

# PENNY-WISE

The Official Publication of Early American Coppers, Inc.



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## INTRODUCTION BY THE EDITOR: THE OBLIQUE IMPRESSION

Harry E. Salyards

“Lively emotions very commonly do not strike us full in front, but obliquely from the side. . . something intensely human, narrow, and definite pierces to the seat of our sensibilities more readily than huge occurrences.”

--Oliver Wendell Holmes, *The Autocrat of the Breakfast Table*, 1858.

So it is with our collectible treasures. Viewed “full in front,” they are nothing but bits of stamped metal, produced to facilitate commerce. However old they may be, human commerce is always much older. But viewed obliquely—and what do we do, after all, in examining a coin, but hold it between thumb and forefinger and tilt it obliquely under a light? — they arouse a welter of emotions: desire (lust, even!) — anxiety (I *want* it, but how can I possibly *afford* it?) — and always in the background, a sweet awareness of our debt to collectors long gone, who have successively preserved this treasure for us.

There is indeed something “intensely human” about these hand-crafted objects — “narrow” only in compelling a close-up focus. The history books tell us they are contemporary with the Whiskey Rebellion, perhaps; or the opening of the Erie Canal; or the Dred Scott Decision. But such “huge occurrences” retain a certain emotional flatness, the dusty finality of print on a page, compared to this disc of coined metal in our hand, which seems to draw some measure of the world of its birth forward into our own.

Those who are content to surf and scroll their way through life, whose reality is consubstantial with their cell phones, where the view is always full

frontal, stand little chance of grasping this. They may be wowed by the story of some coin selling for a million dollars, but the only emotions thereby stirred are envy and greed. The coin *has* to be held in an appreciative hand to possibly “strike...to the seat of our sensibilities.” We can no more make up such an emotional response than we can successfully feign love.

Which inevitably leads us to contemplate the future. Will there *be* such appreciative hands, in a coin-less future world? Will the latest electronic “Update” come to equal all the reality that ever *was*? The coins that survive into that future world will continue to rebut that assertion—but only if our successors pay attention to these coined bits of our humanity. Even if we assume there will still *be* collectors, will they continue to pay thousands of dollars (or whatever the monetary unit may be) for something stamped with the quaint value, “One Cent”? Absent the emotional attachment to childhood memories of Lincoln ‘pennies’ in piggy banks, the taproot of our own connection to coins, will future generations still find our Earlier American Coins capable of evoking the kind of emotional response we feel? No one can know for certain. But my guess is that they will — because, as human artifacts, those coins will never cease being intensely evocative of their own, long-obiterated worlds.

\* \* \* \* \*

# *2015 Book of the Year* Numismatic Literary Guild

*Nearly sold out. This will be our last P-W ad.*

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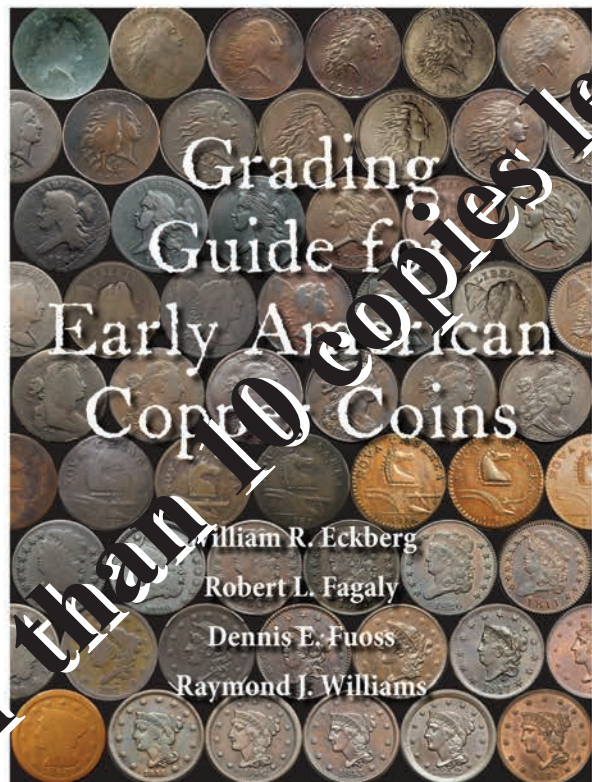
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# MISCELLANEOUS RAMBLINGS ABOUT CHINESE STRUCK EARLY COPPER & THE “C-1 1806 HALF CENT”

Jack D. Young

*As introduction, I have been a member since 2002; I joined EAC's Copper Notes Face Book page a couple of years ago due to a run-in I had with an eBay seller trying to pass off what I labeled “Chinese Cartoon Coins” (coins with caricature portraits that don't match any known large cent variety) as genuine and using EAC member names fictitiously to try to create credibility for them. We argued up to the point of him threatening me and eBay removing his listings and him as a seller.*

was partially tooled away as not seen for this variety before, and there were a series of blemishes including “dimples” on the bust as struck. The notice of this one opened the floodgate, as I found another example on eBay, then another member reported a 3<sup>rd</sup>, and then a 4<sup>th</sup> appeared again on eBay, eventually adding up to eight total documented examples currently, all with common “dimples”, scratches and other circulation marks, which just can't be. These are all apparently in the dies, impressing these common identifiers in all examples struck; individual pieces have other marks, damage and inflicted “weathering,” possibly to try to hide the truth, but a diligent eye can still help flush them out.



An aid to finding more of these “suspicious coins” that has proven very helpful is cycling through the TPG cert series around the suspect “coin”. Running through the cert series for the 1<sup>st</sup> “S-158” showed other coins of interest and led to the discovery of a group of fake 1803 half cents; both the “S-158” and “1803 half cent” were documented with several other varieties in this “infamous” cert series/submission (the actual cert photos were shared by the TPG and posted on the EAC website

In the fall of 2015 fellow EAC'er Kevin Vinton alerted the Copper Notes group to an apparent deceptive fake 1798 large cent, changing how many of us view the hobby going forward! From the discussions this prompted in that forum and the following *P-W* articles written by him and Bill Eckberg we suddenly became aware of a new level of “struck counterfeits” (actually I've been told the correct term is fake, replica, *etc.* since early copper isn't “current currency”), so genuine appearing that this one, and ultimately many others were in top tier TPG holders. This example, a supposed “S-158” appeared to be a new variety, an “improbable die state” as another respected long-time EAC member noted, or in fact fake.

The “Y” in LIBERTY was too long for any known 1798 large cent, the reverse die break



Liberty's portrait tends to blend into the field on this counterfeited 1798 Draped Bust cent. Weak, ragged linear details in the design accompany rough, uneven texture in the field.  
Images by Raymond Buehls III, courtesy of ANACS.



for member review). From there we were off and running. Currently we have posted 12 research articles on varieties of early large cents for member review on the updated EAC website.

EBay appears to be ground zero for many of these, as we have traced many to eBay listings and particular sellers. When asked, they have pleaded no knowledge of the “coin” being fake and take the stand that they are certified by the TPGs. Two of the TPGs have become actively participative in trying to flush out these fakes along with EAC, making photos available both during research and (with one) during the submission process; certs have been updated as a result (past slabbed examples) or stopped at the initial certification process—common submitters have purportedly been identified. I personally have a list of “suspicious coins” by eBay seller, gaining as much info on each through the public domain as my limited skills have allowed, and posted on our focused EAC Facebook group site, “CN Dark Side”.

Following up routinely on the growing list of interwoven sellers resulted in discovering a “suspicious” 1806 C-1 half cent. What’s even more interesting about this example is that it matched a previously reported “bad” example submitted to PCGS for certification; that “coin” was returned designated “Code 90/ counterfeit” and the photos of the entire submission group shared with EAC. Until now we had not found a solid match, although we had a set of grainy pics of an example owned by an eBay seller in China (reference my article on the fake 1795 “S-76b’s”).

In comparing the pics of this latest eBay example to the PCGS and China ones we see a developing set of

clear “attribution marks”, especially the “ding” on the top of “A” of HALF.



“Attribution Marks”

Continued research resulted in finding another example; this one sold in a 2011 Stack’s Bowers auction, reportedly in an ANACS details holder. My initial thought was this was a possible “source” coin and I posted the pics and write-up on CN Dark Side.

The description read as follows (pics and text courtesy of Stack’s Bowers):



Lot Description

**1806 Draped Bust Half Cent. C-1, B-3. Rarity-1. Small 6, Stemless. AU-53 Details-Scatched (ANACS).**

The Small 6, Stemless Wreath *Guide Book* variety readily identifies the 1806 C-1 die marriage. This otherwise evenly patinated, rose-brown example exhibits a splash of lighter sandy-orange tinting at the lower reverse border in the area of the fraction. Boldly struck, and appearing quite smooth overall, not even the scratch referred to on the ANACS insert is readily evident.

Several members participated in discussions regarding the post, with Ed Fuhrman making a huge contribution to the research as he found the “probable” source coin, an example that was listed in



Left: October 2016 eBay example    Center: PCGS Submission example    Right: Chinese seller example

a 2013 Stack's Bowers auction reportedly in an NGC holder:

Lot Description



**1806 Draped Bust Half Cent. C-1. Rarity-1. Small 6, Stemless. EF-45 BN (NGC).**

The sequence of events is interesting and speculative, but what is certain is the example sold in 2011 is earlier in time than we had originally documented for these struck fakes; the earliest 1798 "S-158" went back to 2013 and the same auction as the probable source 1806 C-1.

Continued research has not resulted in finding this source example prior to 2013 yet, but it obviously must predate the 2011 "clone", which makes one wonder *when did all this actually start?*

I can report this investigative effort continues to be a collaborative effort with several EAC members instrumental in the sharing of pics and info in the effort to "get the word out", and I would like to thank you! We can all

draw our own conclusions about what is real or what is "Memorex", but I am convinced more than one of these is counterfeit (the recent eBay listing was terminated by eBay after being reported). I would ask that the membership be on the lookout for other duplicate examples and REPORT them; remember, **the truth is out there!**

**10/21/16 Update:**

After Mark Borckardt posted his "quick finder" for early large cent varieties on CN a discussion started in regards to an attribution guide for the counterfeits we have been investigating; as a result I began organizing the research and data to date and developed an initial format for such. What follows is my first attempt at this effort, starting with this 1806 "C-1 half cent". My initial thoughts are to keep a one page summary list of all (ref pic), and a one page per "variety" write-up with pics showing a documented fake example, a reference genuine one and probable/ possible "source" if known, and the key attribution points ("sister marks").

1806 "C-1" Half Cent



eBay Oct 2016 Example (listing terminated)



Left: Probable "Source" Example Right: Genuine Example (courtesy PCGS)



**Key Attribution Points:**

- Damage at "A"/ scratch over "L"      "Dent" in stem
- "Dent" near "A"                      "Dents" over ribbon

### Struck Counterfeits

Date	"Variety"	Type	Attribution Points	Add'l Comments	Attribution Page Link
<b>COLONIALS</b>					
1787	"4-C"	Massachusetts 1/2 cent	Damage at "A" / scratch over "L", "Dent" in stem, "Dent" near "A", "Dents" over ribbon	Formerly NGC 2653318-020	<a href="#">1787 4-C</a>
<b>HALF CENTS</b>					
1803		Draped Bust- "Original"	Scratch under ribbon, Nicks at Neck, Slanted "dent" at "T", Scratch from "E" over "C"	Example in NGC 1st group	<a href="#">1803 c-3-original</a>
		Draped Bust- "Restrike"	Scratch under ribbon, Nicks at Neck, Slanted "dent" at "T", Re-engraved Leaves		<a href="#">1803 c-3-restrike</a>
1805		Draped Bust	Dot by "E", Lump left of "D", Scratch "F" "A", Shortened Die break/ scratched Bust	Example in NGC 1st group	<a href="#">1805 c-4</a>
1806	"C-1"	Draped Bust	Damage at "A" / scratch over "L", "Dent" in stem, "Dent" near "A", "Dents" over ribbon	Example in PCGS 1st group	<a href="#">1806 c-1</a>
<b>LARGE CENTS</b>					
1793	"S-5"	Flowing Hair/ Wreath		NGC example to PCGS 1st group	
1794	"S-44"	Liberty Cap/ Head of '94	"RT" spacing, eye shape, "Strengthened" hair, Damage at pole to neck	Example in NGC 1st group	<a href="#">1794 s-44</a>
1795	"S-76b"	Liberty Cap		China example & eBay-PCGS	
1796	"S-85"	Liberty Cap		Example in NGC 1st group	
1796	"S-93"	Draped Bust	Scratch off the chin, "Cuts" across "7", Dig under "E", Die scratch under "O"	Example in NGC 1st group	<a href="#">1796 s-93</a>
1797	"S-136"	Draped Bust		Example in PCGS 1st group	
1797	"S-139"	Draped Bust		Example in PCGS 1st group	
1798	"S-152"	Draped Bust		Example in PCGS 1st group	
1798	"S-161"	Draped Bust		Example in PCGS 1st group	
1798	"S-158"	Draped Bust	Length/ shape of "Y", "Dimples" on bust, Tooled/ removed Rev die break (scratch over tip)	NGC example found on eBay	<a href="#">S-158</a>
1799	"S-189"	Draped Bust	Marks behind ribbon, line from curl, Marks on bust, Scratch beside 2 <sup>nd</sup> "g"	Example in PCGS 1st group	<a href="#">1799 s-189</a>
1839	"N-1"	Coronet Head		Found on eBay, source identified	
1847		Hawaiian Cent		Multiple examples found on eBay	

This chart is maintained on the EAC website on the blog tab at [http://eacs.org/wp-content/uploads/2016/11/list-of-fakes\\_updated-11-21-16.pdf](http://eacs.org/wp-content/uploads/2016/11/list-of-fakes_updated-11-21-16.pdf). Click the Link for each page.

\* \* \* \* \*

## DIE BREAKS OF THE 1817 N12 LARGE CENT – PART II BREAKS IN THE DIE

Ed Fox

### Introduction

*How many licks does it take to get to the center of a Tootsie Pop?*<sup>1</sup> How many die breaks are on the 1817 N12 large cent?

If you look (really) hard, you can probably find at least one or two 1817 N12s at any reasonably sized coin show. You will likely find most of the N12s in Good or Very Good condition, and even those coins usually command a premium over more common 1817 large cents. In grades at or above EAC Fine, the availability of N12s is scarce. In my travels I've collected N12s in grades AG3, mostly Good and Very Good, and a few Fine, Very Fine, and perhaps one or two Extremely Fine.

In Part 1 of my study of 1817 N12 large cents,<sup>2</sup> we covered some of the physical characteristics of a large sample of N12 and other varieties of 1817 large cents. For this installment, we continue first highlighting coin die fabrication with an emphasis on how steel dies are hardened and why coin dies break. Then we explore the fascinating 1817 N12 variety to uncover the numerous breaks familiar to us all. Read on and see how many breaks are on the 1817 N12 large cent.

1 A 1969 advertising slogan. [https://en.wikipedia.org/wiki/Tootsie\\_Pop](https://en.wikipedia.org/wiki/Tootsie_Pop) (retrieved 02 Oct 2016)

2 See my article: *Die Breaks of the 1817 N12 Large Cent – Part I Metrics*, Penny Wise, October 2016.

### Metallurgy 101

The process of coining metal, be it copper or other metals, involves impressing a design that becomes the coin.<sup>3</sup> In general the reverse die is fixed in a press (anvil die) and the obverse die is on a movable "hammer" (hammer die) which is then lowered, with great force and mechanical advantage, to impress both designs on a blank piece of metal, the planchet. Early coin screw presses were manually operated and relatively speaking, the dies were hard and the planchet soft.

To get a design on the die an image(s) is engraved or punched/stamped onto the metal die. Large cent coin dies were fabricated using steel and in the very early days of the Mint, the designs were engraved directly onto the die, in relief and/or punches used to finish the design.<sup>4</sup> Steel<sup>5</sup> more specifically blister steel was used in the early days of the Mint, shifting to cast steel after

3 Although edge designs appear on some early US Coins and even some current ones, this will not be covered in this study.

4 Bowers, Q. David, *A Guide Book of Half Cents and Large Cents...*, Whitman, page 51, 2015.

5 Steel, used for its impact resistance, is comprised of iron and other elements in small amounts such as carbon and in later years, manganese, phosphorus, sulfur, nickel, chromium, and more. Variations in steel compositions are responsible for a great variety of steel grades and steel properties. (<http://www.totalmateria.com/page.aspx?ID=SteelComposition> – retrieved 18 Oct 2016)

1801 – obtained from outside sources. Blister and cast steel were casting methods of introducing carbon to iron to form steel rods that could be cut and machined/forged into blank dies; however the dispersal of the carbon in the crystal lattice was not uniform. This non-uniform distribution of carbon in the steel's microstructure resulted in a non-uniform hardness, perhaps explaining why parts of the die break/crack.<sup>6</sup>

Key to engraving or punching a design on a die, and its eventual use to produce coins, is a need to understand metal hardening and heat treatments used to soften and harden the steel. In order to engrave an image or use a punch, the die itself cannot be hard – rather it needs to be soft enough to permit the engraving/punching to take place.<sup>7</sup>

Heat treatment is the process of regulating the hardness of steel – generally crude and imprecise in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries as compared to modern methods. In general heating a steel die to very high temperature and letting it soak for an extended period of time and slowly letting it cool relaxes the molecular structure of the steel yielding a relatively soft steel. This permits the machining of the steel as well as engraving, punching, and polishing operations associated with coin die fabrication.

Once an image is engraved or punched into a “soft” steel, the entire die is again heated to a very high temperature, but instead of a slow cooling process, it is quickly cooled (quenched)<sup>8</sup> which causes the crystal lattice to deform (dislocate) and that results in a strained lattice structure resistant to further deformation.<sup>9</sup> To ease some of the die stress due to quenching, the die was tempered – heated to a high (note not very high) temperature and quickly cooled, yielding a steel die that

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6 Private communications with Murray J. Fox and Craig Sholley (December 2016)

7 Hard and soft steel refers to their relative differences in the way the crystal lattice is structured and stressed. Soft permitting engraving but subject to deforming, hard being more brittle and impact resistant suitable for producing coins but also susceptible to breakage.

8 In the early days of the mint, cooling was by spraying water on the die, and later water immersion with stirring action to promote more uniform quenching. As the experience with hardening improved, other forms of quenching were developed some of which consisted of immersion in oil – and in years later other agents/elements enabled managing the degree of hardness of the steel.

9 Private communication with Craig Sholley. Also refer to various sources about steel heat treatment for more technical details. The exact steel composition (*e.g.* degree of carbon content) is also a factor in hardness.

was sufficiently hard to maintain production, yet not overly brittle that it fractured or broke easily. Hardening of the steel dies is important in that it allows the hardened working die to coin its image on the naturally softer coin planchet. Two hundred plus years ago, managing the hardness of steel was more of an art rather than a science and if the die was too hard, too brittle, it was easily subjected to cracking/breaking, features we as copper enthusiasts, particularly enjoy. Since the process was still evolving for Mint workers, today we see the rich variety of die breaks from the early Mint coinage experiments.

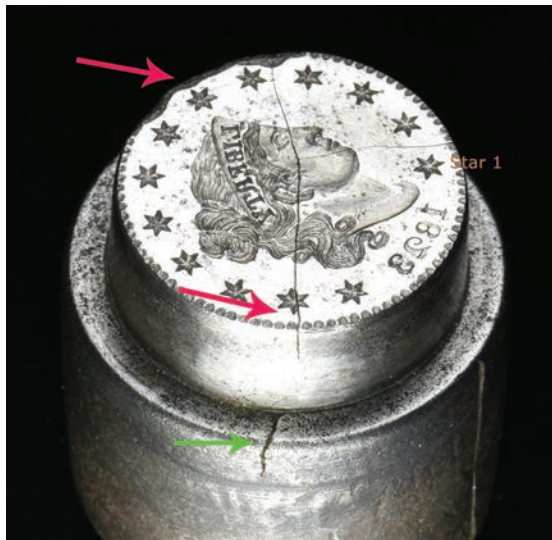
From Coin World Collector Basics on die breaks:

*“Broken dies result from a tendency of some metals, particularly certain alloys of steel, to become incredibly hard, to the point of becoming brittle,” Gibbs wrote. “While such hard metals can be used to shape and form softer metals, their lack of pliability can be their downfall if they begin to crack and break under pressure.” Bill Fivaz explained in a Collectors’ Clearinghouse column from the July 6, 2009, issue of Coin World that a die break is “progressive in nature”; it begins as a die crack, then grows to a break as the damaged die continues to be used. Citing William T. Gibbs noted in a Coin World column from the Nov. 8, 1993 issue.<sup>10</sup>*

Pictures 2-1 and 2-2 show the obverse die used to produce the 1823 large cent private restrike, well known to collectors. You can see that only the surface of the die is affected by the breakage, in this case approximately 2+ mm deep for the Star 4-5 to Star 12 break, and about 4mm deep for the Star 1-2 to Star 8, not the entire mass of the die itself perhaps due to the non-uniform hardness of the microstructure.<sup>11</sup>

10 Joe O’Donnell, *What is a die break and are coins that feature them more valuable than regular strikes?...*, Coin World, 10 Oct 2014

11 The green (lowest) arrow on Picture 2-1, below Star 12, shows a fissure in the body of the die. It is unclear if this fissure is related to the Stars 4-5 to Star 12 break that is clearly visible on the surface of the die. Also, even with the die break apparently being about 2+ mm deep doesn’t mean the soft copper metal can penetrate the entire depth of the break due to the mechanics of soft metal flows under heat, pressure, viscosity, and friction. Same metal flow issues with the 4mm depth of the break near Stars 7-8.



Picture 2-1. Obverse die of the 1823 Private Restrike



Picture 2-2. Obverse die of the 1823 Private Restrike at the rim break<sup>12</sup>

(Images courtesy of the ANA Money Museum/Reiver Loan)

As noted in Part I of this series, breaks in the die, depressions, are raised “breaks” on the coin, and circulation or surface erosion often wears down these raised “breaks” (especially in the field of the coin where the break is not protected by the design elements and thus exposed to greater wear).

<sup>12</sup> Using a nominal 28mm coin diameter, the top part of the die is about 10mm thick, and the balance of the body of the die is almost 25mm high for a total height of the die approximately 35mm. A modern 1968 proof cent coin die is about 53mm in total height with about 30mm height to the body and a tapering height of 23 mm to the face of the coin.

### Fabrication of Coin Dies – Early 1800s

To understand breaks in the die, we need to understand how coin dies are fabricated and processed. In my research, there appear some variations on the processes of the early Mint. To help I’d like to define some terms:

- **Working Die** – A recessed, intaglio, image of the coin with all elements complete. Used to produce coins.
- **Working Hub** – A positive relief image of the coin – some elements may not be included but added to Working Dies. Used to produce Working Dies.
- **Master Die** – An intaglio (recessed) image of the coin or elements thereof. Not used for coinage, but used to produce Working Hubs.
- **Master Hub** – A positive relief image of the coin or elements thereof (*e.g.* Miss Liberty)

### One-Step

Learning how to make better, longer lasting dies was an evolutionary process for the Mint. At first (1793), Mint engravers produced the Working Die directly, using an intaglio approach, directly engraving the die.<sup>4</sup> Once engraved, the die was hardened and used for producing coins. When the die wore out/broke, a new die had to be created with a new engraving.

### Two-Step

In the early 19<sup>th</sup> century, the Mint used a two-step approach which took approved design sketches and engraved the coin design in a Working Hub – a piece of soft steel – via engraving practices of the day. The main design was engraved directly into this Hub with inscriptions, date-numerals, stars, *etc.* added to the Working Dies.<sup>13</sup> Once the design, not reversed and identical to the image on the coin, was finished and checked, the Hub was hardened *via* a steel hardening process. This hardened Hub was then used to impress a resulting reverse image into a soft steel blank creating a Working Die. Design elements, such as stars and dates, were added to the Working Die and then the steel was first hardened *via* quenching. The Die was then tempered – heated to a high temperature and quickly cooled forming a Working Die that was not exceedingly brittle, but also not soft enough to impede production. The now hardened Working Die was used to fabricate soft metal planchets into coins – copper coins in the case of our beloved large and half cents. However if the Hub

<sup>13</sup> *How Coins Are Made – The Minting Process of US Coins*; <http://coinauctionshelp.com/mintingprocesshistory.html>

became unusable such as breaking during the fabrication of the working die, the whole engraving process had to be repeated.

#### Four-Step

As it evolved, the Mint began using a four-step process to protect its investment in the engraving. Here the engravers worked on a Master Hub – the coin’s positive relief image. Once satisfied, the Master Hub was hardened, and a Master Die was produced by impressing/sinking the Master Hub into an annealed (soft) die blank. This Master Die was hardened and used to create a Working Hub which in turn was used to create a Working Die. The Working Hub could produce multiple Working Dies, and if for some reason the Working Hub failed, a new one could be fabricated from the Master Die. “At this time, in general, the engraver would engrave a Master Hub ... with the central device in relief just as on a finished coin. The Master Hub would then be used to impress (sink) the image in a Master Die that was in turn used to raise Working Hubs, which were used to sink the Working Dies. If a Master Die or Working Hub broke in hardening or use, it was not a terribly big deal as one could simply start over. However, losing the Master Hub meant the engraver had to go back to the start.”<sup>14</sup>

#### Die Breaks of the 1817 N12 Large Cent

As we engross ourselves in the study of half and large cents, we note various numismatic authors indicate coinage die states often have a “perfect” die state where no breaks are noted, and then as production continues, the dies exhibit some breakage and the breaks progress until eventually taken out of service. Sometimes the breaks are relatively small in nature – sometimes a large chunk of die breaks off and a cud develops. However, with the N12, the earliest specimens I have seen already have some die breaks – notably the arm of the 7 in the date extends to the second 1 (see Picture 2-3) – and major numismatic writings make no mention of a perfect state for the 1817 N12 large cent. I must therefore conclude that the fabrication and/or heat treatment of the obverse die used for the N12 somehow had “flaws” at inception, flaws that got larger/longer with continuing production of coins until the die finally fails at its “terminal die state.”<sup>15</sup> Sholley suggests that dies can also ‘survive’ the hardening process only to crack shortly afterwards perhaps induced by the hardening process and the

further stress of the coining process itself.<sup>16</sup>



Picture 2-3. 1817 N12 Very Early Die State  
(Coin image courtesy Tom Nist)

As 1817 N12 coinage continued, some of the die breaks further evolved, ultimately one of the breaks progresses further and a large cud forms as the die begins to fail. In looking at Picture 2-4, we see the extent of the failure, but also note other breaks do not appear affected by the failing break and appear to remain intact.<sup>17</sup>

Generally we find N12s with the several die breaks, most notably the arm of the 7 extending to the top of the second 1. Both Noyes and Wright generally identify three sets of breaks. Noyes indicates the breaks as:

- *Star 1 through 1817 to Stars 13-10*
- *Stars 1-3*
- *joined by crack Stars 3-5*

*And then later branch cracks at Stars 3 and 5 and still later a triangular piece of metal fall out obliterating part of Star 1 and finally the huge cud break encompassing Stars 1 to 4.*<sup>18</sup>

Similarly Wright indicates the 1817 N12 breaks as:

- *Star 1 thru the top of the date,*
- *inner points of Stars 10-13*
- *outer points of Stars 1-3*
- *inner points of Stars 3-5*

*As the die continues to deteriorate the break at Stars 1-3 grows heavy and finally drops out.*<sup>19</sup>

<sup>16</sup> Private communication with Craig Sholley. (18 Dec 2016)

<sup>17</sup> Remember appearances could possibly be deceiving due to circulation wear of the coin as mentioned earlier.

<sup>18</sup> Noyes, William C., *United States Large Cents 1816 – 1839*, 1991

<sup>19</sup> Wright, John D., *The Cent Book 1816 – 1839*, 1992

<sup>14</sup> Private communication Craig Sholley, 18 Dec 2016.

<sup>15</sup> The 1817 N12 is known for the breaks on the obverse; I have not seen breaks on the reverse in my studies or in the key literature about 1817 die varieties.



**Picture 2-4. 1817 N12 Terminal Die State**  
(Coin Image courtesy John Wright)

In “the one that got away” Heritage indicated “... this die state actually consists of three separate cracks that join to almost entirely encircle the obverse.”<sup>20</sup>

After examining a multitude of N12s, I have concluded that we see two “breaks” that are stable over the entire life of the N12 obverse die and four breaks in various stages of progression:

- **Stable N12 Die Breaks – No noticeable change during the life of the die**
  - **Thick 7** – A stable “break” that extends the arm of the 7 to the second 1.
  - **Bottom 7** – On some specimens, there appears a tiny stable break from the bottom of the 7, right side, to the denticle below, right side. This may only be visible on coins that have exceptionally good surface conditions as even the slightest roughness seems to consume the visibility of the Bottom 7 break.
- **Progressive N12 Breaks – Changes noted during the life of the die**
  - **Date Break (DB)** – A progressive break from the top of the arm of the 7, through the tops of 1, 8, 1, and reaching Star 1, then extending toward Star 2.
  - **Right Break (RB)** – A progressive break from the bottom of the arm of the 7 through Stars 13, 12, 11, 10, and ultimately reaching Star 9.

<sup>20</sup> See Part I of this series; also Heritage 2005 Fun Auction, Lot 3392.

- **Left Break 1 (LB1)** – A progressive break from Star 1 to Star 2, then to Star 3, then curving downward from the point of Star 1 and then to the denticle beneath. Also, at Star 3, the break also extends to the denticle. This combination in the terminal die state causes a piece of the obverse die to fall out forming the well known cud.
- Often a triangle forms where **Left Break 1** intersects with the **Date Break** between Stars 1 and 2.
- **Left Break 2 (LB2)** – A progressive break from Star 3 to Star 5 and extending to Star 6.



**Picture 2-5. “Typical” 1817 N12 exhibiting four progressive breaks**  
(Author’s image)

**Thick 7 and Bottom 7**

Virtually everyone knows the N12 by the break at the horizontal arm of the 7 in the date. The thick 7 goes from the left part of the 7 to the right side of the second 1 in 1817. A review of my collection of sixty-three 1817 N12 coins and access to another dozen indicates the size and extent of this “break” does not change irrespective of the states of the other die breaks. My only conclusion is that the **Thick 7** break is a result of a cud formed by the convergence of two of the 1817’s die breaks or perhaps the origin of these two breaks – potentially as a result of the stamping of the date numerals during Working Die preparation and/or the die hardening process. Additionally, it also appears under microscopic inspection that the height above the field is roughly identical to the date characters.<sup>21</sup>

<sup>21</sup> Imagine trying to engrave a 1 and 7 close together in a small piece of wood and not have a little connecting chunk between the two numbers split out. Perhaps something like

As you can see by Pictures 2-6, 2-7, 2-8, and 2-9 roughly representing the early, middle, late, and terminal states of the N12 obverse coin die, the arm of the 7 appears dimensionally stable.

On coins with fairly pristine surfaces it is possible to see a small, thin break from the bottom right side of the 7 to the right side of the denticle below the 7. Like the **Thick 7**, this **Bottom 7** break appears stable from early die states to terminal die states. It is highly likely that the 7 is a central focus of the **Thick 7** and **Right Break** and **Date Break**. This may also be the focus of the **Bottom 7** break.



Picture 2-6. Thick 7 / Bottom 7 Breaks – EDS Coin  
(Author's image)



Picture 2-7. Thick 7 / Bottom 7 Breaks – MDS Coin  
(Coin Image courtesy Heritage Auctions)

**Date Break (DB)**

See Picture 2-10 for a close up of the **Thick 7**, and note the breaks to its left and right. While observing approximately one hundred coins and pictures of 1817 N12 large cents, ranging from the apparent earliest die states to the terminal die states, the arm of the 7 appears dimensionally stable. I have to conclude that the arm of the 7 is the intersection for the **Right Break** and the **Date Break**. It appears that the right most point of the **Date Break** forms the top part of the arm of the 7 and this happened to the N12 Working Die.

the left most point of the **Right Break** forms the lower part of the arm of the 7. Was the arm of the 7 a break/cud caused by some fabrication/hardening problem in punching the date into the die – or was the arm of the 7 formed by the convergence of the early **Date Break** and **Right Break** formation? Sorry, no answers here, just questions.



Picture 2-8. Thick 7 / Bottom 7 Breaks – LDS Coin  
(Coin Image courtesy John Wright)



Picture 2-9. Thick 7 / Bottom 7 Breaks – TDS Coin  
(Coin Image courtesy John Wright)



Picture 2-10. Very Early Die State Breaks at the Date  
(Coin image courtesy Tom Nist)

With greater stress on the die, the **Date Break** advances beyond the first 1 of the date to Star 1 and then onward toward Star 2 where it intersects with the **Left Break 1** forming a triangle and an eventual cud.



**Picture 2-11. Early Dies State Breaks at the Date**  
(Coin image courtesy Stack's Bowers Galleries)



**Picture 2-12. The Arm of the 7 – Later Breaks at the Date and the formation of the Triangle**  
(Author's Image)

**Right Break (RB)**

The break on the right side of the N12 (see Picture 2-13) appears to originate at the lower arm of the 7 and extend through Star 13 and progress all the way to Star 9. In many of the coins observed, the break “stops” at Star 10 and only a few exhibit some progress toward Star 9. Others show various continuity or discontinuity of the breaks between Star 13 and Star 10, most likely due to wear of the coin.<sup>22</sup> Wear and surface conditions most likely contribute to not seeing the break beyond Star 10.

**Left Break 2 (LB2)**

As mentioned earlier **Left Break 2** encompasses Stars 3 to 6. Depending upon the catalog or reference book, this break is sometimes included with the break from Stars 1 to 3 as a singular break. While circular breaks can traverse and radially shift in the coin die, especially at weak or stress points such as the stars, for me the ultimate conclusion is that when the die fails – the terminal die state – there is no apparent impact on the break occurring between Stars 3 to 6. And while Pictures 2-14 and 2-15 show a possibility of viewing **Left Break 1** and **Left Break 2** as a single break, notice in Pictures 2-4 and 2-16 that the **Left Break 2** exhibits a

<sup>22</sup> “With wear worthy of a Fine or even a Very Fine those cracks can be too worn to see completely.” Chuck Heck, EAC Region 8 Newsletter #966, April 24, 2016, in discussing diebreaks of 1794 coinage.



**Picture 2-13. 1817 N12 Right Side Break to Star 9**  
(Author's Image)

relatively thin break and is consistent in apparent thickness irrespective of the degree of change in **Left Break 1** – that convinces me that they are two separate breaks.<sup>23</sup>

In most of the coins observed, **Left Break 2** clearly reaches Star 5 and occasionally extends beyond Star 5 toward Star 6 very rarely reaching 6.



**Picture 2-14. Left Break 2 - Break Extending from Star 3 to Star 6**  
(Author's Image)

**Left Break 1 (LB1)**

**Left Break 1** shows the most interesting evolution of all. **Left Break 1**, linking Stars 1 to 3, also ultimately connects to the rim at Stars 1 and 3, and the resulting cud fostering the well known terminal die state. As **Left Break 1** progresses, a small cud develops at Star 1, perhaps indicating the origins of **Left Break 1** start here.

Also, in intermediate die states, we see the evolution

of the triangle at the intersection of the **Date Break** and **Left Break 1**. We will cover this triangle evolution in Part III of this study of the 1817 N12 large cents.

**Picture 2-15. Elements of Left Break 1**  
(Author's Image)



**Picture 2-16. 1817 N12 Terminal Die Break**  
(Coin image courtesy Stack's Bowers Gallery)



Picture 2-15 shows an early state of **Left Break 1** and **Left Break 2** and how **Left Break 1** “enters” Star

3. As production continues, Picture 2-16 clearly shows where the break from Stars 1 to 3 occurs at the terminal die state and consumes part of Star 3. It is not clear how much longer the die lasted after this large cud formed, but several images of these terminal state striking suggest not much longer. I submit that if the break between Stars 3 to 6 is part of the break from Stars 1 to 3, we would see some manifestation of the terminal die state in or near Stars 3 to 4. If that were to be the case, I would expect to see parts of the massive terminal die state continuing toward Star 4 (and beyond); my only conclusion is the break between Star 1 and Star 3 is different from the break between Star 3 and Star 6.<sup>23</sup>

### **Conclusion and Coming Attractions**

In this part of my study of the 1817 N12 large cents, we covered how coin dies are produced, hardened, and speculate on the causes of die breaks. Looking specifically at the N12, we identified six die breaks and showed some of their general characteristics. In Part III, we will explore the evolutionary characteristics of the elements of the different die breaks and formulate a way to describe the various die states of the 1817 N12 large cent.

### **Thanks and Appreciation**

Thanks go to many members and dealers who have helped me acquire coins, allowed me to take measurements and pictures of their coins, and sharing of pictures. I would like to especially thank the Frisco Mint, Goldberg Coins & Collectibles Inc., Heritage Auctions, and Stack's Bowers Galleries for permission to use their published pictures of 1817 N12 coins; and to the American Numismatic Association's Money Museum/Reiver Loan and Robert Kelley for the use of the pictures of the 1823 restrrike dies. My extra special thanks to EAC members John Wright, Tom Nist, Harry Salyards, Craig Sholley, Mark Borckardt, Brett Dudek, Bill McMahon, Hugh Bodell, Gary Ross, Jim Neiswinter, Richard Runion, and Doug Bird for their help and encouragement in this wonderful experience.

Contact me at [edfox@fox-engineering.com](mailto:edfox@fox-engineering.com) if you have any questions, suggestions, and comments.

<sup>23</sup> It is indeed possible that the two breaks connect at Star 3 and it is very possible that the depth of the two breaks is very different, with **Left Break 1** exhibiting a deeper break that eventually causes the die to break apart at the edge forming the cud seen in Picture 2-16.

**THE LARGE CENT CORRESPONDENCE OF JOHN W. ADAMS**  
**PART ELEVEN: 1980**

Harry E. Salyards

The 1980 file actually begins with two letters left over from the last few days of 1979. The first of these was from Charles J. DuPont of Phoenix, Arizona. Readers will recall that John had invested considerable time and energy in attempting to meet with DuPont, in the interest of ferreting out the real history of the “Anderson Dupont” large cent collection sold by Stack’s in September 1954. As noted in Part Ten of this series (*Penny-Wise*, October 2016, pages 223-224), on August 28, 1979, John had tried one last time to get a straight answer from DuPont. Apparently, he had enclosed a copy of his article on Henry Hines, and it is to this that DuPont first responds, writing on December 20, 1979:

“Thank you for sending me your article it was interesting and brought back memories to me. I ended up with several of the coins from the Hines collection. Your article shows a great deal of research however the missing pieces are the secrets that plague the historians of coin collections. As to your reference to John Ford the loud mouth coin arranger his bid to fame was in acting as the go between between [*sic*] sales of wanted coins by people who wanted to be kept anonymous. I never bought any coins from him directly alway [*sic*] through an agent he was such a brash loud mouth.

Your digging to determine facts from people who don’t know me about my collections of cents is firming up my feeling about cooperating with you about the individual history of my collection. I enjoyed the company of most of the large serious collectors in the country between 1935 and 1960 when I started to lose interest. People like myself who didn’t enjoy collecting as a method to exhibit or become publicly involved in the hobby. Most of my collector friends like myself did not surface until thier [*sic*] collections were sold or given to some organization.

Some of my greatest finds [were] where I had access to the reduction or split up of some famous secret collections. I am back buying in the small cent field and picked up several items in the Garrett Auction. Several of my large cent beauties were included in this sale. As an aside when I bought Tatham coins I had 190 bags of 1000 each of large cents in the inventory to look for variation. . .”

On the top of the first page of this letter, John has

written in exasperation,

*This man is a pathological liar. J.A.*

The other late 1979 letter came from Del Bland, dated New Year’s Eve:

“Did you get anything out of the Garrett sale? All I got was the S-63 but I feel fortunate. . .

Made a 3-way deal with W.R.T.S. [Bill Smith—Ed.] and M.Z.G. [Miles Gerson—Ed.] whereby I obtained Ned Bush’s S-19b EF-40 ex-Masters and M.Z.G. got my S-19b VF-25 ex-Freeman Smith 11/56—John Schreuder. All I parted with beside the S-19b was mere money. Then I picked up on a trade with George Ewing, Jr. the Hills-Clapp S-37 and the R.E.N. [Ted Naftzger—Ed.] sale S-17a. Nice coins but I would rather have had something such as a VF-25 S-53 for a space filler. Ha!”

On January 23, 1980, John drafted a kind of rationale for his collection, entitled “*Architecture of the Adams Collection of 1794 Large Cents.*” Given its numerous typos, this gives every evidence of having been dashed off as a kind of ‘memo-to-self’ rather than a polished essay ready for publication. Nonetheless, it reads as a kind of rough draft introduction to a potential sale catalog—a possibility that John was considering by 1980, as a letter of May 27 to Dave Bowers will show. I give the memo here verbatim:

“There are 56 collectible varieties of 1794 large cents. The first person to assemble all 56 was the dealer, Charles Steigerwalt; he accomplished this feat by merging two famous collections—those belong to W. W. Hays and Henry Phelps—and by adding a new variety which he had discovered, the one known today as Sheldon 37.

Subsequently, a number of collectors completed the 1794 series. French, Clapp, Brocky and (probably) Hines did it in the 1920s and 1930s. Sheldon did it after World War II and there have been a half a dozen collectors who have done it since. Thus, a set of 56 varieties—while rare—has become well ploughed ground.

Large cents have been the bellwether of us [*sic*] numismatics since the 1850s. In turn, the varieties of 1794 have been the mainstay of any worthwhile collections of large cents. Thus given the close associates between 1794s and the history of our hobby, it is remarkable

that no one has seen fit to collect with this dimension in mind. My collection seeks to fill the gap.

There have been four individuals who have written monographs on 1794 large cents: Dr. Edward Maris (1869 and 1870), Edouard Frossard (1879), Frossard in collaboration [*sic*] with William W. Hays (1893) and Samuel Hudson Chapman (1923). One important aspect of my collection is the assembly of pieces associated with these four landmark publications. For example, there are only nine 1794s extant today for which the pedigrees can be traced with some certainty to Dr. Maris; four of the nine are in my set. There are 40 obverses depicted on the plate of Frossard-Hays; 17 reside in my collection and, since there are eight at the American Numismatic Society, no private collections now contain more—or indeed has [*sic*] ever contained more. Of the 74 pieces plated in Chapman, there are 30 held by me as compared to 16 held by the A.N.S. and as compared to the 26 owned by Howard Newcomb back in 1923 when he loaned them to Chapman to facilitate the writing of the book. Twenty one obverses appear on the plates of Frossard's 1879 work; although the photography is too poor in some cases to permit identification, six out of those identifiable have been reunited in my cabinet.

Another important aspect of my collection is the representation given to all famous cent collectors of all eras. From the earliest days of our hobby, there are cents belonging to Bushnell, McCoy, Levick, Merritt, Winsor, Haseltine, Lord St. Oswald [*sic*] And of course Maris. From the late 19<sup>th</sup> century, there came legacies of Parmalee [*sic*], Dr. Hall, Coither (?), Kuithain (?), M.A. Brown, T.E. [*sic*] Garrett, Phelps, Hays and Frossard. The first half of the nineteenth [*sic*] century saw a widening interest in large cents; my gallery of the generation can boast Brand, Miller, Gilbert, Granberg, French, Newcomb, Hines, Clapp, Proskey, Sargent, Jenkins, Wurtzbach, Earle, Mills, Beckwith and many more.

The names are the key but a few statistics [*sic*] serve to quantify what is involved. Parmalee [*sic*] had eight 1794 cents in his famous Sale in 1890—five are contained herein. Nine coins are plated in both Hays and Chapman—only three have eluded me. The fabled Dr. Beckwith had two specimens—both are here present. There is one 1794 that was plated not only in Hays and Chapman but in Gilbert, 'Early American Cents' and 'Penny Whimsey' [*sic*] as well; that coin is in my set.

No collection is unimprovable, least of all mine. However, in setting out along a new dimension for the hobby, my collection has progressed to the point where the new demension [*sic*] can be fully illustrated. That

provenance is fundamental to our hobby few thinking numismatists would deny. Nonetheless, the thought that provenance [*sic*] is collectable per se marks a distinct departure. Hopefully, the coins here assembled will provide a sufficiently eloquent example of the concept to motivate others to improve upon a modest beginning."

On January 29<sup>th</sup>, Glenn Mooney offers an update on the situation at the Carnegie, as well on as his health:

"[After undergoing bypass operations for arterial blockages in both legs], I was somewhat annoyed with hospitals, doctors, the ageing [*sic*] process, and the world in general. They took my beloved cigars away—never to return, put me on a pill program, and directed extensive walking—an activity I've always avoided when possible. So I'm not exactly my former loveable self (I think Bill Woodside just turned over!) Seriously, I do get very depressed and miss W<sup>3</sup> as much as ever. . .

The Museum mess is still in the hands of the court which has not yet handed down a ruling (at the request of the state's Deputy Attorney General who requested time to talk some sense into the heads of some trustees.) Meanwhile several of us old fogies have gone to the media at their request and told our stories. . .

Another activity I'd like to get back to is finishing the photographing and identification and attribution of the 43 piece George Hubbard Clapp collection at the University of Pittsburgh. I started it last summer but didn't get it finished. He had given the University these pieces years ago and they had been forgotten, jumbled together, and unappreciated. There are several early U. S. large cents, two Fugio cents, pine tree shilling, oak tree tuppence, Spanish milled dollar with its subdivisions and a few pieces of continental and state currency. All these with dates relating to events in the history of the University. Very interesting. If and when you get back to Pittsburgh I'll show them to you. . ."

John responds on February 3<sup>rd</sup>:

"I am most distressed to hear of your medical problems. . .Health news aside, it was great to hear from you.

We are in a new house now (same town) and one of its features is a library. Thus, for the first time ever, I am able to have all of my books and papers in the same place. It is a super convenience, motivating me to go off on a writing jag, a sample of which will be enclosed if I find it. In the only 'dishonest' act W<sup>3</sup> ever committed, he clipped the picture of Clapp as he was clearing out his desk and sent it to me. This picture occupies the spot of honor in my library, thus serving [to] keep Bill's memory very much alive for me on a day to day basis.

The Garrett Sale saw the prices of large cents skyrocket, a fact which takes away most of my incentive to collect coins. The book field is still largely ignored so I am having a lot of fun on that front. . .

You referred a student member of the W.P.N.S. to me. He wrote a nice letter explaining his interest in Civil War necessity items. I hope my reply to him was reasonably helpful but, regardless, I hope you will encourage him to press forward. Most young men of his age are in to proof-like Morgan dollars. . .”

This last reference requires backing up, to a January 4, 1980 letter addressed to John, *not* about large cents, but introducing a name destined for greater prominence in numismatic writing in years to come:

“I am a student at the University of Pittsburgh and a member of the Western Pennsylvania Numismatic Society. Glenn Mooney suggested that you might be able to help me. . .Last summer I began to write a paper on U. S. Fractional Currency. In researching the history of the series, I realized how closely it was linked with earlier forms of exchange, including encased postage stamps and private scrip. My question is about a recent purchase of a piece of scrip issued by the ‘Mount Pleasant Apothecary Store’ of Roxbury, Mass. dated Jan. 1<sup>st</sup> 1863. I’ve enclosed a photocopy of the note. This is the first piece of Civil War scrip I have ever seen. Is it ‘common’? Do you know of any reference book for these notes? Do you know of any dealers who handle such items?”

Thank you very much for your time. I know you must be very busy. Any help you can give me will be greatly appreciated.

Sincerely, Wayne K. Homren”

On February 5<sup>th</sup>, John again addresses Phil Van Cleave about a proposed trade:

“It has been a while since our last exchange. I continue to collect a few 1794’s, but the pace is not nearly so heated as it was a few years back. More of my hobby time goes into numismatic books and, on this front, I have done reasonably well.

If memory serves, we came quite close to swapping S-66’s: my Frossard-Garrett-Garrett-Hopkins piece for your coin, ex-W. W. Hays. I would still like very much to own your S-66, preferably for cash if you would care to name a price or to entertain a bid from me. My second choice would be to go ahead with the original trade; hopefully if we did so, you would keep me in mind if and when you ever disposed of the piece I presently own. Let me know what you think.”

Phil responds on the 11<sup>th</sup>:

“Thanks for your letter of February 5. I’ve been slowed down a bit by trying to locate the item which appeared in *P-W* regarding the coins of condition census in the Johns Hopkins Collection, feeling that the S-66 in that listing was the same as your specimen. I have failed to locate the note, which I believe included a similar listing of the 1794s in the Oswald Collection. Is your S-66 the one listed in that note as a 12 coin?”

I really can’t get very excited about this trade, especially for two rather important (to me) reasons: 1) I have made a considerable effort to obtain a greater number of early date varieties than have ever gone ‘on the market’ at auction, and to diminish the number when the S-66 is a hard one to come by, seems illogical; and 2) I would not want my ‘heirs, executors, or assigns’ to be bound by any constraint in the disposition of my collection should I die without having disposed of my collection.

I would be interested in knowing what would be expected of me in the event that we did negotiate ‘the original trade’ and I decided to put my collection on the auction block? I certainly would want you to be able to retain ownership of the piece, but would not like to sell it, or any other item in my collection, immediately prior to such a sale. I would happily give you my word that I would not sell ‘your’ S-66 as a single item to anyone other than you!

If these thoughts open any avenues acceptable to you please let me know. I hope you don’t think I’m being ‘hard-nosed’ about this matter. . .”

Meanwhile, John is negotiating a blockbuster trade with Tom Morley. Tom writes on February 1<sup>st</sup>:

“Sorry for the delay in getting back to you. . .First of all, I do not want to part with the S-64 or the S-84. Secondly, I would like to have the S-71 back. So let me make this proposal: I will trade you the S-20, S-44, S-60, and S-80 even up for the S-71.

If we trade at \$20,000 I figure it this way: I sold you the S-71 at \$10,000. It has increased 100% in the 17 months you have had it. Breaking it down monthly, about 6% per month increase. I paid \$17,400 for the four Hopkins pieces. I’ve held them for 2½ months. If I have mine increase at 6% per month, then they are now worth \$20,000.

I have already had overtures from three people already [*sic*] who are interested in every coin except the S-20. All are willing to pay me more for the coins than I paid. I have turned them down. The trade on the S-60 at \$6000 is still open until you and I get together. I do not feel I paid too much for these coins. I had several

underbidders on every coin. The market is there. Plus all four of these coins are more important than the catalogue indicated. Three are plated in Frossard, and two in Chapman. Plus, the Jefferson Head is as sharp as the example plated in redbook [*sic*] with the Maris-Ellsworth pedigree.

Parting with these coins is not easy. I would never consider it if it were not for the S-71 being available. The coloring on the S-44 is the best I have ever seen on a 94. I will probably never find another 2-tone S-20.



The S-60 is better than catalogued as an AU-50. Plus the Jefferson Head is a highly underrated coin. Anytime a button 1846 in MS-67 goes for \$10,000, then this S-80 has to be worth closer to \$15,000.

Anyway, these are my thoughts. Let me know what you decide.”

John replies on February 7<sup>th</sup>:

“As for your trade proposal, you are quite a salesman but consider:

If an MS60 1794 went for \$17,000 at JHU and an MS67 1846 went for \$10,000, what then does an MS67 1794 become worth? \$25,000? \$30,000? \$35,000? Who knows, but certainly beaucoup bucks.

You may now have people who are willing to pay more for the coins, but at the Hopkins sale—a not publicized event—it was you and I only that took the S-20 from \$400 up and the S-44 and S-60 from \$3000 (or thereabouts) up. I was watching Bennett very carefully from my front row seat and he was working two bidders only on those coins (at the time I did not realize the second one was you).

I’m convinced that my last offer favors you from the standpoint of market value. If I am underrating the S-84 or some other coin in the group, here is what I’ll do: you name that coin (one only) and I will agree, for one year, to sell it back to you at the JHU price plus interest at a 10% annual rate. Otherwise, let me make you a bid or two for cash.”

Tom Morley responds on February 17<sup>th</sup>:

“Enclosed find the S-20, 44, 60 & 80 from the Garrett Collection.

I find consolation in parting with these beauties that someone else cares for them as much as I do, and that my much treasured Oswald S-71 is returning home.

I have enjoyed these coins the short time I have owned them. As you know, they have been the subject of much attention, none of which was desired. I have bought them back once with a reward, and twice by thieves taking something else, when it was these that they came for. Truly, I feel safer about them in your hands.

If sometime down the line I may have cause to part with others which we have discussed, feel sure I will be in contact with you.”

A second letter bearing the same date was also enclosed:

“John, as you probably know by now, *Coin World* reported that the coins I purchased at the Garrett Sale were stolen. They did this without calling me. I do not know where they got their story. They certainly assumed a lot. My lawyer has sent them a letter demanding retraction. I have also notified Dave Bowers, and have since heard from him with his regrets.

I am certain the burglars broke into my house with every intention of finding the Garrett Coins and the rest of my 1794’s, but I am happy to report they did not.”

Readers will recall, from Part Nine of this series (*Penny-Wise*, July 2016, page 140, Tom Morley had been forced to sell his cherished Oswald S-71 to raise cash after purchasing the finest-known 1794 S-37 at the 1978 ANA. John, on the other hand, admitted to being rather indifferent to the coin. In fact, before this trade/buy-back with Morley developed, he had sent a letter of inquiry to Harvey Stack (January 4, 1980), regarding available terms, and what the price realized might be, were he to put the coin in the upcoming Auction ‘80 Sale. Stack had responded on January 8<sup>th</sup>, stating that “in today’s market it would be difficult to estimate just what this coin would realize, but, \$15,000 or more would not be unrealistic.” Belatedly thanking him on February 21<sup>st</sup>, John had said, “For reasons which are difficult to articulate I have decided not to place one of my St. Oswald pennies in Auction ‘80.”

And yet, in his letter acknowledging receipt of the Oswald S-71 (March 3<sup>rd</sup>), Morley seems almost disappointed—and promptly looks to a potential resale:

“Received the S-71 Saturday. I was surprised to see how much it had toned down since I owned it, however

it is still an amazing coin.

I will immediately test the waters. I am offering it in *P-W* at \$25,000 just to see the reaction. Also, hopefully to influence the prices realized on the two coming up in August.

*Coin World* printed the retraction this week, but they still made themselves look good. But, it at least got the message conveyed.

I was matching up the S-71 with the S-84 in the bright sunlight yesterday and was amazed at their similarity in light brown matching color and cartwheel. Of course, the Oswald piece was red and the S-84 was not, but they sure made an attractive pair along the side of the light brown wreath I just acquired. The pedigree on it was T. J. Clarke, Dr. James Sloss, TAD Sale. The S-11a.”

On February 29<sup>th</sup>, Glenn Mooney acknowledges John’s recent note, and adds,

“As you can see from the attached we lost the first round last week. However, yesterday’s editorial (also enclosed) at least shows that the public is with us. Exceptions and appeal will be filed today. Keep your fingers crossed!”

The Pittsburgh *Post-Gazette* editorial reads in part, “It’s the eleventh hour for Pittsburgh area stamp and coin collectors – and other heritage-minded citizens – to prevent a travesty: the dismantling of the Carnegie Institute’s first-rate philatelic and numismatic collections. . . .As a sop to the community, the agreement provides vaguely for the retention of ‘certain’ coins and ‘representative’ U. S. stamps to be used ‘from time to time’ as garnish for other exhibits. But the specific items to be retained are apparently left to the discretion of Carnegie Institute director Craig Black and other administrators who have already demonstrated a low regard for philately and numismatics.”

“Garnish.” Isn’t that exactly how the average museum administrator sees coins? “Garnish”—and “Cash,” of course.

Meanwhile, John receives a letter from another recipient of his Hines article, Leonard Holland, written February 20<sup>th</sup> in his distinctive large, looping handwriting, with arbitrary capitalizations—in fountain pen, of course:

“Dear Adams. Well I finally got around to answering your letter. The article on Hines is superb. Elder said the Large Cents will allways [*sic*] be the backbone of collecting.

I found a picture of Tom and his first wife. I have a picture of the house where he was born in Dayton Pa. and also a group of collectors with Tom in the picture also. I will have copies of these made and send on to you. [After a rant about ‘the Dictator’ FDR, and a digression about having ‘Two letters on White house stationery [*sic*] signed by Theodore Roosevelt to Tom,’] Back to Hines. I heard a lot about him over the years and the poor soul had more than his share of trouble throughout his life.

There seemed to be a lot of Bartering over the Large Cents by the collectors in those days. There is more History to the large Cents it seems over the years than other Coinage. . . .

Many thanks for article sent on Hines. That goes in my archives.

Your unfeigned friend, Holland.”

On March 10<sup>th</sup>, John gets around to responding to Phil Van Cleave:

“Thank you for your prompt reply to my letter. Your ground rules are reasonable; you don’t want to lose a variety and you want a minimum, if any, strings on a piece you acquire in trade. Would you take a lesser piece, such as a G-5, G-6, or VG-7, and a bundle of cash, no strings whatsoever?”

[Going on to describe his recently-completed trade with Morley, he says], He got one of my St. Oswald coins and I got two Chapman plate 1794’s, one Frossard plate 1794 and a really nice Jefferson Head, ex-Hopkins. He probably got more dollar value out of the deal but I got more history.”

The EAC Convention that year was in suburban Washington, D.C. In its aftermath, Ted Naftzger writes on April 2<sup>nd</sup>,

“Unwinding may be difficult, after a marathon numismatic adventure in Hopkins-Garrett II followed by EAC ’80 that registered 300+ fans in the < 3 d. of camaraderie at Rosslyn. Didja have fun, I hope? Thank you for Sunday breakfast, and for sharing priceless volumes from your peerless library with us barbarians.

I hope you like the Fallen 4. It is really quite lovely, though not as sharply struck as we could wish, it is still (in my view) original in color & texture and free of wear. Thank you for ‘laying off’, allowing DNB a clear shot at it, for once, that you and I could translate into mutual assistance. Have good times!”

Ted writes again on April 22<sup>nd</sup>:

“Jorseast has sent me a rather impressive coin on



approval, one that I had thought you now owned, having obtained it from Dorothy. ‘It’, of course, is a late-state S-140 with original lustre, generally dark olive in color, graded by me as a ‘MS-62’ on the new Denis/Dealer system, and doubtless ex-Hines. ‘Yep, Dr. Ted, Hines really had ‘em!’ Dorothy’s envelope, with her unaltered typewritten labeling thereon, has the coin ‘TE’ (65), but Dr. WHS’ CC in [*Penny Whimsy*] begins ‘70-60-etc.’ telling me he listed (booked) this coin as a 60. The 70 is here, an early one without breaks and without the swelling that soon obliterates OF and 7. The Denis coin has a fairly large flan void from hair ribbon to left obverse rim, important and detrimental. He has priced it to me at 15K, which seems to me an extremely heavy ticket. Wondering if that is your coin and your pricing? Any comment you care to make will be a) held in confidence, and b) valued highly.”

And later the same day, Ted writes yet again:

“Since composing an earlier ‘S140 & IGFA’ memo to you today, I ran again through the archives and found the DWL S-140 is not Hines-Sheldon-Paschal, but is ex-Matthewson [*sic*], 1955, to DIP; I saw it once, about 10 years ago. But I was on the mark with JWA in there: in this case, apparently between DIP and someone named Stephen L. Brown at the Hancock. Ring any bells? Care to confide as to when and how expensively/cheaply you came and went as this 140’s owner?. . .Think I shall keep (sit on) this piece a while, sweat our friend a bit. But between thee & me, I’ve no intention @ 15K. Too, too, toooo.

Won’t you drop a line before May 11 and share thoughts? Incidentally, did you look at the 1804 MS, OC-RC [obverse and reverse cuds—Ed.], in NERC’s [New England Rare Coin Galleries’] latest, that went at 16K or so to Julie Leidman? Not mentioned by Halperin-Bellisario, someone had crudely sliced away ½ of the obv. cud, & heavily grooved the rev. cud! Gene Reale then (the underbidder) bought it from Julian for several Grovers more!! Wonders never cease.”

John replies on April 30<sup>th</sup>:

“The detail contained in your files amazes me. Your info is right on. . .I think I bought the coin at EAC ’77 (if not, it was EAC ’76) for \$3000. Purchase price could have been \$3500. Whichever, that was exactly the sales price to me 9 or 12 months later. I am certain of this detail because I report gains/losses meticulously and there was no blood on the transaction. . .Why did I sell? Because it was, by my parlance, a ‘greed’ coin. I have no interest in collecting 1797 and therefore did not ‘need’ it in any legitimate sense. I bought it for all the reasons that are obvious as you stare at it, including that crazy planchet defect behind the hair.”

On May 19<sup>th</sup>, Ted responds,

“Thank you for your note re 1797, et al. ‘The beat goes on.’ This year’s major cent orgasm will doubtless occur in synch with Andy Hain’s exit from cents, at ANA. DWL is already thumping the tub; there are some nice ones, many ex-me.”

On May 27<sup>th</sup>, John addresses an exploratory letter to Dave Bowers, which includes a number of concerns he has about the potential sale of his collection—see especially question 3, with its concerns about—gasp!—collusion among EAC members!

“My collection of 1794 large cents is complete in some respects. This fact together with the ebullience of the coin market leads me to at least ponder disposition.

Viewed from one perspective, my collection is just another 1794 variety set. Using the strict EAC grading standards, it contains:

MS 65 – 3  
MS 60 – 13  
AU 55 – 10  
AU 50 – 10  
XF 45 – 5

plus numerous pieces in the F 15 to XF 40 range. There are six ‘finest knowns,’ the most valuable of which are an XF 40 starred reverse and an MS 65 S-18b; the latter is not only the finest known for the variety, it is the finest known of the Wright (Head of ’93) design.

However, putting together a variety set has been secondary. My primary purpose has been to collect pedigree and here, say I modestly, the collection excels. Taking just the most famous names associated with 1794:

Edward Maris – I have slightly more than half of the coins traceable to him today.

W. W. Hays – My collection contains 22 pieces plated in Hays. George Clapp, who made a fetish of

‘Hays platers,’ owned nine.

Loren Parmelee – There are eight 1794s plated in his 1890 auction sale; five now reside in Boston.

S. H. Chapman – Howard Newcomb owned 26 of the coins plated in Chapman, having loaned his collection for that purpose. I own 30.

Dr. Beckwith – There are two 1794s plated in the Beckwith Sale. I have them both.

Also represented in abundance are such famous early collectors as Frossard, Gilbert, Granberg, Newcomb, Hines, Miller, Hall, Brand, Phelps, the Garretts, Wurtzbach and French. Represented, but in less abundance, are the Clapps (George and Charles), Ellsworth, Steigerwalt, Winsor, McCoy, Mouguey [*sic*], Haseltine, Borcky, Sargent, Lardner, Bushnell, Proskey, Fewsmith, Cottier, Jenkins, Merritt, Mills, Earle, Kuithan, Ropes, Hills, Roach, *etc.* You get the idea. It is a veritable Hall of Fame of U. S. Numismatics.

Some questions I would like to pose to you are: 1) What do you think the S 48 and S 18 might fetch at auction? 2) My entire collection being considerably less than 100 pieces, would Bowers and Ruddy consider a smaller, more intimate format for a catalog or would I have to be part of a larger sale if your firm was employed? 3) Copper has not attracted nearly the attention that has been showered upon gold and silver. Should I wait until this changes? Given that copper has not been in the spotlight, will there be enough general interest to prevent the EAC Club members from ‘ganging up’ so as to avoid active competition? 4) Will pedigree sell?

Given that I have not even decided to sell, I have run on far too long and may be presuming upon your patience. However, I have great respect for your judgment and would appreciate hearing your thoughts when time permits.”

I know from many years’ experience that Dave Bowers *never* fails to answer a letter—particularly one so thoughtfully framed as this. It is with regret, then, that I must say that no response is included in John’s 1980 correspondence file.

On June 9<sup>th</sup>, John writes Willard Blaisdell with a request for archival materials:

“I’ve put off writing you for some time because I hate to ask favors. However, you know me as a serious student of large cents so perhaps you would favor me by selling me or permitting me to copy any correspondence, notebooks and the like which pertain to the hobby.

My claim to your favor, if there is one, is that I have become the self-appointed historian of large cent collecting. You may have seen a recent article by me on Henry Hines or one before that on W. W. Hays. These and other articles like them are just the forerunners of a book which will feature large cent collectors and collections from 1858 to the present time.

For purposes of the book, I have amassed the papers of Hines, Clapp, Newcomb, Downing, Sheldon and many others. In addition, I have conducted countless interviews with any one who will talk to me. One such is Leonard Holland—the fellow whose coins Pennypacker auctioned back in 1954 [*sic*: should be 1959—Ed.]. According to my notes, you were one of eight aficionados who made the trek out to Reading, Pennsylvania.

At any rate, I am serious about this subject and would greatly appreciate any help you can give me. If you’d like me to come to New Jersey, consider it done. Thanks in advance for your help.

P.S.—Your Chapman plate Hays-5 and Hays-12 still have a happy home in my collection.”

I find no indication, direct or indirect, that Blaisdell ever responded.

In an undated draft that follows, headed “Dave Bowers – Pls Type – no hurry,” John writes,

“Thank you very much for your thoughtful reply to my letter. [Again, how I regret that it *isn’t* in the file!—Ed.]. Your answers were most helpful or, where you chose not to be specific, were the best representations of an obviously honest man. Even though I expected nothing less from ~~a person such as yourself~~ you, I am nonetheless appreciative.

In the process of screwing up the courage to write my original letter, I had to do some serious thinking. This thinking helped me to define a little bit better where I am and, although I am ~~incredibly~~ quite deep in some dimensions, it seems clear to me that the collection could be materially improved by the addition of just half a dozen pieces, give or take, to represent such worthies as Mickley, Stickney, MacKenzie, *etc.* Such additions are not easy but they are doable. Thus, while I recognize that ‘perfection’ is unobtainable, I do think I can do better before calling a halt.

It is premature to commit myself irrevocably to Bowers & Ruddy. However, I have discussed the subject with no one else thusfar and, as long as you remain with the firm, doubt that I will. Again, thanks for your courtesy.”

For much of the rest of the summer of 1980, John’s

correspondence tends to be either about numismatic literature, or writing projects—a biographical sketch of Edouard Frossard, to appear as a preface to a reprinting of *Numisma*, for example—as well as several exchanges of letters with Ted Naftzger on another of their mutual passions: fishing!

But Darwin Palmer breaks the coin correspondence drought with a letter on August 9<sup>th</sup>:

“I have been meaning to write to you for some time about our favorite subject, the heads of 93. I was always curious as to how some 18’s come on fully dented strikes and some were sans dentils from 4-7 o’clock thus weakening the date. Many also had weaker reverse[s]. In past months I had often pulled out your article on emission sequence of 17—20. I always felt that some specimen strikes were made of the 18-b.

My current problem is seeking the reason for a triangular defect on the left inner leaf closest to [the] ribbon. It is clearly present on all 18-b’s and pressings of 18-b’s and clear photos of 18-b’s which I have examined. It is absent on the pressings/photos of 3 different 18-a’s I examined. With your specimens, notes and knowledge perhaps you can shed some light. The buldge [*sic*] at leaves below ED on [*Penny Whimsy*] plate coin always fascinated me and how some 17’s which are clear enough to show it display clash marks indicating use after some 18’s were struck from the common rev. die.

How do you explain the triangle? I thought clash but can’t find the corresponding obverse area that produced it.

A side light. Ever since I secured via CDS the blow up photo of the super S-48 (yours) and started looking at it from time to time I have wanted to obtain nice B & W photos of each decent 17 18 19 20 for study purposes. These would need to be taken by a well experienced photographer to be of any practical value. I could borrow negatives from ANS and have some of theirs printed to the appropriate size about 6” or 8” diameter for the coin. Have you ever had your heads of 93 photographed? If so, perhaps I could borrow negatives and see what kind of prints could be made. If you have not yet had yours photographed I would like to encourage you to do so and would happily await the photographic results. When you don’t have the real thing and your pressing collection is mainly low grade specimens the photo route seems the only way to go.”

John’s reply was not copied for his file. But Darwin’s response (September 5<sup>th</sup>) makes the nature of that reply abundantly clear:

“Glad to receive your reply but sad you are now swamped. Fear not – my questions will probably remain unanswered until time permits your analysis! You see your knowledge, understanding and specimens plus access to DWL specimens and ‘the collection’ of auction catalogs will permit you to attack the question. Few others have the combination of attributes listed above and nary the inclination to see the light should it be shining. Will be glad to hear from you whenever you have time to look at the facts. . .”

On August 22<sup>nd</sup>, Tom Morley writes again. It is painfully evident that the ex-Garrett coins hold less and less attraction for Tom. (As I’ve previously noted, Tom told me some years later that he had purchased those cents with no intention of *ever* reselling them; but the whole experience—the reward paid to the “honest” cabbie when they were first stolen, the unwanted publicity, the subsequent break-in at his home—had pretty well soured him on the whole lot.) Thus, in contrast to what he’d written on February 1, he has now lost interest in the S-64, as well:

“I am sending you the S-64 from Garrett. You indicated an interest in it when we made our trade, and if you still want it for what we discussed, it’s yours. At the time you said you would give me \$1000 extra than the \$2500 I owed you for the balance of our trade, if I would include the S-64. [So, clearly Tom’s ‘salesmanship’ had been insufficient for John to accept his original ‘even-up’ trade proposal!—Ed.] So, if you still want it for \$3500 call me when you receive it, and let me know.”

Below this text, John has written, *Counter sent 9/5*

On September 9<sup>th</sup>, Tom grudgingly acknowledges this:

“Received your letter and check. The deadline is past for me putting an ad in *Penny-Wise* now. I would have to wait until the November 15 issue to advertise it at the reduced price. Taking this into consideration I will reduce the price on it just \$100 as it would be worth it to me to sell it now and not have to wait, but no more. Rather than play games and call two people who were interested in it at a reduced price and feel them out at this time, I feel the coin has your name on it. As to the problems of the coin which you related, all I can say is that if they didn’t exist the price would easily be double, beside the perfect beautiful reverse is the important side of this coin I feel, plus the fact it is in the census, and its unquestionable pedigree qualify it to be a bargain at \$3400.”

On October 13<sup>th</sup>, John writes Jess Patrick:

“I enjoyed your article in *The Numismatist* immensely. Well done! My thanks in particular for the added pedigree on the S-24, which I own.

The B. H. Collins pedigree survives in a number of places but it has been little noted. He bought/traded a number of pieces with Dr. Thomas Hall. Likewise, with Virgil Brand. He bought George Clapp’s famous H-1, from W. S. Lincoln, of course. He cherished the unattributed H-53 in the M. A. Brown Sale for benefit of W. W. Hays. He was a very active guy and wrote several articles on cents for the selfsame *Numismatist*.

P.S.—What is the ‘some confusion’ in re: Dr. B’s S-24 being Wurtzbach-Mathewson or Proskey-Hines?”

Jess Patrick’s article, “An Adventure with an Auction Catalogue,” appeared in the October 1980 issue, pp. 2442-2448. It was triggered by his acquisition of B. H. Collins’s personally-annotated copy of the Dr. Henry W. Beckwith Sale (S. H. Chapman, April 27, 1923). Bound therein was a carbon copy of a January 30, 1919 invoice of a sale of early cents *from Collins to Beckwith*. One item on that invoice was a “Chain America cent, original condition, unworn, sharp, evenly centered, obverse & reverse, with much original brilliant red color, no spots or nicks, undoubtedly the finest known of this variety.” The price was \$500. Think of that price in double eagles (25)—essentially 25 ounces of gold. This is the Sheldon-2 in the Breen Condition Census as AU-55, with a footnote that Denis Loring grades it fully MS-60 and tied for CC1 (Breen Large Cent *Encyclopedia*, page 40). So well before Henry Hines, B. H. Collins “really had ‘em.”

Patrick noted that Lot 4 in the Beckwith sale was the S-24 to which John refers. He quoted its subsequent pedigree as Henry Chapman-Wurtzbach-Mathewson, adding that “there does seem to be some confusion as to whether the S-24 is the Wurtzbach-Mathewson coin or the Proskey-Hines specimen.” He addresses John’s question about this in a December 27 letter, below.

With respect to Collins’s own contributions to *The Numismatist*, see for example, “What Constitutes a Perfect Cent, 1793-1814?” in the April 1924 issue, page 305. Having been asked to define a Perfect Cent, Collins laid out his criteria:

“A smooth, lustrous, round planchet.

An early impression from a deeply-cut die, not cracked or worn.

A [Jack] ‘Dempsey’ strike—bold, strong, and centered, and milling geometrically even.

The design, lettering, *etc.*, both obverse and reverse

(surely the former), forceful and sharp. Stars (if any) up, with center lines.

Color—any fixed color, light olive preferred, though black or dark very acceptable. Red secondary, which, though beautiful, will not ‘stay put.’

No imperfections or vandalism, nicks, oiling, tooling, holes, cleaning, cabinet friction, and certainly absence [sic] in toto of corrosion. In short, strictly bold, uncirculated or proof. . .

I own a few (alas, too few!) that are such, but not many advanced collectors can fully meet the above requirements. And how few measure up to that standard!”

In a followup piece in the May issue, pages 357-8, he responds to critics who have “taken issue with my requirements.” The problem, he says, is in the very loving attention given to red coppers: “They would be looked after and shown with pride to appreciative experts, and the frequent handling and change of temperature, *etc.*, would soon change the color, for copper is very peculiar. . . So, if you require early red cents, bury them securely against atmospheric influences; don’t look at or handle them; assert you have them, but don’t produce for comparison, *etc.* What pleasure is that? I am, perforce, willing to dispense with red cents and content myself with any fixed color perfect cents.”

He also responds to a critic who says, “such coins, even if not red, are too rare and excessive in cost,” by quoting from an 1858 price list of John K. Curtis of New York. That list included a 1793 AMERI at \$2, an “almost proof” Chain AMERICA cent at \$4, *etc.* “Cents will continue to be favored by 80 per cent of our collectors, for their beauty, continuity of dates (no break except 1815) and the nearly a thousand classified technical and other varieties which are even today a source of pleasure to their many devotees. How about prices in 1958? Intercourse, increased collectors, our A. N. A., our journal, demand, and ‘finds,’ practically a thing of the past, and the prices of today will, like the above, soar upward. Therefore, I advise my critics to get them, red or not, while the getting is still good, for in rarity and price the worst is yet to come.

Washington, D.C., April 9, 1924 B. H. Collins,  
A. N. A. No. 76”

On October 25<sup>th</sup>, Del Bland writes,

“I’m still puttering around with this Anderson Dupont thing. Do you suppose Anderson Dupont could have been Lammont [sic] Dupont who owned an 1804 dollar and who died in 1952? The dollar went to his family and I suppose is still with them but what about the

balance of his collection, assuming he had a collection? Any further ideas on AD?

As you know, I bought the S-59, the Phelps coin, from DWL who had it from you. Were you able to fill in the early pedigree? All I know is Phelps-Steigerwalt.”

Next to these two names, John has penciled “French-WCB”

John’s reply to Del does not survive, but it’s clear what John thought of spending any more time on “Anderson Dupont,” from Del’s response of November 8<sup>th</sup>:

“Thanks for the info on the S-59, I had French-WCB but wondered if you had found out where the doctor got it and when.

Guess I’ll have to close the books on Charlie Dupont for now.”

That fall, John was actively writing—a transcription of an 1861 article on “The Earliest New Yorke Token” for *The Colonial Newsletter*, and an original work, “Woodward vs. Frossard” for *The Asylum*. There is correspondence over numismatic literature—both as a collector, and as an author discussing the prospective publication of his work on 19<sup>th</sup> Century numismatic auction catalogs, with both George Kolbe and Al Hoch. But from a large cent standpoint, the last two months are represented by a solitary incoming letter from Jess Patrick, dated December 27<sup>th</sup>:

“Many thanks for your nice letter regarding my article in *The Numismatist* about B. H. Collins, Dr. Beckwith, and the W. S. Lincoln pedigree. In order to answer your question [about the confusion] regarding whether or not the Beckwith S-24 was Wurtzbach-Mathewson or Proskey-Hines, I had to go back and retrace the pedigrees as I did originally. I found the “some confusion” to be Breen’s article in *Penny-Wise*, Vol. VI Number 4, Issue #31, entitled “The First Perfectionist.” In that article Breen poses that very question; *i.e.*, is the S-24 in the Beckwith sale the Wurtzbach-Mathewson or Proskey-Hines coin? Perhaps you have information that makes the issue clear.”

*Additional Dramatis Personae*  
Charles J. DuPont (1892-1981)  
Wayne Homren (1958—  
Glenn Mooney (1918-2001)  
Jesse Patrick (1948—

DuPont’s dates are conjectural, based on the closest match in the Social Security Death Index, assuming he was indeed an active collector by 1935. For Wayne Homren’s moving tribute to his mentor Glenn Mooney, see *E-sylum*, Vol. 4, #13, March 25, 2001.

To be continued. . .

\* \* \* \* \*

**PRESIDENT’S LETTER: 50 YEARS OF EDUCATION, HISTORY AND FRIENDSHIP  
and a BIG CELEBRATION!**

Bill Eckberg

**EDUCATION HISTORY FRIENDSHIP.**

These are the words on the edge of the new 50<sup>th</sup> anniversary medal available to all members. I want to thank the committee that came up with the medal design for distilling what EAC is down to those three words. Through our coins, we study and learn about the history of our still great country, and we continue to get together to enjoy each other’s company and share our knowledge. But remember that the medal is available only by advance subscription. See the order form and announcement elsewhere with this issue. ***Be sure to order yours NOW, as they won’t be offered again.***

This is volume LI of *Penny-Wise*, which means that our beloved journal has been published for 50 years.

Well, almost, as the first volume began in the fall, but the still important flagship of EAC has now reached that significant milestone and is still under the direction of only its second Editor-in-Chief, Dr. Harry Salyards. It continues to be a great run!

You will also notice that there is a membership renewal form in the packet with this issue. ***It’s time to renew, so please do so as soon as you can.*** You can also renew online, and the online renewal price is now \$39, the same as by mail, so it’s actually cheaper (by the cost of a postage stamp) to renew online!

As I write this, many of us are looking forward to the FUN show in Fort Lauderdale, FL in early January. It will be a great opportunity for camaraderie, learning and

seeing great, historic coins. As always, EAC will have a regional meeting at FUN. Most regions have at least a couple of meetings each year. I encourage all members to attend at least one regional meeting a year. If you don't know when your region is meeting, please contact your regional chair who can tell you. You can even organize regional meetings yourself. I also recommend informal get-togethers. We had a number of these in the mid-Atlantic area when I lived there, and we have a group in south Florida that gets together informally for dinner about once a month. We talk about coins, politics, our families, the weather, and anything else on our minds. Camaraderie is good!

The big news, of course, is the upcoming convention and show in Philadelphia. There are several announcements about events and activities at the show elsewhere in this issue. Please read them. I know that we have an interesting educational program, some excellent exhibits and another great Sale planned for Philadelphia. Since we'll be in downtown Philadelphia, where our government declared its independence from Great Britain and where the Mint has always been, there will be *fabulous* opportunities for tours of the historic sites and the current Mint building.

This convention is going to be a very big one. I've heard rumors that many collectors who aren't copper specialists plan to attend, in part because of the location and in part because of the historic nature of the convention. I strongly urge that if you haven't made your hotel reservations yet, please do so ASAP, as we don't want you to miss out! Above all, we have these conventions for you, the members. I hope you'll come, and I hope you'll enjoy yourself, see old friends, make new ones

and learn something. Not to mention, I hope you'll add something to your collection!

Many of you who are Internet savvy already know that Region 8 recently sent out its 1000<sup>th</sup> weekly issue. Begun by Mark Switzer in 1996, Region 8 has grown to 334 members who get our weekly "fix" of copper in our email inboxes. We also have two chat groups; CopperNotes has 170 members, and CN Darkside, which is about counterfeits, has 66 members. All three are going strong, and I urge you to join if you aren't already participating.

This issue also contains a ballot for club officials. Please fill yours out and return it. Remember to vote for regional officials in your region only. Every member can vote for all national officers. If there is more than one member in your household, feel free to copy the ballot and submit one vote per Member, and that includes Associate and Junior Members.

On a personal note, you may recall that I had decided not to seek another term as your President, but my name is on the ballot. I had intended to pass the presidency on to Chuck Heck, but he is unable to run for personal reasons. Consequently, I agreed to serve one more term. I enjoy being your President; I see it as my job to promote the club, to increase its visibility within the numismatic community as a whole and to promote our ideals. Among the major ideals we share are fairness in our dealings with each other, and, not least, EDUCATION, HISTORY and FRIENDSHIP.

I wish you a happy and prosperous 2017.

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### **EAC CONVENTION 2017**

April 20 - 23, DoubleTree Hotel

237 S. Broad Street, Philadelphia

Ray Williams

As I write this, it's a week before Christmas - that hectic time of year. But in their spare time, your EAC volunteers are working hard to provide you with an awesome convention in 2017. We plan to make this convention extra special, being our 50<sup>th</sup> Anniversary. What better place to celebrate this event than in Philadelphia - the location of the first United States Mint.

Greg Fitzgibbon is our Bourse Chairman and has the bourse almost sold out. Last I heard, there were only two

tables available. Start setting aside a few bucks a week now - there'll be plenty of copper for you to add to your collections - the dealers will be there!

Kevin Vinton is hard at work obtaining consignments for our auction *and* producing a quality catalog. I remember when our catalogs were just a list of descriptions. In recent years, we have catalogs with images and quality descriptions. These find a welcome place in our libraries as reference works. If you have a few coins that don't get the attention you gave them in

the past, consider consigning them so a new collector can appreciate them.

Going hand in hand with our auction is lot viewing. What a fun event this is! But in order for this to happen, we need volunteers to give an hour or two to help at the tables. I volunteered last year and witnessed the hard work that John Bailey did to make lot viewing easy and secure. John has again volunteered to run auction lot viewing again. Please help EAC by contacting him and volunteering to give up an hour or two of your time - it's fun!

Nathan Markowitz has taken the task of acquiring our speakers for this convention. Education and the sharing of information is the primary function of EAC as specified in our not for profit status. Our presentations are geared for both the novice and the advanced collectors. The list of speakers is almost nailed down. Take advantage of these events, relax and have fun.

John Kraljevich has made arrangements for a group tour of the US Mint and another at Independence Hall. These are not the normal tours the public sees, you will visit areas not open to the public and be escorted by guides who know their stuff. Besides what John is scheduling, there are many things to do and historic places to visit on your own - some in walking distance and some require ground transportation. For baseball fans, the Phillies are playing the Atlanta Braves on April 21-23. The Museum of the Revolution is scheduled to open on April 19th and promises to be very worthwhile. There is the Liberty

Bell, Franklin's tomb, many museums, some of the best restaurants on the East Coast...

Ray Rouse has gone through great efforts to obtain quality exhibits that will be educational and just plain fun to look at. Please take some time to check out the exhibits. What a great way to share your hobby with others! If you aren't exhibiting this year (even if you are), consider exhibiting at future conventions. Our family and friends generally can't appreciate our collections... why not share your coins with those who will?

Last year in Charlotte, Bob Fagaly ran a Boy Scout program. It was well attended and successful beyond all hopes. Bob is attempting to run a similar program in Philadelphia. If he can make it happen, please consider donating an old coin or two when Bob makes a request for them. What a great way to inspire the future EAC members of tomorrow!

I'd like to thank in advance those I've mentioned above, the many volunteers I haven't mentioned, and the EAC Board for their oversight of all aspects of EAC making it the club we all enjoy.

If you haven't booked your room yet, please do so quickly. We appreciate you booking at the DoubleTree because the costs of our bourse and room rentals depends on how many nights are booked by EAC members. It's important to let them know you're an EAC member when making reservations.

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### TOURS AT EAC 2017 IN PHILADELPHIA

John Kraljevich

Philadelphia is heaven for fans of early American history, where so much of importance happened and so many historical places are preserved and celebrated. You could spend 2 weeks there and not see everything. Come to think of it, in the 17 years I lived in the area, I barely scratched the surface. Fortunately, the convention is right in Center City, a compact area that is easy to walk around or find cabs/Ubbers as you prefer.

Because of the wide variety of spots of historic and cultural interest, there will be only two organized tours for EAC members. Both are small and REQUIRE ACTION IMMEDIATELY IF YOU'D LIKE TO SIGN UP. Both are scheduled for Thursday, April 20 and both are free.

- 1. Special tour of the Philadelphia Mint -- LIMITED TO 15 PEOPLE (9:30A-Noon)

With VIP access to the coining floor, die shop, and other behind the scenes departments at the Philadelphia Mint, this will be a memorable visit! The special access requires special security, including a basic Federal background check that will require turning over your Social Security number and birthdate, a heavy duty TSA-style screening upon entry, *etc.*, so if any of that makes you uncomfortable please don't sign up. This tour is strictly limited to the first 15 people to sign up, no exceptions. The group will gather at the Mint at 9:30 sharp for screening and the tour will run from 10 AM to noon.

Since the group is small and this opportunity is special, I would ask that only people truly interested in seeing the modern minting process sign up. More general interest public tours are

available all day Thursday and Friday and take about 45 minutes. They're excellent, even for advanced numismatists.

2. Special tour of Independence Hall and the Independence Hall coin collection -- LIMITED TO 30 PEOPLE (2P-3:30P)

We have 30 tickets to a standard Independence Hall tour, including a visit to the room where the Declaration of Independence was signed, followed by a look at some of the coins from the Frank Stewart collection, some of which were found on the site of the First United States Mint. This tour includes about a half hour for security screening, a half hour tour inside Independence Hall, and about a half hour to walk down the street and see the coins in another building with the Independence Hall curator. Ever wanted to see George Washington's Rising Sun armchair or a blank planchet for a silver center cent? Now's your chance.

Independence Hall tours are also available at other times, and advanced reserved tickets are free, so if the special look at the coins doesn't interest you, you may wish to attend another time.

#### HOW TO SIGN UP FOR THE ABOVE TOURS:

Email or call John Kraljevich ([jkamericana@gmail.com](mailto:jkamericana@gmail.com) or 443.454.7588) to get on the list. Please check the date and time and the security requirements so there are no surprises later. After the spots are full, and they will fill quickly, I will keep a waiting list. Emails are preferred, but if you must call, please call during somewhat normal hours. If you sign up for the Mint tour, please include a phone number so I can get your security information when the time comes -- do NOT email me your Social Security number.

Because of the small number of spots and the high interest we expect, please understand that signing is up is a COMMITMENT, not an expression of interest. Every signup we get from someone who does not attend is a spot someone else can't get. We will maintain a waiting list in case things come up and spots open, but please don't sign up unless you are planning to attend with a high degree of certainty and are willing to undergo the necessary security procedures. Since the Mint tour requires advance screening, the attendee list will be fixed a month in advance with no possibility for later changes.

#### ***Other Center City tour ideas for visitors to explore on their own***

1. The Philadelphia Museum of Art is a world-class (truly!) art museum. There are as many famous masterpieces by the greats here as at the Met, but you can't pretend to be Rocky in New York.

2. Academy of Natural Sciences. In the same general neighborhood as the Museum of Art, just a short cab ride from the convention center. Dinosaurs, gems and minerals, and more. The Academy also has a legendary collection of seashells -- if you look closely, you may see specimens they acquired from a member named George H. Clapp.

3. The University of Pennsylvania Museum. The whole Penn campus is beautiful and worth seeing, but the Penn Museum shouldn't be missed. Its anthropological collections are legendary, particularly the artifacts found at the pre-Biblical city of Ur. They have mummies too.

4. Franklin Institute. One of the best science and technology museums around, this is great for kids and families but pretty outstanding for grown ups too.

5. Independence Mall. Whether or not you're going on the Independence Hall trip, the rest of Independence Mall is outstanding and really should not be missed. It's a 3 block park in the middle of Olde City including the Independence Hall visitor center, the archaeological site of Washington's home in Philly, the National Constitution Center, the Liberty Bell, and more. Benjamin Franklin's grave site is right across the street, and the Second Bank of the United States is a block over, housing a collection of portraits of early American historical figures that most EACers will recognize and enjoy. (If you like Charles Willson Peale paintings, don't go home without seeing it -- they have over 100 of his portraits there.)

6. Elfreth's Alley. A single narrow residential street over by Independence Mall. There's nothing there but houses that people live in, which doesn't sound special, except that it's all that's happened on this street since 1702. It's a goosebump-raising walk into the 18<sup>th</sup> century. There is a little museum too, so you can see the inside of a house without interrupting someone's coffee.

7. The Museum of the American Revolution, a brand new museum one block off Independence Mall, is scheduled to have its grand opening on April 19, the day before our convention starts. Assuming they open on time, there will likely be crowds to contend with that first weekend, but it should be worth it.

#### ***Outside of Center City***

8. The Philadelphia Zoo is the nation's oldest and one of its best. It's on the edge of town, near Fairmount Park and the Schuylkill River (say it with me: SKOO-kuhl). If you like zoos, you'll love this one. It's an easy 15 minute cab ride from the convention -- have your cabbie take Kelly Drive to get a free tour of Fairmount Park along the way.

9. If you're a botanical sort, Philly has two great destinations. Longwood Gardens in Kennett Square

is in southern Chester County (1 hour) but is worth the trip if you have a car. The duPont family poured money and interest into it, particularly the orchid collection (7500 plants, 500 on display at any one time). Morris Arboretum is in the leafy, ritzy Chestnut Hill neighborhood of Philly, covering 92 acres planted a century ago. It's about 45 mins away.

10. A bit outside of Philly (30 minute drive, but could be twice that at the wrong time of a weekday), but Valley Forge is an amazing place. It's not just the site of the Continental Army's frigid 1777 encampment,

but a beautiful park with bike and walking trails, 18th century structures, and an impressive belltower. If you're a shopper, the King of Prussia Mall is right nearby and is one of the largest malls in the country.

There's plenty more: shopping, historical sites, architectural masterpieces, ethnic neighborhoods, great restaurants, theatre, casinos, parks and natural areas, *etc.* For you golfers, I'm sorry to say I've lived away from Philly long enough that I don't think I know anyone who can get you into Merion anymore.

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## 2017 EAC CONVENTION LARGE CENT HAPPENING VARIETIES

David Johnson

Following are the Large Cent varieties for the 2017 annual EAC "Large Cent Happening" in Philadelphia, PA. I have had many good suggestions. Thanks to all who provided some very thoughtful selections!

A few items of usual Happening logistical 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. For exhibitors who prefer not to have their coin(s) handled, please bring your 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:

**1794 S-23.** R4+. Maris 13, "**Standless 4 Variety.**" A scarce-to-rare variety that exhibits dramatic die state progression, ranging from a very rare "perfect" obverse to a late state "shattered" obverse die. The S-23 should prove an interesting study for the die state enthusiasts.

**1794. S-33.** R6. **The "Hays" Variety.** A storied and favored '94 variety. The "Wheelspoke" reverse. A usually severely bulged reverse die and a progression of reverse rim "breaks" resembling a wheelspoke provide for some interesting study in a neat and desired 1794!

**1795 S-76A.** R5. Lettered Edge. The more difficult sister of the S-76A and Bs. The S-76A was stuck on a

thicker (Lettered Edge) planchet than its sister, the more common S-76B, which was stuck on a thinner, plain edge planchet.

**1798 S-170.** R3. The S-170, a second hair style 1798, offers both a "perfect" obverse early die state and a di-agnostic late die state, with an arcing rim to rim bulge and die crack in the left obverse field from approximately K8 to K10.

**1820 N-4.** R4. One of the more difficult varieties of 1820. A small date 1820, but with an interesting reverse with a large E in STATES and a low U in UNITED that cozies-up to its next door neighbor N.

**1834 N-5. Large 8, Large Stars, and Small letters.** R5. A tough and popular variety with EAC specialists and Redbook collectors alike. After the 1822 N-14, arguably one the most sought after middle dates.

**1846 N-12.** R1. **Tall Date.** Not rare, but this variety presents a wide range of neat die states/rare CUD breaks for collecting and study. This should be one of the more interesting varieties to examine.

**1855 N-9.** R1. "**Knob-On-Ear**" variety. A relatively common variety, but one of the most popular late dates. Known for its interesting die state/CUD progression, with die states ranging from an early State A to a very late State F with an advanced "knob" or internal CUD. Die progressions for this variety are well studied.

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 Philly in April!

## The 2017 Half Cent Happening Varieties

Mike Packard

The Half Cent Happening varieties for the 2017 EAC convention in Philadelphia, PA have been selected. They are:

**1793 C-3** Last included in 1998. Hey, it's Philadelphia. We need a piece from the first year the federal mint produced the little half sisters.

**1794 C-6a** Last included in 1995. Small edge letters. This is an R5+ variety that is difficult to obtain in grades above VG. The finest grades only VF. The owner of the only known large edge lettered C-6b is invited to bring it. I hope he does.

**1804 C-8** First appearance at the Happening. It is a very common spiked chin variety that exhibits many die states over LIBE as a piece slowly peels off the edge of the die.

**1805 C-4** Last included in 1987. This is the common large 5 with stems variety. We should see some nice pieces. Will we see a perfect obverse die state?

**1809 C-3** Last included in 1994. Another very common variety with a number of Mint State examples. I look forward to seeing if my modest example will receive any top 5 votes.

**1854 C-1** First appearance. Many Mint State examples remain. How many will exhibit the rust pit (Joe Kane's "tennis racket") on the upper part of the I in UNITED?

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 2017 Half Cent Happening. Brush off you examples of the Happening coins and bring them to Philly. I hope to see you there.

*Call for a volunteer:* I've been in charge of the Half Cent Happening on and off since the late 1980s (more "on" than "off" methinks), and I feel it is time for me to move "off" again. I hope someone else will step up to take charge of this traditional and educational EAC event. I'd hate to see it disappear for lack of interest. Those interested can contact me at the above email address or see me at the Convention.

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### EAC 2017 CALL FOR SPEAKERS

Nathan Markowitz

Only a few will have the privilege to speak at the fiftieth anniversary EAC convention in Philadelphia next year...truly a Rarity 7 opportunity! We welcome new speakers to mix with the regulars.

Remember, it's about sharing your passion on early numismatics: federal copper, silver, gold, colonial, history. Be one of the select few. Contact me at [cascades1787@yahoo.com](mailto:cascades1787@yahoo.com).

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### EXHIBITS NEEDED FOR 2017 EAC

Ray Rouse

We still need a few exhibits for EAC in Philadelphia. If you would like to exhibit please email me at [rayr-](mailto:rayr-)

[pbfl@gmail.com](mailto:pbfl@gmail.com) with the title of your exhibit and a cell phone number so we can do any coordination needed.

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**BOURSE INFORMATION FOR EAC 2017 – AVAILABILITY OF TABLES**

Greg Fitzgibbon

I wanted to update people who may be thinking about getting a bourse table for the 2017 convention. As you may have expected, since 2017 is the club’s 50<sup>th</sup> anniversary and given the historic location of Philadelphia, the tables have been selling very well and they are nearly all sold. As of mid-December there is a single corner table left. If you think you might be interested, even if you might want a single table, feel free to contact me at either

my email ([fitzgg1@aol.com](mailto:fitzgg1@aol.com)) or my home phone 703-392-8297. (If calling please wait for the beep and start leaving a message. We don’t pick up if we don’t recognize the number.) I can fill you in on the details if the tables are still available or if you would like to be put on the waiting list since there may be some cancellations. And please remember that tables can only be occupied by EAC members so make sure your dues are paid up.

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**2016 EAC BOOK OF THE YEAR AWARD**

Nominations are being accepted for the 2016 EAC Book of the Year Award. Titles may be nominated by any EAC member in good standing and should be limited to book-length works in the areas covered by Early American Coppers: United States half cents, large cents, Hard Times tokens and colonial/confederation coppers.

Nominations must be made by January 31, 2017. The winner will be announced at the 2017 EAC Convention in Philadelphia.

Nominations should be sent to:

David F. Fanning  
Kolbe & Fanning Numismatic Booksellers  
141 W. Johnstown Rd.  
Gahanna, OH 43230  
(614) 414-0855  
Fax (614) 414-0860  
[df@numislit.com](mailto:df@numislit.com)

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**EAC SALE LOT VIEWING VOLUNTEERS NEEDED**

John Bailey

EAC Sale lot viewing volunteers are needed for the 2017 EAC convention in Philadelphia April 20 to 22. I would like to start a list of those that can help. You do not need to commit to a given day or time at this point. We can sort that out later. I am asking for help in only one or two hour shifts. This way you will still have

plenty of time for all the other events. This will be the fourth time I have run lot viewing and I know that I will need 25 people to help.

Please email me at [JDBAILEY15@ROCHESTER.RR.COM](mailto:JDBAILEY15@ROCHESTER.RR.COM)

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**GOLF - 2017 EAC, PHILLY**

Dan Trollan

If you are interested in golf this year in Philly we are going to play Wednesday at 11:00 to let things warm up a little. This also frees up Thursday for bourse table set up for the dealers that want to play.

email is [dantro1794@gmail.com](mailto:dantro1794@gmail.com) or call my cell 970 769 3196.

I will have a rental car but we may need one more car. Let me know if you can help. Many thanks and I hope to see you there.

I will make sure the course has rental clubs. Please contact me soon so we can reserve enough tee times. My

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# CONSIGN NOW TO THE 2017 EAC SALE

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We are now accepting consignments for the 2017 EAC Sale at the Philadelphia, PA convention. Please consider taking advantage of this excellent venue for selling your coins. We've had lots of interest already in consigning to the sale and expect record bidding participation. The catalog *will* fill up quickly so don't delay!

**Deadline for consignments is January 28, 2017.**

We're working hard once again to make this the highest quality catalog possible with professional, full color images, thorough lot descriptions, and a wide variety of choice, rare, and interesting material.

**Requested minimum value per lot is \$200.**

Please forward consignments and any questions/comments to:

Kevin Vinton  
PO Box 771  
Danbury, CT 06813  
(203) 305-4710  
kevin@indeetlib.com

## 50<sup>TH</sup> ANNIVERSARY COMMEMORATIVE MEDAL



**EAC announces the production of a special commemorative medal in honor of our first 50 years.**

**The medal, illustrated above, will be antiqued copper, 1.5 inches in diameter.**

**Lettered edge reads:**

**HISTORY**

**EDUCATION**

**FRIENDSHIP**

**It is only available to current members in good standing.**

**Cost: \$10. Limit of ONE per member.**

**Orders must be received no later than February 7, 2017.**

**The medals will be available for pickup at the 50<sup>th</sup> Anniversary EAC Convention in Philadelphia, April 19-23, 2017. If you can't make it to the convention, your medal will be mailed to you thereafter.**

**Use the order form included with this issue of *Penny-Wise* or available from the Members Only section of the [eacs.org](http://eacs.org) website.**

***It will be available only by advance subscription, so if you think you might ever want one, ORDER IT NOW!***

## BOYZ OF 94 MEETING IN PHILADELPHIA

Chuck Heck

Philadelphia here we come! EAC is celebrating its 50<sup>th</sup> birthday and the Boyz will be there! We will have our usual Wednesday evening meeting on April 19, 2017 in the Maestro Room from 7:30pm to 10:30pm.

Last year we had no actual meeting and I apologize to everyone. As you know the hotel was changed at 6 months out from our event and I should have paid more attention to the details.

We have one speaker committed and can use at least two more – so please contact me if you have anything that you would like to present to the group. There is

no time limit. Anything interesting will be happily received. Also – no pre-arranged die variety show and tell – bring anything you want and we can put up on the video screen for discussion.

One last item – a Boyz token is being considered. Cost can be as low as \$800 for 1000 copper coated tokens – under \$1300 for 1000 pure copper tokens. Do you think the BOYZ should have a token struck? Let me know your thoughts. Call me at 561-628-5345 or email at [check48@comcast.net](mailto:check48@comcast.net).

See you in Philadelphia!

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## BOY SCOUTS OF AMERICA COIN COLLECTING MERIT BADGE WORKSHOP

Bob Fagaly

EAC will be hosting another Coin Collecting Merit Badge Workshop at the upcoming Philadelphia meeting. The Workshop will be held from Noon to 4 PM, Saturday April 22nd. I will be coordinating the workshop. If you'd like to help out (especially if you are already a

Coin Collecting Merit Badge Counselor) or make a donation to fill a goody bag that would be given to each scout, please contact me for details. [fagaly@sbcglobal.net](mailto:fagaly@sbcglobal.net) (760) 994-9839.

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## EAC REGION 3 MEETING AT THE BALTIMORE INNER HARBOR

Greg Fitzgibbon

At 1PM Brett Dudek called the meeting order and we stated off with introductions. It was a pretty large group of people - 22 members signed in.

David Consolo	Chagrin Falls, OH
Lawrence Ink	Beltsville, MD
Carol Consolo	Chagrin Falls, OH
Alan Anthony	Leesburg, VA
Mark Borckardt	Allen, TX
Michael Demling	Linwood, NJ
Neal Vinck	Lexington Park, MD
Bill Mitchell	Olympia, WA
Mike Packard	Fairfax, VA
Glenn Marx	White Plains, NY
Frank Goss	Baltimore, MD
Bill McMahon	Buffalo, NY
Jim Roland	Lebanon, PA
Ryan Light	Lebanon, PA
Garrett Ziss	West Chester, PA
Frederic Cook	Bel Air, MD

Steven Ellsworth	Clifton, VA
David Huang	Glenmoore, PA
Ed Fox	Spencerville, MD
Nathan Markowitz	Eugene, OR
Brett Dudek	Hagerstown, MD
Greg Fitzgibbon	Manassas, VA

Brett started the meeting by asking people if they had brought any items for show and tell. There were several items passed around including a copy of a Massachusetts cent, a Liberia cent, a very nice 1801 S223 in an MS62 holder, and very pleasing 1814 in a AU50 holder.

Brett then covered a few general topics including the upcoming show schedules – next year Philly, then 2018 in Traverse City, 2019 in Dayton, Ohio. At this time the board is open to proposals for 2020. So far, Brett reported, there was a proposal for Springfield, Illinois.

There was some discussion about next year's show in Philly. Brett mentioned that we could always use

volunteers at the registration table and for lot viewing so please consider this if you plan on attending. Brett talked about the recently announced 50<sup>th</sup> Anniversary Medal. You can see an ad for it in *P-W* and it is available by advance subscription only. Thanks to all who helped with submitting the designs and the review process. There was also a request from Nathan Markowitz for more ideas for next year's educational forum at the convention. He mentioned that there are a number of interesting talks planned but there is always room for more!

Mark Borckardt brought some copies of Heritage's most recent book that documents the wonderful Al Boka collection – a collection of high quality coins with great pedigrees. Mark also announced that Heritage will be offering Bob Padula's complete collection of Sheldon varieties. This is one of the four sets presently intact and should have many nice and rare affordable coins.

Steve Ellsworth then spoke about the number of great articles that appear regularly in *P-W* but wondered why there is a lack of articles on early coppers in popular periodicals like *The Numismatist*. He also pointed out that he could not remember a recent exhibit at an ANA show that highlighted early American copper. He proposed that the board consider sponsoring activities like these since they could only help promote our hobby. Mark Borckardt suggested that this might be a good use of the Garvin Fund. These points have been passed on to the president.

And it was interesting to hear Ed Fox talk about his upcoming talk at EAC 2017 and series of articles that discuss the progression of die breaks 1817 N-12. Ed has numerous examples in his personal collection and his study has been helped by a number of other collectors willing to share their collections with him.

At 1:45PM the meeting was adjourned.

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## **“THE SCORE” IS REBORN**

Allen Ross

Greetings, EAC friends. I have taken over the Early Date Large Cent Collection List, known as “The Score.” The benefits of the collection census are numerous: It lets us share knowledge about our collections, and can help with determining relative rarity and values for many cent varieties. Each contributor gets a chance to see where their own collection stands, both in relation to other members, and in relation to the theoretical condition census top coins (“CC-1”) on a variety-by-variety, date-by-date, or complete set basis. There are even possibilities for statistical analysis of the collective data or other research. The Score also provides a chance to share duplicates with other members, helps keep the coins within the club, and offers a bit of friendly competition, for those who enjoy that sort of sport.

John Fettinger started The Score in 1986 and was succeeded by Red Henry (1995), and Mike Schmidt (2005). During Red's maintaining and publication of the data, as many as 158 collectors were participating! Each contributing member simply provides a list of each Early Date (1793-1814) variety they own, and its EAC net grade. Points are scored for completeness and condition (grade), and an overall score (from 1-1000) is computed for each collection.

While it's great to own these little treasures, it's also fun to share our collections with like-minded friends.

Can you imagine what collecting would be like without anyone else who appreciated the same thing? On a personal level, these lists were what really got me involved in collecting, and more importantly in EAC. I was collecting a small number of coins and selling a few duplicates on eBay. Gary Hahn reached out about the Late Date Census (Common Cents Report) and asked if I would like to join. I joined both EAC and CCR. Upon receiving my first copy I was given the gift of an objective view of what could be accomplished as well as an understanding of what was available and who the interested folks were. That one CCR report really changed everything about how I viewed the hobby as well as the study of early copper.

I want to express my thanks to everyone involved in maintaining these collection lists, as well as a tip of the cap to Bob LaForme for his cud data, which is found in CCR. With your participation, we can make The Score a large and valuable resource, as well as make new connections among those involved. Ultimately, I hope that I can introduce or inspire someone the way my involvement with CCR got me collecting anew. I have done my best to reach out to all the existing members as well as track down those who had lost contact with Mike. If you would like to contribute your data for my update to The Score, please send me an email at [allenart@pacbell.net](mailto:allenart@pacbell.net).

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## RETIRED, COINS SOLD, WHAT NOW?

Ray Rouse

Following a common path, I worked long enough to get a pension and got old enough to get Medicare and Social Security. A few years later, finding that the few items I still needed for my collection were all rare, mostly ugly, and very expensive, I determined that I had gone about as far toward building my half cent collection as was possible with my resources. Thus in the end, I sold my collection at auction. The question then arose: What do I do after I have sold my early coppers?

Sure, there were good reasons to sell. I had been collecting them for over thirty years but no one in my family cared anything about my dull old copper coins. None of our children had taken up the hobby. To our family, they represented a sizeable amount of money and my spouse, children, and grandchildren all had lots of ideas of what they could do with the money. Maybe we could take that dream vacation. Maybe we could pay off the children's mortgage. Maybe we could help the grandkids go to college.

So there were lots of reasons to sell, but what do I do now? What about the many friendships and relationships that I had built up over decades of collecting? Am I going to abandon them all? Am I going to go to coin shows anymore? Do I give up collecting? Do I start over from scratch and rebuild my collection? Do I collect something else, something cheaper, so that I don't tie as much money up in my collection? What do I do now?

Everyone's answer is different. I knew, of course, that I was just one of the temporary custodians of my treasures and that they would pass on to other collectors. I just didn't think it would happen so soon. Robbie Brown sold his magnificent collection of Sheldon Large Cents in 1986 and went out and built another beautiful collection of Sheldon Large Cents that he sold in 1996. Some of them were even the same coins he had in the first set. Not done, Robbie turned to the Late Dates and built a collection of them that finally sold in 2002. Now, I don't have the money to rebuild my collection. Coins that I bought for modest prices now cost multiples of what I paid. So rebuilding my collection is out.

Perhaps I should think of the selling, the *retiring* of my collection, like a job retirement from my employment. For both my job and my collection I worked hard, I made a lot of friends, I did a lot of studying and research, I sought advice from knowledgeable people, and I made tough decisions. Although I enjoyed what I did, and took pride in my accomplishments, my rewards

from my job and my collection were a little different. From my job I got a financial reward in the form of a pension. From my collection I got a lot of friendships and satisfaction. Then when I sold my coins I got a monetary bonus that I had not expected when I started collecting. Thus it seems to me that I did quite well!

If, like me, you were already retired when you sold your coin collection, then you now have more time to do the things you enjoy. Of course you still need to make new friends and acquaintances to replace those who you no longer see. After all, some of the people you grew up with and went to high school or college with have passed away. Perhaps you could meet a few new people by starting a new hobby. Like coin collecting for example!

You say that you have been there, done that. Don't forget that coin collecting is a multifaceted hobby. There are different denominations of coins; there are different countries of origin; there are different metallic compositions. Many non-coins are considered part of coin collecting: Civil war Tokens, Hard Times Tokens, Betts Medals, and even Encased Postage Stamps, to name a few. And anyone who has collected early American coppers is familiar with many of the Colonial coins that are the basis of some outstanding collections.

So what would you need for your "new" coin collecting hobby? Well to start with, it should be something that you can afford. Although there are some collectors with "deep pockets," for many, getting into the low five-figures is quite a stretch. So you have to collect something "reasonable." In any case, if one of your objectives in selling your collection was to reduce the amount of money that you had tied up in it, then it makes no sense to tie a lot of money up in a new collection.

Another criterion for your "new" collection could be that it is something that you can never complete (i.e., you will never run out of material to collect). One example could be Civil War Tokens. The last I heard, there were over 19,000 known varieties and no one has them all. Other examples of collections that you can never complete could be given. Conder Tokens are one. Have you ever really looked at the basic Conder Token reference, *The Provincial Token Coinage of the Eighteenth Century* by Dalton & Hamer? What about counter-stamped large cents? How many of them are there? One collector I know of has pretty well "run out" of finding material for his "primary collection" so he is doing a

collection of holed half cents by variety. Do you think he will get it done? Do you think you could complete a collection of holed Middle Date large cents by variety? How about just a date collection of holed large cents. Could you find them? Could you afford them?

Of course you could go the other direction and collect lots of different short little collections. Collecting short series of coins allows you to feel a sense of accomplishment. When you get one short series done you simply pick another to work on. Sometimes I work on strange things. For example, look at the Kentucky Tokens: I see they come with a plain edge, an engrailed (reeded) edge, and with an edge that reads “PAYABLE IN LONDON LANCASTER OR BRISTOL” as well as numerous other edge readings, all of which are scarcer than hen’s teeth. So I say to myself, “I can get the basics of Kentucky Tokens with just three fairly common items—a plain edge, a reeded edge, and a lettered edge Kentucky Token. I can do that and it would be a nice set.” I could even get “exotic” and collect the lettered edge Kentucky Tokens with both thin and thick planchets, with the result that they have different sizes of edge lettering. How exotic is that? Examples of many series can even be found on line. A know of a set of Liberian Tokens that was found on eBay one token at a time. So although many people do not consider it, you are not limited to just one coin collection. Presently I

am mostly working on Hard Times Tokens. I say mostly because I also collect Massachusetts half cents, half cent tokens, and other things that I find interesting and doable.

Nor are you limited to regularly issued coins or tokens. Collecting copies of colonials is certainly less expensive than buying originals. There is no way I am ever going to be able to buy a nice Higley copper, but the copies are fun. In the 1850s, Thomas Wyatt made copies of Massachusetts silver in nine different designs (three of them fantasy pieces), and even though the number of his copies of the New England Shilling is about the same as the number of surviving originals, somehow they seem more in my price range. Other types of copies are possible. How about collecting large cent electrotypes? The possibilities are endless. There is always something new to learn.

At last year’s EAC Convention, one of the exhibits was of Masonic counterstamps on large cents. This was an exhibit that I greatly appreciated because, although I had seen many counterstamps, it showed an aspect that I had not noticed in a lifetime of collecting.

I urge you to stay with your coin hobby! Simply reshape your collection to your retirement needs. Keep your friends. Use your imagination to build a meaningful collection. Enjoy your retirement.

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## CHANGING THE WAY THAT UNITED STATES HALF CENTS ARE CLASSIFIED

Greg Heim

The rationale and specific details for proposing this overhaul will be covered in detail at our 50<sup>th</sup> Annual Convention next April has part of the Educational Forum. With that said, you will not have to wait that long to see my actual proposal for reclassification – which is located immediately after this brief introduction.

I want to thank Educational Forum director Nathan Markowitz for providing me with a time slot. I also want to thank my good friends and colleagues who have helped me with this project over the many years, some of whom might not have even known their ideas were of great importance.

Prior to analyzing the table, it is vital to keep these three important points in mind:

1)THESE ARE **NOT** HEIM VARIETIES! Under the new classification, the current 1793 (C)ohen-1 would be reclassified as 1793 C. 1-A. This alpha-numeric notation represents the UNIQUE combina-

tion of an obverse die and a reverse die, known officially as a *die marriage*.

2)Numbers starting with one represent the obverse dies, and capital letters represent the reverse dies. The alpha-numeric classification is discrete for each year of issue.

3)Varieties with lower-case alpha-numeric notation such as the 1794 C-1a would be reclassified as 1794 C. 1-A, LEL, or “Large Edge Letters” for collectors who might not be familiar with the abbreviated descriptor.

4)The table lists all 99 Cohen varieties; however, it is of extreme importance to emphasize that it also lists the 88 **obverse and reverse** die marriages. The usage of die marriages as THE primary criterion is vital to the entire reclassification process, establishing a solid foundation to maximize its overall potential.

REVISED UNITED STATES HALF CENT NOMENCLATURE

YEAR	COHEN VARIETY	DIE MARRIAGE	DIE VARIETY	YEAR	COHEN VARIETY	DIE MARRIAGE	DIE VARIETY
1793	1	1-A	SAME	1804	9	3-E	SAME
1793	2	1-B	SAME	1804	10	4-E	SAME
1793	3	2-B	SAME	1804	11	5-F	SAME
1793	4	3-C	SAME	1804	12	4-G	SAME
1794	1a	1-A	1-A, Large Edge Letters (LEL)	1804	13	5-G	SAME
1794	1b	1-A	1-A, Small Edge Letters (SEL)	1805	1	1-A	SAME
1794	2a	2-B	2-B, SEL	1805	2	2-B	SAME
1794	2b	2-B	2-B, LEL	1805	3	2-C	SAME
1794	3a	3-D	3-D, SEL	1805	4	3-C	SAME
1794	3b	3-D	3-D, LEL	1806	1	1-A	SAME
1794	4a	4-D	4-D, SEL	1806	2	2-B	SAME
1794	4b	4-D	4-D, LEL	1806	3	1-C	SAME
1794	5a	3-C	3-C, SEL	1806	4	3-C	SAME
1794	5b	3-C	3-C, LEL	1807	1	1-A	SAME
1794	6a	3-E	3-E, SEL	1808	1	1-A	SAME
1794	6b	3-E	3-E, LEL	1808	2	1-B	SAME
1794	7	5-E	SAME	1808	3	2-B	SAME
1794	8	5-C	SAME	1809	1	1-A	SAME
1794	9	5-B	SAME	1809	2	1-B	SAME
1795	1	1-A	SAME	1809	3	2-B	SAME
1795	2a	2-A	2-A, Lettered Edge (LE)	1809	4	3-C	SAME
1795	2b	2-A	2-A, Plain Edge (PE)	1809	5	4-D	SAME
1795	3	2-B	2-B	1809	6	5-E	SAME
1795	4	2-C	2-C	1810	1	1-A	SAME
1795	5a	3-C	3-C	1811	1	1-A	SAME
1795	5b	3-C	3-C	1811	2	2-A	SAME
1795	6a	3-D	3-D	1825	1	1-A	SAME
1795	6b	3-D	3-D	1825	2	2-A	SAME
1796	1	1-A	SAME	1826	1	1-A	SAME
1796	2	2-A	SAME	1826	2	2-B	SAME
1797	1	1-A	SAME	1828	1	1-A	SAME
1797	2	2-A	SAME	1828	2	2-B	SAME
1797	3a	3-B	3-B, Plain Edge (PE)	1828	3	3-C	SAME
1797	3b	3-B	3-B, Lettered Edge (LE)	1829	1	1-A	SAME
1797	3c	3-B	3-B, Grippped Edge (GE)	1831	1	1-A	SAME
1800	1	1-A	SAME	1832	1	1-A	SAME
1802	1	1-A	SAME	1832	2	1-B	SAME
1802	2	1-B	SAME	1832	3	1-C	SAME
1803	1	1-A	SAME	1833	1	1-A	SAME
1803	2	1-B	SAME	1834	1	1-A	SAME
1803	3	2-C	SAME	1835	1	1-A	SAME
1803	4	1-D	SAME	1835	2	1-B	SAME
1804	1	1-A	SAME	1849	1	1-A	SAME
1804	2	2-A	SAME	1850	1	1-A	SAME
1804	4	2-B	SAME	1851	1	1-A	SAME
1804	5	1-B	SAME or 1-B, Spikeless Chin	1853	1	1-A	SAME
1804	6	1-C	SAME	1854	1	1-A	SAME
1804	7	1-D	SAME	1855	1	1-A	SAME
1804	8	1-E	SAME	1856	1	1-A	SAME
				1857	1	1-A	SAME

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## LOOKING AT HARD TIMES TOKENS: THE CATCH CLUB

Ray Rouse

I recently acquired a Catch Club Token, HT 405.<sup>15</sup> Searching for information on it, I found that it was listed under Pennsylvania with no information on the Catch Club itself. Apparently neither I nor its previous catalogers knew what a Catch Club was. I tried to find out.

### What is a Catch?

In music a "Catch" is a type of round, that is, a song in which the singers (at least three) do not sing in harmony, rather they begin the song at different times and in the performance the singers catch up each other's words in order to give a different meaning than that of the original lyrics. To illustrate: this is a typical round which you are all familiar with:

Row, row, row, your boat  
Gently down the stream  
Merrily, merrily, merrily, merrily,  
Life is but a dream.

In a round, after the first singer completes the first line, then the second singer starts the song; after the second singer completes the first line, the third singer starts, etc. Normally the song is sung several times by each singer. To compare, here is a typical "Catch"<sub>1</sub>

When Arthur first in court began  
To wear long hanging sleeves  
He entertained three serving men  
And all of them were thieves.

Now when this catch is sung, in the first time through you hear the lyrics of the song as written. However in each new round of singing as the singers "catch up" each other's words, then you hear new phrases such as: "Arthur began to wear sleeves when hanging thieves"; "When court began Arthur entertained all men"; "First men to wear sleeves were all of them thieves"; "He began hanging thieves and all of them were men"; "To long serving men in court all began," etc. Using the same words to form new phrases that are not in the lyrics is what makes it a catch!

In the 17<sup>th</sup> and 18<sup>th</sup> centuries, musical entertainment in its simplest form, vocal singing, was widespread. Groups with many different names sang catches as well as other music such as glees, canons, madrigals, religious hymns, and even drinking songs. Only a few groups were formed for the singing of catches. All such groups were English speaking as catches are particular to the English language.

A Catch Club is simply a social group that meets for the purpose of singing catches. I found a number of Catch Clubs. The oldest Catch Club I found was in Dublin, Ireland. Most of them were in larger English communities such as Bristol, Birmingham, and Canterbury. I found three Catch Clubs in London and one in Wokingham, which at the time (the 1700s) was not that large a place. Some of them were in far flung places such as Calcutta.<sup>14</sup> I even found a listing of a Catch Club in New York City in 1733.<sup>13</sup>

By far the best known Catch Club was the Noblemen and Gentlemen's Catch Club. It was established in London in 1761 and lasted until 1925. Over 90% of the literature on Catch Clubs concerns this organization. Its prominence is due to two factors: 1) having many Earls, Dukes, Lords, and even a King of England, George IV, as members; and 2) giving prizes (gold medals) for the best catches and glees. (You don't need to look for these gold medals as the practice was started in 1763 and discontinued in 1793).<sub>2</sub>

Using the Noblemen and Gentlemen's Catch Club as a model, which I am sure other Catch Clubs did, it operated like this:

- 1) They met at a Tavern, so they did not have to own any buildings;
- 2) Each member was expected to have some singing talent (the test was to sing on sight any piece from the club's musical library);
- 3) There was an annual membership fee;
- 4) Each member must own property of 500 pounds a year;
- 5) Professional singers were admitted as honorary members, but women were not allowed as members;
- 6) The members dined together once a week during the season (they did not normally meet during the summer);
- 7) Members could be fined (a six pence, paid by buying themselves a drink) for dining during singing time or for bad singing or mispronounced words. (Thus some members went home drunk);
- 8) Since the stated objective of a Catch Club was to promote Catch singing, club members (particularly the honorary members, professional singers) participated in the theater productions at the Haymarket Theater where their catches were billed as

Afterpieces. They also did benefit concerts for musicians and singers at the Covent Garden Theater.<sup>3</sup>

### A Visit to a Catch Club

A Yale University professor, James Hoppin, left a description of a visit he made to an English Catch Club. However the book in which it is found was published in 1867 as the 5<sup>th</sup> edition. As Hoppin made several trips to England without telling the date of any of his trips, the date of his visit to the Catch Club is uncertain.<sup>17</sup> Nonetheless the description may be of interest.

“While at the Fountains Inn, the landlord insisted upon my hearing the famous ‘Canterbury Catch Club,’ which had been established for about a century. It was an odd scene, rivaling a German student’s beer-cellar. A large room handsomely frescoed in blue and gold was arranged with long mahogany tables, at which companies of gentlemen old and young sat, each with a tall mug of ale before him and a long white clay pipe. Through the thick volumes of smoke appeared also a speaker’s desk, and a raised platform at one end of the apartment where the singers and musicians sat. I was invited to a seat by the side of a ruddy-faced Canterbury burgher, who gave me a minute history of the club and its trials with democratic foes, and furnished me with a great deal of gossip about city matters, hop speculations, beer making, etc. The ladies occupied an adjoining apartment with an open door between, and they must have enjoyed with the music a powerful flavor of smoke during the “ambrosial evening.” There were some brass instruments, but the chief entertainment was song-singing, and if I ever heard true melody, such as makes the heart leap and the eye sparkle, it was there. The old historic glee of ‘Queen Bess’ was given in fine round style, and the national piece called ‘The British Isles,’ with five parts, touched a chord in every heart. Some sweet English airs full of tenderness were sung with manly feeling; but the gem of the evening was Shakespeare’s majestic lines sung in six voices:

“The cloud-capt towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea all which it inherits shall dissolve,  
And like this unsubstantial pageant faded,  
Leave not a rack behind.”

Voice followed voice, solemn and rich, as if they were building up together in harmony these glorious fabrics, and then interweaving and dying away in plaintive tones like the wind that sweeps over the ruins of a desert city. The whole evening was so thoroughly racy, hearty, and English, that I could almost forgive the stupefying beer and acrid tobacco smoke. He who says the English have

no music in them should hear one of these national ‘Catch Clubs.’”<sup>17</sup>

### The Catch Club Token Maker

Seeking a Catch Club in Philadelphia that produced my Catch Club Token created a problem. I found two Catch Clubs!

First I found that “A Catch Club met at Hardy’s Hotel in 1800, and devoted itself to the unmusical performance of dining. The stewards of this club ... were William Francis, William M. Briddle, broker, Thomas Hale, Richard C. Jones, Morris Rogers and Robert S. Stevens.”<sup>4</sup> To date this is all the information I have found on this organization.

A second club, The Sons of Apollo, met at the Shakespeare Hotel in 1807. It is described as being composed of amateurs and professionals from the theatre. “Woodham was director; Webster, a popular singer; Bray and Robbins, Gillingham, and Reinagle. The Amateur Concerts were given by subscription, between 1810 and 1817, usually at Masonic Hall or other fashionable rooms. Nine or ten of these concerts were given several years.”<sup>4</sup> I found additional information about this club in theater publications.

Using the list of club members from the above Sons of Apollo I found that Reinagle was one of the managers of the Chestnut Street Theater which opened February 17, 1794.<sup>5</sup> “Reinagle also scheduled the Catch Club, which afforded a vehicle for the male voices of the theatre on May 2” (1794).<sup>5</sup>

In looking at different publications about the early theater in Philadelphia I found fifteen different dates between May 2, 1794 and April 11, 1828 when the Catch Club was listed in the theater billings for the Chestnut Street Theater. That they were listed at all is surprising as they were billed as a Musical Interlude between various acts of plays. In those instances where names are given for the Catch Club singers, we find the following names that are also on the above list for the Sons of Apollo: Webster, Bray, Robbins, Gillingham, and Reinagle. Additional names mentioned as Catch Club singers that were mixed in with the above-named singers include: Rutherford, Blissett, Francis, and Cross. In every billing this group is listed as the Catch Club.<sup>5,6,7</sup>

### 12 ½ Cents

In looking at the Catch Club Token I found that in addition to the Catch Club and 12 ½ cents on the obverse, there is a shield within which is a ship, a plow, and three sheaves of wheat, all surrounded by 13 stars on the reverse. A listing in an 1882 Chapman catalogue shows

a Catch Club Token being from “An old Phila. Club.”<sup>8</sup> We hardly need this verification to know that the token is from a Philadelphia club as the Seal of the City of Philadelphia contains a shield in which there is a ship, a plow, and thirteen stars. (Check it out when you go to Philadelphia). But which Catch Club was it that made my Catch Club Token? The one that met at Hardy’s Hotel or the one that met at the Shakespeare Hotel?

During the 18th century it was the custom in England for the landlord of a public house where groups held their meetings to have an agreement with the group that they would not be charged a rent for the use of the facilities, rather each group member would drink a pint or so of ale for “the good of the house.” The income from this agreement was called “wet rents”.<sup>9</sup> Some of these public houses employed Innkeepers Tokens (metal checks), generally inscribed with the name of the house and figures to indicate some monetary value. These



tokens were being used to promote the house’s “wet rents.” Similar metal checks or tokens, normally made of brass, were given at some of the music halls and beer gardens. They served not only as a ticket of admission but they were also used to purchase drinks inside the show.<sup>9</sup> Thus tokens like those of the Catch Club were well known and quite commonly circulated as money in the establishment named.

But I was puzzled. Why would the Catch Club need a monetary token? They did not need a Catch Club Token to eat in the establishment where they met, the Shakespeare Hotel, and if the Shakespeare Hotel wanted to promote itself, then any tokens they made would have the hotel’s name on them. As a matter of fact, the Chestnut Street Theater had its own token. The actual wording on the token is Theatre Chestnut Street. The well-worn brass example in Rulau has a name engraved on it. Rulau characterized it as a “theater pass”.<sup>10</sup> This suggest to me that it might have been a season ticket to the theater.

Certainly it shows that the members of the Catch Club would be well aware of the use of tokens in the theater.

I tried to find out who made the Catch Club Tokens but I was unable to find the engraver or maker of them. I did, however, find a description of a membership certificate for the Catch Club. It reads as follows:<sup>11</sup>

Head of Apollo in circle, surrounded with musical instruments and music book;  
on scroll, “Catch Club”

Ins: I.J. Barralet inv direxit. J.H. Seymour Sc

This is to Certify that

\_\_\_\_\_ was admitted a Member of the Catch Club of Philadelphia

on the \_\_\_ day of \_\_\_\_\_ 17\_\_

Due to their active participation in the theater as the Catch Club and their use of Apollo in the above document it is my conclusion that the Sons of Apollo that met at the Shakespeare Hotel is the group that was called the Catch Club of Philadelphia and the maker of the Catch Club Tokens. But again, why did they need a Catch Club Token?

The answer I think is in their emulating the Noblemen and Gentlemen’s Catch Club in London, which gave benefit concerts for musicians and singers. The 12 ½ cent price for a theater ticket is right. In London at this

time it cost a shilling, twelve pence, to go to the Vauxhall Gardens or the Ranelagh Gardens.<sup>12</sup> The cost of a Tivoli Garden Theater ticket when it opened in Philadelphia on July 19, 1823 was: boxes 37 ½ cents; upper boxes 25 cents; pit and gallery 12 ½ cents.<sup>5</sup> I do know that a gentleman named Wood became one of the active managers of the Chestnut Street Theater in 1803 and that he also was an actor on the stage. (I don’t know whether he sang or not, but it seems likely). A benefit was given for him on November 18, 1846 at the Walnut Street Theater.<sup>5</sup> Thus if the “Amateur Concerts” that were given by the Catch Club were benefits for musicians, singers, and actors (as was done by the Catch Club in London) then a token would have been a convenient way for Catch Club members to sell tickets for their benefit concerts and to promote the event with their friends.

#### Booth Counterstamp

In checking Catch Club Tokens a small number have been found with the counterstamp “Booth” on the re-

verse.<sup>15</sup> Previous catalogers have been unable to justify the counterstamp. I believe that it refers to Junius Brutus Booth, 1796-1852. He was an English stage actor and the father of John Wilkes Booth, the assassin of Abraham Lincoln. It is reported that Junius Booth displayed a talent for acting at an early age and he gained national renown in England in 1817 due to his performance in Richard III at the Covent Garden Theater. In 1821 Junius Booth immigrated to the U.S. He was quickly hired to play Richard III and in less than a year he became the most prominent Shakespearean actor in America. He toured seasonally to Boston, New York, Baltimore and Philadelphia and is reported to have played about 3000 performances.<sup>16</sup> I was able to find 37 Shakespearean plays at the Chestnut Street Theater between April 2, 1823 and June 26, 1830 in which he played a lead role as well as several farces and two other non-Shakespearean plays.<sup>5</sup> Doubtless there are others both before and after those dates that my sources did not report. I do know that Junius Booth took part in a “Booth Benefit Concert” at the Chestnut Street Theater in Philadelphia June 2, 1829. Although he was the headliner, perhaps he was a little chagrined as the main attraction was an elephant act.<sup>5</sup> Thus the “Booth” counterstamp may simply have been added to the Catch Club Token to promote that event.

If you have additional information to offer just “Catch Me” in Philadelphia at EAC.

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12. [Footguards.tripod.com/08History/08\\_costsolving.htm](http://Footguards.tripod.com/08History/08_costsolving.htm); p 3
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15. *Standard Catalog of HARD TIMES TOKENS 1832-1844*; by Russell Rulau; Iola, WI; Krause publications; 2001; p 101
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17. *Old England: its Scenery, Art, and People*; by James M. Hoppin; New York; Hurd and Houghton; 1867; pp 317, 318

\* \* \* \* \*

#### REQUEST FOR INFORMATION AND OTHER STUFF

Chuck Heck

**Request for Information:** Many of you know that I have been researching several “olde time” coin people. I need your help regarding several names – Charles Edwin Clapp (yes, this is the younger brother of George Clapp), Robert D. Book, Charles S. Philips, Henry Hines and Ebenezer Gilbert.

If you have any letters, documents, newspaper clippings, photographs, *etc.* I would be very grateful if you would send copies to me along with any stories that you might have regarding those materials. Last week fellow EACer Mark Cadden told me about a letter that he found in an old book. That letter was written from Bill Wood-

side to John Adams and dated in 1973. This letter was the exact document that made sense of a letter that I own from Woodside to Adams dated in 1975. Mark emailed me a copy. Serendipity – yes, of course, and our numismatic knowledge of the past is made much clearer than it had been before.

I will happily reimburse any costs incurred for any items that are sent to me.

**Other Important Stuff:** We are all concerned about the future of our hobby and the aging of our EAC membership. Members have asked the Board to become proactive and find ways to attract young people into the hobby. I say – why have the Board look for a solution when we all can do something very simple and at little cost.

Simply, why not sponsor a new EAC member by paying for their membership? At \$5 for anyone younger than 17 and \$39 for anyone older just imagine what would happen under the following scenario --1000 members read this idea and 500 act on it. Of those 500, half pay for a junior membership and half pay for a regular mem-

ber. That would raise \$11,000 of additional revenue to EAC. What can EAC do with the extra revenue?

EAC could donate half that revenue to the ANA for summer seminar scholarships for the Young Numismatist Program (YN). The other half could be used by EAC for an internal YN program. More importantly, EAC would have 500 new members for one year. If the retention rate is only 10% then in the second year we keep 50 members. Imagine doing this every year for the next several years. It may not cure every problem that our hobby faces but it does place a proactive and possible solution squarely within the grasp of every EAC member.

I plan on bringing this up for discussion at the 2017 EAC Board meeting. I desperately need your feedback and ideas before the Board meets. What are your thoughts? Would you participate? For \$5 or \$39 or \$44 (sponsoring a youngster and an oldster), which is less than the cost of an XF late date large cent, we can do something!

Contact me 561-628-5345 or [check48@comcast.net](mailto:check48@comcast.net).

\* \* \* \* \*

### 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 2017 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.

<b>New Members</b>		
<u>Name</u>	<u>City, State</u>	<u>Member #</u>
Roger Perry	Seabrook, NH	6412
Emily Evans	Coppell, TX	6413J
Kimberly Kyker	Oklahoma City, OK	6414
Mark Humphrey	Nottingham, MD	6415
Neal Vinck	Lexington Park, MD	6416
Doris Black	Morton, IL	6417
Kim Romohr	Lincoln, NE	6418
Kevin Schuer	Orem, UT	6419
W. Ashley Carder	Leesville, SC	6420
Walter Brown	Rocky Mount, VA	6421
Kellen Hoard	Kirkland, WA	6422J
Scott Mathison	Colorado Springs, CO	6423
Grace Vinton	Danbury, CT	6424A
Frances Paxton	Norfolk, VA	6425A
William Graves	Lewisville, NC	6426
Cecelia Fong	Monterey Park, CA	6427J
Constantin Marinescu	Rego Park, NY	6428

## Rejoining Members

David Sklow	Colorado Springs, CO	667
Tom Taylor	Dallastown, PA	1551
Raymond Jarvis	Rye, NH	1838
Joseph Esposito	Springfield, VA	3112
Ken Sultana	Oakland Gardens, NY	4416
Harry Laibstain	Norfolk, VA	4567
Aaron Dodson	Irvine, CA	5179
James Baccala	Johnston, RI	5233
Dale Bunyard	Williamsville, MO	5567
James Jackson	Houston, TX	5919

\* \* \* \* \*

## LETTER TO THE EDITOR

Col. Steve Ellsworth writes,

As a long time member of EAC, an even longer-term collector (starting at the age of six), a full time dealer for over 25 years, and a board member of ANA, I have been exposed to a great deal of information and many studies on the future of coin collecting. All of this information gives me a pretty good reading on the pulse on our hobby and some of the issues we face. To me, it is absolutely essential that we keep selling the great story of Early American Coppers and how much fun and camaraderie we all share in collecting and studying these coins.

The hobby is strong, but is changing drastically to a more rapid digital version for a large portion of Millennial and Generation X folks. That is not to say that us geezers who still like to go to shows and conventions and talk and share coins in the flesh are on the way out; it just means that the majority of new collectors do it all on their smart phones, which lets them off the hook as far as communicating directly with anyone, eye to eye.

Specialty clubs have become a touchstone for the long term future of our hobby. Local and regional clubs do a great job with local collectors and help the ANA run our national conventions, but specialty clubs span our entire country—and beyond. As the heart and soul of our hobby, they attract the most dedicated aficionados—and even some of us eccentric crazies! Learning a numismatic specialty takes years and years of study and no one will ever learn all there is to know. New ideas and discoveries are continuous and shared with fellow-enthusiasts with gusto. Furthermore, this information is available to anyone with an interest. And because it's nearly impossible to be an expert in all of the many fields

of numismatics, most collectors now are more focused and specialized than ever before.

The gold and silver “bugs”; the “investors” who try to equate a slab grade to a stock market quote; and the “starbursts” who aggressively purchase coins for a few years and then simply fade away, never to be seen again, just do not get it. We know just by looking at a coin if we like it or not, and if we would like to add it to our own prized collection. The price sometimes becomes irrelevant—because we know its intrinsic value to us. We may be challenged to try to figure out a way to make it happen. And yes, from time to time, we stretch our budgets!

Ours is a love for a piece of history and how beautiful a coin is, regardless of a simple grade put on the coin—by either a paid third party service or another collector who considers himself an expert. (Sometimes these self-anointed experts are praised in direct proportion to how low they can grade a coin compared to others who have graded the same coin.) Those of us who collect with a passion simply do not care what others say about our prized collections. We all know we are all just temporary custodians of a coin. For a short time, is ours to hold and admire and to share our passion about it with a few others who just might understand why we do it. It all makes for an amazing thrill, even if it is for a relatively shorter time than all those who came before us who have held the same coin in their hand. It is in our blood and perhaps somehow in our DNA, or as some might say, we have been bitten by “the copper bug.” All we know is that we love these coins—and all the folks who share this passion with us.

How can we even attempt to express this to someone “who just does not get it”?

\* \* \* \* \*



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\* \* \* \* \*

**Michael S. Shutty, Jr.**, EAC #2790

If you want to read something totally different and a bit radical, I think you will enjoy my new book. It is a heartfelt exploration of history as told by coins lost in the dirt. The book also explains how copper cents decay when confronted with Mother Nature. Finally, I examine the aesthetics of corrosion, born of the conflict between nature and man (wherein nature wins). Check it out & enjoy a great weekend read.

LOST CENTS, DEAD OWNERS: Appreciating Coins in Decay.

My book is available from Books123.org or from other Internet sellers like Amazon.com. It costs \$24.95 (less than a corroded Draped Bust cent).

\* \* \* \* \*

**Jan Valentine**, EAC #479 (719) 591-6721. Call anytime.  
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Dr. George P. French Medal—from the Rochester Numismatic Association, 1913, in any metal.  
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\* \* \* \* \*

**Denis Loring**, EAC #11 P.O.Box 32115 Palm Beach Gardens, FL 33420  
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\* \* \* \* \*

**Mabel Ann Wright**, EAC #78 1468 Timberlane Drive St. Joseph, MI 49085

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Call me: **Norman Peters**, EAC #3578, (716) 683-2722 (Buffalo, NY)

\* \* \* \* \*



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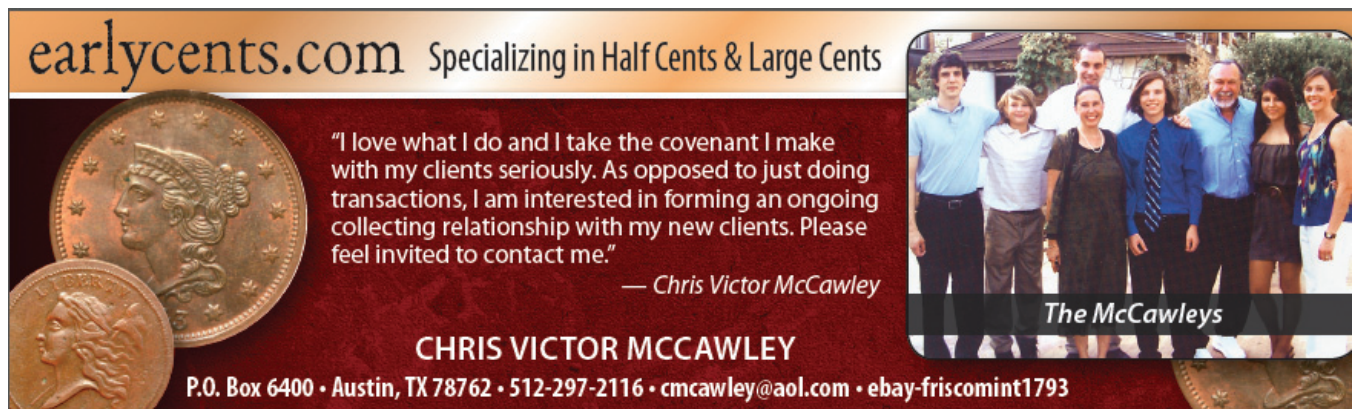
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12770 NW Steelhead Falls Drive  
Terrebonne, OR 97760

\* \* \* \* \*

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CHAIN CENT AMERICA



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1793 S-14  
PCGS XF-45  
LIBERTY CAP



1794 S-29  
PCGS MS-63  
GOLD CAC APPROVED



1794 S-29  
PCGS MS-63  
HEAD OF 1794  
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1794 S-37  
FINE 15



1794 S-53  
VG-10  
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1798 S-157  
PCGS MS-63



1798 S-166  
PCGS MS63+BN  
CAC APPROVED



1802 S-NC1  
PCGS AU-58



1799 S-189  
PCGS VF-30



1800/1798 S-190  
PCGS MS-62



1801 S-219  
PCGS MS-63  
3 ERRORS



1803 S-245  
PCGS MS-62  
CAC APPROVED



1803 S-249  
PCGS MS-62  
CAC APPROVED



1803 S-256  
PCGS MS-63+  
CAC APPROVED



1804 S-266c  
PCGS AU-55  
CAC APPROVED



1805 S-267  
PCGS MS-65  
CAC APPROVED



1807/6 S-275  
PCGS MS-63RB



1808 S-277  
PCGS MS-64  
CAC APPROVED



1810 S-282  
PCGS MS-63



1811/0 S-286  
PCGS AU-53



1812 S-290  
PCGS MS-63+



1813 S-292  
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1814 S-294  
PCGS MS-63  
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1814 S-295  
PCGS MS-64



1840 N-2  
PCGS MS-65+RB  
CAC APPROVED



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1802/O C-2. Reverse of 1802.  
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1804 C-13. Plain 4, No Stems.  
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*Among the Finest Known*



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A Legendary Rarity*



1831. Breen 1-B.  
First Restrike, Reverse of 1836  
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*The Garrett Specimen*



1836 Breen 1-A. Original.  
Proof-66 BN (PCGS).  
*The Finest Original 1836 Proof*



1793 S-13. Liberty Cap. AU-58 (PCGS).  
*Ex Joseph Mickley, prior to 1867*



1793 S-14. Liberty Cap. AU-53+ (PCGS).  
*The Finest of the Variety  
Discovered in England in 1962*



1852 Breen 1-D. Original. Large Berries.  
Proof-65 RD (PCGS).  
*The Finest of Four Known  
Ex Jacob Giles Morris, prior to 1854*



1794 S-18B. Head of 1793. MS-64 BN (PCGS).  
*The Finest 1794 Head of 1793  
Ex John F. McCoy, prior to 1864*



1794 S-24. Head of 1794. MS-67 RB (PCGS).  
*The Finest 1794 Cent  
Ex Lincoln, Seagrave prior to 1903*



1794 S-26. Head of 1794. MS-66 RB (PCGS).  
*One of the Finest Known  
Ex Louis Helfenstein*



1794 S-71. Head of 1795. MS-65 RB (PCGS).  
*The Lord St. Oswald Specimen  
Finest Known*



1795 S-80. Jefferson Head. VF-20 (PCGS).  
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1796 S-84. Liberty Cap. MS-66+ RB (PCGS).  
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Ex Major William B. Wetmore, prior to 1882*



1799/8 S-188. EF-45 (PCGS).  
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1799 S-189. MS-61 BN (PCGS).  
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1804 S-266. MS-63 BN (PCGS).  
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1807/6 S-272. Small 7, Blunt 1. AU-55 (PCGS).  
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1817 N-16. 15 Stars. MS-65 BN (PCGS).  
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1821 N-1. Proof-65 BN (PCGS).  
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1823 N-2. MS-66 BN (PCGS).  
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1826/5 N-8. MS-66 BN (PCGS).  
The Finest Known  
Ex Howard Newcomb



1837 N-10. Proof-66 RB (PCGS).  
Nearly Full Red



1839/6. N-1. Plain Cords. MS-65+ BN (PCGS).  
The Only Mint State Example  
Ex Dr. Thomas Hall, circa 1909



1840 N-2. MS-65 RB (PCGS).  
Nearly Full Red  
The Finest Known



1848 N-34. MS-65 RB (PCGS).  
Impressive and Rare Mint Error



1852 N-22, 9. MS-66 RD (PCGS).  
Ex Chapman Brothers, March 1905

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September 22, 2016

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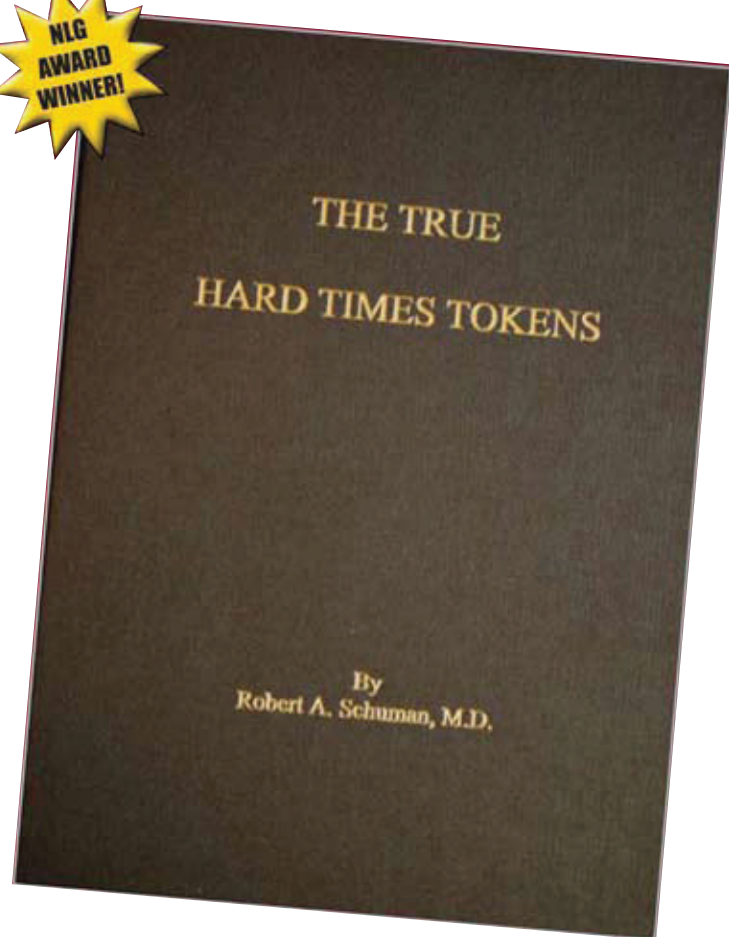


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**1796 Cohen 1, Breen 1.**

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