

The Argentina 1935-51 Definitives



Notes

2009

A Beginner's Collection

6

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:

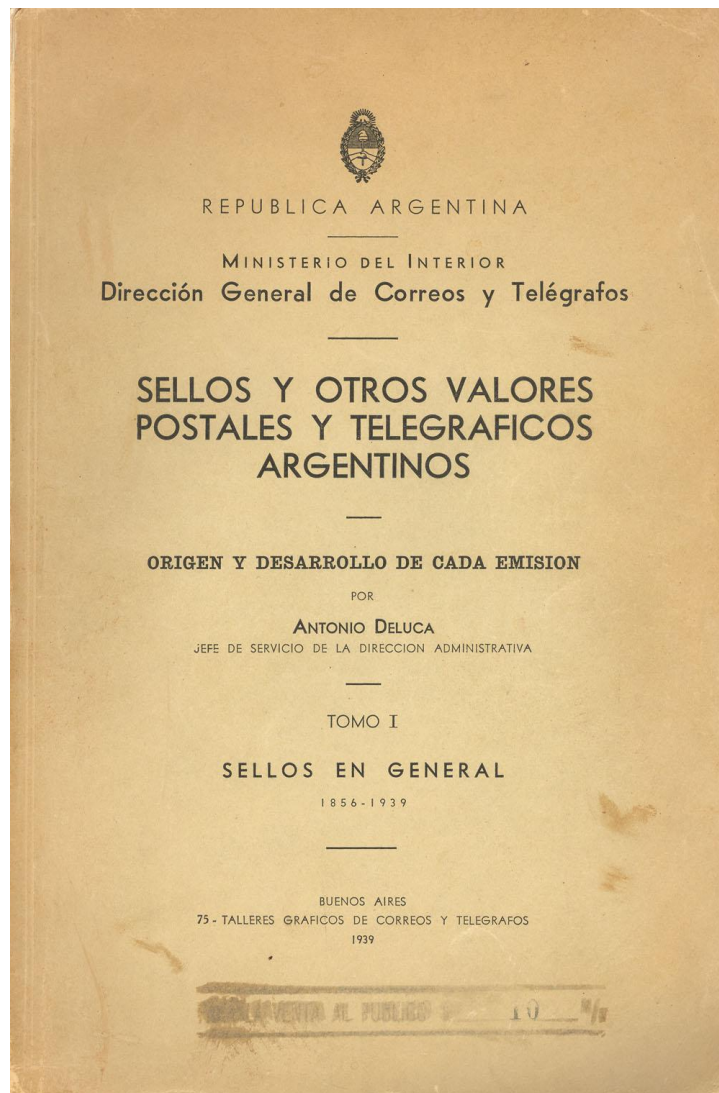
1. Decides to issue on October 1, 1935 the 1/2c, 1c, 2c, 3c, 4c, 5c, 6c, 10c, 12c, y 20c (fullname version: JMG) values.
2. Demonetizes from January 1, 1936 onwards the previous (San Martin) issue.
3. Allows the exchange of San Martin stamps for the new stamps during the first 90 days of 1936.

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.

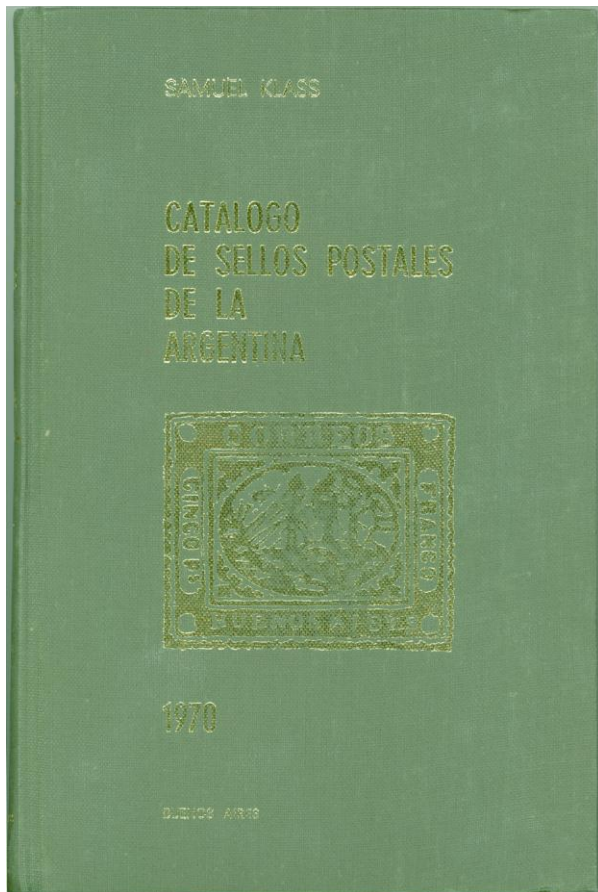
Catalogs and other References

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.

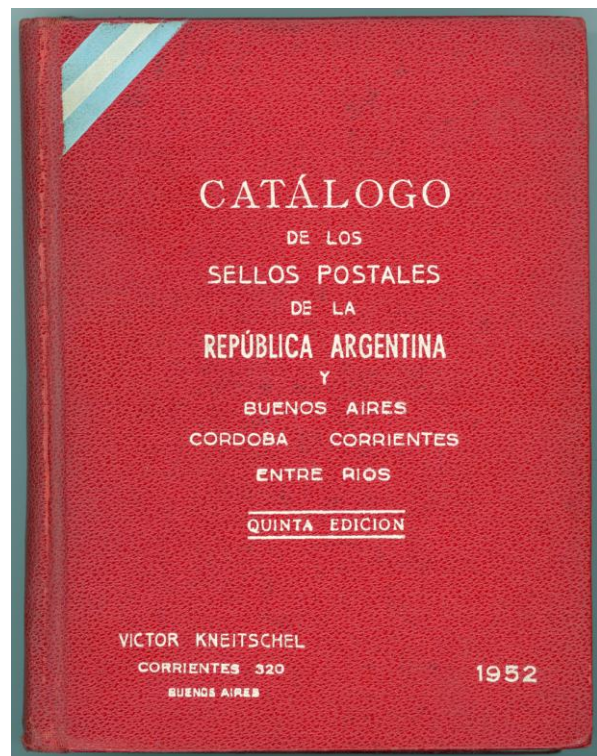


The specialized catalog written by Samuel Klass is my most important secondary source for the regular issues. It contains the most complete reference to all sorts of varieties and a few earliest use mentions. Klass has a summarized listing of the Arg3551 officials. The catalog that is most often quoted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



1E1

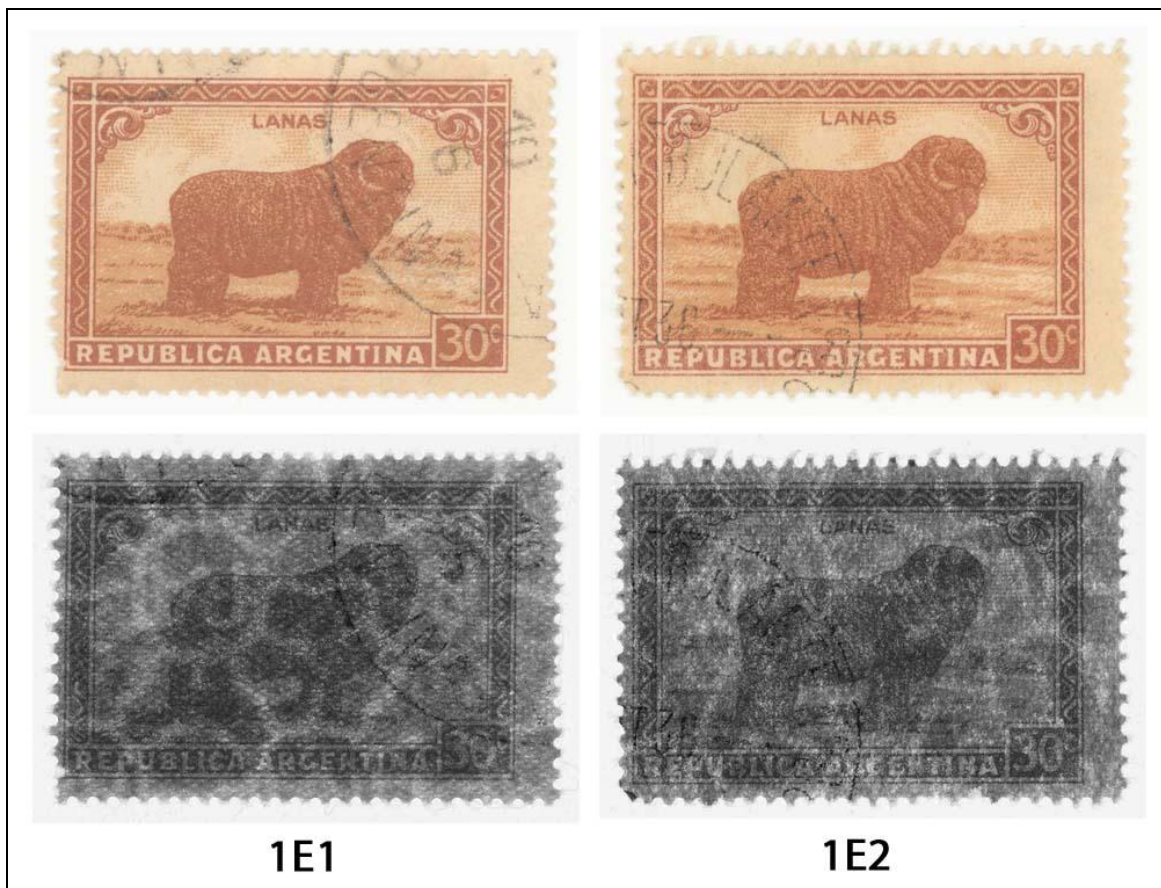


1E2

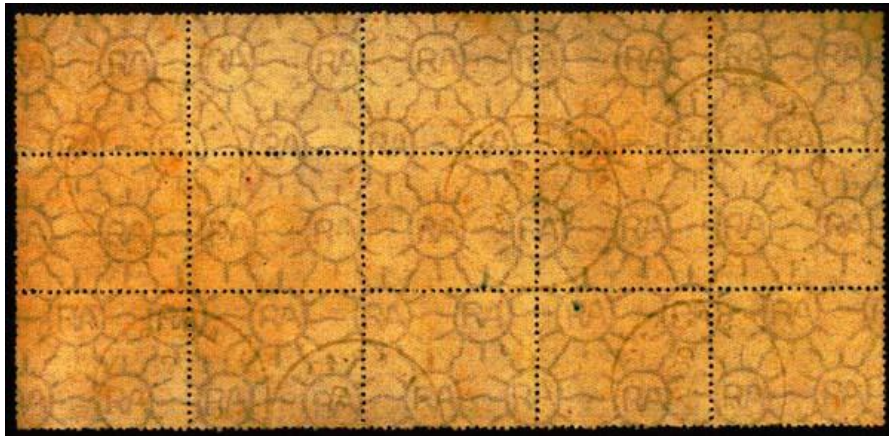
There are three characteristics that are optimal conditions that help the identification effort in reference to the papers:

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

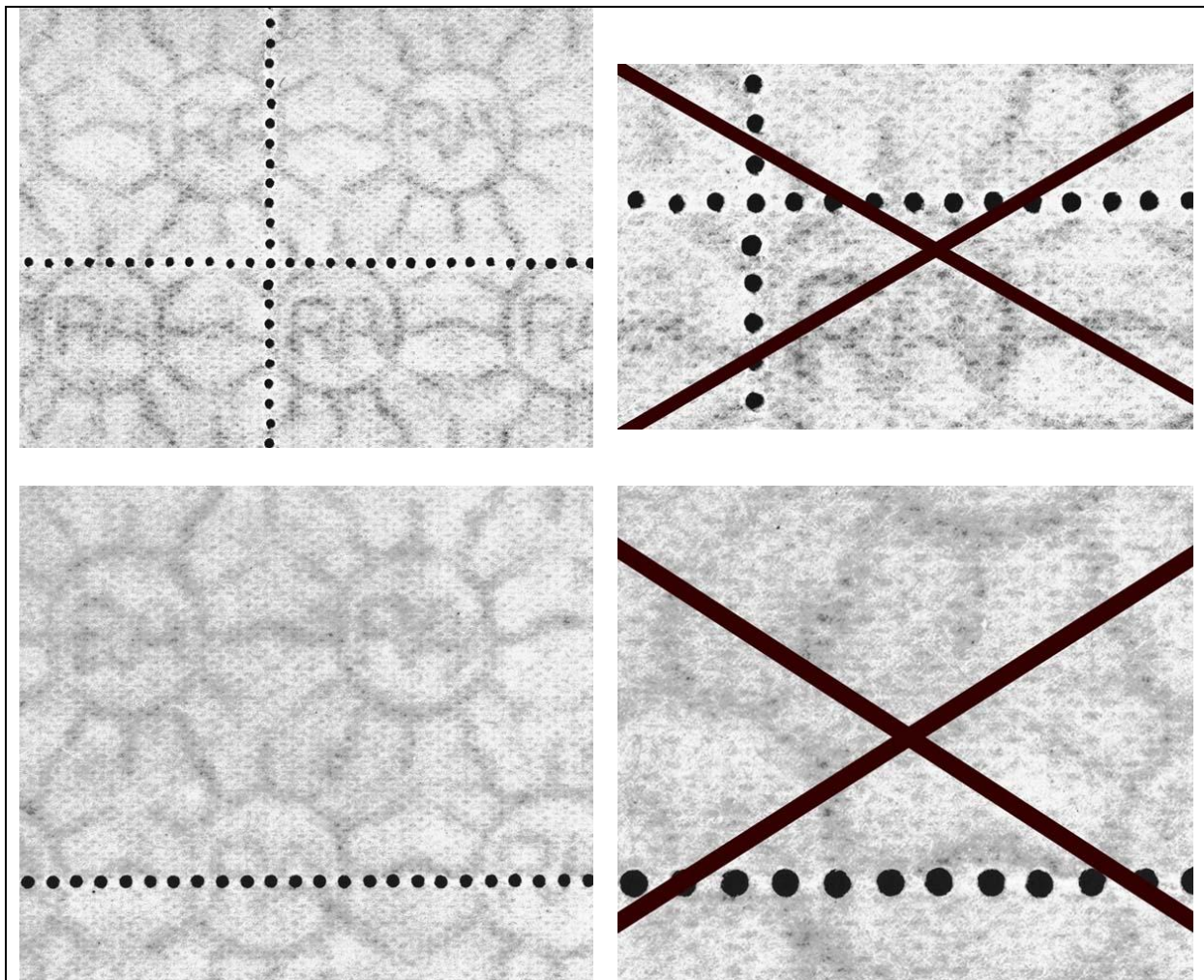
The 25c, 30c, and 50c values satisfy these three optimal conditions. Each of these values received high postal use during different time periods because of changes to the postal rates. I find the 25c to be most common between 1939 and 1943, the 30c between 1936 and 1943, and the 50c between 1951 and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

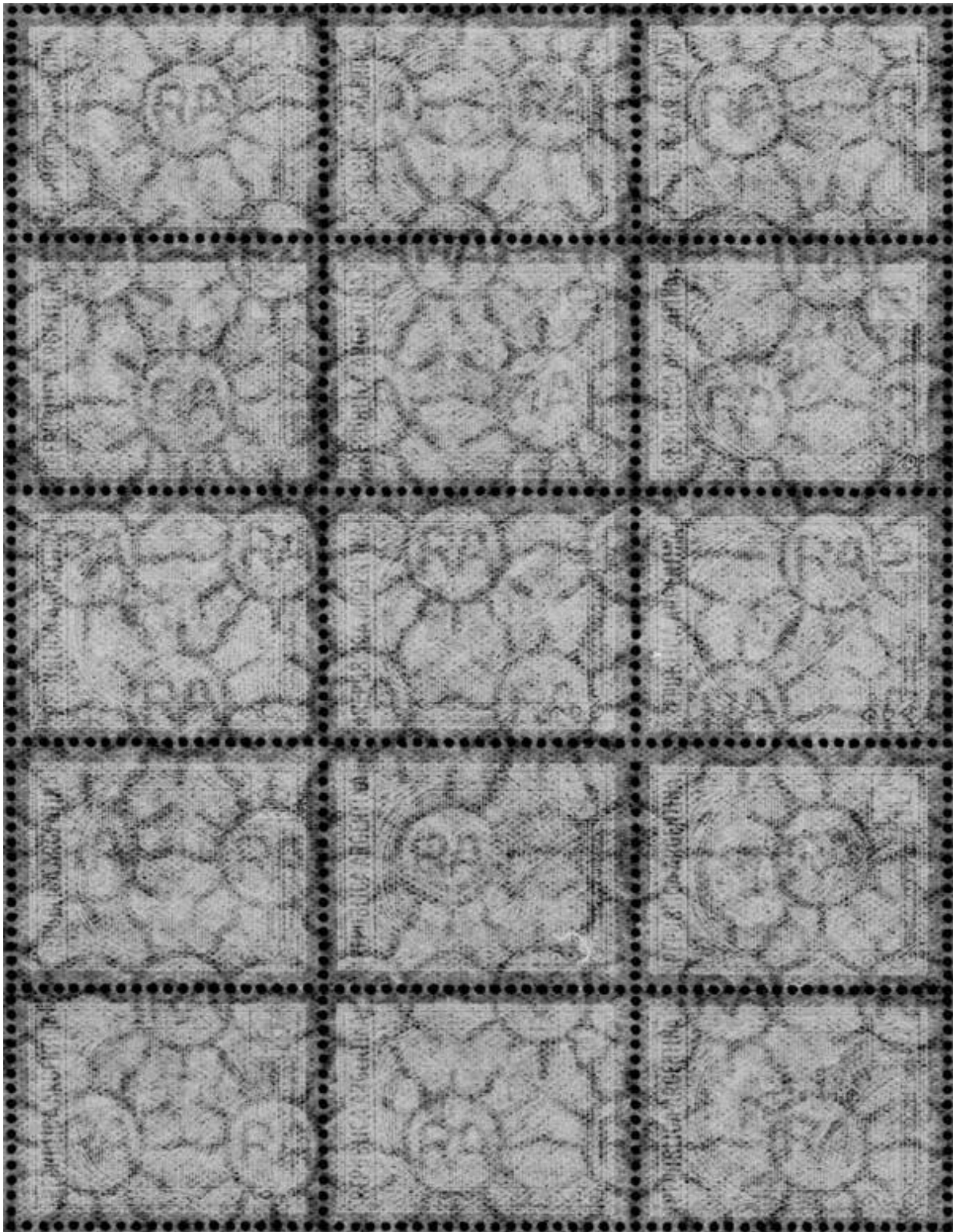


The best way to be able to easily discern the papers is to have many specimens to use as references. Here are a few for your use. Both of these are 1E1.



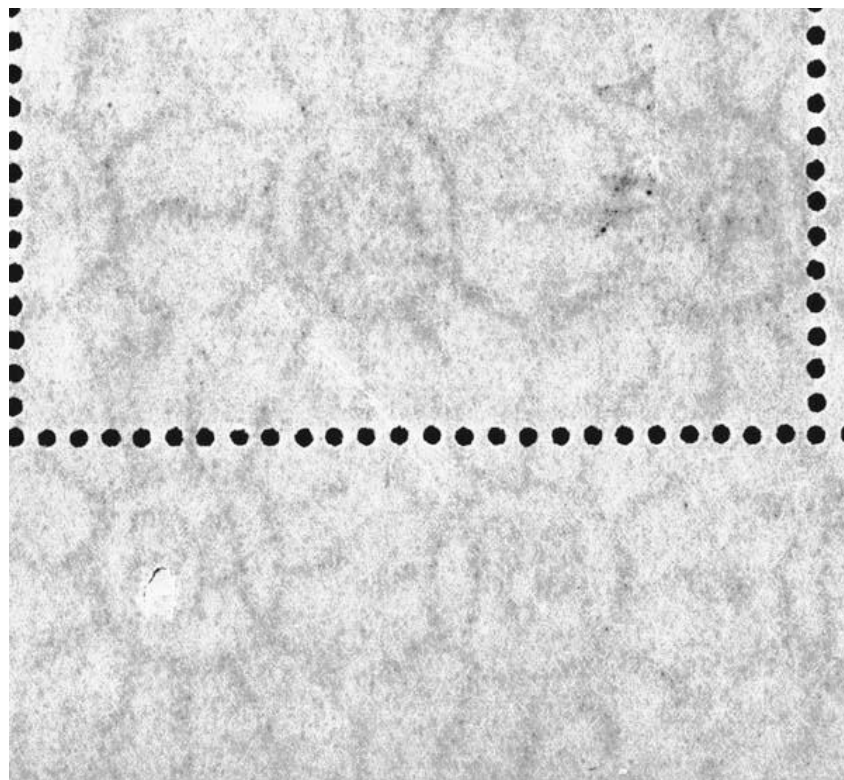
Here are examples of the 1E1 paper on which I have drawn an X to show the alignment of the background grid.





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

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



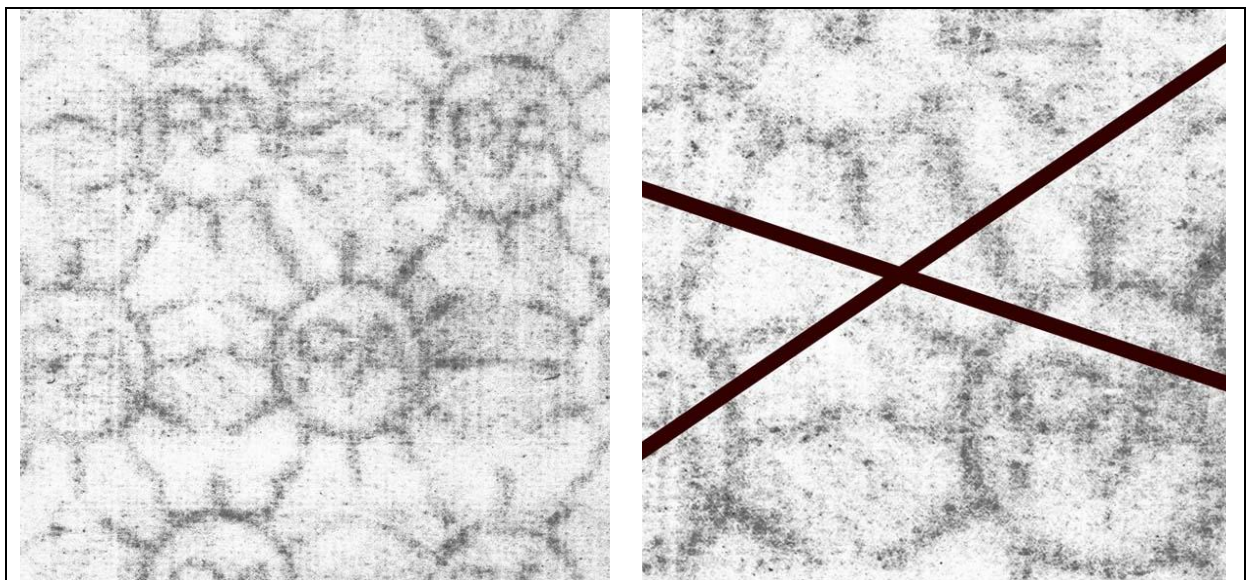
Here are two additional 1E2 specimens.



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



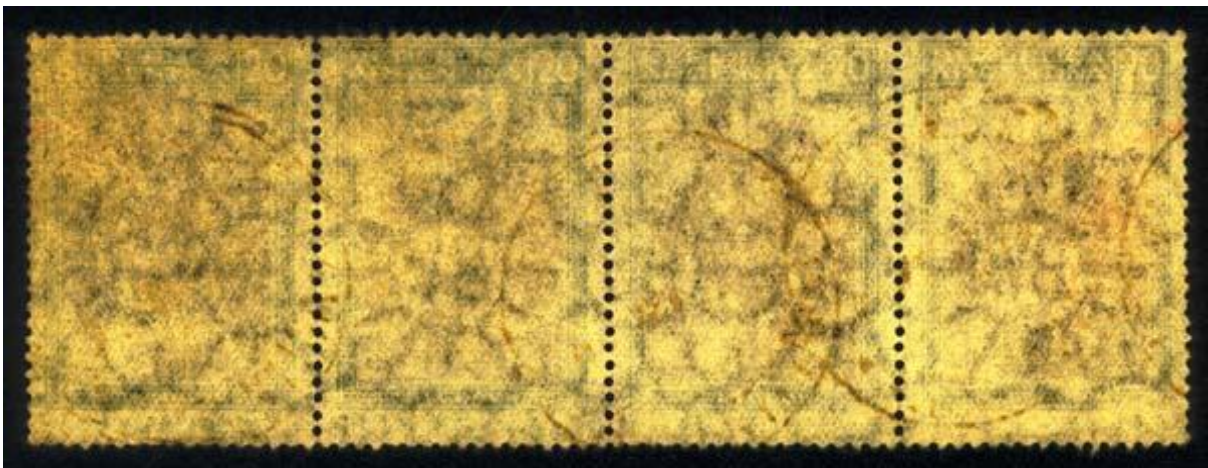
Here is a 1E3 example from an imperforated block of four of the 20cLC.



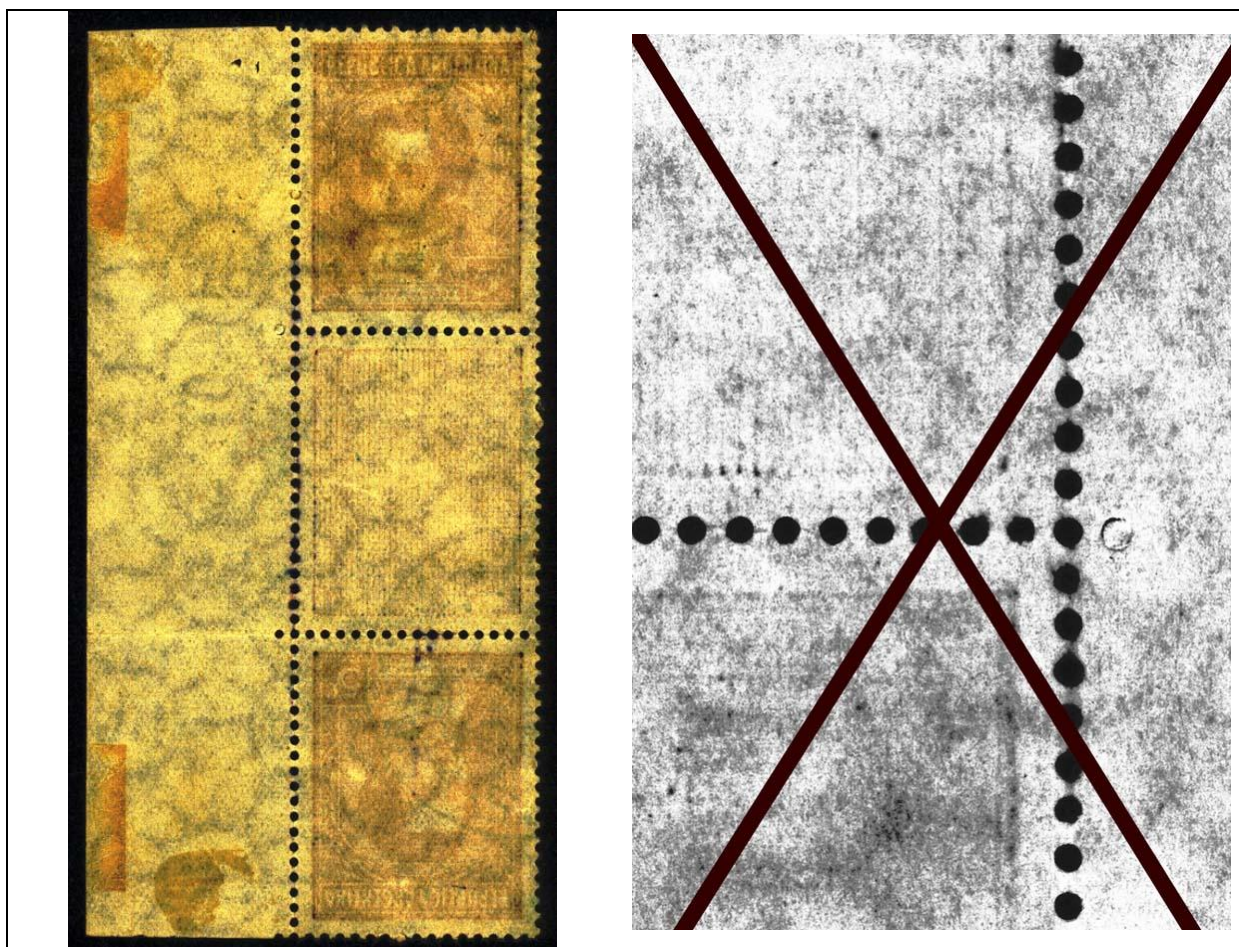
The 1E4 paper was issued in a small run in 1940. The most distinctive specimen is the 50c1E4, which has a distinctive burgundy red frame color.



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



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



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

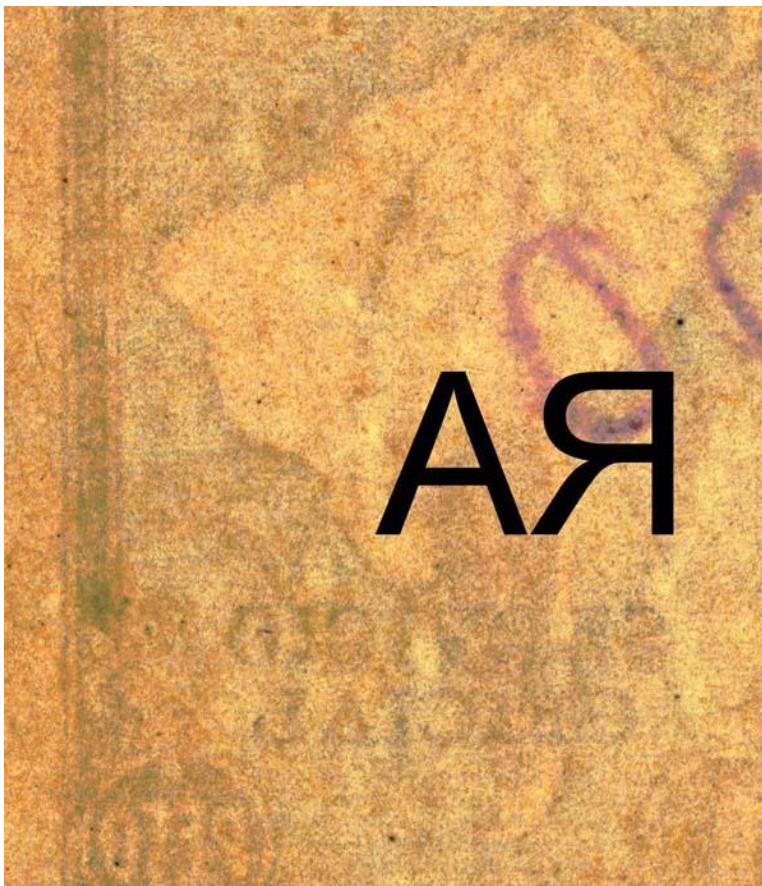
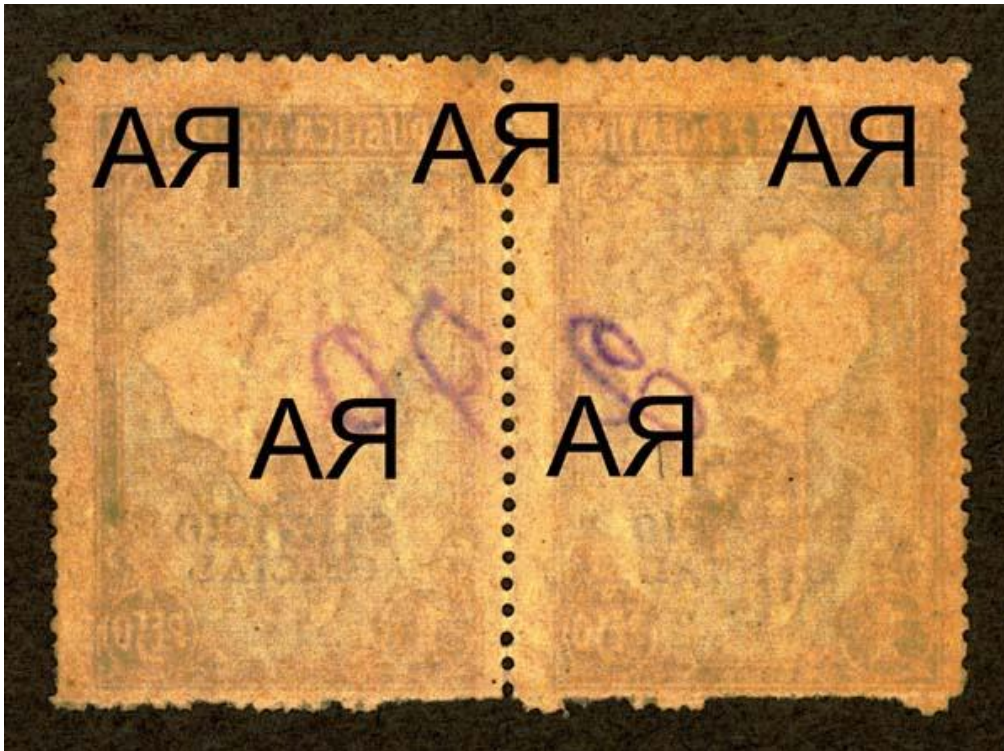


The clays

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

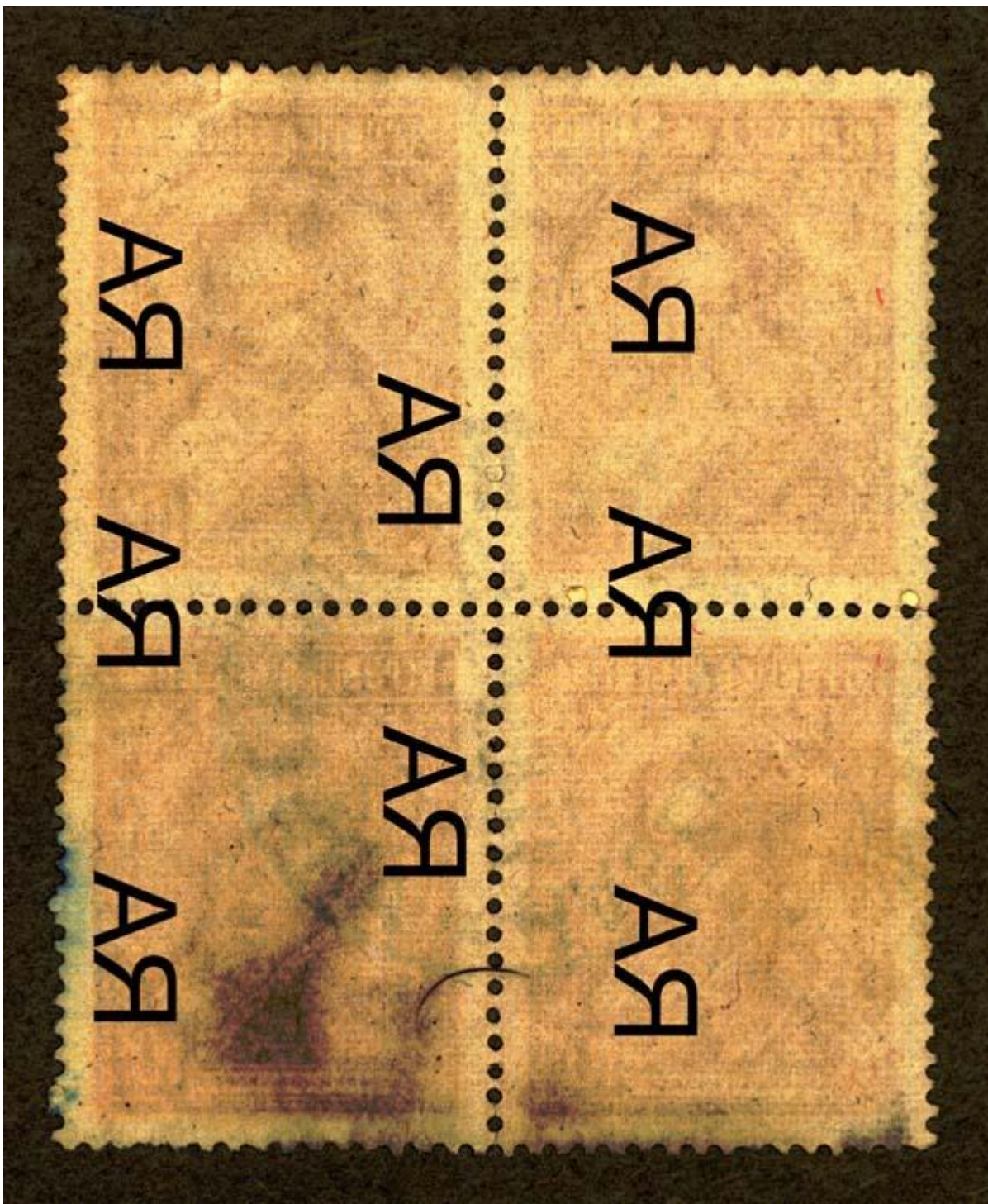


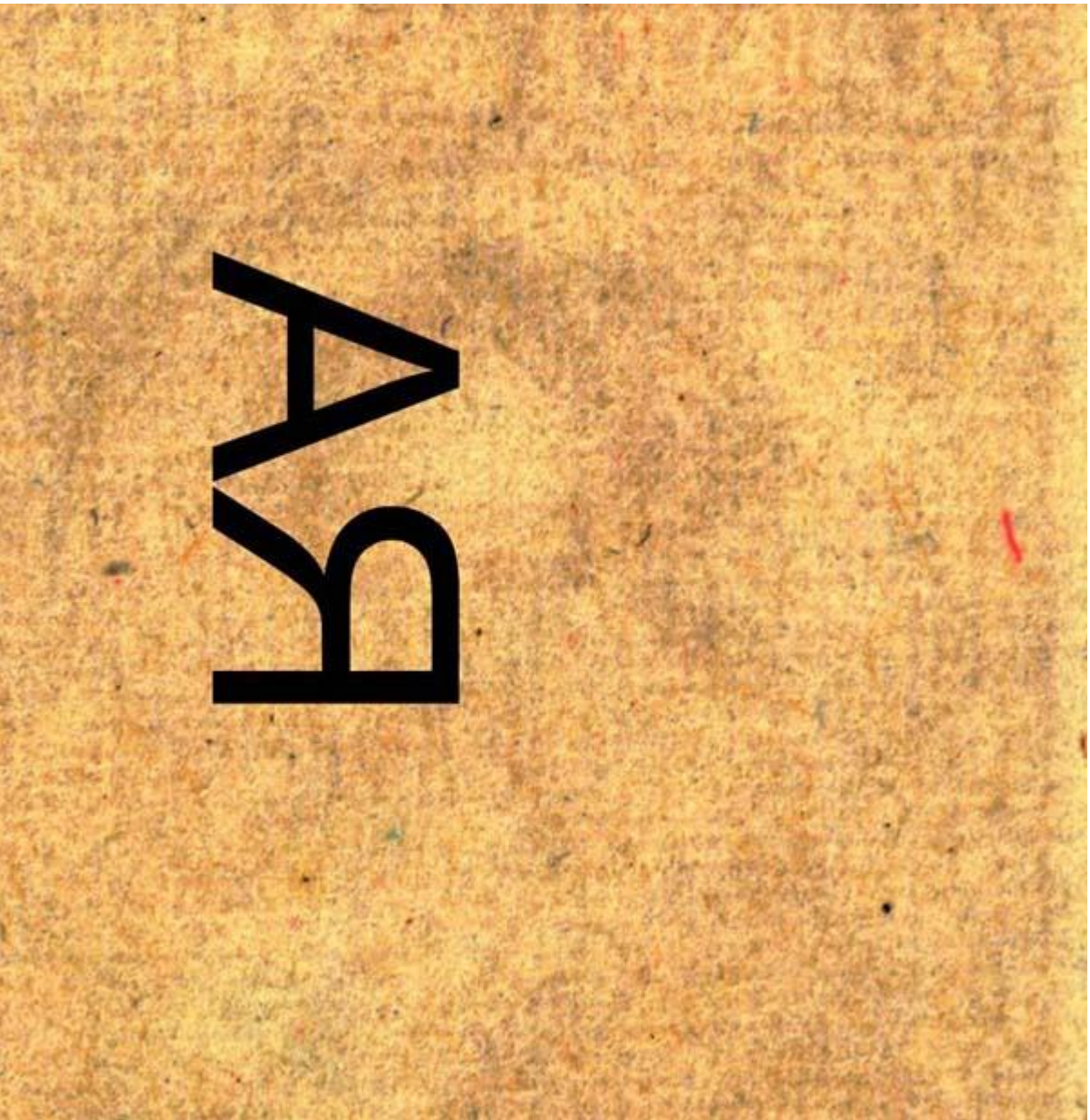
CL1B, from 1943, mesh same as 1E4

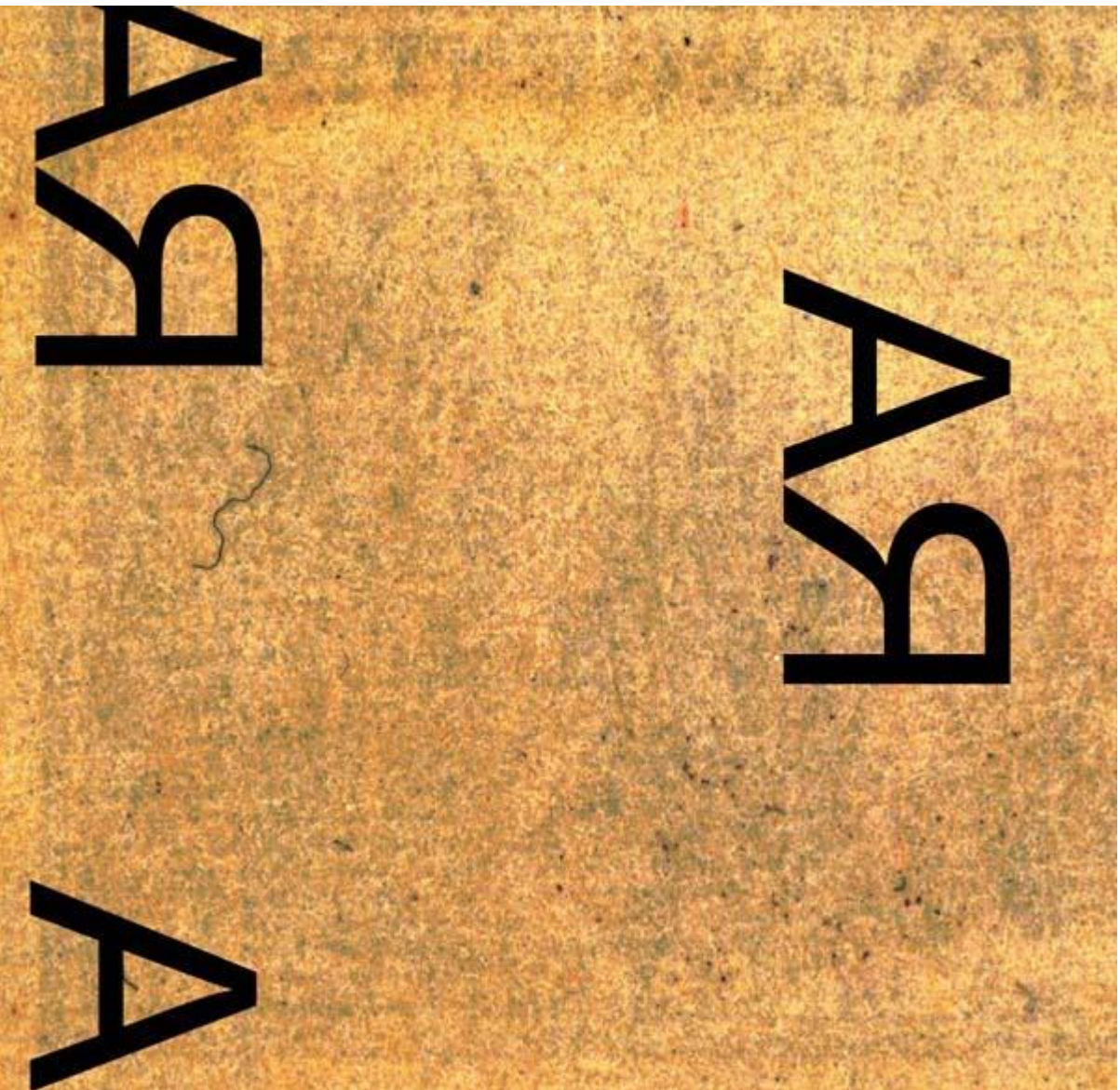


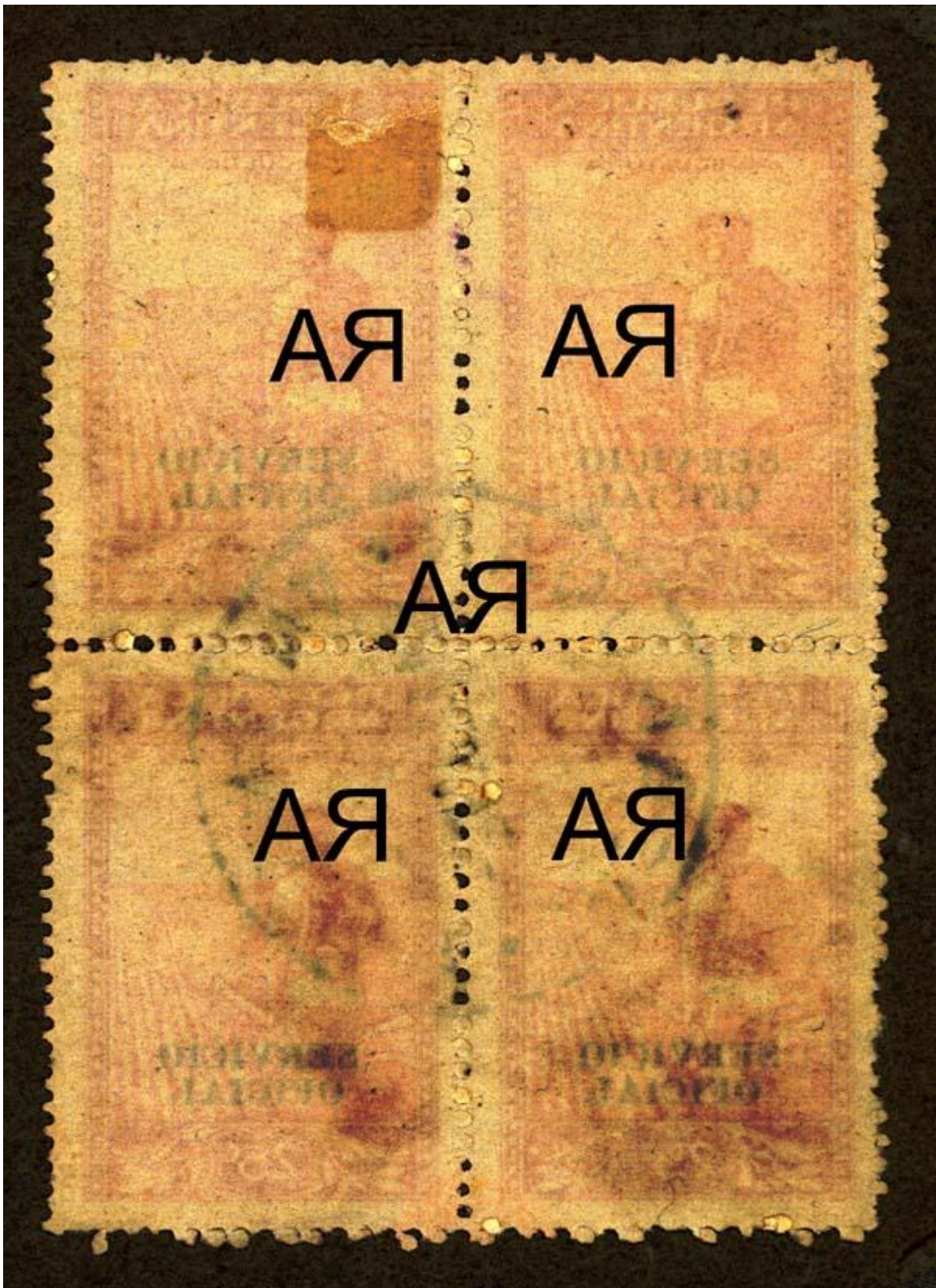
CL2A, from 1948-51, mesh same as 1E3b

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



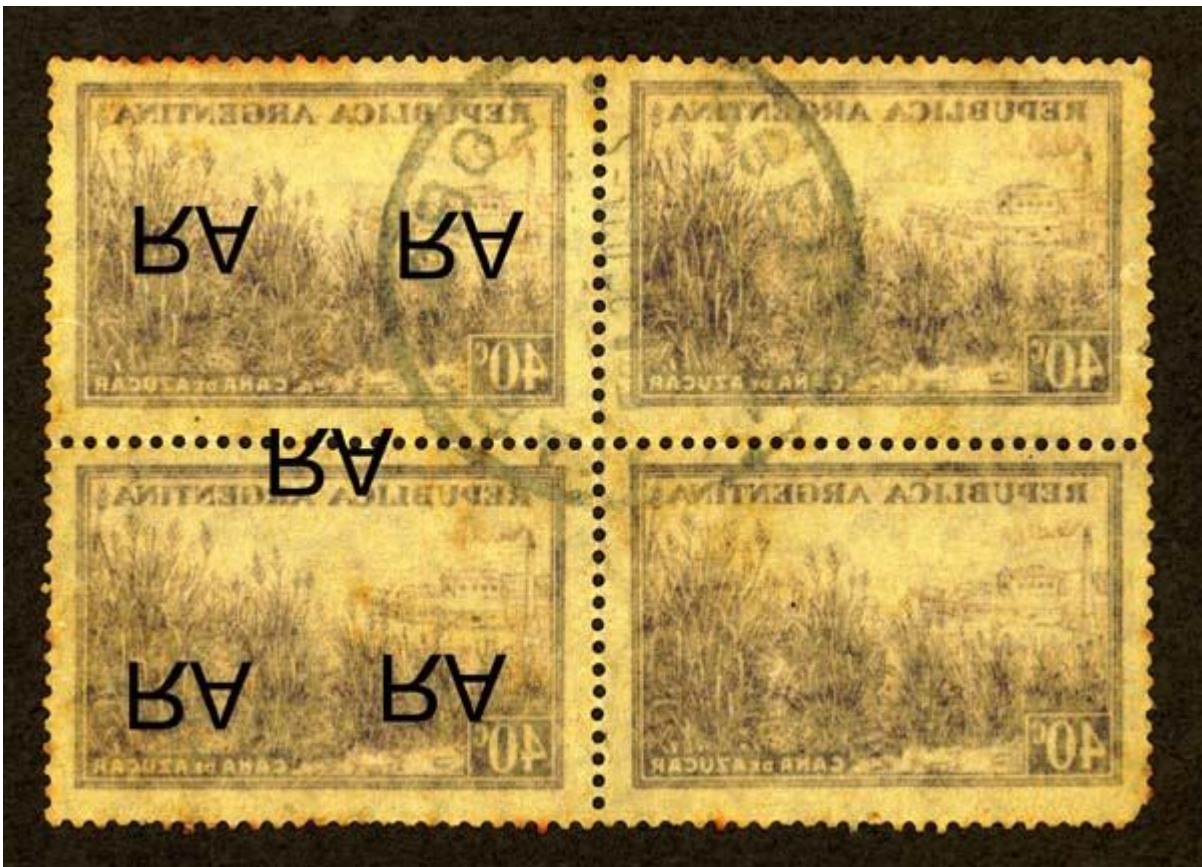








CL2B, from 1952, mesh same as 1L2





The un-watermarked papers (NGR and NOP)

[There are two types of NGR](#)

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



NGR-LR, longer grooves horizontally left to right



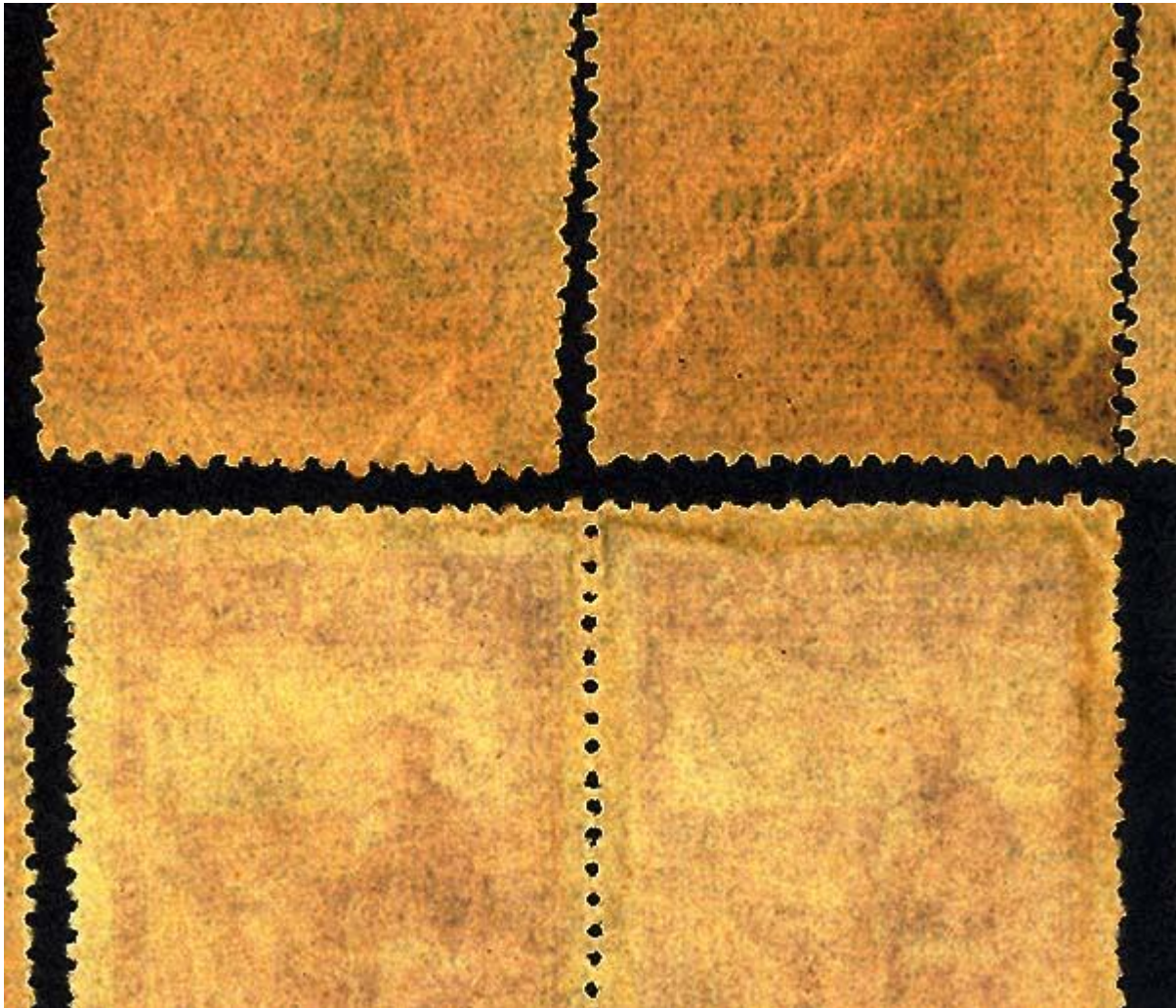
NGR-UD, longer grooves vertically up and down



Reference NOP Specimen

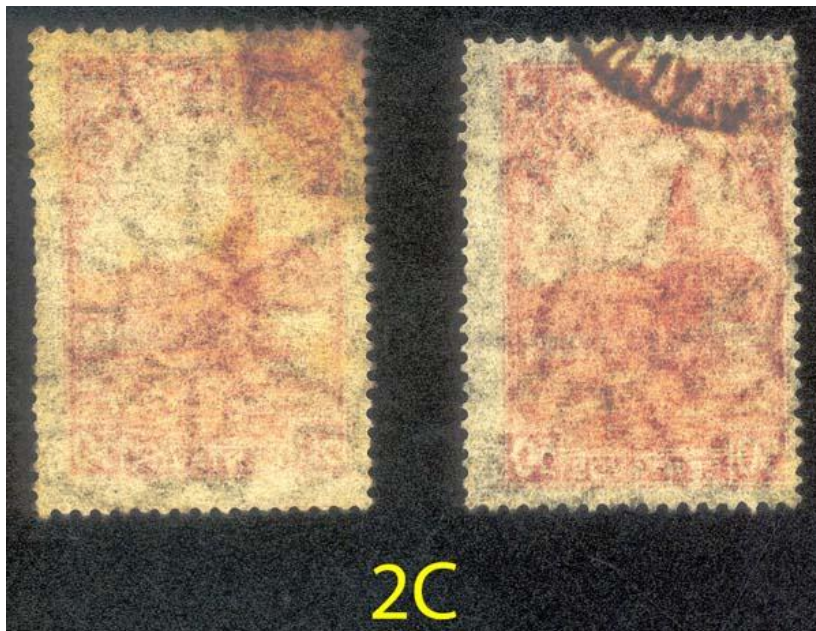


A side by side comparison is shown below of the 25cNGR-SO (top) and the 25cNOP-SO (bottom).



The 'Straight Rays' Papers

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



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



The 1L papers

1L1





Comparison of the 1L2 and 1L4 papers

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



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



Here is the watermark for the 1L4.



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

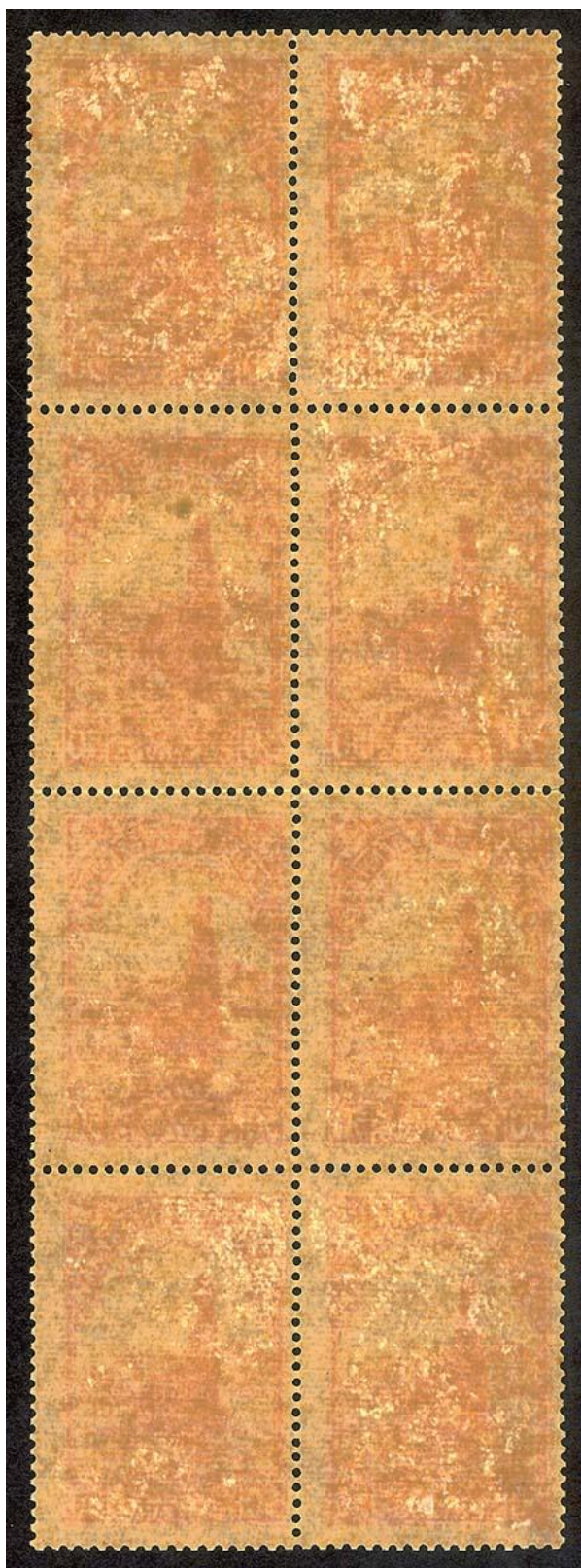


1L3

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



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



Sunday, June 7, 2009

1E1 cents for the Beginner's Collection

These stamps were issued October 1, 1935.

The 1/2c from the early printing has a distinct, clear printing.



The 2c usually has poor color control, and is not common, for a stamp of such low face value.



The 3c is fairly common.



The 4c Gray and the 12c Brown are uncommon low values.



Sunday, June 7, 2009

[Early 15c and 20c stamps for the Beginner's Collection](#)

The 15c Dark Blue Small Format Cattle stamp was issued January 1, 1936.



The 20c Juan Martin Guemes was issued October 1, 1935. The specimen to the right, postmarked in January 1936, is not necessarily an early usage.



Sunday, June 7, 2009

5c and 10c Red for the Beginner's Collection

The 5c from the 1E1 October 1, 1935 printing.



The 5c typographed on the 1E1 paper, from 1937.



The 10c Red Type I is less common than the Type II. Color alone cannot be used to differentiate the types. In my ignorance, I use to automatically assume that the deep red stamps were all type I, but that is not the case. Type I is only found with the deeper red, but type II is found in this shade as well as the lighter shade, which in my opinion is caused by plate wear.

Type I (solid color block left of "BERNARDINO")



Type II (wedged color block with small dots left of "BERNARDINO")



Sunday, June 7, 2009

[A few Clay 'cents' for the Beginner's Collection](#)

These are all from the clay printings of 1943, the CL1B paper.



Sunday, June 7, 2009

[1E3 'cents' for the Beginner's Collection](#)

The 1E3 paper is difficult to type because, as previously mentioned here, and thanks to the work of Rein, a member of the Australian Stampboards Forum; there are three types of 1E3 papers. For some of the 'cents' values, the color change is enough evidence to know that the paper is 1E3.





The 15c Small Format Cattle changed to a lighter blue in 1939.



The 20c Martin Guemes changed to a darker blue in 1939.

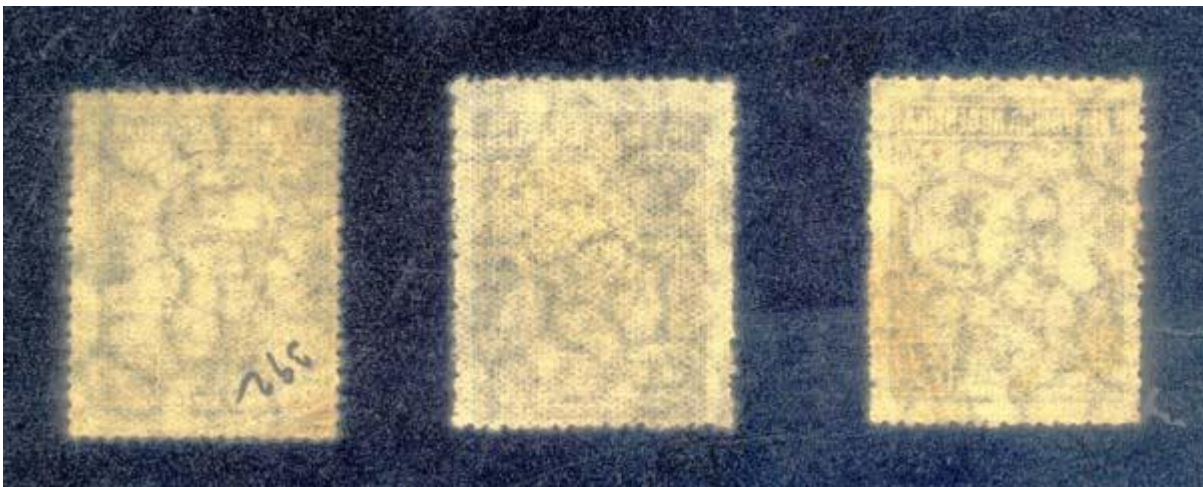
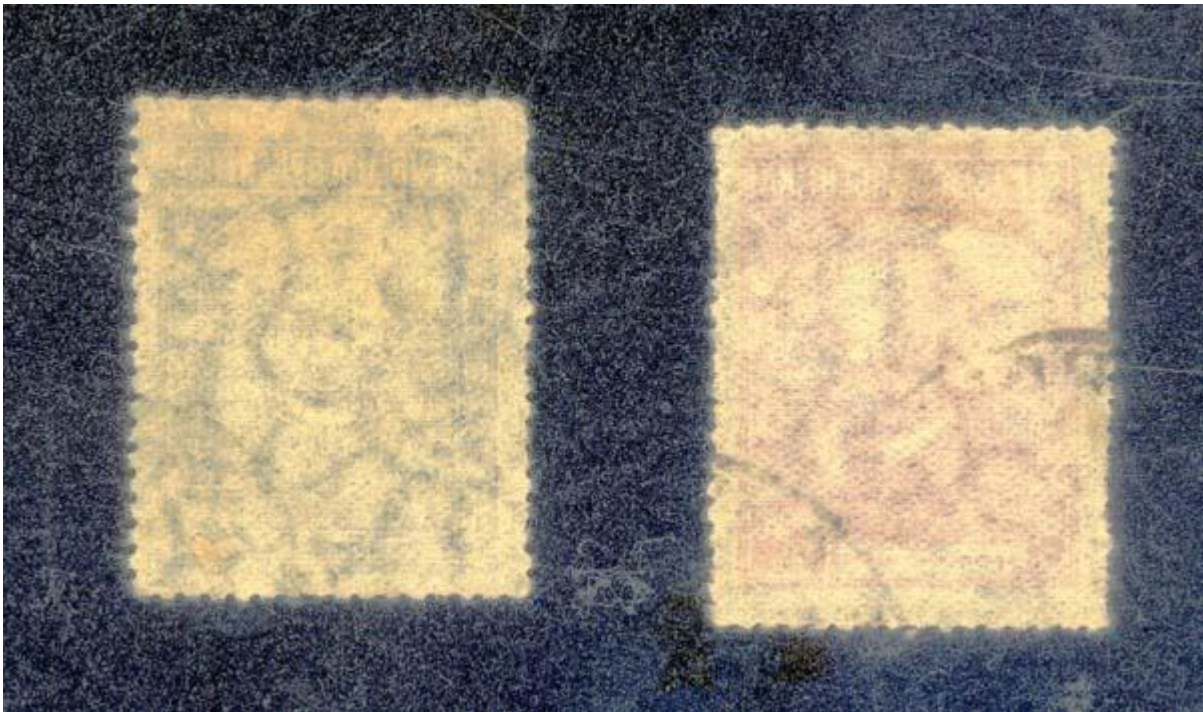


Sunday, June 7, 2009

[1E4 small format values for the Beginner's Collection](#)

Some of the 'cents' values were printed on this paper in 1940. Interestingly, the 2 1/2 c stamp, which received almost no postal use, is found on this paper as well as the 1E3 paper!





The 5c from booklets was printed on the 1E4.



Sunday, May 10, 2009

1E2 Large Format Stamps (Beginner's Collection)

This selection of 1E2 large format stamps from the Beginner's Collection is only missing the 10p and 20p values.





The 50c1E2 is uncommon.





Sunday, May 10, 2009

NGR and NOP Large Format Stamps (Beginner's Collection)

Here are somewhat incomplete ranges of the NGR and NOP high values from the Beginner's Collection.

The NGR range is missing the 25c, 10p and 20p values. I find the 25cNGR to be scarcer than any of the other values-including the 5 pesos!



This is a common stamp, except for the light shade example shown here.



The 40cNGR is uncommon, even more so in the lighter shade.



The 50cNGR is also uncommon.



The 1pNGR is fairly common.



Most 2pNGR stamps were printed on grayish paper, these two rare specimens were printed on higher quality white paper.



A rare stamp, yet overvalued in the Scott catalogue.



The NOP range is missing the 40c, 2p, 5p, and 10p values.





Sunday, May 10, 2009

[2C High Values \(Beginner's Collection\)](#)

Here is a complete run of the large format 2C stamps.

20cLC



25c (horizontal and vertical watermark)



30c (horizontal and vertical watermark)



Also one 40c, the less common middle value for this paper.



...and the remaining high values.





Notice the deep blue background that is distinctive to this printing.





Sunday, May 10, 2009

[Some 1L High Values \(Beginner's Collection\)](#)

Here is a complete run in the beginner's collection of the 1L values from 50c to 20 pesos.

50c1L1 (paper with laid lines)



50c1L2 (often found with large RA)



50c1L3 (white paper, bright yellow design background)



50c1L5 (Zarate, unreadable watermark)



A small selection of 2p1Ls, not selected for specific papers.



The 5P1L2



The 10P1L2



The 20p1L2, a desirable stamp.



Sunday, May 10, 2009

Postmarks on Selected 1E3 Stamps (Beginner's Collection)

Here is a selection of clear postmarks on the 25c and 50c 1E3 stamps from the Beginner's Collection. The 25c1E3 is very common and a great source for postmarks from 1939 to 1944.



Sunday, May 10, 2009

Beginner's Collection close to 80 percent complete

I have just received a nice selection of stamps, and have combined it with what I already had to attempt completion of several papers in the Beginner's Collection. The 2C and 1L ranges are complete, and I am only missing these for the papers I have shown here:

1. 1E2: 10p and 20p.
2. NGR: 25c, 10p, and 20p.
3. NOP: 40c, 2p, 5p, and 10p.

I have not yet looked at the small format values in the just-received selection. For the large format values, it contained several NGR, NOP, 2C, and 1L values of interest, especially two nice 2PNGRs, light color printings of the 30c and 40cNGR, a few nice 50cNOPs, several 1pNGRs, a nice batch of 25c and 50c2Cs, and a nice range of 10p1Ls.









I am close to 80 percent complete with the Beginner's Collection.

page	subject	items	on hand	groups	paper
1	1E1 cents	10	6	1	1E1
2	cover with San Martin issue, two early covers	3	3	3	1E1
3	1E1 large format	10	4	3	1E1
4	1pL cover	1	1	3	1E1
5	1c Departmental Officials	8	8	2	1E1
6	2c Departmental Officials	8	7	2	1E1
7	3cSMGr Departmental Officials	10	10	2	1E1
8	5c Departmental Officials	12	12	2	1E1
9	10cR Departmental Officials	21	21	2	1E1
10	15cSC-D/20cJMG Departmental Officials	17	17	3,5	1E1
11	30c Departmental Officials	14	14	4	1E1
12	50c/1pL Departmental Officials and M..M	13	13	4	1E1
13	20cMG, 1p, and a cover	3	1	5	1E1
14	20cMG, 1p Departmental Officials	15	15	5	1E1
15	10cR types I and II	8		1	1E1
16	1c, 5c typo and early cents 'Servicio Oficial'	8	4	6,7	1E1
17	5c typo Departmental Officials	13	13	6	1E1
18	1E2 large format	22	22	8	1E2
19	25c, 30c, 1p Departmental Officials	13	13	8	1E2
20	1E3 cents	9	3	9	1E3
21	1E3 10cBR, 15cMG, 20cMG, 20cLC	6	3	9	1E3
22	20cLC on cover	1		9	1E3
23	1E3 large format 25c to 1p	34	34	9	1E3
24	1E3 large format 2p to 20p	9	7	9	1E3
	completion		78.79%		

paper	page	subject	items	on hand	groups	paper
1E1	25	Servicio Oficial 1E3	6	3	9	1E3
1E1	26	1E4 sample, 4 cents and 4 large format	14	14	10	1E4
1E1	27	two 1p censored covers	2	1	9	1E3
1E1	28	5c and 10cBR typo from 1939 CL1A	8	1	11	CL1A
1E1	29	Straight Rays diffused and 1943 CL1B 4 of each	8	4	12,13	2D, CL1B
1E1	30	1935 to 1944 postmarks	27	27	1 to 13	var
1E1	31	1935 to 1944 slogans	8		1 to 13	var
1E1	32	NGR cents	8	4	14	NGR
1E1	33	NGR large format	28	25	14	NGR
1E1	34	NGR 'Servicio Oficial'	12	7	15	NGR
1E1	35	NOP all	6	6	16	NOP
1E1	36	Straight Rays cents	8	3	17	2C
1E1	37	Straight Rays large format	22	22	17	2C
1E1	38	Straight Rays 'Servicio Oficial'	4	0	17	2C
1E1	39	two covers from 1945-50	2	1	14 to 17	var
1E1	40	1L 1c, 10cBR, and 20cSC	8	1	18	
1E1	41	1L 20cLC to 40c	6	1	18	
1E2	42	1L 50c	25	25	18	
1E2	43	1L 2p to 20p	16	16	18	
1E3	44	1L 'Servicio Oficial'	11	6	19	
1E3	45	Second Clays	10	3	20	CL2A, CL2B
1E3	46	Postmarks from 1937-1950	20	20	14 to 20	var
1E3	47	Slogans from 1937-1950	8		14 to 20	var
1E3	48	two covers from 1951 onwards	2	2	18 to 20	var
			528	416		

