

IRISH PHILATELY

The Journal of the

IRISH PHILATELIC CIRCLE

IRISH PHILATELIC CIRCLE

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Editorial

The popularity of Irish Philately, throughout several continents, has never been evidenced so much as by the internationally attended meeting of the I.P.C. and E.P.A. in London on September 19th. It was jointly chaired by our Mr. H.G.Leslie Fletcher and E.P.A.'s Mr. V.A.Linnell. It went on from 2.p.m. to 7.p.m., with an interval for tea, and the numerous talks, exhibits and lantern slides made the time pass all too quickly.

All members within reach of London will be heartily welcome at the next I.P.C. meeting on Saturday November 14th at the Reform Club, Pall Mall, at 2.p.m.

In this edition, we have once again to thank Major Priestley for a most interesting study of the Thom 5 line plating. Articles on any aspect of Irish philately are urgently wanted from members, so that we can maintain the value of our journal. Let us know if you have any queries for "Questions and Answers", and, better still, see if you cannot help us by answering some of the questions. Our President sets us a wonderful example in this way.

A special Irish issue of "Country Life", dated July 31st 1970, contained an article on an unusual aspect of Irish stamps, entitled "Stamped, Addressed and Illustrated". Unfortunately, we have been unable to obtain permission to reprint this, but it might be worth trying to see if copies of this number are still available. Price would be 5/9 from I.P.C. Magazines Ltd., Tower House, Southampton Street, London W.C.2.

W.G.Meredith

Hon. Editor.

The Joint Meeting of I.P.C. and E.P.A.
on September 19th, 1970

At this meeting, following the presentation of the Thomas E. Field award to Bill Kane for his services to Irish Philately, the suggestion was put, for later consideration by members, that there could be ground for an amalgamation. Views of I.P.C. members would be welcomed by the Editor, for possible publication.

Bill Kane, in his speech of thanks, reflected that there must be a strong case, when people travel thousands of miles, just to meet for a short time and chat to others with a similar interest in life. About 57 members already belong to both societies, and he said he would like to see that all people, interested in Irish Philately, have access to all there is to be known about their hobby. He thought the first stage could be the production of a first class journal common to both societies, with contributions from both sides of the Atlantic. He asked that the President and Officers of both societies should appoint a sub-committee to investigate the matter and make recommendations on which members could vote.

Stewart Telfer points out that the matter was discussed in the middle 1960's; but no workable solution was found then. Now, however, the I.P.C. membership is much greater and the matter is worth further consideration. A high class journal, with the title, as now, of "Irish Philately" is surely an aim worth pursuing

Questions and Answers

- A.17 With reference to part 4 of this question, I can confirm that the flaw is constant and that the position is Row 2 Stamp 11 (1st stamp on right pane).
- A.21 I am fairly confident that no one has yet compiled any book, or even lengthy article, on the Irish Postal routes of the last century. There is plenty of information available, notably in maps. A circulation map was included in the 1838 Report of the Select Committee on Postage, and I have seen another circulation map, issued by the G.P.O. in 1898. Obviously, there were others in between. These may be supplemented by studying the Dublin Directories. (Thom's for most of the period) which give full details of mail trains and mail coaches.
- Q.22 Do members like articles on flaws? If so, the Author of the article in this number, entitled "Varieties in the 1/- Art" has promised to do articles on all new issues, as they appear.

Thom 5 Line Narrow Setting

by

M.H. Priestley

Introduction

The ten plates of the Thom 5 line narrow setting would appear to be well documented in philatelic literature. However, when I attempted to confirm the measurements in W.G.Meredith's "The Postage Stamps of Ireland" (which had been taken from earlier publications), I found that they were not sufficiently accurate to act as a reliable guide to plate identification. "Erinneach", writing in "The Philatelist", had found the same problem in 1947 and in his article had compared his findings with those of Captain Vesey and Mr.Meredith. Through the kindness of I.P.C. members in lending me their material, I have, I believe, improved upon the previous information available on the plate measurements.

I was also interested to discover how the Thom settings had been printed. The stereo layout of the Dollard issues is well documented but no such information exists for the Thom issues.

Stereo Layout

The first clue to the Thom stereo layout came from the horizontal line spacing which I noticed on complete sheets and panes. The spacing between lines 4 and 5 and between lines 7 and 8 is distinctly greater than between the other lines in the pane. In other words the pane is divided horizontally into three parts, one part four rows deep and two parts three rows deep.

There was no clear vertical pattern so I next noted the known recurrent flaws. These are R/Se varieties and a distinctive broken r in Rialtar which is described by Meredith and occurs in several positions. I think it is clear from Figure 1 that there is a distinct recurrence pattern four stamps wide and that the pane was in fact made up from a number of 4 x 4 stereos, with the upper or lower part of a stereo removed to fit it into the lower six rows of each pane. Only the "wide ac" variety did not fit into the pattern; perhaps it could have been introduced after the plate was put together. Some confirmation of this theory is given by the description by Meredith of those overprints which are raised and lowered within the sheet in each setting; they correspond in all except one case with the stereos shown in Fig 1.

To find out how many different 4 x 4 stereos there may have been I analysed the positions of the $\Theta_{1/1}$ variety which occurs fairly frequently and the positions of which have been detailed for all the plates (see Fig. 4). I found that the R/Se and $\Theta_{1/1}$ positions in all the ten plates could be accounted for by using seventeen different 4 x 4 stereos, some occurring as many as sixteen times. Fifteen of these stereos are illustrated in Fig. 2. It is strange that no $\Theta_{1/1}$ varieties are recorded on lines 1, 4, 10, 11, 14, 17 and 20 in any of the settings. I feel this must be significant.

Plates

The plate measurements and recurrent flaws are shown in Fig. 3. I have taken Erinneach's figures as a basis, as I found they corresponded most closely with the measurements I made. In the majority of the plates I have been able to make a positive identification of the plating from the $\Theta_{1/1}$ positions of a large block; in these cases I have given my own measurements which are marked with an asterisk.

In studying the Thom R/Se varieties I had come across two varieties of Plate 2 (the variety occurs in lines 12 and 17). While the actual R/Se varieties were similar, the type flaws were quite different and I found several examples of each variety. I was looking for similar evidence of two types of Plate 2 control blocks, which I was pleased to find. One has a characteristic damaged stop in 20 x 2 while the other is undamaged and I have called these Plates 2A and 2B.

Many Thom blocks do not include the control number and on these identification of the plate is not possible by measurement or by the type varieties shown in Fig 3. Some plate measurements are so similar that identification from a control block also cannot be certain. In these cases I found the $\Theta_{1/1}$ positions most useful in determining the plate. I found no blocks or sheets whose $\Theta_{1/1}$ positions did not fit in with Fig. 4 and I think that the information on Fig. 4 can be taken as accurate.

Thom Recurrent Varieties

	1	2	3	4	5	6	7	8	9	10	11	12
1							7 8 7.8*			7 8 7 8 7.8*		
2							R/Se R/Se			R/Se R/Se R/Se		
3												
4				7 5 8 8								
5												
6	5	5	5	5 R/Se								
7	R/Se	R/Se	R/Se	ei/19								
8												
9					3 R/Se P/Se							
10				9 8	ei/19 ei/19							
11												
12	2	2	2	2 R/Se	2 3 2 3							
13	R/Se	R/Se	R/Se	ei/19	ei/19 ei/19							
14												
15												
16												
17			2 3	2 3* 2 3	2 3 2 3		7 5 8 8				7 5 8 8	
18			R/Se	R/Se R/S	R/S							
19												
20				5 8								

*Wide ac

Figures indicate plate number

Fig 1

Stereo distribution of recurrent varieties.

8	3	12
e ₁ /1 e ₁ /1	e ₁ /1 e ₁ /1	e ₁ /1 e ₁ /1
6	3	16
e ₁ /1 e ₁ /1 e ₁ /1	e ₁ /1 e ₁ /1	e ₁ /1 e ₁ /1 e ₁ /1
10	2	3
e ₁ /1 e ₁ /1	R/Se R/Se R/Se R/Se e ₁ /19 e ₁ /19	R/Se R/Se e ₁ /1 e ₁ /19 e ₁ /19
7	7	1
e ₁ /1	e ₁ /1	e ₁ /1 e ₁ /1 e ₁ /1
3	2	2
e ₁ /1 e ₁ /1	R/S R/S	R/Se R/Se

Numbers indicate frequency of occurrence

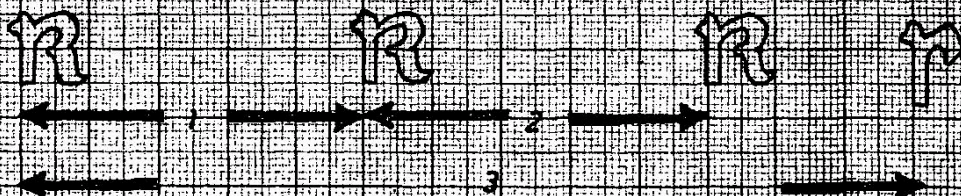
Fig 2

Thin Narrow Setting Plates

Plate	Row	Measurements						Er/I Positions			Recurrent Flows
		Stamps 1	2	3	Stamps 1	2	3	Row 19			
1	19	20	20	508*	20	197	505*				19x3 C*
	20	20	198	506*	20	198	506*				
2A	19	201	202	513*	202	202	514*	19x5	19x10	20x2	Stop damaged
	20	201	202	513*	202	202	515*	19x6	19x11	20x3	Overprint heavier
2B	19	201	202	513				19x5	19x10		
	20	201	202	513*				19x6	19x11	20x2	Stop undamaged
3	19	199	20	505				19x5	19x10		
	20	20	20	507*				19x6	19x11	20x1	DM 20x2 9
4	19	197	198	505	199	204	514	19x1	19x2		
	20	199	199	505	20	205	512	19x2	19x10		
5	19	205	199	513	205	198	515*	19x2	19x6		
	20	205	198	513*	205	198	512*	19x3	19x11	20x1	A*
6	19	205	20	514*	205	198	512*	19x6	19x11		
	20	205	20	514*	205	198	512*	19x7	19x12		
7	19	198	198	505	198	199	505	19x10			
	20	20	198	507*	199	198	508*	19x11	20x1		S
8	19	198	198	505*				19x10			
	20	198	198	505*				19x11	20x1		S 9
9	19	205	197	51*	20	206	515*	19x11	20x1	20x3	19x7
	20	205	198	509*	20	205	515*	19x12			
10	19	198	204	508	20	197	505	19x3	19x10		
	20	198	204	508	199	198	505*	19x4	19x11	20x2	A

* Measurement taken from examples seen

* Not constant



Thom Ei/l and Ei/19 varieties

Stamp No.													
	1	2	3	4	5	6	7	8	9	10	11	12	
R o w N o.	1												
	2	9		4 6 10	4 6 9 10	10		4	4 10		6	6	
	3		7 8	7 8	7 8						4	4	4
	4												
	5							6 9		4	4		
	6		4 10	4 10	4 9 ⑤		5	5 10		5	5 10	5 9 10	
	7										7 8	7 8	7 8
	8		4	4	4				10		9	6 9	6 9 10
	9		9	6 9 10	6 9 10	4 ⑤	4 ⑤	5 6	6		4	4	4
	10												
	11												
	12			9	② 9 ③	② ③	② ③	234 6 10	4 6 10	9	2 3	2 3 6	2 3 6 9
	13		4	4 7 8	4 7 8						4 7 8	4 7 8	4 7 8
	14												
	15				6			10	10		3	2 3	2 3
	16	7 8	5 7 8	5 10	5 9 10	5	5 7 8	7 8	6 7 8	4	4 7 8 10	7 8 10	5 7 8 9
	17												
	18								9 10				
	19	4	4 5 c	5 10	5 10	2 3	2 3 5 6	5 6	5	4	234 780	2356 78910	2356 789
	20												

Figures show plate number. Uncircled figures Ei/l. Circled figures Ei/19.

Gibbons and the ld. Reversed Q.

The following is an extract from a letter, received by the Editor, from Mr.R.G. Phillips, Gibbons Catalogue Editor.

"... on the subject of the old no. 53a of Ireland, which was deleted from the 1970 edition of our Part I Catalogue.

This was because this second version (1922) of the "Q" for "O" variety was not listed in Great Britain and the variety in Ireland was being confused with the original 1914 version, which is different.

In the 1971 Part I we now list both these "Q" for "O" varieties, as well as the reversed "Q" for "O" and it is this last item which exists on Ireland no. 53.

As we hold Great Britain back to the end, in order to have it as up to date as possible, we did not have an opportunity to add this item in Ireland, which had already gone to press, but I have a note to insert this in the next edition....."

VARIETIES ON THE 1/- ART (MAINIE JELLETT)

by

MICHAEL PHELAN

This stamp is printed in sheets of 120 stamps and the cylinder number is I I I I. There are many constant flaws on this stamp and I am listing all those which are known to me even though many are minor varieties.

- Row I Stamp I There is a light coloured spot in the centre of stamp - just at the top right hand side of the harp shape design (Diagram I) Thirkell F4.
- Row I Stamp 4 There is a dark coloured line running at an angle of 105° towards the harp shape design just above the 2nd A of Madonna. (Diagram 2) Thirkell 13/J3.
- Row I Stamp 6 There is a small light coloured mark in the centre of the right hand part of stamp. (Diagram 3) Thirkell F6.
- Row I Stamp 7 A small light coloured mark (dot) is present in the bottom left of the design (Diagram 4) Thirkell J2.
- Row I Stamp 8 There is a very small spot in the halo. (Diagram 5) Thirkell B2.
- Row I Stamps 9, 10 A hairline commences on Row 2/5 and runs at an angle of 30° until it reaches the top right hand corner of Row 1/10 (Diagram 6)
- Row 2 Stamps 5,6,7 Thirkell (2/5 I I, 2, H3, 4, G5,6, F7. etc. until R.1/10 EI, D2, 3, C4, 5, B6, A7.) This flaw was first discovered by Bill Kane who showed it to me.
- Row I Stamp 13 There is a white spot just to the right of the last E of Eire (Diagram 7) Thirkell L4.
- Row I Stamp 14 There is a very small dark coloured flaw on the top right hand side of the halo (Diagram 8) Thirkell A4.
- Row I Stamp 15 There is a dark coloured line giving the impression of a crack of the extreme left of the design and there is also a spot on the stone in the bottom right hand corner. (Diagram 8a) Thirkell F/G I, I/J 7.
- Row I Stamp 16 A dark coloured spot appears towards the bottom of the design over the Je of Jellett. (Diagram 9) Thirkell 15.
- Row I Stamp 17 A small line appears in the bottom centre of the design (Diagram 10) Thirkell H/I5.
- Row I Stamp 18 A large spot appears towards the bottom centre of the design which is very easily spotted. There is also some smaller spots in the top of the design (Diagram II) Thirkell J5, A4/5, B5/6.

Row I Stamp 19 There are two small circular flaws in the right side of the halo. (Diagram 12) Thirkell A5.

Row I Stamp 20 There is a very faint line on the extreme top of the design. (Diagram 13) Thirkell A5.

Row 2 Stamp I A small light coloured spot appears between Eire and 1/- (Diagram 14) Thirkell L5.

Row 2 Stamps 5,6,7, See Row I Stamp 9 and diagram 6.

Row 2 Stamp 9 A small dot appears on the Madonna's left arm. (Diagram 15) Thirkell B3.

Row 2 Stamp 10 A large dark coloured spot appears on the left centre of the stamp (Diagram 16) Thirkell F1.

Row 2 Stamp 12 A small light coloured spot occurs near the Madonna's arm. (Diagram 17) Thirkell C2.

Row 2 Stamp 13 A dark coloured spot occurs in the centre of the stamp. (Diagram 18.) Thirkell H7.

Row 3 Stamp 1 A light coloured spot occurs on the right side of the harp shape design. (Diagram 18a) Thirkell H3.

Row 3 Stamp 6 A small light coloured line which is horizontal appears in the harp. (Diagram 19) Thirkell G4.

Row 3 Stamp 8 A light coloured spot occurs in the purple design in the right of the stamp (Diagram 20) Thirkell E6.

Row 3 Stamp 10 A small spot occurs in the centre of the harp. (Diagram 21) Thirkell G3.

Row 3 Stamp 11 A dark coloured spot occurs in the harp and another in the top of the centre of the stamp (Diagram 22) Thirkell G/H3, D5.

Row 3 Stamp 16 A spot occurs in the purple area on the right (Diagram 23) Thirkell G6.

Row 4 Stamp 1 A small line appears on the purple design on the right of the stamp (Diagram 24) Thirkell E5/6.

Row 4 Stamp 5 A dark coloured spot occurs between Eire and 1/-. (Diagram 25) Thirkell L5.

Row 4 Stamp 7 A horizontal line appears on the left of the stamp. (Diagram 26) Thirkell H 1/2.

Row 4 Stamp 8 A flaw occurs in the shape of a spur on the last E of Eire. (Diagram 27) Thirkell L3.

Row 4 Stamp 11 A light coloured spot occurs in the purple on the right of the stamp. (Diagram 28) Thirkell D6.

Row 4 Stamp 16 A spot occurs on the purple in the centre of the stamp. (Diagram 28a) Thirkell G5.

Row 4 Stamp 19 A spot occurs in the purple in the right of the stamp (Diagram 28b) Thirkell E6.

Row 5 Stamp 5 A light coloured spot appears in the bottom left hand corner of the design. (Diagram 29) Thirkell J2.

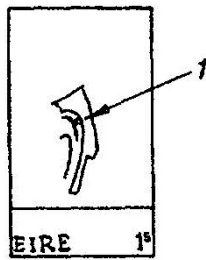
Row 5 Stamp 6 A spot occurs in the purple on the left (Diagram 28c) Thirkell G2.

Row 5 Stamp 12 A spot occurs on the purple part of the halo. (Diagram 30) Thirkell C3.

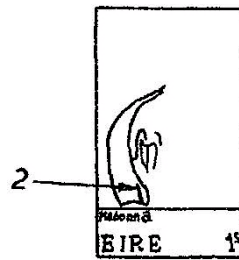
Row 5 Stamp 13 A small retouch occurs on the extreme top right hand corner of the stamp (Diagram 31) Thirkell A7.

Row 6	Stamp 1	A small horizontal scratch occurs in the extreme left of the stamp (Diagram 32) Thirkell G1.
Row 6	Stamp 3	A light coloured spot occurs in the right centre of stamp (Diagram 33) Thirkell F5.
Row 6	Stamp 9	A large spot occurs in the bottom right hand corner. (Diagram 34) Thirkell H/16.
Row 6	Stamp 12	A spot occurs in the bottom of the design (Diagram 35) Thirkell I5.
Row 6	Stamp 14	A spot occurs in the purple on the right of the stamp. (Diagram 35a) Thirkell G6.
Row 6	Stamp 18	A spot occurs in the purple of the bottom of the design. (Diagram 35b) Thirkell I5.

I include the Thirkell positions to help those who use it to find the positions as well as diagrams.



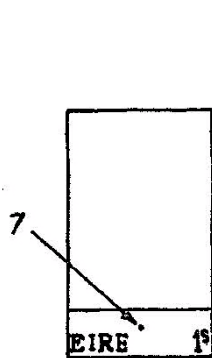
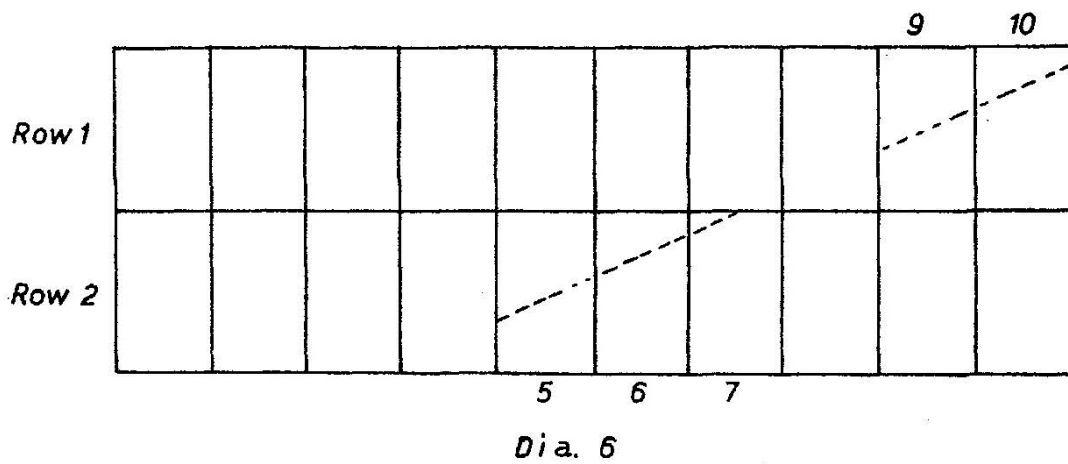
Dia. 1



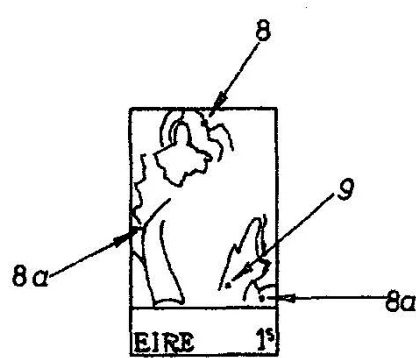
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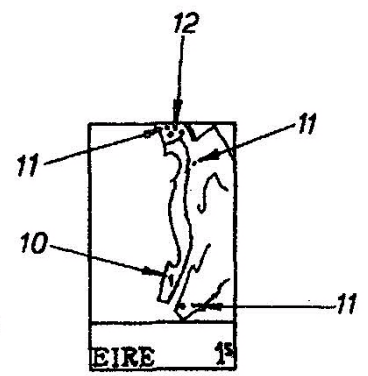
Dia. 3, 4 & 5



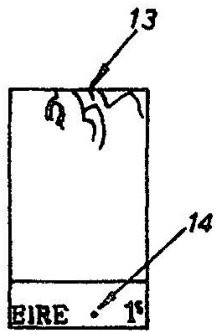
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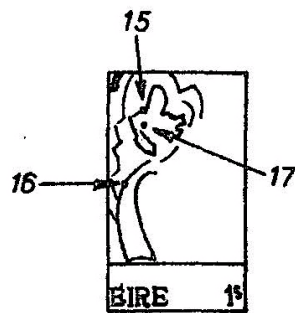
Dia. 8, 8a & 9



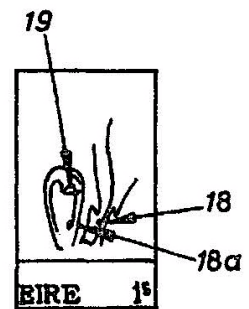
Dia. 10, 11 & 12



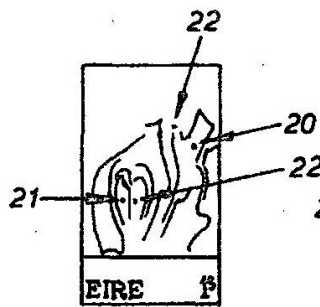
Dia. 13 & 14



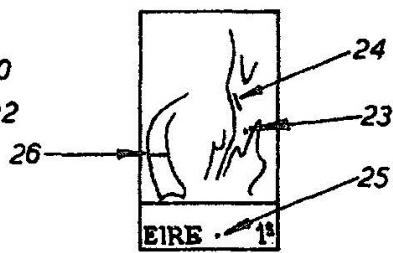
Dia. 15, 16 & 17



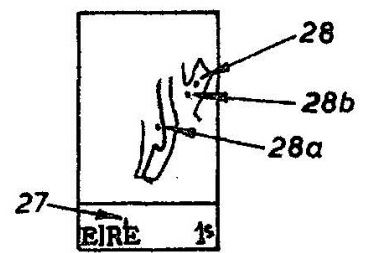
Dia. 18, 18a & 19



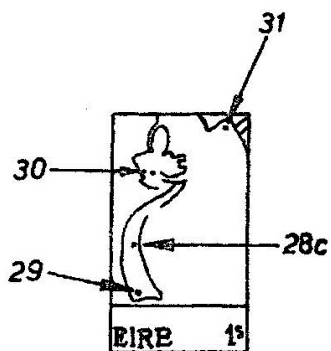
Dia. 20, 21 & 22



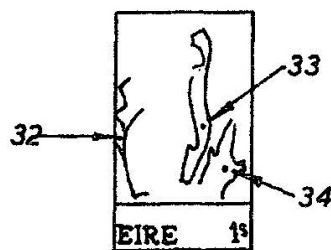
Dia. 23, 24, 25 & 26



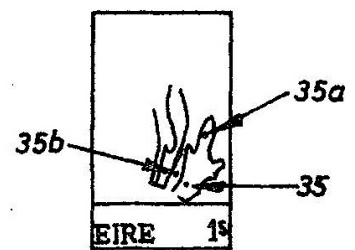
Dia. 27, 28, 28a & 28b



Dia. 28c, 29, 30 & 31



Dia. 32, 33 & 34



Dia. 35, 35a & 35b