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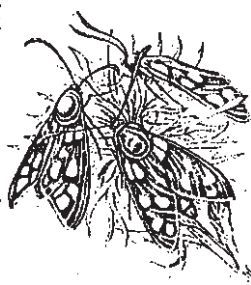
THE JOURNAL OF THE IRISH PHILATELIC CIRCLE

Irish National Stamp Exhibition



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Fauna and Flora 1994



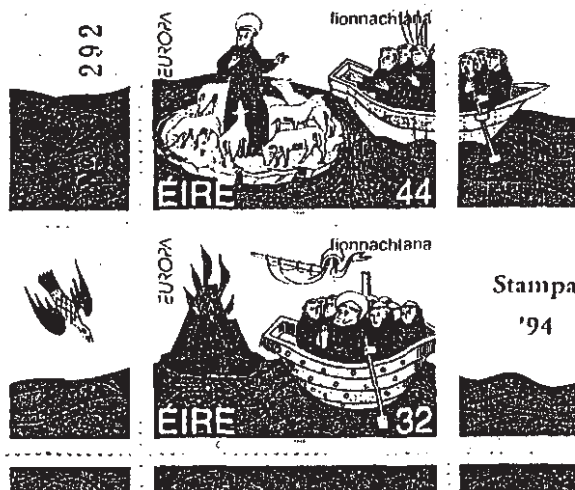
No 292

Stampa '94

STAMPA '94 souvenirs; 'members' (above) and that sold to the public (below)

Stampa 94
Irish National
Stamp Exhibition

Irish National Stamp Exhibition



Stampa
'94

THE EDITOR AND OFFICERS of the CIRCLE wish all the members a
PEACEFUL AND HOLY CHRISTMAS AND HAPPY AND SUCCESSFUL NEW YEAR.

LETTERS TO THE EDITOR

on the subject of 'ARTHUR STREET' (Belfast) HANDSTAMPS

In response to the letter from James Rankin in the June '94 issue of IP regarding the above, the difference in these was first pointed out to me by former President, W.E. Davey. I have recorded examples of the different types when I have found these. The dates I have are -

ARTHUR STREET R.H. / BELFAST with 'B' under 'UR'

earliest - 18th June 1844; latest - 11th March 1845

ARTHUR STREET R.H. / BELFAST with 'B' under first 'E' of STREET

earliest - 27th December 1845; latest - 13th December 1847

ARTHUR STREET / BELFAST

earliest - 2nd April 1852; latest 10th June 1854

These, of course, are only the dates I have seen myself. If one or both of the earlier types is known for 1853, then there was some overlap in usage.

The building that housed the ARTHUR STREET receiving house may still survive, on the east side of Arthur Street - a short way northwards of the junction with Chichester Street.

May I take this opportunity to mention that, in co-operation with Tony Graham, I am attempting to study all Belfast postmarks and Post Offices (including Receiving Houses and sub-offices in the town area). Thus far we have received welcome 'input' from other IPC members, but if there is anyone out there with a stray Belfast postmark, or information, a photocopy to me - or Tony - would be much appreciated. You never know, we may be able to supply you with something in exchange.

The data we have so far include opening dates (often approximate), addresses, receivers/postmasters and recorded postmarks. Hopefully we will have it in some publishable form eventually.....

Tim Stephens, Emsworth, Hants

On the subject of Arthur Street hand-stamps for what my limited input may be worth, my example of his second type of RH is dated August 29th, 1844, while for the non RH type I have one dated October 31st, 1849 - somewhat earlier than the reported 1852. Both are struck in blue-green.

Cyril Dulin, Geneva

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J. Russell and Spring-Rice (now Lord Monteagle) cramming the penny post down the throat of John Bull. On the left a chinaman is wrenching Lord Palmerstone from his seat at the Foreign Office - He seems to have been taking a nap - the opium. The Queen, with both hands, is driving away the Tory party - on the right the K. of Hannover - Lord Lyndhurst etc and on the left Lord Brougham bearing away the Duke of Wellington on his back - The parties reading are the Q. of the Belgians and Duchess of Kent - and Prince Albert reading a petition from one of his poor German relations".

I am certainly not an expert on contemporaneous history of the 1840 period, but the following notes may be helpful as a background.

Firstly, it is possible, but very doubtful, that the Irish theme (the O'Connell British Lion resting on the Blarney Stone and the Erin Go Bragh in My Envelope Tail - an obvious pun for tale) is aimed at Mulready personally. Mulready was, of course, born in Ireland, but he had lived in England for a very long time, was a respected and fashionable artist and had been elected to the Royal Academy 26 years earlier. Rather it is simply a setting for the caricature. The others in the Southgate series are "Pick-Pocket" (No.1); "Ladies School" (No. 2); "Peg-Leg Sailor" (No.3); "Pickwick" (No. 5) and "Papal" (No.6) which also has a slight Irish connotation.

Queen Victoria had succeeded to the throne in 1837 at the tender age of 18. By 1840 she was still only 21 and had yet to show the singular political resolution and independence for which she later became renown. The Monarchy, at that time, and since the reign of her grandfather George III, was in some disrepute in Britain at large, primarily since the royal line was that of Saxe-Coburg and generally regarded as foreign. Her marriage, in 1840, to her cousin Prince Albert of Saxe-Coburg-Gotha did little to increase the popularity of the Throne.

The upper part of the caricature essentially depicts those who had, or tried to have, some influence on the Queen.

Having almost no Constitutional experience it was inevitable that she would rely on the politicians of her Government. The Prime Minister, Lord Melbourne (who although defeated in 1839 had returned to head a new Government in 1840), was her most trusted adviser and confidant.

Prior to her accession to the throne she had been educated by tutors chosen by her uncle Leopold who became King of the Belgians (hence the appearance of his wife in the caricature.

The action of driving away the Tory party was probably a reflection of an incident in 1839 when Sir Robert Peel (Prime Minister between the terms of Lord Melbourne) demanded that most of the Queen's Ladies of the Bedchamber (all were from

MULREADY CARICATURES - SOUTHGATE No. 4
C I Dulin FRPSL

The introduction of the Mulready envelopes and wrappers in 1840 was greeted almost universally with, first, ridicule and, next, by caricature.

For collectors of Irish postal history, perhaps the most important of these caricatures was one in series made by Southgate. This publisher (about whom extremely little is known) made a series of six, the fourth of which is known as "The Blarney Stone". It is virtually unique among all the caricatures published in being specifically Irish in flavour.

Without doubt, the definitive work on the Mulready caricatures is that by Ritchie Bodily, Chris Jarvis and Charles Hahn collective authors of "British Pictorial Envelopes of the 19th. Century" (Pub. The Collectors Club of Chicago. 1984). Chapter 5 in the volume is devoted to Southgate, but they, too, stress that almost nothing is known about the publisher.

Although there were many caricatures, apart from an obvious overall theme in most there is very little indeed published on who is depicted on them and the significance of the miniature scenes they often contained. As with most caricatures, many allusions were allegoric or contemporary political. In general, it is very difficult to decipher their significance without a great deal of both study and knowledge of early Victorian social history. The "British Pictorial Envelope" does not attempt to explain them.

Used examples of these caricatures are generally much scarcer than the Mulready on which they based (the "British Pictorial Envelope" volume, for example, lists just 14 for Southgate No.4, although others certainly exist) and those used within or from Ireland are even scarcer (just one listed for Southgate No.4) Thus I have always treasured the illustrated example which came into my collection several years ago. Although not used to or from Ireland (it is an unlisted example from Cheltenham to Weymouth, dated June 19, 1840 with a part Maltese cross in red and a ms. 1), it seemed to me, at the time, a nice example to have because of its Irish theme.

However, it was only a couple of years ago when I was arranging part of my collection that I looked inside it. There was a paragraph devoted to a description of the illustration. It reads as follows:

Transcription of letter:

"This is a burlesque on the penny postage stamp - The Queen in the centre - The Lion has the face of O'Connell (sic), whose ponderous tail encircles on the right - Lord Melbourne - Lord

Lord Palmerstone (who also later became Prime Minister), with a spear-like implement. Incidentally, the resolution of this particular bout of hostilities resulted in the cession, by China, of Hong Kong and the Treaty Ports.

In terms of the main point of the caricature, it is the Penny Post being foisted (rammed down the throat) upon the public that is of interest to philatelists. It may be noted that it was not simply the Mulready (universally disliked from the outset) that was under attack, but the whole concept of a Penny Post.



Pubd. by J. W. Southgate Library 161 Strand June 8th 1840.

No. 4.

REFLECTED DESIGNS
FOR THE
POSTAGE ENVELOPE

The inscriptions at the bottom of the envelope are Madeley, Del who was the engraver; Pubd. by J.W.Southgate Library 161 Strand June 8th 1840; ET Litho. The reverse of the Southgate No.4 envelope is also illustrated. Others in the series were identical except for the number.

Finally, just as there forgeries of the Mulready (of which the Lord Mulholland is the most celebrated) so were the caricatures also copied. In general, the copies were poorly drawn compared the original and it is fairly easy to differentiate between them. Although unused forgeries of Southgate No.4 are known, as far as I am aware none of them are found used within the correct period.

Whiggish families) should be dismissed. It was Victoria's refusal to do so that gave a foretaste of the independence of both mind and Government she was later to show to such a degree. The Duke of Wellington (who, by the way, was born in Dublin) had defeated Napoleon at Waterloo in 1815 and this gave him enormous popularity in England. Earlier he had been in and out of politics (he was, for example Chief Secretary for Ireland in 1807), but it was really from 1818 onward after he gave up the Army that he launched his political career, becoming Prime Minister in 1828. It was during his administration that Catholic emancipation had been achieved in 1829. He resigned in 1830 over electoral reform, but had various positions under Peel in the 1830s and 1840s. He was a staunch Tory and by Victoria's time (when he was in his seventies) was that party's leading elder Statesman. That he is seen to be carried away in the Southgate drawing is a reflection of his age and position.

The character depicted with Wellington on his back, Lord Brougham, was a brilliant lawyer and is usually associated with his tremendous efforts for the abolition of slavery. He was, for some time, an ardent Whig serving in various ministerial positions when that party was in power. However, in 1835 he was effectively dismissed by Melbourne. Although thereafter he stood as an Independent rather than a Tory, he had quite turned against the Whig party.

The King of Hannover was Victoria's uncle, Ernest Augustus, Duke of Cumberland. The English Hannoverian line had begun when George I had succeeded to the English throne in 1714. Coincidentally, when Victoria was crowned Queen of England, Ernest Augustus became King of Hannover in the same year. Lord Lyndhurst, depicted alongside the King of Hannover, started his career as a brilliant lawyer, later becoming a judge, attorney-general and then Lord Chancellor.

O'Connell (with but one in the drawing) needs no description and it was probably due to his Catholic emancipation victory that he is given the head of the British Lion. Both O'Connell and Lord Brougham were ardent supporters of Rowland Hill's Penny Post revolution. Lord Russell came from a famous family of English reformers. He was Home Secretary up to 1839 and then took charge of the Colonial Office. Later he became Prime Minister. Spring-Rice, who became Lord Monteagle in 1839, was acknowledged to be the leading authority on Irish affairs in the house. Additionally, he had been a keen advocate of Rowland Hill's Universal Penny Post concept.

Great Britain had encouraged the sale of opium to China (itself an important producer) in the early part of the 19th century, principally from India. However, it was only in 1840 that serious problems arose between the two countries when China sank a number of opium carrying British ships. This is characterised by the Chinaman levering the Foreign Secretary,

SINN FEIN LABELS
B Simpson

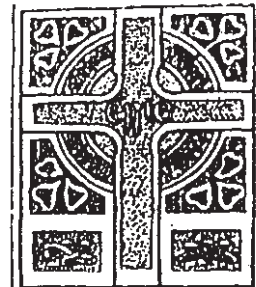
William Fletcher wrote about the design of the Sinn Fein 'labels' in the June 1993 issue of the JOURNAL. In reply Mr Simpson has forwarded, amongst other items, a most interesting letter he had the good fortune to purchase some years back. The letter from Miss J M Clifford of the Irish Stamp Collectors' Exchange Club contains information relating to the aforementioned label in addition to other data and as such is printed in full as it exists - a portions of the letter are missing.

Some thirty years ago Mr Simpson bought the following four items -

a] label with margin; the inscription was on the piece when bought.

b] photograph of original drawing - it is signed underneath, in pencil, Lily Williams A.R.H.A. 1907. (this signature did not copy well)

c] 3d definitive on a piece of card with the signature as above in b.



*Printed at the G.P.O. during
Easter Week Rising.
1916.*

This is a genuine specimen.



Lily Williams

[a] label with margin

[b] 3d definitive with signature

d] a letter from a Miss J M Clifford, secretary of the Irish Stamp Collectors Exchange Club. Unfortunately the top of the first page is missing so not date is known for the letter but it is believed to have been written between 1940 and 1942. The letter gives some information on the subject.

The letter is published herewith as it was written -

.....I have a neighbour - living near me who was in the G.P.O. 'Easterweek' and carried the dispatches, and messages from the 'Garrison'. A woman, (women carried all the dispatches and 'ammo', as in those days they were not suspected of being mixed up in politics and murdering, so were let pass freely by the British Soldiers) Miss Williams, who designed the label, (and 3d/10d stamp) said to me -

'If she had even a penny for all the Cartridges and bombs she had carried she would be rich!'. By the way you might like a photo signed by her, of the original drawing of the label. I sold the drawing for her, years ago, for £2.2. and she gave me the photo - you might like to add it to your Irish collection, also a 3d stamp she signed for me. I don't appreciate these, and you may.

To return to 'covers', a member of the club has sent me 12. Some are those you asked for. He wants 8/- for the 12, he won't sell separate. So I send them on as they are.

About the 'First Flights' etc. I was not in Ireland in 1926 and 1927 so I never even heard of these flights before. But I can guarantee no plane flew from Ireland with mails, except the Galway/Berlin flight, that was Irelands first air mail. All letters by air to anywhere, were posted in the usual way - and flew from England. A Phillips catalogue the 'Berlin' cover in 1940 - as Eire's first air service, Experimental, Galway/Dublin/Berlin @ 10/- each. I also have these, and a cover to Nigeria, Airway extension to Lagos, 15th Oct 1936. - It cost 11½d from here, a strange price, our lowest fee for ½oz now is 1/- except the service to Great Britain at 5½d and Paris @ 8d.

I posted a lot of covers by these two first flights, for Francis J. Field, sent a dozen for myself, by London and L'pool, six each. They made the 'tour' in the 'packet' afterwards. No one seemed to want them so I sent them to some 'yank' just before I heard from you, and have none left.

The Paris flight 17th. June, last, I did not bother to send any for myself but posted a lot to Francis J. Field at mid.night 16th. June. Not many cover's were carried, as few knew of the service, I only heard of it by chance from the secty G.P.O. on the previous Thursday, and wired to Field, who wired back to send so many cover's for them. I am now watching for Glasgow, and Sweden, Services. I have a big lot of covers to send for Field, of the Belfast service I know nothing -

(portion of letter missing)

.....I have been trying to get you the 'First Day Covers', per your first Want List. I got a 'Shannon' for which the owner wants 1/6, as few exist with the 15th date, the stamp not being generally on sale until the 16th. Oct, only a few offices had the Stamps before the 16th and 17th of October.

EXPLANATORY SHEET:

- If no position is given for a marginal line, the horizontal lines are always over no.1 and 4, and under no.37 and 40. As regards the vertical lines, they are always besides no.1 and 5, 4 and 8, 33 and 37 and 36 and 40.

Lenght of line.

10.0

4"5

Lenght of top v. arm.

10.0

9-10-

46

L_0 = Length of right h. arm.

Distance between line
and stamp image, 20.0

12. Distance between h. line
of the cross to the stamp
image.

and stamp image.		of the cross to the stamp image.	
between and stamp			
			bet of sta

Unknc

40

4.0

4.

12

Distance
between v
of cross
stamp ima

No. 46

ttom v. line
des no. 37.

20.0

40

12.0

40-

[illegible]

40

20.0

Right bottom verti
line is besides no

10.0

I only have a used copy left of the 'Gunman' with dot below 2½d. I found it, and had quite a long correspondence with the late Albert H Harris of the 'Philatelic Magazine', on the subject, some of which he printed in the 'P.M.'. This 'o' was in the first day of issue, I had 15 whole sheets, and it was on the 80 stamp in the lower pane, of every sheet, then it disappeared. I examined many other sheets but never saw it again. I sent the mint block of four to most of my Canadian correspondents, as I specialise in Canada. I have quite a good lot of stamp friends in Canada.

You mention 'slogans' I have looked up some which you need. Replying to remarks about the Sinn Fein labels, 'the woman with harp', designed by Joseph Plunkett (afterwards executed 1916) and the 'Cross of Cong' there have been a number of reprints in various shades - the originals are now very scarce. I have a block of four of each, guaranteed to have been printed in the G.P.O. Easter week 1916. Given me by an 'I.R.A.' (a 'Brigadier General!' or something) he has written it on a page they are mounted on. I had several whole sheets of these (small sheets only some 20 stamps each) which he gave me to sell for him @ 1/- per stamp - sheets £1.5. blocks @ 5/-.

I used get quite a lot of stuff to sell, when I was Hon/Sec, Treasurer, and 'Packet Superintendent' of the 'Irish Philatelic Society' up to some five years ago. This job I had for thirteen years, back to 1932, and I believe before that some wonderful lots of all this kind of material, could be picked up for next to nothing, most of it went into Dr. Stafford Johnson's Collection. Also a Senator Brennan's, one being President, and the other Vice/Pres of the Society! it was easy.....

Did you ever see the articles on the Irish Republican Stamps in the 'Philatelic Magazine'? Also 'Stampa'rus'? Have you Mrs Cooke's book on Irish postal history? or Meredith's on Irish overprints.

I think these are all obsolete now, but up to 1925 they were pretty accurate. I'm not sure if any of these books still exist.

I think I have now answered most if not all your questions, for the rest it is easier to send back lists with replies -

Yours Sincerely

J.M. Clifford.....

My thanks to Mr. Simpson for this outstanding piece of philatelic history. The section on the 'Sinn Fein labels' is quite interesting as is the remainder of the letter. One can attain an appreciation of the workings of the Irish philatelic world over fifty years ago from the letter. I am sure that members will find the above as interesting as I did and will appreciate the contents in a similar manner - Editor.

**THE PLATING OF THE 1918 BRADBURY, WILKINSON & CO. HIGH VALUES
(with reference to the stamps overprinted for use in Ireland)
J Rehnberg**

Since the issue of these stamps in 1918 and in their overprinted form for use in Ireland in 1922, very little has been published on the base plate.

This research is an attempt to give as fully as possible detailed data on the various base plates. Much effort has been made to describe each plate and its features - if any. More data remains to be discovered and additions to this and the following are welcomed.

My sincere thanks goes to the following people for helping me in my researches; Rev Canon John Brennan, Mr David Feldman of Geneva, Mr William Fletcher who also read the final drafts and made corrections, Mr Nicky Joyce and the friendly staff at the National Postal Museum in London, especially Mr Douglas Muir and Mr Lionel Jones.

Finally my thanks to Mr Patrick Williams, because of whose inspiration, this research was at last realised.

INTRODUCTION -

THE BRADBURY, WILKINSON & CO. PRINTINGS

A more detailed study of these stamps can be found in the BEAUMONT & STANTON handbook, 'THE POSTAGE STAMPS OF GREAT BRITAIN, Part 4'.

THE STAMP IMAGES -

All three denominations of the early plates are referred to as Type A plates - 22.5-22.7mm. In 1927 a new set of plates was used; Type B with a 23,0mm stamp image.

Not all stamps 23,0mm in height are Type B; this is because in 1926 undampened paper was used and stamps printed on such paper are larger than earlier ones. The paper is not toned, but appears pure white.

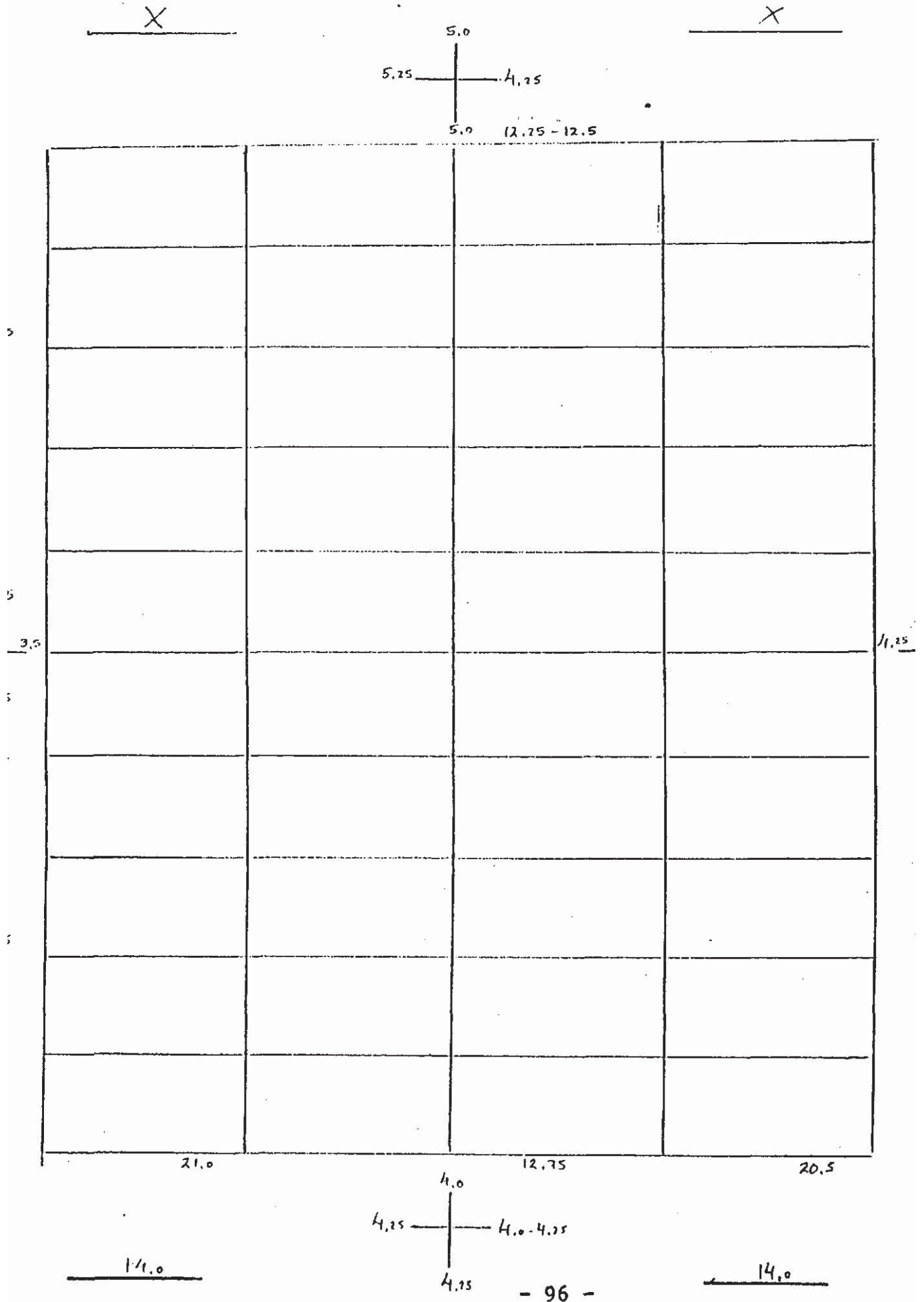
A dot was cut on each of the dies below the centre of the design. This was to assist aligning the transfer roller correctly when laying down the plates. However, this dot does not always appear.

PAPER -

The stamps were printed on white wove paper and exceptionally on ribbed laid paper.

In 1926 printing took place on undampened paper which therefore gave no shrinkage of the paper.

It differs from previous and was caused by printing methods rather than size of plates (undampened).



WATERMARK -

The sheets of 40 stamps are in ten rows of four impressions with marginal markings consisting of horizontal and vertical lines in all four corners of the plate.

There are also crosses between the second and third vertical rows in the upper margin and in the lower margin.

At the left and right side between the fifth and sixth horizontal rows there were further crosses in either side margins.

PERFORATION -

11X12.

The numbers used for the plates are the ones used and described by BEAUMONT & STANTON in their handbook, already referred to, 'THE POSTAGE STAMPS OF GREAT BRITAIN, Part 4'.

The numbers they use are arbitrary and do not necessarily reflect the order the plates were made or put to into use.

A new plate never described before has been given a continuous number.

2/6 B PLATE - Perfect and Broken R

Stamps 23.25mm in height - no dots

FEATURES OF THE PLATE;

TOP CROSS -

Left horizonatl arm is bent upwards at end.

MARGINAL LINES -

Top left vertical line is faint at bottom.

Bottom right horizontal line is bent downwards at right end.

The line is not straight.

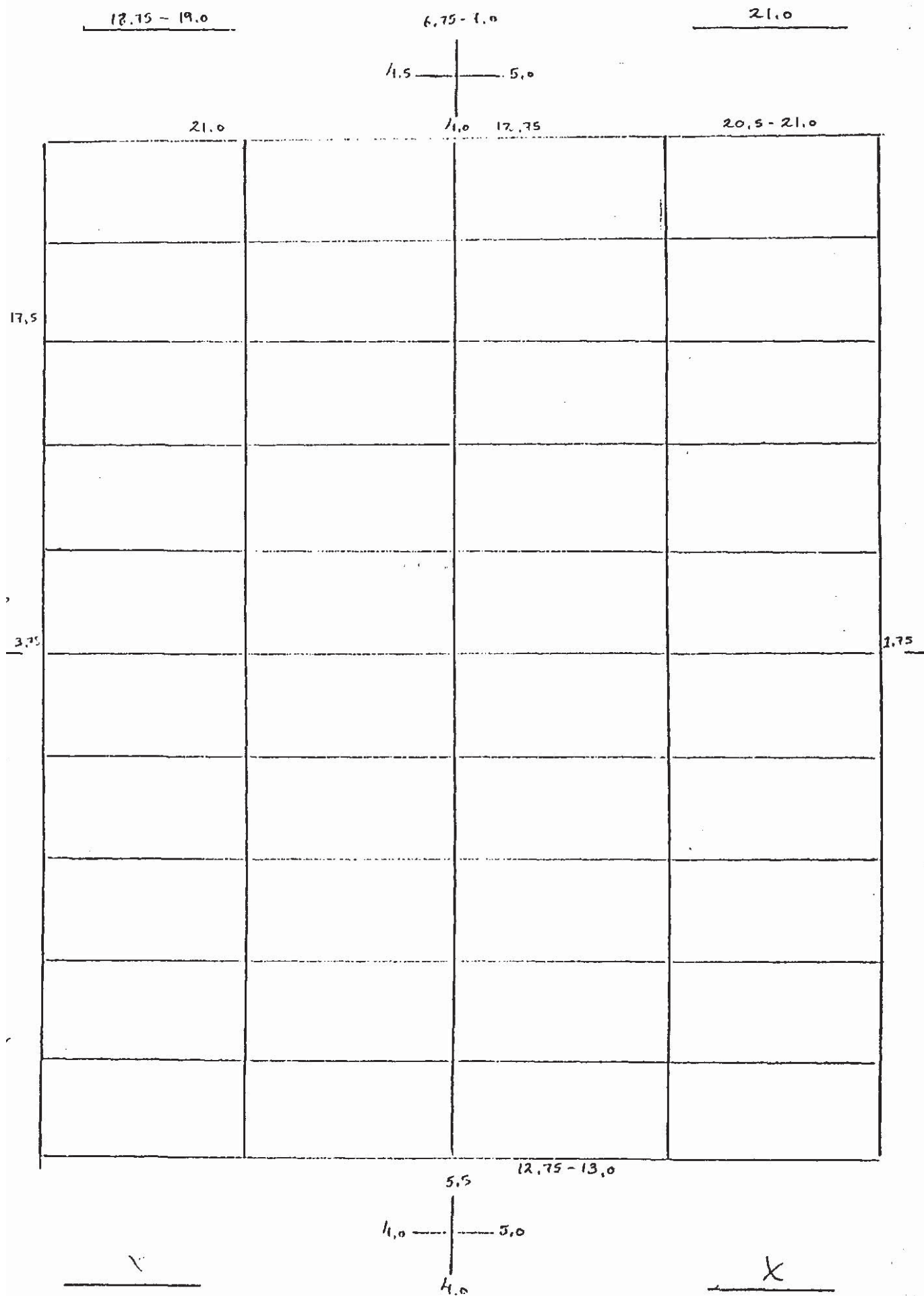
RE-ENTRIES -

No re-entries.

This plate has been found in conjunction with the Somerset House London Wide and Narrow Date abnormal setting 1927.

Apart from the very worn plate resulting in badly inked in letters, especially noticeable in the 'S' of Saorstat on many stamps, the 'S' of Saorstat is almost missing and inserted by hand on stamp number 22.

REF: Private Collections.



2/6 PLATE 3B - Perfect R
Stamps 23.0-23.5mm in height - with and without dots.

FEATURES OF THE PLATE;

TOP CROSS -

Top vertical arm is much longer.

BOTTOM CROSS -

Top vertical arm has a slight bend at top.

RIGHT CROSS -

Left horizontal arm is only 1.75mm long.

MARGINAL LINES -

Top right horizontal line is not straight, rather bent downwards at left.

Top vertical line is curved and a little uneven at bottom.

RE-ENTRIES -

No re-entries.

This plate has been found with Somerset House London wide date setting 1927-34.

On all sheets examined on this plate the following varieties have been found;

No. 12 have "flat tail to 9" in 1922

No. 29 have "flat tail to 9 " in 1922

No. 34 have "circumflex accent" in various stages.

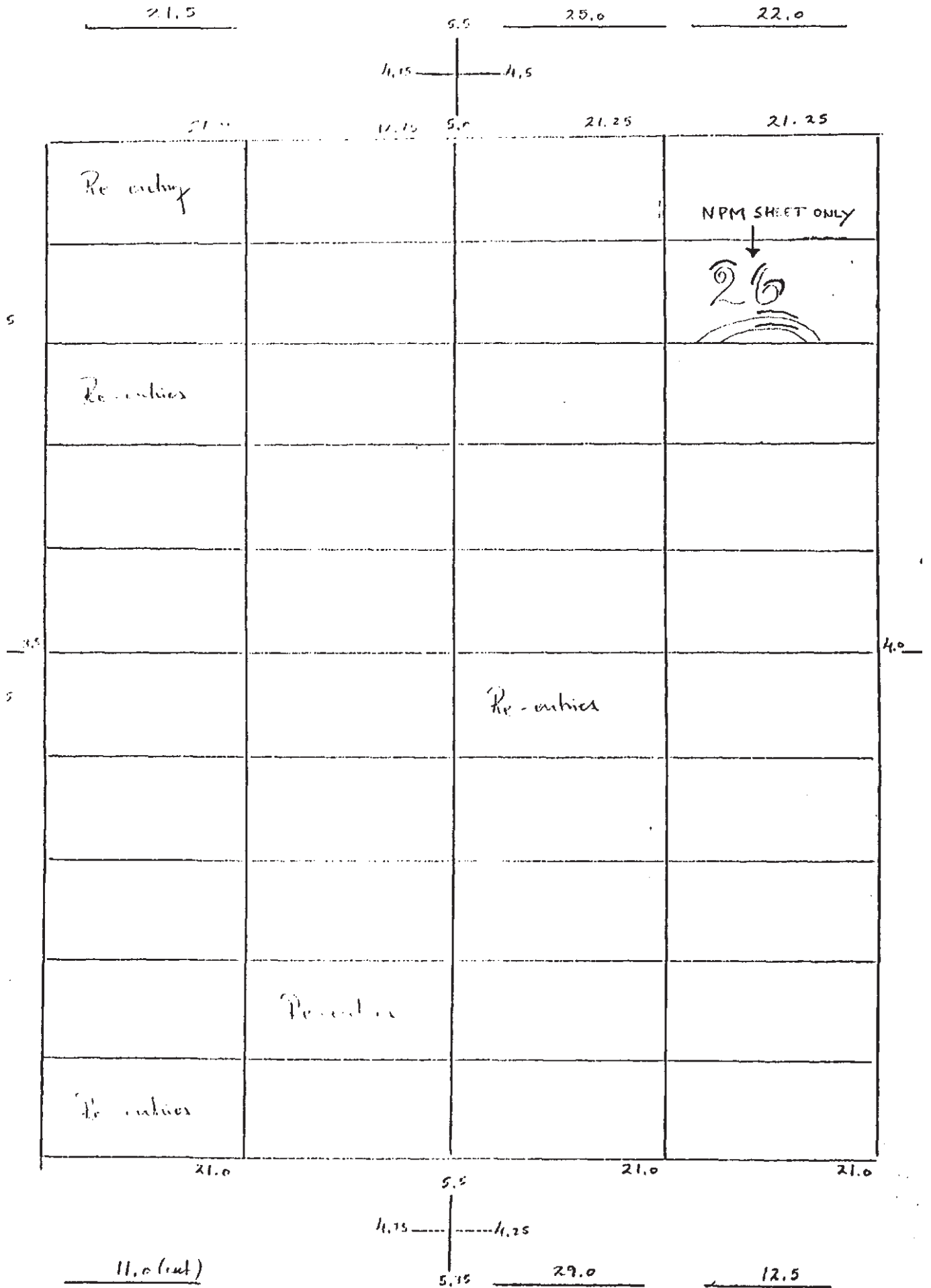
REF: NPM in London and private collections.

2/6 PLATE 5A - Perfect R

Stamps 22.5-22.75mm with and without dots.

FEATURES OF THE PLATE;

Stamp No. 32 has a clear bend and break in top left corner in the outer frame.



MARGINAL LINES -

There is an extra horizontal line at right of the top cross, which is 25.25mm long.

RE-ENTRIES -

Most stamps on the plate are re-entered in one way or another. Below follows the most important. The remainder have normally re-entered frame lines.

No. 1 Under the leg of the dark seahorse. In the NE corner of wreath where the garland joins it and at the inner frame line in the NW corner. The letters 'POST' are doubled.

No. 9 The lines in the lower half of Britannia's skirt and in the SE corner.

No. 23 The left outer frame line at bottom. Right end of bottom outer frame line doubled, right outer frame line trebled, lines in the dress to the right of the shield, lines in the ornament in NE corner, all doubled.

No. 34 The bottom outer frame line, all lines in Britannia's skirt, and the lines in the design in the SE corner, all doubled.

No. 37 The bottom outer frame line at right. Lower half of right outer frame line doubled. Horizontal and diagonal lines in shield and all lines in Britannia's skirt, doubled.

This plate has been found in conjunction with the following overprint settings -

THOM RIALTAS 1922 and THOM SAORSTAT 1922

On a particular sheet with the THOM SAORSTAT 1922 overprint the following have been noted;

The 'Bar before "S" of "SAORSTAT"'. This error is due to a bar which has emerged from the overprint line, hence the impression to the left of 'S' in "SAORSTAT". (Printer's slug)

No weak accents. No raised "a" on No. 2. No S/E or wide "at" on No. 34. No "SAC" for 'SAORSTAT' on No. 20.

On a Thom Rialtas 1922 sheet the following have been noted;
No re-entries.

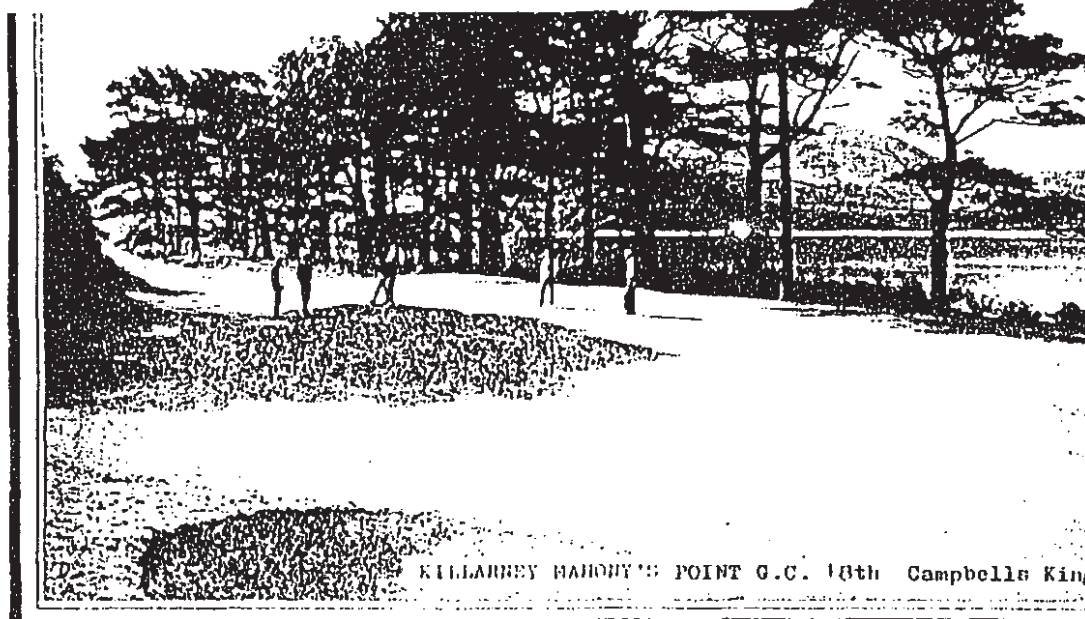
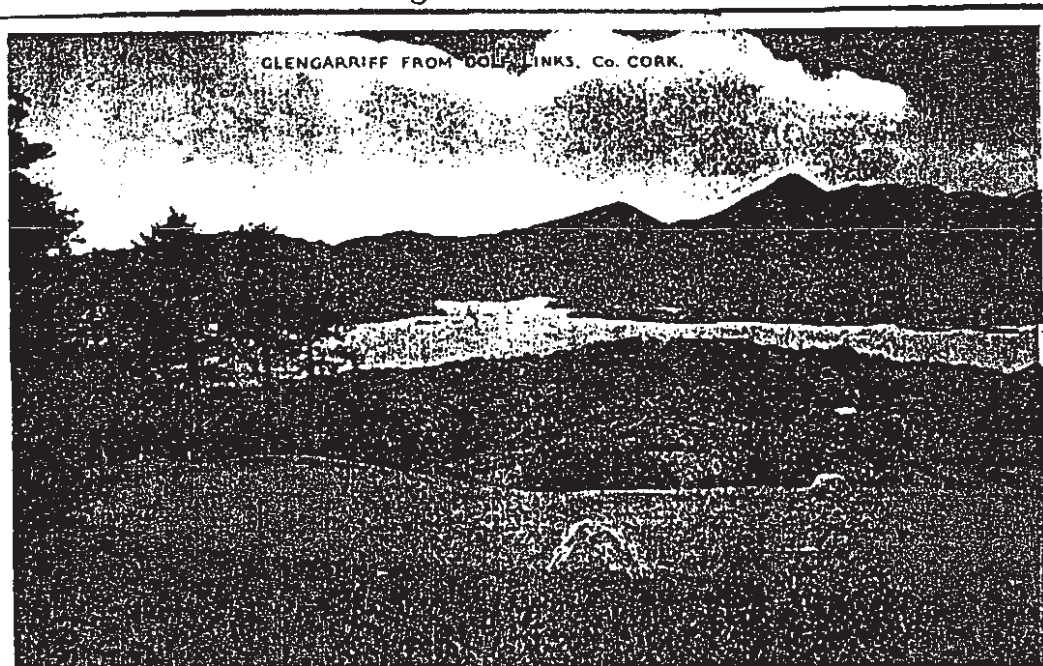
R/Se on stamps No. 3, 7, 10, 11, 15, 27, 29, 33, 34, 35, 38 and 40.

A sheet at the NPM in London is identical, but has only re-entries on No. 8. (see illustration)

REF; NPM in London and private collections.

GOLF AND IRELAND (Part 1)
C T Murphy

This is the first part of a series on the theme of golf in Ireland. Much of the material that will be covered is reprinted or based on the research printed in 'TEE TIME' (Journal of the International Philatelic Golf Society) of December, 1993 - Issue number 26. My thanks to Stuart MacKenzie, editor of 'TEE TIME' for the necessary permission to extract the material for this and following articles.

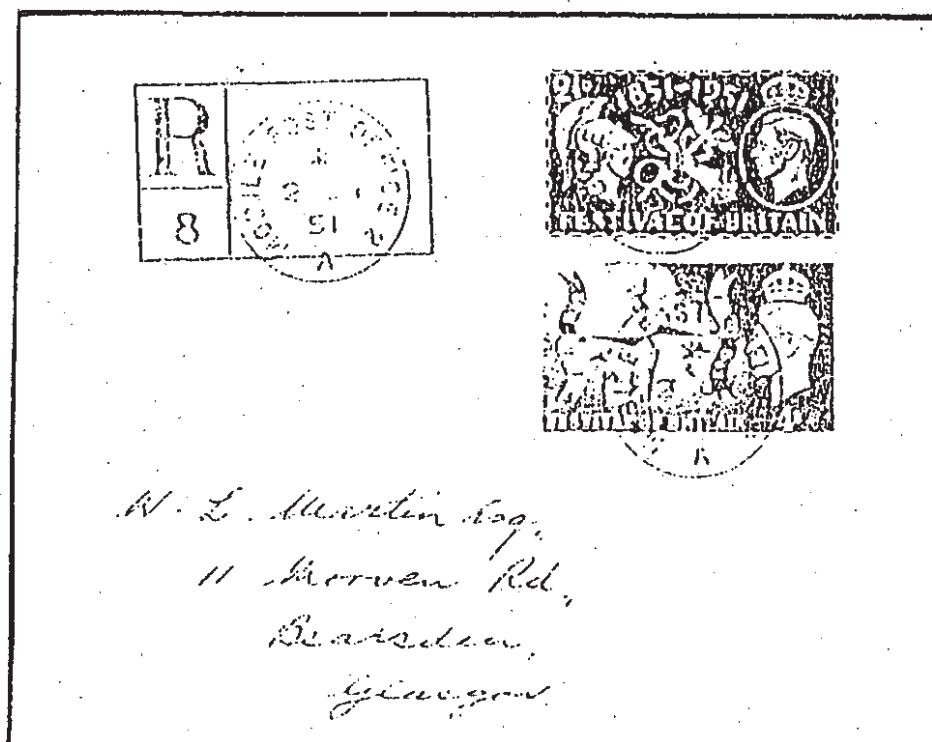
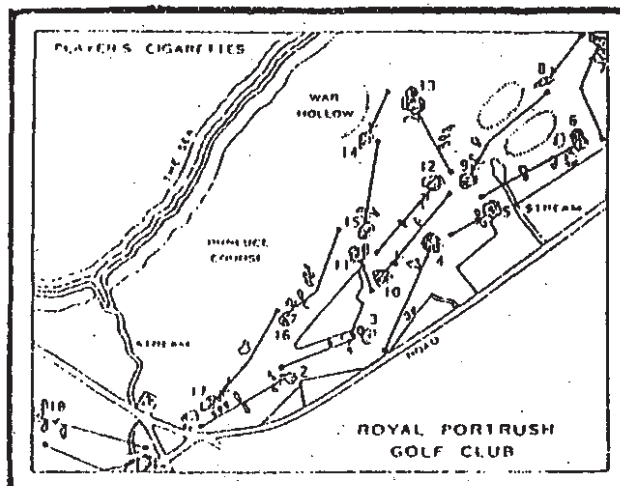


KILLARNEY & GLENGARRIFF; among the best golf courses to be found anywhere in the world, let alone in Ireland!

ROYAL PORTRUSH - 1951

It was announced in mid October of this year that Royal Portrush in Northern Ireland would be hosts to the Senior British Open Golf Championship in 1995, taking over from Royal Lytham. 1995 would be the first year of a three year run for this prestigious event to be held in the picturesque surrounds of this very famous Irish course.

The Open Championship was held at Royal Portrush in 1951. This was a break in tradition as all Open Championships to date had been played in Scotland or England. Musselburgh, Prestwick, St. Andrew's, Muirfield, Carnoustie and Troon had been the Scottish venues. The 'Royals' of the Cinque Ports, Liverpool, Lytham and St. Anne's, St. George's and Princes' had been the English venues.



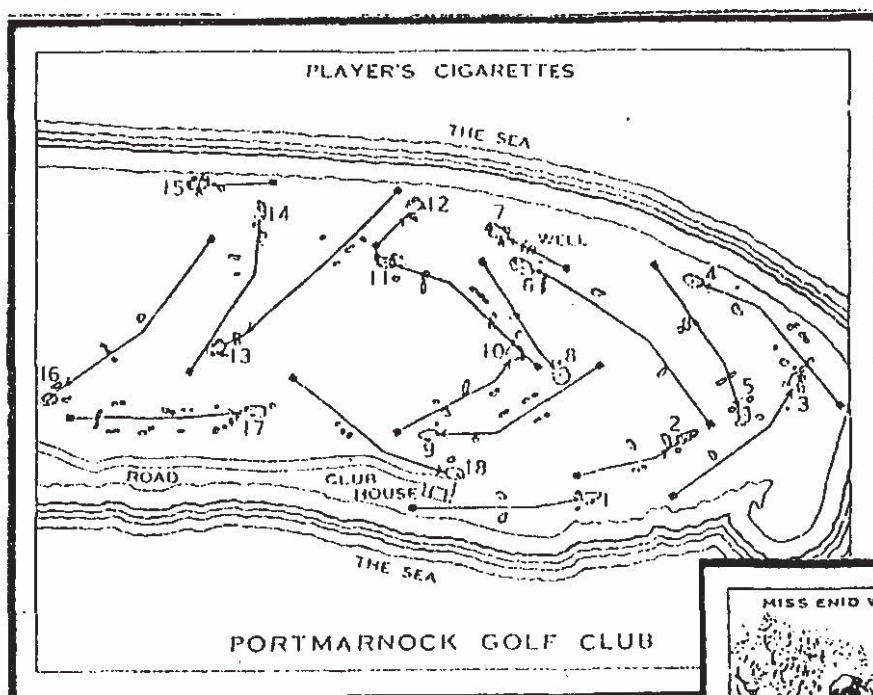
The Post Office offered postal facilities on course during the Championship; a mobile post office was in operation and handles any mail posted. The Mobile Post Office 2 Code A was only for registered mail or counter work as shown in the illustration.

The winner of the 1951 Championship was Max Faulkner, a very powerful hitter of the ball. His winning score was 285. He was placed fourth in the Open on two occasions, in 1949 and in 1950

and won the Spanish Open in 1952, 1953 and 1957. He played for the Great Britain & Ireland team, versus America, on four occasions.

PORTMARNOCK - 1931

Twenty years prior to the Open in Portrush, in 1931, the Ladies British Open Amateur Championship was played at Portmarnock. Portmarnock, of course, remains among the top courses in the world, being well situated to the north east of Dublin and having a most picturesque setting with the sea within eyesight.

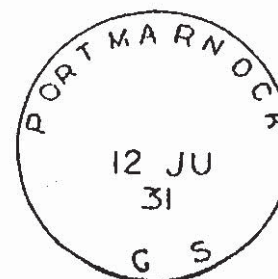


The Women's Amateur Championship began in 1893 and it has been held only the once in Ireland. The winner in 1931 was Enid Wilson who at the age of twenty one defeated Wanda Morgan by 7 and 6. Enid subsequently went on to complete a unique hat-trick of British titles, before retiring from competitive golf.

Enid ranks among the top women golfers of her generation and represented England on many occasions.



A special skeleton handstamp was in use for the Championship, held from the 4th to the 12th of June. The one illustrated being dated June 12th. Needless to add, this handstamp remains among the more elusive and difficult of all Irish commemorative handstamps.



HISTORY OF THE IPC (Part 4)

W Kane

In the December 1993 issue of the Journal the first part of an introduction to a history of the IPC was published. This was followed in the last two issues with a review of the philatelic collection of Thomas E Field. Here follows two obituaries written at the time of the legendary philatelist's death, back in 1965.

My thanks to Bill Kane for providing all this material. The HISTORY OF THE IRISH PHILATELIC CIRCLE is at present being researched by Bill Kane and John Lennon with the able assistance of many members.

We all look forward to the completed work which will no doubt prove of great interest both within the 'confines' of the CIRCLE membership and indeed in the broader spectrum of the general philatelic world.

Thomas E Field
1905-1965



Thomas E Field was a legend in his own lifetime as the two following obituaries testify; the first is from Robson Lowe with the second penned by Fred Dixon.

IN THE BEGINNING

In the winter of 1928, an elderly Yorkshireman came into the office and cross-examined me closely about the value and

interest on a collection of the provisional postage stamps of Ireland. That he knew nothing about the stamps was not concealed but the business side of life obviously contained few mysteries for my questioner.

A day or so later, Thomas Field came in to see me and bought the collection and it was not until some long time after that I met his father and then knew who had made the original enquiry. He made no mention of our previous meeting, so I refrained but I wondered then, and wonder now, whether this collection was a present to Thomas from his father.

If it was a present, then it was a splendid one, for over thirty-five years the owner had the exciting and continual pleasure of making new discoveries about the postal history and postage stamps of Ireland, and through his hobby he became the personal friend of other philatelists.

In the first flush of his enthusiasm for collecting he added other subjects and formed distinguished studies of the stamps of the Australian Commonwealth, the George V stamps and the pioneer air-mail flights of Great Britain.

From time to time, all these collections were shown at International Exhibitions and were awarded gold medals. All but the Irish collection were sold during the last decade of his life so that he could concentrate on the study that interested him most.

Shortly after his first interest in philately was aroused, he became a member of the Huddersfield Philatelic Society, and at one time was President, an Office he also held in the Wakefield Philatelic Society (founder), the Postal History Society and the Yorkshire Philatelic Association.

He was Chairman of the Irish Study Group, a fellow of the Royal Philatelic Society, London, and the Society of Postal Historians, and a member of the Eire Philatelic Association of America and the Australian Commonwealth Specialists' Society of Great Britain.

His work in the propagation of the hobby not only brought him many recruits but also greatly increased the pleasure of a wide circle of philatelists, who enjoyed both his excellent displays and lectures and appreciated his great and sincere interest in that particular sphere which was their own speciality.

Nature built Thomas Field on generous lines and whether it was in the exercise of his lively brain in philatelic research or promotion, or in industry, his infinite capacity for detailed work was obvious and brought great rewards.

During the last few years of his life, illness prevented his attendance at many philatelic conferences and other functions

but he was able to maintain contact with his many philatelic friends through correspondence, from which he derived great stimulation and interest.

Robson Lowe

THOMAS EDWIN FIELD of Skelmanthorpe

Although "Tom Field" to his philatelic friends, he always signed as "Thomas E. Field" and was justifiably proud of the middle name "Edwin", now traditional in the family, as indeed is the "Thomas". There was a Thomas Field making cloth in Skelmanthorpe as long ago as 1715, and the story since then has been one of development, growth and consolidation, especially after Edwin (the first) formed the present Company in 1862 as "Edwin Field". It has continued as a thriving family concern, adapting new materials and marketing new products, now exporting luxury rugs throughout the world.

Only the staff does not change: at the centenary celebrations in 1962 there were six employees who had been with the firm for 50 of the 100 years. Thomas Edwin had become a Director in 1926 when the business became a limited liability company, and was Managing Director from the death of his father Charles Edwin in 1935 until his own failure in health when he handed the reins to his son, Richard Edwin.

For several years Thomas had devoted considerable time and energy to research into the family history, and he particularly enjoyed combining business and pleasure on a tour of Australia and New Zealand in 1950. There he was able to meet members of a branch of the family while exploring new outlets for exports. It may have been the Australian connections which led him to collect Australian stamps, and to study the Australian and African air routes, but those were less important than the Gold Medal collection of George V issues of "Great Britain" and that of everything to do with the Windsor-London flights of 1911.

All these collections were, however, eventually disposed of in favour of Ireland. The interest in Ireland began in 1930 with the purchase of part of the Agnew collection, which comprised almost entirely the 1922-23 overprints. This became the nucleus of an amazingly diverse and comprehensive assembly of material, filling scores of albums.

Anything with an Irish link was fitted in methodically, there being separate sections for all branches of Postal History, for U.K. used in Ireland, Revenue stamps, Railway Letter stamps, as well as the overprints and subsequent postage stamps of the Irish Free State and Irish Republic. Another section held stamps, from any country, portraying men or women of Irish antecedents, or designed by Irishmen. He delighted in tracking

down additions to this theme and kept his correspondents busy trying to establish fresh Irish links.

Everything was mounted in de-luxe albums, professionally written-up from the owner's meticulous instructions. Very many pages were in acetate envelopes, and they were not always the most valuable pages. The envelopes served to hold cuttings and extracts from letters, sent and received, dealing with the items mounted, or similar items reported to exist elsewhere. The albums were housed on specially built shelves filling one side of a strong room at the Mill. Every album was clearly labelled, and it was therefore possible to locate any one of the thousands of covers and tens of thousands of stamps, in a very short time.

The super-efficiency was applied also to correspondence, but it was not the ruthless efficiency which goes with a one-track mind. Every enquiry, however trivial, received a full reply, with detailed references and full descriptions of anything pertinent in the collection. What made the letters so charming was that they did not stick to the bare essentials. There were always extra personal touches, comments on current affairs, news of mutual friends, beautifully phrased and perfectly typed.

Where Tom Field was most exceptional was in his willingness to lend individual items, or whole albums, to fellow enthusiasts. Although he did not himself compile monographs, many of the standard works were substantially assisted by his willing co-operation in this way, as well as by his detailed comments on drafts, or suggested revisions of check-lists.

Numerous carbon copies were made of everything he dictated, and the copies were distributed to anyone likely to be interested, or (what was rarely possible) able to add usefully.

I believe that what he enjoyed most in his collecting was such sharing his knowledge with others. His many gold medals and other exhibition awards caused him less satisfaction than the votes of thanks at the meetings of provincial philatelic societies, after he had shown "Irish Stew", or another careful selection of album pages. And many of us cherish our souvenirs of his displays, the stencilled summaries of their contents, with pleasantly humorous comments.

Tom Field was a member of many societies, large and small, and always an active member. His worth was recognised by his election as President of the Huddersfield, Leeds, Wakefield, Yorkshire, and Postal History Societies, and as Chairman of Congress (1957). In none of these was he only a distinguished figurehead. His unflinching tact combined with a grasp of essentials ensured that any meeting he presided over proceeded smoothly and efficiently. He was equally successful as the host

at social functions, always finding the right thing to say, and saying it clearly and concisely.

Understandably, he took a leading role in founding the Irish Philatelic Study Group, and its successor, the Irish Philatelic Circle. Without his influence, and material assistance, they would have remained only nebulous ideas.
F.E. Dixon

ALCOCK & BROWN

C Murphy

An Post issued a 52p adhesive in early September commemorating the 75th anniversary of the first non stop flight from North America to Europe, across the Atlantic Ocean.

This singular achievement was also marked an issue of an aerogramme by the Royal Mail earlier in the Summer.

This features a brief description of the feat of endeavour and pictures of the two airmen, John Alcock and Arthur W. Brown, and the Vickers Vimy in which they flew across the Atlantic and into history.

A map of the route taken is also shown with Clifden, Galway marked. BENHAM of Folkestone produced an excellent cover for the event as below.

This shows the Vickers over the 'Irish coast', as mentioned in the text.

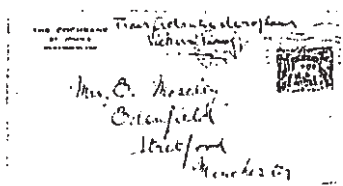
Alcock and Brown



The first non-stop Atlantic flight was made 75 years ago by pilot John Alcock and his navigator Arthur Brown. The flight was made in a Vickers Vimy bomber on 15 June 1919. The flight was a triumph for the Royal Air Force and for the Empire. The flight was a triumph for the Royal Air Force and for the Empire. The flight was a triumph for the Royal Air Force and for the Empire.



Alcock and Brown's flight was a triumph for the Royal Air Force and for the Empire. The flight was a triumph for the Royal Air Force and for the Empire. The flight was a triumph for the Royal Air Force and for the Empire.



By air mail
Paravion
Aerogramme

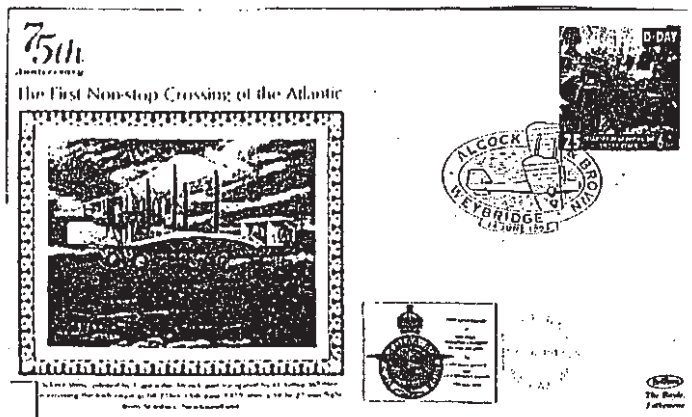


TO BE FILLED IN BY THE ADDRESSEE

Write in your own hand (please show postmark)

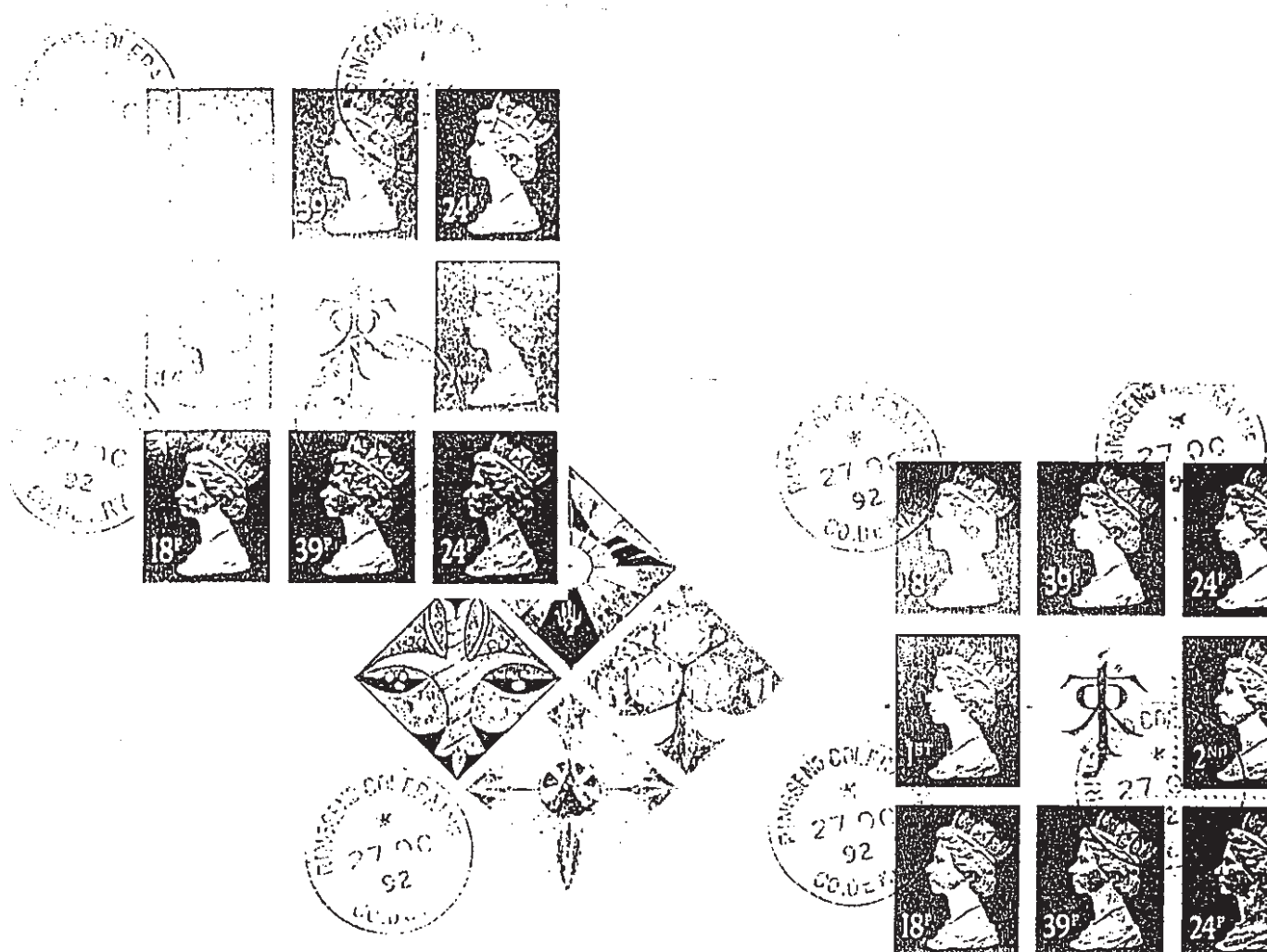
An aerogramme should not contain any message if it is to be sent by ordinary mail

The 1919 production and annual issue of the Aerogramme is published by the Royal Mail. The Aerogramme is published by the Royal Mail. The Aerogramme is published by the Royal Mail.



SOME AMUSING CONNECTED POSTMARKS FROM NORTHERN IRELAND
A W Graham

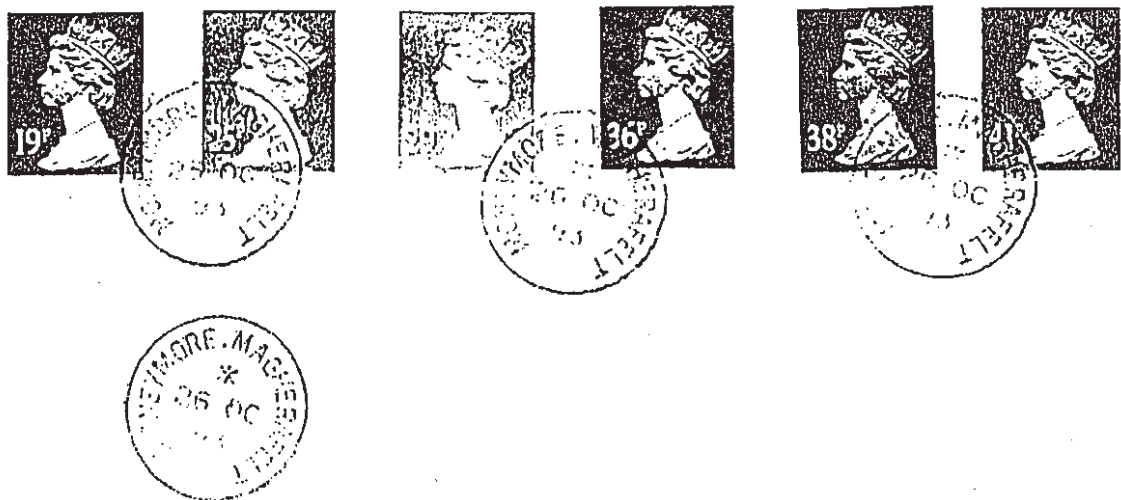
I can fully understand those purist collectors who will have nothing to do with purely philatelic confections and insist on collecting only genuine postally used mail. However, collecting is such a personal thing and I find it difficult to draw such hard and fast rules. Some dealers occasionally produce quite attractive covers and I find it difficult to curb my 'maggie' instincts. As I hope to show with the covers illustrated, it is also one way to collect what otherwise would be difficult and elusive postmarks. Anyone who is familiar with Tolkien's 'Lord of the Rings' fairy-tale epic will recognise the relevance of the 'RINGSEND' postmark (figs. 1 & 2). I only serviced twenty or so covers for an English dealer for this issue and only two covers exist with mixed-value pane on the official PO Tolkien cover.



THESE HERALDIC EMBLEMS RELATING TO THE
 SILMARILLION WERE DESIGNED BY TOLKIEN

Figs. 1 & 2; Tolkien's LORD OF THE RINGS with RINGSEND h/s

'MONEYMORE' (figs. 3 & 4) is always a 'hoot' when the postage rates are increased. It is interesting to note that up to June 28th, 1993, when the registration procedures were so drastically altered quite a few of the smaller PO's were still using the 'old style' labels with the PO name included. It is a matter of speculation just how rare registered items are from some of the more obscure and remote post offices.



Figs. 3 & 4; MONEYMORE handstamps - postal charge increases



The 1984 Economic Summit Meeting between the President of the Euro-Communities, and the leaders of K., Canada, France, West Germany, Japan and the U.S.A. will take place in Lancaster House, London, between 3th June.

This annual gathering is now a steering influence on western economic policy.



ING LONDON ECONOMIC SUMMIT FIRST DAY COVER

Fig. 5; LONDON ECONOMIC SUMMIT FDC with MONEYMORE h/s

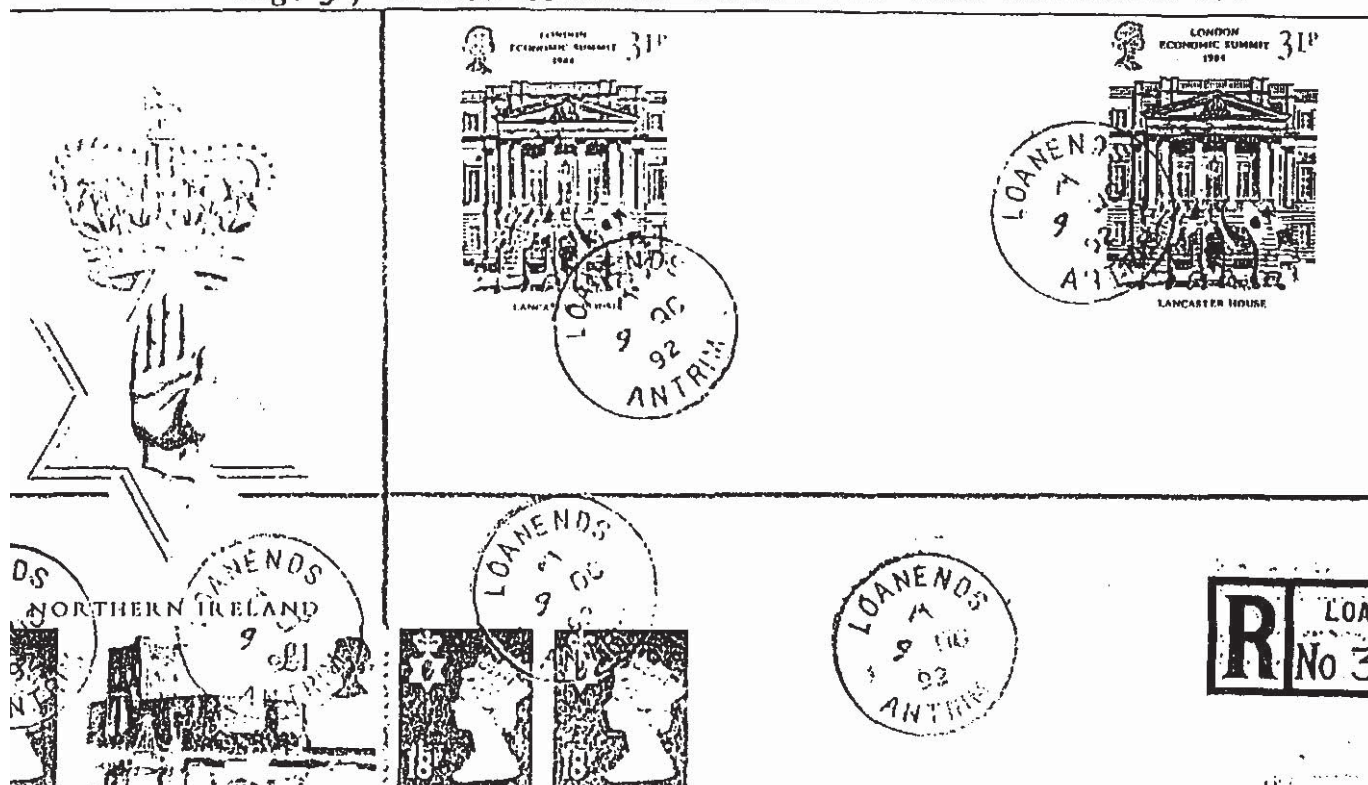


Fig. 6; LONDON ECONOMIC SUMMIT FDC with LOANENDS h/s

'MONEYMORE' is also of particular relevance to the LONDON ECONOMIC SUMMIT issue of June, 1994 (fig. 5) as is 'LOANENDS' (fig. 6) which was probably very much under discussion!