

ECUADOR

THE FOUR REALES OF 1866

*For Dr. Victor I. 33.
With my sincere
appreciation and
compliments
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ECUADOR - The Four Reales of 1866 - Part 1 *

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Although almost 115 years has passed since the appearance of the first postage stamps of Ecuador, considerable mystery still surrounds them. This is true of the $\frac{1}{2}$ real and the 1 real values, but perhaps even more so in the case of the scarce 4 reales stamp. In this article no pretense is made to provide answers to all the questions concerning this stamp which continue to baffled students of Ecuadorean philately. An attempt will be made to provide some semblance of order and reason to the information concerning the original 4 reales stamp, and in Part 2 of this article, its numerous forgeries.

Previously published information on this issue is neither well-known or readily available to most collectors. Also, as is common in Ecuadorean philately, much of what has been published is inaccurate and often contradictory. Of the previously published studies, the ones considered worthy of particular note and careful review are those by Campaño-Zuñiga⁽¹⁾, Salinas de Lozada⁽²⁾, Ayora⁽³⁾, Munk⁽⁴⁾ and Funkhouser⁽⁵⁾. The first three authors' work is in Spanish and that of Munk is in German. These publications have gone unnoticed for the most part by collectors and catalog editors alike. Articles by Meneses, Holley and Levi-Castillo which have appeared in different publications contain serious inaccuracies and can be largely ignored. (Since publication of the first part of this article, Matamoras⁽¹⁹⁾ has authored a paper on the Four Reales. This work contains a summary of previously published material and an appendix containing copies of early postal laws and decrees. It also includes useful diagrams showing design differences between Originals and the more easily distinguished forgeries. However, as stated by the author, the study is based on very limited material. In his article the author identifies some examples as "reprints" which is contrary to the work of Lozada, Funkhouser and the conclusions of this study.)

In view of the different criteria used by various authors to measure these stamps, it should be noted that throughout this article widths and heights are maximum overall dimensions and those of the ovals are their maximum outside dimensions.

Original Printings:

The original stamps were printed in Quito by the Fundición de Tipos of Manuel Rivadeneira, employing a master die engraved by his daughter, Emilia Rivadeneira (later Héguy). A memorandum from the Secretary of the Treasury, Manuel Bustamante, uncovered by Ing. Jorge Ayora⁽⁷⁾, dated Quito 30 December 1865, documents the

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award of the printing contract for 400,000 four reales stamps to Manuel Rivadeneira. The total contract price was 300 pesos. However, the records show that Rivadeneira only received an initial payment of 50 pesos - nothing more. Undoubtedly, therefore, only a fraction of the amount covered by the original contract was printed, accounting for the rarity of this stamp. Compañía Zuñiga and Salinas de Lozada have stated that the stamp was patterned after the Colombian 1 peso stamp of 1865. However, as first reported by Funkhouser, and as can be clearly seen, the frame and tablet design are replicas of the Mexican issue of 1864.

The date of issue is given as July 1866. This is no doubt based on the first published record of the stamp in Le Timbre Poste by Moens in August 1866, a year and a half after the issuance of the $\frac{1}{2}$ real and 1 real values. Ayora lists the earliest known cancellation as April 22, 1866, based on a stamp in the collection of L. J. Harris. However, examination of this stamp makes this conclusion doubtful.

The stamps were intended to pay the double rate to other countries in the Americas. However, they are found used on internal mail and bisected diagonally to pay the normal 2 reales overseas single rate. Also, though rarely, they can be found bisected on heavier internal mail. The majority of genuine bisects originate in Guayaquil and are dated either the 4th or 5th, or 26th of the month, probably corresponding to scheduled mail packet departures to Callao. They are known with dates between 26 February 1868 and 26 September 1869. Most of these are on covers from the Chavez correspondence, found in Lima about 1920. A bisect on an internal cover was originally in the Funkhouser Collection (Reference lot # 203, Kaufman Sale of October 25, 1975). Several earlier bisects are contained in an unpublished list from the Hache Collection, provided by A. L. Lovibond. In addition, a bisect on piece, dated "Guayaquil 27 May '67" is illustrated by Lozada. While this is not tied across the diagonal portion of the stamp, it is believed to be genuine. As noted in Part 2 of this article, fake bisects, utilizing forged stamps, are frequently encountered.

The printing plate was apparently made from papier mache stereotypes, cast from the original die. By making these stamps slightly smaller than the lower values, they were able to produce a sheet of 104 subjects (8 horizontal rows of 13) within the same frame lines as were used to enclose the sheets of the medio real (84 subjects, 7 rows of 12) and the un real (90 subjects, 10 rows of 9). It is believed that the stereotypes shrank in drying, some more than others, probably due to differences in moisture content. As a result, the individual stamps vary in dimensions, particularly in the width of the stamps themselves and their two central ovals. These variations in size give rise to the two commonly listed catalog varieties, "arms in oval" and "arms in circle". In no case does the oval form a perfect circle. Those stamps with the width of the inner oval measuring $5\frac{1}{2}$ to $5\frac{3}{4}$

mm are arbitrarily considered the "arms in oval" type and those measuring 6 to 6-1/2 mm are known as the "arms in circle" type. In the entire sheet there are reported to be only two stamps with the oval 6-1/2 mm wide. The sheet makeup, showing the size of the ovals, was originally published in Le Timbrophile, May 1893, p.61, based on partial sheets, formerly in the Ferrari Collection.

The stamps were typographed and were printed on thin, hard, semi-transparent or opaque, white paper, 0.064 to 0.069 mm (0.0025 to 0.0027") thick, similar to that used for the early printings of the two lower values. The Arms of Ecuador in colourless embossing can occasionally be found lying horizontally on any of the four corner pairs of the sheet; i.e. positions 1-2, 12-13, 92-93, and 103-104. The shades of colour of the stamps vary widely from bright brownish-red (Methuen Colour 9C7) to a medium reddish brown (Methuen Colour 9D8) and on to a lighter reddish brown (Methuen Colour 9D6). The latter stamps appear more brownish while the former are decidedly more reddish. Some copies also have a more dull red or rose tone (similar to Methuen Colour 10C6 or 10C7).

Other characteristics of the Originals, helpful in positive identification are as follows:

1. Size: 18½ to 20½ mm wide by 23½ to 24 mm high.
2. Lower ornaments at the sides of the "Cuatro Reales" tablet are "crushed" and deformed - not round circles.
3. The "S" of "Reales" is nearly closed at the top and bottom and almost looks like an "8".
4. The stamps are spaced very closely together in the sheet, 0.4 to 0.5 mm between stamps. Thus, four margin copies are rare. Even in the case of the stamps at the edge of the sheet, only the corner stamps would have two ample, adjacent margins.
5. Sheet margin copies often show portions of the printer's rule (so-called "Jubilee Lines") - a line of solid colour about 1 mm wide, spaced away from the stamp. The distance varies with the position of the stamp, since the subjects were spaced unevenly in the sheet, varying from perhaps 0.5 mm minimum in the case of the seventh stamp in the bottom row to 2.5 mm maximum.
6. There are three convex, curved lines in the centre border ornament, below the "Cuatro Reales" tablet.
7. The stack of the ship is outlined in colour while the centre, enclosed portion is white.
8. The letters "EAL" of "REALES" touch at the bottom and run together.

9. The condor is well formed. Its feathers are clearly visible, including those on the neck and breast. The eye and mouth can be readily seen.
10. The overall design is clear, detailed and not over-inked.
11. The letters of "Correos Ecuador" are medium in size and are generally uniform in both size and spacing. A notable exception to this are the "C" and "O" of "Correos" which are quite close to one another.
12. The largest leaf in the upper left portion of the stamp, terminating at the angle of a small triangle has a line (vein) down its center, 80 to 100% of its length.

The above listed characteristics do vary from stamp to stamp, particularly in the lettering of the "Cuatro Reales" tablet. Specimens fitting the "mold" described above are all believed to be Originals. As will be described later, the various forgeries, even those made by photo-typographically from Originals, fortunately differ in various respects.

Original, Printed both Sides:

A variety listed in most catalogs is one printed on both sides. These stamps have all the characteristics of the original printings. However, the colour on the reverse is more commonly, but not always, of a different shade from the front and is out of register, both vertically and horizontally. On the mint copies seen, the gum is on top of the printing on the reverse side. Copies are known to exist with apparently genuine cancellations. Among them are three with with a "Quito Franca" circular date stamp, two with the date "10 Enero 71" (Lovibond and Hurtado-Uscocovich Collections) and one with the date "14 Dic. 69" (Ayora Collection). None have ever been reported on cover, as far as the author knows.

Reprints:

From the 1890's until the present time, the philatelic press has reported "reprints" of the Four Reales stamp. Current catalog footnotes are as follows:

Gibbons: "The 4 Reales has been reprinted in vermillion."

Scott: "Reprints of Type A-1 ($\frac{1}{2}$ real and 1 real) and A-2 (4 reales) differ in colour from the original; have different sheet makeup and lack gum".

Yvert: "The stamps with the head of the condor to the right are proofs. These stamps (Which?) (author's comment.) have been reprinted."

It appears that the term "Reprint" and "Counterfeit" have been used interchangeably by some authors and catalog editors. This is, of course, totally incorrect. For a stamp to be a "reprint" it must have been printed from the same plate as the Original. Authors who mention "reprints" often speak in the same breath of stamps differing in size and other details from the Originals. Examination of illustrations of so-called "reprints", also often reveal distinctive differences in design details and the presence of other characteristics absent from the original printings.

If any reprints were made from the original plates of the four reales stamp, the copies should only differ in such details as printing clarity, paper characteristics and the colour of the ink. While reprints may have been made, the author has been unable to positively identify any. Funkhouser, Ayora, Salinas de Lozada and Compañá-Zuñiga in their studies have similarly doubted the existence of any reprints of the Four Reales stamp. Therefore, in the absence of any proof to the contrary, all copies having the characteristics of the Originals should be considered as such by collectors.

Counterfeits:

All the stamps of the first issue of Ecuador have been counterfeited. Philatelic demand is the principal reason why they were produced. In the case of the Four Reales stamp, these did not begin to appear until the late 1880's, some 20 odd years after the original stamps were issued.

The So-Called Essays:

These stamps are similar to the original design in both printing (typographed) and appearance. However, they differ in many details, the most noticeable of which is the condor's head facing to the right, instead of to the left as in the Originals. Questions exist as to the date these stamps were first printed and their true purpose. In his article "El 4 Reales de 1866 del Ecuador" Dr. Juan Salinas de Lozada quotes testimony by Emilia Rivadeneira de Héguy before the Ecuadorean Senate in the year 1887. In her plea to her government to return the stamp printing contract to their local printing shop, Emilia presented examples of her work. Among them Salinas de Lozada infers were specimens of the 4 Reales in which the condor's head faces right. Salinas is not precise on this point and does not illustrate the examples he states had been seen and signed by Emilia and dated 1887. Emilia's petition and illustrations from a pamphlet containing it, printed by the Rivadeneiras in 1887, are covered in considerable detail by L. J. Harris in his article on Emilia Rivadeneira de Héguy in the American Philatelic Congress Handbook of 1964⁽¹²⁾. As documented in philatelic journals of this period, this so-called "essay" was not reported until the late 1880's, at which

time it was offered to stamp dealers in quantity from unidentified sources in Ecuador, along with two forgeries (Type 2 which are discussed later and which are also found with the same "cancels"). Likewise, the most authoritative catalog of the times by Moen⁽¹³⁾ makes no mention of essays in the edition of 1883 or in the 3rd supplement, published for 1888-1889.

It thus appears quite possible that Emilia Rivadeneira prepared the example with the condor's head facing right in an attempt to regain the stamp printing contract. When this failed, she perhaps proceeded to print additional copies, along with forgeries of the original. This contention is further substantiated in the Collin and Calman "Catalog for Advanced Collectors", Volume I, June 1888⁽¹⁴⁾, quoted as follows:

"During the past few months we have heard a great deal about a remarkable discovery having been made by a party in St. Louis to wit: Ecuador stamps with the eagle looking to the right, instead of to the left. Every well-known collector received one of these varieties on approval and several specimens were submitted to us for our opinion. After careful examination, we declared the stamps counterfeit and thereby called down upon ourselves the wrath of the dispenser. About the same time we were offered 1000 four reales stamps from Ecuador at 20¢ each and we immediately replied accepting the goods offered" "Our Mr. Collin --- asked for a sample of each of the three varieties contained in the lot, i.e. arms in oval, arms in circle and eagle to the right. We found the entire lot to be counterfeit."

Mekeel, who announced the discovery of the so-called essay in the March 1888 issue of the Philatelic Journal of America⁽¹⁵⁾, explores the status of the stamp through several issues, concluding in the October 1888 issue:

"On the 28th of September we received a reply to a letter of ours from the Director-General of Posts and Telegraphs of Ecuador, enclosing a genuine four reales, a reprint and a counterfeit. The genuine stamp is the one that collectors are familiar with. The reprint is the same but a brighter and cleaner impression - more of the brick red color on yellowish paper. The counterfeit is the stamp with the eagle's head to the right." (The reference by Mekeel to "reprints" in the author's opinion refers to early forgeries, Type 2, later described).

As further evidence of the questionable claim of this stamp to "essay" status, it is commonly found cancelled with original gum. Cancellations noted are the familiar French type "diamond of dots" with the numeral "3154" and a "Quito Franca" double circle date stamp with "Feb. 27" (no year) in the centre with the month inverted. (Since publication of Part 1 of this article, the familiar "PI" in ten pointed, double bordered star has also been noted on this forgery. Pen cancellations are also found.)

These same cancellations are found on other forgeries (type 2 and type 6) described later in this article. They are also noted by Funkhouser on the 1 real of the second issue (1872) with irregular, unofficial perforations. Funkhouser states: "This would imply that the same party(s) had a hand in both the first issue forgeries and the second issue unofficial perforations."

Since from the above it is clear that this stamp was produced in quantity for sale to collectors, was for the same purpose cancelled to order, and was probably printed many years after the original stamp, it should clearly not be elevated to the status of an "essay" but rather relegated to that of an ordinary forgery.

ECUADOR - The Four Reales of 1866 - Part 2

By: Robert A. D'Elia

The first portion of this article appeared in Mainsheet, Volume 6, Number 21, followed an editorial correction and some supplementary information in Mainsheet, Volume 6, Number 22.

We have previously discussed the original printing of the Four Reales stamp, the lack of evidence of any bonafide reprints and the so-called "essays" with the condor's head facing to the right. As stated, the author believes that these latter stamps should be properly categorized as forgeries, even though Emilia Rivadeneira probably produced them initially in an attempt to obtain Ecuador's stamp printing contract once again. We will now proceed to describe these stamps in greater detail, as well as other forgeries which began to appear in the late 1880's and continue to plague us.

The pertinent dimensions and paper characteristics of genuine originals and identified forgeries are shown in the accompanying table. The reader is, however, cautioned not to utilize the table to the exclusion of the text and good philatelic judgment; i.e. forgeries can have dimensions which closely approximate some Originals or another forgery. Although an attempt has been made to measure dimensions with as much precision as possible, variations in printing clarity and paper shrinkage can affect the measurements. Thus, even forgeries of the the same type can vary by a few tenths of a millimeter. Also, it can not be assumed that all possible varieties have been seen in this study. While it is hoped that the following portion of this paper will be of considerable assistance to students of the Four Reales, in the final analysis the best test of genuineness, as always, is by careful comparison with known Originals.

Type 1 Forgeries:

These stamps with the condor's head facing to the right, previously discussed, were typographed in miniature sheets of eight subjects, two high x four wide. All the stamps are basically identical in the sheet. The stamps are widely spaced with a distance between stamps of 3.5 to 5.0 mm horizontally and 4.5 to 5.0 mm vertically. The stamps occupy a space varying from approximately 55.0 mm to 56.0 mm x 91 mm to 94 mm. The basic setting of the cliches looks the same on all sheets seen and the author has not been able to determine the reason for the difference in the overall space occupied by the stamps in various printings. The sheet sizes also vary from approximately 65 mm to 69 mm in height x 102 mm to 110 mm in width, the larger sheet size being related to the later printings. Thus, based on the above, single stamps with large margins are quite common. These stamps are known printed on three distinctly different papers which are described under the sub-types which follow.

CUATRO REALES, ORIGINALS AND FORGERIES

| Type | Sheet Size | Max. Width | Max. Ht. | Large Oval | Small Oval | Paper Thickness | Paper Type | Paper Weave | Paper Colour | Gum |
|------------|------------------------------|------------|-----------|-------------------------|---------------------|-------------------------|--------------------|-------------------|---------------------|--------------------|
| Genuine | Sheet 104 (8x13) | 18.2-19.6 | 23.3-24.0 | 14.2-15.3x 16.0-16.3 | 5.9-6.5x 6.8-7.0 | 0.064-0.069 | Plain | Trace Vert. | Off White | Thick Yellow |
| Forgery 1A | Mini-Shts. of 8 | 20.1 | 25.2 | 14.6x 16.6 | 6.1x 7.2 | 0.064-0.069 | Plain | Trace Vert. | Creamy White | Thick Yellow |
| 1B | | 20.1 | 25.2 | 14.6x 16.6 | 6.1x 7.2 | 0.056-0.064 | Sq. Quad. | Vert. | Gray-White | None |
| 1C | | 20.1 | 25.2 | 14.6x 16.6 | 6.1x 7.2 | 0.053 | Rect. Vert. Quad. | Horiz. Very Dist. | Creamy White | None |
| 2A Wide | Mini-Shts. of 2 | 20.0 | 23.7 | 15.0x 16.3 | 6.1x 7.0 | 0.064-0.071 | Plain | Trace Vert. | Creamy White | Thin Sltly. Yellow |
| 2B Narrow | | 18.2 | 23.9 | 14.1x 16.1 | 5.8x 7.0 | | | | | |
| 3A and 3B | Mini-Shts. of 2 | 19.6 | 24.4 | 14.8x 16.5 | 6.0x 7.0 | 0.056-0.071 | Plain | Trace Vert. | Darker Creamy White | Thin Sltly. Yellow |
| 4A Wide | Mini-Shts. of 9 (3x3) | 20.2 | 24.2 | 15.7x 16.4 | 6.4x 7.0 | 0.068-0.071 | Plain | Trace | Creamy White | None |
| 4B Int. | | 19.7+ | 24.2 | 15.2x 16.5 | 6.3x 6.9 | Possible first printing | | | | |
| 4C Narrow | | 19.7 | 24.2 | 14.9x 16.3 | 6.1x 6.9 | 0.064 | Plain | Trace | Off-White | None |
| 5A Narrow | Shts. of 96 Cndr. Rt. (8x12) | 19.6 | 24.5 | 15.0x 16.5 | 6.0x 7.0 | 0.056-0.074 | Plain | Trace | Off-White | Thin White or None |
| 5B | | 20.2 | 25.3 | 15.1x 16.7 | 6.4x 7.2 | | | | | |
| 6 | | 19.6 | 24.4 | 14.7x 16.3 | 5.9x 6.9 | 0.053 | Rect. Horiz. Quad. | Vert. | Creamy White | ? |

Notes:

1. Stamp dimensions measured in mm, using a Vernier caliper and magnifier.
2. Paper thicknesses in mm, measured over the stamp design utilizing a Vernier micrometer with tension ratchet adjusted for light pressure. Thicker or thinner examples may exist.
3. Oval dimensions are the maximums at the outer lines of same.
4. The range of stamp dimensions of Originals are for examples actually measured. Stamps with dimensions greater and less undoubtedly exist in the sheet. Ref. *Le Timbrophile*, quoted by Lozada, Ayora and others, wherein the ovals were probably measured based on inside dimensions.
5. All widths were measured across the "Correos Ecuador" tablet.
6. Dimensions of forgery Types 3, 4 and 6 are based on only one or two copies. Forgery Types 3, 4C, 5A and 6 have essentially the same dimensions. Type 4 later printings are on the same paper as Type 5.
7. Dimension variations of 0.1 to 0.2 mm can be expected between copies of the same forgery, especially Types 4, 5 and 6.

Type 1A Forgeries:

These stamps were printed on plain, white paper with a trace of vertical weave. All evidence seems to point to their having been the work of Emilia Rivadeneira de Héguy and their having been printed about 1886-7 in the shop of her father, Manuel Rivadeneira, where the original Four Reales stamp was made. Those stamps with a very clear, sharp impressions and no "cloud" or similar shading above the ship in the small center oval are believed to be the earliest printings. The sheets were gummed and today this is quite yellow and crackly. Printings with a more blurred, dull impression and a "cloud" over the ship are considered to be later printings and are without gum. The stamps are known cancelled with the familiar "diamond of dots", enclosing the numeral "3154" (of French origin), a double circle date stamp, "Quito Franca, 27 Feb." (month inverted, no year), previously mentioned, and the familiar "PI" in a double bordered, ten pointed star. These cancels all appear to be later clandestine uses of original devices, employed in the 1870-79 period. Those believed to be the earliest printings (with gum) are found in medium reddish brown (Methuen Colour 8D4) and dull, pinkish red (Methuen Colour 8B4). The printings thought to have been made later are found in dull brownish red (Methuen Colour 8C5). Ayora has stated that black and blue printings also exist on plain paper, only the former with gum. Although the author briefly saw these copies in Quito several years ago, time did not permit their careful examination. However, it should be noted that, based on recent studies, copies in these colours which at first glance appear to be on plain paper are actually revealed to be on square quadrille paper when they are immersed in watermark fluid.

Type 1B and Type 1C Forgeries:

Stamps printed on square and rectangular quadrille paper were also probably printed by the Rivadeneiras. These vary from quite clear to very blurred, over-inked impressions. In the case of the latter a "cloud" is usually found over the ship in the centre oval and on some copies there is a "spot" of colour, sometimes described as a "star", between "Correos" and "Ecuador".

The square quadrille paper varieties, designated as Type 1B, have a grid measuring approximately $3\frac{1}{2}$ mm x $3\frac{1}{2}$ mm. These stamps have not been noted with gum. They are found in a dull pinkish red (Methuen Colour 8B4), golden yellow (Methuen Colour 4B6 to 4C6), light blue (Methuen Colour 23C4), medium blue (Methuen Colour 23D7), dark blue (Methuen Colour 22E8) and dark gray black (Methuen Colour 1E1). The only "cancels" seen on this forgery are pen strokes and a single circle, commercial hand stamp which reads "Roberto Suarez N." in an arc at the top, "** ECUADOR **" in an arc at the bottom and "Quito" in the center of the circle with "+" centered above and "*" centered below it. This "cancel" is also found on forgeries of the one real yellow (SG # 2a, Scott # 4) and one real green (SG # 3, Scott # 5).

The stamps on rectangular quadrille paper are designated as Type 1C. The quadrille dimensions are 3 mm x 8 mm, arranged with the longer dimension vertically on the stamps. This paper has a very distinct horizontal weave, identical to that found on some 1893 forgeries of the $\frac{1}{2}$ and 1 Real, first issues. While the quadrille also measures the same as that found on the One Real yellow of 1872 (SG # 9, Scott # 6), the paper of the genuine stamp has only a faint vertical weave. This forgery appears in a pinkish, orange red (Methuen Colour 8B5). All copies seen were without gum. The "Suarez" handstamp, mentioned previously has been noted on this variety also.

Bluish-green copies of the Type 1 forgery (approximating Methuen Colour 25D6 or 25E6) exist on either or both of the previously described quadrille papers. It is, of course, possible that stamps in all the basic colours mentioned exist on the three papers noted.

In addition to the easily recognized head of the condor looking to the right, some further differences which prove that these stamps were a creation separate from the Originals are the following:

1. The size is notably larger than the Originals (see table).
2. Due to the wide spacing, previously mentioned, four margin copies are common while in the case of the Originals they are rare.
3. The letters of "Correos Ecuador" are heavier, the legs of the "E" are shorter and there is more space between the "C" and "O" of "Correos". Breaks in the letters are also common.
4. The small circle in the top border at the centre intersects the "Correos Ecuador" tablet.
5. The sun's rays do not touch the top of the centre oval.
6. The "S" of "Reales" is open, not like a figure "8", as is the case with the Originals.

Two examples of this design were inserted in the bottom row of forgery sheets of 96, described later.

Type 2 Forgeries:

There are two types of this forgery, printed side by side in mini-sheets of two stamps. That designated as Type 2A is always to the left of Type 2B. It is once again quite possible that these stamps were also the work of Emilia Rivadeneira de Heguy, since two forgeries which match their description were offered for sale from Ecuador along with the Type 1 forgery. This fact, as previously mentioned, was documented in the American Journal of Philately, Volume 1, June 15, 1888. For some time certain authors attempted to

describe this forgery as "the second plate of the Four Reales". This assertion has, however, been thoroughly disproven by Salinas and other authors.

The stamps are surrounded by a fine frame line with a common dividing line between the stamps. The size of a mini-sheet in the author's collection is approximately 34 mm x 52 mm over-all and the frame formed by the lines surrounding both stamps measures 24.8 x 41.6 mm. The lines are 0.5 to 1.0 mm distant from the stamp designs. On most single copies seen, the stamps have been cut close to eliminate these tell-tale lines, since there were none in the case of the Originals. However, traces of them are usually visible. Like the Originals and the Type 1 forgeries, these stamps were also typographed, although at first glance they seem to have the flat, dull appearance of lithographs. They exist with a shiny, yellowish, thin gum. Although well executed, these forgeries are not at all dangerous due to the many easily observed design differences between them and the genuine stamps.

Type 2A Forgery:

This subject simulates the so-called "arms in circle" variety of the Originals and has the following characteristics:

1. There are single ring, round circles to the left and right of the "Cuatro Reales" tablet. Originals have crushed ornaments.
2. There are large spaces between the "C", "O" and "R" of "Correos". The letters are slightly shorter than on the Originals and there is a fleck of colour, like an accent mark, between the "U" and "A" of "Ecuador".
3. A solid, coloured dot exists in the top, centre border above and between "Correos" and "Ecuador". Originals have a white circle.
4. There are only two convex lines in the bottom, centre border ornament, compared with three in the Originals.
5. The condor's neck is gaunt and lacks feathers.
6. There are round, single circles at the sides and at the top corners. The Originals have double rings, usually imperfect.
7. The paper is very similar to the Originals.
8. There is a large colour fleck in the margin at 2 o'clock and another smaller one at 4 o'clock.
9. The "Cuatro Reales" letters are smaller and more distinct than the Originals and the "S" of "Reales" is open, especially at the top.

10. The ship's stack is solid colour, not just outlined as on the Originals, and the flag staff is broken.
11. The leaves emanating from the spiral above the "ES" of "Reales" only have two leaves, compared with three on the Originals.

Type 2B Forgery:

This forgery simulates the "arms in oval" variety of the Original but differs in many respects from it and its companion, Forgery 2A. Among the most apparent, are the following:

1. There are single line, round circles with a period in the center to the left and the right of the "Cuatro Reales" tablet. The Originals have crushed ornaments.
2. The border leaves at 10 o'clock form a small, enclosed "pond".
3. There is a small circle with a colourless centre above and between "Correos" and "Ecuador", similar to the Originals.
4. Same as Forgery 2A, characteristic 4.
5. Same as Forgery 2A, characteristic 5.
6. There are round, single circles in the upper corners, imperfectly formed, compared with double rings on the Originals.
7. Same as Forgery 2A, characteristic 7.
8. There is a tiny fleck of colour in the margin at 4 o'clock.
9. The "Cuatro Reales" letters are more similar to the Originals than those of Forgery 2A but the "S" of "Reales" is open, not like an "8" as on the Originals.
10. The ship's stack is a solid colour, not outlined as in the Originals.
11. Same as Forgery 2A, characteristic 12.

The colour of Forgeries 2A and 2B is usually reddish-brown (Methuen Colour 9-D-8) but copies with a pale, under-inked appearance, approximately a dull red (Methuen Colour 8-C-5) have been noted. The stamps are found "cancelled" with obliterations similar to types current at the time the original stamps were in use. These include: the fancy ten pointed star, enclosing the letters "PI"; the diamond of dots, enclosing the numeral "3154", and "Quito Franca 27 Feb." (month inverted, no year), all previously mentioned as having been found on the Type 1A forgeries. Lozada also lists "Correos del ----", "Balzar Franca", "Alausi Franca", and "Ambato Franca".

Manuscript cancels have also been employed. These include short pen strokes and town names including Ambato, Otavalo, Riobamba and Ybarra. In addition, the following hand stamps have been noted by the author on fake bisects, utilizing these two forgeries: "Guayaquil 26 Abr. 69" CDS, "Otavalo 10 Nov. (no year)" CDS, and "Loja 23 Sept. (no year)" CDS. The latter, as first noted by Funkhouser, has an inner circle which is 1.0 mm smaller than the genuine cancellation. An additional bogus cancel, consisting of "Guayaquil" in Roman style letters in an arc over an irregular oval, measuring approximately 13.0 x 14.5 mm, has been seen. Within the oval is an abbreviated date in three lines. Those seen are "18 Abr. 65" and "___ Ene. 73".

As a matter of interest, the Government of Ecuador issued a stamp in 1958 to publicize the National Philatelic Exhibition (EXFIGUA) in Guayaquil (SG #1117) (Scott # C-331). This stamp illustrates a unmistakable example of Forgery 2A, rather than a genuine Four Reales!!

Type 3 Forgeries:

These forgeries are the most dangerous encountered as they closely resemble the Originals in clarity of printing, colour and design details. Fortunately, they are quite scarce, although it has been said that they reside in many advanced collections, assumed by their owners to be Originals. Little is known about this forgery. Although Ayora attributed it to Fournier, there is no evidence to support this contention in the extensive album of Fournier forgeries or in Fournier's price lists. As outlined below, these forgeries have all the earmarks of the work of Emilia Rivadeneira. As in the case of the Type 2 forgeries, these stamps were typographed on creamy white, wove paper in mini-sheets of two stamps, measuring 33 mm to 34 mm high x 52mm to 53½ mm wide with a distance of about 1.0 mm between the two stamps at the "Correos Ecuador" tablet and less than 0.5 mm between the end ornaments of the "Cuatro Reales" tablets. The similarity between this mini-sheet and one of Forgery 2 with regard to size, paper type and printing is quite striking, indicative that both may well have been the work of the same engraver and printing shop. In particular, the lettering of "Correos Ecuador" is very similar to that of the Type 2 forgeries and the Originals. The odd "Z" shape of the "S" of "Correos" of both forgeries is, in particular, remarkably similar to the unique Rivadeneira style of the Originals.

The Type 3 forgeries have no "Jubilee lines", as exist at the margins of the original sheets, or margin lines as in the case of the Type 2 forgeries. The only "cancels" seen are an indistinct mute or bar type and the familiar "3154" in a diamond of dots. The colour of the few stamps observed varies between brownish red and reddish brown (Methuen Colour 8D8 and 9D8). The printing clarity is quite sharp, the design is almost identical to the Originals, and if cut close, might fool all but the most knowledgeable specialist. The

following points, however, should be helpful in detecting these forgeries:

1. The stamps are 19.7 mm wide x 24.3 mm high, being just slightly taller than the Originals which measure 23.3 to 24.0 mm in height. The Originals also vary in width.
2. The inner ovals measure 5.7 x 6.8 mm and the outer ovals are 14.6 x 16.1 mm. In the Originals both ovals vary in size.
3. The space between the "C" and "O" of "Correos" is greater than that of any Originals seen, being approximately the same as between the "O" and the first "R". Also, the bottom portions of the "EALE" of "Reales" do not run together, as is usually the case with the Originals. (This is particularly true of Type 3A.)
4. The paper is a porous, creamy white colour on the few copies examined, rather than the usual off-white color of the Originals.
5. Although typographed, as in the case of the Originals, the forgeries have a duller, flatter cast.
6. Unused copies have been noted with smooth, slightly yellowish gum, while the gum is heavier, crackly and perhaps darker yellow on the Originals.

The two subjects of the forgery mini-sheet differ slightly from one another in various minor design details. These differences may be helpful also in differentiating them from Originals. The left-hand stamp of the sheet is designated as Forgery 3A and the right-hand stamp as Forgery 3B. Differences are as follows:

1. On Type 3A the flag on the ship droops downward to the left while on Type 3B it is more or less hatchet-head shaped with an irregular, nearly horizontal top.
2. The upper left-hand border line is continuous on Type 3A while on Type 3B there is a break at the first large leaf, about 8 mm from the top.
3. The centre ring ornament on the right margin is broken in Type 3A but not on Type 3B.
4. The ornament at the right of the "Cuatro Reales" tablet is missing for the most part on Type 3A but not on Type 3B.
5. The lower right leg of the R" of "Reales" of Type 3B is short and deformed. The convex ornament in the bottom centre margin has a break in the right scroll. In Type 3A there is no break in the scroll but the margin line just to the right is broken.

Type 4 and Type 5 Forgeries:

These two groups of forgeries were produced photo-typographically, perhaps employing original subjects or previously unused ones. As can be noted by consulting the table, the dimensions of the narrow oval varieties of the forgeries placed in these classifications are very similar to those of the Type 3 forgeries. Because even the best executed of these examples are rather sloppily printed, and since photocopies of portions of original sheets leave much to be desired, plating of these subjects against the Originals was for the most part unsuccessful. Their design details, however, conform to the Originals and they are distinguished from them by their dimensions, printing clarity, paper, and colour.

Munk describes these forgeries as having been printed first in sheets of nine (3x3) in 1890 and, subsequently, in sheets of 96 (8 rows of 12) in 1893. Although the author had a number of large multiples and photostats of portions of the sheet of 96 to study, only a possible pair from the sheet of 9 was available. Munk states in some detail that the subjects, particularly in the sheet of 96, differ considerably from the one another and from Originals with regard to overall dimensions and the widths of the ovals. The results of this study are definitely not in agreement with Munk in this regard. The only explanation, other than a good imagination, for Munk's statement concerning the sheet of 96 is that his source was looking at material printed from an entirely different plate than those copies seen in this study. However, other statements he makes concerning these forgeries would lead one to believe that this is not the case.

Forgery 4A (wide oval), Forgery 4B (intermediate oval) and Forgery 4C (narrow oval) Types from the Sheet of 9):

Type 4A Forgeries:

Of the many forgeries measured, only two copies were of the "wide oval" type. One copy is in a pair with a narrow oval subject and is printed on creamy white, opaque, porous paper in a bright, brick red colour (Methuen Colour 9C7 to 9D7). The other wide oval stamp seen was printed on the same white, translucent paper as stamps from the sheet of 96. This stamp is in a violet brown colour, (Methuen Colour 8C4) distinctly different from the other example. Both stamps have the same dimensions. In addition, they both have an "E" in "Ecuador" much like a script capital "E", similar to that appearing in position 50 of the original sheet. They also have what looks like a carpenter's steel square in the lower right hand scroll, above the "ES" of "Reales". This latter distinguishing mark is partially obscured by over-inking in the stamp in the pair. However, this feature has not been seen on any other Originals or forgeries. In addition, on both copies the lines forming the left side of the small oval are wavy and irregular.

Type 4B Forgeries:

Another stamp, identical to the second wide oval variety in both the colour of the ink and its paper, is in the author's collection. However, its ovals are slightly narrower (see table) and it does not have the distinguishing design characteristics noted above. This particular copy has several diagonal scratches, typical of reprints from a defaced plate.

Type 4C Forgeries:

In addition to the narrow oval copy from the pair containing Type 4A, scattered single, narrow oval copies have been seen on the same paper and in the same colour, as well as one in a duller reddish brown shade (Methuen Colour 8D6). The overall dimensions and that of the ovals of these stamps are essentially the same as narrow oval examples that are without doubt from the sheet of 96. Thus, original printings of these narrow oval stamps are quite difficult to separate from impressions from the sheet of 96. The principal difference is that they are on creamy white, opaque paper, rather than plain white, translucent paper. However, if they were also reprinted on the same paper as the sheet of 96, as indicated by the two examples of Forgeries 4A and 4B, mentioned above, they could only be separated by differences in ink colour.

Except for a possible fake "diamond of dots", no cancels have been noted on these forgeries and the few copies seen have been without gum. In the absence of additional material, the following tentative theory is offered:

- a. The sheet of 9 does exist.
- b. It was first printed on coarse, porous, creamy white coloured paper (Circa 1890) and later on the same white paper as known examples from the sheet of 96.
- c. The sheet contains subjects with three or more oval types.

Anyone with an example of this sheet or a portion thereof could make a valuable contribution to this subject by making it available for study.

Forgery 5A (Condor Right) and Forgery 5B (Condor Left) from the Sheet of 96):Type 5A Forgery:

Based on detailed measurement of the photo-typographed forgeries seen in this study, all those attributed to the sheet of 96, except those occupying sheet positions 87 and 88, are of the same basic, narrow oval, or "arms in oval" type. Although individual subjects may differ in overall dimensions by perhaps a half millimeter due to

sloppy printing, the dimensions of their inner ovals seldom vary by more than a tenth of a millimeter.

Type 5B Forgery:

The only stamps in the sheet of 96 which do differ from the rest are the previously mentioned two stamps in the bottom row. These are of the "condor right" variety, being copies of Forgery 1. Munk, incidentally, identifies these subjects on the sheet of 96 and locates them correctly in the bottom row.

All stamps, positively identified as being from the sheet of 96, are printed on very white, translucent paper with a trace of horizontal weave. An occasional copy is found with thin, nearly colourless, white gum. "Cancels" on these stamps are not common. A fake "Franca in diamond of dots" (8x8 dots), "Franca Ibarra" in two lines, "Guano" in double circle CDS 21.5 mm in diameter, a "diamond of dots" (8x8) presumably without "Franca", and an unidentified CDS, probably of foreign origin, have been seen and/or reported by others. The stamps of the sheet of 96 vary in clarity of printing from quite distinct, clear impressions, through intermediate impressions and on to perfectly terrible impressions, many of which are over-inked, especially at the sheet margins. Most of the very blurred copies exhibit a "mat" or "cloth" impression on the design which often shows through on the backs of the stamps. Only the clearest impressions could be possibly be mistaken for a genuine Original by an person inexperienced in this issue. Their height, however, is slightly greater than the Originals and they often have wide margins, showing no portions of adjacent stamps. It will be recalled that the Originals are spaced very closely in the sheet. The colours of this forgery vary from dull red (Methuen Colour 8C5) to brownish red (Methuen Colour 9C6) and on to a dull, orange red (Methuen Colour 8B5).

Type 6 Forgeries:

This forgery is very similar to Types 4A and 5A, the narrow oval types from the reported sheet of 9 and the sheet of 96, respectively. The principal difference is that this stamp is printed on rectangular quadrille paper. The quadrille measures the same as that of Forgery 1C and that found on some 1893 forgeries of the $\frac{1}{2}$ and 1 Real, as previously mentioned. However, the long dimension of the quadrille is parallel to the base of the stamp. The lettering of "Correos Ecuador" is also heavier than the Originals, perhaps due to over-inking and poor plates. The colour of the one example examined during this study was reddish orange (approximating Methuen Colour 8D7 or 8D8). No doubt other shades exist; ie. salmon red and salmon pink, as described by Funkhouser, Lozada and others. The forgery is known with those "cancels", previously described as being found on Type 1A and Type 2 forgeries. In addition, Lozada lists an "Admon. de Correos - Franca", double circle type with an outside circle diameter of $21\frac{1}{2}$ mm. The author believes that the two

forgeries of this type illustrated by Lozada have two different cancels. The first is probably the familiar "Quito Franca 27 Feb. (month inverted, no year) and the second, is believed to read "Admon. de Correos Ibarra" in a similar double circle. Several copies of this cancel have been seen, all apparently on this forgery. The inner circle is $14\frac{1}{2}$ mm in diameter and the outer circle 22 mm in diameter. There appears to be no date in the center on the examples noted. Stamps with this cancel are often found on small pieces of paper, either blue lined note paper or quadrille paper. This cancel is not known on originals of the 1865 - 1872 issues. However, there is a similar cancel in the author's collection on the One Peso, rose of the second issue (SG # 12, Scott # 11). This cancel has a 14 mm diameter inner circle, an irregular, almost polygon shaped outer circle, approximately 21 mm in diameter, and a three line date in the center. Thus, it appears that the cancel on the forgery attempted to copy this apparently genuine Ibarra cancel. In addition, the "Roberto Suarez N." "cancel", reported on Types 1B and 1C, is also found on this forgery. This would perhaps point to this forgery also originating from the Rivadeneiras.

Like Forgeries 3 thru 5, Forgery 6 is slightly taller than the Originals, always has the same oval size, and is usually over-inked and blurred. No multiples of this forgery have been seen. However, in view of their similarity to the Type 5A forgeries, they may very well have been printed from the same plate as the sheet of 96. This speculation could be proven by the discovery of a copy of a Type 5B forgery on the same horizontally oriented, rectangular quadrille paper.

Reported Printings of the Four Reales in Spain:

It has been stated that the Four Reales, as well as forgeries Types 2 and 5, have been reprinted in Spain. These printings are attributed to one Jaime Nadal y Maimo, a stamp dealer from Felanitx, Mallorca, and are said to have been printed about 1926. As previously stated in Part 1 of this article, there is no proof whatsoever that the original Four Reales was ever reprinted.

In the writeup of his collection, published in book form by the Banco del Ecuador in 1982, Jorge Ayora mentions the "so-called reimpresions" of the $\frac{1}{2}$, 1 and 4 real stamps. He clearly states that the printings were from new plates, formerly the property of Emilia Rivadeneira's niece, and that they were transferred to Nadal y Maimo in 1924. He subsequently illustrates examples of the $\frac{1}{2}$ real, 1 Real and 4 Reales. The latter specimens are the same as those designated as Forgery 2 in this article. Ayora illustrates several examples of this forgery but does state that any example(s) are from different printings. The text of the Banco del Ecuador book is, as a matter of record, the same as that of a photocopy of Ayora's album pages in the author's files.

On August 10, 1980 the author met with Dr. Ing. Ayora in Quito and

had the honor of viewing his magnificent collection of Ecuador. When asked specifically whether four reales forgeries were ever reprinted in Spain, he emphatically stated that they were not, and that only $\frac{1}{2}$ and 1 Real plates were given to Nadal y Maimo. He further stated that this information had been given to him by his long time friend, Ing. Miguel Andrade Marin, for whose father, Dona Carmen Lopez Rivadeneira, Emilia's niece, had worked for many years as a housekeeper. Be that as it may, as previously stated, the results of this study indicate that Forgery 2 was only printed on one type of paper. If we accept circa 1886 as the time of printing of Forgery 2, it appears quite unlikely that it could have been reprinted on the same paper 40 years later and continents apart.

In the case of Forgery 5, however, there is a definite possibility that original printings were made in Ecuador on the same creamy, white paper attributed to the original printings of the sheet of 9, Forgery Type 4. However, the author has seen no multiples to prove this. Nevertheless, a few of the narrow oval singles attributed to the sheet of 9 could actually be from an earlier printing of the sheet of 96. Thus, it is possible that the printings of the sheet of 96 on thin, white paper are from a later printing, perhaps made in Spain. If this is the case, the examples of Forgeries 4A and 4B on the same white paper would indicate that the sheet of 9 was also reprinted at this time.

Future Work:

From the foregoing it is quite obvious that the final word on the Four Reales, and in particular it's forgeries, has not been written. More material must be uncovered and closely scrutinized. A detailed review of the philatelic press from 1886 through 1930 might reveal additional information regarding the origins of the various forgeries and the parties involved in marketing them. The comments of other philatelists with an interest in these stamps would, of course, be most welcome.

Acknowledgement:

The author would like to particularly thank L. J. Harris and A. L. Lovibond who most generously made their Four Reales material available on several occasions, suffered through many letters with innumerable, detailed questions and reviewed many drafts of this text. Without their help and challenging commentary, this paper would be far less complete. A special word of thanks is also due to Gonzalo Hurtado Uscocovich who provided photocopies and photographs of material from his and Dr. Victor Iza's extensive collection and to Dr. Iza for permitting him to do so. Bruce Ball, John Fosbery, Fritz Herz, Rodrigo Pérez Terán and Bill Sauber also provided special assistance and helpful comments and encouragement during the course of this work. Lastly, a great debt of gratitude is owed to Ian Harvey who spent many hours photographing the various items for illustration and future reference.

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ECUADOR

THE FOUR REALES OF 1866

ILLUSTRATIONS OF ORIGINALS AND FORGERIES

Please Note:

The stamps shown on the following pages are from the collections of the author and Mr. L. J. Harris. The photo enlargements were provided by Mr. G. Hurtado Uscocovich from stamps in his collection and that of Dr. V. Iza.

By: Robert A. D'Elia

Date: November 11, 1984

ECUADOR - The Four Reales of 1866

Original Printings



4 Reales
Model,
Mexico
1864



Mint
Narrow
Oval
Type



Mint
Wide
Oval
Type



Printed
Both
Sides

Narrow Oval Types



"Quito
Franca"



Wide Oval Type

"Ambato", Showing
Bottom Sheet
Margin Line

Wide Oval Types



Mute



Diamond
of Dots



Pen



"Alausi"

ECUADOR - The Four Reales of 1866

Original Four Reales on Cover

"Franca" in Diamond of Dots Cancel in Red

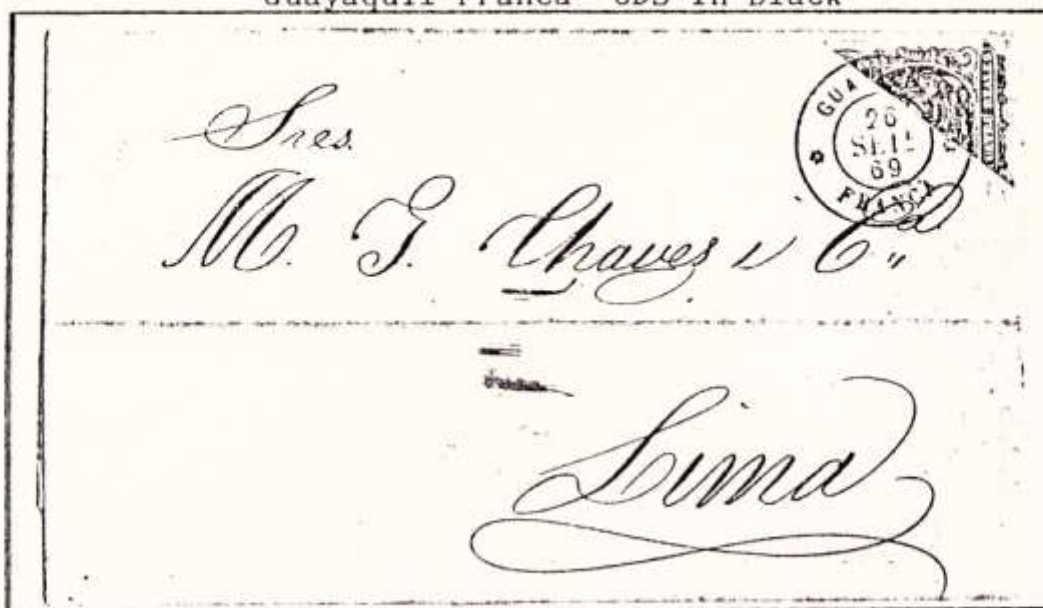


Originator: Angel Cevalco
Origin: Guayaquil, May 4, 1869
Destination: Lima, May 8, 1869

ECUADOR - The Four Reales of 1866

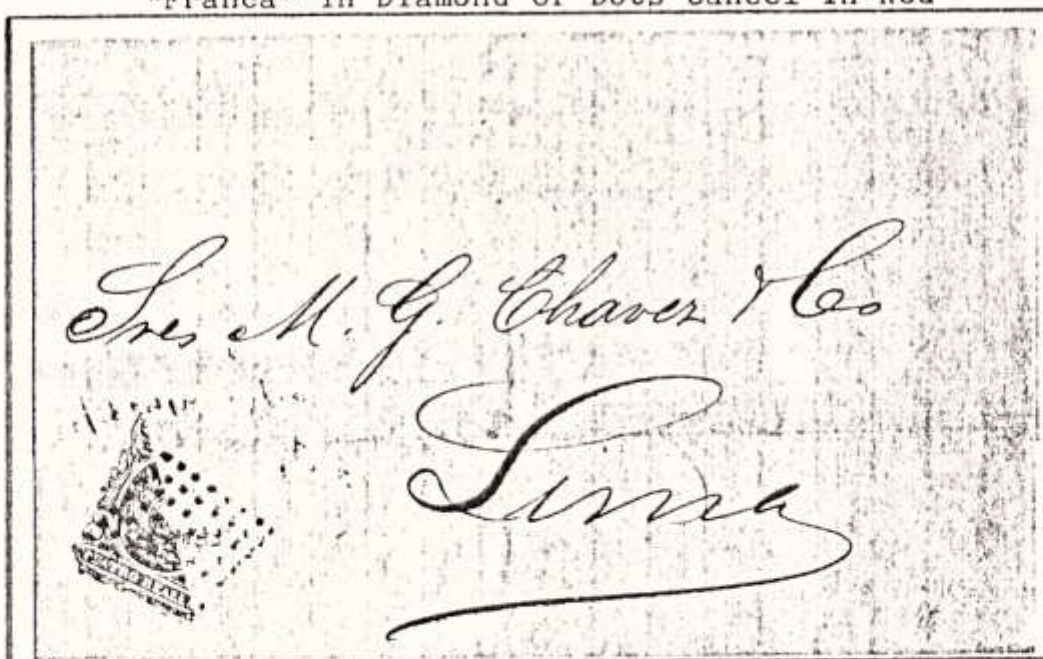
Original Four Reales Bisects on Cover

"Guayaquil Franca" CDS in Black



Originator: Federico Franco
 Origin: Guayaquil, September 4, 1869
 Destination: Lima, October 1, 1869

"Franca" in Diamond of Dots Cancel in Red



Originator: Eder, Mayer & Seekel
 Origin: Guayaquil, June 26, 1869
 Destination: Lima, July 1, 1869

ECUADOR - The Four Reales of 1866

Forgery Type 1A

Condor Looking Right - Plain Paper



Sheet of Eight - First Printing with Gum

"Quito Franca Feb.(Inv.) 27" CDS

Examples of Forgery Type 1A - Plain Paper



Mint with
Gum



"3154"
Cancel



"3154"
Cancel

Early Printings
No Cloud Over Ship

Later Printing
Cloud Over Ship

Forgery Type 1B

Condor Looking Right - Square Quadrille Paper



Light
Blue



Medium
Blue



Dark
Blue

Cloud Over Ship on All Above Examples



Gray Black
Trace of Cloud
Over Ship



Yellow with "Suarez"
Cancel and "Star" Between
"Correos" and "Ecuador"



Quadrille
 $3\frac{1}{2} \times 3\frac{1}{2}$ mm

Forgery Type 1C

Condor Looking Right - Rectangular Quadrille Paper



"Suarez" Cancel

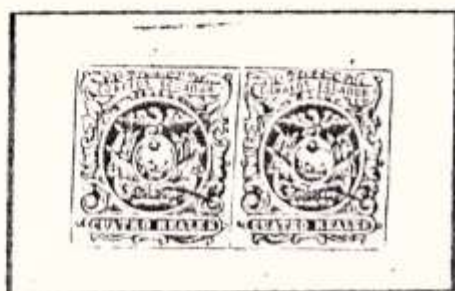


Quadrille
3x8 mm

Both Stamps Pinkish Red with Cloud Over Ship

ECUADOR - The Four Reales of 1866

Forgery Type 2A and 2B

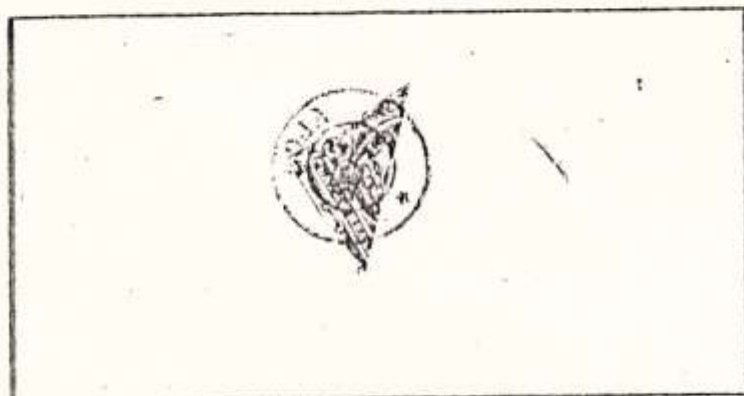


Mini-Sheet of Two,
as Printed



Mini-Sheet of Two
Cut to Margin Lines

Fake Bisects, Both with Fake "Loja 23 Sept." CDS



Type 2A



Type 2B

Hand Stamp Cancels on Type 2 Forgeries



"Quito Franca
Feb. (Inv.) 27"
Cancel



"3154"
Cancel



"PI" Star
Cancel



"Guayaquil" Fake Cancels
18 Abr. 65 Ene. 73



ECUADOR - The Four Reales of 1866

Forgery Type 2A and 2B

Manuscript Cancels on Type 2 Forgeries



Otavalo



Ybarra



Ambato



Riobamba

Forgery Type 3



Type 3A

Type 3B

Mini-Sheet of Two,
as Printed

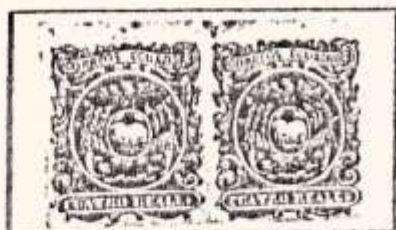


Type 3B
Cut Close
Mute Cancel

ECUADOR - The Four Reales of 1866

Forgery Types 4A, 4B and 4C

(Probably from Sheet of Nine)



Type 4A

Type 4C

Pair Showing Wide and
Narrow Oval Types
(On Creamy White Paper)



Type 4B

Intermediate Oval Type
Possible Reprint
(On White Paper)

Examples of Forgery Type 4C - Narrow Oval Type

(On Creamy White Paper)



ECUADOR - The Four Reales of 1866

Forgery Types 5A and 5B

Sheet of 96 - Plain White Paper



Block of Six from Lower Two Rows of the Sheet. Lower Left-hand Stamp is Position 88, with the Condor Looking Right. The Photograph Shows the Adjacent Stamp, Position 87, also with the Condor Looking Right. These Are Designated as Forgery Type 5B. The others are Forgery Type 5A.



Block of 12 from the Sheet of 96. Fairly Blurred Impressions. All Forgery Type 5A.

Examples of Forgery 5A - Plain White Paper



Clarity of Printing Varies from Clear to Blurred, Left to Right

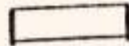
ECUADOR - The Four Reales of 1866

Forgery Type 6

Narrow Oval Type on Rectangular Quadrille Paper



"3154"
Cancel



Quadrille
3x8 mm



1 Peso 1872 with Apparently
Genuine "Admon. de Correos Ibarra"
Cancel, Copied on Forgery Below

Photo-Enlargements of Type 6 Forgeries with Commonly Found Cancels



"Roberto Suarez N.
+ Quito* *Ecuador*"



"Admon. de Correos Ibarra"
CDS

ECUADOR - The Four Reales of 1866

Photo-Enlargement of Original, Printed Both Sides



"Quito Franca 10 Enero 71" CDS

Photo-Enlargement of Forgery Type 3



Type 3A

Type 3B