

I R I S H P H I L A T E L Y

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EDITORIAL

My request in the last issue of "Irish Philately" for contributions was very well supported, and you will see some of the results in this issue. Please help to make this a quarterly publication by sending me, as often as you can, notes on your own collection or any particular study you are making on Irish stamps or postal markings. Members of the I.P.C. are not like a local Society, who are able to meet together at regular intervals, - we are spread around the world, and "Irish Philately" is our medium of communication.

In particular, I hope the feature "Questions and Answers" will stimulate plenty of correspondence. Please make use of it.

Members within a reasonable distance of London will find a welcome at the two-monthly meetings now being held at the Reform Club, Pall Mall, S.W. The next one is at 2 p.m. on Saturday, April 19th. If you have anything to show, please bring it along and let us see it.

W. G. Meredith,
16 Gallwey Avenue,
Birchington,
Kent.

QUESTIONS AND ANSWERS

We are resuming this feature, begun in our June 1967 issue, and hope that all members will co-operate, either by submitting further questions or by sending to the Editor any information or opinions they can give on any of the questions printed. Much valuable research can be assisted in this way. No names will be printed, unless specially requested by the member.

- Q.8. Sheet perforations on the low value overprints. Taking the bottom left and right hand corner blocks, has anyone seen a fully perforated bottom right block, (i.e. perforations on side margin with perforations on bottom margin). or a bottom left block with only either the vertical or the horizontal fully perforated?
- Q.9. Saorstat plates of the 1d. value. Plate 3 - Control U23. What are the decimal measurements?
- Q.10. R/S and R/Se varieties. Would any members having positional blocks, showing either of these varieties, contact me so that I can put them in touch with a member who is doing research work on these.
- Q.11. 10/- Thom Rialtas. Blocks have been seen on which 1 x 4 shows the Perfect S Plate and 2 x 4 the Broken S Plate. Has anyone any views on how the same sheet contains stamps showing both the Perfect S and Broken S?

DIAMOND CANCELLATIONS OF THE NINETEENTH CENTURY

by W. C. Cheshire

My venture into the realms of stamp collecting is a recent phenomenon. Despite a background of a lifetime of collecting, I set about my new hobby with a lordly disregard for the wisdom of age and was fired with the impetuosity of youth, (philatelically speaking). Again, as I have done before, I failed to distinguish between collecting and accumulating.

For some reason, out of a complete void of philatelic knowledge, I picked on Ireland as the country whose stamps I would honour by giving them the kudos of receiving my attention and patronage.

I bought a small collection and after many hours of deep contemplation of the 1966 Gibbons, I arranged them in some order and gradually filled in a number of the gaps. This was a slow process; but I was bitten with the stamp bug. This virus proved to be my undoing.

I was now meeting other collectors who spoke grandiosely of their "second country." I resolved I too would have a "second country" and a third, and a fourth. Often, when I thought x shillings or x pounds was too much to pay for a single Irish stamp or cover, I bought a number of stamps to add to what I referred to as 'my general collection.'

Then one day I realised, (perhaps I was smitten by the "Sword of Light"), that apart from my Irish collection, which had assumed reasonable proportions, I had a harlequin gallery of G.B.'s, Swedish, B.W.I.'s, Q.E.II's, German, Antarclicas, etc. These I have condemned to the fiery furnace of an auction, and await with trepidation to see how much my straying from the narrow path of specialization will cost me.

Most areas of Irish philately have their enthusiasts and pontiffs:- pre-adhesives, O/P's, F.D.C's, slogans, commems, postmarks and so forth, but one region seems to be neglected by collectors:- the Q.V's with the diamond and number cancellations.

As far as I know, they have had little mention in any I.P.C. literature at least since May 1966. - before that I do not know, although they are covered by J. Mackay in "The Story of Eire and her Stamps" and J. E. Foley in "Birds' Eye View of Irish Postal History", (Phil: Mag. 17.5.67.).

I think a few leaves that would add interest to any album could be built within the framework of:-

Diamond Cancellations (continued)

- 1) A general collection of diamonds.
- 2) A display of similar numbers within different type diamonds, (thick and thin bars).
- 3) Diamonds containing similar numbers of different type of numerals, (thick and thin).
- 4) A pair of stamps cancelled with a single diamond. This was "contrary to instructions."
- 5) Duplex's with similar numbers but different type. C.D.S./Diamonds/Numerals
- 6) Spoons as above.

The above would open up a wide field for collecting and research starting in 1844 with No. 1 Abbeylax to 450 Youghal and later to 564 Mount Charles in 1892. The single diamonds merged in 1850/70 into duplexes and spoons.

Owing to the potato famine and emigration, Ireland lost some two million of her people in the mid to late 1800's. Villages with postal numbers became almost deserted and the said number was transferred to the nearest populated town, which sometimes continued to use its old number and its recently acquired one.

A pair of covers showing a town using different numbers on different covers would be a nice little exhibit.

I am prepared for some of the Irish Philatelic alumni to tell me the above is old hat, and not strictly correct, still it might stir the interest of someone who is looking for a line off the beaten track.

SATURDAY, MARCH 15TH, 1924

This was the date of a special Irish number of "Stamp Collecting" which, in those days, consisted of only 24 pages. A note of some of the contents may be both interesting and nostalgic.

Page 573 was a full page advertisement by P. Dworzakowski of Irish errors, and included $\frac{1}{2}$ d. and 1d. accent inserted by hand at 30/-d. per block of six; $2\frac{1}{2}$ d. 3d. and 4d. no accent at 60/-d. per block.

Page 579 was headed "Stamp Collecting's Tribute to the Young Free State" and included speculation as to the designs for the forthcoming permanent high values, a note on the Sinn Fein labels of earlier days and a mention of the successful establishment of a Philatelic Department of the G.P.O. in February, 1922, when £15,000 of Philatelic sales were made in the first six weeks.

Page 580 contains "Notes on the Saorstát Issues of the Irish Free State" by A. T. Newham, a review of the 'Irish Stamps in a Nutshell' by Mrs. C. J. Cooke, and the story of a condition crank who went into an Irish post office in 1922 asking for a 5d. stamp. The clerk handed him one minus a corner and refused to change it, saying it would still frank a letter. The crank thereupon left only fourpence on the counter and refused to pay the extra penny until he was given a complete stamp.

Pages 581 and 582 give Dr. J. Reilly's check list and notes of all the Irish controls.

Page 585 features an article on the 'T.F.S. $1\frac{1}{2}$ d. PENCE error' by Lt. Col. H. D. Peile, (whose daughter, incidentally, is a member of the I.P.C.). It discusses two different shades of the stamp showing the error.

Page 590 advertises the 2/6d., 5/0d., and 10/-d. values with "inserted accent", in pairs with normal, at £9 the set. One wonders what these really were.

THOUGHTS ON DISPLAYS AND EXHIBITS

To be asked to give a Display is probably a much easier task than to be asked to write an article! So those who are younger than the author can take heart for these words of so-called wisdom are sheer hard labour.

On being invited to give a Display, one's first thoughts are of being flattered. On second thoughts, however, panic, near to heart failure, sets in for one's collection is never quite ready to be viewed under the critical eyes of Stamp Collectors. Make no mistake about it, the eyes of Stamp Collectors have been grafted from eagles and if there is an error on one's sheets, be it ever so minor, it will be spotted! So if you spell "Sydney" instead of "Sidney", admit the error; apologise and agree that it will be corrected at the earliest opportunity. Make sure you do!

Any invitation to Display will probably be accompanied by a vague request to "show a few sheets of Ireland." This can be misleading to say the least, and for the following very good reasons:-

1. A few sheets means any number from three to nine;
2. it is almost impossible to show "Ireland" in such a number;
3. such a number of sheets shown to an audience of, say, 30. will entertain them for five minutes flat!

So, be prepared, come along with a box full of say 50 - 60 sheets plus another box just in case the meeting "would like to see more." They probably won't, but be prepared - they might, if you keep your speech down to minimum and your tales and anecdotes on an amusing note. "Ireland" to Collectors in general means one thing - the 1922 Overprints, which are - let's face it - boring to all but the enthusiast. So, if possible, any advertisement of one's display should be entitled with something which might be sufficiently intriguing to a local society member that he would attend the meeting out of sheer curiosity to see what it was all about.

For example, "Irish Stew" by T. E. Field, our late IPC President, was a most successful Display at any time and in any place coupled with a handbook giving some pertinent details of the sheets/collection being shown. "Irish Miscellany" is another title used by one member which covers the whole range of Irish Philately from Postal History to the latest commemoratives with only one or two sheets of each aspect being shown.

Such as the foregoing cover a wide range of "Ireland" of interest to a general meeting, but if a more specialist type of display is to be given, then something on the lines

Displays and Exhibits (continued)

of the following has been known to be well received:

"Irish Ship Letters"

"The H. & K. Packet"

"Air Mails of Ireland"

"T.P.O.'s in Ireland"

Even, "Guinness" draws a crowd!

From what has just been said, it should be clear that to give a straight display of "Overprints" is to be avoided in the early stages of one's career when visiting societies. Admittedly, overprints should be shown, but in small doses.

Turning now to the actual giving of a display, much depends on the manner in which a society is accustomed to exhibit their sheets. Generally, one or other of the following will be the method, each having disadvantages:

- a) Passing the sheets round the room for which the local secretary should, but does not always, provide folders which to insert one or two sheets. This enables each person to have a good look at each sheet in turn, but he probably has forgotten what was said by the speaker in the first instance!
- b) Placing the sheets on a display stand on the wall or end of the room. This is generally the modern method and has some advantages over the previous method (a).
- c) Placing the sheets on the table in front of the audience. This again has advantages over (a) and (b) and is probably the simplest method of all, provided that cigars, tea cups, catalogues, etc., have been cleared away at the outset.
- d) Epidiascope is perhaps the best method to show to a captive audience if - and it is a very big if - such equipment is available.

Irrespective of which method is used, it is good advice to have one's sheets already inserted into cellophane protective covers, each cover in numerical sequence. Such covers can be obtained at prices from 6d., 1/- or 2/-; to provide oneself with say 50 such covers is a good investment. Insert your sheets in the cover the day before the display and you should be ready to mount your display quickly and easily. If it is a big display, divide it into sections and mount or pass round say 15-20 sheets at a time.

This all presupposes that one's sheets are ready to

Displays and Exhibits (continued)

be displayed. Are they? It is a known fact that, when one is asked to give a display, one is forced into making an effort to complete some sheets and to try to write them up in some fashion or other - opinion differs as to how much writing-up should appear on a sheet. Some people say that there should be little or no writing up and that the stamps "should speak for themselves", but can they? It is the opinion of the author of these notes that a sheet or small series of sheets should include the following:-

- a) The relevant data as published in S.G.,
- b) plus relevant data as published in the press, or G.P.O. handouts,
- c) plus, and this is where we in the IPC come in, any knowledge or data one has gleaned from a study of the stamp or cover. In other words, that little bit of extra knowledge of which the Ordinary Collector is unaware.

The information need not be verbose but brief or condensed so that the point is noted and to some degree explained to those who are interested enough to read.

Having given a Display to a number of different meetings, experience should have been gained about the general presentation of one's Collection to others. Attention may then be given to exhibiting at some Special Event. At Special Events, exhibits are usually gathered together by invitation of the organisers or by entry into some competition, which usually can be classified as Local, County, National or International.

If the Exhibitor has been invited to show his sheets, then nothing more need be said. The Secretary or Oraniser of the Exhibition must consider that such a collection of sheets are worthy of mounting and showing.

It is from the local club or Society Competitions that one will learn the most. Whether or not one agrees with competitive philately or the judges' result, it is a fact that club competitions have a place in philately.

Having decided to enter a competition, the rules should be thoroughly examined. In general terms, they will probably indicate the following:

- a) Number of sheets to be shown: generally 6, 8 or 9; or, perhaps 16/18 in International events.
- b) Limitation of size, perhaps not greater than 10" x 12".

Displays and Exhibits (continued)

These two rules are usually introduced because the Organisers have a limitation on the amount of space that they can allow per entry. and should not worry any potential competitor.

Then there will be a list of points that will be observed by those judging the entries, such as:

c)	General Interest	e.g.	25 points
d)	Philatelic knowledge		35 "
e)	Presentation		25 "
f)	Originality of subject to Entry		15
TOTAL			<u>100 maximum.</u>

One of the first things to decide upon is exactly what aspect of "Ireland" is to be shown. As with Displays, it is quite impossible to show "Ireland" as a whole, in 8 or 9 sheets, though there is no harm in trying. Having decided upon the aspect, the next thing is to:

- 1) build up the entry to the full quota of sheets,
or -
- 2) condense, or discard the sheets to meet the requirements of the rules.

Few competitions are won by simply one sheet, though it has been known to happen. To the judges, the first impression of an entry will come from the presentation (e) with the sheets all of uniform writing-up. Such writing-up can be in a variety of methods. This is not quite the place to say what should or should not be done; suffice it to say that if the judge can read the writing or printing when standing 3 feet away then size is all right. If he has to use a magnifying glass then size is too small for exhibition purposes, and if he can read the sheets when entering the room. then it is much too large!

On the question of arrangement or layout, it is advisable to keep to a symmetrical pattern for each sheet, though not necessarily the same for every sheet. Layout is an art and some collectors have a flair for it, balancing a stamp in one corner with writing up in another. Until one has tried the various methods, therefore, the golden rule is to give plenty of breathing space for the stamps mounted in rows and not higgledy-piggledy over the whole sheet. Rows and rows of stamps are monotonous, so vary the number in each row of the sheet as this will be the focal point when viewing the sheet.

If covers are being shown, then one cover to one sheet is perhaps another golden rule. You can mount two, if they show some variety or point of interest, but never three covers for this tends to over-crowd the sheet and leaves little, if any, room for writing up of illustration work.

Displays and Exhibits (continued)

Summing up, therefore, these are some of the points to be watched in preparing an exhibit:-

- a) Decide on a subject and try to cover all aspects of that subject in the number of sheets available.
- b) Treat each sheet as a separate job of work.
- c) Do not over-crowd the sheet with stamps of covers.
- d) Keep arrangement symmetrical.
- e) Write up as much information as has been found by study or reasearch.

Finally, lay out the sheets at home on the kitchen or dining-room table, stand back and take an honest-to-goodness look at them. Roughly sketch down as a whole indicating stamps, covers, postmarks, writing-up, and ask yourself the following questions:

- 1) Are the sheets in chronological order or sequence?
- 2) As a whole, are the sheets in reasonable balance?
- 3) Perhaps too many stamps on one sheet and too few on another?
- 4) If so, by transfer, could another arrangement even the items up a little bit?
- 5) Would certain sheets be better discarded or amended?

Alter the sketch, perhaps two or three times, until you are satisfied that you are making the best use and arrangement of the items that are available to you. This work, though laborious, should be rewarding for you are pre-judging your entry, just as the judges will do at the actual competition. You will probably find that you are re-writing at least some proportion of your collection but it will give you experience in a manner which is suitable for Display and Exhibition purposes. Some collections, such as the late T. E. Field's and Wm. Kane's, (if he doesn't mind us saying so), are such that the sheets can be lifted straight out of the album and mounted at an Exhibition - an ideal to attain for one's own satisfaction if nothing else.

In conclusion, a Beginner should not need to apologise for his material. Societies on the whole welcome new faces and new sheets or collections to see, and are intrigued by some new method of approach to the "old" way of doing things. It is a fact that some of the so-called experts show top class material on ageing and really appalling album sheets, ill-presented, with writing that nobody can discern but themselves! The Beginner has much to teach the older

Displays and Exhibits (continued)

philatelists for he can select quite common stamps in tip-top condition, well-mounted, knowledgeably written-up and presented and please everyone in the process.

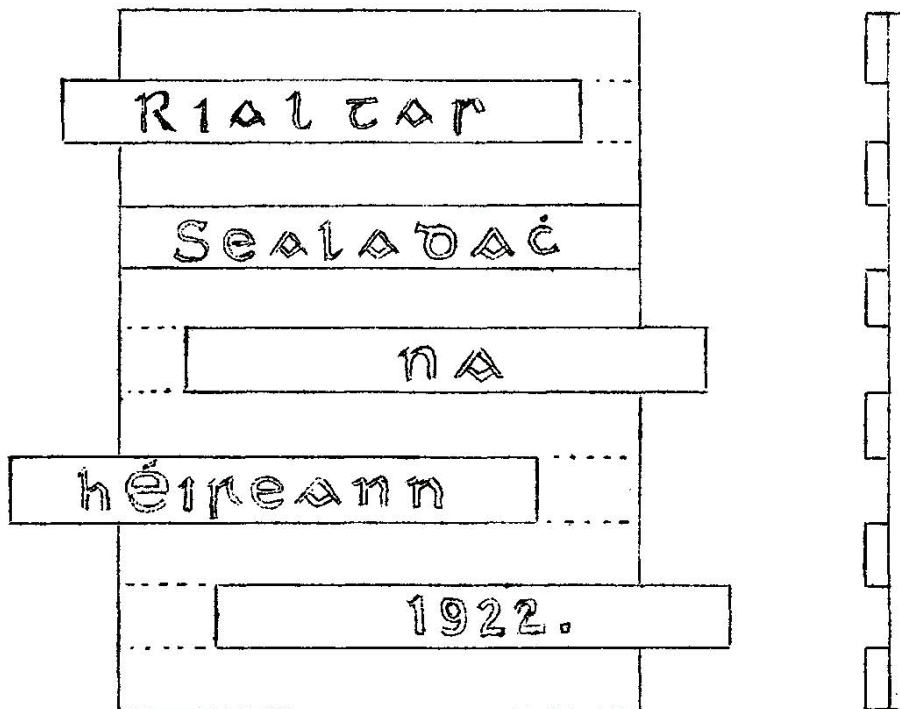
Good luck - and let IPC know how you get on.

DISPLAYS AND EXHIBITS WITH PARTICULAR REFERENCE
TO THE OVERPRINTS

By John R. Evans

On two occasions when I have presented my overprints to local societies, I decided that members needed some guidance in distinguishing between the varieties that were to be shown, such as R over S; and R over Se. Whereas we know all about them, I have found that it is boring to the average society member who does not know what to look for.

To make my address interesting from the start, therefore, I have provided a display card, as follows:-



The five lines of overprint are made to slide either way, thus illustrating simply any varieties that are to be shown, in a way that can easily be understood by Society gatherings. The frame is made of cardboard, 15" x 10", and is made either to stand on a table or be hung on a wall.

I commence by showing how to distinguish R over Se by sliding RIALTA to the left, and moving it further to the left, making R over S. Other combinations are then easily and interestingly explained. I find it advisable to have two 1922's - one Dollard and one Thom.

As the sheets of overprinted stamps circulate, one can draw attention to a particular variety by portraying it on the display card.

VARIETIES ON THE COUNTESS MARKIEVICZ
AND JAMES CONNOLLY ISSUES

by M. Phelan

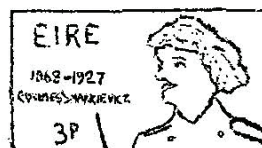
On the 23rd September, 1968, the Irish Post Office issued two sets of stamps to commemorate the centenary of the births of Countess Markievicz and James Connolly.

The following varieties have been noted on the stamps of both issues, but it is pointed out that while some varieties are reasonably prominent others are of a more minor nature, and there may be others so far un-noticed. These notes are offered in the hope that they may be of use to members, but it is stressed that the sketches are intended only as guides to the general features and location of a variety and are not scale drawings of the variety.

Countess Markievicz

3d. VALUE. UPPER PANE.

ROW 6, STAMP 6. There is a faint line between the bottom margin of the stamp and the "EV" of MARKIEVICZ.



ROW 10, STAMP 2. An extra lock of hair above the head.



3d. VALUE. LOWER PANE.

ROW 1, STAMP 1. A faint scratch in the lower margin of the stamp below the Countess's head.

ROW 2, STAMP 2. This is a similar scratch in the lower margin but it is more prominent than on R1, S1, and it appears between the right shoulder and the value.



R1, S1.



R2, S2.

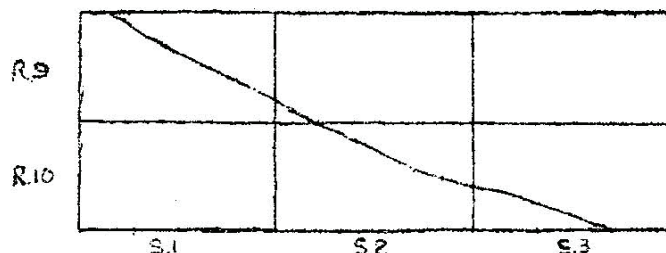
ROW 4, STAMP 6. A prominent vertical line on the nose of the Countess.



Countess Markievicz and James Connolly (contd.)

ROW 9, STAMPS 1 & 2. ROW 10, STAMPS 2 & 3.

A faint line running at approximately 30 below the horizontal. This is a minor variety.



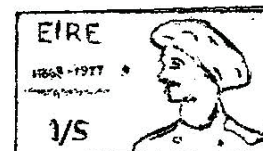
1/5d. VALUE. LOWER PANE.

ROW 3.

There is a dark line running across the bottom of the stamps in the row.



ROW 5, STAMP 5. A white dot occurs between the 1927 and the nose of the Countess.



JAMES CONNOLLY

Unless noted to the contrary, the following varieties have been seen on both the 6d. and 1/od. values.

LEFT PANE. ROW 2, STAMP 5. There is a dark spot on Connolly's right coat sleeve, just above his cuff.



ROW 3, STAMP 4. A series of retouches to the right shoulder of the jacket give a "motheaten" effect.



ROW 4, STAMP 4. A spot on Connolly's right lapel.



ROW 5, STAMP 1. Just above the four white buttons on the waistcoat there is a white dot in a dark circle giving the impression of an extra button.



Countess Markievicz and James Connolly (contd.)

RIGHT PANE. ROW 2, STAMP 8. There is a dark spot on the waistcoat to the right and slightly above the upper white button.



ROW 3, STAMP 3. Black spot on Connolly's right lapel.



ROW 6, STAMP 5. A black mark occurs on the left leg of Connolly's trousers.



1/Od. value, LEFT PANE.

ROW 1, STAMP 9. In the lower tablet there is a prominent dark patch between EIRE and 1/-.



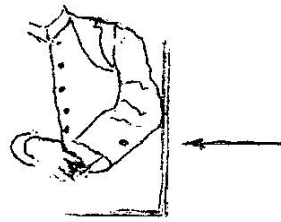
1/Od. VALUE, RIGHT PANE.

ROW 1, STAMP 5. There is a white line running N.W.-S.E. on Connolly's right lapel.

ROW 3, STAMP 6. A dark spot on the left sleeve of the jacket.



R.1, S.5.



R.3, S.6.