



The Revealer



Volume XXI No. 2

EIRE PHILATELIC ASSOCIATION
(International)

Winter 1970-1971

Whole No. 104

Issued Quarterly

John J. Walsh, Editor

IRISH POSTAGE STAMPS

FIFTIETH ANNIVERSARY OF THE DEATHS OF MacCURTAIN & MacSWINEY 26 Oct. 1970

Printer: Revenue Stamping Branch, Dublin Photogravure

Designer: Peter Wildbur Watermark E Perf. 15

Makeup: Sheets of 120 stamps in se tenant pairs, horizontally and vertically.

Quantities: 9d Dark grey and violet (16,000,000)

2/9d Dark grey and blue-green (2,500,000)



Tomas MacCurtain was born in Co. Cork in 1884 and was educated at North Monastery School. A militant nationalist, he joined the various nationalist movements of the period, such as the Gaelic League, as well as Sinn Fein and the Volunteers, and gained early prominence as an able organiser and leader. In 1918 he was placed in command of the 1st Cork Brigade of the IRA. In January 1920, he became Lord Mayor of Cork and on the night of March 19/20 the same year was murdered in the presence of his wife in his home by members of the Royal Irish Constabulary.

Terence MacSwiney was born in Cork City in 1879. He too was educated at North Monastery School and later studied at the Royal University. An accountant by profession, he belonged to both the intellectual and militant wings of the nationalist movement and achieved considerable prominence as a writer. His best known work "Principles of Freedom" is a major contribution to nationalist thought. He joined the Gaelic League and the Irish Volunteers. He became a member of the First Dail. Elected Lord Mayor of Cork following the murder of Mac Curtain, he was arrested a few months later in August 1920, by British forces. He was charged with having possession of incriminating documents and sentenced to two years imprisonment by a military court. On his arrest he went on hunger strike and continued it on transfer to Brixton prison, London where he died after 75 days. MacSwiney's hunger strike and death captured world attention at the time and was of profound importance in the Irish Independence struggle.

FIFTIETH ANNIVERSARY OF THE DEATH OF KEVIN BARRY

2nd November 1970

Printer: Revenue Stamping Branch, Dublin Photogravure

Designer: Peter Wildbur Watermark E Perf. 15

Make-up: Sheets of 120. Quantities and Denominations:

6d. (18,000,000) colour green. 1/2d (2,250,000) purple

Kevin Barry was born in Dublin in January 1902. He was educated at Rathvilly National School, Co. Carlow, St. Mary's College, Dublin and Belvedere College, Dublin. He entered University College Dublin in 1919 to study medicine.

Born into a nationalist family Kevin Barry joined the Irish Volunteers in his early teens. Captured following a clash with British forces in the streets of Dublin in September 1920 he was tried by court martial, sentenced to death by hanging and was hanged in Mountjoy Jail on 1st November 1920. He was then only eighteen years old.



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TREASURER'S REPORT FOR 1969-70 August 31, 1970

Income from:

Dues.....	\$1,133.25
Sales of Revealers, etc..	197.12
Auction profit.....	150.81
Interest.....	62.42
GRATUITIES.....	6.10
	<u>\$ 1,549.70</u>

Expenses:

Postage.....	319.72
Revealer printing.....	514.40
Identifier.....	28.42
Miscellaneous.....	459.25
Profit for the year.....	227.91
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IRISH POSTAL HISTORY - Part III
(continued from Fall 1970 Revealer, page 743)

The period of the Uniform Fourpenny Post was extremely short, from December 5, 1839 to January 9, 1840. Except for Dublin, Irish handstruck "4" of the period are quite rare, and it is not easy to find even manuscript 4 markings. Figure one shows the 4 handstamp in use in Dublin and figure two, Galway. Both markings are in black. (Other markings of the Fourpenny Post are described on page 8 of the EPA's booklet "Irish Postal History".)

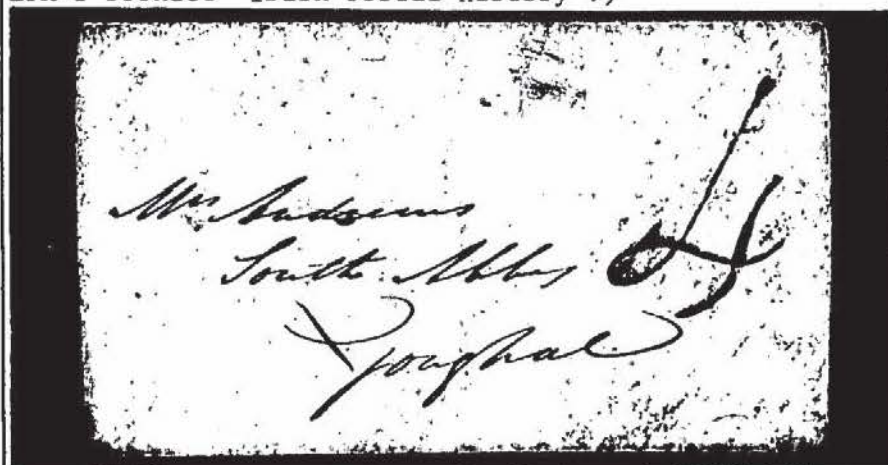


Figure 1

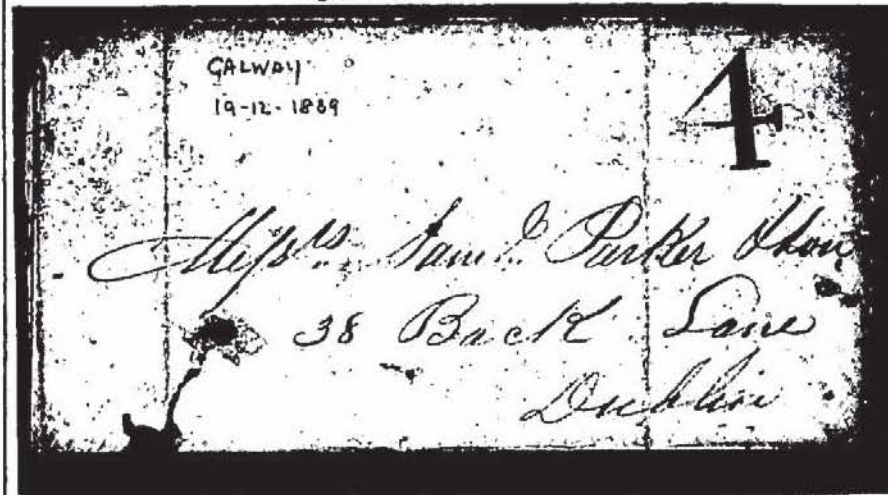


Figure 2

(to be continued)

Resignations

- # 243 Edmund J. Hogan
- # 462 Robert B. Mun

- # 294 Russell B. Mullin
- # 729 Raymond F. Fitzgerald

COMMITTEE ON FORGED & BOGUS MATERIAL REPORT

Dollard Five Line High Value

The Committee on Forged and Bogus Material has examined several of the Dollard five-line type overprints on the high values, including those previously reported in The Revealer by Mess'rs Hickey (April 1968 p. 674), Donnelly (May 1951) and Davis (Fall 1970, p. 744).

Of course, if the same 5 line cliché used for the low values were used for the larger format high values, more than one impression of the overprint would show on each stamp, which is not the case of the stamps examined.

The Hickey copy of the 2/6 (figure 1) is actually on the wrong basic British stamp, i.e. the Waterlow printing of July 1913 (SG #400, Scott #173a) and not the Bradbury Wilkinson printing of 1918 which was used for the Irish overprints (SG #414, Scott #179). Furthermore the cancellation carries the date NO(vember) 8, (19)13, thus predating the overprints by nine years! There is a pronounced embossed effect of the lower two lines of the overprint when viewed from the reverse, which would rule out the possibility of a rubber stamp being used for the printing of the overprint.

Under sufficient magnification (5-10x), it is frequently, but not always, possible to determine if the cancellation is on top of the overprint, as it should be, or vice-versa. In this case, the overprint appears to be on top of the cancellation.

Fig. 2 is the Donnelly copy of the 2/6. The stamp has perforated initials ("perfins") "S & S / LTD" partially repeated at the left. The cancellation "Church Place" is in London not Ireland.

The Davis copy of the 5/- shown in figure 3 also bears a British cancellation - Shaftesbury Avenue - a well known London thoroughfare with no Irish namesake.

Fig. 4 is the Davis 2/6, fig. 5 the Donnelly 5/-, fig. 6 the Lohman 5/-, and fig. 7 the Donnelly 10/-.

All of these overprints have common characteristics to varying extents. The alignment with the Rasmussen identifier is quite good. The ink appears thin and varies in intensity (almost "flakey" as though not adhering uniformly to the stamp when dry). Many of the letters and numerals are different than the genuine, for example, the lower case "e" in the 2nd and 4th lines are slightly smaller, the base of many of the letters are rounded and not square, the vertical of the "h" in the 4th line is much too broad especially at the top and the upper portion of both 2's does not extend far enough down to the left.

The Committee is of the opinion that all of the 5 line overprints on the high values, examined to date are bogus. Moreover, it appears quite likely (although we cannot be positive) that the same device was used to produce these seven bogus items. It had been thought at one time that a 5 line Dollard type rubber handstamp, intended for use in overprinting revenues was used on some high value postage stamps. Although this is still within the realm of possibility, it is not considered to be the case here due to the great similarity in the 7 stamps, taken together with the facts that some bear English cancellations, one is the wrong basic British stamp, some of the overprints are on top of the cancellations, and one has an embossed effect of part of the overprint.

The Committee on Forged & Bogus Material is composed of F.E. Dixon, V.A. Linnell, R. Gray and J.E. Foley. Members having suspicious items are urged to submit them to any member of the Committee. Examination usually takes between 60 and 90 days.

Figure 1 Hickey 2/6



Figure 5 Donnelly 5/-



Figure 2 Donnelly 2/6



Figure 6 Lohman 5/-



Figure 3 Davis 5/-



Figure 7 Donnelly 10/-



Figure 4 Davis 2/6



THE REVEALER WINS AWARDS

The Revealer is the recipient of two awards in philatelic literature : First Award in the Unit Class of the annual competition of the American Philatelic Society; and a Silver Award at Philympia, London.

Your editor and associate editor would like to express their sincere appreciation to the authors of the articles published during the past year for making these awards possible.

Rialtas
Sealadac
na
hÉireann
1922

IRISH PROVISIONAL ISSUES.

DOLLARD SETTINGS AND FLAWS REVIEWED

by M. H. Priestley

Rialtas
Sealadac
na hÉireann
1922

Introduction

In previous articles in the Revealer I have described the three Dollard Settings and the recurrent flaws found in Setting 3. I based these articles on examination of a complete 3 x 5 stereo of each Setting and two complete sheets of Setting 3. Since then I have been able to examine many more complete Dollard sheets and panes and as a result have revised some of the conclusions I formed earlier.

The Dollard Settings

I compared the relative position of the five lines of the overprint by lawing the edge of a Hawid strip vertically through the first a in Rialtas, noting the point where the strip cuts each overprint line. Differences were clear between all the stamps within the Setting 2 and 3 stereos. Setting 1 was carefully set up and all the stamps of that stereo were similar.

When I checked these findings against other stereos of Settings 2 and 3 I found noticeable variations in measurement between stereos of the same setting - not enough to make recognition of the setting difficult but sufficient to invalidate my previous conclusion that it was possible to differentiate between all thirty positions of Settings 2 and 3.

In figure 1, I have shown the average measurement of lines 2, 3, 4 and 5 of each stamp of the three stereos. From these figures quite a new conclusion can be drawn. This is that the measurement of many of the Setting 2 stereo positions is very similar to the corresponding Setting 3 positions. Seven of the fifteen positions have the same average measurements and the other eight are only slightly different.

Overprint Flaws

The two Setting 3 sheets I compared previously had a large number of identical flaws; they were probably both bought at the same time. Having now compared eleven sheets or large blocks I found some with a number of similar flaws to others and some with few or no similar flaws. There seem to be two distinct sets of type flaws in Setting 2 which makes me wonder whether there were two presses at work at the Dollard Printing House - certainly they overprinted about 170,000 sheets over quite a short period.

Within the stereo there are four recurrent flaws in Setting 2, three of which also occur in Setting 3. These are illustrated in Figure 2.

Conclusions

It seems clear from the similarity of the measurements and stereo flaws that Setting 3 came about when the Setting 2 matrix was remade to eliminate the damaged c in the top left stamp of the stereo. The reason for the slight variation of the other stamps is not clear - perhaps they were disturbed when the matrix was remade.

Apart from the stereo flaws shown in Figure 2, none of the other flaws in the sheet seems to be consistent; they must have appeared as the plate became used and are recurrent only on some sheets.

Dallard Setting Chart
Fig 1

		Measurements															
		Setting				1				2				3			
										</							

VARIETIES ON THE 1/- IRISH ART ISSUE
OF 1970 (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 those which are known to me even though many are minor varieties.

- Row I Stamp 1 There is a light coloured spot in the centre of stamp - just at the top right hand side of the harp shape design (Diagram 1) 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 I3/J3
- Row I Stamp 6 There is a small light coloured mark in the centre of the right hand part of the 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 Stamp 9 A hairline commences on Row 2/5 and runs at an angle of 30° until it reaches the top right hand corner of Row I/10. (Diagram 6) Thirkell 2/5 I I, Stamps 2, H3,4, G5,6, F7 inc. until R.I/10, E1, D2,3, C4,5, 5,6,7 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 I5
- Row I Stamp 17 A small line appears in the bottom centre of the design. (Diagram 10) Thirkell H/I 5.
- Row I Stamp 18 A large spot appears towards the bottom centre of the design which is very easily spotted. There are also some smaller spots in the top of the design. (Diagram 11) 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 1 A small light coloured spot appears between Eire and 1/-. (Diagram 14) Thirkell L5

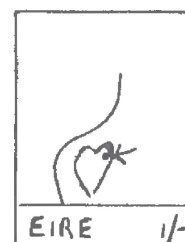


Diagram 1

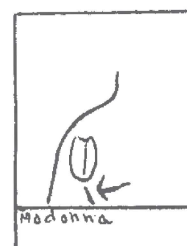
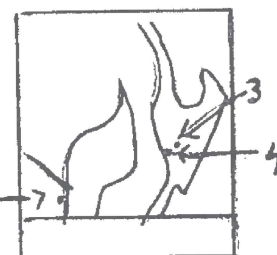


Diagram 2



Diagrams 3,4,5

Row 1								9	10
Row 2					5	6	7		

Diagram 6

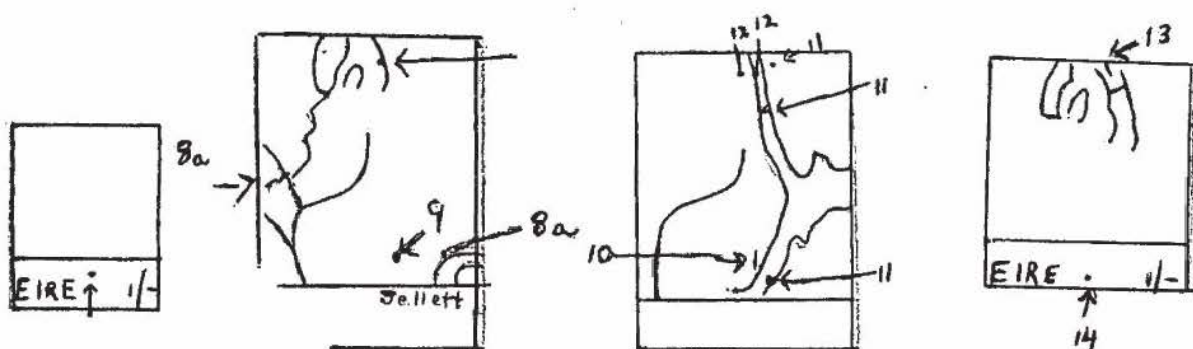


Diagram 7 Diagrams 8,8a,9 Diagrams 10,11,12 Diagrams 13,14

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 FI.

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 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.

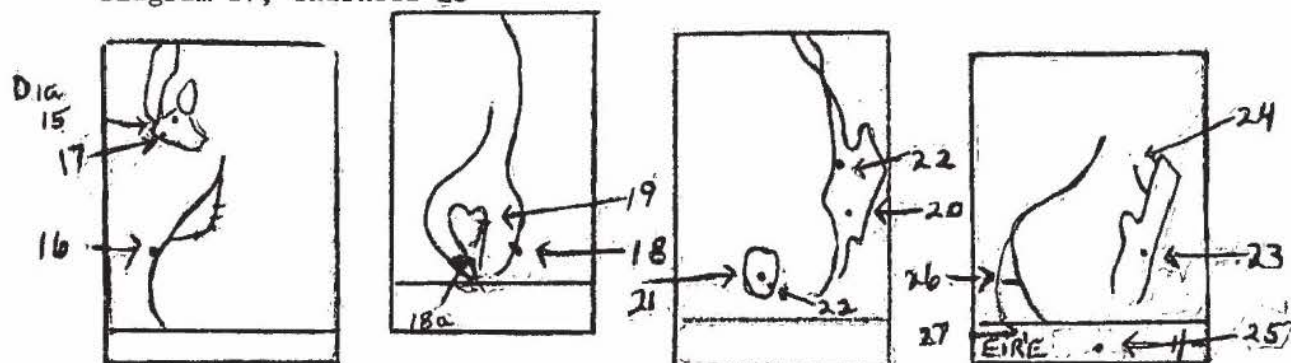
Row 3 Stamp 16 A spot occurs in the purple on the right. Diagram 23, Thirkell G6.

Row 4 Stamp 1 A small line appears on the purple design on the right of the stamp. Diagram 24, Thirkell E 5/6.

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



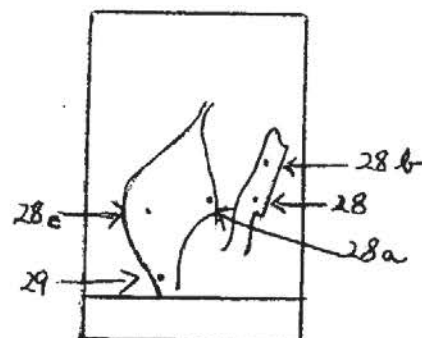
Diagrams 15,16,17

Diagrams 18,18a,19

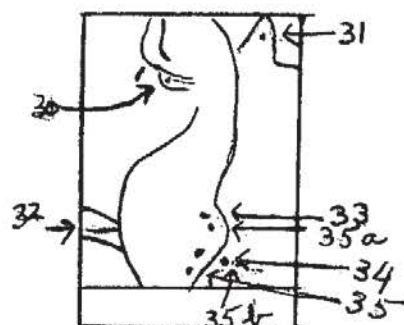
Diagrams 20,21,22

Diagrams 23,24,25, 26,27

- 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 stamp. Diagram 28a, Thirkell G5
- Row 4 Stamp 19 A spot occurs in the purple in the right of 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/I 6.
- Row 6 Stamp 12 A spot occurs in the bottom of the design. Diagram 35, Thirkell I 5.
- 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 I 5.
- I include the Thirkell positions to help those who use it to find the positions as well as diagrams.



Diagrams 28,a,b,c,29



Diagrams 30,31,32,33, 34, 35,a,b

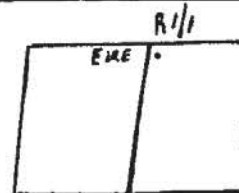
EIRE (C)

ADDITIONAL VARIETIES ON THE CORK YACHT CLUB STAMP (1970)

by Michael Phelan

There were two cylinder numbers I I I I and 2 I I I

- Row 1 Stamp 1 There is a very small dot just right of the painting opposite the second "E" of "Eire". It is very prominent on some sheets whilst on others it is very small but as far as I know it is constant throughout the printing.
- Row 3 Stamp 6 There is a cut in the sail of the large yacht and this is constant on all sheets examined (Diagram 1)
- Row 9 Stamp 5 There is a small light coloured spot to the right of the small yacht (Diagram 1 a).
- Row 11 Stamp 1 There is a dark coloured spot in the left of the painting. (Diagram 1 b)
- Row 18 Stamp 2 The "R" of "EIRE" is damaged at the top and this is constant only on Cylinder I I I I. (Diagram 1 c)



Row 1 Stamp 1

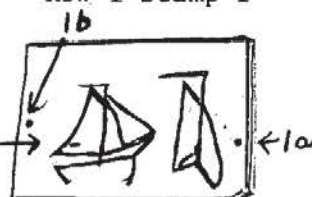


Diagram 1,1a,1b

DATE
STAMPS



P H I L Y M P I A

by V.A. Linnell

There is no doubt that Philympia will rank among the finest of International Exhibitions covering all fields of Philately. It was impossible to examine all displays in the 360 frames and a selection had to be made using the very complete catalogue. Naturally my first selection was the exhibits of Ireland's stamps. I had the pleasure of meeting the award winners and congratulating them upon the merit of their display which made my Philympia trip so much more enjoyable.

Having the opportunity of talking to these collectors and discussing our mutual interest was a daily pleasure. Often the group would enlarge and I would have the pleasure of meeting leading collectors in British circles who were always ready to discuss our hobby.

I was greatly impressed by their knowledge of stamps and their relationship with history, and when Ireland's stamps were discussed I simply sat and listened trying to absorb as much as possible as they knew so much more than I did. We have much to learn in North America and when experts such as Les Fletcher, Fred Dixon and Bill Kane and many others discuss various issues, it clearly points to the fact that they speak as experts and authorities on the subject.

When examining the Irish displays I was always impressed by the depth of study particularly in the Overprinted High Values and learnt that many constituted only part of a collection, and that entire sheets of these were available for study. I only wish that time had permitted me to accept the many kind invitations to view these stamps at their owner's home.

We have recently heard much about the Fenian Essays relating to their origin and design and there is an increasing interest in these "forerunners". Almost every display of Ireland's stamps contained one or more of these interesting essays in the 1¢, 3¢ and 24¢ values. In addition at our first joint meeting we had the opportunity of examining additional copies and also discussed some of the historical conditions prior to the time of their appearance. The variety of ink shades and paper used leads one to wonder as to their production and now that a study is being made concerning their source it is hoped that additional information will be presented concerning these issues.

Some exhibits contained a number of Victorian stamps used in Ireland and in my opinion this subject contains much of interest and the field of research is wide open as only a limited amount of printed information is available. I would like to hear more about a specialized subject such as this.

The 1922 Overprinted stamps of Great Britain are always of interest and a study of the Bradbury Wilkinson High Value printing were displayed as a study of the flaws and re-entries on the original stamp and then related to the Irish overprint with their flaws and varieties.

Airmail issues were not forgotten and many of the first experimental flight covers were displayed, some with the pilots signature. We also could examine copies of the Air Mail definitive issues with a number of varieties.

While I have referred to the uncommon stamps do not for a moment think that the commemorative and modern definitive issues were missing from the displays. They were all there, including copies of many flaws adding interest to each display. In addition there were studies of Control numbers, examples of Railway stamps, Registration covers and Postal Stationery.

Another most interesting display at our joint meeting was one showing many of the Irish cartoons of the G.B. Mukready cover and that in itself would take hours to study and enjoy as they are so well prepared and displayed the Irish wit to advantage.

I cannot refrain from congratulating the organizers of Philympia for planning and presenting such a wonderful exhibition, and add that smarter and better

frames could not have been used, in addition the lighting of all displays was perfect.

We could also watch engravers at work either close up or on closed circuit T.V. and the many printing concerns displayed the finest pieces of their art for all to examine. The dealers also did an excellent job of arranging their stands and judging from the crowds must have done a thriving business. an excellent rest spot was the "Members Lounge" on the top floor with plenty of space and rest facilities, added to which one could always get light snacks there and watch the activities on the floors below.

Every day the British Post Office arranged tours of the Post Office Tower, Western Sorting Office or Postal Museum for those who wished to visit the operation, while the Philympia committee had arranged daily tours of the English countryside, and all who took advantage of these were blessed with perfect weather every day.

There were many receptions in the evenings and the social side was well looked after to the point that no idle time remained and by the end of the day one was glad to roll into bed for a sound rest. All in all, Philympia was magnificent and future events are going to have difficulty in meeting the high standards set at this event.

Postal Stationery

Just received from F. E. Dixon is the new Irish air letter sheet (aerogramme). It is on gray paper. New departure is the incorporation of lozenges, printed in orange along the perimeter of the front. The address and folding lines are also in orange and all text black. Slightly larger than previous issues. Back as illustrated below. First Day of Issue November 16, 1970.

aerlitir
par avion

Mr. J. E. Foley
45 Edgemoor Road
LIVINGSTON
N.J. 07039
U.S.A.

aérogramme

Má bhíonn aon ní istigh leis an aerlitir seo is leis an griáthphos. a seol. If anything is enclosed this letter will be sent by ordinary mail

Ainm agus seoladh an tseoltóra
Sender's name and address

1/9 Registered Envelope

The next item is the 1/9 Registered Envelope in size K, just received from Michael Giffney. As with the other sizes, the text on the reverse still refers to the obsolete registry rate of 1/-. Date of issue is unknown, but presumed to be rather recent.

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**Wishing You A Merry Christmas & A Happy New Year**