

The Argentina 1935-51 Definitives

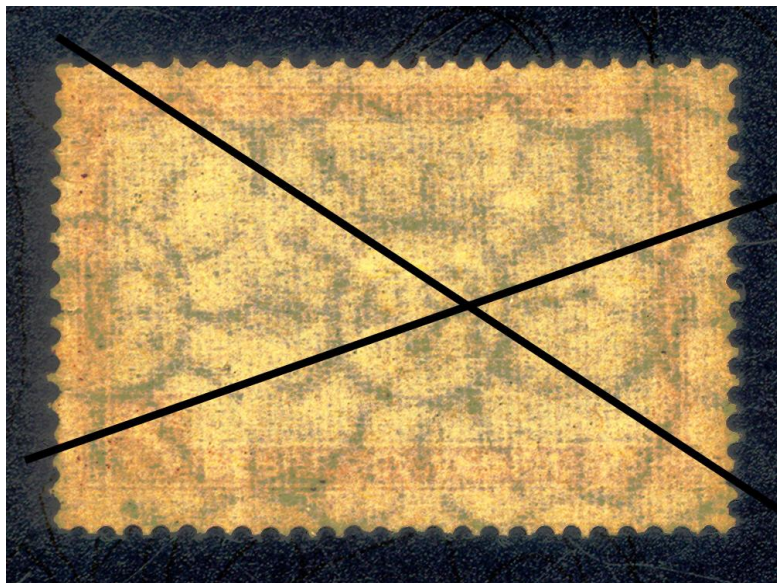
Notes

The Papers



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Preface

In this book I accumulate my notes on the papers of this issue during the first half of 2009. Beginning collectors to this series encounter several stumbling blocks. The first stumbling block, which is encountered by collectors using the Scott catalogue, is that the stamps have been grouped using a scheme that is based on the major watermark types; ignoring the difference for the same watermark as used on the various papers, the variations within a watermark type, and the changes of other printing characteristics through 20 years of postal use. The second stumbling block, which collectors using the Argentinean specialized catalogues encounter, is that the issues have been grouped in a loosely chronological scheme that separates Argentinean papers from imported papers. I use a description scheme for the stamps that is independent of the catalogs. Those who have studied or collected this series for a few years have likely been confused by the catalog numbers. Most collectors in North America use the Scott catalogue, and most collectors in Argentina use the Petrovich and Kneitschel catalogs. These three catalogs have confusing numbering schemes and all do not differentiate all of the papers correctly. The Klass specialized Argentinean catalog comes closest to an accurate description of this issue, but misses a few papers. I unfortunately have not had time to describe the inaccuracies found in these catalogs.

Referring repeatedly to the Argentina 1935-51 Definitives lengthens the text needlessly. From here onwards I use the descriptor Arg3551 to refer to this series. In addition, I refer to the 'Servicio Oficial' as the 'SO' issues, and to the Departmental Official issues as the DEPOF issues.

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Design Review

In this section I give a brief tour of the designs, and show tables with the most significant features. These tables summarize information that I present in more detail in later sections.

Regular Issues



Value	Scheme	Printing	Theme	Colors	In Use
½ c	05c	Offset	Belgrano	Purple	1935 to 1940s
1 c	1c	Offset and Typographed	Sarmiento	Orange Brown	1935 to 1950s
2 c	2c	Offset	Urquiza	Dark Brown	1935 onwards
2 ½ c	2p5c	Offset	Braille	Dark Green	1939 to 1940s
3 c	3cSM	Offset	San Martin	Green	1935 to 1938
3 c	3cSM	Offset	San Martin	Gray	1939 to 1940s
4 c	4c	Offset	Brown	Green	1939 to 1940s
4 c	4c	Offset	Brown	Gray	1935 to 1938
3 c	3cM	Offset	Moreno	Olive Green	1943 to 1940s
5 c	5c	Offset	Moreno	Red Brown	1936 to 1938
5 c	5c	Typographed	Moreno	Red Brown	1937 to 1940
5 c	5c	Clay paper	Moreno	Red Brown	1941 to 1940s

The Argentina 1935-51 Definitives



Value	Scheme	Printing	Theme	Colors	In Use
6 c	6c	Offset	Alberdi	Olive Green	1935 to 1940s
8 c	8c	Offset	Avellaneda	Orange	1939 to 1940s
12 c	12cBR	Offset	Mitre	Brown	1935 to 1938
12 c	12cR	Offset	Mitre	Red	1939 to 1940s
10 c	10cR	Typographed	Rivadavia	Red	1935 to 1938
10 c	10cBR	Offset and Typographed	Rivadavia	Brown	1939 to 1961
15 c	15cSC	Offset	Cattle	Blue	1936 to 1940s
20 c	20cSC	Offset and Typographed	Cattle	Blue	1951 to 1950s
20 c	20cJMG/MG	Offset	Guemes	Blue	1935 to 1942
15 c	15cMG	Offset	Guemes	Blue	1942 to 1940s
20 c	20cLC	Offset	Cattle	Greenish Blue	1942 to 1950s
25 c	25c	Offset	Agriculture	Pink Red	1936 to 1950s

The Argentina 1935-51 Definitives



Value	Scheme	Printing	Theme	Colors	In Use
30 c	30c	Offset	Wool	Orange Brown and Yellow Brown	1936 to 1950s
1 peso	1pL	Offset	Map with boundaries	Brown and Blue	1936
1 peso	1p	Offset	Map without boundaries	Brown and Blue	1937 to 1940s
40 c	40c	Offset	Sugarcane	Purple and Reddish Purple	1936 to 1950s
50 c	50c	Offset	Oil Rig	Red and Orange	1936 to 1950s
5 pesos	5p	Offset	Iguazu	Navy Blue and Dark Green	1936 to 1950s
2 pesos	2p	Offset	Fruits	Red Brown and Blue	1936 to 1950s
10 pesos	10p	Offset	Grapes	Brown and Black	1936 to 1950s
20 pesos	20p	Offset	Cotton	Green and Brown	1936 to 1950s

Departmental Officials

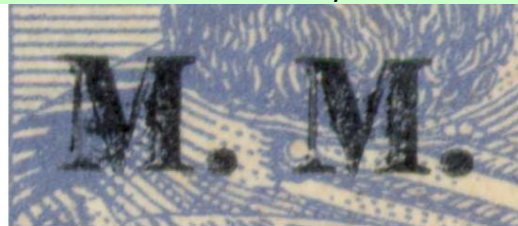
There are eight overprints representing departments, or ministries of the Argentinean government. These are:



M.J.I.: Justice and Public Instruction



M.M.: Navy



M.O.P.: Public Works



M.R.C.: External Relations and Culture



For the 1 peso stamp without map boundaries, the overprint is found along the top or the bottom of the stamp, as shown below.



There are 128 departmental official major issues, shown as gray boxes in the table below. There are additional color varieties for the 10c Rivadavia Red, since types I and II were each printed in dark red, and then a lighter red. The 50 centavo and 1 peso with map boundaries (1pL) are very rare used or on cover and were issued in small quantities. I will use the contraction DEPOF to refer to these officials from here onwards. The 25c DEPOF is only found on the 1E2 paper, making it an ideal stamp to study and uniquely determine this paper.

Value	Paper	M.A.	M.G.	M.H.	M.I.	M.J.I.	M.M.	M.O.P.	M.R.C.
1c	1E1								
2c	1E1								
3cGr	1E1								
5c	1E1								
5ct	1E1								
10cR-I	1E1								
10cR-II	1E1								
15cSC	1E1								
20cJMG	1E1								
20cMG	1E1								
30c	1E1								
50c	1E1								
1P top	1E1								
1P bottom	1E1								
1PL	1E1								
25c	1E2								
30c	1E2								
1P bottom	1E2								

Servicio Oficial

There overprints replaced the departmental officials in 1937/38. There are several types of placement of the overprint relative to the stamp design and two types of overprint. The earlier type is slightly wider (12 mm) than the later type, both shown below.



My reference scheme

I use my own reference scheme to describe Arg3551. This reference scheme enables me to have a more accurate and easy to reference listing of the issues. I consider it a temporary scheme until I am able to arrive at a fairly complete listing.

The scheme combines:

1. The denomination in a computer-friendly format: For example, instead of 1/2c I use 05c, and instead of 2 1/2 c, I use 2p5c.
2. Mention of the person on the stamp (optional) or name acronym: I need this naming convention for the 3 centavos stamp, which was issued with the San Martin (SM) and Mariano Moreno (M) designs. The 20c Martin Guemes was issued with (JMG) or without (MG) the middle name.
3. The color if it is a major change, such as from red to brown.
4. Reference to the paper: There are 30c1E1, 30c1E2, etc.
5. An additional reference for a specific plate: This naming convention is required for the 10c Rivadavia red, with types I and II, and the 10c Rivadavia Brown, with types A and B.
6. An additional reference for a change in color shade: This naming convention is required for the 15c Small Format Cattle, issued in dark blue and only on the 1E1 paper, as 15cSC-D, and also issued in light blue and on a later paper, as 15cSC-L.

I mention several examples that show how my naming convention works:

1. The 8c value was issued in one design, on one paper, on one plate, and on one color. Reference: 8c1E3. If in the future I find an 8c on the 1E4 paper, I can add it without having to re-scheme the 8c1E3.
2. The 10c Rivadavia was issued in red and a range of browns, on many papers, and on at least four plates. Example references: 10cR1E1-I, 10cBRCL1-A.

For the papers I use the following scheme:

1. The early papers with the first watermark are the 1Ex papers, with x as of this edition being 1 to 5, in use between 1935 and 1944.
2. The clay papers were printed in two groups of two papers each, CL1A and CL1B in 1943; and CL2A and CL2B in the 1950s. The 25c 'SO' on clay paper is on the CL3 paper.
3. The un-watermarked papers are of two types: grid from 1945 (NGR), and opaque from approximately 1948 (NOP).
4. The paper with the second watermark is found in two types: clear (2C), from 1949; and diffuse (2D), from 1943.
5. The late papers with the first watermark are the 1Lx papers, beginning in 1951, with x as of this edition being 1 to 6.

There are minor variations for some of these papers: two types of NOP, as well vertical and horizontal versions of the 2C and NGR.

Introduction

When I purchased two small boxes tightly packed with approximately 100,000 used Argentinean stamps, approximately half of which were 1935-51 definitives, from Estudio20 in 1993, I could not have imagined that this one purchase would lead to the major philatelic endeavor of my life. Neither could I have imagined that the Internet, specifically eBay, would be the second major event in my quest to form as complete and expansive a collection of the Argentina 1935-51 definitive series-Arg3551-as it is possible for a person of limited means. The third event that has proved seminal to this study is the Washington 2006 world exhibition. I was fortunate to view a thoroughly studied exhibit of this issue by Moscatelli, from which I learned of the complexity of the papers, and of several un-catalogued varieties I was unaware of.

Upon finishing the first edition of this book in 2007, I realized that my knowledge of this issue was still very limited. I needed to study the stamps using what I had learned from the Moscatelli exhibit. I especially needed to completely scope out the sixteen watermarked and two un-watermarked papers and their minor variations and I needed to connect with other specialists. In April 2008, I came across a Web Forum hosted by Argentinean philatelists. This fourth event has enabled me to check many of my results with helpful experts in Argentina, and has also enabled me to work on this study in Spanish. Because of time constraints, I have regretfully limited this book to the English version.

The Argentina 1935-51 definitive series is one of the most beautiful definitive series of the 20th Century. Placing the large format values next to comparably valued definitives issued by other countries in 1935 proves this point decisively. Argentina was unable to replace this definitive series with equally beautiful stamps, and it would remain for other countries in subsequent decades to issue definitives that are as attractive and collectable: the Mexico Exporta series of 1976-1993 and the Germany Women and Sites series of 1986-2002.

The Argentina 1935-51 definitive series is one of the most difficult definitive series of the 20th Century to study. During twenty years of use, this series was issued in 18 major papers, was printed using two printing techniques-off set and typographed, and underwent design changes and color changes. A minimally complete collection of the regular issues consists of approximately 100 stamps, and for the official stamps, of approximately 150 stamps. Some plates show significant wear in their late printings. There are many major plating varieties, and a large number of minor varieties. Proofs and printer's waste specimens abound. There are also errors-doubled printings, printed on the gum, misperfed, and imperfs; perfins; postal entires, postal forgeries ... a life's worth of study.

How this series came about

The Deluca book, published by the Argentinean Post Office, Volume I, in 1939, by Antonio Deluca, and titled "Stamps and other postal and telegraph issues" contains key information about Arg3551, about which Deluca mentions the following:

The decision to replace the San Martin issue by a new series came from 1931, but was abandoned due to the Argentinean Post Office 's economic hardship. Its director, Mr. Carlos Risso Dominguez, sent a memorandum to the Ministry of the Interior, dated November 28, 1932, in which he outlines basic facts about this series that I did not know before I obtained this book. The basic facts contained in this memorandum are:

1. There were several postal forgery incidents that cost the Argentinean Post Office a large loss of revenue. "In 1921 a postal forgery of the 5c stamp was found, and it incurred a loss of approximately 1 million pesos of national currency in a few months. There seems to be an additional forgery of higher quality and affecting the 2c and 5c values. It is then without doubt that the prolonged use of the same stamp type conspires against its legitimacy and affects adversely our collection of revenue."
2. Four categories were proposed for the new issue:

"a) Publish the likenesses of those signing the Declaration of Independence..."

"b) Publish the likenesses of those signing the 1853 Constitution..."

"c) Publish a selection of the likenesses of important military and civilian figures...and in addition add symbolic figures representing the Republic as shown on our currency, and mainly the Argentinean shield in its authentic model."

"d) Finally...use the stamps for an increased awareness of our products and therefore put in effect a news-worthy promotion in its favor, just as other countries do..."

There then take place several bureaucratic steps typically required for a new stamp series: authorization by the Ministry of the Interior, design contest, and authorization by the President of the Republic. The second memorandum containing facts about this series was sent by the commission making recommendations on this new issue to the Argentinean Post Office on July 4 1933:

1. " The commission proposes the portraits for the following important figures to be featured in as many issues: San Martin, Rivadavia, Moreno, Belgrano, Sarmiento, Mitre, Urquiza, Rodriguez, Guemes, Velez Sarsfield. Within the context of promoting, the commission indicates, of course, the map of the Argentinean Republic, and the following industries: Cattle, Agriculture, Oil, Wine-making, and Sugar Cane."
2. This memorandum recommends the use of paper without watermark, somewhat thicker than the one being used at the time for typographed printing, and with white gum. It is interesting that the characteristics in this recommendation correspond to only one of the 18 papers for Arg3551: the NOP, or opaque paper not in the catalogs from approximately 1948.
3. The recommended dimensions are: 19 by 24 mm, and 21 by 28 mm.
4. The designs and initial printing quantities recommended are:

1/2c Urquiza (50 millions); 1c Guemes (30 millions); 3c Rodriguez (120 millions); 5c Agriculture (60 millions); 6c Sarmiento (40 millions); 10c Belgrano (300 millions); 15c Map (20 millions); 20c Mitre (10 millions); 30c Sugar (12 millions); 35c Cattle (6 millions); 40c Wine-making (10 millions); 50c Velez Sarsfield (6 millions); 1p Oil Industry (2.5 millions); 5p Rivadavia (50000), 10p Moreno (20000), 20p San Martin (10000).

5. Only one design is recommended for the official issues, with each denomination having its own color: "The current system is unappealing and very costly, because it forces specialized printings of the overprints. In addition, the wide range of papers and printings of the stamps and of the very same overprints, cause that collectors seek them, causing a dysfunctional inventory, given that they cannot be acquired at post offices..." This memorandum includes other details about the official issues, including proposed values and printing quantities.

The Casa de Moneda (the Argentinean Treasury, in charge of printing stamps) makes the following design and respective denomination recommendations to the Argentinean Post Office on May 23, 1934:

Mitre 1/2c y 1c; Sarmiento 2c; Moreno 10c; Belgrano 5c y 20c; Southern National Park 12c; Sugar 10c; Argentinean Republic, wheat 15c; America and the Argentinean Republic, fruits of the country 5c; Oil 2c; Agriculture 10c; Republic and the farmer 5c; Christ of the Andes 2c; Republic and Shield 12c; Wheat Stalks 5c y 10c; Allegorical figure and wheat 10c; Iguazu Falls 50c. The most interesting fact in this memorandum is mention of Iguazu Falls. This memorandum mentions many designs that were not adopted.

Deluca mentions documents that relate to collaboration between the Argentinean Treasury and the Argentinean Post Office, in which the adopted characteristics are outlined: the use of a small format for the values up to 20c, and of the large format for values 25c and up.

On July 16 of 1934 the Patriot values as we know them from 1/2c to 20c were finalized. Durante the period spanning October 25, 1934 and February 13, 1935 the Resources values as we know them from 25c to 20 pesos were finalized.

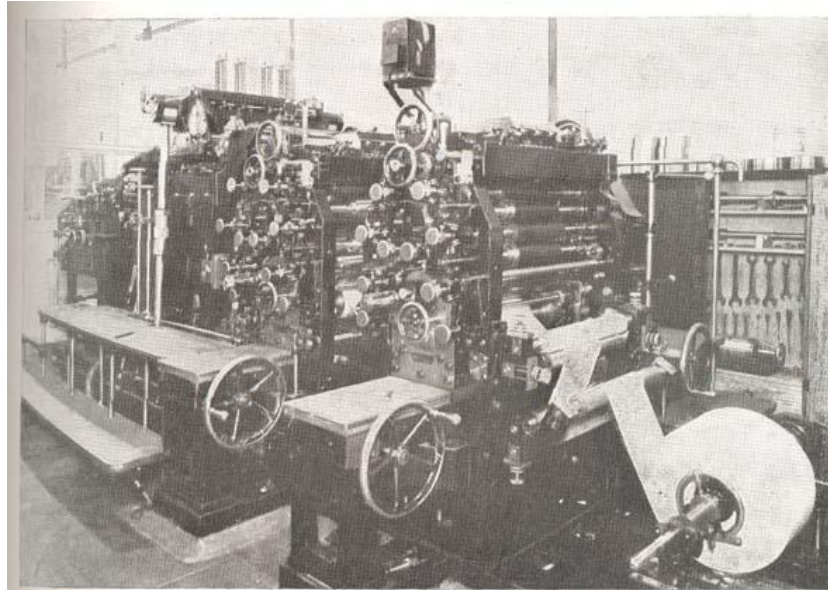
On September 14, 1935, the Argentinean Post Office took the following actions:

1. Decides to issue on October 1, 1935 the 1/2c, 1c, 2c, 3c, 4c, 5c, 6c, 10c, 12c, y 20c (full name version: JMG) values.
2. Demonetizes from January 1, 1936 onwards the previous (San Martin) issue.
3. Allows the exchange of San Martin stamps for the new stamps during the first 90 days of 1936.

On November 22, 1935, the Argentinean Post Office decides to issue the 15c, 25c, 30c, 40c, 50c, 1p with map boundaries, 2p, 5p, 10p, and 20p values January 1, 1936.

According to Deluca, public notice of the new issue "was made by special announcements, and the printing of 5000 stamps for each value." I speculate that these stamps are the ones we come across with specimen ("MUESTRA") overprint.

The Deluca book has a picture of the printing press used to print these stamps.

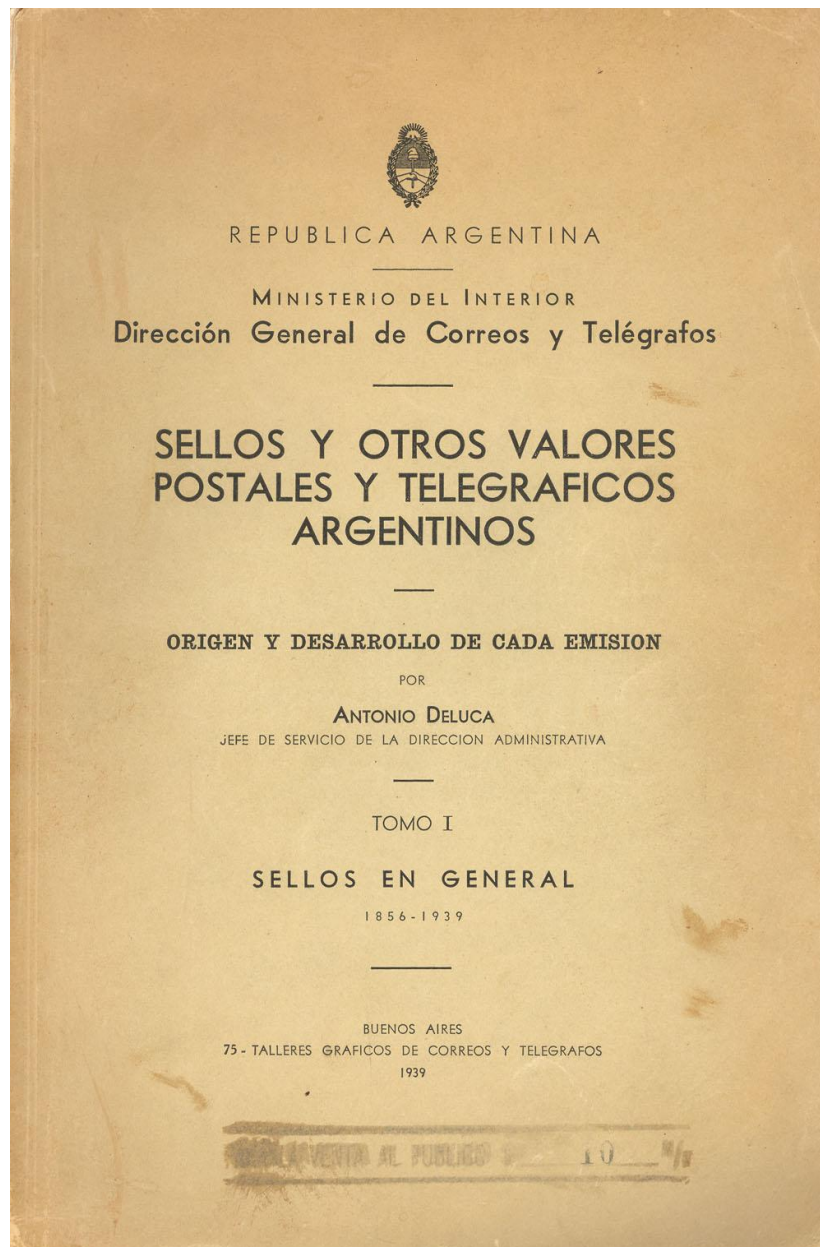


Rotativa "Goebel" tipográfica a dos colores modelo B.R.M. utilizada por la Casa de Moneda para la impresión de sellos postales. Fué adquirida en 1935, si bien se instaló en los talleres de la institución desde noviembre de 1930 a título de ensayo.

The caption reads "Two color typographic rotary press 'Goebel' model B.P.M. used by the Mint (Casa de la Moneda) to print postal stamps. It was acquired in 1935, even if installed in its printing shop ("taller") since November 1930 in test mode ("a título de ensayo")."

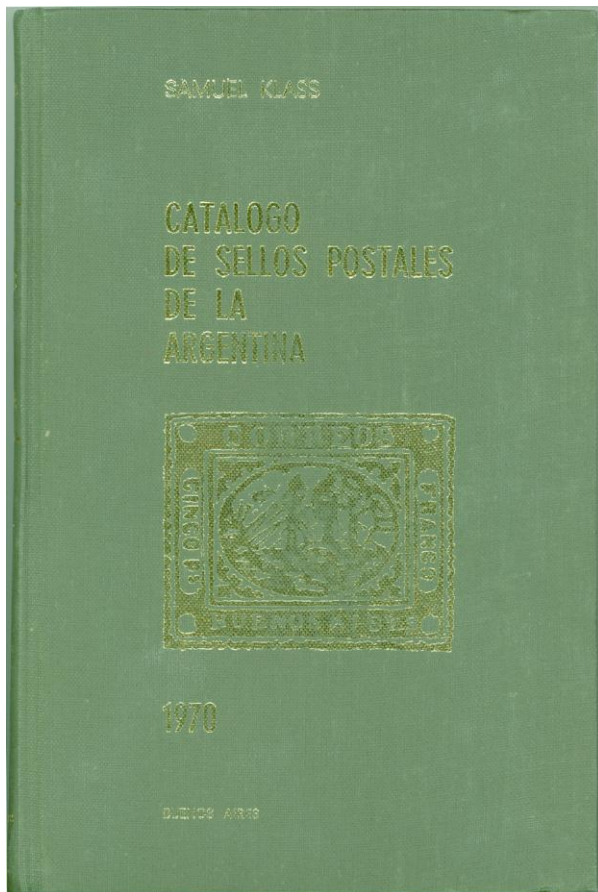
Catalogs and other References

The only primary reference I have for Arg3551 is the book published by the Argentinean postal authorities in 1939, and authored by Antonio Deluca. It is the first volume of two and the second volume I have been told does not cover postage stamps. This book contains various design details, printing quantities for the 1 peso with map boundaries, and transcripts of interesting official documents for Arg3551. The classic specialized catalog of Argentina, written by Victor Kneitschel, is an important secondary source. There are several editions, all printed in small runs. I have the 1951 copy, which is sufficient for my needs, although I would like to have the two volume edition published a few years later. This catalog has a reasonable listing of the regular issues, and a thorough listing of the official issues-the latter is the most complete listing at my disposal.

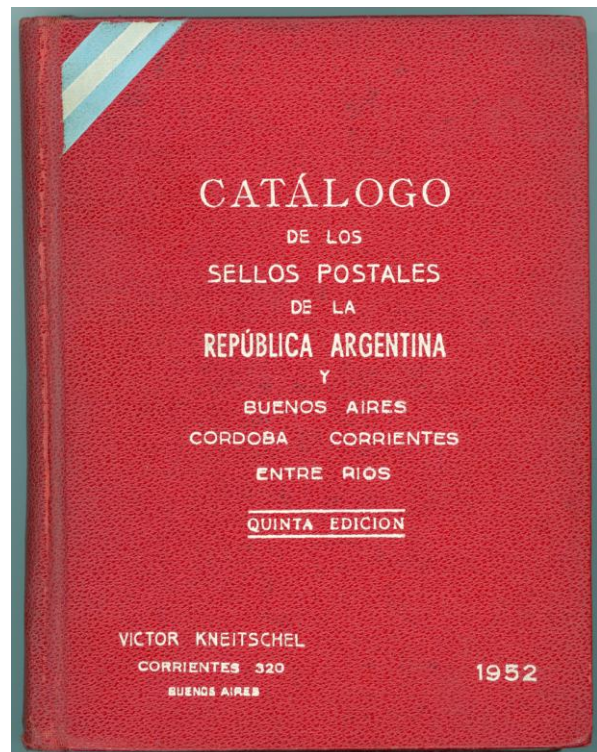


The specialized catalog written by Samuel Klass is my most important secondary source for the regular issues. It contains the most complete reference to all sorts of varieties and a few earliest use mentions. Klass has a summarized listing of the Arg3551 officials. The catalog that is most often quoted on the Web Forum is referred to as Petrovich, although it is currently published by Mello Teggia. The Mello Teggia numbers get quoted as Pt, for Petrovich. The Mello Teggia catalog is dated 1998 and has a 2000 supplement. This catalog is a direct descendant of Kneitschel. I also have access to scans of the Uniphila catalog for the Arg3551 regular issues. The Uniphila catalog describes the papers as well as Klass does.

Klass 1971



Kneitschel 1952



The reason why I abandoned the use of all catalogs and went to the stamps is because only the stamps tell the correct story. I have gone through the cycle for each of these publications as follows:

1. Oh, great, this catalog has a classification I can use.
2. Ooops, I see a mistake here.....
3. Ooops, this is way off the mark.....
4. Wait, what happened to this paper? It is not even mentioned.
5. I am done, next!

I have reviewed a detailed analysis of the papers by Bardi. The Bardi material is very thorough, but following my test with the 50c stamps, of which I have several thousand, I realized that even this most advanced of classifications has confusing inconsistencies. Bardi gets pretty far, but not far enough. I even started a table that compared the papers I find with Bardi's findings and realized that his table is incomplete/inconsistent. With the limited amount of time at my disposal I can figure the stamps out quicker by looking at them than by translating those awful Petrovich catalog numbers and Bardi's use of the m and M symbols to describe which way the watermark reads.

A complete critique of the catalogs is a subject worth pursuing, but it is lower priority for me because I still have not figured the series out to my satisfaction. Your comments on the watermarks have thankfully helped me move to a higher level of understanding: thanks!!!

This is my take on the catalogs at my disposal:

1. Scott is only useful to buy stamps on ebay because the numbers are used there. A few points:
 - a...The prices are not self-consistent. For example, the 1/2 centavo Straight Rays, the 05c2D, is extremely rare, but priced way lower than the relatively common 5 pesos unwatermarked grid, the 5pNGR. Every time I see a 5pNGR mint on ebay I roll my eyes.....it is always described as the greatest stamp of the series, and one comes up every month! It is even relatively common on cover.
 - b...The 20 pesos Scott 450 is really several stamps (1E1, 1E2, 1E3, 1E4 and two 1Es), of which the first one, the one from 1936 20p1E1, is at least 10 times scarcer than most of the other ones. Scott does list the 20 pesos clay of 1943, but lists it as 'typographed,' which it may be, but the major distinction is that it is from the CL1B clay printing of 1943, which includes several unlisted values: 30c, 40c, and 2 pesos. The great rarity of the series is the 2 pesos CL1B from 1943. I came across this stamp randomly when I noticed the shiny look of it on a cover from World War II when I knew that the other clay is printed on very different colors and circulated in 1952....I could go on and on.....

2. Klass/Kneitschel/Ediphila/Petrovich (now Mello-Teggia) have combined a lot of additional information. Of these, Klass is the closest to a complete categorization for the regular issues, and Kneitschel for the officials. This is the reason why I have not uploaded the official section of Klass to my site, only that from Kneitschel. All share two characteristics that are very annoying and distracting:

a...A separation of the papers between foreign and Argentinean, even though it is unclear where this information came from. We know the Zarate papers, 1L5, are from Argentina and not much else. As I mentioned before, the catalogs can't even agree if it was Canada, England, the U.S., or the Netherlands. Deluca is the only reference I trust because it was published by the post office using official post office documentation. Deluca mentions nothing about the country of origin of the papers. Do we really know that the 1E2 came from Austria? There is work to be done here because, as you point out, if we know the country we can know more about the paper.

b...The numbering is universally confusing. Bardi used the Petrovich scheme, now adopted by Mello-Teggia, and it is the most confusing one of all. I have an excel spreadsheet with all of the numbers that at some point I would like to publish just to make the point.

I am not necessarily selling my scheme, but because it is non-sequential, I can change it as I figure out the series without having to renumber everything. For example, we do not know if any of the small format stamps were printed on the 1E2 paper. Every small format stamp I have come across from 1935 to 1944 is printed on 1E1, 1E3, 1E4, 2D and the two CL1 papers. If I find, say, the 3c San Martin Green on 1E2 paper, I can just call it 3cSMGr1E2, and I am done.

In addition, there may be a 1E6 paper from the early 1940s that may come out of these better measurements you are making, and a 1L6 paper.....Moscatelli mentions a third narrow (short rays) Straight Rays paper, which I called 2N but never looked for....much work left to do here.

And the officials are even more poorly categorized. It is easy to find the 30c departmentals on the 1E1 and 1E2 papers, yet no catalog mentions that there are two distinct papers. All 25c departmentals are 1E2!

To conclude, my over-arching plan is to let the stamps do the talking, and once I have made significant progress, I will come back to all of these catalogs and map them to my findings. To get the classification right, in my humble opinion, we have to look at all aspects at once:

1. PPGW: paper, perforation, gum, and watermark.
2. postal use from singles, blocks, and covers.
3. plate varieties that can help us separate early plates from late plates.

General Comments about the Papers

During the World Philatelic Exhibition held in Washington D.C. in 2006 I came across the great collection of arg3551 formed by Moscatelli. It is from his exhibit that I learned of the 16 watermarked papers. I was already aware of the two un-watermarked papers. Arg3551 is very difficult to classify because of the large number of papers that were used. A great aid in the identification of these papers is that the papers were used mostly in chronological order, and with dated specimens it is relatively easy to narrow down to one or two candidates to finally arrive at the correct paper.

Collectors that use the Scott catalog will be most surprised to find that this classification is completely off the mark. The Scott numbers are only useful because they are used in ebay! Here is how Scott went wrong:

1. The first group in Scott is composed of stamps with the RA in Sun with Wavy Rays, in short, the Wavy Rays watermark. This watermark was used on at least five regular papers between 1935 and 1944, and on at least five other regular papers between 1950 and 1961. This watermark was also used on four clay papers issued approximately in 1939, 1943, 1950, and 1952. When Scott refers to an 'a' item as typographed for the 10c Brown, for example, it is grouping four clay papers into one item.
2. The second group in Scott is composed of stamps with the RA in Sun with Straight Rays, in short, the Straight Rays watermark. This watermark was used on two regular papers. The first paper, from 1943, has a diffused watermark and is very difficult to type. The 1/2c Straight Rays, one of the great rarities of this series, is printed on this paper. The second paper is bright has a clear watermark and was used mostly in 1949 and 1950.
3. The third group in Scott is composed of un-watermarked stamps. There are two papers in this group: a paper with a grid pattern and an opaque paper without a pattern.

The Kneitschel catalog does not do much better than Scott, which may mean that Scott used Kneitschel as a basis for the Scott categorization. The Klass catalog is the best one to date in classifying the papers. However, the Klass catalog fails to mention several papers.

Some general comments about the papers:

1. The assumption that there is a Wavy Rays watermark and a Straight Rays watermark is questionable. I use these two references only to simplify the subject. In reality, most of the watermarked papers have a unique watermark. The exception is the watermark shared by the 1E1, 1E3, and 1L1 papers. The 1E2 watermark is a hybrid between the 1E1 Wavy Rays and the 2D Straight Rays. The 1E4 watermark is a hybrid between the 1E1 Wavy Rays and the 2C Straight Rays.
2. Even though I originally labeled the 1E and 1L papers to mean that the 1 referred to Wavy Rays, it is more reasonable to use the 1 as a category number, and not as a reference to the

type of watermark. By this I mean that the 1E papers are in a category of 5 papers with 4 distinctly different watermarks, and the 1L papers are in a category with 5 papers each with a unique watermark, one of which is shared with the first category of Wavy Rays papers.

3. The paper has three characteristics: (a) the consistency and color of the pulp, be it opaque, white, gray; (2) the watermark as defined by its dimensions; (3) the grid, when discernible, and the relative angles of the rows of dots or ellipses, when discernible. I used these three characteristics to refer to each paper because all need to be used to classify the papers.

4. The vertical and horizontal versions of some of the watermarks should be from rolls of paper that were manufactured differently. It may be determined in the future that the two types are two separate watermarks.

Status of this study

[Tuesday, March 10, 2009]

Just to give some context for my process, the 2008 postings in this blog constitute a single pass at the complete series with many holes. The outcome was the 10 booklets in Word format. I am currently working on a second pass in which I fill the 2008 holes and in the background am updating the 2007 PDF book to include all of the officials. At this point I have completed the 1E1 and 1E2 issues regular and official and am at 100 pages! Just this week I am working on 1E3/4/5, CL1A/B and 2D, basically every paper used before 1945, when the NGR unwatermarked paper was first used. Here is a quick chronology of the papers:

1. 1E1, October 1, 1935 and throughout 1936.
2. 1E2, 1937, mostly on the large format values.
3. 1E3, 1939, when several color and engraving changes were instituted for the small format values.
4. 1939, CL1A, on the 5c Moreno and 10c Rivadavia Brown.
5. 1E4, 1940, a small run on all values, yet, incredibly, a relatively large printing of the 20 pesos stamp!
6. Additional 1E3s, and 1E5 during the WW II period, 1941 to 1944. This time period is chaotic for the papers and deserves a lot of additional study. Because of time constraints, I may fill this hole after this current, second pass.
7. 1943, CL1B, on the 5c, 10c, and some of the large format values, including the great rarity of the series, the 2 pesos clay with dark colors.
8. 1943 2D, the diffused straight rays paper.
9. 1945, NGR, the unwatermarked grid paper.
10. 1948, NOP, the opaque unwatermarked paper, printed on most values, with the three high values well represented.
11. 1949, 2C, the clear straight rays paper.
12. 1950, CL2A, used for the 10c Rivadavia Brown.
13. 1951, 1L1, different paper, but same watermark as the 1E3.
14. 1952, 1L2, rough paper with large to gigantic RA.
15. 1952, CL2B, the last clay paper, on the 10c and several large format values.
16. Onwards with the remaining 1Ls, which I have not yet studied well. My current numbering is not chronological. The 1L3 in my current scheme is actually from 1955. There are five papers in my current scheme, but I suspect there are a few more. There may be a third clay paper in the second batch uniquely used on the 25c 'Servicio Oficial' stamp.

Papers to-do list

[Thursday, May 14, 2009]

The current list of papers is:

The pre-1945 so-called Wavy Rays watermark papers:

1. 1E1, cream paper from 1935-36-37. Rectangular symmetric grid.
2. 1E2, pale white paper from 1937. This paper was apparently not used on the small format values.
3. 1E3a, white paper version of 1E1. Rectangular symmetric grid.
4. 1E3b, Rectangular asymmetric grid.
5. 1E3c, Box symmetric grid.
6. 1E4, horizontal watermark on the large format values. Some small format stamps were printed on this paper.
7. 1E5, similar to 1E4 but with much smaller RAs.

The 'other' papers:

8. CL1A, first clay of 1939.
9. CL1B, second clay of 1943.
10. 2D, diffuse Straight Rays of 1943.
11. 2C, clear Straight Rays of 1949.
12. NGR, unwatermarked grid paper.
13. NOP, unwatermarked opaque paper.
14. CL2A, third clay of 1950.
15. CL2B, fourth clay of 1952.

The post-1950 so-called Wavy Rays watermark papers:

16. 1L1, laid lines.
17. 1L2, large RA of 1952.
18. 1L3, bright white of 1955.
19. 1L4, the worn out watermark mesh paper, which may be the same as 1L2.
20. 1L5, the Zarate paper, of which there may be more than one.
21. 1L6, the grid paper found on the 40c and 2 pesos.

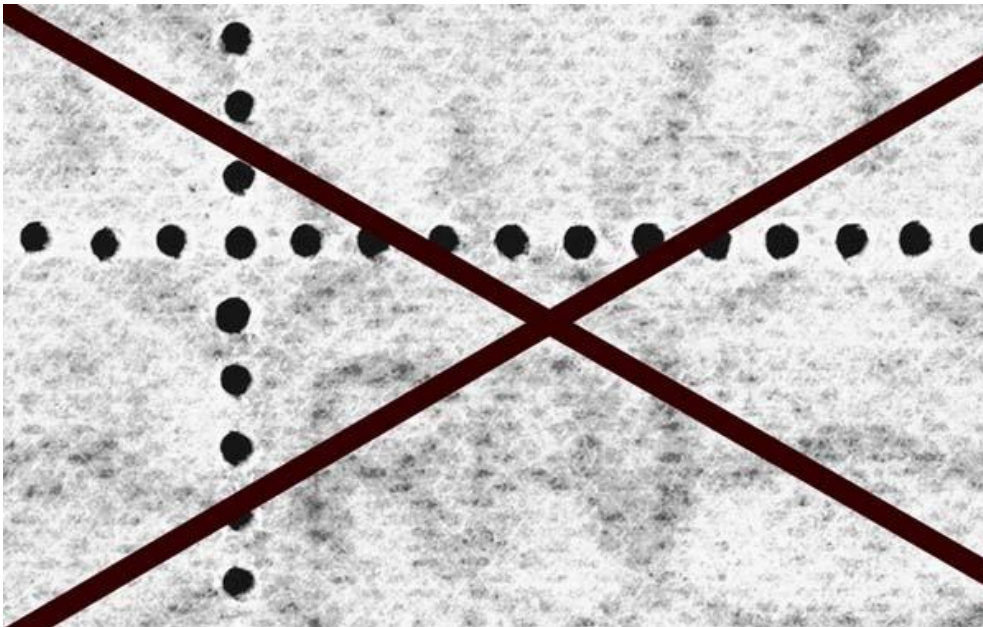
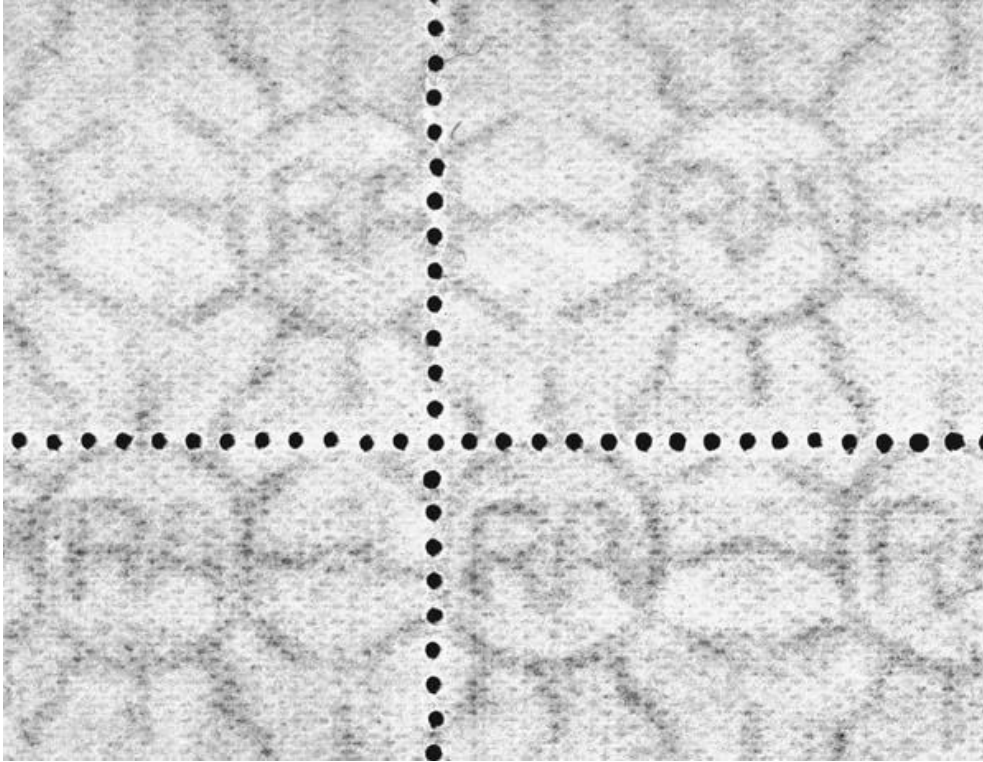
and finally,

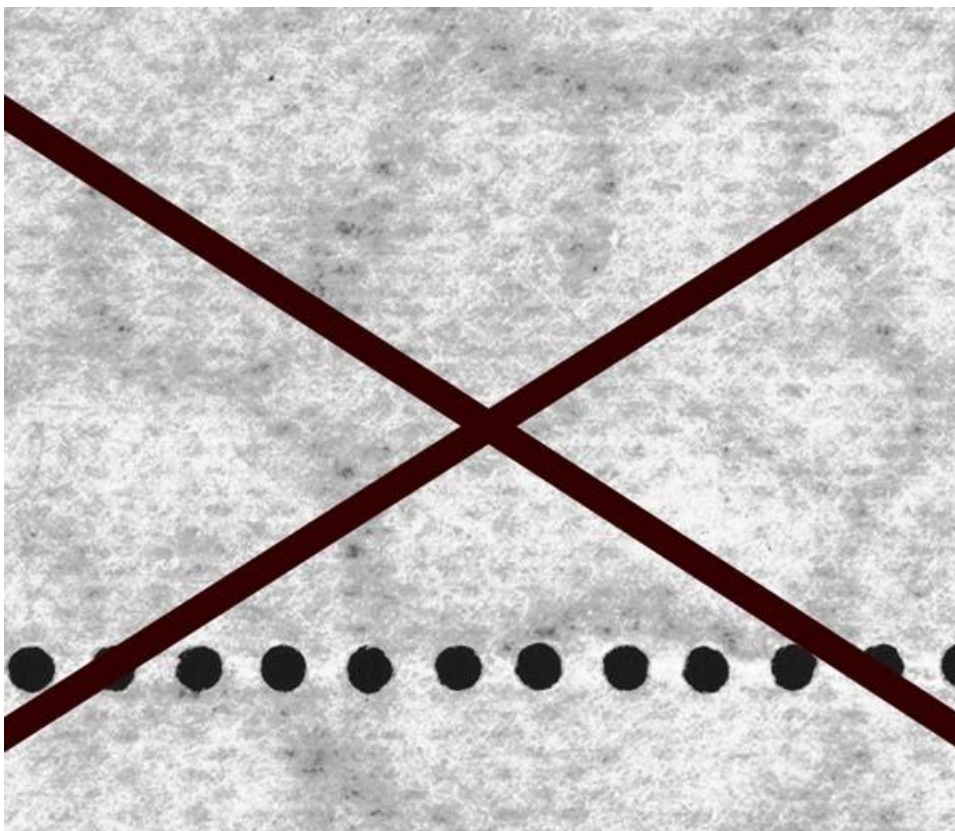
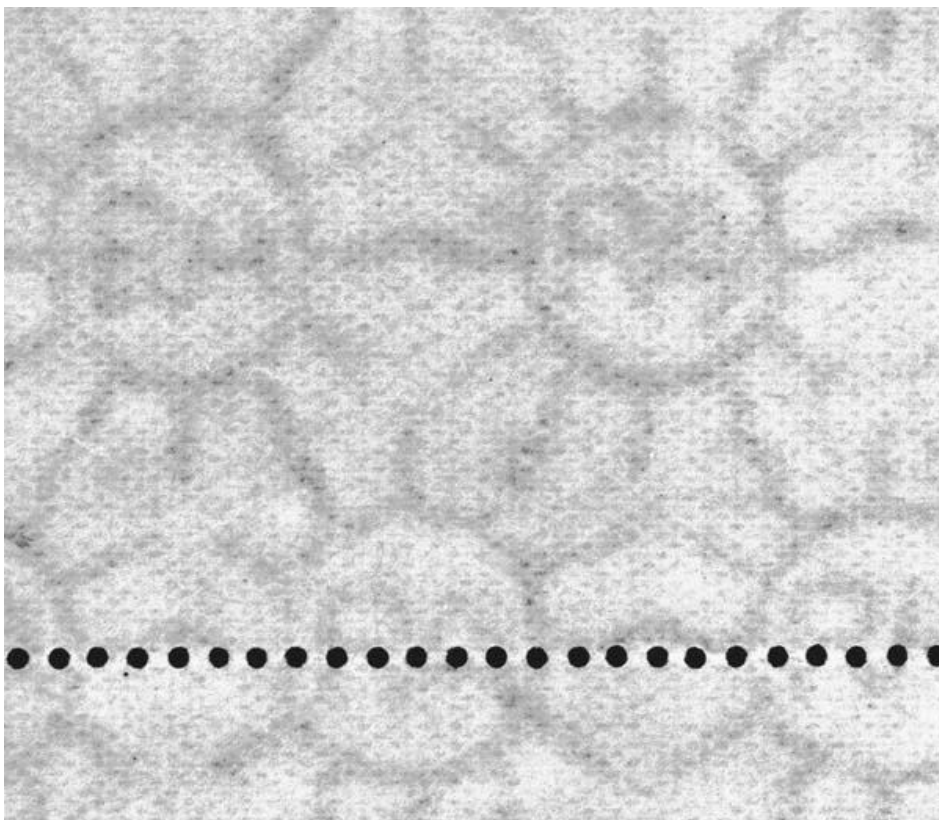
22. CL3, the clay paper unique to the 25c 'Servicio Oficial'

Measurement of the 1E1 grid

[Saturday, February 7, 2009]

As explained by Rein (member of Stampboards), the direction along which the ellipses are longest in this paper is the direction in which the roll was made. Here are two examples. I find the grid aligned in the horizontal direction in reference to the RA. If the grid was found running along the perpendicular direction, that would constitute a separate watermark.

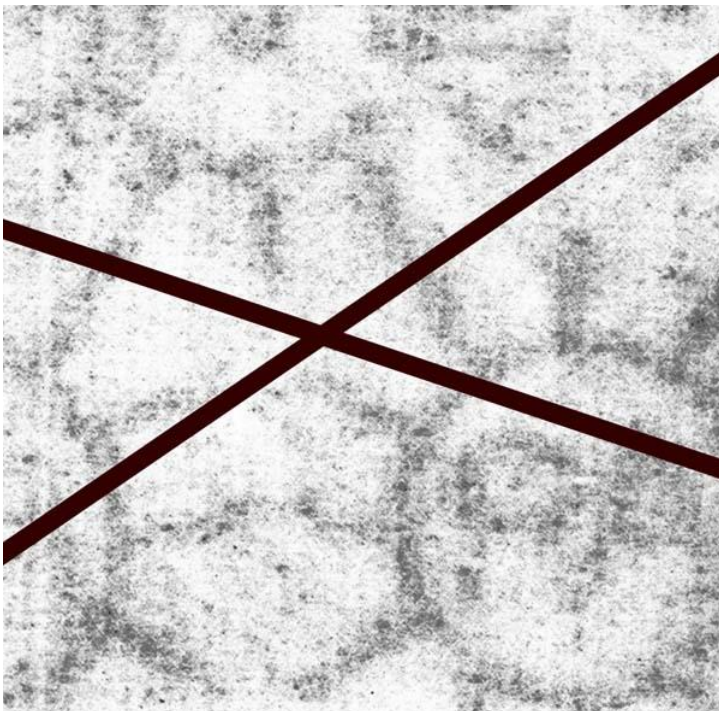
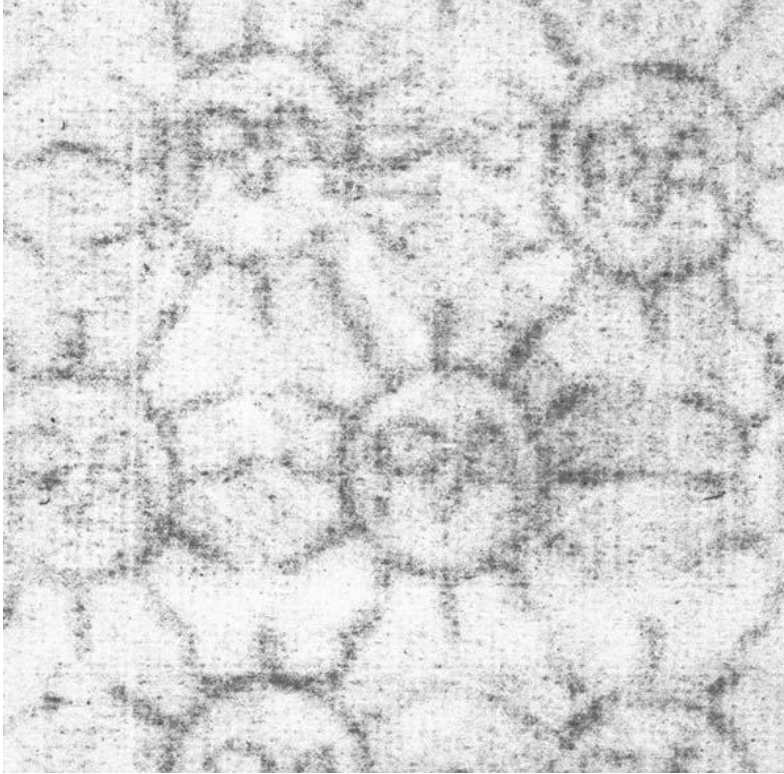


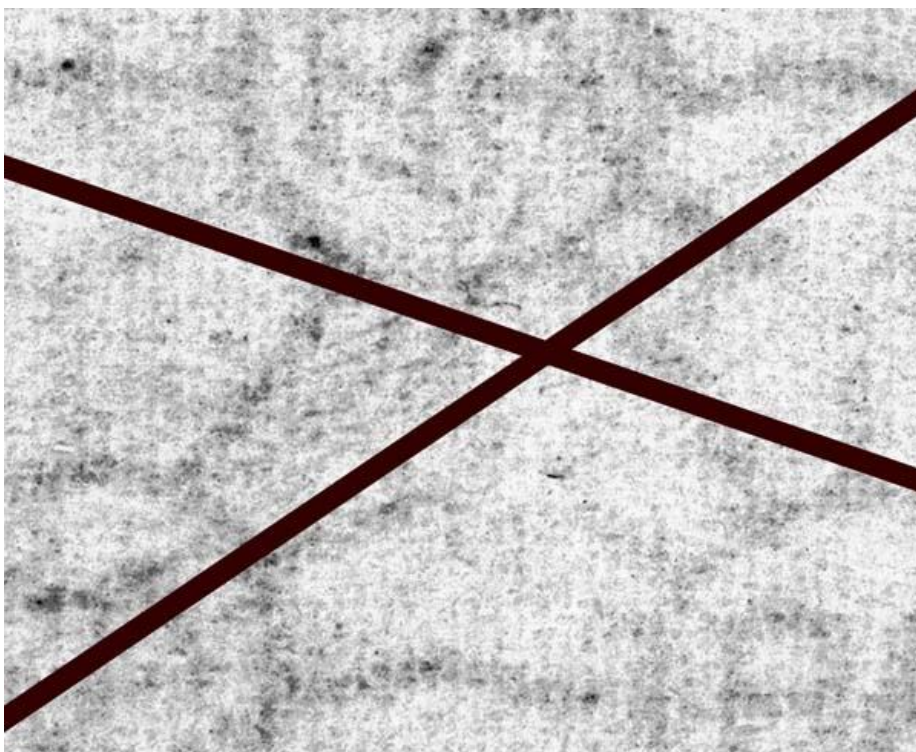
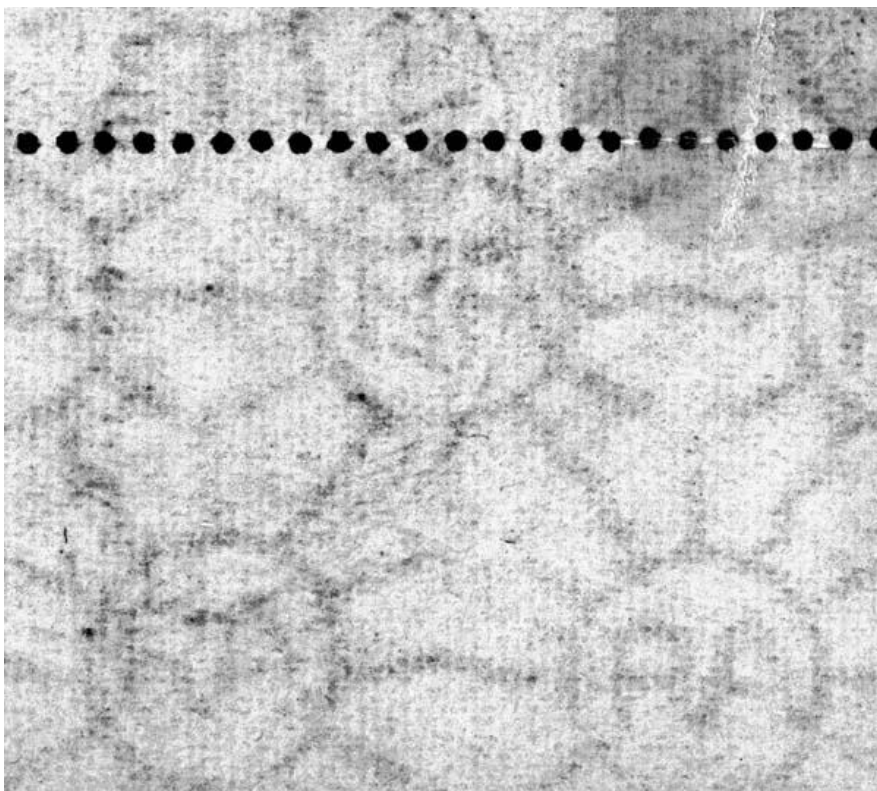


Measurement of the 1E3 grid

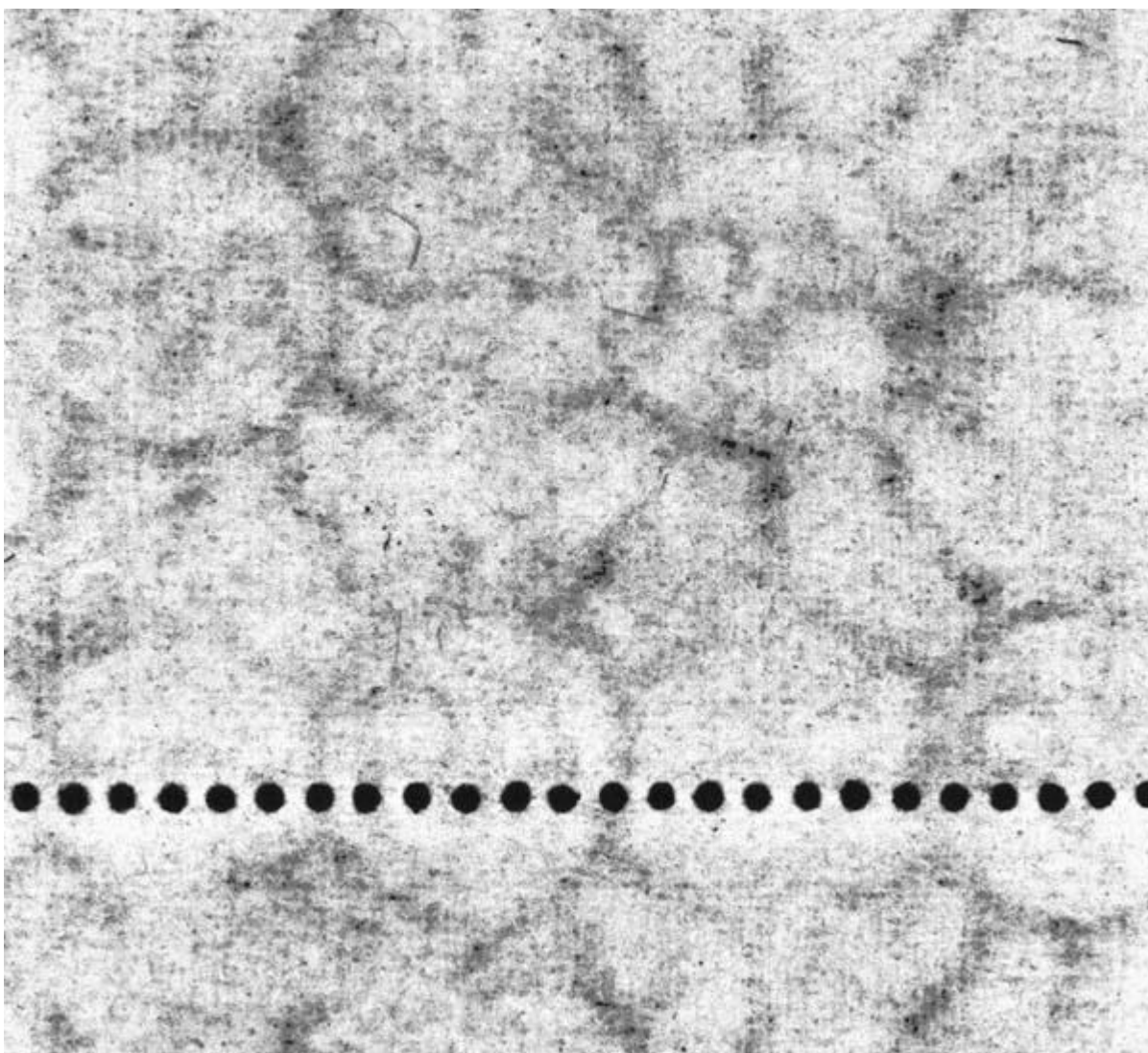
[Saturday, February 7, 2009]

Here are two examples. I am not able to determine a direction for this roll based on the elongation of the dots.





The watermark can sometimes be somewhat unclear for the 1E3 paper.



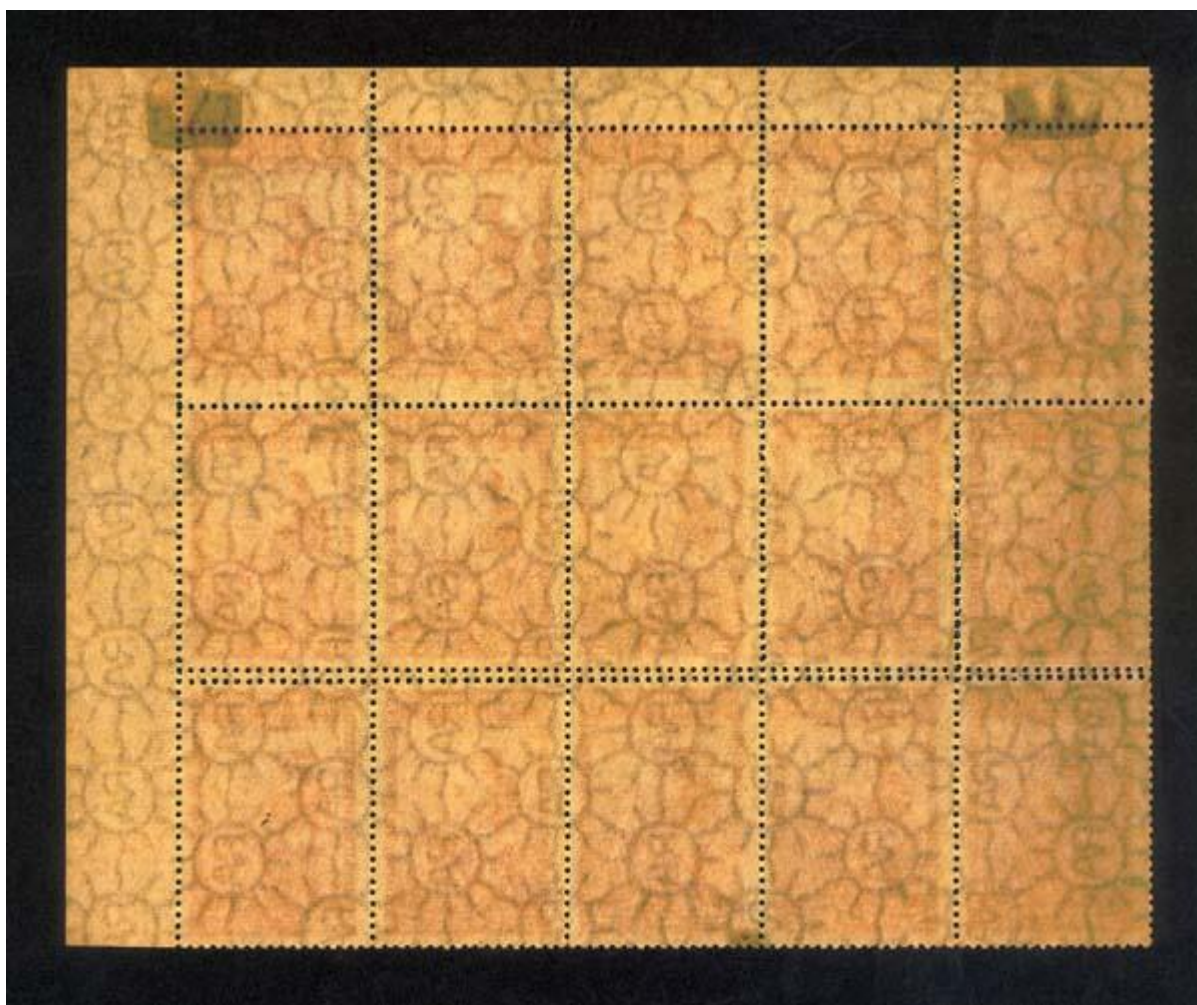
A miss-perfed block of the 25c1E3

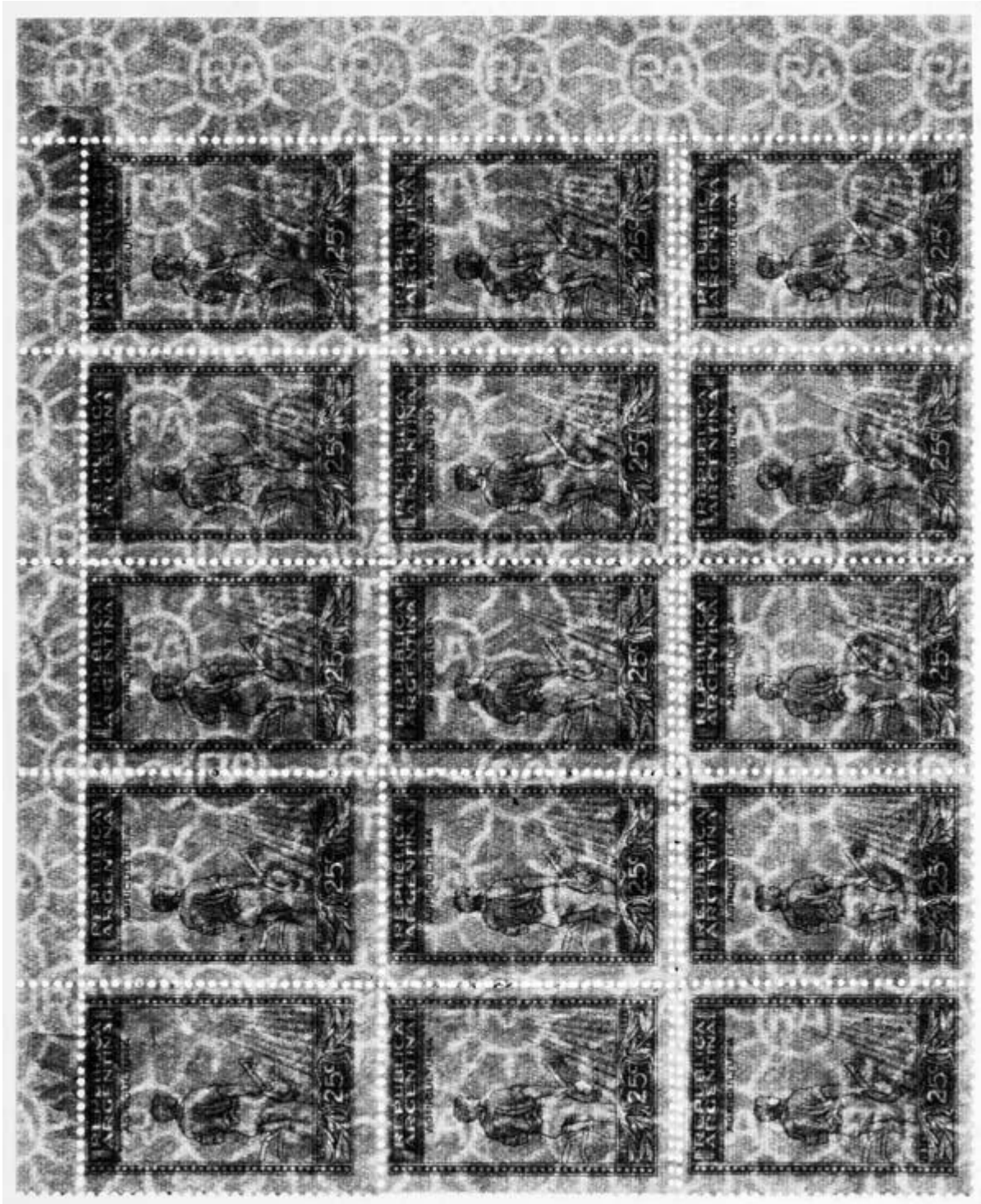
[Saturday, April 18, 2009]

This block has a duplicate row of perforations between the second and third row.



Here are details of the watermark for future study.







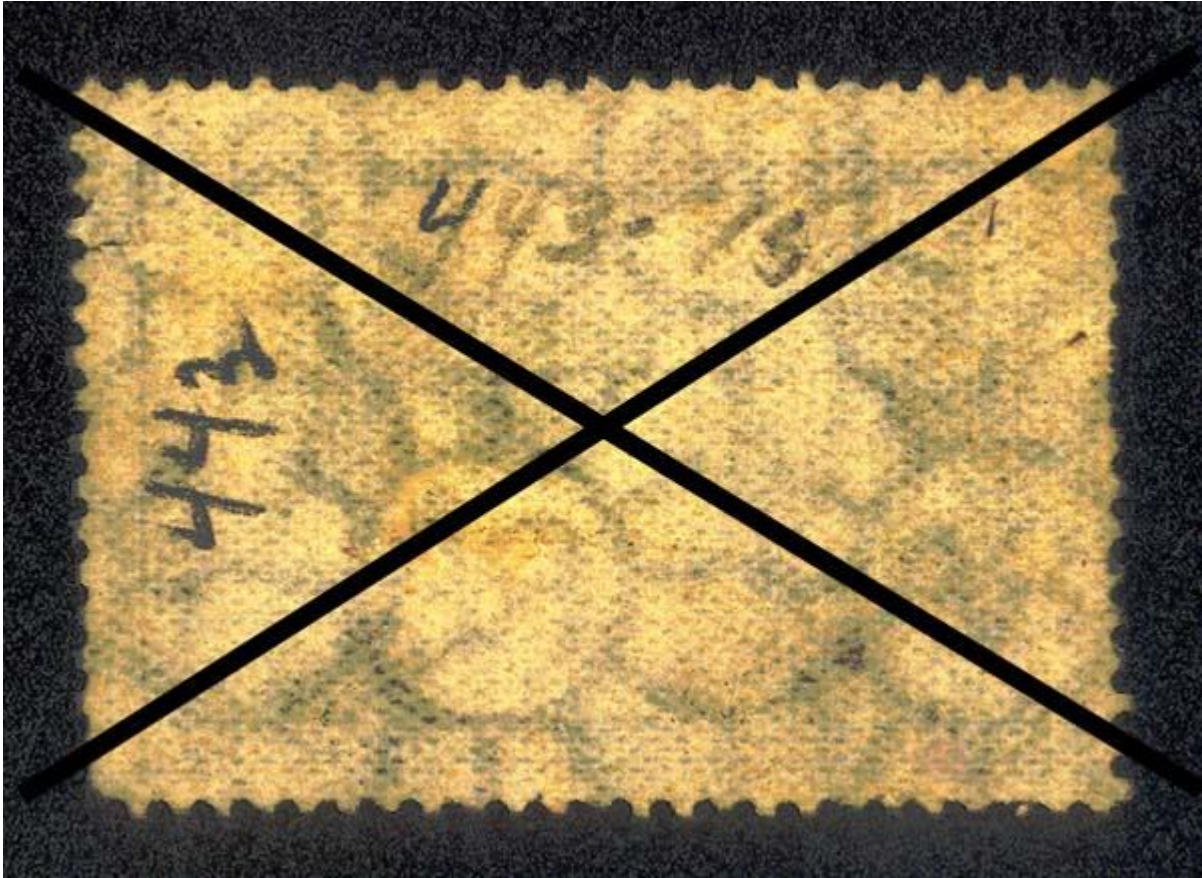
1E3s after help from Rein

[Tuesday, April 28, 2009]

Thanks to help from Rein, I can finally discern the three 1E3s.

The 1E3a has a very distinctive pulp. It is just like a 1E1, but the paper is white and more translucent than the 1E1.

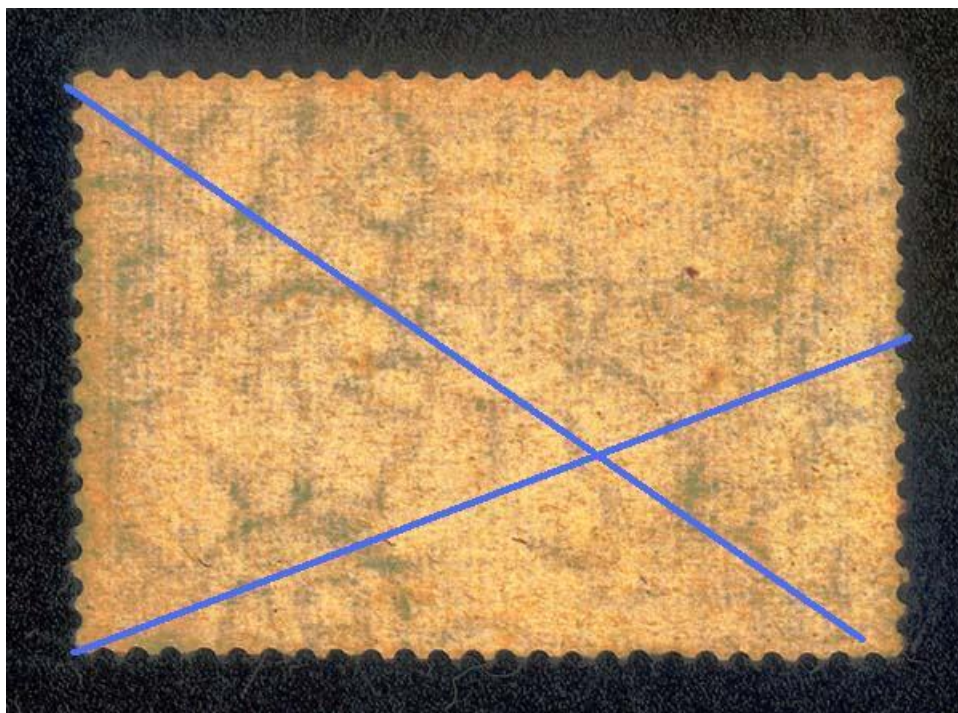
I have one 5p stamp on this paper (damaged, unfortunately) and no 10p or 20p stamps. This is a rare paper, even on the 25c.



The 1E3b and 1E3c are more complicated. The 1E3b is a paper that is fluffy and yields rough RAs. The grid is asymmetrical, and I am still unable to draw both directions.

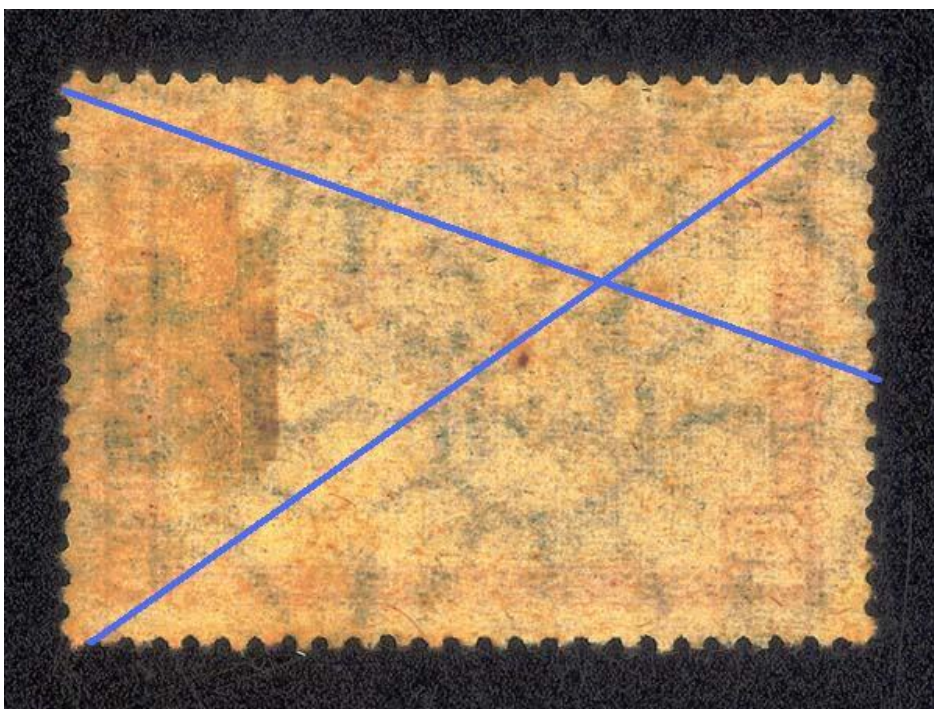
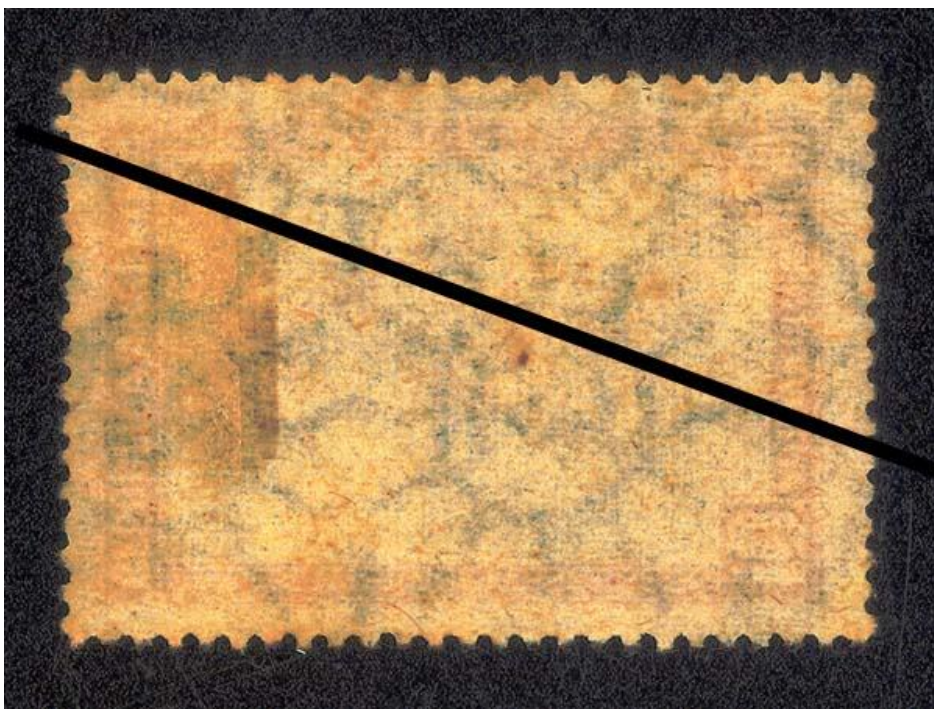
Here are several specimens-the ones with blue lines are from Rein, the others are mine and show that I am only able to see one of the directions of the grid!:

5 pesos



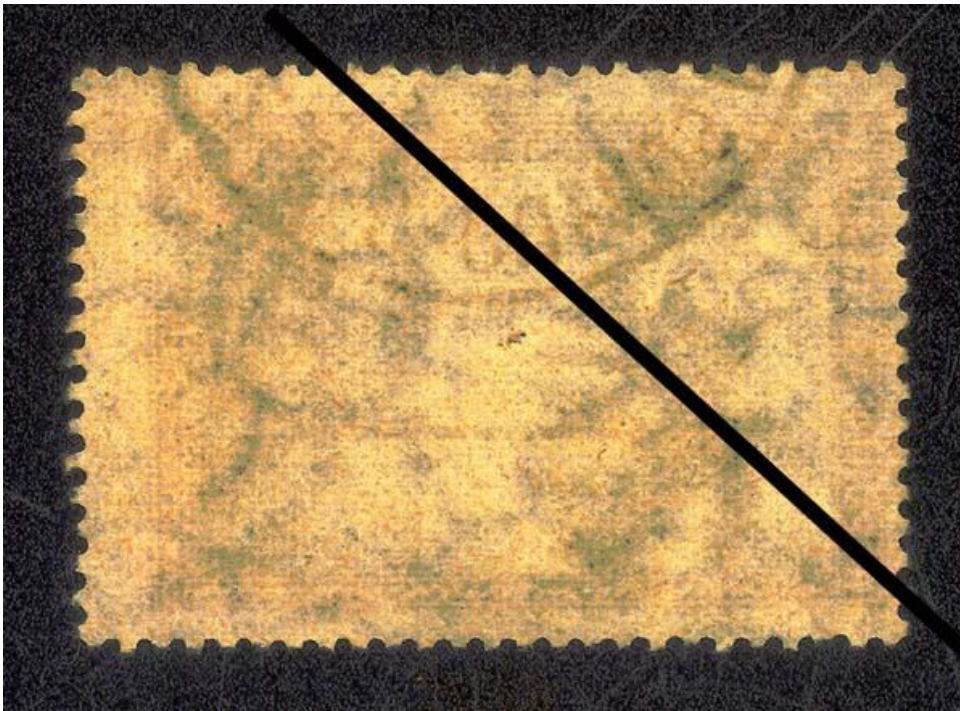
10 pesos





The 1E3c is a whiter paper than the 1E3b.

5 pesos



10 pesos



In summary:

The 1E3a is like the 1E1 but white, and very rare. It has a symmetric rectangular grid on the paper.

The 1E3b has fluffy, rough RAs, and has an asymmetrical rectangular grid.

The 1E3c has a symmetrical square grid.

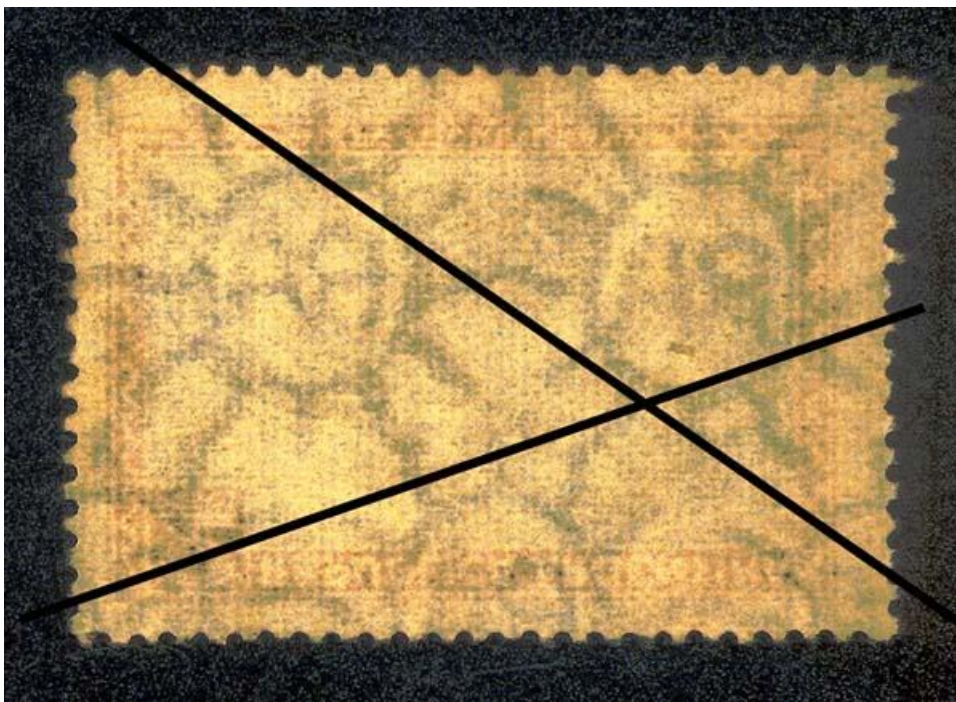
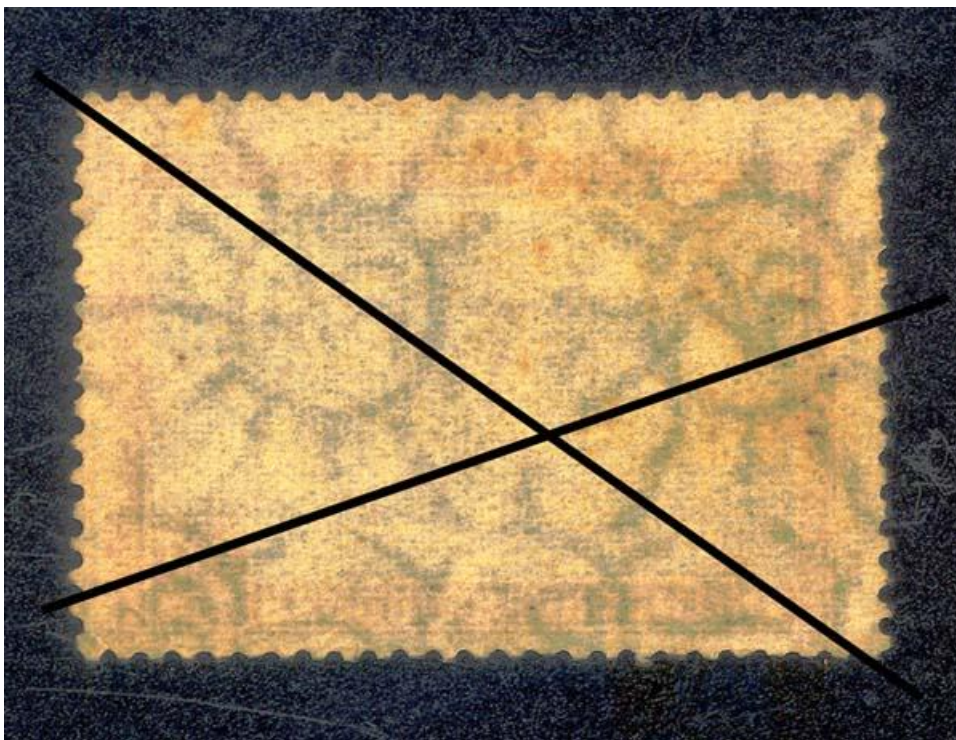
The large 25c miss-perfed block I recently discussed is 1E3b:

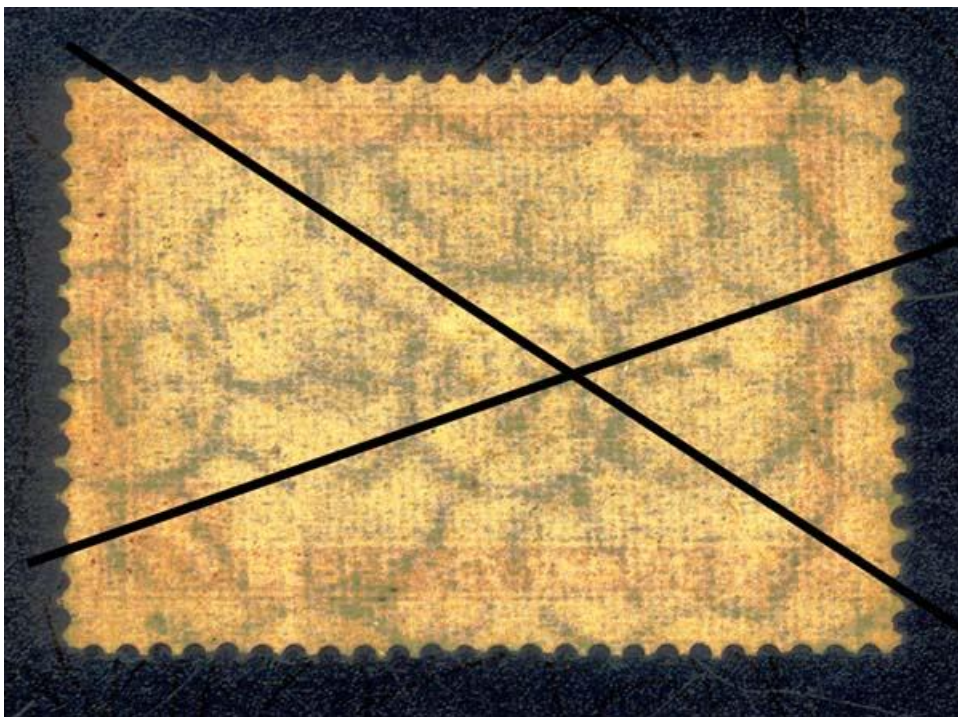
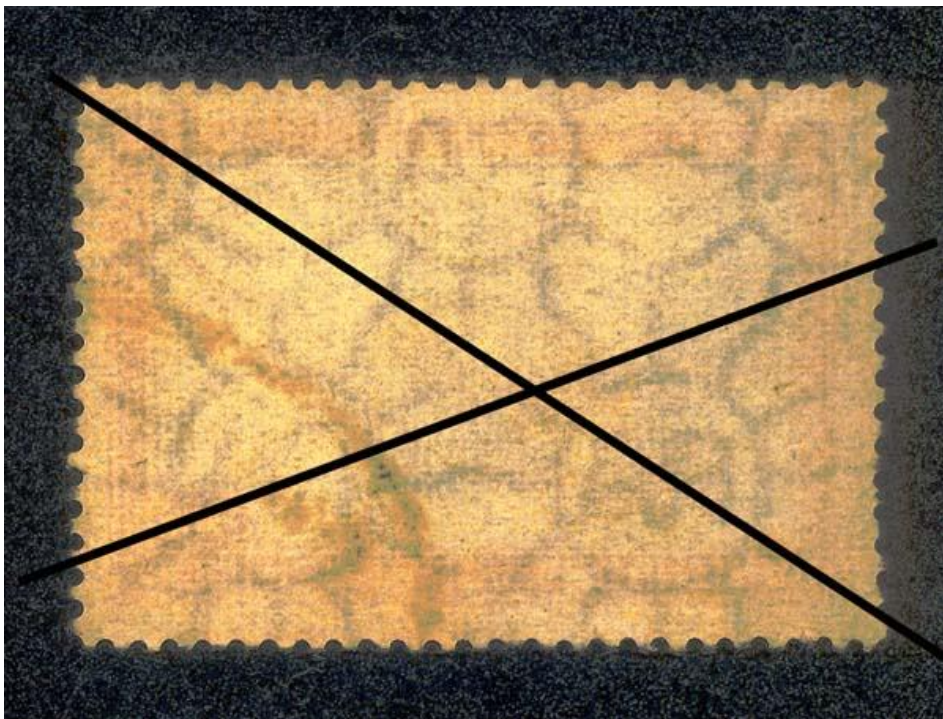


The 2p1E3b

[Saturday, May 2, 2009]

I have examined a selection of 1E3 2 pesos stamps, and do not find the other two 1E paper types. Here is a selection of 2 pesos 1E3b back scans.





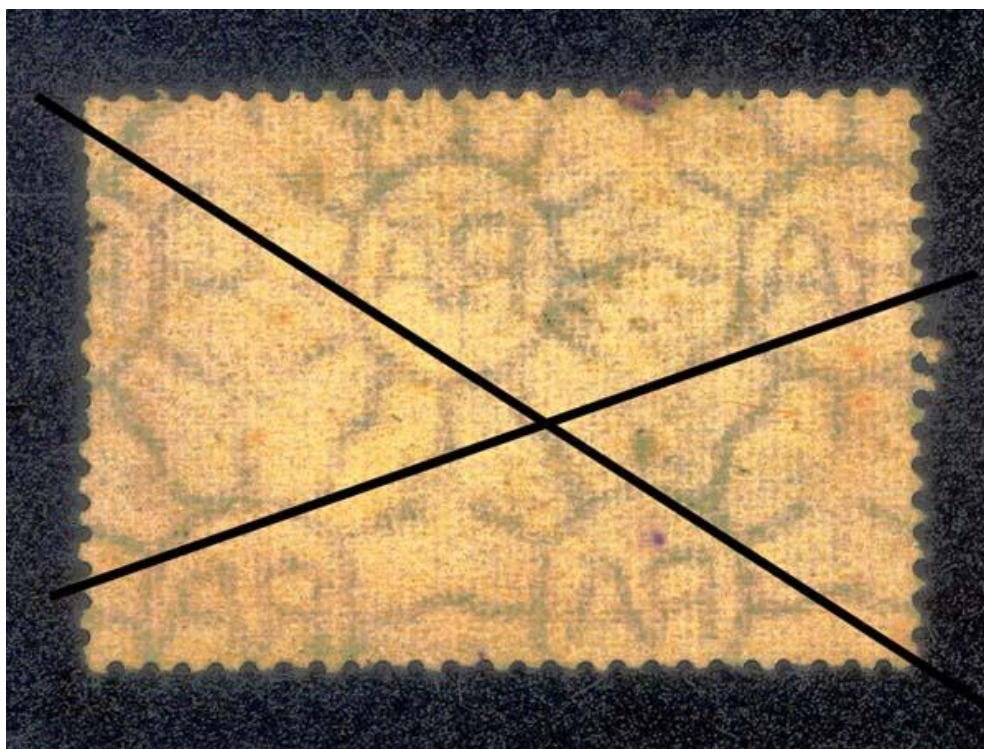
The 2p1E3b 'cream' frame

[Saturday, May 2, 2009]

This is a scarce printing. This is a puzzling stamp. It shares colors with the CL2B 2 pesos of 1952, but is printed on a paper that was used before 1945. I have yet to establish the period of use. The postmarks I find are consistent with use during the mid 1950s.



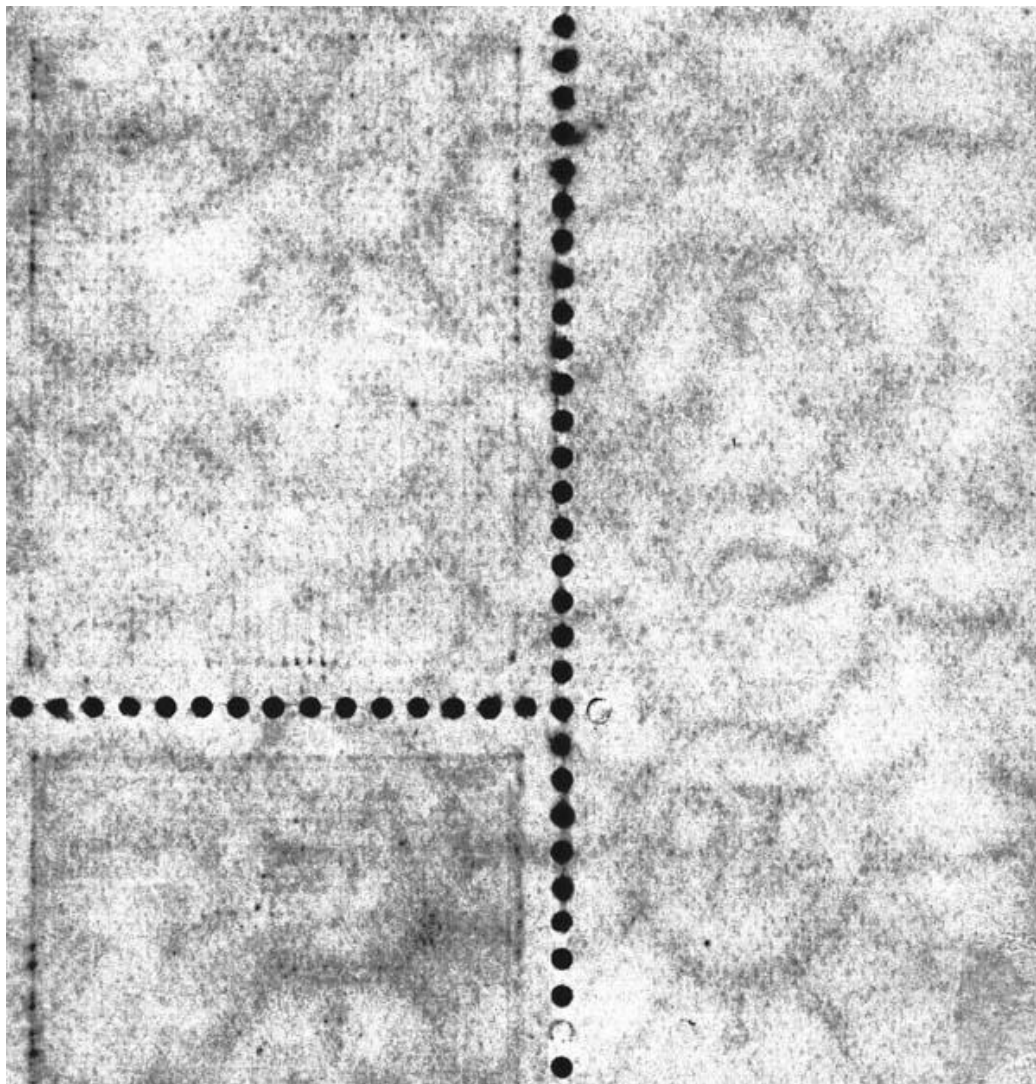
Here is the watermark.

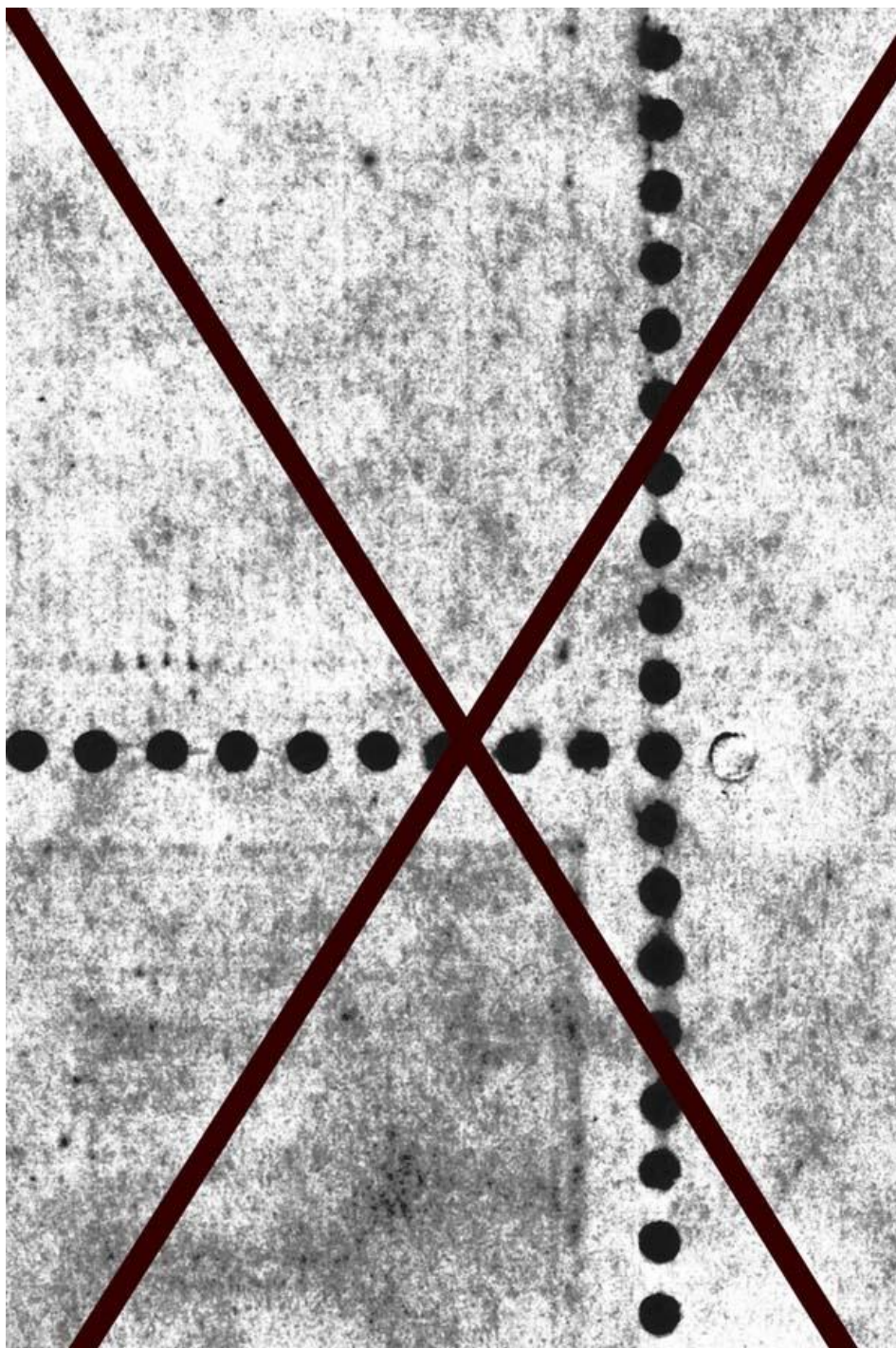


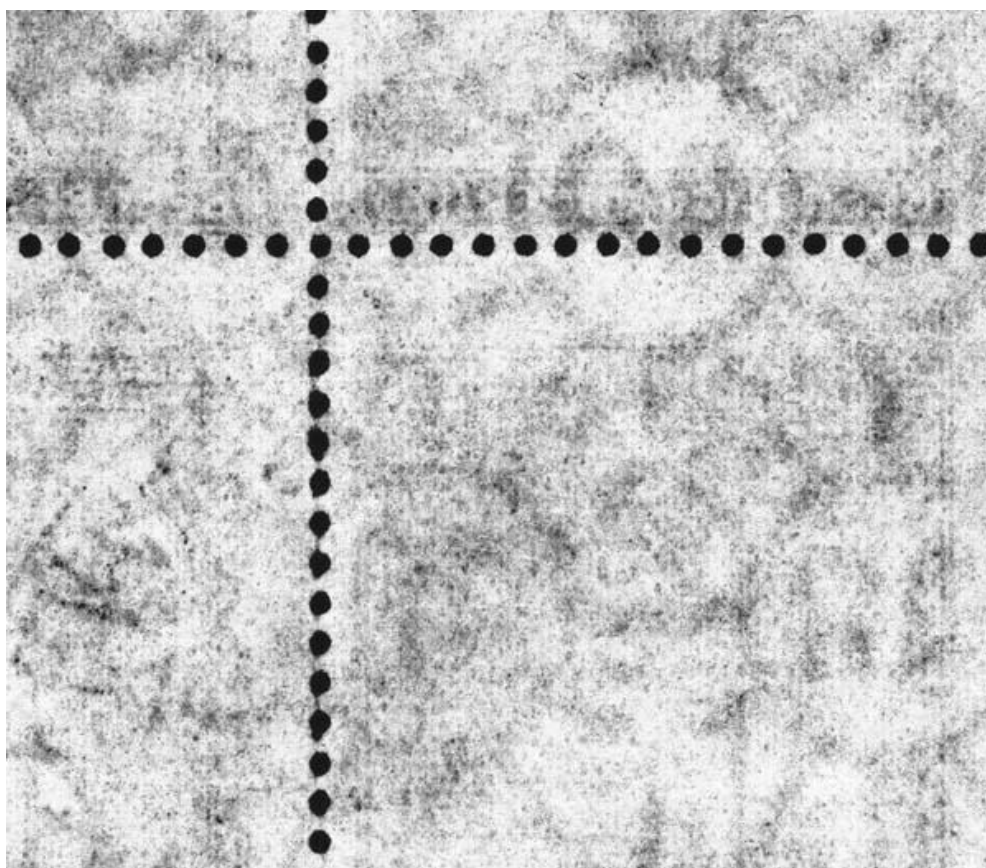
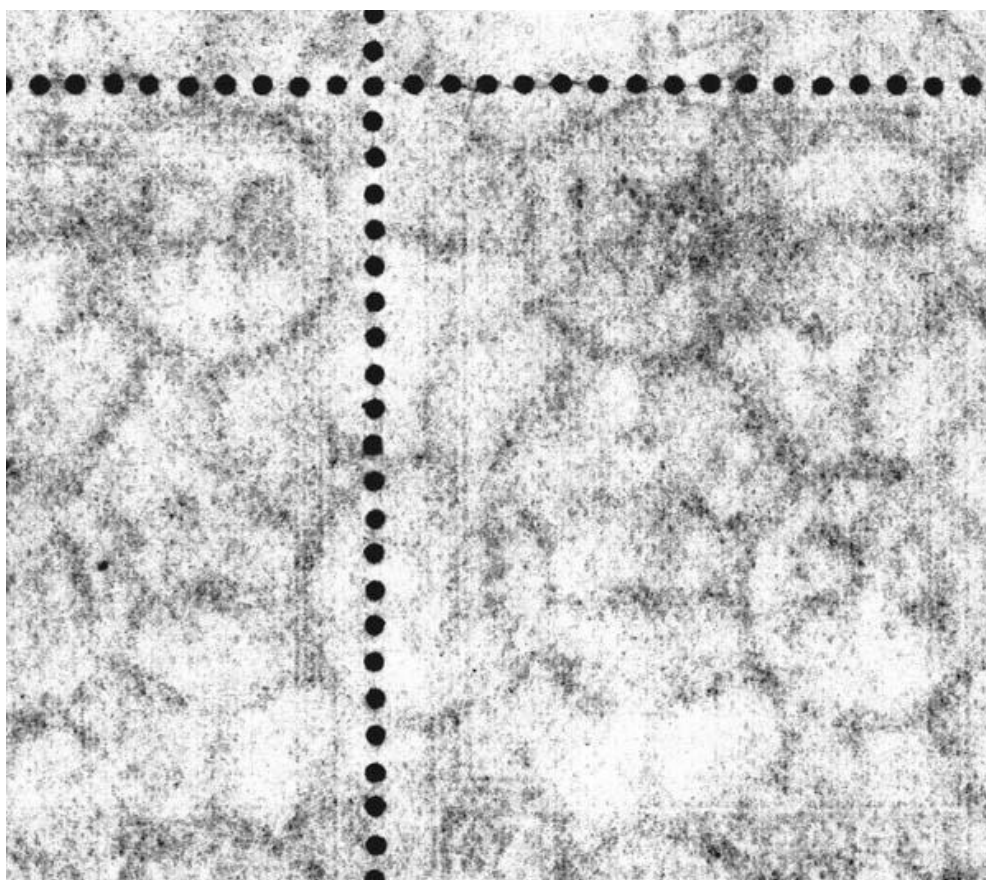
Measurement of the 1E4 grid

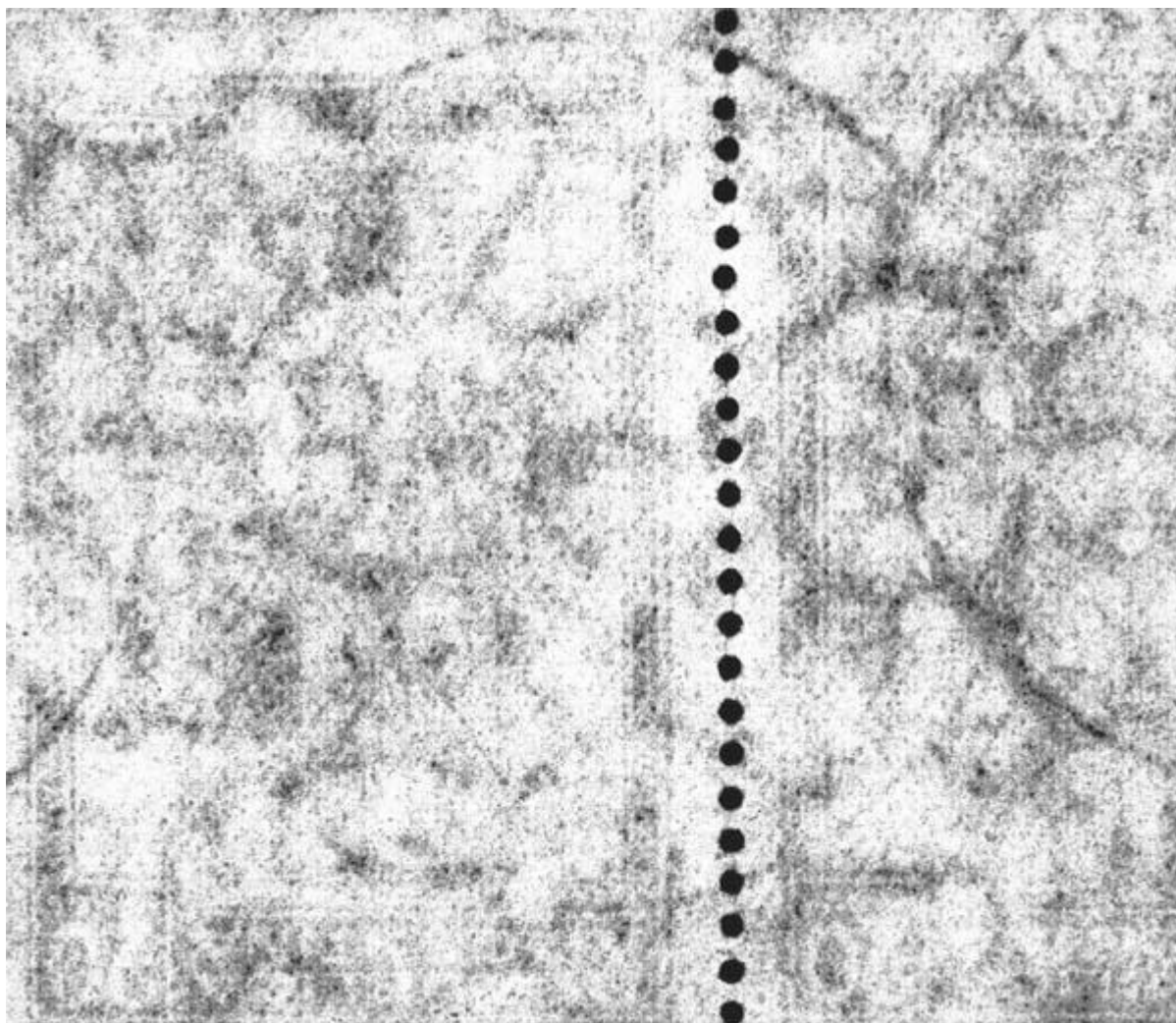
[Saturday, February 7, 2009]

Here are several examples. I am not able to determine a direction for this roll based on the elongation of the dots.





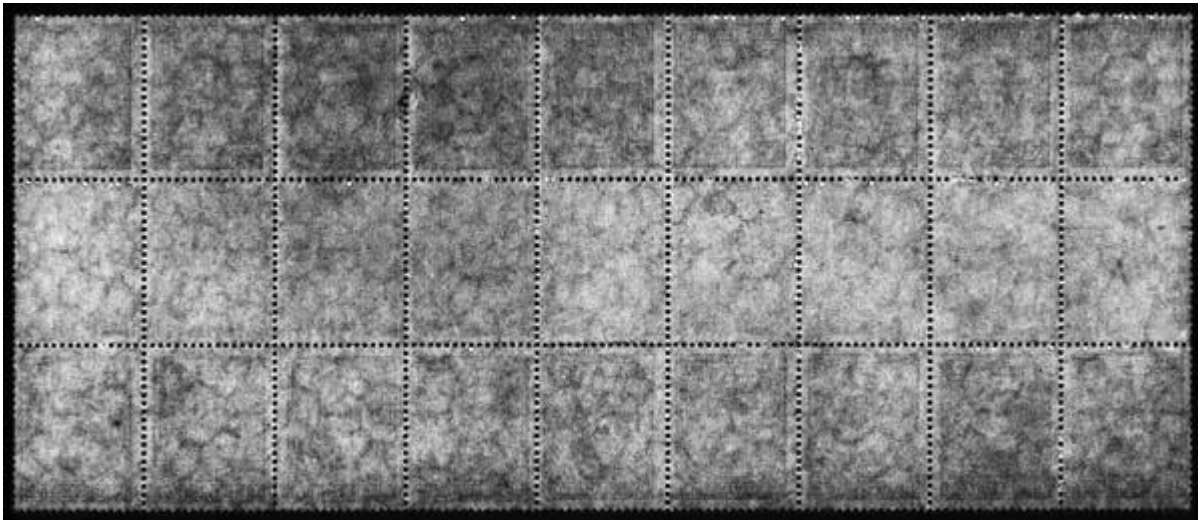


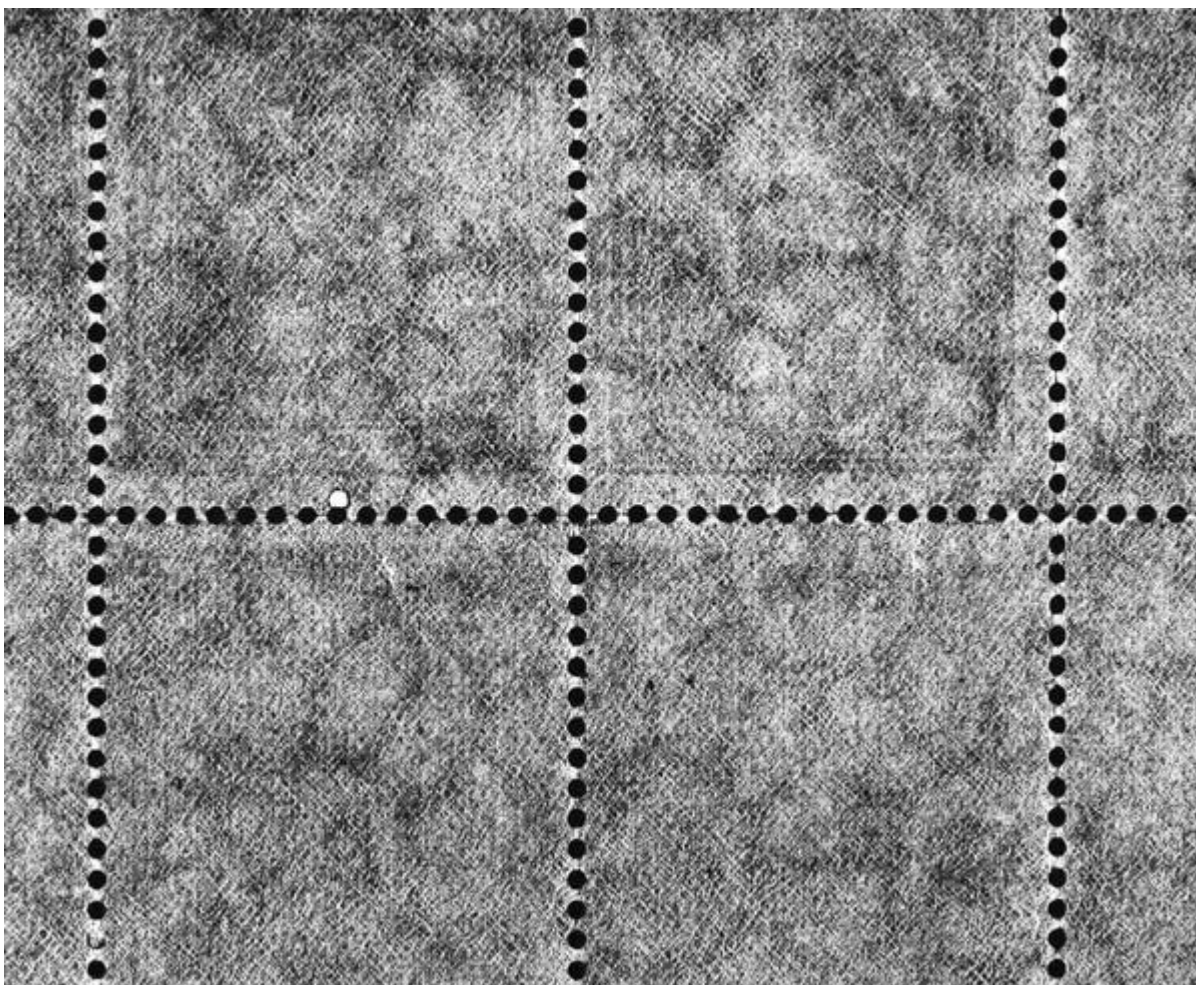


Conjecture about all 5c1E4t being from booklets

[Tuesday, February 10, 2009]

I have previously come across 5c stamps on the 1E4 paper. The two blocks in booklet format are on this paper. I have just realized that it is possible that the booklets were only printed on the 1E4 paper, and that this paper was only used for this purpose. If this statement is correct, then loose 5c1E4t are from the booklet printing, and this printing must have taken place on or soon after 1940, when the 1E4 paper was briefly in use.





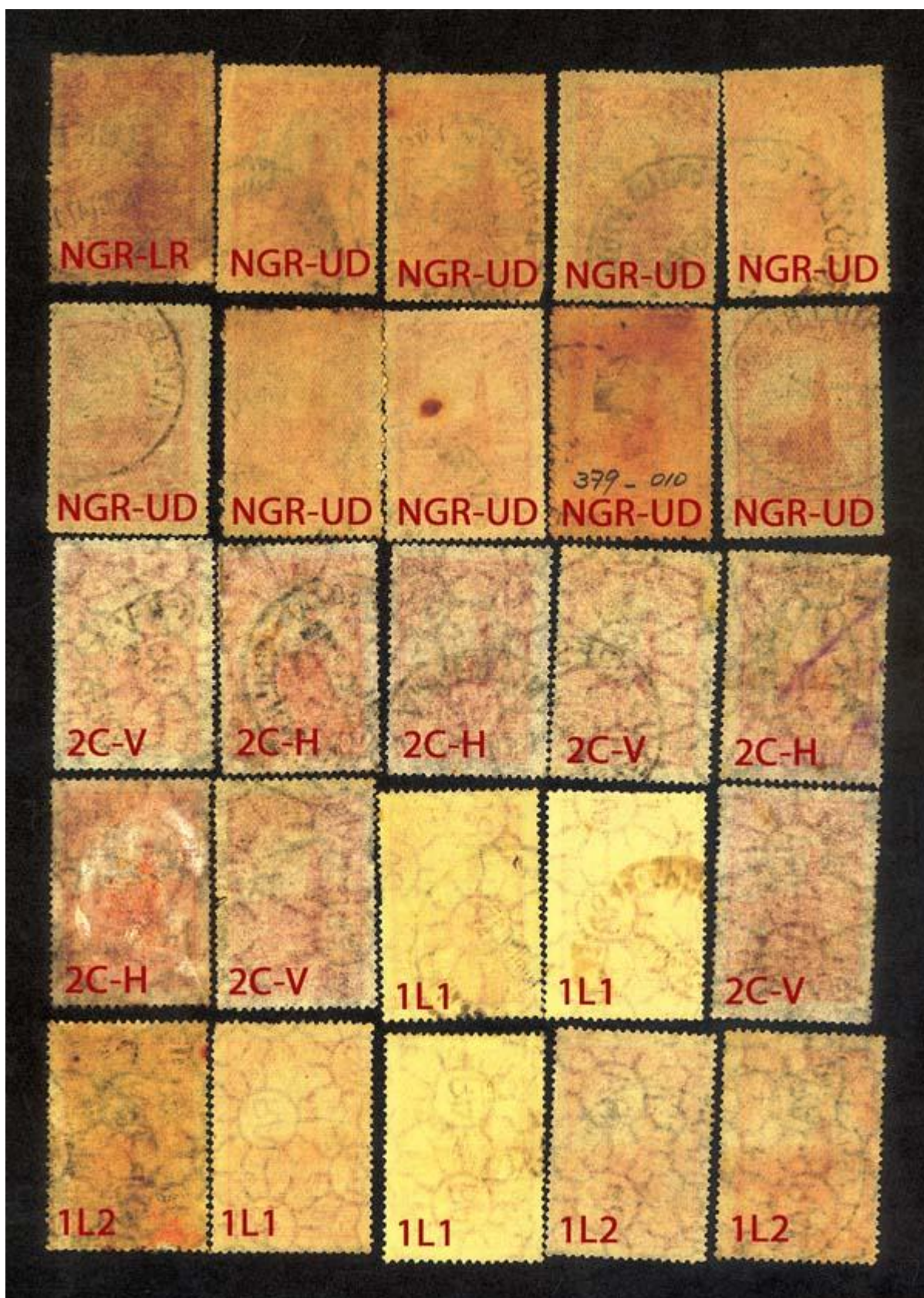
Additional note (March 2009): Upon reading the article by Tenorio a second time, he specifically mentions that what I propose here is correct. The 1E4 paper WAS used for this printing, and all 5c1E4 stamps come from these booklets.

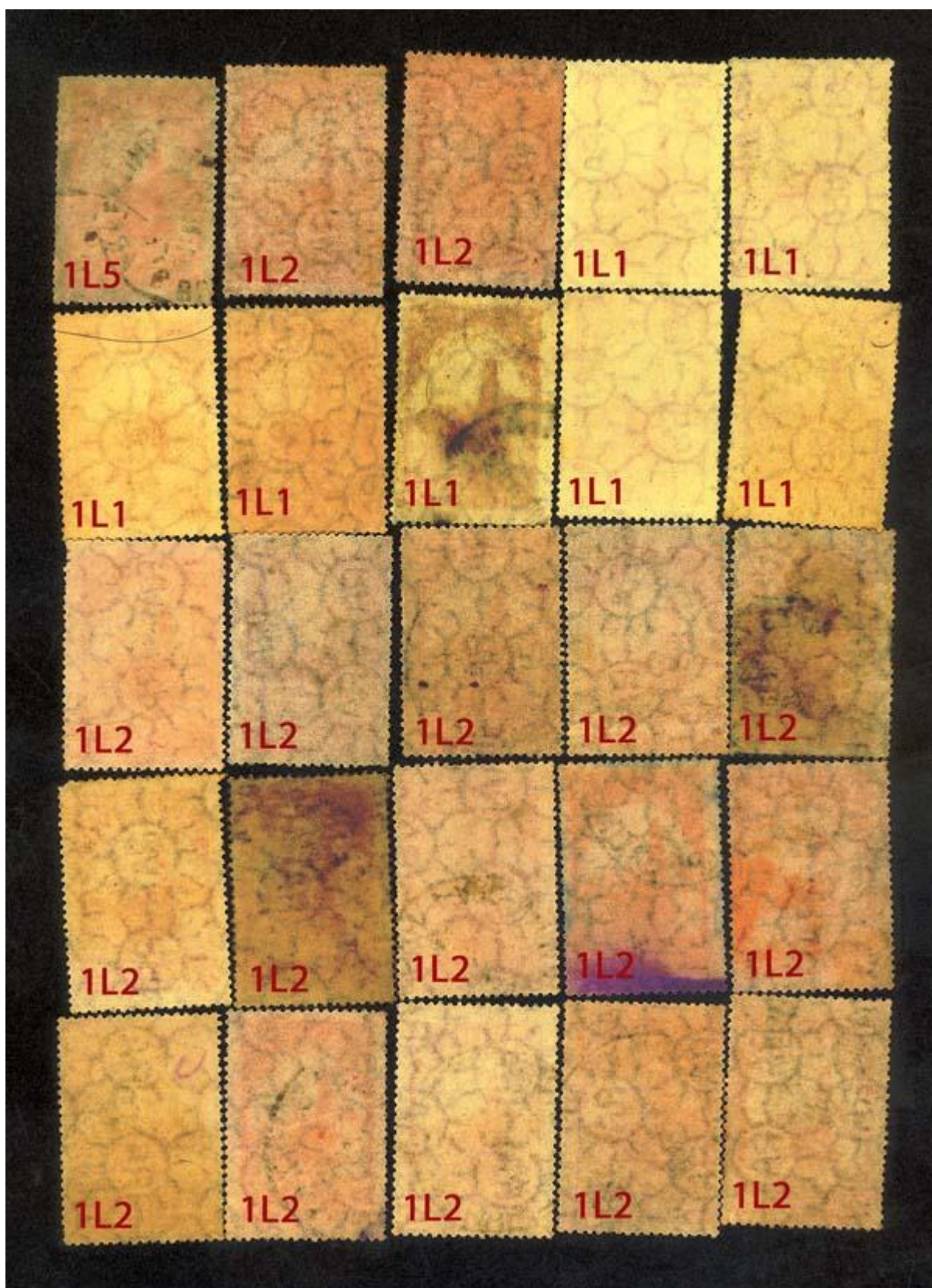
50c dated specimen back scans

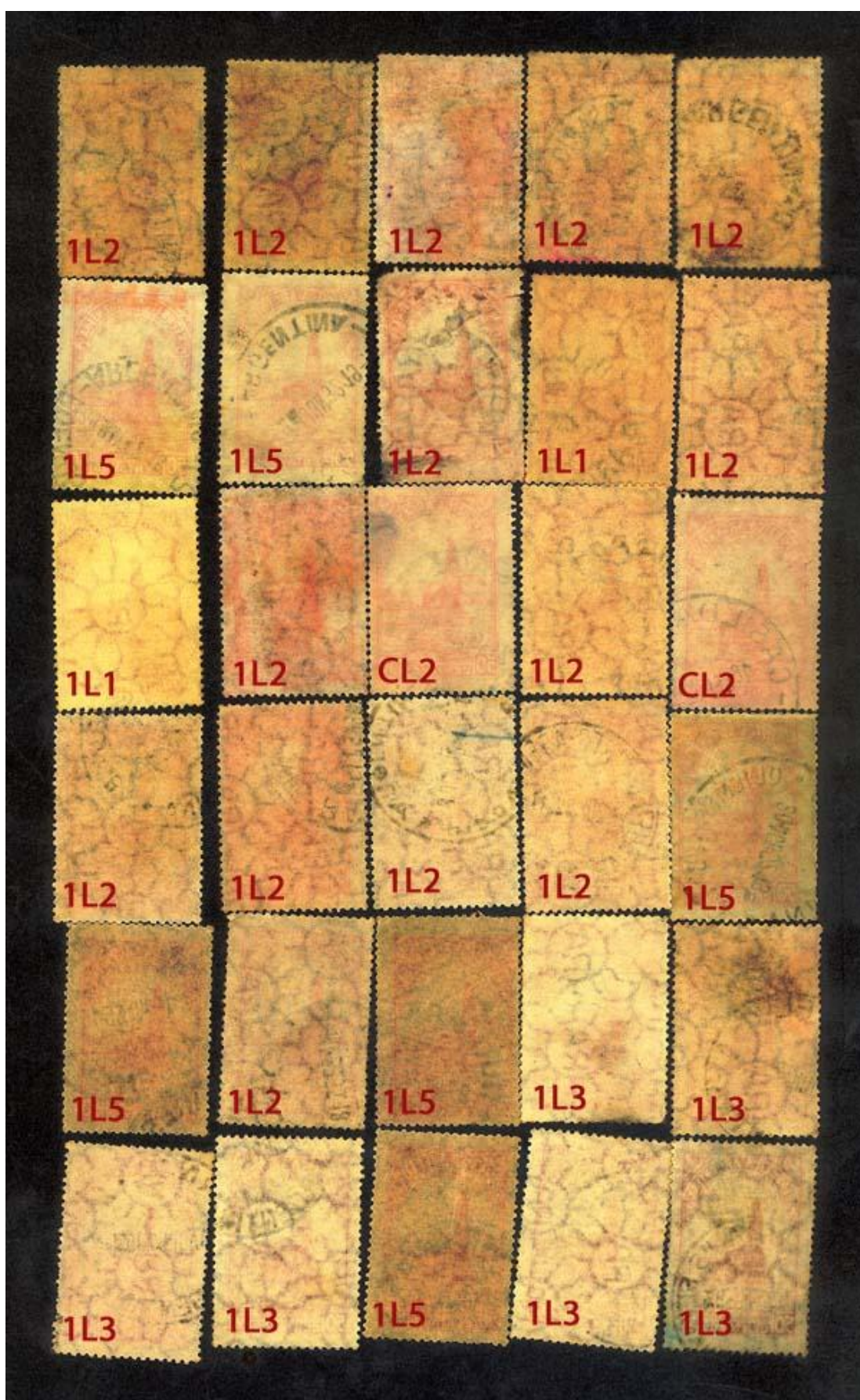
[Saturday, December 6, 2008]

From 1400 of these stamps, I selected 105 lightly and clearly dated specimens. Here are the scans. This is my first take at the thorough classification of Dario Bardi.









These are the totals for the papers.

I do not find any 1E5's even though I think I should.

1E1..8; 1E2..1; 1E3..10; 1E4..2

I have just learned from Dario Bardi that there are two types of NGR (longer grooves horizontally left to right, or vertical up and down); hence the additional letters added to NGR here.

NGR-UD..10; NGR-LR..2

I don't have enough NOPs to distinguish the two types (matte and shiny) mentioned in the publication by Dario Bardi.

NOP..1; 2C-H..5; 2C-V..4; CL2..2

I do not find the 1L1 Dario Bardi mentions with vertical lines. All of the 1L1 specimens I find are aligned with horizontal lines. The stamp I have previously referred to as 1L4 is either rare, or a variation of the 1L5. The 1L2 is a very common stamp, receiving heavy use in 1952.

1L1..13; 1L2..34; 1L3..6; 1L5..7

About the placement of RA in 1E's, only the 1E4 paper has a horizontal placement of the watermark. The other three (1E1, 1E2, and 1E4) have vertical placements. I seem to not agree with Dario Bardi because he has two vertical and two horizontal placements in his listing that is equivalent to my 1E's. I have yet to look at the 1E5's that Dario Bardi finds, and I have for the 25c value.

The 14 types of the 50c

[Saturday, December 20, 2008]

Here they are, from 1,400 used specimens. Scott has three types... Watch out for the 1L5, it is super rare!

1E1, issued January 1936.



1E2, from 1937

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1E3, from 1939 to 1944



1E4, from 1940



1E5, from 1943/44, rare, small RA



NGR, from 1945



NOP, unwatermarked opaque from 1947/48



2C, Straight Rays from 1949



CL2, clay from 1952



1L1, from 1951, deep orange background



1L2, from 1952, pale red, medium to gigantic RA, poorly defined



1L3, from 1955/56, bright white paper and deep yellow background



1L4, similar to 1L2, with a partially visible watermark



1L5, similar to 1L2, white Zarate, rare



The 1E papers for the high values

[Sunday, April 26, 2009]

On the 1E1 paper:

5p



10p



20p



On the 1E2 paper:

10p



20p



I have the 1E3 examples in a separate post that will require additional work.

and finally, on the 1E4:

5p (left) and 20p (right)



There is a 1E5 I find on the 25c and perhaps the 50c, but do not find on the high values.

The 1E3 papers for the high values

[Tuesday, April 28, 2009]

Based on recent work carried out by Rein, there are three 1E papers.

1E3a: Symmetric mesh, rectangular grid, clear porous paper. It has the same configuration as the 1E1, but is a bright white paper.

A 25c1E3a-SO:



I find a candidate 5 pesos stamp on the 1E3a, but I am not sure that I am classifying this specimen correctly.

1E3b: cloudy paper with asymmetric or symmetric mesh, rectangular grid

5p



10p



There are two types of NGR

[Saturday, December 6, 2008]

Thanks to the listing by Dario Bardi, I learned of two directions of this paper, which I have verified. Here is a comparison scan.



NGR-LR, longer grooves horizontally left to right



NGR-UD, longer grooves vertically up and down



Reference NOP Specimen

[Saturday, December 6, 2008]



Comparison of the 1E4 and 2D papers

[Friday, June 26, 2009]

This comparison shows that these two papers are different.



The two 1E4 specimens are 5 pesos and the two 2D specimens are 20cLC (Large Format Cattle).

Here are larger images for the 2D specimens.



A back scan of the 2D paper

[Sunday, June 7, 2009]

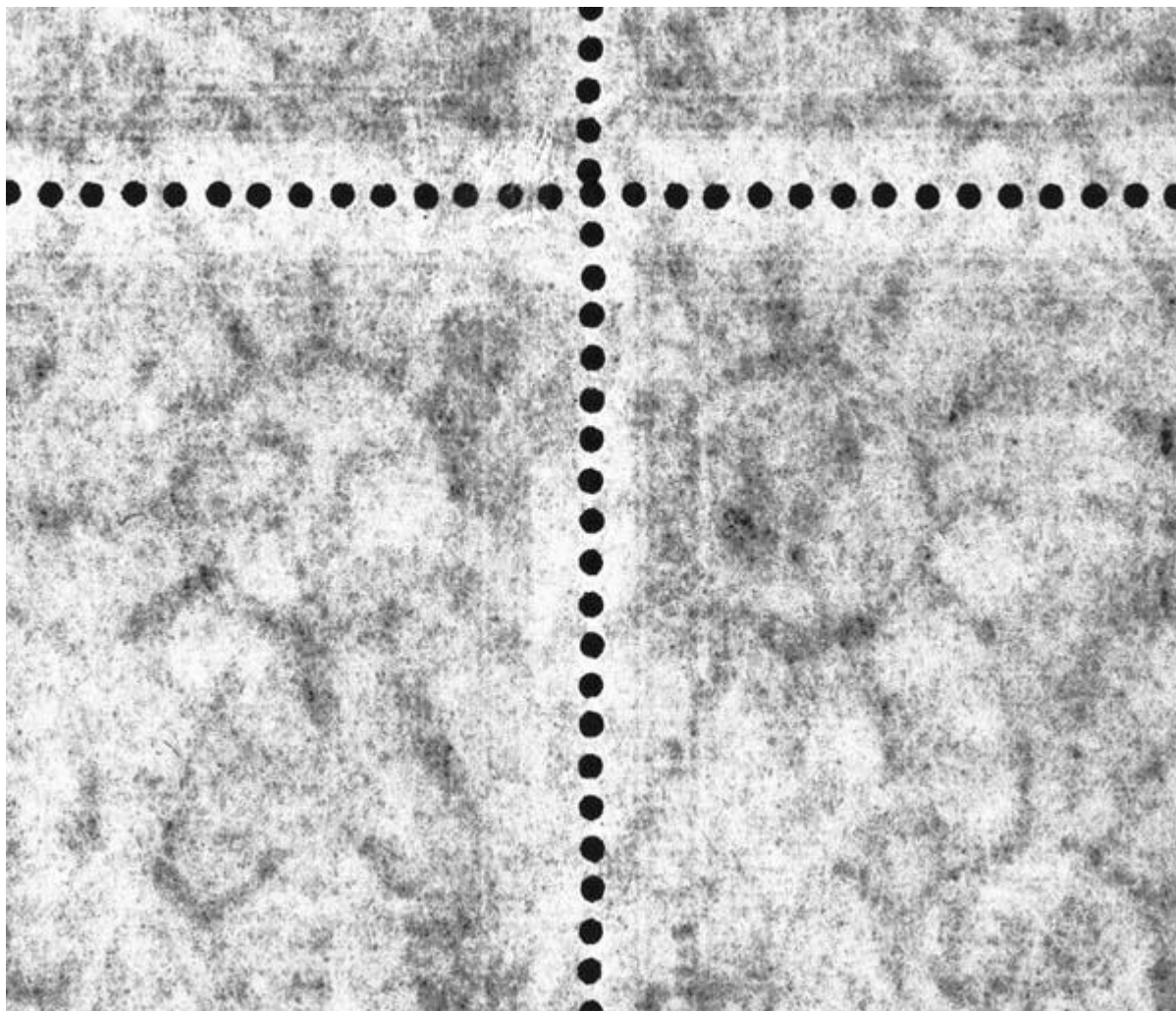
This is a 2c stamp. My study of the 2C and 2D papers is still in its infancy.

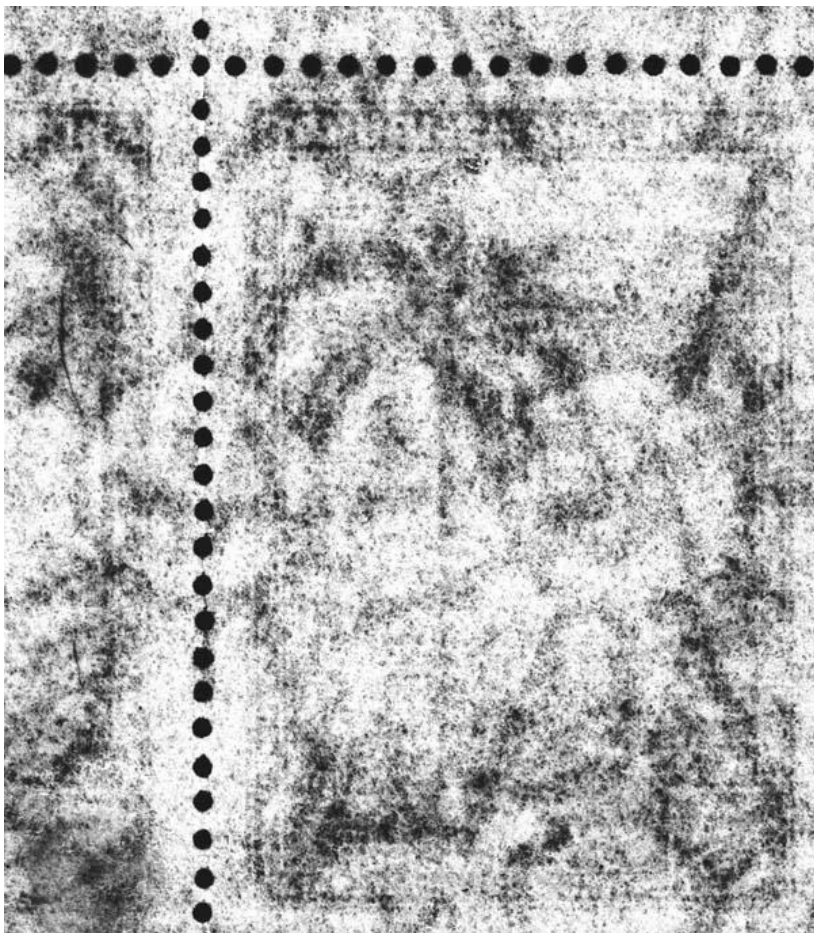


2C and 2D examples showing the watermark

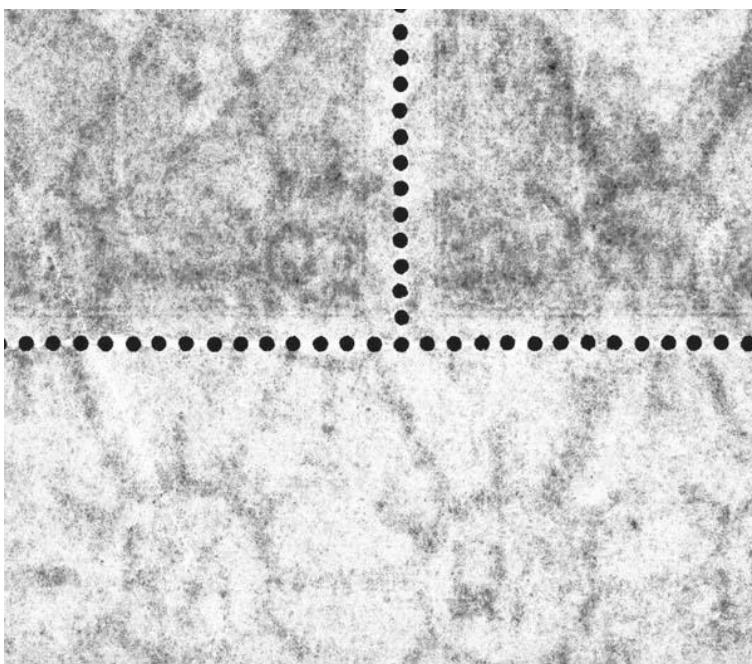
[Saturday, February 7, 2009]

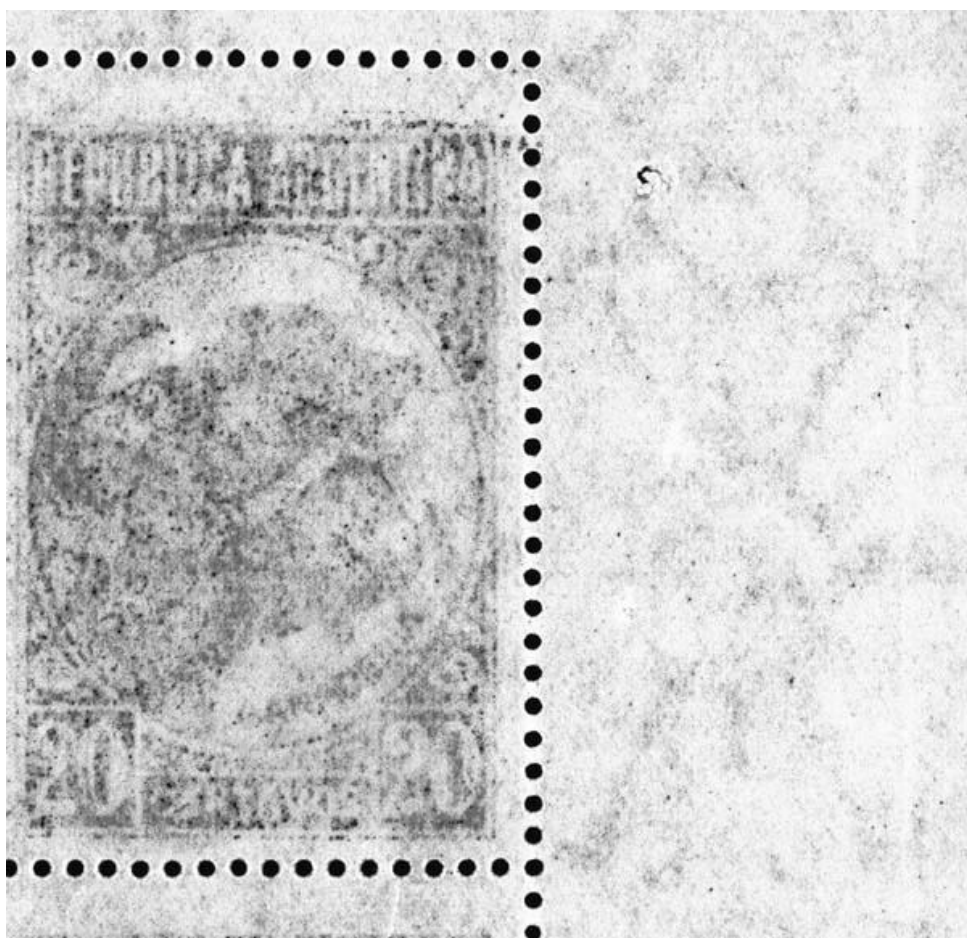
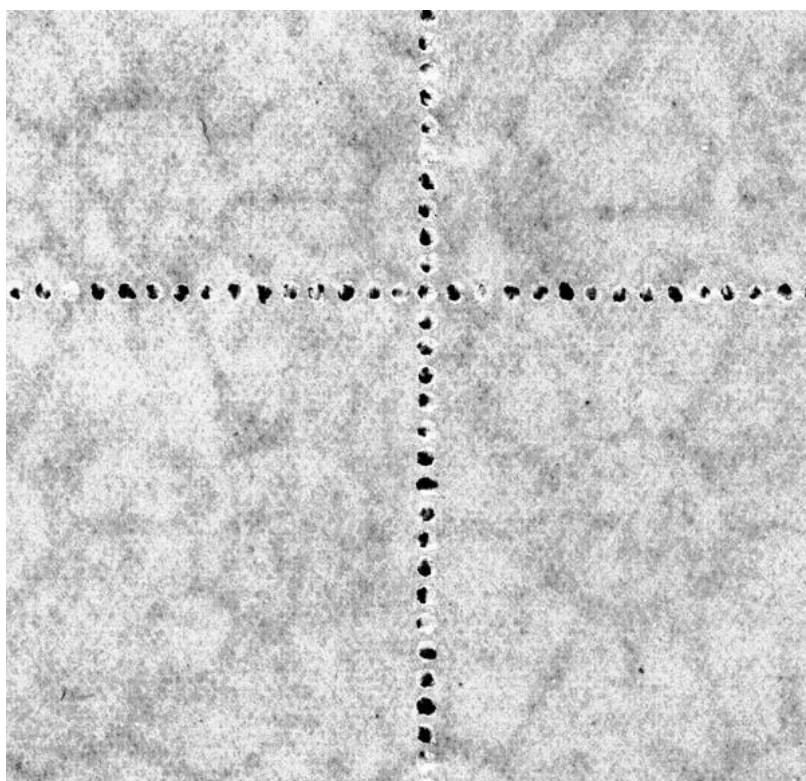
These are 2C examples (diffuse, grayish paper).





There are 2D examples (clear, bright white paper).





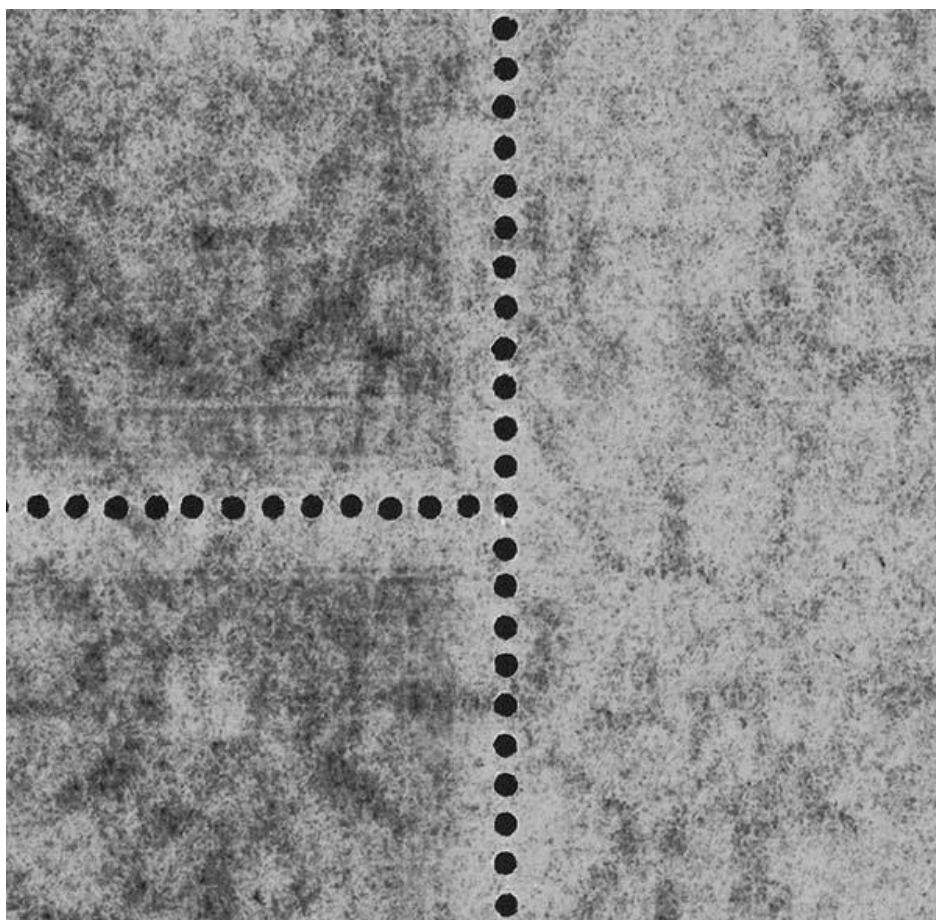
Horizontal and Vertical 2P2s

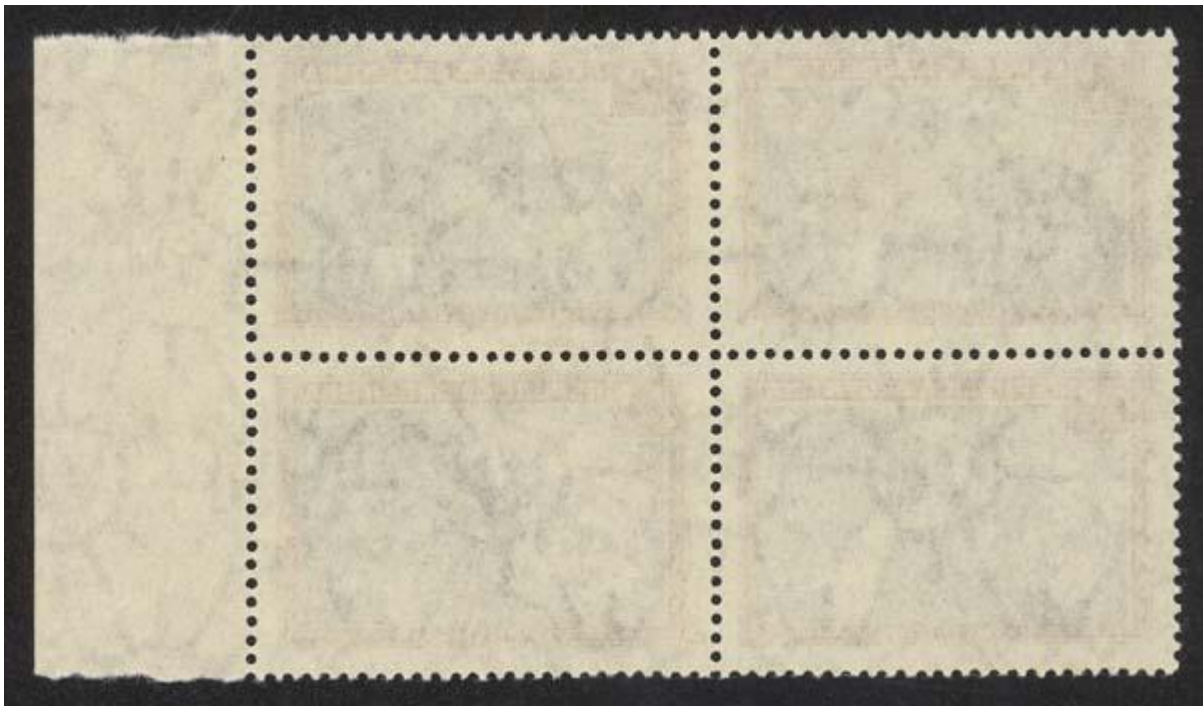
[Saturday, April 18, 2009]

I have examined a block of four of the 2P2 with horizontal watermark and cream paper, and two blocks on white paper with horizontal and vertical watermarks. While the 2P2 with horizontal watermark on cream paper resembles the 2p2D, the diffused paper, I have not found this stamp used between 1943 and 1947, which is the period of usage for this paper.

Here is the 2P2 with horizontal watermark. It does look like the 2P2D.





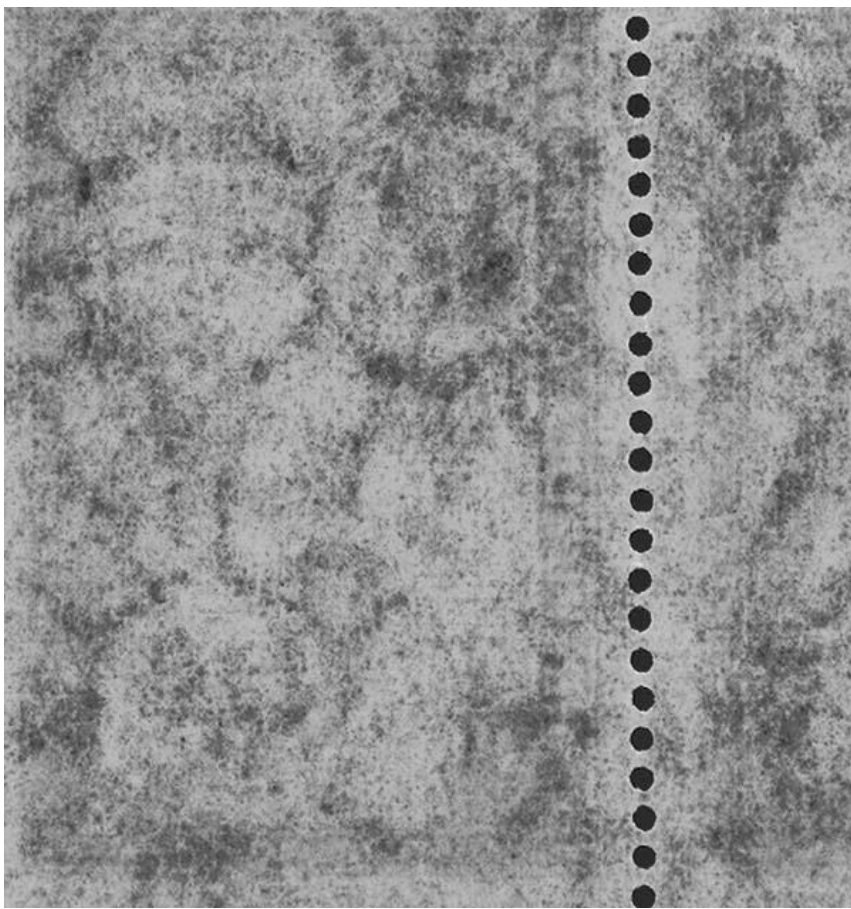


Here are the two white paper blocks. These blocks are the 2P2C paper.

First block, vertical watermark

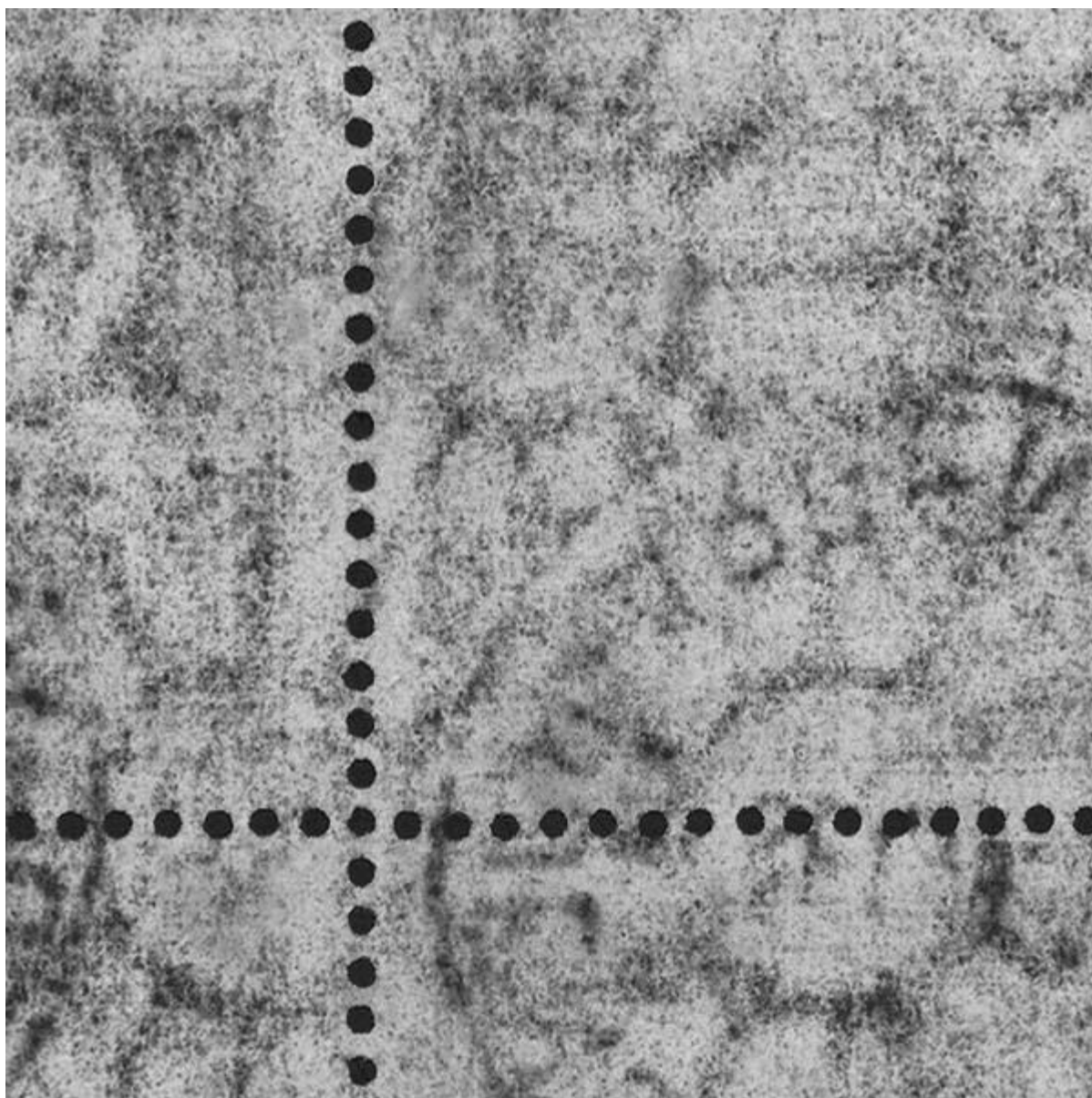






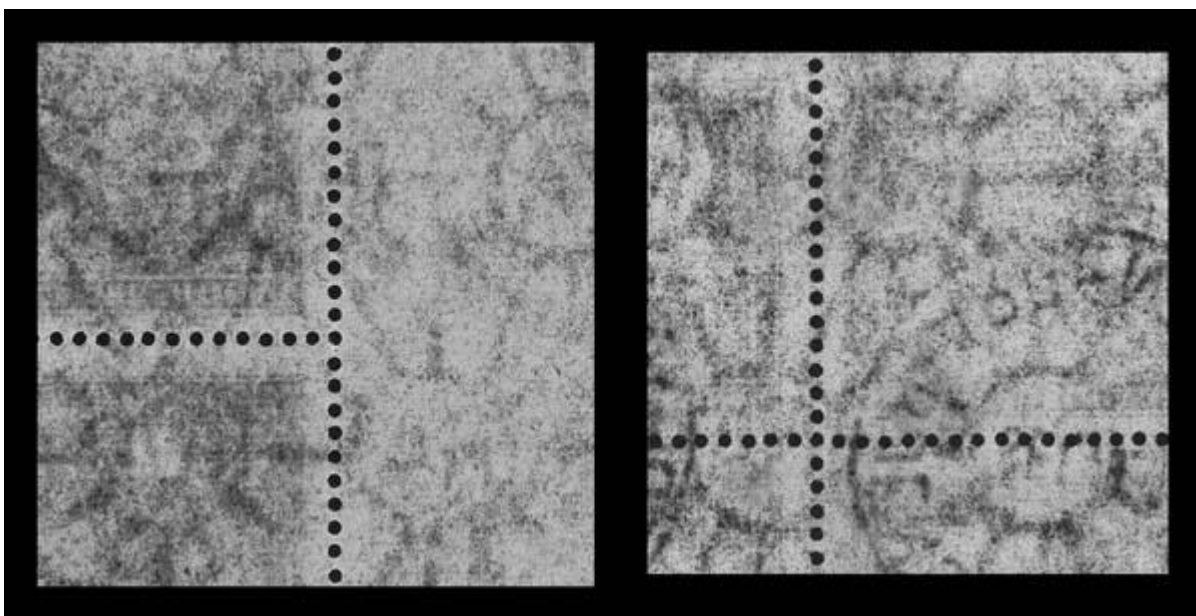
Second block, horizontal watermark







Here is a comparison of the 2P2D candidate block and one of the 2P2C blocks, both with horizontal watermark.



Straight Rays 2C paper

[Monday, December 1, 2008]

I have looked at 64 2P2C's and 25 5P2C's. The 2C paper is the Straight Rays bright white paper of 1949.

I find 80 percent of the 2P2C's with horizontal watermark, and 20 percent with vertical watermark.



All of the 5P2C specimens in this sample have horizontal watermarks.

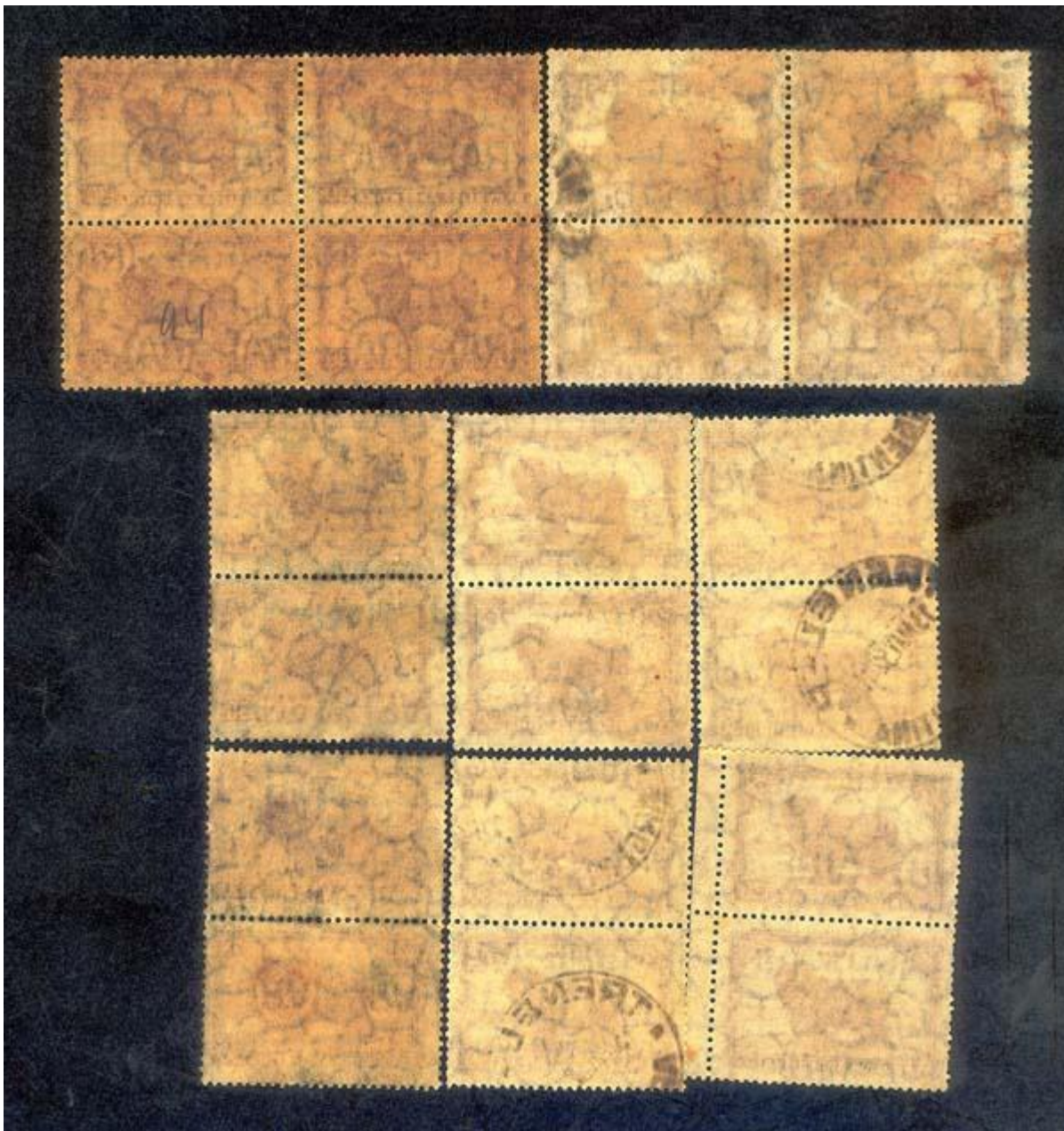


Reference scans of the 1L papers

[Saturday, December 6, 2008]

These multiples are a representative sample of the 1L papers for the more common large format values.

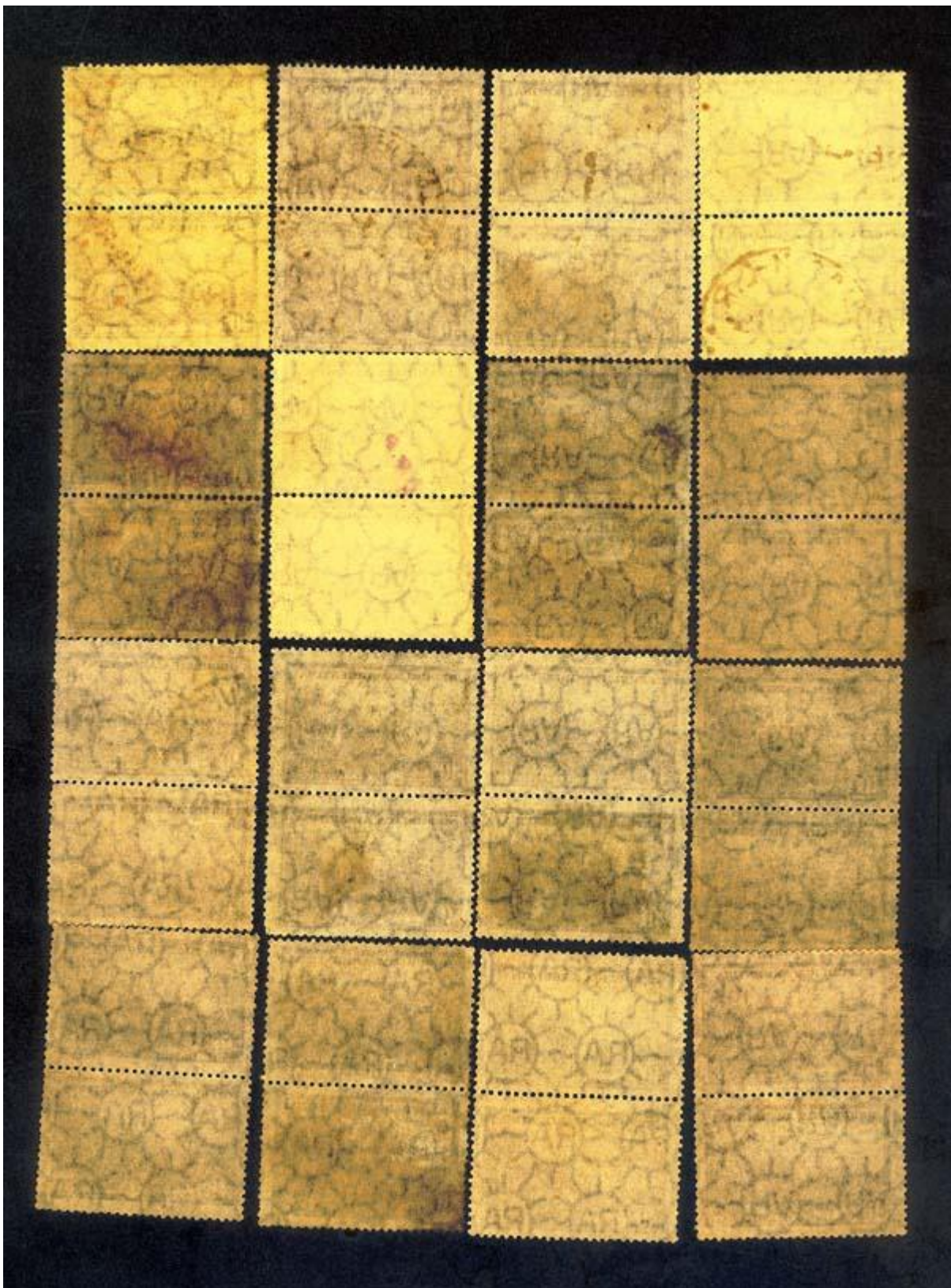
30c; The white paper specimens seem to be printed on a paper that is similar in porosity to the bright white Straight Rays (2C) paper



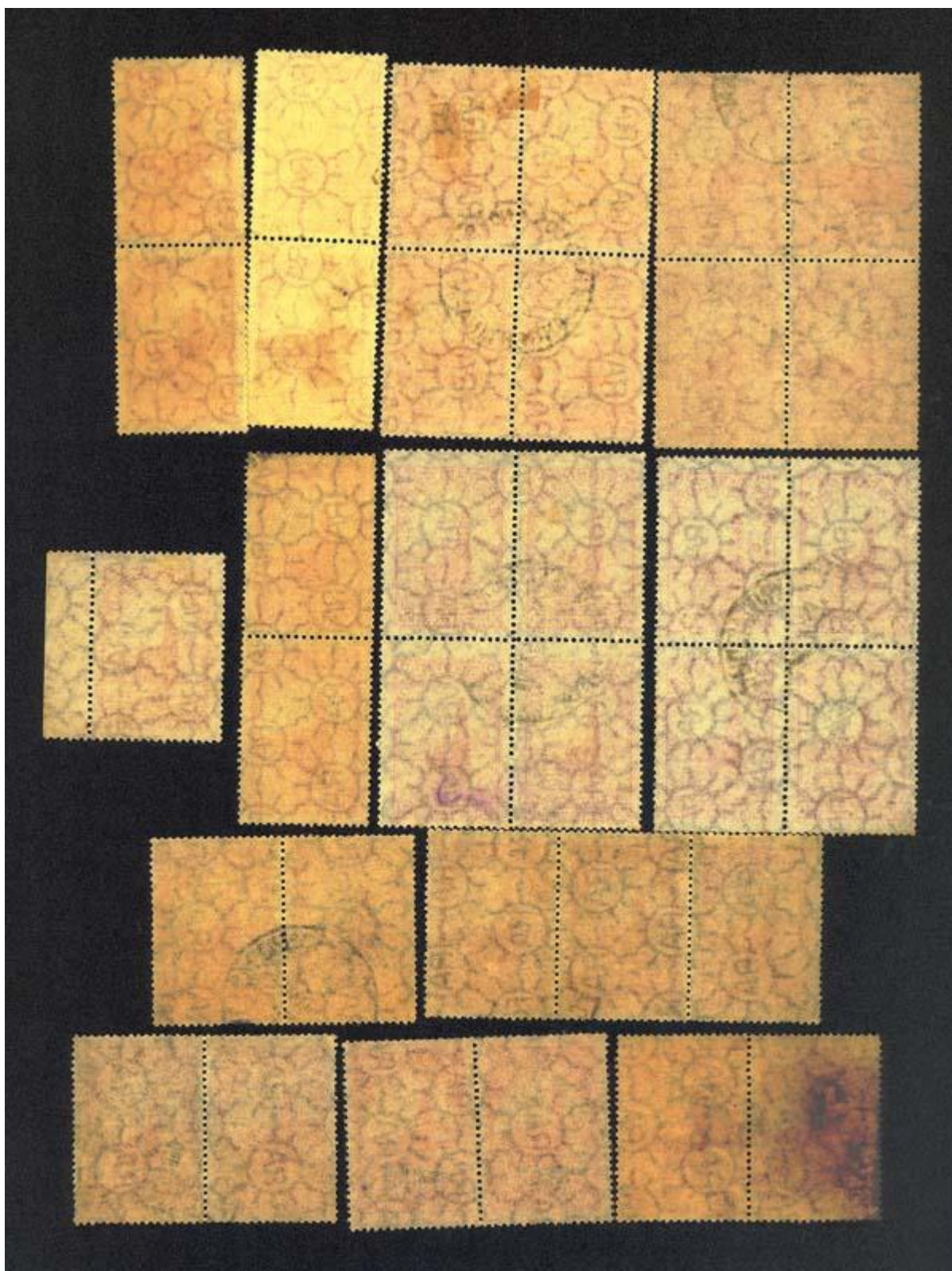
40c; The 40c also seems to have been printed on the porous 1L paper I have yet to catalog.







50c;

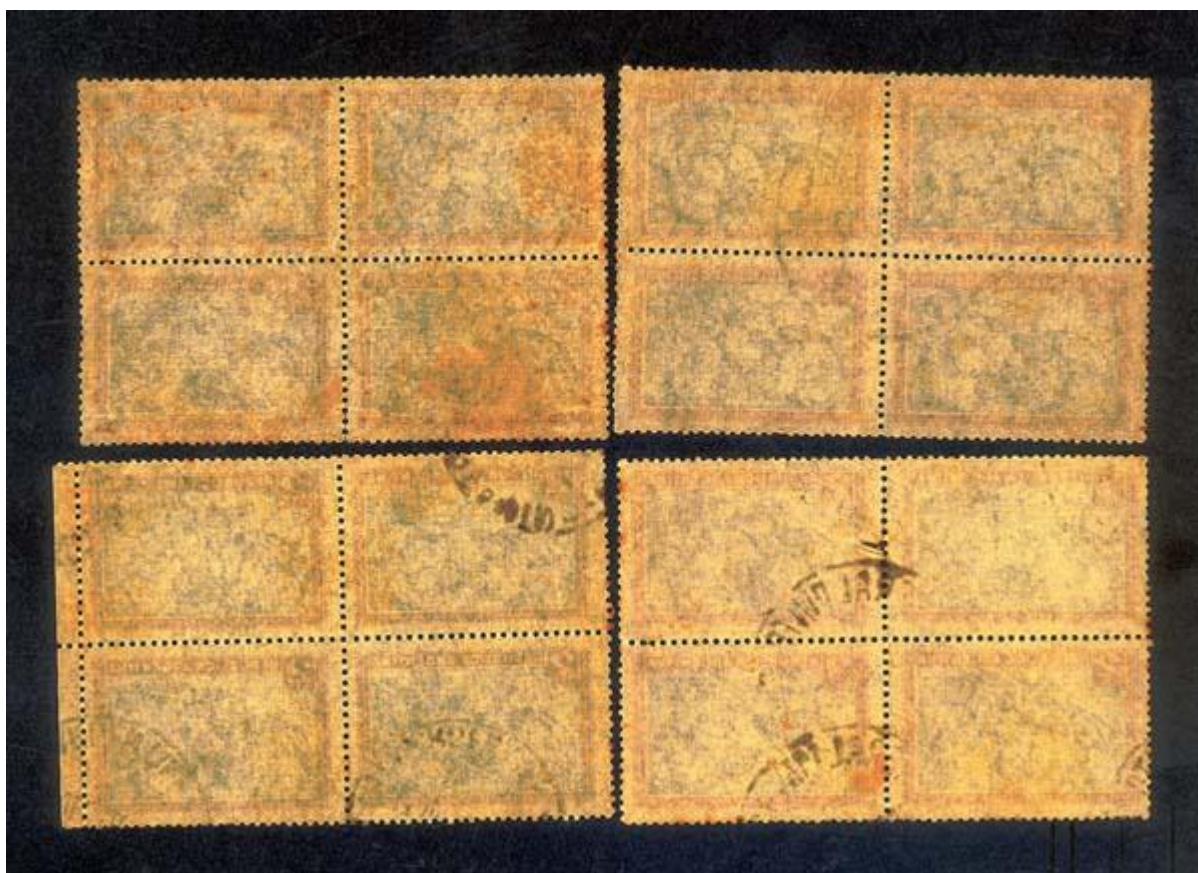


2p; This stamp was printed during the 1950s on at least one paper that seems to be unique to this value.





This stamp was also commonly printed on the dark 'Zarate' 1L5 for which the watermark is barely visible.



Close-ups of 1Ls

[Saturday, December 6, 2008]

Two 1L1 specimens with horizontal lines in the watermark.



Several 1L2 specimens.





A Zarate 1L5 specimen with 1L3 specimens to the left and the right.



The Argentina 1935-51 Definitives



Comparison of the 1L2 and 1L4 papers

[Wednesday, March 25, 2009]

I am still undecided if the 1L2 and 1L4 are separate papers or the same paper with a small printing run variation. The 50c1L2 is a common stamp. Here is the watermark.



The 1L4 is very similar in colors but has a whiter paper and slightly worn out watermark.



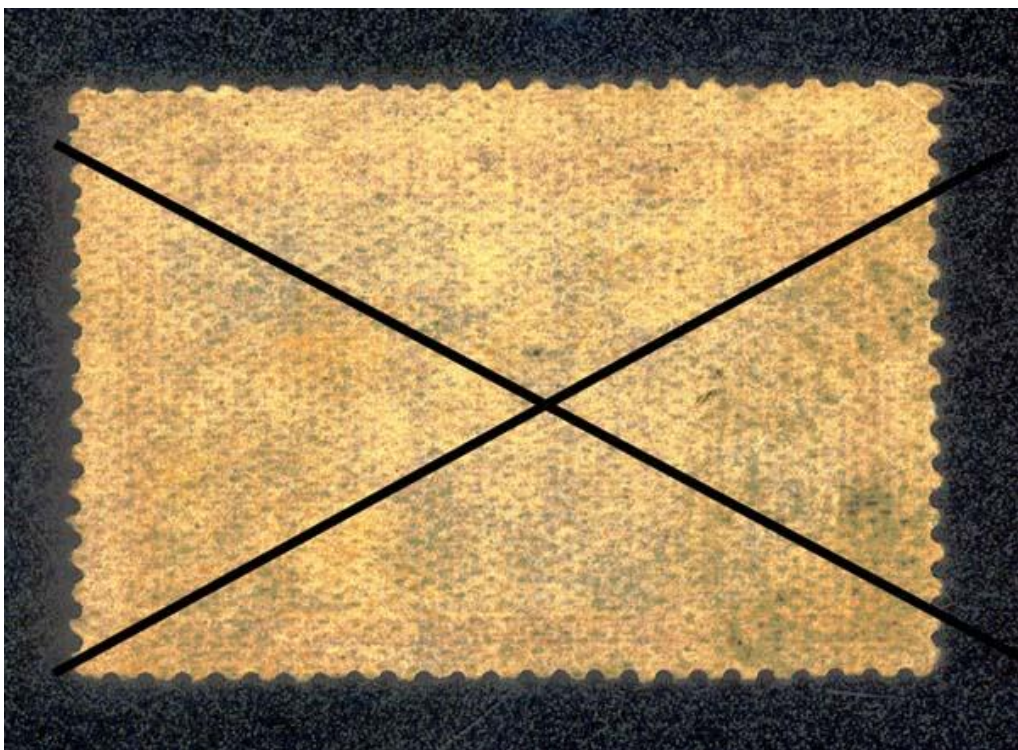
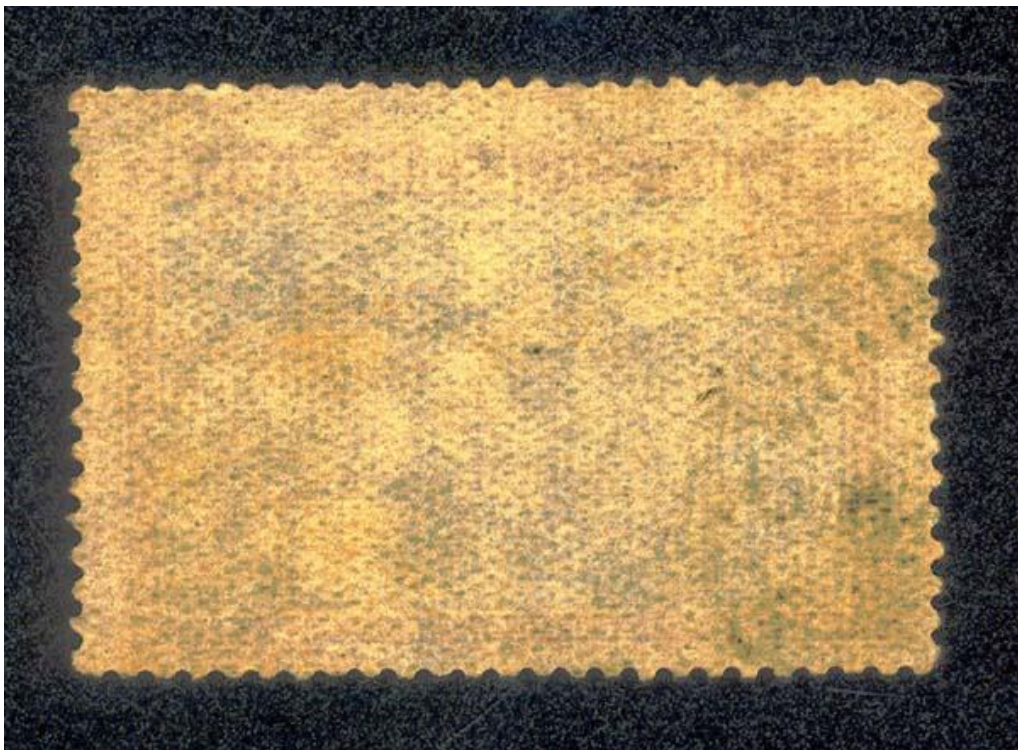
This next comparison shows the relative wear of the watermark features for the 1L4 paper. These are false colors caused by digital filtering. The 1L4 paper is noticeable whiter than the 1L2 paper.



The 2p1L6 Watermark

[Saturday, May 2, 2009]

Here are examples of the 1L6 watermark from back scans. The thickness of the paper varies.
I only find a vertical watermark.





The Argentina 1935-51 Definitives

Notes

The Papers

