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COILS ON COVER.....	C I Dulin.....	pages 72/74
CATALOGUE CHANGE (SG 18).....	P E Baines.....	page 74
RETURNED LETTER SERVICE.....	A Kane.....	pages 75/76
HMS BELFAST HANDSTAMP.....		page 76
IDENTIFICATION OF THE SETTINGS OF THE THOM		
5 LINE NARROW OVERPRINTS.....	W P Fletcher.....	pages 77/88
1 LARGE OAK..4d.....	K Jamieson.....	pages 89/91
NEWS & VIEWS.....		page 91
HISTORY OF THE IPC.....	Bill Kane.....	pages 92/97
THE 1993 EUROPA/CONTEMPORARY ART 44p STAMP		
.....	Fr J Brennan.....	page 98



The 1993 An Post Christmas Bonus sheetlet.

A Happy and Holy Christmas to all members - keep the articles coming and please note change of address as above! - Editor.

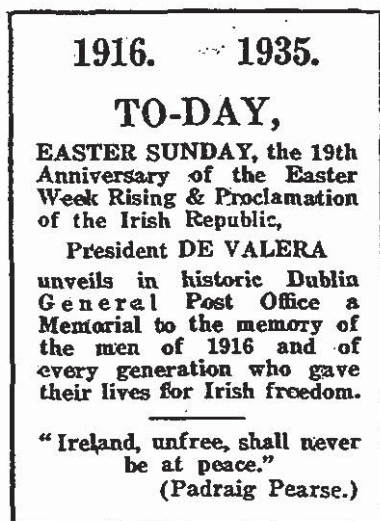
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COILS ON COVER
Cyril I Dulin

Among the definitive stamps of Ireland, the experimental coil stamps of the 1930's and 1940's are probably the most interesting, primarily for they were compound perf and imperf combinations.

The 1930's group, issued in 1933-34, is the most curious having a ½d Imperf X Perf 14 (SG 71a, Scott 91); a 1d Perf 15 X Imperf (single perf near top, SG 72a, Scott 87a); another 1d Perf X Imperf (issued in 1935, this replaced the single perf 1d type, SG 72c, Scott 87) and a 2d Imperf X Perf 14 (similar to the ½d, both having the 'SE' watermark, SG 74a, Scott 92). I have omitted the more famous 2d Perf 15 X Imperf (SG 74b, Scott 68b) for I am not certain as to whether this was an issued stamp or a contrived forgery. Of this, more in a future article.

All the more experimental coils, especially the 1930's group, are rather scarce on cover, with the 1d single perf particularly difficult to find. I have never seen one, and it would be interesting to know if any member has such an example.



11089a, bear J. Se. Burke
Elmville.
Ferrybank.
Waterford.

The ½d is usually found on the commemorative envelopes prepared to celebrate the 19th anniversary of the Easter Rising (and, incidentally, opening of the rebuilt GPO in Dublin). A copy is shown in the illustration, above. It is fairly scarce when used on ordinary commercial mail. Such mail would literally be commercial for ½d was the invoice and printed matter rate.

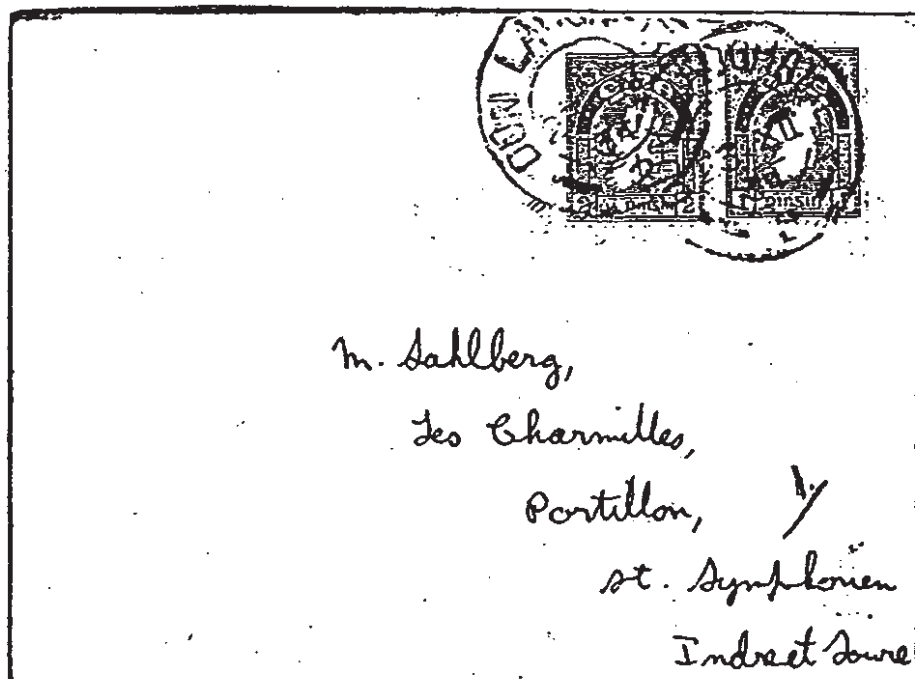
I have not seen the other 1d (no single perf) on a postcard - the logical use, since 1d was the rate for this class of mail at the time. It usually appears in pairs on envelopes to cater for the ordinary letter rate.

The letter rate 2d is, of course, found on envelopes, but I

have yet to see it used on cover in multiples to pay for either other classes of mail for excess weight on letter mail.

Use of the coil stamps was limited, primarily because they were indeed experimental and there were only a limited number of coil vending machines installed at the time. Little is known of these machines besides those at the GPO in Dublin and any information on this would be most welcome. Most of these stamps that were used appear to have come from commercial organisations who bought them by the roll for their own dispensing machines. Again, this would have been limited, for by this time any organisation of even moderate size was installing meter machines if the quantity of mail usage warranted it.

Mixed usage of coil stamps (or of coil stamps and ordinary definitives) must border on the rare. The only mail I have seen of this type is shown in the illustration, below. Rather non-descript in appearance, and not at all philatelic, it is addressed to Indre & Loire, a Department in France, posted from Dun Laoighre on December 23rd, 1934. To pay for the correct Foreign rate of 3d, it bears two coil stamps - the 1d (not single perf) and the 2d.



The 1940's experimental coil stamps, with watermark 'E', are much commoner, although, again, found infrequently on cover. The first, issued in 1940, was Perf 14 X Imperf (SG 112a, Scott 105a) and the second, of 1946, appeared with Perf 15 X Imperf (SG 112b, Scott 105). The 1946 issue is also known with watermark inverted. In fact the inverted watermark type seems to be marginally scarcer than the normal.

Fortunately, there is a great deal in the archives on these 1940's coil stamps and this, too, will be treated in a future article. Thus far, I have not found any archive data on the earlier coils, although I am sure it must exist.

Although dates of issue for the 1930's issues are imprecise (earliest dates of appearance turn up periodically), those for the 1940's nominally appear to have been chronicled more fully - although how accurately is, for me, still questionable, for I have not been able to find copies of Iris an Phuist for the relevant periods. Thus the MacDonnell-Whyte catalogue gives issue dates of April 29th, 1940 for the Perf 14 and March 20th, 1946 for the Perf 15. Gibbons is more vague on the Perf 14 (September 1940), but agrees with the March 20th, 1946 date for the Perf 15.

Even assuming that either catalogue is correct, it seems rather odd that the 1d Perf 14 was issued before the regular 1d Perf 15 X 14 (issued October 26th, 1940). Of course, there was a change of watermark, from 'SE' to 'E' around this time and perhaps the regular definitive was not released until old stocks had been used up. Nevertheless this is a curiosity. As usual, members views, comments and data are requested.

CATALOGUE CHANGE (2/6 OVERPRINT: SG 18)

Paul E Baines

Recent correspondence with David Aggersberg (Catalogue Editor with Stanley Gibbons Publications Ltd) requesting a change in shade description of SG 18, from sepia brown (Waterlow printing) to reddish brown, resulted in the following favourable response -

'I can confirm that only Bradbury, Wilkinson printings of the basic GB Seahorses high values were used for Ireland Nos. 17/21 so to describe the second shade of the 2s.6d. as sepia-brown is confusing. My colleagues in London have carried out a comparison for me of an example of No. 18 against the listed Great Britain shade and the result is that we believe that the second shade overprinted in this instance was the reddish brown, GB No. 415.

As recess-printed stamps there is, of course, a certain amount of shade variation from sheet to sheet and some of the reddish browns are paler than others.

I shall certainly make the necessary correction to the 1994 Part 1 (British Commonwealth) listing and I am most grateful for drawing my attention to this long-standing discrepancy.'

There are, I believe, several other discrepancies in the description of the shades given in the listings of the overprint issues. On collation of the available information I will be forwarding same to David Aggersberg for his attention and hopefully this will lead to further shades being added to the catalogue.

RETURNED LETTER SERVICE NATIONAL CENTRE
Alan Kane

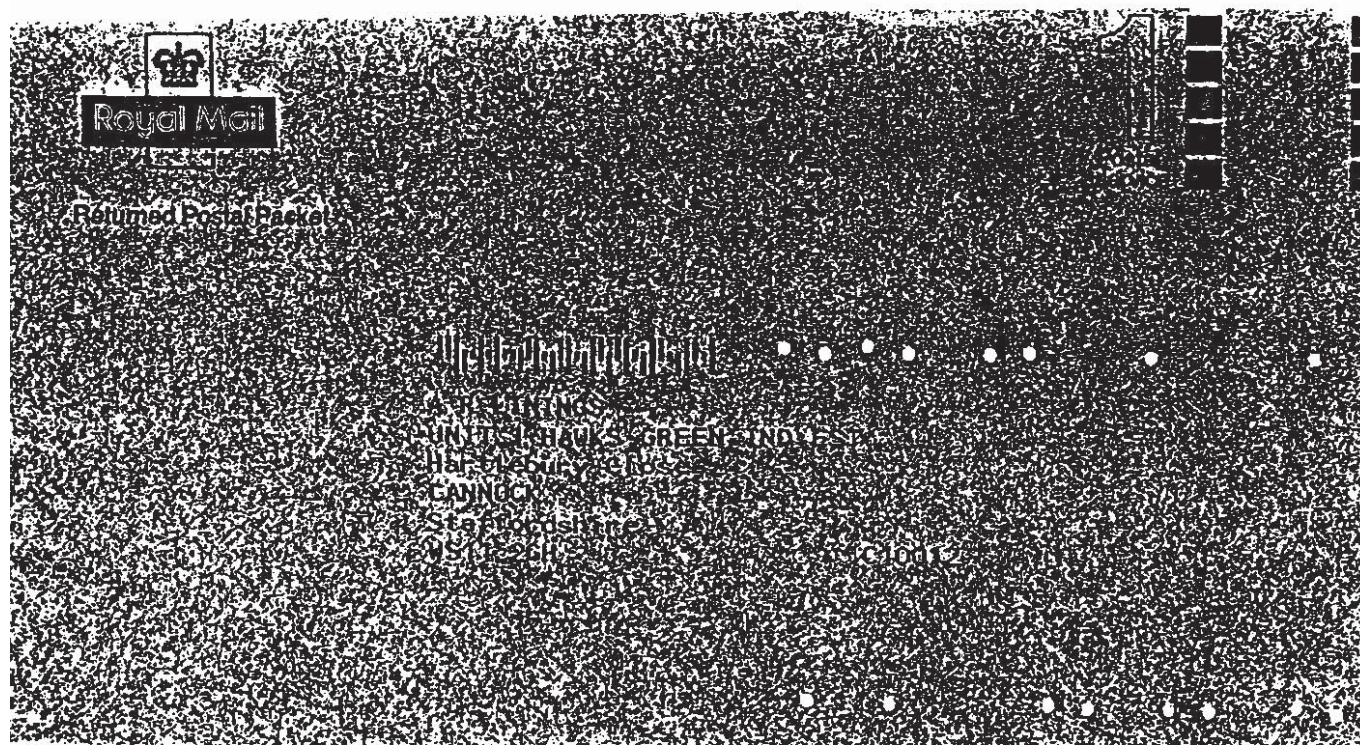
The following information appeared in the **BRITISH PHILATELIC BULLETIN** of the 9th May, 1992 -

"Badly addressed mail from all over Britain which cannot be delivered will be sent to two new national processing centres in the future. A new highly automatic sorting centre for letters opens in Belfast during May Of the 15 billion items a year handled by the Royal Mail, some 120 million cannot be delivered and the cost of returning this mail is about £8 million per annum.

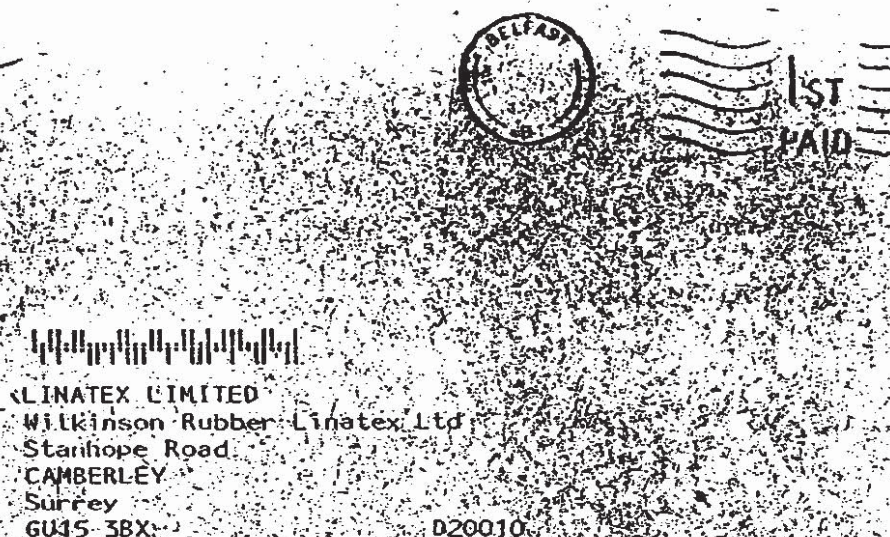
The siting of the return letter service in Belfast will mean higher volumes of mail being sent from Northern Ireland to the mainland. As a result more direct routes will be introduced for mail leaving Northern Ireland to destinations throughout Britain; this should improve overall quality of service.

The Belfast Centre will be located in a warehouse previously owned by Royal Mail Parcel Force: some £1.8 million is being invested in new equipment and general refurbishment. As Northern Ireland is designated a special development area, the EC has awarded a £900,000 grant towards the project".

Since September 1992, covers have been dropping through the letter box similar to that illustrated (fig. 1). All Returned Postal Packets are now processed at Belfast and these can be identified by the series of bars above the address and usually accompanied by the ident '40' which represents DESK 4.



The series of bars, called ascenders and descenders, can be decoded into a postcode, the same as that appearing after the address.



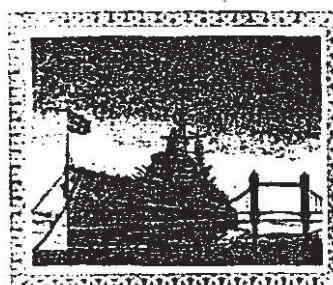
One cover in my possession, fig. 2, has a Belfast 1st PAID cancellation. The Belfast part of the die is of the type last used in the mid 'sixties - with the date removed.

I can provide more technical information on the codemarks to any member interested.

HMS BELFAST HANDSTAMP

Among the many commemorative handstamps used in conjunction with the first day of issue for the Tercentenary of John Harrison, the inventor of the first accurate marine chronometer earlier this year was one which emanated from HMS Belfast. The warship is of course berthed on the Thames in London and is among the many tourist attractions in the city.

The cover - produced by Benham's of Folkestone, Kent - shows the ship at its present location with the handstamp featuring a view of HMS Belfast from the front. Yet another link with Ireland!



**IDENTIFICATION OF THE SETTINGS OF THE THOM 5 LINE NARROW
OVERPRINT IN CONTROL BLOCKS**
William P Fletcher

The classic works on this subject are those by Vesey (1), Meredith (2), Erinneach (3) and Priestley (4 and 5). Ten settings of the overprint are recorded as being used to overprint the Thom 5 Line narrow overprint issues. The term "setting" is used to denote the different overprint plates; the term "plate" refers to the base Great Britain King George V plates.

Ideally, control pieces are best collected in blocks of six or strips of three for plating purposes. Plating of the overprinting on a single control stamp is not often possible. All writers base the allocation of the various settings on minor varieties of the overprint type and the distance between the individual overprint cliches in the control blocks and accurate measurement are taken. All the low value George V stamps have the control under the second stamp of the bottom or twentieth row (ie R20/2) with the exception of the One Penny value which has the control under the eleventh stamp of the bottom row (R20/11).

The measurements taken (fig. 1) for all values except the 1d. are:

Measurement 1 -

From the LEFT hand side of the upright of the "R" of RIALTAS on Row 19, stamp, 1 and Row 20, stamp 1 (R19/1 and R20/2) to the same position on the "R" on R19/2 and R20/2.

Measurement 2 -

From the LEFT of the "R" of RIALTAS on R19/2 and R20/2 to the same positions on R19/3 and R20/3.

Measurement 3 -

From the left hand side of the "R" of RIALTAS on R19/1 and R20/1 to the RIGHT hand side of the "S" of RIALTAS on R19/3 and R20/3.

It follows that six measurements are taken on a control block of six and three measurements are taken on a control strip of 3.

The measurements recorded by Vesey and Meredith should be ignored as inaccurate. The figures of Erinneach and Priestley should be used and these have been verified and in some cases adjusted. Minor discrepancies are found in the measurements and are due to paper shrinkage. Needless to say a very accurate measure is essential.

It is possible to allocate the overprint setting on all control blocks of 6 or larger and most control strips of three using the measurements between the cliches supported by minor varieties of the type and variations of the alignment of the overprint (ie Ei/1 and i/1), the classification pioneered by Priestley (5) is used (fig. 2).

Setting 1 was only used with black ink, setting 2 and 3 were used for the black ink printings and later the blue-black. Settings 4 to 10 were used for the blue black and the red printings. Setting 9 was also used to print the 1½d value in black ink.

THE SETTINGS

The first part of this study relates to the ½d to 1/- values but excludes the 1d value which will be considered later.

SETTING 1.

Measurements	Row 19	1. 20.0mm	2. 20.0mm	3. 50.8mm
	Row 20	1. 20.0mm	2. 20.0mm	3. 50.6mm

Overprint Characteristics.

- a. "1" of date slightly to left of "i" of EIREANN (tendency to (Ei/i)).
- b. Fairly light type print.
- c. Appears in black overprint only.
- d. R19/3; Chip out of top right hand corner of "c" and shortened lower-arm to "c" of SEALADAC (fig. 3).
- e. R20/3; Reported variety (Vesey and Meredith) of the stop after 1922 appears very slightly low. This requires some imagination.
- f. Needs careful elimination from settings 2B, 4 and 6 in strips of 3.

SETTING 2.

Measurements.	Row 19	1. 20.1mm	2. 20.2mm	3. 51.5mm
	Row 20	1. 20.1mm	2. 20.2mm	3. 51.5mm

Overprint Characteristics.

- a. Priestley identified two types of Setting 2. This setting is found with damaged dot after 1922 on R20/2 and he referred to these as Setting 2A. This setting with the undamaged dot is referred to as Setting 2B, although it is probably from an earlier state prior to the damage to the dot.
- b. R19/3 is i/1.
- c. R19/3 and R20/3; the overprint appears heavier (Setting 2A).
- d. R20/2 ; Stop after 1922 damaged and usually triangular (Setting 2A) (fig. 3).
- e. Control singles (and larger) easily identified from Setting 2A. Setting 2B can be identified from control strip of 3 but needs careful elimination from Setting 1, 4 and 6.

SETTING 3.

Measurements.	Row 19	1. 20.0mm	2. 20.0mm	3. 50.8mm
	Row 20	1. 20.0mm	2. 20.0mm	3. 50.7mm

Overprint Characteristics.

- R19/3 is i/1.
- R20/1 "r" in EIREANN broken.
- R20/2; 1 of 1922 short (fig. 3).
- Easily identified as control singles (or larger).

SETTING 4.

Measurements.	Row 19	1. 19.7mm	2. 19.8mm	3. 50.5mm
	Row 20	1. 19.9mm	2. 19.9mm	3. 50.5mm

Overprint Characteristics.

- R19/1 and R19/2 are Ei/1.
- Positive identification difficult as there are no individual flaws apart from the alignment flaws in Row 19 which show in control blocks of 6.
- In control strip of 3 careful elimination from Setting 1, 2B and 6 necessary.

SETTING 5.

Measurements.	Row 19	1. 20.5mm	2. 19.9mm	3. 51.3mm
	Row 20	1. 20.5mm	2. 19.8mm	3. 51.3mm

Overprint Characteristics.

- R19/1 is i/1.
- R19/2 and R19/3 are Ei/1.
- R20/1; Dot on right downstage of first "a" of SEALADAC (fig. 3).
- Easily identified by flaw on R20/1 in strip of 3 (or larger).

SETTING 6.

Measurements.	Row 19	1. 20.5mm	2. 20.0mm	3. 51.4mm
	Row 20	2. 20.5mm	2. 20.0mm	3. 51.4mm

Overprint Characteristics.

- no identifiable overprint flaws or alignment variations and is identified by elimination and measurement.
- Easily identified in control block of 6. Needs careful elimination from Setting 1, 2B and 4 in control strips of 3.

SETTING 7.

Measurements.	Row 19	1. 19.8mm	2. 19.8mm	3. 50.5mm
	Row 20	1. 19.8mm	2. 19.8mm	3. 50.7mm

Overprint Characteristics.

- R20/1; Small break, appears as a line, through the top of

- "S" of SEALADAC (fig. 3).
 b. Easily identified in strip of 3 (or larger).

SETTING 8.

Measurements.	Row 19	1. 19.8mm	2. 19.8mm	3. 50.5mm
	Row 20	1. 19.8mm	2. 19.8mm	3. 50.5mm

Overprint Characteristics.

- R20/1; Small break, appears as a line, through the top of "S" of SEALADAC as in Setting 7 (fig. 3).
- R20/1; Large flaw to "9" of 1922 (fig. 3).
- This setting is basically a subtype of Setting 7 with the additional flaw on R20/1 on the "9" of the date.
- Easily identified in strip of 3 (or larger).

SETTING 9.

Measurements.	Row 19	1. 20.5mm	2. 19.7mm	3. 51.0mm
	Row 20	1. 20.5mm	2. 19.8mm	3. 50.9mm

Overprint Characteristics.

- R19; "d" of SEALADAC is broken. Hairline in "i" of EIREANN.
- R20/1; Nick out of top of "R" of RIALTAS (Fig. 3).
- Easily identified in strip of 3 (or larger).

SETTING 10.

Measurements.	Row 19	1. 19.8mm	2. 20.4mm	3. 50.8mm
	Row 20	1. 19.8mm	2. 20.4mm	3. 50.8mm

Overprint Characteristics.

- R19/3 is Ei/1.
- R20/2; Small bulge on the inside of the right downstroke of first "a" of SEALADAC (fig. 3).
- Identified on control singles or larger piece.

Elimination Process.

Fig 4 is a summary of the alignment and overprint type flaws. Stamps with a control number attached can be allocated as follows:

- Control blocks of 6 can be easily allocated to the correct setting by means of alignment and type varieties.
- Control strips of 3 can be readily plated by the flaws in the overprint in row 20 (fig. 3) without resorting to measurements from Settings 2A, 3, 5, 7, 8, 9 and 10. This leaves Setting 1, 2B, 4 and 6 which creates some problems.

Having eliminated the other settings, if we assess the measurement 3 we find:

Measurement 3.	under 51.0mm	Settings 1 and 4
	over 51.0mm	Settings 2B and 6

- i. Setting 1 was used for "black only" and Setting 4 was a "blue black" only printing. Only 1½d, both 2d and 6d are found from both settings.
 - ii. Setting 2B and 6 are separated using Measurement 1; this being 20.1mm on Setting 2B and 20.5mm on Setting 6.
- c. Control singles (R20/2) can only be positively identified from Settings 2A, 3 and 10 (fig. 3).

There are two states of Setting 2. Similarly Setting 8 is a later state of the plate used for Setting 7. Thus we have really nine settings in all with two of the settings appearing in two recordable states.

ONE PENNY VALUE

To allocate control pieces of the 1d value to their correct setting requires the same set of measurements but on different stamps and, as the control on the 1d is under Row 20 stamp 11, we need to measure the same three measurements but on stamp 10, 11 and 12 of rows 19 and 20. Why the control on the 1d value is in a different position, in the bottom right corner of the sheet, from the other values is not known.

An absence of minor flaws in the printing type make plating difficult and very accurate measurement is necessary. However alignment varieties in Row 19 (fig. 5) makes plating of control blocks of 6 relatively easy where as control strips of 3 are more difficult to allocate to the correct settings.

SETTING 4 - 1d.

Measurements.	Row 19	1. 19.9mm	2. 20.5mm	3. 51.4mm
	Row 20	1. 19.8mm	2. 20.5mm	3. 51.3mm

Overprint Characteristics.

- a. R19/10 is Ei/19 (1).
- b. Difficult to differentiate from setting 9 in strip of 3.

SETTING 5 - 1d.

Measurements.	Row 19	1. 20.5mm	2. 19.8mm	3. 51.5mm
	Row 20	1. 20.5mm	2. 19.8mm	3. 51.5mm

Overprint Characteristics.

- a. R19/10 is i/1/
- b. R19/11 and R19/12 are Ei/19.

SETTING 6 - 1d.

Measurements.	Row 19	1. 20.5mm	2. 19.8mm	3. 51.2mm
	Row 20	1. 20.5mm	2. 19.8mm	3. 51.2mm

Overprint Characteristics.

- a. R19/10 is i/l.
- b. R19/11 and R19/12 are Ei/l.

SETTING 7/8 - 1d.

Measurements.	Row 19	1. 19.8mm	2. 19.9mm	3. 50.5mm
	Row 20	1. 19.9mm	2. 19.9mm	3. 50.6mm

Overprint Characteristics.

- a. Settings 7 and 8 are considered two states of the same overprinting plate; there are no differences noted in the 1d control block.
- b. R19/10, R19/11 and R19/12 are Ei/l.

SETTING 9 - 1d.

Measurements.	Row 19	1. 20.0mm	2. 20.5mm	3. 51.4mm
	Row 20	1. 20.0mm	2. 20.5mm	3. 51.2mm

Overprint Characteristics.

- a. R19/10 is i/l.
- b. R19/11 is Ei/l.
- c. R19/12 is Ei/19 (1).

SETTING 10 - 1d.

Measurements.	Row 19	1. 19.8mm	2. 19.7mm	3. 50.4mm
	Row 20	1. 19.9mm	2. 19.7mm	3. 50.5mm

Overprint Characteristics.

- a. R19/10 and R19/11 are Ei/l (1).
- b. In SEALADAC "e" appears as a "c".

Elimination Process - 1d Value

As has already been stated, allocation of the setting to control pieces of the 1d value is not easy except in control blocks of 6. However it is suggested that the following system be used for control strips of three;

Assess measurement 1. Settings 5 and 6 are 20.5mm

Other settings are 20.0mm approx.

- a. Both settings 5 and 6 have same alignment varieties in Row 19.
- b. Differentiate with measurement 3: Setting 5 is 51.5mm and Setting 6 is 51.2mm.
- c. Setting 5 R19/10 has a non constant flaw on "t" of RIALTAS showing as a weakness at the top of the curl.

Assess measurement 2. Setting 4 and 9 are 20.5mm

Other settings are less than 20.0mm

- a. Not possible to differentiate settings 4 and 9 in control strips of 3.

- b. Alignment variations in Row 19 positively differentiates in control block of 6.

Assess measurement 3. Setting 7/8 and 10 are 50.5mm
Other settings are 51.0mm plus.

- a. Setting 10 has SCALADAC on R20/10 to differentiate settings 7/8 and 10.
b. Use alignment variations in Row 19 in block of 6.

Note; all blocks of 6 of the 1d value can be allocated to their correct settings and the same applies to control strips of 3 but here it is not possible to differentiate between settings 4 and 9 with certainty. Control singles of the 1d cannot be allocated to their settings.

SETTINGS RECORDED

Vesey (1) listed the settings for each value. This list has been updated with additions and verified by Dulin (6) and myself from material in our collections and any settings not actually seen but recorded by Vesey are underlined.

	overprint	controls	settings
$\frac{1}{2}d$	black	T 22 imp	<u>5.</u> <u>7.</u>
		T 22 perf	<u>5.</u>
	blue black	T 22 imp	5. 6. 7. 8. 9. <u>10.</u>
		T 22 perf	5. <u>6.</u> 7. 8. 9.
1d	black	T 22 imp	<u>4.</u>
	blue black	S 22 imp	4. <u>5.</u> 6. <u>7/8.</u> <u>10.</u>
		S 22 perf	4. <u>5.</u> 6. <u>7/8.</u> <u>9.</u>
		T 22 imp	4. <u>5.</u> 6. <u>7/8.</u> <u>9.</u> 10.
		T perf	<u>4.</u> <u>5.</u> 6. <u>7/8.</u> <u>9.</u> 10.
$1\frac{1}{2}d$	black	Q 20 imp	2. 3.
		Q 20 perf	1. <u>2.</u>
		Q 21 imp	1. <u>2.</u>
		Q 21 perf	1. 2.
		T 22 imp	9.
		T 22 perf	9.
	blue black	T 22 imp	2. 3. 4. 5. 6. 7. 8. <u>9.</u>
		T 22 perf	2. 3. 4. 6. 9.

2d	black	S 21 imp	1. 2.
die 1		S 21 perf	2.
		S 22 imp	1. 2. <u>3.</u>
		S 22 perf	1. 2. <u>3.</u>
		T 22 imp	2.
	blue black	S 22 imp	2. 3. 4. <u>5.</u>
		S 22 perf	2. 3. 4. <u>5.</u>
		T 22 imp	2. 3. 4. <u>5.</u> <u>7.</u>
		T 22 perf	2. 3. <u>4.</u> <u>5.</u>
2d	black	S 22 imp	<u>1.</u> 2. 3.
die 2		S 22 perf	<u>1.</u> 2. 3.
		T 22 imp	2. 9.
	blue black	S 22 imp	2. 3. 4.
		S 22 perf	2. 3. 4.
		T 22 imp	2. 3. 4. 5. 6. <u>7.</u> 8. 9. 10
		T 22 perf	2. 3. 4. 5. 6. <u>7.</u> 8. 9. 10
2½d	red	T 22 imp	8.
		T 22 perf	9.
3d	black	T 22 imp	<u>2.</u> <u>4.</u>
		T 22 perf	<u>3.</u>
	blue black	T 22 imp	2. 3. 4. 5. 6. 9.
		T 22 perf	3. <u>5.</u> <u>6.</u> 8. <u>9.</u> <u>10.</u>
4d	red	S 22 perf	9.
		T 22 imp	9.
		T 22 perf	8.
5d	blue black	T 22 imp	5. 6. 7. 8. 10.
6d	black	S 21 imp	1. 2.
		T 22 imp	2. 3.
	blue black	T 22 imp	2. 3. 4.
		U 22 imp	5. <u>6.</u> 8. 9. 10.
9d agate	red	S 22 imp	4. 8.
9d green	red	T 22 imp	9.
		T 22 perf	9.

10d	black	S 22 perf	7.
	blue black	S 22 imp	9.
		S 22 perf	5.
1/-	black	R 21 imp	1. 2.
		R 21 perf	1. <u>2.</u>
		S 21 imp	2.
		S 21 perf	2.
		S 22 imp	2.
		S 22 perf	2.
	blue black	S 22 imp	2.
		S 22 perf	<u>2.</u>
		T 22 perf	5. 6. 8. <u>9.</u>
		T 22 imp	5. 6. 8. <u>9.</u>

SETTING NUMBERS

The numbering of the settings are those given by philatelists and are not necessarily the order in which they were used. Settings 1, 2 and 3 were used for the black printings so we can safely say that these were the first to be used but not necessarily in that order. The order in which the other settings were used is not certain and indeed as setting 9 was used for the black printing of the 1½d value this setting may well have been used earlier in the series.

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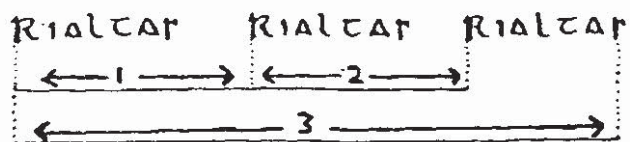


fig 1 - (after 'Erinneach')

e./13(3)	e./19(2)	e./13(1)	e./1	Normal	/1
e1	e1	e1	e1	e1	e1
19	19	19	19	1	1

fig 2 - (Priestley)

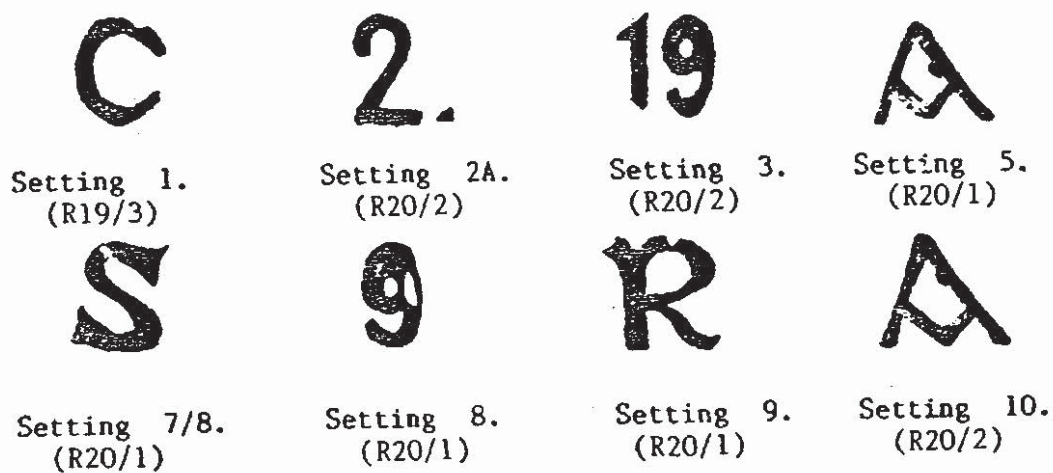


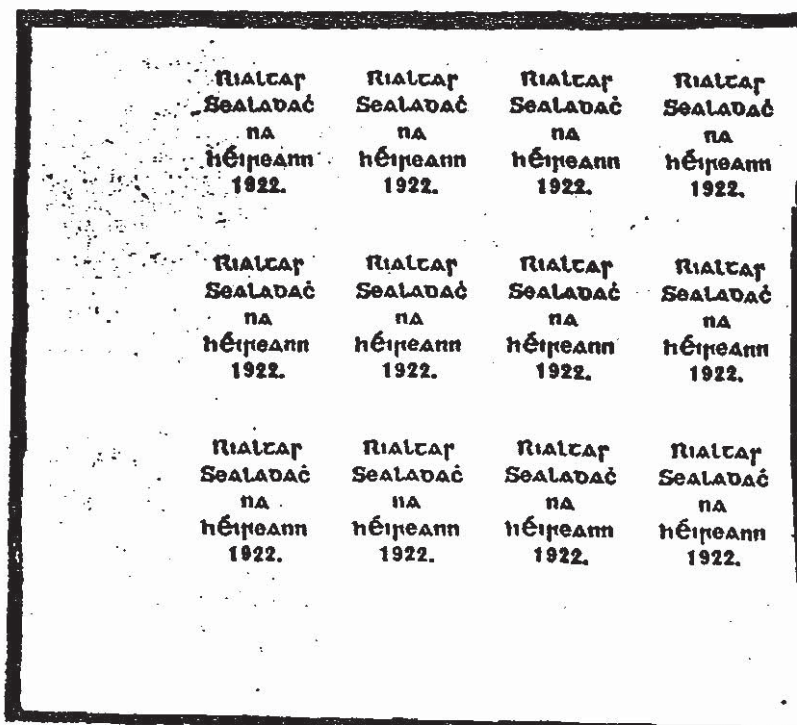
fig 3

Stamp 1	Stamp 2	Stamp 3	
tendency to Ei/l		nick in "c" of Sealadac	
Setting 1			
		i/l	Row 19
			Row 20
Setting 2			
		i/l	
Setting 3			
Setting 4			
Setting 5			
Setting 6			
Setting 7			
Setting 8			
Setting 9			
Setting 10			

fig 4 -
Varieties in the Control Block.

Stamp 10	Stamp 11	Stamp 12	
Ei/19(1)			Row 19
			Row 20
Setting 4			
i/1	Ei/1	Ei/1	Row 19
			Row 20
Setting 5			
Ei/1	Ei/1	Ei/1	Row 19
			Row 20
Setting 6			
i/1	Ei/1	Ei/19(1)	Row 19
			Row 20
Setting 7/8			
Ei/19(1)	Ei/19(1)		Row 19
Sealadac			Row 20
Setting 9			
Setting 10			

fig 5 - Varieties in the 1d Control



Proof of the THOM 5 Line Narrow Overprint in black on plain beige paper, showing clichés 1 to 4 of Row 18 to 20; the lower left corner of the sheet. The overprint is setting 2 prior to the damage to the stop after '1922' on Row 20, Stamp 2.

1 LARGE OAK....4d
Keith Jamieson

One of the pleasures of collecting postal history is that, upon acquiring an entire or cover for a particular postal marking, one finds information of an historical or social interest within the item.

Some time ago, and I cannot remember when or where, I purchased an entire addressed to Henry Ryan Esq., Kilfena, Kilkenny with a penny red cancelled by a Maltese Cross and bearing on the reverse a straight line undated namestamp of KILGOMANNY and a CDS receiving mark of Kilkenny dated AU25 1841. Nothing too exciting as the Kilgomanny was slightly smudged but as I did not have an example of the mark it would be a nice addition to my collection of undated namestamps (fig. 1).

fig. 1 - KILGOMANNY



Upon opening the entire it turned out to be a letter and invoice from one Thomas Rutherford Adams to Henry Ryan for the supply of trees of various species (including 1 Large Oak....4d) to the estates of Lord Viscount Clifden, a total of 215,723 trees at a cost of £149-11-8 (fig. 2).

The large number of trees for planting prompted me into thinking that a little research on the subject of Lord Viscount Clifden might be worthwhile and interesting.

The Viscounts Clifden were descendants of one Charles Agar who went to Ireland from Yorkshire about 1660 and who, by marriage and politics, became a landowner, a member of the Corporation of Gowran and a Commissioner of the County of Kilkenny. His descendants continued to prosper acquiring more land, including Gowran Castle which became the family seat, and to represent County Kilkenny as Members of Parliament. In 1781 the then head of the Agar family, James, became the 1st Viscount Clifden, became a member of the Privy Council and was appointed joint Postmaster General for Ireland.

The Lord Clifden to whom the invoice for trees was rendered through Henry Ryan, presumably the estate manager, was the 3rd Viscount, Henry, born in 1825 and died in 1866. He succeeded to the title in 1836 upon the death of his father and, being a minor, the property was held in trust for him until he came of age. He would therefore have been 16 in 1841, the time of this correspondence.

In a valuation carried out in 1852, the 3rd Viscount Clifden was listed as owner of land in some 16 parishes in County Kilkenny and was the third largest landowner in the area. There is therefore no doubt that he had the acreage in which to plant over 215,000 trees.

1841
 Feb 23

Bought for Lord Viscount Clifden
 By Henry Ryan Esq
 of Thomas Adams

	30000	Transplanted oaks at 25/- per tree	37.10
	11000	Ash at 20/-	11.00
	20000	3 year Spruce at 10/- per tree	10.00
	1500	5 year old Spruce at 15/-	12.00
58,000	38000	3 year Larch at 14/-	26.12
	20000	4 year Larch at 15/-	15.00
12,500	10000	3 year Beech at 14/-	7.00
	2500	5 year Beech at 30/-	3.15
	+ 26500	4 year Scotch fir at 15/-	19.17.6
	40000	4 year Sycamore at 20/-	4.00
	52000	3 year Thorn Quince at 1/-	13.00
	200	Wither Trees at 3/- per tree	7.00
7.8	8	Large Horse Chestnuts at 4/-	2.08
	14	Spanish Chestnuts at 4/-	4.08
	1	Large oak	4.00

Total to Henry L 146.68 149.11.8

Debit for 2000 Larch planted at 1/- 1.00.0
 Kils. Dargles
 do 2000 Scotch planted at same 1.10.0
 Kils. Dargles

Debit also for 1 Spanish Chestnut & 1 Large oak planted in Kils. Dargles

Fig. 2

I am indebted to Father John Brennan for his great help with the history of the Agar/Viscount Clifden family and for the information that in this particular area of County Kilkenny there are several fine groves of trees to this day - who knows they may be some of those listed on Thomas Adam's invoice of over a century and a half ago. Father Brennan tells me that the house of Thomas Adams, the nurseryman at Kilgomanny, still stands, having been enlarged and modernised and it is now a home for the elderly.

In conclusion I would advise postal history collectors to look inside their entires and covers as you never know what interest they may contain.

NEWS & VIEWS

The closure of the mail train service on the Cork/Dublin line was greeted with some dismay back in October. Inaugurated in 1855, it seems that An Post has deemed the service as not being suitable for a modern postal service.

All the necessary sorting will now be made in a new complex in Dublin with the mail being distributed by lorry or van in the future. These vehicles will be designed with a special security device. One wonders as to efficiency and indeed as to possible increased security difficulties.

Centralisation appears to be the key phrase but there remains an anxiety among observers as to how postal deliveries will be affected - already there are new collection times in the Cork area, not all reflecting an overall better service!

As usual at Christmas time there is the bevy of philatelic material emanating from the Philatelic Bureau. The annual Christmas series was issued on November 16th; the three main values being accompanied by the usual bonus sheet. Again this sheetlet contains 13 stamps of 28 penny stamps, with the cost to the purchaser being for 12.

The YEAR PACK was also 'issued' on the same day and with all the stamps from 1993, it retails at £10.50. Among the other items available from the Bureau is a 1994 Diary and of course the IRISH STAMP YEAR BOOK, 1992/93. As in previous years the book is produced in standard and special edition which retail at Ir£25 and Ir£100 respectively. There is the usual black print and altogether a worthwhile purchase, even if well over face value of the stamps therein.

Finally and also issued on November 16th was a series of FRAMA packs, one for each of the ten machines in operation. Each pack with 28p, 32p, 44p and 52p labels, retails at £1.56. There is also a special pack containing 10 X 32p labels, one of each machine example. Individual labels will no longer be available from the Bureau after November 16th.

HISTORY OF THE IRISH PHILATELIC CIRCLE. BILL KANE

I first wrote to Thomas E. Field in May 1956, upon hearing that he was to visit Dublin to give a display to the members of the Irish Philatelic Society, at the Central Hotel, Exchequer Street, Dublin, in September of that year.

The display was called "Irish Stew", and was beautifully presented; it started with some 16th and 17th Century letters. Among some of the handstruck marks was an 1699 Waterford, 1707 Free, and an Irish Dockwra of 1784. There was also a selection from the 1839-1840 five weeks of the Uniform 4d postage, both handstruck and manuscript marks, just to mention a few items. Each collector who was present at the display received a five page, closely typed brochure, which follows this brief history, with a description of the complete display. This was the start of a friendship which continued until he passed away in 1965.

Fred Dixon was also a great friend of T.E.Field; I now quote something Fred wrote to me when I was working on his 'Random Notes' in the 1980's.

"The early 1950's experienced a slump in Irish stamp collecting, caused partly by the quantities of the 1922 overprints being sold by speculators, who bought at face value, and hoped to sell at a profit. Instead many lots failed to reach even the face value.

My philatelic correspondents at that time included Dr. Stafford Johnson, T.E.Field, Professor Renouf, and a little later, Michael Leonard. I found that I was repeating myself in the letters, and hit on the expedient of taking carbon copies of some notes.

Unfortunately I did not have the foresight to retain my own copies - with one exception, an important half-page of 1953. By 1956 I was compiling enough material to head the pages 'D.I.P.N.' and this title continued until 1960, when it was replaced by the 'Random Notes' of the newly formed IRISH PHILATELIC STUDY GROUP.

At this time Tom Field was arranging the printing, but from 1962, I had my own duplicator. The labour of operating it increased in June 1967, when I began to supply copies for all the members of EPA as well as what had become the IPC. Eventually I was having to run off 700 copies of each issue, and it was a great relief when the Societies decided to print my 'Random Notes' in their Journals.

It is obvious that many collectors receive both Journals and the simplification of one unified Journal is very desirable. Unfortunately the first attempt to achieve that was a failure, but I urge that another attempt be made.

Meanwhile I am retyping the more important and interesting sections of the early issues, to assist Bill Kane in preparing a comprehensive summary in book form. In a few cases I have

added later comments, in brackets at the end of a paragraph".
Signed F.E. Dixon

In 1957, Fred spoke to me about the IRISH STUDY GROUP asking me to join same, also giving me Michael Leonard's address. It was in 1957 that I began with the IRISH STUDY GROUP. My first D.I.P.N's were numbered 6, so I believed that I was the sixth member. From Fred Dixon, I understand that he was in constant correspondence with Dr. Stafford Johnson, T.E. Field, Professor Renouf and Michael Leonard. The only person who can clarify this is Michael Leonard, as he was the hub of the wheel at that time.

Pat Woods began as Editor of the ISG Journal in 1960, and it changed its name to IRISH PHILATELY in February 1963. Also the IRISH PHILATELIC CIRCLE replaced the I.P.S.G., about the same time.

The Officers of the organisation during those early years were;
Chairman - T.E.Field

Hon Secretary and Treasurer- M. Leonard.

Regional Secretaries, North - R. Crookes.

South - R.P.Woods.

Ireland - W.Kane.

Editor of the JOURNAL - R.P.Woods

At the AGM in London on the 15th and 16th May, 1993, I was asked to put the new Chain of Office around the neck of our beloved President, Doctor Cyril Dulin, and to say a few words. Here was my chance to proclaim something I have nursed for a long time, I said it was about time that the history of the Irish Philatelic Circle should be recorded in some form, since only two members of the original group of the start were still alive, Michael Leonard, and myself. Dr Dulin agreed - so here is my first effort to get the data off the ground.

IRISH STEW 1956/57

RECIPE BY THOMAS E. FIELD, SKELMANTHORPE

1. Historical (with considerable variation in postal flavour, or none at all!)

16th and 17th Century letters with varying interest, some with what may be the manuscript forerunners of handstruck charge marks. These include a General Monck letter of 1647.

The Union Star. Partners and creatures of Pitt and his sanguinary journeyman, Luttrell. Traitors, Spies and Perjured Informers! Query; have Irishmen in general continued to observe the advice with regard to Guinness, to be "cautious of dealing with publican who sells his drink?"

Three Irish prisoners of war prefer the French enemy (1811).

The Irish Mail Car and its Italian sponsor Charles (Bianconi, with Anthony Trollope's tribute to Bianconi in his (Trollope's) Report on the Irish Post Office of 1856/57 (page 6 and 7).

Letters could be written on Bills of Lading. A Pianoforte and

(coals to Newcastle!) Wine from Dublin to Bordeaux.
1942 The American "occupation".
1944 German sugar-bags from Belgium to add sweetening!

2. A few handstruck marks

The mystery flavour, Dublin to Charleville, 1668. A very early date for a handstruck mark; what is it? (Photograph only - ex F. E. Dixon).

1699 Waterford

1707 Free

Late 18th Century with thread and seal from Cashel.

Irish Dockwra of 1784 - Robson Lowe's Encyclopaedia Type 561 - from the Crouch collection.

5 December 1839 to 9 January 1840 - the five weeks life of Uniform 4d postage. Examples from the wide variety of handstruck marks - and manuscript was used too.

"Post Paid Irish..... British" of Belfast; one with disinfection thrusts.

A letter of 1847/48 with "This letter has been REFUSED" of Dublin. Quite a scoundrel!

3. A few Ship Letters, with flavouring added from Alan Robertson's "Maritime Postal History" Part 1

Map drawn and given to me by the late J.K. Sidebottom O.B.E., R.D.P. showing Irish Ship Letter Ports known to him in 1943.

SHIP as a simple handstamp, probably of Dublin, 1774. Robertson's D 2 type C.

SHIP as a handstamp accompanying a town handstamp, Newry 1771. D 2 type D.

SHIP G R 2 1740, Robertson's E 4. The manuscript I Ship and abbreviated "Country" suggest Irish handling, but there is still some doubt about the G R 2 mark.

Caherciveen 1827, Robertson's E 30. But the oval Ship Letter is so different from other Irish types that Robertson thinks it may still prove to have been struck in North America.

Castletown, two items of 1840 Robertson's E 30. Query, how is it that the Castletown Ship Letter is struck over the Dublin transit mark?

Irish Ship Letter 1825 Robertson's 73. Still only provisionally assessed as Dublin.

Oval Ship Letter Derry 1808. Presumably "still to come" as Londonderry in a later part of Robertson's work.

Oval Newry Ship Letter of 1846 (ex Sidebottom) also "still to come". The "NEWRY SHIP" of 1771 (see above) has been illustrated by Robertson to show the use of Town and SHIP together, not in his alphabetical listing.

4. Tragedies of War and Peace

Leinster cover of 1918 and Princess Victoria card of 1953. The first was from mail leaving Ireland, and the second from mail only going to Ireland, but the Stranraer to Larne crossing is

so closely associated with the "Irish mails" that this card is regarded as justifying inclusion.

5. The Mulready and other Envelopes

An Essay for Ireland is followed by a solitary example of the Mulready used in Ireland, with strip of three 1d black added to make up the postage rate to Guernsey, and there are two Mulready Caricatures with strong Irish flavour.

Instead of including the Mulready and its Caricatures comprehensively, there is a range of pictorial envelopes, owing something to the influence of the Mulready, used as propaganda of various kinds. Someone at Naas seems to have had considerable belief in the susceptibility of Miss Moore of Garden Hill, to propaganda of this kind.

6. Adhesives at last!

1d black the so called Waxed Corner Essays with Trial cancellation "National Bank of Ireland".

The issued stamp, with Magenta M.C. of Wexford, an example of Plate XI, and a vertical strip of three.

The 2d blue of 1840, with black Dublin M.C. and with blue numerical cancellation (1844 type of Macroom 317); and on cover Dublin to Hamburg.

The 1d red of 1841 with red M.C., and with the Mullingar Cross, with the identifying notches, and without them! The introduction of perforation will always be associated with Archer; he was an Irishman. Late use in 1856.

The perforated 1d of 1855 with red cancellation of the 1844 type.

The 1d of 1858/79 bisected.

The three embossed values.

A small selection of surface printed including POTO of Carrick on Suir.

7. Fiscals

The Fiscals flavouring is added by a collection of Dog License stamps, from proofs to examples used on actual licences (note the spelling on the stamps). The marginal watermark of the President of the Board of Inland Revenue is a recent discovery by my friend Dixon of Dublin. 2/- per Dog was charged, plus 6d Registration Fee per owner, however many Dogs. For the Registration Fee, the Petty Sessions Stamp, suitably overprinted, was used.

8. Railway Letter Stamps

These were introduced in 1891. Before that a letter - other than in the mail itself - could only be carried as a parcel. Here is an example of this procedure, with some of the 1891 stamps for contrast.

9. UP the Rebels!
1906, 1916 and all that.

10. Independence! (1922)

The orthodox proofs of the overprints by Dollard and Thom.
Did Thom and Dollard co-operate? Recently discovered proofs "Thom to Dollard".

Fun and games with a typewriter! No deficiency charged.

Dollards ½d inverted, and red overprint. The partially oil stained sheet with misplaced overprint. The 1d inverted, and the 10/- (Runnals) Nissen Re-entry, number 1 of the sheet. The Saorstats; the 1d with accent and t missing - S.G.53a - and with accent (only) missing (to be catalogued in 1958 Part 1). The 1/- no accent, and the 10/- showing the other Runnals Re-entry on number 21.

The 5/- narrow date with misplaced overprint on one row, demonstrating the alternate row method of overprinting; and the re-engraved 10/- with double overprint.

11. Ireland's own Designs

Proofs and Essays.

Coil issues including the elusive 2d S.G. 74b.

12. The Commemoratives

Daniel O'Connell must make his contribution, and so must Thomas Moore.

13. Air Mails

Air Mail developments are modern postal history; and Ireland, so far West in Europe, is inevitably a key point in aerial communications with the New World.

1923 Dublin-London-Cologne is interesting for reasons other than air mail. Registered envelopes with 5d George V embossed in green were prepared specially for use in Ireland - presumably they were in preparation before Independence - and continued to be used, without overprint etc., for a short time after 1922. This cover is an example of that - they are very hard to find, used or unused.

1929 Galway - London. Covers and cards are often seen, but a flown newspaper is perhaps unusual.

1931 and 1932 connections with a Dutch flight to Australia and with two of the Graf Zeppelin flights to South America.

1932 Amelia Earhart souvenir. Has no postal history in itself; but "what a girl!" The following is worth quoting, showing the position, after the altimeter had been out of action for some hours, and Miss Earhart estimated that she was 20,000 feet up, with a thousand miles of the Atlantic behind and before.

"Then the next tragedy - the exhaust manifold of the engine worked loose. Flashes from the exhaust flared into the night, the engine cowling was being burnt up, there was risk of a

petrol explosion at any moment. Against the blackness of the thunder-storm those vivid flames must have seemed to Miss Erhart like a glimpse of hell!"

1932 Mollison. Atlantic East to West; with unused essay in block of four and single cancelled Partmarnock. Also flown cover with Mayoral seals.

1932 Galway - Berlin. Improvised Post Office notice.

Trans-Atlantic developments - two examples of these, from the immediately pre-war period.

14. Fiscals, no longer of British Origin

No longer the United Kingdom.

15. Postal Stationery

Various trial (?) overprints on postcards lettercards and wrappers. Though by some to have been official trials and alleged to have been sold "over the counter". Though by others to be completely bogus!

Stages in the development from O.H.M.S. to Eire, including another example of the use of the embossed 5d George V in green, without overprint, cut from a Registered Envelope as shown in Section 13.

16. Add flavouring to taste

Anything with Irish associations on the stamps of other countries!

O'Higgins (Chile).

Robespierre and Hoche (France).

George Bellew (Irish designer of G.B. George VI).

Carrickfergus Castle on the current 2/6d - cancelled at Carrickfergus on the day of issue.

St. Willibrord who spent 12 years in Ireland (Luxemburg).

Montserrat Note the Cross, Harp and figure of Erin; the main design in 1903, retained - but only just - in 1942, and back in more prominence in 1951 and the recent Q.E. II issue.

17. To stir the Whole!

The red hot poker should perform this function satisfactorily; but I claim no relationship to the lady wielding it, nor any resemblance to the other characters depicted.

[Editor's note; this above is copied directly from an original, forwarded by Bill Kane. It appears as it was typed by Thomas Field - with 'warts and all'! It is published here in the JOURNAL both to convey the manner of man Thomas Field was and indeed for general interest. My thanks to Bill Kane for both the brief introduction to a History of the CIRCLE, a subject he is working on with other members and for the 'Irish Stew' piece. A brief biography of Thomas Field will feature in the March, 1994 JOURNAL].

THE 1993 EUROPA - CONTEMPORARY ART STAMP, 44p VALUE
Fr. John Brennan

By a happy coincidence the artist whose oil painting was featured on a postage stamp and an ardent stamp collector both live close together in the same locality.

The design used on the 44p stamp in the Europa Contemporary Art issue of May 1th, 1993, was from a painting by the well known Callan (County Kilkenny) painter, Tony O'Malley. Tony, being a very friendly person, told me, the stamp collector, of the background to the painting and the factors which inspired him to create it.

He and his Canadian born wife, Jane, herself a distinguished painter, spent their 1988 holidays on one of the Canary Islands - called Lanzarote - a small volcanic island. On one side of the island, nearest to Spain, is a little fishing village called Arrieta. The inhabitants are mostly Spanish with some Moors. The local colours reflect their nationalities.

On the opposite side is another little fishing village called Orzola, inhabited mostly by Moors and reflects Moorish colouring. In between is a desert area of red and black volcanic soil with small gozos or fertile areas where vines are nurtured.

The contrasting colouring of the two villages and the intervening area inspired Tony to paint an overall picture as he saw it.

The blue section on the left of the stamp represents the village of Arrieta; the yellow part on the right reflects Orzola; the red area separating both represents the red volcanic soil of the desert. The small blotches on this represents the little fertile areas.

The painting is oil on board, 36X48 inches. In keeping with his ideas he named it Arrieta-Orzola.

The painting was one of sixty five of his modern paintings exhibited at the Taylor Galleries, Kildare Street, Dublin in the Autumn of 1992. This painting was used as the illustration on the front cover of the catalogue. It was sold and is now in private ownership.

Tony did not have any part to play in the selection of the painting made by An Post. He is somewhat disappointed with the colouring. The blue on the left is richer and deeper in the painting, while the yellow on the right is far deeper and better on the painting than on the stamp.

I have not seen the painting but from the reproduction on the front of the catalogue, which I have seen, I totally agree with Tony. However there may be difficulties in reaching correct blends of inks for stamp printing machines.

I do not wish to be critical but rather to praise the selectors for their choice and to congratulate them.

I share this information with collectors and I hope it will help them to appreciate the 44p stamp when they know a little bit more about the background especially when the information comes from the artist himself!