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EasyPost
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CENTENARY OF
IRISH STAMPS 1922-2022



*STAMPA 2022 Souvenir Cover (day 3) by Brian Warren with special **Irish Art on SOAR Stamps** with STAMPA 2022 imprint available only at STAMPA*

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Greetings from late Autumn in Maple Shade. This has been a busy year for the Benninghoffs, with several trips to Ireland and Europe beginning with the London 2022 in February. We welcomed our latest Granddaughter, Coraline Jean Juliano into the world on 23 November just in time for our Thanksgiving celebrations on Thursday.

STAMPA was a great success this past October thanks to the ***Three Brians and Many Others who donated time and resources***. The Dealer stands were full as were the exhibit frames with entries from all over Europe and North America including two from Jean-Jacques Tillard who came with his wife from the French Island Territory of Saint-Pierre et Miquelon off the coast of Canada. We were very honoured to have Graham Winters from Wakefield, England as our visiting Judge for STAMPA. Graham offered many exhibitors a frame by frame evaluation on the salient aspects of their presentation, and how to improve their scores.

Large and many more Congratulations to Anthony Hughes and Barney Clancy who were nominated to sign the ***Irish Roll of Distinguished Philatelists*** for 2021 and 2022. Anthony signed the Roll at STAMPA and we hope to have Barney (living in Florida) sign in early 2023. Further Large Congratulations go out to Hal Vogel and Ken Nilsestuen who received the esteemed ***Luft Awards*** for 2022. These awards are the Highest Honours bestowed upon Philatelists by the American Philatelic Society. Hal received his Award for *Distinguished Philatelic Research* and Ken for *Outstanding Service to The American Philatelic Society*

This has been an interesting year for documenting the ***Centenary of the First Year of Irish Independence***. Many a thank you to An Post, Brian Callan, Kevin Keane, Paddy Lineen, Con McCarthy, Brian Warren, and my wife Jean as well as several others who put time and effort into preparing covers and postcards and hand cancels to mark the exact Centenary Dates - cancelled at the nearest post office to the ***Historical Event***. *Hopefully, these results will be well Noted and written about by Future Philatelists.*

We have 40 pages of various articles and views from IPC members in this issue. We cover a broad range of Irish philately and I look forward to receiving your feed back on material in this issue as well as your thoughts on what you would like to see in future issues. The expanded Letters to the Editor section shows that an interesting question can arise from an item in your collection – ***Why not share your question with the rest of our readers***. Send me a scanned 200 to 300 dpi - .jpeg image of the item and your question. Background information is also greatly appreciated. Many thanks to Kathy Johnson for her article on ***How Do You Actually Start Working On An Exhibit?*** with some very interesting thoughts from four experienced exhibitors.

Brian Callan, Liz Hisey, Kathy Johnson, Mike Ley, Mark Schwartz, Hal Vogel, Pat Walker, Brian Warren, The Editor and other IPC members have done very well with Large Vermeil to Large Golds and Show Grand awards at various World Series of Philately shows in North America this year. Several IPC members continue to have articles published in Gibbons Stamp Monthly in July, August and December

Finally, Jean and I wish all members, a Safe and Happy Holiday Season and a very Healthy and Prosperous 2023.

The Civil War Between the Northern and Southern Irish -by Robert Benninghoff

The Clones Affray 11 February 1922 -- Defending the Irish Free State or Botched Bank Robbery ?

Clones is in the northeast corner of County Monaghan only a few kms from Fermanagh (N. Ireland).

The IRA attacked several RUC members waiting for a train at the Clones railway station during the night of 11 Feb. The local people thought that the RUC were invading the town. **OR was it a botched bank robbery by the RUC.** Clones had three banks and the Post Office Savings bank in February 1922, including the Bank of Ireland and Ulster Bank (*Figures 1 and 2*). The B-special division of the Ulster Constabulary were known as enforcers for various Ulster mob syndicates and the money in the banks was no longer British money but Irish Free State money. **Were the banks used by various nefarious organizations in Northern Ireland ?** The fact that the IRA were armed with a Thompson Sub machine gun (a rare armament in Ireland at that time) adds further speculation that they were defending the banks against attacks from Northern Ireland. Four B-Special members and the commanding IRA (Matt Fitzpatrick) officer were killed and the incident resulted a special inquiry demanded by Winston Churchill (Figure 3)



Fig 1: Bank of Ireland Building, Clones. Now an Office complex



Fig. 2
Two checks from Ulster Bank in Clones from 1893 & 1926.

There were 4 Banks in Clones in 1922. By 2022 all branches were closed & the nearest bank is 20 km away in Monaghan.



Fig 3: Photo of RUC Rail Car from 11 Feb 2022 Northern Standard newspaper marking 100 years since "**Clones Affray**". Photo shows the destruction caused by the **Thompson Machine Gun**



Cover mailed from Clones to USA on 7 July 2022.

Cover has the Civil War & Peace Treaty Stamps with Clones & Civil War Postmarks >> Ironically the Bulk mail cancel message at the top says "**Send Love**"

The Composite High-Value overprints of 1927

by Dik Bakker

Introduction

After the Irish Free State was proclaimed, on 6th December 1921, it would take exactly another year before the first real Irish stamp became available: the well-known pearl green 2d, with the map of a borderless Ireland depicted on it. Figure 1 shows a First Day Cancel block of 4 of this stamp on a registered letter to Springfield (Mass., USA) [1]



Figure 1. First Irish issue – 6th December 1922

During the next year, 11 other low values, up to 1 shilling (1s) trickled in, the last one being the 6d, which became available on the 21st December 1923. Until these stamps were for sale, use was made of the current George V definitives, which were overprinted for the occasion. Initially, the text of the overprint was ‘*Rialtas Sealadac na héireann 1922*’ (‘Provisional Government of Ireland’). In December 1922, this text was replaced by ‘*Sáorstát éireann 1922*’ (‘Irish Free State’). For the high values 2/6, 5s and 10s the three Seahorse stamps with the corresponding nominal values were used; the £1 was not considered for this purpose. The two overprints on both types of stamps can be found in figure 2.



Figure 2. The two types of overprints on a low and a high value

The last examples of a lower value with an overprint to appear were four stamps for coil machines, issued in March 1923, and with values ½d, 1d, 1½d and 2d, respectively, ending a period of usage of just over a year.

The overprinted Seahorses, however, have a much longer history: it took well over 15 years before the first Irish high values appeared, featuring national patron saint St. Patrick. They are shown in figure 3 below.



Figure 3
First Irish designed High
Value definitive stamps
Issued 9 Sept 1937

During the period of 1922-1937, the Overprinted British Seahorses were employed for this purpose, first the original issue of 1913 (Stanley Gibbons Cat. 413a-417), and from March 1935 onwards the re-engraved values (SG 450-452).[2]. There were several different printers involved in the overprinting process, leading to a total of six different issues, two with the “*Provisional Government*”, 5 line overprint, and four with the “*Free State*”, 3 line overprint. This article will take a closer look at the fourth issue, also known as the ‘*Composite Wide and Narrow Date Setting*’.

The Narrow and Wide Date Overprints

In December 1922, printers Thom started producing the first issue of the 3-line ‘Irish Free State 1922’ overprints on the Seahorses. We will use the Hibernian Handbook (2020) numbering system in the rest of the article; hence this series is referred to as 9T.[3] In the summer of 1925 stocks of the high values were running out, and a second issue of overprints was necessary. Initially, the contract went to the Irish Government’s Print Works in Dublin Castle. However, in February 1926 the Stamp Department at Somerset House, London, (where the Seahorse stamps were produced), insisted that they *also* do the overprints.

We will now focus on the three overprinted issues produced by Dublin Castle and Somerset House. ***Together they are also known as the Castle Series, since for some time it was thought that they were all overprinted at Dublin Castle.*** The Hibernian refers to these as 11T (1925), 12T (1927), and 13T (1928). The overprints on the three stamps are the same for the three issues, with one exception: ***the width of the printing of the year “1922”.*** On the 9T issue the width of it was 6 mm wide. However, on the 11T issue it measured just 5mm wide. Apparently, the overprint had been modified for the occasion. The first and second lines kept the same width. This is shown in figure 4.

SAORSTÁT	15.50 mm	SAORSTÁT	15.50 mm
ÉIREANN	12.50 mm	ÉIREANN	12.50 mm
1922	6.00 mm	1922	5.00 mm

Figure 4. Overprints from 1922-23 (‘Wide’) and 1925 (‘Narrow’)

Over time, some of the positions in the 11T overprint plate became worn. When a new issue was necessary in May 1927, the worn-out clichés were replaced by the original, 6mm clichés from the 9T ***Thom*** issue. This led to a combination of 5mm (‘Narrow’=N) and 6mm (‘Wide’=W) overprints on the same printing plate. ***These plates are therefore known as “composite.”*** The positions with the narrow year were different on the plate used for the 2/6 overprint, then for both the 5/- and 10/- overprints. Figures 5 and 6 show the respective results.

The pictures should be interpreted as follows. The original sheets contained 40 un-overprinted stamps, ***ten rows of four stamps***. Instead of an overprint plate containing that same number of positions, overprinting took place in a different manner. The printing plate with the overprint consisted of only ***five rows of four clichés***, with an “*empty*” row in between, as shown on the left side in figures 5 and 6. The overprint process of a sheet then occurred in two steps. In the first step the stamps in rows 1, 3, 5, 7 and 9 were overprinted. Then the sheet was moved up one row, followed by an overprint on the even rows. This explains the identity between row 1 and 2, row 3 and 4, etcetera. The result is shown on the right in both figures.

W	W	N	N	W	W	N	N
W	W	W	W	W	W	N	N
W	W	W	W	W	W	W	W
N	W	N	W	N	W	N	W
W	W	N	N	N	W	N	W
W	W	N	W	W	W	N	N
				W	W	N	N
				W	W	N	W
				W	W	N	W

Figure 5. Composite printing plate (on left) & printing results for the 2/6 overprint (on right)

N	N	N	N	N	N	N	N
W	W	W	N	N	N	N	N
W	W	W	N	W	W	W	N
N	W	N	N	N	W	N	N
W	W	N	N	N	W	N	N
W	W	N	N	W	W	N	N
N	N	N	N	N	W	N	N
				N	N	N	N
				N	N	N	N

Figure 6. Composite printing plate (left) & printing results for the 5s and 10s overprints (right)

Figure 7 shows rows 1 and 2 - columns 2 and 3 of the 2/6 sheet. It shows convincingly that this is indeed the way the overprinting took place. On both rows we find a **wide print** of the year '1922' on the left and a **narrow print** on the right.



Figure 7

Two Horizontal
Wide – Narrow
pairs from the
2/6 sheet

Apart from these two plates, known as the ‘normal’ overprints, different plates were used for a short time for both the 2/6 as well as the 5s overprints. In both cases, a W(ide) cliché was replaced by a N(arrow) one in six plate positions. These plates are known as “*abnormal*” They are shown in grey in figure 8. On the even rows we still find the original settings of the *normal* composite plate, therefore the *abnormal* plates must have been complete 10 by 4 printing plates, in order to be applied in just one printing step.

N	N	N	N		N	N	N	N
W	W	N	N		N	N	N	N
W	W	W	N		N	N	N	N
W	W	W	W		W	W	W	N
N	W	N	N		N	N	N	N
N	W	N	W		N	W	N	N
W	W	N	N		N	N	N	N
W	W	N	N		W	W	N	N
N	N	N	W		N	N	N	N
W	W	N	W		N	N	N	N

Figure 8. Abnormal plates for the 2/6 (left) and 5s (right) composite issues

Apart from these four plates, a top-left corner block of ten stamps is known of the 2/6 – known as the “*Foley block*” – that is different from either a normal or an abnormal plate. Therefore, there must have been yet another plate for this value, used only a few times, arguably making the block unique.[4]

The Composite pairs

It may be clear from figures 5 and 6 above, each of the sheets of 40 overprinted Seahorses contains a certain number of pairs of stamps combining a narrow and a wide overprint. In the catalogues, two types per value are distinguished: a vertical pair and a horizontal one. In the Hibernian catalogue, they have the six catalogue numbers *T69v*; *T71v*; *12Tv* (vertical pairs) and *T69h*; *T71h*; and *12Th* (horizontally).

For the rest of this article, we will make a further distinction with respect to the order of the N and W printings *leading to four instead of just two pairs per value, and a total of 12 different pairs*. For each of the three Seahorse values (2/6, 5s and 10s) we will distinguish the following pairs. The direction is left-right for the horizontal and top-bottom for the vertical pairs.

- | | |
|---------------------------------|--------------------|
| a. HNW (horizontal narrow-wide) | – row 5 column 1+2 |
| b. HWN (horizontal wide-narrow) | – row 3 column 3+4 |
| c. VNW (vertical narrow-wide) | – row 2+3 column 1 |
| d. VWN (vertical wide-narrow) | – row 4+5 column 1 |

Figure 9 (next page) presents an example of each of the four combinations of the 5s stamp.[5]



Figure 9. The four overprint pairs of the 5s stamp, above a, and b, below c and d

Numbers issued and the frequency of Composite pairs of stamps

Against this background we can now determine how many of the four different pairs there may be found in one sheet. When we add this to what is known about the numbers of sheets that have been printed for each of the three values, we might make a calculation of the number of composite pairs that were once theoretically possible. From this we could then derive an estimate of the maximum numbers of pairs that could have actually been created and sold to collectors. Since many pairs overlap, the latter is obviously a subset of the former. This then could provide us with an indication of their relative rarity.

All the sheets containing composite pairs were produced by Somerset House in May and June 1927. Kearsley (page 236) estimates that this amounted to a total of 4,830 40-stamp sheets.[6] Unfortunately, no individual numbers are known for the three values. A likely breakdown of the total may be found as follows. We established the relative number of sheets for the foregoing period (1922-1925) and the following one (1930-1933), for which individual numbers of sheets are known. This gives us the relative numbers to be found in columns three and five of table 1. Assuming that the sales for the three composite sheets would not divert significantly from those of the earlier and later issues, we extrapolate the relative and absolute numbers of those on the basis of the weighted means of the others. The resulting estimates are shown in column seven.

	1922-1925		1930-1933		COMPOSITE	
	SHEETS 1922-25	RELATION	SHEETS 1930-33	RELATION	WEIGHTED RELATION	SHEETS (ESTIMATE)
2/6	4.013	2.1	8.350	2.3	2.2	2.266
5s	3.663	1.9	4.725	1.3	1.5	1.538
10s	1.887	1	3.700	1	1	1.026
TOTAL	9.563		16.775			4.830

Table 1. Numbers of sheets produced in different periods

Seven months after the introduction of the composite sheets, a new issue of the high values appeared (catalogued as *13T*), issued with only wide dates. Therefore, if all composite sheets were sold, that would come down to some 700 sheets per month. In comparison, for the whole period from April 1925 to September 1929, the average was 835 sheets per month, or some 20% more. Therefore, it may be concluded that most, if not all of the 4.830 composite sheets will have found their way to the public domain by 1929, or shortly thereafter. A certain percentage of these 193.200 stamps will have ended up in the albums of collectors. Several stamp dealers are known to have bought larger segments or even complete sheets, thereby extending the period during which the composite pairs were available for detection and exploration.

The next article in this series will be published in April Irish Philately. This article will provide an estimate of the number of composite pairs that have survived a 100 years later into the 21st century

Notes

- [1] The philatelic items shown stem from the collection of the author.
- [2] An in-depth discussion of the stamps themselves has been presented by Barry Cousins in the recent issues of Irish Philately (2021:1 and 2021:2).
- [3] Hamilton-Bowen, Roy & Lee R. Wolverson (eds) (2020). *Hibernian. Handbook and Specialised Catalogue of the Postage Stamps of Ireland*. Rodgau: Rodgau Philatelie. All catalogue numbers mentioned here refer to this publication.
- [4] It was auctioned on 29th October 2016 at Rodgau Philatelic, Auction #95 :
https://new.liveauctioneers.com/item/48315270_seahorse-composite-26-theunique-foley-block
- [5] These four pairs and a fair number of other composite pairs that I have seen suggest that the early collectors preferred marginal examples. It would be interesting to explore this further and calculate the implications for the remainder of the sheets in terms of other horizontal and vertical pairs affected.
- [6] Kearsley, Brian (2005). *Discovering Seahorses. King George V High Values*. Ringwood: Pardy & Son. Page 236

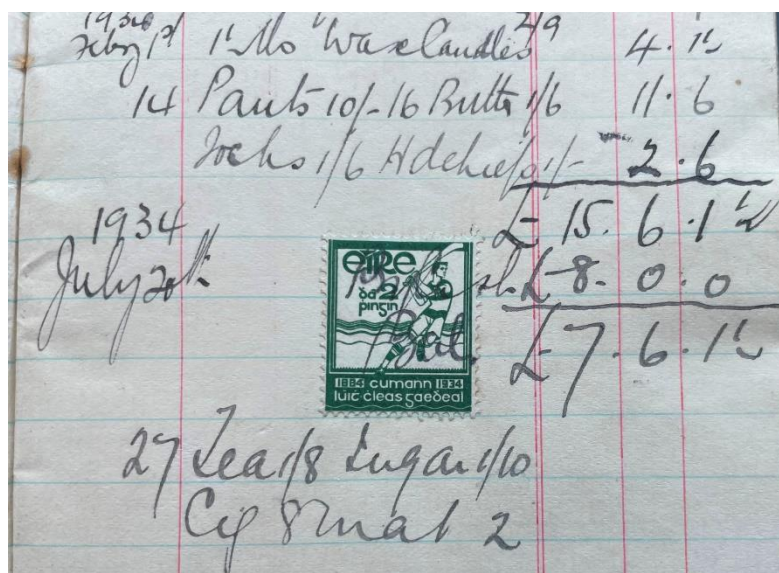
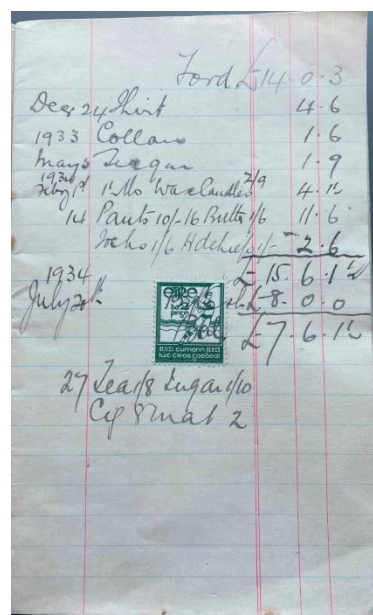
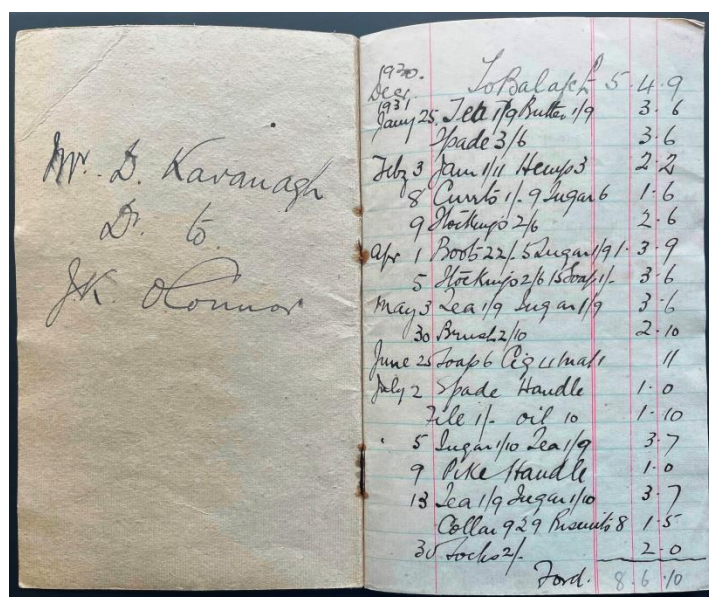
The First Day of Use of the 1934 Gaelic Athletic Association Golden Jubilee stamp - Hidden in a Grocery book.

By Iben Olsen

Among some Irish documents, I noticed a small grocery shop account book with 4 written pages starting December 1930 (balance transported from an older book) to July 27, 1934.

In the first moment I always find it interesting to see how the prices historically have changed and I noticed that the increase in prices was not very great during these 3½ years.

The most interesting item turned out to be the very last handwritten note - **dated July 27 1934 – the First Day Issue of the - Gaelic Athletic Association Golden Jubilee.** (Hib. C10). The stamp affixed in the book was used to pay the 2d receipt fee. Below are 2 of the 4 pages, and a close up for verifying the dates:



Reference: Hibernian Handbook 2020.

Auctioneer's Report for August 2022 IPC Auction. Ending 31 October 2022

by Rod Greer, Auction Manager

The auction had a total of 300 lots, of which 179 were sold. The gross revenue figure was £1,383 of which £185 will be the contribution to the IPC (sterling) bank account.

As usual the majority of lots sold were at the printed reserve or plus one or two bid steps. Although there were several lots that attracted bids well in excess of reserve, which I will highlight later. The number of bidders was 18 which is a few above the 12 to 15 who normally participate. Whilst that would be a possible positive trend, of those 18, nine members bid for 5 lots or less. ***Given a membership of circa 200 it would be hoped that more would participate.***

The greatest bidding highlight or should I say frenzy was the 1929 Daniel O'Connell FDC with all 3 values cancelled with a VF Dublin machine slogan cancel "BUY IRISH GOODS", addressed to Royal Hospital Chelsea (Figure 1). With reserve at £60, a considerable number of bids were made around double estimate. The biggest bid however was over 3 times reserve. The winning bid was for £127 before commission.

The Co Limerick postmarks on piece, Lots 52 to Lot 118 proved popular and all were sold. Again, most at reserve or plus one step, with the RSOs receiving multiple bids. Railway interest was also reflected in the 32 TPO lots (numbers 242 to 273) and the majority were sold. The Waterford Sorting Tender postmarks Lot 242 and 243 went for £16 and £19 respectively (Figures 2 and 3). The two Railway station postmarks on piece, lots 100 and 104, also sold or considerably more at £8 and £12 respectively.

There were several lots with Irish independence and Partition interest. Lot 223 was a 1916 Manchester Martyrs Horizontal Imperforated Pair on thick cream brown paper. This backing and clear image confirms the pair as genuine. Sold just above estimate for £77. (Figure 4).

As auctioneer I have to obtain material that will be saleable. The difficulties can be illustrated in this particular auction with the censored letters and postal stationery lots. Of 19 stationery lots, one sold and of 13 censored letters only four sold. This has also been the case with previous auctions regarding Overprint stamps, with few if any bidders in this category. Collating material and typing the listing takes quite a bit of time. ***Therefore, I would appreciate comments from members who do not bid -- regarding what philatelic material they would like to see in the auction.***

Please email Rod: rod.greer@hotmail.co.uk



11 FDC. Winning bid £127



Fig 2: Winning bid £16



Fig 3: Winning bid £19



Fig 4: Winning bid £77

Letters to The Editor

The Postal History behind the folded letter from the British Consulate in New Orleans to a wife in Dublin looking for the status of her husband in the summer of 1849.

The cover was shown in August 2022 IP

Many thanks to David MacDonnell,
Mark Schwartz and Patricia Walker for
their comments on the postage rates and
transit marks shown on this folded letter

The following information is provided by the panel above

The Letter left New Orleans 17 July 1849.
Sent *Unpaid* (no *paid* markings).
Faint 24 (cents) in top right corner was the
correct rate under the 1848 USA / United
Kingdom Treaty. 24 cents = 1 shilling

Patricia indicates that the cover was sent to New York and put on the British Steamship "Caledonia" which sailed for Liverpool on August 1 and arrived in Liverpool on 14 Aug.

This is indicated by the black *America Liverpool* handstamp.

The big **5** (*in circle*) Handstamp was applied in New York and indicates that the US post office was owed 5 cents for transit from New Orleans to New York. The **5** (in circle) was the New York City debit marking used in the city exchange office

David states that the cover was missent to Boston where it was put on the British Cunard Steamer “Caledonian” sailing for Liverpool on 1 Aug 1849. David believes that the cover missed the Steamer Niagara (sailing on July 25 from New York) because the cover was in Boston. The cover arrived in Liverpool on 14 August.

Mark also states that the Caledonian left Boston on 1 August arriving in Liverpool on 14 August.

*Perhaps the cover arrived in New York after the sailing of the Steamer Niagara. The **big 5** handstamp was applied, but a clerk noting that it was diplomatic mail (with some urgency) sent it on to Boston to sail with the Caledonia.*

The cover was marked with 1 shilling postage due (Black vertical line in the center) and was missorted into a mailbag for Belfast, arriving the morning of 15 August (Blue date stamp and M). The error was discovered and *Missent to Belfast* red Handstamp applied. The cover finally arrived in Dublin on 16 August 1849.

The 1 shilling in postage equated to 5 cents (2 1/2d) for the USA and 19 cents (9 1/2d) for Cunard line and United Kingdom internal postage from Liverpool to Dublin

Mrs. Elizabeth Bayley had to pay a shilling postage in order to find out that her husband was a reprobate and was missing somewhere in the USA.



From Hans-Juergen Geobelbecker,

The following question was presented to the group during our recent Friday evening IPC Skype meeting



Attached (see above) you will find the postmark with the enigmatic letters on the bottom.
For Baile an Droichid I found in the Frank + Stange Catalogue and in logainm.ie four possible towns, but none of them fit with the letters on the bottom:

- Hacketstown, Co. Carlow
- Ballindrait, Co. Donegal
- Bridgetown, Co. Donegal
- Bridgetown, Co. Wexford

Maybe you can bring this enigmatic postmark to your philatelic circle and somebody will have a conclusive solution.

Thank you in advance and best regards

Hans-Juergen



Hans-Juergen recently purchased a large box of Irish cut out postmarks and he plans to scan the items and add the illustrations to various Irish postmark data bases.

Hans-Juergen is Vice President of the German-Irish Philatelic Association FAI. He collects early Irish postcards and Irish postmarks.

He can be contacted at
haju@geobelbecker.eu

From our recent Skype Meeting (11 Nov 2022)



Triple Censored

Cover from Sutton, County Dublin to Yonne in north central France.

Postmarked 19 XI 1943

The 2 1/2d postage was the Domestic (Inland) rate for Ireland and Britain and the USA.

The foreign surface rate for France was 3d in 1943 hence the cover was a 1/2d underpaid

Irish, British and German
Censor Labels.

Karl Winkelmann told our Skype group that the “Y” in the Black German handstamp indicates the cover was inspected and censored by the Germans in Bordeaux, France before being sent northward to Yonne.

The Cover was censored in Dublin and sent to Britain and censored a second time.

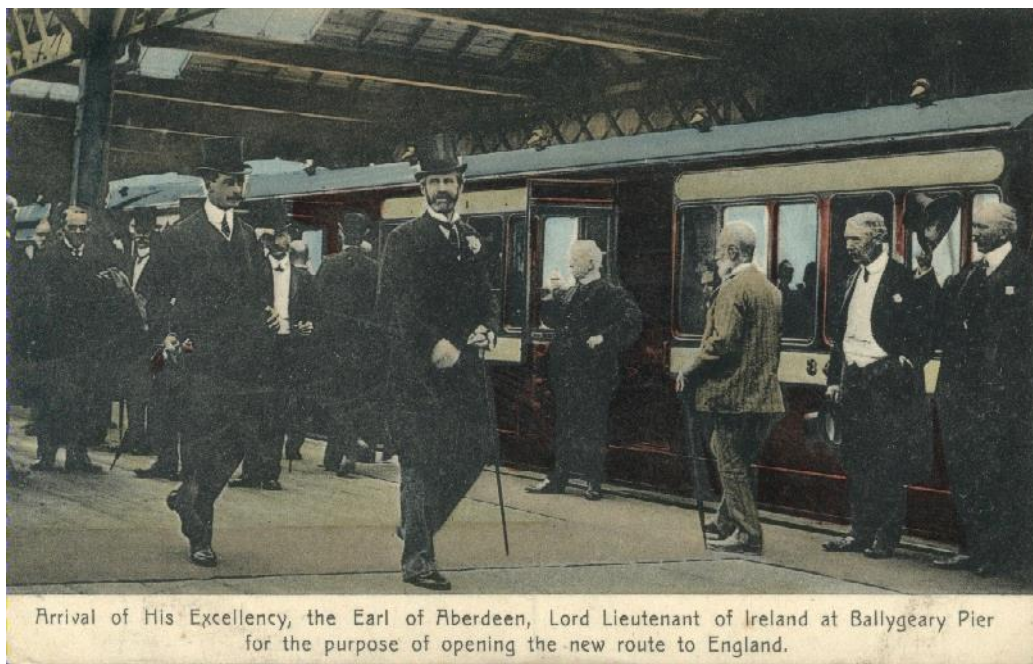


Question. The cover was sent surface rate. How did it get from Britain to Bordeaux during the height of the War?

The Fishguard & Rosslare Railways & Harbours Company. (F&RR&HC)

From our recent Skype meeting (25 November 2022) by Philip Quigley

The F&RR&HC was essentially established as a joint venture between the Great Western Railway in England and the Great Southern & Western Railway in Ireland to operate a ferry service between the ports of Rosslare Harbour (then called Ballygeary), County Wexford and Fishguard in south Wales. The service commenced in 1906 and was officially opened by the Earl of Aberdeen, Lord Lieutenant of Ireland.

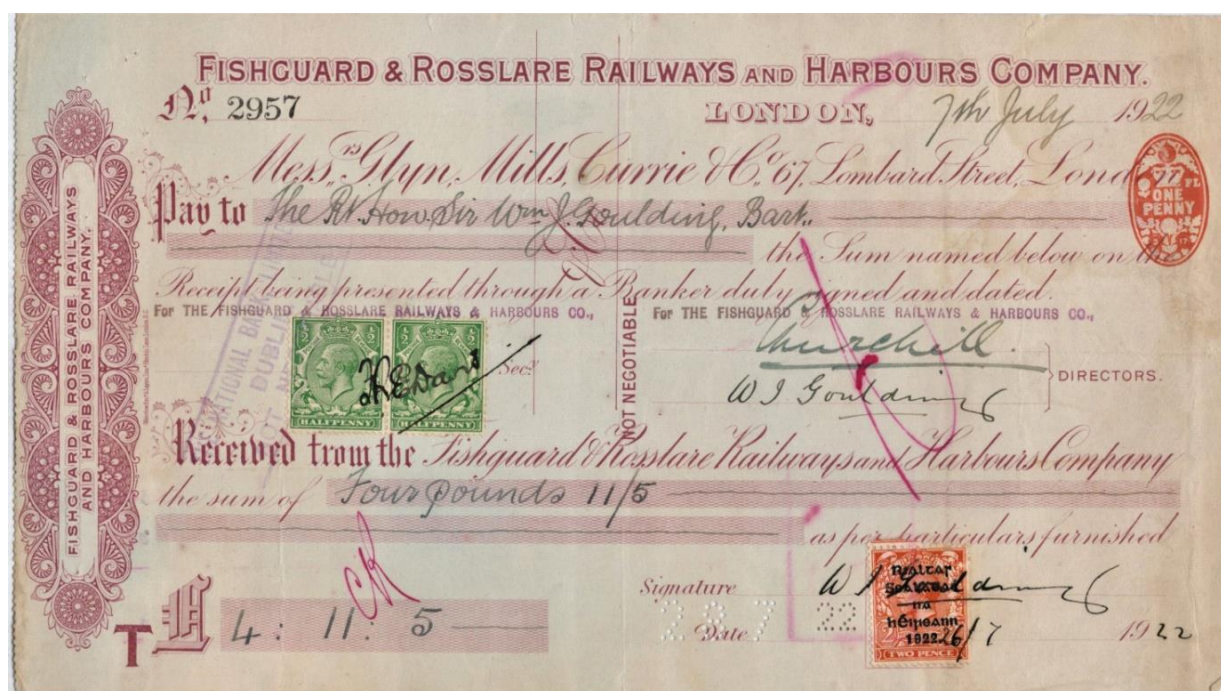


The railway line at Rosslare Harbour pier opened in 1882. The postcard below (pre-1906) shows the unfinished pier with a sailing vessel alongside.





The village of Rosslare Harbour was built by the Railway Company. The Company built 44 houses in four streets for the workers. The streets were named after the directors of the Company, Cawdor, Goulding, Colville, and Jameson. A water tower was erected and a 'power house' built giving electricity to the village decades before the national supply was installed.



Illustrated above is an image of a cheque made payable to The Rt Hon. Sir Wm. J. Goulding, Bart. The cheque is signed by the directors: Churchill and W.J. Goulding. William Joshua Goulding was born in Cork in 1856. His family owned the Goulding fertilizer business and he expanded the business when he became chairman in 1884. He was chairman of the Great Southern and Western Railways and died in 1925. ***This was the item shown above at our skype meeting that prompted Philip to undertake the follow up research for this article.***

Internet sources, Rosslare Harbour Past and Present: John Maddock and Fishguard & Rosslare Railways and Harbours Company, Ernie Shepherd.

British to Irish Postal Stationery Transition (1922 to 1924)

by Brian Callan FRPSL

The 1921 Anglo-Irish Treaty between Great Britain and Ireland was ratified by Great Britain on 16 December 1921 and by Provisional Dáil Eireann on 7 January 1922, with the formal handover of power carried out on 16 January 1922. This treaty established Ireland's right to self-government (for 26 counties) under Dominion status within the British Empire while the six counties of Northern Ireland remained in the United Kingdom. The Transition Period covered the period of change between the British and the new Irish postal systems in the 26 counties. The Treaty had 18 articles, article 17 of which related to the transition of authority between the British and the Irish Provisional Government postal authorities, which was completed at midnight on 31 March 1922 (the end of the financial year at the time). British and Irish (British overprinted) stamps could legally be used in this newly independent 26 counties up to 31 March 1922 after which only the overprinted stamps were allowed. The Transition Period for postal stationery extended very much beyond this, until late 1924 when the Free State postal stationery eventually displaced all the British elements. The signing of the Anglo-Irish Treaty was followed by an 18 month civil war in the 26 counties during which the Provisional Government gave way to the Irish Free State in December 1922. The last British stamps bearing a provisional government overprint (in Gaelic) were issued on 4 December 1922 while all overprinted British stamps after 6 December 1922 had an Irish Free State overprint (also in Gaelic).

While the adhesive stamps were quickly overprinted, a decision was made early on that the Provisional Government would retain the use of the existing British postal stationery without overprinting. Iris an Phuist (No. 3 issued on 30 March 1922), the postal communication media of the new Irish postal authorities, stated "*Stamps printed or embossed on postcards, lettercards, envelopes, wrappers, registered letters etc. will not be overprinted for the present and should be allowed to pass hitherto*". The British Post Office received revenue up until 31 March 1922 whereupon revenue transferred to the new Irish postal authorities, while the British Post Office continued to supply the postal stationery materials with the British designs until 1924. The only design

exception was the change of colour to green for the KGV embossed indicia on registered envelopes and telegraph forms. McCorquodale & Co. was the only supplier of postal stationery to the British Post Office at this time, which continued to be the case all through the transition period.

Envelopes and Lettercards

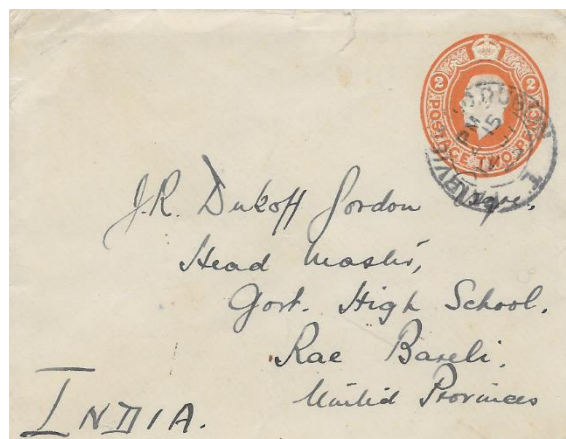


Figure 1. Overseas usage of 2d orange KGV embossed envelope during the postal transition, sent from Dublin to India on 12 July 1923

Prior to the transition, postal stationery letters were either embossed with a 2d orange KGV indicium for normal mail weighing less than 1 oz or with a 1d red KGV indicium for printed matter weighing less than 2 oz. Envelopes had to remain unsealed in order to qualify for the printed matter rate. These envelopes and rates continued to be used during the transition period (Figure 1). The British Post Office reduced their letter rate to 1½d (up to 4 oz) and printed matter rate to ½d (up to 1 oz) on 29 May 1922 but the new Irish Provisional Government postal authorities retained the 2d and 1d rates, respectively.

The British Post Office reissued the 1½d dark brown KGV embossed envelopes that had been in use prior to 1920, which could now only be used in the 26 counties by upgrading with a ½d overprinted adhesive (Figure 2 next page). The orange and brown KGV embossed envelopes remained in use until 1924 when the Irish Free State introduced the 2d green embossed harp indicium (Figure 3 next page). Similar to embossed envelopes, the 2d yellow-orange KGV indicium was retained on the lettercard (Figure 4 next page) and this was used without change until the first 2d green typographed



Figure 2. 1½d dark brown KGV embossed envelope sent from Buncrana, Co. Donegal to Dublin on 30 January 1923. Upgraded with ½d KGV adhesive overprinted by Alexander Thom and Co. Ltd. (Dublin).

lettercard was introduced in 1924. Because lettercards were much less popular than envelopes, many smaller post offices still retained stocks of the 1½d brown KGV lettercard that were in use prior to 1920, many of which had been upgraded with a ½d green KGV definitive which had not been overprinted. Unlike other postal stationery, these upgraded lettercards were officially accepted for use by instruction of the new Irish Provisional Government postal authority on 12 April 1922 (Iris an Phuist No. 4).

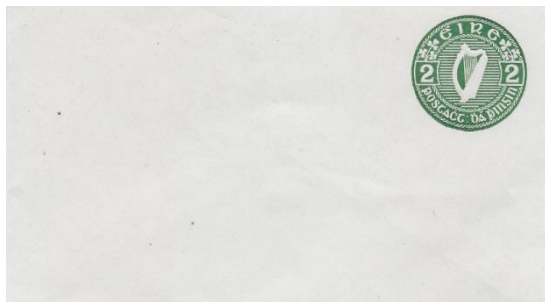


Figure 3 First Irish Free State postal stationery introduced in 1924, introducing the now iconic harp series.

It is likely that there was a significant shortage of postal stationery items for about six months following the reduction in British rates on 29 May 1922. Iris an Phuist (No. 17 of 25 October 1922) deals with postal stationery in most detail. Shortage of material has been inferred from the introduction “Supplies of Stamped Postal Stationery are again available and may be obtained on requisition in the usual way.” The article goes on to indicate that

“The stationery is not overprinted and envelopes bearing stamps embossed in brown and scarlet as well as green may be sold.” The reference to green in respect to envelopes is not clear and may refer to registered envelopes, where the indicia were all green, or may be in anticipation of the reduction of printed matter rates which took place a week later on 1 November 1922. The new printed matter rates were the same as those introduced in the United Kingdom earlier that year, allowing the usage of the ½d green envelope.

Printed Matter envelopes:

Up to 1oz	½d
1oz to 2 oz	1d
2oz to 4 oz	1½d
4oz to 6oz	2d
Each additional 2oz	½d (up to 2lb).

Of equal significance is the lack of any mention of the 2d orange embossed envelopes in communication No. 17, which suggests these may have been no longer available, in which case the 1½d brown embossed brown envelopes would have been the major postal stationery envelope in use after this time (Figure 2).



Figure 4. KGV 2d Letter card sent from Manorbhamilton Co. Leitrim to Dublin, on 23 October 1923.

Postcards

The May 1922 postal rate change in Great Britain went from the 1½d brown postcard printing back to the 1d carmine printing used from 1919 to 1921. However, the inland and foreign postage rate at the time of transition in the Irish Provisional Government remained at 1½d throughout the transition period.

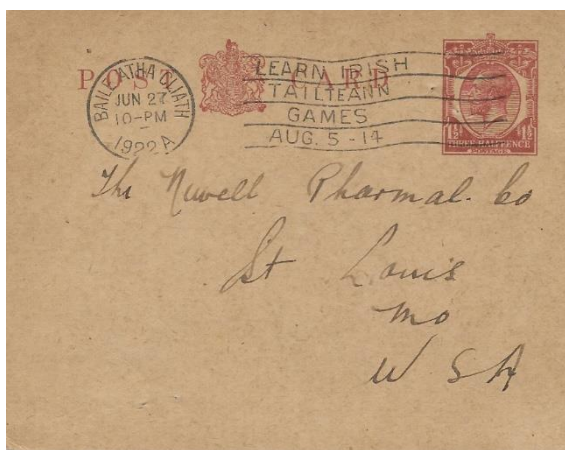


Figure 5. Overseas usage of 1½d brown KGV typographed postcard during the postal transition, sent from Dublin to USA on 27 June 1922. St. Louis receiving cancel on reverse, 22 July 1922

Therefore, the 1½d brown KGV postcard was retained during this period (Figure 5 above), until it was replaced in September 1924 with the 1½d purple typographed harp. Old stocks of postcards with either the 1d carmine KGV stamp or the ½d green KGV stamp could only be used if upgraded with a ½d or 1d overprinted adhesive, respectively. Stocks of postal stationery postcards in existing post offices across the United Kingdom were returned to the Post Office in Great Britain and subsequently used to supply the Irish Free State.



Figure 6. ½d green KGV postcard (prepaid reply card) used during the postal transition, from Phibsborough, Dublin to Croydon on 22 February 1922. Upated with 1d red KGV adhesive overprinted by Dollard Printing House (Dublin).

Reply postcards were not supplied to the new Irish postal authorities by the British Post Office but any existing stocks were still valid for use, with the

carmine 1d accepted as was but the older ½d green card required upgrading with overprinted adhesives (Figure 6).

Newspaper Wrappers



Figure 7. ½d green KGV newspaper wrapper used during the postal transition, posted on the mailboat and cancelled PAQUEBOAT POSTED AT SEA DUN LAOGHAIRE, on 21 February 1924. Upated with ½d green KGV adhesive with Thom overprint.

Two newspaper wrappers were in use at the time of transition from the British postal authorities, the ½d green KGV and the 1d red KGV wrappers. While both wrappers remained valid for use, the newspaper rate in the Irish Free State was 1d (up to 1 oz) so there was no specific use for the ½d wrapper which needed to be upgraded with an overprinted adhesive for use (Figure 7). The reduction in rate for printed matter in the Irish Free State on 1 November 1922, which applied to newspapers at the time, gave a legitimate use for the ½d green KGV wrapper (up to 1oz). These British wrappers became obsolete on 20 August 1924, when they were replaced by the Irish post office wrapper.

Registered Envelopes

The registered envelope in use at the time of the Transition was the 5d orange embossed KGV stamp, first issued June 1921 (Figure 8 next page), available in the traditional sizes F, G, H and K. The 5d rate included the 2d postage and 3d registration fee. When the British rate changed to 4½d in May 1922, a new envelope with some design changes was made for use in the United Kingdom and the KGV indicia was changed to a puce colour. However, early in 1922, a print run of the original

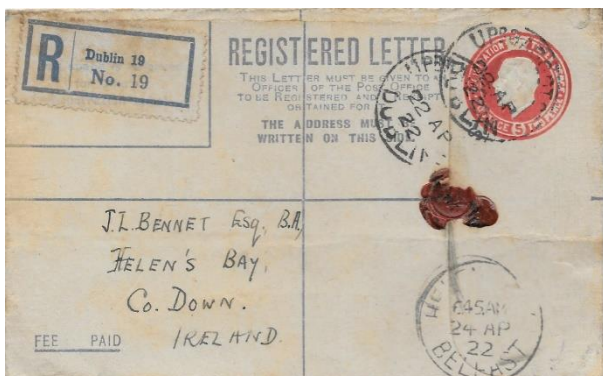


Figure 8. 5d orange KGV registered envelope used during the postal transition, sent from Upper Baggot St., Dublin to Northern Ireland on 22 April 1922. Size F with code AQ (printed in January 1922).

envelope with the indicia in light green (emerald green) was issued for the Irish Free State (Figures 9 and 10 below), with the earliest recorded use of this envelope not until 21 July 1922. The inscription “McCorquodale & Co. Ltd. Contractors” appears under the flap of the envelope along with a two letter designation as to

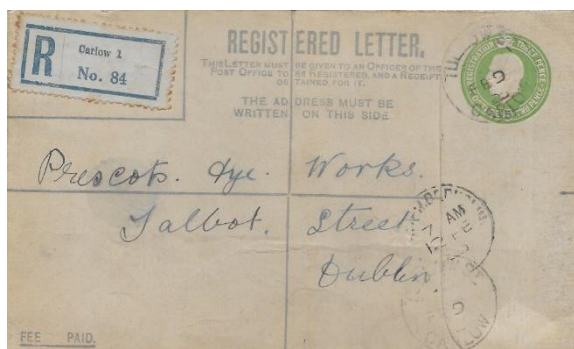


Figure 9. 5d emerald green KGV registered envelopes size F (code BQ printed in February 1922) and larger size H (code CQ printed in March 1922).

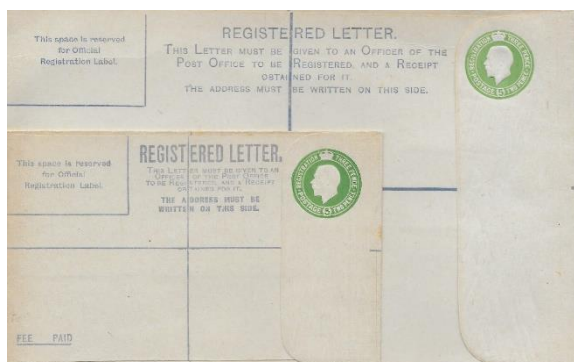


Figure 10. 5d emerald green KGV registered envelope size G (code EQ printed in May 1922) and used from Tullow St., Carlow to Dublin on 9 February 1923.

when the envelope was printed, the first letter indicating the month and the second letter indicating the year (e.g. AQ = January 1922, BQ = February 1922 etc.). The emerald green embossed envelopes were issued in the four standard sizes, F, G, H and K.

This was followed by a further issue in 1923, where the British design elements were included in the 5d embossed envelopes for use in the Irish Free State and the colour was changed to an olive green. Envelopes with the first olive green embossed indicia were only issued in sizes F and G. A further design change was made to the British 4½d registered envelope and this was included in the 5d olive green embossed envelopes issued in late 1923, where an envelope size designation was included in the registration label space (Figures 11 and 12 below and next page). This second olive embossed envelope was printed in all four standard sizes. All postal stationery material at this time was supplied by the British Post Office, so it is not clear why the colour changed to green for use in the Irish Free State. This was likely the preference of the Irish customer, facilitated as this was the only customer who now required a 5d embossed stamp but may also have been a desire by the Irish Free State to avoid the use of an orange embossed stamp, which would have upset many nationalists.

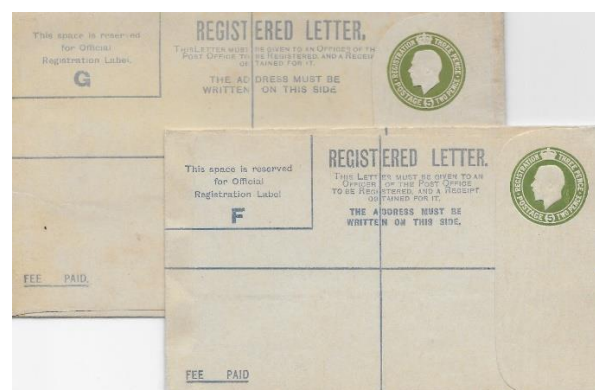


Figure 11. 5d olive green KGV registered envelopes size F and G (both with code HR printed in September 1923). This was the second design issue of 1923, which contained the envelope size in the space reserved for the registration label.

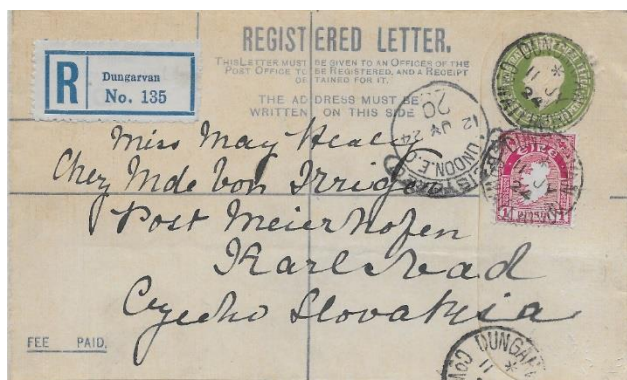


Figure 12. 5d olive green KGV registered envelopes size G, used from Dungarvan to Czechoslovakia on 12 July 1924, uprated with 1d Irish map definitive issued by the new Irish Free State.



Figure 13. 3d brown KGV registered envelope issued in 1912, still valid for use in Ireland, sent from Dublin to Isle of Wright on 23 February 1922. This large K size envelope has been uprated with full set of overprinted KGV adhesives issued for use during the Transition Period. Stamps were overprinted by Dollard in black ink on 17 February 1922. This is an obviously philatelic usage as it is grossly over priced but is very attractive usage of the overprinted stamps in the first week of issue.

Previously issued British registered envelopes continued to be used during the Transition Period, such as that used in Figure 13. This 3d brown KGV is an interesting cover and while grossly over franked, it does contain the complete set of overprinted adhesive stamps within a week of their issue on 17 February 1922.

Telegraph Forms

The telegraph form in place at the start of the Transition Period was the 1/- (one shilling) brown embossed KGV indiciu, introduced in June 1920. The basic minimum rate of transmission was 25 words for 1/-. There were two distinct types of

transmission form, the first for general use and the second for use at stock exchanges. Both the British and Irish minimum rate remained at 1/- throughout the Transition Period and did not change until the Irish rate was increased to 1/6 in 1929 while the British rate was reduced to 6d in 1935. The two transmission forms were supplied to the Irish Free State in July 1922 with an emerald green indicium, similar to the registered envelopes (Figure 14).

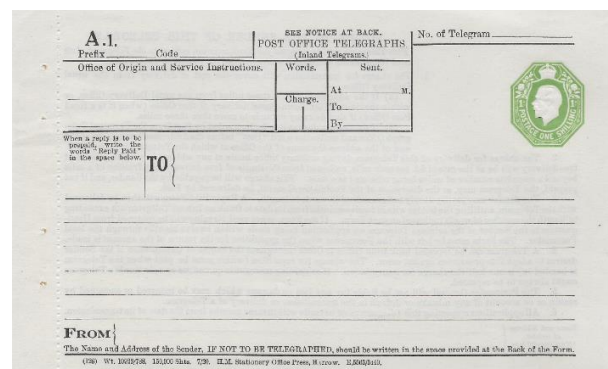


Figure 14. 5d green KGV embossed telegram transmission form.

End of Transition Period

The Transition Period for postal stationery greatly exceeded that for adhesive stamps and generally extended to late 1924. At this point the Irish Free State had issued its own postal stationery, all based on the iconic harp, which was to last until 1983 when the Irish Post Office was privatised as a commercial entity and the iconic harp series was replaced.

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5. Callan, B., *British to Irish Postal Stationery Transition (1922-27)*, Journal of the United Postal Stationery Society, Vol 64, No.4, pp195-200, 2022.

At the sign of the Three Candles

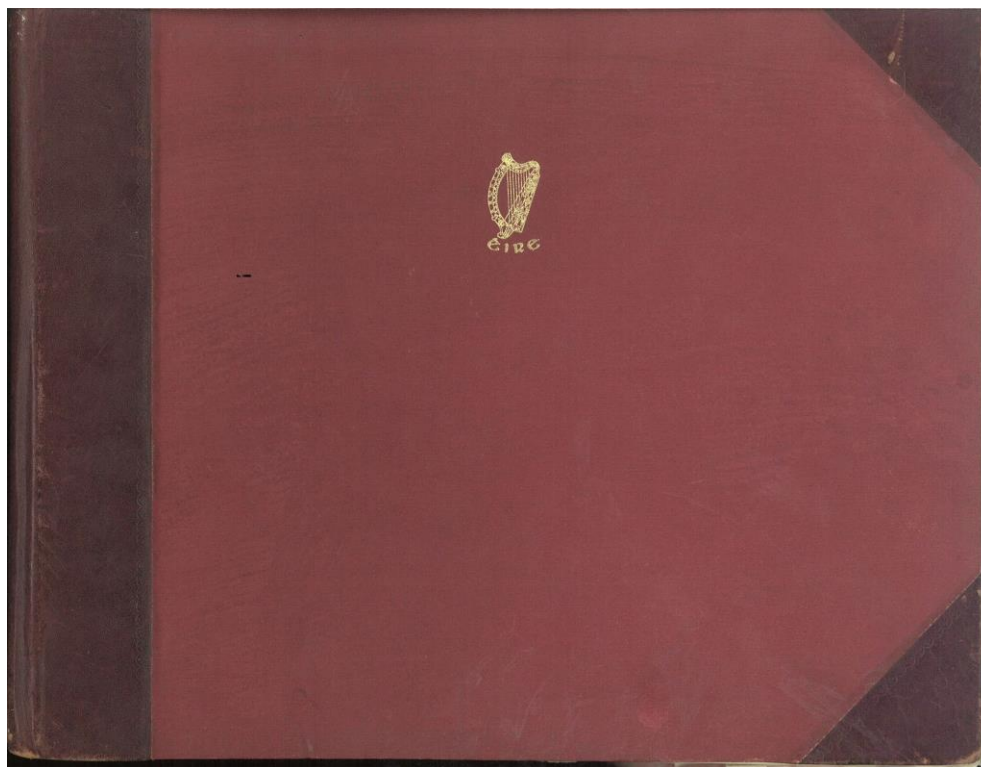
David MacDonnell

Colm Ó Lochlainn was a polymath, Irish scholar, printer and type designer. He was born in Dublin in 1892 and founded the Three Candles Press in 1926, which became one of the best-known and well respected Irish imprint houses, in addition to being a busy general printer. Philatelists may be more familiar with his work while he was at the firm of O'Loughlin, Murphy and Boland when the Company produced a series of stamp essays in 1922 responding to an invitation from the Minister for Posts and Telegraphs to submit suggestions for designs of stamps for use in the nascent Irish Free State. The O'Loughlin stamp essays ranged in value from a halfpenny to ten shillings



*1922 stamp essays by O'Loughlin Murphy and Boland for Saorstát na hÉireann (Irish Free State)
The 2d essay is on the left and three 1 shilling essays are on the right*

In 1938, The Three Candles Press were asked by the Revenue Commissioners to produce an album of Irish stamps, for distribution to all Irish Embassies around the world. The emphasis was to promote Irish designs and the sale of Irish stamps abroad. The albums ordered were of superior quality with luxury binding and hand tooled slip case, with linen hinged pages, tissue paper interleaving, and bound in looseleaf style with brocade thread. The Post Office agreed to supply the stamps, where available, as singles in the case of the overprints and definitives stamps, and blocks of four of the commemoratives.



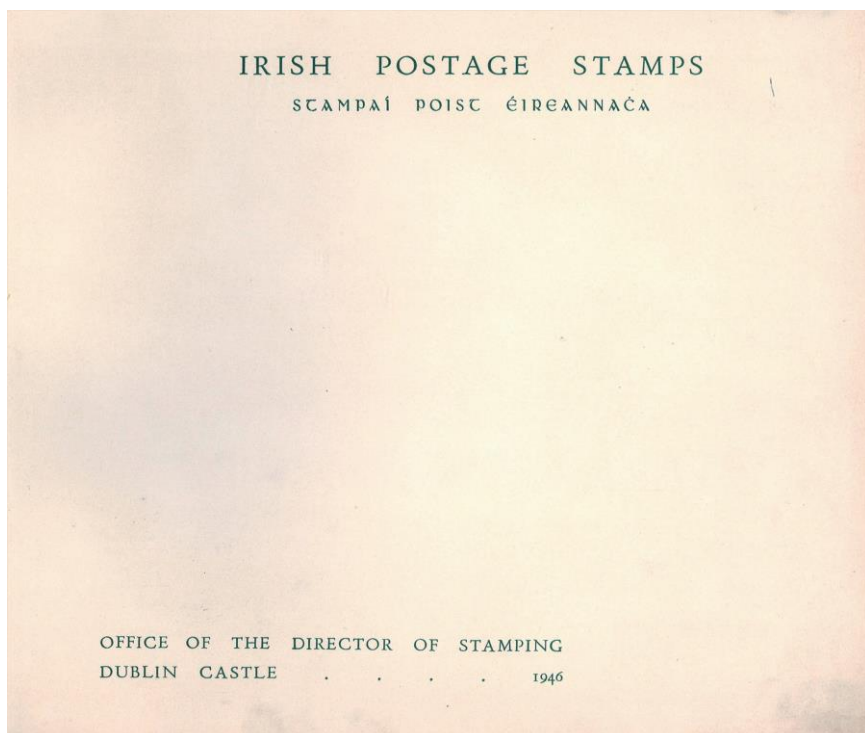
The Irish Revenue Commissioners bore the cost of album production, and their imprint with the

*“OFFICE OF THE
DIRECTOR OF
STAMPING, DUBLIN
CASTLE”*

appeared on the title page.

It appears very few albums were made for the initial order, perhaps only twelve, of which it is known that at least the Embassies in Britain and the USA received a volume each. A special, one-off album, is reported to have been made in white for the Vatican City.

After World War II a second edition was ordered in 1946. This order was for 50 albums, and included stamps issued up to 1946. As more stamps had been issued since the 1930s, additional pages were printed with the appropriate stamps added, and the albums were sent to Irish embassies by the Department of Posts and Telegraphs. The original cost was 10s (about \$2.50) per page, and 20s (about \$5) for the binder



Title Page for the 1946 edition of

Irish Postage Stamps

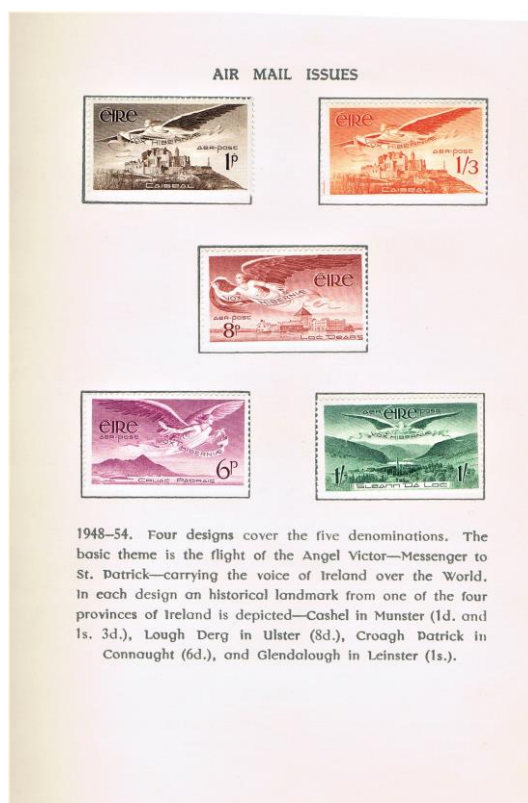
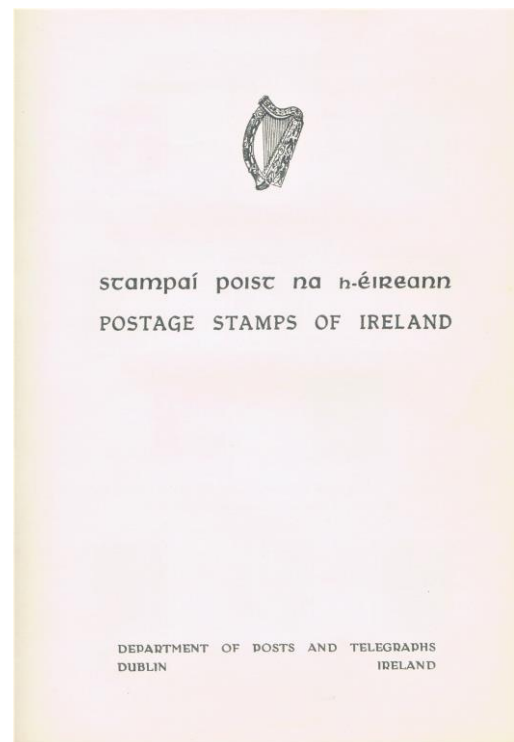
printed by ***Three Candles Press*** for distribution to Irish Embassies

A noted feature of the Three Candles albums was the insertion of small printed slips of card where stocks of some stamps were no longer available. Several of the original 1922 overprints were missing, in particular, the high values.



The Post Office expressed their concern at the number of stamps being "liberated" from albums in embassies, which was hardly surprising as the albums were on permanent display in public areas. In some cases the entire album disappeared. The cost of supplying replacements for the missing stamps was a subject of friction between the Post Office and the Revenue Stamping Branch. Eventually, the Department of Finance intervened and called a halt to the production of the Three Candles albums.

The Post Office then reverted to their presentation-style smaller folders, which contained single stamps only, and were sold at the GPO. These folders were also produced by The Three Candles Press, but with the imprint of the Department of the Posts and Telegraphs.



Post & Telegraphs 1959 folder – Cover page with tricolour ribbon; P&T Imprint on title page; and typical page of Irish stamps.

Three Candles Press, company Logo is shown above

Focus On Exhibiting

How Do You Actually Start Working On An Exhibit?

by Kathryn Johnson

“Well, how do you start? I have this collection I have been working on for years, I really should make an exhibit.” Exhibitors and judges alike are often asked this question. How do we actually start working on an exhibit? Are there steps? Do I have to really “**get serious**” and lock myself to my desk to crank out an exhibit? How does this work?

This question often comes up at philatelic gatherings and there are many, many collections we would all like to see as exhibits in the frames at our stamp shows.

This article shows a number of approaches, reviewing their positives and negatives, and offering the reader some insight into how we get from a great collection to an exhibit to show at your stamp show. To create this article, I asked several exhibitors to tell me their process – and – these processes are quite different. I hope this article motivates you and nudges you to take your collection forward into an exhibit.

It starts quite simply.

We will start with my process. There are typically 16 pages to a frame. There are two principal categories of exhibits – ***Single Frame*** and ***Multi- Frame***. Multi-frame exhibits range from 2 to 10 frames in North America and 2 to 8 frames in Europe. I exhibit both single frame (16 pages) and multi-frame. The process is the same regardless of the length of the exhibit. Exhibits can range from the oldest material to the most modern, from world class rarities to fun exhibits for show and tell (figure 1 next page). For an exhibit of any length or type, the similarity is that ***the exhibit tells a story, it has a purpose and a plan, a beginning, a middle and an end.***

Largely how well an exhibit does when reviewed by judges and the public, depends on your ***Treatment***, which is describing your exhibit’s purpose, what you are going to show, and following that plan with a logical and complete beginning, middle and end.

Starting work on an exhibit is very much a purpose-built process. What is all this stuff I have collected? How might it come together into an exhibit? Choices abound! Will it be a traditional exhibit – the telling of a story about stamps or sets of stamps and their issuance and use? Is it postal history of a place and time with a focus on the rates, the routes, or the postal markings?

Sitting with your material, be it in binders, boxes, folders, or, like most of us, all over the place (figure 2 next page) ...well, what is it? What story can it tell? What parameters “box in” or contain ***the story***: dates, rates, stamp issues, etc. Where do we go from here?

My process *** **Kathryn Johnson**, philatelic judge and exhibitor of Ceylon, Mauritius, Scotland, and US material.

Let us start with a collection of covers (and the same could be said for stamps). Basically, my process is to look through and count the covers I have. These must be ordered in some way, so generally it starts by date, oldest to most recent. Within that date, there will be some sub-sections, perhaps domestic use and foreign or surface and airmail. I then put covers into a notebook binder (figure 3 next page), using clear pocket pages, two per page or clear page protectors for the larger items. These binder pages are messy: I might have photocopies of pages from another exhibit that would have shared material for this new concept, I would also have items on pages purchased with their own descriptions taped onto a paper with the cover, or just covers, two per pages. I tab the binder by theoretical chapters of an exhibit – just roughly - and count the covers by tab and write quick ideas on *post it notes* on the tabbed chapter breaks. Anything I spot along the way that needs a *post it note*, gets one. For example, “first flight” or “unofficial use” or “damaged cover, try not to use.”

Postcards from Portugal May 2018

This Exhibit Shows the Historical, Social and Economic aspects of Portugal, illustrated with *Postcards* that I mailed to myself during a Family Vacation in May 2018.
The Purpose is to show that Exhibiting can be Entertaining and Fun while using Modern Material to tell a story.
The Challenge was to find appropriate material, stamps and post offices while on a tour with a very *Tolerant Wife* during our first trip to Portugal.

The Exhibit is Organized in Three Frames using Double Sided Pages.
 Each *New Section* is Highlighted in *Green*. A *Green Dot* shows Cards of *special interest*

- o Section I : The Country of Portugal
- o Section IIa : Lisbon -- The Capital City
- o Section IIb : Nearby Lisbon -- Several Interesting Places to visit.
- o Section III : Places North of Lisbon

Historical Background

Portugal is located on the Iberian Peninsula in Southwestern Europe and is the western most part of mainland Europe. Portugal is the oldest country on the Peninsula having been settled, invaded and fought over since Prehistorical times. The Name Portugal comes from the Roman-Celtic name *Portus Cale*. The country was formed in 1139 when Afonso Henriques defeated the Arab Moors in the Battle of Ourique and the current borders were established in 1249 with the capture of the last Moorish settlements.

In 1373 Portugal signed an *Alliance with England* with the marriage of Philippa, the sister of King Henry IV of England to King John I. Their third son, *Prince Henry the Navigator* began several hundred years of Portuguese global exploration and colonial empires.

Modern Portugal is a Republic and is part of the European Union and NATO

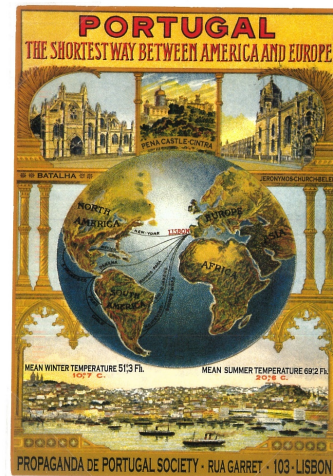


Multi Postage Stamp Photographs from around Lisbon, Portugal's Capital and Largest City
 Card Printed by Edipostal Lisbon

This Postcard was a challenge to obtain and post -- requiring the climb up a very steep hill to St Georges Castle, waiting in a long tourist line to purchase the card and trying to find a post box

This was the only card that I saw with *Multi Postage Stamp Photographs* in our 10 days in Portugal

Portugal on the world Stage



Propaganda Postcard Printed by the Portuguese Society.
 Copyrighted in 2006

The card shows the *constant variety*

"Portugal the Shortest Way Between America and Europe"

Ireland is the shortest distance between America and Europe
 This Error has been corrected on Irish Postcards

Figure 1: *My Fun Exhibit* – showing the Social, Historical and Economic aspects of Portugal using postcards that I mailed home during my first trip to Portugal with a *Very Tolerant* wife (*The Editor*)



Figure 2: The editor's *stuff* before preparing a new single frame exhibit

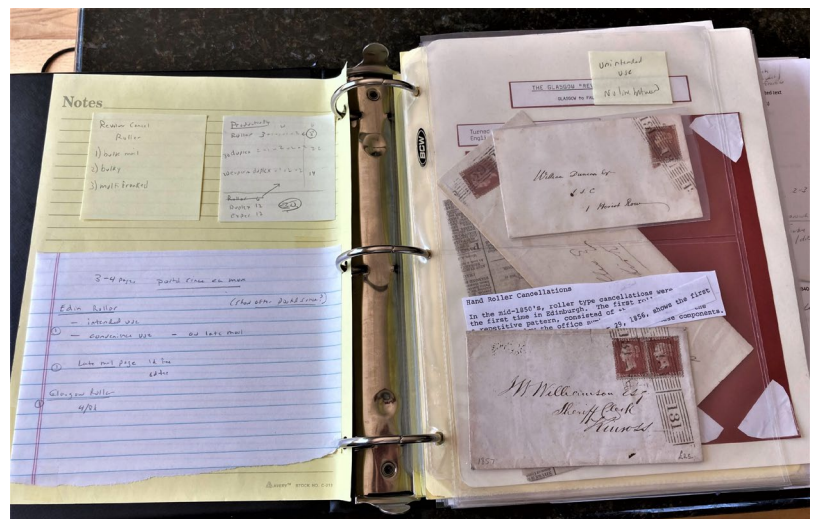


Figure 3: Kathy's Notebook Binder with material organized for a new exhibit. *Post it notes* are used to record important information

What is the purpose of this quick sortation to a binder? It is to see when I have enough material to get started, and what glaring holes remain.

I work in Microsoft Publisher to lay out my exhibit pages, but I agree PowerPoint would do just the same. PowerPoint reminds me of work too much - *I love not to be reminded of work!* I'm happy to work at an exhibit diligently and see the progress that can be made in a dedicated few hours or an afternoon.

To begin making exhibit pages, I just start on draft pages, doing what is easiest first, or what I feel like, ***just so that I start***. I do not care how rough or lousy a page is and I assume anything I do is just a first pass, just a start so I have pages and can picture it becoming a final product one day. Anything preliminary I print out on regular copy paper and put into a regular page protector – the final pages go into heavier stock page protectors on heavier card stock paper, but this is just preliminary work.

Before I start in on pages, I often create a table of page headings – just a simple table with the chapter on the left and the page detail on the right (say, Domestic Airmail...left, Airmail Special Delivery...right).

When I make the headings, I include categories that I should have, not just what I do have. For instance, foreign surface mail might start with Canada, but I might not have that surface rate letter to Canada. When I have made a good run at this headings table, I can print it and highlight ***what I do not have*** and to make searches for the needed materials. To realize what I do not have I often look over the table of contents of a book based on the topic I'm working on. For example, *U. S. Domestic Postal Rates* details the rates in a good order where you can look at, for example, Third Class and Fourth Class mail and pick out your subcategories (Library Rate, etc.). You can then cross check what you have and do not have (figure 4 next page).

The outline that gets created in this process can go all the way to identifying which covers go on each page and what the headings left and right (the chapters and page details) will be. Figure 3 shows some examples from a Scottish postmark exhibit. This one is very straight-forward, as reference books will order these markings by type and chronology. ***This is an easy way to start. A simple outline can be easily changed, and pages in the binder can move around, as thoughts on how the exhibit would best work come to mind.***

The pages I create I put in the same binder, taking out the two cover pockets as I go along. Nothing fancy, but a visual start that I can hold in my hands.

Advantages of this approach:

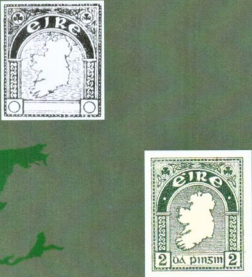
- Quick and visual progress, you can do a whole lot in an afternoon.
- The quick outline becomes the exhibit plan, and the details the chapters
- You may spot “holes” in your collecting right away, giving more time to fill them in
- It is easier to change approaches, as the pages and outline just get resorted.

Disadvantages of this approach:

- You do not get the “look and feel” of what the exhibit may look like eventually, instead you have an organized binder of stuff.
- This is a rather open-ended approach, enforcing how many covers, what specifically goes in each chapter, how much is enough, still needs to be addressed
- Scanning and the computer work are put off until later in the exhibit process. So, when will you get back to doing the clerical and computer aspects, or will it just sit?

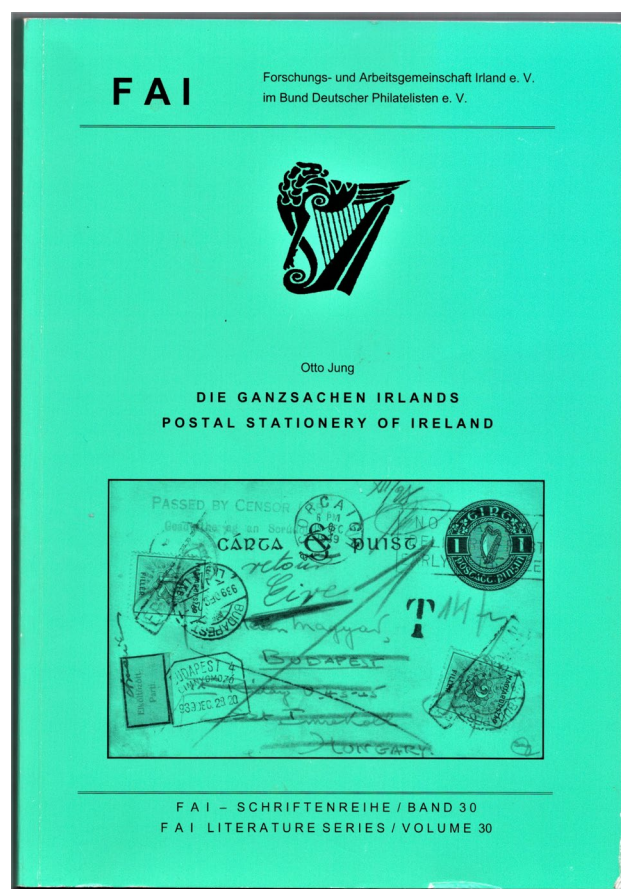
A photograph of a bookshelf filled with books. The books are arranged in two rows. The top row includes titles such as 'The Pocket Collins', 'The Rising Handbook', and 'The Irish Civil War in Colour'. The bottom row includes titles such as 'The Pocket Collins', 'The Rising Handbook', and 'The Irish Civil War in Colour'. The books are of various colors and sizes, and the shelf is dark wood.

IRELAND'S
PERMANENT DEFINITIVE
STAMPS AND ESSAYS
1922 - 1937



A Collector's Compendium
by
Barry Cousins

Contact Barry via email for details on how to purchase these books -- bsb_cousins@yahoo.com



Contact the FAI secretary Wolfgang Fiedler at w.w.fiedler@web.de

**** **Norma Nielson**, philatelic judge, and exhibitor, you may know her exhibit, the *Story of Lloyd's: From Coffee to Commerce*. Her exhibit won the National Topical Stamp Show (NTSS) Multi-Frame Grand and Large Gold medal at the recent Great American Stamp Show in Sacramento, CA (August, 2022).

Norma said, “I lay everything out in PowerPoint. Publisher would work too but having spent decades preparing lectures in .ppt formats, I know my way around that software much better. It deals with putting images and text boxes precisely where you want them MUCH better than does Word. Typically, I have a printed page that works by the second try for spacing etc. on the page. But usually not more than once for layout. I can print scans directly on the page with text if ‘freestanding’ but overlapping sometimes requires cutting from a separate print to card stock.”

“I can set the zoom in slide sorter view, so the pages are four across on the screen. Good to help visualize balance, etc. I have usually saved a .PDF copy for archiving purposes — rather than photocopying the whole thing. It turns out that has worked for submission to online exhibit sites like AAPE as well as virtual shows during the pandemic.”

“It does require scanning every individual item ... except when I can save an image the eBay seller already has scanned! Then I can start playing with layout before it even arrives. Also, since I started with this approach fifteen years ago, the effort to do it for new items is minimal.”

“This is my process for large new exhibits, and this may or may not work for you. Still, by describing my process, there may be a nugget here for fellow exhibitors.”

Advantages of this approach:

- All ideas are saved, no forgetting what you are doing when you set this aside for a while.
- A straightforward organization is conceived of right from the start
- Early on you get the “look and feel” of what the exhibit may look like eventually

Disadvantages of this approach:

- Starting in with the computer - typing aspects of the exhibit is not the most fun part. This can be a more production approach *than fun with stamps*.
- Any computer or software or printing issues that you may run into come up right at the start.
- Scanning! We all would wish someone would just come in and do this for us!

**** **Richard Drews**. Philatelic Judge, Winner of American Philatelic Society Champion of Champions

Talking with U.S. collector and Champion of Champion exhibitor **Rich Drews**, his process is altogether different. He orders his material in stock books in much the same way as the notebooks with two covers per page. He is often working with stamps. He is creating a reference for expertising and showcasing his collection at the same time. An individual issue is shown, and then all its varieties and fakes. His next pages may show blocks followed by sheets of stamps. If there are covers, those are ordered as well.

Here is the difference. Rich spends a lot of time paging through his material and looking at prior auctions to access what is “out there” and what he has. He does his research very carefully and knows his material inside and out.

For an exhibit, he pictures the exhibit in full before he starts, he knows where he has the material and what he needs by just “sitting with it” – that is all the visual assistance that he needs. When he is ready to start, he is ready to create an award-winning exhibit right out of the blocks. His strength is in being a top-level judge and knowing what it takes to build a Champion of Champion exhibit, he knows what must be highlighted and how.

From my valuable experience learning from this top award-winning exhibitor, I know he also has a deep understanding of all of philately and how his collection or exhibit “fits” and would line up

against other top-notch exhibits. He already has a mental picture. He also has a fantastic memory, *no post-it notes* needed!

Advantages of this approach:

- All upfront work is philatelic: learning the material, ordering the material, researching, and knowing about like kind exhibits and philatelic items.
- An expectation of making an award-winning exhibit right out of the gate is a confident and exciting approach. You are working on something special, and you know it.
- There is great satisfaction in seeing the material come together, respecting it, and knowing what it can become.
- Any needed items can have space held for them in the stock books and binders.

Disadvantages of this approach:

- It is a skillset and imagination that few of us possess. Hence: is this the right approach for you?
- Will items remain in the stock books, will the vision be lost? Will the exhibit be made? In this approach you do not see the progress, but you imagine it.
- Scanning and the computer work is put off until the end, so will you get back to doing the clerical and computer aspects, or will it just sit?

**** **Larry Garner** Grand Award-winning exhibitor of Moroccan Postal History.

Another collector friend, **Larry Gardner**, prefers to keep his covers in their auction sleeve where all the information and specific write up from the purchase exists. This way any attribute of the cover that is not familiar to his collecting area or expertise is still documented, where he got it from and who might be the expert - is close at hand. He can then put these covers physically in order in a box or tray until the time comes for creating the exhibit pages.

Advantages of this approach:

- All purchase and pricing information is saved, materials would be easy to value or get ready to sell at any point. The where, when, and how much paid is preserved.
- Every aspect of note on a cover or stamp is usually detailed, the issue of “why did I buy this item” will not happen to Larry.
- Nothing has any chance of getting damaged in moving in and out of binders, stock books or sample pages.

Disadvantages of this approach:

- Each time you could come to look at the material you might feel like you are starting over. Any progress in organization is not immediately visible.
- While it is easy to see what you have, identifying what you might need is not as straightforward.
- Aspects of how items might look “on the page” or coupled with other items is not as clear as when items are put into two pocket pages in a binder, tabbed by chapter.
- Decisions about what to scan, how to write up the covers and how to keep things uniform are “clouded” by all the auction catalog write ups, which will vary in style and focus.

*I have known Kathy for over 10 years and she is a very enthusiast philatelist, exhibitor, and philatelic Judge. and recently Chief Judge. Kathy's exhibit **Scotland Half Penny Mail Tax** won the David Feldman Trophy and F.E Dixon Shield at STAMPA 2016. Kathy is Vice President of the American Association of Philatelic Exhibitors. She has judged several of my exhibits and has offered several and very useful comments which are usually correct. We hope to see Kathy at STAMPA in the near future (The Editor).*

CEADÚNAS - POST PAID LICENCES

Karl Winkelmann

INTRODUCTION

Very little has been written about the Irish Post Office Ceadúnas or Post Paid Licence system. The late Michael Richards wrote a small note in *Irish Philately* in June 1980 listing Ceadúnas 23, followed by a two page article by John Lennon (I am repeating some it here) in the same publication's December issue. Sometime in the 1980s I started to accumulate this material and listed as many of the licences I could find. Many were large envelopes and magazines in plastic bags. Most of that material, which had mostly come my way for free, languished in County Wicklow for about 30 years until my son asked me to clear out my clutter earlier this year. However, I was only able to rescue a few covers due to space restrictions but several are illustrated here and I retained my database (see end of article).

John Lennon was well placed, in ESB, to give a good account of the beginnings of the Ceadúnas system because it was the Electricity Supply Board (ESB) who obtained the first licence. ESB was issued with a licence (Ceadúnas in Irish), in late 1962 with the identifying licence number 1, which was to be printed along with 'Post Paid' or 'Postage Paid' (Postas Íochta), sometimes incorrectly spelt Íochta, and 'Dublin' (Baile Átha Cliath) in Irish. They used this licence first on about 23 October 1962.

3051
21

D TALBOT BRADY ESQ
NO 4 FLAT 14 MOYNE RD
DUBLIN 6

POSTAS ÍOCHTA
BAILE ÁTHA CLIATH.
CEADÚNAS 1.

ESB BORD SOLÁTHAIR
AN LEICTREACHAIS
ELECTRICITY SUPPLY BOARD
HEAD OFFICE - DUBLIN, 2

THIS ACCOUNT IS NOW DUE AND SHOULD BE PAID WITHIN 30 DAYS, BUT IF IT INCLUDES ARREARS (CODE 27) THE TOTAL AMOUNT DUE MUST BE PAID AT ONCE. OTHERWISE THE SUPPLY MAY BE WITHDRAWN WITHOUT FURTHER NOTICE.

EXPLANATION OF CHARGE CODE

13-19 ELECTRICITY ON TWO PART TARIFF		31-39 LIGHTING	
24 REVENUE GUARANTEE	51-59 MOTIVE POWER		
25 H. P. INSTALLMENTS	01-09 WATER HEATING		
26 REPAIRS	81-89 COOKING AND PROCESS HEATING		
27 ARREARS			

METER READING F = ESTIMATED	METER SEQUENCE H = MAIN S = SUB	CONSUMPTION AND RATE				*BASIC CHARGES			OTHER CHARGES		
		UNITS	RATE (PENCE)	UNITS	RATE (PENCE)	R = METER RENT £. S. D.	CHGE. CODE	C = CREDIT £. S. D.			
7	1			2	1.5		13 27		3 10 6		
CLOSING BILL FOR A/C NO 865						READING DATE	1 10 62	LATEST DATE FOR PAYMENT	19 11 62	10 9	

PAYMENT SHOULD BE MADE AT THE BOARD'S LOCAL CENTRE AND A RECEIPT OBTAINED. MACHINE PRINTED ON THE ACCOUNT OR IN WRITING ON AN OFFICIAL RECEIPT FORM. NO OTHER RECEIPT FORM IS VALID. CHEQUES, POSTAL AND MONEY ORDERS SHOULD BE MADE PAYABLE TO:- "ELECTRICITY SUPPLY BOARD," AND CROSSED "A/C PAYEE." SUBSEQUENT READINGS WILL ADJUST ESTIMATES (E.) THIS ACCOUNT ISSUES IN ACCORDANCE WITH THE GENERAL CONDITIONS RELATING TO ELECTRICITY SUPPLY BY THE BOARD. PLEASE PRESENT THIS ACCOUNT WITH YOUR PAYMENT.

E.&O.E.
← AMOUNT DUE (*INCLUDING BASIC CHARGES WHERE APPLICABLE)

Fig 1: First ESB use of Ceadúnas 1 in October 1962. Though I have other ESB bills dated later in 1962 without the Ceadúnas licence this is the earliest one I have seen.

ESB - THE FIRST USER

In 1960 ESB was posting about 20,000 bills a day. They approached The Post Office with the idea of seeing whether it was possible to devise a system to avoiding having to put all these bills through a franking machine. The date of posting posed a problem but this was overcome by arranging to have the date of making out of the bill accepted as the date of posting, the address was printed under the licence. See illustration above. The earliest bills do not have either the day or month on them, however the date of reading the meter and the pay-by dates are always on the bottom of all the bills. From later bills we know the bill date is usually three weeks (sometimes four) following the meter reading date, so we can approximate the date of issue of these early bills. My earliest examples, of which I acquired a few of bundles of sequential bills, have a meter reading date 1.10.62 (October) so I presume these were issued around the official first date of use. These three bills were paid on 6.11.62. Therefore they had to must been issued about two weeks prior to 23.10.62.

The late Fred Dixon confirmed this timeline in his IPC published *Random Notes* of November/December 1962 issue. Some time later, certainly by 1969, the day and month were also added, thereby doing away with any question as to when the bills were sent out by ESB. From 1973 the year was also included.

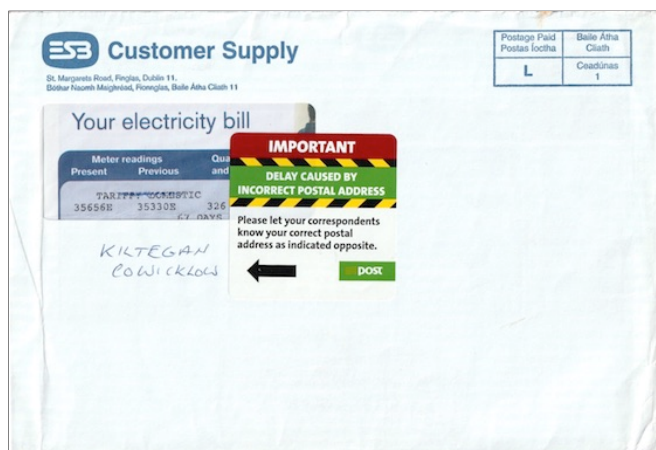


Fig 2: A late 1980s ESB envelope bill continuing to use the same licence, Ceadúnas 1



Fig 3: Ceadúnas 1 used in 2021 for electricity by the renamed electric ireland supplier.

FURTHER EXPANSION

It took another eight years for the second user to emerge. This was Arnott & Co., a large Dublin department store. In the 1980s they still used Ceadúnas 2 for their bills and other promotional mail. It took another four years to bring the total to twenty-three licence users. Many of these licences were for newspapers, including *The Irish Times*, *The Irish Press* and *Independent Newspapers*, or for periodicals like *Business & Finance*, *Irish Farmers Journal*, *Hibernia* and the IMI's *Top Jobs* magazine.

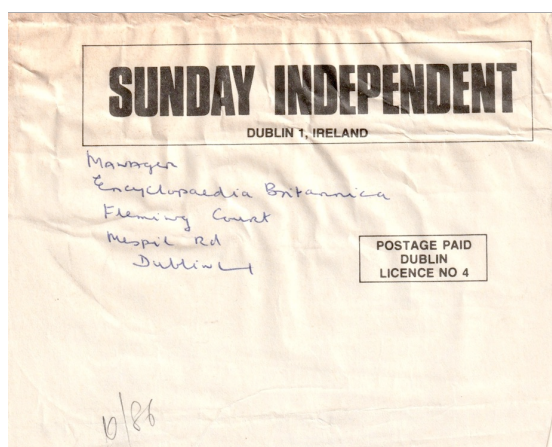


Fig 4: Independent Newspaper used Licence No. 4 instead of Ceadúnas 4 in an all-English licence imprint

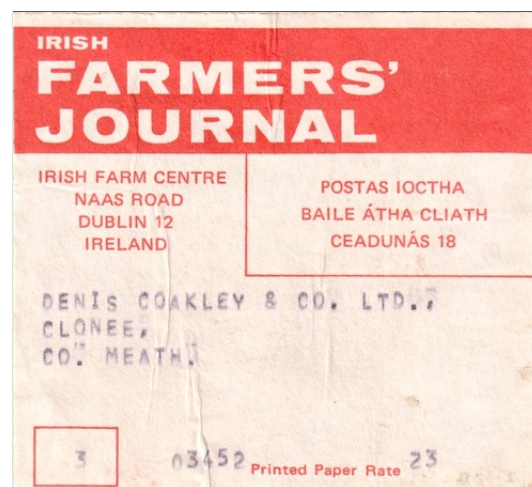


Fig 5: Irish Farmers' Journal red label with Ceadúnas 18 (known used between 1973-86)



Fig 6: 1986 use by the Irish Times of Ceadúnas 3 on a newspaper wrapper.

USES

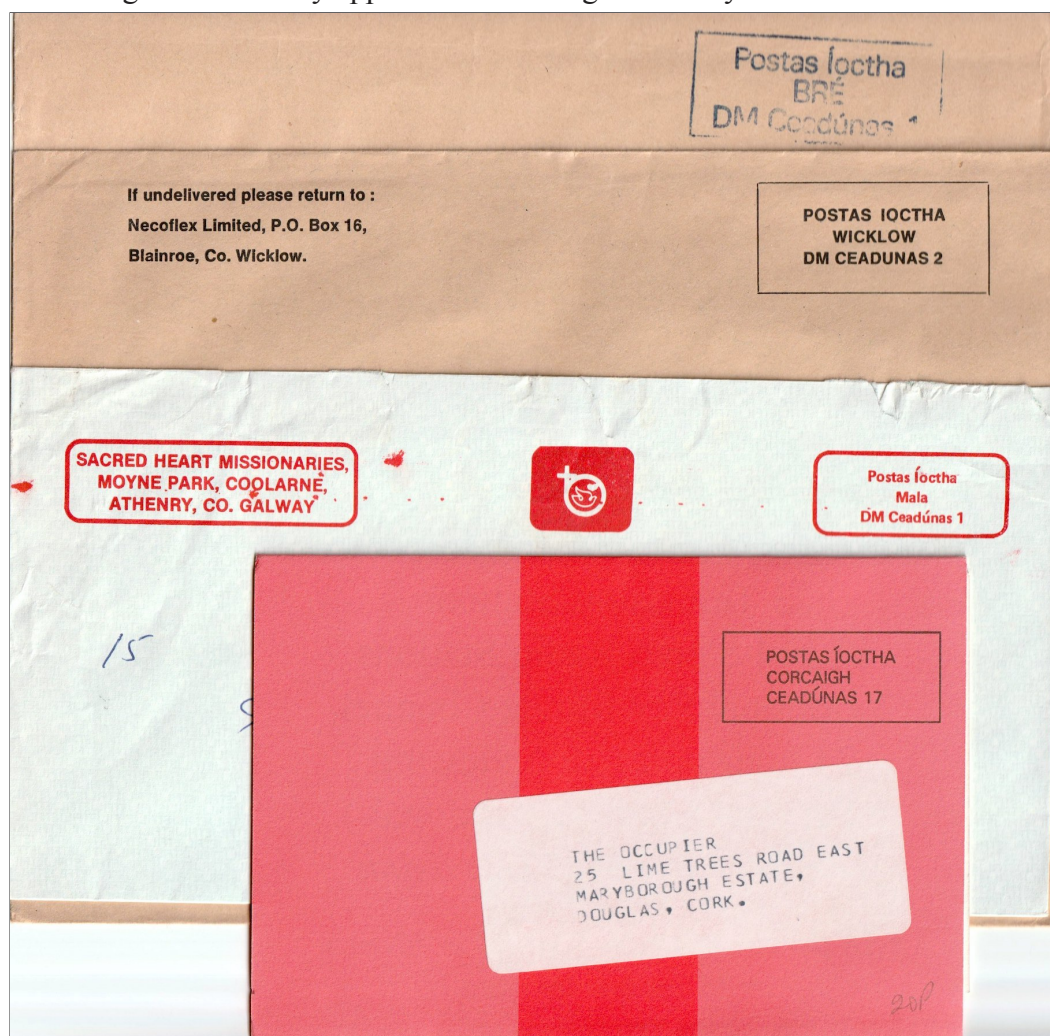
As mentioned many users mailed their bills or statements, newspapers and magazines, but corporations also sent out their shareholder information and annual reports under the Ceadúnas system. Some licences were used by mailing companies for different users using different addresses and different imprints. Ceadúnas 1304 is an example of this, though mainly used for Royal Dublin Society material mailed in plastic bags. A substantial quantity of this mail could not fit through a franking machine.

IMPRINTS

In the April 1974 issue of *The Revealer*, Fred Dixon wrote: "There is no standard color; black, red, green, and blue all being used. There are variations in the spelling and accenting. IOCTHA, IOCHTA, IOCHTHA, CEADUNAS with the accent on the U or second A, or none at all. The most peculiar has two accents on the letter U". Over the years I have seen most of these varying configurations. Arnotts is noteworthy having spelt the word "Íoctha" incorrectly as "Íochta" as early as 1970. Several users have followed suit. The other unusual feature is the use of Irish and English in the imprints. The text varies from all Irish text to all English text and even mixed languages in the imprint. Some imprints have a single outline for the whole licence box but others show separate boxes for different elements of the imprint. There just seems to have been no defined standard as seen in some of the illustrations.

OUTSIDE DUBLIN

Irish country towns also started to use the Ceadúnas licence system to mail their Printed Matter but none were reported by 1980. Due to the lack of material I can't say which town was the first but my first recorded cover is from Bray in 1985 but could well be earlier and/or somewhere else. Cork, Dun Laoghaire and Bray appear to be the largest country users but other smaller towns are also found.



*Fig 7:
Rubber stamped
Ceadúnas 1 of
Bray (Bré in
Irish) 1989 use
by Family Album
a mail-order
company.*

*Nicoflex using
Wicklow 2 with
town name in
English.*

*Mala 1 used by
Sacred Heart
Missionaries of
Athenry.*

*1991 Ceadúnas
17 for Cork's
Multi-Channel
TV. The mailer
has no return
address to send
payment or ask
for more info!*

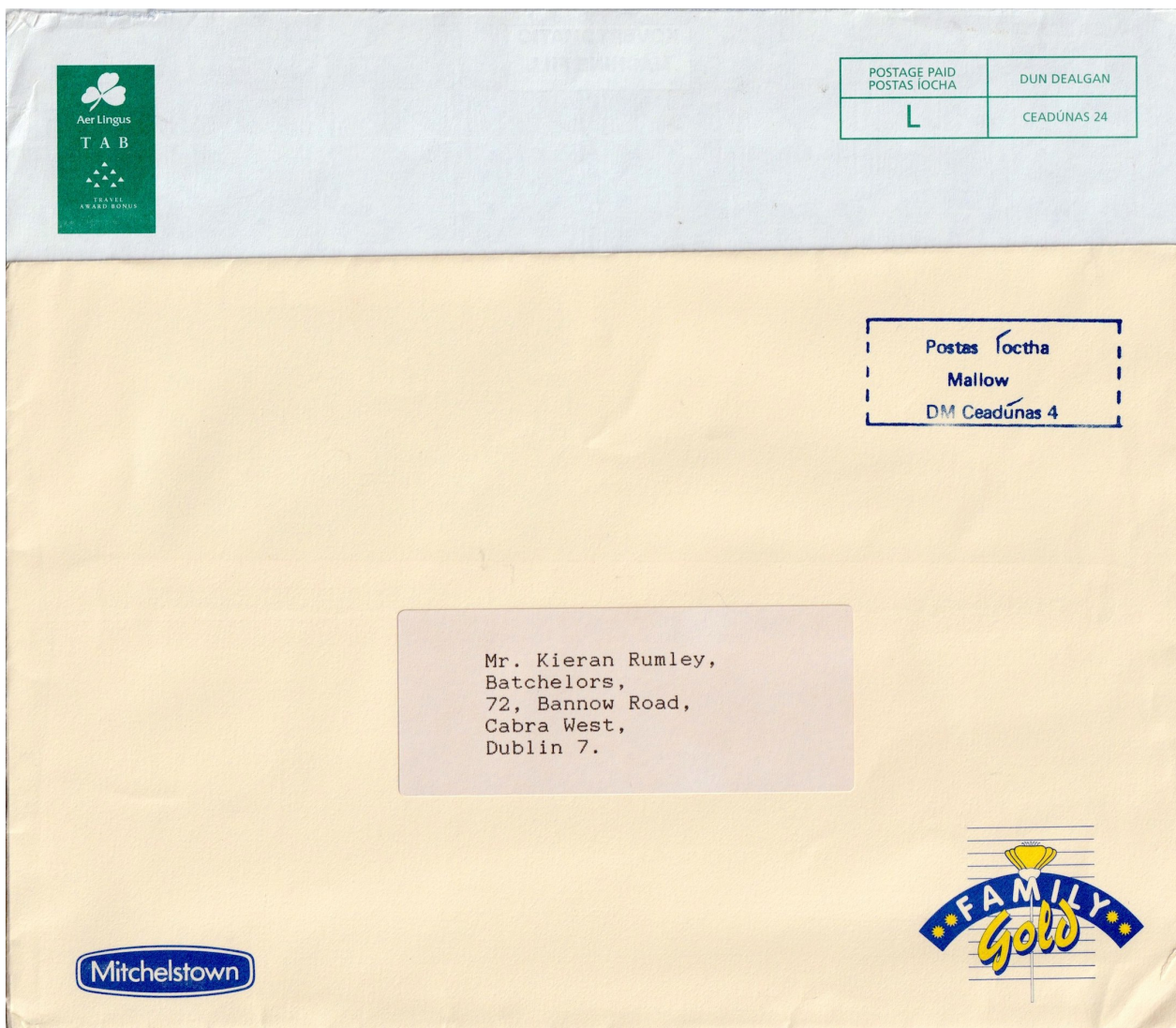


Fig 8: Above Dundalk Ceadúnas 24 used by the Aer Lingus frequent-flyer program TAB. Imprint has English POSTAGE PAID added above the incorrectly spelt Irish **POSTAS IOCHA** in a quartered imprint box. Underneath: This looks like an in-house computer printed imprint of Mallow's Ceadúnas 4 with Mallow in English used by Mitchelstown Co-Op.

FINAL COMMENTS

1985 is the first mention of Ceadúnas in postal documents I can find. Pre-1984 Post Office Guides make no mention. A minimum of 5,000 letters, 1,000 letterpackets or 100 parcels were the necessary for this prepaid licence system. Finding junk mail from the early years may prove difficult now which means acquiring it at the time of use is the best way. Fortunately, in the 1980s, I had two sources and also pestered receptionists at advertising agencies I worked for. A few short articles appeared in *Irish Philately*, *The Revealer* and *Die Harfe* over the years and I have added details of licences to my database of all the licence numbers I found, most are Dublin licences, so if you would like a copy please email me at: ww2censor@postalcensorship.com

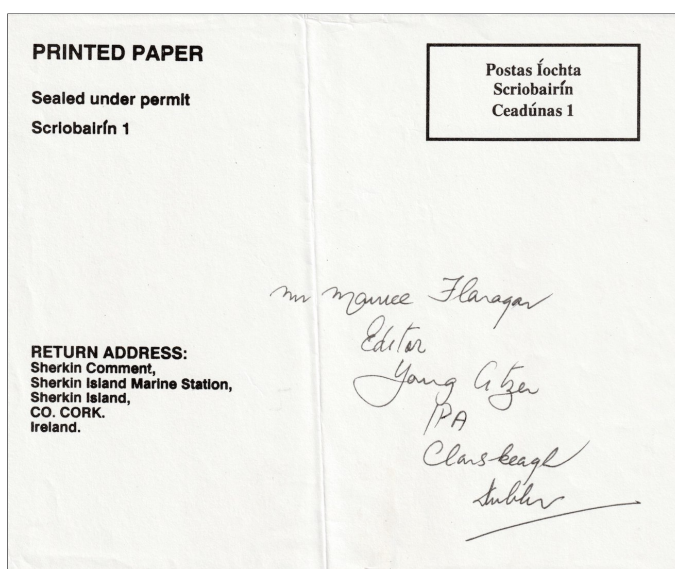
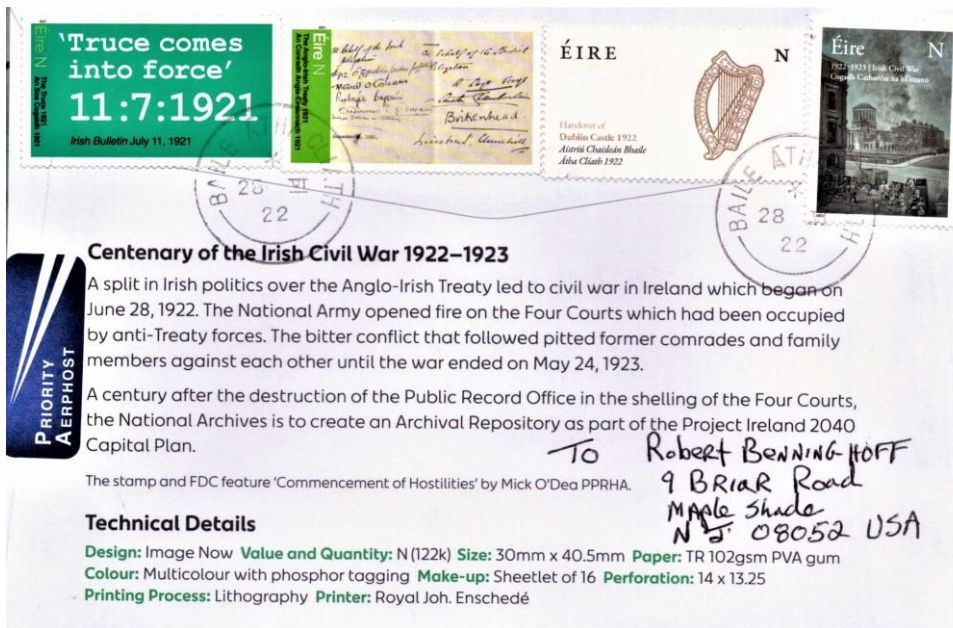


Fig 9: Skibbereen Ceadúnas 1 with incorrect spelling **Íochta**. Imprint sheet was inserted into a plastic bag and has other licence details at left and full return address.

Documenting the Centenary of the Irish Civil War June to August 1922

by Robert Benninghoff



Cover mailed from Dublin GPO to New Jersey and Postmarked 28 June 2022.

The 100th Anniversary of the Start of the Irish Civil War

The four stamps show various aspects of 1921 / 22 Irish History
Left to right: (all are N stamps)

- (a) *Truce Stamp* - Marking end of War for Irish Independence
- (b) *Treaty Stamp* - Marking the Anglo-Irish Peace Treaty signed on 6 December 1921
- (c) *Dublin Castle Stamp* - Marking the British handover of Dublin Castle on 20 Jan 1922
- (d) *Irish Civil War Stamp* - shows Four Courts Bombardment

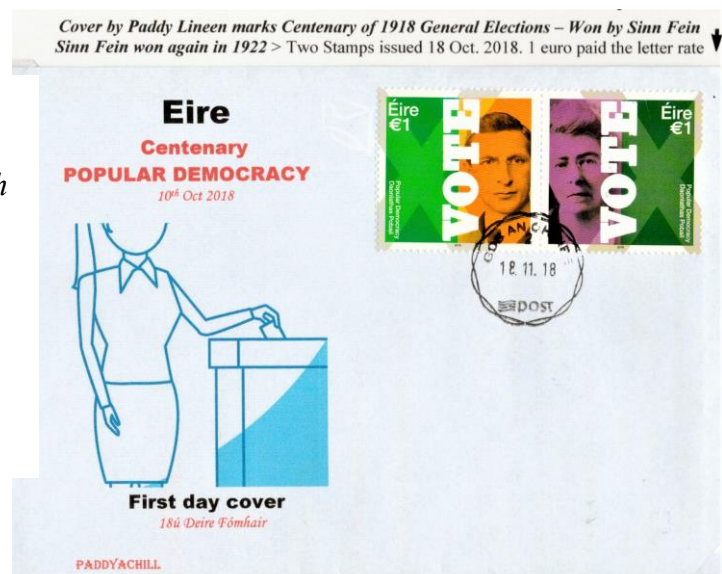
August Irish Philately reviewed the start of the Irish Civil War and the Battle for the Four Courts. This article will look at several other aspects of the **War** that occurred during the summer months of 1922 beginning with the 16 June Irish General Election.

Figure 1 marks the Centenary of the 1918 British General Election in which Sinn Fein won most of the Irish Votes. The Irish decided to form their own Parliament, (Dail Eireann) rather than take their seats in London.

Figure 1

Irish Civil Disobedience to British Rule was commemorated in 2018 with the two 1-euro stamps marking 100 years of Irish Popular Democracy through voting.

The stamps show Eamon de Valera (left) & Hanna Sheehy-Skeffington (Irish Suffragette (right))



Michael Collins set the next Irish General Election for 18 June for the 26 counties of southern Ireland. However, in May, Collins and De Valera made an agreement to hand pick Sinn Fein Candidates in proportion to their support for and against the Treaty. **This was an effort by the two former colleagues to avoid a Civil War.** The British Prime Minister (Lloyd George) heard of the agreement and told Collins to stop dealing with De Valera and the IRA holding the Four Courts or the British would consider the Treaty void. **The British appeared to be edging the Irish onward to a Civil War.**

Collins was forced to repudiate his pack with De Valera, two days before the election. Results of the June General Election are show in Figure 2

1922	
1. The debate over the Treaty.	
1 The seizure of the Four Courts.	
3. The setting up of The Free State.	
PRO-TREATY	58
ANTI-TREATY	35
LABOUR	17
FARMERS	7
UNIONISTS	4
INDEPENDENTS	7

Figure 2: Photo taken from a picture hanging in the Clones (Monaghan) Public Library 7 July 2022.

The results of the General election show that Sinn Fein (Pro and Anti Treaty) won most of the Dail Eireann seats -- ironically along the same proportions agreed to by Collins and De Valera in May.
The Labour & Farmers Parties were also Pro-Treaty & willing to support a Collins Government

Lloyd George informed Collins that he now had a popular mandate **to Govern** without the assistance of the IRA and Anti-Treaty Sinn Féin. The assassination of Sir Henry Wilson (close Friend of Lloyd George) on June 22, finally pushed the British to mandate that Collins remove the IRA from the Four Courts. **Peace was no longer an option.**

The Battle for Dublin

The first shots of the Civil War were at 4:30 am on June 28 when the National Army bombarded the Four Courts with artillery borrowed from the British Army. The battle for the Four Courts lasted until June 30 when an explosion destroyed most of the buildings and the IRA garrison was killed or captured.

However, the IRA attacked and held other parts of Dublin to support their comrades in the Four Courts. Intense fighting, mostly in central Dublin lasted for a week and for the second time in 6 years much of O'Connell Street was devastated. The National army borrowed additional artillery and pounded the IRA positions setting many buildings on fire (Figures 3 and 4)



Figure 3. National Army artillery fire on IRA holding positions in Central Dublin

Figures 3 & 3a
Photo magnets on sale at the GPO museum store June 2022

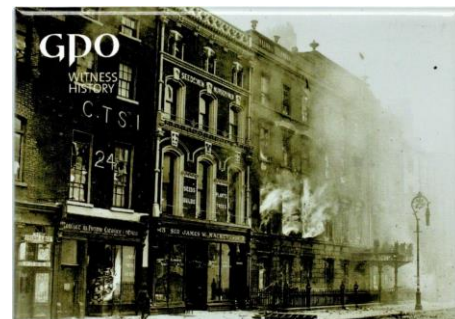


Figure 3a. Fires in stores in Central Dublin. National army also used petrol to burn the IRA out of their positions in O'Connell Street



Figure 4 (bottom left) shows a poster erected by the IRA on O'Connell Street in June 2022 honouring fallen comrades during the Battle for Dublin

Figure 4a (top left) was the 2nd stamp issued as part of the Irish Statemen series. Honoured for his role in the War for Irish Independence

The Civil War Spreads to the rest of Ireland during Summer of 1922

IRA attacks mail trains from March 1922. Widespread attacks begin late June including destroying Bridge at Mallow, 9 August - isolating Cork & Kerry from Rail



> Miniature sheet above issued 30 Jan 1984 marking 150 years of Irish Railways

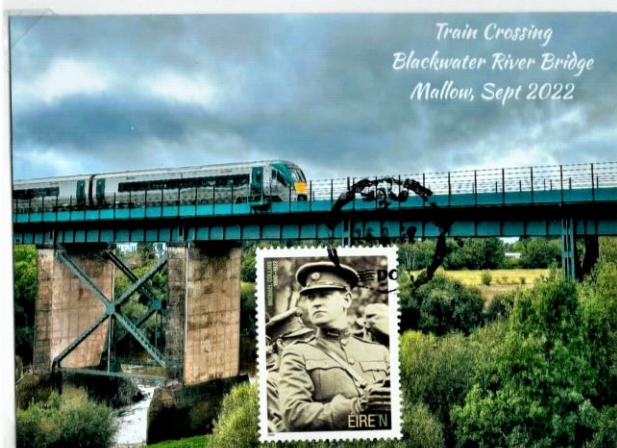


Photo of Current Mallow Bridge. Destruction of Bridge in 1922 forced National Army to use Amphibious landings to retake Cork & southern cities

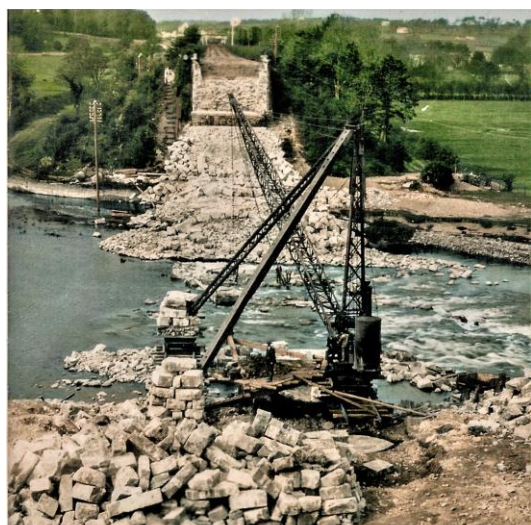


Figure 5 The destruction of the Mallow Viaduct which was not repaired until Oct 1923

Photo courtesy of *The Irish Civil War in Colour*
M Barry and J O'Byrne, Gill Books 2022, page 227

The IRA captured many of the Cities in Munster in June and July of 1922 including Limerick, Waterford, and Cork. Both Limerick and Waterford were recaptured by the National Army on July 20.

The National Army assault on Waterford is notable because it was the first amphibious landing by the Irish Navy when 100 men were landed on the quays in Waterford harbour

The recapture of Cork was delayed after the IRA blew up the Mallow Viaduct over the Blackwater River on August 9 (Figure 5). Cork was isolated by rail from the rest of the county forcing the National Army to once again use amphibious landings to capture the city.

The IRA attacked trains and railway infrastructure beginning in March, but widespread destruction intensified after June, resulting in the suspension of passenger service for most of the summer (Figure 6).

Figure 6 (left) is a section from my exhibit on *Documenting Irish History* and shows the following:

- (a) The importance of Railways to Ireland (top view);
- (b) The current Mallow Viaduct with a Michael Collin stamp cancelled in Mallow 19 Sept 2022 (middle view);
- (c) Two Stamps issued in 1996 marking 50 years of the Irish Naval Service. But the amphibious craft were first used on July 20 1922 during the Waterford landings (bottom view)

Fermoy was the last town held by the IRA and was captured on August 11. Liam Lynch, IRA Chief of Staff, ordered his forces to stop holding on to cities and towns and to pursue **Guerilla Warfare** against the National Government similar to the attacks on the British during the **War for Independence** a year earlier.

The Civil War would take a fateful turn in August 1922 with the death of Arthur Griffith and the assassination of Michael Collins. Both events are reviewed on the following page.

Arthur Joseph Griffith March 1871 to August 1922

Arthur Griffith was an Irish writer, newspaper editor, and politician who founded Sinn Féin in 1905 (Figure 7). He was head of the Irish delegation that negotiated the Anglo-Irish Treaty and Griffith became President of Dáil Éireann in January 1922 after Eamon de Valera resigned in protest of the Treaty. Griffith was the first Irish Leader to be buried as Head of State (Figure 8)



Figure 7: FDC of Arthur Griffith stamp issued 21 XI 2005, marking 100th Anniv. of his founding of Sinn Féin

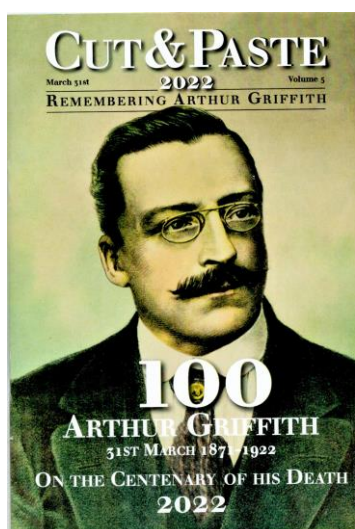


Figure 8
Commemorative booklet
"Remembering Arthur Griffith" published by Printwell design Ltd, Dublin, March 31 2022

The 37 pages explore the Legacy and Times of a very dynamic Irish Statesman, who was a strong advocate for peace between the two Sinn Féin factions.

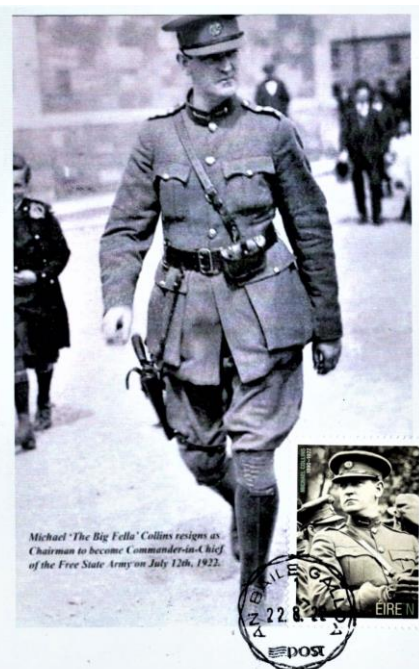
Michael Collins (Micheál Ó Coileáin) October 1890 to August 1922

Michael Collins was an Irish revolutionary, soldier, and politician, who had a major role in the Irish War for Independence. With Griffith he participated in the negotiations that led to the 1921 Treaty. Collins became the **Chairman of the Provisional Government of the Irish Free State** on 16 January 1922. He was Commander of the National Army in July until his death at Béal na Bláth in west Cork on 22 August.



Registered cover (above) and postcard (right) were prepared by Brian Callan and cancelled at Crookstown on 22 Aug 2022 > 100th Anniv of Collins assassination. Crookstown is the closest Post office to Béal na Bláth.

Photo on left shows the new Collins monument at Béal na Bláth.



The April 2023 Issue of IP will explore Centenary of Irish History from September 1922 to April 1923

AROUND THE WORLD IN EIGHTY COVERS - VII

by Stan Challis



7 CRETE to Dungannon in 1907

Our convoluted journey takes us further east to the island of Crete. You may have gained an impression that this series of articles might be expected to visit eighty different countries and having visited the Ionian Islands (a part of Greece) in our last issue, you might at this point accuse me of cheating. To which my retort would be 'Not so!' for Crete was not a part of Greece in 1907. It had been variously, Roman, Byzantine and Venetian until conquest by the Ottomans in 1669 and so it had remained until 1897. At that time, following an uprising, whilst remaining under nominal Turkish rule, the island, after intervention by Greece etc, was placed under the joint protection of Britain, France, Germany, Austria-Hungary, Russia and Italy 'in order that order might be maintained'. An 'International Squadron' was sent. It was, of course, so much easier when the 'Great Powers' worked together. This enabled a Cretan State to be declared which between 1900 and 1909 issued its own stamps without being a member of the UPU.

Events on the island remained somewhat 'fluid' flaring up particularly in 1905, the Great Powers keeping small 'peace-keeping' forces in place (it makes one think of modern UN peace keeping operations – nothing is new !!). The British forces in

Crete included the 1st Royal Inniskilling Fusiliers who were at Candia (the old Venetian name for Heraklion, the island's capital). The Inniskillings were there from February 1907 until February 1908 and it must be assumed that this cover was sent by a member writing home. The total deployment at Candia was about 100 men. I leave it to one of our members to locate an Ashby amongst the regimental records, and must assume that the writer was sending news home. The Inniskillings next posting was to Malta.

Now to the cover itself. Cancelled at Heraklion, two five Lepta stamps showing Britomartis, Goddess of hunting have paid the postage – about 1d. The foreign rate is assumed to be 25lepta so one must ask if a special rate applied for 'Foreign Military'? The number '65' shown at the left is also interesting. I suspect that it is not the 65th cover sent from the Camp Post Office but rather that the sender was 'man number 65', a simple way of identifying the writer – almost an early form of censorship. Delivery at Dungannon was achieved on 7 November 1907.

Following a vote in the Cretan Parliament, Crete was to join Greece in 1908 – 'Enosis', the minority Muslim population moving to Turkey.