

STUDIES ON THE FIRST ISSUE OF  
ECUADORIAN POSTAGE STAMPS

by

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FOREWORD

There follows a compilation of information and opinions on the first issue of Ecuadorian postage stamps and a tentative evaluation thereof. Material was not available to answer satisfactorily some pertinent questions.

Classification is based as far as possible on a chronological correlation of variety with date of printing.

While intended primarily for the Ecuadorian specialist, it is hoped that this study may have some value to the serious general collector and dealer, particularly in clarifying some varieties about which some of the present catalogues are misleading.

The discussion is unfortunately complex since the issue itself is complicated and much of the existing information actually is opinions.

The author will appreciate any additions or corrections which the reader may be kind enough to submit.

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Governmental Decrees

"The Senate and Chamber of Deputies of the Republic of Ecuador gathered in Congress" in Quito, April 20, 1864, authorized "the Executive Power to spend two thousand nine hundred seventy pesos for ordering three plates from Europe in order to print and gum one million five hundred thousand stamps to be employed in franking mails." Furthermore, it was decreed that the Executive Power should establish the use of stamps for franking mail and should set up the necessary regulations for the execution of "the present decree." The reasons cited for this decree were: "That the system of franking by means of stamps is in use in most of the civilized nations of America and

Europe; and that this system not only facilitates the work of the Postal Administration and makes more effective the responsibility of its employees, but also provides the best public service and eliminates the frauds which are frequently noted in the present system.

In obedience to the above legislative decree, the Ministro de Hacienda, Sr. don Pablo Bustamente, executed a contract for the engraving and printing of these stamps with Sr. Manuel Rivadeneira, Proprietor of the "Fundicion de Tipos," Carrera Bolivar No. 20, Quito (de Lozada, 1944: p. 137). According to this contract, signed in Quito on October 31, 1864, Sr. Rivadeneira obligated himself to deliver within two months, "by halves," one million five hundred thousand postage stamps, "perfectly engraved, gummed, and in conformity with the designs which had been given him" ["which for that purpose had been brought from France. . . ." (de Lozada: p. 137<sup>1</sup>) .] The contract further stipulated that all expenses, including the cost of the paper be sustained by Sr. Rivadeneira, and that "the plates engraved in tin, as well as the matrices in steel, will belong to the State after printing the indicated stamps." For this work the government would pay one thousand five hundred pesos, five hundred at once and the remainder upon completion of the job.

On November 22, 1864, the President of Ecuador, Dr. don Gabriel García Moreno, issued an executive decree which established the various postal rates to become effective on January 1, 1865. These, for domestic and foreign letters were:

Domestic	Other American Countries <sup>2</sup>
Up to 1/4 oz. . . . . 1/2 real	Up to 1/4 oz. . . . . 2 reales
From 1/4 to 1/2 oz. . . 1 real	From 1/4 to 1/2 oz. . . . 4 reales
From 1/2 to 1 oz. . . 2 reales	From 1/2 to 3/4 oz. . . . 6 reales
From 1 to 1 1/2 oz. . . 3 reales	From 3/4 to 1 oz. . . . . 8 reales
From 1 1/2 to 2 oz. . . 4 reales	From 1 to 1 1/4 oz. . . . 10 reales
For each additional oz. or fraction thereof. . . 1 real	From 1 1/4 to 1 1/2 oz. . 12 reales
	For each additional 1/4 oz. or fraction thereof. . . . 2 reales

<sup>1</sup>De Lozada (p. 139) Quotes from Campaña Zúñiga: "When the issuance of the first Ecuadorian set was authorized, it is said that Senor Presidente doctor don Gabriel García Moreno solicited specimens of the stamps and cancellations used in this period in France in order to adopt them if convenient.

<sup>2</sup>Prepaid letters could not be sent from Ecuador to countries other than those of the Americas until 1880 when Ecuador joined the Universal Postal Union (de Lozada: pp. 144-145). At least part of the correspondence to Europe was handled through consular agencies, e.g., the British Agency in Guayaquil.

On December 19, 1864, the Vice-President, Sr. Rafael Carvajal, issued a decree making the use of stamps obligatory, beginning January 1, 1865, and defining their use and administration.<sup>3</sup>

It is not apparent why the legislative recommendation that the plates be obtained from Europe was not followed, but possibly Sr. Rivadeneira agreed to a more advantageous contract. It is not to be overlooked that the award of the contract to a local artisan was influenced probably by nationalistic feelings, augmented by personal friendships translated into political influence. Sr. Rivadeneira worked in close collaboration with his sister, Dona Emilia Rivadeneira, upon whose "artistic"genius" quotes de Lozada's he was able to rely (de Lozada: p. 137). Dona Emilia appears to have done most of the art work and engraving, and her talent may well have been a major selling point.

### Research

The first issue of Ecuador is a source of frustration because of its multitudinous varieties, many of which defy circumscribed definition. It is impossible to say how many printings there were of the various denominations: major changes occur chronologically, but are interspersed with minor changes. Dr. Munk points out that large amounts of pigment must have been mixed at one time for the earlier printings with consequent greater color conformity. In the later printings, however, the pigments were mixed in small batches, possibly just enough for one day's use. The later printings were also much less carefully done, resulting in rough, blurred impressions. In 1879 paper of various types (including some of very poor quality) and inferior pigment binders came into use. Possibly this resulted from the Franco-Prussian War and the consequent difficulty in obtaining supplies from France.

Research on this issue is handicapped not only by a scarcity of official records, but also by the paucity of cover material. Sr. Julio Rachitoff's "Chavez Find," consisting of about five hundred letters addressed to the firm of Gonzales Chavez y Cia., Lima, Peru, constitutes the bulk of the known entires franked with the first issue of Ecuador. All of these covers originated in Guayaquil (Hache et al, 1953: p. 9); hence they show only foreign usage from a single city. Apart from the Chavez lot, only a handful of covers bearing the first issue are known (Hache et al p. 9 state "twenty to thirty"; I know of an additional sixteen).

The present work has been handicapped by the unavailability of

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<sup>3</sup>The four decrees cited were published in their entirety by Sr. Francisco J. Meneses (1937: pp. 9-12).

even the Chavez material, although it has been possible to examine several articles based upon the latter. My collection contains only one of the Chavez covers, but I am fortunate in having four non-Chavez covers showing early domestic usage. Aside from covers, I have about seven hundred specimens of this issue, of which close to half are used Medio Real. The latter give a fairly complete picture of chronological changes in printing, which can be correlated with readable cancellation dates. Regrettably most of my Un Real are in remainder blocks. I have about thirty used copies, but these are insufficient to show up intercategory variation, nor do enough of them bear readable dates to permit much interpretation of chronological changes. Of the Cuatro Reales, I have six genuine copies. As a supplement to my collection several local dealers have been very kind in making their stocks available for study.

#### First Issuance

There is strong evidence that stamps of at least two types appeared on January 1, 1865. Hache et al (p. 91) record a Medio Real blue cancelled Quito, January 25, 1865, and in my collection there is a specimen cancelled Quito, January 1, 1865. An Un Real buff, cancelled Quito, January 7, 1865, is recorded by Hache et al, and Norona (p. 62) states that Phillips reports this stamp cancelled February 15, 1865; in my collection there is one on cover cancelled Quito, February 1, 1865.

Munk (p. 269) suggests that the Un Real green may also have been issued at this time. It was designated a proof in Le Timbre Poste, March 15, 1865, and in Stamp Collectors Magazine, April 1, 1865. This error was corrected in the latter journal on May 1. Apparently the proof idea arose because mint copies of this stamp reached Europe long before used copies. Also for this reason it is believed by some authorities that the Un Real green was originally meant for domestic mail, whereas the Un Real yellow was for foreign mail. On the other hand, Egly (1920: p. 293) states: ". . .the 'Un real' green is supposed [supposed] to have been issued for foreign postage and the '1 real' yellow, for home letters. . ." He does not give any evidence for his view. The above mentioned Un Real buff, which is cancelled February 1, 1865, is on a cover from Quito to Ibarra, and shows that this color was in very early use on domestic mail. I have a cover from Riobamba to Quito upon which is used the Un Real green. The cancellation is somewhat blurred, but seems to be 1866. The Chavez covers, as an illustration of foreign use, have both colors (Norona: p. 62). It is clear, therefore, that regardless of original intent, both colors were used on domestic and foreign mail.

A two-reales stamp, intended primarily for foreign mail, was planned, but never issued (Munk: p. 269). Instead a Cuatro Reales was brought out in the summer (July is generally accepted) of 1866.

#### Designs

The reasons for the striking design similarity between the two lower values of Ecuador's first issue and the early stamps of France (viz. the "Ceres" and the "Napoleon" issues) has been noted already. This similarity, together with the similarity of Ecuadorian cancellations of this period to those of France, have resulted in some postulation that the printing was done in France. The inaccuracy of such a view is attested, without recourse to further evidence, by Sr. Meneases' revelation of the original printing contract (already cited) between the Government of Ecuador and Sr. Rivadeneira of Quito.

No documents are available to show whether or not instructions were issued to the Rivadeneiras for the design of the Cuatro Reales. Dr. de Lozada (p. 137) notes that Sr. Campana Zuniga believed the design of this stamp to be copied from the then current Colombian Un-Peso, and upon this assumption he (de Lozada) bases some of his conclusions concerning a supposed essay (to be discussed later) with the condor facing in the wrong direction. Surprisingly, no previous author seems to have observed that the frame design of the Cuatro Reales is an exact copy of the 1861 issue of Mexico.

#### Plates and Printing

From the wording of the original contract it would be assumed that the designs were engraved in steel and that from these prototypes stereotypes were made in type metal. I am not qualified to suggest the intermediate steps, but the resultant stereotypes were very crudely made. The individual members of the Cuatro Reales sheet show such great variation that some authorities have held that they could not have been produced by typography, believing that all values were lithographed-- a process much more susceptible to variation. It is generally agreed today, however, that typography was used for all values, a view sustained both by the wording of the contract and by examination of the printing on the stamps themselves.

Munk offers convincing evidence that there was but one plating each of the Medio Real and Un Real.<sup>4</sup> It is impossible to do more than

<sup>4</sup>Meneases (1936: p. 32; 1937: pp. 7-8; 1944: pp. 7-10, 36) states that the plates from which the so-called reprints were printed were made like the originals, by Sra. Rivadeneira. He further states (1936: p. 32) that some of the stamps printed from these second plates "second plating" [quotes mine] was ordered by the government. De Lozada (pp. 135-136, 149-152) disagrees with this view, calling these latter types of Cuatro Reales, forgeries. (This is further discussed in the section of the present paper dealing with reprints and forgeries.)

summarize Dr. Munk's lengthy discussion here. That the same stereotypes in the same arrangement were used throughout the various printings is shown by the identifiable irregularities in certain stamps. For example, on the seventy-first stamp (eight horizontally by eight vertically) in the Un Real sheet there is a line through "RE" of "REAL." This is found in all printings of the yellows and the greens. What has led to suppositions of several platings have been the changes in the frame, or "jubilee" lines, surrounding the sheet. On the earlier printings, i. e. before 1869, these were single, 1.5-mm. wide lines, one of which appeared on each side of the sheet. After 1869, on the long sides of the sheet there was a much thinner supplementary inner line. In the earlier type--designated "Frame I" in accordance with Munk--the four lines meet in the corners to form more or less closed right angles (gaps about 1.5 mm. wide have been noted in the lower left and upper right corners on an early printed Medio Real sheet). In the later type--Frame II--the two single lines project about the same distance beyond the outer stamp rows as in Frame I, but the double lines reach to about half the height of the corner stamps. Frame I may be divided into two subvarieties (IA and IB) on both the Medio and Un Real sheets, depending on its distance from the stamps. For the same reason Frame II can be subdivided into IIA and IIB on the Un Real, and possibly on the Medio Real sheet.

Dr. Munk believes that the same bars of type metal were used to print the frame lines on both denominations. The Medio Real sheet--containing eighty-four subjects arranged in seven horizontal rows of twelve--and the Un Real--containing ninety subjects arranged in ten horizontal rows of nine--will coincide if one of them is turned ninety degrees. Thus with Frame II, the double lines are at the top and bottom of the Medio Real sheet and at the sides of the Un Real sheet. The variations in distance from the frame to the stamps (to produce IA, IB, etc.) then might be explained in the following manner: If there were first a printing (or several consecutive printings) of the Medio Real and then a printing(s) of the Un Real, the frame would be removed from the Medio Real stereotypes and placed around those of the Un Real. If then there were another printing of the Medio Real, the frame would be replaced about the Medio Real stereotypes but--especially in consideration of the amount of loose packing material apparently used--it would be very unlikely that the frame would lie in the same relation to the stamps as on the previous occasion.

For both the Medio and Un Real, the stereotype blocks were arranged in horizontal rows and these were then arranged into full plates. Thus the horizontal is more regular than the vertical arrangement. This, however, is much less obvious in the Un Real than in the Medio Real sheets. In the former, the vertical rows line up almost as well as the

horizontal, and the spacing between stamps--varying from about 1.5 to 2 mm.--is the same in both directions. The Medio Real, having six fewer subjects to fit into the same space, does not pack as well; and, although the horizontal spacing is about the same as that of the Un Real, the vertical spacing is much greater. The horizontal rows were packed in by means of loose quads and sometimes shifted their positions even during the course of a single printing, in some instances coming to lie somewhat diagonally.

The plate size of the Cuatro Reales is larger than that of the two lower values, containing 104 subjects arranged in eight horizontal rows of thirteen. The horizontal arrangement is more regular than the vertical, but I cannot see how the plate could have been made up of separate stereotype blocks, or even separate rows of stereotypes, because of the exceedingly close spacing of the individual subjects (in some cases adjacent stamps actually touch). The variation in individual stamps will be discussed later. In the sheet margin is a frame consisting of a single heavy line one to two millimeters from the outer rows of stamps. (A reconstructed sheet of this value was formerly in the Ferrari Collection, and a proof of the sheet is in the John N. Luff Collection. A left-hand portion of the sheet, consisting of forty-eight stamps, is illustrated in full size by Dr. de Lozada [p. 143] .)

#### Embossed Paper

It is of interest to note that some sheets of the Medio and Un Real were printed on paper embossed with the coat of arms of Ecuador. Munk (p. 284) observed this on some sheets of the Medio Real which belonged to the early printing period, having Frame IA, and on an Un Real block with Frame IIA (1869/70). Meneses (1936: p. 32) refers to this embossed paper as ". . . paper which was used exclusively by the State for this object (i.e., stamps) and which carries the coat of arms on the upper portion." I have five used specimens of the Medio Real which shows this embossing and which represent three distinct printings (Medio Real #1, 2, and 3a of the present paper). One of these is on the apparently hand-made paper which came into limited use during the early last printings. Interestingly, I also have a stampless cover, mailed October 23, 1865, (via the British Consular Agency in Guayaquil to Paris), which is made of a folded sheet of this embossed paper. Unhampered by further information it is possible to suggest that such paper may have been in (perhaps limited) general use by the government of Ecuador, and that it appeared to be a satisfactory sort to use for stamps. It was not the only paper used for the first issue, as is attested by blocks and sheets of late-printed Un Real which I have seen and by Munk's not having found specimens of it among most of

his blocks and sheets (which significantly, were made up largely of late-printings). It is not improbable that the embossing was sometimes flattened out either in manufacturing the stamps or in their later use, and that the use of this paper for stamps was more frequent than would be supposed. Also, the specimens in my collection are five out of 350 stamps. To judge by these, the embossing would appear on two stamps in a sheet of eighty-four, giving a ratio of one to forty-two. If the 350 stamps were distributed in exactly the numbers which would be provided by sheets printed on such paper, we should expect  $1/42 \times 350$ , or in round figures eight stamps. Five is not a great departure from eight in terms of this chance assemblage.

The embossed coat of arms, appearing in the upper left corner of the paper sheet, is enclosed by two concentric ellipses between which, at the top, are the words "REPUBLICA DEL ECUADOR." The design measures 29mm. high by 22mm. wide.<sup>5</sup> The above mentioned cover made of this embossed paper measures  $8 \frac{1}{4}$  by  $10 \frac{1}{2}$  in., coinciding with a reconstructed sheet of Un Real in my collection. Munk has suggested that the reason for the sheets of Medio and Un Real stamps being of the same dimensions was to utilize the same bars of type metal (which produced the printed frames already noted) for printing both values. It also seems not unreasonable that if this paper of a specific size was used in the beginning, the plate size may have been made to fit it. To judge by the left-hand portion of a Cuatro Reales sheet illustrated by de Lozada (p. 143), this value also would fit the above sheet of paper, and a possible explanation is thus offered for the crowding of the Cuatro Reales subjects.

#### Gumming

The gum was brushed on by hand. On large blocks of late-printed Un Real in my collection, the strokes of the brush are plainly visible, and in some cases areas almost as large as a stamp have been left uncoated. The gumming is quite uneven and has a slightly amber color where thickly laid on. These thick areas have a varnished appearance and show many fine cracks. On earlier printings the gum appears to have been whiter and more evenly distributed. The above observations tend to be substantiated by those of Dr. Munk (pp. 283-284). He attributes the brownish gumming of the later printings to probable subsequent decomposition.

<sup>5</sup>This is not to be confused with an embossing found on quadrille paper "reprint" sheets of the Un Real, described by Munk (p. 339) as being, ca. 19mm. in diameter, and with "REPUBLICA DEL ECUADOR" below.



## MEDIO REAL

The Medio Real appeared on January 1, 1865, and between this date and 1872 went through an undetermined number of printings. Its colors show great variation, and if enough stamps are examined, it will be seen that the shades often grade into one another and that shades found in an early printing may be duplicated in a late one. Therefore, if based on color alone, classifications of this denomination tend to be misleading and, in many respects, meaningless. However, if other characteristics than color, especially printing quality and ink type, are considered, a meaningful classification which correlates the stamps with time can be developed. Even one of this sort leaves much to be desired because of intergrades.

In the summary given below, the various shades listed under a given number are to be considered norms whose extremes usually grade into the extremes of other shades. Where a modifier is enclosed by parentheses the descriptions are relative, (pale) blue being noticeably paler than blue, but not necessarily coinciding with pale blue of any color chart. These color "tags" are defined in relation to Stanley Gibbons Colour Guide in the discussion which follows the summary. This variation (i. e., under a given number) undoubtedly is often the result of no more than differences in the consistency and amount of ink applied to the plates.

The dates listed in the summary are the earliest cancellations which I have seen. Many towns ceased to include the year date in the cancellation after 1870, and a question mark indicates that the year is lacking on available cancellations.

Summary of Medio Real Varieties

## IMPERFORATE

Early Printing Period (1865-1868)

Generally uniform, clear impressions

Smooth, white, wove paper

#1	(Pale) blue (Jan. 1, 1865)
	(Intense) blue (Feb., 1865)
	(Dark) blue (Nov., 1865)
<u>a.</u>	(Bright) blue (Sept. 10, 1867)
<u>b.</u>	Dull blue (Nov., 1867)

Late Printing Period (1869-1872)

Generally rough, unclear impressions, resulting from thick, pasty ink (exception, #2b)

Smooth, white, wove paper

#2

(Dark) ultramarine (Sept. 4, 1869)  
(Light) ultramarine (Oct. 12, 1870)

a.

Ultramarine (July 15, 1870)

b.

Deep blue (generally clear impressions)  
(Aug. 15, 1870)

Generally poor, uneven impressions resulting from unclean plates and/or running of the ink; may be slightly water soluble

Smooth, white, wove paper

#3

Light blue (1870?)

(Dark) ultramarine (ink usually badly run and blurred) (1870)

Washed out, sometimes barely discernable impressions (1870)

White, hand-made (?) paper, clearly showing weave as a grid on reverse side

a.

Color varieties and printing as in #3  
(1871?)

Ink readily removed with a wet brush; fairly clear impressions

Smooth, white, wove paper (usually blued)

At most, upper surface of paper blued

#4

Bright ultramarine (paper distinctly blued on upper surface) (1870)

Ultramarine (paper not blued changing? ) (Sept. 23, 1870)

Paper blued on both upper and lower surface

a.

Bright ultramarine (1870?)

Oblong quadrille paper

#5

Blue (existence doubtful)

### The Early Printing Period (1865-1868)

The stamps of the early printing period are characterized chiefly by uniform, clear printing. Also they show less variation in shade and in quality than do those of the later period.

#### Medio Real #1

As compared with Stanley Gibbons Colour Guide, #1 (light) blue is approximately equal to "36 Blue"; (intense) blue is of less brilliance (i.e., darker) than the latter; and (dark) blue is of still less brilliance, tending toward "42 Deep blue" of the Colour Guide. These blues seem to be the same basic hue, but in various degrees of dilution--(light) blue usually being the result of drier impressions. #1 has been observed with Frame I.

Although more than one printing may have taken place prior to 1867, it is in that year that new printings become apparent. One of these, #1a (bright) blue, is of higher saturation (i.e., less gray) than the earlier types and approaches "38 Ultramarine" of the Colour Guide, but is of less brilliance than the latter. In ink consistency it approximates the earlier printing(s), but its printing quality is frequently poorer as a result of improperly cleaned plates.

Another variety which appears in 1867 is #1b dull blue. This is of lower saturation and brilliance than "36 Blue" of the Colour Guide, tending slightly toward "40 Grey-blue," but is of much lower brilliance than the latter. The printing quality is very good. The ink, apparently more fluid when applied than in any of the above types, gives a very smooth appearance, and it usually soaked into the paper to a marked degree.

### The Late Printing Period (1869-1872)

In 1869 the printing became very poor owing to inadequately cleaned plates and to the use of ink which was often too thick and pasty (microscopic examination shows the ink often to be deposited in thick globules). There is considerable variation in quality, but this variation is mostly from bad to worse. There appear to have been a large number of printings, or the ink was mixed in small batches, or perhaps both.

Perhaps partly because of the difficulties in getting supplies as a result of the Franco-Prussian War, beginning in 1870 there was greater variation in papers and inks--many of inferior quality--than at any time previously. Also workmanship fell to the lowest ebb.

### Medio Real #2

#2 (dark) ultramarine is of lower brilliance than "38 Ultramarine" of the Colour Guide. (Light) ultramarine is probably the result of dry impressions with the same color ink. #2<sub>a</sub> ultramarine is a close approximation of "38 Ultramarine."

#2<sub>b</sub> deep blue is very close to "42 Deep blue" of the Colour Guide. It is an exception to the poor printing usually found in this period, being equal in quality to the stamps of the early period. I have only three specimens of this type--a wholly inadequate sample. It is listed tentatively as a subvariety of #2 because two specimens are of slightly poorer printing quality than the third and are slightly lighter blue, indicating the possibility of gradation toward the more common type of this period. Further evidence may confirm this hypothesis, or may indicate that it is a distinct type worthy of major-variety classification. There is also the possibility that it belongs to the early period, my copies being merely examples of late usage.

### Medio Real #3

#3 is a catch-all, perhaps encompassing types which should be listed as distinct varieties. However, stamps which look totally different are related by series of intergrades. It is difficult to establish norms because the stamps do not fall into definable groups. Even the solubility of the ink varies, that of some specimens being slightly soluble in water while of others, not at all. At one extreme are gray-blue specimens--apparently the result of dry impressions with quite fluid ink--from a plate badly in need of cleaning. More generous amounts of ink produced copies whose color approaches "38 Ultramarine" of the Colour Guide, but is of lower brilliance and saturation. These stamps are best characterized by the high fluidity of the ink, which, on the dirty plate, was spread so as to obliterate parts of the design. On some single stamps there is a gradation from very heavy inking to virtually no inking. Other specimens may be so faintly inked that the design is barely discernible (some of these may be changelings of #4 and not belong in this category at all).

The printing of #3<sub>a</sub> is identical with that of #3, and probably it is a part of the same printing(s). Its paper, however, shows a strong grid, whose lines are 0.5 mm. apart, on the reverse side of the stamps. The ink frequently soaked into the interstices, emphasizing the grid, and at times making the design on the front side look as though it had been printed through a cloth screen. The grid is apparently the impression of the net upon which the pulp was first gathered, this impression not having been smoothed by subsequent rollers. I am told that this is commonly true of hand-made papers of the time.

#### Medio Real #4

#4 bright ultramarine is virtually identical in color to "38 Ultramarine" of the Colour Guide. It is probably the best defined variety of the Medio Real by virtue of its small variation and distinctive characteristics. Although the ink is water soluble and can be removed easily with a wet brush, that of a specimen soaked for forty-eight hours did not noticeably dissolve off into the water. As compared to the other varieties, this ink has a matte appearance. The printing quality is relatively good (apparently someone cleaned the plate!). The surface of the paper in most instances is discolored by tiny flecks of the printing pigment to give an overall uniform blue color. This is difficult to explain; it could not have resulted from dirty plates because in typography only the raised portion of the design touches the paper. The reverse side of these stamps is not discolored. I have observed #4 with Frame II.

In a few used copies which I have seen the surface of the paper is not blued and the design color is less intense. There is a possibility that these are of the above type, but have had some of the ink soaked off, or otherwise removed. However, I was unable to duplicate them in my soaking experiment unless a small amount of acid were added to the water, and even so, they could not be duplicated exactly.

#4a, whose printing is identical with that of #4, is on paper which is blue on both front and back sides. A strong debate has gone on for some years over whether the blue color was an inherent quality of the paper, or whether it was the discoloration noted for #4 carried to all surfaces of the paper (the latter view is held by Munk [p. 282]). The only specimens of this stamp which I have seen are a mint pair in my collection. I have shown this pair to a number of dealers and collectors, and invariably their opinions have been that the paper was dyed blue before it was printed. The front surface is, like #4, flecked with pigment, but the back surface is uniformly blue with relatively few flecks. Examination under the microscope shows that the areas on the front surface between the flecks are the same uniform blue as on the back, whereas, examination of #4 shows the areas between the flecks to be whitish. This pair of #4a has wide margins which are just as uniformly colored as the portions intimately associated with the design. However, microscopic examination of an edge after the paper had been slightly shreaded indicated that the color is confined to the two surfaces and that the inner portion of the paper is white.

This stamp is supposedly printed on the same type of oblong quadrille paper as is one of the late printings of the Un Real (under which subject this paper is described in detail). The catalogue listings of this stamp have resulted from a block of four reported by the compilers of Gibbons' catalogue some years ago (Norona: p. 63; Munk: p. 282). Mr. L. J. Harris, of Minneapolis, Minnesota, quoted to me from a letter he received from Sr. J. S. Rachitoff: "In the opinion of students of the first issue of Ecuador. . . believe that this variety is a forgery. The few copies I have seen have not been genuine". On the other hand Sr. Francisco Meneses writes (1936: p. 33): ". . . Undoubtedly six specimens of this stamp are known. . . of which three belong to Carlos J. Christophersen, of Buenos Aires; it seems that these stamps have been pronounced as genuine by the Royal Philatelic Society of London." But he continues: "We can affirm that the known stamps--medio real blue, quadrille paper--are reprints." Sr. J. A. Lang (1927: p. 7-8) repeats that there are six known copies and adds that "in my specialized collection of Ecuador I have the satisfaction of counting one of them." Munk (p. 282) notes that Gibbons' block (mentioned above) should have been unobjectionable. He adds later, however (p. 283), ". . . a certain reserve. . . is surely to be maintained," having already pointed out that stamps with artificially produced quadrille appear on the market.

The only copy of the Medio Real on quadrille paper which I have seen is undoubtedly one of the so-called "reprints," and it is described under this heading. That this specimen had been pronounced genuine by an expertizing committee which is supposedly acquainted with several of the "genuine stamps" may be a significant indication that there is no such thing as a genuine Medio Real on quadrille paper.

#### Changelings of the Medio Real

The blue pigment of all printings of the Medio Real is subject to various chemical changes. Weak acids bleach the pigment, the degree of bleaching depending on the length of exposure. The end product of this reaction is a barely discernible yellowish or buff. A dilute solution of vinegar (acetic acid) takes about twenty-four hours to bring this about, while a 0.01 normal solution of hydrochloric acid will accomplish the same thing in about fifteen minutes. These reactions are not reversable by the addition of a base, such as ammonium hydroxide. Neither does ammonium hydroxide affect the pristine color. Hydrogen peroxide has a similar effect to that noted for the acids and would indicate that bleaching can occur through oxidation. I imagine that prolonged exposure to strong sunlight would also

effect bleaching.

Two rather common changlings of #1 are a light prussian blue (very near "35 Prussian blue" of the Colour Guide) and a turquoise blue (approaching "33 Turquoise blue"). The former is often accompanied by a local or entire yellowing of the paper. Both of these shades can be produced through the acid or peroxide treatment.

To be continued

Do You Need Some of the  
Scarcer Stamps of:

**LATIN AMERICA, FRANCE**

Just purchased several large collections from this group and am sure I can help you fill plenty of empty spaces in your collection.

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STUDIES ON THE FIRST ISSUE OF  
ECUADORIAN POSTAGE STAMPS

by John W. Funkhouser  
(continued from page 46)

UN REAL

Like the Medio Real, the Un Real yellow and possibly the green appeared on January 1, 1865. The green probably was not produced after 1868 and always shows rather clear printing with relatively little color variation. The yellows, however, were printed during the entire period of the first issue (1865-1872) and exhibit a wide variety of shades and, beginning in 1869/70, inferior printing and several paper varieties.

As was pointed out earlier in this paper, my Un Real material is much more limited than my Medio Real material, and consequently the classification of the Un Real which follows is considerably more tentative than is that of the Medio Real. In treating the Un Real I have drawn heavily on Dr. Munk's work.

It will be noted that in the summary of varieties I have departed from the conventional arrangement of paper varieties, having attempted to follow a chronological sequence of printings. Most of the dates are quoted from other authors and are so indicated.

Summary of Un Real Varieties

IMPERFORATE

Early Printing Period (1865-1868)

Generally uniform, clear impressions

Smooth, white, wove paper

#1 Gray-green (Mar. 15, 1865<sup>6</sup>)

---

<sup>6</sup> This is the date of first listing (incorrectly as a proof) by Timbre Poste (Munk: p. 269) and would indicate that the stamp first appeared in January or February, 1865. The earliest cancellation record I can find is December 28, 1865 (Norona: p. 62).



a. Green

#2 Buff (Jan. 7, 1865 [Hache et al: p. 9])  
Orange-buff (Aug. 8, 1865 [Norons: p. 62] )

#3 Chrome yellow

#4 Olive-bistre (Mar. 14, 1866 [Munk: p. 269] )

Late Printing Period (1869-1872)

Some reasonably good impressions, but not generally as sharp as those of the early printing period

Smooth, white, wove paper

#5 Dull yellow  
Orange-yellow (Apr. , 1871)  
Yellow-ochre (Dec. , 1870)

White, vertically laid paper

#6 Yellow

Gray-blue, wove paper

#7 Porous, wove paper  
Gray-blue paper  
Yellow (slightly orange)  
Printing quality not overly  
good: usually unclear

New variety.

Firm, smooth, wove paper  
Light blue paper  
Olive-bistre  
Printing quality good: sharp  
and clear

Generally rough, unclear impressions; usually spots or flecks of red present

White, oblong quadrille paper

#8 Orange-yellow

Porous, white, wove paper

#9 Dull yellow to oxidized brownish yellow

a. Same colors on paper with faint blue ruling

The Early Printing Period (1865-1868)

The Un Real stamps of the early printing period are very sharply and clearly printed. With reference to the yellow stamps, various shade varieties have been noted by different authors as having been used during the first year of issuance. Hache et al (p. 91) state that the pale buff ['chamois pale'] of the beginning of the issue changed later to a bright orange-buff ['chamois-orange vif'], but do not indicate when this change took place. Munk (p. 280) writes: ". . . stamps with cancellations from the mid-sixties display, along with the first rather pure ochre-orange, all kinds of shadings toward (nearly) chrome yellow, occasionally with a brownish tone; but the printing pigment in the early period . . . seems to have always been mixed, or prepared, in greater batches at a time [than for the later printings]." Norona (p. 62) reports C. J. Phillips to have recorded a buff used on February 15, 1865, and a yellow-ochre used May, 1865; and that he himself had seen an orange-buff used August 8, 1865. In his check list (p. 65) Norona records these stamps in comparison with the Stanley Gibbons Colour Guide of that time (1926). The buff becomes chrome yellow and the orange-buff becomes orange-yellow. It is assumed that he must have seen Phillips' specimens to have been able to define their colors thusly, but he does not indicate that this is the case.

It seems unlikely that a greater range of shade should occur during the first year in the Un Real than did in the Medio Real, and with the exception of Norona's chrome yellow--which is probably buff as it generally has been accepted for the early printing--the various shades fall within a relatively narrow range. That true chrome-yellow did appear during the early printing period is attested by Munk's statement (also see discussion of this color in the present paper), but it probably appeared at a time considerably later than a month and a half after the issue began.

#### Un Real #1

Munk (p. 269) lists two shades for the Un Real green--gray-olive-green [grauolivgrun] and sea green [meergrun];--and Egly (p. 293) states: ". . . in light and darker green." The specimens at hand, though limited in number, agree with the above observations and are listed accordingly.

The earlier stamps, #1, are very cleanly and clearly printed and are slightly gray-green, falling between "26 Green" and "29 Grey-green" of Stanley Gibbons Colour Guide.

The two specimens of #1a which I have are distinctly different from the above in color and printing. The printing, though relatively clear, is not as sharp, and the color is very close to "26 Green" of the Colour Guide, being of decidedly higher saturation than the early gray-green. Their cancellations, the Guayaquil "FRANCA" in a lozenge of dots, would indicate that they were used during 1869 or later.

According to Munk, the Un Real greens are found only with Frame 1.

#### Un Real #2

The earliest used specimen of the Un Real #2 which I have seen is the already noted copy on cover, cancelled Quito, February 1, 1865. Its printing is exceptionally clear, and in shade it is buff as defined in the Dictionary of Color, by Maerz and Paul. In comparison with Stanley Gibbons Color Guide it is about the same hue and brilliance as "15 Yellow-orange," but of lower saturation, tending toward "73 Buff."

The orange-buff (as represented in my collection) is of higher saturation than the buff described above. There is some variation in both the buff and the orange-buff, indicating gradation from one to the other. Apparently these colors were involved in several printings.

#### Un Real #3

As has been pointed out previously, the Un Real chrome yellow of the early printing period is mentioned by Munk and Norona, although the latter possibly has misrecorded it. The only two stamps in my collection which are chrome yellow show the clear printing of the early printing period, and I feel rea-

sonably sure that they are representatives of Munk's variety ("2A1c"). One of these is cancelled Quito, May 5, 1869, and the other (on cover), Quito, July 14, 1869. These are very close to "16 Yellow" of the Colour Guide and to "Deep chrome" of the Dictionary of Color (although closer to "Spanish yellow" of the latter work).

#### Un Real #4

This is what Munk calls olive-gray-brown [olivgraubraun], and about which he says (p. 281):

. . . [This shade] in no sense derives from decomposition, but . . . deviates so fully from the other shades of the early period that one is obliged to catalogue it properly as an error in color. It may be most easily explained as the influence of some sort of dye remains (perhaps of the green of No. 3? [Un Real #1 of the present paper] ) such as could have been retained in the dye roller.

Regrettably, none of the three specimens in my collection which seem attributable to this variety bears readable year dates. I was able to duplicate their shade, however, by mixing orange and green artist's oils, and I find their shade in none of the specimens which can be tied down to the late printing period. Furthermore, their clear printing bespeaks the early printing period. In comparison with the Colour Guide, they are closest to "65 Bistre"--one copy being extremely close to the latter, though tending slightly toward "66 Olive-brown." The other two copies tend slightly toward "72 Ochre," one more than the other.

#### The Late Printing Period (1869-1872)

Of the Un Real yellow from the late printing period Munk writes (p. 280):

. . . The yellow [stamps] . . . are only printed clearly and cleanly in the early period (with Frame I) while the (later) printing with Frame II, i. e., from about 1869/70 on, are predominantly unclear and smeared, although the sheets with Frame IIA . . . display in the characteristically oxidized brownish olive-yellow color apparently clear printing always. This deterioration of printing might have derived not only from increasing uncleanliness of the l R. plate, but also from careless

printing . . . , above all, from the use of inferior materials. The dyes used . . . were often in bad condition (partly clotted, partly too fluid, etc.). . . They were also ground and mixed badly so that, for example, on the orange-yellow separate pure red flecks of dye have been deposited from time to time. In other instances the yellow colors were inclined strongly toward oxidation and perhaps already were modified before printing. The paper of the later 1 R. printings was not wholly different, but also in part decidedly inferior and much too porous . . . . The printing dyes (mostly yellow throughout) appear to have been mixed in small lots, perhaps separately for daily need, so that the poorer printings vary from dull yellow (1869/70) to olive-yellow, ochre-yellow, brownish yellow, somewhat later orange-yellow, in addition to which there is the strong tendency of the colors toward oxidation . . . Stamps also occur which can be designated as brown, with only a sprinkling of yellow or reddish . . . they never have the characteristic "olive-gray-brown" tone and clear printing of No. 2Ab [Un Real #4 of the present paper]; there also occur all sorts of shadings between them and the more yellow shades.

With the material at hand I have found it more convenient to classify the Un Real of this printing period on the basis of paper rather than color.

#### Un Real #5

In this category I have placed tentatively all those stamps which apparently are not from the early printing period, although printed on smooth, white, wove paper similar to that used for the early printings. On those specimens which I have seen the printing is relatively good. Of the shades which are included here are dull yellow (about the same brilliance as "16 Yellow" of the Colour Guide, but very slightly more orange and of lower saturation); orange-yellow (between "16 Yellow" and "15 Yellow-orange", being closer to the latter); and yellow-ochre (between "16 Yellow" and "72 Ochre," being closer to the latter).

#### Un Real #6

Of this stamp Munk writes (pp. 282-283):

. . . A vertically striped paper [among other types] . . . was employed in that . . . printing which is identified by means of Frame IIA, i.e., ca. 1869/70. The stripes are rather narrow with dull edges and lie rather close to one another . . . This striping is not really unclear, but it stands out less clearly because the surrounding paper exhibits a vertical meshing as well

as irregular clearer spots; thus it can be easily overlooked on individual stamps, but the striping of blocks, etc., is entirely clear . . . The color of the stamps was yellow (with lightly oxidized spots) or dull yellow.

#### Un Real #7

Un Real #7 is printed on light gray-blue paper and according to Munk (p. 283) has Frame IIB. The paper was unquestionably dyed en masse before the stamps were printed. Although more porous than the paper used during the early printing period, it is not as porous as that used for #9. The printing is of medium clarity. The color of the specimens which I have seen is slightly more orange than "16 Yellow" of the Colour Guide; it is somewhat dulled owing to the bluish paper upon which it is printed.

#### Un Real #8

Also with Frame IIB (according to Munk: p. 283) is Un Real #8. It is printed on oblong quadrille paper, the vertically oriented rectangles of which are about 2.9 x 8 mm. This paper is rather porous, though not as porous as that of #9. The printing is of poor quality on all specimens I have seen, resulting from the use of ink sometimes too fluid, sometimes too pasty. The color generally is orange-yellow; and, although varying somewhat in the degree of orange, it always falls somewhere between "16 Yellow" and "15 Yellow-orange" of the Colour Guide. Like #9, there are usually flecks, or spots, of red pigment present.

#### Un Real #9

Un Real #9 is usually very poorly printed. The paper is quite porous and can be distinguished readily from the early papers if it is viewed by (not too bright) transmitted light. This not only reveals the coarseness of the paper, but the printed design becomes almost, or quite, indistinguishable (this does not happen with the firmer, more transparent paper of the early period). The color range is from dull yellow (about the same hue and brilliance as "16 Yellow" of the Colour Guide, but of lower saturation) to dull orange-yellow to oxidized brownish yellow (close to "72 Ochre"). Usually there are spots, or flecks, of red pigment present.

In #9a the stamps are printed on paper ruled with blue lines --seemingly writing paper. These lines are rather faint and fade out completely in places, but are usually visible in the margins. It may be that these lines were stronger originally and have faded subsequently.

To be continued.

STUDIES ON THE FIRST ISSUE OF  
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By John W. Funkhouser  
(continued from page

CUATRO REALES<sup>6</sup>

It has been indicated already that the Cuatro Reales was printed in sheets of 104 closely spaced subjects--eight horizontal rows of thirteen--and that the sheet was surrounded by a single, thick frame line. The distance between this frame line and the stamps varies between 1 and 2 mm. with the exception of the seventh stamp of the bottom row which almost rests part of its bottom edge on the line (Munk; p. 284). Munk states that "Charles J. Phillips. . . was able to identify three different sheet differences. . . which would seem to consist only of individual stereotype block disarrangements, at most little differences in the frame line surrounding the sheet ." As I have stated previously, the exceptionally close spacing of the subjects in the sheet makes it hard to visualize how each subject could have been printed from an individual stereo block (which would thus have been subject to shifting), but it seems highly probable that the frame could have shifted as Munk suggests. However, this is merely an opinion and should be evaluated by comparisons of block material.

The stamps of the sheet vary in width from 18 1/4 to 20 1/2 mm., the central medallions varying from 5 1/2 to 6 1/2 mm. Thus on most specimens the coat of arms is enclosed in an ellipse, but on some, in virtually a circle. The various widths, as summarized by de Lozada (p. 144), are given below (width of stamp in millimeters followed by width of small central medallion):

---

<sup>6</sup>The reader is referred to the excellent study of the Cuatro Reales which was made and published by Dr. Juan Salinas de Lozada: "El 4 Reales de 1866 del Ecuador" (see final bibliography of the present paper).



1



2



3



4



5



6



7



8



PLATE III - CUATRO REALES

- Fig. 1. --#1 scarlet, showing a portion of the "jubilee line" which was in the margins of the sheet.
2. #1a reddish brown
  3. Supposed essay, with condor looking in wrong direction.
  4. One of the "reprints" of 1893, described by Munk.
  5. Forgery C.
  6. Forgery D. (The grid in the design is caused by the weave of the paper.)
  7. Forgery A.
  8. Forgery B.

Arms in ellipse

18 1/4	5 1/2.	. . . . .	1 stamp(s)
18 1/2	5 1/2.	. . . . .	26 "
18 1/2	5 3/4.	. . . . .	2 "
18 3/4	5 1/2.	. . . . .	3 "
18 3/4	5 3/4.	. . . . .	5 "
19	5 1/2.	. . . . .	3 "
19	5 3/4.	. . . . .	16 "
19 1/4	5 3/4.	. . . . .	9 "
19 1/2	5 3/4.	. . . . .	9 "
19 3/4	5 3/4.	. . . . .	1 "
20	5 3/4.	. . . . .	1 "
			<u>76</u> "

Arms in "circle"

19	6 . . . . .	. . . . .	1 stamp(s)
19 1/4	6 . . . . .	. . . . .	3 "
19 1/2	6 . . . . .	. . . . .	12 "
19 3/4	6 . . . . .	. . . . .	3 "
19 3/4	6 1/4.	. . . . .	1 "
19 3/4	6 1/2.	. . . . .	1 "
20	6 . . . . .	. . . . .	5 "
20 1/4	6 1/4.	. . . . .	1 "
20 1/2	6 1/2.	. . . . .	1 "
			<u>28</u> "

In height the stamps vary only from 23 1/2 to 23 3/4 mm.

In addition to size differences, various flaws exist, among which is the squaring of an edge, or part of an edge, on individual stamps. An example of this is the flattening of the normally out-curved left side of the scroll work of the upper left corner.

It is presently impossible to say how many printings followed the initial one which appeared about July, 1866. On all the specimens which I have seen the printing quality is quite good, and all have been printed on smooth, white, wove paper.

Summary of Cuatro Reales Varieties

IMPERFORATE

Smooth, white, wove paper

- #1 Scarlet  
Brown-red
- a. Reddish brown
- #2 Reddish brown (printed on both sides)

Cuatro Reales #1

#1 scarlet is very close to "6 Scarlet" of the Colour Guide, and #1 brown-red is very close to "8 Brown-red." #1a falls between "68 Red-brown" and "69 Chestnut," being closer to the latter.

Cuatro Reales #2

Both Munk (p. 285) and de Lozada (pp. 147-148) point out that in specimens printed on both sides the rear print is out of register both horizontally and vertically with the front print. Since this relationship is different in several known specimens, it is to be concluded that there must have been several sheets printed thusly. #2 is unknown used.

BISECTS

The Un Real yellow and green and the Cuatro Reales occasionally were bisected diagonally (horizontal and vertical bisects are unknown) for use as 1/2 real and 2 reales, respectively. The latter occur in the Chaves lot, having been used to pay the 2-reales rate from Guayaquil to Lima. Norona (p. 63) notes a bisect of the Un Real green cancelled Cuenca, June 3, 1868, and a yellow cancelled Montecristi, August 26, 1867; and Munk (p. 284) lists a green cancelled Montecristi, April 7, 1867. I have a bisected green cancelled Montecristi, August 14, 1867, a yellow cancelled with a lozenge of dots, a green cancelled Portoviejo, January 28, 1869, and a yellow <sup>8</sup>.

<sup>8</sup>This specimen is half of a previously used stamp, the first cancellation (a lozenge of dots) showing faintly in red. It is interesting to note that this practice, i. e., the clandestine reuse of stamps, got such an early start; it continues today!

cancelled Portoviejo, May 3, with the year-date blurred. Doubtless bisects of this issue were used in other towns, since the use of bisects has been common in Ecuador.

#### CANCELLATIONS

It is only possible to touch upon the cancellations found on the first issue of Ecuador very briefly, for they constitute a lengthy study in themselves. For a thorough treatment the reader is referred to Hache et al (1953-1954). Various types of obliterations (frequently augmented by a town-date cancellation) are commonly encountered. Among these are "FRANCA" in lozenge of dots (Guayaquil), "3154" in lozenge of dots<sup>9</sup> (Quito), "PI" in concentric ten-pointed polygons

(Quito), and lozenges of dots without enclosure or several types (Cuenca, Babahoyo, Guaranda, Ibarra, Jipijapa, Pichota, Portoviejo, Quito, Riobamba, Tulcan, Loja, and perhaps others). Various "wheel" types of cancellations appear less frequently and so far have not been identified with the towns which used them. The town-date cancellations are of the double circle type, most of these being identical with French cancellations in use at the time (with the exception of those used at Quito and Guayaquil, the month is spelled in French). The earliest type of Quito double circle was in use during the pre-philatelic period, as is evidenced by a cover in my collection cancelled with it on May 18, 1864 (I do not believe this fact to have been noted previously). Other less common types of stamped cancellations occur, as well as pen cancels.

Most of the cancellations, especially the earlier ones, are black. In the later years of the first issue red became more frequently used, but black remained most common. Blue also was used, but is rare.

<sup>9</sup>"The origin of this cancellation is well known: it is the French obliteration of Rixheim, a little Alsatian town, evacuated by the French before the German advance during the war of 1870." (Hache et al: p. 33).

(To be continued)

STUDIES ON THE FIRST ISSUE OF  
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(continued from page 88)

III

ESSAYS

The Cuatro Reales is known in sheets of eight (two rows of four) stamps in which the condor looks toward the right instead of toward the left. De Lozada believes these to be essays which were rejected because of the bird. Following the view of Campaña Zúñiga, he believes the overall design of the Cuatro Reales to have been copied from the contemporary Colombian peso-value in which the bird looks toward the right.<sup>9a</sup> (As has been indicated previously in this paper, apparently no note has been taken that the frame design of the Cuatro Reales is an almost exact copy of the Mexican 1861 issue. It would seem strange for Sra. Rivadeneira to have copied the Mexican frame--which she undoubtedly did--and then to have copied the Colombian instead of the Ecuadorian condor.) Of this supposed essay de Lozada writes (p. 138):

A comparative study of the design, which is exactly equal to the definitive issue, contributes to reinforce our thesis, notably in the strokes of the legend and in the lineament of the condor, all of which gives us the feeling that both types and their respective matrices were engraved successively and by the same buril.

In the sheets, the width of the inter-stamp space is about one-fourth the width of the stamps. The stamps themselves are noticeably larger than the genuinely used originals, measuring 20 by 25.5 mm.

The sheet illustrated by de Lozada (p. 138) is cancelled with the Quito "3154" in lozenge of dots; a copy in my collection is similarly cancelled.

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<sup>9a</sup>The Ecuadorian condor is supposed to look toward the Pacific whereas the Colombian one toward the Atlantic. Early Colombian stamps occasionally show a Pacific-looking condor, however.

De Lozada (p. 149) indicates that this "essay" plate was clandestinely reprinted. The reprints, according to him, are identified by a large smudge of color between "CORREOS" and "ECUADOR" and by being printed on paper watermarked with 3 by 8 mm. vertical rectangles.

#### "REPRINTS"

##### Medio Real and Un Real

According to Munk (pp. 337-338) alleged reprints of the Medio and Un Real (yellow and green) appeared on the market for the first time in 1890. All three stamps on ordinary white paper were in sheets of nine (three rows of three) and the Un Real yellow on quadrille paper in sheets of eight (two rows of four). In the sheets of nine, both the Un Real yellow and green were printed from the same set of stereotypes (always in the same arrangement), while the sheet of eight on quadrille paper was printed from a different set of Un Real stereotypes. Neither sheet has a marginal frame-line. The stamps of the former sheets are noticeably larger than the original stamps, whereas the latter are essentially the same size as the originals. Frequently there is a supplementary line outside the true border of the individual stamps, this often being visible only here and there. The printing of these small sheets is comparatively clean and clear, and they are generally (or always) ungummed.

At the beginning of 1893 "reprints" of the above values were put on the market in sheets of 100 (ten rows of ten). Like the smaller sheets, these had no border-line surrounding the sheet and were ungummed.<sup>10</sup> Munk states (p. 338):

. . . 6 large stereotypes (No. 76, 78, 80, 91, 97, 100) are to be found in the 1R. sheets (yellow and green), which at least partly concern those oversized stereotypes with which the first 1 R. reprint sheets of 3 X 3 were printed exclusively. Stereo irregularities (double stamp borders, image distortions, faulty stamp borders, also printing omissions, etc.) are even more numerous and striking in the hundred-sheets [than in the earlier small sheets].

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<sup>10</sup>I have seen gummed "reprints", viz. the Un Real on quadrille paper and on blue, lined paper. It is entirely possible that the gumming is a subsequent addition.

In the Medio Real sheet, besides other irregularities, eighty-nine out of the one hundred subjects (all except positions 17, 58, 89, 90, 93-99) show a large colored dot on the lower left-hand side in the circle surrounding the coat of arms.

These larger "reprint" sheets were produced in great quantity, but presumably in a series of small printings which gave rise to color and printing variation. Again to quote Munk (p. 338):

Along with clear and clean printings, which form the majority, also occur bad and smeared ones. In the 1 R. reprint sheets (yellows and above all green) are to be found. . . individual over-colored stamps in which the unprinted portion, somewhat kidney-shaped, of this little center oval appears like a white island. (The marking of this kidney-shaped spot is, in general, very distinctive of the 1 R. reprints, but it frequently exists to a lesser extent in the originals, particularly the 1 R. green.

In addition to white paper, bluish paper was used for these "reprints," which, though plain for the Medio Real, had ruled blue lines for the Un Real yellow.

The above "reprints" are summarized in the following list taken from Munk (p. 338). Of the large color variations only the main types are given:

Reprint I (mid-1890, white paper only)

<u>Medio Real</u>	Dull gray-blue to dark blue, plain paper, sheets of 9 (3 x 3)
<u>Un Real</u>	Golden yellow, plain paper, sheets of 9 (3 x 3)
<u>Un Real</u>	Golden yellow (sticky dye), quadrille paper, sheets of 8 (2 x 4)
<u>Un Real</u>	Russian green, plain paper, sheets of 9 (3 x 3)

Reprint II (beginning of 1893, sheets of 100)  
White, plain paper

<u>Medio Real</u>	Prussian blue, blue to almost blue-black
<u>Un Real</u>	Yellow, orange-yellow, golden yellow, brown-orange, brown-yellow, yellow-brown, gray-brown, brown
<u>Un Real</u>	Dark olive-green, green-olive, bright sea green, dull bluish green

White, quadrille paper

Un Real Ochre-yellow, golden yellow, dull yellow, dull brownish yellow, brown yellow

Bluish paper

Medio Real Dull blue to almost blue-black (unlined paper)

Un Real Dull yellow, brown-yellow, yellow-brown (blue-lined paper)

Concerning the "reprints" on quadrille paper, Scott and others have specified "glossy ink" as a character for their identification. On those copies which I have seen the ink, although slightly glossy, does not afford a sufficiently reliable diagnosis, and such characteristics as supplementary frames, etc., should be used. The quadrille paper of the "reprints" differs slightly from that of the originals. The quadrille lines in both have about the same spacing, but on the originals the paper between these lines displays irregular meshing which is mainly aligned vertically. The meshing on the "reprints," however, is much clearer and runs horizontally. Munk adds:

A different sort of paper without pronounced meshing was used only for certain reprints in brown-yellow on quadrille paper (of which we have so far seen only individual pieces). These were. . . the only reprints which we have ever found gummed.

Also according to Munk (p. 339):

A great part of our reprint II sheets on quadrille paper. . . display a little round embossed stamp with the coat of arms of Ecuador and (below) the inscription REPUBLICA DEL ECUADOR (diameter ca. 1.9 cm.) in one of the 4 corners. It is either a case of misuse of an official stamp or else only a forgery of such.

Munk does not mention "reprints" of the Medio Real on quadrille paper, but these are noted in other references, and I have seen one specimen. The latter, which I believe to be from the 1890 group of "reprints," is on the same type of quadrille paper with very distinct meshing between the quadrille lines as has been described for the Un Real "reprints." The quadrille



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rectangles are alligned horizontally rather than vertically, as would be expected. The ink is more glossy than on any of the originals, and the outer frame line is doubled in several places. There is a large dot of color in the area of vertical shading lines of the lower left-hand corner (this is probably true of only one plate position). This specimen has a single-circle cancellation in violet--apparently unauthentic--in which it is possible to make out "ECUAD."

According to Munk (p. 339) the "reprints" discussed above were placed on the market by Calman of New York, and by Goldner and Bredemeyer, both of Hamburg, as official reprints. In the Philatelic Journal of America (1893: p. 103) is the following statement: "Over a year ago we received offers from Ecuador of reprints of the first issues, made by an assistant to one of the government officers." De Lozada (p. 148) quotes from Campaña Zúñiga:

Of the first set of Ecuadorian stamps, two official pseudo-reprints have been effected. I say pseudo-reprints because the original plate has not been used to produce them. More proper it will be to call them official falsification as the matrices employed are new.

Meneses (1936: p. 32; 1937: p. 7; 1944: p. 8) contends that the "reprints" were made from a "second Plating" [quotes mine], executed by the same Sra. Rivadeneira who made the original stereotypes, and that these "second platings" were taken by Sr. Jaime Nadal y Maimó, of Spain, to Europe where the so-called "reprints" were produced from them. In one of his earlier papers (1936: p. 32) Meneses states:

. . . It is very possible that the Government ordered a second issue--with the new matrices--to fill the need of stamps. . . until the arrival of the issue which was ordered to be made in France; a supposition founded in that stamps [from the new plates] used legally and legitimately exist. . . <sup>11</sup>

<sup>11</sup>Previously in this article Meneses had noted that some of the "reprints" were on the paper embossed with the Ecuadorian coat of arms like some of the originals already referred to in the present paper. Such an observation seems not to have been made by any other author, and it is to be wondered if Meneses could have mistaken the embossing-type on the quadrille paper "reprints" referred to by Munk for the original type. It is also to be wondered if Meneses was led into inaccurate observation

on the genuine use of these stamps by the clandestine use of seemingly genuine cancellations (which are especially common on what he considers the "second plating" of the Cuatro Reales).

Later (1944; p. 10) Meneses (in co-authorship with Eugenio Grosswirth) writes of the Cuatro Reales:

At least two original matrices existed. . . , matrices verified by order of the Government on two distinct dates. . . . From the original matrix of the stamps of the second plate reprints exist . . . .

Thus the latter article elevates his earlier conjecture into a statement of fact--at least concerning the Cuatro Reales, and it is assumed that he would apply these statements also to the Medio and Un Real because he reiterates his earlier remarks about the parts played by Sra. Rivadeneira, Sr. Jaime Nadal y Maimó, etc. (For this 1944 article he is vehemently attacked by de Lozada, who offers convincing arguments that his Cuatro Reales of the "second plating" are forgeries [see discussion under this heading].)

My own observations on the "reprints" indicate that those of the lower values emanated from a different source than those of the Cuatro Reales (at least the type considered by Meneses). This view is supported by Campaña Zúñiga's statement that two official pseudo-reprints have been effected. Of the former, the Un Real is by far the better executed--so well, in fact, that some specimens show no design differences from the originals (other than the double frame) that I can detect even with microscopic examination. It seems highly probable that the plates from which these were printed were executed by the original designer and may have been prepared, as is suggested by Munk, from a mold of an original stereotype or a new stamping of the prototype. I have seen nothing that would indicate that any of these "reprints" were genuinely used.

Munk (p. 339) notes that some sheets of the "reprints" were provided with cancellations, usually consisting of lozenges of dots. Some of these cancellations, he says, were allegedly original, but the lozenges of dots, as well as others, originated solely with the retailers, mainly Bredemeyer. According to Hache et al (p. 114) a cancellation resembling the Guayaquil lozenge of dots enclosing "FRANCA" was used on "reprints"

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and forgeries, but this cancellation differs in "certain details" from the original. I have this cancellation on a "reprint" of the Un Real yellow, but I can find no differences which could not have resulted from inking variation between it and that applied to genuine stamps. However, even if this specimen is genuine, the clandestine use of genuine cancellations is nothing uncommon to Ecuador.

### Cuatro Reales

There is more to indicate that what have generally been called "reprints" of the Cuatro Reales are forgeries than to indicate that they fall even into the doubtful status held by the Medio and Un Real "reprints." Clandestinely made true reprints of the possible Cuatro Reales essay may exist (see discussion under this subject).

( To be continued)

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## STUDIES ON THE FIRST ISSUE OF ECUADORIAN POSTAGE STAMPS

By John W. Funkhouser

(continued from page 106)

### FORGERIES

#### Medio Real

Dorn (1951: p. 31) states for this value: "Coarse old Forgeries." One forgery which I know is well printed, but grossly different in design from the genuine stamps. The corner ornaments are larger by at least half, there is no space between "ECUADOR" and "CORREOS," the second "R" of "CORREOS" has a line at the bottom making it look like a B, there are only four instead of six horizontal lines in each section of the Greek border, the vertical shading lines are fewer and spaced farther apart, the pearls of the circle are smaller by half and much more numerous, the condor looks like a goose, and there are at least twice as many rays around the sun. Many more differences could be listed.

Another type of forgery is on much heavier paper than the originals, is in light blue ink, and the "ECUADOR CORREOS" and "MEDIO REAL" are larger than on the genuine stamps.

Dorn (p. 31) states: "Old and newer Forgeries." One forgery (very likely a Spiro reproduction) has seventy-five pearls in the central circle instead of seventy-eight, and fifty-five horizontal instead of seventy-four shading lines (including the inner frame lines) in the lower section. The rays of the sun are irregular and the lineament of the condor is strikingly different from that of the genuine stamps. Its dimensions are 22.5 by 19 mm.

#### Cuatro Reales

Following the example of de Lozada, I am placing all "reproductions" (other than the supposed essay, already discussed) of the Cuatro Reales in the category of forgeries. Some of these perhaps have as much claim to questionable acceptance as official reproductions as do the so-called "reprints" of the two lower values, but evidence to justify this seems to be lacking. Since there are several varieties of these Cuatro Reales

"reproductions" it often is difficult to determine to which one a given author is referring.

Munk states (p. 339):

The 4 R stamps also reached the market for the first time (mid-1890, after 4 R. forgeries had already been put on the market some years previously) in small reprint sheets of 9 stamps (3 x 3) (Reprint I), while somewhat later (probably also in the beginning of 1893) larger reprint sheets of 96 (8 x 12) were produced in great number (Reprint II). In this case also, the small as well as the large reprint sheets, there is no marginal print and they are always ungummed. The chief distinction of both reprints as compared with the originals is, in addition to the poorer paper, . . . the reprints have essentially wider stamp intervals horizontally as well as vertically. Both reprints were similarly produced by means of entirely new stereotypes, which, however, especially in the case of Reprint II, exhibit differences with respect to stamp width and medallion form. . . . That it is also basically only a case of forgeries with respect to these alleged reprints is demonstrated by the fact that in the Reprint II sheets the condor (over the coat of arms) in the 3rd and 4th stamps of the bottom row is looking to the right (instead of the left). Reprints I are seemingly uniformly printed well and also in even color (nearly brownish scarlet-red), while Reprints II in part have undergone a wholly abominable printing procedure so that at times the design is hardly discernible. . . . The printing dyes, which occur in all possible shades from almost red-brown to entirely drab, were seemingly often in bad condition; moreover, in many sheets the printing cloths (or some other fabric-like foundation) have been pressed so strongly on the stamps that a complete canvas-like pattern is visible in the stamp pattern and at times a corresponding waffling even on the reverse side.

There are certain elements of agreement between these "reprints" described by Munk and de Lozada's Forgery C and Forgery D, but de Lozada says of his: "executed phototypographically, for which reason variations in size are not encountered." I have seen specimens of both of de Lozada's types and another type--presumably what is described above by Munk--less clearly printed, on whiter paper, only 24 mm. high, and showing a "cloth-print" on the front.

The characteristics of the Forgery C are (de Lozada: p. 152): (1) absence of a marginal line about the sheet (2) wide spaces between the stamps (3) generally poor impressions (4) ordinary, porous paper of poor quality (5) variable color, between rose and brick red (6) size 20 x 24 1/2 mm., with small central medallion 5 3/4 mm. (7) may be cancelled with "FRANCA/IVARRA," a double circle (21 1/2 mm.) Guano without date, or a lozenge of 8 x 8 dots.

Forgery D (de Lozada: p. 853) is quite similar to C, but is better printed and is uniformly salmon red. Perhaps its most distinctive characteristic is its paper, which is watermarked with 3 x 8-mm. horizontal rectangles. This forgery is known with apparently genuine cancellations of the following types, all of which were originally used in Quito: "3154" in lozenge of dots, "PI" in concentric ten-pointed polygons, and the second type of double circle "QUITO - FRANCA," dated Feb. (inverted) 27. In addition there is a 21 1/2 mm. double circle inscribed "ADMN. DE CORREOS - FRANCA"; this appears to be forged.

De Lozada's Forgeries A and B were reported in the American Journal of Philately, February, 1891 (p. 49), which stated that they were made in the 1880's. These two forgeries, printed side by side on a fairly good grade of white paper similar to that of the originals, are separated by dividing lines. On both types there is a perfect circle on each side of the panel containing "CUATRO REALES"; in type B there is a dot in the center of each circle. Also, in both types, the acanthus scroll above the "E" of "REALES" has two upward pointing leaves instead of three as have the genuine stamps; in type B the lower leaf is not as large nor as deeply incised as in type A. There are various characteristic flecks of color outside the design of both types and other minor design differences between the two and between them and the genuines. Forgery A measures 19 1/2 x 23 3/4 mm.; B, 18 1/2 x 23 3/4 mm.

These are found cancelled with the apparently genuine Quito cancellations "3154" in lozenge of dots, "PI" in concentric ten-pointed polygons, and the second type of double circle "QUITO-FRANCA," dated Feb. (inverted) 27.<sup>12</sup> De Lozada (p. 151) also records them

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<sup>12</sup>I have noted the latter cancellation several times on the Un Real of the second issue (1872) with the irregular, unofficial perforations. This would imply that the same party(s) had a hand in both the first issue forgeries and the second issue unofficial perforations.

cancelled "CORREOS DEL. . .," "AMBATO - FRANCA," "BALZAR - FRANCA," and "ALAUSSI - FRANCA." I have seen pen-cancelled specimens and a very convincing diagonal half of Forgery A on piece, cancelled with a double circle "LOJA," dated 23 Sept. This cancellation is forged, and although a good copy of the genuine one, it differs slightly in proportions (e. g., the inner circle is about a millimeter smaller in the forgery than in the original).

Surprisingly, it is these Forgeries A and B which Meneses claims to have been printed from Sra. Rivadeneira's "second plating" (already discussed). The article (1944) in which he emphasizes this most strongly is an annotated translation into Spanish of Munk's section on the Cuatro Reales. In his annotations Meneses mentions nothing that would indicate that he is aware of a conflict between what he presents as reprints and what Munk presents as reprints. (A careful student like Munk would have noted--if he were talking about the same stamps Meneses is--the striking characteristics of the A and B types, above all the dividing lines between the stamps. It is very possible that these are the "forgeries. . . put on the market some years previously" to which Munk makes reference.) The already cited article in the American Journal of Philately lists reprints of the Cuatro Reales separately from these forgeries, indicating that at that time the latter were not what were being circulated as reprints.

#### PHANTOMS

A Dos Reales green (on blue or cream paper), and Ocho Reales orange-buff, and a Doce Reales dull red were manufactured in Boston during the 1860's. According to Melville (p. 91), when the news reached Boston that Ecuador was issuing stamps, an enterprising gentleman of that city had the Dos Reales prepared for sale to dealers and collectors. Copies of latter reached England as soon as the real issues, for a while were accepted as genuine stamps. The same party prepared the Ocho Reales about 1868 and the Doce Reales in 1869.



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