

# The Argentina 1935-51 Definitives



**Notes**

**2009**

**Plate and Printing Varieties**

**4**

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## Introduction

These stamps were issued in denominations from ½ centavo to 20 pesos. There is a remarkable factor of 4,000 between the largest and the smallest denomination. This series was in use from October 1, 1935 to as late as 1961, by which time only one value was in postal use. This series was also issued as Departmental Officials and 'Servicio Oficial' officials. This series has an expansive postal history, especially during World War II, when Argentina supplied both sides of the conflict.

Besides the beautiful two-color designs for the high values, this series is attractive to definitive collectors because of the daunting challenge it poses to classify the large number of papers on which it was issued-perhaps as many as 20! In these notes I serialize the work I have done to understand the Argentina 1935-51 definitives. Beginning collectors to this series encounter several stumbling blocks when deciding which stamps to acquire from this series. The first stumbling block, which applies mostly to 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 of the various papers. The second stumbling block, which applies mostly to the Argentinean specialized catalogues, is that the various issues have been grouped in a loosely chronological scheme that separates Argentinean papers from imported papers. I use my own scheme to describe the papers.

## My reference scheme

I use my own reference scheme to describe this series. This reference scheme enables me to have a more complete 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 shown.
3. Reference to the paper if I know of more than one: There are 30c1E1, 30c1E2, etc. If the stamp was only issued on one paper, there is no need for this naming convention, as is the case for the 3cSMGr, which was only issued on the 1E1 paper.
4. 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.
5. An additional reference for a specific color: 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: 8c.
2. The 10c Rivadavia was issued in red and a range of browns, on many papers, and on at least four plates. Example references: 10cR-I, 10cBRCL1-A.

For the 18 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 4.
2. The clay papers were printed in two groups, CL1A and CL1B in 1943; and CL2A and CL2B in the 1950s.
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 three types: clear (2C), diffuse (2D), and with narrow rays (2N).
5. The late papers with the first watermark are the 1Lx papers, with x as of this edition being 1 to 5.

## How this series came about

Thanks to a reference provided by one of the 'Foreros,' or members of the Argentinean Philately Forum, I learned about the existence of the book published by the Argentinean Post Office, Volume I, in 1939, by Antonio Deluca, and titled "Stamps and other postal and telegraph issues." This book contains key information about This series, 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-wrothy 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 papel 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 This series: 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 million); 1c Guemes (30 million); 3c Rodriguez (120 million); 5c Agricultura (60 million); 6c Sarmiento (40 million); 10c Belgrano (300 million); 15c Mapa (20 million); 20c Mitre (10 million); 30c Sugar (12 million); 35c Cattle (6 million); 40c Wine-making (10 million); 50c Velez Sarsfield (6 million); 1p Oil Industry (2.5 million); 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 disfunctional 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.

Deluce 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:

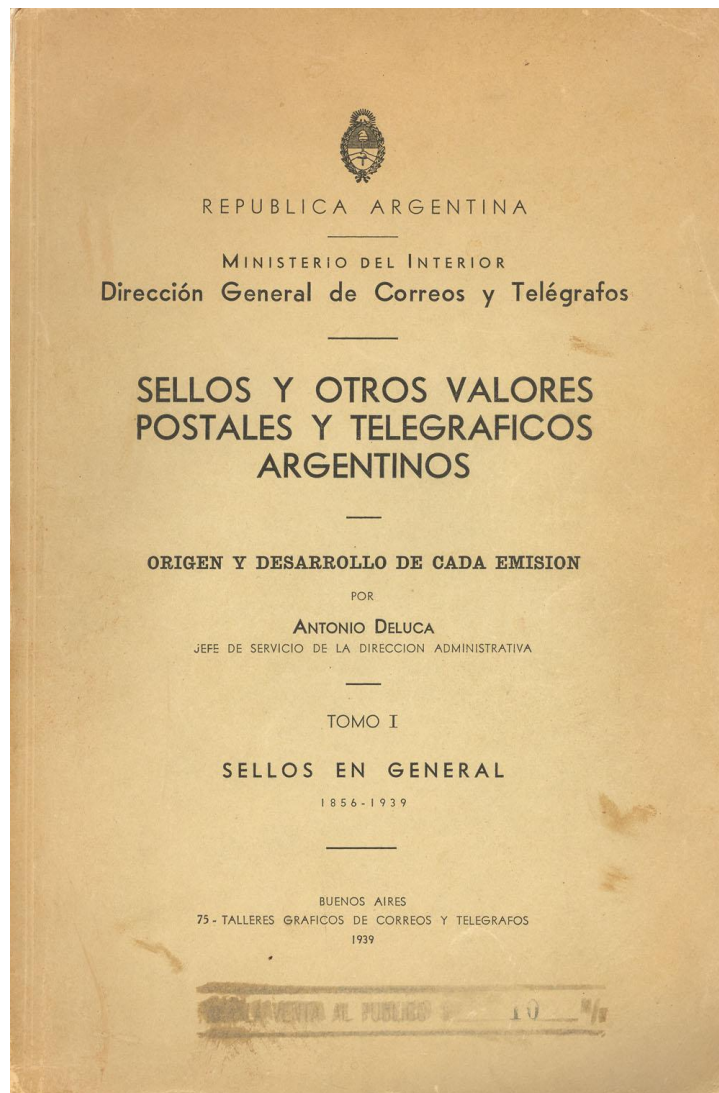
1. Decides to issue on October 1, 1935 the 1/2c, 1c, 2c, 3c, 4c, 5c, 6c, 10c, 12c, y 20c (fullname version: JMG) values.
2. Demonetizes from January 1, 1936 onwards the previous (San Martin) issue.
3. Allows the exchange of San Martin stamps for the new stamps during the first 90 days of 1936.

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.

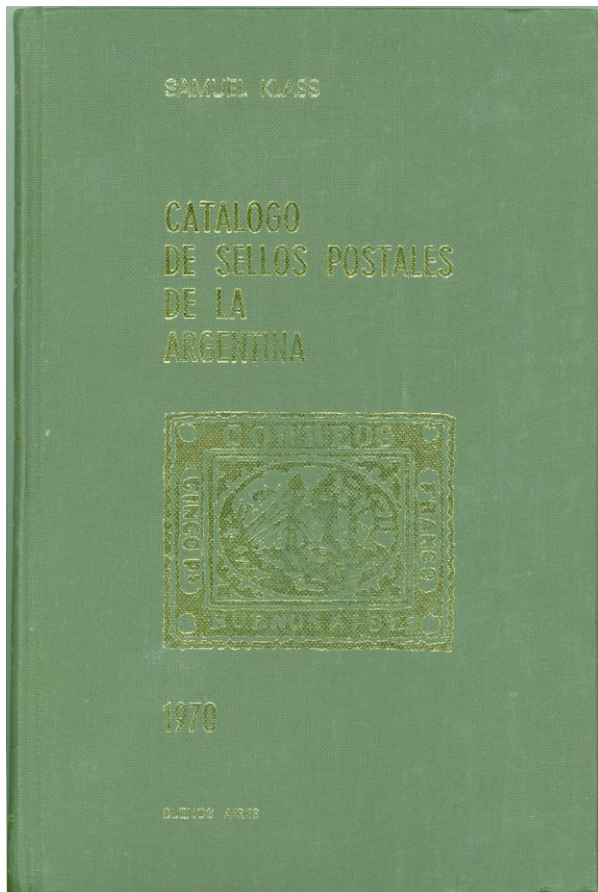
## Catalogs and other References

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.

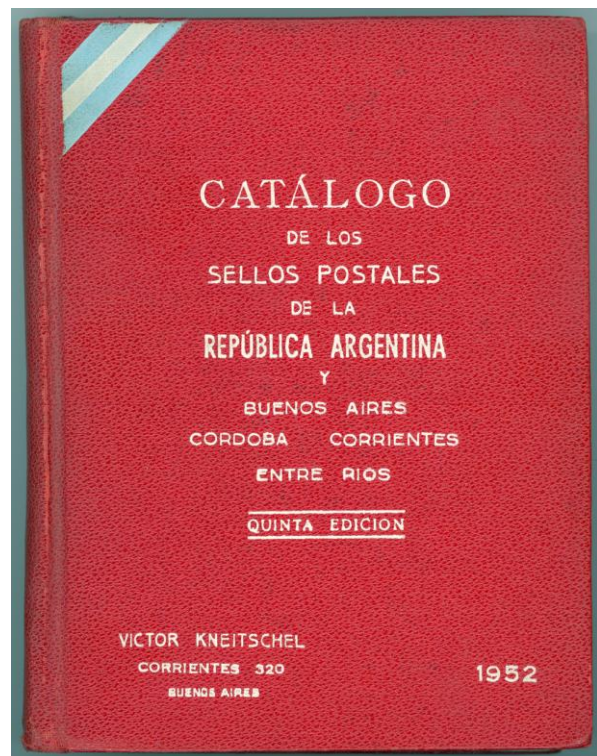


The specialized catalog written by Samuel Klass is my most important secondary source for the regular issues. It contains the most complete reference to all sorts of varieties and a few earliest use mentions. Klass has a summarized listing of the Arg3551 officials. The catalog that is most often quoted 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.

### Quick Review of the 1E Papers

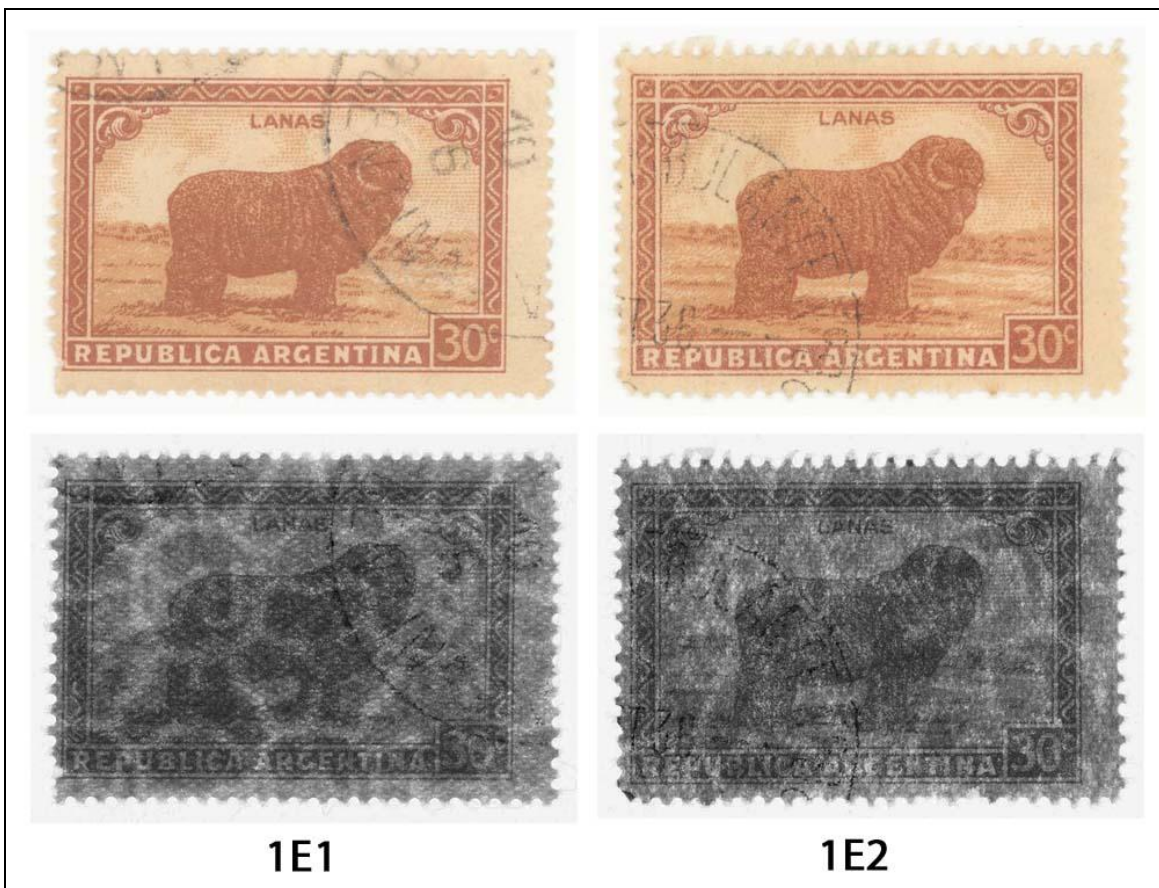
The first group of papers is of a regular type-that is, do not have a high clay content, and were in use between 1935 and 1944. I refer to these papers as the 1E1, 1E2, 1E3, 1E4, and 1E5. I have found that the first four papers are relatively easy to classify. The 1E5 paper and perhaps one or two additional papers used between 1942 and 1944 that I may have failed to classify are rare and can be easily confused with the previous papers issued. The two examples shown here are the best stamps to use to learn about these two papers. The 1 peso with map boundaries was only issued on the 1E paper, and all 25c DEPOF were issued on the 1E2 paper.



There are three characteristics that are optimal conditions that help the identification effort in reference to the papers:

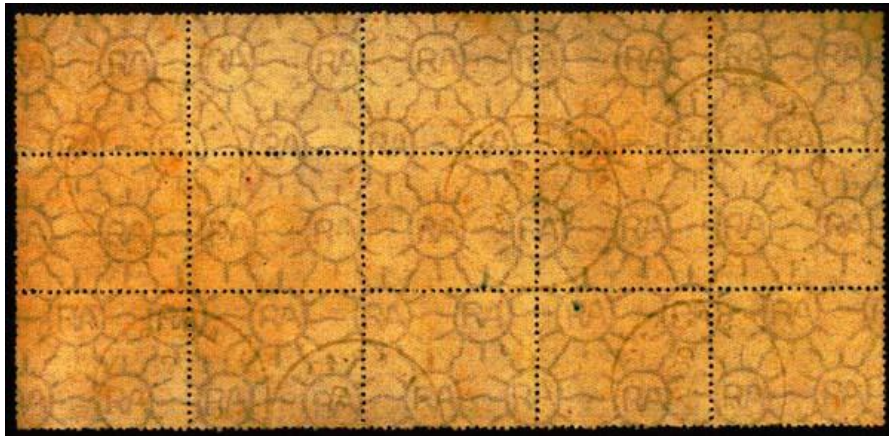
1. The stamps printed on lighter colors are most translucent.
2. Because most of these stamps were in high demand for postal use from as soon as they were issued, they are found used within a short time period from the first date of sale. This is why dated specimens are very useful to define the usage range for each paper.
3. The stamps that received high postal use provide us with large numbers of specimens that can be acquired at an affordable price.

The 25c, 30c, and 50c values satisfy these three optimal conditions. Each of these values received high postal use during different time periods because of changes to the postal rates. I find the 25c to be most common between 1939 and 1943, the 30c between 1936 and 1943, and the 50c between 1951 and 1956. Therefore, the 30c is great for the 1E1 and 1E2 papers; the 25c for the 1E3, 1E4, and 1E5 papers; and the 50c for the 1L papers. Here are two 30c specimens from 1936.

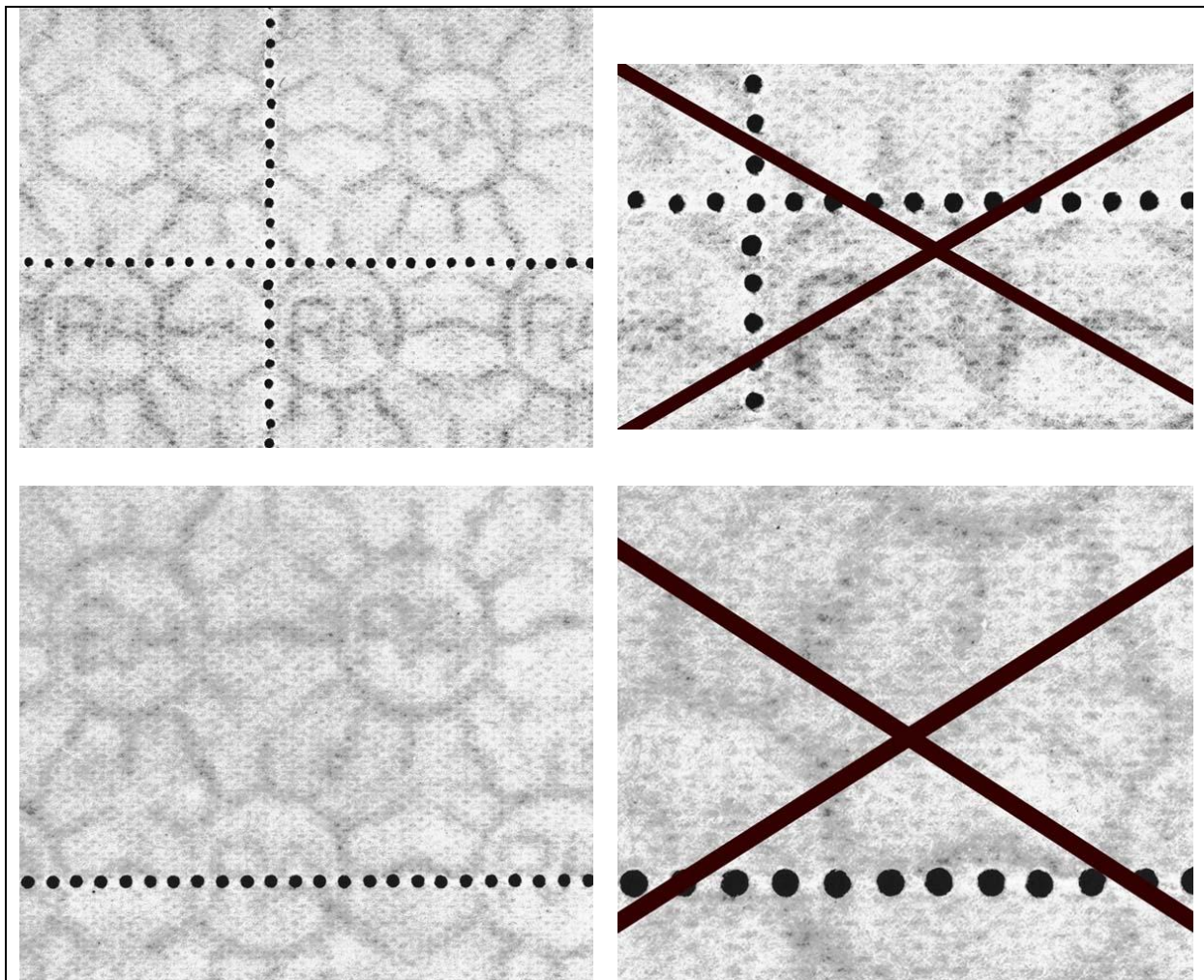


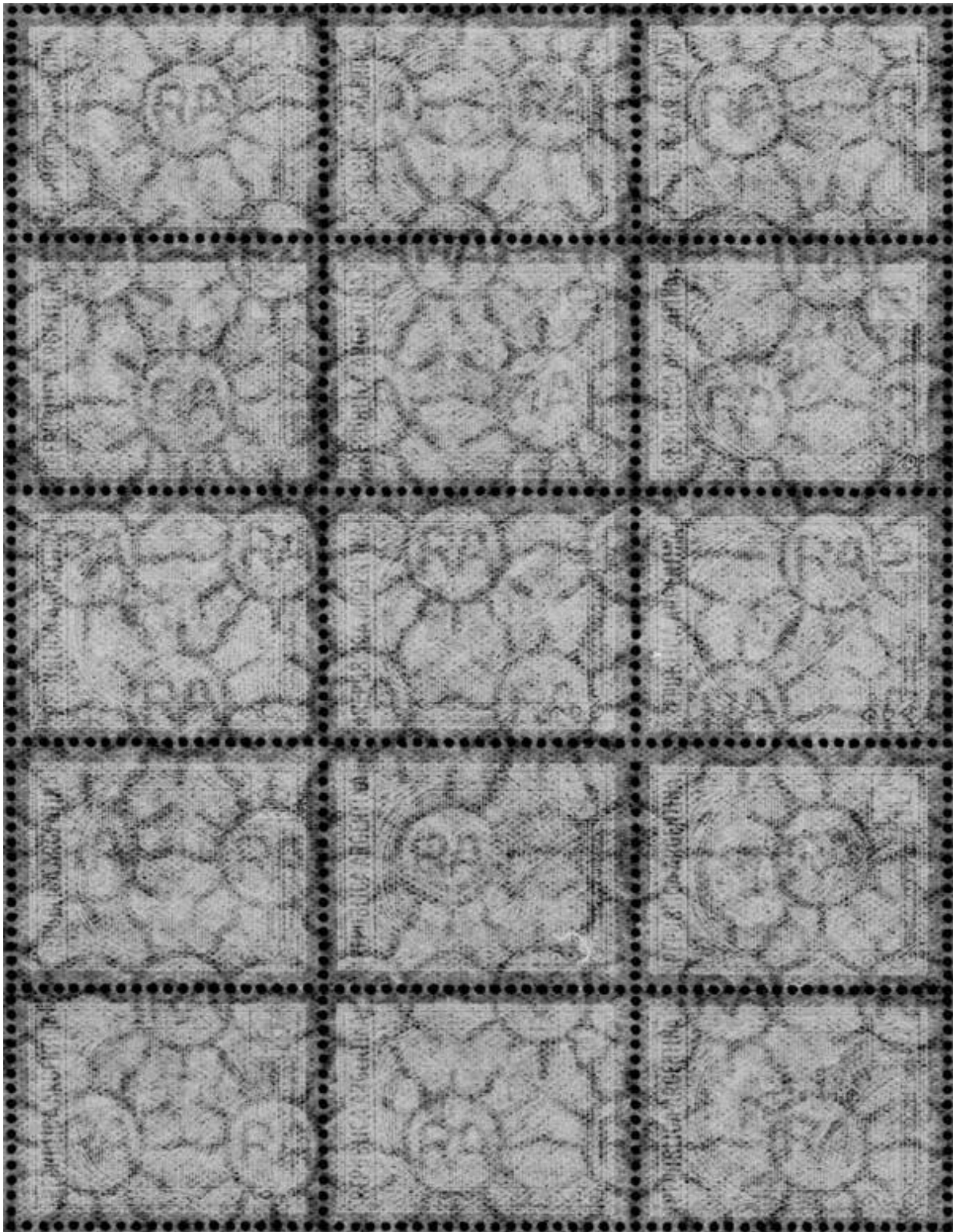


The best way to be able to easily discern the papers is to have many specimens to use as references. Here are a few for your use. Both of these are 1E1.



Here are examples of the 1E1 paper on which I have drawn an X to show the alignment of the background grid.

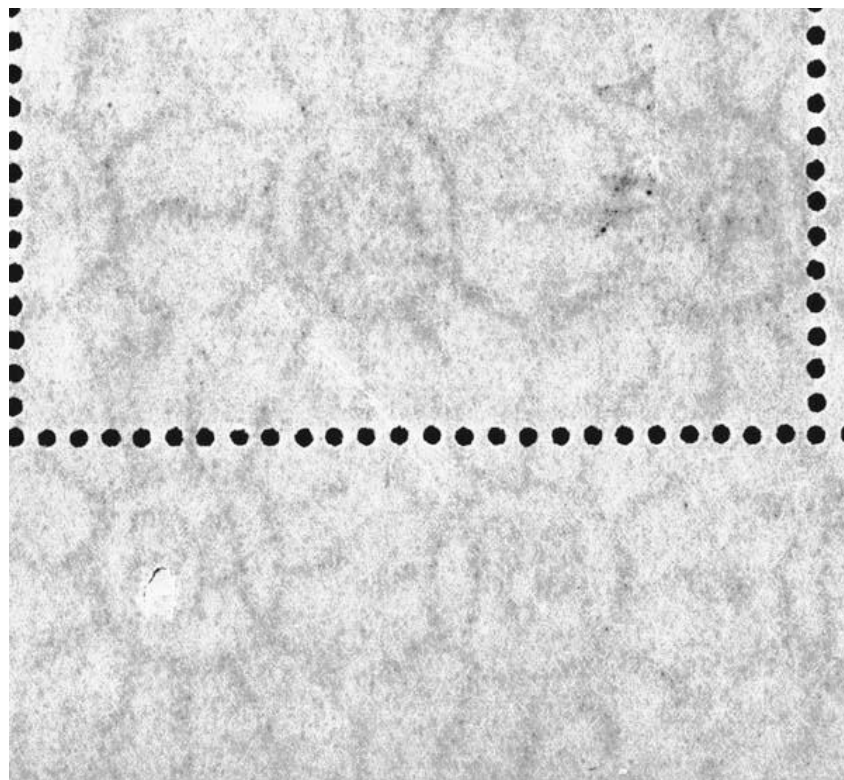




This 1E1 paper example shows minor differences in dimension for all features.



Here is a block of four of the 25c M.A. DEPOF, as always, on 1E2 paper.





Here are two additional 1E2 specimens.

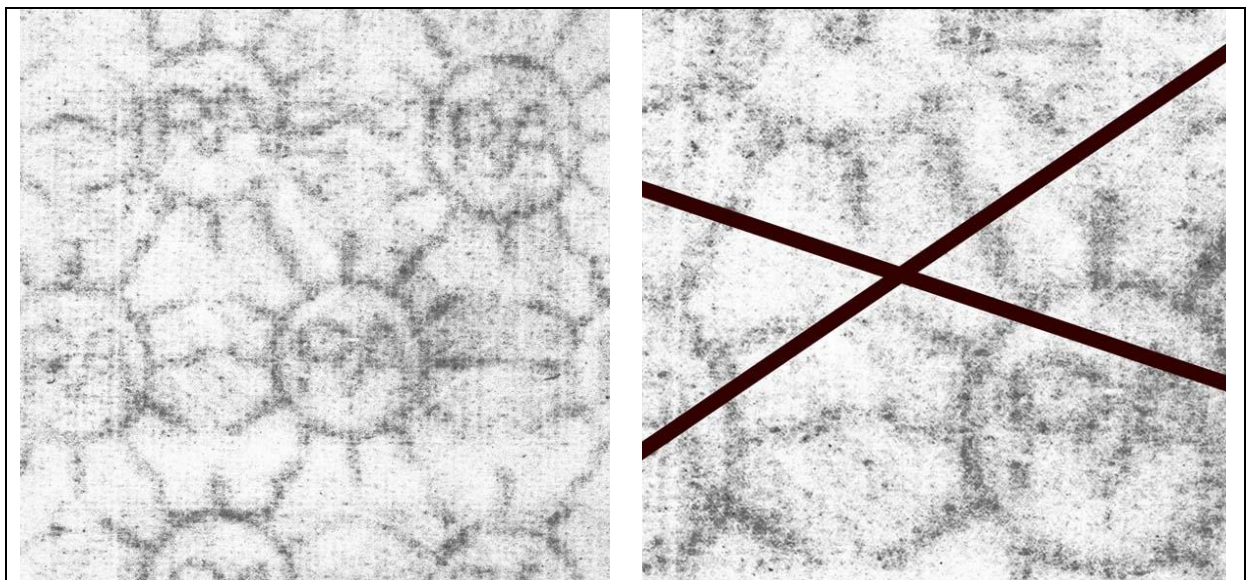


The third paper, the 1E3, has a watermark grid that is identical to that used for the 1E1 paper. The paper has a different background grid, and different pulp characteristics. Whereas the 1E1 is yellowish and thick, the 1E3 is white and medium-thick. I find the 1E3 used between 1939 and 1944. There is a dark color printing in 1939 of the 30c that I use to type the 1E3. There is also a dark color printing in 1943 of the 25c on this paper.





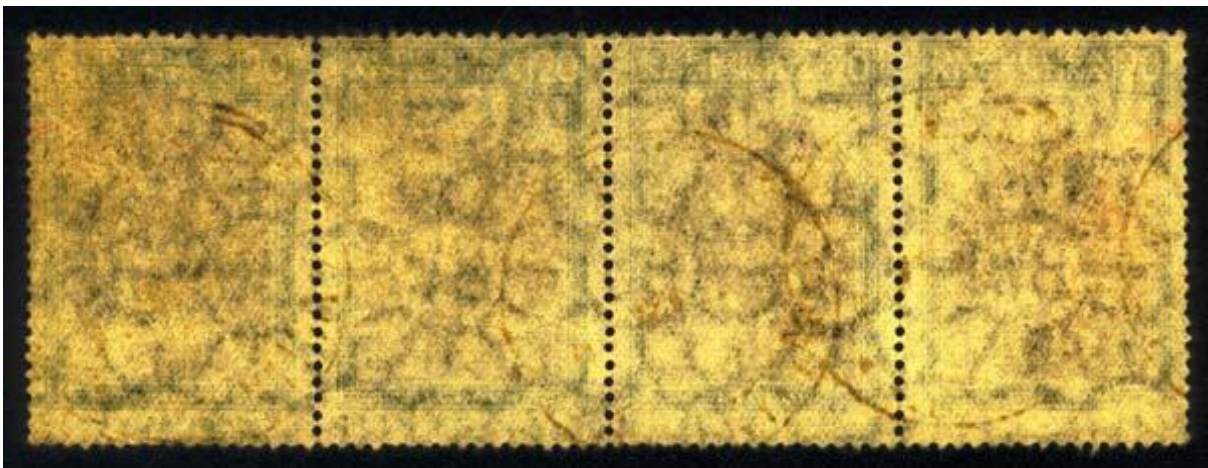
Here is a 1E3 example from an imperforated block of four of the 20cLC.



The 1E4 paper was issued in a small run in 1940. The most distinctive specimen is the 50c1E4, which has a distinctive burgundy red frame color.

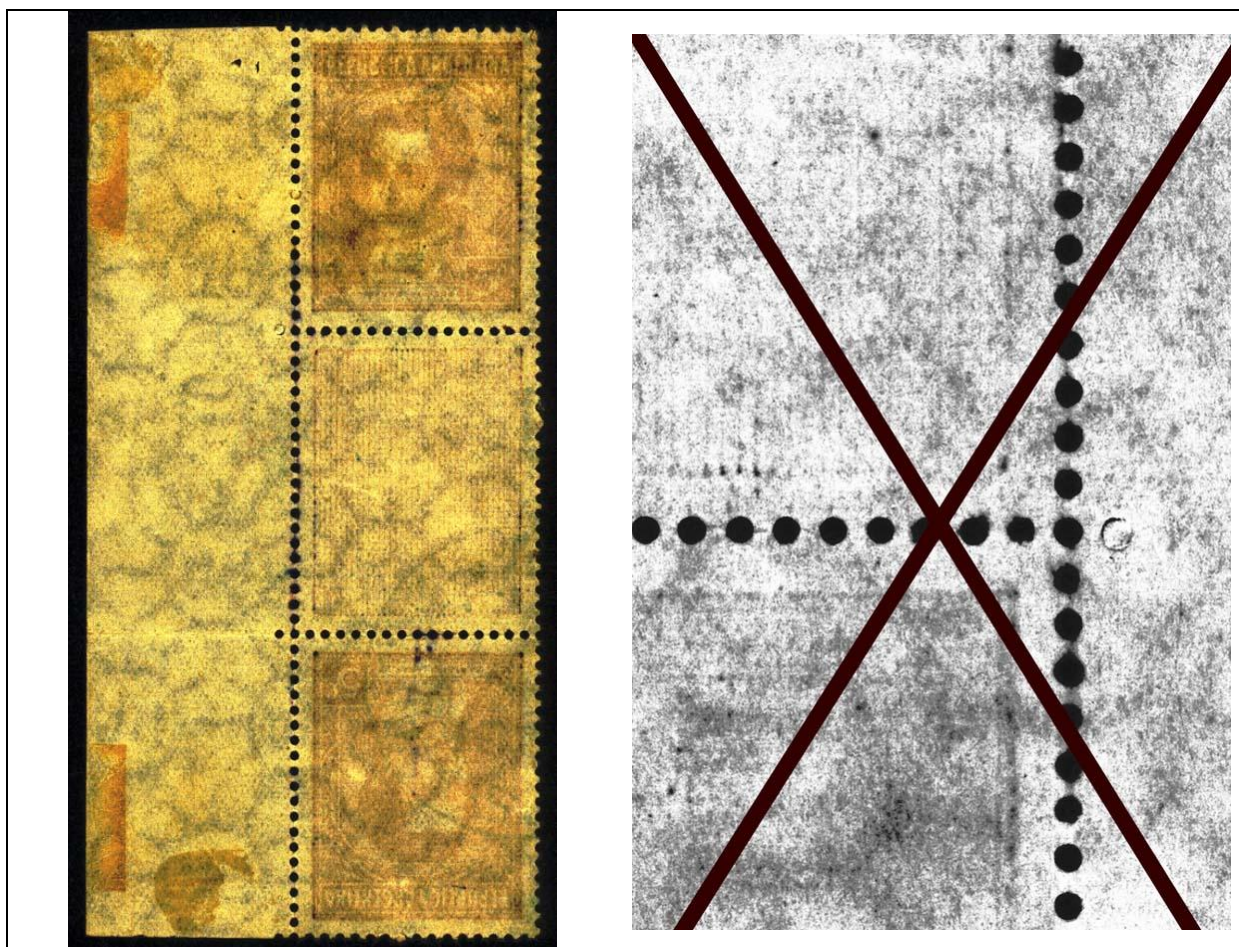


Fortunately, the 20p1E4 is one of the largest printings of this rare value. Here is a horizontal strip of four of the 20p1E4.





The 5c1Et, the typographed value, is found on the 1E4 paper.



Here are examples showing the 1E3, 1E4, and the very rare 1E5 side-by-side.





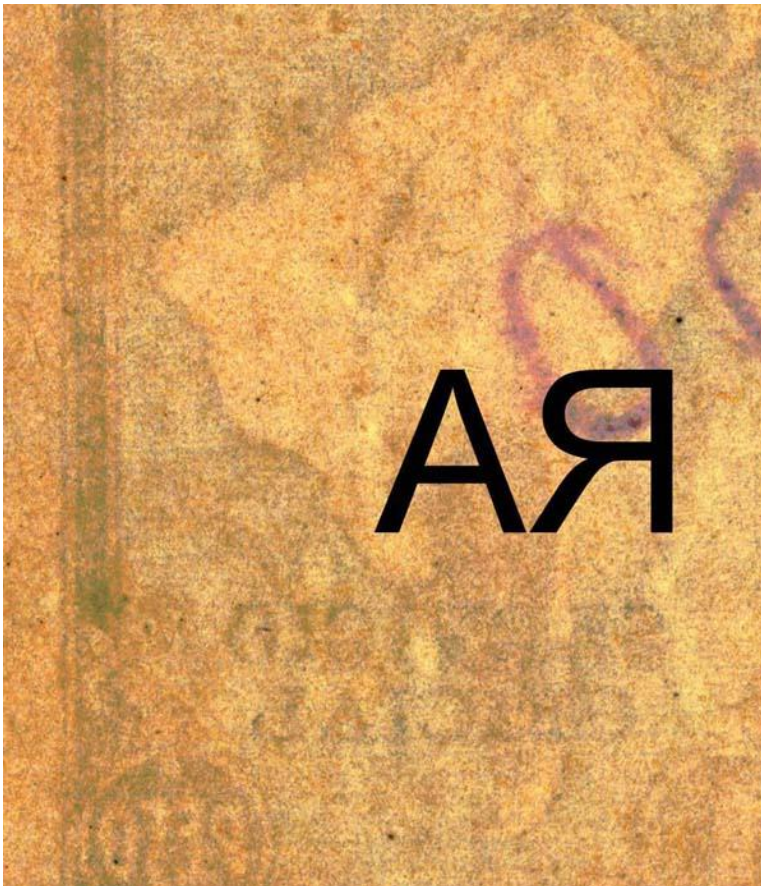
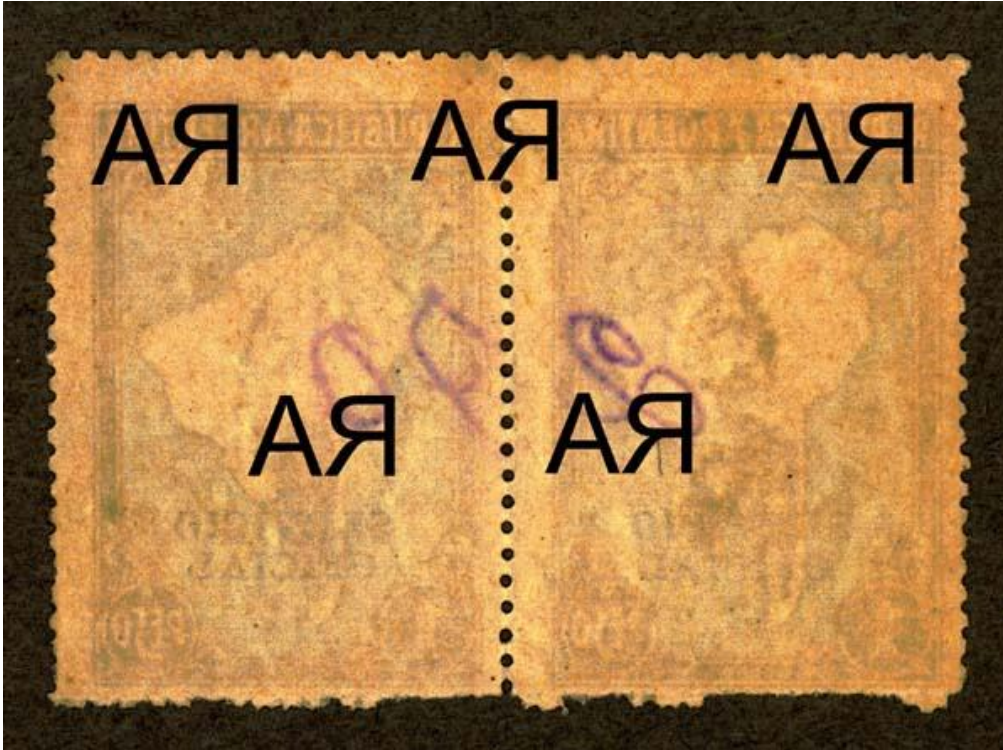
## The clays

CL1A, from 1939, mesh same as 1E1/1E3a





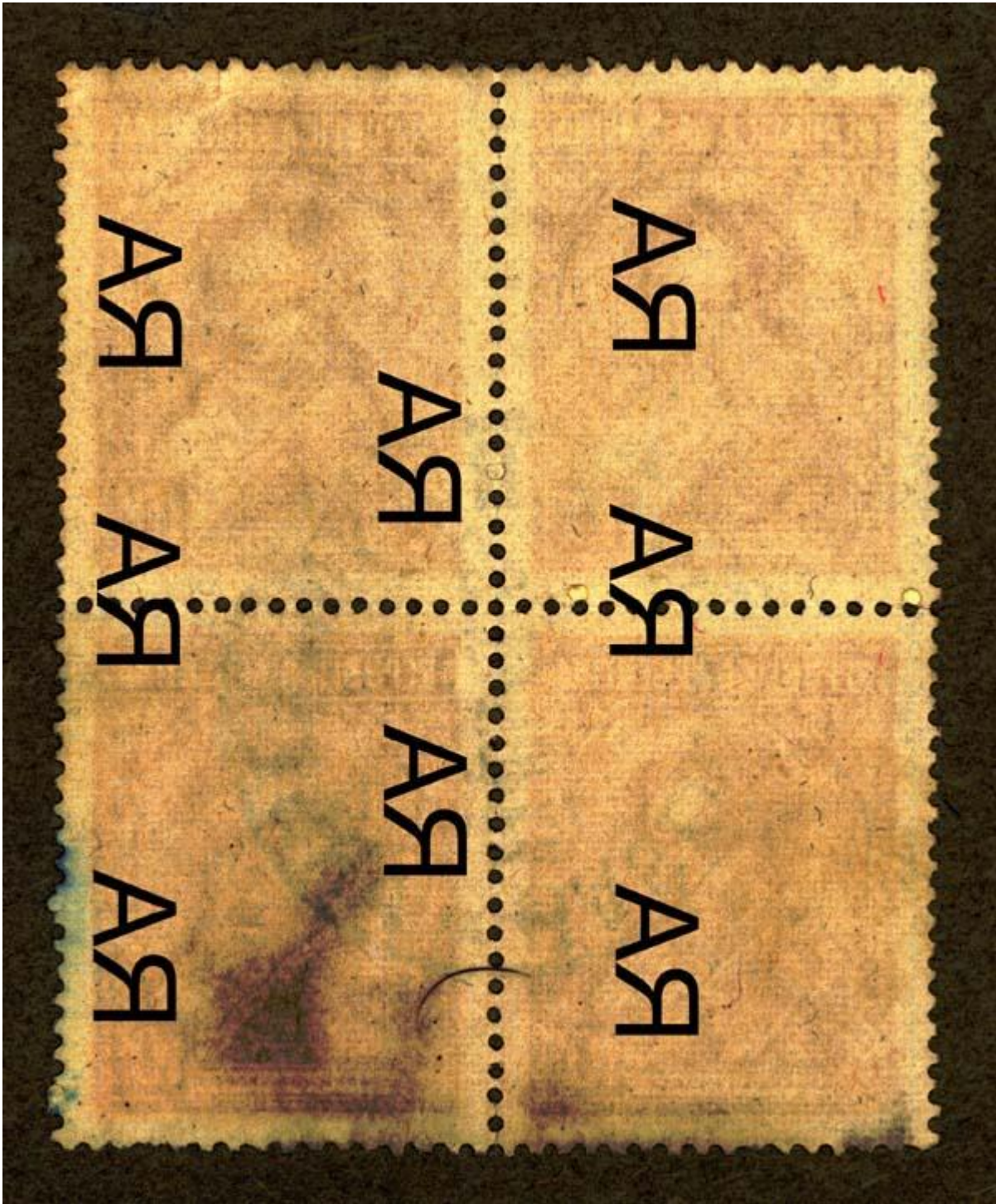
CL1B, from 1943, mesh same as 1E4



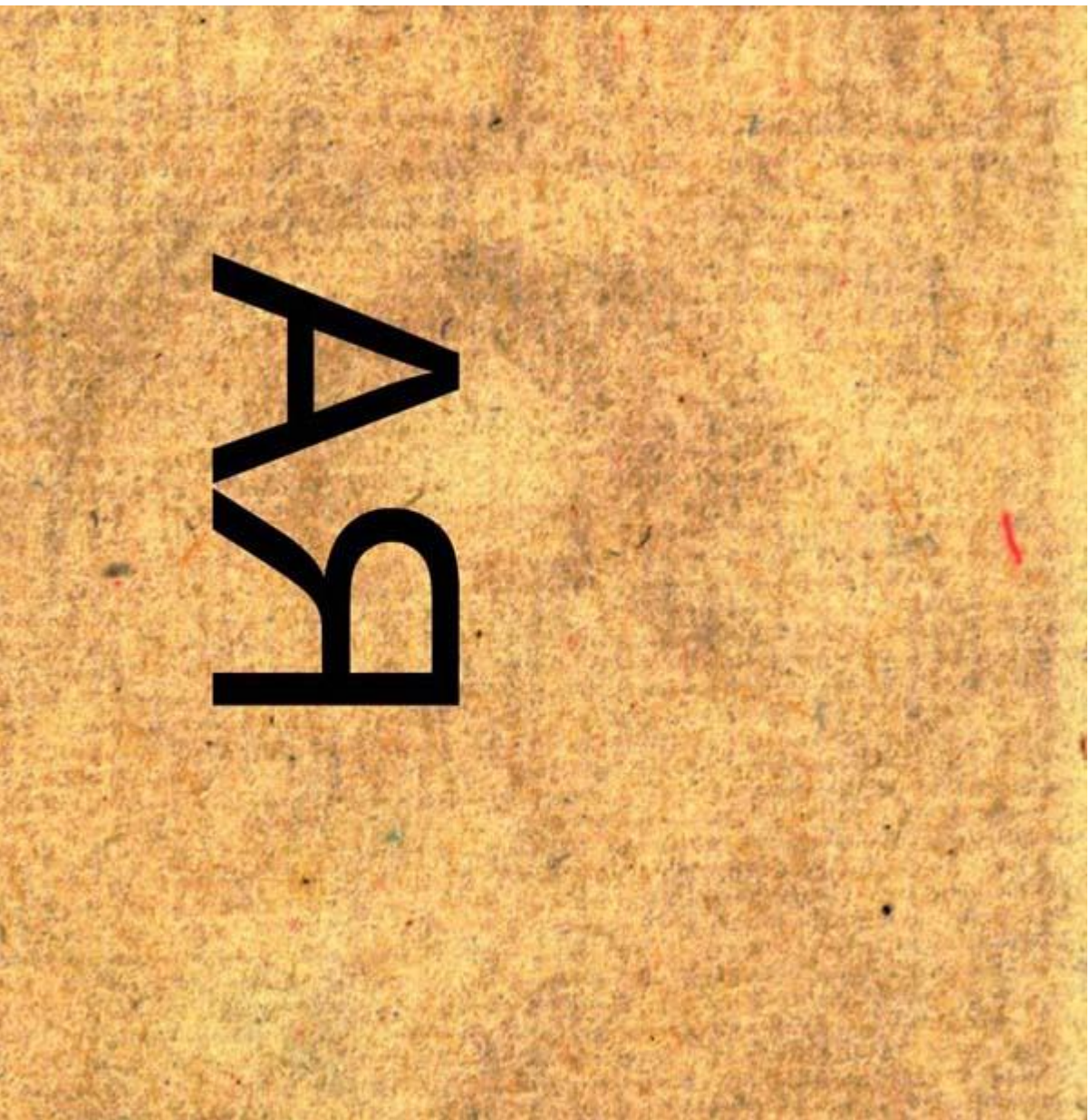


CL2A, from 1948-51, mesh same as 1E3b

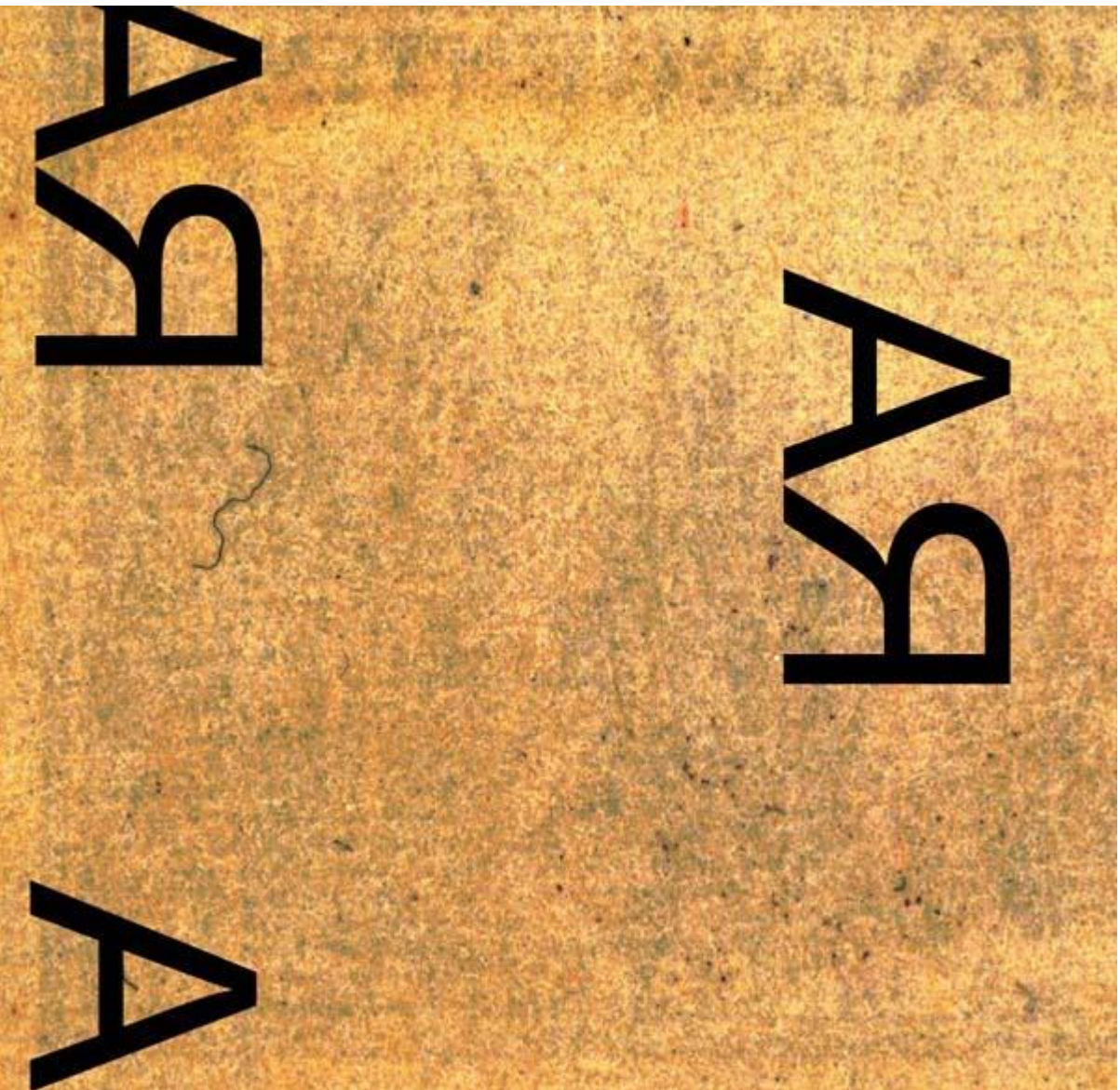
I have previously miss-classified the 40cCL dark colors as 1B, but it is 2A, and miss-classified the 25c 'Servicio Oficial' as CL3, but it is 2A also.



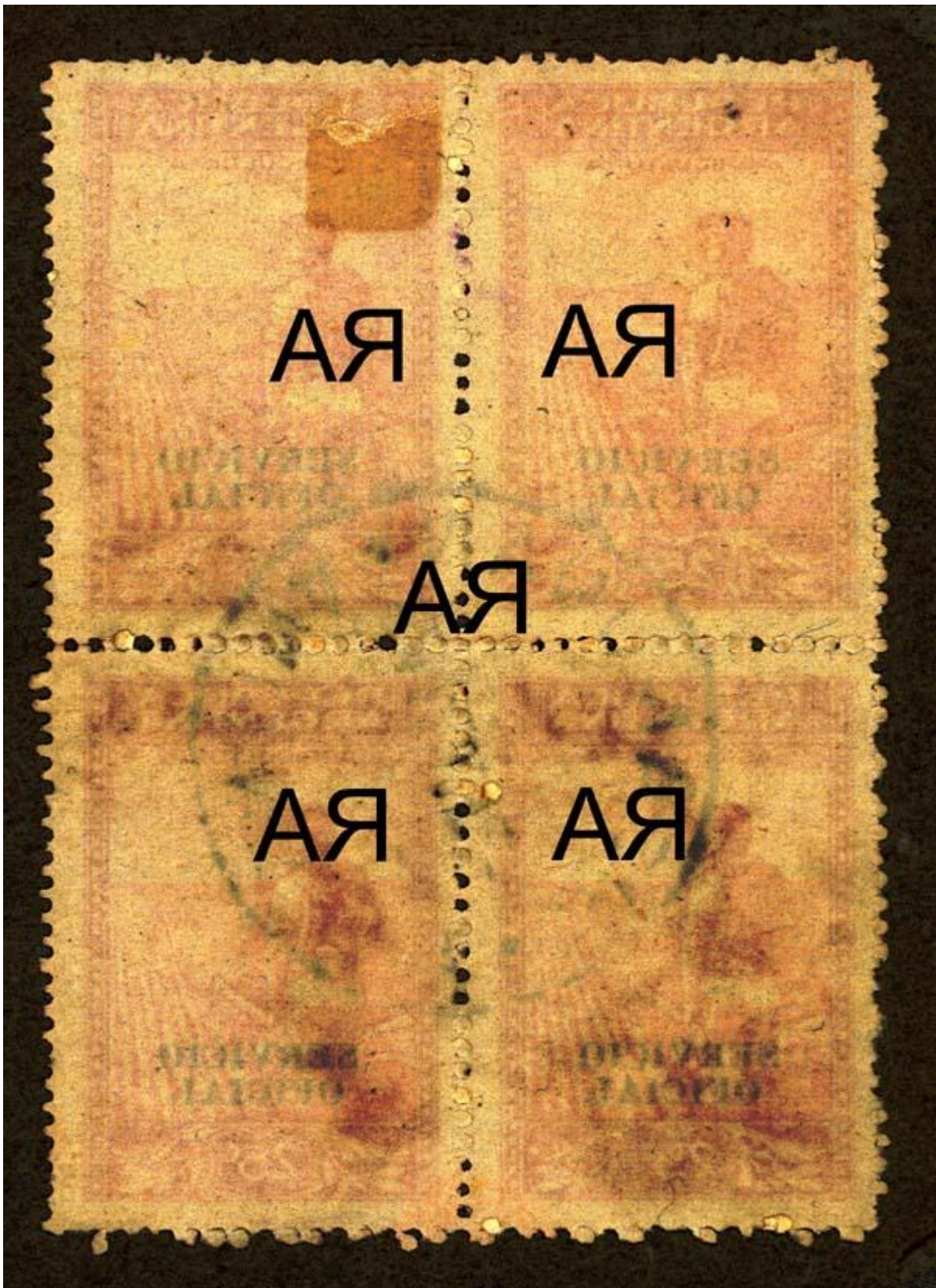








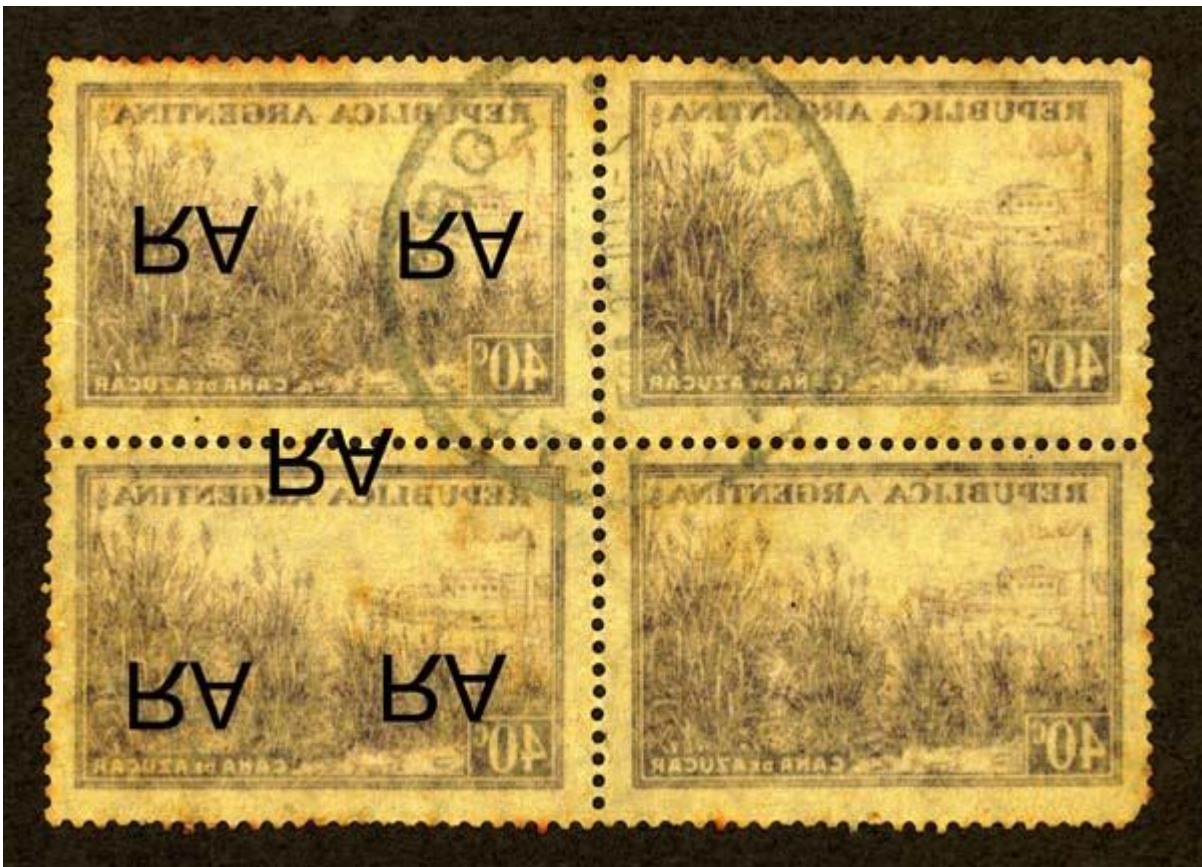








CL2B, from 1952, mesh same as 1L2







The un-watermarked papers (NGR and NOP)

[There are two types of NGR](#)

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

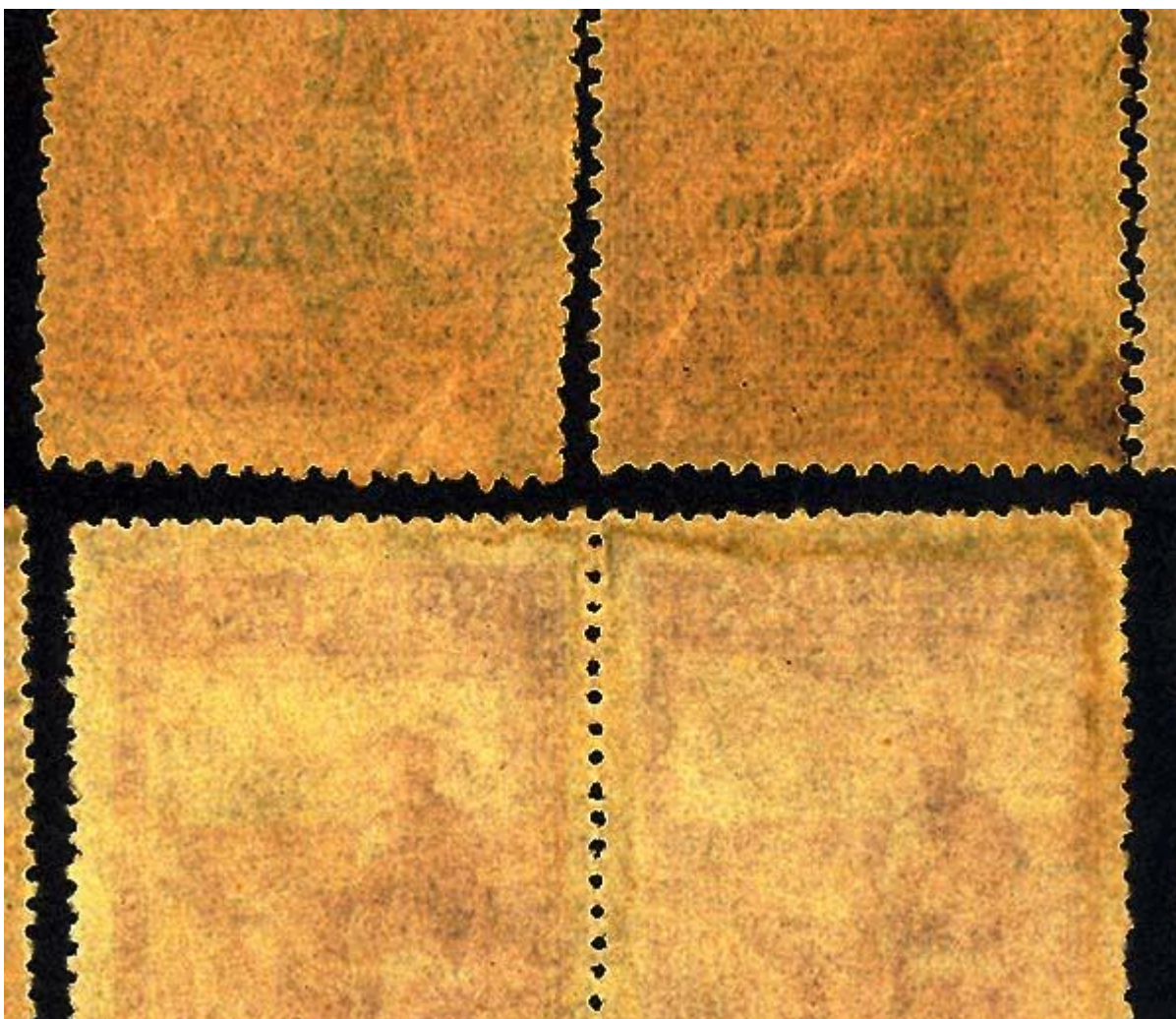




## Reference NOP Specimen



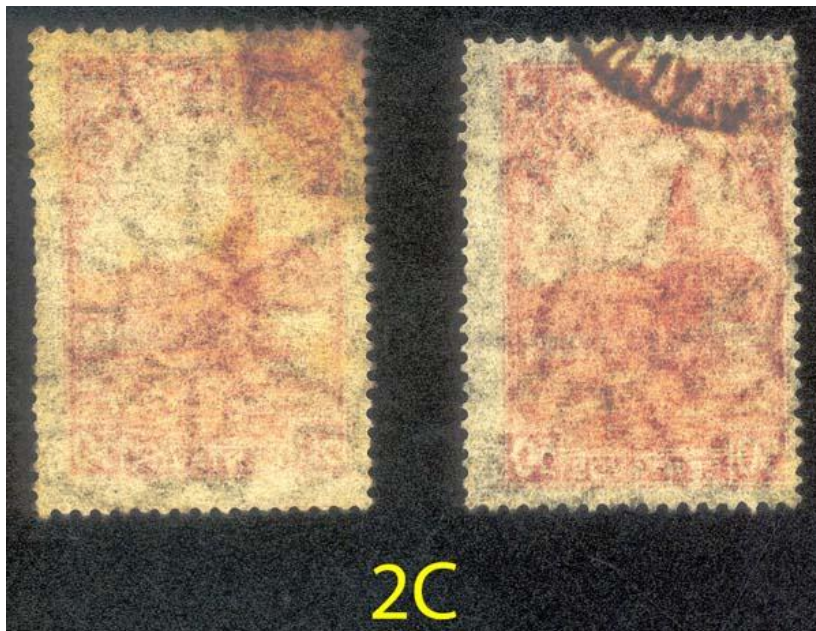
A side by side comparison is shown below of the 25cNGR-SO (top) and the 25cNOP-SO (bottom).





## The 'Straight Rays' Papers

The 2C paper has a clear watermark and is bright white.



The 2D paper has a diffused watermark and is pale white.



## The 1L papers

1L1







### Comparison of the 1L2 and 1L4 papers

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.





Here is the watermark for the 1L4.



This 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.





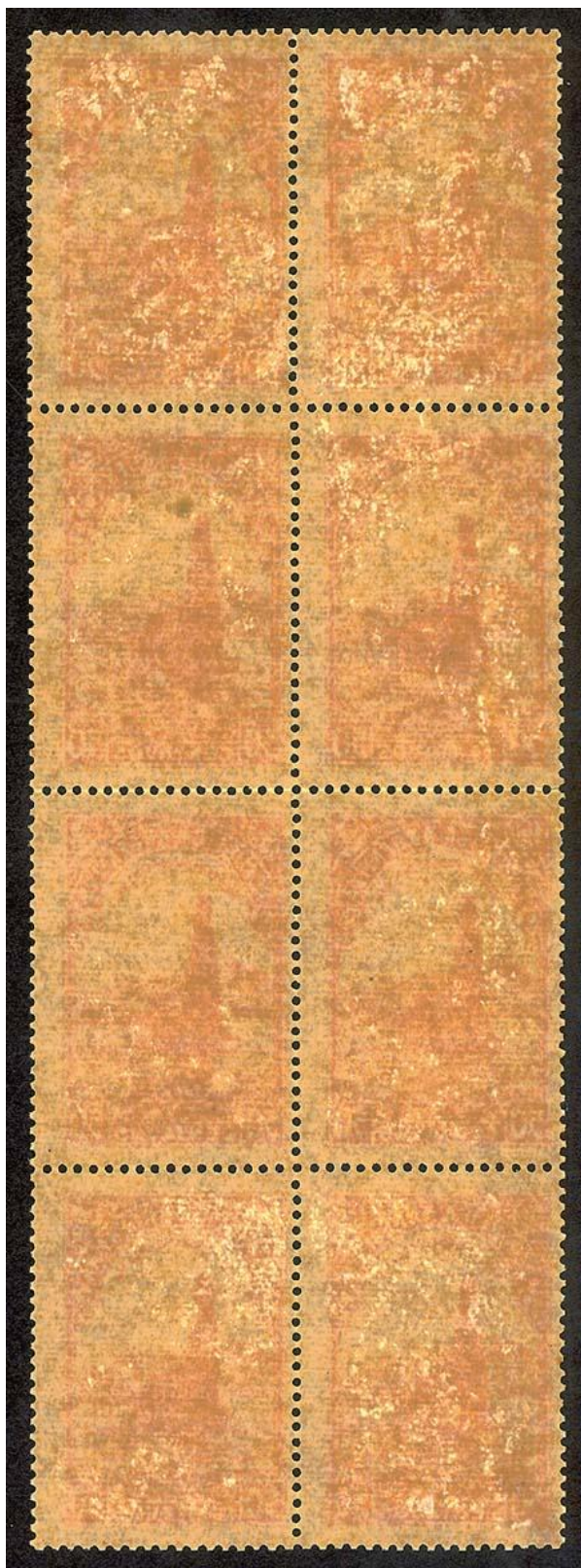
1L3

The only stamp for which I find this paper for this series is the 50c. The 50c1L3 has a very bright yellow background that is unique to this printing.





1L5 (Zarate) – The watermark is almost invisible in this paper.



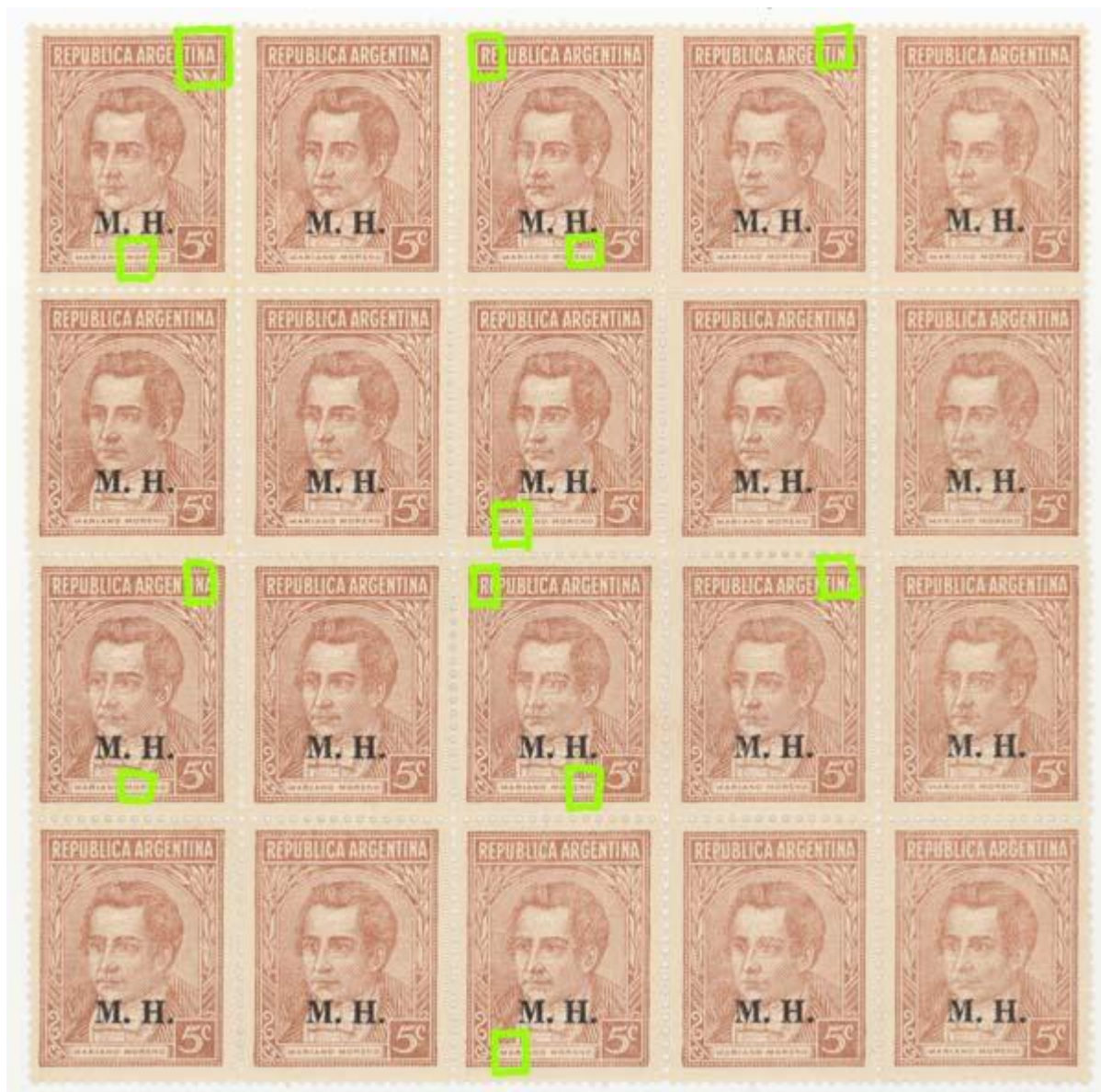
Sunday, August 16, 2009

**5c1E1t repeatable p.v.'s from DEPOF blocks Part 1**

These three blocks have several repeatable plate varieties. These varieties appear in repeatable blocks (most likely of five horizontal and two vertical cliches). Here are the three blocks unmarked and marked.





















Sunday, August 16, 2009

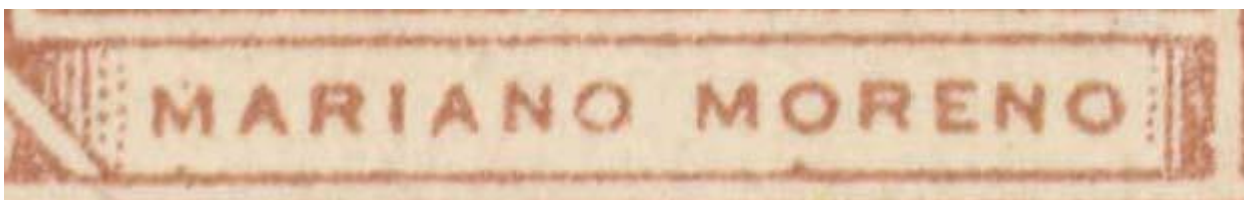
[5c1E1t repeatable p.v.'s from DEPOF blocks Part 1 details](#)

Here are details for the three blocks shown in the previous post. The pair of repeatable varieties on the same row consist of these two plate varieties, both easy to spot:

Block 1,  
row 1, column 1  
row 3, column 1

Block 2,  
row 2, column 1  
row 4, column 1

Block 3  
row 2, column 1



Block 1,  
row 1, column 3  
row 3, column 3

Block 2,  
row 2, column 3  
row 4, column 3

Block 3  
row 2, column 3



There are two additional repeatable varieties. The first one has a break in the line above TINA of ARGENTINA between the I and the N.

Block 1  
Row 1, Column 4  
Row 3, Column 4

Block 2  
Row 2, Column 4





The second one has a noticeable dot under the first A of MARIANO.

Block 1

Row 2, column 3

Row 4, column 3

Block 2,

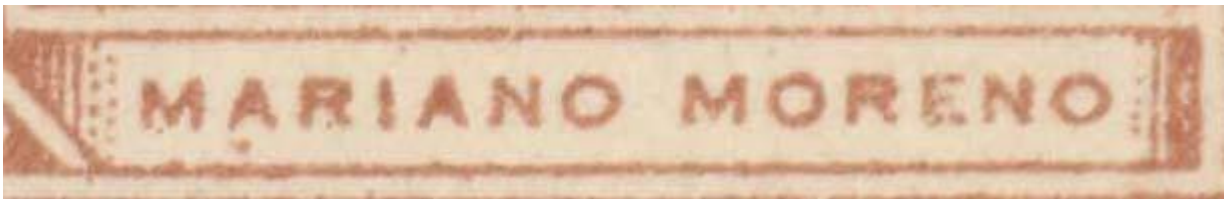
row 1, column 3

row 3, column 3

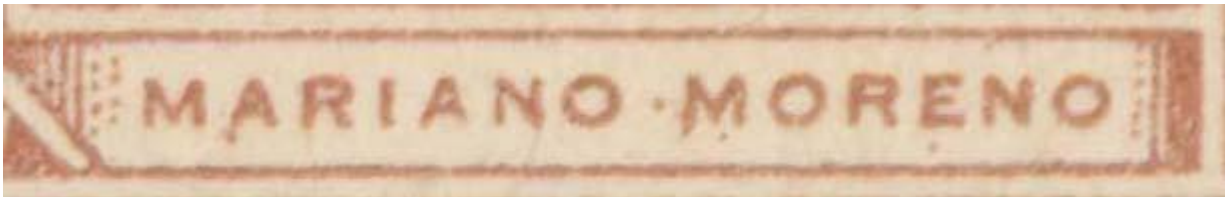
Block 3,

row 1, column 3

row 3, column 3



The third block has a variety found in two other blocks to be posted next. This variety has an M of MORENO that looks like the greek letter for M. It is found on row 3, column 4.



Sunday, August 16, 2009

**5c1E1t repeatable p.v.'s from DEPOF blocks Part 2**

These two blocks have several repeatable plate varieties. Some of these varieties do not appear on the three blocks previously shown and are not found in repeatable rows or columns. Here are the two blocks unmarked and marked.











Sunday, August 16, 2009

[5c1E1t repeatable p.v.'s from DEPOF blocks Part 2 details](#)

The fourth block has a non-repeatable variety row 2, column 2.



Two repeatable plate varieties appear side-by-side. The left variety has two small nicks in the lower left design column.

Fourth Block

Row 1, column 1

Row 3, column 1

Row 4, column 1

Fifth block

Row 2, column 1



and the right side variety has a deformed M of MORENO.

Fourth Block

Row 1, column 2

Row 3, column 2

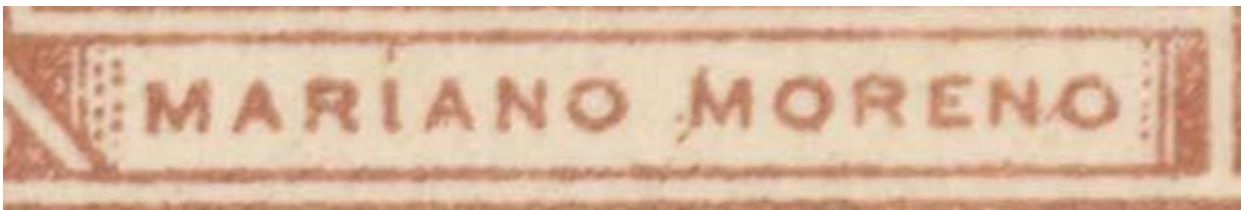
Row 4, column 2



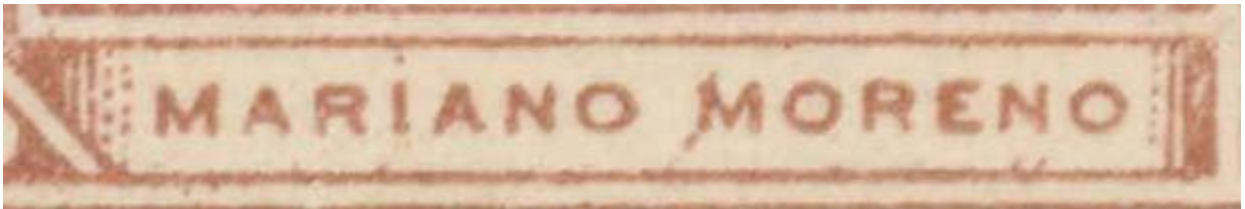
Fifth block  
Row 2, column 1



The fifth block also has an additional repeatable variety row 1, column 4



and row 4, column 4.



Sunday, July 5, 2009

[10c Rivadavia Red Type I Plate Curiosities](#)

I only find single specimens for these two.







Sunday, July 5, 2009

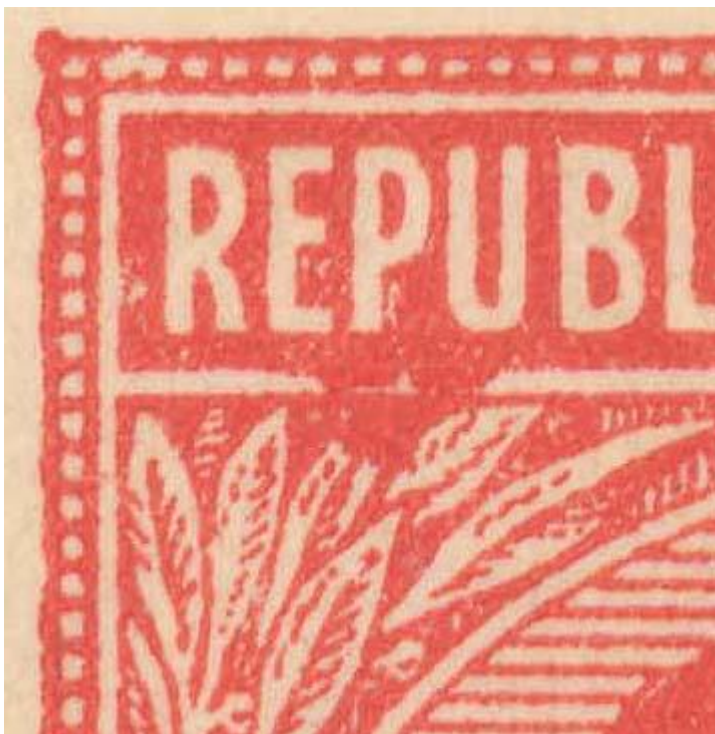
[10c Rivadavia Red Type II Plate Curiosities](#)

I only find single specimens for these.











Sunday, July 5, 2009

[10c Rivadavia Red Type II Plate Variety No. 1](#)

Unlike many plate curiosities that are not repetitive, this variety is.











Sunday, July 5, 2009

**10c Rivadavia Red Type II Plate Variety No. 2**

Unlike many plate curiosities that are not repetitive, this variety is.





Sunday, July 5, 2009

[10c Rivadavia Red Type II Inking 'eye' varieties](#)

I do not find any of these curiosities to be repetitive.







Thursday, July 9, 2009

[10c Rivadavia Red Type II Plate Variety](#)

I find these two specimens, one with lower selvage.







Sunday, July 26, 2009

**15c Martin Guemes 'break under first A of ARGENTINA'**

These two blocks have this plate variety. By its scarcity I postulate that it is not common on the plate, although when I compare the overprints from each block and the additional flaws on the second block, I find that these are two separate plate positions.

Here is a detail of this flaw:



The upper left stamp in the following block is the plate variety.



The upper right stamp in the following block is the plate variety.





Here are the comparisons of the plate flaws and the relative distance between the overprints.





Focusing on the L of OFICIAL in the overprint we can see that these are different types of the overprint for the same flaw and same positions relative to the flaw.





Sunday, July 26, 2009

**15c Martin Guemes 1L 'Fat I in TINA of ARGENTINA'**

This variety, by how commonly I find it, is most likely a master die plate variety. I always find the 'Tina' plate variety with a stamp to the right with a small gap on the inner line next to the last A of ARGENTINA. Except for what seems to be an early printing, represented by the first block I show here, I also find a similar 'gap' plate flaw on the stamp below the 'TINA' stamp.

'Tina' Plate Variety Upper Left



Upper Left stamp



Upper Right stamp



Lower Left stamp



'Tina' Plate Variety Upper Right



Upper Right stamp



Lower Right stamp





Sunday, July 26, 2009

[15c Martin Guemes 2C 'Fat I in TINA of ARGENTINA'](#)

Here is a selection of 15cMG2C-SO blocks with the 'Tina' plate variety.

Upper Left 'Tina'









Upper Right 'Tina'

















Lower Left 'Tina'









Lower Right 'Tina'





Sunday, July 26, 2009

### Comparisons of the 15cMG-SO 'TINA'

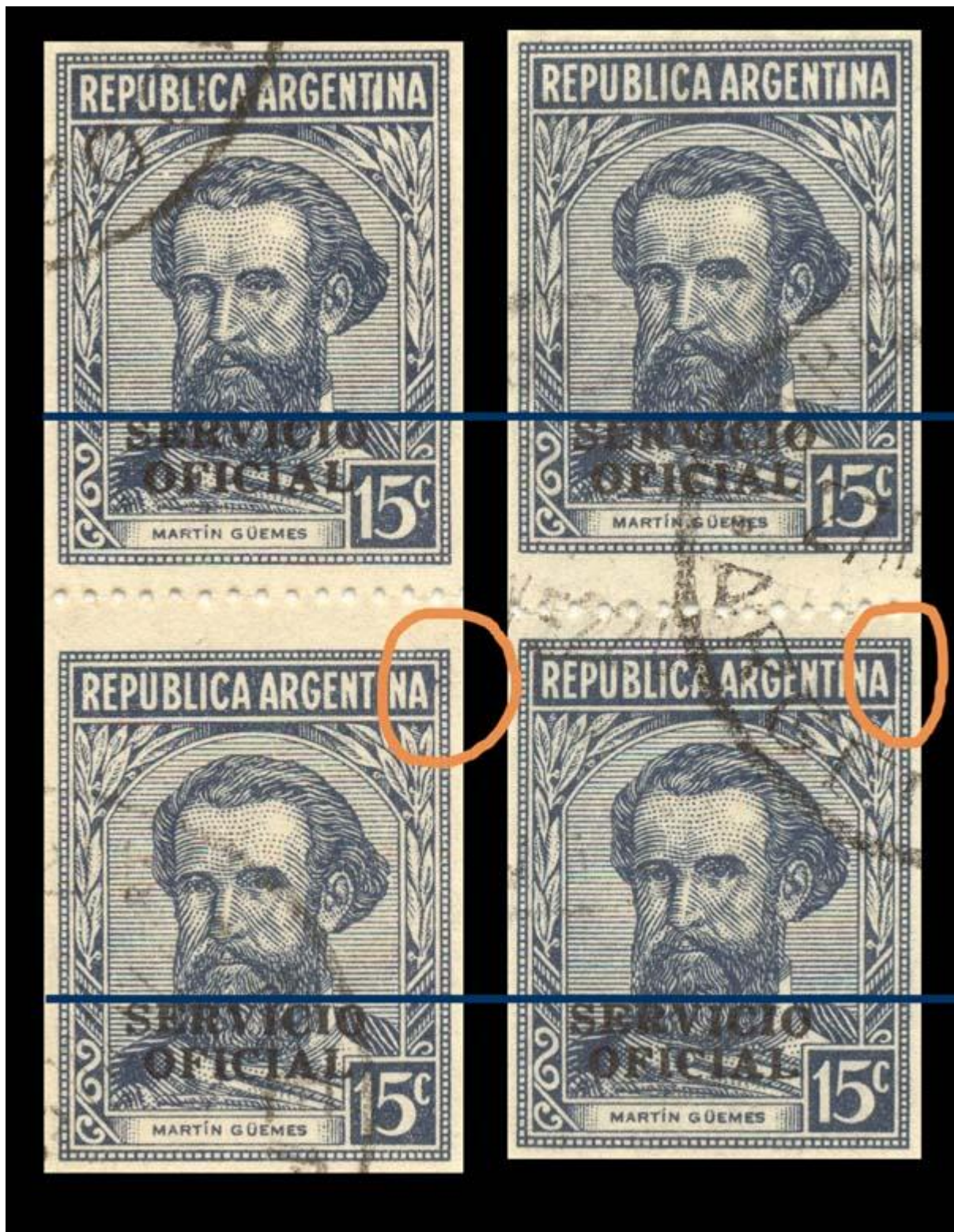
These comparisons show several types of overprints for the 'TINA' plate variety. The slight differences between the placements of the overprint are an indication that this variety is found more than once on the plate.























Friday, June 26, 2009

[20cSC1L1 plate variety](#)

This PERFIN 20cSC1L1 specimen shows a slightly squeezed-in top edge from the left side.







Monday, October 12, 2009

[Some plate varieties of the 20cSC](#)

A 20cSC1L1 stamp showing a long drawn line on the plate.





Two 20cSCCL2A-D's.







Three 20cSCCL2A-L's.









Saturday, April 18, 2009

[Plate varieties on a block of the 25c1E3](#)

This block has several minor plate varieties.





Second row, third stamp



Second row, fifth stamp



Third row, second stamp



Third row, fourth stamp





There is one plate variety on this block that is a candidate master die plate variety. These plates were composed in groups of ten clichés as two rows of five stamps each.

First row, third stamp



Third row, third stamp



Friday, June 26, 2009

[Acid wash to the 30c plate NGR](#)

This 30cNGR specimen (a PERFIN) shows evidence of acid washing to the plate.





Saturday, October 31, 2009

[A few 40cNGR plate varieties](#)

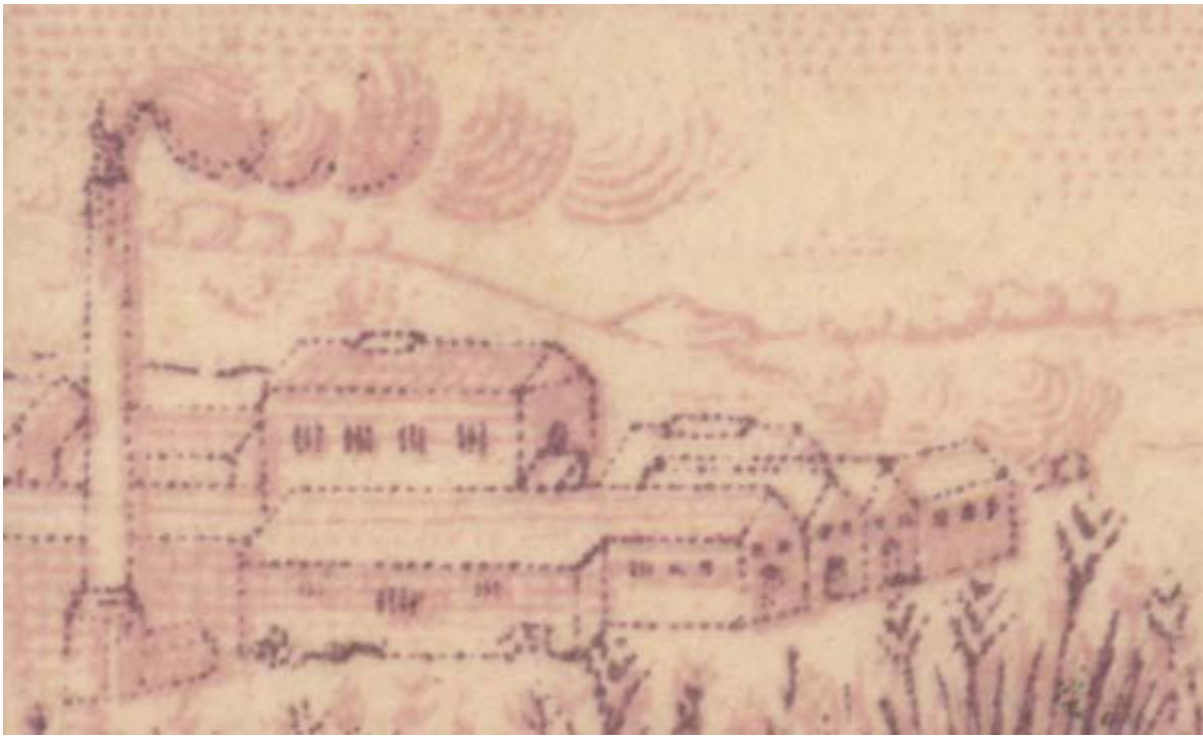
These plate flaws need to be confirmed as plate varieties.







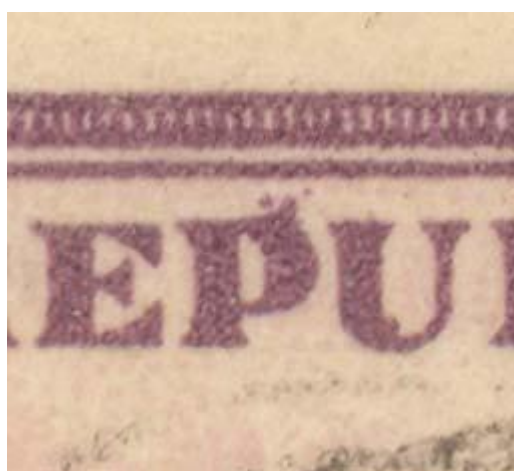




These two stamps show a plate variety I have shown previously.









Saturday, December 6, 2008

Two NGR plate varieties







Saturday, December 20, 2008

[a plate variety of the 50c](#)

This one is on the first plate, and this specimen is on the 1E1, the first paper, of 1936.



Monday, December 22, 2008

[a few plate varieties of the 50c](#)

The ones mentioned here are for the plate used beginning in 1949. The variety with the V of CENTAVOS deformed is likely found more than once on the plate, judging by how common it is. The variety with the outer line upper left corner clipped is repetitive since I find more than one on the same block. This strip also shows the variety with a dot after MAR.



first stamp left to right



third stamp left to right



What makes me think that a new plate was introduced in 1949 is that the issues from that year, the 2C or Straight Rays, share plate varieties with the later issues, and the issues from 1948, on the unwatermarked opaque paper (NOP) and before do not.



Here is a 2C with the variety with the outer line upper left corner clipped



detail



Here is a variety I found several years ago as well as in the large lot I have been examining lately. I only find it on the 1L3 from 1955, the printing with a bright yellow background.





Sunday, March 22, 2009

[Acid wash of the 50c and 2 pesos plates in 1952](#)

For a long time I have been aware that these two plates were cleaned with an acid bath during the CL2B printing of 1952. From looking at several specimens, it is likely that more than one bath took place, especially for the 2 pesos. At this point in the study, I will focus on the difference between the acid-washed printing and the early printings (1936/37). Here is a 50c1E2-SO from 1937.



Here is a 50cCL2B-SO from 1952.





This comparison of the top left corner shows the widening of features that occurs after an acid bath.



This comparison shows the left 50 before and after the acid bath.





Here is the 2P from one of the 1E printings, most likely the 1E1 of 1936.



Here is the 2PCL2B of 1952.



Notice the widening of ARGENTINA...



...and of FRUTICULTURA.





Sunday, March 22, 2009

### **Plate sequence proposal for the 50c and 2 pesos values**

Based on the plate varieties I have come across that are unique to a specific range of papers for these two values, this is the sequence of plates I think were used:

1. The first plate was used between 1936 and 1948 on the papers 1E1/2/3/4, CL1B(2p only), NGR and NOP.
2. The second plate was used between 1949 and 1952 on the papers 2C, 1L1, 1L2 and CL2B.
3. The third plate, on the 1L5, or Zarate paper for the 50c and 2 pesos, and the 1L3 paper for the 50c, was used in the mid 1950s.

Wednesday, March 25, 2009

### **Several master die plate varieties of the 50c**

Several master die plate varieties of the 50c

I use several 50c-SO stamps for this comparison. These stamps were printed in 1952 on what I think is the second plate. The 1L2 is one of the most common printings-on the regular as well as the 'Servicio Oficial' printings. The master plate varieties are:

1. Clipped V of CENTAVOS.
2. Dot after MAR.
3. Clipped outer line upper left corner.

Here is a pair with the right stamp showing the 'dot after MAR' plate variety.



Here is a detail of this master die variety.





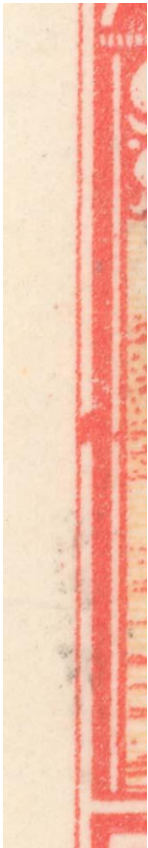
Here is a pair with the left stamp showing the 'dot after MAR' plate variety and the right stamp showing the 'clipped outer line upper left corner' plate variety.



Here is a detail of these master die varieties.



This block has the same plate varieties, but the 'dot after MAR' has a major break to the left outer bar. On the left is a detail of the left outer bar.



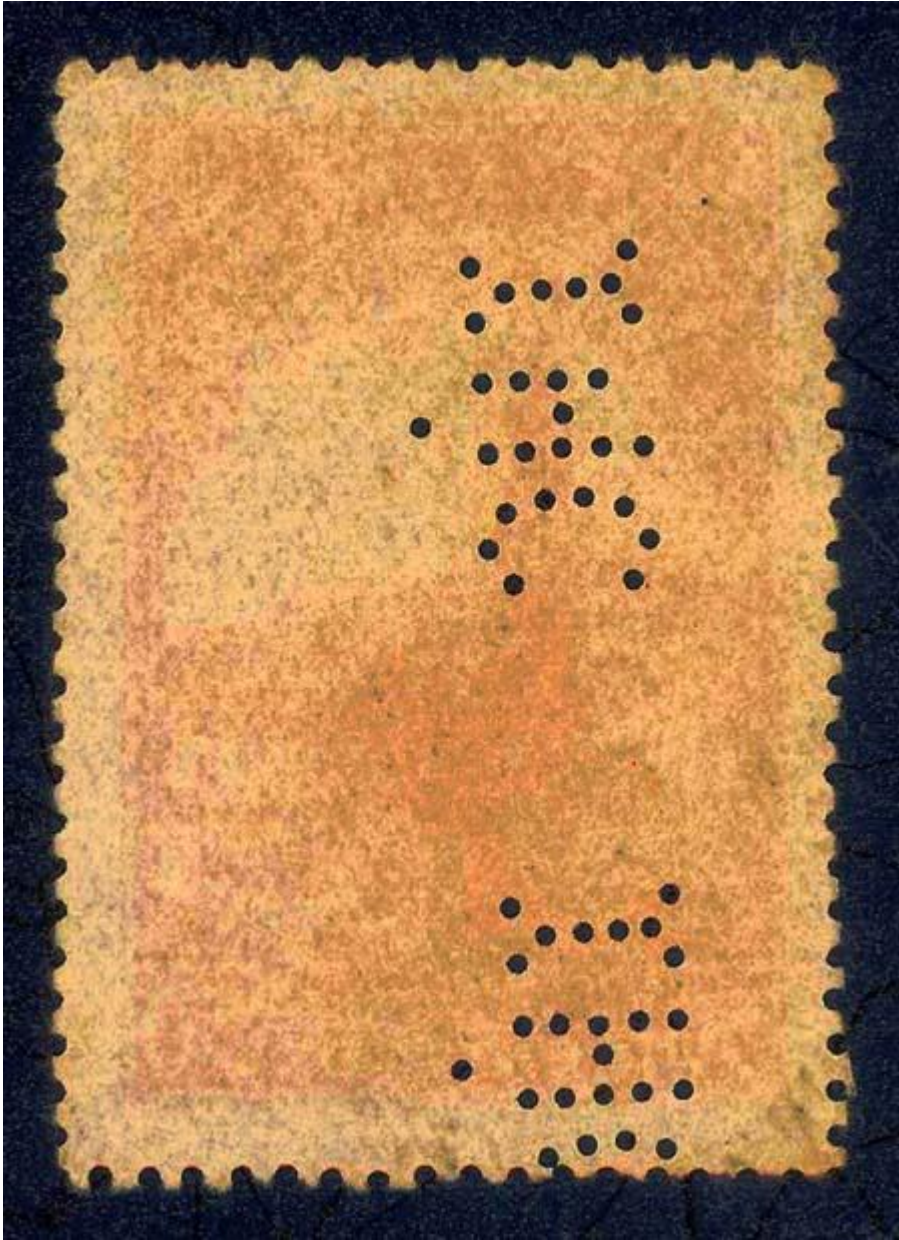


Friday, June 26, 2009

[50cNGR plate variety](#)

This PERFIN 50cNGR specimen shows an indent to the left outer frame.



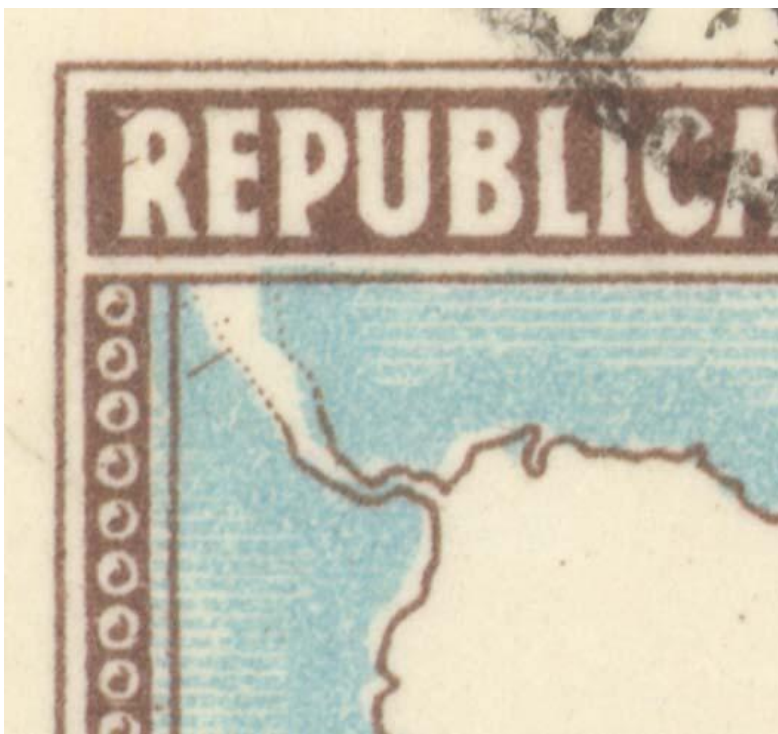




Saturday, March 14, 2009

[A plate variety of the 1 peso Antarctica](#)

Here is a detail from two stamps showing several scratches to the plate.



Monday, December 1, 2008

[2P2C minor plate varieties](#)

Here are a few minor plate varieties. I find the ones with small scratches outside the design to be most interesting and would like to find out if these repeat.











Monday, December 1, 2008

[2P2C common plate varieties](#)

I have previously found these plate varieties on the 5P1L printings from the 1950s. Finding them on the 1949 2P2C seems to indicate that the same plate was used for the 2P2C and 2P1L issues.

'dot middle top of center plate'



'diagonal scratch mid-lower edge'





Monday, December 1, 2008

[2P2C 'missing corner'](#)

I would like to find out if this variety repeats.



Monday, December 1, 2008

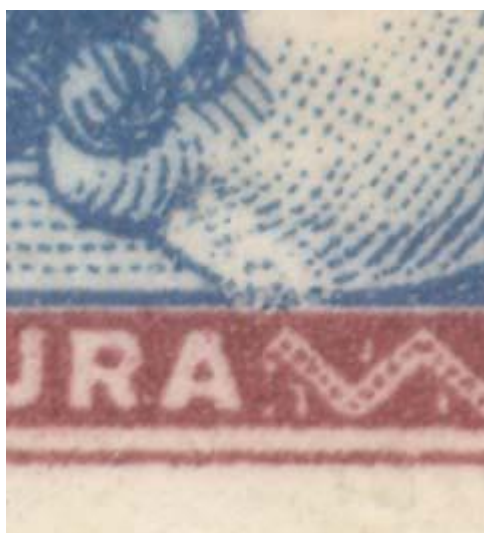
[2P2C 'two scratches' plate variety](#)

I find two variations of this plate variety. The first one only has two scratches on the frame plate lower right corner.





The second variant has two additional plate flaws.







Saturday, April 18, 2009

**Plate varieties on three 2P2 blocks**

Here are the plate varieties I find on these blocks.

First block of four



Lower left stamp



Lower right stamp



Upper right stamp





Upper left stamp



Second block of four



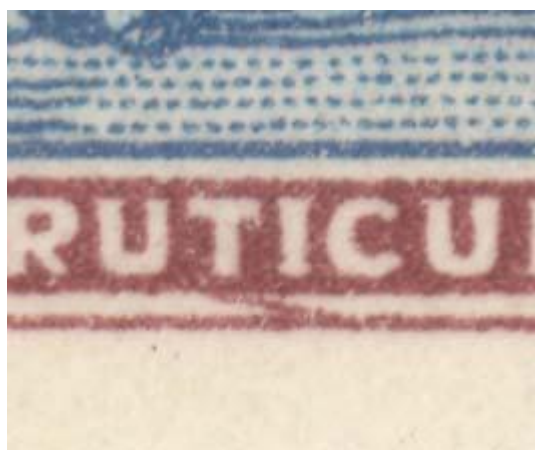
Lower left stamp



Third block of four



Lower right stamp





Saturday, June 6, 2009

[2p1Ls with shifted center](#)

This variety is uncommon, but not rare. This sample includes some stamps more shifted than others.











Saturday, June 6, 2009



### 2p1L plate wear

Plate wear for this stamp shows up as general wear, or as over-inked regions. Here is an example of each.







Sunday, August 16, 2009

**2p1L6 Upper Left corner block with key plate variety**

I have shown position 1 of the plate before, I just did not know where on the plate it was. Thanks to this corner block, I now do.



Upper Left Detail



Lower Left detail



Lower Right detail





Monday, December 1, 2008

### 5p2C Plate Variety

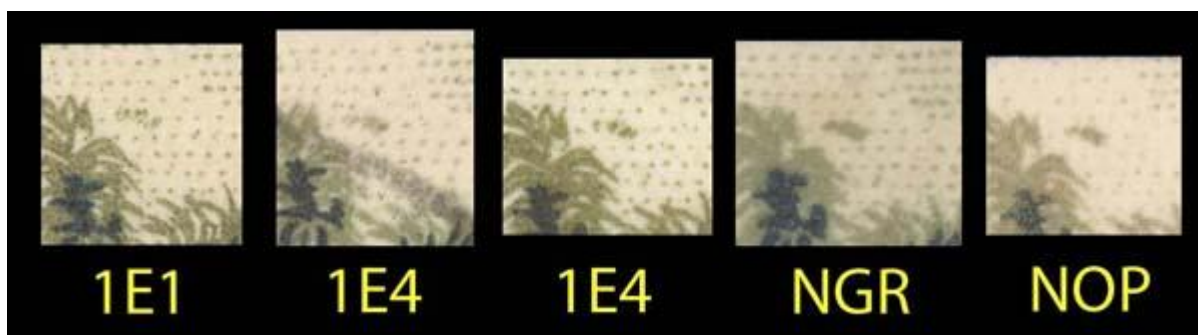
I do not find any of the common 5P1L-issued in the 1950s-plate varieties on the 5P2C-issued in 1949. Here is the one variety I find in the batch of 25 I just received. I do find a second specimen with this plate variety in this sample.



Friday, March 20, 2009

'Speck over palm' 5 pesos plate variety

Here is what I find about this plate variety:



Because I find it from the first paper to the NOP paper, I estimate that the first plate was used from 1936 to 1948. I do not find it on the later papers (2C to 1Ls), and therefore estimate that there was a second plate used between 1949 and the mid 1950s.

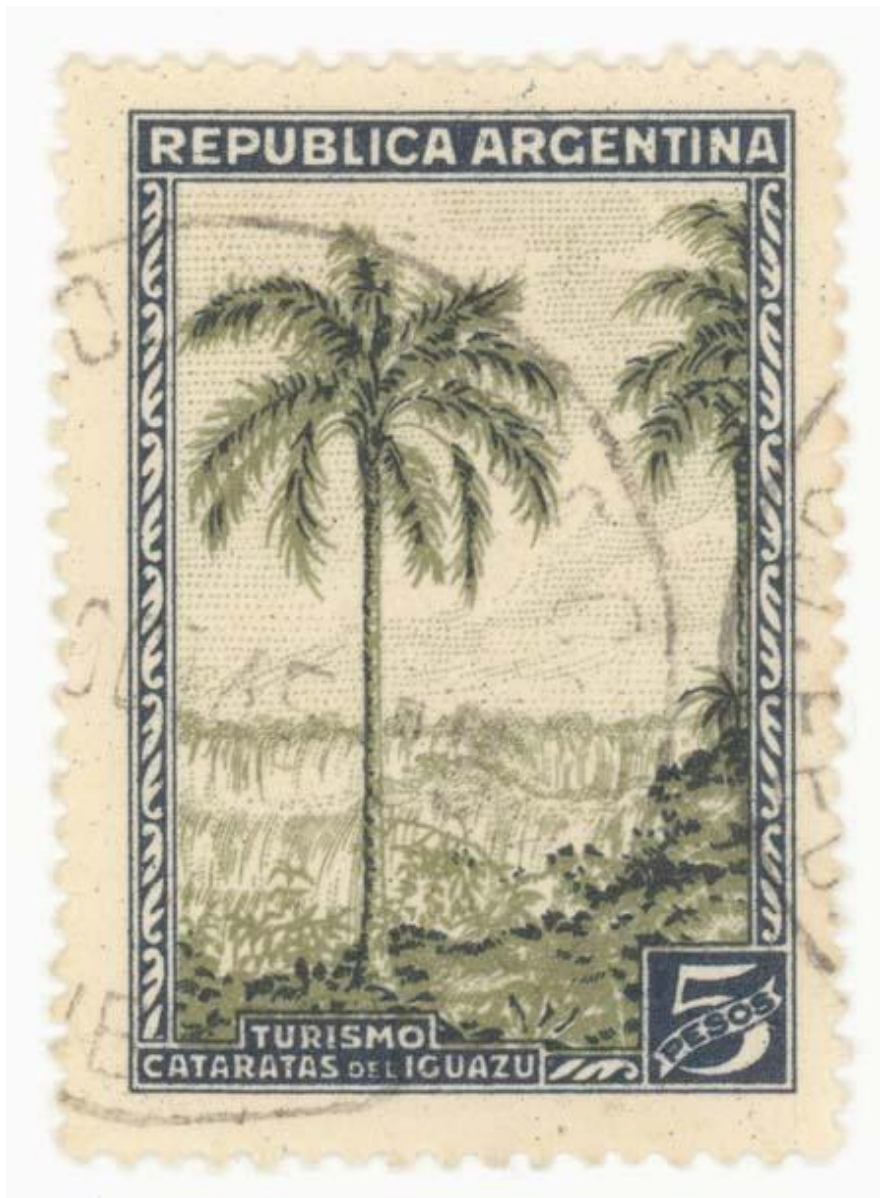
The specimens I find:

1E1





1E4







On cover postmarked 1943.



NGR, dated 1947





NOP, dated 1949?



Sunday, August 16, 2009

**5p1L2 Lower Right corner block with plate varieties**

The upper left stamp is a familiar plate variety: long scratch across palm. Thanks to this block I now know that it is at least found in position 89. It may or may not be unique to one position on the plate.



Upper Left details





Lower Left detail



Saturday, October 17, 2009

### [A 5p1L2 block showing repeated plate varieties](#)

With this block we can postulate that the plate was made up in pair of rows and that some plate varieties come from the master dies. This pattern is found on other stamps of this series (the 10c Rivadavia Red and the 50c, for example).



The right side stamp in the first row has the same scratch...





.. as the right side stamp in the third row



The left side stamp in the second row is a common plate variety.





Saturday, October 17, 2009

[Various 5p1L2 plate varieties](#)

The lower left stamp in this block is the 'long scratch across palm plate variety.'



This block has two plate varieties.



Here is a detail of the upper left stamp.





Here is a detail of the upper right stamp.



Saturday, October 17, 2009

[Plate variety candidate for the 5p1L2](#)

The lower right stamp in this block has an indentation to the trunk of the palm.



Here is a detail. I do not find a second specimen in my sample.





Saturday, October 17, 2009

**The most elusive 5p plate variety**

The upper right stamp in this block has a scratch in the background that is very difficult to find.



The give-away is this outer edge break.



Here is a detail of the scratch.



In this comparison, I have blocked out the area around the scratch.





Monday, July 13, 2009

[10pNGR Blocks with plate varieties](#)

Here are three blocks of four with plate varieties. This plate has so many plate varieties that the rarities are the dies without them.



Upper Left



Lower Left







Upper Left, three triangular dots in field, which seems to be a master die plate variety.





Upper Right







Upper Left



Upper Right, three triangular dots in field





Lower Right





Monday, July 13, 2009

[10pNGR-SO Blocks with plate varieties](#)

Here are three blocks of four with plate varieties. This plate has so many plate varieties that the rarities are the dies without them.



Lower Left



Lower Right







Upper Left



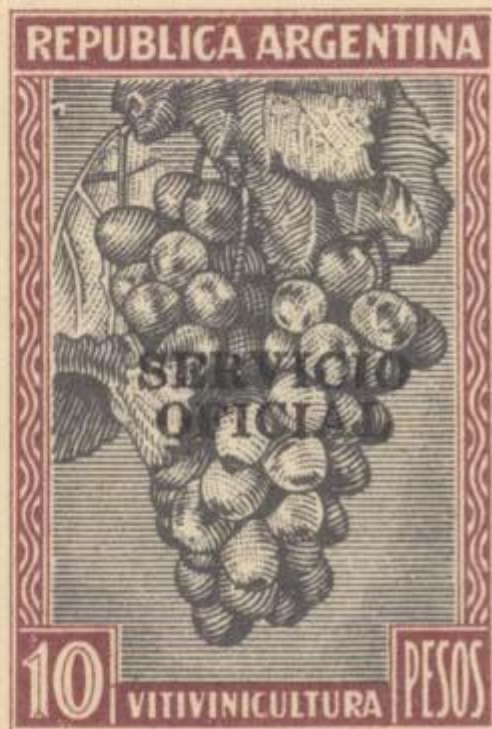
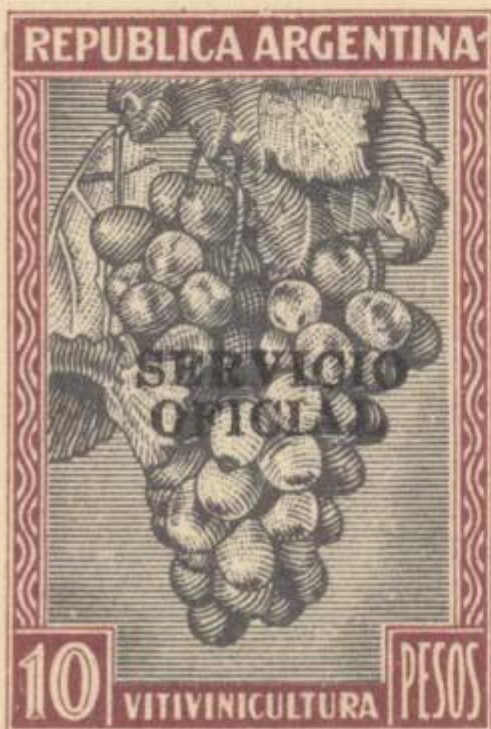
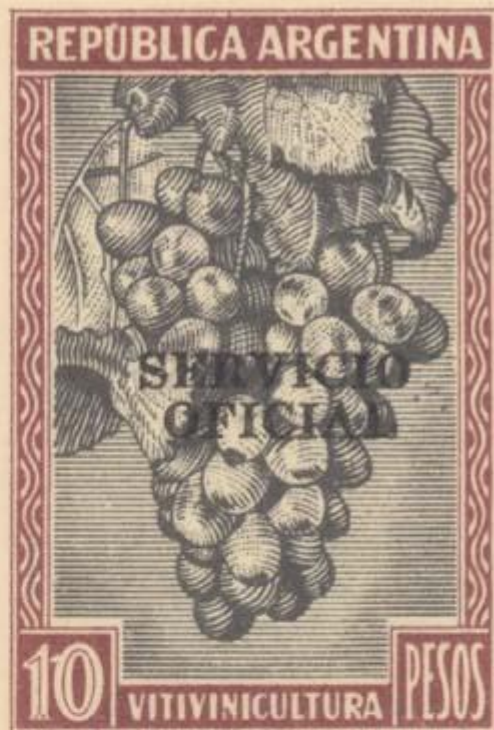
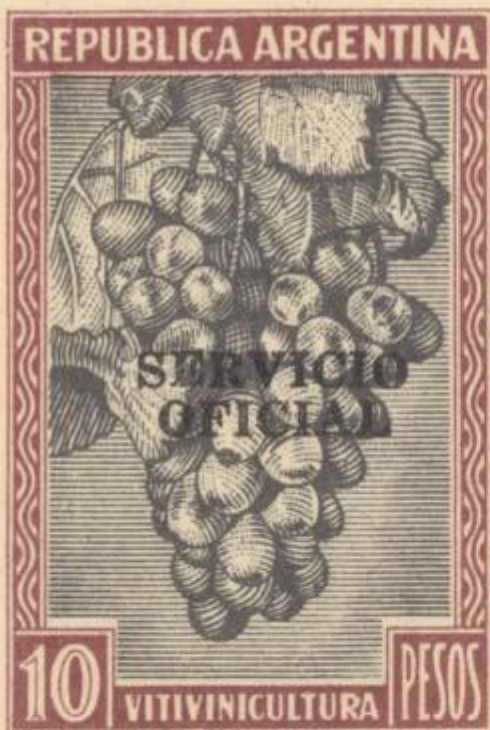
Lower Right



Upper Right, three triangular dots in field







Upper Right, three triangular dots in field



Lower Right





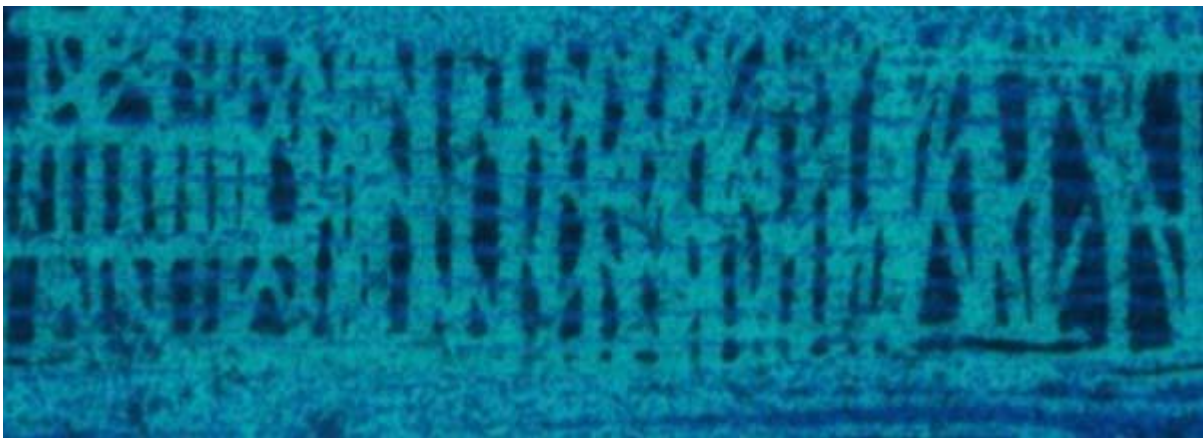
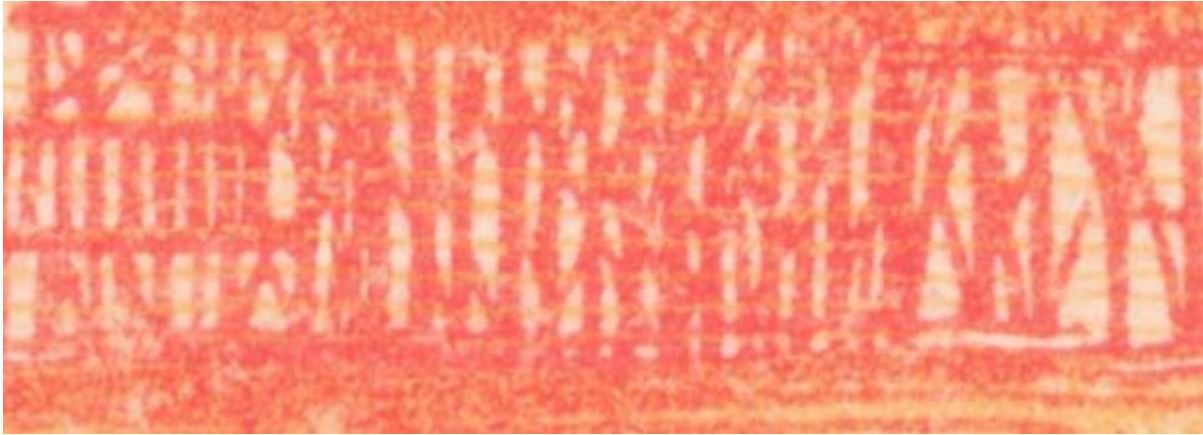
Sunday, December 6, 2009

**50cCL2B-SO 'Yellow on top' just discovered by Rein**

Rein has discovered this remarkable variety. Here are two used blocks of four.



Notice the vertical lines from the background plate printed on top of the foreground plate.





Here is the second block.

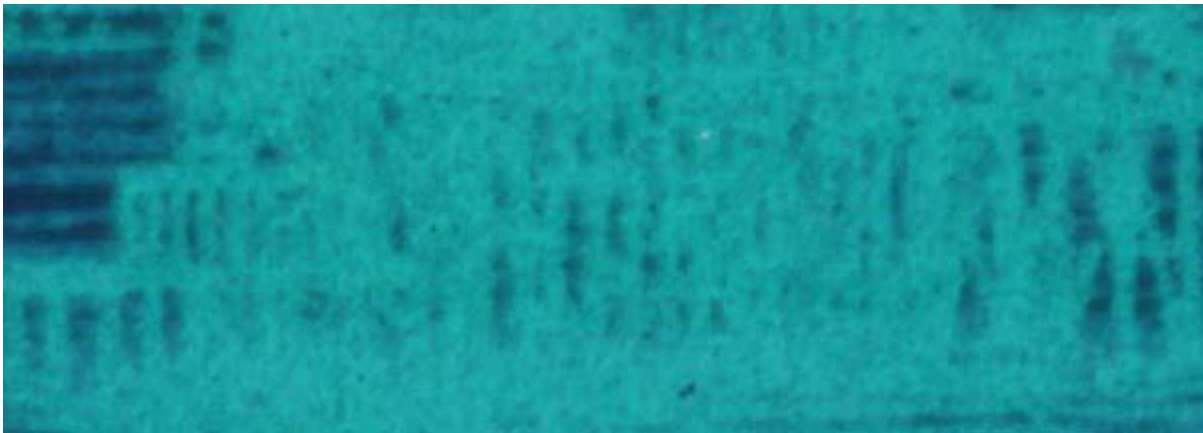
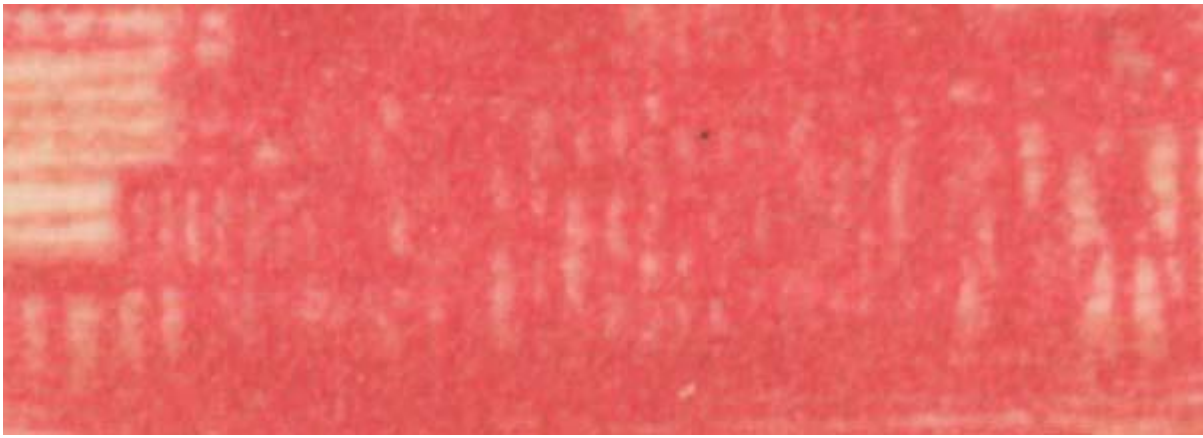






Without this level of magnification (2400 dpi), it is impossible to see this variety. Here is a normal example from the worn state of the plate (NGR).







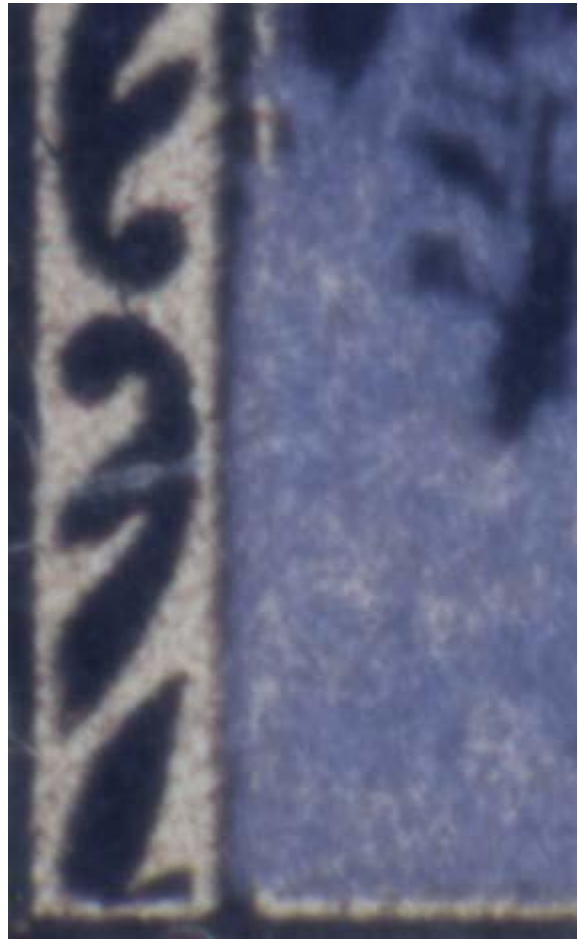
Saturday, December 12, 2009

[5pNOP printed in reverse color order](#)

This is a peculiar stamp. The background plate was printed on the foreground plate.



Here is a detail where we can clearly see the reverse order of printing.





Here is a detail of the palm for the reverse order specimen.



Here is a detail of the palm for a normal specimen.



And here is a dis-by-side comparison.









