

The Argentina 1935-51 Definitives



Notes

2009

10cR, 20cSC, 40c and some High Values

7

Antonio Rubiera

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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:

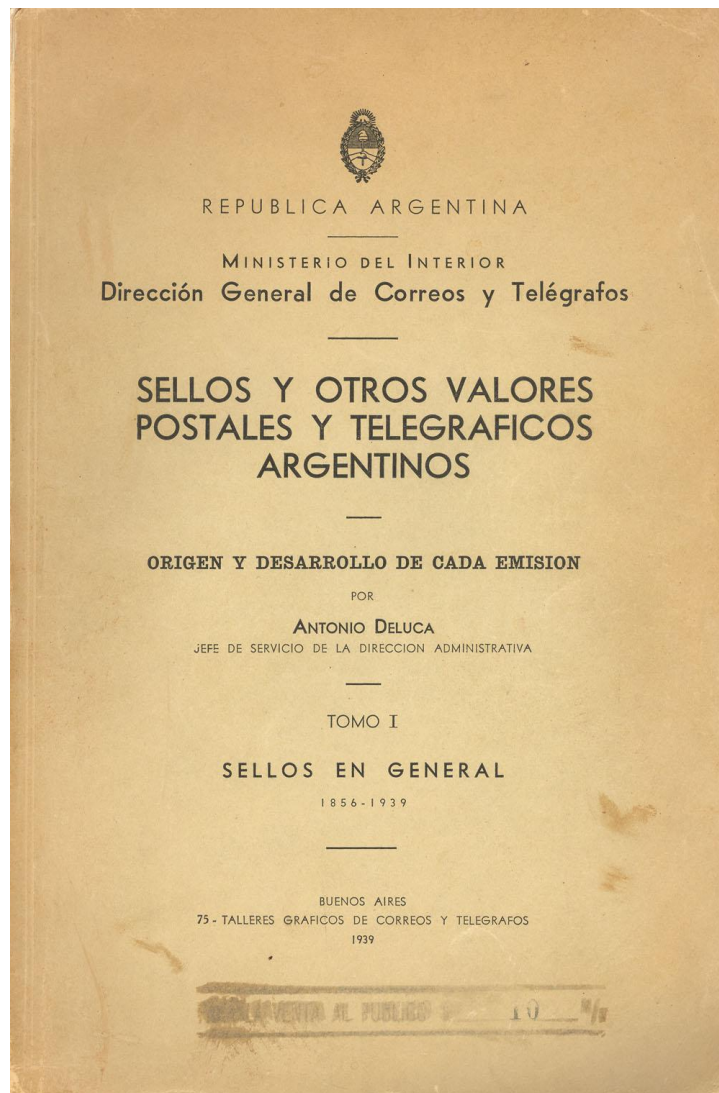
1. Decides to issue on October 1, 1935 the 1/2c, 1c, 2c, 3c, 4c, 5c, 6c, 10c, 12c, y 20c (fullname version: JMG) values.
2. Demonetizes from January 1, 1936 onwards the previous (San Martin) issue.
3. Allows the exchange of San Martin stamps for the new stamps during the first 90 days of 1936.

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.

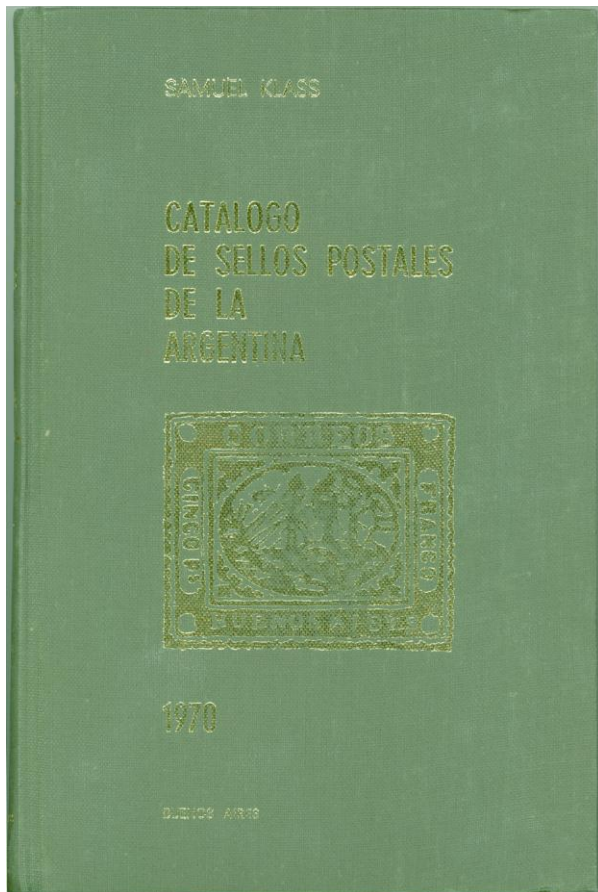
Catalogs and other References

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.

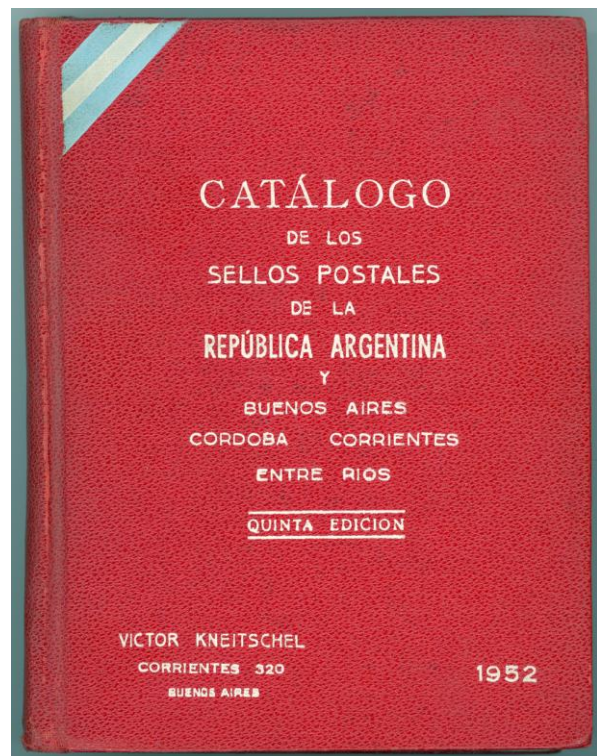


The specialized catalog written by Samuel Klass is my most important secondary source for the regular issues. It contains the most complete reference to all sorts of varieties and a few earliest use mentions. Klass has a summarized listing of the Arg3551 officials. The catalog that is most often quoted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

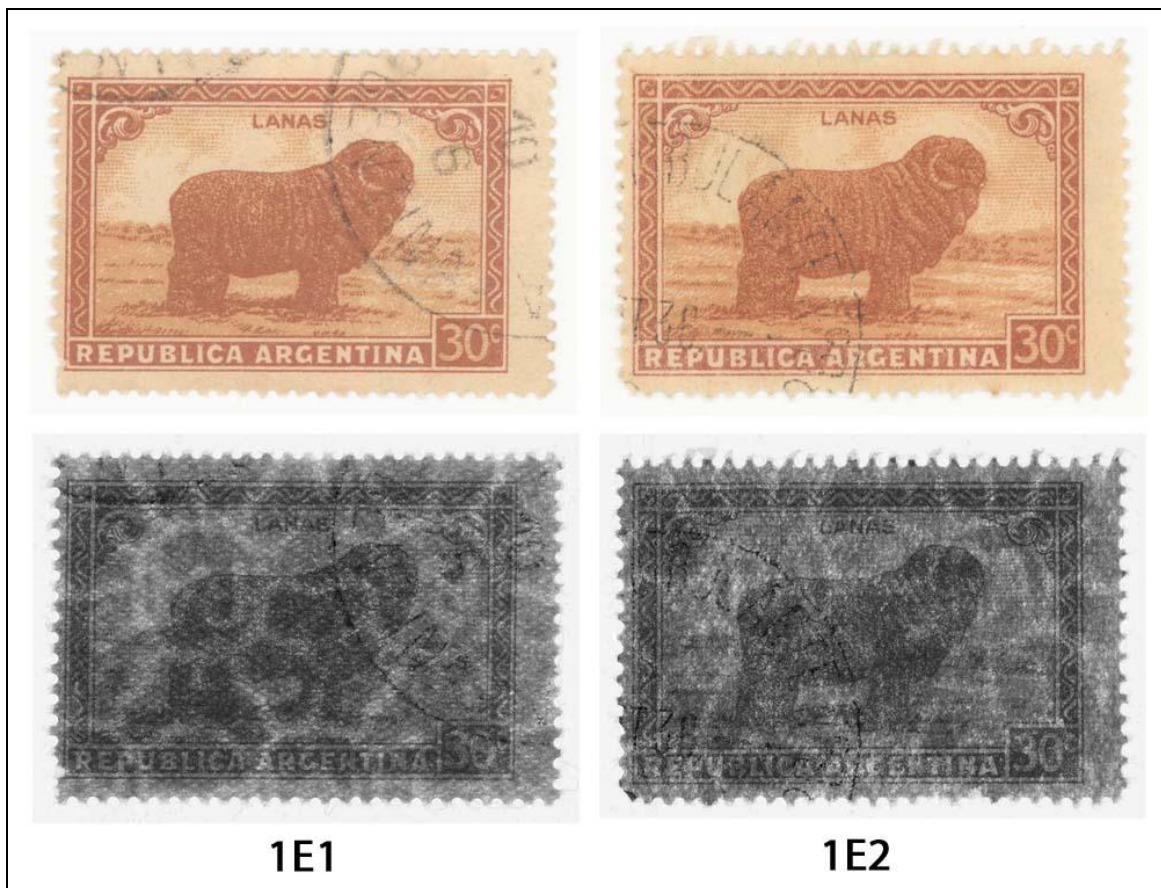
The first group of papers is of a regular type-that is, do not have a high clay content, and were in use between 1935 and 1944. I refer to these papers as the 1E1, 1E2, 1E3, 1E4, and 1E5. I have found that the first four papers are relatively easy to classify. The 1E5 paper and perhaps one or two additional 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.



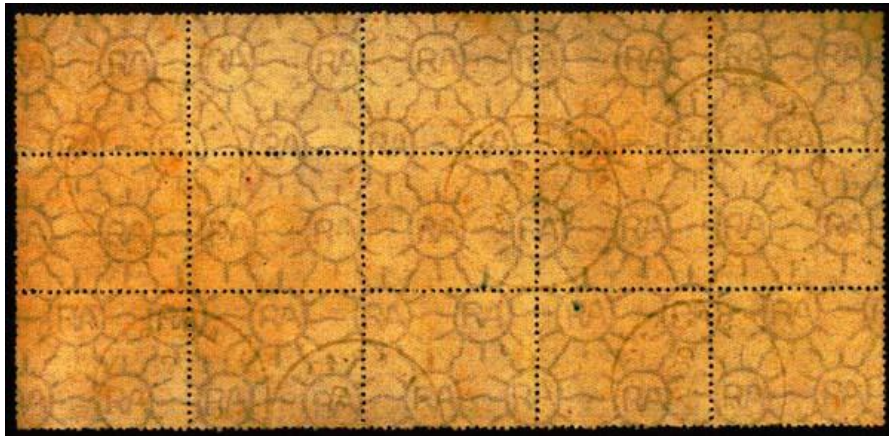
There are three characteristics that are optimal conditions that help the identification effort in reference to the papers:

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.

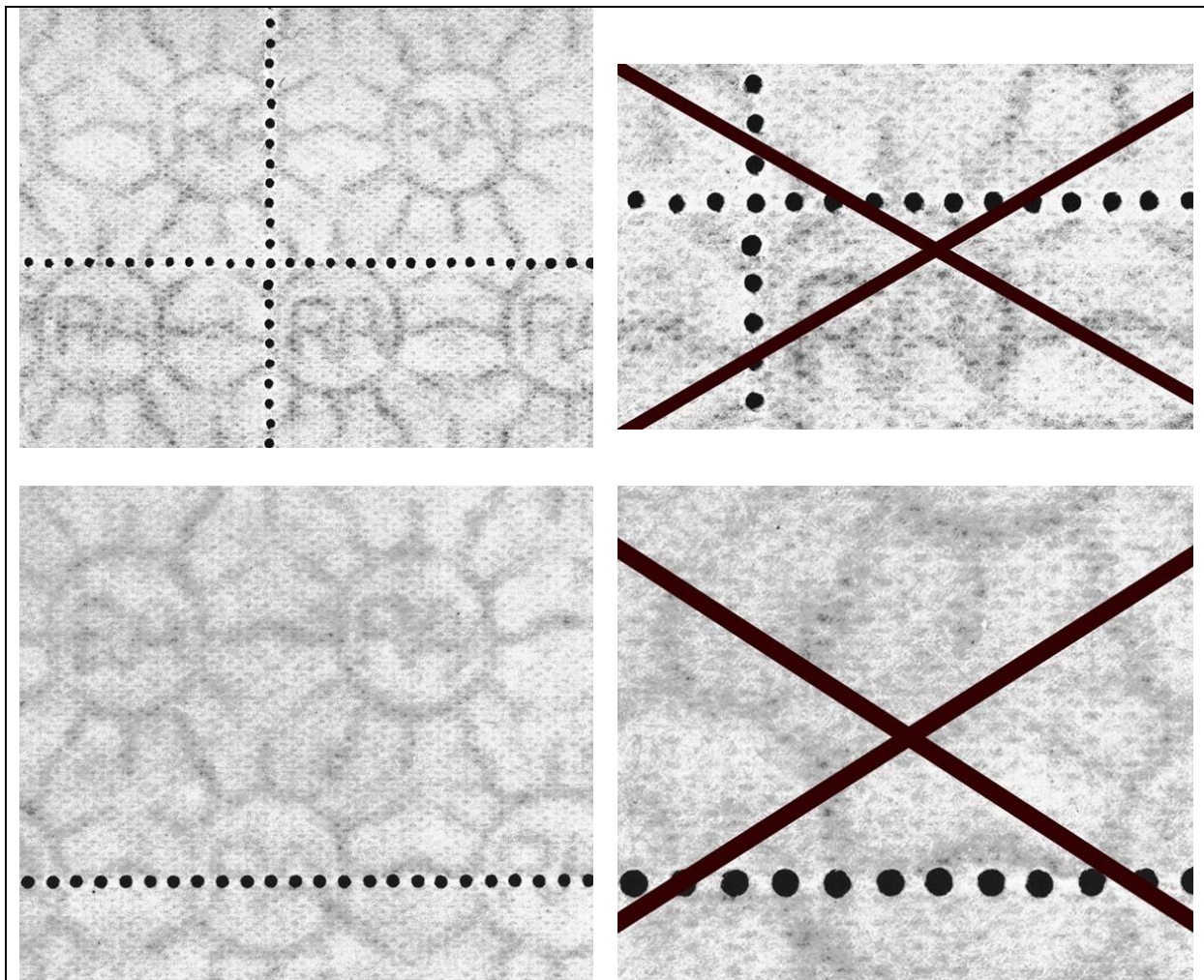
The 25c, 30c, and 50c values satisfy these three optimal conditions. Each of these values received high postal use during different time periods because of changes to the postal rates. I find the 25c to be most common between 1939 and 1943, the 30c between 1936 and 1943, and the 50c between 1951 and 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.

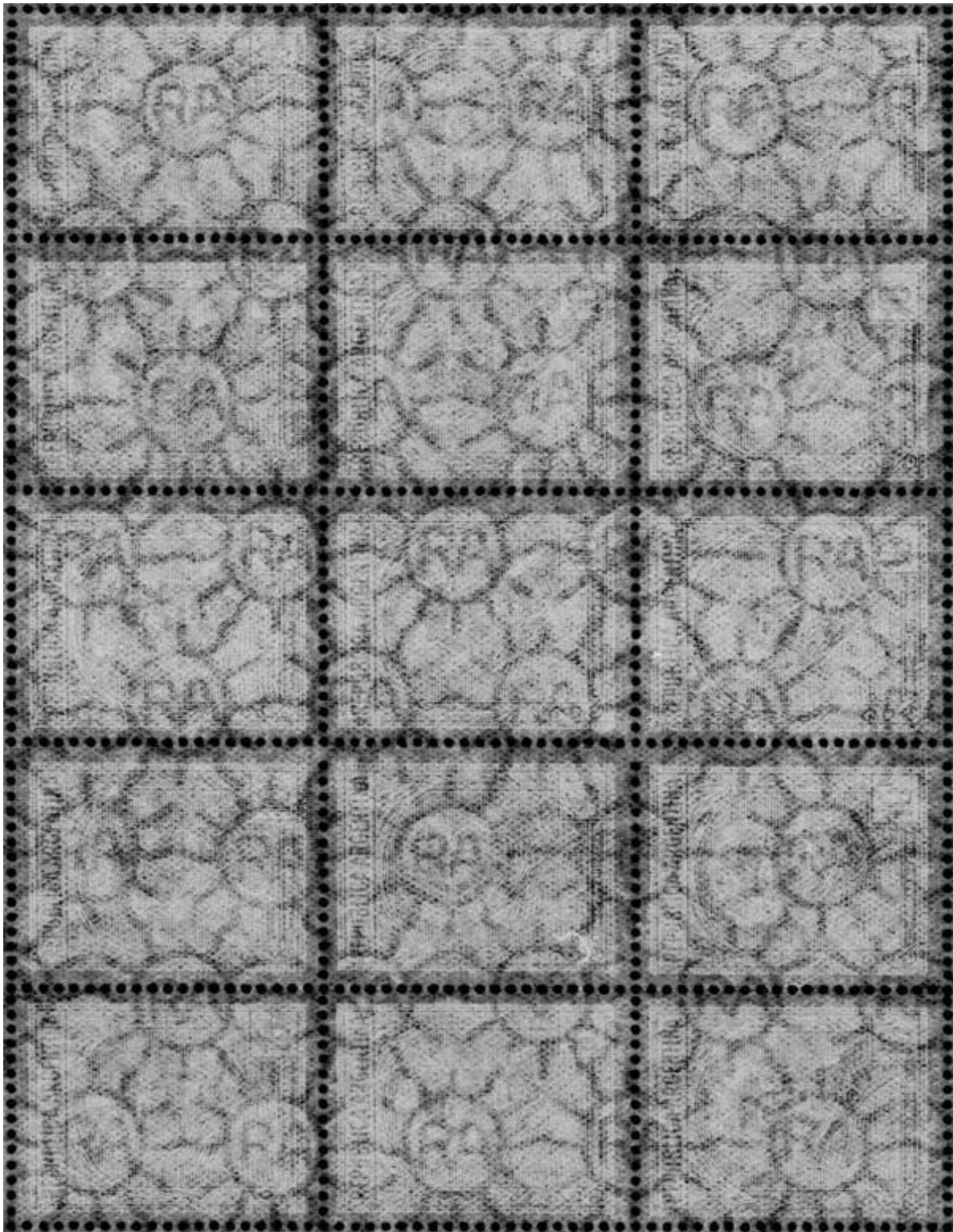


The best way to be able to easily discern the papers is to have many specimens to use as references. Here are a few for your use. Both of these are 1E1.



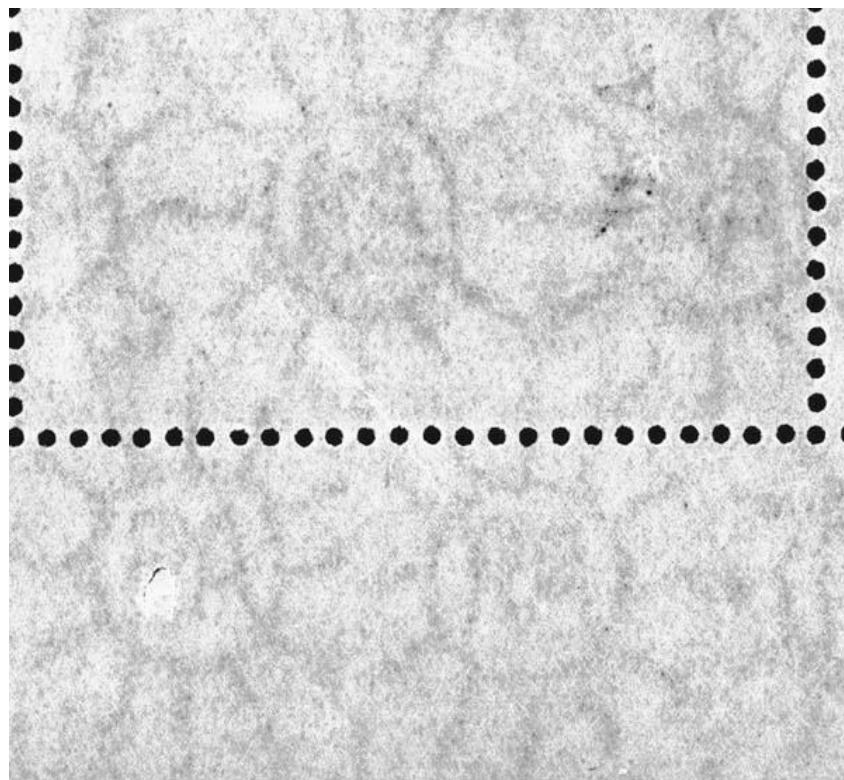
Here are examples of the 1E1 paper on which I have drawn an X to show the alignment of the background grid.





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.



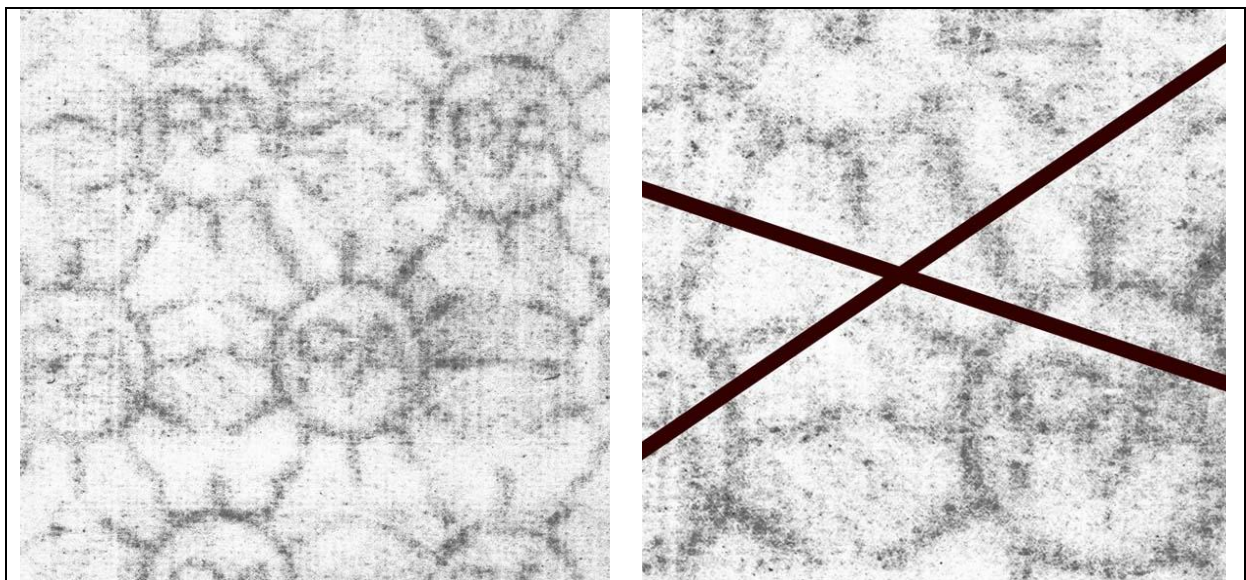
Here are two additional 1E2 specimens.



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.



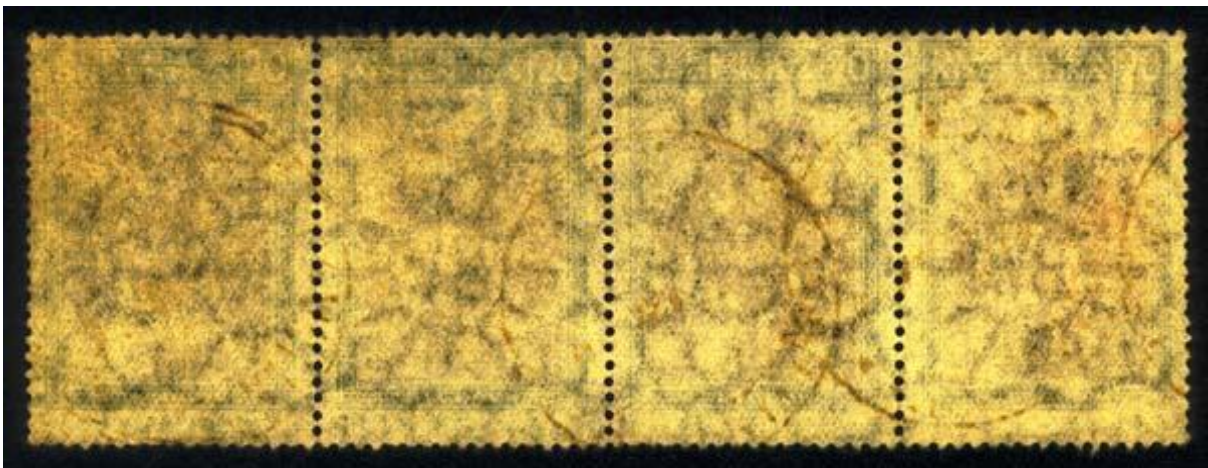
Here is a 1E3 example from an imperforated block of four of the 20cLC.



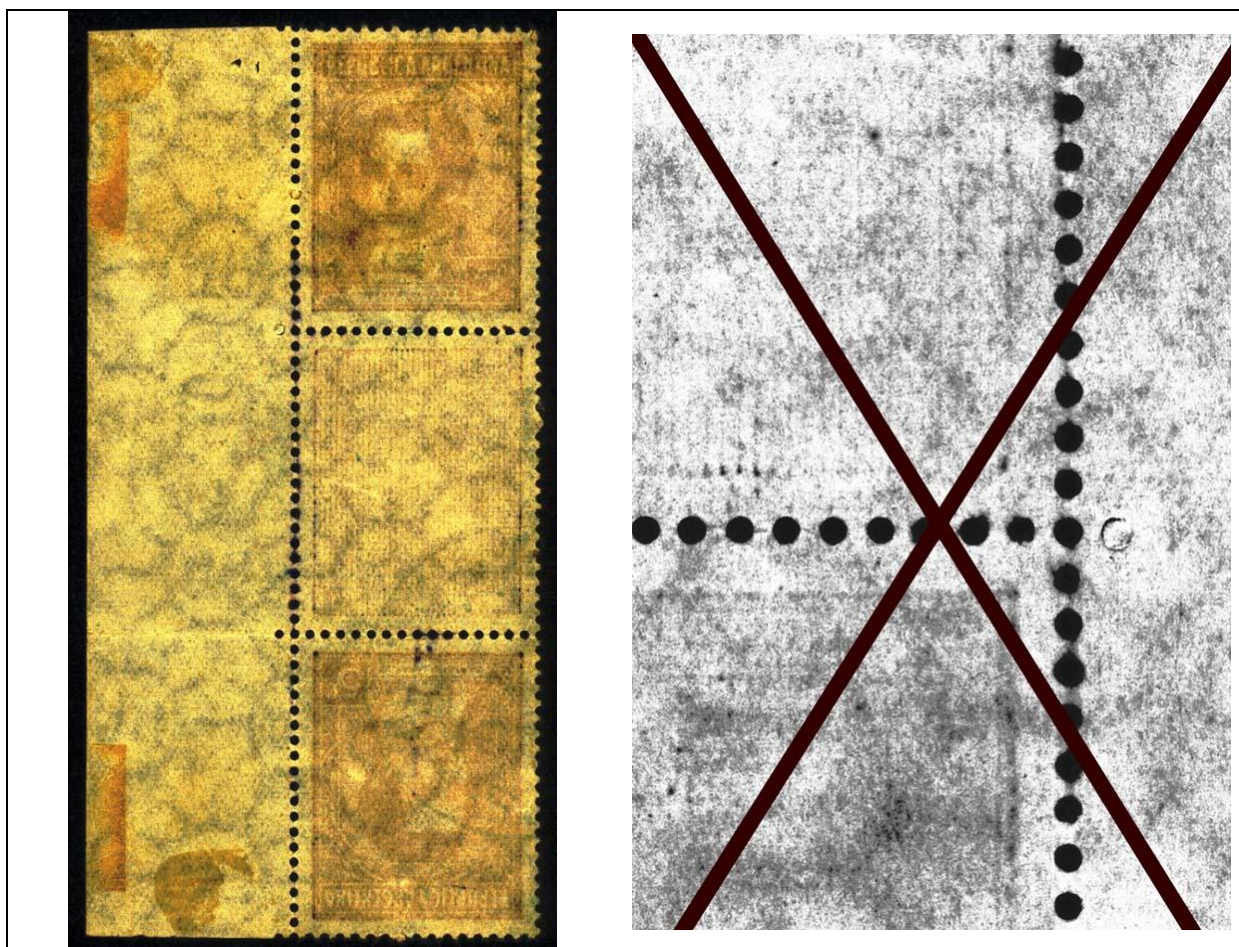
The 1E4 paper was issued in a small run in 1940. The most distinctive specimen is the 50c1E4, which has a distinctive burgundy red frame color.



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.

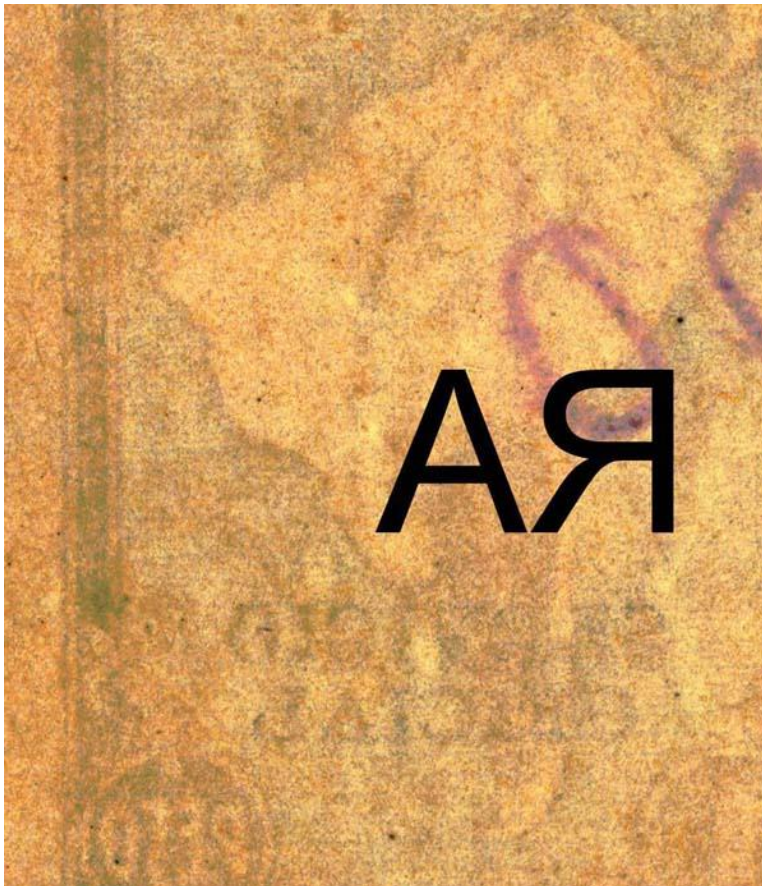
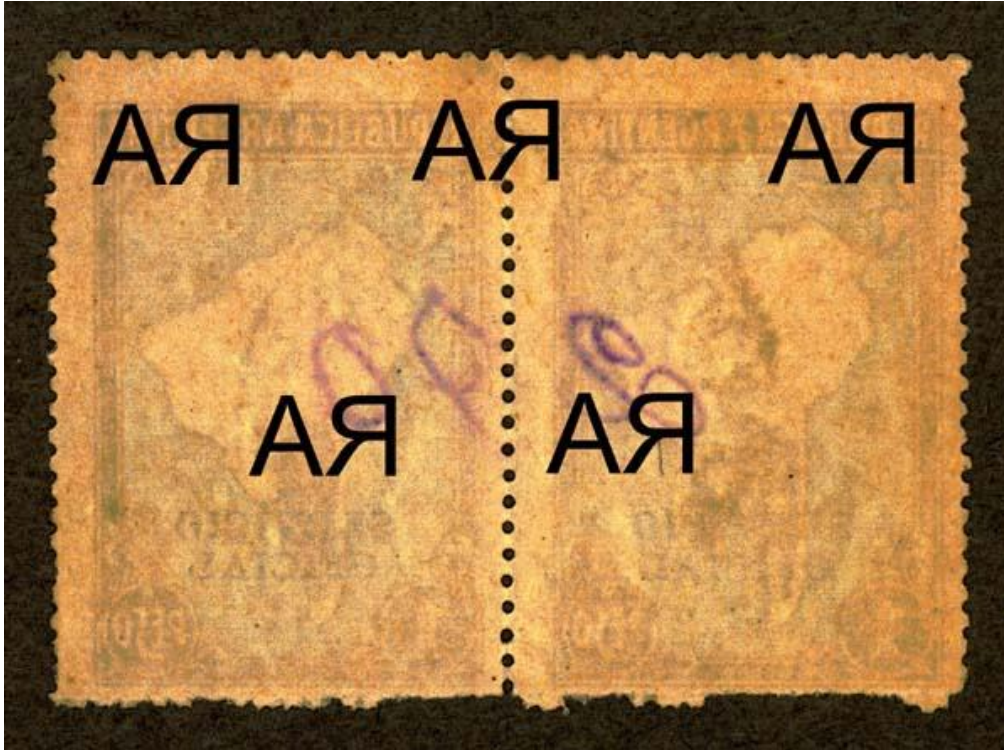


The clays

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

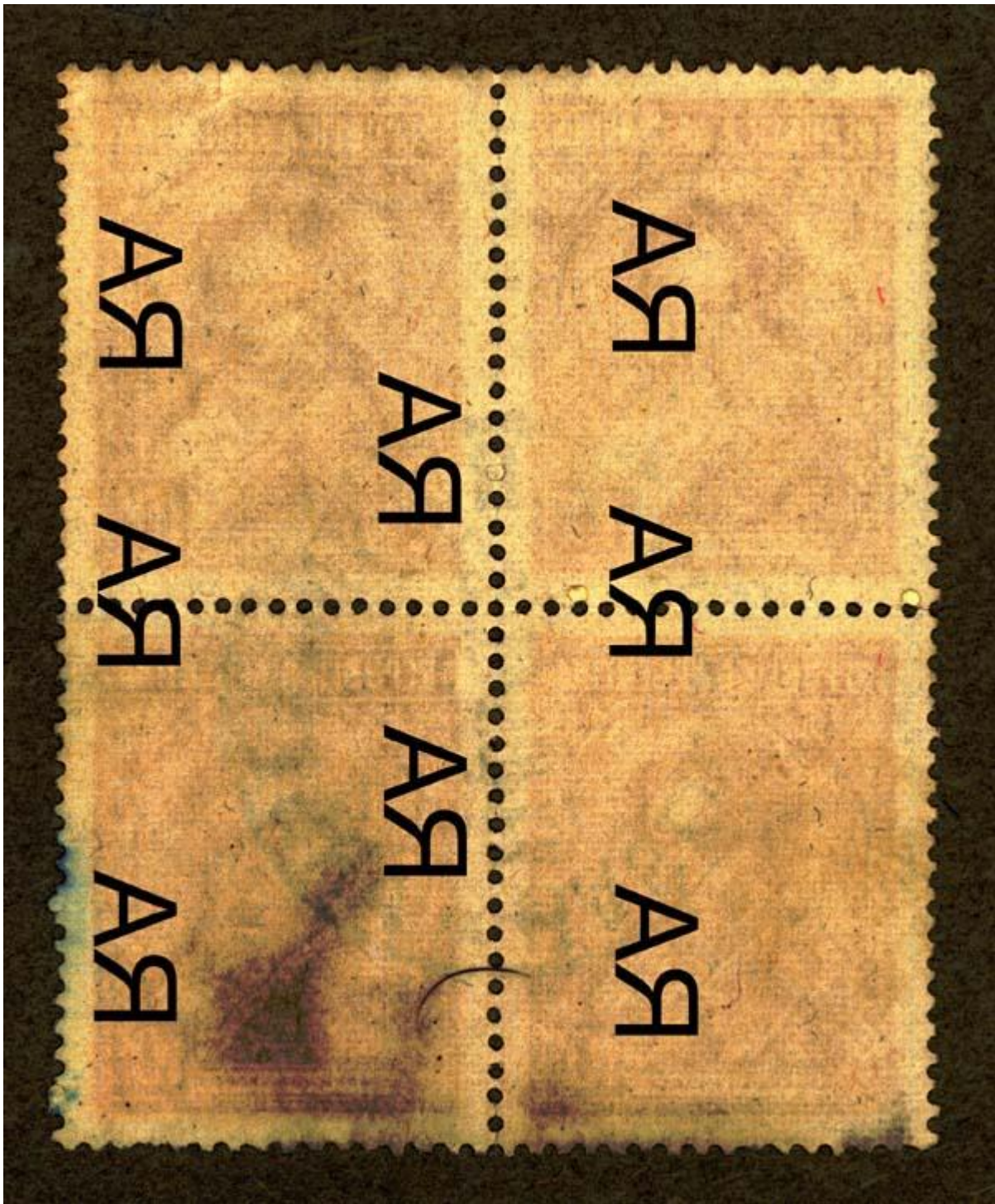


CL1B, from 1943, mesh same as 1E4

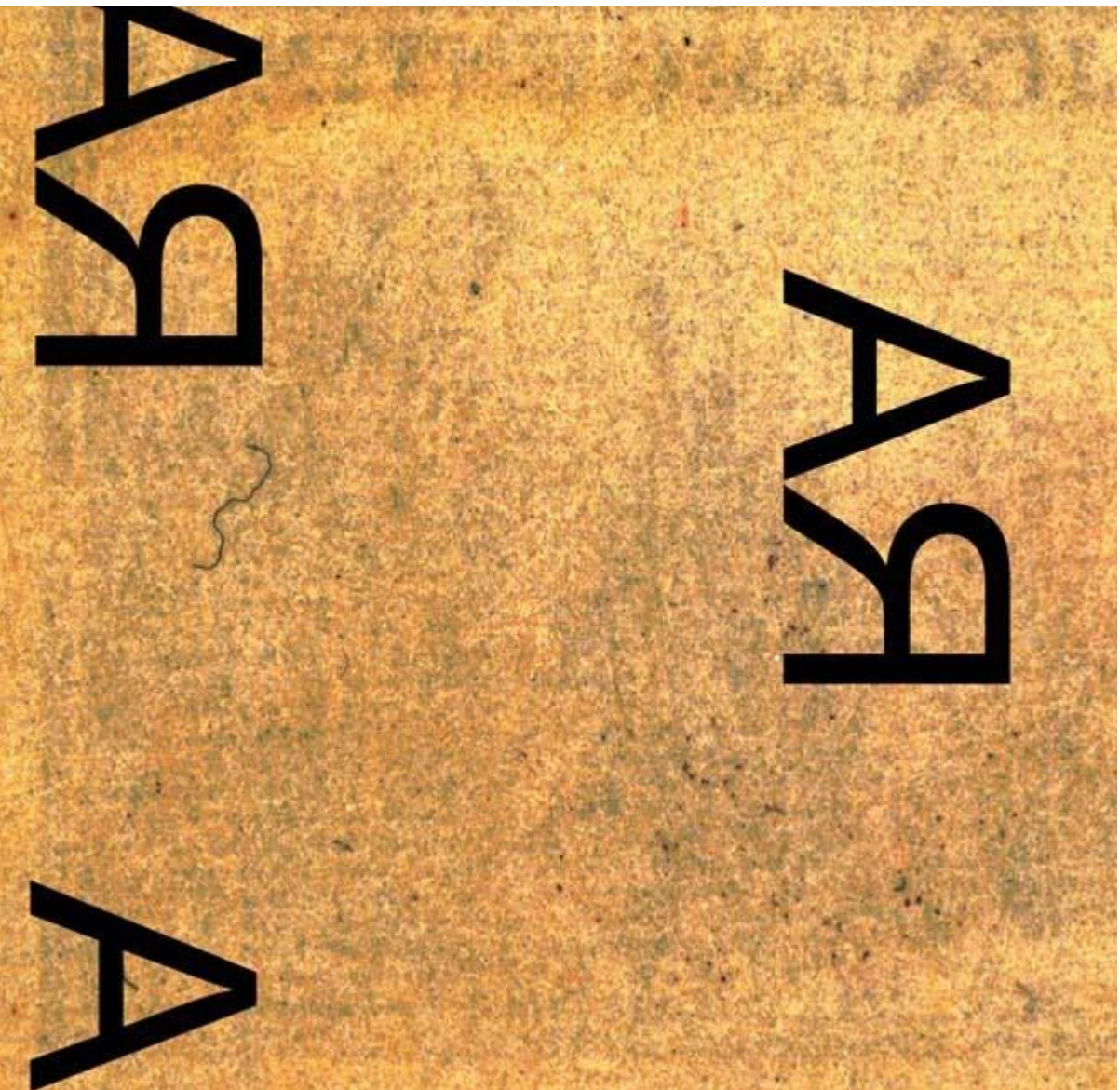


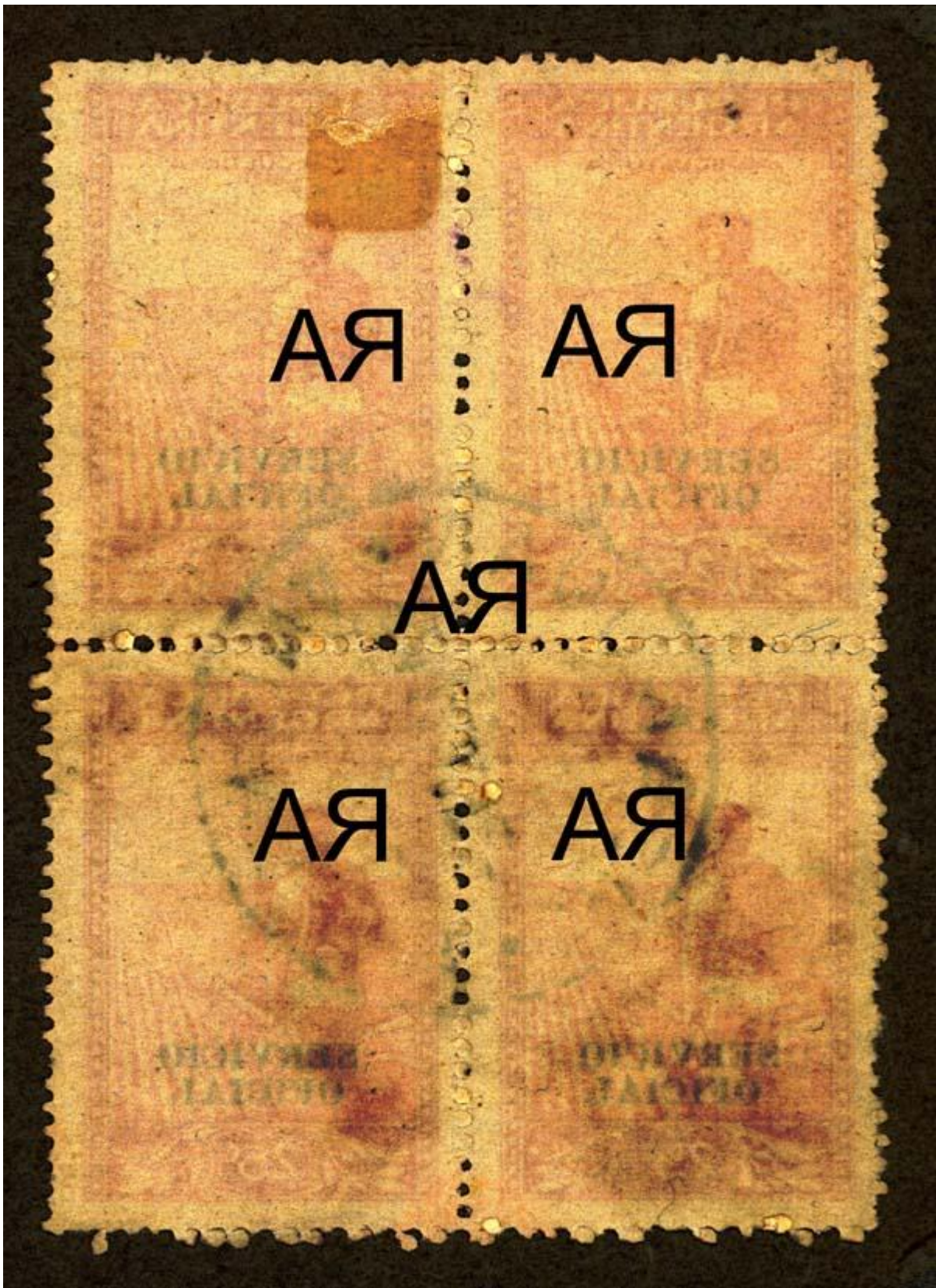
CL2A, from 1948-51, mesh same as 1E3b

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.



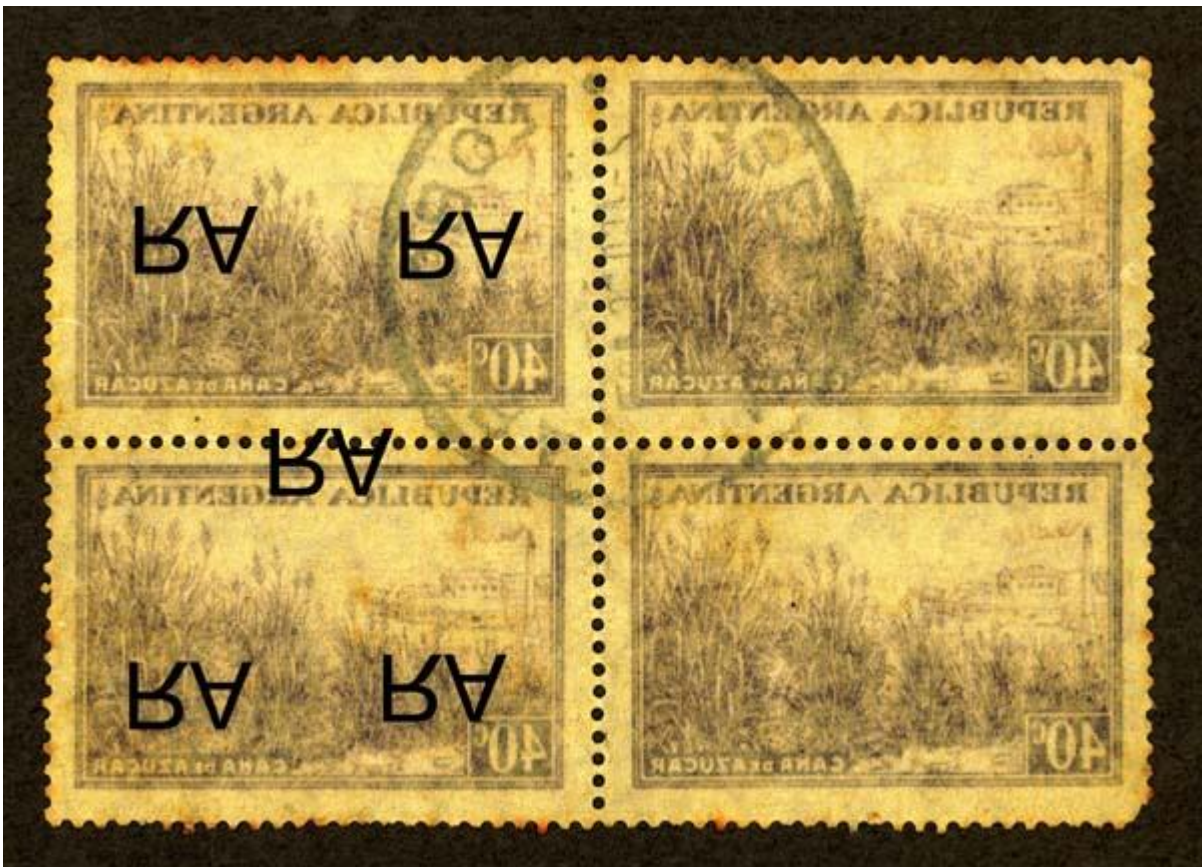








CL2B, from 1952, mesh same as 1L2





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



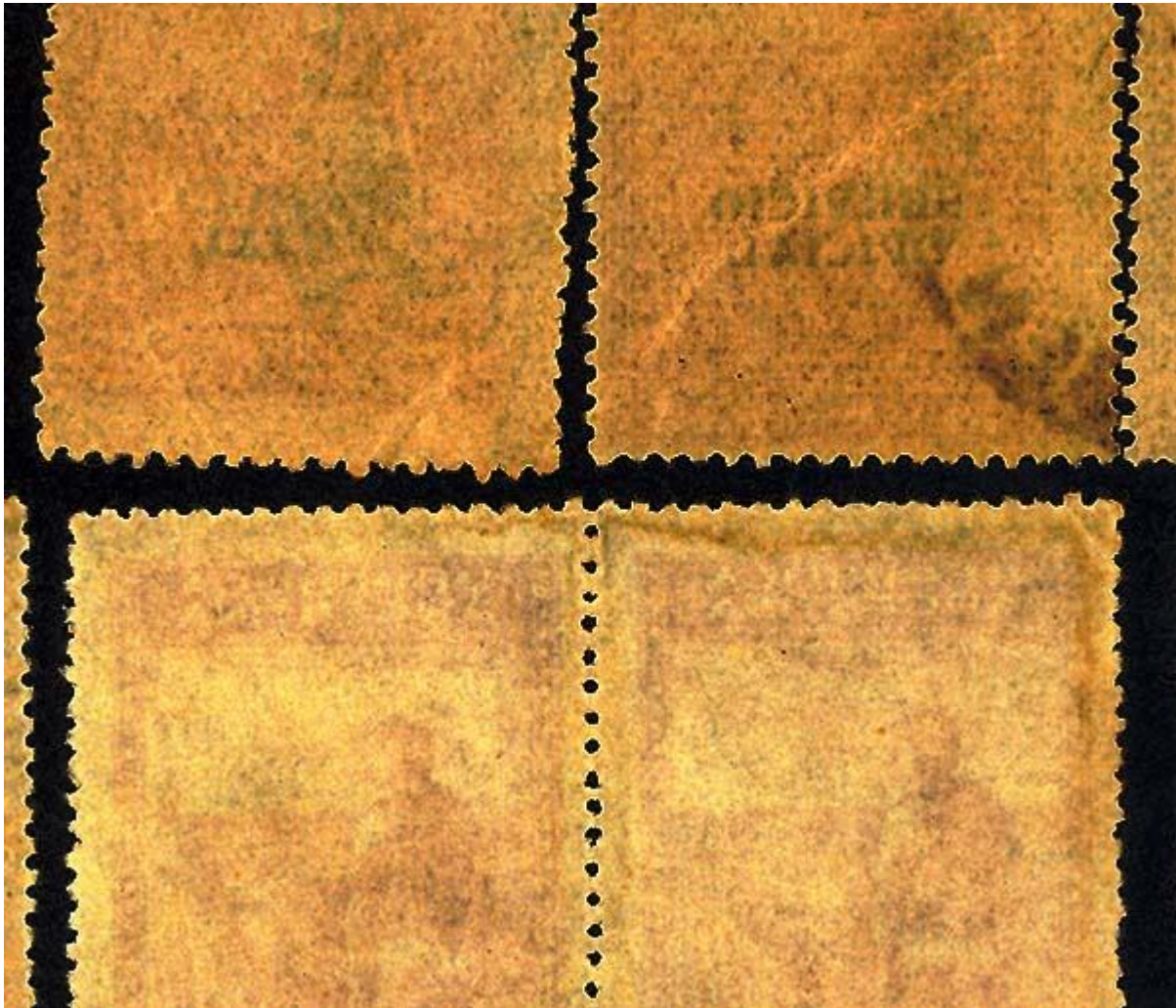
NGR-UD, longer grooves vertically up and down



Reference NOP Specimen

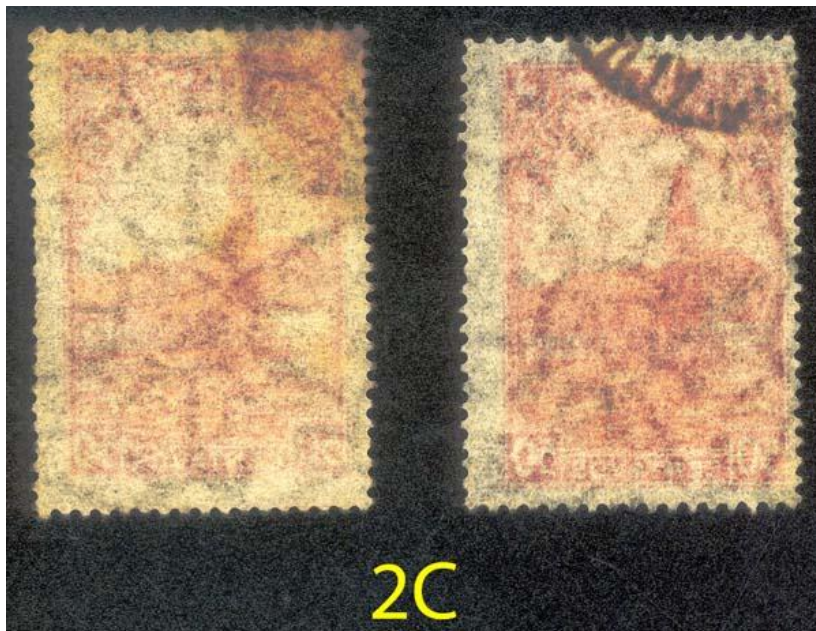


A side by side comparison is shown below of the 25cNGR-SO (top) and the 25cNOP-SO (bottom).



The 'Straight Rays' Papers

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



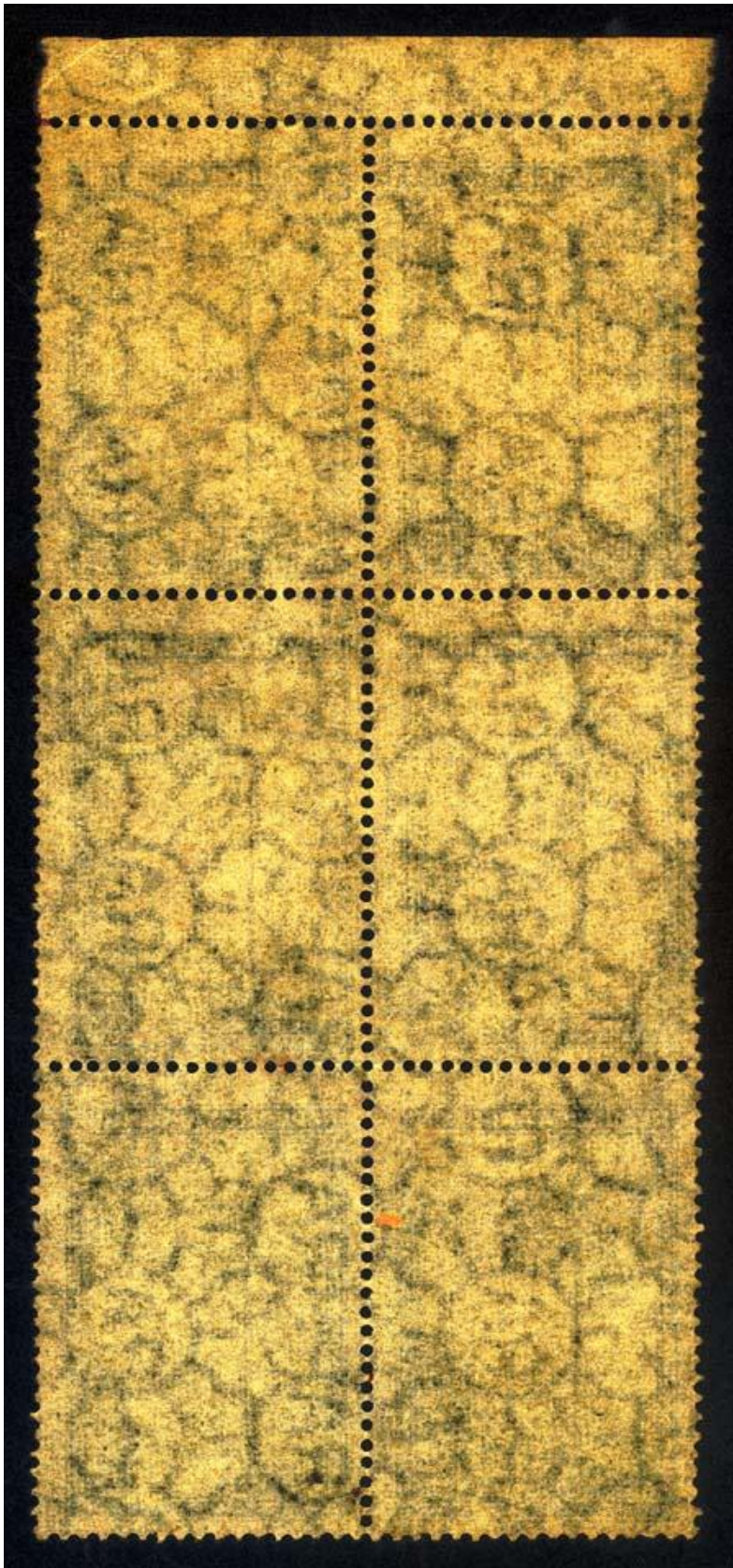
The 2D paper has a diffused watermark and is pale white.



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.

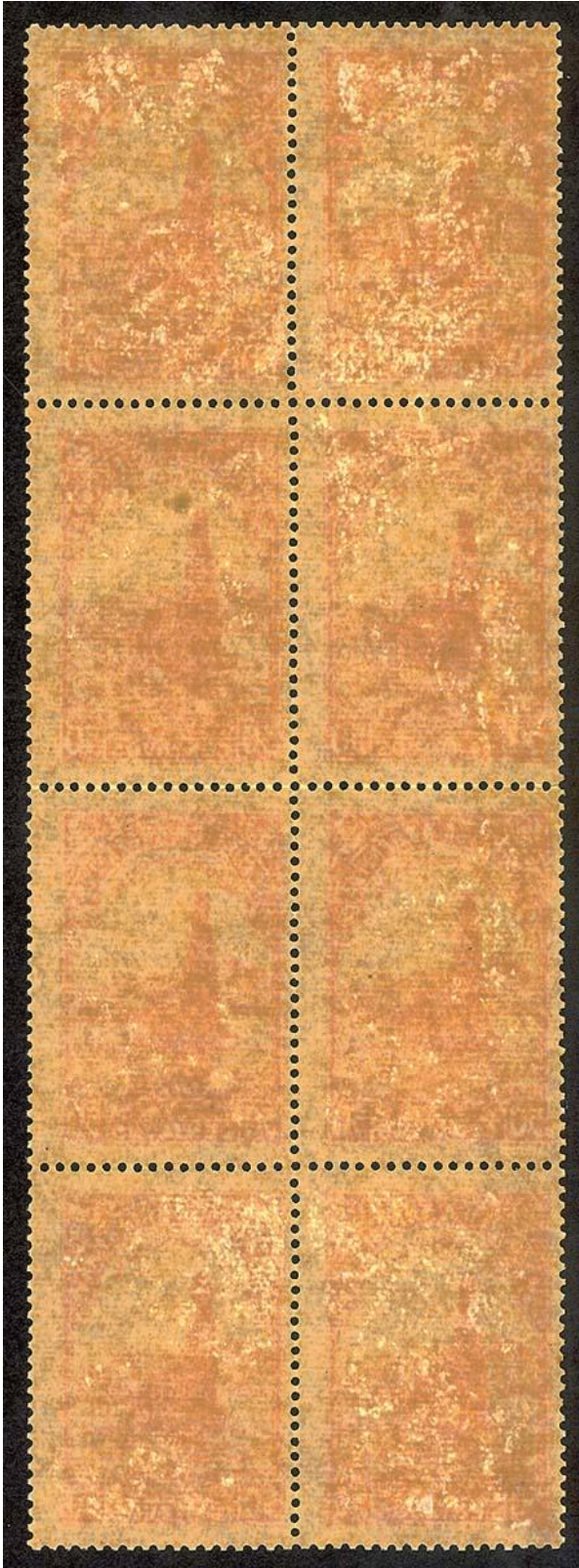


1L3

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.



Wednesday, September 23, 2009

[Comments on the new catalog by Gottig and Jalil \(GJ 2009\)](#)

These are all intended as constructive comments. This catalog represents a quantum leap in Argentinean philately. The pictures alone are worth the price. The catalog is in large format and printed on high quality paper. I have the soft-bound version. It is just plain beautiful.

For the 1935-51 definitives, I have four categories of comments.

1. Sources of information on which the catalog is based.
 2. Some papers are missing.
 3. Some errors, partly based on missing papers.
 4. Plate varieties, largely missing, and could easily fill a second volume.
-
1. The information found in Deluca, especially printing quantities for some DEPOFs and first day of use for the first printings, is missing. Also missing are the first month of use mentions for the Straight Rays papers from Klass 1970.
 2. Although the Austrian (1E2) and Dutch (1E4) papers added expand on Kneitschel, some key differentiations are missing:
 - a. The Wavy Rays types-e.g. number 759; are really a combination of as many as the 1E1, 1E3(a,b,c), 1L1, 1L2, and 1L3.
 - b. The unwatermarked stamps have not been separated between grilled (NGR) and opaque (NOP).
 - c. The Straight Rays have not been separated between the clear (2C) and diffuse (2D).
 - d. There is no mention of the direction of the watermark, which we know is unique to a type. For example, the 2p2C is found with horizontal and vertical watermark, while the 5p2C is only found with horizontal watermark.
 - e. For the DEPOFs, there is no distinction between English (1E) and Austrian (1E2) papers, even though in some cases this distinction is useful. While all small format DEPOF, 50c, 1p top overprint, 1p with boundaries are 1E1, and all 25c are 1E2; all 30c and some 1p bottom overprint are found on both papers. Also missing is the very popular M..M error found in the first 1E1 printing of the small format values.
 3. Some pictures do not refer to the correct stamp:
 - a. The 763A stamps are not the 1939, or 1E3a, printing; instead these are 1L2 of 1951. The same is the case for the stamp 764A. The picture for stamp 759 is a 1L2 from 1952 and not the 1E1-much scarcer. The stamp 765 looks like a 1E4, and not the 1E1, which has unique colors.

This is the 20p of 1936.



b. The stamp 766, 25c clay, was only issued as 'Servicio Oficial.' The picture can only refer to a proof or stamps missing the overprint.

Here is my favorite comparison:

5pNOP



5pNGR



4. About plate varieties, well, we could fill a second volume.

About a second volume, there is plenty of additional material to fill it: postmarks, slogans, PERFINs, postal entires...

This is a great catalog, I hope you buy it and enjoy it.

Tuesday, June 9, 2009

50c Departmental Official forgeries

Rein has kindly provided images of forged 50c Departmental Officials, M.G. and M.O.P. I show here the genuine stamp followed by the forgery. The forged stamps are 1E3, while genuine stamps are 1E1.

M.G.:







M.O.P.:





M.O.P.

M.O.P.

Thursday, June 4, 2009

[5c Moreno Regular Issues](#)

The 5c 1E1 issued October 1, 1935.



The 1E1 typographed issued in 1937.



The 1E4 issued in 1940.



The first clay, CL1A, from 1939.



and the second clay, CL1B, from 1943.



Thursday, July 9, 2009

[10c Rivadavia Red heights compared](#)

I find that the type I stamp is slightly longer than the type II stamp. In these images the type I stamp is the first stamp from left to right.



Here are the three types of selvage:

1. Type I with six horizontal lines.
2. Type II with solid horizontal bar.
3. Type II with field of vertical lines.



I have also checked the 'Servicio Oficial' and found it to be Type II.



Sunday, July 5, 2009

[10c Rivadavia Red Type I](#)

This stamp was printed in a small run and on a single color.



Here is a specimen with a worn out printing.



Sunday, July 5, 2009

10c Rivadavia Red Type II

The second type is considerably more common than Type I. It is found in the dark red of the Type I.



This stamp is found in a wide range of shades and print quality.







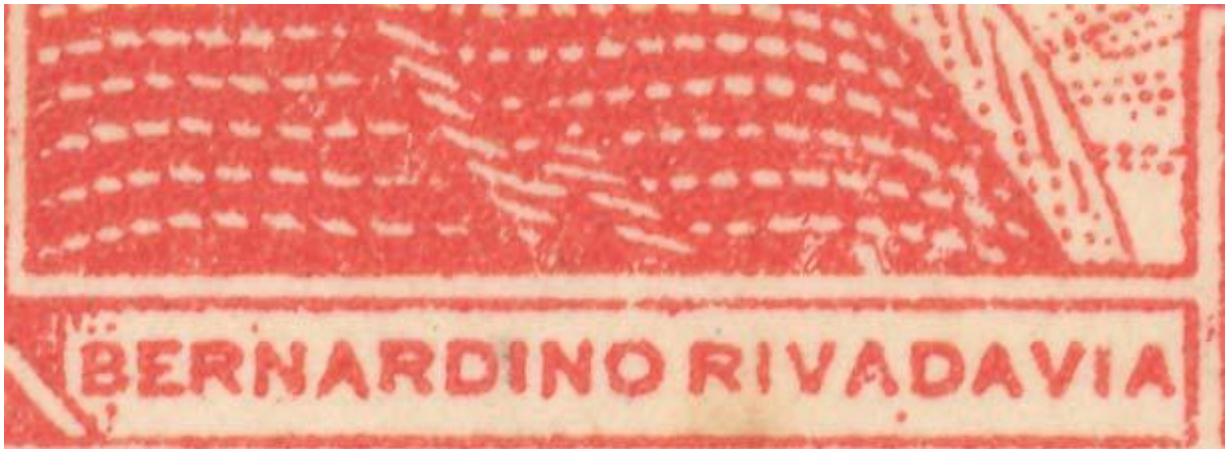
Saturday, July 18, 2009

[Comparison of the 10c Rivadavia Red Type II and Type III](#)

I am in the process of absorbing a significant discovery that Rein has just made: there are additional types of the 10c Rivadavia Red and Brown stamps! This is a most interesting development.

For the typographed stamps with the selvage with a field of vertical lines I find two types. Because we already have a type I and a type II for the red Rivadavia, I am calling it type III. From looking at a small sample, I do not find any multiples with both types, and if this continues to be the case, then each of type II and type III are from separate compositions.

Type II





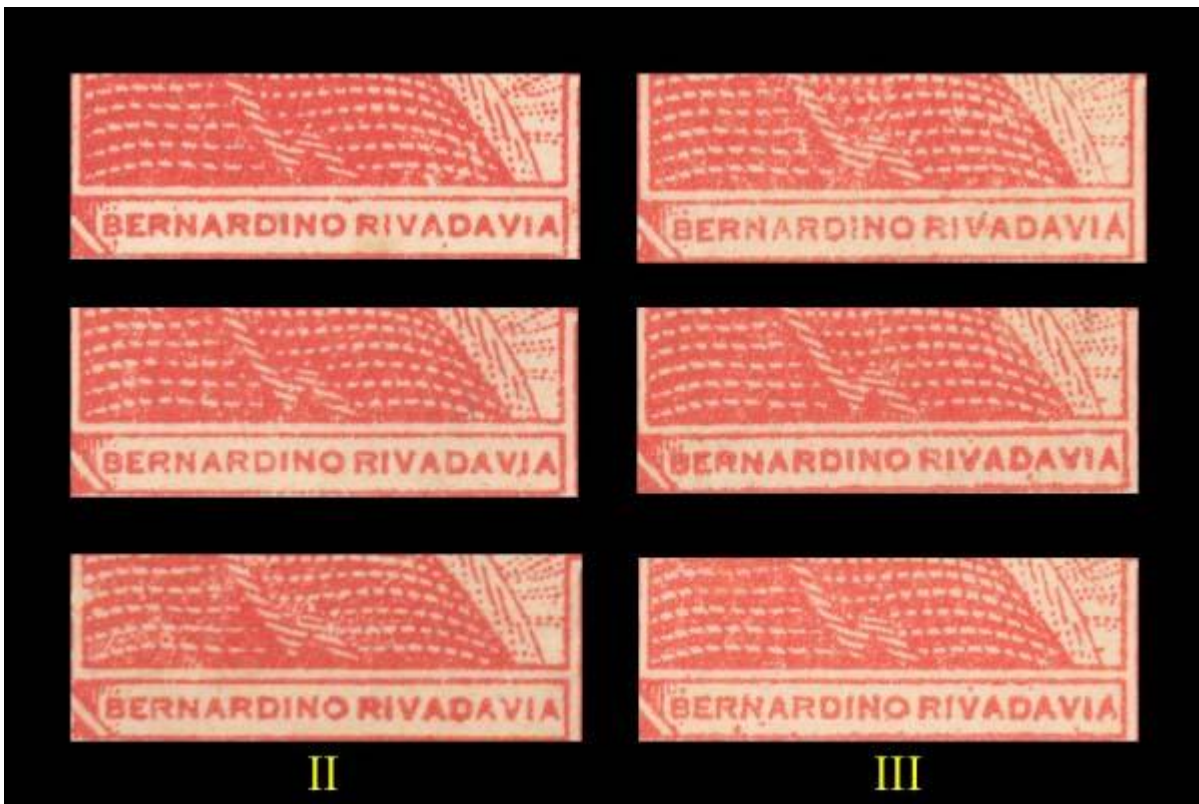
Type III





Comparison of Type II and Type III

There may be several master die varieties of Type III. All type II seem to share the two dots under the B of BERNARDINO, and all type III seem to share the dot in the lapel .



I find both types used in 1936.

Saturday, July 18, 2009

Relative numbers of the three types of 10c Rivadavia Red

I have selected a group of clean used stamps to look for types. I chose multiples of three or more as a first step to figure out where the Type III's are on the plate.

I found the blocks listed in this table from a selection of approximately 5,000 stamps. Because this stamp was used mostly as a single and sometimes as a pair, multiples are relatively uncommon.

The relative rarity of the Type I I already knew about. I would use a larger sample, including singles, to measure it with higher accuracy, but 1 in 20 of Type I compared to the sum of Types II and III seems realistic.

block	rows	columns	total	type I	type II	type III
1-1	1	3	3	3		
1-2	1	3	3	3		
2-1	1	3	3		3	
2-2	1	3	3		3	
2-3	1	3	3		3	
2-4	1	3	3		3	
2-5	2	5	10		10	
2-6	2	3	6		6	
2-7	3	2	6		6	
2-8	2	2	4		4	
2-9	3	1	3		3	
2-10	3	1	3		3	
2-11	3	1	3		3	
2-12	3	2	6		6	
2-13	4	1	4		4	
2-14	4	1	4		4	
2-15	3	1	3		3	
2-16	1	3	3		3	
2-17	1	3	3		3	
2-18	3	1	3		3	
3-1	1	3	3			3
C-1	1	3	3		2	1
C-2	1	3	3		1	2
C-3	4	2	8		4	4
C-4			9		3	6
C-5	2	2	4		2	2
			109	6	85	18
					82.52%	17.48%

From these blocks an 82.5 percent / 17.5 percent split between Types II and III results. From the stamps with selvages I have, I only find type IIIs for the selvage with the vertical field of lines.

Saturday, July 18, 2009

'two dots' 10c Rivadavia Red Type III plate variety

The two dots are found under the letters RN of BERN in BERNARDINO.



I find two specimens with this plate variety, recently reported by Rein. The two I find are different positions in the plate, as are the two from the position immediately right of this plate variety. Here are comparisons of the 'two dots' specimens;



and of the position to the right of the two examples on hand:



Here is the strip of three with the first example.



Left-most stamp



Middle stamp, 'two dots' (shown at top)

Right-most stamp



top detail of the right-most stamp



bottom detail of the right-most stamp



The second specimen is found top left in this block.



Top left, 'two dots' plate variety



Block labeled for types (2 is II, 3 is III):



Saturday, July 18, 2009

10c Rivadavia Red Types II and III in two blocks

Here are two blocks labeled for types (2 is II, 3 is III). I do not find any plate flaws that connect these two blocks.





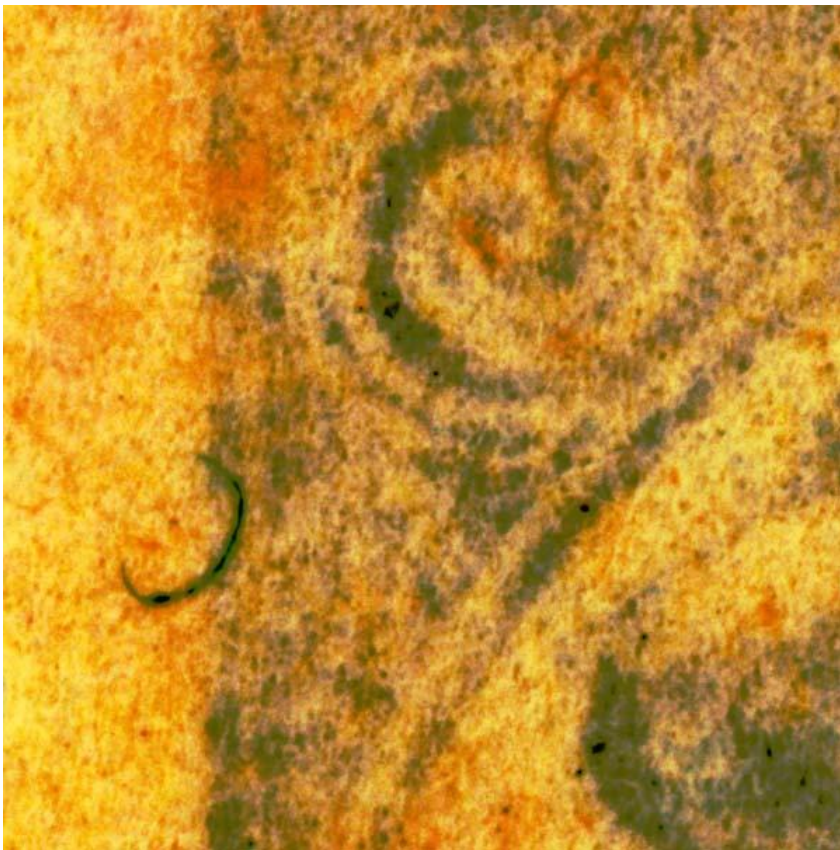
Monday, October 12, 2009

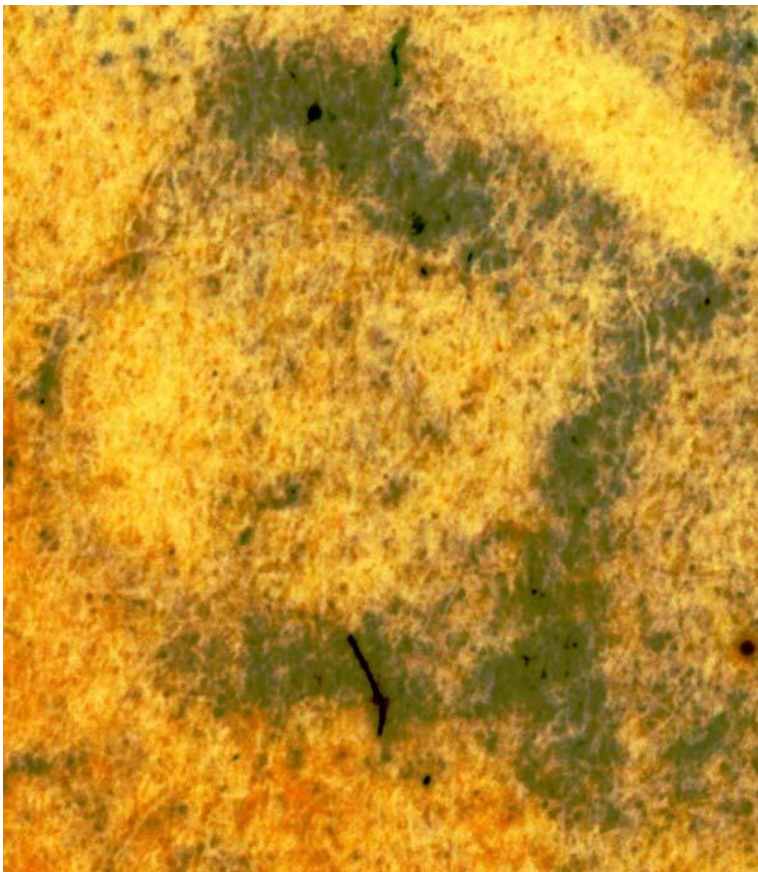
[Small threads in two late papers for the 20cSC](#)

Rein noticed small threads in the clay (CL2A) and regular (1L1) papers. I find these as well, and in several colors.

A 1L1 example:







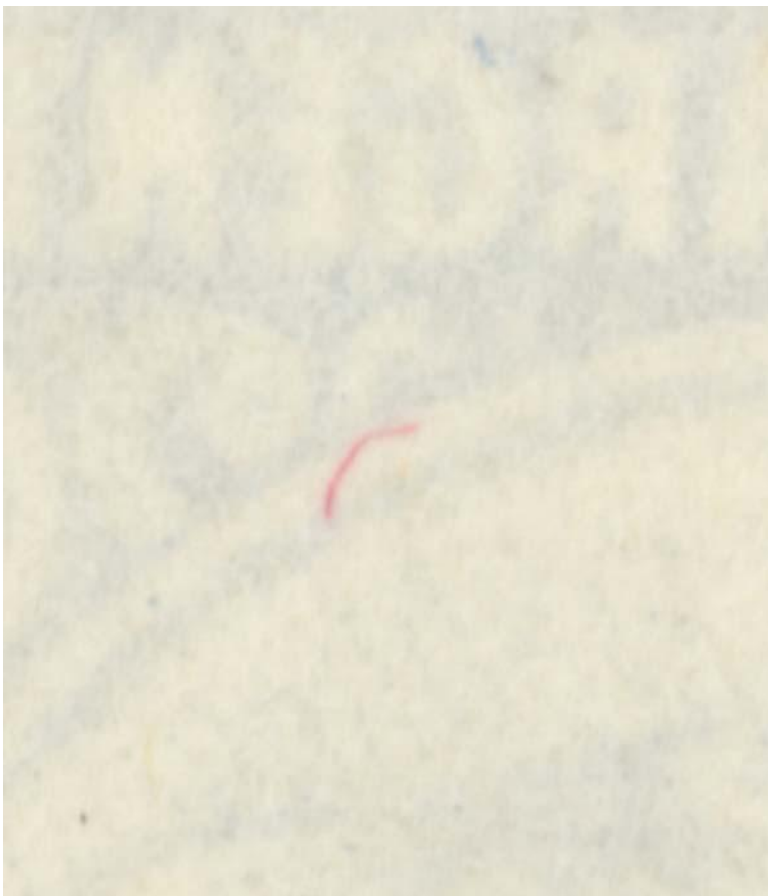
a clay dark blue example,





and a second clay dark blue example.





Monday, October 12, 2009

[The 20cSCCL2A-L Light Blue Clay](#)

Here is a range of shades of typical specimens.





A slightly darker shade.



A dirty printing.



A worn printing.



Monday, October 12, 2009

[The 20cSCCL2A-D Dark Blue Clay](#)

Here is a range of shades of typical specimens.





A clean printing, uncommon for this stamp.



Smudged printings.





A worn printing.



Monday, October 12, 2009

[The 20cSC1L1](#)

These stamps are typically average to poor printings.





A dirty printing.



Monday, October 12, 2009

[The 20cSC1L5z](#)

This is the clearest, highest quality printing of the 20cSC.

Some specimens show poor centering. Here is a range of typical shades.





Here is a very rare light shade.



A slightly over-inked printing.



Saturday, October 31, 2009

[Early 40c \(1E1 and 1E3a\)](#)

These early printings show almost no plate wear.



This stamp has some plate wear around "REPUB" of "REPUBLICA."





Here is a clearly printed stamp dated 1940.



Here are two specimens from a dirty and slightly worn out plate.







Saturday, October 31, 2009

[Selection of 40c1E2](#)

This first specimen has bright colors.



These two specimens are a lighter shade.



These 40c1E2s have been postmarked in March and April of 1938.



Saturday, October 31, 2009

[The two clay 40c printings](#)

The first printing, from 1943, is on the second clay paper, the CL1B. The RA is vertical. The paper is of medium thickness and poorly perforated.





The second printing is on lighter colors and from 1952. The paper is thinner, the CL2B. The RA is horizontal.







Here is a comparison. The top two stamps are CL1B, and the bottom two are CL2B.



Saturday, October 31, 2009

[A selection of 40cNGR](#)

This stamp was printed in at least two shades of purples. This first specimen is reddish purple.







Here is a dated 40cNGR.



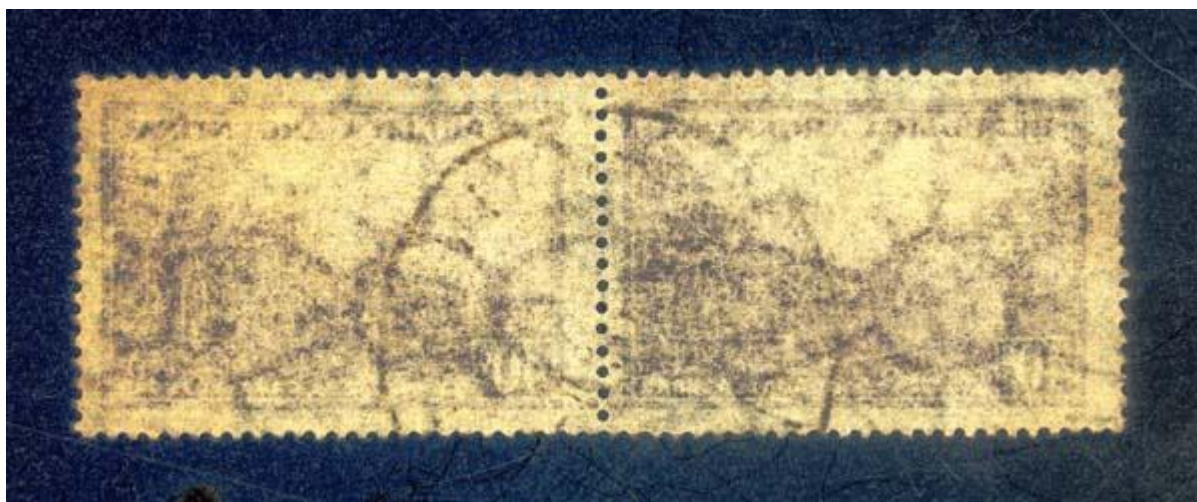
This comparison shows a range of shades for this stamp.



Saturday, October 31, 2009

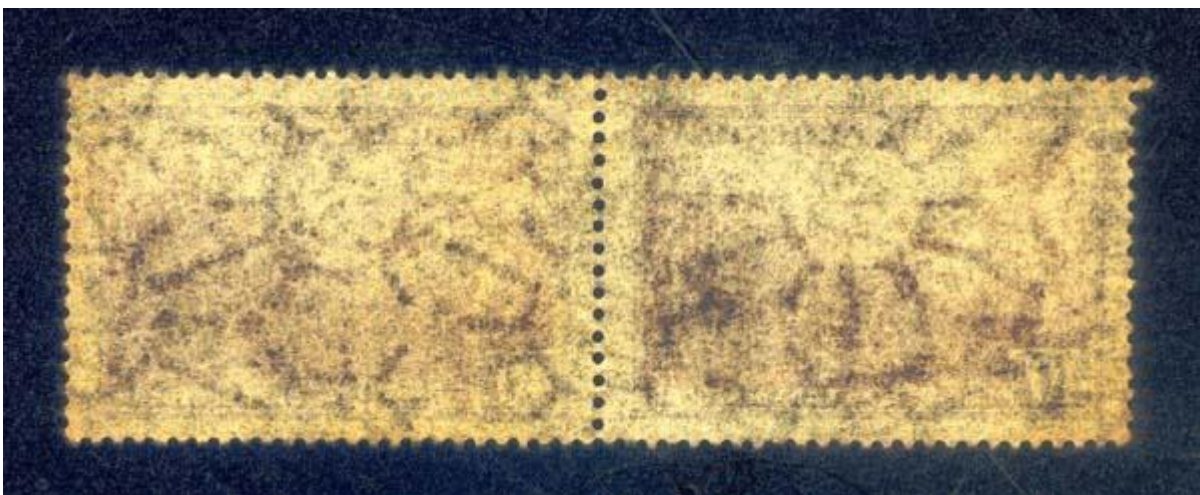
[The two major shades of the 40c2C](#)

The first shade is purple.





The second shade is reddish purple.





Here is a detail of these two shades compared.



Saturday, October 31, 2009

[A small selection of the 40c1L6](#)

These stamps were used in 1956 and 1957 and show some generalized plate wear.





Saturday, October 17, 2009

The 1p2D

The 1 peso value, like the 20c Large Format Cattle stamp (the 20cLC) was printed on the diffused (2D) and clear (2C) straight rays papers. This block was printed on the 2D paper.



Here is the back showing the watermark.



The lower right stamp has a plate scratch probably caused by placing the die into the printing cylinder.



Saturday, May 2, 2009

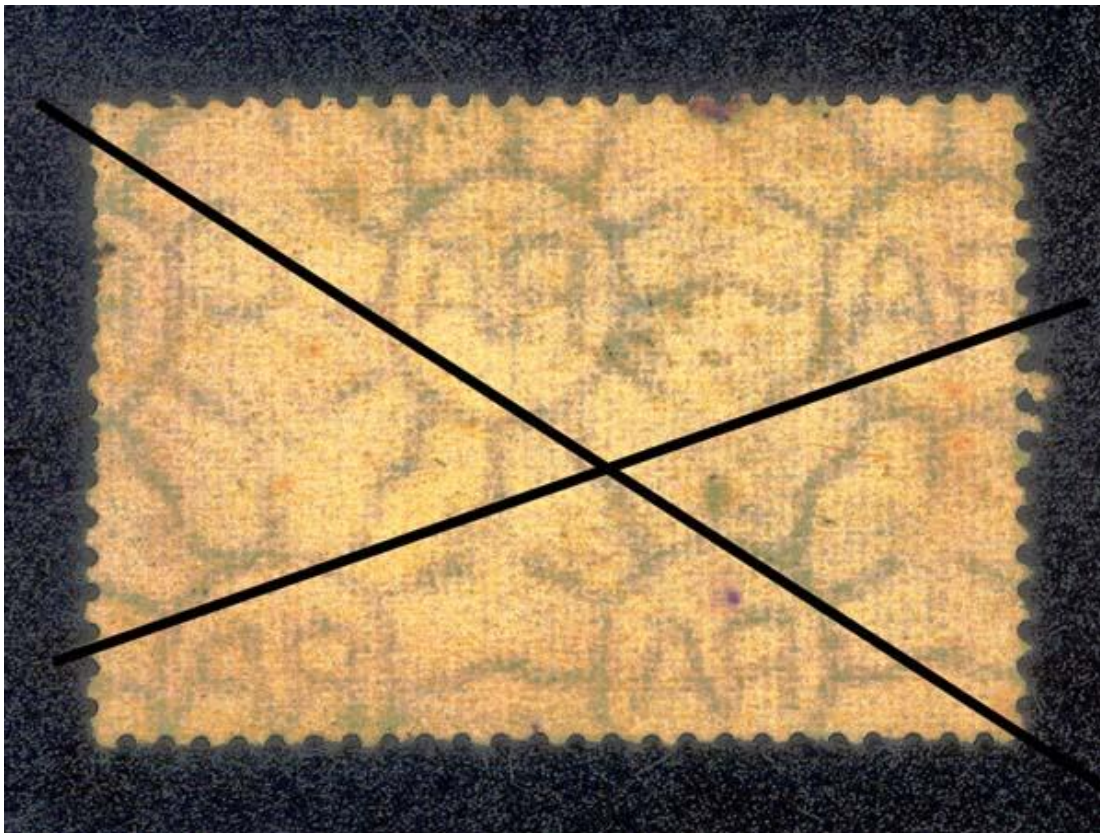
[The 2p1E3b 'cream' frame](#)

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.



Saturday, May 2, 2009

Colors of the 2p1L6

The 2 pesos in 1936 was a high value paying registration air mail rates. By the mid 1950s, the 2 pesos was a letter rate air mail definitive. The 1L6 paper was used on the stamps of this issue that were still in use in 1956/57. The paper is porous and has a grid similar to that of the 1E1 and the 1E3a. This stamp was printed in large quantities. I find a wide range of colors and plate wear.

Light blue, probably from worn out plates.



Hazy printing.



Normal colors.





Dark blue center.



Very dark blue center with some over-inking.



Saturday, October 17, 2009

[A selection of 5pNOPs](#)

The first specimen may be a plate variety, but I do not find a second specimen in my sample.



Additional 5pNOPs







including one canceled in 1950.



Sunday, November 30, 2008

The 20P1L2

I find two late printings of the 20p, the NOP unwatermarked opaque white paper, and this one. Here are two mint specimens with different stages of wear for the center that I compare here.







The watermark:



A few used ones.





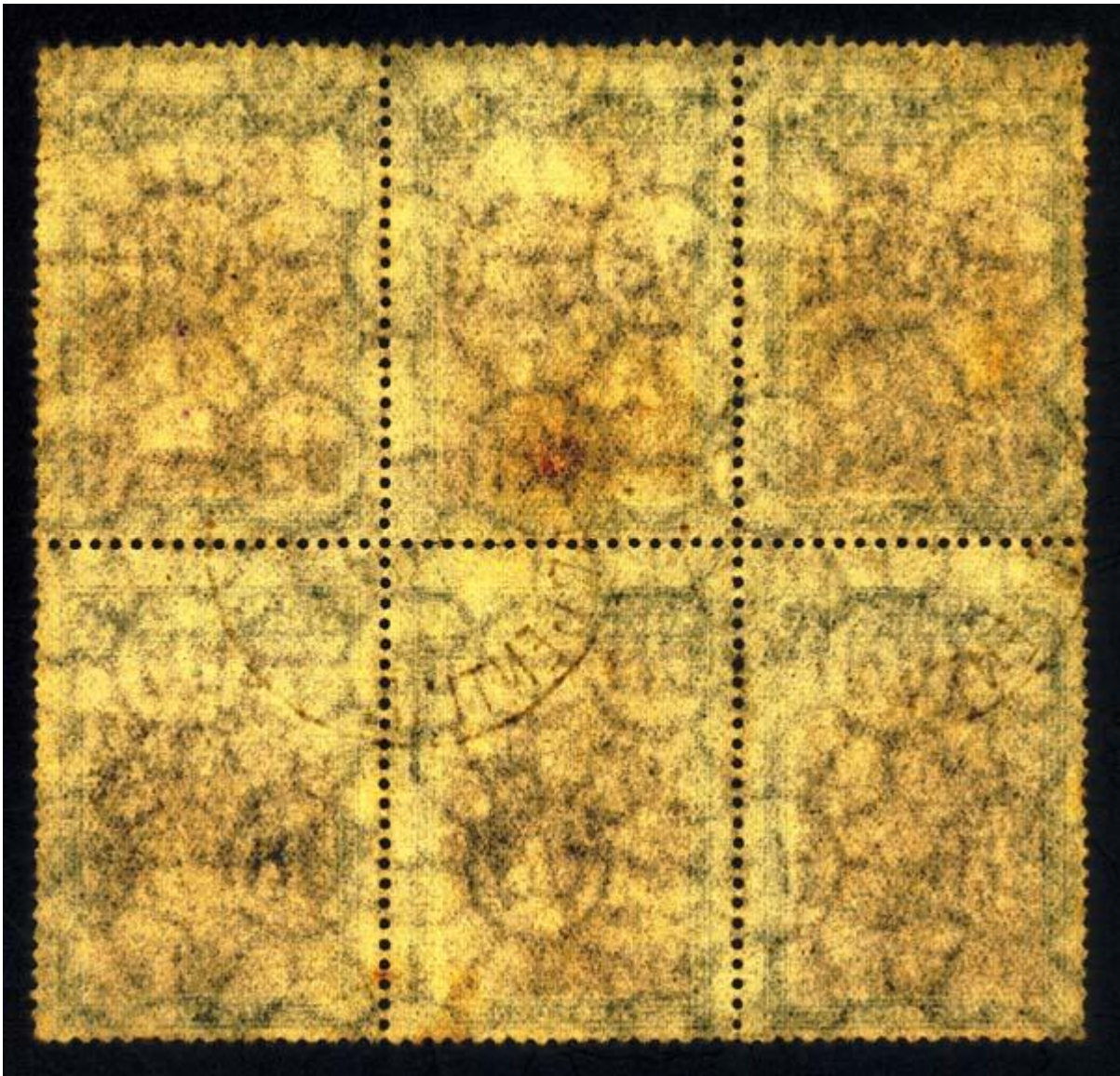
Saturday, October 17, 2009

Two 20 pesos blocks

The appeal of these high value blocks is unmistakable. Such a high face value was most likely paid for a post office box receipt.

This block is a 20p1E4.





This block is a 20pNGR.





The upper right stamp has a small indentation below the '20.'



