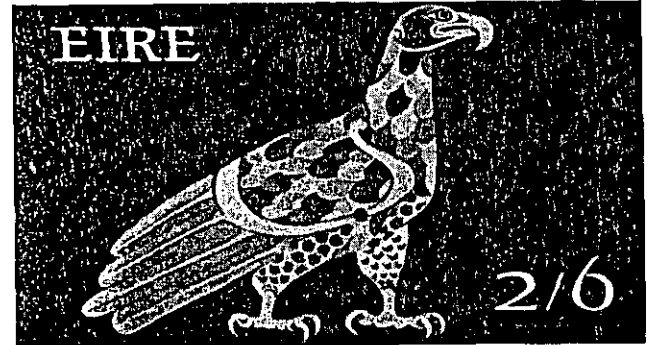
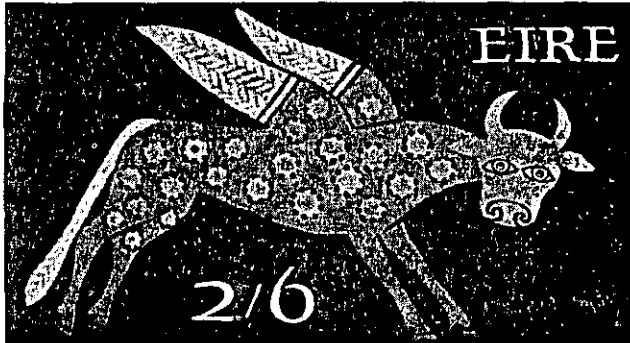




**NEW DEFINITIVES
for IRELAND**

1 A dog in stylised form from a decoration on an ancient Irish brooch from Killamery, County Kilkenny, and now in the National Museum, Dublin.

2 A stag inspired by an Irish Art decoration can be traced to a suspended bowl, now in the British Museum, from Lullingstone, Kent.



3 The winged ox, symbol of Saint Luke the Evangelist: based on an illustration in the Gospel Book of Lichfield, in Lichfield Cathedral.

— *Note: The values shown on the designs are notional and were selected arbitrarily by the artist for composition purposes only.*

4 The eagle, symbol of Saint John the Evangelist: taken from an illustration in an ancient Irish manuscript (Ms. 197) now in the library of Corpus Christi College, Cambridge.

Four designs by the Munich artist, Heinrich Gerl, have been selected for a new series of definitive stamps. The series will not be issued before the end of 1967 but the Department of Posts and Telegraphs has announced that a limited range of values utilising the four designs accepted is expected to be brought out in the early part of 1968. The details of each issue will be announced in advance.

The design for the low value stamps (1/2d., 1d., 2d., 3d., 4d., 5d., and 6d.) will be design No. 1 shown above. The low value stamps will be produced in monochrome but will have a different colour for each value.

The design for the intermediate values (7d., 8d., 9d., 10d., 1s. and 1s. 5d.) will be design No. 2 shown above. The intermediate values will be in a two-colour range.

The design for the high value stamps (2s.6d. and 5s.) which will be double the normal size will be design No. 3 shown above. These will be in four colours.

The design for the high value (10s) will be design No. 4 shown above. It will also be produced in four colours.

The new permanent series will be printed by the photogravure process and will replace the entire range of permanent stamps including the special air mail stamps which have been in use since 1948.

Fire Philatelic Association

(INTERNATIONAL)

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 Swords. Respectfully submitted
 John J. Clark L-2-39

STATEMENT OF PROFIT & LOSS 1966-1967

Income: Dues-----	\$ 575.75
Sale of Revealers-----	321.45
Interest-----	30.73
Gratuities-----	52.89
Total-----	\$ 980.82
Expenses: Postage-----	\$ 99.59
Printing Revealer-----	432.78
Miscellaneous-----	129.90
Profit-----	318.55
Total-----	\$ 980.82

Respectfully submitted
 Gil P. Roberts, Treasurer

ARE YOUR CURRENT DUES PAID ?

SECRETARY'S REPORT

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- # 352 Mrs. Florence Gassler
 - # 494 Walter E. Monagan Jr.
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Scituate, Rhode
Island 02857

DO WE HAVE YOUR ZIP NUMBER?
 NOW NECESSARY TO ALL MAIL

The Eire Philatelic Association owes a deep debt of gratitude to its retiring President, Fred E. Dixon. Without his guidance and his generous assistance, our association would not have enjoyed the growth in membership and success which have marked his years of service to us. His close association with the Irish Philatelic Circle has fostered an ever-growing cooperation between the two great Irish stamp societies.

Without his help and careful scholarship, our supplements would not be of the philatelic caliber which they are at the present time.

F. E. DIXON

Born in Northamptonshire, England, Fred Dixon came to Ireland in 1939 after graduating from Cambridge with a degree in mathematics followed by a short stay in Scotland. He joined the then newly inaugurated Irish Meteorological Service and was assigned for a number of years at Wexford Harbour. He is now a senior officer in charge of the Central Analysis and Forecast Office, Dublin.

Fred Dixon has varied collecting and cultural interests and fortunately for us, his principal one is Irish philately. He began by exchanging his school boy collection for twenty rare Irish date-stamped envelopes. Today he has one of the finest collections of Irish philatelic and postal history material to be found.

His enthusiasm for the preservation of things of historic value has led to his efforts, as a Council member of the Old Dublin Society, to conserve the Tailors' Hall in Dublin as a cultural centre. His wife, Beatrice shares not only his interest in civic matters by her activity in the Girl Guide movement, as a former chairman of the Irish Housewives Association, and as the only Irish woman juror, but is a collector in her own right, with a fine collection of china dogs and candlesticks. It is not surprising that their pretty 15-year old daughter, Marjorie inherited an early instinct for collecting, which is represented by a cupboard filled with costumed dolls.

Their home is in Rathgar, a suburb of Dublin, within reach of the street markets and bookstalls where Fred likes to browse and discover some new and interesting item. His den is a miniature library with a mass of books, maps and manuscripts. Irish coins, postcards, 35 mm colour slides and finely-wrought works of French prisoners from the Napoleonic wars can be examined by Fred while he listens to radio [He has no time for television, he says]. "You can listen-in and look through a stamp-album at the same time."

Their home has a beautiful garden which is the special domain of Mrs. Dixon but even here, the family interest is jointly shared. Fred's specialty is the raspberry section for which he won a prize at the local show last autumn.

To Fred Dixon, gentleman, philatelist, scholar and true friend of all the members of EPA, we express our sincere appreciation for his service as President.



Fred E. Dixon (left) with Mr. Erskine Childers, Minister for Posts & Telegraphs, at the opening of the new Dublin Central Sorting Office on 17th August, 1967. Photo Irish Independent Newspapers

THE "DOUBLE" OVERPRINT ON THE 10/- WATERLOW

by H. G. Leslie Fletcher

I was very sorry to see that Mr. Zervas, by his article in No. 91 of the Revealer, was still not convinced that the two stamps with the "Double" overprint on the 10/- Waterlow from the late T. E. Field collection were forgeries. This rather worried me especially as the "Powers that be" on re-examination of all the evidence are now convinced that they are both forgeries and Gibbons have now deleted this variety 101a from their catalogue. I could not understand this until I re-read very carefully the previous articles and then I realised that the evidence as illustrated was very misleading and inaccurate. I am afraid that I am very lazy and not very good "journalistically", rather apt to pass on my notes, information and photographs to other people who may publish them without taking precautions that they are illustrated and presented correctly.

However I do not think that Mr. Zervas can argue about the effect of filters; this is a scientific fact and supplies one of the crucial tests in the examination of suspected faked documents or stamps. The suspect is photographed normally and then with an appropriate filter or filters and the two photographs compared. If the two are identical then it may be assumed that the suspect was written or printed with the same kind of ink. If there is a difference, however slight, then the lighter was produced from an ink containing more of the colour of the filter. In the case of a lighter pressure in printing or a diluted ink, this would show as a lighter print in the normal photograph; if however when photographed with a filter the photograph showed the suspect much lighter than when photographed normally, this would prove the suspect to have been printed from an ink containing more of the colour of the filter, even though it might be a lighter printing impression. The colour of the background does not influence this at all; in the case of the 10/- stamp of indigo colour when photographed with a deep blue filter, this lightens the background considerably and according to Mr. Zervas this should intensify the black overprint, which it does not, the "Double" being very much lighter than the normally taken photograph.

With regard to Figs 5 & 6 in the Oct-Dec 1966 issue of The Revealer as I said previously these are very poor tracings of my original photographs and although it would appear that the original overprint is on top of the "Double", this is only because the "Double" is much lighter in the filtered photograph and the outline of the letters cannot be seen clearly and so traced where it overlaps the original darker overprint. It would be very nice if it was as easy as that to decide which came first "the hen or the egg". In the case of forged overprints and surcharges many are printed on used stamps and so if faked would be on top of the cancellations. I have been trying for many years to find a really satisfactory method of determining this, in this I have been helped by two Forensic Scientists and also by Kodaks, but so far without finding any really satisfactory method.

I think the only thing to do is to start afresh and I am submitting new photographs and notes which I hope will be able to be reproduced satisfactorily and then I am sure that everybody will be convinced that the "Double" overprints that I have seen are forgeries. I hope that this correspondence will produce the other previously reported stamps of this so called variety in the hope that a genuine Double overprint may be found, meanwhile I am still doubtful whether such a variety really exists.

INTERNATIONAL TOURIST YEAR,
1967

25th September, 1967.

Printing will be by photogravure on paper
watermarked with the letter "E."

666



IRISH STAMPS

The stamp will be in two denominations,
7d. (2 million) and 10d. (1 million).

The 7d. rate will be brown and the 10d.
rate will be blue.

"Double" Overprint? Type 1
(Figs 1 & 2)

Mint example ex collection of
the late T. E. Field

Note in the "Double" overprint,-

In Saorstat, - 1st S broken top
left, is more open and leans
right.

1st A is narrower than
the original.

Final T more open than
original.



Fig 1 Normal photograph without filter.

In Fig. 1 the stamp is photographed without a filter and appears as seen normally; it will be seen that the "Double" in this case is slightly lighter than the original, but in Fig 2 taken with a dark blue filter it will be seen that the "Double" is very much lighter in comparison showing that there was more blue used in the ink for the "Double"

In the enlarged photograph Fig 2 it will also be seen that all the lines on overprint in the "Double" are shorter than in the original.

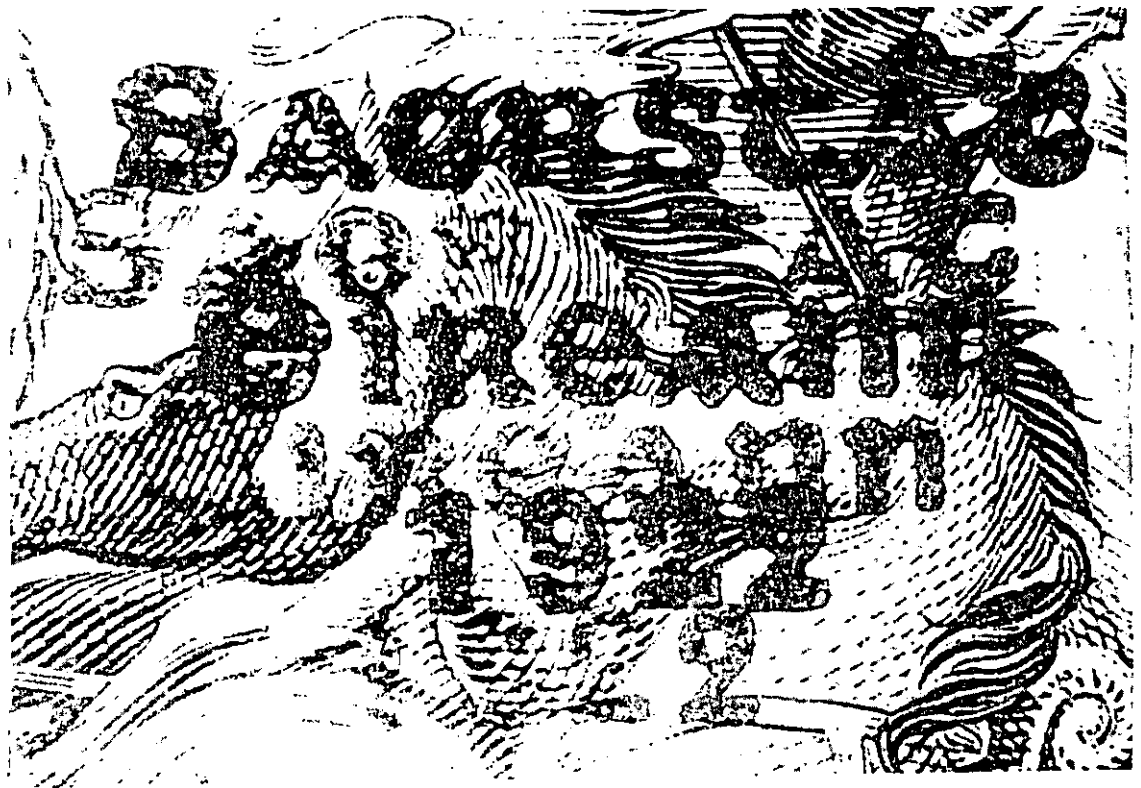


Fig 2 Photograph with deep blue filter.



JONATHAN SWIFT

The Irish Post Office will issue two special postage stamps on 30th November, 1967, to mark the tercentenary of the birth in Dublin of Jonathan Swift.

The stamps which will be in the values 3d. (25 million) and 1s.5d. (2½ million)

Printing will be by photogravure on paper watermarked with the letter "E".

Perforations will be 15 x 15.



The main feature of the design for the 3d. value is a reproduction of the bust of Swift in Trinity College, Dublin, which is depicted against a background representing the interior of St. Patrick's Cathedral. The design for the 1s. 5d. value is based on an illustration from an early edition of Gulliver's Travels which shows Gulliver standing astride the Lilliputian army. Both designs were prepared by Michael Byrne.

"Double" Overprint? Type 2
(Figs 3 & 4)

Cancelled example ex collection
of the late T.E. Field

Note in the "Double" overprint, -

In Saorstat, - 1st S narrower
and leans very much to the
left.

Only tip of the accent
visible on the 2nd A.

O appears rounder with a
wider inside.



Fig 3 Normal photograph without filter.

In date, 1922 - 1
has longer thin
horizontal top
serif.

Both 2's ap-
pears narrower
with more open top
loops.

As before Fig
3 shows the stamp
photographed nor-
mally without
filter, in this
case both over-
prints appear
nearly equally
dark, but in Fig
4 taken with a
deep blue filter
the "Double" is
much lighter show-
ing that there was
more blue in the
ink used.

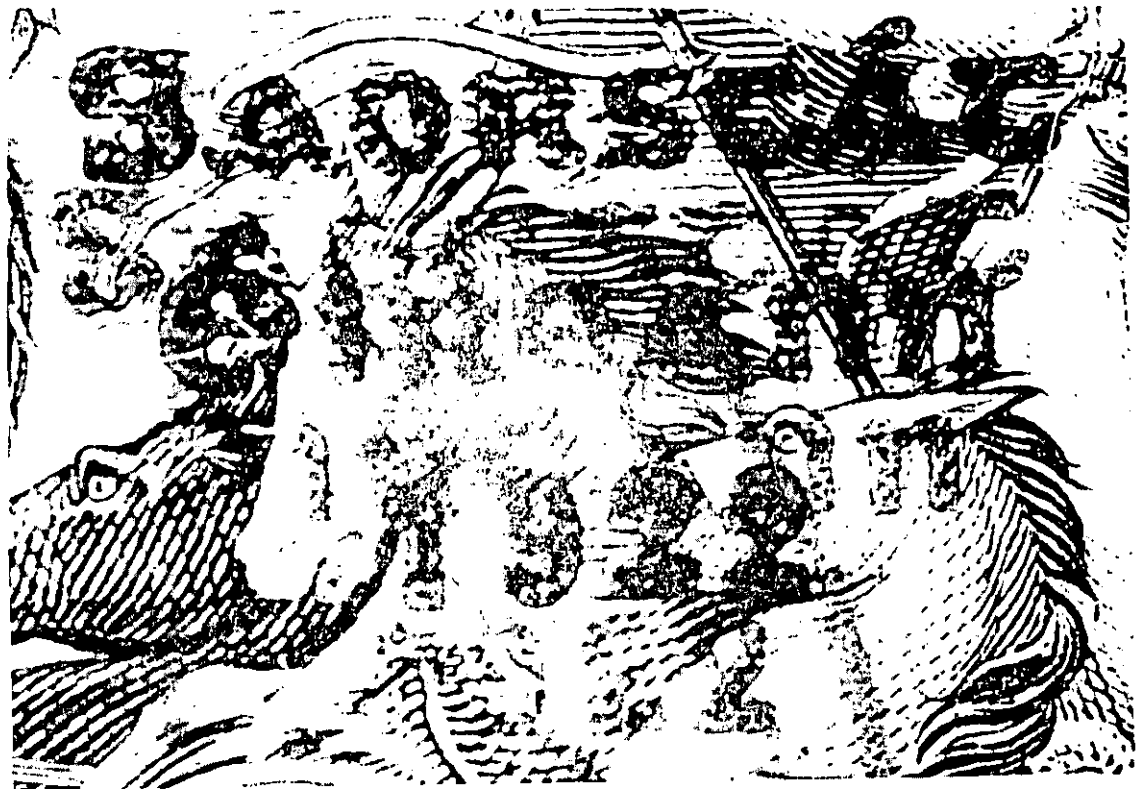


Fig 4 Photograph with deep blue filter.

Similarly as before it will be seen in Fig 4 that all the lines of the over-
print in the "Double" are shorter than the original.

"Double" Overprint? Type 3 (Figs 5 & 6)
Cancelled example ex collection of Hans G. Zervas

These two photographs are taken from a photograph supplied by Mr. Zervas,
I should imagine that the original photograph was professionally taken with I
should think a blue filter to lighten the background.

In this case I can only record what I can see from the photograph and as I
have not seen the original cannot say whether the slightly lighter overprint of
the "Double" is due to a lighter impression, a diluted ink or the action of the
filter.

With regard to the overprint, in the "Double" note,-

In Saorstat, - 1st S has tail to lower serif.

O appears narrower with tall narrow oval inside

Final T is much more open.

In date 1922 - 1 is very much taller than in the original.

Both 2's are narrower than the original and have different top loops.



Fig 5

All the lines of the "Double" overprint are shorter than the original, this is most apparent in the length of the date 1922 which is considerably shorter and not in the same proportion as the others.

The letters of the "Double" are much shorter than those of the original; this is easily seen on the enlarged print and can be measured.

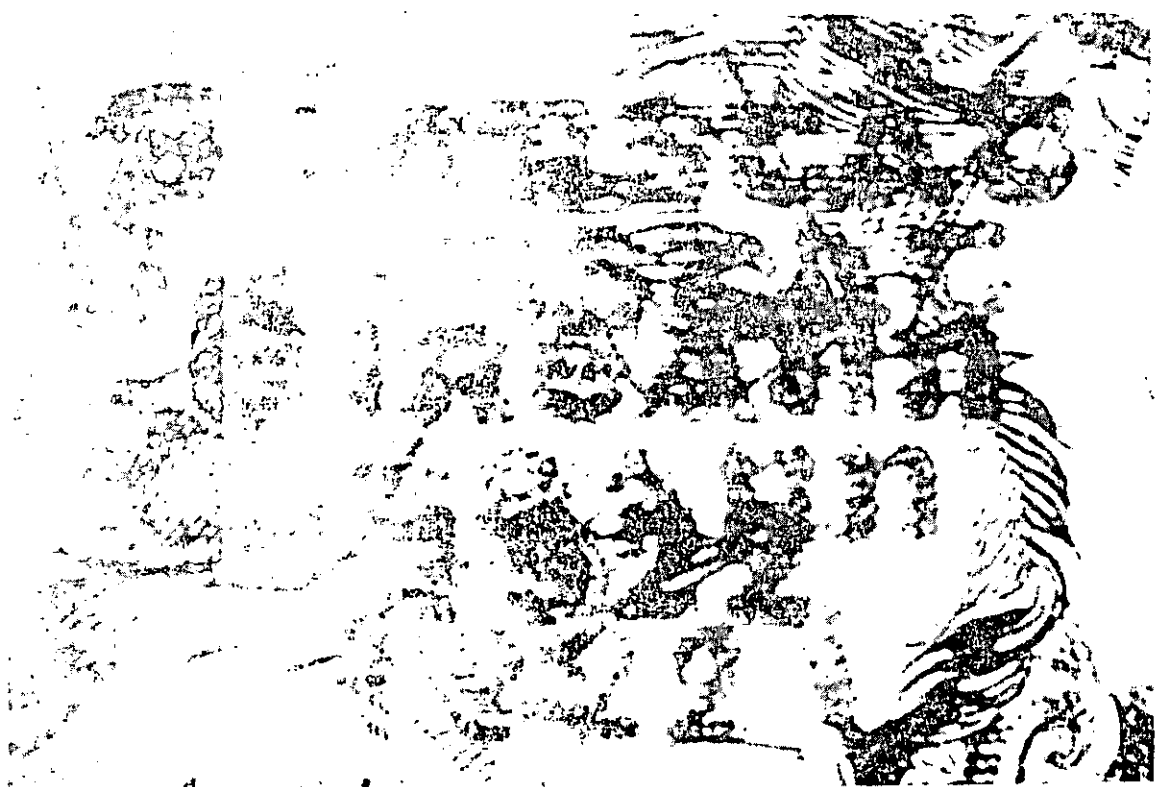


Fig 6

Although this will not give the actual height of the letters it will give a comparative height which can easily be measured.

Final N of Eireann is 15 mm tall in the original.	14 mm in the "Double"
Final 2 of date is 19 mm " "	17 mm " "

Similarly other letters can be measured and all in the "Double" will be found to be shorter and from a different size of type.

1st "CASTLE" Overprint, narrow date on 10/- Bradbury

Note: the Original & the Double are identical in shape of letters and lengths of overprint

A complete sheet was known with double and inverted overprints on the even rows, I have a photograph of the complete sheet sent to me some time ago by Mr. F. E. Dixon.

Fig 7 shows an enlarged photograph of the overprint on Stamp 4, row 6.

It will be seen that both overprints are equally black, all lines of overprint are equal in the original and the double and all

the corresponding letters and figures are of equal height. It has been suggested that the difference in lengths of the overprints could be due to "ink squeeze", the greater the pressure applied in printing the greater the spread and so a longer overprint. If the pressure were less, the squeeze would also be less and so the overprint would be shorter.

According to the above theory, in the case of the double and inverted overprints on the 1st "Castle", as both overprints are equal in size, they must have been printed with the same pressure.

Now we come to the three suspects examined; presumably if they were genuine they would all have been printed at the same time on one sheet with the same pressure used, either less or greater than the original. As we know the "Double" overprints are smaller than the originals we could presume that less pressure was used, but this pressure would be constant and also the decrease in length would also be constant.

If measurements are taken on Figs. 2, 4 & 6 of the lengths of the overprints, although not giving the actual length it will give a comparative one.

FROM LEFT OF S OF SAORSTAT TO RIGHT OF FINAL T.

Type 1. (Fig 2)	Original	137 mm	"Double"	134 mm	Decrease	3 mm
Type 2. (Fig 4)	"	138 mm	"	136 mm	"	2 mm
Type 3. (Fig 6)	"	138 mm	"	135 mm	"	3 mm

FROM LEFT OF i in EIREANN TO RIGHT OF FINAL n, -

Type 1. (Fig 2)	Original	92 mm	"Double"	90 1/2 mm	Decrease	1 1/2 mm
Type 2. (Fig 4)	"	92 1/2 mm	"	91 3/4 mm	"	1 3/4 mm
Type 3. (Fig 6)	"	92 mm	"	90 mm	"	2 mm

FROM LEFT 1 of 1922 TO RIGHT OF FINAL 2, -

Type 1. (Fig 2)	Original	56 1/2 mm	"Double"	55 mm	Decrease	1 1/2 mm
Type 2. (Fig 4)	"	56 1/2 mm	"	55 mm	"	1 1/2 mm
Type 3. (Fig 6)	"	55 3/4 mm	"	53 1/2 mm	"	2 1/4 mm

It will be seen that the comparative decrease in length is not constant. I have tried to show that taking into account the difference in shape and in one instance the difference in height of the letters, the difference in length of the overprints and also the different ink used is conclusive evidence that the three stamps examined are all forgeries and I hope that I have convinced everybody of this fact, even Mr. Zervas; if not I retire from the "Battle". I can do no more.