

The Revealer

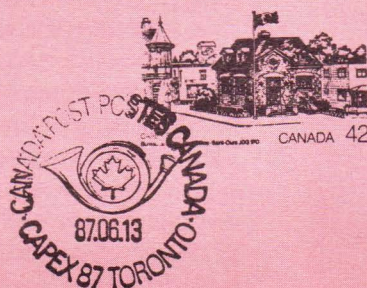
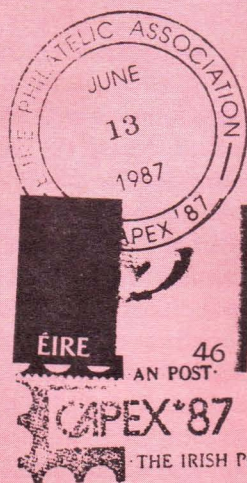
QUARTERLY JOURNAL OF THE EIRE PHILATELIC ASSOCIATION



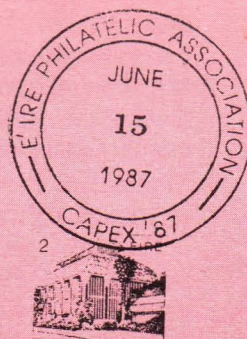
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CAPEX '87

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President's Message

Summer/87

CAPEX has come and gone and the next international exhibition in North America will not be here for another ten years.

For those who were able to attend this event it was a most enjoyable affair.

E.P.A.'ers from as far as California, New York, Massachusetts, Connecticut, New Jersey, Michigan, Illinois, Wisconsin, Ohio, Maryland, Washington state as well as western Canada were present. I was very surprised by the number of out-of-towners who had travelled great distances to attend. It shows that the E.P.A. is strong and that there is an interest in the work which is done.

It was most enjoyable meeting the new faces and talking about their collecting interests.

During the past few years the exhibiting of Irish philatelic material has increased and this was evident at CAPEX. The exhibits were of outstanding quality and several E.P.A.'ers received awards. I would like to thank and congratulate the following exhibitors for allowing us to see their exceptional material: Ken Magee, Bill Zellers, Jim Maher, Patricia Stilwell-Walker, Joe Foley, Garvin Lohman and Jean MacDonald. Jean showed her overprints as a last minute substitute exhibit, and unfortunately was not judged. It is through efforts like this, that the collecting of Irish philately grows.

Four exhibits of Irish literature were entered and I would like to thank the exhibitors for showing the philatelic world some of the publications which have been produced. Those who exhibited literature are: MacDonnell Whyte, Mairead Reynolds, C.P. & S. O'Neill and Ian Whyte. Thank you very much and congratulations on your awards.

The E.P.A. lounge had over 45 members signed in. With the luck of the Irish we were close to the MacDonnell Whyte booth.

At the Annual Meeting of the E.P.A., Mr. Bill Zellers was made "Honorary Chairman of the Board". On behalf of the Board, the membership and myself, I wish Bill all the best in his new role.

I would like to express my appreciation to my wife Ester, Bill and Peg Zellers, Jim Howley, Charles J. Verge, John Brinklow, Carol Stilwell, Patricia Stilwell-Walker, Bob Corless, Garvin Lohman, for their countless hours manning our booth. Without their labour we would not have been able to survive.

The dealers at the show which had Irish material were very grateful that the E.P.A. was present. Judging from their enormous smiles and our rather dilapidated wallets, they did well. Or, should I say we did well.

Sincerely,
Gene Labiuk
President

Chapter Report

James Hoban Chapter

Maryland, Virginia and District of Columbia

BY Bob Moskowitz

The James Hoban Chapter held a meeting in conjunction with NAPEX '87 on Saturday, May 30, in Arlington, Virginia. The chapter Booklets which were on sale at AMERIPEX and a variety of other major shows are being retired. There are 79 booklets remaining. One-third will be retained by the chapter to be given to new members and the balance will be sent to the EPA to be put in the special offers for disposition. The chapter is currently undertaking a project to update their membership directory. There will be future meetings held in conjunction with the following shows: NAPEX '87, BALPEX '87 in Baltimore, MD over the Labor Day Holiday; and WILSHOW '87 in Oct/Nov.

The James Hoban Chapter is pleased to report that they discovered a major color variation of the recent MacDonnell-Whyte Irish Stamp Catalogue. Some of the catalogues available at BOPEX had the 1d stamp with the map of Ireland printed in dark red instead of light red and arch was printed in black instead of dark red. As we all know the light red stamp with the darker red arch is the normal color of the stamp.

The chapter is developing a slide show of Irish Philately from Bishop marks to present. The show will also include the normal material suggested by the title and cinderellas, labels, revenues exhibition souvenirs and railroad stamps. Pat Walker is developing the script to accompany the program. By the time you read this the program should be completed.

MEMBERSHIP DIRECTORY

An E.P.A. membership directory will be published this fall, if you wish your address to be deleted, kindly notify the Publisher:

Bob Corless
1826 W. Indianola Avenue
Phoenix, Arizona
U.S.A. 85015

Connecticut Chapter

by Michael J. Conway

The Connecticut Chapter was formed in April 1983 and currently has 15 members. Meetings held quarterly include a program, displays, an auction and sales and swap sessions. The public and other EPA members are always invited.

The chapter has recently purchased a banner which is gold on a green background. It is inscribed "EIRE PHILATELIC ASSOCIATION, Connecticut Chapter" and has a shamrock in both lower corners. The chapter participates in local and regional shows. Since the banner has been displayed, several new members have been recruited.



In the photograph standing left to right are: George Ryan, Richard McBride, Harold Hurlbutt and Michael Conway; seated are Julie Constantine and Chapter President, Edward Shanley. (Photo by Tim O'Shea).

Attention Exhibitors

A note from the Irish Philatelic Circle Journal, AGM 1987 indicates that M. Jacques Renollaud has been selected as the individual in charge of the Irish section of an international philatelic exhibition to be held in Paris, France in 1989 to mark the 200th Anniversary of the French Revolution. He is interested in hearing from anyone who would be interested in submitting an Irish exhibit. Any EPA member who would like more information on this, please contact, M. Renollaud at 71 Rue De Bellevue, F 92100, Boulogne, France.



Capex Award Winners

The Officers of the Eire Philatelic Association and the staff of the REVEALER wish to extend their very sincere congratulations to the award winners at CAPEX 87 and to thank the exhibitors for their part in promoting Irish Philately:

Large Vermeil with Special Prize

James Maher, "Ireland: The Overprinted Stamps of Great Britain, 1922-1927."

Vermeil

Patricia Stilwell-Walker, Ireland Postal History, 1661-1899.

Large Silver

Kenneth Magee, "Ireland: 1840 - 1900"

Joseph E. Foley, "Ireland: Postal History and Postal Markings from the 17th Century."

Bill Zellers, "Ireland: Railway Philately."

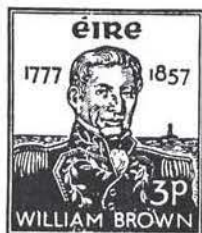
Kenneth Magee, "The Irish Mails 1663 - 1840".

Garvin F. Lohman, 'Ireland Postal History 1672 - 1900'.

The Story Behind The Stamp

Admiral William Brown

by Sheamais Peadar O'Maolfhabhail



The Wild Geese
 War-battered are we,
 Fighters in every clime'
 Fillers of trench and of grave,
 Mockers bemocked by time.
 War-dogs hungry and grey.
 Knawing a naked bone,
 Fighters in every clime -
 Every cause but our own.
Emily Lawless, "With the Wild Geese"



When I first began collecting the stamps and the postal history of Ireland I came across a particular set of stamps containing the portrait of a very erect and strong Admiral William Brown. Try as I may, I could not find any information on this man in the many Irish history books that were always about the house. The mystery surrounding this man intrigued me. Ireland had no navy during the period indicated on the stamp, 1777-1857, and the British occupiers were not in the habit of making Irishmen officers in their navy, so there were no admirals in her history. Who was this man in the fancy admiral's uniform? Little did I know at the time that his man, this hero would have personal exploits and victories to rival those of the American naval heroes John Paul Jones and fellow-Irishman John Barry, the Father of the American Navy.

William Brown was born in Foxford, between Ballina and Castlebar in County Mayo in 1777 and came with his father to America at the age of nine. Upon his father's death in 1791, William went to sea as a cabin boy. In 1796 he was one of a group taken off an American ship and impressed into the British navy. He travelled the world over several times, coming of age on the high seas. A British ship that he was serving on was sunk by the French during the Napoleonic Wars and he was taken prisoner. He was imprisoned in the French city of Metz where he escaped and was recaptured in Verdun. Imprisonment was once again followed by escape.

A few years later while commanding a French pirate ship, his travels took him to

South America where he became a blockade-runner on the River Plate during the war for independence that Argentina was waging against Spain. William was eventually shipwrecked by the Spaniards. He survived, salvaged his goods and purchased three whaling ships which he had outfitted to fight Spain and Brazil. His small armada was in time destroyed and he was captured by Spanish forces. He was again successful in escaping his captors and on the very same night of escape, he gathered a handful of sailors from the docks of Buenos Aires, commandeered some small boats and went after a Spanish frigate lying at anchor. This small band captured the ship in the name of Argentina and William Brown renamed the ship 'Hercules' and proceeded to wreck havoc on the Spanish fleet. The happy citizens of Buenos Aires showed their gratitude by raising a squadron of warships for this hero who feared not the devil himself. From this point, William Brown was never again captured nor was he to know defeat.

On Saint Patrick's Day, 1814, Admiral Brown's squadron assaulted the island of Martín García from which Spanish forces were blockading all sea transport to the north on the River Plate. His infantry force defeated the Spanish garrison and he then moved his group south-west and soundly defeated the Spanish fleet in a naval engagement off the coast of Montevideo. Although Argentina was to continue in a state of permanent civil war and political chaos for the next twenty years, she had gained her independence from Spain.

After the sea battles of 1833 against pirate

forces, Admiral Brown engaged a British force on the River Plate and gave them second thoughts about going against Argentine land forces on the mainland. The British in turn, went further south and re-occupied the Islas de Malvinas.

William Brown retired to the Pampa after these sea battles. During his daredevil and brilliant naval career he won more than forty victories for the infant nation and its navy. At the age of seventy, he made the long voyage to Ireland to visit his place of birth where a statue to his memory now stands. Father Anthony Fahey, the great Irish missionary of the Pampa, was by this side when he died in 1857 at the age of eighty. William Brown was buried in his adopted country.

Argentina commemorates this man who was one of the leaders in its fight for independence, as the Father of the Argentine Navy. Admiral Guillermo Brown is portrayed on over fifteen definitive, commemorative and air mail stamps of Argentina. His flagship 'Hercules' is memorialized on two stamps. The Admiral Brown Research Station in Antarctica, dedicated to his memory, is pictured on three Argentine stamps. Truly he was a man bigger than life.

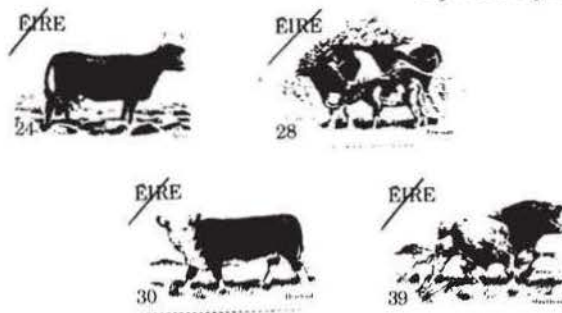
STAMP FACTS: (DF C55-56/Scott 161-161). Sean O'Sullivan was the designer of the stamp which was taken from a portrait of the admiral in an Argentine admiral's uniform. The stamps were typographed by government printers of the Revenue Stamping Branch in Dublin Castle. The stamps have the "e" watermark and are perforated 15 x 14. The sheet format consists of 240 stamps in two panes of 120 (12 x 10) with gutter margins. The blue 3d stamp was produced in 15,408,960 copies. The 1/3, cerise (carmine rose) in color was issued in 984,480 copies. The 1972 Buchalter Hibernian Catalogue lists the production of the 1/3 stamps at 4,984,480, which is in error. The first day of issue was the 23rd of September 1957, which was the centenary of the Admiral's death. These covers were impressed at several locations and oddly County Mayo was not one of these places. On the 23rd of September 1987, the admiral will have been dead 130 years.

Per angusta ad augusta.



NEW ISSUES FROM AN POST

By Pat Ryan



Irish Cattle, 10th set in the Flora & Fauna series, was released by AN POST on 2 July. Cattle are of central importance to the Irish economy. Dairy and Beef industries account for over 70% of the agricultural output and almost 80% of agricultural exports according to AN POST.

Hereford breed is the most numerous bred for beef in the country. Herefords were first introduced to Ireland in 1775. They have the distinctive red color with white head and a young bullock is depicted on the 30p stamp.

Before the introduction of the Friesian, the Shorthorn was the only dual purpose milk and beef breed in Ireland. It is now almost completely confined to the beef suckler herd and a bull is shown on the 39p stamp.

The dominant breed in Ireland today is the 'new guy on the block', arriving just 75 years ago, the Friesian. However, the major explosion in this breed took place just 30 years ago. The Friesian cow has the capacity to produce a high milk yield while the bulls give good performance as beef animals. A cow with her calf are depicted on the 28p.

The Kerry is a native breed reputed to be one of the oldest in the world. However, the Kerry cow which is represented on the 24p stamp is only a minority breed in Ireland today. It is concentrated in Co. Kerry and the surrounding region.

According to AN POST, these four breeds of cattle were selected to represent the major elements of the milk and beef industry and to give due recognition to the Kerry cow. There have been many changes in the national herd over the years and there are a number of other important breeds which were not selected to be featured. Among them are the Aberdeen Angus, the Charolais, the Blond d'Aquitaine (just imported in 1975), the Limousin, and the Simmental (first imported in 1971).

Values and quantities printed are as follows: 24p - 2M; 28p - 2M; 30p - 500,000; 39p - 1M. The size is standard at 40.64mm x 29.8mm in sheets of 50. Perforated 14 x 15 these stamps have been printed by Lithography by the Irish Security Stamps Printing Ltd.

In other related news of a philatelic interest from AN POST, the Philatelic Bureau has an addition to their Selection Packs. The new version will be based on the Transportation theme and contains two stamps issued for Charles Bianconi in 1986 and the four stamps issued for the Irish Trams in 1987. This 'F' pack costs L2.20 and is on sale at the Bureau along with the Irish Sea & Air Transport and the Environment Awareness packs.

Also in conjunction with the Department of Transport and Tourism AN POST has introduced the following to encourage tourism:

1. A nationwide slogan cancellation using the phrase 'Discover Ireland in 87'. This cancellation will run for three months, June, July and August and will replace those previously announced.

2. Free stick-on labels which are green with white printing touting the same phrase as mentioned above are available to all postage stamp purchasers beginning on 3 June 87.

3. A special 'Discover Ireland in 87' post card will also be available for sale on 3 June 87. This card is priced at 30p postpaid anywhere in the world depicts a rolling hill scene and features a discover Ireland message. This card was previously reported by the editor in the Spring 87 edition of the REVEALER.





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Bill B. Zellers Honorary Chairman of the Board

For his efforts in the past and his care and dedication towards the E.P.A., Mr. Bill Zellers was made "Honorary Chairman of the Board" and was presented with this title at the E.P.A. Annual Meeting at CAPEX.

Bill, a 20 year member of the E.P.A. has served the Association in various capacities. During these years, he has been a Director, Vice-President and President. Being an active collector of Irish philately, Bill has also served as President to our sister society, the Irish Philatelic Circle (IPC).

He has put in countless hours of time and devotion into the affairs of the Association and is probably the most knowledgeable person on the business matters of the E.P.A. Through his efforts, the E.P.A. has become a non-profit making, tax-exempt association. When John Blessington our Librarian passed away, it was through Bill's efforts that we were able to retrieve the Library.

Bill always comes up with good thoughts, one of his latest being a lapel pin for the membership which will be distributed in the near future.

It was felt by the Board of Directors that it would be best to have Bill's knowledge available to the E.P.A. at all times. To secure his knowledge and advice, the title of "Honorary Chairman of the Board" was voted on and passed by the Board. Bill will always have a voice in the affairs of the E.P.A.

On Behalf of the Board and the membership, CONGRATULATIONS Bill.

BBK acquires Ginovsky's Business

One of the United States' foremost Irish dealers has retired and sold his mail order business to Bob and Belinda Kemper of BBK Philatelics, Box 5367, Hacienda Heights, CA 91745. They will begin servicing George's old customers immediately.

According to Belinda Kemper, BBK has been in business since 1980 dealing in US and Irish material. They have the usual Irish Stamps including forerunners & essays, major & minor varieties, Control & Cylinder Blocks, First Day and First Flight covers, Postal Stationery and speciality items. They are currently revising their price list and expanding it. It should be available for distribution about 1 September 1987. They are also active in NOCAL and SOCAL chapters of the EPA and members of the American Philatelic Society, and the American Airmail Society in addition to the EPA. The REVEALER staff salutes any expansion of Irish Philately and welcomes this new force in the field. Members should write and let the Kempers know their needs and interests.

DOLLARD
I OR III

RIALTAS
SAORSTAT
NA
h 6190ANN
1922

THOM V

SAORSTAT
6190ANN
1922

COLLECTING OVERPRINTS

by Dr. Max Harrow

At some point, sooner or later, depending on his dealer contacts and the amount of money he is able or willing to spend, the overprint specialist comes to the realization that there is a limit to the number of varieties available to him. In David Feldman's Handbook, published in 1968, F.E. Dixon makes an observation that interest in Irish Philately lagged following the fourth edition of Meredith's work. "One possible reason is that too many varieties were listed. Collectors found it impossible to assemble a complete collection and transferred their attention to other fields." Meredith's edition was first published in 1927, and, since, even more varieties have been found, and much material lost by attrition.

Meredith's painstaking contemporary examination of the overprints is an invaluable research study, but need not be a listing of all required items in a collection. It seems unnecessary to have in one's collection an example of the split 'S' in Rialtas in all sixteen denominations in which it occurs. Too to illustrate a variety should be sufficient. Some might feel that one is enough. But there is also another method by which one can reduce one's needs. In the preface to Feldman's handbook, he states: "In regard to any listing of varieties and errors, a line must always be drawn as to what shall be included and what shall not." He does not indicate his criteria for drawing that line.

It seems obvious that one should include all the normal stamps issued. There may be some dispute here by those who wish to eliminate the high values, or those who wish to concentrate on them, coils, etc. But to the general overprint collector these basic stamps are necessary, even though they include certain very expensive high value stamps. One can draw the line here and go no further.

The next category in the collection are the major errors and varieties. Here we run into a much disputed field. Is it more important to include the errors in the British stamp, or more important for us, as Ireland collectors, to include the major errors in the overprints? Are all of the errors listed as 'major' by Meredith really major considering that the overprinting was done by printers having no experience with security printing and strongly expected to make errors? To those able to collect both the basic stamp and the overprint errors the second opportunity for drawing a line occurs here, and included in the collection would be PENCE, ONF, PQSTAGE errors, watermark varieties, reentries, etc, and inverts, accent varieties, lines over Rialtas and Saorstat, and short third lines. Those wishing to keep costs down might eliminate the errors in the basic British stamp as having nothing to do with the Irish Postal System. It is a valid argument.

Following this there are further errors in over-

prints. Meredith divides this into two categories: (1) due to shifted settings, and (2) due to defective, broken or misplaced type. Although these sub-categories are valid, it is difficult to perceive why some of these items are not listed as major typographical errors in the category above. It seems that S/E is as major an error as the short third line. Those deciding not to include errors in the basic British stamp should include the shifted settings: horizontal or vertical, R/S, R/SE, S/E, etc. in order to comply with their argument. Another line may be drawn here or after the 'Guide Block' items that are difficult to categorize.

We come now to the varieties due to defective or broken type, etc. These can be divided into characteristic defects typical of a particular setting of an overprint. These are usually referred to as overprint 'plates'. I prefer to call them 'settings' to differentiate them from the plates from which the underlying basic stamps were printed. All overprints, Dollards and the various Thoms were made from a variety of settings: three for Dollard; ten for Thom, five line; two for Thom, wide; and five for Thom Saorstat. The high values needed in smaller quantities, were each printed from one setting. If specialization in high values are also included, all constant varieties must be included. Whether or not the characteristic setting varieties are always to be found is not conclusive. No one has examined every sheet of a setting to be able to say "It is always present". Since some of these items are due to broken type, it is likely that early sheets did not include them. Nevertheless, they are brought to our attention by authorities. Meredith mentions them in his text although some of them are not listed. Kohl mentions these under Particular Varieties. Feldman lists these under Overprint Plates, Pages 60-64 in the 1968 edition of his handbook. They are not in total agreement, but enough so to obtain a list of setting characteristics. And, here we have an opportunity to draw another line.

What remains are the numerous varieties listed by catalogues of various kinds which are not characteristic. If one included one or two examples of errors and varieties instead of a copy of every denomination in which they are found the collection is kept within bounds. For those who wish a more elegant collection these items may be acquired in positional pieces. The minimalist could eliminate the high values entirely or include the normal high values but avoid the varieties. There probably is legitimate objection to the order of importance of varieties herein stated. Collecting is an individual matter and an attempt is made here to merely outline a logical approach to the field. Any collector should find it easy to alter this approach to suit his own needs.

Irish Postal Stationery

by Otto Jung

PART I

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The Republic of Eire, being an independent country since 1922 has issued items of postal stationery in nearly all common sections. The Irish harp has been used as the motif from 1924 to 1984, and over that period varied only a little in its design.

The first two years after independence is considered as being a period of transition, the then current British items were used during that time, until the Irish Post Office acquired its own designs. The first were registered envelopes and telegramme forms, which had the same design as the British ones, but bore the stamps of King George V in different colours.



The Irish Harp (U4)



King George V (TB 1)

The early items of Irish postal stationery are in two languages, Irish (Gaelic) and English.

Cún an leitir-chárta d'oscailt strac de an chiumhais ag na poill.
Go open the letter card tear off the edge at the perforation.

Irish (in Irish lettering) and English text (K 1-4 I)

Chun an litir-chárta d'oscailt strac an chiumhais ag na poill.
TO OPEN THE LETTER CARD TEAR OFF THE EDGE AT THE PERFORATION

Irish (in Roman lettering) and English text (K 4 II etc.)

The Irish texts are interesting in that they demonstrate the efforts Eire has made over the years to improve and define the spelling of its language.

The Gaelic language is very old, and can be traced back nearly 2,000 years, and is still used in both Scotland and Wales, as well as in Ireland.

During the first decades of independence Eire used Irish lettering, but later the Roman letters at times were used (e.g. Roman "s" among the Irish letters on Airletter forms). Now

all Irish texts are written in Roman lettering. The spelling too, was revised by several reforms, for instance the word Phuist - Puist - Phoist - Poist - Post.

Telegrafa an Phuist

"Phuist" (TA 2 + 3)

CÁRTA PUIST

"Puist" (P 1-5)

EOLAÍ AN PHOIST.

"Phoist" (EU 6a-c)

CÁRTA POIST

"Poist" (P 6-11)

LEITIR|CLÁRUITE.

"Leitir Claruite" (EU 2-3e)

LITIR|CLÁRUITE

"Litir Claruite" (EU 3f-6a)

LITIR|CHLARAITHE

"Litir Clarithhe" (EU 6b etc.)

LEITIR CÁRTA

"Leitir Carta" (K 1-3 I)

LITIR - CÁRTA

"Litir Carta" (K 3 II-4 I)

LITIR-CHÁRTA

"Litir Charta" (K 4 II-9)

Different spelling of Irish words

Especially these slight changes have as a consequence provided a number of sub-varieties, found mainly on postal stationery bearing a lot of text, as on registered envelopes, airletter forms, and letter cards.

A peculiarity of production is found in registered envelopes: They are produced in four sizes similar to their British counterparts, called F. G. H. and K. format. The very dainty F size has vanished from the counters long since, and the gigantic K format - measuring 30 cm in its length, which always had small printings, is rare in fine used condition.

The interior of the registered envelopes was made up by a scrim lining to avoid tears; the Manilla paper, which has been in use for some years, is by far inferior in its quality. The habit of the Irish Post Office to order registered envelopes and to store them resulted in a problem for the Department in that when the postal rates were increased the face value of the stamp on the envelope did not agree with the text on same. Also when the increase in the postal rate came into use the office clerks had to affix additional adhesive stamps, which detracts from a fine aesthetic appearance on

unused items. Often the outdated fees were corrected in hand writing.

The stamps on postal stationery are found either typographed (with the harp in colour or embossed (the harp in white).



Harp embossed (U 1)



Harp typographed (P 2-3)

In the last few years stamps are in typography only. Embossed stamps are found in many stages of wear, but not much attention is paid to this by collectors.

Eire has issued the following items of postal stationery.

1. Envelopes: In the beginning stamps were embossed, after 1940 typographed. Up to 1978 the format was 120 x 95 m.m., few were 135 x 80 m.m. From 1982 they were 160 x 115 m.m. Three different watermarks are found, after 1974 the paper was unwatermarked. The early papers were cream or off-white. During World War II, the paper was buff. Since 1978 white paper was used.

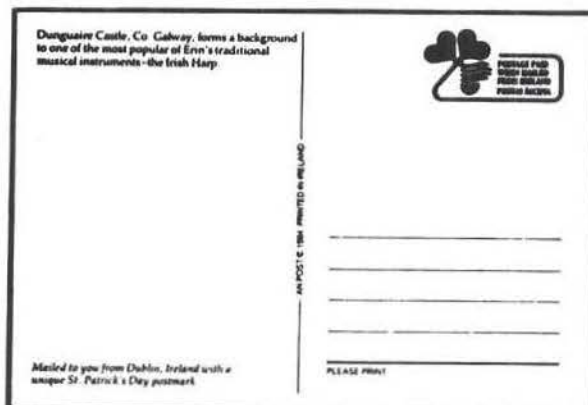
2. Postcards: In the twenties the paper was buff, then becoming cream or grey (rare). Now the card board is white; it is found thick or rather thin, smooth or rough.

3. Picture postcards: Introduced by An Post in 1984, to celebrate St. Patrick's Day. Three series have been issued, showing designs of St. Patrick and peace, some being attractive, others not so. No face value is shown on the stamp, only "Post Paid" imprint



Megalithic dolmen (US-series 1985)

and no further postage stamp is required to cover the postage (airmail where applicable) to anywhere in the world.



Back of the "USA"-series of the picture postcards

Continued in next issue.

Special Offers Update

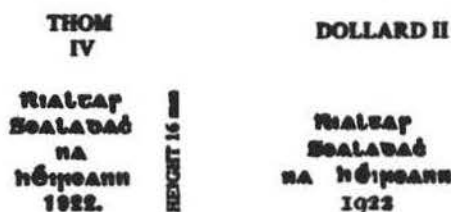
by Richard J. McBride

Since my last article several new items have become available to the membership. The new FAI produced DIE GANZSACHEN IRLANDS, (Postal Stationery of Ireland) 1987 edition by Otto Jung is now available. This new catalogue is very well done, has been improved and has been expanded from 65 pages to 168 pages. It has a revised format which makes it easier to read and is spiral bound instead of stapled. The cost is \$7.50 postpaid. (plus \$.50 for overseas orders).

The second item newly acquired is the CAPEX EPA souvenir card. (*Ed. Note: This item is pictured on the cover.*) It has the EPA medal pictured on it and has a show cancel and Irish 2p current definitive on it. There were 350 produced and prenumbered and is currently available to members at \$1.00.

EPA has just received a most generous donation of the booklet produced by the James Hoban Chapter. Three hundred were produced to be sold at AMERIPEX '86', STAMPSHOW '86' and VAPEX '86'. It is quite handsome being printed green on tan paper with a pair of 1985 Love stamps inside. The EPA logo is on the front and a print of the White House on the back. Cost is \$2.25.

Our most sincere thanks to the members of the James Hoban Chapter for its gift. Please be reminded that we have a limited supply of EPA 25th Anniversary booklets left at \$2.25 and AMERIPEX '86' souvenir cards at \$1.00.



Setting Irish Overprints

by Dr. Max Harrow

The provisional issues of Ireland were made by overprinting the common British stamps in use at the time. The overprint method used was Monotype and the typemetal used was actually too fragile for the work it was ultimately required to perform. Whether the use of this inadequate metal was due to the fact that the printers were unaware of the actual quantity of sheets they would be called upon to overprint before a definitive issue was available or, the fact that the printers had no previous experience with security printing, and had no metal (nor the thought to obtain such) used for security printing, is not known. The high value stamps (2/6, 5s, 10s) were printed in relatively limited quantities. A single overprint plate was used in these issues without any serious sign of wear. However the composite print of 1927 which used a mix of clichés from the previously used wide and narrow plates were notorious for its weak impressions and its errors of broken letters and accents. On the other hand, with the low values, it was necessary to make new overprint plates as the old ones wore. The new plates (I prefer to call them settings in order to differentiate them from the 'plates' used to print the underlying basic British stamp) were not quite exactly like the old. Each setting has its own peculiar characteristics, such as to allow for the identification of its setting where a full sheet is at hand. However, such sheets are not easily available and the ability to identify any particular setting from smaller pieces of the sheet is, accordingly, most advantageous.

These peculiar characteristics, or identifiers, are mostly damaged or shifted letters. The first thought that comes to mind is that these identifiers would have been broken or shifted as imprints were made and that early sheets of the particular setting would not have the identifiers. This is probably true: some breakages seem to get worse progressively; but, it is possible that the identifiers were present from the beginning, either overlooked by the proofreaders, or deemed by them to be too unimportant to require manufacturing new settings. Meredith, Kohl and Feldman list these characteristics. These early students of Irish philately had a greater opportunity to observe sheets than was possible later. Granted, they did not see EVERY sheet that was printed and realizing that they do not always agree on setting characteristics, it can be assumed that where all three agree, at least the great majority of sheets of a particular setting would have the characteristics. It can be stated that an identifying characteristic found in a specific sheet position can serve to identify the setting. The lack of characteristics does not preclude a setting. On finding an identifier, it is necessary to know its sheet position. This is most important, since similar identifiers may be found in many settings. But, the sheet positions differ.

For our purpose, in order to find a method of identifying a setting from less than a sheet, we need to find as small a sheet section as possible whose sheet position is readily observed. This section is to be used throughout all printings and their respective settings. The smallest sheet section is a single stamp. To identify its sheet position would require an attached margin from four corners of the sheet, or just above or just below the gutter and showing the extreme right or left margin of the sheet, or on either side of the center mark on the top or bottom margin of the sheet. This gives us the following stamp positions: 1/1, 1/6, 1/7, 1/12, 10/1, 10/12, 11/1, 11/12, 20/1, 20/6, 20/7, and 20/12. After close study we found that these singles could not be used for our purpose. Extending our study to a pair of stamps, one of which would be in the sheet position indicated above, does not help matters. But when we tried a strip of three stamps we found that the lower left corner horizontal strip of three (20/1, 2, 3,) had sufficient identifiers (with some manipulation to be discussed later) to allow for the identification of any setting of any printing. This strip is readily available in the stamp market today. The middle stamp (20/2) of the three has a control number below it, except in the 1d, where the control is on the right side of the sheet. Control numbers and denominations are not pertinent here. If a strip is from a certain setting, its overprint characteristics are the same as all other strips from this setting, regardless of control number or denomination.

DOLLARD OVERPRINTS (Sc 1 - 8, 9 - 11)

These stamps were first overprinted in black ink and at a later date, in red or carmine ink. The black are overprinted from three settings. The red are made from the same first and second settings as the black and also a combination of the first and third setting. It is not possible to identify the combination from our strip except that if it is a red ink with third setting characteristics it is from the combination.

Setting identification of the Dollards is based on the R/Se positions. Strict adherence to the definition of R/Se is necessary. If the long tail of the 's' of 'Rialtas' is **directly** over the apex of the 'a' below or to its left, it is R/Se. If this tail is even slightly to the right of the apex, it is not R/Se.

- Setting 1 - None of the three stamps (20/1, 2, 3) is R/Se.
 Setting 2 - The right stamp (20/3) is R/Se. Other identifiers not on our strip but elsewhere on the sheet are found in stereo position 1, 3 where the 'c' of 'Sealadac' is slightly raised. There is no R/Se on this stamp.

THOM — 5 LINE OVERPRINT (Sc 15 - 18, 23 - 35)

The settings of this printing are, by far, the most difficult to identify. In many cases the identifier is small. A magnifier is recommended. Also two of the settings do not have, in our selected strip, the usual identifier that is here used. The fourth and sixth settings are identified by first eliminating all of the other settings so that one can safely state that the strip is from setting four or six. It is then possible to differentiate the two. Meredith differentiates the two by measurement but I prefer more direct means, since paper undergoes dimensional changes with heat and humidity.

There are ten settings, some in black ink, most in blue-black or red. Setting 1 was used only in black ink. Settings 2 and 3 are found in black and also, later, in blue-black. Setting 4 thru ten are found in blue-black or red except for some 1½d denominations which were unexpectedly overprinted in black ink from a later setting 9. The ten settings will be studied together regardless of ink color as the setting identifiers are the same.

TH 1



- Setting 1 - This must be black. All three stamps of the strip have the 'i' of 'hEireann' slightly to the right of the '1' of the date. On the third stamp (20/3), the stop after the date is dropped slightly. This is not immediately evident. But, on close examination one can see that the top side of the square stop is below the level of the top of the foot of the final '2'. Whereas, in the other two stamps, the stop is level with or slightly above the foot of the '2'. (Fig. TH1) Other identifiers are sheet position R8/3 - the stop is large, R9/12 and R11/12 - the 'c' of 'Sealadac' is lowered, R18/1 - First 'a' in 'Sealadac' has a damaged left foot and the rest is filled with ink, and R19/3 - the 'c' of 'Sealadac' is chipped on the top right-hand corner.

- Setting 2 - All three stamps have the 'i' of 'hEireann' directly over the '1' of the date. The 20/2 stamp has a damaged stop. In the third stamp the top of the 'i' of 'Rialtas' is chipped off. Other identifiers are R17/4, 5, 6 R/S and 'ei' of 'hEireann' over '1' of the date, and R8/4 upper part of the 'i' in 'Rialtas' broken off.

TH 3



- Setting 3 - The first stamp of the strip (20/1) has a break through the 'ir' of 'hEireann' (Fig. TH3). The second stamp (20/2) has a short '1' in the date. Other identifiers are R17/5,6 - R/S with E of 'hEireann' over the '1' and the date of R8/1 and R12/4 - first 'a' of 'Sealadac' damaged and smeared.

TH5



Setting 4 -

This setting and setting 6 are difficult to differentiate from a strip of three. Meredith has measured these from the left side of 'Rialtas' on the first stamp to the right side of 'Rialtas' on the third stamp. He found the measurement of setting 4 to be smaller than that of setting 6. Since there are no peculiarities of broken letters in both settings 4 and 6 in our strip, one must first eliminate all the other settings. Examination of the placement of each overprint on each of the three stamps on our strip indicates that the overprint on the second stamp has moved about 1.5 mm toward the first stamp. The overprint on the third stamp is exactly in the same position as that of the second stamp. This movement of the two right overprints towards the first overprint accounts for Meredith's finding of a smaller measurement for setting 4 vis-a-vis setting 6. It is easily seen under magnification. There are no other identifiers on the sheet.

Setting 5 -

The first stamp (20/1) has a small dot attached to the right diagonal downstroke of the first 'a' in 'Sealadac'. This dot is within the enclosed space in the upper part of the 'a' (Fig. TH5). The other identifiers are R8/5 - Broken 'i' in 'hEireann' and R20/4 - split 's' of 'Rialtas'.

Setting 6 -

See discussion above under setting 4. Here, there is no movement of the second overprint toward the first. The third overprint moves away from the second (to the right) but only about .75mm. Another identifier is R15/7 in which the 'l' of 'Rialtas' is broken. Kohl mentions other identifiers not verified by other authorities.

TH7



Setting 7 -

The first stamp (20/1) has a break through the upper curve of the 'S' in 'Sealadac' (Fig. TH7). Other identifiers are R1/8, 12 with wide 'ac' of 'Sealadac'; R17/8, 12 - Final 's' of 'Rialtas' is split (sometimes, in position 12, the tail is missing) and R17/9 - with broken 'l' in 'Rialtas'.

Setting 8 -

The first stamp (20/1) has the same break thru the 'S' in 'Sealadac' as does that of setting 7, but, additionally there is a damaged '9' in the date of this stamp (Fig. TH8). The additional identifiers are the same as in setting 7.

TH8



Setting 9 -

The first stamp (20/1) has a small break in the top of the 'R' of 'Rialtas' (Fig. TH9). This is quite small and magnification is helpful. Other identifiers for this setting are R10/4 - the 's' of 'Rialtas' is split, R11/9 - colon for 'i' in 'Rialtas', R20/5 - Short '1' in the date with distorted tail of the '9', R19/3 - The 'd' of 'Sealadac' is broken and a hairline break thru the 'i' of 'hEireann', and R19/2 - small break in the top of 'r' in 'hEireann'.



TH9

Setting 10 -

The second stamp (20/2) has a broadening or bulging of the right downstroke of the first 'a' in 'Sealadac'. Other identifier is R19/10 - 'Sealadac' and sometimes the 'R' in 'Rialtas' is broken.

There is no easy way to identify these ten settings from their strips of three. One must systematically go thru the strips, using this guide, for evidence of broken letters or numbers, etc. which are described. If there are none, then the strip is either setting 4 or 6 which are differentiated by the positioning of their overprints.

THOM FIVE LINE WIDE (Sc 39 - 43)

The Thom wide overprints had a relatively short run and were printed from two settings.

- Setting 1 - Stamp 20/1, the 'c' of 'Sealadac' has a longer than normal pointed lower end (Fig. TW1). Another identifier is 20/12 with a broken foot in the last '2' of the date.
- Setting 2 - Stamp 20/1, the 'c' is normal (Fig. TW2).

TW1

C←

TW2

C

THOM SAORSTAT (Sc 44 - 55)

Dr. Cyril Dulin has made an excellent overprint plating guide published in the Oct 1975 REVEALER for the Saorstat issue. (Ed note: copies are available thru our Library). The following is essentially a repetition of his findings. There are five settings in this printing.

- Setting 1 - The first stamp has the final '2' in the date dropped. Usually the '1' in the date is short. In the second stamp, the first 't' of 'Saorstat' usually has a slice cut out of the left side of its stem. There may also be a cut into or thru the stem of this letter (Fig. S1). Other identifiers are R11/7 - 'Eircann', and R15/3 - no serif on top of '1' of the date.

S1

→ t a 2

- Setting 2 - Raised final '2' of date in the first stamp and right leg of first 'a' in Saorstat has a hole near the foot (Fig. S2).

S2

A←

S3a

2←

S3b

t←

- Setting 3 - There is a hole in the final of the date on the first stamp. This is sometimes quite small. On the second stamp, the first 't' of 'Saorstat' is broken thru near the tip of its bottom curve (Fig. S3a and S3b).

S5

t

- Setting 4 - On the second stamp, the first 't' in 'Saorstat' is longer and wider than normal.

- Setting 5 - On the second stamp, the first 't' in 'Saorstat' has a large piece broken away from its base (Fig. S5). Also, the space between the overprints on 20/2 and 20/3 is much wider than that between 20/1 and 20/2.

It would be interesting to hear hypotheses as to why the printers had so much difficulty with the first 't' in 'Saorstat' in position R20/2. Malformations of this letter are typical in four out of five settings of this printing. Although this could be coincidence, it is a more tempting and exquisite approach to believe that there is a single cause for all of the abnormal 't's.

Another item of interest is the strong resemblance between Thom Blue-black settings 7 & 8. They are exactly alike in so far as the identifiers are concerned, except for the damaged '9' in the date, which could be a later stage of setting 7. Even the sheet positions of R/E, Ei/1 and L/na are identical. Only a difference in raised or lowered overprints exists; but, these too, could be due to shifting of cliches or repairs to the setting. I have not found any allusion to the stereo set-up for this printing that might serve to verify or disprove this.

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- (3) Dulin, Dr. C. I. "*Plating the Saorstat Overprints*" Revealer; Oct. 1975.
- (4) Feldman, David "*Handbook of Irish Philately*" 1st Edition, 1968; pp 60-66.

From the Desk of the Editor



FALL - 1 Sept
 WINTER - 1 Dec
 SPRING - 1 Mar
 SUMMER - 1 Jun

As I promised, I have developed and implemented a schedule or deadline from which I shall work to produce the REVEALER on a regular basis. Authors, advertisers, REVEALER staff, EPA officers and the membership in general can depend that these deadlines **will be met** in the future. Naturally, the content of the journal will depend entirely on the contributors. So if you don't like what you see please write - I'll see that your letter or your article is published.

I would like to take this opportunity to express my most sincere appreciation to those of you who made this resurrection possible. Without you we would not have been able to even get started. I am certain I speak for the entire membership when I say that interest in Irish stamps has never been stronger and there are those of you that will come thru in the tight squeeze to make the job of editor a real pleasure. If I can just maintain your interest I think that this publication will soar to new heights.

I am excited and very encouraged at the total cooperation that I have received so far from the contributors. Some of you I have talked to on the phone and others have just sent articles because someone asked them too. This kind of blind faith is truly something to be admired and I sincerely hope that I have not let any of you down in the publication of your material. I hope that you will write with your suggestions for improvement of my product and, if you feel that I have done something wrong I would hope that you will be so kind as

to give me at least one opportunity to make amends. As I have stated before, I wish to make this journal responsive to the membership and I intend to do just that. We now have the publication back on track. It is my desire to maintain this stated publication schedule and produce a quality product for you. But, remember I **NEED YOUR HELP** to do this. See you in the FALL issue. Thanks again.

Postal Stationery Footnote

According to MacDonnell-Whyte Ltd in Dublin as published in the Summer 87 edition of the IRISH STAMP NEWS, the 24p 'Keep in Touch' post card was produced by AN POST as a free gift to the patrons of the Post Office. It was distributed in all of the Post Offices in Ireland free of charge for one day. Furthermore it was sent to the Customers of the Philatelic Bureau and was limited to one per customer. It was immediately removed from sale and is not available from Government sources.

This situation was prompted by the fact that AN POST has made a profit for the first time since its inception and the Chairman of the Board, Mr. Feargal Quinn, and the Chief Executive Officer, Mr. Gerard Harvey, expressed their appreciation to the Customers of AN POST by the distribution of a small message to that effect along with the post card. The message is dated 21st April 1987.

The officers of the EPA and the Staff of the REVEALER would like to express our support of the efforts of AN POST and will assure them that they will have our most complete cooperation in the future.

REMINDER

**It is time to pay Dues
 Mail to the Treasurer**

Exhibiting Ireland

by J. E. Foley

Our new editor is on the ball!!! The ink is hardly dry on the CAPEX '87 palmares and I receive a letter from Pat Ryan congratulating me on my award and 'by the way, how about an article for the REVEALER...'

For me to speak with authority on international exhibiting would be a little presumptuous. At AMERIPEX '86 I was fortunate enough to be an apprentice judge and will be a full member of the jury for the first time next spring at FINLANDIA '88. I've exhibited a few times at internationals, in the traditional and literature classes and, at CAPEX, in Postal History. To put my feelings in perspective, twenty years ago, I really did not aspire to exhibit at the international level. I still consider it a bit of an achievement to have an exhibit accepted. I do have a strong interest in seeing Irish philately well represented at all levels of philatelic competition. I thought that the aggregate Irish exhibits at both AMERIPEX and CAPEX were exceptional. Well, Pat Ryan asked for my views of 'pitfalls to avoid and strengths to heed' so I had better get on with it. However, these comments are general and not geared specifically for the international level.

If you are going to exhibit you first have to pick your area. You may collect all aspects of Irish philately but it is very awkward to exhibit this way. I've tried it and with frame limitations you just cannot normally get enough breadth and depth. If your choice is on the esoteric side, it will frequently be difficult to judge and you will probably get various levels of awards for the same exhibit. If this bothers you, then esoteric is not your cup of tea, but it can be fun. It is really needed when we are trying to show the full range of Irish philately at, for example, our anniversary at WESTPEX. Somewhat overlapping esoteric, are areas considered of secondary importance. We can differ in our own evaluation of importance, but let's be a bit pragmatic, and, right or wrong, admit this exists. Thus a fine collection of meters might not fair as well as a good collection of overprints. To make this a bit more obnoxious for the meter collector, there are probably few judges knowledgeable in meters. Again, if this bothers you, keep on looking for your cup of tea.

I'll stick my neck out a mile and categorize what I think might be aspects of Irish philately that would generally be considered of primary importance at national or international shows (where a fine exhibit has a good chance of securing a vermeil or better award):



June 13 - 21, 1987

Postal History
Great Britain Used in Ireland
Overprints
Airmail (with emphasis on early flights)

There are some other areas that, in my mind, should be considered of primary importance but probably will not be consistently recognized as such:

Relatively narrow exhibits of subsections of the previous list e.g. mileage marks, coil overprints, etc.
Definitives
Postal Stationery
Revenues
Coils
Booklets

Sticking the old neck out a little more - areas of secondary importance:

First Day Covers
Commemoratives
Basic (no variety) definitives
Christmas & similar seals
The ultimate stretch, the esoteric:
Political & other labels
Modern Postal History
Railway Letter stamps
Stamped to order Postal History
Meters

There is certainly plenty of room for different points of view in the above. Also, considerations and assessments change over time. It wasn't too long ago when you would hear "20th century material can/should not receive a top award". Jim Maher's vermeil with special prize at CAPEX for his excellent overprint exhibit demonstrates that that view is (thankfully) no longer prevalent.

Let's move on, the first hurdle is to recognize the difference between a collection and an exhibit. You just do not normally exhibit your entire collection. Let me do this by way of example. If you are into Postal History. You may very well be collecting all of the mileage marks. However, to exhibit all or most would present a large number of very, very similar covers. The repetition tends to deaden the interest and enthusiasm of the viewer/judge

(unless that person's pet interest turns out to be Irish Mileage Marks). An approach I've taken, and noticed in some other exhibits, is to display, what I feel, are the more interesting aspects of Mileage Marks: a page showing two or three contractions; a page showing changes in the actual mileage (e.g. Derry); different types for the same town (e.g. Belfast); and, an unusual or obscure item such as the Lurgan green circular mark. A similar point could be made in showing the overprint controls.

Now, let's consider condition. A good general rule is to exhibit only the very best of the available condition. In Postal History cancellations this applies to the clarity of the strike as well as the condition of the stamp and cover. There is some room for deviation. Let's say you are showing a copy of the GB #2 on cover used in Ireland. The stamp should be a full margin copy, no 'file' crease, and of good color. Now, let's say you have a overweight foreign destination with a long strip of GB #2 and both the left and right hand stamps have been cut well into the margin and the top margin is not that great either. The difference is how many large multiples of this stamp on a Irish cover have you seen? The condition that would be unacceptable on the first cover becomes almost irrelevant on the second. On that second cover, you may have to help the judge a bit. On your exhibit page a notation such as 'largest recorded multiple used from Ireland' is really needed.

This gets us into highlighting your really outstanding items. Try to arrange your exhibit so that the gems are not on the bottom row. The AMERIPEX frames that are prevalent in the US require a bit of bending and stooping to properly view this row. Despite the best of intentions, the taller and older judges may get a bit weary of examining the bottom row as their day progresses.

A judge with a casual knowledge of Ireland may not recall without a little prompting that the 1d and 1/ accent omitted varieties are far more significant than the same varieties on other values.

In the last few years I've noticed some exhibitors using a little color to highlight important items. A collector I know has a scale on his title or plan page indicating the use of small colored circles (e.g. red indicates fewer than 5 such covers known). At CAPEX I decided to underline in red a few key words describing, what I consider, my better items and/or their characteristics and to mention them in a plan included in my title page. I've also heard of other tasteful uses of color to achieve this. However, avoid being garish and consider a lit-

tle understatement.

A tough point to get over is to limit your write-up. I may spend an entire Saturday afternoon going thru my references to check out a single cover and then boil down my write-up to a half dozen words. Human nature being what it is - if we put that much effort into research, we need a lengthy write-up WRONG. In the usual national show, a judge has only about five seconds to examine each page and that assumes that the judge spends a full six hours examining exhibits. Given this, a verbose write-up simply will not be read and your 'important point' could be lost in a sea of words. Avoid stating the obvious e.g. if you are showing a block of 4 there is no need to write 'block of four', and BE BRIEF.

What to exhibit can be a tough decision. I think that those of us that were showing Ireland at CAPEX were limited to 5 or 6 frames. This can be particularly difficult in Postal History, Cancellations or Postal Stationery, or for that matter, any exhibit that includes large number of covers. Most judges will not downgrade an exhibit that skips over the common material. However, you may feel that the omission of common material destroys the sense of continuity you are trying to maintain. What do you do if you feel you have an excellent 8 frame exhibit and are only allowed 5 frames? My view of the options are:

1. Don't exhibit.
2. Reduce the scope of the exhibit
 - a. Chronologically - Instead of Postal History up to 1922, you stop at an earlier, logical date, say, up to Postal Reform, i.e. to 1840.
 - b. By Type - From Postal History to a study of the Irish registry system and markings.
3. Condense your mounting - Be careful there is a point past which your exhibit becomes a muddle.
4. Omit the less important material.
5. Ask for more frames - Sounds silly but there are cancellations and sometimes you can get more.

What you need to exhibit, to obtain a given level of award will vary a little bit. But, as the quality of judging improves a greater degree of consistency will be achieved. A high award is probably not going to be achieved if much of the important material is not shown. Also, a couple of really spectacular pieces help.

Now some personal advice - it is nice to see our efforts recognized and a medal awarded. Let's not get carried away in chasing medals. I've seen some folks get so upset that they must lose some of the enjoyment that

should be naturally derived from the hobby. I've seen one of my exhibits go from vermeil to gold. And, then after some considerable improvement, it went to silver - all at significant national shows. I wasn't overjoyed at the silver, but it's certainly not the end of the world.

To me, the most enjoyable part of exhibiting Ireland is at those shows where there are several Irish exhibits and we can get together and really 'show our stuff', swap stories and, in general, just enjoy ourselves.

From The Bookshelf

by Jim Lavelle



When I first told some collectors that I was going to write a column in the REVEALER pertaining to our philatelic library and to the books and pamphlets

that we use in our hobby, I was met with the proverbial quizzical stare to downright antagonism with people throwing themselves on the floor, kicking and yelling.

"Why books and not stamps and covers?" one asked.

"We don't need books other than catalogues," said another collector.

"I don't need a book, I'll just ask someone in the know and they will tell me what I need," one chimed in.

"There is always an expert standing around waiting for a question," quipped another.

"All I need to get an answer is a SASE," said an exhibitor.

The above type comments have been still-ed for the moment, but I did think to myself "After I tell the readers what I have in the library, what then?" My question was answered for me in the form of another question posed to me by a young collector of Irish stamps and who like myself was visiting Dallas where we chanced to meet. I mentioned about being the keeper of the books pertaining to Irish philately. I rambled on and on about the material and the young man looked very bored and I knew that I was losing him. He told me that he was into collecting used Irish stamps and that he also had a few mint ones and would probably start collecting mint as well but was not interested in any other area of Irish philately at the moment.

"What book do you have in your library that I should have in mine?" He asked.

I knew that the first book for the lad should be a catalogue, but which one? I had the Stamps of Ireland Specialized Catalogue, the Hibernian Catalogue of the Postage Stamps of Ireland, the Scott Standard Postage Stamp Catalogue, Vol I, and the Stanley Gibbons Catalogue pertaining to Ireland.

I told the young collector that if it were I who was doing the above collecting, I would want the Stamps of Ireland Specialised Catalogue 1987 because it was the most up-to-date specialized catalogue at the present time. It also listed stamps by the five major catalogue series of numbers (David Feldman, Gibbons, Scott, Michel, and Yvert-Tellier) and this was most important if he were to order his stamps from either the USA, from Ireland, from United Kingdom or from Germany, each concern would know exactly what stamp he wanted. I mentioned that I had never seen the Yvert-Tellier Catalogue nor had I ever ordered Irish stamps from France but again this catalogue would be beneficial should he be using auction houses from the various mentioned countries as a source for stamps.

Should he want to eventually expand his collecting interests in the future to any of those areas closely associated with the regular mint and used stamps he would have sections pertaining to stamp booklets, booklet panes, postal stationery, railway letter stamps, exhibition and souvenir covers, airmail flight covers including the 1932-37 Zeppelin flights and last but not least, the forerunners pertaining to Great Britain issues used in Ireland. All to be found within the pages of this Stamps of Ireland Specialised Catalogue.

I mentioned to him that although this catalogue may only be published every three or four years he could supplement his catalogue by paying a visit to his local public library reference section and look for a copy of the current Scott Standard Postage Catalogue, Volume I and then reproduce those pages pertaining to Ireland. At present there are 13 pages to contend with. He was also informed that he may find it desirable to turn to the page of Northern Ireland stamps within the Great Britain section dealing with regional issues since a number of Irish stamp collectors also see fit to collect the stamps of that particular area. These Northern Ireland issues are also found in Volume I.

I did indicate that he could order the catalogue by writing the publisher MacDonnell Whyte Ltd, 102 Leinster Road, Dublin 6, Ireland and forward his check in the amount of \$13.95 which included air postage. I further recom-

mended that upon receiving the catalogue, he very carefully and singularly remove each page from the spine of the book, clean the gum and paper residue from the page ends and when that was completed, to take the book (pages) to his nearest office supply store and have them hole-punch the pages and put a plastic spiral binder (making sure it is one size LARGER than that measured) be put on the catalogue and before leaving the store, have the book fitted with one of those plastic bookcovers. He may want to cut down several pieces of bond paper (I have used ten pieces in the past) to the size of the pages used in the book and then strategically place them at different places within the book. These pages will be hole-punched along with the regular pages and when the spiral is added, they will become part of the book. Additional definitive stamp issues could be pencilled on these pages when issued, additional commemorative issues could be added, reminders of wants or special notes to the reader could be jotted down along with the addresses of those purveyors of Irish stamps, even the current rates of exchange could be jotted down with the date so accurate buying records could be maintained in the same book. The necessity of having a spiral one size larger will insure the pages being turned with ease (note the degree of difficulty with the latest issue of the FAI Postal Stationery Catalogue) and the pages once turned will lay flat. Have the pages tapped at the rear (spine) and not at the front so that the press hole-punches the pages evenly. He would now have an item that is complete with the plastic cover making a pouch to store papers behind the front and rear cover. The book will hold up to the rigors of carrying it back and forth to club meetings, auctions, shows or even letting other collectors borrow it for short periods of time. A 5" x 8" index card could be placed between the plastic cover and the front cover and another card placed between the rear cover and its plastic protector to shield the book titles from prying eyes if desired.

I received a short letter from the lad last week wishing me well and letting me know that he had just received his catalogue from Ireland and was "tearing his new catalogue apart" that very evening. Who knows, maybe one of these days I may be able to recruit him for the Eire Philatelic Association.

Since we have not seen a library article in print as of this writing, I have had no response to my requests (Clarion Calls) for specific REVEALER issues or pages, or for the Brady article on Adhesive Revenue Stamps Part I that I

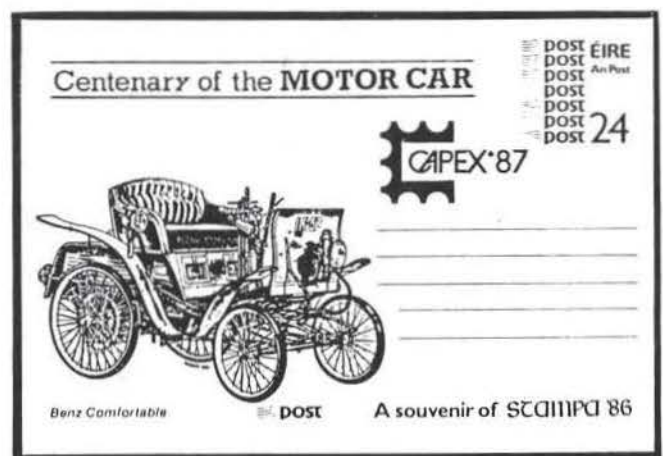
referred to in my first article.

Hopefully, in the next issue there will be more 'Warm Fuzzies' awarded to book donors. It is these donors that I will rely on as my primary source for pertinent material.

I am still corresponding with philatelic literature houses in my search for a copy of Mackay's Postal History Annual 1984 which I am told included quite a bit of information on registered mail. I shall be successful in locating a copy. It just takes time.

I would appreciate input from you the reader, whether you are a beginner Irish collector, an intermediate collector, exhibitor or an advanced collector. It seems that most often we hear from the expert telling us where we went wrong in our struggle forward and this is as it should be. However, I want to hear from the person who is up against the wall and does not know where to turn in their quest for specific information. If I can't help this type of collector/reader myself, then I will go to the expert and get the answer there. After all, there is always an expert standing around waiting for a question.

Ta me ar mhain na mhaice.



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Ireland – Catalogue of Perfins – compiled and edited by Richard L. Mewhinney. Published by The Perfins Club – 1984. 34 pp. punched for 3 ring binder. The catalogue is designed for use as an album as well as a catalogue. Only observed Perfins are catalogued. Also, 2 pages of suspected or previously reported designs. Price \$5.50, Supplement \$1.00.

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Post Office Guide of 1923 – Available in the near future. Printed by the FAI of West Germany. A listing of the Irish Post Offices at the time.

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