

# **The Argentina 1935-51 Definitives**



## **Notes**

**3**

**1935 - 1944 Regular Issues Part 2**

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*The Argentina 1935-51 Definitives*

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## **Introduction**

In these notes I serialize the work I have done to understand the Argentina 1935-51 definitives. The work shown here is incomplete and somewhat incoherent. It also has some gaps. I have opted to publish these notes now, instead of waiting an indefinite and most likely long period of time until I am able to write a cohesive and coherent book on this most complicated definitives issue.

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.

Referring repeatedly to the Argentina 1935-51 Definitives lengthens the text needlessly. From here onwards I use the descriptor Arg3551 to refer to this series. It is difficult to discuss Arg3551 without being forced to mention several aspects of a stamp: the colors, papers, gums and watermarks vary throughout the issue. For this quick guide, I state the basic aspects of each stamp, and progressively increase the complexity of the discussion until I arrive at a complete description.

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. Arg3551 was in use from October 1, 1935 to as late as 1961, by which time only one value was in postal use. Arg3551 was also issued as Departmental Officials and 'Servicio Oficial' officials. I discuss the officials in this guide. I discuss the extensive postal history of Arg3551 only for the purpose of how it can be used to identify the various printings.

There are several printings that are constrained to a single paper, or have a unique set of characteristics that make this printing most useful as a guide to a beginning collector. In this guide I use these constraining printings to describe a process by which a random sample of Arg3551 can be easily catalogued.

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### Design Review

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

### Regular Issues



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

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



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

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### ***Departmental Officials***

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







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| M.J.I.: Justice and Public Instruction   | M.M.: Navy  |
|--|---|
|   |   |
|   |   |
| M.O.P.: Public Works   | M.R.C.: External Relations and Culture  |
|   |   |
|  |  |

The two earliest papers were used for these overprints, the 1E1, in use between October 1, 1935 and all of 1936, and the 1E2, used in 1937.

| 1E1   | 1E2  |
|---|--|
|  |  |

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The 10cR, the Rivadavia Red value, is found in two types, as shown below.



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





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

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

### Servicio Oficial

There overprints replaced the departmental officials in 1937/38. There are several types of placement of the overprint relative to the stamp design and two types of overprint. The earlier type is slightly wider (12 mm) than the later type, both shown below. I discuss these in a chronological review left for later sections of this quick guide.





### **My reference scheme**

I use my own reference scheme to describe Arg3551. 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.

## **25c and 50c bundles part 4: 25c1Es**

Here I show a few 25c Wavy Rays from this selection.

The first paper, the 1E1. These have a limited range of shades.





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The second paper, the 1E2 of 1937. These have a limited range of shades.





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The fourth paper, the 1E4 of 1940, white and thin. These have a limited range of shades.



## **25c and 50c bundles part 5: 25c1E3s**

The 25c on 1E3 paper is undoubtedly the most common printing of this stamp. This type was used in 1941/42 and after 1943 with less frequency than in 1943, when it saw considerable use in a wide range of shades and colors.

This is the 1941/42 selection, mostly color rose.





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This is the selection from 1943 onwards, with various colors: light, faint background, deep rose background, or deep colors.





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## **25c value colors between 1939 and 1946**

This stamp has a complex mix of combinations of color and watermarks. I find the following:

Rose on 1E1 paper



Rose on 1E2 paper





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Rose on 1E3 paper, used in 1941/42



Neat, bright colors, from 1939, on 1E3 paper.



Neat, bright colors, slight plate wear, from 1945/46, on 1E3 paper.



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Another neat 1E3 specimen



I also find this latter stamp on the 1E4 paper.





## **Color variations in 1943 for the 25c value**

There apparently were several distinct printings of this stamp in 1943, showing a wide range of color variations, and all printed mostly on the 1E3 paper.

Dark colors and worn plate:



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Light rose and worn plate:



Very light, almost invisible background color:





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Dark rose background, plate with light wear:



I also find this latter stamp on the 1E4 paper.



## **25c and 50c bundles part 6, 50c1Es**

Here I show some of the 50c Wavy Rays from this selection. The design of this stamp, with a concentration of ink in the center-the oil platform-causes 'sock on the nose' postmarks to be somewhat faint.

The first paper, the 1E1. These have a limited range of shades.





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The second paper, the 1E2 of 1937. These have a limited range of shades. This stamp is somewhat rare.





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The third paper, the 1E3 from 1939 to 1944, has a few color varieties, but still is not nearly as common as the 25c of the same era.



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The fourth paper, the 1E4 of 1940, white and thin. These are usually found in a distinctive, deep burgundy red.





## **The 1E printings of the Large Format Pesos Values**

### ***The 1 Peso Without Boundaries Value***

This specimen is a 1E1.



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This pair is a 1E2. Notice that when compared with the 1E1 paper, the RA of the 1E2 is taller and narrower.





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Top specimen: 1E1; Bottom specimen: 1E2.



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I have a difficult time telling apart some 1E1 specimens from 1E3 specimens. The mesh used for the watermark is the same for both of these papers. The differences are in the color of the paper, and often, the date of the postmark. The 1E1 issues for stamps up to 1 peso sold off before the 1E3 specimens were issued. This pair is most likely 1E1 even though it is dated 1939, when the 1E3 stamps were first issued.





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Top specimen: 1E1; Bottom specimen: 1E3. Here are the two papers on one page. Notice that the 1E3 papers is has more diffused pores.





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Top specimen: 1E4; Bottom specimen: 1E3.





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Here is a 1E4 block of four. This paper was used in 1940, and this block was issued during that year.



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Here are two more 1E4 specimens. Notice that this watermark is perpendicular to the previous three.





## ***The 2 Pesos Value***

The top specimen is 1E1, and the second specimen is 1E3. The dark colors make paper comparisons more difficult for the 2 pesos than for values printed on lighter colors. Luckily, this 1E3 printing is from worn-out plates, a telling feature of some 1E3 printings. The bottom specimen is also a 1E3, but from a state of the plate with less wear than the middle specimen.





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This specimen is a 1E1 with a Rosario I.2 type I postmark.



This pair is also 1E1.





## *The Argentina 1935-51 Definitives*

The top specimen has porosity consistent with 1E1 or 1E2, but because of the dark colors, I am unable to assess the exact paper from this scan. The two lower specimens are 1E3.





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The top specimen is 1E3, the middle two specimens are 1E1, and the bottom specimen is 1E3.





### ***The 5 Pesos Value***

Both of these specimens are 1E3.



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Here is a block of four on the 1E4 paper, characteristically perpendicular to the 1E1/2/3 watermarks.





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The top specimen is 1E1, and the bottom specimen is 1E3.



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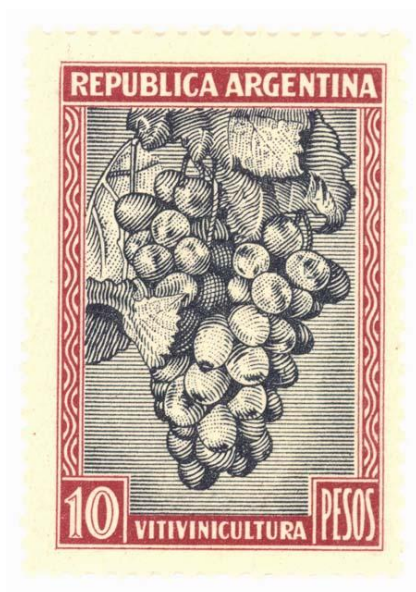
The top specimen is 1E4, and the bottom specimen is 1E3.





***The 10 Pesos Value***

The top specimen is 1E1, and the bottom specimen is 1E2.



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The top specimen is 1E2, and the bottom is 1E1.





### *The Argentina 1935-51 Definitives*

This block of four is a 1E3 printing.





***The 20 Pesos Value***

The top specimen is 1E1, and the bottom specimen is a 1E3.





### *The Argentina 1935-51 Definitives*

The top specimen is 1E1, and the bottom specimen is a 1E3.





## *The Argentina 1935-51 Definitives*

Both of these strips of four are 1E4.

