

The Argentina 1935-51 Definitives



Notes

**5c, 10cBR, 20cLC, and the
1945-1950 Regular Issues**

7

Antonio Rubiera

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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 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 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

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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 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

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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.

5c typographed 1937/38/39

There are three major printing types for this time period. The first printing, for which the earliest specimen I have is dated in June 1937, is light brown and printed on the 1E1 paper.



The second type is a red medium brown, and dates from early 1938. It is printed on the 1E1 paper and shows various stages of deep plate wear, especially on the face of Moreno.



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The third type looks a lot like the second, except it is printed on the CL1A paper, the first clay paper. This paper is not as thin and shiny as the CL1B paper. An early specimen, from August 1938, is shown below.



The backscans of the CL1A are opaque.



5c typographed 1940-45

This is the second and last batch of these stamps up for study.

I find the 1940 printing is on the 1E4 stamp (small horizontal RA)



In 1941 the second clay paper is used, with a more yellowish tone, on CL1B paper, thinner than the CL1A used in 1938



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In 1945 the CL1B is reissued on darker colors.



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The printings, as I find them, are:

1. 1937, light color, 1E1
2. 1938, dark color, 1E1
3. 1939, dark color, clay, CL1A
4. 1940, dark color, 1E4
5. 1941, light color, CL1B
6. 1945, dark/semi-dark color, CL1B

10c Rivadavia Brown First Clay Papers

I have spent some time grouping this value, that may well be the most difficult-to-type value of this series. Here I show the first clay paper issue on reddish brown, the CL1A, from 1939; and the second clay paper on dark/blackish brown, the CL1B, beginning use in approximately 1941.

I do not coincide with the information I came across in an article by the proposer of this series, Tenorio, who mentions that the first printing was on offset and was placed in circulation March 16, 1939. Tenorio mentions that the first clay typographed issue was placed in circulation November 4, 1939. Tenorio mentions that the offset issue is rare, and I do not find it. This is what I find:

I find the CL1A cancelled May 1939.



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I find it as an official issue overprinted "Servicio Oficial"



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This stamp is less common than most other 10c Rivadavia Browns, but this is relative rarity since these stamps saw heavy use. I only find one cover with this stamp, dated August 20, 1939:



The differences between the CL1A and CL1B clay papers is minimal. The sun for the CL1A is slightly larger than the sun for the CL1B; the CL1A is flatter, and the CL1B is thin and shows the watermark in relief.

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The CL1Bs are slightly darker and show more plate wear. By 1941 the plate shows dots of wear that show up throughout the design as a grid.



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I find it as an official issue overprinted "Servicio Oficial"



I find it on over, but it is not common in this format:



10cBR Wavy Rays of 1941/1942

The first offset stamps I find are from 1941/42 and type A (round jacket). All are red brown. The regular issues seem to be printed on the 1E3 paper:



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The officials also seem to be printed on 1E3 paper, but this paper is thicker and the watermark is somewhat diffused. I find a darker shade of this stamp in 1946, but only on the officials:



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And I find the regular issue dated 1949:



I need to continue to look at these offset issues to verify how many distinct issues there are. The main question is if the stamps dated 1946 and 1949 are separate issues or late usages of the 1941/42 issue.

10cBR unwatermarked grid paper (NGR)

This watermark is the easiest to distinguish for the whole series.



The regular issue is usually found with a worn impression. All are type A. There is a wide range of colors. I include three here:



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For the officials, I find two significantly different colors.



10cBR unwatermarked opaque (NOP)

This stamp seems to be rare. The paper is thick and the perforation usually faulty. I only find officials for these. All are type A.



10c Rivadavia Brown Straight Rays

I find an issue from the 1942/44 time frame for the officials, type A:



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The regular issue with straight rays type A I find used beginning in 1949:



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I find this stamp with a comb perforation, very rare (top); The type B (pointed jacket) regular issue I find used beginning in 1950 (bottom).



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Official type B straight rays from 1950:



10c Rivadavia Brown Horizontal Watermark clay of 1950

This stamp is only found as type A, on paper CL2A. I do not find it as an official. These have a horizontal-running watermark.

The following strip has an unusually clear impresion.



This pair has a peculiar shade and comes from a relatively clear printing.



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This is the most common shade for the horizontal watermark stamps, and shows the typical significant plate wear found for this printing.



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This is an exotic color, brown black.



10c Rivadavia Brown Vertical Watermark clay of 1950

These have the watermark running in the vertical direction, are also type A, and not found as officials. It seems like a different paper when I compared them with the horizontal watermark specimens. I need to look at these further.



10c Brown 1Lx papers type B

The first printings on the 1L papers, from 1951 to 1953/54 are all of type B.

On the 1L1 paper:



I find these with worn out impressions:



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I also find them on the 1L5 paper, so-called Zarate in the Argentinean specialized catalogs:



The official on the 1L1 paper:



10c Brown 1L5 Zarate type A

I find these on a wide range of shades of gray brown, from very light to very dark.



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Officials:



These are the last printings of this entire series.

10c Rivadavia Red Brown Official

I am still trying to figure out these red brown stamps. They are type A on the 1L1 paper and may be a separate printing.



This stamp may be the equivalent to the one I refer to as 1E3 from 1949....more work is required here.

10c Brown Worn Die

I find a few of these, all type B, and only on the regular issues:



I used to refer to this stamp as a "small die" type, but after measuring it, I have realized that the worn impression, probably from an acid bath applied to the plate, makes the stamp seem smaller than it is.

Varieties in the background color for the 20c Bull (20cLC)

I have noticed two interesting varieties in in the background color. In the large block I have previously shown, I find one stamp with the background more displaced than the stamp left of it.



In one of the 1E3 specimens, I find a curious background printing flaw on the outside edge.



20c Bull (20cLC) first and second watermark

This stamp is much more complicated than I imagined. Now that I have looked at a reasonable number of these, I find the following printings:

Medium color, first watermark, 1E3, flat paper, from 1942, vertical watermark in both directions



Medium color, second watermark diffuse, 2D, white flat paper, from 1943?, horizontal watermark



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Another one on thicker paper, poorly perfed



Vivid colors, second watermark-straight rays, 2C, white rough paper, 1949, horizontal



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Vivid colors, second watermark-straight rays, 2C, white rough paper, 1949, vertical



Dark colors, first watermark on the first late paper, 1L1, from 1951, vertical in both directions



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Dark colors, first watermark on the first late paper, 1L1, from 1951, vertical in both directions, worn printing



Light colors, looks like straight rays, but is first watermark on the first late paper, 1L1, from 1951, vertical in both directions



Color varieties of the unwatermarked 30c

For the 30c unwatermarked I find three color varieties. The most common is this one, which I find in various shades. This is the first NGR printing of 1945, and is the most common printing for this value.



These two NGR color varieties I find used in 1947/48, and are not as common.



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These are the colors for the NOP thick paper printing:



And this one, a thinner unwatermarked paper, I currently call NOP, but it could be a third unwatermarked paper.



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Here is a side-by-side comparison of these stamps:



A few color varieties of the NGR large format values

These stamps were printed in 1945-47, and show very poor color control. Most of the other papers show a high degree of color control and for these latter papers, the color is a key component of the identification process. I begin with the 40c value:



Incidentally, I find that the 30cNGR is a very common stamp, the 20c Cattle is somewhat common, and all other large format values for this paper are at various degrees of rarity.

Over-inking error on the 1pNGR

I noticed this error one year ago. I had not seen it before. It looks like the die lost some ink. It may be a non-repeatable variety.

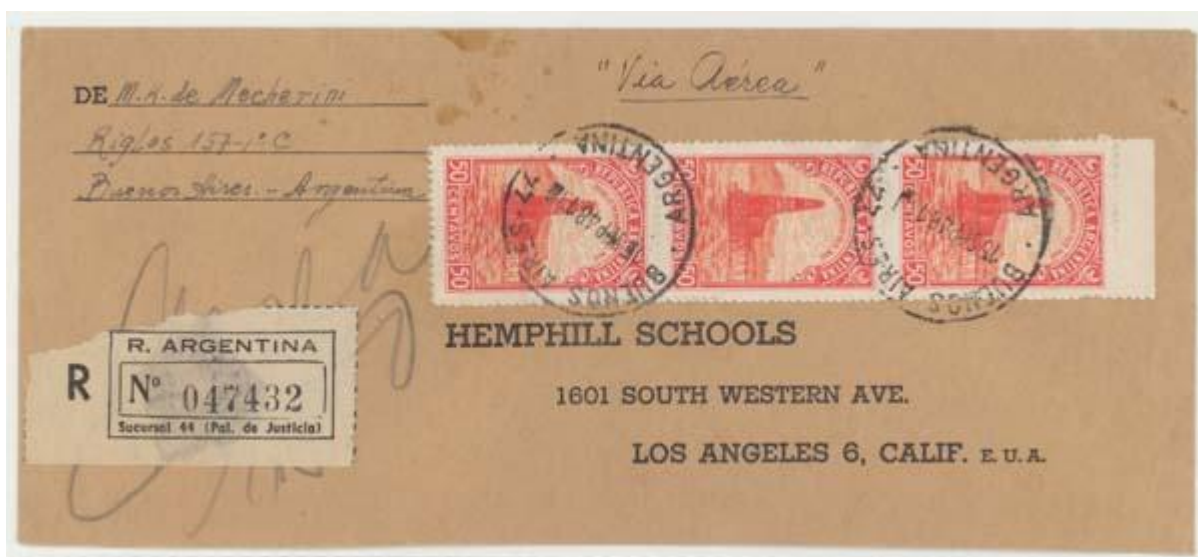


Two NOP items

Here is a 25cNOP



And here is a beautiful cover with three 50cNOPs, properly dated 1948, when most of these stamps were first printed/issued. Notice that the thickness of the paper causes the perforation machine to choke.



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Two clay items

To be added to the beginner's collection

The 25c 'Servicio Oficial' clay was not issued as a regular stamp.

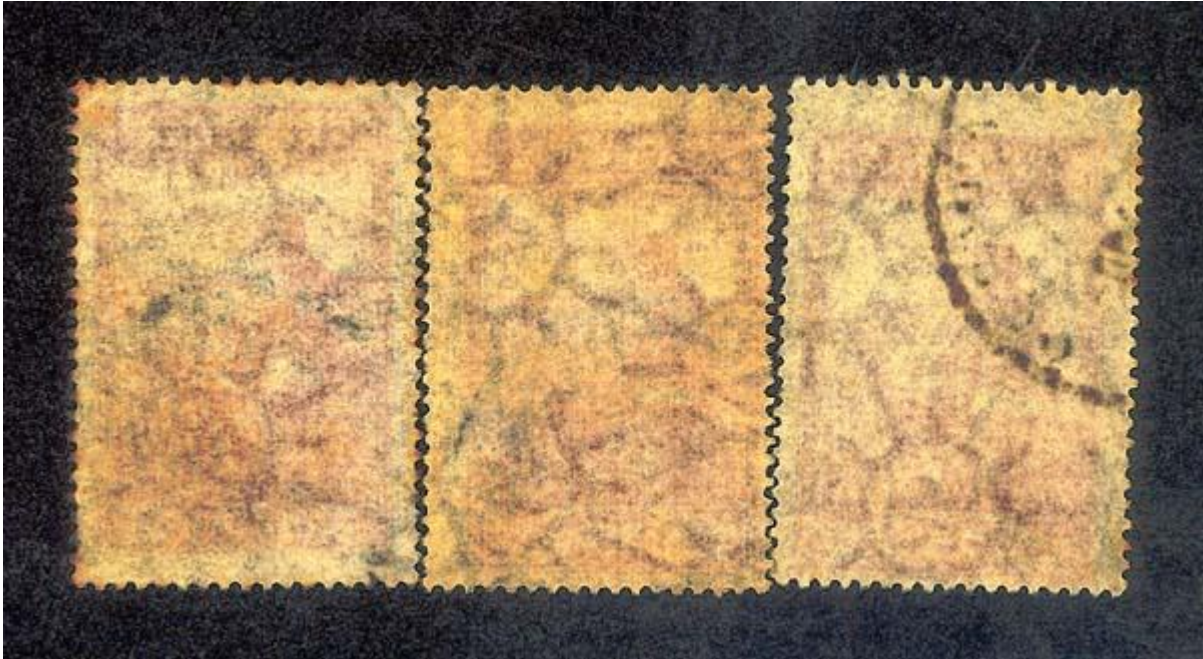


Clay 30c from 1930, a somewhat scarce stamp



25c and 50c bundles part 2: scarce types

For the scarcer papers/printings, I find three 25c Straight Rays, one horizontal and two vertical.



I also find a few late 50c, the 50c1L5, white Zarate paper, distinguishable by the almost complete absence of the watermark. For now I refer to the white and grayish Zarate papers with the same reference (1L5).



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and a few 50c clays (50cCL2)



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