

# DRAFTS, ESSAYS, TESTS AND PROOFS OF BRAZILIAN COMMEMORATIVE STAMPS

THOUGH DRAFTS, ESSAYS, TESTS AND PROOFS HOLD AN UNDENIABLE PRESENCE AS THE FIRST CREATIVE AND ILLUSTRATIVE MANIFESTATIONS OF PHILATELIC ART, THEY ARE PARSIMONIOUSLY OR TANGENTIALLY REFERRED TO IN EXISTING CATALOGS. OUR AIM IS TO FILL THIS GAP, PRESENTING SOME EXEMPLARY PIECES IN THE COLLECTION – DRAFTS, ESSAYS, TESTS AND PROOFS - EXISTENT IN BRAZILIAN COMMEMORATIVE PHILATELY. WE HAVE OBSERVED CHRONOLOGICAL ORDER WHEREVER POSSIBLE, AND HAVE INCLUDED A STANDARD PIECE WITH PERTINENT INDIVIDUAL OBSERVATIONS WHEN NECESSARY. INNUMERABLE PIECES ON DISPLAY HERE ARE ONE-OF-A-KIND, PARTICULARLY THE SIGNED EXAMPLES, SKETCHES AND ESSAYS.

IN ADDITION TO NORMAL PROOFS FOR THE STAMPS, YOU WILL SEE EXAMPLES OF:

## ESSAYS

- for non-issued stamps: pp. 24, 29 (collective essay), 75 (double perforations);
- of the issued stamps, not adopted: pp. 2 (multiple), 3, 4, 6, 10, 11, 14, 18, 24 (study for the stamp), 30 (collective essay), 35, 47 (studies for creation of the stamp), 50, 67, 75;
- photographic: pp. 6, 75;

## PLAN

- One-of-a-kind piece signed by the artist, p. 80;

## PROOFS

- collective proofs: pp. 13, 14, 19, 78;
- die proofs: pp. 6, 7, 8, 17, 19, 20/23, 24, 28, 34, 35, 37/40, 48, 49, 66;
- double perforations: pp. 9, 33;
- luxe proofs: pp. 12, 15, 16, 17, 24, 45, 58, 59/63, 67, 68, 71, 73 (double printed), 76, 78;
- miniature sheets: pp. 9, 11, 19, 20, 21, 22, 23, 33, 34, 41, 42, 43 (with watermark), 44, 72, 73 (double printed);
- one-of-a-kind pieces: pp. 15, 17, 57, 64, 69/70, 72;
- p. 5 (proofs for the first Brazilian commemorative stamps);
- photographic: pp. 36;
- pieces on envelopes which have been sent: pp. 26 (specimens), 56 (proofs), 68 (proofs);
- proofs with inverted print: pp. 35, 56, 73;
- signed pieces: pp. 15, 19, 57, 64, 66, 69, 70;
- specimens: pp. 6, 8, 9, 10, 11, 26, 27, 28, 31;
- studies for the stamp's design (Brazilian Coffee Advertising): p. 31;
- studies for design of BRAPEX II souvenir sheet: pp. 53/55;
- sutaxed proofs: p. 8, 56.

## SKETCH

- One-of-a-kind piece signed by the artist, p.79;

## TESTS

- Studies for a single commemorative stamp which contain the legends "SELO TESTE" (Test Stamp) and "CASA DA MOEDA DO BRASIL" (Brazilian Mint) – p. 77;



## FOURTH CENTENNIAL OF THE DISCOVERY OF BRAZIL – 1/1/1900.

On 1/1/1900, in observance of the Fourth Centennial of the Discovery of Brazil, the first series of Brazilian commemorative stamps was printed, in the values of 100, 200, 500, and 700 réis. The issue, approved by Law n. 559, of 12/31/1898, was prepared by Paulo Robin & Pinho Lithography, on non-watermarked paper, and the proceeds were destined to serve as contributions to the celebrations.



Standard Series



Submitted parallelly to the Organizing Committee were these multiple essays, produced lithographically by Juan H. Kidd & Company, an Argentinean enterprise, as observed in the pieces above, printed in blue, on thin card paper, no perforations or watermarks. These designs were not adopted, neither were stamps in these values issued, as can be seen in the standard series.



FOURTH CENTENNIAL OF THE DISCOVERY OF BRAZIL – 1/1/1900.



Essays reproducing the painting First Mass in Brazil, by Vitor Meireles, printed in several colors, expressed value "four thousand réis" and dated "Third of May". No stamp was issued in this value. These pieces are the work of "Compañía Sudamericana de Billetes de Banco", in Buenos Aires.



FOURTH CENTENNIAL OF THE DISCOVERY OF BRAZIL – 1/1/1900.



Essays mirroring the painting "The Cry of Ipiranga" by Pedro Américo, printed in several colors, no perforations or watermarks, dated "1500 – Third of May – 1900", expressed value of "Thousand réis", but with the number pods left empty, leaving the inclusion of other values possible.



FOURTH CENTENNIAL OF BRAZIL'S DISCOVERY – 1/1/1900.

Proofs from the first series of Brazilian Commemorative Stamps related to the Fourth Centennial of Brazil's Discovery, imperforated, in diverse colors.



Definitive color.



Green



Black



Definitive color.



Lilac



Black



Definitive color.



Dark blue



Black



Definitive color.



Black



NATIONAL EXPOSITION/RIO DE JANEIRO – 7/14/1908.

Produced by designer Henrique Bernardelli, this stamp, printed by the American Bank Note Co./NY, on non-watermarked paper, recess printing, showing, in the first plane, the figure of the Republic.



Overprint "specimen" and security punch.

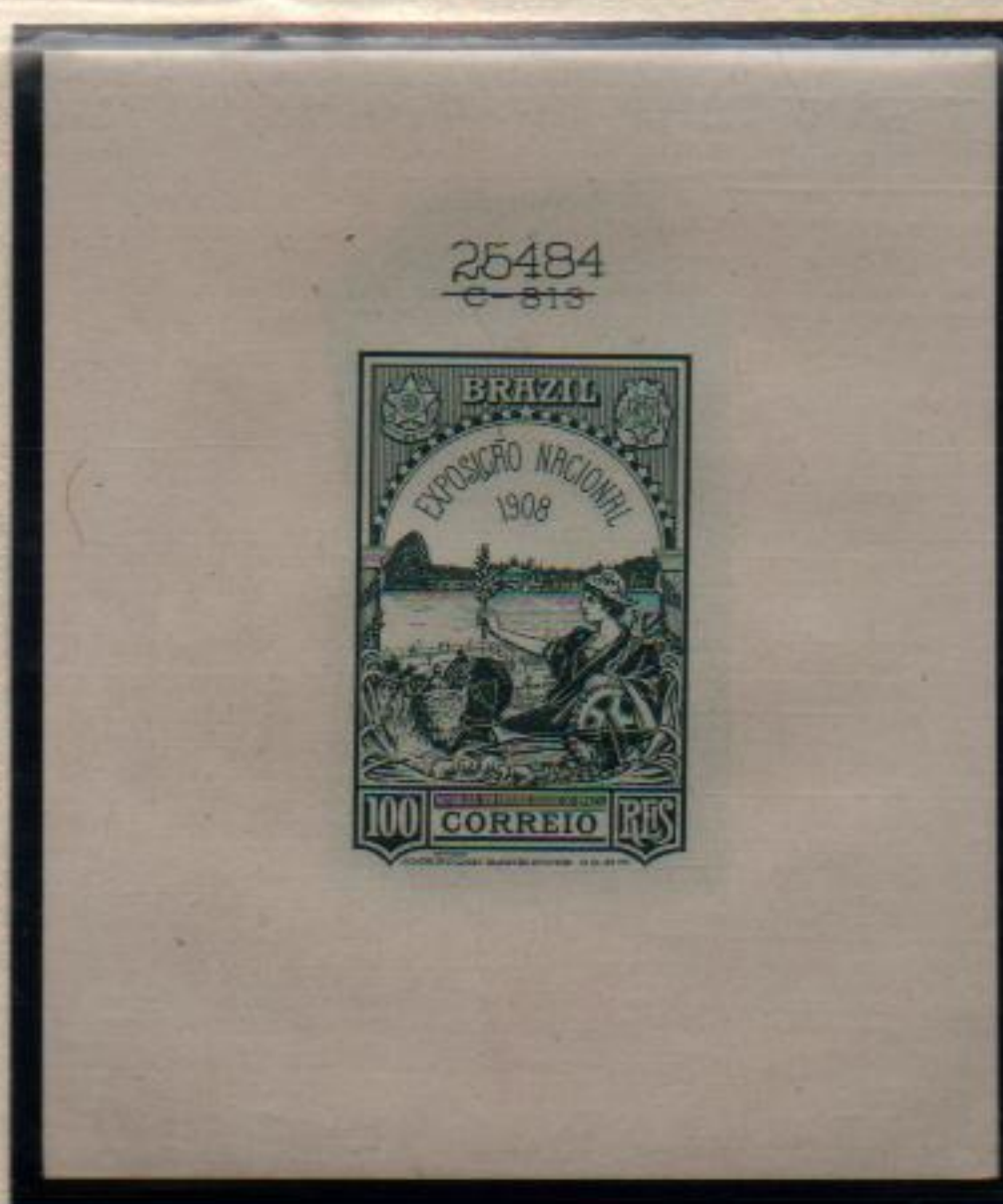


Inverted overprint "specimen" and security punch.

Die proof, produced by American Bank Note Co./NY, mounted on card paper, numbered, wine color instead of red, no perforations or watermarks.



Numbered proof produced by the American Bank Note Co./NY, no perforations or watermarks.



Die proof, produced by American Bank Note Co./NY, mounted on card paper, numbered, green color instead of red, no perforations or watermarks.



Photographic essay, black, 50 réis face value, imperforate.



CENTENNIAL OF THE OPENING OF PORTS TO FRIENDLY NATIONS – 7/14/1908.

LUSO-BRAZILIAN BROTHERHOOD.

The central area of the stamp represents the Republic welcoming the Portuguese warrior. The figures of the king of Portugal, Dom Carlos I, and the President of the Brazilian Republic, Afonso Pena, appear.



Die proof by painter Henrique Bernardelli, manufactured by American Bank Note Co./NY, mounted on thin card paper, numbered, no perforations or watermarks, red and brown.



Numbered proof, no perforations or watermarks, black, mounted on thin card paper.



# PAN-AMERICAN STAMP – 9/23/1910.

Destined for Pan-American freight, this stamp was used for regular mail, receiving, in 1930, a black overprint, "1,000 RÉIS EXPRESS", as the special freight was no longer valid.



Die proof produced by American Bank Note Co./NY, printed on thin card paper, no perforations or watermarks, definitive color, numbered, designed by Henrique Bernardelli.



Overprint  
"ESPECIMEN"  
and  
security  
punch.



Overprint  
"SPECIMEN"  
and  
security  
punch.



Numbered proof  
made by the  
American Bank Note  
Co., black, no  
perforations or  
watermarks, mounted  
on thin card paper.



Proof  
with  
red  
overprint.



Proof  
with  
black  
overprint.



# CENTENARY OF INDEPENDENCE – 9.7.1922.

"YPIRANGA" PAINTING BY PEDRO AMÉRICO DE FIGUEIREDO E MELLO.



Standard stamp and brown proofs, overprints "Waterlow & Sons Ltd. Specimen", perforated and imperforated.



Brown proofs, with overprints "Waterlow & Sons Ltd. Specimen", double perforations vertically and horizontally.



Proofs on booklet pane, red instead of blue, with overprints "Waterlow & Sons Ltd. Specimen" and security punches.



CENTENNIAL OF BRAZILIAN INDEPENDENCE AND BRAZILIAN NATIONAL  
EXPOSITION – 9/7/1922.



Standard  
stamps.



Brown essay, couché paper, no  
perforations or Watermarks, with  
100 réis face value.



Proofs, no perforations or  
watermarks, overprint  
"Waterlow & Sons Ltd.  
Specimen".



Essays printed on occasion of the Centennial of Brazilian Independence, similar to  
the "Bulls Eye" series, in the 25 reis value, in black and green, on card paper, no  
perforations or watermarks.



# CENTENARY OF INDEPENDENCE – 9/7/1922.

The 200 réis stamp in this series shows the effigies of Dom Pedro I and José Bonifácio de Andada e Silva, the "Patriarch of Independence".



Proofs in the definitive color with security punches.



Essay, wine, no perforations or watermarks.



Proofs on booklet pane, in ochre instead of red with overprints "Waterlow & Sons Ltd. – Specimen" and security punches.



## VISIT OF KING ALBERT OF BELGIUM – 9/19/1920.

The images of King Albert I of Belgium and Brazilian President Epitácio da Silva Pessoa.



Red standard stamp with "D – CASA DA MOEDA" watermark.



Proof, no perforations or watermarks, orange instead of red.



Luxe proofs, in black and red. Fine paper, no perforations or watermarks.

## TERCENTENARY OF BELÉM/PARÁ – 1/5/1916.

This being the only stamp with the legend "BRAZIL-POSTAGE STAMP" instead of "BRAZIL POSTAL SERVICE".



Proof, green instead of red, no perforations or watermarks.



Standard stamps, in red, with "C – CORREIO" watermark.



Proof, orange instead of red, no perforations or watermarks.



Proof, wine instead of red, shiny paper, no perforations or watermarks.



Red proof, thick paper, no perforations or watermarks.



# CENTENARY OF LAW SCHOOLS – 8/11/1927.

Collective proofs from the series of commemorative stamps concerning the Centenary of Law Schools, in the values of 100 and 200 réis, in a single piece, in red and blue, enlarged size, thick paper, no perforations or watermarks.



Standard stamps.





# OCTOBER THIRD REVOLUTION (1930) – 4/29/1931.



The stamps commemorating October Third Revolution, 1930, in fourteen values, were lithographically printed in the workshops of the bookstore "O Globo", in Porto Alegre, Rio Grande do Sul, on non-watermarked paper, ordered to supply post offices in the states under governance of the revolutionary government. These stamps were used following the victory of the movement. Therefore, separate stamps commemorating the victory of the Revolution are inexistent. It was for this reason designer Belarmino Ferreira Pinheiro came up with the above designs, which did not merit approval, in yellow, green, olive, red and violet, on paper without perforations or watermarks.

## NATIONAL PHILATELIC EXPOSITION/RIO DE JANEIRO – 9/16/1934.



Collective series proof, printed on card paper, no perforations or watermarks, in definitive colors.



Proofs printed on card paper, no watermarks, in different colors than the definitive stampas.



## VISIT OF ARGENTINEAN PRESIDENT AUGUSTIN JUSTO – 10/7/1933.

Upon the visit of the Argentinean President Augustin Justo, on 10/7/1933, a series of commemorative stamps was produced, designed by L. Chataignier Filho and engraved by Mario d'Oglio, printing the Symbol of Friendship. Different issues appeared on diverse occasions generating distinctly different prints on papers with differing textures and watermarks.



ONE-OF-A-KIND.

Blue luxe proof of the 200 réis stamp, on card paper, with authorization to print give by the director of the Brazilian Mint, Mansueto Bernardi, on 10/6/1933. Lookin carefully, one notes that the legends "CASA DA MOEDA" (Brazilian Mint) and "RIO", are not presente. In the first issue edition, on 10/7/1933, these stamps were printed on fine paper with the "ESTRELAS E CASA DA MOEDA – F 1" (Stars and Brazilian Mint) watermarks. There is a single sheet, on thick paper with the "ARMAS – L" (Coat of Arms) watermark.

In subsequent issues – 12/5 and 12/14, 1933 – the proofs were printed with the previously omitted legends, as can be seen above, which is true of other stamps in the series. On thick paper and with "ARMAS – L" (Coat of Arms) watermark.



Series of proofs of the printed stamps, in 200, 400, 600 and 1000 face values, in the definitive colors of blue, green, red and violet, respectively. On fine paper, no perforations or watermarks. Note that while the 200 réis stamp lacks the above mentioned legends, the other stamps carry them.



VISIT OF ARGENTINEAN PRESIDENT AUGUSTIN JUSTO – 10/7/1933.

Luxe proofs, of the series 200 réis stamp commemorating the visit of Argentinean President, Augustin Justo.



Luxe proof on card paper, red, no perforations or watermarks.



Luxe proof on card paper, lilac, no perforations or watermarks.



Luxe proof on couché paper, no perforations or watermarks.



Luxe proof on card paper, blue, no perforations or watermarks.



Luxe proof on card paper, green, no perforations or watermarks.

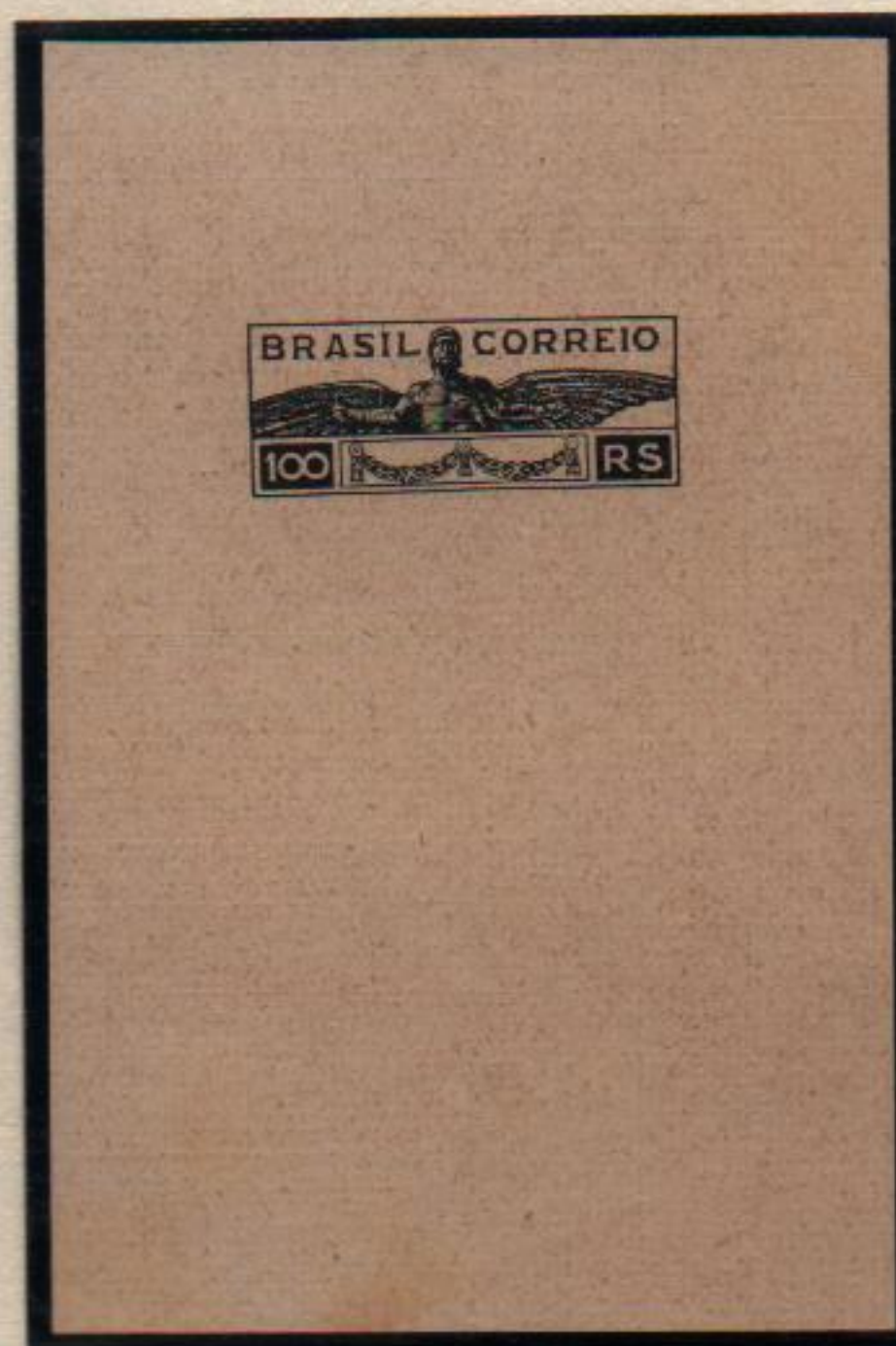


## SURCHARGE FOR AIRPORTS – 10/1/1933.

This stamp was created to be used compulsorily as an additional fee, from 10/1/1933 to 5/31/1934. Afterwards, from 6/1/1934 to 8/31/1934, it came to be used as ordinary postage. The stamp was meant to aid in the construction of Santos Dumont Airport.



**ONE OF A KIND** - Primitive proof, no perforations or watermarks, red instead of brown, with erratas. In the place of garlands ornamenting the base, there was a four-line stanza of a high patriotic tone where the poet began "That God hath give Brazil conquest of the skies", and in the last verse ended ridiculously "WHILST THE CONQUEST OF THE SKIES GAVE - TO GOD - A BRAZILIAN." (in the original, a deus: to God, or good-bye).



Proof on thick smooth gray-brown paper, no perforations or watermarks, in black instead of brown.



Definitive color proofs, no perforations or watermarks. The issued stamps hold the "K - CRUZEIRO" watermark.

## NATIONAL AERONAUTIC CONGRESS/SÃO PAULO – 4/15/1934.



Standard stamp.



Luxe proof on card paper, definitive color, no perforations or watermarks.



Proof on card paper, definitive color, no watermarks.



# VISIT OF CARDINAL PACELLI (PIUS XII) TO BRAZIL – 10/20/1934.

Before Alexandre Ribeiro & Company Typography printed the series of stamps related to Cardinal Pacelli's visit to Brazil, the Brazilian Mint produced its own stamps which did not please the Minister of Foreign Relations, who wanted a more delicate stamp, using recess printing for a better effect. As the Brazilian Mint did not have time to improve the design, a private business was hired. The previous stamps became the essays.



Essays for the 300 réis stamp, gray-brown paper, red, no watermarks.



The chiché of these commemorative stamps is a copy of a fiscal stamp series utilized in 1932/1933.



Essays of the 700 réis stamp, gray-brown paper, blue, no watermarks, partially perforated.



Essays of the 700 réis stamp, gray-brown paper, blue, no watermarks.



## VISIT OF CARDINAL PACELLI (PIUS XII) – 10/20/34.

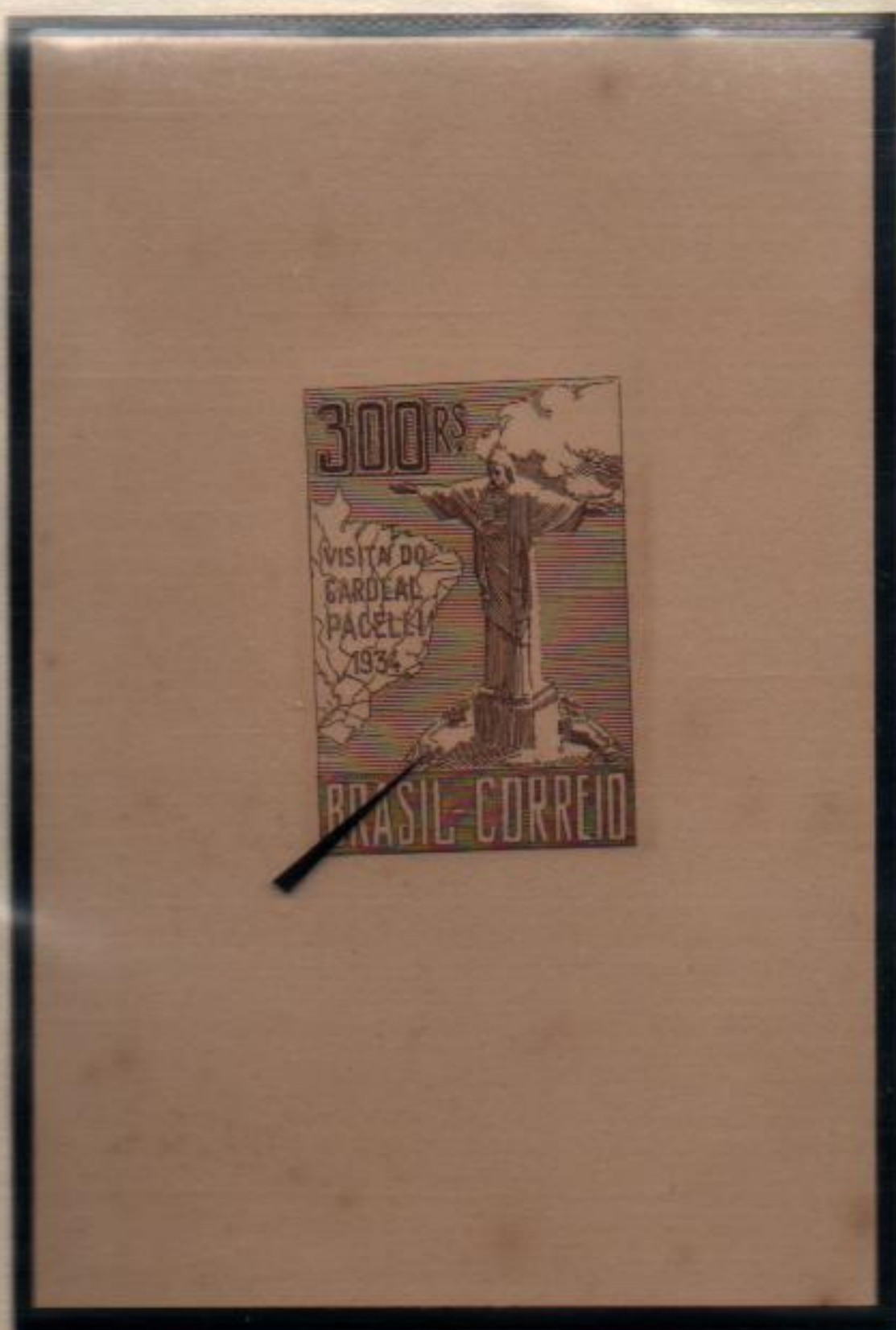
When Cardinal Pacelli, who was to become Pope Pius XII, came to South América to participate in the 32<sup>nd</sup> International Eucharistic Congress in Buenos Aires, Argentina, he paid a visit to Rio de Janeiro as well. These stamps were printed to pay homage to his presence. They were produced in the values of 300 and 700 réis, in red and blue, respectively, by A. Ribeiro & Company Typography of Rio de Janeiro.



Collective proofs of the 300 réis stamp, third issue edition, second plate, in violet, green and brown instead of red, card paper, no perforations or watermarks, signed on the back by printer ITALO RUGGERO MARINI.



Reduced Xerox copy of reverse.



Die proof, on thin card paper, no perforations or watermarks, in ochre and red. Note that on the occasion of its production, at the foot of the statue on the left, there has yet to be written the name of the artista, ITALO RUGGERO MARINI. Also, the cloud is different from the one on issued stamps.





VISIT OF CARDINAL PACELLI (PIUS XII) TO BRAZIL – 10/20/1934.



Multiple proofs of the 300 réis on a souvenir sheet, related to Cardinal Pacelli's (Pius XII) visit, third issue edition, second plate, thin card paper, in blue instead of red, no perforations or watermarks.