

Commemoratives of Eire

SUPPLEMENT No. 8

ÉIRE PHILATELIC ASSOCIATION

September-October, 1962

1929 (June 22) CATHOLIC EMANCIPATION CENTENARY. Watermark SE. Perf. 15 x 14.
Designed by Leo Whelan. Printed at Dublin Castle in sheets of
240 stamps - two panes of 120 - 12 x 10.

Scott No.	Gibbons No.	Value	Color
80	89	2d	Green (shades)
81	90	3d	Blue
82	91	9d	Violet (shades)



In the oval frame around the portrait of Daniel O'Connell are the words, "Fuascailt na gCatoiliceac" (Catholic Emancipation). The 2d value has been reported in at least 3 shades of color and the 9d is claimed to appear in two shades - a so-called "warm" shade and a "cold" shade.

Daniel O'Connell was born in County Kerry in 1775 and was elected a member of the British Parliament in July 1828 and it was largely thru his efforts that the Catholic Emancipation Act was passed in 1829. He became the leader of the Irish Party in Parliament in 1837 and died ten years later on May 15, 1847.

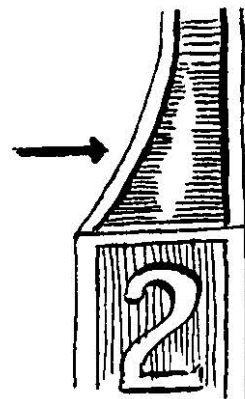
Proof Without Value

Varieties

(a) RETOUCH 2d. Fifteenth row, 12th stamp (Stamp No. 180). This famous variety of the 2d value was caused a day or two before the first printing by a workman dropping a tool on it breaking the frame and the "Jubilee" lines. These "Jubilee" lines are short lines in the sheet margin. It is claimed that these lines take the weight of the inking roller when lifting it to the level of the plate.

Since it would require about two weeks for a fresh plate to be made in London, hasty repairs were made by retouching the plate. This is said to have been done by a jeweller in Dublin. This "retouched" plate was used for the first printing and was shortly thereafter replaced. This variety was not discovered for some time and accordingly is a scarce item in either mint or used condition. It is also known on first day of issue covers.

The "retouch" is visible to the eye in a thickening of the right hand inner vertical frame line and the two oval outer lines which enclose the central portrait from above the value "2" tablet on the right hand side to about the level of the last "c" in the word, "gCatoiliceac". The short horizontal lines of shading between the curved and the straight frame also have a broken and irregular appearance.



"Re-touch"

(b) PEN BEHIND THE EAR. 2d. Fourth row, 12th stamp.

This variety consists of a small flaw, scratch or break in the horizontal lines of shading in the background above and immediate-back of O'Connell's ear on the right hand side of the stamp and it makes it appear that he has a pen behind his ear.



(c) BULLET HOLE. 2d. Twelfth row, 11th stamp. (11th stamp on the second row of the lower pane). This variety is described as a small colourless circle above the left eye of O'Connell. There is no doubt that this variety was caused by a foreign object on the plate during the printing which picked up ink, causing the center dot and was sufficiently thick or raised to push away the paper, causing no contact in a circular ring around it. It is reported that its position varies slightly indicating a gradual displacement of the foreign object by each printing contact. Dr. M.M. Conran of Waterford, Ireland was able to fix the location in the lower pane from four blocks of four - all purchased in Cork in 1929 and showing the gutter margin perforated at the



"Bullet Hole" top.

(d) Other Varieties. Mr. James Couch in the "American Philatelist" for July, 1948 reported two other "constant varieties" which he found: (1) a broken tail on the figure "2" of the 1829 date tablet at the left top of the stamp; (2) a break in the left vertical wall of the left value tablet of the stamp. He also reported two varieties believed to have been caused by plate wear - a break in the inner left frame line just above the value tablet; and the disappearance of the frame line which normally terminates the tail of the 1829 scroll in the upper left of the stamp.

Mr. William Ward, the philatelic writer reported some years ago that he found on all values a "white halo" around the head of O'Connell. It is possible that this effect might have been caused by the location of the watermark in the paper.

1930 (October 15th) COMPLETION OF THE SHANNON HYDRO-ELECTRIC SCHEME. Watermark SE. Perf. 15 x 14. Designed by E.L. Lawrenson. Printed at Dublin Castle in sheets of 120 stamps - two panes of 60 - 6 x 10.

Scott No. 83 Gibbons No. 92 2d Black brown or agate



This design was taken from a photograph of the Ardmacrusha Power House and Barrage, near O'Brien's Bridge on the River Shannon.

The stamp bears in Gaelic the words - "Forbairt comact na Sionainne" (Shannon River Development). This engineering scheme was one of the most significant developments of the new Irish government.

The Shannon River is the principal river of Ireland and from its source in County Cavan it flows to meet the sea at Limerick, 240 miles away. The provision of cheap electric power, by means of the immense resources of this river engaged the attention of the Irish Free State government and work began in 1925. The first part of the work was completed in 1929 and three gigantic turbines of 40,000 horsepower each were put into operation. The designer of the new stamp had previously designed the Irish bank notes.

Although most "First Day of Issue" covers of the Shannon Commemorative bear cancellation date, October 16th, 1930, the Philatelic Section of the Dublin Post Office insists that it was officially issued October 15, 1930 and there is overwhelming evidence in the form of covers and postmarks in existence bearing this date, although they appear to be scarce..

Varieties

Colors: William Ward claims two color variations which he denominates pale dull brown and darker dull brown. (Mekeel's January 4th, 1937).

Papers: James S. Couch reports that two varieties of paper were used for this issue: the original white and an off-color, yellowish white (American Philatelist, July 1948).

Inking Varieties: Although there are no major errors or varieties, our own member, William Kane reports several interesting inking varieties:

(1) The appearance of trees behind the Bridge found on the first printing of the stamps, due to bad inking perhaps and found by Mr. Kane on the first stamp, Row 15 (in the lower pane).

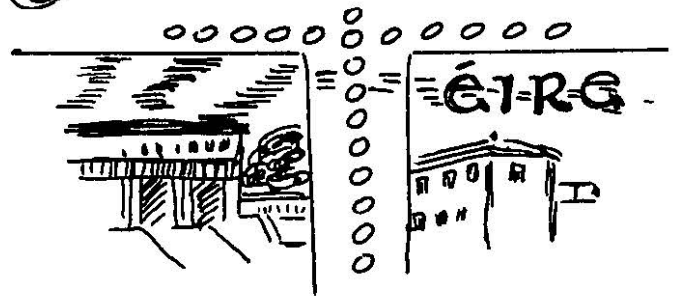
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(2) The inking flaw mentioned in (1) above is carried into stamp 2, Row 15, but here it takes on a different appearance - like that of a flock of birds flying through the letters of "Éire".

(3) The inking flaw mentioned in (2) above really starts in the margin of the perforation and is carried into Stamp 2. But strange to say while varieties (2) and (3) are common to both a full pane and a block of six possessed by Mr. Kane, variety (1) does not appear at all on the pane of stamps.

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ÉIRE

1931 (June 12) BI-CENTENARY OF THE ROYAL DUBLIN SOCIETY. Watermark SE. Perf. 15 x 14. Designed by G. Atkinson. Printed at Dublin Castle in sheets of 240 stamps - two panes of 120 - 12 x 10.

Scott No. 84 Gibbons No. 93 2d. Pale blue (shades)



On June 25th, 1731, four years after the accession of George II to the throne, the Royal Dublin Society was founded by the Irish Parliament, for the purpose of "improving Husbandry, Manufactures, and other useful Arts and Sciences."

The inscription reads "1731-1931 Cumann Ríogha Baile Átha Cliath" which interpreted means "Royal Dublin Society"

Varieties

There are very few varieties of this issue. The only one to appear occurred in the last printings of the issue and as a result of plate wear, there is fading of the horizontal lines behind the legend at the bottom of the stamp. Shades: There appear to be two distinct shades of the stamp. Capt. Tomkins calls them light ultramarine and very dark blue (Philatelic Magazine, September 20, 1946) and William Ward calls them blue and bright ultramarine (Mekeel's Magazine, January 4, 1937).

1932 (May 12) INTERNATIONAL EUCHARISTIC CONGRESS. Watermark SE. Perf. 15 x 14. Designed by G. Atkinson. Printed at Dublin Castle in sheets of 240 stamps - two panes of 120 - 12 x 10. Issued to commemorate the International Eucharistic Congress in Dublin in 1932. The design features a Chalice and the Cross of Cong.



Scott No. 85 Gibbons No. 94 2d. dark green (shades)
86 95 3d. bright blue

Varieties

While there are no major varieties or errors, there are minor ones:
Shades - Capt. Tomkins reports three different shades of the 2d. - light and dark green and a distinct emerald which is somewhat rare.

Plate Wear - As a result of plate wear in later printings, the solid color horizontal bars at the top and bottom show white spots and scratches.

1933 (September 18) HOLY YEAR COMMEMORATIVE. Watermark SE. Perf. 15 x 14. Designed by R.J. King. Printed at Dublin Castle in sheets of 240 stamps - two panes of 120 - 12 x 10. Issued to commemorate the Catholic Holy Year of 1933-1934



Scott No. 88 Gibbons No. 96 2d. slate green
89 97 3d. deep blue

Plate wear furnishes the only variation in this issue. As the plates wore, several of the very distinct horizontal white lines disappeared entirely or in part.

1934 (July 27th) GAELIC ATHLETIC ASSOCIATION JUBILEE. Watermark SE. Perf. 15 x 14. Designed by R.J. King. Printed at Dublin Castle in sheets of 240 stamps - two panes of 120 - 12 x 10. Issued to commemorate the 50th Jubilee of the Gaelic Athletic Association. The design features a Hurley player in action.



Scott No. 90 Gibbons No. 98 2d. green (shades)

Plate wear furnishes some interesting variations:

(A) "Two Solid Lines of Colour". The normal design has five wavy lines in the background, a white space, a thick wavy line, a wider white space, and another thin line at the bottom. As the printing proceeded, there is a partial thickening of these lines and two or more appear to be joined intermittently. The final stage consists of two thick lines of colour instead of five lines as in the normal printings. It also in some instances becomes a single thick wavy line. It is noticeable that in the final stages the colour of the stamp is a dark green shade.

(B) "Clubfoot". At the stage where the two solid lines of colour exist, the Hurley's right foot becomes part of the ground, due to the white parts of the design disappearing.

(C) "No Bootlaces". Here again, the white bootlaces in the boot on the left foot disappear as in the case of the variety (B) above.

