

50th Anniversary

The Revealer

Quarterly Journal
of the
Éire Philatelic Association

Volume 50, Number 2

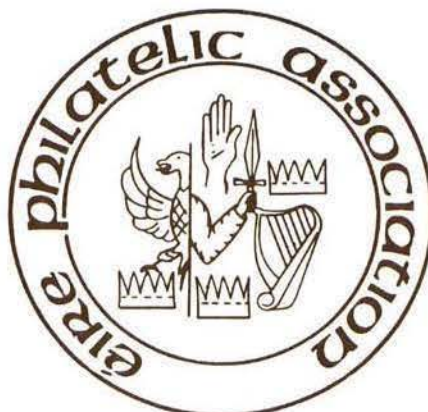
Whole Number 220

Fomhar - Fall 2000

**Some
Thoughts on
Exhibiting
Ireland**

♣

**The Dublin
Journal**



**Clark,
Staehle,
Irish
Castles
&
First Day
Covers**

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Affiliate No. 21 -- The American Philatelic Society
Affiliate -- Federation of Philatelic Societies of Ireland

PRESIDENT'S MESSAGE

by David J. Brennan



This has been a busy summer for your president following our successful 50th anniversary celebration at Boxborough. I attended the Commodore John Barry Chapter picnic at Mike Connolly's homestead, which was well-attended by approximately 24 members and spouses. Mike had invited Joan Higgins, the widow of our first chapter president, Lin Higgins, to open our business meeting portion of the picnic activities.

We reminisced on how the chapter was formed with the past president Peter Bugg, and the secretary Bob Jones coming down

from Massachusetts to help us get organized and having an interesting conversation with Malcolm O'Reilly, who since has past away. All of the original persons attending the first meeting are still active in the chapter. Also, I had the opportunity of attending the APS show in Providence, R.I. in August. A regional meeting of the New England Chapter was held at the show with Joe Foley, a native son of Rhode Island, presiding at the meeting. Charles J.G. Verge presented the program, a potpourri on Irish philately. The following week, the James Hoban Chapter held its meeting in conjunction with Balpex in Baltimore, Maryland, and a lively session was had with many familiar faces in attendance.

Our next major activity will be held in STAMPA. An Post will host a reception for the ÉPA and our guests at the GPO. We are

(continued on next page)

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The Association Secretary will write the appropriate coordinator when a new member joins the Association and provide the coordinator with the name and address of the new member. The role of the coordinator is to contact the new member, welcome the member to the Association and invite the member to join the local chapter.

ISSUE DEADLINES Summer - 1 June • Fall - 1 September • Winter - 1 December • Spring - 1 March

attempting to reach all of our members across the pond that will be in attendance at STAMPA to attend this function. Also, an invitation has been extended to the FAI, IPC, IAS societies and the STAMPA committee to join us at this reception to be held on Friday evening, November 10th. ♣

SECRETARY'S REPORT

New Members

New members are accepted subject to no objections received within 45 days of publication.

- #2590 Ray Lambrecht, 585 Beech Ave., Saddle Brook, NJ 0766-4427, ray.lambrecht@worldnet.att.net.
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- #2589 Lt. Robert Maguire, Bachstr 26/1, D-71063 Sindelfingen, Germany, ka2wxu@arri.net.

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- #1921 Paul E. Daugherty paule@onemain.com
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- #2483 Albert T. O'Connell aibheoc@aol.com

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Members should send an E-mail message to BARNZ.aol.com to change your E-mail address.

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- #0892 John J. McGuire
- #1355 Rev. James F. Barry
- #0644 Robert E. Briney

Membership Status

- Membership as of June 1, 2000 533
- New Members +7
- Membership as of September 1, 2000 540 ♣

The Early Days of the ÉPA

by Michael Giffney, #L105

In 1950, I received a letter from Jack Clark of New York. He had learned somewhere or other that I was the founder secretary of the Dublin Stamp Society in 1948.

He invited me to join the ÉPA and help in Ireland to build up the membership. Neil Stack and, of course, Judge J. Walsh were also in contact with me on a regular basis. Jack started up the Irish Cachet Covers as a means of promoting Ireland. The drill was, he had the covers (FDC's) designed and printed in New York and then shipped to me to by airmail parcel mail. The quantities varied from 2,000 to 3,000 covers. It was my task to organize a number of schoolboys to affix the stamps on the covers on the day of issue. At that time, the General Post Office was

open 24 hours a day, so I made my call at midnight to collect the stamps. My temporary staff and I then worked on the covers through the night and up to 8:00 p.m. on that same day to have them serviced on the First Day of Issue.

After some years, the GPO set up the Philatelic Bureau and my life was made a little easier as they serviced the FDC's.

Bill Hickey came over to Dublin on several occasions, as did Neil Stack. Neil and I toured Kerry in the early 50's, where he met several of his cousins, much to his delight.

On this side of the Atlantic, Bill Kane, Fred Dixon and Fr. John Brennan were of great assistance in the formative years of the ÉPA, as indeed were so many others, too numerous to mention. I trust they will forgive me.

In 1980, I received the Thomas E. Field Award for 30 years service to the ÉPA, and when I look at the certificate, it brings back to mind another famous ÉPA-er of former years, Vince Linnell of Montreal.

The ÉPA has good friends in the U.K., including Mike Priestly and others in the Irish Philatelic Circle. Through contacts with callers to my shop on Ormond Quay between 1980 and 1998, I recruited some German members and they went on to found the FAI. The ÉPA today has most happy relations with both of the above named organizations.

I could ramble on and on, but I must not conclude without acknowledging the tremendous work put in by Joe Foley and Dave Brennan, both of whom regularly travel to Stamp. Both I and my dear wife Marie are looking forward to being among you all at the 50th Anniversary Celebrations at Boxborough in May 2000, God willing. ♣

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BLUE 32p STAMP – Treasure or Trash?

by Bill Murphy



While rummaging through a mission mixture lot purchased in Dublin in mid-December 1999, one stamp stood out as being quite unusual. This was a 32p Broighter Collar self-adhesive stamp from the Heritage and Treasures series. This stamp, instead of being the usual deep green and black, was a bright turquoise blue and black. It had been canceled with a machine cancel "POST EARLY / FOR CHRISTMAS / =POST."

Was this stamp a printing error? If so, it would be a real treasure! Or was it a normal green and black stamp that somehow was now changed into a blue and black stamp?

The stamp in question is Scott #794 (Gibbons #823), a 32p green and black self-adhesive coil with die cut perforation 11-1/2. The stamps were litho printed in Australia by Printset Pty. Ltd. (now called SNP Cambec) and sold in coils of 100 stamps affixed to a backing strip. The coils are made up of four strips of 25 stamps. The stamps are known to have been printed on two types of paper, one appearing bright white when viewed under UV light and one appearing pink or orange when viewed under UV light.

To determine if it is possible to alter the green on one of these stamps and make it a bright turquoise blue, a number of experiments were conducted using household chemicals, laboratory solvents and sunlight. All experiments were done with used stamps that were still attached to pieces of envelopes. Since the paper of the blue stamp had a white fluorescence under UV light, only similar stamps were used in these tests. The results were as follows:

Household chemicals such as Clorox, ammonia, isopropyl alcohol and paint thinner had no effect on the color of the stamp. However, stamps soaked in a Clorox solution lost their fluorescence. Laboratory solvents such as methylene chloride, tetrahydrofuran (THF), ethyl acetate, toluene and cyclohexanone removed the image from the stamp, but in doing so there was no trace of blue. Denatured alcohol had no effect on the stamp.

Exposing four of these stamps to sunlight produced some very interesting results. After 40 hours, there was essentially no change in color, so it seemed that the stamp from the mission mixture was a real treasure. However, after about 50 hours of exposure, one of the stamps appeared to have a slight bluish tint. After more exposure a second and then a third stamp began to show signs of blue. After 80 hours of exposure, one stamp was quite blue, two of them had signs of blue and one still showed no signs of a color change. At 120 hours, the fourth stamp finally started to show a hint of blue. After 160 hours of exposure, three of the stamps closely resembled the stamp found in the mission mixture. The fourth stamp was still a bluish green.

As a result, it must be concluded that the stamp found in the mission mixture was not a treasure, but merely a normal green and black 32p self-adhesive stamp that had been left in the sunlight for a long time.

Special Note: Two of the 32p Broighter Collar green and black self-adhesive stamps produced by ISSP (Scott #794a) were subjected the same amount of sunlight. Although both of these stamps faded somewhat, neither showed any color change at the end of 160 hours. ♣

Letter to the Editor

I would like to thank Cyril Dulin for the kind comments he made regarding my article on Shanes Park Camp - Randalstown. Just to clarify and expand a little on Cyril's query about the change-over between the two skeleton handstamps. Reading between the lines of the YMCA records, it would appear that, by the middle of May 1919, the numbers of troops in the camp were so low that the YMCA huts, which were used for Post Office business, were closed down. The secretary of the YMCA made an entry in his report book dated 16 July 1919... "We have reopened our huts at Randalstown... the work is again in full swing." So presumably, during this closure of almost two months, the single-ring skeleton was returned and a new one made up for use with the increasing number of convalescent soldiers coming back into the camp. It is not clear just how many soldiers were in camp at this time, but by 11 Dec 1919, the secretary noted that... "The YMCA work has been closed just about a week ago as the camp is practically empty." In theory at least, the double-ring skeleton could have been in use from mid-July to the beginning of December 1919 - just over four months.

I would also like to take this opportunity to thank George Nicholson for sending me copies of no less than four camp postcards which I had never seen before. This brings the total to 14 of the high quality sepia-toned cards published by Miss Darragh of Randalstown early in 1915.

Signed,
Jim Rankin ♣

Letter to the Editor

Dear Pat,

Just received the 50th Anniversary issue of *The Revealer* today, on which you are doing a very fine job.

Also appreciated the 50th Anniversary sheetlet enclosed that I will add to my collection. Noted that it included an ÉPA membership sticker. I have some of the stickers that were in the stock of the late John Clark. I sold all his stamps and cover stock for Mrs. Clark.



If members want to add a sticker to their collection, I will be glad to send them one if they just send me a SASE.

Can't work on my collection like I used to, as I have macular degeneration. Central vision is completely lost in my right eye and my left eye is remaining stable, for which I am thankful.

All the best.
Sincerely,
Bill McCaw ♣



Ship Cachets

For collectors of modern ship cachets, recent months have been very busy on the Irish scene, with new vessels being added to the Irish registry, and various overseas visitors of interest.

On March 23rd, the new Irish Lights tender *Granuaile III* (Fig. 1) was commissioned at Dun Laoghaire, whilst only some weeks previously, the new Naval Service vessel *L.E. Roisin* was inaugurated at the Haulbowline Naval Base near Cobh in Co. Cork.

Visitors to Irish ports during the same period included the Dutch minesweeper *ms Haarlem* (Dublin port), (Fig. 2) and, carrying out relief duty for the Irish Lights service, the Trinity House (U.K.) vessel *THV Patricia* (various ports including Dun Laoghaire).

Finally, a further opportunity for collectors of overseas maritime mail exists when the naval vessel *L.E. Emer* sets out at the end of May on a refuelling and restocking visit to Irish forces serving with the UNIFIL force in Lebanon, with the voyage including for the first time a courtesy visit to the Greek port of Thessalonika.

First Flights

In similar fashion, aerophilatelists have also had a number of new services to keep track of during the last few months.

New routes from Dublin to Europe (Stockholm/Munich) were recently opened by the national carrier, Aer Lingus, whilst on April 9th, the Danish Airline *Maersk Air*, inaugurated a new daily (except Saturdays) service from Dublin to Billund International Airport in west Denmark.

Meanwhile, shortly before Christmas 1999, a novel series of *Santa Claus* flights were organized to Rovaniemi Airport, situated on the Arctic Circle in Finnish Lapland, with a small number of covers carried on the special flight leaving Dublin airport on Sunday, 12 December.

Titanic Anniversary

As I write, another maritime event occurs today (11 April), with the 88th anniversary of the docking of the ill-fated liner *Titanic* being marked at her last port of call, Cobh, Co. Cork.

Then called Queenstown, the ship dropped anchor at 11:30 a.m. having arrived on her maiden voyage from Southampton, and having embarked additional passengers, mostly Irish emigrants setting out for the New World. She set out some hours later on her final and historic date with destiny.

A special handstamp used at Cobh on the date of issue of the Irish *Titanic* commemorative (19 March 1999) marked the Irish port's connection to this historic event (Fig. 3).

Millennium Madness?

Collectors of Irish New Issues have found themselves digging deeper into their pockets during the last twelve months, as the Irish Post Office has left no stone unturned in their creation of new items (or "products") for the collector.

(continued on next page)

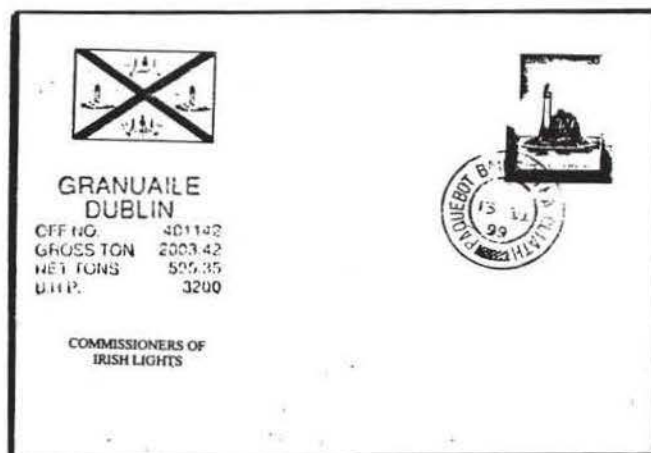


Fig. 1: Ships cachet Granuaile II with Dublin Paquebot cds 6/13/99.



Fig. 2: Visit Dutch naval vessel *ms Haarlem* to Dublin port 2/25/00.

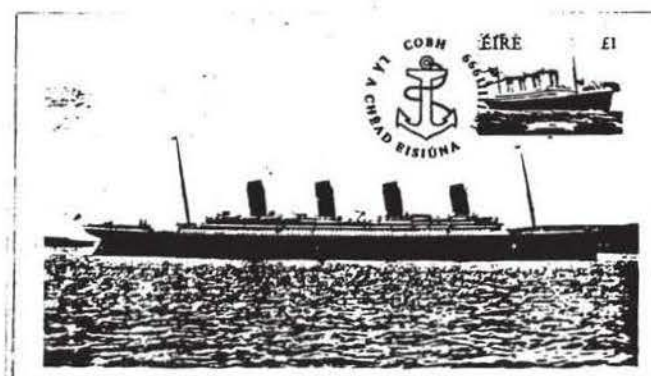


Fig. 3: Special "Titanic" Cobh cancel 3/19/99.

As well as the issuing of a special series of Millennium sheetlets, in addition to the normal new issues program (and many of whose subjects have very little Irish relevance), we have seen the issue of non-postally valid imperforate commemorative sheetlets at a premium price, as well as many other peripheral "souvenir" items.

Now the latest issue of *Collectors News* confirms yet another innovation, although following a trail already blazed by the Australian and U.K. post offices – personalized stamps, initially only to be made available at Stamp Show 2000 in London, but also subsequently by mail order from the Bureau.

However, sanity has at least prevailed in one area. At a meeting of the Dublin Stamp Society on May 3rd, members unanimously condemned a proposal for the issue of a series of silver metallic reproductions of recent Irish (including Millennium) issues by a private mint, who are presently seeking An Post's authority for such a step, with An Post being requested to *ban* such an issue.

Paquebot News



Fig. 4: Straight-line "Paquebot" cancel of Waterford (Port Lairge) 4/17/00.

Yet another location – Waterford – can be added to my previous lists of port post offices which now use a *Paquebot* cachet rather than a permanent datestamp to denote mail posted aboard ship.

Covers posted on the Marine Institute/Irish government Research Ship *Celtic Voyager* on April 17th last received a straight line *Paquebot* cancellation in addition to the normal *Port Lairge* cds, similar to that already recorded for New Ross, but this time struck in black (Fig. 4).

New Publication

A new philatelic publication by an Irish resident philatelist is always worthy of note, especially when the work incorporates an international as well as Irish dimension.

Such is the case with a new work, *Annals of the Postage Stamp*, a new book of over 100 pages by the British-born but Dublin-based philatelist and former *Stampa* chairman David Rose, who in a profusely illustrated work sets out a history of worldwide stamp issues in chronological form, together with an international currency listing based on his own unique collec-

tion.

Another useful feature is a listing of current postal authorities acting for many "long-dead" states and countries, with the author, a long-time member of the *Irish Philatelic Society* and the *Dublin Stamp Society*, displaying his extensive knowledge in this field.

Of particular interest to U.S. collectors will be a further section detailing the U.S. local issues of 1838-1864, as well as the Confederate States issues of 1861.

The hardback volume (A4 with dust cover) retails at just Ir£16.95, but is available to EPA members at a special price of Ir£15.95 plus P&P from the author at 15B Riverside Drive, Rathfarnham, Dublin 14.

Railwayana Exhibition

The National Photographic Archive houses the photographic collection of the National Library of Ireland. The collections in the archive comprise over 300,000 photographs, with the vast majority being Irish topics or subjects.

For the month of May, the Archive has hosted an exhibition devoted to Irish Railway images of the 19th and early 20th centuries, drawn mainly from the extensive *Lawrence* collection of negatives familiar to collectors for their use in many turn-of-the-century postcards.

Many of the images shown relate to the East Coast area, with particular emphasis on the Dublin & Kingstown / Dublin Wicklow & Wexford Railway, but also include many north of Ireland railways and stations, including the picturesque Giants Causeway system, as well as some more esoteric southern railways, such as the Lartigue monorail in Kerry.

The Archives offer for sale a number of reproduction postcards featuring views from its collections (unfortunately, none at present on a railway theme), and can be visited at its newly-opened location, Meeting House Square, in the recently revamped Temple Bar area of Dublin, from 10:00 a.m. to 5:00 p.m. each day Monday to Friday, and until 2:00 p.m. on Saturdays.

Jeanie Johnston

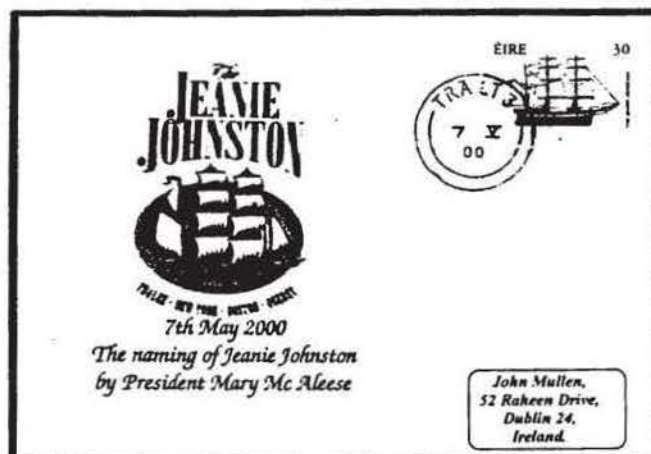


Fig. 5: Commemorative cover – naming of Jeanie Johnston – Tralee 5/7/00.

Following an initial delayed launch, the naming ceremony

for the replica Famine ship, the *Jeanie Johnston*, took place in the presence of Irish President, Mary McAleese, at Fenit Co. Kerry on May 7th (Fig. 5).

Following a fitting-out period of approximately four weeks, it is envisaged that the sailing ship will commence her epic trans-Atlantic voyage, marking the 150th Anniversary of her predecessor's original Famine journey, at the end of May or beginning of June 2000, with the aim being to visit ultimately each of the major ports situated on the North American east and west coasts. It is expected that U.S. President Clinton will greet her at her initial port of call, thought likely to be at Boston.

Once her round-trip voyage has been completed, it is likely that the vessel will return to her home port of Blennerville nr. Tralee, in or about May of next year, with her crew of mariners and trainees on board, the intention being that she will continue in use after that as Ireland's second (after *Asgard*) sail training vessel.

Railwayana 2

As the roar of the "Celtic Tiger" continues to be heard throughout the Irish economy, Dublin's main line railway stations, still displaying the grandeur of Victorian architecture but maintained up to recently in an anything but passenger friendly condition, have now undergone major transformation.

Both Connolly (Amiens St.) and Heuston (Kingsbridge) Stations have been renovated, but as always, not without some cost to (in this case) our postal heritage.

The only internal wall box remaining in a Dublin station has now been removed from Connolly Station (along with its supporting wall!), and according to colleague Michael McNamara, this was also the last wall box situated in either of Dublin Postal Districts 1 or 2 (the main business area). During a short period of experimentation in the 1980's, the box achieved fame as possibly the only Dublin wall box to be painted by An Post with an additional yellow stripe over its normal green paintwork.

An Post

Although it has achieved record profits in its most recent financial year, greatly helped by the sale of some of its e-commerce subsidiaries, An Post's desire to maximize revenue from all available sources (see above) is perhaps understandable.

The postal organization faces threats to its business and competitive position on a number of fronts. Continuing EU legislation on harmonization and competition will ensure that the organization's postal monopoly will continue to be eroded in the near future, whilst on another front, the company's social welfare business, which allows for payment of old-age pensions and various allowances and benefits through its countrywide network of post offices is likely to be put out for tender, depending on the outcome of an appeal currently being heard by the EU Commission.

Minister for Public Enterprise Mary O'Rourke has indicated that An Post should seek a strategic partner for its business, and in the meantime, the organization continues to gear up for further major change by recently concluding new agreements with staff with provision for staff shareholding in what may eventually become a privatized operation.

Millennium Review

With the advent of the year 2000, this seems an opportune

time to review the trade status of our hobby.

Fewer main street outlets (only one "high street" shop in Dublin and Cork, for instance) have meant a growth in the mail order business, with public auctions, postal auctions and mail bid sales growing in popularity with the collector seeking older material. On the other hand, the Post Office reports continuing growth in philatelic sales, with new issues and allied products continuing to attract both the new and junior collectors in particular.

What new technology holds in store for the future of stamp collecting, and indeed the future and production of postage stamps, generally remains to be seen. However, even in our stamp exhibitions, change is to the fore, with commentators stating that the (at time of writing) forthcoming London International Stamp Show 2000 is likely in some respects to more closely resemble a .com exhibition than the traditional international philatelic exhibition to which we have been accustomed!

Bizarre Publicity

Irish stamps have recently received international publicity in an unusual fashion.

Television coverage of the fighting during the recent civil war conflict in the west African republic of Sierra Leone clearly showed one of the participants on the government side wearing a tee-shirt emblazoned with the design of one of the *Arthur Guinness* commemorative stamps issued in 1959. However, far from indicating an interest in Irish philately in the tiny state, the likely explanation is far more mundane – Guinness, as part of their world-wide presence, maintains breweries and outlets and therefore promotes their product extensively through all means possible in a number of countries including the neighboring states of Nigeria and Sierra Leone.

However, a caller to a Dublin radio station undoubtedly added confusion to the matter, when, having seen the news clip, he rang in to ask if anyone knew why the Irish patriot *Wolfe Tone* was the subject of so much reverence in an African country!

IPC Convention

In accordance with its normal rota, the annual convention of our sister organization, the *Irish Philatelic Circle* was held in Dublin over the weekend of May 20/21, 2000.

As always, the Convention afforded the opportunity to meet and greet old friends, renew acquaintances, and exchange views and information. Taking place the weekend before the opening of *Stamp Show 2000* in London, it was for many the start of a busy philatelic week, with officers and members attending from as far apart as the U.S., France, the Channel Islands, as well as Britain and Ireland, and a special welcome was extended in particular to Col. B. Zellers and his wife travelling from America on to London, and to Stan Challis from Guernsey, who is doing much to expand our knowledge of Dublin registered labels through his publication on the ÉPA website, and to whom a number of us were able to supply additional information.

Finally, the weekend also saw the publication of Brian Warren's new work on Irish Pillar and Wall boxes, and concluded on the Sunday with a members auction, which saw some vigorous bidding that enabled many of us to add some new and desirable items to our collections.

(see "JOURNAL" on next page)

Irish Were Present at BALPEX

Mike Connolly had his "ABCs of Irish Philately" in the open competition and Joe Foley his "Ireland — The Ubiquitous Tuppence Map Stamp" in the Baltimore Philatelic Society Members' Competition section.

The Hoban Chapter meeting took place on Saturday and began with the traditional no-host lunch (ably assisted by Guinness on tap — if they could only learn the meaning of "slow pour" and forget the frosted mug!).

At the meeting that followed, members not able to attend the Boxborough festivities were presented with anniversary magnifiers and all received the ÉPA souvenir sheet.

The business meeting was short and sweet. The treasury being in a healthy state, it was decided to waive dues for the coming year.

A spirited auction of material that had been donated to the ÉPA Postal Auction and did not sell there yielded \$58 for the Association. The bidding was spirited and some members learned that it might not be too wise to scratch an itchy ear during the bidding process. In any event, all of the material found a welcome home.

Myron Hill presented the program and showed a number of items from his collection of commemorative varieties. Myron began with a description of the various printing processes used in producing Irish stamps and causes of the varieties. He then went on to show us many actual examples. It was a much appreciated talk.

Plans are underway for future meetings of the chapter. ♣

The Maytag Man is Retiring

by Peter E. Bugg

After ten years as Librarian and five years as Special Offers Manager, I have decided that it is time for a rest. I am not going to write a long farewell message. I have enjoyed serving the ÉPA in these and many other capacities over the past fifteen years. As I write this article, Dave Brennan has already taken the library on the first part of the journey to its new home in Chicago. It is amazing how much room has opened up in my office. In the next few months the special offers material will be moving to its new home in central Massachusetts. Just so you know what I mean by space, the library took ten cartons to pack, and the special offers will take at least ten more. There will be an echo in the office by Thanksgiving. I will say farewell for now and I hope to meet many of you at shows and meetings in the coming years. ♣

Journal

(continued from previous page)

And Finally ...

Congratulations must go to the news reporter who advised, from London, at the opening of *Stamp Show 2000*, that the U.K.'s Royal Mail, with its introduction of *personalized* stamps (stamps incorporating a portrait of the sender, usually in the stamp margin), had at last found an answer to the inroads of technology and E-mail with its new *me-mail* service! ♣

Some Thoughts On Exhibiting Ireland

by Joe Foley

I've had some experience on both sides of the aisle when it comes to exhibiting and judging. Based on several recent comments, I thought some of our members might be interested in a few thoughts on the subject. The operative word is thoughts. These are not rules, just my own views, which are no more significant than your own.

TIMES HAVE CHANGED

Over time, the nature of exhibiting has evolved. It wasn't really all that long ago when many exhibits, even at the international level, carried the title "Selected Pages from a Specialized Collection of ..." Today there is a distinction between an exhibit and a collection. While an exhibit is frequently drawn from a collection, it is an entity unto itself and presents a logical progression with a beginning, a middle and an end. We have also transitioned from extensive write-up, to very little and back a bit. It's now expected that there is enough write-up to convey a sense of the exhibitor's knowledge.

A friend of mine, who is a former chairman of what is now the American Philatelic Society's Committee on Accreditation of National Exhibitions and Judging, showed an exhibit a few years ago that he had not displayed for several years. In its prime, it just about always received a gold medal, and frequently special honors. It received a vermeil. It was "out of date." He reworked and remounted the exhibit, not really adding anything significant in the way of material and the next time out it earned a gold and the reserve grand.

Recently, I was looking at an exhibit of mine that I had prepared for Interphil in 1976. It's age is apparent, not just in the yellowing of the edges of the pages, but in the mounting, write-up, organization and overall approach. It would not do well enough today to even be accepted at the international level. Granted, twenty-four years may be extreme, but it more than makes the point.

NO WINE BEFORE ITS TIME!

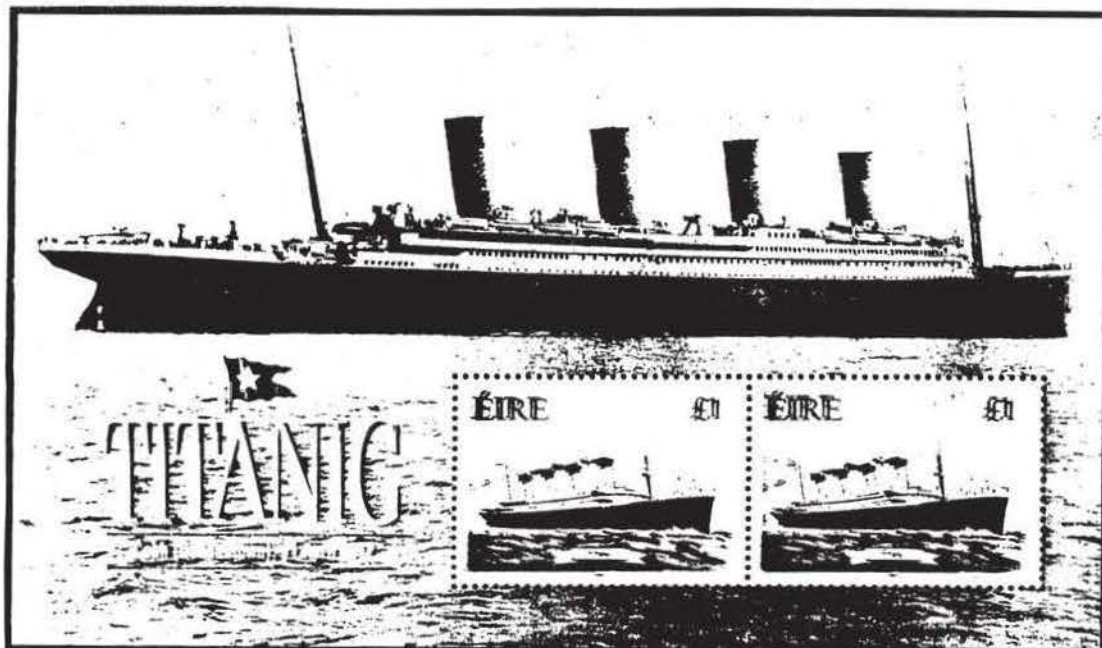
An exhibit needs some time to mature. Frequently, we start with a rough concept, usually concentrating on some aspect of our collection of Ireland. We then seek out the more challenging items that "fit." Forming the exhibit takes some time. A rushed exhibit usually shows signs of being shown before it was ready. Some of the signs are: gaps in continuity, faulty write up, key items missing and/or a lack of focus.

It's all too easy to accommodate a good friend who is working on a stamp show committee that is desperate for exhibits. Any time I've shown something that has not been fully developed, I've regretted it. I've also established a "track record" that was unnecessarily low.

BREADTH & DEPTH

Most exhibits are something of a compromise between breadth, the range of the exhibit, and depth, the detail and complexity of the display. A study of a single stamp or issue is expected to have considerable depth. Conversely, given the limitation of the number of frames usually available, an exhibit of a broad subject, e.g., all of Ireland's definitive stamps, presents a degree of difficulty in putting together a comprehensive display with all or most of the key/important items.

(see "EXHIBITING" on page 31)



New Irish Discovery The Titanic Sinks Again

by Patrick J. Ryan, Sr.

Padraig O'Shea, a long-time and respected dealer in Irish stamps and postal history, located in Cork, Ireland, has sent in the example shown above. The 1999 Titanic miniature sheet shown here has a significant shift in the black ink, which results in the underlying gray color being clearly visible. The result causes a significant doubling of "ire" and "£" and the Titanic. This is also clearly visible on the funnels of the ship. Padraig indicates that this is the only known copy to date. It has been sold through private treaty to an overseas collector. ♣

Stay With Us!
Pay your dues now!

Éire Philatelic Association

1950



2000



CELEBRATING FIFTY YEARS OF SERVICE TO
COLLECTORS OF IRISH STAMPS AND
POSTAL HISTORY

The ÉPA 50th Anniversary Committee produced this souvenir and distributed it to all who attended the Boxborough show. It was also sent to all current members in the summer issue of The Revealer.

The EPA Gains A Web Identity

www.EirePhilatelicAssoc.org

by Michael Connolly

Some time back, William Murphy suggested to Dave Brennan that we change the name of our website. Dave brought the subject up at our AGM in Boxborough in May and discussion was held on establishing our own identity on a website without all the advertisements and difficulty in finding it on the Internet. Dave then asked me to explore the various approaches to this request and, at the end of June, I sent a report to the board of directors.

In 1996, I had set up a website for the ÉPA hosted at Compuserve, my Internet service provider. Some years later, when I switched from Compuserve to ATT Worldnet as my ISP, I moved the ÉPA website to GeoCities (a free hosting service), rather than to Worldnet, to avoid having to change our website address again if I should change ISPs.

The current website address for the EPA is <http://www.geocities.com/TimesSquare/Corridor/1290/epa.html>. While it is easy enough to get to the website from a link on the Internet (just click on the link and off you go), typing in this lengthy and complex address can prove daunting. Even I myself have had difficulty at times remembering the full address. Another drawback of using the "free" GeoCities hosting was that we were saddled with advertisements.

During July, the board reviewed the proposal and made recommendations and, by August 1, a final plan was approved.

1. We should allocate \$35.00 annually to obtain and maintain a domain name which will uniquely and easily identify our website.
2. The domain name should be EirePhilatelicAssoc.
3. The Top Level Domain (TLD) should be .org. Thus, the full URL for our website will be www.EirePhilatelicAssoc.org
4. We will not attempt to reserve our domain name utilizing either the .com or .net TLDs.
5. The webmaster will migrate our webpages out of the GeoCities host, thus eliminating the pop-up advertising that currently appears on our pages. He will maintain a single page on the GeoCities host which will automatically redirect any accesses using the old GeoCities URL.
6. The webmaster will migrate our webpages to the Worldnet host at no cost to the association.
7. Our domain name, EirePhilatelicAssoc, will be installed on MyInternet.com in a cost-free account.
8. The ÉPA will be designated as the Legal Registrant of our domain name.
9. The association treasurer will be designated as the Billing Contact.

Once approval was given to proceed, the domain name was obtained and registered. By August 13, Bill Clancy, our treasurer, sent a check for the first two years of registration. I immediately made the necessary arrangements to make the new domain name usable.

We now have our own domain name, www.EirePhilatelicAssoc.org. In time, I will make all necessary changes in transferring our present pages to the new website. ♣

My Favorite Censor Cover

by Bill Murphy

During World War II, all Irish mail addressed to overseas destinations was first sent to Dublin where it was censored. In the early part of the War, Irish airmail to the United States and Canada was flown to either New York City or Baltimore via Lisbon, Portugal. Starting in June of 1942, much of this mail was sent across the North Atlantic through Botwood, Newfoundland. In either case, after the airmail was censored in Dublin it would then be sent to England, where it was again censored and in most cases flown back to Foynes by a special shuttle and then on to North America. Even after 1942, during the winter months, the mail would be flown through Lisbon. Another point to mention is that in the early part of the war, the route from Lisbon to the U.S. often included a stop in Bermuda.

The airmail cover shown here was posted on April 26, 1941, in Nenagh, Co. Tipperary. It was censored by the Irish and twice by the British. There is an Examiner 5299 label under the Examiner 6161 label. Why was this censored twice by the British? There are several possible explanations. The census office could have been conducting an audit. The address on the cover could have raised a sensitive flag. However, I feel that the most obvious reason is that the cover was censored in Bermuda as well as in England. It is known that during this early war period censoring of mail to

the U.S. was often done in Bermuda. It is also known that examiner numbers 6160, 6163, 6164, 6166 and 6168 were used in Bermuda. Others were probably also used. There is no record of where the 6161 label on this cover was used, but since it is within the string of numbers known to have been used in Bermuda, it too was likely to have been used in Bermuda. ♣



Illustration shown 70% of original size.

Exhibiting

(continued from page 28)

HOLES

An exhibit that is missing a few very difficult items may still earn a high award. However, a point is soon reached where too many "misses" have a negative impact and will drive the medal level down.

This is a particular problem in very broad exhibits that can reasonably be expected to contain many key items.

THE BOOK

The American Philatelic Society's *Manual of Philatelic Judging. How Exhibits Are Judged*, fourth edition, is a rather poorly crafted book but it's all we have. [See the review in *The Philatelic Communicator*, First Quarter 1999, vol. 33, no. 1, whole no. 123, p. 18.] The judges will use this book, so exhibitors who ignore it do so at their peril.

THE POINT SYSTEM

The United States, Canada, Tierra del Fuego and Spitsbergen are among the few places in the world where a point system is not used in judging philatelic exhibits (and I'm not sure about the last two). Ironically, a point system is used for thematic, FDCs, youth, one frame and display classes and noted for aerophilatelic and literature.

A factor that many who stubbornly resist getting in step with the rest of the world overlook is that the point system does inhibit a judge from overreacting (positively or negatively) to one or two aspects of an exhibit. It also facilitates itemized quantitative feedback to the exhibitor.

ÉPA members exhibiting at STAMPA in Dublin will, however, be judged on a point system similar to that used at the international level.

SYNOPSIS

A somewhat recent innovation in exhibiting is the synopsis of the exhibit, prepared by the exhibitor and sent to the exhibition entries coordinator together with the title page. These in turn are distributed to the judges in advance of the show. Thus, the judges have the opportunity to learn something about your exhibit without the time constraints present at the actual show.

This is our opportunity to explain our exhibit and do a little discreet bragging. The synopsis is particularly useful for the more esoteric subjects areas where the judges may not be all that familiar. Little guidance is available on the preparation of a synopsis (almost none in the *APS Manual*).

My own feeling is that it should be no more than three pages: explain the exhibit in a concise but comprehensive manner; provide an appreciation for the challenge or difficulty involved in creating it; call attention to the outstanding items; note original research (if applicable); explain any conventions (e.g., notations for the presence of certificates, photocopies, color codes, etc.) and provide references, i.e., a bibliography.

PRESENTATION

Conventional wisdom places very little weight on presentation – 5 to 10% of the total assessment. Beware! There is a subliminal component to presentation that may exceed the 5 - 10% factor, particularly in the absence of a point system. A poor presentation (e.g., misspellings, difficulty in reading/understanding, sloppy or overcrowded layout, smudges/obvious erasures, etc.) will create a negative feeling towards the exhibit. This can

carry through the entire evaluation.

While there are still many fine exhibits that have been written up with a typewriter or hand-lettered, most of those in the "winner's circle" have been prepared on a personal computer. Given today's computer prices and the many other ways computers and the Internet can help us in our hobby, those who haven't made the transition should consider making the jump.

There is still some negative feeling on color pages. Very recently at a critique I received a negative comment on my light gray pages. Another judge chimed in to say that any color was satisfactory as long as it was white.

A number of years ago there was a prominent collector in Baltimore, William Beck, who, if memory serves (and sometimes it doesn't!), was a color physicist for one of the early color laboratories. Beck made a study of the type of background that would show an item to best advantage. The result was gray. It may be no coincidence that the walls of the National Gallery are painted a light gray. Next time I'll put that in my synopsis.

WOW – LOOK AT THAT!!

The presence of truly exceptional and outstanding material properly and accurately described and displayed is the "secret to success" in exhibiting. The more of it, the higher the award. Next time you attend a stamp show, take a close look after the awards have been posted. Even if you don't collect the material shown in the exhibit, you will probably recognize its caliber. Pay particular attention to the gold medals, the grand award winner and the reserve grand.

An example that readily comes to mind is Ronny Vogt's splendid early airmail exhibit shown at STAMPA last year. I'm not sure how to say "Wow – Look at That" in Gaelic, but I wouldn't be surprised if several said it at the show.

ONE-FRAME EXHIBITS

One frame exhibits present a special challenge and can be a lot of fun. There are subjects that "fit" a one-frame display quite nicely and others that are just too large to squeeze into sixteen pages.

Oddly enough, instead of the usual five levels of award, this "smaller pie" is split into six, with platinum at the top and gold to follow. I'll leave it to others to explain this perverse bit of reverse logic.

There is a temptation to "grow" a one-frame display to a multi-frame exhibit. Be cautious. Just as we should take care in choosing an appropriate subject/topic for a one framer, that same subject may be too narrow for a large display. I was recently asked if I could expand a one-frame exhibit of mine that had done rather well. My response was that if I added a few frames, it would probably rate a bronze (well maybe a silver?).

WHAT TO LEAVE OUT

It used to be said that if you have the more important items, you can omit the more common. Be careful – this can be a pitfall. In a display of Irish Postal History I elected to limit the mileage marks to those where the number (mile) changed, a few contractions, and designs other than straight line name stamps. My "logic" was that looking at page after page of regular mileage marks would be about as exciting as watching grass grow.

Wrong! The judge severely criticized my incomplete showing of the mileage marks. I didn't submit a synopsis for that exhibit, so shame on me.

Moral of the story ... use the synopsis to explain what you are omitting and why.

(see "EXHIBITING" on page 33)

Clark, Staehle, Irish Castles & First Day Covers

by Joe Foley

One of the most rewarding aspects of our hobby is the very fine people we get to meet. For a collector of Irish material, the late John Clark was at the top of the list. John was a charter member of the EPA (membership #39) and provided many services to the Association including that of Secretary, Publicity Director and *Revealer* Back Issues Manager. The EPA's service award is named in his honor. Those of us that were fortunate enough to have known John and visit him in his Brooklyn home will never forget the cheerful reception and gracious hospitality of John and his wife. He later moved to Pennsylvania and died in the mid 1970s.

In 1952, John began "Irish Cachet Covers." His first ad in *The Revealer* appeared in March-April issue of that year. It was a classified ad and read:

ORDER NOW - BLARNEY CASTLE COVER TO BE ISSUED on St. Patrick's Day from Ireland.

Irish Cachet Cover Service (E.P.A. Affiliate).

947 East 32nd. St., Brooklyn 10, New York.

In the November-December issue of that year, we see the first ad for a first day cover:

BEAUTIFUL THOMAS MOORE COVERS WITH FIRST DAY OF ISSUE. AN ITEM YOU SHOULD INCLUDE IN YOUR COLLECTION PRICE \$.40 EACH WRITE FOR YOURS.

IRISH CACHET COVER SERVICE-947 e.32St.,Bklyn.

The advertisements continued for a number of years and John built up an appreciative clientele. Early on, he developed a relationship with Ludwig W. Staehle. Staehle was born in Wurttemberg, Germany in 1893 and emigrated to the United States in 1927. He began producing cachets in the late 1920s. His works are esteemed by first day cover collectors, and a book, *The Cachet Catalog of Staehle & Knapp* by M. Douglas Parks, was published by the author in 1981. Parks notes as the earliest Staehle cachet the 1928 trans-Atlantic flight of the Bremen. It is not clear whether it actually got into production or was just a design concept. There followed a number of hand drawn cachets, none with Irish associations. His printed cachets for U.S. FDCs began in the late 1930s. In 1939 he produced one for a firm called Hobby Cover Service for the Irish commemorative for the 150th anniversary of the U.S. Constitution.

The first of John Clark's Irish Cachet Covers cachets attributed to Staehle was the 1952 Thomas Moore commemorative issued on November 10, 1952. Unlike most that followed, this cachet does not have Staehle's name or initials. The Staehle portraits are distinctive, if sometimes less than flattering. Some approach caricature. The 1956 issue for John Barry is shown in figure 1. Clark continued to use Staehle's cachets for all of his FDCs until the 1960 Europa issue as well as the 1954 airmail 8d & 1/3d (Scott 145-176 & C4 & 6). John Clark's Irish Cachet Cover service continued to produce FDCs, but with cachets from other designers.

In 1953, the special cover shown in figure 2 was produced. It marked the 150th anniversary of the death of John Barry, Irish-born father of the United States Navy.



Figure 1

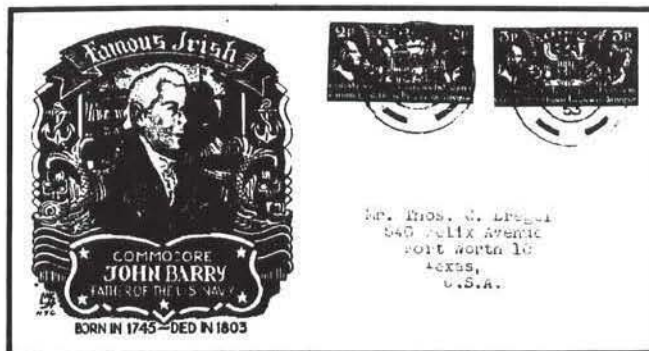


Figure 2



Figure 3

Beginning in 1953 John Clark produced a series of covers depicting an Irish castle and canceled on St. Patrick's Day. Although one was advertised in 1952 for Blarney Castle, I have only seen it used in 1953. The Lismore Castle used in 1954 is shown in figure 3. Listed below are castles featured in the cachets and the year issued:

Blarney Castle*	1953	Dunsoghley Castle	1962
Lismore Castle*	1954	Derryhivenny Castle	1963
(also known with 1953 cancel)		Trim Castle	1964
Ross Castle	1954	Ballinlough Castle	1965
Kilkenny Castle	1955	Birr Castle	1966
Ferricarrig Castle	1956	Dromoland Castle	1967
Donegal Castle	1957	Dunsany Castle	1968
Rathmacknee Castle	1958	King John's Castle	1969
Cahir Castle	1959	Burt Castle	1970
Bunratty Castle	1960	Kilkea Castle	1971
Clara Castle	1961		

*The enclosure credits the "cover picture" to the Irish Tourist Association. "ITA" appears at the lower right of the cachet. These may not be Staehle designs.

There are several cases where some of these cachets did "double duty." For example, the Thomas Moore design is also known canceled in Erin, N.Y. on February 26, 1952, the 100th anniversary of Moore's death. The An Tostal cachet in Shamrock, MO., on April 5, 1953, the opening day of the festival. Some of castle series were canceled in the United States on the good saint's day. As recently as 1992 a collecting friend (who does not collect Ireland) sent me a note and the envelope was a previously unused 1970 Burt Castle cachet. A "trademark" of John Clark was his green typewriter ribbon used to address his covers.

Staehle died on November 10, 1967. He had obviously made a number of the Castle designs for John Clark at an early date, as they continued until 1971. Possibly the entire series was designed in the 1950s. ♣

O'Mathuna & Swords Named Honorary Life Members

ÉPA president David J. Brennan recently announced that Padraig O'Mathuna and Richard J. Swords have been made honorary life members of the Association.

While perhaps best known for the design of the ÉPA medal, noted artist and sculptor Padraig O'Mathuna has played an active role in many affairs of the Association, including service as an officer and director and author in *The Revealer*. He discovered and documented the now famous "booklet coils."

Richard J. Swords holds membership number 67 and has held continuous membership in the Association for forty-nine years. No other member equals his record.

Special certificates were forwarded to the members by the president, and we all join in wishing them many more years of enjoyable association with us. ♣

Exhibiting

(continued from page 31)

BUT THE OTHER JUDGE SAID ...

Just as there is more than one judge on a jury, so there is more than one opinion on what you should do to improve your exhibit. (When we ask "what could I do to improve my exhibit" we really mean how do I get a higher medal [and sometimes why didn't I get that — medal?])

As pointed out above, times change and if the advice received was acquired five years ago, it may or may not be pertinent today. If you receive the same or very similar suggestion at two (or more) shows from different, but competent judges, then it's time to do something about it.

It's frustrating to overhaul your exhibit on the advice of one judge only to have another, the next time you show it, advise you to make changes that are pretty close to where you started.

There are times when a judge will just be passing on a point of personal preference and not be fully aware that the exhibitor is taking it as a mandate. Next time, a different judge may have a different opinion.

HIGHLIGHT THOSE "GEE WHIZ" ITEMS

It's a shame when the judge misses your prize item, but it happens. At a typical national show a judge will have available,

on average, only a few seconds to inspect each page. (300 frames = 4,800 pages. 8 hours = 480 minutes = 28,800 seconds. 28,800 seconds ÷ 4,800 pages = 6 seconds per page.)

At a national level show, a friendly judge was going over my exhibit with me at the frames. He commented that I really needed to acquire some archival material for my exhibit. I responded "Like that?" and pointed to an example. He said "I don't know how I missed that one." I added "Or that?" I stopped — he was one of the "good guys" and there was no need to make the situation any more embarrassing than it already was.

The point was, I *thought* I had highlighted these and other key items in the exhibit on the title page and with blue dots on the actual pages where they were shown. Next time I also noted the better items quite emphatically in the synopsis. I also did a little rearranging of the exhibit, but was unable to add more "gee whiz" items. At the critique, the judge commented on these key items and the exhibit went up a level.

Lesson: make sure your key items are recognized for what they are. Use all the means at your disposal to do so.

... AND A LITTLE RESTRAINT

Be careful about what you write. A statement such as "one of only two known examples ..." may be fine if you can back it up. A friend used just that phrase to describe an outstanding overprint variety. Only problem was one of the judges, the late Svend Yort, had three of them in his own collection. The exhibit did not fare well. Brag, but brag with restraint. "Only reported" gives a little "wiggle room" over "only known," while still conveying a sense of difficulty in achievement.

Accuracy is also important. If you're new to Irish philately, or new to exhibiting, ask someone who has had a measure of success to look over your material. Try it out at a small show, particularly if there is a judge or a collector of Ireland that you respect, that will be at that show. Get their opinion. Take notes and see what you can do.

A misstatement or factual error doesn't do much for the knowledge aspect of an exhibit. Let's get our facts straight.

COLLATERAL MATERIAL

Use collateral material very sparingly. While there are some areas such as airmail, where maps and illustrations of planes are considered reasonable by some, there are still other judges who object. If at all possible, know your judges and adjust your exhibit accordingly. My personal view is that some collateral material makes the exhibit more interesting and understandable. On any given jury, this may very well be a "minority opinion."

TITLE PAGE

The title page should describe the exhibit, its parameters and "story line." Key items should be noted. Many times an exhibit evolves, but the title page doesn't. It's always a good idea after finishing the exhibit or changing it in any way, to examine the title page and make sure it accurately and succinctly describes the exhibit.

The inclusion of background or historical information does not necessarily enhance a title page and may obfuscate the real message of the page.

THE CARDINAL RULES

Not too long ago I was giving a little talk on this subject at the Baltimore Philatelic Society. I started with the statement that there are three cardinal rules to exhibiting in stamp shows. The first is "to have fun." The second is "to have fun." I asked the group what they thought the third rule was. They got it right — how about you? ♣

Pseudo Postal Stationery

by Joseph E. Foley

In the September 1998 issue of O.E.78, the bulletin of the Irish Airmail Society, Ronny Vogt reported on an Irish Airmail Cinderella.

It was very close to three that I had obtained sometime ago in a mixed lot of covers and stationery. At the time, my first reaction was something of a double take at what appeared to be an Irish postal card.

After "first glance" they were obviously not real but rather well done advertising items, probably in some direct mail solicitation by the Royal Dutch Airlines (KLM - Koninklijke Luchtvaart Maatschappij).

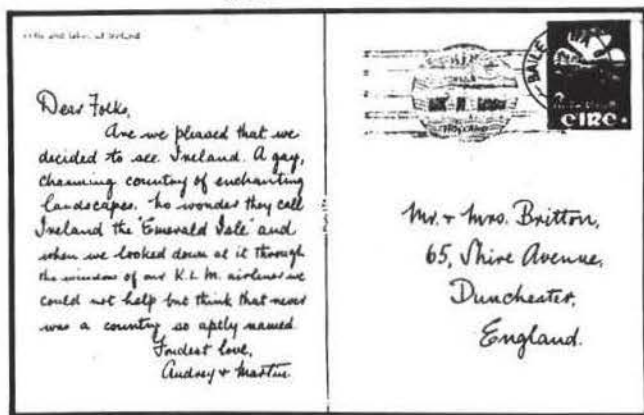


Fig. 1. Obverse of Irish card "addressed" to England.

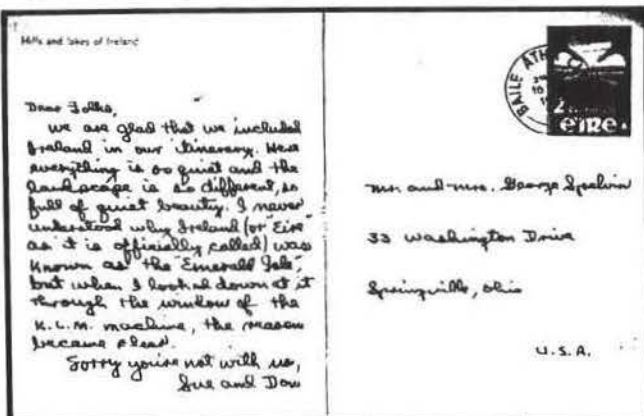


Fig. 2. Obverse of Irish card "addressed" to the United States.

Vogt reported that between July and September 1950, KLM produced a series of cards of this nature. Shown here are two variations of the Irish card and one from the Netherlands. Both of the Irish cards have a simulated stamp in orange depicting an Irish landscape framed in a shamrock, a 2d rate and "ÉIRE." One, with a preprinted address to England, is very similar to that illustrated in O.E.78 except that slogan-like KLM mark is positioned more to the left and has the characteristics of a handstamp. The other appears to be the same basic card, but with an address to the United States and a different, but similar, message. There is no slogan-like KLM mark and the printed "cancellation," with the same date as the other card, is positioned differently. Both cards have a view on the reverse in black & white of what is



Fig. 3. Reverse of Irish cards.

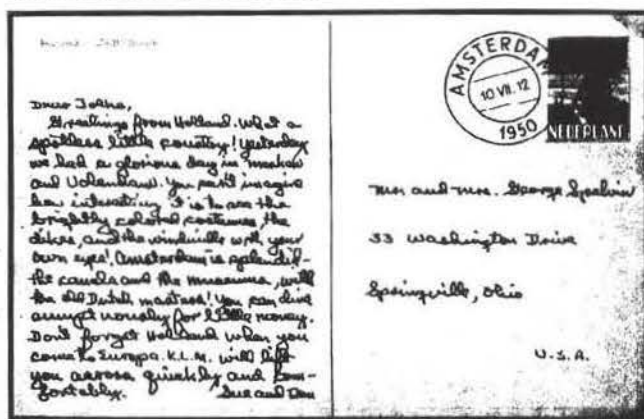


Fig. 4. Obverse of Netherlands card.



Fig. 5. Reverse of Netherlands card.

indicated on the obverse as the "Hills and lakes of Ireland." The scene is reminiscent of Killarney.

The third card has a simulated Netherlands stamp, also in orange, depicting a windmill and a printed Amsterdam 1950 "cancellation." It has the same United States address as the Irish card to the U.S. and a similar message. The reverse is in blue and depicts Delft tiles.

Bill Murphy's Irish Airmail 1919-1990 reports a KLM first flight from Amsterdam to Dublin via Manchester in 1947 and Amsterdam to Shannon via Glasgow in 1949.

It's likely that other cards exist.



Buying Ireland

To satisfy the demand from our shop and mail order customers Raven Stamps needs to buy Irish stamps and covers from all periods. Of special interest are the following.

Political & Propaganda: anything prior to 1950 mint or on cover.

G. B. used in Ireland: used singles or multiples or used on cover especially Penny Plates and scarce or unusual frankings or addresses.

Overprints: Low Value and High Value overprints in all conditions including Controls, Errors and Varieties, Gutter Pairs, blocks and sheets. Of special interest are mint never hinged and fine used Seahorse values

Definitives: All periods but of special interest would be Essays, Errors and Varieties, Watermark Variations, Gutter Pairs, Cylinder & Plate Blocks as well as pre 1971 First Day or Commercial Covers. All Booklet and Coil issues also required.

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