

Evaluation of Dollard Overprints Stereo Setting 1, 2 & 3.



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and with contribution from the honourable Mr. Barry Cousins

Introduction:

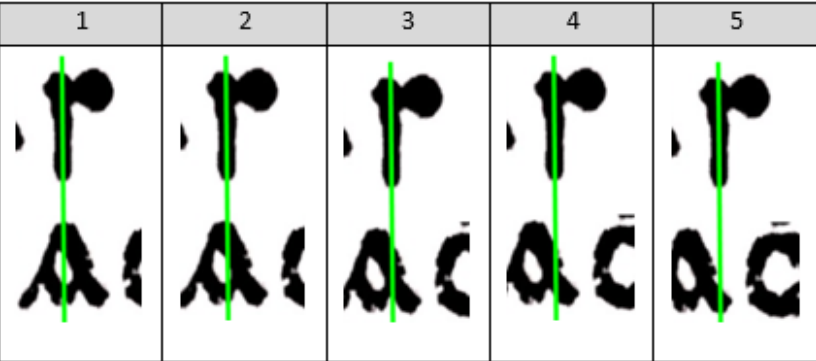
The aim of this document is to display our examination and evaluation of the Dollard Low Value Irish Free State overprints on Great Britain stamps, by which we have found it possible to establish an examination method that provides a numeric code for the repertoire of variations in the overprints in Dollard Stereo Setting 1, 2 and 3¹.

Our method makes it's possible to determine from which Dollard Stereo Setting a stand-alone stamp has it's origin. Apart from overprints in Stereo Setting 1, where the placement of the rows in the overprint (row by row) have been found completely uniform and identical, the method provides the ability to determine the position of a stand-alone, pair or block of stamps in Dollard Stereo Setting 2 and 3.

The examination of the reference² Dollard Stereo Settings made it possible to observe the repertoire of occurring displacement of the overprint rows (row by row). By providing a number for each occurring displacement (row by row), numerical codes has been established for the overprints for all the stamps in Setting 1, 2 and 3 (see page 7 – 24 and the Analyse Table on page 26).

Due to the potential variation in the amount of ink applied in the overprinting process, and the resulting possible variation in the width of letters and numbers, a vertical coloured line was placed in the middle of either a letter or a number in one of the rows being compared for row displacement.

PS. The worldwide recognized minor varieties (R over SE and Raised C) is noted under the stamps found with these varieties).

Thus between:	Example of variation number : row 1 > row 2
• Row 1 and row 2 – a vertical line from 'r' in 'Rialtar' down towards 'Sealadac'. • Row 2 and row 3 – a vertical line from 'l' in 'Sealadac' down towards 'na'. • Row 3 and row 4 – a vertical line from 'r' in 'heireann' up towards 'na'. • Row 4 and row 5 – a vertical line from 'l' in 'l922' up towards 'heireann'. How to do the method is demonstrated in examples on page 4 and 5.	 NOTE: see the complete analyse table on page 26.

¹ Dollard used three different form settings, each made up of 15 clichés, arranged in 3 x 5 stereo, with 8 stereos required for each pane.

² Made available by Mr. Barry Cousins.

Reference Dollard Stereo Settings (taken from different forms):

Setting 1:



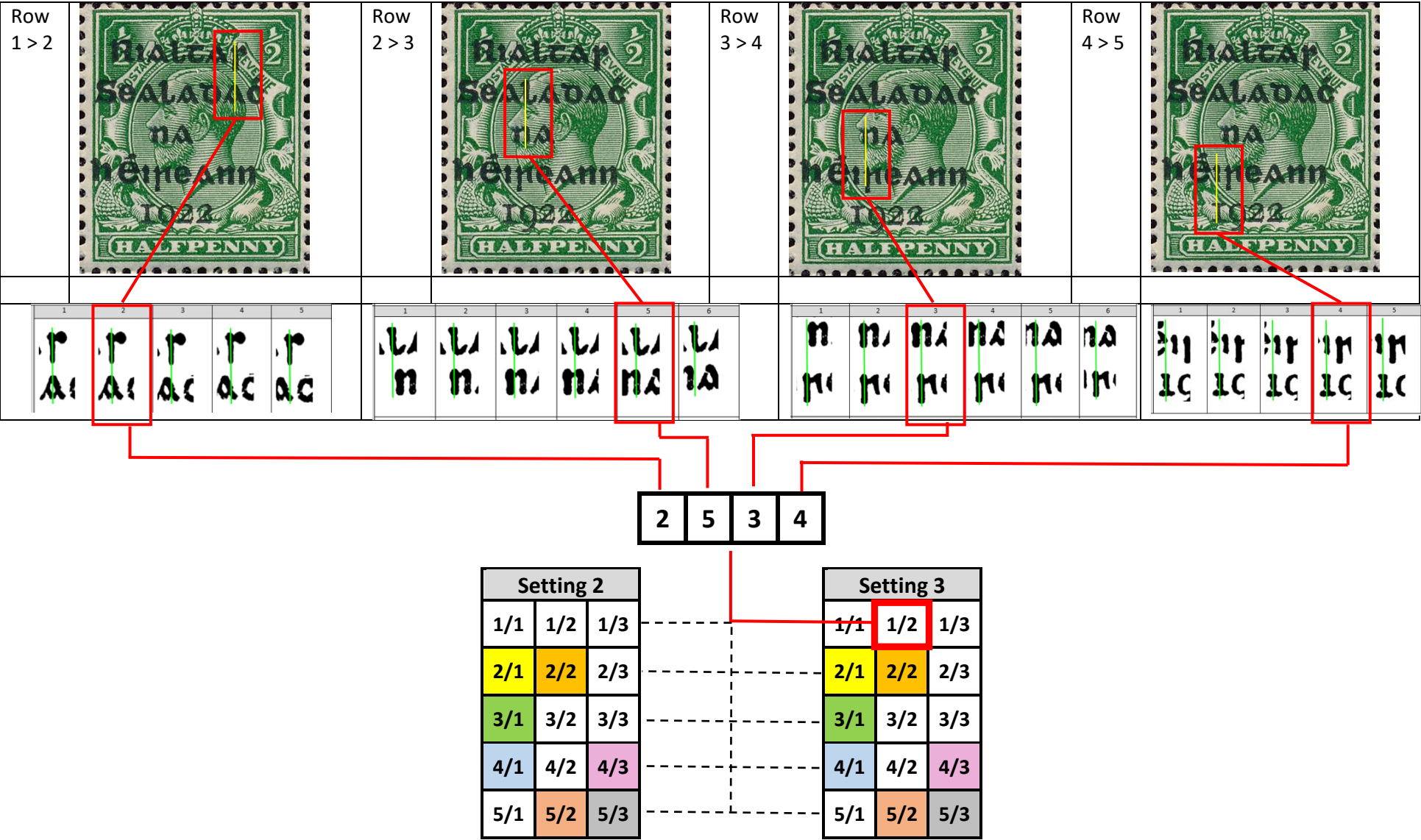
Setting 2:



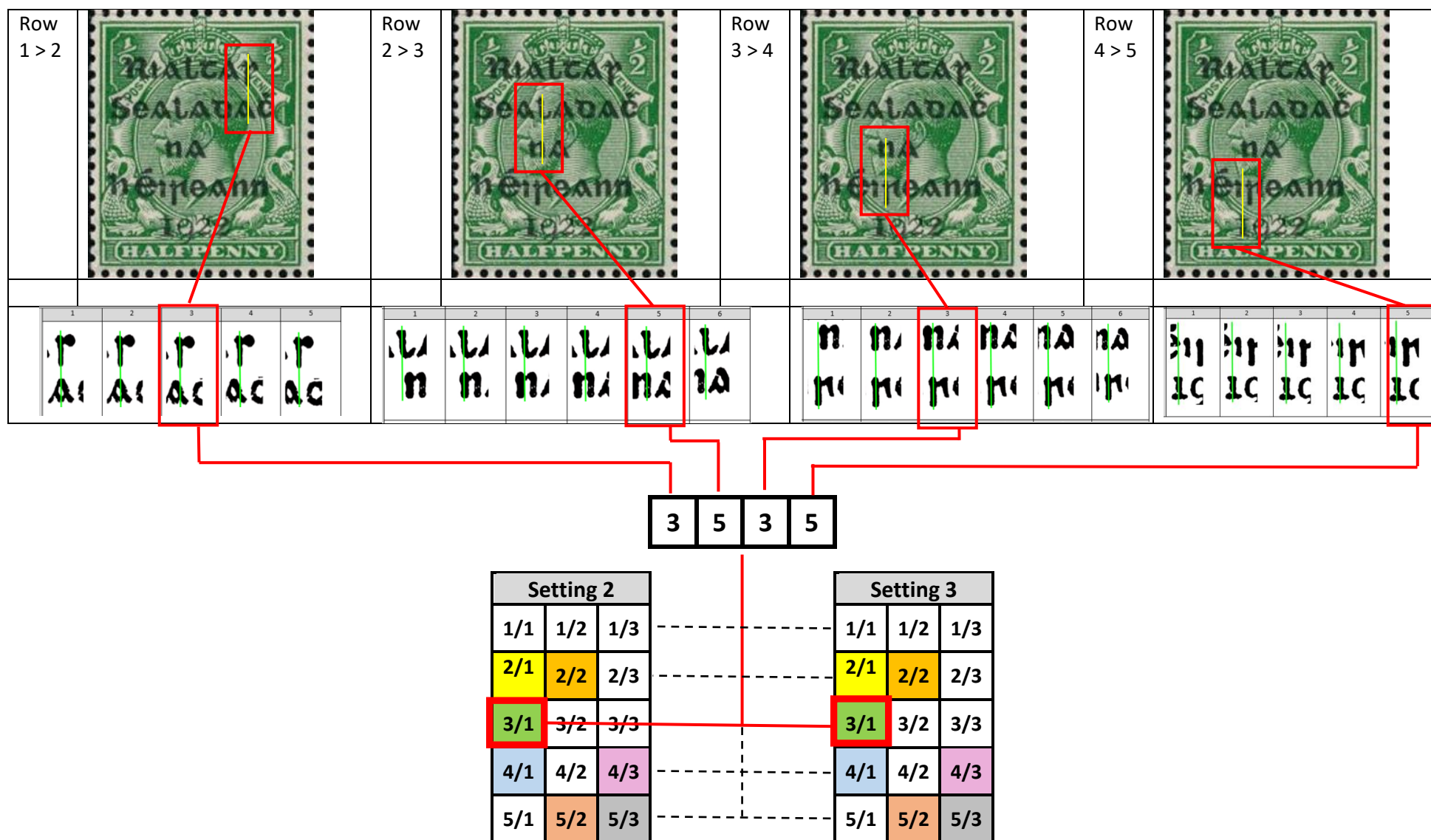
Setting 3:



Example 1:



Example 2:



Analyse table³:

Setting 1 – Numeric code

All stamps are without displacements of the Rows in the overprint and thereby has the same numeric code: **4-3-2-4**.

Setting 2

Plc.	1/1	1/2	1/3	2/1	2/2	2/3	3/1	3/2	3/3	4/1	4/2	4/3	5/1	5/2	5/3
1>2	4	3	2	5	2	3	3	4	2	5	1	2	4	5	2
2>3	4	4	4	1	4	3	5	4	4	2	2	6	2	1	5
3>4	3	3	3	1	2	2	3	3	3	1	2	4	3	2	4
4>5	2	5	5	3	2	3	5	4	2	3	3	1	2	2	4

Setting 3

Plc.	1/1	1/2	1/3	2/1	2/2	2/3	3/1	3/2	3/3	4/1	4/2	4/3	5/1	5/2	5/3
1>2	2	2	1	5	2	5	3	5	5	5	2	2	1	5	2
2>3	5	5	4	1	4	2	5	3	3	2	3	6	4	1	5
3>4	3	3	3	1	2	3	3	3	1	1	2	4	3	2	4
4>5	2	4	5	3	2	1	5	4	4	3	3	1	2	2	4

Setting 2 – Analyse

1>2	1	2	2	2	2	2	3	3	3	4	4	4	5	5	5
2>3	2	4	4	4	5	6	3	4	5	2	4	4	1	1	2
3>4	2	3	2	3	4	4	2	3	3	3	3	3	1	2	1
4>5	3	5	2	2	4	1	3	5	5	2	2	4	3	2	3
Plc.	4/2	1/3	2/2	3/3	5/3	4/3	2/3	1/2	3/1	5/1	1/1	3/2	2/1	5/2	4/1

Setting 3 – Analyse

1>2	1	1	2	2	2	2	2	2	3	5	5	5	5	5	5
2>3	4	4	3	4	5	5	5	6	5	1	1	2	2	3	3
3>4	3	3	2	2	3	3	4	4	3	1	2	1	3	1	3
4>5	2	5	3	2	2	4	4	1	5	3	2	3	1	4	4
Plc.	5/1	1/3	4/2	2/2	1/1	1/2	5/3	4/3	3/1	2/1	5/2	4/1	2/3	3/3	3/2

³ Setting 1: No misplacements, all has as equal numeric code. Setting 2 and 3: Colored cells = equal numeric code; White cells = unique numeric codes.

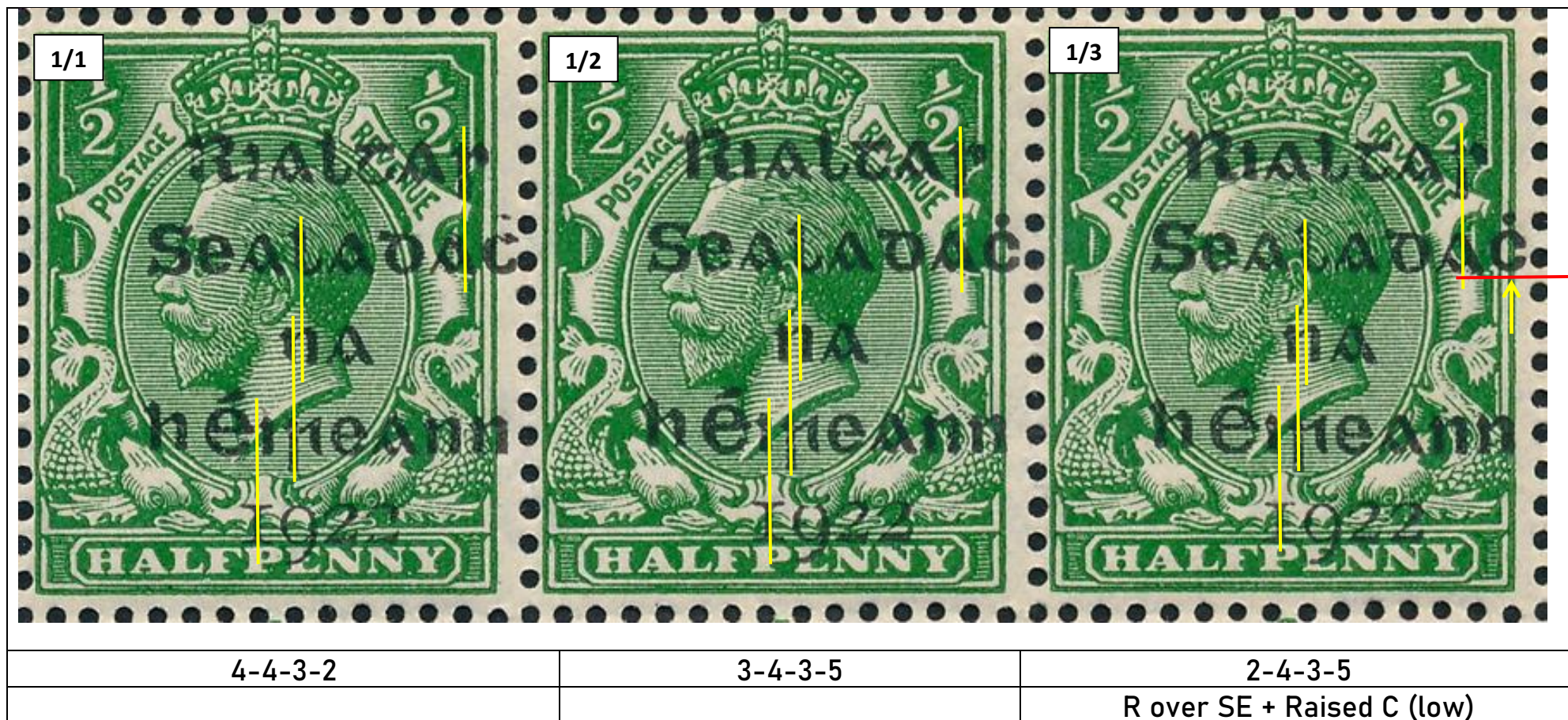
Analysis - Setting 1:



Setting 1 - All: 4-3-2-4

Analysis - Setting 2:

Setting 2 - 1. Row (1/1 - 1/3):



Setting 2 – 2. Row (2/1 – 2/3):

 2/1	 2/2	 2/3
5-1-1-3	2-4-2-2	3-3-2-3
	R over SE	

Setting 2 – 3. Row (3/1 – 3/3):



Setting 2 – 4. Row (4/1 – 4/3):

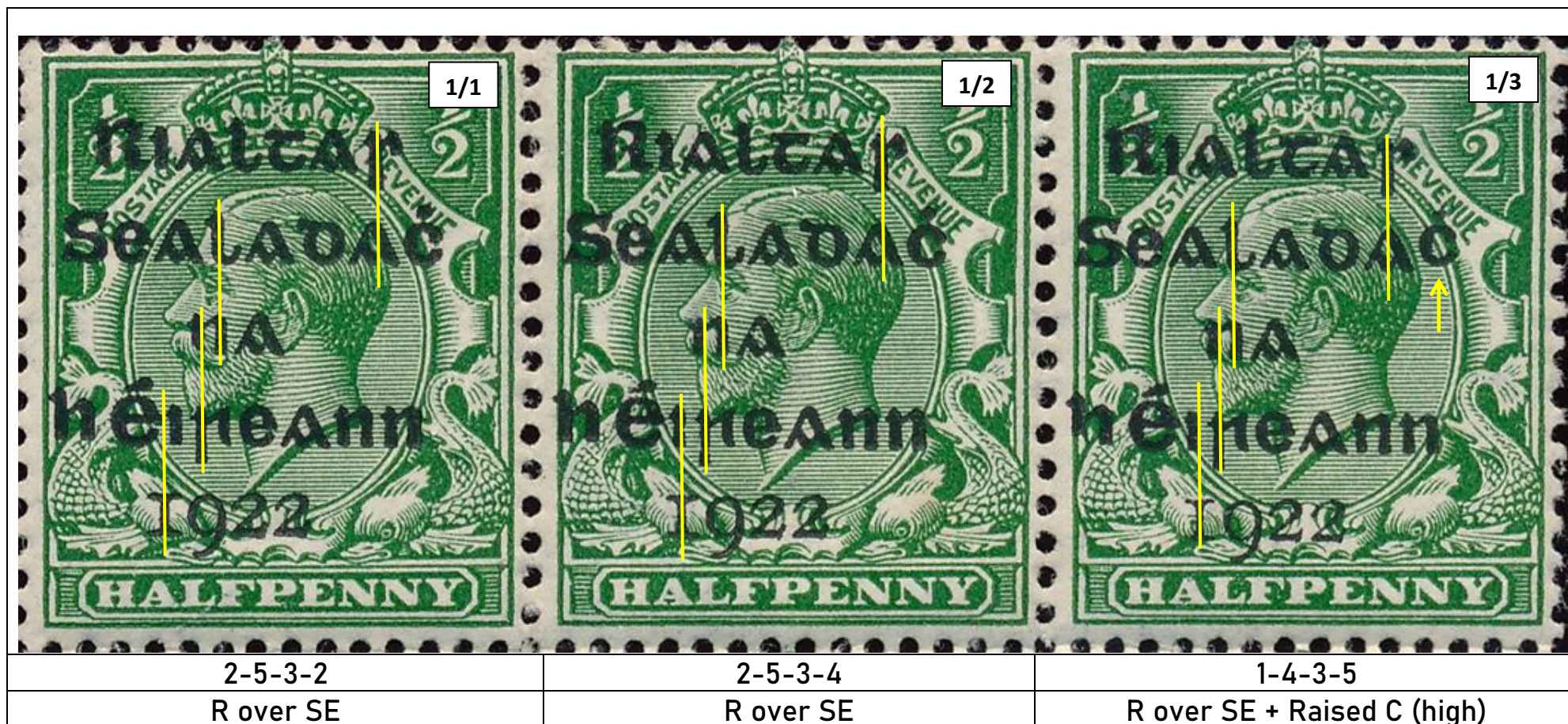


Setting 2 – 5. Row (5/1 – 5/3):

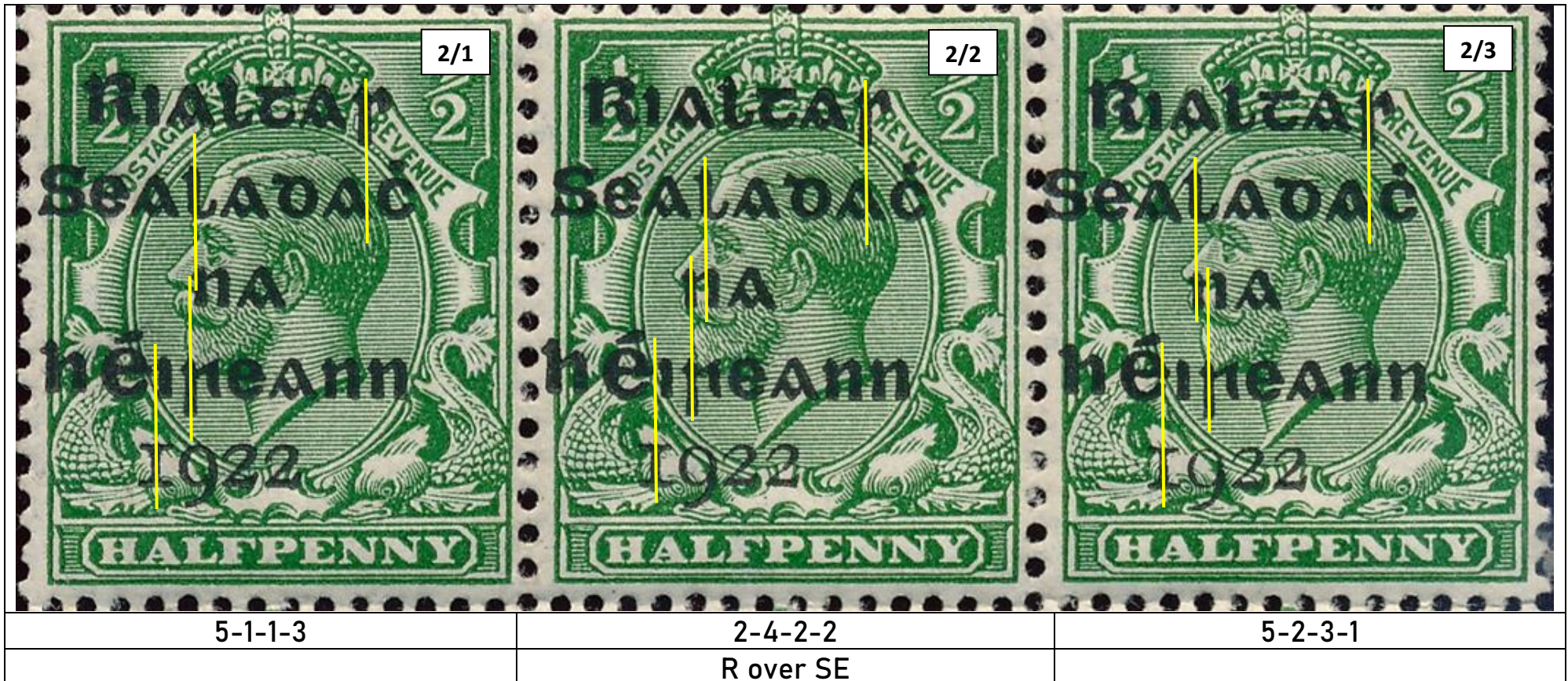


Analysis - Setting 3:

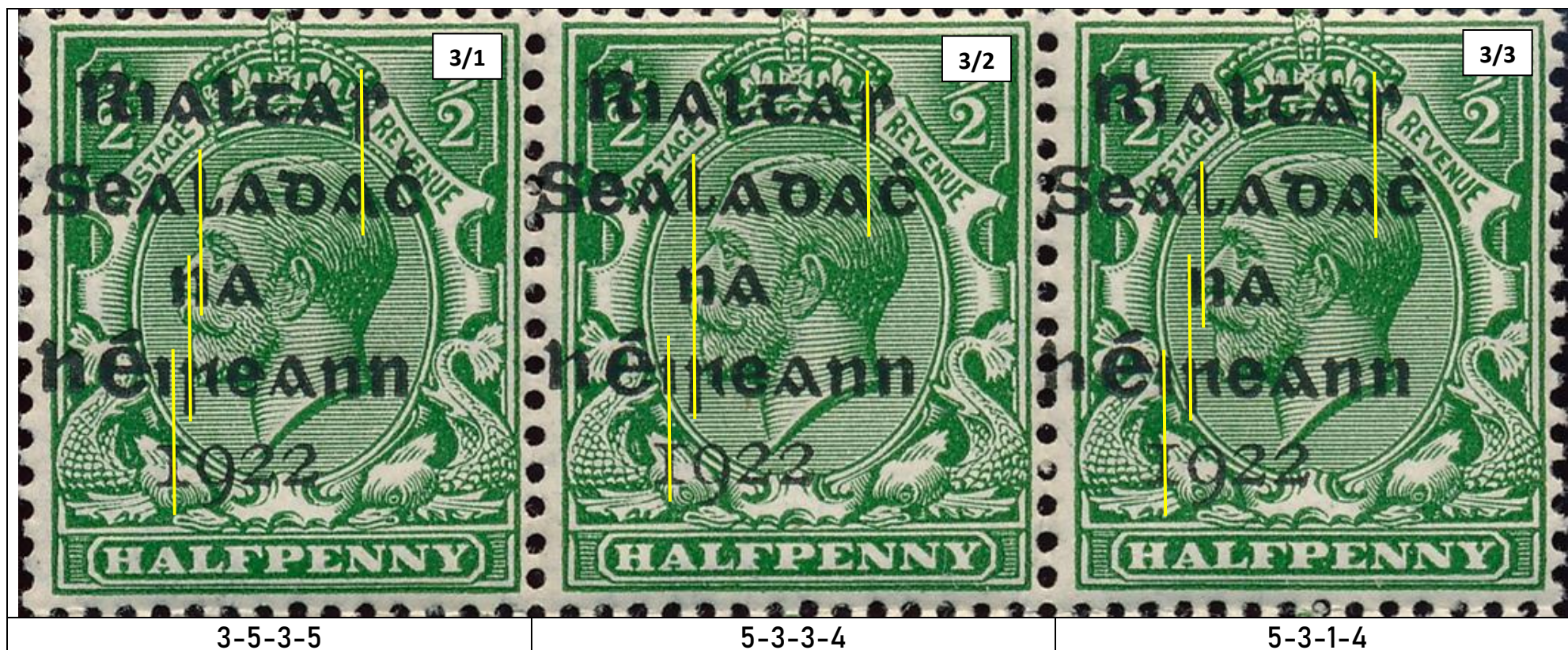
Setting 3 - 1. Row (1/1 - 1/3):



Setting 3- 2. Row (2/1 - 2/3):



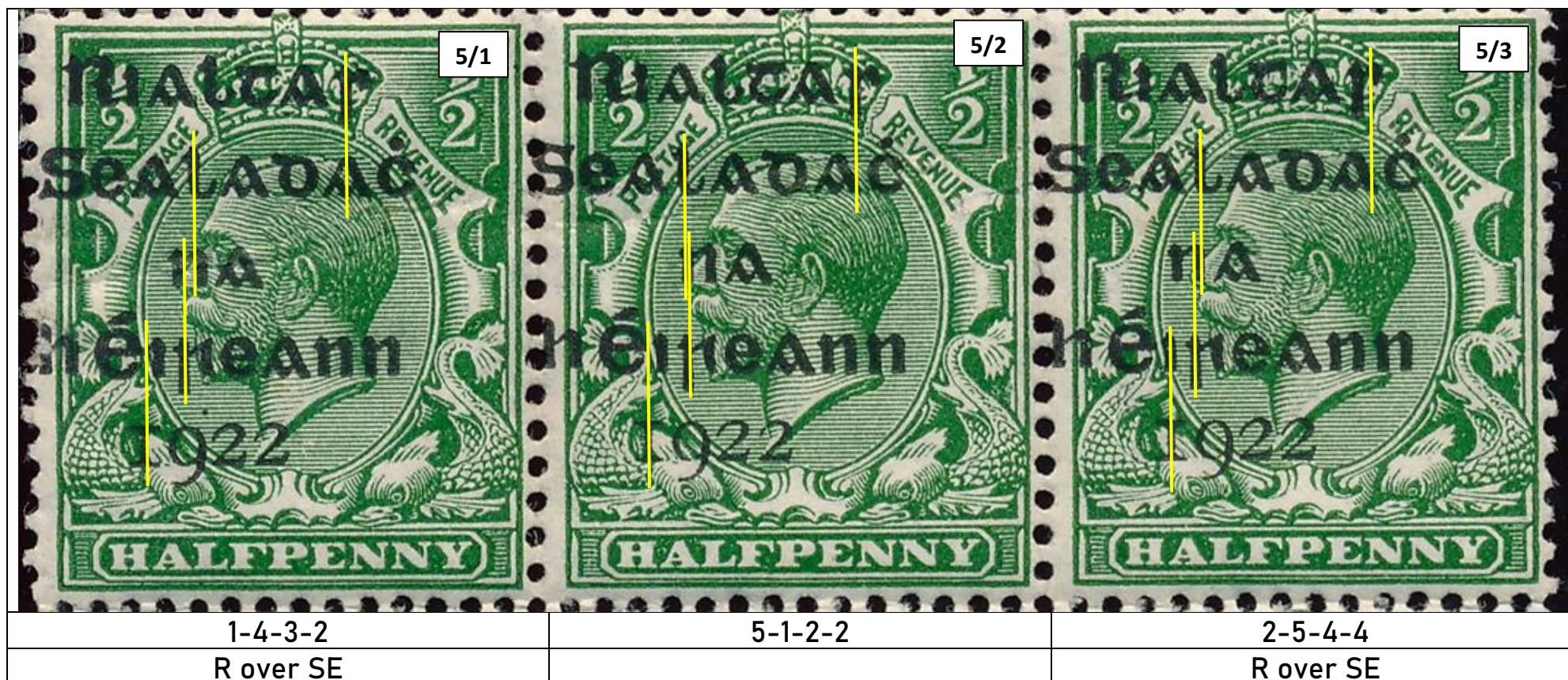
Setting 3 – 3. Row (3/1 – 3/3):



Setting 3 – 4. Row (4/1 – 4/3):

		
5-2-1-3	2-3-2-3	2-6-4-1
	R over SE	R over SE

Setting 3 – 5. Row (5/1 – 5/3):

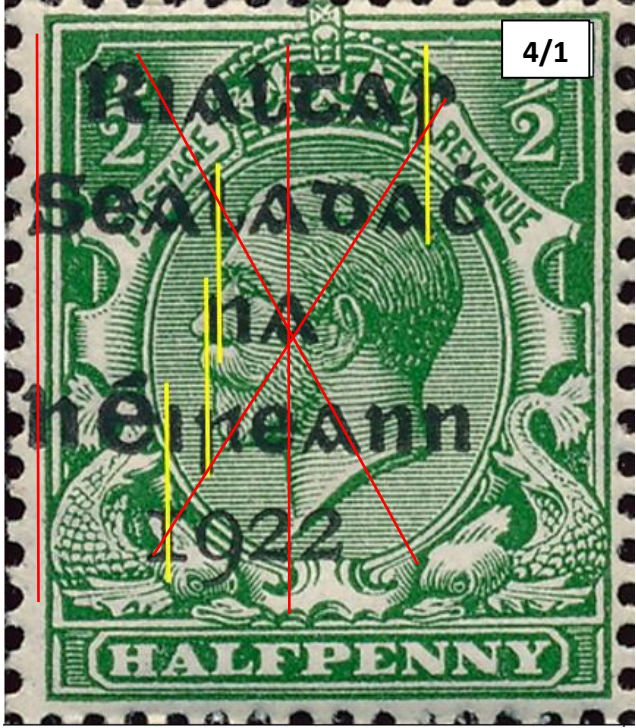


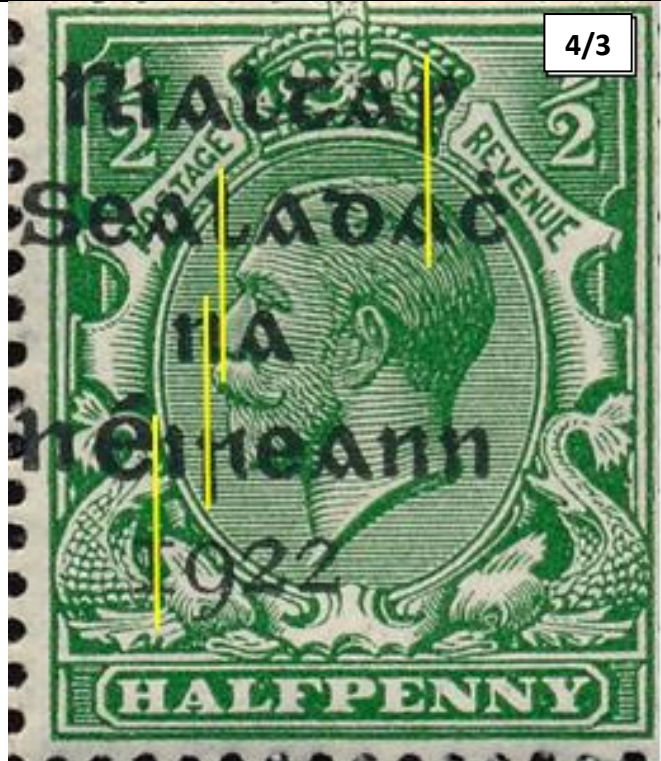
Comparison of equal numeric codes in setting 2 versus setting 3:

Setting 2 - 2/1	Setting 3 - 2/1
	
5-1-1-3	5-1-1-3
Differences:	
The line from the right leg in "A" crosses low in "i" and approximate i the middle of "l".	The line from the right leg in "A" crosses in the middle of "i" an near the top of "l".

Setting 2 - 2/2	Setting 3 - 2/2
	
2-4-2-2	2-4-2-2
Differences :	
No immediate differences found	

Setting 2 – 3/1		Setting 3 – 3/1	
			
3-5-3-5		3-5-3-5	
Differences :			
The line from the inner right leg of "A" strikes the outer right side of "é".		The line from the inner right leg of "A" strikes the outer left side of "é".	
Remark: A study of a larger number of setting 2:1/3 and 3:1/3 stamps will be necessary to confirm or deny the observation.			

Setting 2 -4/1	Setting 3 - 4/1
4/1 	4/1 
5-2-1-3	5-2-1-3
Differences :	
No immediate differences found	

Setting 2 – 4/3		Setting 3 – 4/3	
			
2-6-4-1		2-6-4-1	
Differences :			
No immediate differences found			

Setting 2 – 5/2		Setting 3 – 5/2	
			
5-1-2-2		5-1-2-2	
Differences :			
No immediate differences found			

Setting 2 – 5/3	Setting 3 – 5/3
 5/3	 5/3
2-5-4-4	2-5-4-4
Forskel:	
The centerline from "l" in the second row runs down in the middle of the right leg of 'n' in "na" in the third row.	The centerline from "l" in the second row runs down along the right side of the right leg of 'n' in 'na' in the third row.

Minor varieties:

	R over SE	Raised C
Setting 2	2/2, 2/4, 3/1, 3/3, 3/4 and 3/5	1/3 (low)
Setting 3	1/1, 1/5, 2/1, 2/2, 2/4, 3/1, 3/4 and 3/5	1/3 (high)

Acknowledgement:

We are outmost grateful that Mr. Barry Cousins has provided us with references of Dollard Stereo Setting 1, 2 and 3, which has made our examination and the evaluation of the overprints possible.

Mr. Cousins commitment, contribution and review of our Dollard evaluation has been highly appreciated and has added substantial value to our analyse and evaluation of the Dollard Stereo Settings.

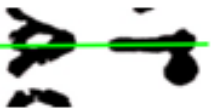
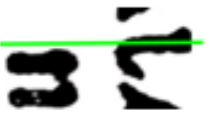
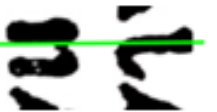
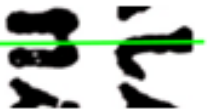
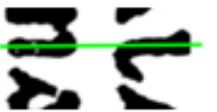
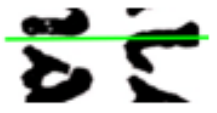
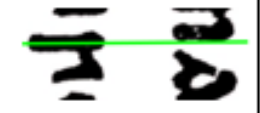
Litteraturelist:

- Sveriges Filatelist-Forbünd, Irland (Eire), SFF:s Fickbibliotek N:r 6, 1966, "Provisorierna 1922" by Erik Kuylenstjerna.
- The Revealer, No. 81, April-june 1965, page 601, "A few notes on Irish Philately" by J.E. Foley.
- The Revealer, No. 130, April 1978, page 61-67, "The Postage Stamps of Ireland" by W.G. Meredith – as revised by J.E. Foley.
- Irish Philately Journal, Vol. 1989, March, No. 1, "Irish Overprints, The Low Value Issues – The Dollard Issue" by M.H. Priestly.
- Irish Philately Journal, Vol. 2014, March, No. 3, "Stamps may look the same, but are they?" by Barry Cousins.
- Irish Philately Journal, Vol. 2020, December, No. 3, "Printers plates, Controls & Overprint Settings" by Barry Cousins.

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ANNEX 1: Analyse Tabel

ANALYSE TABEL						Riattar Sealadað na hófiðann 1922
Numeric numbers for overprint line placements - line to line.						
Row 1 > 2	1	2	3	4	5	
						
Row 2 > 3	1	2	3	4	5	6
						
Row 3 > 4	1	2	3	4	5	6
						
Row 4 > 5	1	2	3	4	5	
	