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Don Bailey, Editor

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USMexNA Financial Report

Cash in bank 1/1/05		\$4,875.40
<u>Income:</u>		
Dues	\$3,070.00	
Advertising	\$1,900.00	
Miscellaneous	\$ 95.70	<u>\$5,065.90</u>
		\$9,941.10
<u>Expenses:</u>		
Journal/Postage	\$3,293.96	
Other postage	\$ 268.28	
Miscellaneous	\$ 104.23	<u>\$3,666.47</u>
Cash in bank, 12/31/05		\$6,274.63

VIVA LA REVOLUTION

Chihuahua 5 Centavos

By Joe Flores, C-2

Over the years I have used the term "extremely rare" many times. After many years of searching and none of these rare coins have been offered in public auction, or by private sale so this term becomes reality.

This is one of these coins, a small series of mule 5 centavos. This coin is G.B. 61, using the obverse of two different coins. One side is from a very rare coin as shown in Photo #1, G.B. #59 (*Mexican Revolutionary Coinage, 1913 - 1917* by Hugh S. Guthrie and Merrill Bothamley) also known as the green book. This coin has the obverse of G.B. 59 with the obverse of the common 5 centavos, one of the 52 die varieties in the study by my good friend Verne R. Walrafen.

I have done some research and have located 4 of these coins from different catalogs. The host die is G.B. #59, and is the same on all four coins. The cap side is also an obverse side, and that explains the nonexistence of a date.

The coin that I own (photo #2) is from V.R.W. die "A", Howland Wood is a "G". Neil Utberg is die "T", and Richard Long sale #64, 1991, lot 204 die is "E".

This brings up some questions that I have. Were these struck for the collector, or did someone do this for entertainment? It is obvious the eagle side was struck at a later state of its life. I would like to hear from anyone that might have answers to my questions.

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Fax (209) 642-3157



Photo # 1
G.B. #59



Photo # 2
G.B. #61



VICTORIANO HUERTA Y SUS MINISTROS

ANOTHER RARE COIN MISSING IN TRANSIT

It has been reported that a very rare 1882 Cn M 25 centavos is missing from the US Postal System. This as in past reports was sent to Texas as the previous coins that were missing. This coin was sent from Arizona to Midland Texas. The man that sent the coin has filed a claim with the postal system, and notified his local law enforcement authorities.

Dr. Russell II. Goodyear, R-168, who reported this missing asks members of the Association to be on the lookout for this coin. Dr. Goodyear states this is a real rarity which should eventually turn up somewhere.

We have previously thought that the thefts took place in South Texas, but this coin went through a sorting process in the Fort Worth area, and we were told that all Texas mail get sorted in the same facility, so we have been looking in the wrong area. Whoever is doing this has built up a wonderful collection over the years, as none of these rarities has ever turned up on the market.

Any leads on this previously mentioned coin, please report it to the Association as soon as possible.

REPLY TO ONTKO'S BOOK REVIEW

RICHARD A LONG, C-16
PO Box 296 Langlois OR 97450

I wish to comment on Mike Ontko's review of my book, *Gold Coins of the Early Mexican Republic 1823 - 1873*, that appeared in the January 2006 *Numismatist*.

First, my book was not inspired by Dunigan & Parker's book *Resplandores*, as Mr Ontko suggests. It had been planned years before I saw the 1997 D-P book, as a natural outcome of my research and my articles in my *Mexican Market Forecast* of 1979-1985. I mentioned a forthcoming book in several of my auction catalogs and price lists of the 1980's and 1990's. I told Mike Dunigan that people may think that I used his format. I had actually expanded the old format used years ago in Wayne Miller's book on US Silver Dollars. Dunigan said that he had done the same thing with Miller's format when he planned his book.

Mr. Ontko states "Alas, by focusing on the market, the author has made the book ephemeral." In reality, the opposite is true. Catalogs with prices in columns are the ephemeral ones. Dealers were still ordering my 1976 catalog on 20th Century Mexican Coins for their customers 15 - 20 years after its publication, not for its prices in columns, but for its charts and articles on the actual market conditions for the coins. Its common knowledge that coin catalog values are usually obsolete after a few years.

Mr Ontko apparently misunderstands the purpose of my book. He states that "I might have improved it by expanding on the history, and political background and it was particularly disappointing not to see more photographs." Unfortunately, to expand the scope of the book to this extent would make it prohibitively large and costly - it is already a 547-page tome that weights 5 pounds!

I thought some people might misunderstand the function of my book, so I stated it in the introduction: "... we are in a position to review the past performance of these coins and draw some conclusions about their relative scarcities. The way to do this is to look at the numbers of these coins that have appeared on the market, and the conditions in which they have appeared, and that is the object of this book. So this is a book about scarcities and values." It does not give photos and history of each coin for the same reason that a telephone book does not give photos and biographies of the people listed - my book is meant to give you all the market information that I used for years to make money selling gold coins, as I stated in the Rarity section of the Introduction.

Mr Ontko was disappointed not to see better quality in my photos. Actually photos were an afterthought since my purpose was to present market information. I felt that I should include enough photos so there would be no confusion about which coins I was writing about.

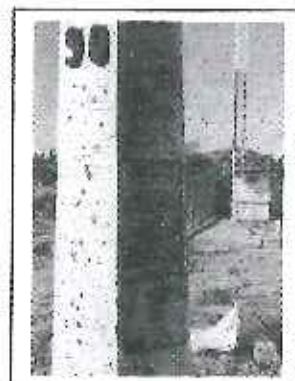
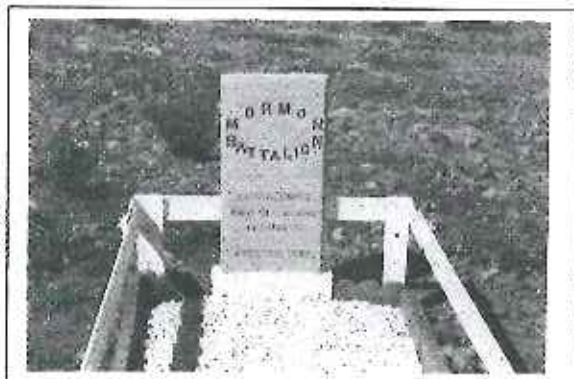
We do not have a digital photo setup, and those photos, from our auction catalogs, have brought praise from most of our customers. And no, I did not describe in detail the European and British Eagles, but see my photo pages. Those eagles are shown in clear photos next to the Mexican Eagle on several photo pages – a glance shows the differences.

In the final analysis, any reference book is primarily a tool and it is important to use the right tool for the job. I wouldn't put a tool in a package that clearly states that it is presenting market information and hope to use it to gain knowledge of history and political conditions. As Mr. Ontko himself states, these topics are covered in other books. There is certainly more historical and minting information that should be published, but I think that a glance at the massive amount of market information that I assembled will show that I already had my hands full.

One of my favorite quotes comes from President Theodore Roosevelt. "It is not the critic who counts. Not the man who points out how the strong man stumbled, or where the doer of deeds could have done better. The credit belongs to the man who is actually in the arena, ... who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who knows neither victory nor defeat. It would be interesting to see the critic perform in the arena.

.....

MEXICAN WAR, MORMON BATTALION GRAVE



This well maintained grave for Elisha Smith, Teamster, who died Dec 6, 1846, apparently while the Mormon Battalion was on its way to fight in the Mexican War. This grave is located just inside the U.S. boundary at marker #90, below Tucson. This is along one of the gas pipelines. Frank Brown, R441 furnished this interesting information.



A VARIETY OF A VARIETY

Here is another version of the rare 1867 copper cuartilla of San Luis Potosi, with stars at date that you show on page 11 of the June 2005 Journal. This one differs from Claudio Verrey's piece in several details, two of which are easily recognized. The numeral "1" of the date is much taller than the 867 part. An imaginary vertical line extended upward at the point where the oak and laurel leaves meet would touch the letter O of SOBERANO, in this piece, whereas it would touch the letter E on Claudio's coin.

Clyde Hubbard, C-127, Mexico



OBVERSE REVERSE USAGE

The following e-mail was received from Richard Doty, R214, concerning this issue:

Dear Don,

My colleague Ted Buttrey reminded me of the fact that some confusion appears to have crept in over which side of a nineteenth-century Mexican Republic eight-real coin is the obverse and which is the reverse. The law setting designs for Republican coinage was very specific: the eagle goes on the obverse, along with the name of the country, and everything else goes on the reverse. This may be annoying to some specialists, but I've become a bit annoyed myself over seeing a reverse illustration where the obverse should be, and vice versa. The same holds for the early coinage of Bolivia, among others of the Spanish-American successor states. In my Encyclopedic Dictionary of Numismatics, I observed that the obverse of a coin is the side bearing the more important legends or types. Since the Aztec eagle and snake are the very symbols of Mexican identity and sovereignty, I think the side of the coin where they are found must surely qualify as the obverse, regardless of gringo conventions or preferences.

Best regards

Dick

Sources of Art on Paper Money

By Elmer Powell, R-439

To most people art is something that is in a museum or hangs on a wall in our houses. Few people see Paper Money as an artist creation. However art on Paper Money could come from many sources. A photograph like the one from which a group of horseman were depicted on the 1000 peso Blanco Mercantile De Vera Cruz PS444s (BK - VER - 34s). Or a hand sketch of Manuelita Garcia Teruel and Locomotive from which the one peso El Blanco National De Mexico PS255s1 (BK-DF-143s) was created. While in another case a portrait of General D. Mariano Arista is used to recreate an image on the 5 peso, PS399s(BK-SAN-6s), and 1000 peso, PS405s2(BK-SAN-32s), El Banco De San Luis Potosi.

All of the above examples reflect the work of the American Bank Note Company in the late 1800's as they created artwork for the early Mexican Bancos. Artwork that truly deserves far more praise and recognition than we give it and in the writers opinion a nail or two in a museum. Copies of the specimen notes and artwork used in this article were reproduced from items included in the American Bank Note Specimen sale held several years ago that Ponterio & Associates, Inc. was kind enough to send me for study. Hopefully the pictures that follow this article will provide the reader a view into the creative process of developing paper money designs.





Head Mexico Sheet #2

Enclosed is sketch of Mrs Pina
 which bank people do
 not wholly approve - esp
 the plume part - otherwise
 the general design or idea
 they approve - after sev
 discussions they finally
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 on exceedingly suggestions
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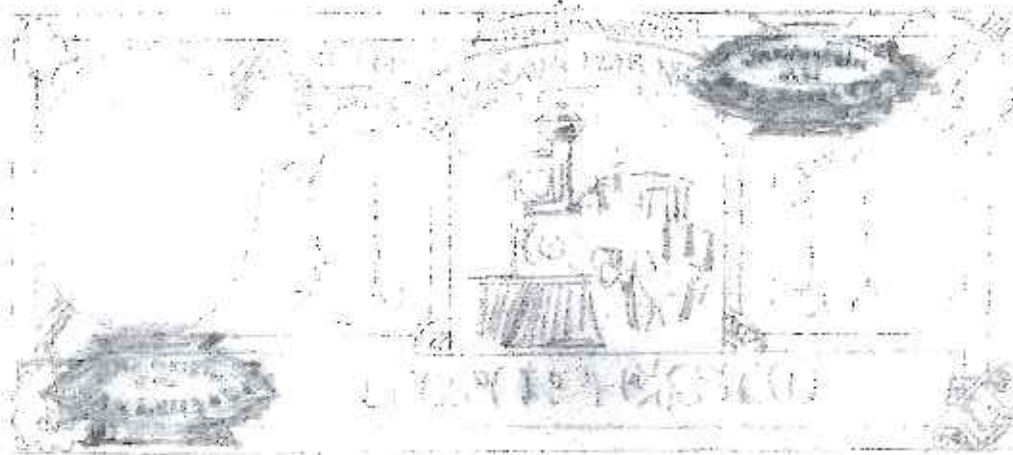


Pina
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Head of ...



plumed eagle with snake
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 The ...



11

1914

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THE SOMERS MEDAL

by Kim Rud, R327

"They that go down to the sea in ships, that do business in great waters." are immortalized in literature, music, and art. Also remembered are the ships, which provided venues for celebrated events. However, one ship connected to important creative works is forgotten; the U.S. brig Somers, subject of the Somers medal.

Launched at the New York Navy Yard in 1842, the Somers displaced 259 tons, had a waterline length of 100 feet, a 25 foot beam, and a draft of 12 feet. Her armament was 12 32- pounder guns and carronades. On September 13th, 1842, she sailed to the west coast of Africa to deliver dispatches to Anglo-American naval forces engaged in the suppression of the slave trade. Also on board were cadets being trained in seamanship. Near the end of the voyage, the captain suspected a mutiny was at hand and on December 1st had a cadet and 2 sailors hanged. Since no overt act of mutiny had been committed, no formal trial convened, no chance given for the accused to testify, and, since the cadet was the Secretary of War's son, controversy ensued.

The captain was found innocent in a naval court, but not in the court of public opinion. Engaged in the debate were two men with naval and literary backgrounds who had been at odds for years; James Fenimore Cooper (*THE PATHFINDER, THE DEER SLAYER, THE LAST OF THE MOHICANS*) and James Slidell Mackenzie; author and captain of the Somers. When Mackenzie wrote an account of the mutiny, Cooper responded with an 80 page "elaborate review" of Mackenzie's naval trial.

Hermann Melville also had a connection to the tragedy. A cousin, Guert Ganesvoort, had been on the Somers during the mutiny. After the forgotten author of *MOBY DICK* retired from the U.S. Customs Service, he began his last novella inspired by events aboard the Somers. Titled *BILLY BUDD*, the story was reset on board a British warship during the 1790s. Perhaps Melville tried to exorcize personal demons over his son's suicide by writing about an innocent youth whose death was caused by a "bookish" captain. *BILLY BUDD*'s eventual publication in 1924 helped promote Melville's recognition as America's greatest 19th century novelist. W.H. Auden paid early homage to *BILLY BUDD* in his poem *HERMANN MELVILLE*.

Though a story devoid of female roles would seem an unsuitable choice for an opera, Giorgio Federico Ghedini set music to Salvatore Quasimodo's text and produced *BILLY BUDD* in Venice in 1949. In 1951, Britain's greatest composer of opera since Handel, Benjamin Britten, wrote his own *BILLY BUDD* to a text by Eric Crozier and E.M. Forster (*WHERE ANGELS FEAR TO TREAD, ROOM WITH A VIEW, A PASSAGE TO INDIA, HOWARD'S END*).

The tale's dramatic possibilities were first explored in the 1949 stage play *UNIFORM OF FLESH* (renamed *BILLY BUDD*) by Louis O. Coxe and Robert Chapman. Next in 1962, Peter Ustinov directed and starred in the film *BILLY BUDD* which also featured Robert Ryan, Terrance Stamp, Melvin Douglas, and David McCulum. In the 1999 film *BEAU TRAVAIL*, Claire Denis set the story in a French Foreign Legion garrison in Djibouti.

The Somers's final moments are depicted in medallion art. In an attempt to stop a vessel from breaking the blockade of the port of Veracruz during the Mexican-American War, she foundered in one of the sudden and violent 'hurricanes' that beset the Mexican coast. *

Out of a crew of 76 officers and men, 32 drowned and 7 were captured. In command was Lieutenant Raphael Semmes, who later captained the spectacularly successful Civil War commerce raider C. S. S. Alabama. Semmes' beliefs that the war was unnecessary and that the bloodshed inflicted on civilians was excessive, may have been factors in his subsequent embrace of the Southern cause.

Semmes reported to Commodore Matthew C. Perry that "... it remains for me to report to you of the gallant and feeling manner, in which all the foreign men-of-war, lying at Sacrificios (Island), came to our rescue. They hoisted out and manned boats, immediately, and, at the hazard of their lives, put out to the wreck. They were, at first, driven back, by the violence of the wind and the sea, but renewed their efforts after the first lull, and had the unhoped for satisfaction of saving 14 more of our unfortunate companions. To Captain Lambert, of the English frigate, Endymion; Captain Frankland, of the English corvette, Alarm; Commander Matson, of the English brig, Daring; Captain Dubut, of the French brig, Mercure; Captain Labredoyaire, of the French brig, Pylade; and Captain Puente, of the Spanish corvette, Maria Fernandez, who all sent boats, and supplied us with clothing and hospitably entertained us on board their ships, we owe a lasting debt of gratitude."

* See James p. Delgado's *"The Wreck of the U.S. Brig Somers (1842-1846)"* in *EXCAVATING SHIPS OF WAR*, Anthony Nelson, Shropshire, England, 1998.

** 8 days after the Somers sank, the schooner Morris also sank off Veracruz. Her captain was John Winslow, later captain of the U.S.S. Kearsarge when she sank the Alabama.

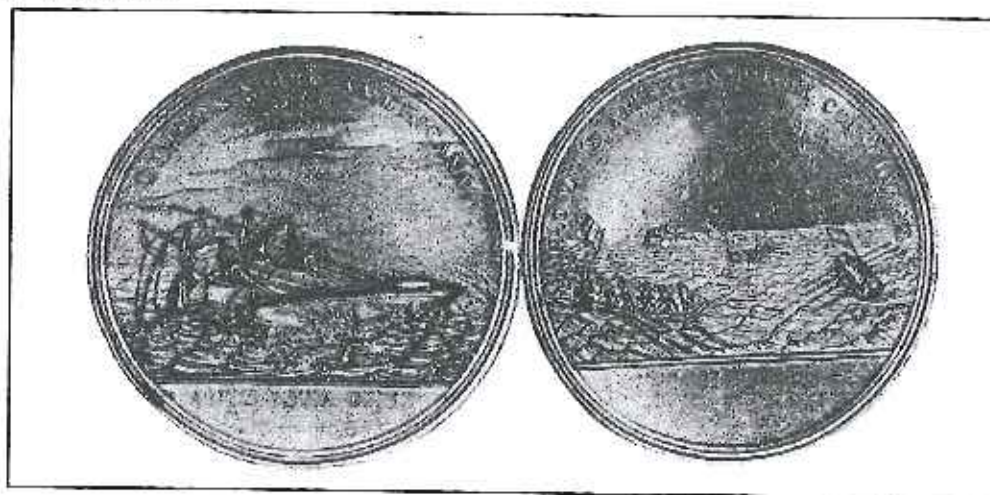
On March 3rd, 1847, the U.S. Congress authorized the presentation of gold and silver medals to the British, French, and Spanish officers and men who had rescued the crew of the Somers. By October, 1850, U.S. Mint Director Robert M. Patterson recommended Charles Cushing Wright to the Navy Secretary to engrave the medals. Wright (1796-1854) also engraved medals for Generals Winfield and Zachary Taylor. His fee was \$1270. On April 10th, 1851, the dies were sent to the Mint where Chief Coiner Franklin Peale struck and sent to Washington 10 gold and 100 silver medals. Unfortunately, he didn't use the specified motto; PRO VITUS AMERICANORUM CONSERVATI\$ (for saving American lives), but instead; PRO VITIA AMERICANA PRESERVADA (for saving an American life) and the medals were rejected and melted. The substitute reverse die cracked when being hardened and Wright was forced to engrave yet another die. However, another error did escape inspection. The medal states the Somers sank on December 10th, 1846, but in fact she sank on December 8th. Perhaps the error can be attributed to Commodore Matthew Perry. Though at Tampico on December 8th, Perry sailed to Veracruz and sent off a report to the Navy Secretary on December 12th which said the mishap occurred the day before yesterday". In addition to the six captains that Semmes named in the rescue, the New Orleans Picayune of December 22, 1846 states that Lieutenant Tarleton and gunner Anthony of the frigate Endymion, Midshipman Fox of the brig Daring, and Lieutenant Petit of the brig Mercure distinguished themselves. They would seem to have been awarded the 10 gold medals. In 1861 the Mint offered medals for sale to collectors and as late as 1877 it was still available in silver. A bronze specimen was offered in the Bushnell Sale.

The Somers story is a chain of contradictions: The Somers entered service on a mission to curtail slavery, but ended service in an attempt to subjugate a sovereign nation; a vessel that had been a school for the education of youths was changed into a gallows to execute a young cadet, and an officer who had fought on the side of a stronger northern

republic against a weaker southern republic found himself on the side of weaker southern states pitted against stronger northern states. The Somers medal is another link in this chain of contradictions: a scene in a struggle for national dominance off Veracruz is transformed into a scene of international compassion and rescue.

Obverse legend: SOMERS NAVIS AMERICANA, in the exurge ANTE VERACRUZ. DEC 10TH, 1846. At the right edge: C.C. WRIGHT F.

Reverse legend: PRO VITIS AMERICANORUM CONSERVATIS, in the exurge: ENG. BY C.C. WRIGHT.



ACKNOWLEDGEMENTS

Many thanks to Maestra Diana Eugenia Gonzalez Ortega, General Director of Libraries of the University of Veracruz, for obtaining research material and providing the assistance of her staff who aided in the preparation of this article. Also, many thanks to Stephen G. Scarle, a Director of the USMEXNA, for sending information on the Somers Medal.

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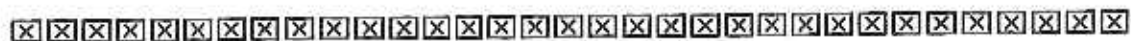
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MEXICO ISSUES COIN COMMEMORATING "DON QUIXTOE"

Mexico, by decree dated June 21, 2005 authorized a new commemorative coin that honors the 400th Anniversary of the first publication of "Don Quixtoe", written by Miguel de Cervantes Saavedra. The coin design is based on an engraving titled "Calavera Quijotesca" by José Guadalupe Posada.

Miguel de Cervantes Saavedra was born in Alcalá de Henares, Spain in 1547 into a family of minor nobility. While in Andalusia in 1580 he began his literary career. It is said that Cervantes wrote "*Don Quixtoe*" while in prison at Argamasilla. Up to 1605, when the first part of "*Don Quixtoe*" appeared he had a financial hard time. Part II was published in 1615. This has often been referred to as the first modern novel.

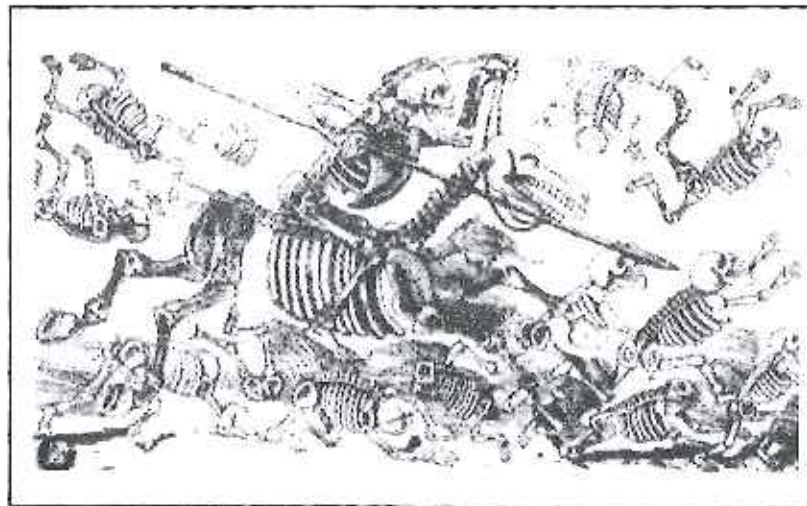
It was originally conceived as a comic satire against the chivalric romances. There have been several interpretations since it was published. Some have veiled it as an attack on the Catholic Church, or Spanish policies of the time, or symbolizing the duality of the Spanish character.

The engraver Jose Guadalupe Posada worked in the publishing company ran by Ireneo Paz, grandfather of Octavio Paz, who is commemorated on the 2000 and 2001 \$20 coin. He was a very active social satirist who best interpreted the life and social attitudes of the Mexican population.

Posada used the traditional Day of the Dead, as his method of expression, using skeletons in shows staged in the barrios, as well as other social level locations. He would have the skeletons on bicycles and dressed in the finest clothing. This matter of expression against the ruling class brought him much grief, and several visits to the local jails. Posada died as a pauper, buried in a sixth class grave in the Doleros Cemetery. Seven years after he passed away his remains were thrown out as no one claimed his remains. In the design of this commemorative coin shows his fixation on skeletons.

This commemorative was issued in a circulating BU bimetallic with a .925 silver center with a diameter of 16.552, and an outer ring of aluminum bronze with an overall diameter of 39 mm. The denomination for the BU's is \$100. These coins are officially known as "Don Quijote de la Mancha".

Also authorized was .999 fine silver issued in a 48mm., 2-ounce proof, with a denomination of \$20. This is issued in an attractive wooden case.



“Calavera Quijotesca” by José Guadalupe Posada.



REQUEST FOR INFORMATION ON "BANCO NACIONAL MEDAL USAGE"

This e-mail was received from a gentleman in Ireland from our personal web site, and we would like to share with the Association members. If anyone knows anything about this piece please let us know, and we will pass it on to Mr. Bill Haneman. I was not aware of this practice. We know this is not a tlaco.

Hi Don:

I enjoyed visiting your very interesting website.

I have a query that you may be able to assist with. I recently examined a musical instrument in the collection of the National Museum of Scotland, a set of Irish union pipes made by Michael Egan, a famed maker associated with Dublin, Liverpool, and New York. This instrument is rare and significant, as it is in excellent condition, but almost nothing is known of its history; a key question is on which side of the Atlantic the instrument was made.

Inside the instrument, in a place where makers have traditionally used a coin as part of the "works", we found a coin approximately 20 mm in diameter (sorry, I don't have the exact size, but I have a photograph featuring a steel rule). The coin has been drilled and is in somewhat poor condition, but reads "BANCO NACIONAL" on one side (the obverse?), and features a date on the reverse. The date may be 1828 or 1898, it is hard to say without knowing the typeface that was used a bit better. The latter date would suggest that it is a replacement, as the maker died in 1860 or 1861, but it may read "1828" (the last digit may be an overstuck 3 or 5, again it's hard to say).

Is this coin a Mexican tlaco? The absence of the name of a nation or denomination suggests that it may be a token of some kind. Unless the coin is Spanish or Portuguese (which seems doubtful), its presence suggests that the instrument was made in the USA. However, in order to draw even tentative conclusions, we need to know approximately where the coin was minted and which of the two possible decades it belongs to.

This information would add significantly to our limited knowledge of this instrument and instrument maker, and the museum curator would be delighted with any information you might have.

When I first saw the coin, my initial thought was that it was Mexican, as it reminded me of Mexican coins which I had in my coin collection as a youth, but I have had no luck finding a picture which resembles it. Perhaps you have seen something like this before, and can say whether it is from the Americas; if not, if you know of other collectors of Latin American coinage who might be able to help identify the coin. I assume that knowing more about the coin might help determine whether the third digit in the date is a '9' or a '2' whose horizontal stroke has become illegible.

Many thanks for any information you are able to provide.

Best regards,

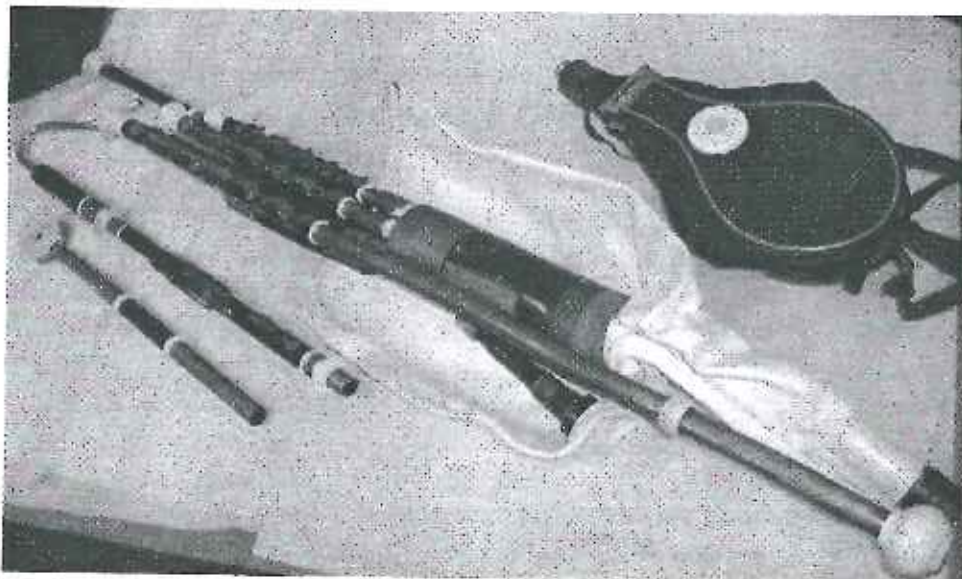
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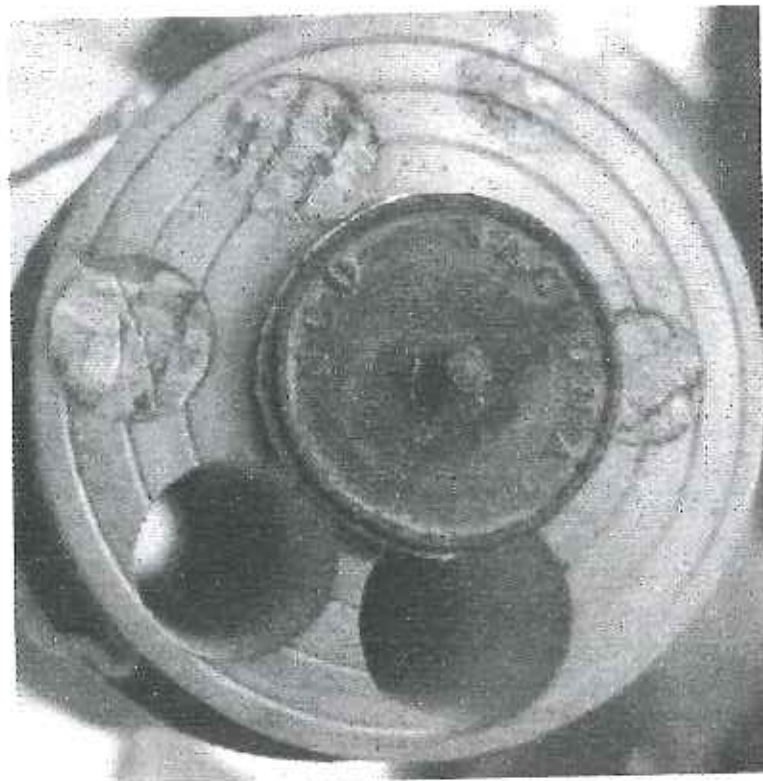
Mr. Haneman added the following in a subsequent e-mail:

The maker of the bagpipes, Michael Egan, was the most celebrated maker of his day. Musicians came from very far afield to have Egan make a set for them, at what then were very high prices. Egan made what is possibly the world's most famous sets of Irish pipes, that belonging to Charles Ferguson (who incidentally claimed to have been presented the pipes by Queen Victoria)! The truth, well documented in Egan's day, is that Michael Egan made the set for Ferguson in New York City during Ferguson's North American tour of 1851/1852.

How Egan came to arrive in New York is the part of the story that gets interesting. Francis O'Neill, the Chicago Chief of Police who compiled the world's greatest collection of Irish traditional music, and who wrote a book "Irish Minstrels and Musicians" in 1913, sings Michael Egan's praises as the greatest pipemaker who ever lived ("Among bagpipe makers, none holds higher rank than the subject of this sketch..." O'Neill, Irish Minstrels and Musicians p. 159). But of Egan's departure O'Neill says only that he "moved his business from Liverpool to New York" (p. 222) on the recommendation of another piper. Legend has held for decades, however, that Egan fled Liverpool after an altercation in which he stabbed a customer with a reamer. I have an image of Egan running towards the Liverpool docks in his greatcoat, hastily-packed pipecase in hand. Could the first boat leaving Liverpool have been Bucnos bound for Aires?

Bill Haneman





“¡VIVA LA REVOLUCIÓN!” TRAVELING EXHIBIT OPENS IN PORT ISABEL TEXAS

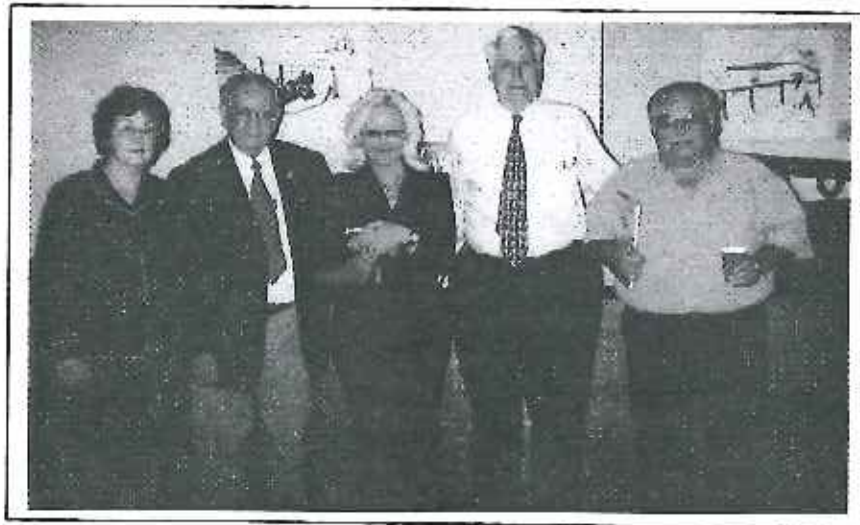
The American Numismatic Association's traveling exhibit of the Viva La Revolución exhibit that was displayed last year At ANA's Money Museum comes to south Texas.

This is the second stop for the ANA's Concept of traveling exhibits. The Museums of Port Isabel, Texas with Mr. Edward Meza, Director of Historical Preservation City of Port Isabel.

This exhibit has had the coins from the Joe Flores collection replaced with coins of lesser value, but still has a nice presentation of the coins. The currency, decorations, modern commemoratives, medals, documents and books that were contained in the exhibit at ANA are contained. Several other original documents, and other artifacts of the period have added to the exhibit.

The exhibit will be at the museum until after Cinco de Mayo, 2006 and Association Members are encouraged to visit the exhibit if you are in the south Texas area.

Association member Rod Bates of Port Isabel, was instrumental in getting this exhibit to Port Isabel, and we are indebted to him.



Left to right; Lois and Don Bailey, Tiffany Bueschel, ANA Museum Director and Association members Elmer Powell, R438 and Bill Rapanotti R452, during the opening.

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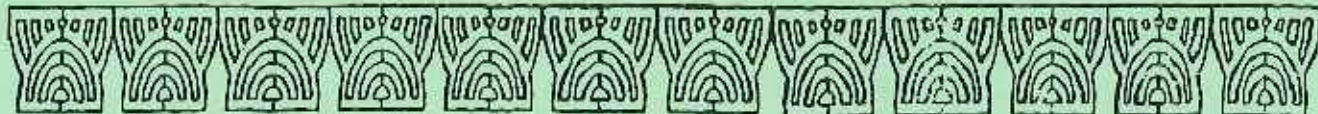
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