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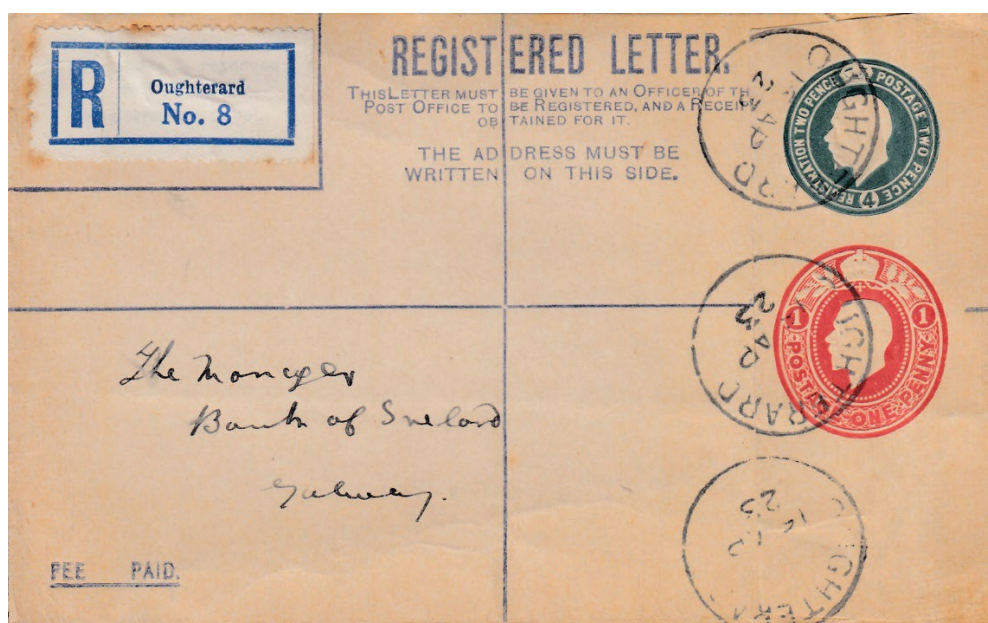
*Registered Airmail First Day Cover of the 2/6 Irish High Value Definitive
Postmarked 8 Sep 1937 from Waterford to USA - see page 43*

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PRESIDENT'S MESSAGE – SPRING 2024



I cannot believe how quickly the last three months have passed. Philately/ Postal History is an absorbing hobby and although I hate to confess that I keep running out of time, it's true!

I am especially looking forward to our AGM at Portadown in May. Full details of the arrangements can be found in the Members' Notes. I have felt ASGMs to have been a little flat in recent years and in consequence have looked to have a fuller agenda and I hope also a lively auction which will be conducted by Rod Greer. It is my attention to bring a few auction lots to amuse you and I do hope as many as possible of our members will do likewise so that, all in all, we enjoy a convivial weekend (with a little philately thrown in !!!) with as many of us as possible present.

We enjoyed a useful London meeting on 8 December with a substantial range of finds new and old shown. I look forward to our next gathering scheduled for 27 March. If you are in the London area, do please give me a call and I will give you the necessary directions.

I am making very little progress with our postmark database; entirely self inflicted as I keep getting involved with other matters. However, by the time you read this, I hope we will have started getting detailed information on to the website and do please remember we are looking for Members to take on individual counties. The one task I have managed to get done this past quarter is to sort out my own collection of County Kerry to a point where it is

fit to use as a base thus, if any member wishes to take on the database for Kerry (or any other county) do please come forward.

Nicky and I enjoyed a few days in the Bournemouth area during which time, at the invitation of local President Rod Greer, I displayed a selection of Irish Postal History to the Society at Ferndown. I have done likewise at Pinner (Middlesex) and Wimbledon in the last three months. I do hope other members are getting to local Societies and telling them about Irish stamps and the vagaries of our Postal History. I do get the feeling that there is a lack of visiting speakers at many local Philatelic Societies/ Stamp Clubs which all too often, results in the same people showing the same material to the same people – not a formula for successful philately!

Finally, I have to show you my new toy (at top of page) I found this item on eBay and apologise if it was you that I outbid. The British Post Office produced six uprated formula registered envelopes in the period 1920 to 1923. The first three, 2d+2d, 3d+1d and 3½d+½d are all well known, if uncommon, used in Ireland. The others (3d+2d, 2d+3d and 4d+1d) are not so recorded. BUT the 4d+1d above (reduced c10%) is clearly used at Oughterard (Co Galway) in April 1923. It looks totally commercial. Can anyone provide details of other Irish usages of these last these registered envelopes?

Stan

Jean and I hope everyone is having a **Most Bodacious Springtime**. Jean, our daughter Anne and 2 Grandchildren are off to Ireland in early April for 10 days of Family *Rompabout*. Jean comes from Mallow, Co Cork and we met over 50 years ago while we were attending Trinity College in Dublin. There are now three generations of Aunts and Uncles and Cousins that all enjoy any opportunity to meet and greet.

I am heading to Ireland at the end of April for a similar, but more philatelic *Rompabout*

Keeping in touch **is most important** for our Philatelic Circle. The **Irish Philatelist** is your journal and we all want to read your thoughts and comments and articles. We have another very interesting 44 pages of Irish Philately – However, we have two series of articles concluding in this issue – Brian Callan's three part **Cork Postal History** and Dik Bakker's four part **The Composite High-Value Overprints of 1927**. Many thanks to both Gentlemen for their contributions. We are looking for new material of 1 to 6 A4 size pages. Please send me your materials as a word document or in .pdf formats and illustrations as .jpgs.

Congratulations to IPC member Tony Dewey who won the **Multi-Frame Grand and Reserve Grand Awards** as well as the **Single Frame Grand Award** at the recent SESE Atlanta (USA) Stamp Show. **To my knowledge, this is the first time that anyone has won all three top awards at a USA, World Series of Philately stamp Show**. Tony also won the Most Popular award at the recent St Louis Stamp Show.

Tony has also written a very interesting article on how to prepare and exhibit a Traditional Exhibit.

The Irish Brigade of Brian Callan, Clem Hegarty, Brian Warren, Karl Winkelmann and Robert Benninghoff had over 23 frames of material at these shows, winning several Gold

and Large Gold medals plus special prizes. The Brigade plans to show over 30 frames of material at the **American National Stamp Show** this August in Harford, Connecticut.

We have another expanded **Letters to the Editor** Section (5 pages) with several interesting comments and observations from our readers. **PLEASE** keep the **comments, criticisms and suggestions** coming, Email me at: robertmb.editor@gmail.com.

We are continuing our series on **How to Sell your Stamp Collection** with very sage advice from IPC member, Pádraig O' Shea – A very well know Stamp Dealer from Cork. Pádraig also has two or more stands at STAMPA, The Irish National Stamp Exhibition held during October in Dublin each year. I hope to continue the series with advice from auctioneers and other Stamp Dealers.

A **Grand Well Done** to David MacDonnell of MacDonnell Whyte Ltd for his return to the auction rounds with his *Timed, Internet Auction* on March 23, 2024. **A brief review of his auction can be found in this Issue (Pages 27 and 43)** – And Finally -- Many Thanks to David's elves who continue to send out his mailings with great diversity of postage stamps – all carefully hand postmarked – see below

Wishing everyone a Healthy and Prosperous Spring and Summer –

Robert & Jean Benninghoff



IRELAND'S FIRST DAY COVERS A COMPREHENSIVE GUIDE 1922 - 1972

We are compiling a comprehensive illustrated guide of the first 50 years of Ireland's First Day Covers. This will include covers of issues released by the postal service in Ireland from 1922 to 1972.

The scope of this guide will be to capture images and cachets of as many covers as possible;

Overprint first day covers, T1 to T77

Commemorative covers from C1 to C177 [Sets 1C to 88C¹]

Airmail first day covers A1 to A7

Definitive first day covers from D1 to D69 [Series 1, 2, 3 & 4]

All of the numbers referenced above are from the Hibernian 2020 catalogue.

The final version of the product will be a printed limited edition and a digital version available on the IPC (Irish Philatelic Circle) and the EPA (Eire Philatelic Association) websites. The limited printed edition is subject to demand and more details will be forthcoming closer to completion. Please let us know if you plan to order a hardcopy or the digital edition when you send us your scan's.

We would be extremely grateful if you would participate in this worthwhile project by scanning covers from your collection, at a minimum of **300 DPI JPEG**. If the reverse of your cover has postmarks or significant markings please also scan and submit this to us as well letting us know what cover it is from. If you have unusual covers please participate, and if you know a little bit of the history of the cover [not the stamps] or it's designer, include that in your email. All contributors will be acknowledged, if they so wish, in the final edition [let us know your preference]. When you send us an image of your FDC, you are agreeing that the image may be published in a public record on the web, e.g EPA, IPC sites. We will likely get duplicates of many cachets. The editors will decide which one to publish and credit.

So, don't delay, scan and send images of your first day covers, labelled with their Hibernian 2020 catalogue number, to:

ireland-first-day-covers@googlegroups.com.

Closing date will be 31st December 2024.

With thanks,
The Editors

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¹ 88C : The 1972 issue commemorating the 50th Anniversary of the First Irish Postage Stamp

Cork Postal History – The Independent Period (Part 3) by Brian Callan

The Independent Irish Post Office was established by an Act of Parliament on 1 August 1784 and remained in place even after the 1801 Act of Union. Miles were set as Irish miles (1 Irish mile = 1.27 English miles) and rates were in Irish currency. There were a total of eight rate changes in the Independent Period 1784 to 1831, when the Irish Post Office again came under direct British control.

FIRST RATE PERIOD			
1784 (23, 24 Geo. III, Cap 17) Act - Established Independent Irish Post Office			
Distance	Single Sheet	Double Sheet	Over 1 oz per ¼ oz
Under 15 miles	2d	4d	2d
15—30 miles	3d	6d	3d
Over 30 miles	4d	8d	4d
Combined rate of Packet cost and postage was 6d from Dublin to London.			

FIRST RATE PERIOD 1784 to 1797

Rate 1: 1788 Cove to Scotland

Entire letter dated 28 January 1788 from ship approaching Cove, Co. Cork, to Scotland with **COVE** and **SHIP** handstamps and Dublin Bishop Mark **JA/31**. This is the first recorded year of use of this ship letter handstamp in Cove (Separate handstamps for **COVE** and **SHIP**). Letter initially rated 5d (Ship letter rate 1d + Cork to Dublin 4d). The letter was then uprated to 9d in Dublin (Dublin to Donaghadee additional 4d). The final rate was 1/2 (Packet 2d + Portpatrick to Ayr 3d, total 14d = 1/2).

Letter was from William Thompson, requesting payment for 100 barrels of herring (Fig. 1).



Fig. 1 Cove to Scotland.
Sent 28 January 1788, Dublin transit Bishop Mark on reverse for 31 January.

Rate 1: 1797 Boston to Belfast via Cove

Entire letter dated 6 January 1797 sent to Belfast via Cove and Dublin; sent by Thomas Neil and carried per ship *Lydia* for Dublin. Face has ship letter hand stamp **COVE/ SHIP LE.** (used 1788 to 1812) and is initially rated **5** (1d ship master gratuity and 4d fee to Dublin) and re-rated **9** in Dublin, adding additional 4d fee for carriage to Belfast.

Letter details expected travel arrangement of recipient to Boston with expected arrival there in late March or early April.



Fig. 2 1797 Boston to Belfast via Cove

SECOND RATE PERIOD 1797 to 1805

The 1784 rates were extended in 1797 to increase the rate scale by a further two mileage increments. This was put in place on 25 March

1797 by another Act of Parliament. This second rate period remained in place from 1797 to 1805.

SECOND RATE PERIOD			
1797 (37 Geo. III, Cap 11) Act - Postal Rates for Ireland			
Distance	Single Sheet	Double Sheet	Over 1 oz per ¼ oz
Under 15 miles	2d	4d	2d
15—30 miles	3d	6d	3d
30—50 miles	4d	8d	4d
50—80 miles	5d	10d	5d
Over 80 miles	6d	12d	6d
Combined rate of Packet cost and postage was 10d from Dublin to London.			

Rate 2 : 1801 Cork to Tralee

Entire letter dated 18 January 1801, with manuscript 5 (50 to 80 miles). Letter face also has **CORK** handstamp (5mm, medium size). Letter is from Mr. Adderley Willcocks, addressing the contents of a will by a recently deceased Church of Ireland priest from Limerick.



Fig. 3 1801 Cork to Tralee

Rate 2: 1801 Cork to Dublin

Entire letter dated 15 June 1801, with manuscript 6 (over 80 miles). Letter face has fine neatly struck CORK (small letters) in black with Dublin circular received in black on reverse. Letter is from Edward Barry relating to mortgage arrangements.



Fig. 4 1801 Cork to Dublin

THIRD RATE PERIOD 1805 to 1810

The Act of Parliament on 5 April 1805 raised the rates of mileage increments by one penny for a single sheet and two pence for a double sheet.

THIRD RATE PERIOD			
1805 (45 Geo. III, Cap 21) Act - Postal Rates for Ireland			
Distance	Single Sheet	Double Sheet	Over 1 oz per ¼ oz
Under 15 miles	3d	6d	3d
15—30 miles	4d	8d	4d
30—50 miles	5d	10d	5d
50—80 miles	6d	12d	6d
Over 80 miles	7d	14d	7d
1/1 Packet& Postage rate Dublin to London.			

Rate 3: 1808 Cork to Tralee

Entire letter sent on 26 November 1808 to Rev Edwin Thomas in Tralee (the sender is strenuously denying that he had suggested that the said Reverend had suffered a venereal complaint). Letter has red **CORK 124** mileage mark, which is the distance to Dublin in Irish miles. This was the first year that mileage marks were introduced to town stamps. Letter is rated at 6d (50-80 miles).



Figure 5 1808 Cork to Tralee

Rate 3: 1807 Cork to Portarlington

Entire letter dated 5 February 1807, with red medium sized CORK (5mm) handstamp, without mileage, and rated 7d for distances over 80 miles. Letter is to Ian Chetwood concerning his desire to revive an old family title which he believes he is entitled to.



Fig. 6 1810 Cork to Portarlington

FOURTH RATE PERIOD 1810 to 1813
The Act of Parliament on 26 June 1810 raised the rates of all mileage increments by one penny for a single sheet and two pence for a double sheet (over the rates set in 1805). This was the fourth rate change in this Independent Post Period.

The mermaid date stamp was in use between 1808 and 1814, consisting of an inner circle with

day, month and year. The circle is surrounded by an elaborate mermaid design (the awkward shape makes good impression difficult to find). The letter above the date refers to the work station at which the handstamp was used.

FOURTH RATE PERIOD 1810 (50 Geo. III, Cap 74) Act - Irish Postal Rate Increase			
Distance	Single Sheet	Double Sheet	Over 1 oz per ¼ oz
Under 15 miles	4d	8d	4d
15—30 miles	5d	10d	5d
30—50 miles	6d	12d	6d
50—80 miles	7d	14d	7d
Over 80 miles	8d	16d	8d
Combined rate of Packet cost and postage was 1/1 from Dublin to London.			



Fig. 7 1811 Cork to Castlepollard

Rate 4: 1811 Cork to Castlepollard

Entire letter from Cork to Castlepollard Co. Westmeath, dated 10 January 1811, where Rev. W. Thompson offered some clerical advice to the newly ordained Rev. Henry Debenham. Letter face contains a large two line red **CORK 124** mileage mark and a faint octagonal framed mermaid cancel **F/ 21 JAN 21/1811**. Letter is rated 1/2: 8d Cork to Dublin and 6d Dublin to Castlepollard (30—50 miles).

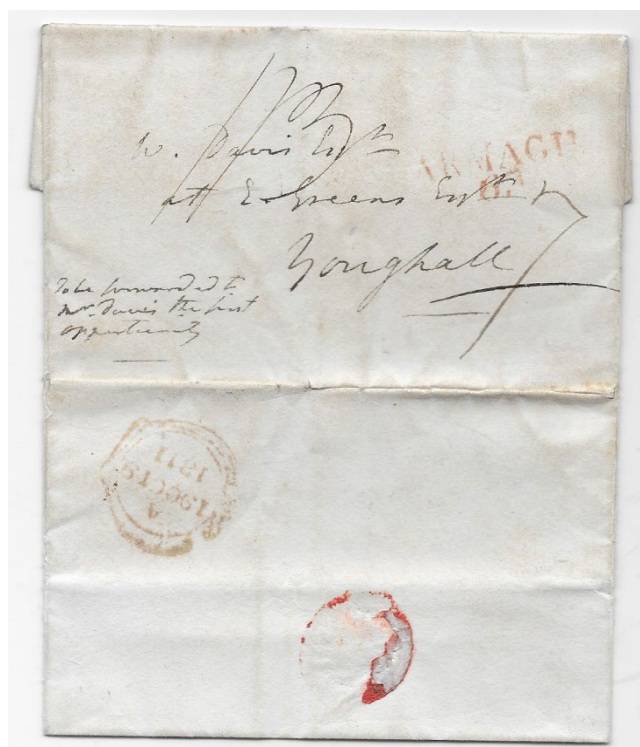


Fig. 8 1811 Armagh to Youghal

Rate 4: 1811 Armagh to Youghal

Entire letter from Armagh to Youghal dated 10 October 1811. Cover face has red two line town stamp with mileage mark **ARMAGH 65** and faint red mermaid handstamp **A/19 OCT 19/1811**. The initial charge 7d to Dublin (50 – 80 miles), then re-rated to 1/3, adding the extra 8d Dublin to Youghal (over 80 miles) , with the final rate of 15d or 1/3. The reverse (upper fold) also has a faint mermaid cancel on 19 October 1811.

FIFTH RATE PERIOD 1813 to 1814

The Act of Parliament on 14 June 1813 added additional mileage increments at both ends of the scale. This was the fifth rate change in this Independent Post Period.

FIFTH RATE PERIOD 1813 (53 Geo. III, Cap 58) Act - Irish Postal Rate Increase			
Distance miles	Single Sheet	Double Sheet	Over 1 oz per ¼ oz
Under 10	2d	4d	2d
10-20	3d	6d	3d
20-30	4d	8d	4d
30-40	5d	10d	5d
40-50	6d	12d	6d
50-60	7d	14d	7d
60-80	8d	16d	8d
80-100	9d	18d	9d
Over 100	10d	20d	10d
Combined rate of Packet cost and postage was 1/2 from Dublin to London			

Rate 5: 1813 Cork to Lisbon

Entire letter dated 22 January 1813, with mermaid date stamp on 1 February 1813 applied in transit at Dublin. Letter is marked “Double” and Paid 4/- to London (20d to Dublin and 2/4 from Dublin to London). Letter has manuscript “Received 8 March” on reverse.



Fig. 9 1813 Cork to Lisbon

Rate 5: 1814 Special Penny Post in Cork

It would appear from cover below that the Union Life Insurance Office in Cork had a special concession to have mail delivered locally for 1d. This pre-printed letter was divided in two, one side with a letter to a local physician asking him to complete a set of questions on the health of one of his patients. The letter has **Postpaid** and **Private** preprinted on face, along with a small red two line **CORK /124** mileage mark and a manuscript **Pd 1**.

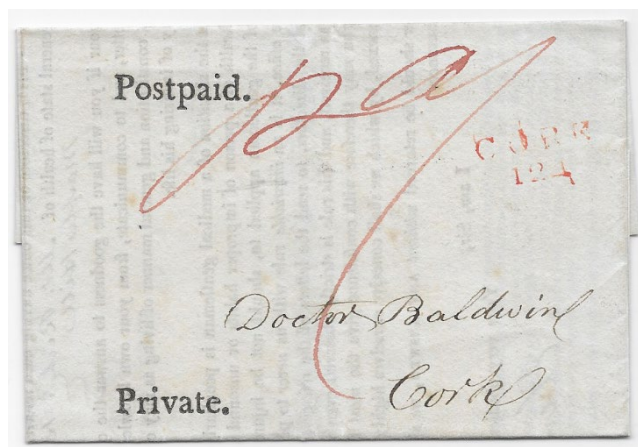


Fig. 10 1814 Cork special penny post rate

SIXTH RATE PERIOD 1814 to 1826

The Act of Parliament on 3 August 1814 was a fundamental change as the rate was now calculated from total distance within Ireland (Irish miles) or within Britain (English miles), rather than adding the increments to Dublin or London. The number of increments was also greatly extended. This was the sixth rate change in this Independent Post Period.

Rate 6: 1815 Cork to Edinburgh

Entire letter from Cork to Edinburgh dated 6 January 1815. Letter has faint two line red **CORK/124** mileage mark, octagonal cancel **MID IN/6 JA 6/1815** (face and reverse). The "MID IN" relates to midday mail associated with the Cork-Cashel-Dublin mail coaches. The octagonal framed date mark replaced the mermaid cancel in 1815. The letter face also has a circular receiving cancel at Edinburgh, a red circle **JAN/ B 9 E/1815**.

Letter is rated at 2/1½: 14d from Cork to Donaghadee, 2d packet, 9d Portpatrick to Edinburgh and ½d tax per sheet on mail carried by coach in Scotland (introduced 1813).

SIXTH RATE PERIOD 1814 (Geo. III, Cap 119) Act - Irish Postal Rate Increase			
Distance miles	Single Sheet	Double Sheet	Over 1 oz per ¼ oz
Under 7	2d	4d	2d
7-15	3d	6d	3d
15-25	4d	8d	4d
25-35	5d	10d	5d
35-45	6d	12d	6d
45-55	7d	14d	7d
55-65	8d	16d	8d
65-95	9d	18d	9d
95-120	10d	20d	10d
120-150	11d	22d	11d
150—200	12d	24d	12d
200—250	13d	26d	13d
250—300	14d	28d	14d
Over 300	15d	30d	15d



Fig. 11 1815 Cork to Edinburgh

Rate 6: 1817 New York to Warrington via Passage West, Cork

Passage West is a small port in Cork Harbour en route to Cork city port. This port did not have a ship letter hand stamp as ships did not normally dock here. Entire letter dated 5 February 1817, per ship *Belfast* bound for Cork port. Robertson does not report any ship mail landed at Passage West and it is a rare landing point. Letter face has two line mileage marker **PASSAGEWEST 129** and black mermaid date stamp **28 MR 1817** on reverse flap. Letter rated 1/10 (11d single sheet to Dublin, 2d Holyhead Packet and 9d to Warrington (80-120 English miles). The absence of a ship Letter hand stamp resulted in no ship letter charge being applied in error.

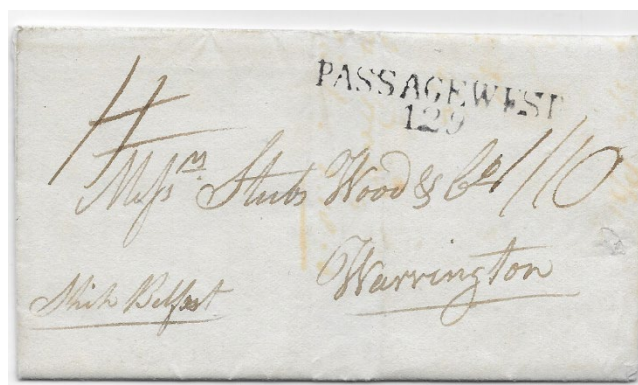


Fig. 12 New York to Warrington Ship Letter

Rate 6: 1822 Free Franked Middleton to Surrey

Alongside the normal post was a significant portion of free franked mail, a privilege granted to selected groups like politicians or senior post office officials. This is an entire letter to Lord Viscount Middleton, from W. Welland at Killeagh Farm, Middleton. Letter was written on 8 October 1822, with a red **Free Frank** stamp on 10 October and a claret London crowned circle on 12 October 1822.

Letter details *that notwithstanding my utmost industry, attention and frugality, aided by my children to the fullest extent of their abilities.....unable to pay the rent, I therefore throw myself and family entirely on your Lordships humane consideration. Hoping you will with your usual kindness, make some reasonable abatements in the rents....*



Fig. 13 Free Franked Mail

SEVENTH RATE PERIOD 1826 to 1827

A further Act of Parliament on 6 January 1826 replaced the Irish currency with that used in Great Britain and the rates shown in the 1814 scale were adjusted accordingly.

The currency exchange rates were laid out in Article 13 below:

SEVENTH RATE PERIOD	
1826 Act (6 George IV, Cap 79)	
Irish Currency	Conversion to British Currency
¼d to 1½d	Same value British coin to be paid
1½d to 4¼d	British coins less ¼d to be paid
5d to 8d	British coins less ½d to be paid
8d to 11¼d	British coins less ¾d to be paid
11¼d to 1/-	British coins less 1d to be paid

Rate 7: 1826 Clonakilty to Dublin

Letter from Clonakilty to Dublin dated 8 August 1826, carried on Dublin/Cork mailcoach service, with red scalloped oval **MIDDAY MAIL/8 AU/1826** and **CLOUGHNAKILTY 156** mileage mark. Lower flap has receiving Dublin black indented oval **6 O'CLOCK/ 8AU8/1826 PAID**. Letter is rated 1/- (150-200 miles).



Fig. 14 1826 Clonakilty to Dublin

Rate 7: 1826 Cork to Edinburgh—Scottish wheel tax added

Entire letter from Cork to Edinburgh dated 14 December 1826, with red two line mileage mark **CORK 124**, red scalloped circle **POST PAID/ 15 DE 15/1826/MIDDAY MAIL** and faint Dublin paid mark **PAID DE 1826**.

Letter is rated at 4/4½: 12d from Cork to Donaghadee, 4d packet, 10d Portpatrick to Edinburgh and ½d tax per letter carried by coach in Scotland (introduced 1813), total 4/4½.



Fig. 15 1826 Cork to Edinburgh

EIGHTH RATE PERIOD 1827 to 1831

The 5 July 1827 Act repealed the requirement to pay separate rates in Ireland and Great Britain and introduced an overall distance from dispatch address to receiving address, measured in English miles and paid in English money (the legal currency within the United Kingdom). This was technically the start of the Unified Post Period (unified distance calculation, unified mileage and unified currency). The Act also restored the 1d which the previous rate had removed and so the scale used in 1814 was restored (i.e. 6th rate restored).

Rate 8: 1828 Skibbereen to Castlecomer, missent to Castletown.

Letter sent from Skibbereen on 24 October 1828, with red **SKIBBEREEN 167** and black **CASTLETOWN 198** mileage marks. These mileage stamps now serve only to identify the town and are no longer used to calculate rates. Manuscript *missent to* followed by **CASTLETOWN 198**. Letter is rated at 10d for distance of 120 to 170 miles. Actual distance is 146 miles.

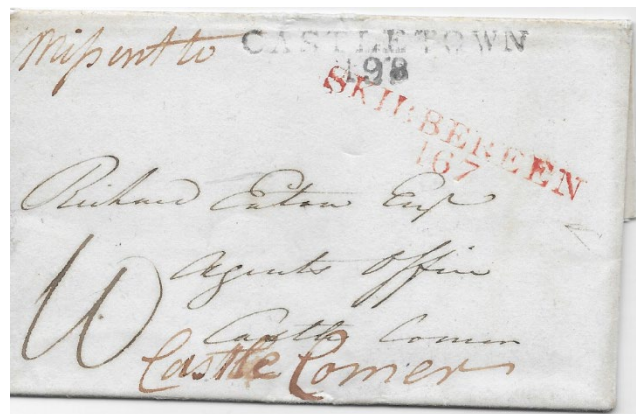


Fig. 16 Skibbereen to Castlecomer

The 1814 Act also set a rate of 6d per ship letter and a rate of 2d for ship master gratuity, giving a total of 8d per ship letter (regardless of size or weight).

The 1827 Act also introduced a 1d charge on Menai Bridge and a 1d charge on Conway Bridge, adding an extra 2d on letters from Dublin to London.

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New Varieties on 3 d. Dollard 5 Line Overprint

By Iben Olsen

Patrick Williams presented a detailed article about the Crescent Flaws on the Dollard (red) Overprints and he mentioned it was caused by the head of screws securing the printing plate to its base. This results in extra overprint inking in the shape of a crescent (see IPC Journal 2008 issue 3).

The 1920 edition of the Hibernian Catalogue of Postage Stamps of Ireland shows some Low value overprint varieties and errors (pages 238 to 240), including some *Crescent Flaw* varieties – but not on the 3 d. violet printed by Dollard (Hibernian Cat. number T4)

*I have found Crescent Flaws on this stamp which are illustrated below:
(Hib. cat. number 1T T4):*



The 4 stamps shown above have a Crescent mark over the A in RIALTAS (see V1g Setting 3 in Barry Cousins Compendium) which also indicates that it is position 1/1 in the stereo of 15.
(Illustration shown below).

1/1	1/2	1/3
2/1	2/2	2/3
3/1	3/2	3/3
4/1	4/2	4/3
5/1	5/2	5/3



The 2 stamps above have Crescent Flaws over T in THREE. The left stamp is from Setting 2 or 3 positions 4/1 in the stereo and the right stamp is from Setting 3, position 3/3 in the stereo.



This single stamp above has a Crescent Flaw in the top right corner. The stamp is from Setting 2 position 3/3 in the stereo.



This stamp has a Crescent Flaw over S in Sealadac. The stamp is from Setting 2 position 2/3 in the stereo.

References:

IPC Journal (Back Issues of the Irish Philately journal can found on the IPC web site)
 Rodgau Philatelie: Hibernian Postage Stamps of Ireland (1920)
 Barry Cousins: Overprinted Stamps of Ireland 1922-1935 2022 Edition
 (You can find Barry's Compendium on IPC Web site, Homepage – Members Area)

Forgotten Irish Aviator: Major James C. Fitzmaurice and the first east-west flight across the Atlantic.

Abridged version, first Published in "Airpost Journal" of the American Air Mail Society in January 2024

Liam Byrne

James Michael Christopher Fitzmaurice was born in Dublin on 6th January 1898 (Figure 1). After spending his early years there, his family moved to Portlaoise, where he attended the Christian Brother's School. In 1912 the Aldritt brothers constructed a monoplane in the county town which, momentarily at least, became airborne (Figure 2) and this local spectacle may have left its mark on the teenage Fitzmaurice. By the age of 16 he had left school and joined the National Volunteers. Then, answering John Redmond's call in September 1914, he joined the British Army.

He enrolled in the Leinster Regiment, only for his parents to remove him for being too young, but a few months later he slipped away and joined the 17th Lancers. After being shipped to France he transferred to the infantry and served at the Battle of the Somme. By the start of 1917 he had become a Corporal and later that year was sent to England for training at the Cadet College where he was commissioned Second Lieutenant by the end of the year. In 1918 he applied to join the School of Military Aeronautics to be trained as a pilot and continued to serve in the Royal Air Force until demobilised at the end of 1919.

After a short return to the RAF in 1921, in 1922 he returned to Ireland and joined the Irish Free State's fledgling Air Service. During the Irish Civil War, he provided air-support to troops on the ground in the form of reconnaissance and light bombing patrols. By the end of the war, he had risen to the rank of Captain. With the end of the civil war there was little to do but gradually rise through the ranks, he became second-in-command of the Air Corps in 1925 and Officer Commanding (with the rank of Major) in September 1927 (Figure 3).

Fitzmaurice had always harboured thoughts of flying the Atlantic and in 1927 he linked up with Captain Robert Henry McIntosh ("All Weather Mac") from Scotland to undertake such a flight. Though already crossed from west to east the far more dangerous journey from Europe to

America had yet to be undertaken successfully. Piloting a Fokker Villa aircraft known as the 'Princess Xenia' they took off from Baldonnel for New York City in September 1927. But like so many others before them they were forced to return to Ireland due to inclement weather.

Having also tried and failed in 1927, Bavarian war veteran and Luft Hansa pilot Captain Hermann Köhl and Prussian aristocrat Baron Ehrenfried Günther von Hünefeld teamed up with the Irishman in 1928 for another attempt at the crossing. They landed in Baldonnel at the end of March with their Junkers W33 aircraft no. 1167, the "Bremen".

Thousands of people showed up at Baldonnel on 12 April 1928 as the unlikely crew set off on their adventure (Figure 4). With the blessings of the Irish people, Fitzmaurice and his German companions took off with the flags of Ireland and Weimar Germany fluttering from the cockpit. As the Bremen soared over Galway and entered the jaws of the Atlantic, Fitzmaurice later recounted of the moment that "*Dear old Ireland seemed nestled in peaceful sleep as we smashed through the air on our great adventure.*" Only one (or perhaps two) letters were carried on the "Bremen" but this fact alone allowed Fitzmaurice to travel as an official State envoy and wear his Air Corps uniform while in the US and Germany afterwards. (Figure 5).

Köhl and Fitzmaurice piloted the aircraft by rotation, taking turns as pilot and then navigator and snatching what sleep they could in between. After twenty hours of flying, they ran into a severe storm. They alter course towards Newfoundland and on the 13th April 1928, they made landfall in Labrador. The plane landed on the frozen reservoir on Greenly Island. With the spring thaw already underway the Bremen crashed through the ice nose-first bending the propellor, but otherwise the crew escaped without injury.

They had achieved the impossible dream! (1)



Fig. 1: Souvenir philatelic cover produced by the author to commemorate the 125th. Anniversary of the birth of James C. Fitzmaurice on 06 January 1898, with HQ Irish Air Corps markings and Springfield, Dublin post office cancel of 06.1.23 applied.



Fig. 2: Alldritt's Monoplane or the Portlaoise Plane was rediscovered in the UK in 2019 and was officially welcomed back to Portlaoise, Co. Laois on Sunday 12 Sept. 2021. This souvenir philatelic cover by the author is signed by the dignitaries and cancelled on the following day by the Portlaoise Mails Centre inkjet cancel.



Fig. 3: A photograph of Major James C. Fitzmaurice when he was OC Irish Air Corps (courtesy of Irish Air Corps).

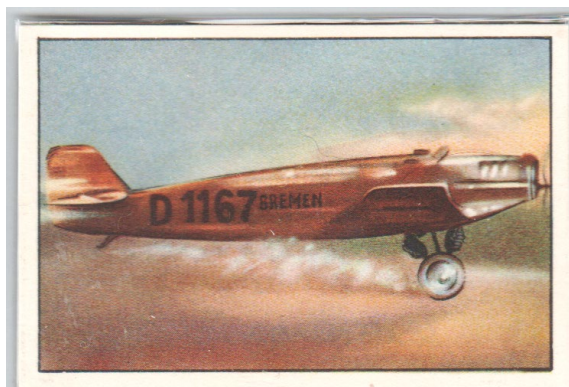


Fig. 4: A contemporary cigarette card by Garbaty Cigarette Co. called German Aircraft Types (1932) showing the "Bremen" taking off from Baldonnell in 1928.

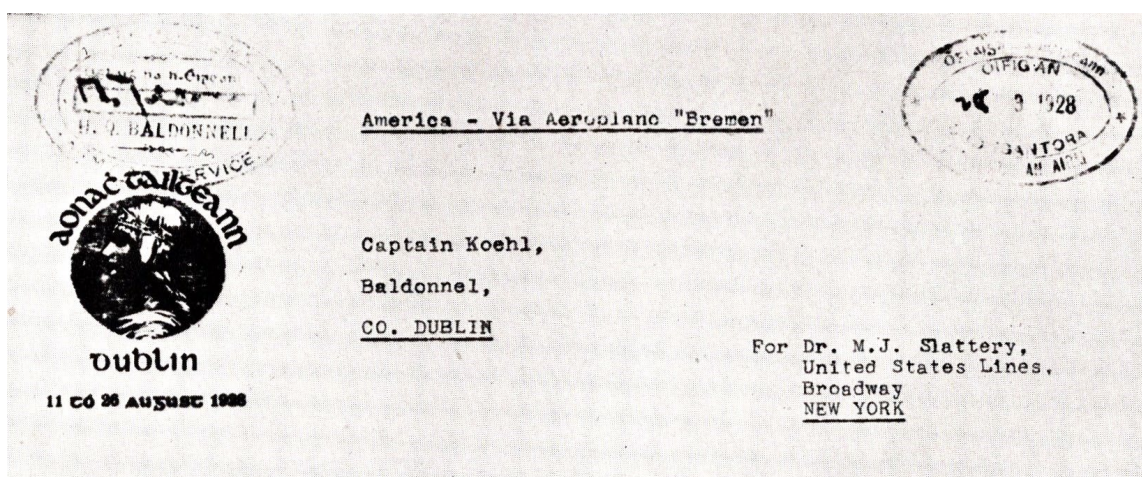


Fig. 5: Scan of the envelope purported to have been carried on the "Bremen" in 1928. (Credit: Tom Russel – December 2023. From "Man's Fight to Fly" by John P.V. Heinmuller. Aero Print Company, USA. 1945). Fitzmaurice's biography claims only one envelope, which had been arranged to be carried so that Fitzmaurice would be on "official business" and therefore insured, if the venture was unsuccessful. There is also mention in FAI – The Military Postal History of Ireland (Heinz-Jürgen Kumpf. Forschungs – und Arbeitsgemeinschaft Irland e.V (FAI), Germany. Publication No. 27. 2008) of a second cover, and a postcard being carried by Captain Köehl, but no further information is currently available to the author. (Credit: Heinz Jürgen Kumpf - August 2023)

News of their accomplishment spread across the world and the “Three Musketeers of the Air” were welcomed to New York by hordes of jubilant well-wishers. As many as two million people are reported to have lined the streets to see the Prussian, the Bavarian, and the Irishman. They were received at the White House by President Calvin Coolidge and became the first non-Americans to receive the U.S Distinguished Flying Cross. A series of engagements were held for the fliers including receptions in New York (27 April), Philadelphia (9 May) (Figure 6), Cleveland (10 May), Chicago (10 & 11 May), Milwaukee (13 May) , St. Louis (14 May), Indianapolis, Detroit (17 May), Boston (19 May), Albany (21 May), Montreal (22 May), Quebec (23 May) and back to New York (25 May).

They returned to Europe on board the SS Columbus in June and received yet more adulation and applause. Receptions were held in Bremen (19 June), Berlin (20 June), Cologne (26 June), Munich (28 June), Dessau, & Hamburg in Germany (Figure 7), Vienna in Austria, London, and Dublin (3 July) (Figure 8) & Limerick (5 July) in Ireland. At Baldonnell they were greeted by President Cosgrave and the entire government cabinet. Throngs of people turned out across the city and the government provided a lavish reception to the three flyers at the

Metropole Hotel. Fitzmaurice was promoted to the rank of Colonel.

This was the peak of Fitzmaurice’s life. He soon became disenchanted with the lack of interest for civil aviation in Ireland and left for the US. Between 1929 and 1934 he made several attempts to get back in the air and became a commercial pilot for a time. During the Second World War he ran an Aviation Service Man’s Club in London . After the war he made an unsuccessful bid to become a journalist. He drifted more and more into obscurity and in his final years he became blind and impoverished. On 26 September 1965, Irish soldier, and pioneering aviator Colonel James Michael Christopher Fitzmaurice (‘Flying Fitz’) died in forgotten obscurity at the age of 67 in Dublin.

About the author: Liam Byrne is an avid collector of contemporary and modern ephemera (including postcards, postal ephemera & souvenir covers) and small collectables (from any country) for James C. Fitzmaurice and for the flight of the “Bremen” in 1928. He would love to correspond with others with similar interests, to improve his collection, and/or to share knowledge and information. He can be contacted at flyingfitz1928@gmail.com or on Flying Fitz – Irish Aviator on Social Media: <https://www.facebook.com/groups/1091229861541913>

End Notes

- (1) *“The Impossible Dream” is a new musical suite based on the “Bremen” flight composed by Martin Tourish and performed by the Laois Traditional Youth Orchestra at Fitzmaurice events in Portlaoise, Co. Laois in 2022*
- (2) **Books and references:** *“The Three Musketeers of the Air”* by Hermann Köehl, James C. Fitzmaurice & Baron von Hüenefeld. G. F. Putman’s Sons (The Knickerbocker Press) New York & London, First Edition, 1928. *“Fitz – and the Famous Flight”* by Teddy Fennelly. Ardelaun Publishing Company, 1997. *“The Bremen”* by Fred W. Hotson. Canav Books, 1988. *“Bremen Silver Jubilee - The Story of the First East - West Atlantic Flight”* by Colonel James C. Fitzmaurice D.F.C. Parkside Press, Dublin, 1953. *“The Military Postal History of Ireland”* by Heinz-Jürgen Kumpf. Forschungs – und Arbeitsgemeinschaft Irland e.V (FAI), Germany. Publication No. 27. 2008.

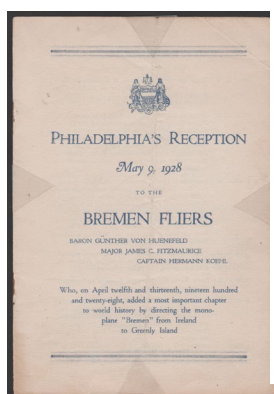


Fig 6: Philadelphia Reception, May 9, 1928. “To the Bremen Flyers” eight-page programme and committee list.

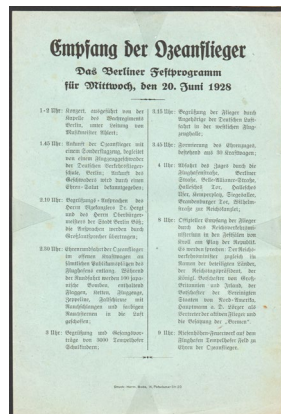


Fig 7: Small single-sided poster for the “Reception of the Ocean Fliers

The Berlin Festival Programme for Wednesday, June 20, 1928”.



Fig 8: Reception Programme for the flyers. Cleary’s Hotel, Dublin 3 July 1928. Over 650 guests attended the banquet.

Christmas Booklet Stamp of 2021

Brian Warren



Thanks to John Lennon, I illustrate a perforation error recently discovered on a used example of one of the Christmas National booklet stamps issued in 2021. As illustrated, the “Ho Ho Ho” design is missing the top part of the design and the margin space between the two vertical designs forms the bottom half of the stamp.



The stamp was one of five of this design contained in the 20 x National stamp booklet, each containing five blocks of four as shown above. Has anybody found any other examples? The other designs should also exist misperforated from the same booklet.

New Issue Programme – April to December 2024

Brian Warren

Thanks to Aileen Mooney, Philatelic Manager at An Post, I set out below the detailed list of new issues for the remainder of 2024. Members will note that there is a welcome return of a miniature sheet in the schedule.

All issues will be self-adhesive except for the Bees miniature sheet, which will be a regular gummed item. In addition, a further set of twelve definitive SOARS in the *Art on a Stamp* series is scheduled for later in the year.

Date	2024 Stamp Programme	Stamps	Products	Retail Format
11-Apr	Creating the Branches of Government (Centenary of Acts 12th + 24th April)	2	2 x N stamps €1.40, FDC @ €4.30	Sheet of 8
25-Apr	The <i>Freeman's Journal</i> 1763-1924.	1	1 x N stamp €1.40, FDC @ €2.90	Sheet of 8
16-May	Native Irish Bees (World Bee Day, May 20th)	4	4 x N stamps @ €1.40, 1 x FDC @ €7.10, 1 x Miniature sheet FDC @ €7.10, 1 x Miniature sheet @ €5.60	Sheet of 12
30-May	Public Art	4	Booklet of 4 x N @ €1.40 each (€5.60), FDC @ €7.10	Booklet of 4
06-Jun	EUROPA: Underwater Flora and Fauna (World Oceans Day, June 8th)	2	1 x N stamp €1.40, 1 x W stamp €2.20, FDC @ €5.10	N x Sheet of 8 W x Sheet of 4
20-Jun	First Ordnance Survey of Ireland 1824	1	1 x N stamp €1.40, FDC @ €2.90	Sheet of 4
12-Sep	Iconic Irish Voices	4	2 x N stamps @ €1.40, 2 x W stamps @ €2.20, FDC @ €8.70	4 x Sheet of 4
26-Sep	Imagine Ireland	2	1 x N stamp €1.40; 1 X W stamp €2.20, FDC @ €5.10	TBC
10-Oct	Mental Health Awareness (World Mental Health Day, Oct 10th)	2	2 x N stamps €1.40, FDC @ €4.30	Sheet of 8
31-Oct	Christmas	6	Booklet format only: 4 x N stamps €5.60, 2 x W stamps €4.40 FDC @ €11.50	TBC

Selling our Stamp Collections, Stamp Exhibits and Philatelic Literature

This is the second in a series of articles dealing with the sale of our philatelic gems.

Future articles will have thoughts and advice from other Stamp Dealers and Auctioneers.

We must all face the realities of *Life*. Sometime in the future we will have to sell our collections or exhibits with the hope of receiving the best possible return on our years of investment. The worst case would be leaving our *Philatelic Gems* to our heirs who may have little knowledge of their true value, or even who to contact for help. One of the *Principal Rules of Exhibiting* is to ***always highlight the most important material.*** This is most vitally true for all of our collections, exhibits and literature.

Take the time to separate and list the most valuable of your materials and even consider

making colour scans which can be printed and saved with your other important household information (Figure 1). Copies of Expert Certificates should be scanned and kept with your household information (Figure 2).

Consider including the names and contact information for 2 or 3 colleagues who can provide advice and assistance to your heirs. Also keep copies of all communications that you have had with auction houses, stamp dealers or professionals who have reviewed and valued your material.



Fig 1: An overprint collection- well laid out with a write up for easy review by Stamp Dealers. The Certificate Number is shown above the 10 shilling stamp

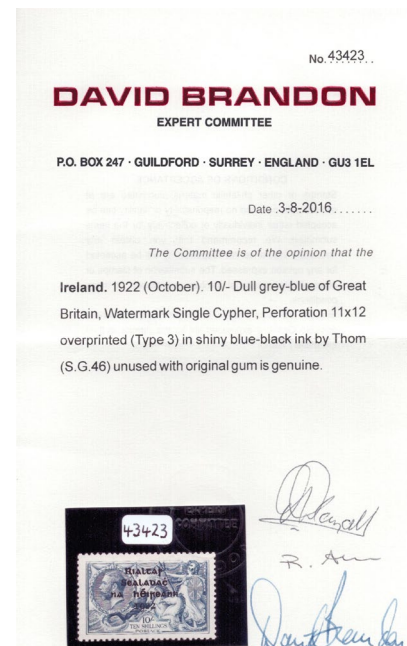


Fig 2: The 10 shilling was authenticated and the Certificate was kept with the collection.

The potential buyer may ask for a second opinion and Certificate. The cost of this second opinion is part of your sale negotiations.

The article continues with very sage advice from Pádraig O'Shea, who is a well known Stamp Dealer living in Cork, Ireland. Pádraig has over 42 years of experience buying and selling Irish material from around the world.

Selling a Stamp Collection

For many collectors, or the representatives of those collectors, the sale of their stamps and covers can be an intensely personal experience. For this reason, the method of disposal should bring both a happy financial result and a belief that the personal aspects of the sale were also enjoyable.

When faced with disposal of a collection there are two main methods, a sale by public auction, or a direct sale to a stamp dealer.

Auction sales often involve a delay of up to nine months before a collection can be sold. Buyer's Premiums, including Value Added Tax (VAT) can reach 25%. A seller's premium (including VAT) of 18% is often the norm. Such a **charge structure** means that an item selling for Euro 1,000 will cost the buyer Euro 1250 while the seller will receive Euro 820. In addition, there is no guarantee that all lots will sell and that part of the collection will have to be reoffered on later occasions or may never find an auction buyer.

The second option is direct sale to the auction house or a Stamp Dealer. Such sales have the advantage of immediate payment with no deduction of commission and no unsold items. It should be a fast clean transaction with the collection being sold intact and no unsold items to worry about.

I have been involved with direct purchase from collectors and their representatives for over forty years and list the following are my recommendations:

General Thoughts

1 Always remember that time is money, the better that the collection is presented for easy evaluation then the higher the financial result should be (see Figures 1 & 2 and compare figures 3 & 4).

- 2 Mixing mint never hinged mint and hinged mint within a collection is not a good idea especially in the later period as a dealer's salability of such collections is lower.
3. Mixed mint and used collections are always more difficult to sell than those exclusively mint or used.
4. It is important that it be easy to check the condition of the stamps. Most plastic protective mount types allow this, although the split back type can cause difficulty.

Some general points regarding the types of Irish collections that sell best.

Much of Padraig's thoughts below are also true for other countries of the world - The editor.

- A. Postal History collections will always sell well with strong demand for pre stamp items plus an ever increasing demand for material between 1900 and 1937.
- B. Basic and Specialized collections of overprints have a strong base especially for mint never hinged and fine used (within period) items.
- C. Political Labels and Essays have a dedicated following and often attract high prices especially for more specialized items.
- D. Pre 1940 Definitive stamps and Coils are also popular, especially the 1935 Imperf 2d Coil. Gum & Paper variations on the Definitive sets from 1968 to 2002 are also popular and **any scarce items should be highlighted in your collection.**
- E. First Day Covers pre 1960 are normally of interest with all issues pre 1937 being in greatest demand. This will include overprint, definitive and commemorative covers. Post 1971 covers are generally available in large quantities and therefore are of little interest and are of low value.

- F. Airmail issues especially errors and Postage Due labels on cover are always of interest but basic mint never hinged issues are generally plentiful.
- G. Commemorative issues are generally popular, especially those either in mint never hinged or fine used condition These stamps attract the most interest when sold in pre printed albums. Large blocks of pre Euro material **are not popular** and post Euro issues will normally be valued as discount postage.
- H. Postal Stationery from the pre decimal period both mint and used are popular with the highest demand being for the larger sized Registered Envelopes and all telegram forms.
- I. Definitive Booklets pre 1963 and especially pre 1953 attract high prices and always appear to be in demand.
- J. Cinderella and Revenue items have an enthusiastic but limited following although some items can attract high prices.

Final Thoughts

I offer the following Caveat: Large collections and accumulation of post 1960 stamps and

covers are not in great demand and although the catalogue value may be high, their desirability is extremely limited with a consequentially low price offered (Figure 5).

Finally, I must add the following proviso, ***always ensure that any individual you are dealing with will pay promptly.*** I have encountered many collectors who were promised sky high prices but found it almost impossible to be paid these amounts when settlement time came. Always deal with a member of a reputable Trade Association as that is a guarantee of integrity.

Payments should normally be made by bank transfer but sellers should always ensure that they have investigated any tax implications that the sale may create. For sellers within the European Union there is a totally open market but sellers from outside this area may encounter VAT problems with imports of high value being particularly problematic.

If anybody has any queries, I will be happy to provide whatever information I can.

Pádraig O Shea

Raven Stamps, Cork Ireland

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www.ravenstamps.com



Fig 3: Part of a philatelic estate recently purchased by Pádraig O'Shea. Hours of work are involved to separate the better material from the more common items –the editor.



Fig 4: Part of the same estate with materials from around the world. Pádraig also purchased this collection but the price was based on his difficulty of future sales. Material from several counties may best be sold through an auction house or a dealer of worldwide materials. Your Heirs will have days of work determining the best option, unless you provide some recommendations -- the editor.



Fig 5: Plastic Tub of modern Irish First Day covers, stamps and An Post Year packs.

Modern Euro Stamps may ONLY sell for 30% to 40% of **FACE** value, and are typically used for postage on commercial mail – the editor.

The composite high-value overprints of 1927 – Part IV

A conclusion

Dik Bakker

Introduction

In previous issues I discussed a computer supported method to estimate the numbers of composite pairs that might have been isolated for collectors from the 1927 Seahorses overprint sheets. In this fourth and last contribution I will try to establish the number of pairs that might still be in existence today (Parts I to III appeared in *Irish Philately* issues of December 2022, August 2023 and December 2023, respectively). ***Considering the lack of many crucial data points, the results will be speculative at best.***

Towards an estimate of the extant numbers of pairs

I will use the £5 orange as an example. My information is that of the 8,000 £5 orange stamps sold in Great Britain, approximately 1000 stamps were sold in Ireland. The population of Ireland remained more or less stable between 1890 and 1927. Therefore, I assume that Irish collectors purchased about 12 to 15 % of the available composite pairs. However, there may have existed some extra interest among collectors in the Irish Free State for Irish issues, even if the overprint stamps still showed the portrait of the British King (*Irish designed High Value stamps were not issued until 1937 – the editor*).

Further consideration must be given to the fact that the composite pairs were a very expensive set of stamps. Each set of three pairs of 2/6d, 5s and 10s would cost collectors £1-15s for either the horizontal or vertical set and £3-10s for all 12 stamps. Therefore, it is quite unlikely that many collectors would have purchased a set of three pairs, and even fewer all six pairs. It is more likely that many collectors who knew about the existence of the pairs, only bought a pair of the 2/6, with less collectors buying a pair of the 5/, and even fewer of them a pair of the

10/. Only very few could have afforded the acquisition of both the horizontal and vertical pairs.

In order not to engage in yet more speculation, I will take the extant number of 8,000 for the £5 as a tentative guideline, I will assume that there was the same number of 1,000 initial buyers of any of the composite pairs. Earlier on, we established that it is quite certain that all composite sheets were shipped to Ireland. It is therefore unlikely that many collectors outside the country would have been in the position to buy them during the months they were for sale at the post office. I will put their number at a tentative 200 extra, who must have bought them from dealers, mainly in Britain. Each of these 1,200 would have purchased one or more pairs or larger entities of the 2/6. Fewer collectors would have bought one or more pairs or larger entities of the two higher values. For lack of any other criterion, I will apply the relative numbers of the available sheets to estimate the number of buyers of the composites of the two higher values. This will give us 730 buyers of the 5/ and 490 of the 10/.^[16] Each of these is supposed to have bought at least one horizontal or vertical pair or a larger multiple of the 2/6. The numbers include dealers, who might have bought larger entities, and even complete sheets. In order to account for multiple purchases by one collector or dealer, I will apply a factor 1.5 to the 2/6. The tentative factors for the 5/ and 10/ will be 1.33 and 1.1, respectively. This gives us the proposed number of pairs sold for collecting in column 7 of table 9. A certain amount of these will be contained in larger entities. I consider all these numbers as an absolute maximum; in reality they might have been lower, perhaps even considerably lower. All entities are assumed to be mint. Very few cancelled pairs have appeared on the market, but these were probably cancelled on request, and are considered to be included in these figures.

VALUE	NUMBER OF SHEETS	PAIRS PER SHEET	MAXIMUM NUMBER ACTUAL PAIRS	BUYERS	PAIRS SOLD	EXTANT (-5% LOST)	% OF MAXIMUM
2/6	2,174	11.8	25,653	1,200	1,800	1,710	6.7%
5/	1,594	9.8	15,621	730	970	920	5.9%
10/	1,062	9.8	10,408	490	540	510	4.9%
TOTAL	4,830		51,682	2,420	3,310	3,140	6.1%

Table 9. Estimate of the numbers of composite pairs in existence

The rightmost column of the table gives the percentages of surviving pairs, under the assumption of course that the estimates are anywhere close to reality. These percentages are higher than the 3.25% established for the £5 orange, but the absolute numbers pale in comparison to the 8,000 established for that iconic stamp.

This would make them extra desirable from a collector's perspective.

If we split up these results over the two types of pairs acknowledged by the catalogue, we get the numbers in table 10. I have applied the relative numbers of the two types in one sheet, assuming that horizontal and vertical pairs were taken out at random, without any preference for either.

VALUE	TOTAL PAIRS	FRACTION HOR/VERT	PAIRS (1,200 BUYERS)	PAIRS (2,400 BUYERS)
2/6 HORIZONTAL	1,710	0.66	1,130	2,260
2/6 VERTICAL		0.34	580	1,160
5/ HORIZONTAL	920	0.44	400	800
5/ VERTICAL		0.56	520	1,040
10/ HORIZONTAL	510	0.44	220	440
10/ VERTICAL		0.56	290	580
TOTAL	3,140		3,140	6,280

Table 10. Estimated numbers of horizontal and vertical pairs

The horizontal pair of the 10/ being the key value, there would be a complete set of six different pairs available for some 220 collectors at maximum. Since a few fortunate collectors may possess more than one of each pair, the actual number of those that may own the complete set will even be lower, e.g., between 175 and 200. This is all under the assumption that there were some 1,200 initial buyers. I have argued above that there are good reasons to assume that this number is probably too high. Still, for the sake of argument, I have added a column to the right with the totals in case the number of buyers would have been double the estimated amount. In this highly unlikely case, a maximum of around 350 to 400 collectors could be the proud owner of all six pairs. That is still just 5% of the potential ownership of the £5. If rarity one of the attractive aspects of stamp collecting, then the collectors of Ireland are in a rather better position than those of Great Britain.

More types for the catalogue

Let us now come back to the distinction of left-right and upper-lower for the narrow and wide date positions. Since the Hibernian catalogue does not take this aspect into account, I have ignored it in my earlier discussion. Tables 3 and 4 in part II of the article gave the relative numbers of two ways the

sheet splitting might be ordered: the optimal way, providing the best results, and one based on the average of all possible split ups. The latter leads to a somewhat lower number of pairs than maximally could be removed from a sheet. But it will probably provide us with figures that are more realistic. For the sake of convenience, the relevant part of table 4 is repeated here as table 11.

	2/6	5/	10/
HWN	5,0	3,3	3,3
HNW	2,8	1,0	1,0
VNW	2,5	3,0	3,0
VWN	1,5	2,5	2,5

Table 11. Number of two-way composite pairs per sheet (mean strategy)

To the extent that these figures are close to what has actually been taken out of the sheets, we would expect to find considerably more Wide-Narrow examples for the horizontal pairs and somewhat more Narrow-Wide examples for the vertical pairs. Combining the figures in table 11

with the numbers in table 10, we get the estimates for the NW and WN pairs to be found in table 12. For each of the six original pairs, the rarer type is coloured red.

Type	Total Pairs	Mean per Sheet	Pairs NW vs. WN
2/6 HNW	1,130	2,8	410
2/6 HWN		5	720
2/6 VNW	580	2,5	360
2/6 VWN		1,5	220
5/ HNW	400	1	90
5/ HWN		3,3	310
5/ VNW	520	3	280
5/ VWN		2,5	240
10/ HNW	220	1	50
10/ HWN		3,3	170
10/ VNW	290	3	160
10/ VWN		2,5	130

Table 12. Estimated number of extant pairs for all 12 types

It is striking that NW is the rarer order for the horizontal pairs but WN for the vertical pairs. Especially for the horizontal pairs of the 5/ and 10/, the differences are considerable: over three times. This must be a complete coincidence, as a result of the more or less random positions in which the original narrow clichés were replaced by the wide ones. And just like the figures provided for the six original pairs, these figures are hypothetical in the sense that they are based on the assumption that the splits were made in a random fashion, providing to each potential pair the same chance to be taken out of the sheet. But as we observed earlier on, it might very well have been the case that collectors would have had preferences, which would have influenced the selection. One could think of marginal pieces, or horizontal rather than vertical pairs.[17] Some pairs might have simply been located such that they would have been easier to

be torn out than others. The real preferences could only be established on the basis of a relatively large amount of example pairs. Since these are hard to come by, I will assume for the time being that the estimates in tables 10 and 12 are the closest we can get to the existing numbers.

It seems to make little sense to calculate provisional catalogue values for the respective twelve subtypes based on the above figures. One very artificial way would be to hold the aggregated value for all existing examples of an original type constant, and then weigh the two subtypes on the basis of their estimated relative frequencies. The most dramatic change would then be for the 10/ horizontal, where an UM example for the NW type would go up from €2.850 to €6.090 and its WN sister down to €1.860.



Figure 15. Composite pairs of 10/, Narrow-Wide and Wide-Narrow

In reality, as soon as the collectors would decide that this is an interesting area of further specialization, the market place will become the determining factor. Until that moment, chance will decide which boy or girl got lucky by possessing one of the rarer types. He or she could then become one of the at most 50 collectors that can boast to possess the really complete set of 12 different composite pairs. And the road to utter completion will then lead to the rare varieties in the overprints and in the stamp designs themselves. This calls for a needle-in-the-haystack hunt for extremely rare pairs, and possibly to the sad conclusion that they might not even exist at all.

Rounding up

I have tried to provide a more or less realistic estimate of the extant composite pairs of the Irish 1927 overprints on the Seahorses stamps. I have arrived at this in three steps. Firstly, I established the numbers of the respective

composite sheets, based on the data in Kearsley (2005), the most authoritative publication to date on the Seahorses. Secondly, I developed a computer program that calculates the actual numbers of the horizontal and vertical pairs per sheet, excluding the overlaps. And thirdly, using these results, I determined the tentative survival rate of each of the six composite pairs. This operation started out from the surviving number of examples of the British £5 orange, as discussed by Horsey (2013). From this I derived the potential number of original buyers of the composite pairs. With the possible exception of the 2/6, the resulting numbers turned out to correlate rather well with the catalogue values found in the Hibernian catalogue. Finally, I derived survival numbers for the subtypes of the composite pairs by distinguishing between Narrow-Wide and Wide-Narrow pairs. I will leave it to the eagerness of the Ireland collectors to start searching for these subtypes, and to the market place as the ultimate executioner of the price to pay for each of them.

End Notes

[16] Providing exact numbers here would suggest a preciseness that they obviously do not possess. Therefore, the figures are rounded up to the closest 10-fold. Another simplistic weighing factor could be the post office prices of the pairs. This would give us considerably lower numbers: 500 buyers for the 5/ and just 250 for the 10/.

[17] Given the landscape format of the Seahorses, vertical pairs are in fact more stable than horizontal ones. It is not clear to me whether this could have been a consideration for collectors at the time.

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Jefferies, Hugh & Vince Cordell (eds) (2018). *Great Britain Concise Stamp Catalogue*. London: Stanley Gibbons Ltd.

Kearsley, Brian (2005). *Discovering Seahorses. King George V High Values*. Ringwood: Pardy & Son.

Composite Pairs and Multiple blocks have been finding their way on to the market in the past few Years. David Feldman had several in their auction of Barney Clancy's material in 2023.

The following illustration is from Padraig O'Shea



1927 Composite setting five shilling value block of twelve fine unmounted mint comprising three horizontal se tenant pairs and one vertical se tenant pair plus three additional 5 shilling Narrow Date and one 5 shilling with wide date.

A Review of the MacDonnell Whyte Auction on 23 March 2024

Robert Benninghoff

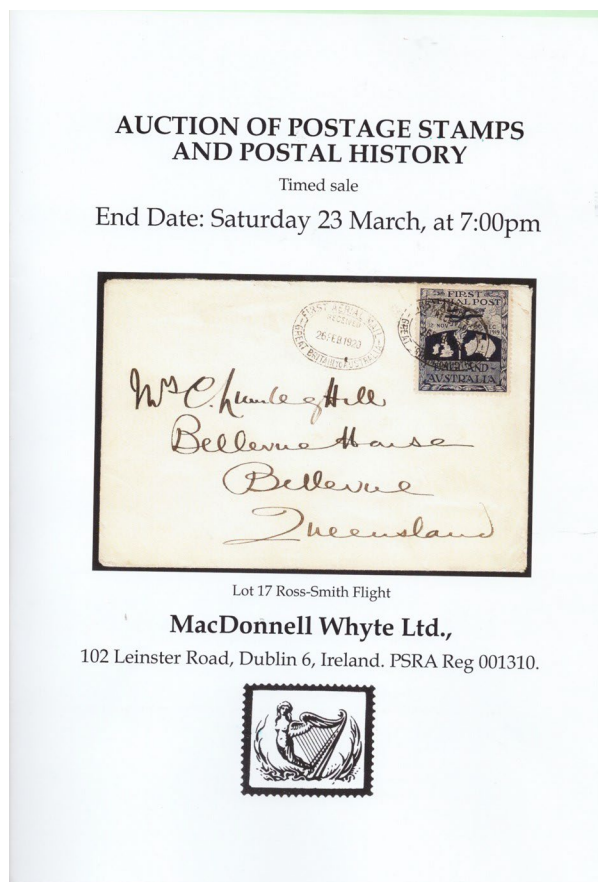


Fig 1: Long anticipated Internet auction with 114 lots of world and Irish Material.

David MacDonnell returned to the auction scene in late March with his first Internet Auction (Figure 1). This was a new and much anticipated venture for David and his loyal followers. There were 114 lots of world and Irish Material and bidding was by mail, email and live, direct bidding, through EasyLive Auctions. EasyLive charged a percentage fee in addition to the Buyer's Commission of 18% charged by MacDonnell Whyte.

This was a "Timed Sale" with bidding starting on 18 March and ended progressively at 19:00 hours (Irish time) on 23 March. Online bidders had to pre-register with EasyLive before they could bid and they could increase their bids anytime during the auction before the lot was sold. One *Glitch* was the countdown



Fig 2: Lot 75 An 1824 cover from Dublin to Castlecomer, showing on face the extremely rare **LINEN BOARD/POST/*PAID*** oval in red (Feldman/Kane type 95), clear strike but partly off edge, only 4 or 5 known. (note: the Linen Board was set up by Act of Parliament to manage the Linen and Yarn Halls, Houses and Estates). **Sold for 1250 euro vs. an estimate of 900 euros.**



Fig 3: Lot 107 1933 1d perf 15 x single perf. experimental vertical coil. Fresh used with ideally struck "socked-on-the-nose" Dun Laoghaire cds for 29 IV 33, during the first month of use. **Sold for 1250 euro vs. an estimate of 240 euro.**

clock was not functioning well when there was activity for a particular lot. Many lots were sold with time shown as remaining. Bidders had to click on the lot, only to find that the item had already been sold.

The Irish material began with lot 68, with most lots going above estimate, particularly the Postal History Items. Notably, lot 75 sold for 1250 euros versus an estimated 800 to 900 euros (Figure 2). The Irish Coil lots also did very well with Lots 104 to 107 all going above estimate and Lot 107 (used 1d perf 15 x single perf) sold for 1250 euros against an estimate of 240 euros (Figure 3). We hope that David was pleased with his auction and we all look forward to additional, expanded sales in the *Near Future*.

See also David's Comments on page 41

Fun With Philately

Robert Benninghoff

There are many scholarly articles found in this journal and elsewhere within the philatelic community. This article looks at how we can have fun with stamp collecting and exhibiting without taking our hobby too seriously.

Figure 1 shows a sheet of ten recently created Blarney Castle Stamps from the German Post Office (Deutsche Post). While working with my granddaughter on her Blarney Castle exhibit, we discovered that there were no Blarney Castle stamps issued by any post office. Karl Winkelmann sent us a link to the German Post Office which allows individuals to create their own stamps (1). The only difficulty with this approach is that the newly created stamps have to be shipped to an address in Germany. We created three different sheets of Blarney Castle stamps and they were shipped to Hans-Juergen Goebelbecker in Germany. Brian Warren added even more fun to the Exhibit by creating 4 postcards from the same photos shown on the stamps. He mailed the cards to Hans-Juergen who matched the stamps to the cards, postmarked them at his home town in Germany and mailed them to my granddaughter in the USA. A great international effort to promote *Youth Exhibiting* (**Figure 2** shows one of the postcards).

Karl also sent us a link to the Austrian Post Office which allows customers to create their

own stamps (2). **Figure 3** shows a sheet 20 Blarney Castle stamps created through the Austrian Post Office web site. We were able to have these stamps posted to the USA, however, we had to purchase 5 full sheets of 20 stamps which cost a total of over 200 euros, including the service fee and postage to the USA. You can choose your postage from a series of National and International rates for both German and Austrian Post.

I always find it interesting to see what will go through the international mail. We would think that small brochures would not be handled well by the various postal systems. **Figure 4** shows an 8 cm x 14 cm brochure found in many Dublin hotels. These items are great for exhibits because of their small size. This Four Courts brochure came through the post from Ireland to the USA.

I am a fond collector of Beer Mats that are postally used. Several of these will find their way into a new exhibit on *Irish Drinking Habits and Their Influence on the World*. **Figure 5** shows three beer mats picked up at an Irish Pub in Cologne, Germany, cancelled at STAMPA 2023 and mailed to the USA.

I would be very interested in hearing from fellow members who have similar or stranger collecting habits. Please contact me at rmercer01@aol.com.

End Notes

(1)
<https://shop.deutschepost.de/shop/individuell/bmi.jsp?productType=type1dmchhttps://www.post.at/en/p/c/personalised-stamps>
The link to the German Post Office web site for creating your own stamps

(2)
<https://www.post.at/en/p/c/personalised-stamps>
The link to the Austrian Post Office web site for creating your own stamps

(3) Final Thought:

Slainte and Fun with Philately from an Irish Pub and Post Office in Ballymun, Ireland





Figure 1: Sheet of 10 Blarney Castle stamps we created in Feb 2024 via German Post Office web site. Stamps have 0.95 euro postage, paying the German international postcard rate.



Figure 2: Postcard created by Brian Warren using the same image as the stamp & cancelled by Hans-Jürgen at Dettenheim-Rußheim in Germany on 26 Feb 2024.

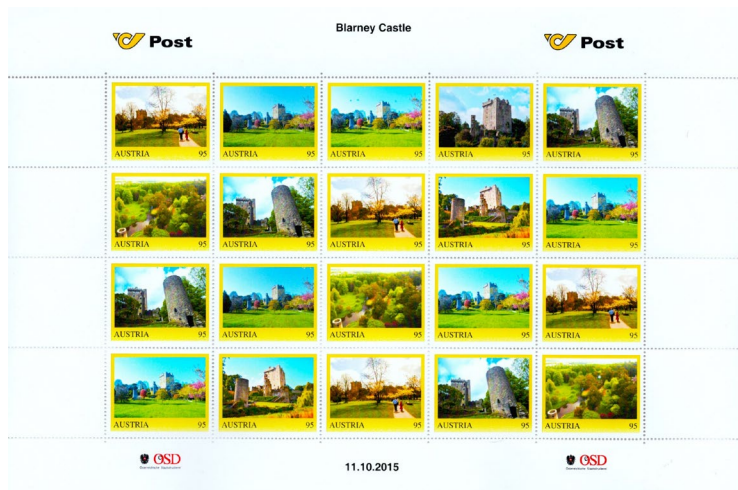


Figure 3: Sheet of 20 Blarney Castle Stamps we created using the Austrian Post Office web site in Feb 2024. Stamps have 0.95 euro postage, paying the Austrian international postcard rate

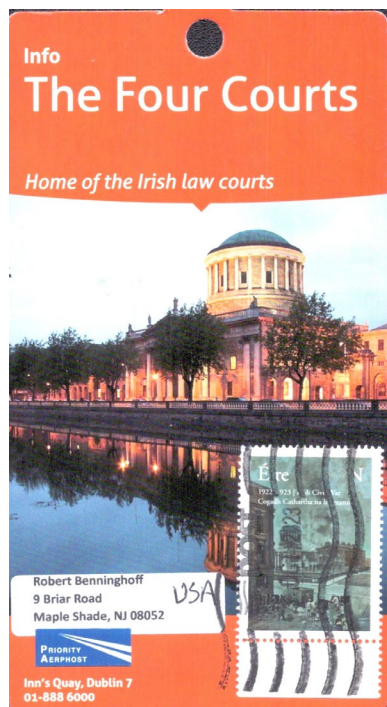


Figure 4: Small brochure mailed from Dublin GPO to USA. The 2022 Four Courts stamp was cancelled with Dublin Parcel Postmark



Figure 5: German Beer Mats from Barney's Pub (Cologne) Mailed to USA from STAMPA - and Remembering our good Friend Barney Clancy

Focus On Exhibiting: The Traditional Exhibit – A Guide to Success

Anthony F. “Tony” Dewey

The *Traditional Exhibit* is the oldest and most common form of exhibit. According to the American Philatelic Society (APS) Manual of Philatelic Judging and Exhibiting and Edited by Dr. Edwin Andrews (1) “*In Traditional exhibits the subject is the production of a stamp or series of stamps. Therefore, a basic Traditional exhibit shows the evolutionary stages from conception to design to production to use.*”

However, exhibit categories have now been eliminated at World Series of Philately (WSP) shows in the USA and Canada. Even mentioning exhibit type is being phased out. Instead, as suggested by Dr. Andrews, we should talk about ***Exhibit Treatment***. Thus, an exhibit employing the *Traditional Treatment* tells the story of a stamp or set of stamps starting with the proposal for the issue, and continuing with preliminary designs, the accepted design, printing, varieties, release and use.

In North American exhibitors are in control of their own fate. The title page defines what the exhibit ***IS***, through a statement of ***PURPOSE***, and defines the boundaries in a statement of ***SCOPE***. The jury will then evaluate the exhibit based on these two statements. If you describe your treatment as “Traditional”, then judges worldwide will have a clear definition about how the exhibit should be organized.

The Traditional Exhibit story begins with the proposal for the stamp(s). This may start with a letter requesting the stamp to be issued, by individuals, an act of Congress in the USA or the Dail or Parliament in Eire or the UK, or even a request from the President / Taoiseach/ Prime Minister. Such items are almost always in museums and archives, and thus would be very difficult for a collector to acquire. ***But, if you should get your hands on such items, you have a real gem to show!***

Design: Essays and Proofs ... and Other Stuff

The next step would be to show preliminary designs for the stamp(s). These could be proposed designs from the official printing house contracted by the government, or they can be suggested designs submitted by the public. ***Figure 1*** shows a design submitted by an individual for the U.S. Connecticut Tercentenary stamp (1935). ***Figure 2*** shows a sketch

of the design for the 1½¢ and 50¢ stamps of the United Nations first set issued in 1951 by Leon Helguera, an artist working for the United Nations Postal Administration. Again, these preliminary designs, called essays, are typically difficult to obtain, but, if shown, will boost your score for ***Rarity***.

Once the design is selected, the image must be prepared for printing. Depending on the method of printing, intermediate items may exist. These may include incomplete engravings (***Figure 3***), progressive proofs (***Figure 4***), color trials (***Figure 5***), etc. In the engraving printing process, a print of the finalized die printed in the official color is called a die proof (***Figure 6***). In engraving and other printing methods, a test of the finalized plate is taken for inspection and for the archive, called a plate proof (***Figure 7***).

But, what if none of this material is available for your stamp. For most stamps, especially stamps of the 20th and 21st centuries, essays and proofs are not available to the public. ***Don't panic!*** There are other items which can be used in lieu of essays and proofs to show the design process. These include press releases (***Figure 8***), announcement cards, press photos (***Figure 9***), etc. It is best if such items are released by the issuing government. You must also show original artifacts and NOT copies.

Sometimes, especially in the 20th and 21st centuries, a stamp is an adaptation of an existing work of art. The exhibitor should show the piece that was the inspiration for the stamp, if at all possible. For example, the 1975 U.S. Christmas stamp was adapted from a late 19th century card produced by Louis Prang (***Figure 10 – on page***). Perhaps, the image was adapted from a painting commissioned for the cover of a magazine. While you may not be able to include the original painting in the frame, you would be able to include the magazine (or at least the page showing the image). In lieu of an original painting, an official print, issued by the owning museum, may do. Another option is to include a picture postcard of the original painting. Take caution when using a picture postcard in a Traditional exhibit, they may not be acceptable outside of North America.

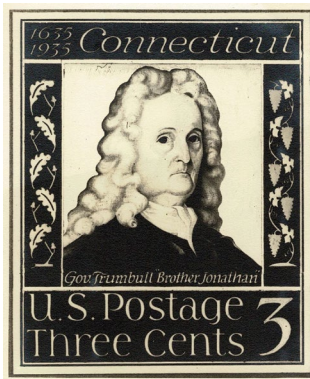


Fig. 1: Essay for 1935 Connecticut Tercentenary submitted by individual.

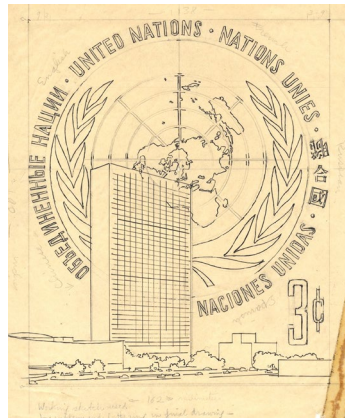


Fig. 2: Original sketch for U.N. First issue 1½¢ and 50¢ stamps by U.N. artist Leon Helguera.



Fig. 3: Unfinished die for U.N. First Issue 1¢ stamp – an essay.

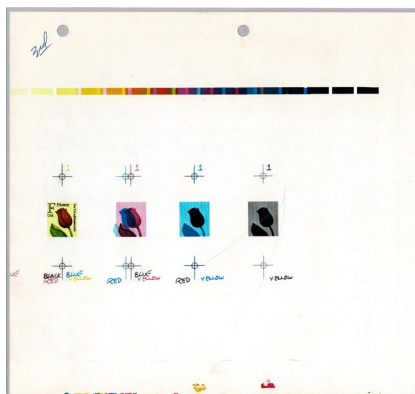


Fig. 4: Progressive proof for "F" Tulip stamp.

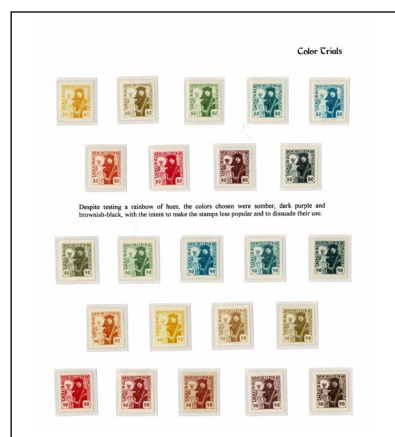


Fig. 5: Color trials for 1920 Czechoslovakia's Hussite stamps



Fig. 6: Large die proof of 1935 Connecticut tercentenary stamp.



Fig. 7: Corner block of plate proof for U.N. First Issue 5¢ stamp of 1951.

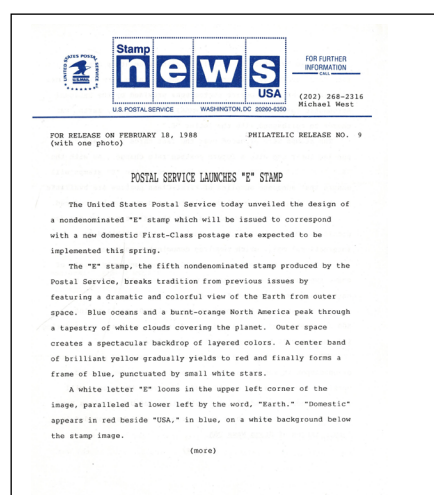


Fig. 8: USPS Press release for 1988 U.S. "E" stamp.



Fig. 9: Press photo for U.S. 1998 "H" stamp.

It is important that you use correct terminology when describing material. ***Any image of the stamp that is not in its final form (as printed) is an essay.*** This includes trial color prints of the final design. Only the final design in the issued color may be called a proof. The term “photo essay” is different from a photo of an essay. The former is a photograph of an essay reduced to stamp size and used in the design process (mainly to see if the design works well at a stamp size). Otherwise, an image is just a photograph of an essay, typically a souvenir for postal officials and associates. A press photo or promotional photo may or may not be an image of the final design. ***If the image differs from the final design, this would also be a photo of an essay,*** and the difference should be noted in your write-up.

Production – The “Forgotten” Stage

As a judge, I am amazed at how many exhibitors either gloss over or downright skip information about how the stamps were produced in their “Traditional” exhibits. Who were the designers and artistic directors of the stamp? Who were the engravers, siderographers, lithographers? What was the printing method (engraved, lithographed, photogravure, etc.)? What press was used? What perforator or die cutter was used? How many stamps were printed? Delivered? Such information is critical and essential to a Traditional treatment. The data can be put into a table to convey information quickly and succinctly to the viewer and the jury (***Figure 11***).

Almost all printing methods involve a printing plate or cylinder. What was the plate or cylinder layout? What are all the marginal markings and what do they mean? How many stamps were printed per impression or cylinder rotation? Plate information can be presented using a simple diagram with key components annotated (***Figure 12***).

Mistakes are always made in any task, and that includes producing stamps. Showing errors, freaks and oddities (EFOs) in a traditionally treated exhibit effectively demonstrates the production process by showing what can go wrong. Perhaps, the ink was mixed differently during the print run producing color variations. Perhaps, the wrong color was used or a color was omitted altogether. The vignette could be printed inverted with respect to the frame (or vice

versa). Paper folds and creases, mis-perforated stamps, imperforate stamps (that should have been perforated), different papers, watermarks – all varieties give the exhibitor an opportunity to demonstrate knowledge about the stamps and the printing process that is reflected in their scores. EFOs are eye-catching, interesting and can boost your scores for knowledge and rarity. ***Figure 13*** illustrates a page effectively showing varieties to demonstrate the production process.

Release – The First Day of Issue

Until the 1920s in the USA, most stamps did not have an exact release date. Rather, they would be put on sale as supplies of older stamps dwindled. For stamps without a fixed release date, ***showing the earliest known use (EKU) adds pizzaz to your Traditional exhibit.*** The EKU of early stamps is listed in specialized catalogs for many countries. However, showing an EKU has its risks as an earlier used copy may be found, supplanting your example.

Starting in the 1920s stamps began to be released on a set date. Often the stamps would be released in a significant location, and ONLY at that location on the issue date. Sometimes the postal authority would host a ceremony celebrating the release of the stamp, and may even distribute a souvenir program to attendees of the ceremony. Try to include ***a non-philatelic example*** of the stamps used on the official day of release. You may also include an example of the stamp used prior to its official date of issue. These are known as “pre-dates”. ***Showing a souvenir program signed by dignitaries who participated in the ceremony would add some pizzaz to the exhibit.***

Caution – keep this section brief. While the official issue date of a stamp is important, this is a section that exhibits of older stamps would not include. There is another treatment style called the ***Traditional First Day Cover*** exhibit, which includes a detailed study of all the cachet covers created for the first day of issue. This is NOT what you want in a Traditional exhibit. ***For “modern” stamps a brief section on the first day of issue is a good idea, but do not give the jury the impression that you are going to present a detailed study of cachets.***



Fig. 10: Original card printed by Louis Prang

"G" Rate Sheet Stamps - Production Data		
Printer	Bureau of Engraving and Printing (BEP)	Stamp Ventures (at J.W. Fergusson and Sons)
Press	7-color Andreotti gravure webfed press	Champlain webfed gravure press
Plate Format	Gravure cylinders of 400 subjects (20 across by 20 around)	Gravure cylinders of 400 subjects (20 across by 20 around)
Pane Format	Pane of 100 (10 across by 10 down)	Pane of 100 (10 across by 10 down)
Perforation	11.2 by 11.1 (Eureka off-line perforator)	10.9 (sheetfed stroke perforator)
Tagging	Pre-phosphored paper	Pre-phosphored paper
Quantity Printed	198,000,000 (and distributed)	1,500,000,000 (and distributed)
Designer: Ronald Sharpe (BEP)		
Art Director and Project Manager: Jack Williams (USPS)		
Typographer: John Boyd (Anagraphics, Inc.)		

Fig. 11: Production information about two U.S. "G" stamps

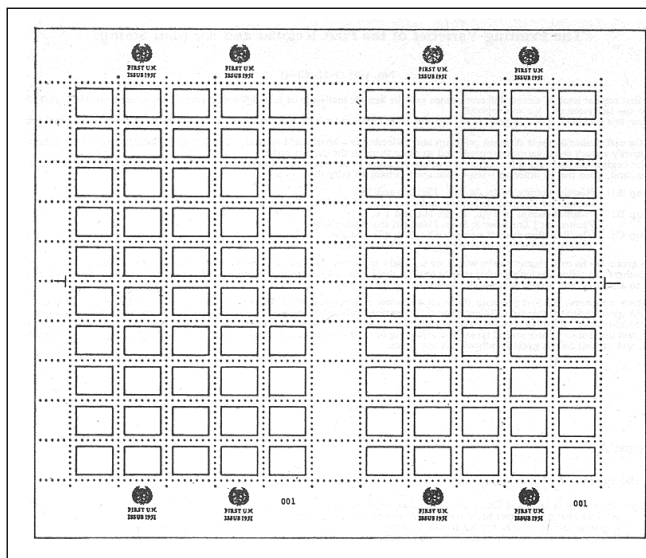


Fig. 12: Plate layout diagram for 1951 U.N. First Issue stamps printed by Thomas de la Rue.



Fig.13: Exhibit page showing plate varieties of Swiss stamps overprinted for use by the International Refugee Organization.

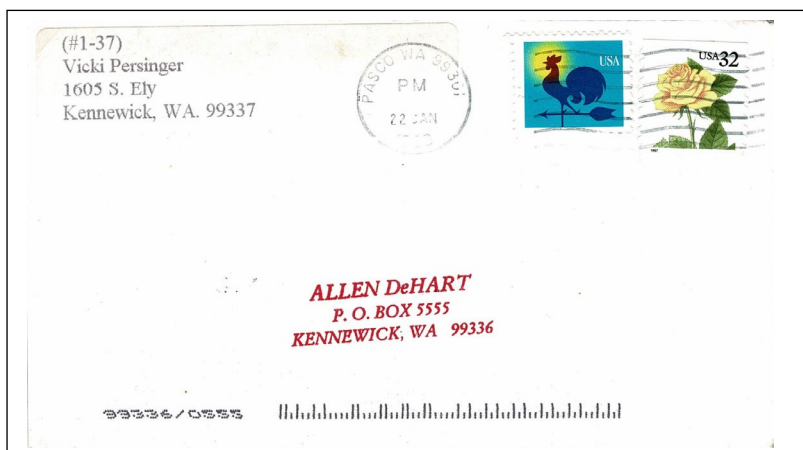


Fig.14: Cover showing "H" make-up stamp used as intended, but the stamp is a major error – with black omitted!

Uses – The Reason the Stamps Were Created

For many years, and even now, exhibitors balk at including covers in a Traditional exhibit.

“I’m a stamp collector, not a cover collector.” they would complain when informed that uses of the stamp are an essential part of the story. However, reason prevailed, and most Traditional exhibits are expected to include covers. I say “most” because some exhibits, such as a study of the plates, or of just the development of the stamps prior to printing, would not include covers. But, for the vast majority of *traditionally treated exhibits*, covers are essential.

Uses show the reason why the stamps were created in the first place. Most stamps are created to pay for a specific rate, and even though it may be common, it is important to show the stamp used as intended. Even so, you don’t have to show a boring cover. “Show the mundane with the extraordinary” has been an exhibiting mantra that I have been taught since I began exhibiting. *While the stamp may have been issued to pay the domestic single-weight letter rate, show it used under extraordinary circumstances, such as used from a military unit far from home, or from an embassy in in foreign land. Perhaps, the stamp was used to pay postage due in lieu of postage due stamps.* Figure 14 shows an “H” rate make-up stamp used as intended, BUT the stamp is missing the black color!

When showing a set of stamps, make sure to show examples of ALL stamps in the set used on cover. This includes the high value stamps in the set, which may only be found used on parcel cards or wrappers of packages.

In the write-up describing a cover make sure that the emphasis is on the stamp. While rate and route information should be included in the write-up, make sure that the stamps take center stage. For instance, say

“A pair of the stamps used to pay the domestic airmail rate ...” placing the focus directly on the stamps.

Pay attention to the condition of the stamps on your covers. In a postal history exhibit, where the focus is on rates, routes, and postal markings, a defective stamp may be tolerated. But, in a Traditional exhibit, any defective stamps may contribute to a deduction in the score for condition.

Organization – A Key Part of Treatment

For a Traditional exhibit about a single stamp, *the organization is simple and follows the chronological story of the stamp from proposal,*

through design and production, and ending with uses. For a set or series of stamps you have some options regarding organization. One option is to follow the simple chronological story as you would for a single stamp, tackling each aspect of a Traditional treatment for the entire set.

The circumstances of the production of the individual stamps in a set or series may influence the organization. For instance, if some stamps in the set were printed via flatbed presses, and then the procedure changed to use a rotary press, you may group the stamps accordingly. Likewise, if the printing of the stamps was divided between two or more printers, you might group the stamps by printer. It is not unusual for a set or series of stamps to be issued in batches, with groups of stamps in the set released over a period of time. If you show the stamps in groups, you would follow the typical chronological treatment for each group, starting with proposal through uses.

Another organization you may use is to treat each stamp in the set separately. This organization works well when each stamp in the set was issued for a specific rate. In using this organization, you may want to begin with a section covering aspects of the set that are the same for all stamps in the set. This would avoid redundancy, which might be perceived as padding. This organization is also applicable for a series of stamps issued for a particular service, such as stamps for registered mail or express mail. *Whatever organization you employ, it must be logical and allows the story to flow smoothly.*

Previously, I described how the write-up for covers should be handled. How you organize the covers in a Traditional exhibit is also important. The most common means of organizing covers in a traditional exhibit is similar to a postal history treatment. *Covers would be divided into two major sections: domestic uses, followed by uses to foreign destinations.* However, in many countries postage stamps are used to pay fees for various services, such as receipt of mailing, payment of business reply mail fees, payment for mail orders (cash on delivery), etc. These examples add a nice variety and can be included in the exhibit under “usages”

Many countries also provide simple banking functions through the post office, where stamps are used to show payment for these banking transaction fees, such as money transfers, utility bill payments, and so on. While the stamps on these forms did not pay for the transport or delivery of mail, they are interesting uses of the stamps and should be included in a *Traditional Exhibit*.

The End

Just as in a gymnastic routine, the ending of a philatelic exhibit counts and is important. ***Do not let your exhibit just fade away and ... end.*** The ending is the ***last impression*** that the viewers and the jury will have of your exhibit. Since an exhibit tells a story – the story of a stamp or set of stamps – it has a beginning (your title page), a middle (the body of the exhibit), and an ending.

Treat the ending as a separate section of the exhibit with its own header. Typically, the ending is labeled “Epilog” (or “Epilogue”), or “Conclusion.” ***The ending should be brief*** – a page, or less. Why was the stamp taken off sale? Was there a rate change or a regime change? Was the printing contract terminated and given to another printing house? Was the stamp demonetized? Whatever the reason that the production and/or use of the stamps ended, ***provide a conclusion.***

Conclusion – Yes, This Article Has an Ending

While the “rules” for exhibiting have been done away with for exhibiting in North America, there still are “Best Practices.” In this article I have presented a number of the best practices for composing a Traditional exhibit. These are intended to guide you to a higher score, and in turn, a higher medal level. I hope that you find them useful.

To learn more about exhibiting, join the American Association of Philatelic Exhibitors (AAPE). This group is dedicated to philatelic exhibiting with members spanning the globe. Its quarterly journal has been published since 1986. Visit their website at www.aaps.org.

To learn about exhibiting, study successful exhibits.

While you may not be able to attend a national show to view the exhibits, you can still read exhibits in the comfort of your home. Over 200 exhibits are available on the AAPE website. They also provide a list of links to other websites with exhibits like Czech-based website EXPONET with over 1,000 exhibits. Many society websites also post exhibits pertaining to their particular interests. Enjoy!

End Note (1)

“APS Manual of Philatelic Judging and Exhibiting”, 7th edition, Dr. Ed Andrews, editor. Available for free download from: https://stamps.org/Portals/0/Judging-Manual_1.pdf.

This manual is well worth downloading as a major reference guide to exhibiting in North America. However, National and International shows in other countries typically have the standard exhibiting categories such as Postal History, Traditional, Postal Stationary etc. – The editor

About The Author

I have known Tony for over 10 years and I have been honoured to attend many stamp shows with Tony, both as an exhibit competitor and as a subject of his judicial review. Tony is patient, informative and helpful when discussing the various attributes of our material at the frames. Several members of the Irish Brigade have benefitted (via Cell Phone) from Tony’s observations.

Tony started collecting when he was 8 years old, and never stopped. He first exhibited in 1991 at UN Stamp Expo at the American Philatelic Society headquarters in State College, Pennsylvania with a 5-frame Traditional exhibit of the United Nations First Issue of 1951. His multi-frame and single-frame exhibits have won a combined 35 Grand and Reserve Grand awards at the USA national level. ***Tony won the Multi Frame Grand, Reserve Grand and Single Frame Grand awards at the January 2024, SESE (Atlanta) show. This is the first time anyone has won all three top exhibiting awards at a USA National Show.***

Tony has been an accredited APS judge since 2011 and he lives in Hartford, Connecticut with his wife, Martha.

*Tony has laid out a great and beneficial plan on how to develop, as well as judge a **Traditional Exhibit**. I would hope this article finds a wide audience among the APS judging community, many of whom are members of the Irish Philatelic Circle – The Editor*

Irish Postal Rates since 1st February 2024 Brian Warren

(Previous rates table was effective from 1st February 2023)

A further increase in postal rates took place on 1st February with the national ('N') rate increasing by 5c to €1.40.

Packet rates within Ireland are unchanged for the second year running. Although the basic overseas rate remained at €2.20, most other weight steps were the subject of an increase.

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 €13.50 instead of €14.00. 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	€1.40	€2.95	€4.00
250g		€2.95	€5.10
500g		€2.95	€6.60
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	€4.00	€7.50
250g		€5.50	€8.50
500g		€7.00	€9.50
1kg			€12.50
2 kg (max)			€15.00

Rest of Europe (Zone 3)

Weight not over	Letter/Postcard	Large Envelope	Packet
100g	€2.20	€4.00	€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	€6.00	€12.00	€2.20	€7.50	€13.50
250g		€9.00	€13.00		€11.00	€18.00
500g		€11.00	€16.00		€15.00	€22.50
1kg			€22.00			€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	€9.50	€9.50	€9.50	€9.70	€11.00	€12.50
250g		€9.50	€9.50		€12.50	€13.50
500g		€9.50	€9.50		€14.00	€14.50
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	€11.00	€13.00	€9.70	€13.00	€19.00	€9.70	€14.50	€20.50
250g		€12.50	€14.00		€16.00	€20.00		€18.00	€25.00
500g		€14.00	€16.00		€18.00	€23.00		€22.00	€29.50
1kg			€19.50			€29.00			€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 36 designated post offices in the Dublin area. (previously 37 – Parkgate St., P.O. closed). 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.

Letters to The Editor

Hello fellow IPC Members. This is your forum to let me know your thoughts and comments and corrections. Please email me at robertmb.editor@gmail.com

A thank you by Michael McNamara for
A (very) Interesting Cover by David MacDonnell



The purpose of this note is to say **Thank You** to David for his presentation “Dublin Telegraph date-stamps 1930” in IP December 2023 page 118 (See Below). While obviously a philatelic souvenir, I think many postmark collectors will try to have similar souvenirs should an opportunity come their way. But for me this cover is super special: “Why is that?” you may ask! “It’s complicated and please bear with me” is my reply.

Most likely involved in some way was my grandfather, also Michael McNamara, who was a postman for most of his working life. I have a photograph of him in his postman’s uniform taken about 1913. Following marriage in 1911 he had one son (my father who was a “Telegram boy” and then postman before I was born) **and three daughters**. As the first grandchild I have no doubt that I was special and he was my hero grandad. I have some clear childhood memories of being brought to various places and events around Dublin – I will not give details, but one fascinating experience for a seven-year old was to see inside the Telegraph Office in Kingsbridge Train Station (now Heuston Station). Having such easy access suggests that

although a postman working in Pearse Street Sorting Office, my grandad knew the Central Telegraph Office and the Kingsbridge T.O. staff very well.

To get back to the multi-stamped cover, I am certain the hand-writing is not my grandfather’s. He introduced me to this life-long hobby but he was not a collector. It seems to me that the “sender”, needing to give it a used look, asked a colleague if he could give the address details for a relative living abroad. And so he did; his two daughters being convent-educated at that time in Belgium. **The Miss H & J McNamara are my Aunts Hilda & Joan!**

I have known for a long time that they had spent some years at school in Belgium and it explained how my Aunt Joan could speak French but the small mystery of how two young daughters of a humble Dublin postie were schooled far away in Belgium remains unresolved. Finally, thank you again David for the nice new supplementary information to my work on my family tree and to our hobby, **our hobby is one that keeps on giving.**

Letters to The Editor

(continued)

From Andrew Kupersmit

An Oops, an Apology and Correction
from the editor – Page 89 of December
2023 IP

The comments below in ***bold Italics*** are the editors comments and not Andrews. I generally add my comments in Italics and send the article to the Author for proofing – The article that was published in December IP was an earlier draft version that had not yet been proofed by Andrew

- Auctioneers can give you a cash advance if the collection has enough value to warrant the advance. ***Always ask for a Cash Advance, at least 15% to 20% of estimated total.***
- Auctioneers commission is negotiable in some circumstances, but consignors must understand that they get what they pay for (see above)
- When selling at auction, you take the risk. Your collection could sell for more or it could sell for less. ***Always as for a Minimum return or payment for your material***

From Liam Byrne

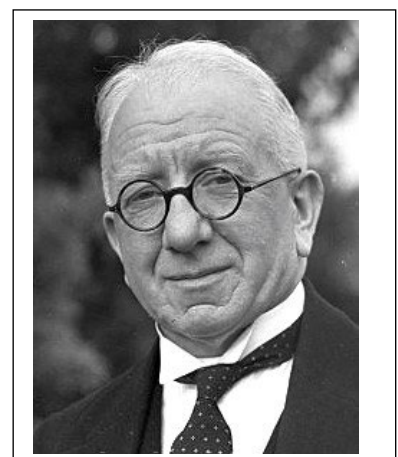
A small correction for the IP Journal issue no. 3 December 2023. On page 105 David McDonnell shows a page of Swiftbrook Mills paper purporting to show President Douglas Hyde. This is not Douglas Hyde, who always had a very large handlebar moustache. This is Sean T. O'Kelly (the President after Hyde)

See [Seán T. O'Kelly - Wikipedia](#)

Andrews Comments

I NEVER SAID to always ask for a cash advance. That can really work against you because an auctioneer may rush your collection to market to recoup the advance, meaning less time dividing your collection into lots, and less time and money spent promoting your collection, which mean less money for you. European auctioneers are not big on cash advances. If you have an immediate need for money then you can and should discuss that with your auctioneer.

I also don't recommend asking for a minimum return or payment. That only happens if your collection has a very high value as in hundreds of thousands of dollars. No auction house will offer minimum net proceeds on a collection of lower value.



Letters to the Editor (continued)

From Jerry Miller

Dear Robert:

First, congratulations on the continued success of the Irish Brigade. However, we need to see some new exhibitors and more exhibits from the Brigade around the USA!

Because of my age, I have disposed of my collection of Irish Philately, which I started in 1958 upon arrival for a fuel stop at Shannon Airport. During several additional business trips, I would stop at the philatelic or similar window at the main post offices in Shannon and Dublin.

Nevertheless, time has come when I must start disposing of my many collections and 39 exhibits, although I still am working on new material assembled over 70 years. *Do we really ever stop collecting – the editor.*

A heads up for fellow members of Irish Philately. There is a lot which I recently entered in auction at Christoph Gaertner in Germany - Postal History section of the German Colonies.

Picture side and address side of a tourist postcard from German South West Africa to Dublin posted on 20 June 1899



From David MacDonnell Below are David's Comments on my Auction Review (page 27) His comments were received too Late to make changes to the article for April IP - the editor

The EasyLive platform was a new venture, and unfortunately, the requested ten-second advance for a bid placement somehow became reset to the EasyLive default of five minutes. EasyLive claim that this is to combat “snipe” bidding, where last second bids are submitted. This did not affect any bids placed in the week prior to the end time (7 pm) on 23 March, nor did it affect any mail or email absentee bids submitted to MacDonnell Whyte Ltd. Online bidders who

Lot Number 5577, is a single postcard with a beautiful litho "Gruss Aus" ("Greetings From") card mailed from Swakopmund, German South West Africa on 20 / 6 / 1899 to Blackrock, Dublin.

A very scarce destination for German Colonial philately. Properly UPU rated overprinted, crown & eagle series stamps. *The auction start bid was Euro 80 and the postcard sold for a total of Euro 150 including buyer's premium & postage -- the editor.*

I mention this since it may be a nice item for an Irish postal history collector. How often does anyone see a German Colonial cover to Ireland (It is the only item that I have ever seen from a German colony to Ireland in 70 years) --- See Below.

Best regards.

Jerry

Letters to The Editor

(continued)

From Iben Olsen: Two comments



In use: 1922-1932.
Dates: 25 Apr 1957.
Issues: 1922 overprints:
2d - Type 'C'

Eire definitives:
½p, 1p, 2p-3p (SG71/2/4-6)
6p, 9p, 1/- (SG79/80/2)

Eire commemoratives:
3p (SG90); 2p (SG92/3)
2p, 3p (SG94/5)

Note: **Irish die** - see G.B. H2727.01.
Perfin also known sideways.

Ident: Henry Ford & Son Ltd,
36 South Mall, Cork.
Factory: The Marina, Cork.

Prms: Corcaigh (Cork).

In Brief
The Ford Motor Company set up 'Henry Ford & Son Ltd' in Cork (Registered 17th April 1917), where they opened a plant in 1919 to produce Tractors and Cars. The plant closed in 1984, but the main sales office is still in Cork.



Henry Ford and Son Ltd perfin shown in August 2023 IP and discussed by Iben Olsen in December IP.

Dear Robert

I have two observations from December IP

On page 104 of the December IP (issue 2023 No.3), I did a follow up to the PERFIN – H.F. & S – Henry Ford & Son Ltd. where I referred to two Perfin catalogues from Noah Wright 1977 and Mewhinney 1984. Shortly after I received an email from my Danish friend – Anders Jørgensen – who drew my attention to a more up-to date catalogue from Ray Gault published 2022 on The Perfin Society, with new and more detailed and structured information.

In December IPC Journal on page 120 (2023, No 3): An Interesting cover by Dik Bakker

The 2d 5 line overprint coil on cover used on June 16 1922, caught my attention (Hib. 5T, BC T23). Could it be an earlier FDC than previous known or is it an incorrect setting of the date in the post office – 6 instead of 9?

I remember some conversations of Irish Overprints with my late friend Barry Cousins. One of the subjects was related to the issues of coil stamps. As we discussed there could be some uncertainty about the exact day of the issue.

In Barry Cousins's book - Overprinted Stamps of Ireland 1922-1935 2022 Edition on page 57 it is mentioned:

Issue of 5T – coil overprinted by Harrison & Son Ltd. that coil from this issue were manufactured in three batches, the first being in May and June 1922 from stamps T20, T21, T22 and T23, then in August and finally in November and December from stamps T20, T21, T22, T24.

One more thing that indicating that the cover could be used June 16 1922 is that the recipient is "Editor, Stamp Collecting, London". Therefore, the cover might have contained information about the new release of the coil stamps.

It opens up the possibility of an issue date earlier than June 19, 1922.

References:

Rodgau Philatelie: Hibernian Catalogue of the Postage Stamps and Ireland Barry Cousins: Overprinted Stamps of Ireland 1922-1935 2022 Edition

Barry Cousins book can be found on IPC Homepage, Members Area). BC T23 listed above is Barry's Catalogue Number

Letters to the Editor (continued) - From our Friday Evening Skype Chats

Stamps in the attic (or philatelic shoebox!) by Michael O'Reilly

It is many stamp enthusiasts dream to find that treasure that has been overlooked by others – perhaps when purchasing a collection, or browsing at a trade show or online at auction. Admittedly it does not happen that often, but on occasion with the proper level of diligence, some philatelic gems can be found.

Such was the case when a member consigned a collection of covers and other material for inclusion in an EPA auction. Unbeknownst to them, the collection included a FDC of the 2/6 St. Patrick's Day high value 1st definitive issue. (Hib. D13, Scott 96).



The Art Deco design was made by Richard Joseph King, for the 2/6d, 5S and 10S High Value stamps.

The image shows a stained-glass depicts Saint Patrick, Ireland's Patron Saint, lighting the paschal fire on the Hill of Slane. The image is found in an outline of the 11th century Shrine of St. Patrick's Bell.



Hib. D13, Scott: 96: 2/6 First Day of Issue 8th Sep 1936

The cover is a Registered Air Mail Express “Aer-Phost” envelope from Waterford to Oregon, US with a clear PORT LAIRGE 8 IX 37 round cancel. On the front, there is a pink post office EXPRESS label and also a US “Fee claimed at Portland, Oregon” pink cachet. The back of envelope has clear “PORT LAOIRGE 8 IX 37” cancel, with various contemporaneous New York and Portland receiving cancels.

First Day of issues for the 1937 high value definitives are extremely rare and very seldom are offered for sale. ***This example will be included in an upcoming Eire Philatelic Association (EPA) auction which finishes on May 15 2024. Bids are email bids***

This is a members only auction with over 500 lots in the current sale. For EPA membership information see the association's web site eirephilatelicassoc.org or contact the secretary John Sharkey at jsharkeyepa@me.com. The EPA's journal, The Revealer, is published 4 times per year and is available in print and / or digital. The auction list is also available in print and / or digital

AROUND THE WORLD IN EIGHTY COVERS - XI

Stan Challis



11 (London)Derry to SYRIA in 1862

Let us skip south from our last episode at Trebizond to find this item of uninviting appearance. The ink has faded, the cover barely merits attention until one takes a look at the address 'Mrs Robson, W&R Black, Beyrout, Damascus' and then perhaps raise one's eyebrows. Unsurprisingly, there was little mail from Ireland to Damascus in 1862 but more surprisingly the addressee is a member of fair sex. No reason why she should not be in Damascus but surely a brave lady. What was she doing there?

However, before we investigate Madame, it makes sense to do the postal history bit. The item was posted at Derry on 16 April 1862 and has received the standard Derry duplex cancelling what, although well priced by Gibbons, is a common enough stamp; first issued in 1856 it was to have a 'shelf life' of just over six years to December 1862 and it covered a lot of rates, both European and further afield, amongst them the Beirut rate via Marseilles, as here endorsed. The French routing is confirmed by a weak 'ANGL/ .. CALAIS' French Entry mark on the obverse. Much of the flap is missing but sufficient confirm to London transit on 17 April but no more. The red 'PD' mark at lower right may belong to either Dublin or London and confirms 'Paid to Destination'. The French packet operated weekly and it would be reasonable to assume a journey time to Beirut of no more than a fortnight.

Black was a British merchant in Beirut. It seems he acted as an unofficial post office. A check with the 'Bible' (see episode IX) reveals the following 'Damascus: All mail seen has been addressed to an agent in Beyrout', telling us that there was no organised postal service to Damascus, at this date a

part of the Ottoman Empire and no 'Damascus' rate is listed.

So what about our good lady? There is much information scattered on the net about her husband, the Rev. (James) Smylie Robson (1816-1884) of the Irish Presbyterian Mission. Born near Stewartstown Co Tyrone he was Minister at the Presbyterian Church in Maghera, Co Londonderry (1843-45). He was then to spend 25 years in Damascus. His successor at Maghera, Thomas Witherow, refers to him as Missionary to the Jews at Damascus. His first marriage in 1843 was to Margaret Hope and he is subsequently recorded as marrying Emily Denham in 1854, the lady to whom our item is addressed. There was one son of the marriage born in Damascus in 1869.

More interesting were the events of 1862 and subsequent in Damascus. Once again there is much to be found on the net. We see horrors on our screens today of massacres in Lebanon and Syria. It seems that little is new. An article I have located, tells us the Maronites (Christians) and Druzes (allies of the Mohammedans) were hereditary enemies. By July 1862, the Christians were under attack and it seems the Turks were doing nothing. Reverend Smylie Robson is recorded as meeting six times with the Pasha of Damascus and hiding in the property of a Moslem family of high rank. I leave you to search the net for more detail.

Earlier in May 1862, just about the time our item would have arrived, Robson is recorded as meeting the Prince of Wales (later Edward VII) in Beirut, no doubt perceived as one of the leading 'Brits' in the region.