



Volume
2023

Irish Philately

THE JOURNAL OF THE IRISH PHILATELIC CIRCLE

www.irishphil.com

Issue No: 2
August



Modern Postal History Digital Mail Philately

Digital Stamps can be purchased in Ireland by telephoning a **Toll Free** number or via the An Post app and paying €2. You then receive a 12 letter code which you can write on the envelope as shown on this cover – see page 79

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A FEW WORDS FROM OUR PRESIDENT *Stan Challis*

It goes without saying that I felt very honoured when elected as the Circle's president at the AGM in Dublin in April. It was over forty years ago that a friend suggested to me that I joined the Circle so to improve my knowledge of the little and disorganised Irish material I had then accumulated. For me it was a good move and not only have I learnt over the years but equally important I have met some wonderful and knowledgeable fellow members.

However, as we all know, with honour comes responsibility. For me it is a twin responsibility. The first duty is surely to our Members seeking to ensure that you all get good value for your subscriptions, particular so at this time of rising costs which are eating into all of our collecting budgets. Our main contact on a regular basis is undoubtedly Irish Philately and I am grateful to the editor Bob Benninghoff for all the effort he puts into the three issues each year. He does needs articles and perhaps more importantly those five line queries ... 'what is this I have found? How do I find out about xyz' etc., the very queries which bring a wider audience participation and I do ask you all to help him to widen the appeal and add interest to our Journal.

Equally important is our Members' Website and I have to admire the work Philip Kane has undertaken in recent years in building up our on-line Irish Philatelic Library. There is a vast amount of information and history there and if you are not already an active user of the Website I do urge you to contact Philip and get the necessary password etc. set up. It is worth it.

Our auctions have prospered under Rod Greer's stewardship and we have seen a far wider range of material offered. My thanks to all who have participated and also to Frank MacDonald in Dublin who looks after the Euro auction in Ireland. Both auctioneers always welcome and indeed need material to offer. And above all, I cannot forget the contribution of Brian Warren in Dublin, acting as Secretary/Treasurer; the operation would, quite simply, collapse without him (this is actually a subtle way of my saying that if you have not paid your subscription yet, please do so without Brian, who is really busy, having to send you a reminder). ***Thank you Brian.***

All that said, I do want to see all our members getting as involved as possible and get more value for those subscriptions. I would dearly love to see more of our members in south east England (or further afield!) at the London meetings, details of which are made available in the Members' Notes. But I am equally conscious that we have an almost worldwide membership and I am thankful to Karl Winkelmann for organising the regular but totally informal Friday evening 'chats' at which almost anything can be and is shown. Karl advises that it is best to use the url (below) to get connected. It's easy! – if you get stuck, please let me know. Timing is 8 pm London time on Fridays, 9 pm European time and 3 pm eastern time in the USA

<https://join.skype.com/eGm8vsA0T8w9>

I noted above 'twin responsibilities'. The second is surely to promote Ireland's Philately and Postal History to a wider audience and generally representing the Circle. It is here that I really need your help in getting out there, showing your material, involving your local society, talking to your own contacts many of whom will not be philatelists but not averse to a passing interest. Let us tell the world what we do (and more importantly, enjoy). We all know what needs doing and I am sure it is not beyond us to do it.

Finally, I do look forward to seeing as many of our Members as possible at STAMPA in October. I hope to be there throughout the Show and I do hope that those that do not know me will find me and introduce themselves. I want to know what you all collect!! And if you cannot make Dublin, my diary tells me that STAMPEX is on in London at the end of September; I should be there for much of the Show.

Best wishes to you all

Stan

We hope everyone is having a grand summer. Jean and I recently returned from the York Stamp show with side trips to Bromley, to meet with Stuart Cousins (Barry Cousins's son and family), and the Lake District where Jean had us doing much hiking and walking – up to 30,000 steps on one of the days.

The Irish Brigade did very well at the York show which was held at the Race Track, 21 to 22 of July. Brian Callan led the **Irish Team** with a Large Gold and a Vermeil; Brian Harmon received Two Golds, a Large Vermeil, and a Vermeil. The Editor received two Golds and Two Vermeils and Brian Warren and John Fitzsimons each received Vermeils. I understand from chatting with both dealers and officials that the two day show was a great success and should return next July. Jean and I are already planning to attend.

On a sadder note, the last 6 months have not been kind to Irish Philately with the passing of Barney Clancy; Barry Cousins; Barra O'Cuiv (O'Keeffe) and recently Michael Giffney. All four **Gentlemen** were great contributors to Irish Philately and we will miss them **Greatly**. **Much of Barney's material was recently auctioned by David Feldman Ltd.** Details to be shown in December IP. We thank Marcus Orsi for his contributions in honour of Barney to both the Irish Philatelic Circle and the Éire Philatelic Association.

Our friend Barry Cousins received a Large Vermeil in the literature competition at the Ibra International stamp show in Essen, Germany (May 2023). The award was for Barry's last publication: **Overprinted Stamps of Ireland 1922 – 1935 – A Collectors Compendium** (2023 updated addition). The Compendium and Barry's other publications are on the IPC web site courtesy of Philip Kane's extremely generous time and efforts.

It is also important **to Note** that Brian Callan won a Gold medal at Ibra for his exhibit: **"Electric Telegraph Company 1846 to 1870"**

Many thanks to Hal Vogel for his article on *"How Judging has Changed in the past 30 years"*. I have known Hal for over 40 years and Hal is a very diligent, thoughtful and experienced Philatelic and Literature Judge and he holds the distinction of being the **Longest Serving Philatelic Judge** in North America. Hal was one of our visiting Judges at STAMPA 2019.

Dik Bakker has most interesting article on the **The Composite High-Value Overprints of 1927**. This is Part II of his 3-part article and we look forward to reading Part III in December IP.

I, most proudly, introduce my Granddaughter, Laurelei Fox, who has written an article on *The Legends of Saint Patrick in Ireland*. The article is based on her new one frame exhibit on **The Life of Saint Patrick** which will be shown at several shows in the USA and then at STAMPA in October. Laurelei has also promised future articles based on her exhibit.

We have an expanded **Letters to the Editor** section (4 pages) driven by our readers. PLEASE send me your thoughts and comments on this August issue or previous issues. I will include them in December IP.

Welcome to our New Members, many from North America and many who are part of the North America philatelic judging community. **We wish them all the very best with their continued education on the virtues, benefits and importance of Irish Philately.**

Let me conclude by wishing everyone a great and grand autumntime and I hope to see many of you at STAMPA 2023.

That Was The Year That Was - Digital Edition

by Philip Kane – Associate Editor and Brian Warren

Following the publication of the two volume edition of TWTYTW in 2021 in print, we are now planning of making this available digitally from 2024. The Digital version will be available to purchase on a USB initially before been put onto the Digital Library section in 2025.

Over the last 18 months since the print edition was sold out, we have noticed and have received updates, notice of new postmarks found and corrections to the text version.

The following corrections/additions were brought to our attention by Heinz J. Kumpf from the FAI.

1985 - Page 176: – St Patrick's Day Cards (US version)

Regarding the U.S. set of St. Patrick's cards I should correct the statement of John P. Fitzpatrick: Although the cards were not readily available in the GPO both myself and also my other 3 FAI board members received a set each of these postcards in the original packaging as a present from the bureau.

1986 - Page 198: FAI overprint)

At Stampa 1986 the FAI were notified by An Post in regard to the unauthorized overprinting of the 2p Architecture stamp with "**FAI - 1986**". Not only because it was against regulations in Ireland to overprint stamps without authorization but also because they had received a complaint from "The Football Association of Ireland" was received as the initials, FAI were used without permission. As a result of that,

1988 :

1a: (1998) Page 233/244: the reference should be "see Die Harfe, June 1988" (not 1989)

1b: (1988) Page 233/244: The wording is a little bit confusing as well as a letter dated 6/12/1988 received from the then philatelic manager, Pat Carolan. He referred to the cachet "1987 - 5 years success in Irish Philately" which was an official gift from Pat and Dennis Cromie to the FAI (I officially received it from both) otherwise we were not authorised to use

the official An Post logo on an FAI cachet (*Editor's note: i.e. it was effectively official although not apparently used by An Post*). The note of Pat Carolan in the accompanying letter is confusing as he referred to the Stationery set postmarked 6 X 1988 i.e. the set of cards issued on the opening day of the show which to my knowledge was never stamped with the joint FAI-An Post 5 years cachet..... (page 229).

2. The same cachet was also used on other FAI-Souvenirs like the ones shown on page 240 but with the erased contents "1987 / Fifty Years".

3. The statement contained in the 6 Dec 1988 letter also confirms the "official/unofficial status of the HAFNIA Overprint 1987 (page 201), I also received a copy of this "Souvenir Sheet" from the Philatelic Department with the statement that some of the sheets had been returned to the Philatelic Department after Hafnia for official sale at the Philatelic Counter in the GPO.

The following was sent to us by IPC member Leslie McQueston.

Page 34 (1974): Gerl No Wmk 7p Stag Issued on 29/8/74 . The actual date was 27/9/74.



Page 226: The correct illustration for the £2.00 Casino, Marino stamp is shown above. The text on page 226 incorrectly shows the £2.00 Tara Brooch design.



Page 226: Cork Courthouse Booklet (24/11/88): The illustration shows the 1986 booklet pane and not the actual pane issued in 1988 (illustrated at foot of prior page).

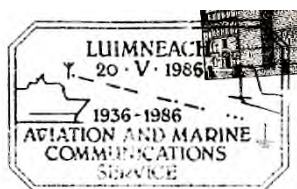
The following are postmarks and other items that were either omitted and/or not illustrated:



1982 – Page 117

There was a special Rath Mealtain first day cancel used on 2nd April 1982 for the Francis Makemie stamp (Birthplace).

1986 – Page 186: Aviation cancel. Postmarks for Limerick and Shannon are now shown below. Not previously illustrated.



1987 – Page 211 – CAPEX '87



An Post at Capex re-issued the prior year postcard set (Motor Vehicles) with an added CAPEX '87 inscription. Not previously illustrated.

1987 – Page 212 – Philatelia '87 (wrong illustration shown)

Correct image

replaces
(no "8" in centre "P")



1988 – Page 231 – Spring Stampex

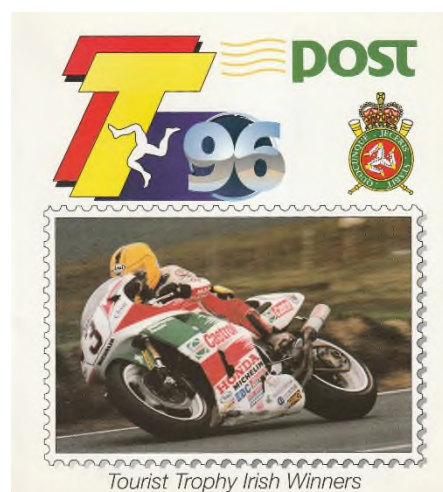


SPRING
STAMPEX
1988



Similarly at Sprig Stampex in London, An Post re-issued the prior year postcard set (Irish Postal Uniforms) with an added inscription. Not previously illustrated.

1996 – Page 421 – TT Joint Issue



The Post Office in the Isle of Man ("IOM") released a presentation pack with both the IOM and An Post sets for the TT races. This was not advertised or sold by An Post.

2004 – Joint China/Ireland postmarks

The 22nd June 2004 marked the 25th anniversary of the establishment of diplomatic relations between the People's Republic of China and Ireland. The China National Philatelic Corporation issued a commemorative cover to mark this anniversary along with a special postmark. It is unknown if the Bureau authorised this.

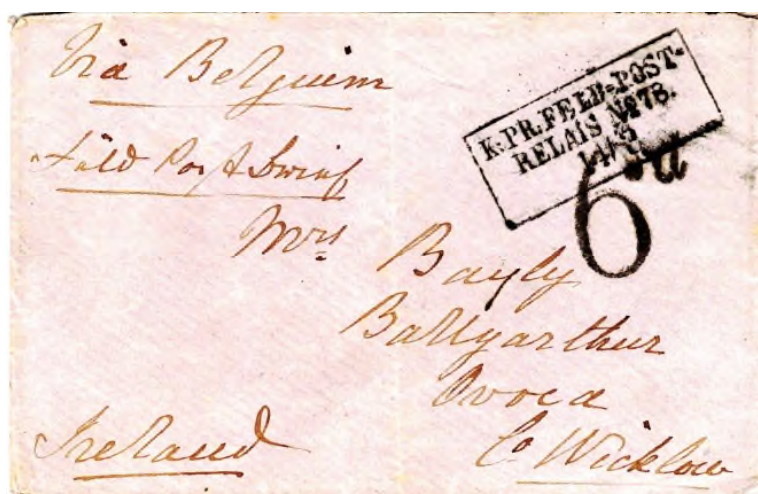


Competition - Win a free TWTYTW USB

Before the launch of the USB, members are invited to submit and new postmark (or other item) and advise of any further corrections to Brian Warren and Philip Kane. At the launch of the TWTYTW Digital Edition a member will be chosen at random and they will get a free copy of the USB.

A Field Post letter to Ireland 1871 during the Franco-Prussian War 1870 / 1871

by Joachim Schaaf, Germany



The letter was sent 14 March 1871 from the Prussian Field Post, Relais 78 (which was located in Amiens) to Avoca, Co. Wicklow, where it arrived on 19 March 1871.

The letter is endorsed “Feldpostbrief” (Field Post Letter) and “Via Belgium”, so it went the usual way via Ostende, London and Dublin to its destination in Co. Wicklow.

Field Post letters during the Franco-Prussian war usually were carried free of charge within Germany. However, a few states abroad charged the normal rate for unpaid letters. So did the UK: The rate for paid letters in this time was 3d, the rate for unpaid letters was doubled to 6d. Thus, a 6d charge marking was applied in the UK (presumably in London), and the addressee, presumably the wife of the sender, had to pay this amount.

On the reverse of the letter, the complete military rank and troop unit was written. This was necessary to receive the privilege to send such letters free in Germany, but in this case it did not bring any advantage because the United Kingdom did not recognize the German Military *Free Post* and charged the receiver 6d postage due.

It is surprising that this Irishman served in the German army in this war. He wrote the following on the reverse:

Absender (Sender): M S Bayly, Avantageur bei der 2. Schwadron des Rheinischen Cav(allerie) Reg(iment)s No. 8 zurzeit in Villers-Bretonneux (approx. 15 km east from Amiens), 3. Cav(allerie) Division, 6. Cav(allerie) Brigade, 8. Armee Corps.

Irish Postal Rates since 1st February 2023 Brian Warren

(Previous rates table was effective from 1st March 2022)

A further increase in postal rates took place on 1st February with the national ('N') rate increasing by 10c to €1.35.

Packet rates within Ireland are unchanged for the second year running. Overseas rates except for registered post remain unchanged. All express rates both inland and overseas also remain unchanged.

The concession rate for a booklet of 10 stamps which was due to end on 31st December 2022 continued into 2023. Up to 31st January the cost of a booklet was €11.00 instead of €12.50. As of 1st February the reduction is only 50c i.e. the booklet costs €13.00 instead of €13.50. This reduction also applies to the Love booklet issued in 2022 which remains on sale.

STANDARD POSTAGE RATES

Ireland (including Northern Ireland) (Zone 1)

Weight not over	Letter / Postcard	Large Envelope	Packet
100g	€1.35	€2.45	€3.80
250g		€2.90	€4.80
500g		€3.85	€6.20
1kg			€9.00
2kg (max)			€9.00

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

Great Britain, Belgium, Channel Islands, Finland, France, Germany, Isle of Man, Luxembourg and Netherlands (Zone 2)

Weight not over	Letter/Postcard	Large Envelope	Packet
100g	€2.20	€3.00	€7.00
250g		€5.00	€8.00
500g		€6.50	€9.00
1kg			€12.50
2 kg (max)			€15.00

Rest of Europe (Zone 3)

Weight not over	Letter/Postcard	Large Envelope	Packet
100g	€2.20	€3.50	€8.00
250g		€5.50	€9.00
500g		€7.00	€11.00
1kg			€14.50
2 kg (max)			€17.50

STANDARD POSTAGE RATES (continued)

Rest of World (Zone 4)				Australia, New Zealand and South America (Zone 5)		
Weight not over	Letter/Postcard	Large Envelope	Packet	Letter/Postcard	Large Envelope	Packet
100g	€2.20	€5.00	€11.00	€2.20	€5.50	€13.50
250g		€8.00	€12.00		€9.00	€18.00
500g		€10.00	€15.00		€13.00	€22.50
1kg			€21.00			€27.00
1.5kg			€27.00			€36.00
2kg (max)			€33.00			€45.00

REGISTRATION RATES (inclusive of postage)

	Ireland (Zone 1)			Great Britain, Belgium, Channel Islands, Finland, France, Germany, Isle of Man, Luxembourg and Netherlands (Zone 2)		
	Letter/Postcard	Large Envelope	Packet	Letter/Postcard	Large Envelope	<u>Packet</u>
100g	€9.00	€9.20	€9.20	€9.70	€10.00	€12.00
250g		€9.20	€9.30		€12.00	€13.00
500g		€9.30	€9.40		€13.50	€14.00
1kg			€13.00			€17.50
1.5k			€13.00			€20.00
2k (max.)			€13.00			€20.00

	Rest of Europe (Zone 3)			Rest of the World (Zone 4)			Australia, New Zealand and South America (Zone 5)		
	Letter/Postcard	Large Envelope	Packet	Letter/Postcard	Large Envelope	Packet	Letter/Postcard	Large Envelope	Packet
100g	€9.70	€10.50	€13.00	€9.70	€12.00	€18.00	€9.70	€12.50	€20.50
250g		€12.50	€14.00		€15.00	€19.00		€16.00	€25.00
500g		€14.00	€16.00		€17.00	€22.00		€20.00	€29.50
1kg			€19.50			€28.00			€34.00
1.5k			€22.50			€34.00			€43.00
2k (max.)			€22.50			€40.00			€52.00

EXPRESS RATES (inclusive of postage)

Weight not over	Ireland (Zone 1)		Great Britain, Belgium, Channel Islands, Finland, France, Germany, Isle of Man, Luxembourg and Netherlands (Zone 2)	Rest of Europe (Zone 3)	Rest of World (Zone 4)	Australia, New Zealand and South America (Zone 5)
	Letter and Large Envelope	Packet	Letter, Large Envelope and Packet			
100g	€10.00	€10.00	€13.50	€14.00	€17.00	€18.00
250g	€10.00	€10.00	€14.50	€15.00	€17.00	€20.50
500g	€10.00	€10.00	€15.50	€17.00	€17.00	€25.00
1kg		€12.00	€19.00	€20.50	€23.50	€29.50
1.5k		€12.00	€22.00	€23.50	€29.50	€38.50
2k (max.)		€12.00	€22.00	€23.50	€35.50	€47.50

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 continue to remain 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 are 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 1,040mm. No dimension can exceed 900mm. Maximum weight 2kg.

Another Recent Irish Censor Discovery

Karl Winkelmann

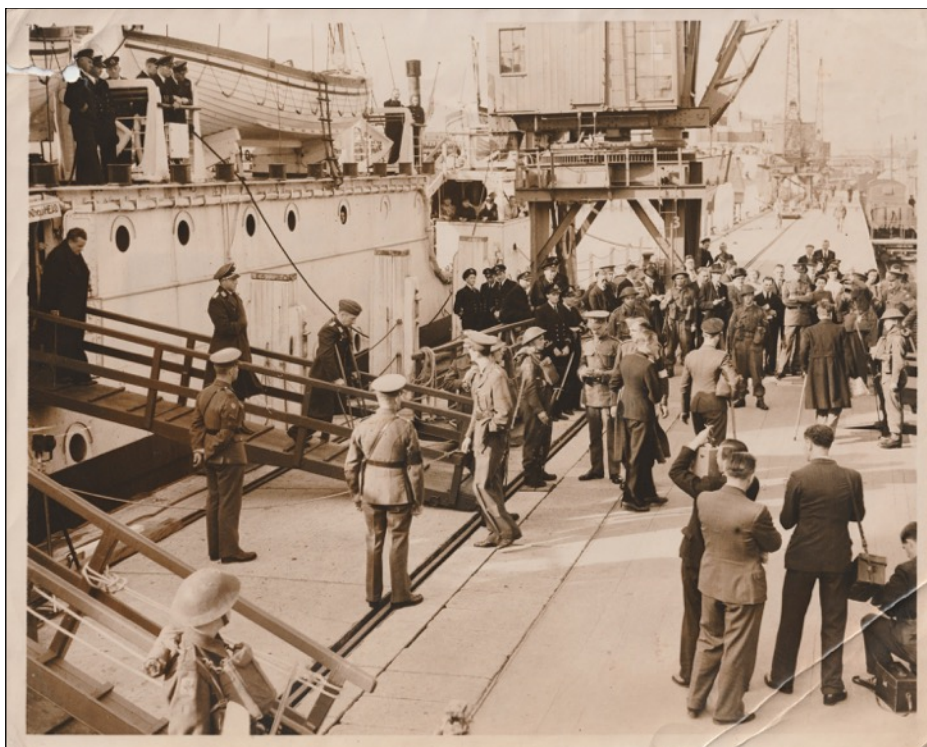
Last year I happened to find a censored photograph of German prisoners-of-war walking down the gangplank of a hospital ship in Newhaven (photo below). It is *The Times* copyright photo with their copyright rubber handstamp and a second censor handstamp of the British Press & Censorship Bureau. In forty year of collecting Irish censorship I have not seen this mark.

A description is also affixed to the back reading: "GERMAN WOUNDED PRISONERS LEAVING HOSPITAL SHIP AT NEW HAVEN. / A general view of the disembarkation". On the reverse is a previously unrecorded very large red two-line Irish censor bilingual handstamp measuring 120 mm wide x 25 mm high and reading "STOPHA AG AN SCRÚDÓIR. / STOPPED BY CENSOR".



A pencil notation reads "Cork Examiner / 11/10/41" so I have to assume it was their archives from whose it was liberated. Cork Examiner was a well known regional daily Irish newspaper established in 1841 and now known as the *Irish Examiner*.

I researched a bit further and found some online news that shows these German POWs were to be part of an intended prisoner swap between German and British prisoners that was to take place in Dieppe, France in October 1941. A similar eBay image shown on the next page, is from an US news photo agency Acme Newspictures, dated 13 October 1941, two days after the photograph (shown at right) with the Irish censor mark. Part of that caption states the prisoners are getting off the ship for some exercise at Newhaven. It shows the same hospital ship and some of the POWs look like some of the same German military.



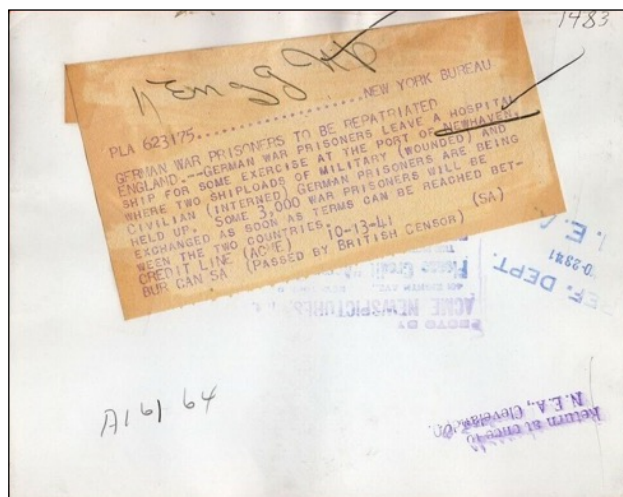
1941 photograph of a few of the 3,000 German POWs, who were to be repatriated, getting off a hospital ship in Newhaven apparently for exercise.

The prisoner exchange did not take place because the German government demanded changes in terms that were not provided from under the Geneva Convention on 3 October and on 7 October, the POWs were removed from the hospital ship to various camps and hospitals by train.

The ship from which the German POWs were taken had a very varied life. As a hospital ship she was called HMHS (His Majesty's Hospital Ship) Dinard, built in 1924 and requisitioned by the British government on 2 October 1939 when she was converted into Hospital Carrier No. 28. In mid-1940 she served between Belfast and Liverpool and Preston carrying patients from Northern Ireland. Before this she removed soldiers from Dunkirk during the retreat from France and in 1944, during the Normandy D-Day landings, she took military off the Juno beachhead, where she was damaged by a mine, and after repairs, by the end of 1944 had completed 37 trips carrying 6,709 from Dieppe. After the war the Dinard became a car ferry, at first loading the cars by crane and later modified as a drive-on drive-off ferry until she was scrapped in 1973.



HMHS Dinard with the same two soldiers are guarding the end of gangplank and some of the same offices observing from the lifeboats. (Fair-use of Alamy image)



Photograph from eBay showing same ship but with different POWs and guards. Back label has some details of the intended repatriation.

Sources:

- * <https://www.doverferryphotosforums.co.uk/ts-dinard-past-and-present/>
- * <https://www.clydemaritimeforums.co.uk/dinard-1924-hmhs-hospital-carrier-t20387.html>

The composite high-value overprints of 1927 – Part II

by Dik Bakker

Introduction

In part I of this article, which appeared in December 2022 *Irish Philately*, I presented an overview of the composite pairs of the 1927 overprints on the three Seahorses, consisting of horizontal and vertical pairs of these stamps with a narrow and a wide version of the year '1922'. An estimate was given of the number of sheets that were produced containing such pairs. In this second part, I will continue the story, which should ultimately lead to a more or less reliable estimate of the numbers of pairs that might have survived until today. I want to thank Barry Cousins, who was so kind to share his expert knowledge about the overprints with me, despite his then already deteriorating health. Very sadly, this is no longer possible.

Estimating the number of extant pairs

In order to make a realistic estimate of the number of the different types of composite pairs that may have survived a century later, I will take Horsey (2013) as a point of departure.[7] This is a book length study of the famous British £5 orange stamp (Stanley Gibbons number 133, 137). Via a rather sophisticated calculation based on data from a number of auctions over several decades, Horsey comes to an estimated total of around 8.000 surviving examples out of a total of 246.759 issued to the post offices, or 3.25%. The £5 appeared in 1882, 40 years before the Irish overprints on the Seahorses, when there might have been less stamp collectors overall. On the other hand, it was for sale for another 25 years and was unique in the sense that never had a stamp been issued before with a face value higher than £1. The vast majority of the extant examples of it are cancelled, but no convincing piece has ever been found with this stamp on it. In fact, it was almost exclusively used for tax purposes handled by GPO. Many of the cancelled stamps went through the backdoor of the post offices directly to a stamp dealer, who then sold them for around £1. That was a stiff amount for the regular stamp collector; mint examples were affordable only for the most affluent ones of them. We may conclude, therefore, that all that survived of this issue went straight to a restricted set of collectors. The ones not sold were destroyed at the post office.

The Irish composites, on the other hand were for sale at the counters for only seven months: from May 1927 until the end of that year. Stamps with exactly the same overprint were already around for quite some time. The wide varieties, catalogued as 9T, were for sale from December 1922 until August 1925, and the narrow ones from that latter date until May 1927. So, with the exception of the real specialists, for those collectors who already possessed these stamps there seems to have been little reason to go and buy single examples from this issue. On top of this, the single stamps cost 17/6 a set. That must have been very expensive for many collectors at the time in the first place. And for the three composite pairs, the price would have been a staggering £1 15/ at the post office counters.[8] Apart from the regular use of the three values, part of the purchases will most likely have been made by stamp dealers, who will have bought complete sheets or at least larger chunks of them. As for the composite pairs themselves, I wonder whether their existence became widely known during the few months they were for sale at the post office. But in any case, not many pairs of these stamps will hardly ever have ended up on mail, let alone composite pairs, making really used ones virtually non-existent.[9]

Thus superficially, the histories of the £5 and the composite pairs are quite different. Several of the factors mentioned might suggest a higher survival rate for the £5. Firstly, it was for sale and in use for around two decades, while large numbers of it were produced. The majority of the stamps were used, be it for tax purposes, and cancelled. The Irish pairs on the other hand were at the counters probably for only half a year, and relatively few sheets were printed. The individual stamps already existed, and the composite pairs were hardly ever cancelled, either for real use or upon request.

Secondly, in England there would have been considerably more stamp dealers and collectors, especially of means, than in the young Republic, that also must have been economically depleted after the recent wars. Thirdly, the £5 was a unique single stamp, the vast majority of which has been sold in used condition for around £1 a piece, i.e., a fifth of the Post Office price. In the case of the composites, we are looking at pairs of three different stamps. Given that these pairs were virtually non-existent in used form, either on or off piece, the price for a complete set was £1 15/ at the post office. Arguably, many more collectors could afford

such an amount in London in the 1880's and 1890's than in Ireland in 1922. And of course, only those who were aware of the composite pairs in the first place and could afford them would acquire them. Collectors who already possessed either type of these stamps and were not aware of the pairs had no motive to buy them at all.

Next, the high price for a complete set might have led some to buy only the lower value pairs, which would lead to scarcity of the high values, and fewer complete sets later on. From early 1928 onwards, the composites must have been only available at the dealers, who will have added something to their already higher than post office prices for the privilege of obtaining larger parts out of the scarce sheets. Contemporary price lists or catalogues might provide some insight in this.

Finally, there must have been and still will be many more collectors, dealers and auctions of British stamps than Irish ones, who together create a market and a safe haven for the pieces that are still floating about.

Arguably though, the original number of collectors of Irish stamps should be extended by those collectors of Great Britain who might have bought the George V overprints as a logical addition to their GB albums. Moreover, many a GB enthusiast has a keen interest in stamps of the former parts of the Empire and the Commonwealth anyway. There are good reasons, however, to assume that a much lower number of collectors would have been responsible for the survival of the composite pairs than is the case for the £5 orange. They were the original incentive for dealers to retain larger units of the sheets instead of tearing them up in singles. And the figures provided for the composite sheets and the comparison with the earlier issues of the same stamps suggest that the vast majority was sold for regular use, i.e., as single stamps.

But any estimate of the survival rate starts of course with the numbers printed, or rather, the part of it that has actually gone over the counter. In this case, we have quite reliable information. Of the £5, 246.746 examples were sold. For each of the three composite sheets the estimated numbers were considerably lower: 90.640 for the 2/6, 61.520 for the 5/ and only 41.040 for the 10/; see table 1 in part I, and my argument that all sheets were sold. Obviously, the potential number of pairs was even much lower to begin with.

There will be a correlation between a complete stamp issue as far as it went over the counter and what survives of it today, mainly based on the interest of the philatelic world. This led to the 3.25% survival rate of the £5. Given the arguments provided above there seem to be so many different factors at work here that we cannot simply apply that rate to the composite pairs.

An attempt at establishing the numbers of composite pairs

A first step to an estimate of the numbers of pairs that might still exist is to determine the number of pairs per sheet, irrespective of the occurring overlaps between them. This will give us the number of *potential* pairs. For instance, in the normal sheet of the 2/6, we find a H(orizontal) W(ide)-N(arrow) pair on row 2 position 2+3, and a V(ertical) N(arrow)-W(ide) pair on row 2+3 position 3. Obviously, these two pairs cannot be won from the same sheet, since they share the N stamp on row 2 position 3. The numbers of potential pairs may be found in table 2.[10]

TYPE	2/6 NORMAL	2/6 ABNORMAL	5/ NORMAL	5/ ABNORMAL	10/ NORMAL
N	14	20	28	34	28
W	26	20	12	6	12
HNW	6	5	2	1	2
HWN	8	7	6	3	6
VNW	4	9	4	6	4
VWN	3	6	4	6	4
TOTAL	21	27	16	16	16

Table 2. Number of potential composite pairs per sheet

The overlaps restrict the maximum number of *actual* pairs that might have ever existed. Of course, one might have been tempted to buy a block that contains overlapping pairs, and such multiples do exist. But that does not change the numbers of pairs that could exist in isolation. I will skip this complication for the time being, but will come back to it later.

From table 2 we may derive that, in case pairs would have been taken out of their sheets at random, the normal sheets would most likely produce relatively more horizontal pairs for the 2/6 (14 vs 7), while the abnormal sheets would deliver more vertical pairs (15 vs 12). Assuming that many more normal than abnormal sheets were printed, this would give us more horizontal than vertical pairs for the 2/6 as a result.[11] For the 5/- we would expect slightly more vertical pairs because of the extra contribution from the abnormal sheets (12 vs 4). For the 10/- stamps there is a perfect 8 vs 8 balance.

There are some factors that might have played a role in the way the pairs were taken out of the sheets, and that would go counter to a random approach. A major point of course is at what stage the existence of the pairs and their precise positions were known to the collecting world in the first place. In case that was relatively late, quite a few singles would have been taken out of the sheets already, causing the destruction of many potential pairs. Given the almost invisible distinction between the two types to the naked eye this will not have prevented post office clerks, who had no financial interest in saving the pairs the first place, to tear them apart. Only at the philatelic counter, the policy might have been different. And dealers would have used their knowledge to ask a special price for them, quite certainly higher than the price of two singles. Furthermore, there could have been a certain preference for one of the types, e.g., for horizontal rather than vertical pairs, for marginal pieces, or for multiples containing several pairs. The relatively low catalogue value for the horizontal 2/6 pair seems to suggest that this is the case for this cheapest of the three pairs.

One way to get a more empirically oriented estimate of the extant numbers would be on the basis of a representative sample of what is offered over a relatively long period at the auction and dealer websites, which has been the main strategy applied by Horsey (2013). However, a longitudinal investigation is beyond the scope of this article. Moreover, there are many more auctions offering the £5 than the composite pairs, which would mean that such an exercise implemented for the composite pairs would take forever. And then it would still just be a faint reflection of what our ultimate goal is: establishing the number of pairs in existence, i.e., in the albums of the collectors and the stock of the dealers. We will therefore resort to a more speculative method.

Simulating the sheet splitting process

In order to arrive at a potentially realistic estimate of the numbers of composite pairs stemming from the respective sheets, I constructed a computer program that locates all horizontal and vertical pairs. Given the existence of overlapping *potential* pairs, there is of course more than one solution for splitting up each of the sheets into *actual* pairs. Among all the possible splits found by the program, an optimal splitting solution was defined according to the three hierarchically ordered criteria below. It is a speculative assessment of the strategy that might have been applied by the postal clerks and more so by the stamp dealers when splitting up a sheet. It is also under the assumption that they knew all the positions of the pairs at an early stage, and invested much time into finding a more or less optimal solution.

1. Highest number of different composite pairs isolated, under the application of our four-way distinction between the left/right and upper/lower position of the two different overprints
2. If there is more than one of these: the one that provides the highest *total* number of pairs
3. If there is more than one of these: the one that has the most balanced distribution of the types, i.e., the smallest total difference between the numbers of the types that are present in the sheet



Figure 10. The Vertical Wide-Narrow pairs

It goes without saying that it is extremely unlikely that most of the clerks and dealers would have applied such an optimal strategy, if any. Table 3 presents the results for the four types of sheets under the application of these three criteria. The actual numbers will have been less favourable, I assume.

	2/6 NORMAL	2/6 ABNORMAL	5/ & 10/ NORMAL	5/ ABNORMAL
POSSIBLE SPLITS	160	1,344	32	228
OPTIMAL NUMBER OF PAIRS TWO-WAY				
HNW	2	3	1	1
HWN	6	4	3	2
VNW	3	4	3	2
VWN	2	4	3	1
OPTIMAL NUMBER OF PAIRS ONE-WAY				
HORIZONTAL	8	7	4	3
VERTICAL	5	8	6	3

Table 3. Optimal number of actual composite pairs per sheet type

Given that the catalogues do not make the left-right and upper-lower distinctions, it seems to be safe to assume that it was not made at the time at any level either. I will therefore formulate the conclusions both in terms of the traditional and the more refined way of looking at the pairs.

What strikes in table 3 is the enormous difference between the numbers of ways the respective sheet types may be split up while preserving the pairs they contain. These numbers may be found on row two. Especially the abnormal 2/6 sheet presents a large number of possibilities: well over a thousand. Another aspect is that, for all sheets there turns out to be a way to preserve at least one example of each of the four types of pairs. Furthermore, we find that for all sheets horizontal WN is much more frequent than NW. For the vertical pairs, NW surpasses WN, be it much less so. If we ignore the contribution of the abnormal sheets, for the 2/6, horizontal is more frequent, while the opposite is the case for the 5/ and 10/.

In order for the figures in table 3 to serve as the basis for a reliable estimate of the extant pairs, we have to assume that most people who were responsible for the splitting up of the sheets were sufficiently knowledgeable about the distribution of the different types over the sheets. They should also have been capable of figuring out the rather complicated process of finding the most optimal way to split them up. Of course, they may have applied different criteria than the ones mentioned above. Although there may have been some, dealers rather than postal clerks, who could have operated in this way, it might not be a very realistic scenario on the whole. The fact that an example of all types could be located in the sheets might have prevented them from looking much further to optimize the catch. And the few dealers who might have done so, would have been reluctant to share their hard-won knowledge with their competitors.

So, another way of approaching this puzzle is assuming that those initially involved in handling the composite sheets operated each in their own way. On the one hand, many a sheet would have been partially ‘destroyed’ at the post office during the regular sales of the stamps, thus contributing very few pairs or none at all. These sheets should of course be subtracted in some way or other from the number to be taken into consideration altogether. On the other hand, we might assume that, after some time, knowledge about a more optimal strategy might have spread among those involved. The result is a mixed bag of approaches. Taking the mean of the resulting numbers over all possible splits per sheet type will probably be closer to what actually happened. The computer program was instructed to apply this strategy; the results may be found in table 4.

	2/6 NORMAL	2/6 ABNORMAL	5/ & 10/ NORMAL	5/ ABNORMAL
MEAN NUMBER OF PAIRS TWO-WAY				
HNW	2.8	2.2	1.0	0.3
HWN	5.0	3.5	3.3	1.0
VNW	2.5	4.4	3.0	2.3
VWN	1.5	3.1	2.5	2.3
MEAN NUMBER OF PAIRS ONE-WAY				
HORIZONTAL	7.8	5.7	4.3	1.3
VERTICAL	4	7.5	5.5	4.6

Table 4. Mean number of actual composite pairs per sheet over all possible split ups

These numbers are not considerably different from the optimal ones but will no doubt be more realistic. Note that most of the figures are well above 1.0, suggesting that most possible ways of splitting up the sheets will preserve at least one example of each of the pairs. However, this does not seem to be the case for the HNW pairs of the 5/ and 10/ from the normal sheets, which occurs only once, with a very low contribution from the abnormal 5/ sheets. If we ignore the two-way distinction, as in the two lower rows of the table, then the presence of all six types is manifest, with 4 examples as the minimum.

The two sets of figures in tables 3 and 4 provide a first impression of the potential relative rarity of the six, or twelve, composite pairs. Of course, these figures are quite speculative, and there are outliers hidden among the many solutions that for some reason might have been more attractive to the early buyers than others, or easier to provide by the sellers, interfering with a random approach. The ultimate figures we are looking for are of course the numbers that still exist today. While these are not directly accessible, we may assume that they are reflected by the catalogue prices, at least in relation to each other. The prices are supposed to represent the stamp market, and might be considered an indirect indicator of relative rarity within the restricted collecting domain defined by the catalogue. Therefore, in the next section we will take a look at what the catalogue can tell us in this respect.

Frequency versus catalogue value

In the Hibernian catalogue, that I will take as authoritative for this exercise, the quotes for the composite pairs have remained virtually the same over the period 2010-2020. Since this catalogue does not distinguish between narrow-wide and wide-narrow we will do away with it for the time being. We will come back to it later because we have seen already that the frequencies for the two directions may differ quite considerably. As such, it may create an opportunity for the collector who is on the look-out for further specialization. We will also ignore for now the distinction between the normal and abnormal sheets. The names suggest that the latter contributed only a very small part to the total number anyway, so we might expect that the effect on the results will not be significant in any way. So, we will first consider the catalogue prices of the six different pairs recognized by the main entries of the catalogue, with numbers T69v-71v and T69h-71h.[12]

In table 5 we make a comparison between the relative frequencies of the H and V pairs of the three stamps on the one hand and their catalogue values on the other. The first values are found by dividing the mean frequencies for H by those for V to be found in table 3. In order to provide for the figures of the abnormal sheets I have attributed a provisional 10% of the total to them, which is probably too much anyway. That gives us the red figures for the mean estimates in column three. I did the same for the catalogue values for these pairs in unmounted mint (UM; green) and mounted (MTD; blue) condition. No prices are mentioned in the catalogue for used, just the word 'Rare'. As indicated earlier on, they hardly ever appear in the public domain, and must be very rare indeed. With respect to the catalogue prices, I have reversed the terms of the division: for the rarer pairs one would expect a higher value so the figures are now directly comparable.[13]



Figure 11. The Horizontal Wide-Narrow pairs with two examples of the 2/6 on rows 1 and 2

TYPE	CAT.NR.	REL.FREQ.	CAT.VALUE UM		CAT.VALUE MTD	
		H : V MEAN	€	V : H	€	V : H
2/6 HOR	T69H	1.74	€475	1.47	€300	1.5
2/6 VERT	T69V		€750		€450	
5/ HOR	T70H	0.74	€925	0.81	€575	0.78
5/ VERT	T70V		€750		€450	
10/ HOR	T71H	0.78	€2850	0.84	€1550	0.9
10/ VERT	T71V		€2400		€1350	

Table 5.
Mean relative
frequency Verses
Catalogue Value

All relations between the (red) frequency values on the one hand and the (green and blue) catalogue value ones on the other hand, seem to go in the same direction. A very close fit is found for the estimates of the 5/, and a slightly less perfect one for the 10/, for both UM and MTD. In case of the 2/6, we might have expected a somewhat greater difference in catalogue value between the two types, bringing them closer to the frequency figure. Since this is the most affordable of the three values, early collectors who wanted just one pair might have cared less which of the two to buy.

We may conclude that the market driven factors of the catalogue seem to give some support to our initial estimate of the relative numbers of the two types of composite pairs per value, especially for the 5/ and 10/. Whether we might extrapolate this conclusion to the extant numbers of the pairs is less clear, of course. We will look at that issue in the next, and final contribution.

End Notes

[7] Horsey, John (2013). *The £5 Orange*. London: Stanley Gibbons.

[8] According to one source, the yearly wage of a teacher in Ireland was around £125 per annum, and the weekly allowance for a labourer just over £1, i.e., hardly enough to purchase the set of three single stamps, let alone to buy the three pairs. Cf.

<http://www.irishexaminer.com/viewpoints/analysis/cost-of-living-rose-in-1916-as-price-of-great-war-was-felt-by-irish-people-376678.html>, <http://www.victorianweb.org/economics/wages2.html>

[9] At a recent German auction used horizontal pairs of the three values on fragments of envelopes were on offer. The 2/6 and 10/ were cancelled in Dublin on 3rd October 1927, and the 5/ on 18th February 1928. This strongly suggests that at least some were aware of the existence of these pairs while they were still for sale at the post office. Although the fragments look convincing, it is not clear whether they stem from pieces that have certainly been in the mail. The three lots together sold for around €5.600.

[10] Generally, I will maintain the distinction in the left-right and upper-lower orientation of the pairs, leading to four instead of two types per value. They will be merged when comparing them to the catalogue data.

[11] In a paper by Cyril Dulin and Patrick Williams it is concluded that (at least) four abnormal sheets of the 2/6d were printed, suggesting that the number must have been very low. Therefore, minimizing the influence of the abnormal sheets on the rather speculative conclusions that we will make later on seems to be acceptable.

[12] In the specialized section of the catalogue we find many, sometimes very rare and expensive subtypes, based on varieties in the overprint or in the stamp designs themselves, as discussed in Barry Cousins' recent overview in this journal. They will occur in the pairs as well, making these examples extra desirable. They are left out of the equation here, but it would be interesting to explore the correspondence between the occurrence of the varieties and the specific positions of the composite pairs. This may create another opportunity for further research and specialization. Also, it would be another tribute to Barry's research.

[13] Future editions of the catalogue may have different catalogue prices, but as long as their relative values do not change significantly, the same conclusions will hold.

EasyPost at Stampa

Brian Warren

fig. 1 – EasyPost machine and SOAR at Stampa. Note old An Post logo still in use



fig. 2 - The author using the EasyPost machine at Stampa

During 2010, An Post started to offer commercial firms a desktop machine that printed SOAR stamps, thus offering an alternative to the franking machines provided by private operators. Customers using these machines are entitled to lower inland rates as do meter users – currently 10c – for all standard rates up to 2kg. The same type of SOAR rolls as used in post office counter printers and in self-service kiosks are used in the machines. The stamps printed by the machine have a boxed value as shown (fig. 1). This is to clearly indicate to postal sorters that in the case of inland rates, the 10c reduction is valid. However, all denominations are boxed¹.

Just prior to Stampa 2022, the Stampa Council reached agreement with An Post to use such a machine at the exhibition (figs. 1 & 2). They also agreed to alter the software so that the usual EP number² as printed on line 2 of each stamp by the machine was replaced by the words “STAMPA 2022”. Line 1 had the usual date code e.g. 22280 being the 280th day of 2022 (7 October 2022, the first day of the show – see top right).

When I picked up the machine in late September, I was given a short demonstration on how to use it. There was a part roll of stamps from the Objects of Ireland set (2020 designs) in the machine at the time (fig. 3). The remaining part of this roll was primarily used to

print 20c stamps that were used as a make-up value on the sending of souvenirs to members on 27 September. A small number of 5c & €1.15 stamps were retained for archive purposes.



fig. 3



fig. 4

Most of these have the date code 22263. Most were printed as strips of four which is the default mode on EasyPost machines. However, I subsequently realised that it was possible to vary the “cut-off” from 1 to 9 stamps.

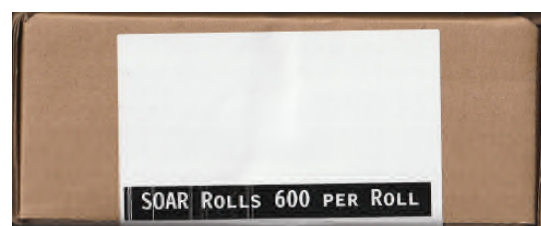


fig. 5

¹ The boxing of the denomination was first introduced in 2011.

² Effectively the same as the licence number on meter impressions.

Within days, rolls of 600 blank labels (fig. 4) were despatched to me in a cardboard box (fig. 5) by registered post from CCL (Ireland)

Limited, the printers of the stamps. The system automatically detects when a new roll is loaded in the machine (see below) and a new roll to replace it is posted out within 1-2 working days. Rolls of 2,000 are also available for use in EasyPost machines and self-service kiosks but all rolls provided to Stampa were of the smaller 600 set i.e. 75 strips of 8 commencing with the 1d+2d Map stamps design. Each roll has an inner cardboard core and a barcode outer label as shown on the previous page.

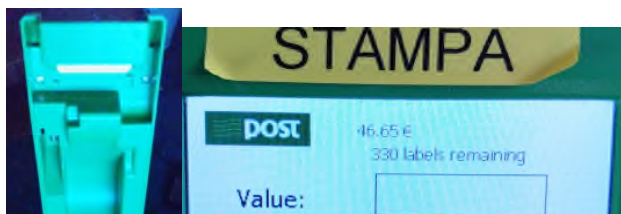


fig. 6



fig. 7

The machine is plugged in directly to a normal electric outlet. There is no on/off switch but the machine will go to “sleep” if it remains plugged in and unused for a few minutes.

An Post allocates each machine/user a username and password. In order to print SOARs, you first need to obtain stamp credit by logging in on a laptop/ smartphone to the EasyPost website. Users can purchase credit from €100 upwards. Once the credit is purchased, you need to connect the machine by cable to the internet. It will automatically record the credit and display it at the top of the screen. In addition, if there is a roll in the machine it will record the number of labels remaining (fig. 6). Once this is done, you can disconnect the cable. This enables the machine to be used at locations that do not have a hard cable internet connection.



fig. 8

The author inserting a new roll into the machine with the helping hands of Philip Kane



fig. 9

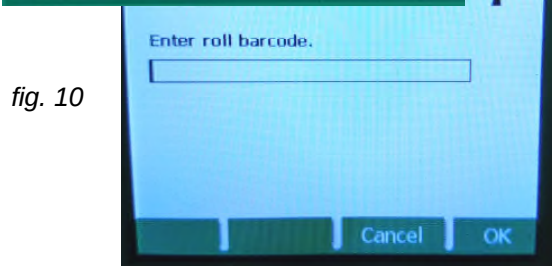


fig. 10



fig. 11



fig. 12

The next task is to unlock the machine and load a new roll into the unit (figs. 7 & 8). You will be prompted to indicate whether it is a new roll or a used (i.e. part) roll (fig. 9). If it is a new roll you will have to enter the barcode into the machine using the keypad (fig. 10).

As you will note from the illustrations at figs. 7 & 8 above and at left, the roll rests loosely in the cradle. You then need to tear off the surplus backing paper that precedes the first stamp on the roll (fig. 11) and then feed the first stamp on the roll into the printing unit (fig. 12). It will “grab” the initial stamp and push through two unprinted stamps and make a cut as shown above. This photo was taken when inserting a part roll to which I refer below.



fig. 13

The screen display (fig. 13) will then ask you to enter a pin code (as allocated by An Post) and hit the Print button on the key pad (fig. 1).



fig. 14

The machine will then print out a single label with the word "VOID" on it (fig.14). This label is also automatically cut.

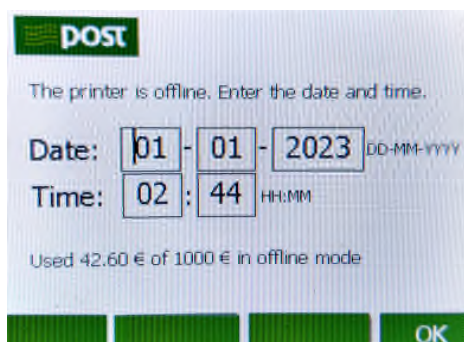


fig. 15

If the machine is NOT connected to the internet, you are then requested to enter the date and time using the keypad so that the correct date code is printed on the stamps (fig.15). Any day of the week can be entered e.g. 1.1.2023 as shown above was a public holiday.

If the machine is connected to the internet the date is automatically programmed into the machine. At this point the machine is ready to print SOARs provided you have sufficient credit.



fig. 16

This procedure was not without difficulty. Regularly, when I entered say 7 October (22280), the date code for the previous day 22279 (6 October) would be printed. Often, it would take 2-3 attempts before the correct date was printed. Sometimes I would enter 8 October knowing there was a good chance it would print the date code for 7 October. Strips for both 6 & 7 October are illustrated above (fig. 16 – all 66% normal size).



fig. 17

You have the option to enter the value required using the numerals on the keypad or

alternatively choose one of the pre-programmed inland rate values by pressing the buttons or hotkeys - A (€1.15), B (€2.00), C (€2.50) or D (€3.70) buttons³ (fig. 17). The number of stamps to be printed can be chosen by also using the keypad or alternatively hitting the buttons as shown above for 1/2/5/10 stamps.

Complete strips exist for dates from 6 October onwards (fig. 16). I noted that only certain low denominations could be chosen - 5c, 20c, 40c 68c, 69c, 70c, 72c, 90c. You could not print 10c or 50c values and even certain values above 90c.

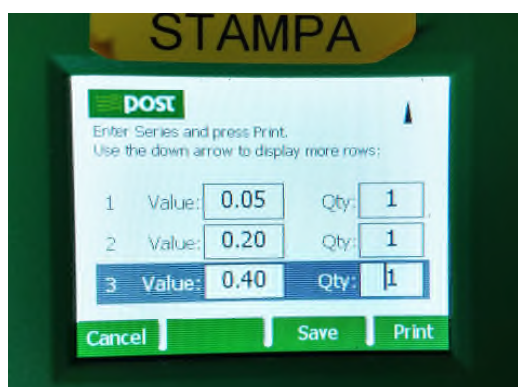


fig. 18

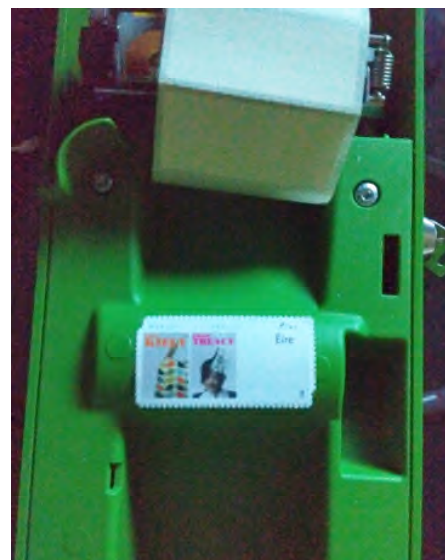


fig. 20

I found that sometimes the roll “jammed”. This often occurs when the machine is moved; the roll often unwinds and becomes loose. Also sometimes the labels detach themselves as the roll unwinds and become stuck to the inner casing (fig. 20). If this occurs, you need to carefully pull the roll out from the print head and re-insert the remainder of the roll.



fig. 19

You can also alter the machine (fig. 18) to print a strip of mixed values as shown at left (fig. 19).

The software lets you know as you proceed the ongoing credit and the number of labels left. It will not print when there is insufficient credit for the combination of values and number of stamps requested. It also warns you to change the roll as you come to the end of the roll (fig. 17 on previous page – “Please change paperroll”).



fig. 21

The software allows this and asks you to enter the pre-printed number of the last known label within the range 1 to 600 (or 2,000) so that the remainder sequence is maintained (fig. 21). The procedure as mentioned previously is followed and the machine ejects two blanks and a VOID in the same manner as loading a new roll. A part (or “used” as per the An Post terminology) roll can be inserted (or removed) at any time.

³ The four main inland rates at the time of the exhibition and until 31 January 2023.



fig. 22

Last stamp in roll (600), 3 spaces and 4 of the 10 blanks

There are 10 blanks at the end of the roll with a gap of three spaces between label 600 (or 2,000) and the blanks (fig. 22). The last blank is affixed to the cardboard core; there is no particular reason known to me why the need for these blanks except it facilitates attaching the end of the roll to the cardboard core. All blanks have the usual 3 vertical phosphor bars.

In theory, they should always be blank but if an incorrect label number is entered when loading a part roll, it is possible for the printer to print beyond label 600.



fig. 23

Back in 2010 when the machines were first introduced, the blanks had a small x in each corner (fig. 23). I'm not sure when this practice ceased.



fig. 24



fig. 25

The machines and the related software are manufactured by a Danish firm Postacon ApS⁴. Their name comes up on the screen (fig. 24) when the machine is plugged in. A label appears on the brown carrier box confirming same (fig. 25).

fig. 26



Apart from the mint strips, illustrated C6 size envelopes were available (€2.00 each) and collectors could attach the SOAR set and have the stamps postmarked with any of the exhibition cancellations (fig 26).

Finally thanks to K. McShane and R. Dombrowski for providing the EasyPost machine photos taken at the show.

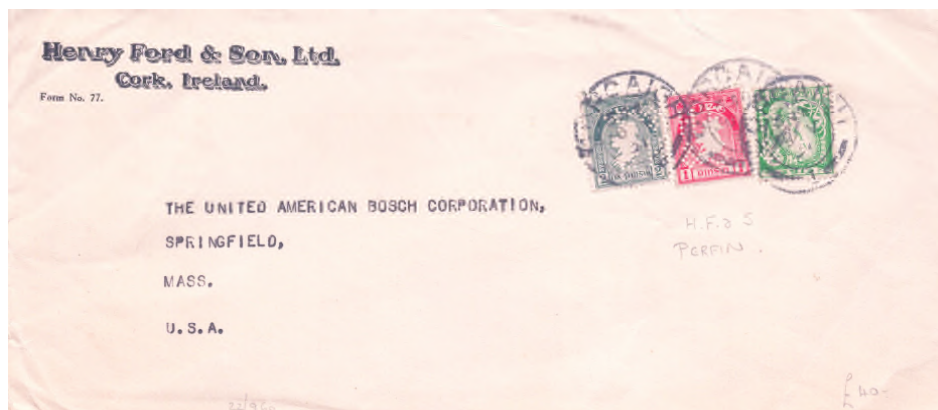
⁴ See: <http://postacon.dk/about.htm>

An Interesting Item

email: Robert Benninghoff

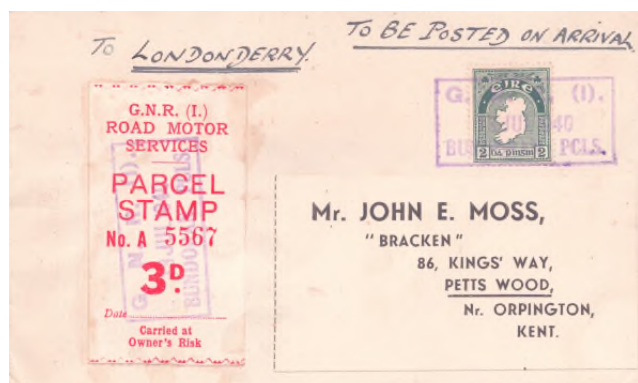
robertmb.editor@gmail.com

I would like to encourage our members to email me items that they find interesting – covers – stamps – postcards etc. Email me your thoughts and questions and a note of why you find the item of interest. 1 to 2 sentences are all that I need. Please send the images as a 200 to 300 dpi. jpegs.



The 3 stamps have H.F. & S. perfins. The perfin is inverted on the 2d stamp. **Has anyone else seen these perfins?**

Cover from the Henry Ford & Son Ltd company in Cork to the USA, Postmark 30 V 31 Ford Cars were assembled in Cork into the late 1960s. The 3½d postage pays the 2d letter rate (for 3 oz) plus 1½d for 3 additional ozs.



An item found at the York Stamp Show. Philatelic Cover from Bundoran Donegal, via Londonderry to England 13 Jul 1940 with 3d Great Northern Railway Road Motor services Parcel Stamp and 2d map stamp for Postage. **Was this a way of avoid censorship of mail to England?**



Another item from the York Show. A Cover from Trinidad (10 Jul 40) to Wexford via Blackrock (Carraig Dhubb Acliath). Trinidad and English Censors. A note inside announces the arrival of a new Granddaughter



This cover is from Brian Warren who asks if anyone has seen this handstamp

"Postage Stamp invalid for use in Republic of Ireland?"

The Cover was posted in 1976 on the Motor Vessel Leinster running from Liverpool to Dublin and should have been cancelled with a Paquebôt postmark, thus making the GB stamp valid. In the end despite the markings, postage due was not collected. Perhaps the cover, although bearing the MV Leinster cachet, was eventually posted in an ordinary postbox.

THE POSTMARK DATABASE

Stan Challis, with help from other members has started work on a Postmark database. A brief synopsis is below. By the time you read this there should be a lot more information in the Members' Section of our Website. Do take a look!

OBJECT

The object is to create a complete listing of all postmarks used in Ireland, including scans, available to all IPC Members on the IPC website

BASIS OF LISTING

The Master Listing will be by the 32 Historical Counties with separate listings for:

- Dublin Head Office
- Dublin Town Sub Offices
- Belfast Head Office
- Belfast Town Sub Offices
- Cork City
- Travelling Post Offices
- H&K packet (and any other miscellaneous items)

A master list will be created for each of the above entities (ie: 39 in all) in a common format using Excel spreadsheets

Postmarks will be listed by office in English commencing with the earliest known markings

Postmarks will be identified by type number, the type numbers being those originally described in 'Irish Postmarks Simplified' as published in a series of supplements to 'Irish Philately' in June 2002, June 2003 and September 2003. A summary is in the Members' section of the website.

Each postmark will be referenced by a two, three or four digit number with spaces left in the series for each office so that new finds can be slotted into order

The initial basis will be Stan Challis's postmark collection which will be scanned, by county, to provide a start point for each of the listings

A consolidated set of the illustrations (scans) will be incorporated into the Website

PREPARATION OF THE LISTS

There is far too much work for it to all be done by one person

Therefore each of the 39 entities will need its own 'guru'. Some doubling up will probably occur so that perhaps up to 25 members might be involved each looking after their own county(ies)/ section(s)

Stan has agreed to act as the initial co-ordinator. We are looking for volunteers to act as 'gurus' for individual counties. Philip Quigley has agreed to act as 'guru' for Wexford. Some knowledge of the individual counties or County Collections are useful but more important is a willingness to accumulate and consolidate information. Please come forward and 'claim' your county! – emails to Stan Challis at stan@roskelly.co.uk

(Can one of our Irish speaking members please provide a suitable (and easily pronounceable) equivalent in Irish of 'guru' or 'wizard' – thank you)

SAMPLE

Work has started on County Longford, the smallest county on which to start. Attached is the first page of the listing for that county and illustrations for the two initial offices.

EXPLANATION OF THE LISTINGS

Column 1	Name in English It is recognised that a few were changed and cross-referencing will be necessary
Column 2	County abbreviation These generally follow vehicle registration plates in the Republic, adapted for Northern Ireland – ie: AM for Antrim
Column 3	Reference for the postmark. 1 is given to the heading for each office (to facilitate sorting) Gaps (large in places) are given for new finds to be slotted in in order
Column 4	Type numbers as in 'Irish Postmarks Simplified'. See summary below
Column 5	Size in mm. Some are approximate where good impressions are not available
Column 6	Inscription as shown in the postmark A slash (/) separates the top and bottom halves of the postmarks Brackets () are used to identify horizontal inscriptions in circular postmarks
Column 7	Earliest known date If a 'proof date' is known, this is shown by way of note alongside
Column 8	Latest known date Where an office has been closed, generally it is likely that the last known postmark(s) remained in use until date of closure but this is not automatically assumed
Column 9	Notes and comments

ADDITIONAL INFORMATION

In addition to the basic listing for each office it is hoped that the database might be expanded over time to include names (and dates) of postmasters/ mistresses, exact locations and photographs. It is hoped that the individual County Gurus will be able to work on this. The best way of providing this information needs to be determined. Stan Challis has copies of the work done by the late Tony Graham in the 1990s for most offices in Northern Ireland, including photographs of many of the offices, which will be passed to the 'Gurus' for those counties.

EDITOR'S NOTE:

As there is a little space before the listing on the next page, I use it to add my thoughts. This is a substantial and worthwhile project but it will only come to fruition if a goodly number of our Members are involved. It gives those interested the chance to become the recognised expert on each county. I know Stan has certain Members in mind to 'take over' individual counties but most counties, including Dublin, are free to 'grab' and I hope that you will seize the opportunity. I know that Stan has a lot of information to pass on and I hope that others will be able to do the same.
Bob.

Office	Co	Ref	Type	Size	Inscription	Earliest (EKD)	Latest (LKD)	
CO LONGFORD								
ABBEYLARA	LD	1				19/02/1905	20/11/2002	
Abbeylara	LD	22	R3x.3	29	ABBEYLARA (GRANARD R.S.O)/ CO LONGFORD	22/09/1901		proof book
Abbeylara	LD	28	R5x.2	31	ABBEYLARA (GRANARD)/ CO. LONGFORD	22/07/1922	11/11/1927	
Abbeylara	LD	32	RSK	35	(MAINISTIR LEATHRATHA)	11/07/1928	20/08/1928	
Abbeylara	LD	36	R10	32	MAINISTIR LEATRATA	22/01/1929	17/09/1940	
Abbeylara	LD	40	R13	35	MAINISTIR -LEATHRÁTHA	24/04/1941	14/06/1951	
Abbeylara	LD	44	SK16*	30	MAINISTIR LEATHRÁTHA/-	06/08/1953	03/12/1986	
Abbeylara	LD	48	SK18*	31	MAINISTIR LEATHRÁMHA 1/-	00/8/1991		
ABBEYSHRULE	LD	1				1882	31/05/1990	EKD is proof book
Abbeyshrul	LD	22	R2.1	29	ABBEYSHRULE/ MULLINGAR	00/4/1890	09/10/1913	
Abbeyshrul	LD	27	R5.5	30	ABBEYSHRULE/ MULLINGAR	18/03/1922	01/08/1922	
Abbeyshrul	LD	32	R5	31	MAINISTIR SRUTHRA	06/09/1922	18/12/1921	
Abbeyshrul	LD	37	R2	30	MAINISTIR SRUTHRA	08/06/1923	21/06/1923	
Abbeyshrul	LD	41	R10.10	31	MAINISTIR SRUTHRA/ CO. LONGPHUIRT	10/12/1931	23/10/1935	
Abbeyshrul	LD	45	R12.12	32	MAINISTIR SRUTHRA/ CO. LONGPHUIRT	29/06/1936	28/07/1938	
Abbeyshrul	LD	49	R13.13	34	MAINISTIR SRUTHRA/ CO. LONGPHUIRT	07/10/1941	29/09/1951	
Abbeyshrul	LD	53	RSK	c35	(MAINISTIR/SRUTHRA)	21/12/1942	24/12/1942	
Abbeyshrul	LD	57	SK16*	30	MAINISTIR SRUTHRA/ -	02/03/1953	23/09/1988	
ARDAGH, LONGFORD	LD	1				2/11/1832		proof book
Ardagh	LD	22	R1.2	28	ARDAGH/ EDGEWORTHSTOWN	22/12/1897		
Ardagh	LD	28	SR9	23	ARDAGH/ Co LONGFORD	10/03/1922	20/01/1943	
Ardagh	LD	34	SK4	30	ARDAGH/ CO LONGFORD	02/08/1944	13/12/1944	
Ardagh	LD	40	SR14*	30	ARDACHADH CO. LONGPHUIRT/ -	16/09/1947		
AUGHNACLIFFE	LD	1				1860		proof book
Aughnacriffe	LD	22	R3.3	28	AUGHNACLIFFE/ EDGEWORTHSTOWN			recut c1925
Aughnacriffe	LD	28	SR9	27	AUGHNACLIFFE/ GRANARD.S.O	25/02/1913	26/11/1934	
Aughnacriffe	LD	34	DR10*	30/17	ACHADH NA CLUICHE/ -	31/12/1935	25/10/1991	
Aughnacriffe	LD	42	SID		ACHADH NA CLUICHE (1)	13/12/1999		

Longford - Abbeylara



Abbeylara 22



Abbeylara 28



Abbeylara 32



Abbeylara 36



Abbeylara 40



Abbeylara 44



Abbeylara 48

Abbeysrule



Abbeysrule 22



Abbeysrule 27



Abbeysrule 32



Abbeysrule 37



Abbeysrule 41



Abbeysrule 45



Abbeysrule 49



Abbeysrule 53



Abbeysrule 57

Illustrations, although generally close, are not to exact scale

NEW OBSERVATIONS

by Iben Olsen

1976 BI-CENTENARY OF THE AMERICAN DECLARATION OF INDEPENDENCE

Issued May 17 1978. Designers P. Wildbur & L. Le Brocquy. Printed by Irish Security Printing Ltd. Perf 14 $\frac{3}{4}$ x 14 $\frac{1}{2}$. Printed as a set of 4 values 7p; 8p; 9p; & 15p. The set of four was also printed as miniature sheet. The Handbook & Catalogue of the Postage Stamps of Ireland 2020 mentions 9 varieties (excluding the missing silver error).

By reviewing my duplicates I have found some more stamp varieties which might be of some interest to our members. (Hibernian catalog Numbers C223-C226 & MS2)

I noticed a difference on MS2 on the “S” of CENTS on the 15p stamp – a variety or a second type?



Type I



Type II

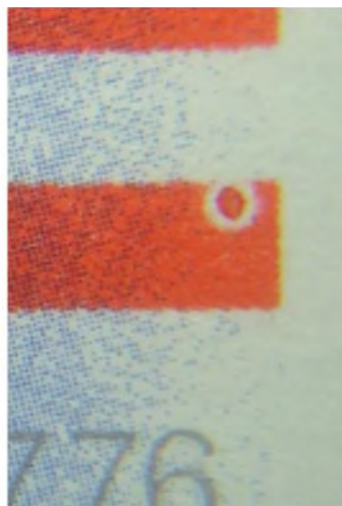
On what I thought was the “normal” print - the “5” has a small blue dot at the top. (Type I above).

On three other MS2 I found –what almost could be mentioned as “Bullet in 5”. (Type II above)



Three MS2 of each variety Type: Type I

Type II



Another – for me – unknown variety occurs on MS2 (Type I) 8p – “Bullet hole in bottom red bar



On C 223 I found one copy of “Silver spot over 7”.



On 9p – C 225 – Three copies found with blue dot over T in POSTAGE.



and also on 9p C 225 one copy found with blue spot over E in POSTAGE.

Editors Note

We would be very interested to hear from other members that have examples of these Printing Varieties mentioned by Iben or any additional varieties. Please email me jpeg scans at robertmb.editor@gmail.com. I will include your findings in December IP

Michael Giffney – A Tribute to a Dealer and Friend to the Philatelic Community



Sadly, I have to report that Michael Giffney, one of our longest (if not the longest) serving members of the Circle died on 29th June 2023, aged 93, after a long illness.

He began collecting in 1947. In 1948 he was one of the founder members of the Dublin Stamp Society and also its first secretary. He was the European representative for the Éire Philatelic Association and also served as Chairman of Stampa.

He lived in the East Wall area before moving to Drumcondra and in his latter years retired to Swords, Co. Dublin. Michael worked in the drinks industry and was a representative for the well known Irish firm Cantrell & Cochrane Limited (now C&C Group plc), an Irish manufacturer and distributor of alcoholic and soft drinks. Although working full time, he commenced dealing on a part-time basis in the 1950s. During this period he was known to be first in the queue at the GPO Dublin at midnight to buy sheets of the latest commemorative issue. Back then the GPO was open 24 hours. He would then rush back home to stick them on FDCs

and hand them in the next morning before heading to work. He even managed to have his picture taken in the GPO and published in one of the daily papers.

Following redundancy in 1980, he decided to go full time into the stamp business and leased a premises on Ormond Quay in Dublin. A number of other part-time dealers also took space in his premises at weekends and there was a steady trade on Saturday mornings. As a student, Philip Kane, our Associate Editor, worked with Michael. It was always a very sociable occasion for both dealers and collectors. In later years Michael helped Andy Ballard on his stand at Stampa. The photo at left was taken at Andy's stand at Stampa in earlier years. In 2016 he was proud to display at the show his late father's 1916 Easter Rising medal. His father was one of the genuine volunteers to actually be in the GPO.

He was always willing to help collectors and many became his friends. His last public appearance was at the Stampa Awards Dinner in October 2022. A Silver Salver had been sponsored by him for the best multi-frame exhibit in the Open Class. He and his wife Marie attended the dinner each year so that he could present the award.

He is survived by his wife Marie, daughter Michelle and sister Florrie.

Brian Warren

Bessbrook to Ballinadee - a postal tour of Ireland

By Stephen Ferguson

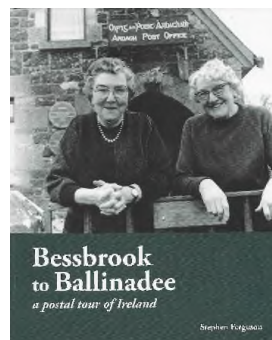
Published by An Post, GPO, Dublin 1.

Reviewed by Brian Callan

Stephen Ferguson, currently the *An Post* Archivist and Postal Museum Curator, is well known for his literary contributions on Irish postal and post office history and this volume of 141 pages does not disappoint in any way. The book begins with a thirty page introduction to the working and growth of the Irish Post Office, which developed rapidly in the late Victorian period. The island of Ireland had 3035 post offices on the eve of World War I and a 1998 UPU survey had Ireland topping the list with the most post offices per head of population in Europe. The main pillars of Irish postal history, such as Evan Vaughan (first Dublin Postmaster) who established the Ulster, Munster and Connaught postal roads, are expertly woven into the story that is heavily slanted towards the establishment of the actual post offices and Receiving Houses (where an inn keeper would act as a deputy postmaster receiving mail on behalf of the post office) and the conditions under which the post masters worked (initial post offices in the eighteenth century opened from 8am to 11pm). The book details items such as the power of patronage in the appointment of early post office staff where early post office ledgers had columns for the vacant position, the person appointed and the person who recommended them. Of course, the story is well illustrated with actual post master appointments, salary struggles and committees established to oversee working conditions.

The development of post office buildings from small counters in ordinary shops or houses to dedicated buildings is beautifully illustrated with a history of the post offices in Armagh from when it was designated as a post town in 1677 right through the Victorian era. This includes items such as an explanation of the introduction of late fee hand stamps, applied to mail received at the very last minute which required a fee for

additional handling if it was not to be held until the next post.



Of course the bulk of the book is the *tour* through ninety post offices across the whole island. The cover of the book illustrates the former post office in Ardagh, Co Longford, with a picture taken in 1985 featuring the post office built in 1863 and two sisters who had just received the award for best sub post office (a subset of the Tidy Towns competition). Like most of the post offices illustrated, the account details the town's postal history as well as the post office building history.

Each post office featured is accompanied by an appropriate photograph, many such as that for the *P. Healy Post Office* in the heritage town of Prosperous, Co Kildare, taken by the author himself.



Many of my own favourites are the remaining letterboxes (again mostly photographed by the author) that testify to post offices long gone, such as that in Oldtown Co. Laois, closed over forty years ago. This was established in the 1870's as a convenience to those who lived and worked in Abbey Leix House, the family responsible for the foundation of the new town of Abbeyleix (photograph below).



A delightful book which I thoroughly enjoyed and certainly one for the social historian. For me, the only missing piece would have been to see a few post office handstamps alongside the post office photographs but the delightful number of unusual letterboxes more than makes up for this. The book is a tribute to the local Irish post office and a way of life.

Focus on Exhibiting

How Has Judging in North America Changed during the past 30 Years

by Hal Vogel

In one respect, philatelic show judging has not changed. Generally speaking, it is an evaluation of philatelic material with the best displays (based on certain factors) receiving the highest awards. That is the same now as during the past 30 years. However, the devil is in the details.

I have been judging during the transition from the "old" system to the new (still evolving) system. Standards for USA (APS-governed national level) exhibiting began significantly improving around the 1980s (I was accredited in 1978). It has become more challenging for both the exhibitor and the judge. Required is a greater professionalism from both.

From The Judging Perspective

The evaluators now actually have to take courses on ***Philatelic Judging***. At first there were at least three different subject courses offered, generally at national level shows, to accredited judges and apprentices. Additional courses must be attended as certain aspects change. There now is a written standard on how to judge various classes of exhibits. New also, are the written critiques (*known as the Exhibit Evaluation Forms or EEF, the editor*) and critique (feedback) forums where judges address exhibitors in public (generally in a room as part of the show agenda). Judges are also encouraged to meet exhibitors at the frames. These discussions can be very helpful for exhibitors, if they accept the judge's comments as useful suggestions.

This places a greater onus on judges. No longer can a judge (no matter how distinguished in the past) get away with cavalierly saying something was worth this or that medal level. ***Period !*** Now substance has to be discussed and results have to conform to established standards shown on the EEFs. (See Fig 1)

Judges also were expected to "***study***" for their assignments, based on what was being shown. They actually have to do homework in preparation for what they were about to evaluate so that they can examine each exhibit with more knowledge than they might have otherwise had in the past.

This had been done informally in the past. I can recall one particular (old school) judge having done so much homework in preparation for his evaluations, that he had a large, 3-ring binder filled to capacity with handwritten notes and copies of article pages, etc., about each and every exhibit. He had research material sufficient to make him a virtual expert about each exhibit's topic. Quite impressive.

Now all of us are expected to do something similar, though perhaps not to that degree (unless the judge has the time and inclination to pursue each exhibit to that extent). Judges now are expected to be knowledgeable enough about each exhibit to intelligently evaluate those about which he might otherwise have been less proficient.

From the perspective of the Exhibitor – Communicating with the judges

This is important for what the exhibitor puts in his synopsis. Mandatory synopses (and title pages) came in with the new standards during the 1980s. One synopsis section that often is misunderstood by exhibitors, is critical to the judges' preparation. "References" or "bibliography" (normally placed at the end of the synopsis) does not have the same purpose as those we used in our school term papers. They are not just to show that the exhibitors have delved into their topics, but more importantly your references have a role to help the judges.

These are the sources that the judge will access if more information is needed about an exhibit. So, keep this in mind when listing them. Just as we would not have listed "Encyclopedia Britannica" as a source for our grade school term paper (too general), so should we avoid such general references in the synopsis.

List the best sources for information that a judge might need to understand **SPECIFICALLY** what is being shown in your exhibit. Then go further and specifically cite (page numbers, for example) how the judge can quickly access the precise information you feel will bring his knowledge up to snuff for what you are showing.

Fig. 1 Brian Callan's Exhibitor Evaluation Form (EEF) from the Recent OKPEX show in Oklahoma. Congratulations to the jury for clear, comprehensive and typed EEFS. We have all received handwritten reports that are illegible or with only one or two comments. Clearly communicating with the exhibitor is the most important thing that a judge can do to help with the exhibits. Comments by Judges like "Talked with Exhibitor at the Frames" are NOT useful when the exhibitor is trying to remember what was said 6 to 12 months later.

L.G	90-100
G	85-89
L.V	80-84
V	75-79
L.S	70-74
S	65-69
S-B	60-64
B	55-59

Exhibit Evaluation Form

Reference: *Manual of Philatelic Judging*, 7th ed., Ch. 5



Show OKPEX 2023 Date Jun 23-24, 2023 Frame Nos. 90-94

Exhibit Title Sir Hubert Wilkins Pole to Pole Pioneer

For the Jury Norma Nielson Award LV

Email, First Responder nnielson@ucalgary.ca Chief Judge Darrell Ertzberger

Treatment: Title, plan, development, balance, comprehensiveness maximum 20 pts 17
Importance: Subject importance, philatelic importance maximum 10 pts 8

Plan is well specified and works well for your subject. Be aware, however, that the overwhelming impression made by this exhibit is a visual dominance by the photos. The jury recognizes that the photos are contemporaneous to the period (suspecting newspaper archives as the source) but had concerns that the exhibit may actually fill more than 50% of the display space with non-philatelic material. As it states in the APS Judging Manual, "the philatelic elements should, on balance, carry the story." In terms of comprehensiveness, there is a gap of 20 years between the last page and the penultimate one. For completeness you should elaborate a bit on what Sir Hubert was doing from 1937-1958.

Philatelic/Subject Knowledge: Selection, correctness maximum 25 pts* 29
Personal Study and Research: Analysis, evaluation, study, research maximum 10 pts* 5

*For Thematic exhibits, thematic and philatelic Knowledge/Study/Research have equal weight, the two areas total maximum 35 pts.

Selection of items in the first section adds limited value. For example, the whale stamps and the UK "lest we forget" items, are very generic. Similarly the Jersey motorbike is not strongly tied to the information provided on Wilkins. Please understand that we know this first 'background' section is often a significant challenge when exhibiting a tale of history.

Rarity: Challenge, difficulty of acquisition maximum 20 pts 16
Condition: Physical condition and appearance in light of quality obtainable maximum 10 pts 9

Description of items flagged for rarity is accurate. Please check that all philatelic information and box on these items is in red. It appears that much of the analysis of the cover on page 7 (frame 1) is in black rather than red.

Presentation: General layout, free from distractions maximum 5 pts 5

Mixture of dots and boxes for rarity may lead the casual viewer to underappreciate the number of "nice" items you have. Some have both types of markings while others do not. This does not appear to be an attempt on your part to distinguish between philatelic and non-philatelic types.

Other Comments (use reverse as necessary)

I learned a lot!

Consider including some of the essential background information (even pages of it) along with your synopsis. Some shows will not permit this, but I like having it done. An exhibitor did this at a show where I was judging. It was immensely helpful and much appreciated by this judge.

And don't list everything in the world that might be a worthy reference in your field. The judge may have to read such information for 50 or more exhibits. There will not be time to read them all and he should be directed to the **very best sources** for understanding the material and focus of your exhibit.

The title and the title page also are useful to help the judge ascertain where you might be going with your subject. It also aids the judge to understand the exhibit's organization.

Now the toughest part from this exhibition transition: **TREATMENT** ! It represents 20% of the evaluation total and is given significant attention by all judging panels on which I have served.

When first being accredited (in the prehistoric period of national exhibiting), I was told by a senior chief judge (now long deceased), that it does not matter how material is displayed. If it is great material, it will get a gold (no large golds then at the national level) "**even if thrown up on a bathroom wall**" (yes, he used that very wording). **That is NOT (I repeat, NOT) the case now.**

Yes, great material will get our attention, and is on its way to being the heart of a gold or large gold exhibit - **IF it is treated well**. No more just throwing great material into frames and expecting to receive a large gold, even if the material is large gold worthy.

The HOW is very important. What is its "**story**" being told and how well is that "**story**" being presented? (i.e.: the string that leads your exhibit's progression). How well is it being displayed?

Are the stamps (if it is a stamp study) just being shown as if in an album or is there some worthy and pertinent organization and eye appeal to its methodology? Are the covers just double-stacked row after row in what we call a "railroad track" scheme without any concern to how they might be shown more interestingly?

Of course, the flow and organization of the presentation is extremely important, and has to be given appropriate attention by the exhibitor. No more just putting up material (no matter how great) and expecting the viewer to understand how it should be interpreted and how it supports some "**story line**" (that hopefully exists).

Does this mean we now all have to be *professional exhibitor preparers*? Yes, but in a philatelic sense. Everyone who now exhibits is capable of doing what has to be done. We all have access to the technological means to do this, whether seeking help from someone more skilled with computing or doing it ourselves. However, the physical display only is part of the effort. The bulk of the demand is on the MIND and not the fingertips.

Imagine distinctive, pleasant, appropriate ways of organizing and displaying your exhibit. Then think about it again. Normally the first iteration is not the best. Trust me! I've been there. The second or third idea normally is better than the first one that comes to mind. (See Kathy Johnson's article in December 2022, *IP* on "*How do you actually get Started on an Exhibit*", *The Editor*)

We are not all artists and layout professionals. In fact, few of us are. I am a very good example of someone who is even challenged to draw a stick figure. My artistic ability is laughable.

But I have won show grand awards and many, many large golds. So even the artistically challenged can do it. It is a matter of envisioning what has to be done. See what others have done in their frames. Then learn from the best and from the worst (i.e., what NOT to do). Then translate this realization into what you need to do with your own topic and material.

First timers should seek guidance from judges and other exhibitors, though be careful with both. All of us are fallible and we all have our biases. Listen for what is opinion, taste and requirement. Focus on required, though see if some opinion and taste also might suit you.

Most importantly, enjoy what you are doing. Yes, exhibiting now requires more effort from both exhibitors and judges. But that only means what we are producing is better than it ever has been. And that is very exciting for exhibitors, judges and others who will be benefiting from and enjoying your exhibits.

Editor's Notes:

*Please consider writing a brief article on your exhibit Material. You are the best expert on your **Exhibit Topic and Material**, and you can cite yourself as a reference in the journal where your article appears. Even one page with an illustration or two would show the judges the importance of your topic. Consider it an expanded synopsis. If you can write a synopsis, you can write an article.*

*Second Point: **Make sure that the judges have access to your references !** Let them know in your synopsis if the material can be found in the American Philatelic Society (APS) or Royal Philatelic Society Libraries or at another location. I have been trying for the past 6 years to make sure the APS library has copies of all the new books and journals concerning Irish Philately. I have also sponsored Irish Philatelic Circle membership for the APS as well as for several American and Canadian judges. Therefore, if you write an article for Irish Philately, the American philatelic judicial community will have access to your article as well as similar articles written by other members. The same goes if you publish a book.*

I have known Hal Vogel for over 40 years and it was under Hal's tutelage that I started exhibiting in the late 1980s. Hal has the distinction of being the longest serving Philatelic judge in the USA and he has had a long career as an international judge including joining us as a visiting judge at STAMPA in 2019. Hal's particular interest is in Polar Philately and he has won many Large Gold medals and Show Grand awards for his single and multi-frame exhibits. He also writes an expanded article for the ICE Cap News, the journal of the American Society of Polar Philatelists. Hal was recognized in 2022 by the APS with the Luff Award for Philatelic Research. This is the highest APS award for research and very difficult to receive.

Hal spends months preparing for his judging assignments, both philatelic and philatelic literature and generally comes up with the correct medal levels. Hal's EEF's are thoughtful, comprehensive and well written and we all benefit when Hal is on the jury.

Legends of Saint Patrick in Ireland

by Laurelei Fox

This is the first in a series of articles that are based on my first exhibit “The Life of St Patrick”.

This article looks at three of the popular Irish legends of St. Patrick: The Celtic Cross; his preaching using the Shamrock and Clover; & his banishing of all the snakes & serpents from Ireland (Figs. 1 & 2).



Fig 1: Postcard mailed during 1908 within England has Irish greetings & shows Celtic Cross & Shamrocks

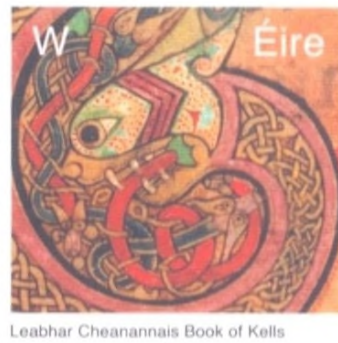


Fig 2: Recent An Post stamp issue based on the Book of Kells. The design by Red & Grey is supposed to show a domestic cat **but looks more like a serpent with a long tongue.**

W pays the Irish international letter rate

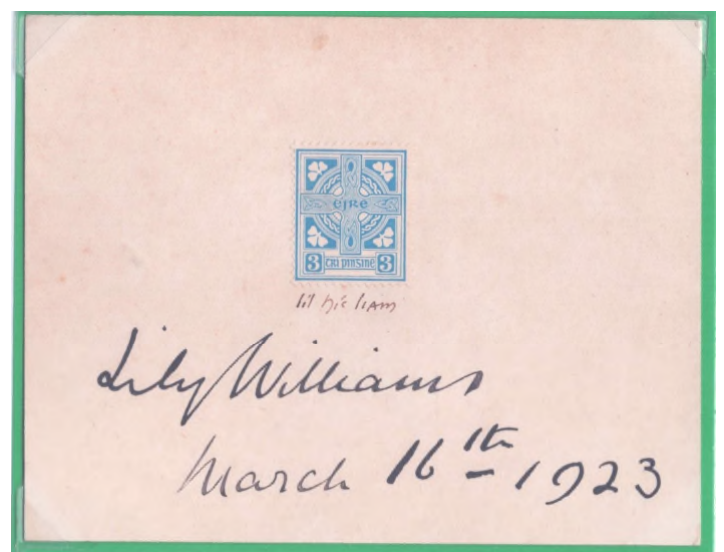
Saint Patrick was born around 389 AD into a wealthy Christian family in western Roman Britain. He died on March 17, 461. He was 16 when he was kidnapped from his family’s estate, and he was taken as a slave to Ireland. He was held as a slave for 6 years along the eastern Irish coast, working as a shepherd tending sheep. At age 22 he escaped Ireland & went back to Britain. He trained in religion for 15 years in France and was raised to a Bishop Missionary by Pope Celestine in 431. He went back to Ireland in 432 where he preached for the next 29 years. Patrick was an educated man and most of what we know of him comes from his own writings in Latin – the **Declaration** and the **Letter to the Soldiers of Coroticus**.

Celtic Cross: A popular Irish legend says that Patrick combined the Christian cross with the pagan Sun Cross. The Christian cross stands above the sun circle showing dominance of Christianity (Figs. 3 to 5).



1907 Sinn Fein propaganda label tied to postcard. Postmarked Clonsilla (near Dublin) JU 20 1908. 1/2d paid postcard rate.

Fig 3: Sinn Fein Celtic Cross Label & inverted stamp



3d Celtic Cross definitive proof stamp signed by the artist. Miss. Lily Williams previously designed Sinn Fein propaganda labels in 1907. In 1922 she was invited to design a similar stamp for first definitive series. Card above is dated March 16 1923 - The Day stamp was issued.

Fig 4: Artist signed Celtic Cross 3d stamp proof sheet



Fig 5: FDC marks the famous *St Patrick's Cross* at Cardonagh. Dated to the 7th century or older. Stamp issued 8 May 2010.

Saint Patrick's Preaching using Shamrocks & Clover. Legends have Patrick using the 3 leaf shamrocks to show the Christian Trinity. The 4-leaf clover was used to show the **Good Luck** of joining the Pagan beliefs to the Christian Trinity (Figs. 6 & 7).



Fig. 6: Postcard from Brussels to Clontarf with **4 Leaf Clover** design Sent 12 III 1905 for St. Patrick's Day



Fig 7: Bison Philatelic Society souvenir sheet **with Shamrock** for St. Patrick's Day

Banishing Snakes & Serpents. Many stories of Patrick's teachings have him fighting with & banishing Serpents. There are no snakes in Ireland, which legends state were chased into the sea when they attacked him in western Ireland. ***Stories about snakes & serpents probably relate to his banishing of Pagan Gods*** (Fig. 8).



Fig 8: Isle of Man Chinese New Year of the Snake

£1 miniature sheet issued for St Patrick's Day 2001

Designer: *The Agency Ltd.*

Printer: *House of Questa* Offset Lithography & embossed

Future articles will look at Saint Patrick's life in Ireland from 405 AD to March 17th 461 AD when he passed away near Downpatrick, Northern Ireland.

Letters to the Editor

The following pages are a series of Comments, Views and Questions from members. Please share your thoughts and comments on this August Issue or previous Issues >> email: robertmb.editor@gmail.com

From Hans-Juergen Goebelbecker haju@goebelbecker.eu

Dear Florence and David

Concerning my question in December IP 2022 and your answers in April IP 2023 about a postmark from BAILE AN DROICHID.

I have since found several more postmarks of the same type from BAILE AN DROICHID which suggest that it is HACKETSTOWN, County Carlow. The lower part of the postmark reads C'LACH, which is obviously an abbreviation of CEATHARLACH (Carlow). See the two examples shown.

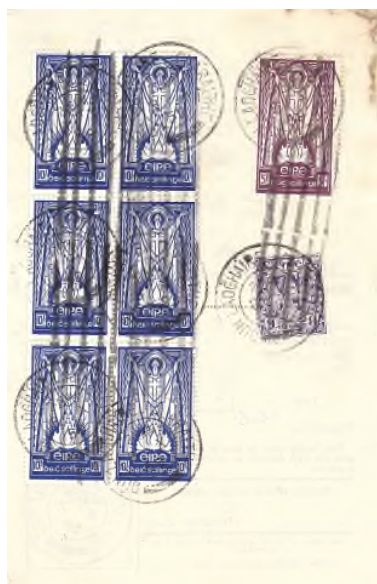


From Joachim Schaaf

Dear Brian (Warren),

Regarding your interesting article in IP of April 2023, I found a very similar item in my collection.

During STAMPA 2014, I found in a dealer's box this interesting Parcel Post form showing a docket for customs clearance. As the customs dues (including the P.O.'s clearance fee) were £3 5sh 9d, high values of the postage stamps were used and affixed to the reverse of the form. In particular, 6 copies of a 10/- stamp were used to reach the £3. This is a fine item to show the commercial usage of such high face values of the stamps. I wonder if similar (but earlier) forms exist with high values of the overprinted seahorses. *Have any of our members seen Sea Horse High Values used to Pay Customs Fees ?- Editor*



Recn. No. 1233 Schedule No. 235
 Entry No. 84 Docket Letter & No. H6

DEPARTMENT-POST. (Parcel Post).
 Docket C. (Customs
 Dues)

(To be used only for parcels on which Customs
 Dues exceeding 10/- in amount have to be
 collected).

An Mailbox Slack
 *No. Parcel posted at
 Addressed
 Do for Authorized
 Head Office charged
 in R. & S. S. of

Woolworth Docket
 has been forwarded this day, bearing the
 following charges —

	£	s.	d.
CUSTOMS charges	3	3	9
P.O. Clearance Fee		2	
Deficient Postage			
P.O. Fine			
Total	3	5	9

Lab.
 Prepared by

This Docket must be sent to An Customs
 with the Cash Account on which the Docket
 is drawn.

Stamps affixed to this Docket.

MAILBOX POST

*The letter "P" to be inserted here in case of an
 insured parcel.
 A.17874/7,300,000.3/58 P.C. Ltr. G.44. L.

(Circular stamp: INDIA POST OFFICE CHENNAI 8 59)

From Philip Quigley

The illustration at right shows a series of stamps used for the payment of an export Levy on Live Animal Exports from Ireland. ***Does any member know anything about these stamps?***

Ireland had contracts for exports of live animals to North Africa and the Middle East around this time. Who produced these stamps or how many were in the full set. The long sea journey was soon considered inhumane on the animals and the export trade eventually ceased.

FORM CBF-1/79
CBF
CORAS BEOSTOIC AGUS
FEOLA ACT 1979
LEVY ON LIVESTOCK
EXPORTED LIVE

Details of Livestock to be exported on: / / 19
STATION/SERIAL NO.:
Name & Address of Exporter: Export Specification No. & Date:
Port or Station:

Export Levy Stamps to be affixed hereunder (See Notes 1 and 2)

Total number of Cards to be exported	5p	50p	1	5	10
Total number of Stamps to be exported					
Total value of stamps affixed in	£20				

Additional stamps may, if necessary, be affixed to the reverse side of this form.

DECLARATION BY EXPORTER:
I, THE EXPORTER, DECLARE that the particulars contained herein are correct and that Export Levy Stamps to the correct value are affixed to this form.
Signature of Exporter for Agent: Date:
Address:

CUSTOMS CERTIFICATE
CERTIFIED that Export Levy Stamps to the correct value are affixed hereto and have been cancelled.
Signature: FOR CBF USE ONLY

CUSTOMS STAMP

1. Export Levy stamps are available in appropriate denominations in accordance with regulations made by the Minister for Agriculture under Section 29 (5) of the CBF Act, 1979.
2. Stamps to the appropriate value must be affixed and the form completed before livestock (cattle and sheep) will be permitted to be exported to the Home States - Section 29 (5) of the CBF Act, 1979.

Coras Beostoic agus Feola, Ciontollamh Court, Lower Mount Street, Dublin 2. Telephone: 065-55. Telex: 9985.



***Digital Philately:
An interesting modern Cover
A new form of Postal
History?***

Hello Bob (editor)

I posted an envelope addressed to you today with the digital stamp + 85c stamp uprated to pay the 2.20 euros international postage rate to the USA from Rosslare Post Office. It may not get anywhere as the digital stamp is currently only for national post (within Ireland)

Editor's Note

Digital Stamps can be purchased in Ireland by ringing a **Toll Free** number or using the An Post app and paying 2 euros (compared to 1.35 euros using a postage stamp). The person receives a 12 letter code which they write on the envelope as shown on this cover. They can then just drop the envelope in the Post Box.

I would be very interested in seeing similar mail from other members

Erie Puist Labels – Revisited by Gerry Byrne

I wrote in the April 2021 Irish Philately about the recent discovery of a set of 8 ERIE Post Labels cancelled on 8 individual covers with Dublin postmarks, mailed between 29 January and February 1922. Seven covers were written in the same handwriting and all were addressed to Mr. J Braken 4 Upper Kevin Street, City (Dublin). The one posted on 9 Feb has different handwriting and is address to No. 4 Upper Kevin Street – See illustrations below. This address was considered a tenement house shared by several families in 1922. However, the 1900 and 1910 census records show it as an **upscale neighborhood**. The address is also across the road from the site of the Jacob Biscuit Factory (now The National Archives) where some fighting occurred during the 1916 Rebellion. This site was commanded by Thomas MacDonagh, and most of the **Hostilities** came from the local residents who worked at the Factory and feared the same destruction going on in Central Dublin. MacDonagh was executed by the British on 3 May 1916 and he is also one of the 1916 Leaders shown on the ERIE Post Labels.— **The Editor**

Gerry Byrne has written to me on several occasions indicating that he considers the Labels to have been printed in England during 1918 by Sinn Féin sympathizers rather than in ERIE Pennsylvania (USA). The 8 labels were made from photos taken from the 1916 Irish Times “Sinn Féin Rebellion Handbook” The Misspelling of ERIE for EIRE is still a mystery but Mr. Byrne thinks that the British misunderstood the pronunciation of **EIRE**. The mystery of when and how they found their way back to Ireland remains, but the covers prove that they were used in Dublin beginning late January 1922.



Éamon de Valera Erie Puist Label posted 29 Jan 1922



Harp of Ireland Erie Puist Label posted 19 Feb 1922



Eamon Ceannt, Erie Puist Label. Posted 9 Feb 1922. Posted twice because the label and stamps were not tied to the cover by the first cancel. **The handwriting is different from the other 7 covers**



Thomas MacDonagh Erie Puist Label posted 19 Feb 1922

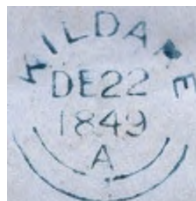
Mr. Byrne also states that his research has found that Sinn Féin propagandist Art O'Brien lived in London during World War I working with several unions and that he may be responsible for the production and distribution of the Labels. **Questions still remain - Why has only one set appeared on cover and why as late as 1922 ?**

From Our Friday Evening Skype Chatabouts by Philip Quigley, June 30 2023
8 pm Irish time – 9:00 pm European time – 3 pm USA East Coast time – **Please join us**

This cover was sent from Limerick addressed to Oakly Park, Co. Kildare shows a SHIP BROKERS cachet for Ryan Brothers, Limerick. The letter dated 21st December 1849 went to Kildare Post Office where it was re-directed and returned to Dublin and forwarded to Celbridge on 23rd December 1849.



Dia: 28 mm. Mackay 139



Dia: 25 mm. Mackay 154



Dia: 28 mm. Kane 25



The letter is signed, 'M.R. Ryan'. Michael Robert Ryan had been in the merchant navy. He served on Limerick City Council for eighteen years and was Mayor of Limerick in 1859. He was High Sherrif of County Limerick in 1873.

The letter is addressed to Richard Maunsell, Oakly Park. Oakly Park was formerly Celbridge House.

Richard Guinness was a steward to Arthur Price, Bishop of Meath lived at Oakly Park, and later became Arch-Bishop of Cashel. Richard's son Arthur established the Guinness Brewery in Dublin.

The Napier family also lived at Oakly Park and Emily, a sister of Sarah Napier married James Fitzgerald who became the first Duke of Leinster. Their son Lord Edward Fitzgerald was one of the leaders in the 1798 Rebellion.

Richard Maunsell purchased the property in 1840. Among his ancestors also named Richard Maunsell one had been an MP and another a Mayor of Limerick.

The Above information was taken from various internet sources.

Documenting the Irish Civil War December 1922 to Spring 1923

by Robert Benninghoff

The April Irish Philately looked at The Irish Civil War from the Summer 1922 to the establishment of the Irish Free State in December 1922. This section concludes my series on the Civil war and looks at the winter and spring of 1923 when The IRA decided to stop military operations on 24 May.

Ireland had been at War for over eight years by December 1922. The Civil War continued to split the Irish Free State and the IRA continued to disrupt the lives and commerce of the Irish people. The IRA attacks on post offices and the railroads (See Figures 1 and 2) only caused increased hardship, and by January 1923 much of Ireland and the church were turning against the violence. Responding to attacks on the railways, the Government established the Railway Protection, Repair & Maintenance Corps. (RPRMC) in October 1922 (See Figures 3 and 4)

The Irish government had approved the execution of several IRA Leaders including Erskine Childers who had led the Irish Volunteer Gun Running of August 1914. The Army carried out several summary executions, including one on 7 March, 1923 when 9 IRA prisoners were tied to a mine and blown up at Ballyseedy Barracks. The IRA was forced to hide in the mountains and caves to avoid being turned in by neighbours and friends who hoped to receive the Government bounty being offered on IRA members.

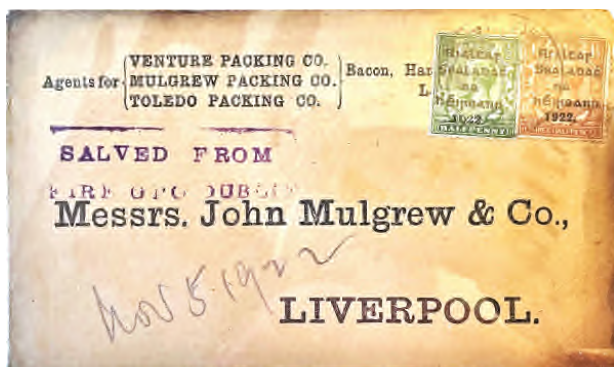


Fig.1. Mail from Clonmellon to London
Salvaged from Dublin Rotunda post office Fire
caused by the IRA on 5 Nov 1922



Fig. 2. Edenderry Junction train wreck caused
by IRA on 17 Feb 1923. IRA attacks continued
into April 1923. Photo courtesy of *The Irish Civil
War in Colour*, Page 222, ##



Fig. 3. Armoured Cars adopted for railway
use by the RPRMC. The Corp was disbanded
in Sept. 1923. Photo Courtesy of *The Irish Civil
War in Colour*, Page 223 ##



Fig. 4. Registered Local Dublin cover mailed to
the RPRMC on 23 January 1923

Barry, M and O'Byrne, J: *The Irish Civil War In Colour*, Gill Books, Dublin, Ireland 2022

Ending of the Civil War

Arms for the IRA from the USA, never materialized, despite Eamon de Valera's connections during his 1918 / 1919 tour of America. Similarly, attempts to purchase munitions from Germany were foiled by British and Irish Government intervention with the German Government. The IRA found it increasingly difficult to maneuver. The war effectively came to an end on 10 April, 1923 with the death of Liam Lynch (IRA Executive Commander). He was killed by Government troops in the Knockmealdown Mountains while enroute to an IRA meeting on continuing the Civil War (Figure 5). His Successor, Frank Aiken, sent an Order on April 27, 1923 for the IRA to suspend operations effective April 30. (See Figures 6 & 7). On May 24 both Frank Aiken and Eamon de Valera ordered the IRA to "Dump Arms and return Home" (Figure 8). The event was marked by the Irish Government this Year on May 28, 2023 (Figure 9)

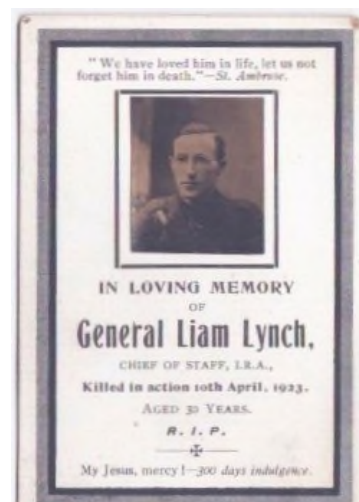


Fig 5. Liam Lynch Mass Card

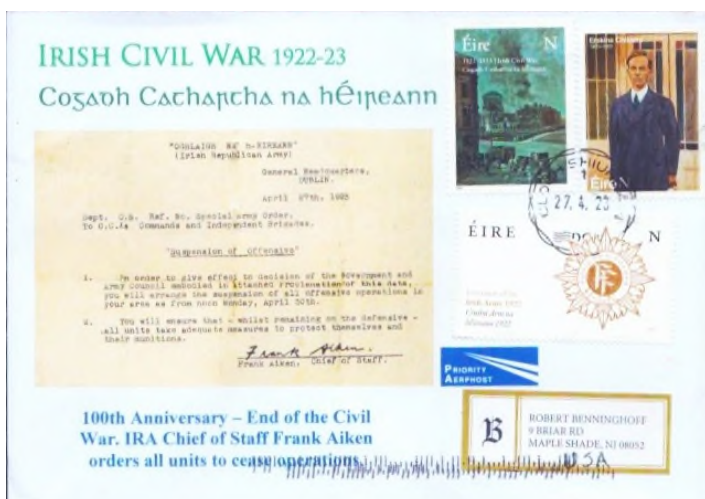


Fig. 6. Cover from Cloughjordan, Tipperary to Maple Shade NJ cancelled 27 April 2023 marking the 100th Anniv. of the IRA's order to **Suspend Hostilities**. **County Tipperary was a major center of IRA support.** Cover prepared by Brian Warren



Fig 7. Cover prepared by John Mullen, cancelled 30 April, 2023 marking the 100th Anniv. of the IRA's actual **Suspension of Hostilities**



Fig 8. Cover prepared by Brian Warren and cancelled near the Four Courts on 28 May 2023 marking 100 years since the **End of the Irish Civil War**



Fig. 9. Article from Irish Independent (29 May 2023) shows Violinist Aoife Ni Bhrian performing as part of Irish Governments Brief celebration to mark 100 years since the **End of The Irish Civil War**

AROUND THE WORLD IN EIGHTY COVERS - IX

by Stan Challis



9 Galway to CRIMEA in 1855

Our last port of call was Constantinople, just after the Crimean War had ended. It reminded me that I knew very little of that episode in British History. We seemed to skip over it at school. Having looked at rates etc in Moubay's wonderful book 'British Letter Mails to Overseas Destinations 1840 to UPU', I read the opening words of the relevant section and now perhaps know why. She writes 'The campaign in the Crimea is known to have been one of the most futile, distressing and mismanaged episodes in the whole history of British warfare'.

Our poor addressee Dr Ethelbert Henry Blake from Renvyle, Co Galway, served as regimental surgeon with the 55th Westmorland regiment. He was present at the battles of Alma, Inkerman and Sebastopol receiving both the Crimea Medal with three clasps and the Turkish Medal. He must have had a terrible time but survived to have ten children, retiring in 1867 with the honorary rank of Deputy Surgeon General. Earlier he had seen service in China and

one suspects, rather more pleasantly, in Bermuda. You may recall that, on our travels, we have met another Irish naval surgeon in the Ionian Islands!

Our item entered the mail at Letterfrack on 28 July 1855, the office at Renvyle not opening until 1860. It was franked at 3d the 'special' rate to members of the Military serving in the Crimea, or as addressed on the cover 'Army on Service in the East'. The 3d rate applied in both directions. There is no indication as to date of delivery; one must assume broadly mid August.

The cover also gives the opportunity to show an example of the Galway 'English type Spoon' postmark, here struck in blue. This mark, a forerunner of the ubiquitous Duplex marks that were to serve until the 1890s, is first recorded used on 8 June 1855 being struck in blue until late November of that year. One must assume that very few found their way to the Crimea.