



*The Journal of the México-Elmhurst Philatelic Society International
A Quarterly Journal Dedicated to the Study of the Philately of México
October 2023*



The Postage Stamps of Lance Wyman

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Please feel free to contact me anytime, either by email, letter or by phone. I love talking stamps and will put your needs or request at the top of my agenda.



MEXICANA

A Quarterly Journal Dedicated to the Philately of México

Vol. 72, No 4

CONTENTS

October 2023

| | | | |
|----------------------------------------------------------------------------------------|-----|----------------------------------------------------------------|-----|
| MEPSI Annual Meeting 2024 Returns to Oaxaca, Mexico..... | 150 | Guanajuato Pre-stamp Postal Markings by John Kordich..... | 183 |
| ICONIC: The Postage Stamps of Lance Wyman by Niko Courtelis..... | 151 | In Memoriam, Walter (Tad) Mackie by Michael D. Roberts..... | 186 |
| Counterfeits of the 1856-61 Issue - A New Discovery by Marc E. Gonzales..... | 159 | In Memoriam, Olga Acosta de Mendoza by Michael D. Roberts..... | 187 |
| Errata July 2023 Issue of Mexicana..... | 162 | Statement of Ownership, Management, and Circulation..... | 188 |
| Modern Mexico—2013 by Michael D. Roberts.... | 163 | Report on 2023 MEPSI Ballots..... | 189 |
| A 19th Century Guaymas Cancel: The Story Evolves by Michael Hart..... | 170 | Treasurer’s Report, October 2023..... | 190 |
| Help Wanted with the MEPSI Circuit Book Service..... | 172 | | |
| The de Vertiz “Find” – Apam and Otumba Stamps on Cover by Prof. Alfredo Basurto V..... | 173 | | |

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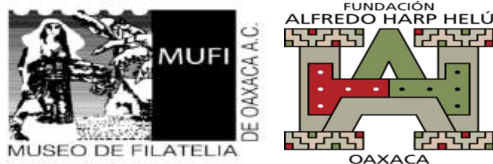
Contact Eric Stovner, PO Box 10097, Santa Ana, CA 92711 for membership information.

MEPSI Annual Meeting 2024 Returns to Oaxaca, Mexico

MEPSI's Annual Meeting is returning to beautiful Oaxaca, Mexico. The last time that we held our annual meeting in Oaxaca was in 2018. The official name of the show is "Exposiciones Filatélicas y la Reunión Internacional de Filatelia, MEPSI Panamericana en el Museo de la Filatelia de Oaxaca" which has been shortened to "OAXACA MEPSI/PANAMERICANA 2024". The main venue of the exhibition is at the Museo de la Filatelia de Oaxaca, MUFI (address: C/



de la Constitución 201, Ruta Independencia, Centro, 68000 Oaxaca de Juárez, Oaxaca, Mexico, phone: 52 (951) 514 2366, email: info@mufi.org.mx). OAXACA MEPSI/PANAMERICANA 2024 will include MEPSI meetings, philatelic talks, an auction and a judged exhibition which has an international set of judges from Mexico, Costa Rica and California. The show has obtained the endorsement of the Inter-American Federation of Philately (FIAF) in support of an international philatelic event. Sponsorship will be generously provided by the Museo de la Filatelia de Oaxaca which has just celebrated their 25th anniversary. MUFI, in turn, is sponsored by Fundación Alfredo Harp Helú. As part of the museum's 25th Anniversary celebration Coleccionistas Filatélicos Unidos de México, A.C. (COFUMEX) will be organizing a novel continental event parallel to the MEPSI competition exhibition. It is a non-



competitive exhibition limited to a Panamerican Court of Honor (CHP) including one exhibit from each country represented by FIAF.

Several hotels are being considered as the official show hotels: The City Centro by Marriott (<https://www.marriott.com/es/hotels/oaxco-city-centro-oaxaca/overview/>) and the Mision de los Angeles, Oaxaca (<https://misiondelosangeles.com/>) although no decision has been made at time of publication. Oaxaca is a very busy tourist destination so it is recommended to get hotel reservations as soon as possible.

Oaxaca is a beautiful colonial city recently named by Conde Nast magazine as Mexico's #1 tourist



destination. There is talk of a possible tour of Monte Alban and a Colonial Concert that might be arranged during the show. It is surrounded by fascinating first-rate archaeological sites and the architecture of the city center is worthy of admiration. The local cuisine is one of the best in Mexico along with unique art crafts. From experience we know that it will be an unforgettable visit. Extending your visit a couple of extra days would be a great idea.

For more information contact Eduardo Barajas (eduardobarajas@mufi.org.mx) or Enrique Trigueros (enriquetrig@prodigy.net.mx).

More information will be included in the January issue of Mexicana.



Monte Alban photo by [Matthew Essman](#) on [Unsplash](#)



Oaxaca Photo by [Samuel García](#) on [Unsplash](#)

ICONIC: The Postage Stamps of Lance Wyman

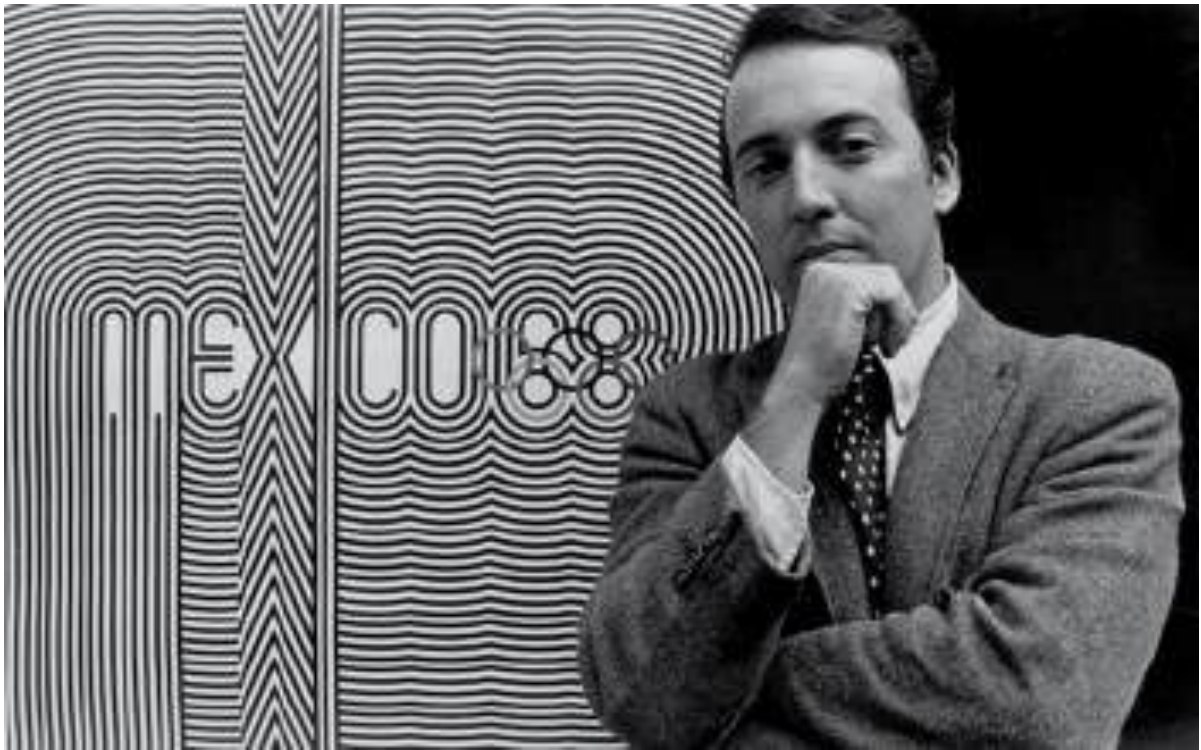
Niko Courtelis

Originally published as part of the Kat Ran Essays in Philatelics in conjunction with the exhibition, *Lance Wyman: Stamp-Designer-of-the-Month*, on view October 2019, at Katherine Small Gallery, Somerville, Massachusetts.

Graphic designer Lance Wyman created commemorative postage stamps for some of the most historically significant events of the late twentieth century: Olympiads, the assassination of Martin Luther King, Jr., the 1970 World Cup, the first manned landing on the moon, and the twenty-fifth anniversary of the United Nations.

Studying the entirety of Wyman's philatelic work—forty-three stamps in all—one is struck by how well

conceptual vision. He scavenged high-quality sports imagery from Czech newspapers and photographed masks from his own collection and those of his friends to create art for a series of stamps. Other friends helped with translating the term “solar eclipse” into multiple languages; then, for languages for which he had no access to type, he did the lettering by hand—with spectacular results. Once, with the help of his wife Neila, he created a photographic reproduction of a foot, using his own body as a model. Another time, unable to lo-



they have withstood the test of time; most retain a fresh, powerful voice almost fifty years later.

The stamps are notably consistent for their sophisticated visual language, cultural relevance, and iconic graphics. Most were produced in the late 1960s in Mexico, with limited access to resources. But a study of the notebooks and developmental sketches in Wyman's archive suggests that these circumstances actually fueled his creativity and ingenuity. Necessity forced him to fabricate images and type in order to realize his

cate a usable photograph of Neil Armstrong's famous moon footprint, he recreated the lunar landscape in his kitchen.

Postage stamps tell stories. They're part of a country's cultural identity, envoys that reflect heritage, politics, and ideals, and have the potential to evoke strong feelings. If we understand stamps to be an outward expression of an inner view, they represent not only how a country sees itself but, perhaps more importantly, how it wants to be perceived by the world.

1968 Olympics

In the 1960s, Mexico wanted to improve its status as a third-world country, “the land of mañana.” It was eager to be acknowledged as a modern country, a rising economic power, and an equal of European nations. In October 1963, Mexico won its bid to host the 1968 Summer Olympics. Hosting the Games would provide an important cultural moment and place the country prominently on the world stage. Realizing that Mexico’s identity would be forever linked to the upcoming events, its government launched a global competition to create the graphics. The American team of Lance Wyman and Peter Murdoch won, relocated to Mexico, and began devising the entire graphic expression for the games. To build excitement leading up to the Olympiad, four series of pre-Olympic stamps were issued.

Wyman notes:

“My first attempt at designing stamps was for the third pre-Olympic series in 1967. I was working on the overall Olympic graphics program when the Mexican Postal Service requested that the Mexican Olympic Committee assist them with future stamps. Two pre-Olympic series had been previously issued: one featured pre-Hispanic clay sport depictions; and the second, Diego Rivera’s sport murals for the exterior of the Olympic Stadium. I had collected stamps when I was young but had never designed one. I actually had to go out and buy some stamps from different nations to get a sense of what worked. Deciding the Olympic stamps were really little posters, I tried to keep them suggestive and graphically strong.”

Comprising regular (Correos) and airmail (Aereo) issues, the third pre-Olympic series consisted of nine stamps; the fourth series, ten. Visually, they can be considered as a single set that illustrates each of the nineteen Olympic sports hosted by Mexico.

Scrutiny reveals that the quality of the presswork by the Talleres de Impresión de Estampillas y Valores was limited, a result of the poor equipment and paper available in Mexico at the time. Nevertheless, Wyman’s ability to understand the circumstances and to design

within the printer’s capabilities did much to make up for the production deficit.

“I had two colors to work with for each stamp and did-



not have accurate registration. The stamps were printed by the Postal Service. I was involved in the entire process, from concept to final art to approving proofs.”

These stamps are a modernist tour de force. Wyman created a simple, elegant, and cohesive visual system allowing for variation within the overall structure. Each stamp portrays a peak moment of athleticism. The imagery of the athletes, black silhouettes against fields of vivid color, evokes ancient Greek black-figure vases. The bold figures are universally recognizable and therefore need no captions. Wyman's Mexico68 logo radiates from the upper right corners, reversed out to



the white of the paper. The true genius of these stamps, however, reveals itself when they are viewed in multiples. Wyman created horizontal patterns of the silhouettes, their left and right edges linking to create a seamless flow. Like frames of film, this technique creates dynamism and the illusion of motion. The stamps sold out quickly and gained international design prestige.

“I wanted to represent each sport with as much energy

and movement as I could get in a stamp and realized that a stamp could be designed that connected to itself to maintain a visual flow of movement. That was an



exciting discovery, and I applied it to each of the nineteen stamps. I didn't have access to good reference material—no Google in Mexico in the late '60s—but there was one gentleman working at the Committee who

was from Czechoslovakia and received Czech newspapers. The sports photography was black- and- white and terrific. We had previously designed and color-coded icons for each of the sports events, so I coordinated the stamp colors with the icon colors. The simplicity was by choice to create bold, clear images, and by necessity because of the limited registration capability.

By dropping my Mexico68 logo out of a solid color and overprinting the black silhouette and black typogra-



phy, I was able to use bright colors and avoid registration problems.”

In conjunction with the official opening of the Games, a set of eleven stamps was issued on October 6, 1968. The Mexican Postal Service had purchased a new press

with expanded production capabilities from East Germany. Wyman took advantage of the opportunity to introduce vivid color and metallic inks. The themes of the stamps are varied- a dove, the Olympic torch, architecture, a map of Mexico, the Discobolus*- but in all of them the central image is surrounded by radiating two-color op art lines. This visual cue, borrowed from the Mexico68 logo, creates a consistent visual language and a pulsing psychedelic effect. The imagery on two oversize stamps from this series is especially striking: The series of icons that Wyman had designed for the Cultural Olympiad and Olympic sports (nineteen each) appear as a grid of small, discreet symbols. His visual way- finding language was so ahead of its time that it looks uncannily similar to today’s smart-phone icons.

The final Olympic stamp is the oversize 10- peso air-mail stamp featuring Wyman’s remarkable and still influential 1968 Mexico Olympic logo. Presented in its full visual power, the entirety of the branding for the 1968 Olympics is embodied in the design of this single spectacular stamp.

Dr. Martin Luther King, Jr.

On April 4, 1968, Dr. Martin Luther King, Jr. was assassinated in Memphis, Tennessee. Mexico was the first country to honor Dr. King by issuing a commemorative stamp. The design features an altered image against a gray field. Framed by a white dove flying heavenward. Wyman had originally created the design of the dove for the Cultural Olympiad to symbolize peace, without resembling the Holy Spirit or Picasso’s dove.



*The Discobolus (Discus Thrower; c. 460–450 BCE) of Myron was a Greek sculpture, known today through Roman copies.

“Having limited access to reference material, I found an earlier reduced Time magazine cover of King when he was a young man. I created an enlarged black- and- white Kodolith image and carefully added weight to his face and neck until he looked older.”

After receiving the design fee of \$200, Wyman wrote to the Martin Luther King, Jr. Fund for Peace, Nonviolence and Brotherhood, enclosing a check for the same amount. Coretta Scott King accepted the donation on her late husband’s behalf, writing to Wyman that his support “indicates that you share the ideals for which my husband worked and gave his life.”

1970 FIFA World Cup

Wyman designed two pre-World Cup stamps featuring



ing a bold “70” logo he created for the event. In the first (issued in 1969), a series of parallel lines forming the “7” cleverly suggest motion; a red- and- white soccer ball represents the “0.” In the second stamp, the “7” has been playfully replaced by an athlete’s foot. The foot, Wyman’s own, wearing a borrowed soccer shoe, was photographed by his wife, Neila. The word “Mexico” appears as a variation on the 1968 Olympic logo—minus the “68”—a testament to its enduring appeal. The background of both stamps is a colorful abstraction of a stadium crowd. The next issue of two stamps, for the World Cup itself, also evokes crowds: detailed

photographs of nineteenth-century wooden masks

(from Lance and Neila Wyman’s personal collection) and pre-Columbian sculpted clay heads, overlaid with the same red- and- white soccer ball. Employing a technique similar to that used in the third pre-Olympic series, these stamps have no borders and connect on their left and right margins; when they are viewed in multiples, the effect is of a stadium crowd. The juxtaposition of photographic and graphic visuals connects the past with the present as it creates a strong link between the country’s heritage and sport.

Mexico City Metro

In 1969, Wyman designed the branding and all way-finding signage for Mexico City’s transit system- Sistema de Transporte Colectivo- and a commemorative stamp was issued to celebrate the inauguration. The narrow shape of the stamp suggests and emphasizes the horizontal form of the train, riders visible through the windows. Sketches from the designer’s notebook reveal that the final version of the stamp evolved sig-



nificantly from his original intention.

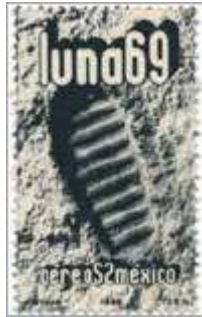
“I originally wanted the Metro stamp to connect with itself to create a long train across the sheet, similar to the third and fourth pre-Olympic sport stamps. We couldn’t get the image of the front car in without creating a separate stamp on the sheet, so we decided to use only the front (or back, as you might see it) of the train. There is quite a bit of type; the inauguration message had to be fit in, but we managed to get it all on one stamp, along with the Metro logo, which is still a visual part of the city on signs and tickets.”

Moon Landing

Wyman was commissioned to create a stamp to commemorate the 1969 Apollo 11 moon landing. The simple black- and- white stamp appears to reproduce the iconic photograph of Neil Armstrong’s footprint on

the surface of the moon but was in actuality an inventive improvisation:

“I had the idea of representing the landing with the boot print but didn’t have access to a usable image. I invented one by making a cardboard model of the boot bottom, pressing it into white baking flour, and photographing it. It all went smoothly, but when I brought it to the Mexican Postal Service they noticed that I had the light coming from the wrong direction. It was Friday, and it had to be ready the following Monday for a visit by the three astronauts. I had to press the boot model into the flour it didn’t come out must have been the air. After heating the mold and the model in the oven, I finally got a good impression, but by then it was Sunday and I couldn’t find a place to develop my roll of black- and- white film. Fortunately, I knew Peter Anderson, a Time magazine photographer living in Mexico, and he luckily had the chemicals and an old enlarger in his closet. He saved the stamp. I got the art in the next morning.



ing from the tion. It was had to go to lowing Monday for a visit by nauts. I had I pressed the the flour it cleanly; there moisture in heating the

I designed the lettering especially for the stamp, to be bold, unusual, and dimensional so it could float in space.”

Wyman’s ability to distill the greatness of the event into a singular, iconic image demonstrates a rare grace.

United Nations

When the United Nations was formed in 1945, Mexico was one of the original member states. To honor the twenty-ninth anniversary of its founding, the United Nations was commissioned an airmail stamp.



fifth anniversary of its founding, Wyman was commissioned to design the stamp.

The simple typography wraps around a stylized interpretation of the UN General Assembly floor, as viewed

from above. The shape is reminiscent of a rainbow, while the liberal use of bright colors reinforces the concept, adds vitality, and evokes flags of different nations.

Solar Eclipse

On March 7, 1970, a total solar eclipse took place, visible across the entire North and South American continents. The greatest duration occurred over Mexico, lasting three minutes and twenty-eight seconds.

Complex Wyman’s design is as striking as it is radiating. The sun, represented by a large dense black circle over a typographic landscape.



and singular, design is as striking. The sun from behind the represented as a simple black circle in a sky, suspended graphic landscape.

“The idea was to create an earth landscape as the setting for an eclipse image. I hand-lettered “SUN ECLIPSE” in seven languages (Spanish, Japanese, Russian, English, German, French, Chinese), and distorted the words to form a mountain landscape.”

1972 Olympics

Wyman designed the four United States Olympic stamps for the 1972 Summer Games in Munich, Germany, and the 1972 Winter Games in Sapporo, Japan.

The pictographs for the Munich and Sapporo games were designed by Gunter Rambow. Wyman’s design for the Munich games was a stylized figure on a bicycle, and for the Sapporo games it was a stylized figure on a bobsled.



sports programs for the Munich and Sapporo games were designed by Gunter Rambow. By connecting each (bicycling, bobsled-skiing) times,

each color representing one of the five Olympic rings, Wyman transformed the imagery, creating the illusion of motion, and connected the disparate styles. By incorporating the rings into the “U” and the “S” of

“United States,” Wyman came full circle as he revisited a typomotif used in Mexico logo.



“Both developed to represent I was able to put two pictograms from each program into motion, using the five Olympic colors from the five-ring official symbol.”

The circumstances behind the creation of the Mexico68 logo designed by Wyman are a fascinating combination of tremendous talent, persistence, and luck. In November 1966, Wyman and Peter Murdoch were invited to participate in a two-week trial period working with the Olympic Committee in Mexico City. Eleven days into the trial, Wyman found inspiration in indigenous Huichol design and op art, and at the same time discovered that the Olympic rings and the “68” could be integrated. His design was chosen, and thus began a connection between Wyman and Mexico that exists to this day, over fifty years later.

Designers often work well within constraints, and there’s a great irony in Wyman forging a new, modern image of Mexico while working with the very limited resources of a developing nation. He had no alternative but to rely on his talent and ingenuity to achieve all that he did. In a relatively brief period of time, Wyman’s Mexico68 logo, and the thirty stamps that featured it, helped transform perceptions of Mexico internally and around the world.

“My stamp design for Mexico was part of a global movement in the graphic design profession itself. Graphic design came to the U.S. from Europe in the 1950s. It wasn’t taught at universities in undergraduate courses until the early 1960s. I became aware of it

through meeting a Yale student, in 1959, who was studying it in a graduate course. I fell in love with graphic design and have been practicing it in one form or another ever since. When I first went to Mexico in 1966, graphic design was just being recognized there and was just starting to be taught. My Mexican stamp design in large part embodied my graphic work for entire programs for the Olympics, the Metro, and the World Cup. In that context, it was part of a perception transformation, not just in Mexico but in this entire part of the globe. “



A Checklist of Postage Stamps Designed by Lance Wyman

| Page(s) | Subject | Country | Issue Date | Scott Catalogue No. |
|---------|----------------------------------------|---------|------------|------------------------------|
| 152-153 | Third Pre-Olympic Series ¹ | Mexico | 10.12.1967 | 981-985, C328-C331 |
| 153 | Fourth Pre-Olympic Series ¹ | Mexico | 03.21.1968 | 990-995, C335-C338 |
| 154 | Dr. Martin Luther King, Jr. | Mexico | 06.08.1968 | C339 |
| 154 | Olympic Series ¹ | Mexico | 10.12.1968 | 996-1001, C340-C344 |
| 155 | Pre-World Cup | Mexico | 08.16.1969 | C350-C351 |
| 155 | Inauguration of Mexico City Subway | Mexico | 09.04.1969 | 1005 |
| 156 | First Moon Landing | Mexico | 09.29.1969 | C353 |
| 155 | World Cup | Mexico | 05.31.1970 | C372-C373 |
| 156 | 25th Anniversary of United Nations | Mexico | 10.24.1970 | C376 |
| 156 | Solar Eclipse | Mexico | 11.27.1970 | 1030 |
| 156-157 | Olympic Games | USA | 08.17.1972 | 1460 ² -1462, C85 |

1. The Mexico Pre-Olympic and Olympic stamps were also issued as souvenir sheets.
2. There is a variety of Scott 1460 with a broken red Olympic ring.

Published as part of the Kat Ran Essays in Philatelics in conjunction with the exhibition, *Lance Wyman: Stamp-Designer-of-the-Month*, on view throughout the month of October 2019, at Katherine Small Gallery in Somerville, Massachusetts.

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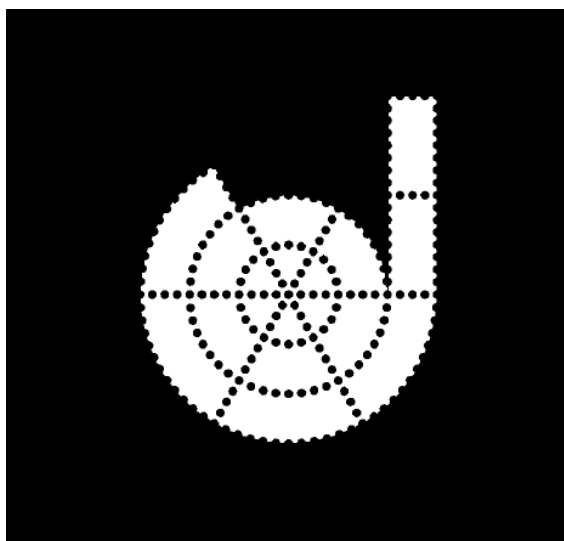
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Design and typography by Kat Ran Press



Counterfeits of the 1856-61 Issue

A New Discovery

By Marc E. Gonzales

Joe Stuart wrote the definitive article “The Counterfeits of Mexico’s 1856, 1861 and 1867 Issue” in the January 2001 issue of *Mexicana*. He listed, described and pictured sixteen different types which we label Stuart Types 1-XVI. The term “counterfeits” is synonymous in this case with facsimiles as opposed to the ubiquitous “Reprints” of Mexico’s first issues. The counterfeits for the most part were not produced to cheat collectors, they were instead made to provide space fillers to collectors in the early days of stamp collecting. Of the 16 types described by Stuart only two closely resemble genuine stamps, most are very crude and would not fool any seasoned collector of Mexico. In spite of this if one views eBay or Hipstamp you will see listings of these stamps sold as genuine nearly every day.

Stuart’s descriptions of the counterfeit types are very thorough so no need to reiterate what has already been published. Since the original photos were black and white, I would like to show some of the common counterfeit types which might be helpful to some. I will picture the common ones that are often seen in the marketplace. In addition, I am showing a new discovery, a

counterfeit type not described by Stuart and not documented previously. I will call it Type XVII.

This counterfeit type is very similar to Types V, VIII and IX. The only copy I have found is a green dos reales stamp. It is lithographed on a hard, white wove paper and has no cancels or overprints.

Similar Types to the new Type XVII



Type V

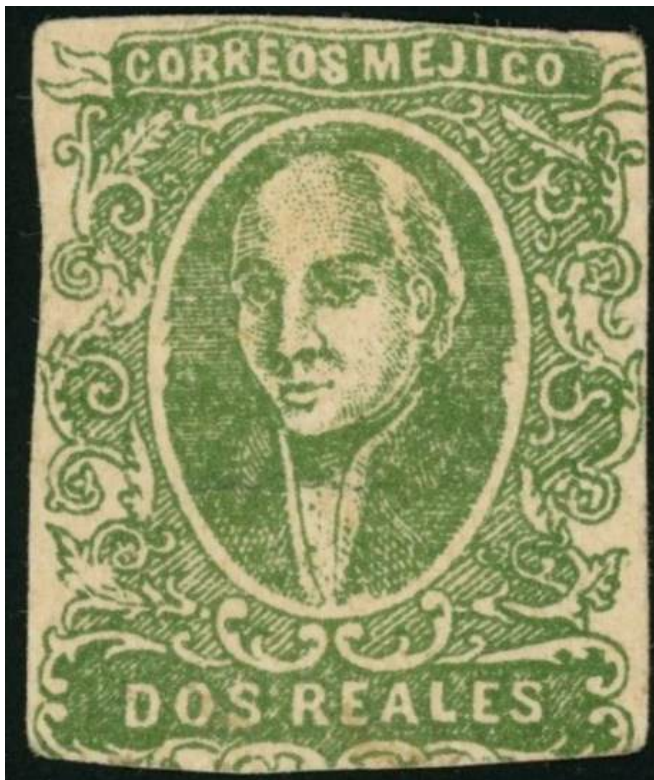


Type VIII



Type IX

The easiest way to distinguish the new Type XVII is to look at the cravat tie. It is much longer than on any of the other counterfeit types. Note in the red circled area that the dark area of the tie extends down from the chin more so than on any other type.



New Type XVII



New Type XVII



Type V

Below are additional common types that are often seen on Internet sales venues. In most cases the colors and design are very different from genuine stamps.

Stuart Type I



Type I was first described in 1865, is very crude and should not fool any collector of Mexico.

Stuart Type IV



Type IV only comes in these three values and all have cancels which appear to be part of the printing.

Stuart Type X



Type X has the appearance of an old man, nothing like the genuine stamps.

Stuart Type V



Type V comes in all the values and colors of the 1856 and 1861 issue as well as the 1867 dos reales green on gray paper. They don't have overprints but a variety of grid and mute cancels.

Stuart Type VIII



Type VIII can appear unused and also have a variety of cancels and overprints. It is relatively well done and at first glance could be mistaken for genuine stamps. The eyes have too much white below the pupils. Made by Fournier, some have FAUX on the front.

Special attention must be given to Stuart Type VII. It is the most dangerous Counterfeit type and is often sold as a genuine stamp. It is the only Counterfeit type that was engraved and is only found in the ocho reales value. The 1856 version is dull violet to light brown. The 1861 version comes in both colors, black on brown and green on brown. Most have no overprints or cancels, although a Mexico, Guadalajara and Gothic Mexico overprint are known. The Gothic overprint is very different from a genuine overprint. Although meant to emulate the 1856 and 1861 ocho reales stamps the color of the ink and paper vary from copy to copy. Cancels are known which may have been applied long after they were printed.

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Stuart Type IX



The cancels were part of the printing of Type IX which were printed in five different settings, one of which had a stamp without a cancel. Consequently, there are a few known without cancels.

Stuart Type VII



Type VII 1856 violet

1856 light brown



1861 black/brown



1861 green/light brown

Stuart Type VII (continued)



1861 black on buff



1861 green/brown



1856 violet



1867 with Gothic OP

Comparison of the Counterfeit to the Genuine



Counterfeit stamp



Genuine stamp

On the left is the counterfeit, on the right is a genuine stamp. Some subtle differences can be seen. Hidalgo's mouth appears to be frowning in the counterfeit, in the genuine it is straight and a little longer. The cross hatching in the labels is stronger in the genuine

Another difference is in the C of CORREOS in the top banner. In the counterfeit, the C is rounded, in the genuine it is elongated.



Counterfeit stamp



Genuine stamp

Any old-time collection will have examples of these counterfeits and they can be of interest to those that collect forgeries. I hope having color pictures will help in identifications even though they usually would not be mistaken for genuine stamps. The only other counterfeit that is dangerous is the one made by Sperati which is a photographic copy of a genuine stamp. Fortunately, it is rare and not a problem for most collectors.

Errata—July 2023 Issue of Mexicana

The editor wishes to apologize for any inconvenience that has been caused by the dating of the last issue of Mexicana. The cover of the July 2023 issue of Mexicana has the date of "April 2023" printed on the cover. This should have read "July 2023".

Modern Mexico—2013

By Michael D. Roberts

We roll along with theme of modern Mexican issues for 2013. Where possible, I have inserted descriptions of the stamp faces, rather than “multi”. No perforation descriptions are included. With the varying sizes of these stamps, I have found it difficult to array the different stamps in any form of numerical order.

Over the years, Correos de Mexico has selected a num-

ber of common themes to publish but there are also a number of commemorative issues not covered from prior years.

2013 has a lovely Mother’s Day stamp and the Mexican Army Centenary is depicted on two stamps. Another stamp promoting philately is shown with three different designs.



2013, Feb. 8. Valentine’s Day
2810 7p Valentines and Doves



2013, Feb. 15. President’s Day
2811 7p Presidential Buildings



2013, Mar. 13. Natl. Supermarkets and Dept. Stores Assoc. 30th Anniv.
2813 7p multi



2013, Mar. 13. Intl. Mother Language Day
2814 11.50p multi



2013, Mar. 7. Iberoamericana Univ., Mexico City, 70th Anniversary
2812 7p a, Statue and building, b, Buildings. c, Covered steps. Horizontal strip of 3.



2013, Mar. 17. Expropriation of Foreign-Owned Petroleum Rights and Facilities, 75th Anniv. Miniature Sheet
2815 7p Oil Rig



2013, Mar., 21. Guillermo Haro Barraza (1913-88), Astronomer
2816 7p multi



2013, Mar. 26. Promulgation of Plan of Guadalupe, Centenary
2817 7p multi



2013, April 6. Diplomatic Relations Between Mexico and Indonesia,
60th Anniversary 2818, 15p *Neofelis diardi borneensis*.
2819 15p *Panthera onca*.
See Indonesia No. 2345.



2013, April 17, Mexican Army
Centenary
2820 7p multi



2013, April 30
Federico Gómez
Children's Hospital,
Mexico City, 70th
Anniv.
2821 7p multi



2013, April 30, Children's Day
2822 7p Bird with Pencil



2013, May 10 Mother's Day
2823 11.50p Dolls



2013, May 16, Teacher's Day
2824 7p Painting



2013, Aug. 13. Mexican Army,
Centenary
2825 7p Multi



2013, Aug. 16. Veterinary
Education in Mexico, 160th
Anniversary
2826 7p Horse Anatomy



2013, August 27. Manuel Acuña
(1849-73), Writer
2827 7p Portrait



2013, Aug. 28. Grandparents Day

2828 7p Multi



2013, Sept. 5. First Congress of Anáhuac, 200th Anniv.

2829 7p Congressional Meeting



2013, Sept. 11, Metropolitan Cathedral, Mexico City, 200th Anniv.

2830 7p Photograph of Cathedral



2013, Sept. 20. Confederation of Industrial Chambers of Mexico, 95th Anniv.

2831 7p Workers and Machines



2013, Oct. 9. World Post Day

2833 13.50p Multi



2013, Oct. 11, Woman Suffrage in Mexico, 60th Anniv.

2834 7p Women Voters



2013, Oct. 18. Secretary of Health, 70th Anniv.

2835 7p Multi



2013, Oct. 22. All Soul's Day (Day of the Dead)

2836 15p Poster



2013, Oct. 23. Gran Café de la Parroquia Restaurant, Veracruz

2837 7p Multi



2013, Sept. 25. Autonomous University of Nuevo Leon, 80th Anniv.

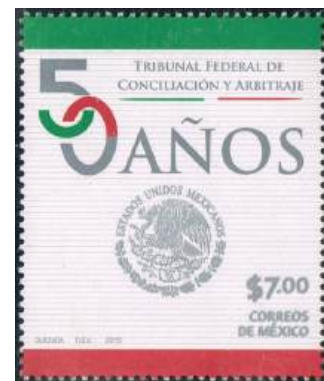
2832 7p Miniature Sheet a, Las Informantes de Sahagún, by Federico Cantu (head at center top facing right). b, Las Informantes de Sahagún (head at center top facing left). c, Espejos Comunicantes, by Guillermo Ceniceros (compass rose at right). d, Espejos Comunicantes (heads at right). e, Einstein, by Sebastián Xavier Treviño (head of Albert Einstein). f, Einstein (faceless figure and geometric shapes).



2013, Oct. 24. Bilateral Relations Between Mexico and South Africa 20th Anniv.
2838 15p Nelson Mandela



2013, Nov. 5. National Institute for Rural Development 40th Anniv.
2839 7p Multi



2013, Nov. 8. Federal Conciliation & Arbitration Tribunal, 50th Anniv.
2840 7p multi



2013, Nov. 12. Letter Carrier's Day
2841 7p Map of Mexico



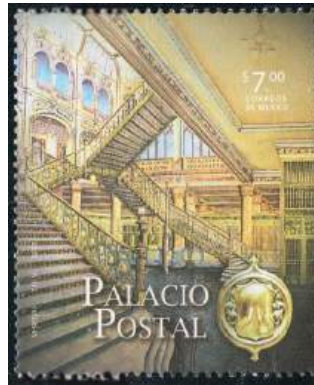
2013, Nov. 27. Migrant's Protection Program
2846 7p multi



2013, Nov. 14. Casino Español Restaurant, Mexico City, 150th Anniv.
2842 13.50p Front of Restaurant



2013, Nov. 15. Mexican Army, Cent.
2843 7p Multi



2013, Nov. 19. Interior of Postal Palace (Main Post Office) Mexico City
2844 7p Post Office Interior



2013, Nov. 21. Patrimonio Mundial Oaxaca.
2845 15p San Matias Jalatlaco Temple, Former Convent of San Pablo,



2013, Nov. 28. Christmas
2847 7p Poinsettia and Magi
2848 7p Poinsettia and Santa
2849 11.50p Christmas Tree
2850 13.50p Holy Family



2013, Dec. 6. Morelos State Autonomous Univ., 60th Anniv.
2851 7p Campus Buildings

2013, Dec. 7. Nat'l Education Worker's Union, 70th Anniv.
2852 7p multi





2013, Dec. 12. Mexican Inst. of Industrial Property, 20th Anniv.
2853 7p Drawings



2013, Dec. 13. National Commission for Sports and Physical Culture, 25th Anniv.
2854 7p Sports Figures



2013, Dec. 17. Industrial Labor Training Centers, 50th Anniv.
2856 7p multi



2013, Dec. 13. Paintings by Francisco Eppens (1913-90), Stamp Designer. Promotion of Philately.
2855 Horiz. strip of 5
a, 7p La Danza de la Media Luna. 1984. b, 7p Alcatraces. 1988. c, 11.50p Cactáceas. 1988. d, 13.50p Guerrero Aguila y Guerrero Tiger. 1980. e, 15p Caballos de Colores. 1985.

2013, Dec. 19. Federal Police, 85th Anniv.
2857 7p Police Motorcycle.



2013, Dec. 20. Pipe Organs — Organs in Oaxaca
2858 Horiz. strip of 6
a, 7p Santa Maria Tiltepec Temple. b, 7p San Jerónimo Tlacoahuaya Church. c, 11.50p San Andrés Zautla Church. d, 11.50p Santa María de la Natividad Tamazulapan. e, 13.50p Santo Domingo Yanhuitlán Church. f, 13.50p Oaxaca Cathedral.



The “María Clotilde” Collections of Mexico – Part I

Auction - December 2023

**THE MOST VALUABLE AND
RAREST STAMP OF MEXICO**



1921 10c center inverted, the finer
of two recorded.

Ex Roterberg, Fritz, Yag, Koenig.



1866 3c, the largest multiple and
one of three known with district
name and consignment number.

Ex Ferrari, Pallafto.

THE MOST IMPORTANT PHILATELIC ITEM OF MEXICO



1866 3c, the only recorded used example on cover.

Ex Aguirre, Koenig.



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With us, your precious collections
and philatelic gems are in the best
professional hands.



A 19th Century Guaymas Cancel: The Story Evolves

By Michael Hart

I was intrigued by this cancel being a perfect strike and perfectly centered on a fresh, very fine block of four of Scott # 218 (Figure 1).



Figure 1. Block of four Scott #218 with perfect strike.

Schimmer identifies it under the Sonora Estado heading on page 258 (Schimmer) as a type O9 cancel #35/14 (Figure 2).

But just what does he mean by the word “museum”.

| GUAYMAS | B 5 | SON 35 | | | |
|---------|-----|--------|----|---------------|--------|
| | | | 1 | ILLUST. | |
| | | | 2 | SCHATZKES 538 | 1874 - |
| | | | 3 | ILLUST. | 1879 |
| | | | 4 | ILLUST. | |
| | | | | SAME VIOLET | |
| | | | | SAME BLUE | |
| | | | 5 | ILLUST. | 1879 |
| | | | 6 | ILLUST. | 1879 |
| | | | 7 | O 1 | 1879 |
| | | | 8 | ' O ' | |
| | | | 9 | ILLUST. | |
| | | | 10 | ILLUST. | |
| | | | 11 | M 1 | 1879 |
| | | | 12 | O 12 BLUE | |
| | | | 13 | ILLUST. | 1879 |
| | | | 14 | O 9 MUSEUM | YEAR? |
| | | | 15 | C 1 | |
| | | | 16 | ILLUST. | |
| | | | | SAME BLUE | |
| | | | 17 | C 4 | |

Figure 2. The Schimmer listing for the cancel in Figure 1.

He answers this in his INTRODUCTION section on page vi, which I quote as follows: “The director of the

museum and library of the General Postal Museum, Sr. Jose Robledo Hernandez, allowed me to prepare strikes of all cancel devices on display in the postal museum, and some of these strikes are illustrated herein”.

Interestingly, Karl Schimmer was not the first to print strikes of the devices held in the museum. Decades previously Hugo Morlock did so and they were sold at the Nick Follansbee 2007 Auction #19 as lot #1048 and realizing \$260 (Figure 3).

1048 19th Century Cancels: 28 pages bearing actual strikes, usually 24 per page and in no logical order, taken from original handstamps housed in the postal museum. These were obtained by the old time Mexico City resident Hugo Morlock probably sometime before 1920. E 100

Figure 3. Follansbee lot description.

This Guaymas handstamp device was prepared by the General Postal Administration but not actually used at Guaymas for postal duty. If it had been then, with Guaymas being a commercial center and active port on the West Coast of Mexico and this standard type O9 cancel being in common use throughout Mexico, there would be many strikes of this cancel extant. So, who made this strike?

During the last MEPSI Convention at Mexico City in 1985 I spent two long half days at the General Postal Administration library researching the Sucursals of Mexico, D.F. from 1884 through 1910. (I was planning to spend another long afternoon there in order to finish my research project but other Mexico City attractions and MEPSI activities drew me away).

Now, the rumor I had always heard is that the devices had been stolen so, during my research at the library, I took a break to take a look at the museum. It is just a small room adjacent to the library and has hundreds of small niches arrayed along the walls with space for one device for each. Unfortunately, all the niches were empty. Does anyone know for certain the fate of these

hundreds of devices? They were in place when Schimmer made his impressions sometime in the early to mid 1970's but by 1985 they were gone.

By way of brief historical background Wilhelm Kahlo immigrated from Austria to Mexico around 1895. He soon established himself as a prominent and successful professional photographer in Mexico City and he changed his first name to Guillermo.

Until 1907 the General Postal Administration had been located in the National Palace but a new purpose-built building for the Administration was completed in that year where it still stands near the Alameda Park - ornate and elegant but a bit the worse for wear after over 100 years. Sr. Kahlo took a series of quality photographs of the new structure at about the time of its completion/opening; he had etched his name at the bottom of each photo plate and many of them were subsequently reproduced in the form of picture post cards (view cards) retaining the Kahlo name inscribed at the bottom right or left (Figures 4, 5 and 6) . I have several of them bearing cancels dated 1907.

Here are three of the view cards in sequence.

Note: the Kahlo name is very lightly struck at the bottom-left.



Figure 4. Front of the Central Post Office in Mexico City.

Below (Figure 5) is an image of the stairwell between the 1st and the 2nd floors in the post office.

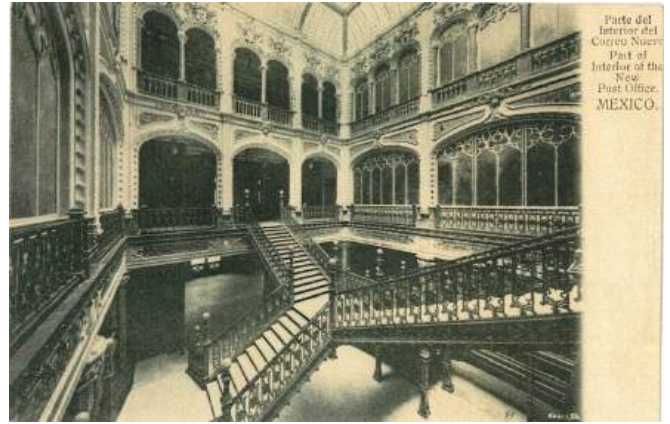


Figure 5. View of the stairwell in the Central Post Office in Mexico City.



Figure 6. View of the second floor of the Central Post Office, Mexico City.

The Library consists of 2 rooms on the 2nd floor. The large room is directly in front of the stairs and the small room is just to the right. The museum is to the left of the large library room.

The point here is that one can see from this series of Kahlo view cards how easy it would be to smuggle the devices out of the museum, down those stairs, and out the door onto the street in just a few seconds.

Incidentally, in case the Kahlo name is familiar – YES – he was the father of Frida and here is a family portrait (Figure 7) with Freida on the right (Kahlo).

Sra. Kahlo is – as they say – “conspicuous by her absence” from this photo but that is another and non-



Figure 7. Portrait of the Kahlo family.

philatelic story!

During my 1985 visits the two library rooms contained many philatelic and related volumes some of which are surely scarce and rare and quite valuable.

The last MEPSI Convention in Mexico City was almost 40 years ago. I would love to go back to Mexico City again especially in conjunction with another MEPSI Convention in part to complete my philatelic research. Will MEPSI ever be able to have a safe Convention here again and, if so, will those valuable books still be in the library?

References:

- Schimmer, Karl H. (1977). *The Postmarks of Mexico: 1874 – 1900*, MEPSI. (see pages vi, 258, 259)
- Kahlo, Guillermo, (1992) *Fotografo Oficial De Monumentos, Casa De Las Imágenes*, (see page17).

Help Wanted with the MEPSI Circuit Book Service

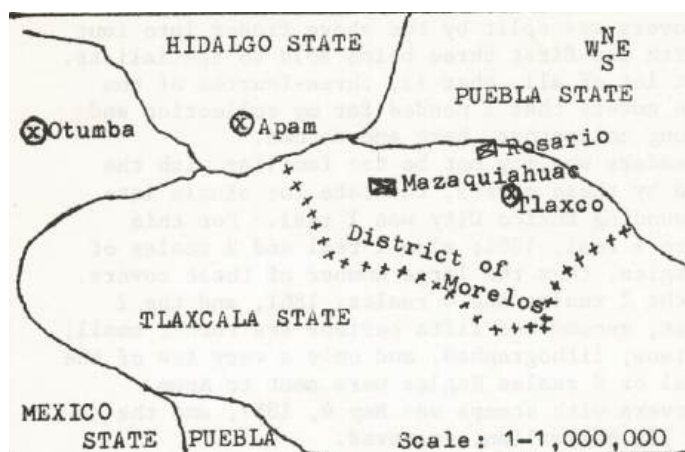
I am trying to revive, in the next month or two, the MEPSI Circuit Book Sales. **But there is a big problem: lack of diverse material.** Most of the contributions from the last version of Circuit Book Sales were from Tony Benz, now deceased and we cannot sell his material. Donn Lueck had contributed several Books consisting of almost all Revenues. So if you have 50-60

dupes just lying around to make up a Book, and you would like to sell them to fellow MEPSI members, then please send an email to me at mepsicircuit@gmail.com for further instructions on how to assemble a Circuit Book. Let's get our Circuit Book Sales back up and running. Thanks! Steve Ikard

The de Vertiz “Find” – Apam and Otumba Stamps on Cover

By Prof. Alfredo Basurto V.

This article, originally published in the October 1970 issue of MEXICANA is being republished by request.



Map of 1857 showing the places where most of the letters in the Vertiz Archive were from.

In order to share with MEXICANA's readers the facts about this philatelic “find”, I submit this modest article with illustrations of covers in my collection.

As well-informed philatelists know, it was customary one-half century ago to wash the stamps off covers. Due to this practice, stamps on cover are too seldom found. Besides, there are few remaining private archives in Mexico City or surrounding towns. So the possibility of a philatelic “find” becomes less and less probable, but, it did happen.

Many, many collections contain Apam and Otumba off cover, in singles or (rarely) multiples. With this in mind, I am pleased to report that in January of 1970 I came into possession of a most beautiful and varied archive full of Apam and Otumba stamps on cover, plus several stampless covers. For this windfall, I owe thanks to a good friend, Celestino Ruiz-Perez, who, on the occasion of a visit of mine, showed me a beautiful cover of Apam with 1, 2 and 4 real stamps, district name only; also the complete set of eagles, first period, on cover (only 100 of the 4 real stamps were sold).

Sr. Ruiz-Perez then took a small carton from a locker, a carton that contained a most outstanding archive of Apam and Otumba stamps on cover which he intended to offer for sale in Europe. There were pairs of the ½ real, 1861 issue, as well as the 1 real, 2 reales and 4 reales; 1 real, 2 reales and 4 reales of the Eagle issues of the first, third, fourth and fifth periods in singles, pairs and combination covers; a gorgeous strip-of-three of 4 reales, third period; two covers, each with a verti-

cal pair of the seven centavo Maximilian, lithographed; these latter issues with a variety of consignment numbers and combinations. The archive also contained a good number of stampless and pre-stamp covers.

The story of the discovery of this archive is as follows; during a visit by Sr. Ruiz-Perez to nearby towns, in a search for coins, he was shown an 1878 newspaper of Tlaxcala, EL OBSERVADOR, franked with a Scotts #106 overprinted APAM/5178, and this item led him to the Vertiz archive, untouched for over a century. It was in the possession of a part-time coin dealer, in a town near Mexico City, and Sr. Ruiz-Perez acquired it in late December, 1969. It consisted of 344 folded letter-sheets with stamps affixed, of which 251 covers bear Apam and Otumba district names and the rest other district names such as Puebla, Mineral del Monte, Acapulco and San Juan del Rio. There were also 120 stampless covers of which 74 were Apam, and 46 from various other towns.

The lot of 251 Apam and Otumba covers was split by the above finder into four smaller lots of varying importance, with the first three being sold to specialists. I bought the fourth and most important lot of all, that is, three-fourths of the Apam-Otumba covers. I have kept those covers that I needed for my collection and have been disposing of the balance among collectors, here and abroad.

As background information, for readers who may not be too familiar with the postal picture for the periods covered by these covers, the rate for the single letters from Apam, Otumba and towns surrounding Mexico City was 1 real. For this reason, most of the stamps on cover are 1 real, 1861; also 1 real and 2 reales of the third and fourth periods of the Eagles, thus the large number of these covers. On the other hand, the quantities of the 2 reales and 4 reales, 1861, and the 2 reales and 4 reales Eagles of the first, second and fifth periods are rather small; ditto for the seven centavos, 13 centavos and 25 centavos Maximilians, lithographed, and only a very few of the 13 centavos Maximilians, engraved. No ½ real or 8 reales Eagles were sent to Apam.

The earliest date noted on the covers with stamps was May 4, 1857, and the latest April 2, 1867, the latter on a 13 centavos Maximilian, engraved.

Most of the covers are from two haciendas, Mazaquahuac

and Rosario, both in the district of Morales, State of Tlaxcala, and cancelled at Apam since they belong, postally to this town which is noted for its pulque industry. This area was famous for its pulque, and the de Vertiz archive refers to it. The majority of the letters are addressed to Senor Antonio de Vertiz, whose address was Calle Medinas #21, Mexico City, and there were a few letters addressed to Lic. Emilio Pardo, also of Mexico City. Mazaquiahuc hacienda was about half way between Apam and Tlaxco (12 miles from each); Otumba, in the State of Mexico is about 30 miles from Apam. Politically, Apam belongs to the State of Hidalgo, and at that time the total population of Apam, Otumba, Mazaquiahuc and Rosario barely exceeded 5,000 inhabitants.

All covers bear the black APAM cancel, with the exception of a 1 real 1856 cancelled with the blue FRANQUEADA/EN APA., a two-line pre-stamp marking.

Another cover bears a 1 real 1861 MEXICO cancelled with an unrecorded DILIGENCIAS GENERALES DE APAM postmark (Figure 6) (See Sr. Garcia Larranaga's article in the April 1970 issue of MEXICANA for descriptions, routes, etc. of the Diligencias).

One cover bears a 4 real Eagle, fourth period, APAM 96. 1865 with a handmade alteration to make the stamp appear overprinted 1866; an inked notation on the stamp itself, not covered by the cancel, reads "debe 1 ½ reales" which means "due 1 ½ reales".

Some Eagle covers are combination ones, bearing stamps of both the first and third periods, or first and fourth periods.

There is a cover with a 2 reales, 182 1864, no name.

One more cover has a 25 centavos Maximilian lithographed, and a 13 centavos Maximilian engraved.

An interesting item is a cover with a strip of three of the 4 reales Eagles, together with a 1 real, both third period 182

1864. An inked notation on the reverse of the cover reads "\$ (1.63)" the equivalent of the 13 reales affixed to the cover.

There is a set of two companion covers: one bearing the FRANCO OTUMBA (Schatzkes #37) with a mss. "trece sentabos", a misspelling of "trece centavos"; the other cover with this FRANCO OTUMBA applied twice, once before the 25 centavos Maximilian lithographed was affixed, and the second cancelling the stamp. The double cancel indicates that the Otumba post office was out of stamps for a few days, and applied the cancel after collecting the postage of 25 centavos; then the stamps arrived, a 25 centavos Maximilian was affixed over the cancel, and the second cancel applied to the stamp. Both covers are dated four days apart.

Among the stampless covers that I have, it is worth mentioning some bearing the APAM oval (Yag-Bash #AP2) Illustration #1, dated 1860, mostly in black, but one or two in blue; these covers correspond to the last year of President Juarez' War of the Reform.

There are other covers with the FRANQUEADA/EN APA. (Sch. #26) Illustration #2, after the fall of the Empire.

The pre-stamp cancel; small APA in oval, black (Yag-Bash #AP1) Illustration #3, dated Aug. 10, 1831, is a most interesting item.

Following are two listings relating to these Apam and Otumba covers, and provided also are illustrations #6 thru #14 to show the various types of covers mentioned above. Listings #1 and #2.

Philatelically speaking, it is gratifying to know that "finds" can still be made. As far as collectors who have covers bearing Apam and Otumba stamps are concerned, I doubt if the value of their cherished treasures will decrease because of this "find", since most of the covers in this de Vertiz archive are in the one-of-a-kind category.

Checklist of "Apam" and "Otumba" Stamps on Cover

In the de Vertiz Archive. Property of the Author

| <u>Issue</u> | <u>½R</u> | <u>1R</u> | <u>2R</u> | <u>4R</u> | <u>8R</u> |
|------------------------|-----------|-----------|-----------|-----------|-----------|
| 1856 | none | yes | none | none | none |
| 1861 | yes | yes | yes | yes | none |
| <u>Eagles</u> | | | | | |
| 1 st Period | x | yes | yes | yes | x |
| 2 nd Period | x | x | x | x | x |

| <u>Eagles (cont.)</u> | <u>½R</u> | <u>1R</u> | <u>2R</u> | <u>4R</u> | <u>8R</u> | | | |
|------------------------|-----------|-----------|-----------|-----------|-----------|-------|------|------|
| 3 rd Period | x | yes | yes | yes | x | Cons. | 182. | 1864 |
| | x | yes | yes | x | x | Cons. | 228. | 1864 |
| 4 th Period | x | yes | x | x | x | Cons. | 25. | 1865 |
| | x | yes | x | x | x | Cons. | 79. | 1865 |
| | x | x | yes | yes | x | Cons. | 96. | 1865 |
| | x | yes | yes | none | x | Cons. | 186. | 1865 |
| 5 th Period | x | yes | x | x | x | Cons. | 15. | 1866 |
| | x | x | yes | x | x | Cons. | 85. | 1866 |

Maximilian

| | <u>7¢</u> | <u>13¢</u> | <u>25¢</u> | | | | | |
|---------------|-----------|------------|------------|--|--------------|------|------|--|
| Litho. | none | none | yes | | Cons. | 20. | 1866 | |
| | yes | yes | yes | | Cons. | 34. | 1866 | |
| | x | yes | yes | | Cons. | 78. | 1866 | |
| Engraved | x | yes | x | | Cons. | 16. | 1867 | |
| <u>Otumba</u> | x | yes | yes | | Cons. Mexico | 100. | 1867 | |

x indicates no stamps sent.

“APAM”; 27 different stamps on cover out of 35 sent.

8 stamps not found in this archive.

Therefore, the Vertiz Archive contained:

Eagles 1st period: complete;

Eagles 3rd period: complete;

Eagles 4th period: complete, except 4R, 186. 1865;

Eagles 5th period: complete.

Maximilian litho.: complete, except 7¢ and 13¢ 20. 1866;

Maximilian engr.: complete.

“Otumba”, Maximilian litho: complete.

Data taken from: Estudio de Relaciones de Valor y Precios de los Timbres de Mexico, by Salvador Herrasti.

Stampless Covers

| <u>Earliest Date</u> | <u>Latest Date</u> | <u>Destination</u> | <u>Franking</u> | <u>Cancellation</u> |
|--------------------------|--------------------|--------------------|-----------------|---------------------------------------|
| <u>of Covers</u> | <u>of Covers</u> | | | |
| ? | ? | ? | ? | YNDIAS in red Fig. 5 |
| Jan. 19, 1819 | | Mexico, D.F. | ? | Yag-Bash AC3 |
| March 9, 1827 | | Mexico, D.F. | ? | GUANAXUATO (photo) Fig. 4 |
| June 15, 1827 | | Mexico, D.F. | ? | Yag – Bash GD265 |
| Jan. 24, 1829 | | Mexico, D.F. | ? | Yag – Bash PA41 |
| May 28, 1831 | Dec. 31, 1831 | Mexico, D.F. | ? | Yag – Bash PU1 |
| Aug. 10, 1831 | June 21, 1834 | Mexico, D.F. | ? | Yag – Bash AP1 (Fig. 3) |
| Aug. 18, 1831 | | Mexico, D.F. | ? | Yag – Bash GD86 (red) |
| Oct. 25, 1831 | | Mexico, D.F. | ? | Yag – Bash PU5 (red) |
| May 5, 1862 | | Mexico, D.F. | ? | Yag – Bash PU5 (black) |
| Sept. 1, 1839 | | Mexico, D.F. | FRANCO | Yag – Bash Q5 (black) |
| Apr. 10 1841 | | Mexico, D.F. | ? | Yag – Bash D131 (red) |
| July 23, 1856 | March 28, 1862 | Mexico, D.F. | 2r (red) | Yag – Bash PA41 |
| Aug. 18, 1856 | | Mexico, D.F. | 3r (red) | Yag – Bash PA41 |
| Feb. 19, 1860 | Feb. 26, 1862 | Mexico, D.F. | 1r (blue) | Yag – Bash AP2 (blue) |
| Apr. 19, 1860 | June 12, 1862 | Mexico, D.F. | 1r | Yag – Bash AP2 (black) |
| June 17, 1860 | | Mexico, D.F. | 2r | Yag – Bash AP2 (photo) Fig. 1 |
| Sept. ?, 1862 | | Mexico, D.F. | 2r | Sch. B46 and YB #Q105A |
| July 31, 1862 | | Mexico, D.F. | ? | Yag – Bash AP2 (black) |
| Dec. 13, 1862 | | Mexico, D.F. | 2r | Sch. 1153 |
| July 9, 1867 | May 14, 1868 | Mexico, D.F. | ? | Sch. 26 (period after APA.) Fig. 2 |
| Oct. 19, 1867 | | Mexico, D.F. | ? | Sch. 1153 and YB PU8A |
| Feb. 26, 1868 | | Mexico, D.F. | 3r | Sch. 503 |
| <u>1856 Issue</u> | | | | |
| May 4, 1857 | | Mexico, D.F. | 1r | Sch. 1131 |
| <u>1861 Issue</u> | | | | |
| Sept. 3, 1862 | | Mexico, D.F. | ½r (pair) | Sch. 24 and 824 |
| May 23, 1862 | May 4, 1864 | Mexico, D.F. | 1r | Sch. 24 |
| May 28, 1862 | Apr. 25, 1864 | Mexico, D.F. | 2r | Sch. 24 |
| Dec. 21, 1863 | | Mexico, D.F. | 2r + 4r | Sch. 24 |

| <u>Earliest Date</u> | <u>Latest Date</u> | <u>Destination</u> | <u>Franking</u> | <u>Cancellation</u> |
|--------------------------------------|--------------------|--------------------|-----------------------------------------------|---------------------|
| <u>Eagles – First Period</u> | | | | |
| June 2, 1864 | | Mexico, D.F. | 1r | Sch. 24 |
| Aug. 17, 1864 | May 31, 1865 | Mexico, D.F. | 2r | Sch. 24 |
| June 21, 1864 | | Mexico, D.F. | 4r | Sch. 24 |
| Aug. 4, 1864 | | Mexico, D.F. | 4r + 2r + 1r | Sch. 24 |
| Aug. 24, 1864 | | Mexico, D.F. | 2r + 1r | Sch. 24 |
| Sept. 19, 1864 | | Mexico, D.F. | 1r + 4r | Sch. 24 |
| | | | (4r double district name) | |
| <u>Eagles – Third Period</u> | | | | |
| Oct. 21, 1864 | | Mexico, D.F. | 2r + 4r | Sch. 24 |
| | | | (both 182 1864) | |
| Oct. 31, 1864 | | Mexico, D.F. | 2r 182 1864 | Sch. 24 |
| Nov. 7, 1864 | | Mexico, D.F. | 2r 182 1864 | Sch. 24 |
| | | | (without name) | |
| Nov. 9, 1864 | | Mexico, D.F. | Pair of 4r | Sch. 24 |
| | | | (1 st period) and 1r 182 1864 | |
| Nov. 29, 1864 | | Mexico, D.F. | 2r + 1r | Sch. 24 |
| | | | (both 182 1864) | |
| March 7, 1865 | | Mexico, D.F. | horizontal strip | Sch. 24 Photo 9 |
| | | | of three of 4r 182 1864 and 1r 228 1864 | |
| May 1, 1865 | | Mexico, D.F. | 4r 182 1864 | Sch. 24 |
| | | | (paper folded before printing) | |
| <u>Eagles – Fourth Period</u> | | | | |
| July 5, 1865 | | Mexico, D.F. | 1r 79 1865 | Sch. 24 |
| July 10, 1865 | | Mexico, D.F. | 1r 79 1865 and | Sch. 24 |
| | | | 2r 228 1864 | |
| Nov. 1, 1865 | Dec. 25, 1865 | Mexico, D.F. | 1r 186 1865 | Sch. 24 |
| March 5, 1866 | | Mexico, D.F. | 4r 96 1865 | Sch. 24 |
| June 8, 1866 | | Mexico, D.F. | 4r 96 1865 | Sch. 24 |
| | | | (stamp bears mss. “Debe 1 ½ real” meaning | |
| | | | “due 1 ½” and 1865 altered to appear as 1866) | |

| Earliest Date of Covers | Latest Date of Covers | Destination | Franking | Cancellation |
|-------------------------------------|----------------------------------|--------------------|----------------------------------------------------|---------------------|
| Aug. 23, 1865 | Jan. 26, 1866 | Mexico, D.F. | 2r 96 1865 | Sch. 24 |
| April 26, 1865 | | Mexico, D.F. | 2r + 1r 25 1865 (2r 1 st per) | Sch. 24 |
| Aug. 7, 1865 | | Mexico, D.F. | 2r 96 1865 + 1r 79 1865 | Sch. 24 |
| <u>Eagles – Fifth Period</u> | | | | |
| March 26, 1866 | Aug. 8, 1866 | Mexico, D.F. | 1r 15 1866 | Sch. 24 |
| Aug. 1, 1866 | | Mexico, D.F. | 2r 85 1866 | Sch. 24 |
| May 30, 1866 | July 2, 1866 | Mexico, D.F. | 1r 15 1866 + 2r 85 1866 | Sch. 24 |
| <u>Maximilian Issue</u> | | | | |
| Oct. 10, 1866 | | Mexico, D.F. | 25¢ 34 1866 (two singles) | Sch. 24 |
| Oct. 29, 1866 | Feb. 15, 1867 | Mexico, D.F. | 13¢ 78 1866 | Sch. 24 |
| Aug. 20, 1866 | Aug. 29, 1866 | Mexico, D.F. | 25¢ 20 1866 + 13¢ 34 1866 | Sch. 24 |
| Sept. 26, 1866 | | Mexico, D.F. | 25¢ 20 1866 (buff) | Sch. 24 |
| Nov. 5, 1866 | Feb. 27, 1867 | Mexico, D.F. | 25¢ 34 1866 + 13¢ 78 1866 | Sch. 24 |
| Dec. 19, 1866 | | Mexico, D.F. | 25¢ + 13¢ (both 78 1866) | Sch. 24 |
| March 15, 1867 | | Mexico, D.F. | 25¢ 78 1866 (buff) + 25¢ 34 1866 (orange) | Sch. 24 |
| <u>Otumba</u> | | | | |
| Nov. 6, 1866 | | Mexico, D.F. | 13¢ 100 1866 Mexico (Gothic) | Sch. 37 |
| Nov. 19, 1866 | | Mexico, D.F. | 25¢ 34 1866 APAM + 25¢ 100 1866 Mexico (Gothic) | Sch. 24 |
| Dec. 27, 1866 | | Mexico, D.F. | 25¢ 100 1866 Mexico (Gothic) | Sch. 24 |

(Note "A": As I had disposed of several covers before noting down their dates, there will probably be earlier or later dated than those given above; nevertheless, they should be close to the dates herewith indicated)

(Note "B": I have underlined a May 5, 1862 cover, canceled the same day as the Battle of Puebla, in which the French army was defeated by the Mexican troops)

Figures:

1 – An 1860 stampless cover in the Vertiz archive. It corresponds to the last year of the Juárez War of Reform. Apam oval and rate markings in black. Other covers bear Apam oval in blue.

2 – A stampless folded letter from the 1867 – 68 period, with "FRANQUEADA / EN APA." (Period after APA; Sch. 27). This cover corresponds to the days of the Empire's fall.

3 – A pre-stamp folded letter, dated Aug. 10, 1831 in the Vertiz archives.

4 – 5 Unlisted stamp covers

6 – An unrecorded Dilgencias Generales de Apam postmark.

7 – 1866 Maximilian, litho., a 25¢ 20. 1866 together

with a vertical pair of 7¢ Max. litho., 34. 1866. Full margins on all copies.

8 – A 25¢ Maximilian orange litho. 34. 1866 together with a 25¢ Maximilian 100. 1866 (Otumba), cancelled at Apam.

9 – 25¢ Maximilian litho., Mexico 100. 1866 (Otumba), cancelled at Apam. Only 54 stamps sold.



10 – 1864, Eagles, 3rd period. Strip of three of 4 reales 182 1864, together with a 1 real (light blue) 228 1864.

11 – A 13¢ Maximilian litho. 78. 1866 together with a 25¢ Mexico 100. 1866 (Otumba), cancelled at Apam.


12 – 1864, Eagles, 3rd period; combination cover: 4 reales 182. 1864, 2 reales name only, and 1 real 228. 1864.

13 – 4 reales 1861, double Apam District name.

14 – 1864 4 reales + 2 reales + 1 real, 1st period.


 A. S. M. Remon
 Sanz. 
 Mexico.

Sr. D. Santiago
 FRANQUEADA
 EN APA.
 1848

Sr. D. Manuel de Yurbe y Maeta

 Mexico.

GUALIXUATO.
 Sr. D. Felipe Santiago Sa
 Intendente Honorario
 Mexico

Sr. A. Francisco
 de Yurbe y Maeta.
 YNDIAS

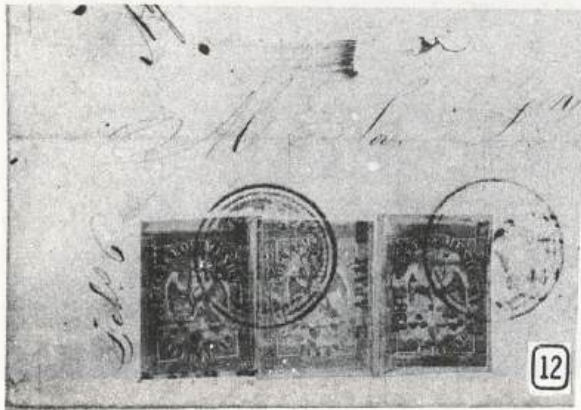
Figures 1 through 5.



Figures 6 through 10.



ALFREDO BASURTO V



ALFREDO BASURTO V

Figures 9 through 14.

Guanajuato Pre-stamp Postal Markings

John Kordich

In reviewing Alfredo Basurto's October, 1970 *Mexicana* article on the subject of the Antonio de Vertiz trove of early Mexico covers, primarily addressed to Sr. Vertiz in Mexico City it was noted that all of the Maximillians and Eagles from Apam are cancelled with Schatzkès 24. The article titled "The de Vertiz Find, Apam and Otumba Stamps on Cover." Basurto goes to great length to describe exactly what was included in this archive, paying particular attention to how Mexico philatelist and dealer Celestino Ruiz Perez acquired the holding and how he chose to divide it into manageable groupings to sell.

Ruiz Perez acquired the archive in December of 1969. Celestino apportioned the archive into four groups. Alfredo Basurto bought one of the four lots. He claims in the article it was the best of the lots. The other three lots were sold to specialist collectors "here and abroad". Basurto continued to further sell down his portion of the de Vertiz archive slowly as time passed.

The archive consisted of covers sent from Apam and

Otumba to Antonio de Vertiz from pre-stamp through the Maximilian issue. It included 251 covers from Apam and Otumba district issues and another 93 from other districts. Until this archive was discovered, covers from Apam and Otumba were scarcely known. Many early day collectors soaked stamps off of the letters for their collections, discarding the letters and excess folded paper envelopes. Apam and Otumba cancelled stamps today can be found, although they are still difficult items to acquire by collectors.

My motivation for writing this article is truly an aside. Otto Yag and John Bash in their book, "The Pre-stamp Postal Markings of Mexico" published in 1965 by the Elmhurst Philatelic Society, generated catalogue numbering system and value for each of the known Mexico Pre -stamp cancels by district office. This reference work and subsequent revisions, is still the bible for stampless Mexico philately.

In the Guanajuato district heading of Yag/Bash you will find GN1- GN7 are postmarks for the town of Guana

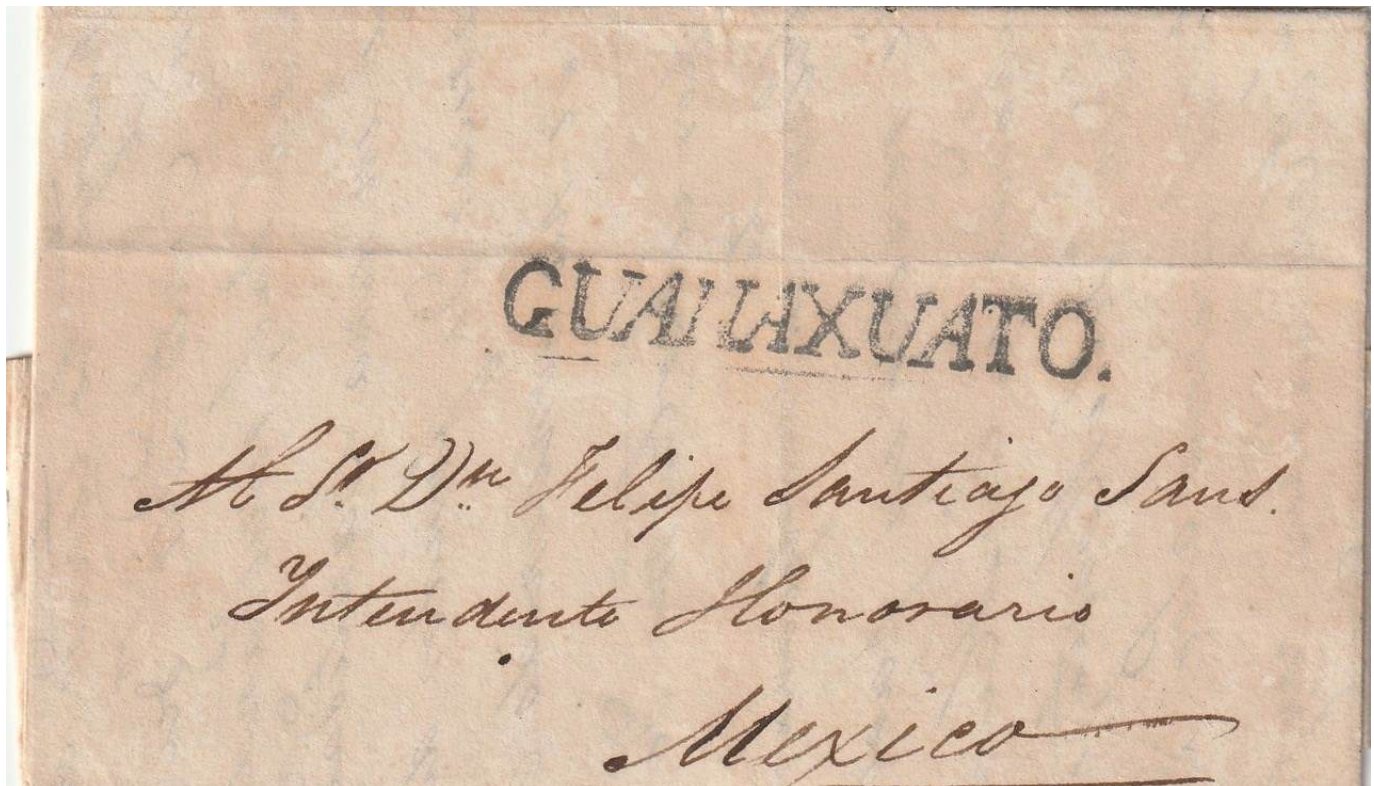


Figure 1. Guanajuato Yag/Bash GN10 1827

juato itself while in the 1971 supplement, GN8 – GN 10 have been added. Subordinate offices to Guanajuato are designated from GN15 through GN85. The supplemental Guanajuato marks of GN8, GN9 and GN10 were not found until after the Yag/Bash book was published in 1965. They all must be very scarce. Take notice of the dates of use. GN8 and GN9 are 1700s colonial marks, while GN10 is listed as used in 1827. The letter illustrated for GN10 (Figure 1) currently resides in the Kordich collection. This Guanaxato marking must not have been discovered until just prior to the publication of the Yag/Bash supplement. The rationale for this is that GN10 is shown as the last of the Guanajuato town marks. GN10 had a value assigned to it of 6 out of 10 points. The validity of that valuation is questionable. In all the years of gathering these pre-stamp covers, this author has never seen another GN10.

Another strange observation of these Guanajuato town markings is that seven of the ten marks spell the town

name with an “X” in place of the “J”. This is similar to several other towns in Mexico. Jalapa versus Xalapa, Guadalajara versus Guadalaxara and Huejutla versus Huexutla immediately pop to mind as district offices.

The reason this Guanajuato 1827 stampless letter stood out to me was it being illustrated in Sr. Basurto’s 1970 Mexicana article on the de Vertiz correspondence. Unlike most of the other examples from the Vertiz hoard, this letter was not addressed to Antonio de Vertiz. If not unique, it is likely a very scarce stampless, pre-stamp survivor. How did it find its way into the Kordich collection better than fifty years after its discovery by Yag/Bash? The story ends there with a question.

Any further insight or comments by fellow MEPSI brothers will be welcomed. The author can be contacted directly or through the editor of Mexicana. The publication of our quarterly journal began in 1952 and continues to be a driving force of our society today.



Apam 1st Period s7-65 (300)



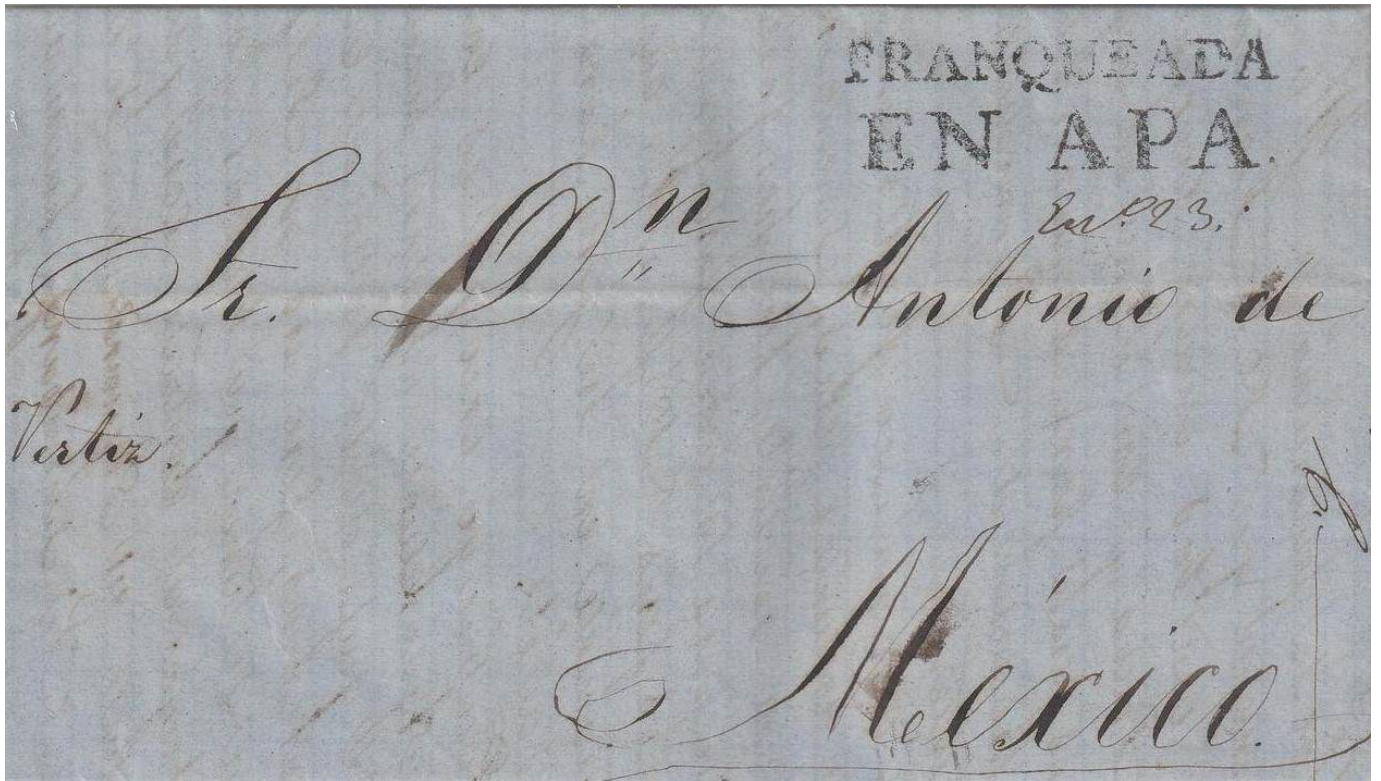
*Mexico 36-1865 ms. canceled
Otumba Mexico name overprint*



Apam 79-1865, s10 Otumba (300)



Apam 96-1865, s2 Chignahuapan (100)



Apam Yag/Bash AP2, 1 rate handstamp, dated 5/02/52



Apam Schatzkes 26, sello negro dated 1/13/68

In Memoriam, Walter (Tad) Mackie

By Michael D. Roberts



I received this message from Jane Mackie, on Aug 13.

“I have heard him mention you many times, and I surely met you when Tad and I traveled to Reno, etc. I was sure his friends would want to know.”

I am sure that many of you remember Tad, the firebrand MEPSI officer that always had some good suggestions at our annual meetings. He served long and hard for our Society and was a philatelist in our community of collectors of Mexico. He attended many of our Annual meetings and was a regular at Nick’s auctions in Reno. Tad was the guy that came up with the name “Meximail” for our forum. He worked at the MEPSI library for years and was instrumental in doing all the digital work on the hard copies of the early Mexican postal archives. That project has thousands of pages. He started the digitalization of rare books and passed all this along to Jonathan Bayless, MEPSI digital librarian, and Marc Gonzales, the MEPSI hard copy librarian. He was also the Vice President of MEPSI during my time as the President. It pains me that I did not keep track of him after Tad decided to end his collecting experience with Mexico. So, with a bit of regret, I announce his passing today with a sad heart that our old friend will now be missed.—Bubba Bland

I was shattered to receive Bubba Bland’s e-mail announcing the death of Walter (Tad) Mackie, former Vice President of our Society. “Tad (81 y/o) died peacefully in his sleep early Saturday morning, 12 August, after a long battle with Parkinson’s Disease.

He was in Heritage Hall Nursing Home in Front Royal, VA.”

Tad was essential in the conversion of Mexicana to accessible PDFs. We worked together over several months to scan, edit, and assemble the 200 individual magazines into digital format. Members can now receive an entire run of 50 years on DVD. He was also the Vice President of MEPSI during Bubba’s time as the President.

Tad was especially helpful to me in that he personally worked out the financing for “Mexico’s Revenue Stamps” allowing the Society to replace the 1970’s version with a heavily revised issue. Thank you Tad! - Mike Roberts

Tad’s achievements in organizing and digitalizing so much MEPSI library material for philatelic posterity will be long remembered.—Tim Carroll

I am so sorry to hear about this great loss. I met Tad several times in MEPSI events and enjoyed our conversations.—Omar Rodriguez

I’m not sure the membership in general knows how much Tad contributed to MEPSI. The amount of time he put into scanning existing books on Mexican Philately, journals, auction catalogs and the thousands of pages of the Mexican archives can’t be underestimated. He created the physical library that MEPSI owns today, a huge benefit to our membership and our Society. From the moment he became a member he was very much involved in the Society, holding office, taking the physical library into his home, investing his own money into the equipment he needed to create the Digital Library, always active and a great force of positive action. I can’t remember if he was a Major or a Colonel in the armed forces, in my mind he was a General.—Marc Gonzales

I remember his enthusiasm, always thinking how to improve MEPSI. We will miss him—Jorge Wise

In Memoriam, Olga Acosta de Mendoza

By Michael D. Roberts

Olga, a Life Member of the Society, passed away peacefully at home on Friday, November 11, 2022 at the age of 84.

Olga was born on April ,1938 in Tecate, Baja California, México, to Modesto Acosta Romero and Esther Moreno de Acosta, also of Tecate, Baja California. She is pre-deceased by both her parents, as well as her older brother, Armando Acosta, and younger sister, Maria Elena Acosta. She is survived by her younger sister, Enriqueta Acosta de Valdivia

of Tijuana, Baja California, Mexico.

Olga and her husband Joseph, had just celebrated their 60th wedding anniversary at the time of his death on December 15th, 2021, just 11 months prior to her passing. She was the loving mother of 6 children (Bartley Richard, Genevieve Marie, Joseph Luis Jr., Ma' Esther, Olga, and Raquel Lea). She was the devoted Grandmother of 18 (Francisco, Maria del Carmen, Hillary, Patricia, Antonio, Roberto, Jose Enrique, Javier, Esther Alejandra, Benjamin, Christina, Daniela, Genevieve Consuelo, Michael, Andrea, Landon, Leland, and Lucas), and Great-Grandmother of 10 (Kadence, Veronica, Furious, Wrangler, Benjamin Jr., Stiles, Leonardo, Carlos, Rain, and Benito).

Olga's eldest children were entering their teen years when the San Diego Unified School District began implementing their new busing/integration program. Understanding the impact this would have for her children, and those of the community, it inspired her to become a Guidance Assistant. She was employed at La Jolla High School, where her children and grandchildren would one day attend, for the entire 20 years of her career. She helped hundreds of students with not only daily high school life, but with successfully navigating the college admission process.

Stamp collecting was her biggest passion. She was a member of several Philatelic Societies, in both the United States and Mexico, and traveled extensively through-out both to attend conventions. She was an

avid reader, and loved everything from "The Hobbit" to "Harry Potter". A fan of Science- Fiction, "Star Trek" and "The Planet of the Apes" were among her favorites. Her creativity knew no bounds, as her talents covered a variety of mediums. From pastry chef, to artist, and costume designer (she always made all her kids Halloween costumes), she was most renown for her cooking. For 38 years, beginning in 1984, she provided a Luncheon at La Jolla High School on the last day of

school for the teachers and staff, cooking large pots of her family's favorites recipes, planning the menu months in advance. This years 39th annual luncheon was held as the "Olga de Mendoza Memorial Luncheon", and will be continued to be held in her honor. Olga was known for "manning" the Society table at shows in San Diego. She also, while it was permitted, made a place for representatives of Correos de México at those same shows, making Mexican stamps available to collectors in the United States.



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 18. Title, Financial Secretary
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Report on 2023 MEPSI Ballots

All ballots received in the mail by the Society Secretary were verified as members.

A total of 38 ballots were received and counted. Awards will be considered in 2024.

Officers

| | | |
|---------------------|--------------------|----|
| President | Jorge Wise | 38 |
| Vice President | Thomas Amato | 38 |
| Secretary | Jonathan Bayless | 38 |
| Financial Secretary | Michael D. Roberts | 37 |
| Treasurer | Eric Stovner | 38 |

Directors

| | | |
|-----------------|----------|----|
| Richard Lehmann | Director | 35 |
| Steve Ikard | Director | 37 |
| Brantly Goodwin | Director | 38 |

Write-In(s) Received (1):

| | | |
|----------------------|----------|---|
| Jean-Claude Porignon | Director | 1 |
|----------------------|----------|---|

Nominations for Awards:

Hall of Fame Award

| | |
|------------------|---|
| Jamie Benavides | 2 |
| Mark Banchik | 1 |
| John Kordich | 1 |
| Dr. James Mazepa | 1 |
| Dave Pietsch | 1 |
| Omar Rodriguez | 1 |
| Bill Shelton | 1 |
| Greg Todd | 1 |
| Jorge Wise | 1 |

Distinguished Service Award

| | |
|------------------|---|
| Bubba Bland | 3 |
| Marc Gonzales | 3 |
| Jamie Benavides | 1 |
| Tony Benz | 1 |
| Tim Carroll | 1 |
| Dr. James Mazepa | 1 |
| Michael Roberts | 1 |
| Guy Shaw | 1 |
| Eric Stovner | 1 |
| Jorge Wise | 1 |

Signed: /S/

Jonathan Bayless, Secretary

September 1, 2023

Treasurer's Report, October 2023

The names and addresses of new applicants to the Society are listed in this edition of *Mexicana*. Members are encouraged to review the list and comment on any of the applicants. Provisional membership numbers have been placed in brackets, preceding their names. The names of new applicants are published in each issue of *Mexicana* to allow member comment on any applicant. Any comments should be directed to the Vice President of MEPSI.

We welcome the following new members to MEPSI:

3390 Yesenia Sanchez, 2924 Brunswick Cir, Corona, CA 92879-6119, yeseniasanchez75@yahoo.com

3391 Carlos Solis-Pineda, 56 Williams Way, Wembley, HA0 2FR, London, UK, csolis3@hotmail.com

3392 Annamary Kennell, PO Box 51446, Sarasota, FL 34232-0332, annamaryke@aol.com

3393 Max A. Keech, 1170 Ramona St, Palo Alto, CA 94301-2445, mkeech@keechproperties.com

The following individuals have applied for membership this quarter:

(3394) Patrice Christian Mollien, 13 Chemin de Charavel, Batiment B Les Dauphins, 38200 Vienne, FRANCE, mollienpatrice@yahoo.com

(3395) Charles Ellis Edenfield, 1133 Union Dr, Saginaw, TX 76131-4819, yeedenfield@yahoo.com

(3396) Stephen Tedesco, 217 Darek Dr, Santa Rosa, CA 95401-5819, stedly@sonic.net

Reinstated:

3364 Francisco Liano Carrera

Dropped from the Rolls – Unable to Forward:

Jesus Soltero Moretto

William A. Stout

Stylios Vackimes

Closed Albums:

Wallace A. Craig

Kenneth B. Grant

Dues Notice

Inserted in this issue of *Mexicana* is your annual dues notice.

Please provide your dues payment of \$35.00 for 2024 prior to January 1, 2024. Payment can be made to MEPSI via PayPal at www.mepsi.org or mail check payable to Mexico Elmhurst Philatelic Society International in care of treasurer Eric Stovner, PO Box 10097, Santa Ana, CA 92711-0097 USA.

Please note that dues paid after December 31, 2023 incur additional costs to MEPSI. Reinstatements result in MEPSI mailing journal copies at non-bulk rates which are considerably costlier. Please pay on time.

Editor—Brantly Goodwin
2 State Highway 230
El Prado, NM 87529
editor@mepsi.org

Editor Emeritus - Michael D. Roberts
5881 W 75th Street
Los Angeles, CA 90045-1706
MEPSI@ca.rr.com

Society Officers—Terms Ending December 2023

| | | |
|---------------------|-----------------------------------------------------------|------------------------------|
| President | Jorge Wise, PO Box 9027-75697, Calexico, CA 92231 | jorge.wise@cetys.mx |
| Vice President | Thomas Amato, 590 Lorida Ave S, Salem OR 97302-2834 | circuits@mepsi.org |
| Treasurer | Eric Stovner, PO Box 10097, Santa Ana, CA 92711-0097 | treasurer@mepsi.org |
| Financial Secretary | Michael D. Roberts, PO Box 452835, Los Angeles, CA 90045 | financialsecretary@mepsi.org |
| Secretary | Jonathan W. Bayless, 1834 White Sands Ln, Davis, CA 95616 | bayless jw@sbcglobal.net |

Directors

(With Year Term Ends)

| | | | |
|----------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------|--------|
| Past President | Marc E. Gonzales, PO Box 33387, Northglenn, CO 80233-0387 | marc3771@aol.com | |
| Chairman | Farley Katz, 101 Newbury Terrace, San Antonio, TX 78209 | farleykatz@gmail.com | (2025) |
| Director | Enrique Trigueros, Hidalgo 54, San Angel, 01000 Mexico, MX-DIF, Mexico | enriquetrig@prodigy.net.mx | (2024) |
| Director | Thurston “Bubba” Bland, 2619 Brunswick Circle, Corona, CA | oobubba@icloud.com | (2023) |
| Director | Alejandro Grossmann, Jose Maria Rico 121 Int 101, Colonia Actipan, Alcadia Benito Juarez, 03230 Mexico, MX-DIF Mexico | alejandro.grossmann@gmail.com | (2024) |
| Director | Fritz Aebi, Burgweg 5, Luetzelflueh CH-3432 Switzerland | stamps@bluewin.ch | (2025) |
| Director | Donald Dolan, PO Box 535, Horseheads, NY 14845 | ddolanjr@stny.rr.com | (2023) |
| Director | Jean-Claude Porignon, 8 rue des jonquilles, F-60128 Plailly, France | jc.porignon@wanadoo.fr | (2023) |

Department Chairs

| | | |
|----------------------|------------------------------------------------------------|----------------------------|
| Circuits Manager | Steve Ikard, 202 Kuck Ln., Petaluma, CA 94952 | sikard5004@gmail.com |
| Expertization | Marc E. Gonzales, PO Box 29040, Denver, CO 80229 | marc3771@aol.com |
| Internet | Jesper Andersen, 105 Dawning Rays Ct., Conroe, TX 77304 | webmaster@mepsi.org |
| Digital Publications | Jonathan W. Bayless, 1834 White Sands Ln., Davis, CA 95616 | digitalpubs@mepsi.org |
| Donations | Richard T. Daffner, 38080 Martha Ave., Fremont, CA 94536 | dicknjane@worldnet.att.net |
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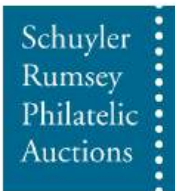
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