

# PENNY-WISE

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**Penny-Wise** has been published regularly since September 1967. Its founding editor was Warren A. Lapp (1915-1993). Harry E. Salyards has served as Editor-in-Chief since 1986. Contributing Editors: Denis W. Loring, John D. Wright and William R. Eckberg.

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## INTRODUCTION BY THE EDITOR: CUSTODIAN, OR END-CONSUMER?

Harry E. Salyards

Let me start by saying that I don't like the word "custodian." It was probably my first experience of "Politically Correct Speech" when our grade school class was advised that we were *not* to call Mr. Townley the "janitor," but the "custodian." (This was in Omaha, sometime before 1960.) And yet, "custodian" is the best word to describe our *inevitably temporary custody* of our numismatic treasures, whether that custody is measured in months or decades. During that interval, we are expected to treat them with due respect—we are to *treasure* them. ("Treasurer" would be a better word, were it not for its connotations of balance sheets, rather than sheer *enthralment*.) The very sense of *treasure* implies that others, perhaps *many* others, would love to get their hands on this coin of ours. What if that *isn't* the case? What if, for reasons of finance, or collecting fashion, or sheer fate, we become the end-consumer *by default*?

Much is written, to encourage impecunious collectors, along the lines of 'What you can buy for under \$100.' Fine. What if that is, say, a Shield Nickel, With Rays? The PCGS Price Guide puts an 1866 XF40 example at \$95. Very affordable. But the PCGS Population Report notes 534 examples graded between XF45 and AU58: a pool of collectors who *already own* a lightly-circulated coin that's probably better than yours. And an additional 1265 examples have been certified in Mint State! Do you *really* think people will be beating down your door when you go to sell your XF 40? No. You, in effect, will be an end-consumer of that coin—meaning, it's yours, enjoy it, but expect a dime on the dollar when you go to sell. Because it's interesting, and it's certainly historic, but it's *not rare*. I strongly suspect that the same scenario applies to many of the highly-touted products of the contemporary U.S. Mint, albeit at prices ten times as high, or higher. *Who* will be *your* buyer? Not that I expect you to name them, but I *do* suggest that some consideration should be given to whether they will *exist*.

The same question occurs to me, at the *other* end of the purchasing spectrum. I was struck, during the first Pogue Sale, when the Sotheby's auctioneer actually got the *giggles* when someone 'cut' a bid on him, at the \$45,000 level, offering an additional \$1250 rather than the standard increment of \$2500. (This was on Lot 1055, the ex-Matthew Stickney 1806 quarter, PCGS 64) He clearly had trouble believing that someone still bidding on a mid-five figure objet d'art actually hoped to get it

for less than the full increment! And yet unlike French Impressionists, the air is pretty thin, in the numismatic marketplace, once the price tag passes \$50,000. That particular bidder won the lot, for \$54,344 with the buyer's fee. But can he assume that he will be just the latest entry in a long pedigree chain, at ever-increasing prices? Indeed, can he even be sure, on the "morning after," that his underbidder isn't heaving a sigh of relief? In the end, will he be happy owning a very special coin for the rest of his life, should it come to that?

These ruminations are based, to some extent, on recent personal experiences. I remember Sheldon's comment, "Do not invest more in any luxury, such as an old penny, than you feel you can good-humoredly afford to lose." The context is elaborated in the subsequent sentence: a prospective thousand-dollar coin purchase. (*Penny Whimsy*, page 57) I first read those words in 1978-9, when it seemed that *any* coin was a better place to have money, than in cash itself. I thought back then, "That's silly. Nobody is going to 'cheerfully lose' \$1000 on a coin purchase." Well, yes they can. Lose, that is. (Whether or not we preserve our good humor is the *only thing* that's really under our control.) It all depends upon how badly the next guy in line wants it. Or if there indeed *is* a 'next guy' *in* line. For series vastly more popular than Shield Nickels, and far more abundant than mint state Bust Quarters—say, early copper—up until now there always has been. Enjoy the coin a few years, then pass it on to its next 'treasurer,' usually at a small profit. Coin collecting as "savings," not high-return "investment." But this state of affairs is under threat from multiple angles:

An aging collector demographic. Declining interest in the rarity of the coin *in* the holder, as opposed to the number *on* the holder. Increasingly sophisticated counterfeits. But the best solution for all these problems remains, to share your *passion* for the coin itself: Who engraved its dies? How was it struck? Does it show a crisp early state of the dies, a clashed and shattered late state, or something in between? How does this answer affect its rarity? Was it struck in a time of political turmoil or tranquility? How might the answer to that question explain something unusual about it? How crucial a role did it play in the economic environment into which it was released? What could you buy, among ordinary household goods, for 10 of them? For 100? Who owned this particular example in 1976? In 1936? In 1916?

America's early copper coinage *is* early American history. The historical associations that the coin *should* evoke, in the hand of the loving amateur, raise questions far too important to be left to the academic historians. And that a mute disc of coined metal can evoke such

questions is really a pretty special thing! So, get out there and share what you've learned about it! To kindle such passion-in-depth in another person, is the true numismatist's best defense against becoming the end-consumer of *any* coin, whether it cost \$25 or \$25,000.



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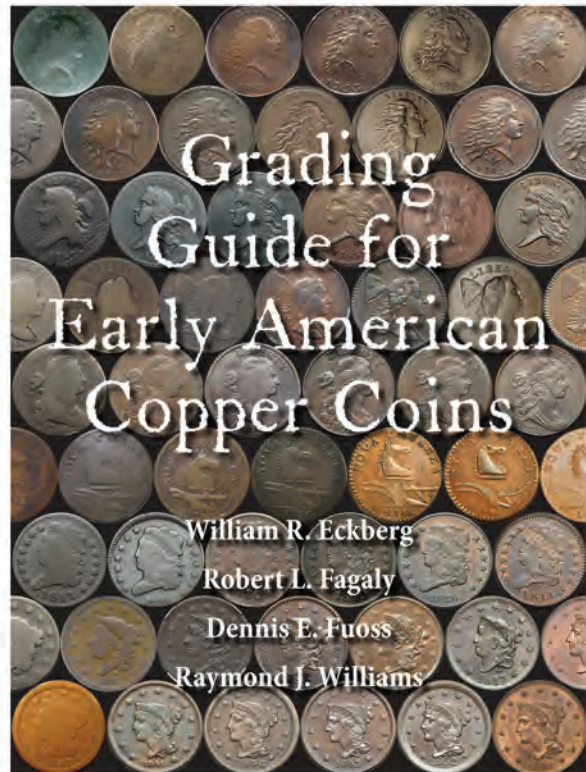
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## TRANSFER-DIE COUNTERFEIT LARGE CENTS

Kevin Vinton

Over the last few months a number of highly deceptive, transfer-die counterfeit U.S. and World coins have been hitting the market, including several different varieties of early date Large Cents. The precision of the detail as well as the aged look the counterfeiters were able to achieve makes these copies dangerous for the beginner and expert alike. At least a few have held up under the scrutiny of some pretty sharp EAC eyes and several have made their way into top-tier slabs as genuine.

While transfer die technology has improved dramatically in recent years, it is still far from perfect and there will be many tip-off points on any counterfeit made by this method. The first category of diagnostics involves specific details that have been “tooled” in the counterfeit die and will therefore not perfectly match up to the detail of a genuine example. The reason for the tooling is that there will inevitably be portions of the host coin’s detail that do not fully transfer to the new fake die so the counterfeiter has to strengthen these details by hand. The second category of diagnostics to look for involves what will be called “sister marks” in this article. These marks include specific scratches, nicks, or other damage that shows up on every counterfeit struck from the same fake dies. These marks could either be a result of circulation marks on the host coin that were transferred to the fake die or damage imposed by the counterfeiter, but we know that these marks are not a characteristic of the genuine die and should therefore not show up identically on more than one coin.

There are many other things that can be said about the surfaces, color, and overall “look” of these counterfeits that would distinguish them as fake upon an in-hand inspection. But for the purposes of this article, I’ll stick to the more tangible diagnostics of specific details and marks as these are likely more helpful for quick reference and especially as a resource when evaluating coins from images. In addition to the characteristics described here, readers should keep in mind the important information regarding the mint’s use of collars in striking coins discussed elsewhere in this issue. As Bill Eckberg shows in his write-up of the fake 1803 C-3 Half Cent (a counterfeit from the same source as these large

cents), the edge of a coin is a crucial part of determining authenticity for early date coppers.

Following are descriptions of the 5 different early date transfer-die counterfeits that we have discovered thus far. For each, any major discrepancies are noted as well as any “sister marks” described for varieties with more than one example known.

### 1794 S-44



The coin pictured above sold on ebay on 11/10/2015 in an NGC “XF details, environmental damage” holder. So far, this is the only example of this fake seen and was unfortunately not available for in-hand inspection. It would be interesting to examine how well the counterfeiters did with the edge lettering – if they even attempted it at all! Still, there is more than enough evidence from the photos alone to rule this a fake.

### *Discrepancies:*

Photo comparisons show the counterfeit on the left and a genuine S-44 on the right.

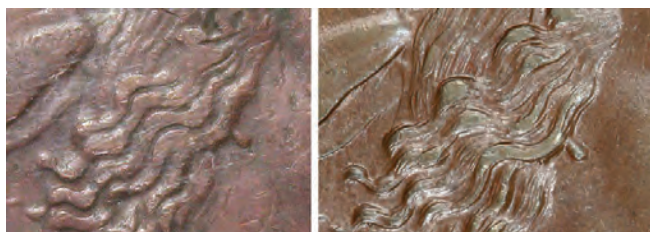
*Note: Spacing of RT; shape of T.*



Note: Shape/outline of eye, eyelid, and pupil; slope of nose and nostril detail.



Note: Strengthened hair detail; thick, parallel channels in hair on counterfeit



Note: Crude shape of letters in ONE CENT



"Sister" marks: None to report (Only one example known).

### 1796 S-85

This along with the following S-93 are perhaps the best executed of the fakes we've encountered in terms of the detail matching up almost perfectly to a genuine example of the die variety. The only area of obvious discrepancy is the shape of the letters in STATES and particularly the last S.



The coin pictured above is the only example known and sold on ebay, raw, on 9/8/2015. I've examined this

piece in person and the coin is about a full gram light at 9.81 grams. It's likely, though not known for sure, that these fakes were all struck on worn down, genuine Large Cent planchets and many were purposefully damaged or artificially corroded after striking to make them appear older, as seen on this coin.

Discrepancies:

Photo comparisons show the counterfeit on the left and a genuine S-85 on the right.

Note: Serifs of final "S".



"Sister Marks:" None to report (only one example known).

### 1796 S-93

Two examples known. Coin pictured on the next page sold on eBay on 12/10/2015 in an ANACS "VF30 Details, Corroded, Burnished" holder. Second submitted to NGC for grading, cert #2657329-015, but was caught by the grading service and called counterfeit.

Discrepancies: There are no obviously wrong details on this fake, but the hair detail was carefully strengthened and the relief of that detail shows rather sharp edges as a result. Also, some of the reverse letters are a bit crude as a result of strengthening. The most important thing to look for are the shared marks described below.

"Sister" marks:

1. Scratches in the field off of Liberty's chin.



2. In reverse field below E in STATES.





Note: Strengthened hair locks and especially the ear.



Note: Crude letters, especially EN of CENT.



3. Die scratch from bottom of O in OF on reverse.

Shape of berry in the upper left corner of the image.



“Sister marks”: Minor “circulation” marks only.



1797 S-136



Photo comparisons show two different counterfeit examples.

1798 S-158

Probably the least deceptive of the counterfeits described here due to rather crude tooling at Liberty’s hair, face, and ear; as well as ONE CENT on the reverse. Two known. The example pictured above sold on eBay, raw, on 9/8/2015 and another sold on eBay, raw as well, on 10/27/2015.

Five examples are known and this counterfeit has certainly generated the most controversy of all the fakes, primarily due to the fact that 3 of the 4 known pieces passed the grading services as genuine and one of them, the coin pictured on the next page, is the only fake of any variety to have received a “straight” grade (XF45 by NGC), *i.e.*, not a “details” grade with some kind of condition qualifier. Here is a condition census of the 4 known fakes:

*Discrepancies:*

Photo comparisons show the counterfeit on the left and a genuine S-136 on the right.

1. Example purchased in June 2015 by an EAC member in an NGC AU details holder.



*Note: Incorrect die state. Die crack removed from fields in the fake die, but still visible within the details (in leaves opposite D in UNITED and within the T in UNITED).*

*Note: Size and shape of RTY. Junction of hair and forehead.*



2. NGC XF45 coin, shown above, sold 11/10/2015 on eBay.
3. NCG XF45 coin, cert # 3892787-001.
4. Raw XF details coin offered on eBay in November 2015 and subsequently removed by seller. This coin was reviewed by Bob Grellman and deemed counterfeit by him.
5. Example in an ICG "AU50 Details, Corroded" holder sold on eBay as an auction 10/23/15 then reoffered on eBay by a dealer at a fixed price and sold 11/21/15.
6. GENUINE, smoothed, AU details. PCGS CERT #28632282.
7. Plated as NGC's "Variety Plus" example on their website.

The host coin for these transfer dies must have been quite high grade as it appears that all of the hair and drapery detail as well as the reverse wreath detail has not been touched up. There are however a few conspicuous differences between this coin and a genuine Sheldon 158.

*Discrepancies:*

Photo comparisons show the counterfeit on the left and a genuine S-158 on the right.



*"Sister marks":*

1. Circular depression on bust.
2. Minor marks in reverse fields.



**Conclusion**

As collectors of early copper, we have been rather fortunate in the past when it comes to dealing with counterfeits. Aside from the occasional well-made electrotype that someone forgot to drop on a desk, there have been very few fakes good enough to get by an experienced eye. Other areas of U.S. coin collecting, primarily pre-1933 Gold and Silver Dollars, have seen amazingly deceptive counterfeits affect their series for many decades now, but found ways to recognize and weed out those fakes. Even as the technology used to create these copies gets better and better and early copper continues to be a target, I believe our part of the hobby will be better equipped than any to recognize these spurious coins. This is thanks to the incredibly large body of knowledge that collectors of early copper have developed over the years, including more specialization into die varieties, die states, and research into minting technology than ar-

guably any other series.

Finally, the discovery and discussion of many of these fakes was certainly a team effort and this information would not have been synthesized or disseminated

anywhere near as quickly if it weren't for the Copper Notes forum on Facebook. So, if you have a computer and can access the internet and are not yet a part of Copper Notes – you should get on board!

\* \* \* \* \*

### TWO HIGHLY DECEPTIVE HALF CENT COUNTERFEITS

Bill Eckberg

I recently was sent a very nice 1803 C-3 by an individual who was not (but now is) an EAC member. He wondered if he might have found a new variety, because the upper left berry on the reverse was missing.

At almost the same time, Jack Young posted images of two different NGC-certified examples of the variety that had identical depressions on the neck. What appears

to be in the M 4.0 die state and so should have substantial weakness at the upper left leaves. Not only are the leaves well defined, the uppermost one has a central vein (blue arrow) that does not appear in any of the photos of this or any other 1803 or early 1804 half cent variety in Manley or Breen or on any example I've ever owned. Though the leaves are strong, the berry adjacent to them is missing completely (red arrow). Careful examination with a glass shows that all 4 leaves at the upper left are in lower relief than any of the other leaves, so this area was completely re-engraved by the counterfeiter. The ones slabbed by NGC do not show the re-engraved leaves, but they share a scratch above CE. I am happy to report that thanks to Jack, the three slabbed by NGC are now listed on their website as "NOT GENUINE." Unfortunately, the slabs are still out there, and there are probably many more examples out there of this and who knows how many other varieties.



to be a third example, also in an NGC slab (as genuine, cleaned), is available on eBay as this is written.

My correspondent sent me the coin, which I illustrate here. What gave it away was that it was struck in a collar. In addition, the coin is light at 5.30g, and the color is brassy. This example also shows the same depressions on the neck (blue arrows) as the slabbed examples. There is tooling around LIBERTY, and the reverse arcing crack has been reduced by tooling.



More obviously, the leaves at the upper left are all very well defined. The model coin from which the die was produced appears



Remarkably, after the photos were posted on Copper Notes, Ed Fuhrman discovered the coin that was used as the model. It was lot #96 in Goldbergs Sale #81 from August 31, 2014. [http://images.goldbergauctions.com/php/lot\\_auc.php?site=1&sale=81&lot=96](http://images.goldbergauctions.com/php/lot_auc.php?site=1&sale=81&lot=96)

The same correspondent became suspicious of an 1805 C-4 that came from the same source. I posted photos on Copper Notes of the diagnostics. The edge looks almost convex enough to be legit. The weight is light

at 5.24g. There is soft cartwheel, but there is too much wear for there to be any cartwheel left.

The diagnostics are: a lump at the E of LIBERTY, tooling partly erasing the die crack between 18, and a



lump on the left side of the D of UNITED The lump at the top of the D is supposed to be there, but is weaker

than it should be. All other diagnostics appear to be legitimate.

The coin is light, 5.24g, brassy in color, and with a somewhat flattened edge. The diagnostics are shown in the attached photos: a round lump at E in LIBERTY, an irregular lump on the left of the upright of the D in UNITED, and tooling to remove the die crack at 18.

Within an hour, Kevin Vinton had confirmed the existence of another that was sold on eBay several months ago. After another hour, Ed Fuhrman identified the host coin used to make the die transfer in a Heritage auction from September 2012. <http://coins.ha.com/itm/half-cents/1805-1-2-c-large-5-stems-cleaned-grafti-anacs-au50-details-c-4-ngc-census-0-0-pcgs-population-4-18-nu/a/1174-7026.s?ic4=ListView-Thumbnail-071515#> The red arrows indicate the remnants of deep scratches that were in the original coin. It is remarkable that such a deceptive fake could be produced from such a heavily damaged coin!

All EAC'ers should join Copper Notes for their own protection. These are extremely deceptive counterfeits.

\* \* \* \* \*

## AN EASY WAY TO PROTECT YOURSELF FROM MANY COUNTERFEIT HALF AND LARGE CENTS

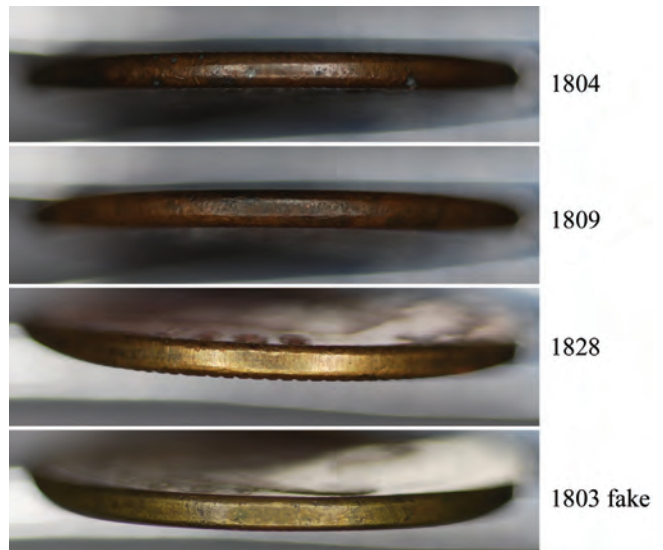
Bill Eckberg

Some remarkably deceptive counterfeit early copers have been appearing on the scene, several of which have been discussed in Copper Notes. The Chinese (presumably) have gotten quite good at producing deceptive fakes, making "coins" that duplicate the die characteristics of known early copper varieties. Some of these are incredibly deceptive. Even the most advanced specialists have been fooled.

One that came to me was a purported 1803 C3, but *it was obvious at a glance, without a glass, that the coin was not a product of the US Mint in the early 1800s.* The edge is the giveaway. Half and large cents were not struck in a collar until after 1814. The striking force causes the edge to bulge outward. In the absence of a collar therefore, the edge of such coins is always going to be convex (see also p. 53 of the *Grading Guide for Early American Copper Coins*).

I have photographed the edges of four high-grade coins to illustrate this: genuine coins from 1804, 1809 and 1828 and the counterfeit 1803. Note that the edges of the 1804 and 1809 are convex, whereas those of the 1828 and the counterfeit are quite flat. This is because

the latter two were struck in a collar that prevented the metal from spreading. Even though the edge is not perfectly convex because the striking pressure has not completely destroyed the edge made by the planchet cutter, the edges of those struck without a collar are clearly different from those of a coin struck in a collar.



I should note that this is not completely foolproof. We have seen fakes that have had their edges tooled to hide the effect of the close collar. It also does not apply to lettered edge coins. For reasons that are not clear to me, their edges are generally quite flat even though the coins were not struck in a collar. Presumably, the strain-hardening resulting from the edge lettering prevents the edge from spreading. I can't immediately think of another possible explanation.

There has been an extensive discussion of these fakes on Copper Notes. If you want to protect yourself

from fakes, I urge you to join the forum.

The bottom line is that we know that there are other varieties that have been deceptively counterfeited recently. Kevin Vinton writes about several fake large cent varieties, and I write about a couple of half cent varieties elsewhere in this issue. Most have been sold on eBay. It would be wise for collectors to avoid eBay sellers and other dealers who are not known to them. Finally, if you are offered a plain edge early date cent or half cent with a flat edge, beware!

\* \* \* \* \*

## THE LARGE CENT CORRESPONDENCE OF JOHN W. ADAMS

### PART SEVEN: 1976

Harry E. Salyards

With the Bicentennial Year, John's interest clearly turns more toward numismatic literature. As a consequence, the letter file for the year is replete with communications with book dealers and other private collectors. Most of these, including some with other EAC members, make no mention of large cents, even indirectly. These I have not transcribed. Nonetheless, a number of other "literature letters" address specific areas of large cent research. These will be included in this year's survey.

On January 11, John writes Ted Naftzger,

"The EAC meeting is not far away. You gave me such a great show last year, is there anything I can bring this time around so as to even up a bit? Perhaps you'd care to see my 'engravings' which consist, at present, of that S-62 plated in both Hays and Gilbert [Lot 63 in John's 1982 FPL—Ed.], and an absolutely lovely (about VF30) S-20 which has had a coiffure added with supreme delicacy [Lot 8, same source—Ed.]. Nothing really new on the large cent front although I do hope to add a piece or two from the upcoming 'Tad' sale at Stack's.

"Books are another story. In the past several months, I was awarded bulk lots of 200, 240, 750, and finally 2100 pieces. It began to seem like someone had a printing press. On the receiving end, namely our house, we look like an ad for North American Van Lines. Just this morning, I vowed I would get the Cogan's straightened out and now, eight hours later, it's only 1871. . .

"Last Friday, it was off to NYC for business. There is no way out of that city on a Friday afternoon so I arranged to have an early dinner with Bob Schuman (in

from Scranton), his wife Laurel, and C. D. Smith. Much fun. Bob and Doug are really terminal cases. 'They' have christened Bob 'Future God' because he. . . is expected to take up your belongings when you leave off."

Ted replies on February 1,

"Now that No. Am. Van Lines has found your place with all those ancient volumes that widows have not known what to do with, why don't I pass along my want list, as Denis did to me? . . . Do you distribute duplicates to friends, on occasion, as I have enjoyed doing? If so, please keep REN in mind for:

Dr. Maris' "Cents of 1794" pamphlet, plus 2 supplements

H. Chapman's Spaeth Sale catalog, 7/10/19

Stack's Garrabrandt Sale catalog

Kagin's 174<sup>th</sup>, the Chris Petersen Sale

Henkel's catalog of the Maris Collection

Hazeltine's catalog of the Newlin Collection

Now aren't you a bit sorry you told me of your latest affliction?

"John, will we have our traditional breakfast together @EAC76? Hope so. What's the chance of my seeing a few of your lovely '94's one more time? I can readily think of at least four you might wish to bring, and I hope that this year will afford us a bit of quiet time along with a modicum of security—something perhaps halfway between Adams' Logan Airport Terminal and Sheldon's 'Silent, on a peak in Darien.' Halfway in decibels, not necessarily in longitude!

S-18 blazer, x J[ohn] H[opkins] U

S-20, x Dr. F[rench] – Beckw[ith] – REN  
S-40, x JHU  
S-56, x W[illard] C B[laisdell] and/or x JHU  
S-50, x JHU

“Now *you* take a turn, John, and let *me* know what cents I can bring to show *you*. I’m sure you have questions about a few. Make a list, but no fair saying, ‘1793 to 1857.’ God himself couldn’t lift the package, let alone carry it anywhere!

“Did you snag any of Tom Morley’s gems? His S-23 @ 2.5 K to RJS [Bob Shalowitz] brought *high* money, I thought. His S-37 to WRT S[mith] wasn’t cheap either. Was little else, unless you like Ruby relics—he, the rim-dent collector—must have searched high and low for beaten rims, and found a hoard.”

John replies on February 7,

“Your letter couldn’t have arrived at a better time – Friday P.M. at the conclusion of a long, hard week. The toughest part of it was Wednesday, when I picked Denis up at 6 A.M. and dropped him back off at his house at Midnight. In between, we flew to the Apple – me for seven (count ‘em) customer visits and Denis for a day of coining. At 5 o’clock, I joined the *whole* crew for gossip and dinner per the TAD auction. It seems that Bland (present only in spirit), RJS, and the Scranton Flash are financially exhausted. Not surprising if one considers the prices at which selected coins revolve from one to another. At any rate, their temporary stringency made for relative peace on the range and I acquired two nice ‘94’s for less than my last pint of blood. The S-29 turned out to be the second of only two extant Beckwith 94’s (I have the first) so it was something of a must.

“Am delighted to get your book list and will go right to work. Five of the six should be ‘no problem’ (meaning sometime between now and year-end) but the Maris on 1794 is tough. Only 100 copies of each edition were printed and given a then price of 25 cents, it seems likely that many were not treated with the respect they deserved.

“My turn. If you have room left in the bag, bring your 18a, 19a, 19b, 21, 24, 30, 31, 43, 63, 64 (the pair), 71 and any library miscellany ala 1975.

“No score for me at L’Affaire Morley. Was the lucky underbidder on Tom’s S-23 which, for the variety, had a most respectable pedigree.”

In the aftermath of the EAC meeting, John writes Ted again, on March 16:

“It was great fun seeing you in NYC. I only wish

the days had been longer and/or that I had brought along more for show. Your exhibition was breathtaking to be sure but, even more, an act of real generosity on your part. The care and feeding of those coins must have curtailed to some extent your own enjoyment of the occasion.

“No word on the hoard of large Chapmans. Am convinced they are real and will arrive some day when least expected. Meanwhile, I have managed to annex . . . a puzzling, unlisted edition of Bushnell on tokens. This latter would appear to be a private printing by the author, presumably done at some point after the 1858 original since additional listings are made. Somehow, it seems obscene that such worthwhile collectibles can be had for a virtual song. I fear that the day of plenty will not last but, meanwhile, it’s some kind of fun.”

This reference to an unlisted Bushnell is explained by a letter from George F. Kolbe, back on November 12, 1975. George wrote to John,

“About a year ago I was offered six (yes six!) copies of Bushnell in 4to. At the time I thought the price too high and passed. Recently while leafing thru Katen’s Fuld Sale Part I, I came across lot 677 BUSHNELL: same as lot 676 (the regular 1858 ed.) but UNLISTED 2<sup>nd</sup> ed. (not in A.N.S. dictionary catalogue) No title page. Comparison with 1858 edition reveals additional numbers added. [Here he lists the additions—Ed.] I re-contacted the New York rare book dealer and purchased his remaining four copies which I now have. They contain the added listings as per Katen! Also my copies have the title page, printed in red and black. Katen does not mention if 4to or style of binding. Mine are unbound. I have placed one in my upcoming sale with an estimate of 125.00 but who knows? As you said, it is hard to set a fair price for items which trade infrequently.

“So—I offer you a copy now at 125.00 or I will set aside a copy for you until after the sale. If price realized is less than 125.00 you may have it at that price. If over 125.00 you may have it at that price less 20% of the difference. No obligation on your part either way. Fair enough?”

The item sold for \$100 in the Kolbe sale—but the winning bidder had been prepared to pay more. Thus, on a photocopy of the second page of George’s 11/12/75 letter, including the above offer, John has written (3/18/76), “Price on the Bushnell per above would be \$100. However, since the bidder was willing to go materially higher, how about adjusting to \$112.50?” George would have none of it, writing on March 26, “In light of your many past favors, there is no way that I will accept

\$112.50 for the Bushnell! Please send \$100 less your credit, assuming you are happy with it.”

John had consigned auction catalogs to that Kolbe sale, which realized a total of \$300.25. After paying a 20% commission, he was due \$240.20. His purchases totaled \$218.59, so his above-mentioned credit was \$21.61. A “virtual song” all the way around, indeed!

Bob Schuman writes John on March 21,

“Congratulations on your recent acquisitions from the Garrett sale. The S-32 is the star of the lot in my opinion. It’s such a neat die state that it looks like a different variety. As you probably know, I sold quite a few 1794’s at the meeting. I just had to get out from under, painful as it was. As the old saying goes, “nothing is cheap if you can’t afford it” and it took me a while to learn that. But I do intend to concentrate on the ‘heads’ of 1793 and if you run into any nice ones that don’t meet your pedigree standards (and that you can keep Denis away from) please let me know.”

John’s April 1 reply is classic—and ought to be read by *every* collector before *every* major show or auction:

“Just a note to say ‘Congratulations’ on your 94’s-for-cash swap. *Nothing* is worth peace of mind. Copper pennies do not come close to being the exception because the study of them can thrive in the absence of ownership. So too, as you have found, can continue the social aspect of the hobby. It’s particularly appropriate that you should win your freedom in a bicentennial year.”

Meanwhile, John has heard from Del Bland (March 24):

“Congratulations on adding to your group of Chapman plate coins. I’d love to see you get them all. One problem may be the ANS pieces. Think you can work something out there?”

“I have in my possession catalog entitled ‘Sale of Coins.’ It is a sale conducted by Bangs & Co., on March 16, 17 & 18, 1881 and was cataloged by Hazeltine. In it is included his (Hazeltine) collection of 1794 cents, lots 721 thru 772. A lot of nice ‘94’s including a Hays 8 described as ‘hair a little rubbed, smooth surface, very fine, brown—finest known.’ This very well could be the example I own. This catalog isn’t mine yet but soon will be, I hope. Have you seen or do you own this catalog?”

“Nothing much going on here with respect to cents. . . To give you an idea of the coin situation in this area, yesterday I spent 2 hours going through envelopes of buffalo nickels and ended up making \$22—out of which

I had to pay postage.”

On March 12, John writes to Myles Gerson,

“It was great fun seeing you in NYC. I only wish there had been more time to get to know you better. Anybody who drives trucks, wedges his way into a private company, plays gin and collects ‘98’s can’t be all bad. . . This turned out to be my lucky day. I got two more Chapman plates (nos. 27 & 28) in the Hopkins sale, plus a lovely (if you like striated planchets) S-17. Then, while visiting Doc Sheldon and Dorothy Paschal this afternoon, they *gave* me a Newcomb on 1801-1802-1803. Ironically, it was Newcomb whom I just passed for most Chapman plates ever (for what that is worth, which is zero).”

Myles’ undated reply reads,

“I enjoyed your company, and it is refreshing to find someone who is not trying to stand on everyone [sic] shoulders for another cent. I like the group, but I find many people who collect just to have more and to see other people sort of ‘at their feet’—I’m sure I will have a ball collecting old catalogues. I’ve really had a ball going thru the ones I got from you in New York. . . By summer I will have a complete wall for my books, catalogues, etc.—but at present tight for space. . . So if this doesn’t inconvenience you too much I would be very happy to have a package every 4 or 5 weeks.

“Got 3 super coins [at] Stack’s auction following week: 1817 N12—Rare 50+ grade, 1825 N7—about 55, 1830 N7—55 grade and finest known.”

John replies on April 5,

“I got your letter and, by now, you will have gotten a much bigger parcel of catalogs than you bargained for. Sorry about that. If you like them, unpack and pay for same at your desired pace of doing so. If you don’t want certain ones, just ship them back. I too got lucky at JHU sale—five coins with pedigree and character but none present a threat to the c.c. Showed them plus some recent book acquisitions to Dr. Sheldon today. He is getting on in years but very much enjoys the company.”

On April 15, George Kolbe writes with a question:

“Just yesterday, I purchased a small lot of interesting items. . . [Included] in the lot was the 1906 supplement to Low’s *Hard Times Tokens* (2<sup>nd</sup> Rev. Ed.). On cover is written, ‘Rec at Tannersville, NY Augt. 25<sup>th</sup> 1906 Levick.’ Throughout the text are many amusing & sarcastic remarks in the same hand. Do you know if J.N.T. Levick lived in Tannersville? Or perhaps you have an example of his handwriting. I’d like to offer it in my next sale and if positively attributed to Levick, it

should add interest. Also in the lot was a copy of Woodward's 67<sup>th</sup>, the Levick collection, though it show [sic] no signs of being Levick's own copy."

John responds on April 22,

"Your Levick material sounds great but I can add nothing to it. He lived in both the Philadelphia and NYC areas but I have no record of a specific address. However, who else knew enough to be sarcastic about Low's opus? In addition to collecting hard times tokens for a quarter of a century, J.N.T.L. owned many of the dies."

A brief search of Ancestry.com reveals that, from the date of his muster into the Grand Army of the Republic (1892), through several New York City Directories of the 1890s, and the Census of 1900, Joseph N. T. Levick is consistently listed as engaged in the insurance business on William Street, and living on East 86<sup>th</sup> Street, in Manhattan. His death (September 7, 1908) likewise occurred in New York City. Tannersville, 121 miles north of the city, continues to bill itself as a summer vacation destination for New Yorkers. So perhaps he was *on holiday* there in August 1906, when he acquired Low's book. But it does not appear that that town was ever his permanent address.

On April 27, Charles Wormser writes,

"Don't ever move; all I can say is that it is a traumatic experience and that is why you haven't heard from me.

"Nevertheless I have not forgotten your interest in the photos from the Naftzger sale and I am sending the pictures to you under separate cover.

"John, you are an honest man and have had more experience than have I in pricing this material and I know that I could ask any price; the point is I am not a 'telephone number' man and will accept whatever you think is equitable."

On May 31, John Ford writes,

"No, I have not died. I'm still sorting through boxes of clippings, photos, correspondence, checks—your name it. This weekend I found the enclosed letters to me from Homer Downing, written in the Spring of 1943 when I was confined to the hospital at Fort Monmouth, New Jersey (being, of course, in the service at that time).

"I am sending them to you, as I believe you are the only guy who might appreciate them. Read 'em, keep 'em, or toss them; I do not want them back. I should keep them for sentimental reasons, as H.K.D. was one of the really great guys that I have known, but if an item does not contain definitive numismatic data, out it goes. Maybe you will want to add these to your archives. If

these letters are of interest to you, let me know. I'll send more if I locate them. Consider them 'interest' on your patience on waiting for the photos."

John responds on June 4 ("in air, bound for Bermuda"):

"Received your H.K.D. letters and am *most* appreciative of same. They are very helpful in providing biographical info, correcting in several instances statements made to me by WHS. I can use all of this kind of material that you choose to spare. By the way, what happened to the bulk (non-ANA '52) of the HKD library? Did you get it? That signed J.N.T. Levick plate is quite a cherry.

"In furtherance of the HKD notebooks, I bought Charlie Wormser's photos for the 11/73 sale. Have duplicates in all cases if you should need something."

A new correspondent enters the scene on June 15, when Phil Van Cleave writes,

"The 1799 NC-1 arrived at the house here last Friday, but only after the bank had closed for the weekend did I get home to find it waiting. I really needed to get my S-188 and S-173 in hand to make comparisons and wasn't able to get to the bank until today. Sorry if the delay has had you at all nervous.

"I can't help but wonder what a stock broker must think of a nut who'll lay out 500 per point on a copper in fair condition! My only 'support' comes from the remembrance [sic] that Shalowitz was gutsy enough to ask twenty-five for the same piece. All kidding aside, I DO like the coin, and I'm happy to complete the deal with the enclosed check.

"I surely look forward to the day I can attend one of the big events and make your acquaintance in person. If you ever have a chance to stop out this way [Carlsbad, New Mexico—Ed.], I trust you'll give me a bit of advance notice, and perhaps we could meet at a mutually convenient spot."

The only letter from Doug Smith for the year is dated July 2:

"My scouts tell me you were in NY this week and examined the Hays 3 in the August ANA sale. Too bad the reverse has that bad scratch – ruins the whole effect of the coin, in my opinion. Have never seen your F[inest] K[known] Hays 3 and would love to one of these days. As promised, I now have for you two complete Xeroxes of my original manuscripts of the Tad and August ANA sales. Let me know next time you'll be in NY and I can deliver them to you personally – at Chapman's!"

That Bicentennial July stimulated a number of letters concerning a purchase John made from Bowers and Ruddy Galleries' Willing Sale (June 24-25), specifically Lot 1541, an historic document of enormous numismatic appeal:

***An ACT to provide for a COPPER COIN-AGE.***

***BE it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the director of the mint, with the approbation of the President of the United States, be authorized to contract for and purchase a quantity of copper, not exceeding one hundred and fifty tons, and that the said director, as soon as the needful preparations shall be made, cause the copper by him purchased to be coined at the mint into cents and half cents, pursuant to "the act establishing a mint, and regulating the coins of the United States;" and that the said cents and half cents, as they shall be coined, be paid into the treasury of the United States, thence to issue into circulation. . .***



**Secretary of State**

A July 13 letter from Dave Bowers notes, "I am sending a copy of this present letter and a copy of your letter to Dr. George Fuld who, as stated in the auction catalog, was the consignor of lot 1541—the item with Jefferson's signature. As he is the consignor of it I will ask him to directly write to you concerning the authentication you request."

A July 15 letter from George Fuld follows: "Per your request to Dave Bowers, I am searching my files for a copy of the original letter from Dr. Julian P. Boyd of Princeton University, which is about 15 years old. First, you have my personal assurance that his letter stated that his document was genuine with a genuine signature, and he photostated the document for inclusion in the book, Papers of Thomas Jefferson. I have not seen the particular volume on the 1792 papers of Jefferson, but I am sure a copy will be available in your public library, and you can check it there. In the meanwhile, I am writing a letter to Princeton University to see if a copy of the original letter can be found and a copy sent to me."

On August 15, Dr. Fuld forwards a copy of Boyd's original letter, dated August 10, 1962:

"Thank you so much for sharing the Jefferson item. It has arrived and is so handsomely framed that I have delayed acting upon your authorization to remove it from the frame until I find whether it is an endorsement on the document that you wish copied. There is no difficulty at all in photographing it in the frame and I have had photostats made for our files and also one for you. . . This text, like all other acts of Congress that were printed and authenticated with Jefferson's signature as Secretary of State, was one of the copies sent to the governors of the various states and to the various newspapers that had been officially designated to print the statutes. . . Presumably copies may be found in some of the state archives."

On the letterhead of THE PAPERS OF THOMAS JEFFERSON, Julian Boyd writes to George Fuld (August 2, 1976), "I send you a copy of the note as requested. Will you please ask the owner of the document whether we may cite him as possessing it, so that proper acknowledgement may be made in our edition?"

The attached note from Fuld reads, "I am pleased to enclose a Zerox [sic] copy of the original letter from Dr. Boyd, and also his request whether you can be listed as the present owner of the manuscript in the definitive series they are publishing. If you will allow your name to be used, by all means contact Dr. Boyd directly. I am glad to get this authentication letter resurrected, and I hope you will be pleased in coming years with your new acquisition."

John accordingly writes Professor Boyd on August 26:

"George Fuld was kind enough to send me a copy of your letter to him concerning the 1792 Act of Congress. I very much appreciate your making the effort to retrieve this letter from your files and I am therefore delighted to give you permission to list my name as the present owner of the document in question."

On August 10, Al Hoch writes concerning two different publication projects:

"Things have been terribly hectic and we have had some severe growing pains and financial difficulties. This has prevented us from releasing the Adams and Loring anthologies, but I think we shall be able to release the books next week which means they will be completed in October. . .

"The Sheldon has been printed but not bound. The plates are washed out in a number of instances but we have already taken extensive and expensive steps to improve them prior to this. Without the expenditure of a lot more money and an additional delay of months,

we cannot get better. Inasmuch as we are limited by Dr. Sheldon on the average sales price we are able to charge and inasmuch as the aggregate royalty is substantial by our standards, we are caught in a bind which requires that we proceed with what we have. They are not really all that bad and terribly usable, but it is disconcerting to see pictures which vary in lightness and darkness the way the original photos do. I think now it might have been better to copy the plates from the last edition but hindsight is always terrific.”

The comment on aggregate royalty is explained by the contract itself (Second Draft), dated September 8, 1976:

“WHEREAS Quarterman has obtained from Dr. William Sheldon a license for Quarterman to produce a reprint edition of 2500 copies of *Penny Whimsy*, and WHEREAS Adams has loaned to Quarterman the set of photographic plates used to produce past editions of *Penny Whimsy* which Quarterman desire to use in its production of its current edition reprint of *Penny Whimsy*. NOW, THEREFORE, Adams grants to Quarterman a license to use the original photographic plates for its current authorized reprint of *Penny Whimsy*, all on the following terms and conditions: 1. A royalty of 5% of the net sales of the current edition of 2500 copies of *Penny Whimsy* to Adams on a quarterly basis within 2 months following the close of each quarter; 2. This license shall accrue only to the current authorized edition of 2500 copies of *Penny Whimsy* and shall in no way extend to any possible future editions published by Quarterman.”

A September 26 letter from John to Dave Bowers seems to offer some sugar-coated remonstrance over the quoted price of a numismatic book:

“I greatly appreciate the offer of your Eckfeldt & Dubois (1842) at a reduced price. When it comes to valuing numismatic books, one is entering uncharted waters. I felt upon receiving your letter [which seems to be missing from the file—Ed.] that \$565 is a touch high. However, there are not enough sales records to be dogmatic in an opinion, one way or another.

“In the month since your letter arrived, I have encountered four Eckfeldt’s from a variety of quarters. Because they are illustrative of the vagaries of book collecting, let me list them: 1) A copy in the Swann Galleries sale which realized \$750!

(probably because of the 20 page supplement which is RRRR)

2) A copy offered to me by another dealer for \$450.

3) A copy in the Katen sale which fetched \$180.

4) A copy offered me from England at £78.

“Because of a timing problem, I ended up getting both 3) and 4). Worse things have happened. Frankly, if it had not been raining Eckfeldt’s this fall, I would probably have shed a few tears and then bought yours. Again, my thanks for your sincere interest.”

September 17 brought a letter from a fellow large cent researcher, Jeff Peck:

“Since Denis has been bugging me to write you direct with all my questions rather than hound him with them, I thought I’d drop you a line. . . I’m doing quite a bit of leg-work in pedigrees, research, catalogues, etc. I certainly have gleaned [sic] quite a bit of information on your activities in both copper and library ends, usually resulting in my concluding ‘WOW.’ Though I’ve been working essentially in all the Sheldons, I’m inclined towards the 1801-03 span, but am also feeling the bite of 1794! . . . I shudder to think of the number of ‘MS’ 1794’s I have in my notes that I don’t know where they went to after (say) Earle or Sargent. Some you did solve through Denis, but the number of gaps in my knowledge make the bulk of my notes look like Swiss cheese. Another project is a photo-reference file, with photos (usually from auction catalogues) of all sorts of large cents, with their appropriate pedigree. Denis has mentioned that your similar file is bulging, but again I’m not sure how open you’d be to sharing it. The library I won’t bring up, since it’s a lost cause. One item I would like to bring up is whether you would be willing to make a copy of the Downing MS/notes I understand you have. Next to the MS for Newcomb’s 1801-02-03 (or even a copy of the book!!), the Downing MS is probably the major piece of information I could obtain, and even a poor copy would be priceless to me.”

John replies on September 27:

“Denis speaks volumes in your praise. He says that I may have the edge in terms of size of library but that one could hardly outdo you in terms of interest and enthusiasm. High praise indeed.

“How we might best cooperate is not too clear. For example, the S-18b in the ANA sale was a highly pedigreed coin (Eavenson—Earle—Jenkins); although I did not succeed in getting it, clearly I had some small advantage in that no one else was aware of the distinguished provenance. Not a huge matter but a consideration.

“Do you ever get to A.N.S.? If you do, I have a listing of their important, named catalogs and can help you focus your time. Many of these I have not yet had a

chance to read myself and would greatly appreciate any mutual aid pact which could be arranged.

“The ‘Downing MS’ may disappoint you, in that his two notebooks consist of photos only. He had set up the project as a pictorial condition census, with pedigrees listed under the pictures in a numbered code. It is really quite an undertaking and, although less than half complete, probably required 2-3000 hours to bring it to its present state. Perhaps we might work together to bring all or part of it up to date.

“By the way, I am always chasing books/catalogs and may some day come across a reasonably priced HRN on 1801-02-03. What would you be willing to pay? Likewise, are there other items of particular interest?”

“Denis mentioned your interest in the Hays and Chapman plates. Regarding present ownership, excluding myself and A.N.S., what do you have? Am in a bit of a rush at present but look forward to corresponding. Let me know any specifics that interest you and we can work from there.”

The last week in October, John Ford writes twice. On October 29, “I am sending you the following:

(1) ‘The Coin Collector’s Journal,’ July-August 1950 to Nov.-Dec. 1951. The first is just so-so, to show you what poor fare WR [Wayte Raymond—Ed.] offered before JJF.

(2) Paper covered ‘Beckwith’ sales ca., with printed list of Prices Realized and five out of seven plates cut up.

(3) Paste-up, on two sheets of gray cardboard, from two or more different sale catalogues. One run of prints very low contrast.

(4) Paste-up of one plate, and part of another, re Large Cents, for Stack’s ’57 Empire sale.

(5) Various loose Cent photos, presumably Raymond and NN (compare ’53 NN Ryder sale, cents consigned by Raymond).”

John made a photocopy of this letter, on which he wrote marginal notes back to John Ford, on November 22. Next to (1) he has written, “I really enjoy reading these. It’s a shame there isn’t something like it today.” Next to (3) he has identified the two sale catalogues: “(1) H. P. Smith Sale. 2) Beckwith Sale (Naughty on Homer)” Next to (5) he notes, “One batch not yet identified. Most of remainder are ANS or HKD.” He adds, “Have scanned all of the HKD material – 75% of it is what it

appears to be on the surface; the balance is more abstruse and could therefore contain some nuggets. Will keep you posted.”

Meanwhile, Ford has written again (October 31):

“As per my promise to you, I have located the Jan., 1951 Breen listing of Cents in the Smithsonian. It was where I thought it might be—in my early WB file. I must have taken it out of the HKD material in 1952-53, although I do not even remember looking at the stuff (HKD material) at all.

“Because you are such a nice guy, I have pulled everything that I have from my 1910 Gilbert sale catalogue and from the HKD 1945 Newcomb sale catalogue. The first is just hand priced, but does have the Elder plates; the Newcomb it not annotated at all, or even priced, but it does have the HKD handmade photo plates. Everything of importance in these sale listings has just been inserted, so it is comparatively easy to remove than and make you photocopies. Apparently, HKD gave either Raymond or MacAllister notes on the Newcomb coins to aid with the descriptions. I am also going to send you a copy of them. In all, you should have five photocopy items. Strangely enough, HKD apparently only made one ‘layout’ of the Gilbert sale, as I only have one. I have looked for a dupe of the original (as with Hays-Phelps), but could not locate one to send to you.”

As part of a November 2 letter to George Kolbe, much of which details items to be offered in GFK’s next sale, John also offers an update on his numismatic manuscript holdings:

“Just acquired the Homer Downing papers and correspondence. They are replete with nostalgia and have some research interest. I now own most of the extant private material from Clapp, Newcomb, Hines, Wurtzbach and Sheldon which, someday, should form the basis for a really good book. Some big chunks of history have been lost but, with a little effort, an even larger part can be reconstructed.”

John writes two other letters on that Election Day, 1976—the first to Walter Breen:

“I keep pecking away at my large cent research with the emphasis on history / personalities rather than varieties / condition census. Good fortune has brought me the opportunity to acquire or duplicate a good deal of the extant material owned by Clapp, Newcomb, Wurtzbach, Hines and Sheldon. Needless to say, many mysteries remain (indeed, probably more than when I began). Several gaps which have been particularly vexing are:

“1) The Hines Collection – I know a lot of bits and

pieces about which and how these coins were dispersed – e.g. those that went to Blaisdell, Mrs. Sheer, & HKD pre-1946. However, do you have or know where to locate an inventory of the mother lode bought by WHS & HKD in 1946? Do you have any records on those dispersed by Wurtzbach in the preceding decade?

“2) The Ellsworth Collection – I have examined voluminous data at Hopkins on the gold, silver and colonials. However, Garrett permitted Wayte Raymond to market the large cents and, other than those pieces which ended up at A.N.S. or Carnegie, I can find little trace. Do you have any knowledge or inspiration on this one?

“3) The Maris 1794 Collection – As you know, there was only one 1794 cent in the Maris sale of 1886. However, there were six ‘94’s in the WHS collection which bore the Maris pedigree – S-17, S-27, S-30, S-39, S-52 and S-72. Perhaps coincidentally, at least five of the six were also ex-Hines. When and how did Maris sell his ‘94’s? How did WHS, HKD, or Hines manage to trace the above six pieces back to the source?

“You get asked so many questions by so many people that I really feel I am imposing. However, there ain’t no better place to go. And perhaps, given the volume of material I have assembled, there may be some small point that I can answer in return.”

The other November 2 letter is to Ted Naftzger:

“Word has it that you have been busy numismatically. I might recognize a ‘39/’36 or an 1848 s[mall] d[ate] but my ignorance of the late dates is vast. . . I took a mild swing at the Hays 3 in the A.N.A. sale. Having lost out on this one to the redoubtable Bush, I stand scoreless since April or May. It’s au contraire on the book front where things have been quite good. That ‘hoard’ of large Chapman’s still has not fallen in. However, between the Swann Galleries sale (8/30), acquisition of the Downing papers and a fortunate purchase in England, I have managed to add some excellent research material.”

The next item in the file is an undated reply from Jeff Peck, which likely dates from mid-October:

“Thank you very much for your most gracious letter of the 27<sup>th</sup> [of September—Ed.]. . . To give you some idea where I am, this is an outline of my research ‘pit’: 1) Library: pretty solid in more modern items (Stacks, Merkin, NN), somewhat more sporadic in 1930-1940 material (Bluestone, Bolander), and pretty barren [sic] in real classic material. . . 2) Notes: basically split into reference by variety (i.e., pedigrees for all S-17, etc.)

and by sale / catalogue / dealer. Between the two I can generally reference any major sale or variety. . . 3) References: Have a couple sets here such as Identification notes (i.e. how to tell the Hays S-17 from Dr. Frenchs [sic] via nicks, dents, etc.), and notes on plates. . . I’ve tried to identify each of the plate coins; you’ll also note a number of huge gaps as well, and these usually reflect a lack of knowledge and/or plates of cents I can compare to (like the Proskey-Hines pieces WHS-REN has). 4) Photo-Reference System: this is my real baby, and have attached a copy of one card to show you. Sound very similar to HKD’s system, with a picture of the piece and its pedigree. The pictures are usually swiped from auction sales, and have a full set of plates from REN/NN64, Ruby, EAC75, HKD, NN50, TAD, and others. Also was very fortunate to get a set of the HN plates from the sale, so I have a full set of them as well. I would guess I have 1000-1500 cards set up like this, and have my variety notes set up to note what cents I have picture cards on. Always a heck of a lot easier to check a catalogue when you can pull out pictures of half the known S-17s. . .”

John’s response to this letter seems to be missing from the file, though it must have included a question about ex-Parmelee coins, for Jeff responds in an undated letter on which John has written “postmarked 10/26/76”:

“. . . My notes on Parmelee—Ha Ha. The only one I had was the S-18b, so I’m completely blank on the other 7—can you fill in my ignorance?? [This S-18b is the CC1 coin which John consistently refers to as his Hays-3, ex-Johns Hopkins University privately in early 1973. See Part 3 of this series in the January 2015 *Penny Wise* for details.—Ed.] Also scrawled out all the 1794s Hays or SHC [Chapman—Ed.] plates I had not in ANS, REN, or JA—not of much value since I’m [sic] been unable to trace most of them, but always willing to try. Have since received a copy of the ANS catalogue, and have filled in some of the blanks on these two plates, so will re-copy them for you shortly.”

John acknowledges this letter on November 15,

“Thanks for the letter and sundry enclosures. You have done a good job post 1946—an area which I have tended to ignore—but there seem to be a ~~number of~~ few errors earlier on. Having said this, I should be specific but just don’t have the time to tackle that whole list at present. I did enjoy the page of miscellaneous Hays and Chapman plate coins. In fact it was pure nostalgia – in almost every case, I either owned the coin, had negotiated for it unsuccessfully, was currently negotiating for it or was plotting to get the bait for a future trade.

“The Parmeleees which I own, in addition to the Hays-3, are: 1) S-45 Bushnell—P—Gilbert—Pros.—HH—WHS—DP; 2) S-59 P—[unknown]—TJ Clark—WHS—DP—REN; 3) S-60 Parmelee—Hays—Hall—Brand—WHS; and 4) S-63 P—Brand—Ryder—DP.

“My current project, in addition to slowing sifting the HKD material, concerns the Hays edge lettering. In addition to the inscriptions from 49 ‘Hays’ pieces, I have managed to assemble a great deal of other relevant information. However, the problem is that the more I work, the less sure I am as to what man or men performed the artistry and exactly when it was accomplished. Any thought would be appreciated.”

George Kolbe having gotten himself into a bit of a pickle, with two “good customers” other than John desperate for a copy of the Frossard cent sale, he proposes to simply put it in his next sale (letter of October 26). John replies on November 17,

“Your sentiments on the Frossard catalog are likewise gratefully received. Were I lacking the item, I would probably commit mayhem to get it. The sale in question was a) his most successful artistically, b) his most significant from the standpoint of large cents and c) the beginning of the end of his personal solvency. Of all the old time dealers, Frossard and Steigerwalt are my special favorites.” And then he poses a question: “Speaking of a Frossard ’84 cum plates, what do you consider to be the most valuable U.S. auction catalog? Be prepared for an argument.”

In a followup letter of December 16, John answers his own question—and details a mystery solved:

“My candidate for WGCC is the Beckwith Sale cum plates (SHC, 1923). Arguments in favor include: 1) The

fabulous quality of *each* lot in the sale. 2) The fabulous quality of the plates. I know of none better. 3) Rarity. Have reason to believe the only 20 with plates were printed. 4) The historic irony involved—Dr. B., then 72 give or take, decided to sell in the belief that the end was near. He lived for another 20 years. And 5) I like large cents.

“Some time ago, I acquired Homer Downing’s copy of Beckwith, the only problem being that roughly half of the plates had been surgically removed. Subsequently, in going through an unrelated hoard of large cent photos, I spotted a group of odd-sized items which were unmistakably Beckwith coins. You guessed it—the pieces fit. One weekend later, I had a very presentable duplicate to go with a named, leather-bound beauty (*ex-libris* H. O. Sternberg of Dundee, Illinois). As if this weren’t enough coincidence concerning the sale, consider the following: Denis Loring comes to my office to settle a long series of transactions, the net of which is I owe him \$21. While he is sitting in my office, a Texas dealer calls to offer me about a dozen books. Again, you guessed it. One of the twelve is a Beckwith—price \$21.”

*Additional Dramatis Personae*

- Myles Gerson (1925-1986)
- George Frederick Kolbe (1941—
- Jeffrey M. Peck (?1950—
- Phil Van Cleave (1920-1991)

The first- and last-named are included in the Biographies section of Al Boka’s web site: [1794largecents.com](http://1794largecents.com)

(To be continued.)

\* \* \* \* \*

**EARLY AMERICAN COPPERS 2016 CONVENTION: APRIL 7-10, 2016, CHARLOTTE, NC**

John Kraljevich

The 2016 Early American Copper convention will be held April 7 through April 10, 2016 at the Westin Charlotte, 601 S. College Street, Charlotte, North Carolina 28202. Rooms are available for \$129 per night, plus applicable taxes, by calling the Westin at 866.837.4148 and asking for the Early American Coppers, Inc. 2016 Conference rate.

away, after the Marriott informed us they could not complete planned renovations in time to accommodate us. If you have made reservations at the Marriott, you are entitled to a full refund. Please cancel your Marriott reservations and book a room at the Westin as soon as possible.

The convention location was changed from the Marriott City Center in Charlotte to the Westin, just a few blocks

Travel to Charlotte is easy by airplane or car. Charlotte Douglas International Airport (CLT) is a major hub for American Airlines (formerly including US Airways)

and direct flights are available from most U.S. cities. The hotel is located roughly 15 minutes from the airport; a typical cab fare is about \$25. Charlotte sits astride Interstates 77 and 85, 4 hours from Atlanta, 5 hours from Norfolk, 7 hours from Washington DC and Pittsburgh, 9 hours from West Palm Beach and Philadelphia. Amtrak also serves Charlotte from destinations on the East Coast. Within Charlotte, the hotel hosts a stop on the LYNX light rail system, offering trips to other locations in Uptown for \$1.50. Within the Uptown neighborhood, the central business district of Charlotte, many major attractions and dining are within an easy walk.

The convention will follow the usual EAC schedule, with a welcome reception and Happenings on Thursday evening, a keynote speaker Friday evening, the EAC Sale Saturday evening, the annual meeting on Sunday morning, and bourse hours on Friday, Saturday, and Sunday. A security room will be available from Wednesday morning through Thursday afternoon, and events (tours, grading seminar, and general merriment)

will begin on Thursday. A more precise schedule will be published in the next issue of *Penny-Wise*.

A small number of bourse tables are still available. Contact bourse chairman Bill Eckberg at [halfcent@mac.com](mailto:halfcent@mac.com) or see the bourse application elsewhere in this issue.

Several tours are being organized for members and their guests, including visits to local museums, botanical gardens, and a brewery. Details on these trips and suggestions of other local attractions are included elsewhere in this issue of *Penny-Wise*.

**Volunteers are still needed.** If you are able to help with lot viewing, reception, room setup, or tours, please get in touch with the show chairman John Kraljevich at [jk@jkamericana.com](mailto:jk@jkamericana.com) or 443.454.7588. John Bailey has volunteered to be our lot viewing chairman again this year, but his job, and others, cannot be accomplished without help. All assistance will be greatly appreciated!

\* \* \* \* \*

## TOURS AT EAC 2016 IN CHARLOTTE

John Kraljevich

Thanks to the input of the 69 members who submitted the EAC 2016 questionnaire, we are able to plan ahead a bit for tours to be held in conjunction with the convention, to be held in Charlotte April 7 to April 10, 2016. 51 people mailed in questionnaires, another 18 submitted them via email.

Based on the tallied votes, there will be EAC-organized tours to the following five attractions. **IF YOU WANT TO ATTEND AN EAC-SPONSORED TOUR, WE NEED TO HEAR FROM YOU.** Call me (443.454.7588) or email me ([jk@jkamericana.com](mailto:jk@jkamericana.com)) and let me know what you'd like to attend. If you commit but decide not to attend, you'll still be on the hook for the cost or finding a replacement. If you don't commit and later want to attend, you may or may not be out of luck. Based upon responses, we may need to hire transportation or arrange private tours. A rough schedule, subject to change, follows:

Thursday AM: Reed Gold Mine. Duration: 3-4 hours.

Thursday PM: Mint Museum Randolph. Duration: 2-3 hours

Friday AM: Mint Museum Uptown. Duration: as long as you wish (walking distance)

Friday Midday/PM: Olde Mecklenburg Brewery. Duration: tour takes 40 minutes, eating at the Brauhaus and drinking fresh beer may take significantly longer.

Saturday AM: Daniel Stowe Botanical Gardens. Duration: 3-4 hours

Saturday PM: A good time to gather some friends and hit one of the other local attractions.

The top vote-getter, appearing on more than half of the questionnaires submitted (37), was **Mint Museum Randolph**, an annex of the main art museum in Charlotte that happens to be housed in the old Charlotte Mint building. The building was moved away from Uptown (central Charlotte) to the outskirts of the city in 1936 and now primarily holds special exhibitions. The external Mint structure is marvelously preserved, down to the big gilt eagle hanging over the main doorway. The museum is three miles from the host hotel. Tickets range from \$9 to \$24, though we will do our best to negotiate a group rate based upon interest.

With 27 votes, the **Reed Gold Mine** came in second place. The first American gold rush began in 1799 with the discovery of a 17-pound nugget (not a typo) on John Reed's farm. Today it is operated as a North Carolina

State Historical Site, with tours and the opportunity for visitors to pan for gold themselves. The Reed Gold Mine is about 45 minutes away from the host hotel. Admission is free, though there is a small charge for gold panning.

The largest and most important art museum in Charlotte, the **Mint Museum Uptown**, came in third place with 25 votes. Nationally known for their collections of craft and design, ceramics, and American art, the Mint Museum Uptown is walking distance from the Westin Charlotte, just four blocks away. Tickets range from \$9 to \$24.

Flowers and beer tied for fourth place with 23 votes. The **Daniel Stowe Botanical Gardens and Orchid Conservatory** offers 10 acres of manicured gardens and a renowned orchid conservatory. Guided group tours are available, capped at 25 people, at about \$12 per person. The Gardens are about 20 miles away from Uptown Charlotte. **Olde Mecklenburg Brewery** is best known for their OMB Copper, Charlotte's favorite local beer and perfectly named for consumption by EAC'ers. Brewery tours are free on Saturday and Sunday, but private tours can be had for \$10 per person as long as the group is 10 or more people. The private tours include a sampling of beer. The tour was named the best brewery tour in America by USA Today, and the restaurant on site is very popular as well. The brewery is about a 10-minute drive from the convention, 3.5 miles away.

#### ***Other popular vote getters***

Members may wish to plan a visit and car pool together to these spots. I'd be happy to have a volunteer to lead a visit to any of these places and invite those who'd like to participate to contact me so we can get a group together:

**A winery to be named later** (15 votes). A winery tour requires the most planning and entails the highest per-person cost, as the wineries are about an hour away and demand hired transportation. Several limousine companies in Charlotte offer package tours, at a cost of \$100-150 per person. If you'd like to visit a winery, can commit to spending most of a day away from the convention, and are comfortable with the cost, contact me and I will help make arrangements.

**Levine Museum of the New South** (14 votes). A very modern museum exploring the art and history of the American South after the Civil War, the Levine Museum is less than a mile from the convention center, making it a quick cab ride or a nice healthy walk away. Entry is \$6 to \$8.

**Carolina Aviation Museum** (14 votes). Located next to the airport, the Aviation Museum is largely built around the commercial jet involved in the "Miracle

on the Hudson" incident, but also houses an array of other private and military aircraft. If you're an airplane buff, you'll love it. The museum is about 15 minutes away. Tickets are \$8-13. Recommended day to visit is Thursday.

**Carolina Raptor Center** (10 votes). A favorite for families and nature enthusiasts, the Raptor Center cares for injured birds of prey, including bald eagles and other several other species. Located in Huntersville, about 25 minutes north of the hotel, the Raptor Center charges \$8-10 for entry. Recommended day to visit is Saturday (meet the raptor at 11:30, weekly vulture feeding at 2:00).

#### ***Less popular but still worthwhile choices.***

Feel free to visit on your own, but there was insufficient interest to plan a tour:

**NASCAR Hall of Fame** (9 votes). Just about next door to the convention, you'll probably be able to see it from your hotel window. Walking to the NASCAR Hall of Fame is the definition of irony.

**Bechtler Museum of Modern Art** (9 votes). Well worth the couple block walk, a visit would be easy to combine with the Mint Museum Uptown next door.

**Mall/Shopping** (7 votes). Check out the Premium Outlets (20 minutes away), SouthPark Mall (a large upscale mall in South Charlotte, 20 minutes away), or Concord Mills (a big outlet mall, 25 minutes north of the hotel assuming the usual horrible traffic isn't there). There are some smaller stores and boutiques along the main thoroughfares in Uptown Charlotte, within walking distance.

**Billy Graham Library** (5 votes). Ten to fifteen minutes away, near the airport, the Billy Graham Library conducts free 90-minute tours. The last tour of the day begins at 3:30 PM.

**BMW Factory and Museum, Greer, SC** (5 votes). 90 minutes south of Charlotte, this requires advance reservations. At this moment (December 2015), they are not conducting tours or accepting future reservations, but they expect to resume in early 2016. Contact Scott Barrett ([lawman3212@aol.com](mailto:lawman3212@aol.com)) if you're interested in scheduling a tour.

**United States National Whitewater Center** (4 votes). Offering mountain biking, kayaking, zip-lining, rock climbing, and other activities that aren't at all like sitting at a bourse table, the Whitewater Center is the training home of the US Olympic kayak and canoe teams. It's

about a half hour from the hotel. An all day pass costs about \$50, or activities can be paid for individually. If you want to go, look for the other skinny healthy looking people at the show and ask them if they want to go with you.

**Golf** (3 votes). You people know who you are. Contact Dan Trollan at [dantro1794@gmail.com](mailto:dantro1794@gmail.com) if you're

interested in playing. I'm sure there are golf courses someplace around Charlotte and I'm also sure you folks know how to find them.

**"No Holds Barred Strip Club"** (1 vote). A write-in suggestion. The folks who checked off the Billy Graham Library would like to have a word with you.

\* \* \* \* \*

### GOLF OUTING 2016 EAC CHARLOTTE

Dan Trollan

[dantro1794@gmail.com](mailto:dantro1794@gmail.com)

If you are interested in golfing first thing Thursday morning, April 7th, in Charlotte, please contact me SOON so we can reserve enough tee times.

Or call me at (970) 769-3196. We may need one extra car if enough are going to play, so let me know if you will have a car available. Many thanks, and hope to see you there!

The course is the Renaissance Park Golf Club. It is seven miles from the Westin, or about a 15-minute drive. My new email address is:

\* \* \* \* \*

### THE 2016 HALF CENT HAPPENING VARIETIES

Mike Packard

I decided to continue the process implemented last year and asked several regular Half Cent Happening exhibitors to vote on the varieties to be included in the 2016 Happening. They picked from a short list I created of varieties that had either never been included in a Happening or had not been included since at least 1999. Here are the varieties for the Half Cent Happening at the 2016 EAC convention in Charlotte, NC:

some nice pieces.

**1794 C-4a** Last included in 1992. Small edge letters. A common variety that is difficult to obtain in VF-30 or higher. Early die state examples are rare.

**1826 C-1** Last included in 1990. Another very common variety with many Mint State examples. Maybe an example will be present that definitively shows what lies under the die file lines to the right of the 6 in the date.

**1794 C-4b** First appearance. Large edge letters. A seldom seen R7 variety.

**1832 C-2** Last included in 1988. Many Mint State examples of this common variety exist, but few show any trace of red.

**1795 C-5a** Last included in 1989. Relatively common, but difficult to obtain in high grade.

**1857 C-1** First appearance. Last year of issue. Many were melted, but many Mint State examples remain.

**1806 C-1** First appearance. Very common with many Mint State examples in existence. We should see

If you would like to volunteer to be a monitor, contact me at [mikepackard@mac.com](mailto:mikepackard@mac.com). A good time awaits us at the 2016 Half Cent Happening. Brush off your examples of the Happening coins and bring them to Charlotte. I hope to see you there.

## 2016 EAC CONVENTION “LARGE CENT HAPPENING” VARIETIES

David Johnson

Following are the Large Cent varieties for the 2016 annual EAC “Large Cent Happening” in Charlotte, NC. I have had many good suggestions. Thanks to all who provided some very thoughtful selections!

A few items of the usual business items that bear repeating: The “Large Cent Happening” will start right after the opening reception on Thursday evening. For members planning to exhibit coins, please plan on arriving with your coins as early as possible after the reception so that all the necessary exhibitor registration and paperwork can be completed.

Coins are handled at Happenings. Exhibitors who prefer not to have their coin(s) handled, please plan on bringing the coin(s) in an air-tite or similar protective holder where the coin can be adequately viewed.

The Happening is not just about seeing the best and highest graded coins (although that’s fun), but also about having the opportunity to view neat examples and interesting die states side-by-side. If you have interesting or tough die states to share, please plan on bringing it/them to the Happening.

Here we go with this year’s varieties:

**1793 S-2.** R4+. Chain America. The widest date distinguishes this variety. A first time appearance at a “Happening” for this ’93. One of four Chain Cent Varieties. Who doesn’t love a ’93 Chain Cent?

**1794. S-35.** R5. Head of 1794. A tough ’94 and not usually found in better grades above Fine. This variety presents not only challenges in variety and grade rarity, but also offers up some nice obverse die state progression characteristics. Found near “perfect” and in the latest state with a shattered obverse die imparting extensive obverse die cracks.

**1794 S-43.** R2. Head of 1794. Referred to as a “Short Bust,” the S-43 offers some nice study opportunities as the variety is found in better grades and also with a range of reverse die state progressions.

**1798 S-173.** An R3 variety. The S-173, a second hair style 1798, offers another nice range of obverse die state progressions in addition to availability in better grades. The S-173 is found with a “perfect” obverse and later

with a rim CUD progression over RTY of LIBERTY. The latest and quite rare state exhibits an additional CUD break over LI in LIBERTY.

**1817 N-4.** An R3. 1817s are always popular and were a middle date were favorite of C. Doug Smith and Dr. Sheldon. The N-4 offers some nice die progression characteristics, from a near-perfect obverse (Noyes lists a “perfect” obverse but notes that one has not been seen or documented) with a light crack under the date, to a later state with a rim break under the first 1 in the date, and ultimately to a CUD. The N-4 is found in better grades and so the appearance of this variety should present some nice viewing opportunities. Maybe that elusive “perfect” obverse will show up!

**1820 N-2. Large Overdate.** An R2+ variety. A popular 1820/19 Overdate. Known as a “small overdate” and one of three 1820/19 overdate varieties. Overdates have always been popular with collectors and we should look forward to seeing some incredible specimens of this variety.

**1840 N-9.** R3. A moderately scarce variety, but a popular one with collectors due to an obverse crack that in the later states completely bisects the coin and appears to raise the plane of the lower portion of the coin. Enough die states exist to generate a good deal of interest. An uncracked example (state a) is not yet known – maybe one will make an appearance appear at the Happening this year.

**1847 N-27** R4. A relatively scarce variety. The obverse is characterized by repunched numerals under the 1 and 8. There are three die states known for the reverse. The variety offers an available but limited number of better grades and interesting die characteristics.

LASTLY, I can always use more helpers to pull this event off, assist with the table/variety monitoring, the sign-up desk, and giving fellow monitors a break and chance to view the varieties. If you would like to assist, please contact me at [davidjohnson1798@gmail.com](mailto:davidjohnson1798@gmail.com). Many thanks to all those special EAC’ers who have already volunteered to help out! See you in Charlotte in April!

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## EAC 2018

Bill Eckberg

We were having difficulty finding an appropriate venue for our 2018 convention. That is, until Terry Denman stepped in and found what may be the best hotel and location we've ever used: The Grand Traverse Resort and Spa in Traverse City Michigan. Terry's comment when he found the place was that it is a lot nicer than other places we've held the show. He was concerned. He needn't have been.

Located in northern Lower Michigan, near the shore of Lake Michigan, It is close to the famous Sleeping Bear Dunes National Lakeshore. It has professional quality golf (a top 50 golf resort). It has at least 7 different dining options within the resort. If you or your spouse need to feel pampered, it has a full-service spa. Wineries are nearby. A casino is nearby. And Traverse City is justly famous for its cherry pies! This will be a convention to bring the family to. Check out their website: [grandtraverseresort.com](http://grandtraverseresort.com).

Our bourse will be about 11,000 square feet, one of the largest spaces we have ever had, and it will be right

next to the room that will house the educational program, sale and membership meeting.

If it sounds deluxe, it is. However, if it sounds expensive, it is NOT. Terry negotiated their room rate down to \$139, which is competitive with recent venues. There is a nightly resort fee, but because Terry negotiated a great deal for the use of the meeting spaces, EAC will be able to cover the resort fee for all who stay there.

Mark your calendars. The dates will be Wednesday, May 2 through Sunday, May 6. This will be the week after Central States, so those who attend Central States can enjoy an easy drive to Traverse City and kick back for a couple of beautiful days before our show. Easter and Passover are at the beginning of April that year, so there is no conflict with those. Mothers' Day with its host of school graduations is a week after the show, so there is no conflict there, either.

Kudos to Terry, who seems to have found the perfect venue for an EAC convention to remember for a LONG time!

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## CALL FOR PROPOSALS TO CONDUCT EAC SALES

Bill Eckberg

The Board of Governors herewith solicits proposals to conduct EAC Sales beginning in 2017. EAC Sale cataloging has always been done on a volunteer basis, with catalogers being reimbursed from sale proceeds for their reasonable expenses in producing the catalog and running the sale. We expect to continue on this basis.

Our expectation is that future sale cataloging and photography should be at least equal in quality to that of recent catalogs. Please include any proposed significant changes/advancements in lot procurement, online access to lot images and descriptions, online/telephone

bidding, *etc.*, as well as any expected costs associated with the changes.

Please submit all questions and proposals to me by email at [halfcent@mac.com](mailto:halfcent@mac.com). All proposals must be received by April 1, 2016 so they can be placed on the agenda for the Board of Governors meeting. Members who make such proposals will be invited to the Board breakfast meeting at 7:30 am on Saturday, April 9, 2016 at the Westin, Charlotte to answer any questions from Board members.



**EXHIBITS NEEDED FOR EAC 2016**

Ray Rouse

As normal we need exhibits for the 2016 EAC Convention in Charlotte, NC. Your coins are needed for the many stories that early copper can tell. The possibilities are endless: die states, varieties, rotations, counter-stamps, date sets, errors, unusual pieces, etc.

If you would like to exhibit please let me know the title of your exhibit and how many coin cases you will need. If you need help with your exhibit please call me at 954-234-6240 or better yet e-mail me at [rayrpbfl@gmail.com](mailto:rayrpbfl@gmail.com).

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**SPEAKERS NEEDED FOR EAC 2016**

Nathan Markowitz

This is the first call for speakers for the 2016 EAC convention in Charlotte, NC. Talks can be up to 45 minutes including Q&A but need not be that long. What about early coppers and their collecting is interesting and/or important to you? Please don't be shy. We never

have too many speakers, and it's particularly nice to hear from someone who hasn't spoken before.

Please contact Nathan Markowitz at [cascades1787@yahoo.com](mailto:cascades1787@yahoo.com) to volunteer.

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**DEALER TABLES STILL AVAILABLE FOR EAC 2016**

There are still a few single and corner tables available for the EAC 2016 convention in Charlotte. Copies of the contract and instructions can be downloaded from

<http://eacs.org/EAC-Bourse-Contract-2016.pdf>. We are assigning tables on a first-come-first-served basis. Don't delay, as the show is in early April this year.

\* \* \* \* \*

**BOYZ OF '94 MEETING IN CHARLOTTE**

Bim Gander, Chuck Heck, Dan Trollan

Once again the Boyz will kick off the EAC convention with an evening of coins, scotch, food and especially camaraderie. Remember – anyone can attend. There are absolutely no rules to become a Boy of '94. To participate you only need to love the 94s.

all to see. These coins offer a great range of die states and should be very interesting to view. We will have a digital microscope available for close up examination

Also, last year both Jack Conour and Mark Borckardt spoke and it would be really nice to have anyone come up to present a topic of interest to the group.

We start at 7:30 pm on Wednesday, April 6, 2016 and the meeting should last about 2 hours. We don't have room assignment yet so check with the desk upon arrival. The varieties we will look at this year are S-19 a and b, 38, 40, 72. And if anyone has found an S-32 with 8 clashes of Ms. Liberty's cap, please bring that coin for

Lastly, be sure to bring a glass and I don't mean magnifying glass. I believe that drinking scotch from a plastic cup is illegal in the state of North Carolina. See you there.

## GRADING AND COUNTERFEIT SEMINAR - EAC 2016

Doug Bird and Steve Carr will again offer a counterfeit and grading seminar at EAC in Charlotte on Thursday, April 7, from 9 am to Noon. This seminar is a great way to start your EAC experience. See old friends, make new ones, and get a start looking at coppers before the convention even begins!

If you are interested in attending this seminar, please

contact Steve Carr at scarr4002@everestkc.net or (913) 940-5666 for a reservation. We are often limited in the number of seats, so first come, first served. Get your reservations in early to secure your spot in the seminar.

If you have any coppers you would like the group to look at, please let Steve know.

\* \* \* \* \*

## ANA SUMMER COURSE – 2016

Doug Bird and Steve Carr will also be offering an “expanded” counterfeit and grading seminar at the ANA Summer Seminar. This course will cover a number of early copper topics, from attribution and grading to storage and recoloring. You can also spend a week surrounded by other numismatists, some nationally known, in the beautiful Colorado Rockies. The ANA has the best copper resource library in the area.

This course usually covers attribution, grading (EAC, technical, and market), how defects on the coin

affect grade, counterfeit detection, storage, history, and quick finder tips. However, content can change focus and who knows what we may cover. Most work is in small groups. This course is offered during the second week of the ANA Summer Seminar, held June 25 – 30 in beautiful Colorado Springs, CO. To register, contact either Steve or Doug, go to the ANA website (money.org), or call Susan McMillan at (719) 482-9850. Bring your favorite loupe and any coppers you would like to share with the class and instructors.

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## MEMBERSHIP RENEWAL UPDATE

Emily Matuska

We are starting our membership renewal process for the 2016-2017 year. **Before you just send me a check every time you see a membership renewal form, please read the following!**

There is always a membership renewal form somewhere in every copy of *Penny-Wise*. Sometimes it is bound into *P-W*, and sometimes it is separate. The mailing company sends out roughly 1200 copies of *P-W*, and they are all the same except for the mailing labels. Please don't send dues four times a year! *When* you see an envelope and a form, this means that we are in the renewal part of the year.

### Renewal Process:

In January, in your *Penny-Wise*, there is an extra copy of the renewal form, along with an envelope. *Consider this an early reminder* that your membership is expiring at the end of June. The same thing happens in the April

*Penny-Wise*. This is your *second reminder*. Now it's *time to pay up!* For those of you who haven't renewed by June 1, I will generate separate invoices. It takes a lot of time to do this for everyone, so *please read them!* If I have your e-mail address, this invoice is emailed; if not, then it is U.S. Postal mailed. I use email as much as possible to save the club some money. This is your *third and last reminder*. (Almost everyone has their membership expiring at the end of June, but the *year* might be different.)

You can mail EAC a check at P.O. Box 2462, Heath, OH 43056, or you can renew online at <https://squareup.com/market/early-american-coppers-inc>. Either one works, but you must renew your membership before the end of June to remain current. You can renew ahead for up to five years, or you can join as a lifetime member if you don't want to have to make yearly renewal payments.

**How do I find out when my membership expires?**

1. **Online option:**
2. Go to eacs.org
3. Log into the “members only” section. The sign-in is at the right hand top corner. If you have forgotten your information, follow the steps to recover your username and/or password.
4. The tab you start out with, the “membership info” one, shows your account information. The last line shows when your membership expires. It expires at the end of the month that is shown, so 2016-06 means it expires 6/30/16.
5. **PW mailing envelope option:**
6. The other option is, above your name on your *P-W* mailing label is a series of numbers. The

first one after “EAC” is your EAC membership number. The second set is something like 06/16 or 06/17. The first number is the month that your membership expires, and the second is the year. If yours says “06/16” then your membership expires at the end of June in 2016, so 6/30/2016. If yours says “06/17”, then your membership expires 6/30/2017.

Thanks for your help in remaining current. You need to be a current member to be in Region 8, Copper Notes, and to get *Penny-Wise*. Thanks as well to everyone who has renewed already. It really does make my job easier, as well as those who manage Region 8 and Copper Notes.

\* \* \* \* \*

**REGION 3 EAC MEETING  
BALTIMORE, NOVEMBER 7<sup>TH</sup>, 2015**

Greg Fitzgibbon

Brett Dudek called the Region 3 meeting to order at 1PM. There was a lot more foot traffic on the bourse floor than had been at the summer show. And there was a large number of C4 members attending their annual fall get together. All of this led to a very large turnout for our meeting – there were at least 20 members in attendance. Those who signed the roster were:

- |                 |                     |
|-----------------|---------------------|
| Fred Cook       | Bel Air, Md         |
| Lawrence Ink    | Beltsville, MD      |
| Bob Metzger     | Lakeville, MN       |
| Eric Hildebrant | Watertown, MA       |
| Dave Rickerd    | Dunedin, FL         |
| Mike Packard    | Fairfax, VA         |
| Tom Gesner      | Dedham, MA          |
| Bill McMahon    | Buffalo, NY         |
| Craig Sholley   | Carlisle, PA        |
| Mark Borckardt  | Allen, TX           |
| Ed Fox          | Spencerville, MD    |
| Mike Demling    | Linwood, NJ         |
| Garrett Ziss    | West Chester, PA    |
| Brett Dudek     | Lutherville, MD     |
| Bill Eckberg    | West Palm Beach, FL |
| David Huang     | Glenmore, PA        |
| Paul Kluth      | Westminster, MD     |
| James Woodstock | New York, NY        |
| Joe Pargola     | Langhorne, PA       |
| Greg Fitzgibbon | Manassas, VA        |

After the customary introductions, Brett asked if there were any items for show and tell. One member passed around a couple of recently acquired coins. One was a pleasing 1810/9 S-281 in a XF45 holder – an example of a coin that can be tough to find nice. The other coin was an uncirculated 1851 N7 in an MS64 BN holder. Another member passed around a British obverse brockage which exhibited a die break off the chin of the George III bust.

This was followed by the general discussion portion of the meeting, which covered several topics. One was the upcoming Goldberg’s sale at the end of January 2016 of the first part of the Tom Reynolds collection of large cents. There are a number of outstanding coins that are going to be crossing the auction block and if you go to Goldberg’s website you can see a number of them. The sale should generate a lot of interest!

Brett then moved on to a discussion of the upcoming EAC conventions. As many of you know, there has been a change in the hotel venue for the 2016 Charlotte show. There will be a mailing going out and more information in *Penny-Wise*, but thanks to the time and effort on John Kraljevich’s part the change will be seamless to EAC and its members. In fact, a number of things have worked out to the club’s benefit!

This was followed by a short discussion of the 2017 convention, plans for which have been progressing well.

Members of the show committee and board have visited the venue and with the aid of Mike Demling, the layout for the bourse, displays, sale lot viewing and educational seminars has been completed.

Mark Borckardt took some time to discuss the House of McKinney S-79 (the 4<sup>th</sup> finest) that will be auctioned by Heritage at the January, 2016 FUN show. This coin was offered for sale (or trade) by Davis McKinney about a half century ago and then disappeared from view. The Heritage web site has an interesting write up about this coin as well as the other known S-79's.

Ed Fox spoke to the group about his favorite Newcomb variety – the 1817 N-12. This variety is well known for its numerous die states. Ed has been collecting and studying the progression of these die states for a

number of years and he described some of the measurements he has taken to help him enumerate his observations. Ed is planning on giving a presentation on his findings at the 2017 EAC convention. *In order to make the information as complete and accurate as possible, Ed is asking for some additional input from people. If you happen to have some information or a coin that you think Ed might be interested in, you can contact him at [edfox@fox-engineering](mailto:edfox@fox-engineering).*

Near the close of the meeting, Brett mentioned that ANA had given our organization several free yearly memberships. Brett awarded this gift to James Woodstock from New York City. Congrats to James and thanks to the ANA! This was a nice way to end the meeting.

\* \* \* \* \*

### EAC 50<sup>TH</sup> ANNIVERSARY MEDAL DESIGN CONTEST

EAC will be celebrating its 50<sup>th</sup> birthday at the 2017 convention to be held in Philadelphia, PA. Plans are to have a copper medal struck in high relief to commemorate the event. The EAC Board decided it would be a good idea to offer the membership an opportunity to create designs for the Obverse, Reverse, and edge lettering of the medal.

We want all members to feel comfortable in participating. Having a Masters Degree in Fine Art is definitely not required. We have consulted with medal representatives who assure us that they can work from a photo, a sketch, computer art or even a simple written idea. We have some parameters which are listed below:

1. One side (die) should have the name “EARLY AMERICAN COPPERS” with a central device having a theme emblematic of the federal copper coinage of 1793–1857; or the early US Mint; or Miss Liberty; or whatever creative idea that you may have. This die may be used for future EAC medals, events, *etc.*
2. The second side (die) should contain something signifying the 50<sup>th</sup> anniversary of EAC.
3. Edge lettering is not necessary, however any ideas are welcome.
4. Currently we are considering a 1.5 to 1.7 inch diameter medal in pure copper.
5. Artists can initial their artwork.

6. There is no size requirement for the artwork submitted, however we ask it be large enough to see any fine details.
7. An independent medal committee of 3 to 5 members will be formed at the 2016 EAC convention for judging and making recommendations to the Board. Mark Cadden has volunteered to Chair the committee and we ask that you contact him at [chiro16@aol.com](mailto:chiro16@aol.com) if you would like to be on the committee.
8. All artwork should be submitted no later than July 1, 2016 to Mark Cadden at 16 Mitchell Court, Marlboro, NJ 07746-2217. If submitting by email please use: [chiro16@aol.com](mailto:chiro16@aol.com). All submissions will become the property of EAC.
9. It is possible that three (3) different people can have their work used – the two dies and the edge.
10. The winner(s) will be announced in the January 2017 issue of *Penny-Wise* and a prize will be awarded at the EAC 2017 convention.
11. Medals will be made available to all EAC members and will first be sold at the 2017 EAC convention. The price will be a small mark-up over the cost, yet to be determined.

Listen carefully – BANG – the gun went off! Get your designs to Chuck. Six months can go by very quickly.

## CANDIDATES FOR MEMBERSHIP

The following candidates have applied for membership in EAC since the last issue of *Penny-Wise*. Provided that no adverse comments on any particular individual are received by the Membership Committee before the April 2016 issue of *P-W*, all will be declared elected to full membership at that time. Chairman of the Membership Committee is Bim Gander, 12770 NW Steelhead Falls Drive, Terrebonne, OR 97760.

<u>Name</u>	<u>City, State</u>	<u>Member #</u>
Scott Haffer	Blythewood, SC	6339
Julia Casey	Ballston Spa, NY	6340
Matt Dinger	Indianapolis, IN	6341
Duane Pilcher	Fond Du Lac, WI	6342
Marshall Haney	Ashburn, VA	6343
Jerry Forbis	Fresno, CA	6344
William Long	Reno, NV	6345
Bill Kuchta	Harrisburg, PA	6346

\* \* \* \* \*

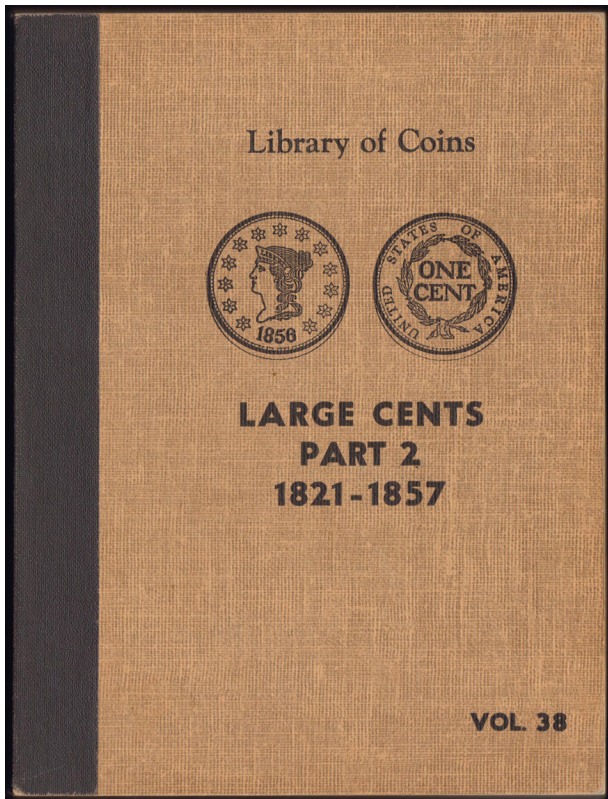
### A USER'S GUIDE TO VINTAGE COIN SERIES HOLDERS FOR HALF CENTS AND LARGE CENTS - PART 2

David W. Lange

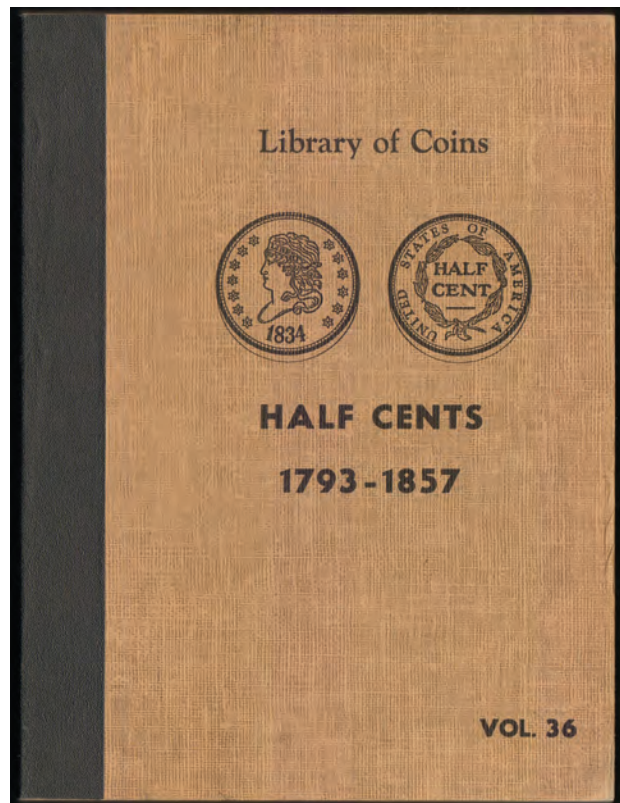
#### Library of Coins Albums

The first new line of coin albums to challenge the hobby's domination by National and American albums debuted in 1959. Titled Library of Coins, it was published by the Coin & Currency Institute, Inc. This was the publishing division of Robert Friedberg's Capitol Coin Company in New York City. For several years CCC had stocked Raymond albums and Whitman folders, but

Friedberg believed that something better was needed for advanced collectors. He was the chief coin buyer for Minkus Stamp Company, which maintained a chain of coin and stamp franchises in dozens of department stores across the country. The growing popularity of coin collecting, which would reach its apex during 1960-64, called for a more convenient and attractive album than the clunky old National/American products.



As its name suggested, the Library of Coins album looked like a book and stood upright when placed upon a shelf. Each album was illustrated on its front cover with a line drawing of the coin type (photographs were substituted in 1968-69). In addition, its title was duplicated on the spine of each album, making it easier to find the desired book (National and American albums had optional labels that had to be pasted on their binders' spines). The pages were bound to the covers by heavy, black tape, and no ring binder was required. This gave them a trimmer profile, thus permitting them to take up



less shelf space than earlier albums. Each album was also assigned a "Volume" number in place of a simple catalog number, thus reinforcing the book theme. The various denominations of USA coins were color coded, all of the cent albums having tan covers.

This line of albums remained in production through the end of the 1960s, and the most popular titles were printed in vast numbers. They replaced all other brands previously offered in the Minkus/Friedberg franchises and thus received great exposure.

At first the Library of Coins offered a limited line of titles for popular 20<sup>th</sup> Century United States coin series, but their immediate popularity prompted the addition of more exotic entries. The albums had already been numbered 1 through 27 for popular series from small

cents through silver dollars, so when half cents and large cents were finally added in 1961 they had to settle for Volumes 36 and 37-38, respectively.

The half cent album is similar in content to the National album, omitting the proof-only issues but including the popular varieties found in the Red Book (*A Guide Book of United States Coins*). Also included, by tradition, was the 1837 half cent token. The large cent albums also included Red Book varieties and were divided into spans of 1793-1820 and 1821-1857. This dividing point was dictated by the number of openings



that would fit into each four-page album, so collectors were forced to collect the series in its entirety or learn to live with several unfilled openings (awkward date divisions became a hallmark of LOC albums for early United States coins, with the Bust type and Seated Liberty type silver coins transitioning within a particular album).

One oddity with the large cent albums is that the coin illustrations on the front cover were titled slightly to reveal reeded edges! This error was corrected when photographs were substituted for line drawings in the final edition produced during 1968-69. Volume 38 is known with a photographic cover featuring an 1857 Small Date cent, but Volume 37 and the half cent album, Volume 36, were seemingly never produced with photographic covers. One constant in coin album

publishing is that a change in edition does not affect all titles. Only when a title is out of stock and again in demand does a publisher order another press run, so the slower moving titles often skip one or more editions or are discontinued altogether.

While the half cent album is slightly scarce, the two-volume set for large cents is plentiful enough that it appears on eBay with some frequency. Copies in VF condition with no damage or writing typically sell for around \$30-35 per volume, but pristine examples can bring as much as \$50 apiece. Buyers don't seem to care about whether the cover illustration is a line drawing or a photograph in valuing them.

Since there are always collectors of large cents who seek them by specific Sheldon or Newcomb numbers, the Coin & Currency Institute offered Volume 39, which included 80 unprinted openings of large cent size. In fact, its title was GENERAL ALBUM FOR COINS OF LARGE CENT SIZE, and the inside front cover provided a list of assorted USA and world coins that would fit into its openings. This album appears to have had a single print run, and it's quite scarce today. Also, most copies naturally have writing added by previous owners beneath the openings. A clean copy with no writing will bring \$50-75 at auction, though most eBay listings seem to be Buy-It-Now sales priced higher than that. There

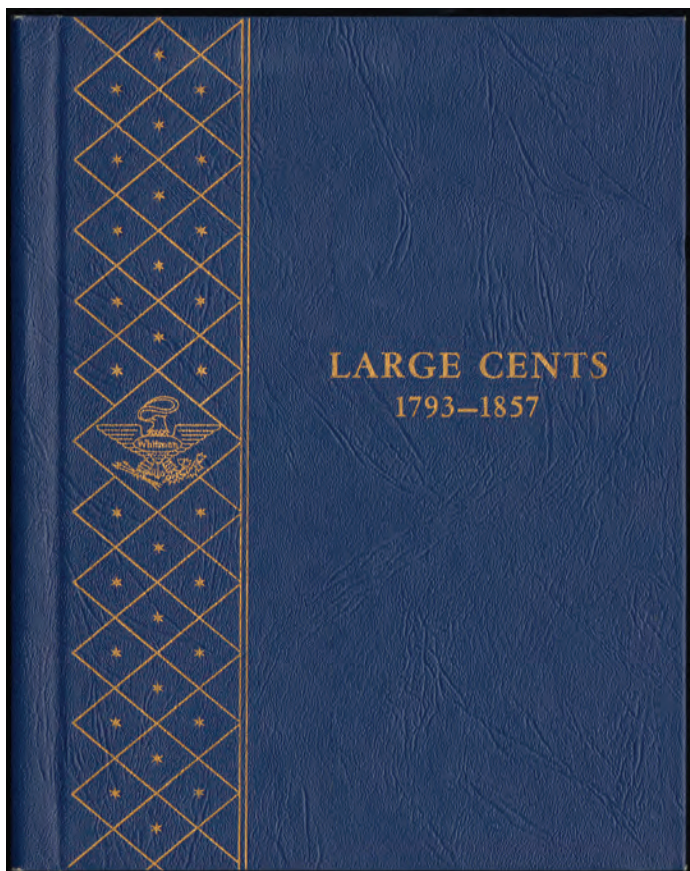
was no unprinted album for half cents, though Volume 16 for quarter dollars without printing should suffice. It brings perhaps \$20-25 for a decent copy.

### Whitman Bookshelf Albums

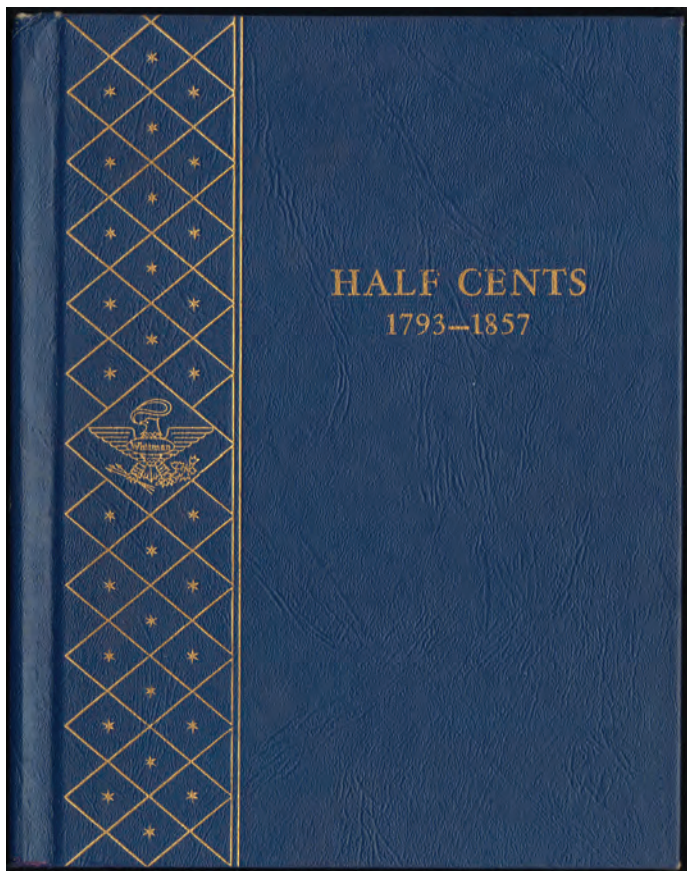
The leading publisher of coin collecting supplies answered the challenge posed by Library of Coins with its own line of deluxe albums that debuted early in 1961. Though described as the "Bookshelf" line, this name didn't actually appear on the albums themselves until shortly before production ended in 1977.

Like the LOC album, Whitman's Bookshelf album provided clear, plastic slides for viewing both sides of each coin, but the two lines had different binding methods. For LOC albums, the pages were attached to the covers with heavy, cloth tape, while Whitman's new albums used heavy staples to secure the pages, and the covers were then glued to the inside front and back flaps. Bookshelf albums were made of cardboard overlaid with Navy blue paper, and the covers and pages were printed in gold. The front cover did not illustrate its coin type, but instead carried the Whitman eagle logo (this was replaced in 1972 with the company's globe logo).

The Bookshelf line offered a single album each for half cents (three pages, #9400) and large cents (four pages, #9401). The former included openings for the major varieties, but the cent album offered just one



opening per date, with no varieties at all. The opening for a 1793 cent was sized to fit Chain Cents only. As one would expect, the half cent album was not a big seller, though enough of both albums were printed that they appear with either of the Whitman logos. Those having the globe logo are occasionally found as unsold remainders, since the introduction of a new line of Whitman albums in 1979 rendered them somewhat obsolete.

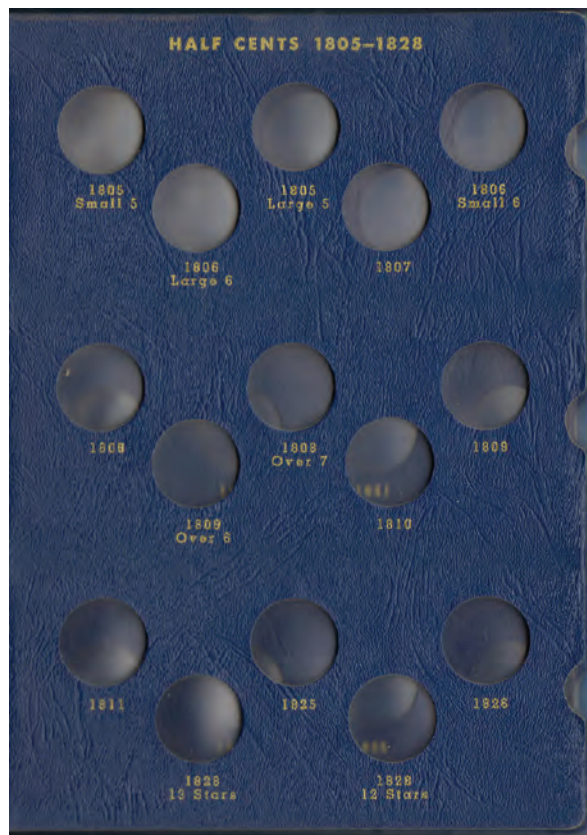


Bookshelf albums have an extremely attractive appearance, and to this day they remain the albums of choice for my own circulated collections. I have found, however, that the openings in the half cent and large cent albums are, in some instances, not large enough. I gave up trying to use either album for storing coins, and this issue must have resulted in some returns (it doesn't seem to have been a problem for other coin series). Whitman addressed these errors in its succeeding line of albums. Since these albums are so intrinsically attractive, collectors of early coppers may want to acquire them for that reason alone. The good news is that prices are quite reasonable, and the half cent album can occasionally be found unused (NOS). A fair price for a lightly used example is \$15-20, though some sellers imagine it to be worth much more. The large cent album is seldom found as NOS, but a VF example is worth about the same as

the half cent album.

### Whitman Classic Albums

Early in 1979 Whitman announced its successor to the Bookshelf series of albums—the Classic. Still in print today, these albums feature a similar color scheme to the previous line but with metallic print on their covers (only the later Bookshelf albums had this). They are, however, constructed in a different manner. Perhaps



responding to the expandability of DANSCO's coin albums (see below), Whitman provided loose leaf pages within a matching, screw-post binder (the need to insert additional pages is driven by coin series that are still in production, though this has little bearing on albums for half cents and large cents).

Both of these titles are included in the Classic line, with a single album for each covering the years 1793-1857. The two-page half cent album (#9109) includes a complete date set 1793-1857, along with most of the popular Red Book varieties (proof-only issues are excluded). The openings for 1849-57 are of the same size used for earlier dates, so the coins will be a bit loose. The large cent album (#9110) has four pages for a date-only set, with no varieties or major subtypes, and the 1793 opening is sized for a Chain Cent alone.

See Whitman's website or coin supply dealers for

availability and pricing of new albums.

### **The Official U. S. Mint Albums**

Produced by H. E. Harris & Company under license from the U. S. Mint (each album includes a certificate of authenticity!), the half cent and large cent albums in this series are nearly identical in construction to the Whitman Classic titles. This is not surprising, as Whitman and Harris are now under the same ownership. While the materials are similar, these albums have a very distinctive and attractive color scheme. The covers are medium gray, with red, white and blue graphics. Included in this cover imagery is the Treasury Department seal.

The half cent album (no numbers are used in this line) has two pages for a date-only set, which sets it apart from its Classic counterpart. There are eight unprinted openings on the second page for those who wish to add varieties or duplicates. Unlike the Classic album, the 1849-57 openings are smaller than those for earlier dates. The four-page large cent album is likewise for just one coin of each date. The 1793 opening is the same size as for later dates, so it will admit any of the 1793 cent types.

It appears that this line of albums was not particularly successful, and my impression is that it has gone out of print. As of this writing (August, 2015), the Whitman website still offers the half cent title, but the large cent album appears to now be out of stock.

### **DANSCO Supreme Albums**

DANSCO (short for Daniel Stamp Company, a fact forgotten decades ago) was the first publisher to offer coin folders, beating Whitman by more than a year, but it never produced any folders for early coppers. Its line of coin albums titled Supreme World Coin Library, still in production today, includes single albums for both half cents and large cents. These were actually issued initially under the name Littleton Coin Company in 1991 as LT09 and LT10, respectively, but when that contract expired DANSCO continued these titles under its own banner.

DANSCO Supreme albums are of similar construction to Whitman Classic albums in that they use expandable screw posts to hold loose leaf pages. DANSCO pages are printed in black on coated, tan paper over heavy cardstock. Indeed, it is the sturdiness of their covers and pages which give them something of an edge over other brands. The binders are made of brown, leatherette paper over heavy cardstock, and they are printed in metallic gold script. The inside covers are of a lighter brown. I'm not a fan of this color scheme or

the script titles, but that's a purely personal taste.

The four-page album for half cents 1793-1857 (#7098) includes most Red Book varieties, with six unprinted openings on the last page. The large cent album (#7099) likewise is cover dated 1793-1857. The original printing for Littleton Coin Company included seven pages and the Red Book varieties, with 15 unprinted openings on the last page. The current DANSCO printing, however, has just four pages with a total of 64 unprinted openings. This provides exactly enough openings for a date set with no subtypes or varieties, but it's left to the collector's discretion which coins to include and how to label them. I was not able to determine whether the complete variety album was issued under the DANSCO name.

Also available for either album is a rigid slipcover to hold either album. DANSCO does not sell to collectors directly, so see coin supply dealers for availability and pricing.

### **Littleton Custom Albums**

In 1991 Littleton Coin Company began selling a fairly extensive line of coin albums of standard DANSCO construction and color scheme. Instead of being identified as DANSCO products, however, the name Littleton Coin Company was printed on each album's spine. These were the only albums then available for non-mainstream coin series such as early Bust and Seated Liberty types. Littleton must have been satisfied with the success of these albums in encouraging coin sales, as a few years later it went ahead with its own distinctive line of albums that made a clear break with the DANSCO model. Gone, however, were titles for all early coin series, with the sole exception of a single album for large cents 1793-1857.

This album (#LCA36) has five pages of 16 openings each. It is printed for a complete date set and includes the three major subtypes of 1793 and the two of 1796, but no others. There are 13 blank openings on the final page, and the 1793 Chain Cent opening is of the same size as for later entries. The materials are superficially similar to Whitman's Classic line, but the color scheme is different, and a ring binder is used in place of screw post construction. Beige, loose leaf pages printed in black are held within a bright green binder having a leatherette texture and gold printing. A matching slip cover is also offered by Littleton.

Littleton albums are quite attractive graphically, and the large cent title is still available from the company's

website.

### CAPS Albums

The latest entry in the coin album business is titled CAPS, and it's produced and sold online by LCT Coin Supplies. The long list of album titles includes one each for half cents (two pages, #2001) and large cents (five pages, #2003). The openings are not sized for specific coins. Instead, the clear plastic pages have standardized openings to hold Air-tite brand coin capsules. These pages are held within binders that are black on the outside and maroon on the inside. The binders carry their titles in metallic gold on the front cover and the spine, and

they have a very attractive, leatherette finish. Slip cases are also available to hold the binder with pages.

The half cent album has a single date printed at each opening for the complete series 1793-1857. No varieties are included, but there are a few extra openings on the last page that may be used for such. The large cent album includes the major subtypes, such as the three cents of 1793 and the two of 1796, but there are otherwise no varieties.

CAPS albums are fairly large, measuring almost 12" inches tall by 13" wide within the slip cover. Check with LCT Coin Supplies for prices and availability.

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## AN ANALYSIS OF THE RARITY SCALE DISTRIBUTION OF MY PRIMARY AND DUPLICATE LARGE CENT COLLECTIONS

Howard Spencer Pitkow

### INTRODUCTION

Over the last several years, encompassing twenty-three *P-W* articles, I have described my endeavors in trying to collect as many half and large cent varieties as possible. As of this writing, I now possess 875 varieties in my PRIMARY large cent collection—267 early dates, 242 middle dates and 366 late dates. I now have a grand total of 969 coppers when my 65 half cent and 29 delisted large cent varieties (all 3 middle and 26 of 27 late dates) are added to the 875 large cents in my primary collection. (This total does not include my 462 large cent and 45 half cent DUPLICATES.) This article will provide an analysis of the rarity scale distribution of my PRIMARY and DUPLICATE large cent collections.

### PRIMARY LARGE CENT COLLECTION

In Table 1 I have compared the R4, R5 and R6 rarity scale values in my PRIMARY collection with that of the most recent values published in "THE SCORE" (early dates), "THE LIST" (middle dates) and "COMMON CENTS REPORT" (late dates). In this table, the reader can observe that the total numbers of R4, R5, and R6 varieties for the early, middle and late dates in my collection are 96, 46 and 85 respectively, for a total of 227 coppers. When we look at the corresponding total R4-R6 varieties known, in the above-mentioned publications, the respective totals for the three large cent classifications are 123, 47 and 85, for a total of 255. Hence, my PRIMARY collection is 78% complete in R4-R6 early dates (96 of 123), 98% complete for middle dates in the same rarity range (46 of 47), and 100% complete (85 of 85) for late dates. Overall then, my R4, R5 and R6 total (227 of 255 varieties) calculates to 89% of the

known values.

Considering just the R4's, the reader will note that my early, middle and late date totals are 43, 36 and 51—a grand total of 130. When we compare these numbers to the total R4's known for the three large cent groups, the corresponding numbers are 54, 36 and 51, for a total of 141 (Table 1). Thus my PRIMARY collection is 80% complete in early date R4's (43 of 54), while both the middle (36 of 36) and late dates (51 of 51) are 100% complete in R4's. distribution. My overall R4 completion rate is 92% (130 or 141).

As for the R5's, my collection includes 50 early dates, 9 middle dates, and 31 late dates—90 varieties total. (Table 1) The corresponding numbers of R5 varieties known are 58, 9 and 31, for a total of 98. Owning 50 of 58 early date R5's means I am 86% complete, while I am 100% complete for both the middle date and late date R5's. My overall R5 completion rate (90 of 98) is 92%.

When considering the R6's in my PRIMARY collection, I have 3 early dates, 1 middle date and 3 late dates for a total of 7 (Table 1). The total R6 varieties known for each series are 11, 2 and 3, respectively—16 altogether. Hence, my R6 percentage for the early dates (3 of 11) is 27%, while my middle date percentage complete is 50% (1 of 2), and my late date value is 100% (3 of 3). My 7 total R6's represent 44% of the 16 known varieties.

It is interesting to note that there are more late date R4's (51) than early dates (43) and middle dates (36) in my PRIMARY collection (Table 1). This may par-

RARITY	R4	R5	R6	TOTAL
<b>Early Dates</b>				
Collection	43	50	3	96
"The Score"	54	58	11	123
Percent	80	86	27	78
<b>Middle Dates</b>				
Collection	36	9	1	46
"The List"	36	9	2	47
Percent	100	100	50	98
<b>Late Dates</b>				
Collection	51	31	3	85
"Common Cents"	51	31	3	85
Percent	100	100	100	100
<b>Total</b>				
Collection	130	90	7	227
EAC Literature	141	98	16	255
Percent	92	92	44	89

<sup>a</sup> Excludes noncollectibles, proofs, uniques and delisted varieties

<sup>b</sup> Based on 875 varieties

RARITY	FRACTION	PERCENTAGE
R4	130 ÷ 875	15.0%
R5	90 ÷ 875	10.3%
R6	7 ÷ 875	0.8%
Total R4, 5, 6	227 ÷ 875	25.9%

CLASSIFICATION	RARITIES	FRACTION	PERCENTAGE
Early Dates	R4, 5, 6	96 ÷ 267	36.0%
Middle Dates	R4, 5, 6	46 ÷ 242	19.0%
Late Dates	R4, 5, 6	85 ÷ 366	23.2%

tially reflect the total number of varieties in my late date collection (366), compared to the early dates (267) and middle dates (242). As for my R5 large cents, there are more early dates (50) than late dates (31), with much fewer middle dates (9). Although less dramatic, due to low numbers, my copper collection contains an equal number of R6 early and late dates (3), compared to just one R6 middle date.

In Table 2, I have compared my R4, R5 and R6 varieties to my total 875 varieties as a percentage. The reader will note that the R4 percentage (15.0%) is 50% higher than the R5 percentage (10.3%). The total R4, R5, and R6 percentage constitutes just about a quarter of my total varieties (227 of 875, or 25.9%).

In Table 3, my total number of R4, R5 and R6 varieties is expressed as a percentage of my overall early, middle and late date copper collections. For the early dates, this percentage is 36.0% (96 of 267). This percentage is lower for the late dates (85 of 366, or 23.2%) and lower still for the middle dates at 19.0% (46 of 242).

In Table 4 I exhibit a variation of Tables 2 and 3 illustrating R4, R5 and R6 totals for each of the early, middle and late dates as a function of the grand totals for each of these rarities in my collection for the three major large cent classifications. For example, if we look

at the R4 column, one can observe that my late dates comprise 51 of my 130 total R4's for 39.2%. This is followed by the early dates, which make up 43 of my 130 total R4's at 33.1%. Finally, the middle dates come in at 27.7% (36 of my 130) In the R5 column, my early date and late date R5's (50 and 31, respectively) comprise 55.6% and 34.4% of my total 90 R5's, whereas the middle date share is only 10.0% (9 of 90). As for the R6's, both the early and late dates make up 3 each of the total 7 R6's (42.9%) while the middle dates consist of 1 of the 7 R6's in my collection (14.3%). Further study of Table 4 shows that my middle date R4 (27.7%), R5 (10.0%), and R6 (14.3%) completion percentages are the lowest by far in all three large cent classifications averaging only 17.3%.

### DUPLICATE LARGE CENT COLLECTION

Of my 462 DUPLICATE large cents, only 370 were attributable. The other 92 coppers were partial/no dates or were so incredibly worn as to defy attribution. When the rarity scale values (Table 5) are analyzed, the reader will note that of the 370 total duplicates there are 296 R1 or R2 (80%), 49 R3 (13%), 17 R4 (5%) and 8 R5 (2%). When these totals are further subdivided, for the early dates the relative numbers are 24 R1 or R2, 5 R3, 1 R4 and 0 R5, for a total of

	R4		R5		R6	
	Fraction	Percentage	Fraction	Percentage	Fraction	Percentage
Early Date	43 ÷ 130	33.1%	50 ÷ 90	55.6%	3 ÷ 7	42.9%
Middle Date	36 ÷ 130	27.7%	9 ÷ 90	10.0%	1 ÷ 7	14.3%
Late Date	51 ÷ 130	39.2%	31 ÷ 90	34.4%	3 ÷ 7	42.9%

Rarity	R1/2	R3	R4	R5	Total
Early Dates	24	5	1	0	30
Middle Dates	132	16	3	1	152
Late Dates	140	28	13	7	188
Total	296	49	17	8	370
Percentage	80	13	5	2	100

<sup>a</sup> R 4 + 5 = 25 = 7%

<sup>b</sup> R 3,4 + 5 = 74 = 20%

<sup>c</sup> R 1 + 2 = 296 = 80%

<sup>d</sup> Excludes 43 partial/no date cents

<sup>e</sup> Excludes 49 unattributable cents

Rarity Scale	Early Date		Middle Date		Late Date	
	Primary	Duplicate	Primary	Duplicate	Primary	Duplicate
R4	43	1	36	3	51	13
R5	50	0	9	1	31	7
R6	3	0	1	0	3	0
TOTAL	96	1	46	4	85	20

30. For the middle date duplicates, there are 132 R1 or R2, 16 R3, 3 R4 and 1 R5, for a total of 152. Among the late dates, there are 140 R1 or R2, 28 R3, 13 R4 and 7 R5, for a total of 188. As we move from R1/R2 through R5, both among my overall collection of duplicates, and for each series in turn, the population numbers progressively decrease—as we would expect.

Note however that there is a direct *positive* relationship between the population in each of the four rarity groups as we move from early to middle to late dates. For example, there were only 5 early date R3's but 16 middle date R3's, and 28 late date R3's. This reflects the fact that over half (188 of 370) of my duplicate, attribut-

able cents were late dates. Even a “less common” rarity rating becomes *more* common in the context of such a distribution of dates.

In Table 6, I have compared my PRIMARY and DUPLICATE large cent variety collections as a function of the rarity scale (R4, R5, R6). For these three rarity levels, there is a large preponderance in the primary large cent collection as compared to the duplicates. These differences are staggering and self-evident. For the three large cent category totals the rarity ratios are 96:1 (early dates), 46:4 (middle dates) and 85:20 (late dates), respectively.

\* \* \* \* \*

## AN INTRODUCTION TO THE CHARLOTTE, NORTH CAROLINA MINT

### Part 2

Bill Jones



#### William Henry Harrison Presidential Campaign Medalet, DeWitt WHH 1836-2

*William Henry Harrison polled the most votes among the three Whig candidates who opposed Martin Van Buren in 1836. That prompted the Whig Party to run him as their only candidate in 1840. The Whigs ran Harrison as the “log cabin and hard cider candidate” who was a military hero and “a man of the people.” In reality he was a wealthy landowner whose grandfather had signed The Declaration of Independence. DeWitt attributed this token to the 1836 campaign, but it must have been used in 1840 as well because this piece was struck over an 1837 large cent! The undertype is clearly visible under high magnification (close-up photo below main photos). The design of this piece was copied from a gold medal Congress awarded to Harrison for his victory over the British and the Indians at the Battle of the Thames. That battle was fought during the War of 1812 in October 1813.*

After Whig Party candidate, William Henry Harrison, won the 1840 presidential election, Charlotte Mint superintendent, John H. Wheeler, knew that he would soon be out of a job. Democratic president, Martin Van Buren, had appointed him, and as was the custom in those days, “To the victor goes the spoils.” Wheeler got a short reprieve when Harrison died after only a month in office, but Harrison’s vice presidential running mate and successor, John Tyler, replaced him with Burgess S. Gaither in July 1841.

John Tyler proved to be more of a Thomas Jefferson Democrat than a Henry Clay Whig. After Tyler twice vetoed the bill that would have granted another charter to The Bank of the United States, which was the major plank in the Whig Party platform, all but one of the members of his cabinet resigned in protest. Tyler further antagonized the northern wing of the Whig Party when he advocated the admission of Texas as a state. That move virtually insured a war with Mexico, and opened another testy debate over the numerical balance between free and slave states. During this period, many Whigs below the cabinet level either resigned their posts or were asked to leave. Charlotte Mint superintendent, Burgess Gaither, was one of them although it is not known if Gaither resigned or was fired. His replacement was Green Washington Caldwell who took office on January 13, 1844.

### A Suspicious Fire Destroys the Mint

One person who was upset by the loss of Gaither’s position at the mint was his African-American slave, Calvin. It was alleged that Calvin had said, “The mint would soon be in ashes,” after Gaither left office. In the early morning hours of July 27, 1844 a fire broke out at the Charlotte Mint. For reasons that are not entirely clear, water from the tank on the roof of the building that fed the boiler was not used to douse the flames immediately. One reason for this omission might have been that the mint workers concentrated on getting the gold and silver out of the building before the fire reached those precious metals. The fire destroyed the mint building and almost all of the machinery.

An early group of suspects was a group of students who had been seen on the roof of the building smoking cigars. Mint workers who inspected the area after students left testified that they had not seen any suspicious smoking materials. Next suspicions turned to Calvin who did not have a good alibi as to where he had been during the time of the blaze. Calvin had been in Charlotte that night to see his wife who was a free mulatto. He was staying with a fellow slave, Dick, who could not account for Calvin’s whereabouts for over two hours. In addition to his wife, Calvin also had an ex-wife and a girlfriend. Perhaps out of jealousy, none of the women gave Calvin an alibi. It was noted that the fire appeared



**Polk - Dallas Presidential Campaign Medalet, DeWitt JP 1844-3**

*His supporters called James K. Polk “Young Hickory,” and as member and later speaker of the House of Representatives, he was a staunch supporter of Andrew Jackson’s policies. The slogan, “Press onward - enlarge the boundaries of freedom,” was code language for the more popular term, “manifest destiny.” That was the term used for the concept that The United States should expand its territory from the Atlantic to the Pacific Oceans. Polk fulfilled that destiny by winning the Mexican War. The city of Dallas, Texas was named after his running mate, George Dallas, who appears on the reverse of this medalet.*



*Image Courtesy Roger W. Burdette, From Mine to Mint*

### **View of the Second Charlotte Mint, Circa 1861**

*The Charlotte Mint was rebuilt after the fire of July 27, 1844. Although it had one less story than the original structure, it proved to be an adequate facility. There are no known contemporary images of the first Charlotte Mint. It probably looked very much like the Dahlonega Mint which was built from the same plans.*

to have been set inside the building and that a trapdoor on the roof had been left unlocked. Superintendent Green W. Caldwell testified that a great deal of money and other valuables were missing from his quarters in the mint building. Although the circumstantial evidence looked strong, the judge chose not to hand down an indictment, and the case went officially unsolved. Superintendent Caldwell continued to blame Calvin despite the fact that the superintendent had not been at the mint at the time of the fire.

Fortunately for the citizens of the Charlotte area James K. Polk was elected president in 1844. Polk was a disciple of former president Andrew Jackson. Polk's nickname was "Young Hickory," which was derived from Jackson's pet name, "Old Hickory." He shared Jackson's views on the monetary system and the need for large numbers of small denomination gold coins in circulation. Polk's presidential opponent, Henry Clay, had voted against the establishment of the branch mints when he had been a senator. It is almost certain that Clay would not have approved the rebuilding of the Charlotte Mint if he had been elected president.

### **Mint Superintendent Caldwell Supervises the Mint Reconstruction**

Mint superintendent Caldwell took charge of the reconstruction project. Caldwell determined that the new building and equipment did not have to be as large as first facility had been. Although the new mint was built on the same "T" shaped foundation as the first building,

there was only one story above the basement instead of two, and the number of coin presses was reduced from two to one. Overall, the cost of the entire facility was \$26,572.97—well below the budget of \$35,000 and almost \$30,000 less than the original building had cost. None of these cost savings affected the operation of the mint. The Charlotte Mint resumed production in 1846 after not issuing any coins in 1845.

In the meantime Chief Mint Engraver Christian Gobrecht completed his project to redesign the U.S. gold coinage. In 1840 he introduced the Liberty Head design to the quarter eagle. He also moved the mint mark from the obverse above the date to the reverse below the eagle on all of the gold coins. This change allowed the mints to use reverse dies from previous years. This additional flexibility sometimes proved to be a mixed blessing. There were several years during which the "C" mint mark on the half eagle was very weak or virtually invisible. Many pieces display die breaks, cuds, clash marks and overall design weakness from the use of dies that were well past their prime.

### **Disappointing Gold Production Puts Pressure on the Southern Mints**

Despite some promising results in the late 1820s and early to mid 1840s, the southern mines never produced as much gold as the sponsors of the southern mints had hoped or predicted. The southern bullion tended to contain a high percentage of gold, but there were never enough of it to keep the Charlotte and Dahlonega Mints



### **1858-C Quarter Eagle**

*Charlotte and Dahlonega Mint quarter eagles are generally very scarce coins because of some very low mintages. As it was throughout the history of The United States Mint System, the quarter eagle was not a popular coin, although it was issued continuously from 1829 until 1915. The 1858-C quarter eagle is one of the common dates in the Charlotte Mint Series with an estimated survival of 225 to 325+ pieces.*

constantly busy. Calls to close the mints echoed through Congress, and the mint's supporters were looking for ways to increase the two mints' output.

The concept of issuing silver coins from the Charlotte and Dahlonega Mints had been discussed since the facilities had opened. Silver was a by-product of the gold refinement process. To some, it seemed logical that silver coins could be struck at the southern mints rather than shipping the silver bars from the gold and silver

parting process to the Philadelphia Mint. In the 1840s, proposals to produce silver coins at Charlotte were introduced, but none of them were approved by both houses of Congress. In any case, production of silver coinage larger than half dimes and dimes might have been difficult because there was some doubt that the Charlotte coin press was large enough to strike quarter dollars.

In 1849, the southern members of Congress teamed with their western colleagues to pass legislation that au-



*Images Courtesy of: Heritage Auction Galleries, Ha.com*

### **1849-C Open Wreath Gold Dollar**

*The 1849-C gold dollar with the Open Wreath reverse is the rarest Charlotte Mint coin with a known population of four or five pieces. These coins are probably the survivors of a brief run of gold dollars that the Charlotte Mint conducted with the first gold dollar dies they received. The Philadelphia Mint produced the only other Open Wreath gold dollars. By July James Longacre had modified his design with the Close Wreath motif which was used for the rest of the series.*

thorized the gold dollar and the twenty dollar gold piece or double eagle. The western interests wanted the large gold coin to facilitate sizeable monetary transactions while the southern lawmakers were looking to stretch the diminishing gold production in their area over larger mintages. The gold dollar enjoyed initial popularity because it provided consumers with a reliable dollar that was lighter to carry than a silver dollar and more safe and dependable than the privately issued state bank notes. The double eagle fulfilled its promise as the “go-to” coin for businesses. Mintages of the coin would soar in the second half of the 19th and early part of the 20th centuries.

### **Charlotte Mint Gold Dollars and The Three Dollar Gold Piece That Never WAS**

The first run of Charlotte gold dollars produced a major rarity, the 1849-C with the Open Wreath reverse. Today only four or five examples of these coins are known. They range in grade from a piece with Very Fine sharpness with traces of jewelry use to an MS-63. This is the rarest Charlotte Mint coin. Its sister, the 1849-C gold dollar with the Closed Wreath, is also scarce with an estimated population of from 200 to 300 pieces.

Collectors describe many Charlotte Mint gold dollars as “rustic” in appearance. This is partly due to the less-than-perfect dies the Philadelphia Mint often sent to the branch mints. These second-rate dies were further marred by imperfect die preparation before they mounted on the coin press. After that, large numbers of surviving coins indicate that the dies clashed (came together without a coin blank or planchet between them), which left marks in the fields. On occasion, mint personnel attempted to remove the clash marks by polishing the

dies. This removed some of the clash marks but often impaired the sharpness of the coins.

Crudely-made planchets were another major factor in coin production. The Charlotte and Dahlonega Mints had a lot of problems with the rollers which were used to flatten the ingots of gold to the thickness of the finished coins. The rolled out ingots were further equalized in thickness by running them through a drawing machine, but the resulting strips of gold were still marred by uneven thicknesses and surface defects. The problem became especially acute with the Type Two and Three gold dollars which were struck on wider and thinner planchets. Numismatists have characterized these coins as among the poorest made pieces that were ever produced by a U.S. mint.

Although the Type I gold dollars were popular their tiny size made them difficult to use. A few solutions were considered. The most often tested alternative was to strike the coins on a perforated planchet (with a hole in the center). This idea was rejected because the mint machinery could not handle the “washer-like” flans. The space available on the coin also did not provide any room for the usual design devices, like a bust of Ms. Liberty. Another thought was to increase the percentage of copper in the gold alloy, but once the percentage of gold fell to 80%, the coin looked brassy, which was an open invitation to counterfeiters.

The ultimate solution was to increase the diameter of the coin from 13 mm to 15 mm in 1854. To maintain the same weight and gold content the thickness of the larger coins had to be reduced. The first design for the wider gold dollars, which collectors call the Type II, featured a slim bust of an Indian princess on the obverse.



### **1851-C Gold Dollar**

*The 1851-C gold dollar is the most common Charlotte Mint coin. Over half of the gold dollars that the Charlotte Mint issued bear this date, and more than 1,000 of these coins exist today. This also the most common Charlotte Mint coin in Mint State. The estimate for the number of Mint State examples ranges from 125 to 175 pieces.*



### 1855-C Gold Dollar

*The Type II gold dollar design caused problems throughout the U.S. Mint system. All minting locations, including Philadelphia, seldom struck these coins properly. The relief of the bust on the obverse was too high for the thin planchets upon which the coins were struck. This 1855-C gold dollar is quite well struck for the issue. The date and the word “DOLLAR” are sharp, which is unusual. Still the planchet is rough, and there are extensive clash marks, especially on the obverse. With a mintage of 9,803 coins, 250 to 350 of these coins exist today. Almost all of them are unattractive.*

Unfortunately, designer James Longacre made the relief of that bust too high for the thin planchets which resulted in weak strikes on one or, more often, both sides. Even the Philadelphia Mint had hard time striking the Type II gold dollars well. The branch mints had even more difficulties. These technical problems resulted in the rapid replacement of the design with the Type III gold dollar.

The Charlotte Mint struck 9,803, 1855-C gold dollars, which was a typical mintage for the period. Today

250 to 350 of these coins are in collectable condition. Among those the major certification services have not graded any of these coins higher than MS-62. The reason has not so much to do with preservation as the initial quality of the coins. There are no known examples of the 1855-C gold dollar that are struck well on both sides. Many pieces were struck on planchets with rough surfaces and virtually all of the coins display clash marks and other evidence of damaged dies.



### 1857-C Gold Dollar

*The 1857-C and 1859-C gold dollars have been characterized as the poorest made group of coins that were ever issued by a United States mint. These coins are noted for weak luster, low quality planchets and poorly prepared dies that imparted imperfect impressions of the Type III gold dollar design. The Philadelphia and even the Dahlonega Mint produced far higher quality Type III gold dollars. The New Orleans Mint did not produce any Type III gold dollars.*

In 1856 the Philadelphia Mint introduced the Type III gold dollar, which was patterned after the Three Dollar Gold Piece design. This new design solved most of the technical problems for the Philadelphia and Dahlonega Mints. (The New Orleans Mint did not strike any gold dollars after 1855.) By this time, the Charlotte Mint had initiated a policy which called for the striking of quarter eagles in even-numbered years, and gold dollars in odd-numbered years. When the Charlotte facility issued its first Type III gold dollars in 1857, the quality of those coins was little better than it had been in 1855. The 1859-C gold dollars were also poorly made coins.

Another product of the Congressional gold lobby was the Three Dollar Gold Piece. Although the Philadelphia Mint sent a pair of Three Dollar Gold Piece dies to Charlotte, mint officials decided not to strike any of these unusual coins. The three other mints, Dahlonega, New Orleans, and Philadelphia issued a limited number of Three Dollar Gold Pieces. There has never been an explanation as why Charlotte omitted the Three Dollar Gold Piece from its production run.

### **Green Washington Caldwell Resumes His Leadership of the Charlotte Mint**

Green W. Caldwell resigned his post as superintendent in 1847 to volunteer to fight in the Mexican War. Caldwell was qualified as both a doctor and a lawyer and entered the Army to serve in the Medical Corps. He served under General Zachary Taylor, and arrived in Mexico just after the conclusion of the Battle of Buena Vista. Caldwell was mustered out of the service on July 20, 1848 and returned to the Charlotte area to take up a career in politics. He was defeated in two attempts to

win a seat in the House of Representatives, but he was elected to state offices in 1849 and 1851. In 1852, Franklin Pierce was elected President of the United States. The following year Pierce appointed Caldwell to once more take up the reins of the Charlotte Mint. Caldwell would hold the mint superintendent's position until the Civil War.

### **California Gold in Southern Mint Coins**

The discovery of gold in California and the subsequent gold rush to the Golden State resulted in an unexpected development. A significant number of southern gold miners decided to seek their fortunes in the more lucrative California gold fields. This migration occurred despite the protestations of some southern mint officials, most particularly Dahlonega Mint assayer, M. F. Stephenson. Standing on the steps of the courthouse in the center of town in 1849 Stephenson issued this plea to a group of 200 men standing in the town square:

*“Why go to California? In that ridge lies more gold than man ever dreamt of. There’s millions in it.”*

It is believed that the phrase, “There’s gold in them thar hills!” was derived from this impromptu speech, with a boost from the noted American author, Mark Twain.

Despite Stephenson’s pleas, many miners headed for California, especially from the Dahlonega area. Some Charlotte miners left as well. A year or two later, significant numbers began to return. They brought their California gold with them and deposited it at the Charlotte and Dahlonega Mints for coinage. This resulted in a surprising development; coins that carried the “C” and “D” mint marks that were made from California gold! In



### **1852-C Half Eagle**

*As it was at the First U.S. Mint, those who deposited gold for coinage at the Charlotte Mint could specify the denomination they wanted for their coins. The half eagle was by far the most popular choice. Three quarters of the coins that the Charlotte Mint issued were half eagles. The 1852-C is one of the most common Charlotte Mint coins. The estimated surviving population is 300 to 350 pieces.*



### **1860 Lincoln Presidential Campaign Medalet, DeWitt AL 1860-38**

*In 1860 Abraham Lincoln ran on a platform that barred the spread of slavery to any more of the territories, but allowed it to continue in the states where it already existed. That pledge was not enough for radical southerners who pushed their states to secede from the Union starting with South Carolina in late December 1860. This medalet put forth Lincoln's position on the South's "peculiar institution" with the slogan, "No more slave territory" on the reverse. The die maker was Joseph Merriam from Boston, Massachusetts. Merriam produced the humorous "Good for a scent" Civil War tokens which featured the head of dog.*

1852, 7% of the gold that was processed at the Charlotte Mint came from California. In 1853 almost 80% of the gold that was turned into coins at the Dahlonega Mint came from the West Coast mines.

### **Quiet Times in the 1850s Lead to an Explosion in 1860**

In the early years, Caldwell's tenure was relatively uneventful. In December 1854 there was another fire, but the blaze was quickly contained. "Sweeps" (gold and silver bearing debris recovered from furnaces, chimneys, ashes and floors) was shipped to the Philadelphia Mint for processing, and assay coins were sent annually to the main mint for testing. Business as usual changed abruptly after the results of the 1860 presidential election were known.

The election of Abraham Lincoln prompted several southern states to secede from the Union, beginning with South Carolina in late December 1860. At first, North Carolina was not a hotbed of radicalism, and communications between the Charlotte Mint and the Philadelphia head office were routine during the first quarter of 1861. All of that changed with the firing on Fort Sumter on April 15. After shots were exchanged many formerly moderate southerners, including former vice president, John Breckenridge and General Robert E. Lee chose to side with the Confederacy.

In April, the Governor of North Carolina sent a detachment of troops to take charge of the mint, which had

been the property of "the late U.S. Government." Mint superintendent Caldwell asked for a reprieve citing that the soldiers had no idea how to make coins, and there was a considerable amount of bullion on hand that citizens had deposited for coinage. After leading citizens of the town supported Caldwell's petition, the governor relented and allowed the mint to continue operations. Sensing that their local mint would soon be closed, the gold producers stepped up their deposits for coinage.

North Carolina joined the Confederate States of America on May 20, 1861. The state formally transferred the mint to the Confederate Government on June 27. The last two batches of Charlotte Mint coins, which were all half eagles, were 2044 coins in late April and an additional 887 pieces in late May. Today it is impossible to distinguish between the 1861-C half eagles that were made under the Union and Confederate jurisdictions.

### *1861-C Half Eagle*

Green W. Caldwell was incredibly loyal to the mint. He stayed in the superintendent's apartment on the main floor to see that the facility was preserved so that it could once more serve its intended purpose as a mint. Although he asked for a small salary of \$25 a month, it is probable that he was never paid. In the meantime the rollers at the mint were used for a short time to roll out copper for percussion caps which were used to fire weapons. Later the basement floor housed navel stores from Norfolk, Virginia.



*Images Courtesy of: Heritage Auction Galleries, Ha.com*

### **1861-C Half Eagle**

*The 1861-C half eagles were the last coins that were produced at the Charlotte Mint. The mintage was 6,879 coins, and all of those pieces were made from one set of dies. The estimated surviving population is 150 to 175 pieces. The records show 2,931 pieces were made during the period after North Carolina seceded from the Union, but there is no definitive way to identify the coins that were made during that time.*



*Photo courtesy Roger W. Burdette from his book From Mine to Mint*

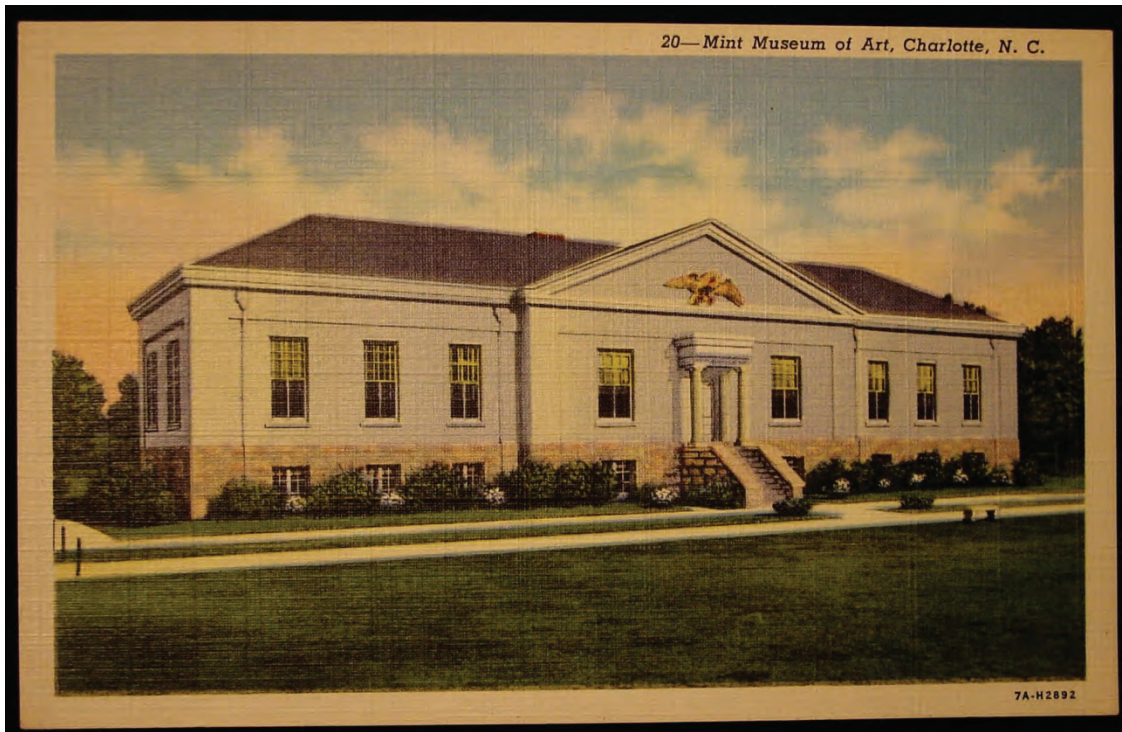
### **1931 View of the Charlotte Mint Building**

*This is a view of the Charlotte Mint building as it looked in 1931 before it was dismantled and reconstructed on a new site a few years later. The monument in the front lawn was added after the building ceased to be a mint in 1861.*

Caldwell remained at the mint until the day he died on July 10, 1864. At that time, Dr. John H. Gibbon, who had been the mint assayer since the facility had opened in 1837, took up the watch. Gibbon was still at the mint when the war ended in 1865. Gibbon worked with Union officials to re-open the mint, but it was not to be. There was too much animosity toward the South after the war,

and Philadelphia Mint Director, James Pollock, opposed the re-opening of any of the southern mints.

In 1867 Congress funded the opening of the Charlotte Mint building as an assay office, which occurred in 1868. In that capacity, it received and paid for unparted bars of gold and silver which were then sent on to the



**The Charlotte Museum of Art**

*This postcard depicts the Charlotte Mint building after it was dismantled and moved from its original site and re-constructed by the WPA in 1936. Today the original stone front has been replaced by a glass facade.*

Philadelphia Mint. The Charlotte assay office did not refine the bars into gold and silver. It would continue to serve in that capacity until it was closed in 1913 after Congress refused to fund the operation.

After a refurbishment the mint became a Federal courthouse and was also used as a part of the post office's operations. It was also the local headquarters for the Red Cross during World War I and provided a meeting place for the Charlotte Women's Club. In 1932 it was decided that the old mint building would be dismantled to make way for a new post office and other government facilities. A group of public spirited citizens stepped in and formed a committee to save the building. That group was able to salvage materials from the old mint and have them re-constructed at another location as a project of the Depression Era Works Progress Administration (WPA). The building became the Mint Museum of Art, which has since been considerably ex-

panded . Some of the old original walls can still be seen in the rebuilt structure, and there is an impressive collection of Charlotte Mint coins on display.

Throughout its 24 years of operation, from 1838 to 1861, the Charlotte Mint produced 1,205,786 coins. Almost three quarters of those coins were half eagles. Today, roughly 1% of those coins survive. To put these numbers in context, the first United States Mint in Philadelphia, which was not a large operation, produced 1,025,343 coins, including 918,521 large cents in 1794. The estimated survival rate for that early mintage has been estimated to be as high as 4%. Therefore there are probably more U.S. coins dated 1794 than there are Charlotte Mint coins from *all* its years of operation. Given these mintages and estimated survival rates, it is not surprising that modern collectors regard any coin from the Charlotte Mint as at least a minor rarity.

\* \* \* \* \*

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## THE GARVIN FUND

Chuck Heck & John Kraljevich

The Garvin Fund began through the generosity of member David Garvin. He donated his entire collection to be sold at the EAC 2005 sale. The proceeds of \$50,004 were segregated by EAC Board decision into a fund, the earnings of which were to be used strictly for educational purposes.

A committee was set up to examine ways to administer the use of those earnings. When interest rates dropped dramatically the Board voted to allow the use of no more than \$2,000 of principal each year. The committee drafted guidelines for scholarships and grants and the Board gave unanimous approval.

Since 2005 several awards have been issued, however the Board has always hoped for greater member participation. We understand that members may feel awkward

asking for a \$1,000 scholarship or a \$500 grant simply because they are financially able to pay their own way. The Garvin Fund is blind to the financial situation of the applicant. There is no requirement to show financial need.

The administrators of the fund would ask that you consider applying for a scholarship or grant. An application is provided with this issue of PW. If you have any suggestions for other uses of the fund, please, let us know your thoughts.

An application can be sent to you by contacting either Chuck Heck at 561-628-5345 or [check48@comcast.net](mailto:check48@comcast.net) or Jon Kraljevich at [JK@jkamericana.com](mailto:JK@jkamericana.com).

Please remember the deadline --- January 31, 2016.

\* \* \* \* \*

## WHITMAN'S NEW GUIDE BOOK OF U.S. COINS - DELUXE EDITION

Ron Shintaku

While attending the 2015 Chicago ANA convention, I made it a point to stop by the Whitman Publishing booth to obtain a copy of the newly released *A Guide Book of Half Cents and Large Cents*, by Q. David Bowers. After having made my purchase, I further browsed their book display, and noticed another new interesting release entitled, *A Guide Book of United States Coins - Deluxe Edition* by R.S. Yeoman, and senior editor Kenneth Bressett with Q. David Bowers and Jeff Garrett.

I've seen Whitman publish a variety of different versions of the original "Redbook," *A Guide Book of United States Coins*, by R.S. Yeoman, in such formats as an annual leather-bound edition; a large-print version; a professional edition, and in a host of other assorted sizes and binding styles. However, what caught my attention with this new release was, first, depicted on both the cover and onto its wide book spine was a beautiful photograph of a light milk chocolate-colored Braided Hair large cent. Wow—my mouth started to water and my eyes widened as I gazed upon this cover which reflected an object of my passionate hobby interests, U.S. Large Cents. (I should mention that in addition to collecting coppers, I also enjoy reading and collecting books on the subject.) Second, I was equally attracted to, and impressed by the book's voluminous size, similar to the

Los Angeles *Yellow Pages* directory (10 x 7 x 2½ inches), and its weight (later determined to be 7½ pounds). No doubt that this is a "hefty" read at over 1500 pages.

In reviewing the text, though at its core the book is essentially an enlarged and expanded edition of the original *Guide Book of United States Coins*, this appears to be an effort to create a sort of "one-stop shopping" effort combining a valuation guide; a quasi-grading guide; a U.S. mint and coinage historical reference; an auction reference; a certified coin population guide; and a general coin collecting guide all combined into one text.

It also contains a 364-page subject treatise on half cents and large cents (which also happens to be the largest single coin denomination section contained within the book). However, much of that text material utilizes similar information to that within Q. David Bowers' newly released half cent and large cent book. When comparing the two books, the Deluxe Edition does possess more detailed and enlarged subject photographs, and is also attractively laid out. If having to choose between the two books—if I could only acquire one of the books covering the subject of coppers—the new Q. David Bowers' book would be my choice as it presents additional detailed subject material. The other coin denomination sections contained within the Deluxe Edi-

tion, though thoroughly expanded, are neither as expansive nor detailed as the section on coppers.

Whitman Publishing further describes the book's contents as containing "8018 items priced; 50,205 individual values, in up to 12 different grades; 5750 full-color images; and containing 16,000 auction records." As such, when combined with all the additional detailed individual denomination information, there is ample justification for the end product to be so large and heavy.

Its size and weight is also the main drawback to the Deluxe Edition. Definitely, this book is not something that could be easily carried around on the bourse floor. Even maneuvering it for use at home or office, I find it somewhat awkward to comfortably utilize. However, the book does possess page color-coding, making it somewhat easier to locate and reference desired sections. I would like to see it issued, perhaps in a book-set format, and maybe divided into three separate volumes

with spiral binding, thus making it more user-friendly. Of course, in doing so, this would no longer be "a Guide Book," but "Guide Books," and the current retail \$49.95 price tag would undoubtedly increase. Oh, well.

Though I have reviewed the entire book, not entirely in detail, I find that it does nicely compliment my personal library as an additional numismatic information resource. Possessing a single book resource where I can find not only detailed copper information quickly, but also on other U.S. coin denominations, including colonials, bullion material, commemoratives, Proof and Mint sets, significant patterns and medals, error coins and other collectibles is a tremendous time-saving investment.

Whitman Publishing debuts this book as the "1st Edition" of their Deluxe Edition. I look forward to seeing future editions with updated and revised coin hobby and numismatic information.

\* \* \* \* \*

## MY RECOLLECTIONS OF HERB SILBERMAN

Bill Jones

I first met Herb Silberman in the mid 1970s. A friend and I had rented a bourse table at a local show in Morris Plains, New Jersey. Herb stopped by with a few large cents that he had to sell. My attention was drawn to a 1794 cent that appeared to have a lot of hair detail given its grade. It was an S-65, the Shielded Hair variety, and Herb sold it to me for the princely sum of \$65. The coin had good color and surfaces although the reverse lettering was not quite complete. Overall I suppose that it graded VG. I sold the piece for a modest profit. I saw Herb at a few more Morris Plains shows, but I didn't buy any more coins from him.

My next contact with Herb was at the New Jersey Numismatic Society. The meetings were held in Montclair, New Jersey, and I often traveled to them with the same friend who had shared the table with me at the local coin shows. Herb was one of the pillars of the club, but he was only one of a number of prominent numismatists who attended the meetings. They included Willard Blaisdell, Gilbert Steinberg and Herb Oechsner, who had an outstanding collection of Hard Times tokens. Oechsner's collection was sold by Stacks' in the early 1980s.

Ernest Kuetche was another prominent Society member. Ernie had a strong interest in Twenty Cent Pieces and sutler tokens. He and Herb were good friends and often attended the local New Jersey shows together.

Herb was a very perceptive observer of people. At

one Society meeting a question came up as what the collecting specialties and interests were for each member. Herb went around the table and named off each one. When he got to me he said, "And this young gentleman would like to collect every United States type coin." Herb was right. I completed that goal 2012, more than 30 years later.

Herb was also an outstanding conversationalist. He could engage the attention of nearly everyone he met. One evening I was scheduled to give the evening program to the Society on Hard Times tokens, and coincidentally my parents were visiting me at the time. I brought them to the meeting so that they could see my presentation. After the meeting my mother met Herb and was almost entranced. She commented to me that he had such an engaging manner and could be "the life of any party."

Herb was responsible for my membership in EAC. I asked him about joining, and he gave me the instructions. That explains why I have a relatively low membership number, 776.

Career requirements prompted me to move to the Boston area in the early 1980s. I did not see a great deal of Herb after that. The last time that I remember seeing him was at an EAC convention, perhaps in the late 1980s. It was a grand reunion of all of the early EAC luminaries. The attendees included Walter Breen, Roger Cohen, Dr. Warren Lapp and Herb.



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\* \* \* \* \*

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In Re the Disposition of: **ROD BURRESS' PERSONAL COLLECTION**

As some of you are aware, for the past year I was commissioned by Rod's family to dispose of Rod's working inventory—the coins he carried around to the shows and offered periodically to his mailing list. That has been done; those coins are sold, and now his *personal* collection will be offered through the following three venues:

EAC Sale 2016—about 25 coins, half of which are somewhat better varieties of the Draped Busts in low-to-middle grades, including a '97 NC2 and and '03 NC1; the majority of these are “nice for the grade”;

Goldbergs—the bulk of the collection, in better grades, about half Cap-&-Draped and half middle dates; very few late dates; some really nice coins; auction date TBA;

Sharonville (in connection with the 33<sup>rd</sup> Annual Greater Cincinnati Numismatic Exposition), June 3-4, 2016—the remainder of the collection, (“\$750 and lower” in Penny Prices) but still a large percentage of Caps & Drapes and about 40% middle dates. Some coins will be offered in consolidated multiple lots; Rod's original packaging & any provenances are included with all lots. The Sharonville auction has a 10% buyer's fee. *The Sharonville auction requires bidders' physical presence to bid from the floor; “left” bids, mailed in, Internet, or phone bids are NOT accepted. A separate cataloging of the Burress coins will be available by early May and will be mailed to inquiries at no charge.*

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**Mass Cent Obverse Attribution**

Ryder No. 6 is paired with Reverse G and was used for 1788 Obv die 12 **1787 R 6**

**Ryder Obverse 6** \* Attribution points + Indicates diagnostic point

**ARROW HEAD**

- \* Large with uneven barbs
- \* Left barb point longer and tip is even with 7th pleat

**ARROW FEATHERS**

- \* Bold and well formed
- \* Feathers on both sides equal
- \* Upright of 'E' just pierces top of feather

**TUNIC**

- \* 7 pleats in tunic
- \* 7th pleat clear of Indian's leg
- \* 3rd & 4th gap extends between Indian's legs

**BOW**

- \* Bottom of bow touches mound
- \* Top of bow distant from 'N'
- \* Bow string seems to pierce Indian's wrist

**OTHER**

- \* Indian's collar forms a wide sweeping 'V'
- \* Indian's hair distant from left side of collar
- \* Indian has bug eye

33

**Mass Cent Reverse Attribution**

Ryder No. L is paired with Obverse 10 **1788 RL**

Callender's S

**Ryder Reverse L** \* Attribution points + Indicates diagnostic point

**DATE**

- \* '17' close, wide space between 7 & 8
- \* 7 leans right, both 8's lean left

**BARBS ABOVE DATE**

- \* Double bars above date
- \* Lower bar longer and a bit thicker than upper bar
- \* Eagle's tail feather touches upper bar

**ARROWS**

- \* 7 lower shafts and 12 arrowheads
- \* Lower shafts align on diagonal
- \* Bottom arrow thin and incomplete
- \* 2nd and 4th arrowheads long, large and heavy
- \* 11th arrow (2nd to last) thick
- \* 1st and last lower shafts have feathers

**OTHER**

- \* Callender's S
- \* 'SA' of MASS closer than other letters

93

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Medium brown with choice surfaces. There is a old, dull scratch between OF AM. State c. This is N6  
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1844 N1 R-1 Sharpness: XF45 Net: XF40+ Condition: Average ++  
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1845 N6 R-2 Sharpness: AU55 Net: AU50+ Condition: Average ++  
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