5s** (green), control G series.

Stamps were lithographed on white wove paper by Mawdesley & Co., Liverpool.

Various shades are seen for each value, with all stamps derived from the same design, imperforate, and without watermarks. The values were inserted by hand, which gave rise to slight differences e.g. the "1" in the "1s 6d" value has an exaggerated serif and can be mistaken for a "7".

Stamps were printed in sheets of 50 or 100. Those printed in sheets of 100 had actually two panes of 50 with the lower sheet being inverted. This meant that the junction between the two sheets had two middle tête-bêche rows (such as the 1s black pair which are part of the Tapling Collection in the British Library, London). The vertical spacing of the stamps in each sheet is very narrow and top and bottom margins are very small or absent.

The printing in 1857 meant these stamps got very little usage as the company merged the same year and the company name changed. The black numbers are the control numbers for the stamps issued and these were stamped somewhat inaccurately by hand (Figure 2). Those stamps which have no control number and tight margins are remainders (Figure 3). These remainders were unissued and for the most part destroyed when the Post Office took over responsibility for the telegraph service in 1870. However, in the case where the stamp has no control number but has wide margins, then Hiscock, Lister and Langmead report these to be proofs rather than remainders.

The British Telegraph Company

The British Telegraph Company began life as *The British Electric Telegraph Company* (incorporated 1849) and changed name in 1853 by Royal Charter. The company acquired *The European & American Electric Printing Company* the following year "by an exchange of shares and a cash sum". The company was also founded in order to connect Great Britain and Ireland by submarine cable and to implement the telegraphic inventions of Edward Highton, a telegraphic engineer with the London and North Western Railway

Company. This company was also successful in laying a cable between Portpatrick and Donaghadee in 1854 and it had a hundred principal offices throughout Great Britain and Ireland, many of these shared with the *Submarine Telegraph Company* which did not have its own inland network. *The British Telegraph Company* was not operating at a profit when it merged with the *English & Irish Magnetic* but it did have exclusive rights to run its overhead cables along public roads in Great Britain.

The telegraph rates set by the British Telegraph Company were those agreed with the Electric Telegraph Company in August 1855:

1s 6d for telegrams within a distance of 50 miles,

2s 0d for telegrams between 50 miles and 100 miles,

3s 0d for telegrams between 100 miles and 150 miles,

4s 0d for telegrams beyond 150 miles,

5s 0d for telegrams to Belfast and Dublin.

The *British Telegraph Company* issued stamps in late 1855, reported at two values, the 2s and 4s (Figure 4), although the company's published rate within a circuit of fifty miles indicated that a 1s 6d stamp was also required. This value was unknown to Hiscock, Lister or Langmead but a single 18d (1s 6d) stamp (black on green paper with control no. 4091) has recently surfaced at auction from Stephen Lawrie's collection (October 2020). Stamps are printed on thick wove paper with Watermark "BRITISH TELEGRAPH COMPANY" and are titled FRANK STAMP (Figure 4). The message on these stamps had the warning "The Company will not be responsible for the correct delivery of this message unless the extra fees for repetition and insurance are paid in addition to the above sum." Stamps were signed by George Seward, Company Secretary and Manager.

The surplus of stock paper from the *British Telegraph Company* was later used for the early stamps of the *British and Irish Magnetic Company*, which included four different colours of paper, the 2s being printed on yellow paper and the 5s being printed on blue paper. This suggested the possibility of an 18d stamp (now known on green paper) or a 3s stamp which would likely have been a dull buff paper, as used in the 2s 6d *British and Irish Magnetic* stamp. Panting points out that the reverse of the 1854 British Telegraph transmission form also lists a rate of 1s as well as a 3d requirement for additional words. This also opens up the possibility that these existed as stamps but have not survived.

Merged Company - The British & Irish Magnetic Telegraph Company Ltd.

At the time of merger of *The English and Irish Telegraph Company* and *British Telegraph Company* in 1857, the company had 820 miles of underground line, 670 of these being the longest cable in the world at this time, stretching from London to Dublin via Manchester, Liverpool, Carlisle and Belfast.

The merger immediately gave the company more access to overhead routes and allowed it to develop its network by constructing lines along the main roads and to replace the underground cables wherever possible. The merger also gave direct access to the second submarine cable that the *British Telegraph Company* had laid from Portpatrick to Donaghadee, allowing the company to have a major presence across Ireland which resulted in 20% of its offices being located here. The new company had 3,283 miles of line (14,926 miles of wire) by 1855 with 201 public telegraph offices. This network had extended to 4,401 miles of line (18,668 miles of wire) by 1865 with 491 public telegraph offices.

The new Company Secretary was Edward Brailford Bright, previous Company Secretary and General Manager of the *The English & Irish Telegraph Company*.



Figure 2. 1857 English and Irish Magnetic Company set of 5 imperforate multiples, with control numbers applied.



Figure 3. 1870 English and Irish Magnetic Company Remainders. Stamps with "clipped narrow top and foot margins". Company name on blue 2s 6d stamp is double printed.



Figure 4. The British Telegraph Company Stamps 1855.
Mint 2s black on blue paper, thick wove, control no. 3246,
Mint 4s black on yellow paper, control no. 8790 (large part of original gum).
Lister reported that used copies were unknown and lists just five known mint examples of the 2s and 4s stamps (these included the 2s with control no. 3254 and the 4s with control no. 8798, both of which are part of the Royal Collection). Langmead notes just six mint examples known, including two pairs, but list does not include those above. These stamps are rated R4 by Langmead, probably less than ten copies existing. Seven copies of 2s and nine copies of 4s are now known (listed by Panting).

The new company also continued their collaboration with The *Submarine Telegraph Company*, sharing their Liverpool and London offices and promoting each other in their literature e.g. *The British & Irish Magnetic* transmission forms claimed “The Lines of the British and Irish Magnetic Telegraph are placed in direct communication, by exclusive connection of the *Submarine Telegraph Company’s* cables, with the Continental Telegraph System which embraces 900 Stations in Europe”.

Stamps of the *British & Irish Magnetic* were also lithographed by Mawdesley and Co., Liverpool, with some values printed on coloured paper stocks remaining from The British Telegraph Company, while others used a paper watermarked with rows of five clenched hands grasping thunderbolts. The first issue was produced in 1857 but Langmead lists these as only known in the Royal Philatelic Collection. It is now known that at least one copy does exist in private hands (1s 6d black on buff paper, control no. 83118, cancelled with blue concentric rings). The 1857 issue had 1s 6d, 2s, 2s 6d, 4s and 5s stamps. A new stamp design was produced in 1859 (Figure 5), initially perforated at 11½ - 12 and overprinted with black or red controls. This issue replaced the previous values and added 3d, 6d, 1s, and 3s to the five earlier values.

The perforation gauge was changed to 13 x 13½ sometime after 1860. The only other significant design change was the 1s 6d which initially had its value written in numbers but later issues moved to value expressed in words.

Imperforate stamps without a control number are remainders, which should have been destroyed when the Post Office took

over in 1870. These likely came from the printers and reflect the actual issues in circulation at the transfer to the Post Office. A typical 1868 *British & Irish Magnetic Company* form is shown in Figure 6, the reverse of which is blank while the 1869 form lists 330 principal offices across Great Britain and Ireland and a further 40 European offices with direct connections.

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Figure 5. British and Irish Magnetic stamps 1859/ 1860

BRITISH & IRISH MAGNETIC TELEGRAPH COMPANY, LIMITED.
IN CONNECTION WITH THE DUBLIN AND LONDON DISTRICT TELEGRAPH COMPANIES.

STATION. Dublin

Received the following Message the 10 day of 8 1868

From Wm White To J W Thompson

Name London Address 9 Grafton St

No enquiry respecting this Message can be attended to unless made within fourteen days from the date of the Message.

Richard Palairt writes from Chelvey Bath if you give him short notice of day I am will be at home write him and Robert Pateman to expect you

MAGNETIC TELEGRAPH CO.
 OFFICE
 23 COLLEGE GREEN
 DUBLIN.

Figure 6. British and Irish Magnetic 1868 telegram delivery form (reduced).

Telegram sent from London to Dublin and received at Dublin College Green office. Bergdolt reports only two known Irish receiving cancels, this one from the British & Irish Magnetic Company (1868) and one other from The Electric Telegraph Company (1863), both received at Dublin College Green telegraph office.

Please Note: All stamps and specimens shown in this article are from the Author's collection

Part two this article will run in the April issue of Irish Philately

100th Anniversary of the Liffey Swim - A Personal Odyssey by Anthony Hughes

In August of 2019, two of my life's passions collided head on, philately and swimming, I have been collecting stamps since I was about eight years of age and swimming almost as long. I swam my first Liffey 35 years ago and have over 20 under my belt. My moment of glory came in 2007 when I placed third.

I was delighted in 2019 to see a stamp was being issued to celebrative the 100th running of the Liffey Swim (the first race was held in 1920). The swim was a male only event until 1977, when women were allowed to participate.

The image used on the stamp was *Jack B Yates*' iconic painting of the 1923 Liffey Swim that hangs in the National Gallery of Ireland. It features spectators watching the race as the swimmers are approaching O'Connell Bridge. The man wearing the brown cap is thought to be Yeats and the woman in the yellow hat, his wife Cottie. In the 1924 Olympics the painting won a silver medal, the first Olympic medal for the new Irish Free State. This was when the Arts were also celebrated as part of the Olympic festival (Figure 1).

The race is one of over 30 open water swims organised by different Leinster Swimming Clubs between May and September each year. Usually two are held each weekend. These races are held at a variety of venues around Dublin Bay. In order to qualify for the "Liffey Swim", a swimmer must have a minimum of six races completed in the year to qualify and more important to get a handicap. The distance of the swims varies from 1k to 3k. The 'Liffey' is 2.2k and usually held at the end of the season. For a variety of reasons, the race was held on the 3rd August in 2019. ***Three days after the new stamp was issued.***

The early running of the race put pressure on swimmers to get the required number of swims completed. Also, this being the 100th anniversary of the running, many more people wanted to swim in the event than there was room (for safety reasons the number of competitors is confined to 375). With such enthusiasm to participate, the swim was first opened to those with 12 or more swims completed. I got in when the number dropped to nine (Figure 2)

The stamp was issued on the 1st of August, the same day that the swim caps and handicaps were given out, thus saving me two trips to Dublin. I had designed and printed a special card to carry in the race. It would be possible to carry more cards than envelopes. I put 14 of the new stamps on cards. The staff member behind the philatelic counter in the GPO was very helpful. He arranged for the special First Day of Issue (FDI) handstamp to be applied and I could collect them later that day. While waiting, I decided to walk to the Post Office on Ormond Quay, one of two Post Offices that overlook the Liffey, and which the swimmers pass during the race. There I got some of my covers cancelled, again by a very helpful Post Office official behind the counter. She let me use her handstamp. Later when I collected my covers from the GPO. I was delighted to see a swimmer depicted in the FDI mark.



In the evening I went to pick up my swim cap and I had cap number 129 and a handicap of 3 minutes 30 seconds. This meant I was the 129th person into the water, 90 seconds after the first person. I was satisfied and I knew at that time I was not going to win. But as Baron de Coubertin, father of the modern Olympic Games said it's not the winning that counts but taking part (*editor: sorry Anthony but it is the winning that counts*).

The day before the swim I went down to my local butcher and he vacuumed packed two packets, 16 in each pack and that evening I went to the local lake and swam 1500m with one of the packs tucked into my togs to make sure that there were no leaks.

Figure 2: The author just before the race with Watling Street Bridge (officially known as Rory O'More Bridge) in background

The big day dawned and a fellow Open Water Swimmer from my own club, Mullingar Jets, Caroline Duffy, and I set off to Dublin. The men's race was to begin at 12.00 o'clock and the women's at 1.00. We arrived at Watlon's St. Bridge, the start, in plenty of time. The usual banter was taking place. I had a five Euro bet with a friend that I would beat him. Just after noon the Dublin Lord Mayor, Paul McAuliffe, started the race. I dived off the platoon at my allocated time **with the two packets tucked into my togs** (Figures 3 and 4). After swimming under 11 bridges, including the long and dark O'Connell Bridge, past many of Dublin's important buildings such as The Four Courts I climbed up the Customs House steps 46 minutes 42 seconds later. There I was presented with my participant's medal (Figure 5). On the way I passed out 110 swimmers and was passed by 99. I was fourth in the over 60s section. My official place was 111, foreign swimmers do not count in the official race, and hence the maths does not make sense. As usual it was an exhilarating race. The only drawback being a foul cramp I suffered in my left leg about 200m to go. ***That's my excuse for not winning the race.*** The crowds looking down from the quays were as big and loud as usual. It is a view of the city that very few are privileged to see. After a couple of big mouthfuls of whiskey, for decontamination purposes, I got dressed and set off for the GPO.



Figure 1
J. B. Yates 1924 Olympic Silver medal

Once again, a very helpful member of the GPO staff cancelled the additional stamps on my postcards giving me his handstamp so apply to the cards. I now had 32 special covers, some cancelled on the First Day of Issue and again on the day of the swim. I also applied a special mark which states that the cards were carried by me during the race. Later we adjourned to Mulligan's Pub in Poolbeg St. for the usual post-race pint or five or six and the telling of tall tales about the race, including the one about passing out the Lough Ness Monster. I parted grudgingly with my five euro bet. Next year I'll finish ahead of my friend.

For the record the men's race was won by 15 year old Mark Hanley with a handicap 10 min. in a time of 25 min. 29 sec. The fastest man over the distance was from North Dublin Swimming Club. The women's race won by Donnach O'Siadhail, 31min. 34 sec. she was in 43rd place on a handicap of 17 minutes.

Two small packets were carried containing a total of 32 covers. Fourteen of the covers (numbered 1 to 14) had two stamps attached; one cancelled with the special **First Day of Issue** postmark; the second stamp was cancelled at the GPO on the day of swim (3 August 2019) (Figure 6). Two of the remaining 18 items were postcards from The National Gallery of Ireland depicting the Jack B. Yates painting, and were cancelled on the day of the swim (Figure 7) One cover is particularly special to me because I had it autographed by the two winners, the president of Swim Ireland (Declan Harte) and the handicapper, Colum O'Neill (Figure 8).



Figure 3

Anthony Loading the
Covers in his swim Togs

The Gentleman on the right is
*Larry Mooney a previous
winner of the Liffey swim*

*Figure 5
Commemorative
medal awarded to
all swimmers*





Figure 4

The start of the 2019 race, Anthony is second from right on the green pontoon.

The 101st version of the swim was held this year (last year's swim being cancelled due to Covid) and Anthony came in 7th, to his and many others surprise.

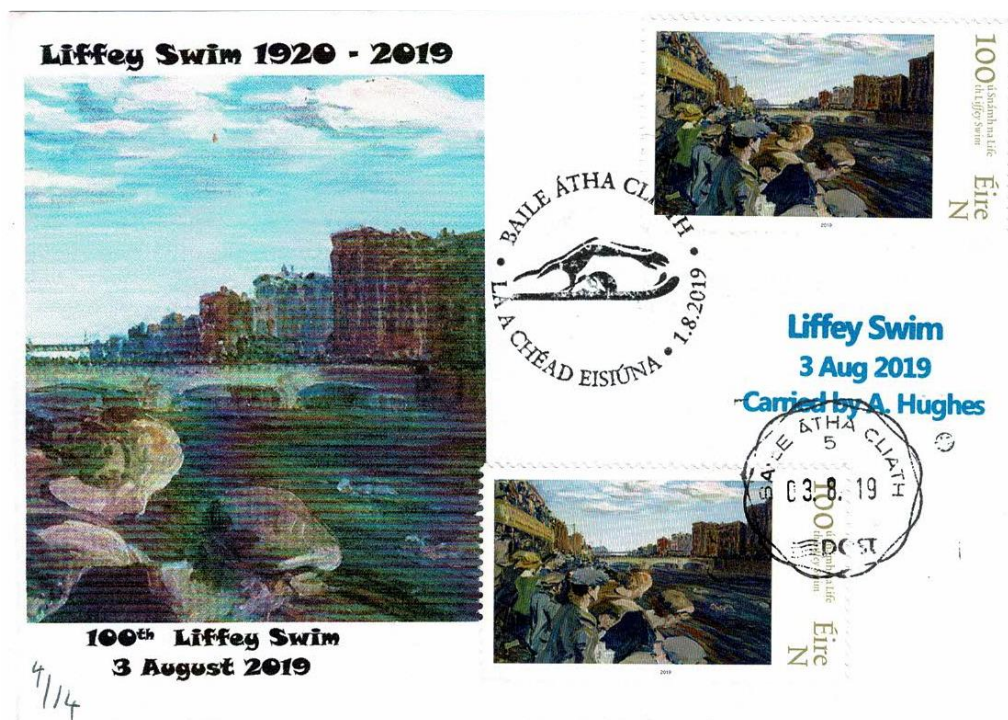


Figure 6

Postcard with two stamps, one cancelled with the First Day of Issue post mark, and the other by the Self Inking handstamp at the GPO (14 carried by Anthony)

Figure 7
National Gallery of Ireland
postcard
(2 carried by Anthony)

Cancelled on the Day of the
Swim using the GPO Self
Inking Handstamp 3 8 19





Figure 8: Cover cancelled with the First Day of Issue postmark; the Day of the Swim Self Inking Handstamp, and autographed by the two winners, the president of *Swim Ireland* (Declan Harte) and the handicapper, Colum O'Neill



End Note: This year's winners received a specially commissioned medal designed by Robert Ballagh, who has designed many Irish stamps. The medal depicts Anna Livia, whose bust is found adorning the Customs House in Dublin along the River Liffey

AROUND THE WORLD IN EIGHTY COVERS - IV

Stan Challis



4 MALTA – Routed via the ‘Horseshoe’ in September 1942

Our last issue saw us at Tangier giving the option to travel south or east. East is more alluring, so we set sail for Malta in 1942. Malta was not a pleasant place to be in 1940-42. There had been a ‘Great Siege’ in 1565 but the Siege of World War II was both far longer and far more destructive. Lasting from Italy’s joining hostilities in June 1940 to after Alamein in late 1942, Malta, all but cut off by sea, was a hard place to reach.

This issue’s cover started life in Dublin in September 1942, the slogan advocating saving bread and flour. Malta needed to save everything it could. After the usual censorship in Dublin and in the UK (probably Liverpool), a red ‘O.A.T.’ was applied, or rather in this case, presumably a possibly unrecorded error, ‘O A..T.’ with an extra full stop. Karl Winkelmann tells me that this oval mark is known as the ‘Heifetz’ type and was almost certainly applied in London.

So what purpose did the mark serve? ‘OAT’ was short for ‘Onward Air Transmission’ and the marks were applied only to the top item of a bundle, in this case a bundle made up for Malta and perhaps surprisingly, not meriting a separate sack. But one may ask, ‘Onward Transmission from where?’ The answer is Durban, South Africa, for, in the absence of a safe European route to besieged Malta, it was necessary to send the item by sea around the Cape to that port. It was then transferred to the air service which made its way up the east coast of Africa

through Kenya and Sudan to Cairo, hence Onward Air Transmission, which then went forward to Malta dodging attacks by enemy aircraft, the ‘Horseshoe’ route going forward from Cairo via Iraq and India, ultimately to the Far East and even Australia. It certainly was the ‘Great Way Round’ and this explains the 1/3d postage charge, the Irish ‘whole world’ airmail rate being applied as opposed to the 8d European air mail rate

I have not been able to find out anything about the addressee, Madame Callaghan at the Convent of the Sacred Heart at Tal Balluta, a district to the south of St Julian’s Bay. My guess is that she was a teacher although, from what I have been able to ascertain on the ‘net’, most teaching at the ‘Sacred Heart’, a school for young Maltese ladies, was undertaken by nuns, many apparently Irish. You may be amused by an article I found in ‘Malta Memoirs’ written by ‘Bridget’ an old girl of the school; I leave you to do the necessary internet internet search. The Convent sounds a somewhat unattractive place!

And as for Malta, after much suffering and loss of life afflicted on the local population during the years of siege and the loss of no less than 369 allied aircraft (as usual I am grateful to Wikipedia for this information), the island was relieved in late November 1942, convoys becoming possible as Allied troops advanced across North Africa. Our cover may have even arrived as part of one of them.