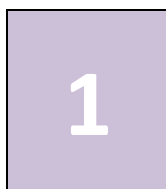


The Argentina 1935-51 Definitives

Several Plate Reconstructions

2011



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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 several platings I have completed using Departmental Official complete sheets of the 1c, 5c typographed, and 20c Martin Guemes; partial and complete sheets of the 30c; and 'Servicio Oficial' sheets of the 50c and 1p.

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.

Table of Contents

Design Review	8
Regular Issues	8
Departmental Officials	11
Servicio Oficial	14
My reference scheme	16
Introduction	18
How this series came about	20
Catalogs and other References	23
General Comments about the Papers	26
Quick Review of the 1E Papers	28
1c1E1 plating, left pane, MH varieties	38
1c1E1 plating, left pane, rows 1 and 6	39
1c1E1 plating, left pane, rows 2 and 7	43
1c1E1 plating, left pane, rows 3 and 8	50
1c1E1 plating, left pane, rows 4 and 9	59
1c1E1 plating, left pane, rows 5 and 10	65
A half sheet (100 stamps) of the 5c MH	77
The MH overprint varieties on the 5ct	81
5c MH row 1	83
5c MH Row 5	90
5c MH Row 6	98
5c MH Row 10	106
5c MH Row 2	111
Comparison of 5c MH rows 2, 6, and 10	117
5c MH Row 3	124
5c MH Row 7	129
5c MH Row 8	134
Comparison of 5c MH rows 3, 7, and 8	139
5c MH Row 4	144
5c MH Row 9	147
Another comparison of 5c MH dies	152
A half sheet (100 stamps) of the 20cMG MH	154
20cMG MH Row 1	158
20cMG MH Row 6	163
20cMG MH Row 3	167
20cMG MH Row 7	177
20cMG MH Rows 3 and 7 compared	187
20cMG MH Row 2	194
20cMG MH Rows 4, 8, and 9	199
20cMG MH Row 5	208
20cMG MH Row 10	212

30cMH1E2 pane used for partial plating: the pane.....	216
30cMH1E2 pane used for partial plating: the overprint.....	218
30cMH1E2 pane used for partial plating: the quadrants	225
30cMH1E2 pane used for partial plating: rows 0 and 5	229
30cMH1E2 pane used for partial plating: rows 1 and 6	239
30cMH1E2 pane used for partial plating: rows 2 and 7	251
30cMH1E2 pane used for partial plating: rows 3 and 8	259
30cMH1E2 pane used for partial plating: rows 4 and 9	265
Plating a sheet of the 30cMRC.....	277
Row 1 of the 30cMRC sheet.....	280
Row 3 of the 30cMRC sheet.....	290
row 6 of the 30cMRC sheet	300
row 7 of the 30cMRC sheet	304
Other plate varieties in the 30cMRC sheet.....	314
Plating a sheet of the 50c1E2-SO.....	323
Right inner edge dot on the 50c1E2-SO sheet.....	327
Outer line break on the 50c1E2-SO sheet	338
Various line break on the 50c1E2-SO sheet.....	351
Various scratches on the 50c1E2-SO sheet	357
Other plate varieties on the 50c1E2-SO sheet	366
A large block of the 1pMOP-top	374
Plating a sheet of the 1p1E4-SO	378
Large dot variety on the sheet of the 1p1E4-SO	382
N of GENTI variety on the sheet of the 1p1E4-SO	387
TINA variety on the sheet of the 1p1E4-SO	390
Other plate varieties on the sheet of the 1p1E4-SO	400
Dot near OCEANO on the sheet of the 1p1E4-SO	406
Square of dots on the sheet of the 1p1E4-SO	416
1p Plate Variety on 1940 cover	425

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

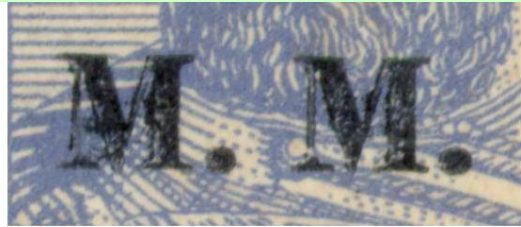
There are eight overprints representing departments, or ministries of the Argentinean government. These are:



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.

How this series came about

The Deluca book, published by the Argentinean Post Office, Volume I, in 1939, by Antonio Deluca, and titled "Stamps and other postal and telegraph issues" contains key information about Arg3551, 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-worthy 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 paper 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 Arg3551: 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 millions); 1c Guemes (30 millions); 3c Rodriguez (120 millions); 5c Agriculture (60 millions); 6c Sarmiento (40 millions); 10c Belgrano (300 millions); 15c Map (20 millions); 20c Mitre (10 millions); 30c Sugar (12 millions); 35c Cattle (6 millions); 40c Wine-making (10 millions); 50c Velez Sarsfield (6 millions); 1p Oil Industry (2.5 millions); 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 dysfunctional 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.

Deluca 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:

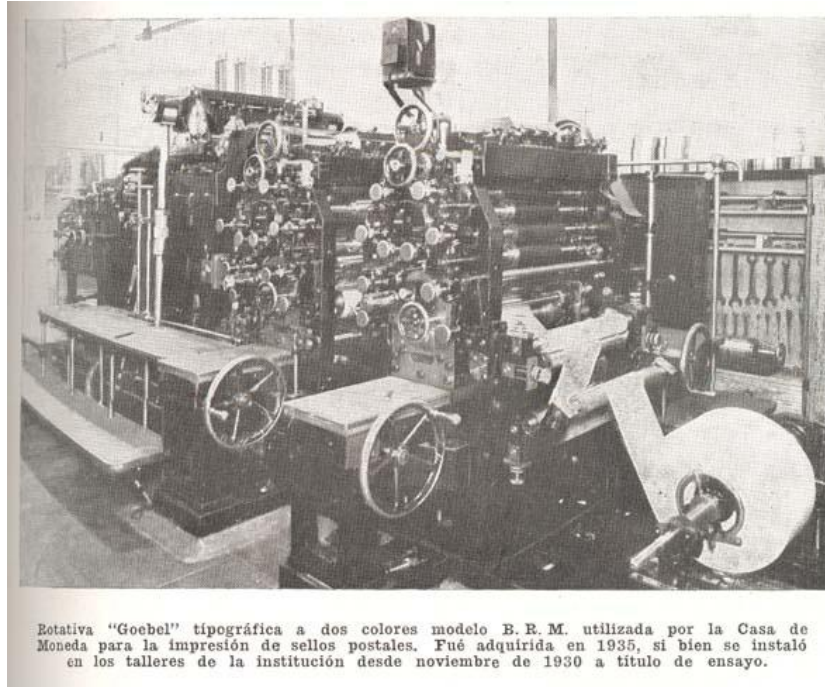
1. Decides to issue on October 1, 1935 the 1/2c, 1c, 2c, 3c, 4c, 5c, 6c, 10c, 12c, y 20c (full name version: JMG) values.
2. Demonetizes from January 1, 1936 onwards the previous (San Martin) issue.
3. Allows the exchange of San Martin stamps for the new stamps during the first 90 days of 1936.

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.

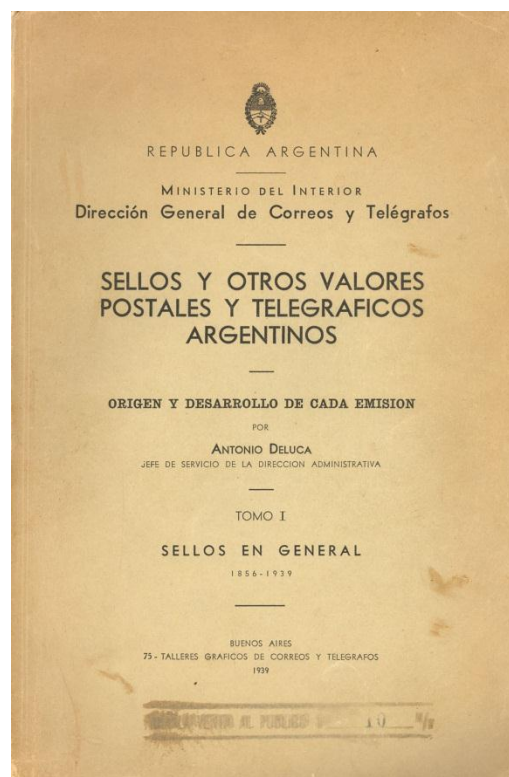
The Deluca book has a picture of the printing press used to print these stamps.



The caption reads "Two color typographic rotary press 'Goebel' model B.P.M. used by the Mint (Casa de la Moneda) to print postal stamps. It was acquired in 1935, even if installed in its printing shop ("taller") since November 1930 in test mode ("a título de ensayo")."

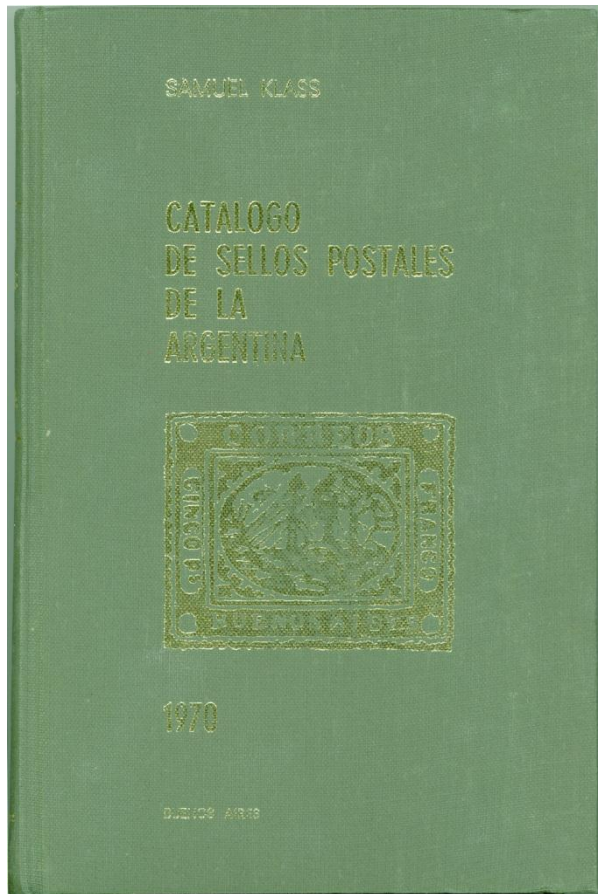
Catalogs and other References

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.

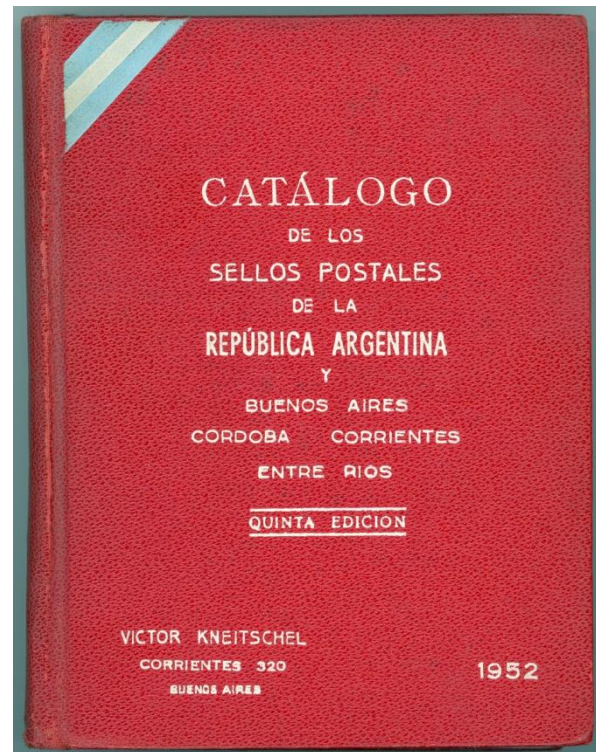


The specialized catalog written by Samuel Klass is my most important secondary source for the regular issues. It contains the most complete reference to all sorts of varieties and a few earliest use mentions. Klass has a summarized listing of the Arg3551 officials. The catalog that is most often quoted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

Quick Review of the 1E Papers

The first group of papers is of a regular type-that is, do not have a high clay content, and were in use between 1935 and 1944. I refer to these papers as the 1E1, 1E2, 1E3, 1E4, and 1E5. I have found that the first four papers are relatively easy to classify. The 1E5 paper and perhaps one or two additional papers used between 1942 and 1944 that I may have failed to classify are rare and can be easily confused with the previous papers issued. The two examples shown here are the best stamps to use to learn about these two papers. The 1 peso with map boundaries was only issued on the 1E paper, and all 25c DEPOF were issued on the 1E2 paper.



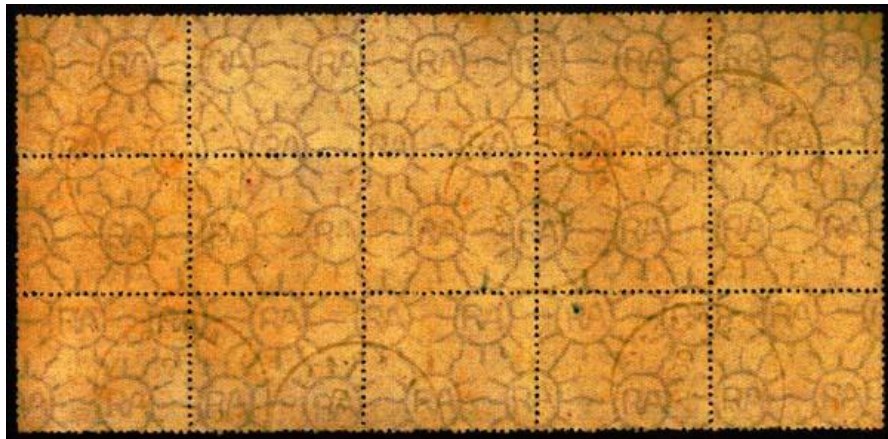
There are three characteristics that are optimal conditions that help the identification effort in reference to the papers:

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

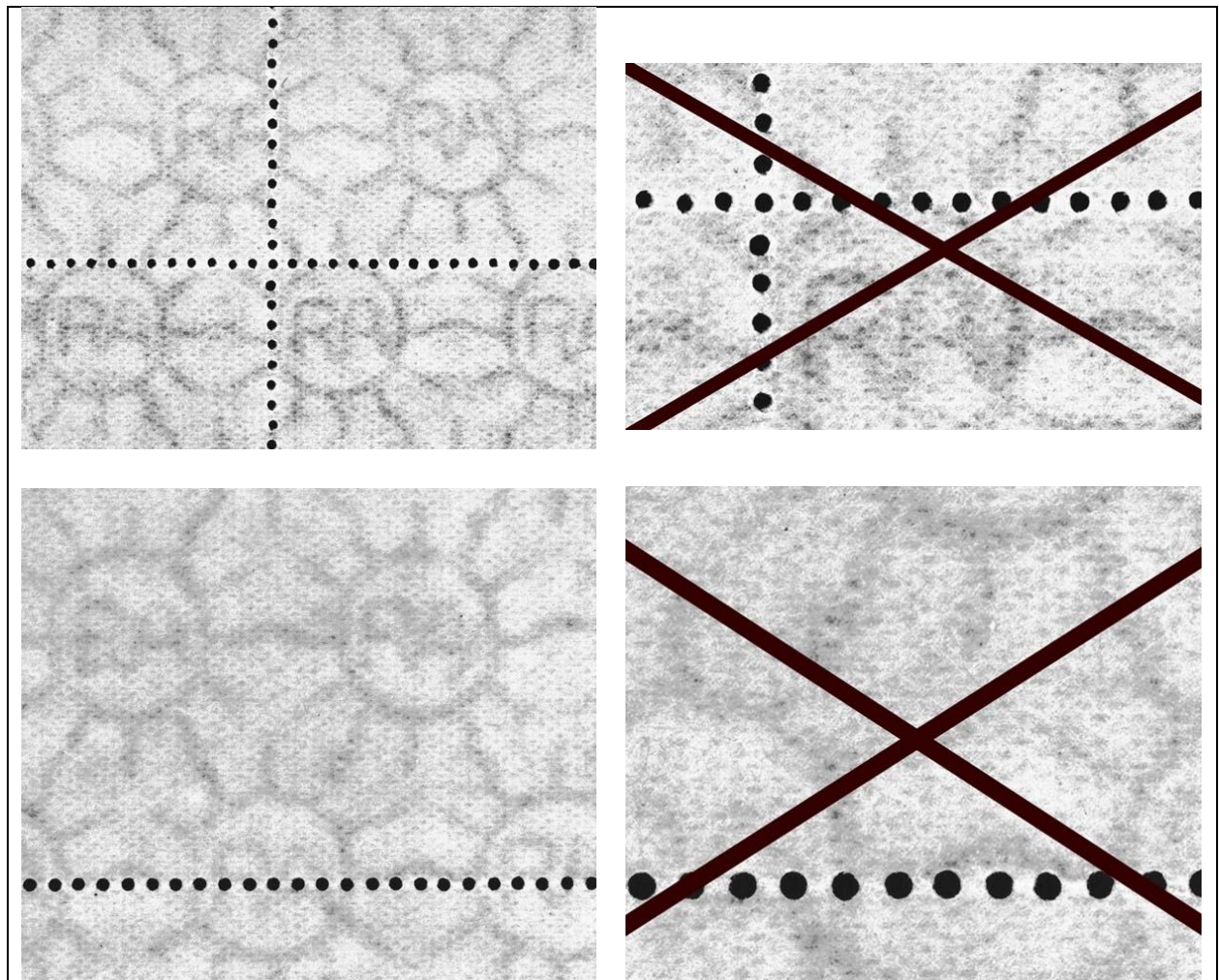
The 25c, 30c, and 50c values satisfy these three optimal conditions. Each of these values received high postal use during different time periods because of changes to the postal rates. I find the 25c to be most common between 1939 and 1943, the 30c between 1936 and 1943, and the 50c between 1951 and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

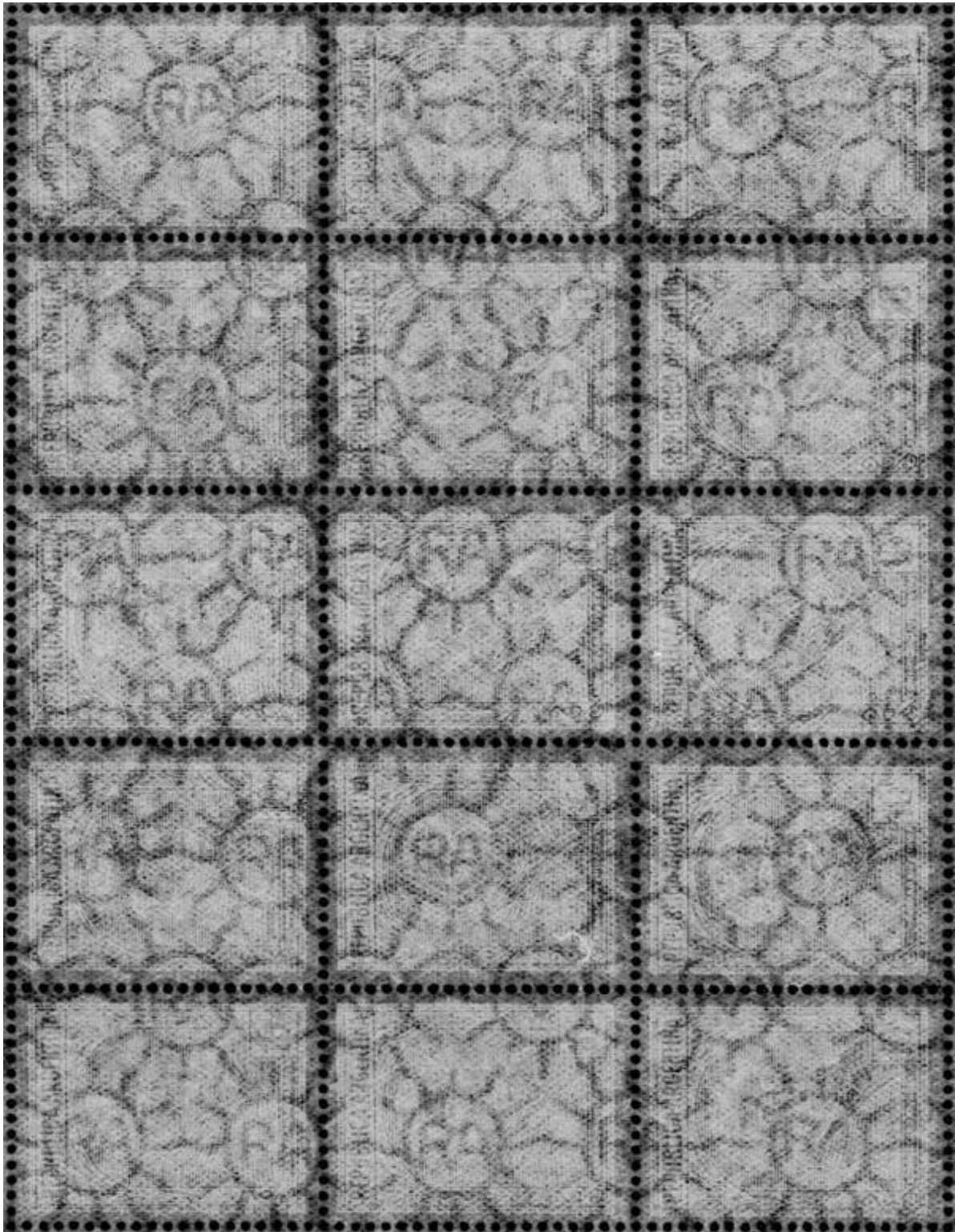


The best way to be able to easily discern the papers is to have many specimens to use as references. Here are a few for your use. Both of these are 1E1.



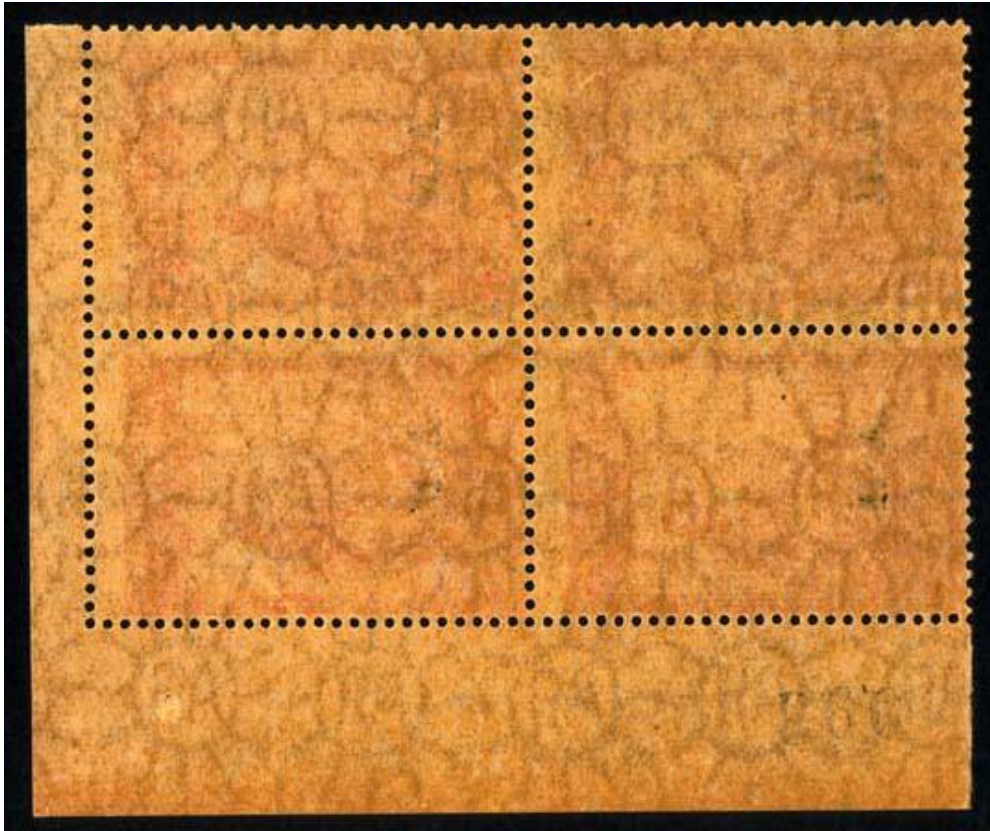
Here are examples of the 1E1 paper on which I have drawn an X to show the alignment of the background grid.

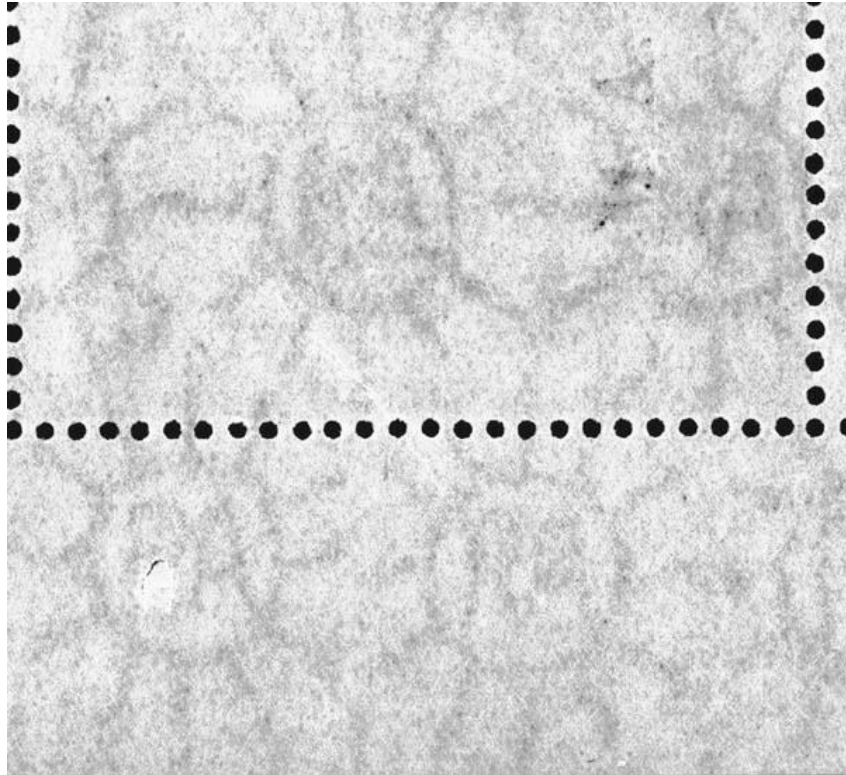




This 1E1 paper example shows minor differences in dimension for all features.

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



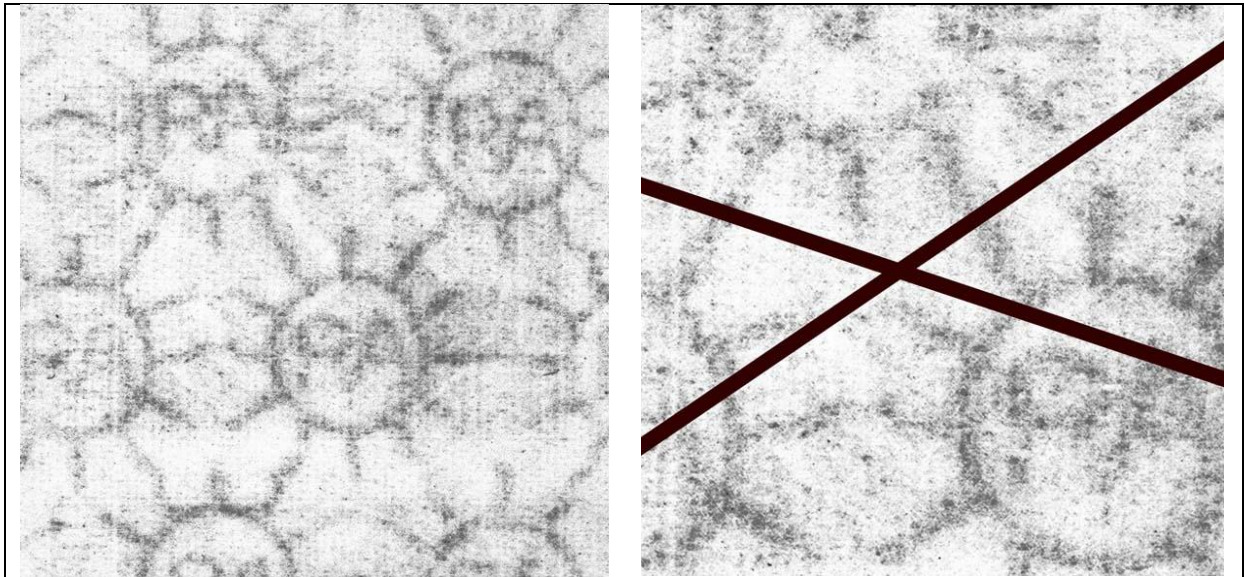
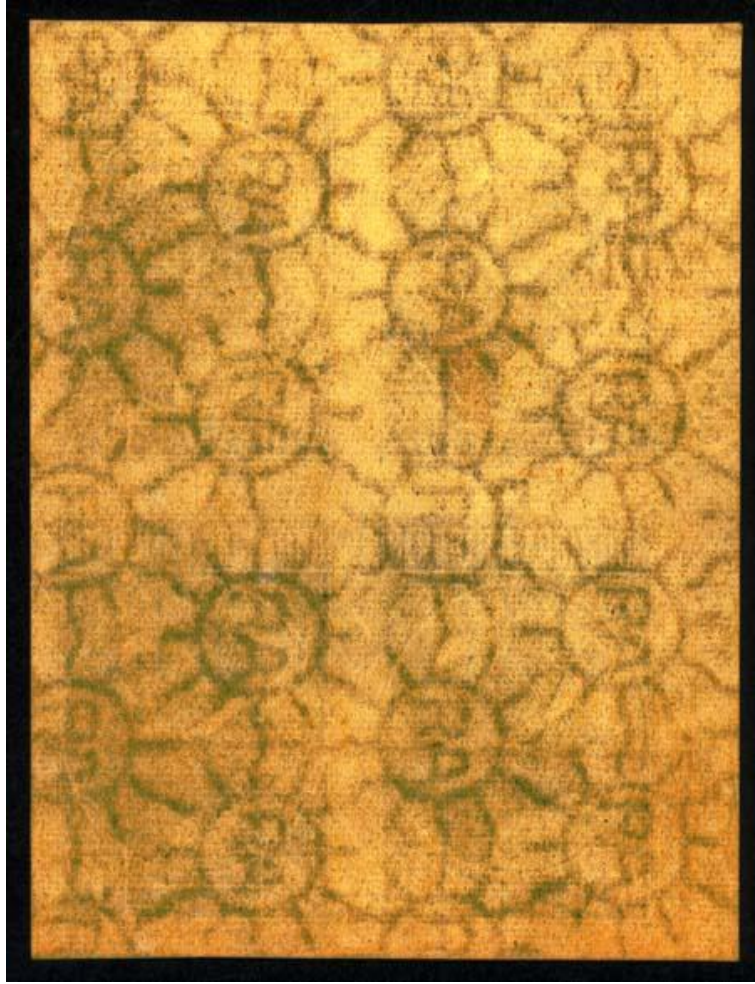


Here are two additional 1E2 specimens.





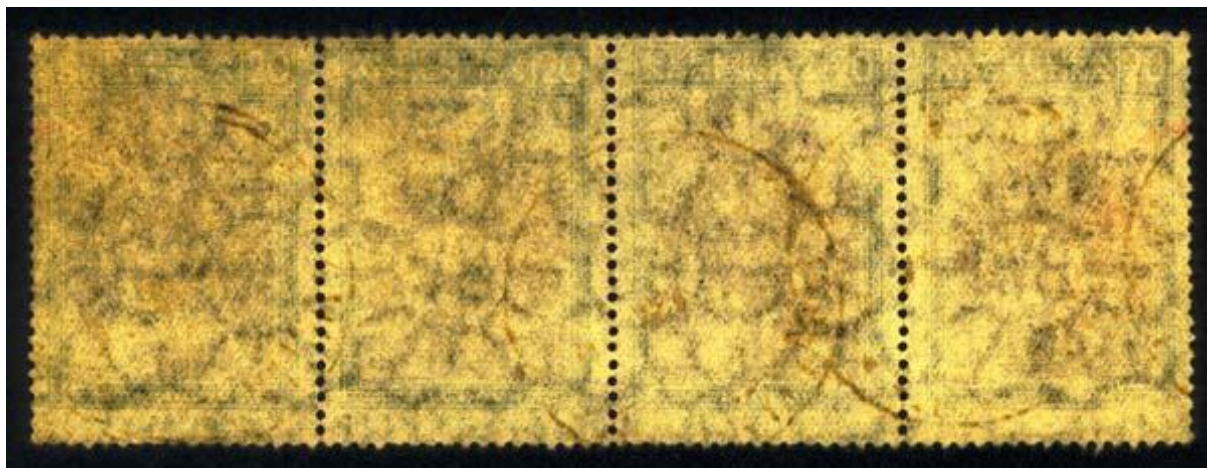
The third paper, the 1E3, has a watermark grid that is identical to that used for the 1E1 paper. The paper has a different background grid, and different pulp characteristics. Whereas the 1E1 is yellowish and thick, the 1E3 is white and medium-thick. I find the 1E3 used between 1939 and 1944. There is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



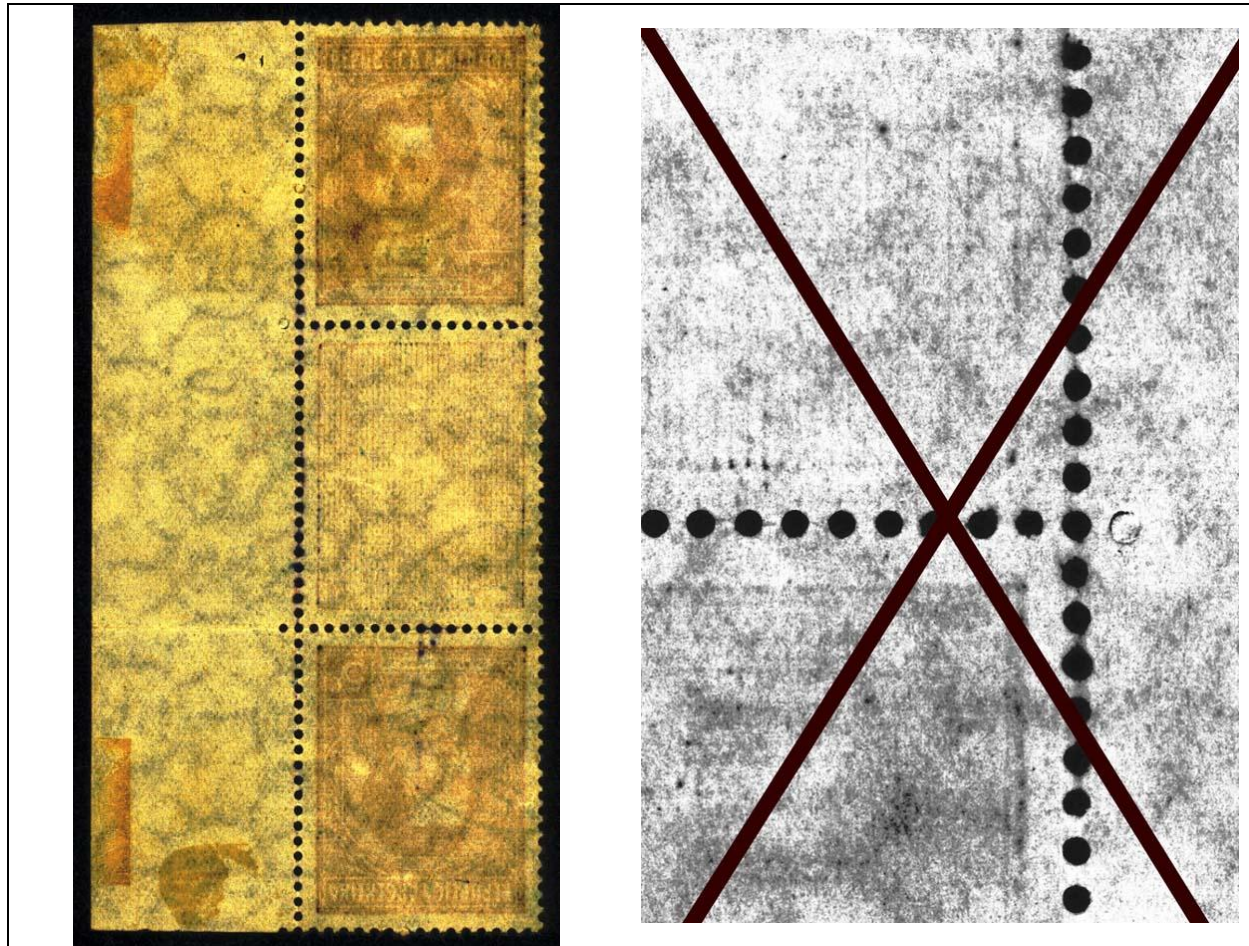
The 1E4 paper was issued in a small run in 1940. The most distinctive specimen is the 50c1E4, which has a distinctive burgundy red frame color.



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.

1c1E1 plating, left pane, MH varieties

I find only a small number of overprint varieties on this left side pane of 100. The complete plate has 10 rows and 20 columns (200 stamps).

Position 1



Position 21



Position 101



1c1E1 plating, left pane, rows 1 and 6

This plating is of the left pane of the 1c plate that was used beginning October 1, 1935. The complete pane has 20 columns and 10 rows (200 stamps). This plate was composed in die blocks of 5 by 5 in a grid of two vertical die squares by four horizontal die squares. If you add 100 to the plate positions in the top half of this half sheet, you should find a similar position in the lower half of this left hand pane.

Position 3



Position 8



Position 103



Position 108



1c1E1 plating, left pane, rows 2 and 7

Here are the second and seventh rows. The plate varieties match well for these two rows.

Position 21



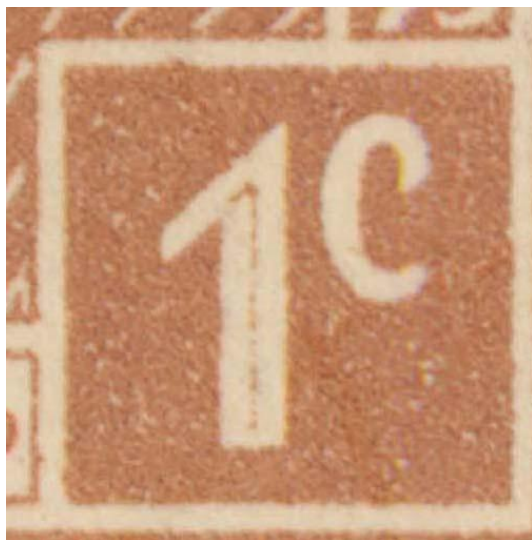
Position 23



Position 24



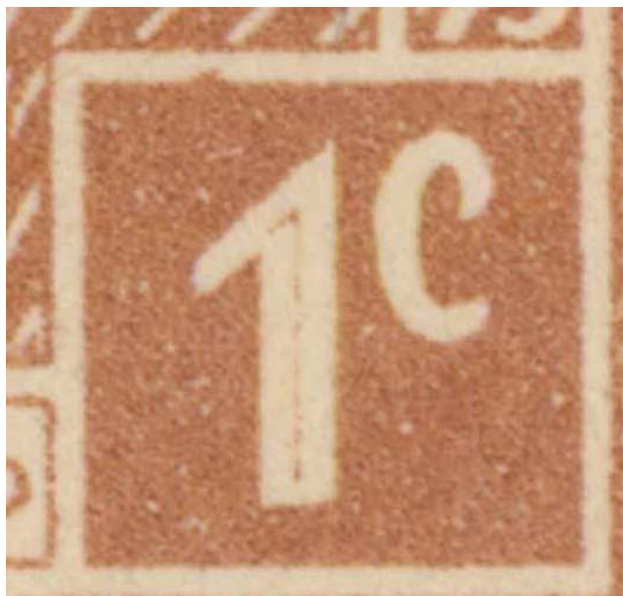
Position 28



Position 29



Position 123



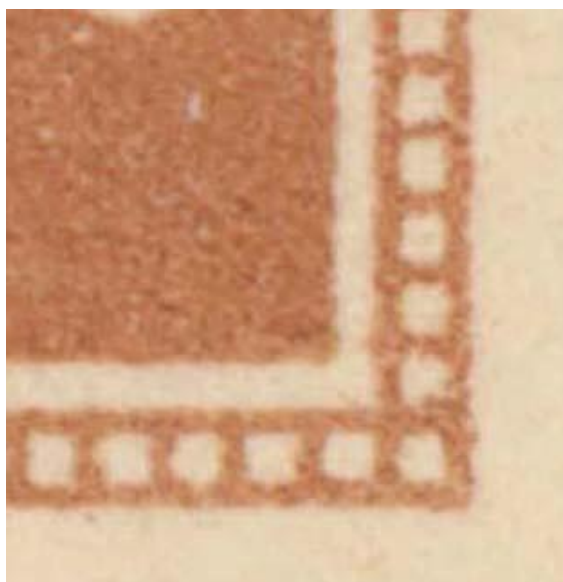
Position 128



1c1E1 plating, left pane, rows 3 and 8

Here are the third and eighth rows. The plate varieties match well for these two rows.

Position 41



Position 43



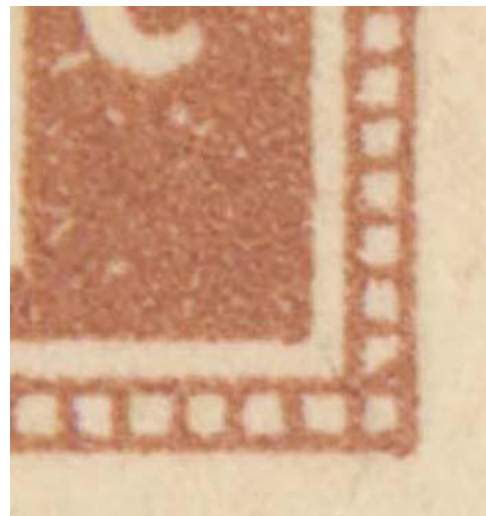
Position 45



Position 46



Position 50



Position 141



Position 145



Position 146



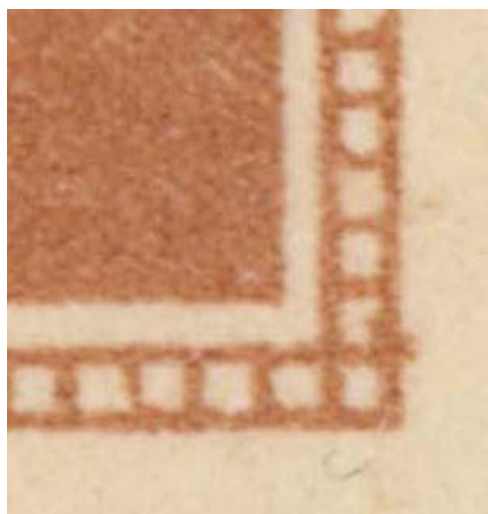
Position 150



1c1E1 plating, left pane, rows 4 and 9

Here are the fourth and ninth rows. The plate varieties match well for these two rows.

Position 61



Position 62



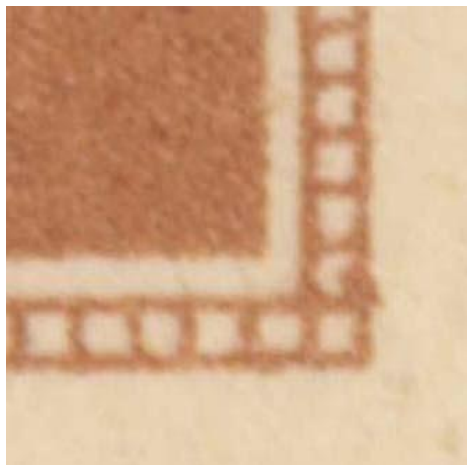
Position 65



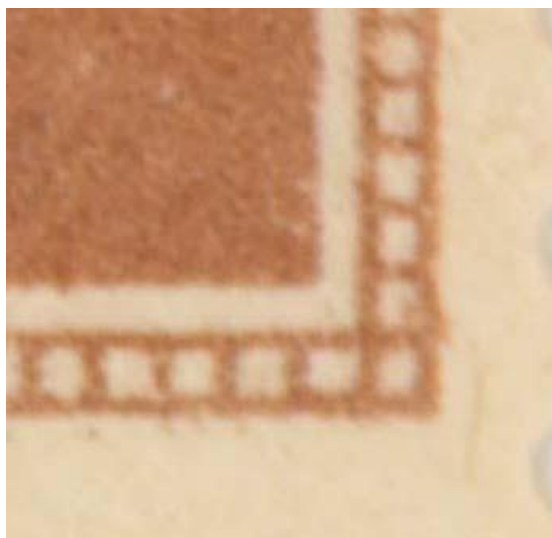
Position 66



Position 161



Position 166



1c1E1 plating, left pane, rows 5 and 10

Here are the fifth and tenth rows. The plate varieties match well for these two rows.

Position 81



Position 83



Position 84



Position 86



Position 88



Position 89



Position 181



Position 183



Position 184



Position 186



Position 188



Position 189

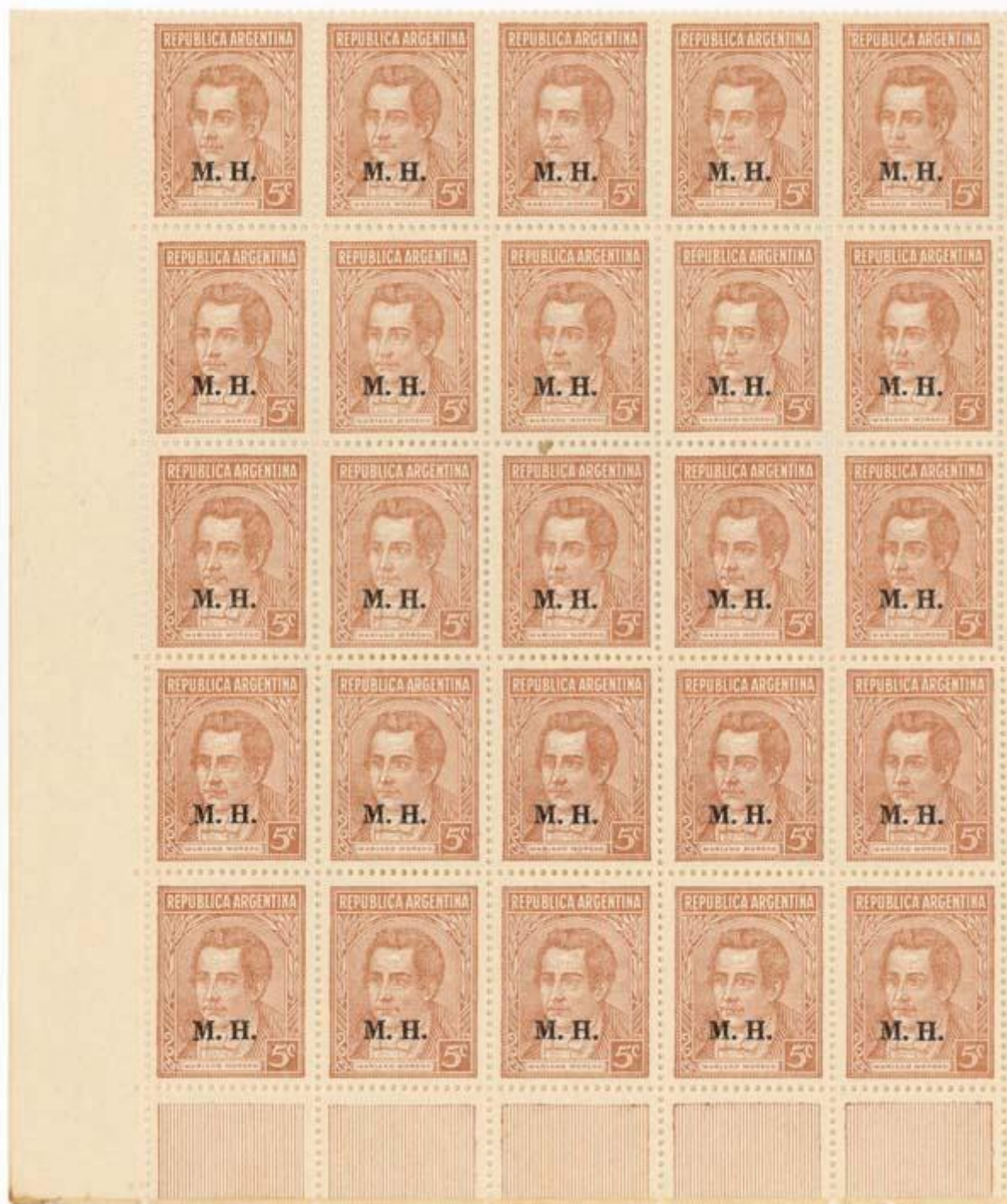


A half sheet (100 stamps) of the 5c MH

These remainder sheets are great to plate the base stamp. Here is the whole sheet scanned as blocks of 25.









084

The MH overprint varieties on the 5ct

There aren't many in this block of 100.

Positions 75 and 76 are on the edge of the 5 x 5 overprint sets. Notice a small vertical difference between these two overprints.



Position 81



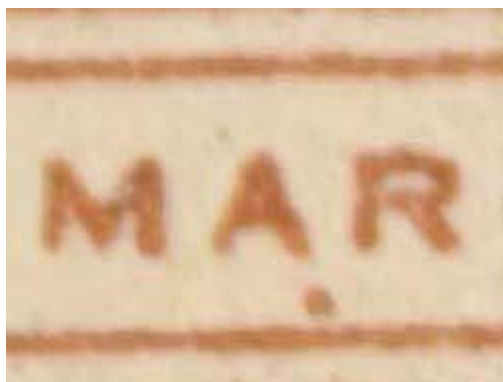
Position 86



5c MH row 1

The 5 x 5 mapping does not fit this plate. Row 1 maps to row 5, instead of to row 6!

Position 2



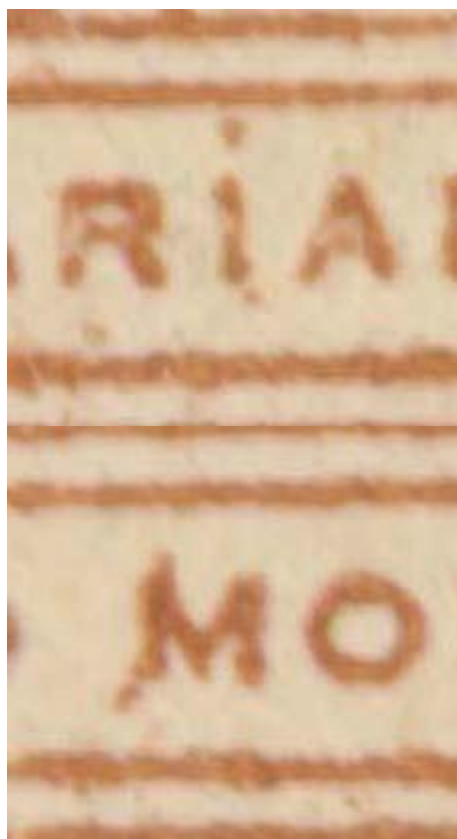
Position 3



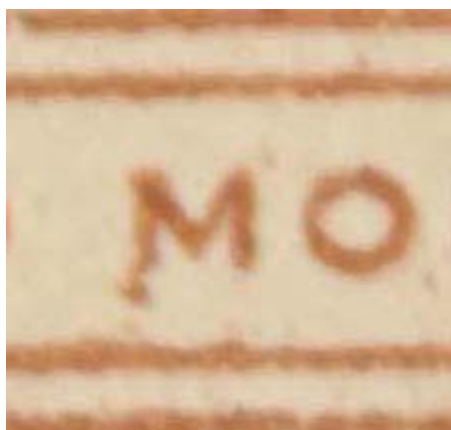


Position 4





Position 7



Position 10



5c MH Row 5

Take a look at position 43 and compare it to position 3 in row 1.

Position 41



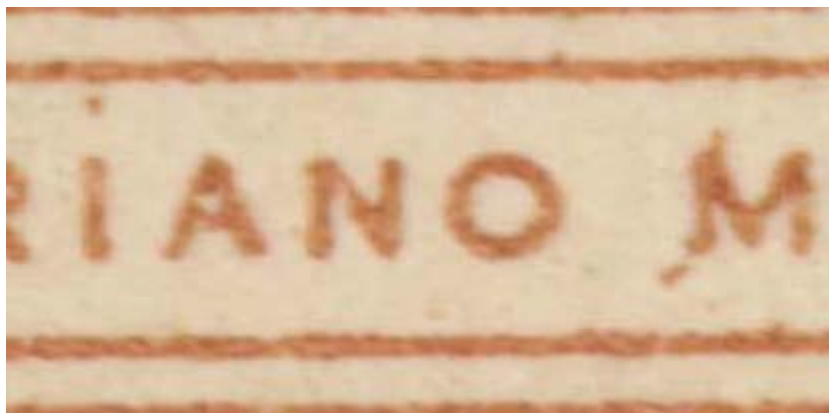
Position 42



Position 43



Position 44



Position 46



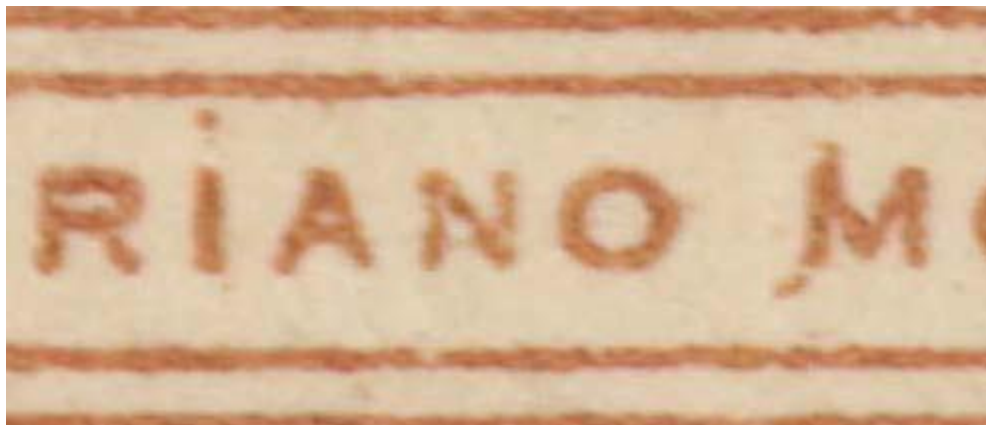
Position 47



Position 48



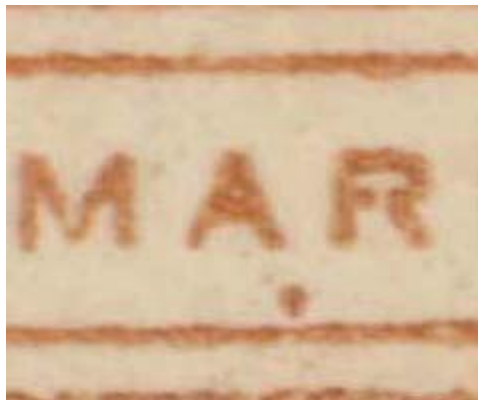
Position 49



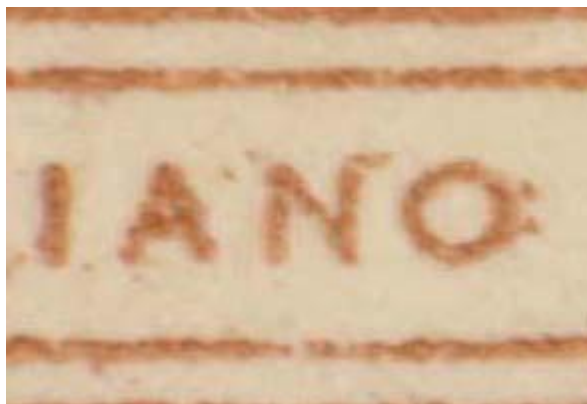
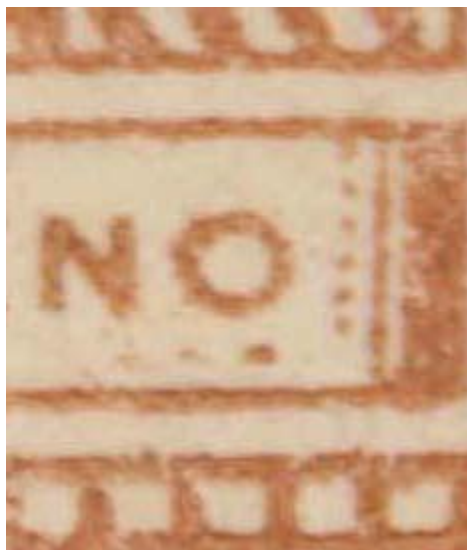
5c MH Row 6

I would have expected row 5 and row 10 to match to fit the 5 x 5 die population of the plate, but row 6 is most similar to row 10.

Position 52



Position 53



Position 54



Position 56



Position 58

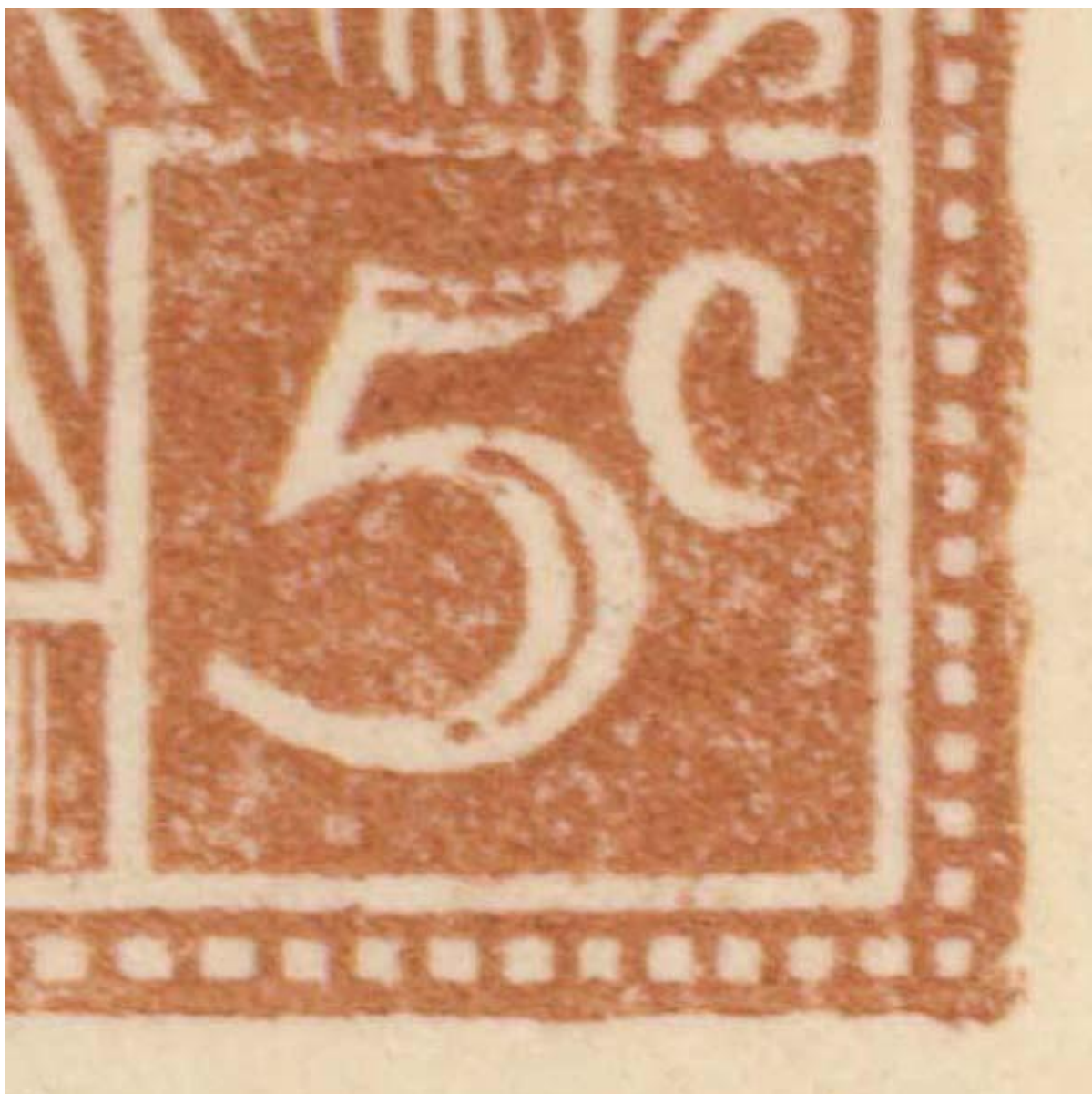
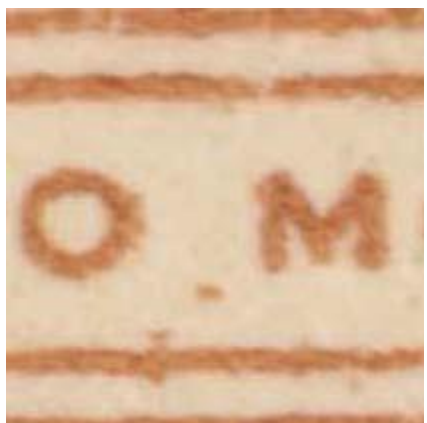


Position 59



Position 60





5c MH Row 10

There is an interesting twist in the symmetry of how this plate was populated for rows 6 and 10. Because positions 56 and 91 match, the two strips of five for these rows are in opposite order in reference to each other.

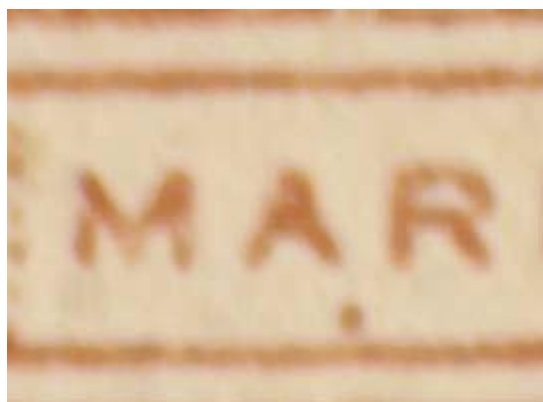
Position 91



Position 96



Position 97



Position 98



Position 99



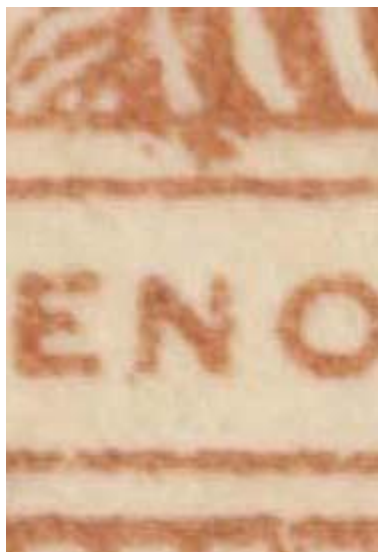
5c MH Row 2

But row 2 has a position similar to positions 56 and 91...puzzling.

Position 11



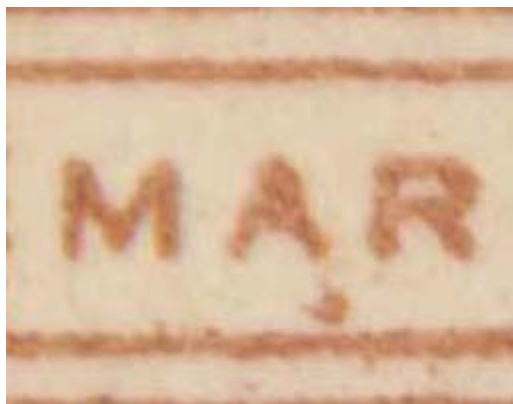
Position 13



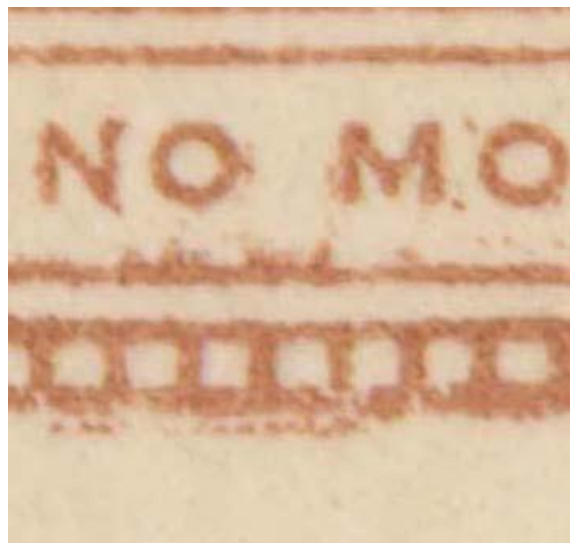
Position 14



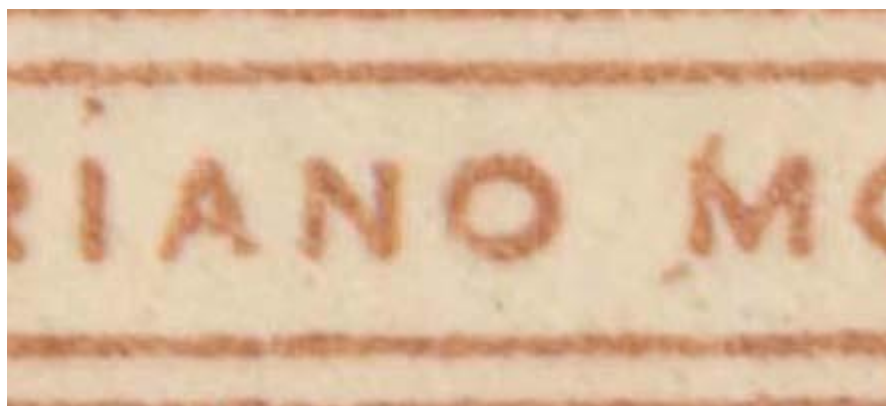
Position 17



Position 18



Position 19



Comparison of 5c MH rows 2, 6, and 10

It looks like rows 2 and 10 match, and that the strips of five are reversed for row 6, but it matches the dies on rows 2 and 10.

Position 11



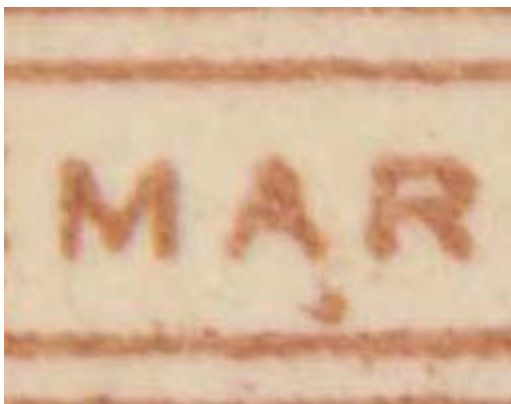
Position 56



Position 91



Position 17



Position 52

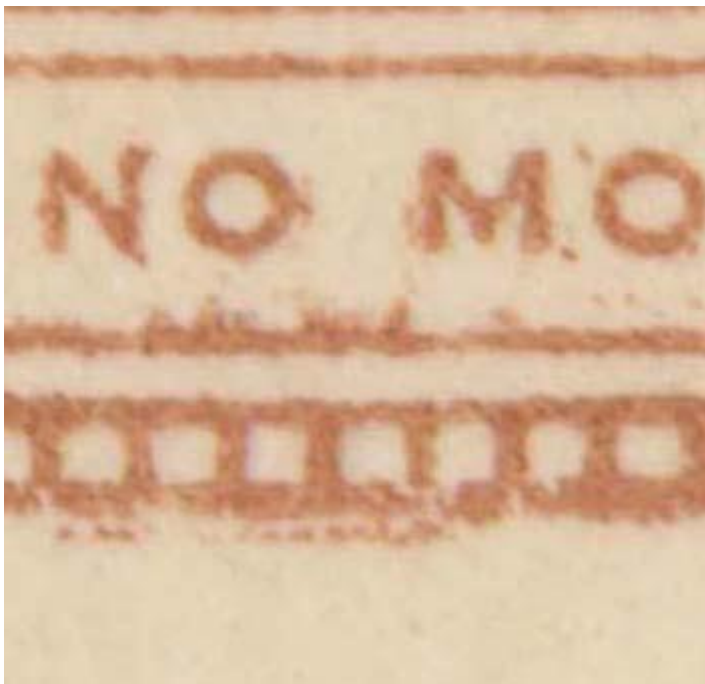
MAR

MOR

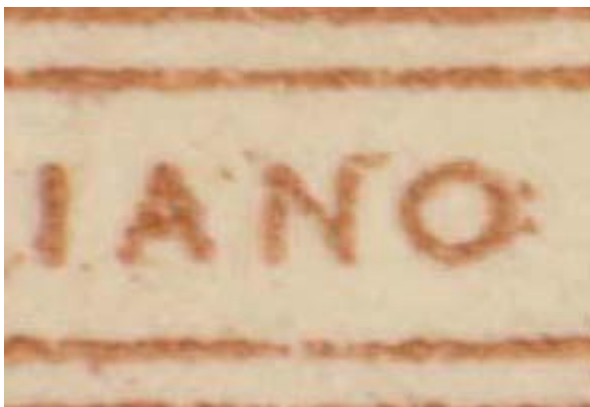
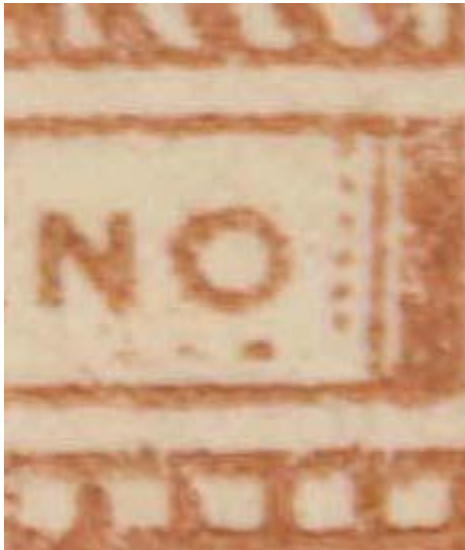
Position 97

MAR

Position 18



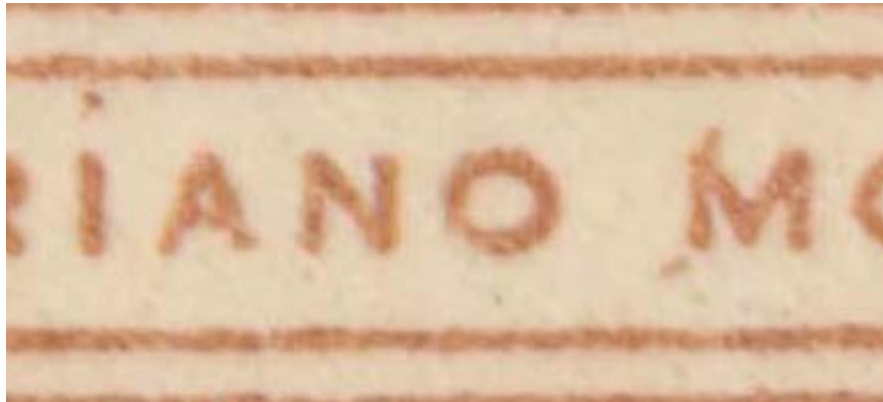
Position 53



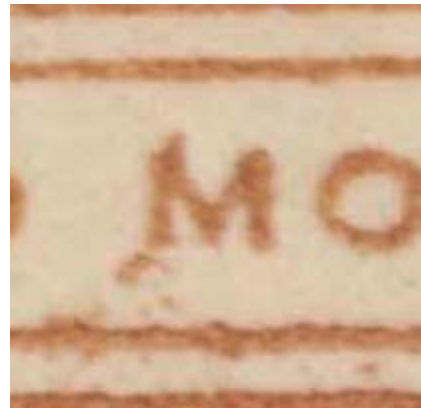
Position 98



Position 19



Position 54



Position 99



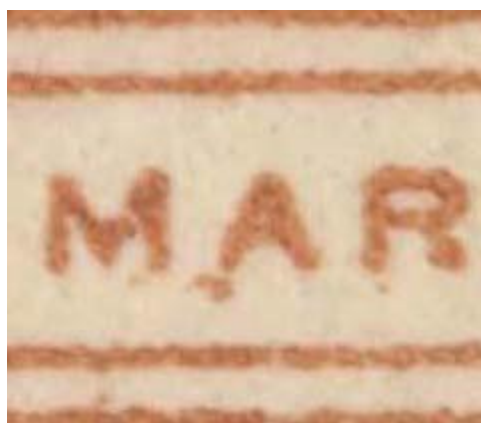
5c MH Row 3

What happens with rows 2, 6, and 10 also happens with 3, 7, and 8. First I show these three rows and then I will compare them.

Position 23



Position 24



Position 26



Position 27



Position 30



5c MH Row 7

Position 61



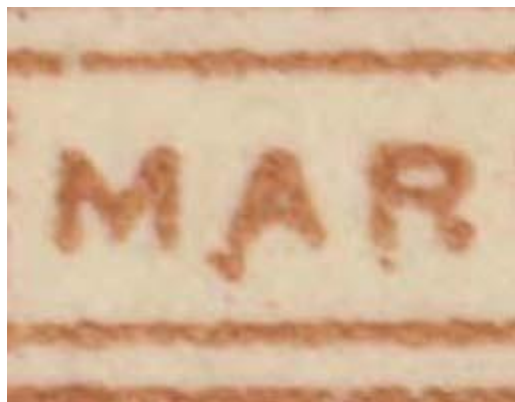
Position 65



Position 68



Position 69



Position 70



5c MH Row 8

Position 72



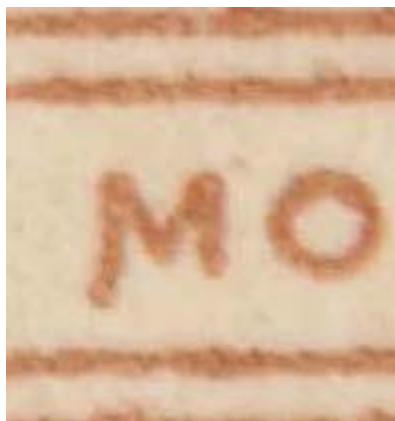
Position 75



Position 76



Position 77



Position 80



Comparison of 5c MH rows 3, 7, and 8

The key position used to map these is that found at 30, 65, and 80.

Position 26



Position 61



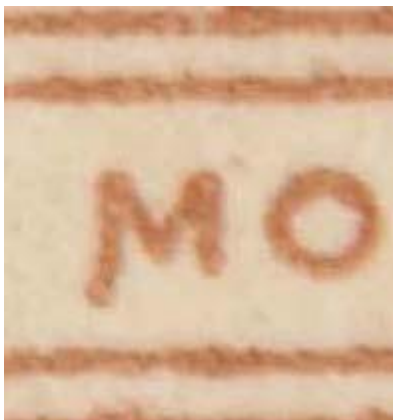
Position 76



Position 27



Position 77



Position 30



Position 65

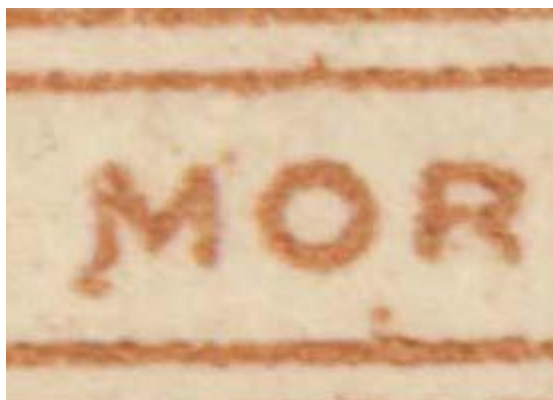


Position 80



5c MH Row 4

Position 32



Position 37



Position 39

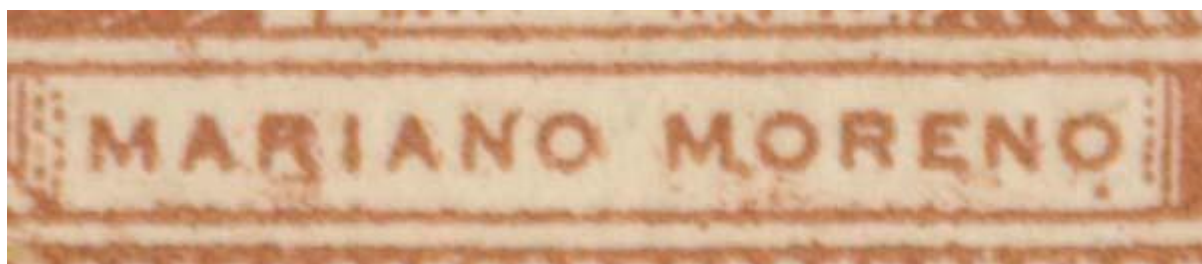


5c MH Row 9

Position 82



Position 83



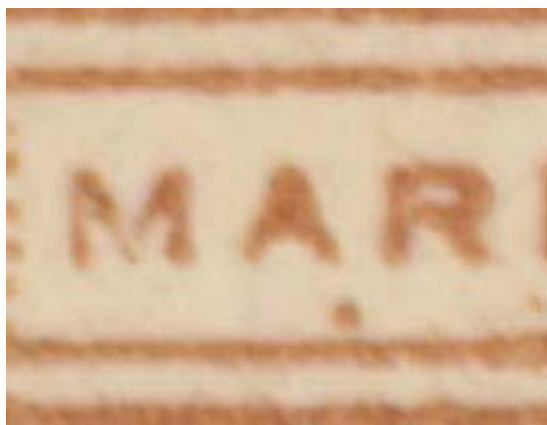
Position 84



Position 85



Position 87



Another comparison of 5c MH dies

These are similar, and map well for rows 4 and 8 at the second position, but not at the fourth position.

Position 32



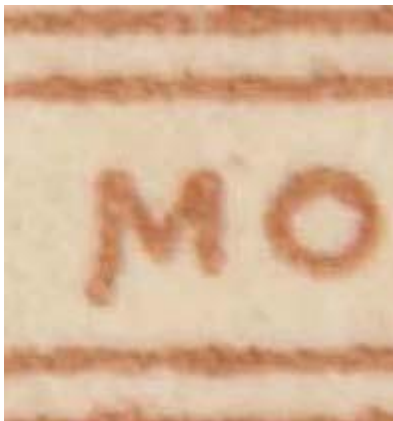
Position 72



Position 37



Position 77

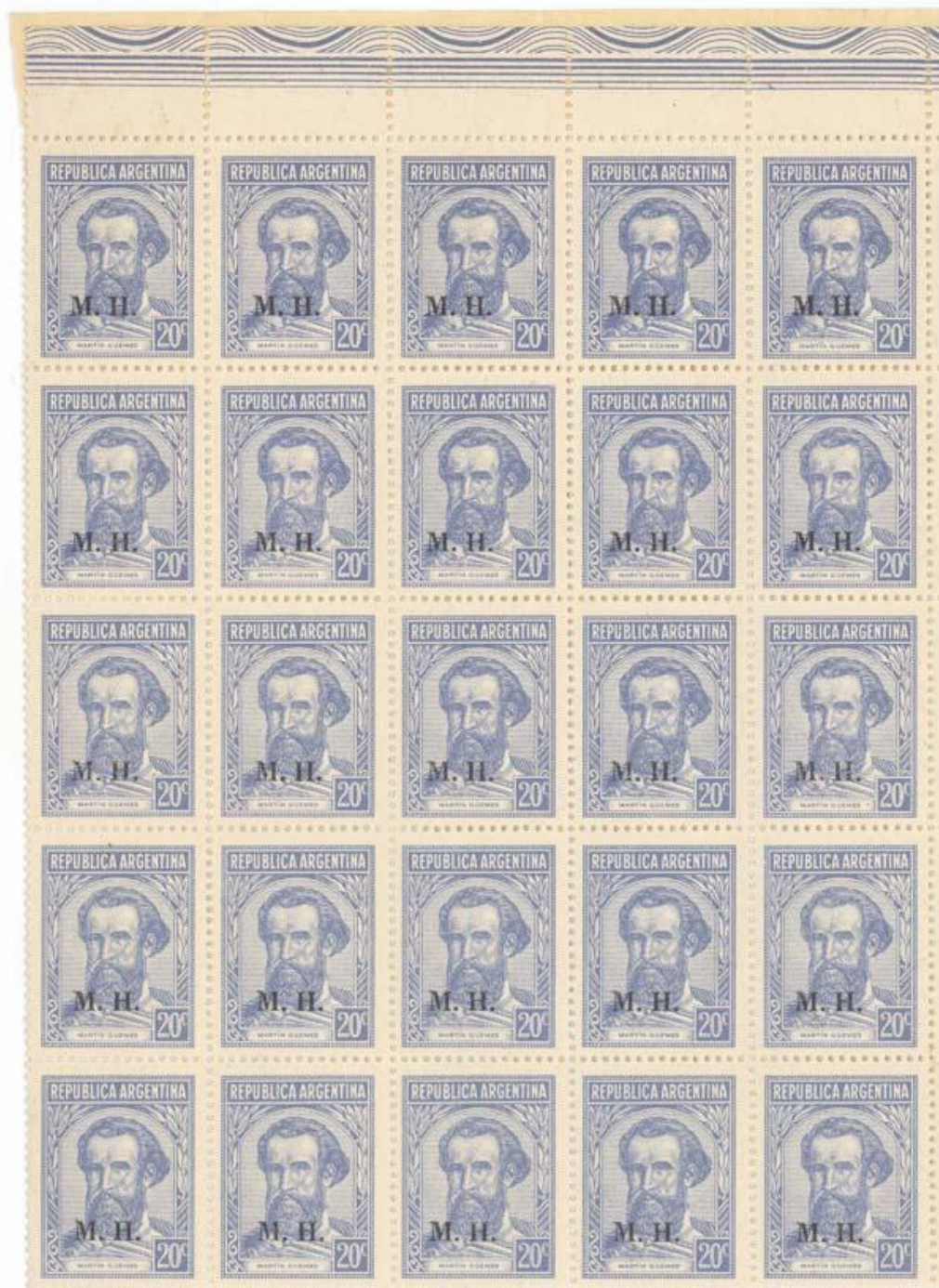


Position 84



A half sheet (100 stamps) of the 20cMG MH

These remainder sheets are great to plate the base stamp. Here is the whole sheet scanned as blocks of 25.





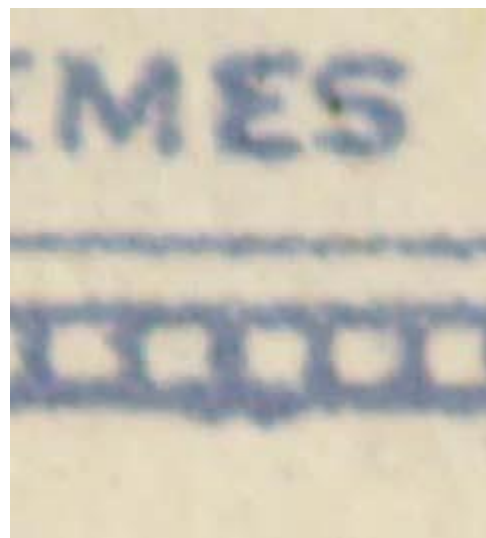




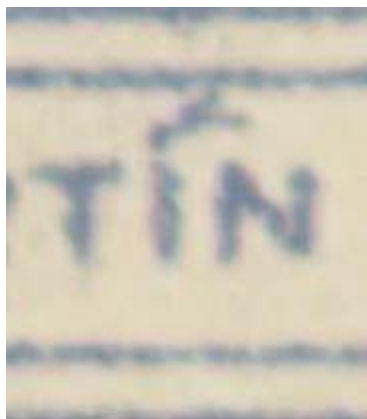
20cMG MH Row 1

Rows 1 and 6 map closely on this sheet.

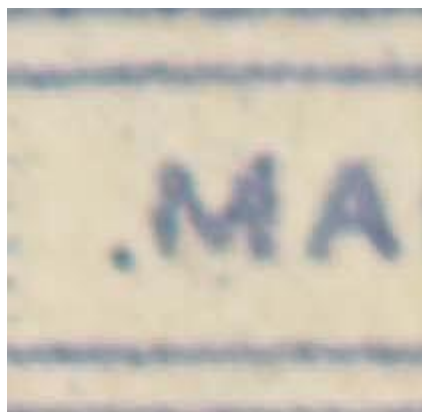
Position 4



Position 5



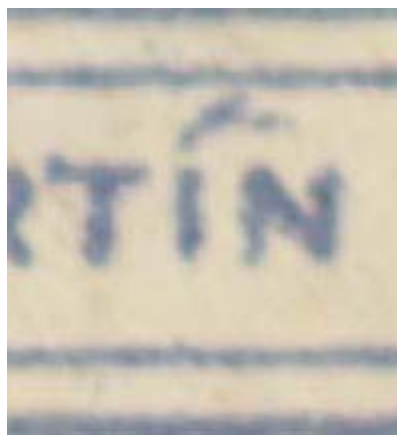
Position 7



Position 9



Position 10



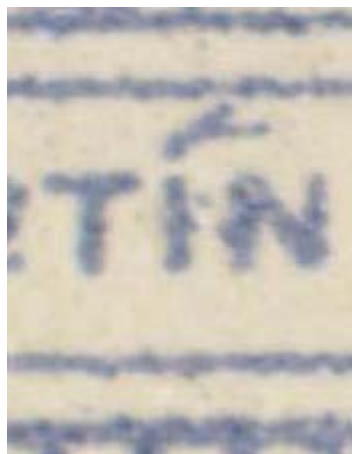
20cMG MH Row 6

Rows 1 and 6 map closely on this sheet.

Position 54



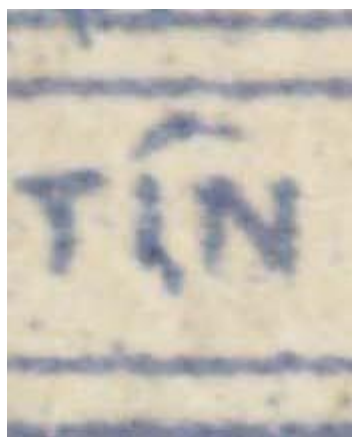
Position 55



Position 59



Position 60



20cMG MH Row 3

The first, second, and third positions in each of sections of five dies are identical for rows 3 and 7.

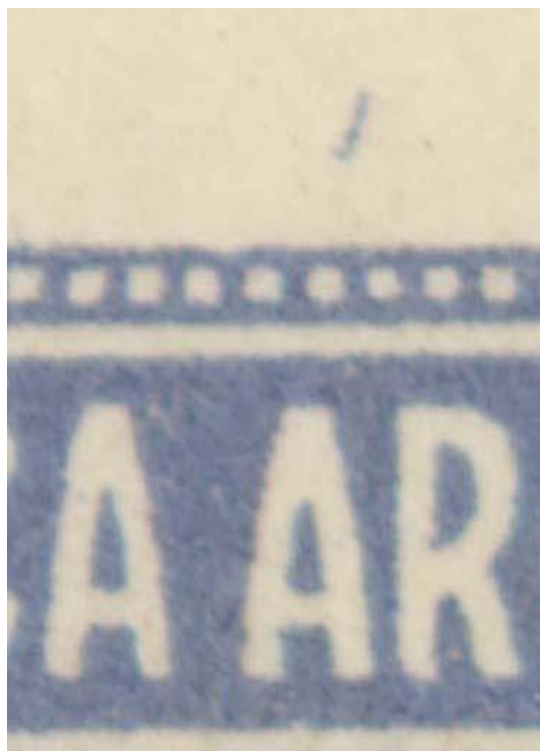
Position 21



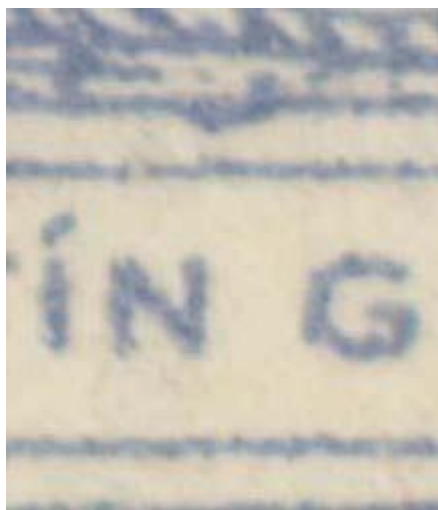
Position 22



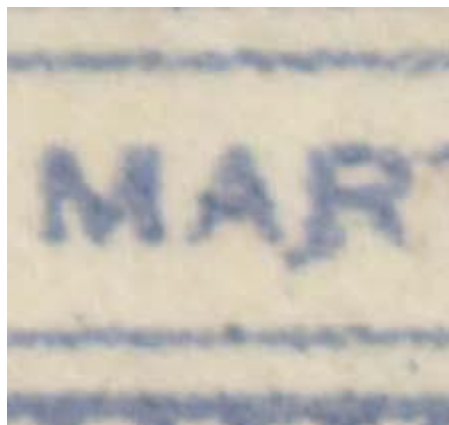
Position 23



Position 24



Position 25



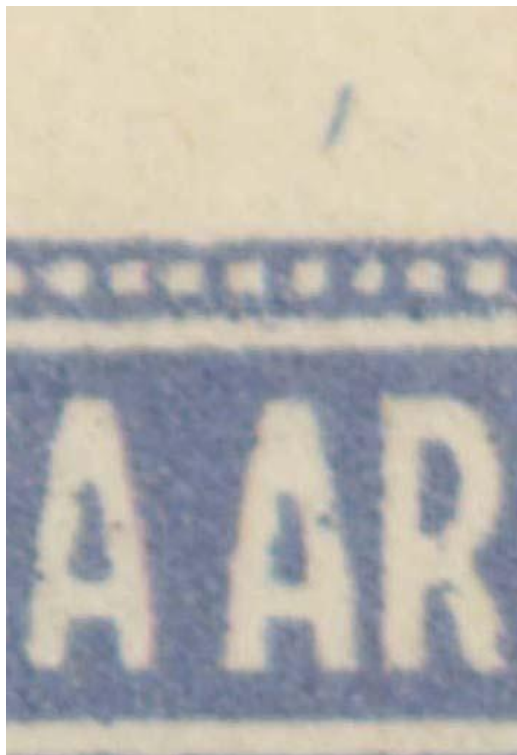
Position 26



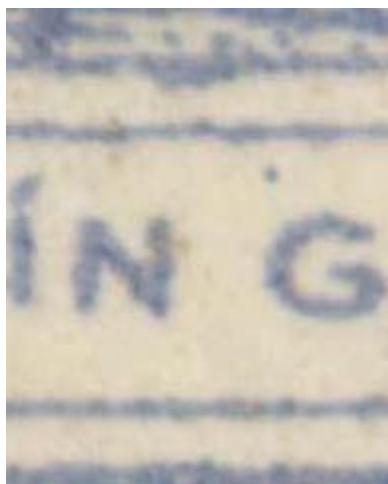
Position 27



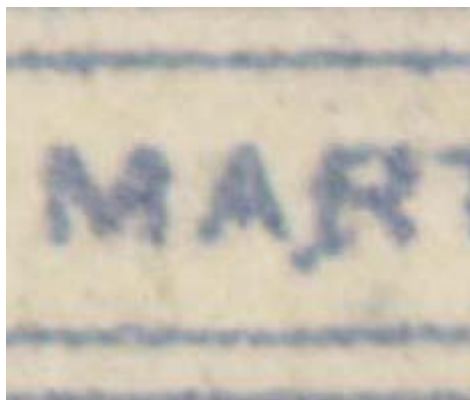
Position 28



Position 29



Position 30



20cMG MH Row 7

The first, second, and third positions in each of sections of five dies are identical for rows 3 and 7.

Position 61



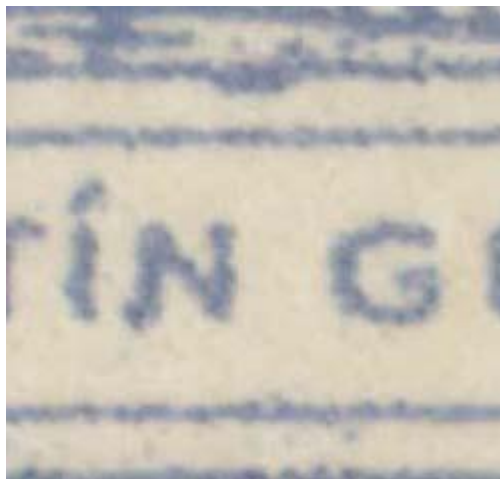
Position 62



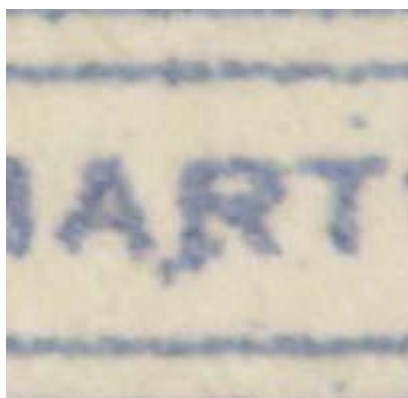
Position 63



Position 64



Position 65



Position 66



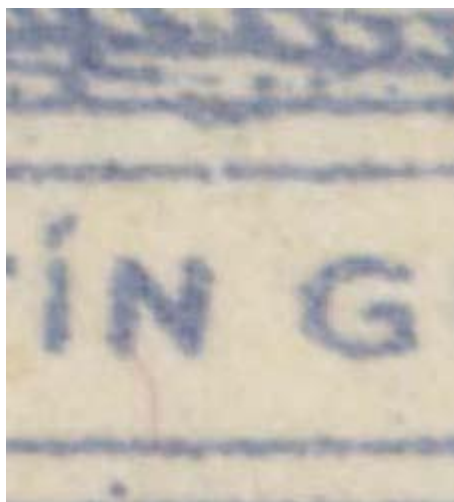
Position 67



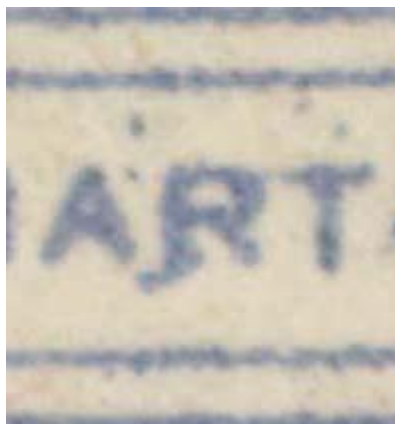
Position 68



Position 69



Position 70



20cMG MH Rows 3 and 7 compared

Position 21



Position 61



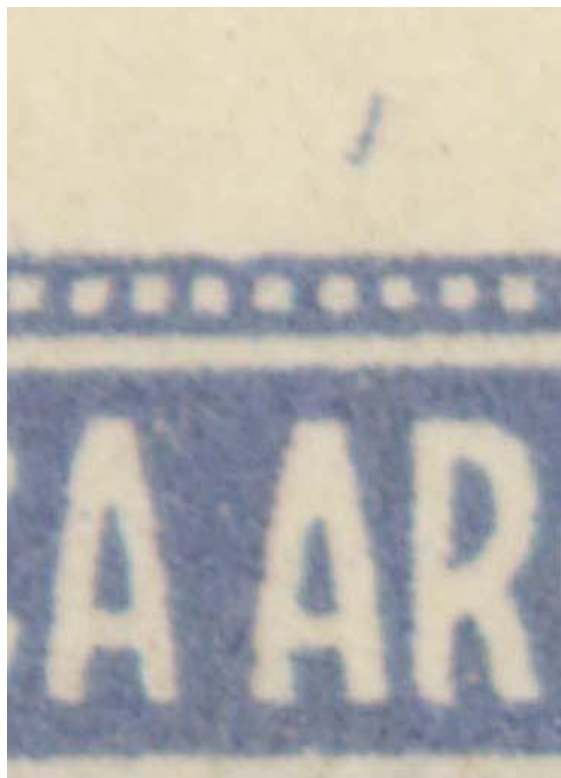
Position 22



Position 62



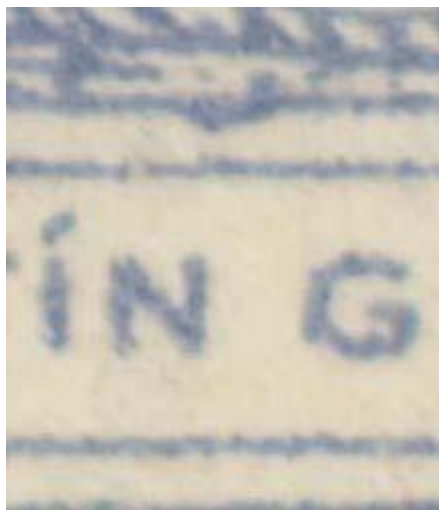
Position 23



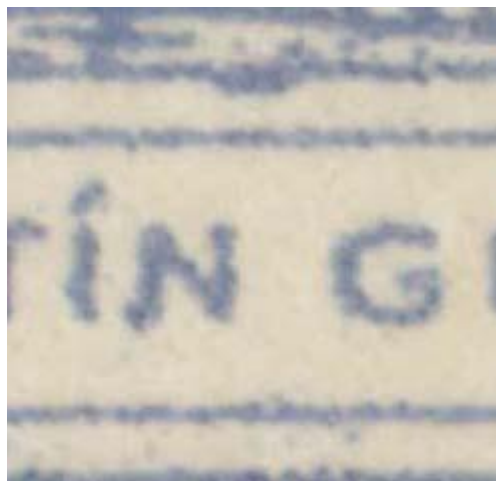
Position 63



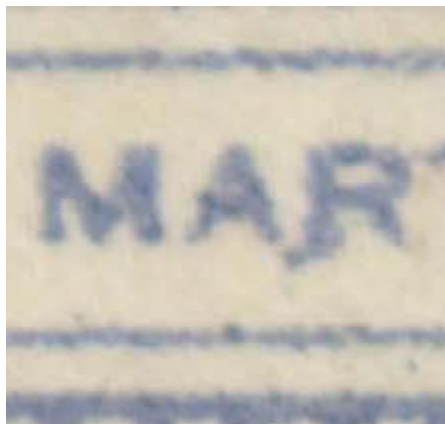
Position 24



Position 64



Position 25



Position 65



Position 26



Position 66



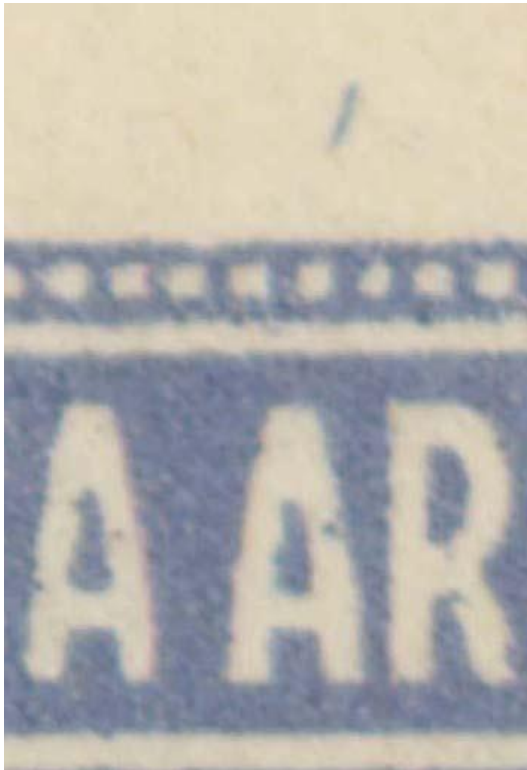
Position 27



Position 67



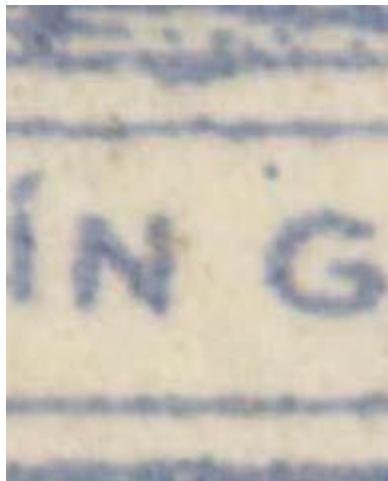
Position 28



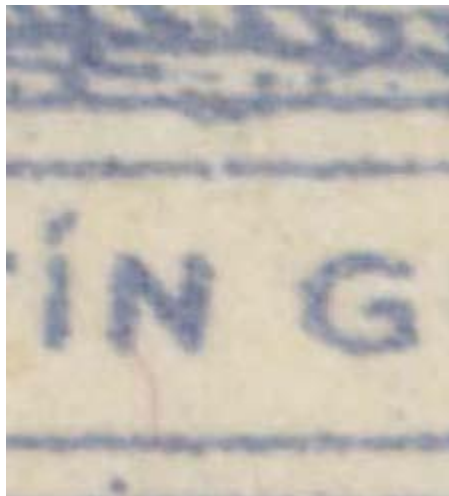
Position 68



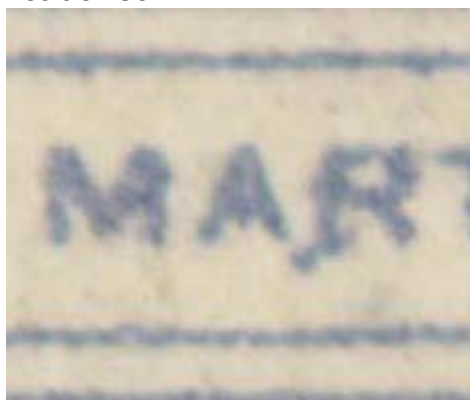
Position 29



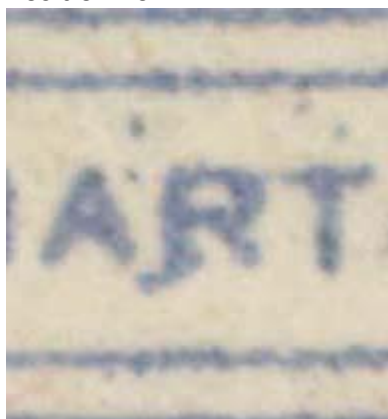
Position 69



Position 30



Position 70

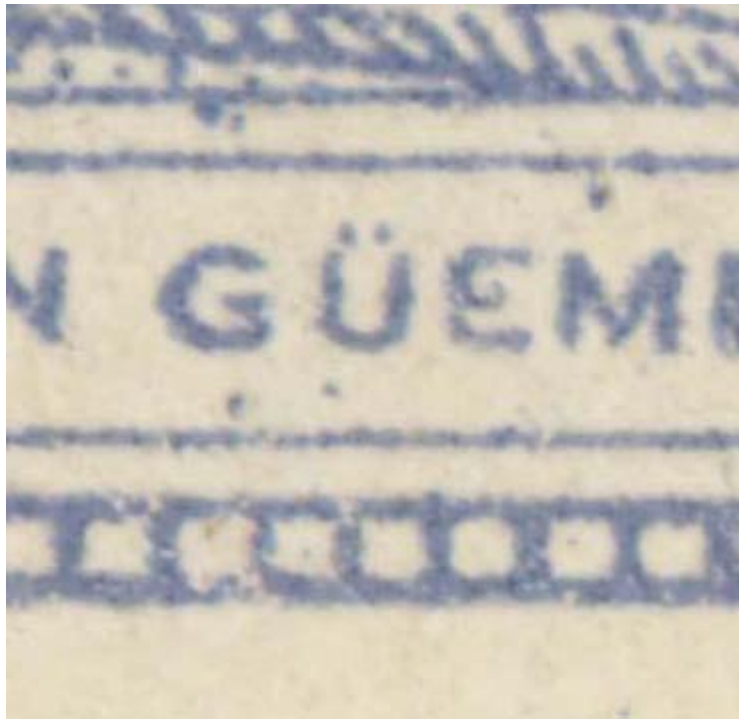


20cMG MH Row 2

Position 12



Position 14



Position 15



Position 17



Position 20



20cMG MH Rows 4, 8, and 9

Like row 2, these do not map to other rows.

Row 4

Position 32



Position 35

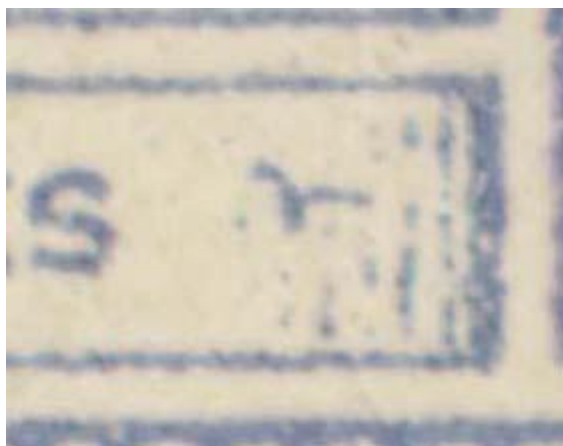


Position 37



Row 8

Position 75

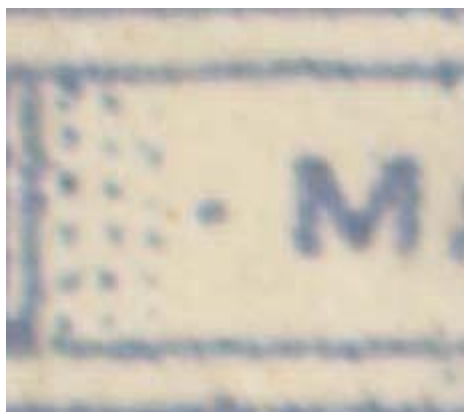


Position 80



Row 9

Position 82





Position 87





20cMG MH Row 5

Rows 5 and 10 map well.

Position 43



Position 45



Position 48



Position 50



20cMG MH Row 10

Position 93



Position 95



Position 98



Position 100



30cMH1E2 pane used for partial plating: the pane

Here is a partial plating of the 30c from a block of 89 of the 30c-MH (Hacienda) 1E2. This block is missing position 95 and the 10th column. I find that the plate was made either with two blocks of 50 dies (top and bottom halves), or with four quadrants of 25 each. The plate does not have enough wear for me to conclusively prove that halves or quarters were used. In these pages I line up each row from the top half with its counterpart in the bottom half.





30cMH1E2 pane used for partial plating: the overprint

Here are the ones that look fairly different from the norm.

Position 2



Position 3



Position 13



Position 14



Position 21



Position 23



Position 28



Position 33



Position 39



Position 43



Position 49



Position 52



Position 58



Position 62



Position 64



Position 83



Position 86



Position 91



Position 92













Position 93



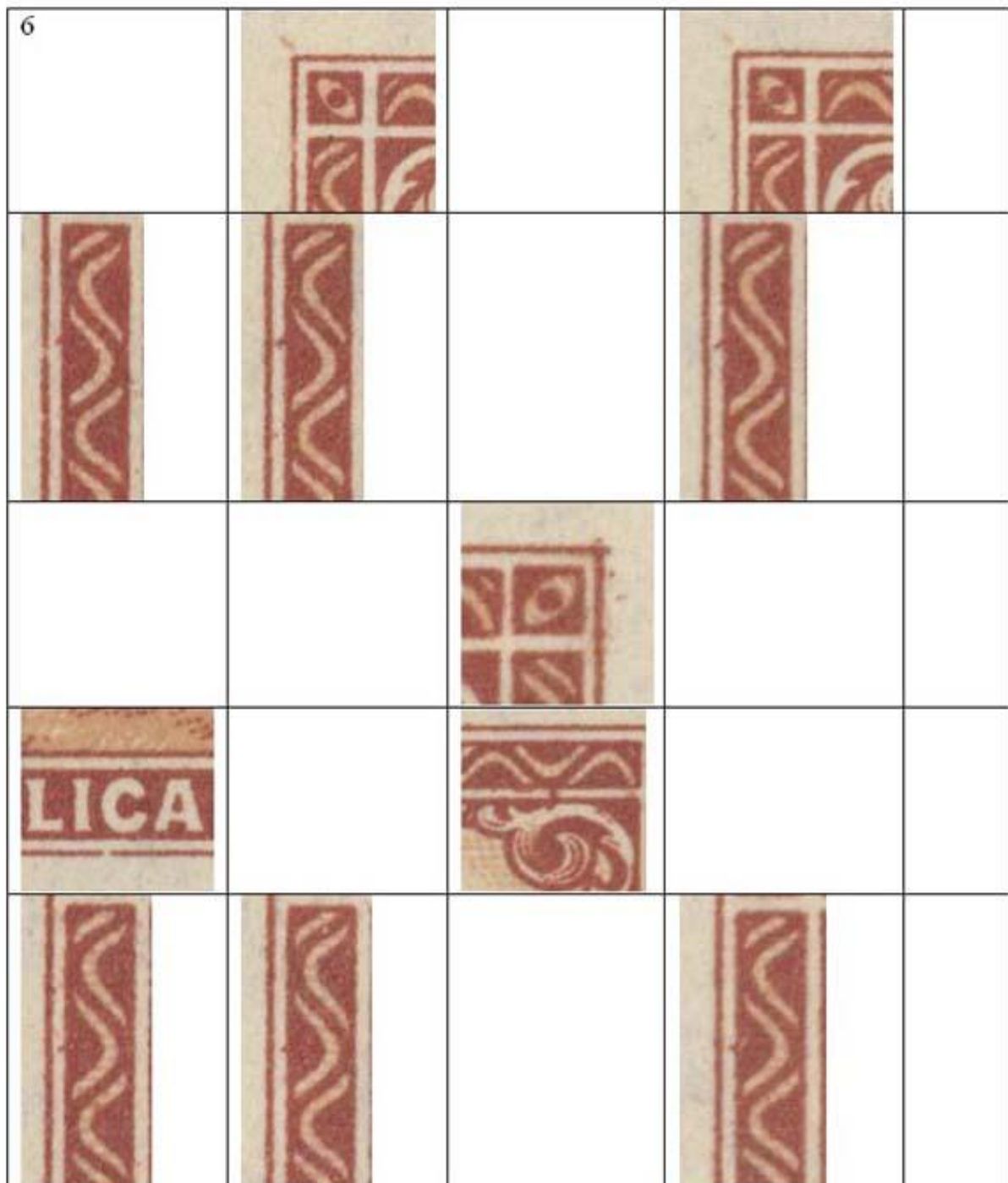
30cMH1E2 pane used for partial plating: the quadrants

Here are the major varieties for each position. If the stamp has more than one plate flaw, I have only kept here the one that is useful to figure out how the plate was assembled.

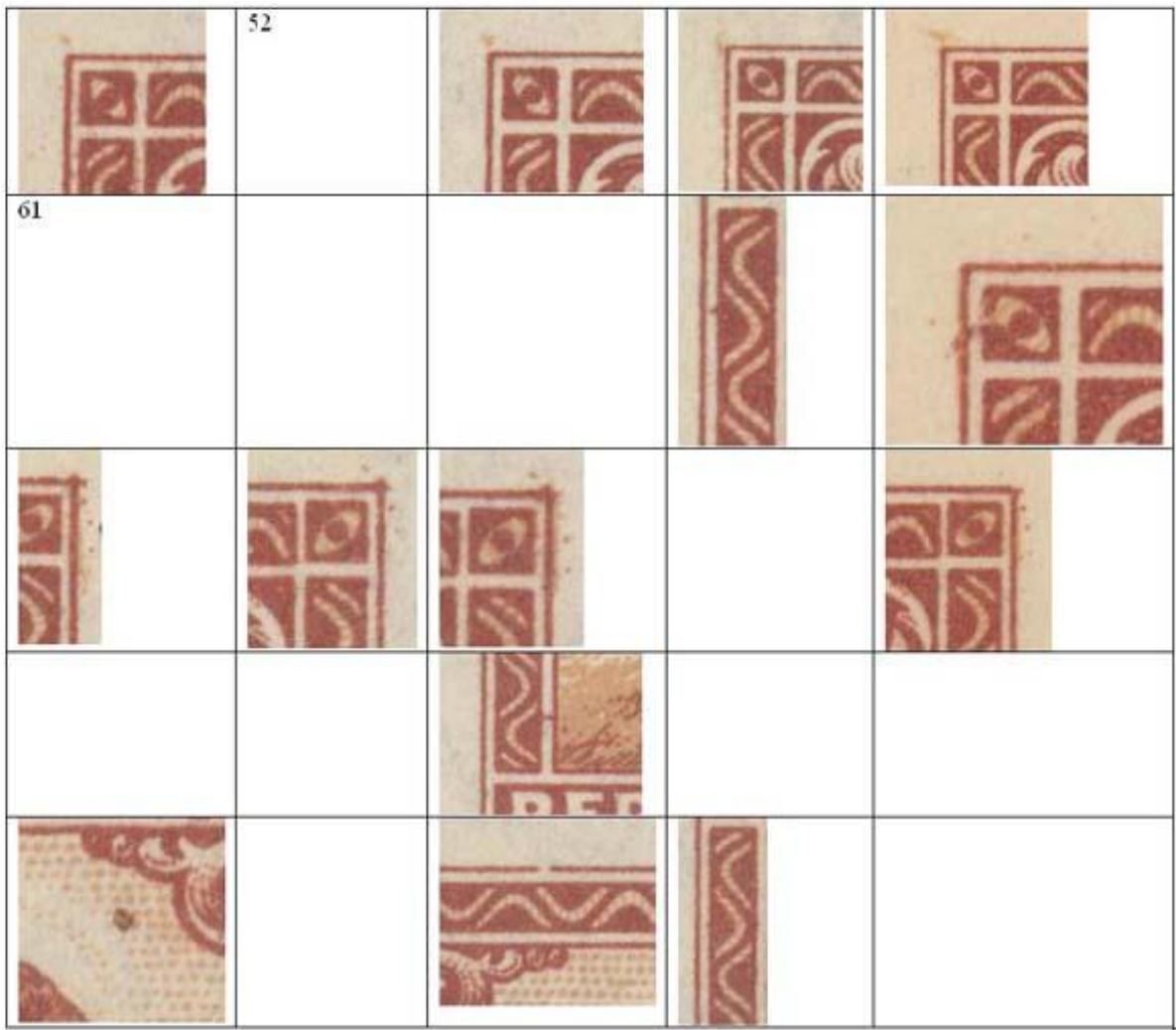
Upper Left

1				
				15
21				
31				35
41				45

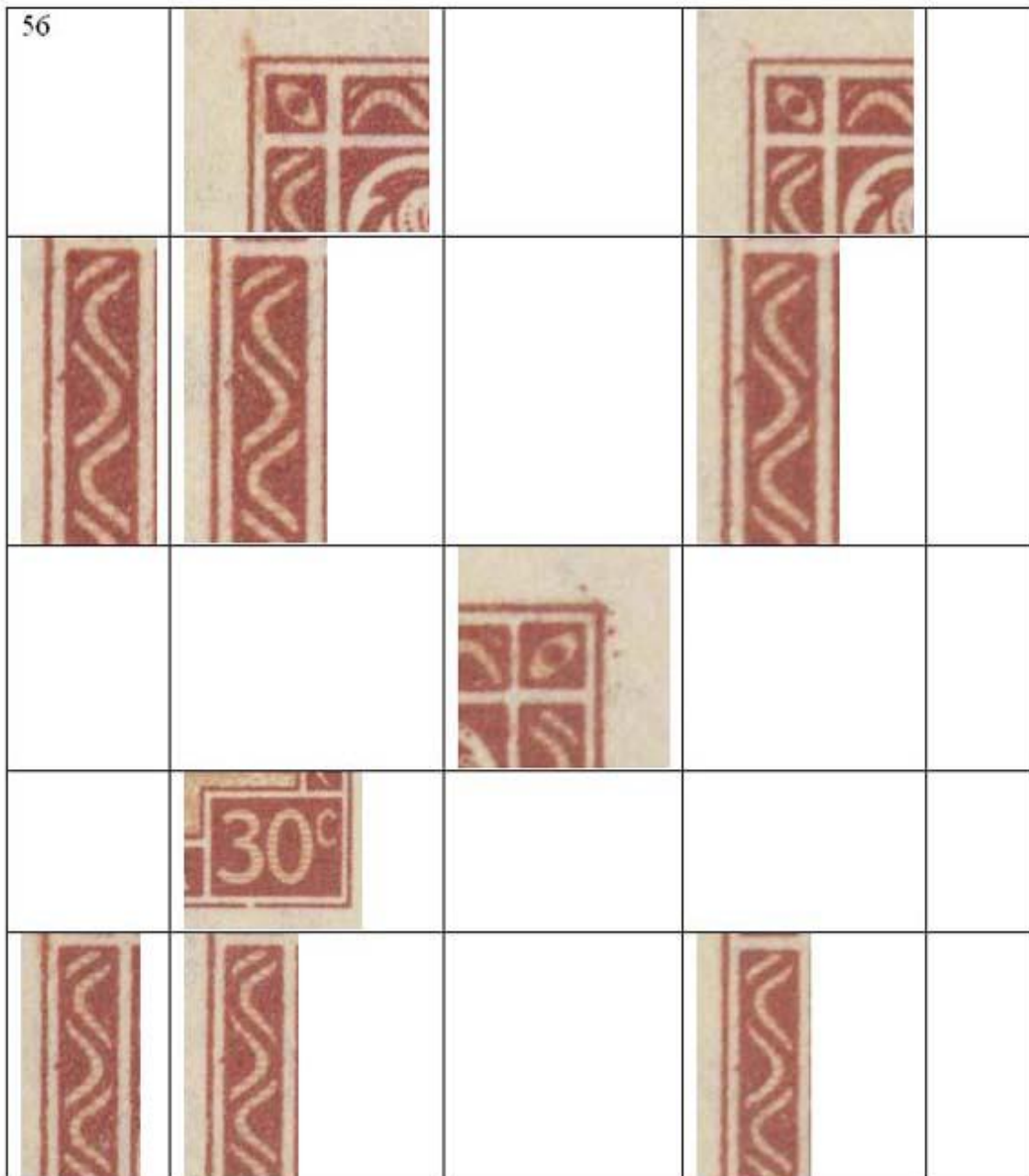
Upper Right



Lower Left



Lower Right



30cMH1E2 pane used for partial plating: rows 0 and 5

Position 2



Position 3





Position 5



Position 7



Position 9



Position 51



Position 53



Position 54



Position 55



Position 57



Position 59



30cMH1E2 pane used for partial plating: rows 1 and 6

Position 11



Position 12



Position 13



Position 14



Position 16



Position 17



Position 19



Position 64



Position 65



Position 66



Position 67



Position 69



30cMH1E2 pane used for partial plating: rows 2 and 7

Position 23



Position 25



Position 28



Position 71



Position 72



Position 73



Position 75



Position 78



30cMH1E2 pane used for partial plating: rows 3 and 8

Position 33



Position 36



Position 38



Position 81



Position 83



Position 87



30cMH1E2 pane used for partial plating: rows 4 and 9

Position 41



Position 42



Position 44



Position 46



Position 47



Position 49



Position 91



Position 93



Position 94



Position 96



Position 97

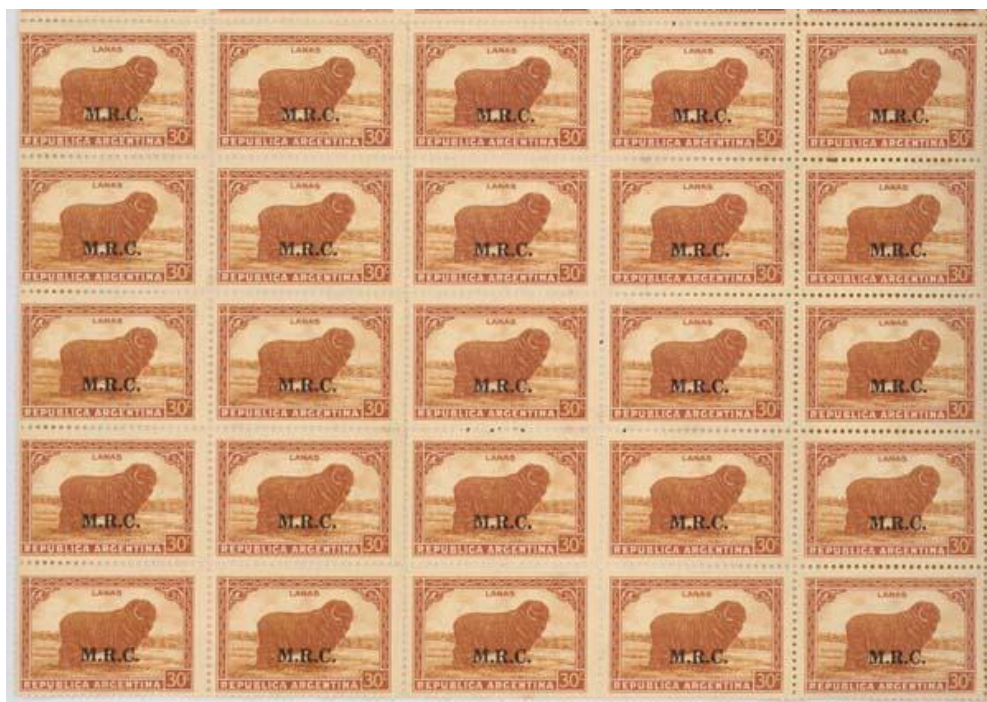
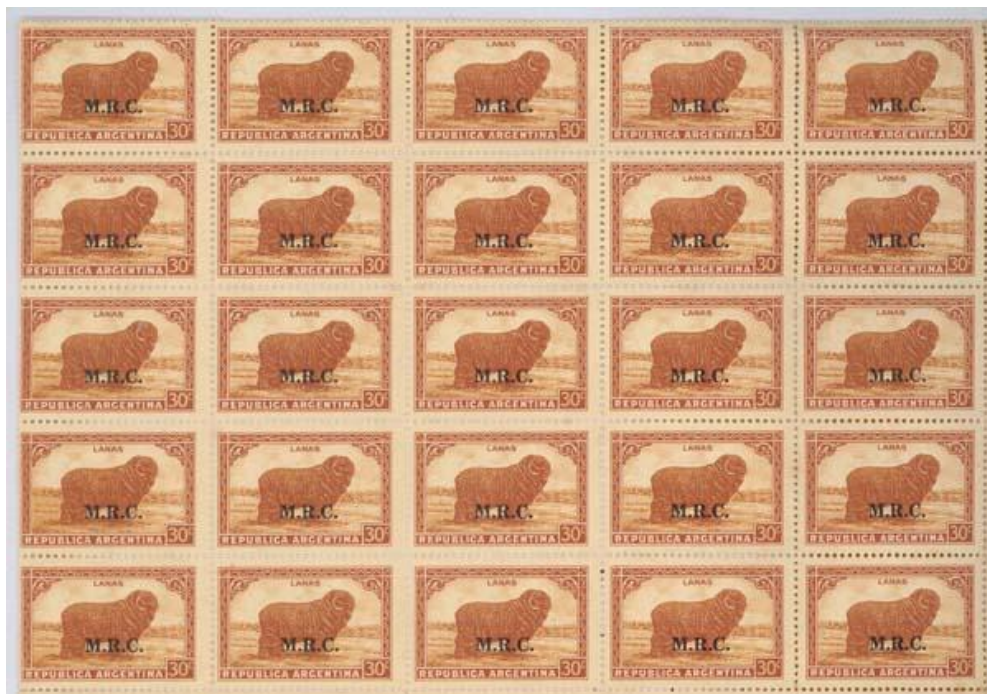


Position 99



Plating a sheet of the 30cMRC

By sheer luck, this second sheet is from the other plate of 100. The previous incomplete sheet showed a 5 by 5 or half sheet symmetry. This one shows a column by column symmetry. With these two sheets I have plated 189 of the 200 positions in the early plate. Here are corner scans.





The overprint shows almost no variation. The only break I find is to position 7.



Row 1 of the 30cMRC sheet

Every stamp in this row has the same characteristics.





















Row 3 of the 30cMRC sheet

Every stamp in this row has the same characteristics.





















Row 6 of the 30cMRC sheet

I find this variety on the first four stamps of this row.









Row 7 of the 30cMRC sheet

Every stamp in this row has the same characteristics.





















Other plate varieties in the 30cMRC sheet

Position 42



Position 47



These three are similar.

Position 83



Position 84



Position 85



The bottom left five positions show some plate wear.

Position 90



Position 91



Position 92



Position 93



Plating a sheet of the 50c1E2-SO

I finally have a chance to plate this beautiful stamp. This sheet has several major scratches.









Right inner edge dot on the 50c1E2-SO sheet

This plate variety repeats on the fourth stamp in each half row of five stamps. This plate was composed of double sequential half rows (5 horizontal by 2 vertical).

Row 1

Position 4





Position 9



Row 3

Position 24



Position 29



Row 5

Position 44



Position 49



Row 7

Position 64



Position 69



Row 9

Position 84



Position 89



Outer line break on the 50c1E2-SO sheet

This plate variety repeats on the second stamp in each half row of five stamps. This plate was composed of double sequential half rows (5 horizontal by 2 vertical).

Row 1

Position 2







Position 7



Row 3

Position 22



Position 27





Row 5

Position 42



Position 47



Row 7

Position 62



Position 67



Row 9

Position 82



Position 87



Various line break on the 50c1E2-SO sheet

These do not repeat.

Position 15



Position 34



Position 48



Position 60



Position 85



Position 99



Various scratches on the 50c1E2-SO sheet

Some of these are spectacular.

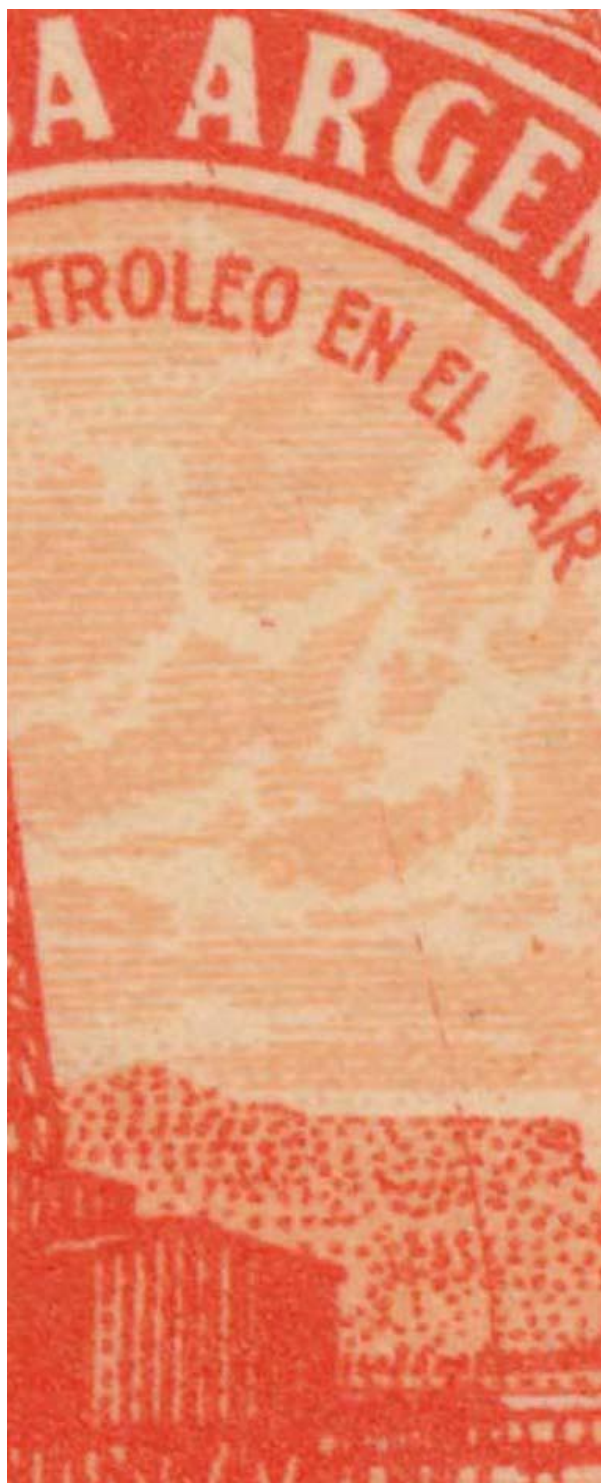
Position 6



Position 21







Position 28



Position 33



Position 38



Position 61



Position 90



Other plate varieties on the 50c1E2-SO sheet

Position 1





Position 11



Position 12



Position 13



Position 16



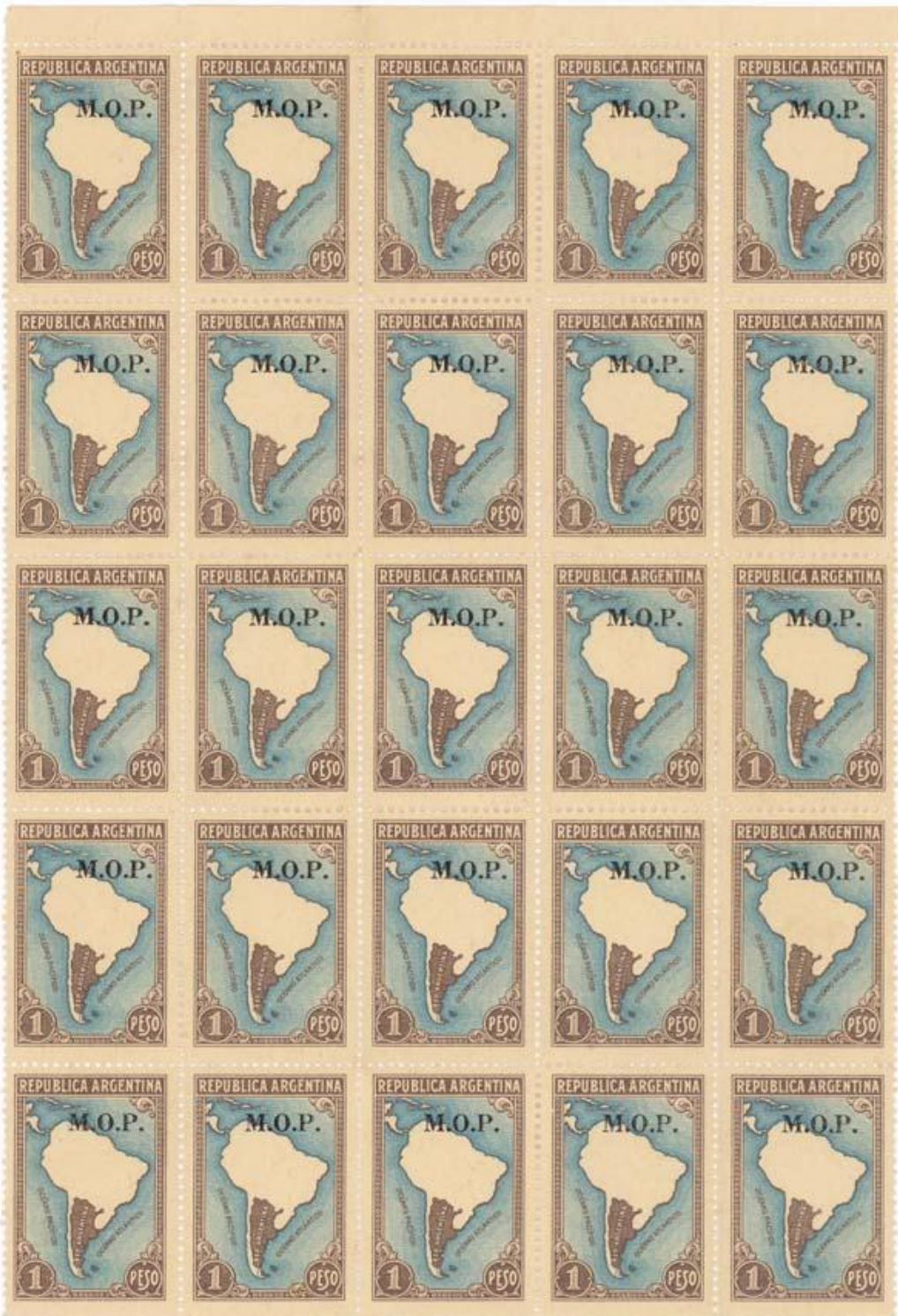
Position 26



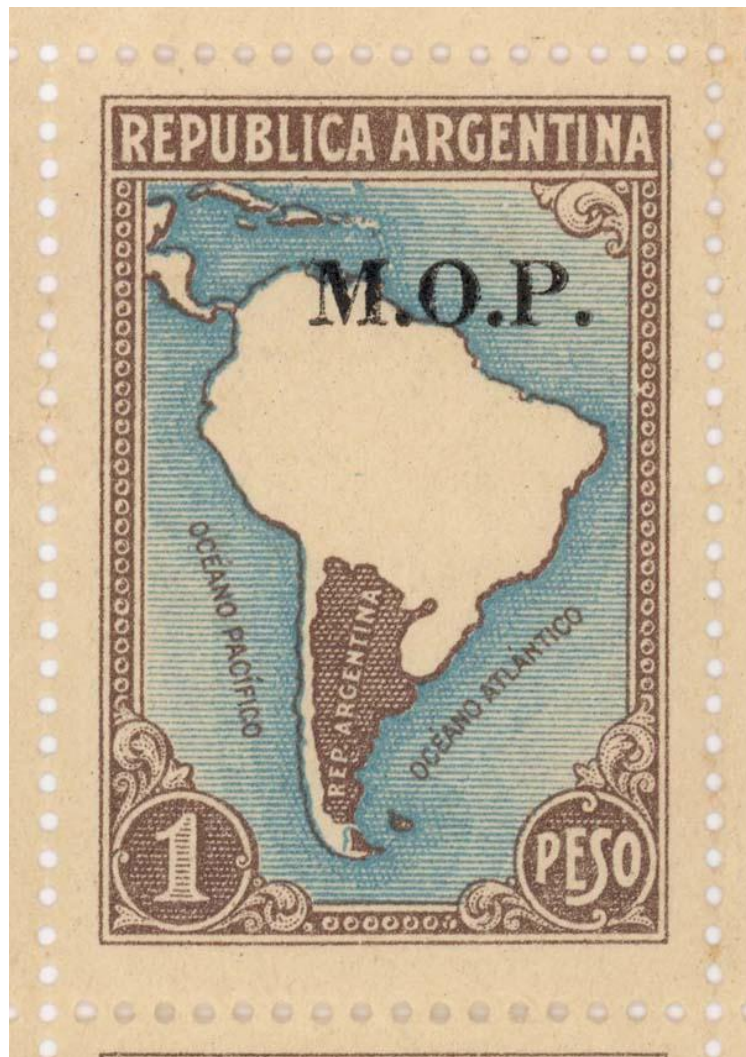
Position 65



A large block of the 1pMOP-top



This block has a few minor plate varieties.







Plating a sheet of the 1p1E4-SO

I finally have a chance to plate this beautiful stamp. Here is the sheet scanned as quarters.









Large dot variety on the sheet of the 1p1E4-SO

This variety is found on the first stamp of the second row of the five by two repeatable grid used to populate the plate, yet interestingly, the variety only happens on the left half of the sheet with the exception of one case where I find it on the right side.

Row 2 Position 11



Row 4 Position 31



Row 6 Position 51



Row 8, right side Position 76



Row 10 Position 91



N of GENTI variety on the sheet of the 1p1E4-SO

This variety is found on the second stamp of the second row of the five by two repeatable grid used to populate the plate, but only on the first three blocks on the left side.

Row 2 Position 12



Row 4 Position 32



Row 6 Position 52



TINA variety on the sheet of the 1p1E4-SO

This variety is found on the fourth stamp of the second row of the five by two repeatable grid used to populate the plate.

Row 2 Position 14



Row 2 Position 19



Row 4 Position 34



Row 4 Position 39



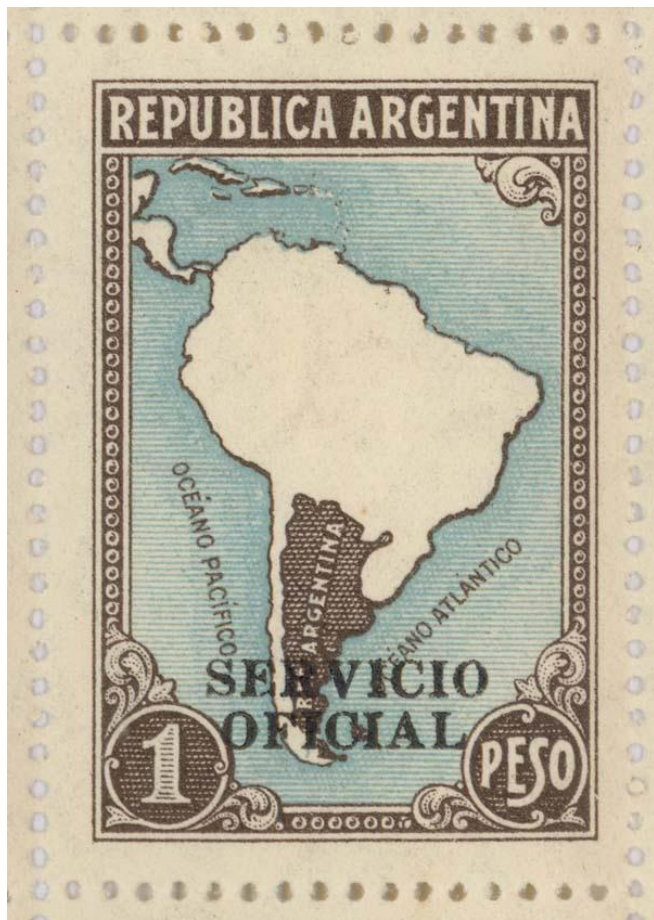
Row 6 Position 54



Row 6 Position 59



Row 8 Position 74



Row 8 Position 79



Row 10 Position 94



Row 10 Position 99



Other plate varieties on the sheet of the 1p1E4-SO

Position 10



Position 16



Position 20



Position 42



Position 67



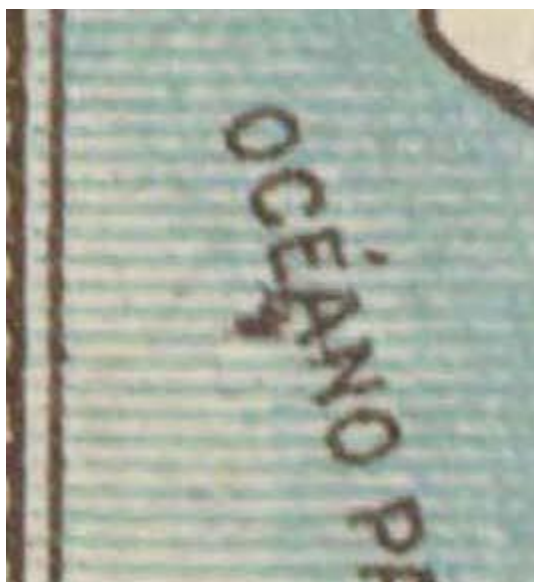
Position 77



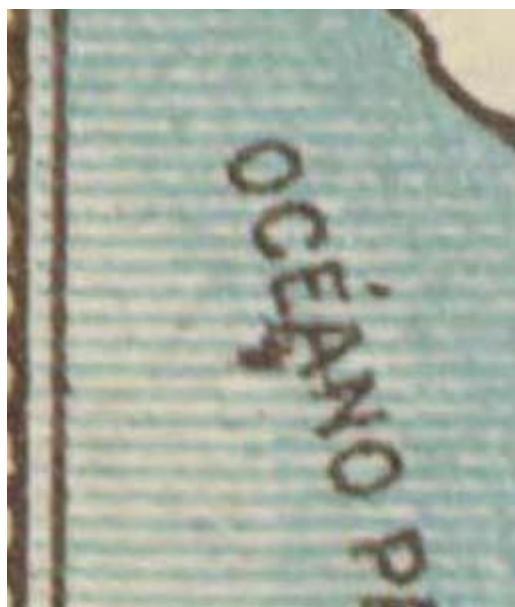
Dot near OCEANO on the sheet of the 1p1E4-SO

This variety is found on the fourth stamp of the first row of the five by two repeatable grid used to populate the plate.

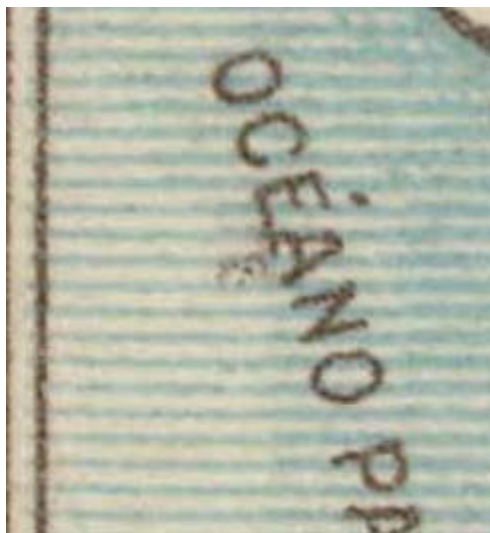
Row 1 Position 4



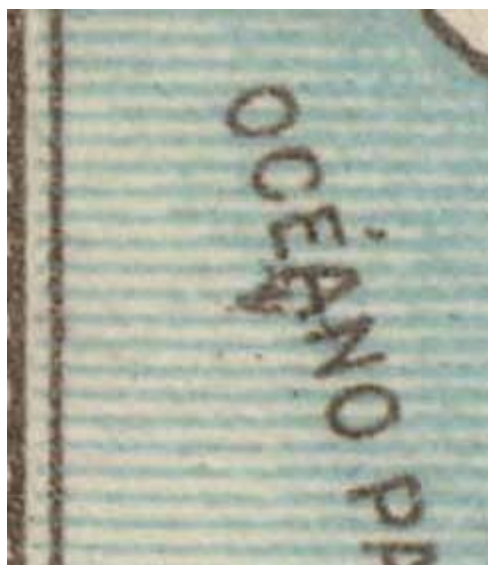
Row 1 Position 9



Row 3 Position 24



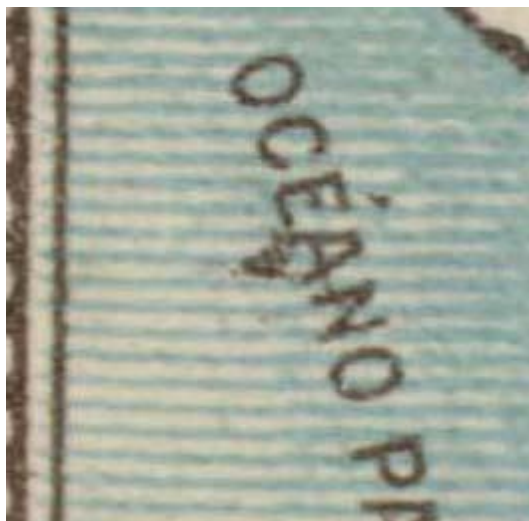
Row 3 Position 29



Row 5 Position 44



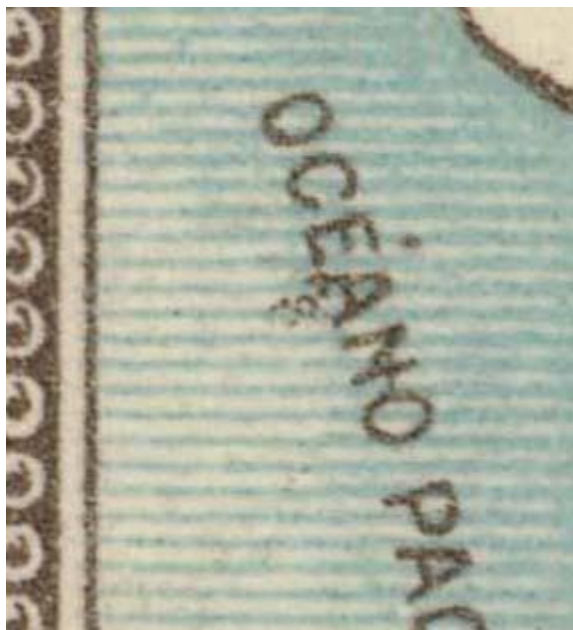
Row 5 Position 49



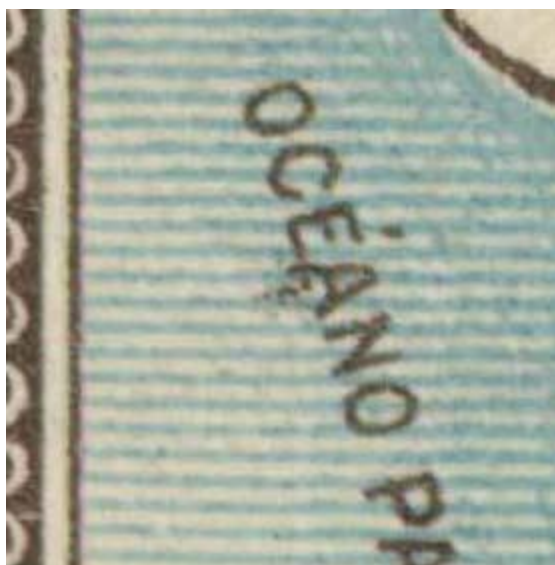
Row 7 Position 64



Row 7 Position 69



Row 9 Position 84



Row 9 Position 89



Square of dots on the sheet of the 1p1E4-SO

This variety is found on the first stamp of the five by two repeatable grid used to populate the plate, yet interestingly, the variety only happens on the left half of the sheet with the exception of one case where I find it on the right side.

Row 1 Position 1



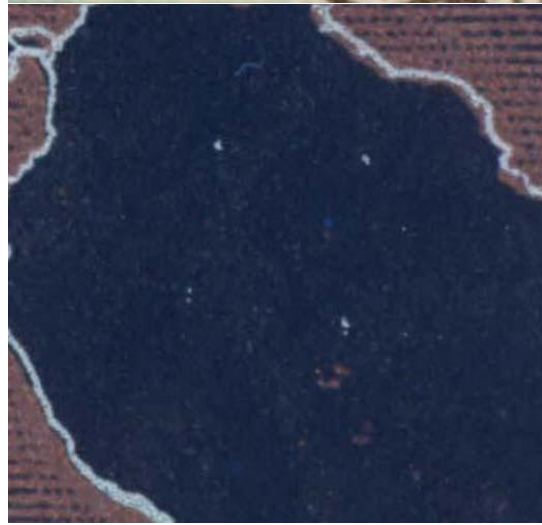


Row 3 Position 21



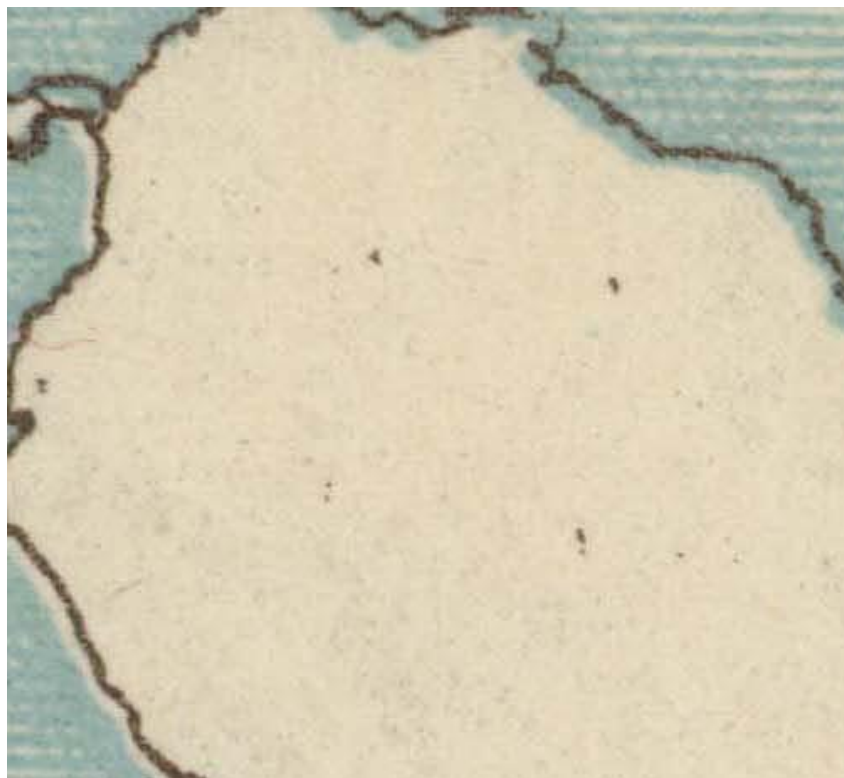


Row 5 Position 41



Row 7, right side, Position 66





Row 9 Position 81





1p Plate Variety on 1940 cover

This is the only cover I have with this plate variety, which repeats five times on the sheet I have recently plated.



Here are the two other high values.





Here is a detail of the Buenos Aires postmark.



The 1 peso stamp has the 'square of four dots' plate variety.







