



Volume
2024

Irish Philately

THE JOURNAL OF THE IRISH PHILATELIC CIRCLE

www.irishphil.com

Issue No: 2
August



Cover from Japanese Consulate, Dublin to a Japanese bank in London. Mailed 5 days before the attack on Pearl Harbour and the start of War with the USA and United Kingdom – See page 69.

IN THIS ISSUE

Presidents Message - Stan Challis	46	My Progression from Pocket Money in the 1970s by Thomas Nestor	64
From The Editor – Robert Benninghoff	47	Sale and Disposal of Stamp and Literature Collections by M. O'Reilly & B. Kemper	66
Information about Stampa 2025	48	Interesting Items – From our Friday evening Skype meetings / Information about EuroPhilEx Birmingham 2025	69
The 1£ Irish Architectural Definitive Stamp by Brian Harmon	49	The Dublin Stamp Society by Brian Warren	71
Dublin District Initials and Numbers by Karl Winkelmann	54	The Dublin Custom House along the River Liffey in Dublin by Robert Benninghoff	72
Varieties on 1/2d Sword of Light Definitive Stamp by Iben Olsen	57	Cork City and County Postal History Part 4 1831 to 1839 by Brian Callan	76
		Focus On Exhibiting – RESPECT for Modern Exhibits by Tony Dewey	80
Along The Line – The Westport Mail Coach by Stan Challis	58	Around the World in 80 Covers – Part XII by Stan Challis	84

PRESIDENT'S MESSAGE – SUMMER 2024 – *Stan Challis*

I must start by reporting on our Annual General Meeting at Portadown, which if I am truthful turned out to be somewhat of a non-event. Sadly Brian Warren went down with Covid the day before the meeting, so we found ourselves with no Secretary, no Agenda and no minutes from the previous year to look at. Equally important Brian was planning to bring his laptop computer with him, thus those Members who had planned to join the meeting via whichever internet service Brian had planned to use, were left with no way of joining us. That was all very disappointing. Our meeting in consequence was somewhat truncated, did not cover as much ground as we should have done and I do have to thank my long-suffering and ever supportive wife Nicky for stepping up and taking the minutes which will be circulated in the usual way.

The meat of our discussion centered around the auction and the best way of getting the list to the membership. Whilst I am very keen to ensure that scans of as many lots as possible are on the website, the feeling of the Meeting was very much that the auction lists need to be in the actual hands of our Members; thus, whilst it may add a little to our printing costs, auction lists will be sent out with Irish Philately for the future.

So, I see you hunting for an auction list with this issue and that brings me to me our next problem. Sadly, Sadly, the list will be conspicuously absent. Former president Rod Greer retired as auctioneer at the AGM, a task he has conducted with considerable aplomb for many years and our thanks must go him for his considerable service to the Circle. Long term Member, Paul Baines had kindly agreed to step into the role of UK auctioneer but sadly, as I write this, Paul has been taken ill and is not in a position to take on the task at present. Hence, my prime message for this issue has to be 'UK AUCTIONEER NEEDED'. Dublin stalwart Paddy Smithers has already agreed to do a one off EURO auction at the end of the year, the listing for which will come with the December issue but we do need a regular UK (or Northern Ireland) based auctioneer and I do hope that each and every one of our Members will consider if they can take the task on. Several of our senior members have material which is very suitable for our auction; quite simply we need someone to put it together and send the winners

their lots. If you could be persuaded, you will surely do us all a huge service (and of course, you get first pick at the lots!). Please think about it.

One other consideration came out of the AGM. It had originally been suggested that we should meet at Birmingham in May in conjunction with the Europhilex exhibition being held at the National Exhibition Centre. Attendance at Portadown was poor; it is not the easiest of places to get to, although we did have a splendid meeting location in the Mayor's Parlour – my thanks to local Member John Proctor for arranging this. So, bearing in mind that it is unlikely that those that plan to be at Birmingham (and it should be a good show with a lot of space) will all be there on the same day, the decision was taken to hold the 2025 AGM in Dublin. Brian Warren will circulate the date and location as soon as he is able to. Do please put it on your agenda and especially I say to our overseas members, why not build in the Meeting alongside a holiday trip to the Emerald Isle. We'd surely love to see you in the flesh!

My own thoughts have begun to turn to the Stampa show in October (11th to 13th). As your President, I do feel that I have an obligation to support the show with some kind of exhibit. Some of you will know that with well over fifty years of collecting Irish material under my belt, I do have a lot to sort through. I use the words 'some kind' intentionally for as I write this, with a desk covered with little piles of sundry covers, odd album sheets and the like (do you know the feeling?), I remain uncertain what the outcome might be. I do hope that as many of you as possible will show me up and put your own better structured exhibits into Stampa and above all, do make sure you are there. I certainly hope to meet as many of our Members as possible in Dublin.

So, I shall be busy over the next few weeks getting the exhibit ready but also hope that I will be able to take some time off to enjoy any summer we might get.....and oh! there is the little matter of our postmark database which I need to progress. Hopefully more of that in our next issue. In the meantime, please enjoy your summer and if you can help on the auction front, I know we would all appreciate it. Thank you.

Stan

Jean and I hope that everyone is having a grand summertime. We spent 8 days in Nova Scotia, Canada to escape the never-ending summer heat 30° to 40° C almost non-stop from early June. Nova Scotia is part of the Canadian Maritime Provinces for those who wish to dust off their Geography lessons.

The area is full of North Americanism - 50,000 Plus Americans - who remained Loyal to the Crown (AKA The Loyalists) - were sent packing to Nova Scotia after the American Revolutionary War. They remain More British than the British Themselves. The Acadian French remain a very active population. They were the first European settlers in North America, in 1604, and still speak an old French Language. The region also has a very active *Celtic Highland Scottish* community who settled here after the Battle of Culloden in 1746. The Celtic Scottish language was the dominate language until the 1940s when the Government decided to make all children learn schoolwork through English. The Native Americans are also very active in the region, and again spoke their own language until the 1940s. ***The Government is currently spending copious quantities of money to reintroduce the languages and cultures to these societies.***

The Great American Stamp Show (GASS) will be held August 15 to 18, and the Irish Brigade will have over 30 frames of material from Ireland and the USA in all classes of Philately, including youth exhibits from two of my Granddaughters. Congratulations to Tony Dewey for winning the Brett Cup at the Rocky Mountain Stamp Show in May. The Brett Cup is sponsored by AAPE and is given to best multi-frame exhibit showing 20th / 21st material. The exhibit must have received at least 93 / 100 points in the past 3 years to compete. The award is a most bodacious Waterford Bowl.

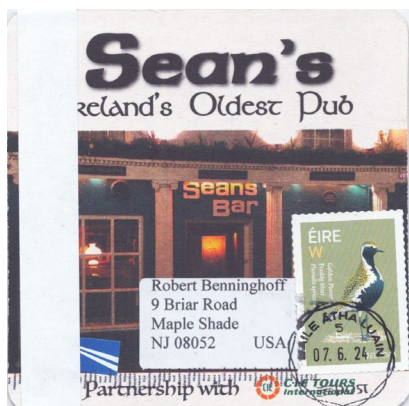
Further Congratulations to Brian Callan who received 2 Gold medals and special prize at the recent Mare Balticum 2024 in Tartu, Estonia. My granddaughter, Laurelei received a Large Silver for her one frame, Life of Saint Patrick, judged in the adult Open Class. I received a Large Vermeil and Vermeil for my single frame exhibits.

Tony Dewey has written a most interesting article on ***How to Get Respect for you Exhibit on Modern Material.*** Tony has been very successful in recent years with his mid to late 20th exhibits--Page 80.

We continue to explore how to sell your stamp collection with a well written article by Bob Kemper and Michael O'Reilly, first published in the Summer 2024, ***the Revealer***, Pages 21 to 23

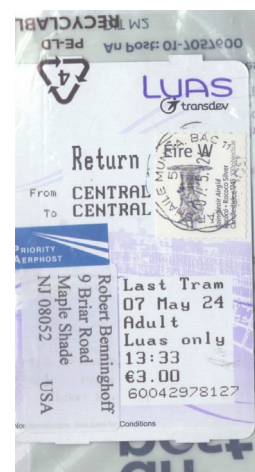
We need articles for December Irish Philately. One page to six pages on any topic related to Irish Philately or History. Please send me your article as a Microsoft word document with illustrations / images as .jpegs. I can work with material saved in .pdf format. We would also love to see your most interesting item which can be a 1/2 page on a cover, stamp or document with your comments and questions. I am always glad to here from readers and the comments / criticisms / suggestions for the ***Letters to the Editor.***

Finally, I continue to be amazed on the items that will make to me through the post from Ireland. We hope to see many Irish Philatelic Circle members at STAMPA in October.



Left: Beermat from Athlone. Cancelled 07-06-24 and measures 9 x 9 cm.

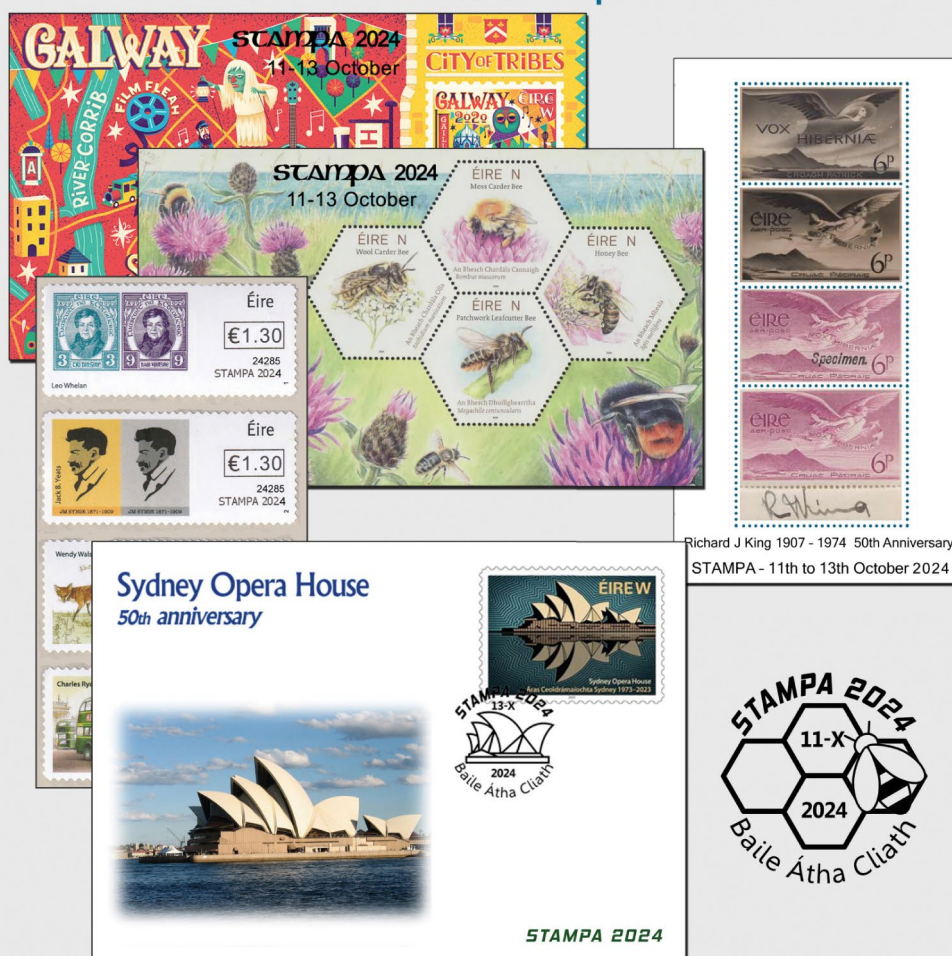
Right: Luas Ticket in protective An Post bag. Ticket measures 5 x 8.5 cm. Cancelled in Ballymun in May





STAMPA 2024

The Irish National Stamp Exhibition



Membership/Order Form enclosed with this issue

Dealers, An Post, Exhibits, Souvenirs
Griffith College Conference Centre
South Circular Road, Dublin 8

11th to 13th October 2024

Admission free!

© 2024 A.F.

The other two covers featuring Bees and Ireland/US Relations are illustrated on page 63

See also website: <https://stampa.ie/>

The £1 Irish Architecture Definitive Stamp by Brian Harmon bharmon@hmp.ie

Two £1 Stamps and a Forgery

Twenty-eight Architecture definitives were issued from 15th December 1982 until 1st June 1990. With values ranging from 1p to £5, only one value, the £1 exists in two different designs.

Extensive forgery of the £1 Cahir Castle brown and grey stamp (figure 1) led to the withdrawal from sale of the stamp from all post-offices. The £1 stamp was valid for the use on savings cards used to pay for television licences and telephone bills and it was this fiscal use that prompted the forgers (figure 2).



Figure 1 Cahir Castle, Co. Tipperary 1142 - £1 Brown and Grey – issued 15th December 1982



Figure 2 Forgery imperforated pair of the £1 Brown and Grey.

The £1 was then replaced on 27th June 1985 with a different design and format, using the vertical Killarney Cathedral design already used for the 44p black and grey stamp, but in blue and grey (figure 3).



Figure 3
Killarney Cathedral, Co. Kerry 1855 - £1 Blue and Grey – issued 27th June 1985

The Architecture Design & Formats

Michael Craig was commissioned by the Stamp Design Advisory Committee to produce nine different designs. The twenty-eight stamps were litho-printed by Irish Security Stamp Printing Limited. Each design illustrated buildings of a particular period; early Christian; Romanesque; medieval; eighteenth, nineteenth and twentieth centuries (figure 4)



Figure 4 Black and white stamp sized press production of the £1 Cahir Castle

Sizes, Paper and Perforations

The low value 1p to 39p were small sized 23 x 19 mm (horizontal, perf. 14 ¼ x 14 ¾), or 19 x 23mm (vertical perf. 14 ¾ x 14 ¼), and the high value 44p to £5 were large sized 40 x 23 mm (horizontal, perf. 14 ¾ x 14 ¼), or 23 x 240mm (vertical perf. 14 ¼ x 14 ¾).

Three gum / paper combinations were used during the full Architecture series.

Clay Coated Paper 1 – The original Clay Coated Paper 1 (CCP1), opaque, with a slightly mottled gum in shades of pale blue-green. This paper has a strong UV reaction from the front. CCP1 was supplied by Harrison & Son.

Clay Coated Paper 2 – A similar Clay Coated Paper to CCP1, but with a brilliant white gum. This paper has a strong UV reaction from the front. CCP2 was supplied by Harrison & Son. CCP2 was only used for one of the £1 Cahir Castle printings.

Clay Coated Paper 3 – A replacement paper (CCP3), thick opaque, with an off-white to cream coloured, matt gum. This paper has virtually no reaction to UV from the front. CCP2 was supplied by Coated papers Ltd.

Four different sheet perforations were applied for the full series, which are provable with marginal blocks only. All stamps are perforated 14 x 14 ¾, on a sheet fed two row comb Grover perforator.

The different perforations are labeled starting with a G (Grover machine) and following on depending in the number of sheet perimeters that are perforated; one margin, two margins, three or all four margins. Only three different perforations were used for the larger format higher value stamps. There is no G2 (two perimeters) perforation in the large format stamp sheets (figure 5)



Figure 5 Four outer corners of the 'horizontal' large format stamps of Plate Block 1A1A (from the A sheet), IRISH SECURITY STAMP PRINTING LIMITED Imprint of the £1 Brown and Grey. Grover Perforation Type 1 (G1) Only one margin is perforated through. The bottom horizontal margin is perforated, the left and right-hand margins have one extension hole, and the top margin is imperforate.

The Printer's full uncut sheets comprising of 400 (small format) or 200 (large format) stamps are bisected in a left-hand A and a right-hand B counter sheet and every sheet has an additional number, which changes when a new cylinder is used. The number is doubled on the high value bicolour large sized stamps, e.g. left sheet 1A1A and 1B1B right sheet. (figures 6 and 7)



Figure 6 CCP3 G3 Block 1A1A, ISSP Ltd. Imprint Block and outer corner blocks of the 'vertical' large format stamps of the £1 Killarney Cathedral Blue and Grey issued on 27 June 1985 to replace the £1 Brown and Grey. G3, three margins are perforated.



Figure 7 CCP3 G4 Block 1B1B. G4, all four margins are perforated through.

The £1 Cahir Castle brown and grey



Figure 8 Almost complete dry-print of brown affecting four stamps in the centre and three stamps on the top row, leaving only a hint of parts of the Castle. As the four stamps affected show a very faint "ghosting" of the brown print, it must be assumed that some drops of an ink-repelling fluid fell on the cylinder during rotation. The right-hand side of the block is unknown. This block is unique.

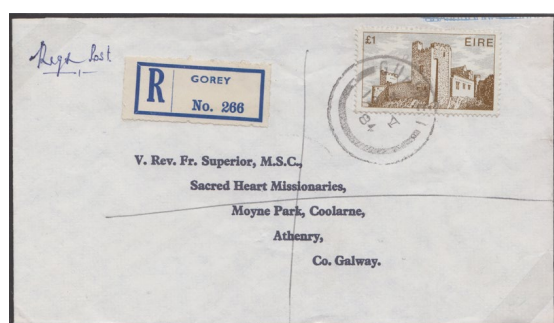


Figure 9 12 May 1984 – Registered letter from Gorey, Co Wexford to Co. Galway, £1p. Inland letter rate from 1 April 1982 to 24 February 1985: 26p + registration rate, same period: 70p, totalling 96p, 4p overpaid.

The £1 Cahir Castle Brown and Grey Forgery

The printing of the £1 Cahir Castle brown and grey stamp was short lived and was withdrawn without advance notice, on 14 November 1984. The forgeries of the £1 stamps were not used for postal services but were used as stamps in telephone account and television licence savings schemes in the stamp saving books (figures 10 to 12)

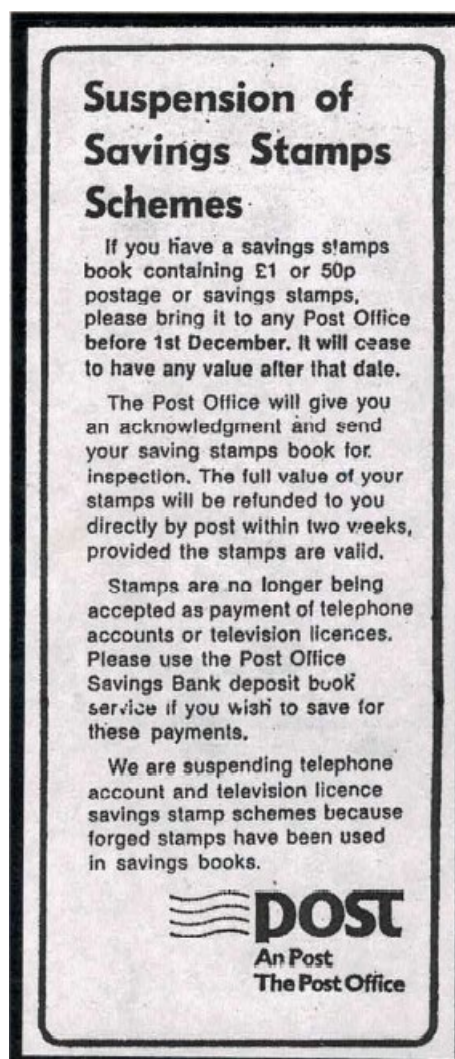


Figure 10 Scan of Newspaper Notice – Nov 1984

'We are suspending telephone account and television licence savings stamp schemes because forged stamps have been used in savings books'.



Figure 11 Forgery stamp 1st printing, stuck down to part of savings book. All known savings books were destroyed after return to the Post Office. Line perforation 12 x 12, issued stamp 14 x 14 $\frac{3}{4}$.



Figure 12 Forgery stamp 2nd printing. Line perforation 15 x 15, issued stamp 14 x 14 $\frac{3}{4}$

The £1 Cahir Castle brown and grey stamp was eventually replaced by the £1 Killarney Cathedral blue and grey stamp on 27 June 1985. Initial printing of the forgery was line perf. 12 x 12 as compared to the comb perf. 14 x 14 on the genuine stamp. Paper colours do not match. The foot of the '1' of the '£1' is uneven on the forgery whereas it has a neat square appearance on the genuine stamp (13 to 18)



Figure 13 1982 Cahir Castle £1 Forgery complete sheet of 20. Colour variations can be observed throughout.



Figure 14 Comb perforation of the original



Figure 15 Mis-aligned line perforation of the forgery



Figure 16 Imperforated left top corner forgery block from one of the two known uncut proof sheets.

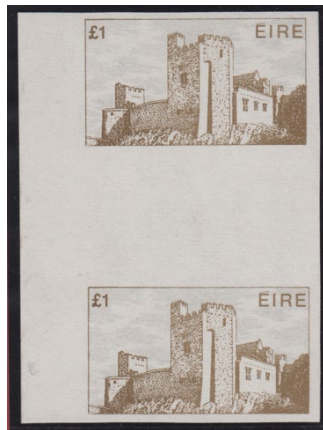


Figure 17 Imperforated 'T' shaped gutter pair from one of the two known uncut proof sheets. The issued large size stamps did not have a gutter.



Figure 18 1982 Cahir Castle £1 Forgery 1985 – Express letter to Germany. Only a handful known used postally.

£1 Killarney Cathedral Blue and Grey

The £1 Killarney Cathedral blue and grey replaced the £1 Cahir Castle brown and grey stamp on 27 June 1985 (figures 19 and 20)



Figure 19 11 February 1987 – Registered aerogramme from Killarney to England. £1 + 1p + 22p = £1.23. Not changed at airletter rate of 40p, but at inland letter rate (incl G. B) from 3 March 1986 to 1 January 1990: 28p + registration rate, same period: 95p, totalling £1.23p

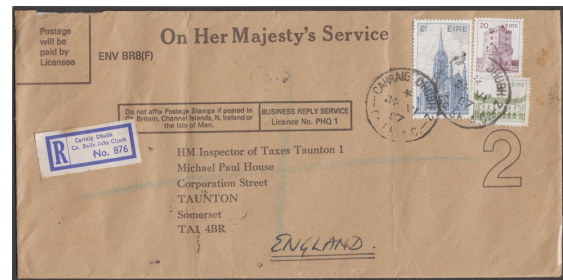


Figure 20 24 June 1987 – Registered GB 'Postage will be paid by Licensee' envelope from Dublin to England 7p + 20p = £1 = £1.27. Registration fee 95p + 32p for Inland postal rate (including GB) for 2nd weight step (50g) from 3 March 1986 to 31 Dec 1989.

Sources

An Post., *Irish Post Stamp Definitive Series*, Philatelic Bureau, G.P.O Dublin 1

Whyte I W., "The New Definitives" *Irish Stamp News*, No. 13 Nov-Dec 1982.

Jung O., *The Irish Architecture Definitives*, FAI Forschungs-und Arbeitsgemeinschaft Irland, 1992

Hamilton-Bowen R. et. Al., *Hibernian Handbook and Catalogue of the Postage Stamps of Ireland*, Rodgau Philatelie, 2022

Warren B et al., *The Architecture Definitives*, Series No 1 to 5, *Irish Stamp News* 1983 to 1988

Dublin District Initials and Numbers

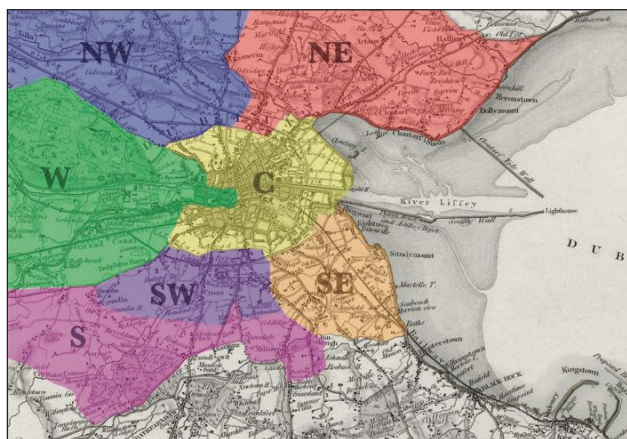
Karl Winkelmann

In November 1925, when the fledgling state was barely three years old, the Controller of the Dublin Postal District made an efficiency and cost saving submission to introduce a type of post code scheme in a form similar to those in operation in London since 1917 and Glasgow since 1924. The idea was to assign initial letters, representing the delivery areas, and numbers designating the individual postman's walks. This scheme would allow the sorting of mail directly into the routes of the individual postmen.

The Dublin delivery district was divided into seven areas. The Central or Chief Office and six District Offices each sub-divided into several Postmen's Walks. In turn each Walk was regularly served by a fixed number of postmen and each office was assigned an initial based on their geographic position relative to the Central area. Initially 57 walks were designated as follows:

C	Central Office	19	M
W	James's Street	7	I
NE	Fairview	6	O-T
NW	Philsborough	6	I-T
S	Rathgar	4	D
SW	Rathmines	9	I-D
SE	Ballsbridge	6	O-D

Irish language initials shown at right

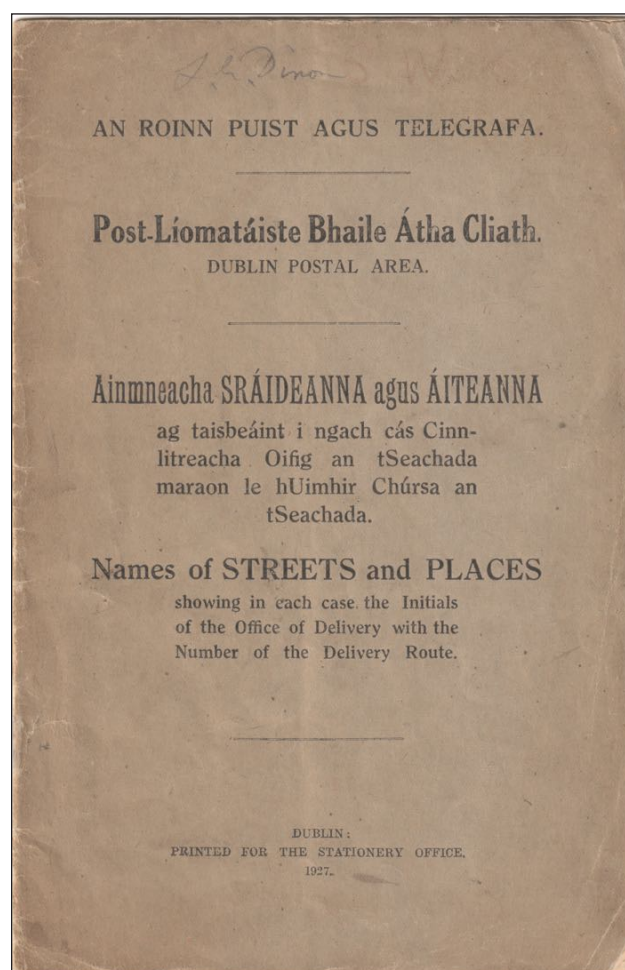


Map of Dublin showing the basic layout of the areas covered by the seven sorting offices with their postal codes

Before this proposal, the delivery walks were known by the name of the principal street, road or place of each. This necessitated a complete knowledge of the location of every address in the entire area necessary for correct sorting, despite a

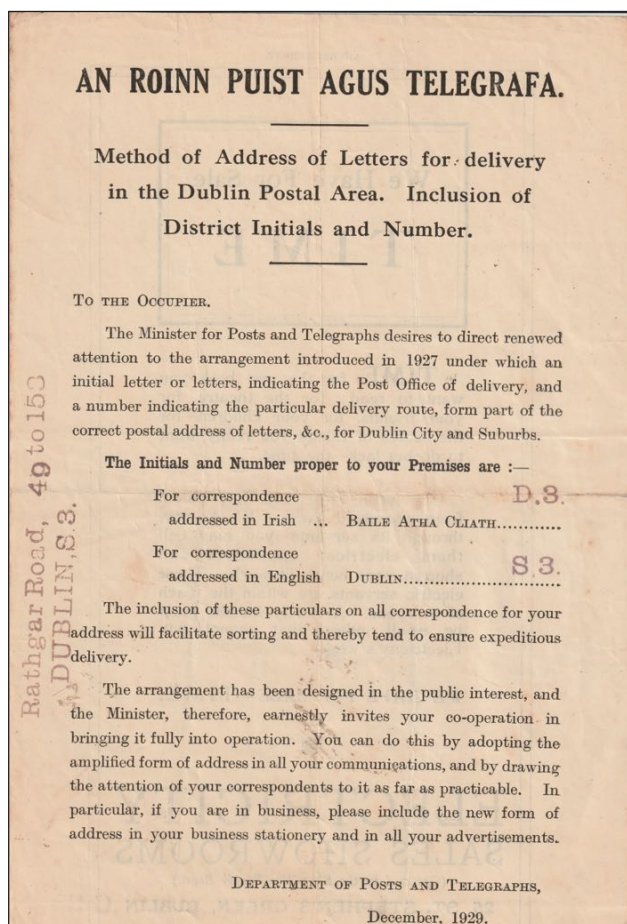
sorting list being supplied to the sorting staff. That extensive street knowledge was only acquired after considerable experience and practice, especially for those not born or reared in the city when you consider that about 203,000 items were delivered daily. Temporary staff could not be expected to sort as speedily, especially during periods like Christmas, during election postings, or when other large mailings, such as circulars, took place. Time saved on sorting was estimated at 60% as the scheme would simplify and accelerate letter handling.

The scheme, comprising of 57 "Walks", was first suggested in November 1925 by correspondence between the Dublin Postal District Controller and the Minister for Posts and Telegraphs, with each walk to be served by a fixed number of postmen. More discussion took place in 1926 and involved other parties. It was noted that Dublin Corporation



This is the 1927 booklet showing the "Names of STREETS and PLACES" in the Dublin Postal Area with the Initials and Numbers of the delivery office and route.

had installed bilingual street signs but yet they did not have a completed list of Dublin street name available to supply to the Post Office despite repeated requests. It was intended that Post Office Box holders should also use the system. It is unclear how much the Department of Finance agreed to spend on printing as in 1925 they suggested £140 for printing 50,000 copies of a 40-page booklet but in August 1926 Finance agreed to spend no more than £40 on printing bilingual notices, leaflets and lists of streets. On October 1927 the scheme was announced in several national, regional and local newspapers.



Above is a December 1929 follow-up leaflet as delivered to householders in the Dublin Postal District showing the District Initials and Number they should request their correspondents use on all communication to their address.

A list of the Initials and Numbers (see image of front cover above) was printed and distributed to the public in 1927. Entitled *Names of STREETS and PLACES*, the text is written entirely in English except for the headlines and cover. The details of how to address letters headed *NEW METHOD OF ADDRESS* is also only in English. It is dated August 1927 and does not mention how people writing in Irish should address their letters although an Irish



Postmarked with "CALAINN / 12 AU / 29" cds Kilkenny to Dublin W.6. Street address should be Parkgate Street, but Cahill's Printers were a well known establishment.

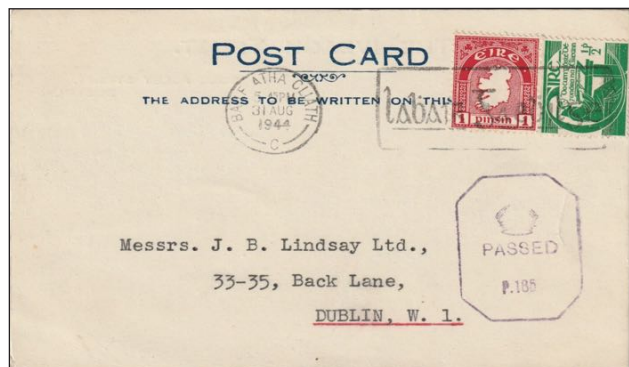
version was in effect from the beginning. The imprinted warrant number indicates that 5,000 were printed in September 1927 by the printer's Falconer. This quantity is confirmed by official records. The booklet contains 24 pages of which 19 are given over to the listing of streets and their postman's walk initials and numbers. The leaflets were distributed to each building within the area and to larger businesses and large mailers in the city.



Incoming mail from "San Bernadino, Calif" dated Feb 18 1935 addressed to Usher's Quay in Dublin W.1.

While the full booklet of street names and their initials was printed and distributed in 1927, in May 1929 the street listing was revised to remove unimportant lanes, courts, terraces, etc., as well as other superfluous entries. The revised booklet was to be referred to as a list of principal streets. It also appeared unnecessary to distribute the street booklets as widely to the public as heretofore, so in May 1929, when the revised list was to be reprinted only 500 copies were to be printed. Of these 200 were to be retained mainly for big commercial firms and those posting large quantities of locally addressed mail. The remaining 300 were intended for government departments and head post offices and for the post office headquarters.

The scheme was suspended for a short time due to the an elaborate revision of the duties of delivering postmen and several streets being moved that were now served by a different Sorting Office. This revised list was published in April 1931 in the 1931-2 Eolai An Phoist. When compared to the 1927 list it had been dramatically revised.



Card sent to a local Dublin W.1 address in 1944 but missorted to London in error as evidenced by the British censor handstamp, likely applied in Aintree, Liverpool.

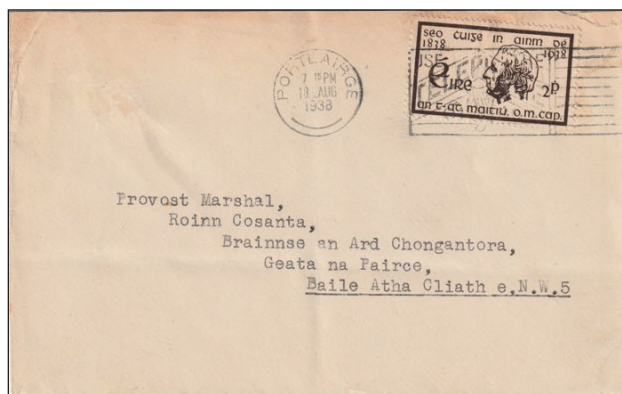
Problems arose with the fact that many businesses did not print their codes on their letterheads or other publicity material. Much country mail arrived in Dublin without a code. Some Sorting Office codes, such as W1. were identical to some London postcodes, so were missorted for London. I have two such examples See image above.

Finding covers can be challenging as few seem to have survived, especially contemporaneous ones. Many are rather plain unsurprising covers easily passed over when looking through dealer's stock. Uses are seen in the 1940s and 50s but the latest cover I have seen is dated February 1966 from India. See image below. A few covers to a well-known company in Back Lane (W.1) are late uses which are quite likely due to their return addresses printed on letterheads or publicity material.



Incoming mail from India dated 1966 addressed to Dublin W.1. is the latest use of codes I have seen.

Letters addressed in Irish seem quite elusive as I have only seen two such items. The one shown above is addressed the "Geata na Pairce", Parkgate that was listed as W.6 in 1927 and also in 1931 however, Parkgate is actually on Infirmary Road and was listed partly in W.6 and N.W.5 in 1927 but fully in N.W.5 in the revised 1931 listing. So the Irish initial and number should have been I-T.5. The other Irish addressed cover is to "Sráid Uactarac Mbota" (some accents left out) Upper Mount Street. In 1927 its initials were C.18 or M.18 in Irish but in 1931 this is now C.17, so we see another error in using the Irish language initials.



1938 cover from Portlaoise to Dublin addressed in Irish should have used the Irish initials I-T.5 and not the English language initials N.W.5.

Another error curiosity is a letter I have from a stockbroker on their London letterhead that was amended by typewriter to "College Green" with the initials and number C.17. This was always C.1.

In June 1960, Fred Dixon, the late doyen of Irish philately, wrote the following in RANDOM NOTES. *It is announced that the Irish P.O. is to re-introduce the system of dividing Dublin into numbered areas (like London, Liverpool, etc. and will ask the public to co-operate by including the numbers with the addresses they write. As a persistent pessimist I predict that the scheme will fail like the last one. If a sorter saw a district number at the end of the address on an envelope he automatically flung it into the London bag! That explains such a case as one I have, an envelope from Lissduff (Co.Meath) to Dublin censored by a British Censor in 1942.*

Thanks to the late Barra O'Cuív who gave me photocopies of the, out of copyright, National Archives files and to my son, Hans, for creating the map based on a poor quality black photocopy.

The Elongate R

Varieties On ½ d. Sword of Light Definitive Stamp By Iben Olsen

In the Hibernian Catalogue (2020) on page 274 - *Definitive Varieties and Errors* – shows a variety on the ½ d watermark SE watermark – D1b – elongated **R** in EIRE – Row 13/4 Not Constant (Figure 1).

After reviewing several thousand D1 stamps I succeeded to find one example in a 4-block.
It seems a difficult variety to find

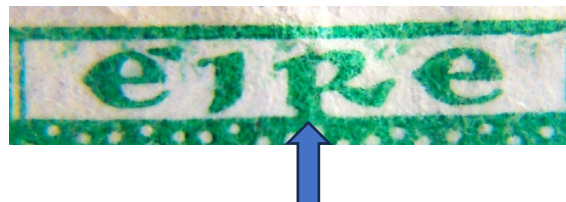


Fig. 1: Shows the elongate R in Eire touching the top frame line (arrows)

There appears to be some variations of this variety. I found a single stamp with partially elongated R (Figure 2)

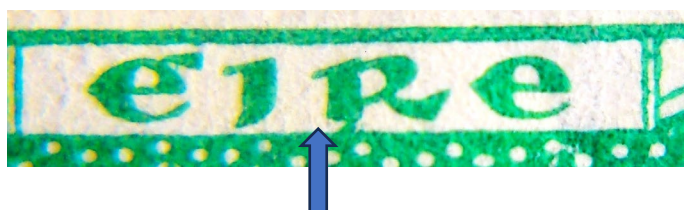


Fig 2: Shows a partially elongate R on a SE watermark (D1) stamp (arrow)

I found a similar variety on a Printed Matter card with an **e** watermark stamp (D16) (Figure 3)

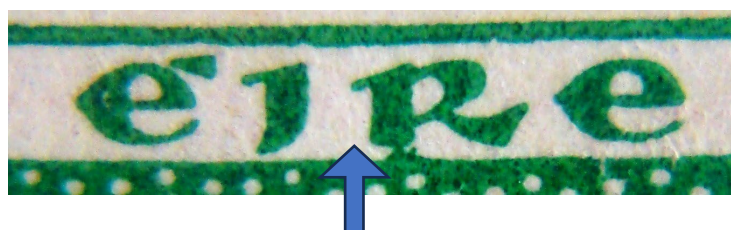
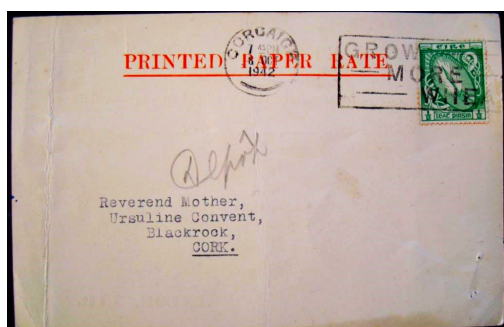


Fig. 3 Partially Elongate R on an **e** watermark stamp postmarked 6 Oct 1942 (arrow)

Have other members found similar varieties on the Elongated R on the D1 or D16 stamps ?

Reference

Hamilton Bowen, Roy and Wolverton, Lee Hibernian: *Handbook and Catalogue of the Postage Stamps of Ireland : 2020 Edition* - Rodgau Philatelic 2019, Page 274
D1 and D16 are the Catalogue numbers used in the Handbook

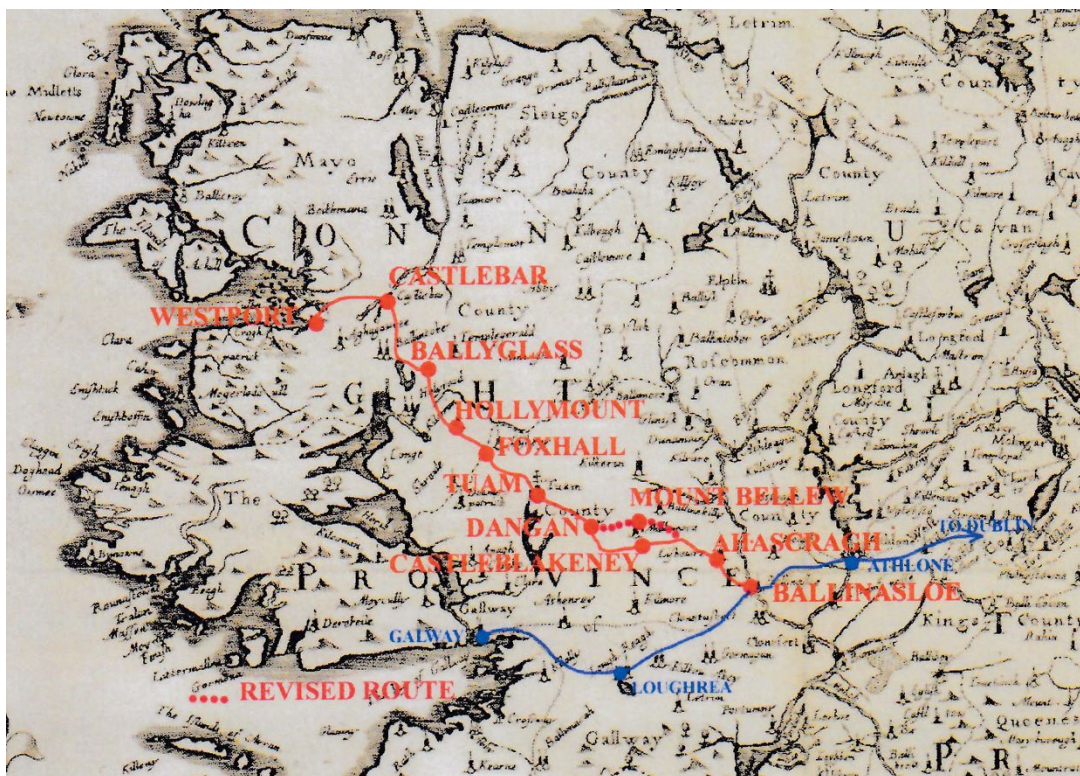


Fig 1 showing the change of route effected c1848 to travel via Mount Bellew

It was only after I had driven the ‘old’ (pre Motorway) road from Ballinasloe to Tuam several times in the 1980s, en route to visit friends north of Tuam, that I realised I was travelling along the line of the former mail Coach. The introduction of the Coach in 1808 (note 1) opened up a large area in Ireland’s north west, which like much of Ireland beyond the Shannon had previously been regarded as all but inaccessible – Cromwell’s expression when he forced many of the native Irish off their lands ‘To Hell or to Connaught’ comes to mind. To make sense of this short article, I hope you all have access to a good road atlas, or as is now more likely, able to resort to the maps on the web.

The Coach, with four inside and eight outside passengers (plus, I assume, Coachman and Mail Guard), connected with the Dublin to Galway Coach which (1834 timings) left Dublin’s GPO at 7pm each evening (6 o’clock on Sundays) crossed the Shannon at Athlone to reach Ballinasloe (72 miles – note 2) at 5.30am the following morning having bumped across the boggy central plains of Ireland at a steady 7mph (or 9mph English), the horses believed to have been changed no less than 11 times on the way. At Ballinasloe there was just time to grab a bite, perhaps a jug of porter and attend to nature before joining the Westport coach scheduled to leave at 5.45am.

This article flows from a short display I recently gave featuring mail from the towns and villages on the Line of the Coach from Ballinasloe to Westport, mainly pre 1860, with perhaps 50% actually being

carried by the Coach. The object was to display a selection of the early Irish postal markings, emanating from towns and villages on the Line of the Coach. The Service came to end between Ballinasloe and Tuam, roughly the half way point, when, in 1851, the Dublin to Galway railway reached Athenry fifteen miles south of Tuam. A truncated service then began at Athenry continuing via Tuam to Westport, coming to an end in 1862 when Midland Great Northern railway reached Castlebar, although the line did not arrive in Westport for another four years.

I commence with a few items from Ballinasloe. Fig 2 (1756) shows the large Dublin Bishop Mark in use 1746 to 1793. Fig 3 of 1808 shows a straight line Ballinasloe mark in the last days before Mileage Marks were introduced and a good example of the Dublin Mermaid introduced earlier that year. Fig 4 (1845) shows an early use of the <32> diamond numeral introduced at Ballinasloe whilst figs 5 and 6 show both the ‘English’ and the ‘Irish’ Spoon cancellations used respectively 1855 to 1857 and 1857 to 1860.

The first stop, or rather change of horses (illustrations of other Irish coaches suggest four horses were needed), was at Ahascragh, 6¼ miles from Ballinasloe, opened probably in 1808 as a Head Office on the commencement of the service, that year being inscribed on the building to this day. The original mileage mark for this village gave a mileage to 75 to Dublin, later corrected to 78 (figs 7 and 8).



Fig 2 1756:
Ballinasloe to Dublin with Bishop mark



Fig 3 1808: Ballinasloe to Dublin at 6d
with Mermaid mark



Fig 4 1845: Ballinasloe to Dublin with
<32> numeral

After 1832 a Penny Post operated from Ahascragh to Ballinamore Bridge. On the original route, the next change was at Castleblakney (12 miles). This office opened as early as 1733 although I have seen nothing



Fig 5 1856: Ballinasloe 'Irish' Spoon, tom a Blake family member in the Crimea



Fig 6 1858: Ballinasloe 'English' Spoon



Fig 7 1819: Ahascragh 75 mileage mark,
at 4d to Tuam

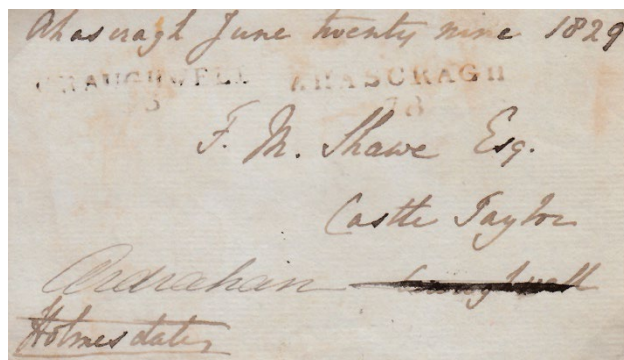


Fig 8. 1829: Ahascragh 78 mileage mark to
Ardahan, redirected at Craughwell

earlier than c1790 (fig 9), this item to Dublin is rated at 4d, the 'Beyond the Pale' rate. I show further items from this office as figs 10 and 11, the latter with the <110> diamond numeral. It is all too seldom that one

is lucky enough to find the circular datestamp on the obverse as was the custom at this office.

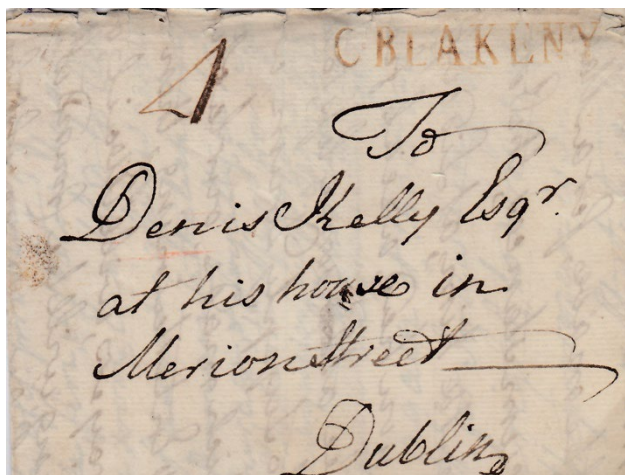


Fig 9. c1890: Castleblakeney to Dublin at 4d



Fig 10 1840: Castleblakeney to Dublin



Fig 11 1848: Castleblakeney <110> to Dublin

The original route then wound through Glantane, joining what is now the Roscommon to Galway road just before Horseleap Cross Roads and ran thence to the next staging post at Dangan. Following the building of a new line of road, possibly as a Famine relief project, I believe the routing was amended in 1848 to serve the newly opened Head Office of Mount Bellew Bridge (the Bridge is omitted today) and then pass through the village of Moylough, en route to the crossroads. I do wonder if the present name devolves in some way from the steeds pulling the Coach?

Mount Bellew Bridge was issued with a Diamond numeral <453> on opening and I show an example as fig 12; although that at Castleblakeney (<110>) remained in use for a short period, I have seen no

example dated after April 1849 and suspect it was one of the earliest withdrawals. Ironically an office is recorded as being opened at Glatnane on the old route in 1849. It is possible that, when the Coach passed this way, a local arrangement existed whereby the Coach slowed as it rounded the bend and the Mail Guard (I assume there was one?) threw out a pouch and grabbed another containing any outgoing mail from the local publican. Thus with no Coach passing, it became necessary for a proper Receiving House to be established. I have to stress this is mere supposition as I have not traced any minute to this effect but why else would an office be opened after the Coach had ceased passing?



Fig 12 1849 : the recently opened office at Mount Bellew Bridge <453> to Dublin



Fig 13 1849: Dangan <170> to Galway

To this day there is not even a hamlet at Dangan but it too was a Head Office in 1844 being issued with numeral <170> (fig 13). I have, however, seen several examples of the postmark from this period. The Blake family (one of Galway Tribes') had a 'Big House' here and I have been able to locate a shed at a right angle to the road apparently dated 1811, which I suspect served a stable to enable the change of horses to take place. The office closed in 1864 some years after the Coach had ceased operation.

The next halt was at Tuam (27 miles from Ballinasloe) where one must suspect after over three hours of jolting, the weary travellers were glad to relieve themselves and grab some sustenance. There would have been much correspondence to and from the two Archbishops resident in the town, although none appears to have survived. I illustrate two Tuam items, a small TUAM straight line dating from 1739, struck alongside a small Dublin Bishop mark (fig 14) and 'PAID AT TUAM' in the typical Irish style addressed to a member of the Blake family at Brook Lodge near Dangan (fig 15).

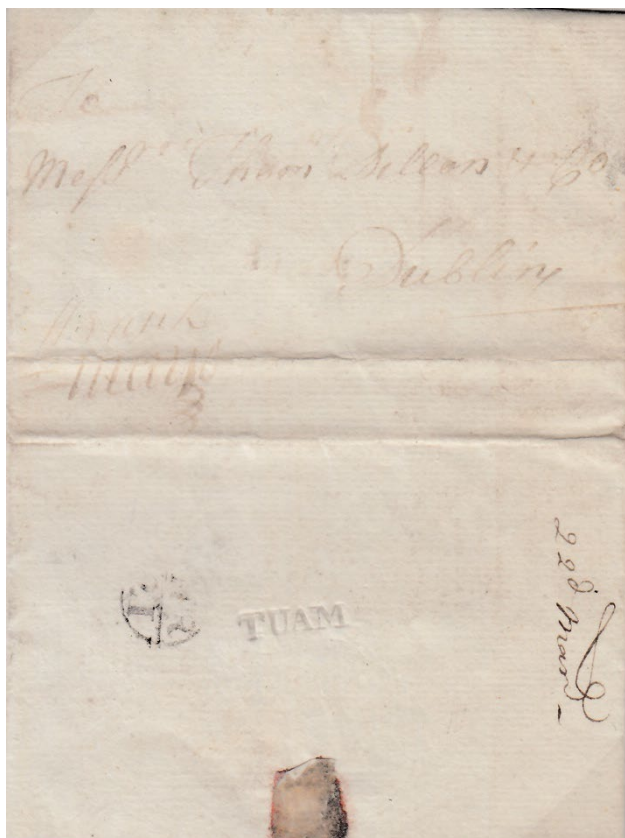


Fig 14 1739: Tuam to Dublin - Free



Fig 15 1841: Tuam to Dangan, paid at 1d

As the Coach progressed further west one must suspect the quality of the road deteriorated. The 1834 directory lists the next leg as just six miles to Blindwell, where there was no office. I have not been

able to trace the exact location where any change of horses occurred, this timing point having been moved to Foxhall, a mile further on, in 1839 after the opening of an office at this road junction (where there was the inevitable watering hole). I show (fig 16) the Foxhall straight line 'village' mark, of which I know of only one other example. Whether or not the horses were in fact changed here or ran the full 12¾ miles from Tuam to Hollymount is not known. That would have made for tired horses after that distance on a rough road.

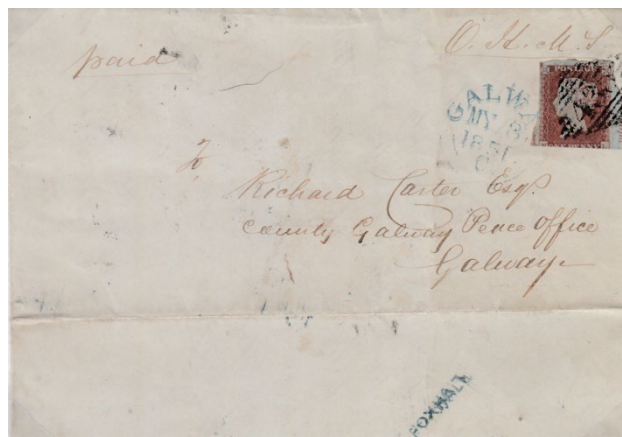


Fig 16 1851 Foxhall, via Tuam <435> to Galway

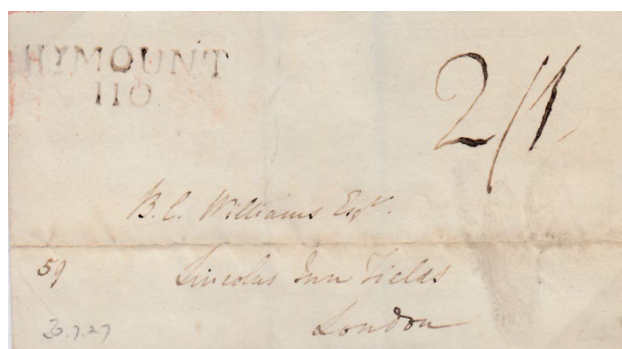


Fig 17 1827: Hollymount to London at 2/1d (10d to Dublin (110 miles) plus 1/3d Dublin to London)



Fig 18 1834: Kilmaine via Hollymount to Loughrea at 1/3d (7d (45-55 miles) doubled plus 1d for the Penny post)

The next changing point, Hollymount 39¾ miles from Ballinasloe, is best known philatelically for having a 'special' Maltese Cross which I cannot show; I will not bore you with the story of my turning down the chance to buy one for a few pounds many

years ago because I took it to be a poor example – we all learn. Hollymount started life as a road junction and was, in effect, created by the Coach. Today it comprises two rows of not insubstantial houses built, one suspects, around 1850 when the location served as the Head Office for the nearby small towns of Ballinrobe and Claremorris (populations of around 3000 to 4000 each today). Hollymount's is given as 60. The withdrawal of the Coach in 1862 must have been devastating – the Coach route became a backwater. Later there was to be a station, closed sixty years ago, on the Claremorris to Ballinrobe branch but that was some two miles distant and with nothing to provide any business life, the hamlet has effectively died. Yet for a few brief years in the early Victorian years, it must have been bustling with mail carts from Ballinrobe and Claremorris awaiting the coach with other traffic waiting to meet travellers etc. Hollymount is represented by figs 17 and 18, the Penny Post operating to Kilmaine which lies some seven miles south.

The next section covered just 5 miles to Ballyglass on what I suspect to be a particularly bumpy bog road, reached at 2.15pm, almost seven hours from Ballinasloe. Ballyglass recorded just 191 souls in the 1841 census but the famine had reduced this to 114 by 1851. It did, however, provide Penny Posts to Balla from 1833 and Kiltimagh (No 2) from 1838 - see fig 19. The travelling conditions would not have improved during the next eight and three quarter miles to Castlebar where the Coach was due at 3.20pm (1840 timing). This, the county town of Mayo, would have provided a short break for travellers on their weary way. It was one of several towns where after the introduction of the numeral in 1844 blue ink was used for a number of years, in the case of Castlebar until the summer of 1848 (figs 20 and 21).

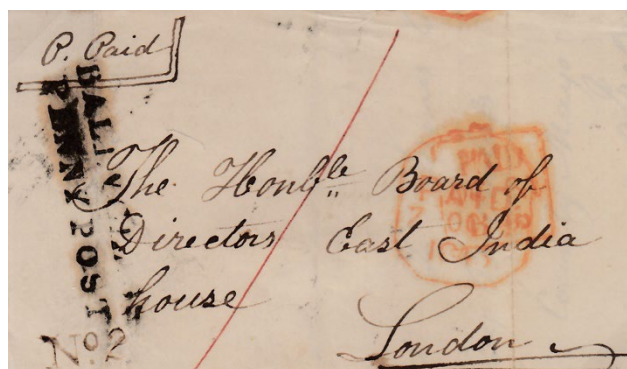


Fig 19 1843: Kiltimagh via Ballyglass to London – all for 1d

The last leg was the final eight and a half miles to Westport for which just over an hour was allowed giving a supposed 4.30pm arrival. One less common item I have noted from Westport, which travelled on the Coach in shown as fig 22, a Free Money Letter. Sadly this is but a front but suffices to show that it

was indeed possible for this combination to exist, something I had not seen previously.

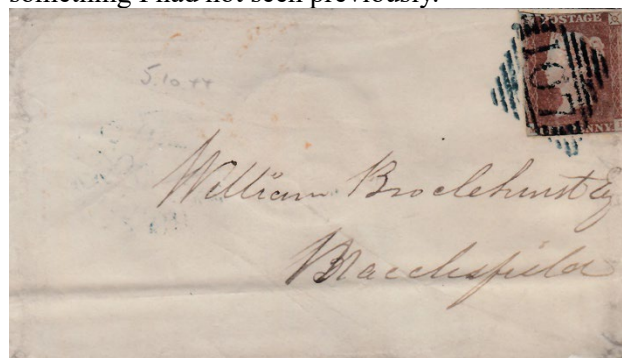


Fig 20 1844: Castlebar <107> diamond in blue to Cheshire



Fig 21 1848: Castlebar <107> diamond in black to Dublin

Westport was the third office on the Line to be issued with a 'Spoon' cancellation (the others being Ballinasloe and Tuam) in 1855. Fig 23 shows the earliest known use and is struck in deep blue. We have noted at Ballinasloe, the change from the 'English' to the 'Irish' Spoon in early 1857 as happened at all offices using the Spoons in Ireland in the Spring of 1857 with the one exception of Westport. (The other office never to receive an Irish Spoon was Athenry but use of the original English Spoon had ceased at that office by summer 1856). The change of style was made to avoid confusion with the standard English Spoons (and single 'Killer' cancellations) which had vertical bars at the sides. The irony is that Westport was the only office in Ireland whose number <447> clashed with any English town issued with a Spoon – (447) in the English series being Leeds. Thus the postmark shown in fig 23 was to remain in use at Westport until November 1863, the Leeds (447) being used simultaneously for most of the period. It does beg the question as to whether the numbers cancelling the stamps served any real fraud protection purpose; the question having been asked, the discussion/ answer must be left for another day. And so ends our journey.

Those travelling from Dublin would have endured over twenty-one hours of jogging, jumping, bumping and rattling listening either to the constant burble of the fellow passengers or the swearing of the

coachman, whether it be as a another pothole caused the Coach to lurch from side to side or the horses chose to slack off after tugging the Coach for several miles. Some of the passengers in the inside may well have suffered hygiene problems, whilst if one had to travel outside, it is as like as not that the constant drizzle or worse had penetrated all of whatever garments one had brought.

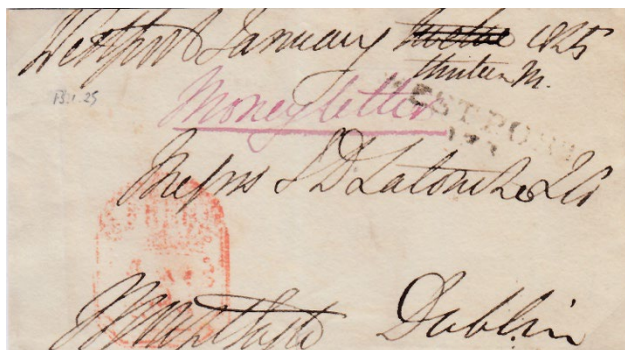


Fig 22 1825: Westport (133 Mileage) to Dublin
a Free Money Letter



Fig 23 1855: Westport 'English' Spoon in blue:
not withdrawn until 1863

If my calculations are correct 36 horses were involved over nine stages; add the opposite direction, the 72 steeds plus 'reserves' would have required a lot of stable lads, smiths, farriers, harness makers etc. It was a substantial operation but Whoa! Whilst I have enjoyed researching the Line, I suspect there was absolutely no romance in coaching and one merely thanked the Lord for a safe if wet arrival.

=X=X=X=X=X=X=X

Note 1: This article is still something of a 'work-in-progress' and some of the dates quoted are at this stage best estimates. The earlier Irish minute books, if they existed, were lost during the Irish Civil War (1922-23) and I have not as yet been able to complete the search of the old directories at the National Library in Dublin which may provide more detail. If any member can check and fill in the missing information I would be more than grateful.

Note 2: All references to Miles are to Irish Miles. The Irish Mile is made up of 2240 yards (or eight Irish furlongs of 280 yards). In practical terms divide the Irish number by four and multiply by five to get to 'sterling' – thus Ballinasloe's 72 Irish Miles converts to 90 English. The Irish mile was officially abolished in 1826 but with one possible exception, the Mileage Marks did not change.

STAMPA

The Irish National Stamp Exhibition

PROMOTING STAMP
COLLECTING AND PHILATELY

GRIFFITH COLLEGE CONFERENCE CENTRE
South Circular Road, Dublin 8

• 11th-13th October 2024 •

Free Admission & Parking
Open 11am-5pm Friday-Saturday (11am-4pm Sunday)



EXHIBITS - TRADE STANDS - VALUATIONS

Forthcoming date:
10th-12th October 2025

For further information, see WWW.STAMPA.IE

Native Irish Bees






STAMPA 2024

Ireland-US Relations

AN CAIDREAMH IOR ÉIRE
AGUS NA SCÁIL AONACHAÍO






STAMPA 2024

MY PROGRESSION FROM POCKET MONEY IN THE 1970'S TO SERIOUS COLLECTING IN THE 21ST CENTURY *BY THOMAS NESTER*



Fig 1: 1922 – 1923 December – January Overprint Thom Saorstát set of 3
2/6 d Chocolate Brown CDS cancel 30th of January 1923.
5 / s Rose Red CDS cancel 13th of February 1925.
10 / s Grey Blue CDS cancel 28th of September 1923

In the late 1970's, with very little spending money, I would visit several philatelic dealerships in Cork City. Malcolm Moss in the Queens Old Castle centre and later in Academy Street, George Allen in Merchant Street. In the 1980s, I had the fortune to visit Pádraig O' Shea in Bridge Street, and later in Washington Street. Subsequently, I become acquainted with David MacDonnell in Dublin and Roy Hamilton-Bowen in Germany. I also met with Paddy and Mairead Lineen in Achill in County Mayo.

Currently, my collecting is focused in two areas. I collect Superb central CDS cancels (Figure 1), and ***Experimental Hammerhead Continental Metal*** cancels from Corcaigh (Cork), Baile Átha Cliath (Dublin) and Dun Dealgan (Dundalk) that were in use from April 1923 to December 1923. (Figure 2).



Fig 2: Hammerhead CDS
on Harrison 1 ½ d Red
Brown 3 line coil cancelled
with Baile Átha Cliath
(Dublin) on 29th October
1923 at 4-30 PM.



Fig 3: 1922 Thom
Black overprint on
1s GB Bistre Brown.
Superb CDS cancelled
in Wicklow on the
First Day of Issue,
17th February 1922

The collecting of used postage stamps is very subjective and is as varied as the collectors themselves.
However, what I look for is the following:

- 1.) Clear legible crisp Central Date Stamp with a town or City name and an exact clear date and year.
- 2.) Exact centering of the stamp (very hard to find).
- 3.) Full sets of perforations that are not pulled or short.
- 4.) Overall superior condition with no foxing, stains, or blemishes with full bright colors.

Some additional Considerations:

(1) Size of the Stamp. Low value overprints, low value definitive stamps and some of the more modern issues all have a small surface area and considering the size of the stamp, it is extremely hard to obtain a stamp with superb legible central CDS with the city or town in conjunction with a full date (Figure 3).

The larger format stamps, for example the high value overprints, high value definitive stamps and some of the commemorative stamps all have larger surface areas and are more suitable to having a superb cancellation that is legible. However high value overprints had a far lower number issued and used, and this affects the search for superb examples.

(2) **Quality of Paper** that the stamps were printed on is a further consideration when collecting postmarks. An example of poor quality stamp paper was the 1945 September 15th issue commemorating the centenary of the death of Thomas Davis (Founder of the Young Ireland Movement).

The 2 ½ d blue and 6 d claret suffered from rubbing due to the level of acidity in the paper during WWII. Figure 4 shows the stamps, and a magnified image of the 6 d Claret highlights the rubbing. Subsequently this had an impact on the CDS on these stamps. Superb CDS examples are hard to obtain.



Fig 4: 12 Sept 1945
Thomas Davis issue
Shows impact of
poor quality paper
on the CDS



(3) **The color of the stamp** has to be considered, for example certain stamps with dark colors mask the CDS cancel, typically, in black ink (Figure 5) as opposed to brighter colors which highlight and enhance the CDS (Figures 6 and 7). However, Superb CDS examples can be found on Darker Stamps (Figure 8).



Fig 5: Thom 5 Line overprint
in Red ink on 9 d GB agate
cancelled with a Ballyduff,
Co. Waterford CDS. This dark
agate color conceals the CDS
of the date stamp and thus it
is exceedingly hard to find a
superb CDS on this stamp.



Fig 6: 1922 Thom 5 line overprint horizontal
pair on 6 d GB red purple stamp. Black ink
postmark with a CDS of Emly Co. Tipperary.
Cancelled 7 March 1922. This red purple
color displays the CDS much more distinctly.



Fig 7: Thom 5 line
overprint in Blue Black
on 2d GB orange
.Cancelled with
Superb Portumna Co.
Galway CDS 14th of
March 1922 at 4 PM.
The orange colour
enhances the CDS.

Fig 8: 1922 Thom 5 line overprint on
1s GB Bistre Brown with a CDS from
Finea Granard, Co. Westmeath
Postmarked 10th of July 1922.
Even though it cannot be considered
one of the brighter colors, this stamp
does turn up **Superb** CDS examples.



This article continues our discussion on what we should consider when selling part, or all of our philatelic materials - The editor.

Sale and Disposal of Stamp and Literature Collections

Michael O'Reilly and Bob Kemper (see note 1 below)

Many collectors are faced with the dilemma of how to sell or dispose of their unwanted stamp collection. There are many reasons which might prompt such a requirement. These include inheriting a collection from a relative, the need to physically downsize as circumstances in life change or simply a change in collecting interests.

To use a gardening analogy, pruning a stamp collection of duplicates or unwanted or unappreciated material often provides the incentive to develop & refine other philatelic interests. Collecting just to accumulate does not always provide the rewards that philately can offer.

For all options, the seller should have a realistic expectation of what their stamps are worth. Remember, the value of a stamp is only what somebody else is prepared to pay for it – not what you paid or the price that is listed in a stamp catalogue. It may be hard to find a buyer for common material with a reducing population of stamp collectors. For Irish material, stamps and covers issued after around 1960 rarely sell for more than fifteen to twenty percent of catalogue value. However unusual or scarce material may sell for multiples of catalogue value.

There are many methods by which one can sell individual stamps or collections – and this has increased significantly in recent years by leveraging the world wide web via email & the internet. As is often the case, there is no one “best method”. The optimum choice depends on many factors including the type of collection, the effort one is prepared to put into selling the collection, how soon one would expect to be paid for the collection etc. We have provided below some of the many options which can be used with some of the advantages and disadvantages associated with each.

Option 1: Give or sell your Irish collection to a family member or close friend who has a genuine interest in continuing the collection. Ideally, the recipient should be an existing collector who has an appreciation of philately, and not just an “accumulator of stuff.”

Advantages: Goodwill, your stamps find a home that is appreciated. Speed of disposal.

Disadvantages: rarely any financial benefit.

Option 2: Sell the collection, in whole or in parts, to a stamp dealer. Typically, a stamp dealer will prefer to only buy the higher value material at a low price so that they can make a large margin on their ultimate sale of the material. They will typically buy a complete collection only if they can get it for a very low price. Remember, the dealer must invest a considerable amount of time & effort cataloging the low value material and they most likely will have to hold onto much of it for a very long time before they can find a buyer.

Advantages: Lower effort required by seller. Payment received in a relative short time.

Disadvantages: complete collection rarely accepted by dealer; significantly lower pricing realized compared to other methods.

Option 3: Consign the collection to a Public Auction House that specializes in the sale of philatelic material. Typically, they will only take the high-priced material and not the entire collection as there is not enough commission to be made by them to justify the expense of holding, listing and printing requirements to support the auction process. The commission on items sold (after considering both the Seller's and Buyer's percentage) can be very high, with the seller often getting only around 60-70% of what the various items are paid for by the buyer. When an auction price does accept low value items, they are often sold as a collection at extremely low reserve prices – simply to “get them off the books.”

Advantages: Little effort required by seller.

Disadvantages: Only suitable for higher valued items. Very high commission costs.

Option 4: Sell your material through on-line forums dedicated to the sale of philatelic material such as eBay, Delcampe, Hip stamp, etc. A quick search on the internet can provide numerous such sites. However, it should be noted that online auctions require a considerable amount of time and effort. The seller should be prepared to spend hours providing pictures/scans, writing online auction descriptions, estimating reserve pricing, preparing listings to the required online format and answering questions from potential buyers. In addition, the seller must be prepared to estimate packaging & shipping costs & manage the process of shipping lots to multiple buyers. That time commitment is magnified if you are new to the online selling process.

Advantages: Can be used to sell low value items.

Disadvantages: Considerable effort required by seller. Some sites have upfront membership costs.

Option 5: Leverage the auction process offered by specialist philatelic societies such as the *Éire Philatelic Association* (EPA) (2), the *Irish Philatelic Circle* (IPC) or the *Forschungs und Abeitsgemeinschaft Irland* (FAI) (3). ***One of the many benefits that come with membership of a society is the ability to participate either as a seller or as a buyer in the society's auction.*** The advantages of consigning material either in whole or in part to society auctions are many. First and foremost - they are non-profit associations of collectors whose sole interest is in Irish collecting/exhibiting. You are placing your material before a select group of potential buyers looking for Irish material.

Another benefit of selling your material through these auctions is that the commissions taken are extremely low. For example, for the EPA auctions the commission is 10% for lots selling above \$25.00 and 15% for lots selling under \$25.00. Unlike most other auctions, this option also allows lots to be listed at very low reserve prices. For the EPA, the reserve price may be as low as \$1.00, which permits a consignor to list lower value material.

Advantages: Can be used to sell low value items. Competitive commission charges, Auction directed to focused clientele with collecting interest that matches the seller. Minimal effort required by seller.

Disadvantages: It can take a significant amount of time to sell a large volume of material. For example, the EPA holds only four auctions per year and material unsold in any given auction typically is not placed in the next auction but is relisted in every other auction until sold. This option may not be ideal for you if disposing of your collection in a short period of time is critical.

Option 6: You might consider donating your collection to a non-profit organization if you file income taxes in a jurisdiction that permits a tax deduction for donations to an eligible charitable organization. This may have the benefit of reducing your income tax liability in any given year. For example, the ÉPA will provide any party making such a contribution to the ÉPA with an executed donation form that the contributor can use when filing their Income Taxes. Note: In all cases, the donator is advised to consult with their tax professional regarding the requirements & eligibility of income tax deductions.

Advantages: Minimal effort required. Can dispose of complete collection.

Disadvantages: Is only a financial benefit if you can realize a tax benefit (which is not the case in all tax jurisdictions).

Your society auction manager can provide guidance on how to sell your stamps or collections regardless of what option or combination of options that you might choose. Auction manager contacts can be found on the relevant philatelic society websites and are also included in the society journals.

End Notes

(1) This article was originally written by Bob Kemper and appeared in the Spring 2024 Issue of ***The Revealer***. It was updated by Michael O'Reilly for ***Irish Philately***

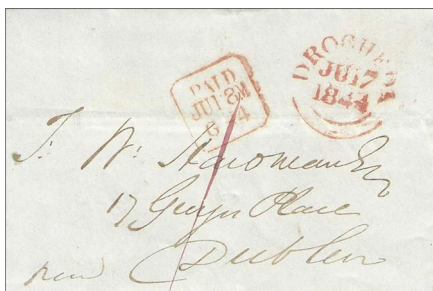
(2) Membership information in the EPA: www.eirephilateliccassoc.org
The Association's journal, ***The Revealer***, is published 4 times a year and there is an auction included with each journal issue.
Membership is \$20 Digital, \$30 USA print & digital, \$35 rest of the world print & digital

(3) Membership information in the FAI: www.fai-germany.de
The Association's journal, ***Die harfe***, is published 3 times a year and there is an auction included with each journal issue. ***Die harfe*** is published in German and English
Membership is 20 euros Digital, 50 euros Germany, digital & print, 50 euros rest of the world, digital & print

Michael O'Reilly currently manages the auction process for the Eire Philatelic Association and may be contacted by email at AuctionManagerEPA@gmail.com.

The Current EPA Auction has 500 lots & Closes 15 August 2024: ***See below for examples***

Bob Kemper is the EPA Auction Manager Emeritus and successfully managed the EPA auction process from 2014 through to 2022.



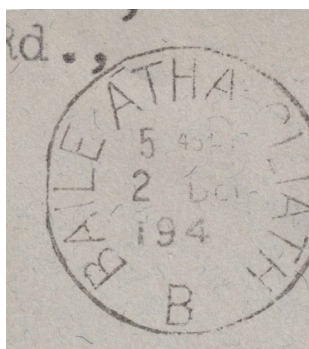
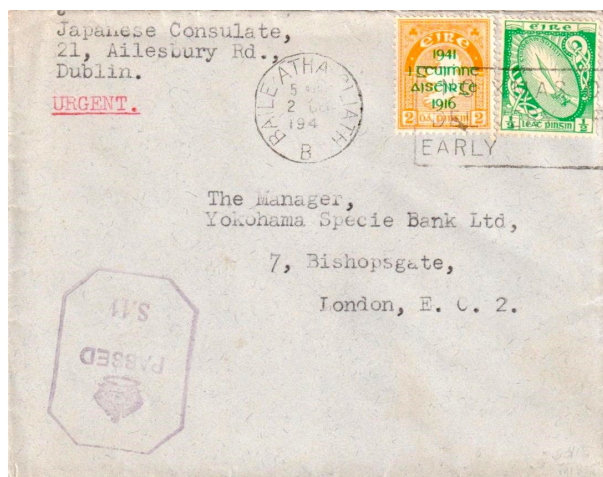
1844 envelope from Drogheda to Dublin, with "Paid JU 18 44" red square hand stamp, and "Drogheda JUN 17 1844" round hand stamp.
Reserve \$25.00



1965, Airmail A7, 1/5-, Corner Plate Block of 4, Plate 2B, MNH,
Reserve \$12.00



1925 Postage Due, Hib. Cat. PD1-PD4, Mint, barely detectable evidence of mounting, **Reserve \$22.00**



Cover posted from the Japanese Consulate in Dublin to a Japanese Trading Bank in London on December 2, 1941, Five Days before the Japanese attack on Pearl Harbour and the start of War between Japan and the USA and Great Britain.

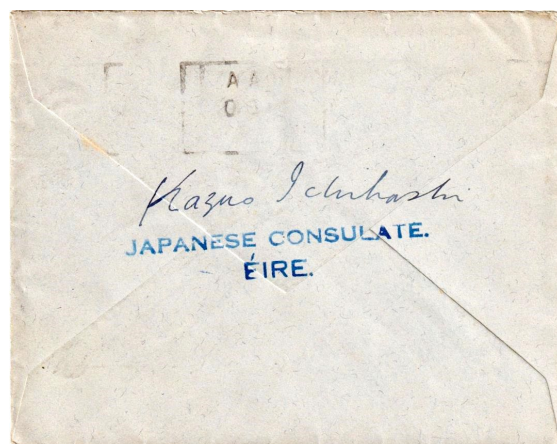
Now the Rest of the Story

The cover was sent by Vice-Consul Kazuo Ichihashi from the Japanese Consulate in Dublin. Ichihashi and Counsel Setsuya Beppu arrived in Dublin in June 1940 from the Japanese Consulate in Liverpool. At this time there was no Japanese community in Ireland and only about 500 people living in The United Kingdom.

Japan maintained the Consulate in Dublin during the War in the Pacific. However, both Setsuya and Ichihashi were warned about their contacts with the IRA and Indian separatists by Joseph Walsh, Secretary of the Department of External Affairs. Both Japanese Gentlemen became a security concern to the Dublin and London Governments.

General Douglas MacArthur ordered all Japanese Diplomatic Offices closed after the Japanese surrender in September 1945. Setsuya and Ichihashi were formerly relieved of their positions in May 1946 when the Irish Government was informed that the Gentlemen no longer held diplomatic positions. However, both Gentlemen refused to leave Ireland and it took until July 1948 for them to return to Japan.

A Japanese Legation was opened in 1957 in Dublin and promoted to a full Embassy in 1964. The current Japanese web site makes no mention of this earlier diplomatic representation.



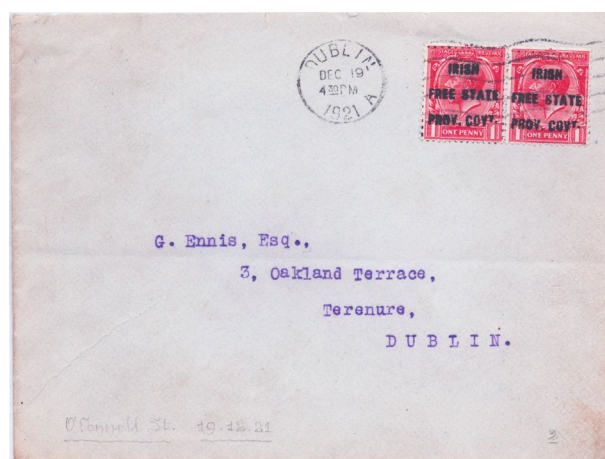
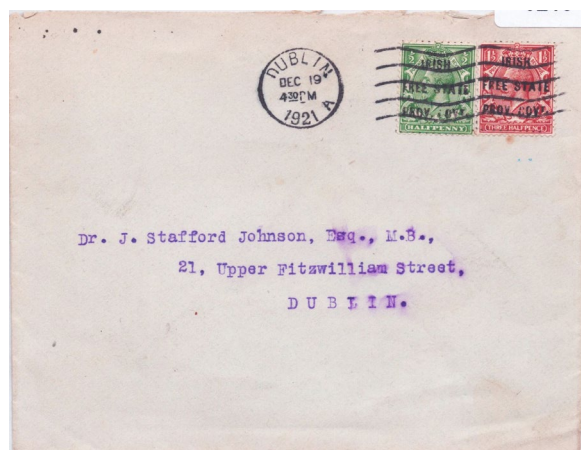
(1) Stanley Gibbons: **King Edward VII to King George VI, Volume 2**, 14th Edition July 2015, pages 145 - 146

Shades of the GB 9d Agate (Black) with 5-line overprint in Black & Red.

I received these 3 stamps recently from Rasdale Auction House (Chicago) and asked if I could explain the three different shades of Agate. Stanley Gibbons (1) lists 4 different colours: from Pale Agate to Very Deep Agate, but does not give printing dates. The colour was changed to Olive Green in Sept 1922. I would like to hear from members who would be able to tie the different colours to the dates of 5 line and 3 line overprinting.

An Interesting Item

Unofficial Overprints on GB Stamps during the Treaty Period (1) by Robert Benninghoff



These covers with overprinted stamps were mailed in three batches, December 19, 1921, from Dublin; January 17 from Kingston; and January 18 from Dublin. The overprinting was done on the 1/2d, 1d, 1 1/2d, and 2d stamps *but was not authorized by the British or Irish Post Offices*. The cover on the left is shown on page 21 of C.I Dulin's book *Ireland Transition* (2). There appears to be no published information on who overprinted the stamps or if the motivation was Political or Philatelic or both. Dulin observes that none of the covers were charged Postage Due (defaced Stamps), possibly to avoid political backlash. *I would like to hear from members with any additional information or similar covers*

(1) The Treaty Period is typically given as the time from December 6, 1921, when the Anglo-Irish Peace Treaty was signed until February 17 1922 when the First *Official* Overprinted Stamps were issued by Irish Post Office.

(2) Dulin, Dr. C.I. : *Ireland Transition – The Postal History of the Transitional Period 1922 – 1925*; MacDonnell Whyte Ltd, 1992 page 21. Available from MacDonnell Whyte Ltd and the APS Library

EuroPhilEx Birmingham 2025

Britain's next major international stamp exhibition

Wednesday 7 – Sunday 11 May 2025

Hall 9, National Exhibition Centre, Birmingham BN40 1NT

10am-6pm Wednesday to Saturday and 10am-4pm Sunday

2,000 frames of exhibits and over 50 dealers

FREE SOUVENIR SHEETS FOR ALL

Restaurant and bar. Plenty of seating in the exhibition hall. Court of Honour including the famous 1856 British Guiana 1 cent magenta, courtesy of Stanley Gibbons Society meetings every day. Meeting rooms available from £100. Society Showcase Day Thurs 8 May Philatelic Congress of GB on Saturday 10 May. Cavendish Philatelic Auction on Sunday 11 May

EVERYONE WELCOME

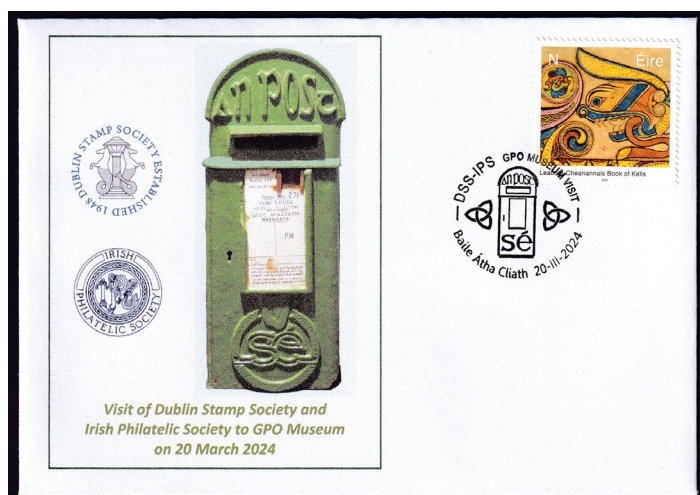
£10 admission on first day,

FREE ADMISSION all other days

More information and discount hotel deal on EuroPhilEx website
www.europhillex2025.co.uk Tel: 01279 870488



The Dublin Stamp Society



Visit of Dublin Stamp Society and
Irish Philatelic Society to GPO Museum
on 20 March 2024



Established in 1948 the Dublin Stamp Society has been a forum for a diverse range of stamp collectors and philatelists for the last eight decades. Our members include not just the simple collector of local or worldwide stamps but specialist collectors whose interests include postmarks, postcards, postal history, thematic collections, and even those who delve into more exotic areas such as stamp designers and other specialist areas of the hobby.

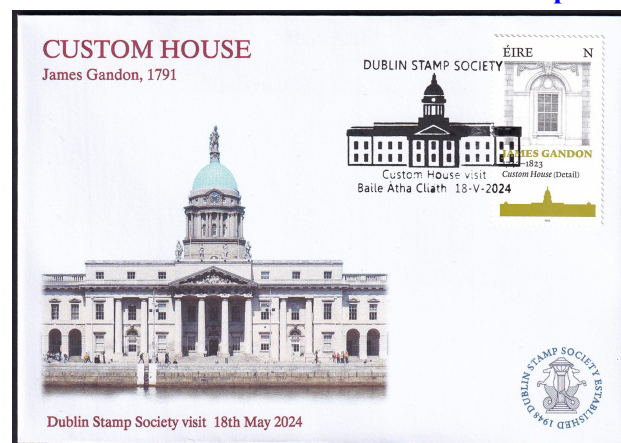
Apart from our actual monthly meetings, which normally include a 'Bourse' or auction of members unwanted philatelic items, the Society organises 'Away Days', which involve members visiting sites of philatelic interest, such as An Post printing works and locations which have featured on Irish stamps. In addition to the above, the Society runs occasional Quiz Nights, and arranges visits to and from fraternal philatelic societies in Northern Ireland, all of which are designed to provide an interesting, informative and entertaining experience for our members.

The society has always tried to encourage its members to engage more actively in the social background of the hobby by participating in such activities as displays and various internal competitions which it holds throughout the year, and promotes involvement in the annual philatelic gathering of STAMPA. We also produce our own covers coupled with An Post postmarks for our annual "Away Day" and for other philatelic events (see illustrations above and at right).

We see the hobby as more than a solitary activity of enthusiasts sitting at home sticking stamps in albums, and more as a social engagement where members interact

with other like-minded individuals to exchange ideas, swap duplicated items, and expand and enhance the possibilities of getting far more out of the hobby than they could achieve on their own.

If as an IPC member you are reading this and are resident in the Leinster area why not visit us at Ely House, Ely Place, Dublin 2. We meet at 7pm every 1st and 3rd Tuesday of the month (except July, August & December). A display is given each night by one of the members and there is also a bourse of some 40 lots. The meeting ends by 9pm. See our website for more information. <https://>



The Irish Custom House along the River Liffey in Dublin

Robert Benninghoff

This article was inspired by the recent An Post issue commemorating the Bicentenary of the Death of James Gandon who was the architect for the Custom House in Dublin (see Figures 1 and 2). James Gandon is also well known for his work on the Four Courts, Carlisle Bridge (O'Connell Bridge) and extensions to the Irish Parliament (now the Bank of Ireland) (*1*). The Post Office also issued two booklets with the Custom House on the front cover – June 1985 and March 1988 (Figures 3 and 4) with a 52c stamp issued in 1991. The Custom House visitor center was recently opened to the public for both guided and self-guided tours with brochures in several languages (See Figure 5).

The Custom House is located on the north shore of the Liffey River near Beresford Square and the Central Bus Station and separates the Historic Section to the west from the new Financial District to the east. The Custom House was started in 1781 and finished in 1791 and is one of the most iconic buildings in Ireland. Unfortunately, it was largely destroyed by the IRA in 1921 during the period of revolution in Ireland, that also destroyed the General Post Office and the Four Courts (Figure 6).

The Custom House was controversial from its beginning, viewed by Irish Nationalists as representing the King's Dominance of Ireland through Taxation (something the Americans had successfully protested only a few years earlier). The site was also unpopular with the Dublin Corporation and city merchants because it was being built on swamp land with little infrastructure for shipping and a good distance from the financial center to the west. James Gandon was hired in 1781 by John Beresford (The Irish Revenue Commissioner) to assume complete control of the project. The fact that Beresford owned the land around the site was not lost on the various merchants, who finally decided to support the construction rather than fight with the tax commissioner. The building was built in the typical neoclassical style found in Dublin in the 18th century and was based on Palladian Architecture and took 10 years to complete at a huge cost of over £200,000. The Four Courts was designed in a similar style by Gandon during the 1780s (Figure 7).

Dublin during the 1700s had grown to be the fifth largest city in Europe, with its own Parliament and financial centers trading with all parts of the British Empire. The failed 1798 rebellion resulted in the 1800 Act of Union creating the Kingdom of Great Britain and Ireland with a single Parliament in London and the closure of the Irish Parliament. Dublin began a decline with both politicians and merchants moving to London. The demand for impressive buildings in Dublin also declined and Dublin would not see its own Parliament again until 1919.

In 1921, Eamon de Valera, as President of Sinn Féin, was looking to send a strong message to London and grab world attention for the Struggle for Irish Independence. He ordered Michael Collins and the IRA's Dublin Brigade to attack and destroy the Custom House which held several branches of Government including records of the Inland Revenue, Estate Registrations, Income Tax, Stock Exchange Company Registers and many local government records. The attack was set for lunch time on 25 May 1921 and would involve over 100 IRA men and women, the bulk of the Irish Republican forces in Dublin. The result has been viewed with a mix of opinions. One of Dublin's most important buildings was burned and destroyed along with most records and historical papers. Nine people were killed and over 100 IRA members captured. The IRA was soon viewed by much of the world as a terrorist organization. **However**, soon after the attack, the British Government asked Sinn Féin and the IRA for a truce which went into effect seven weeks later on 11 July 1921. Peace Treaty negotiations started in the summer and resulted the Anglo-Irish Peace Treaty signed on 6 December 1921.



Fig. 1: Sheet of 8 stamps issued on 9 Nov 2023 to mark the Bicentennial of James Gandon's Death. The upper 4 stamps show the Custom House & the lower 4, Carriglas Manor one of his lesser works

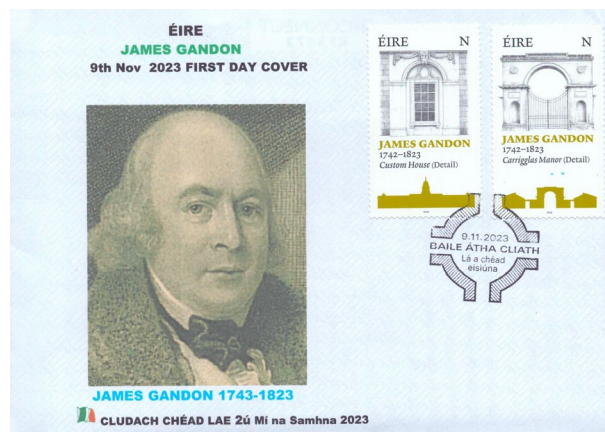


Fig. 2: FDC prepared by Paddy Lineen. Cachet shows a portrait of James Gandan 1743- 1823. The two N stamps cancelled by the General Post Office

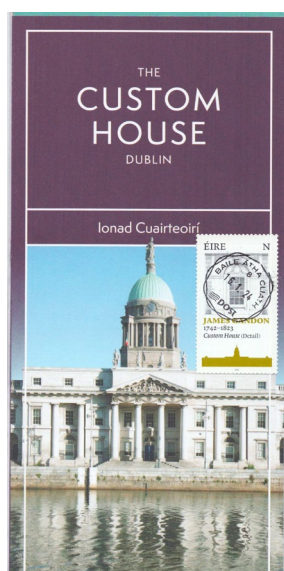


Fig 5: Custom House Brochure with a Custom House stamp cancelled at the GPO 16 Jan 2024. The visitor's center was opened in Nov. 2022

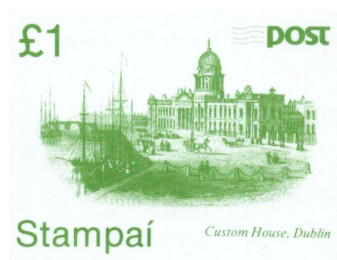


Fig. 3: Booklet issued 27 June 1985 showing Custom House on the front cover

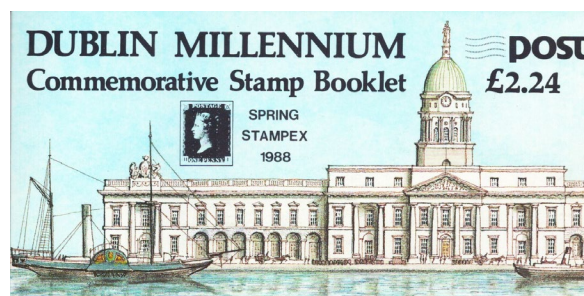


Fig 4: Booklet issued March 1, 1988, showing Custom House on front cover. The Booklet was overprinted for Spring STAMPEX and several other 1988 shows.



Fig 6: Small Brochure from National Archives represents the **buildings burned** during the 1916 to 1922 revolutionary period in Ireland. James Gandon Stamp was cancelled at GPO during my January 2024 trip



Fig. 7: 1988 Dublin Millenium Booklet shows James Gandon's Four Courts on left (back) & Custom House on right (front) illustrating the neoclassical style of 18th century Dublin

Reconstruction

The new Irish Free State was faced with financing the rebuilding of The General Post Office, The Four Courts and The Custom House. In 1923 the Office of Public Works appointed Thomas Byrne as Principal Architect for the restoration of the three building but with instructions to use Irish materials when possible. Restoration of the Custom House almost never started because of the lack of funds and the widely held view that the building was a symbol of British Imperialism in Ireland. However, work did begin in 1926, continuing somewhat piecemeal for the next four years because of material shortages, scope of work issues and funding. Finally reopening in 1930, the rebuilt Custom House did not include the Long Room in the center of the building which was completely destroyed in 1921 (Figure 8). This room had been the center of commerce for merchants, ships owners and customs' officials. Most of James Gandan figures and designs were restored, however, the materials used was Ardbraccan limestone rather than the original English Portland Stone. This resulted in a different colour to the building which was most noticeable in the restored dome (cupola) rising over the front of the building (Figure 9)

(1) End Note

James Gandan was born in London on 20 February 1742, and he was educated at Shipley's Drawing Academy where he studied the classics, mathematics arts and architecture. His first job was in the office of Sir William Chambers where the focus was on neoclassical and Palladian architecture and these concepts were adopted by Gandan as he built his own career after leaving Chambers in 1765. In 1769, James Gandan came to the attention of several prominent Dublin politicians (including John Beresford), when his design for the Dublin Royal Exchange came in second.

Gandan's works are also found in other parts of Ireland including the front gate houses and wall of Carrigglas Manor in Longford, featured on the recent An Post issue, and Emo Court in County Laois featured in the Cachet of the An Post First Day Cover (Figure 10). I asked Anne O'Neill in An Post what was involved with the design of the two James Gandan stamps and she replied:

"An Post consulted with Irish architectural expert and historian, Edward McParland, who advised on the selection of projects on which Gandon had worked. The artist, Dorothy Smith, opted to feature details of two buildings on the stamps, Carriglass Manor, County Longford and the Custom House in Dublin City. The First Day Cover features architectural drawings of Emo House in County Laois." (Figure 10).

James Gandan remains one of the prominent architects of Dublin with two of his most iconic building surviving the Irish Wars of Independence.

Final Note: This article is based on the information found on the panels in the public area of the Custom House and with much gratitude for the help and assistance of Brian Warren who prepared and cancelled several postcards from photographs that I sent him. I am also grateful to Paddy Lineen who sent me several covers for review, two which are shown in this article. Finally, I am grateful to Anne O'Neill for her information concerning the design of the James Gandan stamps.



Front and Back of a small Custom House Brochure. This brochure and the one in Figure 6 measure 8 cm x 14.5 cm and are found in Hotels around Dublin.

The Custom House stamp cancelled at Erne Street Post Office on 15 Jan 2024 -- the PO is closest to the Custom House





Fig.8: The Photo (right) from May 1921 shows Custom House Burning.

The photo on left shows a silk screen reproduction of the **Long Room** destroyed by the fire. The Silk Screen is part of the Visitor Center History Display

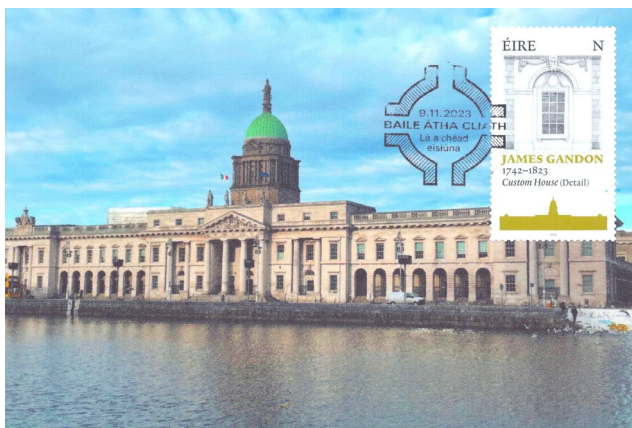


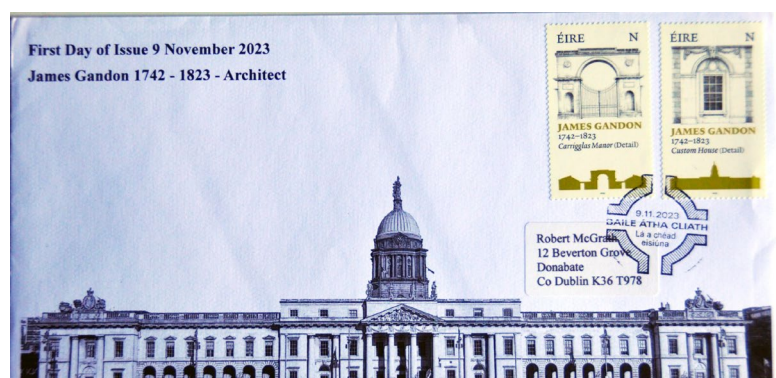
Fig. 9: Shows two postcards with First Day Cancels of the Custom House Stamp. The cards were prepared by Brian Warren from my photographs. The card on left shows Custom House in January 2024 and the card on the right is from a painting done in late 1790s. *Note the difference in colour of the domes (cupola).* The Irish Limestone is much darker than the original red English stone.



Fig 10: An Post First Day Cover and cancel of 9 November 2023. The Cachet on lower left shows Emo house in County Laois designed by Gandan in 1790 -1796 for the Earl of Portarlington. The FDC was subsequently cancelled by Paddy Lineen at Achill on 16 Jan 2024

First Day Cover designed and printed by IPC member Robert McGrath with the GPO First Day Postmark.

Robert's FDC shows the enthusiasm that many IPC members have for modern Irish Philately.



Cork City and County Postal History

Part 4 – The Unified Period (1831-1839)

by Brian Callan

The Irish Post Office was administered from Dublin but initially under the jurisdiction of the British Post Office. It then became independent from 1784 to 1831 (Independent Period) and it began to produce its own special handstamps, although it remained closely aligned to the British Post Office. However, gross abuse of franking, high rates of postage, different lengths of miles between Ireland and Great Britain, different currencies and lack of control from senior staff, forced the amalgamation again in 1831 (Unified Post Period) by the 1827 Act of Parliament.

An 1829 Parliamentary Report exposed a number of scandals within the independent Irish Post Office, chief among these being the amount of FREE POST being falsely used. Two further Acts were passed to bring the Irish Post Office back under the control of the British Post Office (i.e. amalgamation of the independent Irish Post Office with its British counterpart). The March 1831 Act appointed a Postmaster General for the United Kingdom of Great Britain and Ireland. The second Act in 1832 allowed the new Postmaster General to regulate the privilege of Franking in Ireland. Repealing such things as previously facilitated abuse of the privilege. The new rates for this period are outlined in Table below.

Distance in British Miles	Charge for Single Letter
Up to 15	4d
15 - 20	5d
20 - 30	6d
30 - 50	7d
50 - 80	8d
80 - 120	9d
120 - 170	10d
170 - 230	11d
230 - 300	1/-
Each further 100 miles	1d

Penny Post

The 1831 Act (2 William IV, c15) allowed a number of Provincial Penny Posts, such as Cork, to be set up in anticipation of legislation, which was subsequently passed on 24th March 1832. The 1d charge was in addition to the general postal charges, and applied also to letters otherwise free.

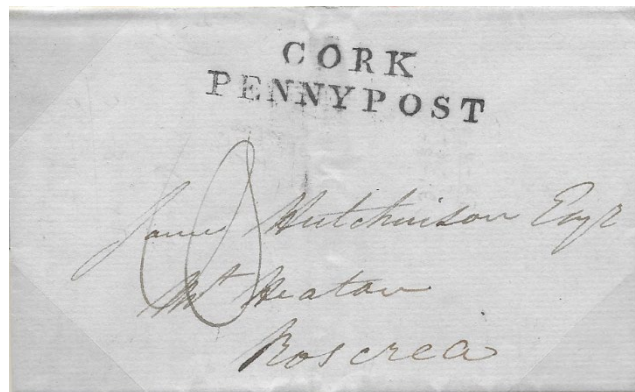
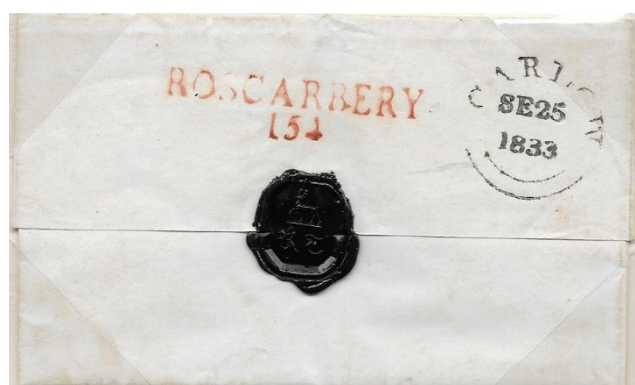


Fig. 1: 1833 (February 11th) letter from Cork to Roscrea, back-stamped with a single-arc CORK/FE 11/ 1833 CDS (used 1831 to 1835, a successor of the fixed-year type). Letter was sent via Limerick, stamped with a weak LIMERICK/ 12 FE/ 1833 CDS. Letter face has clear CORK/PENNY POST marking and is rated 10d to pay (1d penny post and 9d for 89 miles).



*Fig. 2: 1833 (September 23rd) letter from Rosscarbery to Castlecomer, rated 10d (for distance of 134 miles). Reverse has a very clear red **ROSCARBERY/154** town stamp and double arc transit CDS at Carlow on 25th Sept. 1833.*

Charity Post Rate

A new two pence charity letter rate was introduced in 1832 (2 William IV Cap. 15—2d per letter under 1 oz).

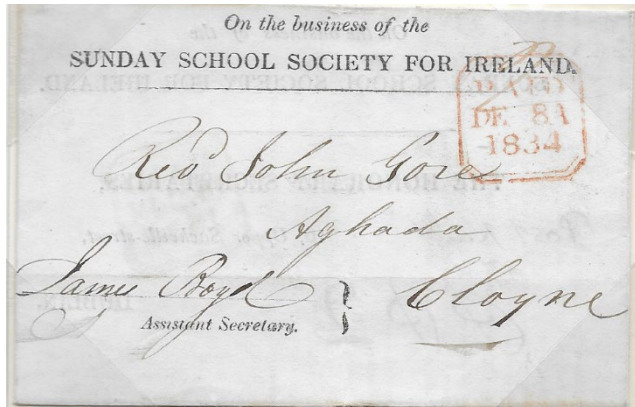


Fig. 3: 1834 (December 8th) charity letter from Dublin to Cloyne, Co Cork. Sunday School Society of Ireland printed form with manuscript **Post Paid PP2** on reverse.



Fig. 4: 1836 (May 5th) letter Schull to London, showing **SKIBBEREEN PENNY POST** and manuscript **PAID 2** in red. Letter is back stamped with double arc **CORK/MR 6/1836/E** and double arc **WATERFORD /MR 7/1836**. The Letter was sent as a charity letter but was disallowed at London. A further manuscript 1/1 to pay (300-400 miles) and a double circle **MORE TO PAY** handstamp of London was applied. Payment made is indicated by the tombstone **PAID/9 MR 9/1836**.

Welsh Toll Introduced

The British Act of 21st June 1836 (The Welsh Additional Halfpenny 6&7 William IV c25) added a further halfpenny to the Waterford and Milford Haven route to pay for road improvements. This rate was per sheet.

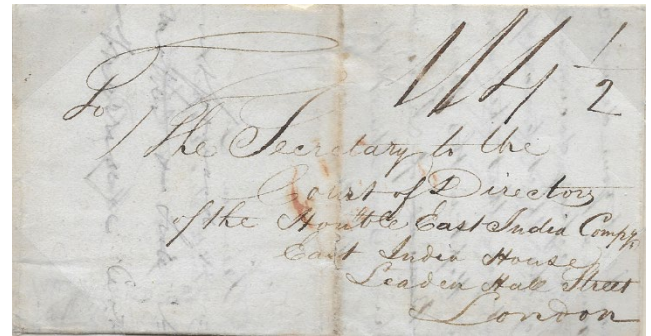


Fig. 5: 1836 letter from Castletown, Bere Island to London, from Mary Driscoll to The Secretary of the East India Company in London, confirming details of burial of James Harrington in local graveyard. Letter has one line **CASTLETOWN** town stamp and double arc **WATERFORD** CDS on AU 11 1836 with red London arrival CDS on 13 AU 1836. Manuscript charge of 1/4½ (1/2 Castletown to London (412 miles) + 2d Milford Haven packet + ½d Welsh tax).

PRE PAID Letters

While most letters were paid on delivery, post offices did accept payment by the sender and were stamped accordingly to indicate payment had been made.

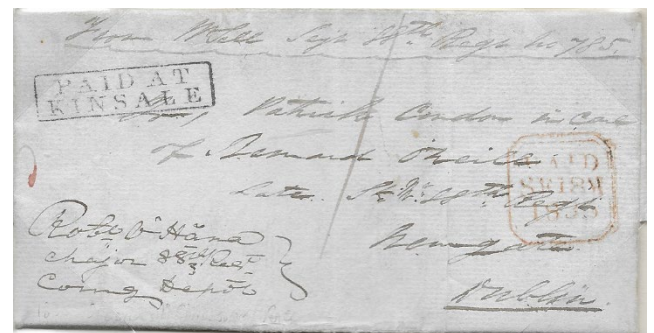


Fig. 6: 1835 (September 16th) letter from Kinsale to Dublin. This is a soldier's letter, from Robert Hand, Sargeant of 88th Regt. at Fort Charles, sent to Newgate Prison in Dublin. Letter is prepaid one penny concession rate, counter signed by Major R. O'Hara and showing the usage of a framed **PAID AT/KINSALE**. Letter face also has Dublin red octagonal **PAID** cancel **PAID/SE18M/1835**. The M after date signifies morning post.



Fig. 7: 1836 (June 5th) letter from Cork to Londonderry, containing a promissory note for £100 with embossed George III 4/- Revenue Stamp. Letter has a distinctive purple boxed **PAID/AT/ CORK** and a red Dublin octagonal **PAID/JU 6A/1836** where A after date is for afternoon post. Letter has a prepaid rate of 1/1 in red (300-400 miles), and is back stamped on reverse with circular double arc **CORK/JU 5/1836** and **DERRY/ JU 7/1836**.



Fig. 8: 1835 (October 6th) from Cork to Lismore, via Youghal. Letter sent from Mary Halahan acknowledging receipt of letter from William Curry enclosing half a five pound note (Post Office advised sending in two halves in order to avoid theft and waiting on confirmation of receipt before sending the second half). Letter had manuscript **6d** (20 to 30 miles) and claret boxed **PAID AT CORK**. Reverse has single arc Cork CDS **CORK OC6 1835** (code E for evening), and in transit Youghal CDS **YOUGHAL OC6 1835**.

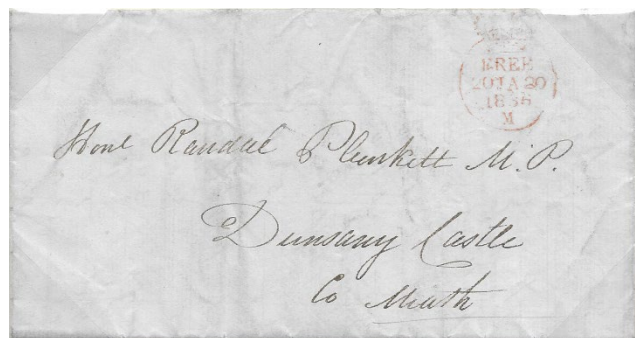


Fig. 9: 1836 (January 18th) letter from Bandon to Hon. Randal Plunkett M.P. at Dunsany Castle, Co. Meath, back-stamped on reverse with double arc **BANDON/ JA18/ 1836**. Letter face is stamped with red crowned circle **FREE/20JA20/1836/M**.

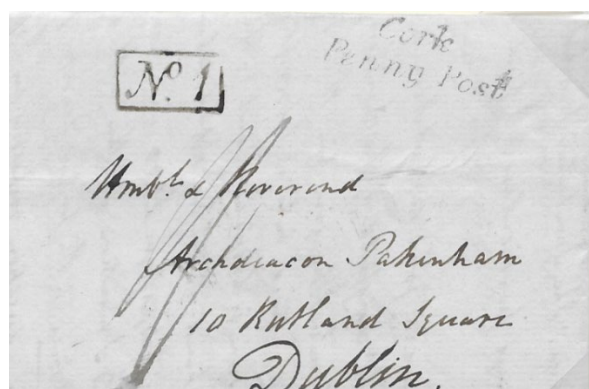


Fig. 10: 1837 (July 18th) letter from Coolmore to Dublin, rated **11d** (170 to 230 miles) and showing a framed **1** receiving house mark of Carrigaline and two line script type **Cork/ Penny Post**.

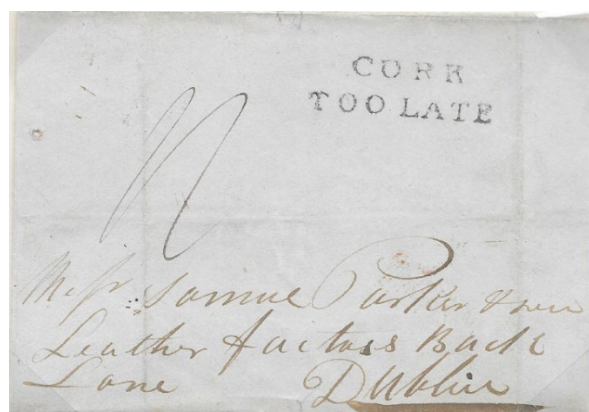


Fig. 11: 1838 (March 22nd) wrapper from Michael Lyons, with black Cork double arc CDS on **MR22 1838** and red Dublin receiving diamond on **MR24 38** and **CORK TOO LATE** hand stamp indicating reason for delay in delivery as missed evening mail in Cork). Manuscript **11d** on letter face (170 to 230 miles).

New Ship Letter Rates

The 1819 British Act also established a special 4d rate for India mail which did not apply in Ireland until rates were reconciled in the 1835 Act.

Irish Ship Letter Rates	
British Act 1711	1d plus inland rates
British Act 1765	1d plus inland rates
Irish Act 1784	1d plus inland rates
Irish Act 1815	Single 6d plus inland rates Double 12d plus inland rates
British Act 1835 Applies to Ireland	8d plus inland rates India Letters 4d plus inland rates
British Uniform Postage Act 1840 Applies to Ireland	8d with no inland rate



Fig. 12: 1835 (July 22nd) letter from Callao, Peru to Dublin, landed at Cork and showing a two line unframed **CORK SHIP LETTER**. This is rated 1/7 (8d ship rate + 11d to Dublin)



Fig. 13: 1839 (April 26th) letter from the Cape of Good Hope to London, landed at Cork. The letter is stamped with a crowned **GENERAL POST OFFICE CAPE HOPE AP 27 1839** via Waterford & Milford route, with a framed **INDIA LETTER CORK**. It was rated 6/9½ at London

and acknowledged with a weight notation of 1¼ oz at top left (4d India letter (less than 3 oz) + quintuple 375 miles = 65d + quintuple Milford Haven packet = 10d + quintuple Welsh additional ½d = 2½d) Total 81½ or 6/9½.

The 1835 Act raised the rate of ship letters received in Ireland and Britain to 8d plus inland postage rate. The Samoa and Tin Can Island letters below, were posted before Treasury Warrant was issued of the Uniform rate (5.12.39) but arrived after its enactment, hence there was no additional inland postage



Fig. 14: 1839 (May 31st) letter from Niuafo'ou (Tin Can Island) Tonga, to London. This arrived in Sydney where a manuscript 3 colonial postage and the oval **PAID SHIP LETTER / crown / OC 15 / 1839 / SYDNEY** were applied. On landing in Cork, a manuscript 8 ship letter rate and a framed two line **CORK / SHIP LETTER** were applied.

This series will conclude with the major postal reforms of 1839/1840, which began on 5th December 1839 when a uniform postal rate of 4d was introduced for mail posted anywhere within the United Kingdom of Great Britain and Ireland. This rate was for both prepaid and unpaid letters and the rate lasted only until 9 January 1840, when a uniform 1d rate was established.

Bibliography

Dixon, F.E., and Joachim S., *Irish Postal Rates Before 1840* 2ed., Forschungs und Arbeitsgemeinschaft Irland c.V (FAI), 1995.
Feldman, D. and Kane, W., *Handbook of Irish Postal History to 1840*, Dublin, D. Feldman 1975.
Quail, D., *Ireland Postal History 1591 –1865*, Geneva, David Feldman, 2019.
Robertson, A., *Ship Letters - The Maritime History of the British Isles*, Bournemouth, the Author, 1955.

Focus on Exhibiting

R E S P E C T (For Modern Exhibits) by Tony Dewey

Whether you listen to the lyrics of the original version of the song released by Otis Redding in 1965 or the cover and revised version by Aretha Franklin, the theme of the song is asking for “a Little” ***Respect***. Exhibitors of 20th and 21st century material have been singing that song for a long time. The theme of this article is to describe how modern exhibits can command more than “a Little” respect.

First and foremost, for a modern exhibit to command respect from the jury, ***the exhibitor*** must show the material a little respect. As an accredited American Philatelic Society (APS) judge, I have seen many modern (and even older) exhibits that were sloppy, crowded, disorganized, poorly written, or otherwise showing little regard for the material. If you, ***the exhibitor***, show no respect for your material, then why should the jury?

Indeed, “Presentation” on the Exhibit Evaluation Form (EEF – see figure 1) used in North American exhibitions (and on most international exhibit score sheets) is worth “only” five points. But every point counts! An attractive, aesthetically presented exhibit can exert subliminal power over a judge’s opinion.

“Importance” and “Rarity”

While “Presentation” only counts for 5 percent of the score, “Importance” (10 points) and “Rarity” (20 points) account for a whopping 30 percent of the score. Importance and rarity are two areas where modern material particularly faces a bit of a problem, and no small portion of prejudice.

There has been plenty of debate about the role of importance in exhibiting and how it affects modern exhibits (1). In North America juries tend to divide this category into two parts: the philatelic importance of the material, and the importance of the exhibit itself.

There is little the exhibitor can do about the former. Juries are presented with the seemingly daunting task of determining the philatelic importance of the material being shown. In reality, this is not too difficult. By answering a few simple questions philatelic importance can be readily determined. What was the significance of this material to the processing or movement of the mails? Does it represent a new and significant improvement in processing or moving the mails? How many people were affected by these stamps, postal stationery, covers, etc.?

Some of this information can also be discussed in the Synopsis -- The Editor

Note well that with the exception of themed exhibits, the image on the stamps/postal stationery/etc. is irrelevant to philatelic importance. Keeping in mind that it is philatelic importance being evaluated, the exhibitor can influence the score by accurately describing the material’s philatelic importance in the exhibit synopsis AND on the title page. If the stamps were the FIRST to employ phosphor tagging to enable mechanization, make sure that this is stated. If the postal stationery were the FIRST for a new service (e.g. postal cards), then say so. Note the emphasis on “first.” ***Few remember or long note who or what came in second***

The exhibitor does have some influence regarding philatelic importance through judicious framing of the material. For example, I was able to gain out an extra point in “Importance” when I change the purpose statement of my postal history exhibit from “A postal history of Hartford, Connecticut” to “A postal history of the United States of America from the viewpoint of Hartford, Connecticut.”

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

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



Show _____ Date _____ Frame Nos. _____

Exhibit Title _____

For the Jury _____ Award _____

Email, First Responder _____ Chief Judge _____

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

Philatelic/Subject Knowledge: Selection, correctness _____ maximum 25 pts*
Personal Study and Research: Analysis, evaluation, study, research _____ maximum 10 pts*
*For Thematic exhibits, thematic and philatelic Knowledge/Study/Research have equal weight, the two areas total maximum 35 pts.

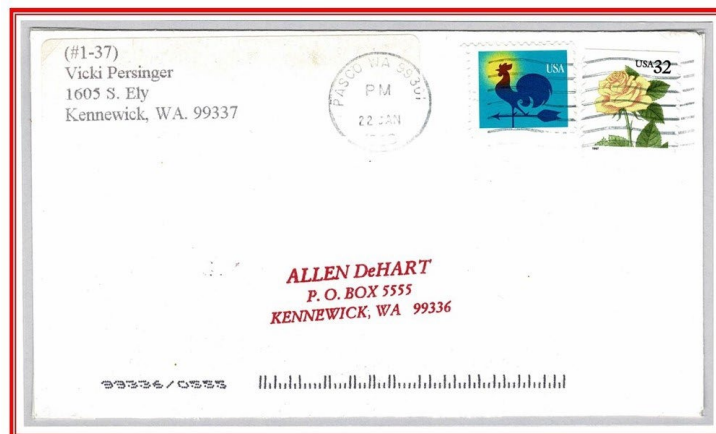
Rarity: Challenge, difficulty of acquisition _____ maximum 20 pts
Condition: Physical condition and appearance in light of quality obtainable _____ maximum 10 pts

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

Other Comments (use reverse as necessary)

Total points _____ 0

revised
2021.03.07



Only known example of black omitted error on cover
 Single "H" make-up (Ashton-Potter) stamp added to 32¢ Rose coil stamp of 1996
 paying the 33¢ domestic letter rate (commercial use - bill payment)
 Posted January 22, 1999

Fig. 2. "showing a common postal use with an extraordinary, rare example". From Tony's modern exhibit *The Alphabet-Denominated Rate-Change Series: 1978-1998*, which recently won a Grand Award

Fig. 1 Exhibit Evaluation Form (EEF) used to evaluate exhibits in North America. Similar forms are use at International shows

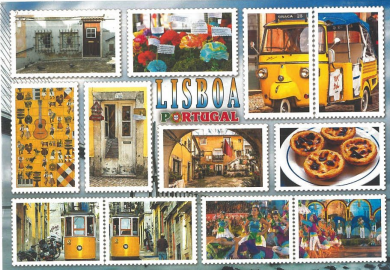
Postcards from Portugal May 2018

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

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

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

Historical Background
 Portugal is located on the Iberian Peninsula in Southwestern Europe and is the western most part of mainland Europe. Portugal is the oldest country on the Peninsula having been settled, invaded and fought over since Prehistorical times. The Name Portugal comes from the Roman-Celtic name *Portus Cale*. The country was formed in 1139 when Afonso Henriques defeated the Arab Moors in the Battle of Ourique and the current borders were established in 1249 with the capture of the last Moorish settlements.
 In 1373 Portugal signed an *Alliance with England* with the marriage of Philippa, the sister of King Henry IV of England to King John I. Their third son, *Prince Henry the Navigator* began several hundred years of Portuguese global exploration and colonial empires.
 Modern Portugal is a Republic and is part of the European Union and NATO

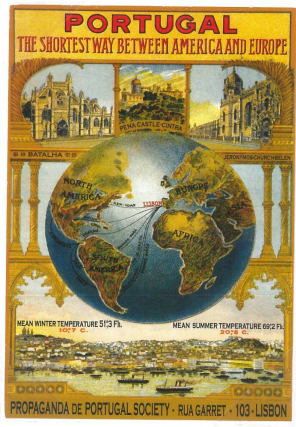


Multi Postage Stamp Photographs from around Lisbon, Portugal's Capital and Largest City
 Card Printed by Edipostal Lisbon

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

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

Portugal on the world Stage



PROPAGANDA DE PORTUGAL SOCIETY - RUA GARRET - 103 - LISBON

Propaganda Postcard Printed by the Portuguese Society.
 Copyrighted in 2006

The card shows the *constant variety* ●

"Portugal the Shortest Way Between America and Europe"
 Ireland is the shortest distance between America and Europe
This Error has been corrected on Irish Postcards

Fig. 2 Title Page from the Editors **"FUN"** - Modern Postcard Exhibit. I have had a very hard time convincing juries of the difficulty of acquisition (rarity) of these two postcards

The second half of the score for “Importance” is determined by how important your exhibit is to the material. In other words, is this the best exhibit known for this subject? You may have a strong subject philatelically, but if it is developed poorly, you will certainly lose points here. ***For many juries “Importance” is the last category scored (determined).***

“Rarity” is another area of concern to the exhibitor of modern material. Although rarity is defined as the number (or lack thereof) of a certain item, many judges insert a level of flexibility to this category. ***Rarity (quantity) is not to be confused with scarcity (supply and demand).*** It is also not to be confused with expense, although rarity and expense do tend to go hand in hand, expense for modern material is more relative.

Judges DO need some level of flexibility in evaluating rarity of modern material. For instance, an exhibit comprised of purposefully created one-of-a-kind souvenirs with the express intent of creating “rarity” will not garner many points for rarity (Figure 2). In contrast, an exhibit comprised of First Day covers, some of which may be unique, should not be penalized because First Day covers are, by definition, ***philatelic souvenirs***. Unless the exhibitor had contracted with the cachet maker to create one-off covers, rare FDCs are, indeed, rare.

Judges are also reluctant to award maximum points on rarity to a modern exhibit because “there may be more stuff out there.” 19th century material has the benefit of being at least 120 years old, and quantity and rarity of surviving material is usually well established. However, modern material faces the scrutiny of the philatelic press and the Internet. Little in the way of new discoveries or rare errors goes unnoted by these media.

What can the exhibitor of modern material do about this? Quantify. Employ the power of a census. ***Publish your findings in specialist and general journals.*** Reference known authorities and cite reported quantities in the exhibit write-up and your synopsis. I would advise identifying the source of reported quantities as a footnote on exhibit pages.

The American EEF equates rarity with challenge and difficulty of acquisition. Within your budget (2), attain the most difficult items for your exhibit. The legitimate use of superlatives in the exhibit will help the rarity score. Showing the largest recorded block or the only known example will go a long way towards gaining respect. At every opportunity show the mundane with the extraordinary. If you can show a common postal use with the only known example of a major error (see figure 3), go for it!

The Rest of the Score Sheet

The best way to command respect for your modern material is to maximize the score for each section of the score sheet. Employ best practices for “Treatment” by creating a Title Page which provides the viewer and the jury with all necessary information about the exhibit, including a good Plan. Use headers that follow the plan to guide the reader and jury. Employ good graphic techniques instead of large blocks of text to show knowledge. Include the best material; well-centered stamps, clean covers, etc. avoiding shoddy items.

Many articles have been published addressing these aspects of exhibiting (3). Employ the best practices described in these articles to boost your scores and gain respect for your exhibit.

Gaining **Respect** for an exhibit of modern material is no different than for an exhibit of earlier material. Show respect for your material and employ best exhibiting practices. Provide a synopsis that provides the jury with key information generally not appropriate for the exhibit. Create a Title Page that invites the viewer and jury to enjoy your material and one that provides an easily followed guide to the exhibit (Figure 4).

About the author

Tony Dewey has been an accredited USA national level judge since 2011. He has been exhibiting 20th century material since 1991. Four of Tony's modern multi-frame exhibits have won Grand and Reserve Grand awards at the USA national level. He is the 2024 winner of the George Brett Cup (4) for his exhibit **"The 3¢ Connecticut Tercentenary Issue of 1935 and its First Days."** Tony also won the Most Popular award for his 5 frame exhibit **The Amazing Cachets of Tom Mueller** at the 2024 St Louis Stamp Show (Figure 4).

Footnotes

(1) See online editions of The Philatelic Exhibitor at https://www.aape.org/the_philatelic_exhibitor.asp for recent articles regarding importance in philatelic exhibits.

(2) Juries do not consider your financial status. They evaluate your exhibit compared to the ideal exhibit for your subject. The absence of key and important items may be counted against scores for Treatment (completeness) and possibly Rarity, as well as Knowledge. *However, the exhibit circuit has seen many fine, expensive and rare collections that have formed poor exhibits due to lack of a coherent story -The editor*

(3) See footnote (1) for articles addressing various aspects of exhibiting. Also reference this series of articles in this journal.

(4) The Brett Cup is a competition sponsored by the **American Association of Philatelic Exhibitors** for multi-frame exhibits containing mostly 20th and 21st material, which have received a Large Gold during the previous 3 years. The competition is held at the Rocky Mountain Stamp Show each year in late May. The award is a very attractive Waterford Crystal Bowl.

The Amazing Cachets OF Tom Mueller

PURPOSE

This exhibit is a retrospective of the cachet art of Thomas (Tom) Mueller. This is also the story of the business relationship between Tom and Gil Celli, owner of The Gold Mine.

SCOPE

The exhibit begins with Tom's first commercial cachet, and includes all known cachets through the present. Cachets shown include First Day cachets, Add-on cachets (for First Day covers), and Cachets for events.

TREATMENT

The exhibit is presented in three sections (see Plan). The section title will appear in bright blue text similar to the title. Each section will be shown generally in chronological order by postmark date.

The section name will appear on each page in the upper left corner of the page. A summary of the contents of each page will appear in the upper right corner.

The main story line will be presented in Times New Roman font (point 12) in lightly shaded blue boxes. Unboxed text in the same font/point will identify aspects of each item. Italicized text in the same font/point will provide auxiliary information.

Key and important items will be highlighted with a bright red border. Bold black text will identify why the item is highlighted.

Important aspects of covers will be identified with the use of bold, black text.

Items with a certificate of authenticity will be identified with the symbol "©" at the lower right corner of the item. Certificates are available to the jury in an envelope attached to the back of the page.

Original research and new information will be identified by the appearance of this symbol  next to the text.



BACKGROUND

Tom discovered his artistic talent at a young age. With the exception of a correspondence course, he is largely self-educated in art.

In addition to working a farm and regular jobs, Tom maintained a studio where he created wonderful paintings, mainly of western motifs, rendered using oil paint, his favorite medium.

Tom was introduced to the world of philatelic cachets late in life, creating his first cachet in 1990.

PLAN

- | | |
|------|---------------------------------------|
| I. | First Day Cachets |
| A. | Regular & Commemorative Issues |
| B. | "Duck" Stamps |
| II. | Add-on Cachets (for First Day covers) |
| III. | Event Cachets |
| IV. | Epilog |

RARITY

As each cachet is hand drawn and/or hand painted, Tom considers each cachet a one-of-a-kind item. However, for the purpose of this exhibit, we will reserve that designation for cachets for which only one copy was made. Of the covers shown, 15 are numbered "1/1" (or equivalent) by the artist. Another 101 are not numbered and are the only known examples of those cachets.

With the exception of one event, Tom limited his cachets to no more than fifty copies. Many cachets were produced in smaller quantities. The number of cachets made will be included in the description of each cachet. Over the course of a 30-year plus career, Tom painted/drew cachets for only 1,500 covers.

On October 29, 2012, Hurricane Sandy hit New York, substantially damaging Gil Celli's shop. A large body of covers, including Tom's cachets, were lost to the flood.

Fig 4 Tony's Title Page for the **Most Popular Exhibit** at the St Louis Stamp Show.

The most Popular award is voted by the show attendees. A separate Champion of Champions competition is held each year at the APS, Great American Stamp Show.

Tony met Tom Muller and 30 of his family at St. Louis 2024

AROUND THE WORLD IN EIGHTY COVERS - XII

Stan Challis



12 Cork to EGYPT and onwards to AUSTRALIA

After our visit to Syria, we must travel south past the Holy Land to Port Said, Egypt's major port thanks to its location at the northern end of 'The Canal'. I am sure that we have all seen a items of mail addressed to passengers on ships passing through this port in the period until the early 1960s by which date air travel had all but kicked the surface routes into touch.

This issue's cover, from the very end of that period, is addressed to a member of a ship's crew passing through Port Said. Posted at Cork on 9 March 1961 it has been stamped at just 3d. Wrong! Surface mail to Egypt was 6d (1/3d for Air Mail). Therefore 25gc (Gold Centimes) due is assessed at, I assume, Dublin (red tombstone box at upper left) which charge has been picked up by the Egyptian PO at Cairo, who, if my reading of Arabic numerals is correct, charged postage due of 26mills (see scan of the reverse below). What the exchange rate might have been, I know not. The charge does, however, appear to have been paid by the ship's agent.



The reverse with Egyptian postage due stamps

Cairo was reached on 21 March but meanwhile Mr Roche's ship has moved through the Canal and no doubt, well into the Red Sea en route for Australia.

So, the poor agent, in addition to paying the postage due charges, had to redirect the envelope to their counterparts in Melbourne. No doubt they would recover the charge as a disbursement but what they did not do was to pay for Air Mail postage, thus our item must have followed on the next Australia bound mail boat receiving a Cairo transit mark of 24 March before being reloaded, one assumes, back at Port Said. On arrival in Melbourne the 25gc postage due charge is now reassessed as 8d and another poor firm of agents has presumably picked up the charge. The item, ultimately, reached Mr Roche, probably under separate cover, wherever he may have been. In fact the Australian charge should have been unnecessary, as redirection should have been free and I suspect one lot of postage due, wherever paid, would have sufficed but with the postage due stamps on the reverse, who can blame the Aussies? Delivery in Melbourne was on 26 April confirming a reasonably quick surface service.

Finally, a few words about 'S. S. Orion' or more strictly 'R. M. S. Orion', all 'stolen' from the web in my usual way! Launched in 1934 for the Orient Steam Navigation Company, after work on the Australian route, she was requisitioned in late 1939 as a troopship, her first such voyage, appropriately being to Egypt. After the war she returned to the Australian run, being retired in February 1963, effectively beaten by aircraft. After some work as a floating hotel, she was scrapped later that year.