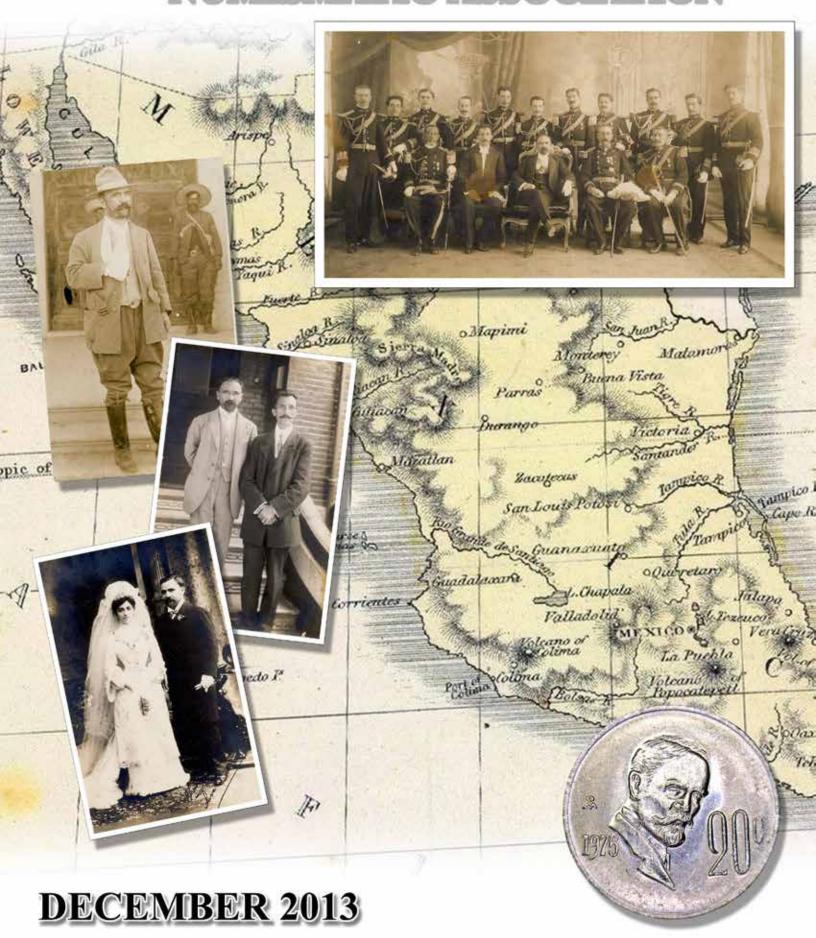
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THE THIRD ANNUAL CONVENTION AND EDUCATIONAL FORUM OCTOBER 16-18 2014 AT THE SCOTTSDALE HILTON RESORT

As you will read elsewhere in this Journal, the convention was a huge success and everyone had a great time. I would like to expand on a couple of things including a special thanks to our auction donors and a preview of next year's events.

For those of you who have not yet attended, I want to talk about the general environment. On top of the excellent facilities, meeting room and the exceptional selection of local restaurants, it is hard to explain how different this is from a normal coin show. There is no public advertising for the convention and everyone who attends is a serious collector. The bourse area has more Mexican material than you can find at any other show. While the educational aspect alone makes it worth attending, the relaxed environment with everyone enjoying discussions about their favorite hobby puts it over the top.

The silent auction and cocktail party on Thursday night was a great addition to the convention. A surprising number of members attended, everyone had a great time and it went on a lot longer than we expected. The donations for the silent auction contained a wide variety of items including grading certificates from the three major grading services, PCGS, NGC and ANACS. Great coins included an eight escudos from Heritage Auctions, two Iturbide proclamation medals from John Hughes, a dated 8 reales cob from Kent Ponterio, an 1809 cast 8 reales with Monclova countermark from Mike Dunigan and high grade Army of the North and Caballito pesos from Mexican Coin Company. A variety of books were also contributed by Joe Flores, Stack's Bowers, Mike Dunigan and Mexican Coin Company. Over \$4,000 was raised for the Association and I want to take this opportunity to thank all of the donors for their generous contributions.

Both Stack's Bowers and Dan Sedwick brought their auction lots for their upcoming sales and everyone enjoyed viewing them in this relaxed environment.

Next year we are going to take the convention to a whole new level by expanding the educational seminars to include subjects that you cannot get anywhere else. We are still working on the content, but chief among them will be a series of counterfeit detection seminars starting next year with the colonial era. The colonial counterfeit seminar will be presented by the most knowledgeable professionals in the field including Kent Ponterio, Dan Sedwick and Mike Dunigan.

We are also increasing the floor area by 50% to make room for more displays and a huge used book sale. The incredible Revolutionary display put on by Elmer Powell will be hard to beat. We are just starting to consider display options and are interested in your thoughts.

This year our hotel block sold completely out. Reservations for 2014 can be made starting 1 December 2013. While we are going to be able to expand our room block somewhat, I strongly encourage you to make your reservations now. Staying in the host hotel benefits the Association and you make my life a lot easier by making your reservation now.

PLEASE PARTICIPATE!! First and most importantly, show up. Second, donate items to the auction or the book sale where 100% of proceeds go to the Association. You can ship donations and books to my office in Carefree. If you have suggestions for displays or seminars, please let me know.

A meeting of the Board of Directors was held at the convention. The Board unanimously voted to appoint Mike Dunigan as a director of the Association. Mike has been very involved in the convention and has spent a lot of personal time assuring its success. Congratulations to Mike.

I am very pleased to announce that Stephen Searle has volunteered to take over the job of Librarian and will be donating time organizing the library and increasing content. The Board of Directors wants to take this opportunity to thank Stephen for volunteering and we are confident he can do a great job.

Stay tuned. In the next issue I will elaborate on the seminars and other events for next year.

Cory Frampton

cory@mexicancoincompany.com

Cell: 602 228-9331

Executive Director

NEWS

The túmin

For those who are unaware, the túmin is an alternative currency from northern Veracruz. Kim Rudd sends a copy of a newsletter celebrating its sixth assembly. The túmin is still alive and has branched out to a few more communities and will be undergoing a change in design. It is also (according to these advertisements) accepted by businesses in the "alternative market" in San Cristóbal de las Casas and Comitán in Chiapas, and in Puebla. Coincidentally, I contemplated the Meson del Conejo hotel as I walked from the bus station to the centre of Papantla last April, but it did not look too enticing. Had I but known.





















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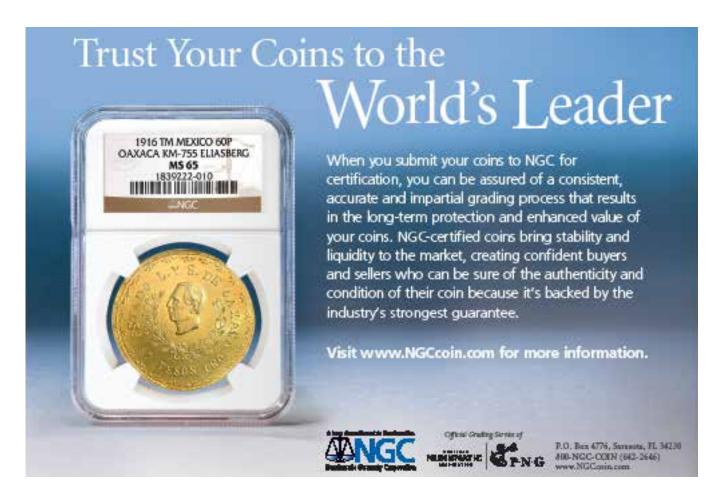
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COVER IMAGE

The cover shows various items from Elmer Powell's display of memorabilia of President Francisco Madero, part of his exhibit at the recent convention. They include a photograph of Madero having been wounded at the battle of Casas Grandes on 6 March 1911 and another of him with his vice president, José María Pino Suárez, in 1913. The two other postcards show Madero at his wedding to Sara Pérez in 1903 and with his general staff, circa 1911. The coin is a 1975 20 centavos, as discussed in Scott Doll's article.



BEHIND THE TABLE / ATRAS DE LA MESA

by Mark Wm. Clark

We are fresh off the Association's Scottsdale Convention and it was a great success!!! There was an active crowd with more buyers than last year. The programs again were brilliant and the bourse floor emptied out for each talk. One talk for which I stayed at my table to finish a deal with another dealer drew all those from in front of the tables except ONE collector!!! Elmer Powell's display on Revolution material was extremely interesting and constantly had interested collectors and dealers peering into the cases. The item that attracted me was a photo of a gunboat that was active during the Revolution. I also learned that there was another one but a photo of it is difficult to find as it was sunk early on. I had no idea that there was naval activity in the Revolution.

I left off in the last issue preparing for the ANA in Chicago. There was the usual activity but perhaps a bit slower than normal. Still enough to keep one busy. It just seems like that show could be one day shorter and we could accomplish about the same amount of activity. You do see people at that show that you hardly ever see at other shows. I got to talk to Tom Michael, Krause cataloger, who as many of you may know has a strong interest in Latin American coins. We caught up on lots of news as I only see him once a year at best. I was in a good mood for that show and had had a preview of the good weather in nearby Cleveland, Ohio where I had been two weeks previously for my 50th Year High School Class Reunion. That put me in good spirits for the ANA.

I mentioned in the last column that I was attending the National Token Collectors Association (NTCA) national show in Reno, Nevada just before going down to Mexico. A best book award was being given to Felix Fumero and son (also Felix) for their catalog on tokens of Puerto Rico. Felix also snagged a very rare Cuban token at the show from the Isle of Pines (now Isla de Juventud); I had seen it but had no idea of just how rare it is nor its value. Congratulations on the book and the find.

The Sociedad Numismática de México show in Mexico City was a huge success. There was a constant crowd on the floor (except when the auctions were conducted) and sales were strong. I was held to my table enough that I was not sure I would be able to go "shopping" on the floor but I finally did and found some treasures. I also had made a total of three trips down there in this period of time and was able to get some other goodies at shops and the flea markets. Just in time for....

Long Beach! That show continues to be on the slow side and there is reorganization going on. There are obvious signs of improvement but it's like they need to consult some people who have been running good shows over time. They need an experienced show advisor. I had a good show at Long Beach due the new material I had from Mexico and other places. New material always trumps the same old stuff in inventory. Several new neat coins, tokens and notes sold quickly.

I made a quick supply delivery trip down to Mexico last week at the same time as Alberto Hidalgo's auction. I would say bidding was strong and frequent. I had a list of items of interest but was not successful on even one lot! I saw some friends leaving with large heavy envelopes, mostly of coins. Seems that the notes were not attracting quite as much attention as they might have. They were selling but on fewer bids. I did find items of interest in shops, flea markets and some other offerings by friends and dealers.

It has been difficult getting around in Mexico City lately with the teachers striking against education reforms. Add to that, it was the last Sunday of the month when the church at Reforma and Puente de Alvarado/Hidalgo Metro Station has a service for its patron saint. Traffic was jammed, police whistles were heard frequently and streets were closed. I had to walk around it to get on the way to Lagunilla, the Thieves' Market. With all that I still am planning my annual mini-vacation in December down there. I love the ambience of pre-Christmas Mexico City. Smiling shoppers and decorations and lights are enough to delight anyone and everyone. So Happy Holidays to One and All! Please, Santa, bring me coins and tokens and banknotes!

Coming up shortly will be the Houston Southwest Money Show on 5, 6 and 7 December at the Brown Convention Center in downtown Houston. I look forward to that show. As I have said in the past there is very active collector and researcher base there. Many of the books on Latin American numismatics come from this and surrounding areas. Come by and say hello and let me know what you are doing.

In January there is the frustrating ONE WEEKEND of NY International and FUN in Orlando, Florida. (Editorial: I would like to see some movement on the part of those running the NY International and the FUN shows as to dates. Why can't you hold the two shows on successive weekends? I think a larger domestic and international crowd could be attracted to come for both shows over an 8 or 9 day period. Someone could flip a coin and take the first weekend and the other the next weekend. Then the following year it could be reversed. Let's make both shows available to everyone every year. I myself would like to attend both. I never have! How about you?)

Mark Wm. Clark mwclark12@yahoo.com

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CONVENTION REPORT

The Association held its second annual convention on 17-19 October at the Hilton Scottsdale Resort and members, dealers and visitors all hailed it a great success.

The event began with a welcome party and silent auction on the Thursday evening. The donations for the silent auction contained a wide variety of items including grading certificates from the three major grading services, PCGS, NGC and ANACS. Great coins included an eight escudos from Heritage Auctions, two Iturbide proclamation medals from John Hughes, a dated 8 Reales cob from Kent Ponterio, an 1809 cast 8 Reales with Monclova countermark from Mike Dunigan and high grade Army of the North and Caballito pesos from Mexican Coin Company. The Mexican Coin Company also donated a four-piece lot of remainded notes of the Hacienda de S. Miguel, Solis y Anexas, Estado de México, from a recently discovered hoard. Books



included copies of *Resplandores* (donated by Mike Dunigan), Grove's *Medals of Mexico Vol. II 1821-1971* (donated by Joe Flores), Alan K. Craig's *Spanish Colonial Gold Coins in the Florida Collection* (donated by Stack's Bowers) and *Mexican Paper Money* (donated by Mexican Coin Company).

Our grateful thanks to all those who contributed. Bidding was brisk and competitive, and the auction ultimately raised over \$4,000 for the Association.

Over the next two days the bourse featured the top dealers from the United States and Mexico. Both Stack's Bowers and Dan Sedwick also brought their auction lots for their upcoming sales.

The centre of the convention room was taken up with a ten-case display of items relating to the Mexican Revolution assembled by Elmer Powell. Through a mix of contemporary postcards, pamphlets, paper money and other memorabilia Elmer brought to life some of the leading players in the revolution. Another case featured postcards of combatants made by Mauricio Yañez in Sinaloa, and two had an extremely comprehensive display of rare scrip produced by private companies in Veracruz.







Two of the display cases



Dan Sedwick and Augi García-Barneche of Daniel Frank Sedwick LLC



Berenice de Castro and Cristóbal Díaz Negrete from the Banco de México



Bob Briggs



Dave Busse



Mark Wm. Clark and Huston Pearson



Eric Hess of the Mexican Coin Company

There were also lectures by leading experts on a variety of subjects related to Mexican numismatics.



Dave Busse's presentation was on Republica Mexicana Silver Minor Die Styles. Dave began by defining a type and then a style, the latter being the differences within a type where the basic elements remains the same, and then took the audience through the various denominations from the ¼ real (cuartilla) to the 1 real, illustrating the different styles used by the various mints and outlining the known range of dates. Amongst questions from the audience was whether there was any correlation between the denominations minted and the ownership of the mints and Mike Dunigan remarked that these lower denominations were produced in the years when there was a need for circulating coinage, whilst the 8 reales were produced for export (as well as for larger transactions).

Max Keech followed last year's presentation on symbolism with one on the validation stamps of the War of Independence. Max began by saying that much of our knowledge was based on the invaluable work of Dr. Pradeau but that catalogues tended to follow the classification of Royalist or Insurgent and an alphabetical listing which can be less helpful than considering a geographical ordering.

Max asked us to consider the purpose of a validation stamp and drew a distinction between a "mint stamp" (which was the final step in the production of a provisional/necessity issue when a stamp was applied to a cast coin) and a "counterstamp" (which was applied at a later date to validate a provisional/necessity issue). The distinction helps us to understand the who, where and when of a particular issue, and also to avoid counterfeits (e.g.



a mint stamp should only occur on a cast coin and has a different texture than a counterfeit produced as a single piece).

Max then took us on a tour of the Royalist mint stamps (Chihuahua, Oaxaca and Monclova) and Royalist counterstamps (La Comandancia Militar, Las Cajas de Vera Cruz, Armijo and Valladolid), outlining the various dates, host coins and suggesting reasons for counterstamping.

With the Insurgents Max distinguished the different areas of revolt, namely the Supreme Junta in the north and west, Morelos in the south and the independents (Villagran and Osorno) in the east. In June 1812 the three leaders of the Supreme Junta, Rayón, Liceaga and Verduzco, split their forces in turn into three separate commands. Max assigned various validation stamps to these different leaders, based on format and host coin. With no mint stamp or counterstamp known for Verduzco - how, Max asked, did he pay his troops, and what did he do with the bullion he captured. Max suggested that what is currently known as the Chilpinango type A stamp might be Verduzco's mint stamp. This supposition is supported by the fact that it is often seen on coins alongside Morelos counterstamps, and Father Verduzco was ideologically and geographically close to Morelos.

Max interspersed his talk with interesting anecdotes about the different personages involved. Finally, he drew our attention to the various counterstamps that have yet to be identified and pointed out the amount of work still to be done.

Kent Ponterio offered what he described as a "brief overview" of the "cob" coinage of Philip II and Philip III. Kent began by explaining how cobs were struck on planchets cut from a bar of silver, then stated that during the reign of Philip II a new coinage design was adopted with the great shield of the House of Hapsburg on the obverse and the cross of Jerusalem with lions and castles in the quadrants on the reverse, a design that lasted until the introduction of "milled" coinage in 1732.

To demonstrate how to distinguish an undated coin of Philip III from that of a Philip II when there is no visible ordinal for the king, Kent pointed out subtle differences in the appearance of the crown and of the great shield. Most Philip II cobs exhibit a crown that is attached to the top of the shield without a lower arc, whereas for Philip III most examples display a crown with a looped or arched bottom sitting above the shield (though there are a couple of exceptions at the transition from Philip II to Philip III). Secondly the arms of Naples and Sicily present in the Hapsburg shield have four vertical lines in Phillip II and three vertical lines in Phillip III. Again an exception comes right at the end of the rule of Philip II and overlaps with the first coinage of Philip III.

Kent then moved on to the half real where the placement of the "V" of the monogram "PHILLIPVS" distinguishes the coinage of the two monarchs.

Finally Kent took us through a lavishly illustrated exposition of eight reales. These can be tracked and sequenced through a slow debasement or digression of style. At the beginning of Philip II's reign the dies are neatly made with punches of good style, probably produced in Spain. Slowly this style begins to deteriorate, perhaps most notably when one examines the style of the lions on the reverse. Coins produced during the office of the first assayer "O" exhibit well designed lions standing upright on their hind legs but continually during the reign of Philip II and entering the reign of Philip III the style of these lions becomes debased to a level where they look similar to a monkey or dog. Over time the entire style of these coins digresses, probably as a result of punches breaking and being replaced by punches that were produced locally by engravers who were completely unfamiliar with what a lion actually looks like. The first coinage of



Philip III is virtually identical to the last coinage of Philip II: the only major difference was changing the king's ordinal from "II" to "III". With the exception of the "oD" coinage of Philip III, most of the coinage produced during this later king is from fairly well executed dies of a more refined style.

Elmer Powell's talk was on the paper money of the Mexican Revolution (1910 – 1917). After a brief introduction to the background to the revolution Elmer took us through the various issues made by Carranza and the other revolutionary leaders, by Huerta's banks and the Federal forces besieged in Monterrey, Saltillo and Guaymas, and then through the various attempts to introduce a unified national currency. Elmer complemented his talk with a useful handout plotting the various issues against a timeline of the revolution.



Daniel Sedwick began by stressing the importance of shipwrecks to Mexican numismatics in substantially increasing our knowledge and as a source for the choicest specimens, especially of the higher denominations that were mainly minted for export. Whereas salvaged coins used to be shunned, they are now readily accepted. The highest price realized for a Mexican coin is for a 1695 L 8 Reales Royal, whilst the second, a Carlos y Juana 8 Reales struck in 1538, is effectively the first silver dollar of all the Americas: both came from shipwrecks. Dateable cobs are common and collectable only because of shipwrecks, whilst thousands of bust types had been salvaged and certain rarities are only available from wrecks. In addition, chemical cleaning and re-toning, which are pretty much unacceptable for non-salvaged coins, are a necessity for salvaged coins.

Sedwick ran through a chronological list of shipwrecks with Mexican coins, giving the history of some and the reasons why certain fleets were delayed and overloaded and so susceptible to storms, and how other fell prey to piracy or incompetence. He showed how the sequence of Mexican types and assayers was mirrored in the shipwrecks, and how many previously unknown dates and types had been discovered.

Sedwick also touched on the archaeological and governance issues. He retold the history of the various major salvage companies, and of the attitude of governments such as Spain, Britain and the states of Florida and Texas. The current trend is towards disallowing salvage, in order to preserve history and dissuade looting, but this has certain disadvantages. For

example, when there are thousands of the same type of coin, do museums need more than a few examples?

Commercial salvage companies fund their (highly expensive) operations from the sale of coins, so they have no incentive to search if they cannot sell what they find. So they are penalized, whilst wildcatters are rewarded. Sedwick concluded that salvaging as a source for legitimate coins is currently threatened, and called for governments and salvagers to work together constructively.

Once again David Lisot of Coinweek interviewed many of the participants and a series of videos such as Cory, Elmer (talking about his display) and various dealers on their favourite pieces or how to use eBay, are to be found at www.coinweek.com. David also intends to produce DVDs of some of the lectures.

At a meeting of the board the Directors, as well as reviewing the financial position of the organization, the board discussed publicity, services to members and revenue-generating possibilities, and the online library. It was agreed that a coordinator was needed to take the project forward and Stephen Searle was appointed to the position.



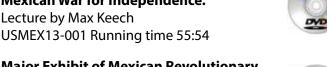
Stephen Searle, Joe Flores, Elmer Powell, John Hughes, Kent Ponterio, Cory Frampton

Once again Coinweek have produced various DVDs of the convention. They are available at \$12 each (plus shipping and handling) and can be ordered from the association website.

Titles available are:



Counterstamps on the Coins of the Mexican War for Independence. Lecture by Max Keech





Major Exhibit of Mexican Revolutionary Coin, Paper Money, & Memorabilia on **Display at USMexNA Convention.**

Elmer Powell who assembled the collection talks about his collection and shows highlights.

USMEX13-002 Running time 19:19



Spanish Colonial Cob Coinage of Philip II & Philip III

Shipwrecks and Mexican Coins.

Lecture by Daniel Frank Sedwick USMEX13-005 Running time 70:26

Lecture by Kent Ponterio USMEX13-006 Running time 32:43



Paper Money of the Mexican Revolution. Lecture by Elmer Powell. USMEX13-003 Running time 30:08



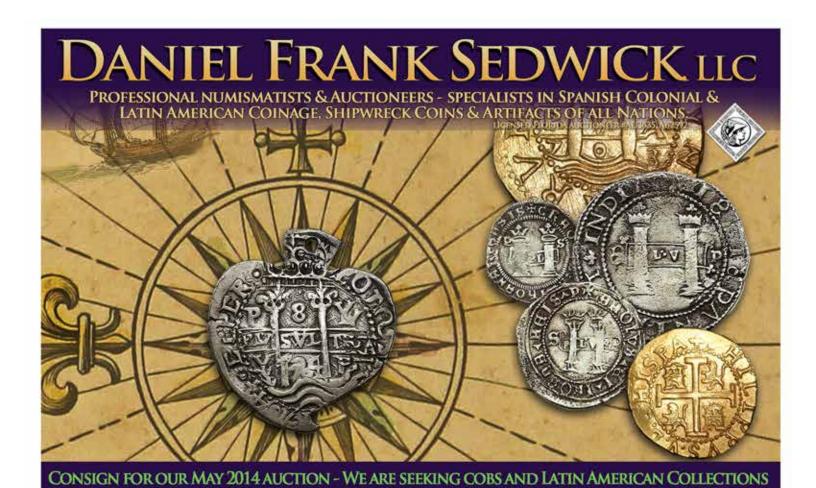
Republica Mexicana **Silver Minor Coinage Die Styles.** Lecture by Dave Busse USMEX13-004 Running time 61:08



US Mexican Numismatic Association Convention Highlights 2013

Interviewer: David Lisot Dealers and collectors specializing in coins of Mexico and Latin America came together to buy, sell, trade and exchange information. Highlights of the show include cool coins and currency, representatives of the Banco de México, young numismatists, dealers talking about eBay and much more. USMEX13-007 Running time 57:00

David Lisot, Executive Producer david@coinweek.com



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THE UNIFICATION OF THE COLONIAL MINTS DURING THE REIGN OF CHARLES III.

by Kent Ponterio



8 Reales and 8 Escudos dated 1771 of the pre 1772 design

During the reign of Charles III (1759-1788) major coinage design changes were introduced in order to unify the various coinage types of Spain's provincial mints. King Charles III assigned this task to Spanish medalist, painter, and line-engraver Tomas Francisco Prieto. The position of Superintendent to all the mints of the kingdom was bestowed upon Prieto with the intent of improving and unifying the coinage types within the Spanish empire. Although some mints were producing similar coinage at this time, this was not the case with all mints. For example in 1771 the mint of Potosi, Bolivia was producing the milled pillar coinage as well as the irregular hand hammered cob coinage.



8 Reales and 8 Escudos dated 1772 of the new design by Prieto

Essentially, Prieto came up with two standard designs; one for the various gold denominations, and a second design for the corresponding denominations in silver. The design for the gold coinage featured the cuirassed portrait of Charles III wearing drapery with a long collar, armor, and the order of the Golden Fleece facing right. The reverse bore the Spanish coat of arms encircled by the order of the Golden Fleece.

The silver denominations, although similar, had subtle yet distinct differences. The portrait of Charles III is depicted wearing a laurel wreath in his hair and the drapery is more pronounced. However, the silver issues lacked the long collar and order of the Golden Fleece. The reverse of the silver issues bears the arms of Castile & Leon with the Pillars of Hercules at either side. The most plausible reason for these two distinct types was to prevent contemporary plating of the silver pieces to pass off in circulation as a gold coin.



Uniface sample or trial strike of the obverse of an 8 Escudos struck in pewter dated 1770. Full denomination sets of these samples/patterns/trial strikes were shipped from Spain to the colonial mints in the New World as samples of the new intended coinage.





Two master dies both signed by Prieto at 6 o'clock with an incuse punch bearing his name "T. PRIETO".

A second punch is present at 12 o'clock that bears the Madrid mint mark with a date of 1770.

These were shipped from Spain to the new world mints along with the samples/patterns/trial strikes in pewter

Upon completion of the new coinage designs, uniface obverse and reverse strikings in pewter along with master dies and hubs were shipped to the colonial mints in Mexico City, Potosi in Bolivia, Santiago in Chile, Bogota and Popayan in Colombia, Guatemala, and Lima in Peru. Although these uniface pewter patterns were shipped to all of the colonial mints, it is impossible to determine which patterns were sent to which mints. The reverse of these uniface pewter strikes are without an identifying mint or assayer's mark that would identify them as being specific to any one mint. Essentially, these uniface pewter strikes served as samples for the provincial mints almost to reference what the new coinage was intended to look like. The above pictures of master dies are quite interesting as well. Master dies like this were shipped to the colonial mints to be used to create punches for the purpose of creating a die. Basic design elements as well as numerals and letters for the legends are arranged in the face of each master die. Soft steel (prior to being hardened) would be worked into these areas, then hardened as a punch to be used later for sinking a die. Similar master dies were sent bearing the newly designed portraiture of the king and were used for making punches in a similar manner. No doubt master dies like these created countless punches for the purpose of die sinking and were probably still in use well into the reign of Ferdinand VII.

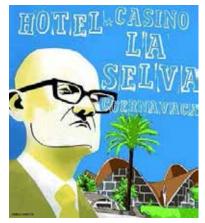
MANUEL SUAREZ'S NOTES IN NATIONAL GOLD, TORREON, COAHUILA 1917 by Hannu Paatela





In its section on revolutionary Coahuila *Mexican Paper Money* list three denominations (1, 5 and 10 pesos, M999-M1001) under the heading "Manuel Suarez. Oro Nacional (National Gold)" and adds the following comment, "These notes are military issues because they were created to pay revolutionary troops by Colonel Manuel Suarez and were signed by Suarez. Francisco Villa would not allow his signature to be placed on the notes under threat of death to Suarez."

This information came from the Villista commander Manuel Suárez (y Suárez) himself, who told it to a group of numismatists when they attended a convention in the hotel that he owned in Cuernavaca in July 1982, though Suárez actually said that he could not contact Villa and believed that Villa would have killed him if he used his name without authorization.



Manuel Suárez outside the Hotel Casino de la Selva

Suárez was born in Spain in 1896 and landed in Veracruz in 1911. He entered the business of buying and selling grain and met with Roque González Garza, a revolutionary who later became the commander of the Conventionalist Army and, in January 1915, the President of Mexico. It is said that Suárez travelled north with Roque González from Veracruz and was introduced at Coahuila to the revolutionary commander Francisco Villa. However, in an interview Suárez recalled that in May 1914 he was captured by Villa's forces and was on the point of being executed for being a *gachupín* (hated Spaniard) when Villa saw him writing a farewell letter, realized he knew how to write, and enrolled him on his staff with the rank of *teniente coronel*. He stayed with Villa for just under a year and took part in battles at Zacatecas, Agua Prieta and Cuesta de Sayula, before being allowed to return to Mexico City. Suárez continued his agricultural grain business, and in later years it was enlarged into a wholesale and banking business. In 1956 he acquired the Hotel Casino 'La Selva' in Cuernavaca.

However, certain factors make one question Suárez's memory (he was 86 at the time).

(a) the notes are dated January 1917. On his own admission, Suárez would not have been with Villa in January 1917. Villa did (unexpectedly) capture Torreón in December 1916 but was only able to hold it for a few weeks, and by this time he had been defeated by the Carrancistas, pursued by Pershing's Punitive Expedition and was in no position to issue any currency, let alone such a well-designed issue as this.

(b) the notes were printed by La Helvetica press, in Avenida 16 de Septiembre, Mexico City. Mexico City at this time was firmly in the hands of the Carranza government.

(c) the vignette on the face has a farmer holding a sheaf of some plant and gazing over a cotton plantation, probably based on a vignette on the 1888 25c Banco Mexicano note from Chihuahua, where the farmer holds a sheaf of hay.

(d) the vignette on the reverse shows a train passing a cotton field, flanked by cotton plants and Atzec imagery.









The Comarca Lagunera, the fertile area surrounding Torreón, was the most important cotton-growing region in Mexico, but would a military issue go to such trouble? Is it not more likely that these were produced for one of the cotton-producing haciendas, and that Suárez was thinking of some other issue?

Can anyone come up with a solution? Please contact me at hpaatela@iname.com.

1899: A TOUGH YEAR TO COLLECT A CENTAVO

by Greg Meyer

I have seen a number of 1899 centavos go through the major auction houses in the past five years and I find myself reflecting on the situation that surrounded their mintage. Only 51,000 were struck over the span of three days starting on 21 December 1899 by a decree of the same date. The dies at this time were of higher quality and with such a short run it is highly unlikely that there should be any die varieties. Neither Pradeau, Utberg, nor Buttrey and Hubbard ever indicated any varieties in the pieces known to them.

1899 is the most faked variety of the smaller Mexican Republic cents. The first report found on a fake of this date is in a Virgil Hancock Numismatist article of April 1969. He reported that the counterfeits were being bought by tourists in Chihuahua at \$10 to \$25. The column has photos of one of the fakes where the source planchet, a 1948 centavo, was still faintly visible on inspection due to rotation of the original coin from the striking 1899 dies and weakness of the over-strike. Hancock noted that when the counterfeiter aligned their original 1899 dies with the 1948 centavo source planchet



properly, the only good indication of the fake were weakness in the coin center and very faint indications of an 1899/8 over-date.

One of the hard issues with the fakes done with the original dies is differentiating what a 'weakness' on the die center of the value side of the coin looks like compared to an original coin. Why is this a problem you might ask? Many coins are going through reputable auctions that have very soft and weak centers, especially at the base of the one value on the wreath side of the coins. A way to address this issue is through analysis of the known 1902/899 over-date. Although this over-date is paired with a Type II eagle die, the

wreath side 1899 dies would have been produced from the same hub as the original 1899 dies. A look at the wreath side die center strike would give us a possible insight into judging how counterfeit softness would appear.

As you can see in the picture to the right, the bottom of the one on the right side does not have the clearly struck outline compared to the rest of the numeral. This die pattern is seen also on the 1899 major sale coins although to a greater extent. So, I am left in a quandary, many of the major auctions coins have weaker center die strikes than what we see from the 1902/899 over-date die. The weakness is one of the two major points to look out for according to Virgil Hancock's observations from the 60s when so many fakes were being pumped out of Chihuahua. There are many obvious fakes that are floating around done from dies or casts that have clearly noticeable style and legend hallmarks delineating that they are not originals. I am listing a few of them here pointing out the differences. The first one below was a struck coin and you can see the cent sign in rotated relief faintly behind the newly struck cent sign.







The one below is a modified date coin that seems to have also been gilted and possibly also varnished.



This centavo is a modified date of the fake die at the bottom of this page. Why modify the date on your fake struck centavo? One can only guess, but maybe it was an attempt to match the drop down of the 99 to more closely match real ones. Note the Type II legend on the eagle side. Notice also that the base of the cactus is missing the extra pad that is present on real centavos of 1899-1905.



The crudeness of the modified date is evident on closer inspection.



This is an over-struck coin. Note the faint wreath outlines below the current wreath. The other easily identifiable feature on this coin are the pinion feathers (long ones) on the eagle. They are almost completely straight without the expected curves and mid-length feathers of the real coin.



The fake below is my favorite. The entire die is redone and largely 98% accurate down to medium details. However, the cent sign style is off by being too thin, the wreath leaves are not defined in their interiors, the legend is of a Type II design which did not start until 1902, although I have heard reports of possible Type II designs occurring in 1901, the cactus is missing an additional pad at its base, the island is not defined under the cactus and finally the details of the oak and laurel leaves on the eagle side of the coin are ill-defined and not always in the correct orientation.

My main concern though is how do we distinguish the re-strikes from the original dies from the contemporary struck coins? The planchet metal is different for one. The mix of 95% Cu: 4% Sn: 1% Zn used from 1899 to 1905 is decidedly different than that used for the 1940s centavo series (95% Cu: 1% Sn: 4% Zn). The coins from the 1940s, when in AU and BU, have a brassier shiny appearance than the redder tone I expect to see from the 1899-1905 series. I have also noticed that in AU one tends to see 'streaking' coloring effects in the metal from the 40s coins and this is usually not seen in the earlier 1899-1905 series and likely comes from a lack of sufficient mixing of the three metals before being rolled into sheets. I have had many discussions with different owners of these coins and one person's view of softness and hints of over-date are definitively not visible to another. Here are some examples of coins commonly thought to be contemporary/original/real 1899 struck coins and I will let the pictures speak for themselves.





Close up pictures of the dates of coins thought to be real are shown below.



There are enough inconsistencies in these '9's where parts appear re-struck and there are hints of other lines in the background that I am at a loss for what to think a proper date for an 1899 should look. Remember that only 51,000 were struck. I really do not think there was enough wear in that limited strike set to warrant re-punching of '9's. I know many will argue about the vagaries of minting and some dies just do not last etc. But, I think Occam's razor applies best in this situation. We know counterfeiters were utilizing the 1899 dies to punch new coins on the many AU type 1 centavo planchets of the 1940s. The chocolate brown centavo seen above is the one that 'looks' like it is of the correct metal ratios, but, how is one to really know?

One way to address those wanting to know for sure that they have a contemporary struck 1899 centavo is to have a non-destructive test done to determine the planchet metal content and ratios. There is an x-ray fluorescence test that would easily determine if there is more zinc than tin in a centavo and that determination would be a clear indication of a re-struck fake. The process is no more injurious to the coin than shining a light would be. I would not even think about buying one of these without proof of its zinc to tin ratios.

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20th CENTURY MEXICO – STUDY OF THE FRANCISCO MADERO 20 CENTAVOS (1974-1983)

by Scott Doll

Introduction

Francisco Madero served as President of Mexico from 1911 to 1913 after he helped overthrow the government of Porfirio Díaz who had ruled Mexico as a dictator for 35 years from 1876 to 1911. Unfortunately for Madero, he was not strong enough as a politician or as a leader to head off what would eventually become one of the bloodiest periods of Mexico and what we now refer to as the Mexican Revolution. The winds of revolution only grew stronger and more violent after Madero's assassination on 22 February 1913 by forces of Victoriano Huerta, a former general under Díaz.

Although Madero was only President for a short period of time, his legacy lives on in coinage. Since his death, the Mexico Mint has immortalized Madero by putting his image on several 20th century coin issues. The Madero 20 centavos is one such coin which was struck in coppernickel and minted from 1974 through 1983 and assigned the Krause-Mischler identification number KM-442.

Back in the March 1999 issue of the USMexNA journal, Ken Potter wrote a short article on the three different reverse bust and lapels found on the Madero 20 centavos issue. Although not all varieties for this series have been widely





documented, many are known and sought out by collectors. This interesting little coin series has a little bit of everything for the collector which includes at least three bust and lapel types, double die varieties, an overdate, date (digit) varieties and lastly, a proof issue which was one of the first proof coins minted at the Mexican Mint. Carlos Amaya's book *Illustrated Price Guide of the Modern Mexican Coins 1905 to Date* currently has the best documentation of the many varieties. The following information is a short summary of the different bust and lapel types, as well as some of the key varieties in this short-lived series.



Type 1 Bust and Lapel (Short Lapel)

The Type 1 Madero 20 centavos was the first bust and lapel type used for this series and was minted from 1974 through 1982. The dominant feature for this type includes a short lapel on Madero as highlighted in the image to the left. The Type 1 has the most widely known documented varieties of the three known bust and lapel types. Some of the most popular varieties among collectors include the double dies. Examples are known to exist for Type 1 coins for every year minted. The most pronounced and collectible double dies exist for years 1977, 1978 and 1979.

Type 1 Double Die Varieties

The following scans help highlight a sample of some of the most noteworthy double dies from the Type 1 bust and lapel.





Type 1: 1977 Double Die Reverse (Photo courtesy of Ms. Soma Gupta and Mr. Rohit Gupta)



Type 1: 1979 Double Die Obverse

The Type 1 also has one of the most interesting overdates ever documented. Instead of a higher year (1982) over a lower year (1981), this Type 1 coin has a lower year (1981) over a higher year (1982). Some believe this occurred due to a need by the mint to strike additional 20 centavos coins in late 1981. With no 1981 dies available for use, the mint apparently used a newly created 1982 die produced for the upcoming year and modified the date which created an obvious 1981 over 1982 overdate.





CHART OF AVAILABLE COINS - TYPE 1

	Type 1 Bust and Lapel	Double Die Obverse (Eagle side)	Double Die Reverse (Bust side)	Overdate	Date (Digit) Attribute
1974	X	Slight Dbl. Die	X		
1975	X	Slight Dbl. Die	Slight Dbl. Die		
1976	X		Slight Dbl. Die		
1977	X	X	X		
1978	X	X	X		
1979	X	X	X		
1980	X		X		
1981	X		Slight Dbl. Die	1981/82	Closed 8
1982	X		Slight Dbl. Die		

Legend

X or Comment

No coins known for this variety.

Coin is known to exist for this date or variety. Comment noted as appropriate.

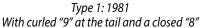
Type 2 Bust and Lapel (Long Lapel)



The Type 2 bust and lapel shows a redesigned lapel where the lapel is now much longer than that used in the Type 1 coins. This attribute is noted in the image to the left. This type can be found in coins minted from 1981 through 1983.

The Type 2 bust and lapel coins have a date (digit) variety for 1981 which is different than what is seen in the Type 1 for the same year and can easily be recognized by a slanted "9" versus a curled "9" in the tail of the digit as well as an open "8" versus a closed "8" in the date.







Type 2: 1981 With slanted "9" at the tail and an open "8"

CHART OF AVAILABLE COINS - TYPE 2

	Type 2 Bust & Lapel	Double Die Obverse (Eagle side)	Double Die Reverse (Bust side)	Overdate	Date (Digit) Attribute
1981	X	Slight Dbl. Die	Slight Dbl. Die		Open 8
1982	X		Slight Dbl. Die		
1983	X	X			Round Top 3

Legend

X or Comment

No coins known for this variety.

Coin is known to exist for this date or variety. Comment noted as appropriate.



Type 3 Bust and Lapel (Long Lapel with "Notch" in the Collar)

The Type 3 bust and lapel struck only during 1983 shows a slightly redesigned Type 2 lapel where there is now a small curved "notch" above the "3" which is the last digit in the date. This attribute is noted in the image to the left.

This type also has a different date (digit) for the year 1983 where the "3" in the date has a flattened top, not a round top as seen on the Type 2 issue.



Type 2: 1983 With a rounded top "3"



Type 3: 1983 With a flat top "3"

Lastly, the Type 3 bust and lapel type also has the only known Madero 20 centavos (KM-442) proof coin minted during this short lived series. Only 998 pieces were reportedly minted.





Type 2: 1983 (Proof) With a flat top "3"

CHART OF AVAILABLE COINS - TYPE 3

	Type 3 Bust & Lapel	Double Die Obverse (Eagle side)	Double Die Reverse (Bust side)	Overdate	Date (Digit) Attribute
1983	X				Flat Top 3
1983	Proof				Flat Top 3

Legend

No coins known for this variety.

X or Comment Coin is known to exist for this date or variety. Comment noted as appropriate.

Scarcity and Summary

Most coins from this series are very common and can be easily found at reasonable prices from coin shops, coin shows and online auctions, however some of the varieties are scarce and can be a challenge to find. The most difficult coins to attain are the many double die varieties which can sometimes be found at unexpectedly low prices since many dealers do not realize what they are or they do not have them catalogued or priced to match their scarcity. Be patient and willing to look through dealer coin boxes or junk boxes and you may be pleasantly surprised when you get one in decent condition. The 1981/82 overdate and the 1983 proof are also relatively scarce coins and will demand higher prices. Once again, be patient and you should be able to find them in various auctions or coin shows. Happy hunting!

Please send any additional information, comments, questions or suggestions you have on this article to Scott Doll at rscottdoll@sbcglobal.net.

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GLORIA FAURE AND THE FIVE PESOS BANCO DE MÉXICO

by Simon Prendergast



In 1975 Miguel Muñoz wrote an article in COINage, vol. 11, no. 11, entitled "The Lady on the Banknote" in which he recounted the story that the central vignette on the face of the early \$5 Banco de México was of Gloria Faure. Gloria and her sister, Laura, originally from Catalonia, Spain, were dancers and actresses who acted in reviews, as well as being "friends" of prominent politicians, including the then Minister of Finance Alberto J. Pani.

While Pani went to New York in 1925 to re-negotiate the Lamont - De la Huerta debt agreement with the Americans on behalf of the Mexican Government, Gloria accompanied him. Pani's extramarital activities then became a political issue in Mexico when opponents used them to attack the administration of President Plutarco Elias Calles. They hired a private detective to shadow the finance minister and the reports of his comings and goings with Gloria Faure

were leaked to the newspapers. The front page of the 14 October edition of the *New York Daily Mirror*, a Hearst tabloid, featured a photograph of Faure, posed with a dress provocatively raised above her knees. An article on page 3 was headlined "Beauty Calls Pani Mexico's "Best Lover" But Gloria Hates Him Now Because He Sent Her Home. Consul Speeds Girl to Border as Government Refuses Action in Case" and explained

"The governments of two nations, of two states and of a great city united yesterday in hustling one demure, if ravishingly beautiful little 19-year-old Mexican senorita out of New York.

Early last evening Senorita Gloria Yuste, also known as Gloria Faure, Mexico City actress, was speeding toward home under the special protection and at the expense of the Mexican Consul General here, a half-brother of President Calles, over a road expressly for her by the State Department of the United States.

She left behind her a chaos that shouts of international complications, Mexican revolutionary stirrings, the plots and counter-plots of Latin American intrigue, AND—

In an upper room of the Waldorf-Astoria, she left a distraught Mexican Secretary of Finance Senor Alberto J. Pani, sadly embarrassed by the petition brought by political enemies here before our Department of Labor, demanding action against him under immigration laws and the Mann White Slave act for allegedly having brought the senorita from Mexico to the Waldorf-Astoria for immoral purposes.

. . .

Early yesterday morning in a huge touring car, one of eight maintained by the Mexican consul general's office, she was bundled over to Elizabeth, N. J. and



there, while wires between Elizabeth and New York, and New York and Washington, were humming over the solution of the dilemma she has caused, Senorita Faure sat in a room of the Hotel Whittmann in Union Square, tapping the ashes from a perfumed and monogrammed cigarette and smiling through languorous half-closed eyes, said to a Daily Mirror reporter in liquid Castilian. "I loved Senor Pani very much. He was a wonderful lover, the most wonderful by far in all of Mexico." The languor dropped and black eyes flashed fire.

"But now I hate him. Why should he drive me out of New York in the middle of the night?"

Later, calmed, she added: "Of course, I knew he was married, but his wife never understood him," and the reporter wondered if she had any thought that as a flapper-philosopher on the subject of running away with other women's husbands she also thought she was being original.

"My Senor Alberto is as wonderful a lover as he is a financier. You do not realize how he can love, how he made shivers go up and down me when he touched his lips with mine. "Go back to him? Never! My lover must love only me, and me always. I can be cast aside but once."

Senorita Faure declaring through an interpreter on leaving: "Do not think bad of me. I am just like any New York girl."

Though nothing developed in the United States, Pani was bitterly attacked in the Mexican Chamber of Deputies, though defended by Calles who told his Deputies that he did not want a Cabinet of eunuchs.

When the \$5 note was issued earlier in 1925 it was rumoured that the *gitana* (gypsy) was in fact a portrait of Gloria Faure. The story was widely believed, encouraged by Gloria herself who kept a photograph of herself in gypsy costume to show visitors. Even when she retired to the Cote d'Azur her house, and the photograph, was an obligatory stop for Mexican tourists.

However, the story was always a myth. In September 1925 the Banco de México had written to the American Bank Note Company enquiring about the origin of the vignette, which suggests both a lack of discipline in their commissioning processes and, perhaps, fears about the rumours that were circulating. The ABNC made enquiries and replied that the vignette was a stock image, engraved on 27 September 1910 by their engraver Robert Savage from a book of lithographs that the company's then president, Mr. Green, had picked up on a trip to Europe. The lithograph depicted an Algerian girl and the vignette was entitled "Ideal Head of an Algerian Girl".

However, this knowledge was lost, so in 1976 Profesora Guadelupe Monroy, who was setting up the bank's numismatic museum, wrote again to the ABNC asking for details on the portrait. The reply repeated that the original engraving had been made in 1910 and was of an Algerian girl.

So the myth was once again debunked, as it has been since, though the legend still lives on in many dealers' lists and catalogues. But questions still remain. Who actually chose this (non-Mexican) image? Did they do so because of some resemblance to a known person? Was the vignette chosen because Pani thought she was the spitting image of his mistress?

Some of this information comes from ABNC correspondence. When the ABNC sold off its archives all the correspondence, deemed worthless, was sent to landfill but some boxes were rescued at the last moment. I am grateful to Rick Ponterio and Stack's-Bower Ponterio for giving me the opportunities to study these files. I am also extremely grateful to Stephen Searle for taking the trouble to track down the original *Daily Mirror* article in the New York Public Library.

EX-PRESIDENT HUERTA'S ABORTIVE ISSUE

by Elmer Powell

In the June 2013 issue of the journal, in an article entitled "The American Bank Note Company-The Old Floozie" Simon Prendergast wrote of a tentative issue that the ABNC prepared for ex-President Victoriano Huerta when he planned a comeback in 1915 and suggested that no notes were known.

In fact this issue is listed in the Distrito Federal section of our *Mexican Paper Money* under the Gobierno Federal de la Republica Mexicana (M1267 to M1278). The tell-tale signs are the uncommon titles of the proposed signatories (PRESIDENTE INTERINO, AGENTE FINANCIERO and SECRETARIO DE LA GUERRA), the dateline (TERRITORIO NACIONAL, 10 DE AGOSTO DE 1915) and the condition that the notes would be redeemed once the Tesorería de la Federación had been established in Mexico City, all of which are mentioned in Simon's article.

All that remains of this issue are black and white face proofs and multi-colored face and back proofs of six denominations: one, two, five, ten, twenty, fifty and one hundred pesos.



\$2 face proof

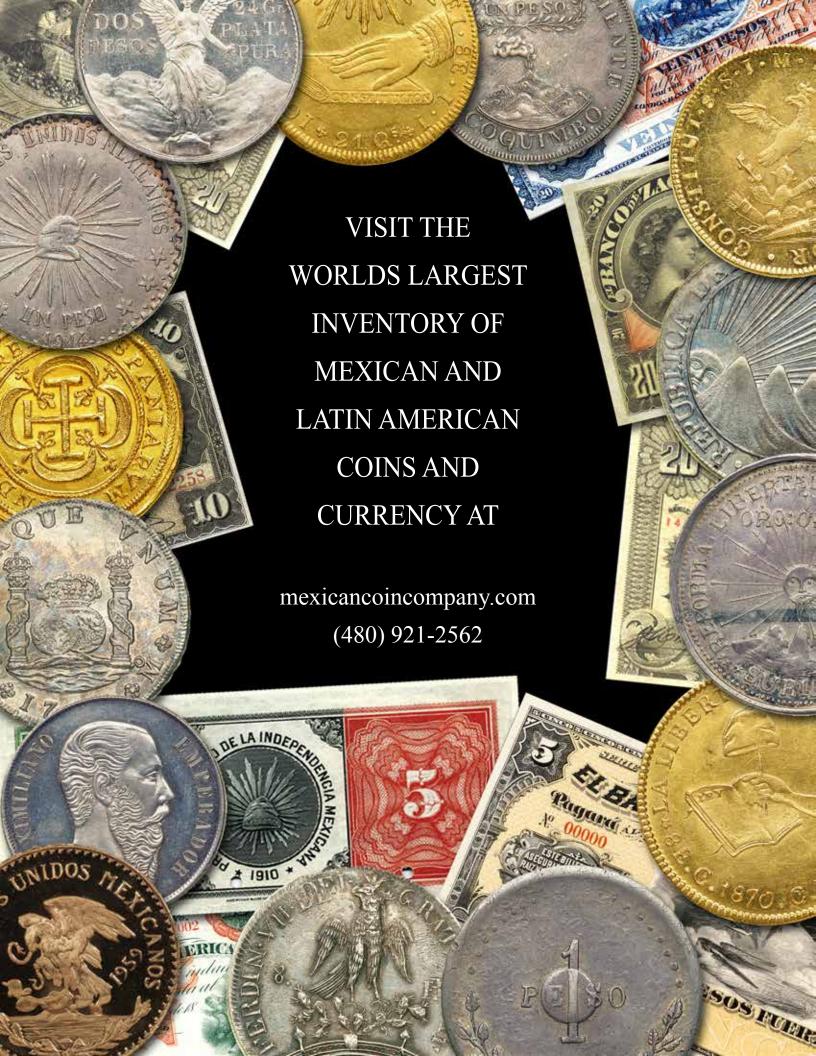


\$10 face proof

All the backs carry central vignettes of females, chosen from ABNC's stock of designs. But who is that on the twenty pesos note?



Why, it's Gloria Faure, a decade before her escapades with Minister Pani.



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