



Fall 2022

Volume 30, Number 3



Featured in this issue:

President's Corner (C. McDonald)

Press Release Congratulating Randy Clark – Author of NLG Book of the Year (C4 Board)

C4 Convention Schedule

How I Spent My Summer (J. Bolger)

Die State Analysis of Vermont RR-2 – Formation of a Numismatic Tornado (J. Glickman)

A Comedy of Errors: The Laughing Head Simian Farthing (J. Rock)

The Quick and the Dead - Or at Least the Coinless (D. Townson)

The Sheldon Rarity Scale Applied to John Law Coppers (M. Smith)

Excerpts from Christopher McDowell's Upcoming Book on Betts Medals (C. McDowell)

Third-Party Grading, Another View (C. Sholley)

Letter from Ben Franklin to Edward Bridgen (R. Williams)

Rubrication and Colonial Currency (L. Shane)

A Bit More on Two-Color Printing (W. Nipper and J. Horn)

C4N Classic from 2016: A Pine Tree Shilling that Circulated in England (R. D. Leonard Jr)

Announcements (Including Donated Lots)

Classified, Sponsored and Reciprocal Club Ads

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The Sydney F. Martin Collection – Part II



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Stunning 1790 Manly Medal in Silver. Musante GW-10. SP-58 (PCGS).
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Amazing 1800 Funeral Urn Medal in Gold. Musante GW-70. AU-53 (PCGS).



Landmark Circa 1780s General Washington / Pater Patriae Button. Cobb-20. Fine. With Shank.



1710-D French Colonies. 30 Deniers, or Mousquetaire. Silver Piedfort. MS-62 (PCGS).
Ex Ford.



1670-A French Colonies. 15 Sols. "Gloriam Regni" issue. Martin 1.2-B.1. AU-53 (PCGS).
The Finest Certified 15 Sols.



1724/3 Rosa Americana Pattern Penny. Martin 4.1-G.1. Rarity-7+. MS-64 BN (PCGS).
Ex Brand-Ford.



1733 Rosa Americana Pattern Twopence. Martin 1-A. Rarity-7. Proof-62 BN (PCGS).
Ex Ford.



1721-B French Colonies. Sou, or 9 Deniers. Rouen Mint. Martin 1.4-A.4. Rarity-5. EF-40 (PCGS).



1785 Connecticut Copper. Miller 6.5-M. Rarity-6+. AU-53 (PCGS).
Ex Picker. Among the Finest Known.



1670-A Double De L'Amerique Francois. VF-30 (PCGS).
The Earliest Dated Coin Bearing the Name "America".
The Only Known Specimen.
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1786 Connecticut Copper. Hercules Head. Miller 5.3-B.2. Rarity-7+. AU-53 (PCGS).
Ex Garrett. Four Known.

AUCTION: October 27 & 28 • Baltimore MD
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The C4 Newsletter

Volume 30, Number 2

A quarterly publication of **The Colonial Coin Collectors Club, Inc.**

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Membership questions, address changes, and dues should be sent to Charlie Rohrer at P.O. Box 25, Mountville, PA 17554. Dues are \$30 regular (including 1st class mailing of the Newsletter *within the U.S.*) and \$40 (for 1st class mailing outside the U.S.); \$10 for junior members (under 18 residing in the U.S.) and \$15 (under 19 residing outside the U.S.)



TABLE OF CONTENTS

President's Corner (C. McDonald)	3
Press Release Congratulating Randy Clark – Author of NLG Book of the Year (C4 Board)	4
C4 Convention Schedule	6
How I Spent My Summer (J. Bolger)	7
Die State Analysis of Vermont RR-2 – Formation of a Numismatic Tornado (J. Glickman)	9
A Comedy of Errors: The Laughing Head Simian Farthing (J. Rock)	16
The Quick and the Dead - Or at Least the Coinless (D. Townson)	24
The Sheldon Rarity Scale Applied to John Law Coppers (M. Smith)	27
Excerpts from Christopher McDowell's Upcoming Book on Betts Medals (C. McDowell)	35
Third-Party Grading, Another View (C. Sholley)	46
Letter from Ben Franklin to Edward Bridgen (R. Williams)	49
Rubrication and Colonial Currency (L. Shane)	50
A Bit More on Two-Color Printing (W. Nipper and J. Horn)	54
C4N Classic Reprint from 2016: A Pine Tree Shilling that Circulated in England (R. D. Leonard Jr)	61
Announcements (Including Donated Auction Lots!)	62
Classified Ads	69
Sponsor Ads	25, 71-72, Covers
Reciprocal Club Ads	5,26

PRESIDENT'S CORNER

(Craig McDonald)

Welcome to the Fall 2022 issue of your C4 Newsletter.

First off, I am pleased to announce that C4 member Randy Clark's recently published book, *The Identification and Classification of Connecticut Coppers 1785 – 1788* was awarded the Numismatic Literary Guild's (NLG) **BOOK OF THE YEAR** award for 2022. Congratulations Randy!! In addition to Randy's award, several other C4 members received recognition from NLG. Among them are; Q. David Bowers, Syd Martin, Julia Casey, and John Kraljevich. Congratulations to all.

This year's Convention is being held October 27 thru 29th, several weeks earlier than normal. As a result we moved up this issue's publication date a bit in order to include as much Convention related information as possible. Please see the schedule, as it exists as of the Newsletter's publication date, further on in this issue. We have also posted the schedule to the C4 website. If dates, times, and/or locations change, updates will be posted on the website (ColonialCoins.org). So be sure to check the website often as the Convention approaches.

The bi-annual election of Officers is underway. Results will be announced at the Membership Meeting on Saturday October 29th, and posted on the website after the Convention closes. At the meeting, we will vote on adopting the proposed Bylaws changes that were published in the Summer issue of the Newsletter.

Thursday evening's *Eric P. Newman Memorial Lectureship Series* presentations have been finalized. Roger Moore will speak about the current and future uses of XRF technology in Colonial numismatics, and Mike Packard will be speaking on individuals related to the Massachusetts Coppers mint. In addition, *The Q. David Bowers Award for Excellence in Colonial Numismatic Research* will be presented to Julia Casey for her recent excellent research in multiple areas. These talks will once again be live streamed and recorded for later posting on the C4 website. Links to access the live presentations will be posted on the website closer to the actual event date.

For the breakout sessions open to the public on Friday/Saturday, Jim Glickman will be presenting his "Colonials 101" talk, and Ray Williams speaking on assembling a Colonial library and conducting basic Colonial research. Both talks will be recorded for posting to the website. Please see the schedule of events later in this newsletter for details on times and room locations.

If you're attending the Convention, don't forget to stop by the C4 table to say hello, and to purchase your ticket for Thursday night's Social Gathering. It's also a good time to pay your dues.

Enjoy the Newsletter, and we hope to see many of you in Baltimore!

Craig



CONGRATULATIONS TO RANDALL (RANDY) P. CLARK FOR WINNING THE NLG BOOK OF THE YEAR!

The Board of Directors of Colonial Coin Collectors Club (C4), and the C4 Publications Committee, extend their heartfelt congratulations to Randy Clark for receiving the 2021 Numismatic Literary Guild's Book of the Year award for *The Identification and Classification of Connecticut Coppers (1785-1788)*. The award was presented at the 2022 ANA World's Fair of Money in Chicago last month. This recognition is richly deserved. C4 is a non-profit numismatic organization of coin collectors dedicated to the dissemination of useful knowledge about Colonial Era coins. C4 has published other award winning books on Colonial numismatics but this is the first time one of its publications has received the top NLG award. Congratulations to Mr. Clark for this well-deserved recognition.



Selected other NLG Awards, by category, for publications by C4 members or associates, or about subjects of interest to C4 members. Reported in The E-Sylum, Volume 25, Number 34, Aug. 21, 2022:

BEST SPECIALIZED BOOKS

- a. United States or Related Coins: *A Guide Book of Quarter Eagle Gold Coins* – Q. David Bowers
- b. Ancient and Medieval Coins: *Bible Lore and the Eternal Flame: A Numismatic, Historical & Archaeological Trip Through Biblical Times* – Kenneth Bressett
- e. Tokens & Medals: *Numismatic Commemorations of the 200th Birthday of George Washington in 1932* – Sydney F. Martin

NUMISMATIC FEATURE ARTICLES

- a. United States Coins – Early: “The Coins Made ‘for the Islands and Mainland of America’ by the French West India Company 1670” – Jérôme Jambu – *Journal of Early American Numismatics*
- e. Paper Money, “North Carolina's First Currency Printer” – David E. Schenkman – *The Numismatist*
- h. Numismatic History or Personalities: “The Crane Ring of Rupert, Vermont: A Family of Counterfeiters at Reuben Harmon's Mint” – Julia Casey – *Journal of Early American Numismatics*

NUMISMATIC COLUMNS

- a. United States Coins – Early: “Introduction by the Editor” – Harry Salyards – *Penny-Wise*

WEBSITES

- b. Best Dealer or Industry Website: *Coins.HA.com* – Heritage Auctions
- c. Best Non-Trade Website: *Numismatics.org* – American Numismatic Society

AUCTION OR FIXED-PRICE CATALOGS

- a. Best U.S. Coin Auction Catalog: *The August 2021 ANA Rarities Night* – Stacks Bowers Galleries

AUDIO-VISUAL

- b. Video: *A Behind-the-Scenes Look at the Hansen Collection* – Lianna Spurrier – Newman Numismatic Portal

SPECIAL AWARDS

- d. The Ribbit: John Kraljevich



THE JOURNAL OF EARLY AMERICAN NUMISMATICS

The Journal of Early American Numismatics (JEAN) is a research journal based on the former *Colonial Newsletter (CNL)* dedicated to the study of early American numismatics. Founded in 1960, *CNL* continuously published some of the most scholarly and seminal studies in this area of numismatics. Focusing on the study of the coinages produced by the states during the Confederation period of the United States, *CNL* also investigated a variety of other specie that our forefathers used in their daily lives. *JEAN* expands the focus of *CNL* with contributions on numismatics of all the Americas during the same time period covered by *CNL* and is published as a bound scholarly journal twice a year in June and December. In 2019, *JEAN* received a Numismatic Literary Guild award for best not-for-profit periodical, and in 2020 it received the following awards: Best Feature Article on Early American Coins: "The Authentic Fugio Restrike Dies" by Christopher McDowell and Julia Casey; Best Feature Article on Numismatic History or Personalities: "John J. Ford: A Life in Three Portraits" by Q David Bowers, and the James L. Miller Memorial Award for Article of the Year: "The Authentic Fugio Restrike Dies" by Christopher McDowell and Julia Casey. Last year, *JEAN* again received the award for best article from NLG with Jeff Rock's article titled "Collecting American Colonial Coins in Eighteenth-Century England."

Issues of *JEAN* normally run around 200 pages or more and contain articles on a variety of American Colonial numismatic topics. Since 1960, almost every major advance in our understanding of the history of colonial numismatics has appeared in *CNL* or *JEAN*. The June 2021 issue of *JEAN* continues this tradition with major articles completely rewriting our understanding of several coinages.

Subscribe to *CNL*: <http://numismatics.org/store/cnl/>. \$65 per year for ANS members and \$85 for non-members. Contact Christopher R. McDowell, at crmcowell@strausstroy.com for additional information. Please note that *JEAN* has a zero-tolerance policy for plagiarism and will not publish articles that include items currently in (or currently being prepared for) commerce.



2022 C4 Annual Convention – Schedule of Events

Thursday October 27 – Saturday October 29

Baltimore, Maryland

Thursday

3:00 pm C4 Study Group (Convention Center, room 304)
6:00 pm C4 Social (Sheraton Harborside Room, 3rd floor) C4 & EAC members
Tickets can be purchased at the C4 Table or at the door (\$25)

7:00 pm Craig McDonald et al, C4 award presentations
7:30 pm Roger Moore; “X-Ray Fluorescence - The Present and Future in Numismatics”
8:30 pm Mike Packard; “People Associated With the Massachusetts Copper Mint”

Friday

8:00 am C4 Publications Committee meeting (Sheraton Orioles Grille)
2:00 pm Jim Glickman; “Collecting American Colonials 101” (Convention Center, room 304)
3:00 pm C4 Study Group (Convention Center, room 304)
7:00 pm Donated lots auction and Colonial Gathering (Sheraton Harborside Room, 3rd floor)

Saturday

8:00 am C4 Board of Directors (Board members only) (Convention Center, room 304)
9:30 am C4 Annual Business meeting – All welcome (Convention Center, room 304)
10:30 am Ray Williams; “Forming a Colonial Library and Performing Basic Colonial Research” (Convention Center room, 304)

Stack’s Auction

The following dates / times for the auction sessions are tentative. We will provide updates as necessary once we receive the specifics from Stack’s.

Session 1 – Thursday October 27th beginning at noon.

Session 2 – Friday October 28th beginning at noon.

NOTE: This schedule was accurate as of the time of printing. Please confirm times and room locations at the C4 table when you arrive.



HOW I SPENT MY SUMMER

(John T. Bolger)

The 53rd Annual (not consecutive, Thank you, Covid!) ANA Summer Seminar finished up with a couple of figurative bangs this year. Arriving for a buffet lunch after registration allowed a little time to “work the room”, chatting with attendees new to me and some returnees, such as myself. I have previously attended the legendary cycle of Colonial Coins, Medals, and Paper put on by John Kraljevich and Erik Goldstein and an excellent course by David Menchell and David Alexander on U.S. Mint medals. Other C4 members have generously donated their time and expertise this year as in years past as course instructors (and please forgive me for not going through the full list.) Talking with students in other courses during the passage of the week shows an enthusiasm and appreciation for what they are being taught. It is not unusual to meet someone new at mealtime who is more than ready, willing, and able to share what they learned in class recently.

There were a total (adult and YN [Young Numismatist]) of 43 scholarships given this year; unfortunately, some club scholarships went unused and there were fewer YN's this year (9 versus usual 15) apparently due to fear of Covid. By a poll at the opening ceremony there were many returning attendees, some for the 30th year! Our class had one (bright!) YN.

I had the absolute pleasure this year of attending a new class, *U.S. Colonial Coins and Currency: A History*, presented by a new instructor, Jesse Kraft, PhD (Figure 1), who is Assistant Curator of American Numismatics at the American Numismatic Society and a regular contributor to the ANS Magazine and The Journal of Early American Numismatics (JEAN.) He had the opportunity to practice his presentation in a modified form as an instructor at the ANS Summer Graduate Seminar a few weeks earlier.

The lectures were well-organized, full of new information (a lot to me but also to the rest of the world with new research) and well-supplemented with nicely illustrated PowerPoint slides as well as coins from the ANA collection and from a local student's private collection. Ken Bressett as a “roving instructor” came to the class twice and seemed to particularly enjoy the presentations and answered some questions with his amazingly deep and broad knowledge of colonial coins. Amazing. Really! Interaction by the students is always welcome and Jesse tolerated with good cheer our responses after he gave us a Connecticut copper, well-worn and with only a partial (to be generous) date, to identify. Most of us had better luck identifying the New Jersey copper but the YN was spot on accurately identifying both! In any case, this was a class very different from previous classes with a very strong narrative of history and economics and how numismatics was an integral part of how each of these interacted and developed in the United States.

The YN Auction of donated lots is always fun and interesting. It ended with a bang when the last lot of a bag of money of undetermined value donated through the week was auctioned. The final bid was \$7,000 from a consortium of 3 dealers who donated the contents (I think less than \$1000) back to the YN's for an auction total of \$25,267 and a grand total for the two sessions of \$43,917. This auction is the most fun one could have without an open bar!

The Annual Book Sale also provides some surprises. I found a small format Loubat; too many complaints when I brought the large format (15” x 11”) volume to read in bed. Also, several pamphlets and ANA monographs. The sales garnered \$11,039 total for the 2 sessions.

The final surprise was at the banquet where the ANA Presidential Award was given to David Menchell who is well known to C4 members for providing an annual educational exhibit at our meetings. He has previously scoured eBay for medals, including U.S. Mint restrikes, to use in his series of Medal classes but also which form a very large part of the current ANA Headquarters exhibit: “The Medal in America.” Well deserved, and Congratulations!

On the last day Jesse circulated a sheet sent to him by Craig McDonald for those who wished more information about C4. There were three or four C4 members in the class and I think about three or four including the YN showed interest in joining C4.

So, that’s my story of what I did this summer and I am sticking to it! Those “30 Year” attendees are on to something!



Figure 1. The well-caffeinated Jesse Kraft, PhD.



A DIE STATE ANALYSIS OF VERMONT RR-2 COPPERS: THE DEVELOPMENT OF A NUMISMATIC TORNADO

(James Glickman)



Vermont Ryder-Richardson 2

The Vermont Ryder-Richardson 2 (RR-2) variety can be characterized as having one of the more fascinating sets of die states known in colonial numismatics. Starting off with a perfect die state, the obverse die eventually matures into having a large and, to many, recognizable “tornado” shaped break. Certain varieties of colonial coins exhibit readily observable die deterioration, making for a creative, edifying, and often challenging method of studying and collecting colonial coins. The Vermont RR-2 is one such variety, featuring both die states that are more common and ones that are quite challenging to locate.

This article will identify, describe, and categorize the currently known die states of the Vermont RR-2 coppers.

Introduction:

Dies used to strike colonial coins wear and degrade in a variety of ways with repeated strikes, sometimes featuring large cracks and cuds, and sometimes wearing in less dramatic ways. A die progression can be slow and gradual, or can quickly progress to a point where the die must be replaced. Die state studies can teach us how pre-federal dies broke down and failed. They can provide clues about the life of the specific die at issue, as well as the quality of the production of the die itself, helping to explain the rarity of that variety. They can also, in some cases, give valuable information related to die emission sequence. Finally, they provide a fun way to study and collect a variety, fostering a better understanding of the process of the minting of the series in question.

The RR-2 obverse die progressively failed in a particularly dramatic way. Despite these extraordinary changes, the die lasted long enough that this variety is among the more common Vermont Landscape varieties, typically assigned an R-2 or R-3 rarity rating.

Concerning the order of the RR-2 variety in the emission sequence of Landscape coppers, no RR-2 dies are shared with any other Landscape varieties, thus analyzing the failure of the RR-2 obverse die does not assist one in determining which of the Landscape varieties were produced first.¹ It is believed that both the RR-2 and RR-3 Landscape varieties (both of which share identical obverse legends) were minted in Reuben Harmon's Rupert, Vermont facility, and are thought to be the first two Vermont varieties, although there is no clear consensus regarding which of the two varieties came first.²

In his discussion of the RR-2 variety, Tony Carlotto identifies the following obverse die states: the perfect state with no crack or die break; a crack that develops from the numeral "8" in the date up through the center of the plow; and a large die break from the numeral "8" up through the plow and above, often termed the "tornado" break.³ The illustrations in the section entitled "Three Die State Variations" show a crack, a large break, and what is termed an even larger break.⁴ It appears difficult to determine from a comparison of these latter two illustrations whether they are from the same or different die states, or perhaps negligibly different, viewing them in comparison to where the large break intersects with the plow. There appears to be a possible difference in the widened foot of the break to the right of the "8," but it is hard to tell from the illustrations if this really is a different die state.⁵

Q. David Bowers, while not setting forth a specific, comprehensive set of die states, illustrates an RR-2 example with the large tornado-shaped break, calling it "[t]he prominent die bulge on a late state of the obverse."⁶ It must be mentioned that Bowers also points to an RR-2 example from the Partrick sale that Bowers claims has "just the hint of a crack below the 5 in the date early in the die state progression."⁷

Interestingly, the RR-2 reverse die, which was not married to any other obverse die of the Landscape varieties, shows no known successive die states.

Die State Analysis:

Close analysis of a number of Vermont RR-2 coins and many catalog photos leads to identification of the following set of die states.

¹ Carlotto, Tony, *The Copper Coins of Vermont*, Colonial Coin Collectors Club, 1998 ["Carlotto"], p. 85.

² Bowers, Q. David, *Whitman Encyclopedia of Colonial and Early American Coins*, 2nd Ed., Whitman Publishing, LLC, 2020, p. 85 ("[i]t is not known whether [RR-2] or [RR-3] was the first struck. No doubt both were from the mint building in its first location"). Tony Carlotto, while observing that RR-2 is "usually thought of as the first Landscape," discusses how planchet weights of this variety possibly, albeit inconclusively, may point toward the RR-2 coming first, while also observing that poor quality and "oddness" of the RR-3 coins could support that variety being minted first. Carlotto, pp. 80, 85. The question of which variety was minted first merits additional research.

³ Carlotto, pp. 80-83.

⁴ *Ibid.*, p. 81. The illustrations that follow depict a perfect die state, a crack, and a "late die state" with the wide break. *Ibid.* at pp. 82-83.

⁵ *Ibid.*, p. 81.

⁶ Bowers, Q. David, *The Copper Coins of Vermont and Interrelated Issues 1783-1788*, Stack's Bowers Galleries, 2018, p. 35.

⁷ *Ibid.*, pp. 35-36 (referencing example from the Donald Partrick Sale (Heritage 2015)).

Vermont RR-2 Obverse Die State I:

As with any die state analysis, the first order of business is to determine whether examples can be found in a perfect die state, before the die suffers any noticeable deterioration (such as cracks, cuds, or buckling) from the force of repeated strikes as well as from poorly produced dies. The obverse die for the RR-2 does come in a perfect state with no breaks or other die issues, as illustrated in Figure 1. *(Note: The coin shown on the first page of this article is also a Die State I specimen.)*



Figure 1: Vermont RR-2 Obverse - Die State I.
Photo courtesy of Stack's Bowers Galleries.



Figure 2: Vermont RR-2 Obverse - Die State I
With Purported Die Crack Under Numeral 5.
Photo courtesy of Heritage Auctions, HA.com.
(Detail enlargement at right)



Regarding Bowers' reference to the Partrick coin with a small break under the numeral 5, it is doubtful that a die break is actually present there. The coin in question is Lot 5737 in the Heritage Donald Partrick Sale, January 8, 2015, shown in Figure 2.

Close examination of the photograph of this coin shows possible damage or a break in the loop of the numeral "5" and what might appear to be a crack or cud from there to the rim below. This coin would otherwise be a Die State I coin, exhibiting no other die issues. However, if this were truly a die crack, one would expect that this break would appear on other coins in the same and in successive die states. Yet this is not the case, as no other RR-2 exhibiting such a "break" is known to the author despite examination of many specimens. It is quite unlikely that a die crack would appear on only one known coin, and would disappear in later die states. Could it have been that a die crack appeared early on and was then lapped to remove it? But why would that be the case in this instance when there is no visible effort to lap or address more prominent die issues that, as we shall see, appeared later in the minting of this variety? It is the opinion of the author that post-strike damage

or possibly a planchet imperfection is the explanation for the obverse of the Partrick coin. Personal examination of this coin of course would be necessary to confirm the origin of its condition.

Die State I specimens are not difficult to locate, relatively speaking, and this die state should be considered the most common die state of this variety. At least one-half of all RR-2 coins, in the estimation of the author, are Die State I specimens. The die apparently lasted a considerable time before subsequently deteriorating in the manner illustrated by the following die states.

Vermont RR-2 Obverse Die State II:

In Die State II, a thin crack forms from below the numeral 8, through the 8 and up to the plow. Die State II is illustrated in Figures 3 and 4.



Figure 3: Vermont RR-2 Obverse - Die State II.
Photo courtesy of Stack's Bowers Galleries.



Figure 4: Vermont RR-2 Obverse - Die State II.
2nd Specimen Photo courtesy of Heritage Auctions, HA.com.

Note that in Figures 3 and 4, the inside detail of the plow is starting to become obscured by the developing die break. This is slightly more evident in Figure 4.

It is estimated that, in the opinion of the author, fewer than 15% of Vermont RR-2 coppers are Die State II coins. It is a transitional die state that soon deteriorated further.

Vermont RR-2 Obverse Die State III:

Die State III represents a clear die deterioration over the previous die state, in that a new and distinct die crack has formed to the left of the existing Die State II die crack shown in Figures 3 and 4, from the left side of the top of the numeral 8 up to the plow. This new die crack forms what will become the left edge of the eventual “tornado” shaped break. Figure 5 shows Die State III.

The presence of the new crack in Figure 5 is a clear advance in the progression of the die’s condition such that it merits a separate die state.



Figure 5: Vermont RR-2 Obverse – Die State III.
Photo courtesy of Stack’s Bowers Galleries.
(Detail enlargement at left)

This transitional die state is presumed unique: the coin depicted in Figure 5 is the only one of this die state known to the author, indicating that the obverse die’s condition was fast-changing and very unstable. (If anyone knows of another coin in this particular die state, please contact the author.)

Vermont RR-2 Obverse Die State IV:

In Die State IV, the top portion of the area between the two cracks seen in the previous die state has filled in. The area directly above the numeral 8 is only *partially* filled in. This can be thought of as the “half-tornado” die state, as the tornado-like break or cud grows larger in the next die state. This die state is marked by the crack adjacent to the numeral 8 remaining intact, with the top portion of what will become a full tornado cud starting to form just above it. Figure 6 shows a good example of Die State IV.

A small number of specimens of this die state have been observed. From the author’s observation, it is a rare die state, but not as difficult to locate as the previous two die states.

Figure 6: Vermont RR-2 Obverse - Die State IV.
Photo courtesy of Stack’s Bowers Galleries.

Vermont RR-2 Obverse Die State V:

In Die State V, one finds that the partial or “half-tornado” cud has now fully developed into a *full tornado*. The cud now obliterates the right side and the top of the numeral 8, filling in a substantial portion of the area directly above the numeral 8, and also extending higher than in the previous die state, just slightly above the plow. Few breaks or cuds in pre-federal numismatics are this large and dramatic. Figure 7 illustrates the large sized, full tornado-shaped break.



Figure 7: Vermont RR-2 Obverse Die - Die State V.
Photo courtesy of Stack's Bowers Galleries.

Vermont RR-2 Obverse Die State VI:

In Die State VI, the final die state, a new crack has now formed in the upper right portion of the obverse that was not present in Die State V, extending from the sun's rays in a northeast direction to the rim, passing to the left of “P” in “PUBLICA.”⁸ This final die crack is plainly visible in Figures 8 and 9, below.



Figure 8: Vermont RR-2 Obverse – Die State VI.
Photo courtesy of Stack's Bowers Galleries.



Figure 9: Vermont RR-2 Obverse – Die State VI.
2nd Specimen. Photo courtesy of Stack's Bowers Galleries.

⁸ Regarding the section entitled “Three Die State Variations,” Carlotto, p. 81, no coin has been observed that has a widened foot at the base of the “tornado” break, comparable to the third illustration in that section. It therefore appears, without the benefit of direct observation of the coins illustrated, that both the second and third illustrations depict Die State V coins.

Die State V and Die State VI coins are similar in rarity to each other and also to Die State IV coins. That is to say, each of these die states are rare in that they only occasionally surface, yet do not appear to be quite as rare as Die State II coins and certainly nowhere near as rare as the presumed unique Die State III coin. In addition, it has been observed that some of the “tornado” break coins are, upon closer examination, actually half-tornado break (Die State IV) specimens. Finally, coins showing a full tornado are observed to be roughly evenly split between specimens with and without the final crack in the upper right of the obverse.

Interestingly, even during the half- and then full-tornado break forming and the final die crack surfacing, the die did not immediately catastrophically fail, but rather lasted long enough to produce a sufficient number of coins so that coins in these die states are occasionally seen.

As stated above, the Vermont RR-2 on the whole is a relatively obtainable Landscape variety. From the relative rarities of the six obverse die states identified, we can conclude the following: the obverse die did not start to crack and break until a relatively large number of coins were struck. Then a crack formed in the lower obverse, and the die deteriorated quickly through a series of intermediate die states, with the die rapidly developing a second crack; then almost immediately a break or cud formed, filling in the area between the two cracks. Finally, the full tornado formed, and then a final crack developed in the upper right portion of the coin, these last die states lasting a short while in service before the die was finally retired.⁹

Conclusion:

This article has identified the major die states of the Vermont RR-2 variety. Assigning die states to certain stages of die deterioration involves the use of judgment, since different specimens can sometimes exhibit slight differences in die progression. After study of this variety, it is proposed that the above categorization sets forth the major stages in the life of this die.

The Vermont RR-2 variety has quite an interesting set of die states, terminating in a vivid break that is a striking example of the often fragile and tenuous condition of pre-federal era dies.¹⁰

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⁹ While it is plainly obvious from the die progression described in this article why the obverse die ceased to be used, it is not known why the reverse die, which exhibits no successive die states, was not married to any other obverse die.

¹⁰ The author would like to thank Jim Rosen and Mark Vitunic for reviewing drafts of this article and for their very valuable comments and suggestions.

A COMEDY OF ERRORS: THE LAUGHING HEAD SIMIAN FARTHING

(Jeff Rock)



Figure One: The 1773 “Laughing Head” Simian farthing variety.
(All images courtesy of the author, unless otherwise noted)

Over the years colonial collectors have accepted – sometimes begrudgingly it seems! – that our cherished state coppers and other issues were not the most commonly-seen coin in circulation, even in 1787-8 which were the heaviest mintage years for state coppers. Instead, humble, counterfeit British and Irish copper coinage provided the bulk of copper coinage used in the colonies, as well as the early United States – and likely remained the prevalent coin for a decade or more after the Philadelphia Mint began striking half and large cents in 1793.

While a number of collectors today, this writer included, have fallen hard for the counterfeit series, there are many others who have decided to completely ignore the coinage (usually along with other areas like French Colonies issues and Spanish-American silver, both real and counterfeit) – which is fine, there is no right or wrong way to collect. But there are others who would perhaps like some representation of contemporary counterfeits in their collections, but are confused by the sheer number of types, dates, and varieties that exist. This is not surprising. An estimate of the number of die varieties for counterfeit George II and III, British and Irish, halfpence and farthing varieties seems to be in the 5,000-10,000 range (though some think even higher.) To compare that to colonials – even at the low end of that range it is more than every die variety of every series, from Massachusetts silver on through Fugio coppers, plus all the quasi-colonial areas like the St. Patrick’s coppers, the Hibernias, Voce Populis, all the colonial-dated Washingtonia, and all the French Colonies pieces in Syd Martin’s book on the series. **Combined!**

Added to the sheer quantity is the lack of any sort of research until relatively recently – there has been over 200 years of ignoring one of the largest and most important copper coinages of the entire 18th century, one of the few areas of British and American coinage to have almost nothing written about them, other than the occasional derogatory comment. There is little wonder that some collectors have been overwhelmed or confused by where to start. But, this started to change over the last two decades with many articles published

in *The Colonial Newsletter*, *The C4 Newsletter* and the *Journal of Early American Numismatics*, as well as the publication by C4 of the first in a series of books, *Contemporary Counterfeit Halfpence & Farthing Families*, which is breaking down this huge area into smaller and more easily understandable and manageable families, illustrating all currently known die varieties of those families.

But still, where does a new collector begin? The easiest answer is to find something that intrigues you – something cool, something odd, something that captures your fancy. One popular entry point into the counterfeit series is the large Simian family – so named because the seated Britannia figure on the reverse of the British issues often has one unnaturally long arm which would entail much knuckle-scraping on the ground should she try to get off her globe and walk somewhere. Not all dies have this feature, and obviously it isn't present on the Irish issues which have a harp on the reverse, but there is strong stylistic similarity in this family which makes it very easy to tie die varieties together, as nearly every single obverse and reverse die was cut completely by hand. Even more interesting is that all (or mostly all) of the many hundreds of dies (over 500) appear to have been cut by the same hand! There is a distinct style of hand-cut lettering, and while the devices are different on each die, they all share a similar look. Because of their crudeness they have always been popular with collectors (and, early on, were thought by some to be American-made, a theory quickly disproven when hundreds poured over from England once American collectors started paying “crazy” prices for them.) For many collectors who wish to own just one or two counterfeits, a Simian would be a good choice – it's not something you will ever have to explain WHY it is counterfeit, it is just plainly obvious.

It is likely that all of the Simians were produced in the mid-to-late 1790s in England, despite bearing dates as early as 1733. (There is also an undated example in the style of William III, regal examples of which would have been dated 1695-1701.) The Simians are nearly always very lightweight, hovering around half the regal standard, which means their planchets are quite thin – Byron Weston noted a Simian farthing would float in a glass of beer, which seems a waste of good beer to this writer! It is probable that the trajectory of counterfeit British and Irish coppers mirrored that of the state coinages: both the official state coinages and the unofficial counterfeits both started out with well-made, decent-weight coins (or at least as well-made as their maker's abilities allowed.) There was reason for this for both sets of coiners – the official ones had a certain legal weight limit they had to maintain, while the early counterfeits would not have circulated easily if they were too light-weight in comparison with the good coin that was in circulation. Even at full regal weight – and there are some counterfeits that are at that standard – there was still profit to be made, since a British or Irish halfpenny never contained its full value in copper (at least not until the Conder token issues of the Anglesey Druids or the later Soho Mint coinage of Matthew Boulton.)

But, just like state coinages, counterfeits got a little lighter, and were still accepted in trade. Then lighter still, and again still accepted. At some point it became a race to the bottom, with coiners seeing just how light they could make a coin and still get it accepted into commerce. It needs to be remembered that, for the coiner at least, a coin had to be accepted just once, and their profit was made – after that, it was someone else's problem. When one looks at the final issues of state coppers, especially the 1788-dated (though mostly struck in 1789 and early 1790) Connecticut and Vermont coppers, one finds very lightweight examples, such as the 1788 Miller 1-I/Ryder-39 which was likely the last variety struck and averages around 100 grains (though there are lighter individual examples of other varieties in the CT and VT series, the 1-I stands out for being uniformly lightweight.) The same appears to have happened with the counterfeit British and Irish coppers, with the final issues being even lighter than the final state coinages, with halfpence averaging 90 grains or less, and farthings at 40 grains or less. The reason for a large final coinage was the same in both cases: those mints would soon be out of business. In America it was because the Coppers Panic made it nearly impossible for coppers to circulate and by the time they again would, the Philadelphia Mint had already been approved. In England it was because word of Matthew Boulton's contract to mint good copper at even heavier weights than previous

regal standards was being publicized. No wonder that the few remaining coiners in each country decided to strike whatever copper they had on hand and close up shop.

This article will look at the possibility of forming a collection around one coin – the 1773 Simian farthing dubbed the “Laughing Head” variety. This was first publicized in William Anton and Bruce Kesse’s book *The Forgotten Coins of the North American Colonies*, as number 90, where it was mistakenly called both American and very rare – neither of which are true; it is one of, if not the most, available Simian farthing varieties. The variety is illustrated at the beginning of this article in Fig. 1, this example showing the smiling, indeed laughing, bust of the King, the Simian feature of a much longer pole arm on Britannia compared to the stunted arm holding the branch, and the hand-cut lettering and date. As a one-coin collection, this would satisfy – it is clearly not a regal issue, and has much the same crude charm as any state coinage issue, plus it’s a farthing, giving you a different denomination than state coppers.

But we all know what collectors are like. One is never enough, is it? So maybe you should expand the collection with another coin, and end up with a “complete set” (whatever that is.) Unlike the state coinage issues where you see dies pairing with a lot of others, the Simians seem to have only minor die sharing, and a lot of singleton varieties (one obverse paired only with one reverse, neither die used in any other combination.) This points to something different from the state coinages – the possibility of a number of smaller counterfeiting operations, scattered around Great Britain, supplied with dies and planchets from middlemen, working on the same cottage industry model as parceling out cotton spinning, lace making and other labor-intensive jobs prior to the Industrial Revolution. What this means for the Laughing Head variety is that – so far! – this obverse die is known only in this combination, while the reverse was paired with just one other obverse. This other obverse is stylistically different than the Laughing Head obverse, though is clearly a Simian and sports a smirk as well, making for a happy family. The lettering style is similar on both – not exactly the same since punches weren’t used, but appearing to be from the same hand, with the same style of forming letters. Fig. 2 shows this second variety.



Figure 2: The same reverse of the Laughing Head variety shown in Figure 1, paired with a different obverse.

Sharp-eyed collectors will note that the reverses look a bit different between Figs. 1 and 2 – and for good reason. It’s the same die, but in dramatically different states. Fig. 1 is a perfect die state, while Fig. 2 has a large kidney-shaped die bulge between the base of BRITA and the seated figure. The known examples of the

pairing shown in Fig. 2 are all from this late die state, showing that this variety was struck after the Laughing Head variety.

Well, if there are different die states, then maybe adding examples of different progressions would be worthwhile. After all, does any CT copper collector own just a single Horned Bust variety (or Horned Eagle for a Massachusetts collector, or Running Fox for a New Jersey collector)? Of course not!

Fig. 1 shows the initial, perfect die states of both dies. But both seem to have started failing fairly soon. First, the obverse develops a cud at the ribbon ends touching the bases of GE of GEORGIVS. This cud grows, extending from the rear of the mailing on the bust and partially obscuring GE, with additional cuds forming at the right leg of the E of REX and at the space above between the letters EX. The reverse die appears to have quickly sunk in the center, shortly after the initial small obverse cud formed, creating the kidney-shaped die failure already mentioned at the viewer's left, as well as between Britannia's head and the letter N to her left and to the pole hand to her right. Fig. 3 shows an example of a later die state. Die failure is always a progression – flaws will expand as a die is used, possibly with some repair work done (such as regrinding a die to try and erase some of the damage.) One of the nice things about collecting is choosing how deeply you want to dive in, and one can certainly assemble multiple die states of the Laughing Head variety, just as one noted CT copper collector assembled 26 different progressions of the Horned Bust variety, 1787 Miller 4-L. Perhaps no need to go quite that crazy, but having an early and a late state together adds a bit more to the story, and now your collection is complete at three pieces.



Figure Three: Later die state of the Laughing Head variety, showing obverse cuds and sinking reverse.

But when you stop and think about it, this much die failure on both dies, fairly early into the striking of this variety certainly has to say something about either the quality of the dies, the press used to strike them, or the ability of the counterfeiter who made them. If only there was some way to tell how skilled a coiner was or how good their equipment may have been...

Oh, wait, there is! Striking errors. While all mints make some mistakes now and then, one would expect a higher percentage of minting errors in relation to surviving numbers of a variety known if struck by less-experienced coiners and/or faulty equipment. And boy, do we have striking errors for this variety. That collection of three can double in size very quickly!

First off in this comedy of errors is a major off-center strike shown in Fig. 4, about 40% off towards 7:00 on the obverse/1:00 on the reverse. This type of error is produced when a blank planchet is fed incorrectly into the press, either by hand (as was likely the case with these), or by some sort of feeding fingers that would push the next blank planchet between the dies after a struck one was removed. Major off-center errors are actually rarer in the counterfeit series than other types of striking errors – both because if you were placing a planchet between the dies by hand it would be easy to see if one was hanging halfway off the edge of a die, but also because once one was struck, it would be very easy to spot and remove, recoin, or melt down. Even if you looked at thousands of examples of this variety as they fell from the press, your eyes would quickly note the large amount of blank space or the date in the middle of the reverse instead of at the base. Maybe not always, since at least this one escaped and made it into circulation, but often enough that this type of error is quite rare for the entire counterfeit series, and with few duplicate off-centers known from any individual die variety. This also holds true in the colonial series: while minor off-center strikes are fairly common, anything major, over 30%, is quite rare, and those 50% or more off-center are almost never found, and hotly contested when they do appear at auction.



Figure Four: A major off-center example of the Laughing Head variety.

What else could go wrong? Well, if there were problems putting planchets into the press, then there likely would be problems getting them out, and that is the case as well. A planchet that didn't eject (or dies that came together again before a struck coin could be removed) would receive a second strike, and one is shown in Fig. 5, from an early obverse state and with just light reverse swelling. Once struck, this would be a harder error to notice in a group as things are in roughly the correct place. Double strikes seem to be the most available of major striking errors overall – quite common in some families, extremely rare in some, and completely unknown in still others. The sheer quantity of double strikes known today, mostly in circulated grades, suggests that two images or sets of legend was not an impediment to their use as currency.



Figure Five: A double struck Laughing Head, showing two full dates.



Figure Six: An obverse brockage of the Laughing Head farthing. (Photo courtesy of Rickie Rose)

While double strikes are probably the most available major errors in the general counterfeit series, similar to colonial coins, the second-most available error for counterfeits appears to be brockage strikes – again, with some families having a large number, others having very few, and others with none known at all. This differs from the colonial coin realm where full brockages are extremely rare – with, as one would expect, more in the Connecticut copper series simply because there are both more die varieties known of that series, and more extant coins as well. A brockage has the same origins as a double strike in that a coin that was just struck didn't get removed from the die. The difference for a brockage is that the struck coin adhered to a die and another blank planchet was then placed in the press. The struck coin that stuck to a die would then act as a die itself – but, unlike a die, which is incuse and leaves a raised image when struck, the brockage-maker is raised, and would leave an incuse, mirror-image version of itself when it struck a new planchet – the brockage side of the second struck coin thus shows us what the actual die for that side looked like. Brockages are known

for both obverse and reverses, and seem to be about evenly split between the two sides – whether this means the dies were interchangeable in the press (i.e. either obverse or reverse die could be the upper die) is unknown, but that seems a likely explanation, since one would expect that a coin stuck to the upper die would be harder to see and not get dislodged if someone tried to sweep a coin off, something easier to see if it stuck to the lower die. If dies were the same size and shape and could go either on the upper or lower position it also explains the existence of coins that were struck with two obverse or two reverse dies – quite rare, but known from at least a dozen counterfeit examples as well as a single Connecticut copper of 1788. The Laughing Head farthing maker also left a nice obverse brockage in his litany of error strikes, shown in Fig. 6 – and we wouldn't be surprised to see a reverse brockage as well. This brockage was from an early state of the obverse die.



Figure Seven: A double struck Laughing Head, with a partial brockage. (Image courtesy of Bob Metzger)

One can also choose to get a piece with more than one error, as in the example in Fig. 7, which was originally struck 50% off center as a brockage – an incuse REX can be seen on the reverse with the same curvature as the denticles at the middle of the obverse, showing the position of the original strike. Unlike the off-center in Fig. 4, this piece must have been noticed – it would have had quite a bit of blank planchet and likely more of a brockage visible on the reverse – and was put back into the press and struck again to “fix” the error. The second strike flattened out much of the original off-center strike, as well as some of the brockage image on the reverse. This example is also from an early state of the obverse die, though the reverse flattening makes it uncertain what state that side is in.

Of course, if you don't like the idea of getting a lot of errors on individual coins, you could always hold out for a coin that has all your errors in one – and the Laughing Head series offers just such a piece. The example in Fig. 8 is from very late die states, triple struck, over a partial brockage, and with the final strike about 15% off-center as well. Clearly not a good day at the mint – or perhaps it was an excellent day, just after a few too many pints at lunch?

The *Contemporary Counterfeit Halfpenny & Farthing Families* book illustrates major errors of some families that seem especially prone to them – with the Faceless George, Lanky Letters, Ogle Eye, and Spiked Chin chapters all illustrating some, while the introductory chapter gives information and illustrations of the different types of striking errors. These are all larger families, with the exception of the Spiked Chin family, which is small (consisting of just one obverse and one reverse die, the reverse dramatically recut to look different enough to appear to be completely different at first glance.) Some varieties in these larger series have

more than a single error known from that pair of dies, but more typically one will find errors spread over numerous varieties. This is to be expected as faulty equipment or inexperienced coiners would be the case for an entire coinage, not just a single variety.



Figure Eight: A gluttony of errors – triple struck, over a partial brockage, the final strike notably off-center. What’s not to love?

But the Laughing Head Simian farthing is different in that just about every imaginable striking error that could exist actually does exist on this single variety. These errors all show some degree of circulation, which suggests that they weren’t made as “mint sport” and saved, but rather occurred as the coins were struck and were put into circulation along with the rest. One can almost sense the frustration level of the coiner rising after he tried to fix a few error strikes –eventually getting to the point that he simply did not care anymore, and whatever fell from the dies was what went into circulation.

There is, however, the second variety which uses the reverse of the Laughing Head, as illustrated in Fig. 2. This variety is much rarer, but so far we have seen no error strikes from this die pair. The late state of the reverse die shows that it was produced either with the very last of the Laughing Heads or, more likely, after that run was finished. Is the lack of errors due just to the much smaller surviving sample size, or is there more to the story? Did the coiner learn from his mistakes by the time that second variety was struck – or fix his faulty equipment? Of did he throw his hands up in frustration, decided counterfeiting was not for him, and after the obverse die shattered he sold the still-barely-usable reverse die back to the middleman who sold him the dies and planchets in the first place, and that reverse and a new obverse went to a completely different coiner who then did a better job with their product? We can never know for sure, but the very presence of this many errors for a single variety allows us to ask the questions, and to think about the coins we collect and the people who produced them in new and different ways.

Whatever the reason for their existence, collectors today appreciate these major striking errors. Given that they survived for two and a quarter centuries it strongly suggests that there were collectors saving them from the time they were plucked out of circulation, passing from collection to collection down to us today, even at times when they were of very little value. Today’s collectors are proud to be caretakers of these treasures for generations of collectors yet to come.



THE QUICK AND THE DEAD (OR AT LEAST THE COINLESS)

(Dave Townson)

eBay has been a great source of cherry-picking some great colonial coins – we’ve seen the stories of those skilled hunters bringing home their finds to our collecting community. The Buy-It-Now (BIN) feature offers the potential to find bargains in colonial coins, but two recent occurrences demonstrated a stark contrast that I found interesting.

The New Jersey that Got Away

There I was doing yardwork on a Saturday afternoon in August 2022 and realized I needed a quick break to come into the house to refill my water bottle. As I walked by the open laptop it seemed to beckon to me “Don’t forget to check the eBay colonial listings!” When I have time I will briefly check eBay several times a day to see the new colonial copper items. So, I weighed the risk that my wife would come in from outside and see me slacking but I knew the eBay tab was already open, and it would only take a moment to refresh it to see the newest BIN listings.

Time 0: “Hmmm what do we have here?” I said as I reviewed a listing that was posted just a minute ago. A “1787 NJ” with a \$49.99 BIN. “It shouldn’t take too long to attribute it” I told myself. I glanced out the window and saw the coast was clear...better work fast!

Time 60 seconds: I didn’t think the seller had the listed date correct; it looked like a 1786 issue to me, but nevertheless I double-checked against my trusty reference book and confirmed that no 1787 matched this coin.

Time 120 seconds: I identified the 1786 reverse – I. “Hmmm, an I reverse, really?”

Time 180 seconds: I reviewed and confirmed the only possible obverse pairing – 24. It looked like a match! “Do I dare double check? Its only been posted 2-3 minutes and it’s a Saturday afternoon, surely I have 30 more seconds” I assured myself.

Time 210 seconds: I verified 24-I, very, very rare. I was sold, I hit the “Buy” button. The screen refreshed... I got the *“sorry but you took too long!”* screen... the item was now sold! I don’t know if I would have gotten the coin if I was a little faster and I certainly don’t know all rare NJ varieties on sight, but I do know that 3 minutes is too long if you are hunting rare New Jerseys! Congrats to whomever the new owner is (in my head I have termed this anonymous competitor ‘Quick Draw McGraw’)... it was a fair contest and I was too slow. Back to the yard work!

The Rare French Colonies 9 Deniers

Earlier in the summer I came across a mid-grade overall decent 1721-H 9 deniers. The coin had been listed for over a day by the time I saw it and it had a BIN as well as ‘or Best Offer’ option. I thought “If it’s a rare coin it probably would have been bought by now”, but I ran it through Syd’s book and identified it as an extremely rare variety. I did not get cheeky with the gods of eBay and resisted the temptation to make a lower price offer. In this case, over 24 hours was plenty of time for a 9 deniers. I have found this too close to the

norm for the French colonials in many (but not all) cases. Not that I am looking for more competition but the series offers collectors the chance to cherry rare varieties somewhat regularly.

Obviously the demand for New Jersey coppers far outweighs that of the 9 deniers series and those collectors prowling the halls of eBay set a very competitive environment – likely the same is true for Vermont coppers, Connecticut coppers, etc. Part of the fun of this hobby to me is “The Hunt”, so even if sometimes another collector is quicker on the draw it still makes for an interesting challenge above and beyond the coins themselves.



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SHELDON RARITY SCALE APPLIED TO JOHN LAW COPPERS

(Martin L. Smith)



French ships departing, Calais, France. Eighteenth-century engraving. Dumault, Lachaise, Rue St. Jacques, Paris.
Some of these ships transported copper coins destined for North America.

John Law Coppers are French coins that circulated in North America in the 1720 period and probably well into the 1800s. Most are found in well-worn condition. Overall, it is this author's opinion that there are about 4000 surviving examples of John Law's Coppers, in three sizes and in all grades. Apportioned between three sizes, the sol (30 mm), the half-sol (25 mm), and the liard (21 mm), each denomination would comprise about 1333 coins. The data were fitted to linear statistical predictive models. The models assume 1333 coins of each denomination, and that as one approaches 1333, many more of the common dates and mintmarks would be found. Here, each date and mintmark combination is assigned a Sheldon Rarity Scale number. New varieties are shown for Rouen, Besancon, and Bordeaux mints. Some older auction catalogs are revisited, and a new reference for the Metz mint (SENA, 2019) is given due weight.

Paris Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1719-A sol 30-31 mm (florete and clover)	34/500 Common	150 coins common
1720-A sol 30 mm (florete and clover)	3/500 Rare	R6
1719-A half-sol 25 mm (florete and clover)	3/548 Rare	R6
1720-A half-sol 25 mm (pomegranate and ermine)	16/548 Intermediate	R4
1721-A half-sol 25 mm (pomegranate and ermine)	67/548 Common	>200 coins common
1721-A liard 21 mm (pomegranate and ermine)	3/300 Scarce to rare	R6

Metz Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1719-AA sol 29-32 mm pennant at 10:00 (ermine 5:00)	10/500 Rare	R6
1719-AA sol 29-32 mm pennant at 4:00 (ermine 5:00)	6/500 Rare	R6
1720-AA sol 29-32 mm pennant at 10:00 (ermine 5:00)	10/500 Rare	R6
1720-AA sol 29-32 mm pennant at 4:00 (ermine 5:00)	0/500 Not seen	0
1720/19-AA sol 29-32 mm pennant at 10:00	3/500 Rare	R7
1719-AA half-sol 25 mm ermine at 5:00	19/548 Intermediate	R5
-----ermine at 6:00	2/548 Rare	R8
1720-AA half-sol 25 mm ermine at 5:00	56/548 Common	100 coins common
-----ermine at 6:00	2/548 Rare	R8
-----ermine at 5:00 and 6:00	4/548 Rare	R8
1720/19-AA half-sol 25 mm ermine at 5:00	4/548 Rare	R8
1720-AA liard 21 mm pennant at 6:00 (no ermine)	4/300 Rare	R7
1720-AA liard 21 mm ermine at 6:00 (no pennant)	5/300 Rare	R7



Obverse die varieties of Metz half-sols. Left, typical ermine at 5:00; Right, ermines at 5:00 and 6:00. The “two ermines” variety is unlisted in the SENA (2019) reference. It seems unlikely that engraver Pierre Pantaleon would have placed his ermine mark at 5:00 as usual, then again at 6:00 for no reason. A second engraver, also using an ermine mark, is likely. It is listed as R8, in line with the SENA reference, PCGS #43056401.

Rouen Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1719-B sol 30 mm	4/500 Rare	R6
1720-B sol 30 mm	5/500 Rare	R6
1720-B half-sol 25 mm	9/548 Rare	R6
1722-B half-sol 25 mm	4/548 Rare	R6
-----22 over 20 overdate 25 mm	1/548 Rare	R7
1723-B half-sol 25 mm typical variety	14/548 Scarce	R5
-----CVS obverse (fr.numista.com)	1/548 Rare	R7

-----horizontal die crack below bust obverse (rouen.atelier-monetaire.net and Anton and Kesse)	2/548 Rare	R7
-----repunched 2 over 2 reverse (this paper)	1/548 Rare	R7
-----repunched 3 over 3 reverse (this paper)	1/548 Rare	R7
-----knob 3 reverse (this paper)	2/548 Rare	R7



1723-B Rouen mint half-sol (25 mm). Repunched 3 over 3 variety. Rare. R7 for the variety. Purchased from a Canadian dealer (\$500.). PCGS-VF25 (#43056403).



1723-B Rouen mint reverse die variants. Left, 2 repunched over 2 variety. Right, “knob 3” variety.



Early town view of Rouen on the Seine River in France. At the top it says “ROAN”. Town view by Hogenberg, 1600.

Strasbourg Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1719-BB sol 30 mm (D above curl)	15/500 Intermediate	R4
1719-BB sol 30 mm (D after curl)	11/500 Intermediate	R4
1720-BB sol 30 mm	2/500 Rare	R7
1720-BB sol large 32 mm (similar to Metz)	1/500 Rare	R8
1719-BB half-sol 25 mm (D above curl)	8/548 Scarce	R6
1719-BB half-sol 25 mm (D after curl)	8/548 Scarce	R6
1720-BB half-sol 25 mm (D above curl)	28/548 Common	>75 coins common
1720-BB half-sol 25 mm (D after curl)	28/548 Common	>75 coins common
1720-BB half-sol 25 mm closed 2 reverse	2/548 Rare	Often overlooked
1720-BB liard 21 mm	76/300 Common	>400 coins common
(1720-BB) liard obverse brockage	6/300 Scarce to rare	R6
1720-BB liard inverted BB engraver error	3/300 Scarce to rare	R6
1721-BB liard 21 mm	5/300 Scarce to rare	R6
1721/20-BB liard 21 mm	1/300 Rare	R8

Besancon Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1719-CC sol 30 mm	5/500 Rare	R7
1720-CC half-sol 25 mm	5/548 Rare	R7
1720-CC liard 21-22 mm	25/300 Intermediate	R5
1720-CC liard VX variety 21-22 mm	1/300 Rare	R8
1721-CC liard 21-22 mm	23/300 Intermediate	R5
1721-CC liard VX variety 21-22 mm	1/300 Rare	R8



1720-CC Besancon mint half-sol (25 millimeters, 6.31 grams). The diagnostic marks are: 1) Addorsed CC mintmark on the reverse at 6:00; 2) mannequin head engraver mark before the date; 3) mint director mark at 5:00 on the obverse.

Die bulges on both obverse and reverse characterize this example. R7.



Magnification of the Besancon mint diagnostic marks.



The Besancon mint liards are not especially rare (R5). In 1721, there were two reverse die varieties, with or without the mannequin head before the date.

La Rochelle Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1722-H sol 30 mm	7/500 Rare	R7
1722-H half-sol 25 mm "acorn above truncation"	4/548 Rare	R7
1722-H half-sol 25 mm "acorn at truncation"	3/548 Rare	R7
1723-H half-sol 25 mm "acorn above truncation"	3/548 Rare	R7
1723-H half-sol 25 mm "acorn at truncation"	2/548 Rare	R7

Ford collection note: Ford part 13, Stack's auction catalog, 01-06-2006, page 39, lists the 22B, 22H, and 22K half-sols because they were struck on the same planchets as the *Pieces de Nine Deniers*. The 1723 coins are not listed. For the 23H and 23K, "surviving examples unknown" was Anton's assessment, and may have been Ford's as well.



1723-H Rochelle mint half-sol (25 mm). Arcadia Collection Sale to the author (\$600). R7. ANACS-VG8 (#6084689).

Bordeaux Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1722-K half-sol 25 mm	29/548 Intermediate	R5
----- target filled variety	1/548	R7
1723-K half-sol 25 mm (no stop after DEI)	5/548 Rare	R7
----- target filled variety	1/548	R7
1723-K half-sol 25 mm (stop after DEI)	2/548 Rare	R7



Left, typical Bordeaux mint target mark of the Mint Director. Right, target-filled variety.



Bordeaux, France, on the River *Garonne*. From a book entitled *Les Delices de la France*, 1670.

Perpignan Mint

See Smith, *C4N* Winter, 2021, pp. 31-39.

Reims Mint

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1719-S sol LaHaye type (diamond before date) CUS 30 mm	45/500 Common	>150 coins common
-----XX or VX error corrected (shown)	1/500 Rare	R7
-----CVS variety (PCGS #43056404)	2/500 Rare	R7
-----CUS/CVS variety	2/500 Rare	R7
1720-S sol LaHaye type 30 mm	72/500 Common	>200 coins common
-----XX error and corrections thereof	15/500 Scarce	R6
1720-S sol Guiquero type (ermine on obverse) 30 mm	72/500 Common	>200 coins common
1720-S half-sol Guiquero type 25 mm	120/548 Common	>400 coins common
-----“goatee variety” caused by a die crack	2/548 Rare	R7
1721-S half-sol Guiquero type 25 mm	65/548	100 coins common
1721-S liard 21 mm	Common	>100 coins common

Windsor Collection note: The 1720(S)-XX engraver error was reported in the auction catalog of the Richard Windsor Collection, Providence RI, 12-17-1895. Catalogued by the Chapman Brothers, along with a half-dozen other John Law-era copper and silver coins. The coin sold for \$3.00. A Higley copper in the same sale brought \$14.00.

Date/mintmark/type/diameter	Observed rarity	Predicted rarity
1720-S sol, muled dies, Guiquero obverse (ermine), LaHaye reverse (diamond) 28-30 mm	Scarce to rare	R6-R7
1720-S sol, muled dies, LaHaye obverse (no ermine), Guiquero reverse (no diamond) 28-30 mm	Rare	R7

Note: The muled die pairings, reflecting the work of engravers LaHaye and Guiquero, together, are mostly 20/19 overdates. Only the tail of the 9 is visible on most examples (Rock, 2018). Clear examples of the overdate are rare.



1719-S Reims mint XV engraver error. Much rarer (R7-R8) than the 1720 version of this error.

Other Rare John Law Coppers

Date/mintmark/mint	Denomination	Reference
1722-D Lyon R8	Sol (30 mm)	Anton and Kesse, 1992
1723-O Riom R8	Sol (30 mm)	Smith, 2020
1720-(Cow) Pau R8	Half-sol (25 mm)	Smith, 2020
1722-CC Besancon R8	Half-sol (25 mm)	Anton and Kesse, 1992
1723-O Riom R8	Half-sol (25 mm)	Anton and Kesse, 1992
1726-Q Perpignan R8	Half-sol (24 mm)	A.N.S. collection per Anton

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2. Anton, William T and Kesse B, *Forgotten Coins of the North American Colonies*, Iola, WI, Krause Publications, 1992.
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5. Smith, Martin L, "French colonial coppers of the Perpignan mint 1717-1734", *C4N*, Winter 2021, pp. 31-39.
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EXCERPTS FROM CHRISTOPHER MCDOWELL'S UPCOMING BOOK ON BETTS MEDALS

(Christopher R. McDowell)

In this section of my book on Betts medals, I have rearranged Betts-161 to 165, all of the George I Indian trade medals. These medals are frequently listed as peace medals, but they very clearly had a mercantile purpose.

BRITISH-INDIAN MEDALS. GEORGE I, INDIAN TRADE MEDALS

Betts medals Nos. 161 through 165 are part of a mostly misunderstood series—with at least some of the confusion originating from Betts's short, generic descriptions and the unhelpful footnotes added by his editors. These medals depict King George I of England's likeness on the obverse with an Indian on the reverse hunting a deer. They are the first medals of any nation that bear any reference to the lifestyle and pursuits of Native Americans. Betts failed to list all the known medal varieties, skipping two we are aware of today (Nos. 163B, and 164B.) To make matters worse, he described a medal that probably does not exist (No. 161.) All the medals in the series were organized correctly and briefly described by Ebenezer Nii Quarcoopome in a short article titled "The Indian Peace Medal of George I" presented at the American Numismatic Society's Coinage of America Conference between September 26 and 27, 1987.

Quarcoopome was a graduate student from Africa who came to the ANS to study African coins and medals, but upon discovering there was an insufficient number of such items in the ANS cabinet, Alan M. Stahl convinced him to instead research American Indian medals. Quarcoopome's work greatly advanced our knowledge of this series. His taxonomy consists of three obverses (Types I, II, and III) paired with six reverses (A, B, C, D, E, and F.) Unfortunately, Quarcoopome made no effort to mesh his system with Betts', resulting in two competing organizational schemes, which only further confused matters. The two unlisted Betts medals are given designations here, permitting a reconciliation of the two systems:

New System Based on Betts:

No. 161
No. 162
No. 163A
No. 163B
No. 164A
No. 164B
No. 165

Quarcoopome's System:

Type II, Rev. D
Type III, Rev. F
Type III, Rev. E
Type I, Rev. A
Type I, Rev. B
Type II, Rev. C

The first thing that should be understood about these medals is that they are not, technically speaking, peace medals. Instead, they are trade medals. Unlike later English monarchs of the Colonial Era, George I did not issue official medals specifically for the Native American people living within his dominion. The medals within this series were not struck at the Royal Mint and are not in silver—a consistent aspect of true Indian peace medals (those of Spain, France, England, and later the United States.) The medals' legends are in English rather than the Latin of the Royal Mint's official medals. All of these factors point to their being trade medals rather than peace medals.



Type I, II, and III George I trade medals (Shown as same size, but Type I is slightly smaller than Types II and III.)

The George I trade medals were issued privately. They were struck in Birmingham and London on order from Pennsylvania merchants and fur traders, primarily James Logan (1674-1751.) Quarcoopome's research uncovered a letter from Logan, then the Secretary of the Province of Pennsylvania, to John Askew in London, dated June 26, 1726. In the letter, Logan writes, "I shall observe here that being out of medals it will be necessary to bespeak of Jos. Harmer of Birmingham 4 or 5 gross of the same I had him at 36 sh. P. Gr. or Samuel Wilson in Crooked Lane will supply them at the same price but they must be the best sort with an impression on both sides...." The wording of the letter makes clear that Logan was well-schooled in medal prices and distributors, and that he had placed orders for medals before 1726. The medals Logan ordered undoubtedly included the George I trade medals. The fact that he was potentially ordering them from more than one source may explain the slight differences between the size and design of Type I medals verse Type II and III. It is speculated that Logan and others traded these medals with the Natives to maintain good relations and barter for goods, especially furs. It is surmised that these medals were distributed well into the reign of George II.

A hoard of George I trade medals was sold by Bowers and Merena in its March 26-28, 1987, sale (lots 1131 to 1139.) It is instructive to read the auction description of this assemblage. The medals were all found in a ditch dug for a water line in Natrona, Pennsylvania (about twenty miles north of Pittsburgh,) along with about 2,000 beads and a male skeleton. Presumably, the bones were those of an Indian agent carrying the medals and beads at the time of death. The condition of the medals indicates they were never traded to the Indians. Each of the medals was looped at the top for suspension—the recovered medals correspond to Nos. 162, 163A, 163B, 164, and 165. Smaller but similar archaeological finds of George I trade medals are concentrated mostly from western and central Pennsylvania to western New York, with a few outside that area. When George I trade medals were issued, this area was controlled by the Six Nations, a confederation of Iroquois and Tuscarora tribes, who were important allies of the English colonists.

Most of the medals are brass, with some alleged to be copper, all were struck on a screw press without a collar. Although the designs are similar, it is believed they were struck at two different locations and based on the same basic design. Across the series, the medals average 39 mm in diameter and weigh about 262.35 grains, with a thickness between 1.5 and 2.2 mm. Approximately thirty-five are believed extant. Based on the archeological context, it is this author's opinion that the Type I medals, Nos. 164A and 164B, were struck later in the reign of George I and were distributed, at least in part, with the George II trade medal (No. 167.)

No. 161. GEORGE I, INDIAN TRADE MEDAL—STEEP SLOPE / STARS

Betts-161; Jamieson 1; Morin Fig. 7.



Medal:

Obv. GEORGE KING OF | GREAT BRITAIN. Betts states that this medal has “1714” in exergue. This error is discussed below. Laureated bust of George I, in armor, to the right.

Rev. An Indian at right drawing a bow on a buck that is standing to the left on a hill under a four-branch tree; the sun with straight-rays shines from above. Betts adds to this description “to right of which [the sun] are three stars, and to the left one.”

History: See the introduction to series.

Comments: Unknown size and weight, but assumed to be 40 mm. Brass. The medal described by Betts most likely does not exist. The description of No. 161 provided in *American Colonial History Illustrated by Contemporary Medals* was derived entirely from Betts’s reading of Charles Miner’s book *History of Wyoming*, (Philadelphia, 1845,) pp. 26-28. On page 28, Miner recounts a visit to a large Indian burial site in Wilkes-Barre, Pennsylvania: “Fortune was unexpectedly propitious to our search, for we found a medal bearing on one side the impress of King George the First, dated 1714, (the year he commenced his reign) on the other, an Indian Chief.” A drawing of the medal appeared on page 27 on Miner’s work, and is reproduced above.

As noted by Betts’s editors, nowhere on the drawing is the year 1714 impressed. It is supposed that Mr. Miner was simply stating that the medal dates to the time of the reign of George I, who was coronated on October 20, 1714, not describing the date on the medal. The obverse depicted in the drawing is a Quarcoopome Type III, high-relief, broad-shouldered, large bust of the British monarch.

Melvill Allan Jamieson in his 1936 work titled *Medals Awarded to North American Indian Chiefs 1714-1922*, list this as the first medal in his book. Jamieson gathered his information from the same source as Betts, and there is no reason to believe Jamieson personally examined a specimen matching the description provided in Betts’s listing.

The bottom half of the reverse on Miner’s drawing is like No. 165, but the top half uses artistic license—perhaps the upper portion of the original was damaged. The top portion shows stars, a feather atop the Indian’s head, and full leafy branches on the tree. Quarcoopome verifies in footnote 4 of his monograph that none of the specimens examined by him contained any of these features. Moreover, no specimen with stars has surfaced in the over thirty years since Quarcoopome’s study. Quarcoopome contended that perhaps

the tiny stars could not be observed on any of the specimens he examined because of corrosion or wear—this is possible, and the star obverse variety cannot be definitively declared a fantasy. However, until a specimen with the “extra” features is located, it should be assumed that the artist who prepared the drawing imagined the stars and feather from raised areas of surface corrosion and no medal exactly matching Betts-161 exists.

Adding additional mystery to the star reverse controversy is the following: Victor Morin in his 1916 *Les Médailles Décernées Aux Indiens. Étude Historique Et Numismatique Des Colonisations Européennes En Amérique* provides an illustration of a medal that differs only slightly from Miner’s (See Fig. 7 in Morin.) It is believed that Morin’s illustration is a drawing based on Miner’s sketch and not of an actual medal. However, this is uncertain. Although Morin states that the medal in his personal cabinet is damaged from being in the ground, he goes on to mention seeing a medal in good condition in the Library of the Parliament in Ottawa, Canada—the illustration showing a starred reverse and Indian with feather immediately follows Morin’s statement about the Ottawa Library’s medal, leaving open the possibility that he examined a No. 161 at the library.

Prices realized: None.



**No. 162. GEORGE I, INDIAN TRADE MEDAL—
SMALL HILL / SIX BRANCH TREE**
Betts-162; Quarcoopome II.D; Jamieson 3.



Medal:

Obv. Same basic design and legend as No. 161, but a smaller bust, and there are stops in the legend: *GEORGE · KING · OF · GREAT · BRITAIN*. On truncation, *T C*, the engraver’s signature. The legend begins and ends parallel to the bust’s shoulders.

Rev. Same design as No. 161, but the hill is much lower and the tree higher. The tree has six branches with well-defined leaves. The sun's rays are straight. The Indian at right aims his arrow at the deer in a downward angle, a flowering bush and tree are between the Indian and the deer.

History: See the introduction to series.

Comments: 39.8 mm, between 227.8 and 267.5 grains. Brass. Betts does not list the engraver's initials on this medal, but he did list them in his description of No. 165; however, he mistakenly believed the initials to be *I C*, which he took to stand for John Croker, the Chief Engraver of the Royal Mint. The identity of T.C. is unknown. This medal is on a Quarcoopome Type II obverse, which is paired with reverse C and D. No. 162 uses the D reverse, and 165 the C reverse:



Quarcoopome Type II obverse with C [No. 165] and D [No. 162] reverses.

No. 162 is a rare die pairing. The finest example seen is a VF sold as part Bowers and Merena's March 26-28, 1987, sale (lot 1135 (shown),) where it was misattributed as a Betts-165. This variety is almost always seen in low grades with environmental damage from exposure to the soil. A typical piece was sold by Stack's Bowers Galleries in its June 23, 2004, sale (lot 2741.) It was found by amateur detectorist Don Hartman in southern New Jersey in 2003, and while it could be identified as a No. 162, it was extensively damaged. One of the American Numismatic Society's specimens is likewise severely damaged (Accession No. 1966.16.6.)

Prices realized: Bowers and Merena \$4,620 (VF, 3/26/1987, lot 1135); Stack's \$1,840 (F, damaged, 6/23/2004, lot 2741,) \$9,200 (VF, Ex: lot 1135, 9/8/2005, lot 197,) \$2,990 (VF, 1/12/2009, lot 5073,) \$4,800 (VF, rough, Ex: Stacks Jan. '09, 21/11/21, lot 10051.)

Other specimens: American Numismatic Society, Accession No. 1929.212.1, hanger, misattributed as a Betts-161/Quarcoopome II.C.

**No. 163A. GEORGE I, INDIAN TRADE MEDAL—
SIX POINT BUCK / FLOWERS ON HILL**
Betts-163; Quarcoopome III.E and III.F.



No. 163B. GEORGE I, INDIAN TRADE MEDAL—EIGHT POINT BUCK



Medal:

163A: *Obv.* GEORGE: KING: OF | GREAT: BRITAIN. On truncation, *T C* (the engraver's signature.) Laureated bust of George I to the right in armor, draped.

Rev. Large Indian on the right drawing his bow to shoot a deer, which stands on a hill at the left behind a short tree; flowers and bushes in the background and sun above.

163B: *Obv.* Same as 163A.

Rev. An Indian at right drawing a bow upon a deer, standing at left on a hill beside a tree; a bush between the Indian and tree; the sun above.

History: See the introduction to series.

Comments: 40 mm, about 329.2 grains. Brass. Nos. 163A and 163B share the same obverse. No. 163B is unlisted in Betts. No. 163A best matches Betts's description for 163. Betts lifted his description directly from a short note submitted to the *American Journal of Numismatics* by Reverend Horace Edwin Hayden of Wilkes-Barre, Pennsylvania, Vol IX, 1874, pp. 7-8. Rev. Hayden's note contained a brief description of his George I medal along with another medal found on the banks of the Ohio River at Point Pleasant, Virginia (now West Virginia) after floodwaters eroded the bank and revealed many artifacts in 1859. The American Numismatic Society lists the above-illustrated medal as a Betts-163 (Accession No. 1921.132.1 in the ANS collection,) and it best fits Betts' listing.

A more detailed description of No. 163A and B must be provided: The obverse is a large bust George I, Quarcoopome Type III, with the engraver's signature *TC* on the truncation. Betts did not note the engraver's initials in his listing. Quarcoopome recorded two reverse dies paired with the Type III obverse, E and F:



Quarcoopome Type III obverse with E [No. 163B] and F [No. 163A] reverses.

Reverse F is used on 163A and E on 163B. Quarcoopome distinguishes reverse E from F by pointing out that the “second branch at 1 o’clock appears at the node between the first and third branches in E [163A], and on the first branch in F [163B].” Quarcoopome saw no other differences; though, there are several others. While the sun has a face with puffy cheeks on both, five of the sun’s rays are wavy on 163A and eight on 163B; the rest are straight. There are flowers on the hill of 163A and a small flowering bush between the Indian and the tree on both. The deer to the left of the tree on 163B is a six-point buck on the Boone and Crocket Scale (only two points on the far-left antler,) while an eight-point buck is impressed on 163A.

The March 26-28, 1987, Bowers and Merena sale contained an unusual oval-shaped No. 163A (lot 1132, with hanger,) plus VF and F specimens (lots 1134, with hanger, and 1137, without hanger.) The same sale had a 163B in VF (lot 1133.) All these medals were misattributed as Betts-165 varieties.

Prices realized: **163A:** Bowers and Merena \$4,180 (VF, oval-shaped, misattributed as a Betts-165, 3/26/1987, lot 1132,) \$3,190 (EF, misattributed as a Betts-165, 3/26/1987, lot 1134,) \$880 (F, misattributed as a Betts-165, 3/26/1987, lot 1137); Stack’s \$4,600 (VF, Ex: lot 1134, 9/8/2005, lot 198,) \$3,737.50 (F, Ex. Lot 1137, 9/8/2005, lot 199,) \$6,325 (VF, Ford XVI, 10/18/2006, lot 26,) \$4,025 (F, Ford XVI, 10/18/2006, lot 27,) \$1,380 (G, Ford XVI, 10/18/2006, lot 28); Heritage \$7,200 (AU details, oval-shaped, hanger, 3/18/2021.)

163B: LaRiviere II \$18,400 (VF, misattributed as a Betts-165, hanger, lot 2004); Bowers and Merena \$4,620 (VF, 3/26/1987, lot 1133); Stack's \$3,220 (EF, damaged surfaces, 9/8/2005, lot 201,) \$2,990 (F, damaged, hanger, misattributed as a Betts-165, 1/12/2009, lot 5023,) \$2,185 (VF, partial hanger, misattributed as Betts-165, 1/12/2009, lot 5024); \$1,495 (VG, damaged, misattributed as Betts-165, 1/12/2009, lot 5025.)

Other specimens: The Colonial Williamsburg Foundation has a collection of these trade medals, including a 163B example, and a uniface with incuse reverse specimen.



**No. 164A. GEORGE I, INDIAN TRADE MEDAL—
BACKWARD-LEANING INDIAN / SMALL DEER**

Betts-164; Quarcoopome I.A. and I.B; Jamieson 4 and 5; Eimer-472.



**No. 164B. GEORGE I, INDIAN TRADE MEDAL—
FORWARD-LEANING INDIAN / LARGE DEER / NO SUN**



Medal:

164A: *Obv.* *GEORGE : KING : OF : GREAT : BRITAIN : . ** Laureated bust of George I, in armor, to the right

Rev. A backward-leaning Indian at right, holding an arrow in his right hand with his left hand resting on his bow, a small deer at left under a tree; the sun above.

164B: *Obv.* Same as 164A.

Rev. A forward-leaning Indian at right, holding a bow in his left hand. A larger deer is to the left under a tree. This is the only medal in the series without a sun.

History: See the introduction to series.

Comments: 37.5 mm, between 165.9 and 189.7 grains. Brass. No. 164B is unlisted in Betts and is the rarest medal in this series. Only two specimens have been confirmed. One is in the American Numismatic Society's collection, Accession No. 1920.2131, and the other was illustrated in Christopher Eimer's book (Plate 56 (shown).) Quarcoopome incorrectly identified two additional specimens of 164B, but they are both the No. 164A variety.

Betts felt the Indian was throwing a spear at the small deer on No. 164A, but it looks more like an arrow for the bow in his left hand. On 164A, the sun's face is rounder and smaller than the others seen in this series, and the sun's rays are mostly but not entirely straight. Because of environmental damage to the ANS specimen, it was previously unclear if there was a sun on No. 164B; however, the Eimer specimen is well-preserved and makes clear there is no sun on this rare variety. The deer stands to the tree's right. The tree is to the far left on both 164A and B. The small buck stands on a slight hill in 164A. The buck is larger on 164B. The obverse is an unsigned small bust George I, Quarcoopome Type I. Quarcoopome listed two reverses paired with the Type I obverse, A and B.

No. 164A is a Type I.A, and No. 164B is a Type I.B. The Type I medals are smaller and lighter than the Type II and III medals, and the spacing of the legend is greater. As a result, the legend begins under the truncation. Although the dies are unsigned, there is a six-pointed star directly under the bust. This symbol, known as a mullet, may have been the mark of the engraver, but research has been unable to connect it to any artist. In all probability, Type I medals were not engraved by "T.C." This belief is reinforced by the smaller size of Type I medals compared to the similarly designed and sized Type II and III medals.

Because Betts describes the deer as "small" and describes the sun in the sky, it is assumed that the description of the medal in his book is of 164A. Working from the ANS specimens, Jamieson illustrates both medal types in his 1936 book: 164A = Jamieson 4; 164B = Jamieson 5.

Prices realized: **164A:** Bowers and Merena \$5,280 (VF, hanger, 3/26/1987, lot 1138,) \$3,740 (F, 3/26/1987, lot 1139,) \$2,310 (VF, hanger, 10/6/1991, lot 569); LaRiviere II \$7,475 (VF, Same as B&M lot 1138, lot 2005); Stack's \$3,220 (VG, Ex: B&M lot 1139, 9/8/2005, lot 200,) \$3,910 (VF, hanger, 1/12/2009, lot 5020 (shown),) \$6,325 (VF, same as Stack's lot 5020, 9/14/2011, lot 8.) **164B:** Eimer: VF £3,200 (shown.)



Quarcoopome Type I obverse with A [No. 164A] and B [No. 164B] reverses.



No. 165. GEORGE I, INDIAN TRADE MEDAL—LARGER HILL / FIVE BRANCH TREE

Betts-165; Quarcoopome II.C; Jamieson 2.



Medal:

Obv. GEORGE · KING · OF · | GREAT · BRITAIN . On truncation, *T C*, the engraver's signature. The legend begins and ends parallel to the bust's shoulders.

Rev. Same basic design as No 161, with which it is sometimes confused. The hill is higher than on 162. The five branches of the tree are in a different configuration than on 162. The sun's rays are straight, but the face is not well defined. At right, an Indian with what appears to be a Mohawk-style haircut takes aim at a deer on a hill to the left, between them is a flowering bush and a tree.

History: See the introduction to series.

Comments: 39.5 to 40.3 mm, 230.5 to 283.7 grains. Rims 1.3-1.4 mm. Brass. No. 165 is the most plentiful of the George I trade medals. The finest example of any medal in the series is the No. 165 sold by Stack's on 9/17/2005 (lot 199) and relisted by Stack's on 1/12/2009 (lot 5026) and again on 9/14/2011 (lot 9.) This medal is illustrated above. The second finest specimen is the EF example of No. 165 included in Bowers and Merena's March 26-28, 1987, sale (lot 1131,) and relisted by Stack's on 1/12/2009 (lot 5021.)

Many George I trade medals have been misattributed as Betts-165 in the past. This is due, in part, to the fact that No. 163B is unlisted in Betts, and catalogers felt they had to squeeze it into Betts's numbering system. But it is also because the description for Betts-165 appears at first blush to be generic. The obverse described by Betts in 165, however, is clearly a Quarcoopome Type II. Although the wording on the George I trade medals' legend is the same, the punctuation is different for each obverse type. The punctuation used by Betts for 165 matches the Type II obverse, which only has two known reverses, one of which is No. 162, leaving this medal as the only known candidate matching the description provided by Betts for 165.

Prices realized: Bowers and Merena \$5,060 (EF, 3/26/1987, lot 1131); Stack's \$14,375 (AU, 9/8/2005, lot 195); \$4,312.50 (VF, Ford XVI, 10/18/2006, lot 29,) \$41,400 (AU, gilt, Ex: Stack's lot 195, 1/12/2009, lot 5026,) \$4,140 (EF, Ex: B&M Lot 1131, 1/12/2009, lot 5021); \$1,955 (VG, 1/12/2009, lot 5022,) \$9,987.50 (VF, no hanger, 8/14/2013, lot 1075,) \$3,220 (VF, Ex: Ford XVI lot 29, 1/12/2009, lot 5072,) \$4,080 (VF, Ex: Ford XVI lot 29, 21/11/21); Heritage \$5,520 (VF35, silvered, 3/18/2021.)

Other specimens: American Numismatic Society, Accession Nos. 1940.80.1; Accession No. 999.32842, both ANS medals are misattributed as Betts-161.



Scene from Halloween 2021: Ron Swinnich of Westford, MA after carving a jack-o-lantern of a 1787 Massachusetts cent. If based on a real coin, Mass. copper expert Mike Packard would assign this "Obverse K," a unique three-arrows variety!

THIRD-PARTY GRADING: ANOTHER VIEW

(Craig Sholley)

Many early copper collectors have a strong dislike of third-party grading (TPG). Some feel the grading is simply horrible while others claim the “plastic tombs” separates collectors from their coins and they simply can’t enjoy them. I’ll admit I did not like third-party grading when it first came out. But that was because it eliminated my chances of cherry-picking those who were not copper specialists. Oh well, some doors close and others open. I now prefer TPG coins because they offer collectors a number of distinct advantages.

First, collectors need to realize that there is a big difference between EAC grading and the commercial standards used by the TPGs. In the EAC grading system, a coin is graded by first determining its “sharpness grade” (technical state of preservation based on luster, wear, and surfaces) with points then deducted for defects “not consistent with or typical for the grade.” While this sounds simple, in practice there are disagreements on both the sharpness grade and how many points to deduct for defects.

In my experience there’s about a grade spread between EAC grading “loose graders” and “very strict graders.” For example, I’ve seen strict graders net grade a coin G4, while loose graders called it a VG8. I’ve seen coins I felt were nice VF20s called VF30, and so on. Differing application of the standards is the “nature of the beast.” And, of course, there’s the old EAC joke that “ownership is worth five points.”

Third-party grading services use a system called “market grading.” Rather than technically grade a coin on its estimated state of preservation and then net deduct for defects, TPGs “worth” coins. That is, for any given coin, considering all of the positives and negatives, at what price level should the coin trade? If the graders feel the coin is worth VF20 money, then the coin “grades” VF20. If they feel it’s worth MS64 money, then that’s the grade. “Market grading” is the ultimate application of the old coin grading joke, “Grade, an excuse for price.” In market grading, the grade is no longer an excuse for the price, it is the price.

That’s not to say that market grading is the long sought “grading panacea,” it is not. The commercial graders are best at those coins that trade most frequently – Morgan and Peace dollars, most gold, and later 19th and 20th century coins. They are not great at grading early copper. However, the simple fact is that not many people are really good at grading this material since there isn’t a lot of it around.

In particular, the TPG graders are not good at picking out higher grade and uncirculated pieces when the luster has the satin/matte look that results from a combination of the die preparation of the time, planchet preparation of the time, die wear, and the thick, hard toning that develops on old copper.

As a result, they often mistake an uncirculated piece for an EF or AU, not realizing that if you see full detail and consistent satiny or glossy surfaces over all of the devices and fields, then the coin should be (and deservedly) called uncirculated. In my personal opinion, they also don’t deduct enough points for defects on EF40 and below coins, especially VF35 and below. The result is some really nice coins in the various grades, more average coins, and quite a few low-end “dogs.”

So, what’s a collector, especially a new collector, to do? First, realize that the third-party “market grading” system has become the predominant system because it does offer several distinct advantages to both the collector and dealer. The first advantage is that (thank heavens) it has pretty much eliminated the more vehement grading arguments. Collectors and dealers have come to realize there’s no point in arguing since the owner is no longer the grader. If you don’t like the grade, call the TPG (I heard that one early on).

More importantly, third-party grading makes coins far more saleable. Collectors and dealers who may not be proficient at grading a particular coin feel more comfortable bidding on or buying a TPG coin and both auction archive databases and the commercial pricing guides make pricing far easier. That's why auction houses have most "raw coin" consignments graded. It pays to do so and it really pays for major collections.

That doesn't mean you should blindly accept coins at whatever grade is on the holder. As I said, for each grade, there are some really nice coins, more average coins, and quite a few low-end pieces. Occasionally, there are even some "wonder coins" that are so nice they appear to be the next higher grade. And, therein lies the opportunity, if you're willing to study a bit.

The auction house databases I mentioned as a great pricing tool are also a great resource to learn grading and, even better, to learn the difference between high-end, average, and low-end coins for any grade level and the grading differences between the two major services. Search for a particular type of coin or even a specific variety and, for all but the very rarest pieces, you'll be presented with quite a few coins representing the high, middle and low end in each grade.

Not only will you see what the coins sold for, but the digital images are so good (and have been for the last decade or so) that they are a very reasonable representation of what the coin looks like. In other words, you'll be able to see pretty much a full spectrum of quality levels and the price range for those levels. That's experience that used to take years to learn. Now all it takes is a computer or smart phone with decent graphics resolution and an internet connection.

This is an invaluable resource, especially for the new collector. You'll quickly get a sense of what grade/quality level you can afford and the images will give you a good idea of the high, average, and low-end pieces at that price level. When you're considering buying a coin, valuable pricing and quality level information is now just a few clicks away, so you can easily determine if the coin is being offered at a reasonable price and if the quality is above average, average, or low-end.

Another point I like about third-party grading is that it has virtually eliminated severe over-grading, like an average VF20 being called EF40. Unless the coin is truly a "wonder coin" or an obvious mistake, the holder grade limits claims that a coin is several grade-increments higher and, therefore, limits price.

That's a distinct advantage when you're bidding on a truly upper-end coin or one that's arguably so nice it probably deserves the next high grade-increment. Yes, you'll probably face some stiff competition from other collectors who likewise recognize it as a superior coin, but occasionally everyone else misses it or doesn't like it as much as you do, so you get a really nice coin at a really nice price.

Of course, if the auction is for a truly major collection, all bets are off. Collectors and dealers become excited and over-pay. Depending on the general market mood, they can turn into "feeding frenzies." However, unless the coin is truly rare, let someone else overpay. Not only are the chances pretty good that you'll get to buy a similar coin in the next few months, when coins from that major collection are re-auctioned in the future, it's not unusual for them to sell for less money.

The final grading point I'll make is that there is, in my opinion, a distinct difference in the grading of the two major grading services, PCGS and NGC. In my opinion, PCGS is a half to a full grade more conservative than NGC. The "prices realized" in the auction house archival databases do support this as, on average, PCGS coins bring more than NGC coins in the same grade. That's not to say that NGC coins aren't

nice. They certainly are. You can make some really great buys keeping an eye out for the above average pieces.

The other positive to third-party grading is the holder. That so-called “plastic tomb” is almost bullet-proof. Every year a few nice “raw” coins become damaged because they were accidentally dropped, scuffed, a bit too zealously brushed, improperly stored, coughed or sneezed on and not properly cleaned and oiled, etc. That doesn’t happen with encapsulated coins. Short of running it over with a fully-loaded cement truck, you’re going to have a darn tough time damaging the coin.

I’ll wind this up with some brief advice on cracking coins out of the holders. Unless you’re collecting very common, low-grade coins, please don’t crack coins out. You’re only going to cost yourself a good bit of money when it comes time to sell, at very least the grading fees. The reasoning is simple. If your coins were good enough to third-party grade in the first place, they’re going to be re-submitted when you sell because they are still likely worth it. So, if you or your heirs sell privately to a dealer or someone like me, the price you are offered will take re-grading into consideration. If your coins are consigned to auction, they will be resubmitted and the fees will be deducted from what is due. So, best case, you or your heirs will be out the grading fees.

The issue becomes even more problematic if your collection includes rare varieties or dates. The price spread on truly rare pieces can be thousands of dollars or even tens of thousands for a single grade increment. If your former VF25 comes back VF20, you or your heirs could be out a significant sum. If that happens to several pieces, you or your heirs could easily be out the price of a new luxury car.

It could get even worse. For some time, Chinese counterfeiters have been producing some truly deceptive copies. If you have the misfortune to have one of those and you crack it out, when it comes time to sell, your coin is now worthless and you (or your heirs) have no recourse to go back to the seller or the TPG to get reimbursed. You’re out the whole amount. However, if it’s still certified, you or your heirs will be reimbursed at market price.

In sum, cracking out coins is not a good idea. You most certainly are not “getting even” with the TPGs and, at minimum, you’ll be out the grading fees. So, the next time you feel compelled to break a coin out of its “tomb,” light a fifty-dollar bill on fire instead. You’ll cost yourself far less money in the long run. And, on the off-chance that you really don’t care how much your coins bring when you die and your heirs don’t collect, identify some deserving new collector in your will and leave the coins to them. If you truly do not care, why not make some young collector deliriously happy?



FROM BENJAMIN FRANKLIN TO EDWARD BRIDGEN

(Ray Williams)

Passy, Oct. 2. 1779.

Dear Sir,

I received your Favour of the 17th. past, and the 2 Samples of Copper are since come to hand. The metal seems to be very good, and the Price reasonable, but I have not yet receiv'd the orders necessary to justify my making the Purchase proposed. There has indeed been an Intention to strike Copper Coin that may not only be useful as small Change, but serve other Purposes. Instead of repeating continually upon every Halfpenny the dull Story that everybody knows, and what it would have been no Loss to mankind if nobody had ever known, that Geo. III. is King of Great Britain, France & Ireland &c. &c. to put on one Side some important Proverb of Solomon, some pious moral, prudential or œconomical Precept, the frequent Inculcation of which by seeing it every time one receives a Piece of Money, might make an Impression upon the Mind, especially of young Persons, and tend to regulate the Conduct; such as on some, *The Fear of the Lord is the Beginning of Wisdom*; on others, *Honesty is the best Policy*; on others, *He that by the Plow would thrive; himself must either lead or drive*. On others, *keep thy Shop & thy Shop will keep thee*. On others, a *Penny sav'd is a Penny got*. On others, *He that buys what he has no need of, will soon be forced to sell his Necessaries*, on others, *Early to bed & early to rise, will make a man healthy, wealthy & wise*, and so on to a great Variety. The other side it was proposed to fill with good Designs drawn and engraved by the best Artists in France of all the different Species of Barbarity with which the English have carry'd on the War in America, expressing every abominable Circumstance of their Cruelty & Inhumanity, that Figures can express, to make an Impression on the Minds of Posterity as strong and durable as that on the Copper.⁶ This Resolution has been a long time forborn, but the late Burning of defenceless Towns in Connecticut, on the flimsey Pretence that the People fired from behind their Houses, when it is known to have been premeditated and ordered from England, will probably give the finishing Provocation, and may occasion a vast Demand for your Metal.

I thank you for your kind Wishes respecting my Health. I return them most cordially fourfold into your own Bosom. Adieu,

B FRANKLIN

CITE: From Benjamin Franklin to Edward Bridgen, 2 October 1779," *Founders Online*, National Archives, <https://founders.archives.gov/documents/Franklin/01-30-02-0354>. [Original source: *The Papers of Benjamin Franklin*, vol. 30, *July 1 through October 31, 1779*, ed. Barbara B. Oberg. New Haven and London: Yale University Press, 1993, pp. 429–431.] Web site: <https://founders.archives.gov/documents/Franklin/01-30-02-0354>



RUBRICATION AND COLONIAL CURRENCY

(Leo Shane)

If you are like me, the first thing you will do is look up the definition of the word rubrication. Traditionally, rubrication is adding elaborate capital letters or other decorations, typically in red to manuscripts for the purpose of emphasizing important text, such as headings or to signal the beginning or end of a paragraph. Before the mid-15th century, scribes would use red ink for rubrication along with the typical black text.

About 1450, Johannes Guttenberg perfected his invention of the printing press ushering in a new era of communications to the masses. Prior to that time, manuscripts were handwritten and in limited quantities. The result was that distribution was only to the rich or very important people. Guttenberg experimented with rubrication using typeset printing and by 1457 perfected the process.¹

Moving ahead 200 years, Fredrick Goff writes,

*“English books of the late 17th century in particular were frequently embellished with rubricated title pages. The colonial printers in America who established their presses in this country generally seem not to have adopted the practice for reasons of cost, and the ‘particularity of the process.’ Rubricated title pages had to be put through the press twice, and exact register had to prevail if the press work was to be harmonious and precise.”*²

In his book *The Colonial Printer*, Lawrence Wroth summarizes the process as follows.

*“to remove from the form all words which were to show ultimately in red, filling in their spaces with quadrats lower than the face of the type. The form was then inked in black and when the required number of sheets had been printed the quads were removed and the words to be printed in red were restored with a very slight underlay to bring them the least bit above the level of the rest of the form. These words were inked in red, and a frisket, cut so as to mask all the form except the red-inked words, was laid down and the form once more put through the press. This procedure added greatly to the cost of the job, and it must have been the element of cost, as well as the need of highly skilled pressmen to carry out the details, that made it unpopular with the American printers.”*³

Although Wroth’s description of the process uses black ink first, there is overwhelming evidence (improper registration, etc.) that this practice was reversed in the 15th century.⁴ The convention then became to print red first and black last. Wroth’s use of the term frisket, also needs an explanation. A frisket is a mask. It is made of a sheet of oiled paper that covers the areas that are not to be printed. It can be attached to the printing press for ease of use during the printing process. Attaching it also aids in the accurate registration of the frisket during printing. The illustration in Figure 1 shows a printing press with a frisket attached.⁵

¹ Goff, Fredrick R., *Rubrication in American Books of the Eighteenth Century*, American Antiquarian Society, Worcester, MA, Vol 79, Issue 1, April 1969, p.29.

² Ibid.p.30.

³ Wroth, Lawrence C., *The Colonial Printer*, The Southworth-Anthoensen Press, Portland, ME, 1938, p.281.

⁴ Goff, op. cit. p.30.

⁵ <https://en.wikipedia.org/wiki/Frisket>

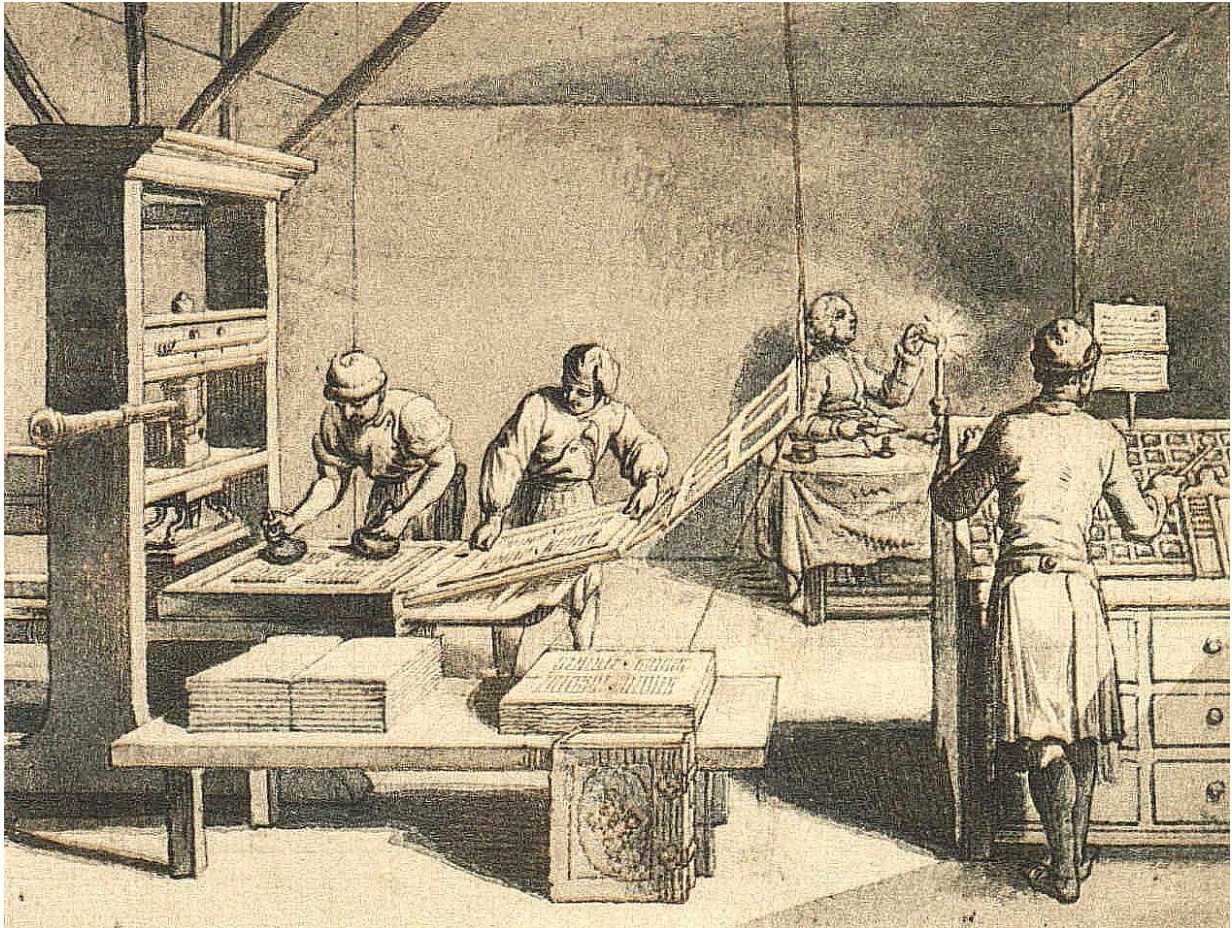


Figure 1.

The earliest use of rubrication in an American published book is found in William Keith's *Letter to His Majesty's Justices of the Peace for the County of Chester*. This was printed by Andrew Bradford in Philadelphia in 1718. This is the earliest American example of printing in two colors.⁶ As early as 1729 Benjamin Franklin was experimenting with rubrication. During his printing career, he used more red ink than all of his contemporaries in the printing business.⁷

The printing of colonial currency in the 18th century was done by printing large sheets with several denominations of notes on each sheet. After printing, the individual notes were cut out of the sheet by hand. Starting in 1759 with the partnership of Benjamin Franklin and David Hall, two-color colonial currency made its debut to discourage counterfeiting. Hall and Sellers (descendants of Franklin's business), John Dunlap, Isaac Collins, and others also employed rubrication on the colonial notes they printed after that time. Hall and Sellers were the printers of Continental Currency from 1775 to 1779. They introduced rubrication to the series in 1779 to deter counterfeiting. The United States Library of Congress has in its possession examples of their

⁶ Goff, op. cit. p.31.

⁷ Ibid. p.37.

work.^{8,9} The process used was that which is described above. Shown in Figure 2 is a 1779 example of Continental Currency with rubrication.



Figure 2.

The author has made a brief study of Continental Currency paying special attention to the registration of the position of the colors. It is remarkable how accurate the positioning is. It is a testament to the attention that colonial printers paid to the process and the pride they took in their craftsmanship.



Imaged by Heritage Auctions, HA.com

Figure 3.

⁸ Ibid. p.42.

⁹ McKay, George L., Early American Currency, The Typophiles, New York, NY, 1944, p.73.

In Figure 3 is an example of a *counterfeit* \$80 Continental Currency note where the printer was probably more interested in speed rather than accuracy. The registration of the rubricated red center of the vignette is off toward 7-8 o'clock. This shows that in some cases at least, counterfeits could be spotted more easily and rubrication was accomplishing its intended purpose.

Addendum:

I was not aware that the paper used in printing 1779 issues of Continental Currency weighed less than issues of previous years. This was brought to my attention by Erik Goldstein. Of the nine uncertified examples I have of Continental Currency with similar-sized borders and in conditions of XF to AU, I recorded the weights indicated below. On average, this shows a weight reduction in the paper between 1779 and previous years of approximately 30%.

\$1, 14 Jan. 1779 – 9.4 grains	\$3, 20 May 1777 – 16.7 grains
\$40, 14 Jan. 1779 – 11.1 grains	\$4, 9 May 1776 – 16.7 grains
\$50, 14 Jan. 1779 – 12.0 grains	\$8, 11 Apr. 1778 – 14.4 grains
\$60, 14 Jan. 1779 – 12.4 grains	\$8, 10 May 1775 – 16.8 grains
	\$30, 26 Feb. 1777 – 14.1 grains

Erik suggested that the rubrication process could possibly be the reason that 1779 Continental Currency was printed on lighter weight paper than in previous years. We discussed that the thinner paper might have been used to get the flexibility needed to print the first printing with raised type (red) as the convention was in Colonial America. This makes perfect sense to me and is consistent with the process described in this article.

I'd like to thank, Paul Cartmill, Roger Moore, and Erik Goldstein for reviewing this article and offering suggestions.



A BIT MORE ON TWO-COLOR PRINTING

(Will Nipper with John Horn)

Leo Shane's excellent article brought to mind an email conversation of which your Editor was privileged to be a part. The emails were exchanged on a single day in 2015. The topic of precisely registered two-color printing of notes was being discussed on the C4 chat group. While this was going on, I had occasion to visit the Historic Arkansas Museum that hosts, among other attractions, a restored, ca.1819 campus that functioned as the territorial capital. An important part of this is the print shop of William Woodruff, who founded the Arkansas Gazette in 1819. Though purists argue, by some measures, the Gazette was the oldest newspaper west of the Mississippi River. I wandered into Woodruff's print shop and watched a living history actor print several copies of the newspaper on a wooden press like the one Woodruff used. The actor was knowledgeable but couldn't proffer an explanation of two-color printing. Instead, he suggested that I ask the curator for the contact information of John Horn, who actually built the press. Since I knew the curator, he was willing to share. A dialog with Mr. Horn soon followed. As I learned, he is one of the country's most knowledgeable experts on the evolution of printing technologies – as well as a hands-on practitioner of historical print methods. And, beyond that, he's a genuinely nice fellow who prefers 'John' to 'Mr. Horn.'

We spoke briefly by phone. The next day I emailed to him a dozen or so images of colonial and continental paper currency, including those shown on this page, along with an excerpt from Eric Newman's *Early Paper Money of America*, fifth edition, page 349. Referring to an October 1, 1773 Pennsylvania issue, like the one shown here, Newman wrote:

On the four highest denominations the face is printed in red and black in one impression with one border being in both colors and with the denomination worked into the set type in red. Cut out papier mache stereotype stencils may have been used to enable red and black inks to be applied to different areas on the printing chase for simultaneous two color printing as evidenced by some individual set type letters showing two non-overlapping colors.



I was thrilled with John's response:

Fascinating. I've never seen these.

The Pennsylvania note and the New Jersey three pound note [not shown here] are definitely two-color printings, that is, twice through the press, once for each color.

The others were probably printed using a stencil-like piece of paper over the form or plate. Two stencils were probably cut, one had an opening for the red another had an opening for the black. One stencil was laid on the form and ink was applied. The stencil blocked out an area of the form preventing ink from being applied to an area. The first stencil was probably folded away and the second stencil was placed on the form that allowed the second color ink to be applied to the uninked portion of the form. Then the impression was made. I've never read of this being done on a wooden hand press but I can visualize it being done. It's so interesting, I might do some experiments to prove to myself that it could be done. Maybe I'll even take some photos for you.

I'm gonna send this on to one of the best-known printing historians in the country and get his take on this. [Stephen O. Saxe]

Stephen Saxe's reply that was forwarded to your Editor:

John,

A very interesting problem! While I'm thinking about it today, take a look at the two-color initials in the Fust & Schoeffer's Mainz psalter, printed in 1457. The exact register of these initials puzzled printing historians for hundreds of years. They finally concluded, in the last 50 years, that the initials were metal cast in two pieces, for the red and the blue. The two pieces were separated and inked in the different colors, then the blue piece was placed into a recess in the red piece. The type was inked in black, the metal placed into the form, and the three colors printed at one pull. (I'm not sure about the red caps in the text - they may have been inked in red and dropped into place.)

It seems possible that some of the banknotes may have been printed using this method, or some variation using also a frisket. Many of the notes show a rectangle printed in red, in perfect register with black printing next to it. Perhaps the rectangle was a metal plate inked in red and dropped in to a space left for it in the form? White space or red lines seen in at the edges of some of the red-printed rectangles might indicate a separately-inked piece.

Fascinating!
Steve



Your Editor wrote back:

John,

Many thanks to you and Mr. Saxe for looking at this. Newman's paragraph seems to support what you wrote. FYI, Eric Newman is a very highly respected, 104-year-old numismatist from St. Louis. The book that the paragraph came from is The Early Paper Money of America, which is considered the definitive work on the subject. Still, he seems uncertain that this is how the printing was done.

I also think Mr. Saxe's explanation fits the Continental Currency notes. That is, I think that there may have been more than one method. One thing that bugs me a bit about the "multi-piece" theory is that, for the alignment to be so precise, the inserted pieces must have fit very tightly. In printing a large number of notes, how would those pieces be removed quickly for the next inking? Is there a "puller" tool? (Really showing my ignorance of printing terms.)

If you have any further thoughts on this, please let me know.

*Regards,
Will*

John's reply:

[Referring to the comment about holding the type steady] This is precisely why I believe this was done with a stencil, what us old printers call a frisket. I think it would be impossible to cut the type or plate that accurately and with that fine a cut in the 18th century, possibly even in the 21st century. I can see no way to remove a section that small and that precise. On something that had more "white space" around the images, yes but not that tight.

JH

The Experiment (In John's words):

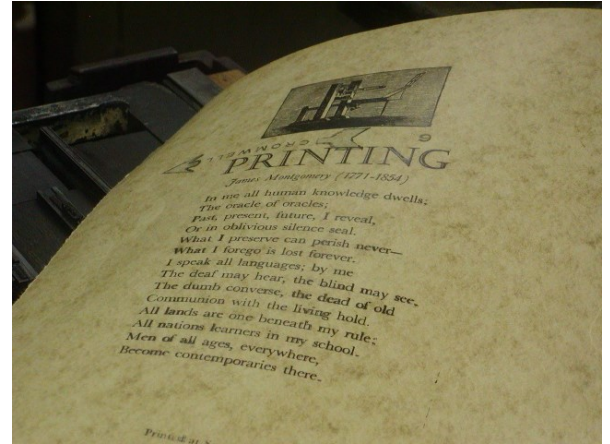
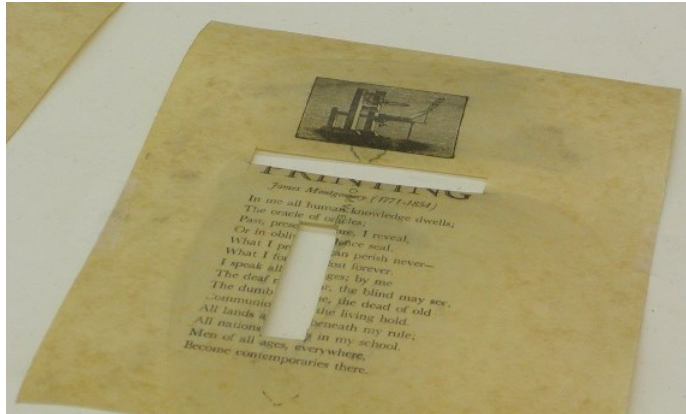
My curiosity got the best of me so I decided to experiment with this two-color business. Keep in mind that this was my first attempt at this so I'm flying by the seat of my pants. I'll send these photos in small groups so as not to overwhelm my steam-powered internet connection.

Here's the form on my little Albion iron hand press.

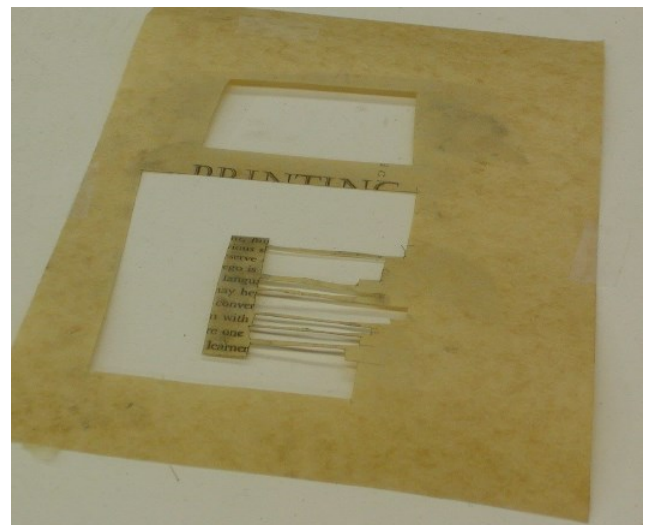


So, I made two impressions on my frisket (stencil) material, one for each color. [At right]

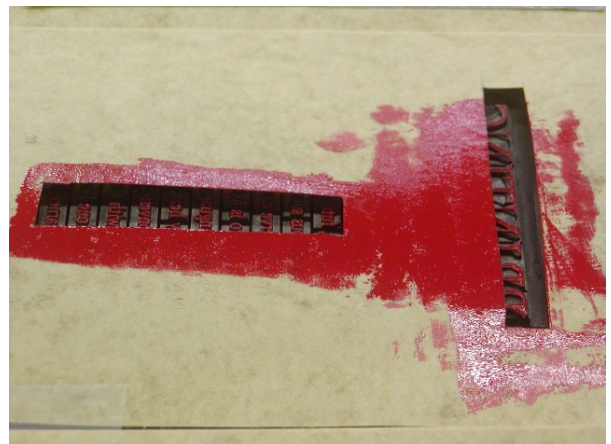
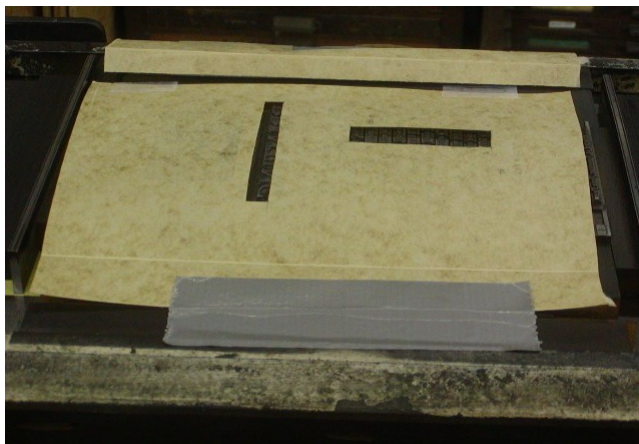
This is the red frisket after cutting.



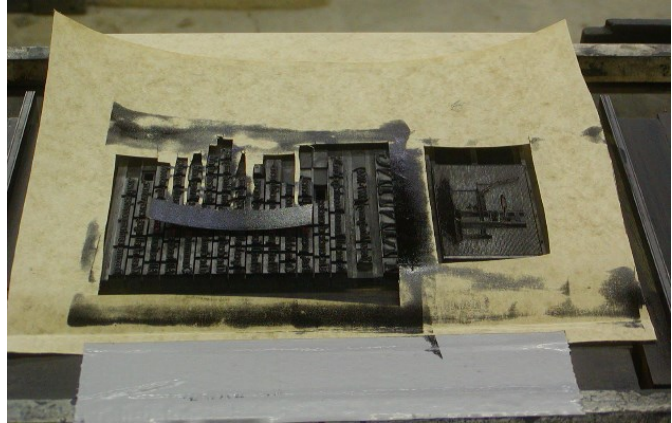
This is the black frisket after cutting. It was a hell of a lot harder to cut! [At right.]



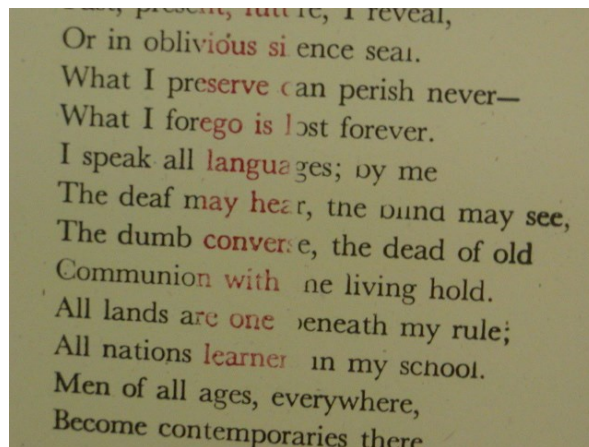
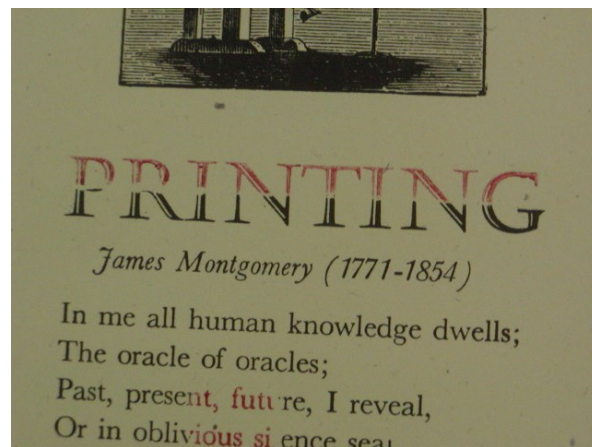
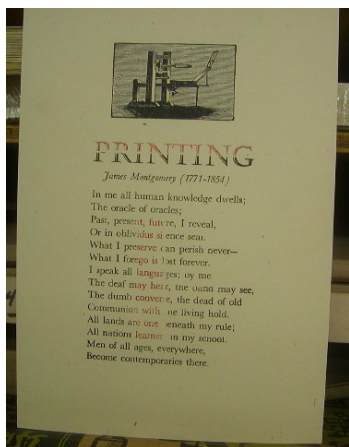
The red frisket in place on the form and then inked. Yeah, yeah, I know they didn't have duct tape in the 18th century. [Below.]



After the red ink was applied, the red frisket was folded away and the black frisket was folded onto the form and inked.



Results:



John's conclusions:

For the first attempt, I thought this turned out pretty well but here's what I found:

This was difficult!

My frisket material was probably too thick and was for sure, too curly. The thick frisket material held the brayer (roller) off the type at the edges of the cut resulting in too much uninked area. Due to the curl, registering the frisket was difficult too.

This might have been easier with another pair of hands to help. One pair of hands holding down the frisket while the second pair of hands inked would have given better results.

Doing this with inking balls would have been much harder!

With some of the kinks worked out and two pair of hands, one impression every two or three minutes might have been possible. With two or more forms on the press it would have been even more efficient. (I've often wondered if early printers would print small forms two up or four up. Seems likely to me. Any thoughts on this Steve?

Any questions?

$$JH$$

Acknowledgements:

First, huge thanks are due to John Horn and Stephen Saxe! Unfortunately, Mr. Saxe (1930-2019) is no longer with us. Thanks, too, to Leo Shane for writing about this fascinating topic.

Second, John asked that it be made clear that he is hypothesizing about the methods used. Given the success of his experiment and the facts presented in Leo's article, however, those methods have to be considered leading contenders.



[Editor's Note: From time to time, we will reprint interesting C4N articles from past issues. The following is from the Spring 2016 issue.]

A PINE TREE SHILLING THAT CIRCULATED IN ENGLAND IN 1695/6

(Robert D. Leonard Jr.)

In the 1690s the current silver coins of England had been severely clipped for many years. Nothing, however, was done about it until Rev. William Fleetwood preached a sermon before the lord mayor of London on December 16, 1694, on Genesis 23:16, “And Abraham weighed to Ephron the silver which he had named in the audience of the sons of Heth, four hundred shekels of silver, current money with the merchant.” Fleetwood denounced clipping as sinful and a fraud upon every person who received such debased coins, and also predicted that calamities would ensue and “every family will be a loser. But it will fall severest upon the poor, who from a little can spare none¹.”

This galvanized public opinion, and on January 8, 1694/5, Parliament appointed a committee to receive proposals to prevent the clipping of silver coins. After considerable discussion and amendment, an act “to prevent counterfeiting and clipping the coin of the kingdom” received the royal assent May 3, 1695. Unfortunately, the only result was to panic the nation to the extent that all perfect and unclipped silver coins were hoarded and the value of the remainder collapsed, a gold guinea rising in price from 21 shillings 6 pence to 30 shillings. Nothing remained but to recoin all the silver coins in the country, and this was so enacted on November 22, 1695.

Because this would take considerable time (the act called for the establishment of a minimum of four new mints), it was further provided:

And in regard that such coins of the realm, formerly made with the hammer, and not by the mill and press, and which at that time remained whole and unclipped, would still be most liable and subject to the pernicious crime of clipping and rounding by wicked persons, who regarded their own unjust lucre more than the preservation of their native country: for the better prevention thereof it was further enacted, that **every person having such unclipped hammered monies in his possession, should, before the 10th day of February 1695 [1695/6], or before he disposed of the same, cause them to be struck through, about the middle of every piece, with a solid punch that should make a hole without diminishing the silver;** and that after the said 10th day of February no unclipped hammered monies, that is, as it is explained in the act, such pieces as had both rings, or the greatest part of the letters appearing thereon, should be current, unless they were so struck through; and if any piece struck through should appear afterwards to be clipped, no person should tender or receive the same in payment, under the penalty of forfeiting as much of the clipped monies so punched through should amount to in tale, to be recovered to the use of the poor of the parish where such money should be tendered or received. *[Emphasis added.]*

¹ Ruding, Rogers, *Annals of the Coinage of Great Britain and its Dependencies*, 3rd ed., Vol. 2. London: John Hearne, 1840, pp. 35-44.

Not many of these pierced pieces survived the recoinage. One example that did is this 1643 Oxford “Declaration” halfcrown of Charles I (Spink 2954), on which the center hole has been plugged to increase its value to collectors.



And another is this small planchet Pine Tree shilling (Noe 16, Salmon 2-B), struck circa 1675-1682. Though not clipped, at 66.3 grains (4.29 g) this piece is somewhat light of the Pine Tree shilling standard of 72 grains² (4.66 g), due to wear and the piercing (most unclipped Massachusetts shillings are much closer to the standard).



An English shilling of full weight, however, should weigh $92 \frac{28}{31}$ (92.9) grains,³ so this Pine Tree shilling is deficient by almost 29%. However, the mass of clipped silver in circulation was even worse: out of 572 bags of silver coins received at the Exchequer in May, June, and July, 1695, the required weight by tale was 221,418 oz 16 dwt 8 gr, but the actual weight was a mere 113,771 oz 5 dwt 0 gr — a deficiency of almost 49%!⁴

The central piercing thus shows that this Pine Tree shilling enjoyed a second life in the mother country more than a decade after it was struck, and at an enhanced value at that.

² Breen, Walter, *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*. New York, F.C.I. Press, Inc., 1988, p. 11.

³ Brooke, G. C., *English Coins From the Seventh Century to the Present Day*, 3rd ed. London, Methuen, 1950, pp. 195, 223.

⁴ Ruding, *op. cit.*: 36, note 2.

ANNOUNCEMENTS

C4 Membership Dues

Annual dues are currently \$30.00 for Regular Membership (\$40 if residing outside the United States) and \$10.00 for Junior Membership (under 18 years of age; \$15 if non-US resident.) They are payable on a calendar year basis... due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or \$750.00. You may mail checks (made out to "C4") to: Charlie Rohrer, C4 Treasurer, P.O. Box 25, Mountville, PA 17554

Thank you for paying in a timely manner... It makes his job easier and will be much appreciated!

C4 25th Anniversary Medals



A limited number of medals are still available. Individual copper medals can be purchased for \$13, and silver (one ounce, .999 silver) medals can be purchased for \$43, or a set containing one of each for \$48. These prices include postage.

If included along with an initial order, above, additional individual copper and silver medals are \$8 and \$35, respectively. Additional sets can be purchased for \$40 per set as long as they are included with an initial order, to save on postage.

Checks should be made payable to C4 and mailed to Charlie Rohrer, C4 treasurer, P.O. Box 25, Mountville, PA, 17554.

Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are \$10 for the first and \$8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

dughistory@juno.com

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DONATED LOTS AUCTION AT THE C4 CONVENTION

WHEN: Friday Evening 28 October, Time TBD

Where: Sheraton Hotel, At the C4 Convention, Room, TBD

Notes: - This Auction is open to C4 and EAC Members only

- Grading is Book Grading, Not Coin Grading
- There are Club Stamps in some items as indicated. Other attributes or impairments are as described.
- All Items are duplicates of the C4 Library, All Proceeds go to C4
- There are no Buyer Premiums
- Payment is expected at the time of the sale.
- All Items will be present at the C4 convention for viewing/pickup.
- Shipping can be arranged for those who cannot take position at the convention.
- Shipping is free for all items with a sell price of \$300 or more.
(Per item, not combined shipping total)
- Other Non-Book Donated lots to be announced prior to the Convention.
- You do not have to be present to bid. Proxy Bids can be executed by Leo Shane
- Questions? Email Leo Shane at Leo_J_Shane@hotmail.com

1) Lot of 4 Books

American Numismatic Society, *America's Copper Coinage 1783-1857*, The American Numismatic Society, New York NY, 1985 (COAC 30 Nov-2 Dec 1984) (C4 and EAC Stamps) Very Good

American Numismatic Society, *Money of Pre-Federal America*, The American Numismatic Society, New York NY, 1992 (COAC #7, 5/4/1991) (C4 and EAC Stamps) Very Good

American Numismatic Society, *Coinage of the American Confederation Period*, The American Numismatic Society, New York NY, 1996 (COAC 28 Oct 1995) (C4 Stamp) Very Good

Newman, Eric P. & Richard G. Doty, *Studies on Money in Early America*, The American Numismatic Society, New York NY, 1976 (No Stamps) Very Good

2) Snow, Richard, *Flying Eagle and Indian Cents*, Eagle Eye Press, Tucson AZ, 1992 (Signed by Author to Mike Ringo) Very Good

3) Barnsley, Edward R., *The Annotated Hall -, A Descriptive List Of The Coppers Issued By Authority For The State Of Connecticut For The Year 1787 - Thomas Hall MD*, A Colonial Newsletter Foundation Iterative Research Working Document, Boston MA 1892 (60 pages, Xerox Copy in Binder) Very Good, Cover Good

4) Carlotto, Tony, *The Copper Coins of Vermont and Those Bearing the Vermont Name*, Colonial Coin Collectors Club, New Jersey, 1998 (C4 Stamp) Very Good

5) Lot of 2 Manuscripts:

Barnsley, Edward R., *The Numismatic Notebooks of Edward R. Barnsley, The New Jersey Coppers Notebook Vol 1 of 2*, From the Numismatic Library of James C. Spilman, Huntsville AL, 2003 (200+ pages, Xerox Copy in Binder) (C4 Stamp) Very Good

Barnsley, Edward R., *The Numismatic Notebooks of Edward R. Barnsley, The New Jersey Coppers Notebook Vol 2 of 2*, From the Numismatic Library of James C. Spilman, Huntsville AL, 2003 (200+ pages, Xerox Copy in Binder) (C4 Stamp) Very Good

6) Lot of 2 Books

Craig, Alan K., *Spanish Colonial Gold Coins in the Florida Collection*, University Press of Florida, Gainesville FL, 2000 (Signed by Craig to Unnamed Eric Newman) Very Good

Craig, Alan K., *Spanish Colonial Silver Coins in the Florida Collection*, University Press of Florida, Gainesville FL, 2000 (Signed by Craig to Unnamed Eric Newman) Very Good

7) Maris, Edward, *The Coins of New Jersey with Plate*, Philadelphia PA, 1881 (Reprint by Quarterman Publications, Lawrence MA, 1974) Large format 16.5" X 11" (No Stamps) Very Good

8) Hall, Dr Thomas, *Copy of Manuscript; Dr Hall's "Later Notes" on Connecticut*, Boston, 1909
Unpublished Manuscript located at The State Museum of Connecticut History, Hartford Connecticut (223 pages, Xerox Copy in Binder) Good

9) Vlack, Robert A., *An Illustrated Catalogue of the French Billon Coinage in the Americas*, C4 Publications, 2004 (No Stamps) Brand New in Original unopened box)

10) 76 Issues of *The Numismatist*, 1913 to 1937 Does not include all issues during these dates.
(Duplicates of the C4 Library Main Collection) Acceptable to Very Good

11) Pine Tree Auctions Catalog, *The EAC 1975 Convention Public Auction Sale – The Connecticut Collection*, New York NY, Softcover (No Stamps, Writing on Cover) Good

12) McCawley and Grellman C4 Auction Catalogs, *From the First Annual Convention in 1995 to the Sixteenth Annual Convention in 2010* Spiral Bound. (No Stamps or Writing) All Good or Very Good

Thank You To all Bidders



THE C4 NEWSLETTER IS ON THE NEWMAN NUMISMATIC PORTAL!

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

www.archive.org/details/newmannumismatic

C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4,) visit the C4 website at www.colonialcoins.org. These books may be ordered directly from: Charles Davis' website: www.numisbook.com. Books marked with an asterisk are also available from Kolbe & Fanning Numismatic Booksellers at www.numislit.com.

(1) Clark, Randy. *The Identification and Classification of Connecticut Coppers 1785-1788*, Colonial Coin Collectors Club, 2021. Price: \$150.*

(2) Howes, Jack, Rosen, James and Trudgen, Gary. *The History and Coinage of Machin's Mills*, Colonial Coin Collectors Club, 2021. Price: \$85.*

(3) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage*, Colonial Coin Collectors Club, 2002. Price: \$10.

(4) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. Price \$85.

(5) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price \$50.

(6) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724,)* Colonial Coin Collectors Club, 2007. Price: \$50.

(7) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price \$50.

(8) Martin, Sydney. *St. Patrick Coinage for Ireland and New Jersey*, Colonial Coin Collectors Club, 2018. Price \$95.

(9) Moore, Roger. *The Coins of Colonial Virginia*, Colonial Coin Collectors Club, 2019, Price \$50.

* * * * *

RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at www.colonialcoins.org. There are two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at njraywms@optonline.net or call.

The American Numismatic Society lacks just 10 pieces of Continental Currency for a complete set. If you would like to donate to the study collection, please contact Curator of the Americas, Jesse Kraft, at jkraft@numismatics.org. The missing notes are as follows:

February 26, 1777, \$2, Friedberg.55 — May 20, 1777 \$4 Friedberg.65 — May 20, 1777, \$5, Friedberg.66 — May 20, 1777, \$7, Friedberg.68 — May 20, 1777, \$8, Friedberg.69 — April 11, 1778, \$6, Friedberg.73 — April 11, 1778, \$7, Friedberg.74 — April 11, 1778, \$8, Friedberg.75 — April 11, 1778, \$20, Friedberg.76 — April 11, 1778, \$40, Friedberg.78

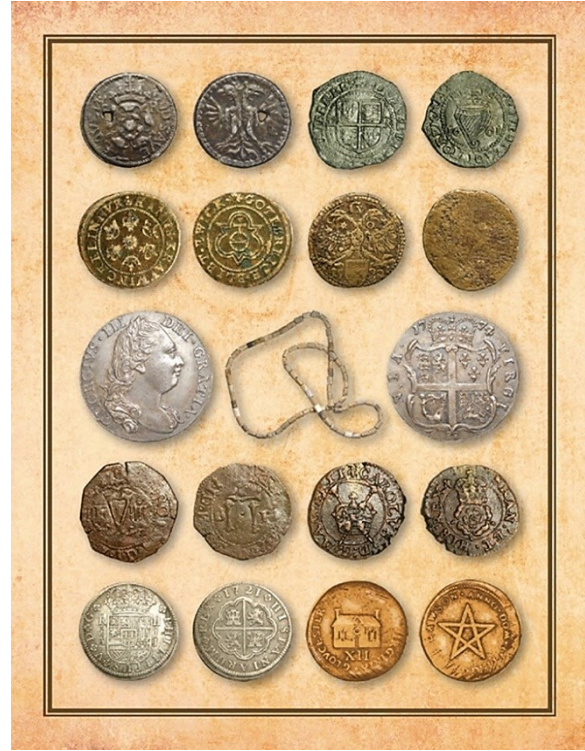
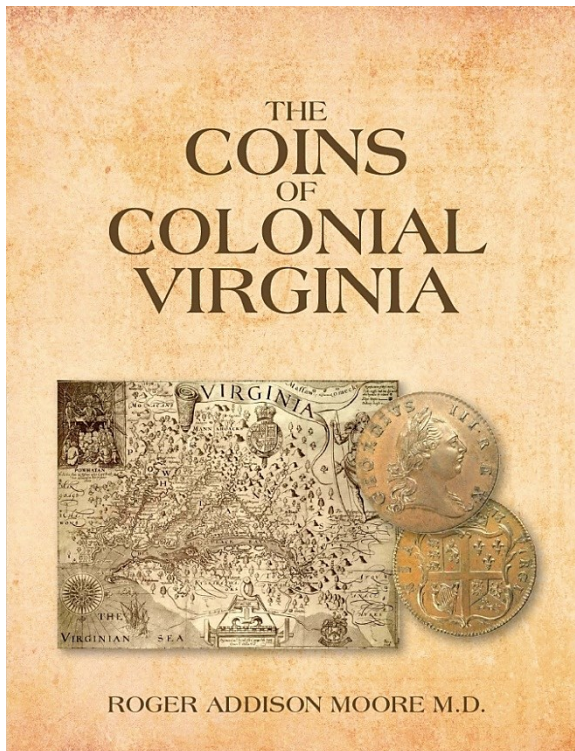
The Daniel Frank Sedwick database of fake cobs is on ForgeryNetwork:
<http://www.forgerynetwork.com/default.aspx?keyword=cob>

PROSPECTIVE MEMBERS

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Craig McDonald. The new provisional member this quarter is :

John Ambrose of Pennsylvania

C4 Proudly Announces a Book By Roger A. Moore!



The growth and development of Virginia into one of the most important North American colonies can be traced by the economic evolution of the Dominion State as it attempted to gain the necessary hard currency needed for commerce. The history surrounding the introduction of various coinages and the use of tobacco as a commodity currency over the 150 years leading up to the final authorization of the production of Virginia halfpence in 1773 is fascinating. Equally as absorbing are the twists, turns, and dead ends encountered by the Virginia colonists as they sought authorization from the English Crown for their own coinage. It is ironic that the long-desired copper Virginia halfpence finally provided to Virginia under Warrant from King George III became available to the colonists only fifty days before the beginning of the American Revolution.

In addition to exploring the historic context in which colonial Virginia struggled to obtain hard currency, methods are provided for attributing and collecting the 30 known die varieties of the 1773 copper Virginia halfpence. The book also enumerates the specifics of the Virginia halfpence metrology, rarity, and grading, as well as their numerous forgeries, facsimiles, fantasies, and oddities. Virginia halfpence can be appreciated and collected in nearly uncirculated condition and are important additions to any collection of American colonial coins.

~ ~ ~



The Colonial Coin Collectors Club announces a 2nd printing:
***CONTEMPORARY COUNTERFEIT HALFPENNY AND
FARTHING FAMILIES, 2nd PRINTING***

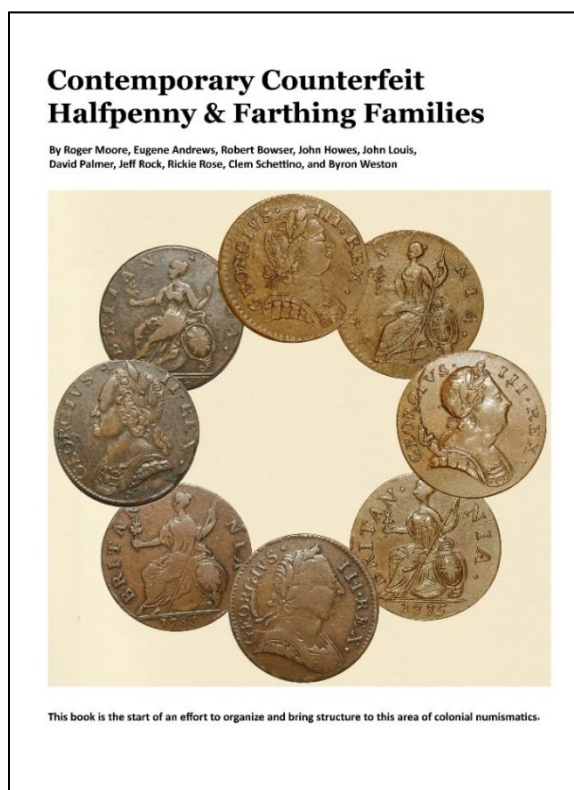
By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis, David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston

This monograph is the start of an effort to organize and bring structure to this area of colonial numismatics: it breaks down the vast number of different varieties into related groups called Families. A Family of contemporary counterfeits is a group of coins that likely came from the same minting operation at about the same time. Families are logical groups that share one or more of the following attributes: dies, die making punches, or similarities in the design style. This updated large format, glossy, 294-page and profusely illustrated in color hardcover is available from Barnes & Noble, Amazon books, and other mass market retailers. Check specifically for ISBN 978-1-64255-857-9.

Comments on *Contemporary Counterfeit Halfpenny and Farthing Families*:

Jim Rosen, Past President, Colonial Coin Collectors Club, Inc.:

“Finally, a wonderful and badly needed reference book of extraordinary importance that for the first time begins the monumental task of putting order to the unorganized field of counterfeit halfpence and farthings.”



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