



El Salvador Filatelico – El Faro

Official Journal of the El Salvador Philatelic Society - ACES



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The Director's Column Some Words from Our Editor

This has been probably the most complicated issue to make so far, and I apologize for the delay. A number of changes, including a return to Mexico and a new job did not allow me sufficient time to do this issue punctually, especially when I have to write a significant part of the journal instead of just editing the contributions of several members.

As in previous issues, I continue to urge your help & collaboration in the form of images, articles, commentaries, or suggestions. With your help we can make this journal on-time and much better!

Cordially,

Guillermo Gallegos

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On The Cover

“Salvador 3” by Lois Blackburn, UK illustrator.
21x19 cm batik (wax-resist dyeing technique
used on textile) on silk. Motif: 1890s 3c
Postage Due Stamp

Who's Who on the Stamps of El Salvador: Alberto Masferrer

The Who's Who section contains a brief biography of a personality who has been honored on the stamps of El Salvador.

Again, we would like to thank historian Carlos Cañas-Dinarte for allowing us to summarize his biography of Alberto Masferrer for El Salvador Filatélico – El Faro.



1946 12 & 14c Stamps at 120%.

Vicente Alberto Monico Masferrer was born on July 24th, 1868 in the village of Tecapa (today the city of Alegria), department of Usulután, natural son of the several times deputy Enrique Masferrer and Leonor Monico. His father did not officially recognize him until he was four years old, when he took Alberto to live with his wife Teresa Crespo and his other children. The fact that he was a natural son would profoundly leave a mark on both his life and his work, characterized by its social denounce.

Alberto studied first in Jucuapa, and then was sent to a boarding school in San Salvador, from which he soon escaped. After several similar episodes, the last one in Guatemala, his father withdrew his economic support. In his new condition, Alberto traveled by foot through Guatemala, Honduras, and Nicaragua doing several different jobs, among them traveling

salesman and teacher. In Nicaragua, he is sent to the Island of Ometepe as a teacher at the jail and later, although he lacks the academic credentials, is promoted to director of the Boys School in San Rafael del Sur. In 1885 he travels to Costa Rica, returning the next year to San Salvador, where he works as a teacher in El Carrizal.

In 1888, he is promoted to director of the Boys School in Jucuapa. By this time, his literary work is composed mainly of a few poems and two small books, one of them an account of his travels in Honduras and Nicaragua. According to Masferrer, he destroyed all these writings when he returned to El Salvador.

After 1890 he is increasingly promoted to higher positions: Archivist of the governmental office of the Treasury Ministry in San Salvador (1890), Director of the Diario Oficial (1892), General Director of Public Education (1895), Consul of El Salvador in San Jose, Costa Rica (1895-1900), Secretary of the National Institute (1900), Consul of El Salvador in Chile (1902-1904), Inspector of Public Education (1908), Consul of El Salvador in Antwerp, Belgium (1910-1916), and

advisor to the Ministry of Public Education.

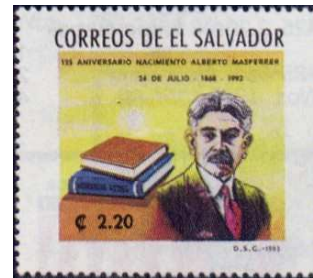
During all these years he collaborated on several periodicals and magazines, including *“La Pluma”* (1892) and *“La Republica de Centro America”* (1897) in San Salvador, *“Revista Nueva”* in San Jose (1896-1897), *“El Chileno”* in Santiago, and *“El Mercurio”* in Valparaiso, the latter two in Chile.

Alberto Masferrer married two times: His first marriage was with Rosaura Castañeda in 1903 during his time in Chile, and the second one was with Rosario de Masferrer in San Salvador. He did not have legitimate children from any of these marriages, although he had two natural sons: the later Coronel Benjamin Mejia, and Albertina, a nun living in Belgium.

Upon his return to El Salvador in September of 1917, he collaborated with the publication *“Los Obreros Unidos”*, was editor of the weekly magazine *“Renovacion”*, and started writing in *“La Prensa Grafica”* in September of 1920. The following year he served as deputy for El Salvador during the Federal Constituent Assembly in Tegucigalpa, Honduras (*Ed Note: This Assembly was part of yet another ill fated initiative for the establishment of a Central American Republic*).

In 1923 he took over the editorial page at the newspaper *“El Dia”* and became director of the magazine *“La Escuela Salvadoreña”*. The next year he was named

Honorary Academic of the National University, and in 1926, he became a member of the Salvadorian Academy of the Language. Along with Jose Bernal, Masferrer formed the newspaper *“Patria”* and the weekly magazine *“Vivir”* in 1928. His writings on the editorial pages of this newspaper made a strong impact on the thoughts and social discussions of that time.



1993 2.20 Colones Stamp at 100%.

During the 1931 presidential elections, he supported the candidacy of Arturo Araujo, of whom he became a close advisor during his short presidency. After the fall of Araujo's government, he chose to exile to Guatemala and then to San Pedro Sula (Honduras). Affected by paralysis and with a certain level of mental problems, he returned to San Salvador on August, 1932, where he died the following month on September 4. He was buried in the General Cemetery amid several demonstrations of national mourning.

Some of Masferrer's published works include *“Paginas”* (Pages - 1893), *“Ensayo sobre el Desenvolvimiento Politico de El Salvador”* (Essay on the Political Development of El Salvador - 1901), *“Que Debemos Saber?”* (What do we

need to know? - 1913), “Leer y Escribir” (Reading & Writing - 1915), “Las Siete Cuerdas de la Lira” (The Seven Strings of the Lyra - 1926), “El Dinero Maldito” (The Damned Money - 1927), “La Religión Universal” (The Universal Religion - 1928), “El Minimum Vital” (The Vital Minimum - 1929), “Una Vida en el Cine” (A Life at the Cinema - 1929), and “El Libro de la Vida” (The Book of Life - 1932). There were also several posthumous works and still a few unpublished works.

Some of the international recognitions Masferrer has received posthumously include his designation as “Teacher of America” by the Pan American Congress of Educators in

Rio de Janeiro (1949), and the decision by UNESCO to translate his works to French and English, the fourth Latin American writer to be considered for this honor.

Philatelically Masferrer has been honored three times. The first stamps in his honor were issued on July 19th, 1946 as an air mail set of 2 composed of 12 & 14c values. On June 22, 1968, a five stamp issue was produced commemorating the centenary of his birth (part of which was later overprinted with new values). Finally, on November 30th, 1993, a 2.20C stamp was issued commemorating his 125th birth.



1968 issue commemorating the centenary of Masferrer’s birth (100%)



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El Salvador, truly one of the last frontiers in Philately. Where else can you find a country with such an impressive array of complex issues still waiting for new discoveries to be made? Whatever your interest (Prephilately, early classical issues, modern adhesives, airmail, stationery, revenues), El Salvador has it all. Let us help you build your collection!

An Unusual Printing Method (National Palace Issue)

Joe Hahn

The National Palace issues (1907-1917) were printed by the Intaglio (sometimes called Engraved) method. This is where the recessed portions of the plate hold the ink and paper is pushed into the recesses by great pressure to pick up the ink. This produces a “pride” or raised line of ink on the paper. Exceptional detail is capable with this printing method. It also is very difficult to reproduce with any other method of printing.

For those readers who may be unfamiliar with this method or as a short refresher for those who are the steps taken are as follows:

- 1) A small soft piece of steel (called a Die) has the design cut into it by an engraver. From time to time this is checked to see how the work is coming along. If copies of these proofs get into collector’s hands they are called *Progressive Working Proofs (or Essays)*. After the design is considered finished a proof may be taken. These are *Die Proofs*. Then this piece of steel is hardened. Another proof may be taken at this point. This would also be a *Die Proof*. The design is in recess on the Die.
- 2) The Die is put into a transfer press and a soft roll of steel that sort of looks like a donut is rocked back and forth over the Die. This usually is done so that several impressions are made on the Transfer Roll. Then the

Transfer Roll is hardened. The design is in relief, i.e., it is higher than the rest of the metal on the roll.

- 3) Then a soft piece of steel the size of the printing plate is put into the transfer press and the Transfer Roll is used to rock the design into the plate. Care must be taken at all these steps to insure that waves are not set up in the steel or you can get a doubling or tripling of the design. After all the designs have been entered into the plate it is hardened. Often proofs are taken at this time to check the work. These are *Plate Proofs*.
- 4) The ink used to print Intaglio stamps was rather thick and so the plates were often heated to make the ink more fluid. Also, the paper was made damp so it would go into the recesses more easily to pick up the ink.

At the time the National Palace issue was produced it was the standard operating procedure to produce two plates for bi-colored issues. One plate for the frame and one plate for the center (vignette.) This was necessary because presses at this time could print only one color.

However, the plates for the National Palace issues were single plates. That is the frame and the vignette were on the same plate. There was a separate plate for each

denomination. So, how did the print these stamps in two colors?

Thus, a bi-colored stamp was produced.

This was done by rubbing chalk into the vignette portion of the design and then inking the plate and printing the frame part. Then the frame portion of the plate was filled with chalk and the vignette was printed.

If you examine the stamps with a magnifying glass you can often see where portions of both the frame and vignette are printed in each color of ink. Here are some examples.



Note doubling of portions of the design especially "Palacio Nacional"



Note portions of design printed in both colors.



Note "Palacio Nacional" printed in both colors.



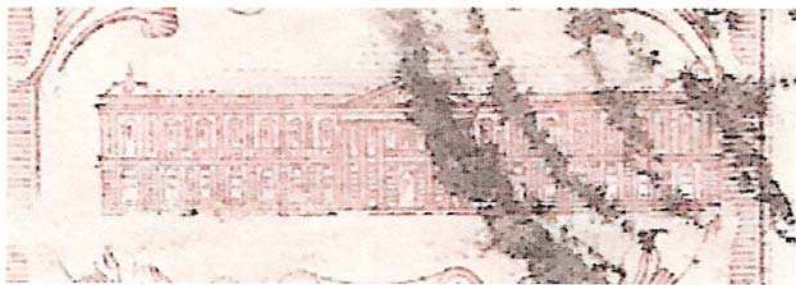
Note printing in both colors of the bottom right portion of the National Palace as well as the bottom left portion. Also, note partial printing of "Palacio Nacional" in both colors.

This same method was used for the 1906 Escalon issue as well as the 1910 Figueroa issue. The doubling is more common on the Escalon issue and less common on the Figueroa issue because the printers became more proficient as they gained more experience.

This method of producing a bi-colored stamp is quite unusual. However, what amazes me is that

the same method was used to produce the 1911 and 1915 single color stamps!!!

You would think that the printer would have just inked the entire plate to produce the single color stamps but that was not the case. Here are some examples showing that the two-step process was used to produce single colored stamps.



Note the shift of the position of the "National Palace"



Center missing

Note the misplaced vignette on the 2c. This proves the stamps were printed in two stages even though this is a single color stamp.



The American Bank Note Photographic Record 1911 - 1949

Guillermo Gallegos



Page 1 of ABN Photographic Record at 50%.

Sometimes it seems that the wealth of the American Bank Note archive is endless. After several auctions in Christie's where hundreds of lots were sold and when it seemed that everything ever archived by the company has been brought to market, over the following years there have been several auctions by different houses where more ABN material that was not originally in the Christie's auctions

has surfaced. One example of this "recently appeared" material is the El Salvador section of the photographic records kept by ABN for most orders with produced designs, whether they were finally produced or not.

These photographic records are closely related to the way ABN processed the requests for printing work. When an order was received, ABN prepared a design based on the



Page 2 of ABN Photographic Record at 50%.

motifs and values specified in the request. Sometimes these designs were taken from the vast archive of engravings the company had, especially if the designs were allegoric in nature or if they depicted a famous personage such as Columbus. However, when the requested design was more specific, ABN would usually obtain a photograph of the subject or do a sketch drawing, which was then reduced to a stamp-size scale. This reduction was used as the base for a

model, in which any additions (such as frames, ornaments, etc) would be hand painted. The resulting design proposal would be revised against the customer's request and ABN's criteria in order to decide whether it could proceed to the pre-production stage (die engraving, etc) or if a new design was needed. It seems that in most cases, a photograph of each of these models was taken and pasted on these sheets, accompanied by a handwritten date (probably the date the design was done) and a number



Page 3 of ABN Photographic Record at 50%.

(probably a customer order, as it is different from the printing number found in the ABN Sample Collection pages).

have looked if the alternative design would had been chosen, or even if ABN would have done the issue instead of another printing company.

For El Salvador, these records span the period from 1911 to 1949, and contain both produced issues and rejected designs for issues that other printing houses won or that were never produced. Probably the major insight collectors can gain from analyzing these pages is a better understanding of how ABN prepared its designs to satisfy the customers' requirements. In addition, it is always interesting to see how some classic El Salvador stamps would



The record starts with the designs for the 1912 definitive issue, for which there are two initial designs done on August 6, 1911, one for the 2c stamp with the portrait of Jose Matias Delgado and the other for the

6c stamp depicting Manuel Jose Arce (these and the following illustrations are at 100%). These designs were discarded in favor of the ones done four days later (August 10), which show the full set of values that were eventually issued. It is interesting to see that Jose Matias Delgado's portrait was on the 1c stamp on the final design instead of on the 2c as initially done, and that Manuel Jose Arce's portrait appeared on the 2c stamp instead of on the 6c.

The photographs of the designs done on August 10 seem to be very similar (if not the same) to the ones used for the composite photographic model that was part of the 1912 issue production file sold as lot 649 on the Christie's 1990 ABN auction.



Other interesting details to mention about these designs are the fact that the final 29c stamp shows the National Palace from the opposite side as it was depicted on the final stamp, and that the 100c stamp with the national coat of arms was produced as a 1 Colon value.



The following design in the record was done on November 5th, 1915 with the new coat of arms as its central motif. However, no stamps were produced from this proposal. Besides this design, there are the National Theater stamps in all ten values with their date of design, March 31st, 1916.



Next to them, the 1917 Municipal Revenues issue is a good example of the changes that a design could have before the final version. Design work on order # 7593 was started on March 22, 1917, when a first draft was done erroneously depicting the previous national coat of arms as its central motif. On May 25th, the coat of arms was corrected on the second design, which was then used for the printing of the issue in November 1917 according to the ABN Sample Book. However, it seems that the 200 Pesos had a spelling error on the value in letters ("DOS CIEN" instead of "DOSCIENTOS"), so there was a

correction in the first days of December that resulted in the final 200 Pesos municipal revenue that was issued.



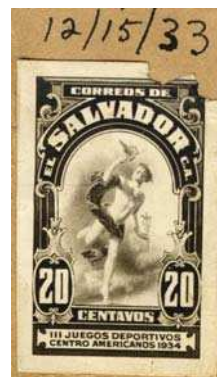
The following stamps in the record, the 1919 Melendez and the 1921 Menendez stamps are good examples of the use of photographs as a base for a design. In the 1921 issue, for which all values are included on the pages, it is also possible to see the changes that were undergone for some values, especially the 5c and the 1 colon, before they reached the final approved version.



It is interesting to note that the two 1 colon designs shown here (three including the correction in the

language used for Columbus's name) are different from the final produced stamp.

After more examples of municipal revenues produced by ABN, the next interesting item in the record is a Postal Tax stamp design prepared for the 1931 "Edificios Postales" issue, which was intended to collect funds for the building of a new post office in San Salvador. The design bears a striking resemblance to the 1930 Nicaragua Postal Tax issue. Nevertheless, El Salvador decided to overprint stamps from the 1924 definitive issue instead of ordering a new design for this purpose.

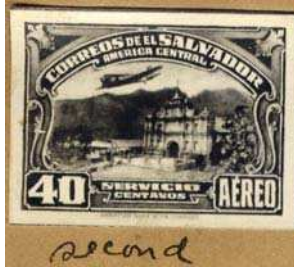


ABN's designs for the 1935 III Central American Games are definitely some of the most interesting designs found in this record relating to issues won by

other printing companies. These proposals were prepared in December, 1933, but they were not accepted by the Salvadorian government, who granted the order to Columbian Bank Note Company.



The first page of the photographic records for El Salvador ends with the unadopted design for a 2c stamp with the national coat of arms (never produced) and the design for the 1937 25c Consular revenue stamp, which is also the first design shown on the second page of the records; the difference between them being the tab added to the design to fulfill its function as a revenue stamp.



The following photographs in the records are the designs for the 1937 airmail definitives, done in April, 1937. There are three versions of the 40c stamp, of which the second design was the one finally selected. The third design is probably similar to the photographic model included in the production file sold as lot 655 on the Christie's 1990 ABN auction.



Below the 1937 airmail designs, there are 6 photographs of proposals related to the 1939 US Constitution 150th Anniversary Issue; 3 for each value (8c ordinary & 30c airmail). The first and second designs for each value were done on September 24, 1937, and they are the same except for darker shading in the vignette of the second one. These proposals were discarded in favor of a third version, done on December 10, 1937, which is the exact design of the actual issued stamps with the numerals at the bottom and the dates '1937' & '1939' inside decorative scrolls in the frame.



Afterwards, there are three designs done in 1938 for stamps that were eventually destroyed as they were never produced: Two of them are designs for a type of tax stamp for the improvement of the Rosales Hospital (for which original drawings still exist) and the latter is a revenue stamp for migratory control.

Following some municipal stamp designs with different tab formats that were never used, the photographs of the 1938 Cañas issue shows two different versions for the numerals in the 30c stamps; the second one was the one eventually selected.



The 1938 definitive issue designs show how the vignettes were based on photographs. All values of this issue are included in the record, except the 1 colon value. Next to them is a proposal for the 1939 Golden Gate International Exposition issue, an order eventually printed by Wright Bank Note.



Looking at the ABN proposal and its conspicuous similarity to the Wright final design reinforces the information previously found for other issues that by the 1930s & 40s, the Salvadorian Government defined, since the beginning of the bidding process the actual contents of the design in the stamps.



The second page of the records ends with three different designs for the 1940 Pan American Union 30c stamp. The differences

among them are in the shading, the size of America on the globe, and the size of the word “EL” in El Salvador. The third and final design was the one finally produced.



The third page of the records start with the 1940 Coffee Air Mail issue designs; again two photographs were used as a basis for the proposals (coffee tree in bloom and tree with ripe berries).



This design method was again used for the following four proposals, one of them (Juan Jose Cañas) actually printed by ABN, and three of them lost: One to Wright Bank Note (1944 Cuscatlan Bridge) and two of them to Waterlow & Sons (1944 & 1946 airmail definitives). Again, the photos used as vignettes on all of the ABN proposals are very similar to the final stamps designs placed in circulation.



ABN's final issue for El Salvador was the 1947 definitives, which are well represented in the records. The first designs for this issue were prepared in September 1946, but the following month, the size of the stamps was changed, although the design remained the same.

The photographic records ends with the 1947 revenue stamp proposal (in the end locally printed), two designs also lost by ABN (the Arce issue in 1947 to Security Bank Note Company and the 1949 UPU issue to Wright Bank Note), and the

1949 carbonated beverages revenue stamp (also locally printed).



more the backstage work behind a significant part of the early 20th century Salvadorian issues, and combined with the ABN Sample Collection Pages, they clarify several gaps in the information we previously had about Salvadorian Postal History.



Covering 38 years, ABN's photographic records are a very important source of information for collectors wishing to understand

Adlets

Our adlet service allows members to publish their philatelic interests on each 'El Salvador Filatélico – El Faro' so they can buy, sell, or exchange with other collectors. Every member is eligible to place one adlet in the journal. In order to send us the adlet you want published, please access the 'Adlet' page on the member's section of the website.

Looking for El Salvador stamps Scott #'s: 57, 229, 247, 252, 257, 293, 558, C31, O223, O224, O226, 1 of (O227, O228, O230, O231), O355. If you have any of these, please e-mail price to CraigLJensen@msn.com -- will respond promptly.

Wanted: Errors, proofs, oddities of El Salvador. If you have any of these for sale or exchange, please send an e-mail to: gfgallegosc@hotmail.com .

Looking for Scott #'s: 25E, 190, 191A, 211, 212A, 225, 227, 230B, 232, 237H, 240A, 297 y 311B; Officials O66, O67 y O68/O72. All of them either mint or used. Please contact at kikoaro@cwpa.net.pa .

Essays, Color Trials, Proofs, Freaks, Fakes, Oddities. Your offers most welcomed to Pierre Cahen: pcahen@tutopia.com or POB 483 San Salvador, El Salvador.

Show-n-Tell

This section presents an illustration of an interesting item from the collection of one of our members.



1935 1 Colon essay for the definitive issue produced by Columbian Bank Note. The essay depicts the president at the time (General Maximiliano Hernandez Martinez), who ruled the country from 1931 to 1944. This design was discarded for unknown reasons, and the issued 1 Colon stamp depicts former President Manuel Enrique Araujo.

(Jose Luis Cabrera Collection)

Stamp on Stamps...on the Stamps of El Salvador

Guillermo Gallegos

Because of the popularity of topical philately, this section will present in each number a short study about a specific topic that has appeared on the stamps of El Salvador.

The Stamps on Stamps thematic in the philately of El Salvador is seldom seen. It has been narrowed to the issues commemorating an anniversary of the issuance of some stamps and to some, not all, promotion of Philately stamps. Even the UPU commemorations or the World Stamp Day stamps depict some allegorical motif rather than illustrations of actual stamps.



1967 70c Centenary of 1867 Issue Stamp at 120%.

It could be argued that the first appearance of this thematic in Salvadorian philately was on April 14, 1967; the day of issue of the stamps commemorating the Centenary of the 1867 Issue, the first stamps of El Salvador. These stamps were issued in two values (a 70c ordinary and a 50c air mail) and were printed in photogravure with perforation 13. Still, they do not depict a complete stamp, rather, they

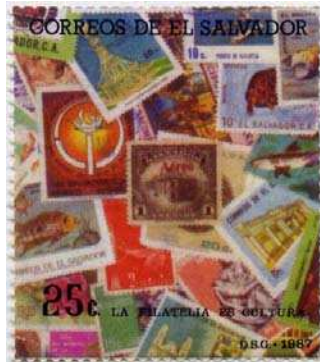
have as their central motif a design similar to the vignette of the 1867 issue: a smoking volcano with stars in a semi circle on top of it. However, on these stamps there are 14 stars in the semi circle instead of the original 11 that appear on the 1867 stamps. This difference is due to the fact that each star represents a department (El Salvador's internal political division, equivalent to a state), and there were 11 departments in 1867 instead of the 14 that were in 1967 and today. Because of these differences, these 1967 stamps cannot be considered to belong fully in the Stamp on Stamps thematic.



1984 10c Salvadorian Philatelist Day Stamp at 120%.

It was until January 5, 1984 that a stamp illustration was included in the design of a new issue: The Philatelist Day stamp depicted a hand with a tong holding an 1867 ½ real stamp, El Salvador's # 1. The

stamps were printed in offset with a 14 x 13 ½ perforation; the total number printed by the Dirección General de Servicios Graficos (General Direction of Graphic Services, San Salvador) was 300,000.



1987 25c Promotion of Philately Stamp at 120%.

On March 10, 1987, El Salvador issued the first stamp for the promotion of Philately, a 25c value also lithographed by the Dirección General de Servicios Graficos with a 14 ½ x 14 perforation. The total number printed was again 300,000. Its design consisted of the legend “La Filatelia es Cultura” (Philately is Culture) and the photograph of several Salvadorian stamps spread around. Some of the issues that can be seen, starting at the top left are 1977 Asder, 1985 San Vicente, 1975 Acajutla, 1980 Shells, a violet stamp probably from the 1954 definitive issue, 1963 Animals, 1967 Jose Simeon Cañas, again 1963 Animals, 1975 Nurse, 1979 8th Pan American Games, 1945 Aereo on 1C Postal Office Stamp, 1982 Prehispanic Sculptures, 1971 Fish, 1985 Fish, 1954 Definitives, 1971 Mother’s Day,

1984 Banco Central de Reserva, 1978 Christmas, 1965 flowers, 1958 Hotel Intercontinental, 1981 World Food Day, 1985 San Vicente, 1977 2nd Central American Olympic Games, and 1971 Churches, along with some others whose designs are indistinctive.



1988 25c Promotion of Philately Stamp at 120%.

Another stamp for the promotion of Philately was issued the following year on January 20th, 1988. It was a 25c value, printed by offset by the Dirección General de Servicios Graficos with a 14 ½ x 14 perforation. The total number printed was also 300,000. The design was predominantly a text in several rows: “Filatelia es Cultura, Comunicación, Investigación, Arte – Historia, Entretenimiento, Ahorro, Aspiraciones, Amistad, Paz y Amor” (Philately is Culture, Communication, Investigation, Art – History, Entertainment, Savings, Aspirations, Friendship, Peace & Love) on top of the national coat of arms. Below this legend, there are several stamps in a row, which are difficult to identify due to its small size and lack of detail. Nevertheless, we have identified the following issues: 1985 Fish, 1986 International Year of Peace, 1984

Birds, 1985 Archaeology, 1981
World Cup Preliminaries, 1980
Christmas, probably a stamp from
the 1985 Salvadorian Painting

issues, and probably a stamp from
the 1977 2nd Central American
Olympic Games.



1989 500 Years of the Discovery of America sheetlet in a FDC at 75%.

In 1989, as part of the commemorative issues related to the 500th Anniversary of the Discovery of America, El Salvador issued a sheetlet of 6 stamps on May 31st, each with the illustration of a Seebeck stamp. The stamps on this sheetlet all had a 50c value; they were printed in offset and had a 14 x 14 ½ perforation. The total number of sheetlets was 35,000, and they were issued alongside two souvenir sheets depicting Columbus & Queen Elizabeth of Spain in slightly different designs (7,500 souvenir sheets of each design were printed). The Seebeck stamps depicted in the sheetlets were the 1893 & 1894 2, 5, & 10 Peso values that have the 400th Anniversary of the Discovery of America as its central motif; they are infamously known because of their

extremely high values that did not relate to any postal tariff at the time.

1990 saw the issuance of the last two stamp-on-stamp related designs. The first one was on March 30th for the 50th Anniversary of the El Salvador Philatelic Society. Besides two stamps with a sand clock design, a souvenir sheet was placed in circulation that had as its central motif the Society's emblem in a design very similar to the 1989 Promotion of Philately 25c stamp, except for the legend "50 Aniversario" and the 2 Colones value. Four stamps were depicted alongside the emblem: the 1867 ½ real (El Salvador's # 1), the 1879 1c green (the first locally printed stamp), the 1930 15c air mail definitive (part of the first definitive air mail issue),

and the 1940 Centenary of Stamps issue. The issue was printed in offset and the stamps were perforated 14 ½ x 14, while the souvenir sheet was rouletted 13 ½ and had simulated perforations. The total number of stamps was 400,000 of each value and 15,000 souvenir sheets.

Finally, on October 5th, for the 150th Anniversary of the Postage

Stamp, El Salvador issued another sheetlet of 6 (5 stamps + label). The stamps had a 2 Colones value, were lithographed, and perforated 14. The total number of sheetlets was 80,000. They depict from top left: Rowland Hill, the Penny Black, El Salvador's 1889 1c green definitive (not issued), a 1975 Central Post Office Stamp, a label with the flags of the UK & El Salvador, and a 1949 UPU commemorative stamp.



1990 50th Anniversary of the El Salvador Philatelic Society in a FDC at 75%.



1990 150th Anniversary of the Postage Stamp sheetlet in a FDC at 75%.