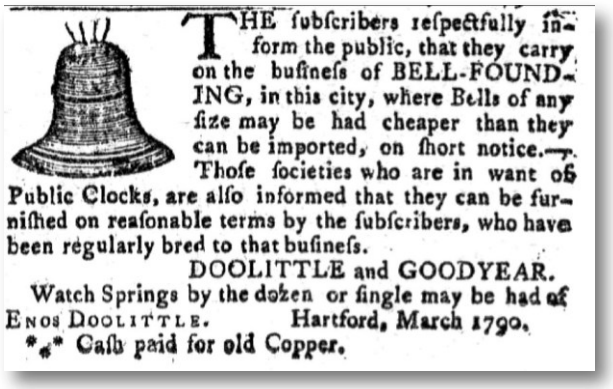
THE C4 NEWSLETTER

Winter 2022 Volume 30, Number 4



THE ſubſcribers reſpectfully inform the public, that they carry on the buſineſs of BELL-FOUNDING, in this city, where Bells of any ſize may be had cheaper than they can be imported, on ſhort notice.—Thoſe ſocieties who are in want of Public Clocks, are alſo informed that they can be furniſhed on reaſonable terms by the ſubſcribers, who have been regularly bred to that buſineſs.

DOOLITTLE and GOODYEAR.

Watch Springs by the dozen or ſingle may be had of ENOS DOOLITTLE. Hartford, March 1790.

*** Caſh paid for old Copper.



Were Connecticut coppers recycled in the making of a famous bell?
See Page 35.

Featured in this issue:

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A Brief Look at an Unusual Coin Auction (M. Mayhugh)
More Thoughts on Encapsulated Coins (K. Patton)
Notes on Admiral Rodney 1782 Jack's Coffee House Tokens (F. Steimle)
Metal Detecting Corner (M. Virga)
A New Jersey Christmas Tree Bonus (D. Hartman)
C4N Classic Article Reprint: In Search of Gilfoil's Coppers (G. Trudgen)
Announcements, Advertisements: Classified, Sponsored, Reciprocal Club

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Exceptional Prices Realized from the Stack's Bowers Galleries Winter 2022 Showcase Auction of

The Sydney F. Martin Collection – Part II



1670-A French Colonies Copper
Double De L'Amerique.
VF-35 (PCGS).
Realized: $504,000
New Price Record for a French Colonial Coin



1717 Pre-Patent
Rosa Americana Twopence.
Specimen-62 (PCGS).
Realized: $28,800
New Price Record for a Pre-Patent Rosa Americana



1785 Connecticut Copper.
African Head.
AU-55 (PCGS).
Realized: $18,600
Realized over 2x PCGS Price Guide



Ca. 1798 Washington Seasons Medal.
The Home. Silver.
AU-50 (PCGS).
Realized: $132,000
New Price Record for a Washington Seasons Medal

Contact Us for More Information About The Sydney F. Martin Collection

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The C4 Newsletter

Volume 30, Number 4

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.)

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PRESIDENT'S MESSAGE – JANUARY 2023

(Christopher R. McDowell)

Our 2022 Annual Convention in Baltimore was a real success. We had good membership attendance and expanded the number of activities in which our members could participate. We shall make the Happenings Event a regular feature of our conventions. Members must go to the C4 website in advance of next year's convention to see what activities are being offered at the Happenings and sign up for a table. I hope to have a metal detector table in addition to the other tables next year where those members interested in metal detecting can display recent finds and talk with other enthusiasts. We will rotate table topics to ensure there is something for everyone.

This is C4's 30th-anniversary. In recognition of this occasion, we have produced special limited edition counterstamped 30th anniversary silver and copper C4 medals that are really quite attractive in a special way. We took our overstock of silver and copper 25th-anniversary medals and counterstamped them with **30**. These medals will be offered throughout the year. They are unique, and the funds raised by this sale help offset the costs of our *Newsletter* and convention. Please see the advertisement for these and other medals in this *Newsletter*. Once they are gone, they are gone for good.

The C4 Library will be selling *duplicate* titles throughout 2023. A portion of these duplicates has been listed in this issue of the *Newsletter*. Other offerings are listed in our special "internet only" sale on the C4 website. New offerings will be posted on the website and in this publication throughout the year. The C4 Board has priced these titles below market value for members only. They are offered first come, first serve. I strongly encourage every member to build a personal library of books related to their collecting interest. This sale is a great way to begin or expand your library. C4 has an excellent library from which members can borrow books. The books are sent to members to read and enjoy for free (the Club pays the postage). When you finish the book, you mail it back to the librarian at your cost. For a complete list of the hundreds of titles available, please see the Library section of the C4 website.

I have two primary initiatives for 2023. First, I will be working to improve the C4 website. Many improvements have been made in the past 12 months, but this is just a start. I am sure many of you have fallen out of the habit of visiting the website, which in the past was understandable; however, it will be the central place for news and information for the Club going forward. If you want to know what's going on with the Club or colonial numismatics, the place to go is our website. Almost all of our new members join the Club through the website portal. We must have a first-class website. Within the past few weeks, we have added a metal detectorist section to the website, which will soon be expanded for metal detectorists to post their colonial numismatic finds and have them identified by our members. We will eventually be adding a Members Only section to the website and a means for members to post and sell coins to other members. Major changes and improvements to the website are planned for 2023. I encourage you to keep checking the site throughout the year. Change is coming.

Second, we are making a significant initiative to encourage metal detectorists to join C4. Looking around at our membership, many of our members came to colonial numismatics through metal detecting. I want to reach out to people with a shared interest in history, encourage them to join our Club, and offer them reasons to join. There will be many initiatives in 2023 focused on colonial numismatics and metal detecting. This is not, however, a change in the focus or mission of our Club, which will remain the same, but an initiative to welcome a class of individuals who have shown themselves to be amenable to joining our organization.

At the annual membership meeting held in Baltimore, Maryland, the membership passed significant amendments to the Club's bylaws. If you are curious about them, they are posted on our website. At the annual C4 Board of Directors meeting held prior to the annual membership meeting the C4 Board of Directors unanimously agreed to recognize Christine Karstedt's contributions in the area of colonial numismatics by designating her an

Honorary Life Member of the Club. Christine has been a regular dues-paying member of C4 for many years. This is the highest honor that can be bestowed by the Club and is rarely awarded. Christine is only the sixth person since 1993 and the first woman to be recognized in this way. She joins past honorees Q. David Bowers, Eric Newman, Kenneth Bressett, Phil Mossman, and Gary Trudgen. I could not announce this honor at our Annual Meeting because we had not yet formally notified Christine, a fantastic member of this Club and a wonderful person. The next time you see her, please congratulate her. *[See the formal press release, below.]*

Our Club has a special relationship with Christine's employer, Stack's Bowers. It was great to have a live auction at last year's convention. As you already know, a large portion of our Club's annual revenue derives from proceeds from Stack's Bowers' Winter Baltimore Auction. To the extent members are thinking of consigning their colonial numismatic items to an auction, I strongly encourage you to consider our trusted partner, Stack's Bowers. You can do so by reaching out directly to Chris Karstedt, Vicken Yegparian, or Kevin Vinton, all of whom are longstanding C4 members who attend and participate in C4 events and convention activities. They can be reached at the email and phone numbers below:

Chris Karstedt – ckarstedt@stacksbowers.com; 603-569-0823
Kevin Vinton – kvinton@stacksbowers.com; 617-843-8343
Vicken Yegparian – Vyegparian@stacksbowers.com; 212-582-2580

This is a postscript to my President's message. Mike Wierzba, our longest serving C4 Board member, has moved to Las Vegas, Nevada, and decided to resign his position as Region 2, Vice-President. Pursuant to the C4 Bylaws, the Board has appointed Tom Gesner to fill the position vacated by Mike's departure. Over the years, Mike has provided invaluable leadership to the Board; his ideas, energy, and love for Colonial numismatics shall be greatly missed. It is hoped that after settling into his new location, Mike will be able to resume his service to our Club. The decision to appoint Tom was unanimous. I nominated him for the position because he was the number two vote-getter for Region 2 in our recent election. I do not really know Tom, but after I floated his name, I received many emails praising him. My discussions with Tom, plus the comments I have received, lead me to believe he will be an excellent representative for the interests of those members in Region 2. I want to thank both Mike and Tom for their service to this organization. We are able to do many good things because we have members willing to sacrifice their time, energy, and knowledge to the Club.

Christopher R. McDowell,
President C4,
31 December 2023

NOTE: If there is a "22" behind your name on the envelope address, that means your dues for 2023 are due and this will be your last newsletter until 2023 dues are paid. If you have any questions, please email Charlie Rohrer at Treasurer@colonialcoins.org.

Editor's note: Sadly, with this issue, we mark the untimely 2022 passing of David Lisot, from complications following surgery. Many of us in C4 and EAC knew David as a friend and through his work in numismatic media. As noted by The Central States Numismatic Society in a social media post, "David was a kind man with a soft smile and [was] a friend to all. David was a pioneer in numismatic media…" Condolences to his family and friends.

PRESS RELEASE

Colonial Coin Collectors Club (C4) Recognized Christine Karstedt With Honorary Life Membership

[10/30/22] At the annual C4 Board of Directors meeting held in Baltimore, Maryland, last week, the C4 Board of Directors unanimously agreed to recognize Christine Karstedt's contributions in the area of colonial numismatics by designating her an Honorary Life Member of the Club. Christine has been a regular dues-paying member of C4 for many years. This is the highest honor that can be bestowed by the Club and is rarely awarded. Christine is only the sixth person since 1993 and the first woman to be recognized in this way. She joins past honorees Q. David Bowers, Eric Newman, Kenneth Bressett, Phil Mossman, and Gary Trudgen.



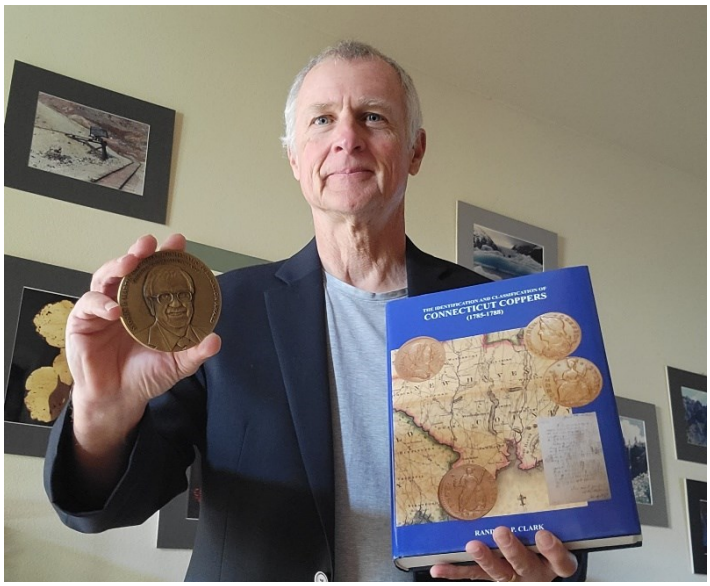
C4 President Christopher McDowell said of Christine that "She is a leading figure in numismatics and a great friend to our Club." Mr. McDowell also stated that Christine "is the most caring person I know in coin collecting. She goes well beyond what is expected of her in handling the estates of our past members. We are deeply impressed by how she and Stacks have honored and care for the memory of our friends." Board member Mike Wierzba adds that "she goes out of her way to help our Club succeed, and this award will permit our members and others to know just how much our relationship with her has benefitted us." Finally, C4 Regional Vice-President Stan Stephens said of this recognition that "it warms my heart to see Christine recognized in this way. I am grateful for the way she and Stack's recognized our friend Syd Martin during our most recent convention."

Christine Karstedt is Executive Vice President of Stack's Bowers Galleries and has been a fixture at coin conventions around the United States and auctions for over 30 years. She is well known at the podium as a licensed auctioneer and has personally attended nearly every sale hosted by Stack's Bowers Galleries and its preceding firms. Christine has guided the sale of some of the largest and most valuable collections to cross the auction block, including many formerly belonging to members of C4.

Founded in 1993, the Colonial Coin Collectors Club is a non-profit organization whose core mission is to educate the public about colonial numismatics. This is accomplished through its award-winning newsletter and books. C4 also puts on an annual convention that hosts educational speakers and events.

For more information on C4 and to learn how to join, please visit the Club's website at: https://colonialcoins.org/

INAUGURAL (2021) WINNER OF THE SYDNEY F. MARTIN MEMORIAL NUMISMATIC PUBLICATION AWARD

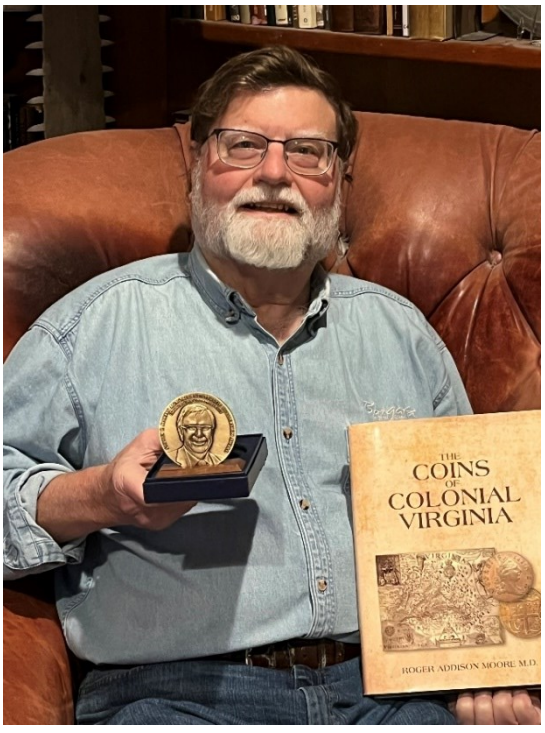


Hello C4 Board and Publications Committee,

I'm honored to receive the C4 2021 Sydney Martin award for numismatic publications. I believe we all worked hard as a team to bring the Connecticut coppers book to fruition, and it is an honor I hope you feel is shared amongst everyone involved. I am confident that Syd and other past, influential members would be equally honored by the award.

Thank you very much,
Randy Clark

2022 WINNER OF THE SYDNEY F. MARTIN MEMORIAL NUMISMATIC PUBLICATION AWARD



And our second winner is Roger A. Moore for his book on Virginia coppers. Congratulations to both authors! Below is a photo of a special nickel-silver striking of the medal which was presented to the Martin family. Award winner medals are struck in bronze and the reverse is engraved with the name of the recipient and their winning book title.



MINUTES OF THE C4 GENERAL MEMBERSHIP MEETING

October 29, 2022-- Baltimore

At 9:35 the meeting was called to order by President Craig McDonald.

In Attendance: A circulating attendance sheet was signed by 31 members

Following a brief round of introductions by the members present, President Craig McDonald asked the Secretary to formally announce the 2022 Election results:

> President: Chris McDowell, National Vice-President: Jim Glickman
> Treasurer: Charlie Rohrer, Secretary: Jay Knipe
> Regional VPs: Region 1: Matt Virga, Region 2: Mike Wierzba, Region 3: Dave Menchell,
> Region 4: Stan Stephens, Region 5: Gregory Field, Region 6: Bruce Smith,
> Region 7: Wayne Shelby, Region 8: Chris Salmon, Region 9: Bill Mitchell

At this point Craig formally turned the meeting over to Chris McDowell. Craig was thanked and commended by all for his term as President.

Chris made introductory remarks, briefly outlined his goals as President (main ones being to enhance the club's Web-presence and to create a metal detectorist base within C4; see below) and then proceeded with the business of the meeting.

Approval of By-Laws: The Secretary gave a brief overview of the most significant changes in this revision; provisions for the additional use of email and the C4 Website for informing members of club activities and a revised schedule of deadlines for events leading up to C4 Elections. Following a brief discussion, the new By-Laws were approved. They will be posted to the C4 Website.

Approval of 2021 General Membership Meeting Minutes: These minutes, which were previously published in the Newsletter, were unanimously approved.

Treasurer: Charlie Rohrer reported that club assets as of 12/31/21 were $117,316.29, and as of 10/18/22 were $116,866.37. These values are very similar to those of prior years. There were 384 members on 10/18/22 and 382 as of 12/31/21 (56 life members).

Chris informed the membership of the BOD's decision to award Christine Karstedt an Honorary Life membership in appreciation of her ongoing and extensive support for C4. A brief discussion followed about the importance of maintaining the club's strong ties with Stacks-Bowers. All agreed this was vital.

Newsletter: Will Nipper indicated that the new format has been well received. The Editors are working to resolve some minor issues with the printer, especially to reduce the lag time between submission to mailing. Publication will be in January, April, July, and October with exact dates to be determined. Some suggestions for new content were made; having more reprints from prior *C4N* issues (Chris indicated that it will also be possible to reprint older articles from *CNL,*) and including more, consistent, reports on auction results (Mike Wierzba offered to look into this.)

Publications: Dave Menchell reported that a smaller-size supplement, containing updated condition census information, to the NJ Book is planned. A book on MA Copper is in the planning stage. The suggestion from

the BOD meeting, for publication of a compendium containing chapters each covering one of the less popular series, was discussed. All agreed this should be considered. Also briefly mentioned was the possibility of a joint early copper publication with EAC, in conjunction with that club's 50th Anniversary.

Convention Recap: All agreed that the convention was a success, even with the shift in timing of the SBG auction. The talks given by Ray Williams and Jim Glickman were well-attended and reached non-colonial collectors. The Thursday program, with only two Newman lectures (by Roger Moore and Mike Packard) and a C4 book auction, was well attended and proved to be a better format than having three lectures. The Friday night Happening was also well attended and promoted exuberant discussions at each table. It was felt that this event should continue; ideas for table topics (as well as speakers for the Thursday program) should be forwarded to Jim Glickman. Dave Menchell and Leo Shane were complimented for the displays they provided at the C4 Table. It was again mentioned that Dennis Wierzba and Jim Rosen would like volunteers to share some of their pre-convention work. Matt Virga has agreed to take over the various convention AV duties presently performed by Ray Williams.

Metal Detecting: One of the goals Chris has as President is to create an opportunity within C4 to attract and connect with metal detectorists. During subsequent discussion, ideas included a website section on detection, a Newsletter column on detecting (which Matt Virga volunteered to write) and advertising C4 in publications dealing with metal detecting (Wayne Shelby to identify). A metal detecting table was proposed for next year's Happening. The addition of a Website section on metal detection is only one example of a beginning effort to revamp the site, striving to increase content to appeal to wider interests within colonial numismatics. This was emphasized by Mike Wierzba, who, along with Christina Fifer (Webmaster), should be notified of any ideas C4 members have for Website content.

General Discussion. (New Business): Roger Moore proposed that C4 purchase an XRF machine for surface analysis of selected coins. (Background on this request can be found by watching Roger's talk, *X-Ray Fluorescence-The Present and Future in Numismatics* from the Thursday evening program posted on the C4 Website) Some discussion followed, but it was recognized that many more details are needed (i.e., cost, location, use, *etc*.). Roger agreed to provide the Board with such background information by the February BOD meeting.

Jim Rosen made a suggestion to the Board that C4 eliminate the Regional VP positions; the total number of VPs would remain unchanged but the concept of regions would be eliminated. Mike Packard indicated that he, for one, was in favor of keeping the regional alignment. The Board will consider this proposal.

At the end of this general discussion, Chris McDowell proposed to adjourn the meeting. A second was made, all were in favor, and the meeting was adjourned at 10:35.

Respectfully submitted,
Jay Knipe, C4 Secretary

Post-meeting notes (11/2/22)

1) The By-Laws have been posted to the Website (email from C. Fifer, November 2)
2) The Board of Directors approved (November 1, by email) the creation of a Metal Detecting Committee consisting of: Wayne Shelby: dughistory@juno.com, Matt Virga: mvirga01@gmail.com, Julia Purdy: jpurdy382@gmail.com, Dan Knight: dknightfam@aol.com and Don Hartman: slospokes2@comcast.net. (President and Vice-President as *ad hoc* members)

I WAS HUNGRY AND …

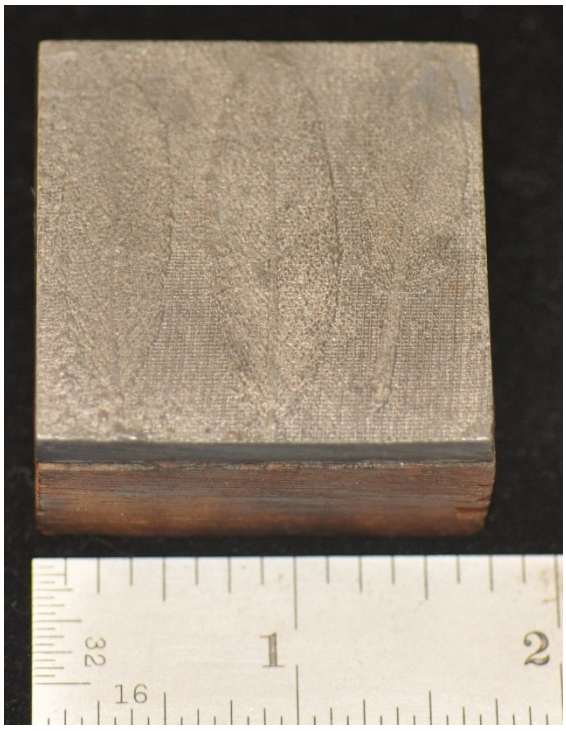
(Ray Williams)

In May of 2018, I made arrangements to visit the Library Company of Philadelphia. On May 18, I met Librarian James Green, who was holding a box containing the items I wished to study. But before getting into the crux of this article, I'd like to tell you a bit about the Library. From Wikipedia: "The Library Company of Philadelphia is a non-profit organization based in Philadelphia. Founded in 1731 by Benjamin Franklin as a library, the Library Company of Philadelphia has accumulated one of the most significant collections of historically valuable manuscripts and printed material in the United States." I can only imagine what is held there for us to discover.

Ok, back on topic… The purpose of my visit was to examine the three colonial printing blocks used to print paper money. They were discovered at the Delaware County Institute of Science and are on long term deposit at the Library Company. James Green and Library Company Fellow Jessica Linker studied the blocks closely and after much searching, discovered they were used to print Delaware currency in 1759 and 1760 in Ben Franklin's print shop. At that time, Franklin was actually in England and his partner David Hall was in charge of the shop. Even if Ben was in Philly, I doubt that he was getting ink on his hands anymore.

James spent a lot of time with me that day showing me the printing blocks and other items of colonial currency interest. The three blocks consisted of two border devices and one anti-counterfeiting nature print of three leaves. One border device was used on the top front of the 1759 Delaware 10 shilling bill. It is easy to see that it reads "TEN" on one side and has a truncated "SHI" on the other side. The 1760 Delaware 40 shilling (Two Pound) bill has a top border device reading TWO POUNDS where the "D" in POUNDS is backwards. Easily diagnostic. The most important of the three blocks is square with a nature print of three leaves. It can be found on the back of the 1760 Delaware 30 shilling bill.





All three blocks have a wood base with the lead plate fastened to the top. For the nature print, the block is approximately 1¾ inch square and ¾ inch high. The lead plate is about ⅛ of an inch thick. I agree with James and Jessica that the printing surface was made from a cast, most likely plaster, where the leaves were placed on the wet plaster, then a cloth material for the textured background, and then the image was pressed into the plaster. When dry, lead was poured into the mold to make the printing surface. This block also came with a wooden spacer to bring it to a height to match the rest of the printing plate.

For a one-off printing block, this makes sense. There is a sheet of NJ bills with twelve fronts and twelve backs containing identical images of a sage leaf. It seems like it would be necessary to form a matrix to make many identical leaf blocks. Just speculation here.

That's the first part of the story – a wonderful day at the Library Company of Philadelphia! I was determined to locate an example of the three Delaware bills with the intention of donating them to the library to display with the blocks. The quest was on. The Delaware bills of this time period were printed on poor quality paper that didn't last long – they fell apart after multiple folds. I also believe that most of these bills were turned in and redeemed at some point. Locating the three bills was a task that would take time.

The 10s and 40s bills were located after a year of keeping my eyes open, but that pesky 30s bill with the cool nature print was elusive. It took over 3 years to locate, but I finally found one at auction and I was the successful bidder. HOORAY! *(Pictures below left-to-right: 10s, 30s, 40s, obverses at top, reverses below)*



I made contact with the library, expressed my intentions of making the donation, and they were pleased to hear it. I delayed making the donation until October 6, 2022. On that day I got up early and drove across the Delaware River to Philly and parked in the lot directly across the street from the library entrance. James has retired and is now Librarian Emeritus; he wished to be there but obligations kept him away. A welcoming receptionist contacted Emily Guthrie, the current Librarian, who came to greet me. Off to her office we went.



Entering a beautiful old office with paintings and old books on the shelves, we sat at a worktable. I asked Emily if she had any idea why I specifically asked to make the donation on October 6th, and she didn't. I asked if she had ever read Franklin's autobiography and she had. I told her that 299 years ago on October 6th (Julian calendar, Oct 17th Gregorian) Franklin crossed the Delaware into Philadelphia hungry and having about a shilling's worth of copper and a Dutch dollar in his pocket. I smiled and told her that 299 years later, Ray Williams crossed the Delaware with about a shilling's worth of copper (contemporary to the period) and a Dutch Dollar (1648 Lion Dollar) in his pocket. I reached in and pulled out these coins, set them on the table and said I was donating these too.

I received the response I was hoping for… a big smile from someone who appreciates history. I know, it's a little nerdy… but most of us colonial collectors are a bit nerdy. And those of you who know me will confirm I'm nerdy! It was a fun day for me. Shortly after being home I received an email from James that was most heartwarming. He had returned to Philly and Emily showed him the donation. Then shortly after that I received an official acknowledgement for the donation that was very personal, not a boilerplate fill-in-the-blank form. Both were so nice that I'm keeping them and a copy of this article in my Newman *Early Paper Money of America* book.

At the 2022 C4 Convention in Baltimore, I promised Will Nipper and Mark Vitunic that I would submit an article. At the C4 member meeting that Saturday, Will asked for articles of any type for the C4 Newsletter. These don't need to be a doctoral thesis and can be of any length. Something of interest that others might enjoy is all that's necessary. I hope you all enjoyed reliving my experience.

Ben Franklin quote from autobiography:

"I was fatigued with traveling, rowing, and want of rest; I was very hungry; and my whole stock of cash consisted of a Dutch dollar and about a shilling in copper"

ENGRAVER WALTER MOULD LEAVES HIS MARK

(Gordon Wrubel)

[Editor's Note: This article dated March 29, 2019, was first published on the PCGS website (pcgs.com). A slightly-edited version is being republished here with permission of the author.]

In 1881 Dr. Edward Maris published his comprehensive study of the New Jersey state copper die varieties. These were described and classified with a number for the obverse die and a letter for the reverse die, for example: 6-D, 18-M, 63-r. Nearly all the famous collectors of the 19th century, such as Mickley, Dickeson, Bushnell, Crosby, Stickney, Dr. Maris himself, and others were keenly interested in colonials, especially New Jersey coppers.

The state of New Jersey had a dire need for a circulating small denomination copper coin to facilitate business. Three coiners, Albion Cox, Thomas Goadsby, and Walter Mould emigrated from England circa 1783. Mould was the only accomplished "die sinker" of the group. They produced patterns and sought to secure a federal coinage contract, which was not granted to them. The group then successfully lobbied for a contract to strike New Jersey state coppers.

The New Jersey Assembly passed the contract for the production of three million coppers on June 1, 1786. However, legal disputes between the three coiners resulted in a revised Copper Coinage Bill that was finally approved on November 22, 1786. This event gave Mould the right to coin one million of the coppers on his own. With the help of financial backers, Mould set up his coining operation in Morristown, New Jersey. The state Supreme Court mandated the design for the coinage. The obverse features the head of a horse, with a plow below, as found on the New Jersey state seal. The Latin inscription above "Nova Caesarea" translates to "New Jersey." The reverse features a shield with the inscription "E PLURIBUS UNUM" above, translating to "Out of Many, One."



1786 New Jersey copper, PCGS AU50.

Walter Mould's Morristown mint was operational by late January 1787. It has been speculated that his first die, now designated Maris 62½, was rejected by the State Treasurer for non-compliance with the specifications of the design. Mould, in accordance with the English tradition of engravers signing their work, put his initials "WM" under the truncation of the horse. But this speculation did not come to light for more than 200 years! In 1994, a lone example (62½-r) struck from the "WM" initialed die was discovered. To this day, the "WM" specimen is unique.



1787 Maris 62½-r, R9. Image taken from original Bowers and Merena catalog.

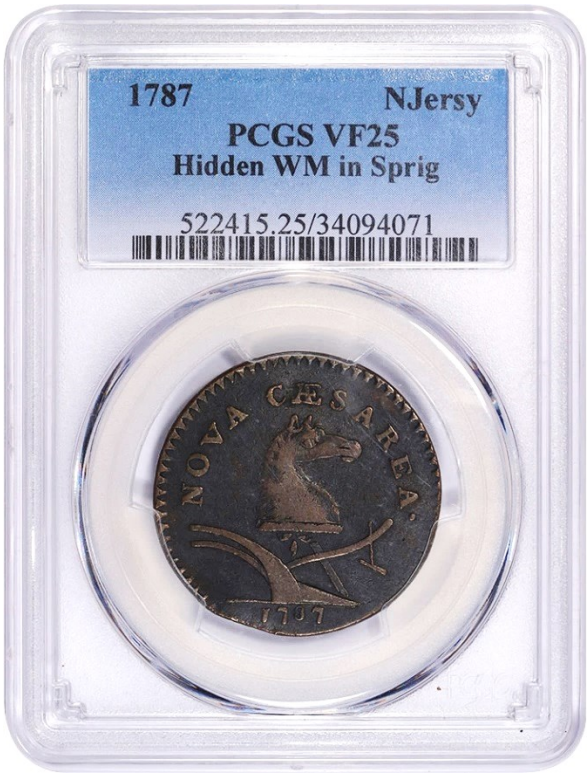
In 1994, colonial expert Michael Hodder declared this specimen as "The most spectacular and important discovery in the field of early American and state copper numismatics." The "WM" piece was authenticated and graded VF25 by PCGS in 1994 and placed in an oversized green Regency holder. The asking price by the owners, at that time, was $1,000,000. There were no takers, so the price was lowered a few times, coming down to $500,000 and then less, with still no takers. Ultimately, the owners decided to consign the piece to a Bowers and Merena Rarities auction in August 1996. The lot brought a reasonable $143,000.

But the story is not yet complete. Because of the (speculated) rejection of Mould's first dies, he produced a new coin with the 62 obverse die, designated 62-r, and also refined the reverse design for Maris 62-q. This latter die combination was a beautiful and artistic example of a master die sinker's hand. Maris 62-q he coined in earnest, making it one of the most common New Jersey die varieties.

But instead of removing his initials from under the horse's head, he merely obscured them with a three-leaf sprig! This fact would be reported in a 2004 article by colonial collector/expert Roger Siboni, titled *The Not-So-Hidden Hand of Walter Mould*. A close-up photo of the sprig clearly shows the left arm of the "W" as well as the top and right stand of the "M" under the sprig.



Close up of obverse sprig. Look toward the top left leaf to see a partial "W" and toward the right leaf to see a partial "M".



1787 New Jersey copper, PCGS VF25, Hidden WM in Sprig.

Since the exposed "WM" coin is unique and now in a spectacular East Coast collection, the 62-q has been dubbed the "Poor Man's WM copper".

It is this writer's opinion that Walter was not done yet! Maris obverse die 6 (6-C, 6-D) has been attributed to Mould's Morristown Mint. A distinctive feature of this die is the ears of the horse. They are sharply pointed and linear like two conjoined triangles placed atop the horse's head, forming a perfect M. No other set of ears in the entire series has this configuration. Even Dr. Maris, in his 1881 masterwork, described this die as "ears like an M." One must suspect that Mould, again, found a clever and covert way to sign his work.



Close up of well-defined horse ears (1787 New Jersey copper, PCGS AU55).

NOTE: In 2013, the magnum opus *NEW JERSEY COPPERS* was published jointly by the American Numismatic Society and the Colonial Coin Collectors Club. The authors, Roger S. Siboni, John L. Howes, and A. Buell Ish, are renowned experts in the field of colonial coins, and especially New Jersey coppers. Their exhaustive research covers all areas of the subject: the history of the era, the coiners, and collectors past and present. There are large color photos with detailed descriptions of every known die pairing. Included are rarity ratings, a named condition census with ownership history, as well as survival estimates and more! This 500-plus page tome, a must read, has everything one may want to know about the subject.

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 crmcdowell@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.

INTERVIEW WITH BARBARA J. GREGORY, FORMER EDITOR-IN-CHIEF OF *THE NUMISMATIST*

November 14, 2021

(Jeff Burke)

Introduction

Barbara J. Gregory kindly took the time to respond to my questions about her work as former editor-in-chief of *The Numismatist* as well as her own writing, editing and publishing background. I conducted a Q & A interview with Barbara through an exchange of e-mails in November 2021.



I first met Barbara in 2010 at the ANA Summer Seminar in Colorado Springs. I remember feeling surprised and excited when she invited me to write a guest editorial for *The Numismatist*! I met with Barbara in her office to brainstorm about the piece. My "Global Networking" guest editorial was published in the November 2010 issue of *The Numismatist*. And now, here is an update on Barbara Gregory!

Q & A

Q: You worked as a research and editorial assistant to Ken Bressett for *A Penny Saved: R.S. Yeoman and His Remarkable Red Book*. What can you tell us about this experience?

A: I was honored to contribute to this project. Ken Bressett is incredibly organized, engaging and open-minded, and his knowledge of numismatics and hobby history is encyclopedic. We met on a weekly basis to discuss editorial content and photographic approaches, and, in the process, became good friends. In the past, I had not done much original research, so it was a wonderful learning opportunity. At the conclusion of the project, I was confident I could tackle almost any challenge in numismatic publishing. It was a pleasure to work with Ken and Whitman Publishing, and I hope I can do so again.

Q: During your October 2019 *CoinWeek* podcast with Charles Morgan, I learned that you helped produce over 450 editions of *The Numismatist* during your 38 years on staff at the American Numismatic Association. What were a few of your favorite pieces on colonial numismatics?

A: My all-time favorite has to be Eric Newman's ground-breaking article in the November 1983 issue, "Benjamin Franklin and the Chain Design." I loved the visual elements of Newman's study and how he put readers in the moment, following along as Franklin developed the iconic 13-link design so familiar to collectors of colonial issues.

Erik Goldstein and Joseph Lasser collaborated on several fascinating, well-researched articles, notably "The Real Story of British Silver in the Colonies," which explained that, contrary to popular

opinion, England did not thwart the circulation of its coinage in Early America (September 2004); "Worn, Torn & Soiled," which illustrated old, tattered and mended notes from America's colonial era (September 2008); and "Dutch Treat: New York before the British," which focused on New Netherlands trade and its reliance on colonial coinage (October 2009). Goldstein went on to write a game-changing article with fellow numismatist David McCarthy, "The Myth of the Continental Dollar, Part 1" (January 2018), followed by Part 2 (July 2018) over his byline alone.

Finally, John Kraljevich's quarterly "Early American Money" column was always eye-opening and cleverly written. Each was worthy of feature-article treatment. Kraljevich is an extremely talented author and numismatist and is destined to leave his mark on this hobby.

For me, these articles were memorable not only for their scholarship, but also because working with the authors was such a joy. I admired their knowledge and valued their individuality, candidness and friendship.

Q: How did the published writings of Dr. George Heath in *The Numismatist* influence your own numismatic writings?

A: If his prolific writings in *The Numismatist* are any indication, Dr. Heath truly was a collector's collector. He eagerly embraced the history, beauty and lore of money, and always prioritized the needs of the hobbyist. Heath also was a surprisingly eloquent writer, and he never hesitated to speak his mind. In the late 1880s, he used his words to stimulate collectors and move them to greater action in the numismatic community.

Under George Heath's editorship, *The Numismatist* related to collectors on a very personal level. However, as the decades passed, the magazine became more pedantic, though no less informative. In 2003 I determined a change was needed in both content and presentation. The staff and I worked hard to make it a more relevant hobby publication, one that validates collectors' interests, addresses their challenges, and celebrates their successes. In my monthly "Editor's Desk" column, and in *The Numismatist* as a whole, I endeavored to broaden readers' horizons and strengthen the connections between numismatics and history, culture and daily life.

Q: An ANA press release about your retirement, published in the March 29, 2020, issue of *The E-Sylum*, explained that "[Barbara Gregory's] passion for publishing and editing was first ignited in high school, where she worked on the yearbook and newspaper staffs. Her passion continued through college, where she was a typesetter and editor of the college newspaper." Can you describe your early mentors who encouraged your writing and editing pursuits?

A: I'm really not certain how my interest in writing, editing and publication design developed. As an only child, I entertained myself by reading, sewing, and collecting butterflies, shells and coins. My father and the rest of the Gregory clan were deep into medical research and technology; the Zuill/Harding families, on my mother's side, were more connected with business, accounting and manufacturing. None seemed to have literary leanings, though my dad was a voracious reader.

Recently, I received a box of annotated and illustrated scrapbooks assembled by my Great Uncle Albert M. Zuill, who worked with the U.S. Geological Survey in Montana and Wyoming. His captions were clever, as were the cartoon sketches of his years in the military and his later life in the West. It dawned on me… perhaps I inherited my creative skills, and my love of geology, from him!

I was shy in grade school but began to open up in high school, where I joined the student staffs of the yearbook and newspaper. I enjoyed my English classes and grammar lessons and was one of the few kids who genuinely loved diagramming sentences. I learned so much from my teachers—the experienced educators who had taught for decades, and the younger ones who were fresh out of college. The former hit home the importance of good grammar and vocabulary, while the latter shared new concepts of student engagement and motivation.

At Alfred University, a small school in southern-tier New York State, I majored in English Literature and minored in Geology. The classrooms likewise were small, and professors made an effort to get acquainted with their students. I benefited from their experience and counsel, and from the semesters I worked on the newspaper staff.

Q: Do you think there are ways high school English and history classes could draw more potential student writers to our hobby? What are some specific ways numismatics could be promoted in K-12 schools?

A: I am a huge fan of the American Numismatic Association's program "Coins in the Classroom," in which teachers discover how to incorporate money-related studies in their curricula. As collectors, we know that coins are history we can hold in our hands. Why not share this knowledge and bring classroom lessons to life?

That said, not everyone will be fascinated by numismatics, a point well made by Whitman Publisher Dennis Tucker in "Looking to the Future," the cover story of the March 2021 issue of *The Numismatist*:

> *Any given hobbyist's efforts would be better focused on sparking a child's broader interest in world and American history, social studies, the fine arts, the history of technology and similar topics, and then letting them veer toward whatever collectible they find intriguing: coins, postcards, posters, stamps, paintings, antique furniture, first-edition books, old toys, pocket watches. Maybe the child won't become an active collector and a serious scholar. But at least he won't accidentally throw away a box of rare comic books or postcards, thinking they're worthless, or spend Grandpa's Silver Certificates at face value.*
>
> *For the average kid, there's nothing inherently interesting about a piece of paper money with a portrait of Thomas Jefferson on one side and the signing of the Declaration of Independence on the other, or a brassy golden dollar sporting Millard Fillmore's portrait. But for a history geek - there, I said it, a history geek - a folder of First Spouse medals will be profoundly fascinating.*

Local clubs might attract student writers by appealing to the "history geeks" among them. Clubs could sponsor an essay contest, in which students research and write about a numismatic item and its historical connections. Winners could receive modest monetary awards, and their essays could be published in the club journal or newsletter. Perhaps these students might even be invited to speak at club meetings or coin shows.

Q: What advice would you offer to young numismatists or adults who are reticent about writing their first article for publication?

A: Readers appreciate others who share their interests and face similar obstacles. Write about what you know, such as a personal collecting experience or a favorite numismatic item in your collection. Do your homework, and back up your observations and research with reliable sources; wholesale copying and pasting from the Internet won't do.

Remember to keep your topic simple - a single event or situation that furthered your interest in numismatics, or one item or type of item about which you are knowledgeable and passionate. Sharing your excitement and experiences can ignite a new or otherwise uninspired hobbyist.

Q: How did you become interested in collecting movie tokens?

A: Since age 8, I was enthralled with classic black-and-white films. Cable television and the Internet didn't exist in the 1960s, so it was catch-as-catch-can as far as viewing opportunities were concerned. Over the years, I became very familiar with the stars and studios of the 1930s and '40s, and I gradually built a personal library of related references and biographies. When I learned of the existence of numismatic items promoting or facilitating the film industry, I was immediately hooked.

With the help of exonumist David Schenkman, I assembled quite a collection, which includes promotional tokens, theater-admission tokens, and prop money. Among my favorite items are brass tokens advertising Charlie Chaplin films, and uniface aluminum pieces (picturing popular movie stars) that were premiums distributed with Popsicle frozen treats.

Q: I read that you will be succeeding Gerald Tebben as editor of *The Centinel* in the summer of 2022. What are you looking forward to in this new position?



A: I am eager to work with the Central States Numismatic Society and carry on the tradition of excellence established by its members, patrons and officers, most notably *Centinel* Editor Gerald Tebben. Thanks to Gerry's vision and guidance, the CSNS quarterly journal has become a highly regarded, award-winning publication.

I see *The Centinel* as the heart of this grassroots collector community. It highlights the interests, challenges and strengths of its members, and supports the needs of this vibrant numismatic region. In the months to come, I intend to reimagine and rejuvenate *The Centinel*, introducing a lively new format while maintaining the scholarship that members have come to expect. This transformation is an evolutionary process; I appreciate collectors' patience as the society works to improve its primary member benefit.

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REUBEN HARMON'S FINAL RESTING PLACE FOUND

(Christopher R. McDowell)

In 2015, I wrote an article for the *C4 Newsletter* that can now be found on the Newman Portal titled "Whatever Happened to Reuben Harmon, Jr. and His Family?"[1] It explained how in 1800, more than ten years after the Vermont and Machin's Mills mints closed, Reuben Harmon, Jr., the founder and proprietor of the Vermont mint and Captain Thomas Machin's former minting partner, moved along with his family to the territory that would a few years later become Ohio. The move was so Harmon could be closer to the salt spring near present-day Warren, Ohio, which he had purchased in 1796 along with 500 acres of nearby land. Harmon worked to extract salt by boiling off the high saline water, traveling back to Vermont each spring to sell the valuable salt until this permanent move west. After an employee at the salt spring stole $2,000 from him, Harmon is said to have worked himself to death paying off his debts, dying from fever and exhaustion on October 29, 1806, at the age of 56.

One thing that has bothered me about Harmon's later life for the past seven years is that I was unable to locate his grave in 2015. According to local historians, Harmon was buried in Warren. However, his headstone has vanished without a trace.

I resolved that if I ever had the opportunity, I would go to Warren and see if I could locate the missing grave. As luck would have it, my younger son was accepted to attend Case Western Reserve University in Cleveland and began his freshman year in 2022. Cleveland is 58 miles from Warren, much closer than the four-and-a-half-hour drive from Cincinnati. On October 21, 2022, on my way to pick up my son for a school break, I ventured into the city of Warren to bring to fruition my search for Reuben Harmon's missing grave.

Before setting out, I refreshed my recollection of where Harmon might be buried. In 1806, there was only one cemetery in Warren—what today is known as the Pioneer Cemetery. The available records indicated that Harmon was laid to rest in the Pioneer Cemetery. But that cemetery is host to almost a dozen Revolutionary War veterans and has been carefully charted, indexed, and mapped, with no mention of Reuben Harmon's grave. Based on this, I feared Harmon might have been buried in a simple grave on private property with a wood cross, which I would never find.



Pioneer Cemetery in Warren, Ohio.

[1] Vol. 23, No. 1, Spring 2015, p. 51.

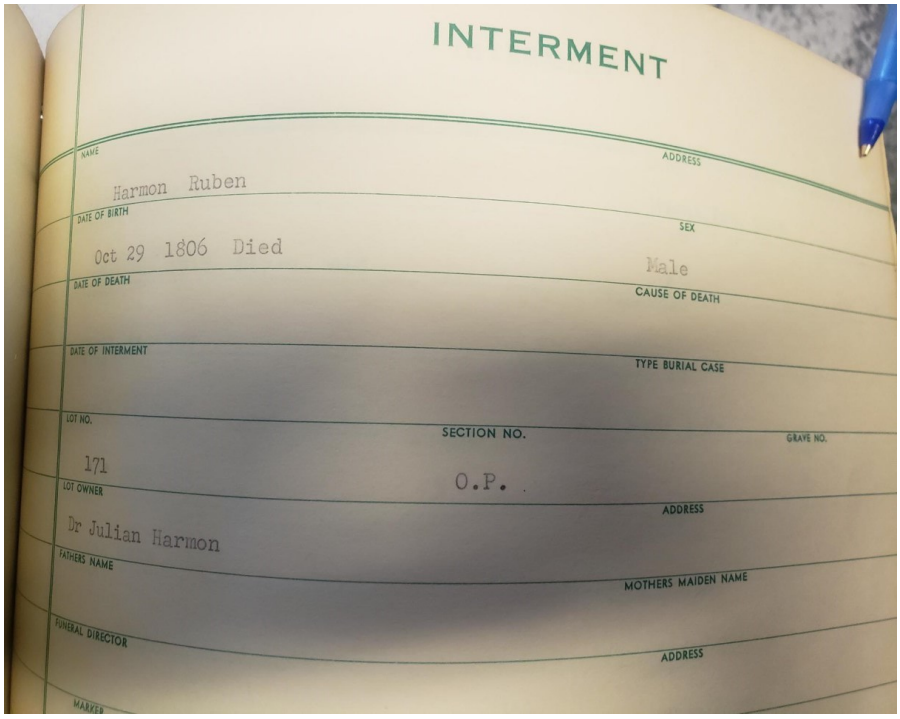
The Harmon family was very prominent in Warren for generations. In my research, I located the Harmon family plot in the nearby Oakwood Cemetery, a few miles from the Pioneer Cemetery. However, I understood that Reuben Harmon could not be buried at Oakwood because it was organized in 1849 after the Pioneer Cemetery became overcrowded. With little else to go on, I headed to Oakwood and quickly found the Harmon family plot, which has a number of grave markers and an old weather-worn marble obelisk at the center. Reuben Harmon and his wife Ruth Rising's names were inscribed on the obelisk's base, but none of the grave markers in the vicinity of the obelisk bore their names. I was able to corral a cemetery groundskeeper working nearby to take my photograph next to the obelisk.



Monument with Reuben and Ruth Harmon's names on it in Oakwood Cemetery, Warren, Ohio.

The cemetery worker who took the photograph for me doubted Reuben Harmon, Jr. was buried near the obelisk because he died in 1806, and, according to him, the first burial did not occur in Oakwood until after 1850 (a fact I already knew to be true). Fortunately, I had planned my visit so that I would arrive while the cemetery's business office was open. I went to the office to talk to the superintendent, a taciturn gentleman named Mark, who initially eyed men with grave suspicion. After explaining to him several times what I was doing, he began to open up to me slowly. Mark said he had worked at Oakwood for over 25 years and that when the Pioneer Cemetery filled up, families purchased plots in Oakwood, and many moved the bodies of their relatives to Oakwood from the old cemetery so that family members could stay eternally together.

I showed him the photograph of the monument with Reuben Harmon's name on it and explained how his name was on the obelisk, but there was no corresponding headstone or marker nearby. Mark told me that he was positive Reuben Harmon's body had been moved to the family-sized plot. While Mark seemed an excellent authority on the subject, I wanted to know if there was any documentary proof to verify the story. Mark indicated that there were records of everyone buried in the cemetery but that they were not on the internet and only in the association's books. I asked him where the records were kept, and he said they were in his office. After examining my credentials to, I can only assume, make sure I was not a grave robber or something, he went into the back and returned with a book of everyone buried in the cemetery neatly organized in alphabetical order. I skipped to the H section, and there I found Reuben Harmon's interment record:



Reuben Harmon, Jr's interment record at Oakwood Cemetery.

Here, at last, was documentation verifying that Reuben Harmon, Jr. was buried at Oakwood and not in the Pioneer Cemetery, explaining why no one had been able to locate his headstone at the Pioneer Cemetery. Mark, who warmed up to me after a while, told me that "O.P." on the record meant Reuben Harmon, Jr. was buried in the old part of the cemetery, and that an interment record would only have been generated if the body was moved to Oakwood. I asked him how I could be sure that plot number 171 was the area with the marble obelisk and not somewhere else on the 35-acre grounds. I was informed that the cemetery kept plot purchase records in a different book, which Mark agreed to let me examine. According to the purchase record, Dr. Julian Harmon (1823–1903)[2] acquired plot 171, the Harmon family plot, in 1862 for $73.80. Dr. Julian Harmon was the grandson of Reuben Harmon, Jr. and, though worn, the names carved on the upper part of the obelisk can be discerned as Reuben Harmon's son (and Dr. Julian's father) Dr. John B. Harmon (1781–1858) and his wife Sarah Dana (1796–1868), who are both buried in plot 171. It should be noted that Dr. John B. Harmon, who was a highly respected physician and War of 1812 veteran, died four years before the family-sized plot was purchased by his son in 1862.

[2] It was Dr. Julian Harmon of Warren, Ohio, who corresponded with Charles Bushnell, Esq. on June 14, 1855, on behalf of his father Dr. John B. Harmon, to whom Bushnell had initially addressed his correspondence, and which letter was reproduced in Crosby. See *The Early Coins of America*, S. Crosby (Boston, 1875), pp. 189–190.



Marker for Dr. John B. Harmon and Sarah Dana.



Oakwood Cemetery record books.



Full view of the Harmon family obelisk with a close-up image of the lower inscription with Reuben Harmon's and Ruth's names clearly legible.

Based on all the evidence, it appears that sometime after 1862, Reuben Harmon's body was transported from Pioneer to Oakwood Cemetery, where it was reburied next to his son Dr. John B. Harmon. Later, sometime after 1868, the marble obelisk bearing Reuben Harmon's name was installed.[3] I explained to the superintendent that Reuben founded the Vermont Mint and that his grave should be appropriately marked. On June 18, 2016, Gary Trudgen and I were able to have the grave of Col. William Coley, who cut the dies for the Vermont Mint, repaired, and a memorial stone placed at his grave honoring him for his contribution to numismatics.[4] Unfortunately, based on the rules and regulations of the Oakwood Cemetery Association, it does not appear that anything like this will be possible. I am reaching out to the association's president to determine what, if anything, the Colonial Coin Collectors Club can do to recognize Reuben Harmon and bring attention to his numismatic accomplishments and will follow up when I have more information.

[3] Such monuments were popular in the United States after the U.S. Civil War until the early twentieth century when more durable granite markers replaced them.

[4] "Colonel William H. Coley: Honoring an American Hero," Christopher R. McDowell, *C4N*, Vol. 24, No. 2, Summer 2016, p. 12.

WAS ERIC NEWMAN CORRECT ABOUT THE PUNCH-INTERLOCKED VERMONTS?

(James Rosen and William Eckberg)

In 1958 Eric P. Newman published his persuasive hypothesis regarding the reason that the Vermont Bust Right coppers of 1787 and 1788 have on their reverse a shield within which appears a British insignia, namely the British Union Jack.[1] This element is an oddity given the fact that Vermont was so instrumental in gaining our independence from Great Britain. Why would the Vermont coiners choose to have the British emblem in the shield of their coins rather than the four wheat sheaves emblematic of the Republic of Vermont, as is found within the reverse shield of the Ryder-Richardson (RR)-9? The iconography in the shield of these Vermont coppers consists of the British Union Jack (Crosses of St. Andrew and St. George), which interestingly enough is not fimbriated.[2] The Union Jack, however, is fimbriated on all British regal halfpence of the period. This conundrum had lingered in colonial numismatics for many decades. After all, when Connecticut coppers sport an emblem in the shield of their coins, it is the three-grapevine symbol connected to that state. Similarly, the Nova Eborac coppers from New York and coppers from Massachusetts, New Jersey, and the earlier Vermont landscape coppers, as well as the Baby Head Vermont coppers all employed the symbols of their respective states and republic on their coins.



Figure 1. 1776 "Machin's Mills" Halfpenny, Small Date Vlack 9-76B. Photos courtesy of Heritage Auctions.

Newman's influential article hinged on the discovery of a new variety of an imitation English halfpenny within the so-called "Stepney hoard." Newman studied this large group of coins, which were said to have been uncovered in the debris of a Connecticut barn sometime in the early 1950s. This imitation halfpenny was given the attribution of Vlack (V.) 9-76B (Figure 1). The obverse legend of these coins is CEORCIVS III REX, and the reverse legend reads BRITAN NIA with a small date 1776 under the seated

[1] Newman, Eric P., "A Recently Discovered Coin Solves a Vermont Numismatic Enigma", *American Numismatic Society Centennial Publications,* 1958, pp. 531-42.

[2] Fimbriated crosses show outlines to the crosses; however, the Vermont coins, while having the Union Jack within their shield, *do not* show fimbriations.

effigy. The obverse bust faces right and the seated effigy on the reverse faces to the left, and within the shield on the reverse…the Union Jack. It is believed that this variety was struck at Samuel Atlee's Brewery Mint in New York City, circa 1786, from dies allegedly made by James Atlee.[3]

On April 18, 1787, James Atlee was listed as a principal in the Machin's Mills mint partnership, and he removed to this establishment in Newburgh, New York, most likely taking his hubs and dies with him. In the original Machin's Mills' indenture of April 18, James Atlee was listed as the individual who, along with Thomas Machin, was to perform the manufacture of coins. This partnership's initial sole purpose was to make imitation British halfpence.[4] Later, however, they made in addition counterfeit coins of the states. Subsequently on June 7, 1787, the Rupert, Vermont-authorized coining franchise, which at this time desperately needed dies, merged with the Machin's Mills group, which could supply Atlee and with him, his dies and his die-making skills. Thus, a legal partnership was formed which could lawfully mint Vermont coppers at either mint, beginning approximately July 1, 1787.

The perception that certain pre-federal dies were produced from working hubs was reinforced by the finding of a Fugio pattern hub trial in the early 20th century.[5] It was Newman's hypothesis that the same obverse and reverse hubs of the V. 9-76B, made by Atlee at the Brewery Mint and later carted off to Machin's Mills, were used to make the *regular* non-muled 1787 and 1788 Bust Right Vermont coppers which he subsequently called *punch-interlocked* Vermonts. The Vermont coppers that Newman described as punch-interlocked in his 1958 paper are listed in Table 1. Figure 2 is a RR-20, Bressett (B) 10-L which exemplifies a punch-interlocked Vermont copper. Although Newman did not come out and say that these Vermont coppers were struck at Machin's Mills, he certainly implied it. It seemed logical to Newman that the punch-interlocked Vermonts had the same obverse and reverse central devices as the V. 9-76B imitation halfpence using *common* hubs made by Atlee (not true as we will show). However, another hypothesis, regarding the location of the minting of these coins, states that Atlee's dies were transported from Machin's Mills to Rupert, Vermont, where some punch-interlocked Vermont Bust right coppers were struck.[6] Either way, Newman's hypothesis thus explained why the British Union Jack is present on the reverse of these Vermont coins and not the wheat sheaves.

RR	**B**	**RR**	**B**	**RR**	**B**	**RR**	**B**	**RR**	**B**
12	11-K	19	13-L	24	16-S	30	23-S	35	20-X
14	10-K	20	10-L	25	16-U	31 *	24-U	36	10-P
16	15-S	21	10-R	26	16-T	32	12-K	37	10-M
17	14-S	22	10-Q	28	21-U	33	21-Y	38	10-N
18	19-X	23	10-O	29	22-U	34	10-J	-------	

Table 1. PUNCH-INTERLOCKED VERMONTS BY RICHARDSON-RYDER (RR) AND BRESSETT (B) NUMBERS
Note: Newman had not listed RR-37 and RR-38 in his article as these had not yet been discovered at the time of his paper but they clearly fall into this grouping. * RR-31 was not listed in Newman's punch-interlocked Vermonts but is evaluated here in this paper due to the clear similarities of this coin's obverse to the punch-interlocked coppers' obverse.

[3] Howes, Jack, James Rosen, Gary Trudgen, *The History and Coinage of Machin's Mills,* Colonial Coin Collectors Club, 2020.

[4] Unauthorized British halfpence are put into two categories; those coins which have a regal halfpenny date are labeled counterfeits, while those that have a non-regal date are termed imitations...from *The History and Coinage of Machin's Mills.*

[5] Crosby, Sylvester S. "Notes on an Undescribed Trial-Piece Bearing Impressions for Two Hubs for a Fugio Pattern," *The American Journal of Numismatics,* Vol. 36, No.3, pp. 76-80, January 1902.

[6] Bressett, Kenneth E., "Vermont Copper Coinage," *Studies on Money in Early America,* American Numismatic Society, p. 177, 1976.



Figure 2. 1788 Vermont Copper, Mailed Bust Right, RR-20, Bressett (B) 10-L. Photos courtesy of Heritage Auctions.

One of the authors (WRE) developed photographic overlays as a tool to determine whether the same positive working hub was used to produce multiple negative dies. These studies appeared in *Penny-Wise* and in *The Numismatist,* looking at hubs and dies for the early half cents and cents, as well as for silver and gold coinage of the later 18th century.[7] The genesis of this current article came about from JR having some doubts about the validity of Newman's hypothesis, that one obverse hub and one reverse hub, the ones used to produce V. 9 and V. 76B, respectively, were used to make all those Vermonts. By adapting WRE's technology for use in the pre-federal coinage of Vermont, we have looked to see if, in fact, the same obverse and reverse hubs that were employed in making the V. 9-76B were used to make the Vermont Bust right coppers as Newman hypothesized. To the best of our knowledge, nobody has ever suggested otherwise in print, although Richard August has also suggested this in discussions with JR.[8] This photographic overlay technology allowed us to be sure.

To establish the method's reliability for the far more crudely made Vermont coppers, we first overlaid different coins of the same variety. Figure 3 shows an overlay of two different examples of V. 9-76B. They were chosen from different auction sales by two different companies (Stacks-Bowers and Heritage). The images were also at different original resolutions. Nevertheless, it is quite clear that the two coins match perfectly and so were produced by the same die pair. The color in the combined image is false because the method places the two coins in different color channels.

[7] Eckberg, William R., "Hubbing Dies in the Earliest Days of the United States Mint," *The Numismatist* p. 52, June 2017. "Hubbed 1793 Obverse Dies," *Penny-Wise* **LI**, 65, 2017. "The Artistry of Robert Scot," *The Numismatist*, p. 31, July 2022.
[8] August, Richard M., Personal communication, 2021.



Figure 3. Two different examples of V. 9-76B overlaid in different color channels. Despite their very different die states, one with a heavy cud over George's head and one with roughness on the portrait, these coins are clearly from the same die pair. Images derived from Heritage Auctions and Stacks-Bowers photos.

We also did control overlays of coins from the same obverse die but with different reverses, as well as coins from the same reverse die but with different obverses. For example, among the Newman punch-interlocked coins from Table 1, nine different reverses were used with obverse B. 10 and four different obverses were used with reverse B. U. It is clear that they match (see Figure 4). We also tested all other pairs where there was sufficient detail to get a meaningful result (data not shown), and they matched, revealing that the technique is validated for Vermont coppers.



Figure 4 (left) shows an overlay of obverse B. 10 from two different varieties; figure 4 (right) shows the same for two different reverse B. U varieties. It is clear that the devices match. Images derived from Heritage Auctions photos.

Obverse Findings

We then tested all thirteen Bressett obverses against the V. 9 obverse. Figure 5 shows an overlay of obverse B. 10 on V. 9. The profiles of the faces are a pretty good match, but nothing else matches. The positions of the leaves, the ribbon and ribbon ends, and the armor are all different between the two. No other overlay came any closer, *so we concluded that none of the Vermont obverses were produced from the same hub that produced V. 9.* We did, however, find that eleven obverses: B. 10, 11, 12, 13, 14, 16, 20, 21, 22, 23, and 24 were all produced from the same hub, but again, not the hub that produced V. 9. Figure 6 shows a matched overlay of obverses B. 10 and B. 13, with minor recutting of the bow of B. 13. The armor in dies B. 10, 11, 12, 13, 14, 16, 20, 21, 22, and 24 is most obviously characterized by the presence of round features on the bottom of the armor, (see Figure 2) which is absent from the other three dies, B. 15, 19 and 23. Where seen, the round features, which are copied from Regal British halfpence, match perfectly, suggesting a common hub.



Figure 5. Overlay of obverses B. 10 and V. 9. Despite superficial similarity, there is considerable difference in the armor, leaves, and ribbon bow and ends. Image derived from Heritage Auctions photos.



Figure 6. Overlay of obverses B. 10 and B. 13. All elements match up very well, though there was minor recutting on the ribbon bow of B. 13. Image derived from Heritage Auctions photos.

Two of the three obverse dies without the round features, B. 15 and 19, did not match the others and so did not come from the same hub as those discussed above. (B. 23 did match those with the round features, although adding the filigree probably destroyed the round feature). However, B. 15 and 19 matched each other very well, and so they must have been products of the same hub (Figure 7), so we can conclude that two hubs were used for the bust right Vermont obverses, one hub that made B. 15 and 19 and one hub that made all the others, including B. 23.



Figure 7. Overlay of obverses B. 15 and 19. The heads, necks, ribbons and ribbon ends, and the left shoulders match perfectly. There has been some recutting on the leaf lengths and on the right shoulder. Image derived from Heritage Auctions photos.

The most obvious difference between V .9 and the Vermont obverses is in the shape and design of the armor. The shapes of the shoulders and breastplates are very different. Even the shapes of the individual plates at the shoulder differ (Figure 8), as do the positions and shapes of the laurel leaves (Figure 9).



Figure 8. Close-ups of the armor from V. 9 (left) and obverse B. 10 (right), which shows the round features. The engraving is very different, demonstrating that the two dies are not from the same hub.



Figure 9. Side-by-side illustration showing that the laurel leaves in V. 9 (left) and B. 10 (right) are differently arranged, showing again that the two dies are not from the same hub.

Reverse Findings

The reverses told us a vastly different story. Reverses B. L and O were a near-perfect match to V. 76B (Figure 10). The same is true of reverses B. J, K, M and S, though all of the latter showed some re-engraving, especially the shield of reverse B. K. All the other reverses showed too much evidence of re-engraving to allow us to conclude unequivocally that they originated from the hub that made reverse V. 76B. That being said,

however, the significant differences in shield designs between Vermont dies, B. Q and U, and that of V. 76B told us indisputably that these dies did not originate from the hub that made V. 76B (see Figure 11).

Interestingly, with the one exception of the right arm of B. M, which is longer than the rest (not shown), the heads and both arms of all the reverses matched V. 76B. The simple, upper part of the design evidently carried over into the other hubs from the hub that created V. 76B. The longer arm of B. M most likely resulted from additional engraving in the die.



Figure 10. Overlay of V. 76B and B. L. The two figures are essentially identical. Image derived from Heritage Auctions photos.



Figure 11. Close-up detail view of the shields of reverses V. 76B, B. K, Q, and U (left to right) at the same magnification. Shields Q and U are clearly different from V. 76B and K in size, shape, and detail, supporting being from different hubs than V. 76B. The shield from reverse B. K, (second from left) is similar to V. 76B, whose die, B. K, is almost a perfect match to V. 76B, supporting the conclusion that the shield of reverse B. K has been reworked from the same hub that produced V.76B.

A close-up of reverse B. O shows that only the slightest traces of the "globe" from the V. 76B hub remain (Figure 12). Additional proof that the two dies, B. O and V. 76B, are from the same hub can be found in the engraver's scratches between the right outer and inner parts of the shield as well as below the right horizontal bar of St. George's Cross (Figure 12). We were unable to identify the engraver's scratches on any other shield, but it is possible that some of the coins were too weakly struck or too worn to show it. It is, of

course, possible that a single hub was heavily re-engraved at the shield several times, but again, the differences seen in Figure 11, especially B. Q and U, are very clear and strongly indicate that multiple hubs were used.



Figure 12. Lower portion of reverses V. 76B (left) and B. O (right). These two dies were produced from the same hub. The feet are different on these two dies as they were engraved in the die *after* it was hubbed. Note the identical engraver's "scratches" in both shields between the right outer and inner parts of the shield as well as below the right horizontal bar of St. George's Cross as indicated by the red arrows.

Bressett obverse 23, the RR-30 obverse die, is clearly an anomaly in Newman's punch-interlocked Vermont series. If one looks at the armor on this coin, there is no question that the presence of a filigree design bordering the armor was not in the hub, but rather reworked in the die; it would have never been hubbed without breaking off, as it is clearly a very fragile element. Additionally, even if one did not consider the filigree border, the armor in B. 23 in no way looks like the armor in V. 9 (Figure 13).



Figure 13. Obverse and reverse of RR-30, B. 23-S. Note the odd engraving of the edges of the armor and the poor spacing of VERMON, the double-punched V, and the backwards C. Photos courtesy of Heritage Auctions.

An initial overlay with the V. 9 obverse confirmed that obverse B. 23 was not from the hub that made V. 9. Surprisingly, however, when B. 23 was overlaid on B. 10, all components matched except for the filigree and the rounded features (Figure 14). Thus, we conclude, as noted above, that the B. 23 obverse die was heavily reworked from the hub that produced most of the other Vermont obverses.



Figure 14. RR 30, B. 23-S overlaid on RR-37, B. 10-M. Both the obverse and reverse figures are a close match, except for the filigree and round features.

Interestingly, the shield on the reverse of RR-30, B. S, is a close match to that of reverse B. M of RR-37 (Figure 14). However, the legs do not match. Newman was definitely correct in grouping the RR-30 with the rest of the Vermonts in the punch-interlocked series.

The filigree design of the armor along with the presence in this obverse of a backward C in AUCTORI and the poor spacing and engraving of VERMON suggests to us that this die was re-worked by an amateur die sinker, possibly an apprentice of James Atlee. But why was this die re-engraved on the armor and why were the legends so poorly punched into the die is anyone's guess. Atlee, who is known for high-quality work like, for example, the George Clinton Copper, would never have produced this amateurish die. We certainly see other shoddy work in other Vermont coppers struck at Machin's Mills, such as the RR-1, where the legend VERMON is chaotically assembled.

In summary, none of the punch-interlocked obverse dies come directly from the hub that produced V. 9; a few of the reverses, B. L, O, J, K, M, and S are from the same hub that manufactured V. 76B and some others may be, but other reverses are clearly not.

This necessarily leads us to the question of how Newman managed to get this wrong. Admittedly, at first glance the obverse heads look a lot alike, but if we focus on the details of the wreath, ribbon, ribbon ends, and armor, it is obvious that the differences from V. 9 are too great to result from recutting. Regarding the reverse, the shields in B. Q and U are so different in size, shape, and detail from V. 76B, that it is hard to understand how Newman did not see these significant discrepancies. Nearly all of the reverses show substantial recutting, particularly at the shield, and lower drapery. This fact makes it somewhat difficult to be 100% certain whether or not any others were produced from the V. 76B hub. However, anyone wishing to believe that all of the reverse dies were produced from the same hub that produced V. 76B would have to admit that the hub underwent several extensive revisions, especially in the shield, since there are a number of significantly different looking shields. The fact that the reverse heads and arms of all of the varieties are essentially the same could be consistent with a common hub requiring massive revisions to the shields, but that would lead us down the philosophical rabbit hole of deciding exactly how much change needs to be made to a hub for it to be

considered unique. We choose not to debate this but again, when one looks at the different shields, it's pretty clear to us that multiple hubs were used.

It remains to ask why these Vermont coppers were made with the British Union Jack. It cannot be as a sop to Tory sympathizers or the expatriates who had fled north to Canada, as Vermont was anxious to join the other thirteen states. Nor can it be a simple mistake, as a total of 14 known dies were made. Most likely, Atlee, the maker of these Vermont coppers, by using the familiar British insignia in their shields, was trying to make the Vermont coinage as familiar to the populace as possible for them to be widely accepted into commerce, just like he did with his bogus halfpence. After all, there was a great amount of regal and phony British halfpence in circulation, and the people were very familiar with these coins and their design.

We believe that something needs to be said about Newman's term *punch-interlocked*. Most current researchers would refer to a piece of steel with a raised image encompassing the entire design except letters, numerals, punctuations, and ornamentations as a hub making it clear that it is different from a letter, numeral, punctuation, or ornamental punch. However, it should be stated that some early Connecticut (1786) hubs did contain letters and numerals and these hubs are thus referred to as complex hubs.[9] However, in this article, we have used the term hub to describe the tool that makes a central device in a die. Clearly, Atlee made many hubs for his Vermont coinage, his imitation and counterfeit British halfpence, and other coins. It is obvious that Atlee brought his hubs and dies for the V. 9-76B (V. 9 was used at Machin's Mills to produce the mule V. 9-87NY) with him when he moved from the Brewery Mint in New York City to Newburgh, New York, in the spring of 1787. It is not known, however, if master hubs were used by Atlee or others in pre-federal America, as a smoking gun has never been found. But to save time, money (die steel was expensive), and to reduce the risk of loss or damage to the hubs, the production of a master hub most likely did not occur. Additionally, a master hub, used to sink a new matrix, would require two additional steps in getting to a working die. Thus, the production of incused and negative matrices, from which many working hubs (positive and in relief) could be raised, was probably the method employed in early pre-federal America including at Machin's Mills and the Connecticut mints.[10] Interestingly, this is also the procedure used by Robert Scot, first Engraver at the United States Mint.[11]

So back to the question of how did a researcher as careful and accurate as Newman misinterpret these observations? He certainly didn't have access to the technology we have today but looking at the punch-interlocked Vermont varieties and the V. 9-76B imitation British halfpenny side by side, their differences are still obvious without the overlay. While the designs are certainly related to some extent, that does not mean the different dies were sunk from the same hubs. We believe that the most likely explanation is that his report very nicely fit the story of why the Union Jack is found within the shield of the Vermont coppers, but wishful thinking led him to conclusions not supported by the evidence. That said, if it took 65 years and a new technology to correct the record, it's hard to find much fault with his research.

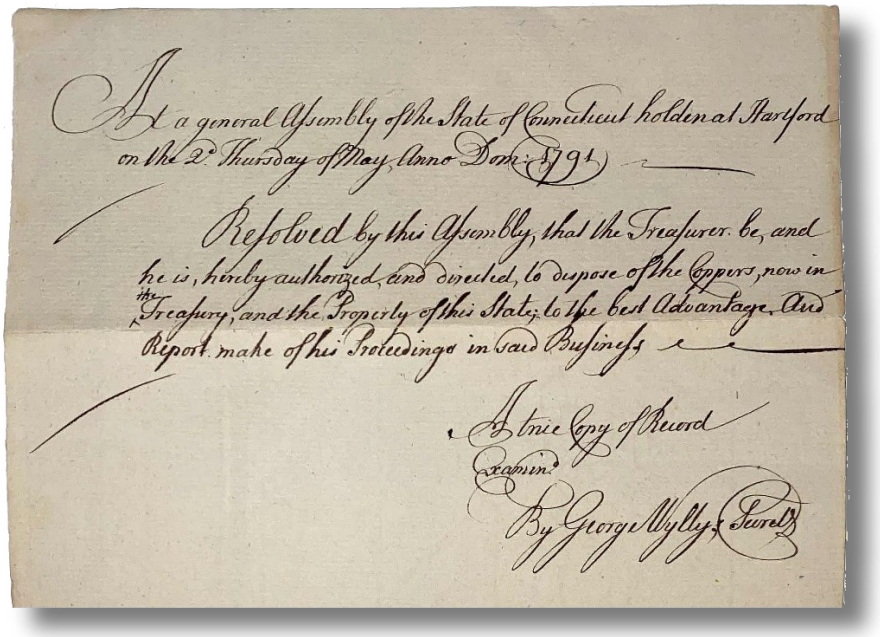
We would like to thank Julia Casey, Mike Packard, Gary Trudgen, and Mark Vitunic for their helpful comments and suggestions.

[9] Rosen, James, "From Cannon to Coin: Pre-Federal Coinage Production" *The C4 Newsletter,* Vol. 29, No. 2, pp. 19-42, Summer 2021.
[10] Ibid.
[11] Finkelstein, David, "Robert Scot's Three-Step Die Making Process. Part One." *Penny-Wise* **LI**, pp. 68-75, 2017.

WAS THE 1792 DOOLITTLE BELL CAST FROM CONNECTICUT COPPERS?

(Julia Casey)

On July 25, 1791, the Connecticut Treasury Office documented the sale of what was the last of their inventory of state authorized copper coins from the New Haven mint. The disposal of the coppers was accomplished through two legislative acts. The first in December 1790, set a price of "two shillings in said Notes or Securities per Pound Weight for said Coppers." When this rate apparently did not reflect the market demand because the price was too high, another resolution was passed in May 1791. The last of the State-owned, presumably uncirculated, Connecticut coppers, were sold off under this second act, which allowed the Treasurer to "dispose of the Coppers now in the Treasury and the Property of this State to the best Advantage…" (Figure 1.)


At a general Assembly of the State of Connecticut holden at Hartford on the 2d Thursday of May, Anno Dom: 1791

Resolved by this Assembly, that the Treasurer be, and he is, hereby authorized, and directed, to dispose of the Coppers, now in the Treasury, and the Property of this State, to the best Advantage. And Report make of his Proceedings in said Business

A true Copy of Record
examin.
By George Wyllys Secret.

Figure 1. This handwritten document is indicated to be "A true Copy of Record" for the May 2, 1791, resolution of the Connecticut Assembly. This document was discovered by Jim Myers and was recently described in an article written by Craig Sholley for the *E-Sylum*.[1]

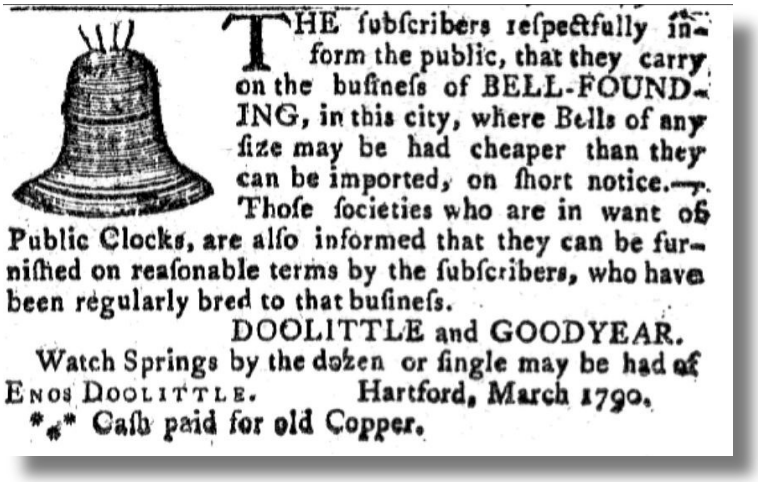
Over eight hundred pounds in weight of "coppers" were sold to "E. Doolittle" for £37.5.11.[2] "E. Doolittle" was undoubtedly the Hartford bell-founder, Enos Doolittle (1751–1806), who advertised in the local newspapers of the time, not only to market his bell foundry (Figure 2), but also regarding his appeal to purchase "a large quantity of OLD COPPER, for which he will pay Cash" (Figure 3). A bell cast by Doolittle, stamped with the relevant date of 1792, still exists today and can be seen, and occasionally heard, in the cupola of the Lenox Library in Lenox, Massachusetts (Figure 4). Bell-metal is a bronze alloy of copper with a relative high percentage of tin. The Lenox Library bell weighs about 2,400 pounds[3] and it seems likely that at least some, if

[1] Craig Sholley, "Connecticut Documents on Colonial Money," *E-Sylum*, Volume 25, Number 41, October 9, 2022.

[2] Randall P. Clark, *The Identification and Classification of Connecticut Coppers (1785-1788)* (Chelsea, Michigan, C4 Publications, 2021), p. 31. The exact recorded weight of the coppers sold to Doolittle was "813 ¾ lbs… @ 11d per lb."

[3] *Berkshire Beacon*, "The Historic Bronze Bell," October 25, 2012. http://berkshirebeacon.com/news/?p=1752

not all, of the eight hundred pounds of copper coins purchased by Doolittle from the treasury in 1791 were melted into the metal alloy used to cast this bell.



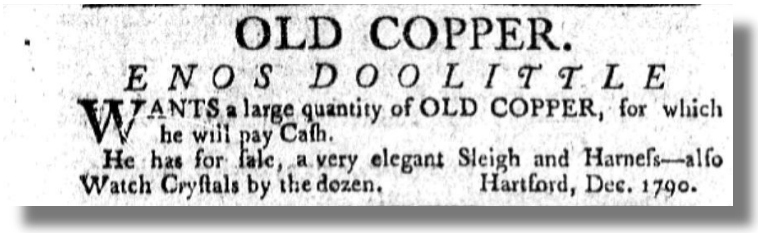
THE ſubſcribers reſpectfully inform the public, that they carry on the buſineſs of BELL-FOUNDING, in this city, where Bells of any ſize may be had cheaper than they can be imported, on ſhort notice.—Thoſe ſocieties who are in want of Public Clocks, are alſo informed that they can be furniſhed on reaſonable terms by the ſubſcribers, who have been regularly bred to that buſineſs.

DOOLITTLE and GOODYEAR.

Watch Springs by the dozen or ſingle may be had of ENOS DOOLITTLE. Hartford, March 1790.

*** Caſh paid for old Copper.

Figure 2. Advertisement made by Enos Doolittle in the March 22, 1790, *Connecticut Courant, and Weekly Intelligencer*.



OLD COPPER.

ENOS DOOLITTLE

WANTS a large quantity of OLD COPPER, for which he will pay Caſh.

He has for ſale, a very elegant Sleigh and Harneſs—alſo Watch Cryſtals by the dozen. Hartford, Dec. 1790.

Figure 3. Advertisement made by Enos Doolittle in the March 7, 1791, *Connecticut Courant, and Weekly Intelligencer*.



Figure 4. This bell, likely partially cast from melted Connecticut coppers, is in the cupola of the Lenox Library. The inscription on the bell reads: Enos Doolittle – Hartford – 1792. Image: Courtesy of Lenox Library. A video of the March 11, 2021, ringing of the bell in honor of the 254th anniversary of the first town meeting can be seen on YouTube: https://www.youtube.com/watch?v=xZ18-pJtMxA.

The town of Lenox, as the original county-seat of Berkshire County, was the location of the first courthouse, which was in use by 1791. On December 20, 1791, the Stockbridge *Western Star* published a letter to the editor, written by the pen name "A Plough Jogger,"[4] who described himself as a "homespun man, a farmer." In this letter, Mr. Plough Jogger writes that he had "heard much about the Jail and Court-house, but never saw them, until I was sued at a late court." He then prefaced his forthcoming complaint by observing that "it looks a little odd to me to see so elegant and costly a Court-house, without a bell."

What followed was an amusing narrative where Mr. Plough Jogger is forced to remain in Lenox, at the mercy of the court, over several days as he waits for his case to be called. There being no bell to announce the court session, on the one day he does not attend, his case is called and lost by his default. In his view, the blame for this was "all for want of notice when the Court opened. Therefore I say it is necessary to have a bell." Prophetically, Mr. Plough Jogger concludes, "I hope their Honours will consider this matter, and order the Clerk or Treasurer or Sheriff, or somebody, I don't care who, whose proper business is to do such things, to go to Hartford, or some other place, where they make bells, and get one…."

The 1792 Doolittle bell was probably installed at the original courthouse soon after Mr. Plough Jogger's letter to the editor. Later, in about 1815, per Amy Lafave, the Local History Librarian at the Lenox Library, a new courthouse was built, and it is thought that the bell, in true Yankee frugality, was removed to this location.[5] This former courthouse building is now the Lenox Library. If one gazes at the rooftop cupola of 18 Main Street in Lenox, Massachusetts, the 1792 Enos Doolittle bell remains there to this day, as further proof of the adage that if you look hard enough you can find connections to numismatics just about everywhere.





[4] The name of "Plough Jogger" may have its roots in a pen name used by the Founding Father, John Adams, during the mid-1760s Stamp Act protests. Adams wrote letters to newspapers under the invented name of Humphrey Ploughjogger, taking on the persona of an unsophisticated farmer with an innate shrewdness. The pen name "Plough Jogger" was also employed circa 1786 during Shays Rebellion, by another, or perhaps the same, farmer in western Massachusetts who wrote about the lack of a bell in the Lenox courthouse. Plough Jogger is often quoted in histories of Shays Rebellion as perfectly encapsulating the thoughts of the aggrieved farmers.

[5] By email to the author, October 11, 2022.

MARQUIS DE LAFAYETTE AMERICAN TOUR MEDALLIONS IN COPPER, TIN, AND GLASS

(Roger A. Moore, MD, and Walter B. Moore, MD)

Lafayette and the War of Independence

One of the most beloved generals from America's War of Independence was "Marie-Joseph-Paul-Yves-Roch-Gilbert du Motier, Marquis de Lafayette," or more universally known in America as "Lafayette." (Figure 1) He was born in France at the Chateau de Chavagniac in the province of Auvergne, on September 6, 1757, and died in Paris on May 20, 1834. The likelihood of a French aristocrat becoming an American hero seems unlikely since less than a decade and a half had passed since the French had lost the bitter seven-year-long French & Indian War against the colonists.[1] However, Lafayette was up to the task of winning over the hearts of the colonists with his enthusiasm for liberty and unbridled revolutionary spirit. He had watched the American colonists uniting during his teenage years in their fight for freedom and he became determined to help in these efforts. In addition, part of his teenage eagerness to be involved in the American Revolution was his desire to oppose the British for causing the death of his father during the seven-year war. Another cause for Lafayette's decision to help the Americans occurred when news finally reached him of the colonists' first battles for independence at Lexington and Concord on April 19, 1775. In August 1775, Lafayette met Charles François, the Count de Broglie, and the commander of the French Army of the East. Through this association, Lafayette was invited to a dinner whose honoree was Prince William Henry, Duke of Gloucester, and the younger brother of King George III. The Duke was angry at his brother for criticizing his choice of a wife and used this dinner as a way to vent his rage by openly criticizing the King's treatment of the American colonies and praising the American colonies in their fight for freedom.[2] After hearing the Duke's speech, Lafayette was deeply touched by America's desire for freedom from British rule. His memoirs indicate that it was during this dinner that his convictions concerning joining the American colonists' rebellion solidified. He stated in his memoirs, "My heart was enlisted, and I thought only of joining my colors to those of the revolutionaries."

His next step was to seek out a plan for joining the American Continental Army and this led to a meeting with Silas Deane in Paris, who was in France recruiting help for America's side in the revolution. Deane evidently promised Lafayette a commission as a major-general in the Continental Army, if he were to enlist. In July 1776, Benjamin Franklin was also in Paris and painted a desperate, though accurate, picture of how the Americans were faring in the Revolution. This only seemed to increase Lafayette's resolve to lend himself to the colonists' cause in their War of Independence. He stated, "Hitherto, I have only cherished your cause; I now go to serve it personally."[3] Defying orders from France's King Louis XVI who had banned Frenchmen from joining the American conflict due to his fear that it would lead his country into another War with Britain, Lafayette embarked for America at his own expense and arrived in America on August 15, 1777.

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[1] The French & Indian War in North America was a small part of a much wider world war between France and England with their associated allies. The War was won by the British giving them dominance over the seas, as well as in many nations across the globe. The signing of the Treaty of Paris on February 10, 1763 signaled the end of the war.

[2] Christopher Klein, "Ten Things You May Not Know About the Marquis de Lafayette," Available online at: https://www.history.com/.amp/news/10-things-you-may-not-know-about-the-marquis-de-lafayette

[3] Marquis de Lafayette, Memoirs of General Lafayette with an Account of his Visit to America, and of his Reception by the People of the United States; from his Arrival, August 15th, to the Celebration at Yorktown, October 19th, 1824, p. 9. Available online at: https://www.gutenberg.org/files/7449/7449-h/7449h.htm



Figure 1 – Chromolithograph of Marquis de Lafayette in military uniform by P. S. Duval, 1851.[4]
(Courtesy of the Library of Congress)

On arrival in America Lafayette sought out General George Washington and the Continental Army located at Valley Forge, while the British Army at that time was occupying Philadelphia. On meeting Washington in person an immediate rapport between the two developed which has been described as a father-son relationship. Though Washington knew nothing about the position in the Continental Army promised to Lafayette and the fact that Lafayette was only nineteen years old at their meeting, Washington was overcome by the ardor and enthusiasm shown by Lafayette and bestowed upon him the rank of major-general.

The first major battle to occur following their meeting was the Battle of Brandywine, Pennsylvania, on September 11, 1777. Lafayette begged Washington to join the battle, but since Lafayette was untested Washington was loathe to allow him to go. Meanwhile, the battle was not going well for the Continental Army. Due to his constant pestering Washington finally conceded and allowed Lafayette to join the battle. As Lafayette rode his horse into the fray, he noted many of the Americans were retreating due to the lack of the

[4] Available online from the digital files in the Library of Congress at: https://www.loc.gov/resource/pga.03677/

commanders' coordination and communication with the troops. Lafayette stopped them in their retreat and led them back into battle. Eventually the Continental Army did retreat, and Lafayette was shot in the leg; but the retreat was organized rather than a rout. Lafayette had proven to Washington both his skill as a leader and his valor as a soldier.

Though the purpose of this short article is not an in-depth dive into Lafayette's heroic adventures during the rest of the War of Independence, it is unquestioned that his aid was invaluable to America both on the battlefield, especially in the final battle of the War in Yorktown where the British army was vanquished, and on the political front. Without France's help with both troops and supplies, it is doubtful that the American Revolution would have succeeded. Lafayette's political skills were shown when he joined Benjamin Franklin in France in 1779 in order to seek the French king's help.[5] He and Franklin were able to convince a doubtful King Louis XVI of the importance and value of a more overt show of support for America's plea for freedom, and they were successful in this important objective!

Lafayette's Speaking Tour

In August of 1824, at the age of sixty-seven Lafayette returned to America for a speaking tour that would take him to twenty-four states. It was his way of saying farewell to the nation he had been instrumental in helping to gain independence. Many of his generation that had fought with him had passed and this tour served as his own good-bye. In each state he visited he was greeted with celebrations and joy. Perhaps no state was more welcoming than Massachusetts where in Boston during his August 24-31, 1824, visit he was paraded in a coach drawn by white horses along streets lined by thousands of adoring people. Souvenirs abounded including ribbons, and lamb-skin gloves with Lafayette's image stamped on them. Similarly, all sorts of other objects also were emblazoned with Lafayette's portrait. These included plates, platters, coffee pots, flasks, quilts, fans, pins, medals, medallions, badges, and engravings. Many of these items are still in existence.

Three Medallions

One such item sold or gifted during the tour was a portrait of "General Lafayette" minted on a copper, bronze, or white metal medallion. An example of a copper medallion[6] is shown in Figure 2 which on the obverse has Lafayette's portrait facing right and the legend "GENERAL LAFAYETTE" in the periphery. Below Lafayette's shoulder is an abbreviation of the person who produced the medallion - "CAUNOIS FRENCH," (Figure 3) and the date 1824 is placed in tiny numerals in the lower curve of the bust's shoulder. The reverse of the medallion has a seven-line inscription, "THE DEFENDER OF AMERICAN AND FRENCH LIBERTY. 1777-1824. BORN IN CHAVANIAC, THE 6 SEPTEMBER 1757." Two oak tree branches with leaves encircle the inscription and are joined at the bottom with a ribbon. (Figure 4)

Some of these medallions can be found with a hole drilled over Lafayette's head through which a ribbon could be threaded to make a necklace. The full name of the medallion's maker was François Augustin Caunois, and the medallion was made in France for sale/distribution during Lafayette's 1824 American tour.

[5] On Lafayette's return to France he was initially placed on house arrest for eight days due to his having ignored King Louis XVI's ban on traveling to America, but this imprisonment was mostly for show. Soon after the eight-day imprisonment, Lafayette and the King were actively socializing together.

[6] This copper medal was sold on eBay as being made of bronze with the statement that copper medals were scarcer than the bronze. However, X-ray fluorescence was performed on the medal which showed the metal content was 99.25% copper. This is another important lesson that the coloration of a coin or medal is a poor indicator of its metal composition.

Caunois was a French sculptor and medalist whose works presently grace many museums of art.[7] The medallion has a diameter of 46.6mm, a thickness of 4mm, and a weight of 742.9 grains.



Figure 2 – Copper medallion from Lafayette's 1824 American tour. (RAM's reference collection)

[7] A medallion is among the holdings of the Metropolitan Museum of Art – see example at: https://www.metmuseum.org/art/collection/search/4950, the National Gallery of Art – see example at: https://www.nga.gov/collection/artist-info.50236.html, and the Mount Vernon Museum – see example at: https://emuseum.mountvernon.org/people/94/francoisaugustin-caunois.



Figure 3 – Close–up of the maker's name on the copper Lafayette medallion.



Figure 4 – Reverse of the copper Lafayette medallion. (RAM's reference collection)

An example of a similar medallion in "white metal," and proven to be primarily tin, is shown in Figures 5 and 6.[8] The die to make the obverse of this tin medallion has the same central design as that used for the copper example but differs from it with the placement in tiny lettering within the lower shoulder curve - "HALLIDAY. T." Additionally, the lettering of the legend "GENERAL LAFAYETTE" has a slightly different

[8] X-ray fluorescence of this "white metal" medallion shows the metal content, at least on its surface, is 97.13% tin with a few other trace elements.

position and "CAUNOIS FRENCH" is entirely missing. The die used for the reverse is also different and includes the wording, "IN YOUTH, THE ARDENT AND INTREPID CHAMPION; IN AGE, THE ENLIGHTENED AND VENERABLE DEFENDER; OF THE CIVIL & RELIGIOUS FREEDOM OF HIS COUNTRY AND OF MANKIND. BORN SEP. 6. 1757." The wording is completely encircled by a wreath of oak-leafed branches. The engraver of the portrait of Lafayette used on the tin medallion was Thomas Halliday, a British engraver who was a member of the Royal Birmingham Society of Artists. The tin medallion has a diameter of 42.9mm, a thickness of 4mm, and a weight of 581.3 grains.



Figure 5 – Obverse of tin medallion from Lafayette's 1824 American tour. (RAM's collection)



Figure 6 - Reverse of tin medallion from Lafayette's 1824 American tour.

Another of the tour's mementoes was a glass medallion pressed into "flint glass" as shown in Figure 7. There are presently only three of these artifacts known, though others may still exist in private holdings.[9] All three known glass medallions have a small 0.3-centimeter hole over Lafayette's head and the medallion was most likely meant to be worn as a necklace or used as a wall hanging decoration. The medallion in Figure 7 has a diameter of 64.7mm, a thickness of 7.7mm, and a weight of 885.5 grains. Though this glass medallion has a much larger diameter and thickness than the previously mentioned medallions, the actual size of the designs pressed into the glass are very similar. Similar to the tin medallion, the glass lacks the maker's name under the shoulder of Lafayette. Whether this glass medallion was made in France or was produced by another unknown American or British source is not evident, though the three are obviously related in their central

[9] One of the three is held at the Corning Glass museum described as a "Translucent white glass with slight iridized sheen; pressed. Circular medallion showing portrait of man facing left flanked by raised text *General* and *Lafayette*. Raised rope-like band around outer edge. 0.3 cm hole drilled at top." The second and third medallion are held by the two authors. Walter Moore is a specialized collector of flint glass, who gifted one to Roger Moore.

design from Thomas Halliday despite the lack of Halliday's name below the shoulder on either the copper or the glass examples. The other key difference between the glass and metal medallions is the glass medallion is uniface.



Figure 7 - Flint glass medallion with the portrait of "General Lafayette." (RAM's reference collection)

Of interest, the manufacture of flint glass began in the 1820s in both America and England after it was discovered that glass made by mixing powdered flint with silicon dioxide produced a more highly refractive, crystalline glass that was prized for its brilliance and luminosity. Soon after this discovery it was found that using lead instead of flint would produce even greater transparency and resulted in highly valued crystalline glassware. Despite lead being used in its production, "flint glass" remained attached to the name for this glass due to its earlier usage. Modern "flint glass" is made using other metals in combination with silicon to produce glass with an equal level of brilliance while being less toxic.[10]

[10] Titanium dioxide or zirconium oxide are now used as a substitute for lead. See online: https://escooptics.com/pages/flint-glass

Other Lafayette Artifacts

As indicated earlier many other items having Lafayette's image on them were either sold or gifted during his 1824-5 tour. An exhaustive evaluation of the wide range of these items is beyond the scope of this article. However, two items with images on them similar to Lafayette's portrait on the two medallions are shown in Figures 8 and 9. Both are sulfides, otherwise known as Cameo incrustations.[11] Figure 8 is an ornate glass wall hanging and many of the prominent world figures during the early nineteenth century were immortalized with cameo sulfide wall hangings like this example of Lafayette. They were produced primarily in continental glass factories but Pittsburgh and Philadelphia glass manufacturers were also involved in producing them. The Lafayette wall hanging measures 86.6mm from the tip of the top ray to the tip of the bottom ray. Of interest the inner circle around Lafayette's image is 44.8mm in diameter.



Figure 8 – Lafayette glass wall hanging
(WBM's reference collection)



Figure 9 – Lafayette glass doorknob
Portrait dimensions 2X of other items
(WBM's reference collection)

Figure 9 is a doorknob also containing a large Cameo sulfide image of Lafayette in flint glass but with a much larger Lafayette portrait than in the other memorabilia.

Conclusion

Though the three medallions and other items are not strictly colonial numismatic artifacts since they were produced in 1824 or later, they are representative of the honor America bestowed on one of its most important figures in America's War of Independence.

[11] Sulfides were usually white clay figures, frequently portraits of famous individuals, which became very popular in the early 1800s in England and France. The actual sulfide was usually made from opaque white clay which was then encased in clear glass paste. The two sulfides shown in this article used flint glass as the encasing glass.

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WHERE DID ALL THE STATE COPPERS GO (… AGAIN)?

(Mark R. Vitunic)

Survival estimates for 1785-1788 State coppers are often opined in prior references at being close to 1-2%.[1,2] These estimates are just that – estimates. They are calculated based on *other* estimates: of the number minted, which is unknown but, in some cases, suggested via legislative documents and/or mint records, and of the quantity of surviving examples seen in collections and in the marketplace today. Whether the real number is 1%, or 2%, or even 5%, it is extraordinary. Said another way, these estimates suggest that 95 to 99% of all State coppers ever struck are no longer in existence. Where did they all go? Certainly many were "lost in the ground", later to be found by modern-day metal detectorists, which is still happening. But while hundreds, or thousands, or perhaps even ten-thousand cumulatively may be unearthed, this will never represent more than a single-digit percent of the ones that were made. People simply don't carelessly lose more than 90% of a coin's entire production. Short of losing it in the ground, or in the ocean, it is hard to make a coin disappear - it doesn't wear away to dust in circulation. The only explanation is mass meltings.

Silver and gold, unlike copper, have a long history of documented mass meltings. For example, it is estimated that of all the gold coins minted by the U.S. Mint from 1795-1933, only about 7% are still in existence, the biggest culprit being official U.S. government meltings, and for these, official records exist.[3] There have been a handful of recent C4N articles[4,5] describing various periods of copper meltings, commencing with the Copper Panic of 1789 and continuing through elimination of the large cent in 1857 and into the Civil War. But these meltings are scant on details and quantities are necessarily speculative. While undocumented meltings by private entities certainly occurred as well, the biggest post-Copper Panic culprit was again most likely the early U.S. Mint.

In the earliest days of the U.S. Mint, it is well documented that the Mint's primary source of copper was copper blanks, or copper sheets, purchased from private firms in England. On two occasions, in 1795 and in 1796, the Mint also purchased "surplus" tokens from the firm of Talbot, Allum & Lee, representing between 140,000 and 150,000 of those coppers.[6] But there is also evidence of the U.S. Mint running ads to purchase copper from the public, an example of which is given in Figure 1. This request for "old copper" may have been satisfied from recycling barrel rings, bells, cannons, old ship hardware and cladding, and yes, worn coppers.


The Highest Price will be given for
OLD COPPER,
At the MINT, in north Seventh Street, No. 29.
Sept. 3, 1792. dtf.

Figure 1. Ad run in the Aurora General Advertiser (Philadelphia, Pennsylvania), Mon. Sept. 3, 1792.

This ad ran from Sept. 1, 1792, through the end of January 1793.[7]

[1] Siboni, Howes, Ish, New Jersey State Coppers, ANS/C4, 2013, pp. 48-54 estimate a 1% survival on a mintage of 3 million coins for New Jersey coppers.
[2] Randy Clark in an email dated 10/28/22 estimated a 1.5% survival on a mintage of 4 million coins for Connecticut coppers.
[3] *The Comprehensive Catalog and Encyclopedia of U.S. Coins*, Coin World/Amos Press, 1995, p. 247.
[4] Sholley, Craig, "The Mass Melting of Early Copper Coinage, Part II," *The C4 Newsletter*, Spring 2022, pp. 14-21.
[5] Eckberg, Bill, "Why are Colonial Coins so Common?" *The C4 Newsletter*, Fall 2021, pp.11-12.
[6] Bowers, Q. David, Whitman Encyclopedia of Colonial and Early American Coins, 2nd ed., 2020, p. 252.
[7] Thanks to Ray Williams and Julia Casey for help in locating this ad.

How many of the State coppers *could* have been destroyed by the U.S. Mint in its earliest days? Presented in Table 1 are the mintages for all of the coin denominations, broken down by metal composition (copper, silver and gold) minted by the U.S. Mint in its first 20 years of operation, from 1793 up until the War of 1812. Also included is a year-by-year calculation of the amount of copper, expressed in grains, required to support this mintage, again broken down by composition, and in bold, the "state copper equivalents", normalized to a coin of 110 grains.[8]

Understanding claims about very big or very small numbers is often facilitated by looking at the extremes. For example, if *all* of the copper used by the U.S. Mint for coinage from 1793-1812 had come from melting State coppers, it would represent over 40 million coins. Clearly that is not the case, but if a mere 1% had come from this source it would represent over 400,000 coins. Could the real number be several percent? While the mint would have preferred pure copper sheets or ready-made blanks for the minting of large cents and half cents, it is likely they were less particular on the copper needed for alloying with silver and gold. Again looking at the extremes, if *all* of the copper needed for just alloying had come from melting State coppers, this would represent nearly 2.7 million coins. If only 10% had come from this source it would represent nearly 270,000 coins. Such calculations, though purely speculative, do help us bracket what is reasonable to expect.

In the article by Julia Casey appearing elsewhere in this issue, we learn of a circa-1791 purchase of 800 pounds of Connecticut coppers, presumably melted for the Doolittle bell. Again assuming a per-coin weight of 110 grains, this equates to 51,000 coppers! How many other bells were cast in this time period and where did they get their copper?

Based on all of the above, between the U.S. Mint and private entities it is likely massive numbers, if not the vast majority, of State coppers were collectively melted as early as the 1790s.

Fast-forwarding 60+ years, we learned from the Eckberg article cited in Footnote 5, that post-1857, Messrs. Dickeson, Maris, Mickley, and others were given access to the coins brought into the U.S. Mint for melting and recoinage, presumably to cherry pick coins "considered worthy of preservation". But which coins would that be? Would it include every single "colonial"? Did they rescue every Vermont Britannia and New Jersey Camel Head that they encountered? Or were they more looking for Backward C's and Date Under Plow Beams? The mention that they were looking for "rare" pieces, coupled with the remark that the quantity they were looking through was in the "thousands" (not millions) suggests that the vast majority of State coppers were probably long since melted many decades prior.

Thanks to Jim Rosen for constructive comments in drafting this article.

[8] Admittedly, the 110-grain weight is arbitrary, but while full-weight Massachusetts coppers tipped the scales at 157.5grains, most of the later circulating coppers were much lighter. Any coins turned in for melting were probably more on the lightweight/worn/clipped/holed side of the spectrum.

Table 1: U.S. Mint Copper Usage 1793-1812

	1793	1794	1795	1796	1797	1798	1799	1800	1801	1802
COPPER (PURE)										
1/2 cent @104 grains	35,334	81,600								
1/2 cent @84 grains			139,690	1,390	127,840	0	0	202,908	0	20,266
lg. cent @208 grains	110,512	918,521								
lg. cent @168 grains			538,500	473,200	897,510	1,841,745	0	2,822,175	1,362,837	3,435,100
total copper (grains)	26,661,232	199,538,768	102,201,960	79,614,360	161,520,240	309,413,160	0	491,169,672	228,956,616	578,799,144
equivalent # of coins @110 grains	**242,375**	**1,813,989**	**929,109**	**723,767**	**1,468,366**	**2,812,847**	**0**	**4,465,179**	**2,081,424**	**5,261,810**
SILVER + GOLD (ALLOYS)										
1/2 dime @20.8 grains, 0.1076 Cu			86,416	10,230	44,527	0	0	40,000	27,760	3,060
dime @41.6 grains, 0.1076 Cu				22,135	25,261	27,550	0	21,760	34,640	10,975
quarter @104 grains, 0.1076 Cu				6,146	0	0	0	0	0	0
1/2 dollar @208 grains, 0.1076 Cu		23,464	299,680	0	3,918	0	0	0	30,289	29,890
dollar @416 grains, 0.1000 Cu		1,758	160,295							
dollar @416 grains, 0.1076 Cu			42,738	79,920	7,776	327,536	423,515	220,920	54,454	41,650
$2.5 gold @67.5 grains, 0.04165 Cu				1,395	427	1,094	0	0	0	3,035
$5 gold @135 grains, 0.04165 Cu			8,707	6,196	3,609	24,867	7,451	37,628	0	53,176
$10 gold @270 grains, 0.04165 Cu			5,583	4,146	14,555	1,742	37,449	5,999	44,344	0
total copper (grains)		598,276	15,593,518	3,853,483	833,653	14,946,840	19,420,237	10,354,692	3,831,194	2,896,785
equivalent # of coins @110 grains		**5,439**	**141,759**	**35,032**	**7,579**	**135,880**	**176,548**	**94,134**	**34,829**	**26,334**
equiv. # coins for <u>all</u> denominations	**242,375**	**1,819,428**	**1,070,868**	**758,799**	**1,475,944**	**2,948,727**	**176,548**	**4,559,312**	**2,116,253**	**5,288,145**

	1803	1804	1805	1806	1807	1808	1809	1810	1811	1812
COPPER (PURE)										
1/2 cent @104 grains										
1/2 cent @84 grains	92,000	1,055,312	814,464	356,000	476,000	400,000	1,154,572	215,000	63,140	0
lg. cent @208 grains										
lg. cent @168 grains	3,131,691	96,500	941,116	348,000	829,221	1,007,000	222,867	1,458,500	218,025	1,075,500
total copper (grains)	533,852,088	104,858,208	226,522,464	88,368,000	179,293,128	202,776,000	134,425,704	263,088,000	41,931,960	180,684,000
equivalent # of coins @110 grains	**4,853,201**	**953,256**	**2,059,295**	**803,345**	**1,629,938**	**1,843,418**	**1,222,052**	**2,391,709**	**381,200**	**1,642,582**
SILVER + GOLD (ALLOYS)										
1/2 dime @20.8 grains, 0.1076 Cu	37,850	0	15,600	0	0	0	0	0	0	0
dime @41.6 grains, 0.1076 Cu	33,040	8,265	120,780	0	165,000	0	51,065	0	65,180	0
quarter @104 grains, 0.1076 Cu	0	6,738	121,394	206,124	220,643	0	0	0	0	0
1/2 dollar @208 grains, 0.1076 Cu	188,234	0	211,722	839,576	1,051,576	1,368,600	1,405,810	1,276,276	1,203,644	1,628,059
dollar @416 grains, 0.1000 Cu										
dollar @416 grains, 0.1076 Cu	85,634	0	0	0	0	0	0	0	0	0
$2.5 gold @67.5 grains, 0.04165 Cu	0	3,327	1,781	1,616	6,812	2,710	0	0	0	0
$5 gold @135 grains, 0.04165 Cu	33,506	30,475	33,183	64,093	84,093	55,578	33,875	100,287	99,581	58,087
$10 gold @270 grains, 0.04165 Cu	15,017	3,757	0	0	0	0	0	0	0	0
total copper (grains)	8,635,816	335,352	6,864,087	21,461,915	27,234,747	30,950,483	31,882,198	29,127,967	27,790,191	36,763,872
equivalent # of coins @110 grains	**78,507**	**3,049**	**62,401**	**195,108**	**247,589**	**281,368**	**289,838**	**264,800**	**252,638**	**334,217**
equiv. # coins for <u>all</u> denominations	**4,931,708**	**956,305**	**2,121,696**	**998,454**	**1,877,526**	**2,124,786**	**1,511,890**	**2,656,509**	**633,838**	**1,976,799**

Notes:
• 20-year total equivalent # of 110-grain coins needed for copper mintages: **37,578,861**
• 20-year total equivalent # of 110-grain coins needed for gold/silver alloying: **2,667,048**
• 20-year total equivalent # of 110-grain coins needed for <u>all</u> denominations: **40,245,909**
• All mintage figures taken from the 2021 Red Book. Patterns of 1792 are not included.
• Mintage split by weight for cents and half cents of 1795 due to the legal weight reduction is not known (table conservatively assumes all were lighter weight).
• Gold coins were alloyed with copper and silver. The copper content was between 4.165% and 8.33% (table conservatively uses the lowest number).
• Some coins had dates other than the mintage year indicated (this does not change the aggregate totals).

A BRIEF LOOK AT AN UNUSUAL SPANISH CATALOG

(Marcus Mayhugh)

On November 17, 2022, Auero and Calico auctioned the very unusual Balsach Pieg collection of countermarked coins struck on Spanish coins. Many of the pieces were struck on coins that circulated in colonial America and the West Indies. The catalog contained many coins that had been counterstamped with fake marks and the cataloguers regularly pointed this out, although it is possible a few pieces they thought were genuine were fake and *vice versa*. At any rate, this is a very interesting and specialized sale.

The sale began with Spanish provincial coins that bore various stamps and included a couple of early pieces of Santo Domingo, one of which bore the rarer "S" stamp for circulation in Jamaica. It realized 320 Euros against an estimate of 50 euros.

The next group of lots comprised a good selection of countermarked Spanish shipwreck coins from the Spanish vessel, *Jesus Maria de la Limpia Concepcion*, known to collectors simply as *La Capitana* because it was the flagship of the fleet. This shipwreck was an important discovery because it contained coins bearing special devaluation counterstamps resulting from the Potosi mint scandal, little of which was known until its salvage.

The sale contained 47 coins from this wreck, every one of which was plated, pretty much making the catalog a must for collectors of this type of material. I believe most of this material has been off the market for many years, as I didn't find any of these pieces in Ponterio's 1999 sale of the *La Capitana* or in Robert.Mastalir Divisek's excellent works on the subject (although it was a very quick search.)

The prices for these rare, countermarked coins, in my opinion, were very soft compared to the same type of material offered by Daniel Frank Sedwick's sales. The most any of the lots realized was 550 euros, the euro being roughly equal to, or slightly less than the dollar, for the first time in a long time. This price was achieved by two pieces, a rare, crowned G countermark on an undated Potosi 8 reales, and a 1749 4 reales coin with a clear Zambrano assayer's mark. The 4 reale coins are much rarer than the 8 reale pieces and the "Z" assayer mark is one of the rarest of the assayers. Many other coins were very reasonably priced, and for the studious bidders there were several pieces listed as dateless when, in fact they did have a date. Many of the coins carried very bold countermarks. I believe this section of the sale was a boon for shipwreck collectors.

The sale moved on to miscellaneous counterstamps, the most interesting of which was a bad attempt at a Guatemalan counterstamp on a 1733 Mexican klippe, at 600 euros, and another coin, a lion counterstamp, on a 1772 inverted assayer of a Charles the III 8 reales, at 500 euros. Then, the auction moved on to a large section of chopmarked coins, *Resellos Orientales,* mostly of portrait type 8 reales. This portion contained well over a hundred chopmarked coins of various types.

The final section of the sale composed mainly of an impressive segment of world countermarks, stamped on Spanish coins...*Monedas Estranjeras*, foreign coins. Most of these are New World coins with a very strong population of West Indies coins - 222 lots in total. Among these were some interesting small groups such as a small lot of US merchant stamps on Spanish 2 reales. A Wood’s Minstrel [Show] token sold for 850

euros. There were several Dutch Curacao stamps on cut reales. There was also a nice grouping of Cuban counterstamps on pistareens (19) - Cuba being the place pistareens went to die.

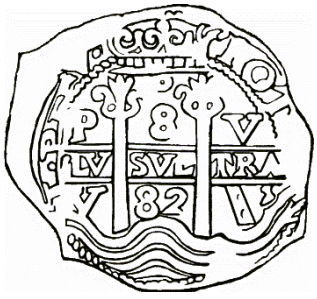
The catalog included rather exotic selections of Bank of England counterstamps (7) as well as tokens of the Industrial Revolution marked on 8 reales coins (13 with genuine and false stamps.) Prices on the Bank of England coins appeared soft. One coin with a contemporary counterfeit stamp sold for just 150 euros. In the Industrial Revolution section, a Ballindalloch Cotton Works on a 1799 Charles IV 8 reales brought 10,000 euros. Likewise, a double stamp of Paisley Dollar Society and W. Langmoir also sold for 10,000 euros.

The sale was rounded out with many various coins including some nice little groupings: Guadeloupe cut 8 reales (8) genuine and false, British Honduras (7) with genuine and false stamps, Jamaican, 4 genuine and one false GR stamp.

The star of the sale was lot 317, a Dominican 12-bit dollar, an 8 reale coin with the center cut out and the outer ring stamped on each side with a crowned "12." Nearly ten thousand of these pieces were issued, yet the treasury received almost four times that number for redemption, attesting to the extensive contemporary counterfeiting of the pieces (Pridmore, Fred, *The Coins of the British Commonwealth of Nations, Part 3, West Indies*, p.164.). In the end, **only two pieces are believed to have survived:** A contemporary counterfeit piece and a genuine issue. Pridmore owned the contemporary fake that was sold with his collection, and then on to the Rohers collection, where it eventually was sold for 7,000 British pounds. The piece presented in the Balsach Pieg collection sold for 180,000 euros.

In conclusion, the Balsach Pieg sale isn't everybody's cup of tea, yet for someone who enjoys counterstamps (private issues) and countermarks (official issues) the sale was a treasure trove. It proved to be very popular with every single piece being sold. Some real bargains were to be had, and the catalog itself is very well done with every single piece being plated. The West Indies pieces in the sale are extensive and the collectors of that type of material will avidly be seeking a copy of this catalog for their reference collection.





MORE THOUGHTS ON ENCAPSULATED COINS

(Kevin Patton)

I enjoyed Craig Sholley's article, 'Third-Party Grading: Another View' in the Fall 2022 issue of the C4 Newsletter. Encapsulating coins in plastic holders is certainly beneficial as protection – occasionally during lot viewing a 'loose coin' is a bit too loose and starts to poke out of its plastic flip holder, inviting damage or loss. I will refrain from comment regarding the accuracy of third-party grading, a subject that has been frequently discussed (criticized) in the pages of the Early American Coppers' fine quarterly *Penny-Wise,* mainly in regard to Federal large cents and half cents, which, in comparison to colonials, are easy to grade. Mr. Sholley also makes the important point that one should not take a coin's assigned grade for granted; in fact, other factors may be far more important than grade – centering, strike, planchet quality, color, etc. – and, of course, price. If most of those elements come together in an available specimen, the deciding question for me is not its grade, but rather, "Do I really like this coin? Will it be pleasing to own and examine, with no regrets?" Sometimes an otherwise acceptable coin just doesn't "have it," and I won't consider bidding on it. Of course, with very rare varieties, a coin that might better be viewed in the dark can be quite attractive.

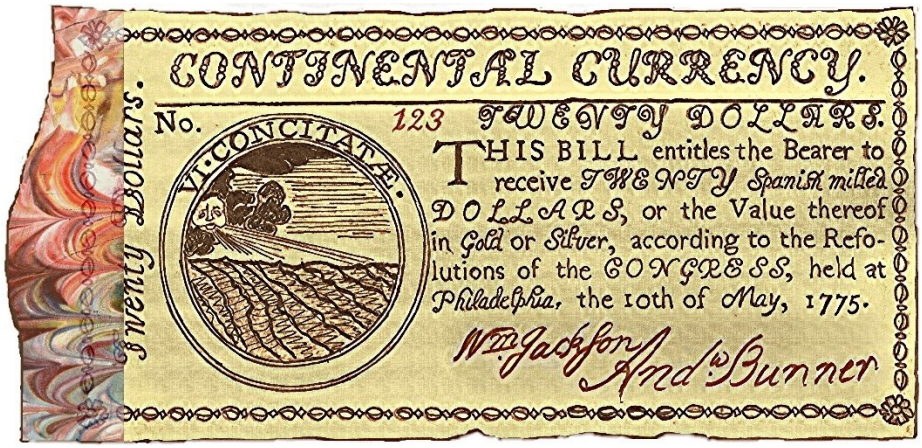
My main reason for writing is that I disagree wholeheartedly with the author's advice against cracking coins out of their TPG slabs. If your primary goal in collecting is to buy and sell, and you are really not interested in studying the minute details of the individual coins (which is a perfectly fine way to enjoy the hobby,) then keeping your coins encapsulated is appropriate. If your interests run any deeper, however, an encapsulated pre-modern era coin can be fully appreciated only if it is liberated from its slab. Photographing, measuring, and weighing the specimen add to my enjoyment and understanding of the coin; the first two activities are difficult with a slabbed coin, and weighing it is impossible. Even if you do none of those things, however, simply holding the coin while you look at it, simultaneously engaging the senses of touch and sight, changes the five-dimensional image of the coin that is created in your brain (the four natural dimensions of space and time, and the artificial fifth dimension, of cost.) Handling the coin in effect allows you to 'bond' with it, to the extent that you can bond with an inanimate object. An interesting essay on the psychological aspects of encapsulated coins ("On the deepest level, slabbing provides a defense against the transitory and precarious nature of our existence, thus against death,") was presented recently by Heinz Tschachler of Alpen-Adria University, Austria, in Volume 32 of the American Journal of Numismatics. ("When the Magic has Gone: Coin Collecting and the Senses," American Numismatic Society, New York. 2020.)

The professional grading process is also a great, although not perfect, protection against counterfeits, and suspicious coins should be discussed with the grading agency prior to removing them from their slabs. If the coin actually is counterfeit, and it fooled the grading agency, you are far more likely to detect their error if the coin is viewed in hand, rather than through plastic. And while leaving your coins in the slabs means never worrying about damaging them, if you handle and store your non-slabbed coins with a normal level of care, the chances that you will damage one of them are very low. When it comes time to sell my collection, many coins that I purchased encapsulated will likely be sold as "removed from holder," and the label from the TPG slab will be included with the coin, along with any other ephemera that originally came with it. Some of my coins will likely be re-graded and re-encapsulated, which will cost me a little, but I consider that cost to be the 'price of admission' that allows me to go behind the glass of my tiny numismatic museum and fully indulge myself in my collection.

Sometimes third-party grading (aka guessing) is accurate, other times it is completely off the mark. An extreme example is the 1788 Connecticut copper pictured here, Miller variety 16.5-H, which was graded 'VF30

Details, Corroded.' Aside from a few tiny flecks of verdigris, there is no corrosion; it is mint-state, struck on a flawed planchet using severely cracked and spalled terminal-state dies. It is also double-thick with an internal planchet lamination, features which were completely hidden by the ring of its older-style slab; it weighs 151.4 grains, despite having a diameter of only 27.3mm. The slab's 'corroded' misnomer is probably responsible for driving away interest, and it brought less than a hundred dollars in an eBay auction. In this case, cracking the coin out of its slab before offering it for sale might have been the wiser option.





A NEW JERSEY COPPER XMAS TREE BONUS

(Don Hartman)



Figure 1. New Jersey Copper Christmas Tree

On some Facebook metal detecting groups, detectorists sometimes post as Christmas nears a tree usually made from coins, buttons, and other relics they have recovered through this wonderful hobby. See Figure 1.

In December 2021 I noticed one special Christmas tree post that was made from New Jersey coppers. The coins were not exactly in great condition, but regardless I wanted to add them to the New Jersey Circulation Study.

I contacted the poster of the coins in hopes of getting better photos of all the coins and in which state and county they were recovered. I was told then they would provide the photos but at that time did tell me that all came from Hunterdon County in New Jersey.

Fast forward one year, in December 2022 I received a message from Eric Refalvy with photos of most of the coins in the original December 2021 Christmas tree posting. But again, only one side of all the coins.

Some of the coins were easily identified by variety with initially just the one side since they were of varieties with only one die known for the other side.

But, after hours of analyzing the photos and getting some additional photos of both sides, I was able to identify by variety eleven of the sixteen coins in the Christmas tree.

The bonus was discovering that two of the coins were varieties that were not previously recorded in the survey. The total now went from 84 to 86 varieties in the survey.

The one new variety is a 1787 Maris 41-c, rarity 5+ but the other new variety is a 1786 Maris 22-P. I was 100% sure of the attribution but asked for both Wayne Shelby and Ray Williams to affirm the attribution which they did.

I am not sure how many Maris 22-P are presently known, but it might be only the 7th one known. It is the first Rarity 7 in the survey, previously several 7+ and a couple rarity 8s have been recorded. See Figure 2.



Figure 2.

NOTES ON ADMIRAL RODNEY
1782 JACK'S COFFEE HOUSE TOKENS

(Frank Steimle)

I am introducing a set of tokens, 3 D and 6 D, issued by Jack's Coffee House with reverses bearing a date "12 April", the year "1782", and the name "Rodney" (see Figure 1), which I have not seen discussed before as being "colonial". The curator of the British Historical Museum (BHM) believes that these were issued to commemorate British Admiral Rodney's famous victory over a French fleet in the West Indies in 1782. This victory may have continued to interrupt the supply chain of war materials, etc. to the rebelling British North American colonies, as well as been viewed as sweet revenge for the French navy's blocking of the British navy's support for Cornwallis at Yorktown, insuring his defeat the previous year.

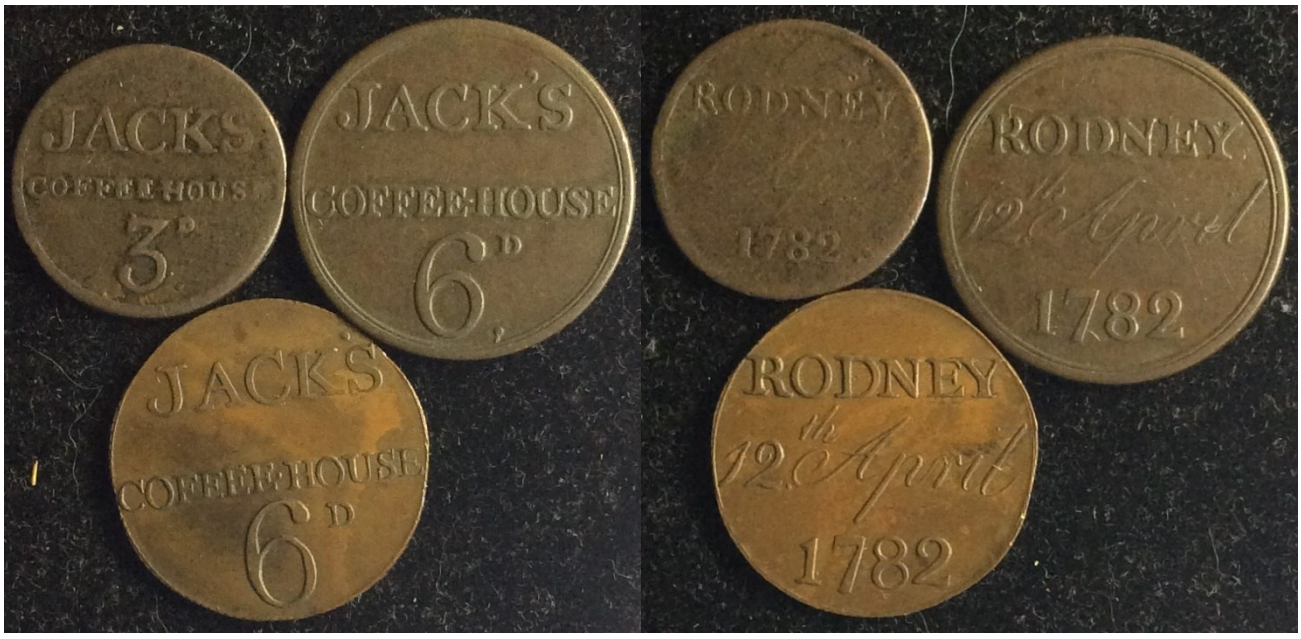


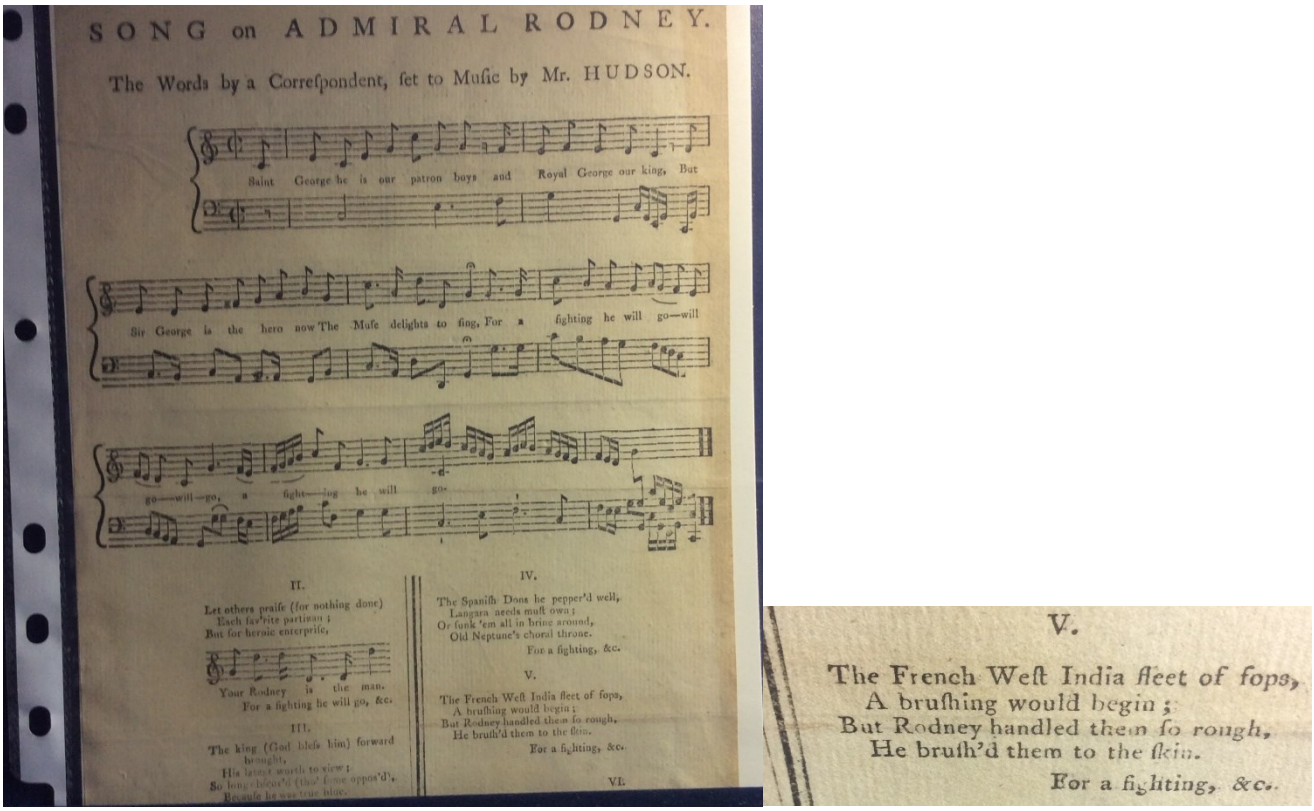
Figure 1. A complete set of 1782 Jack's Coffee House tokens (obverse/reverse) dedicated to Admiral George Rodney's naval victory over the French navy in the West Indies.

It was a significant victory for the British in addition to Rodney's 1781 looting of the rich Dutch island of St. Eustatia, a supposedly neutral port used by American privateers to get goods back to the colonies. Per the date and the event commemorated, these tokens are Revolutionary War related and should therefore be part of the medals and tokens in the Betts guide, if it were to be updated, alongside Betts #579 and #580, and alongside a few other similar but different Rodney medals found in the 2006 Ford XIV collection.

Why would a British coffeehouse issue them? British coffeehouses of the 17th-19th centuries were places where "gentlemen" would go to meet other similar people to discuss current affairs and ideas, to make contacts and deals, etc. They served more than just coffee, and usually included wine and other alcoholic drinks and some food. Jack's was one of these and was located at 33 Dean Street, SoHo London, and was reported by the BHM to be established by a John Roberts; it was a 4-story brick rowhouse on a corner and existed until at least 1906 (based on the only illustration I could find), at which time it was turned into a laundry. Fraunces

Tavern in New York City and The City Tavern in Philadelphia, as well as others, undoubtedly served the same purpose in America.

Such coffeehouses have been around in Britain since the mid-1600s, and one in particular, Lloyds, was thought to have developed into the first stock exchange. I found no information on how the tokens were used. So perhaps Jack's members were talking a lot about the victory, and the owner created them as some kind of reward? Rodney was so popular that they wrote songs about him and his victory over the French navy (see Figure 2).


SONG on ADMIRAL RODNEY.

The Words by a Correſpondent, ſet to Muſic by Mr. HUDSON.

Saint George he is our patron boys and Royal George our king, But

Sir George is the hero now The Muſe delights to ſing, For a fighting he will go—will

go—will—go, a fighting he will go.

II.

Let others praiſe (for nothing done)
Each favorite partizan;
But for heroic enterprize,

Your Rodney is the man.
For a fighting he will go, &c.

III.

The king (God bleſs him) forward brought,
His latent worth to view;
So long obſcur'd (tho' ſome oppos'd),
Becauſe he was true blue.

IV.

The Spaniſh Dons he pepper'd well,
Langara needs muſt own;
Or ſunk 'em all in brine around,
Old Neptune's choral throne.
For a fighting, &c.

V.

The French Weſt India fleet of fops,
A bruſhing would begin;
But Rodney handled them ſo rough,
He bruſh'd them to the ſkin.
For a fighting, &c.

VI.

V.

The French Weſt India fleet of fops,
A bruſhing would begin;
But Rodney handled them ſo rough,
He bruſh'd them to the ſkin.
For a fighting, &c.

Figure 2. Sheet music "Song on Admiral Rodney". Note the last chorus, V.

These tokens have been cataloged by others, e.g. Withers, Batty, Fearon, and Michener, but not Betts. The BHM has a set, but one of their 6 Ds is holed. I believe that they are at least very scarce, if not rare, as it took me more than 20 years to get a complete set after picking up a holed 3 D when I recognized the Admiral Rodney/ Revolutionary War connection. The 6 Ds come in 2 styles: with and without a period after the 6. They are rarely offered in auctions to my knowledge.

METAL DETECTING CORNER

(Matthew Virga)

[Editor's note: Commencing with this issue of C4N, we are excited to introduce a new quarterly column authored by Matt Virga which will focus on recent finds by metal detectorists relevant to colonial numismatics.]

Introduction

The journey to exploring the vast history and overall interest in early American numismatics, particularly colonials is a journey that differs greatly for most collectors. We all have a "story" of how we fell into our shared passion of colonials and each and every story is one of an intriguing and unique nature, with many parallels and overlapping experiences that fuse our passions together. For many collectors, and a few of our members, this journey began with a fascination with finding history through the hobby (or obsession) of metal detecting.



I am no exception. My personal journey and discovery of U.S Colonials started after I recovered one from the ground. It was a 1794 Talbot, Allum & Lee token found next to a goalpost in a soccer field on the North Shore of Long Island. The thought that "If they had just placed the post one foot to the right, this coin may have been lost to history" still intrigues me today. From there, I found a few more over the years, including a Ryder 13 Vermont Copper, a Maris 14-J New Jersey Copper, and a number of Connecticut Coppers. I was "hooked on history." Eventually, that passion and interest manifested itself into purchasing a colonial collection and sinking deeper into the history.

The goal of this column is to highlight and shine a small spotlight into some of the more recent significant metal detecting finds by both C4 and non-C4 members. By sharing these stories and discoveries we may come to find enhancements to written literature or speculative history of the origins of colonial coinage. We will begin this column by highlighting three diggers and their most recent relevant discoveries.

1787 Immunis Columbia, Eagle Reverse (Found in Columbus, New Jersey)



Bill Neal was metal detecting at a farm field in Columbus, New Jersey, in mid-December 2022, in an area of the field he had not previously hunted. The site had previously produced a contemporary counterfeit 1793 8-reales, many early large cents and half cents, as well as period buttons and buckles, so the stage was set for finding colonial history. On his third signal of the day, out popped this Immunis Columbia copper (small planchet), measuring 26mm in diameter. At the time, Bill did not know what he found, however he was aware that he had stumbled upon an interesting colonial copper coin.

The recovery of an Immunis Columbia in a neighboring New Jersey town (to Elizabethtown), at the very least provides validity to the consensus that these early, thick-planchet coppers circulated in the areas close to Matthias Ogden's minting operation in Elizabethtown, New Jersey. While it does not definitively prove these were products of Matthias Ogden's operation, the recovery does help support the current minting consensus and is a neat and very scarce find for a metal detectorist, with less than 200 surviving examples known today.

<u>Well-Preserved State Coinage</u> (Recovered from the Hudson Valley Region, New York)

Max Cane of the Hudson Valley Region in New York is a metal detectorist focused on recovering colonial history and finding new early-American sites lost to time. From remote foundations deep in the woods to knocking on doors in historic neighborhoods, you can follow Max's explorations all over the Northeast and see the incredible history that's told through his recovered artifacts on his blog "Field Guide to History." Max shared a few of his most "well-preserved" finds to come out of the soil for this article.

This exquisitely preserved Ryder 13 Vermont was recovered at a foundation site in 2018. It shows the typical weakness of the reverse die, although the 1787 is faintly visible, so it would have been minted towards the beginning of the production run. The coin was likely almost uncirculated when lost and shows all of the finest details on the obverse.



And this is the finest Vermont landscape copper Max has recovered to date. This Ryder 6 was found at the site of a colonial meetinghouse along with two dozen other colonial coppers. The gravelly soil preserved this copper to a high degree and the coin was only lightly circulated before being lost. The coin was nicely struck and shows very strong details.



Oak Tree Shilling (Recovered from Long Island, New York)

Scott Newman of Northport, New York, is a colonial treasure hunter I've had the pleasure of knowing for nearly a decade. His research and persistence in hunting colonial history has resulted in finding over 300 colonial coppers and earned him the nickname “Copper King” from his local metal detecting group. From “The Field of Dreams” out east, to the deep woods of Lloyd Harbor, Scott has recovered some amazing history. His “Find of a Lifetime” came in 2021 when he recovered this sharp Noe-1 Oak Tree Shilling from a farm field on Long Island. (Photos Courtesy of PCGS TrueView services)





Scott followed up this find with another “Tree Coin” recovery, this time a cut shilling from this past summer. (Pictured Below).



Scott Newman reacting to his cut shilling discovery.



Close up of Scott’s cut shilling.



Photo of the field where the cut shilling was found.



Photo of the cut shilling (found summer 2022) overlaid on top of the Noe-1 Oak Tree Shilling (found Summer 2021).

Conclusions

Metal detecting is a wonderful hobby that allows participants to step back in time and uncover history from our nation's past. While these finds may or may not be conversationally relevant to a condition census or literature, their place in colonial numismatics holds its own and fuels the support for overall history and the quest for discovery. There are many colonial treasures yet to be uncovered by detectorists and cherry-pickers and it is my pleasure to share a small subset of what has been found out of the ground!

[Editor's note: The following was originally published in the Spring 2013 (Vol. 21, Issue #1) edition of C4N. It followed a groundbreaking 1987 Colonial Newsletter *article, also by Gary Trudgen, on the same subject. Many possible answers to the questions posed by Gary have been suggested. However, to your Editor's knowledge, indisputable examples and details about their story remain elusive. Perhaps some reader(s) can provide an update in a future article.]*

A C4N CLASSIC ARTICLE: IN SEARCH OF GILFOIL'S COPPERS

(Gary A. Trudgen)

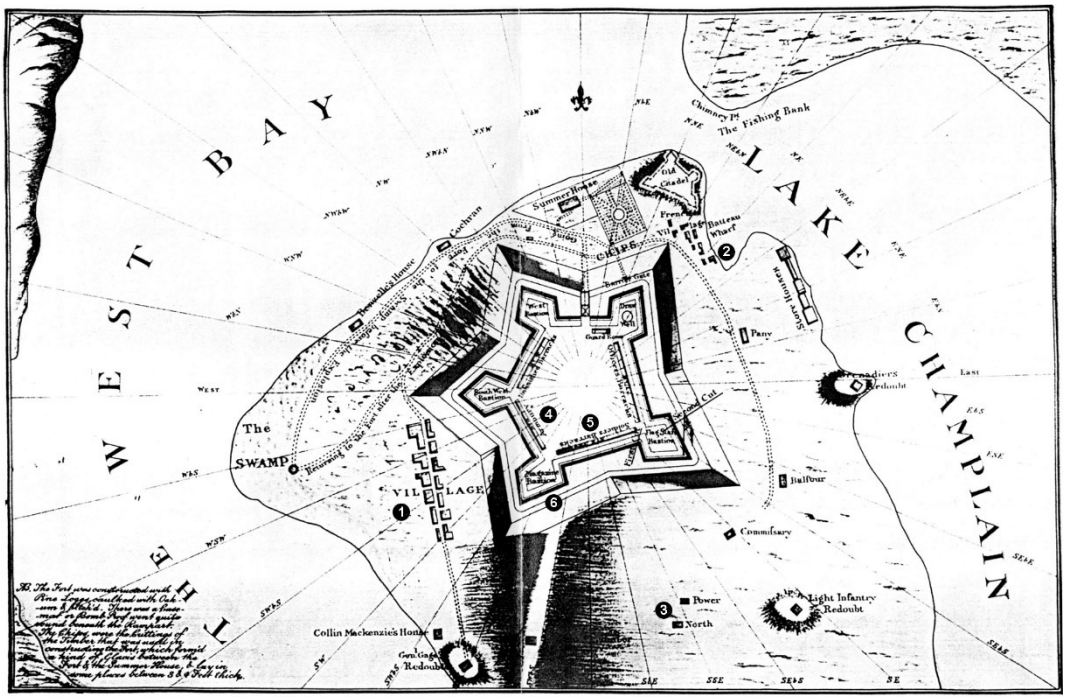
Historical Background

During the French and Indian War, in 1759, the French Army evacuated their two forts located on the southern portion of Lake Champlain in the colony of New York. The fort at Ticonderoga was abandoned and Fort St. Frederic at Crown Point was destroyed when English general Jeffery Amherst approached with a strong military force. Due to the strategic importance of Crown Point, Amherst ordered the construction of a new fortification. It was to be the largest colonial fortress on the continent but was incomplete when the war ended in 1763. The British reduced their military strength after the war but continued to garrison the new fort and a settlement of considerable size grew up outside the fort walls as trade flourished in the area. At the height of the British occupation there were a total of 83 civilian houses at Crown Point consisting of two villages plus a scattering of other dwellings surrounding the fort.[1] An English village was outside the west wall of the fort and a smaller, older, French village was near the ruins of Fort St. Frederic along the east side of the fort.

On April 21, 1773, a chimney fire spread to the roof of the soldiers' barracks and soon to the tarred pine log walls of the fort. When the fire approached the nearby powder magazine people fled in terror and a violent explosion blasted a hole in the south wall of the fort causing the fire to spread further. Over a two-day period, the perimeter walls and the bastions were consumed and the fort was virtually destroyed.

At the time of the destruction of the fort at Crown Point one company of the 26th Regiment of Foot garrisoned it. The 26th Regiment was a Scottish infantry regiment and had arrived in America, at the colony of New Jersey, in the summer of 1767. The 26th Regiment was stationed in Lower Canada along with the 7th Royal Fusiliers; the two regiments were loosely scattered among frontier posts, and both were at a very low strength, mustering around seven hundred men between them.

The garrison at Crown Point plus the garrison at Ticonderoga were commanded by Captain William Anstruther. The captain lived at Crown Point and apparently operated a farm there. Anstruther's subaltern was Lieutenant Jocelyn Feltham. In total, less than 60 men were garrisoned between the two forts, which were separated by a distance of about 10 miles. Military discipline had become very lax during this peaceful period and apparently contributed to the destruction of the fort when the captain didn't take appropriate action to quell the fire. A Court of Inquiry was convened in November of 1773 in Montreal, Canada, to investigate the destruction of the fort. The proceedings, which were managed by Lieutenant Jocelyn Feltham, investigated five separate articles or accusations. All that were questioned in the investigation were called to Montreal, including the blacksmith, Private William Gilfoil. Command of the garrisons at Crown Point and Ticonderoga was turned over to Captain William Delaplace, also from the 26th Regiment of Foot. He took up residence at Fort Ticonderoga since the fort at Crown Point was in ruins.[2]



1774 Map of Crown Point. This map was drawn for the Court of Inquiry and shows: 1. The English village, 2. The French village, 3. Two of the scattered houses around the fort, 4. The armory where Gilfoil's blacksmith shop was located, 5. The soldiers' barracks where the fire started, 6. The powder magazine. *Source: Public Record Office, London, England.*

Court of Inquiry[3]

The fourth article of the inquiry was titled "For allowing every kind of Stores of Steel and Iron…to be taken away and plundered by the Country people." Testimony during the investigation of this accusation revealed that Private William Gilfoil, the blacksmith, had produced coppers before the fort was destroyed that were accepted as halfpence in the local community surrounding the fort. The specific testimony concerning this event follows in the sequence in which it was given. The interrogator was Lieutenant Jocelyn Feltham.

QUESTION asked of Captain William Friend, Commander of his Majesty's sloop on Lake Champlain: "Have you not heard or have not you seen, Coppers made to pass current for Half pence at Crown Point which were said to be made by Gilfoil the Smith?"

ANSWER: "I never saw any of the Coppers, nor ever saw him make any, but it was the common Report that Gilfoil had made some out of Copper Hoops."

COMMENTS: The timeframe in which Gilfoil could have made his coppers at Crown Point was 1768 through 1773. His regiment had arrived in New Jersey in the summer of 1767 and the fort was destroyed in April 1773. It would have taken a period of time for his regiment to be deployed at Crown Point and Lower Canada. Thus, it is unlikely that Gilfoil would have had an opportunity to start making coppers until sometime

in 1768. Plus, it is even more likely that he would not have started immediately but later in this timeframe after he had settled into his new situation and had gotten to know some of the local citizens in the community surrounding the fort.

Powder kegs were sometimes held together with copper hoops because copper would not spark and accidently cause the powder to be ignited and explode. Gilfoil would have had access to empty powder kegs and the copper hoops referred to in the testimony may have come from these kegs. Roberts claims that Gilfoil made his coppers from brass trunk straps.[4] However, the source of this information has not been determined. It is likely that Gilfoil used whatever source of copper or brass that became available to him.

QUESTION asked of Finley Miller, Surgeon's Mate, 26th Regiment of Foot: "Did you ever know any Copper Half pence to have been made by Gilfoil the Smith out of Copper Hoops and pass current at Crown Point, in any Quantity?"

ANSWER: "There were many Coppers current at Crown Point, beat out to the size of a Half penny which were said to be made by Gilfoil, and I once got Fourteen of them in Exchange for a Shilling."

COMMENTS: The term "beat out" is open to interpretation but probably implies that the coppers were a hammered coinage where a hand-held sledgehammer is employed to strike an upper die that is placed against a blank copper disc resting on a lower die that is securely fixed in place.

Fourteen halfpence per shilling was the accepted exchange rate at this time in colony of New York. Thus, Gilfoil's coppers were not discounted by the local citizens and they accepted them at full face value in the purchase of merchandise.

QUESTION asked of Finley Miller, Surgeon's Mate, 26th Regiment of Foot: "Do you know of any person having received a larger quantity from Gilfoil himself?"

ANSWER: "There was a French-woman who went by the name of Mrs. Dalton who said she had received several Dollars Worth of them, but not from Gilfoll in particular; They usually went by the Name of Gilfoil's Coppers."

COMMENT: At this time, in the colony of New York, a dollar was valued at 8 shillings. Therefore, at the rate of 14 coppers per shilling, a dollar's worth of Gilfoil coppers would be equal to 112 coppers. Finley states that Mrs. Dalton had received several dollars' worth of Gilfoil coppers. According to Webster's dictionary, the word "several" means more than two or three but not many. Thus, if Mrs. Dalton had four dollars' worth of Gilfoil coppers she would have had 448 pieces. This indicates that Gilfoil had manufactured a sizable amount of his own halfpence.

QUESTION asked of Finley Miller, Surgeon's Mate, 26th Regiment of Foot: "Did you ever hear that Gilfoil was assisted by any Person in making those Coppers?"

ANSWER: "I have been told, but I don't recollect by whom, that he was instructed in making them by a Deserter from the 52nd Regiment."

COMMENT: The fact that Gilfoil was "instructed" in making his coppers indicates that he did not have the expertise necessary to manufacture them. As a blacksmith, Gilfoil would have been capable of cutting out the copper discs but he wouldn't have known how to create and engrave the steel dies. Since Gilfoil was

"instructed" in the making of his coppers this implies that his coppers were not discs of copper with a simple impression applied with a punch.

The fact that Gilfoil was "instructed" by a deserter from the 52nd Regiment of Foot is significant information. A deserter from the British Army would not have been living at the fort for fear of punishment but would have been residing clandestinely somewhere outside the fort, possibly in the community surrounding the fort.

QUESTION asked of Joseph Russel, Armorer at Crown Point: "Did you ever see or hear of Gilfoil the Smith working up any of His Majesty's Stores of Iron or Copper, into any Shape or Fashion, so as to be of service to himself?"

ANSWER: "I never saw him make anything, but I have heard that he has made several Coppers, or Half pence."

COMMENT: Since the armorer had not seen Gilfoil make the coppers and the blacksmith shop and armory were undoubtedly located in the same structure, this suggests that the coppers were not made within the confines of the fort but rather somewhere within the surrounding community. This supposition is further supported by the fact that Gilfoil was instructed by a British Army deserter. Also, the armorer's testimony further indicates that Gilfoil's coppers were widely known by various individuals in both the military and surrounding community.

In summary, the preceding testimony provides a good deal of information about Gilfoil's coppers. We know that they were the same size as regal halfpence. We know that they were accepted by the local community at the same value as regal halfpence. Therefore, it is likely that they had impressions on them that were familiar to the British residents in the community surrounding the fort. We know that a fairly large number were circulating in the local community. We know they were made sometime during the period from 1768 to 1773. And, it is apparent from the court testimony that Gilfoil's officers had not authorized him to make the coppers, especially since a British Army deserter was involved with their issue.

The remaining testimony that mentions Gilfoil sheds some light on how he interacted with the surrounding community plus it shows that he was very cavalier with the military stores. This testimony is summarized as follows.

On the 23rd of April, 1773, Captain William Friend states he told Captain Anstruther that a sentry should be placed at the breach in the fort wall that was caused by the explosion because the soldiers were selling both copper and iron at that location to the inhabitants of the community. He adds that he saw Private William Gilfoil and an inhabitant, Francis Moore, taking things out of the fort through the breach. He further says that Gilfoil had cut up crowbars from the military stores and made them into harrow teeth for the country people.

Next, the armorer, Joseph Russel, says that he was told that Gilfoil had said that he would sell everything in the blacksmith shop if he pleased. Lieutenant Feltham told the court that he saw Gilfoil taking old iron, etc. out of the fort and had told him to cease doing so. Feltham continued saying that Gilfoil had taken an anvil and sold it for £3 to a New England man. Gilfoil was told to get it back to avoid punishment, which he did. Later in the proceedings Gilfoil testified that he had only lent the anvil and not sold it. Corporal John McDonald from Gilfoil's company stated that Gilfoil had found the anvil outside the fort.

Interestingly, when Gilfoil testified he was only asked about the anvil and not about the copper halfpence he had made. The Court of Inquiry was primarily concerned with the events that led to the destruction of the fort and the subsequent plundering of the military stores that took place afterwards. Gilfoil's coppers were not a prominent concern in this event because they had been made before the accidental destruction of the fort.

The testimony from the Court of Inquiry shows that the commander of the garrison at Crown Point, Captain William Anstruther, did not maintain proper military discipline and that Gilfoil and other soldiers pretty much did as they pleased. As a result of the inquiry, Captain Anstruther was held for court martial. However, the advent of the American Revolution apparently prevented this from happening since a record of the court martial cannot be found.

Finally, about 1½ years after the Court of Inquiry, it is interesting to note that two of Gilfoil's officers figured prominently in the beginnings of the American Revolution. In the early morning of May 10, 1775, Lieutenant Jocelyn Feltham confronted both Ethan Allen and Benedict Arnold at Fort Ticonderoga when they captured the fort with a group of Green Mountain Boys. Feltham's commander, Captain William Delaplace, eventually surrendered the fort after he had dressed himself. Feltham had arrived at the fort just 12 days before the capture with a contingent of soldiers from the 26th Regiment of Foot that were stationed in Lower Canada. A handful of soldiers from the 26th Regiment were also captured at Crown Point on the following day. In total, 49 men from the 26th Regiment were captured and sent to Hartford, Connecticut, for detainment, but Private William Gilfoil was not among them. He had remained in Lower Canada after the Court of Inquiry.[5]

Archaeology

Prior to 1976, amateurs and volunteers undertook archaeology at Crown Point. Coins and tokens are largely absent from the collections that were assembled during this period. It is thought that coins and tokens that were found before 1976 made very desirable souvenirs and were carried off. Scientific archaeology began in 1976 by the Office of Parks, Recreation, and Historic Preservation. However, even the post-1976 collections do not contain a large amount of numismatic material.

A copper disc was found in 1976 along the back wall of the soldiers' barracks. It was found in the burned out debris layer left from the 1773 fire. The disc is hand-cut from a sheet of copper and is slightly irregular in shape. The diameter varies from about 23.5 mm to about 22 mm. The thickness varies from 1.69 mm to 0.78 mm. The edge is not milled, but is square and not rounded. There is no marking of any kind on the disc except for some faint parallel dents coming in from one edge.

This is the only disc of this type that has been found. The diameter is about the size of a farthing, whereas the court testimony specifically says that Gilfoil made halfpenny sized coppers. The wide range in thickness, more than twice from one edge to the other, shows that the disc was not cut from a flat sheet of copper. It is difficult to determine for what purpose the disc was made but it isn't something a local citizen would have readily accepted as money.

It is not known how much archaeology has been done in the area surrounding the fort where the community once stood. It is this area were a Gilfoil copper would most likely be found and not within the confines of the fort.

The archaeological collections from Crown Point are stored in bags and boxes at Peebles Island in Waterford, NY. Unfortunately, the collections are not indexed. To search the collections one would have to

go through thousands of individual catalog sheets and then pull all non-ferrous metal discs from hundreds of separate artifact bags for examination. This time-consuming process was never attempted in an effort to locate possible Gilfoil coppers that may have been already recovered through archaeology.[6]

Candidate

A potential Gilfoil copper must meet the following criteria:

- It was made between the years 1768 to 1773.
- It is the size of a regal English halfpenny.
- It was made from a hand-cut planchet.
- It has impressions that would be accepted by the civilian population surrounding the fort.

Proving that a copper was made in a certain time period is difficult, whereas determining that a copper was made from a hand-cut planchet the size of a halfpenny is rather easy. A civilian population that is primarily composed of individuals with a British heritage would easily accept a copper that had impressions and legends familiar to them, such as those copied from the English halfpenny. All other impressions would be questionable with respect to acceptance.

The 1771 "Baby Head" counterfeit halfpenny meets the established criteria for being a potential Gilfoil copper. Byron Weston, in a study of the extant specimens of this halfpenny was the first to speculate that it may have been made by the blacksmith, William Gilfoil.[7] It is the size of a halfpenny and it was made from a hand-cut planchet. It is dated 1771 which places it within the proper timeframe. And, it has devices and legends that mimic an English halfpenny. Also, the "Baby Head" was struck from hammered dies, a technology available to a blacksmith.



1771 "Baby Head" Counterfeit Halfpenny.
Shown approximately 2X actual size.
Image Courtesy of Neil Rothschild.

The only questionable aspect to the preceding criteria is the date. Sometimes counterfeiters would backdate their creations to a timeframe when regal halfpence were produced if they were working after this period. However, if the counterfeiter was working within the timeframe of regal halfpence production, such

as 1770 to 1775, they would normally use the year in which they were working. This is believed to be the case with the date on the "Baby Head" halfpenny.[8]

It is obvious that the person who engraved the dies for the "Baby Head" halfpenny had very little or no experience in die engraving. This observation is based upon the extremely crude central devices and some of the reversed legend letters. These elements should be engraved as a mirror image into the dies. William Gilfoil was instructed by another person in the making of his coppers and it is likely he would have needed help preparing the dies as this would be beyond his expertise as a blacksmith. Thus, he is a good candidate for engraving the "Baby Head" dies.

All known specimens (currently a population of nine) of the "Baby Head" halfpenny have been found in North America and they are presently unknown in the United Kingdom. This suggests that they did not widely circulate as would be expected for a Gilfoil copper.

Conclusion

We will probably never know with absolute certainty what a Gilfoil copper looks like. Even if a copper is found through archaeology at Crown Point it does not mean that it was made at Crown Point. All new discoveries must meet the preceding criteria before they can be even considered a Gilfoil copper candidate.

ENDNOTES

1 Personal communication: Gregory T. Furness, Crown Point Historic Site Manager, March 6, 1986. A map drawn in 1774 shows the villages and scattered dwellings surrounding the fort.

2 French, Allen: *The Taking of Ticonderoga in 1775: The British Story*. Cambridge, MA; Harvard University Press, 1928. Despite the title, this work deals extensively with Crown Point and the military situation in Champlain Valley in the 1770s.

3 "Proceedings of a Garrison Court of Enquiry regarding the Destruction of His Majesty's Fort of Crown Point on Lake Champlain." Public Record Office, London; Colonial Office 5, Volume-91, pp. 55-215, microfilm reel B-2966.

4 Roberts, Robert B.: *New York's Forts in the Revolution*. Cranbury, NJ; Associated University Presses, Inc. 1980, p. 161. Roberts' citation concerning Gilfoil's coppers cannot be found and is, perhaps, incorrectly given.

5 See French, pp. 53-55. Lieutenant Feltham, in a letter dated June 11, 1775, to General Gage in Boston, lists the names of the soldiers that were captured at Crown Point and Fort Ticonderoga.

6 The preceding discussion on archaeology was gleaned from correspondence (11/10/1987 to 10/4/1988) the author had with Gregory Furness, Historic Site Manager at Crown Point, and Paul Huey, Senior Scientist / Archaeology. It is the opinion of Mr. Furness that a Gilfoil copper has never been found at Crown Point.

7 Weston, Byron K., "A Survey and Analysis of the 1771 Baby Head Counterfeit Halfpenny," *The Colonial Newsletter*, Vol. 48, No. 1, April 2008, pp. 3225-34.

8 Smith, Charles W., "The English George III Contemporary Counterfeit Halfpenny Series: A Statistical Study of Production and Distribution," *Proceedings of the Coinage of the Americas Conference*, The American Numismatic Society, 1996, pp. 23-53. Smith shows that back dated contemporary English counterfeit were primarily dated 1775 with some spill over into the years 1773 and 1774. The years 1770 through 1772 were not chosen for back dating and are thought to represent counterfeits that were actually made in those years.

ANNOUNCEMENTS

C4 Medals from the 1st Annual C4 Convention in 1995!



Recently discovered and again available for purchase are a limited number of the very first C4 medals made! The obverse design, featuring part of the Vermont landscape copper motif, is very similar to that later used on our 25th anniversary medals, but from a different die. The reverse design displays images of a New Jersey copper, a Connecticut copper, and a Fugio. These medals are made of pure copper and can be purchased while supplies last for just $20 with free shipping!

*****

C4 25th Anniversary Medals (Prices Reduced!)



A limited number of C4 25th Anniversary Medals are still available. These medals have a very attractive design and a proof-like finish. Individual copper medals can be purchased for $4, individual silver medals (one ounce, .999 silver) can be purchased for $32, or a set containing one of each can be purchased for $35. Postage will be added to your total based on how many medals you order from this page. See below.

*****

NEW C4 30th Anniversary Medals!

Hot off the presses to celebrate C4's 30th anniversary is a counterstamping of our 25th anniversary medals. The reverse has a large "30" expertly struck over the prior "25" and the anniversary dates at the bottom were updated. Medals in both metals are available. Individual copper medals can be purchased for $5, individual silver medals (one ounce, .999 silver) can be purchased for $35, or a set containing one of each can be purchased for $38. A complete set of all 4 medals (25th and 30th Anniversaries in both metals) can be purchased for $69. Postage will be added to your total based on how many medals you order from this page. See below.



To reserve and purchase any of the above medals, contact Charlie Rohrer at treasurer@colonialcoins.org. Charlie will respond verifying availability and give payment instructions.

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!

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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, Chris McDowell. The new provisional members this quarter are:

Paul Barber - PA
Christie Bechtold - NY
Andrew Campbell - CT
William Cassels - PA
Christina Fifer - NV
Doug Flynn - NC
Tom Gullone - NJ
James Jameson - NJ
Randall Kovacs - CT
Alan Laughters - TN
Daniel Lipsky - KS
Steve & Patti Luke - MD
Steven Monosson - NY
Joseph Mussari - NY
Jim Myers - OH
Julian Palmer - NY
Tim Sauerwine - MD
Robert Shippee - CO
Christian Skorik - MA
Don Slater - MA
Richard Thomson - TX
Robert Wilson – NY

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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 609-261-6662 (Home)

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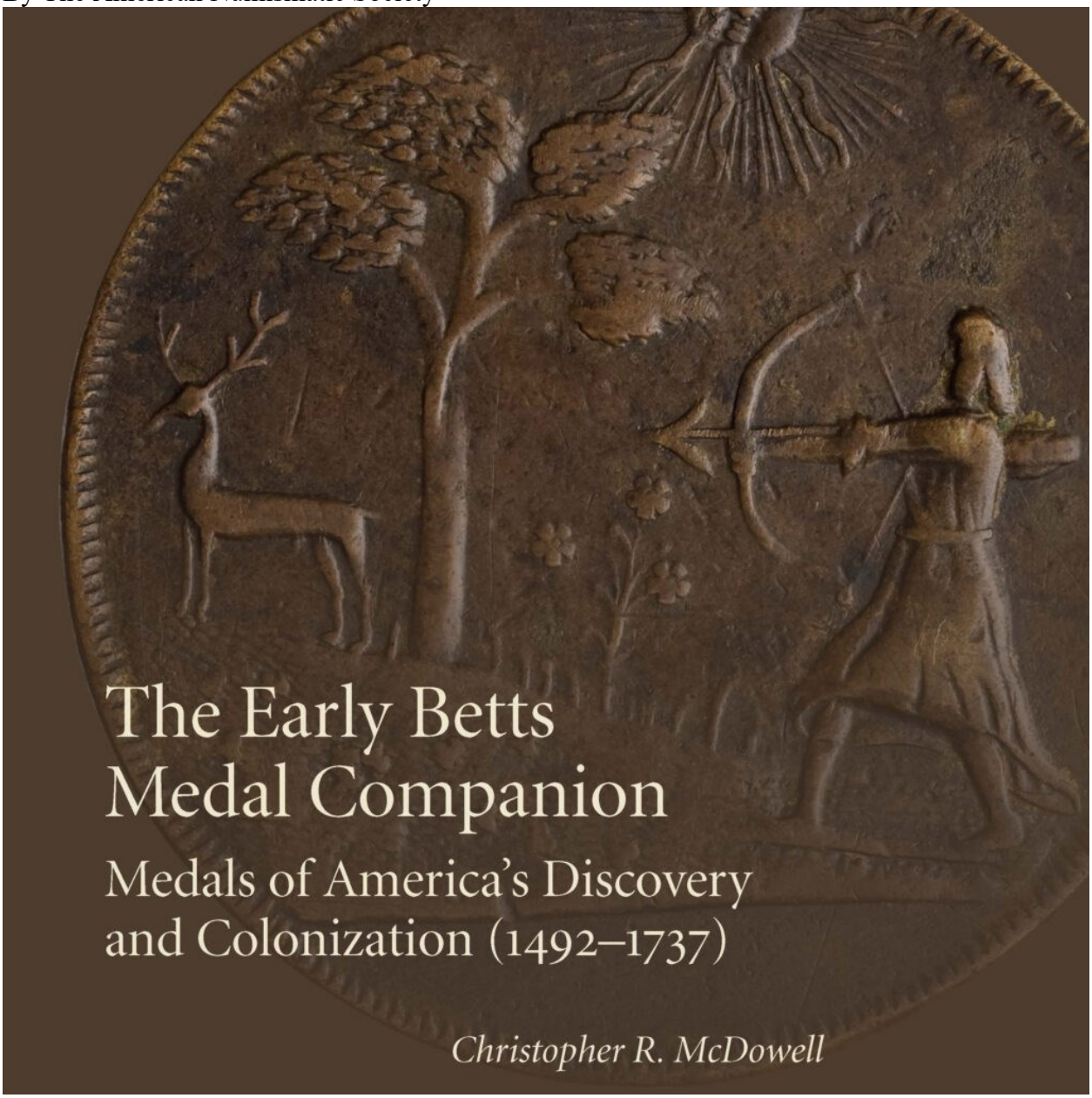
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ANS Announces New Early Betts Medal Book

By The American Numismatic Society



The American Numismatic Society (ANS) is pleased to announce the publication of *The Early Betts Medal Companion: Medals of America's Discovery and Colonization (1492–1737)*, the fifth volume in the Society's *Studies in Medallic Art* series.

Authored by Christopher R. McDowell—ANS Fellow, editor of the *Journal of Early American Numismatics*, and President of the Colonial Coin Collectors Club (C4)—this book brings to fruition the dream of nineteenth-century numismatist Charles Wyllys Betts to illustrate American colonial history through contemporary medals. Focusing on medals from the period of discovery through the period of colonization of

the New World, McDowell's volume is a companion to Betts's masterpiece, *American Colonial History Illustrated by Contemporary Medals*. This is the first of what is expected to be three volumes by McDowell concerning Betts medals.

Since Betts' text first appeared posthumously in 1894, new information has come to light regarding each medal he enumerated. *The Early Betts Medal Companion* updates and illustrates each listing in the first two chapters of Betts, known to collectors and researchers as Betts-1 to Betts-170. Although Betts stated that his work was an "illustrated" history, very few actual illustrations or drawings were included in the original. With only a few exceptions, every Betts medal discussed is illustrated here, many for the first time. In addition, the contextual history of each medal is told, explaining their design and importance. Finally, pricing information is included for every medal for which pricing is available.

The cost of the book is $125 plus shipping and handling, with ANS members receiving 30% off. All members can apply the ANS30 discount code during checkout for the member cost of $87.50. Pre-ordering is now open for *The Early Betts Medal Companion*, through the ANS distributor, Casemate Academic. Books will start shipping to customers in December 2022.

Dr. Jesse Kraft, ANS Resolute Americana Assistant Curator of American Numismatics, praised the book. He noted, "McDowell provides the most comprehensive resource on the subject of Betts medals. This book provides much-needed and up-to-date context to Betts' work, ranging from U.S., North American, and world history to the evolution of American numismatics and, of course, about the medals themselves. Perhaps most striking about the updated understanding of this material is that some of the medals in the Betts book never even existed. Without McDowell's meticulous research, future generations of numismatists would still be searching for them. For McDowell, this truly is a labor of love."



Author Christopher R. McDowell

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Internal Revenue Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970.

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.

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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

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

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The Colonial Coin Collectors Library is deacquisitioning the following duplicate books from its inventory at fixed prices. The books are being offered at below market value to C4 and EAC members only. Limit two books per member. Shipping included on orders totaling *over* $50. Junior C4 members (members 18 or under) may purchase up to three titles at half the list price (shipping is free on all orders to junior members). Books are sold first come, first serve. In order to purchase, please contact Librarian Leo Shane in order to verify the book's availability at librarian@colonialcoins.org. If the book is still available, Leo will confirm and provide payment instructions. Please check the C4 website for exclusive internet only book offerings.

Available Titles

1. Anton, William T. & Bruce Kesse, *The Forgotten Coins of the North American Colonies*, Krause Publications, Iola, WI, 1992. Hardcover Copy (Ex-library, St Louis Library Stamps, Good) **$55**

2. Attinelli, Emmanuel J., *A Bibliography of American Numismatic Auction Catalogues 1828-1875*, Quarterman Publications, Lawrence, MA, 1976. Hardbound Copy, (C4 and EAC Stamps, Very Good, Dust Jacket Good) **$51**

3. Baker, Warren S., *Medallic Portraits of Washington*, Krause Publications, Iola, WI, 1965. Hardcover Copy, (Reprint of 1885 Work) From the Library of Mike Ringo, (C4 Stamp, Very Good) **$20**

4. Baker, Warren S., *Canadian Numismatics* – A Collection of Papers on Canadian Historical Numismatic Subjects, Foster Buth and Baker, Montreal, Canada, 1999. Hardcover Copy, From the Library of Mike Ringo, (C4 Stamp, Very Good) **$25**

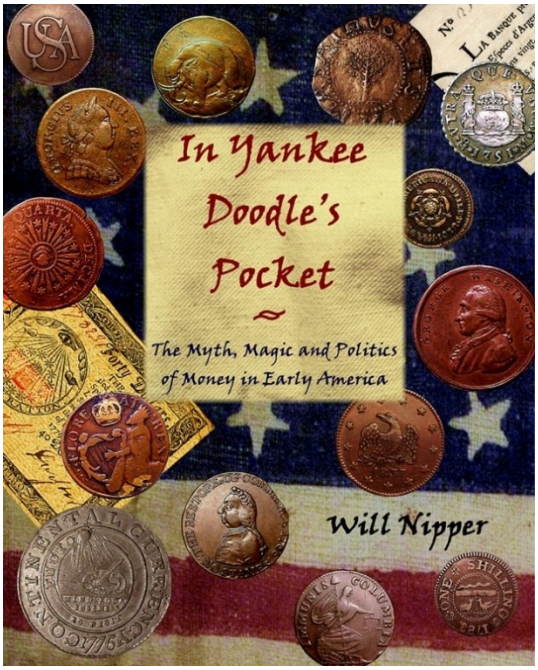
5. Betts, Wyllys C., *The Battle of Rhode Island -Admiral Howe Medal*, Horace Grant, Providence, RI, 1936. (8 Pages, Extracts taken from AJN 10/1867 and Betts), Softcover, From the Library of Mike Ringo. (C4 Stamp, Owner Name, Good) **$5**

6. Pine Tree Auctions Catalog, *The EAC Convention Public Auction Sale* – The Connecticut Collection, New York, NY, Softcover (No Stamps, Writing on Cover and throughout the catalog, Cover is Detached, Good Condition) (A required catalog for any Connecticut copper collector's library) **$54**

7. Bowers and Merena Auction Catalog, *The Frederick B. Taylor Collection*, 26-28 March 1987, New York, NY. Softcover (No Stamps or Writing, Spine has rubs including a large one on the bottom, Good Condition) (A required catalog for any Connecticut copper collector's library) **$46**

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ANOTHER OPPORTUNITY TO ADD TO YOUR NUMISMATIC LIBRARY



Thanks to a generous donation from Will Nipper, C4 is able to offer brand new copies of his 2008 book *In Yankee Doodle's Pocket ~ The Myth, Magic and Politics of Money in Early America* at a **Special Price** to **members only** for $25 which includes shipping and handling. Junior C4 members can get the book for **FREE** by paying just $5 for shipping and handling.

This 576-page profusely-illustrated book offers fresh perspectives on America's celebrated ascent from disparate colonial outposts to sovereign power. Through the day-to-day instruments of trade and commerce, this work reveals the myriad threads of culture and hidden history that together wove a new nation. Based on years of research, the associated facts, legends, and theories are presented in a conversational narrative that all audiences can read and appreciate.

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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 at www.numisbook.com. Books marked with an asterisk are also available from Kolbe & Fanning Numismatic Booksellers at www.numislit.com.

(1) Carlotto, Tony. *The Copper Coins of Vermont, and Those Bearing the Vermont Name*, Colonial Coin Collectors Club, 1998. **OP**

(2) Clark, Randall P. *The Identification and Classification of Connecticut Coppers (1785-1788)*, Colonial Coin Collectors Club, 2021. **OP**

(3) Howes, Jack, James Rosen and Gary Trudgen. *The History and Coinage of Machin's Mills*, Colonial Coin Collectors Club, 2020. **OP**

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

(5) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. **OP**

(6) Martin, Sydney F. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2015. Price $50. *

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

(8) Martin, Sydney F. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2011. Price $50. *

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

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

(11) Siboni, Roger S., John L. Howes, and A. Buell Ish. *New Jersey State Coppers*, American Numismatic Society and Colonial Coin Collectors Club, 2013. **OP** *

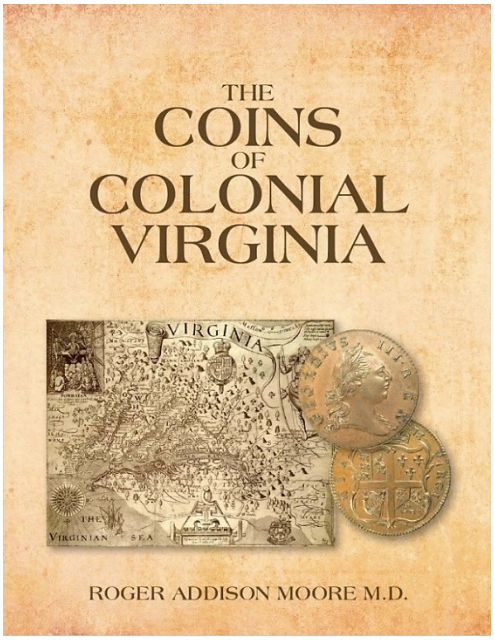
(12) Vlack, Robert A. *An Illustrated Catalogue of the French Billon Coinage in the Americas*, Colonial Coin Collectors Club, 2004. **OP**

Books indicated with **OP** are out of print, though both booksellers occasionally have second-hand copies for sale.

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C4 BOOKS STILL AVAILABLE

The Coins of Colonial Virginia by Roger A. Moore
(2022 Winner of the Sydney F. Martin Numismatic Publication Award!)

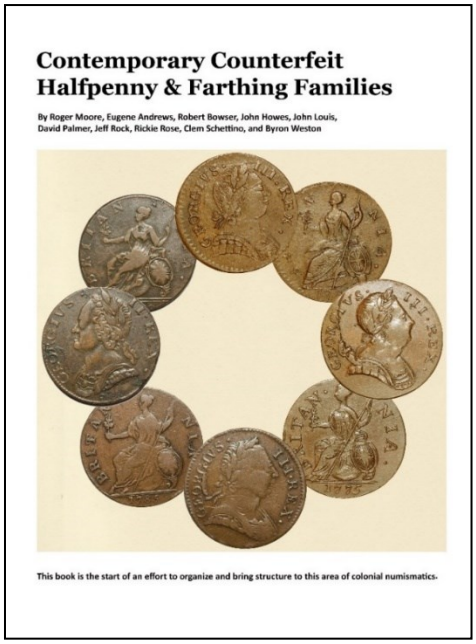


The growth and development of Virginia into one of the most important North American colonies can be traced by the economic evolution of the Dominion State as it attempted to gain the necessary hard currency needed for commerce. The history surrounding the introduction of various coinages and the use 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 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.

Available at Charles Davis' website: www.numisbook.com.

Contemporary Counterfeit Halfpenny & 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.

CLASSIFIED ADS

Effective starting with the Winter 2021 issue, there is no longer a price difference for color ads.

	1 issue	2 issues	3 issues	4 issues	Copy Size
Cover page	$550	$800	$1,050	$1,300	6" x 9"
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Please send check with your ad to Treasurer, Charlie Rohrer, when placing your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of **text only**.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads and will in no way be responsible to either the buyer or seller.

EDITOR NOTE: FREE Classified Ads that have run for four consecutive issues will be discontinued unless instructed otherwise by the advertiser.

I am looking for original issues of Volume 3 of the C4 Newsletter (Issues Vol 3 #1, #2 and #3), and original issues of the Colonial Newsletter #129 through 165 (late 2005 through final issue in 2017). I am also interested in finding a full set of the original Colonial Newsletter issues from Volumes 1 and 2.

Contact me at john.r.hoskins@gmail.com - thank you! (3/4)

Member downsizing and moving-
Set of back issues of the C4 Newsletter for sale. Complete set except for 2001 vol 9, #2 summer and 2002 vol 10 #4 winter. Note 1996 only had 3 issues and one is mislabeled 1997. Only 2 issues in 1993, the first year. Set ends 2021. 110 issues sold as set only for $275.00 plus shipping.
Contact halcherry@msn.com (3/4)

New Fixed Price List from Eugene T Yotka Rare Coins. This fully illustrated catalog contains a nice selection of New Jersey Coppers, some beautiful Connecticut Coppers, Massachusetts, and Vermont, as well as Colonial Currency and Numismatic Literature and much more. To order yours today simply email your request to etyrarecoins@gmail.com or call us at 321-759-5760 and we will email your copy right away. (4/4)

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E. Newman Fugio cent photographic plates, reprinted by C-4 1999	$20
R. Vlack's MA half cent and cent photographic plates, ex. Mike Ringo	$25
R. Vlack's Machin's Mills photographic plates, ex. Mike Ringo	$25
NJ cent	$45
Vermont landscape cent	$300

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Wanted Canadian Blacksmith tokens. (4/4)

Celebrate the tricentennial of Massachusetts' excessively rare 1722 small change parchment currency with a sheet of three faithful reproductions: 1-, 2- and 3-pence. Limited to 100 numbered sets. After several years of experimentation with various print methods, hand-drawn images were turned into a typeface that was used to print uncut 6" x 2.6" sheets on genuine, ethically-sourced goatskin PARCHMENT, using an antique press. Each is clearly marked 'COPY' and 'FACSIMILE' on its back. Cool packaging with an accompanying write-up. $40 per set, postpaid. Call, text or email Will Nipper at 501.514.0785 / will.nipper1777@gmail.com. (2/4)



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