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Irish Citizen Army • Arm Cathartha na hÉireann



Issued with the wrong portrait – see Brian Warren's article on page 10

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EDITORIAL

Welcome to another year; may it be a kind year to us all, both in our personal lives and also for our various collections whatever they may comprise.

On the personal front, as I write these lines, it does seem that we may have finally sold our Guernsey house, although, having agreed a price, we still await sight of a contract! That will mean packing up our various treasures acquired over more than a quarter of a century and relocating same to either of our two flats here in Guernsey or in London – a task which we are by no means relishing, although it will be nice to have it, finally, done.

The downside of the forthcoming move will mean that I will surely find myself in a state of total disorder for a few weeks at least, just at the very time when I would anticipate putting together our June issue, so be forewarned, I am looking for early input from our contributors and the Journal itself is liable to be a combination of chaos and very possibly late!

As some of you will know, my main philatelic contribution in 2013 was, with, especially when it came to pricing, a lot of help from David MacDonnell, the much needed rewrite of the 'Early Irish Marks' section of Stanley Gibbons' 'Collect British Postmarks', now in its ninth edition, turning the previous one page chapter into twenty plus. It was fun doing it and Martin Taylor has kindly written a review elsewhere in this edition. However, a few words may be in order from myself. Having now seen what has been produced, overall I am pleased that Ireland can now take its rightful place alongside the 'Early Scottish Marks', this despite one printer's howler (top of page 97 for those that have a copy!). Yet, what I am most conscious of is that the detailed listings provided are far, far from being complete and will include, inevitably, a number of errors. This is where you come in! Could I ask that each of you who collects this type of material takes a look at their own collections and advises me of all additions and errors – there will surely be much for you to report to me. I have agreed that I will co-ordinate all the

revisions with a view to ensuring we get a much improved version when the next edition is published, this anticipated for c2017. As regards the various types which are not included, I have purposely omitted a number of scarcer marks which are rarely met other than by specialist collectors, being being some restriction on the amount of space that was available to us.

That said, it has been suggested to me that I might put together a brief section on Irish marks after 1922 as many collectors of more modern British postmarks do like to include a few from 'Southern Ireland' in their collections. Whilst I am happy to have a try at doing so, before commencing the task, I would welcome members' views on this suggestion and whether or not 'Collect British Postmarks' is the right place for details of modern Irish postmarks to appear.

Before I finish, let me turn to our website to which I have not given the attention that is required. We do need a new webmaster and I would be grateful if a member with some computer knowledge (it does not have to be serious 'knowledge' to beat the little I know) would please come forward and take on the task. The site receives up to two hundred visitors a month and with a little 'push' could, I am sure, convert many of those casual visitors into active members of the IPC. I would ask that you consider taking on this task and that you volunteer at (or better still, in advance of) our forthcoming AGM in Dublin details of which will be circulated in the accompanying Newsletter.

I hope to see many of you in Dublin in April – I am hopeful of getting there, if only for a day, as it may come just when we are in the midst of the move but if I do so, it will give you a chance to bend my ear and tell me how you think Irish Philately can be improved and for my part, it gives me a chance to persuade you to pen an article for a future edition of our Journal!

Stan - 26 February 2014

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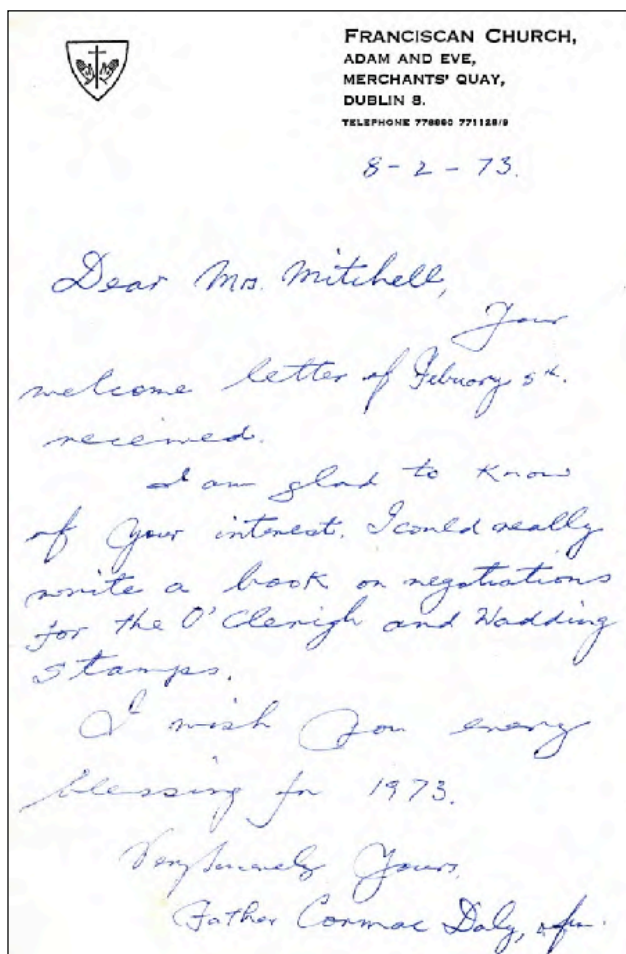
THE HALFPENNY O'CLERY – COLLECTING IT MY WAY

- Héloïse Mitchell

Why I started this collection

My interest in the O'Clery set of stamps started in the early 1970s. At this stage I cannot remember clearly what exactly made me focus on them, other than that I was looking around for new and innovative ideas for my Irish collection. The ½d O'Clery sprang to mind as Michael O'Clery was a very erudite and interesting person and seemed worthy of my attention. The fact that the O'Clery set was originally approved as a commemorative issue but used as a definitive for over 25 years gave it the edge over the other definitives which had been around for so long.

I started collecting material and soon discovered that Father Cormac Daly, the Franciscan priest who was the instigator of the issue, was still alive and living in the Franciscan Friary in Merchant's Quay in Dublin. On 5 February 1973, I wrote to him and he replied on the 8th, referring to his negotiations for the O'Clery and Wadding issues and the fact that he could write a book about it. Regrettably that never happened as he died ten months later.



Many years passed until, in the year 2000, I met with Peter Foote (EPA) and his wife at Stampa and

discovered that he also had an interest in the O'Clery stamps. He had written two articles on the subject, one from a historical perspective and the other indicating what rates, postmarks, slogans, and perfins, etc., he had found on covers with either O'Clery value. I showed him my accumulation and he encouraged me to mount it and have a go at Stampa. Twelve more years passed before, in 2012, looking for something different to show at Stampa, I came up with the idea of doing the postal history of just one Irish stamp. In the circumstances, it had to be the ½d O'Clery.

From the outset I excluded mint versions of the stamp, such as coils, booklets and watermark varieties, etc., as I wanted to do a postal history exhibit and not a traditional one. This first attempt had chapters on the basic postal rates, on the different types of postmarks and cachets on items bearing the stamp, and on other usages on cover, such as coil, booklet and perfin variations. There was, however, a clash because very mundane items had to be used to show the rates so that the better postmarks could be included in their relevant chapter. This led to unnecessary duplication of the rates in different chapters.

The judges at Stampa pointed out that it looked as if I was straddling two classes – traditional and postal history, so I had to do a rethink. It seemed that the most logical way of making it a purely postal history exhibit was to use the rates as a starting point and classify the material according to its rate, or what it should have been, which enabled underpaid and overpaid mail to be included. *Editor's note: As a result, Héloïse re-entered her exhibit at Stampa 2013 to be awarded a Vermeil medal – well done!*

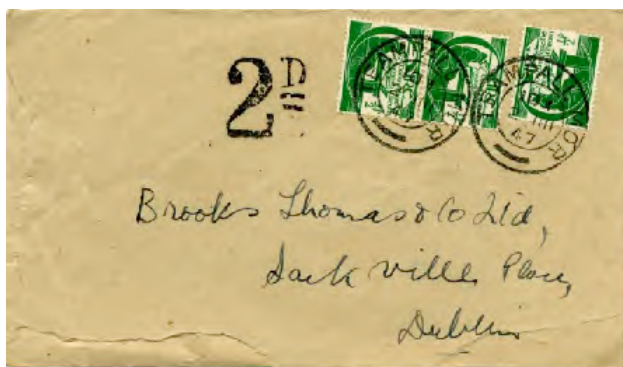
Finding the material

A handicap in trying to acquire covers from auctions or fixed-price lists is that the seller seldom notes what stamps feature on the items being sold, so one has to rely on the few illustrations or try to find out if any within the relevant date range include the little green stamp. I am sure other collectors who are collecting a series or type of postage stamp face similar problems. Ebay and Delcampe illustrate most items and this is certainly a plus, though I have found that prices online for the most ordinary covers can be ridiculously high.

One of my sources of material is a certain dealer from London who attends Stampa every year and who has provided quite a few of my more interesting items. Larger lots of commercial

material often include advertising covers and postcards from companies that have long since disappeared and these can enhance an exhibit when showing different rates.

It is always rewarding to find the ½d O'Clery used commercially as a multiple single franking, but the higher the rate the more difficult this becomes. It is interesting to note that from about 1953 it is easier to get the 1/- value on cover; also that from about 1961 the ½d becomes even more elusive. This is understandable because as the rates increased, higher value stamps were used.



I have tried to collect commercial covers whenever I could, but it would be next to impossible to obtain some types of cancellation were it not for those enterprising collectors who got them by sending what the judges call “philatelic” mail, but which did genuinely travel in the postal system. In this category I would include Late Fees/TPOs, numeral obliterations (‘killer’ cancels) and maritime mail. At that time, unfortunately, commercial mail was opened roughly and stored in damp and inadequate conditions, being tied into large bundles with string.

Background to the issue

The Minister for Posts and Telegraphs announced in early 1944 that, on 30 June, postage stamps in two denominations (½d and 1/-) would be issued to commemorate the tercentenary of the death, in 1643, of the Franciscan priest Father Michael O'Clery. The Franciscans had applied to the Minister in April 1943 for a commemorative stamp to mark this important anniversary.



At the time of issue it was stated that the set was being issued as a commemorative but would be retained in the Permanent or Definitive series, replacing the ½d and 1/- Sword of Light. No specific reason was given for this change of status but it is surmised that it was to satisfy the frequently

expressed desire for something different. It is interesting to note that stamp catalogues all list the set as a commemorative issue.

Michael O'Clery

Michael O'Clery (Micheal O'Cleirigh) was the chief of the **Four Masters**, a title given by John Colgan, a Franciscan historian of somewhat later date, to the four famous Annalists, Michael O'Clery, his brother Peregrine O'Clery, Peregrine Duignan and Ferfessa Mulconry. They compiled the *Annals of the Four Masters* between 22 January 1632 and 10 August 1636, which history of Ireland covers the period 2242 BC to 1616 AD. This work remains the most authoritative source of early Irish history.

O'Clery is recognised as the foremost Irish Annalist and historian, having been trained in Ireland as a professional historian. Born in Tirchonall (modern Co. Donegal) in 1589, he entered the Irish Franciscan College in Louvain, Belgium in 1623. He was sent back to Ireland in 1626 to procure and transcribe the many manuscripts relevant to Irish saints which were housed in the abbeys and monasteries throughout the land. This task took O'Clery over ten years and was made even more difficult by the fact that the Franciscan Order was outlawed in Ireland at the time.

While working on Ireland's Saints and Scholars he also did much original research on Irish history, with the collaboration of the other three 'Masters', and this resulted in the famous *Annals of the Four Masters*. O'Clery returned to Louvain in 1637, where he completed a dictionary of difficult and obsolete words in the Irish language. He died in Louvain at the end of 1643 and is buried there.

Cormac Daly

Cormac Daly, a native of Cork, joined the Franciscan Order in 1921 and was ordained in Rome in 1927. His father was Simon Daly, the well known Nationalist and member of the Sinn Féin Corporation. A long-term friend of De Valera, Father Daly knew all the leading Irish political figures of his time. He was linked with the stage for many years, being known internationally to stage and film people, and, together with his friend Dermot Breen, was involved in setting up the Cork Film Festival.

Many people probably do not know that he was the artist's model for the O'Clery issue, a fitting tribute to the man who had instigated it and been involved in all the negotiations with the Post Office. Both he and his Order must have been disappointed that the stamp was not issued in 1943, the actual year of the tercentenary of O'Clery's death.

Richard J King

The stamp was designed by Mayo man, Richard J King, RHA (1907-1974), a noted Irish artist who had been a stamp dealer, specialising in the stamps of the Irish Free State, Great Britain and Barbados. Much of his artwork, including that for the O'Clery issue, was destroyed in a fire at his studio on Vico Road in Dalkey. He designed medals, postcards and Christmas cards and also did stained-glass work. He is well-known for his fine illustrations in the *Capuchin Annual* and *Father Matthew Record* for more than ten years. In all, he designed 28 Irish postage stamps.

Technical details of the stamp

The stamp was issued on 30 June 1944 and depicted Michael O'Clery transcribing the *Annals of the Four Masters*. The text, meaning "For the Glory of God and the Honour of Ireland", is taken from the preamble to the Annals and was designed by Colm O'Loughlin. It was typographed by the Stamping Branch of the Revenue Commissioners at Dublin Castle, in sheets of 240 stamps with gutter margins, in two panes of 120 (10 x 12). The watermark is the Gaelic "E" sideways, the perforation 14 x 15.

The ½d O'Clery was finally withdrawn from sale on 1 August 1969, when all Irish halfpenny stamps became invalid for postage.

Rates and Usages

As there were 57 basic rates during the life of the ½d O'Clery, I felt that it was not possible for me to show them all in an 80-page exhibit. Some rates are very elusive - postcards going abroad, airletters and express mail are particularly hard to come by. Therefore I set out to show interesting and unusual uses and postmarks through the medium of only some of the postal rates. The stamp had many usages during its period of validity. Eleven of the first-step rates included a halfpenny: the inland printed paper rates of ½d and 1½d; the postcard rate of 1½d; the letter rate of 2½d; the foreign printed paper rate of ½d; the foreign postcard rates of 1½d and 2½d; the general foreign letter rate of 4½d; and the preferential letter rates to the USA and British Commonwealth of 1½d, 2½d and 3½d.

Its most common use was to frank printed matter within Ireland and to Britain at the ½d rate between 30 June 1944 and 30 June 1948, in the days when all invoices, receipts and circulars had to be sent by post. Another frequent use was on inland letters, when the 2d rate was increased to 2½d on 1 June 1941. It was also used to uprate postal stationery when there was a change of rate, thus enabling old stocks of stationery to be used up. Some postal stationery items state on the reverse "*The additional*

postage required should be prepaid by means of adhesive postage stamps".

The ½d O'Clery can also be found on military and censored mail and it appeared on envelopes re-used during the period of wartime economy when paper was scarce and people were made conscious of waste.



Government departments led by example and printed National Economy labels for sticking on the front or back of envelopes so that the cover could be re-addressed. The stamp was used on bulk mail and struck with a triangular marking based on the telegraphic code letters formerly used on Parcel Post labels. A very unusual use was as a ½d postage due label to make up the 1½d due charge during a shortage of ½d dues in Cork in 1952.

The stamp also appears on maritime mail with Paquebot cancellations and maritime cachets. Covers with explanatory and postage due markings franked with a ½d O'Clery are a particular fondness of mine. It often paid the extra halfpenny Late Fee charge on letters posted after the last collection in special boxes at the GPO, in railway stations or attached to mail trains. Michael O'Clery's image also made its way abroad on the popular St Patrick's Day Covers that reminded those in far-off lands of their Irish heritage.

Various forms of the stamp

Coils: Coil stamps in vending machines were made up from the sheets, the paste-ups being known as coil-join pairs. Horizontal coils were issued in rolls of 960 stamps, with a join on every twelfth stamp. Vertical coils were issued in rolls of 480 stamps, with a join on every tenth stamp.

Booklets: The ½d O'Clery appeared in the panes of nine booklets issued between 1946 and 1954.

Perfins: Commercial companies perforated stamps in order to prevent theft by employees. These are much easier to find on single O'Clery stamps than on covers.



An unofficial overprint in red (VISIT / IRISH / PHILATELIC / EXHIBITION / 1944) was privately produced on the ½d O'Clery by Dublin stamp dealer PG Freeman who had a shop in Fownes Street (The Mint Stamp Company) for many years. Some say that Tony Killeen was also involved in this production. Here is an extract from an undated letter sent by T Stewart Telfer to Noel J Langton of Finglas.

'Your envelope and cover with the bogus red overprint for 1944 Exhibition appears to substantiate the view that the postmark was applied after the overprint. If this is so, then the P.O. officer-in-charge must have seen it (presumably) and postmarked the item which was not officially recognized. My own cover illustrated the opposite view viz that the postmark was applied before the red overprint. However I shall re-write this page and try to cover both points of view.'

REVIEW by MARTIN TAYLOR – COLLECT BRITISH POSTMARKS: The Handbook to British Postmarks and their values: Stanley Gibbons 9th edition – Retail £32.95.

This 9th edition of the catalogue, replacing the 8th edition, published by Stanley Gibbons in December 2013 has grown by 44 pages in just two years.

The catalogue is highly detailed and specialized, covering the General Post period pre 1839 right up to the current gold Horizon labels. It has been compiled by a number of leading specialists in the field under the supervision of the editor and well respected dealer, Bill Pipe. The catalogue has been completely re-set with the introduction of colour designed to make the catalogue visually more exciting.

The specific area that will appeal I believe to members of the IPC will be the massively expanded chapter 5 which deals with early Irish postmarks. In the main, the differences between the two editions is an extra 23 pages containing notes on the General Post, marks of the Dublin Post Office, the Paid marks of Dublin; The Penny and Twopenny Posts: Mail to the mainland UK and beyond;

I have never seen any actual evidence that he did re-write the page.

Varieties: Bill Kane recorded a break in the bottom arc of the "E" of Eire but I have not come across this on cover. It only appeared on the ½d value.



Revival: The ½d O'Clery was revived and remembered in the 1997 issue commemorating the 75th Anniversary of the Irish Free State. The 28p in the set depicted a page from the *Annals of the Four Masters*, a quill and the 1944 ½d O'Clery.

In conclusion: It might have been a bit of a come-down for the O'Clery set to have been demoted to definitive status but it certainly gave it a much longer lease of life than it would have had as a commemorative. The many usages of the stamp between 30 June 1944 and 31 July 1969, a period of over 25 years, do indeed prove that this commemorative was used as a definitive.

Studying a stamp or series of stamps through the medium of the postal rates can be a great way of doing a postal history exhibit and of showing various postmarks and cachets. I am sure other collectors have a favourite issue that could be tackled in this way.

Cork mail coach associated marks; provincial office markings; provincial paid marks, penny posts; receiving house marks etc. The list of offices refers to all recorded listed types. Where an omission is apparent (for example: 'Railway Station' used at Athenry), this mark will invariably be found under the railway or other related sections.

This chapter revision has been completed to an extremely high standard by two of our well known members, Stan Challis and David MacDonnell.

The catalogue is invaluable to anyone who has the slightest interest in postal history of the British Isles with a very useful postal rates section at the end. It has been updated and completely re-priced throughout to reflect current market conditions. On a personal note I find all the advertisement pages a slight distraction, however the information provided is second to none and much is not available elsewhere. Recommended!

THE BALLOON POSTS OF THE SIEGE OF PARIS 1870 - 1871 FRENCH 'BALLONS MONTÉS' SENT TO IRELAND

19 September 1870 – 28 January 1871

Ronny Vogt



Posted Paris on 27 October 1870, with “*Armée du Rhin*” postmark, and carried on 29 October by the Ballon Monté “Colonel Charras” to Haute-Marne and forwarded to Tuam (illustration 1)

The Franco-Prussian War started on 19 July 1870, and culminated with the Siege of Paris, which lasted from 19 September 1870 to 28 January 1871. The siege resulted in French defeat in the Franco-Prussian War and led to the establishment of the German Empire.

An ingenious method of keeping up communication from Paris to the outside world - at least unidirectional - was the French balloon posts which were carried in ‘Ballons Montés’ (manned balloons). During the 4 months of the siege 67 Ballons Montés carried over 3 million letters (as well as passengers and freight, including carrier pigeons to bring back news from the outside world). Each Ballon Monté flight was an exciting adventure in itself ... many were captured by the enemy, many fired at and chased on horseback by the Prussians, many landing in faraway places such as Norway, some crashed, some were sent with Army postmarks (illustration 1 - above) and some saw first ‘inflight meal services’ (illustration 2). The flights brought fame to many of the balloon builders and balloonists, like Nadar, Dartois, Duruof and Albert and Gaston Tissandier.

Sadly (for us airmail buffs), no Ballons Montés landed in Ireland, so ‘Irish Ballons Montés’ always refer to mails carried by a Ballon Monté out of Paris and forwarded by surface transport to its ultimate destination in Ireland.

The weight of each letter to be carried by a Ballon Monté was limited to 4 grams; enclosures were not allowed but went through occasionally (illustration

3). Postage to destinations within France was 20 centimes and appropriately more for other countries. Mails to Ireland required 30 centimes. Some destinations are very scarce to find, especially overseas destinations. Within Europe Ireland surprisingly seems to be one of the elusive, if not scarce destinations. So far, and after many years of collecting Ballons Montés, I have documented 52 ‘Ballons Montés’ addressed to Ireland (see table 1). Even after many discussions with specialised collectors and dealers, I do not have an explanation for their rarity and most agree that Ireland is one of the scarcer destination for Ballons Montés, even in Europe.

The rarity of Ballons Montés to Irish destinations is even more surprising as there clearly is a series of correspondences. There are several Ballons Montés known to Madame de La Hoyde in Dublin (3 letters known), to Madame Amélie Corbet in Portadown (7 letters known), to Richard Mc Clelland in Newtownmountkennedy (6 letters known) and to Madame Hanly in Rathgar (6 letters known). If there are 7 Ballon Monté letters to Madame Amélie Corbet (who was the wife of a high ranking French Officer in Paris who sent his wife to Ireland for the period of the war - illustration 4), I would suggest that there must be even more letters to the same address over the full period of the 4 months of the Siege of Paris. This opinion is supported by the fact that many writers sent repeated and rather similar letters over a period of time because they did not trust the success rates of the Paris balloons. Also, the letters contain often references to other letters sent on specific dates. So, there must be more ...

Ballons Montés addressed to Ireland					
Start Paris	Ballon No.	Ballon	Irish destination(s)	Flown route	Covers documented
23.09.1870	1	Le Neptune	Newtownmountkennedy, Co. Wicklow	Paris - Parc du Château de Cracouville, near Evreux	1
25.09.1870	2	La Ville de Florence	Rathgar, Dublin	Paris - Vernouillet (Seine-et-Oise)	1
29.09.1870	3	Les États-Unis	Newbridge, Co. Kildare	Paris - Château de Magnanville à Mantes (Seine-et-Oise)	1
30.09.1870	4	Le Céleste	Newtownmountkennedy, Co. Wicklow Dublin	Paris - St. Denis de Monroval, near Dreux (Eure-et-Loire)	2
07.10.1870	6	L'Armand-Barbés	Roscommon Lisburn	Paris - Bois de Favier, near Epineux (Oise)	2
12.10.1870	9*	Le Washington	Dublin (3) Rathgar, Dublin	Paris - Avesnes les-Aubert, near Cambrai	4
12.10.1870	10*	Le Louis Blanc	Dublin (3) Rathgar, Dublin	Paris - Moulins d'Havannes, near Tournai, Belgium	*
14.10.1870	11	Le Godefroy Cavaignac	Belfast	Paris - Brillon, near Bar-le-Duc (Meuse)	1
18.10.1870	15	Le Victor Hugo	Belfast	Paris - Coeuvres, near Vic-sur-Aisne	1
22.10.1870	17	Le Garibaldi	Newtownmountkennedy, Co. Wicklow	Paris - Quincy, Voisins, near Meaux (Seine-et-Marne)	1
27.10.1870	19	Le Vauban	Castlepollard, Co. Westmeath	Paris - Vigneules-les-Hattonchâtel, near Saint-Mihiel (Meuse)	1
29.10.1870	21	Le Colonel Charras	Tuam, Co. Galway Belfast	Paris - Montigny-le-Roi (Haute-Marne)	2
02.11.1870	22	Le Fulton	Roscommon	Paris - Chanzéaux, near Cholet (Maine-et-Loire)	1
06.11.1870	25	Le Ville de Chateaudun	Portadown, Co. Armagh Dublin	Paris - Réclainville, near Chartres	2
08.11.1870	27	La Gironde	Tuam, Co. Galway Mullingar, Co. Westmeath	Paris - Gaudreville, near Conches	2
18.11.1870	30	Le Général Uhrich	Dublin	Paris - Luzarches (Seine-et-Oise)	1
21.11.1870	31	L'Archimède	Newtownmountkennedy, Co. Wicklow Roscommon Dublin	Paris - Castelnau, Holland	3
30.11.1870	35	Le Jules Favre II	Dublin Portadown, Co. Armagh (2)	Paris - Kerviniac (île de Belle-Ile-en-Mer)	3
05.12.1870	38	Le Franklin	Dublin (2) Limerick	Paris - Saint-Aignan-Grand-Lieu, near Nantes (Loire-Inférieure)	3
11.12.1870	41	Le Général Renault	Belfast Kingstown, Co. Dublin	Paris - Baillolet (Seine-Inférieure)	2
15.12.1870	42	Le Ville de Paris	Dublin (2) Kingstown, Co. Dublin	Paris - Sinn, Nassau, Germany	3
17.12.1870	43	Le Parmentier	Dublin	Paris - Courgancon (Marne)	1
22.12.1870	47	Le Lavoisier	Portadown, Co. Armagh (2) Newtownmountkennedy, Co. Wicklow	Paris - Les Remous, Angers (Maine-et-Loire)	3
29.12.1870	52	Le Bayard	Dublin Carrickmacross, Co. Monaghan	Paris - La Thibaudière, near Saint-Julien-les-Landes (Vendée)	2
04.01.1871	54	Le Newton	Dublin Belfast	Paris - Digny, near Chartres (Eure-et-Loire)	2
09.01.1871	55	Le Duquesne	Dublin Belfast	Paris - Ludes (Marne)	2
10.01.1871	56	Le Gambetta	Belfast	Paris - L'Ouanne, near Auxerre (Yonne)	1
13.01.1871	59	Le Général Faidherbe	Newtownmountkennedy, Co. Wicklow	Paris - Saint-Avit-de-Soulège, near Sainte-Foy-la Grande	1
20.01.1871	63	Le Général Bourbaki	Dublin Portlinton, Co. Laois	Paris - Aumenencourt-le-Grand, near Reims	2
28.01.1871	67	Le Général Cambronne	Roscommon	Paris - Sougé-Ganelon (Sarthe)	1
Total Ballon Montés to Ireland:					52
* Remark: Ballon Montés 9 and 10 started simultaneously in Paris and mails cannot be distinguished					

Table 1: list of ballons montés flights that carried mails to Ireland

Thus it can be seen out of a total of 67 Ballons launched during the period of the siege, thirty are known to have carried letters to Ireland. On the next page, I show further illustrations.

In future articles covering the history of 'Irish Airmails' I plan to look at some of the very early mail carrying flights, that at Allahabad in 1910, the London to Windsor flights in 1910, the German flights 'am Rhein und Main' in 1912, the Swiss pioneer airmail flights in 1913, and the 'Our Day' Red Cross flights in South Africa in 1918. From there I will move on to early Irish acceptances for the early regular airmail services in 1922.



Illustration 2 (at left): Posted Paris on 7 November 1870, and carried on 8 November by the Ballon Monté 'Gironde' Gaudreville (Eure) and forwarded to Mullingar. First 'in-flight meal service' with a bottle of Bordeaux, a Château Giscours, was opened and drunk. Illustration 3: (above) Posted Paris on 3 December 1870, and carried on 5 December by the Ballon Monté 'Franklin' to Nantes (Loire-Inférieure) and forwarded to Limerick.



Illustration 3a (left) shows the enclosure contained in the item immediately above addressed to Limerick, which is referred to in the text of the letter. The enclosure, which depicts a shell landing in a Paris street, was contrary to the regulations applied to the 'Ballon' flights.

Illustration 4 (below left) : Posted Paris on 5 November 1870, and carried on 6 November by the Ballon Monté 'Ville de Châteaudun' to Chartres and forwarded to Portadown. Sent by a high ranking military officer who sent his wife to Portadown for the period of the siege with the top corner of the letterhead used shown below (illustration 4a below).



IRISH CITIZEN ARMY – DESIGN ERROR

Brian Warren



Unissued stamp with Vincent Poole



Same design with Jack White photo

An Post has deferred the issue of the 60c stamp commemorating the Irish Citizen Army ("ICA") due to the emergence of new information regarding an image on the stamp. In An Post's first issue of *The Collector* for 2014, the design is described as featuring an image of members of the ICA, with Captain Jack White, one of the army's leaders, in the foreground.

According to a press release issued by An Post., the image has been widely used over the years in academic journals and other publications. However, following advance publicity for the stamp released on 22 January (the day prior to the scheduled issue date of 23 January), a number of historians disputed the veracity of the image, saying the man depicted is not Jack White. The photograph was supplied by the National Museum of Ireland and depicts an image of the ICA outside Croydon House in Croydon Park, Fairview, in 1915.

The An Post press release announcing the withdrawal of the stamp received plenty of media publicity, with a report in the *Irish Independent* on 23 January, followed by two separate reports in *The Irish Times* on 24 and 25 January. The apparent design error was also featured on the main RTE evening news on 23 January.

In *The Irish Times* of 25 January, the man was named by his grand nephew as **Vincent Poole**, who fought in the 1916 Rising and the War of

Independence. According to *The Irish Times* report, the Pooles' claim has been supported by the National Museum of Ireland. In addition, Pádraig Yeates, author of *Lockout: 1913*, has stated that White left the ICA in January 1914 - ie: prior to the date of the image used on the stamp.

Vincent Poole from Blanchardstown, who was named after his grand uncle, said yesterday that the family had been aware of the photograph for years and had known it to be either their grandfather, Capt Christopher Poole, or their grand uncle. Christopher and Vincent Poole had served together in the British Army in South Africa and brought that experience to the ICA. Christopher, the more senior of the two, had been second in command at Stephen's Green in 1916. 'They were both very close, and in the pictures we have of them they looked very alike. We knew it was either one or the other, but after a lot of research we are now 99 per cent sure it's Vincent.'

An Post produced 136,000 stamps (9,067 sheets of fifteen stamps) with the disputed image, at a cost of €4,000. As the stamps are distributed to a small number of larger post offices in advance of the issue date, and given the late withdrawal, it was inevitable that some stamps were sold. By the following Monday, 27 January, Pádraig O'Shea of Raven Stamps was advertising a complete sheet for sale at €2,750, and a report of his purchase of the sheet appeared on the front page of the *Irish Examiner* the following day, 28 January¹. Pádraig has kindly provided a scan of the complete sheet, which is illustrated on our front cover. Other sheets may have been unwittingly sold and individual stamps could well appear in kiloware in the months and years ahead. Keep the eyes peeled!

Undoubtedly, An Post will issue a revised design later in the year. It will be interesting to see if there will be a complete new design or if the real Jack White will be included. Alternatively, perhaps Vincent Poole will be correctly identified in the margin of the stamp.

1

<http://www.irishexaminer.com/archives/2014/0130/ireland/collector-pays-3000-for-9-sheet-of-withdrawn-stamps-257081.html>

STAMPS MAY LOOK THE SAME, BUT ARE THEY?

PART 3

Barry Cousins

This article continues the series which is aimed at encouraging members to re-examine duplicate stamps in their collections and hopefully identify varieties which are worthy of a separate listing.

In Part 3 the author examines the prolific range of constant overprint varieties which arise from the formes in use by the Dollard Printing House.

The Dollard formes, were each made up of fifteen clichés, arranged in a 3 x 5 configuration, from which stereos were taken.

As a result of this arrangement 16 box framed stereos were used to overprint a full sheet, of 240 stamps.

Stereos taken from the first forme are referred to as setting type 1. With this setting the clichés were both accurately set and aligned, giving rise to very few overprint varieties.

However with the substitution of clichés due to wear, the replacements were not as accurately set

and aligned. As a result the stereos taken from the two later settings, gave rise to a large number of overprint variants.

To give some dimension as to the extent of variants, with setting type 2 each stereo contained ten alignment variants, and for setting type 3 twelve are recorded. In effect this means that for every sheet overprinted using a type 2 stereo setting, 66% of the stamps display overprint flaws and with the type 3 stereo setting, the level rises to 80%.

This study looks in detail at the ½d. value overprinted stamp which was released on February 17th 1922 and is referred to in specialist catalogues as T1, or by Gibbons under Ireland as SG1. For this particular value only complete stereos are examined in order to establish the positioning of the stereo variants and the attributable stereo setting. With single stamps whilst the varieties can be clearly identified it may not be possible to establish the setting in use unless the variant is only found with that setting.

Dollard Stereo Setting Type 1 - Stamp T1



Stereo Setting 1 - Overprint Characteristics

With the first setting the overprints display no 'R' over 'se' variants, the 'L' of 'SEALADAC' is directly over the 'n' of 'na' and the 'i' of 'hÉIREANN' is over the '1' in '1922'.

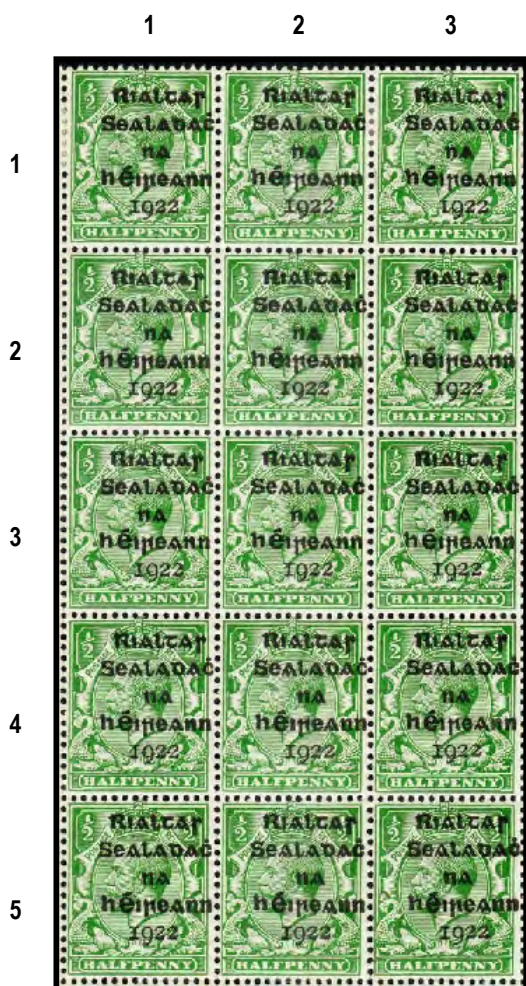
As an aid in determining 'R' over 'se' variants, the positioning of the long stroke of the 'r' in 'RIALTAIR' is a good guide. If the long stroke of the 'r' is either centered over the third 'A' in 'SEALADAC' or to the left of centre, this constitutes a 'R' over 'se' variant.

The alignments from stereo setting type 1, are considered as normal, overprint variants only arising from stereo settings types 2 and 3. When stereo variants are established they are replicated 16 times in a full sheet of overprinted stamps.

The findings established in this study can be applied to all stamp values overprinted using Dollard stereos.

In this connection a table of overprint stereo settings in use with each stamp value for both the first and second issues is tabled - see fig.1.

Dollard Stereo Setting Type 2 - Stamp T1



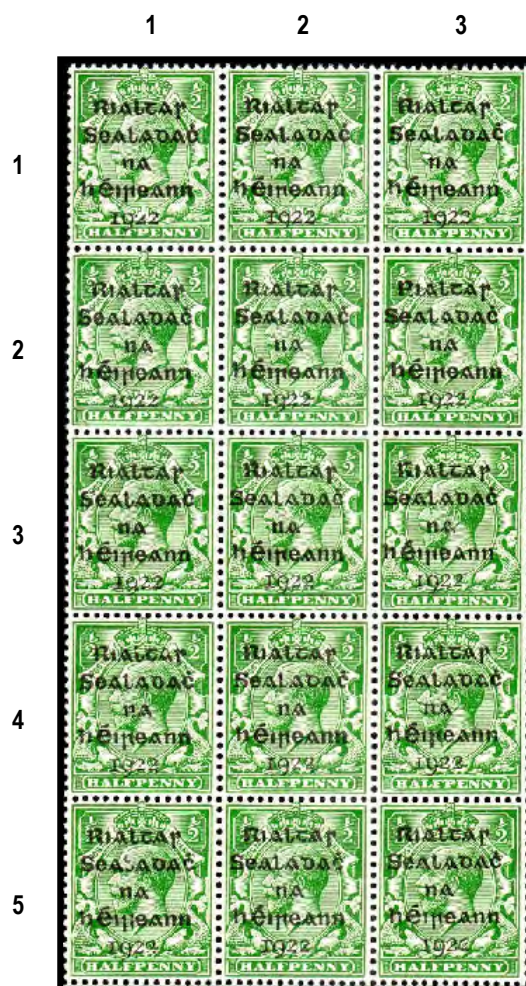
Stereo Setting 2 - Overprint Characteristics

- 1/1 Diagonal cuts to upright of 'r' and left leg of 'n'. Damaged top to 'c'
- 1/3 'r' over 'se' and slightly raised 'c'
- 2/1 'l' over left shank of 'n'
- 2/2 'r' over 'se'
- 3/3 'r' over 'se' and 'l' over right shank of upright in 'n'
- 4/2 'r' over 'se'
- 4/3 'r' over 'se', 'l' over centre point of 'na' and 'éi' over '1'
- 5/1 'éi' over '1'
- 5/2 'l' over left shank of 'n' and 'éi' over '1'
- 5/3 'r' over 'se' and 'l' over centre point of 'na'
- 1/2, 2/3, 3/1, 3/2, 4/1

Normal alignments as Setting 1

Key to positions – the first numeral indicates the row in a 3 x 5 stereo, followed by second numeral for the location in each row.

Dollard Stereo Setting Type 3 - Stamp T1



Stereo Setting 3 - Overprint Characteristics

- 1/1 'r' over 'se' and diagonal cuts to upright of 'r' and left leg of 'n'
- 1/2 'r' over 'se'
- 1/3 'r' over 'se' and raised 'c'
- 2/1 'l' over left shank of 'n'
- 2/2 'r' over 'se'
- 2/3 'l' over left shank of 'n' and 'éi' over '1'
- 3/1 'l' over left shank of 'n' and 'm' over '1'
- 4/2 'r' over 'se' and 'l' over left shank of 'n'
- 4/3 'r' over 'se', 'l' over centre point of 'na' and 'éi' over '1'
- 5/1 'r' over 'se' and 'éi' over '1'
- 5/2 'l' over left shank of 'n' and 'éi' over '1'
- 5/3 'r' over 'se' and 'l' over centre point of 'na'
- 3/2, 3/3, 4/1

Normal alignments as Setting 1

Stamp Face Value	Stamp Colour	Overprint Reference	Stereo Settings in Use
17th February Issue by Dollard (Black ink)			
½d.	Green	T1 (SG1)	1, 2, 3
1d.	Scarlet	T2 (SG2)	1, 2, 3
	Carmine-red	T2 (SG3)	1, 2, 3
2½d.	Blue	T3 (SG4)	1, 2
3d.	Violet	T4 (SG5)	1, 2, 3
4d.	Grey-green	T5 (SG6)	1
5d.	Yellow-brown	T6 (SG7)	1, 2
9d.	Agate	T7 (SG8)	1, 2
10d.	Turquoise-blue	T8 (SG9)	1, 2
1st April Issue by Dollard (Red ink)			
2½d.	Blue	T9 (SG4a)	2, 1+3
4d.	Grey-green	T10 (SG6a)	2, 1+3
9d.	Agate	T11 (SG8b)	2, 1+3
12th June Issue by Alex. Thom (Carmine ink)			
4d.	Grey-green	T10A (SG6b)	2
9d.	Agate	T11A (SG8c)	2

Combination Setting - Stereos from Setting 1 and Setting 3
Overprint Stamp Reference T9

Irish Philately

1	3	1	3
1	3	1	3
INTERPANE GUTTER			
1	3	1	3
1	3	1	3

fig. 2

The combination example shown below displays overprints arising from the use of two stereo settings. This example is from rows 7, 8 9 and 10, with stamps from columns 7 to 12. In this example the stamps from the top row of stereo 1 and 3 are not shown. The sheet position of this particular example is shown in red in fig. 2.

A FAVOURITE ITEM - A TRANSITIONAL COVER

John Lorenzen



After all the turmoil of the years between 1916 and 1921, a new Postmaster General, J. J. Walsh was appointed on 14 January 1922, when Mr. Griffith named him PMG. Later he was appointed Minister for Post and Telegraphs. Amongst his first duties was the approval of the agreement whereby the control of a number of Post Offices affected by the change in jurisdiction in the Border Area was determined.

As County Donegal was in the Free State and Londonderry in Northern Ireland, changes took place as where to have the Control Office. Until the ending of the Financial Year on 31 March 1922, the town of Malin was under control of Londonderry, and from 1 April 1922, this was transferred, initially, to Letterkenny in County Donegal and later, when it had been upgraded to a Head Office and a new Post Office built, Lifford.

The Principal Office, Lifford, Co. Donegal, was to be the only one elevated to the status of Head Office following Partition, or more correctly when the Border Area issue finally was resolved in 1927. This was necessary to provide a replacement for those parts of County Donegal which had previously been under the control of the Head offices at Strabane and Londonderry.

My cover, above, shows a 2d British stamp, overprinted in Gaelic: *Rialtas Sealadac na hÉireann* 1922, paying the correct 2d preferential rate to USA, cancelled at Malin. The postmark reads **Malin, 10. 25 FE, Londonderry**, the town of Malin being in County Donegal in what was then the Provisional Government area (soon to be the Irish Free State) and Londonderry, in the County of the same name, was to become a part of Northern Ireland.

The postmark was, of course, correct in that Londonderry had been the office of control and was to remain so for another five weeks after this item was posted. Later the word 'Londonderry' was cut away from the postmarks of those offices in County Donegal which were no longer under the control of that city pending the introduction of their Gaelic postmarks.

For me, this is a favourite item because it shows the name of the actual office of posting in one country and the name of the office of control in another during that six week period in February-March 1922 when the British Post Office operated the Postal Service in what had become a foreign country; an unusual but very necessary (and civilised) arrangement at the time of Transition.

TALES FROM WEST CORK

Florence McCarthy

THE POST BOX THAT CHANGED COLOUR



A visit to Ardfield, where Michael Collins spent his early schooldays, in December 1992, revealed the post box outside the local Greenfield Creamery painted in bright turquoise blue, this after the Creamery itself had been repainted. This clearly did not meet with An Post's approval as a return visit in May 1993 found the box repainted in a somewhat oily shade purporting to be An Post green.

Research at the time revealed that Ardfield sub office cancelled mail not only posted there but also at the Creamery box and one other box at nearby Paddy Heyes Cross.

Nearby Rathbarry, which you will not find in your list of post offices, as the office has always carried the name of Castlefreke (a large, now ruined, property in the parish) has no rural post boxes in the area. Such vagaries can help to explain the relative frequency or otherwise of the old village postmarks.

THE POST OFFICE WITH A STEEPLE

Nearby Clonakilty, a busy little town and well worth a visit for those that do not know it, may well hold a record for having the only Post Office in Ireland boasting a steeple. I have not been able to find out where the office was previously located but the church was taken over by the newly formed Department of Posts and telegraphs as long ago as 1924. The church was constructed in 1861, a massive building for what was previously a small but according to information on the web, prosperous farming congregation. No doubt maintenance of the steeple causes a few unique headaches for the An Post property team more accustomed to less heavenly pointing problems.

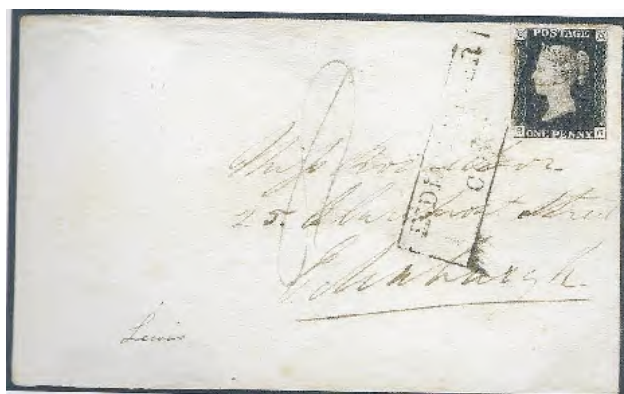
Although I have taken or seen photographs of most other Post Offices in Co Cork, I cannot recall seeing another office located in a religious building – perhaps the editor might allow us to establish a dialogue as to the most unusually sited office in the entire island of Ireland.



AUCTION WATCH - Erinman

Another superlative variety of Irish stamps and postal history was on offer in the MacDonnell Whyte sale held in Dublin on 25 January 2014.

Top price for a single item (*shown below*) in the Irish section of the sale was achieved by a 'Cover to Edinburgh posted on board ship from the Indies, attempted prepayment of inland postage by 1d black plate 6 SG, clearly tied on landing in Ireland by framed INDIA LETTER/COVE in black, indicating maritime origin, charged '8' Uniform Ship Rate on face, b(ack)s(tamped) Cove MR 3 1843, Dublin MR 4 and Edinburgh Mar 6'. This is apparently the only known such cover with 1d black affixed. Pre-sale estimate 4500euro, the item sold for 9250euro.



The Forerunner section featured a rarely seen assembly of the 1865-67 Abortive Fenian issues (*shown below*). On offer were the 1cent black on green unused, with trace of thinning on reverse, 1cent black on pale rose mauve unused with 'slight surface rubbing' and trace of thinning on reverse, 3cents green on white wove paper unused with 'usual partial offset on reverse' and 24 cents green on white unused with full margins.



The items sold for from left to right 3000euro (estimate 1500euro), 7250euro (estimate 1800euro), 2000euro (estimate 900euro), 2000euro (estimate 1000euro) – remarkable prices for items which never carried any postal validity.

Another high point of the sale featured the unmounted mint right hand, corner block of six from cylinder 1 with pva gum of the original 1969 'Gerl' definitive 2d (*see next column*). Only one sheet has been discovered; estimated at 2000euro the item went under the hammer for no less than 4000euro.



Another very rare item, one of three examples known, the 1965 Yeats 1/5d error with missing brown colour (*below*), unmounted mint, estimated at 3000euro sold for a surprising 4100 euro.



Not recorded in the Hibernian catalogue but one of 'a handful known' was a lower right hand block of four of the 1979 12p Pearse commemorative with cylinder 1112. Unmounted mint with 'faint trace of thumbprint in margin only' the block made 825euro against the 600euro estimate.

Featured on the rear of the catalogue is a 1999 Titanic miniature sheet £1 + £1 with the black print of Eire, £1, Titanic and 1999 quadrupled (*below*). Not previously recorded, the block in fine unmounted mint sold for 3400euro, against a generous estimate of 2500euro.



Concluded on page 19

THE MARIAN YEAR and NEWMAN ISSUES of 1954

John Lennon

John has not been able to locate files at 'Archives' on the 1952-53 Moore, An Tostal or Emmet issues, hence he moves his long running series forward to what is there to be found from 1954 – Ed.



The issued stamps

These two issues are so intertwined that I propose to take them together. The story begins in January 1953 when the Gaelic League sought a stamp for the tercentenary of the death of Piaras Feiriteir. They were told, in March, that it was not possible to meet their request but they appealed and a meeting was finally held with their President on 2 July. A report to the Minister (P&T) pointed out that there would barely be enough time to prepare the stamp before the end of the year and recommended that the decision, not to issue one, should stand. Another request at this time was for a stamp to commemorate the 80th anniversary of Charles Kickham's 'Knocknagow' but 1982, the centenary of his death, would consider preferable.

The Minister agreed with these decisions and noted that it was time to think of possible issues in 1954. The National Library, the Celtic Studies section of the Institute for Advanced Studies and Professor Moody of Trinity College were to be written to asking for suggestions for stamp issues in 1954.

The Library didn't think there was any centenary worth a stamp but did point out that the Catholic University, which later became University College, Dublin, was opened in 1854. The 50th anniversary of the Abbey Theatre was thought a more suitable subject. Prof. Moody also regarded the Catholic University centenary an appropriate event, this his only suggestion. The reply from The Institute stated that all the academics were on vacation!

A letter to The Irish Independent in September headed 'Ireland's History on Stamps' goes through all the issues to date and ends *'But there is one stamp still missing from our collection, the stamp of Mary, Queen of Ireland.'* It points out that the centenary of the Dogma of the Immaculate Conception in 1954 would be the ideal time to

rectify the omission. This was noticed in the GPO where it was considered an excellent suggestion.

The Minister held a discussion on 13 November at which it was decided to confine the commemorative issues in 1954 to two stamps: Marian Year and Centenary of Catholic University of Ireland, subsequently known as the 'Newman' issue.

The notorious John Charles McQuaid, Archbishop of Dublin, was asked for his opinion on a Marian Year stamp. He agreed with the proposal but enquired if Our Lady's image could be avoided. Having been sent some stamps from the UPU collection showing Our Lady, he changed his mind but *'it would be better not to have a naked Child in the picture.'*

Prof. Bodkin of Birmingham, who had been very helpful to the authorities in the Holy Year issue and, as both a former Director of the National Gallery in Dublin and as a friend of Leon O'Broin, Secretary P&T, was consulted again. He was told that a painting of the Virgin and Child by one of the Great Masters was what was in mind, but *'an important ecclesiastical opinion doesn't favour a naked Child.'* The stamp would be the same size as in Holy Year and would be recess printed. *'Our minister recalls having seen some tablets by the della Robbia brothers in this genre to which he was greatly attracted.'*

He replied that it would be difficult to find a famous picture with the Child clothed. He knew of a few *'done apparently for convents'* but he could think of none suitable for a stamp. The Gallery in Dublin had a painting of The Immaculate Conception by Zurbaran which might suit.

Early in December, the Madonna of the Capella Bertello in the subterranean chapel of St. Gaetano in Florence, attributed to Andrea della Robbia, was the preferred subject and it met with the Archbishop of Tuam's approval. Cardinal D'Alton wrote *'If you select it, you will not be going far wrong.'*

Having obtained sanction from Finance for the expenditure, a memorandum was prepared to get Government approval for both issues. The Marian Year stamps would be denominated 3d and 1/3d and 'recess printed' at a cost of £5,850. The Newman issue would comprise 2d and 5d values and be 'surface printed' in Dublin Castle at a cost of £650. The Revenue Commissioners, who would bear the cost of printing, were not in favour of using the recess process because of its high cost, but the

Minister (P&T) thought it the only means for a stamp worthy of the commemoration.

Approval, given on 15 December, was for the Marian Year stamps to be 3d *'and either 1/3 or 5d, whichever is sold in greater number.'* As far as could be estimated, the sales were about equal and it was decided to opt for 1/3d. It was reckoned that philatelic demand would be higher for this issue than Newman so the income would be greater. Following discussion with departmental staff, the Minister changed his mind (no reason given) and opted for 5d so Revenue was asked to seek tenders for 49 million 3d and 3 million 5d. *'If possible the Minister desires that the Marian Year stamps will be slightly wider than the Emmet stamp and as near as possible to the length of the Tostal stamp.'*

At this stage it was decided that there should be two separate files, so I will start with Marian Year.

Dr. McQuaide was asked about the Latin inscription. 'Marianus' and 'Marialis' were interchangeable and he preferred 'Marialis' *'for the sake of Euphony'*. After checking in several sources, 'Marianus' was finally chosen.



This photograph, above, was sent to James Drum, of the Revenue Stamping Branch. The doves and surround were to be excluded. *'The Minister desires that the words 'Annus Marianus 1953 1954' should appear at the top of the stamp, 'Annus/1953' on one side of the head of the Madona and 'Marianus/1954' on the other side.'* 1953 was included because the year began on 8 December 1953.

The design was finalised and the Printing Warrant was issued on 22 February. Three days later the Minister received a letter from the Information Service of the US Embassy whose office in Florence had looked at the Madona in response to his query. *'The Madona is all in white against a sky blue*

background.' He wrote on the letter 'The stamp will have to (be) a very light blue. Please inform Browne & Nolan immediately by phone. EC'

Thomas De La Rue & Co. London wrote to Erskine Childers on 15 March. Having promised, at a meeting in Dublin the previous week, to have the stamps ready by Easter, they now reported that the earliest the printing plates could be ready was 15 April and the earliest possible delivery early in May.

Die Proofs and Colour Essays were received on 21 April and on 28th Drum said it was possible enough supplies would be on hand for 17 May to be day of issue. The Department put this back to 24 May to give philatelists abroad more time to order First Day Covers. The notice in Iris an Phoist of 5 May included *'At Dublin a special 'First Day of Issue' stamp cancelling machine slogan will be used'*.

Stores reported in September that that the stock of 3d should be exhausted by mid-November but the 5d not until March. A notice in 'Iris' asked post offices to utilize the 5d to the maximum extent possible – *'on parcels and telegrams and in bringing customs charges to account, etc.'* At the end of November the 3d was exhausted and there were nearly 9,000 sheets of 5d, with expected usage of 5,500 by end of year.

Instructions were given to withdraw both values on 31 December and return unsold stamps. 4,449 sheets remained in Stores and 2,701 sheets and 111 stamps were returned. The last note in the file is *'The stamps have been listed for destruction.'*

The design was well received and stands out among the issues of 1940-60. The thickest volume in the file is of press cuttings and letters commending the design. On the day of issue, the Irish Press reported on a young man buying 4,000 sets at midnight in the GPO and going home *'to begin his hardest night's work of the year.'* A photograph shows him, Trilby and all, at the counter; Michael Giffney,** was his name!

Meanwhile the Newman stamp was being produced. There is no indication as to why 2d was picked as a denomination, but having done so it meant the stamp should be of single size.

The greatest use of 2d stamps was on receipts; the file notes, *'In the past, public reaction to stamps of the large size for use on receipts has been unfavourable.'* This usage does in fact explain that, despite a high printing figure, the stamp is less common than other low value commemoratives of the period.

** Michael went on to become our President in 1994 - Ed



The Bust of Newman in University Church.

On 16 December, 1953, it was ascertained that neither the National Gallery nor the Municipal Gallery had a portrait of him. The National Library found four books with portraits and these arrived in the GPO the next day.

One of them had a photograph of a bust by Thomas Farrell in University Church, St. Stephen's Green and, on 13 January 1954, it was agreed this would be the most suitable for a stamp.

It was proposed that the wording **Newman, Reachtaire, Ollscoil Catilicheach Éireann, 1854-8** should appear in the design. Drum's reaction to this was there wouldn't be much space left. The Taoiseach (DeValera) wanted 'John Henry Newman' in full! After a lot of toing and froing it went all the way to Government. They decided on just 'NEWMAN 1854 – 1858'. Another problem then arose. Newman left Ireland in 1857, officially resigned in 1858, but it wasn't accepted until 1859. Which year should appear? Eventually, 1859 was selected.

The Printing Warrant was issued on 25 February, covering 83,500 sheets of 2d and 12,500 sheets of 1/3. Leo Whelan, who had declined getting involved in stamp design since the Catholic Emancipation issue, was the artist selected and his sketch was approved on 4 March, subject to reduction in size of NEWMAN. The Minister wanted it at the top like on the Rowan Hamilton design. Whelan had worked directly off the bust so there was no photo copyright problem.

Colour Essays were provided on 12 June and those selected were Roman purple for the 2d and deep blue for the 1/3d. The date of issue was fixed for 19 July. The stock of 2d was gone by the end of November and the 1/3 by the end of February.

In all the issues to date no Minister got so involved in the production of stamps as Erskine Childers did with these two sets. In conclusion, it is worth noting that he was a member of the Church of Ireland!

AUCTION WATCH – continued from page 16

However, the highest price in the Ireland section was obtained by an outstanding collection of the postal history of County Kerry, containing many rare and probably unique items. Space precludes my describing it in detail it deserves – hopefully you had sight of the catalogue! Estimated at 18000euro the lot went under the hammer to a room buyer for 20000euro.

In the commemorative section, on offer was a first day cover of the 1930 Shannon scheme, tied by a complete 'Buy/Irish/Goods' machine cancel dated 15 Oct 1930. The cover sold for 925euro, estimate 750euro. Similarly 1929 O'Connell set of 3 on registered first day cover with Port Laoighise cds 22 JU 29 described as 'fine and very fresh' sold for 750euro.

In the overprints section, one does not often see inverted watermarks for sale of the Dollard overprint series. On offer was a scarce example of the 1d Dollard 1922 overprint (T2a) used with August 1922 cds with rounded corner and far from full perforations but with an estimate of 200euro, it sold for 320euro.

Only 20 examples of the 10/- 1925 Narrow date (SG85) with overprint double once inverted are known. On offer was an unmounted mint 'lower stamp of a right marginal pair with normal above mint ex Sherman with JBS III pencil initials.' This rare piece made 2100euro (estimate 100euro).

A good price was obtained for the 1941 Rising overprint set of 2 in gutter pairs unmounted mint condition made 200euro, a third over estimate.

A scarce modern variety on offer was an imperforate corner pair of the 1986 Christmas issue with ISSP imprint, in unmounted mint condition. Against a pre sale estimate of 1200 euro the item went under the hammer for 1550euro.

Overall another excellent auction, showing a very healthy market; as ever, quality sells well.

MAKING THE MAIL GO FASTER – PART VI - Editor

In our December edition, I commented on the effect that the introduction of the TPO (Travelling Post Office) service on the Belfast to Dublin route had on speeding mails from the North of Ireland to London and beyond. Whilst one might think that the TPO service between Ireland's two largest cities was the island's premier service, this was not the case. As early as 1859 the Post Office asked the Great Southern and Western railway to provide a special fortnightly special to connect with the Boston Packet at Queenstown with an equivalent reverse working.

In 1869 sorting, which had for a few years previously been carried out on Board the Cunard Liners by 'Marine Sorters', ceased and it was decided that the American mails from the UK should be sent via Queenstown. I show, below, as *fig 1* an early item marked as 'via Queenstown' from London to New York in September 1869. The basic postage rate at this time as 6d and the additional 1d stamp pays a Late Fee indicating just how important this routing had already become.



fig 1

For all but the next 50 years, Queenstown was to serve as Europe's gateway to America and Cunard's decision to call at that port was almost as dramatic in speeding up Transatlantic mail as the introduction of Pan-American's 'Clipper' service immediately prior to and the development of Shannon in the years immediately following World War II.

The timings changed over the years, slowly improving but it broadly worked thus: the key was the timing of the Cunard liner, which left Liverpool late afternoon on a Wednesday arriving late the following morning at Queenstown. Five days later it was due to dock in New York. This timing had a far reaching affect not only in Ireland but right across western Europe and to a lesser extent on train timings in the United States. *Fig 2* shows mails being transferred by 'tender' from ship to shore at Queenstown (c1905). The volume appears to be substantial!

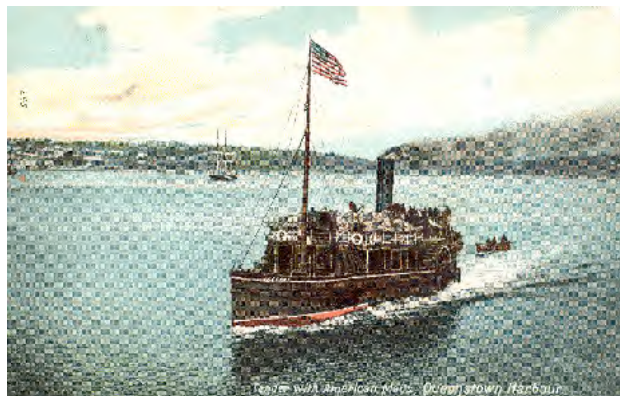


fig 2

We must work backwards. To reach Queenstown at 11.15am, the mail train needed to leave Dublin around 7am, or Kingstown (as Dun Laoghaire was then known) at around 6.15am. We must now reverse the approximate timings noted for mail travelling to Europe in our December issue.

With the train due to leave shortly after 6am, the night mailboat from Holyhead needed to dock at Kingstown at about 5.30am; that meant a 2.30am departure from North Wales, with the Irish Night Mail due to at reach Holyhead shortly after 2am. As the years rolled by and timings improved, the train journey from London's Euston Station via Rugby and Chester reduced so that by 1910, it was possible to leave London at 8.45pm on the Wednesday evening. That meant that mail posted up to around 6pm at London chief office would connect. Mail from say, Southampton, could possible have been posted as late as 3.30pm connecting into a train leaving that port at 4.50pm. The range of connections was almost limitless. But it was the route to Europe that carried at least equal importance.

My 1910 Bradshaw tells me that the Continental Day Mail was due to reach London's Charing Cross Station at 5.12pm giving a leisurely three hours to cross London (and a good two hours in hand in case the Continental steamer was late). It must have been rather like transferring between terminals at one of today's major international airports. In fact, Bradshaw tells us that the connecting train via Calais had left Paris at 9.50am and the Ostend steamer would have left that port at approximately 9.30am. In turn a train had reached Ostend earlier from Brussels and Koln (Cologne) with connections through from Berlin, Frankfurt, Munich, Vienna etc – the list is endless so that even mails from India and beyond, travelling via Suez and Brindisi found their way via Ostend and Queenstown to New York or Chicago. I will not go into more detail save to

note that a letter posted at, say, 5pm on a Tuesday afternoon in Munich to New Orleans would pass through Queenstown, Europe's lifeline port, around midday on Thursday reaching New York the following Tuesday. Transit across the Atlantic after 1907 was by White Star liners, Cunard ceasing to call at Queenstown after October of that year.

The routing from Dublin through rural Tipperary to Cork saved a minimum of 12 crucial hours. Ireland, or rather the GSWR main line, was well and truly at the heart of Europe.

Below, I show two items (*figs 3 and 4*) that serve to show the importance of the route. The first, dated March 1904 from Kreuznach (now Bad Kreuznach), a small spa town, some 30 miles to the south west of Frankfurt would have travelled on the local railway as far as the 'Rhein Main Line' connecting at, probably, Bingen into the TPO which eventually made its way to Ostend, thence to Dover, etc. en route to Queenstown and Flint, Michigan. Transit time from Kreuznach to Queenstown is calculated at 33 hours. It is interesting to note that it was worth a firm's while in a small German town to have a 'via Queenstown' rubber stamp – mail volumes from Europe on the 'express' route through Ireland must have substantial and this volume only travelled that way because it was quickest (and the most reliable).

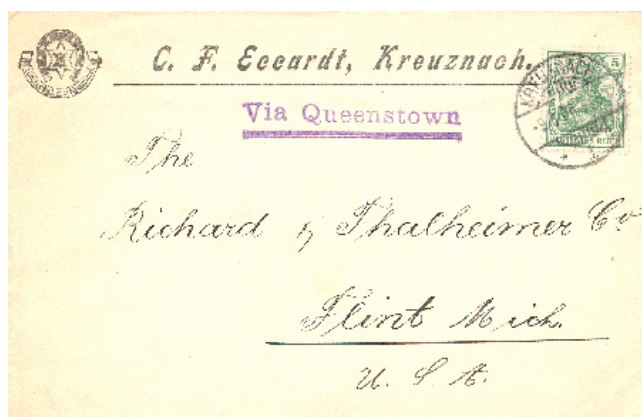


fig 3 and below, fig 4



Fig 4 shows an item from the USA via SS Campania which left New York on 3 May 1895 to reach Queenstown seven days later and thanks to a backstamp, Chemnitz on 12 May – nine days from

New York. Once again, we see that mail volumes must have been such for the sender to keep a rubber stamp for each of the Cunard steamers so as to make the desired routing quite clear.

To date, I have not commented on the postmarks associated with the D&Q TPO and take the liberty of quoting in paraphrase from 'Wilson' (details in previous article). Although special trains had commenced in 1859, it was 1892 before a bespoke postmark inscribed 'Dublin & Cork T.P.O./ American Mail'. Several variations are known and I show an example in *fig 5* below from August 1894. The item has been posted on board a ship, which called at Queenstown en route from New York (is anyone able to pin the ship down for me?). Stamped at 2.5d this was double weight, hence the '2' at right with 10 c being charged on delivery in the USA (10c = 5d = twice the 2.5d deficiency). Note the 'Paquebot' mark to signify posted at sea.



fig 5, above and fig 6, below

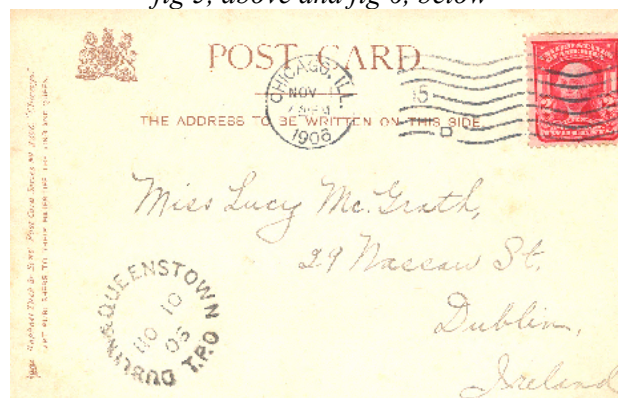


Fig 6 shows the commoner 'Dublin&Queenstown T.P.O.' mark used from 1892 to 1907, here on an incoming card from Chicago in 1906. Once again there are several variants of the postmark known. These can be found not only on US originating mail, the nicest I have being on an item from New Zealand which has crossed the Pacific to travel via the Queenstown lifeline en route to Britain.

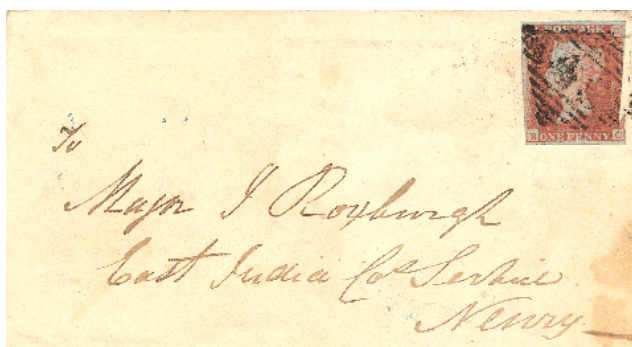
I will continue looking at TPOs in our next issue.

FROM THE EDITOR'S DESK

THE EAST INDIA COMPANY IN NEWRY

It is amazing what one learns from what appears, prima facie, to be an item of little philatelic significance.

In looking at a bundle of covers saved for their numeral cancellations, one cover, about to be discarded for having a poor strike of the <46> numeral cancellation of Ballymena, suddenly caught my eye. Have a look at the address the item below. Although I cannot confirm the last word of the second line which I take to be 'Service', I found myself asking what the Honourable East India Company was doing in Newry in 1851.



As ever is now the case, the all powerful net comes to the rescue. Reference can be found to a Recruiting Office in this County Down town and further such offices at Dublin and Cork in Ireland (plus London, Liverpool and Bristol in England and various locations in Scotland) these being open from c1840 to 1860. Although, previously unaware of the existence of these offices in Ireland, their existence makes perfect sense to me for surely those of us who collect postal history have a number of 'HEIC' items from the 1820-1850 period in our collections. My own secondary collecting interest is India and I would be interested to know if any member has more detail of what the Honourable Company got up to in Ireland.

AN OVERPRINT VARIETY?



Another cover crossing my desk, initially on its way to a possible e-Bay sale, is shown below. The sender, from Boyle Co Roscommon in 1923 has used in chronological order each of the halfpenny overprints (plus beneath and not depicted the replacement definitive ½d). The stamps provide an initial lesson on the subject of overprints for beginners being, respectively, the Dollard printing of February 1922, the Harrison coil of June, the Thom printing of August, the wide setting, also by Thom, issued late November, the three line overprint (also Thom) issued December and the Harrison coil version of March 1923 – all six variants in a line. In examining these, I noted on the Thom three line overprint an extended bar to the first 'e' of Éireann which, as an overprint ignoramus, I do not recall having been noted previously.



Surely someone else would have spotted this in the last ninety years? Nevertheless, perhaps it might be worthwhile checking any large blocks you might have of this stamp to see if this indeed a consistent variety or merely a little overinking on my example. Further reports welcomed.

CINDERELLA STAMPS OF IRELAND - An incomplete introduction (Part 14)

Peter Wood

Continued from the December 2013 issue -

Provisional Government of Ireland.

Mr W. Ward, a stamp dealer, is believed to have produced the 'Provisional Government/Ireland' labels in Green and Orange versions.



fig P30

fig P31

fig P32

There are differing shades and some rather coarser reprints in brighter colours with addition of a red stamp. I show three of the shades above (*figs P30 to 32*). Note the inscription 'Imperial Union'.

World News - Ireland

At about this period, there were produced two series of Poster Stamps; originating in Germany, these showed 'World Events'. Each series consists of about 100 different stamps and one in each series relates to Ireland. I show below as *figs P33 and P34*, from the pink bordered set, 'The Leaders of Ulster' and from the red/black bordered set, 'The Situation in Ireland'.



figs P33 and P34

John Redmond on the Irish Penny Stamp.

In 1912 the humorous magazine 'Punch' featured a cartoon by Bernard Partridge, showing John Redmond on a proposed (fantasy) new penny stamp for Ireland, which although not intended as a Cinderella Stamp which merits showing below, if somewhat reduced (*fig P35*).



fig P35

Stamp sized labels are also known, probably of contemporaneous production, based on the fantasy. I have noted four colours: pale green, pale blue, pink and yellow, three of which I show below (*figs P36 to P38*).



fig P36



fig P37



fig P38

First World War

The war gave rise to many labels of various shapes and sizes. Amongst the best known are the 'Lord Roberts' series of labels sold to raise funds for war wounded, consisting of two substantial sets showing personalities connected with the Great War.

I am aware of two showing Irishmen, Sir Edward Carson and Michael O'Leary V.C. who was the first Irishman to be awarded the V.C. during the Great War. These are shown on the next page as *figs P39 and P40*.



fig P39



fig P40

Manchester Martyrs labels of 1916.

There are two versions: one appears to have the colours of the Irish flag incorrectly ordered. When one sees a pair the mystery is solved, these were to be placed around a pin as a 'flag day' emblem (fig P41). These were on the streets at the time of the Easter Rising and a small number, at least, were placed on envelopes alongside the British postage stamp giving rise to the idea that they were some kind of "Sinn Fein" stamp (fig P42).



Fig P41

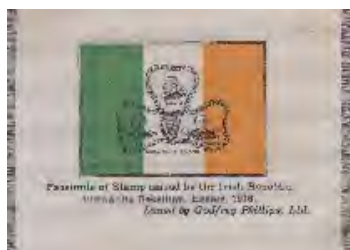


fig P43



fig P42 showing a cut down label used Dublin to Birmingham during the period when the 'Dublin Office' parcel roller was employed to cancel stamps following the Easter Rising (May to August 1916)

It is as 'stamps' that these labels are described on later cigarette 'cards' - which are in fact printed on silk - produced by Godfrey Phillips Ltd. I show an example below (fig P43). I am uncertain as to the date these 'cards' were produced but must assume it to be around 1916.

1916 'Erie Phuist' Labels.

These were produced in America as a sheet of 8 showing 7 figures from the Easter Rising, Patrick Pearse, Eamon de Valera, Con Clonbert, Eamon Ceannt, Thomas McDonagh, James Connolly, The O'Rahilly and the eighth a Harp & Shamrock design. The use of 'Erie' rather than 'Eire' is now thought to be correct and believed to be making a reference to the 50th anniversary of the Fenian invasion of Canada in 1866 (fig P44).

I will continue this Series in our June issue.



fig P44