

IRELAND'S PERMANENT DEFINITIVE STAMPS AND ESSAYS 1922 – 1937



A Collector's Compendium
by
Barry Cousins

**Publication for Research, Reference & Feedback
by
Fellow Philatelists**

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Acknowledgements

In the preparation of this Collector's Compendium the author has examined and used data from the following publications and sources



Monograph by Robson Lowe
'1922 Ireland 1972'

Hibernian
'2014 Handbook & Catalogue of the Postage Stamps of Ireland'

'Ireland's Transition' by Cyril Dulin

'Handbook of Irish Philately' by David Feldman

Irish Philatelic Circle - Reproduction of Supplement and Journal Article
The 1922 Pictorial Printing Machine Essays by William Fletcher (Appendix 1)
Proposed Irish Free State High Values by Douglas Muir (Appendix 2)

Royal Mint proof records, in connection with Ireland's low value definitive stamps (Appendix 4)
Proof book is the property of the British Postal Museum & Archive, London.

Douglas Muir for facilitating access to records, as a result of which
many outstanding matters have now been resolved.

(Douglas N. Muir, Senior Curator Philately, The British Postal Museum and Archive)

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Paul Baines, Anders Jørgensen, John Lennon and Iben Olsen.

PREFACE

The aim of this publication is to examine the design process and essays connected with the first definitive stamps of Ireland, together with background in relation to the printing of these stamps, leading up to their release for sale at Post Offices throughout the Irish Republic.

As a 'Compendium' the main objective is to review, research and collect data and then to coherently combine this information into a single publication; the aim being to embrace the subject matter in greater depth than has previously been undertaken.

This publication is the author's first on the subject of essays, as they relate to the first definitive stamps of Ireland.

From experience the author accepts that this first edition is far from complete and as a result will contain some errors and omissions.

However, over time and with input from readers the content will be progressively researched, developed and improved.

Highlights of the seven chapters making up this publication are as follows -

Chapter 1 covers the transition of postal services in Ireland, following the Anglo-Irish treaty of independence. This section also covers the process adopted by the newly formed Irish Postal Authority of the Provisional Government to set in motion the design of a dedicated series of Irish postage stamps.

Chapter 2 reproduces scans of essays from the 'Official Records', which are held by the Irish Department of Posts and Telegraphs. These official records highlight some of the submissions received, as a result of a design competition initiated by the then Postmaster General.

The author's text is supported in part by transcripts taken from a 1972 monograph by Robson Lowe on the same subject matter.

Chapter 3 examines essays and print trials, undertaken by established printing firms, in connection with the first permanent issue.

Many of the essays featured in this section are available in the philatelic market place and to a degree it is probable that some may have been produced with collectors interests in mind.

Chapter 4 lists essays which, whilst being part of the original 1922 design submissions, were not printed until 1943.

This part also includes a sub-section which highlights essays connected with the high value definitive stamps, and which did not feature in the 1922 design competition.

Chapter 5 sets out background information in connection with the first series of Irish definitive stamps.

Chapter 6 Appendices

Appendix 1 - reproduces a study paper by the late Col. William (Bill) Fletcher, titled '1922 Pictorial Printing Machine Essays'.

Appendix 2 - reproduces an article by Douglas Muir titled 'Proposed Irish Free State High Values'.

Appendix 3 - is a transcript of an article by the author. The subject matter being the fiscal and postal use of 6d. stamp and the inks in use.

Appendix 4 - highlights extracts from Royal Mint's proof book records together with an explanation regarding the production of working plates from engraved dies.

Appendices 1 and 3 have been reset and in some cases where available better quality images have been added.

Chapter 7 Valuations

The valuation guide covers essays listed in Chapters 3 & 4 and Irish stamps from the first definitive issue, which are listed in Chapter 5.

Footnote

The author's first attempt at a Compendium commenced way back in 2002 and is titled 'Overprinted Stamps of Ireland 1922 - 1935'.

The 2013 edition of this Compendium was awarded a Large Vermeil medal in 2013 at the World Stamp Exhibition, held in Thailand.

This particular Compendium which is titled 'Ireland's Permanent Definitive Stamps & Essays' gained a Vermeil medal at Europhilex London 2015.

Other works by the author include a publication titled 'Republican Propaganda & Unionist Political Overprints, which gained a Silver medal at the 2013 Irish National Exhibition.

And finally the author's most recent publication titled 'Irish Free State - Plates, Controls and Overprint Settings' which gained a Gold medal at the 2015 Irish National Stamp Exhibition and a Vermeil medal at the World Stamp Show held in New York in May 2016.

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CHAPTER 1

Transition of Postal Services in Ireland

Historical Background

Following decades of unrest, the movement for freedom and home rule for Ireland gained momentum in the 19th Century.

Despite many setbacks an agreement was finally reached to grant independence to three provinces, namely Connacht, Leinster, and Munster and to the Ulster counties of Cavan, Donegal and Monaghan. As part of the agreement, the remaining six Ulster counties were partitioned, becoming a region of the United Kingdom, known as Northern Ireland.

The Treaty provided for a three stage transition from British to Irish rule, being the formation of an interim provisional government, a single chamber constituent assembly which would enact a constitution and the election of the first parliament of the Irish Free State. After the Treaty was approved on 7 January 1922, the first provisional assembly was elected on 16 January 1922 and became the de facto government.

Administrative control was transferred on 1 April 1922, the first day of the next financial year.

Those who accepted the Treaty were in the majority, after the constituent assembly was elected in June 1922.

This assembly then enacted the Constitution in October and on 6 December 1922 the Irish Free State or SAORSTÁT ÉIREANN came into existence.

Postal Services

Before separation the postal services in Ireland were administered by the British Postal Authority and the stamps in use were common throughout the British Isles.

To reflect the impending change of status in Ireland and with the concurrence of the British Parliament and the Provisional Government of Ireland, it was decided to overprint stamps of Great Britain, until such time as the newly established Irish Postal Authority could put in place the release of a permanent definitive stamp issue.

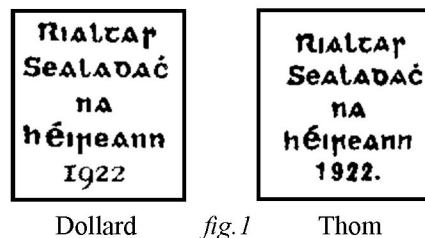
This decision was taken as it was not possible in such a short time frame to adopt designs and initiate the printing process for a dedicated series of Irish definitive stamps.

For the record on 1 February 1922 before the first overprinted stamps were released, the newly appointed Postmaster General of the Provisional Government, invited the public to submit designs for a permanent definitive issue. This topic is discussed in greater detail later in this section and more specifically in Chapters 2 and 3 of this compendium.

The overprinting of British stamps in sheets was undertaken by two printing firms located in Ireland, namely the Dollard Printing House and Alexander Thom & Co. Ltd.

The first overprinted stamps, which were released for postal use on 17 February 1922 bore a Gaelic inscription which translates to - 'Government Provisional of Ireland 1922'.

For low values the respective overprint styles in use by Dollard and Thom is shown in fig. 1.



With the ratification of the Free State and acknowledging that the dedicated stamps were still in the process of preparation, a new overprint was initiated and released by the postal authority on divers dates between 11 December 1922 and 16 January 1923.

The new overprint by Thom reflects the change of status, and translates to 'Free State Ireland 1922', see fig. 2.



Paragraphs reproduced in italics represent a summary of events and dates, taken from a University College of Cork website.

For coil stamps Harrison & Sons of London, were contracted to undertake the overprinting process and the division of sheets into coils for commercial use, with dispensing machines. Harrison & Sons were responsible for the overprinting and make up of coils, throughout the transition period. This period covers both the Provisional Government and the Free State transitional phases.

For coil stamps Harrison continued production until January 1924, by which time the dedicated ½d., 1d., 1½d. and 2d. Irish stamps, had been in regular postal use for some time.

As regards to high value definitive stamps, overprints were again in use, on stamps of Great Britain.

Overprinted high value stamps were initially produced by Dollard, for release on 17 February 1922.

Dollard's Provisional Government overprints appeared on Bradbury Wilkinson 'Seahorse' stamps, with face values of 2/6, 5/- and 10/-, see fig. 3.



fig 3.

In October 1922, the overprinting of high values was taken up by Thom, using the same type style as previously in use by Dollard.

However in December 1922 in line with the overprint for low value stamps, Thom adopted the Free State overprint, as shown in fig.2.

The use of overprinted high value stamps of Great Britain continued until 1937. The Irish Postal Authority eventually releasing three dedicated high values on the 8 September 1937.

During this extended period, the responsibility for overprinting high value stamps moved from Thom to the Government Printing Works

in Dublin, then onto Somerset House in London, followed by Harrison & Sons before reverting back to Somerset House.

If more information is required on this subject matter, readers are invited to review the author's specialist compendium titled :-

'Overprinted Stamps of Ireland 1922 - 1935'

Stamp Designs for the Permanent Issue

As mentioned, on 1 February 1922 the Postmaster General J. J. Walsh invited the public to submit designs for a permanent definitive issue.

See fig. 4 below for a transcript of the official press announcement.

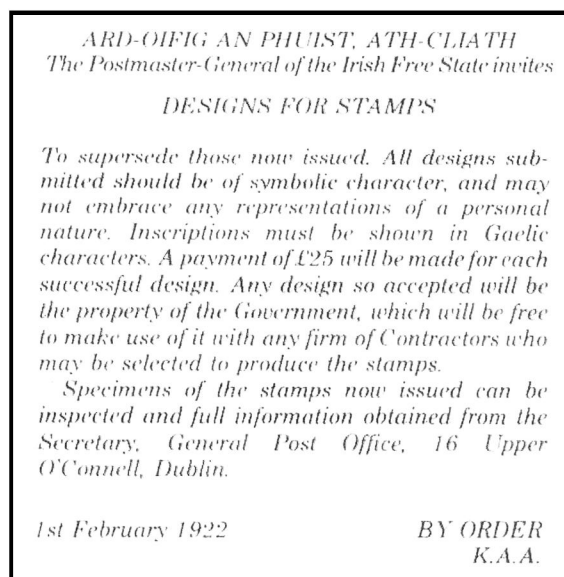


fig. 4

It is recorded that in the month following the press announcement some 129 designs were received.

Whilst many of these submissions were from private individuals and art groups, amongst the respondents established printing firms were also active participants.

The next section discusses the outcome following the design submission phase and the background, insofar as it is known.

Shortlisted Designs

From the multitude of designs submitted, a Dublin press release sometime in mid 1922 announced that five designs were being considered, by the Provisional Government, see fig 5. Of these five essays, three were eventually adopted for the final stamp designs.

Interestingly the whereabouts of the artworks shown in the press release are not known, coupled with the fact that there is no reference to them in the postal records.

Also of interest is the fact that for one stamp design, there appears to be no supporting essay. This design displays the 'Sword of Light' which denotes 'Resurgence'.

A reason, for the lack of information in the official records, could be explained if the selected essays were in fact assigned to the Royal Mint, London.

It is known that the involvement of the Royal Mint was a sensitive issue and therefore in the author's opinion, this could answer many questions.

The Royal Mint were responsible for producing the dies for all designs, together with the preparation of plates for use by the Government Printing Works, located in Dublin Castle.

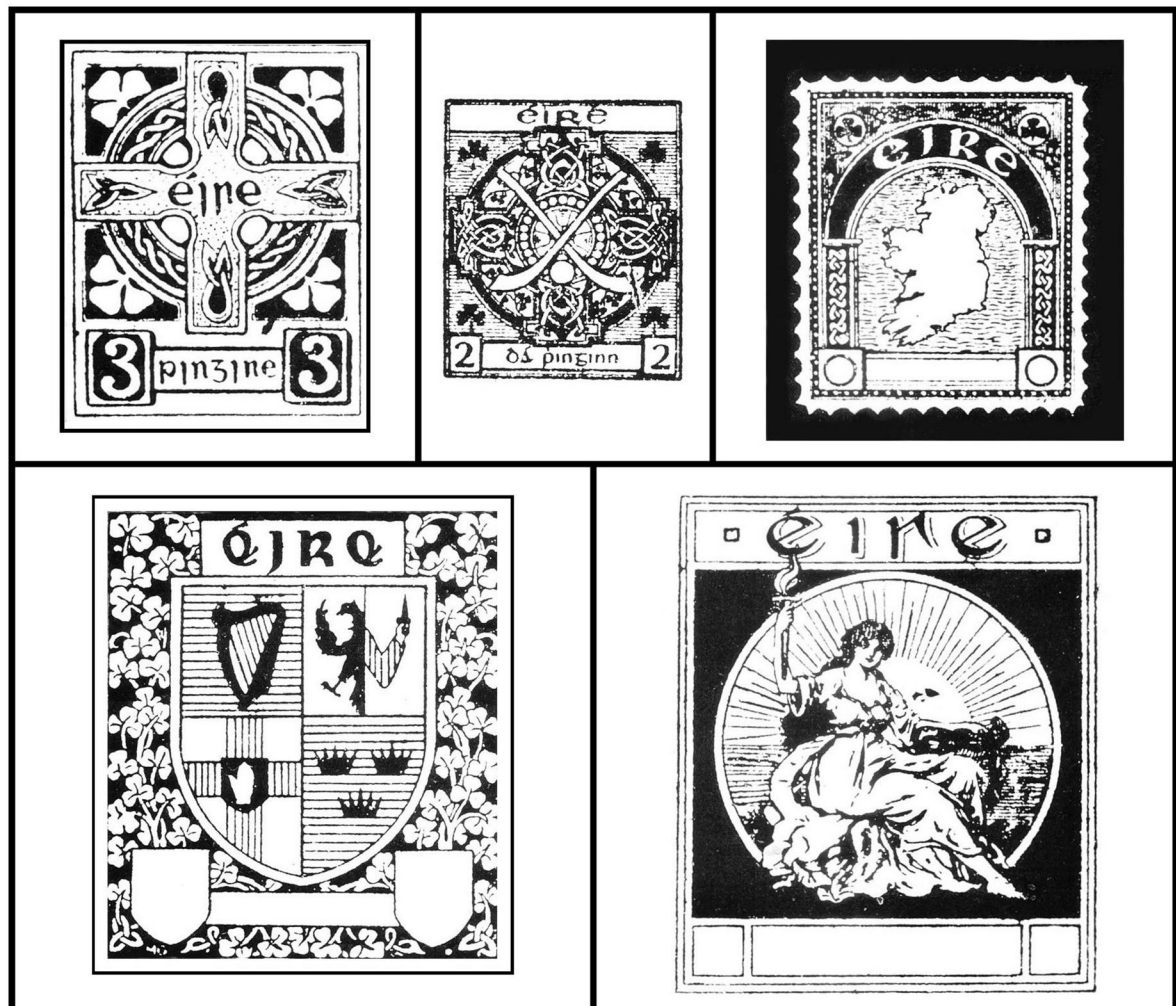


fig. 5

Five images as they appeared in the 1922 press announcement accompanied with the following statement "From among the hundreds of designs for Irish Free State definitive stamps that have been submitted, the Provisional Government has selected those shown for further consideration."

From the short list, two designs were not adopted. The first, shown in fig. 6, depicts crossed hurley sticks and a ball. This essay was submitted by William MacBride of The Craftworkers Ltd., a firm based at 39 Harcourt Street, Dublin.

MacBride also submitted three other designs, which are featured in the official records and outlined in Chapter 2.



fig. 6

The second unsuccessful design was submitted by James Walker of James Walker & Co., from Rathmines, Dublin, see fig. 7



fig. 7

From the official records it is apparent that James Walker submitted two further designs, which are highlighted in Chapter 2, essays (1) and (4) refer.

With the essays (1) and (2) by James Walker in which 'Hope' is holding a torch in her right hand, an Irish harp in her left, and with an Irish wolf-hound at her feet, it appears that Perkins, Bacon & Co., were also involved.

It is known that essay (1) was printed using the lithograph process by James Walker & Co.

However with the knowledge that stamps in sheet form were to be recess printed using plates made up from engraved dies, produced by the Royal Mint, James Walker & Co.

joined with Perkins, Bacon & Co., who had the capability to produce engraved die proofs for submission, for proof example of essay (2) see fig. 8.

In the 1920's when the records of Perkins, Bacon & Co. were put up for sale, dies and proof copies were uncovered, some of which are now in the hands of collectors and are covered in more detail, in Chapter 3 of this compendium.



fig. 8

An interesting observation arising from the die proof submitted, by Perkins, Bacon & Co. and the short listed essay by the same firm relates to the use of 'SAOR STÁT NA hÉIREANN' ⁽¹⁾ in the former and 'ÉIRE' ⁽²⁾ in the latter.

Recent investigations now show that the decision to adopt 'ÉIRE', was only taken by the Provisional Government, at a meeting held on 6 March 1922; this being after the announcement of the design competition and the briefing given to participants.

⁽¹⁾ On a broader spectrum, all competition essays which were submitted to the Irish Postal Authority referred to 'Free State of Ireland'.

⁽²⁾ Designs which were short listed and finally selected were all revised to reflect 'Ireland', as the country call back.

Selected Designs

Of the five designs featured in the press announcement, three were adopted.

The first to appear being taken from the essay which shows an outline map of Ireland, designed by James Ingram, see fig. 9.

The 2d. pearl green shade was issued on the 6 December 1922. This same design was also used for the 1d. and 1½d. values, which were released at later dates, details of which are covered in Chapter 5.



fig. 9

As issued for the three stamp values the design was refined as follows:

- Values added with gaelic descriptions

1d. Carmine - pinsin
1½d. Claret - tri leac pigne
2d. Pearl-green - da pinsin

- Accent inserted on 'É' of 'ÉIRE'
- Dots added before and after 'ÉIRE'
- Map smaller and with continuous background lines
- Border frame line added

For design changes listed above, see fig 9a.



fig. 9a

The second definitive stamp design was taken from an essay depicting the Celtic Cross⁽³⁾, submitted by Miss Lily Williams, a prominent Dublin artist, see fig. 10.

This design was used for 3d. and 10d. values, details of which are covered in Chapter 5.



fig. 10

The main differences between the artist's essay and the issued stamps were as follows:

- Value tablet gaelic descriptions revised with addition of 'tri'(three) or 'deic'(ten)

3d. Blue - tri pinsine
10d. Brown - deic bpinsine

- 'R' of 'ÉIRE' upper case
- 3's in value tablet smaller
- Heavy dotted shading in cross
- Design borders highlighted and cabling rounded

For design changes listed above, see fig 10a.



fig. 10a

This particular essay by Miss Williams is an adaptation of her earlier design which was used as a Sinn Fein propaganda label, during the period 1907 until 1916, see fig. 11.

⁽³⁾Design based on the stone cross at 'Clonmacnoise, Co. Offaly'.



fig. 11

For the propaganda labels the Celtic Cross design by Miss Williams was engraved on wood by W. W. Kirkwood and lithographed by James Walker & Co., in association with Alexander Thom, a Dublin based printing firm, see fig. 11.

Propaganda labels were used to convey political statements by the Republicans, who were against British rule. As such their use was contrary to Post Office regulations, which were in force at that time.

Of interest is the fact that this basic design evolved from being illegal under British rule to adoption by the Irish Free State.

The third definitive stamp design displays the 'Sword of Light' and was submitted by J. J. O'Reilly, see fig. 12.

Within the arch of the oval frame appears the words 'an clai eam soluir', which translates from gaelic to read 'Sword of Light'.



fig. 12

For the first definitive stamp issue this design appears on the ½d., 5d., 6d. and 1s. values, details of which are covered in Chapter 5.

As issued for each of the four stamp values the design was refined as follows:

• Values added with revised gaelic descriptions

- ½d. Bright Green - leac pingsin
- 5d. Bright Violet - cuig pingsine
- 6d. Claret - se pingsine
- 1s. Light Blue - seilting

- Larger accent on 'é' of 'éire'
- Thicker letters in 'éire'
- Blade of sword wider in centre
- Hand enlarged
- Background within oval frame lined with sword profile flamed

For design changes listed above, see fig. 12a.



fig. 12a

The fourth design to be adopted was submitted by Miss Millicent Girling. This design features the Coat of Arms of each of the four provinces, which in their correct form are shown in fig. 13, on the following page.

This particular design raises the somewhat controversial question, in that the 'Ulster' Coat of Arms were incorporated and supposedly accepted by the British Government.

Ulster before partition was made up of nine counties, of which only three were to become part of the Free State, with six remaining under British rule and renamed Northern Ireland.

Three stamps appeared using this design, namely the 2½d., 4d., and 9d. values, details of which are covered in Chapter 5.

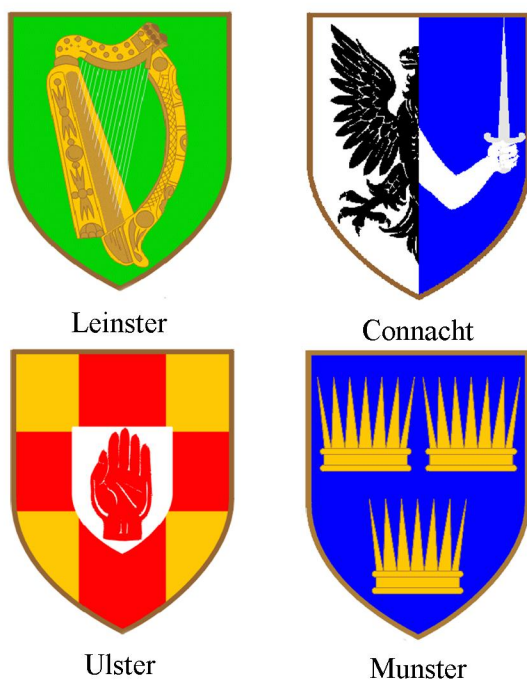


fig. 13

The essay in its original form is shown in fig. 14. This particular essay was the subject of several design changes⁽⁴⁾ before being approved for use, with the last three values of the first definitive stamps to be issued.

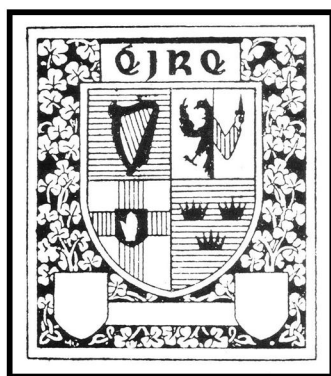


fig. 14

First stage design changes:

- Trial value added with large letters and with a gaelic description
2d. 2d. 2d. 2d.
- Right hand shown in 'Ulster' section of the quadrant and no lines in the cross
- Separate feathers and medium sword shown in the 'Connacht' section of the quadrant
- Thick parallel lines behind the harp in the 'Leinster' section of the quadrant

For stage 1 design changes, see fig. 14a.



fig. 14a

Second stage design changes:

- Value letters and numerals reduced in size
- 'ÉIRE' styling refined
- Hand in 'Ulster' section of the quadrant replaced by a solid shield and lines added to Cross
- Bent arm and short sword added to the 'Connacht' section of the quadrant and the eagle infill made solid
- Light parallel lines added behind the harp in the 'Leinster' section of the quadrant
- Crowns in the 'Munster' section of the quadrant restyled

For stage 2 design changes, see fig. 14b.



fig. 14b

Third and Final stage of design changes:

- Actual values inserted
2½d. Red-brown - 2d. 2d. 2d. 2d.
4d. Slate-blue - ceitre pingine
9d. Bright Violet - naoi bpingine

⁽⁴⁾Some design changes are chronicled in the proof records, which are listed in Appendix 4.

- Solid hand added to shield in 'Ulster' section of the quadrant
- Dots added in corners of the 'Ulster' section of the quadrant
- Sword and arm redrawn with addition of background lines and eagle redrawn in the 'Connacht' section of the quadrant
- Light diagonal lines inserted behind harp in the 'Leinster' section of the quadrant

The final design which is shown in fig. 14c displays many changes during the course of its evolution from design submittal through to final completion.



fig. 14c

From the official records, Miss Girling, was responsible for a further design entry. Details of her second entry are covered in the next part of this compendium, which deals with some 75 original essays which are still in the possession of Department of Posts and Telegraphs in Dublin.

In connection with the designs for the first definitive issue an interesting article appeared in the 27 January 1923 edition of the Irish Times, see transcript fig. 15. This press release was issued by J. J. Walsh in his capacity of Postmaster General. In the last paragraph of his article, reference is made to the high value designs by Professor Atkinson which is interesting. In this Compendium page 4.05 discusses these particular essays by Atkinson and importantly in Appendix 2, it is clearly stated that these designs were considered unacceptable, by the Royal Mint.

In connection with the designers, in addition to the detail contained in J. J. Walsh's article the following information is also known.

Miss Lily Williams was born in Dublin and studied art at the Royal Hibernian Academy. She was well known for her portraits, particularly of the Irish Patriots of 1916 and as mentioned was the designer of the Sinn Fein label, which since 1908, had been associated with the aims of the new Irish Government. President Arthur Griffith requested that her design be included in the new stamp issue.

John J. O'Reilly was born in Dublin in 1879. He was renowned as a lithographic artist and designer and is probably best known for his illuminations in addition to which he designed many of the Irish bill dies (Revenues).

Miss Millicent Girling was born 23 June 1901 and was therefore in her early 20's when her design was accepted. She was a ceramic and stained glass artist originating from Waterford and was a teacher of design at the Metropolitan School of Art in Dublin.

James Ingram little more is known about him or his background.

Mr. J.J. Walsh, Postmaster-General for the Irish Free State, yesterday told a representative of the *Irish Times* what some of his plans were for the development of the Post Office, and what his intentions were with regard to the extension of the telephone system and the improvement of the telegraph.

He showed a sheet of 1½d. stamps which, he said would be issued to the public on February 2nd. The design is the same as that of the 2d. stamps, but its colour is maroon. Penny, three-penny, and ten-penny stamps, with a Celtic Cross design, will shortly be issued, perhaps before the end of February. Half-penny, five-penny, six-penny, and shilling stamps, bearing a representation of the Clíadeam Soluis (Sword of Light), were being printed, and the 2½d., 4d., and 9d. stamps would bear a representation of the Arms of the four provinces. The designer of the stamps, which bear a map of Ireland, is Mr. James Ingram, of Crawford avenue, Glasnevin. Miss Lily Williams, Lower Beechwood Avenue, Ranelagh, the designer of the first Sinn Fein stamps, is also the designer of the Celtic Cross stamp. Mr. J. J. O'Reilly, 3 Westmoreland Street, is the author of the "Sword of Light" design, and Miss M. M. Girling, of the Dublin School of Art, has contributed the Arms of the Four Provinces.

There are special designs for stamps of the values from 2s.6d. to 10s. These are by Professor Atkinson, Dublin, and will include representations of the Old Parliament House (Bank of Ireland), the Sackville Street General Post Office, and the Custom House (before its destruction).

fig. 15

PART 2

The Official Records



Essay (2) EWP 101

Recess print by Perkins, Bacon & Co., from a James Walker design

The 75 black and white illustrations in this section are copied from a photograph album, produced by the Department of Post and Telegraphs, Dublin. Albums were presented as a memento to Members of Parliament (An Dail), following the issue of the first definitive stamps.

The author has in his possession an album, which also includes the original typewritten notes, which detail the provenance of the recorded designs.

As mentioned in Chapter 1 some 129 entries were received, therefore after taking account of the short listed designs, the essays submitted by printing firms which are not listed in the official records, then some 45 submissions remain unaccounted for.

In the preparation of this section the author had access to a monograph which was published by Robson Lowe and titled '1922 IRELAND 1972'. This monograph reviews the 75 essays held on file by the Department and was released in 1972 by Robson Lowe to coincide with the Golden Jubilee of Ireland's first definitive postage stamp.

In this section, in order to avoid a clash of viewpoints, the author has taken the liberty to adopt some of Robson Lowe's descriptions, which in some cases are subjective.

The essays shown in this section name the designer, the value and the reference number, as allocated in the official records. In some cases either the value or the essay numbers are not in sequential order.

**Essays (1), (2) by James Walker,
Rathmines, Dublin**

In the case of these essays, the submission was made in the form of recess printed proofs from engraved dies made by Perkins Bacon & Co. For further details refer to page 1.04 and scan on page 2.01.



Essay 1
2d. Hope seated with torch

**Essay (3) by Tomás MacCárthaigh,
Carpenterstown, Castleknock**

A well finished design of considerable merit.

**Essay (4) by James Walker,
Rathmines, Dublin**

A particularly attractive design.



Essay 2
3d. Hope seated with torch



Essay 3
6d. Irish harp, with backdrop of a rising sun



Essay 4
2d. Hibernia with harp

Essays (5), (6) & (7) by T. W. Brophy, Dublin

Well drawn designs, essay (5) displays the Coat of Arms of 'Connacht (Connaught)', 'Leinster' and 'Munster', with the fourth quadrant 'Ulster' being left blank.

In (6) the artist includes the four coats of arms and as with (7) has included the allegorical

figure of Hibernia, her harp and the round tower. Essay (7), like several others in these records, includes an Irish wolf-hound.

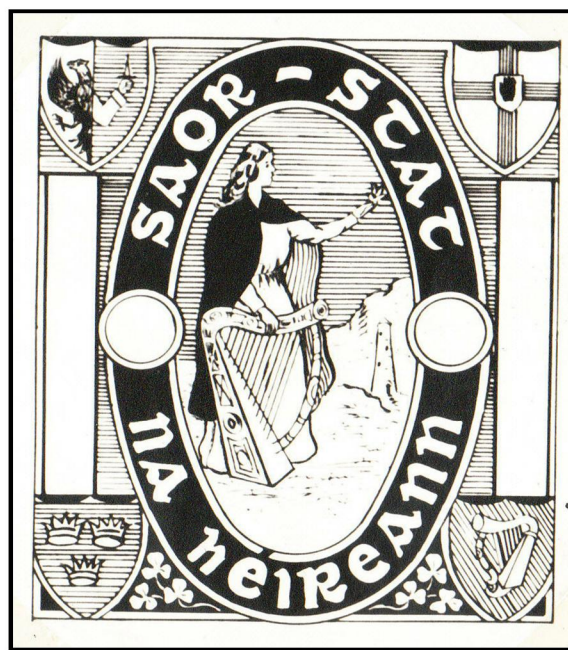
Essay (8) by S. V. Baker, School of Art, Cork

This essay displays the Coat of Arms of three provinces, superimposed on a shamrock.



Essay 5

½d.



Essay 6

No value



Essay 7

1d.



Essay 8

2d.

Essay (5) by T. W. Brophy, Dublin

Scan from a separate series of bromides acquired by the author, and formerly in the collection of T.E. Field.



Essay 5

½d. Coat of Arms of 'Connaught', 'Leinster', 'Munster',
with the fourth quadrant 'Ulster' left blank.

Essay (6) by T. W. Brophy, Dublin

Scan from a separate series of bromides acquired by the author, and formerly in the collection of T.E. Field.



Essay 6

No value assigned

Coat of Arms of the four Provinces, with the figure of Hibernia,
her harp and the round tower.

**Essays (9) to (25) by R. A. S. MacAlister,
18 Mount Eden Road, Donnybrook**

An interesting series of designs, submitted by the Professor of Celtic Archaeology at University College, Dublin.

Essay (9) was intended for use as a revenue stamp (note use of the word 'ṑual').

The remaining sixteen essays represent a set of values from ½d. to £1.

The interests of the artist is well represented and include the Irish Elk (10), a bronze age Lunula (11), rock carvings (12) and (13), a standing stone (14), probably St. Patrick's bell (15), from an illuminated manuscript (16),

inscribed stone cross (18), a metal ornament (19), St. Patrick's church at Saul (20), an inscribed cross (21), Dolmen and isolated pillar (22), a Viking galley (23) and an ancient harp surrounded by the Coat of Arms of the four provinces (25).

Robson Lowe in their monograph state that "they were not able to explain essays (17) and (24), but the latter was probably meant to portray one of the early Irish monarchs (possibly Roderick O'Connor) on the left, with a portrait of King George V on the right".



Essay 9
1d. Revenue stamp



Essay 10
½d. Irish Elk



Essay 11
1d. Bronze age 'Lunala'



Essay 12
1½d. Rock carving



Essay 13
2d. Rock carving



Essay 14
2½d. A standing stone



Essay 15
3d. St. Patrick's bell ⁽¹⁾



Essay 16
4d. Image from an illuminated manuscript



Essay 17 ⁽²⁾ 5d.

⁽¹⁾ Description assumption to be validated.

⁽²⁾ Design representation not known.



Essay 18
6d. Inscribed stone cross



Essay 19
9d. Metal ornament



Essay 20
10d. St Patrick's church at Saul



Essay 21
1s. Inscribed cross



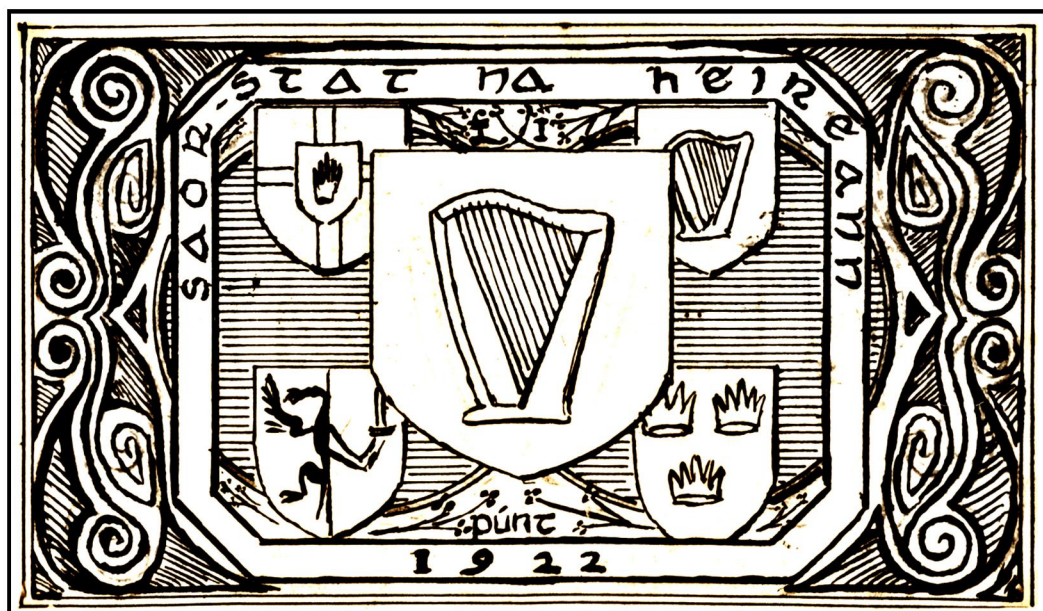
Essay 22
2/6 Dolmen and isolated pillar



Essay 23
5/- Viking galley



Essay 24
10/- Irish monarch ⁽³⁾ with portrait of King George V



Essay 25
£1 Irish harp surrounded by the Coat of Arms of the four provinces

⁽³⁾ 'Roderick O'Connor', subject to validation

£1 = Punt

**Essays (26), (27), (28) by E. Lindyceans,⁽⁴⁾
Metropolitan School of Art, Dublin**

The name ascribed to the artist is unclear in the records and it may be a phonetic spelling of E. Lynd E. Sears or Lindy Sears.



Essay 26
2d. Lady with harp



Essay 27
2/6 Lady with harp and second lady with globe, which shows Ireland and part of England

⁽⁴⁾*In the author's opinion the name is most likely to be 'Lindy Sears'.*

Essay by E. Lindycears,⁽⁴⁾



Essay 28

No assigned value

St. Patrick and St. Bridgid, with Irish wolf-hound in the foreground and rising sun in the background. Left panel displays an Irish harp and the right panel a Celtic cross

**Essays (29) to (37) by Edward Nolan,⁽⁵⁾
10 Elizabeth Street, Drumcondra**

A 'shamrock' set of nine essays, some of which have considerable merit.

The motifs were the shamrock (29), the harp and shamrocks (30), Celtic cross (31), Bermingham Tower at Dublin Castle (32), the lady with a harp and Irish wolf-hound by a Celtic cross watching the rising sun (33); then a curious design, at the top a horse in the entrance of an ancient tower, a harp below, with a surround of shamrocks (34); another shamrock border, a typical Irish medieval design around the value (35); and Irish archway with shamrocks in the upper corners (36), and Irish wolf-hound facing the rising sun with a ruined round tower and a monastic dwelling in the background (37).



Essay 29

½d. Shamrock motif

⁽⁵⁾Records ascribe the essays to 'Dolan', but the name is thought to be 'Nolan'.



Essay 30
1d. Harp and shamrocks



Essay 31
2d. Celtic cross



Essay 32
3d. Bermingham Tower at Dublin Castle



Essay 34

6d. Horse at entrance of an ancient tower,
harp below, with a surround of shamrocks



Essay 36

1s. Irish archway with shamrocks
in the upper corners



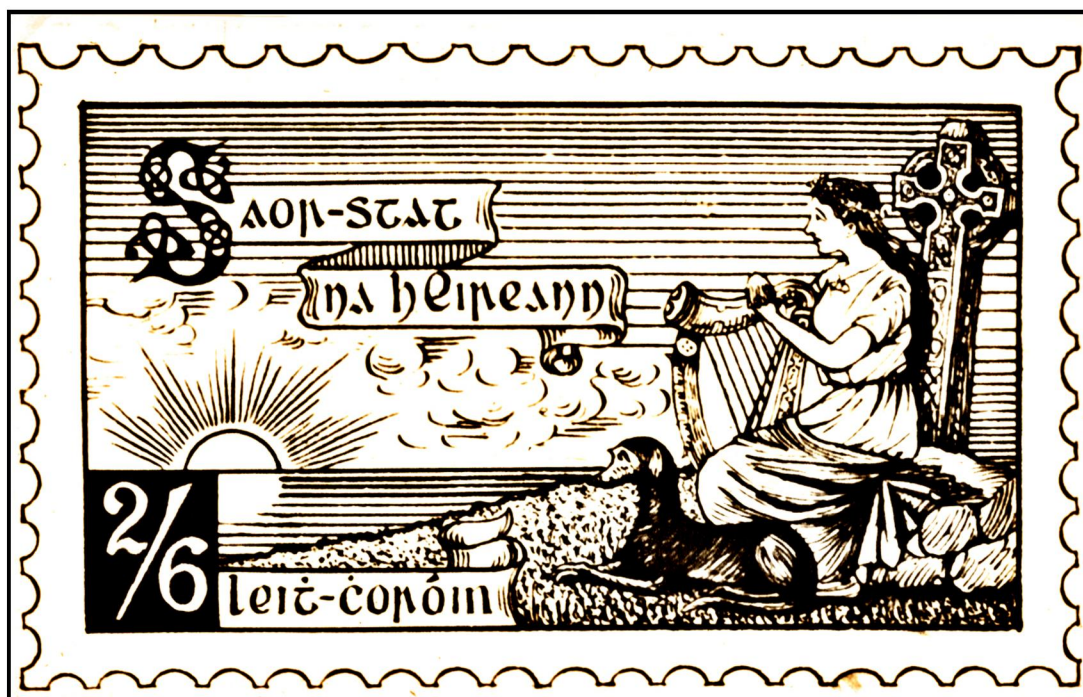
Essay 35

9d. Shamrock border, with an Irish medieval design around the value



Essay 37

10d. Irish wolf-hound facing the rising sun, with a ruined round tower and a monastic dwelling in the background



Essay 33

2/6 Lady with harp and Irish wolf-hound by a Celtic cross watching the rising sun

**Essays (38), (39) by M. T. O. Muiridhigh,
25 Upton Avenue, Forest Gate, London**

Two attractive designs, the harp without an outline, being quite unusual (38); the Coat of Arms of the four provinces on the background

of rays under the arch with the legend and shamrocks in the upper corner, all have a very clean appearance in spite of the amount of detail, which includes the year '1922' (39).



Essay 38

1d. Harp without outline and with the year '1922'



Essay 39

2d. Coat of Arms of the four provinces, under an arch, with shamrocks in the upper corners and with the year '1922'

**Essay (40) by Noel F. Harrison,
79 Tathe Avenue, Winnipeg, Canada**

An interesting design and the only one recorded from an overseas artist.

The map of Ireland has the appearance of a 'Paddy' caricature, the harp on a background of rays, the curious Celtic pattern and the shamrocks in the surround suggests that in announcing the competition, the Post Office must have made a number of suggestions, many of which have been crammed into this one essay.



Essay 40

No value Harp on map of Ireland, with rays, Celtic pattern and shamrocks in the surround.

Essays (41), (42), (43)
by Mabel McConnell, 22 Lincoln Place,
Dublin

A short set, the Coat of Arms of 'Munster' on the cross of St. Patrick with a background of shamrocks (41), the shamrock motif (42) and the harp on a shield representing the Coat of Arms of 'Leinster' (43).



Essay 41

1d.



Essay 42

2d.



Essay 43

4d.



Essay 44

2d.

**Essays (45) to (54) by
Seán MacMurchadha, 15 Sráid D'Olier,
Dublin**

Ten designs which are generally distinctive for the clean dark backgrounds and the clarity of the value numerals, eight being for the 1d. and two for the 2d.

Of interest is how the artist presented the same theme in a variety of ways:-

- rising or flaming sun (46), (47), (48), (49), (50), (52), (54)
- harp (45), (53)
- Celtic cross (48), (52)
- female having broken her chains (45), (51) (possibly 'Hibernia')

Having eliminated these subjects, there remains the two single motifs, the torch bearer (46) and the young tree (47).

(Torch bearer possibly 'Hope')



Essay 45

1d. Harp and female with broken chains



Essay 46

1d. Torch bearer and rising sun



Essay 47

1d. Young tree and flaming sun



Essay 48
2d. Celtic cross and rising sun



Essay 49
1d. Flaming sun



Essay 50
1d. Rising sun



Essay 51
1d. Female with broken chains and rising sun



Essay 52

2d. Celtic cross and flaming sun



Essay 53

1d. Harp



Essay 54

1d. Flaming sun

Essays (55) to (58) by Evelyn M. Willis
of The Craftworkers Ltd.,
39 Harcourt Street, Dublin

These designs Ms. Willis were re-submitted
by O'Loughlin, Murphy and Boland at the
request of the Postmaster General.

The essays submitted by this firm were
typograph printed and prepared in both
perforated and imperforated forms.

These essays are covered in greater detail in
Chapter 3.



Essay 55
3d. Rising sun



Essay 56
1d. Tower and wolf-hound, with rising sun



Essay 57
7d. Harp set in shamrocks and with rays
of the sun in the borders



Essay 58
5d. Rising sun with shamrocks
in the foreground

Essays (59), (60) & (61)
by William MacBride
of The Craftworkers Ltd.,
39 Harcourt Street, Dublin

These designs William MacBride were re-submitted by O'Loughlin, Murphy and Boland at the request of the Postmaster General.

The essays submitted by this firm were typographed and both perforated and imperforated.

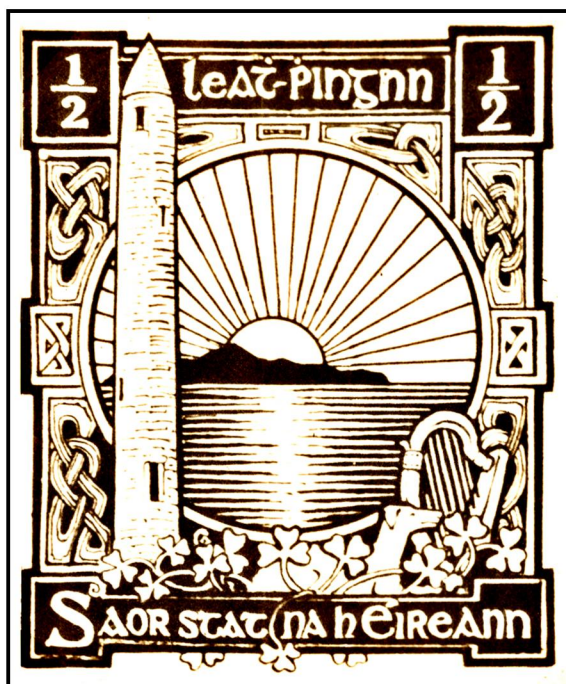
These essays are covered in greater detail in Chapter 3.

A further submission by William MacBride was also short listed, see page 1.04, fig. 6.



Essay 60

2d. Shamrock motif and Celtic interlacing



Essay 59

½d. Tower and harp, with rising sun in the background and Celtic interlacing



Essay 61

1s. Lady (possibly Hibernia) with harp and book, and with Celtic interlacing

**Essay (62) by Millicent Girling,
Metropolitan School of Art, Dublin**

Essay (62) has the familiar round tower motif in the foreground against the rising sun, with Celtic inter-lacing in the corners.

Miss Girling's was one of the four successful essayists for her accepted design showing the arms of the four provinces, which was used for the 2½d., 4d. and 9d. values

**Essay (63) by Elizabeth A. Whitty,
42 Quay, Waterford**

A simple design with the round tower motif, which could have been made more striking by omitting the white rectangle around the central oval.



Essay 63
2d. Tower and harp
Essay initialed E.A.W and dated '1922'



Essay 62
2d. Round tower, with rising sun and
Celtic interlacing

**Essay (64) by W. H. Ward,
92 Lower Baggot Street, Dublin**

Another simple tower design for the ½d. value, which is quite striking.



Essay 64
½d. Tower

Essays (65) to (69)
by Seán Mac an tSamraigh
(John Somers),
69 Prussia Street, Dublin

A set of five values with four motifs.

The wolf-hound, round tower, rising sun and harp (65), the shamrock, two harps and Celtic interlacing (66), the Bank of Ireland with the legend in English, Celtic inter-lacing (67), the harp and Celtic inter-lacing (68) and (69).



Essay 65

5d. Wolf-hound, round tower, rising sun & harp



Essay 66

2d. Shamrock, two harps and Celtic interlacing



Essay 67

Intended value not known, either 1d. or £1
 Bank of Ireland, Celtic interlacing, with legend in English

Essays by Seán Mac an tSamraigh
(John Somers)



Essay 68
3d. Harp and Celtic interlacing



Essay 69
6d. Harp and Celtic interlacing

Many of the 75 designs in this section show multiple duplication of objects, such as shamrock, rising sun, harps, round towers, sea shores, Coat of Arms, the Celtic cross and the Irish wolf-hound.

Furthermore whilst not specified the lady in many the essays is thought to be Hibernia.

Because of this, it is considered most likely that the Department of Posts and Telegraphs briefed artists at the outset.

There is no doubt also that artists were also briefed to use the lengthy title
'SAORSTAT NA hÉIREANN'

By so doing, this cramped the artists style. In the event the use of 'Éire' was adopted, which fitted into a small area of the design, with greater clarity and dignity.

In the author's opinion the use of 'Éire' may have been adopted as it embodies Ireland as whole, as opposed to the Irish Free State, which is made up of three provinces, plus part of Ulster.

This aspect is demonstrated in the design by Millicent Girling, which clearly includes 'Ulster' as part of the Republic, see page 1.07.

Interestingly some designs submitted, showed only three provinces, omitting the inclusion of 'Ulster'.

Since Robson Lowe's 1972 publication more information has surfaced regarding essays, which were not listed in the Department of Post and Telegraphs official records.

Details of new information follows on pages 2.29 to 2.32.

Essays (70) to (75) by Unknown Artists

Designs submitted by artists whose names are not recorded in the official records.

This group of designs display interesting features.

Essays(72), (73) and (74) are intended for use as revenue stamps.

Essays (71) and (75) are both lettered Eire, which is suggestive of a later date in 1922, post the competition closing date.

The harp motif (71) would appear to be the work of Sean MacMurchadha, see (45) to (54).

The design showing the lady with harp and wolf-hound, with the round tower in the background and the sprays of shamrock has a striking inscription (72).

The motif showing the stylised Celtic cross and inter-lacing with shamrocks in the corners is a striking design (73).

The Bank of Ireland, is a suitable motif for a revenue stamp, it is well finished with a well drawn clear legend, but the shamrocks and

harps lose some definition in the dark side borders (74).

The man with the hat (75) is a mystery, but it has been suggested that it looks like a portrait of F. Aiken, who would have been surprised to see himself set in a garland of shamrocks.



Essay 71
1d. Harp motif



Essay 70
2d. Lady with harp, wolf-hound and shamrock



Essay 72
4d. Revenue stamp
Lady with harp and wolf-hound, with round tower and sprays of shamrock

Essays by Unknown Artists



Essay 73

5d. Revenue stamp
Celtic cross and interlacing with shamrocks



Essay 75

3d. Portrait set in a garland of shamrock



Essay 74

3d. Revenue stamp
The Bank of Ireland

Beyond the Official Records

In 2007 an original hand painted essay by Lily Williams of Ranelagh, Dublin, sold at auction for €2,000, see fig. 16.

This essay is painted in black on thin board and endorsed by the artist on the back.

Fig. 17 shows an unrecorded 56mm x 65mm bromide essay by De La Rue. This bi-lingual essay was intended for dual use (Postage and Fiscal), and as presented displays numerous spelling errors.

The essay shown in fig. 18 is a pencil sketch on a board by Edward Nolan. A scan of this essay as submitted is shown on page 2.16, its number in the official records is (33) and on page 2.13 further details relating to this essay are set out.

This drawing was auctioned in 2004, with a pre-sale estimate of €400⁽⁶⁾, however with this lot was also included an album containing some 75 bromides, which were described as unaccepted designs.

The contents of this album forms the basis to Chapter 2, which is titled 'The Official Records', pages 2.01 through to 2.28 refer.



fig. 16



fig. 17

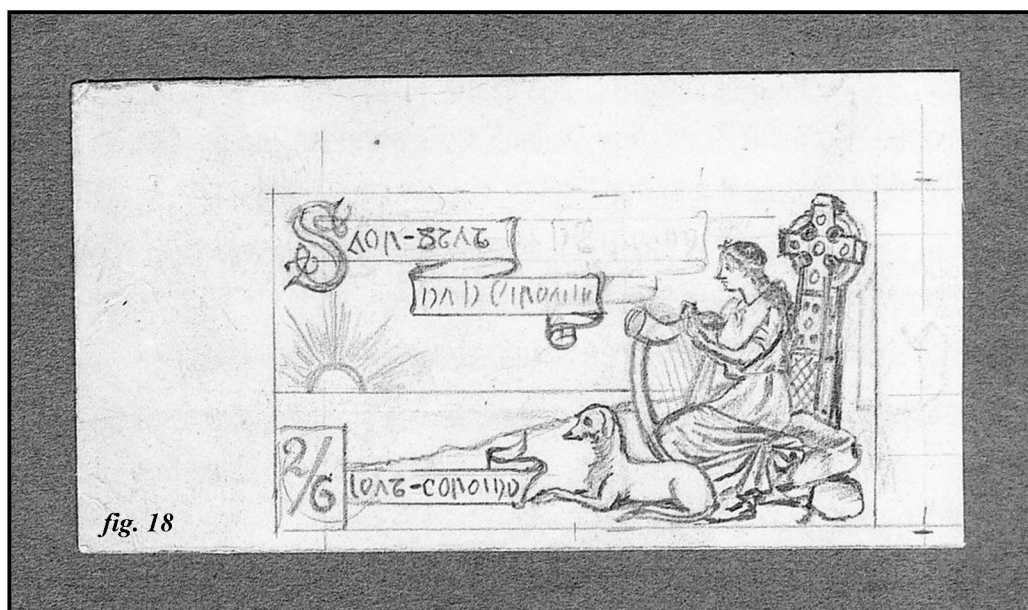


fig. 18

⁽⁶⁾ In today's world a good buy. Author purchased a stand alone photo album in 2014, for €1,500.

Images - figures 16, 17, 18 are reduced in size

The competition essay shown in fig. 19, is not listed in the official records.

This un-adopted essay, with its submission reference 102, depicts the 'Cross of Cong' and is attributed to the artist H. J. Howard of Sutton.

The essay is painted on board, with the error 'SOARSTAT' for 'SAORSTAT'.

This item was auctioned in 2007, with a pre-sale estimate of €850 ⁽⁷⁾.



fig. 19

The competition essay shown above in fig. 20, is not recorded in the official records.

This 2d. design was un-adopted and is by an unknown artist.

This item was put up for sale in 2007, with a pre-sale estimate of €200 ⁽⁷⁾.

⁽⁷⁾ actual price paid for each of these items is not known.

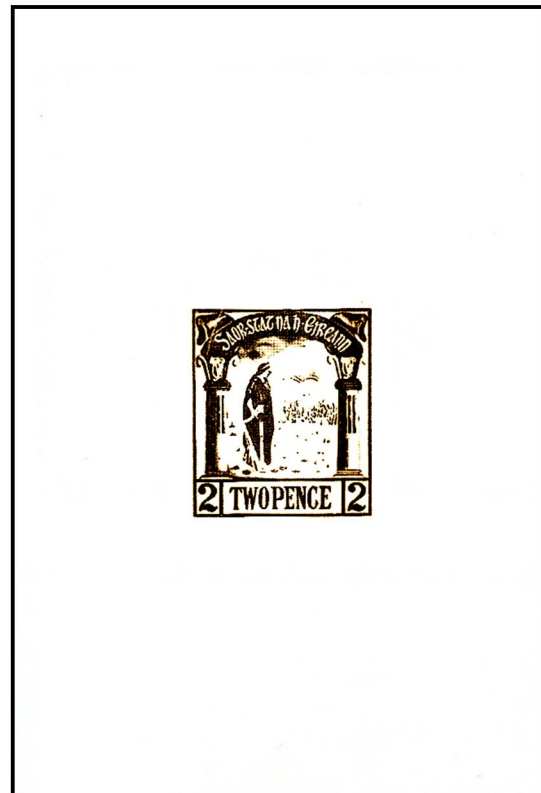


fig. 20

The competition bromide essay shown in fig. 21, is not recorded in the official records.

This 2d. un-adopted design was submitted by the Navan Technical School.



fig. 21

Highlighted in fig. 22 are four sketches by William MacBride.

These sketches are in connection with the 9d. value, the basics of which were taken up by O'Loughlin, Murphy & Boland and adopted as their submission for the ½d. value.

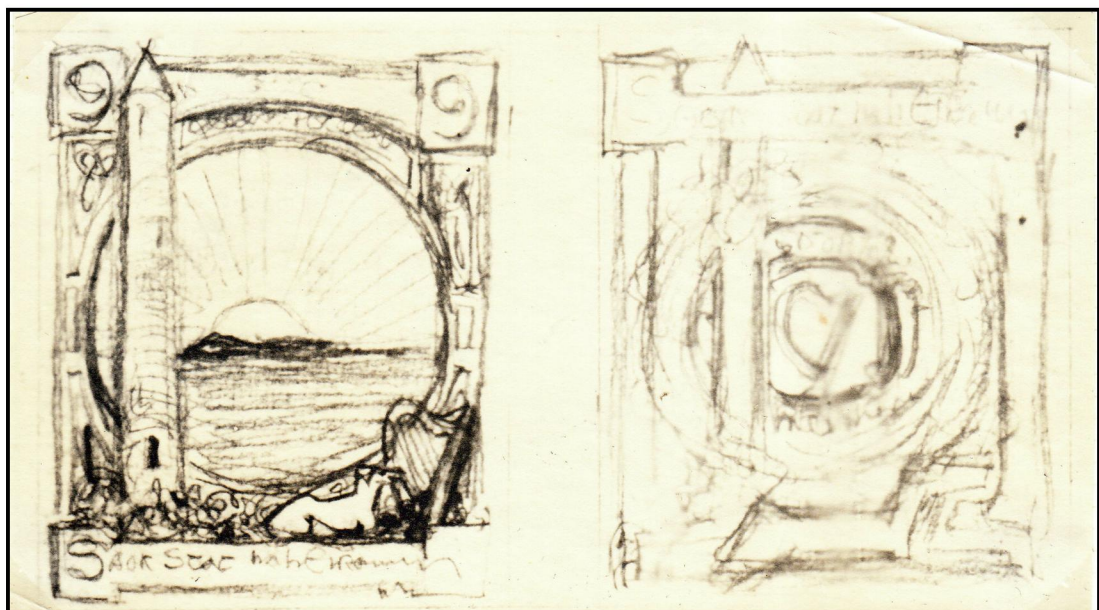
In 1922 O'Loughlin, Murphy & Boland at the request of the Postmaster General submitted three designs by MacBride, see page 2.23 - essays (59), (60), (61) and pages 3.13 and 3.14, values ½d., 2d., and 1s. refer.

A further design by Evelyn Willis for the 7d. value was also submitted. Both artists were associated with The Craftworkers Ltd., a Dublin based firm.

In 1943 O'Loughlin, Murphy & Boland undertook further printings, taking up the three remaining designs by Evelyn Willis, for the 1d., 3d. and 5d. values, see page 2.22 - essays (55), (56), (58) and pages 4.01 to 4.04 for details.

The background behind the 1943 printings is presently not known to the author.

fig. 22



The six designs shown in fig. 23 for the ½d., 1d., 1½d., 2d., 1/- and 2/6 values were submitted by Richard Caulfield Orpen R.H.A., and are considered to be amongst the few submittals, which were returned to the artist.

Richard Orpen was the brother of Sir William Orpen.

Sir William. In his own right, was a renowned Irish painter, noted for his portraits and his artistic works, as an official wartime painter.

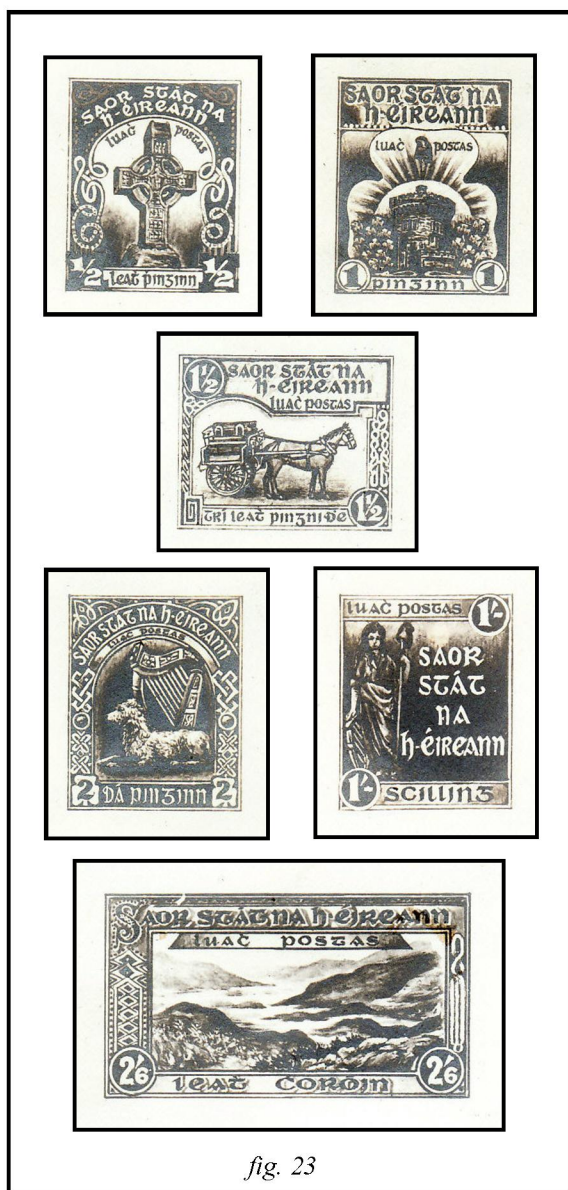


fig. 23

The essay shown in fig. 24 features a further bromide, by an unknown artist, for a 2d. value and submitted as a competition entry.

This essay depicts Hibernia seated with an ocean liner and railway train in the background.



fig. 24

The essays shown, under figs. 23 and 24 were not recorded in the Department of Posts and Telegraphs listings, of design submittals and therefore represent further examples of some forty or so designs, which were either returned to the artists or misplaced.

A black and white bromide essay on card of the 2d. value, which displays a wolf-hound and harp shown in fig. 23 and the essay shown in fig. 24 were auctioned by MacDonnell Whyte in January 2014, fetching Euro 1,700 and Euro 750 respectively.

With the help of readers it is hoped to further develop and expand the content and listings in this section.

Unadopted 1937 high value photographic essay by J.J. O'Reilly of Westmoreland Street.

O'Reilly was the creator of the 'Sword of Light' definitive stamp design.

This 5/- Harp essay with the wording Tir agus Teagna (Tonque and Motherland) contains the error -'Teagna' for 'Teanga'.

This essay was auctioned by MacDonnell Whyte in July 2015 fetching a mere Euro 280.



CHAPTER 3

Essays by Printing Firms



ED1

Dollard Engraved Essay

In this section the essays submitted by printers, all of whom were based in Ireland, with the exception of Perkins Bacon, a London based printer of repute, are as highlighted below:-

Dollard Printing House Ltd.

Hely Ltd.

Perkins Bacon & Co. in conjunction with
James Walker & Co. Ltd.

O'Loughlin, Murphy & Boland
Pictorial Printing Machine Company

This section also covers the colour print trials, which are commonly referred to as the 'Valdivia' specimens. These specimens were prepared by the Dollard Printing House.

Finally the last part of this section sets out details of the De La Rue paper and print trials, with particular emphasis in respect of the

In relation to the essays listed in this section their occurrence appears to have a somewhat different agenda to the competition entries submitted by the private sector, and which were evaluated in Chapter 2.

Furthermore it is generally acknowledged that these essays were legitimately made available to collectors, and as such are to be found in the market place.

In this publication the basic essay reference numbers as used in the Hibernian Catalogue, have been adopted, but with suffix letters added after the 'E' to identify the printer; together with a 'P' to highlight die proofs, where applicable.

The variety suffix letters (lower case) as used by Hibernian, are not always replicated.

Listed essays are marked if displayed.

Dollard Printing House

Dollard a Dublin based firm, operated out of premises located opposite Four Courts on Wellington Quay and Essex Street.

Dollard were one of the two Dublin firms who were contracted to overprint stamps of Great Britain for use in Ireland, during the transitional period.

Dollard Engraved Essays

The design displays a winged lady, with a trumpet and with an Irish harp at her side.

Four different coloured essays were printed, all of 2d. value and with line perforation 12.

It is believed that three trial sheets, comprising 30 (5 x 6) stamps were printed from an engraved plate in each of the four recorded colours.

The sheets were not gummed.

Die Proof

2d. Dollard engraved 'Die Proof' on medium card.

Imperforate Die Proof Listings

Die Proof Reference	Value	Colour
ED1P	2d.	Green
ED2P	2d.	Lake
ED3P	2d.	Indigo - blue
ED4P	2d.	Black

Die Proof Examples



ED2P



ED4P

Engraved Essay Listings (Perforated)

Essay Reference	Value	Colour
ED1	2d.	Green
ED2	2d.	Lake
ED3	2d.	Indigo - blue
ED4	2d.	Black

Engraved Essay Examples



ED1



ED2



ED3

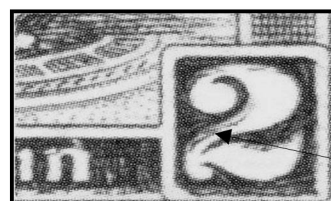


ED4

Varieties

Essays ED1a to ED4a

(a) Major '2' re-entry in right value tablet, essay from Row 2, Essay 5 (R2/5), see fig. 30.



ED1a to ED4a
fig. 30

Dollard Printing House

Lithographed Mono Colour Essays

The design is as used for the Engraved Essays, with sheets being lithograph printed in single colours.

Perforation 12 in gummed sheets of 30 (5 x 6) essays, see sheet example on page 3.04.

The positioning of the line perforations is inconsistent, giving rise to essays with differing overall widths and heights.

This is clearly shown with the two examples of ED6 shown opposite.

Mono Colour Essay Listings

Essay Reference	Value	Colour
ED5	2d.	Green
ED6	2d.	Pale Green
ED7	2d.	Blue-green
ED8	2d.	Light Olive
ED9	2d.	Light Brown
ED10	2d.	Orange
ED11	2d.	Yellow-orange
ED12	2d.	Rose
ED12/1	2d.	Pale Rose
ED13	2d.	Carmine
ED14	2d.	Claret
ED15	2d.	Vermillion
ED16	2d.	Mauve (Lilac)
ED17	2d.	Milky Blue
ED18	2d.	Dull Blue
ED19	2d.	Stone
ED20	2d.	Slate-grey

With mono colour essays shade variations are widely recorded.

Mono Colour Essay Examples



ED5



ED6



ED6



ED7



ED8



ED12



ED13



ED14



ED17



ED18



ED20

Full Sheet Layout



(5 x 6) Sheet Layout

Varieties

Essays ED5b to ED20b

- (b) Horizontal cut to inner frame line above right value tablet, essay from Row 2, Essay 3 (R2/3), see fig. 31.



ED5b to ED20b
fig. 31

Essays ED5c to ED20c

- (c) Major re-entry to '2' in right value tablet, essay from Row 2, Essay 5 (R2/5), see fig. 32.

A second constant minor variety occurs with essays from R2/5. This minor variety takes the form of a small coloured dot outside the right top corner of the essay. This dot is sometimes not visible due to the sheet perforations



ED10c



ED5c to ED 20c
fig. 32

Essays ED5d to ED20d

- (d) Vertical cut (white flaw line) in right hand value tablet, from top of '2' to inner frame line, essay from Row 4, Essay 1 (R4/1), see fig. 33.



ED5d to ED20d
fig. 33

Essays ED5e to ED20e

- (e) White diagonal flaw in the lower right border, above the value tablet, see fig 34. The occurrence of this variety with all essays in this group is subject to validation.



ED9e

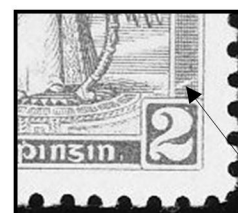


fig. 34

Dollard Printing House

Lithographed Bi-coloured Essays

The design is as the Engraved Essays, but lithographed in two colours.

The first colour in the listings refers to the central figure 'Angel for Victory', the second being the frame colour.

Perforation 12 in gummed sheets of 30 (5 x 6) essays, see page 3.07, fig. 37.

Bi-coloured Essay Listings

Essay Reference	Value	Colours
ED21	2d.	Orange / Grey
ED22	2d.	Orange / Dull Blue
ED23	2d.	Orange / Green
ED24	2d.	Rose / Blue
ED25	2d.	Rose / Green
ED26	2d.	Rose / Lake
ED27	2d.	Rose / Orange
ED28	2d.	Sepia / Pale Blue
ED29	2d.	Sepia / Dull Green
ED30	2d.	Blue / Claret
ED31	2d.	Blue / Orange
ED32	2d.	Blue / Brown
ED33	2d.	Blue / Dull Olive
ED34	2d.	Blue / Mauve
ED35	2d.	Blue / Rose
ED36	2d.	Grey-green / Grey
ED37	2d.	Grey-green / Mauve
ED38	2d.	Grey-green / Deep Blue
ED39	2d.	Grey-green / Orange
ED40	2d.	Grey-green / Rose
ED41	2d.	Black / Orange
ED42	2d.	Black / Dull Green
ED43	2d.	Black / Red
ED44	2d.	Black / Blue
ED45	2d.	Black / Dull Olive

As with mono colour essays, the positioning of the line perforations was inconsistent, giving rise to essays with differing overall widths and heights.

Shade variations are not uncommon.

Bi-coloured Essay Examples



ED21



ED22



ED23



ED24



ED25



ED26



ED27



ED28



ED29



ED30

Bi-coloured Essay Examples



ED31



ED32



ED33



ED34



ED35



ED37



ED39



ED40



ED42



ED43



ED44



ED45

Varieties

Essays ED21c to ED45c

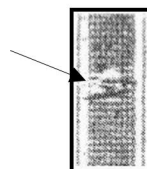
- (c) Major '2' re-entry in right value tablet, essay from Row 2 Essay 5 (R2/5), fig. 32 page 3.04.



ED26c

Essays ED21f to ED45f

- (f) Major re-touch in left frame, essay from Row 1, Essay 3 (R1/3), see fig. 35.



ED21f to ED45f
fig. 35

Essays ED21g to ED45g

- (g) Damaged right value tablet adjacent to '2', essay from Row 6, Essay 5 (R6/5), see fig. 36.



ED21g to ED45g
fig. 36



ED32g

Essay ED39h

- (h) Essay imperforate in top margin.

See positional variety examples, page 3.07, fig. 37.

Complete (5 x 6) Sheet - Essay Reference ED32



fig. 37

ED32

Varieties

ED32c Major re-entry to '2' in right value tablet R2/5. ED32f Major re-touch in left frame R1/3.

ED32g Damaged right value tablet, adjacent to '2' R6/5.

Dollard Printing House

Valdivia Specimens

This series are not so much essays, but specimens of print quality trials undertaken by Dollard ⁽¹⁾.

The concept for this series was based on the design of the Chile 1911 2¢ stamp, which displays a portrait of Pedro De Valdivia, see fig. 38. This plate specimen was produced by the American Bank Note Company.



fig. 38

The arch design surrounding the portrait is in fact similar to the final chosen design, which shows the map of Ireland, for the 1d., 1½d. and 2d. values.

It is understood that Thomas Macdonald a London based firm of printers and engravers produced the working die and supplied Dollard with the 'Valdivia' printer's plate, for the colour print trials.

Specimens from the print trials by Dollard were lithographed in sheets of 24 (4 x 6) on white gummed paper, in both perforated and imperforated forms.

The line perforation in use was 11.

It will be noted that the margin size of the perforated essays vary, are rarely centred and have inconsistent rough perforations.

⁽¹⁾For the record in the Robson Lowe monograph, it states that these printings are not considered to be the work of Dollard ?

The reasons given being the quality of the paper, the style of the perforations and the general appearance.

However until such time as this question has been resolved these listings remain part of Dollard's portfolio.

Macdonald Roller Die Proofs

Reference	Value	Description
EVDP1	2c.	Roller die proof from original die
EVDP2	2d.	Roller die progress proof, with wording blanked



EVDP1



EVDP2

Valdivia Perforated (Perf.) and Imperforated (Imperf.) Specimen Listings

Specimen Reference		Value	Colour
Perf.	Imperf.		
EV46	EV56	2d.	Grey-green
EV47	EV57	2d.	Orange
EV48	EV58	2d.	Bright Vermilion
EV49	EV59	2d.	Lilac (Mauve)
EV50	EV60	2d.	Light Olive
EV51	EV61	2d.	Chestnut-brown
EV52	EV62	2d.	Bright Indigo
EV53	EV63	2d.	Bright Claret
EV54	EV64	2d.	Brownish Black
EV55	EV65	2d..	Bright Turquoise



EV51
Perforated



EV61
Imperforated

‘Valdivia’ Perforated Examples



EV46



EV47



EV48



EV49



EV50



EV51



EV52



EV53



EV54



EV55

‘Valdivia’ Imperforated Examples



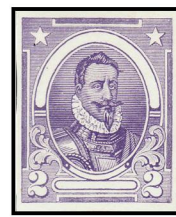
EV56



EV57



EV58



EV59



EV60



EV61



EV62



EV63



EV64



EV65

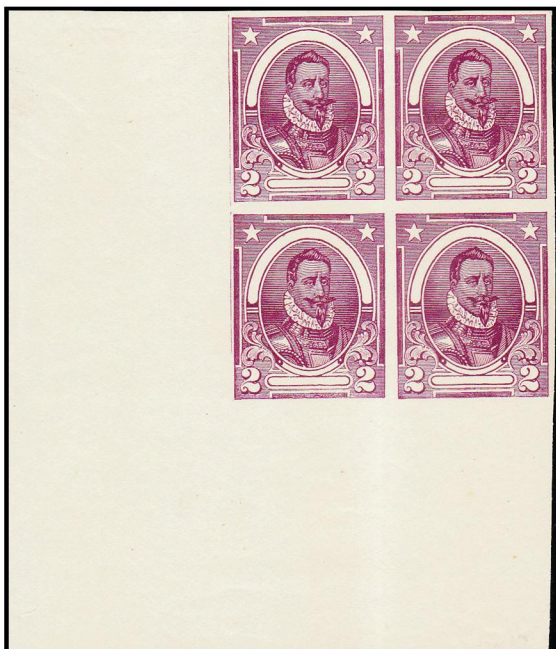
The author observes that if in fact these specimens were for print trials, it is interesting to note that ten colours were selected, which coincides with the number of colours used for the permanent low value definitive issue.

Positional Examples



EV57

Block position Rows 1 & 2, Essays 5 & 6



EV63

Block position Rows 3 & 4, Essays 1 & 2

Varieties - Perforated

Essays EV46a & EV49a

(a) Imperforate bottom margin

Essay EV55b

(b) Imperforate left margin

Essay EV55c

(c) Imperforate right margin



EV55c

Varieties - Perforated and Imperforated

Essays EV46d to EV55d Perforated and
Essays EV56d to EV65d Imperforated

(d) Extra frame-line in left margin - see fig. 39.

(e) Extra frame-line in right margin.

(f) Extended 'hair' flaw, top right of
Portrait - see fig. 40

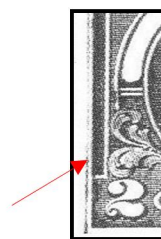


fig. 39



fig. 40

Hely Ltd.

Hely were a Dublin based printing firm in the 1920's.

Lithographed Essays in Mono Colour

The design shows the 'Angel for Victory' silhouetted against the 'Rising Sun'. Female figure that of 'Hibernia'.

Line perforation 12 used and essays printed on gummed paper in sheets of 25 (5 x 5).

Mono Colour Essay Listings

Essay Reference	Value	Colour
EHP	2d.	Black reversed die proof
EH66	2d.	Lake
EH67	2d.	Pale Carmine
EH68	2d.	Vermilion
EH69	2d.	Orange-red
EH70	2d.	Yellow-orange
EH71	2d.	Mauve
EH72	2d.	Brown
EH73	2d.	Drab Bistre
EH74	2d.	Grey
EH75	2d.	Slate Blue

The essays from this series display differing stamp widths and heights. This is clearly shown, if the example of **EH68** is compared with that of **EH69**.

Die Proof

EHP

Bromide transfer die proofs in black, with reversed design.



EHP

Mono Colour Essay Examples



EH66



EH67



EH68



EH69



EH70



EH71



EH72



EH73



EH74



EH75

Varieties

Essays EH66a to EH75a

- (a) Flaw between vertical frame-line and left value tablet, essay from Row 2, Essay 2 (R2/2), see fig. 40.



EH67a



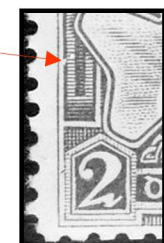
EH 66a to EH75a
fig. 40

Essays EH66b to EH75b

- (b) Break to inner left of vertical frame-line, essay from Row 4, Essay 5 (R4/5), see fig. 41.



EH67b



EH 66b to EH75b
fig. 41

Essays EH66c to EH75c

- (c) Major re-entries in central frame below value 'ΔΑ ΠΙΣΙΝΝ', essay from Row 3, Essay 4 (R3/4), see fig. 42.



EH 66c to EH75c
fig. 42

Essays in this series commonly display a spur on the left value tablet.

This minor flaw is not separately listed as a variety, see fig. 43.



EH68



EH 66 to EH75
fig. 43

Hely Ltd.

Lithographed Bi-coloured Essays

The centre design shows the 'Angel for Victory' silhouetted against the 'Rising Sun'.

Line perforation 12 used and essays printed on gummed paper in sheets of 25 (5 x 5).

The first colour listed is for the centre design, and the second the frame colour.

Bi-coloured Essay Listings

Essay Reference	Value	Colour
EH76	2d.	Dull Green / Red
EH77	2d.	Yellow-orange / Grey
EH78	2d.	Orange / Slate
EH79	2d.	Orange / Lake
EH80	2d.	Carmines / Orange
EH81	2d.	Carmines / Light Brown
EH82	2d.	Carmines / Emerald
EH83	2d.	Brown / Blue
EH84	2d.	Brown / Dull Blue-green
EH85	2d.	Brown / Red-orange
EH86	2d.	Green-brown / Red-orange
EH87	2d.	Slate Blue / Mauve
EH88	2d.	Blue / Mauve
EH89	2d.	Blue / Lake
EH90	2d.	Blue / Orange
EH90/1	2d.	Blue / Brown
EH91	2d.	Grey / Drab Bistre
EH92	2d.	Grey / Yellow
EH93	2d.	Grey / Salmon
EH94	2d.	Dark Grey / Orange
EH94/1	2d.	Dark Grey / Yellow-orange
EH95	2d.	Dark Grey / Carmines
EH96	2d.	Dark Grey / Drab Bistre
EH96/1	2d.	Dark Grey / Blue

The essays from this series display differing widths and heights.

Bi-coloured Essay Examples



EH77



EH79



EH80



EH82



EH83



EH84



EH88



EH90



EH90/1



EH94/1



EH95



EH96

Varieties

Essays EH76a to EH96a

- (a) Flaw between vertical frame-line and left value tablet, essay from Row 2, Essay 2 (R2/2), see fig. 44.



EH 76a to EH96a
fig. 44

Essays EH76e to EH96e

- (e) Break in vignette frame, essay from Row 2, Essay 5 (R5/5), see fig. 45.



EH94e



EH76e to EH96e
fig. 45

Essay EH78f

- (f) Essays horizontally imperforated.



EH78f

Essay EH86g

- (g) Top margin imperforate

Essays in this series commonly display a spur on the left value tablet.

This minor flaw is not separately listed as a variety, see fig. 46.



EH94/1



EH 76 to EH96/1
fig. 46

Perkins Bacon & Co.

Two designs were submitted by James Walker of James Walker & Co. Ltd., a printing firm located in Rathmines, Dublin.

From these designs Perkins, Bacon & Co., a London based firm were engaged to produce engraved dies from which recess printed proofs were taken

The design shows an allegorical female figure of 'Hope'⁽²⁾ seated and holding a torch in her right hand, an Irish harp in her left, and with an Irish wolf-hound, at her feet.

For the 2d. value the engraved plate measured 68/70mm x 89/90mm. and the engraved plate for the 3d. value measured 65mm x 97mm.

Both the 2d. and 3d. die proofs were printed onto thick woven paper, both gummed and un-gummed.

Die proofs of the 2d. value on un-gummed thick card are recorded.

Lithographed essays of the 2d. green value, reference **EW98** were also produced, the screen print being taken from a half tone plate. These essays were printed by James Walker & Co. Ltd.

The **EW98** example shown on page 3.16 is recorded as having an inscription on the reverse, which reads 'Designed and Printed by James Walker (Dublin) Ltd.

Die Proof Listings

Proof Reference	Value	Colour	Paper	Gum
EWP97	2d.	Black	Thick woven	Gummed and Un-gummed
EWP97a			Thick white card	Un-gummed
EWP99	2d.	Green	Thick woven	Gummed and Un-gummed
EWP99a			Thick white card	Un-gummed
EWP100	3d	Green	Thick woven	Gummed
EWP100a			Thick white card	Un-gummed
EWP101	3d.	Rose - red	Thick woven	Gummed and Un-gummed
EWP101a			Thick white card	Un-gummed

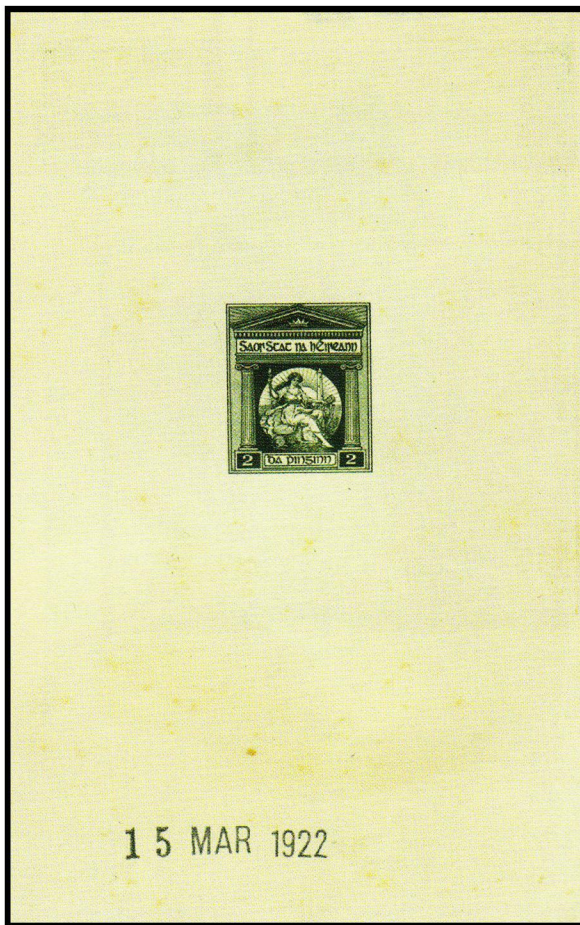
Essay Listing

Essay Reference	Value	Colour	Paper	Gum
EW98	2d.	Green (half tone)	Paper on card	Un-gummed

Full extent of gummed and un-gummed proof types, subject to validation.

⁽²⁾ Whilst the allegorical figure is described as 'Hope', it is possible that it could represent the goddess 'Hibernia'. In classical latin 'Hibernia' is also the name given to the island of Ireland.

Die Proof and Essay Examples



EWP97

Perkins Bacon 2d. Black Die Proof
Gummed thick woven paper

*Example sold at auction in 2006
for €2,400*

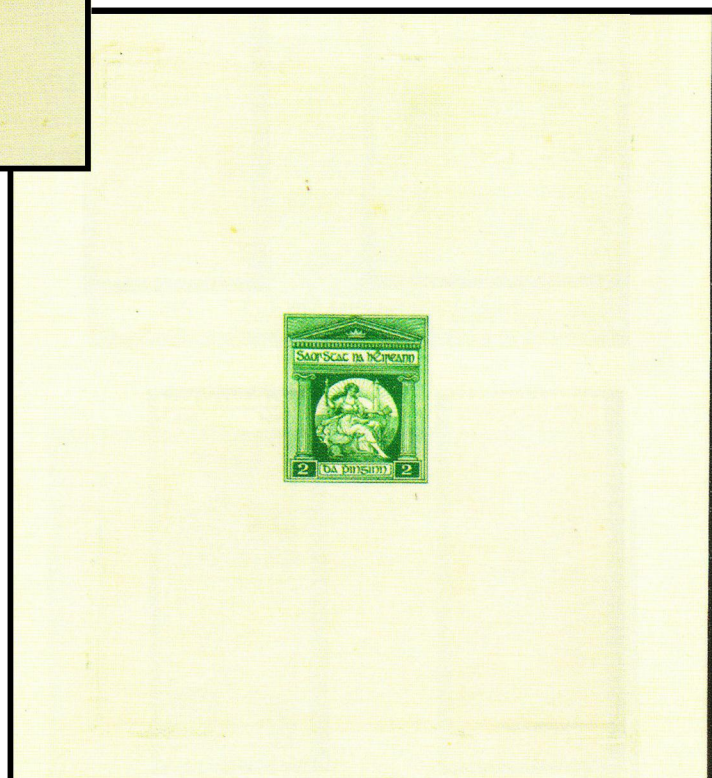


EW98

James Walker 2d. Green Essay
Half-tone screen print

Reverse of essay inscribed 'Designed and Printed
by James Walker (Dublin) Ltd.'

*Example cut down and mounted on a card,
sold at auction in 2006 for €3,600*

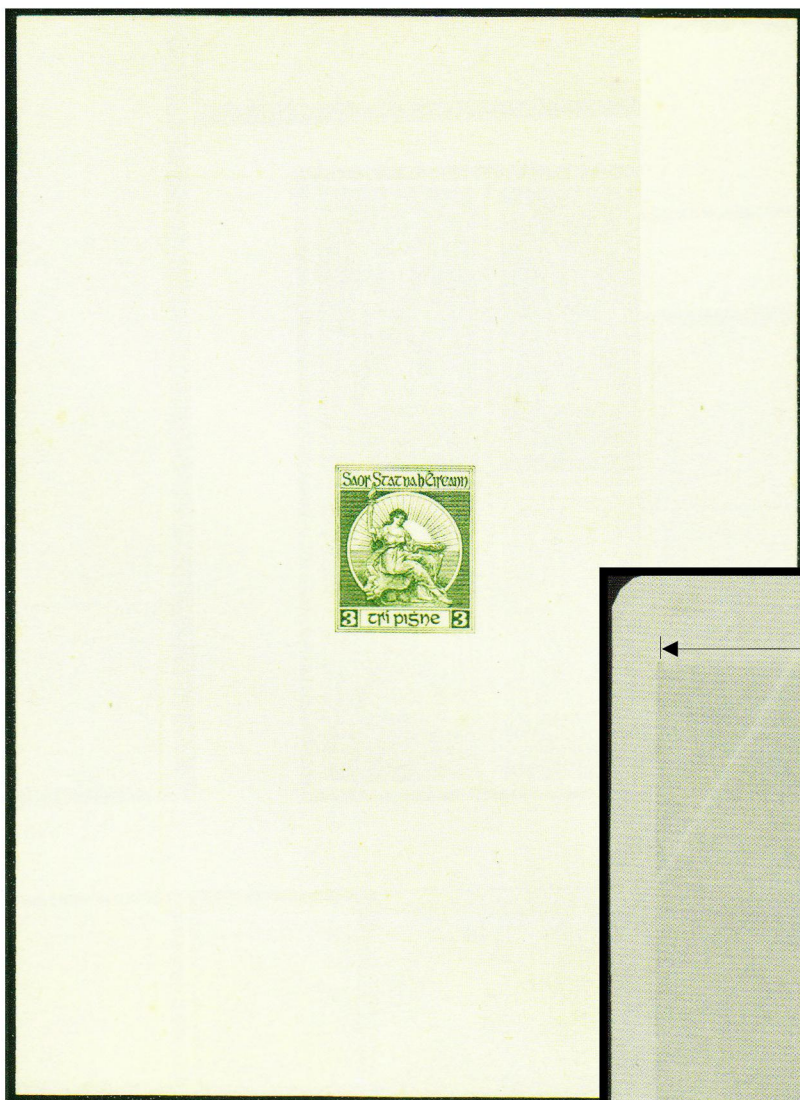


EWP99

Perkins Bacon 2d. Green Engraved Die Proof
Thick woven paper

Example sold at auction in 2006 for €3,800

Die Proof and Essay Examples



EWP100

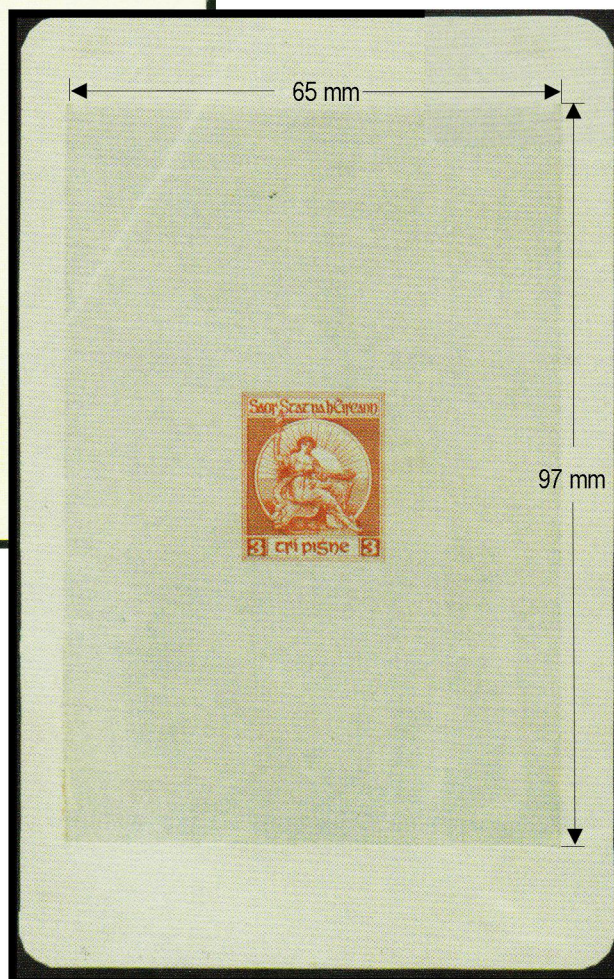
Perkins Bacon 3d. Green Die Proof
Gummed thick woven paper

Example sold at auction in 2006 for €2,400



EWP100a

James Walker trade sample on card
3d. Green Engraved Die Proof



EWP101

Perkins Bacon 3d. Red Die Proof
Gummed thick woven paper

Example sold at auction in 2006 for €2,645

O'Loughlin Murphy & Boland

This Dublin based firm submitted essays in sheet form, at the request of the Postmaster-General of the Irish Post Office.

The original designs for the low value essays were derived from artwork prepared by Evelyn Willis and William MacBride, see details in Chapter 2, pages 2.22 and 2.23.

In relation to the 10/- value, it is assumed at this juncture, that this design was the work of the printing firm in its own right.

The full range of sheet configurations for each value is not recorded. However, it is known that the 'normal' sheet format for the ½d., 2d. and 1s. values was 32 (4 x 8), 7d. in sheets of 18 (3 x 6) and 10s. in sheets of 12 (2 x 6).

The 7d. value is also known from sheets, four essays wide.

Perforated Essays

Essays from this series were typographed and the print quality was generally very poor as was the quality of the perforations, which were rough and uneven.

Sheets were line perforated 11½.

The sheet printings were on thin woven paper, which was not watermarked.

For essays, with face values of 1d., 3d. and 5d. a separate printing was undertaken by this firm in 1943.

The 1943 printings do not directly relate to the first permanent stamp issue, albeit the designs were first submitted in 1922.

These later printings were produced as single image die proofs in both black and red and in sheets of twelve in red only.

In the listing table the 1d., 3d. and 5d. values are allocated references **EO127**, **EO131** and **EO132** respectively.

Details of these essays are covered in Chapter 4, which deals with printings post the 1922 period.

Perforated Essay Listings

Essay Reference	Value	Colour
EO123	½d.	Yellow
EO124	½d.	Lemon
EO125	½d.	Green
EO126	½d.	Red
EO128	2d.	Yellow
EO129	2d.	Lemon
EO130	2d.	Green
EO133	7d.	Yellow
EO134	7d.	Lemon
EO135	7d.	Red
EO136	7d.	Green
EO137	1s.	Yellow
EO138	1s.	Green
EO139	1s.	Red

Perforated Essay Examples



EO123



EO124



EO128



EO130

Variety

Essay **EO129a** One side perforated.



EO129a

O'Loughlin Murphy & Boland

Imperforate Essays

Imperforate Essay Listings

Essay Reference	Value	Colour
EO140	½d.	Yellow
EO141	½d.	Lemon
EO142	½d.	Green
EO143	½d.	Red
EO144	2d.	Yellow
EO145	2d.	Lemon
EO146	2d.	Green
EO147	2d.	Chestnut
EO148	7d.	Yellow
EO149	7d.	Lemon
EO150	7d.	Red
EO151	7d.	Green
EO152	1s.	Pale Yellow
EO152/1	1s.	Chrome (Deep) Yellow
EO153	1s.	Green
EO154	1s.	Red
EO155	10s.	Yellow
EO155/1	10s.	Deep Yellow
EO156	10s.	Lemon
EO157	10s.	Red
EO157/1	10s.	Green
EO158	10s.	Violet

Imperforate Essay Examples



EO140



EO141



EO142



EO143



EO144



EO145



EO146



EO147



EO148



EO149

Essay Images

- ½d. Tower, harp and rising sun.
- 2d. Shamrock motif and Celtic interlacing.
- 7d. Harp set in shamrocks and with the sun in the borders.
- 1s. Hibernia with harp and book and Celtic interlacing.
- 10s. Houses of Parliament flanked by a farmer and a female holding fruits of the harvest.

O'Loughlin Murphy & Boland

Imperforate Essay Examples



EO150



EO152



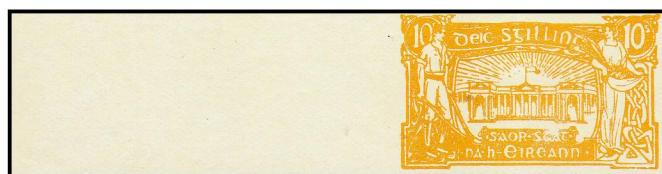
EO152/1



EO153



EO154



EO155/1



EO155/1



EO156



EO157



EO157/1



EO158

Pictorial Printing Machine Company

The design of these 1d. value essays, depict a 'Maiden' (possibly Hibernia) set against a background of the rising sun and a rocky coast.

Essays from this series were typograph printed using three plates.

Perforated Essays

Plate 1 was in use for perforated sheets of 30 (5 x 6) essays, with a line perforation of 14, see **EP166** example.

Both Feldman and Hibernian also list perforated essays from Plate 1 in pale turquoise and sepia, but these listings are presently subject to validation *.

Imperforate Essays

Essays taken from Plate 2 are imperforated and printed in sheets of 25 (5 x 5), see **EP161** example.

Plate 3 essays were again imperforated, but printed in sheets with two adjacent panes of 30 (5 x 6), and with the panes being separated by a 12mm gutter margin.

The Fletcher study concludes that essays from Plate 3 may not be directly associated with the 1922 design competition.

If this supposition is correct, then these essays should be treated as reprints, see **EP159** and **EP162** examples.

It is possible that essays arising from Plate 3 and which are in more abundant supply, may have been produced with collectors interests in mind.

Author's note

*The essay listings adopt the findings of the Fletcher study, see Appendix 1, but with two listings marked * being subject to validation.*

In the Fletcher study the plate and essay features were also established.

*In the appendix introduction the author links the essay features to the **EP** essay references.*

As a result whilst the Hibernian numerical references are used, they are not sequential.

Perforate and Imperforate Essay Listings

Die Proof	Value	Colour
EPP	1d.	Black
Essay Reference		
Plate 1 Line Perforation - 14		
EP164*	1d.	Pale Turquoise
EP165*	1d.	Sepia
EP166	1d.	Emerald (Pale Green)
Plate 2 Imperforate		
EP161	1d.	Turquoise
Plate 3 Imperforate		
EP159	1d.	Sepia
EP160	1d.	Emerald (Pale Green)
EP162	1d.	Scarlet (shades)
EP163	1d.	Deep Purple
EP162a, (EP159a), (EP160a), (EP163a) Gutter margin pairs, from adjacent panes		
EP159a, EP160a, EP163a - subject to validation		

Perforate and Imperforate Essay Examples

Plate 1

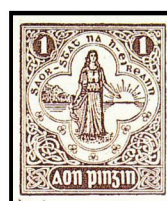


EP166

Plate 2



EP161



EP159



EP162

Plate 3

Pictorial Printing Machine Company

Imperforate Essay Examples



EP161

One complete row turquoise essays
Plate 2 Imperforate



EP159

Plate 3 Imperforate
Two complete rows sepia essays
Example sold at auction in 2009 for €2,760

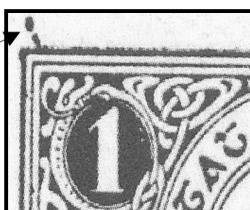
Varieties

Essays EP159b to EP166b

(b) Corner spur and damaged second 'τ' in 'ΣΑΟΝ-ΣΤΑΤ', see fig. 47.



EP159b



EP159b to EP166b
fig. 47

Essay EP162c

(c) Printer's guide marks in right side vertical and horizontal margins, see fig. 48.

Occurrence with other essays in this series
subject to validation.



EP162c



fig. 48

Paper Trials

Thomas De La Rue

Sometime in late 1922 Thomas De La Rue a London based security printing firm undertook printing trials on paper with a multiple ‘Se’ watermark, see figs. 49 and 50.

Paper stock was supplied to De La Rue, for them to undertake typograph printing trials.

De La Rue conducted the trials using the Fiji 2d. stamps in grey-green, with machine plate 10, which was in print at the time, see fig 51.

The paper stock supplied for trials had slightly different characteristics to the Crown Agents

stock, which was currently in use with Commonwealth printings; as a result the shade differs slightly from that of the issued Fiji stamp.

It is reported that only one sheet⁽²⁾ from these imperforate paper trials, was at a later date made available to collectors.

Examples from the print trials are recorded both with and without a ‘blue crayon’ cancel.

Print Trial Listings

Reference	Description
ER167	2d. Fiji grey with ‘Se’ watermark
ER167a	As ER167, but with printer’s ‘blue crayon’ cancel

Print Trial Examples

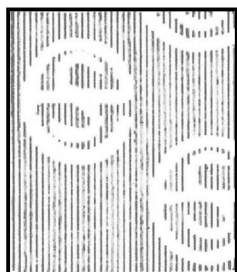


fig. 49



fig. 50



fig. 51
Stanley Gibbons
Reference SG233



ER167



ER167a

⁽²⁾From the author’s findings it has now been proven that more than one sheet was released, see page 3.24.

Print Trial Examples

The image copied below is from the previous page and was advertised on ebay in 2014.



ER167 and ER167a

This corner piece is from plate 10 and shows the 'blue crayon' cancel on stamp R20/11.

From a David Feldman auction catalogue of 2004, a similar item was advertised in a corner block of four stamps, see copy below.



ER167 and ER167a

This corner block is also from plate 10 and the 'blue crayon' cancel is applied to stamps from R19/11, R19/12 and R20/12.

From these two examples it is therefore proven that more than one sheet was made available to collectors.

CHAPTER 4

Later Essays

This section covers the 1943 printings of the O'Loughlin essays, some details of which are mentioned in Part 2, pages 2.22 and 2.23 and Chapter 3, page 3.18.

Also in this section a series of post '1922' designs are recorded in connection with high value definitive stamps.

O' Loughlin Murphy & Boland

The printing of three essays by this firm was apparently not undertaken until 1943, albeit four of the original designs submitted were printed in 1922, in connection with the first low value definitive issue.

From the official records the four essays printed in 1922 were referenced (57), (59), (60) and (61).

Essay (57) was the work of Evelyn M. Willis and essays (59), (60) and (61) that of William MacBride, both of The Craftworkers Ltd.

Three essays were not printed until 1943, and are the work of Evelyn Willis. These essays which depict the 'Rising Sun', are referenced (55), (56) and (58), with the respective values of 3d., 1d. and 5d., see details on page 2.22.

The reasoning behind the involvement of O'Loughlin in 1943 is not known to the author. There is also some suggestion that the 1943 printings were not the work of this firm. The rationale being in relation to the quality of the paper and the ink used

1943 Essays

The 1943 essays are assigned compendium references EO127, EO131, EO132, which are in line with the Hibernian catalogue.

These essays were typograph printed onto roughly perforated sheets of 12, and secondly as single impression 'die proofs', using both red and black ink.

The sheet essays were printed onto a whitish paper, whereas the 'die proof' examples were printed onto thin whitish card.

None of these high value designs were adopted and presently information on this subject matter is far from complete.

Essays from Sheets

Perforated Essay Listings

Essay Reference	Value	Colour
EO127	1d.	Red
EO127/1		Black
EO131	3d.	Red
EO131/1		Black
EO132	5d.	Red
EO132/1		Black

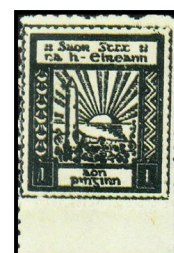
Perforated Essay Examples



EO 127



EO 131



EO 127/1

The marginal example above clearly shows the poor quality of the perforations, in particular the bottom margin where the perforations are barely visible.

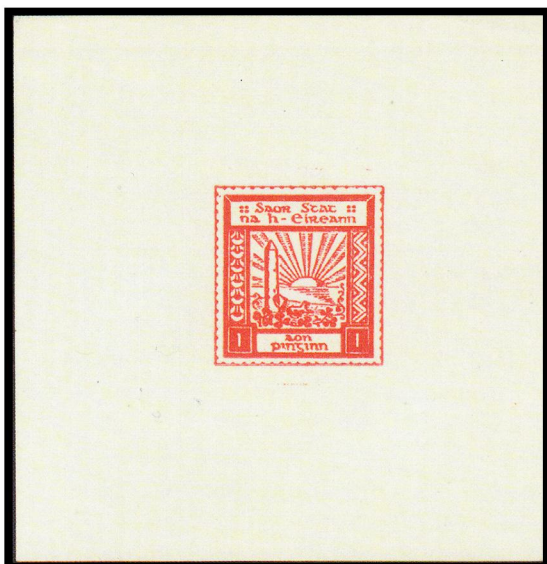
Die Proofs

The die proofs were printed onto thick whitish paper.

Die Proof Listings

Die Proof Reference	Value	Colour
EOP127	1d.	Red
EOP127/1		Black
EOP131	3d.	Red
EOP131/1		Black
EOP132	5d.	Red
EOP132/1		Black

Die Proof Examples



EOP 127

1d.- Tower, Wolf-hound and Rising Sun
Red ink

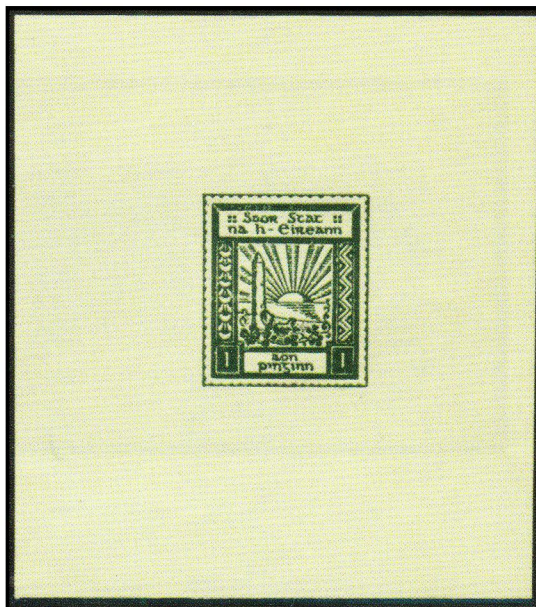
In this 'Compendium' the use and meaning of the terms 'essay' and 'proof' are as follows:

An 'essay' is taken to mean a design which is prepared for a stamp, which may or not be adopted by the Postal Authority.

For postage stamps the term 'proof' normally refers to a trial printing of a design, which has been approved for issue.

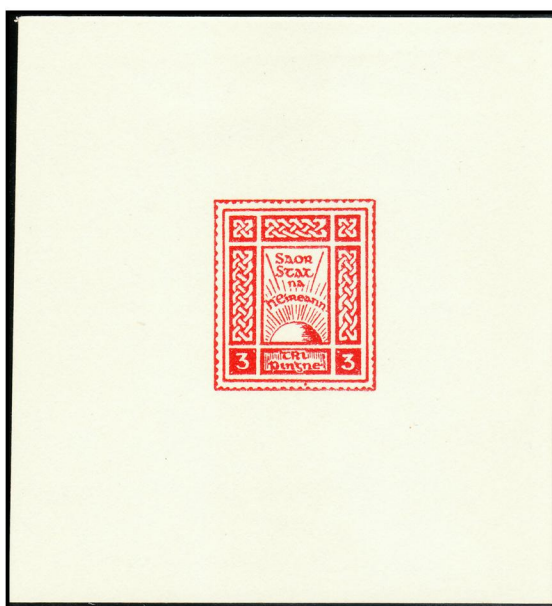
Contrary to this, in the case of essays, the term 'proof' is taken to mean a print trial of the die.

Die Proof Examples



EOP 127/1

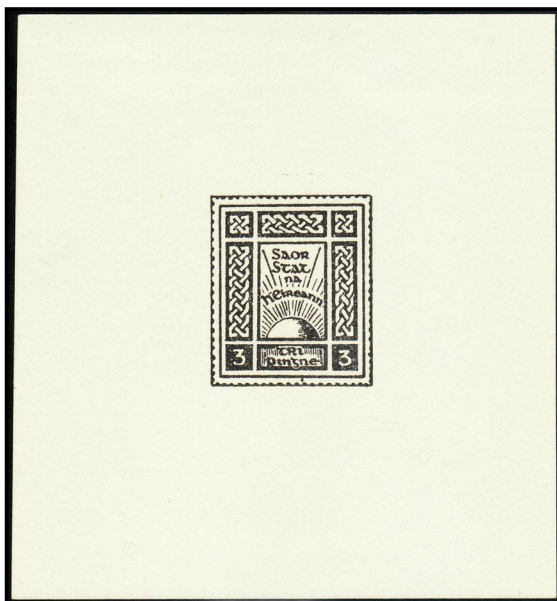
1d.- Tower, Wolf-hound and Rising Sun
Black ink



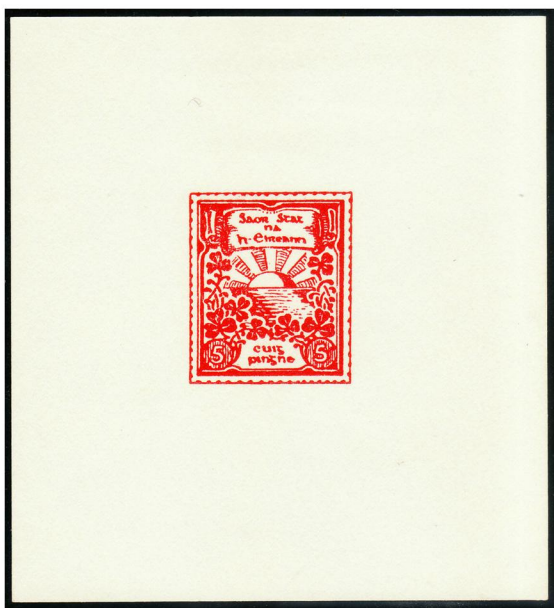
EOP131

3d. - Rising Sun
Red ink

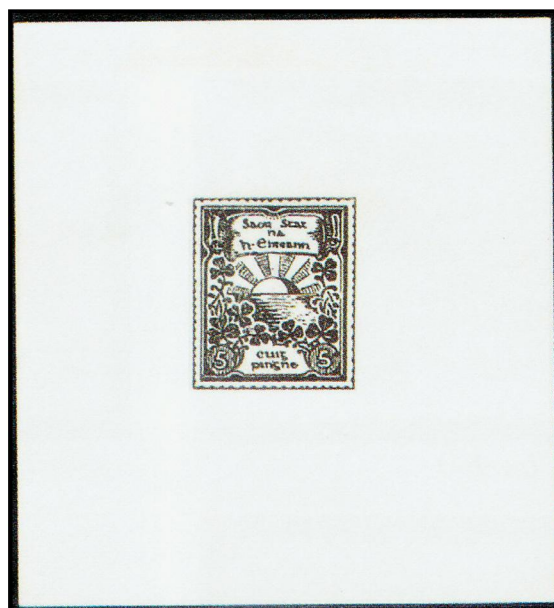
Die Proof Examples



EOP131/1
3d. - Rising Sun
Black ink



EOP132
5d. - Rising Sun over the Sea, with Shamrocks
Red ink



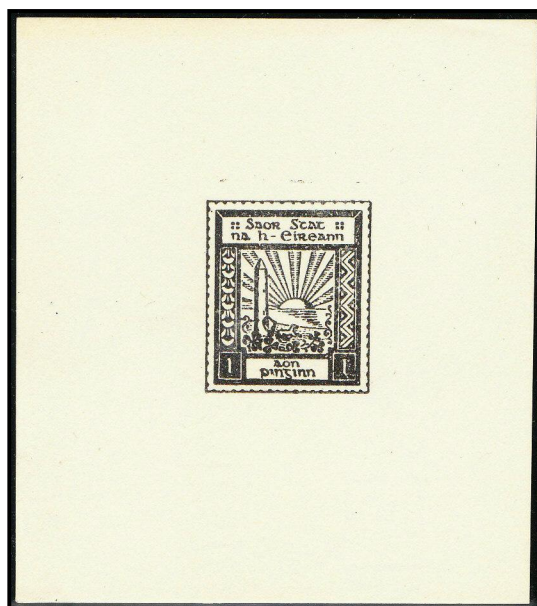
EOP132/1
5d. - Rising Sun over the Sea with Shamrocks
Black ink

Die Proof Variants



EOP127a

1d. - Tower and Rising Sun, Red ink
Senate parchment paper, with part watermark. ⁽¹⁾



EOP127/1a

1d. - Tower and Rising Sun, Black ink
Senate parchment paper, with part watermark. ⁽¹⁾

Die proofs printed onto watermarked paper are scarce variants.

To differentiate from the more common die proofs, the suffix 'a' is added after the proof reference.

⁽¹⁾ Full watermark reads 'SENATE PARCHMENT MADE IN IRELAND'



1d. & 5d. Composite die proofs. Black ink on white woven paper.

Endorsed 'Original Line Blocks. Zincos' and apparently given by Colm O'Loughlin to a Dublin dealer, prior to the blocks being defaced in 1943.

Example sold at auction in 2005 for €1,500

Author's note

'Zinco' is the term used to describe the typograph process in use by O' Loughlin Murphy & Boland. Typography being the process which makes use of relief printing, using zinc blocks.

High Value Essays

In this section, designs submitted post '1922' for high value definitive stamps are examined.

It is worthy of mention that the information available to the author on this subject matter is somewhat limited, henceforth the story is far from complete.

Appendix 2 copies a research paper by Douglas Muir in his capacity of Curator of Philately at the British Postal Museum and Archive.

In his findings on page 6.11 it mentions that designs by a G. Atkinson were viewed by the Deputy Master of the Royal Mint in 1924 and he was not impressed. It further indicates that these designs featured the Custom House and the General Post Office in Dublin.

From the author's findings the designer was in fact Professor George Atkinson, the Principal of the Dublin Metropolitan School of Art.

It is understood that in 1923 Professor Atkinson was invited by Irish Postal authority to submit designs and the suggested themes were the GPO Building, Custom House and the old Parliament House in College Green.

During the civil strife of the period both the GPO and Custom House were badly damaged. It was therefore not considered expedient to consider designs embodying these two buildings. It is of interest to learn from Douglas Muir's findings that these two design submissions were in fact the subject of scrutiny by the Royal Mint.

The proposed design for Parliament House by Professor Atkinson is shown in fig 52.

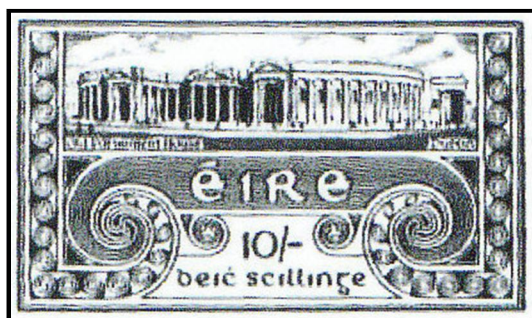


fig. 52

Following the deaths of Arthur Griffith and Michael Collins a further theme depicting the two Free State leaders was suggested.

Copies of the designs depicting the portraits in two different modes are shown in fig. 53.

These designs were however rejected, allegedly on the grounds that the portrait of Collins did not represent a true likeness. However it is more likely that these designs were considered to be inappropriate for use.



fig. 53



In July 1935 Professor Atkinson, amongst others, was again invited to submit designs for the high value series.

This time round the selection Committee of the Postal Authority suggested the design be expressive of the 'Renaissance' as symbolised by emblems, natural objects or heroic figures from Irish history or mythology. Details of size, shape and inscription were included; and the latest date of receipt of design submissions was fixed at 23 July 1923.

On 21 July 1923 Atkinson sent a draft design in black and white and a rough rendering in colour of the same image in a vertical setting.

His theme represented a 'Warrior' and a 'Youth'. As an alternative to the 'Renaissance' theme he suggested using the 'Harp', with a sketch of this he also included another design in pen and ink of a 'Warrior' with two 'Wolf-hounds' standing on a rising slope, facing the sun rays

On the 4 October 1923 he received a letter from the Postal Authorities, thanking him for his designs, but advising that they were unable to accept his designs as they were considered unsuitable for use with postage stamps.

However they invited him to submit further designs or sketches of a design of his own choosing, to arrive no later than the 14th October. It is unclear if Atkinson reacted to this latter request.

Another unaccepted design is thought to have been submitted by J. J. O'Reilly with a 5/- value. Details of this design are presently not known to the author.

The essay shown below is thought to be one of three un-adopted designs submitted by Edward Nolan. These essays were in a black and white large format, and the basic design features for each value, is as follows:

- 2/6 value depicts a 'Building' and 'Transport'.
- 5/- value depicts a 'Cross', 'Harp' and 'Wolf-hound'.
- 10/- value depicts 'Saint Patrick' and 'Saint Brigid', see fig. 54.

For other essays by Edward Nolan, see pages 2.13 to 2.16.

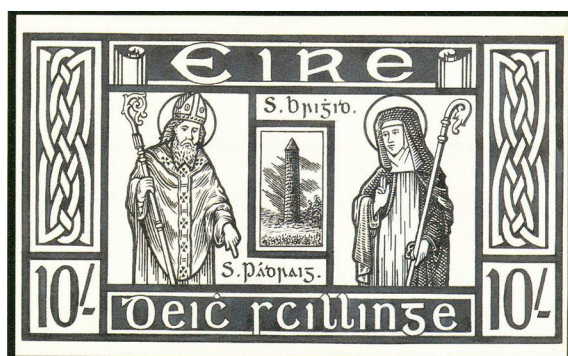


fig. 54

A further un-adopted design, featuring the Irish Elk for the 2/6 value was submitted by William Till, see actual size scan fig. 55.

The essay shown was presented as a stamp size block mounted bromide in black and hand coloured. These block mounted essays are more commonly found without the addition of the background colouring. The bromide was taken from an original painting by Till, who was a talented professional artist.

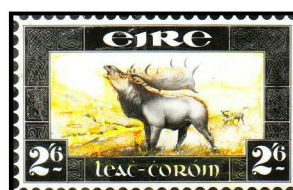


fig. 55

In connection with William Till it is worthy of mention that he was the artist behind the design submittals by the Dollard Printing House. Dollard's low value essays featured a winged lady with a trumpet and harp, which was taken from Till's painting, see fig. 56.



fig. 56

Author's Note

Essays which are ascribed in the Postal Authority's 'Official Records' to Edward Dolan, in the author's opinion should be attributed to Edward Nolan.

CHAPTER 5

Low Value Definitive Stamps

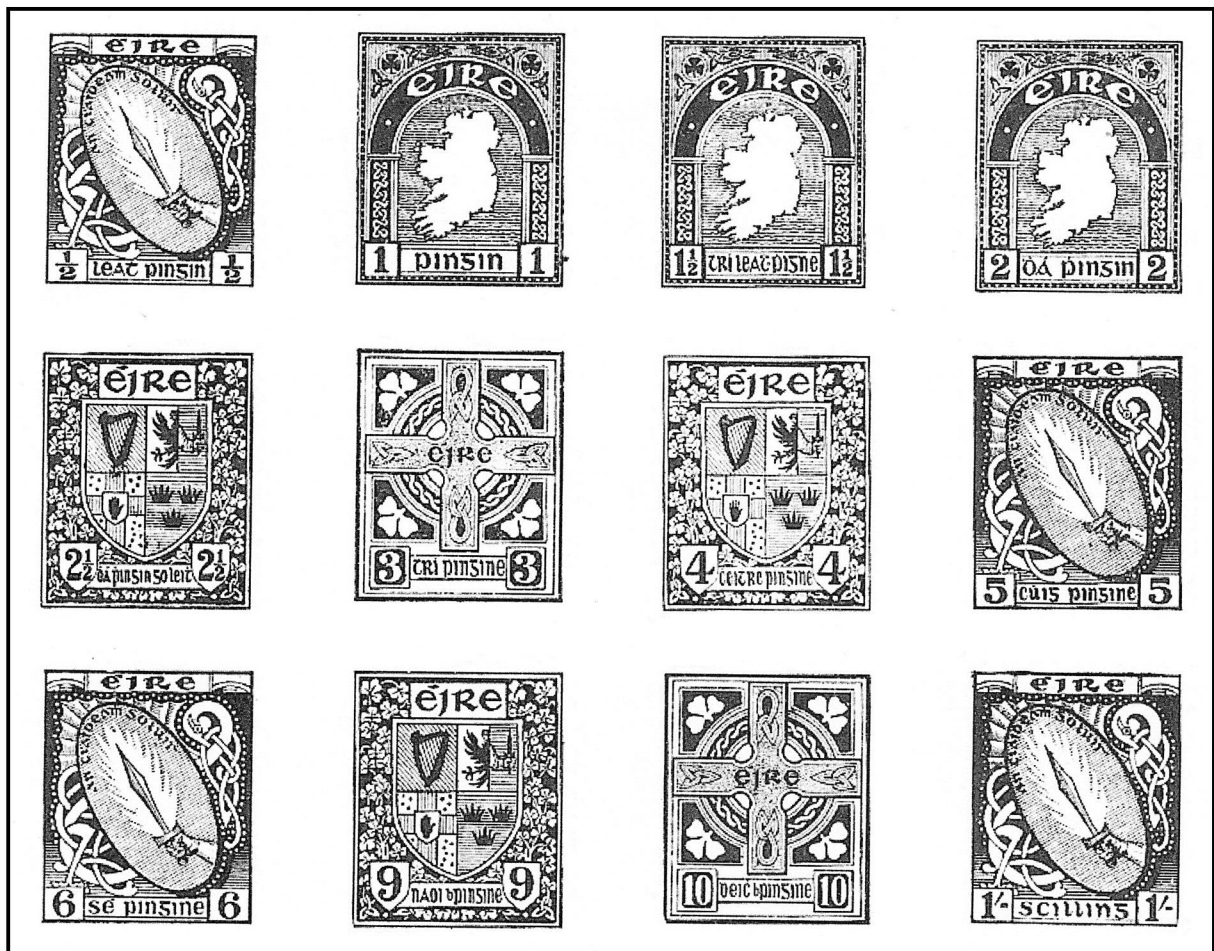


fig. 57

The first series of low value definitive stamps of Ireland, which are outlined in fig. 57, were released on divers dates in 1922 and 1923.

Sheets were typograph printed by the Government Printing Works, Dublin Castle, from plates made by the Royal Mint.

The sheet format adopted for low values followed the British process which was for 240 stamps to be divided into two 12 x 10 vertical panes, with an interpane gutter and with the stamps having line perforations of 15 horizontal x 14 vertical.

Sheet watermarks were applied using the 'Dandy Roll' process. The first series adopted the multiple 'Se' watermark, which is an abbreviation for 'Saorstát Eireann' - see fig.58.

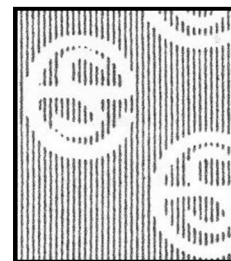


fig. 58

The synopsis regarding the issue of the first stamp series is not quite as simple, as set out in these opening four paragraphs.

The author will now attempt to establish in greater detail, the background behind the release of the first permanent issue of definitive stamps.

Background

Following the adoption in mid-1922 of four low value stamp designs by the Department of Posts and Telegraphs of the Provisional Government of Ireland, the next step was to convert these designs into a series of dedicated definitive stamps, to replace the interim use of overprinted stamps of Great Britain.

The urgency of this task was significant to the Irish Authorities, as it was considered of paramount importance that dedicated stamps should be on sale to mark the anniversary of the Anglo Irish Treaty, which was enacted on 6 December 1922.

The Royal Mint in London were duly commissioned to produce the engraved dies and working plates from the chosen essays.

The author has inspected the Royal Mint proof records, which are kept in the British Post Office Museum archive and the following findings provide some interesting insights.

- At the outset the design selected for the 2d. value was the 'Coat of Arms', together with its selection for the 4d. and 9d. values. An original proof from this die was first taken on 3 July 1922.

However due to a raft of basic design changes this die was not finally approved by Somerset House in conjunction with the Irish Postal Authority until 26 February 1923.

Due to this untoward situation, coupled with the quest to release the key 2d. letter rate stamp on 6 December 1922, the decision was taken to adopt the 'Map of Ireland' design for this value, with the 2½d. value now taking

up the 'Coat of Arms' design, as opposed to that of the 'Map of Ireland', see fig. 59.

Approval for the 2½d. value was finally achieved on 21 April 1923, followed by the 4d. value on the 5 May and the 9d. value on 16 May 1923.

- For the 1d., 1½d. and subsequently the 2d. value, the allocated design was the 'Map of Ireland'. The original proof from this die was taken on 12 July 1922. Approval for the 1½d. and 2d. values was given on 11 September and for the 1d. value on 12 October 1922.
- For the ½d., 5d., 6d. and 1s. values the allocated design was the 'Sword of Light'. The original proof from this die was taken on 23 September 1922. Approval for the ½d. value was given on 7 November and for the 5d., 6d. and 1s. values on 5 December 1922.
- For the 3d. and 10d. values the allocated design was the 'Celtic Cross'. The original proof from this die was taken on 29 August 1922. Final approvals after design changes were given for the 3d. value on 11 October and the 10d. value on 5 December 1922.

After approval of dies, next followed the complex process of producing master plates, which first entailed striking 'leads' from the engraved die for each value. Next came the make up of a forme, followed by the process of electroplating and treatments, which resulted in the production of a master plate. From this master plate wax moulds were then taken, followed by nickel and copper electroplating onto the wax mould, which after further treatments resulted in the creation of working printers' plates.

In parallel with the production of plates, Thomas De La Rue & Co. Ltd. performed typograph printing trials on 'Se' watermarked mill sheets supplied by William Joynson & Son of St. Mary Cray, Kent.

The trial sheets were gummed and plate glazed, following which print trials were undertaken, see page 3.23 for further details.

The approval dates quoted above are in line with the Royal Mint's master records, see Appendix 4.

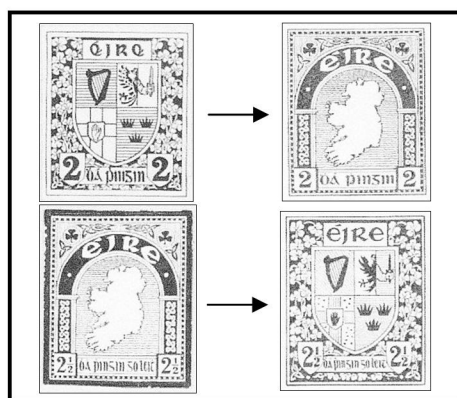


fig 59

As the printing of new definitive stamps was to be undertaken in Ireland by the Government Printing Works, it was necessary to install new equipment in Dublin Castle.

It is recorded that typographic printing presses by Wharfedale a Yorkshire based firm and comb perforating machines by Grover & Co. Ltd. of London, were requisitioned by the Post Office Stores Controller, Aldborough House.

It is noteworthy to record that both Harrison & Sons and Thomas De La Rue, were at the time using the same combination of press and perforating machines. And furthermore that the printing process being adopted for postage stamps was to follow the standard practices of the British Postal Authority.

The requirement to install new equipment in Dublin Castle is set against the backdrop that in the spring and summer of 1922, Southern Ireland was in the grip of civil strife, driven by anti-treaty republicans, who were against part of Ulster remaining under British rule.

The unrest directly impacted on the postal services, with actions by the I.R.A. to disrupt mail, with Post Offices raids, and even included an attempt by the rebels to establish their own postal service in Cork.

In late June 1922 the Provincial Government took military action to reclaim control from the rebel elements, but the ensuing victory was

not without loss to life on both sides and damage to properties, including that of the 'Four Courts', wherein the rebel troops were headquartered. (see picture below)

As a result of the ongoing turbulence, the set up of the new stamp production facilities in Dublin Castle, were not going to be fully operational until mid to late December 1922. Due to the prevailing situation and whilst not publicised for politically sensitive reasons, De La Rue in addition to sheet gumming and glazing, also undertook the perforating and trimming of sheets after printing.

The first issue of this stamp, was duly released by the Irish Postal Authority for sale in Ireland, mainly in the environs of Dublin, on the anniversary date of the treaty agreement and to a degree can therefore be classified as a commemorative stamp, see fig. 60.



fig. 60

As mentioned earlier this stamp value was of particular significance because it represented the inland letter postal rate of the period.



'Four Courts' after the assault by Provisional Government forces.

Developing the author's statement regarding the provenance of the first print run is both interesting and intriguing; the subject matter having been the focus of much dialogue by luminaries of the philatelic world, spanning many years, often it may be said with acrimonious endings.

Following inspection by the author of archive records at the British Postal Museum, London in April 2014, it has now been firmly established that the first printings were definitely not the work of Somerset House. These findings have been duly endorsed by Douglas Muir, the Museum's Senior Curator of Philately.

What has emerged is the fact that the contractual involvement of Thomas De La Rue encompassed more than just the print trials, using 'Se' watermarked paper.

The author's research has established that De La Rue were awarded a contract by the Controller, Post Office Stores Department, Aldborough House, Dublin, against their tender of 14 June 1922, to gum and plate glaze ten tons of watermarked paper. The paper being consigned to De La Rue, under the auspices of the Irish Postal Authority by William Joynson.

The author has in his possession copies of correspondence between the Irish Postal Authority and De La Rue, regarding the late supply of mill sheets by Joynson.

As background the first three ton consignment of mill sheets, with a cut size of $22\frac{3}{4} \times 21\frac{3}{4}$ inches, were scheduled for dispatch from Joynson, some ten days after De La Rue's letter of acknowledgement, dated 23 October 1922. The said letter also states that De La Rue would "put the gumming in hand and make a delivery to you as quickly as possible" - end quote.

In connection with gumming it is most likely that this stage of the process may have been sub-contracted to a specialist London firm.

It is further known that the new Grover perforating machines being installed at Dublin Castle would not be fully operational in time to take up the first printings of the 2d. stamp.

As a result De La Rue were again contracted to perforate sheets from these printings after the printed mill sheets had been guillotined into single sets. Make up of each set being a sheet of 240 stamps, as required for postal use.

To recap, De La Rue having received mill sheets were then sub-contracted to gum and glaze the said sheets. The official line then indicates that the treated sheets were to be packed and dispatched to Dublin Castle for typograph printing, following which they were repackaged and returned to De La Rue for perforating, cutting and trimming. Following which the sheets were again to be repackaged and returned to Aldborough House, who were responsible for distribution to Post Offices.

Dated documents examined by the author, together with estimates of times required to perform the various stages of the printing process; coupled with prevailing civil strife in Dublin, the apparent un-readiness of the print facilities in Dublin Castle; plus the multiple shipments to and from Dublin, raises the question - who actually performed the first print run ?

Taking note of the prevailing situation and *strictly* in the author's opinion, the first typograph print run of the 2d. Map stamp is thought to have been undertaken by Thomas De La Rue, London and not by Dublin Castle.

This prognosis may be proven over time, or corrected to reflect the actual situation.

In late December 1922 it is known that the same stamp was reprinted, using the new printing facilities, which were now fully operational at Dublin Castle.

To help with the understanding of the production process from start to finish, refer to the flow chart shown in fig. 61.

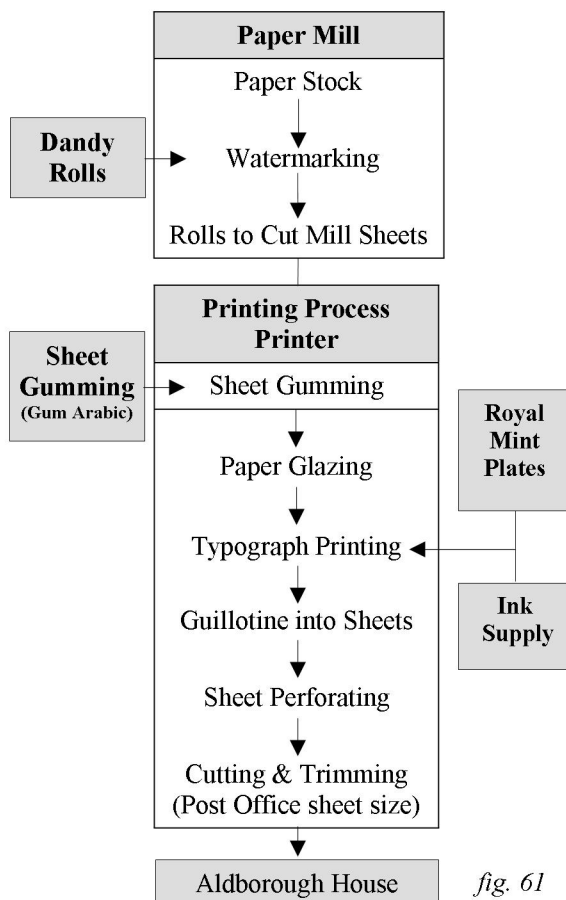


fig. 61

Watermarked Paper

For the 2d. value 'Map' stamp released on 6 December 1922, the watermarked paper was sourced from William Joynson & Son.

As previously mentioned, documents are in hand which refer to an order placed by Aldborough House for the supply of ten tons of watermarked paper, in the form of cut mill sheets. It has been further established that for the first print run the paper usage only amounted to some three tons⁽¹⁾.

In the author's opinion the remaining balance of seven tons was in part used for the second printing of this value, which was released in late December 1922.

The contract for the gumming and glazing remained with De La Rue and records show that London firms were still undertaking this aspect of the printing process in 1938 and maybe beyond this date. After treatment the sheets were dispatched to Aldborough House, for onward consignment to the Government Printing Works, Dublin Castle.

Dublin Castle then typograph printed the mill sheets, followed by guillotining and then the perforation of the cut mill sheets and finally, if required, the trimming to size for postal use.

At this juncture it is pertinent to record that the Irish Government had a declared policy of 'import substitution'.

Records show that in March 1923 John McDonnell & Co. Ltd. briefly supplied mill sheets to Dublin Castle. However it is understood that these sampling trials were unsuccessful.

As a direct result of this, Joynson remained the prime supply source for standard mill sheets until sometime in 1928.

Joynson were also contracted to supply the special chalk coated paper for the 6d. stamp, however the exact period of this arrangement is not presently known.

From 1928 onwards Swiftbrook Paper Mills, became the main supplier of mill sheets. These sheets were 'dandy roll' watermarked at this mill, under the direct supervision of the Government's Revenue Stamping Branch.

For the record both John McDonnell & Co. Ltd. and Swiftbrook Paper Mills were located in Saggart, County Dublin, and that subsequently Swiftbrook became part of the McDonnell Group.

For all low values excepting the 6d. stamp the Swiftbrook paper quality in use is referred to as 'superfine'.

The 6d. stamp having a dual purpose, for postal and fiscal use; the stamp had to be protected against fraudulent misuse. To achieve this the inks used were 'doubly fugitive' and the paper needed to be absorbent, with the introduction of chalk, either as a coating or as an additive, termed 'substance' during manufacture.

On the subject of paper types, the basic differences are as follows:

- superfine - made from rags with a resin size added to act as a bonding agent. After manufacture the paper surface is then treated with a gelatine size to give the paper a glaze.
- substance - is a heavier paper to which china clay is added during manufacture. This process gives body to the mix and makes the paper opaque. Both paper types display a grain and printing against the grain would have an adverse effect on the print quality.

On the subject of 'dandy rolls' in use with the 'Se' watermarking of mill paper for the first issue, the finite supply source has not been determined.

However the following firms are known to have supplied dandy rolls over the years to the Irish Postal Authority and are therefore amongst the leading contenders.

- W. Green & Son and Waite Ltd. who became Green Son & Waite (London, SE5)
- T. J. Marshall & Co. (Stoke Newington)
- Edwin Amies & Son⁽²⁾ (Maidstone, Kent)
- Maschinenbau Werkstatte (Niefern, Germany)

⁽¹⁾This tonnage was the subject of communications between Aldborough House and De La Rue.

⁽²⁾Records show that this firm supplied 'dandy rolls' for both the multiple 'Se' and 'e'

Sheet Gum

Records show that Samuel Jones & Co. Ltd, a London firm, were the importers of Arabic gum in use with GB stamps.

For the early printings of the dedicated definitive stamps of Ireland, it is thought that Joynson mill sheets were gummed by Samuel Jones, in the role of sub-contractor to De La Rue.

It is also evident that Samuel Jones had the capability to glaze the mill paper.

It is presently not clear how mill sheets were gummed and glazed when the paper stock was sourced in Ireland.

In the opinion of the author the services of both London firms may have been retained.

This viewpoint is supported by a letter to An Runai, a copy of which is in the possession of the author, on the subject of gumming and plate glazing.

The letter dated 23 March 1938 states -

“In the case of watermarked paper it is not economical to order less than 12 months supply at a time, as the gumming and plate glazing entails the visit of two officers to London for supervision purposes” - *end quote.*

Printing Inks

For the first stamp printed, the singly fugitive ink⁽³⁾ was supplied by Slater & Palmer, a London based firm. It is considered most likely that this firm also supplied inks to Dublin Castle, for the other values, with the exception of the ink for the 6d. stamp.

At some later stage it is recorded that the supply contract passed to Glenside of Palmerstown, a Dublin based firm.

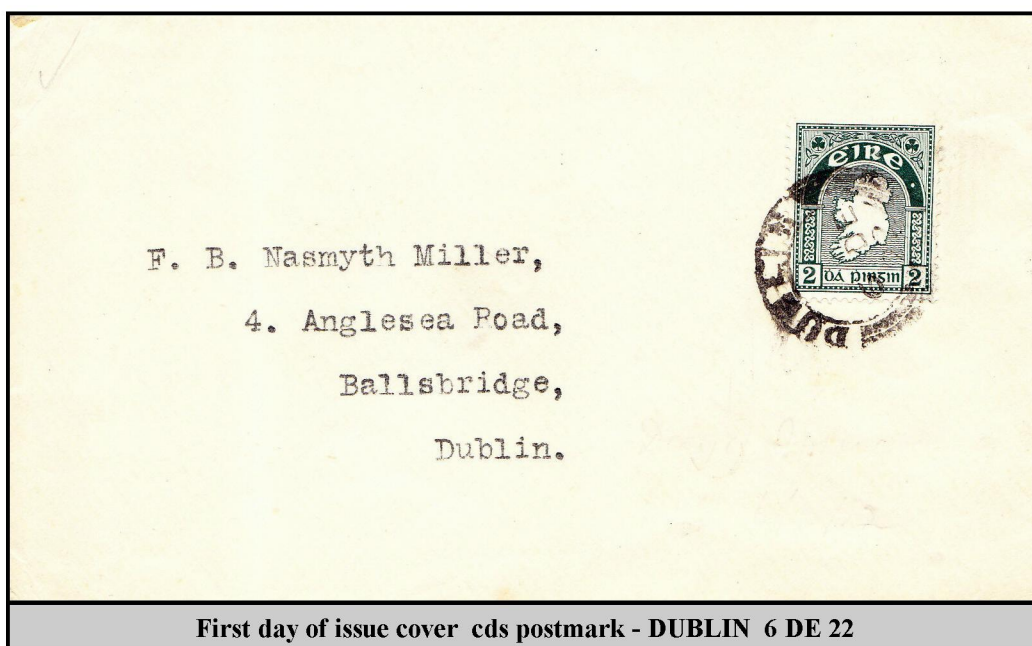
The English firm Mander Brothers Ltd. of Wolverhampton, was in the author's opinion the source of supply for the doubly fugitive inks⁽⁴⁾, as required for the 6d. value stamp, which was designated for postal and fiscal use.

In order to provide additional background with regard to the use of fugitive inks an article by the author is appended, see Appendix 3.

Other firms are also thought to have been engaged in the supply of inks, but to a much lesser extent. This factor may be part reason for some of the stamp shades encountered.

⁽³⁾*singly fugitive inks render postage stamps proof against the successful removal of the postage cancellation mark.*

⁽⁴⁾*doubly fugitive inks perform the same task as above, plus a degree of proof against the cleaning of overwritten fiscally used stamps.*



Low Value Definitives

Stamp Values	Design Description	Designer
½d. 5d. 6d. 1s.	Sword of Light	J. J. O'Reilly
1d. 1½d. 2d.	Map of Ireland	J. Ingram
3d. 10d.	Celtic Cross	Miss L. Williams
2½d. 4d. 9d.	Coat of Arms	Miss M. M. Girling

Design by Value

Full details relating to the designs and the submittal process are highlighted in Chapter 1, pages 1.05 to 1.08.

Value	Date	Value	Date
½d.	20/04/23	4d.	28/09/23
1d.	23/02/23	5d.	11/05/23
1½d.	02/02/23	6d.	21/12/23
2d.	06/12/22	9d.	26/10/23
2½d.	07/09/23	10d.	11/05/23
3d.	16/03/23	1s.	15/06/23

Release Dates

The first stamp released was the 2d. value, with the 'Map of Ireland' design.

As highlighted on page 5.03 the provenance of the first print run remains in some doubt.

As a result of the uncertainty this value has been allocated two philatelic references.

D4 being for the first printings, which were limited in scale, being released mainly in County Dublin, on 6 December 1922.

D4/1 being for the reprint, which was undertaken by the Government Printing Works at Dublin Castle, sometime in late December 1922.

The remaining low values were released on divers dates, spread over a extended period of some twelve months.

Of particular note is the 6d. value, which was designated for both postal and fiscal use, and which was not issued until December 1923.

Philatelic Stamp Listings

Stamp Reference	(SG) Ref.	Face Value	Official Colour
D1	71	½d.	Bright Green
D2	72	1d.	Carmine
D3	73	1½d.	Claret
D4	74	2d.	Pearl Green
D4/1			Pearl Green
D5	75	2½d.	Red - brown
D6	76	3d.	Blue
D7	77	4d.	Slate-blue
D8	78	5d.	Bright Violet
D9	79	6d.	Claret
D10	80	9d.	Bright Violet
D11	81	10d.	Brown
D12	82	1s.	Light Blue



D1



D2



D3



D4 & D4/1



D5



D6



D7



D8



D9



D10



D11



D12

Stamp Colours

The basic colours set out for the low value definitive stamps with philatelic references **D1** to **D12**, are recognised as the ‘Official Colours’.

Various shades are recorded for all values due to many reasons, some of which are now explained, see adjacent table.

Dealing first with the 2d. value ‘Map’ stamp, it is noticeable that the first printings occur with a deep sea green shade, whereas early examples of the re-issued stamp have the tendency to display a deep blue green shade.

This occurrence may support the author’s viewpoint that De La Rue performed the first print run, before being taken up by the Government Printing Works. Or alternatively, if this assumption is incorrect, that Slater & Palmer supplied ink with a different composition for the second print run.

With this particular ink colour another factor arises, which has been the topic of much discussion. The subject matter relating to the provenance of stamps of this value, with a blue shade.

In philatelic circles it is acknowledged that a blue shade exists, however it has now been established that its occurrence is as a direct result of stamps being either soaked in water, or exposed to sunlight for a prolonged period.

General comments regarding colour variations recorded for the other low stamp values, are as follows.

Firstly and importantly that these definitive stamps were in print from 1922 until 1940.

Over this long period, which also spanned the war years, resulted in firms producing inks being unable to constantly source identical pigments, aniline dyes and chemicals, in order to maintain the constituency of their printing inks.

Other factors relate to the policy of import substitution in favour of local suppliers by the authorities and henceforth the sourcing of inks from different vendors over the 18 year period.

Sheet papers could also have been a potential factor, but in this case it is thought that with only Joynson followed by Swiftbrook, as the sole term suppliers, that they would have maintained a satisfactory level of consistency.

This said small variations may have arisen as a result of availability and henceforth changes to the raw materials or chemicals used in the production of the paper roll stock.

The main shade variants by value, are as listed in the following table.

Value	Basic Colour	Colour Variants
½d.	Bright Green	Pale yellow green
		Pale dull green
		Deep green
		Emerald
		Aniline deep green
1d.	Carmine	Pale rose
		Rose
		Rose red
		Light carmine
		Deep carmine
1½d.	Claret	Pale claret
		Full claret
2d.	6 Dec. 1922 printing, by the Government Printing Works or by De La Rue	
	Pearl Green	Deep sea green
2d.	Re-issue late Dec. 1922 by the Government Printing Works	
	Pearl green	Deep blue green
		Deep green
		Dull green
		Grey green
2½d.	Red brown	Chocolate
		Dull brown
		Yellow brown
3d.	Blue	Ultramarine
		Pale ultramarine
		Full blue
Cont. on page 5.09		

Cont. from page 5.08		
Value	Basic Colour	Colour Variants
4d.	Slate blue	Grey blue
		Slate
5d.	Bright violet	Deep violet
		Bright purple
		Deep reddish purple
6d.	Claret	Red violet
		Purples - pale, deep, dull
9d.	Bright violet	Deep violet
		Dull violet
10d.	Brown	Rembrandt brown
		Rich brown
1s.	Light blue	Azure blue
		Blue
		Bright blue

Beyond the First Definitives

The first series was in postal use until 1940, at which time a second series was the progressively released using paper with the multiple 'e' watermark, as shown fig. 62 and page 5.12 for some background information.

The second series used the same printer, formats and designs as the first issue and the earliest recorded dates of postal usage are listed in the following table.

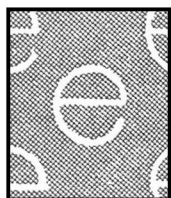


fig. 62

Philatelic Stamp Listings

Stamp Reference	(SG) Ref.	Face Value	Release Date
D16	111	½d.	24/11/40
D17	112	1d.	26/10/40
D18	113	1½d.	12/01/40
D19	114	2d.	06/01/40
D20	115	2½d.	07/03/41
D21	116	3d.	12/01/41
D22	117	4d.	04/12/40
Continued			

D23	118	5d.	05/07/40
D24	119	6d.	05/07/40
D24A	119b	6d.	1967
D25	119c	8d.	09/49
D26	120	9d.	05/07/40
D27	121	10d.	05/07/40
D28	121b	11d.	09/49
D29	122	1s.	17/06/40

D24 - Cream paper, D24A - Chalk surfaced paper.



D25 Bright Red



D28 Rose

These definitive designs remained in use until 1968-1969, at which time the Heinrich Gerl series came into being. Amazingly the designs adopted for the first and second series of definitive postage stamps spanned a period exceeding 45 years.

Author's Notes

The Author acknowledges that some of his statements, are to a degree presumptive, this scenario arises where clear facts are either not to hand, or where a difference of opinion prevails amongst fellow philatelists.

It is hoped that over time that any deviances from actuality will come to light and when they do the corrections will be transcribed accordingly.

Secondly it is not within the scope or intent of this publication to highlight further data on the early definitive stamps.

It is appreciated however, that the first definitive stamps were in use for a lengthy period and consequently there were many philatelic issues which arose, over and above the question of shade variants.

For example the subject of watermark varieties, stamp errors, flaws and coil stamps, probably being amongst the most prominent issues.

In connection with these topics perhaps the most readily available publication which can be recommended, is the 2014 edition of Hibernian's Handbook and Catalogue of Postage Stamps of Ireland, published by Rodgau Philatelie.

High Value Definitive Stamps

The first dedicated high value definitive stamps of Ireland, outlined in fig.63, were released on 8 September 1937.

It is unclear as to why the Irish Postal Authorities continued to use overprinted British stamps for such a long period, after the formation of the Irish Free State.

The three high value stamps depicting St. Patrick, were designed by Richard J. King.

The high values were typograph printed by the Government Printing Works, Dublin Castle, from printing plates made by the Royal Mint.

A multiple 'Se' watermark as used for the low values was adopted and the paper stock was from what is termed 'substance' paper. As with the low values the sheets were sourced from Swiftbrook Paper Mills, who again applied the dandy roll watermarks under the supervision of the Revenue Stamping Branch.

Single pane sheets were made up of 40 (8 x 5) stamps and the line perforation in use was 14 x 15.

Stamps bearing the 'Se' watermark remained in use until being replaced by sheets bearing the multiple 'e' watermark, and which are commonly known as the second series.

The respective release dates for the second series were as follows:

2/6	10 February	1943
5/-	15 December	1942
10/-	June	1943

These high value definitive stamps remained in postal use until the issue of the third series in 1968/1969.

This new issue was designed by Heinrich Gerl and adopted the photogravure printing process, which was undertaken by the Government Printing Works at Dublin Castle.



fig. 63

High Value Definitives

Philatelic Stamp Listings

Multiple 'Se' Watermark

Stamp Reference	(SG) Ref.	Face Value	Official Colour
D13	102	2/6	Emerald-green
D14	103	5/-	Maroon
D15	104	10/-	Deep Blue

This series remained in use until the introduction of paper bearing the multiple 'e' watermark.



D13



D14



D15

Philatelic Stamp Listings

Multiple 'e' Watermark

Stamp Reference	(SG) Ref.	Face Value	Official Colour
D30	123	2/6	Emerald-green
D31	124	5/-	Maroon
D32	125	10/-	Deep Blue

For background information relating to the adoption of the multiple 'e' watermark, see page 5.12.

Philatelic Stamp Listings

Multiple 'e' Watermark & white chalky paper

Stamp Reference	(SG) Ref.	Face Value	Official Colour
D30 I	123b	2/6	Emerald-green
D31 I	124c	5/-	Ruby
D32 I	125b	10/-	Deep Blue



D30 I



D31 I



D32 I

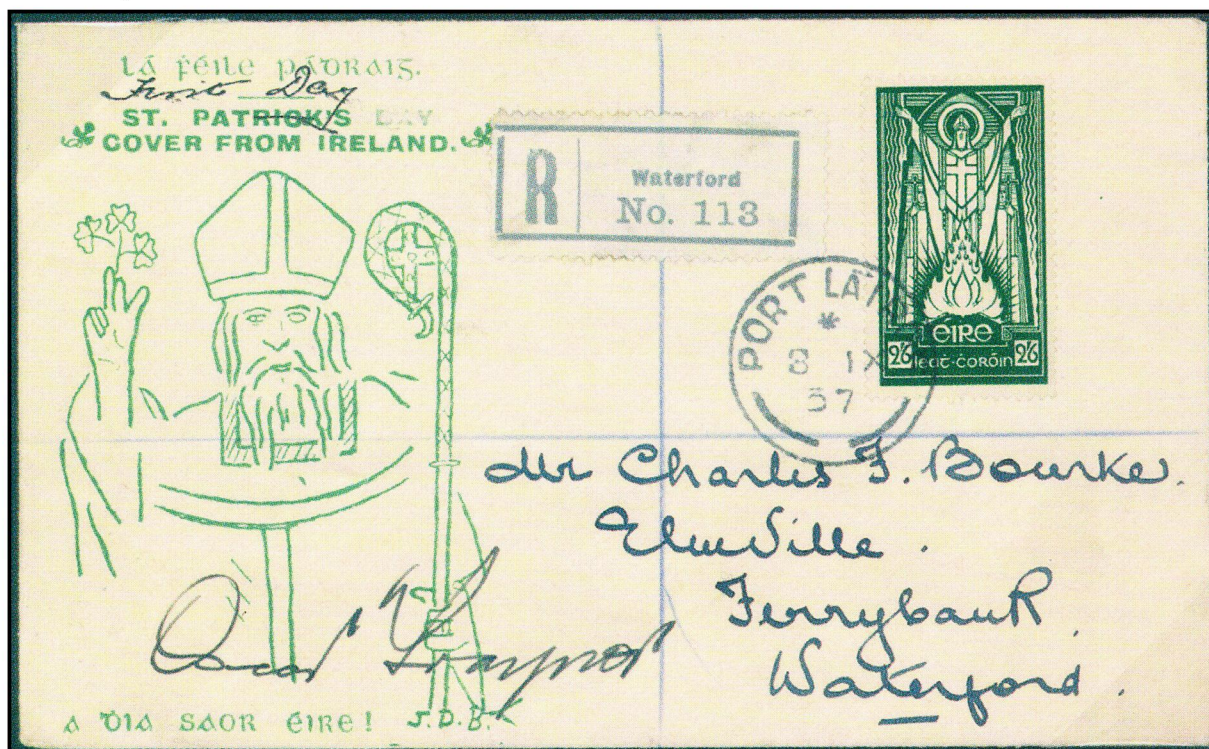
Colour variants are recorded with the three high value stamps, but to a much lesser extent than with the low values. The most notable variant being found with the 5/- value, with the change from Maroon (**D14**) and (**D31**) to Ruby (**D31 I**).

These designs by Richard King were in circulation for a period, spanning 30 years.

During this lengthy period the only changes of significance, was the switch in watermark from 'Se' to 'e', and just prior to the release of the new Gerl definitives, the introduction in 1968 of white chalky paper.

High Value Definitives

First Day Cover



First day of issue cover with Waterford cds PORT LÁIRGE 8 IX 37. Cover signed by Oscar Traynor, Minister of Posts from 1936 to 1939. Sold at auction in 2012 for €1,400.

Watermark Change from 'SE' to 'E'

The Constitution of Ireland replaced the Constitution of the Irish Free State, which had been in effect since gaining of independence, on the 6 December 1922.

The draft of the new Constitution was approved on 14 June 1937 and formally came into force on 29 December 1937.

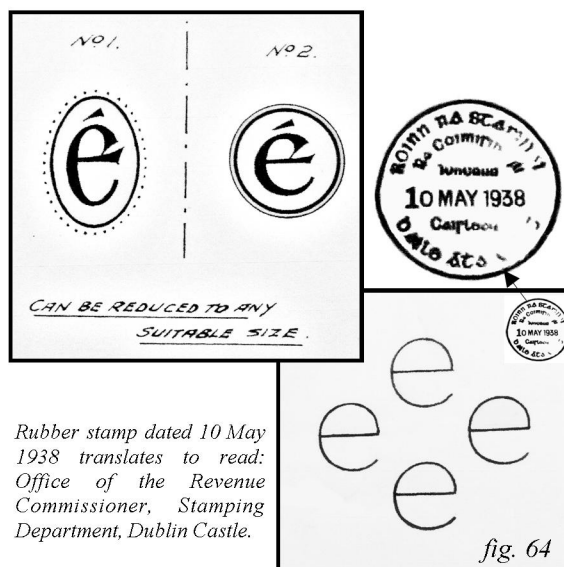
In December 1937 the Minister of Posts and Telegraphs directed that as a result of the impending constitutional change of 'Eire' for 'Saorstát Éireann' that two new Dandy Rolls be provided in connection with the production of watermarked paper for postage stamps.

The provision of the new Dandy Rolls was taken up in the 1938/39 financial year.

On 27 March 1938 two designs were put forward, however later correspondence in May 1938 proposed a simplified multiple 'e' design which was adopted as there was less risk of fibre blocking in the letters, see fig 64.

The contract to supply the new Dandy Rolls was awarded to Edwin Amies & Son, in preference to Green Son & Waite.

The first low value stamps bearing the new watermark were released in January 1940 through to 1942 and for the high values from December 1942 through to June 1943.



Rubber stamp dated 10 May 1938 translates to read: Office of the Revenue Commissioner, Stamping Department, Dublin Castle.

CHAPTER 6

Appendix 1

Introduction

This appendix is a reproduction of an article by the late William Fletcher, first published in the Irish Stamp News in 1995 and later reprinted with additional material in the Irish Philatelic Circle's Journal in June 1996.

This study reveals some interesting letterpress plate characteristics, which have been adopted in the main body of this publication.

In the following section the author sets out in his format style, the key essay characteristics established in this appendix.

Plate Die Proof

Proof reference
EPP Black

Plate 1

Print image fine, with Sun and its reflection lines clear and not distorted.

Essays with line perforation 14 and printed in sheets of 30 (5 x 6), using gummed paper. Cliché dimension - width 18.5mm, height 21.75mm.

Essay references
EP164* Sepia
EP165* Pale Turquoise
EP166 Emerald (pale green)

* Hibernian listings not recorded in the article by Fletcher and therefore subject to validation.

Plate 2

Print image lacks the clarity and quality of the first plate. Impression is rougher in appearance and with a thicker frame lines, thick Sun's rays and with distorted and joined reflection lines.

Essays imperforated and in sheets of 25 (5 x 5) and printed onto coarse (thin card) yellow/cream un-gummed paper. Cliché dimension - width 18.75mm, height 22.0mm.

Essay reference
EP161 Turquoise

Plate 3

Print image of poorer quality compared to plate 2. Impression blurred with thickened uneven frame lines. Appearance of plate deterioration with coloured markings in the gutters between clichés. The Sun's rays are thicker with occasional blobs at the end of the rays and the Zenith line below the sun thicker.

Essays imperforated and in sheets with two panes, each with 30 (5 x 6) essays, separated by a gutter margin and with gummed paper. Cliché dimension - width 18.75mm, height 22.0mm.

Essay references

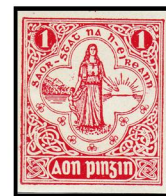
EP159 Sepia
EP160 Emerald (pale green)
EP162 Scarlet (shades)
EP163 Deep Purple



EP166
Plate 1



EP161
Plate 2



EP162
Plate 3

In connection with the images displayed in this appendix, better quality images have been substituted, if available.

Notes:

- The essay characteristics listed in this introduction are supplementary to the information which is highlighted in the main text on page 3.21.
- The four essays listed as **EP159** to **EP166** were considered by W. Fletcher to be incomplete. When further information is available, such additions will be appended.

THE 1922 PICTORIAL PRINTING MACHINE COMPANY ESSAYS

by W. F. Fletcher

On 1 February 1922, and before the overprinted stamps were issued, the Postmaster General appointed by the Provisional Government, invited artists to enter into a public competition to select designs for the first permanent issue. Approximately 800 designs were submitted.

One of the designs submitted and well known to collectors for many years is the essay produced by the Pictorial Printing Machine Company. This essay for the 1d. value was typographed and depicts a standing female figure with a harp and an outstretched hand with a background of a rising sun and a rocky coast. The central figure is enclosed in a double frame which is inscribed SAOR-STAT NA h-ÉIREANN without accents.

The original zinc plate, for a sheet of 30 (5x6), used for printing this essay is shown in fig. 1.



fig. 1

Image reduced in size

This plate is kept in the archives of the Royal Philatelic Society, London and is reproduced in this article with their consent. The 'Royal' backed up the scan of this plate with an enlarged scan of a single cliché, which is now appended to this article, see fig. 1a. Whilst this image was not part of the original article, it's inclusion shows in greater detail the design adopted by the Pictorial Printing Machine Company. This plate was in the Robson Lowe sale ⁽¹⁾ of the Tom Field collection and was presented to the 'Royal' for safe keeping.



fig. 1a

Enlarged image

In the same Robson Lowe sale⁽¹⁾ was a block of ten (5x2), perforated line perf 14 on gummed paper, from the top of a sheet with a 12mm marginal rule and described as yellow green (more accurately green), which corresponded with the plate in the 'Royal', which has the marginal rule at the same height as the printing surface. Fig. 2 displays the marginal top row from this block.



fig. 2

Both Bute (1952) and Preston (1959) sales contained examples of the essay with the marginal jubilee line. No other colour than 'pale green' essay with the jubilee line in the margin, can be found in the early auction catalogues.

Field also had an imperforate block (5x2) on coarse un-gummed paper from the top of the sheet in green (more accurately blue-green) with no marginal rule. Fig. 3 displays a marginal top row from this block.



fig. 3

The printing of the essay of the imperforate block lacks the clarity and fine printing of the essay from the sheet with marginal rule and each cliché is slightly larger. This type is from a second plate which consists of 25 subjects (5x5) and is recorded in the Kohl handbook⁽²⁾. Clearly different plates were used to print the two items shown in figs. 2 & 3.

After the sale these two Field blocks of ten were divided into strips of five. An example of the second row from the imperforate (5x2) block is shown in fig. 4. The colour variations between figs. 3 & 4 are due to the quality of the catalogue images being scanned.



fig. 4

On the following page fig. 5 displays the 25 subjects (5x5) layout arrangement associated with plate 2. This black and white image is taken from the original article and is of poor quality. Strips from this plate shown in figs. 3 & 4, show the essay characteristics in better detail.



fig. 5



fig. 6

The Field sale of 1966 also had a gummed single essay in sepia, see fig. 6. This item originates from an ever more blurred print, which differs from the two plate types previously described. An image of this new plate is shown in fig. 7. This image is taken from the original article and is of lesser quality. It is worthy of note that the image shown in fig. 6 displays the corner flaw in the top left margin.

Three distinct types of this essay from three printing plates are therefore identified.

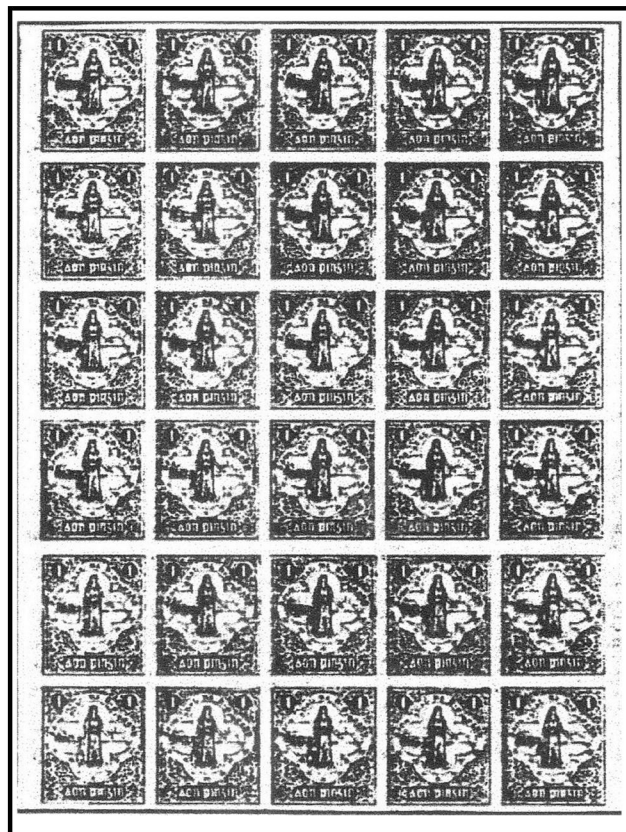


fig. 7

The Lowe sale⁽³⁾ of Stafford Johnson lots included one example of this essay which was in black and imperforate; Lowe⁽⁴⁾ states the essays are found in turquoise, emerald, purple and sepia and that three are known perforated and three known imperforate, but which he does not say. He also states that a die proof is known.

Feldman⁽⁵⁾ records pale turquoise, sepia and emerald all perforate 14 and sepia, emerald and deep purple all imperforate.

The third type of essay with different characteristics to the Field strips figs 2, 3 & 4 were printed from a plate of 30 without marginal rule and which shows a thickened uneven frame and the sun's rays especially at 12 o'clock where it appears enlarged as a 'blob', although this is not always constant, see fig. 6.

In Hibernian's⁽⁶⁾ March 1978 sale two complete sheets of 30 (5x6) of this type in sepia and scarlet imperforate with gum (the sepia sheet being inscribed in pencil 'Neutral Photo' on the reverse) were on offer, but they were unsold.

They were re-offered in 1984 by Hibernian⁽⁶⁾ and the price realised for both sheets was £4,200.

A former director of the Pictorial Printing Machine Company died in 1976⁽⁷⁾ and it is believed these sheets came from his collection.

Hibernian also offered an imperforate horizontal interpanneau pair in scarlet in a 1985⁽⁶⁾ sale and stated that "there are believed to be only three such pairs in existence". A similar but not the identical pair, was offered by MacDonnell Whyte⁽⁸⁾ in 1993 and a third pair with gutter margin sold recently⁽⁹⁾. These gutter pairs have about 12mm between the essays from the adjacent panes, see fig. 8.



fig. 8

The interpanneau pairs were most likely printed from a single plate of 30 (without jubilee lines), by printing twice on the same sheet of paper. Alternatively they could have been printed from a plate with two panes of 30, whilst this scenario is thought to be unlikely, Hibernian⁽¹⁰⁾ suggest that these essays were printed in sheets of 60 made up of 2 panes of clichés of 30 divided by a central vertical gutter margin.

Ian Whyte informs me that he has heads of a gutter pair with essays with two different colours in one pair! I can find no account of the essay being recorded in scarlet prior to Hibernia's 1978 sale.

Discussion

Essays from the sheet of thirty with 12mm marginal rule, which corresponds with the plate in the Royal Philatelic Society's museum are most likely to be the original print.

The material seen (ex Field, fig 2) is in emerald-green and line perforation, I would suggest these are very rare.

It seems likely that the essays printed from the second plate of 25 (5x5), without jubilee lines, was made at the time of the 1922 competition.

I have only seen this imperforate in blue-green on coarse cream coloured un-gummed paper and these also seem scarce, see figs. 3 & 4.

The pedigree of the other Pictorial Printing Machine Company essays is unclear. The third type of essays appear with a blurred worn plate appearance with coloured areas in the gutters between the clichés, see example shown in fig 6, these I call plate 3; the 'later printings'. The bulk of the essays at present seen on the market come from this group. These 'later printings' are from a plate of 30 (5x6), with no jubilee lines.

The printing is blurred and they lack clarity, but this may be due to printing on a softer absorbent paper. No other colour than shades of green are recorded in the comprehensive sales of the Bute (1952) and Preston (1959) collections. The Agnew (1930) and Vesey (1933) sales do not have any of Pictorial Printing Machine Company essays as individual lots.

The Tom Field (1966) had, apart from essays in green, a single stamp in sepia from the third plate.

We need evidence to show that the essays in colours other than green were printed at the time of the 1922 competition. More probably they were reprints produced later and the blurring and marks in the margin are probably due to corrosion and deterioration of the printing plate. Perhaps it is significant that all the 'later' essays seen are imperforate and easier to produce than perforated sheets.

Conclusion

Essays from plates 1 and 2 are most likely the essays submitted for the 1922 Permanent Issue competition.

Proof is needed that the essays from plate 3 were contemporary to the 1922 competition. If none is forthcoming, should we be better to describe the essays from this plate as reprints?

Check List

Plate 1 - the original plate

Sheet of 30 (5x5) with 12mm marginal rule. Gummed paper.

Cliché size 18.5 x 21.75mm. Paper size 152mm x ?

Clear fine print. Sun and its reflection lines fine and clear.

1d. Emerald Line perforation 14. Perforate Pale Turquoise and Sepia essays to be validated.

Second Plate

Sheets of 25 (5x5). No marginal rule. Wide sheet margins.

Un-gummed yellow/cream coarse paper. Cliché size 18.75 x 22.0mm.

Paper size 122mm x 137mm.

Print lacks clarity of original plate. Coarser impression, frame thicker.

Sun's rays thicker and reflection lines joined.

1d. Blue-green Imperforate

Third Plate

Sheets of 30 (5x6). No marginal rule. Narrow sheet margins.

Gummed paper. Cliché size 18.75 x 22.0mm.

Paper size 110-116mm x 145-148mm.

Blurred even coarser print with thickened uneven frame lines.

Appearance of plate deterioration with coloured area in gutters between clichés.

Sun's rays thicker and occasional blobs at the end of the rays. Zenith line thicker below the sun.

1d. Turquoise Imperforate

1d. Sepia Imperforate

1d. Purple Imperforate

1d. Scarlet Imperforate Exists in 'gutter pairs'.

Only items I have seen or have been verified are recorded, therefore this listing is probably incomplete. From which printing plate the other essays reported and the imperforate essay in black from the Stafford Johnson sale, come is not known.

Confirmation of other colours that exist and whether perforated or imperforate and on gummed or un-gummed paper are requested with details to which material they belong. Any further information or views on these essays would be most welcome.

This article is an update, with additional material of an article that appeared in the IRISH STAMP NEWS 1995, Volume 2 Number 9.

References

- (1) Robson Lowe Sale of 11 May 1966
Lots 811 (the plate) and 812 - 813 (the blocks)
- (2) Munk, H Kohl Briefmarken - Handbuch 1926 - 36 Irish Free State
(section translated by Zervas HG Collectors) Club Philatelist 1941 - 20:1510
- (3) Robson Lowe Sale of 2 April 1958 Lot 233
- (4) Robson Lowe 1922 Ireland 1972. A booklet published in 1972 to celebrate the Golden Jubilee of the First Permanent Issue.
- (5) Feldman D. - Handbook of Irish philately, 1968
- (6) Hibernian Stamp Company Sales of 18 March 1978 Lot 707, 31 March 1984 Lot 717 and 23 March 1985 Lot 1155
- (7) MacDonnell D. - Letter dated 2 February 1994
- (8) MacDonnell Whyte Post Bid Sale of 18 December 1993 Lot 625
- (9) MacDonnell Whyte Auction dated 28 October 1995 Lot 796
- (10) Hibernia Catalogue of the Postage Stamps of Ireland 1995

Illustrations

- fig.1* Printing Plate (5x6) in the Royal Philatelic Society's Museum.
Item's archive reference LDRPM: 2011.442 and description 'Letterpress Zinc Plate'.
- fig.1a* Cliché from the plate highlighted above.
Both scans are reproduced in this appendix by kind permission of the Royal Philatelic Society, London. The author's thanks are extended to the RPS Curator Mr Mark Copley.
- fig.2* Top row proof from Plate 1, with marginal rule. (ex Fletcher - Grosvenor sale 2008).
- fig.3* Top row proof from Plate 2, with no marginal rule. (ex Fletcher - Grosvenor sale 2008).
- fig.4* Second row proof from Plate 2, with no marginal rule. (ex David Feldman sale 2004).
- fig.5* Plate 2 in sheets of 25 (5x5).
- fig.6* Proof from Plate 3 ('later' printings) showing blurred print. Note flaw in top left gutter.
(Item in author's collection).
- fig.7* Plate 3 in sheets of 30 (5x6), ex Hibernia sale.
- fig.8* Plate 3 gutter pair.

The contents of this article have been taken from an Irish Philatelic Circle DVD. This DVD stores on disc articles published in the Circle's Journals from 1963 through to 2009. This particular article was published by the Circle in June 1996.

In essence the written content replicates the article as first published and as such contains some discrepancies. However this said the author considers that the text should be published as written by the late William Fletcher. However with regard to the images the author has taken the liberty to insert replacements, where better examples were available.

Finally the author wishes to mention that William was a friend and his mentor and without his guidance the author's publication titled - 'Overprinted Stamps of Ireland 1922-1935' may never have been completed. When William was shown a draft back in 2002 he said "the idea was good and that maybe in ten years I may have something worth publishing". He was not far wrong as that publication in its present form took just over ten years to fine tune.

It is hoped by the author that this new publication on the subject of Essays will not take so long.

Appendix 2

This article is a true copy of supplement published in June 2006, by the Irish Philatelic Circle.

The article titled 'Proposed Irish Free State High Values' was written by Douglas Muir, who is presently the Senior Curator Philately at the British Postal Museum & Archive.

The article content provides an insight as to the approach adopted by the British and Irish Postal Authorities, in connection with the introduction of the first dedicated high value definitive stamps of Ireland. Interestingly the designs finally selected bear no resemblance to the essays referred to in this article, albeit the Royal Mint prepared the die plates.

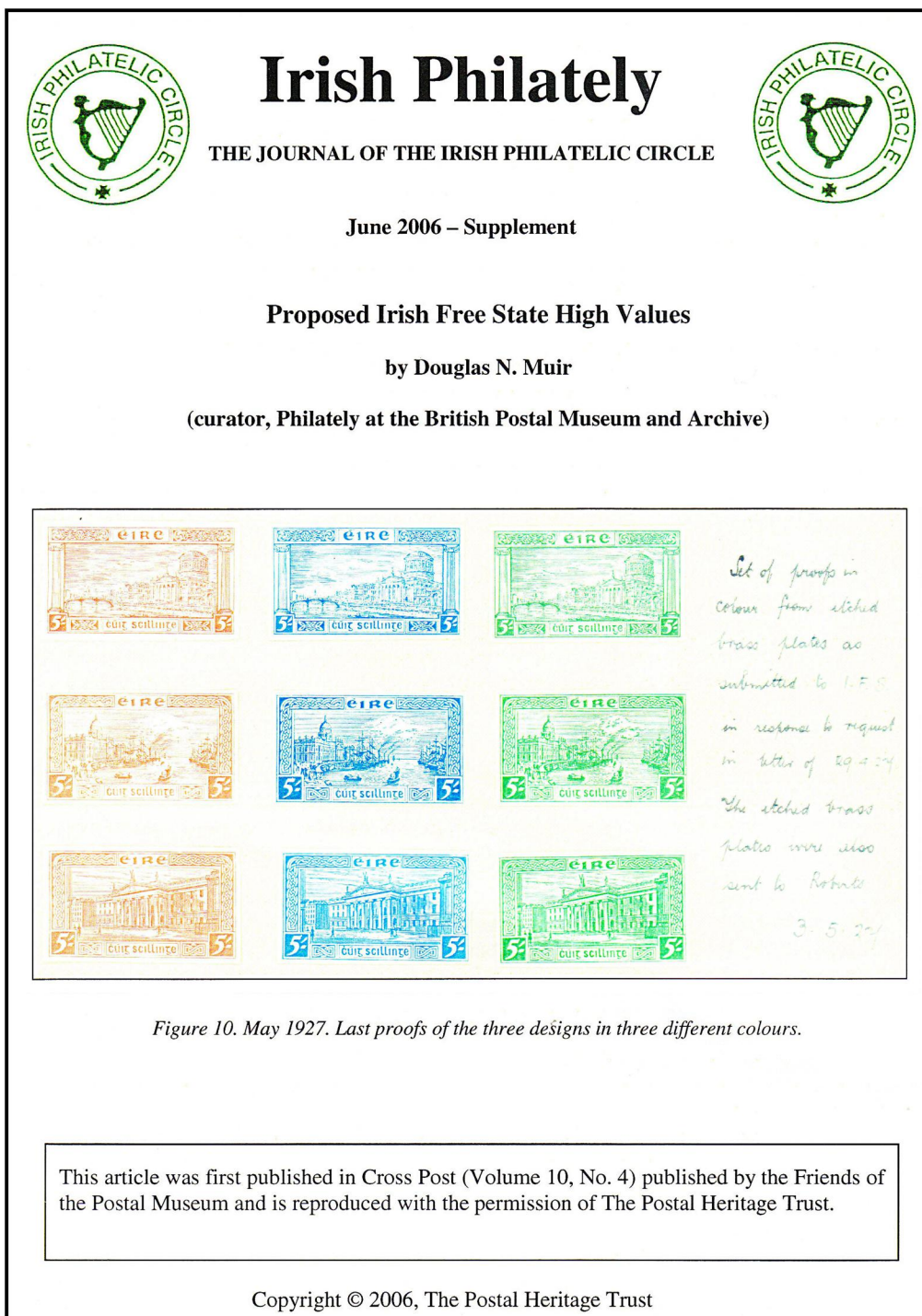


Figure 10. May 1927. Last proofs of the three designs in three different colours.

Proposed Irish Free State High Values

by Douglas N. Muir

(curator, Philately at the British Postal Museum and Archive)

The Royal Mint provided most of the engraved dies and plates for postage stamps and similar items in the first half of the 20th century, from the time of De La Rue losing the Post Office contract at the end of 1910. Most were of British stamps with the dies going to the Inland Revenue or later directly to The Post Office, but other territories were also supplied including such places as Palestine, New Zealand, South Africa and the Irish Free State. In The British Postal Museum & Archive there are two Royal Mint volumes: the first is bound and runs from February 1911 until February 1926. The second is unbound and continues intermittently from February 1926 until 1952. Between them they constitute an immensely valuable day-to-day record of the creation and alteration of letterpress and recess dies for postal and fiscal items. Through them one can trace the development of the final printed stamp and all major stages up till then should be represented by dated examples, often with descriptive comments attached.

In Southern Ireland in 1922, under the Provisional Government and later the Irish Free State, the stamps initially used were those of Great Britain overprinted either locally or in London. This applied to both low and high values. For clear, political reasons these needed to be replaced by more appropriate designs and from late 1922 new low values began to appear, they being the most urgently required. However, it was not until 1937 that new high values were eventually issued. In the meantime, various designs were created, engraved and proofed but not finally approved. As the work was carried out by the Royal Mint the story can be traced in the proof books from 1923 to 1927¹.

Two articles have been published on this topic² but they are by their very nature secondary sources and it is always better to go back to the original. This review is based on the proofs in our archive, the two items in the British Library collection³ and, most importantly, the Royal Mint file held in the National Archives at Kew⁴.

There are two main participants in this story and two other characters. A.S. Roberts was Director of Stamping at Dublin Castle and therefore responsible for instructing the Royal Mint in London as to what they required and approving, or otherwise, the result. Colonel R. A. Johnson was Deputy Master of the Royal Mint (the Chancellor of the Exchequer being the Master) and therefore in charge of the creation of the required dies. To Roberts fell the task of choosing the subject matter of the designs; to Johnson the choice of designer. The other two main characters are the designers E. Marsden Wilson and the better known Fred Taylor who was already working for the Royal Mint on such stamp designs as the 1927 pictorial issue for Palestine⁵.



Figure 1. July 1923. The original design of the GPO by G. Atkinson proofed by the Royal Mint in chocolate brown and sent to the Inland Revenue with the brass die.

First Steps

From the Royal Mint's point of view the story really begins in February 1924 when the Deputy Master of the Mint saw designs which had been proposed by the Irish Free State. He was not impressed. The two designs, by one G. Atkinson, featured the Custom House and General Post Office in Dublin and had been in existence since 1922 and indeed the latter went through the Royal Mint's hands in July 1923⁶ (Fig. 1 above and on back cover). Now Johnson was asked by the Inland Revenue for dies based on them. His reply revealed his scorn:

"Quite obviously these fine buildings form a typical subject for a good postage stamp. But the drawings which have been submitted are wholly inartistic and are the sort of things which would appear upon some cheap calendar provided to a greengrocer by some wholesale firm⁷. The job ought to be given to a decent artist in England."

At the Inland Revenue G. W. Stonestreet, the Controller of Stamping, largely agreed but thought that "any suggestion for the employment of an English artist would be treated with contempt."

"From the first I told them that a representation of the Post Office building prior to the rebellion was not suitable as a stamp design ...But it would seem that the Irish Government is wedded to the Post Office design for reasons which you can no doubt surmise, and, inasmuch as we have no veto on their designs, I do not see how we can raise any objection."

This did not stop Johnson who immediately wrote to A. S. Roberts in Dublin voicing the same opinions. Roberts replied in conciliatory tones appreciating Johnson's desire to help put Irish stamps on a high level. The President of the Executive Council, William Cosgrave, had been consulted and he concurred in Johnson's views. No further action was to be taken.

Nothing now happened for over a year. Then Roberts wrote from Dublin on 4 April 1925 suggesting further designs reproducing some old engravings of Georgian Dublin buildings. He enclosed two books of these, being the second volume of Bartlett's *Scenery and Antiquities of Ireland*⁸ and *Dublin Delineated* (1843) and suggested The Four Courts and The Custom House from the former (both by Bartlett) and The Old Parliament House and The GPO from the latter (both by George Petrie). Johnson thought that most of the engravings contained too much detail to be of any use but agreed that Bartlett's engraving of The Four Courts as viewed from down stream was promising. A good deal of the detail would have to be left out, however (Fig. 2).



Figure 2. *The Four Courts*, engraved by
W. H. Bartlett from "*Scenery and Antiquities of Ireland*"

The Irish Free State's choice of the four particular buildings is interesting, quite apart from their architectural beauty. Comment has already been made on the General Post Office, the centre of the Easter Rising in 1916. Cosgrave, now President of the Executive Council, had fought in that rebellion at the GPO. Of the others, two had been destroyed or badly damaged in the Irish Civil War of 1921-2. There seems clear political reasoning behind the choice.

Johnson now set about getting a suitable design from the *Four Courts* engraving. He approached Eli Marsden Wilson, a London designer born in 1877, and provided him with the source book⁹ which contained the engraving in Fig. 2 and others by Bartlett:

"As you understand, the problem is first of all to adapt the subject of the original engraving to the new shape required for the stamp, and secondly so to re-draw as to reproduce the general character and leading features of the engraving when reduced to the much smaller size of the required postage stamp."

Marsden Wilson had not designed stamps before and it later became clear that this brief was not sufficient. He thought it would be quite an interesting problem, as indeed it proved to be. He submitted his design one month later but when this came to be engraved it was found to be in the wrong proportions. The size of the proposed stamps followed that of the existing Seahorses and this did not fit. It was also too detailed.

*"I might perhaps suggest that when re-drawing you use the reducing glass on your sketch from time to time, and eliminate such detail, particularly as regards the figures on the *Four Courts* steps etc, as would not appear with any effect when the drawing is reduced to the required size of the stamp and engraved in steel."*

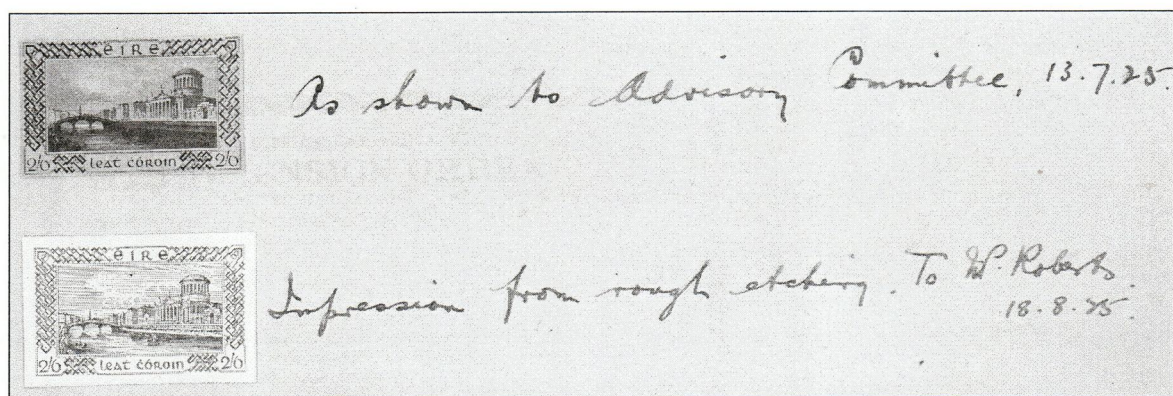


Figure 3. July/August 1925. Mock-up and rough proof of Marsden Wilson's design of The Four Courts.

More Designs & Another Designer

A revised drawing appeared about a month later in July 1925 and this was seen by the Royal Mint Advisory Committee and was then engraved in brass with pulls taken from it (Fig. 3 above and on back cover). On a visit to the Mint in August Roberts professed himself very pleased with this etching showing the Four Courts. He asked that it be inserted into another border a drawing of which would be supplied. He also wanted two more etchings of views from the Bartlett volume for the 5s and 10s stamps and proofs in various colours of the Four Courts design. By the time Johnson wrote to Marsden Wilson in September this had changed to three further views:

"What they suggest is the Custom House as delineated on page 155 of Bartlett (which I think you still have with you) and the old Parliament House and Post Office on pages 9 & 29 respectively of Dublin Delineated, a volume of which I enclose herewith."

Interestingly, in view of what was to happen later, the fee was specified at 10 guineas per sketch "the same as before". Johnson received the new drawings at the beginning of November¹⁰ and there is an ominous silence in the file. Then on 9 November, in an internal Royal Mint memo, Johnson notes:

"Saw Mr. Fred Taylor. He will undertake to prepare sketches for the Irish Free State stamp series including a sketch for the Four Courts design, the other subjects being the Post Office, the old Parliament House, and the Customs House. Pending the receipt of these designs and the preparation of dies there from it would be well, I think, to take no action on the three sketches recently received from Mr. Marsden Wilson, which are not in my opinion quite up to the required standard."

Meanwhile the Marsden Wilson Four Courts die should be completed, my intention being to submit two alternatives, i.e. the Marsden Wilson and Taylor sketches for this pattern stamp.

Mr. Fred Taylor should be paid at the rate of 10 guineas per design when these have all been received from him. The volumes 'Dublin Delineated' and 'Bartlett' were handed to Mr. Taylor."

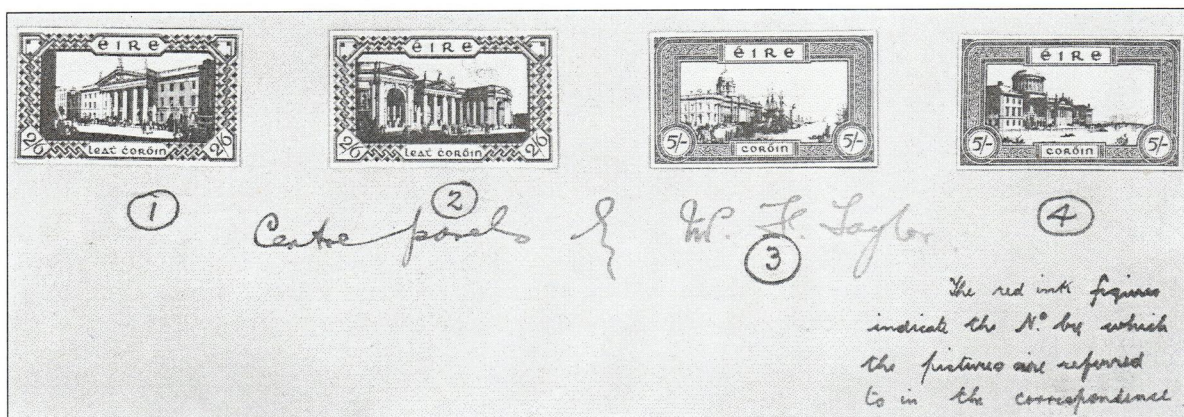


Figure 4. March 1926. Mock-ups of Fred Taylor's drawings within two borders by Atkinson.

Fred Taylor (1875 – 1963) was a well known poster designer regularly commissioned by railway and shipping companies. His designs frequently referred to architectural subjects and he was at this time being employed by the Royal Mint to produce the simple architectural designs used on the 1927 Palestine pictorial issue.

Roberts in Ireland had by now received the colour proofs of Marsden Wilson's Four Courts design and shown them to the Minister for Posts & Telegraphs. He had "at last got authority to proceed." He reiterated the three further designs which were now required and their sources.

"For borders to the trial etchings I send Atkinson's Jazz border on the original 2/6 stamp which has been strengthened and one he did for the 5/- stamp. If these are not suitable I have no doubt I can get others prepared if you so desire."

Johnson passed these borders on to Taylor with remarks that indicated he thought little of them. He suggested that Taylor design a "margin" of his own based on a Celtic treatment but this does not seem to have happened. This was the middle of November 1925. Two months later the Royal Mint was worried that they had heard nothing but discovered that Taylor had been in poor health and had almost suffered a breakdown. Nevertheless, on 17 February 1926 he delivered the required sketches. Arrangements were put in hand to prepare photos with different borders of both the Taylor sketches and those done previously by Marsden Wilson. These were ready on 8 March for submission to Roberts in Ireland. Designs were detailed as follows:

Mr. Taylor's drawings (Figure 4)

- No.1 GPO Dublin, - Atkinson Jazz 2/6 border
- No.2 Old Parliament Building in ditto
- No.3 Custom House, Dublin in Atkinson 5/- border
- No.4 Four Courts, Dublin in ditto

All these are from line drawings.



Figure 5. March 1926. Mock-ups of the three new drawings by Marsden Wilson within two borders by Atkinson.

Mr. Marsden Wilson's drawings (Figure 5)

No.5 GPO Dublin in Atkinson Jazz 2/6 border

No.6 Old Parliament Buildings in ditto

No.7 Custom House, Dublin in Atkinson 5/- border



Figure 6. March 1926. Mock-ups of the original Four Courts design by Marsden Wilson within new borders.

The original Four Courts design was then added and another version in the new Atkinson "Jazz" border (Nos. 8 & 9) (Fig. 6). These were sent to Roberts the same day with the interesting comment that "Colonel Johnson was not altogether pleased, as you know, with the original Four Courts design and for this reason an alternative series has been prepared and is now submitted for comparison and selection."

Roberts was not at all pleased with this and replied in April that the Taylor designs were not to be compared with those by Marsden Wilson which in his opinion "are very effective".

"If you can convert them into line and retain the soft and rich effect of these photos they will make very striking pictures and you can depend on our production doing justice to your engraving, however delicate it may be. As to the borders the "Jazz" is hopeless and the soft border not much better. For these designs I think a classical or architectural border is more suitable and offer the enclosed sketch to show what I mean."

This border was not at all Celtic in character and so it was decided within the Royal Mint that it would be worthwhile to make some suggestion based on their experience with Celtic ornamentation¹¹ as an alternative to a classical treatment.

In the meantime a blazing row was brewing with Taylor. It began innocently enough with Taylor's submission of an invoice in February. But the invoice (for four designs) was for £60. He was sent a cheque for £42 – i.e. at 10 guineas a sketch. Taylor replied that no price had been arranged with Johnson for these designs and on 1 May sent a peremptory "I shall feel much obliged by the settlement of my account". Johnson replied that he could not ask the Free State government to pay more than the 40 guineas "particularly as I now hear that the Free State Government have had the bad taste not to accept the stamps based on your designs."

Taylor immediately threatened to put the matter into the hands of an MP if he were not paid by 20 May. After receiving an offended "I am very sorry you should think it necessary to be insulting to a Public Servant" letter from Johnson he fired off a four-page diatribe. This provoked Johnson into informing him he had misunderstood not only the payment arrangements but also the brief for the stamp designs. His words will find echoes in discussions throughout the ages between commissioners and designers:

"You state that your conception of what you had to do for the Irish Free State stamps was that you merely had to make four drawings of buildings and that no designing on your part was required, whereas, in the case of Palestine, designing was what was wanted. Now this is indeed an unfortunate misunderstanding, since it has led to the rejection by the Free State of your drawings.

What I tried to tell you at our interview, and thought you understood was that I had already received drawings from another artist, which, however, being mere drawings by a man who did not understand the true principles of designing for posters and postage stamps, did not strike me as being at all successful. I said that you had made such a success of designing the Palestine stamps from the photographs and sketches with which you were supplied that I should be most grateful if you could take on the same job as regards the Irish stamps. I see, on looking again at your drawings, that, as you say, you did not do this, with the result that your drawings show little or no improvement upon those which we submitted from the other man.

Had you adapted the subjects chosen for Ireland in the same admirable manner as you did the subjects chosen for Palestine, I am quite certain that you would have produced some very beautiful stamps which would have been enthusiastically accepted by Ireland."

In the end another 10 guineas was obtained from the Irish Free State and Taylor was paid accordingly, but this was only after another two years.

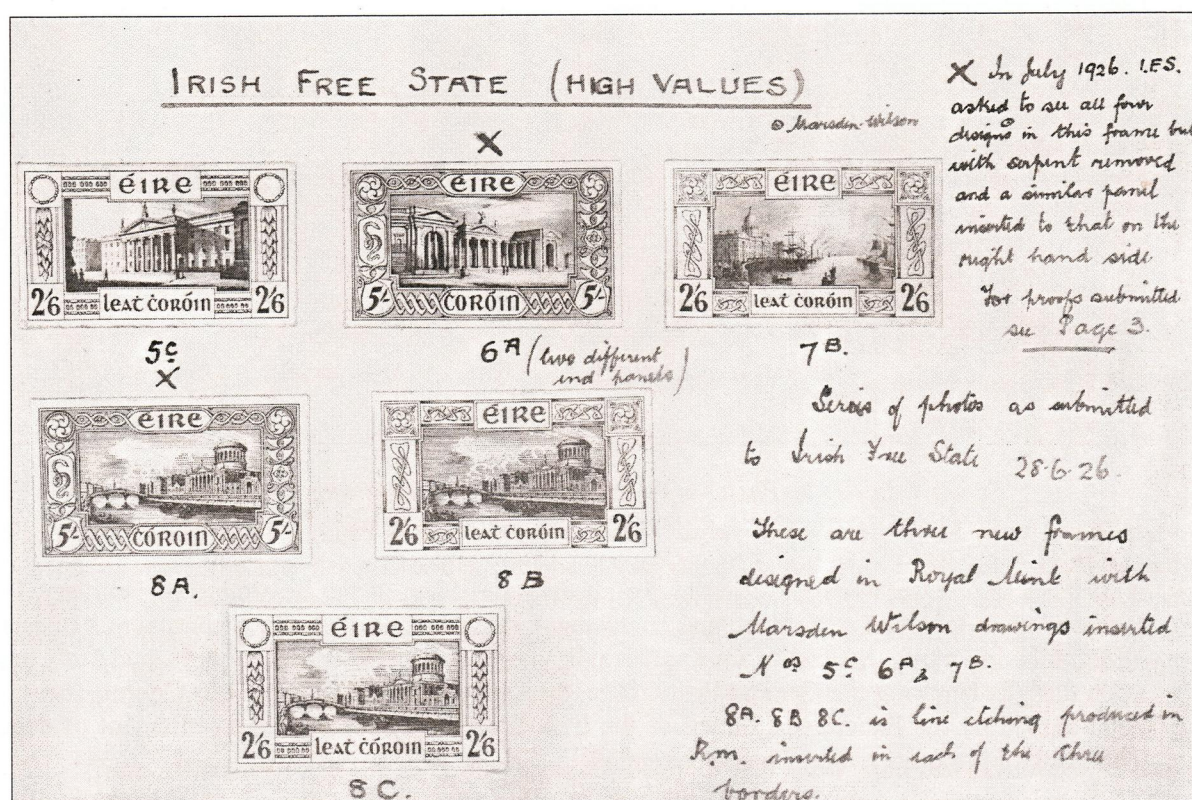


Figure 7. June 1926. The four designs by Marsden Wilson within new borders.

New Borders

The Royal Mint now prepared three new border designs and on 28 June 1926 submitted them, with the Marsden Wilson drawings inserted, to the Irish Free State. Three variations showed the effect with the existing etching of the Four Courts. Values were either 2/6 or 5/- but the text in Irish Gaelic referred to half crown and crown (Fig. 7).

Roberts spent two weeks deliberating but eventually chose one of these, though asking for it to be amended.

"I have to confess that the choice of a border still remains a difficulty, and although the Celtic has been horribly over done since 1922, your Celtic work is very attractive. If you can arrange, we should be glad to see all four designs in the border A having the left side similar to the right, that is, with the serpent removed and the work on the right repeated. This border has found most favour, the others being considered too weak. With regard to the Classic border, I am told that the design is not suitable as the buildings date about 1800 and the border is in the modern (commercial) decorative style. Unless we can obtain a border in keeping with the style of architecture it should not be adopted."

He also thought it wise to smudge, or other-wise obscure, the Royal Arms on the Post Office and Bank of Ireland (the old Parliament House). The border chosen was amended and further photographs were sent on 28 July (Fig. 8 overleaf).

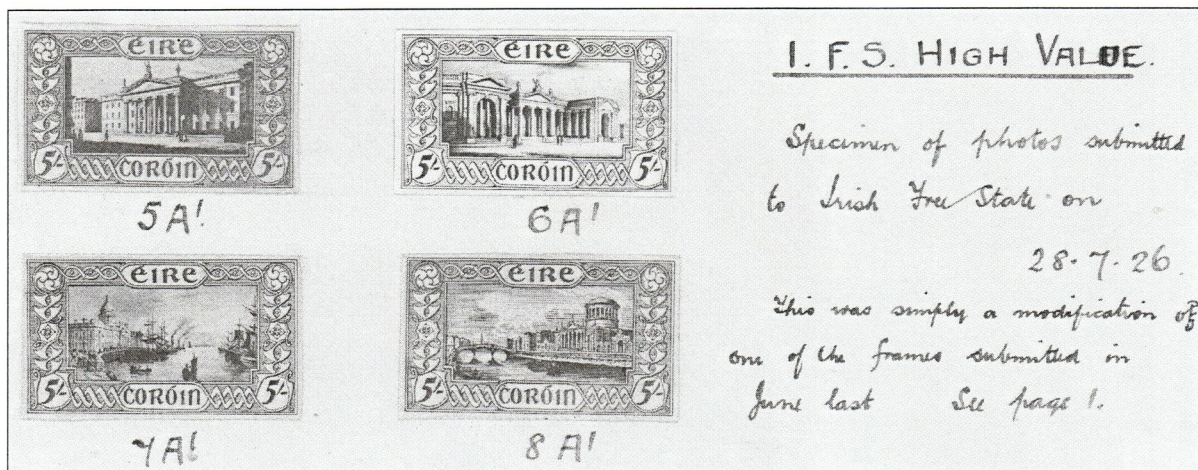


Figure 8. July 1926. Photos of the Marsden Wilson designs within revised borders.

And there the matter apparently rested for six months. Then at the beginning of February 1927 Roberts wrote to Johnson from Ireland enclosing a recent memo from the Department of Posts & Telegraphs in Dublin. Instead of four values talk was now back to three (2/6d, 5/- and 10/-) based upon designs featuring the General Post Office, the Custom House and the Four Courts. These had been agreed by the Executive Council of the Irish Free State subject to the settlement of details. The details were quite major. The memo stated:

"As regards details, it is considered that the designs are in some respects faulty, the Custom House design being a view rather of the river than of the Custom House, the Four Courts' Dome seems to be out of proportion to the portico, and the margining of all designs seems to be unduly heavy in relation to the picture."

The Minister wanted to see the revised designs before printing took place. It was then pointed out that there was to be no crown in the new coinage so the Gaelic wording on the 5s stamp should be "Cúig Scilling" and not "Coróin".

Johnson reacted badly to this claiming that it would be "extremely risky" for the Royal Mint's engraver to make modifications to designs which had been prepared by a "competent artist". Were they to be returned to the artist he might refuse to do the modifications altogether – "you know what artists are". So Johnson, despite the angry row, suggested that Roberts show the Minister two of the sketches by Taylor. As regards borders he would try again.

Roberts replied immediately to the effect that it would only create further difficulties if Taylor's designs were submitted. Two new borders with a 5/- denomination were therefore produced by the Royal Mint featuring pillars and scrolls and black proofs taken from etched brass plates were sent to Ireland on 27 April (Fig. 9 on back cover). It was thought that there was an excessive loss of shadows on the GPO design but nevertheless Roberts asked for proofs of the new designs in dark sepia, blue and green. These were sent on 3 May together with the etched brass plates¹² (Fig. 10 on front cover).

And there the matter suddenly and abruptly ended. It would seem reasonable to suppose that since the Royal Mint did not carry out the major "improvements" demanded by the Minister for Posts the project was dropped altogether. It might also be inferred that there was a clash of opinion between the Director of Stamping in Dublin (Roberts) and the Irish Minister of Posts.

An invoice was submitted by the Royal Mint on almost the last day of the year for £210 in total. This was paid by June 1928. Thereafter nothing happened with regard to new high values until 1935, under a new government (of De Valera), when the more Irish theme of St Patrick was selected. Work continued to be carried out by the Royal Mint on behalf of the Irish government despite the more nationalistic political scene. Surprisingly, the British Seahorse high values (appropriately overprinted) continued to be used until 1937 with no apparent adverse reaction.

Acknowledgements

Thanks are due to Stephen Ferguson of An Post and David Beech of the British Library Philatelic Collection for help with this article, and Geoffrey Eibl-Kaye for providing figure 2.

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References

- ¹ Royal Mint Proof Book Volumes 1 and 2 (RMPB/1; RMPB/2) held in the BPMA philatelic collections.
- ² Collins, Norman J. *The 'Royal Mint' Archives Part 2: Ireland 1922-1954*, The London Philatelist, Vol 95 pp 126-9 [referring to the proofs held by the BPMA]; and Ballard, Andrew *The Preparation of new Irish high value definitives 1923-1937; an examination of the Abortive Series of 1923-1927 and its replacement by the St. Patrick designs*, Ian Whyte's Stamp News No. 13 Nov-Dec 1982 pp 20-31 [based on files held in the National Archives and material at the British Library].
- ³ Board of Inland Revenue Stamping Department Archive.
- ⁴ MINT 20/886 Embossing dies. Irish Free State: high value stamps.
- ⁵ Muir, Douglas N. *Views of Palestine, 1923-1927: A Colonial Perspective* The London Philatelist, Vol. 107, pp 211-221, 249-267, 1998.
- ⁶ Proofs in chocolate brown were taken from a copper etching (now in the British Library philatelic collections).
- ⁷ MINT 20/886 op cit as are all subsequent quotations unless otherwise stated.
- ⁸ more correctly – Willis, N. P. & Stirling Coyne, J. *The Scenery and Antiquities of Ireland*, (two volumes) with engravings by W. H. Bartlett.
- ⁹ *ibid.*
- ¹⁰ All four Marsden Wilson drawings are in file MINT 20/886 at the National Archives. The rest of the artwork has not yet been traced.
- ¹¹ In particular with Irish fiscals and revenues as evidenced in the proof books.
- ¹² Royal Mint Proof Book volume 2, page 10 [RMPB 2/14].



Figure 1. July 1923. The original design of the GPO by G. Atkinson proofed by the Royal Mint in chocolate brown and sent to the Inland Revenue with the brass die.

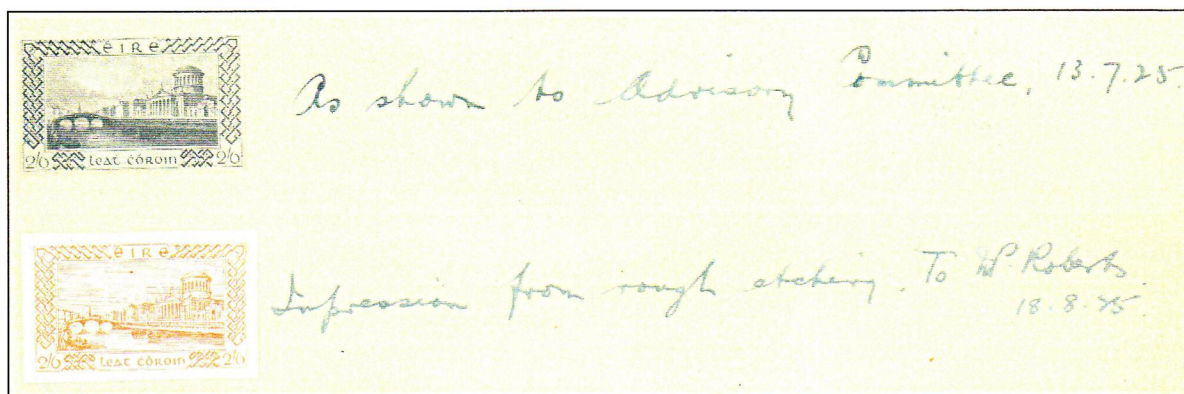


Figure 3. July/August 1925. Mock-up and rough proof of Marsden Wilson's design of The Four Courts.

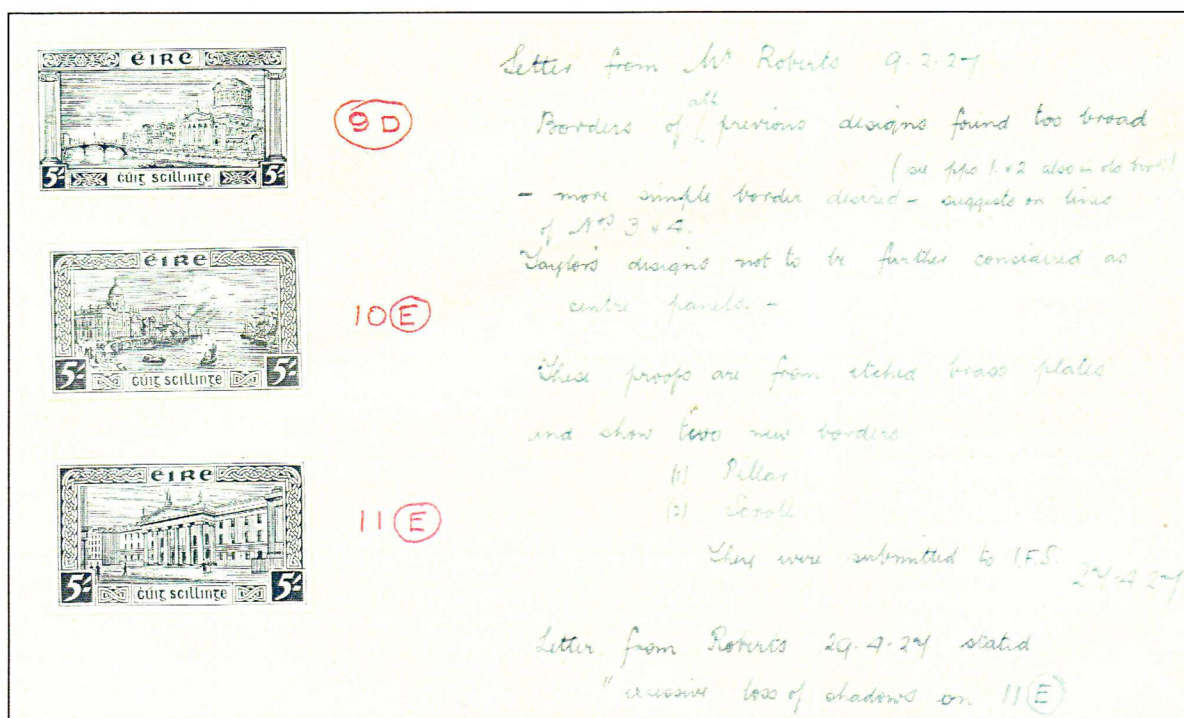


Figure 9. April 1927. Black proofs of three designs within completely new borders.

Appendix 3

In principle this appendix sets out the reasoning behind the use of ‘doubly’ fugitive inks with 6d. value GB stamp, which was designated for both postal and fiscal use.

As highlighted this same GB stamp was also designated for dual use in Ireland, in its overprinted form, during the ‘transitional’ period.

The first definitive Irish stamp of the same value, was similarly designated for both postal and fiscal use - *see below*.



This 6d. value claret⁽¹⁾ stamp adopted the same security measures, as applied to its counterpart British stamps of the period. This included the sourcing of special inks and sheet papers from the same suppliers.

Interestingly this stamp, with the philatelic reference **D9** was the last to be issued, being released on 21 December 1923.

Part reason for this may well relate to the security print requirements, associated with this particular stamp.

The script which follows is taken from article by the author, which was published in the IPC Journal in September 2014.

All GB King George V low value definitive stamps, using the ‘profile head’ design by Mackennal, were printed by Harrison & Sons, with the exception of the 6d. stamp, which was printed by the Inland Revenue’s stamping department, based out of Somerset House - *see below*.



This raises the basic question - why was this necessary ?

On further examination some interesting findings arise, which are equally applicable to the overprinted stamps of this value, which were in use in Ireland, during the ‘transitional’ period - *see below*.



Fundamentally it was first established that the 6d. stamp had a dual purpose, being designated for both postal and fiscal use. As a result of this factor, for added security, the inks and papers used in the printing process differed from stamps, which were intended primarily for postal use.

For normal postal use the printing inks were described as ‘singly’ fugitive, whereas for fiscal use the inks adopted were classified as ‘doubly’ fugitive.

In the case of ‘singly’ fugitive inks, the supplier of the time was Slater & Palmer, a London based firm.

These particular inks were intended to render the postage stamps proof against the removal of the postage cancellation mark.

For ‘doubly’ fugitive inks the purpose was two-fold. Firstly being to protect against the removal of the postage cancellation mark and secondly, to a degree, give protection against the removal of hand writing, on stamps used for revenue purposes.

Interestingly ‘doubly’ fugitive inks were only available in two basic colours, being purple and green.

The manufacturer of these specialist inks was Mander Brothers of Wolverhampton.

⁽¹⁾For the 6d. Irish stamp, depicting the ‘Sword of Light’ design, the philatelic name given to this colour is ‘claret’, which is a shade of ‘purple’

As a further protective measure, established to compliment the use of special inks, the stamp for fiscal use was printed onto chalk surfaced paper.

Both standard and coated papers were supplied by William Joynson & Son; a paper mill located in St. Mary Cray, Kent.

For postal use, the main requirement for the 6d. stamp was for parcels. At the time the parcel rate was 9d. for packages under 2lbs, 1s. for parcels below 5lbs and 1s.6d. for packages under 11lbs. in weight, *see fig. A.*



fig. A

For fiscal purposes the uses were directed towards the collection of non postal revenue and taxes.

A typical example being the levy payable for an annual dog license fee, *see fig. B.*

Beyond stamps of Great Britain, the first dedicated definitive stamp of Ireland for this value, was also designated for dual use.

This stamp depicted the 'Sword of Light' image in claret and was released in December 1923.

The coated paper and 'doubly' fugitive ink were also sourced from the same two firms, who were contracted to Somerset House.

59
ÓSLAIS na h-ÉIREANN
 (CEAD 1 SCÓIR MADRA.)

ceadúisearann ré seo go bfuair *John Murphy*

cead 1 scóir na bliana a bheid chíosnuigte 31ad de mhárta, 1923,
 agus fóir suir díol ré rí *E. J. Walsh* Scillingse ar.

No. of Dogs	Description and Breed	Stamp showing amount paid
1	<i>Brown Pom</i>	

Signed, *E. J. Walsh* Issuing Officer.
 31ad de mhárta, 1922. *25-3-22*
 Eagle Printing Works, Cork

fig. B

Appendix 4

This appendix copies extracts from the Royal Mint's records, which relate to the first low definitive stamps of Ireland.

The Royal Mint were appointed to produce the dies and plates for the twelve low values.

From the records it is evident that the Royal Mint submitted proofs to the stamping branch of the Inland Revenue, located at Somerset House, who in conjunction with the Irish Department of Post and Telegraphs, conducted the approval process.

From the records it is also apparent that the sequence of events coupled with the approval process adopted was as follows:

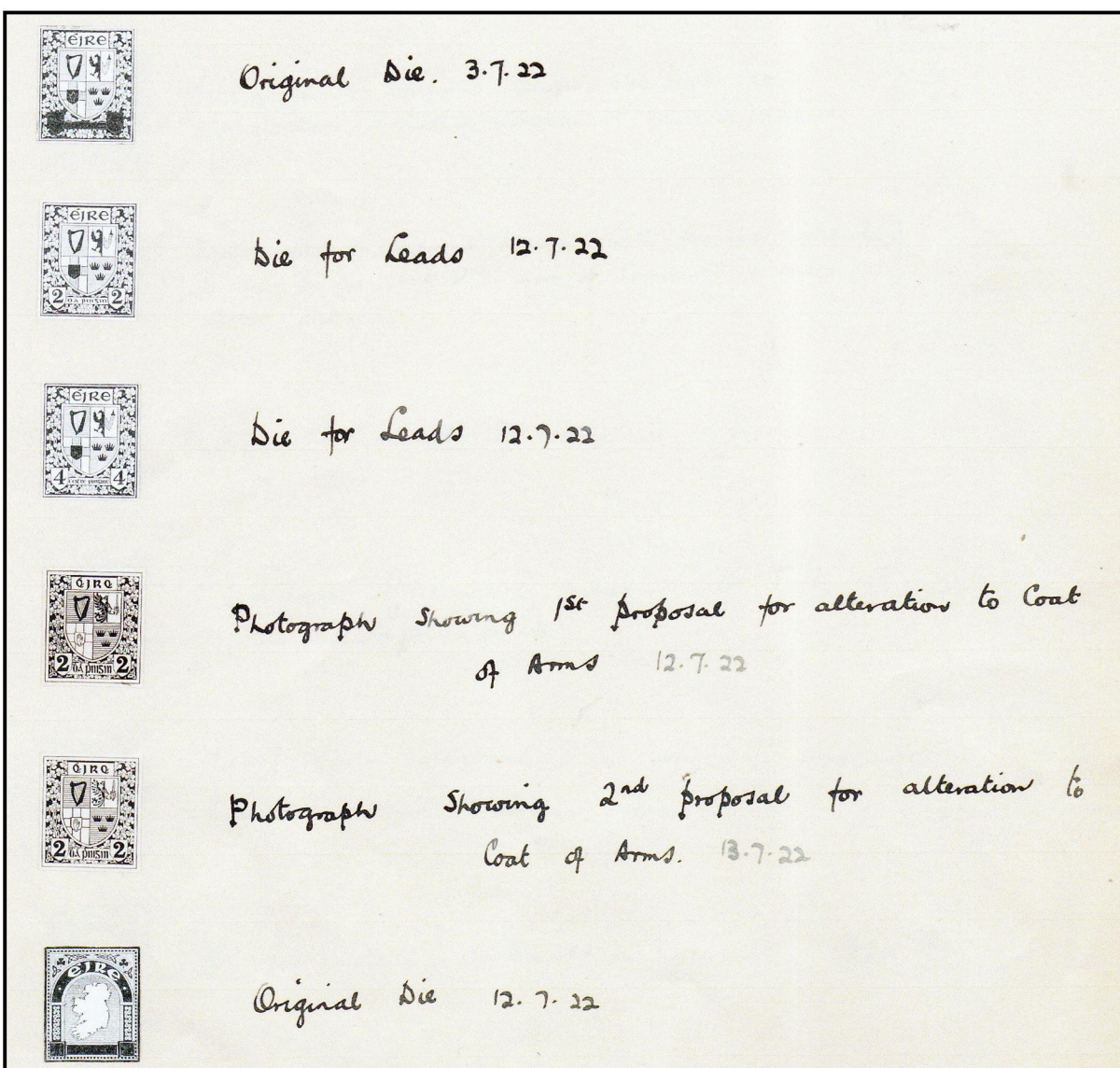
- proof taken from the original die.
- original die proof submitted for approval.
- die proof for leads⁽¹⁾, submitted for approval.

- proof for approval submitted before plate hardening⁽¹⁾.

From the proof records it is evident that the dies were subject to many changes, at the approval stage. This was particularly relevant in the case of the 'Coat of Arms' die which was first produced on 3 July 1922, but in reality did not get signed off for the three values until April / May 1923.

This was of importance because this design was first chosen for the 2d. stamp. However due to numerous design changes, the 'Map' design for this value was adopted. The original die proof for the 'Map' design was taken on 12 July 1922 and was finally approved on 11 September 1922, thus enabling a stamp, for the prevailing letter rate to be issued on the anniversary date of independence.

⁽¹⁾For explanation of process terms, see page 6.28.





Original Die, Submitted 25.8.22



Original Die, Submitted 29.8.22



(a) Photograph of original design untouched.



(b) Photograph of original design, but with slight modifications including reversal of hand of Ulster.



(c) Photograph of original design, with similar modifications to those in (b), but with arm of Connaught + cross of Ulster unlined.

Submitted

$\frac{30}{8}$
22



Photograph Submitted 30.8.22



Photograph of revised drawing to S.H. 5.9.22.
(Increased height in panels).



Proof from original die, showing suggested heavier outline to cross & name of S. 9.22. Appd. 16.9.



Die for lease, submitted 6.9.22. Appd. 11.9.22.

This page from the Royal Mail's proof book clearly displays the 'Map' die proof with an assigned value of 2½d. and the 'Coat of Arms'

proof with a value of 2d., culminating with the reversal to the 'Map' die proof for the 2d. value.



Die for leads, submitted 6.9.22. Appd. 11.9.22.



Die for leads, to S.H. 11.9.22.

Appd. 12.10.22.



Before hardening, 12.9.22.

Approved
2/11/22



Before hardening, 12.9.22.



Before hardening, 15.9.22.



Original die to S.H. 23.9.22.

Appd. 11.10.22.



Modified design, strengthened outlines,

to S.H. 23.9.22.

Appd. with slight modifications 11.10.22.



Die for roller, before hardening. 12.10.22.

For the 'Celtic Cross' design in use for the 3d. value, it records that a roller die was proofed, which after hardening was used to make the

die for 'leads'. Whilst this is the only reference to rollers in the Royal Mint's records, it is taken that this process was applicable to all values.



Die for leads before hardening, 20.10.22.



To S.H. for approval. - 24.10.22.



Approved 7.11.22.



To S.H. for approval. - 24.10.22.

Appd. 26.2.23.



To S.H. for approval 2.11.22

Appd. 5.12.22.



To S.H. for approval 2.11.22.

Appd. 8.12.22.



To S.H. for approval 7.11.22

Appd. 5.12.22.



To S.H. for approval 11.11.22.

Appd. 5.12.22.

This page from the Royal Mail's proof book highlights for the first time the 6d. value, which was designated for both postal and fiscal use.

Interestingly this die proof was sent to Somerset House for approval on 11 November and approved on the 5 December 1922.

However this value was the last in the series of low values to be released for postal purposes, being issued some twelve months later on the 21 December 1923.

The late release of this value maybe related to the requirement to use special inks, this stamp being designated for dual use.



To S. House for approval 10.3.23.

N.B. Artists initials removed
White line between thumb & fingers of hand.



Revised proof to S. House 22.3.23.

- (i) Strings of harp strengthened
- (ii) Outline of sword arm "
- (iii) Fingers of Hand of Ulster re-engraved



Revised proof to S.H. 14.4.23.
(altered D)

Appl. 21.4.23.



To S.H. for approval, 30.4.23.

Appl. 5.5.23.



To S.H. for approval, 1.5.23.



To S.H. for approval, 16.5.23.
(altered script on b)

The above images clearly show that as at May 1923 design refinements were still being applied to stamps bearing the 'Coat of Arms' design.

The 2½d. die proof was finally approved on the 21 April 1923 and the 4d. die proof on 5 May 1923.

For the 9d. value, final approval was given sometime after 16 May 1923.

The reproductions shown on pages 6.23 to 6.27, were scanned from the Royal Mint's proof book, which is archived at the British Postal Museum in London.

The part pages shown in this publication are taken from sheets which are numbered -160, 162, 164, 166 and 168.

Master and Printer's Plates from Engraved Dies

The Royal Mint was tasked with producing engraved dies, which replicated the stamp designs selected by the Irish Postal Authority.

From the dies produced by the Royal Mint's engravers the somewhat complicated process of producing printer's working plates for each value ensued:-

- Original steel die engraved, without duty (value) and proofed for approval.

Reverse image

- Roller die taken from steel die.

Direct image

- Die reworked to include duty and proofed.

Reverse image

- Roller taken from reworked die.

Direct image

- Final die taken from roller for leads and proofed for approval.

(1) Reverse image

- Leads were then taken in order to produce a forme made up of 240 images, comprising two 12 x 10 panes, separated by an interpane gutter and with sheet margins on all four sides.

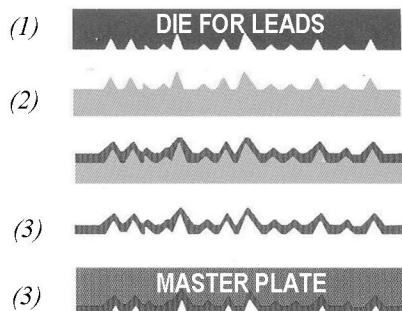
(2) Direct image

- This forme was then used to produce a copper shell by electroplating. At this stage the shell was again proofed for approval before 'hardening'.

(3) Reverse image

- Following proof approval, the shell was then backed with molten type metal, comprising an alloy of lead, tin and antimony. This shell when backed forming the master plate.

(3) Reverse image



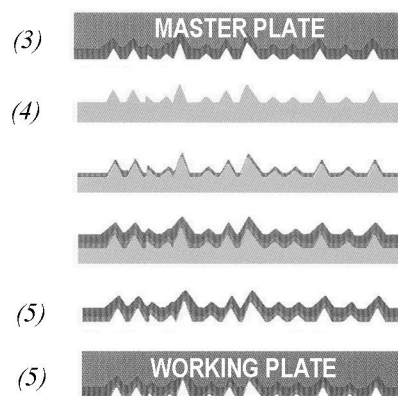
- The next stage entailed taking black mineral wax⁽²⁾ moulds from the master plate. When hardened the wax moulds were dusted with graphite.

(4) Direct image

- Following this process the moulds were first coated with a nickel, by electro plating, followed by the formation of a shell by electro plating copper onto the nickel film.

- On completion of this process proofs were taken for approval, following which the shells were hardened and then backed with type metal, to form the working plates.

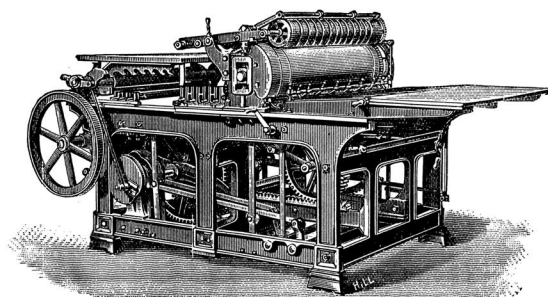
(5) Reverse image



From a working plate stamps in sheets of 240 were printed using a Wharfedale printing press, producing the final stamp images in sheets.

These presses had the capability to operate with either two or four working plates.

In the case of Irish definitive stamps two working plates were in use.



Wharfedale Printing Press

⁽²⁾ trade name for black mineral wax - ozokerite.

CHAPTER 7

Valuation Guide

As a general comment the guide prices which follow are in line with the indicators established in the 2014 'Hibernian' catalogue.

In cases where no comparative prices are listed the author has derived a price indicator, which may or may not be replicated in the philatelic market place.

In most cases guide prices are sub-divided into two categories being -

Cat. 1 for essays and proofs which are very fine and un-mounted.

Cat. 2 relates to essays or die proofs which are in fine mint condition and lightly hinged.

Dollard Printing House

Engraved Imperforate Die Proofs pg 3.02

Reference	Colour	Cat. 1 €	Cat. 2 €
EDP1	Green	1,400	900
EDP2	Lake	1,400	900
EDP3	Indigo-blue	1,400	900
EDP4	Black	1,500	900

Engraved Perforated Essays pg 3.02

Reference	Colour	Cat. 1 €	Cat. 2 €
ED1	Green	450	300
ED2	Lake	450	300
ED3	Indigo-blue	450	300
ED4	Black	450	300

Varieties Engraved Essays pg 3.02

Reference	Colour	Cat. 1 €	Cat. 2 €
ED1c	Green	800	600
ED2c	Lake	800	600
ED3c	Indigo-blue	800	600
ED4c	Black	800	600

Lithographed Mono Colour Essays pg 3.03

Reference	Colour	Cat. 1 €	Cat. 2 €
ED5	Green	60	40
ED6	Pale Green	60	40
ED7	Blue-green	60	40
ED8	Light Olive	60	40
ED9	Light Brown	60	40
ED10	Orange	60	40
ED11	Yellow-orange	60	40
ED12	Rose	60	40
ED12/1	Pale Rose	60	40
ED13	Carmine	60	40
ED14	Claret	60	40
ED15	Vermillion	60	40
ED16	Mauve (Lilac)	60	40
ED17	Milky Blue	60	40
ED18	Blue (Dull Blue)	60	40
ED19	Stone	60	40
ED20	Slate-grey	60	40

Varieties Mono Colour Essays pg 3.04

Reference	Cat. 1 €	Cat. 2 €
ED5b to ED20b	120	90
ED5c to ED20c	120	90
ED5d to ED20d	120	90
ED5e to ED20e	120	90

Dollard Printing House

Lithographed Bi-coloured Essays pg 3.05

Reference	Colour	Cat.1 €	Cat.2 €
ED21	Orange/Grey	75	50
ED22	Orange/Dull Blue	75	50
ED23	Orange/Green	75	50
ED24	Rose/Blue	75	50
ED25	Rose/Green	75	50
ED26	Rose/Lake	75	50
ED27	Rose/Orange	75	50
ED28	Sepia/Pale Blue	75	50
ED29	Sepia/Dull Green	75	50
ED30	Blue/ Claret	75	50
ED31	Blue/Orange	75	50
ED32	Blue/Brown	75	50
ED33	Blue/Dull Olive	75	50
ED34	Blue/Mauve	75	50
ED35	Blue/Rose	75	50
ED36	Grey-green/Grey	75	50
ED37	Grey-green/Mauve	75	50
ED38	Grey-green/Deep Blue	75	50
ED39	Grey-green/Orange	75	50
ED40	Grey-green/Rose	75	50
ED41	Black/Orange	75	50
ED42	Black/Dull Green	75	50
ED43	Black/Red	75	50
ED44	Black/Blue	75	50
ED45	Black/ Dull Olive	75	50

Varieties Bi-coloured Essays pg 3.06

Reference	Cat. 1 €	Cat. 2 €
ED21c to ED45c	160	120
ED21f to ED45f	160	120
ED21g to ED45g	160	120
ED39a Top Imperf.	400	300

Valdivia Proofs

pg 3.08

EVDP1	2c. Roller die proof	€ -
EVDP2	2d. Roller die proof	€ -

Valdivia Specimens

pg 3.08

Reference (Perf.)		Cat. 1 €	Cat. 2 €
EV46	Grey-green	140	95
EV47	Orange	140	95
EV48	Bright Vermillion	140	95
EV49	Lilac	140	95
EV50	Light Olive	140	95
EV51	Chestnut-brown	140	95
EV52	Bright Indigo	140	95
EV53	Bright Claret	140	95
EV54	Brownish Black	140	95
EV55	Bright Turquoise	140	95

Reference (Imperf.)	Colour	Cat. 1 €	Cat. 2 €
EV56	Grey-green	120	80
EV57	Orange	120	80
EV58	Bright Vermillion	120	80
EV59	Lilac	120	80
EV60	Light Olive	120	80
EV61	Chestnut-brown	120	80
EV62	Bright Indigo	120	80
EV63	Bright Claret	120	80
EV64	Brownish Black	120	80
EV65	Bright Turquoise	120	80

Varieties Valdivia Specimens

pg 3.10

Reference		Cat. 1 €	Cat. 2 €
EV46a	Bottom Imperf.	550	400
EV49a	Bottom Imperf.	550	400
EV55b	Left Imperf.	500	350
EV55c	Right Imperf.	500	350
EV46d/55d & EV46e/55e		300	200
EV56d/65d & EV56e/65e		220	150
EV46f/EV55f		250	150
EV56f/EV65f		170	100

Hely Ltd.

Lithographed Mono Colour Essays pg 3.11

Reference	Colour	Cat. 1 €	Cat. 2 €
EHP	Reversed die proof	1,600	
EH66	Lake	170	120
EH67	Pale Carmine	170	120
EH68	Vermillion	170	120
EH69	Orange-red	170	120
EH70	Yellow-orange	170	120
EH71	Mauve	170	120
EH72	Brown	170	120
EH73	Drab Bistre	170	120
EH74	Grey	170	120
EH75	Slate Blue	170	120

Varieties Mono Colour Essays pg 3.12

Reference	Cat. 1 €	Cat. 2 €
EH66a to EH75a	280	200
EH66b to EH75b	300	200
EH66c to EH75c	300	200

Lithographed Bi-coloured Essays pg 3.13

Reference	Colour	Cat. 1 €	Cat. 2 €
EH76	Dull Green/Red	220	150
EH77	Yellow-orange/Grey	220	150
EH78	Orange/Slate	220	150
EH79	Orange/Lake	220	150
EH80	Carmine/Orange	220	150
EH81	Carmine/Light Brown	220	150
EH82	Carmine/Emerald	220	150
EH83	Brown/Blue	220	150
EH84	Brown/ Dull Blue-green	220	150
EH85	Brown/Red-orange	220	150
EH86	Green-brown/ Red-orange	220	150
EH87	Slate Blue/Mauve	220	150

Lithographed Bi-coloured Essays pg 3.13

Reference	Colour	Cat. 1 €	Cat. 2 €
EH88	Blue/Mauve	220	150
EH89	Blue/Lake	220	150
EH90	Blue/Orange	220	150
EH90/1	Blue/Brown	420	350
EH91	Grey/Drab Bistre	220	150
EH92	Grey/Yellow	220	150
EH93	Grey/Salmon	220	150
EH94	Dark Grey/Orange	220	150
EH94/1	Dark Grey/ Yellow-orange	370	300
EH95	Dark Grey/Carmine	220	150
EH96	Dark grey/ Bistre	220	150
EH96/1	Dark Grey / Blue	420	350

Varieties Bi-coloured Essays pg 3.14

Reference	Description	Cat. 1 €	Cat. 2 €
EH76a to EH96a		350	250
EH76e to EH96e		350	250
EH78f	Horiz. Imperf.	400	300
EH86g	Top Imperf.	550	400

Perkins, Bacon (James Walker)

Die Proofs & Essay pg 3.15

Reference	Colour & Description	Full €	Cut €
EWP97	Black (thick woven)	+3,000	+2,000
EWP97a	Black (thick card)	+3,000	+2,000
EW98	Green (half tone)	+3,000	+2,000
EWP99	Green (thick woven)	+3,000	+2,000
EWP99a	Green (thick card)	+3,000	+2,000
EWP100	Green (thick woven)	+3,000	+2,000
EWP100a	Green (thick card)	+3,000	+2,000
EWP101	Rose-red (th. woven)	+3,000	+2,000
EWP101a	Rose-red (th. card)	+3,000	+2,000

O'Loughlin, Murphy & Boland

Perforated Essays

pg 3.18

Reference	Essay Value	Colour	Cat. 1 €	Cat. 2 €
EO123	½d.	Yellow	65	50
EO124		Lemon	80	55
EO125		Green	80	55
EO126		Red	65	50
EO128		Yellow	65	50
EO129	2d.	Lemon	65	50
EO130		Green	85	60
EO133		Yellow	80	55
EO134	7d.	Lemon	140	100
EO135		Red	90	75
EO136		Green	140	100
EO137	1s.	Yellow	85	60
EO138		Green	140	100
EO139		Red	80	55

Varieties Perforated Essays

pg 3.18

Reference	Description	€
EO129a	One side perforated	from 500

Imperforated Essays

pg 3.19

Reference	Essay Value	Colour	Cat. 1 €	Cat. 2 €
EO140	½d.	Yellow	65	50
EO141		Lemon	70	55
EO142		Green	65	50
EO143		Red	100	65
EO144	2d.	Yellow	65	50
EO145		Lemon	80	60
EO146		Green	70	55
EO147		Chestnut	80	60
EO148	7d.	Yellow	65	50
EO149		Lemon	70	55
EO150		Red	110	75
EO151		Green	190	150

Imperforated Essays

pg 3.19

Reference	Essay Value	Colour	Cat. 1 €	Cat. 2 €
EO152	1s.	Pale Yellow	100	60
EO152/1		Deep Yellow	130	90
EO153		Green	65	50
EO154		Red	75	55
EO155	10s.	Yellow	140	100
EO155/1		Deep Yellow	280	200
EO156		Lemon	120	80
EO157		Red	300	200
EO157/1		Blue-green	1,000	750
EO158		Violet	1,000	750

Pictorial Printing Machine Company

Die Proof

pg 3.21

EPP	Black	Cat. 1	€ -
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Perforated Essays from Plate 1

pg 3.21

Reference	Colour	Cat. 1 €	Cat. 2 €
EP164	Pale Turquoise	-	-
EP165	Sepia	-	-
EP166	Emerald	900	600

Imperforated Essays from Plates 2/3

pg 3.21

Reference	Colour	Plate	Cat. 1 €	Cat. 2 €
EP161	Turquoise	2	400	350
EP159	Sepia	3	350	300
EP160	Emerald	3	900	600
EP162	Scarlet	3	350	300
EP163	Deep Purple	3	1,200	900

Varieties Imperforated Essays

pg 3.22

Reference	Description	€
EP159a, 160a EP162a, 165a	Side by side gutter pair	from 800
EP159b to EP166b	Corner spur and damaged second 't' in 'Saorstat'	from 400
EP162c	Guide marks lower right vert. & horiz. margins	from 400

De La Rue**Paper Trials****pg 3.23**

Reference	Description	€
ER167	Fiji grey with 'Se' watermark	350
ER167a	Fiji grey with 'Se' watermark (with blue crayon 'cancel')	250

O'Loughlin Murphy & Boland**'1943' Essays from Sheets****pg 4.01**

Reference	Value	Colour	Cat. 1 €	Cat. 2 €
EO127	1d.	Red	180	150
EO127/1		Black	250	220
EO131	3d.	Red	180	150
EO131/1		Black	250	220
EO132	5d.	Red	180	150
EO132/1		Black	250	220

'1943' Die Proofs**pg 4.02**

Reference	Value	Colour	Cat. 1 €	Cat. 2 €
EOP127	1d.	Red	800	600
EOP127/1		Black	900	700
EOP131	3d.	Red	800	600
EOP131/1		Black	900	700
EOP132	5d.	Red	800	600
EOP132/1		Black	900	700

Watermarked Varieties EOP127a to EOP132a
Add 50% onto the above values

Irish Low & High Value Definitive Stamps**pg 5.07 & 5.11**

Reference	(SG) Ref.	Face Value	Colour	UMM €	FM €	FU €
D1	71	½d.	Bright Green	2	1	1
D2	72	1d.	Carmine	2	1	0.5
D3	73	1½d.	Claret	5	3	6
D4	74	2d.	Pearl (sea) green	10	5	12
D4/1			Pearl (blue) green	2	1	0.5
D5	75	2½d.	Red-brown	7	3	5
D6	76	3d.	Blue	7	3	2
D7	77	4d.	Slate-blue	12	4	4
D8	78	5d.	Bright Violet	55	20	12
D9	79	6d.	Claret	15	4	6
D10	80	9d.	Bright Violet	60	20	25
D11	81	10d.	Brown (Rembrandt)	45	15	50
D12	82	1s.	Light Blue (Azure)	135	40	12
D13	102	2/6	Emerald-green	250	90	110
D14	103	5/-	Maroon	220	100	130
D15	104	10/-	Deep Blue	190	80	90

Irish Low & High Value Definitive Stamps

pg 5.09 & 5.11

Reference	(SG) Ref.	Face Value	Colour	UMM €	FM €	FU €
D16	111	½d.	Bright Green	2	1.2	0.6
D17	112	1d.	Carmine	0.4	0.2	0.3
D18	113	1½d.	Ruby	12	4	0.6
D19	114	2d.	Pearl Green	0.4	0.2	0.3
D20	115	2½d.	Red-brown	12	5	0.6
D21	116	3d.	Blue	0.5	0.3	0.3
D22	117	4d.	Slate-blue	0.6	0.3	0.3
D23	118	5d.	Bright Violet	0.8	0.4	0.3
D24	119	6d.	Purple (Cream Paper)	4	1.2	0.6
D24A	119b	6d.	Purple (White Chalky Paper)	1.2	0.5	0.8
D25	119c	8d.	Bright Red (Scarlet)	3	0.8	4
D26	120	9d.	Bright Violet	1.2	0.7	0.4
D27	121	10d.	Brown (Rembrandt)	1.4	1	0.4
D28	121b	11d.	Rose (Cerise)	3	0.5	4.5
D29	122	1s.	Light Blue (Azure)	120	60	32
D30	123	2/6	Emerald-green	40	10	2.5
D31	124	5/-	Maroon	36	12	2.5
D32	125	10/-	Deep Blue	95	33	6
Chalky Paper						
D30 I	123b	2/6	Emerald-green	8	5	3
D31 I	124c	5/-	Ruby (Purple)	10	6	4
D32 I	125b	10/-	Deep Blue (Blue)	25	15	9