

# The Argentina 1935-51 Definitives

## The 10c M.M. Departmental Official

2011

3

Antonio Rubiera



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## Preface

In these notes I am collecting posts to the blog I have been maintaining dedicated to this issue. Here I show a selection of the 10c M.M. Departmental Official. Most of these stamps are of the more common type II flat plate. I also show a small selection of the considerably scarcer type I and the type II rotary plate. The latter, while not of the same rarity as the type I, is uncommon enough-I find 8 flat plate stamps to every rotary plate stamp. The type I selection used for these notes is composed of 13 type I's, 18 type I's M..M variety, and approximately 3,000 type II's.

Completing this series is a daunting endeavor. Through luck, perseverance, and thanks to low demand for these stamps, I have been able to assemble a voluminous reference collection with many rare items. I hope you learn from this study, and if you do not currently collect this issue, decide to collect it. If you have some of these stamps, I hope that you are able to differentiate the issues more accurately than by using the current catalogues.

Beginning collectors to this series encounter several stumbling blocks. The first stumbling block, which is encountered by collectors using the Scott catalogue, is that the stamps have been grouped using a scheme that is based on the major watermark types; ignoring the difference for the same watermark as used on the various papers, the variations within a watermark type, and the changes of other printing characteristics through 20 years of postal use. The second stumbling block, which collectors using the Argentinean specialized catalogues encounter, is that the issues have been grouped in a loosely chronological scheme that separates Argentinean papers from imported papers. I use a description scheme for the stamps that is independent of the catalogs. Those who have studied or collected this series for a few years have likely been confused by the catalog numbers. Most collectors in North America use the Scott catalogue, and most collectors in Argentina use the Petrovich and Kneitschel catalogs. These three catalogs have confusing numbering schemes and all do not differentiate all of the papers correctly. The Klass specialized Argentinean catalog comes closest to an accurate description of this issue, but misses a few papers. I unfortunately have not had time to describe the inaccuracies found in these catalogs. As of this updated edition a book by Pettigiani has been published that describes fairly well the papers for this series, yet even this advanced monograph does not completely capture what is known today. I unfortunately do not have time to compare my work to Pettigiani's in this update...I have only so much time available for stamp work these days.

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





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## Design Review

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

### Regular Issues



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



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





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

### ***Departmental Officials***

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

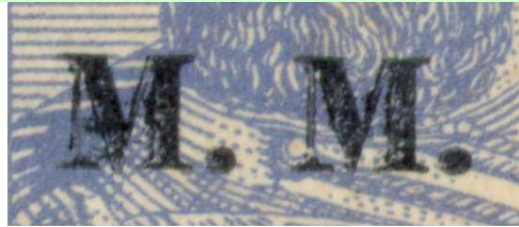




M.J.I.: Justice and Public Instruction



M.M.: Navy



M.O.P.: Public Works



M.R.C.: External Relations and Culture



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



There are at least 128 departmental official major issues. 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.



### ***Servicio Oficial***

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





## My reference scheme

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

The scheme combines:

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

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

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

For the papers I use the following scheme:

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

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



## Introduction

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

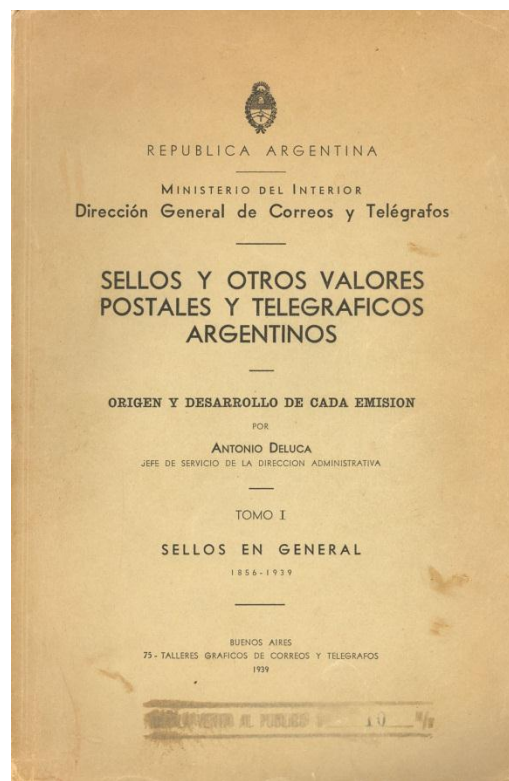
Upon finishing the first edition of the first book, in 2007, I realized that my knowledge of this issue was still very limited. I needed to study the stamps using what I had learned from the Moscatelli exhibit. I especially needed to completely scope out the sixteen watermarked and two un-watermarked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

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

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

## Catalogs and other References

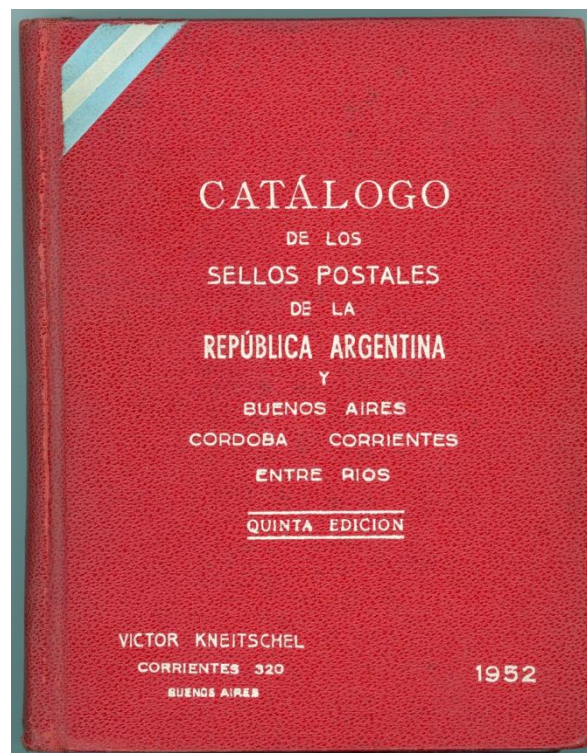
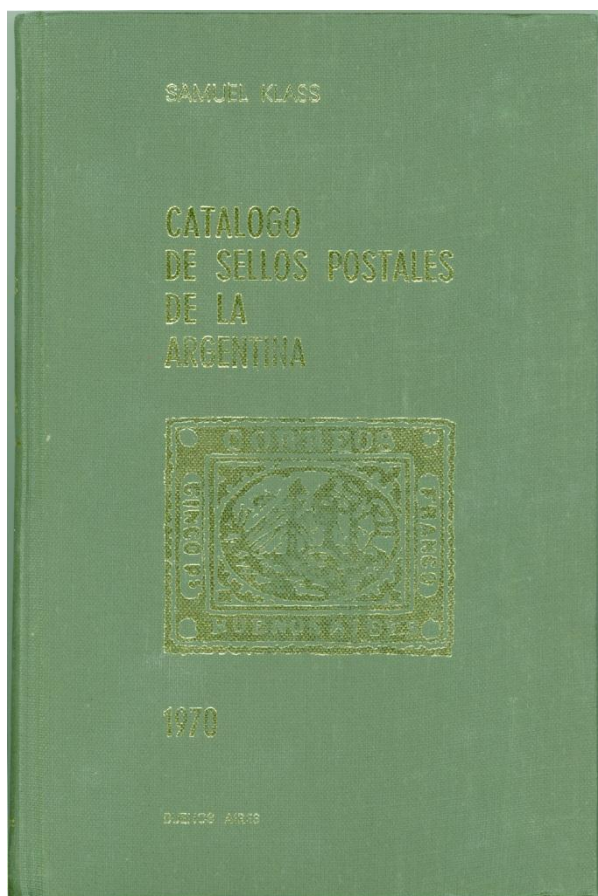
The only primary reference I have for Arg3551 is the book published by the Argentinean postal authorities in 1939, and authored by Antonio Deluca. It is the first volume of two and the second volume I have been told does not cover postage stamps. This book contains various design details, printing quantities 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 1Ls), 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.

## Overview of the 10c M.M. DEPOF

The Departmental Officials issues of the Argentina 1935-51 Definitives is one of the most difficult series to complete. There are a few printings that are uncommon, and all others are rare, when we compare any one DEPOF to the relatively more common regular issue base stamps. There are three types for each 10c Rivadavia Red that was overprinted for the eight departments or ministries:

1. Type I: By the look of these stamps the batch of type I stamps used for the M.M. overprint came from the latest printings. These late printings show considerable plate wear. The color of the stamp is a deep burgundy, and the ink used for the overprint is shiny. There is a mistake on some of the overprints and these read M..M instead of M.M. This error was corrected before the two other types were overprinted.
2. Type II flat plate: This is the largest printing, and comes in a wide range of shades and states of plate wear. A small number of these stamps can be confused with type I's by the color of the base stamp, but most are a medium burgundy to a deep red.
3. Type II rotary plate: This is a small printing for the M.M. judging by how much more common the Type II flat plate is. The stamp is slightly longer and the quality of the printing is very low. The design has a wash-out look that makes the measurement of the length of the stamp, or of the perforation, completely unnecessary. The perforation for this type is published in the catalogs to be 13 ½ along the long end, and 13 for the other two types. The font for this overprint is ever-so-slightly different to that of the previous two types.

For the type II flat plate, which is composed of 1,596 of a total of 1,922 stamps (83 percent), I have: 13 pairs, 164 strips of three, 104 strips of four, 16 strips of five, 43 blocks of six with a few strips, 13 blocks of eight, 1 of nine, 8 of ten, 6 of twelve, and one each of fourteen and fifteen. I also find in this sample 291 type II rotary (15 percent) and 35 type I's (2 percent). Adding to these numbers the assumption that this selection had been cherry picked for type I's, I would bump up type IIs to between 3 and 5 percent of all 10c M.M.s, and that still makes for a rare stamp. Here is a comparison between the flat plate (left) and the rotary plate (right).







Figure 1: top row left is type I, top row right is M..M type I, bottom row left is type II flat plate, and bottom row right is type II rotary plate.



Figure 2: Overprint details from top to bottom for the type I, type I M..M, type II flat, and type II rotary.



### 10c M.M. type I examples

Type I has a solid color wedge in the design immediately to the left of the 'BERNARDINO' legend. Type II has a few dots horizontally at top right and bottom right of this wedge.



















**10c M..M range**

This selection includes clean and worn printings.











































**10c M..M smeared ink variety**

This first stamp shows slight over-inking and is not this variety.



These two stamps are this variety, and basing on the large sample from which I have only been able to get two, it is likely that there is one and no more than a few of these varieties in the plate.







## 10c M.M type II flat examples

Type I has a solid color wedge in the design immediately to the left of the 'BERNARDINO' legend. Type II has a few dots horizontally at top right and bottom right of this wedge.

























































10c M.M. type II rotary examples































### 10c M..M plate varieties

This first stamp has a small knob bend to the upper left corner.







This stamp has a major bend to the lower right corner.







**10c M.M. knob and bottom edge flaws**

This plate variety seems to be from the dies used to populate the plate.



First row, first stamp





First row, second stamp





Second row, second stamp



Second row, first stamp



Second row, second stamp







Second row, third stamp







First row, first stamp



First row, second stamp



## 10c MM 'small shadow over the numeral' plate variety

Here is yet another variety that is likely found on the dies used to make the plate. In these strips, the stamp number is in reference from the left.



Fifth stamp





Fourth stamp



First stamp





Second stamp







Third stamp



### 10c M.M. deformed N plate variety

This plate variety is to the right of the broken L variety in the next posts. From the latter variety I am almost certain I can state that the flat type II plate was populated with a 5 by 5 secondary die matrix.



First row, first stamp







Second row, first stamp





Second row, first stamp





## 10c M.M. broken L repeatable variety

These blocks have two 'broken L' varieties, spaced five wide. By the frequency of this variety, which is lower than it would be if the place was made with a 5 by 2 matrix, I am guessing this plate was constructed with a 5 x 5 matrix.



First row, first stamp



First row, second stamp



First row, sixth stamp



First row, first stamp



First row, sixth stamp





## 10c M.M. strips with the 'broken L' variety to the right

In all of these strips the third stamp from left to right is the 'broken L' plate variety













## More 10c M.M. 'broken L' in strips

These are in the middle or leftmost in the strip.



First stamp



Second stamp





Second stamp



Third stamp







First stamp





First stamp







First stamp



This strip has a 'shadow over 10 variety'



Second stamp



Third stamp





# 10c M.M. 'broken L' vertical strips

Third stamp



Second stamp





Second stamp



Second stamp

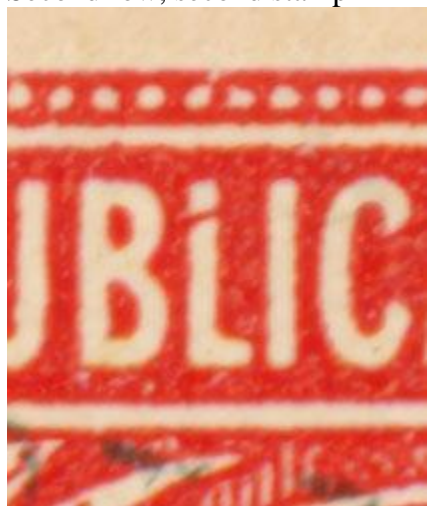




**10c M.M. 'broken L' blocks**



Second row, second stamp





Second row, third stamp







Second row, second stamp





Second row, fourth stamp







Second row, second stamp



## Additional 10c M.M. 'broken L' multiples



First row, third stamp



Second row, third stamp





The additional plate variety found on the previous block is also found on the next strip.



Fourth stamp





First row, third stamp



Second row, third stamp





## Connecting the 10c M.M. plate varieties

Blocks with the 'broken L' plate variety in the left upper corner yield connection to the 'upper left knob' and the 'lower edge with outer scratches' plate varieties.



First row, first stamp



First row, second stamp



Second row, third stamp





## 10c M.M. buckled top edge plate variety

By the small number of these I find in this large selection, this plate variety is likely found in only one position of the plate.



Second stamp.





Second stamp.







First row, first stamp.





First row, third stamp.







First row, first stamp.



First row, fourth stamp.







First row, first stamp.





First row, second stamp.



### 10c M.M. nick to top edge plate variety

By the small number of these I find in this large selection, this plate variety is likely found in only one position of the plate.





First stamp.



Second stamp.



Third stamp.



Fourth stamp.



Fifth stamp, with the nick to top edge plate variety



Here is a second example.

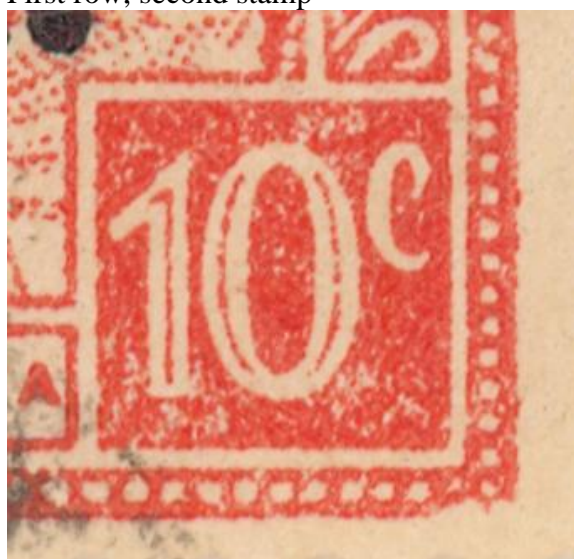




## 10c M.M. rotary plate flaws and varieties



Lower right corner nick  
First row, second stamp





Lower right corner nick (may not be the same variety as the previous stamp)  
Second stamp from the top







First row, second stamp



Second row, second stamp







Third stamp from the left



First row, first stamp



Second row, first stamp. This is a remarkable plate variety: a long scratch vertically across the face of Rivadavia





## 10c MM Postmarks

*Oficina Postal Ambulante 127*





**Oficina Postal Ambulante No. 150**



**Barranqueras**







## ***Barra Concepcion***



## ***Campana***







**Canal San Fernando**





## ***Candela***



## ***Colon***



## ***Suc 1 Concordia***





## ***Campana***



## ***Cinto Bermejo***





## Corrientes



## ***Cayasta***



## ***Colonia Bouvier***





**Comodoro Rivadavia**



***Diamante***



***Esquina***





## **Formosa**



## **Telegrafo de la Nacion - Formosa**





**Gral J. F. Uriburu**



**Guaileguachu**





Garruchos



*Helvecia*



*Ibicoy*





***Ituzaingo***



***La Plata Puerto***





## ***Mar del Plata***



## ***Ocampo***



***Paso de la Patria***





***Paso de los Libres***









## Patagones









**Pilcomayo**



**(C.E. y V.D.) Posadas**







***Puerto Bermejo***





**Puerto Deseado**



***Puerto La Plata***





***Puerto Madryn***



***Puerto San Martin***



***Telegrafo de la Nacion Puerto Santa Cruz***



***Ramallo***





## ***Rio Gallegos***



## ***Rosario***





**R Rosario**





**San Carlos**



**San Javier**





**San Nicolas**







## San Pedro



## Santa Fe



## Santa Fe























***Santa Elena***



***Santo Tome***



**Tigre**





















**Uruguay Suc 1**







## *Ushuaia*







## ***Villa Constitucion***







