

IRISH PHILATELY

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AN POST: St. Patrick's Day Greetings Card, 1993

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LETTERS TO THE EDITOR

Sir,

HANDSTAMPS

I am writing to the IPC JOURNAL in the hope that one of your readers may be able to assist me with a query regarding the handstamp illustrated -



It is, as is apparent from the illustration, oval in format and of dimensions 39 mm X 26 mm.

The lettering at the top is rather indistinct but reads 'H(?) G C(?) E N(?) R(?) 3(?)'; is dated '2 APR1991' and of course at the base is 'DUBLIN'.

Any information whatsoever on this handstamp would be greatly appreciated,

Catherine Murphy,
Donoughmore, Co Cork.

Dear Sir,

RESEARCHER

I wonder if any member would be able to assist me in procuring the services of a researcher.

Following the Anglo-United States Postal Treaty of 1849, handstamps were prepared by the GPO in London to mark on packet letters the proportion of the postal charges due to the UK and US and these were sent to Liverpool, Queenstown and probably other ports through which letters to and from America were sent.

These were for 3/CENTS, 5/CENTS, 19/CENTS, 21/CENTS and other amounts for larger letters. I have confirmed this with the Post Office Archives in London. I also enquired, if for a search fee and other such expenses, I could be supplied with photostats. I received a reply that regrettably, although such records were available, there was not enough staff to undertake such a task. My enquiry now is to ascertain whether any member knows of an agency in London or indeed, elsewhere, or are aware of any private individual who would undertake such a task.

I would be more than happy to pay any reasonable fee. However it is hard to define 'reasonable' as I am not sure as to the extent of the task - but I am sure there would not be a falling out over this aspect!

Edward Bedell,
Montford Bridge, Shrews.

Dear Sir,

ARMY PAY OFFICE HAND-STAMPS

With reference to Cyril Dulin's article 'Army Pay Office Hand-Stamps (IPC JOURNAL, December 1991, page 74).

In the article mention was made of the Plaza Hotel (in Dublin) and I tried to locate its site from the Dublin information I had. Unfortunately the information I had was either too old or too modern. Suggestions did come from native Dubliners - ex and adopted - to include the Plaza Cinema, the Wax Works, the Adelphi Cinema and the Belvedere Hotel.

Conversations of this nature went on at the IPC Annual General Meeting in Chester last May, where the 'Irish Weekenders' could not give an answer for 'sure' (sorry Paul!)

After STAMPA, which was as convivial as always, I took myself off to the National Library (of Ireland) in Kildare Street, Dublin. Having ordered several copies of THOM'S DUBLIN DIRECTORY, and getting nowhere, I switched to the 1918 DIRECTORY and there it was -

PLAZA HOTEL 6 Gardiner's Row M J O'Hare proprietor

The 1912 DIRECTORY contains the following information -

6 Gardiner's Hotel Phair Miss Margaret

(the Hotel was not as yet in business)

1919 DIRECTORY -

4 Gardiner's Row REGIMENTAL PAYMASTER'S OFFICE

6 Gardiner's Row REGIMENTAL PAYMASTER'S OFFICE

1920 DIRECTORY gave the same information as the 1919 one.

The 1922 DIRECTORY -

4 Gardiner's Row Reddy Edmond J

6 Gardiner's Row Irish Electrical, Shipbuilding and forestry
Trades Union secretary P J McIntyre

1992 DIRECTORY -

3 & 4 Castle Hotel

6 National Engineering & Electrical Trade Union; National
Union of Sheet Metal Workers & Gas Meter Makers of
Ireland

7 derelict

I decided to walk up O'Connell Street and look for 6 Gardiner's Row - now following directions given to me by the receptionist at the Castle Hotel. I went right past the Gresham Hotel, Parnell Square and up the hill to Drumcondra. The large Presbyterian Church on the left and Gardiner's Row opposite, on the right -

number 1 Candy Shop - confectioners

3 & 4 Castle Hotel

6 as THOM'S DIRECTORY, 1992, and on the wall was a plaque which read "The active service unit of the Dublin Brigade, Irish Republican Army, was formed in this building and from it the operations of the unit were directed during the War of Independence, 1919-1922".

It was getting dark so I did not ring the doorbell to get more answers but there are more questions to be asked about the Plaza Hotel,

Brian Roffey,
Grimsby, Sth Humberside

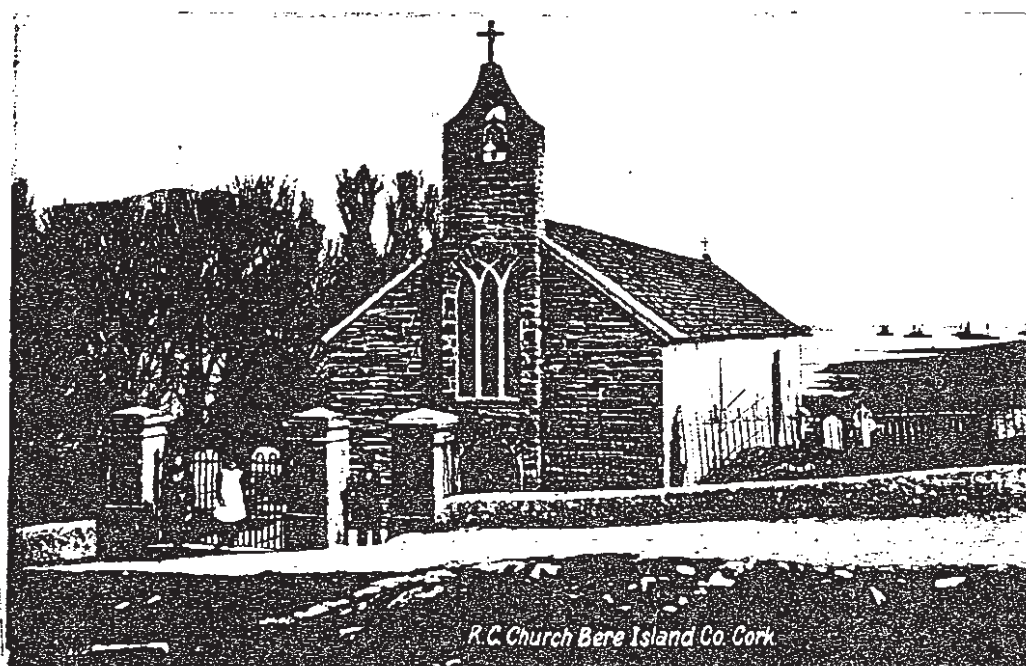
**THE HUMBLE POSTCARD,
AN APPRECIATION OF THE WORK OF WILLIAM LAWRENCE
AND ROBERT FRENCH**

Colm Murphy

Few philatelists, interested in material from Ireland, would have failed to have heard of one William Lawrence, either directly through his photographic business or more likely through postcards bearing the Lawrence name.

The heyday of the Lawrence empire - and an empire it was - was in the years around the turn of this century. By then virtually the whole of Ireland had been photographed by the Lawrence company with Robert French, an employee and one of the foremost photographers of his era, undertaking the bulk of the work which of course involved much travelling.

Photography was a child of the Victorian age, becoming not only an invention but subsequently a phenomenon of the era. Its birth may have been a struggle but once it became established it soon was a fashion and subsequently an art form in itself. It typified the mid to late nineteenth century, mirroring the cultural and social society of that generation. The splendour of Empire, whether in the mystic east, the Indian sub-continent, or in far-away rugged but romantic lands like Australia, New Zealand and Canada or indeed in exotic and similarly romantic locations like the West Indies was captured on photographic plate and shown in the centre of Empire, the United Kingdom. Stirring tales of soldiery, their exploits and heroics, stories of adventurers and explorers and



R.C. Church Bere Island Co. Cork

the splendour of exotic rulers were all made the more splendid through being captured on photographs. The Empire was big and splendid and no better proof than through the camera.

Ireland of course was not excluded from the affairs of Empire, far from it for it was part of the centre, the United Kingdom. By 1860 the city of Dublin boasted no less than ten photographic studios. These would employ not only the photographer, but others which included those who were employed to add colour to the monochrome pictures. A trend that would subsequently be emulated in postcards. It was in the area of portraiture that the industry first achieved commercial success.

The development of the wet collodian process in the mid nineteenth century assured the commercialisation of photography on an advanced scale. Formal portraiture was now rivalled by images of the countryside as a subject for study. With subsequent faster exposures any subject was photographable. In the quarter century from 1850, stereoscopic photographs were the craze. These were taken on a glass plate with a camera which recorded two adjacent views simultaneously so that the photograph could be viewed to give a realistic three-dimensional effect.

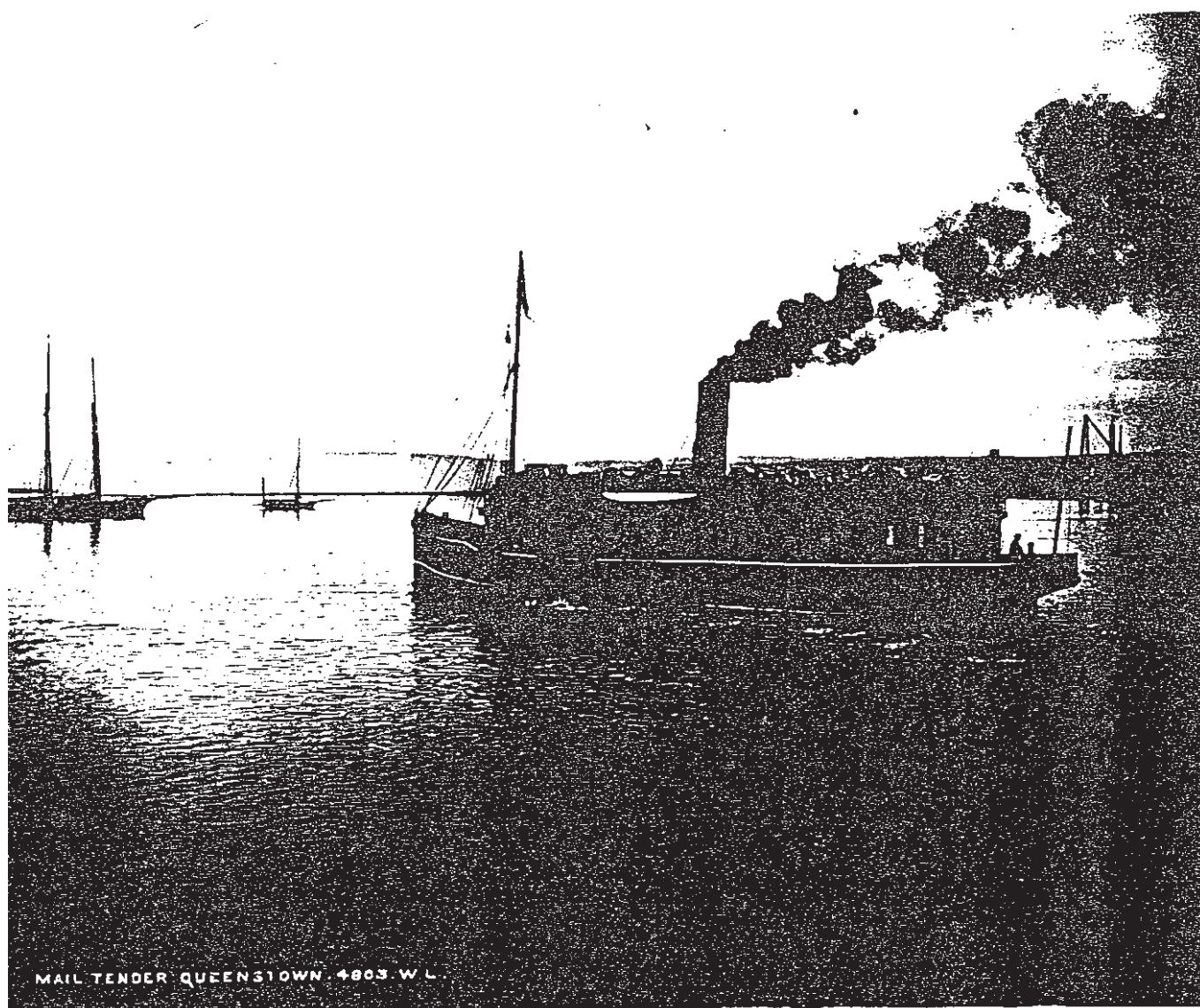
The American Civil War propelled the industry even further. Reportage by photography had now begun with views of the war being carried far afield. Thus the words of the first great war photographer, Matthew Brady, became prophetic - 'the camera is the eye of history'.

But the wet collodian process was by now proving troublesome. The glass plate had to be sensitized, exposed and developed on the spot, the photographer had to carry all his darkroom equipment with him and work from a portable tent. When speed was essential this was far too difficult a proposition to contend with.

The development of the dry gelatin plate in the next decade speeded and simplified the taking of photographs; this final great technical improvement propelled the industry to the point we are now familiar with.

Yet photography cannot be taken out of its contemporary world. In the final thirty odd years before the First World War, Western and Central Europe was in a position never before, or indeed since, rivalled. The most remarkable period of economic growth was now happening and expansion on all fronts was the norm. The British Empire truly strode the World like a colossus and the second city, Dublin, was not lost in this rapid development of industry, commerce and modern civilization.

The most successful and prominent photographic firm in Dublin by now was that of William Lawrence & Son of Sackville Street. He had competition, but that was smaller and in general much inferior in quality. The story of the Lawrence firm, its rise



MAIL TENDER QUEENSTOWN. 4803. W. L.

and decline, coincides almost exactly with developments in the photographic industry. The success of the company also reflects the very essence of the Victorian businessman; the commercial success of a strong personality and the eventual monopoly of a trade.

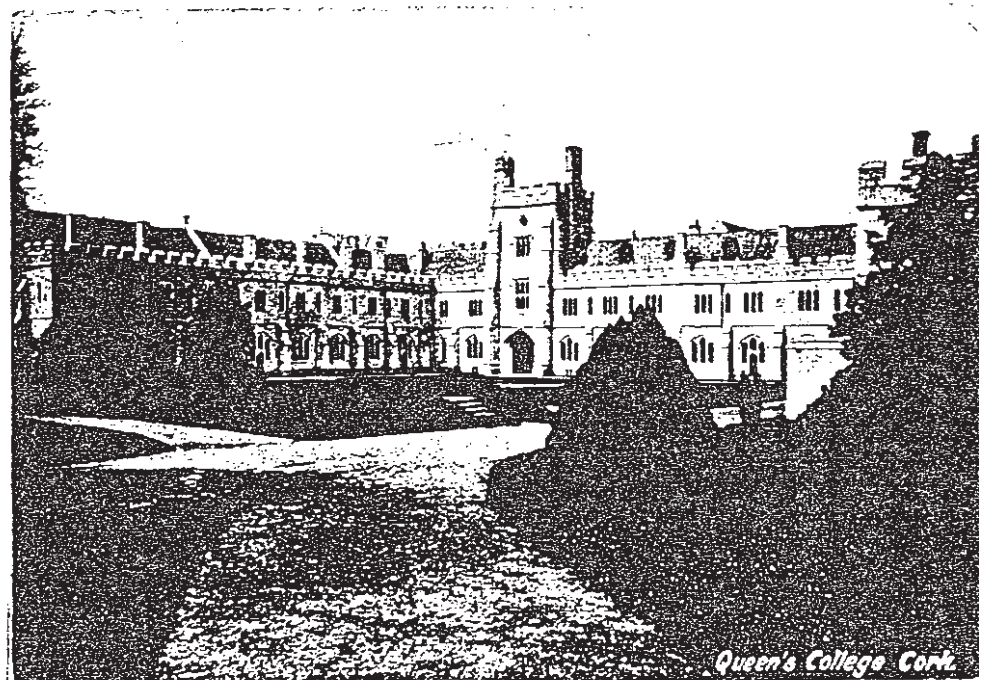
William Lawrence was born in Dublin in 1840; his father, appropriately enough, was a post office employee, being clerk of works in the General Post Office. In 1844 Lawrence's mother opened a chandler's shop in Sackville Street. Twenty years later William changed the business to a photographic portrait studio and toyshop.

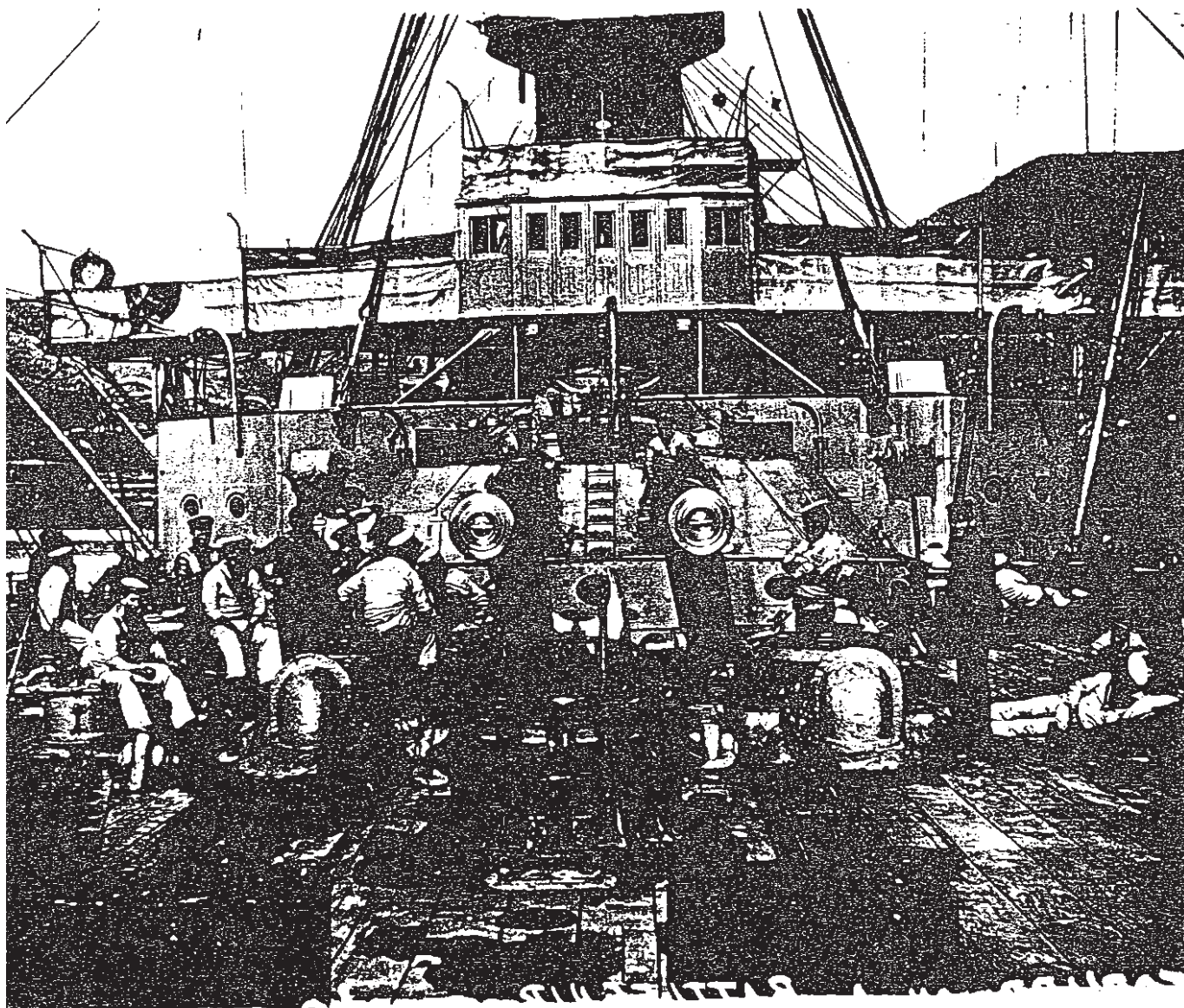
The business prospered and kept abreast of current trends. From the late 1860's, many stereoscopic photographs of Ireland were marketed from Lawrence's. The opportunity was taken to replace these with more up to date scenes recorded by the new

dry plate method.

The major developments now happening in Ireland, the period when economic and industrial, allied with cultural growth was at its greatest, provided an opportunity for Lawrence which he did not lose.

Politically, culturally and economically the last two decades of the nineteenth century was one of the more important periods in Irish history. Change and expansion were the bywords. The transport system was revolutionized; the railways





were rapidly expanded and newly created public transport systems in the cities transformed Dublin, Belfast and Cork.

William Lawrence saw this change and undertook a new series of Irish 'views'; the work of photographing all Ireland fell to his employee, Robert French.

Born in Dublin in 1841, French devoted his working life to Lawrence. His career evolved from photographic artist - adding colour to monochrome portraits - to an assistant photographer to being a photographer in his own right. It is difficult to grasp his achievement and the historian, whatever interest or aspect of study, owes an immeasurable debt. He began to photograph for the firm in the 1870's and from 1880 until his retirement in 1914 he was responsible for the output of 'views' that Lawrence published. Forty thousand glass negatives are preserved in the National Library in Dublin, such was the scale of his work.

There appears to have been little if any limit on the scope of employees such as French. He for one was allowed unlimited freedom to work in the medium he was so well suited for. So the result was a myriad of 'views' that encapsulated the era permanently and stands as a testament to the photographer as well as Lawrence himself. The resultant images were marketed in many forms.

As well as appearing as 'lantern slides' - which were the fashion of the day, the photographs were hand-coloured and sold as picture postcards and elaborate ornately framed scenic views. The pictures were also used as advertisements in railway carriages and stations as well as appearing in miniature form as insertions in cigarette packets amongst other collectible items that were the vogue in the late Victorian and Edwardian era. These were updated whenever they became out of date, such was the professionalism of the Lawrence company.

Though every published picture bore the Lawrence name or initial, the photographer himself unfortunately remained anonymous. Yet through the excellence of his work, the material that French recorded bears his hallmark, that standard which forever will be a testament to the greatness of his ability and talent. The subject matter may have been the everyday, but it is the 'everyday' transformed. Examining his work it is difficult to view the postcard or photograph as a reconstruction of the past. The perpetual present is recorded.

French remains among the greatest of documentary photographers of the Irish scene. The type of photograph taken by him was always varied in range but fundamentally never varied stylistically. He overcame the problems of a burdensome plate camera and a heavy tripod to make an accurate and verifiable record of Irish life in the 'Home Rule' era. Yet in images which have no human subject, the photograph could well have been taken in the present day, such was the capability of this photographic genius.

The world was already in rapid change when French retired in 1914; the world was on the eve of war, a war that would destroy the view of civilization as it was then. The old era of Empire was coming to an end. In Ireland the Lawrence firm was in decline; the market for 'views' was dwindling, the great romantic era of the postcard was at an end. The camera was becoming a popular 'toy' and motion pictures was having a similar effect on life as the radio and then the television was to have on subsequent generations. Lawrence himself retired two years later, in April 1916, the business passing to his eldest son.

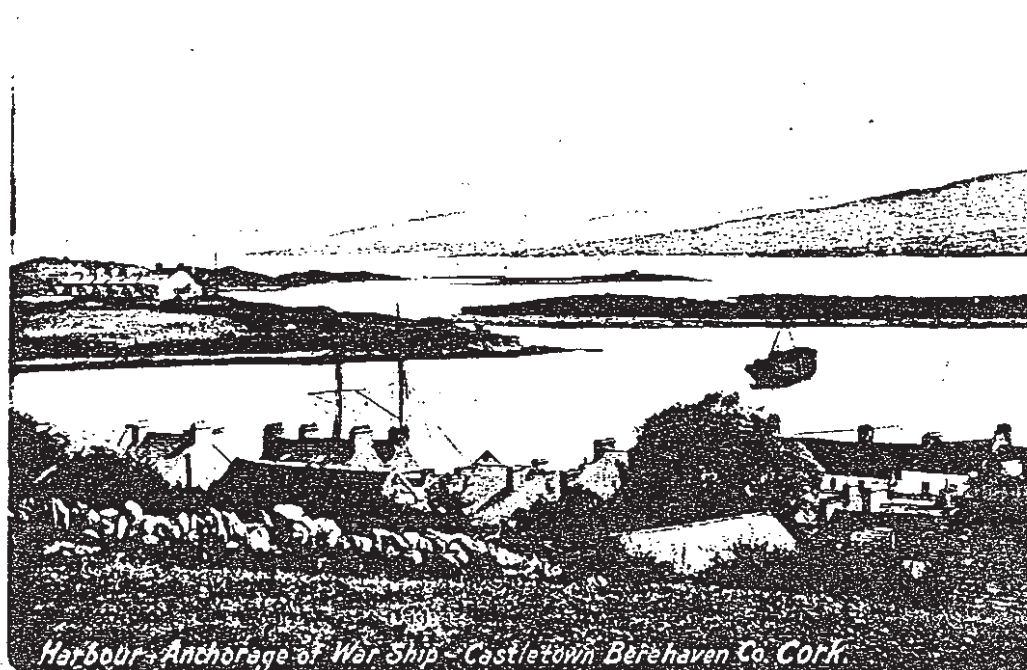
Another landmark in history, one that would have even greater unforeseen consequences was now unfolding. The Sackville Street

the 'Easter Rising' later that very month. All the firm's records and the carefully preserved portrait negatives of generations of Dubliners were destroyed. Looters first took what was of value to them and then set fire to the premises. The glass plates of the myriad of 'views' were stored elsewhere and so was spared this local onslaught.

William Lawrence died in 1932, surviving Robert French by some fifteen years. The collection of plates passed to the National Library in 1943 on the closure of the firm itself. But both employer and employee ensured a permanent niche for themselves through their efforts in recording everyday life in Ireland as it was then, a century ago. The collection in the National Library must be viewed to appreciate the work undertaken.



Symbols of Empire
the Navy in harbour, Castletownberehaven



MARITIME NEWS

Bill Kane

(from the FALKNERS DUBLIN JOURNAL of February 19th, 1791)

GENERAL POST OFFICE

Public Notice is hereby given to the Deputy-Postmasters of Great Britain and Ireland, and to all persons whom it may concern, that a Mail will be dispatched from this Office on Saturday the 5th March next, with letters for Barbadoes, Antigua, Montserrat, Nevis, and St. Christopher, and Jamaica by the Princess Augusta, Capt. Watson.

This packet-boat being the last intended to sail for His Majesty's Islands in the West Indies, all persons afterwards corresponding with the said Islands, are, as formerly, to pay only the full Inland Postage, from whence their letters may be sent to London, and One Penny more, being the money, that must be paid for putting them on Ship-board.

Letters will be forwarded, by the said Packet-boat to Martinico, and Guadaloupe, for the last time.

This is likewise to give NOTICE,

That letters for the Continent of America, will be forwarded from hence, on Saturday the 12th. of March next, and that a Mail will continue to be regularly dispatched from this Office, as well as from New York, upon the second Saturday of every month, it being no longer necessary that the Packet-boats should be detained, on either side, on account of his Majesty's Service.

By Command of the Post-Master-General.

ANTH. TODD. Secretary.

Tim Stephens

THOMAS
THOMAS LAUGHLIN
McLAUGHLIN
LIMITED
Hotel Equipment
Hotel Equipment
ARMAGH BUCHANAN
ARMAGH BUCHANAN
TEL: 522492

CENTRAL PAYMENTS OFFICE

94, ANN STREET,

BELFAST,

ВТ, ЗНН

METER CONTROL
ARMAGH
POSTING DATE
CORRECTED

Almost all the cachets I have seen are boxes, circa 43 X 30 mm, the only exception being MAGHERAFELT which has a 33 X 21 mm dated type.

Livestock Sales
NORTHERN COUNTIES CO-OP
Phone Swatragh 246/7
Buy Your Animal Feeds, Fertilizer
& Requirements At The Right Price



POSTAGE PAID
818
6 48 26522
GREAT BRITAIN

Water Services
Water Charges Branch

METER CONTROL
MAGHERAFELT
8 2 JAN 1992
POSTING DATE
CORRECTED

Barrett Electrical
 Tel: Contracts
 Omagh 49111

OMAGH
 11-AM
 19MCH
 1992
 TYRONE

OMAGH
 18 7 9

Pass on your
 Postcode

GLP8602908

POSTAGE PAID
 GLP8602908

Barrett Electrical
 Tel: Contracts
 Omagh 49111

OMAGH
 28 7 92

GREAT BRITAIN
 024
 POSTAGE PAID
 GLP8602908

METER CONTROL
 OMAGH
 POSTING DATE
 CORRECTED

or N.I.

OMAGH
 29

METER CONTROL
 OMAGH
 POSTING DATE
 CORRECTED

FX

OMAGH: 'Meter Control' handstamps. 19th March 1992 (above) - machine cancel and July 29th 1992 (left) with circular date stamp. Both cachets are in blue ink.

THE
 ULSTER
 SOCIETY

BANBRIDGE
 18 DEC
 1992
 CO. DOWN

GREAT BRITAIN
 Christmas
 18 DEC
 POST EARLY
 HB 14335 F10

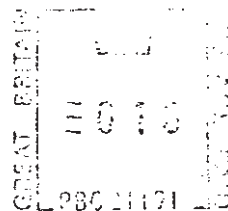
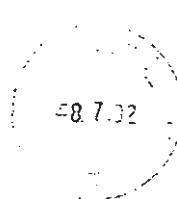
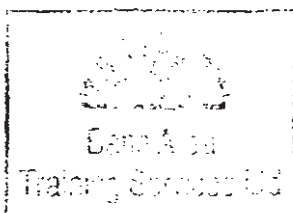
METER CONTROL
 BANBRIDGE
 POSTING DATE
 CORRECTED

Mr Edward Moore,
 45a Seymour Street,
 Lisburn,

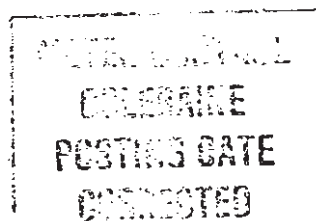
BANBRIDGE: December 9th, 1992 - with date correction by machine cancel. The cachet is in blue ink.

I can record the following -

ARMAGH	date corrected 22/6/90	in blue
BANBRIDGE	9/12/92	blue
COLERAINE	27/7/92	black (meter - 28/7/92)
MAGHERAFELT	27/3/91	black (large type)
	2/1/92	blue (small type)
NEWTOWNARDS	26/11/90	blue
OMAGH	19/3/92	blue
	29/7/92	blue
STRABANE	7/9/90	blue
	30/7/91	blue



To Water Charges Branch.
Dept of The Environment.
Hampden House
55 Royal Avenue
Belfast BT1 1FX



(CORRECTED ON BACK OF ENVELOPE)

(corrected on back of envelope)

Most of the meter marks have been corrected by machine postmarks, but the latest examples of OMAGH and STRABANE were corrected by circular date stamps. The change to a dated cachet by MAGHERAFELT seems to be a shrewd move, as it makes the correction of the date by an additional postmark unnecessary. I have also seen mail where the meter appears to have been corrected but no cachet has been applied, for instance Newry, and Portadown. This appears to be the standard practice in the rest of the United Kingdom.

I am left wondering why only Northern Ireland has cachets of this type and how many more towns may be using them.

IRISH HOODED HAND-STAMPS (SCROLLS)

Dr C. I. Dulin

Scrolls

Among the less common hand-stamps of Ireland is that of the scroll, a hooded single circle type. Scrolls were initially used in England, at London and Liverpool, from about 1882 and their use there covered a variety of applications from the cancellation of ordinary mail to late fee purposes. Additionally, varieties of the stamp can be found for registration and even some military outlets. A scroll was also used as a newspaper cancellation (inscribed Stamford Mercury).

In Ireland, they were issued to only four offices, at Cork, Limerick, Londonderry and Waterford (see Fig. 1) and are also found as obliterations, or, more, infrequently, as back-stamps.

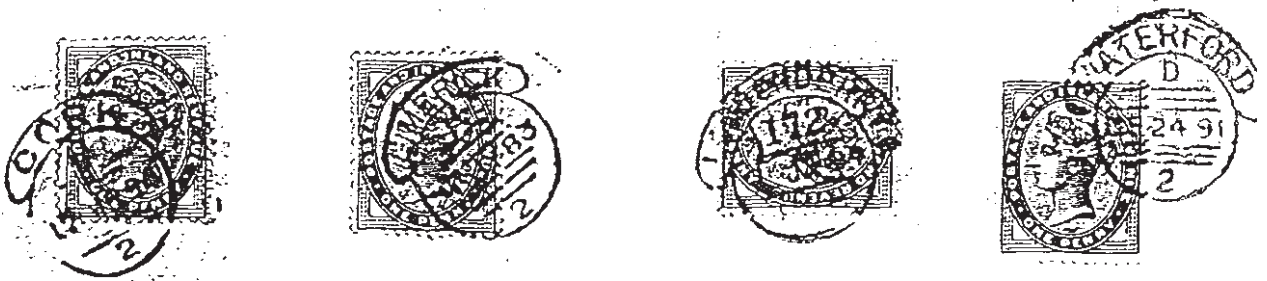


Fig. 1; examples of the CORK, LIMERICK, LONDONDERRY and WATERFORD 'scrolls'.

As far as I am aware, there has not been a systematic investigation of Irish Scrolls, although there have been many references to them. Accordingly, the following is a brief account, written in the hope that members may expand more fully upon it with examples from their own collections.

Irish Scrolls:

Apart from the overall basic design, the four offices used different types of stamp. Only one, that for Londonderry, carried the office number, 172. It is probable that the reason for this was to avoid possible confusion with the London Scroll, when under-inked or smudged impressions were made. It may be recalled that the London Scroll was inscribed with "London E.C." or "London".

All Irish Scrolls were in use from early 1883 to the late 1890s and thus can scarcely be considered experimental. Additionally, they are found concurrently with the Diamond Duplexes then in general use at the time. Thus far, little has been found in the archive data, but a Cork Scroll is contained in the Impression Book at the G.P.O. Archives in London. Apart

from the 1844 diamonds, it is one of the very few Irish stamps to be found in those volumes. It is dated December 27th, 1882.

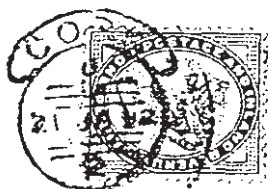
Cork:

This, with Limerick, is the commonest of the quartet. There were at least two easily different types issued (see Figure 2)

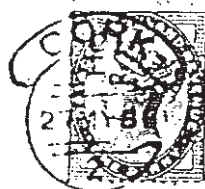
the first has two pairs of three horizontal lines above and below the date;

the second has two pairs of the two horizontal lines and a much wider hood.

Both appear to have been used at the same time, although the second type was introduced somewhat later - circa 1886?



CORK: two pairs of
three horizontal lin-
es, hood narrow.



CORK: two pairs of
two horizontal lines,
hood wide.

Fig. 2;

Codes seen include D,E,F,H,I (possibly a recumbent H), J, K, and P, all with the figure 2 in the lower segment. Doubtless others exist and, in fact, the Impression book example has the Code C.

Latest example noted is that for '9 JU 99' (Code D).

Limerick: Seen with two pairs of three horizontal lines above and below the date. Figure 2 or 5 in lower segment. Code letters include I (or l) and H. Doubtless many other Codes exist.

Mackay in his book 'Irish Postmarks Since 1840', illustrates an example with two pairs of two horizontal lines and no Codes in upper or lower segments. It is not certain whether this is real or an artistic license.

Londonderry: Office number 172 in serif in upper segment. Single line above and below date. Codes noted include l B, l S and l T. Many more are likely to exist. Unlike the other three office stamps, the date has figures and letter in serif. The code in the lower segment is found in serif and non-serif.

Waterford: Scarcest of all the Scrolls. It has two pairs of three horizontal lines above and below the date. Invariably with figure 2 in lower segment. Codes C, D, F and L have been seen, but many more are likely to exist. Also known with date

as Month-Day-Year (De 24 91) instead of the usual Day-Month-Year.

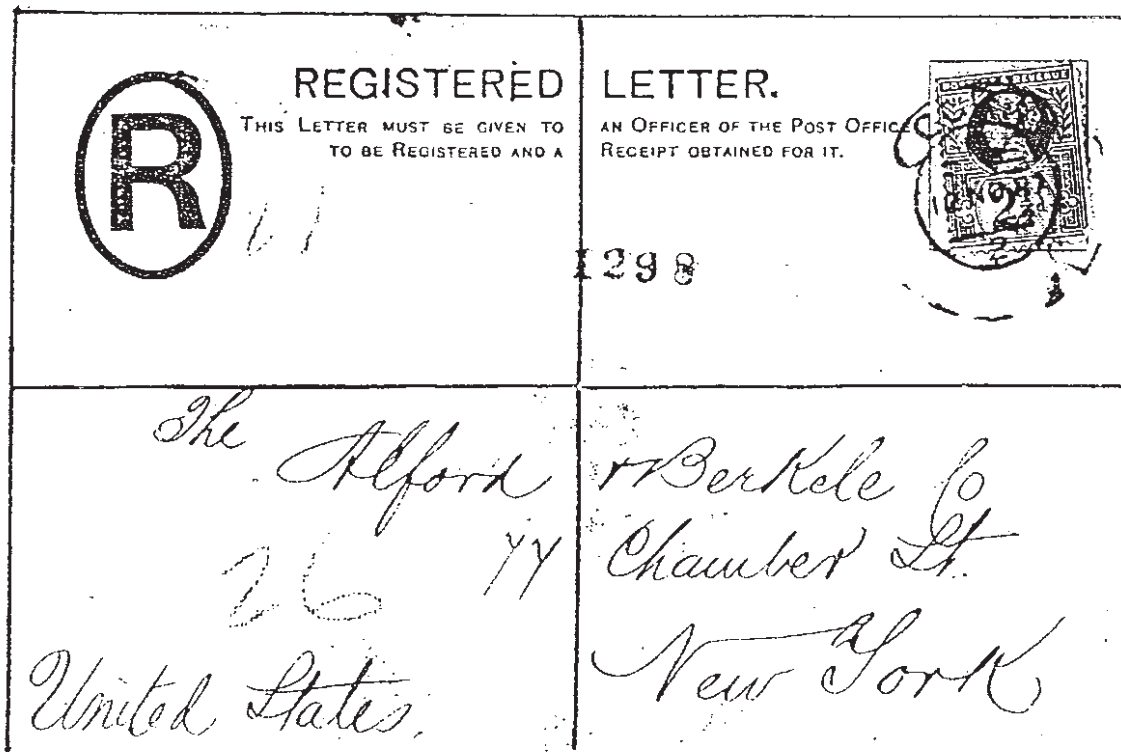
Reason For Issue

It is difficult to imagine why the Irish Scrolls were introduced. Although it seems more than a coincidence that the four offices which used them were the largest in the country after Dublin and Belfast. This, of itself, does not seem to provide much of a clue. If used at the largest English offices - London and Liverpool - why were they not issued to Dublin and Belfast?

The four Scrolls were used concurrently with the Diamond Duplexes and apart from the diamond element with its office number, the Scrolls gave the same information. Unlike their English counterparts, the Irish types never incorporated the collection time (as real time as opposed to the code) into the stamp and hence were in no way innovative in this respect.

In terms of application, again nothing appears to have been specific for their employ. Impressions are usually as obliterations on ordinary mail, but they are also used on registered mail (see Fig. 3) and as receiving back-stamps.

Hopefully this brief summary may spur members to provide both data and comments on these somewhat curious hand-stamps.



THE STORY OF A BENZ

Canon Harden Johnstone

On April 11th, 1989, An Post issued a set of four stamps to commemorate the centenary of the motor car in Ireland, among them was one - on the 28p value - featuring a Benz Comfortable.

In 1903 the Gordon Bennett motor race was held in Ireland, to be precise on the public roads in the areas of Counties Kildare, Laois and Carlow. Twelve cars took part in this event of which five completed the course. Some seven thousand officers of the RIC were involved in policing the course and the event attracted many thousands of interested spectators. The race itself had been scheduled for England but strict road speed regulations prevented the organisers from promoting the event there and so the race was held in Ireland.

It was in fact the first motor race in which the competing cars - there were entries from Germany, France, Britain and the USA - were painted in the national colours. It is said that in gratitude for hosting the race the British team had their cars coloured green! The race was won by the Belgian driver, Jenatzy, driving a Mercedes for the German team. His average speed for the 327 mile course was a respectable 49.2 miles per hour.



As already mentioned among the four stamps issued in this set of Irish Motoring Classics in April, 1989 was a 28p depicting a BENZ COMFORTABLE. This Benz was imported into the country by Doctor John Colohan of County Dublin. It was the first benzine (petrol) driven car in Ireland.

The Benz being simple, light and underpowered was the ideal vehicle for gaining experience of motoring in the late nineteenth century before the motorist advanced to a more powerful machine.

The stamp itself shows Doctor and Mrs Colohan sitting in the car which still survives intact to the present day. It is a three and a half horse power car and the registration number - which also survives - is 1K.52. The first two owners of the vehicle had neglected to register it otherwise it would bear the registration number 1K.1! The engine number is as it was originally, being number 1542. The tyres are solid rubber - tyres being spelt the American way - 'tires'.

Doctor Coholan, who incidentally was one of the pioneers who

launched the IAC - the Irish Automobile Club - later to become the RIAC, in 1901, kept the car for a brief period, the second owner being a Mr D Craig. The third owner was one Reverend R.V. Bury, curate of Glenageary, County Dublin from 1896 until 1905. He in turn sold it to one Harold Elliot for ten shillings. Apparently it had been damaged in an accident.

28 ÉIRE



Elliot was a student, he and my uncle, Matthew Richard Hughes, also a student, were good friends. Matthew - usually known as Dick - had been at Portora School, Enniskillen where he was the holder of the high jump record for many years. He was further educated at Aravon in Bray which originally prepared students for University but is now a preparatory school. Dick attended Trinity College for a short while.

The two young men repaired the Benz, having pushed it from Glenageary to Killiney. They then decided to drive it down to Dick's home which was in Ballyrichard, Mullinahone in County Tipperary. They started off on the journey leaving Killiney Glebe at 3,30am on the morning of Saturday, June 21st, 1907! A photograph taken of the two young men before they started on the expedition still exists. They arrived in Carlow that evening after rather an adventurous journey.

They took a wrong turn somewhere in the foot hills of the Dublin mountains. They also had to stop frequently for water. Yet another photograph exists of the car surrounded by curious onlookers taken in the Main Street when they arrived in Carlow at 2,00pm the next day. It was later that evening when the pair arrived at Ballyrichard.

The following day Elliot had to travel to London to take the B.Sc. Degree examination. My uncle gave him £5 for the car. Dick kept it for a while, driving it around. Every so often it would break down and the services of a farm horse would be required to tow the stricken vehicle home.

Other interests claimed him however. The farm had to be cared for and there was also his great passion for the game of tennis. The Benz was put away into an inner part of a barn and left there. Some parts of the car disappeared but fortunately the wheels and frame survived and any rust had not caused any great harm.

After Dick's death, his nephew Tom Hughes, inherited the farm which he was to get after Dick's older surviving sister, Anna, died. After Anna's death, a remaining sister, Frances, who had lived with her, had to leave the farm. Soon after her departure, Tom realised that the remains of the Benz had disappeared. He told his cousin - the author of this article who found out that Frances had given the car away to a

neighbour!

The car was duly returned to Tom who took great interest in the vehicle. It was brought up to a loft where the work of restoration began. Tom then made contact with the parent Benz company in Germany. Although the Benz factory had been bombed during the Second World War and records destroyed, it was confirmed that the car was indeed a Velo Comfortable.

Motor museums in Britain were also contacted as regards authenticity with the museum in Glasgow being especially helpful.

The engine was fully restored and the car was taken out on short drives and I even enjoyed a ride therein!

An unusual twist in the story came to light when Frances confided with me that she had actually cycled to Athy to watch the Gordon Bennet race!

When Tom died in 1972 the car still lacked running boards, padding on the seats and an outside coat of paint. It was left to his son, Wyndham, to complete the job of restoration. Wyndham, however, was not really interested in the Benz, being too absorbed in his farming. As he needed capital for the farm he decided to sell the Benz.

Many offers came for the car from a variety of places as far away as Western Australia. Wyndham decided to sell the Benz to the Mercedes-Benz Headquarters in Dublin on the condition it was kept in Ireland - and there it is now.

Mr Denis Dowdall of the Benz Company had it completely restored. I myself saw the car now in its gleaming coat of dark green on a turntable at a Motor Show held at the Royal Dublin Society grounds, in Dublin, back in 1986. Needless to add, it did attract much attention.

Mr Dowdall has twice taken it to England for the London to Brighton run - where the Editor saw it - and to the Irish Gordon-Bennett Rally on no less than six occasions. So the car now enjoys much publicity.

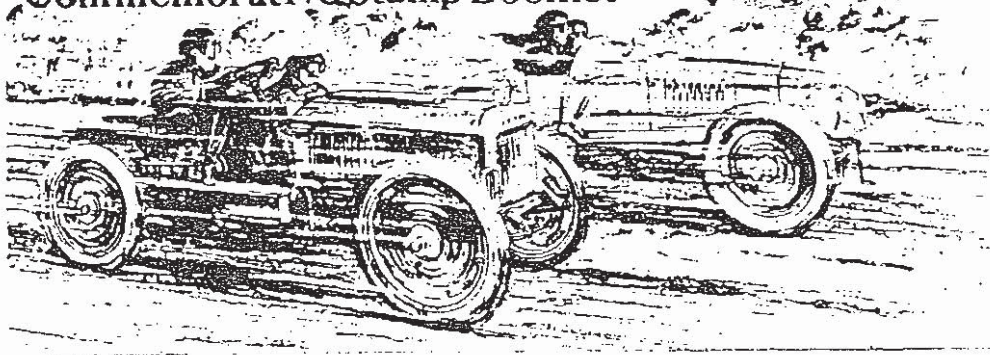
It is now on display in the Customer Centre at the Mercedes-Benz Headquarters in Dublin.

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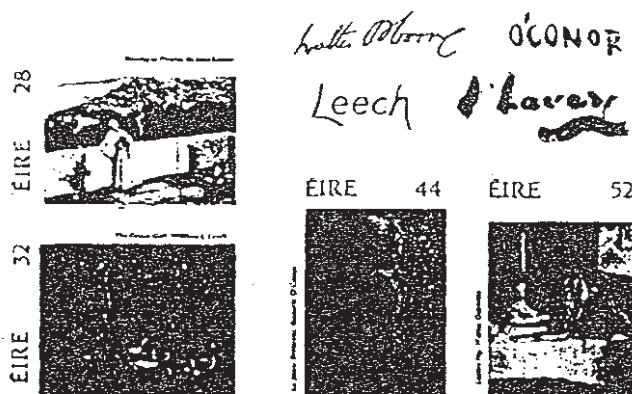


EDITORIAL

Another new JOURNAL and another New Year. I would like to thank all those of you who continue to forward articles and letters for the JOURNAL. The message continues to be to keep the good work going - there will always remain the need for more and more items for publication!

NEWS & VIEWS

Already the stamp issuing programme for this year is well under way. The two value set - 28p and 32p - in the LOVE series was issued on January 26th and the IRELAND series continues with a four value set released on March 4th. Impressionist painters are featured with the four values being 28p, 32p, 44p and 52p. A Prestige Booklet, retailing at IR£4.68 accompanies the set.



Immediate forthcoming issues are as follows -

FAUNA & FLORA (Orchids) 28p, 32p, 44p & 52p

EUROPA (Contemporary Art) 32p & 44p

CENTENARIES -

IRISH AMATEUR SWIMMING ASSOCIATION 2X32p (se-tenant)

CONRADH NA GAEILGE 32p & 52p

the Summer recess then follows before the next issue, which is scheduled for September 2nd.

The Collectors Road Show was in Kilkenny on Saturday, February 6th. There was a special postmark for the event but no other 'philatelic' souvenir. The Mid Western Philatelic Society will stage their fourteenth annual exhibition and fair on Saturday, March 27th at the Halla Ide in Thomas Street, Limerick.

A special postmark featuring the Limerick Treaty Stone will be applied to all mail posted at the show. In addition there will be a limited edition - 300 in all - souvenir booklet. Anyone interested in obtaining the handstamp should contact the Head Postmaster in Limerick before the 27th.

The Cork Philatic Society is celebrating its silver jubilee this year; one can anticipate an unusual souvenir emanating from the Society at the October exhibition in the real capital of Ireland!

BOOK REVIEW

IRELAND'S TRANSITION; THE HISTORY OF THE TRANSITIONAL PERIOD, 1922-1925, by Dr C.I. Dulin, published by MacDonnell Whyte. Price IR£34.95

When I received a Christmas Card from Peter Wood, it contained a note, asking me if I would be willing to write a review of Dr Dulin's book about the "Transition Period". I consider it a great honour to be selected to review what must be one of the greatest Irish Postal History books published.

I first became interested in this subject sometime in the early 1950's. Strange to relate not many collectors were interested in this topic at that time. Around this period I was in correspondence with Erick Kuylenstierna of Boras, Sweden. He became very interested in this aspect of Irish Postal History, and requested me to help him form such a collection, which I did. In the early 1970's he wrote an article for the "D.F. Newsletter" on this subject. This article will help to show what a wonderful study Dr. Dulin has made since he developed an interest in the "Transition Period".

Erick's article covered eight pages, but Cyril's book contains 387 pages of A4 - 20 chapters and 7 appendices - covering every aspect connected with the study. Beautifully illustrated and of course it includes an index.

No matter what your interest is, be it postmarks, military mail, official stationery, stamps, rates, airmails, railways or any other of a myriad of aspects, this is a book you must acquire.

I am amazed to find out how little I knew about the "Transition Period", despite the number of years I have been interested in this subject. Dr. Cyril Dulin deserves the sincere congratulations of the membership of the Irish Philatelic Society on the publication of his book, which must be one of the most and best documented works on Irish Postal History as yet published.

Here is a book that will remain a must for all Historians interested in the period, 1922 to 1925 of Irish Postal History, and one that will remain the standard reference work on this subject for many years to come. (Bill Kane)

COLOURED DIAMONDS

There was an unfortunate error in Cyril Dulin's excellent article on Coloured Diamonds in the last issue of IRISH PHILATELY (December 1992; pages 78/98). The error was discovered just after the JOURNAL had gone to press and so could not be rectified in the original article.

Cyril advises that KINNEGAD should of course be 291 and NOT as listed in the article, 377.

Apologies to one and all.