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## COVER IMAGE

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The cover shows two of the five different hand seals used in the design of Sonoran postage stamps and currency. As detailed in his article on page 6 Robert Perigoe has used the differences between these hand seals as part of his investigation to identify the sequence for the printing of the Estado de Sonora fractional notes.



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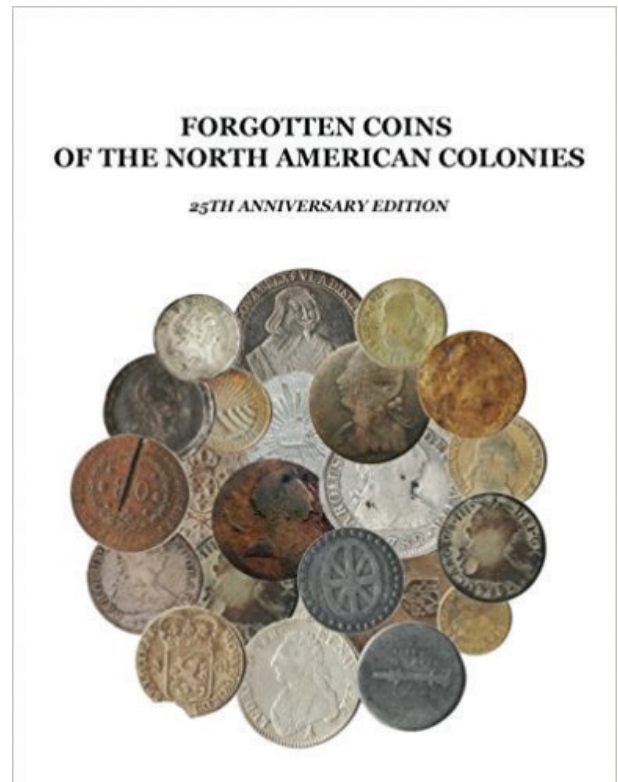


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## Forgotten Coins of the North American Colonies - 25th Anniversary Edition

John Lorenzo has published an update to the 1992 Anton book *Forgotten Coins of the North American Colonies*. John writes, "Since the initial book on the Forgotten Coins of the North American Colonies was published there has been much advancement of these contemporary counterfeits by American and foreign collectors. This book is not so much a research exercise into new areas of contemporary counterfeit collecting but a tribute to an individual who started many people in collecting these coins when at this time in 1992 few if any collectors thought of collecting contemporary counterfeits. Today most collectors of any advanced collecting interest have associated contemporary counterfeits in their collection. Today if I do meet a collector with no contemporary counterfeits in their collection I do question how advanced this collector is or putting it more plainly his "breadth" of knowledge in his field of collecting. Contemporary Counterfeits sort of rounds out the collector in his collecting pursuits and distinguishes him from just being a simple minded accumulator. The purpose of this book is to discuss certain areas that the author is familiar with and to bring this information to its current level of understanding. A good definition is a definition we used for the Counterfeit Portrait Eight-Reales book released in September 2014. A Contemporary Counterfeit is defined as a spurious coin made to circulate alongside originals in day to day commerce at the same value, regardless of



face value or design type.

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In this book I discuss the Canadian Blacksmiths, Spanish/American counterfeits (i.e., Kleeberg Two Reales and the Gurney/Nichols/Lorenzo Eight Reales), English and Irish Halfpence/Farthing contemporary counterfeits principally sold in the Stacks 2008 Michael Ringo Collection and other brief treatments of counterfeits mentioned in the *Forgotten Book*."

John adds, "I purposely requested high end glossy type paper for this book and color on most coin pictures which many encompass a 1/2 page to mimic all the different metal alloys such as silver, brass, copper and gold in their true colors based on their respective XRF analyses. More than a thousand coins have had individual XRF analyses performed."

The book is available as a hardback for around \$60 or as a Kindle download.

# LETTER TO THE EDITOR

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Dear Sirs,

Enclosed is my renewal check for another year of USMexNa. I really like what you have done with the magazine and the types of articles that are written.

I do have a suggestion about future features. A high percentage of the members are dealers and historians relating to the Coins of Mexico. These are people with a great deal of expertise in the coins and various types. They also have a large number of resources that are not available to the average collector. In light of this I am suggesting a Q&A section. The way I foresee it is that a person would send in a question regarding a coin or banknote including a photo. If the editor merits the question of being worthy it could be featured in the next issue for comment by members that are knowledgeable in that area. This way the editorial staff would not be tasked with researching a subject but members with expertise in the matter could answer. Also a person asking a question could possibly leave an e-mail address and receive answers that way if desired.

I have been collecting for a number of years and from time to time I have run across an oddity that I cannot get resolved. I take it to various coin shows and I get a number of answers but no serious results. For instance I have a 5 peso coin that was struck in silver but I have a specimen that is supposed to be copper nickel. I sent it to ANACS for their opinion but all they did was grade it and they would not make any other comment. I have asked over the years if this is a specimen or error but I cannot find an answer but I bet somebody associated with the association has some insight into this.

Anyway, a suggestion. Thanks for listening and keep up the good work.

Kurt



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# SONORAN PROVISIONAL CURRENCY: A FORENSIC APPROACH

## PART VII: THE FRACTIONAL NOTES OF 5, 10, 25 AND 50 CENTAVOS

by Robert Perigoe

In previous articles in this journal (March 2012 through to March 2013) I discussed the print layout for the one, five and ten pesos notes of the Estado de Sonora provisional issue. In this article I complete the sequence by analyzing the fractional denominations.

### Introduction

I have to point out at the outset that the following analysis is based on a very small sample of centavo notes. Therefore, I can only present a reasonable hypothesis as to how these were printed. However, I have made important basic assumptions on the basis of my previous comprehensive work on the peso issues, and the fact that the printers were the same people at the same time and place. While I am embarrassed by my paltry holdings, I am heartened by the fact that I was nonetheless able to spot vital patterns. My hypothesis is based only on consistencies in the sample, and the assumption that they prevailed in the total population.

I also must issue a warning that I was able to, and had to, rely on my research on the contemporary Sonoran revenue stamps in consolidating my theories. Insights stemming from this background rear their heads before I conclude.

The centavo notes were printed on letter size paper, using four print positions. Watermarks show that the 25 and 50 centavos notes were oriented vertically on the sheet (as were the peso notes), and that the 5 and 10 centavos notes were printed horizontally on each sheet, so that a single sheet of paper could accommodate eight notes. As was the case with each peso series, for each print position, one of five different state seals was printed in the same color as the serial number, and if the seal can be identified, the print position can be determined.

Generally, the numbering system can also provide another method of determining the position, although the systems sometimes shift. If the peso print runs are any indication, the top position normally has the lowest quarter of the serial numbers, followed sequentially by the upper middle, lower middle, and bottom positions.

Typically, a straight-forward method of identifying the print positions utilizes the distinctions in the large eagle seals on notes large enough to accommodate them. This is not the case with either low value centavos notes. That pretty much leaves the colored state seals or underlying printing quirks in the background design as the last remaining option for determining position.

I will refer to the four series as first, second, third and fourth; the five colored seals as 1, 2, 3, 4 and 5; and the four printing type varieties (or print positions) as A (top), B (upper middle), C (lower middle), and D (bottom). I had to follow this regimen during my research to avoid making mistakes because of confusion.

### FIVE CENTAVOS

This is the first of the three issues that used the red state seals, bearing a hand holding a torch, usually referred to as hand seals or torch seals. My study group was meager. It included 36 examples, of which 17 are actual notes. Nineteen are reproductions, albeit four different types, but most of them (11) represent identical print runs and positions.



*5 centavos front*



*5 centavos back*



Apparently there were 25 print runs of 1,000 sheets.

The Randall signature is positioned differently relative to the corner on each of the four print positions. Examination of the space between the signature and the two frame lines is the key. My rule of thumb is to say the signature clears the frame line if the space between the two would accommodate another line of the same thickness. I say the signature almost touches the frame line when it may be too close to call, but there is certainly not enough room to squeeze in another line between them. In Position A (the Top), the signature clears both frames. In Position B (the Upper Middle) it almost touches both frames. In Position C (the Lower Middle), it almost touches the right frame, but clears the bottom. In Position D (the Bottom), it clears the right frame but almost touches the bottom.



Position A



Position B



Position C



Position D

Another foolproof way to identify the four positions is to examine the background printing. For decades these peculiar cross patterns have enabled (or plagued) any detailed study of the many issues of typeset Sonoran postal stamps or fiscal stamps of the revolution. The pattern of the crosses is clearly set out in Follansbee's work. "The type elements composing the background show an X surrounded by four little circles, one of which is further from the center than the other three. In the settings given below, each type element is referred to by its orientation." (*Op. cit.* in Part I)



Type T



Type L



Type B



Type R

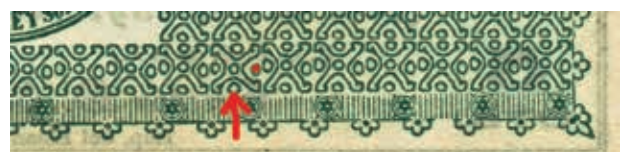
These crosses are found in the background of the reverse sides of these notes. (These types should not be confused with print positions, although B does appear in both.) In all four positions, every cross is typically type B. In Position A, there is no exception to the pattern. However, in the next three positions, there is one exception each time. In Position B, in the 3<sup>rd</sup> row from the top, 2<sup>nd</sup> column from the right, the cross is type L. In Position C, in the top row, 2<sup>nd</sup> column from the left, the cross is type R. In Position D, in the bottom row, 7<sup>th</sup> column from the right, the cross is type R.



Position C



Position B



Position D





Type 1

Type 2

Type 3

Type 4

Type 5

The five different hand seals are shown above. The images on the stamps are considerably clearer than those that appear on the currency, which tend to be too heavily inked to show detail. (It is interesting to note that there were also some large swaths of over-inking on the red mountain seals in series 4 of the five peso notes printed later on.) It is not unusual to be satisfied with identifying the outer shape of the seal, if there is a bump or a notch. Some other differences that may be discernible include the shape of the shadow of the fingers on the hand, the shading on the ribbon at the bottom, or the shape of the leaves on the laurel branch at the left.

Hand seal type 2 is found in Position A, type 3 in Position B, type 4 in Position C, and type 5 in position D. However, they are typically far too hard to distinguish to be of much use in determining the print position.

## TEN CENTAVOS

This study group included 24 examples, but only seven are actual notes, while 17 are reproductions, and another group of seven is from the same run and print position.



10 centavos front



10 centavos back



Type 1

Type 2

Type 3

Type 4

Type 5



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This issue marked the final appearance of the mountain seals that had previously been utilized on the pesos series. I am once again presenting examples of the five different seals as they appeared in the contemporary revenue stamps. The printing on the revenue stamps is complicated by obscuring black printing of words and borders, and somewhat further by intruding colored backgrounds which can be easily ignored. The good news in the illustration is that the printing of the seals on the stamps is much clearer than on the currency.

In this issue, Seal type 1 appears in Position A (Top), Seal type 5 in Position B (Upper Middle), Seal type 2 in Position C (Lower Middle), and Seal type 4 in Position D (Bottom). The sample is consistent with an initial setting of 25 print runs of 100 sheets, followed by a second setting of 20 runs of 500 sheets.

### Print Positions

There are several other ways to identify the four positions, and if remainders or replacement notes are ever encountered, they are the only choice.

The Randall signature is positioned differently relative to the corner on each position, in the same print positions as occurred in the five centavos notes, and the differentiation is not repeated here.

The kind of **X** and circle background printing encountered on the reverse of the five centavos note is found on both sides of this note. In fact, the reverse of the ten centavos note has the same characteristics as the reverse of the five centavos, and the print position can be determined in the same way. Only the ink color is different.

The front of the ten centavos provides additional positional identification clues. Once again, all **X** and circles are type B unless indicated below. I will consider each front position in turn, starting with the bottom, so I can save the best until last.



*Illustration of 10c bottom front position cross type R*



*Illustration of 10c lower middle position cross type R*



*Illustration of 10c upper middle position cross type R*

On the front of Position D, cross type R can be found in the 6<sup>th</sup> row down and 5<sup>th</sup> column from the left, if the mountain seal allows it to be seen. On the front of Position C, cross type R appears in the 6<sup>th</sup> row from the top and 6<sup>th</sup> column from the right. On the front of Position C, cross type R can be found in the 3<sup>rd</sup> row from the top, at the far right.



Position A displays no cross aberrations on its back, but who wants to check to see if that is so? On the front, on the other hand, the top row is a typesetter's dream, using three of the four types of background crosses (missing type L). Identified types are highlighted with green dots in the illustration below. They are very difficult to identify at the left of the note. On the right, partially obscured by the large number 10, there are four of the routine type B crosses. But



peeking over the large Sonora there are six of the type T crosses. Perhaps the design elements were spilled and then inserted randomly. This may appear to be bizarre, but it pales in comparison to the machinations that followed in many stamp issues and those who study them. This is one reason I moved into the currency collecting arena.

## TWENTY FIVE CENTAVOS AND FIFTY CENTAVOS

The sample of 25 centavo notes sounds somewhat promising, with 38 separate examples for the four series. However, only two of these are actual notes, the rest being reproductions. The 50 centavos study group, on the other hand, sounds like a trove. There are a total of 69 notes represented, and 45 of them are actuals, not reproductions. Unfortunately, almost all of those (37) are from the fourth series, leaving just five actual notes in the first three series combined.

These two denominations appear to have been printed together, judging by the apparent consistency in seal placements and numbering patterns. They still differ in their basic printing characteristics.

## TWENTY FIVE CENTAVOS

### First Series



*25 centavos First Series front*

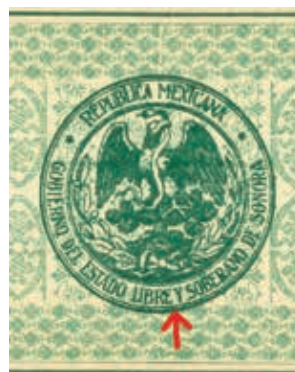


*25 centavos First Series back*

The easiest way to identify the four different plate positions is by examining the eagle seal on the reverse of the note.



*Small - With Spot*



*Small - No Spot*



*Normal 'C'*



*Broken 'C'*

In Position A, the eagle seal is Small – With Spot. In Position B, it is Small – No Spot. In Position C, it is Large – Normal 'C'. In Position D, it is Large – Broken 'C'.

The front of the note also affords certain tedious type-setting distinctions that enable identification of the printing positions. Only in Position A is the font of the '2' in '25cts.' the correct size in both of the left corners. It is the wrong size in one corner or the other in the other positions. In Position B, the uprights of the 'P' in 'PAGARA' and the 'D' in 'ESTADO' are aligned on both sides. In Position C, the diagonal stroke of the 'R' in Sonora does not extend below the print line whereas it does in the other positions. And only in Position D is the comma after 'HERMOSILLO' centered above the space to the left of the 'S' in 'DE LA S.'. Suddenly, the eagle seal is a very attractive tell.

The hand seals used are types 5, 2, 3, and 1, appearing in Positions A through D respectively.

It is likely that each of the four series of 25 centavo notes was printed in a single setting of 100 runs of 100 sheets.

## Second through Fourth Series

The key difference between the first series and the three that followed is that their print area had to be slightly longer to provide room for the series number to be displayed, which also meant there was less space available for margins.



*25 centavos First Series front*



*25 centavos later Series front*

In the second through fourth series, there was a change in the distribution of the eagle seals on the backs used in all four print positions. On Position A, the eagle seal is now Large – Broken 'C'. On B, it became Large – Normal 'C'. On C, it is now Small – With Spot. And D now sports Small - No Spot.

On the fronts, the distinguishing features outlined for Positions C and D in the first series remained the same. In Positions A and B, changes were made that remained in place for all three remaining series. In Position B, the top of the cap of the '5' in '25 cts.' in the lower left corner is straight, whereas on the other three Positions it is curved. Position A simply shows none of the other tells.

The hand seals used for both the second and third series are now types 2, 3, 4 and 1, appearing in Positions A through D respectively. This is a strong indication that these two series were part of the same print session.

For the fourth series, the same four hand seals are used, but transposed. Types 4, 1, 2, 3 are now found in Positions A through D respectively. This change strongly implies an interruption before this final print session. The probable reason will be discussed in the Summary.

## FIFTY CENTAVOS

### First Series



*50 centavos First Series front*



*50 centavos First Series back*





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The identifying characteristic of the four printing positions is virtually the same as for the 25 centavos in its first series. The descriptions of the reverse can be referenced above.

The front of the note mirrors most of the telltale features of its 25c companion, so the descriptions are not repeated here for Positions B, C and D. Position A is free of any of the distinctions in the other three.

The selection and location of the hand seals is also identical to the 25c. Once again, the hand seals used are types 5, 2, 3, and 1, appearing in Positions A through D respectively.

Presumably, the print runs also mirror those set out for the 25 centavos note.

## Second Series through the Fourth

Apparently, the final three of the four series were also produced in lockstep with those of the 25 centavos issue.



*50 centavos First Series front*



*50 centavos later Series front*

Again, the print area in these series was extended sufficiently to accommodate the series number. All of the other attributes of the 25 centavos enabling the distinction between the four print positions are shared by the 50 centavos issue, and the hand seals are located in the same way.

There is, however one minor glitch in the serial numbering that shifts within the second series. For some reason, the serial numbering devices themselves became transposed after the first 8,000 notes were printed. (The change did not affect the type of number sign or hand seal used.) The sample strongly suggests that the devices moved in such a way that the top and upper middle ones appeared in the lower middle and bottom spots, and vice versa. This aberration is evidence of the fact that there may well be others, and numbering is not a reliable position indicator.

## Summary

To put this whole exercise in perspective, I have compiled a chart that summarizes the conclusions I reached in regard to identifying the seals used in these printings. I wanted to make clear the assumptions I made along the way, while also displaying the patterns that emerged and guided how I filled in the blanks. I always opted for the simplest explanation I could find. The seals are not only numbered, but were color coded so that patterns and repetitions emerged.



# KNOWN OR DEDUCED COLORED SEALS USED IN SONORAN CENTAVO ISSUES BY SEAL NUMBER

		HAND SEALS								MOUNTAIN
Sheet Position	FIRST SERIES		SECOND SERIES		THIRD SERIES		FOURTH SERIES			
	50c	25c	50c	25c	50c	25c	50c	25c	5c	10c
Top	<b>5</b>	5	<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>1</b>
Upper Middle	<b>2</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3*</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>5</b>
Lower Middle	<b>3</b>	<b>3</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>2</b>
Bottom	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>4</b>

Type numbers of seals found on original notes shown in bold black ink.

Type numbers of seals found on copied notes shown in regular black ink, smaller font.

Assumed type numbers for unknown seals shown in italics in bold gray ink.

\* indicates have actual remainder (without seal)

In any event, the foregoing framework formed the basis for identifying the collectible varieties in the centavos series as summarized below.

## REGULARLY ISSUED GENUINE NOTES OF INTEREST TO THE SERIOUS COLLECTOR

### Five centavos

Series	Position	Hand Seal Type	Randall Signature on Front	Type B Background crosses on reverse
	A	2	Easily clears both frames	No exception
	B	3	Almost touches both frames	One exception, 3rd row from top, 2nd from right is Type L
	C	4	Almost touches right frame	One exception, top row, 2nd from left is Type R
	D	5	Almost touches bottom frame	One exception, bottom row, 7th from right is Type R

### Ten centavos

Series	Position	MoutainSeal Type	Randall Signature on Front	Type B Background crosses on reverse
	A	2	Easily clears both frames	No exception
	B	3	Almost touches both frames	One exception, 3rd row from top, 2nd from right is Type L
	C	4	Almost touches right frame	One exception, top row, 2nd from left is Type R
	D	5	Almost touches bottom frame	One exception, bottom row, 7th from right is Type R

## Twenty-five centavos

Series	Position	Hand Seal Type	Eagle Seal on Reverse	Printing on front
1	A	5	Small with spot	Font of 2 in both 25 cts at left is correct size
	B	2	Small, no spot	Uprights of P in PAGARA and D in ESTADO aligned on both sides
	C	3	Large-normal 'C'	Diagonal stroke of R in SONORA does not extend below print line
	D	1	Large-broken 'C'	Comma after HERMOSILLO is above space to left of S in DE LA S
2	A	2	Large-broken 'C'	None of the three aberrations below
	B	3	Large-normal 'C'	Top of cap of 5 in 25 cts in lower left corner is not curved
	C	4	Small with spot	Diagonal stroke of R in SONORA does not extend below print line
	D	1	Small, no spot	Comma after HERMOSILLO is above space to left of S in DE LA S
3	A	2	Large-broken 'C'	None of the three aberrations below
	B	3	Large-normal 'C'	Top of cap of 5 in 25 cts in lower left corner is not curved
	C	4	Small with spot	Diagonal stroke of R in SONORA does not extend below print line
	D	1	Small, no spot	Comma after HERMOSILLO is above space to left of S in DE LA S
4	A	4	Large-broken 'C'	None of the three aberrations below
	B	1	Large-normal 'C'	Top of cap of 5 in 25 cts in lower left corner is not curved
	C	2	Small with spot	Diagonal stroke of R in SONORA does not extend below print line
	D	3	Small, no spot	Comma after HERMOSILLO is above space to left of S in DE LA S

## Fifty centavos

Series	Position	Hand Seal Type	Eagle Seal on Reverse	Printing on front
1	A	5	Small with spot	None of the three aberrations below
	B	2	Small, no spot	Uprights of P in PAGARA and D in ESTADO are aligned on right sides
	C	3	Large-normal 'C'	Diagonal stroke of R in SONORA does not extend below print line
	D	1	Large-broken 'C'	Comma after HERMOSILLO is above space to left of S in DE LA S
2	A	2	Large-broken 'C'	None of the three aberrations below
	B	3	Large-normal 'C'	Uprights of P in PAGARA and D in ESTADO are aligned on right sides
	C	4	Small with spot	Diagonal stroke of R in SONORA does not extend below print line
	D	1	Small, no spot	Comma after HERMOSILLO is above space to left of S in DE LA S



3	A	2	Large-broken 'C'	None of the three aberrations below
	B	3	Large-normal 'C'	Uprights of P in PAGARA and D in ESTADO are aligned on right sides
	C	4	Small with spot	Diagonal stroke of R in SONORA does not extend below print line
	D	1	Small, no spot	Comma after HERMOSILLO is above space to left of S in DE LA S
4	A	4	Large-broken 'C'	None of the three aberrations below
	B	1	Large-normal 'C'	Uprights of P in PAGARA and D in ESTADO are aligned on right sides
	C	2	Small with spot	Diagonal stroke of R in SONORA does not extend below print line
	D	3	Small, no spot	Comma after HERMOSILLO is above space to left of S in DE LA S

After performing the above analysis of the centavos, I am now in a position to combine the centavos and pesos data to see the whole story. There is a clear chronology, although undated as far as I know, where the plate positions for the large, colored, mountain seals and hand seals shifted print positions on Sonoran revenue stamps. I have identified five separate periods of revenue stamp production. In each period, the hand seals and mountain seals maintained one order, beginning with the order 12345 that I have used to identify them in my analysis of the contemporary currency. For some reason, the order of the mountain seals changed after each interruption. A better question is why the order of the hand seals remained constant, and I have to assume that their print blocks were designed only to fit the stamp printing mechanism in one specific configuration.

The logical explanation for the interruptions is that the seals were needed for the four separate episodes of currency production. The back-and-forth fits neatly, and comports with the printing consignment dates that are known for the currency. By the same token, every return to revenue stamp production meant starting afresh in mounting the seals on the currency. While the consignment data provides valuable knowledge of the delivery dates of completed currency, the shifting seals provide insights into the actual production schedule.

Prior to the first usage of the seals for currency printing, revenue stamp production thrived, with eight issues totaling 33 different stamps, along with a Sinaloa essay of another ten. Production was interrupted by the need for currency use at the beginning of a new issue, just after the entire run of the first value in that issue (one centavo) was completed. As mentioned above, the mountain seals order was 12345 in this first usage.

The return to the second period of revenue stamp production is evidenced by a change in the mountain seal order to 14253. This session was interrupted by the second usage for currency needs before the print run for the next value in the issue (two centavos) was even finished. A new mountain seal order ( 53124) surfaces in the third stamp production period, beginning with the rest of the curtailed two centavo value and the final two values in that issue, along with two other issues for a total of 19 different stamps before the third usage for currency. The mountain seals were once again made available, in a new order (24315), for the fourth stamp printing usage - the two largest values (50 pesos and 100 pesos) - before returning to currency usage for the fourth and last time. The fifth period of revenue stamps was the swan song for the Sonoran mountain seals, with the final order of 45312. However, they did, ultimately, make their way into a postal essay for use in Sinaloa, and not without a parting shot, a new mountain seal order of 35142.

## Conclusion

The currency printing hypothesis presented herein, arranged in an order conforming to known consignment dates, apparently dovetails with the most likely progression of revenue stamps production. This is especially gratifying and is certainly a welcome surprise. It is satisfying to have graduated from having too few pieces of the jigsaw puzzle to make out the final image to producing a working model that would provide a complete picture.

I hope that my working hypothesis will prove useful to collectors of this issue. Either in the form of scans or actual notes, I am actively seeking to add to my sample of these centavo notes, whether they prove me to be right, or wrong with an opportunity to get it right. At the same time, I would be happy to assist in identifying any troublesome mountain or hand seals. My contact information is [robertperigoe@gmail.com](mailto:robertperigoe@gmail.com).

**PROBABLE PRINTING CHRONOLOGY OF PESOS AND CENTAVOS CURRENCY ISSUES**  
Combining Known Deliveries and Concurrent Printing Demand for Revenue Stamps

Consignment of Provisional Estado de Sonora Issue							Theoretical Seals Printing Session on		Mountain Seals Order
Release Date with Seals	Quantity	\$	Series	from	to	Value \$,000	Currency	Revenues	Revenues
								1st	12345
11-Sep-1913	40,000	0.25		1	40000	10	1st		
11-Sep-1913	40,000	0.50		1	40000	20	"		
11-Sep-1913	15,000	5.00		1	15000	75	"		
13-Sep-1913	7,500	10.00		1	7500	75	"		
19-Sep-1913	20,000	1.00		1	20000	20	"		
21-Oct-1913	6,000	10.00	2	1	6000	60	"		
22-Oct-1913	40,000	0.25	2	1	40000	10	"		
22-Oct-1913	40,000	0.50	2	1	40000	20	"		
22-Oct-1913	1,500	10.00	2	6001	7500	15	"		
8-Nov-1913	18,000	0.50	3	1	18000	9	"		
8-Nov-1913	600	10.00	3	1	600	6	"		
12-Nov-1913	2,000	10.00	3	601	2600	20	"		
29-Nov-1913	40,000	0.25	3	1	40000	10	"		
29-Nov-1913	22,000	0.50	3	18001	40000	11	"		
14-Mar-1914	4,900	10.00	3	2601	7500	49	"		
24-Sep-1914	7,500	10.00	4	1	7500	75	"		
								2nd	14253
24-Oct-1913	2,000	5.00	2	1	2000	10	2nd		
29-Oct-1913	5,000	5.00	2	2001	7000	25	"		
1-Nov-1913	2,000	5.00	2	7001	9000	10	"		
5-Nov-1913	5,000	5.00	2	9001	14000	25	"		
8-Nov-1913	1,000	5.00	2	14001	15000	5	"		
25-Feb-1914	40,000	0.25	4	1	40000	10	"		
25-Feb-1914	40,000	0.50	4	1	40000	20	"		
25-Feb-1914	100,000	0.05		1	100000	5	"		
25-Feb-1914	50,000	0.10		1	50000	5	"		
								3rd	53124
4-Mar-1914	20,000	1.00	2	1	20000	20	3rd		
								4th	24315
31-Aug-1914	20,000	1.00	3	1	20000	20	4th		
31-Aug-1914	20,000	1.00	4	1	20000	20	"		
24-Sep-1914	15,000	5.00	3	1	15000	75	"		
24-Sep-1914	15,000	5.00	4	1	15000	75	"		
								5th	45312
								6th	35142
TOTAL						810			



## WISH YOU WERE HERE

by Simon Prendergast

It has not taken long for me to breach my Self-denying Ordinance, and this “filler” is still about paper currency, but since the Convention in October I have been in Mexico, visiting local state and municipal archives, and this is a sort of progress report.

Most of these archives are easily accessible by the public, without any formality apart from signing a register. So far, on this trip, only the Archivo Histórico y Museo de Minería (Historic Archive and Museum of Mining) in Pachuca has made me write a request to the Directora, produce a couple of portrait photographs and wait a couple of days before I was approved. Most also have some written inventory, ranging from incredibly detailed to painfully uninformative, which you consult to decide which boxes (*cajas*) or folders (*expedientes*) you want them to produce, though occasionally I have been allowed to go and sort through the stacks.

Again, staff are almost always extremely obliging and inevitably chuffed that someone has come from England to visit their institution. They are also extremely tolerant of my difficulty in making myself understood in Spanish: the staff in the state archive in Durango resolved to learn English before I visited them again.

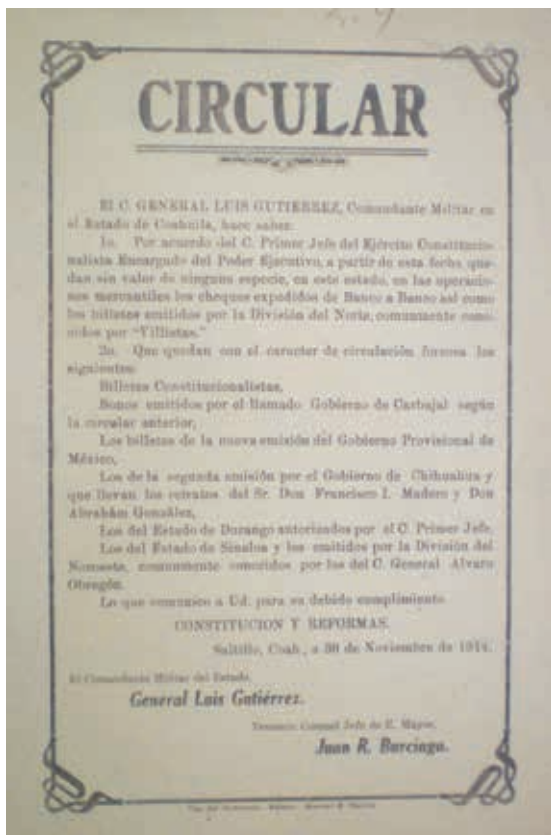
Strangely, technology has made the process of actually consulting archives much slower. On my first visit in 1991, restricted to pencil and paper, I would speed-read a folder and make a few notes, though, unless there was a photocopier, I did have laboriously to write out all the important texts, decrees and circulars. Now, when I revisit, I fill in the gaps in my notes, type out in full much of the documentation (partly anal, partly because some nuance might appear later) and take photographs of the rest, to transcribe once I am back in England. I have to transfer each batch of photographs from my camera to my laptop, check to make sure that they are legible (and retake any that are not), and assign some sort of numbering before I hand back a folder. So all-in-all a much more time-consuming process.

Also, in 1991 I would spend a lot of time travelling, frequently arriving at a place, seeing if they had an archive (no Google then), then getting back on the bus, and less time staying put. Now I spend more time in each place and far less time moving around.

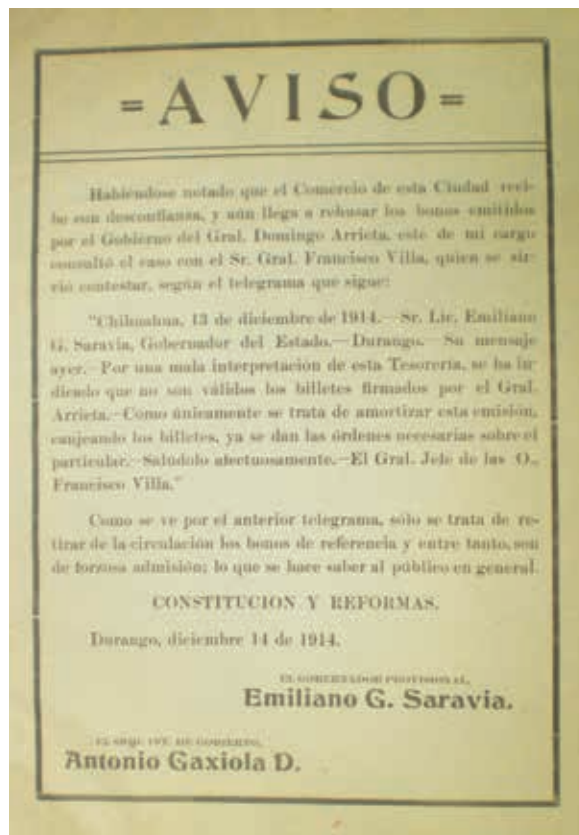
Archives have changed as well. Then, if you wanted to photocopy a document you might have to take it to the store down the street. Now, they usually worry about you handling the documents and face-masks and gloves are de rigueur. When I was in Culiacán for a day in 1992 I just quickly made notes, rather than copying out the local decrees, which I have always regretted since I wanted the full text of Felipe Riveros’ decrees authorizing his issues, with their insistence on quantities, series letters, signatures and colours. When I went back in 2008 they told me that I could not look at the 1913-1916 *Periódicos Oficiales* (the official government gazette) because they were in such a poor state of repair, so I moved on without stopping. As these seem to be the only copies in Mexico this time I had prepared a heartfelt plea, addressed to the Director, and memorised a short speech, but neither was needed. They just gave me the *Periódicos*. And yet they were right in 2008, as I could hardly turn a page without it crumbling in my hands.

Some places have now digitalized their records, though the Revolution, if they have any documentation from that period, is usually not a priority. And they still require you to visit to access the files. Sooner or later I suppose that any documentation that survives will be accessible on line, and I might wonder why I bothered, but at this stage much of what I have collected is nowhere else but on my websites.

This is especially true of local notices. During the Revolution town and village officials were bombarded with decrees on the forced acceptance or prohibition of the various different currencies, would frequently ask for clarification of ambiguous wording, and issue their own notices and circulars, to be pasted up in all the usual places.



*The Carrancista Comandante Militar of Coahuila sets out what is without value and what is of obligatory circulation. Strangely, he nullifies the bank-on-bank cheques, and allow the Villista dos caritas. Both decisions would later be reversed.*



*When Francisco Villa disowned some of his opponents' issues, people interpreted his decree to include Domingo Arrieta's notes. This notice clarifies the matter.*

I am constantly amazed at how much I managed to notice on my earliest trip. I rarely come across a completely new reference that I had overlooked, though I no longer restrict myself just to Chihuahua and Sonora references. And I am saddened when folders have disappeared, particularly as they are often the important ones.

This trip I have concentrated more on local issues and counterfeits, and have picked up a better understanding of the background to the revolutionary issues.

As well as revisiting a few state archives. I have also checked out some municipal archives.

Thus in Monclova, I spent a couple of days, learning little new, and planned to move on. I decided that I should take a little more time to wade through a box marked "Tesorería 1914" because I would not be coming back, and it was worthwhile because there, amongst hundreds of invoices and receipts, was the authorization for their local issue. Incidentally, this means that *Mexican Paper Money* has to be corrected.



*A 50 centavos vale from Monclova, Coahuila*

I went to Acámbaro, in Guanajuato, because I had noticed in Elmer Powell's collection that it had had three revolutionary issues, but found nothing. However, I then stopped off in nearby Salvatierra, since they also had a 1915 issue and an archive, and that was more fruitful. The local municipal treasurer ran off with the funds, and in the subsequent reports were details of the *cartones* they had issued and then withdrawn. Over 73,000 *cartones* for one small district.





*A 5 centavos vale from Acámbaro, Guanajuato*



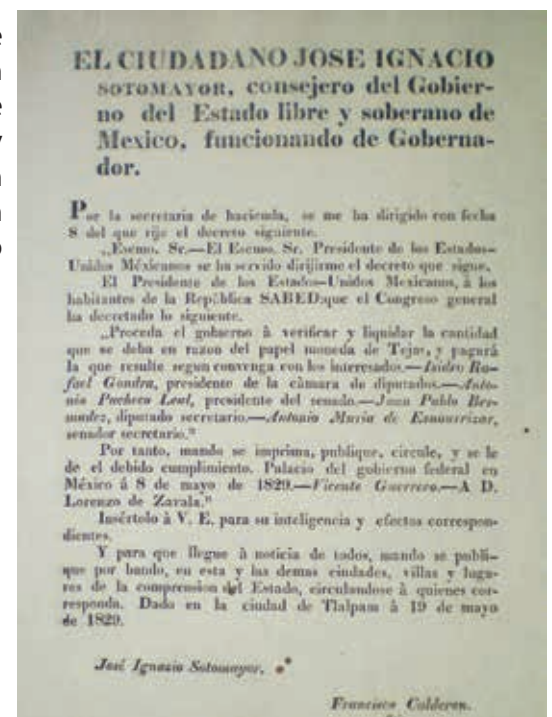
*A 5 centavos vale from Salvatierra, Guanajuato*

A cursory perusal of *Mexican Paper Money* shows that we know of hundreds of these local issues, while most municipalities have some sort of historical archive, so researching these issues would be a Sisyphean task. And since so many archives have little from the Revolutionary period, it would be best to email them in advance and plan a circuit, rather than just turn up on the off-chance, as I have done up to now.

A few other highlights. In Saltillo are the records for the amortization of the Banco de Tejas notes. These were issued in Bejar (San Antonio as now is) in 1822 because of the difficulty of getting specie shipped north. There were several thousand pesos in seven denominations, all written out by hand by four soldiers. The holders were promised that they would be redeemed in silver, and when the government tried to renege, held out until 1830 when they finally were paid. All the notes covered by the files were shipped to Saltillo and destroyed, with not even an example left.



*Leopoldo López Leovalá's proposed issue*



*An 1829 decree on the Banco de Tejas issue*

In Guadalajara a local businessman, Leopoldo López Zavala, asked for permission to issue his own low-denomination notes to facilitate making change, and produced a couple of samples. He was denied, but told that he could issue cheques (for one centavo!).

It was a different story in Baja California, where the local government gave permission to several businesses in La Paz, Todos Santos and El Triunfo to issue their own notes, and even printed them on the government presses. Some of these issues were very small, all were withdrawn over time, and quite a few are missing from our current catalogues.

The local management of the Compañía Minera de Real del Monte y Pachuca sent a "Weekly Gossip Letter" to their Boston head office, and these provide a detailed background to their issues (detailed in Elmer Powell's article in the September 2017 issue). The company struggled as long as they could to get coins and banknotes from Mexico City to make their payroll, but finally had to resort to producing their own paper. Even then, they made sure they got state and

At present I am tending towards "www.papermoneyoftheotherbloodystates.com".

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DP-Do56.



Republic 8 Reales 1828 EoMo-LF AU.  
DP-EoMo01.



Republic 8 Reales 1851 GC-MP UNC.  
DP-GC07.



Republic 8 Reales 1864 Ho-FM AU.  
DP-Ho04.



Republic 8 Reales 1863 Oa-AE UNC.  
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## THE BONOS OF GENERAL RICARDO REYES MARQUEZ

by William Lovett

The fortunes of war can make strange bed-fellows. In mid-1914 a group of former Federal officers and their followers, such as Higinio Aguilar and Benjamín Agumedo, held sway along Puebla's eastern and southern border with Veracruz and Oaxaca. Although these had fought against the Zapatistas during the Huerta period, they ended up in an uneasy alliance with them.

Having lost the competition with the Carrancistas to take Puebla, the state capital, in August 1914, Zapata realized the value of potential allies who brought with them not only men, material, and experience but also officers who had a strategic and political vision. Some three to four thousand ex-Federal forces helped thwart the Constitucionalista consolidation of its hold over the state during the autumn of 1914, capturing and sacking Tehuacán twice and controlling much of eastern Puebla. They played a key role in the taking of the capital in mid-December. The Carrancista counteroffensive of late December 1914 and January 1915, however, pushed the ex-Federals out of the capital and central Puebla; they retreated to Acatlán, near the Oaxacan border. There they found refuge in the fiefdom of General Ricardo Reyes Márquez, a native of Acatlán, with whom they had more in common than with other Zapatistas.

However, they also brought problems. On 22 January 1915, Reyes Márquez wrote to Zapata to tell him that, since Aguilar and Agumedo's forces had arrived in Acatlán and he did not have any small change for purchases, he had issued \$2,000 in *bonos* of five, ten, twenty (*sic*) and fifty centavos. These were backed by the same sum deposited in hard cash in the district's Recaudación de Rentas. That office would swap the *bonos* for cash, and viceversa, so the *bonos* were not a form of money but merely a means of making transactions easier.

These notes had the denomination and stamp of the Brigada "Reyes Márquez" on one side and denomination, sequential number and the stamp of Ricardo Reyes Márquez on the other. Too few notes are known to work out the numbering sequence, but if Reyes Márquez's figure of \$2,000 is correct it could initially have been 5c 00001 - 05000, 10c 10001 - 15000 and 25c 20001 - 25000.



On the same day Reyes Márquez issued a notice to the public about the notes and telling them that they could exchange them in the Recaudación for cash or notes of five pesos and above. Outside Acatlán the tax collectors (*cobradores*) of the municipalities would be in charge of exchange. The notes would only be acceptable throughout the district.

Before long, internal dissension reduced this already fractious group's viability. Argumedo's heavy-handed actions, including imposing forced loans on Acatlán, prompted Reyes Márquez to intervene. As a result, officers ousted Argumedo as head of the Zapatista Ejército del Oriente and replaced him with Aguilar, his principal accuser and a native of the state. In retaliation, Argumedo pointed out Aguilar's own crimes, writing on 9 February 1915 to Zapata denouncing Aguilar for, among other things, supporting Reyes Márquez in issuing these notes without any guarantee or formalities. Then a simmering dispute between Aguilar and Reyes Márquez boiled over; Aguilar denounced his southern allies, on 10 February 1915 shot several members of Reyes Márquez's personal staff, briefly took Reyes Márquez prisoner, and fled across the state line to Oaxaca.

Reyes Márquez subsequently led his forces against the Zapatistas, supported Alvaro Obregón, and served as a federal deputy and senator before being assassinated in May 1929.





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