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# Irish Official Mail – The Logo

## THE REVEALER

www.EirePhilatelicAssoc.org

ISSN 0484-6125

Published quarterly by the Éire Philatelic Association: Membership dues are as follows: U.S. (\$12.00); Canada/Mexico (\$15.00); all other countries (\$20.00).

**Address Changes:** Send address changes to the Publisher, Patrick J. Ryan, Sr., P.O. Box 2757, Universal City, TX, USA 78148.

**E-mail Changes:** Send e-mail changes to BCLANZ@aol.com and pjryansr@sbcglobal.net.

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## President's Message

by William O'Connor

By the time you read this message our Annual Meeting at BAL-PEX will have successfully been completed.

We are in the process of trying to find a new editor for *The Revealer*. Due to health concerns, Pat Ryan is having to step down from his post. Please contact me with suggestions and possibly your name as a replacement. Pat has been such an institution at the head of our journal since 1985 that it is inconceivable that we can continue without him. Reality, however, steps in and all of us must put body to plow and seek a worthy successor.

Speaking of changes, I have assumed the position of auction manager. My tenure as your President will end next year, so it is hoped that we can continue in the footsteps of Joe Foley and bring to the membership an auction every three months. An auction sheet ought to be provided in this edition of *The Revealer*. Many items in this auction have been donated to the ÉPA, so please bid and bid often. All the information for submitting auction items and bidding in our auctions is provided as an insert to this journal.

STAMPA 2006 will be held again this year in Dublin. The dates

(continued on page 19)

### CHAPTER COORDINATORS

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Coordinator: David J. Brennan,  
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\*\*\*\*\*  
The Association Secretary will write the appropriate coordinator when a new member joins the Association and provide the coordinator with the name and address of the new member. The role of the coordinator is to contact the new member, welcome the member to the Association and invite the member to join the local chapter.

### ISSUE DEADLINES

Summer - 1 June · Fall - 1 September · Winter - 1 December · Spring - 1 March

### The Revealer ADVERTISING RATES

|                      | size (inches) | per issue | 4 issues (contract rate) |
|----------------------|---------------|-----------|--------------------------|
| Full page            | 7.375 x 9.75  | \$100     | \$350                    |
| Half page horizontal | 7.375 x 4.875 | \$60      | \$200                    |
| Half page vertical   | 3.625 x 9.75  | \$60      | \$200                    |
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- 2740 Gaul, Richard J., 9091 Gregory Court, Mentor, OH 44060, R.J.Gaul@worldnet.att.net
- 2741 Auchincloss, Grant, 79 Wood Crescent SW, Calgary, Alberta, Canada, Grant.Auchincloss@evoco.com
- 2742 Carrigan, Jay T., 39 Foxglove Rd., Hendersonville, NC 28739, jay@jaypex.com

### Resignations

- 2139 Campbell, Larry
- 1364 Feiner, Pat & Mel
- 2481 Netsch, Uwe

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- 2661 Browne, Jim, 4841 186th St., Fresh Meadows, NY 11365
- 2064 Buse Jr., Raymond L., P.O. Box 337, Newtonville, OH 45158
- 2610 Byrnes, Thomas P., 5408 Rapidan Ct., Lothian, MD 20711-9673
- 1069 Curran, Jr., Henry W., 84 Kessel Ct., Apt. 5, Madison, WI 53711-6238
- 0557 Hall, Dr. James L., 213 Muir Brook Place, Cary, NC 27519-7021
- 2620 Hopkins, Paul J., 4945 Central Ave., Apt. 254, Fremont, CA 94536-6688
- 1593 Kemper, Robert R., 2030 Clear River Lane, Hacienda Heights, CA 91745
- 2704 Morris, Lester J., 21556 Riviera Drive, Fairview Park, OH 44126-3039
- 2596 Ready, Jr., Kenneth J., 3348 Chowen Ave. N., Robbinsdale, MN 55422-2921
- 2736 Walsh Jr., Arthur J., 159A Waverly Road North, Andover, MA 01845
- 1964 Williams, Morgan T., 10790 Topperwein Rd., Apt. 227, Converse, TX 78109

### Member's Address Undeliverable

- 2386 Sharon, Timothy, 9727 Willylyn, Charlotte, NC 28938 (No such street address.)

### New Email Addresses

Members can have their email address added to their record by sending a message to Barney Clancy at [bclanz@aol.com](mailto:bclanz@aol.com)

- 2692 McCarthy, Dermot  
..... [dermotpatrickmccarthy@eircom.net](mailto:dermotpatrickmccarthy@eircom.net)

- 0872 O'Loane, Brian  
..... [faceofur@comcast.net](mailto:faceofur@comcast.net)
- 2706 Kerins, Patrick  
..... [upattycakes@webtv.net](mailto:upattycakes@webtv.net)
- 2628 Egan, Christopher D.  
..... [Rainier91@comcast.net](mailto:Rainier91@comcast.net)
- 2200 Hee, Christopher E.  
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- 2627 Wheeler, Patricia  
..... [peewee10@tiscali.co.uk](mailto:peewee10@tiscali.co.uk)
- 2169 Winkelmann, Karl  
..... [wm@eirephilatelicassoc.org](mailto:wm@eirephilatelicassoc.org)
- 2583 Wohlfrom, Jr., Arthur F.  
..... [awholfrom@amaxx.com](mailto:awholfrom@amaxx.com)

### Bad Email Addresses

If you have a new email address, please send a message to Barney Clancy at [bclanz@aol.com](mailto:bclanz@aol.com)

- 1840 Ballard, Andrew R.  
..... [arb@irishstamps.freemove.co.uk](mailto:arb@irishstamps.freemove.co.uk)
- 2691 Berztiss, Alfs T. .... [alpha@cs.pitt.edu](mailto:alpha@cs.pitt.edu)
- 2683 Boelke, Brendan E. .... [beb@inet911](mailto:beb@inet911)
- 2490 Carithers, Richard B.  
..... [catamount64@comcast.net](mailto:catamount64@comcast.net)
- 1069 Curran, Jr Henry W.  
..... [hantec84@juno.com](mailto:hantec84@juno.com)
- 2068 Curtis, Joseph M.  
..... [papajoe38@earthlink.net](mailto:papajoe38@earthlink.net)
- 2424 Deusner, Charles E.  
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- 2729 Duggan, CSSP Fr. E. Brendan  
..... [ebrendan1234@aol.com](mailto:ebrendan1234@aol.com)
- 2499 Gregg, Jay M. .... [jaygregg@okstate.edu](mailto:jaygregg@okstate.edu)
- 2678 McCloskey, Jr., John P.  
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- Members as of June 1, 2006 ..... 463
- New members ..... +4
- Resignations ..... -3
- Members as of Sept. 1, 2006 ..... 464 ♣

## PRESIDENT'S MESSAGE

(continued from page 18)

are October 13-15, and the venue is the Serpentine Hall, Royal Dublin Society, Ballsbridge, Dublin 4. The ÉPA as always wishes all the best for this the premier Irish stamp collecting show.

If you get the *Irish Stamps Collectors News* from the Irish Post Office, check out the wonderful article by John Mullen concerning the Irish Airmail stamps. Much information has been added to this expanded postal bulletin. For those of you who can remember 1956, a great new stamp is being issued for Ronnie Delany, the 1500-meter Olympic gold medal winner. Thanks to An Post for celebrating this most worthy athlete in the pantheon of Irish sports persons.

Thanks to all the membership for your continued patronage of the ÉPA. Please continue to support our organization through your annual membership and donations. ♣

## Dues are overdue.

If you haven't paid your 2006-2007 dues, they are now overdue (as of 31 August 2006).

Send them to:

**Barney Clancey**  
**P.O. Box 3036**  
**Seminole, FL 33775-3036**



## Moving the Mail: The Universal Postal Union and Bulletin de Vérification Registry Envelopes of Ireland

by James G. Lawless

This article is the result of a letter to the editor by Bill O'Connor in the summer 2001 issue of *The Revealer* (page 19). His letter was accompanied by illustrations of two different "Bulletin de Vérification" Registry Envelopes of Ireland. Bill's letter says in part:

"The French printing on the envelopes seems interesting to me, and hopefully, to other members of our association. I am not sure if there is a connection to the Universal Postal Union, which seems to use French on official business, or some other simple explanation for this official registration cover."

I have looked through MacDonnell Whyte's, James Mackay's, and Otto Jung's various publications, with no reference to this kind of official mail. Perhaps this enquiry published in *The Revealer* might stimulate some responses to these covers."

As Bill surmised, to understand these registry envelopes requires an understanding of the UPU and role it plays in regulating and guiding communications between the Postal Administrations of different countries, in this specific case, between Ireland (Dublin) and the United States (Boston).

**UNIVERSAL POSTAL UNION:** A first attempt to establish some general principles governing international postal service was made at an international conference in Paris in 1863. Prior to this, international postal exchange was regulated by a complex and cumbersome series of bilateral agreements. At the first International Postal Congress 11 years later in 1874, representatives of 22 countries adopted the Bern Treaty, creating the General Postal Union. The union actually came into effect on July 1, 1875. The name was changed to Universal Postal Union (UPU) at the second congress in 1878. In 1948, the UPU became a specialized agency of the United Nations. The original agreement adopted in 1875 applied only to letter mail; other postal services, such as parcel post and international money orders, have been regulated by supplementary agreements that are binding only on signing members. Freedom of transit is guaranteed throughout the entire territory of the union and every member agrees to transmit the mail of other members by the best means available. Further, the UPU aims to organize and improve postal service throughout the world and to ensure international collaboration in this area. The postal services of UPU's countries form the largest physical distribution network in the world. Some 6.2 million postal employees working in over 700,000 post offices all over the world handle an annual total of 430 billion letters, printed matter and parcels in the domestic service and almost 10 billion letters, printed matter and parcels in the international service. As with any complex organization, it works best if there are agreed upon rules for its operation, and, with 189 members, the UPU is no exception. (The current rules governing the UPU, UPU Acts in 4 volumes, can be found on line at the UPU web site: <http://www.upu.int>).

When Ireland became a member of the UPU on September 6, 1923, it agreed to abide by the UPU rules. What follows is an attempt to shed some light on the UPU compliant Bulletin de Vérification registry envelopes created by the Postal Administration

of Ireland. (Note: The UPU Articles and Revisions noted below are obtained from the UPU web site and are 2002 regulations. The 2002 regulations are undoubtedly different and include changes and modifications that were not in place 80 to 55 years when the Letter Bills (1926) and Bulletin de Vérification envelopes (1946 – 1954) that are shown in this article were created and used. However, the basic information found in the 2002 regulations still appears to be applicable).

**FEUILLE D'AVIS" (LETTER BILL):** As per UPU requirements (Letter Post Conv Art 39, RE 807), for each mail shipment – in our case between Dublin, Ireland and Boston, United States of America – a "Letter Bill" had to be prepared by the party dispatching the mail to accompany the mail shipment. It basically told the party receiving the mail, what was being sent to them. Some of the major current Letter Bill regulations are the following (Note: In the following Letter Bill regulations, I have retained the original numbers as set forth in the UPU documents. Missing numbers are from sections I have not included, as they are not relevant to this discussion.)

1 A CN 31 (Figure 1) letter bill shall accompany each mail except for bulk mails and for mails intended for direct access to the domestic systems. The letter bill shall be placed in an envelope marked in bold letters "Feuille d'avis" (Letter bill). This envelope shall be pink if the mail contains insured items and blue if it does not. It shall be fastened to the outside of the packet or bag of registered items. If there are no registered items, the envelope shall whenever possible be attached to a bundle of ordinary items.

3 For mails intended for direct access to the domestic system, administrations shall agree among themselves on the documents to be used. This documentation may be a modified CN 31 letter bill or another mutually acceptable document, such as a domestic mail statement.

4 Where a dispatch does not contain any registered or insured mail, administrations may agree bilaterally to attach the letter bill to the outside of one of the bags of the dispatch in a strong waterproof pouch which will withstand the rigours of transportation.

6 The dispatching office shall complete the letter bill with all the details called for, taking the following into account.

6.1 Heading: in the absence of special agreement, dispatching offices shall number the letter bills according to an annual series for each office of destination separately for surface mail, S.A.L. mail

The image shows a form titled "Letter Bill - Conv Art 39, RE 807, form". It is a structured document with various sections and fields for postal administration. Key sections include:
 

- 1. Addressing:** Fields for "To" (recipient address), "From" (sender address), and "To whom the bill is addressed" (bill recipient).
- 2. Insurance:** A section for declaring the value of the contents and whether it is insured or not.
- 3. Registered items:** A section for declaring the number and nature of registered items.
- 4. Declaration of contents:** A section for declaring the nature and quantity of the contents.
- 5. Declaration of weight:** A section for declaring the weight of the contents.
- 6. Declaration of value:** A section for declaring the value of the contents.
- 7. Declaration of origin:** A section for declaring the origin of the contents.
- 8. Declaration of destination:** A section for declaring the destination of the contents.
- 9. Declaration of transit:** A section for declaring the transit route of the contents.
- 10. Declaration of return:** A section for declaring the return address of the contents.

 The form is filled out with handwritten and printed text, providing a detailed record of the mail shipment.

Figure 1

and airmail or priority and non-priority mail. Each mail shall thus bear a separate number. In the case of the first dispatch of each year, the letter bill shall bear, in addition to the serial number of the mail, that of the last mail of the preceding year. If a mail is suppressed, the dispatching office shall enter beside the number of the last mail the indication "Last mail".

6.3 Table 3: The total number of registered items, both those individually listed and those advised in bulk, and the total number of insured items included in the mail shall be entered in table 3 of the letter bills.

6.4 Table 4: the number of bags used by the dispatching administration and the number of bags returned to the administration of destination shall be entered in this table. Where applicable, the number of empty bags belonging to an administration, other than that to which the mail is addressed, shall be shown separately with a reference to that administration.

6.5 Where administrations have agreed on a bilateral basis to exchange mails in receptacles other than bags, the number and weight of each type of receptacle must be recorded on the CN 31 letter bill. Provision must therefore be made on the CN 31 form for recording this information.

9 A "Nil" letter bill shall be sent in the next mail when an office of exchange has no item to pass forward to a corresponding office and when, by special agreement between the administrations concerned, the letter bills are not numbered. In the case of annually numbered mails, no "Nil" letter bill shall be sent.

[http://www.upu.int/publications/en/2\\_letterpost\\_en.pdf](http://www.upu.int/publications/en/2_letterpost_en.pdf)

In order to meet the UPU requirements, Ireland needed to create Letter Bills to accompany the mails that it dispatched. In 1926, Ireland had at least three types of dispatching Letter Bills. The first of these is a Letter Bill (Irish Form M-78, Figure 2), written English/Irish that was last used at the end of September 1926. The second type is a Letter Bill (Irish Form O.E. - 86, Figure 3), written in French/English that was first used at the beginning of October 1926. (Since the creation of the UPU it has been a principle that French is the official language of the Union. This principle was applied to the Acts and the documentation of the Union and in Congress discussions and the work of the International Bureau.)

And the third Bill, written in English/Irish, is also from 1926, and is for Parcels (Irish Form O.E. 136, Figure 4). (A contemporaneous Letter Bill used in Belfast in 1930 is shown in Figure 5 for comparison.) As can be seen from the three illustrated Bills, much of the information currently required (see regulation 6 above) was also required in 1926. Based on the 70 or so Letter Bills in my possession (all for the last half of 1926) the following generalizations can be reached.

1) Dublin sequentially numbered its Letter Bills for transmission to Boston. According to current regulations, two of those bills should not have been sent as they were sequentially numbered "nil" (no bags of mail were dispatched) Letter Bills (see regulation 9 above). There has probably been a change in regulations between 1926 and the current regulations.

2) Dublin made approximately 155 mail dispatches to Boston in 1926 or on average once every 2 - 3 days (The last Letter Bill in my possession is number 150 dispatched from Dublin on 16 December 1926).

3) Each dispatch on average consisted of 2 bags.

4) The average elapsed time between dispatch from Dublin and arrival in Boston in 1926 was 8 days.

5) Most frequently the mail was put on board the ship in Cobh, Ireland, although occasionally it went by way of Southampton, England.

6) In all cases for the Letter Bills I possess, the stamp of the Dublin dispatching office is a 24 mm circular stamp consisting of "DUBLIN/\*/day month/year/4".

7) Parcels were dispatched from Dublin to Boston much less frequently in 1926. The latest Bill in my possession is Bill 27 that was for a dispatch on 30 October 1926. This would indicate that there were about 35 dispatches of parcels that year, or, about 3 times a month.

8) The two Bills for parcels that I possess both indicate shipment from Cobh to Boston by way of New York.

9) The stamp for the parcel dispatch is a 26 mm circular stamp consisting of "F. & C.P.P./day month/Year/BAILE ATHA CLIATH".

As noted in the regulations above, these Letter Bills were to have been dispatched in special Letter Bill envelopes. I am unaware of any "Feuille d'avis" (Letter Bill) envelopes (either Pink or Blue - as per the

Figure 2 shows a sample of an Irish Letter Bill (Form M-78) for Dublin to Boston. The bill is dated 15th August 1926. It includes fields for origin, destination, date, and a table for registered articles. The bill is written in English and Irish.

Figure 2

Figure 3 shows a sample of a French/English Letter Bill (Form O.E. - 86) for Dublin to Boston. The bill is dated 15th August 1926. It includes fields for origin, destination, date, and a table for registered articles. The bill is written in French and English.

Figure 3

Figure 4 shows a sample of an Irish Letter Bill (Form O.E. 136) for Dublin to Boston. The bill is dated 15th August 1926. It includes fields for origin, destination, date, and a table for registered articles. The bill is written in English and Irish.

Figure 4

Figure 5

Figure 6

Figure 7

current regulations - see UPU regulation 1 above) in collector's hands. In addition, I have not seen any examples in the various Ireland specialized publications. Perhaps another reader of *The Revealer* could help.

**BULLETIN DE VÉRIFICATION (VERIFICATION NOTE):** Upon acceptance of a mail dispatch by the receiving office, reconciliation between the Letter Bill and the material received needed to

occur. At this time, the receiving postmaster would examine the mail to determine if: all of the mail was accounted for (has mail been removed or did the dispatching office make an error), any of the bags or contents been damaged. Upon completion of this task, the Postal Administration receiving the dispatch needed to notify the Postal Administration that sent the mail, that the dispatched mail had indeed been received. To accomplish this, the receiving office (in our case Ireland) sent a Bulletin de Vérification (Verification note) to the dispatching Postal Administration (in our case Boston). The current UPU regulation reads:

"Verification notes sent by mail shall be forwarded in envelopes marked in bold letters 'Bulletin de Vérification' (Verification note). These envelopes may either be pre-printed or distinguished by a stamp

impressing clearly reproducing the indication."

[http://www.upu.int/publications/en/2\\_letterpost\\_en.pdf](http://www.upu.int/publications/en/2_letterpost_en.pdf)

According to current regulations, it appears that such Verification Notes need only be sent if a problem is noted. Given the number of Bulletin de Vérification registry envelopes in my possession, one is forced to one of two conclusions. The first is that there were a significant number of problems with the dispatches from

the Boston Post Office received by the Dublin Post Office. Or, the second, and more likely, is that during the period 1946 - 1954, the regulations were different and a Verification Note was required for each shipment received.

In either case it is clear that:

1) UPU regulations required the creation of "envelopes marked in bold letters 'Bulletin de Vérification'".

2) Bulletin de Vérification registry

envelopes were created by the Postal Administration of Ireland (Irish Form O.E. 41) to fulfill this requirement set forth by the UPU.

3) In our specific case, these registry envelopes were sent to the Postmaster of the Boston Post Office by the Postmaster of the Dublin Post Office after the latter had received a dispatch from Boston.

While I do not possess any Verification Notes (nor am I aware of any Verification Notes in collector hands - perhaps another reader of *The Revealer* could help), I do possess a number of Bulletin de Vérification registry envelopes which originally contained the Verification Notes.

**BULLETIN DE VÉRIFICATION REGISTRY ENVELOPES PRODUCED BY THE POSTAL ADMINISTRATION OF IRELAND:**

What follows is a description of the characteristics, types, and varieties of Bulletin de Vérification registry envelopes produced by the Postal Administration of Ireland. This description is based on a census of 88 registry envelopes in my possession that span the eight-year time period from August 1946 to July 1954 (with the notable exception of no examples for the years 1950, 1951, and 1952).

**TYPE:** There are two major types for these registry envelopes - those with Eire (Figures 6 - 8), and those with a Harp (Figures 9 - 10).

**PAPER:** In all cases the papers used to produce these envelopes are unwatermarked. As opposed to some of the registered envelopes produced for the general public, these registry envelopes produced for official use have no scrim or other reinforcement. These envelopes have thus far been observed in five distinct paper types and textures: cream smooth, grayish buff smooth, buff rough, light buff smooth, and buff smooth with fibrous inclusions. In this latter case, as opposed to the silk fibers that were purposely included, for example, in certain US revenue stamps as a security measure, these fibrous inclusions are wood fibers that are the mark of an inferior paper. The papers are all lightweight and of poor quality, with the cream smooth paper being the better of the lot. What is most interesting is that each die variety used in printing the envelope can be associated with a specific paper type, as noted below.

**KNIVES:** There are two variations in the outline shape of the envelopes created

by the cutting knife. This can be seen in the shape of the flap in which the point is either sharp (Figure 7) or round (Figure 8).

**SIZE:** All examples seen thus far are in one size, which measures 228 mm x 102 mm. This size is quite different from the sizes of registry available to the general public in Ireland, and is similar to the legal size envelope commonly used in the United States. The envelopes are folded and glued to size before they are printed (as evidenced by the text and lines printed over the paper folds of the envelope).

**PRINTING/COLOR:** The envelopes are printed by typography and, with one exception, are printed in two colors – blue and black. In all cases, these registered envelopes are marked on the front and reverse with a cross of horizontal and vertical lines printed with blue ink. (The blue horizontal and vertical lines of the registration cross are the only printing that appears on the reverse of the envelope). The text (which appears only on the front) is printed in black ink. The horizontal and vertical lines of the registration cross are printed first and the text is printed second. This is observed from those cases in which the inks are layered one over the other. As noted above, there is an exception to this two-color scheme in that one of the varieties (Figure 11) has the text printed in blue, instead of black. In addition, this single color blue variety appears to have had the registration cross and the text printed at the same time.

**LANGUAGE:** There are two languages, French and English, which appear on the "Harp" type registry envelope. This type has the text in the registration label space in English and all other text in French. The second type, the "Éire" type, has three languages. These languages are French and English, as in the harp type, as well as Irish for the country identification, Éire, which appears at the top of the envelope.

In all examples, the English text in the registration label space reads: "Registration label/to be affixed here." In all examples, the French text in the main body of the envelope reads: "Bulletin de Vérification/pour". In addition, in all examples, the French text at the lower left of the envelope reads: "Administration des Postes et Télégraphes/de l'Irlande." Finally, there is one additional line of text at the lower left (your choice – French, English or Irish), it is the Ireland internal form iden-

tification "O.E.41." This comes in two varieties, with and without a space between the "E." and the "4".

**TEXT DIE TYPES AND VARIETIES:** As mentioned above, there are two distinct types and within each of these two types there are three distinct die varieties, for a total of six die varieties within the census of 88 registry envelopes.

**TYPE 1 – ÉIRE:** The first die type with associated varieties to be described is characterized by the country designation of "Éire" at the top center of the envelope. In all varieties of this die type, in the bottom left line of text (O.E. 41.) the "E." and "4" are separated by a space (Census – 49 examples).

**TYPE 1, VARIETY 1, Figure 6 (Census - 16 examples):**

Text is in black ink

"Éire." is 32mm long; there is a thin foot on the down stroke of the "R" of Éire.

The text in the registration label space: The letter "R" (4mm) in the word "Registration" is significantly larger than the other letters in the word; the distance between the horizontal line that forms the bottom of the space and the bottom of the letter "t" in word "to" of the second line of text is 2.5mm.

The distance between the bottom of the "p" of "pour" and the upper horizontal line of the lower left text is 17mm

The knife produces a sharp point on the flap.

It has so far only been observed on grayish buff smooth paper.

**TYPE 1, VARIETY 2, Figure 7 (Census - 15 examples):**

Text is in black ink

"Éire." is 32mm long; there is a thin foot on the down stroke of the "R" of Éire (Figure 8)

The text in the registration label space: The letter R of registration is approximately the same size (2mm) as the other



Figure 8



Figure 9

letters in the word; the distance between the horizontal lines that forms the bottom of the space and the bottom of the letter "t" in word "to" of the second line of text is 6mm.

The distance between the bottom of the "p" of "pour" and the upper horizontal line of the lower left text is 22mm

The knife produces a sharp point on the flap.

It has so far only been observed on cream smooth paper.

**TYPE 1, VARIETY 3, Figure 8 (Census - 18 examples):**

Text is in black ink

"Éire." is 29mm long; there is a thick foot on the down stroke of the "R" of Éire.

The text in the registration label space: The letter "R" of registration is approximately the same size (2mm) as the other letters in the word; the distance between the horizontal lines that forms the bottom of the space and the bottom of the letter "t" in word "to" of the second line of text is 6mm.

The distance between the bottom of the "p" of "pour" and the upper horizontal line of the lower left text is 17mm

The knife produces a round point on the flap – this knife has only been observed on this variety - Type 1, Variety 3.

It has so far only been observed on buff smooth paper with fibrous inclusions.

**TYPE 2 – HARP:** The second die type

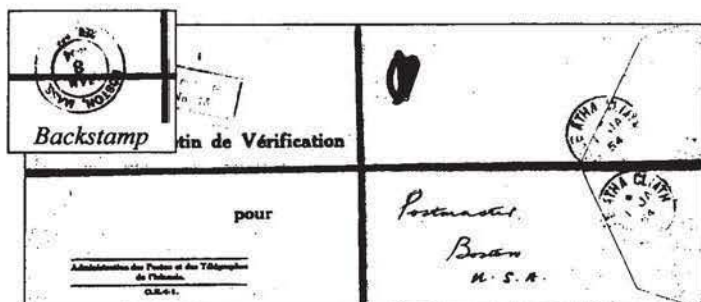


Figure 10



Figure 11

with associated varieties to be described is characterized by a Harp at the top center of the envelope. In all varieties of this die type, in the bottom left line of text (O.E.41.) the "E." and "4" are not separated by a space (Census - 39 examples).

**TYPE 2, VARIETY 1, Figure 9 (Census - 35 examples):**

Text is in black ink

The Harp is 2mm to the right of the "n" in Verification.

The text in the registration label space: The letter R of registration is approximately the same size (2mm) as the other letters in the word; the distance between the horizontal line that forms the bottom of the space and the bottom of the letter "t" in word "to" of the second line of text is 4mm.

The distance between the bottom of the "p" of "pour" and the upper horizontal line of the lower left text is 16mm

The knife produces a sharp point on the flap.

It has so far only been observed on buff rough paper

**TYPE 2, VARIETY 2, Figure 10 (Census - 2 examples):**

Text is in black ink

The Harp is 14mm to the right of the "n" in Verification.

The text in the registration label

space is 13mm.

The knife produces a sharp point on the flap.

It has so far only been observed on buff rough paper.

**TYPE 2, VARIETY 3, Figure 11 (Census - 2 examples):**

Text is in blue ink - the blue ink text has only been observed on Type 2, Variety 3.

The Harp is 12mm to the right of the "n" in Verification.

The text in the registration label space: Although covered by a registration label, when observed by a strong light, the text appears to be similar to that of Type 2, Variety 2 (figure 8).

The distance between the bottom of the "p" of "pour" and the upper horizontal line of the lower left text is 8mm.

The knife produces a sharp point on the flap.

It has so far only been observed on buff smooth paper.

**PERIODS OF USE:**

**CANCELLATIONS AND ROUTINGS**

**- TYPE 1 - ÉIRE:**

As determined by the Dublin dispatch date and the Boston arrival date on the registry envelopes, the transit time is longer than was seen from earlier 1926

space: The letter R (5mm) is significantly larger than the other letters in the word; the distance between the horizontal line that forms the bottom of the space and the bottom of the letter "t" in word "to" of the second line of text is 3mm.

The distance between the bottom of the "p" of "pour" and the upper horizontal line of the lower left text is

Letter Bills (which took an average about 8 days). The range of transit times for the TYPE 1 registry envelopes (on examples seen used from the mid- to late 1940's) run from 9 to 23 days, with the average of about 14 days.

**TYPE 1, VARIETY 1:**

(Used between 16 July 1946 and 22 February 1949 (Census - 16 examples).

As shown by the cancellations, all of these envelopes have a Dublin - New York - Boston routing. Eight of the envelopes are canceled with 21mm BAILE ATHA CLIATH single circle cancels (numbers 2, 7, and 8). One envelope is canceled with a 30mm double circle BAILE ATHA CLIATH cancel (number 19). Five of the envelopes have 31mm SR.PARNELL BAILE ATHA CLIATH cancels. One has a 31mm SRAID PARNELLATH CLIATH I cancel. One envelope is completely lacking a Dublin cancel.

(Used between 3 August 1946 and 24 February 1947 (Census - 15 examples).

As shown by the cancellations, all of these envelopes have a Dublin - New York - Boston routing. Fourteen of the envelopes are canceled with 21mm BAILE ATHA CLIATH single circle cancels (numbers 2, 7, and 8). One envelope is canceled with a 30 mm double circle BAILE ATHA CLIATH cancel (number 19).

**TYPE 1, VARIETY 3:**

(Used between 26 February 1947 and 24 February 1949 (Census - 18 examples).

As shown by the cancellations, all of these envelopes have a Dublin - New York - Boston routing. Eleven of the envelopes are canceled with a 21mm BAILE ATHA CLIATH single circle cancels (numbers 2, 8, and 9). Five of the envelopes have 31MM SR.PARNELL BAILE ATHA CLIATH CANCELS. Two envelopes completely lack Dublin cancels.

**CANCELLATIONS AND ROUTINGS**  
**- TYPE 2 - HARP:**

As determined by the Dublin dispatch date and the Boston arrival date on the registry envelopes that had a Dublin - New York - Boston routing, the average was about 14 days. However, with the incep-

tion of airmail, as might be expected, the direct Dublin – Boston transit time dramatically decreased in the late 1940's and early 1950's. Now the transit time is between 1 and 5 days, with the average being 2 – 3 days.

#### TYPE 2, VARIETY 1:

(Used between 6 July 1948 and 28 July 1954 (Census - 35 examples).

As shown by the cancellations, some of these envelopes have a Dublin – New York – Boston routing, while others show a direct Dublin – Boston routing by airmail. Sixteen of the envelopes have 31MM SR.PARNELL BAILE ATHA CLIATH CANCELS. All sixteen show a Dublin – New York – Boston routing. Four envelopes have 31mm SRAID PARNELLATH CLIATH I cancels, and all four show a Dublin – New York – Boston routing. Four covers have 31mm RAEDH GARDNAR A CLIATH cancels, and they all show a Dublin – New York – Boston routing. Eight of the envelopes are canceled with 21mm BAILE ATHA CLIATH single circle cancels (numbers 6, 7, and 9). Of these 6, 7 show a direct Dublin – Boston routing by airmail, while one shows a Dublin – New York – Boston routing. Three envelopes completely lack Dublin cancels.

#### TYPE 2, VARIETY 2:

Used between 3 November 1953 and 1 January 1954 (Census - 2 examples).

Both envelopes are canceled with 21mm BAILE ATHA CLIATH single circle cancels (number 2), and both show a direct Dublin – Boston routing by airmail.

#### TYPE 2, VARIETY 3:

Used between ? June 1954 and 10 July 1954 (Census - 2 examples).

Both envelopes are canceled with 21mm BAILE ATHA CLIATH single circle cancels (number 8), and both show a direct Dublin – Boston routing by airmail.

Hopefully, the above answers Bill's question, and who knows, maybe there are other Types and Varieties out there yet to be discovered. After all, the examples described in this article represent only five of the 80+ years that Ireland has been a member of the UPU. ♣

## Three Recognized at ÉPA AGM

At the Annual General Meeting of the Eire Philatelic Association held at BALPEX on September 2, 2006, three EPA members received recognition by the Association. The John J. Clark Award for service to the Association was awarded to Karl Winkelmann. This is a cumulative award and may only be awarded once to an individual. Karl is a long time EPA member who most recently has devoted considerable time and effort to updating the EPA website.

The Vincent A. Linnell Award for the best article in the EPA Journal was awarded to Hans Bergdolt for his article entitled "Mail from Ireland to the Iberian Peninsula from 1840 to 1875" published in Volume 55 of The Revealer. A jury chaired by Charles Verge selected this article from all the submissions to The Revealer in 2005.

The Thomas Edwin Field Award is presented to any person who has made an outstanding contribution to Irish philately. This year's recipient is EPA Secretary David Brennan. David is being recognized for his research on the railway letter stamps of Ireland that has culminated in an outstanding exhibit and writings on the subject. ♣

## BALPEX 2006 Irish Awards

Irish exhibits received many awards at BALPEX 2006 held September, 1-3, at Hunts Valley, Maryland. Barney Clancy won a General Class Gold Medal for his exhibit entitled "Ireland Postal Stationery – The Transition". This exhibit also received the United Postal Stationery Society Marcus White Medal. Also winning Gold awards in this class were David Brennan for his exhibit of "Railway Letter Stamps of Ireland" and Robert Benninghoff for "Irish Coil Stamps: 1922 to 1970". Benninghoff and Brennan also received EPA Certificates for the best and second best multi-frame Irish exhibits respectively.

The Single Frame Class also displayed a strong showing by Irish exhibits. Barney Clancy received a Gold for "The Pre-decimal Booklets of Ireland". This exhibit also received an EPA Certificate for the best single page Irish exhibit and the Benninghoff Memorial Award for the same exhibit. This award is given to the best single frame Irish exhibit and is a piece of Waterford crystal.

Other winners in the single frame category were Robert Benninghoff who received two Vermeil awards for his exhibits of "Gerl Definitive Coils" and "Postage Due Labels Used in Ireland from 1914 – 1926". Barney Clancy also received a Vermeil for "Political and Propaganda Labels of Ireland 1865 – 1922". Paul Bento received a Silver for "An Introduction to Irish Perfins" along with the EPA Benninghoff Memorial Award for the best exhibit by a novice. Silver Bronze medals were earned by Charles J.G. Verge for "The Post Office Dispute of 1978" and by William O'Connor for "Foreign Airmail FAM 18, The Northern Route – June 24 – July 1, 1939". O'Connor also won a Bronze for "Airmail Stamps of Ireland: 1948 – 1965, Their Use and Mis-use". ♣

Stampa 2006

October 13-15, 2006

RDS, Dublin

## Irish Official Mail – The Logo

by Raymond H. Murphy

Irish Official mail is significant since it was the first manifestation, postally, of Ireland as an independent state. The first Irish definitive, the two penny green map stamp, was issued on December 6, 1922. Prior to that, stamps of Great Britain with overprints in Irish were used. While certainly not as beautiful as an engraved stamp, the first lithographed official cover appeared around August 10, 1922 without a logo, and the first with a harp logo appeared on October 10, 1923.<sup>1</sup>

There are four main variables on official mail; the logo, the lettering, the departmental stamp and the cancel. In this article, the Logo is discussed. The logo was based on the British design that contains the Royal Crown, and the phrase Official Paid. This is accompanied by the lettering "On His (Her) Majesty's Service" or OHMS. Normally the Irish logo consists of a harp in a circle surrounded with various types of lettering indicating official payment, and is located in the upper right corner of the envelope in lieu of a stamp. Like the British logo, the Irish logo is accompanied by lettering, however, this lettering indicates the particular regime in power at the time. For example in 1922, it was Rialtas Sealdac na h-Éireann (Provisional Government of Ireland), followed by Saorstát Éireann (Free State of Ireland), then Éire (1936-1948), and finally the Harp of Tara - the national symbol of the Republic of Ireland. It is easy to sort the logos into four main categories.

1. The modified British logos.
2. Irish/English language logos.
3. The Díolta series logos.
4. The Íochta series logos.

Within each of these main categories, there are varieties that changed, so it seems, with each printer and each contract. Only enough envelopes were printed to meet the immediate requirement. Ireland was a poor country, and the years of rebellion and subsequent civil war did nothing to help. The reason for these changes is mainly financial. The main users were the Income Tax, the Post Office and the Land Commission. It is not uncommon to see older format envelopes used years after their inception. Supplies were hoarded and very little was wasted. Quantities printed were relatively small and the remainders were retained for later use - with no limit on the "later".

The Irish Post Office developed a circular form of logo to replace the British Crown on stationery; however, an interim type appeared before the formal design. The all-English logo type 11 is unusual in that it was an interim replacement for the British Crown.

The initial official logo was a circular format similar to the British design, but with the inscription OFFICIAL PAID in the lower circumference of the circle, and the Irish phrase *Díolta Go hOifigiúil* on the upper circumference. The center of the circle contained a stylized harp.

Mackay cites the harp logo as being first used in the late 1923 time frame,<sup>2</sup> while Swords attributes them to the 1924 time period.<sup>3</sup> MacKay bases his claim on a British Post Office Circular, dated November 7, 1923 describing the design to the staff.

Dulin<sup>4</sup> includes the text of the October 10, 1923 *Iris an Phuist* Announcement 63 which includes a picture of the Official Paid logo of *Saorstát Éireann*.

Logos in use from 1923 through 1946 were in both English and Gaelic. Those after this time were Gaelic only. The Gaelic logos can be further divided into those using the phrase *Díolta Go hOifigiúil* (1947- mid 1960's), and those using the phrase *Íochta Go hOifigiúil* (mid to late 1960's to the late 1970's). The English-Gaelic logos all appear to be 29mm in diameter. The *Díolta Go hOifigiúil* logos are, with one exception 29 mm in diameter. The exception is 24 mm in diameter.

The more recent *Íochta Go hOifigiúil* logos are predominately 24mm in diameter, but some are found in the 28 to 30 mm diameter size range. Covers are sometimes seen without logos - these are intended for use with the Official Paid machine cancels. The cancel provides the same information that a logo does - that is, it is on official business, and the postage has been paid.

Defining logos are difficult since the changes are generally very subtle. Swords's description is difficult to follow, and differentiates them by means of size, the type of harp, and the lettering. MacKay has included enlarged copies of samples in his book. MacKay described twenty-four different variations broken into two major sub-areas by language used. Here, they are broken into four subareas by language and wording used. In any case, the logos are generally difficult to identify below the four major subdivisions. A decision tree to assist in identifying logos is attached. Changes are, for the most part, minor and often hard to see without magnification. Logos from any particular agency may be different, even in a short time period, since they were often changed or revised by printers.

The angle between the strings of the harp and the backboard of the harp is different for most types and can be measured using a protractor. The exceptions are where the strings are not parallel, particularly noticeable in the dotted strings of logos 30 and 32. The main problem with this method is getting an accurate reading since the size harp is smaller than most protractors. If the logo is scanned and enlarged, the angle may be measured from the screen or a printed copy, and relatively reproducible results can be obtained. The figures given are  $\pm 2$  degrees except for logos 30 and 32. When used in conjunction with the decision tree in the attachment, accurate results can be obtained.

It is fully expected that additional logo varieties will be uncovered in the future, thus in the numbering of the logos, the numbering of the types is by section, and not all of the numbers in a section are necessarily used. This leaves space for further discoveries since there appears to be multiple variations. To compare specific types, it is useful to scan or copy the cover using an enlargement ratio of 200% to 300% while making the comparison. It may also help to remove or diminish cancellations by the use of color separation and filtration techniques available in photo processing programs, such as Corel® Photo-Paint.

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## English Only Logo

**Type 10.** Standard British logo with crown. Used with overprinted envelopes. As normally found, the logo is unaltered, but the accompanying lettering is lined through and replaced with *Rialtas*. In some cases, a second line occurred to add in *Saorstát Éireann*.



Figure 2-1  
OHMS Logo with crown

**Type 11.** Circle is 28mm in diameter and 1mm thick. Appears to be the British logo with the crown removed. Used between 1923 and 1927 on acknowledgment cards from Irish Land Commission in Co. Carlow, and on Inspector of Taxes covers.



Figure 2-2.  
Type 11.

**Types 12-19:** Unused.

## Logos inscribed in English (*Official Paid*) and Gaelic (*Díolta Go hOifigiúil*)

[All 29 or 30 mm in diameter]

**Type 20.** Harp is tall and thin unlike any other harp used in this series. (Mackay, page 302 and illustration 2317). Base of harp points to the "A" in "Official". Found hand-stamped on election materials c.a. 1946. String angle 15°.



Figure 2-3.  
Type 20.

**Type 21.** The harp does not have an open hook on the bottom left, but one string is attached to the front piece of the harp. String angle 49°.



Figure 2-4.  
Type 21.

**Type 22.** The harp does not have an open hook on the bottom left, and no strings are attached to the front piece of the harp as in type 21. String angle 28°.



Figure 2-5.  
Type 22.

**Type 23.** The harp has an open hook in the bottom left, and the "F" in *Oifigiúil* has a serif or descender on the top right. The base is curved, and a line extended parallel with the back of the harp intersects the letter "I". C.a. 1926. (Mackay, page 302 and illustration 2308) String angle 46°.



Figure 2-6.  
Type 23.

**Type 24.** The harp has an open hook in the bottom left, and the "F" in *Oifigiúil* has a serif or descender on the top right. Similar to type 23, the base is curved, but a line extended parallel with the back of the harp intersects the letter "F" instead. C.a. 1924 (Mackay, page 302 and illustration 2307) String angle 56°.



Figure 2-7.  
Type 24.

**Type 25.** Having an open hook on the base and a serif on the F like types 23 or 24, the base is flat or almost flat. A line extended parallel with the back of the harp intersects the letter "F" in *Oifigiúil*. c.a. 1946. (Mackay, page 302 and illustration 2312). String angle 50°.



Figure 2-8.  
Type 25.

**Type 26.** Very similar to type 25. Having an open hook on the base and a serif on the F like types 23 or 24, the base is flat or almost flat. A line extended parallel with the back of the harp intersects the letter "I" in *Oifigiúil*. The accent on the "I" in *Díolta* touches or almost touches the top of the letter. C.a. 1923. String angle 50°.



Figure 2-9.  
Type 26.

**Type 27.** Very similar to type 26. Having an open hook on the base and a serif on the F like types 23 or 24, the base is flat or almost flat. A line extended parallel with the back of the harp intersects the letter "I" in *Oifigiúil*. The difference is that the accent on the "I" in *Díolta* is far above the top of the letter. (Mackay, page 302 and illustration 2306). String angle 52°.



Figure 2-10.  
Type 27.

**Type 28.** This is the first of a large family of logos having the open hook on the left bottom, and no serif or descender on the "F" in *Oifigiúil*. It is unique in that the letter "u" in *Oifigiúil* is reversed, that is, the stem is on the left side of the letter rather than on the right. Circa mid 1940's. (Mackay, page 302 and illustration 2315). String angle 48°.



Figure 2-11.  
Type 28.

**Type 29.** In the same family as type 28, having the open hook on the left bottom, and no serif or descender on the "F" in *Oifigiúil*. The letter "u" in *Oifigiúil* is normal. The harp strings are solid lines. C.a. 1946 (Mackay, page 302 and illustration 2316). String angle 46°.



Figure 2-12.  
Type 29

**Types 30 to 37** all share the similar characteristics of having both the open hook on the left bottom, and no serif or descender on the "F" in *Oifigiúil*. The letter "u" in *Oifigiúil* is normal. The harp strings are dotted lines.

**Type 30.** In this logo, in addition to the characteristics described above, the base is flat or almost flat, the first harp string appears to be attached to the front piece. The "u" in *Oifigiúil* has the accent positioned centered above the opening and well above the letter. String angle 48°.



Figure 2-13.  
Type 30.

**Type 31.** Similar to type 30. In addition to the characteristics described above, the base is flat or almost flat, the first harp string appears to be attached to the front piece. The "u" in *Oifigiúil* has the accent positioned over the right leg, and slopes upward, toward the circle. String angle 45°.



Figure 2-14.  
Type 31.

**Type 32.** Similar to types 30 and 31 and shares common characteristics with them. The base is flat or almost flat, the first harp string appears to be attached to the front piece. The "u" in *Oifigiúil* has the accent positioned over the right leg, and but does not slope upward, toward the circle. (Mackay, page 302 and illustration 2311). String angle 45°.



Figure 2-15.  
Type 32.

**Type 33.** This is the start of a separate sub-family, where the base is flat or almost flat, but the first harp string is not attached to the front piece, but connecting to the second string. The base is considered flat when a straightedge is placed across the extremities, there is less than 1-mm concavity. Use of a clear plastic rule is helpful. The stem of the "h" in *hOifigiúil*, that is the upright section, has a relatively long stem. (Mackay, page 302 and illustration 2313). String angle 50°.



Figure 2-16.  
Type 33.

**Type 34.** Very similar with 33, with a base that is flat or almost flat, the first harp string not attached on the top, but The upper section of the letter "h" in *hOifigiúil* is short. (Mackay, page 302 and illustration 2314.) String angle 48°.



Figure 2-17.  
Type 34.

**Type 35.** Here the rear base of the harp almost touches the "P" in PAID" and the "I" in "OFFICIAL". String angle 43°.



Figure 2-18.  
Type 35.

**Types 36-49.** Not used.

### Logos inscribed *Díolta Go hOifigiúil*

The major discriminator is the diameter of the logo circle. The secondary discriminators are the number of dots that are located below the lettering. It is questionable if the dots are fasteners used to mount the impression on the stamp or are actually part of the design, or both.

**The large diameter logos can be found with no dots, one dot, two dots, or more than two dots.**

**Logo 50.** This logo is the only small diameter logo using the *Díolta* lettering. It has a thick circle, 24-mm diameter circle, roman lettering with a small harp. (Mackay, page 304 and illustration 2321.) String angle 26°.



Figure 2-19.  
Type 50.

**Logo 51.** This logo has three or four dots under the "D" of *Díolta* and the "L" of *Oifigiúil*. String angle 18°.



Figure 2-20.  
Type 51.

**Logo 52.** There are two logos with no dots, and the separation of the foot of the harp is the discriminator. This logo has a base section separate from the rest of the harp. String angle 14°.



Figure 2-21.  
Type 52.

**Logo 53.** Like logo 52, this logo has no dots, but the base piece is tied to the remainder of the harp. String angle 19°.



Figure 2-22.  
Type 53.

**Type 54.** Medium (0.6 mm) circle 29mm in diameter, thick lettering, crude harp with two dots below the lettering. c.a. 1957. (Mackay, page 304 and illustration 2320.) String angle 11°.



Figure 2-23.  
Type 54.

**Type 55.** Another dotted variety but here the base of the "T" touches the base of the "A" in *Díolta*. (Mackay page 304 and illustration 2318.) String angle 11°.



Figure 2-24.  
Type 55.

**Type 56.** 30-mm diameter circle, 0.8 mm thick. Strings are not attached to frame at top or bottom like type 20. (Mackay page 304 and illustration 2319.) String angle 15°.



Figure 2-25.  
Type 56.

**Type 57.** Circle diameter 30 mm. Front strings are attached at bottom. String angle 19°.



Figure 2-26.  
Type 57.

**Type 58.** Circle diameter is 30mm; thickness is approximately 0.6 mm. Markings on the harp are different than in number 57. Printing is thinner. Strings are not attached at top or bottom, and front piece protrudes. String angle 17°.



Figure 2-27.  
Type 58.

**Type 59.** Medium thickness (0.6 mm) circle, 29 mm in diameter. Cruder lettering similar harp as type 20. C.a. 1951. (Mackay, page 304 and illustration 2319.) One dot to the left of the harp under the lettering. String angle 50°.



Figure 2-28.  
Type 59.

**Types 60-69.** Unused.

### Logos inscribed *Íoctha Go h-Ofigiúil*

The ring diameter is the major discriminator. There are two sizes; 28-30mm diameter (70-72) and 24-26mm diameter (75-81).

**Type 70.** Thick (1.0 mm) circle, 28 mm diameter. The harp strings are attached to the top frame of the harp. Accent on "u" is over rear upright and extends to left. String angle 22°.



Figure 2-29.  
Type 70.

**Type 71.** Thick (1.0 mm) circle, 30mm in diameter. This is one of a pair of similar logos where the harp strings are not attached at the top or bottom, but the first string is attached to the front-piece at the top. In this type, the accent is parallel with the right serif on the "U". One example was seen on an Economy label dated 11/65 and it can also be found on the Form M.P.888 supplement cards in the *Eolai an Phoist*.



Figure 2-30.  
Type 71.

**Type 72.** Thick (1.0 mm) circle, 30 mm in diameter. Appears on the 11/60 issue of Economy labels P3370G printed by B&N Ltd, item E2014. The strings are not attached at the top except for the first string on the right, which is attached by the side to the top of the front piece. The accent on the "u" in *Ofigiúil* droops to the right. String angle 16°.



Figure 2-31.  
Type 72.

**Types 73-74.** Unused.

**TYPES 75 - 81** are 24-26mm in diameter.

**Type 75.** A line drawn parallel with the rear board of the harp does not intersect the hyphen in *Oifigiúil*. The capital letters "C", "G" and "O" may be thin at the top and bottom and thick on the sides or the same thickness around, depending on the inking and wear on the dies. Strings are not connected to the top. (MacKay page 304 and illustration 2328 and 2329). String angle 18°.



Figure 2-32.  
Type 75.

**Type 76.** The distinguishing characteristic of this logo is the lack of an accent over the line "u" of *Oifigiúil*. A line parallel with the backboard of the harp intersects the hyphen. (MacKay, page 304 and illustration 2327.) String angle 22°.



Figure 2-33.  
Type 76.

**Type 77.** Like logo 76, the line parallel with the backboard of the harp intersects the hyphen, but now, there is an accent in the "U" of *Oifigiúil*. In addition, a line drawn parallel with the front face of the upright of the "L" of *Oifigiúil* intersects the letter "G" in "GO". This is best done with an enlarged copy to insure accuracy. C.a. 1969. (MacKay page 304 and illustration 2324.) String angle 22°.



Figure 2-34.  
Type 77.

**Type 78.** Unlike type 77, the line parallel to the front surface of the "L" in *Oifigiúil* intersects the letter "O", either fully or partially. The white space behind the first (leftmost) string of the harp connects to the white space in the frontispiece. (MacKay page 304 and illustration 2322.) String angle 22°.



Figure 2-35.  
Type 78.

**Type 79.** The white space behind the leftmost string does not connect to the white space on the frontispiece. The letter "G" has a serif in the top front that extends in a downward direction. The lettering is thin (MacKay page 304 and illustration 2325.) String angle 24°.



Figure 2-36.  
Type 79.

## TABLES OF STRING ANGLES BY LOGO

| LOGO | ANGLE | LOGO | ANGLE |
|------|-------|------|-------|
| 20   | 15    | 51   | 18    |
| 21   | 49    | 52   | 14    |
| 22   | 28    | 53   | 18    |
| 23   | 46    | 54   | 24    |
| 24   | 56    | 55   | 11    |
| 25   | 50    | 56   | 15    |
| 26   | 50    | 57   | 16    |
| 27   | 52    | 58   | 17    |
| 28   | 48    | 59   | 50    |
| 29   | 46    | 70   | 22    |
| 30   | 48    | 71   | 16    |
| 31   | 45    | 72   | 16    |
| 32   | 45    | 75   | 18    |
| 33   | 50    | 76   | 22    |
| 34   | 48    | 77   | 22    |
| 35   | 43    | 78   | 22    |
| 50   | 26    | 79   | 24    |

## BY ANGLE

| ANGLE | LOGO | ANGLE | LOGO |
|-------|------|-------|------|
| 11    | 55   | 26    | 50   |
| 14    | 52   | 28    | 22   |
| 15    | 20   | 43    | 35   |
| 15    | 56   | 45    | 31   |
| 16    | 57   | 45    | 32   |
| 16    | 71   | 46    | 23   |
| 16    | 72   | 46    | 29   |
| 17    | 58   | 48    | 28   |
| 18    | 51   | 48    | 30   |
| 18    | 53   | 48    | 34   |
| 18    | 75   | 49    | 21   |
| 22    | 70   | 50    | 25   |
| 22    | 76   | 50    | 26   |
| 22    | 77   | 50    | 33   |
| 22    | 78   | 50    | 59   |
| 24    | 54   | 52    | 27   |
| 24    | 79   | 56    | 24   |

## GUIDE TO LOGO IDENTIFICATION

### I. ENGLISH LANGUAGE ONLY

1. British Crown in Center. **LOGO #10**
2. Center empty. **LOGO #11**

### II. IRISH & ENGLISH LANGUAGE LOGOS

1. Is harp thin? Yes: **LOGO #20**  
No: Go to 2
2. Does the harp base have an open hook on the left? (Note: hook must be fully open).  
No: Go to 3  
Yes: Go to 4
3. Is a string attached to the front piece of harp?  
Yes: **LOGO #21**  
No: **LOGO #22**

4. Does the "F" in *Oifigiúil* has a serif or descender on top piece?

Yes: Go to 5  
No: Go to 9

5. Is the base flat or almost flat? (Less than 1mm indentation)

Yes: Go to: 7  
No: Go to: 6

6. Using a straightedge, does a line parallel with the back of the harp extend through the letter "I" or the letter "F" in *Oifigiúil*?

The letter "I": **LOGO #23**  
The letter "F": **LOGO #24**



Serif "F"

7. Using a straightedge, does a line parallel with the back of the harp extend through the letter "I" or the letter "F" in *Oifigiúil*?

The letter "I": Go to 8  
The letter "F": **LOGO #25**

8. Does the accent on the "Í" in "Díolta almost touch the body of the letter?

Yes: **LOGO #26**  
No: **LOGO #27**

9. Is the "Ú" in *Oifigiúil* reversed, that is, is the descender on the bottom left side rather than the right?

Yes: **LOGO #28**  
No: Go to 10

10. Are harp strings solid lines?

Yes: **LOGO #29**  
No: Go to 11



Reversed "U"



Reversed "U"

11. Is the base flat or almost flat? (Less than 1mm indentation)

Yes: Go to 12

No: **LOGO #35**

12. Is the front harp string attached to the frontpiece?

Yes: Go to 13

No: Go to 15

13. Is the accent on the "U" in Oifigiúil centered above the opening and positioned far above it?

Yes: **LOGO #30**

No: Go to 14

14. Does accent on "U" in Oifigiúil slope upward toward the circle?

Yes: **LOGO #31**

No: **LOGO #32**

15. Is the stem of the "h" in h'Oifigiúil long or short?

Long: **LOGO #33**

Short: **LOGO #34**

### III. IRISH LANGUAGE DÍOLTA GO h'OIFIGIÚIL

1. What is diameter of the logo ring?

24 mm: **LOGO #50**

29 mm: Go to 2

2. How many dots are present?

Three or four dots: **LOGO #51**

None: Go to 3

Two: Go to 4

One: Go to 8

3. Is the harp foot a separate piece?

Yes: **LOGO #52**

No: **LOGO #53**



Separate foot

4. Is the harp logo dark and blurred, almost run together?

Yes: **LOGO #54**

No: Go to 5

5. Does the base of the "T" in Díolta touch the lower left of "A"?

Yes: **LOGO #55**

No: Go to 6



"T" run into "A"

6. Is there a wide blank space between the top and the harp strings?

Yes: **LOGO #56**

No: Go to 7

7. Is the front (longest) string of the harp attached at the bottom?

Yes: **LOGO #57**

No: **LOGO #58**

8. Only one dot is under the text.

**LOGO #59**

### IV. IRISH LANGUAGE IOCHTA GO h'OIFIGIÚIL

1. What is diameter of the logo ring?

29-30 mm: Go to 2

24-26 mm: Go to 4

2. Are all harp strings attached to top?

Yes: **LOGO #70**

No: Go to 3

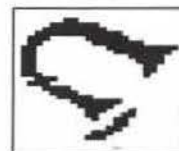
3. Is the accent on the "U" in "in Oifigiúil" directly over the right arm of the "u" parallel to the top of letter or does it slope downward to the right?

Parallel: **LOGO #71**

Slopes: **LOGO #72**



Parallel



Slopes

4. If a line was drawn parallel to the rear board of the harp, and extended upward, it would intersect the hyphen in "h-Oifigiúil"?

Yes: Go to 5

No: **LOGO #75**



5. Is there an accent above the "U" in "Oifigiúil"?

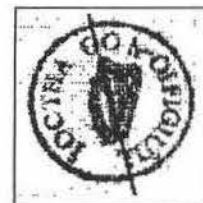
Yes: Go to 6

No: **LOGO #76**

6. What letter does a line drawn parallel with the upright front of the "L" in "Oifigiúil" intersect the "GO"? (If in between, select the closest letter).

The letter "G": **LOGO #77**

The letter "O": Goto 7



7. Does the space behind the line representing the first(leftmost) harp string connect to the space in the frontispiece at the top?

Yes: **LOGO #78**

No: **LOGO #79**



### FOOTNOTES

- 1 Dulin, C.I., *Ireland's Transition, the Postal History of the Transitional Period 1922-1925*, figure 124 and pp 178-9.
- 2 Mackay, James A., *Official Mail of the British Isles*, 1983, p 300.
- 3 Swords, Richard J., "Official Stationary of Ireland, 1922 to Present", *The Revealer*, Winter 1982, p 45.
- 4 Dulin, op.cit., chap. 12.

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