

US Three Cent 1851 Essays for Postage Stamps (And Related Topics)



The Study Coordinator and Author

Roy Weber

The Principal Researchers

Tina Bayer, Dick Celler, Charles J. DiComo, Wilson Hulme, Larry Hunt, Roy Weber, Stephanie Weber

The Editors

Dick Celler, Stephanie Weber

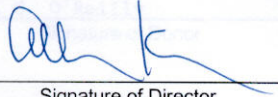
The Contributors

Tom Alexander, Jim Allen, Daniel Bagby, Tom Bane, Tina Bayer, Michael Bean, Barry Boggio, Roger Brody, Dick Celler, Charles J. DiComo, Barbara Ford, Mark Friedman, Wayne Gehret, Gary Granzow, Bruce Hagen, Sonny Hagendorf, Bob Hegland, Tom Hipschen, Wilson Hulme, Larry Hunt, Eric Jackson, William Langs, Jim Lee, Barbara Mueller, Arthur Morowitz, Mike O'Reilly, Dave Petruzelli, Stanley Piller, Wade Saadi, William Snyder, Mark Tomasko, Herb Trenchard, George Tyson, Arlyne Weber, Roy Weber, Stephanie Weber, William Weiss, Jr., John Zuckerman

This began as a study of the 11-E2 Essay when the original hand engraved steel die was purchased by thirteen collectors and donated to the Smithsonian National Postal Museum. It has evolved into a study of all the three cent 1851 essays and the companies that engraved and printed them.



The May 7, 2003 donation of the 11-E2 Essay die and a modern print to Allen Kane, director of the National Postal Museum.
Pictured: Wilson Hulme, Allen Kane, Roy Weber, and Larry Hunt

The National Postal Museum of the Smithsonian Institution hereby acknowledges receipt of the above Deed of Gift.	
	Dated <u>12/22/03</u>
Signature of Director	Month / Day / Year

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1.0 Purpose

The hand engraved steel die for *The Scott Specialized Catalog*¹ designated 11-E2 Essay² was purchased by thirteen collectors³ and donated to the Smithsonian National Postal Museum. *The Scott Specialized Catalog* states that the 11-E2 Essay is from 1851 and “attributes” it to the firm Rawdon, Wright, Hatch & Edson. The die was put up for sale on eBay by the grandson of a deceased Philadelphia stamp and coin dealer. Based on a trade card that the seller’s grandfather kept with the die and on post office documents found in the Travers papers⁴ and in the National Archives, we have been able identify the person who submitted the 11-E2 Essay to the Postmaster General in 1851. The “attribution” to Rawdon, Wright, Hatch & Edson is simply incorrect.



Hand Engraved Steel Die (40 x 52 x 2mm)

11-E2 Essay
























¹ *The Scott Specialized Catalogue of United States Stamps & Covers*, Sidney, Ohio: Scott Publishing Co., 2004. We will refer to it as *The Scott Specialized Catalog*.

² An essay is defined in *The Scott Specialized Catalog* as “a proposed design that differs in some way from the issued stamp.”

³ Contributors to the purchase of the 11-E2 Essay die: Thomas J. Alexander - Kansas City, MO; James A. Allen - Midland, MI; Thomas R. Bane - Peterborough, NH; Dr. Charles J. DiComo - Pawling, NY; Mark S. Friedman - Tolland, CT; Sonny Hagendorf - New Rochelle, NY; Robert R. Hegland - Falls Church, VA; W. Wilson Hulme - Morristown, NJ; Lawrence J. Hunt - Basking Ridge, NJ; Michael C. O'Reilly - Huntsville, AL; Stanley M. Piller - Oakland, CA; George W. Tyson - Setauket, NY; Roy P. Weber - Bridgewater, NJ.

⁴ Arthur M. Travers (1870 - 1951) was Acting Third Assistant Postmaster General from July 29, 1909 until December 1, 1910 and then Chief Clerk to the Third Assistant Postmaster General until March 6, 1911. He was arrested and dismissed on March 6, 1911 for his involvement in stealing items from the post office archives. According to *The Philatelic Gazette* of December 15, 1910, Travers was “engaged in arranging an aggregation of old correspondence of over 400,000 individual papers prior to being destroyed, for records which might be of interest to philately.” *The Philatelic Gazette* of May 15, 1911 wrote “We learn with deepest regret that Mr. A. M. Travers, chief clerk to the third assistant postmaster general, has been dismissed from the service on account of alleged irregularities in his office.” Travers never published the papers that he collected. His papers have recently been discovered and are being transcribed by Tom Alexander, George Brett, and Wilson Hulme for publication.

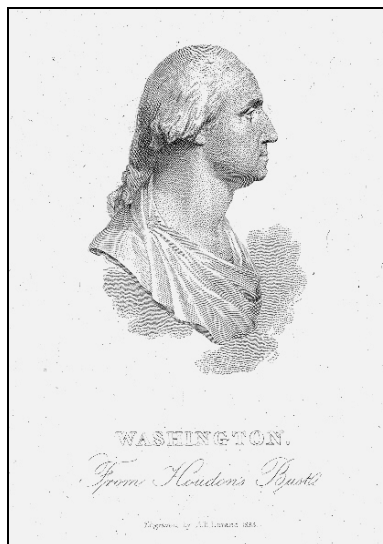
This discovery led to a re-examination of all the 3c 1851 essays. There are many errors in the 1851 essay section of *The Scott Specialized Catalog*. Of the 23 listed essays, almost half of the descriptions need changes ranging from editing to total rewriting.

“attributed to” Rawdon, Wright, Hatch & Edson					
	11-E1	11-E2			
“attributed to” Gavit & Co.					
	11-E3	11-E4			
Bradbury, Wilkinson & Co., England					
	11-E5				
Draper, Welsh & Co.					
	11-E6	11-E7	11-E8	11-E9	
Danforth, Bald & Co.					
	11-E10	11-E11	11-E12	11-E13	
Bald, Cousland & Co.					
	11-E14	11-E15	11-E16		
Toppan, Carpenter, Casilear & Co.					
	11-E17	11-E18	11-E19	11-E20	11-E21
					
	11-E22	11-E23			

1851 Three Cent Essays listed in *The Scott 2004 Specialized Catalogue of United States Stamps & Covers*

These essays are the result of the Postmaster General's March 8, 1851 request for proposals for new postage stamps. The specifications said "A medallion head of Washington,⁵ in profile, done in the best style of line engraving with a finely engraved background is what the Department suggests. The denominations can be put in letters on the margin after the manner of the English stamps. The letters should be pure white and express the words 'U.S. postage, three cents.'" We use the term "non-conforming" for essays that did not meet these Department requirements and suggestions. It should be noted that the use of Washington's head was only suggested but the lettering specification was required.

⁵ The work of Jean Antoine Houdon, a Parisian sculptor, done in 1785, was the reference used by the engravers for a profile of Washington. Houdon, at the request of Thomas Jefferson and Benjamin Franklin, undertook the commission of creating the life size statue of Washington that now stands in the Virginia capitol in Richmond. Houdon used plaster to make a life mask of Washington. The resulting plaster, bronze, and marble sculptures are therefore said to look exactly like Washington. It is difficult to understand, however, why Washington's eyes are open in the original life mask. Letters from Washington at the time talk about straws being placed in his nose while the plaster was applied.

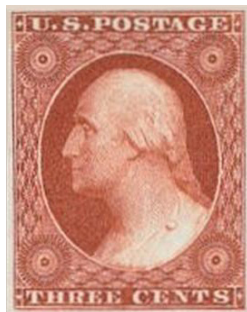


"Washington, From Houdon's Bust," Engraved by Asher Brown Durand, 1833

The firm Toppan, Carpenter, Casilear & Co. won the 1851 contract to print U. S. postage stamps. On July 1, 1851 their design for the three cent stamp, printed in orange-brown ink, designated as Scott #10, was issued. By October of that year the ink color was changed to brownish carmine and the stamp is then listed as Scott #11.

It is curious that *The Scott Specialized Catalog* numbers the twenty-three 3c 1851 essays as 11-E1 through 11-E23 rather than 10-E1 through 10-E23.

On March 27, 1861⁶ the Postmaster General issued a request for proposals for a new set of postage stamps. One of the requirements for the design was “On all of the stamps the denomination must be given distinctly, in figures as well as letters.”



Stamp Issued July 1, 1851
Scott #10



65-E4 Essay
Toppan, Carpenter & Co.⁷

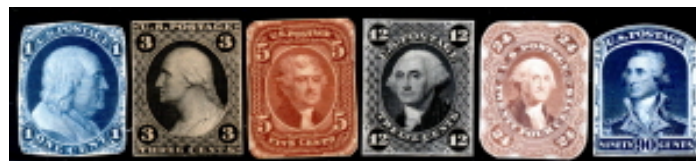


Stamp Issued Aug. 17, 1861
Scott #64⁸

⁶ Stamps in use in at that time (Printed by Toppan, Carpenter & Co. John Casilear left the firm in 1855.):



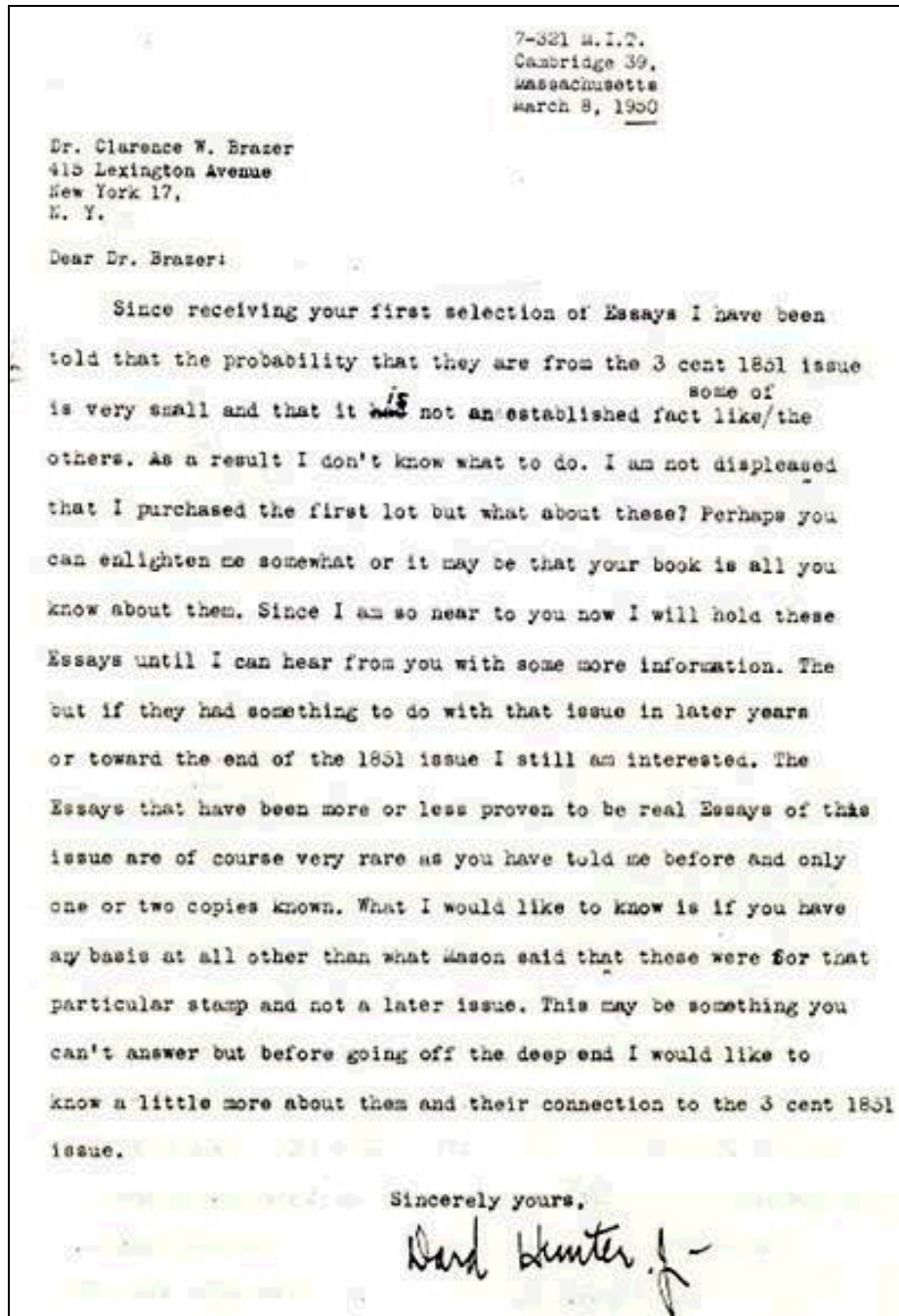
⁷ Toppan, Carpenter & Co. proposed modifications to their engraved stamps with figures (numerals) added:



⁸ Engraved and printed by The National Bank Note Company:



A letter⁹ written in 1950 to Clarence Brazer,¹⁰ who is universally acknowledged as the foremost authority on essays, asks if there is “any basis at all” for saying that the listed essays are “from the 3 cent 1851 issue.” The purpose of this manuscript is to answer this question. Clarence Brazer’s reply to this letter is unknown.



⁹ From Clarence Brazer’s personal files, courtesy of Jim Lee.

¹⁰ Barbara R. Mueller, “Who Was Brazer?,” in forward to Clarence W. Brazer, *Essays for U. S. Adhesive Postage Stamps*, Lawrence, Mass.: Quarterman Publications, 1977.

2.0 What is an Essay, Anyway?

As previously noted, *The Scott Specialized Catalog* defines an essay as “a proposed design that differs in some way from the issued stamp.” Because of the nature of stamp production in the early days, this simplistic definition leads to duplicative, inconsistent, and strange listings in the catalog. We offer a modification to this definition.^{11 12 13}

The word essay comes from the French word *essai* which means test. *Webster’s Third New International Dictionary of the English Language* defines the noun *Es-say* as:

1a: an effort made to do or perform: attempt, endeavor

1b: the result or product of the effort to do or perform something

2a: an analytic, interpretative, or critical literary composition usually much shorter and less systematic and formal than a dissertation or thesis and usually dealing with its subject from a limited often personal point of view

2b: something resembling or suggesting such a composition especially in its presentation of an extended analytic, interpretative, or critical view of something

3: trial, test

4a: a trial specimen: sample, example

4b: a proof of an unaccepted design for a stamp or piece of paper money.

A better definition for the philatelic use of the term essay needs to recognize that in the 1850s:

1) Stock dies, especially engraved portraits used for multiple purposes, were used on proposed stamp designs. Prints taken from these stock dies are not essays, they are prints from stock dies.

2) The image on the final engraved die for an issued stamp was transferred (by hardening the die and applying enormous pressure) to a cylinder (transfer roll) which was then

¹¹ A. C. Kline, in his 1862 catalog *The Stamp Collector’s Manual* just used the listing title “essay” without defining it.

¹² John K. Tiffany, in his 1889 article “Proofs and Essays,” which appeared in the *American Journal of Philately*, Vol. 2, pg. 11, published by the Scott Stamp & Coin Company, defines a proof as “any impression of a design actually put into use” and an essay as “a design suggested, but altered or rejected entirely.”

¹³ Clarence Brazier, in his 1941 seminal work *Essays for U.S. Adhesive Postage Stamps*, published by the Handbook Committee, American Philatelic Society, defines an essay in an amusing circular manner: “An Essay is any design essayed for a government stamp and differing in design in any particular from an officially issued stamp.”

hardened and rolled under enormous pressure onto a plate for printing. This latter transfer was repeated multiple times to produce a pane of identical images. Minor changes were often made on the transfer roll and/or plate to improve the prints. Some stamps show the results of the transfer roll and/or plate being damaged. Engraving errors were removed (filed down) on the transfer roll and lines were often strengthened on the plate. In these cases, prints from the final approved engraved die would not exactly match the issued stamp. Prints taken from the final engraved die, even if minor changes were made to the transfer roll or plate, are die proofs and it is confusing and it serves no purpose to call them essays.

3) During the course of engraving a die, progressive prints¹⁴ are made to check on the progress of the work. These progressive prints are essays.

4) Prints were made from the 1851 essay dies at multiple times over the past 154 years. The dies were poorly handled over that time and prints show progressive states of damage to the dies. It is likely that the majority if not almost all of the 1851 essays in the marketplace today were printed after 1851. If printed after 1851 from an original essay die, these should be called essay reprints. It is not yet understood how to tell which, if any, prints were done in 1851. Most probably, those showing damage to the die were done long after 1851.

We could define an essay as “a print of an unaccepted design for a postage stamp” and agree that a print from the final engraved die was the accepted design even if minor changes were made to the transfer roll or plate. To be more precise, we define an essay as “a print made in preparing a proposal for a postage stamp from other than the final accepted die or plate.” A print from the final accepted die is a die proof.

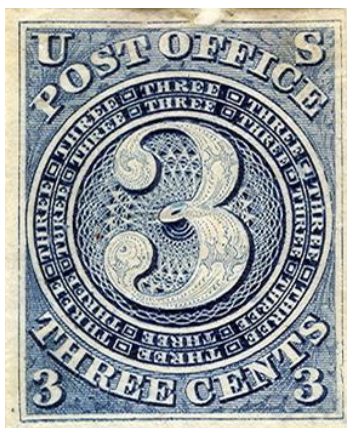
¹⁴ Examples of progressive prints from the American Bank Note Company Archives:



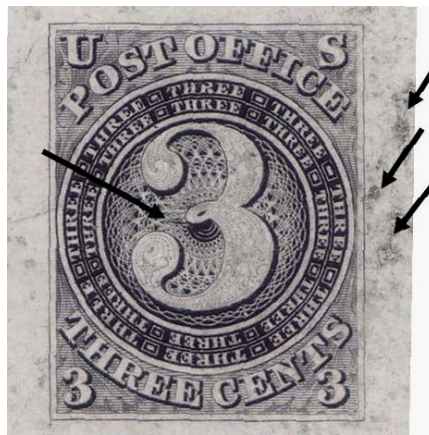
3.0 The Correct Listings

In the body of this manuscript we carefully provide conclusive evidence for the correct listing for each of the 3c 1851 essays. We summarize the conclusions in this section.

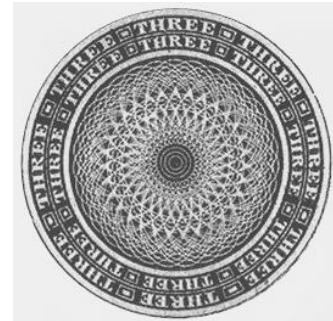
a) **The 11-E1 Essay** is by Rawdon, Wright, Hatch & Edson of New York from a stock die¹⁵ engraved circa 1832 by Cyrus Durand. The central engraving appears on several bank notes from the 1830s. It is an unsolicited proposal for the 1847 prepaid circular and transient newspaper¹⁶ rate¹⁷ and was resubmitted in 1851 as a non-conforming proposal for the 3c stamp. Three¹⁸ copies are known to exist, one in blue, two in black. At least eight non-contemporary reprints from the original die, showing significant rust marks and a scratch to the left of the center of the ‘3’, exist; the whereabouts of the die is unknown.



11-E1 Essay
(Kline 1865, Tiffany Type 20,
Mason Type 30, Brazer 33E-A)



Reprint from Rusted Die



Stock Die
American Bank Note
Company Archives

¹⁵ A stock die is part of the inventory of engraved steel dies that were repeatedly used on bank notes and other documents.

¹⁶ Transient newspapers are newspapers sent by others than the publishers to the subscribers.

¹⁷ George W. Brett, in “Updating the U.S. 1847’s on Their 150th Anniversary: Beginning, Production, Ending,” *The Congress Book 1997, Pacific 97*, San Francisco: American Philatelic Congress, 1997, wrote, “This 3-cent design [referring to a Rawdon, Wright, Hatch & Edson letter, dated March 18, 1848] is believed to be Brazer’s essay 33E-A (Scott 11-E1), which utilized some parts of the 1847 design, like the ‘POST OFFICE’ wording and U S at the top, and which is reported in black and in blue (Figure 4). Brazer’s 33E-B (Scott 11-E2) is considered a later effort (Figure 5). Note that this 11E-A design was developed during the 1847 contract and was not related to the later 1851 contract proceeding. The 3-cent stamp, if prepared, would have been used for transient newspapers and circulars.”

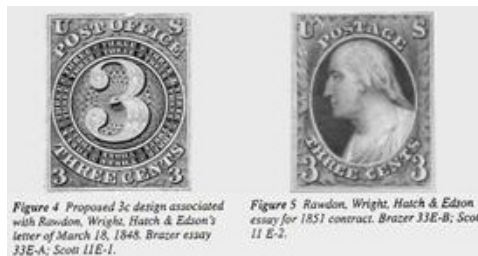


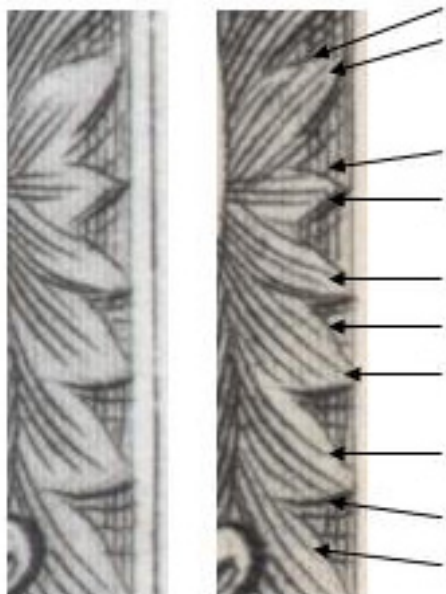
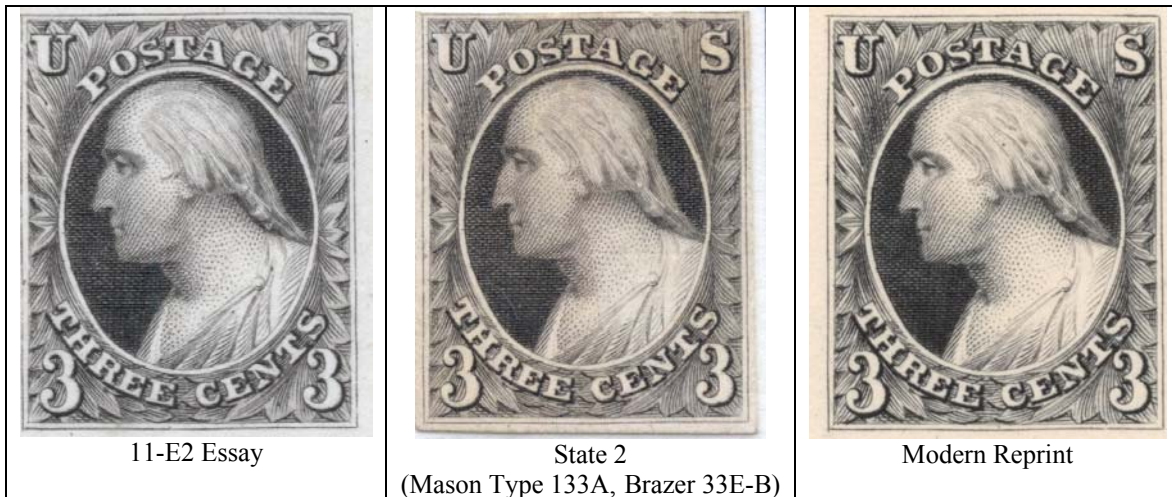
Figure 4 Proposed 3c design associated with Rawdon, Wright, Hatch & Edson’s letter of March 18, 1848. Brazer essay 33E-A; Scott 11E-1.

Figure 5 Rawdon, Wright, Hatch & Edson essay for 1851 contract. Brazer 33E-B; Scott 11 E-2.

Figures from George W. Brett’s 1997 Paper

¹⁸ One of the copies is in the Harry Jeffreys Collection in the Franklin Institute in Philadelphia.

b) The 11-E2 Essay is by Henry C. Benner of Washington, who probably collaborated with his brother-in-law Samuel Tiller of Philadelphia.¹⁹ It was submitted in 1851 conforming to the bid requirements for the 3c stamp. Ten copies are known in two progressive states of engraving – seven copies from State 1 in black on India paper with large margins, one copy from State 1 in black on clay coated glazed card with large margins, two copies from State 2 in black on India paper cut to shape mounted on card. Sixteen reprints matching State 2 in black on India paper mounted on large cards were made in 2003. The original die is in the Smithsonian National Postal Museum. State 2, and modern prints, show many lines of engraving added or strengthened. Modern prints show a rust spot in the hair.



11-E2 Essay State 2
Added & Strengthened Lines



Modern Reprint – Rust Spot in Hair

¹⁹ *The Scott Specialized Catalog* attributed the 11-E2 Essay to Rawdon, Wright, Hatch & Edson. They are wrong.

c) **The 11-E3 Essay** is by John E. Gavit of Albany, NY. The Franklin vignette was reused and slightly reworked from the Albany Provisional essay (1Xa-E1). It is a non-conforming proposal for the 3c 1851 stamp. It exists in several printings showing three states of progressive damage to the die.

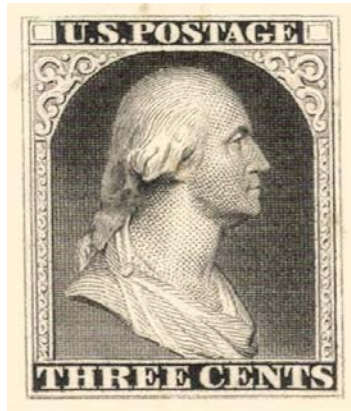


11-E3 Essay
(Kline 1865, Tiffany Type 12, Mason Type 15, Brazer 33E-C)



11-E3 Essay States 1, 2, and 3

d) **The 11-E4 Essay** is by John E. Gavit of Albany, NY. It is a conforming proposal for the 3c 1851 stamp. It exists in several printings showing three states of progressive damage to the die. Prints from State 4 exist with the two large vertical scratches subdued, but visible under magnification. The original steel die still exists and reprints matching State 4 in black on India paper mounted on large cards were made in 2004.



11-E4 Essay
(Kline 1865, Tiffany Type 8,
Mason Type 11, Brazer 33E-D)



State 2



State 3



State 4



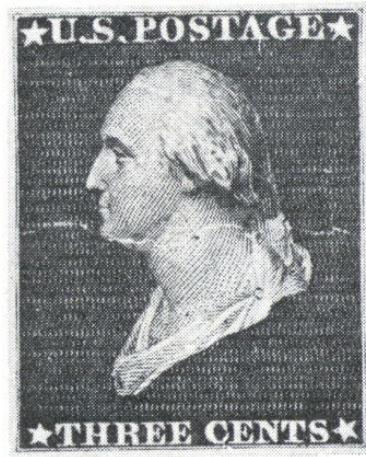
Modern Reprint

e) **The 11-E5 Essay** is by Bradbury, Wilkinson & Co. of England. It is not an 1851 essay. There is no evidence that it was ever submitted to the Postmaster General as a serious proposal. It may have been from the 1880s.



11-E5 Essay
(Mason Type 133, Brazer 33E-E)

f) The 11-E6 Essay is by Draper, Welsh & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. Only one copy is known. It is black, surface printed on cardboard.



11-E6 Essay
(Brazer 33E-F)

g) The **11-E7 Essay** is by Draper, Welsh & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. It exists in several printings showing two states of damage to the die. Poor quality prints exist on bond paper with especially heavy damage over Washington's eyebrow. The original steel die, with both the 11-E7 and 11-E8 Essays on it, still exists and reprints matching State 2 in black on India paper mounted on large cards were made in 2004.



11-E7 Essay
(Kline 1862, Tiffany Type 3,
Mason Type 5, Brazer 33E-G)



State 2



11-E7 Essay on Bond

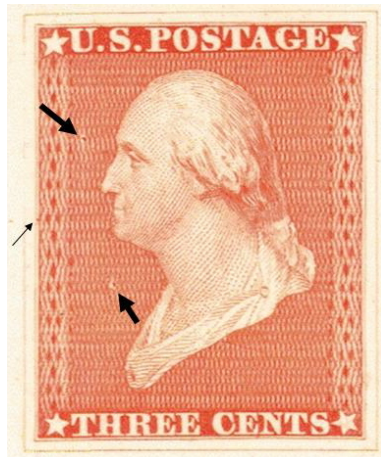


Modern Reprint

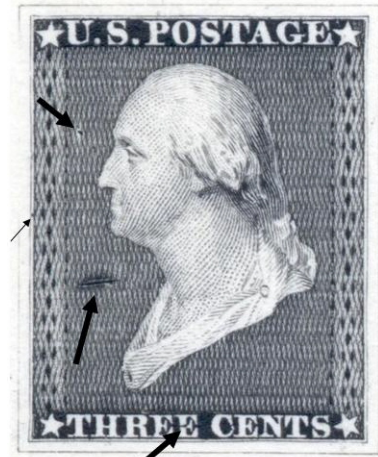
h) The 11-E8 Essay is by Draper, Welsh & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. It exists in several printings showing two states of damage to the die. The original steel die, with both the 11-E7 and 11-E8 Essays on it, still exists and reprints matching State 2 in black on India paper mounted on large cards were made in 2004. Modern prints show a particularly bad gash to the left of Washington's neck.

[need an example w/o damage]

11-E8 Essay
(Kline 1865, Tiffany Type 4,
Mason Type 6, Brazer 33E-H)



State 2

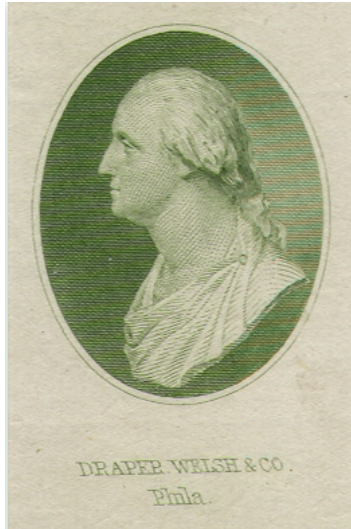


Modern Reprint



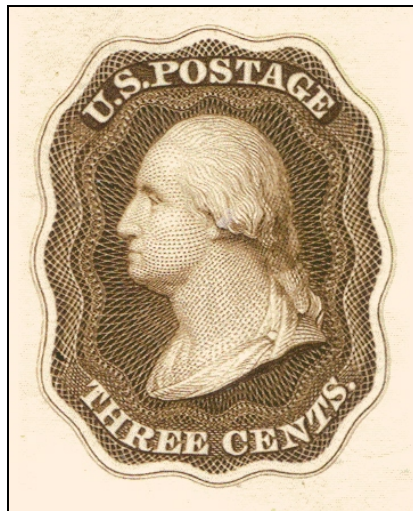
Compound die: 11-E7 and 11-E8 Essays

i) **The 11-E9 Essay** is by Draper, Welsh & Co. of Philadelphia. It is not an essay. It is a stock die that was used on bank notes. It matches the 11-E7 and 11-E8 Essays with the exception that Washington's toga is obviously longer on the 11-E9 Essay.



11-E9 Essay
with Draper, Welsh & Co. Phila. imprint
(Brazer 33E-Hd)

j) **The 11-E10 Essay** is by Danforth, Bald & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. It exists in several printings showing two states of damage to the die.



11-E10 Essay
(Tiffany Type 5, Mason Type 7, Brazer 33E-I)



State 2

k) The 11-E11 Essay is by Danforth, Bald & Co. of Philadelphia. It is not an essay. It is a stock die used for the 11-E12 Essay, bank notes, American Bank Note Company trade cards, and numerous other items.



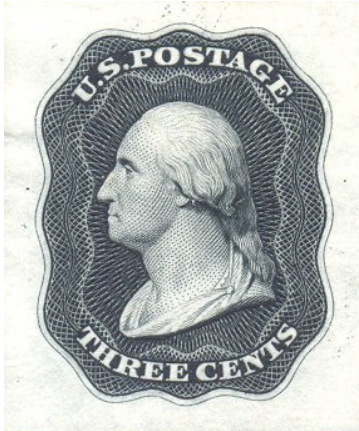
11-E11 Essay
(Mason Type 7b; Brazer 33E-Ja)

The stock die was used on American Bank Note Company sample pieces that were previously, and erroneously, call postage stamp essays.



(Tiffany Type 7, Mason Type 10)

l) The **11-E12 Essay** is by Danforth, Bald & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. The 11-E12 Essay has a different engraved head of Washington, frame, lathe work, and lettering than the 11-E10 Essay. It exists in several printings showing three states of progressive damage to the die.



11-E12 Essay
(Kline 1863, Tiffany Type 6,
Mason Type 8, Brazer 33E-J)

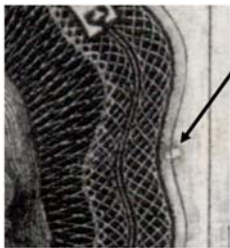


State 2



State 3

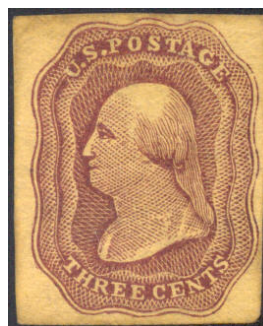
Plates were made from the 11-E12 Essay. Prints exist with and without lines between the essays. The plate essays all show an unusual mark on the right frame line caused by a problem on the transfer roll.



11-E12 Essays from a plate

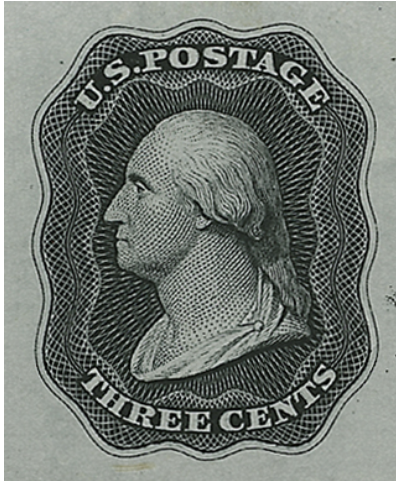


A crude counterfeit of the essay exists.

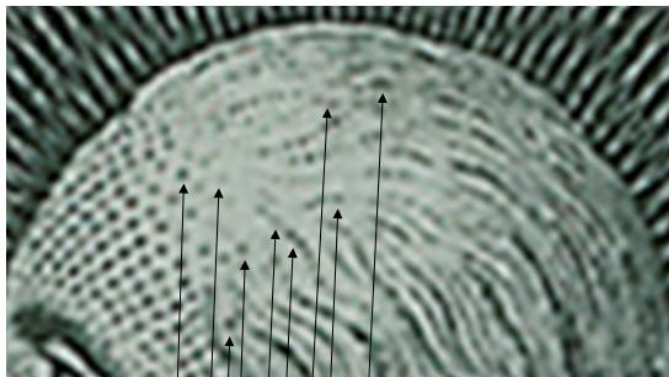


Brazer 33E-Jh

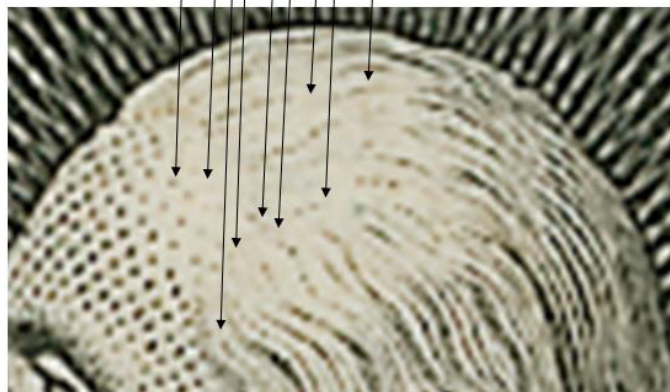
m) The 11-E13 Essay, if it exists at all, is a slight reworking, and thus an engraving state, of the 11-E12 Essay die. Mason says “the forehead and hair at top of head show slight differences of engraving; the bald place just above the level of the eye is more bald and the line between the forehead and the hair is a little more distinct.” This author can not yet tell the difference between an 11-E12 and an 11-E13 Essay.



11-E13 Essay
(Mason Type 9²⁰, Brazer 33E-K)



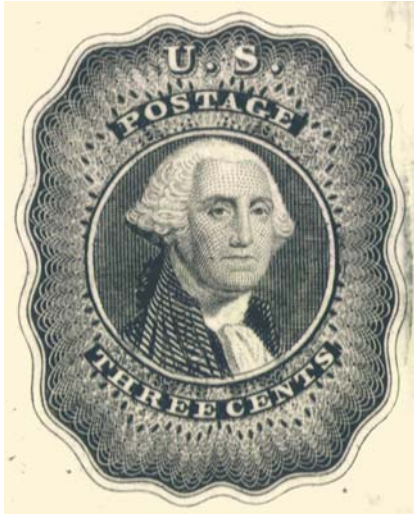
11-E13 Essay



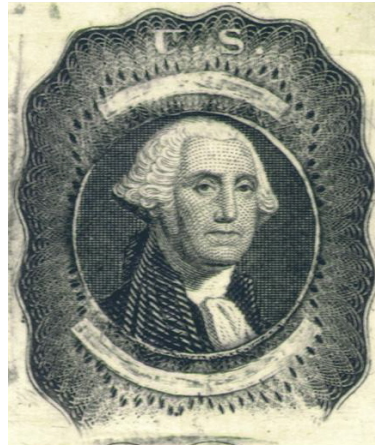
11-E12 Essay

²⁰ Mason says: “perhaps a state of plate of Type 8 [11-E12 Essay].”

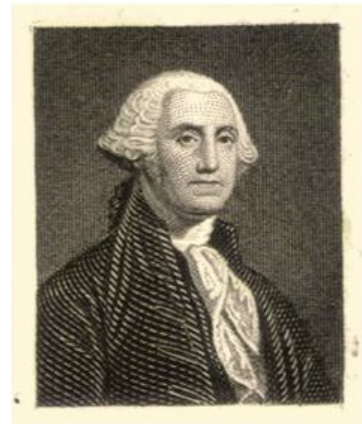
n) **The 11-E14 Essay** is by Baldwin, Adams & Co. of New York.²¹ It is a conforming proposal for the 3c 1851 stamp. It is on a compound die, which also has an incomplete and poorly transferred version plus the 11-E16 Essay. It was created from a stock die of Washington. The background lathe work is identical to the one used on the 11-E15 and 11-E16 Essays.



11-E14 Essay
(Kline 1865, Tiffany Type 9,
Mason Type 12, Brazer 33E-L)



Incomplete 11-E14 Essay



Stock Die



Compound die: 11-E16 and 11-E14 Essays and an incomplete 11-E14 Essay



Compound die: 11-E16 and 11-E14 Essays with Albino incomplete 11-E14 Essay

²¹ *The Scott Specialized Catalog* says that the 11-E14, 11-E15, and 11-E16 Essays are by Bald, Cousland & Co. They are wrong.

o) **The 11-E15 Essay** is by Baldwin, Adams & Co. of New York. It does not conform to the requirements for the 3c 1851 stamp and was, no doubt, produced prior to March 8, 1851. It was possibly done in anticipation of the rate change or, like the 11-E1 Essay, as a proposal for the transient newspaper and prepaid circular rates. It was modified to create the 11-E16 Essay and it probably was not submitted as a proposal for the 1851 postage stamp contract.



11-E15 Essay
(Tiffany Type 11, Mason Type 14, Brazer 33E-M)

p) **The 11-E16 Essay** is by Baldwin, Adams & Co. of New York. It was created by modifying the 11-E15 Essay. It is a non-conforming proposal for the 3c 1851 stamp. It is on a compound die with the complete and incomplete 11-E14 Essay.



11-E16 Essay
(Kline 1863, Tiffany Type 10, Mason Type 13, Brazer 33E-N)

q) The 11-E17 Essay is by Toppan, Carpenter, Casilear & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. Washington's head is from a stock die that is currently designated in *The Scott Specialized Catalog* as the 11-E23 Essay. This Washington head is found on numerous bank notes and on other financial documents.



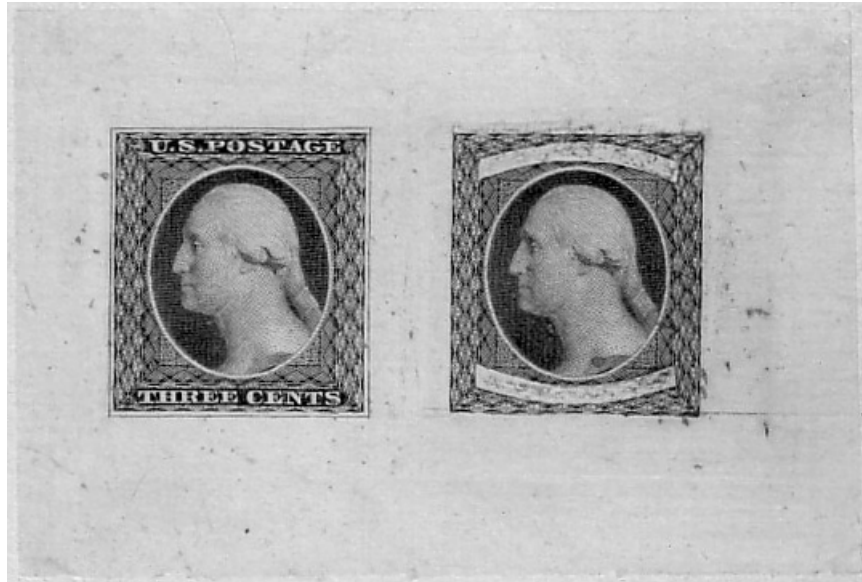
11-E17 Essay
(Mason Type 99, Brazer 33E-O)

r) The 11-E18 Essay is by Toppan, Carpenter, Casilear & Co. of Philadelphia. It is a conforming proposal for the 3c 1851 stamp. The tessellation work is that used on the issued stamp with small crosses engraved in the center of each of the central diamonds.

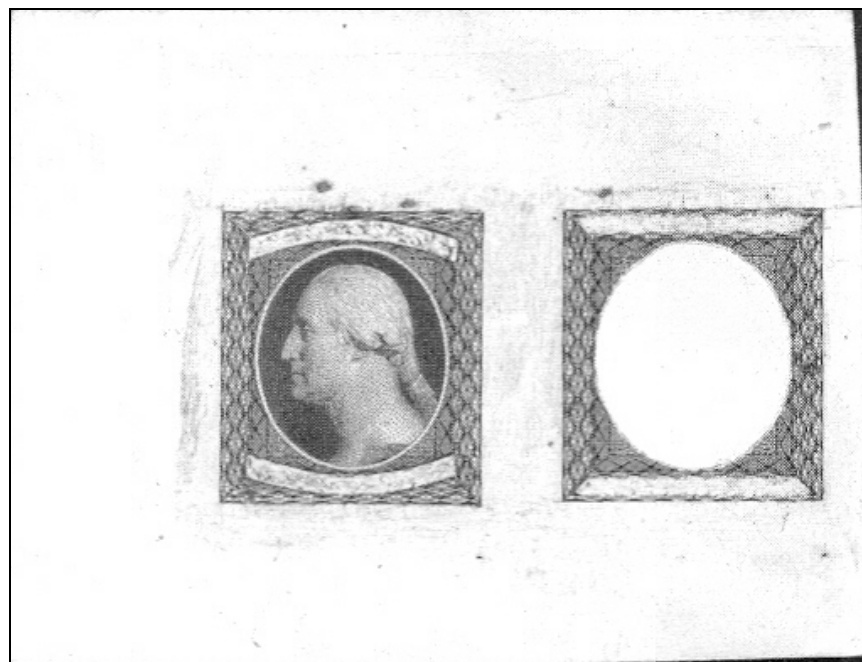


11-E18 Essay
(Brazer 33E-P)

s) **The 11-E19, 11-E20, and 11-E21 Essays** are by Toppan, Carpenter, Casilear & Co. of Philadelphia. The 11-E19 Essay is a conforming proposal for the 3c 1851 stamp. The 11-E21 Essay is an intermediate step for the 11-E19 Essay. The 11-E20 Essay is an unfinished attempt at alternative lettering.



11-E19 and 11-E20 Essay Pair
(Mason Types 3 and 4, Brazer 33E-Q and 33E-R)



11-E20 and 11-E21 Essay Pair
(Brazer 33E-R and 33E-S)

t) **The 11-E22 Essay** is by Toppan, Carpenter, Casilear & Co. of Philadelphia. It is not an essay. It is a die proof of the 3c 1851 postage stamp.²² The die proof differs from the issued stamp because the design was touched up on the transfer roll to remove tessellation impingements from the white oval around Washington's head. Calling it an essay because it differs from the issued stamp is the result of the archaic definition of the word essay.²³



11-E22 Essay (Die Proof: 11-P1)

Scott #10 (Issued Stamp)

²² Prints were made in 1851 when the die was produced and in 1875 when the reprints were made. It is currently unclear which prints still exist or how to tell them apart. Prints were also made directly from the die in 1903 for the Roosevelt albums and in 1915 for the Panama-Pacific exposition. These have been extensively studied by Ronald A. Burns. In his article in the *Siegel Encyclopedia* (<http://siegelauctions.com/enc/p2a.htm>), he states that die prints for the 1851 issues were also made in 1936 for the Texas Centennial. Furthermore, according to this article, the Post Office production records show that prints may have been made from the 3c 1851 die in two or three colors.

²³ The same situation exists with the 5c 1856 stamp, but in this case, *The Scott Specialized Catalog* lists it as a die proof and not an essay. Furthermore, the die proof with impingements, in black, is listed as a trial color proof and not an essay.



Scott #12 (Issued Stamp)

12-P1 (Die Proof)

12TC1 (Trial Color)

u) The 11-E23 Essay is by Toppan, Carpenter, Casilear & Co. of Philadelphia. It is not an essay. It is a stock die that was used on the 11-E17 Essay and on numerous bank notes and stock certificates. It is a different engraving than was used on the issued postage stamp. It exists on a plate with the Franklin head (the 5-E1) which was used, with minor reworking, on the one cent 1851 postage stamp.



5-E1 Essay

11-E23 Essay





4.0 Recommendations









We recommend that *The Scott Specialized Catalog* be changed to reflect the facts that:






- 1) stock dies were used as part of many essays and issued stamps,
- 2) some of the essays exist in multiple states of engraving and others in multiple states of damage to the die,
- 3) numerous printings of many of the essays were done over the last 154 years,
- 4) many of the original dies still exist and modern prints have been made from them,
- 5) the 11-E5 Essay has nothing to do with the 1851 post office contract and should be removed from this section of the catalog,
- 6) the 65-E5 Essay and possibly the 65-E6 Essay are by Danforth, Bald & Co. and should be listed as 1851 essays, and
- 7) the issued 3c 1851 stamp is Scott #10 and thus the 3c 1851 essays should be listed starting with 10-E1 and not 11-E1.



The correct descriptions and attributions are:

- 1) Three cent 1851 essays:


	The 10-E1 Essay is by Rawdon, Wright, Hatch & Edson. It was created for the 1847 pre-paid circular and transient newspaper rates and was resubmitted in 1851. Non-contemporaneous prints exist from the die showing rust marks. (old 11-E1)
	The 10-E2 Essay is by Henry C. Benner. It exists in two states of engraving. The 10-E2a Essay is an engraving state of the 10-E2 Essay showing the addition and strengthening of multiple lines in the design. (old 11-E2)
	The 10-E3 Essay is by Gavit & Co. It exists in multiple printings showing progressive damage to the die. (old 11-E3)
	The 10-E4 Essay is by Gavit & Co. It exists in multiple printings showing progressive damage to the die. (old 11-E4)

	The 10-E5 Essay is by Draper, Welsh & Co. (old 11-E6)
	The 10-E6 Essay is by Draper, Welsh & Co. It exists in multiple printings showing progressive damage to the die. The 10-E6 and 10-E7 Essays are on the same die. (old 11-E7)
	The 10-E7 Essay is by Draper, Welsh & Co. It exists in multiple printings showing progressive damage to the die. (old 11-E8)
	The 10-E8 Essay is by Danforth, Bald & Co. It exists in multiple printings showing progressive damage to the die. (old 11-E10)
	The 10-E9 Essay is by Danforth, Bald & Co. It exists in multiple printings showing progressive damage to the die. It exists in two states of engraving. The 10-E9a Essay is an engraving state showing strengthening of multiple dots in Washington's hairline. (old 11-E12 and 11-E13)
	The 10-E10 Essay is by Danforth, Bald & Co. and was printed from a plate of 100 impressions. It exists with (10-E10) and without (10-E10a) straight frame lines separating the essays.
	The 10-E11 Essay is by Baldwin, Adams & Co. An incomplete and abandoned engraving exists (10-E11a). The 10-E11, 10-E11a, and 10-E13 are on the same die. (old 11-E14)
	The 10-E12 Essay is by Baldwin, Adams & Co. It was not a proposed 1851 design, but it was altered to create the 10-E13 Essay. (old 11-E15)
	The 10-E13 Essay is by Baldwin, Adams & Co. (old 11-E16)







	The 10-E14 Essay is by Toppan, Carpenter, Casilear & Co. (old 11-E17)
	The 10-E15 Essay is by Toppan, Carpenter, Casilear & Co. (old 11-E18)
	The 10-E16 Essay is by Toppan, Carpenter, Casilear & Co. (old 11-E19)
	The 10-E17 Essay is by Toppan, Carpenter, Casilear & Co. (old 11-E20)
	The 10-E18 Essay is by Toppan, Carpenter, Casilear & Co. (old 11-E21)

	The 10-E19 Essay is by Danforth, Bald & Co. (old 65-E5)
	The 10-E20 Essay is by Danforth, Bald & Co. (old 65-E6)


2) Undated essay:

	The UN-E1 is undated essay is by Bradbury, Wilkinson & Co. It has nothing to do with the 1851 post office contract. (old 11-E5)
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3) Stock dies used to create 1851 essays. They were also used on numerous bank notes and other printed documents:

	10E-SD1 ²⁴ was used by Rawdon, Wright, Hatch & Edson to create the 10-E1 Essay. It was engraved by Cyrus Durand.
	10E-SD2 was used Draper, Welsh & Co. to create the 10-E5, 10-E6, and 10-E7 Essays. (old 11-E9)
	10E-SD3 was used by Danforth, Bald & Co. to create the 10-E9 and 10-E10 Essays. (old 11-E11)
	10E-SD4 was used by Baldwin, Adams & Co. to create the 10-E11 Essay.
	10E-SD5 was used by Toppan, Carpenter, Casilear & Co. to create the 10-E14 Essay. (old 11-E23)
	10E-SD6 was used by Danforth, Bald & Co. to create the 10-E19 Essay.

Other stock dies that will be discussed in this manuscript include:

	9X1-SD was used by Rawdon, Wright, Hatch & Edson to create the 1845 New York Provisional stamp.
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²⁴ We use the numbering scheme “10E-SDx” to denote a stock die used to produce the stamp and essays for Scott #10.

	1-SD was used by Rawdon, Wright, Hatch & Edson to create the 1847 5c stamp. It was engraved by Asher B. Durand.
	2-SD was used by Rawdon, Wright, Hatch & Edson to create the 1847 10c stamp. It was engraved by Asher B. Durand.
	5-SD was used by Toppan, Carpenter, Casilear & Co. to create the 1851 1c stamp. It was engraved by Joseph Ives Peace. ²⁵
	LO2-SD was used by Toppan, Carpenter, Casilear & Co. to create the 1851 1c carrier stamp. It was engraved by Henry Earle. ²⁶
	5L1-SD by Durand, Perkins & Co. was used on the 1844 5c American Letter Mail Co. stamp.

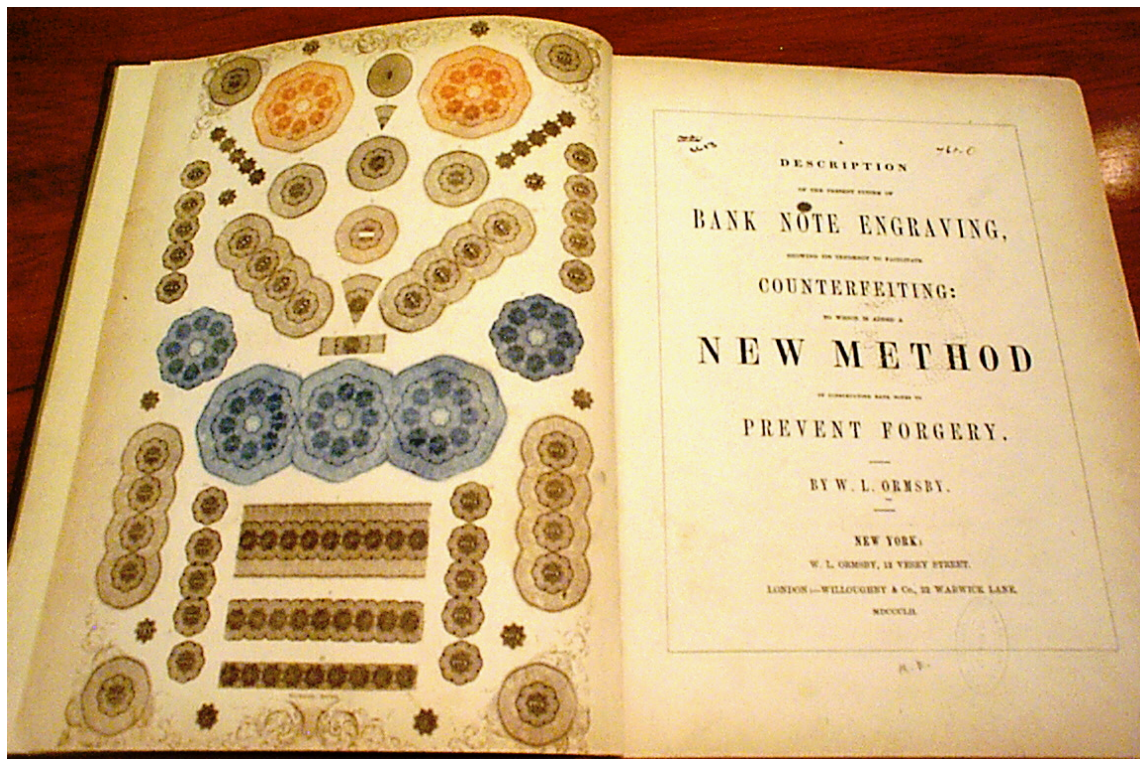
²⁵ Chase (1942) pg. 33.

²⁶ Hessler (1993) pg. 327.

5.0 Engraving and Printing Fundamentals

We will review some of the fundamentals of engraving and printing in the early nineteenth century in order to help the reader understand the analysis done in this manuscript. We will rely heavily on the works of James H. Baxter,²⁷ L. N. and M. Williams,²⁸ Waterman Lilly Ormsby,²⁹ and Martin Matthews,³⁰ and conversations with Thomas Hipschen and Michael Bean, both of the Bureau of Engraving and Printing.

Waterman Lilly Ormsby's³¹ book is of particular interest because it was printed in 1852. The technology of engraving changed significantly over the years and this reference gives a snapshot during the period we are interested in.



W. L. Ormsby, ... *Bank Note Engraving* ... (1852)

²⁷ James H. Baxter, *Printing Stamps by Line Engraving*, Norwood, Pennsylvania: The American Philatelic Society, 1939.

²⁸ L. N. and M. Williams, *Fundamentals of Philately*, Federalsburg, Maryland: The American Philatelic Society, 1971.

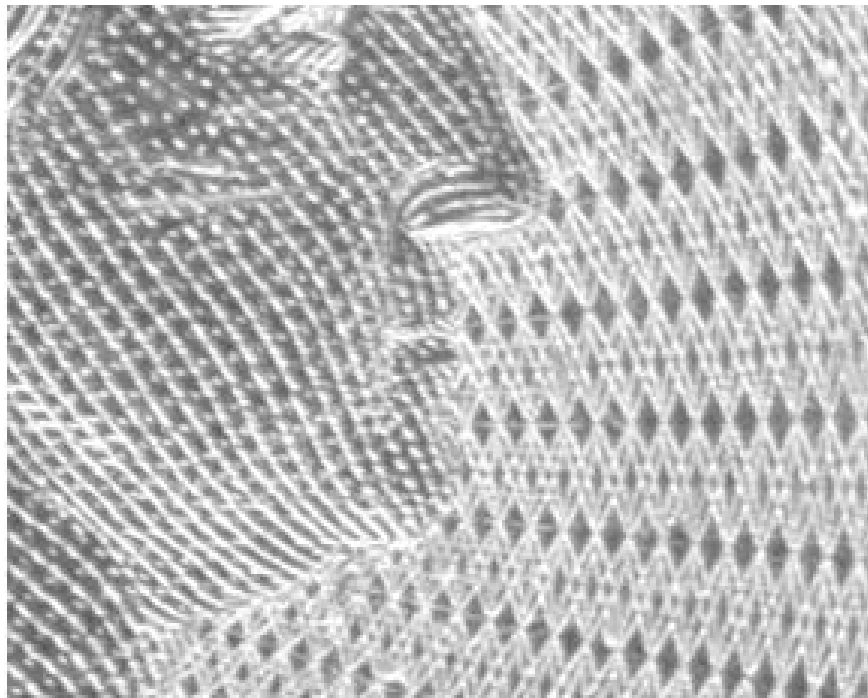
²⁹ Waterman Lilly Ormsby, *A description of the present system of bank note engraving, showing its tendency to facilitate counterfeiting: to which is added a new method of constructing bank notes to prevent forgery*, New York: W.L. Ormsby; London: Willoughby, 1852.

³⁰ Martin Matthews, *Engine Turning 1680 – 1980, The Tools and Technique*, England: Gordon Darby, 2004.

³¹ Waterman Lilly Ormsby's (1809 – 1883) engraving of the signing of the Declaration of Independence hangs in the White House. His son, Waterman L. Ormsby (1834 - 1908), was a reporter for the New York Herald and was the only through-passenger on the Butterfield's maiden stagecoach westbound trip (St. Louis to San Francisco), in 1858.

Ormsby writes with a bias since he is trying to promote his method of producing bank notes. He proposes a single large vignette that is used only once (one denomination, one bank). Ormsby says: "... country is inundated with spurious bank bills ... some are genuine bills of broken banks, altered to represent those of good banks ... all genuine bills are now liable to be altered from low to high denominations ... banks are often compelled to call in their issues, and procure new plates at great expense."

We are interested in intaglio printing, where the design is recessed into (cut below) the surface of the printing plate. In printing, the ink which is held in these recesses is imparted upon the sheet of moistened paper by means of pressing the sheet of paper on the face of the printing plate. By this process it is possible to transfer considerable quantities of ink to the paper creating a raised image on the paper. We are interested in both line engraving, where lines or dots making up the design are cut into the steel with a graver, either by hand or by a machine, and etching, in which the design is incised into the steel by acid. The etching we are interested in will be covered later in the text when we describe the ruling machine which was used to tone down the design.

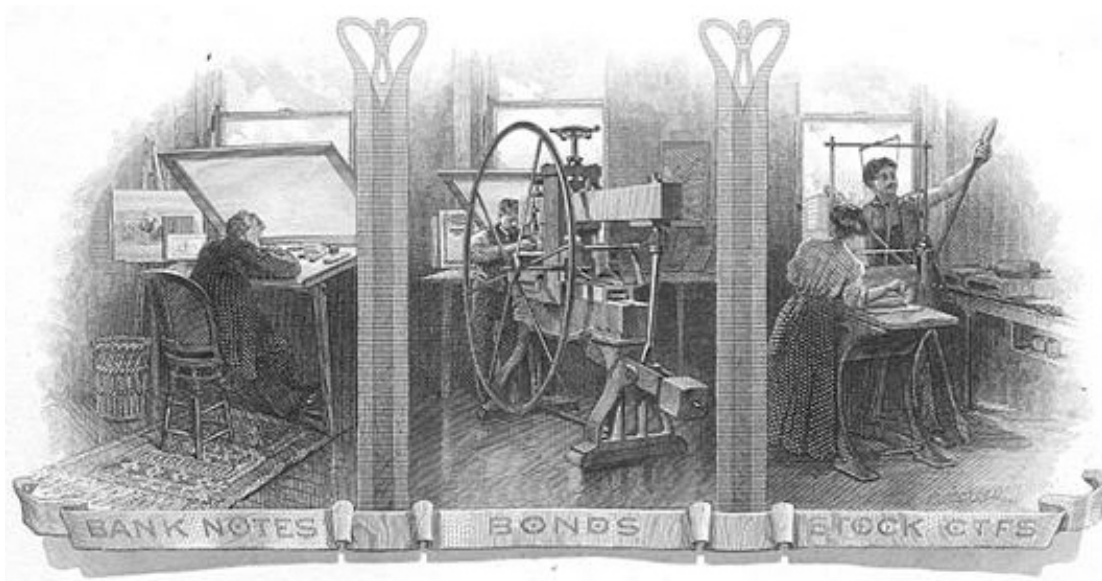


Portion of 11-E7 Essay steel die showing machine engraving (geometric lathe)

The engravings we are interested in were done on soft (decarbonized) steel dies. Three of the original dies for the 1851 essays, made by three different engravers, have been examined. They measured (11-E2 Essay) 40 x 52 x 2mm, (11-E4 Essay) 50 x 77 x 2.5mm,³² and (11-E14 & 11-E16 Compound Essay) 45 x 108 x 4mm.

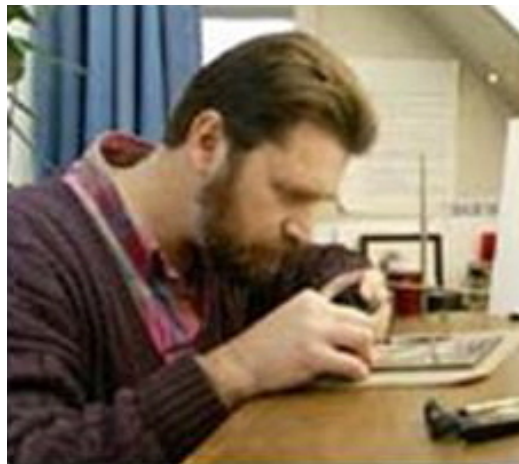
³² That is roughly 2 inches wide, 3 inches high, and ¼ inches thick.

Three of the key steps of the production process are shown in a mid-nineteenth century advertising piece engraved by the American Bank Note Company. It shows hand engraving, transferring, and printing on a spider press.



American Bank Note Company Advertisement

Hand engraving, as illustrated in the picture of Thomas Hipschen below, simply requires a steel plate, a graver, a glass, and a considerable amount of talent. The Bureau of Engraving and Printing has a ten year apprenticeship program for engravers.



Thomas Hipschen, engraver, Bureau of Engraving and Printing³³

³³ Bureau of Engraving and Printing web site: <http://www.moneyfactory.com/document.cfm/5/44/322>

It was the inventive and business brilliance of Jacob Perkins^{34 35} that enabled effective bank note (currency) and postage stamp production, in 1813 and 1840 respectively, to occur. One problem that he solved was how to precisely replicate an engraving on a steel die. This allowed multiple copies of the engraving to be on one printing plate and allowed the engraving to be reused on different bank notes. He invented the process called siderography. The engraved die was hardened (carbonized) by packing it in bone charcoal and subjecting it to intense heat. The transferring process consisted of producing a reverse relief mold of the engraving on a soft steel cylinder³⁶ by rocking the cylinder over the die under intense pressure. The cylinder is called a transfer roll and the machine that it is mounted in is called a transfer press.

³⁴ Jacob Perkins was born in Newburyport, Massachusetts, July 9, 1766 and died in London, England, July 30, 1849. Besides inventing the field of siderography, he also invented a method of plating shoe-buckles; a machine for cutting and heading nails at one operation; an instrument called the bathometer, to measure the depth of water; the pleometer, to mark with precision the speed at which a vessel moves through the water; and a gun in which steam, generated at an enormous pressure, was used for propulsion instead of gunpowder. The first practical refrigerating machine was built by Jacob Perkins in 1834. He also headed the team that produced the world's first postage stamp, the British Penny Black, in 1840.



Jacob Perkins
American Bank Note
Company archives



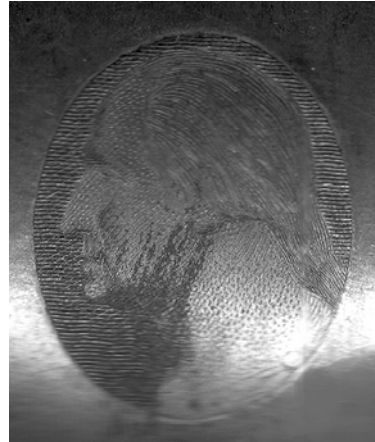
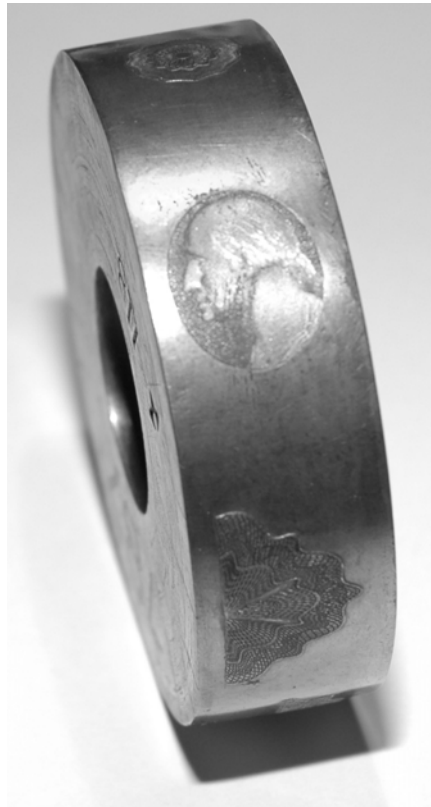
Ohio & Cincinnati Loan Office
Inscribed: Woodruff & Hammond



“... a portrait of Jacob Perkins, the inventor of the American System of Bank Note Engraving, which was designed and engraved by the writer, for the New England Bank Note Company, in year 1834.” William L. Ormsby (1852)

³⁵ “The Merits of Jacob Perkins,” *Manufacturer and Builder*, Vol. 6, Issue 5, Western & Co., May 1874.

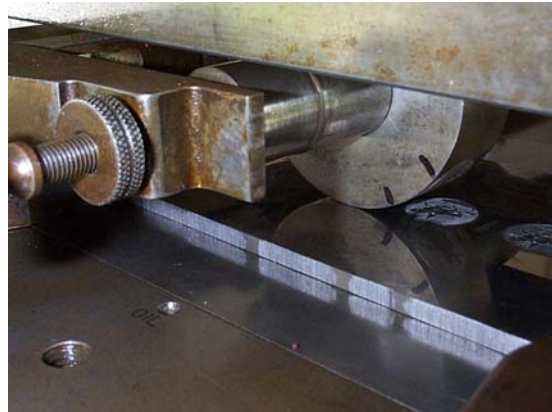
³⁶ While early transfers were done by pressing two flat surfaces together, the use of a roll was far more effective since more pressure could be applied at the point of contact.



Transfer roll with head of Washington in relief³⁷



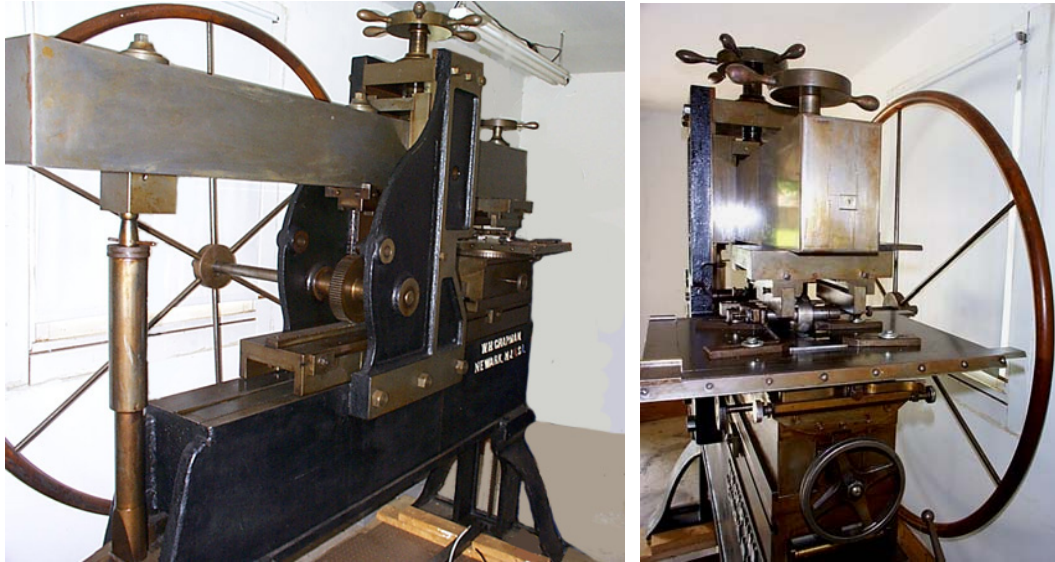
A transfer roll on a mandrel



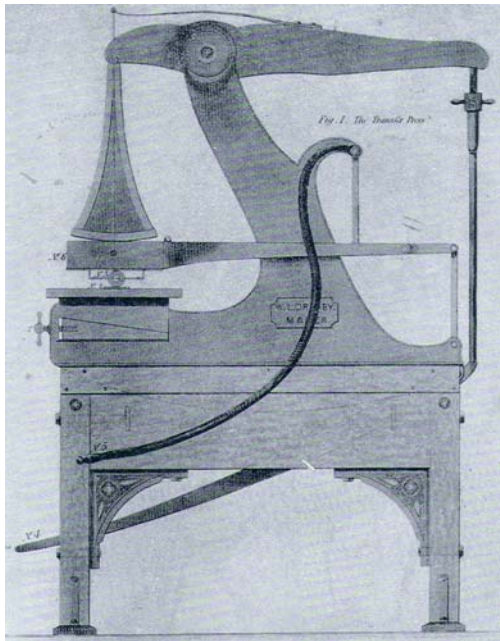
A transfer roll mounted on a transfer press

The transfer roll has a raised impression of what was cut out on the die. It is hardened and rocked onto a new die (for further engraving) or onto a printing plate.

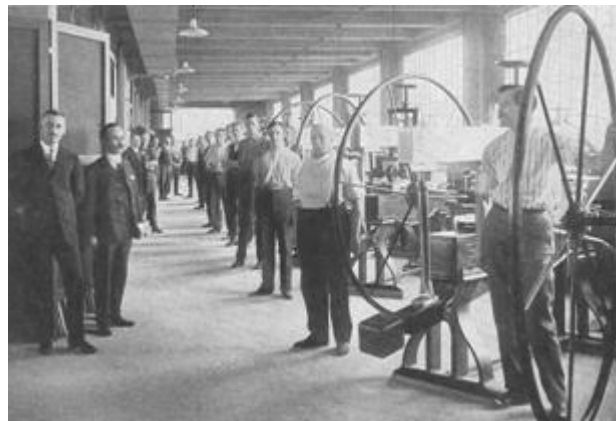
³⁷ This transfer roll is the property of The Collectors Club, New York. It is 73 mm (2 7/8 inches) in diameter and 20 mm (13/16 inches) thick.



A transfer press from the early twentieth century³⁸



A transfer press from 1852³⁹



The transfer room at the American Bank Note Company⁴⁰

³⁸ The photographed transfer roll and transfer press are from the personal collection of Michael Bean.

³⁹ Illustrated in W. L. Ormsby (1852).

⁴⁰ American Bank Note Company, *1911 Annual Report*.

Another innovation was the geometric lathe. While Jacob Perkins didn't invent the geometric lathe, he was the one who understood its use for bank note engraving. The geometric lathe was invented by Asa Spencer for making repeated geometric patterns on watch cases. Jacob Perkins bought the rights to this invention and employed Asa Spencer as a mechanic. Jacob Perkins filed numerous patents in the U.S. and in England dealing with the geometric lathe and the transfer process.^{41 42}

A geometric lathe is a complex, difficult-to-use, and expensive device. It produces difficult-to-replicate designs (to prevent counterfeiting, which was rampant at the time).⁴³ Only bank note engravers had such devices.

An additional step of reversing the engraving, so that the uncut areas of the die would hold the ink when printing, produced a spectacular and impossible-to-counterfeit "white line" effect.



⁴¹ Jacob Perkins, "Engine Lathe for Engraving Surfaces, Printing and Coining Presses, etc.," British Patent No. 4400, 1819.

⁴² Marcus Samuel, "Security Printing by Jacob Perkins Before 1840," *London Philatelist*, Vol. 91, March-April 1981:

"In 1813 Jacob [Perkins] took out seven American patents, two of them jointly with George Murray. The latter were in respect of 'circular dies' (transfer rollers) and a transfer press, and for a copper plate printing press. In Philadelphia Jacob met Asa Spencer, a watchmaker who had patented a lathe for engraving circular designs (rosettes) on the faces and backs of clocks and watches. Known as the 'rose engine' the machine was capable of engraving on flat, concave or convex surfaces. Appreciating its value for security printing, Jacob came to some arrangement with Spencer, the machine was modified and put into the service of Murray, Draper and Fairman, and Spencer was employed as a mechanic by the firm. The character of their bank notes changed considerably and their security against forgery was improved."

⁴³ Baxter, writing in 1939, said the geometric lathe "is so complicated there are not more than a handful of men who can operate it, and even they cannot duplicate a design it has made without a record of its settings."

This reversing into white lines could be done three different ways:

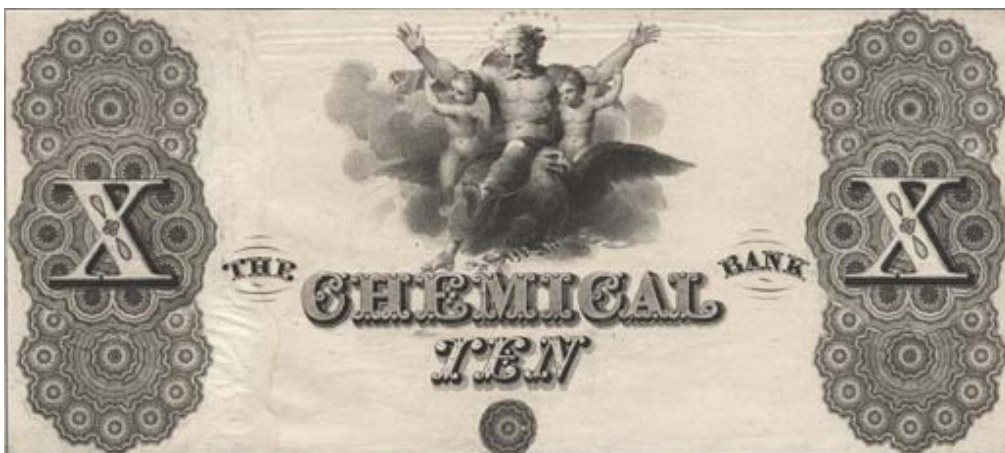
- (1) The engraver takes the die engraved by the geometric lathe, bends it into an arc, hardens it, and transfers the engraving to another die or plate.⁴⁴
- (2) Jacob Perkins' geometric lathe (called a traversing engine in his 1819 UK patent No. 4400) could engrave directly onto a transfer roll of soft steel. The transfer roll is then hardened and the engraving is transferred to a die or plate.
- (3) The engraver takes the die engraved by the geometric lathe, hardens it, and transfers the engraving to a transfer roll. The transfer roll is hardened and the engraving is transferred directly to another transfer roll, which is then hardened and used to transfer the engraving to a die or plate.

The process of inserting numbers or letters in lathe work is detailed in 1852 book by Ormsby: "The lathe work is taken up on a cylinder in the manner previously described, and the figures, or letters, are scraped off, to produce the white face figures ... An impression of the die is made on a steel bed piece, and the letters are 'finished up' by the engraver."



Example of a figure inserted in lathe work.

One of the masters of the geometric lathe was Cyrus Durand.⁴⁵ He is credited with many improvements to the device and his work is spectacular.

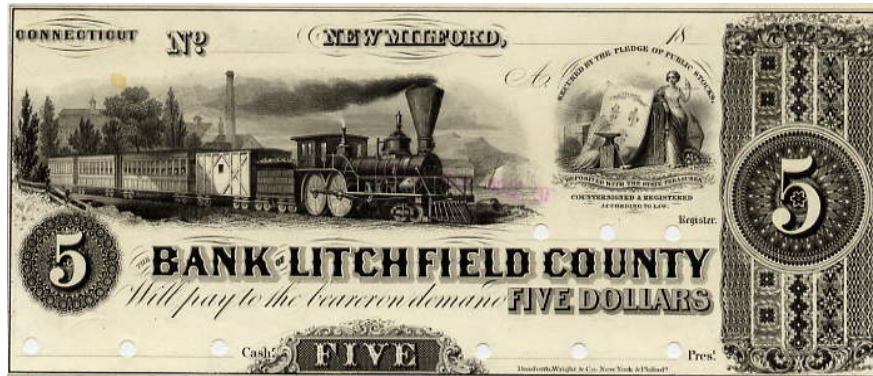


The Chemical Bank by Durand & Co.

⁴⁴ This technique may not have been possible in the early 1850's.

⁴⁵ Conversations with Roger H. Durand, descendant of Cyrus Durand.

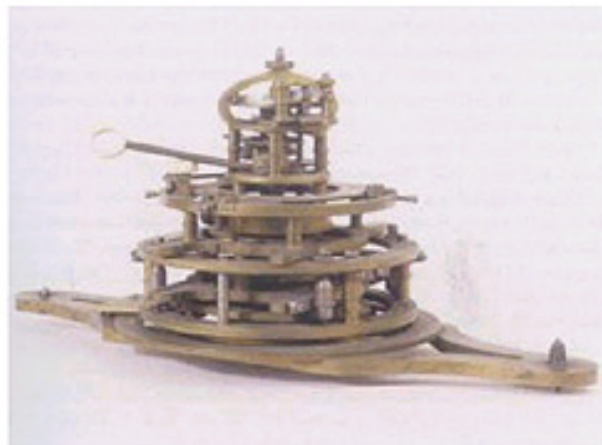
From 1853 until 1858 Cyrus Durand worked for Danforth, Wright & Co. During that period, bank notes with their lathe work were superior to that of other firms. The Bank of Litchfield County and The Bank of Hartford County notes show five and three bands of lathe work, respectively, making it extraordinarily difficult to copy or to alter the denomination of the notes.



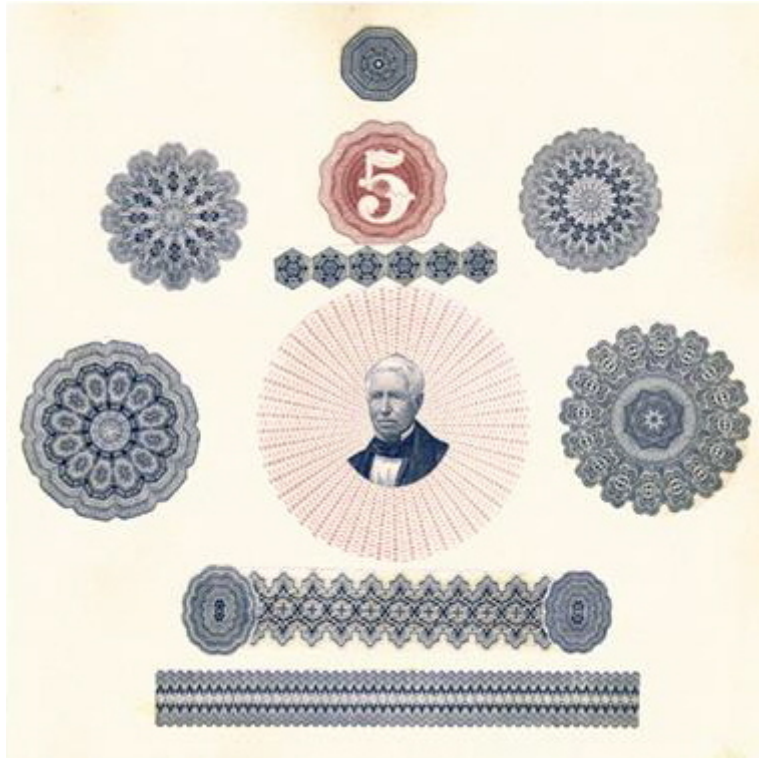
The Bank of Litchfield County, New Milford, Connecticut, inscribed: Danforth, Wright & Co.
Lathe work by Cyrus Durand



The Bank of Hartford County, Hartford, Connecticut, inscribed: Danforth, Wright & Co.
Lathe work by Cyrus Durand



Cyrus Durand's Geometric Lathe
New York Historical Society

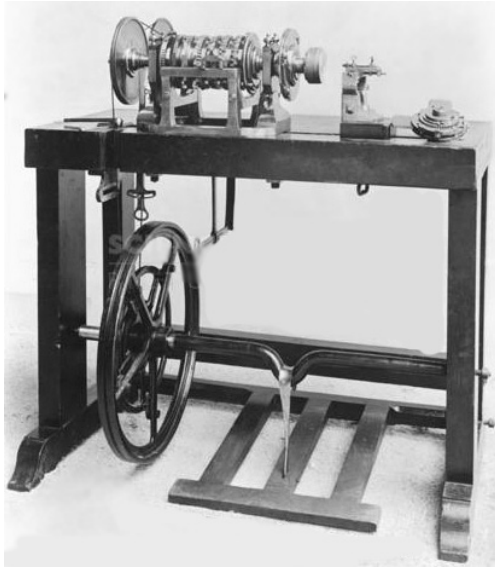


From Cyrus Durand's personal scrapbook

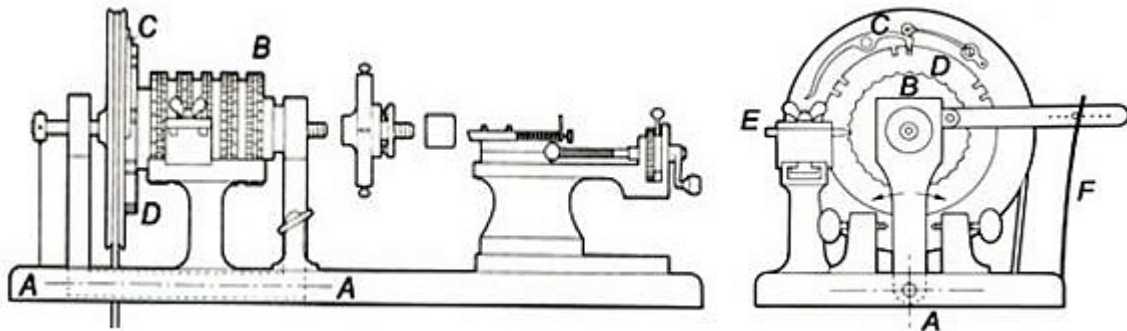
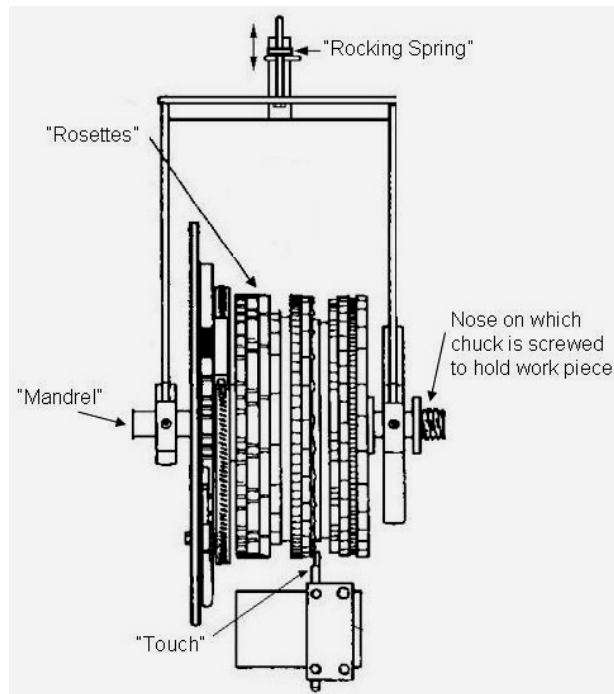


Cyrus Durand's Geometric Lathe - a sample of his work (from his personal scrapbook)

To understand how a geometric lathe works, we will start with a description of a Rose Engine, a machine invented in Europe by the early 17th century.^{46 47 48 49 50} A Rose Engine is a lathe with one end in a fixed position and the other end rocking by the force of a stationary “Touch” pushing against a “Rosette” or cam. The rosette or cam defines the shape of the engraving. The rosettes and cams are mounted on a rotating “Mandrel” (spindle). The work piece (the steel die in our case) is mounted on the rocking end of the mandrel. The “Graver” (cutter) is pushed into the turning work piece.



1768 Rose Engine by Hulot Fils



⁴⁶ Gold International Machinery Corp., Pawtucket, RI.

⁴⁷ Barbara Darby Video Productions, *Four Generations of Watchcase Making, A Profile of Martin Matthews*, Kent, England, 1999.

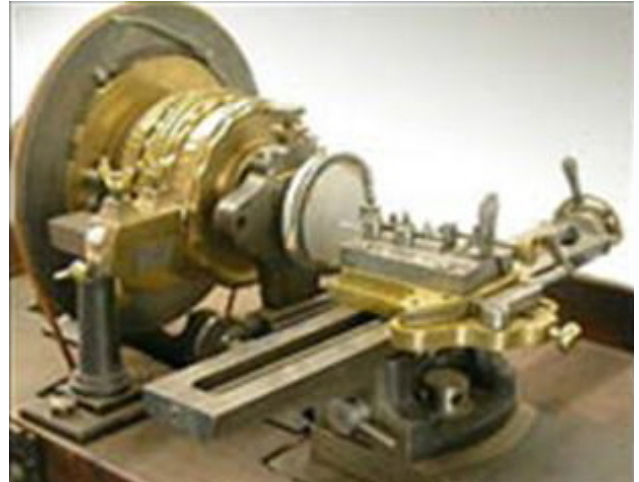
⁴⁸ Conversations with Gary Granzow who visited with Martin Matthews.

⁴⁹ Pledge & Aldworth Engine Turners, Leytonstone, London.

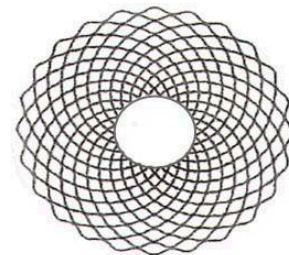
⁵⁰ RGM Watch Co., Mount Joy, PA.



Rose Engine circa 1850 by William Mills, Clerkenwell, London

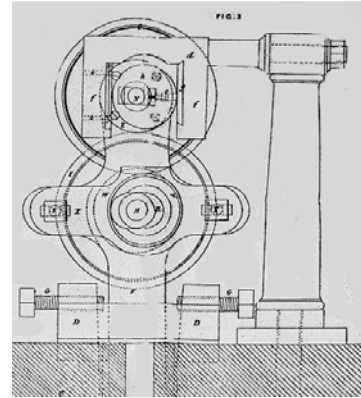
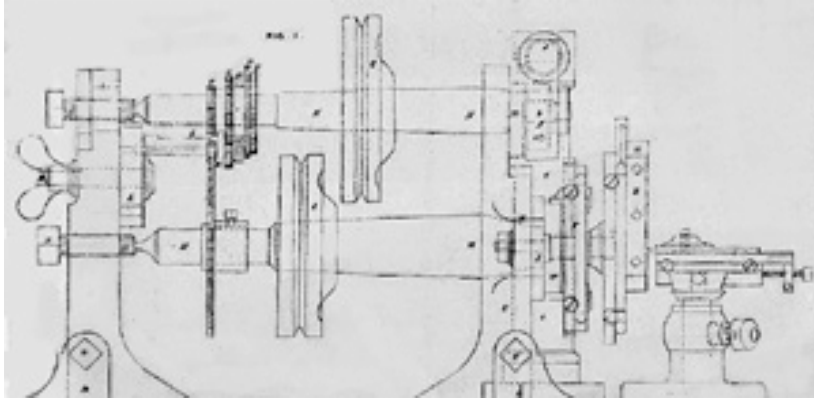


The work piece (die) is mounted on the rocking end of the mandrel and the "Graver" (cutter) is pushed into the turning die.

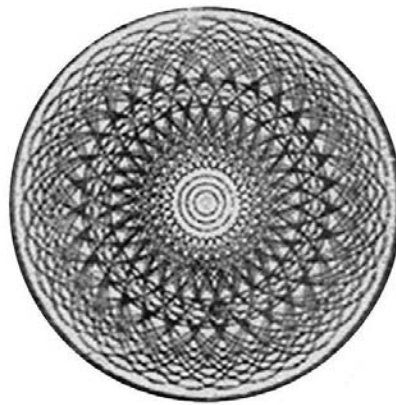


The pattern cut will depend on the rosette or cam chosen, the position of the graver, and the orientation of the work piece.

The Geometric Lathe, as illustrated in Perkins' 1819 British patent, is very different from the Rose Engine. It has two mandrels that are geared together by a set of change wheels. The top mandrel is turned by a pulley. The bottom mandrel, which holds the work piece, turns at a speed that depends on the gear ratio to the top mandrel. Adjustable eccentric cams are affixed to the mandrels. The eccentric cams push against their fixed housings to give the work piece both lateral and longitudinal motion as it rotates on the lathe. The graver cuts into the work piece just as it is done on the Rose Engine. Thus, a geometric lathe can produce an infinite number of patterns based on the cam settings and gear ratios. The Rose Engine follows the preset design on the rosette that is chosen.⁵¹



Perkins' Geometric Lathe, British Patent No. 4400, October 11, 1819



Geometric Lathe work, used for Bank Notes, by Cyrus Durand

⁵¹ Foote, H.C., *Universal Counterfeit and Altered Bank Note Detector, at Sight: A System of Infallible Detection at sight, applicable to all Banks in the United States, now in circulation, or hereafter issued. Complete in Seven Rules, with Thirteen Diagrams and Seventeen Illustrations on Steel, For Self Instruction*, New York: Oliver & Brother, Book and Job Printers, 1850, states: "The geometric lathe differs materially from any other turning engine hitherto invented. The only one which has any similarity in the work produced, is the 'Rose Engine', but that is only capable of copying patterns previously made upon guides, while the geometric lathe forms its own patterns, which are all originals, and as various and unlimited as the kaleidoscope."

Accolades for the geometric lathe and the transfer press appear in an 1864 manuscript by Keatinge & Ball⁵²:

“The Geometric Lathe has been esteemed, at all times, as the sheet anchor of public security against the dangers of forgery. This wonderful and truly ‘eccentric’ machine has a power of production, as regards change and variety of combination and effect, that is really amazing. The least change of a wheel of the eccentric, or turn of a set screw, produces a new pattern that shames the kaleidoscope. It defies the efforts of the mathematician to calculate the extent of its variations; the lines intertwining and crossing each other at all angles are perfection itself, conforming to any shape the operator chooses to adopt; and when the transfer press is brought to its aid, to give additional change to the character of its work, human ingenuity fails in the attempt to produce an imitation.

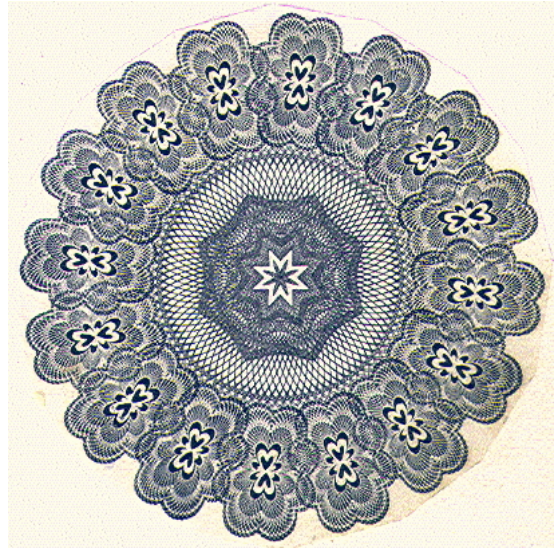
The Transfer Press is the triumph of Mr. Perkins' invention; it is the foundation upon which the whole superstructure of the art of bank note engraving rests. It may be likened to the lever of Archimedes, in its power to ‘move the world.’ A powerful compound lever over a solid bed of iron, upon which the hardened plate is placed, the soft cylinder or ‘die’ then placed in position, the ponderous lever closes on it, a rolling motion forward and backwards is communicated, and in a few minutes the ductile metal receives the reverse of the engraving with the certainty and accuracy of the electrotype battery. Recent improvements have added greatly to the general utility of this machine. Many of the most beautiful and elaborate ornaments on our notes are produced by transferring process, and though the production of new plates and the ‘retouching’ of those worn by the hand of the printer, brings it into daily and hourly requisition, yet it knows no ‘idle time’ in the various other duties it is expected to perform.”

Ormsby offers an interesting, though biased, perspective on the geometric lathe. He states: “Geometric lathe – to produce white line network seen in ovals, circles, and strips of bank bills, in which the figures denoting the denomination of the bill are placed. It is seldom used after a few specimens are obtained, and many establishments dispense with it altogether, content to purchase the productions of others.” Later in his book he goes on to say: “The failure of Burton, Edmonds & Co. and Durand & Co.⁵³ flooded the market with the very choicest materials for bank note frauds. The most beautiful lathe work of Mr. C. Durand’s improved machine, consisting of ovals, circles, strips, end pieces, and borders, all finished with denomination figures ... were sold and exchanged among ... engravers and lithographers.”

⁵² Keatinge & Ball, *Remarks on the Manufacture of Bank Notes, and Other Promises to Pay*. Addressed to the Bankers of the Southern Confederacy., Columbia, SC: F. G. DeFontaine & Co., 1864.

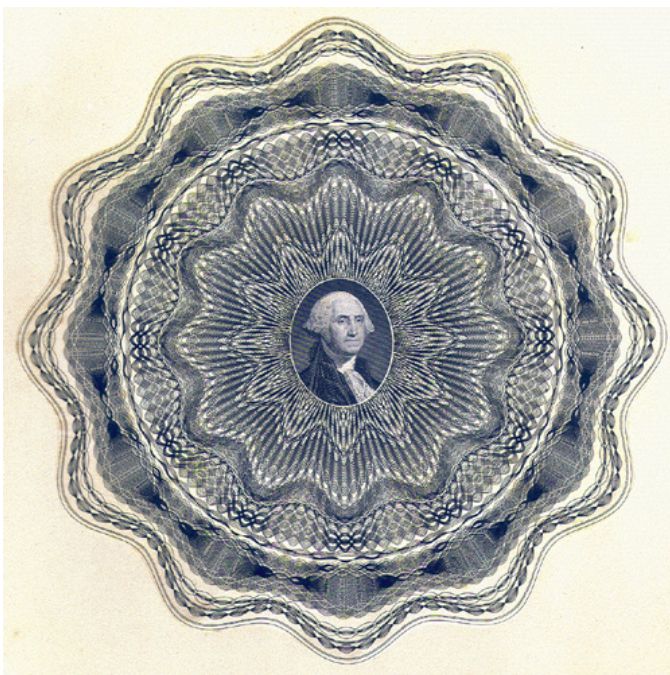
⁵³ Durand & Co. dissolved in 1842.

The spectacular result of skilled use of the geometric lathe and the transfer press is seen on two bank note emblems done by Cyrus Durand. In the piece on the left, the surface of the transfer roll with the white line lathe work is cut into a wedge and the wedge is transferred twelve times to form the emblem. The piece on the right has the geometric lathe work overlapping.

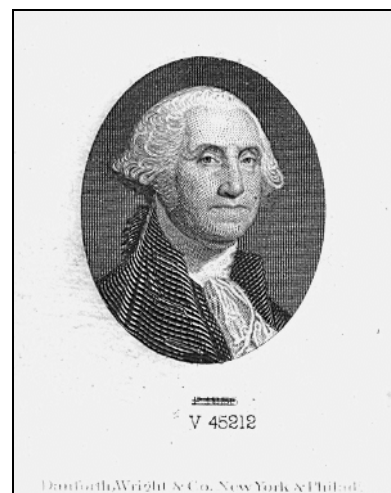


Emblems by Cyrus Durand illustrating the power of the geometric lathe and the transfer press (from his personal scrapbook)

Cyrus Durand's scrapbook also contained prints of Washington by Danforth, Wright & Co.



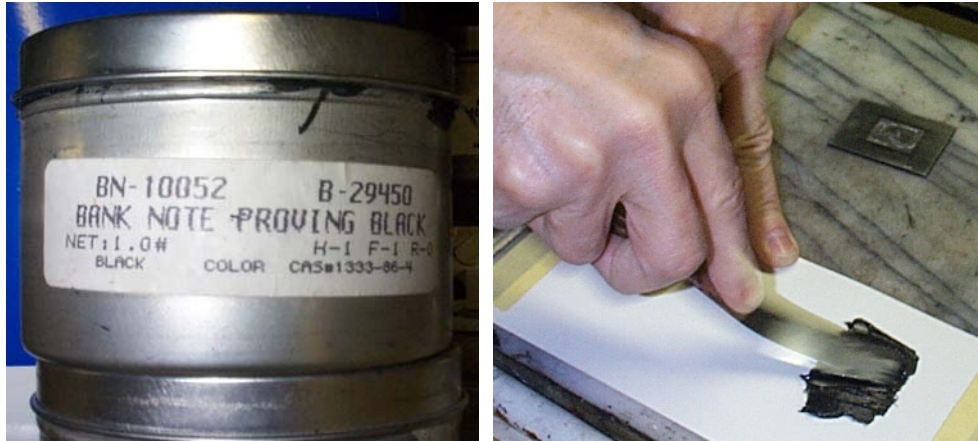
Cyrus Durand scrapbook



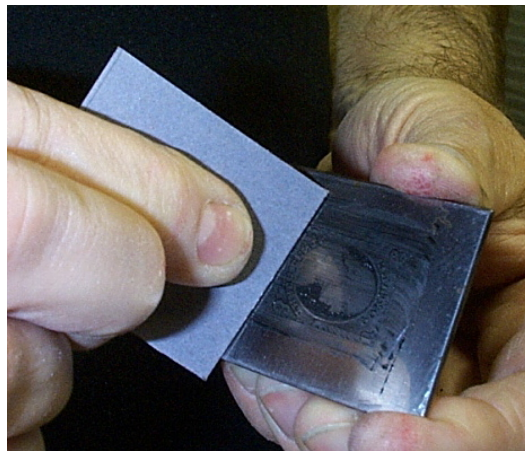
American Bank Note Company archives

The final step we are interested in is the printing of the die proof. We illustrate this with photographs of Michael Bean (Plate Printer, Bureau of Engraving and Printing) printing proofs from the original 1851 11-E2 Essay die. The prints were done on India paper, die sunk on card.

1) A thick, tar-like ink is used. It is worked with an ink knife to an even consistency.



2) The ink is applied onto the die, working the ink into all the recessed lines.



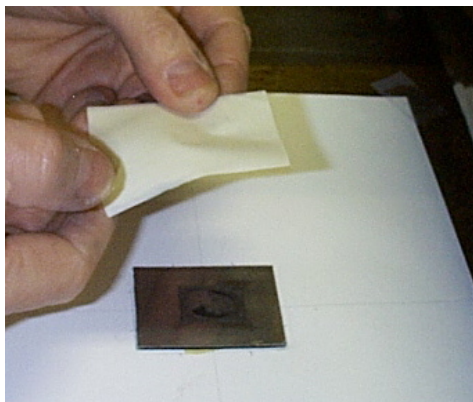
3) The ink is then wiped off the surface with a cheese cloth. The surface of the die is then polished with the bare palm of the printer's hand that is covered with a powder called whiting.



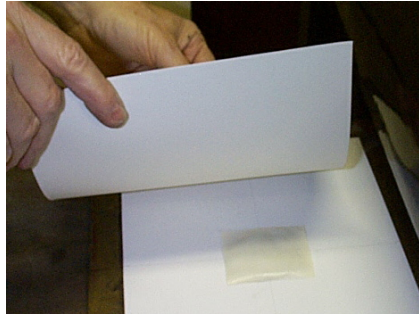
4) The die is then inspected. If ink hasn't filled all the recesses or if ink has filled imperfections such as scratches on the die, the inking, wiping, and/or polishing is redone.



5) The die is placed, engraved side up, on the bed of the press. A moistened piece of India paper, slightly larger than the die, with a thin layer of glue, is placed over it, glue side up.



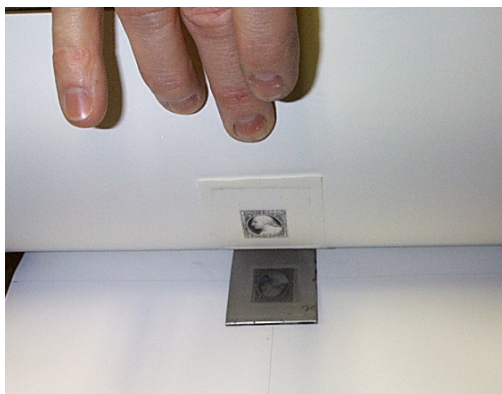
6) A piece of cardboard, larger than the India paper, is placed on top of the die and India paper.



7) This sandwich of the inked die, glued India paper, and cardboard are passed through a spider press. The plate printer turns the spokes which moves the bed of the press and turns the cylinder, applying enormous pressure to the die/India paper/cardboard that passes through it. Great skill is needed to set the height of the cylinder to create a well printed result. Under the pressure, the ink is drawn out of the recesses of the die by the moistened India paper. The pressure also affixes the glued India paper to the cardboard. Hence, it is called die sunk on card.



8) The print is lifted from the die.



9) The resulting print is inspected.

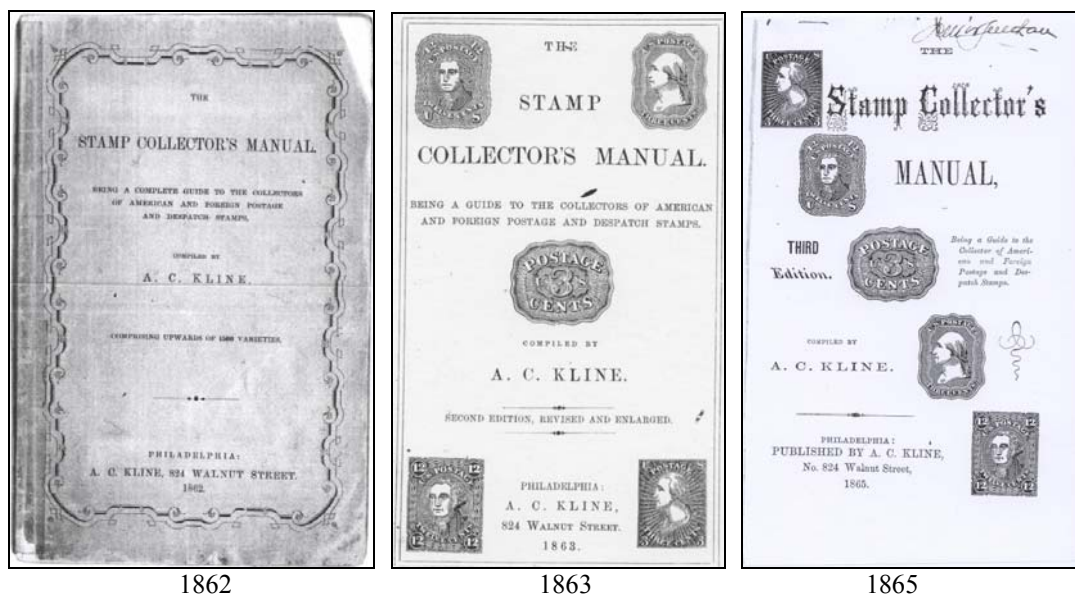


10) The edges of the India paper are trimmed away with a razor to approximately the size of the die. A perfect die sunk proof is done.



6.0 Historical Efforts to Catalog the Essays

The earliest catalog which listed 3c 1851 essays was published in 1862 by A. C. Kline.⁵⁴
⁵⁵ John William Kline (a.k.a. A. C. Kline) (1824 – 1892) was the first philatelic author in the United States. He was a dealer in coins, rare books, engravings, autographs, postage stamps, and other items, and was located in central Philadelphia, just blocks away from the American Bank Note Company's headquarters. Three of the 3c 1851 essays are illustrated on the covers of his 1863 and 1865 editions. The 1862 edition lists only one 3c 1851 essay (11-E7 Essay in vermilion). The 1863 edition lists four of them (11-E7, 11-E12, 11-E14, and 11-E16 Essays) in multiple colors (the 11-E12 Essay is listed in red, green, violet, black, blue, brown, and lake). By 1865 he is listing the 11-E1, 11-E3, 11-E4, 11-E7, 11-E8, 11-E12, 11-E14, and 11-E16 Essays.



1862 1863 1865
 Kline's *Stamp Collector's Manual*

He is listed from the 1850s through 1890 under the names John W. Kline, J. William Kline, and A. C. Kline (his wife's initials) with changing descriptions of what he sells. He was listed as a bookkeeper in 1851.

KLINE A. C., stationery, &c., 824 Walnut, h. 406
Prune
Kline J. William, periodicals, 406 Prune

1861 Philadelphia Directory

Kline A. C., coins & medals, 824 Walnut

1865 Philadelphia Directory

⁵⁴ A. C. Kline, *The Stamp Collector's Manual*, Philadelphia, 1862.

⁵⁵ Herbert A. Trenchard and George T. Turner, "John William Kline, America's First Philatelic Author," *Philatelic Literature Review*, Whole No. 158, 1st Quarter, 1993.

**KLINE JOHN W., importer & dealer in minerals,
fossils, shells, coins, medals, engravings, and
curiosities, 212 S 8th, h 406 Locust**

1870 Philadelphia Directory

**KLINE JOHN W., importer & dealer in stamps,
minerals, fossils, shells, coins, medals, engra-
vings, & curiosities, 212 S 8th, h 406 Locust**

1875 Philadelphia Directory

Kline John W., curiosities, 43 N 13th, h 120 N 3rd

1880 Philadelphia Directory



1861 Cover Addressed to A. C. Kline, 824 Walnut Street, Philadelphia

In 1866, John Edward Gray⁵⁶ listed, with illustrations, several of the 3c 1851 essays. He noted, “The following list of United States Essays is reprinted verbatim from Mr. Kline’s *Guide Manual*.”



Illustrations in 1866 Catalog by John Edward Gray

John Kerr Tiffany (1843 – 1897) illustrated several of the 3c 1851 essays in 1883 in a catalog⁵⁷ published in Brussels. In 1889, in a series of journal articles,⁵⁸ he created a numbering scheme for the essays using the format “Type XX.” Unfortunately, pictures of stamps were not allowed to be printed in the U.S. at that time. He lists ten of the 3c 1851 essays - the 11-E1, 11-E3, 11-E4, 11-E7, 11-E8, 11-E10, 11-E12, 11-E14, 11-E15, and 11-E17 Essays. He does not list any of the Toppan, Carpenter, Casilear & Co. essays, the Bradbury, Wilkinson & Co. essay, the 11-E2 Essay, or any of the stock dies. He does,

⁵⁶ John Edward Gray, *Illustrated Catalogue of Postage Stamps for the Use of Collectors*, 4th Edition, London, 1866.

⁵⁷ John K. Tiffany, *Les Timbres des Etats-Unis D’Amerique*, Bruxelles, 1883.

⁵⁸ John K. Tiffany, “Proofs and Essays”, *American Journal of Philately*, January 1889 – June 1889.

however, list the use of the 11-E11 stock die on an American Bank Note Company (ABNCo) advertising sample as his Type 7.

Henry G. Mandel (1857 – 1902) played an important role in preserving the early essays. On May 29, 1902, John N. Luff,⁵⁹ a renowned philatelist, wrote the following obituary for Henry G. Mandel: “For many years Mr. Mandel held an important position in the American Bank Note Co. He possessed a thorough and unusual knowledge of engraving, lithography, printing, photography, paper, colors, machinery, and all the mechanical sides of the business of making bank notes and postage stamps. ... We owe to him our knowledge of a number of interesting varieties, especially in the stamps of the United States. ... He was also able to obtain much valuable historical and statistical information concerning the stamps of this country.”

Clarence Brazer⁶⁰ wrote “His [Mandel’s] collection of the stamps of the United States was of unusual merit, and completeness, and contained many fine and scarce things. But his collection of United States proofs and essays far outshone all his other philatelic holdings. In it can be traced the history of all United States postal and fiscal issues: every stage of manufacture is shown, from initial sketches of the design to the finished product. It contains proofs of every stage of the work, trial of color, of paper, of devices to prevent cleaning of stamps, safeguards against counterfeiting, rejected designs and many similar things.” Brazer goes on to tell us that the Earl of Crawford⁶¹ (James Ludovic Lindsay, 26th Earl of Crawford (1847 – 1913)), whose collection was dispersed in 1915, had procured much of Mandel’s collection. Jim Lee, a dealer in high quality essays and proofs, tells us that John Klemann, owner of the Nassau Stamp Co., bought the essays and proofs from the Earl of Crawford collection.

Two comprehensive reference books^{62 63} on essays were published by Edward Haven Mason (1849 – 1917). In 1911, when the first Mason book was published, *The Philatelic Gazette* wrote: “Certainly no one is better qualified to handle the subject than Mr. Edward H. Mason of Boston, who is not only one of philately’s veterans and keenest students but possesses unquestionably the finest and most complete collection of U. S. essays in existence not even excepting the world-famous Earl of Crawford.”

The Journal of the Philatelic Literature Society, Vol. 7, No. 2, April 1914 had the following announcement:

⁵⁹ John N. Luff, *American Journal of Philately*, May, 1902.

⁶⁰ Clarence W. Brazer, *A Historical Catalog of U. S. Stamp Essays and Proofs*, Collector’s Club Philatelist, April, 1938. Also, *The Essay-Proof Journal*, Whole No. 120, Vol. 30, No. 4, Fall 1973.

⁶¹ Herbert A. Trenchard, *American Philatelic Society Hall of Fame*, http://www.stamps.org/Almanac/alm_HallofFame.htm.

⁶² Edward H. Mason, *Essays for United States Postage Stamps*, Springfield, Mass.: Handbook Committee, American Philatelic Society, 1911.

⁶³ Edward H. Mason, *More Essays for United States Postage Stamps*, Philadelphia: Percy McGraw Mann, 1912.

Extra-illustrated Philatelic Works.—Mr. W. R. Ricketts sends us the following information regarding some recently prepared copies :—

"Essays for United States Postage Stamps," A.P.S. Handbook Series, No. 2, and "More Essays for United States Postage Stamps," published by P. McG. Mann, 1912, bound together and interleaved, boards with original covers of Handbook No. 2 on front and back, red morocco back ; with photographs of many of the essays in the author's (Mr. Edward H. Mason) collection pasted on the interleaves in proper place ; 140 photographs. Ten copies so prepared, 1914, by the New England Stamp Co., Boston, Mass.

At the 1913 International Philatelic Exposition in New York Edward Mason showed his proofs and essays:

60. **MASON, Edward H.**:—Two volumes of Essays, consisting of 133pp. and five volumes of proofs consisting of 263pp.
In addition are three volumes of Bureau proofs, 138pp. and 4 volumes of Departmental proofs, 309 pp.
There will be in addition:
1 vol. miscellaneous essays.
1 vol. bound, Continental Co. proofs.
1 vol. bound, Bureau proofs.
2 vol. Envelope proofs and essays.

The W. R. Ricketts collection of philatelic literature was sold at public auction on August 18, 1945 by Paul Bluss, a New York "Philatelic Literature Specialist." Lot 103 stated "Essays for United States Postage Stamps; Edward H. Mason 80 pp. (1911) plus More Essays etc. (1912) 13 pp. Interleaved and includes 141 photographs of essays illustrating text. Bound Half Morocco. Very Fine." Lot 103 sold for \$42.

In a November 11, 1911 letter from Edward H. Mason to L. C. Ernst, Esq., published by Brazer,⁶⁴ we find Mason writing "Mr. Mandel used to call on me in Boston to testify in the U. S. Court and would bring on a large package of his duplicates and while waiting to be called, would fill into my collection anything that he thought I should have to make my collection second only to his ... Mr. Mandel made many notes on proofs and essays but not being able to get permission from the Government to show designs, laid aside his manuscript and it has never been found ..."

In December 1911 Paul Kohl wrote a book⁶⁵ on U.S. essays in which he illustrated seven of the 3c 1851 essays. When the Kohl catalog was published, the Philatelic Gazette wrote: "...The compilation of the work is based on a large collection recently acquired by

⁶⁴ Clarence W. Brazer, "Two Lost Manuscripts on U. S. Essays and Proofs," *The Essay-Proof Journal*, Vol. 5, No. 3, Whole No. 19, July, 1948.

⁶⁵ Paul Kohl, *Probedrucke Marken mit Specimen sowie Essais*, Chemnitz, Germany, 1911.

the firm. ... The half-tone illustrations of over fifty different essays are very fine and valuable. It is the first time we have ever seen them in any publication, our own laws prohibiting everything of this nature.”



Illustrations in 1911 Book by Paul Kohl

Kline, Tiffany and Mason all attempted to assign dates to what they believed were essays.

Clarence Brazer (1880 – 1956) in his 1941 monumental work,⁶⁶ later revised by Falk Finkelburg in *The Essay-Proof Journal*⁶⁷ and in book form in 1977,⁶⁸ lists twenty-three essays for the 3c 1851 stamp. For each essay Brazer states which bank note (currency) company proposed the design. He was the first to attempt to do this. Where Brazer and Finkelburg were unsure, they “attributed” the essay to the firm they believed it came from. Barbara Mueller⁶⁹ wrote an interesting paper where she puzzled over Brazer’s use of the term “attributed” for the 1851 essays that are “attributed” to John E. Gavit. Clarence Brazer’s listings have numerous errors that can be traced back to Edward Mason’s 1911 and 1912 groundbreaking books. Clarence Brazer was a Columbia University trained architect who also sold essays and proofs through a published price list.



Brazer’s Price List of U. S. Essays, March 15, 1948⁷⁰

⁶⁶ Clarence W. Brazer, *Essays for U. S. Adhesive Postage Stamps*, Handbook Committee, American Philatelic Society, 1941.

⁶⁷ Clarence W. Brazer, revised by Falk Finkelburg, “Essays for U. S. Adhesive Postage Stamps”, *The Essay-Proof Journal*, Vol. 32, No. 4, Whole No. 128, Fall 1975.

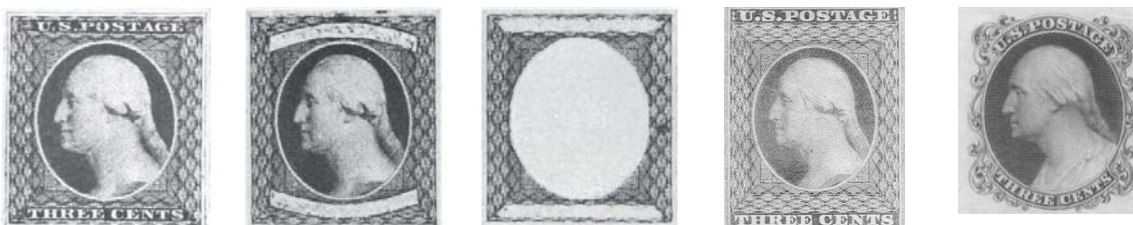
⁶⁸ Clarence W. Brazer, *Essays for U. S. Adhesive Postage Stamps*, Lawrence, Mass.: Quarterman Publications, 1977.

⁶⁹ Barbara R. Mueller, “John E. Gavit, American Engraver and Printer: Another Episode in Historical Philately,” *The Congress Book* 1995.

⁷⁰ Robert L. Markovits, *Dr. Clarence W. Brazer Essay-Proof Price Lists 1937 – 1956*, Middletown, NY: Quality Investors, Ltd., 1982.

In his November 2, 1942 price list he states: “This is the first published retail price list of U. S. Essays by Brazer’s Essay Catalog Numbers.... All die essays are rare, as less than a dozen were made in any one color, usually only two or three. Of the commonest Plate Essays it is not likely that more than 450 were made in any one color, and in most cases a far smaller number became available to Philatelists....”

Dr. Carroll Chase, in his 1942 classic book⁷¹ on the 3c 1851 stamp, illustrates five proposed stamp designs produced by the firm Toppan, Carpenter, Casilear & Co. and then says, “various other 3c essays have been assigned by Mason, Tiffany and others to the 1851 period, but I have never seen any proof whatever that they were really essays for the 3c 1851 stamp.”



1851 Essays illustrated in 1942 Chase

The Scott Specialized Catalog of United States Stamps and Covers began listing essays in 1990. They list the twenty-three essays for the 3c 1851 stamp in Brazer’s book (as revised by Finkelburg in *The Essay-Proof Journal*) and designate them as 11-E1 through 11-E23. They continue the same attributions that Brazer made.

1851 ISSUE Attributed to Rawdon, Wright, Hatch & Edson		
		
11-E1	11-E2	
Design size: 18 1/2 x 23mm Large 3 in vignette.		
11-E1 3c Die on India		
black		2,500.
blue		2,500.
Design size: 19x24mm Vignette of Washington.		
11-E2 3c		
a. Die on India		
black		4,500.
b. Die on proof paper, die sunk on 40x51mm card		
black		4,500.

The Scott 2004 Specialized Catalog listing of the 11-E1 and 11-E2 Essays

⁷¹ Carroll Chase, *The 3c Stamp of the United States 1851 – 1857 Issue, Revised*, Springfield, Mass.: Tatham Stamp & Coin Co., 1942.

We show the first listing in Kline, the Tiffany listing, the 1911/1912 Mason listing, and the 1941 Brazer/2004 Scott listing for each of the listed 3c 1851 essays.

	Kline	Tiffany 1889	Mason 1911/1912	Brazer 1941/Scott 2004
	1865	T20	M30	33E-A/11-E1
			M133A (1912)	33E-B/11-E2
	1865	T12	M15	33E-C/11-E3
	1865	T8	M11	33E-D/11-E4
			M133	33E-E/11-E5
				33E-F/11-E6
	1862	T3	M5	33E-G/11-E7
	1865	T4	M6	33E-H/11-E8
				33E-Hd/11-E9
		T5	M7	33E-I/11-E10
				33E-Ib/11-E11
	1863	T6	M8	33E-J/11-E12
			M9	33E-K/11-E13
	1865	T9	M12	33E-L/11-E14
		T11	M14	33E-M/11-E15
	1863	T10	M13	33E-N/11-E16
			M99	33E-O/11-E17
				33E-P/11-E18
			M3	33E-Q/11-E19
			M4	33E-R/11-E20
				33E-S/11-E21
				33E-T/11-E22
				11-E23

7.0 Bank Note Engravers

The first official U. S. postage stamps, created to prepay the 5c under 300 mile and 10c over 300 mile rates, were produced in 1847 by the firm Rawdon, Wright, Hatch & Edson. They were kind enough to put their initials on the stamps. Two years earlier, Rawdon, Wright, Hatch & Co. had produced the provisional stamp (Scott #9X1) for the New York City postmaster.



1847 - Scott #1⁷²



1847 - Scott #2



1845 - Scott #9X1



“R W H & E” Inscription

Note that all three of these stamps say “Post Office” and not “Postage.”

Rawdon, Wright, Hatch & Edson was one of several bank note printing firms that thrived in the early 1800's before the federal government printed its own paper currency. In those days, individual banks issued their own paper currency. These companies built a business process of creating engraved steel dies of vignettes, numerals and intricate lathe work and re-using them in different configurations to create different bank notes.⁷³ The cost to a bank to have their currency printed was significantly higher when a custom engraving was desired rather than the reuse of “stock engravings.” The bank note engraving companies' inventory of these stock dies was greatly valued. This technology, the skill needed to use the technology to make printing plates, and the inventory of dies made these firms the only real candidates for producing postage stamp printing plates which needed to have the same stamp design replicated many times. The value of the inventory of dies is seen in the February 19, 1848 agreement between Charles Toppan, Samuel Carpenter, Henry E. Saulnier, and William C. Smillie:





⁷² The incredible copies of Scott #1 and #2 used in this manuscript are from the collection of Wade Saadi.

⁷³ James A. Haxby, *United States Obsolete Bank Notes 1782-1866*, Iola, WI: Krause Publications, 1988.

Articles of Agreement indented and made this nineteenth day of February A.D. 1848. between Charles Toppam of the first part Samuel H. Carpenter of the second part, Henry E. Saulnier of the third part and William C. Smithie of the fourth part—
Whereas the said Charles Toppam, Samuel H. Carpenter, Henry E. Saulnier and William C. Smithie have agreed to become Copartners in the trade or business of Engraving and Printing, for

— That the proportion that each of the said parties shall contribute and bring into the Stock of the said Copartnership (of and in all the Bank Note Plates, Printing and other Presses tools and dies, lathe Machinery, furniture, framed prints and other implements of trade lately belonging to the late firms of Draper Toppam Sonjane and Company, Draper, Toppam and Company and Toppam Carpenter and Company and now owned by the parties to these presents) shall be

— That if the said Copartnership shall be dissolved at the expiration of the said term of one year, then the Engravings dies, lathe, and implements of all kinds for making and stamping dies and plates, Printing and other Presses and furniture as aforesaid shall not be sold except to one of the parties to these presents, and that such party as shall offer and pay the highest and best price for the same shall become the proprietor of the whole, which shall in no event be divided, separated, or sold in detached parts even to one of the parties hereto—

Charles Toppam 
S. H. Carpenter 
H. E. Saulnier 
W. C. Smithie 

1848 Agreement forming Toppam, Carpenter & Co.

Bank notes almost always carry the inscription of the company that produced them, and vignettes are sometimes signed by the individual engraver. This practice of reusing dies on bank notes as well as postage stamps will be illustrated. We will also show the migration of stock dies between various bank note engraving firms. A most interesting bank note, circa 1830, from The Bank of Penn Township, is inscribed C. Toppan & P. Maverick⁷⁴, dies by Mason & Baldwin. The central vignette is inscribed C. G. Childs.



The Bank of Penn Township, Philadelphia, ca. 1830, inscribed: C. Toppan & P. Maverick, dies by Mason & Baldwin; vignette inscribed: C. G. Childs

⁷⁴ Peter Maverick died on June 7, 1831. He was in business from 1802 until 1817 as Peter Maverick, Engraver and Copper Plate Printer, New York. From 1812 until 1817 Asher B. Durand apprenticed for him. Durand became a full partner in 1817, running the New York office of the then Newark-based firm. The partnership was dissolved in 1820 in a bitter dispute over Durand's acceptance of John Trumbull's commission to engrave *The Declaration of Independence*. Other noted apprentices to Maverick were Asher Durand's brother Cyrus Durand, John William Casilear (later of Toppan, Carpenter, Casilear & Co.), and John Frederick Kensett (noted painter and engraver).



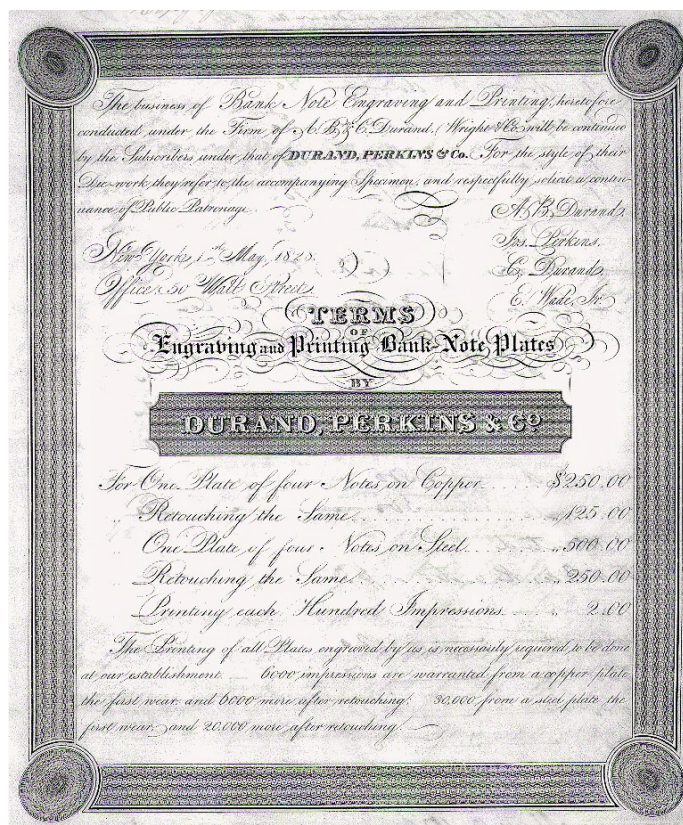
Asher B. Durand, Circa 1855



Asher B. Durand's engraving of John Trumbull's painting
The Declaration of Independence

PRICE LIST	
THE AMERICAN BANK NOTE COMPANY, NEW YORK.	
ENGRAVING STEEL PLATES.	
Engraving a Plate containing 4 Bank Notes, \$500.	
" a Back Plate for 4 Bank Notes, from \$100 to \$200.	
" a Tint Plate, for tinting the face of 4 Bank Notes, \$100 to \$150.	
" a Plate containing 1, 2, or 3 Bank Notes, in same proportion.	
CONDITIONS OF ENGRAVING AND PRINTING.	
The price for the exclusive use of a principal Vignette for a Bank Note, the prominent feature of which is a landscape, or a view of a building, varies from \$150 to \$250; for a subordinate Vignette of similar character, from \$75 to \$150.	
The price for the exclusive use of a principal Vignette for a Bank Note, the prominent feature of which is a human figure, varies from \$200 to \$500; for a subordinate Vignette, of similar character, from \$100 to \$250.	
The price for the exclusive use of a Head, varies from \$100 to \$300, according to the size and style in which it is engraved.	
Steel plates engraved and printed by this Company, are warranted to give 30,000 impressions before and 25,000 impressions after retouching. Plates used for printing the PATENT GREEN TINT give but 10,000 impressions.	
Bank note plates are engraved on the condition that they are to be printed by the Company, and the guarantee is forfeited if they are printed elsewhere. All other plates having Bank Note work on them are engraved on the condition that they are not to be removed from the custody of the Company.	
The following is the cost of 1,000 Impressions of a Plate of 4 Bank Notes, as printed in the various styles enumerated above.	
Printing in black,	\$25 00
" patent green tint,	25 00
Bank note paper,	11 25
	\$61 25
Printing in black,	\$25 00
" red denominations,	12 50
Bank note paper,	11 25
	\$48 75

Price List of the American Bank Note Company (post 1858)
 Engraving an entire plate of four bank notes cost \$500
 Engraving for the exclusive use of a head costs from \$100 to \$300



Durand, Perkins & Co. 1829 Terms of Engraving and Printing Bank Note Plates
 Plate of four Notes on Copper \$250, warranted for 6,000 impressions
 Plate of four Notes on Steel, warranted for 30,000 impressions

The image displays three distinct designs for playing cards, likely from a 19th-century collection.

Left Card: A 'Five Tens Fifty' card. It features a title 'Day Book No. 1' at the top. The card is divided into sections with the numbers 'FIVE', 'TENS', and 'FIFTY'. Below these are numerical patterns: '100 50 20' and '20'. The card is decorated with a grid of portraits and numbers.

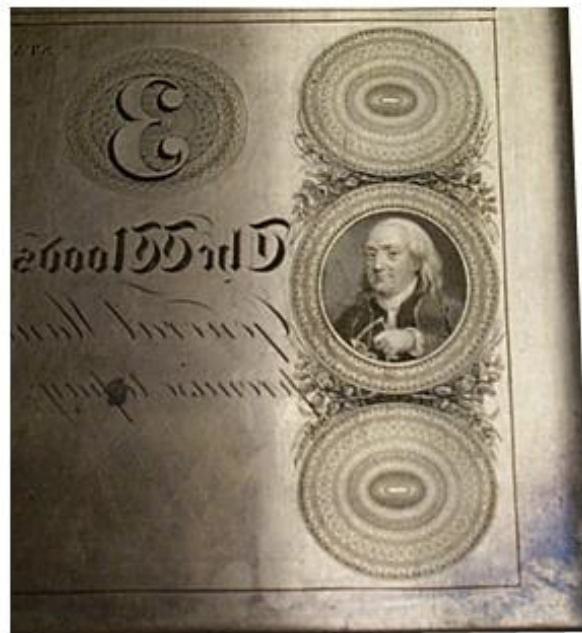
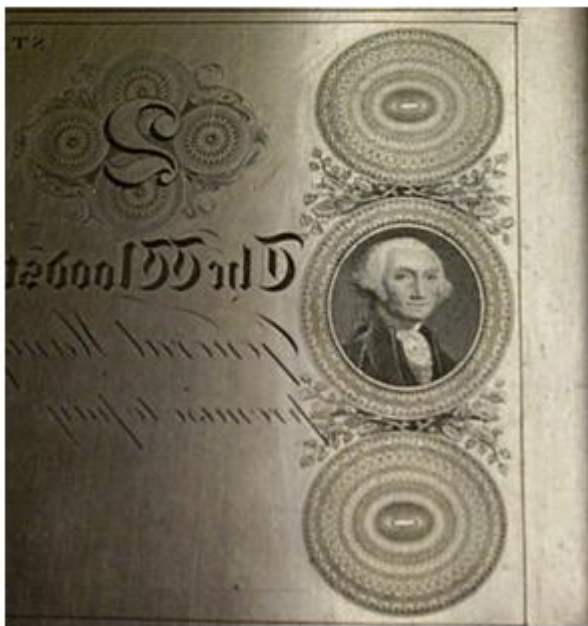
Middle Card: A 'Five Tens Fifty' card. It features a grid of portraits and numbers. The card is divided into sections with the numbers 'FIVE', 'TENS', and 'FIFTY'. Below these are numerical patterns: '100 50 20' and '20'. The card is decorated with a grid of portraits and numbers.

Right Card: A 'Five Tens Fifty' card. It features a grid of portraits and numbers. The card is divided into sections with the numbers 'FIVE', 'TENS', and 'FIFTY'. Below these are numerical patterns: '100 50 20' and '20'. The card is decorated with a grid of portraits and numbers.

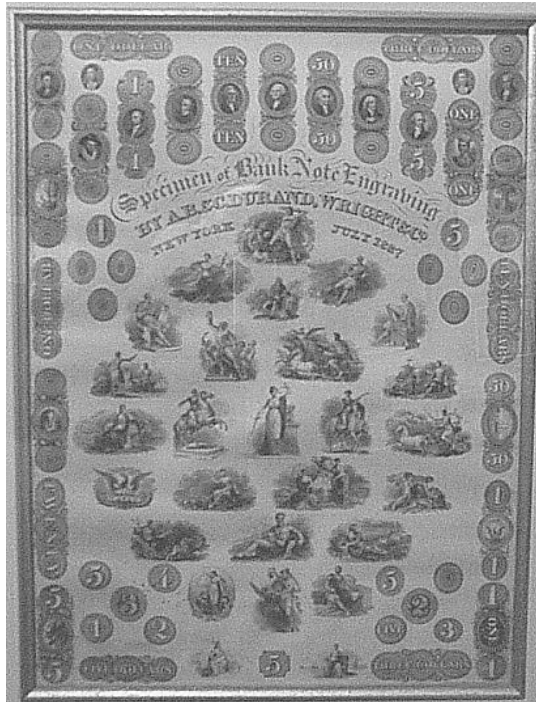
The image contains three separate allegorical illustrations. The leftmost illustration shows a muscular, nude male figure sitting on a large, open book. He holds a long staff or scepter in his right hand. Behind him is a large, open book or scroll. The middle illustration shows a female figure standing, dressed in a long, flowing robe. She holds a pair of scales in her right hand and a sword in her left. A bust of a man is visible on a pedestal behind her. The rightmost illustration shows a female figure standing, dressed in a long, flowing robe. She holds a large, open book or scroll in her right hand. A bust of a man is visible on a pedestal behind her.

⁷⁷ Craig J. Turner, "Cyrus Durand – Inventive Genius", *Paper Money*, Whole No. 54, Nov. 1974 and "Asher Brown Durand – Premier Engraver", *Paper Money*, Whole No. 61, Jan. 1976.

The original copper plate for The Woodstock and Saugerties General Manufacturing and Mining Company still exists. It uses several of these stock vignettes, and has the inscription “A. B. C. Durand & Wright.”



There are twenty-five vignettes in the central portion of the A. B. C. Durand, Wright & Co. sample sheet. Twenty-four of them appear on the Durand, Perkins & Co. sample sheet. Two new vignettes are included for the first time on the latter sample sheet, a single circle of repeated THREES and a double circle of repeated FIVES.

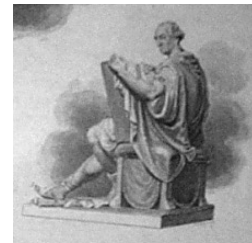
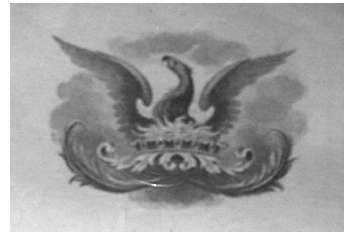


A. B. C. Durand, Wright & Co. (1824 – 1828)

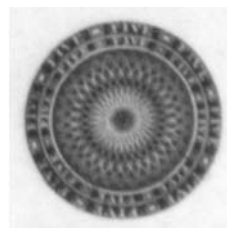


Durand, Perkins & Co. (1828 – 1832)

Examples of the 24 Vignettes on Both Sample Sheets



Vignettes only on Durand, Perkins & Co. Sample Sheet





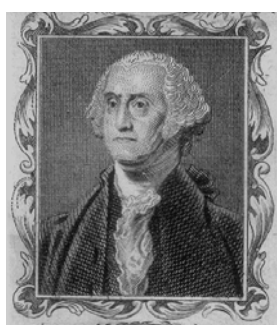
Rawdon, Wright, Hatch & Edson
(1837 – 1858)

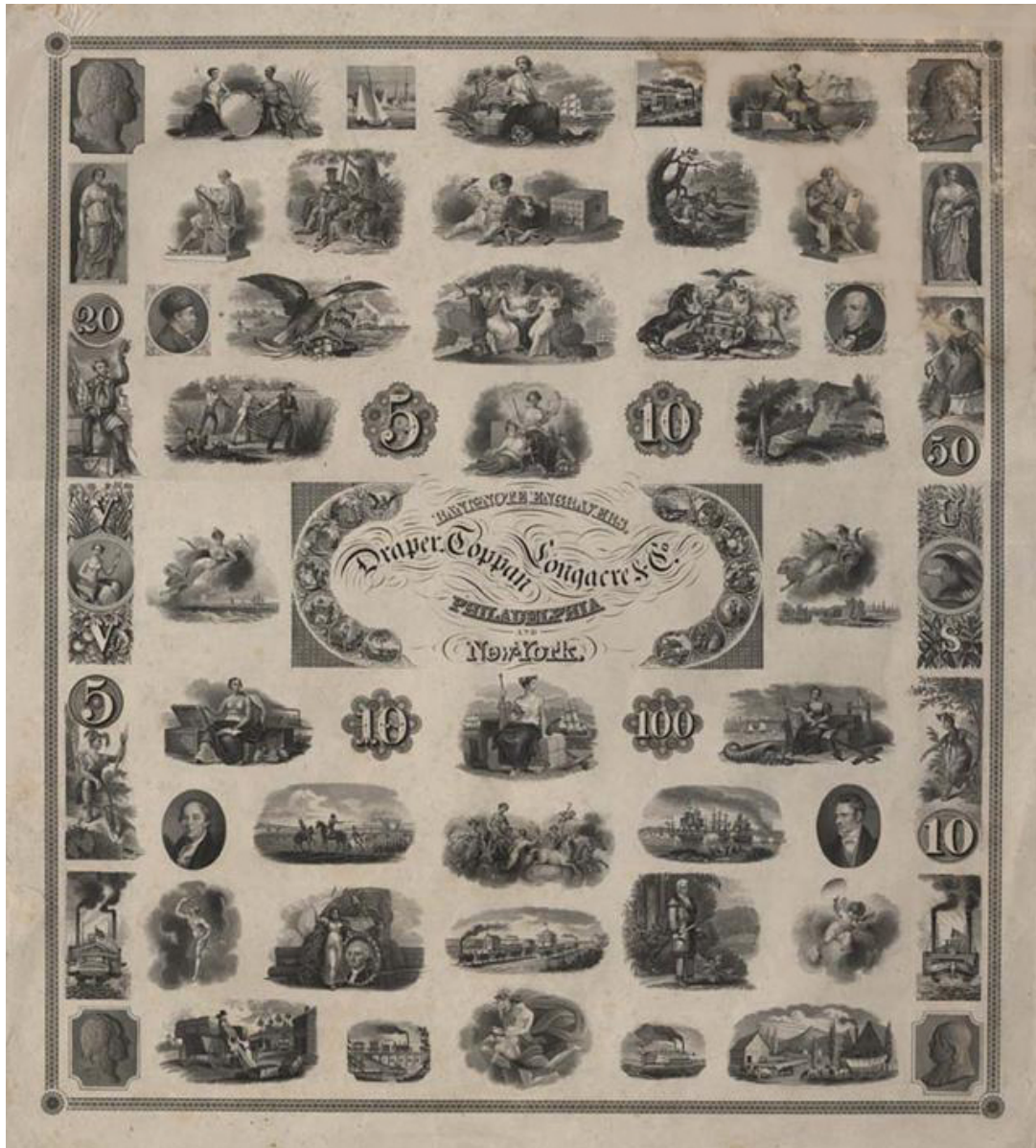
The Washington and Franklin engravings that are on the 1847 postage stamps are on the Rawdon, Wright, Hatch & Edson sample sheet.





Charles Toppan & Co.
(1830 – 1834)





Draper, Toppan, Longacre & Co.
(1835 – 1839)

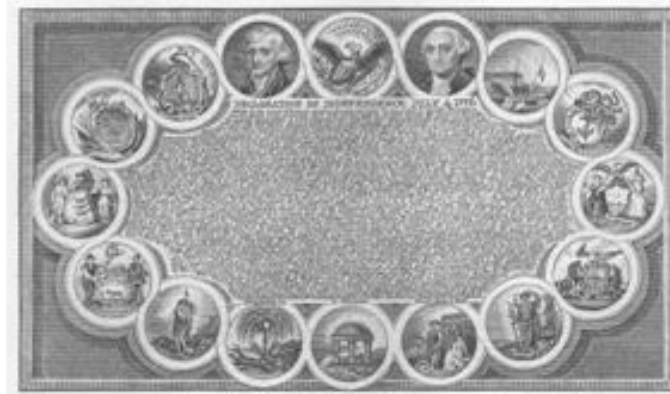


Draper, Toppan & Co.
1839 - 1844

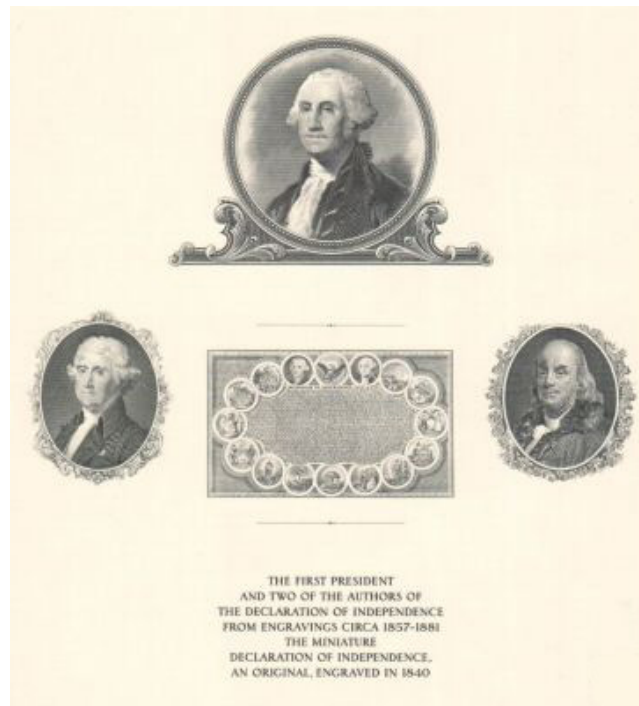
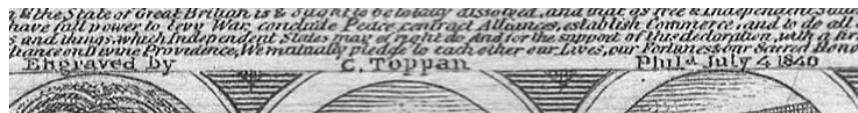


Vignettes from Durand, Wright & Co.

Charles Toppan's⁷⁸ engraving specialty was lettering. His micro-engraving of the Declaration of Independence, circa 1840, appears on numerous prints from The American Bank Note Company.



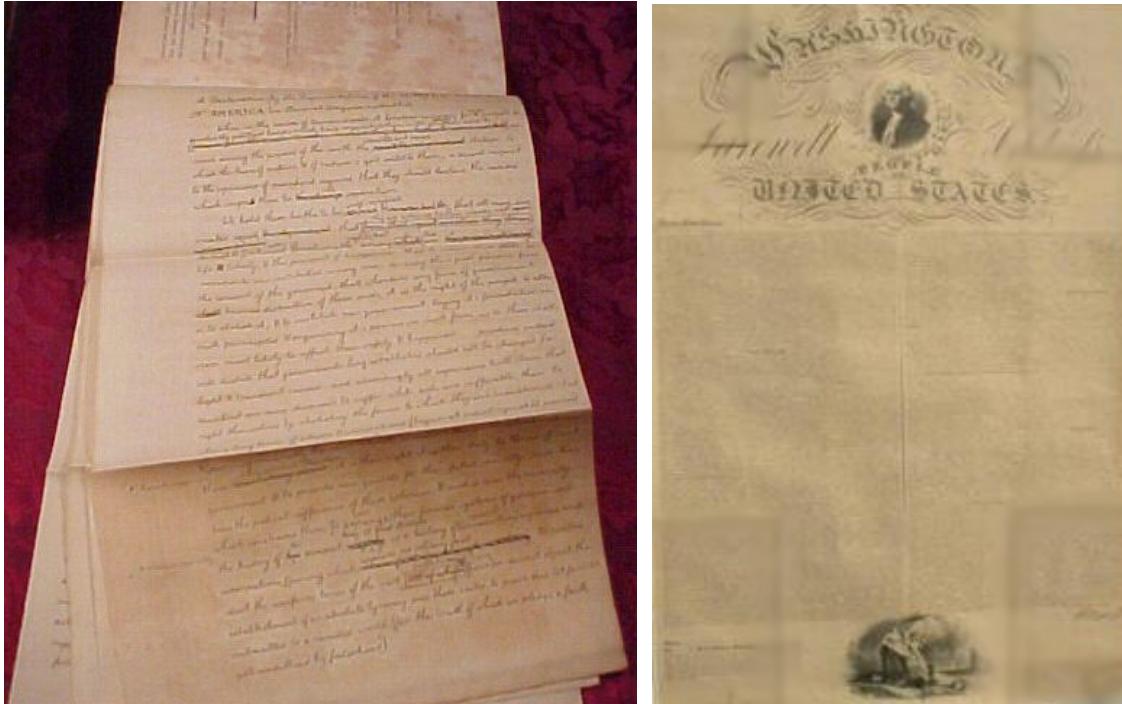
Declaration of Independence in Miniature (65 x 40mm), Engraved by Charles Toppan
American Bank Note Company Archives



American Bank Note Company Souvenir

⁷⁸ Charles Toppan (1796 – 1894): Nephew of Jacob Perkins; (1819 – 1823) London England; (1829) Charles Toppan, Engraver & Printer, Philadelphia; (1830) Toppan, Maverick & Co.; (1830 – 1834) Charles Toppan & Co.; (1835 – 1839) Draper, Toppan, Longacre & Co.; (1839 – 1844) Draper, Toppan & Co.; (1844 – 1850) Toppan, Carpenter & Co.; (1850 – 1855) Toppan, Carpenter, Casilear & Co.; (1855 – 1858) Toppan, Carpenter & Co.; (1858) President American Bank Note Company.

In *Correspondence, and Miscellanies, from the Papers of Thomas Jefferson*,⁷⁹ there is a four page, fold-out, steel-engraved facsimile of the original draft of the Declaration of Independence engraved by Charles Toppan. He also engraved a full size copy of Washington's Farewell Address as it appeared in the Federal Gazette for Wednesday, June 28, 1820.



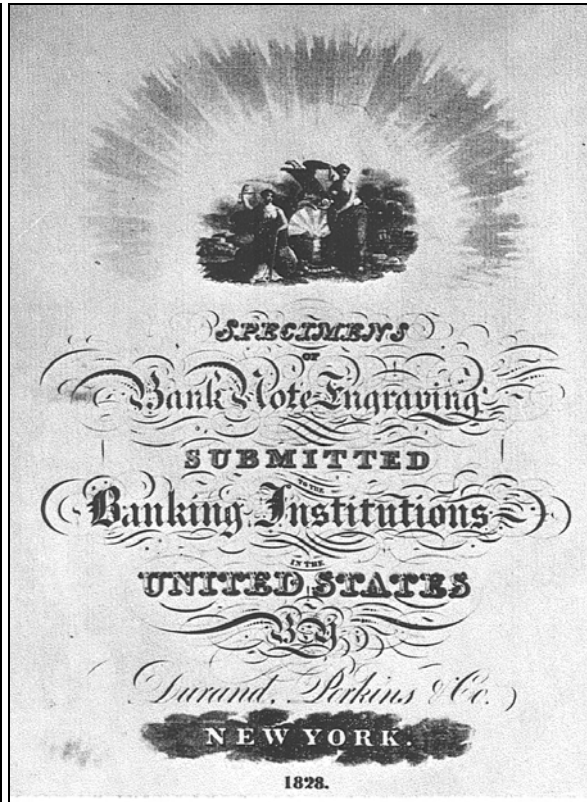
Charles Toppan Engravings: Declaration of Independence and Washington's Farewell Address

⁷⁹ Thomas Jefferson Randolph, *Correspondence, and Miscellanies, from the Papers of Thomas Jefferson*, Charlottesville: F. Carr & Co., 1829.

Charles Toppan's cover sheet for his "Specimens of Bank Note Engraving" is clearly modeled after the work of Asher B. Durand.



Charles Toppan & Co. (1830-1834)



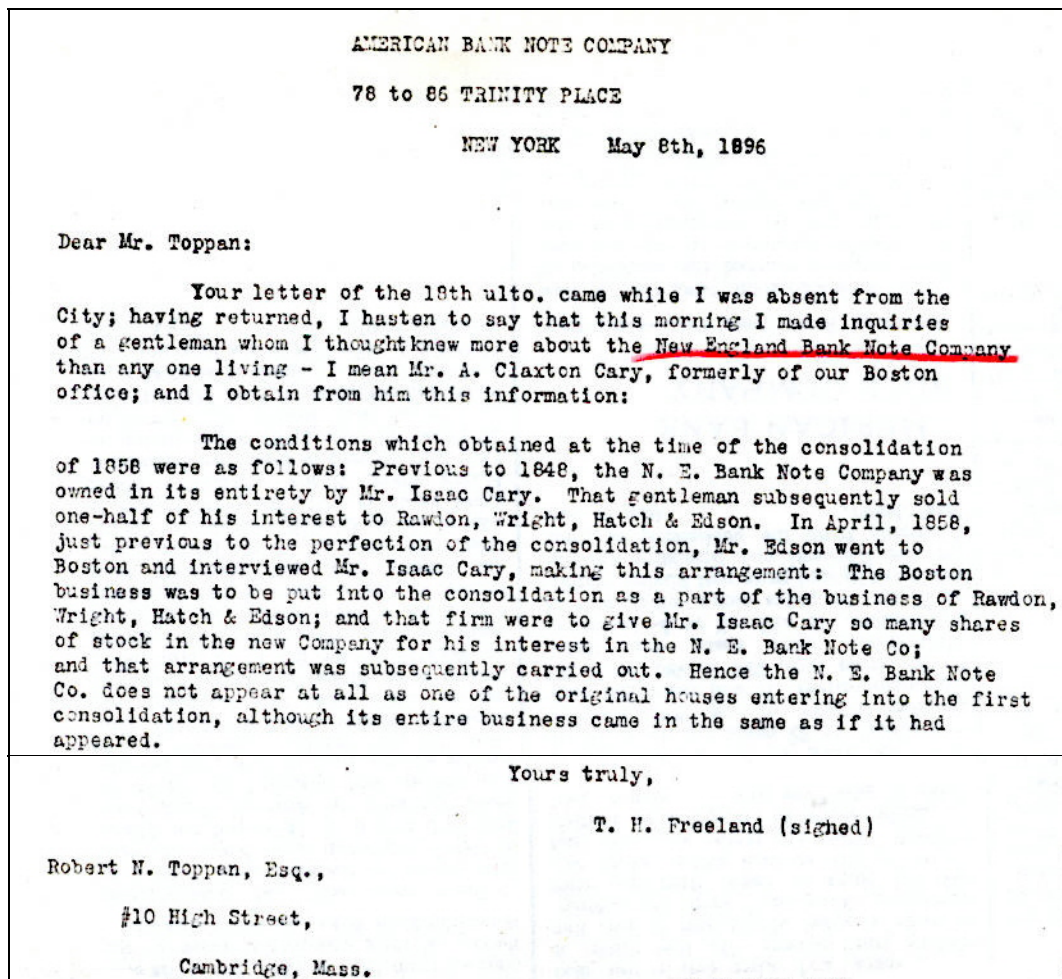
Durand, Perkins & Co. (1828)

The American Bank Note Company was formed in **1858** by the merger of seven bank note companies.⁸⁰

- 1) Danforth, Perkins & Co., New York, Philadelphia, Boston, and Cincinnati
- 2) Toppan, Carpenter & Co., New York, Philadelphia, Boston, and Cincinnati
- 3) Draper, Welsh & Co., Philadelphia, with Jocelyn, Draper, Welsh & Co., New York
- 4) Bald, Cousland & Co., New York and Philadelphia
- 5) Rawdon, Wright, Hatch & Edson, New York, Cincinnati, New Orleans, and Montreal⁸¹
- 6) John E. Gavit, Albany, N.Y
- 7) Wellstood, Hay & Whiting, New York and Chicago

⁸⁰ William H. Griffiths, *The Story of the American Bank Note Company*, New York: American Bank Note Company, 1958.

⁸¹ The New England Bank Note Company was consolidated with Rawdon, Wright, Hatch & Edson as part of the formation of the American Bank Note Company.



From the American Bank Note Company Archives

Based on the comprehensive research by Charles Brazer, Foster Wild Rice,⁸² and others, the histories of these seven companies is understood. The partnership alignments changed frequently. In **1851**, the year we are most interested in, the partnerships were:

Danforth, Bald & Co.

Philadelphia, New York, Boston, Cincinnati

Moseley I. Danforth, Edward J. Danforth, Nicholas D. Danforth,
Samuel Stiles, Robert L. Bald, Alfred Sealey, Fitch Shepard, James
McDonough, Cyrus Durand, David Russell, S. A. Schoff, Henry Kurtz,
Samuel B. Munson, James E. Smith

Toppan, Carpenter, Casilear & Co.

Philadelphia, New York, Boston, Cincinnati

Charles Toppan, Samuel H. Carpenter, John W. Casilear, Simeon Smith
Jocelyn, Nathaniel Jocelyn, Simeon Starr Jocelyn, Henry E. Saulnier,
William Cumming Smillie, James Smillie

Draper, Welsh & Co.

Philadelphia

John Draper, Robert Draper, Charles Welsh

Baldwin, Adams & Co.

New York

George D. Baldwin, William H. Adams

Rawdon, Wright, Hatch & Edson

New York, New Orleans, Boston, Cincinnati, Montreal

Freeman Rawdon, Nezhiah Wright, George W. Hatch, Tracey R. Edson,
James P. Major, Peter Hall, George Matthews, Solomon Schmidt

New England Bank Note Company

Boston

Isaac Cary, Freeman Rawdon, Nezhiah Wright, George W. Hatch,
Tracey R. Edson

Gavit & Co.

Albany, NY

John E. Gavit

Wellstood, Benson & Hanks

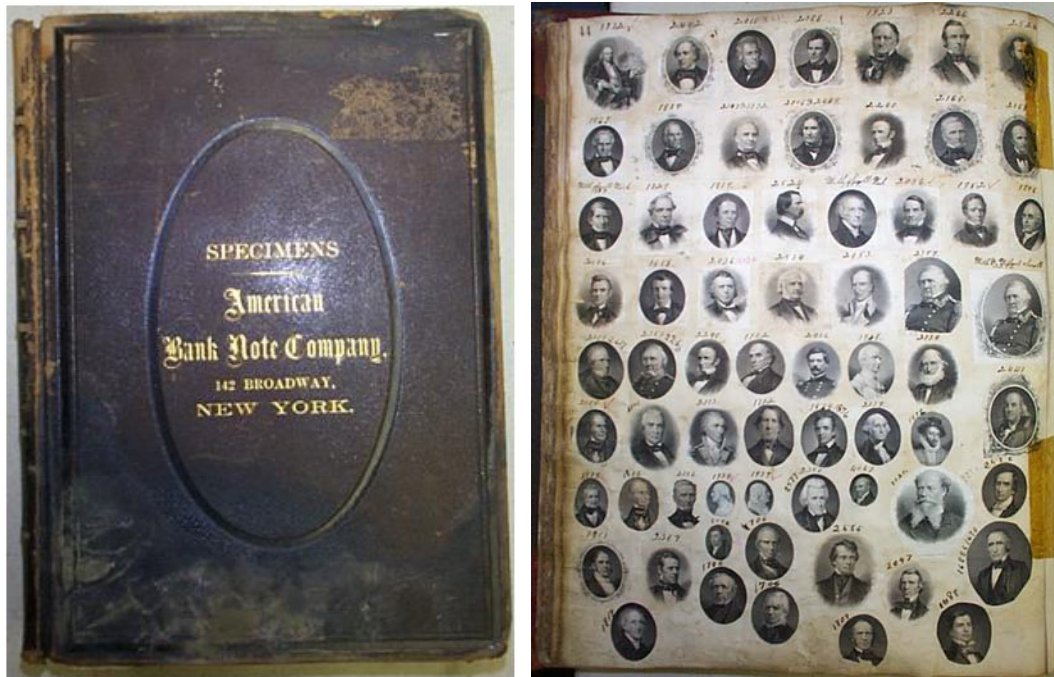
New York

John G. Wellstood, Benjamin W. Benson, Owen G. Hanks, William H.
Whiting

Antecedents of the American Bank Note Company as they existed in 1851

⁸² Foster Wild Rice, "Antecedents of the American Bank Note Company of 1858," *The Essay-Proof Journal*, Vol. 18, No. 4, Whole No. 72, Fall 1961.

The engraving departments kept vignette books to help inventory their stock of dies.



Specimens from the American Bank Note Company Archives

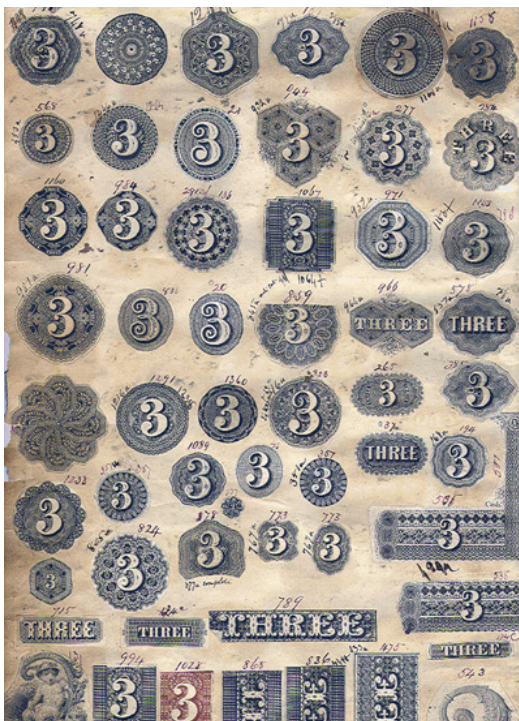


The Washington and Franklin heads appear on many Toppan, Carpenter, Casilear & Co. bank notes. The Franklin head is the same engraving, with minor reworking, as on the 1c 1851 postage stamp. The Washington head is similar to the head on the 3c 1851 stamp, but it is a different engraving.

The most spectacular items found in the American Bank Note Company archives⁸³ were the original engraved steel dies of three 1851 essays: 11-E4, 11-E7, and 11-E8. The 11-E7 and 11-E8 Essay dies were on the same piece of metal. *The Scott Specialized Catalog* “attributes” the 11-E4 Essay to John E. Gavit & Co. and says the 11-E7 and 11-E8 Essays are by Draper, Welsh & Co. They were all founding partners of the American Bank Note Company. The dies being found in the archives is consistent with Article Two of the 1858 Articles of Association forming the company since all dies of the founders, except those of Toppan, Carpenter & Co. used to furnish U. S. postage stamps, were to be transferred to the new company. It is likely that at one time all the dies for the 1851

⁸³ A portion of the American Bank Note Company archives was purchased by Arthur Morowitz who gave us full access to the material for this study. According to Arthur Morowitz, much of the archives were in the process of being destroyed prior to his purchase of them.

essays that were produced by the founding and subsequent member firms of the American Bank Note Company, except those of Toppan, Carpenter & Co., were in the archives. As we will later see, the 11-E2 Essay die was never in these archives.



Example pages from American Bank Note Company archives specimen books

The archives contained time records for hundreds of engraved portraits. From these records it can be seen that a small portrait took about 2 ½ weeks to engrave. Engraving number 311 was of Chloe Gavit, daughter of John E. Gavit.⁸⁴

128

Pictorial Engraving Department,
PORTRAITS.

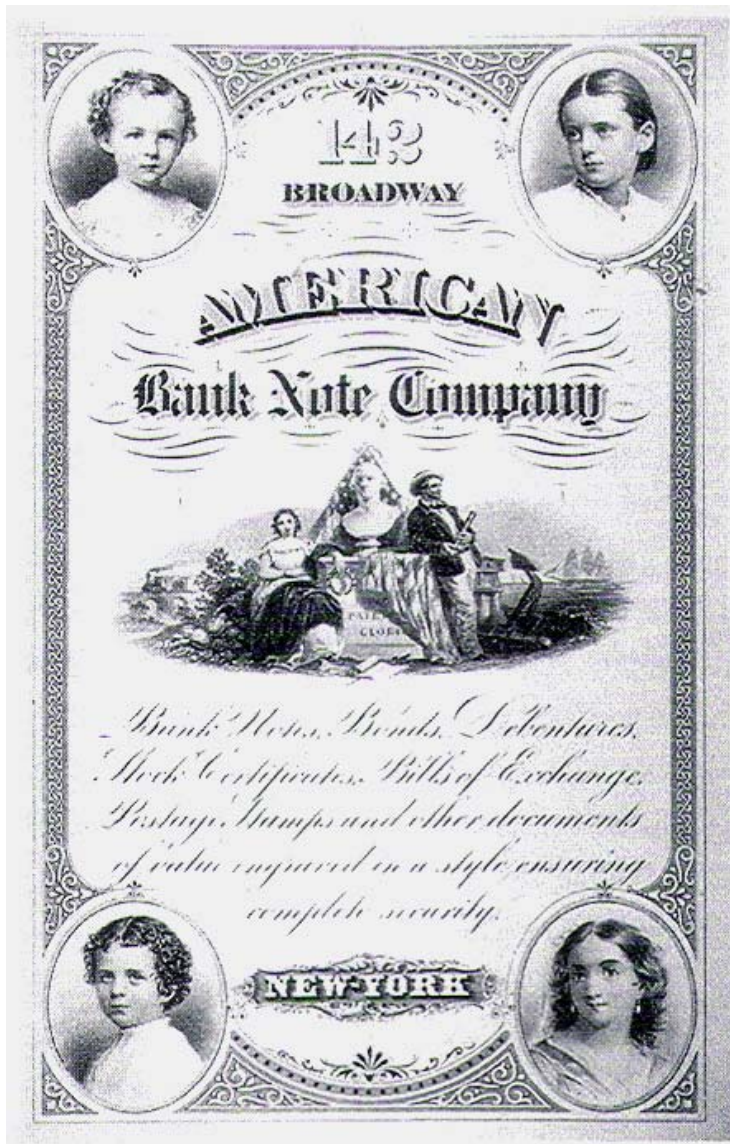
	<p>NO. 326</p> <p>Began, January 15th 1867</p> <p>Finished, February 4th " "</p> <p>Proved, " 1st " "</p> <p>Delivered, To Transferring Dept. Same day</p> <p><i>Delmore</i></p>
	<p>NO. 327</p> <p>Began, March 12th '67</p> <p>Finished, March 26th '67</p> <p>Proved, September 13th '67</p> <p>Delivered, To Transferring Department Same day</p> <p><i>Pranister</i></p>
	<p>NO. 328</p> <p>Began, March 28th '67</p> <p>Finished, April 1st '67</p> <p>Proved, April 18th '67</p> <p>Delivered, To Transferring Department Same day</p> <p><i>Pranister</i></p>
	<p>NO. 329</p> <p>Began, April 2nd '67</p> <p>Finished, " 20th '67</p> <p>Proved, " " '67</p> <p>Delivered, " 22nd '67</p> <p>To Transferring Dept</p> <p><i>Delmore</i></p>

138

Pictorial Engraving Department,
PORTRAITS.

	<p>NO. 311</p> <p>Began, June 23rd '67</p> <p>Finished, October 17th '67</p> <p>Proved, " " '67</p> <p>Delivered, To Transferring Department April 24th '67</p> <p><i>Pranister</i></p>
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⁸⁴ Mark Tomasko, "Identifying Bank Note Vignettes From, A Family Firm, The American Bank Note Co.", *The Essay-Proof Journal*, 3rd-4th Quarters 1993, Vol. 50, Nos. 3/4, Whole Nos. 199/200.



Oscar



Louise



Chloe



The Bride

We build on a wonderful series of articles published by Dr. Julian Blanchard⁸⁵ in *The Essay-Proof Journal*⁸⁶ in the 1950s. As Blanchard pointed out, the New York Public Library rare print division has a folio of vignettes engraved by the noted artist Asher Brown Durand⁸⁷ (brother of Cyrus Durand). He did engravings for bank notes until 1832 when he turned his considerable talents to oil painting.

⁸⁵ "Julian Blanchard 1885 – 1967," *The Essay-Proof Journal*, Whole No. 94, Spring 1867.

⁸⁶ Julian Blanchard, "Bank Notes Related to the 1851 Stamps," *National Philatelic Museum*, Vol. III, No. 3; "Bank Note Dies Used for Stamps," *The Essay-Proof Journal*, Vol. 3, Nos. 2 & 3; "Bank Notes Produced by Durand, Perkins & Co.," *The Essay-Proof Journal*, Whole No. 20, pg. 203-206; "The Durand Engraving Companies," *The Essay-Proof Journal*, Whole No. 26, pg. 81-89, Whole No. 27, pg. 147-152, Whole No. 29, pg. 11-16; "Asher B. Durand the Engraver of the 1847 Stamp Franklin Portrait," *The Essay-Proof Journal*, Vol. 5, No. 2.

⁸⁷ The talents of Asher B. and Cyrus Durand are clearly attested to in an 1832 letter from Charles Toppan (later of Toppan, Carpenter, Casilear & Co.) to Asher Durand. Charles Toppan wanted Asher Durand to engrave some vignettes for him so that his "chance of success would be much increased" in bidding to produce some notes for a bank that is opening in Philadelphia. He also said "I should prefer the steel to be of your brother's preparation and to be hardened by him also."

Philad^a 1. May 1832

A. B. Durand Esq^r

New York.

Dear Sir:

We are to have several new Banks in this city. The bank note engravers are, of course upon the "qui vive". Should I enter the field with a few of your engravings, my chance of success would be much increased; therefore (if you engagements will admit) might I ask the favor of your executing for me & with as little delay as possible, one, two, three, or four vignettes, from your own drawings or by our choice of subjects.

If you can comply with this request, I should prefer the steel to be of your brother's preparation, & to be hardened by him also.

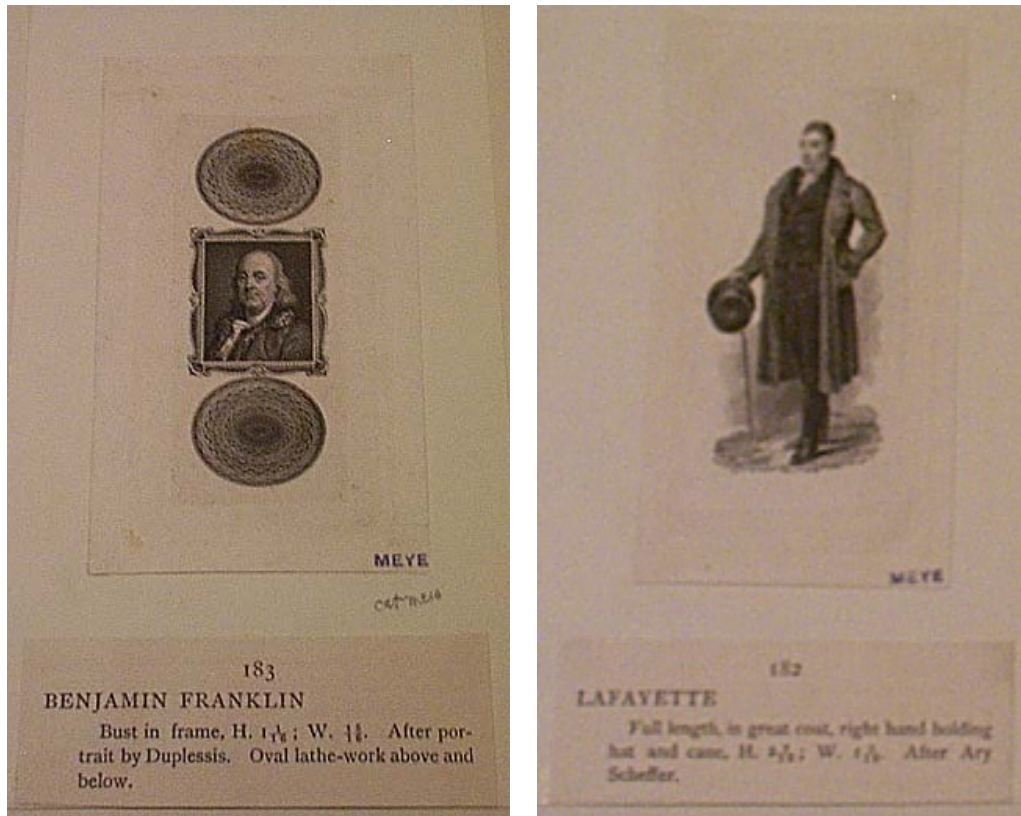
An early answer will oblige, I remain

Very Respectfully, &c.

Chas^r Toppan

Charles Toppan to Asher B. Durand, May 1, 1832

Two of the vignettes⁸⁸ in the folio are most interesting:



Engravings in the Asher Brown Durand folio at the New York Public Library Rare Prints Division

The engraving of Franklin⁸⁹ is the same as the one found on the 1847 U. S. five cent stamp produced by Rawdon, Wright, Hatch & Edson. As documented in a series of letters in the New York Public Library rare manuscript division, Asher's brother Cyrus was a master at the geometric lathe. He, no doubt, did the lathe work above and below the Franklin portrait. These engravings were both found in the American Bank Note Company archives.

⁸⁸ The Grolier Club, *Engraved Work of Asher B. Durand*, New York, 1895.

⁸⁹ Illustrated on the cover of *The Essay-Proof Journal*, April 1948, Vol. 5, No. 2, Whole No. 18, courtesy of the New York Public Library.

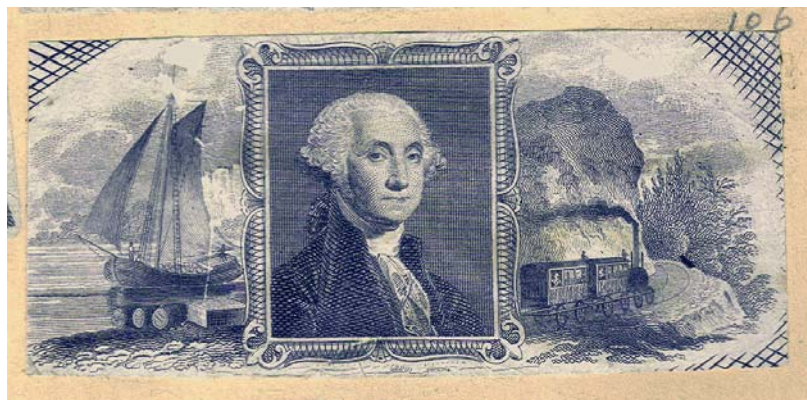


↑ Franklin

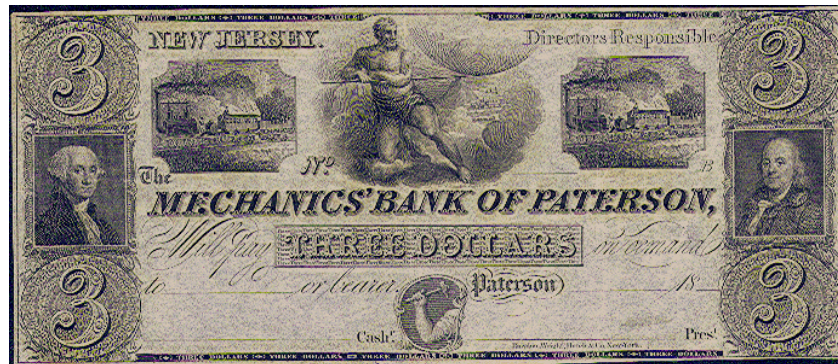
↑ Lafayette

American Bank Note Company Archives

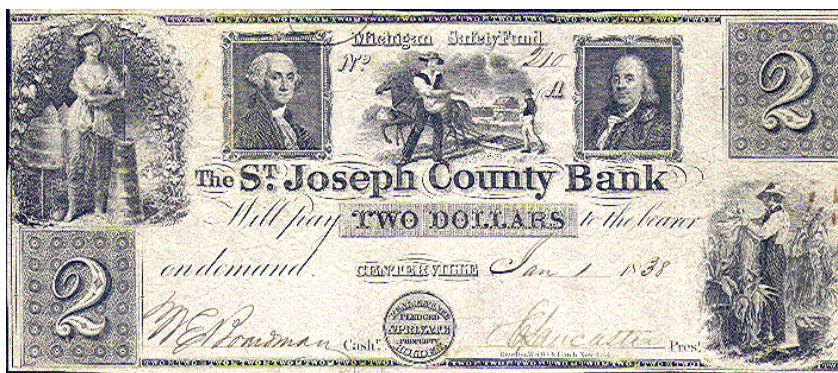
The engravings of Franklin and Washington that are found on the 1847 postage stamps were found in the archive's sample books. They appear on many bank notes beginning in 1832.⁹⁰



⁹⁰ Ashbrook in *The American Philatelist*, July, 1936, Vol. 49, pg. 512, says that the earliest known use of the Washington engraving by Rawdon, Wright, Hatch & Co. was November 3, 1832.



Mechanics' Bank of Paterson (New Jersey), Rawdon, Wright, Hatch & Co.



1838 St. Joseph County Bank (Michigan), Rawdon, Wright, Hatch & Co.



1834 Planters Bank, Natchez, Miss



The State Bank at New Brunswick, New Jersey



1836 The Bank of Ypsilanti, Michigan



1836 The Bank of Ypsilanti, Michigan



1837 The Bank of Ypsilanti, Michigan



1837 The Bank of Ypsilanti, Michigan



1837 The Bank of Ypsilanti, Michigan

An August 20, 1832 letter from John W. Casilear (of the 1851 firm Toppan, Carpenter, Casilear & Co.) to Asher B. Durand was found in the rare manuscript section of the New York Public Library. He states "I have just finished a 'portrait' ... was only a small one the size of the Franklin you did for the bank – the head of William 4⁹¹. I am just going to do another the same size Andrew Jackson they are for Rawdon, Wright, Hatch & Co." He is certainly talking about the Franklin portrait engraving that was used on the first U. S. postage stamp. Both John W. Casilear and George W. Hatch (of the firm Rawdon, Wright, Hatch & Edson) were students of Asher B. Durand.

New York August 20th 1832
Mr. Durand

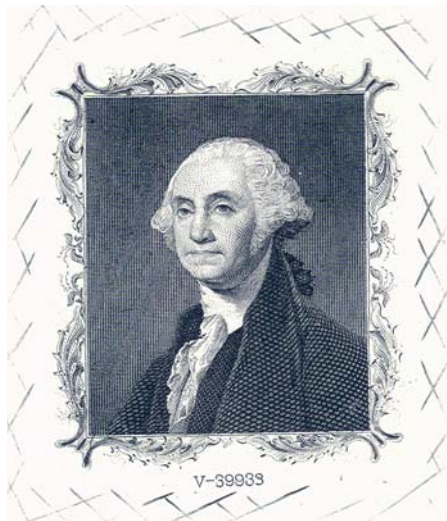
I have just finished a "portrait" now
was only a small one the size of the Franklin
you did for the Bank – the head of William 4th
I am just going to do another the same size
Andrew Jackson they are for Rawdon Wright
Hatch & Co. — I have been extremely anxious
to get at painting but as yet I have not had a
moment's time. — I must stop having oversteer
or rather spent more time in scribbling than
my want of the commodity will justify —
mean times believe me ever sincerely
Yours &c. &c. &c.
J. W. Casilear
P.S. pray excuse bad writing for

John W. Casilear to Asher B. Durand, August 20, 1832

⁹¹ King William IV of England vignette was used on only one U. S. bank note, the Commercial Bank of Cincinnati bank note with the inscription "Underwood, Bald & Spencer." He was the king of England from 1830-1837.

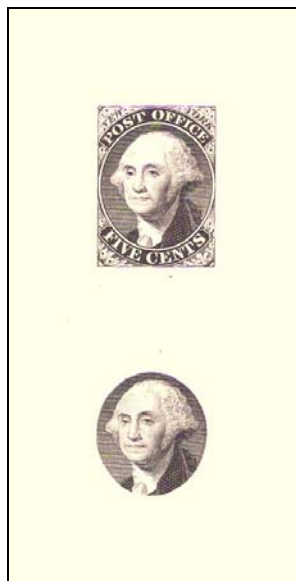


Prints from the stock die for the 1845 New York provisional stamp⁹² (Scott #9X1), printed by Rawdon, Wright, Hatch & Edson, were in the American Bank Note Company archives.



9X1

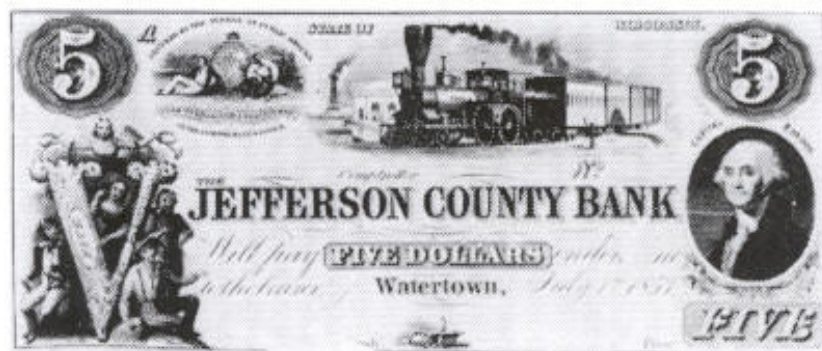
American Bank Note Company Archives



Die Proof & stock die on India, die sunk on card (9X1-E1a Essay)



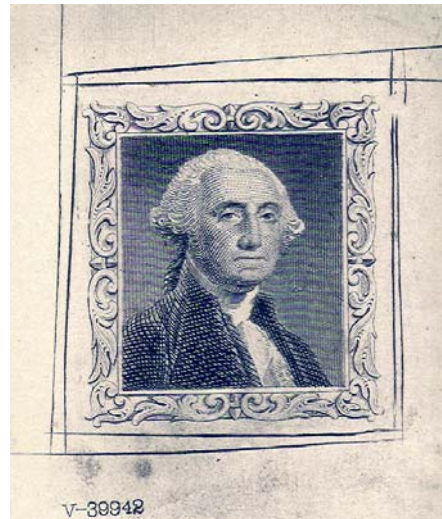
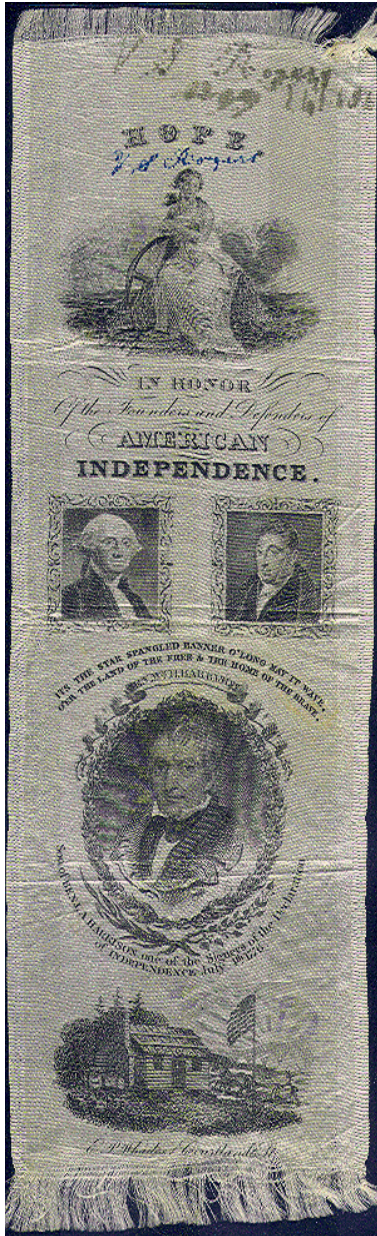
Specimen of the American Bank Note Company



Jefferson County Bank, Wisconsin, inscribed: Rawdon, Wright, Hatch & Edson

⁹² Stanley M. Piller, *The New York Postmaster's Provisional*, Robert G. Kaufmann Publishing Co., 1991.

A different portrait of Washington, engraved prior to 1837, was found in the American Bank Note Company archives, on Casilear, Durand, Burton & Edmonds bank notes, on American Bank Note Company bank notes, and on an 1841 silk ribbon with engravings of Lafayette and William Henry Harrison.



American Bank Note Company Archives



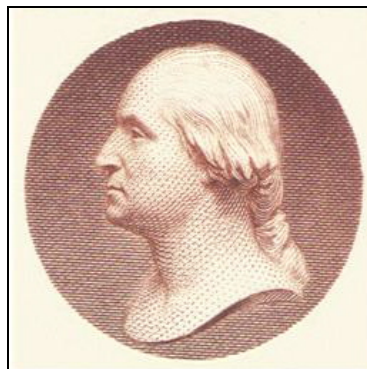
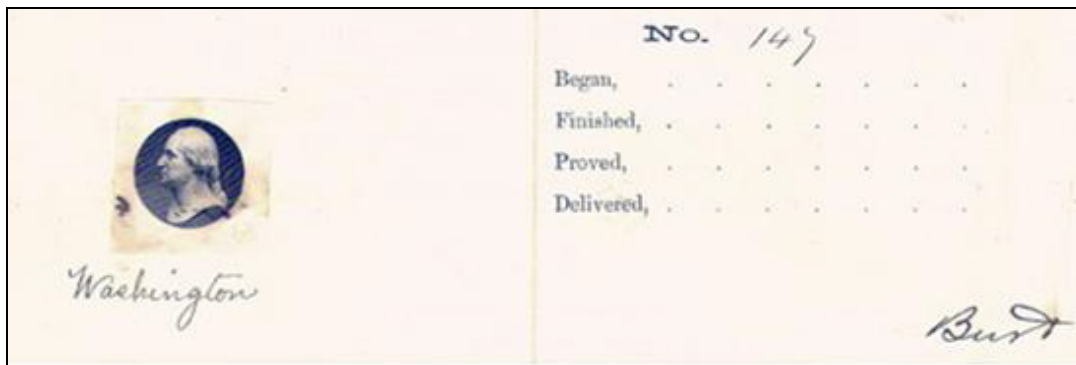
Casilear, Durand, Burton & Edmonds⁹³



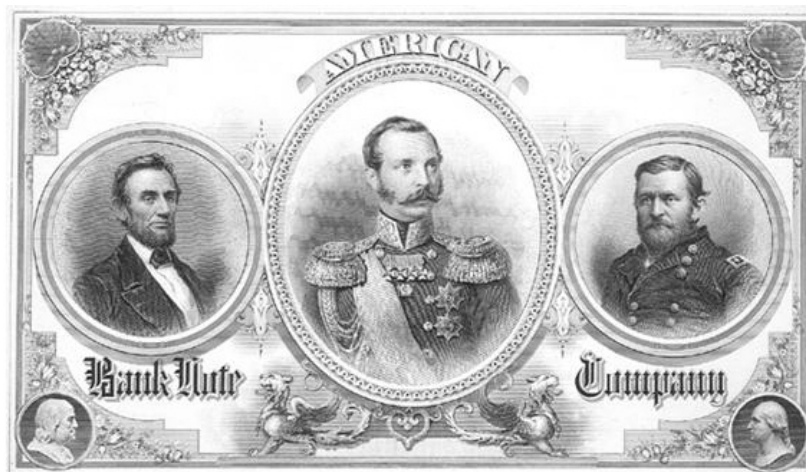
American Bank Note Company

⁹³ Casilear, Durand, Burton & Edmonds (1835 – 1837; John W. Casilear, Theodore Durand, James R. Burton, William Edwards, William C. Smillie, Albert G. Durand).

Another profile engraving of Washington was found in the American Bank Note Company Pictorial Engraving Department's files. It was engraved by Charles Kennedy Burt (1823 – 1892) in the 1860s.



Larry Hunt Collection



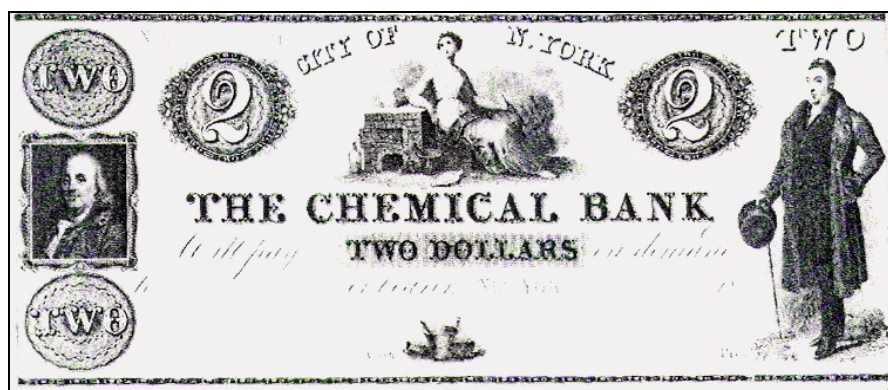
American Bank Note Company Advertisement

A wonderful bank note, from The Greenwich Bank, in the New York Historical Society, shows the Franklin engraving on the 1847 five cent stamp, the Washington engraving on the 1847 ten cent stamp, the eagle found on the American Letter Company stamp, and the Lafayette engraving with his cane and top hat. The bank note has the inscription Durand & Perkins, which existed from 1828 until 1832.



The Greenwich Bank, circa 1830s, inscribed: Durand & Perkins⁹⁴

The two dollar bank note from The Chemical Bank repeats the Franklin and Lafayette engravings.



The Chemical Bank, inscribed: Durand & Perkins

⁹⁴ Illustrated on the cover of *The Essay-Proof Journal*, October 1955, Vol. 12, No. 4, Whole No. 48, courtesy of the Metropolitan Museum of Art.

The identical engraving of Lafayette is found on The Bank of Hawkinsville, Georgia three dollar note with the inscription Durand, Perkins & Co.



The Bank of Hawkinsville, Georgia, inscribed: Durand, Perkins & Co.

The twenty dollar bank note from the Mount Vernon Bank of Providence, RI, signed in 1858, with the inscription Rawdon, Wright, Hatch & Co., has the identical Franklin and Lafayette engravings.



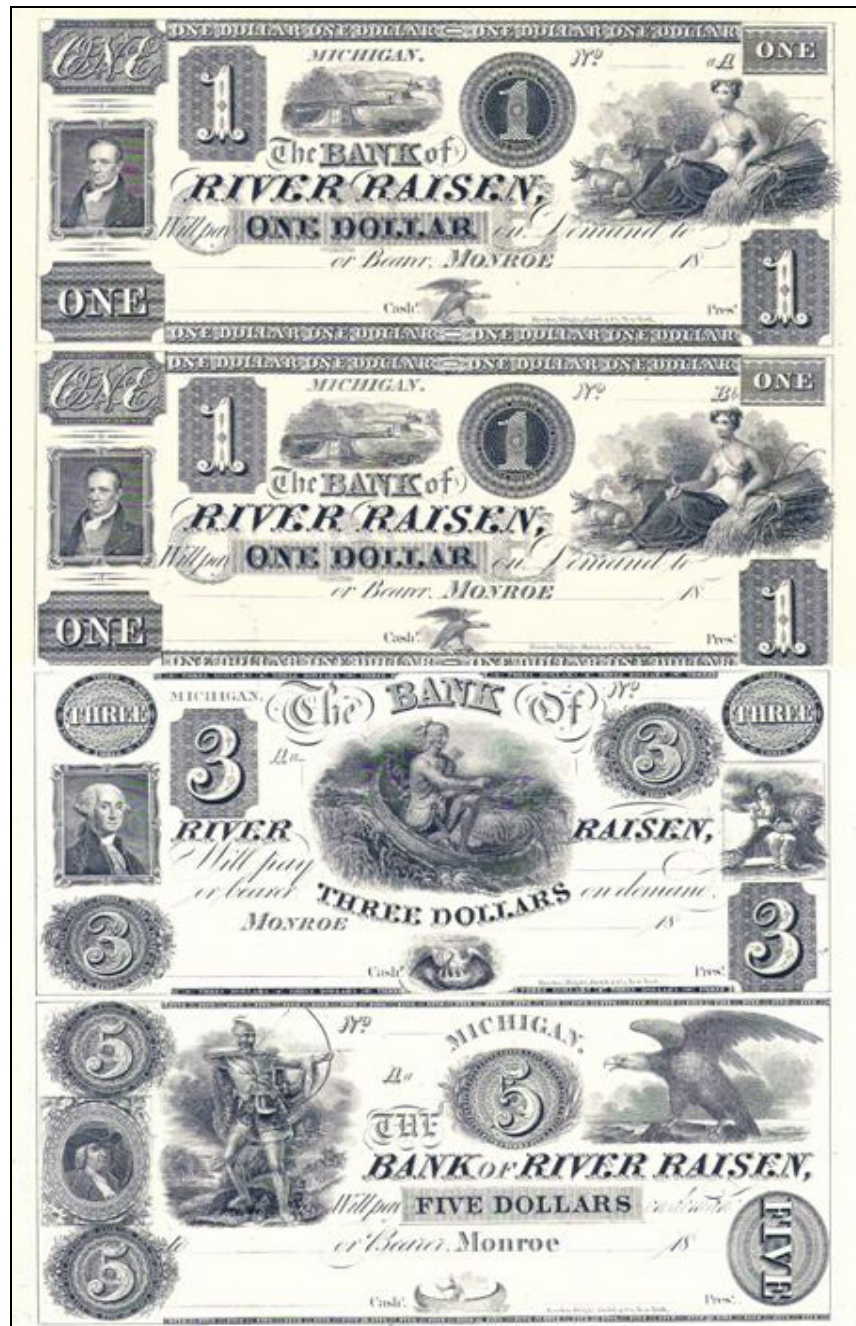
Mount Vernon Bank, Providence, RI, 1858, inscribed: Rawdon, Wright, Hatch & Co.

The identical engraving of Lafayette is found on a Lafayette Bank check with the inscription American Bank Note Company.



Lafayette Bank, Cincinnati, 1875, inscribed: American Bank Note Company

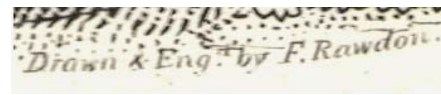
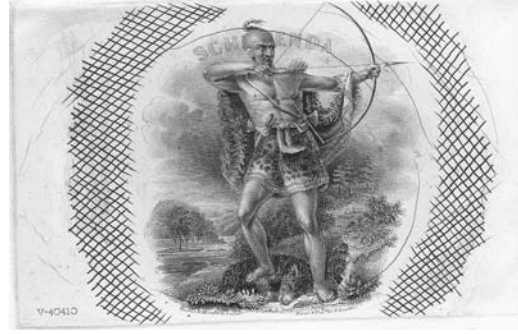
The eagle on the bottom of the Durand & Perkins Greenwich Bank one thousand dollar note appears on many Rawdon, Wright, Hatch & Co. bank notes, including the one dollar bank note from the Bank of River Raisen, Michigan. On the proof sheet for the notes from Bank of River Raisen we find engravings (vignettes) signed by both George Hatch and Freeman Rawdon. The same vignettes, one depicting an Indian in a canoe and another with a bow and arrow, were found in the American Bank Note Company archives.



Proof from plate with 1,1,3,5 dollar notes, circa 1830s, inscribed: Rawdon, Wright, Hatch & Co.



Geo. W. Hatch



Drawn & Eng. By F. Rawdon

Signed Vignettes found in American Bank Note Company Archives

The George Hatch Indian in a canoe and the Freeman Rawdon Indian with a bow and arrow vignettes appear on the bank notes of The Mohawk Bank of Schenectady, NY, and the Schenectady Bank. They are both inscribed by both Rawdon, Clark & Co. of Albany and Rawdon, Wright, Hatch & Co. of New York.⁹⁵



The Mohawk Bank, Schenectady, NY, inscribed: Rawdon, Clark & Co., Albany and Rawdon, Wright, Hatch & Co., New York



The Schenectady Bank, NY, inscribed: Rawdon, Clark & Co., Albany and Rawdon, Wright, Hatch & Co., New York

⁹⁵ Ralph Rawdon and Freeman Rawdon were brothers. **Ralph Rawdon:** (1820-1826) Rawdon, Balch & Co.; (1827-1834) Rawdon, Clark & Co.; (1828-1831) Rawdon, Wright & Co.; (1832-1834) Rawdon, Wright, Hatch & Co.; (1836-1846) Rawdon, Wright, Hatch & Co. **Freeman Rawdon:** (1832-1834) Rawdon, Wright, Hatch & Co.; (1835) Rawdon, Wright, Hatch & Edson; (1836-1846) Rawdon, Wright, Hatch & Co.; (1837-1858) Rawdon, Wright, Hatch & Edson; (1858-) American Bank Note Co.

The Freeman Rawdon Indian with a bow and arrow vignette was used many times on bank notes and other documents.





The eagle on the one dollar Bank of River Raisen note and the American Letter Company stamp was found on a print from a cracked die with a portrait of Lafayette in the American Bank Note Company archives. The die carries the inscription Durand, Perkins & Co. A print from the same composite die, before it cracked, was in the March 13, 2001 Siegel auction.



Durand, Perkins & Co.
American Bank Note Company Archives
(cracked die)



“Small Eagle Vignette, Composite Die Proof in Black. Die sunk on India, composite die with three-quarter portrait of a gentleman (whose identity is unknown to us), ‘Durand, Perkins & Co. New York’ imprint below eagle, Extremely Fine, the only recorded example of this composite die.”
Siegel March 13, 2001, lot 686

The Toppan, Carpenter, Casilear & Co. small eagle is one of the most repeatedly used stock dies. It appears on the bottom of many Toppan, Carpenter, Casilear & Co., Toppan, Carpenter & Co., and American Bank Note Company bank notes.



American Bank Note Company Archives



LO6 1875 reprint of the 1851 Carrier
Inscribed: Toppan, Carpenter, Casilear & Co.
Printed by the Continental Bank Note Co.



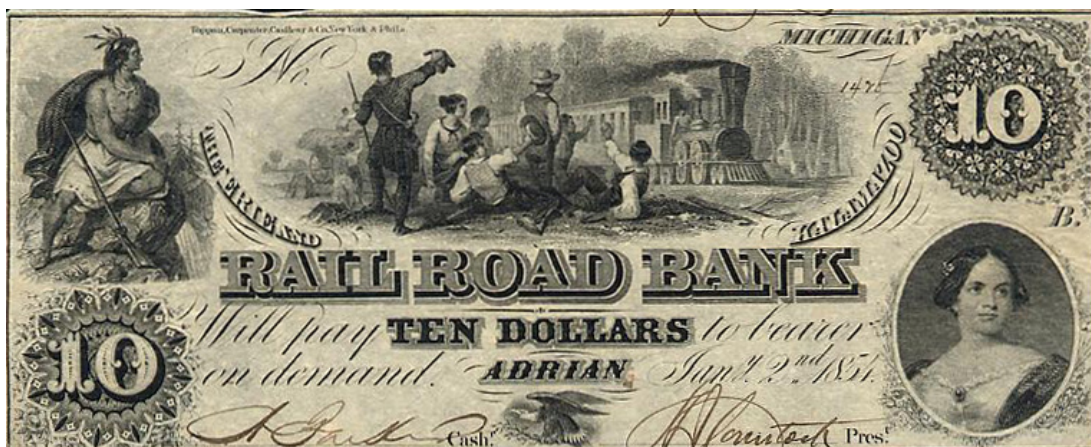
WV8 1864 Sanitary Fair



RS84 B.A. Fahnestock, Private Die Medicine



RS124 Holloway's Pills And Ointment, Private Die Medicine



The Erie and Kalamazoo Rail Road Bank, Michigan, inscribed: Toppan, Carpenter, Casilear & Co.

The following lathe work panel and emblem are found on Durand, Perkins & Co.; Rawdon, Wright, Hatch & Edson; and Rawdon, Clarke & Co. inscribed bank notes. The circular lathe work designs with the double ring of repeated THREES and single repeated ring of THREES appear together on a sample found in the American Bank Note Company archives.



American Bank Note Company Archives



American Bank Note Company Archives



panel found on numerous bank notes



emblem on numerous notes



Durand, Perkins & Co. sample



The Bank of Macon, Georgia, 1831, inscribed: Durand, Perkins & Co.



The Bank of New Brunswick, New Jersey, circa 1820s-1830s, inscribed: Durand, Perkins & Co.



The Bank of Michigan, 1835, inscribed: Durand, Perkins & Co.



The Essex Bank, Vermont, circa 1830s, inscribed: Rawdon, Clark & Co., Albany



The Merchants' Bank, Norwich, Conn., inscribed: Rawdon, Wright, Hatch & Edson
James D. Smillie Collection, New York Public Library



The Union Bank in the City of N. York, inscribed: Durand, Perkins & Co.

The three dollar note from the Phenix [sic] Bank of New York uses the same emblem. It also has a vignette of a phoenix rising from the flames. The note is inscribed Durand, Perkins & Co. The identical phoenix vignette appears on the one dollar note of the State Bank at Morris, New Jersey, which has the inscription Rawdon, Wright, Hatch & Co.

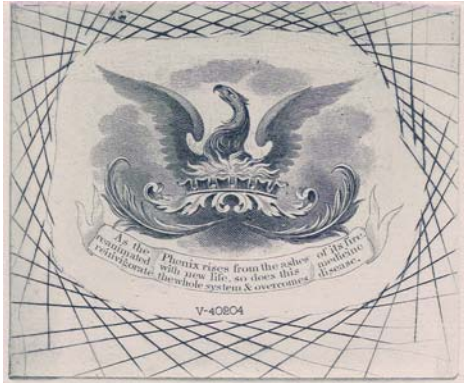


The Phenix Bank, New York, circa 1820s-1830s, inscribed: Durand, Perkins & Co.



State Bank at Morris, New Jersey, 1846, inscribed: Rawdon, Wright, Hatch & Co.

The identical engraving of the phoenix was found in the American Bank Note Company archives and on the A. B. C. Durand, Wright & Co. sample sheet that was previously illustrated in this manuscript.



It is interesting to note that the 1830 emblem on the Durand, Perkins & Co. Bank of Macon note was reworked on the 1858 Rawdon, Wright, Hatch & Co. Bank of Macomb County note.



Reworked Die

The three dollar bank note from The Exeter Bank, Rhode Island, repeats this reworked die in all four corners. It also has the double circle of THREES and the Washington engraving.



The Exeter Bank, Rhode Island, inscribed: Rawdon, Wright, Hatch & Edson

The Howell Works Co. Bearer-on-Demand notes have both the THREES and FIVES repeated in a double circle around lathe work.



Howell Works Co., inscribed: Rawdon, Wright, Hatch & Edson

The same path of inheritance is found on the panel of FIVEs repeated in a double circle around lathe work.



Durand, Perkins & Co. Sample Sheet



The Bank of Columbus, Georgia, inscribed: Durand, Perkins & Co.



The Augusta Insurance and Banking Company, inscribed: Rawdon, Wright, Hatch & Co.



The Merchants Bank, Baltimore, inscribed: Rawdon, Wright, Hatch & Edson



Commercial Bank, Buffalo, inscribed: Rawdon, Wright, Hatch & Co.

The same panel (with added outlining lines and retouched floral work) of FIVEs repeated in a double circle around lathe work was used by Keatinge & Ball on the 1861 Confederate five dollar bill. Edward Keatinge had worked for the American Bank Note Company in New York City. He was recruited by the Confederacy for its treasury department. He teamed with Virginian Thomas A. Ball to form Keatinge & Ball in Richmond, Virginia. The firm soon moved to Columbia, South Carolina, a strategically safer location. There they produced Confederate currency using equipment and supplies smuggled from Europe through the Federal blockade. General Sherman destroyed the firm's facilities in February 1865.



Five Dollar 1861 Confederate Note, inscribed: Keatinge & Ball, Richmond, VA

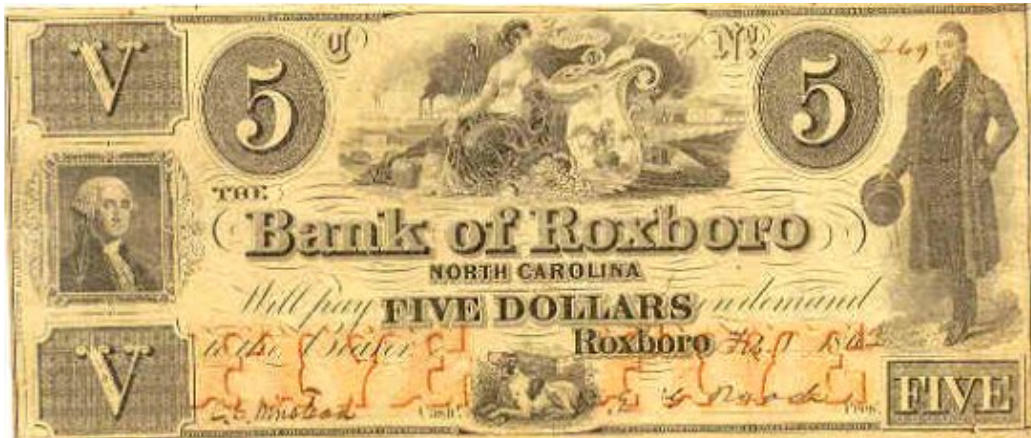


Keatinge & Ball



Durand, Perkins & Co.

The Washington engraving on the 1847 ten cent stamp and the Lafayette engraving originally done by Asher B. Durand, both appear on The Bank of Roxboro, North Carolina, 1862 bank note inscribed “Keatinge & Ball.” Mr. Keatinge seems to have helped himself to dies from the American Bank Note Company vault.



The Bank of Roxboro, North Carolina, 1862, inscribed: Keatinge & Ball



The style of circular lathe work surrounded by a single or double ring of white numbers repeatedly spelled out in capital letters appears on Durand, Perkins & Co. bank notes in about 1828. Rawdon, Wright, Hatch & Co. used the same dies.

Durand, Perkins & Co. (1828 – 1832)



Rawdon, Clark & Co., Albany (1827 – 1834)
Rawdon, Wright, Hatch & Co. (1832 – 1834)
Rawdon, Wright, Hatch & Edson (1834 – 1858)



Bank notes with circular lathe work surrounded by a single ring of numbers repeatedly spelled out

The bank notes from the Lewis County Bank, New York, with the same single ring of repeated FIVES has the inscription Rawdon, Wright, Hatch & Co., New York, and “Printed by Gavit & Co., Albany.” The plates were prepared by Rawdon, Wright, Hatch & Co. It is most unusual for them to have agreed to let Gavit & Co. do the printing.

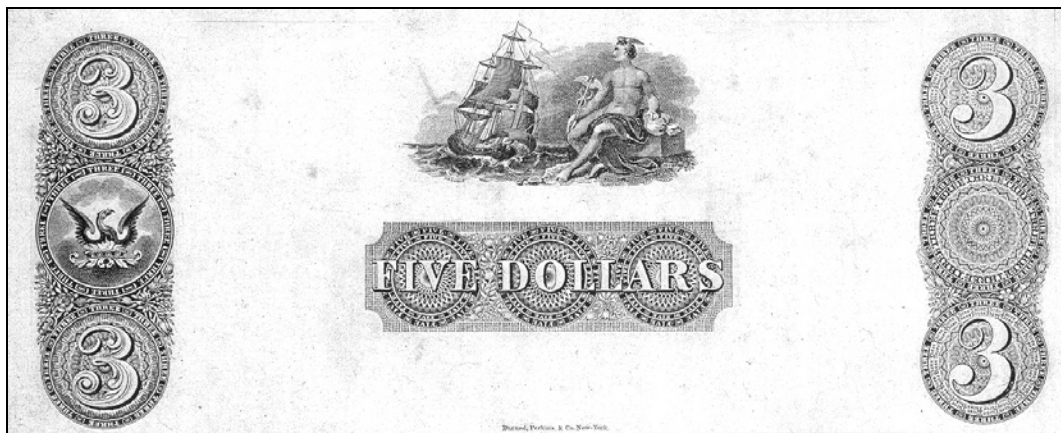


The Lewis County Bank, New York, inscribed: Rawdon, Wright, Hatch & Co.

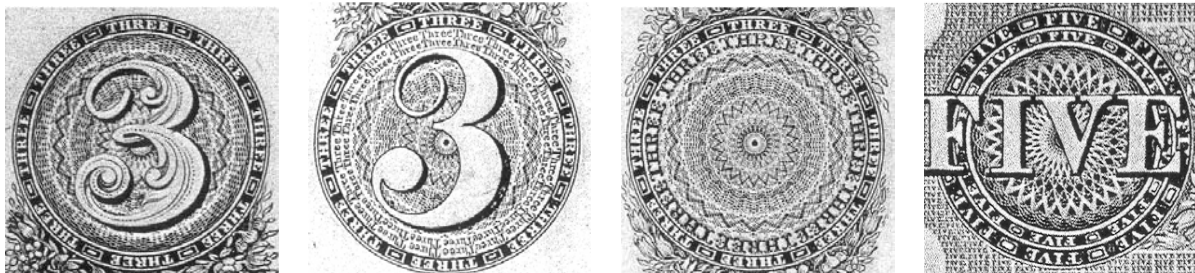


Printed by Gavit & Co., Albany

An interesting sample (or mistake with FIVE and THREE on the same note) has the lettering in white and black and in one, two and three rings.



Sample/Mistake, inscribed: Durand, Perkins & Co.



The path of the dies shown above from Durand, Perkins & Co. to Rawdon, Wright, Hatch & Edson to the American Bank Note Company is explained in the seminal work by Foster Wild Rice. The following firms, listed by Rice, are of interest:

1824-1828 A. B. C. Durand, Wright & Co. (Asher B. Durand, Cyrus Durand,
Charles C. Wright, Joseph Perkins, George W. Hatch (1827-1828)), New York
1828-1832 Durand, Perkins & Co. (Asher B. Durand, Cyrus Durand, Joseph Perkins,
Elias Wade, Jr., George W. Hatch (1828-1830)), New York
– *dissolved and some effects sold to Rawdon, Wright, Hatch & Co., 1832*
1833-1835 C. C. Wright & Durand (Charles C. Wright, Cyrus Durand), New York



1827-1834 Rawdon, Clark & Co. (Ralph Rawdon, Asabel Clark), Albany
1828-1831 Rawdon, Wright & Co. (Ralph Rawdon, Nezhiah Wright), New York
1832-1834 Rawdon, Wright, Hatch & Co. (Ralph Rawdon (1832),
Freeman Rawdon (1833-1834), Nezhiah Wright, George W. Hatch,
Tracy R. Edson (1834), Albert G. Durand (1833-1834),
Asher B. Durand (1833), William C. Smillie (1833-1834)), New York
1835-1858 Rawdon, Wright, Hatch & Edson (Freeman Rawdon, Nezhiah Wright,
George W. Hatch, Tracy R. Edson), New Orleans, New York, Boston

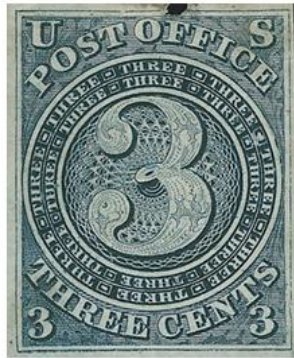




So, in 1832 when Durand, Perkins & Co. dissolved, George W. Hatch, who worked for Durand, Perkins & Co., became a partner in Rawdon, Wright, Hatch & Co. Also, Asher B. Durand worked for them for a very short time. This explains why the Durand, Perkins & Co. dies, including the Franklin and Washington heads used on the 1847 postage stamps, became the property of Rawdon, Wright, Hatch & Edson. As previously noted, Rawdon, Wright, Hatch & Edson was one of the seven founding partners of the American Bank Note Company. This explains why these vignettes were found in their archives.

8.0 The 11-E1 Essay

Finally, we see that the circular lathe work with the double circle of THREES on the 1830s Durand, Perkins & Co. die appears on the 11-E1 Essay.

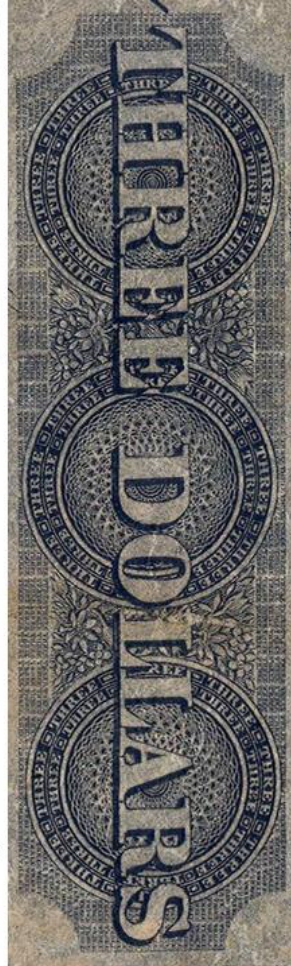


11-E1 Essay

Durand, Perkins & Co. bank notes

Rawdon, Clark & Co. bank note

Rawdon, Wright, Hatch & Edson bank note



American Bank Note Company Archives

On the three dollar note from the Union Bank, State of Rhode Island, the double circle of THREEs has the numeral '3' engraved in it. The bank note is inscribed Rawdon, Wright & Hatch.



The Union Bank, Rhode Island, inscribed: Rawdon, Wright & Hatch

The Merchants' Bank, New York, also has a double circle of THREEs has the numeral '3' engraved in it. Incredibly, it exists both with Durand, Perkins & Co. and Rawdon, Wright & Co. inscriptions.



Merchants' Bank, New York, inscribed: Durand, Perkins & Co.



Merchants' Bank, New York, inscribed: Rawdon, Wright & Co.

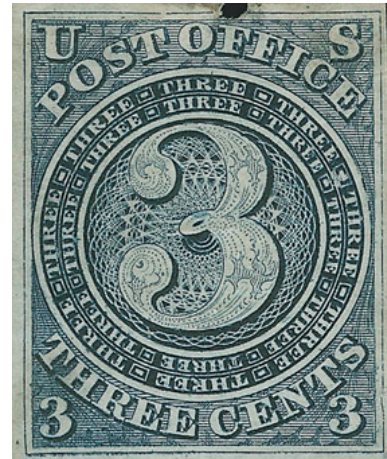
The '3's in the bank notes and in the 11-E1 Essay have many similarities, but the center of the '3's are obviously different.



The Union Bank, Rhode Island



The Merchants' Bank, New York



11-E1 Essay

From all of the above we conclude that the central lathe work and repeated double circle of THREES on the 11-E1 Essay was made by Cyrus Durand in the beginning of the 1830s. In 1832 the Durand die became the property of Rawdon, Wright, Hatch & Co.

So, the attribution of the 11-E1 Essay to Rawdon, Wright, Hatch & Edson is correct, but the purpose of creating the essay is complex and is only understood by a careful examination post office documents.

The story of the 11-E1 Essay begins in the December 7, 1846 Report of the Postmaster General. At that time prepayment of postage was optional. In his report he states "Transient newspapers, advertisements, printed or lithographed circulars [junk mail], in great numbers, are addressed to postmasters and others not ordering them, which are not called for,⁹⁶ and if called for, refused to be taken from the offices. ... All printed matter⁹⁷ passing through the mails should be prepaid ..."

⁹⁶ At this time there was little local delivery of mail. The addressee had to "call for" his or her mail at the post office. People simply refused to pay the postage for unsolicited non-prepaid junk mail (printed circulars).

⁹⁷ The printed circular rate was two cents per sheet.

The required prepayment of a new three cent circular and transient newspaper rate was enacted March 3, 1847, to become effective July 1, 1847. This was the same act that authorized the first official U. S. postage stamps.⁹⁸ The *Act of March 3, 1849* kept the mandatory prepayment, but eliminated the three cent rate for transient newspapers.⁹⁹



1845 Printed Circular New York to Kingston, NY
sent unpaid due 2c



1850 Printed Circular prepaid 3c Boston to Bangor,
Maine

The 1847 *Postal Laws and Regulations for the Government of the Post Office Department* contained the following provisions for circulars and transient newspapers:¹⁰⁰

138. On all circulars or handbills which may be printed or lithographed, on quarto post of single cap paper, or paper not larger than single cap, and which are folded and directed but left unsealed, three cents on each for any distance, to be paid in advance when the circulars are deposited in the office; when sealed to be rated as letters, and when rated as letters prepayment is not required.

147. Newspapers carried not over 100 miles, or any distance within the State in which they are mailed, are to be charged with a postage of one cent each.

148. If carried over 100 miles, and out of the State in which they are mailed, they are to be charged with one and a half cents each.

158. Newspapers not sent from the office of publication, by which is meant those not sent by editors or publishers, except such as are legally franked, are to be

⁹⁸ *AN ACT To establish certain post routes and for other purposes*, Approved March 3, 1847:

Sec. 11, *And be it further enacted*, That to facilitate the transportation of letters in the mail, the Postmaster General be authorized to prepare postage stamps, which, when attached to any letter or packet, shall be evidence of the payment of the postage chargeable on such letter, ...

Sec. 13, *And be it further enacted*, ... newspapers not sent from the office of publication, and all hand bills or circulars printed or lithographed, not exceeding one sheet, shall be subject to three cents postage each, to be paid when deposited in any post office to be conveyed in the mail; ...

⁹⁹ *AN ACT Making appropriations for the service of the Post Office Department for the year ending the 30th of June, 1850*, Approved March 3, 1849: "... newspapers not sent from the office of publication shall be charged with the same postage as other papers, to be pre-paid."

¹⁰⁰ Letter postage was charged on circulars which contained any manuscript writing or were closely enveloped and sealed, so that what they contain could not be known, and on newspapers so enveloped as not to be open at one end.

rated at three cents, and the postage paid in advance at the time they are deposited in the office.

159. On all pamphlets, magazines, periodicals, and every other kind and description of printed or other matter, (except newspapers, and except, also circulars, handbills, and advertisements, as aforesaid,) which shall be unconnected with any manuscript communication whatever, two and half cents for every copy of no greater weight than one ounce, for any distance. For every additional ounce, one cent; and fractional excess exceeding half an ounce to be charged as an ounce; but any excess less than half an ounce is not to be regarded.

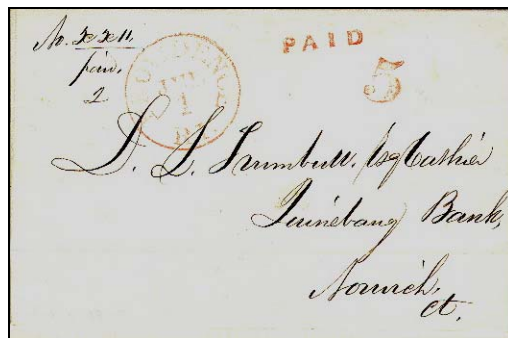
At that time, postage for letters was 5c under 300 miles, 10c over 300 miles, and 40c to the Pacific Coast¹⁰¹.

In the Travers papers there are transcripts of several letters written in 1847 to the Postmaster General requesting a three cent stamp for payment of the newspaper rate.

¹⁰¹ These postal rates for letters had gone into effect July 1, 1845 after years of congressional debate that was begun by a resolution submitted by Daniel Webster on June 10, 1840 just after the British enacted a one penny uniform postal rate and issued the world's first postage stamp. [Resolved, That the rates of postage charged on letters transmitted by the mails of the United States ought to be reduced. Resolved, That it is expedient to inquire into the utility of so altering the present regulations of the Post Office Department as to connect the use of stamps, or stamped covers, with the reduction of the rates of postage.]



July 1, 1845 Philadelphia to New York sent unpaid



July 1, 1845 Providence to Norwich sent paid

To morrow being the first day of the new postage law, I have taken the occasion to write one of the first letters, for I have always looked upon this as a great national question, full of interest beyond calculation, and millions yet unborn will hail it, as, the era of strength, and prosperity.

The letter mailed from Philadelphia is dated June 30, 1845 and includes the following: "Tomorrow being the first day of the new postage law, I have taken the occasion to write one of the first letters, for I have always looked upon this as a great national question, full of interest beyond calculation, and millions yet unborn, will hail it, as, the era of strength, and prosperity."

Philadelphia, Oct. 20, 1847

Hon. Cave Johnson,
Sir:

The stamps that have been prepared for letters prepaid, have been found so convenient & have saved so much trouble, that a similar stamp for prepaid newspapers would be a very great convenience to merchants & businessmen, who frequently have occasion to send single papers and who find the requirement of the prepaying the three cent postage, an onerous & troublesome restriction.

Very Respectfully Yours,
Thos. P. Sparhawk

City of New York, Dec. 2, 1847

The Hon. C. Johnson
P. M. General
Dear Sir:

Yesterday I received the enclosed suggestion, which I transmit for your consideration.

The three cent rate must be prepaid and such stamps would be of great convenience to the public and I believe to the Department. I wish all the matter for the mails had to be prepaid by Stamps.

Truly yours,
Robt. H. Morris, P. M.

(enclosure)

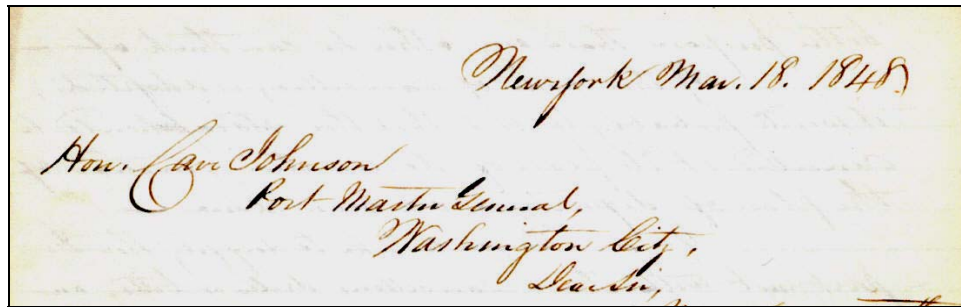
New York, November 30, 1847

Respected Sir:

By the issuing of stamps much has been accomplished to facilitate in the payment of letter postage, and I beg leave now to suggest to you what I think would prove a great benefit and a saving of much time to those who have more or less newspapers to send to various parts of the country. It is that "three cent" stamps be issued which being put upon newspapers should free them to their destination. One stamp to be used for every newspaper enclosed under one envelope. It is exceedingly inconvenient to prepay newspapers at times during the day, ...

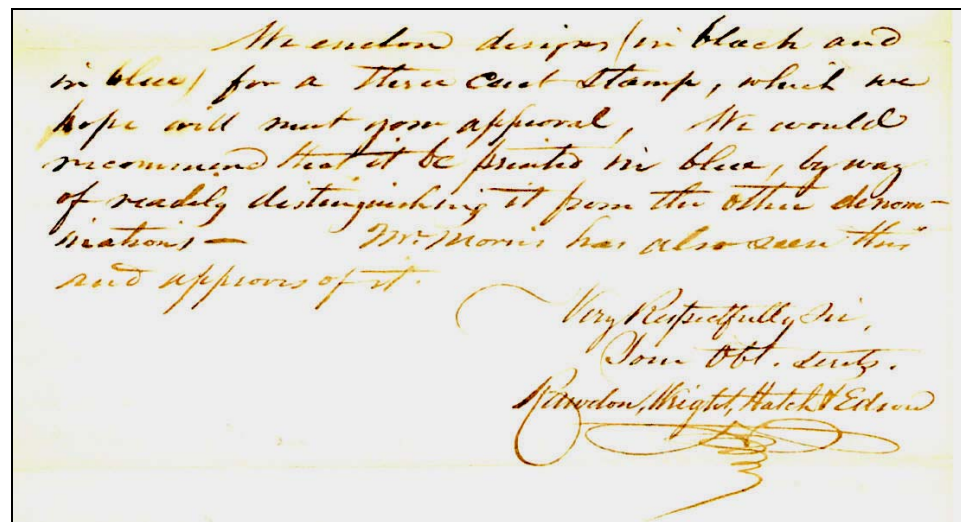
A letter dated March 18, 1848 from Rawdon Wright, Hatch & Edson, who were printing the 5c and 10c postage stamps, to Cave Johnson, Postmaster General, concludes with: "We enclose designs (in black and in blue) for a three cent stamp, which we hope will meet your approval. We would recommend that it be printed in blue, by way of readily distinguishing it from the other denominations." This must have been for the recently

legislated three cent prepaid circular and transient newspaper rate. There was no other use for a 3c stamp.



New York May 18. 1848

Hon. Levi Johnson
Post Master General,
Washington City,
D.C.

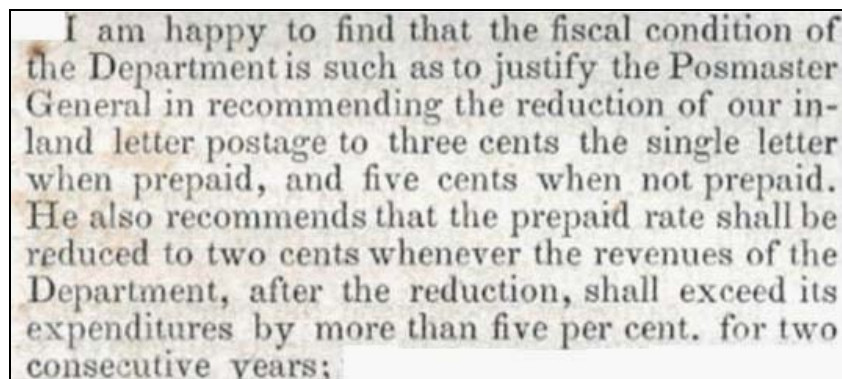


The enclosed design (in black and in blue) for a Three Cent Stamp, which we hope will meet your approval. We would recommend that it be printed in blue, by way of readily distinguishing it from the other denominations — Mr. Morris has also seen this and approves of it.

Very Respectfully,
Yours Obt. Servts.
Aaron Wright Hatch & Edward

This proposal was ignored and no three cent stamp was issued at that time. Note that the letter refers to printings in black and blue, the only known colors of the 11-E1 Essay.

In his December 1850 annual message to congress, President Fillmore recommended lowering of the letter rates to 3c if prepaid and 5c if not prepaid. He also suggested they be lowered to two cents when the post office revenues justified it.



I am happy to find that the fiscal condition of the Department is such as to justify the Postmaster General in recommending the reduction of our inland letter postage to three cents the single letter when prepaid, and five cents when not prepaid. He also recommends that the prepaid rate shall be reduced to two cents whenever the revenues of the Department, after the reduction, shall exceed its expenditures by more than five per cent. for two consecutive years;

December 2, 1850 President Fillmore's Message to Congress

The time has happily arrived, through the unwearied exertions of Barnabus Bates, and the friends of cheap postage, when the decree has gone forth that the people are to enjoy the blessings of cheap postage; surely, then, it may as well be based upon correct principles.— It is not our purpose to go into any repetition of figures, but suffice it to say, that there is no reason why the people of the United States should not have as cheap postage as Queen Victoria, where, notwithstanding the limited extent of territory, and the smaller number of post offices, the expense of the post office is about one and a half million of dollars greater than that of the P. O. department of the U. S. Yet, after paying all expenses, it yields a very large income to swell the amount of the general revenue. Yet in England no postage is charged upon newspapers passing through the mails, nor is any carrier's fee charged upon letters for delivery at the residences of the persons to whom letters are addressed.

Newark Daily Advertiser, December 4, 1850

There was a long congressional debate concerning the new rates and the requirement for prepayment. There were advocates for keeping the 1845 rates, for a uniform rate of 5c, for a uniform rate of 3c, for a uniform rate of 2c with mandatory prepayment, and for a 3c paid/5c unpaid rate.

Mr. SEWARD. I move to amend the proposed substitute, in the first section, by striking out the words "three cents when the postage upon such letter shall have been prepaid, and five cents when the postage thereon shall not have been," and inserting the words "two cents to be in all cases" before the word "prepaid." That brings before the Senate the idea I desired to submit, that postage upon letters should in all cases be required to be prepaid, and should be fixed for all distances at two cents. The House of Representatives have adopted the rate of three cents for all distances in the United States, without discriminating between prepaid and unpaid letters. The proposition of the committee of the Senate is to adopt three cents as the rate of postage on prepaid and five cents as the rate on unpaid letters.

* The advantage of adopting a prepaid system in all cases, would be to reduce the expenses of the Department, reduce them vastly, reduce them beyond calculation, for a large portion of the expenses of the Post Office Department are now, as we know, incurred by reason of the credit system, rendering a large number of clerks necessary in the deputy post offices. It is the multiplication of clerks, rendered necessary for the keeping of complicated accounts, that swells the expenditures of the Post Office Department.

Senator Seward of New York
The Congressional Globe, February 17, 1851 Appendix pg. 257

On January 17, 1851, knowing that legislation was likely to pass, Rawdon, Wright, Hatch & Edson wrote to N.K. Hall, Postmaster General: "In view of the probable wants of the Department, we beg leave to hand you the enclosed proofs of a steel die which we have executed for a three cent stamp - - Being already engraved, it could be prepared for immediate use, if required."

After years of pressure from illegal competition¹⁰² and political action groups, congress passed "An Act to Reduce and Modify the Rates of Postage in the United States, and for Other Purposes" on March 3, 1851.

¹⁰² Lysander Spooner's American Letter Mail Company competed directly with the U. S. Post Office starting January 23, 1844 for interstate mail service (between Boston, New York, Philadelphia, and Baltimore) at less than 1/3rd the price of the government's service. Spooner sent a letter informing the Postmaster General that he proposed "to establish a letter mail [company] from Boston to Baltimore. I shall myself remain in this city, where I shall be ready at any time to answer to any suit..." Accompanying the letter was a copy of his pamphlet, "The Unconstitutionality of the Laws of Congress Prohibiting Private Mails." The American Letter Mail Company printed its own stamps three years before the first official government postage stamps were issued. In a few short months the private mail companies were handling the bulk of the letter mail service between Boston, New York, Philadelphia, and Baltimore. The government's rate reductions on July 1, 1845 and July 1, 1851 put him out of business. The American Bank Note Company archives had a die proof of Spooner's second stamp and, as already noted, the vignette from his first stamp.



The act became effective July 1, 1851.¹⁰³

Section 3 of the March 3, 1851 act stated "... the Postmaster General to provide and furnish ... suitable postage stamps of the denomination of three cents, and of such other denominations as he may think expedient to facilitate the pre-payment of the postages provided for in this act; ..."

SEC. 3. *And be it further enacted, That it shall be the duty of the Postmaster General to provide and furnish to all deputy postmasters, and to all other persons applying and paying therefor, suitable postage stamps of the denomination of three cents, and of such other denominations as he may think expedient to facilitate the pre-payment of the postages provided for in this act;*

*An Act to Reduce and Modify the Rates of Postage in the United States, and for Other Purposes
March 3, 1851*

¹⁰³ The act lowered the postage rates to 3c if prepaid, 5c if not prepaid, under 3000 miles, and 6c if prepaid, 10c if not prepaid over 3000 miles. Also enacted was a 1c drop rate for letters deposited at the post office of the recipient, a 1c circular rate, and a 1c way fee for riverboat captains and stage drivers that picked up letters along their way and brought them to the post office.

 <p>July 1, 1851 Southampton, Mass to Waterbury, Vt. paid with newly issued (3c) stamp</p>	 <p>July 1, 1851 New York to Lubec, Maine paid with cash (3c)</p>	 <p>July 1, 1851 New York to Bristol, RI unpaid (5c due)</p>
 <p>July 1, 1851 Providence, RI drop letter (1c due)</p>	 <p>July 1, 1851 San Francisco to Natchez, Miss. Paid with cash (6c)</p>	 <p>July 1, 1851 San Francisco to Philadelphia unpaid (10c due)</p>
 <p>July 1, 1851 New York to Norway, Maine paid (1c) circular</p>	 <p>July 1, 1851 New Orleans WAY 6 unpaid (5c) plus way fee (1c)</p>	

On March 8, 1851 Nathan K. Hall, Postmaster General, sent a request for proposals to six prominent firms that engraved bank notes:

Post Office Department,
March 8, 1851.

Gentlemen:

The 3rd Section of the "Act to reduce and modify the rates of postage &c.," approved March 3rd, 1851, requires the Postmaster General to provide and furnish to all deputy postmasters and to all other persons applying and paying therefor, suitable postage stamps of the denomination of three cents and of such other denominations as he may think expedient to facilitate the prepaying of postages provided for in said Act. Therefore, with the view of performing the duty thus enjoined, I invite you to present at the earliest day practicable an engraved design for a three cent stamp, which will be considered in competition with the engraved designs of other eminent engravers from which the Department will select one for adoption under the Act aforesaid.

The person or firm offering the preferred design will be employed to furnish all other stamps which may be needed under the act, provided the Department and such person or firm agree as to prices and other matters of detail before the 20th day of April next. A medallion head of Washington, in profile, done in the best style of line engraving with a finely engraved background is what the Department suggests. The denominations can be put in letters on the margin after the manner of the English stamps. The letters should be pure white and express the words "U.S. postage, three cents."

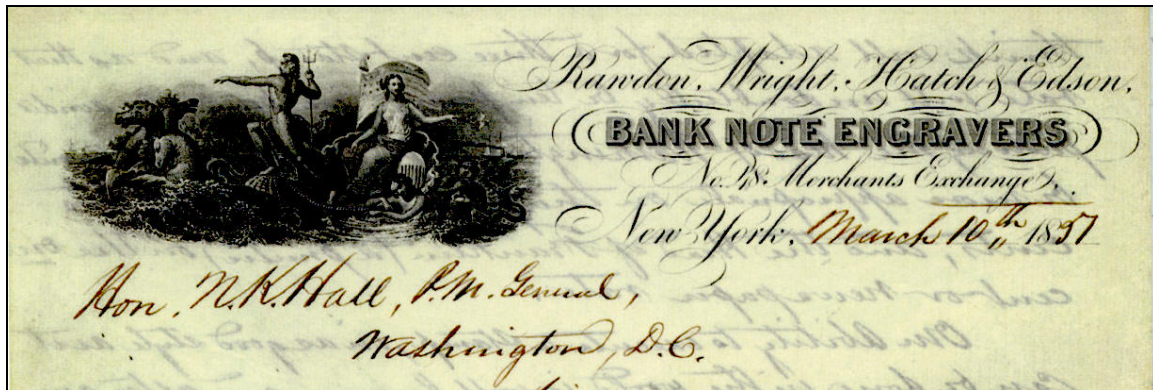
Very respectfully,
Yr. Obt. Ser't,
N.K. Hall,
P.M. Genl.

To.

Messrs. Rawdon, Wright, Hatch & Edson, N.Y.
" Toppan, Carpenter, Casilear & Co., Pha.
" Baldwin & Adams, N.Y.
" Danforth, Bald & Co., Pha.
" Draper, Welsh & Co., Pha.
Mr. John E. Gavit, Albany, N.Y.

Transcribed from the Travers papers by Tom Alexander and Wilson Hulme

On March 10, 1851, in response to the request for bids, with samples, for the three cent stamp, Rawdon, Wright, Hatch & Edson wrote an irate letter saying: "We have already submitted a design (engraved) which we think well adapted for a three cent stamp, and as that rate will undoubtedly be temporary, we purposely avoided putting the head of Washington on it, thinking that would be more appropriate on the permanent rate of two cents, and the Head of Franklin (a printer) on the one cent or newspaper rate."



We have already submitted a design (engraved) which we think well adapted for a three cent stamp, and as that rate will undoubtedly be temporary, we purposely avoided putting the head of Washington on it, thinking that would be more appropriate on the permanent rate of two cents, and the head of Franklin (a printer) on the one cent or newspaper rate.

Very Respectfully,
Yours Obediently,
Rawdon, Wright, Hatch & Edson

So, Rawdon, Wright, Hatch & Edson (1) believed they were the printers of postage stamps for the government, (2) believed the three cent rate was only temporary and the head of Washington should not be used on it, and (3) said they already submitted an engraved three cent design. They were clearly talking about the 11-E1 Essay. They were ignoring the 1851 bid requirements for the head of Washington, in profile, with the wording "U. S. Postage." The 11-E1 says "U. S. Post Office" since it was engraved three years before the bid requirements were issued.

In summary, we have the following sequence of events:

December 7, 1846: Report of Postmaster General requesting prepayment of circular and transient newspaper rate

March 3, 1847: Congress passed new 3c rate for prepayment of circulars and transient newspapers

July 1, 1847: New 3c rate for prepayment of circulars and transient newspapers went into effect

March 18, 1848: Rawdon, Wright, Hatch & Edson engraved & proposed a 3c stamp

December 2, 1850: President Fillmore proposed a rate reduction

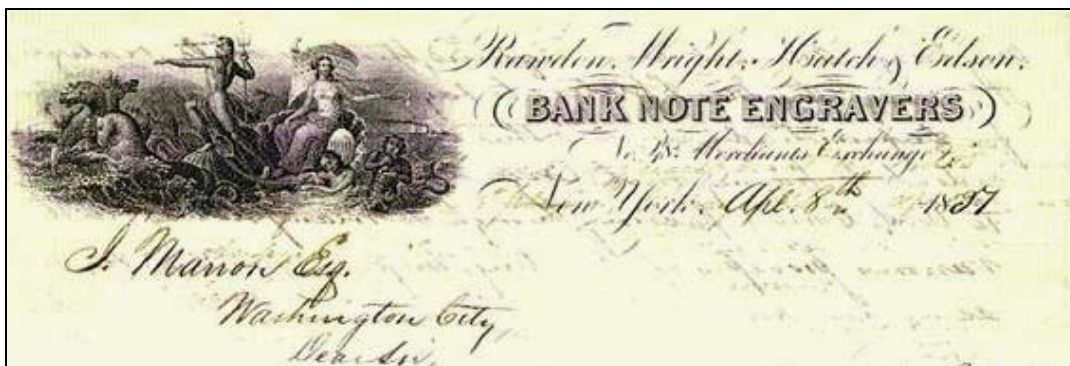
January 17, 1851: Rawdon, Wright, Hatch & Edson proposed a 3c stamp

March 3, 1851: Congress passed new 3c letter rate and required PMG to issue a 3c stamp

March 8, 1851: PMG issued a request for proposals to six bank note companies

March 10, 1851: Rawdon, Wright, Hatch & Edson wrote an irate letter to the PMG

On April 8, 1851 Rawdon, Wright, Hatch & Edson, fearing that they were about to lose the stamp production business, apologized to J. Marron, Third Assistant Postmaster General, and asked for a time extension to May 10th.



in declining to furnish
an engraved Stamp, to be considered in competition with
others, we acted under a misunderstanding of your views,
and consequently under a feeling that injustice was done
us, by throwing open to competition, a matter that we
felt ourselves entitled to, by tacit, if not by actual a-
greement, on account and in consideration of our hav-
ing furnished the Dies and Plates for the Five and Ten Cent
Stamps, without charge, we having consented to do so, on
the verbal understanding, that we were to furnish all
the stamps that might be required, of any denomination,
on the same terms.

1
Finding however, that we have misunderstood your views,
and that our claims would have been duly considered,
we have concluded to apply for the contract, provided you
will now permit us to do so, and sufficient time can
be allowed for us to prepare a stamp to be submitted,
(say to the 10th May).

Please excuse the trouble we have given you
you in this matter, and by favoring us with a reply to
this letter, greatly oblige,
Yours Very Respectfully,
P.S. We address this unofficially, thinking
it may be too late to consider our ap-
plication, in which case, we should
prefer to have our attention called to it.
Rawdon, Wright, Hatch & Edson

The full April 8, 1851 letter from Rawdon, Wright, Hatch & Edson reads:

J. Marron Esq.
Washington City

Dear Sir,

Since the last interview which our Mr. Rawdon had with you, and your explanation of the letter of the P. M. Genl. and of the manner in which the order for Postage Stamps was to be given out, we have concluded to address you on the subject, for the purpose of saying, that in declining to furnish an engraved stamp, to be considered in competition with others, we acted under a misunderstanding of your views, and consequently under a feeling that injustice was done us, by throwing open to competition, a matter that we felt ourselves entitled to, by tacit, if not actual agreement, on account and in consideration of our having furnished the Dies and Plates for the Five and Ten Cent Stamps, without charge, we having consented to do so, on the verbal understanding, that we were to furnish all the stamps that might be required, of any denomination, on the same terms, we taking the risk of there being a large or a small amount required of each, and provided always, that we gave satisfaction in the style of work, and in the promptitude and faithfulness with which we fulfilled the orders of the Department. Under this expectation, we made arrangements to conduct the business with safety to the Department and convenience to ourselves, for some time to come, and in so doing, we incurred considerable expense. The price at which we undertook to furnish the stamps afforded so small a profit, that it would be only in case a very large amount was required, that we would realize the cost of the Dies & Plates, to say nothing of compensation for superintendence, and the care and responsibility incident to having such large amounts of money (equal to U. S. coin) passing through so many hands, in the various processes of printing, pressing, gumming &c, and we have not yet been compensated for the five and ten cent stamps, and as the style of engraving of the three principal houses would be so nearly equal that it would be next to impossible to say that one of the stamps submitted, was better than another (the design being the same), and consequently others having no claims, would be placed on a par with us, we felt unwilling to incur the additional expense of furnishing an engraved stamp for three cents, and on the basis that we supposed was contemplated.

Finding however, that we have misunderstood your views, and that our claims would have been duly considered, we have concluded to apply for the contract, and provided

you will now permit us to do so, and sufficient time can be allowed for us to prepare a stamp to be submitted, (say to the 10th May), and we would undertake to furnish the stamps, (after the design suggested, and to be approved by yourself and the P. M. Genl.) on the terms as heretofore, and have a given quantity ready for delivery on the 20th May.

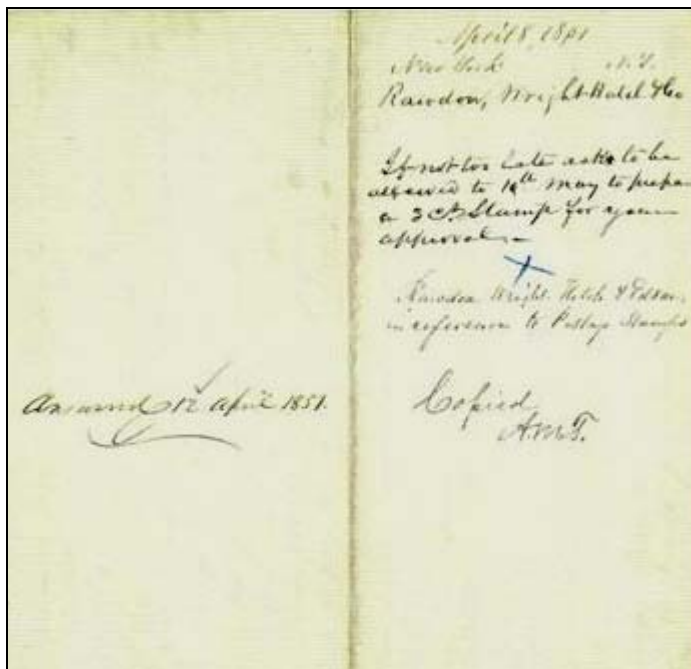
Please excuse the trouble we have given you in this matter, and by favoring us with a reply to this letter, greatly oblige.

Yours Very Respectfully,

Rawdon, Wright, Hatch & Edson

P. S. We address this unofficially, thinking it may be too late to consider our application, in which case, we should prefer to have no attention called to it.

In the docketing of the letter we see a notation by Travers (Copied A.M.T.)



April 8, 1851

If not too late asks to be allowed to 10th May to prepare a 3 Ct Stamp for your approval.

Rawdon, Wright, Hatch & Edson
in reference to Postage Stamps.
Answered 12 April 1851.

Copied A.M.T.

On April 12, 1851, J. Marron replied: "...I am now instructed to say that it is not considered expedient to fix a later period for that purpose than the one mentioned."

At the same time that the firm Rawdon, Wright, Hatch & Edson was losing the U. S. contract, they were winning a similar contract with the Canadian Post Office Department.¹⁰⁴ James Morris, Canada's Postmaster General, first met with them on March 26, 1851. A letter from Rawdon, Wright, Hatch & Edson, dated March 27, 1851, says "...we have received your verbal order for engraving..." On April 5, 1851 they wrote "...enclosed ... proofs of the die just finished for the Three Pence Stamp ..."



Canadian three pence stamp by Rawdon, Wright, Hatch & Edson
Issued April 23, 1851

The U. S. 1851 contract was ultimately awarded to Toppan, Carpenter, Casilear & Co.



American Bank Note Company Archives



Imprint: Toppan, Carpenter, Casilear & Co. BANK NOTE ENGRAVERS. Phila, New York, Boston & Cincinnati.

¹⁰⁴ Winthrop Boggs, *Ten Decades Ago 1840-1850, A Study of the Work of Rawdon, Wright, Hatch & Edson of New York City*, American Philatelic Society, 1950.

From the Travers papers and documents in the National Archives we see that the bidding was highly competitive with lots of attempted congressional influence:

January 24, 1851: letter - R.W. Latham to N.K. Hall, PMG, recommending Danforth, Bald & Co. for “engraving and printing Stamps ... which may be necessary under the Cheap Postage Law now before Congress”

March 4, 1851: letter – Danforth, Bald & Co. to J. Marron, Third Assistant PMG: “enclosing some Proof Impressions of heads, as you were good enough to intimate we might do, ... if you would lay them before Mr. Hall ... glad to be allowed to come into competition for the contract ...”

March 14, 1851: letter – Neale & Pate to N.K. Hall: “offer ... Steel Plate containing one hundred engravings of either of the enclosed samples ...”

March 22, 1851: letter – Wm. Sloanaker to N.K. Hall introducing J.W. Steel, an engraver who “will no doubt exhibit specimens of his workmanship, amongst which is a head of our most excellent president, engraved last year for Sartains Magazine ...”

April 10, 1851: letter – Moncuse Robinson to J. Marron recommending Toppan, Carpenter & Co.

April 14, 1851: letter – Wm. Hay to N.K. Hall recommending Draper, Welsh & Co.

April 15, 1851: letter – Draper, Welsh & Co. to N.K. Hall: “We enclose specimens of Stamps engraved according to the views expressed in your favor of 15th of March. The portrait is from Houdon’s celebrated Bust thought to be the best likeness extant. The background of the portrait is formed by the Geometric Lathe, being the most difficult to counterfeit ...”

April 19, 1851: letter – J.R. Ingersoll to N.K. Hall: “Mr. Carpenter of the firm of Toppan, Carpenter and others, Engravers, is about to present to you Specimens of their Art, and to apply for a Contract ...”

April 22, 1851: letter – N.K. Hall to Danforth, Bald & Co. and Toppan, Carpenter, Casilear & Co.: “I have examined the several specimens of engraving for postage stamps submitted ... and find the productions of two or three firms so nearly equal in merit that the question of price ...influence my decision”

April 22, 1851: letter – Danforth, Bald & Co. bid 20 cents per thousand stamps

April 23, 1851: letter – Toppan, Carpenter, Casilear & Co. bid 15 cents per thousand stamps; “... if out of the four heads presented by us, there is any one which is not in every respect satisfactory to you, we pledge ourselves to re-engrave it entirely, in time to meet the wants ...”

April 23, 1851: letter – J. Marron to Toppan, Carpenter, Casilear & Co.: “I am directed by the Postmaster General to say that he has accepted your proposition to furnish all the postage stamps to be ordered by the Department for the next four years ...”

May 24, 1851: letter – Toppan, Carpenter, Casilear & Co. to N.K. Hall: “... enclosing proof impressions of the new Three Cent Stamp ... also enclose proofs of a new Stamp engraved by us for the ‘Carriers Stamp’ ... finished the plates for the Twelve and One Cent Stamps (proofs of which are herewith) ... ready to transfer and finish the plate for the Three Cent Stamp and also the Carriers Stamp ...”

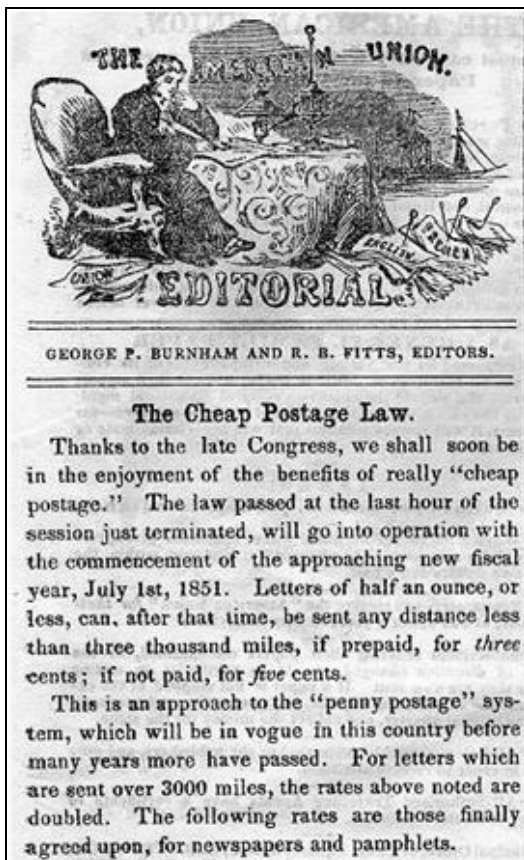
May 30, 1851: letter – N.K. Hall to Toppan, Carpenter, Casilear & Co. requesting:

\$24,000 in twelve cent stamps printed in black
\$75,000 in three “ “ “ “ red
\$21,000 in one “ “ “ “ blue

May 31, 1851: six year contract sent from J. Marron to Toppan, Carpenter, Casilear & Co.

June 10, 1851: signed contract

July 1, 1851: stamps issued



The American Union, March 1851

NEWARK, N. J., TUESDAY EVENING, JULY 1, 1851

The new postage law goes into operation to-day. The Post Master in this city is prepared to furnish stamps in large or small amounts, of one, three and twelve cents each; the first intended for drop letters, or letters not intended for transmission, but for delivery only. The second, for letters weighing $\frac{1}{2}$ an ounce or under; being such as are written upon a sheet of ordinary letter paper, and which under that stamp may be transmitted any distance not exceeding 3000 miles.—The third is for quadruple letters, under the same regulation as to distance. We have heretofore published the act of Congress entire, with the construction of, and the regulations under it, by the Post Master General.

Daily Advertiser, Newark, New Jersey July 1, 1851

“Regulations Concerning Postage Stamps.”

POST OFFICE DEPARTMENT, }
JUNE 10, 1851. }

To facilitate the pre-payment of postages upon letters and packages, postage stamps of the following denominations are provided and furnished by the Postmaster General, pursuant to the 3d section of the “act to reduce and modify the rates of postage in the United States, and for other purposes,” approved 3d March, 1851, viz:

- No. 1, Printed in black, representing the head of Washington, of the denomination of twelve cents.
- No. 2, Printed in red, representing the head of Washington in profile, of the denomination of three cents.
- No. 3, Printed in blue, representing the head of Franklin in profile, of the denomination of one cent.

These stamps will be furnished to one or more of the principal postmasters in each county, who will be required to supply the other postmasters in their respective vicinities, *upon being paid for the amounts furnished.*

June 10, 1851 Post Office Department announcement of new 12c, 3c, and 1c stamps

Therefore, there is no uncertainty about the 11-E1 Essay. It was an unsolicited proposal by Rawdon, Wright, Hatch & Edson for the 1847 prepaid circular and transient newspaper rate and was re-proposed by them as a non-conforming bid for the 3c 1851 contract. They refused to participate in the bidding process.

The first catalog listing for the 11-E1 Essay was in 1865 Kline:

—Inscription, (U. S. Post Office,) at top, large figure 3 in centre and in each lower angle, value in words below, circle in centre composed of the word “Three” often repeated. Col. imp., rect.
Black, blue.

Tiffany in 1889 lists the 11-E1 Essay as 1863 – Type 20:

1863—Type 20.
Large figure **3** in the center of a circle with ground composed of the word “Three” many times repeated. Figure “3” in the upper angles “U. S. Post Office,” above, “Three Cents,” below. Catalogued by Kline’s Manual, 3 cents, black, blue.

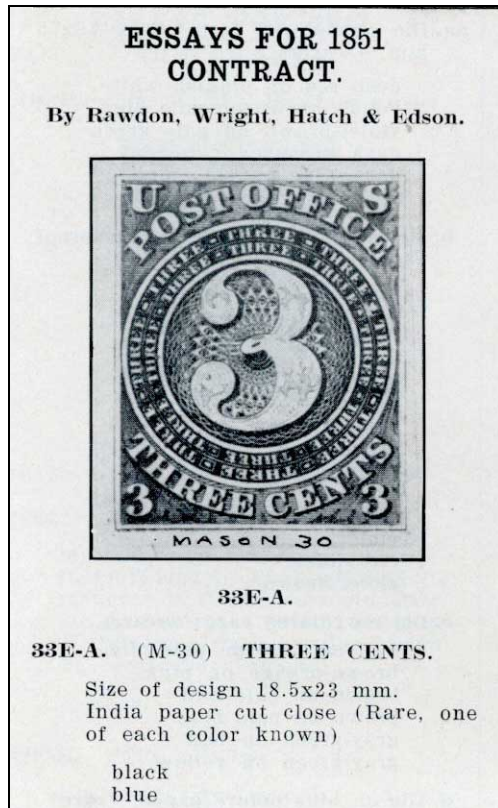
American Journal of Philately, March, 1889, pg. 106

The 11-E1 Essay is described in the 1911 Mason book:

Type 30. 1863. (Tiffany, T. 20.) Three Cents. Large figure 3 in centre of a circle with ground composed of the word three repeated. Figure 3 in the upper angles. U. S. POST OFFICE above, THREE CENTS below. Catalogued by Kline’s Manual. Three cents; black, blue.

He says “Figure 3 in the upper angles” – this is either a typographical error or Mason was working from flawed notes, having never actually seen the essay.

Brazer shows the 11-E1 Essay “by Rawdon, Wright, Hatch & Edson” in his 1941 book.



1941 Brazer
“By Rawdon, Wright, Hatch & Edson”



Brazer's personal files¹⁰⁵
“Attributed to Rawdon, Wright, Hatch & Edson”

In a 1951 paper¹⁰⁶ Brazer wrote: “Two very rare essays for a three cents stamp, one with a profile head of Washington, and another known and listed in Kline’s Manual in 1862, with a large central numeral 3, and both with frames and backgrounds resembling the 1847 issue, were most probably submitted by Rawdon, Wright, Hatch & Edson.”

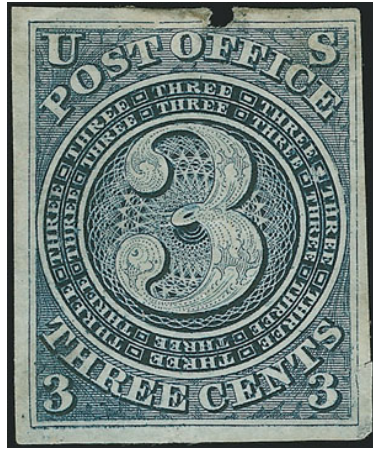
Brazer’s listing was changed from “by Rawdon, Wright, Hatch & Edson” to “attributed to Rawdon, Wright, Hatch & Edson” by Finkelburg in *The Essay-Proof Journal*. Today *The Scott Specialized Catalog* repeats the “attributed to” terminology.

In June of 2003, an 11-E1 Essay appeared in a Siegel auction (Sale 864 Lot #2). It was from the Finkelburg estate. This is the copy that is photographed in Brazer. The hole at the top of the essay was crudely touched-up in Brazer’s book. A glossy photograph of

¹⁰⁵ Jim Lee is now in possession of Brazer’s personal files. They had previously been owned by Finkelburg. The notations may have been made by Finkelburg.

¹⁰⁶ Brazer, “1851 Essays and Proofs”, *1851-1857 Issues*, National Philatelic Museum Vol. III, No. 3, 1951.

another 11-E1 Essay was found in Brazer's files. This 11-E1 Essay is different than the one that was in the 2003 Siegel sale. There is no damage on the top frame, but there is some paper wrinkling on the middle left side. The photograph was found in an envelope with Stanley B. Ashbrook's return address on it with the notation "Photos for Brazer."



Siegel Auction June 24, 2003, Lot 2

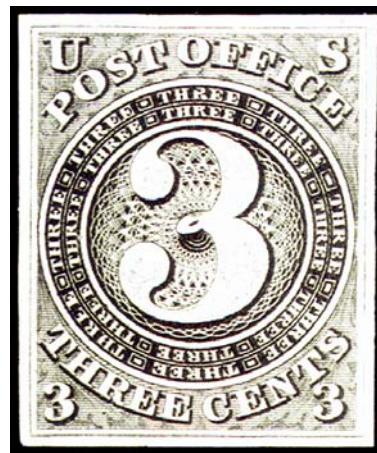


Photograph from Brazer's Files

A third copy is owned by Daniel M. Bagby. He bought his copy at a Weiss auction on April 11, 2000. It is printed in black ink. Daniel Bagby provided us with a high quality photograph of his copy. It certainly isn't the Siegel June 24, 2003 copy and, based on the margins, does not appear to be the copy whose photograph is in the Brazer's Files. However, it does appear that the margins, especially at the corners, have been augmented (enlarged) since the Weiss auction.



Weiss auction April 11, 2000, Lot #511

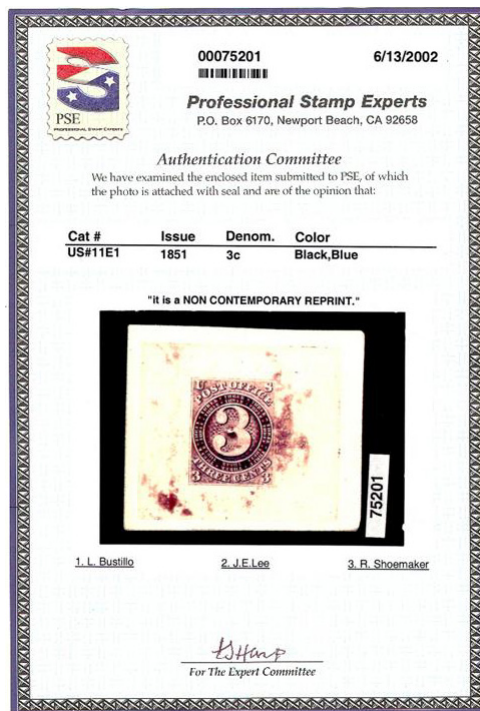


11-E1 Essay owned by Daniel Bagby

A copy of the 11-E1 Essay has been found in the Harry Jeffreys collection in the Franklin Institute.¹⁰⁷ The study group has not yet studied it. It may be the one whose photograph is in Brazer's files.

¹⁰⁷ The collection was donated to the Franklin Institution in the late 1940s/early 1950s.

Since 1998 at least seven additional copies of the 11-E1 Essay appeared on the market. They all show significant rust marks. On June 13, 2002 the Professional Stamp Experts (PSE) issued a certificate for one of them saying: "It is a NON CONTEMPORARY REPRINT." The whereabouts of the die is unknown.



Professional Stamp Experts (PSE) Certificate
Weiss October 13, 2001 Auction Lot 1192



11-E1 Essay Reprint from rusted die - inventory of William Langs in 2003

Six of them have appeared in at least seven auctions with various descriptions of what they are. The rust spots were either ignored or called “overinked splotches”, “ink mottling”, or “normal ink smudging.” The issue of when they were printed is either ignored or the term “reprint” or “non-contemporary ... reprint” is used.

(1) Weiss February 10, 2001 lot 444: “11-E1 VAR (3c Black); die by RWH&E printed on 56x67 die-sunk card, naturally overinked splotches, still Superb, believe 2 known & last sold in auction for \$6,000; Start Bid \$2500”

(2) Ivy-Mader March 8, 2001 lot 1003: “#11-E1, 3c Numeral ‘3’ die essay in black, 45x41mm with full die sinkage, some “mottling” in the area of the design, probably caused by an impression made with an un-wiped die, very fine and extremely rare. Price Realized (with buyer’s premium) \$2,415”

(3) Weiss October 13, 2001 lot 1192: “11-E1 VAR (3c 1851 Brown die by RWH&E); printed directly on die-sunk card (52x44), ink mottling in same color as die (not stains), unlisted & unique; Est Net \$4000/6000; Start Bid \$3000”








(4) Superior Stamps May 21, 2002 lot 638: “1851, 3c Die on India Non-contemporary purple brown reprint on card. Extremely rare. The listed essay in black or blue catalogs at \$2,500. Inspection highly recommended. 2002 PSE Certificate”

(5) Nutmeg April 15, 2003 lot 3344: “11-E1 Green, 3c Die Sunk EF, Sharp Impression, Unique; Est \$4000”

(6) Kelleher November 12, 2003 lot 1: “3c Green (11-E1 var.), die essay on proof paper, attributed to American Bank Note Co. & reprinted circa 1870, V.F., some normal ink smudging outside of design, tiny thin in extreme margin of sinkage area, extremely scarce reprint. Est. Net \$2,000”

(7) Ivy & Manning May 17, 2005 lot 1626: “11-E1, reprint die essay in black on India, 44 x 38mm on 57 x 43mm card with die sinkage, card split along left edge where die sunk, Fine and very rare. Scott \$2,500.”

Based on the catalog photographs, especially the margin sizes, the first four and the last are different. The Nutmeg and Kelleher examples appear to be the same.

		
Weiss 2-10-2001	Ivy-Madder 3-8-2001	Weiss 10-13-2002
		
Superior 5-21-2002	Nutmeg 4-15-2003	Kelleher 11-12-2003
		
Ivy & Manning 5-17-2005		

A seventh one appeared in the Suburban Stamp Company of Springfield, Mass. auction on December 2, 2000. It was listed as:

“Lot 33: 11-E1, Brown, on 44 x 39mm card, what appears in photo to be stains or spots in margins is actually ink in the same color as the design, very fine, unlisted in this form and color in Scott (Est \$2,000 – 2,500).”

It is very pale brown and lacks sharp definition. The rust marks are there, though muted by the printing. It was either created by some reproduction process unknown to the author or is a poor print, using brownish ink, from the rusted die. Possibly it was an experiment to see if a print could be made without showing the rust. Under a 30X power scope the paper appears to be the same as the paper on the prints from the rusted die and the ink appears to lie above the paper. The paper used on the non-rusted die print is completely different.



Suburban Stamp Company auction 12-2-2000

An eighth one, resembling the Suburban Stamp Company's brown copy, was in the inventory of stamp dealer William Langs in 2005. He described it as a reproduction from the original die. It was printed directly on an 82 x 72mm card and showed the impression of the 44 x 40mm die.

The rusted examples also show additional lines that do not look like rust marks, most notably at the bottom of the middle loop of the "3." The timeframe that the rusted prints were made has not yet been determined.



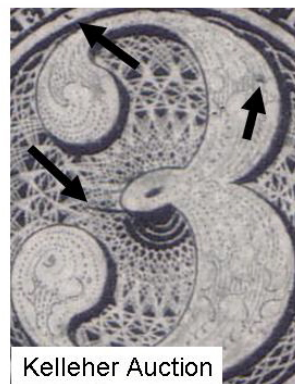
Finkelburg



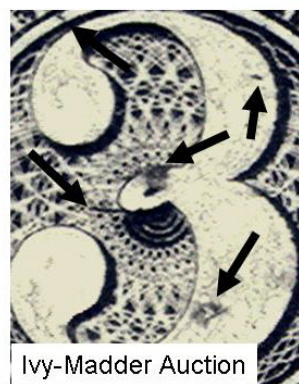
Brazer Photo



Bagby



Kelleher Auction



Ivy-Madder Auction

9.0 The 11-E2 Essay



11-E2 Essay Die now in the Smithsonian National Postal Museum¹⁰⁸

¹⁰⁸ A picture of the 11-E2 Essay die is featured on the Smithsonian Institution's 2003 *Collection Statistics* annual report.

The Travers papers, which document the 1851 bidding process, contain a transcribed 1857 memorandum where Third Assistant Postmaster General Marron writes:

... competition was invited by letter ... addressed to the following persons or firms, to-wit:-

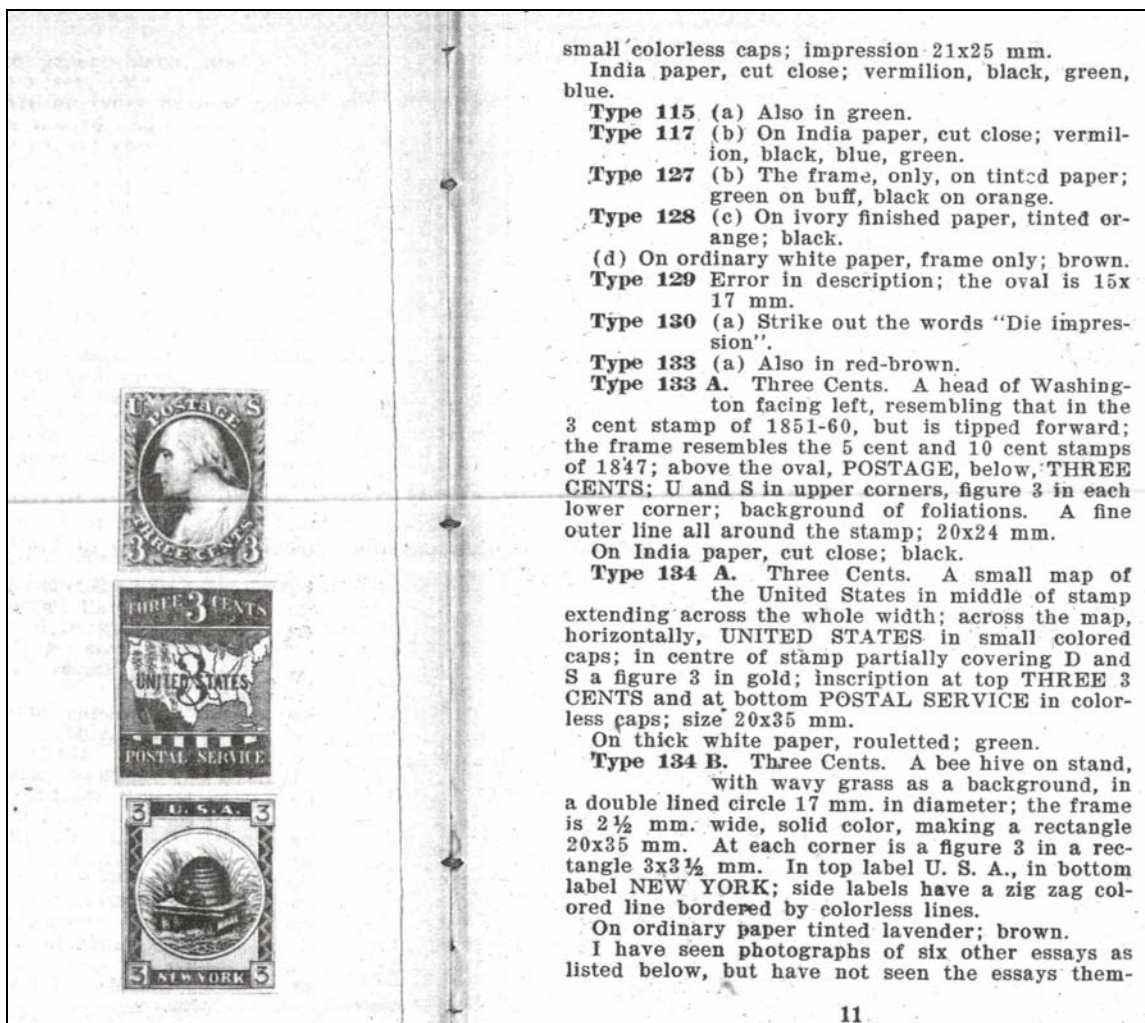
- | | | |
|----|--|---------------|
| 1. | Rawdon, Wright, Hatch & Edson, | New York. |
| 2. | Toppan, Carpenter, Casilear & Co., | Philadelphia |
| 3. | Baldwin & Adams, | New York. |
| 4. | Danforth, Bald & Co., | Philadelphia. |
| 5. | Draper, Welsh & Co., | do |
| 6. | John E. Gavit, | Albany, N.Y. |
| | and | |
| 7. | Henry Benner, of Washington, D.C., upon his application put in a proposal. | |

The following is a brief abstract of the proposals:

1. Rawdon, Wright & Co., declined to enter into competition unless paid for their design, and would not undertake to furnish stamps at a less price per 1,000 than twenty cents, the price then paid them under their contract.
2. Toppan, Carpenter & Co., offered to furnish all the stamps for 4 years at 15 cents a thousand; or the 3 cent rate or any one substituted for it at 17 cents; or three rates at 20 cents.
3. Draper, Welsh & Co., bid 15, 16, 17 and 18 cents per 1000 according to specific modes and colors.
4. Danforth, Bald & Co., bid for all the stamps on a 4 years contract, 20 cents, and 25 cents for any other stamps that might be wanted.
5. Baldwin & Adams, furnished specimens, but as no price was stated they were not considered.
6. John E. Gavit bid 20 cents a thousand.
7. Neale & Pate, New York, bid 20 cents a 1000 and to be paid \$150 for the plates.
8. Henry Benner, Washington, D.C., bid 20 cents a thousand.

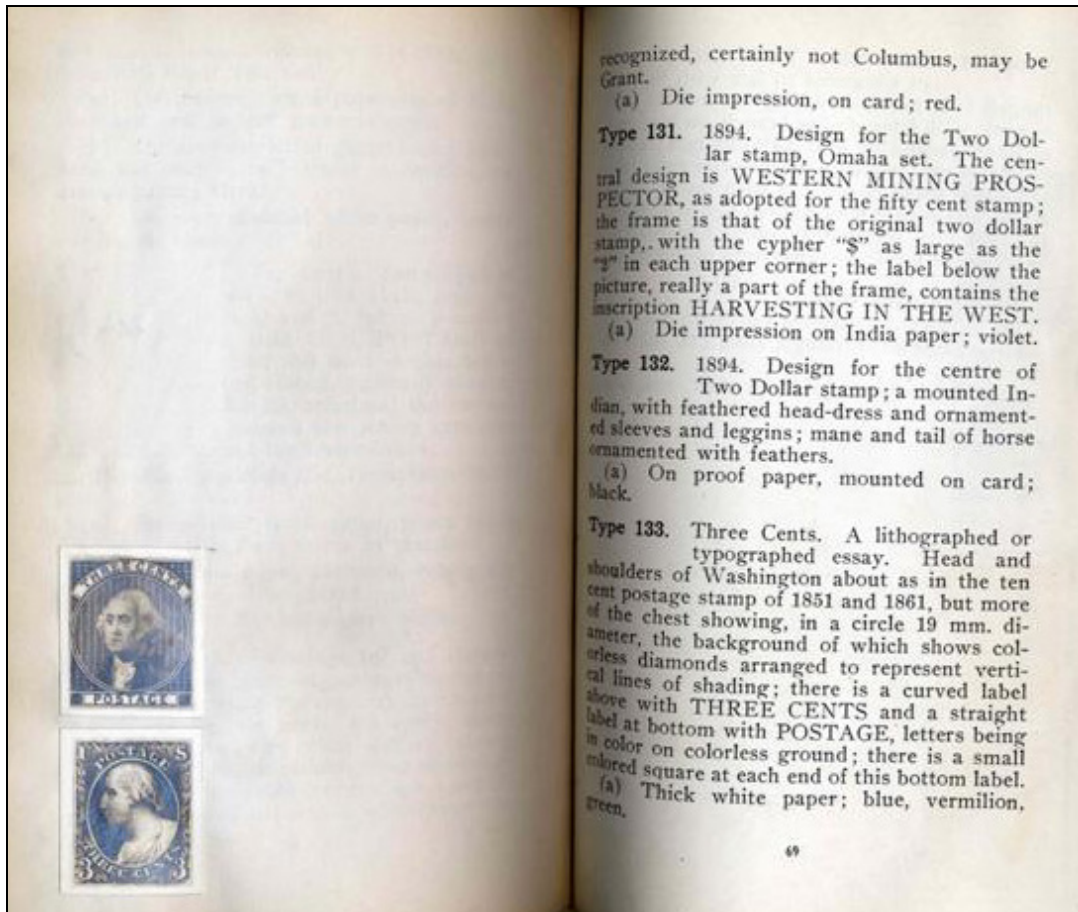
Transcribed from the Travers papers by Tom Alexander and Wilson Hulme

So, if Rawdon, Wright, Hatch & Edson “declined to enter into the competition,” attributing the 11-E2 Essay to them makes no sense. The first reference to the 11-E2 Essay is in Mason’s 1912 book. It is not in his 1911 book. As previously noted, photographs were tipped (inserted) into ten printings of Mason’s books in 1914 by the New England Stamp Company. How Mason learned about the 11-E2 Essay between 1911 and 1912 is unknown, but it is interesting to note that was the timeframe that Travers was dismissed from the post office department for stealing items from the post office archives in which he was working.



Mason 1912 edition found in NY Collector's Club – Type 133A (11-E2 Essay)

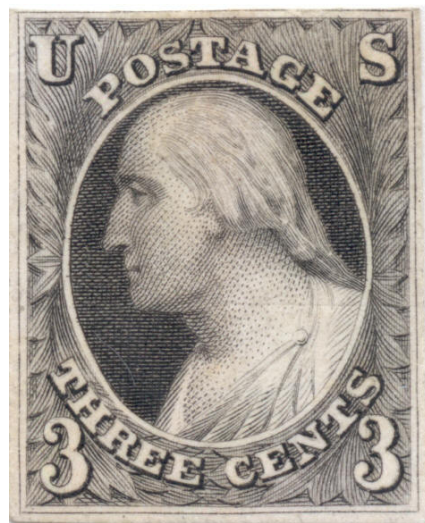
11-E2 Essay photographs were found in three Mason books. The NY Collector's Club Library had two and the Smithsonian National Postal Museum Library had one. The Mason books in the American Philatelic Research Library and the New York Public Library do not include photographs. The 11-E2 Essay photograph in the Smithsonian National Postal Museum Library is in the Mason 1911 edition, even though the description does not appear until the Mason 1912 edition.



Mason 1911 edition found in the Smithsonian National Postal Museum Library



Photograph from Mason 1912 book



11-E2 Essay owned by Tom Alexander


Mason's description says that the Type 133A (11-E2 Essay) "frame resembles the 5 cent and 10 cent stamps of 1847." This appears to be the only basis for future generations, Brazer and *The Scott Specialized Catalog*, to "attribute" it to Rawdon, Wright, Hatch & Edson. It is the 11-E1 Essay frame that resembles the 1847 stamps, not the 11-E2 Essay frame. The foliation on the 11-E2 Essay is sharp and distinct while the 11-E1 Essay and the 1847 stamps have muted and poorly engraved foliation. The 11-E1 Essay contains geometric lathe work, the 11-E2 Essay does not. Elements of the 11-E1 Essay and the 1847 postage stamps exist on many bank notes, nothing from the 11-E2 Essay has been found elsewhere.



The muted foliation on the 1847 stamps and the 11-E1 Essay differ from the crisp style on the 11-E2 Essay.


While the "attribution" of the 11-E2 Essay to Rawdon, Wright, Hatch & Edson makes no sense, the essay does conform to the 1851 bidding requirements "profile of Washington, white lettering U. S. Postage, Three Cents."

The mystery of the origin of the 11-E2 Essay became the subject of an intense investigation when the original steel die appeared on eBay on January 10, 2003.


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[item view](#)



SCOTT# 11-E2 ESSAY ,STEEL ENGRAVED PLATE
 Item # 3305462907

[Stamps:United States:Back of Book](#)
[Stamps:United States:19th Century: Unused](#)



Current bid **US \$1,000.00** (reserve not yet met) Starting bid **US \$1,000.00**

Quantity **1** # of bids **0** [Bid history](#)

Time left **9 days, 14 hours +** Location **Southampton Pa.**

Country/Region **United States /Philadelphia**

Started Jan-10-03 09:35:02 PST [Mail this auction to a friend](#)

Ends Jan-20-03 09:35:02 PST [Watch this item](#) | you're watching 15 items

Seller (rating) **bluesg@aol.com (1423)** ★


[View seller's feedback](#) | [view seller's other items](#) | [ask seller a question](#)

High bidder **---**

Payment **money order/cashiers check, or personal check.**

Shipping **Will ship to United States only. See item description for shipping charges.**



Seller services [Revise item](#) | [Sell similar item](#)



Description

This is the Engraved steel die plate used to make Scott# 11- E2 the 3 cent essay.To date there are only two impressions from this plate listed .Plate is in excellent condition with all engraved details sharp. These essays where attributed to Rawdon , Wright , Hatch and Edson but what came with this plate is the original receipt for one large plate printing press and three small ones paid for by a man named Samuel Tiller ,a Plate printer at 630 Chestnut st. in Philadelphia and dated September 3 , 1853. This is probably one of the earliest U.S.essay die plates that has survived and is a real piece of Early american postal History. Price is not cheap but it is unique and where would you ever get another? Feel free to email me with any questions you may have.Winner gets free registered shipping. Thank you and good luck.

Click on a picture to enlarge

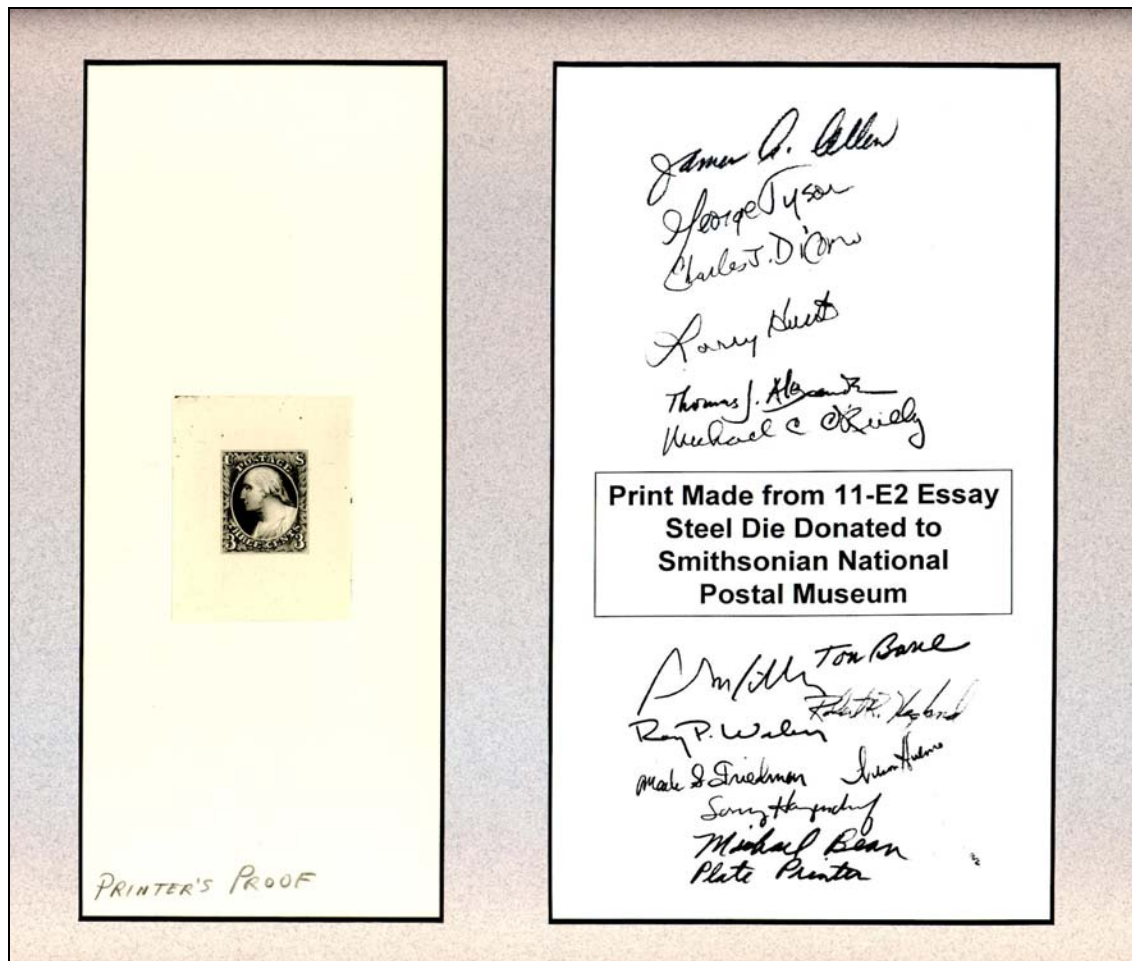
eBay Listing of January 10, 2003

On February 22, 2003 Michael Bean, plate printer, Bureau of Engraving and Printing, made sixteen prints¹⁰⁹ from the 11-E2 Essay die. He used an intaglio “Spider” hand press that had been used in the printing of U.S. currency circa 1862. Old India paper was used. The prints were die-sunk onto 204 x 255mm cards. One of the prints was donated to the Philatelic Foundation where it hangs on the wall today.



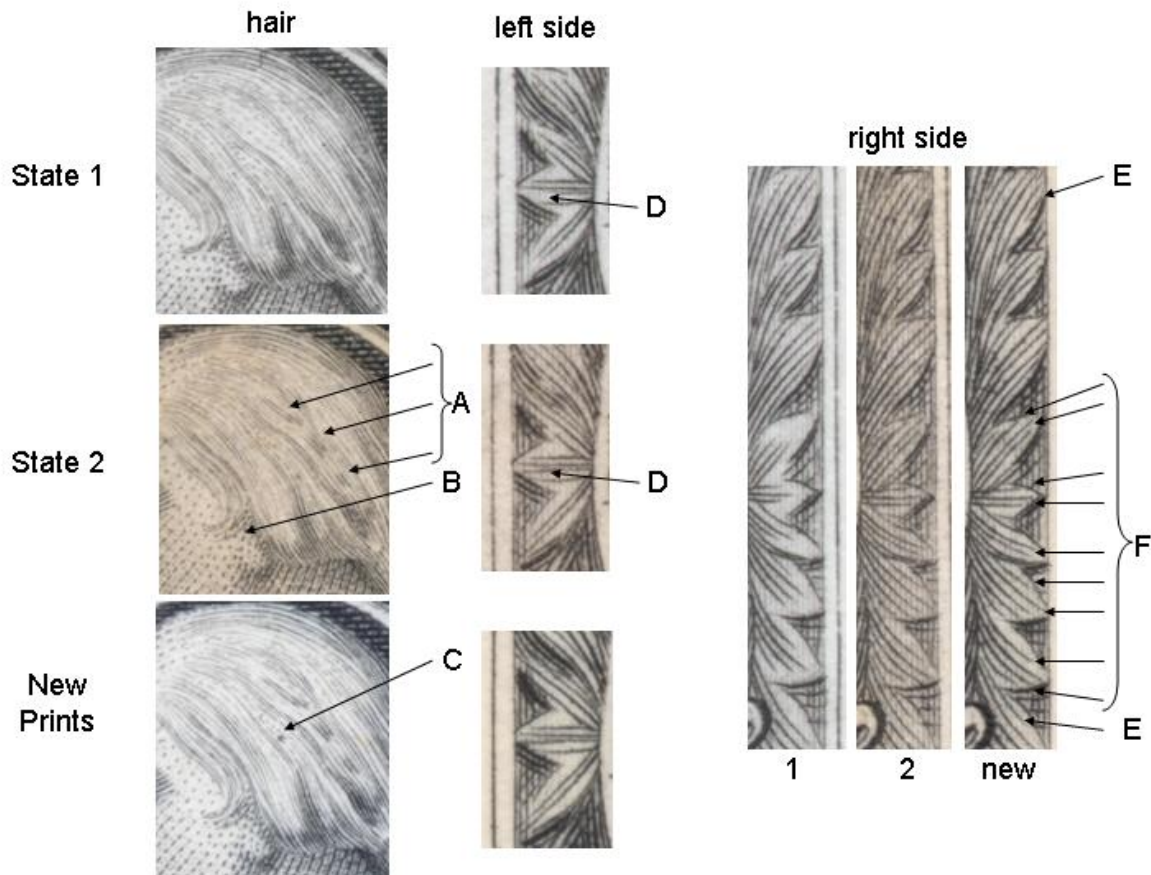
Essay printed February 22, 2003

¹⁰⁹ The first of the sixteen prints was put up for auction on November 15, 2005 at Daniel F. Kelleher Co., Inc. Lot #6 was described as “3c Black (11-E2R), reprint in original color on India paper, die sunk on 204 x 255mm card, X.F. The original die was recently discovered & bought by a consortium of 13 prominent dealers, specialists & collectors. Authenticated as genuine by personnel from the Bureau of Engraving & Printing, 15 restrikes were made & numbered (this being 6 of 15), 13 were given to the consortium, one donated (along with the original die) to the National Postal Museum for all to enjoy and one kept by the printer as ‘the printers proof.’ There is no ‘printers waste.’ Only 9 originals are known to exist. The reprints can be distinguished only by the faint rust marks in Washington’s hair. An opportunity to acquire an important Reprint of a very Rare Essay. Est. Net \$750.” The item sold for \$1000 plus a 15% buyers premium.



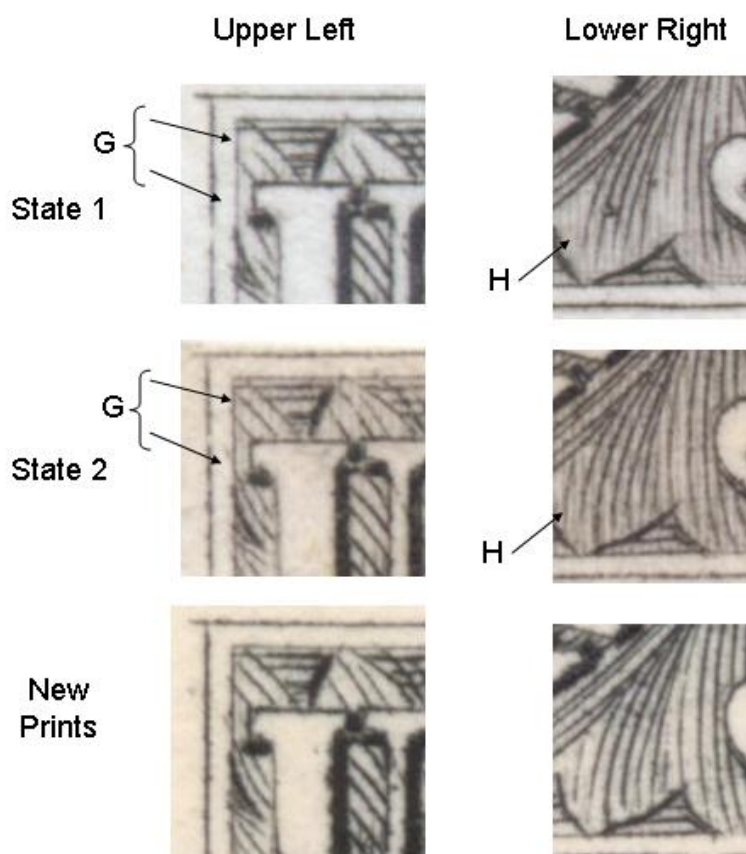
On display at The Philatelic Foundation

Careful examination¹¹⁰ of the ten known examples of the 11-E2 Essay, plus sixteen prints recently made from the die prior to the National Postal Museum donation, reveals that the essays come from two progressive states of engraving. Many lines were added or strengthened between the first and second states. The modern prints, of course, match the second state. These 16 modern prints can be identified by a tiny rust mark in the hair.



- A: lines in hair added in State 2
- B: sideburn hair added in State 2
- C: rust dot only on new prints
- D: left line extended in State 2
- E: lines on right added in State 2
- F: lines on right extended in State 2

¹¹⁰ This was first recognized by Dr. Charles J. DiComo at a meeting of The 3c 1851 - 1861 Study Group (<http://www.usps.org/StudyGroups.html>).



G: lines in upper left extended in State 2
H: line added in lower right in State 2

As noted, ten original 11-E2 Essay prints have been identified. All are printed in black ink. At least five of the State 1 examples of the 11-E2 Essay came from a page in a modest world-wide stamp collection sold at The Alderfer Auction Company in Hatfield, Pennsylvania. Wayne Garrett, a dealer in world-wide, moderately priced stamps, bought the collection in 1998 and sold the 11-E2 Essays to Stanley Piller and William Langs, both dealers in high end material.

	State	Paper	Size (width x height)	Owner	Provenance
1	2	?	Cut-to- Shape	?	Mason 1912 Photo
2	2	India on Card	Cut-to- Shape	Alexander	Piller (Siegel March 25, 1993, lot 2) - Joyce (Siegel June 27, 1990, lot 36) - Brazer
3	1	India on Card	40 x 51 mm	Bagby	Siegel (August 27, 1974, lot 121)
4	1	India	34 x 43 mm	Hulme	Piller-Garrett-Alderfer (1998)
5	1	India	40 x 52 mm	Weber	Piller-Garrett-Alderfer (1998)
6	1	India	40 x 47 mm	?	Weiss (Oct. 3, 1998, lot 473) – Langs-Garrett-Alderfer (1998)
7	1	India	36 x 45 mm	?	Weiss (Oct. 3, 1998, lot 474) – Langs-Garrett-Alderfer (1998)
8	1	India	32 x 41 mm	Boggio	Bennett (June 13, 1999, lot 1082)
9	1	India	37 x 46 mm	National Postal Museum	Boggio-Langs-Garrett-Alderfer (1998)
10	1	Glazed Card	45 x 52 mm	Weber	Boggio (Weiss Feb. 16, 1999, lot 364)

The author has physically examined the Alexander, Hulme, Boggio, NPM, and two Weber examples. The Alexander example was determined to be a different copy than the Mason 1912 photograph based on the size of the top margin. It is possible, of course, that the Mason example was cut down.



Alexander/Piller/Joyce/Brazer



Mason



Mason



Alexander



Bagby



Hulme



Weber



Weiss-lot #473



Weiss-lot #474



NPM

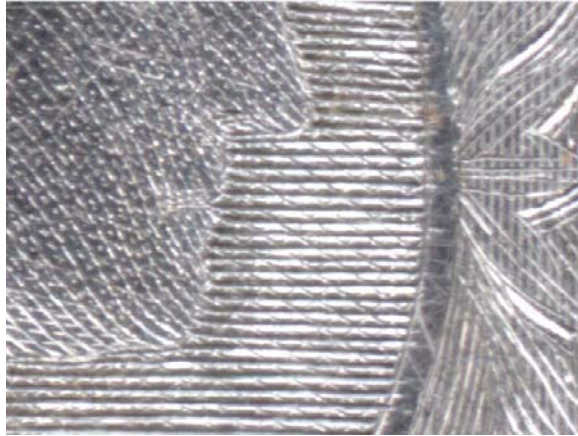


Boggio



Weber-glazed

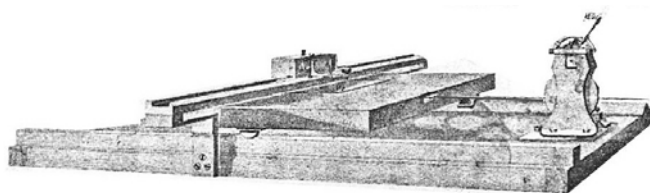
The steel die measures 40mm wide, 52mm tall, and 2mm thick. The die was examined by Tom Hipschen, engraver, Bureau of Engraving and Printing, and Michael Bean, plate printer, Bureau of Engraving and Printing. Both confirmed that the die was hand engraved and that the thickness was consistent with being made in the 1850s.



The surface of the steel die has very fine vertical lines etched into it. These lines make up the background of the die. Tom Hipschen explained, “They are ruled by machine into a wax coating over the die, then acid-etched.” Whoever made this die had to have such a ruling machine, and acid-etching equipment. Mark Tomasko, the Honorary Curator of Engraving at the Museum of American Financial History, tells us that a ruling machine is small, not very complicated, and most general engravers would have one. This is in contrast to a geometric lathe, which is very complicated, and would only be owned by a bank note printing company.



Fine lines applied by Ruling Machine



Ruling Machine circa 1852
illustrated in

Waterman Lilly Ormsby, *A description of the present system of bank note engraving, showing its tendency to facilitate counterfeiting: to which is added a new method of constructing bank notes to prevent forgery*, New York: W. L. Ormsby, 1852.



The example on the glazed clay-coated card¹¹¹ is interesting in that it shows the edges of the steel die. It is an exact match to the dimensions of the steel die that was donated to the National Postal Museum. Also, the printing on the glazed card is a very fine impression, showing details not easily seen on the India paper prints. It clearly shows the ruling machine lines.



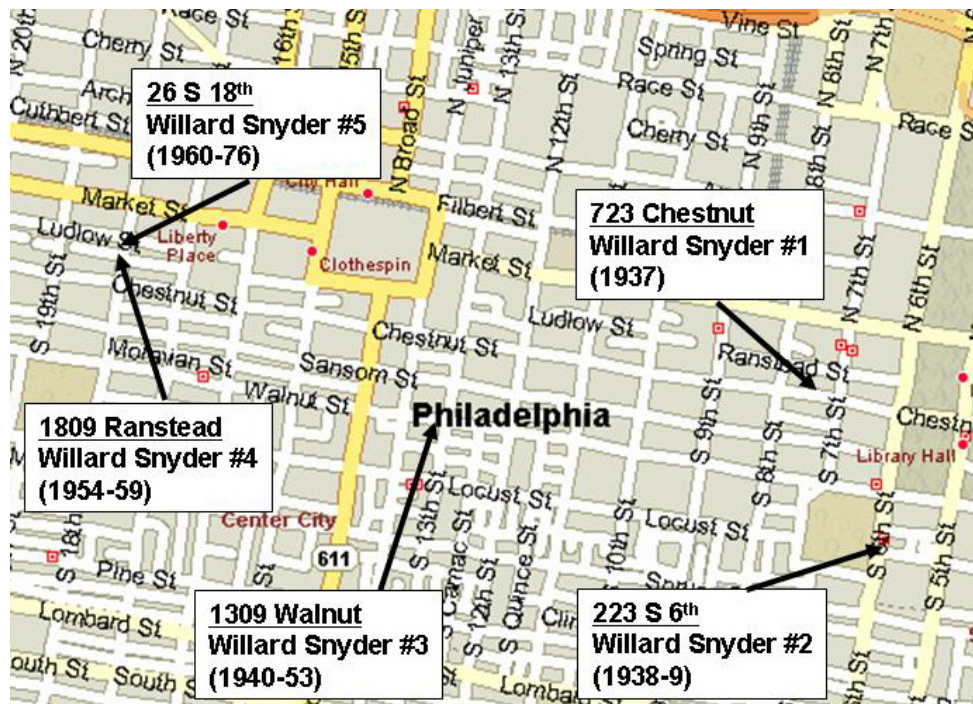
11-E2 Essay, State 1, on Glazed Card

¹¹¹ Dianne van der Reyden, *History, Technology, and Treatment of Specialty Papers Found in Archives, Libraries and Museums: Tracing and Pigment-Coated Papers*, Smithsonian Center for Materials Research and Education, http://www.si.edu/mci/downloads/REACT/coat_special_papers.pdf, 2002: "The early 19th century witnessed the development of several new coating mixtures. The most popular mixture, introduced around 1807, was a combination of casein and animal glue with China Clay or kaolin (hydrated aluminum silicate extracted from feldspar in granite, with traces of muscovite mica and potassium in primary or residual sources, or yellowing titano-ferrous impurities in secondary or transported sources). Clay coating made paper whiter, heavier and more receptive to ink."

The existence of State 1 prints and their sale through The Alderfer Auction Company is consistent with the theory that the engraver made a set of test prints, decided to add or strengthen lines to complete the design, saved the early prints as keepsakes, and left them to heirs who had no knowledge of what they were or how valuable they were.

The die was purchased from William Snyder of Southampton, PA. He told us that it belonged to his grandfather, Willard Snyder, who was a Philadelphia stamp and coin dealer. Willard P. Snyder was listed in the *Philadelphia White and Yellow Pages* from 1937 through 1974 at five different business addresses. He is at first listed under “Safes” then “Postage Stamp Dealers” and later under both “Postage Stamp Dealers” and “Coin Dealers.” He died in 1999.

1937	723 Chestnut Street	safes
1938-39	223 S 6 th Street	safes
1940-53	1309 Walnut Street	safes, postage stamp dealer
1954-59	1809 Ransstead Street	postage stamp dealer, coin dealer
1960-76	26 S 18 th Street	postage stamp dealer, coin dealer



Willard P. Snyder's five Philadelphia business addresses



1967 Philadelphia Yellow Pages

Willard P. Snyder, 91, stamp and coin dealer

By Rusty Pray
INQUIRER STAFF WRITER

Willard P. Snyder, 91, a Philadelphia coin and stamp dealer who repaired safes as a sideline, died Saturday of a respiratory infection at his home in West Mount Airy.

Mr. Snyder liked to joke with his nieces, nephews and grandchildren that he was a "legal safecracker," said his daughter, Ellen Di Piazza.

During the Depression, he was taught how to open safes, set tumblers, and defuse tear-gas booby traps that came with some models by the Stiffel-Freeman Safe Co., before it moved from Center City to Lititz, Pa.

He continued to repair safes during World War II while running his stamp and coin business at various Center City locations.

Born in Ashland, Schuylkill County, the younger of two children, Mr. Snyder attended the Pennsylvania Academy of the Fine Arts with the intention of becoming an illustrator. He then set out to find work. What he found was that illustrators were not in great demand during the Depression. So he turned to a byword love: stamps and coins.

He opened a small store, Willard Snyder Stamps and Coins, at Seventh and Chestnut Streets. For the next 40 some years, working six days a week, he operated his store and acted as a consultant on the value of stamps and coins for estates. Before he retired at 69 in 1976, he had moved his store three times, to 13th and Walnut Streets and later to 18th and Ransstead Streets and to South 18th Street.

Over the years, his pursuit of rare coins and stamps brought him "some good ones, but he never found the Holy Grail" that was

worth a fortune, Di Piazza said.

Friends and family described him as an upbeat person who remained optimistic despite going through difficulties in his later years. He sustained lingering injuries to his left side in a freak accident that occurred a few months after he retired.

He was walking his dogs in a park not far from his home when a sudden thunderstorm whipped up "this wind out of nowhere, and this huge, dead tree fell on him," Di Piazza said. He recovered, but had nerve damage to his left arm and leg that made it difficult for him to walk.

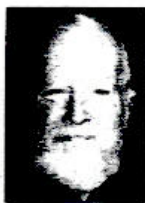
Mr. Snyder, a past president of the Philadelphia Stamp Club, tried to interest his children in stamps and coins, but his passion never rubbed off, she said.

He exposed his children to art from the time they were young, often taking them to the Philadelphia Museum of Art.

"I was about 4 years old and my brother was 2," Di Piazza said. "My father was not a big man — he was about 5-8, 130 pounds — but he would carry us both around the Art Museum to show us the paintings. He'd have one child in each arm, and we'd go all around the museum. I don't know how he did that."

Besides his daughter, Mr. Snyder is survived by five grandchildren and seven great-grandchildren. His wife of more than 40 years, Esther, died in 1972. Di Piazza's brother, Willard Jr., died in 1975 at 36.

A viewing will be held from 3 to 4 p.m. today at Lowmes Funeral Home, 659 Germantown Pike, Lafayette Hill. A service will follow. Burial will be at noon tomorrow at Brock Cemetery in Ashland.



Willard
P. Snyder

Postage Stamp Dealers —(Continued)

Aptelbagen Earl P L 118 S 18 KIT nhse-5917
Cheltenham Stamp Co 118 S 18 KIT nhse-5917

CREED GEORGE

GEORGE CREED STAMP & COIN COLLECTIONS BOUGHT & SOLD

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GERMANTOWN STAMP & MODEL SHOP

8 Church lane GER mtn-2978

Klein Eugene 212 S 13 PEN ypk-0769

(See Advertisement This Page)

LYNNE HARRY D

Stamps for Collectors - Collections Bought

5119 Chestnut SNE wwd-8830

NEW ISSUE STAMP CO

4720 Oxford av DEL uw-1550

Pfaff Harold H Sr 34 S 7 MAR ket-3299

Rabin Wm

Coins - Stamps - Bought - Sold -

Appraised 905 Filbert WAL nut-3691

SNYDER WILLARD P

1309 Walnut st KIN gsfy-4344

1945 Philadelphia Yellow Pages

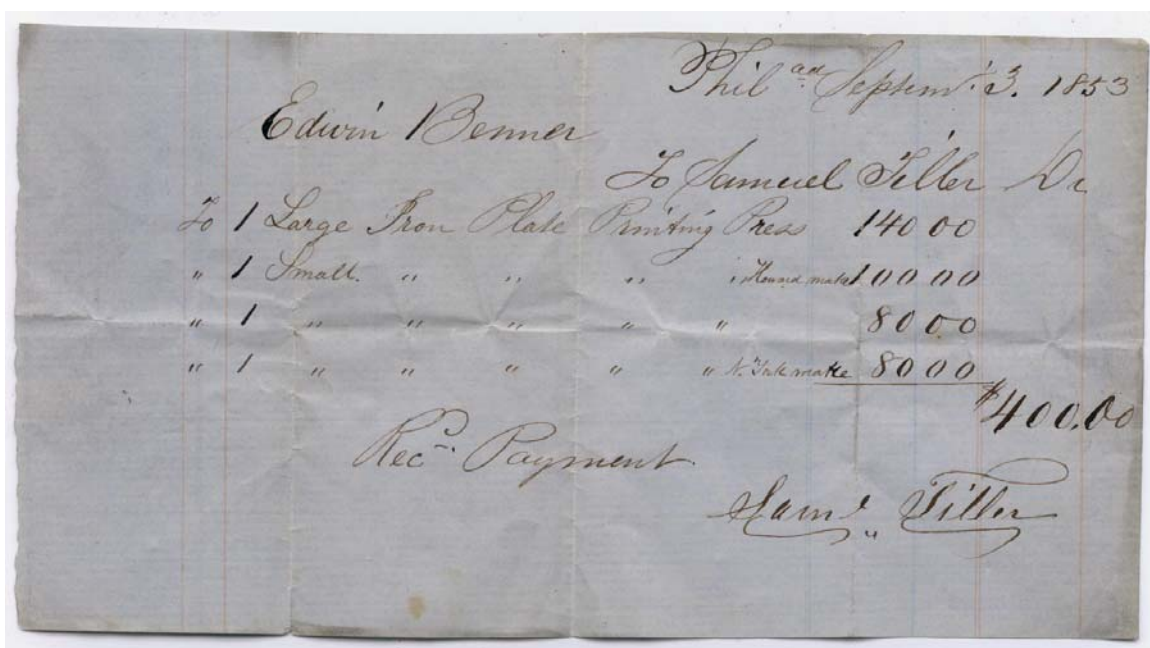
Willard P. Snyder

William Snyder sold us two additional items that his grandfather kept with the die, a trade card¹¹² with the name Samuel Tiller, Plate Printer, Philadelphia, and an 1853 sales receipt for printing presses from Samuel Tiller to Edwin Benner. William Snyder didn't know if the trade card or receipt were associated with the die. He also told us that his grandfather might have gotten the die from a friend and auctioneer Fisher Vanderslice, but he wasn't sure.

¹¹² The trade card has a glazed clay-coated finish on the front, which appears to be identical to the finish on the glazed 11-E2 Essay. The essay paper is slightly thicker.



Business card for S. Tiller, Plate Printer, Swaim's Buildings,
630 Chestnut St, below 7th Up Stairs, Philadelphia



September 3, 1853 receipt for \$400, for four Iron Plate Printing Presses

It appears that Samuel Tiller sold the "iron plate printing presses" to Edwin Benner and this is a receipt for Benner's payment to Tiller. Tiller signed it and it must have been saved by Benner.

From: <Bluesg@aol.com>
To: <rpweber@att.net>
Sent: Tuesday, January 14, 2003 9:44 AM
Subject: Re: eBay #3305462907

Roy,

Thank you for your email. I was wondering who had the other image from this plate. If I am not mistaken a man named Stanley Piller has the other one. I know for a long time the scott catalogue only mentioned one. This plate was originally my grandfather's. His name was Willard Snyder and he was a very well known coin and stamp dealer in Philadelphia. It was not uncommon for him to come across some interesting and rare items while he was in business. he retired in 1976 and has since passed away. I think he aquired the plate from a friend that ran an auction house. I don't however know when he aquired it, though I know he had it for quite some time. I am reasonably sure it is authentic, the engraving work is superb, the dimensions and details all add up and I am sure one look will tell you it is real. I have enclosed the items that came with it in this email. Definetly an interesting item that has even stirred up some interest from the Smithsonian Institute. Thanks for your interest, and if you decide to bid good luck. The scan of the image you sent me is magnificent!

Sincerely,
William Snyder

From: Bluesg@aol.com
To: rpweber@worldnet.att.net
Sent: Saturday, August 02, 2003 4:05 PM
Subject: Re: Steel Die Plate

Roy,

Took me a bit to remember, but if memory serves me, the auction house may have been Fisher Vanderslice, but I am by no means sure. I don't know if they still exist or not and don't really know where they were located. My grandfather's business records are long gone and unfortunately that is about all I know. Best of luck on your search!

Sincerely,
William Snyder

Recall that the 1857 memorandum by Marron detailing the bidders for the 1851 stamp contract included "Henry Benner, of Washington, upon his application put in a proposal." An extensive investigation of Henry Benner, Edwin Benner, Samuel Tiller, Fisher Vanderslice and Willard Snyder was done by the principal researchers.

1) **Henry C. Benner** (c1813 – 1863) is listed as a copper plate printer in the Philadelphia directories from 1835 until 1846 and in the Washington directories from 1850 until 1863. From 1839 until 1846 he is listed as working at 39 Carter's Alley. In 1863 he is listed with his sons Franklin W. Benner, engraver, and Walter Benner, printer.

**Henry, copperplate printer Budd bel
Juniper**

1835 Philadelphia Directory

Benner Henry C., 59 S Front, h 32 Dean.

1837 Philadelphia Directory

**Benner Henry, copperpl. pr., 39 Carter's alley
h 23 Dean.**

1839, 1840, 1843, 1846 Philadelphia Directories

BENNER HENRY C., engraver 616 Penn. ave., h. do.

1858 Washington Directory

**Benner Franklin W., engraver, bds 616 Penn av
Benner Henry C., printer, h 616 Penn av
Benner Walter, printer, bds 616 Penn av**

1863 Washington Directory

Henry C. Benner died suddenly on Christmas Day, 1863 and is buried at Washington Congressional Cemetery.

DIED.
BENNER—Suddenly, on the 25th inst., Henry C. Benner, aged fifty-three years.
 His friends and those of the family are respectfully invited to attend his funeral this (Monday) morning, at 10½ o'clock, from his late residence, corner Second street east and Pennsylvania avenue, Capitol Hill.
 [Philadelphia papers please copy.]

Washington Daily Morning Chronicle December 28, 1863

Note that the *Washington Daily Morning Chronicle* notice of Henry C. Benner's death requests that the "Philadelphia papers please copy." The *Philadelphia Public Ledger* did publish the notice, but they called him Harry Benner.

BENNER.—Suddenly, on the 25th of December, 1863. **HARRY BENNER**, in the 53d year of his age, in his abode in city, D. C. formerly of Philad. 825

Philadelphia Public Ledger January 11, 1864

Washington Cemetery.			Range
Number	PROPRIETORS	INTERMENTS	
143	Ida Benner Goodwin Oct 1912	Apr 60 Hannah B. Benner.	
144		Dec 13 Henry C. B.	
145		Sept 18 Anna C. B.	
146		Oct 11 Frank B. July 19 Susan C. B.	
147		Apr 18 Louis C. B.	

Washington Cemetery.			Range
Number	PROPRIETORS	INTERMENTS	
143	Ida Benner Goodwin Oct 1912	Jan 16 H. J. Benner, Aug 1917 Mary H. Goodwin	
144		Feb 14 child, Mar 15 child, Apr 15 child	
145		Sept 15 child	
146		May 1914 V. L. Smith Benjamin B. Ford.	
147		Feb 1900 Walter Benner.	

Unfortunately, there were no headstones at the family grave sites. The cemetery manager believes that there had been an iron gate with nameplates around the graves, but it rusted away and there was no family left interested in putting up a family headstone.



Unmarked grave of Henry C. Benner

The burial records and the obituaries the Washington Congressional Cemetery historian had collected show:

- 1) Alain (Allen) R. Benner, died Sep 30, 1872, clerk Ordnance Bureau
- 2) Anna C. Benner, died Sep 27, 1878, widow of Henry C. Benner
- 3) F. Spencer Benner, died Sep 29, 1875, eldest son of Alain R. and E. H. Benner, employee of the Navy Yard
- 4) Henry C. Benner, died Dec 25, 1863
- 5) Henry T. Benner, died Mar 17, 1854, son of Henry C. and Anna Benner
- 6) Louis C. Benner, died Apr 22, 1878
- 7) Susan E. Benner, died Jul 5, 1889, nee Dankworth, widow of Frank W. Benner
- 8) Virginia Benner Ford, died Apr 29, 1904 in Philadelphia, widow of George Ford
- 9) Walter Benner, died Feb 1900
- 10) Frank Benner, died Oct 1883

Henry C. Benner worked for the U. S. Coast Survey Office as a printer from 1843 until 1850 when he was "dismissed." He worked with Frederick Dankworth, an engraver, who he was related to by the marriage of their children.

76	RECORD OF MARRIAGES.
To any Minister of the Gospel authorized to Celebrate Marriages in the District of Columbia. Greeting:	
You are hereby LICENSED to solemnize the RITES OF MARRIAGE between	
Franklin Benner	of Washington D.C.
Susan E. Dankworth	of do.
if you find no lawful impediment thereto: and having so done, you are commanded to appear in the Clerk's Office of the Supreme Court of said District and certify the same.	
Witness my hand and the seal of said Court this 11 day of August 1874	
	A. J. Meigs, Clerk.
I,	Minister of
Church in	hereby certify that, by authority of a License
of the same tenor as the foregoing, I solemnized the marriage of the parties aforesaid on	
the day of	187, at
in the District of Columbia.	

Marriage of Franklin Benner and Susan E. Dankworth

Dankworth Fredk, engraver Lombard below 10th

1829, 1830, 1833, 1837 Philadelphia Directories

Dankworth, Frederick, artist, Coast Survey, n side C s, btw 11 and 12 w.

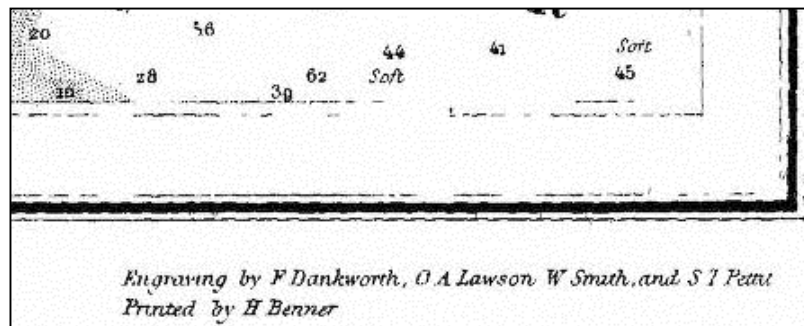
1853 Washington Directory

Dankworth Frederick, engraver, h. 612 Maryland ave.

1858 Washington Directory

Three maps, with Henry C. Benner's name listed as the printer, were found.

- 1) 1849 H. C. Benner, printer, Luce, etc. engravers, "Mouth of Chester River"
- 2) 1849 H. Benner, printer, Dankworth, etc. engravers, "Survey of the Coast of US"
- 3) 1853 Henry C. Benner, printer of plates, "Report of the Secretary of War, communicating, in compliance with a resolution of the Senate, a report in relation to the construction of a light-house on the New South Shoal off Nantucket"



Portion of Survey Map Engraved by F. Dankworth, et. al. and Printed by H. Benner in 1849

<u>H. Benner, "Printer."</u>	
1843. Oct. 27. <u>Compensation placed at \$1500. per annum.</u>	<u>Letter of Secretary of the Treasury, Oct. 27. 1843.</u> 1.
1850. Dec. 7. <u>Dismissed.</u>	<u>Letter of Secy of Treasury Dec. 7. 1850.</u> 54

<u>F. Dankworth, Engraver.</u>	
1842. August 1 st . <u>Entered as Engraver, at a Compensation of \$1300. per annum.</u>	<u>Letter of acty Secretary of the Treasury August 1st 1842.</u>
Compensation increased to \$1500. per annum, from March 1 st 1846.	<u>Letter of Secretary of the Treasury, March 20th 1846.</u> 21. ✓
Compensation increased to \$1750. per annum, from October 1 st 1854.	<u>Letter of Secretary of the Treasury, October 28th 1854.</u> 176. ✓
Compensation increased to \$1800. per annum from Sept. 1 st 1856.	<u>Letter of Secretary of the Treasury, Sept. 18th 1856.</u> 1934. ✓
1859. April 19 th . <u>Died at Washington D.C. April 19. 1859.</u>	

U. S. Coast Survey Office Employment Records

In 1858 F. Dankworth is listed in the Washington directory as an engraver for the U. S. Coast Survey Office. F. W. Benner, son of Henry C. Benner, is listed as an apprentice.

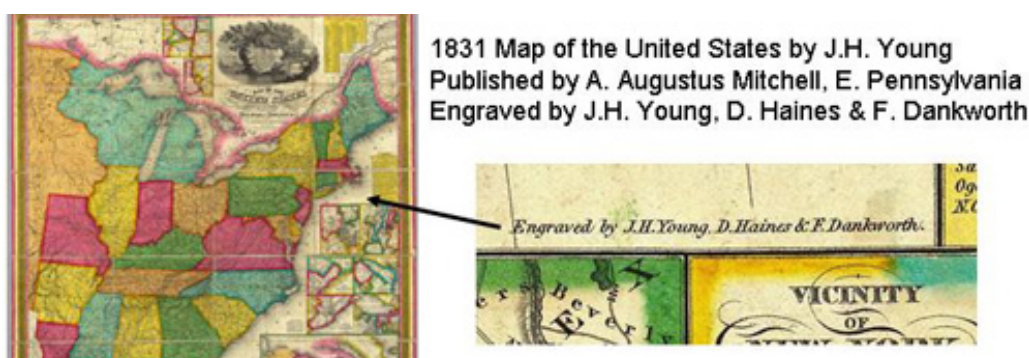
UNITED STATES COAST SURVEY.
Prof. A. D. Bache, *Superintendent.*

Engravers.—George McCoy, F. Dankworth, John Knight, A. Rolle, J. V. N. Throop, A. Sengteller, J. Enthoffer, A. Blondeau, William Phillips, A. Maedel, G. B. Metzgeroth, H. S. Barnard, J. C. Kondrup, William Langran, Walter Ogilvie, A. Peterson, E. A. Maedel, R. F. Bartle.

Apprentices.—F. W. Benner, W. A. Thompson, E. H. Sipe.

1858 Washington Directory

An 1831 Map of the United States was found with F. Dankworth listed as one of the engravers. It was published in East Pennsylvania.



Henry C. Benner and Anna C. Benner (nee Anna Dayton Coates¹¹³) had seven children. The most interesting, from a genealogy point of view, was Alain (Allen) Roland Benner.¹¹⁴ In 1850 Allen Benner is listed in the U. S. Census as living in the Joseph

¹¹³ Barbara Babst Ford (1922 – living) was married to Franklin Shelly Ford (1919 – 1985). Henry C. Benner was Franklin Shelly Ford's great-great-grandfather.

MARRIED,
On the 25th instant, by the Rev. Father Boyle,
Mr. GEORGE FORD, of Philadelphia, to Miss
VIRGINIA G BENNER, of this city.

Washington Evening Star July 27, 1863

Barbara Ford told us: "My father-in-law, Franklin Louis Ford, Jr. was friendly with Henry Lewis Benner of Lake Manor, Ambler, PA but I never met him. The Benners sent a silver cake plate to me as a wedding present in 1946. I didn't receive much information about the Benners from my father-in-law and he never mentioned anything about Henry C. Benner except he did have a note that he married Anna Dayton Coates."

¹¹⁴ The untangling of Alain Benner's history provided the key step in understanding the Benner/Tiller family tree. This was accomplished by Stephanie Weber.

Walter household in Philadelphia. Joseph Walter was a copper plate printer. In 1860 Allen Benner is living in the Samuel Tiller household in Philadelphia, and in 1870 he and his wife Ella Harrison Benner are living with his widowed mother Anna C. Benner in Washington.

Henry C. Benner	43	M	Engrosser	1800	1700	Pennsylvania
Benner C.	41	F				do
Joseph	23	M				do
Walter	21	M	Engrosser			do
Virginia	16	F				do
Lucy	11	F				Washington
Ida Benner	8	F				Washington
Anna E. Schuyler	26	F				Pennsylvania
Ann	2	F				Washington
Mary Kilgus	20	F	House Servant			Ireland

1860 Census (Washington 5th Ward)

Benner Anna	45	F	Keeping House	1800	1700	Pennsylvania
Frank	35	M	Engrosser			do
Walter	30	M	Engrosser			do
Lucy	25	M	Engrosser			Washington
Ida	17	F	At Home			do
Allen	36	M	Engrosser			Pennsylvania
Ellen	22	F	At Home			Washington
William	12	M	At Home			Washington
Benner Henry	9	M	Atending School			Washington
Madeline C. Benner	45	F	House Servant			Ireland
Patrick	14	M	Atending School			Washington

1870 Census (Washington 5th Ward) – Allen Benner in Anna C. Benner Household

Sam ^l Tiller	40	M	Printer	✓	300	Penn
Christiana	18	F				"
Marquette Tillman	23	F				"
Thomas	20	M	Merchant	✓		Canada
Samuel	7	M				Penn
Alfred Benner	25	M	Black	✓		England
Emily Benner	21	F				Ireland
Elizabeth Jones	26	F	Domestic	✓		Spain
Robert Thomas	12	M				"

1860 Census (Philadelphia 8th Ward) – Allen Benner in Samuel Tiller Household

Joseph Walter	38	in	Copper plate printer	do	
Susan	do	32	7	do	
Annie	do	14	"	do	1
Edmund	do	12	"	do	1
Henry	do	10	in	do	1
Joseph	do	8	"	do	1
Florence	do	6	"	do	1
May	do	3	7	do	
Leida	do	1	"	do	
Allen Benner	17	in	Day Good Store	do	
Henry M. Thiele	17	7		Ireland	

1850 Census (Philadelphia Spring Garden Ward 4) – Allen Benner in Joseph Walter Household

Walter Joseph, copper pl. printer, 25 Division

1851 Philadelphia Directory

We have not been able to determine the relationship between Henry C. Benner and Joseph Walter¹¹⁵. The 1851 Philadelphia directory also shows Adam B. Walter, engraver, Henry Walter, printer, and John C. Walter, copper plate printer, all at different addresses. In 1864 Joseph Walter, Jr. is listed as a copper plate printer working at SE 3rd and Walnut, the address of the American Bank Note Company.

The 1840 Census is challenging since it only lists the head of the household and the ages of everyone living there. In the Philadelphia Locust Ward¹¹⁶ we find:

Henry Benner – head of household

2 males under 5 years (Frank was 3, Allen was 4)

1 male 5-10 years (Henry T. was 5)

1 male 20-30 years (Henry C. was 23)

1 female 20-30 years (Anna was 21)

1 female 30-40 years (possibly a servant)

NAMES OF HEADS OF FAMILIES		AGE										SEX									
		5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	100	100
Henry Benner		2	1																		

1840 Census (Philadelphia Locust Ward)

The 1860 Census shows Anna E. Schofield, 26, female, born in Pennsylvania, and Annie Schofield, 2, female, born in Washington, living in the Benner household. Later we will see that two of Henry C. Benner's sisters, Elizabeth Benner (1797 – 1858) and

¹¹⁵ Joseph Walter, Jr.'s wife, according to the 1860 census, was Susan B. Walter (1817 - ???). We have been unable to find any references to a Susan Benner that we have not been able to account for.

¹¹⁶ Locust Ward is renamed the 8th Ward by 1860.

Mary Benner (1800 – 1869) married Schofield brothers, George Schofield (1803 – 1855) and Lane Schofield (1789 – 1867), respectively. We have not been able to determine how Anna E. Schofield is related to them.

Interestingly, two of George and Elizabeth Schofield's sons, Andrew B. Schofield and Samuel T. Schofield, worked for the Bureau of Engraving and Printing in the 1890s. Also, their grandson, Louis Sartain Schofield was a noted engraver for the Bureau where he engraved almost 100 postage stamps. Clarence Brazer aggressively researched postage stamp engravers and his files contained notes on Louis Sartain Schofield.

Personal data

BIOGRAPHICAL QUESTIONNAIRE FOR U.S. STAMP ISSUES AND PROOFS

By Clarence W. Brazer
441 Market St., Chester, Penna.

Name SCHOFIELD, Louis Sartain

Residential address 7604 Alaska Ave Washington, D.C.

Designer, script or square letter engraver, PICTURE and Portrait Engraver
Picture engraver or other occupation

Born Aug. 4 - 1868 at Paoli, Pennsylvania.

Son of Harry B. and Helen Sartain Schofield.

Professional Training Studied drawing, Mezzotint engraving under
grandfather, John Sartain, eminent artist of Philadelphia.
Later studied art under Emily Sartain, and at the
Spring Garden Institute Philadelphia.

Began work at profession in year, (Banknote Engraving) 1889
with Bureau Eng. & Ptg. of _____

Give successive positions held,
with dates and respective firms Two years - about 1908, with
American Bank Note, of Chicago, Ill.



Franklin head engraved
by Louis Sartain Schofield

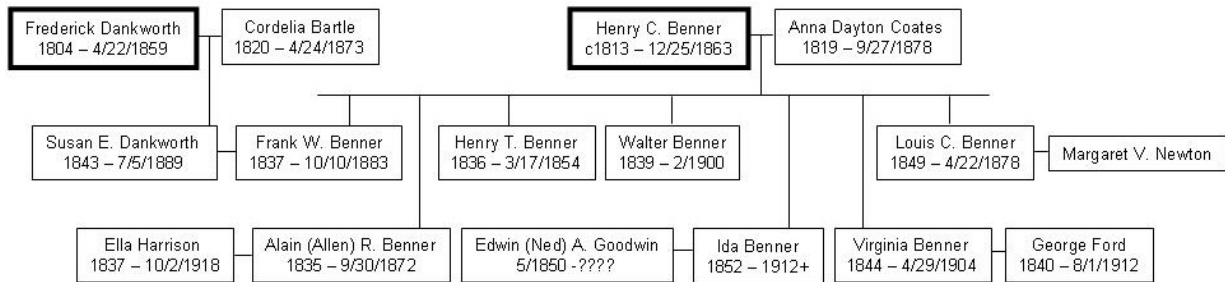
As previously noted, Henry C. Benner's son Alain Roland Benner married Ella Harrison. There was a Harrison family who were prominent engravers in Philadelphia and New York. There was also an Alex M. Harrison, an engraver born in Pennsylvania, who worked for the Coast Survey Office in 1851. There is no known relationship between Ella Harrison and any of these other Harrisons.

Henry C. Benner's widow, Anna C. Benner died on September 27, 1878. While her death certificate and newspaper notice says she was 64, census data says she was 59. Her death certificate says she was born in Delaware.

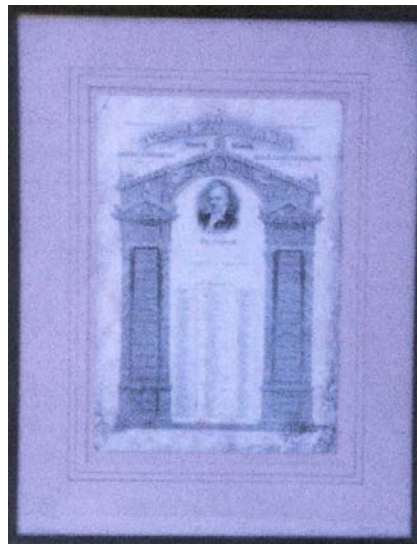
BENNER. On the morning of September 27th, 1878, ANNA C. BENNER, widow of the late Henry C. Benner, aged sixty-four years. Relatives and friends of the family are respectfully invited to attend her funeral on Monday, the 30th instant, at 10 30 a. m., from the residence of her son-in-law, 1417 Eighth street northwest.

Washington Evening Sun September 28, 1878

Based on census records, cemetery records, wills, and communication with living relatives,^{117 118} we were able to draw the following pieces of the family tree:



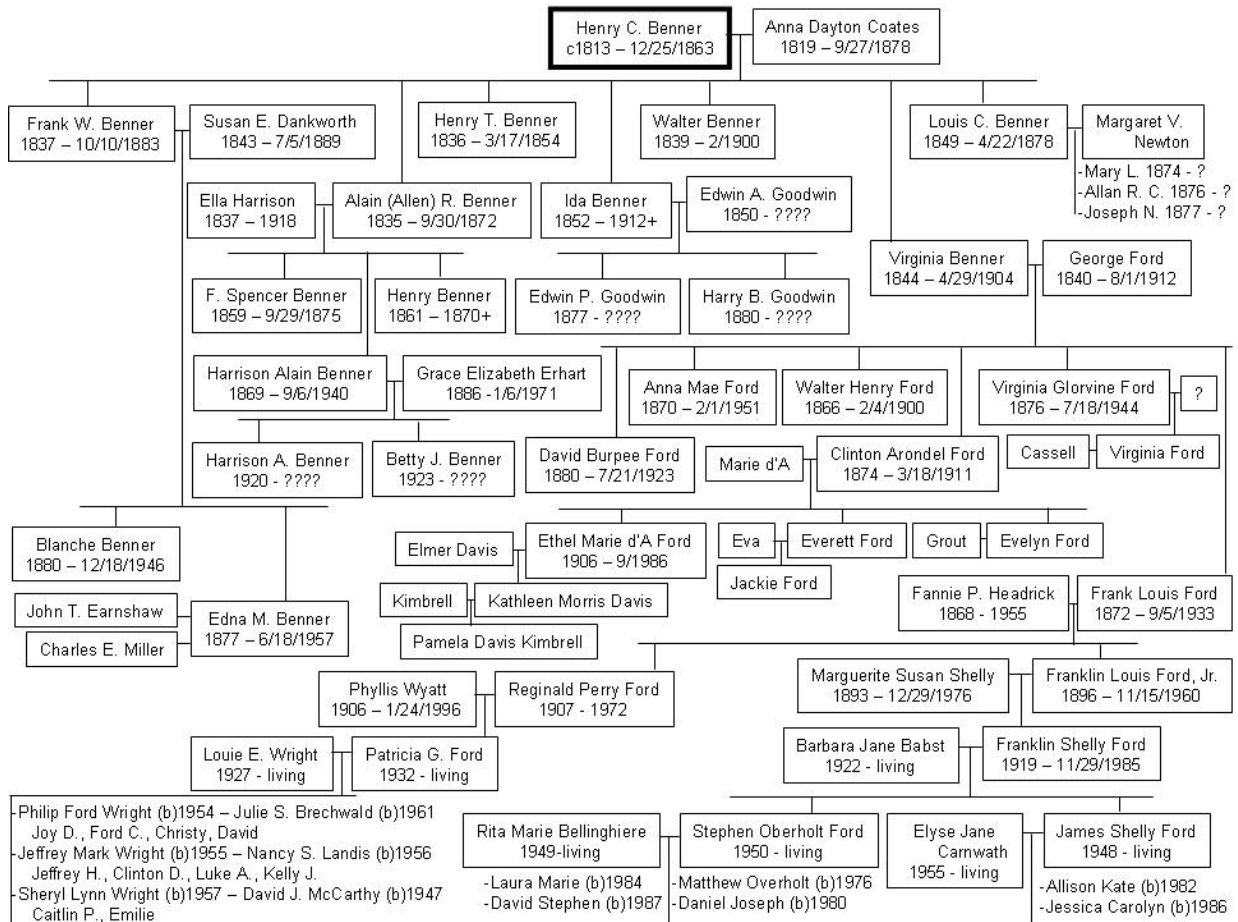
¹¹⁷ Barbara B. Ford's son, Stephen O. Ford, has an invitation for Henry C. Benner to the Grand National Inauguration Ball, held March 4, 1857 in honor of James Buchanan's election to president. The invitation says "The honor of Mr. Hy. Benner's Company is requested." It was engraved and printed by Toppan, Carpenter & Co.



Henry C. Benner's Invitation to Buchanan Inauguration

¹¹⁸ Barbara B. Ford, *The Matthias & Johanna Benner family of Philadelphia Including Henry C. Benner and his family of Washington, DC*, Pennsylvania Historical Society, manuscript, 1986.

Combining everything we know about Henry C. Benner's descendants we get:



Henry C. Benner was the witness to an 1849 U. S. patent (#6,709) by William Wurdemann, of the U. S. Coast Survey Office, entitled "Parallactic Instrument For Measuring Distances." His signature was obtained from the patent.

Frederick Dankworth

Tiller Samuel, copper plate printer, 39 Carter's
alley, h 203 Locust

Tiller Samuel, plate prntr, 202 S 9th, h 215 N 17th
Tiller Samuel (*Samuel Tiller & Edwin Benner*),
plate printer, 202 S 9th

630 Chestnut
Samuel Tiller (1858-70)

20 1/2 S 5th
Samuel Tiller (1853)

32 Church Alley
Samuel Tiller (1824-30)

164 Chestnut
Samuel Tiller (1854-55)

59 S Front
Henry C. Benner (1837)

39 Carter's Alley
Samuel Tiller (1835-52)
Henry C. Benner (1840-46)

728 Sansom
Sartain home (1838-90)
Toppan home (1830-37)

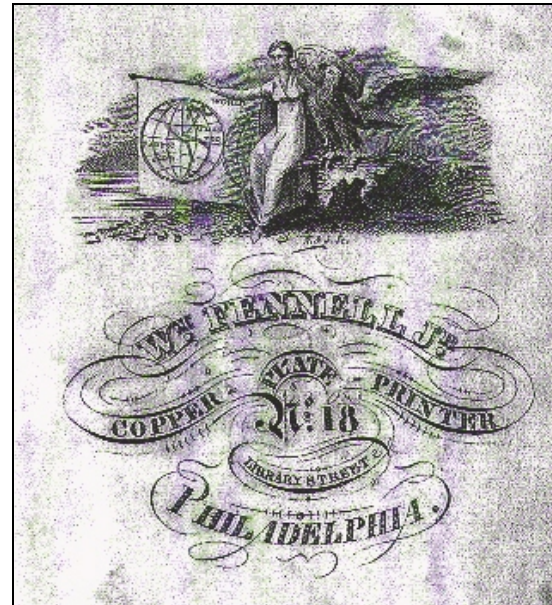
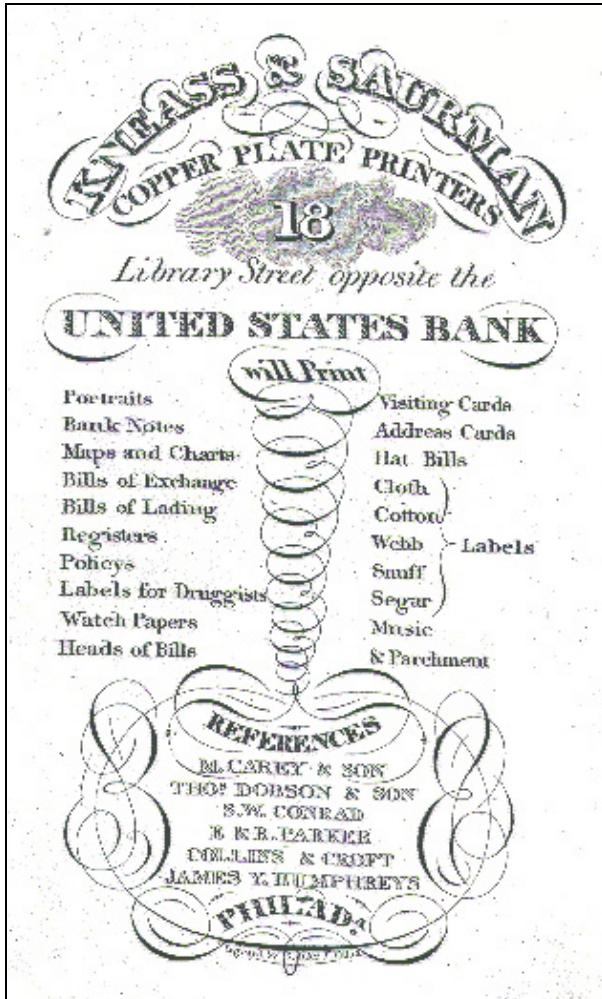
18 Library
Samuel Tiller (1820)

76 1/2 Walnut Street
Draper, Toppan & Co. (1842-43)
Toppan, Carpenter & Co. (1844-50)
Toppan, Carpenter, Casilear & Co. (1851-57)

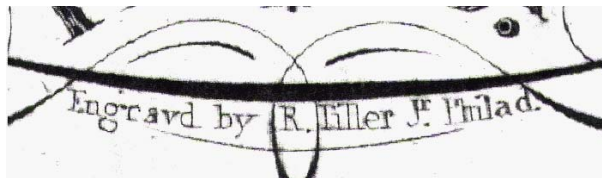
47 Dock
Samuel Tiller (1818)

165

In 1820 Samuel Tiller is listed in the Philadelphia directory as a copper plate printer with a business address of 18 Library Street. Also in the 1820 directory¹¹⁹ is an advertisement for Kneass & Saurman (John Kneass, Yerkes Saurman), Copper Plate Printers, at the same address. It was engraved by Robert Tiller, Jr. Also at that address in the 1819 directory¹²⁰ is William Fennell, Jr. copper plate printer.



1819 Advertisement for William Fennell, Jr.,
Copper Plate Printer, 18 Library Street
Inscribed: W&S Sc¹²¹



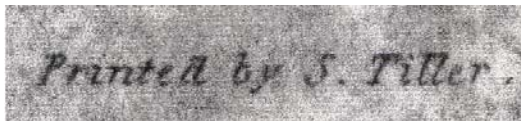
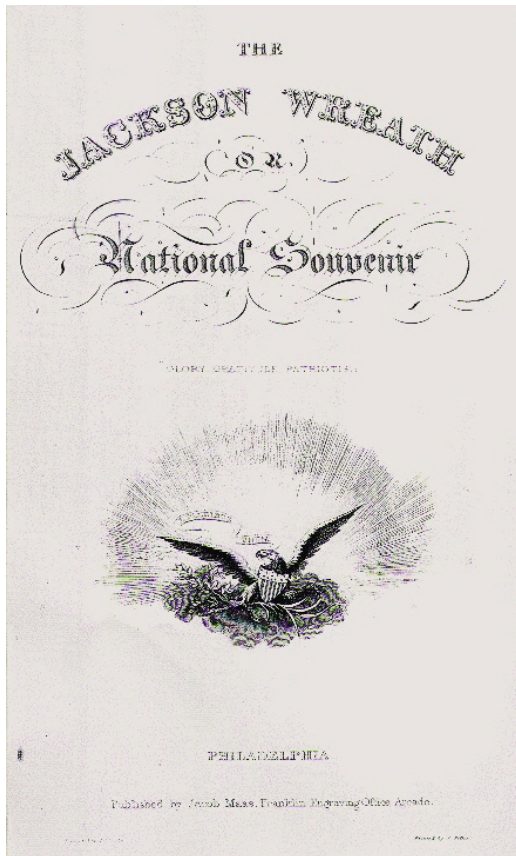
1820 Advertisement for Kneass & Saurman,
Copper Plate Printers, 18 Library Street
engraved by R. Tiller, Jr. Philad.

¹¹⁹ Edward Whitely, *The Philadelphia Directory and Register for 1820*, Philadelphia, 1820.

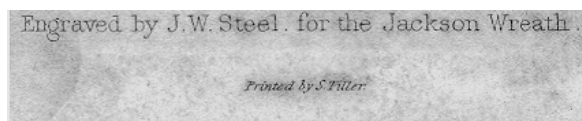
¹²⁰ John Adam Paxton, *The Philadelphia Directory and Register for 1819*, Philadelphia, 1819.

¹²¹ Sc. is the abbreviation for sculpsit, engraver.

Samuel Tiller printed two of the plates in the 1829 book *The Jackson Wreath or National Souvenir*¹²², a work commemorating the election of Andrew Jackson.



Printed by S. Tiller



Engraved by J. W. Steel for the Jackson Wreath
Printed by S. Tiller

Also in the Philadelphia directories at that time were Robert Tiller, Robert Tiller, Jr., Mary Tiller and Frederick Tiller. Robert Tiller, Jr. and Frederick Tiller were listed as engravers. Robert Tiller was a bricklayer. Later we will see that Henry C. Benner's father, Matthias Benner, was a brickmaker. Samuel Tiller, Robert Tiller, Mary Tiller (listed as a widow in 1835 after Robert Tiller was no longer in the directory), and Frederick Tiller all lived at one time at 139 Green Street. In 1830 Samuel Tiller worked at 32 Church Alley and Robert Tiller, Jr. worked at 40 Church Alley.

¹²² James McHenry, *The Jackson Wreath or National Souvenir*, Jacob Maas, Franklin Engraving Office: Philadelphia, 1829.

Tiller Robert, bricklayer, back 137 Green
 Tiller Robert, engraver 32 Elfreth's alley
 Tiller Samuel, copperplate printer 18 Library—d h
 139 Green

1820 Philadelphia Directory

Tiller Robert, bricklayer near 139 Green
 Robert, jr engraver 40 Church al
 Samuel, copper plate printer 32 Church
 al d h 203 Locust

1830 Philadelphia Directory

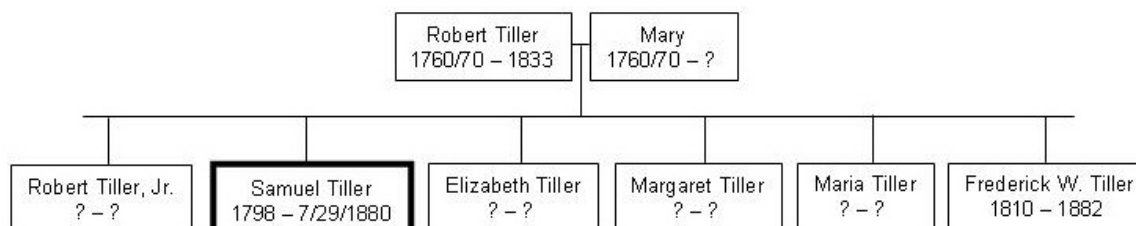
Tiller Frederick, engraver 376 N 4th
 Fredk, c p printer b of 139 Green
 Mary, wid 139 Green
 Samuel, copper plate printer back of
 55 S 3d Carters al d h 203 Locust
 Robert, jr engraver 80 S 3d

1835 Philadelphia Directory

The relationship is spelled out in Robert Tiller's (the bricklayer) will where he names his children.

*amongst my six children herein after named
 there are three others so that it be equally shared
 amongst them viz Robert, Samuel,
 Elizabeth, Margaret, Maria, and Frederick*

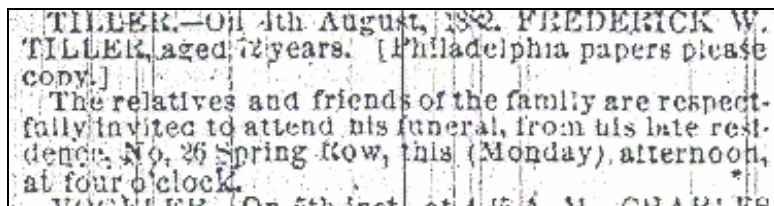
Robert Tiller's 1833 Will



In 1851, 1870 and 1881 Frederick Tiller is listed as a music printer in the Baltimore directory. Later we will see that Edwin Benner was engraving and printing music in Philadelphia, after Samuel Tiller died. Frederick Tiller died in Baltimore on August 4, 1882. His death certificate says that he was born in Philadelphia and lived in Baltimore for 34 years. His wife, Mary M. Tiller, died in 1896 at the age of 83 and left a small sum of money to a friend.

1870	2471	Tiller Frederick	34	Male	Printer	300	400	Penn
		Mary M. Tiller	44	Female	Housewife			"
		Robert Joseph	5	Male	Child			"

1870 Census (Baltimore 3rd Ward)



August 6, 1882 Baltimore Newspaper

Robert Tiller, Jr. is listed as the engraver of seven different portraits of Washington. Examples of all these engravings have not yet been found. By way of comparison, the 11-E2 Essay oval is 14 x 17mm.

Hart ¹²³ /Stauffer ¹²⁴	Size	Engraving	Inscription
307/3241	11 x 23mm	Whole length, standing, full front, head to left. With border, of flowers, on a base, upon which is title. Line.	Joseph Cake/110/North Second Street/Philadelphia/ Drawn & Engraved R. Tiller, Jr.
456/3242	5 x 7mm (oval)	Bust, to left, oval. Stipple. ¹²⁵	1. R. Tiller Sc/Gen Geo. Washington/ First President of the United States/ Copyright Secured. 2. Laurel wreath, with diverging rays, around oval, added.

¹²³ Charles H. Hart, *Catalogue of the Engraved Portraits of Washington*, New York: The Grolier Club, 1904.

¹²⁴ David McNeely Stauffer, *American Engravers Upon Copper and Steel*, New York: The Grolier Club, 1907.

¹²⁵ Stipple – “(engraving) a mode of execution which produces the effect by dots or small points instead of lines.” (Webster 1913)

568/3243	6 x 8mm (oval)	Bust, to left. Oval, in border, 1/16, containing nineteen visible stars, supporting a spread eagle, with an olive wreath and rays above. To right, a field piece, flag, and stand of arms. To left, a plow, beehive, and growing corn. In front, a rolled scroll and ink stand, with two quills. Stipple.	Centennial/Anniversary/Tiller Sc/of the Birthday of/ Washington/1832.
569/3244	8 x 11mm (oval)	Bust, to left. Oval, with olive branches on either side. Above, pen and sword crossed. Around, diverging rays. Stipple.	1. Tiller Sc./Centennial/ Anniversary/ of the Birthday of/Washington/1832. 2. Tiller Sc./Native/ American/Beware of Foreign Influence/ Association.
570/3245	15 x 19mm (oval)	Bust, to left. Oval, in rectangle, representing a frame with spandrel. Above, an eagle and shield, and below, a drapery, with title. Stipple.	Tiller Sc Phila/Patriae Pater (Father of our Country)
619/3246	9 x 11mm (oval)	Bust, to left. Oval, in border of laurel, to right of another oval, containing portrait of LaFayette. Above, an eagle, with ribbon inscribed: "LaFayette-Washington"; below, flags and farming implements. Stipple. Printed on satin. (Also in Guest's Poems, Cincinnati, 1824.)	Tiller's/LaFayette Badge/Liberty, Equality/&/ Public Order/Copy Right Secured by Congress Sept. 3, 1824/ Tiller Sc.
695/3247	8 x 11mm (bust)	Bust, to left, in uniform, on a pedestal, upon a rock, inscribed: "G Washington"; blow, within a wreath, "Ob ^t Dec ^r /1799/AEt ^s 68." To right, a cornucopia, upon which stands an eagle with outspread wings. To left, a seated female figure, with uplifted cup in right hand, and a flag, with thirteen stars, over left shoulder. In right distance, a ship, under sail, and in left distance, a ploughman vignette. Stipple.	Engraved by R. Tiller Philada/S. Robinson & Son/ Hat/ Manufacturers/Market Street/36/Philadelphia/Superior Water Proof.



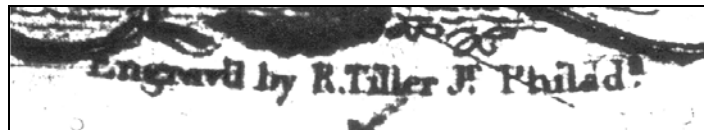
Satin Ribbon¹²⁶
40 x 225mm



Tiller's/LaFayette Badge/Liberty, Equality/&/ Public Order/
Copy Right Secured by Congress Sept. 3, 1824/ Tiller Sc.

¹²⁶ Hart 619/Stauffer 3246; Library of Congress *Printed Ephemera Collection*, Portfolio 229, Folder 5.

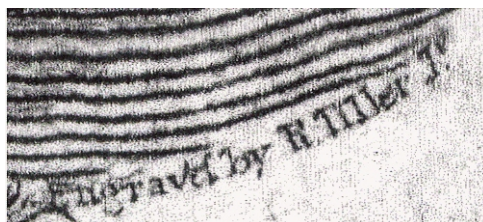
An advertisement for John Page, a Philadelphia hat manufacturer, engraved by R. Tiller, Jr., is in the 1821 Philadelphia directory.



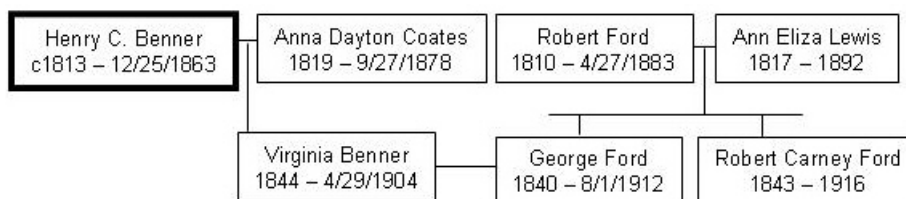
A wonderful Robert M. Ford, Copper Plate Printer, 181 Market Street, Philadelphia, advertisement is in the 1822 Philadelphia directory. It was engraved by R. Tiller, Jr.



1822 Advertisement for Robert M. Ford, Copper Plate Printer, Engraved by R. Tiller, Jr.



Robert M. Ford is listed in the 1820 and 1825 Philadelphia directories as a copper plate printer, 181 High Street.¹²⁷ One of Henry C. Benner's daughters, Virginia, married George Ford. In the 1860 census George Ford is listed as a printer. In other years he is listed as a merchant tailor. George Ford's brother, Robert Caney Ford, is listed as a printer in the 1910 census. Their father, Robert Ford, is listed as a harness maker. We don't know if the Robert M. Ford in the advertisement is related to them.

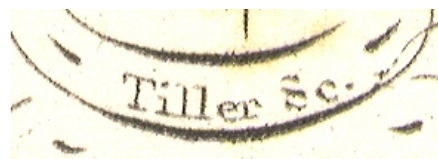
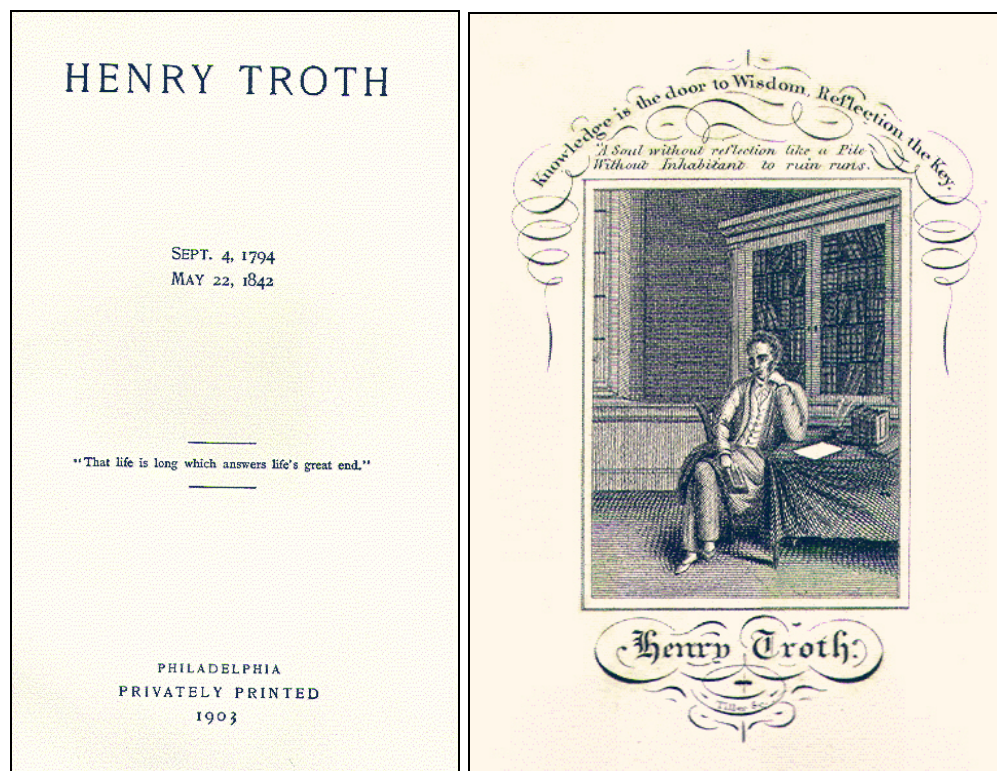


¹²⁷ High Street was also known as Market Street prior to its formal name change to Market Street in 1859.

There is a bookplate engraved by Samuel Tiller in the 1903 biography of Henry Troth, a Philadelphia druggist, written by his son Samuel Troth. Samuel Troth believed it was engraved in 1828. The engraving, including the surrounding lettering, measures 44 x 70 mm.

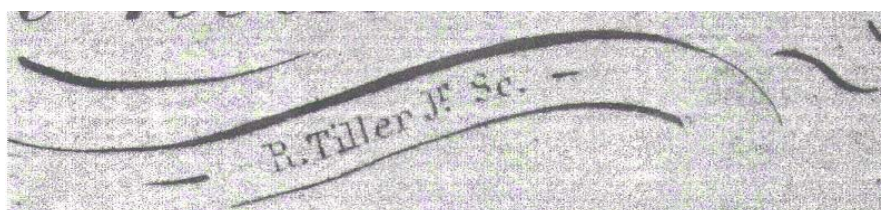
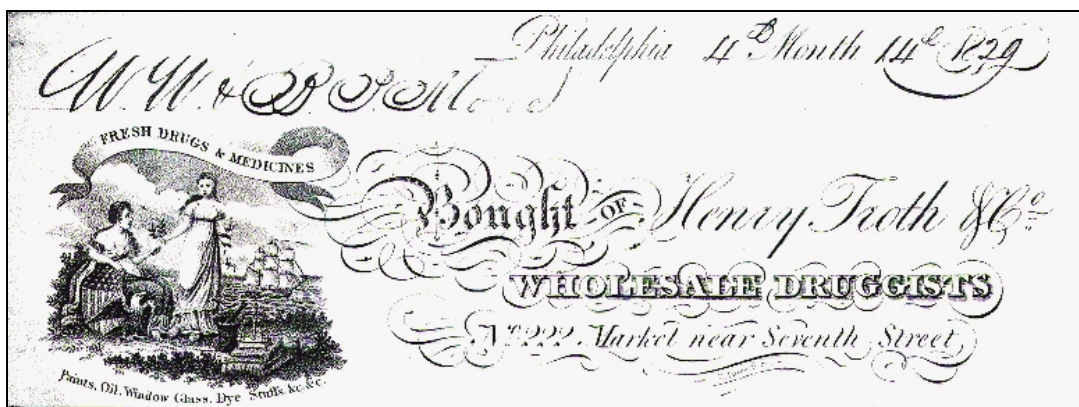
His taste for reading led to the accumulation of a fine private library, for which he designed his book plate, engraved by Samuel Tiller of Philadelphia about 1828. It represents a reader sitting with closed book in hand in a posture of meditation. Two couplets indicate the value of reflection in developing mental activity. The surroundings picture the parlor of the Girard Street home, showing one of his book-cases, which is still retained in the family.

Excerpt from Samuel Troth's Biography of his Father Henry Troth



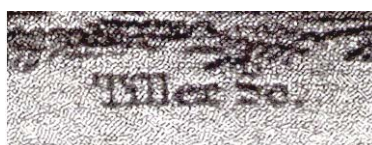
Bookplate signed Tiller Sc.

Interestingly, an 1829 Henry Troth business letterhead was engraved by Robert Tiller, Jr. and not Samuel Tiller.



Letterhead signed R. Tiller Jr. Sc.

Another drugstore related letterhead, dated 1828, is inscribed: Tiller Sc.




Letterhead vignette signed Tiller Sc.

The Sturbridge Village online collection¹²⁸ shows an 1832 commemorative silk ribbon with a portrait of Washington. The ribbon is inscribed “Centennial Anniversary/of the Birthday of/Washington 1832/Tiller & Winship.” The Sturbridge Village curator listed the makers as Samuel Tiller and Richard C. Winship based on an 1832 Philadelphia directory listing, which we have been unable to verify.

Richard C. Winship is listed in the Philadelphia directory from 1829 until 1850 as a copper plate printer. W. S. Winship, copper plate printer, is listed in 1850 and 1851. We do not yet understand the business relationship between Samuel Tiller and Richard C. Winship, or in fact, if we even have the correct Tiller. Based on the Charles H. Hart and David McNeely Stauffer catalog listings, it seems more likely it was Robert Tiller, Jr. that engraved the Washington head on the ribbon.

OLD STURBRIDGE VILLAGE – Online Collections Database

Textiles – Fragments and Trimmings



[View Larger Image](#)

Commemorative Ribbon – Centennial of George Washington's (1732–1799) Birth

Collection No.	26.70.44
Description	Light green silk commemorative ribbon with black lithographed center that reads, "Centennial/Anniversary/[Bust portrait of Washington]/"of the Birthday of/Washington 1832/Tiller Winship."
Probable Date	1832
Maker	Samuel Tiller and Richard C. Winship
Materials	Ink on silk
Dimensions	L: 8 3/8"; W: 2 1/8"
Condition	Good
History	Samuel Tiller and Richard C. Winship are listed in the Philadelphia city directory as copperplate printers in 1832.
Keywords	Celebrations Patriotism Presidents

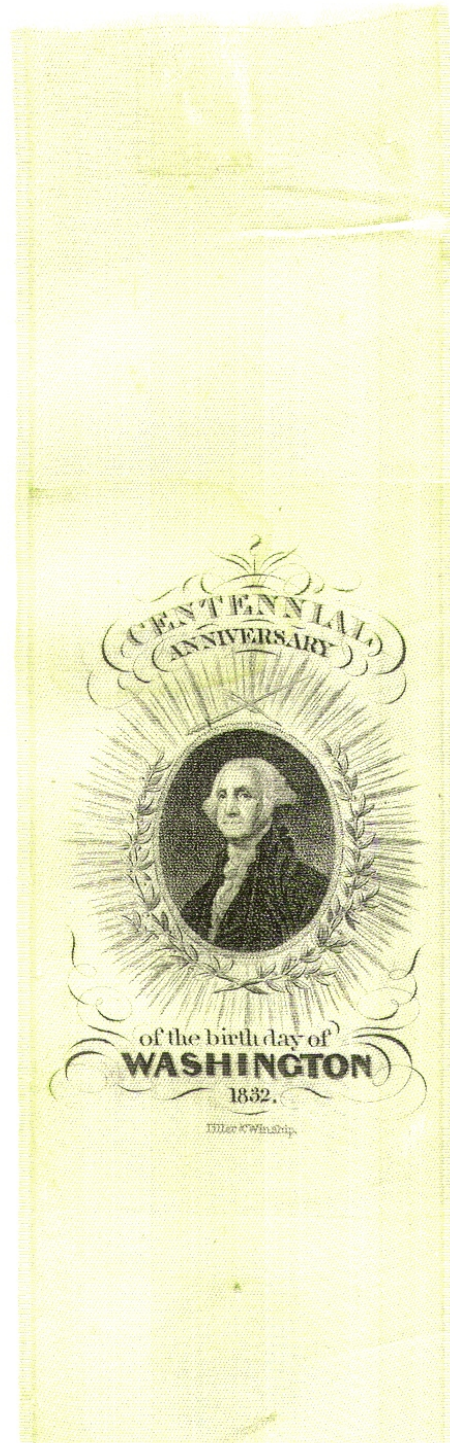
© Old Sturbridge Village

¹²⁸ <http://www.osv.org/learning/CollectionViewer.php?N=26.70.44>. Upon reading a draft of this manuscript, the curator changed the listing to say that it was done by either Robert Tiller, Jr. or Samuel Tiller.

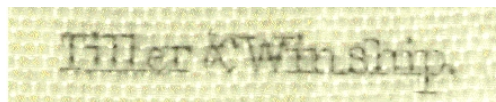
History

The "Tiller" listed on the ribbon may be either Samuel Tiller (1798-1880) or Robert Tiller Jr. Both Samuel Tiller and Richard C. Winship are listed in the Philadelphia city directory as copperplate printers in 1832. Robert Tiller Jr. engraved several different portraits of Washington. Robert Tiller Jr. is also listed as an engraver in several Philadelphia directories.

The same engraving, with what appears to be a water pump or fire hydrant added, is found on another Tiller & Winship ribbon.



The oval with Washington's portrait is 21 x 27mm in size.



A copper plate with the inscription Tiller & Winship removed and replaced by “This Badge was worn by” appeared in a Freeman’s (Philadelphia) auction on November 19, 2005. The lot was listed as a “Washington copper centennial printing plate”. The image is not reversed and was there used for offset¹²⁹ printing.



Freeman's Auction November 19, 2005 Lot #1257A

¹²⁹ Offset printing is a “process in which the printing base prints impressions on to a rubber-covered cylinder from which they are transferred on to the paper.” Reference: L. N. & M. Williams, *Fundamentals of Philately*, The American Philatelic Society, 1971.

Samuel Tiller died on July 29, 1880 and was buried at the now defunct Ronaldson's Cemetery, for which he was treasurer in the 1860s. He and his wife Christiana were buried with Matthias and Sarah Benner.

1834	Oct 31	Henry Tiller	10	Hydrocephalus
1831	Feb 21	Christiana Tiller child		Still Born
1836	March 28	Christiana Schofield	1	Lupl. Bowels
1847	Feb 24	Mrs. Plan. Kingham	76	Disease Heart
1857	June 19	Matthias Benner	84	Old Age
1858	Aug 1	Sarah Benner	85	See
1861	July 10	Mr. Thomas child		Still Born
1862	June 7	Ed. H. Tiller	2 6	Spasms of Chest
1865	March 13	Monetta B. Stillman		Tuberculosis
1867	Jan 6	Stata Bernard	2 9	Scarlaticina
1867	May 13	W. H. Stillman	4	Dysentery
1868	May 15	Christiana Tiller	75	Hemorrhage
1880	July 29	Samuel Tiller	82	General debility owing to old age

Ronaldson's Cemetery Records

Ronaldson's, W side 9th, from Shippen to Fitzwater. John Wallace, President. Benjamin Miffin, Secretary. Samuel Tiller, Treasurer. John Mercer, Superintendent.

1864 Philadelphia Directory

Examining the administration of Matthias Benner's estate, which was found in the Philadelphia archives, and the allocation of his assets, we see his six children listed - Andrew Benner, John Benner, Mrs. Eliza Schofield, Mrs. Christiana Tiller, Henry Benner, and Mrs. Mary Schofield.

"	cash distributed to Andrew Benner	250 00
"	" " " John Benner	250 00
"	" " " Mrs Eliza Schofield	250 00
"	" " " Mrs Christiana Tiller	250 00
"	" " " Henry Benner	250 00
"	" " " Mrs Mary Schofield	250 00

Portion of Matthias Benner's 1857 Letters of Administration

Matthias Benner (1773-1857)¹³⁰ and his brothers Peter Benner (1764-1834) and Henry Benner (1777-1857) were brickmakers. In 1796 Matthias and Peter bought adjacent lots bounded by Juniper, 13th, Spruce, and Cyprus Streets in Philadelphia. Their father Martin Benner appears on the Philadelphia tax lists from 1774 to 1782. He served in the Revolutionary War as a member of the Tenth Regiment of Foot, Continental Line, from 1778 to 1780, in the company commanded by Colonel Richard Humpton. Their mother was Sarah Lewis (1773 – 1858).¹³¹

Benner Henry, brickmaker Spruce above 13th

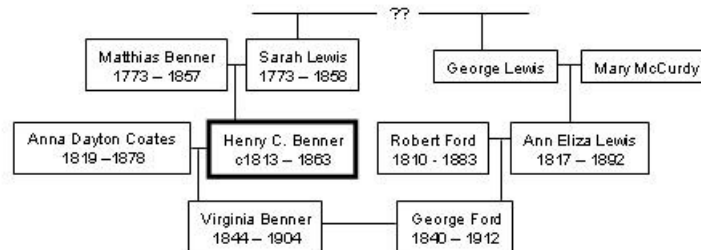
Benner Matthias, brickmaker Spruce above 13th

Benner Peter, brickmaker Spruce above Thirteenth

1818, 1819, 1822 Philadelphia Directories

¹³⁰ Matthias Benner was born 6/25/1773, was baptized 7/27/1773 at St. Joseph's Church (RC), Philadelphia, was married to Sarah Lewis on 3/5/1795 at St. Michaels & Zion Church, Philadelphia, died in 1857, and was buried at Ronaldson's Cemetery in Philadelphia. (Barbara B. Ford (1986))

¹³¹ One of the difficulties with the Matthias Benner family tree is that his wife sometimes appears in references as Sarah Louis and other times as Sarah Lewis. Barbara Ford told us that "Her maiden name was Lewis. The church record said Louis, hence the confusion." In an additional e-mail she told us: "I have a page from a book which says Ann Eliza Lewis Her Book. Also a letter to Miss. Anna Eliza Lewis, No. 148 Thirteenth St. near Race, Philadelphia from Anna Lee in Vicksburg 1/26/1839. Also a letter to Dear Mother addressed to Mrs. Mary Lewis, 13th bet Race and Vine, Philadelphia, signed your affectionate son, Joseph Lewis 6/14/1838 when he was in the navy. I also have the marriage certificate of Robert Ford and Ann Eliza Lewis 6/16/1839. That should prove that it was Lewis not Louis." Barbara Ford also told us that she thinks Virginia Benner (1844 – 1904) married her second cousin George Ford (1840 – 1912).



The 1840 Philadelphia directory has two George Lewis' that are interesting:

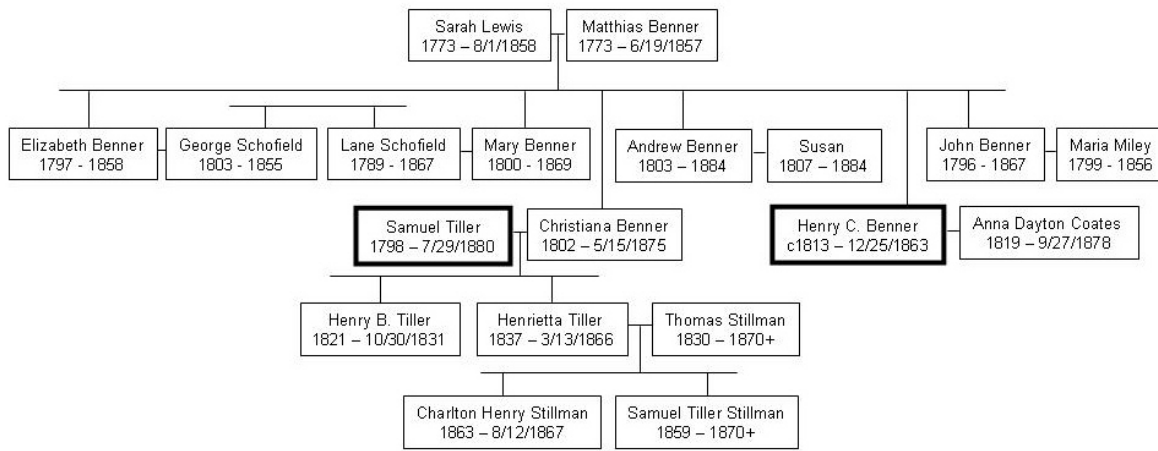
Lewis George, brickmaker, 148 N 13th

**Lewis George F., copperplate printer, 10 S 5th,
h 6 Carrollton sq**

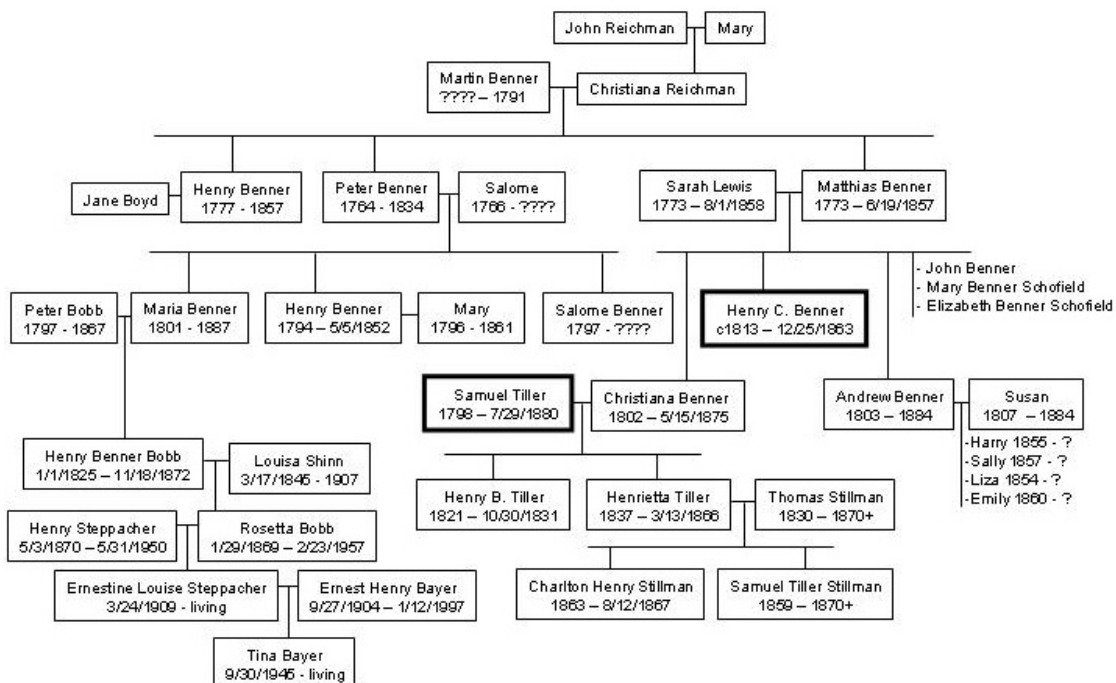
1840 Philadelphia directory

At this point it is not clear if George Lewis, the brickmaker, or George F. Lewis, the copper plate printer, were related to the Lewis' being studied.

Based on Matthias Benner's administration, census records, cemetery records, wills, and communication with living relatives,¹³² we are able to draw the following pieces of the family tree:



¹³² Tina Bayer's great-great-great-grandfather, Peter Benner, was Henry C. Benner's uncle.

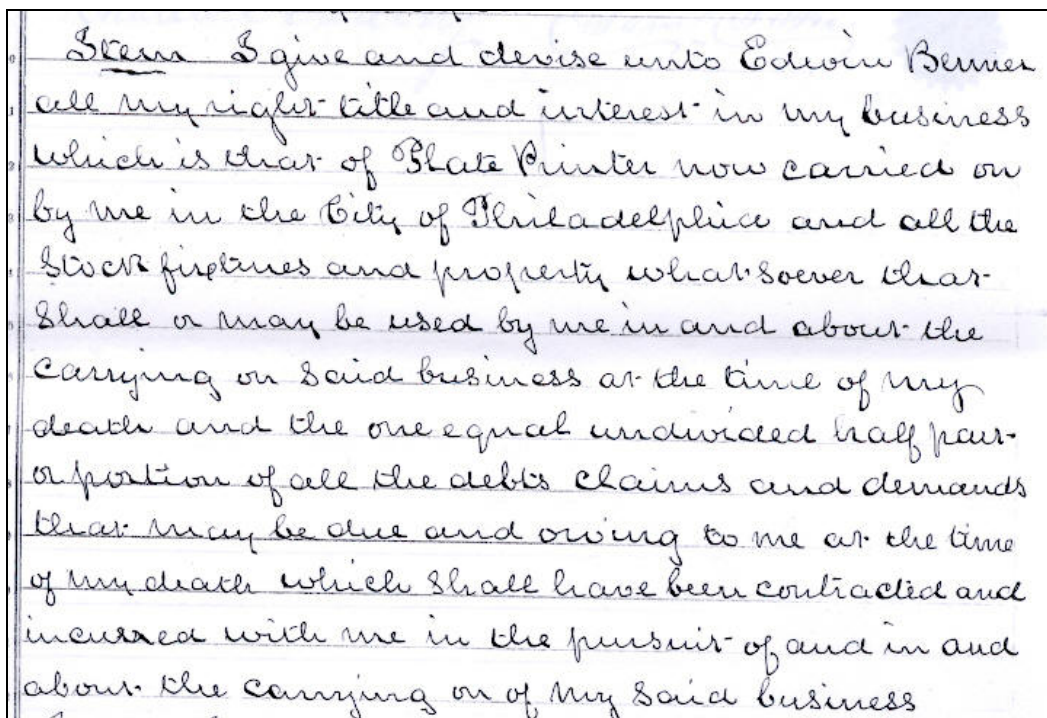


Samuel Tiller's will was found in the Philadelphia archives. He left his printing business and all materials needed to run that business to Edwin Benner.

"I give and devise unto Edwin Benner all my right, title and interest in my business which is that of Plate Printer now carried on by me in the city of Philadelphia and all the stock, fixtures and property whatsoever that shall or may be used by me in and about the carrying on said business at the time of my death. ... unto Samuel Tiller Stillman my grandson all the rest."

Samuel Tiller's Printing Office assets included:

- Lot of old fashioned Plate Printing Presses --- \$65
- Lot of old engraved Metal Plates of the value four hundred dollars, one half of which is the property of E. Benner --- \$200

A photograph of a handwritten document, likely a will, written in cursive on lined paper. The text is written in dark ink and matches the typed transcription provided in the previous block. The handwriting is somewhat slanted and fluid, typical of 19th-century cursive. The paper has horizontal lines, and the text is written in a single column. The document is framed by a thin black border.

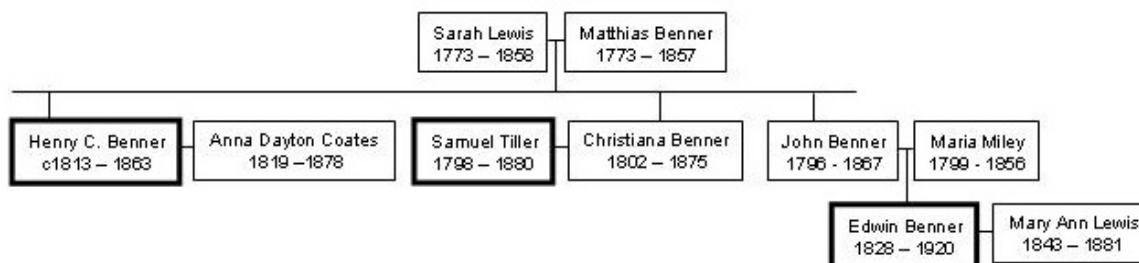
~~Sam~~ I give and devise unto Edwin Benner
all my right title and interest in my business
which is that of Plate Printer now carried on
by me in the City of Philadelphia and all the
stock fixtures and property whatsoever that
shall or may be used by me in and about the
carrying on said business at the time of my
death and the one equal undivided half por-
tion of all the debts claims and demands
that may be due and owing to me at the time
of my death which shall have been contracted and
incurred with me in the pursuit of and in and
about the carrying on of my said business

Amount Brought over \$156.88	
Printing Office n: 202 So 9 th Street	
Lot of Old fashioned Plate Printing Presses.	65.00
2 Old Standing Presses	15.00
1 Lot of Press Boards.	5.00
Lot of old engraved metal Plates of the value Four hundred dollars one half of which is the Property of E. Benner	200.00
Oil and Black.	20.00
Fixtures	10.00
Old Fine Proof	10.00
	<u>\$481.88</u>

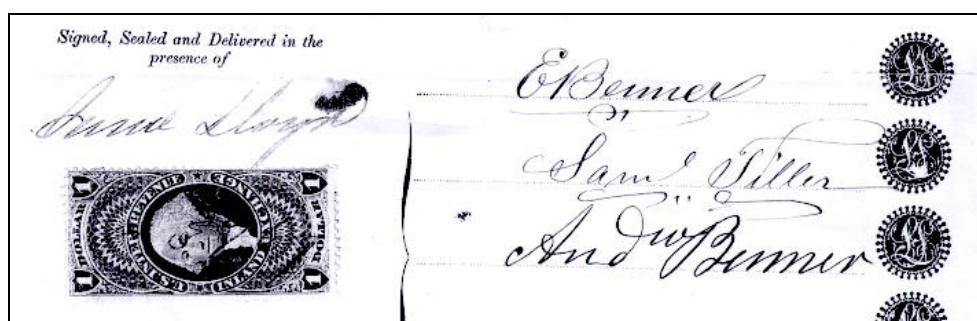
Portion of Samuel Tiller's Will

Samuel Tiller

3) **Edwin Benner** (1828 – 1920) was Henry C. Benner’s and Samuel Tiller’s nephew. He was the son of John Benner and Maria Miley Benner.

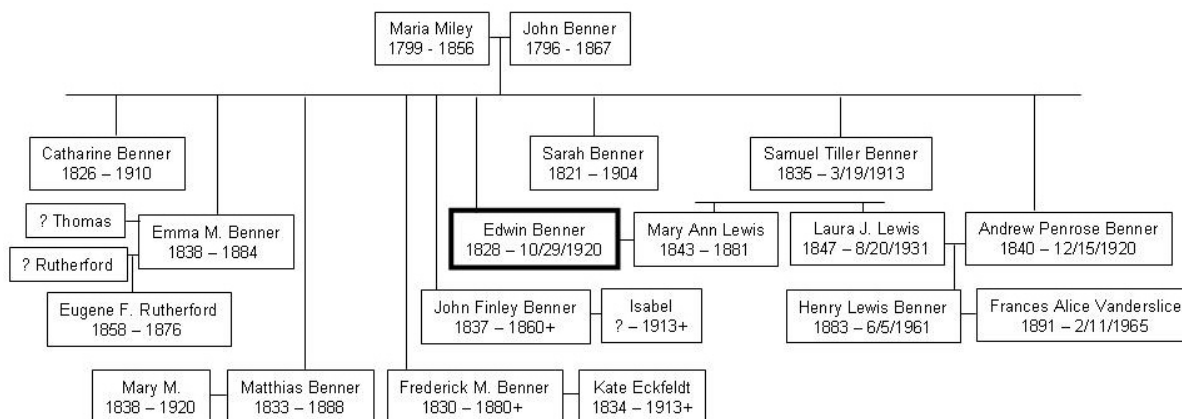


John Benner died without a will. In 1867, Edwin Benner, 1235 Locust St., Samuel Tiller, 1715 Green St., and Andrew Benner, 222 15th St., filed to administer his estate. It is interesting that Samuel Tiller’s signature appears on almost every family document.



Portion of John Benner’s 1867 Letters of Administration

From wills and cemetery records we were able to draw the following portion of the family tree:



Edwin’s brother Samuel Tiller Benner became a wealthy builder. The majority of the future wealth of the family came from Samuel Tiller Benner¹³³, who never married.

¹³³ It is amusing how this family reused names. Samuel Tiller Benner and Henry Benner Tiller are two such examples.

- Item 5. I give and bequeath brother Edwin should he survive me all of my interest in the Real Estate at 1235 Locust Street and 224 South 15th Street and all my personal estate to both places including Jewellery, furniture, silverware, china and paintings but excluding bonds, certificates of stock or mortgages in fire proof safes at 1235 Locust or the safe departments of the West End Trust Co. or the Real Estate Trust Co. Broad & Chestnut Streets.
- Item 9. After above bequests are paid the residue to be paid to the West End Trust Co. of Philadelphia the income to be paid to my brother Edwin whilst he is living after his death the principal to be divided one fourth to be paid to brother A. Penrose Benner, if he be then living, the remaining three fourths (3/4) shall be divided amongst my nieces and nephews, Julia and Bertha Benner, Mrs. Atwater Mrs. Gosser and Edwin, Harry, Samuel and Harry L. Benner. If my brother Penrose be deceased then the whole residue of my estate after the death of my brother Edwin be divided amongst my nephews and nieces mentioned above. No portion of my estate is ever at any time to be paid to the heirs or descendants of my deceased sister (if there be any) Emma M. Thomas.

Portion of Samuel Tiller Benner's 1913 Will

Samuel T. Benner
1235 Locust St -

Another brother, Andrew Penrose Benner, was a successful architect. He supervised the construction of the famous city hall building in Philadelphia. Edwin Benner and his brother Andrew Penrose Benner married sisters, Mary Ann Lewis and Laura J. Lewis, respectively. Edwin Benner's marriage was eerie. He married Mary Ann Lewis on October 23, 1881. She died the morning of October 24, 1881 from Bright's disease, a kidney ailment. Her gravestone reads: "Mary Ann Lewis / 1843 – 1881 / wife of Edwin Benner / 1828 – 1920." Edwin Benner is buried in an unmarked grave next to her. The newspaper obituary makes no mention of her marriage.

23 *Edward Benner* *State printer* 4 0 53

Mary A. Lewis 39

Philadelphia Archives (Marriage Records) – October 23, 1881

LEWIS.—On the morning of the 24th inst., **MARY A.** daughter of Henry R. and Emily M. Lewis. The relatives and friends of the family are respectfully invited to attend the funeral, on Friday afternoon next, at 2 o'clock, from her parents' residence, No. 1406 South Penn Square. Interment at South Laurel Hill.

Public Ledger (Philadelphia, October 25, 1881)

Edwin Benner had three other brothers, Matthias, Frederick M. and John Finley. Matthias Benner is listed in the Pittsburgh directory from 1875 through 1884 as a civil engineer, a machinist, and a draughtsman. Frederick M. Benner is listed as a melter for the U.S. Mint in the 1880 San Francisco directory.

Benner Matthias, civil engineer, 71 Forty-fourth

1875 Pittsburgh Directory

Benner Frederick M., melter U. S. Mint, r. Oakland

1880 San Francisco Directory

From 1858 until his death in 1920, Edwin Benner is listed as living at 1235 Locust Street in the Philadelphia directories. Samuel Tiller lived at 1233 Locust Street¹³⁴ from 1829 until 1864. Edwin is first listed as a clerk, then a printer, and finally an engraver, all at the same business address that Samuel Tiller is listed at.

Benner Edw. clerk, 630 Chestnut, h 1235 Locust

1859, 1860, 1862, 1863 Philadelphia Directory

" Edwin, printer, 202 S 9th, h 1235 Locust

1885, 1890 Philadelphia Directory

--Edwin engraver 224 S 15th h 1235 Locust

1914 Philadelphia Directory

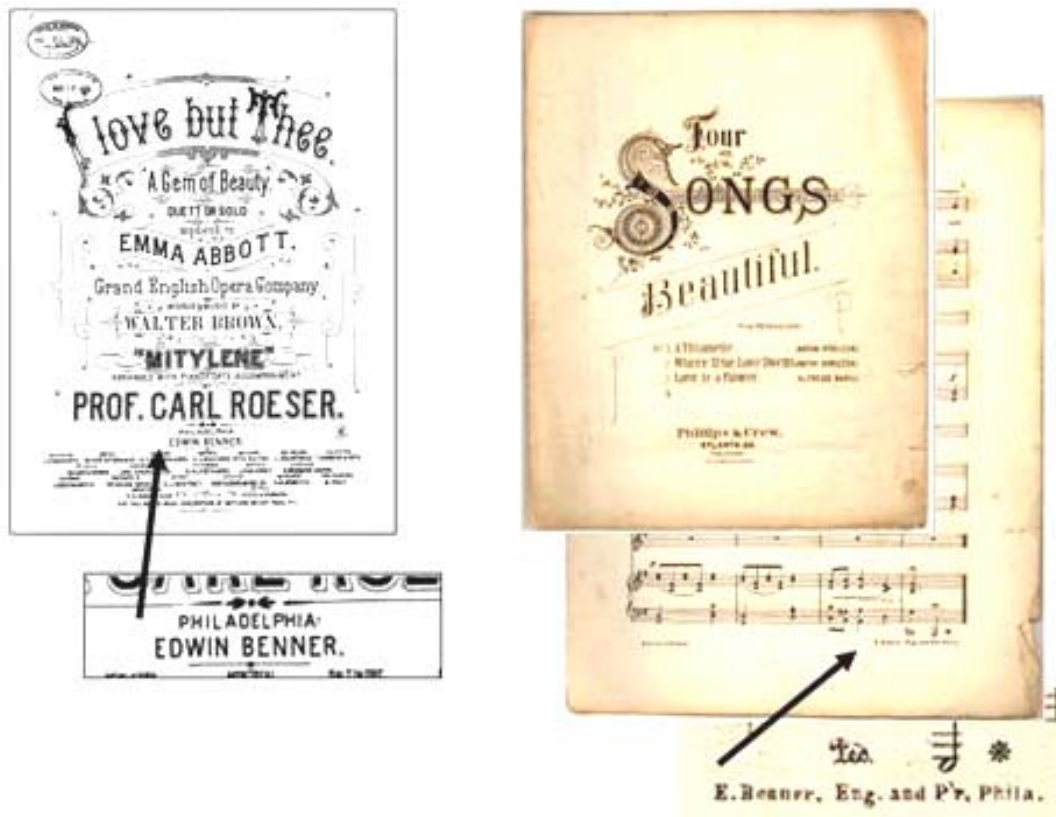
Recall that Edwin Benner was given Samuel Tiller's half interest in his printing business when he died in 1880. In 1880 they are listed as business partners.

Benner Edwin (Samuel Tiller,) h 1235 Locust

1880 Philadelphia Directory

Several pieces of sheet music, engraved and printed by Edwin Benner, were found.

¹³⁴ Philadelphia renumbered every building in 1857. We use the post-1857 address for simplicity.



Edwin Benner died in 1920 at the age of 92. He never remarried and left everything to his brother Andrew Penrose Benner, who died later that year.

SECOND: All the rest, residue and remainder of my estate of whatsoever kind and wheresoever located, I give, devise and bequeath unto my brother, A. Penrose Benner and his wife, Laura J. Benner, to be theirs absolutely and forever.

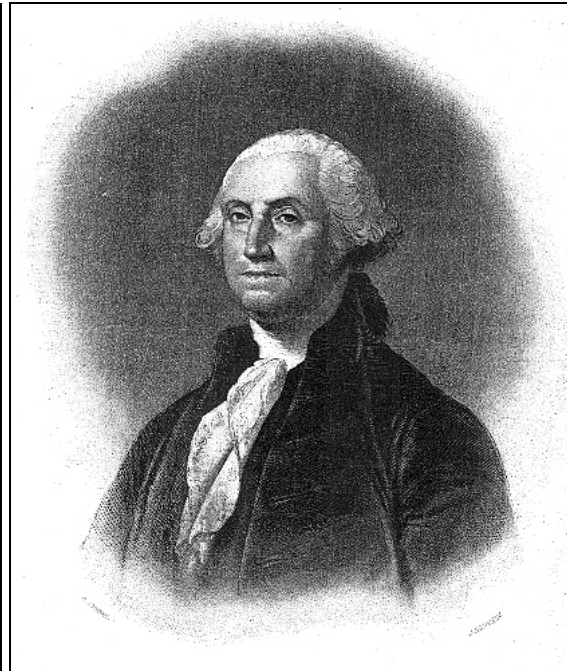
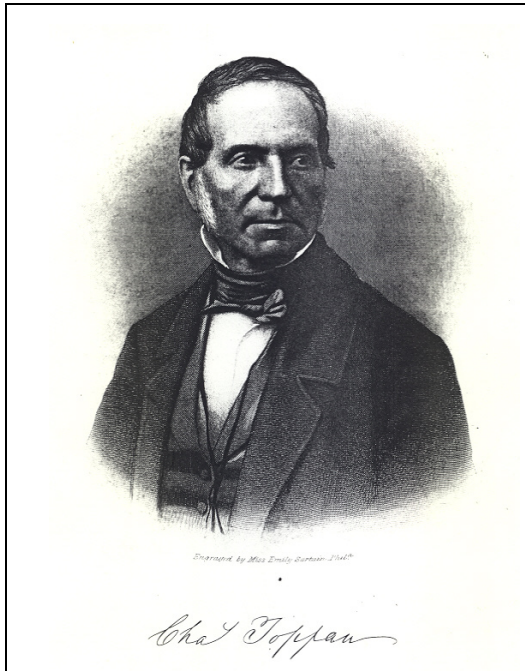
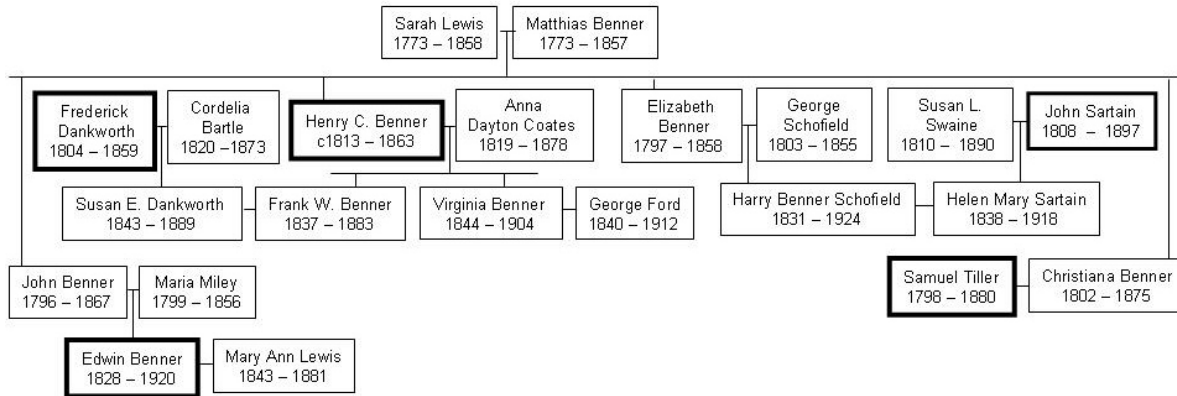
Portion of Edwin Benner's Will

BENNER.—EDWIN BENNER, at his late residence, 1235 Locust st., in his 92d year. Funeral services, Mon., at 2:30 p. m. Interment private.

Philadelphia October 29, 1920

Edwin Benner

4) **John Sartain** (1808 – 1897) was one of America’s foremost steel engravers. In 1830 he moved to Philadelphia from England. One of his daughters married Harry Benner Schofield, nephew of Henry C. Benner. Henry Sartain, one of John Sartain’s sons, signed the inventory of Samuel Tiller’s estate. Emily Sartain, a most talented daughter of John Sartain, engraved a famous portrait of Charles Toppan of Toppan, Carpenter, Casilear & Co. John Sartain lived at 728 Sansome Street in Philadelphia from 1838 through 1890. Charles Toppan lived at that address from 1830 until 1837. Henry C. Benner’s son-in-law, George Ford, and John Sartain’s son-in-law, Harry (Henry) Benner Schofield, are listed as partners of Ford & Schofield Tailors in the 1875 Philadelphia directory.

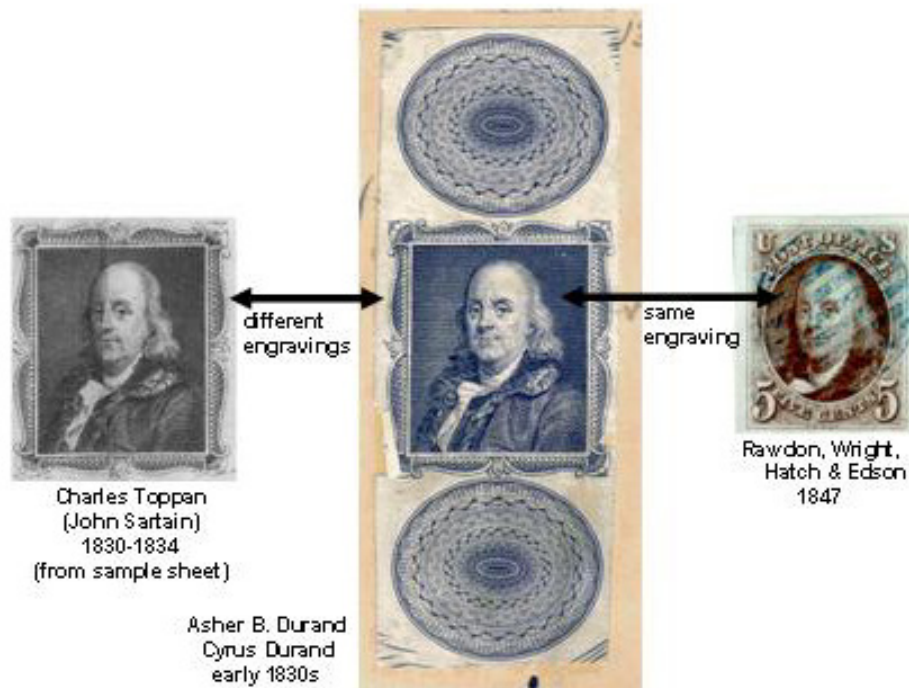


Engraved by Miss Emily Sartain Phila.

John Sartain

In a letter¹³⁵ written by John Sartain to James Monaghan on April 28, 1895, he states: “It is almost as rare to find a good printer as a good engraver... Isaac Sansom was my first plate printer, a mechanic from Birmingham, England, whom I taught because I could not get the regular printers out of their old rut; they were unteachable.” John Sartain’s “unteachable” comment must have applied to Samuel Tiller, Henry C. Benner, and Edwin Benner. John Sartain obviously knew them – his daughter Helen married Samuel Tiller’s and Henry C. Benner’s nephew Harry Benner Schofield in 1859.

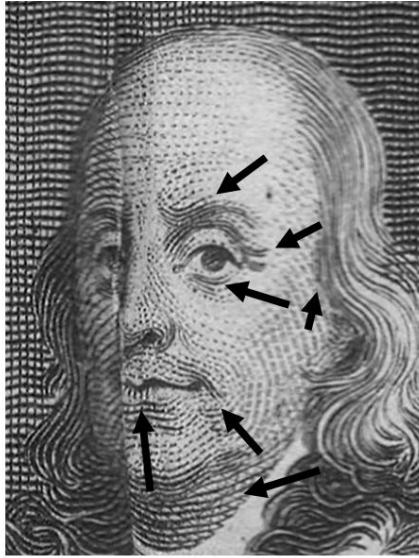
John Sartain’s fame¹³⁶ in the Philadelphia art world of the mid 1800s makes him an unlikely collaborator on the 11-E2 Essay engraving. An 1897 letter by John Sartain¹³⁷ states that he only engraved one die for a bank note, that being an engraving of a Franklin head, “from the French portrait,” for Charles Toppan in 1832. There is an engraved portrait of Franklin on Charles Toppan’s sample sheet (c1830 – 1834). This must have been done by John Sartain. It is extraordinarily similar to the engraving by Asher B. Durand. Close examination of the facial details, especially Franklin’s ear, his shirt collar, and the frame shows they are different engravings. One appears to be a copy of the other. This is most apparent when examining the frame. It is not obvious which one was done first. The Charles Toppan/John Sartain engraving appears on many bank notes from firms that Charles Toppan was a partner in, and the Asher B. Durand engraving appears on many Rawdon, Wright & Hatch bank notes, as previously described in this manuscript.



¹³⁵ *John Sartain Papers*, Historical Society of Pennsylvania, Philadelphia.

¹³⁶ Katharine Martinez and Page Talbott, *Philadelphia’s Cultural Landscape, The Sartain Family Legacy*, Philadelphia: Temple University Press, 2000.

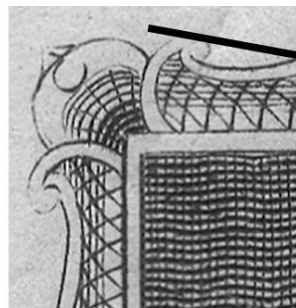
¹³⁷ Clarence W. Brazer, “A Historical Catalog of U. S. Stamp Essays and Proofs”, *Collector’s Club Philatelist*, Vol. 17, July 1938, pg. 191.



Charles Toppan
(John Sartain)

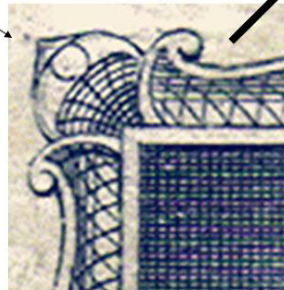


Asher B. Durand



Charles Toppan
(John Sartain)

different
engravings
(attempt to copy)



Asher B. Durand



The Commercial Bank of Florida, inscribed: Draper, Toppan, Longacre & Co. with Franklin Engraving

<p>Bank Note Engravers.</p> <p>Underwood, Bald, Spencer & Hufty, Exchange Buildings, corner Dock and Third sts, (up stairs.) Draper, Toppan & Co., 76½ Walnut st, above 3d. Rawdon, Wright & Hatch, 98 Chesnut st, above 3d, (up stairs.) Tucker Wm. E. & Co., 97 Walnut st. Harrison R. G., 154 Wood st. Woodward E. F., 173 Chesnut st, (up stairs.)</p> <p>Historical and Portrait Engravers.</p> <p>Armstrong W. G., 27 Minor st. Humphreys F., 40 s 3d st, (up stairs.) Longacre J. B., 60 Walnut st, below 3d. Neagle J. B., 13th st, above Chesnut. Sartain J., 8 Sanson st. Steel J. W., Sanson st, above 8th. Tucker Wm. E. & Co., 97 Walnut st. Welsh & Walter, 98 Chesnut st, (up stairs.)</p>	<p>Copper-plate Printers.</p> <p>Lewis George F. & Co., n e cor 3d and Chesnut st, (up stairs.) Quig H., 9 George st, (up stairs.) Tiller Samuel, 39 Carter's alley. Williams T. J., 86 s 3d st.</p>
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1843 Philadelphia Directory with Charles Toppan (Draper, Toppan & Co.), John Sartain, and Samuel Tiller

5) **Andrew Penrose Benner** (1840 – 1920), **Henry Lewis Benner** (1883 – 1961) and **Frances Alice Benner** (1891 – 1965) form a key link to the puzzle. Edwin Benner's brother Andrew Penrose Benner had a son Henry Lewis Benner. Henry Lewis Benner inherited considerable wealth from his father, Andrew Penrose Benner, who inherited everything from Edwin Benner and Samuel Tiller Benner. In 1945, at the age of 62, Henry Lewis Benner married Frances Alice Keffer¹³⁸, a divorced Philadelphia school teacher¹³⁹, who was 54. She was born Frances Alice Vanderslice.

THIRD. After the death of my said wife I give, devise and bequeath all of my estate to my son Henry L. Benner to be his absolutely and forever.

Portion of Andrew Penrose Benner's Will

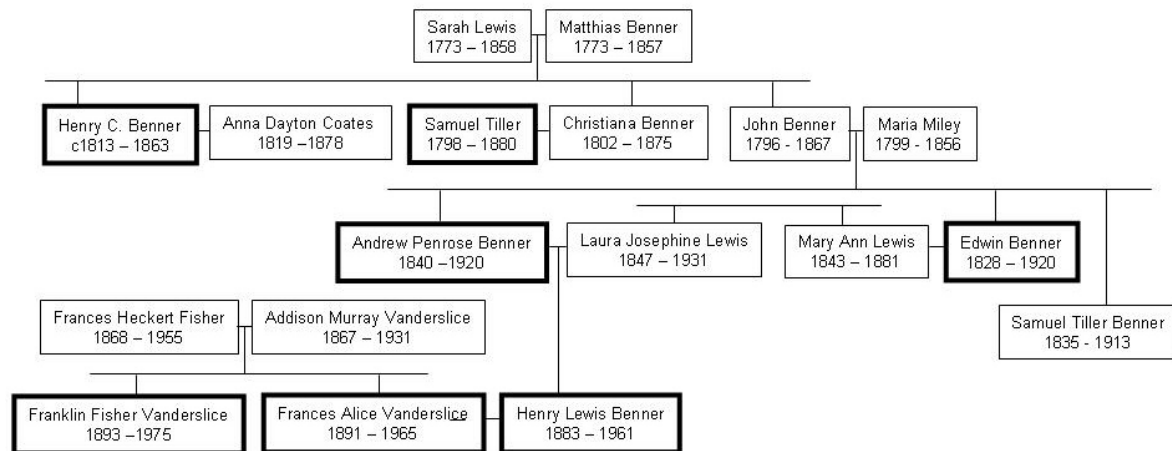
Frances Alice Keffer had been living with her unmarried brother, Franklin Fisher Vanderslice who also was a Philadelphia school teacher.

" Frank tchr r1924 S 56th

1930 Philadelphia directory – Franklin Vanderslice

" Frances A tchr Mitchell School r1924 S 56th

1930 Philadelphia directory – Frances A. Keffer



¹³⁸ Frances Alice Keffer was divorced in 1930 on grounds of desertion. She was probably married c1921 since she is listed as Frances Alice Vanderslice in the 1920 census and is listed as Mrs. Frances Alice Keffer in 1921 at the University of Pennsylvania. We have not yet identified Mr. Keffer.

¹³⁹ She took continuing education courses at the University of Pennsylvania in the Collateral College for Teachers from 1921 through 1944 under the name Frances Alice Keffer.

OBITUARY



A. PENROSE BENNER

A. PENROSE BENNER

Veteran Architect Succumbs to Heart Disease

A. Penrose Benner, 78 years old, son of the late John and Maria Benner, a retired architect of this city, died Tuesday at his home, 1235 Locust street, from heart disease. He was connected with William Struthers & Sons at the time that firm was constructing the City Hall, and supervised the work. He later opened an office at Thirteenth and Market streets, where he did business until a few years ago.

He was a member of the F. and A. M., the G. A. R. and the First Baptist Church of Philadelphia. A widow, Laura J. Lewis Benner, and one son, Henry Lewis Benner, survive. Funeral services will be held at his residence and interment made in South Laurel Hill Cemetery, where his grave will be marked by a tomb of his own design.

A. Penrose Benner.

Laura J. Benner

APPLICATION FOR MARRIAGE LICENSE

Commonwealth of Pennsylvania }
County of Montgomery } ss:
No. 77498

We, the undersigned, in accordance with the statements hereinafter contained, the facts set forth, wherein we and each of us do solemnly swear are true and correct to the best of our knowledge and belief, do hereby make application to the clerk of Orphans' Court of Montgomery County, Pennsylvania, for a license to marry.

+ Henry Lewis Benner Signatures
of
- Frances A. Keffer Applicants

STATEMENT OF MALE

Full name and surname Henry Lewis Benner
Relationship of parties making this application, if any, either by blood or marriage None
Color white Occupation Teacher Birthplace Philadelphia, Pa.
Residence Willow Ave., P.O. Ambler, Pa.
Age 42 years. Previous marriage or marriages None
Date of death or divorce of former wife or wives

Is applicant afflicted with any transmissible disease? No

Name and surname of Father W. Charles Benner Mother Laura
Maiden name of Mother Lewis

Residence of Father deceased Of Mother deceased

Color of Father white Of Mother white

Occupation of Father Of Mother

Birthplace of Father Penn. Of Mother Penn.

Consent of Parent or Guardian Name of person consenting when a minor

Is applicant an imbecile, epileptic, of unsound mind or under guardianship as a person of unsound mind or under the influence of any intoxicating liquor or narcotic drug? No

Has applicant, within five years, been an inmate of any county asylum or home for indigent persons? No

Is applicant physically able to support a family? Yes

Signature of Applicant Henry Lewis Benner

STATEMENT OF FEMALE

Full name and surname Frances A. Keffer
Relationship of parties making this application, if any, either by blood or marriage None
Color white Occupation teacher Birthplace Plainfield, New Jersey
Residence 1924 - S. 56th St., Phila., Pa.
Age 54 years. Previous marriage or marriages Once
Date of death or divorce of former husband or husbands March 7, 1930
Cause: Desertion

Is applicant afflicted with any transmissible disease? No

Name and surname of Father J. Murray Vandenslice Of Mother Fanny Vandenslice
Maiden name of Mother Fisher

Residence of Father deceased Of Mother Phila., Pa.

Color of Father white Of Mother white

Occupation of Father Of Mother Retired

Birthplace of Father Penn. Of Mother Penn.

Consent of Parent or Guardian Name of person consenting when a minor

Is applicant an imbecile, epileptic, of unsound mind or under guardianship as a person of unsound mind or under the influence of any intoxicating liquor or narcotic drug? No

Signature of Applicant Frances A. Keffer

Sworn and subscribed before me this 12th day of September, D. 1945

Official Title Frank B. Williams

My commission expires 2nd Dist. Clerk O.C.

Marriage License Henry Lewis Benner to Frances Alice Keffer (nee Vandenslice), September 15, 1945

Henry Lewis Benner left everything to his wife Frances A. Benner and to his brother-in-law Franklin Fisher Vandenslice, should she die first.

I, Henry L. Benner of Lake Manor, Ambler, Penna., being of sound and imposing mind, memory, and understanding, do hereby make, publish, and declare this my last will and testimony, hereby revoking and making void any and all wills by me at any time heretofore made,

First: I give and bequeath unto my wife, Frances A. Benner, all my Real Estate including all I now possess or any I'm entitled to by will or otherwise, because of the ability she has shown to attend to it.

Second: If at the time of my decease I am the owner of the stock of the American Insulating Machinery Company I bequeath it in its entirety to my wife, Frances A. Benner.

Third: I give and bequeath all the residue of my estate to my wife, Frances A. Benner.

If my wife, Frances A. Benner, should precede me in death, I wish to establish a trust fund of a hundred thousand dollars, if she have so much left, the interest of which is to be paid to her brother, Franklin Fisher Wanderslice, during his life time. At his death it is to be divided into four parts, one fourth, twenty-five thousand dollars to the Masonic Home at Elizabethtown, Pa., in honor of Henry L. Benner and my father, A. Penrose Benner; one fourth to the Baptist Home on the Boulevard in honor of my mother, Laura J. Benner; one fourth to the young Women's Christian Association in honor of my Mother, Laura J. Benner; one fourth to the Episcopal Diocese in honor of my Aunt, Emily Lewis VanSant.

If my wife, Frances A. Benner, should die before me I give and bequeath items one, two, and three to my brother-in-law, Franklin Fisher Wanderslice

I appoint my wife, Frances A. Benner and my brother-in-law, Franklin Fisher Wanderslice as my executors. My executors shall not have to file a bond nor give an accounting.

Aug 8 - 1959

Henry L. Benner

Henry Lewis Benner's Will

Henry L. Benner was the President and Treasurer of the American Insulating Machinery Company. The company made machines that insulated wire.

ROBERT BURNS VICE-PRESIDENT AND SECRETARY	HENRY L. BENNER PRESIDENT AND TREASURER	WM. J. BILLERBECK, JR. ASST. TREAS. AND ASST. SECY.
MAGNET WIRE ENAMELING MACHINES WITH ELECTRIC OR GAS HEATED OVENS GLASS COVERED WIRE INSULATING MACHINES WITH BAKING OVENS, THERMOSTATIC CONTROLS ELECTRIC INDUSTRIAL HEATERS FOR DRYING AND BAKING OVENS MOTOR DRIVEN TAKE-UP STANDS AND REELS, SINGLE OR MULTIPLE, VERTICAL OR HORIZONTAL PULL-OUT CAPSTANS AND REEL STANDS EQUIPPED WITH TRAVERSE AND VARIATORS CONTINUOUS FINNING MACHINES FOR FINNING RUBBER COVERED WIRE ELECTRIC HEATED VULCANIZERS FOR PATCHING RUBBER COVERED WIRE WIRE TINKING OUTFITS WIRE SATURATING OUTFITS	EST. 1855 Aimco INC. 1915 "American" INSULATING MACHINERY COMPANY TRADE MARK	INSULATION WINDING AND TAPPING MACHINES EACH UNIT DRIVEN BY AN INDIVIDUAL MOTOR INSULATION WINDING MACHINES COVERING WIRE WITH COTTON, SILK, GLASS YARN AND TAPES MACHINES FOR WINDING RESISTANCE WIRE AND RESISTORS FOR HEATER PAD ELEMENTS ETC. MACHINES FOR COVERING RUBBER THREAD, LUMP MILLINERY WIRE, FLOWER WIRE, ETC. WIRE DRAWING MACHINES TINSEL ROLLING MILLS TINSSEL WINDING EQUIPMENT AND WIRE PLATING OUTFITS SEMI-AUTOMATIC MACHINES FOR COILING BUNDLES OF WIRE STRIPPING MACHINES FOR RECLAIMING WEATHER PROOF WIRE SPECIAL MACHINES DESIGNED OR BUILT FROM CUSTOMER'S PLANS

Henry L. Benner, President and Treasurer, American Insulating Machinery Company

" Henry L Amer Insulating Mach Co eng Fairhill
& Huntingdon hl235 Locust

1935 Philadelphia Directory

Later we will see that both Frances Alice Benner and Franklin Fisher Vanderslice were listed as past presidents of “the family owned” American Insulating Machinery Company, Philadelphia, in their obituaries.

Henry L. Benner
1235 Locust St. Phila.

Upon Henry Lewis Benner’s death in 1961, both Frances A. Benner and Franklin Fisher Vanderslice signed the Probate of Wills.

MONTGOMERY COUNTY, ss:

Before me, MAYME B. ROTHENBERGER, Register for the Probate of Wills and granting Letters of Administration in and for the County of Montgomery, in the State of Pennsylvania, came personally *Frances A. Benner and Franklin Fisher Vanderslice*

Who being duly qualified according to law, says that as *Executors* of the estate of *Henry L. Benner (aka Henry Lewis Benner)* late of the *Township of Upper Dublin* deceased *They* will well and truly administer the assets, which were of said deceased, according to law.

Affirmed and subscribed before me this *12* day of *June*
 A. D. 19 *61*
Mary B. Kopenberger Register

Frances A. Benner
Franklin Fisher Vanderslice

Frances Alice Benner was a member of the Daughters of the American Revolution. Her great-great-grandfather, Isaac Causten, fought in the Revolutionary War. Another great-grandfather, John Vanderslice¹⁴⁰, made a large sum of money in real estate in Phoenixville, Pennsylvania.

Frances A. Benner died in 1965 leaving an estate valued at \$1,458,226 to her brother Franklin Fisher Vanderslice. There is a complete inventory of her assets, which included a considerable amount of jewelry and real estate in Philadelphia and Ambler, Pennsylvania. 1235 Locust Street, 224 South 15th Street, and seven other Philadelphia properties were listed. Recall, 224 South 15th Street is where Edwin Benner ran his printing business and 1235 Locust Street was the Benner family home beginning in 1857.

¹⁴⁰ Phoenixville Historical Society clipping file on the Vanderslice family.

VANDERSLICE FAMILY NOTES

Compiled by Mrs. Francis A. Keffer, *II Marriage-Henry Lewis Benner*
 1924 S. 56th Street, *née Alice Vanderslice*
 Philadelphia, Pa.

2. I give, devise and bequeath to, William Buchanan Gold, Jr., the sum of Fifty Thousand Dollars (\$50,000.00).

3. All the rest, residue and remainder of my estate, real and personal, whatsoever and wheresoever, I give, devise and bequeath to my brother, Franklin Fisher Vanderslice.

4. I nominate, constitute and appoint Franklin Fisher Vanderslice and William Buchanan Gold, Jr. as the executors of this my Last Will And Testament.

Portion of Frances Alice Benner's Will

Frances A. Benner

Mrs. Benner Dies Suddenly

Mrs. Frances A. Vanderslice Benner, widow of Henry Lewis Benner, Lake Manor, Ambler, died yesterday morning at the Abington Hospital, where she had been admitted only a few hours before. Death was caused by a sudden heart attack.

Born in New Jersey, she attended schools in Philadelphia and also the University of Pennsylvania and Temple University. She was the daughter of the late A. Murray Vanderslice and Fannie Fisher Vanderslice. She was a granddaughter of General Fisher, who resided in Valley Forge near Colonial Springs.

She was also president of the American Insulating Co., Philadelphia, and was active up until her death and was also general manager.

She was a member of St Thomas Episcopal Church in Whitemarsh. Also the Colonial Dames, Daughters of the American Revolution, and the Sedgely Club in Philadelphia and numerous other clubs.

Surviving are a brother, Franklin Fisher Vanderslice, at home.

Funeral services will be held Saturday afternoon at 2 in the Bishop Funeral Home, 310 South Main St., with burial in Morris Cemetery.

BENNER—Estate of Frances A. Benner, also known as Frances Alice Benner and Alice V. Benner, Deceased. (Late of UPPER DUBLIN TOWNSHIP, MONTGOMERY COUNTY, PA.)

Letters Testamentary on the above Estate have been granted to the undersigned, who request all persons having claims or demands against the Estate of the decedent to make known the same, and all persons indebted to the decedent to make payment without delay, to

Franklin Fisher Vanderslice,
Lake Manor, Ambler, Pa., and
William Buchanan Gold, Jr.,
355 Evergreen Ave.,
Jenkintown, Pa.

Executors

Or to their Attorneys:

Snyder and Bent,
1544 Fidelity-Phila. Trust Building,
Philadelphia, Pa. 19109

Daily Republican, Phoenixville, Pa., Feb. 12, 1965

The final step in the family chain will, of course, be Frances Alice Benner's brother, Franklin Fisher Vanderslice.

Vanderslice, A. Murray	Head	M	Sept 1867	32	M	10	0	0	Pennsylvania	Pennsylvania	Pennsylvania
— Frances A.	Wife	F	1863	31	M	10	2	2	Pennsylvania	Pennsylvania	Washington D.C.
— Alice	Daughter	F	Feb 1891	7	S				Pennsylvania	Pennsylvania	Pennsylvania
— Fisher	Son	M	Aug 1893	6	S				Pennsylvania	Pennsylvania	Pennsylvania

1900 Census (Charlestown Township, Chester County, PA)


Vanderslice, A. Murray	Head	M	W.	42	M	20			Pennsylvania
— Frances A.	Wife	F	W.	41	M	20	2	2	Pennsylvania
— Francis A.	Daughter	F	W.	19	S				New Jersey
— Franklin F.	Son	M	W.	16	S				Pennsylvania
— Mary Matel	Servant	F	W.	29	M	2	1	1	Pennsylvania
— Otis	Son of servant	M	W.	14	S				Pennsylvania
Bradley, Michael	Black man	M	W.	19	Wid				Pennsylvania

1910 Census (Upper Providence Township, Montgomery Co, PA)

6) **Franklin Fisher Vanderslice** (1893 – 1975) attended the University of Pennsylvania where we found a letter stating that he was a member of “The Numismatic and Antiquation Society of Philadelphia.” He was known as Fisher Vanderslice. John Vanderslice Norris, a 95 year old relative, now living in the Montgomery Geriatrics Center, remembered that Fisher Vanderslice collected coins.

Philadelphia Society for Promoting Agriculture

J. GORDON PETERMAN, HONORARY PRESIDENT
FREDERICK M. PHILLIPS, PRESIDENT
RICHARD E. ADELMERSON, VICE PRESIDENT
W. M. DUNWOODY ZOO, VICE PRESIDENT
DANIEL W. COLLINS, VICE PRESIDENT
HENRY W. JEFFERS, III, VICE PRESIDENT



FOUNDED 1857

PAUL E. HARR, TREASURER
 487 NORTH BRAD STREET, ROOM 1012
 PHILADELPHIA, PENNA. 19108

WILLIAM H. WHITE, SECRETARY
 297 EAST 10TH STREET, ROOM 404
 PHILADELPHIA, PENNA. 19107
 TELEPHONE: MA 4-0880

ALGER KIRBY, ASSISTANT SECRETARY

Suburban Station Building
Philadelphia, Pa. 19103
19 May 1969

The Admissions Committee has approved the following proposal for Active Membership and submits his name for the Society's consideration at the annual outing June 12, 1969.

PROPOSED MEMBER	PROPOSER	SECONDER
FRANKLIN FISHER VANDERSLICE Lake Manor Ambler, Penna. 19002	Nicholas Biddle	C. Colket Wilson, Jr. Robert C. Liggett

(*)

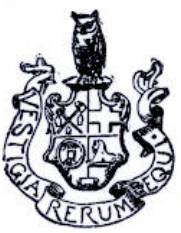
Mr. Vanderslice was born August 24, 1893 at Pickering Creek Farm, Valley Forge owned by his grandfather, Brig.Gen. B. F. Fisher, who took great interest in agriculture and had a grange hall built on the place for the grange to meet. Served in World War I, taking part in the Meuse Argonne Offensive-Studied at University of Pennsylvania and Temple University. Worked at family owned American Insulating Machinery Co. and became Chairman of the Board. (*) (Now occupied by our member, Joseph N. Ewing)

Has a 200 acre farm in Schuylkill County where he raises Charolais cattle. Also has a flock of registered Suffolk sheep on his property at Ambler.

He is a member of the Society of Colonial Wars in the Commonwealth of Pennsylvania, Colonial Society, Pennsylvania Society of Sons of the Revolution, Military Order of Foreign Wars (Pennsylvania Commandery), Military Order of Loyal Legion (Board of Governors), American Legion, Swedish Colonial Society, Society of 1812, Huguenot Society, The Numismatic and Antiquarian Society, The Netherlands Society (former Vice-President), Saint Andrews Society, Saint George Society, Saint Nicholas Society of New York, Penn Club, Union League and Philadelphia Cricket Club.

ADMISSIONS COMMITTEE
Nicholas Biddle
 Nicholas Biddle, Chairman
 Bertram Lippincott
 C. Colket Wilson, Jr.
 Charles E. Mather, II

Founded 1857



**The Numismatic and Antiquarian Society
of Philadelphia**

19 November 1964

DUNN, Dr. Samuel D. ✓	349 Wister Road, Wynnewood, Pa.	Life
VANDERSLICE, F. Fisher ✓	Lake Manor, Ambler, Pa.	
WARREN, Richard F.	114 Sugartown Road, Drexel, Pa. (Box 99)	

Franklin Fisher Vanderslice died on June 6th, 1975. His obituary was found in The Evening Phoenix, Phoenixville, Pa.

Franklin Vanderslice

Franklin Fisher Vanderslice, 81, died Friday morning at his home in Revere, Bucks County, following a lengthy illness.

Born in Phoenixville, he was a son of the late Addison Murray and Fannie Fisher Vanderslice.

He lived for many years with his sister, the late Mrs. Henry Lewis Benner, at Lake Manor, Ambler.

Mr. Vanderslice had been a teacher in the Philadelphia School District and was president of the American Insulating Machinery Company, Philadelphia.

A veteran of World War I, he was a member of the Colonial Society of Pennsylvania, the Society of Colonial Wars, Pa. Society of the Sons of The Revolution, the Military Order of the Loyal Legion, St. Andrews Society and the Penn Club.

He was also a member of the Society of the War of 1812, the Military Order of the Foreign Wars, the Netherlands Society, the Philadelphia Society for Promoting Agriculture and the Pennsylvania Historical Society.

Funeral services will be held Tuesday at 10 a.m. in the Anton B. Urban Funeral Home, 1111 Bethlehem Pike, Ambler.

Burial will be in Morris Cemetery.

Friends may call at the funeral home between 9 and 10 a.m.

The following headstones are at the Morris Cemetery gate, as if they were waiting for us:

Benjamin Franklin Fisher¹⁴¹ (11/21/1843 - 9/9/1915)

Alice E. Causten (1835 - 1907, wife of Benjamin Franklin Fisher)

A. (Addison) Murray Vanderslice (1867 - 1931,
husband of Frances Heckert Fisher Vanderslice)

Frances (Fannie) Heckert Fisher Vanderslice (1868 - 1955,
daughter of Benjamin & Alice Fisher)

Frances Alice Vanderslice Benner (1891 - 2/11/1965,
daughter of Addison & Frances Vanderslice)

Franklin Fisher Vanderslice (8/24/1893 - 6/6/1975,
son of Addison & Frances Vanderslice)

¹⁴¹ Brigadier General Benjamin Franklin Fisher was a Civil War soldier and prosperous Philadelphia lawyer.

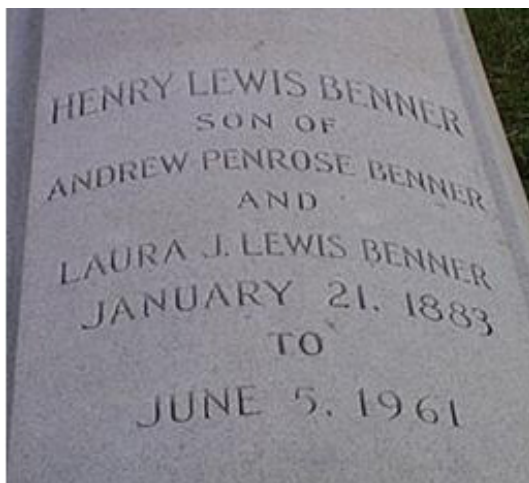
Franklin Fisher Vanderslice was the last family member to inherit family wealth that included the remains of Samuel Tiller's and Edwin Benner's printing business, and Samuel Tiller Benner's fortune. In the end, Franklin Fisher Vanderslice left everything to a friend, Quinten C. Mecke, II (1926 – 1996). Despite the fact that his money was inherited from the Benner family, the instructions in his will says "without consideration of the wishes of any person who is, or purports to be, a member of my family." He is buried with his sister, Frances Alice Benner, in Phoenixville, Pennsylvania. Her husband, Henry Lewis Benner, is buried with his parents Andrew Penrose Benner and Laura J. Benner at the Lewis family plot in Philadelphia. Edwin Benner is also buried in the Lewis family plot, next to his wife of one day, but without a headstone.



Benjamin Franklin Fisher & Alice E. Causten Fisher



Frances Alice Benner & Franklin Fisher Vanderslice
Morris Cemetery, Phoenixville, PA



Henry Lewis Benner (Husband of Frances Alice Vanderslice Benner)
Edwin Benner buried without a headstone next to his wife of one day, Mary Ann Lewis
Laurel Hill Cemetery, Philadelphia, PA

Many members of the Benner and Lewis families are buried in two nearby lots in the same section of the Laurel Hill Cemetery, 3.5 miles north of Philadelphia center- city.



The grave inscriptions in the Benner area read:

Samuel Tiller Benner / Born Aug. 12, 1835 – Died March 19, 1913
 Sarah Benner / 1821 – 1904
 Catherine Benner / 1826 – 1910
 Matthias Benner / 1833 – 1899
 Mary M. Benner / 1838 – 1920
 John Benner / 1798 – 1867 / Maria Miley Benner / 1798 – 1856 /
 George Snyder Benner / 1831 – 1832
 Emma M. Thomas / 1838 – 1884 / Eugene F. Rutherford / 1858 – 1876
 Andrew Benner / Died June 3, 1884 in his 81st year /
 Susan Benner / Died July 8, 1884 in her 77th year

The grave inscriptions in the Lewis area read:

Henry Lewis Benner / son of Andrew Penrose Benner and Laura J. Lewis Benner
 / Jan. 21, 1883 – June 5, 1961
 A. Penrose Benner / Mar. 11, 1843 – Dec. 15, 1920 / Laura Josephine Lewis /
 wife of A. Penrose Benner / July 26, 1846 – Aug. 20, 1931 / Edith Louisa /
 daughter of A. Penrose and Laura L. Benner / Mar. 20, 1877 – Mar. 30, 1881
 Mary Ann Lewis / 1843 – 1881 / wife of Edwin Benner / 1828 – 1920
 Emily M. / daughter of Henry R. and Emily M. Lewis / wife of A. L. Vansant /
 June 22, 1844 – Aug. 13, 1917
 Henry R. Lewis / born in London, England Apr. 9, 1819 / died Dec. 11, 1894
 Emily M. Lewis / wife of Henry R. Lewis / born Jan. 13, 1821 / died Nov. 1, 1896
 Henry R. Lewis / 1793 – 1861 / Harriet L. Lewis / 1801 – 1874
 Mary Wilson Lacey / 1792 – 1870
 Wilson Lewis / 1839 – 1894
 George W. Lewis / 1841 – 1872
 Eva Lewis / 1866 – 1872

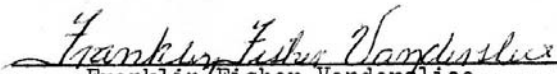
ITEM ONE

I direct that my earthly remains be interred in my family burial lot at the Morris Cemetery, Phoenixville, Pennsylvania, in the grave adjacent to my late sister, Alice V. Benner, and that my funeral be arranged and conducted at such time and in such manner as my friend, Quintin C. Mecke, II may, in his sole discretion, deem appropriate (without consideration of the wishes of any person who is, or purports to be, a member of my family) and that he arrange for an appropriate inscription on the present monument.

ITEM FIVE

I give the residue of my estate, of every nature and wherever situated, to QUINTIN C. MECKE, II if he survives me, but if he does not, then in such manner and estates as he has, had, or shall, by Will or deed, appoint, but in no event to himself, his creditors, his estate or its creditors; but if he fails to effectively appoint, to his then living descendants, per stirpes.

Portion of Franklin Fisher Vanderslice's Will


Franklin Fisher Vanderslice

SCHEDULE "D"
BENEFICIARIES



BENEFICIARIES AND ADDRESSES (State full names and addresses of all who have an interest, vested, contingent or otherwise, in estate)	RELATIONSHIP (If step-children or illegitimate children are involved, set forth this fact.)	SURVIVED DECEDENT STATE YES OR NO	DATE OF BIRTH	INTEREST OF BENEFICIARY IN ESTATE
JOSE A. Zamora Byer Road Revere, Penna.	friend	Yes		Life-tenant of a Trust of \$80,000. and residence.
Quintin C. Mecke II 123 Summit Avenue Fort Washington, Pa.	"	"		Residue

State of Pennsylvania, County of Bucks, ss.

I do affirm that as the Executor of the Last Will and Testament of F. Fisher Vanderslice late of Nockamixon Township deceased, I will well and truly administer said Estate according to law.

Affirmed and subscribed before me this 13th day of June, A. D. 1975.

[Signature]
Register of Wills

Quintin C. Mecke II
Quintin C. Mecke II

Inheritance Tax Division

NOTICE OF FILING OF APPRAISEMENT

Quintin C. Mecke II

(Executor or Administrator)

In Re: Estate of F. Fisher Vanderslice

Nockamixon Twp. Bucks County - File No. 9-75-728

Dear Sir:

You are hereby notified that the original appraisement in the estate of F. Fisher Vanderslice has been filed in the office of the Register of Wills of Bucks County on June 13, 1975. Said appraisement reflects the following valuations:

Real Estate	<u>41,000.00</u>
Personal Property	<u>324,379.97</u>
Transfers	<u>4,601.49</u>
Jointly Owned	<u>4,601.49</u>
Total	<u>369,981.46</u>

As to such tax that is paid within three months from date of death, a five (5%) percent discount is allowable. As to any tax that remains unpaid after nine (9) months (fifteen months when death occurred from December 22, 1965 to June 16, 1971, inclusive; and twelve months when death occurred prior to December 22, 1965) from date of death, interest at the rate of six (6%) percent per annum is charged.

Any party in interest who is aggrieved by this notice may object thereto within sixty days after receipt of said notice as provided by Section 1001 of the Inheritance and Estate Tax Act of 1961, 72 P. S. 2485-1001, P. L. 373.

Date July 13, 1975 Signed [Signature]

Title INHERITANCE TAX DIVISION

Quintin C. Mecke II died in 1996. He lived at 123 Summit Street, Ft. Washington, PA. His widow, Deirdre J. Mecke, still lives there. He witnessed Henry Lewis Benner's 1959 will. Both Quintin and Deirdre witnessed Frances Alice Vanderslice Benner's 1965 will. It is not yet clear who Quintin C. Mecke II was, but in the end, he inherited everyone's money. Unfortunately Deirdre J. Mecke has not responded to multiple requests to help with this study.

I appoint my wife, Frances A Benner and my brother-in-law, Franklin Fisher
 ... Vanderslice as my executors. My executors shall not have to file a bond nor give an
 accounting.

Aug 8 - 1959 *Henry L Benner*

Henry Lewis

Alexander P. Hartnett (L.C.) August 8, 1959.

Golanda Mann Hartnett August 8, 1959

Quintin C. Mecke II

IN WITNESS WHEREOF, I have set my hand and seal to this
 my Last Will And Testament, this Eighth day of January,
 19 fifty nine.

Frances A. Benner
 Frances Alice Benner

Signed, sealed, published and declared by Frances Alice
 Benner, the above named Testatrix, as and for her Last Will And
 Testament in the presence of us, who, at her request, in her
 presence and in the presence of each other, all being present
 at the same time, have hereunto subscribed our names as
 witnesses.

Quintin C. Mecke II
 Witness

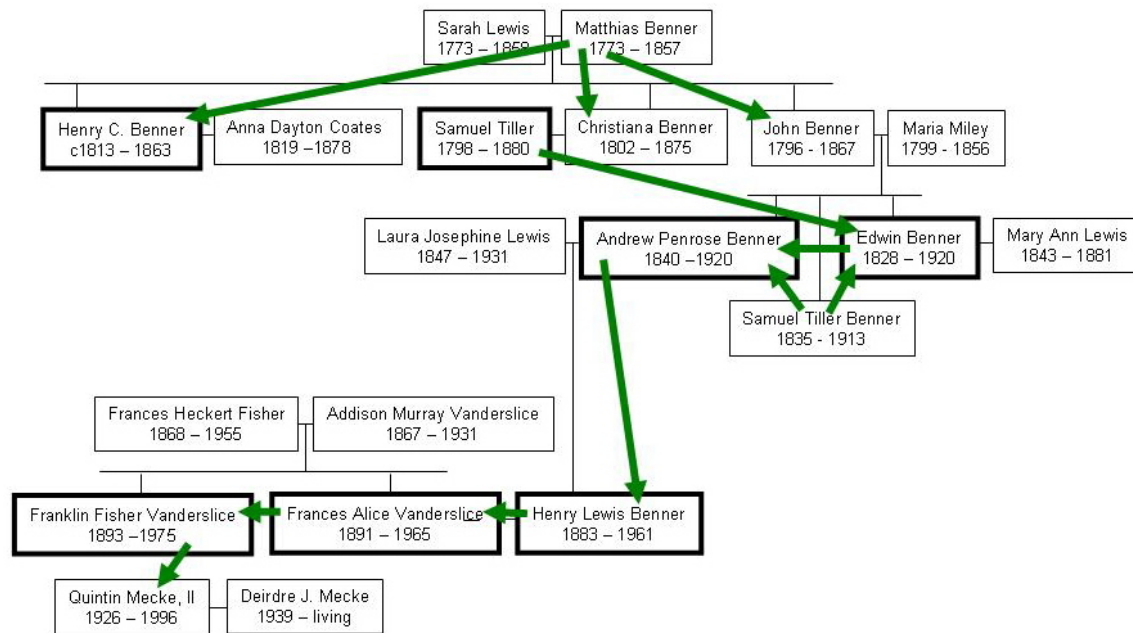
Deirdre J. Mecke
 Witness

123 Summit Ave
Ft Washington Pa
 Address

123 Summit Ave
Ft Washington Pa
 Address

REEL 210 552

So, the chain of inheritances is as follows:



Franklin Fisher Vanderslice came from a prominent and wealthy family, but it is not clear that his money came from anywhere else than from his sister, Frances Alice Benner, and her husband, Henry Lewis Benner. On his family tree sits Isaac Causten, a prosperous Baltimore merchant and Revolutionary War soldier, James Hyman Causten, Sr., a soldier in the War of 1812 and consul for the republics of Chili and Equador, Anna Payne, the adopted daughter of Dolly Madison, Brigadier General Benjamin Franklin Fisher, and John Vanderslice (1801 – 1882), a prosperous real estate developer from Phoenixville, PA.¹⁴²

¹⁴² (1) Benjamin Franklin Fisher's 1915 will, found in the Chester County archives, included 141 acres in Schuylkill and Tredyford Townships and equity in five houses in Philadelphia. In his will he states: "As my daughter Alice E. Pennypacker by reason of her want of health will require some provision to be made for her during her life, I give devise and bequeath to her during her natural life the five dwellings I own on Morrell Street but to be free of any and all claims upon the part of her husband and I direct that upon the sale of my Valley Forge real estate the executor of this my will shall pay off and cause to be extinguished the five mortgages upon the said five dwelling houses upon Morrell Street Philadelphia. All the rest residue and remainder of my estate I give devise and bequeath in equal shares to my children... The said five houses given to Alice during life upon her death to be sold and the proceeds realized to be divided as above as part of the residue." The irony is that Alice E. Pennypacker outlived them all and died in 1966 at the age of 100. In 1967 Alice C. P. Lenker, a grandchild of Benjamin Franklin Fisher, petitioned the court to become administrator of the proceeds of the sale of the five Morrell Street (now Harlan Street) properties. In the 1920 census Frances Alice Vanderslice is listed as a boarder in the home of K. H. Armstrong, son-in-law of Alice E. Pennypacker.

Armstrong N. Ho.	Head	10 M	M	W	53 M
Minnie	Wife		F	W	38 M
W. Edgar	Son		M	W	14 S
Annabelle	Alice	Daughter	F	W	53 W
	Alice	Daughter	F	W	28 S
Vanderslice	Boysen		F	W	28 S

1920 Census (Philadelphia District #1848)

(2) John Vanderslice's (1801-1882) twenty-one page handwritten will, written in 1881, was found in the Chester County archives. His estate, which included numerous properties, was valued at about \$144,000. His sons N.C. Vanderslice, Addison S. Vanderslice, and his son-in-law J.B. Morgan were the executors of the will. He lent a considerable amount of money in the 1870's to his children. This money, plus interest, was detailed in his will. The Phoenixville Historical Society had a book written by John Vanderslice in 1876 concerning his travels around the world. Members of the society told us that he traveled the world without his family and that he was not well liked by the citizens of Phoenixville because of his tough business practices during and after the civil war. The 1880 book "History of Chester County" tells the incredible story of John Vanderslice. By 1880 one half of Phoenixville was built on lots sold by him, including the land upon which the Morris Cemetery sits. John Vanderslice, Jr. and his wife Elizabeth Vanderslice (1809 – 1887) have the most impressive monuments in the cemetery. The Phoenixville Historical Society records show "Dr. Levi Oberholtzer (John Vanderslice's son-in-law) and John Vanderslice adhered to the Second Empire style for their mansions overlooking the valley on the north side of French creek at 307 Vanderslice Street and 303-305 Vanderslice Street." Both properties are protected by the Bureau for Historic Preservation, PA Historical & Museum Commission, Harrisburg, Pa.



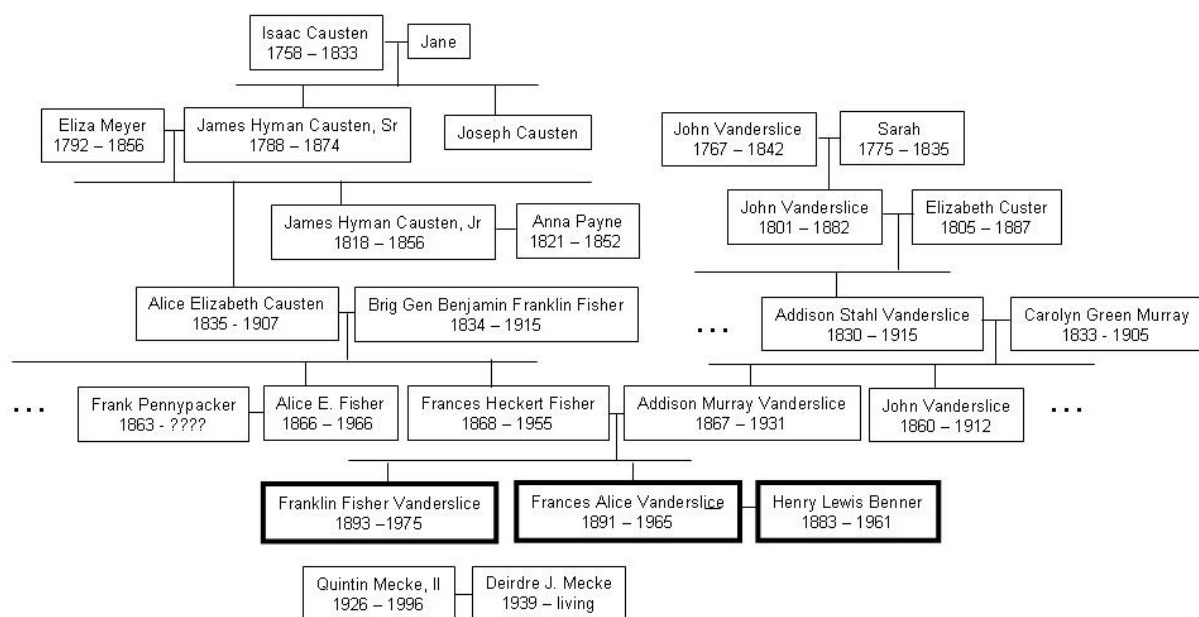
Morris Cemetery
Phoenixville, Pennsylvania
John & Elizabeth
Vanderslice graves



303 Vanderslice Street



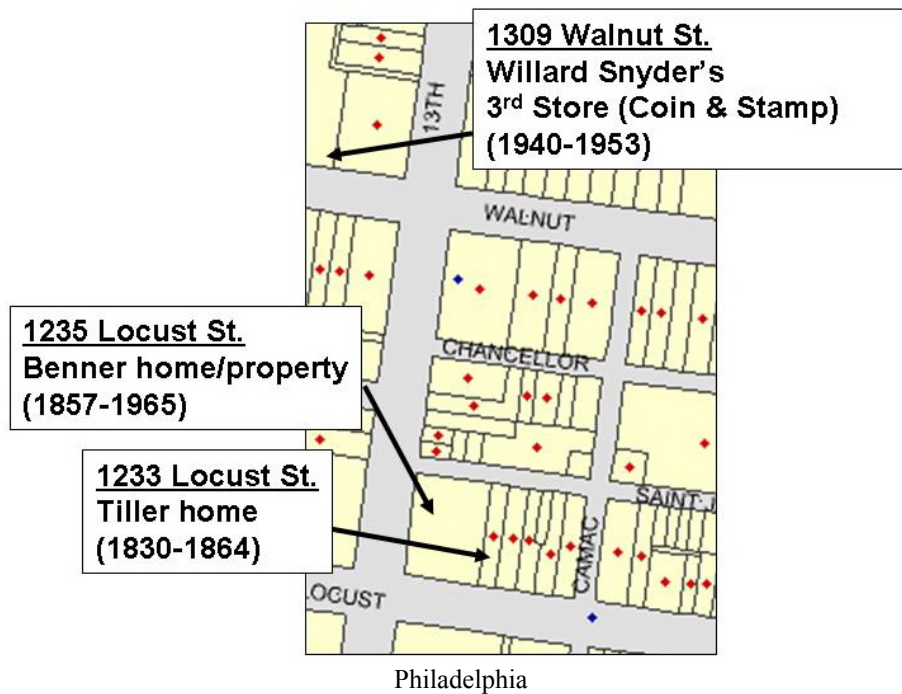
307 Vanderslice Street



Arlyne Weber recording inscription on Frances Alice Benner and Franklin Fisher Vanderslice headstone
Morris Cemetery, Phoenixville, Pennsylvania

7) The Benners owned a 2 ½ story brick building, located at **1235 Locust Street** in Philadelphia, from 1857 until 1965. Samuel Tiller owned 1233 Locust Street from 1830 until 1864. In 1935 Henry Lewis Benner listed it as his home in the Philadelphia directory. At some point it was converted into a commercial building. The last Benner to own the property was Frances Alice Benner. Franklin Fisher Vanderslice sold it at auction when she died in 1965.

Recall that Willard P. Snyder's Safe and then Coin and Stamp businesses, from 1936 until 1976, were located at a sequence of five Philadelphia locations. His third store, from 1940 until 1953, was located at 1309 Walnut Street, which is less than two blocks from the Benner property.



Today 1235 Locust Street is a parking lot decorated with a large building mural.

8) **Willard P. Snyder**'s taxable estate had a net value of \$568,855. It included a home in Philadelphia, 33 1/2 acres in Barry Township, Schuylkill County, Pennsylvania, stamps valued at \$88k, paintings valued at \$72k, and coins valued at \$6k. His death certificate listed his occupation as a self-employed coin dealer.

LAST WILL AND TESTAMENT OF
WILLARD P. SNYDER

I, WILLARD P. SNYDER, WIDOWER, presently of 6904 Henley Street, Philadelphia, Pennsylvania, being of sound mind, memory, and discretion, and being desirous of disposing of the whole of my estate, do hereby make and publish this my last will and testament, thereby revoking all other prior wills, codicils, or papers testamentary of any kind and nature by me at anytime heretofore made: and provide as follows:

ITEM 1. I hereby direct my executors, hereinafter named to pay all my just debts and funeral expenses as soon after my decease as is conveniently possible.

ITEM 2. I give, devise, and bequeath absolutely and in fee simple the whole of my estate, real and personal and mixed of every kind and nature wherever situate, one half part thereof unto my daughter ELLEN DI PIAZZA and the other half part thereof unto the children of my son WILLARD P. SNYDER, JR. share and share alike.

ITEM 3. Should any of my son's children be minors at the time this will becomes operative then I appoint my said daughter ELLEN DI PIAZZA to be his, her, or their guardian.

ITEM 4. I hereby appoint my daughter above named to be the executor of this my last will and testament.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 19 day of February, A.D., 1976.

Willard P. Snyder (SEAL)

Signed, sealed, published and declared by the testator above named as and for his last will and testament, in the presence of us, who at his request, and in his presence and in the presence of each other, have subscribed our names as witnesses.

Harry Brackler 1901 JHC Blair
Ellen Di Piazza 405 Hemlock Lane
Jut Holly, N.J.

REGISTER OF WILLS OF PHILADELPHIA COUNTY
OATH OF NON-SUBSCRIBING WITNESS

William Snyder
(each) a subscriber hereto, (each) being duly qualified, according to law deposes and says that he is familiar with the signature of Willard P. Snyder, testat or of (one of the subscribing witnesses to) the will presented here with and that he believes the signature on the will is in the handwriting of Willard P. Snyder to the best of his knowledge and belief.

Sworn to and subscribed before
me this 4th day of May 19 89
Ann Brambulla
For the Register of Wills

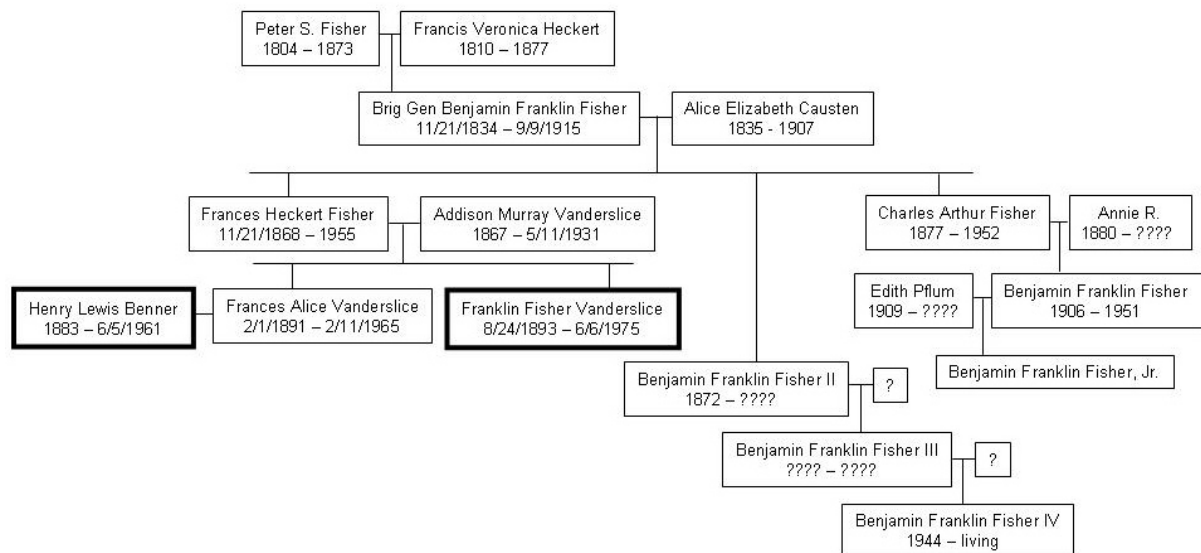
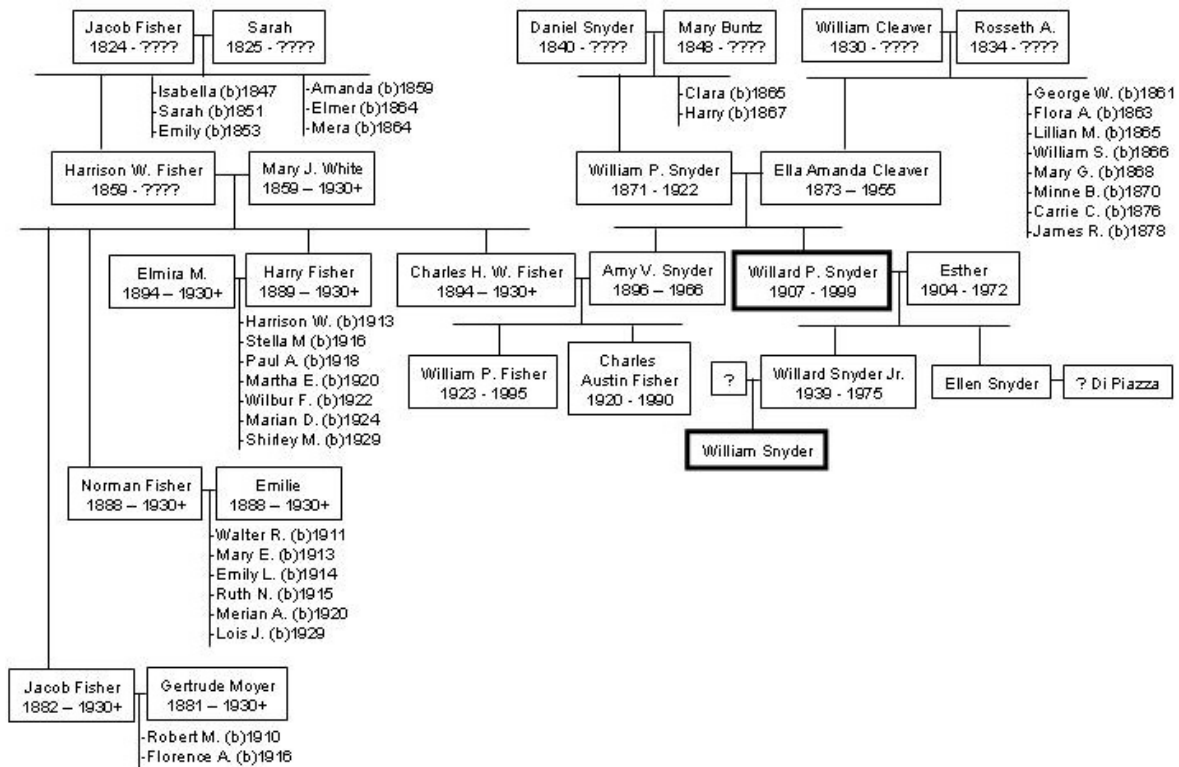
William Snyder
(Name)
13356 PAIHOMT AVE PHILA. PA. 19116
(Address)

(Name)
(Address)

10-06 (Rev. 7/79)

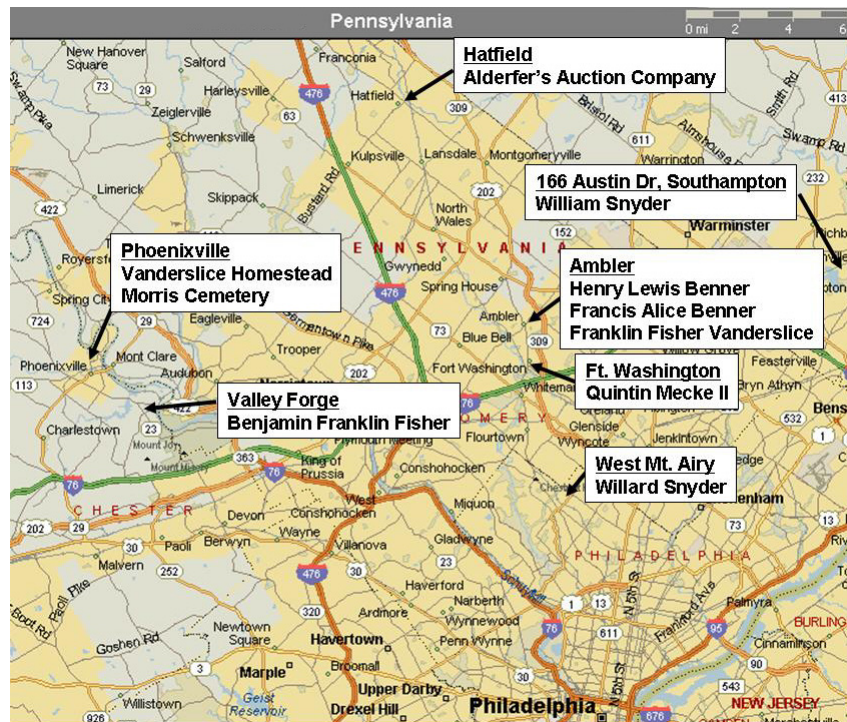
William Snyder certifying his grandfather's signature

To this point we have two unconnected Fisher¹⁴³ family trees.



¹⁴³ Benjamin Franklin Fisher IV is a Professor of English at the University of Mississippi. In a 1977 speech on Edgar Allan Poe he wrote that he was “the great-great-great-grandson of Isaac Causten” who was Franklin Fisher Vanderslice’s great-great-grandfather.

9) Phoenixville (the Vanderslice family homestead and where Franklin Fisher Vanderslice and Frances Alice Benner are buried), West Mount Airy (where Willard P. Snyder lived), Hatfield (location of The Alderfer Auction Company), Southampton, Pa. (home of William Snyder), Ambler, Pa. (home of Henry Lewis Benner, Frances Alice Benner, and Franklin Fisher Vanderslice), and Fort Washington, Pa. (home of Quintin Mecke, II) are all within a circle whose radius is 15 miles, just northwest of Philadelphia (where Willard P. Snyder had a Coin and Stamp store and where the Benner home was located).



Based on the above analysis, we conclude that the ownership chain of the 11-E2 Essay steel die was:

Henry C. Benner
 Samuel Tiller
 Edwin Benner
 Andrew Penrose Benner
 Henry Lewis Benner
 Frances Alice Vanderslice Benner
 Franklin Fisher Vanderslice
 Willard Snyder
 William Snyder
 11-E2 Consortium
 Smithsonian National Postal Museum

Collaborating with Henry C. Benner in the engraving and bidding was most surely Samuel Tiller and probably Frederick Dankworth. They were family members that Henry

C. Benner worked with in the engraving and printing business. Recall that Samuel Tiller's trade card was found with the die and Samuel Tiller's signature is on multiple Benner family legal documents.

There are loose ends to this genealogy analysis. They do not affect the conclusion that Henry C. Benner submitted the 11-E2 Essay to the postmaster general in 1851. Closing these loose ends might affect who we conclude may have collaborated with Henry C. Benner.

1) Henry C. Benner's will was never found, why he was "dismissed" from the Coast Survey Office is unknown, and where he worked between 1850 and 1863 is unknown.

2) Henry C. Benner's wife Anna C. Benner was born Anna Dayton Coates. The Philadelphia directories show:

- (1786) Isaac Coates, brickmaker
- (1829) John Coates, Jr., printer
- (1859) Edward Coates, printer
- (1885) Benjamin W. Coates, brickmaker
- William Coates, brickmaker
- John F. Coates, printer
- Henry C. Coates, printer
- Henry T. Coates, publisher (Porter & Coates)

We don't know if Anna C. Benner was related to any of them. Both Samuel Tiller and Robert Tiller, Jr. did engravings for Henry Troth. Two of Henry Troth's sons married women whose maiden names were Coates. We don't know if Anna C. Benner was related to them.

3) Robert Tiller, Jr., Samuel Tiller's older brother, is listed as the engraver of seven different portraits of Washington. Only one of the engravings has been examined and it does not match the 11-E2 Essay. None of the listed engravings exactly match the size of the Washington head on the 11-E2 Essay. Robert Tiller, Jr. disappears from the Philadelphia directories after the 1835-6 edition. We don't know what happened to him. Frederick Tiller, Samuel Tiller's younger brother is listed in the Baltimore directories from 1851 through 1881 as an engraver of music. We have not found copies of anything he engraved.

4) Henry C. Benner's son, Alain Benner, lived in the Joseph Walter household in 1850. Joseph Walter was a copper plate printer. We don't know if Joseph Walter was related to Henry C. Benner. Alain Benner married Ella Harrison. There were several Harrisons that were prominent engravers in Philadelphia, New York, and Washington. We don't know if Ella Benner was related to any of them.

10.0 The 11-E3 & 11-E4 Essays



11-E3 Essay



11-E4 Essay

The *Scott Specialized Catalog* “attributes” the 11-E3 and 11-E4 Essays to Gavit¹⁴⁴ & Co.



Foster Wild Rice documents the history of this firm:

- 1840-1841 Packard & Gavit (Rawson Packard, John E. Gavit, John H. Hall)
- 1841-1849 John E. Gavit & Co. (John E. Gavit, Daniel E. Gavit)
- 1849-1850 Gavit & Duthie (John E. Gavit, James Duthie)
- 1851-1852 Gavit & Co. (John E. Gavit)
- 1852-1858 John E. Gavit (John E. Gavit)

In 1858 John E. Gavit became one of the seven founding partners in the American Bank Note Company. From 1866 until 1874 he served as president of the firm.

John E. Gavit produced the 1844 Pomeroy’s Express stamp on which he put his name. The same female engraving was used on his trade card and on bank notes he produced. According to Joseph E. Gavit¹⁴⁵, his grandson, John E. Gavit and George Eltwed Pomeroy married sisters Margaret Sophia Gain and Helen Elizabeth Gain, respectively.

¹⁴⁴ John Edmonds Gavit (1817 – 1874).

¹⁴⁵ *Journal of the New York Historical Association*, January, 1948.

Joseph E. Gavit wrote that the stamp “plate was in Gavit & Co’s office in Albany until after my father’s death in 1887, when the plate and stock of stamps was sold to the Scott Company.”

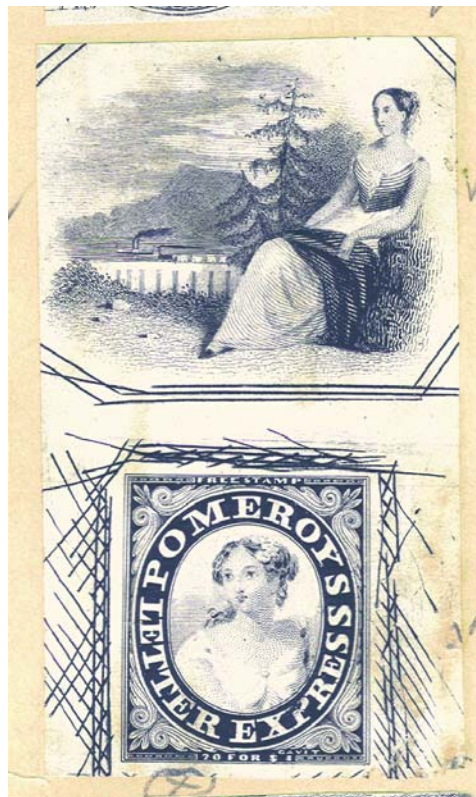


Excelsior Bank, New York (1851 – 1852), inscribed: Gavit & Co.



Commercial Bank of Clyde, Wayne Co., New York, inscribed: Gavit & Co.

The same woman appears on a vignette found in the American Bank Note Company archives.

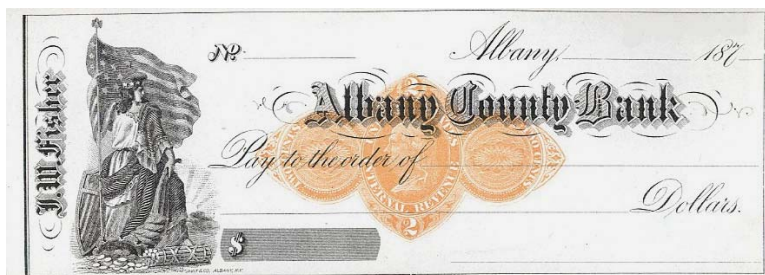


American Bank Note Company Archives

The firm Gavit & Co. continued in business even after John E. Gavit joined the American Bank Note Company.



Gavit & Co., ca. 1869



Albany County Bank check, inscribed: Gavit & Co., Albany, N. Y.



The 11-E3 Essay is a re-use of the 1847 Albany, NY Postmaster Provisional essay (Scott #1Xa-E1) engraving of Franklin¹⁴⁶ with minor reworking of the die. The 11-E3 Essay clearly does not conform to the suggestion for a portrait of Washington.



1Xa-E1 Essay



11-E3 Essay

¹⁴⁶ Barbara R. Mueller questions the 1Xa-E1 Essay in her article “John E. Gavit, American Engraver and Printer: Another Episode in Historical Philately” which appeared in the *Congress Book 1995*. She wrote: “...There seems to be a remarkable paucity of philatelic documentation for the origin and background of this essay. No one has questioned the statements of pioneer essay collectors John K. Tiffany, Edward H. Mason, and Clarence W. Brazer that this finely engraved, imperforate label was indeed a serious attempt at designing an actual stamp, but which stamp? Both Tiffany and Mason called it the Albany type I, but they gave the absurd date of 1850 and called the portrait that of Robert Fulton instead of Benjamin Franklin. In his listing, Tiffany wrote about type I: ‘A stamp, for a time supposed to be an issue of the Albany postmaster, was engraved in 1850 by J. E. Gavit, afterwards president of the American Bank Note Company.’... When Brazer published his catalog/handbook in 1941, he correctly identified the portrait as that of Franklin ... I am of the opinion that this essay was not the result of an official request for a design but more in the nature of a sales proposal to ‘drum up business.’...”

1Xa-E1a
Five Cent
Albany
Postmaster Provisional
Essay



11-E3
Three Cent Essay
-dots added to nose
-shirt & lapel altered



The Scott Specialized Catalog lists three states for the 11-E3 Essay: “Second state has double line dash above P of POSTAGE, third state has single dash above P and dot in O of POSTAGE.” These are states of damage and not states of engraving.



11-E3 Essay States 1, 2, and 3



11-E3 Essays State 1

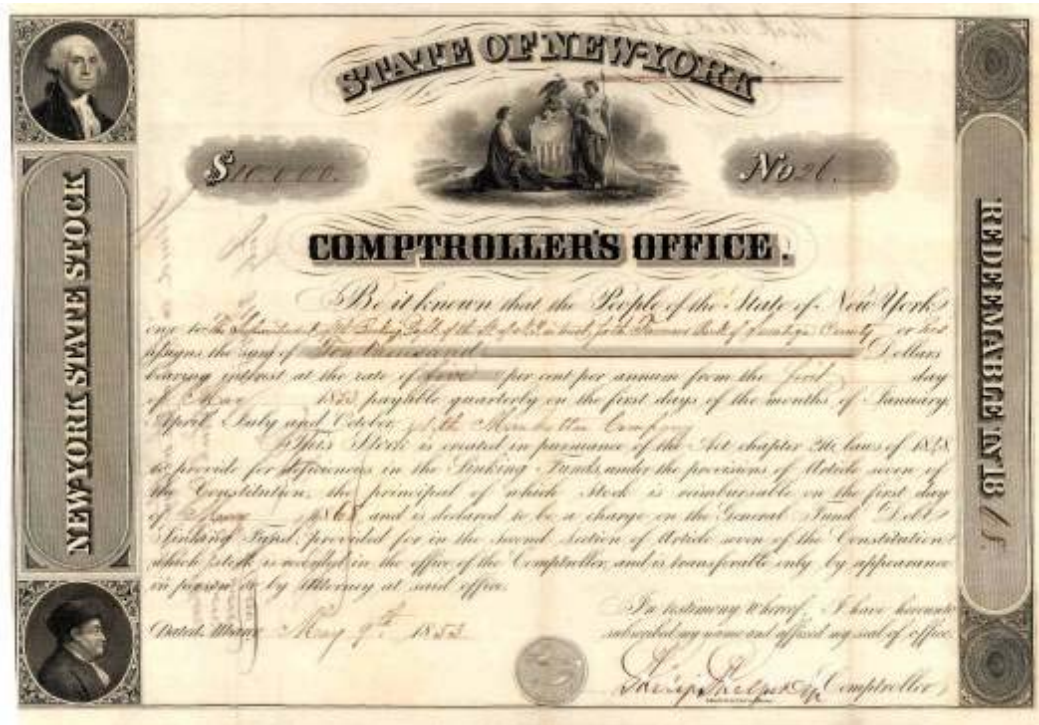


11-E3 Essays State 2 on Bond



11-E3 Essay State 3 on India

New York State Stock Certificates containing a portrait of Franklin with a fur hat, dated 1853 and 1857, were engraved by John E. Gavit & Co., Albany, NY.



A similar, but different, Franklin head appears on a Draper, Toppan, Longacre & Co. (1835 – 1839) sample sheet.

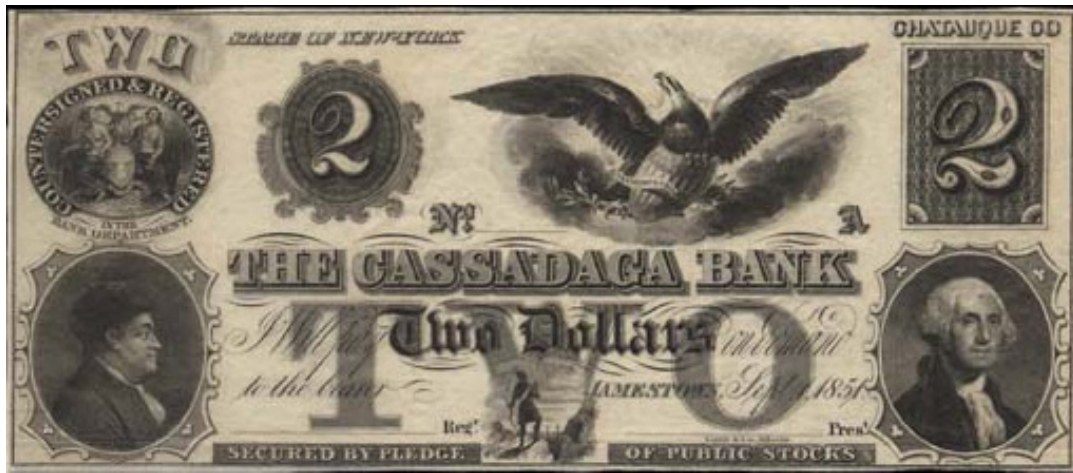


Gavit & Co.



Draper, Toppan, Longacre & Co.

Both the Washington and Franklin engravings on the New York State Stock Certificates appear on The Cassadaga Bank, New York, bank note containing the inscription Gavit & Co. Albany.



Gavit & Co. Albany

The Gavit & Co. and Draper, Toppan, Longacre & Co. Franklin heads were found in the American Bank Note Company archives.



Gavit

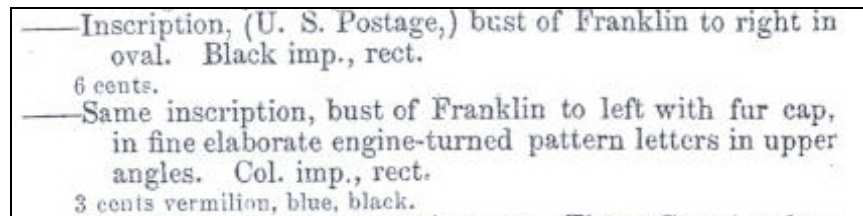


Draper, Toppan, Longacre & Co.



Heath

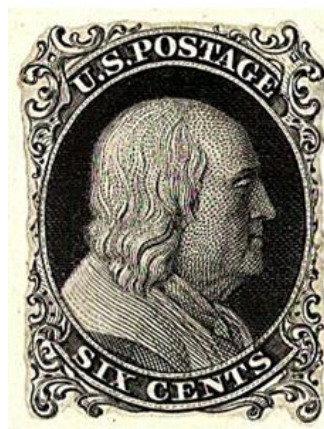
The 11-E3 Essay is listed in Kline's 1865 catalog. It follows the listing for the six cent essay (5-E2 Essay¹⁴⁷).



Kline's 1865 Catalog

Amusingly, Mason, and prior to him Tiffany, thought the portrait was that of Robert Fulton and the essay was made in 1861 by the American Bank Note Company. It is most curious why they thought it was Robert Fulton. Kline, in 1865, knew it was Benjamin Franklin.¹⁴⁸

¹⁴⁷ The Six Cents 5-E2 Essay engraving was changed into the one cent postage stamp that was issued in 1851.



5-E2 Essay

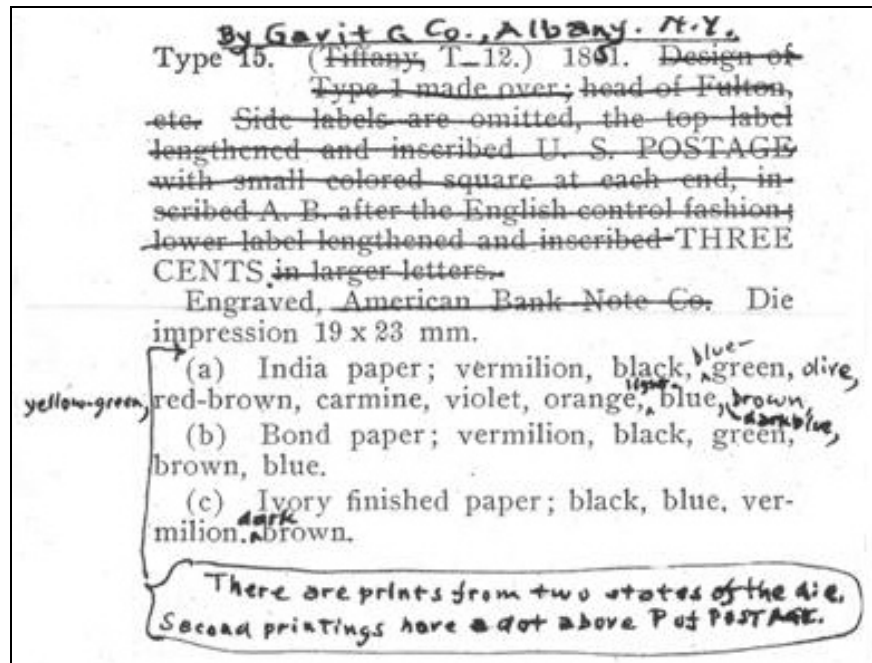


Scott #5 (Issued Stamp)

¹⁴⁸ Franklin, shown in a similar fur hat, appears on a terra cotta medallion created by Jean Baptiste Nini (1717-1786), an Italian sculptor working in Paris, in 1777. It is based on a drawing by Thomas Walpole (1755-1840). The medallion is inscribed "*B*FRANKLIN**AMERICAN**" (<http://sln.fi.edu/qa99/attic2/attic2.html>)



Brazer's notes, written in Mason's catalog, found in the New York Collector's Club library, says it is by Gavit in 1851.



Mason 1911 Catalog with Brazer's Notes

Conclusions on the proper assignment of the 11-E3 Essay are based on the following:

- 1) John E. Gavit was interested in procuring contracts for postage stamps. He produced the Pomeroy's Letter Express stamp and, based on the Travers papers, submitted a proposal for the 1851 postage stamp contract.
- 2) John E. Gavit printed stock certificates with an engraving of Franklin in a fur hat, in profile.
- 3) A postage stamp was proposed to the Albany Postmaster with an engraving of Franklin in a fur hat, in profile. The engravings of Franklin on the Gavit engraved stock certificate and on the Albany essay are done in a similar style. John E. Gavit's office was in Albany, N. Y.
- 4) The 11-E3 Essay is a re-use of the Albany essay engraving and lathe work. The Albany essay says "POSTAGE" but the 11-E3 Essay says "U.S. POSTAGE", which is consistent with the 1851 specifications.

5) The 11-E3 Essay does not conform to the suggestion by the Postmaster General on March 8, 1851 for a “medallion head of Washington, in profile.” It does, however conform to the requirement for the “words U.S. postage, three cents.” Furthermore, the specification says: “The denomination can be put in letters on the margin after the manner of the English stamps.” The 11-E3 Essay is the only U. S. essay that copies the English style of putting plate position letters in the corners to limit counterfeiting.



6) The lettering on the 11-E3 Essay is a close match to the lettering on the 11-E4 Essay. The 11-E4 Essay meets all the 1851 specifications issued by the Postmaster General.



7) The 11-E3 Essay is listed in Kline’s 1865 catalog.

From all of this, we conclude that the 11-E3 Essay was by John E. Gavit and was a non-conforming proposal for the 1851 contract. As will be shown below, the 11-E4 Essay was also by John E. Gavit and it did conform to the specifications.¹⁴⁹

¹⁴⁹ The 11-E3 Essay was probably relatively easy to put together as an additional proposal.

As previously noted, the 11-E4 Essay die was found in the American Bank Note Company archives.



11-E4 Essay Die
(50 x 77 x 2.5mm)



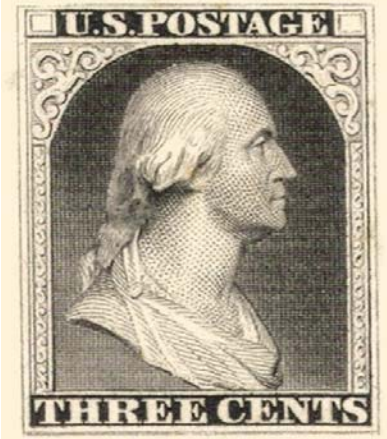
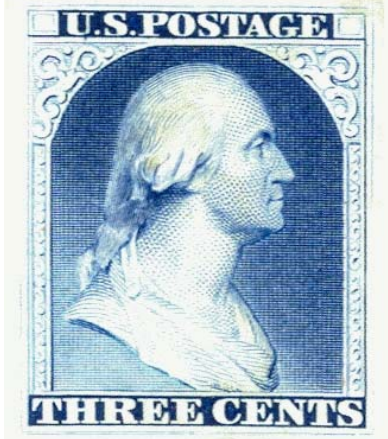



Prints made by Michael Bean on March 19, 2004

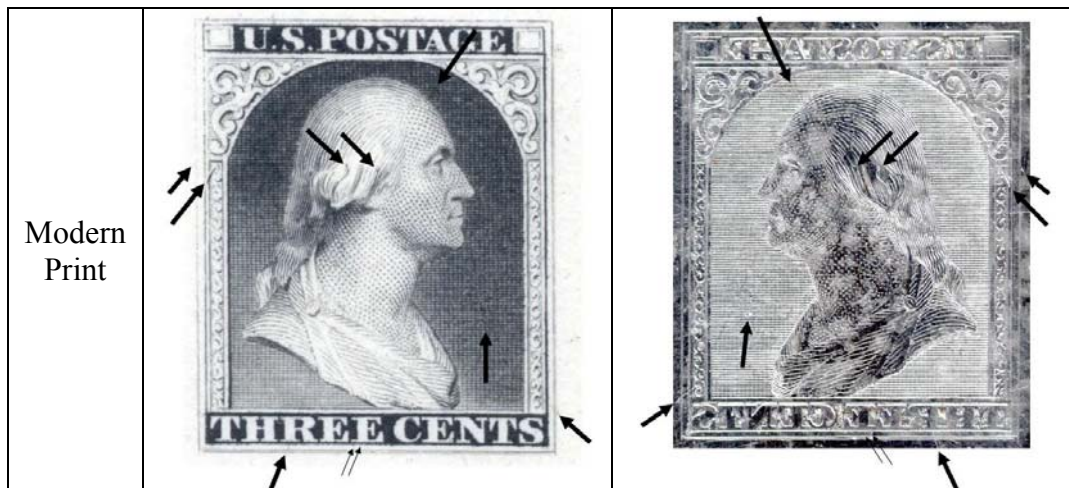
At some point a deep scratch appeared in the left side of the die. Prints with this scratch are listed in *The Scott Specialized Catalog* as state 2. The die shows the state 2 scratch.



Steel Die with State 2 scratch

Upon examining many copies of the 11-E4 Essay, it can be seen that progressive states of damage occurred to the die. This demonstrates that there were multiple printings over time. The two large scratches on the 11-E4 die are faint on the modern print. This is due to the fact that the Michael Bean, the printer, carefully wiped the die before printing to remove ink from the shallow imperfections on the die.

No Damage		
		
		



The 11-E4 Essay appears in Kline's 1865 catalog in the same edition that the 11-E3 Essay appeared.

—Inscription (U. S. Postage) at top, (Three Cents) at bottom, bust of Washington to right, angles plain. Col. imp., rect.
3 cents green, black, blue.

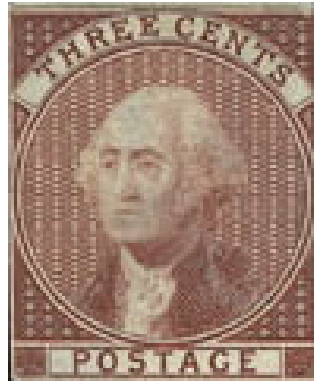
Kline's 1865 Catalog

A similar, but different, engraving of Washington appears on a Toppan, Carpenter & Co. One-year Interest Bearing Note from 1857.



From all this, we conclude that the 11-E4 Essay is by John E. Gavit and it was proposed to the Postmaster General in 1851 as part of the postage stamp contract bidding process.

11.0 The 11-E5 Essay



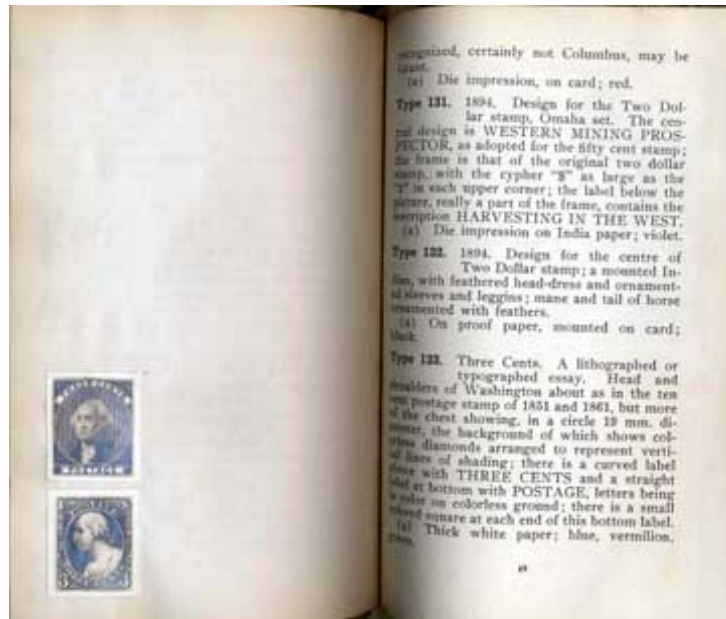
11-E5 Essay

The 11-E5 Essay is listed in the *Scott Specialized Catalog* as an 1851 essay and is attributed to Bradbury, Wilkinson & Co., England. But, Bradbury, Wilkinson & Co., England was not listed as a submitter in the Marron memorandum, as transcribed by Travers. The firm Bradbury, Wilkinson & Co. did not exist in 1851. Henry Bradbury¹⁵⁰ started a Bank Note printing business in 1856 in London. He committed suicide in 1860. The firm continued in 1861 as Bradbury, Wilkinson & Co. The firm was bought by the American Bank Note Company in 1903 and operated as independent subsidiary.¹⁵¹

The 11-E5 Essay is listed and pictured in Mason's 1911 book and in Brazer, but it is not in Kline's 1865 catalog or Tiffany's 1889 article. Mason did not assign a year to this essay. It is positioned amongst essays from the 1890s in his book. It is unclear why Brazer assigned it to 1851. The design clearly doesn't conform to the required wording and lettering for the 1851 bid – it does not say U.S. Postage and the letters are not in white.

¹⁵⁰ Henry Bradbury was the son of William Bradbury, of the firm of Bradbury & Evans, who were the proprietors of *Punch*, founders of the *Daily News* and other major periodicals, and publishers for Dickens and Thackeray. Born in 1831, Henry Bradbury entered as a pupil in the Imperial Printing Office of Vienna in 1850, where he became acquainted with the art of nature printing. He subsequently employed the process in London. He also paid great attention to bank notes and the security of paper money. Bradbury wrote several works of considerable merit, culminating in 1860 with his magnum opus, *Specimens of Bank Note Engraving*. At the age of 25 he lectured at the Royal Institution of Great Britain: *On the Security and Manufacturing of Bank Notes. A Lecture as Delivered at the Royal Institution of Great Britain, May 9, 1856*. London: Printed by Bradbury and Evans, Whitefriars, Printers and Bank Note Engravers, 1856. Tragically, as noted in the *Dictionary of National Biography*, "He died by his own hand 2 Sept. 1860, aged 29, leaving a business he had founded which was carried on under the name of Bradbury, Wilkinson & Co." (Extracted from: *The E-Sylum*: Volume 3, Number 39, September 24, 2000: The Numismatic Bibliomania Society).

¹⁵¹ Mario Boone, *Bradbury, Wilkinson & Co.: a company history*, <http://www.booneshares.com/WE.html>.



Mason 1911 edition found in the Smithsonian NPM library

Type 133. Three Cents. A lithographed or typographed essay. Head and shoulders of Washington about as in the ten cent postage stamp of 1851 and 1861, but more of the chest showing, in a circle 19 mm. diameter, the background of which shows colorless diamonds arranged to represent vertical lines of shading; there is a curved label above with THREE CENTS and a straight label at bottom with POSTAGE, letters being in color on colorless ground; there is a small colored square at each end of this bottom label.
(a) Thick white paper; blue, vermilion, green.

Eight copies of 11-E5 Essay were in the Robert A. Siegel June 27, 1990 sale of the Joyce/Brazer¹⁵² essays and proofs. They are listed as three (blue, deep carmine, brown) on stiff stamp paper, four (violet-black, dull scarlet, two shades of green) on cardboard, and one (blue) on stiff bond.

¹⁵² Morton Dean Joyce purchased the collection from Clarence Brazer's widow and it remained intact until this auction.

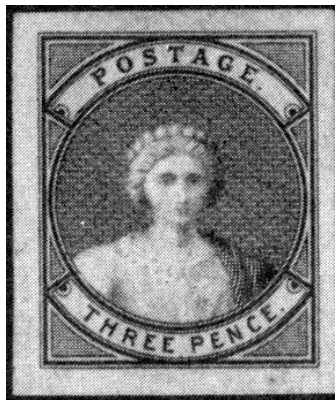


11-E5 Essay on Cardboard, cut close



11-E5 Essay on Stiff Stamp Paper

Also in the Robert A. Siegel sale was a Three Pence essay with a picture of a female. They described it as: “Bradbury, Wilkinson & Co. Essay. Similar in style to U.S. essays with female figure in vignette, accompanying note states ‘exhibited by company in 1861 but not submitted to British P.O.,’ possibly made for Canadian Usage, Rare.”



Siegel lot #54 June 27, 1990

An 11-E5 Essay was in a Bradbury, Wilkinson Presentation Folder that appeared in the December 7, 2000 Spink, London auction. This ties the 11-E5 Essay to this firm. The 11-E5 Essay is on a page with worldwide essays from the 1880's and 1890's. This may imply that the 11-E5 Essay is from those decades rather than from 1851.

†2073 ©P©SBradbury, Wilkinson leather presentation folder containing thirty imperforate printer's samples from various countries and in a range of unissued colours; included are British East Africa 8a., Canada Queen's Head 1d. essay, Falkland Islands 1891-1902 1d. and 1898 2/6d. and 5/-, all three handstamped "SPECIMEN", Formosa 1888 20ca. in blue with printed "SPECIMEN" in the same colour, Griqualand Revenue £1 handstamped "SPECIMEN", Queensland 1882 £1 handstamped "SPECIMEN", Rhodesia 1892 £5, Tasmania 1892 1d. essay in claret, and U.S.A. 1851 Washington 3c. essay in green, etc.; the folder divided in two and with some foxing on some of the stamps, nevertheless a very rare and spectacular range of the printer's work. Photo

Estimate £1,500-2,000

US\$2,200-2,900

€2,500-3,300

Spink, London Auction December 7, 2000



Spink, London Auction December 7, 2000 Lot #2073

We conclude that the 11-E5 Essay is by Bradbury, Wilkinson & Co. but that it is not an 1851 essay. It may have been a proposal in the 1880's. There is no evidence that it was ever actually proposed to the U. S. Postal Service.

12.0 The 11-E6, 11-E7, 11-E8 & 11-E9 Essays



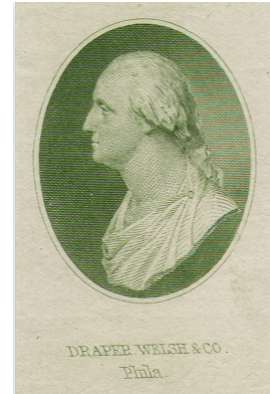
11-E6 Essay



11-E7 Essay



11-E8 Essay

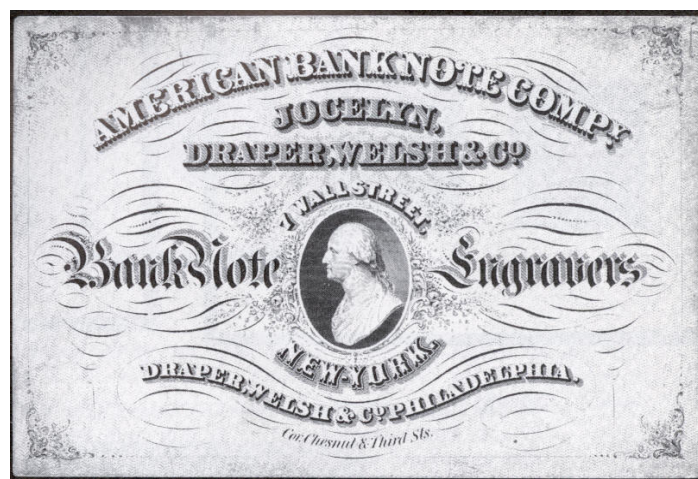


11-E9 Essay
with Draper, Welsh &
Co. Phila. imprint

The Scott Specialized Catalog credits 11-E6 through 11-E9 Essays to Draper, Welsh & Co.

The 11-E7 Essay is illustrated on the cover of Kline's 1863 catalog. The 11-E8 Essay first appears in his 1865 catalog. The 11-E6 Essay is in Brazer's 1941 book as "surface printed on cardboard." The same item, based on the horizontal crease, sold at the Siegel June 27, 1990 auction with the description: "This is the item illustrated in Brazer but appears on India paper mounted on card, paper is damaged."

The same engraving of Washington appears on the Jocelyn, Draper, Welsh & Co. business card that was in the Stanley M. Piller collection (sold in Siegel March 25, 1993 sale). The firm Jocelyn, Draper, Welsh & Co. existed in New York from 1854 until 1858. They called themselves the American Bank Note Company. The name American Bank Note Company was re-used in 1858 when they combined with six other firms to create the American Banknote Company ("The Association"). The firm Draper, Welsh & Co. existed in Philadelphia from 1851 until 1858.



The two dollar bank note from The Mount Vernon Bank, Massachusetts, has the same Washington engraving. The bank note is inscribed: American Bank Note Company.

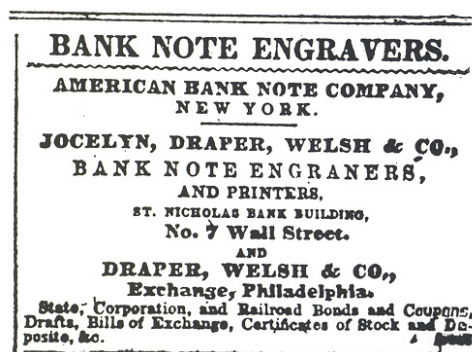


Mount Vernon Bank, Massachusetts, inscribed: American Bank Note Company

The five dollar bank note from The Bank of the Federal Union, State of Illinois, has both inscriptions: Jocelyn, Draper, Welsh & Co. and American Bank Note Company. It has an engraving of Washington, facing right.



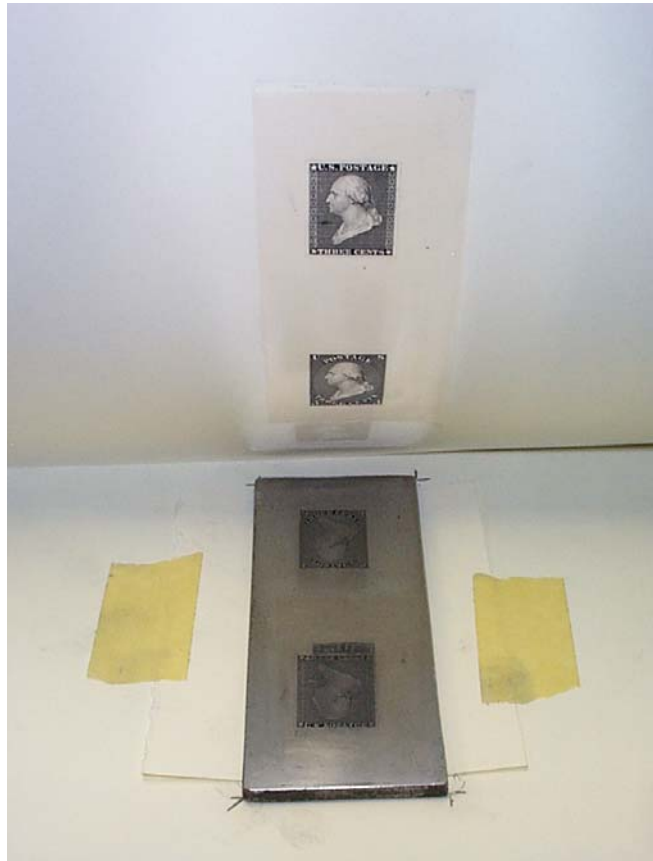
Bank of the Federal Union, Illinois
inscribed: Jocelyn, Draper, Welsh & Co. and American Bank Note Company



As previously noted, the compound 11-E7 and 11-E8 Essay die was found in the American Bank Note Company archives.



11-E7/11-E8 Essay Die
(45 x 108 x 4mm)



Prints made by Michael Bean on March 19, 2004

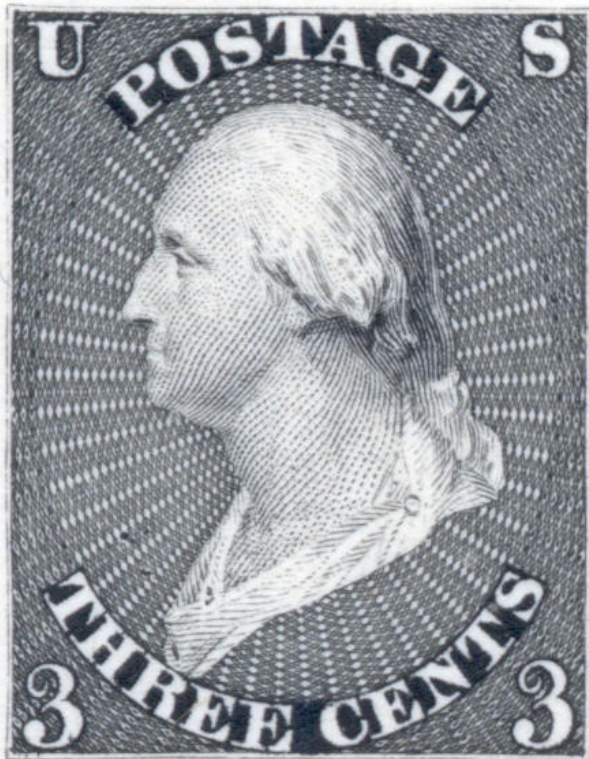
Modern prints show damage to the dies due to poor handling.



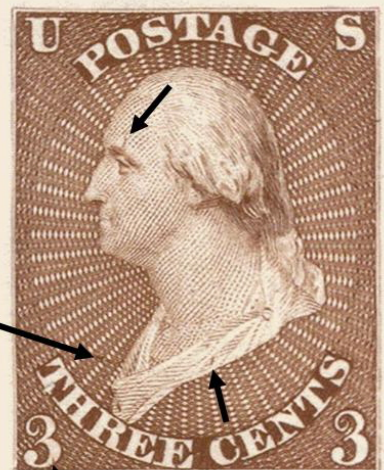

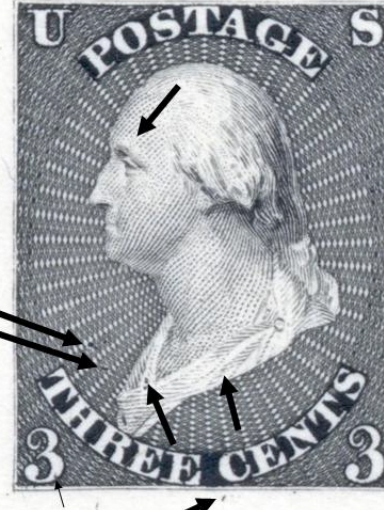
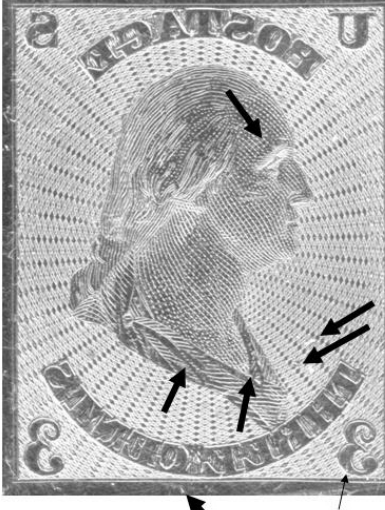
11-E7 Essay Steel Die



11-E8 Essay Steel Die



Upon examining many copies of the 11-E7 Essay, it can be seen that progressive states of damage occurred to the die. This demonstrates that there were multiple printings over time.

No Damage		
Damage at Several Spots		
Modern Print (damage over the eye eliminated)		

Five prints on bond paper, representing all the colors on that paper listed in *The Scott Specialized Catalog*, show all the damage spots and are of very poor print quality.



11-E7 Essay on Bond Paper – all five listed colors

The 11-E8 Essay also shows damage.



The National Archives has a letter dated April 15, 1851 from Draper, Welsh & Co. to N.W. Hall, Postmaster General, submitting specimens of stamps.

Philada Exchange

15th April 1851

Honorable N. K. Hall
Postmaster General

Sir

We enclose specimens of Stamps engraved according to the views expressed in your favor of 15th of March. The portrait is from Houdon's celebrated Bust thought to be the best likeness extant. The background of the portrait is formed by the Geometric Lathe, being the most difficult to counterfeit of the various styles used upon Bank Notes. We propose to furnish the Department with adhesive stamps, printed in either the above colours & in such quantities as may be required & under such regulations as the Department adopts at Eighteen Cents per thousand, & will engrave & keep the plate in order without additional expense to the Government.

Very Respectfully
Your Obdt. Svts.

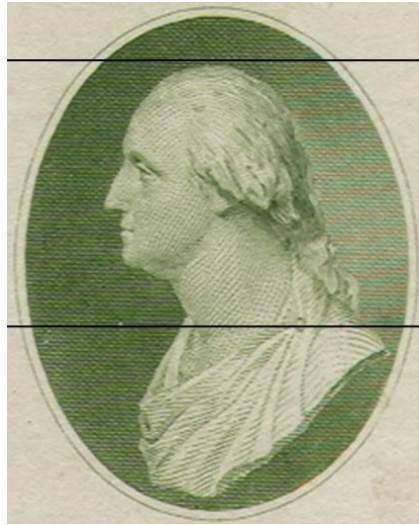
Draper, Welsh & Co.

[The following note is written in pencil at the top of this letter]

This is the best English ink, indelible, and the most expensive manufactured. And the difference in the propositions arises from the cost of the ink itself.

The letter says that they used a geometric lathe. The background of the 11-E6, 11-E7, and 11-E8 Essays were done using a Geometric Lathe.

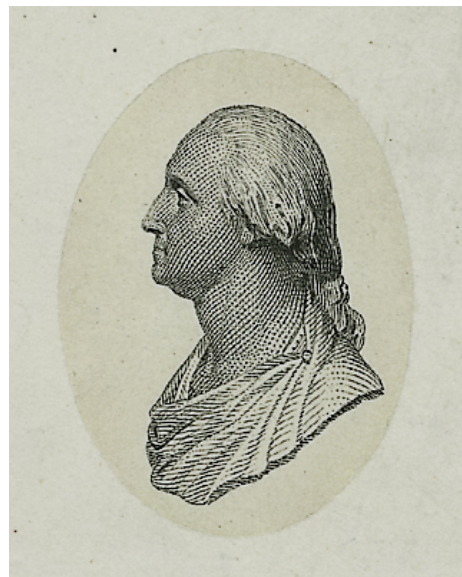
The Washington head on the 11-E6, 11-E7 and 11-E8 Essays is the same as on the 11-E9 Essay, with Washington's tunic shortened. The outline around Washington's head was reworked when it was combined with the lathe work. The 11-E9 Essay is a stock die. A print of the same head of Washington, without surrounding background, is listed in *The Scott Specialized Catalog* as the 11-E8D Essay. It is curious why it isn't listed as an 11-E9 Essay type.



11-E9 Essay



11-E8 Essay Modern Print



11-E8D Essay

Foster Wild Rice gives us the history of Draper, Welsh & Co.

1841 – 1845 Charles Welsh, Philadelphia

1844 – Welsh & Walter, Philadelphia (Charles Welsh, A. B. Walter,
Joseph Walter¹⁵³)

1845 – 1850 Draper & Co., Philadelphia (John Draper, Robert Draper, William Draper)

1851 – 1854 Draper, Welsh & Co., Philadelphia (John Draper, Robert Draper,
Charles Welsh)

1854 – 1858 Draper, Welsh & Co., Philadelphia (Robert Draper, Charles Welsh,
Nathaniel Jocelyn, Simeon Jocelyn)

1854 – 1858 American Bank Note Company, Jocelyn, Draper, Welsh & Co., New York
(Nathaniel Jocelyn, Simeon Starr Jocelyn, Robert Draper, Charles Welsh, Alfred Sealey)

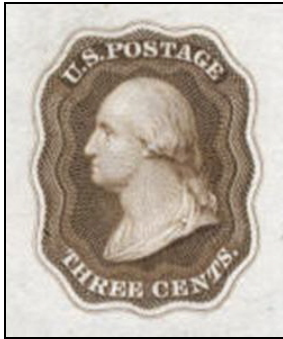


American Bank Note Company Archives

There is no doubt that the 11-E6, 11-E7, 11-E8, and 11-E9 Essays are by Draper, Welsh & Co.

¹⁵³ In 1850 Alain (Allen) Roland Benner, Henry C. Benner's son, is listed in the U. S. Census as living in the Joseph Walter household.

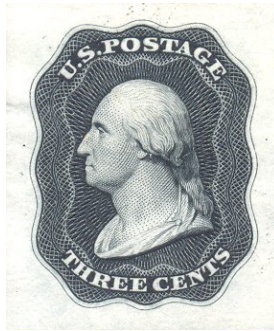
13.0 The 11-E10, 11-E11, 11-E12 & 11-E13 Essays



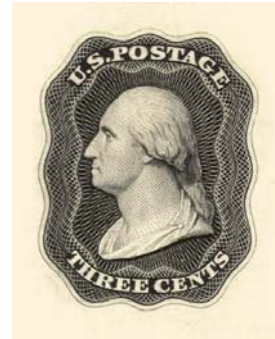
11-E10 Essay



11-E11 Essay



11-E12 Essay



11-E13 Essay

The Scott Specialized Catalog credits the 11-E10, 11-E11, 11-E12 and 11-E13 Essays to Danforth, Bald & Co.

The 11-E10 Essay exists in two states, with and without a dot in the “T” of THREE. A copy without the dot, on India paper, die sunk on a large card, in black, sold at the February 2, 2005 Robert A. Siegel auction.

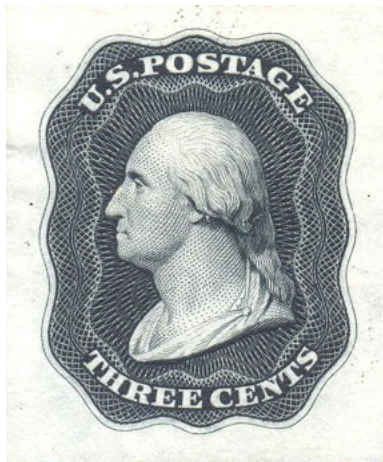


11-E10 Essay on India, die sunk on card
No dot in “T”



11-E10 Essay State 2

The 11-E12 Essay is listed with two progressive states of damage to the die: “Second state shows scars in the lathe lines in front of neck over T, and small dot below design. A third printing has more scars in front of neck.”

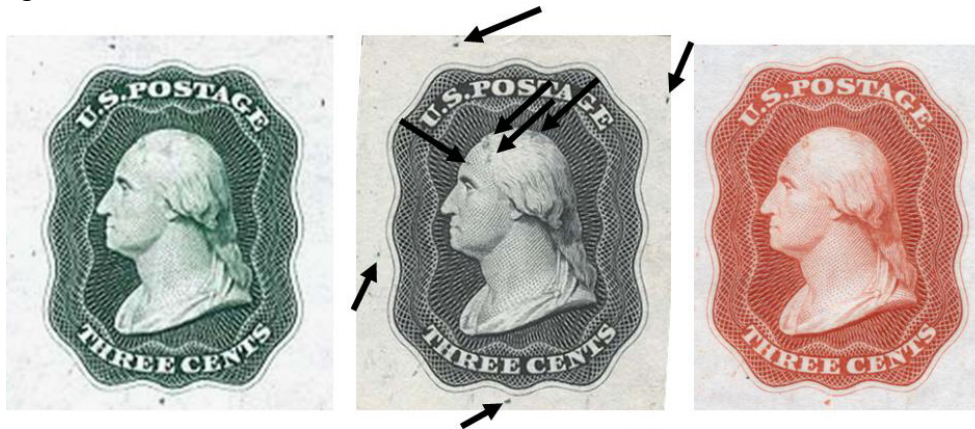


11-E12 Essay



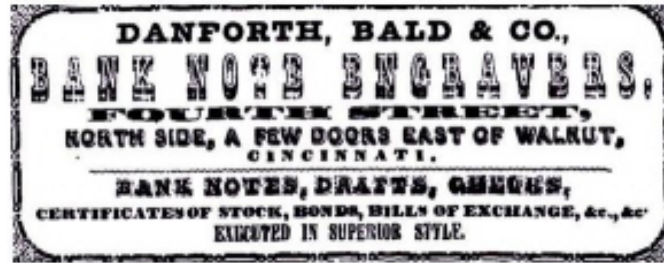
11-E12 Essay State 2

An additional state of damage shows extensive rust marks on the head and flaws outside the design.



11-E12 Essay Rust Marks and Flaws

Foster Wild Rice gives us the history of 1851 firm Danforth, Bald & Co.

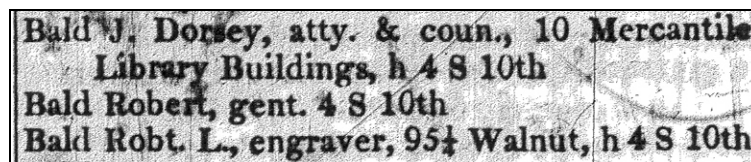


- 1833 – 1835 Draper, Underwood, Bald & Spencer, Philadelphia
(John Draper, Thomas Underwood, Robert Bald, Asa Spencer)
- 1835 – 1837 Underwood, Bald & Spencer, Philadelphia
- 1837 – 1843 Underwood, Bald, Spencer & Hufty, Philadelphia
(Thomas Underwood, Robert Bald, Asa Spencer, Samuel Hufty, Samuel Stiles)
- 1839 – 1843 Danforth, Underwood & Co., New York
(Moseley I. Danforth, Thomas Underwood, Charles C. Wright, Samuel Stiles)
- 1843 – 1844 Bald, Spencer, Hufty & Danforth, Philadelphia
Danforth, Bald, Spencer & Hufty, New York
- 1844 – 1847 Spencer, Hufty & Danforth, Philadelphia
Danforth, Spencer & Hufty, New York
- 1847 – 1850 Hufty, Danforth & Co., Philadelphia
Danforth, Hufty & Co., New York
- 1850 – 1852 **Danforth, Bald & Co.**, Philadelphia, New York, Boston & Cincinnati
(Moseley I. Danforth, Edward J. Danforth, Nicholas D. Danforth, Samuel Stiles, **Robert L. Bald**, Alfred Sealey, Fitch Shepard, James McDonough, Cyrus Durand, David Russell, S. A. Schoff, Henry Kurtz, Lloyd Glover, Samuel B. Munson, James E. Smith)
- 1853 – 1858 Danforth, Wright & Co., New York, Philadelphia, Boston & Cincinnati
(Moseley I. Danforth, Edward J. Danforth, Nicholas D. Danforth, Henry Perkins, James McDonough, Samuel Stiles, Cyrus Durand, Fitch Shepard, William D. Nichols, James Wright, Frederick Girsch, Charles Harrison, Lloyd Glover, D. L. Glover, S. A. Schoff, A. C. Warren, Samuel B. Munson, Charles A. Jewett)
- 1858 – Danforth, Perkins & Co., New York, Philadelphia, Boston & Cincinnati
(Moseley I. Danforth, Edward J. Danforth, Henry Perkins)

- 1853 – Robert L. Bald & Co., Philadelphia
(**Robert L. Bald, J. Dorsey Bald**)¹⁵⁴
- 1848 – 1850 Durand, Baldwin & Co., New York
(Cyrus Durand, Albert G. Durand, George D. Baldwin)
- 1851 – 1854 Baldwin, Adams & Co., New York
(George D. Baldwin, William H. Adams)
- 1854 – Bald, Adams & Co., Philadelphia
(J. Dorsey Bald, William H. Adams)
- 1854 – 1857 Baldwin, Bald, Cousland & Co., New York
(George D. Baldwin, J. Dorsey Bald, William Cousland, David R. Harrison)
- 1858 – Bald, Cousland & Co., New York
- 1854 – 1858 Bald, Cousland & Co., Philadelphia
(**J. Dorsey Bald**, William Cousland, Frederick E. Bliss, Edward A. Moss, Albert G. Goodall)

The 11-E12 Essay is illustrated on the cover of Kline's 1863 catalog.

¹⁵⁴ **Robert L. Bald** (1793 - July 20, 1853) was the partner in Danforth, Bald & Co. He is listed in the 1850, 1851, and 1852 New York directories as an engraver, business address: 1 Wall St. (address of Danforth, Bald & Co.); home address: Philadelphia. **J. Dorsey Bald** (1826 – 1878), an attorney, was the partner in Bald, Cousland & Co. Robert L. and J. Dorsey were brothers. Their father, **Robert Bald** (1784 – ?) is listed in the 1825 – 1848 Philadelphia directories as an engraver. He was the partner in Underwood, Bald, Spencer & Hufty. By 1851 he was retired (gentleman).



1851 Philadelphia Directory

Robert Bald	66 M		Guthman		Spaulds
Susan S.	37 Y				Phila
Abigail S.	24 M		Bank Eugene		do
J. Dorsey	26 M		at the		do
Mary Morrison	30 Y				Cousland
Anthony Boyle	21 Y				do

1850 Census (Philadelphia)

The American Bank Note Company later used the Washington head on the 11-E12 Essay die on an advertising sample and on Trade Cards. A coarse woodcut was catalogued by Brazer, but he wrote "probably a counterfeit."

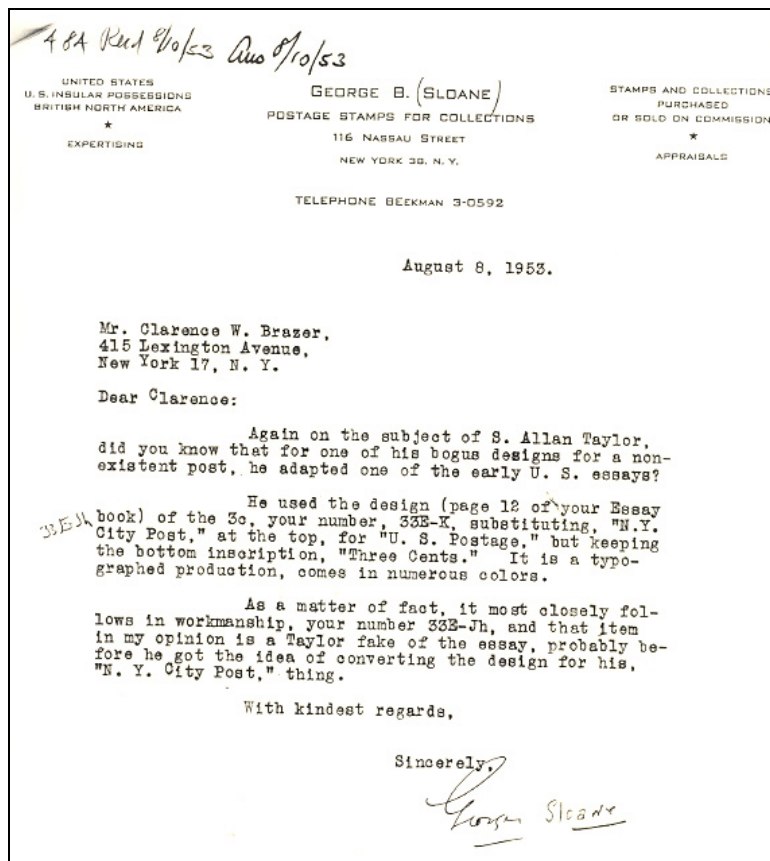


American Bank Note Company Advertising¹⁵⁵

Brazer 33E-Jh^{156 157}

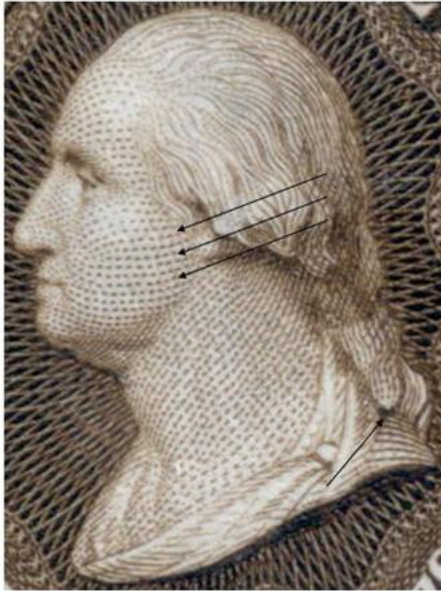
¹⁵⁵ According to Tiffany, this item was "an essay of workmanship and design by the American Bank Note Company." It is listed in Tiffany and Mason as an 1857 essay (Tiffany Type 7, Mason Type 10). That was a year before the American Bank Note Company was formed. It is not listed in Brazer since he did not consider it a postage stamp essay.

¹⁵⁶ The 33E-Jh is listed in Brazer as existing in dusky carmine, yellow, and blue. In Brazer's files is a letter from George B. Sloane to Clarence Brazer telling him that 33E-Jh is a Taylor fake.



¹⁵⁷ A similar crude copy of the 11-E16 Essay proved to be a cut-out from the cover Kline's 1863 catalog.

The Washington heads on the 11-E10 and 11-E12 Essays are very different, especially in the technique used to create the skin texture and the right side of the toga.

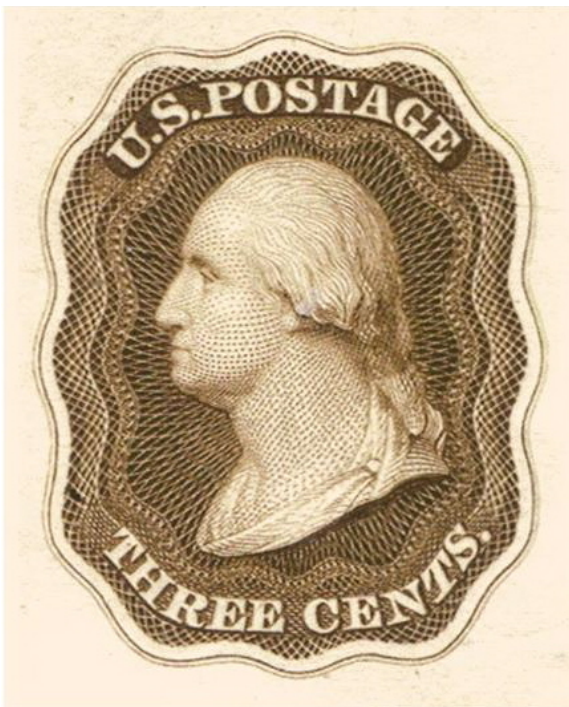


11-E10 Essay

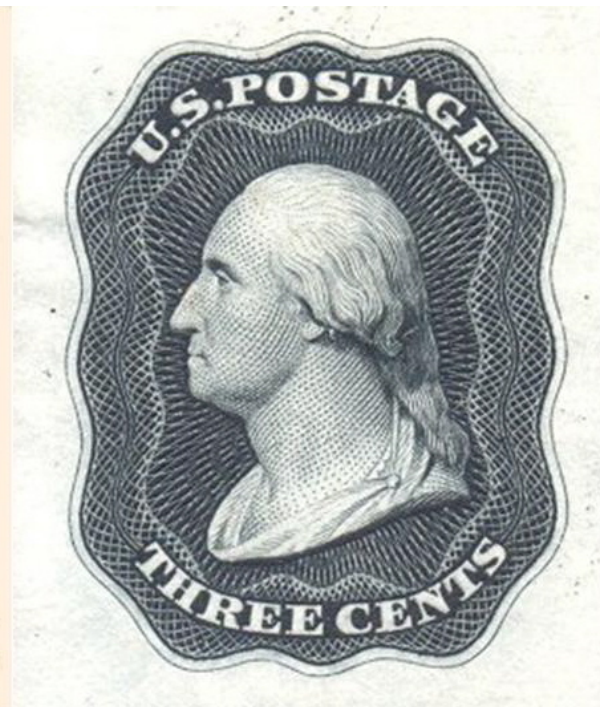


11-E12 Essay

In addition to the heads being different, the frame, lathe work, and lettering are also different.



11-E10 Essay

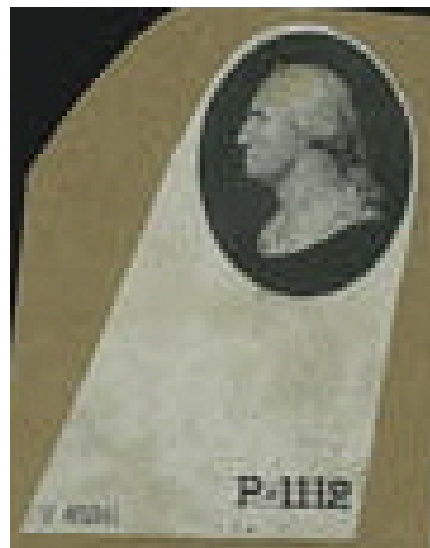


11-E12 Essay

The Washington head on the 11-E12 Essay appears on American Bank Note Company, Danforth, Perkins & Co., and Bald, Cousland & Co. bank notes. Danforth, Bald & Co. was a predecessor company to all of them.

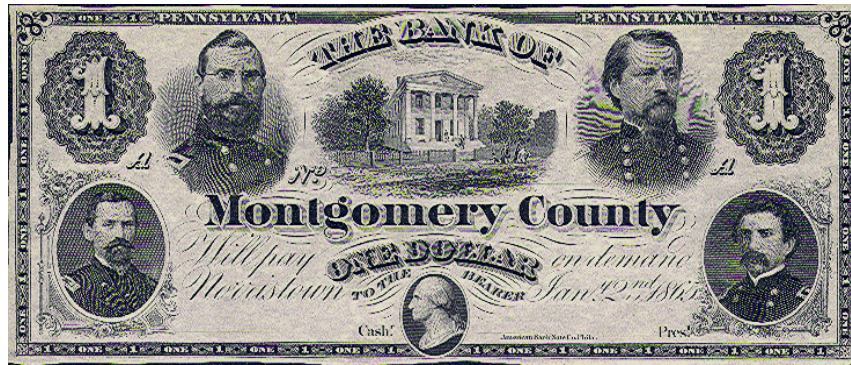


Siegel Auction September 27, 2005
Lot #207



Siegel Auction February 2, 2005
Lot #45

American Bank Note Company Archives



The Bank of Montgomery County, PA,
inscribed: American Bank Note Company 1865



Fairhaven Bank, inscribed: American Bank Note Company

A specimen copy of a Danville Bank (State of Virginia) bank note was in the American Bank Note Company archives. The imprint reads Danforth, Perkins & Co., New York and Philadelphia and American Bank Note Company. Arthur Morowitz thinks this specimen may have been reprinted from the original plate in the 1960s. The Washington head exactly matches the 11-E12 Essay.



American Bank Note Company Reprint circa 1960
inscribed: Danforth, Perkins & Co.

The issued bank note is in a different color.



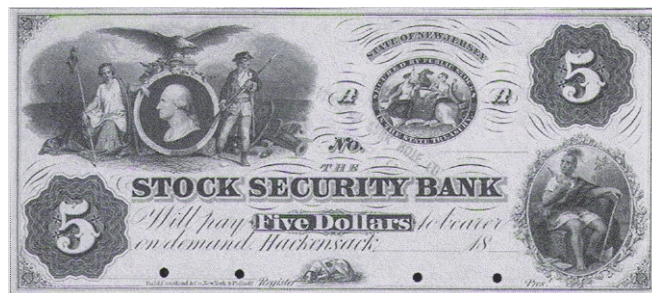
Danville Bank, VA, inscribed: Danforth, Perkins & Co.

An interesting vignette was found in the American Bank Note Company archives. It has the 11-E12 Essay Washington head with a Bald, Cousland & Co. imprint.



Bald, Cousland & Co.

The vignette is on the five dollar Stock Security Bank of Hackensack, NJ, bank note.



The Stock Security Bank, Hackensack, NJ
inscribed: Bald, Cousland & Co.

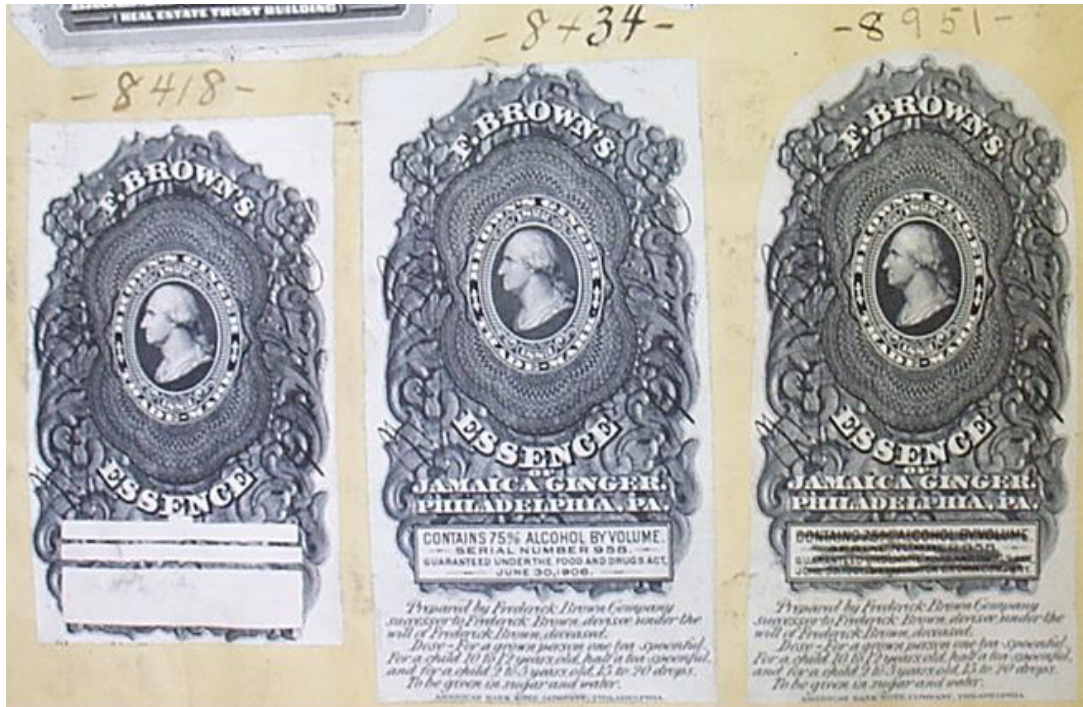
The 11-E12 Essay Washington head was inserted into other vignettes.



Bank of the Commonwealth, inscribed: Bald, Cousland & Co. and American Bank Note Company



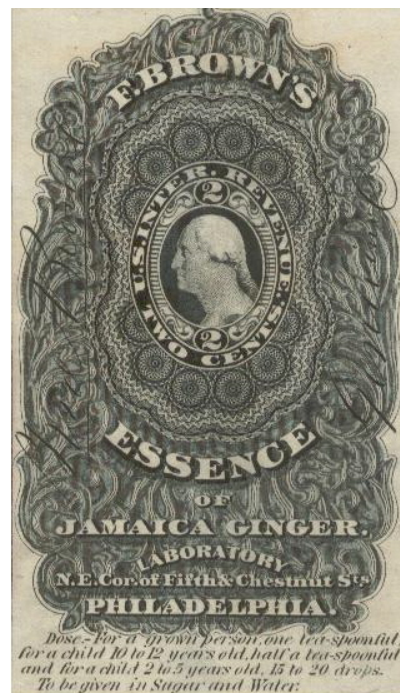
The 11-E12 Essay Washington head appears on essays for the F. Brown's Jamaica Ginger Private Die Proprietary stamp (RS37). However, the final issued design had a different Washington head as well as different lathe work.



American Bank Note Company Archives



American Bank Note Company Archives



RS37a Private Die Proprietary Stamp



American Bank Note Company Archives
matching the 11-E12 Essay head



RS37a Private Die Proprietary Stamp



RO148 Powell's
Telegraph Matches

The Washington head on the issued RS37a Private Die Proprietary stamp matches the head on Powell's Telegraph Matches stamp (RO148) and the Fleming Bros. Medicine stamps (RS88 – RS90).

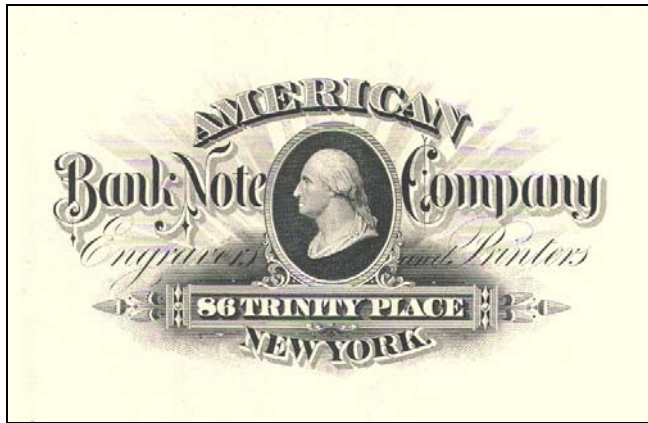


RO148



RS88

The same 11-E12 Essay Washington head was used on an American Bank Note Company New York trade card and on a Philadelphia book plate. The Book Plate says J. Ross Corbin, Manager, and Thos. R. Maris, Superintendent of Engraving at the Philadelphia facility in the Drexel Building. Maris was born in 1856 and the Drexel Building was completed in 1884.



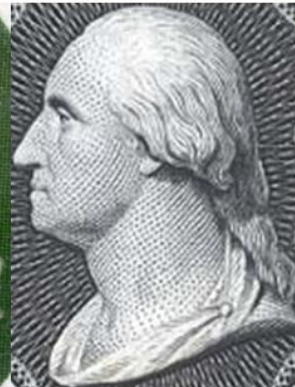
The 11-E11 Essay is the stock die that was used for the 11-E12 Essay, the bank notes, the trade card, and the book plate. Slight reworking (touching up) seems to have been done on the 11-E12 Essay. An outline was engraved around Washington's head with different surrounding lathe work.



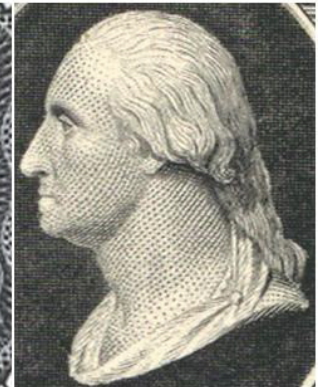
Bank Note



11-E11 Essay

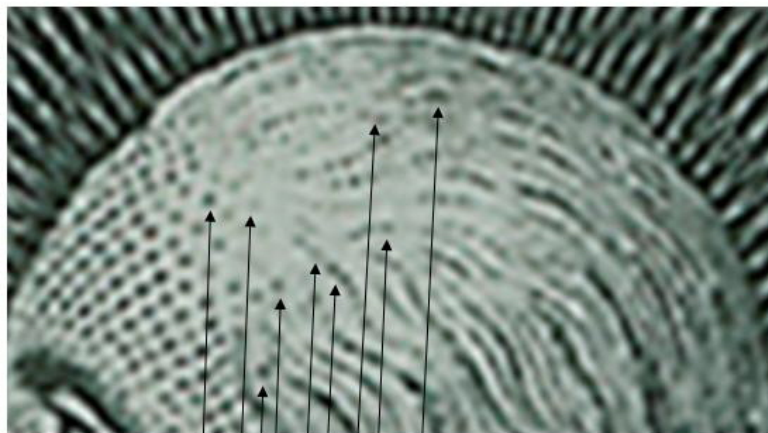


11-E12 Essay

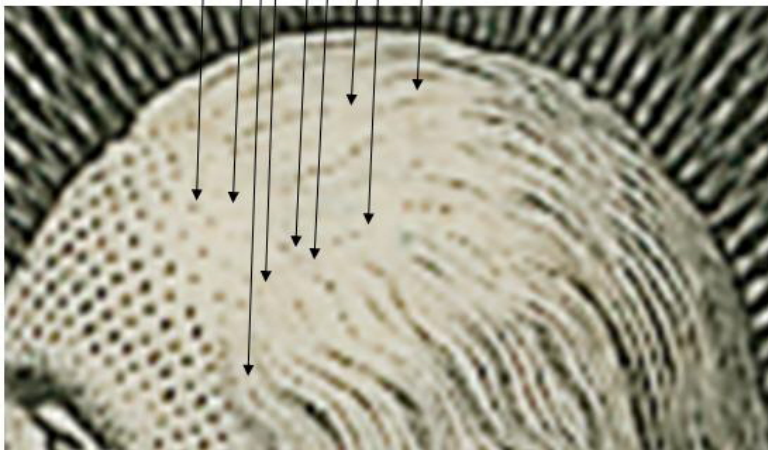


Trade Card

The Scott Specialized Catalog lists the 11-E13 Essay as “11-E12 re-engraved: more dark dots in forehead next to hair, thus line between forehead and hair more distinct.” This was taken directly out of Brazer. This seems hardly worth a separate catalog number. Mason says: “Very similar to last [11-E12], perhaps a state of plate of Type 8 [11-E12]; the forehead and hair at top of head show slight differences of engraving; the bald place just above the level of the eye is more bald and the line between the forehead and the hair is a little more distinct.” An 11-E13 Essay was sold in the February 2, 2005 Robert A. Siegel auction. Comparing that 11-E13 Essay with an 11-E12 Essay, also sold in that sale, we see dots in the upper forehead and the hair on top of Washington’s head are stronger on the 11-E13 Essay. This may be retouching by the engraver or heavy wiping of the ink on the die before printing the 11-E12 Essay.



11-E13 Essay



11-E12 Essay

At some point a plate was made of the 11-E12 Essay. Thus, the die was hardened and a transfer roll was created. The block shown below at the left was in the Robert A. Siegel 1999 Finkelburg sale. The sheet of 100 images sold at the 2005 Robert A. Siegel auction from the estate of Barry Boggio.



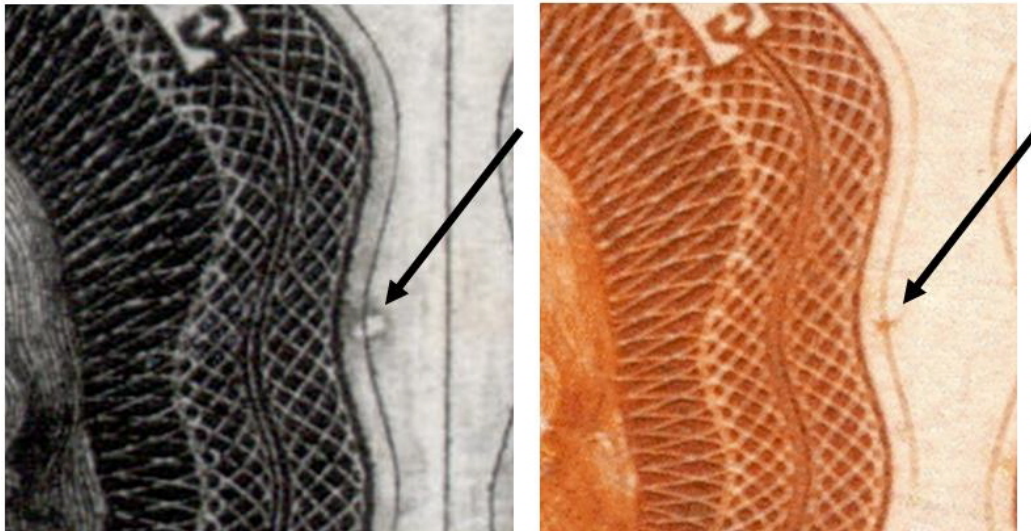
11-E12 Essay from plate with lines separating the essays

Plate prints also exist without lines separating the essays. A strip of three 11-E12s sold as part of lot #1064 at the 1999 Finkelburg sale.

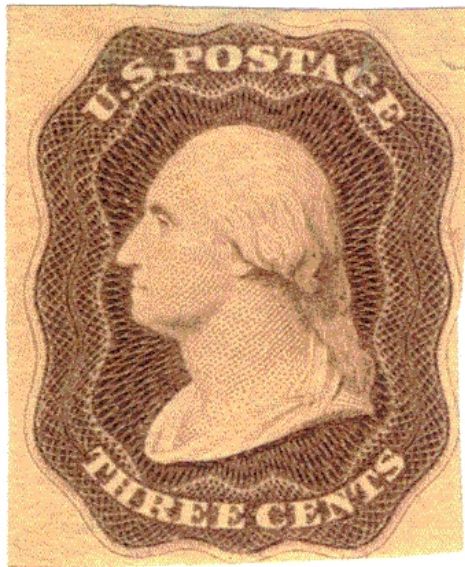


11-E12 Essay from plate without lines separating the essays

All the plate prints of the 11-E12 Essay show an unusual mark on the right frame line. This was caused by a problem with the transfer roll.



Mark on Right Frame Line on the 11-E12 Essay from a plate

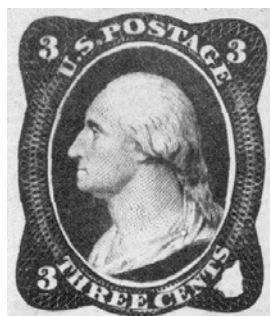


11-E12 Essay from a plate with lines separating the essays

The Washington head on the 11-E12 Essay was reused on the 65-E8, 65-E10, 67-E6, and 67-E7 Essays. They are all described in *The Scott Specialized Catalog* as 1861 essays by the American Bank Note Company.



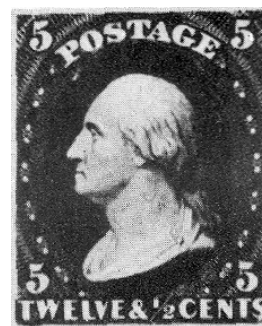
65-E8 Essay



65-E10 Essay



67-E6 Essay



67-E7 Essay

The frame and lettering on the 11-E10 Essay was used on two modeled¹⁵⁸ essays. In each, the central design of the 11-E10 Essay has been cut out and the outer part has been placed over an engraving of Washington. They are designated in *The Scott Specialized Catalog* as 65-E5 and 65-E6 Essays, and are listed as being by the American Bank Note Company. The catalog describes them as follows:

65-E5: 3c Die on India, black; Design size: 19 x 23 ½ mm; Engraved frame with pencil border, center cut out, mounted over 22 x 27 mm engraved vignette of Washington.

65-E6: 3c Die on India, on card about 23 x 27 ½ mm, black; Engraved frame with pencil border, center cut out, mounted over engraved rules background with engraved Washington vignette mounted on it.



11-E10 Essay



65-E5 Essay



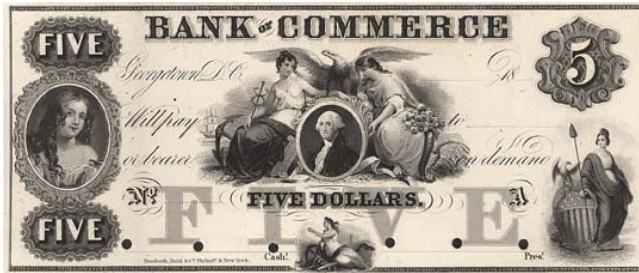
65-E6 Essay

(Mason Type 134C; Brazer 56E-B) (Mason Type 134D, Brazer 56E-C)

¹⁵⁸ Modeled essays are pasted together. They never actually exist on a single engraved die.

The descriptions are taken, with minor editing, from Brazer. It is curious why Brazer thought these were essays for the 1861 issue when they do not have the numerals that were required. They, in fact, meet the 1851 requirements. Mason, in his 1912 book, says they are “Probably 1857.” As with the 11-E2 Essay, they are not in Mason’s 1911 book.

The five and fifty dollar bank notes from the Bank of Commerce, Georgetown, DC have the same Washington head as the 65-E5 Essay. The bank notes have the inscription Danforth, Bald & Co. which is consistent with the Danforth, Bald & Co. frame and lettering on the 65-E5 Essay.



Bank of Commerce, Georgetown, DC, inscribed: Danforth, Bald & Co.¹⁵⁹

The twenty dollar bank note from the same bank, printed after the 1858 formation of the American Bank Note Company, has the same central vignette and has the new company’s inscription.



Bank of Commerce, Georgetown, DC, inscribed: American Bank Note Company



The Pawcatuck Bank, Pawcatuck, CT¹⁶⁰



Merchants & Mechanics Bank, DC¹⁶¹

Inscribed Danforth, Bald & Co.

¹⁵⁹ The Bank of Commerce opened in 1852.

¹⁶⁰ The Pawcatuck Bank opened in 1849.

¹⁶¹ Dated September 15, 1852. Bank is listed in Haxby as a “Fraudulent, possibly non-existent bank.”

The ten dollar bank note from the Bank of Washington, from Washington, North Carolina, has the same Washington head. It has a Danforth, Wright & Co. imprint. After 1858 the note includes a large oval die with an outlined white TEN and the inscription American Bank Note Company. As previously noted, Danforth, Bald & Co. was a predecessor company to Danforth, Wright & Co. in 1851.



Inscribed: Danforth, Bald & Co.



Inscribed: American Bank Note Company

The Bank of Washington, Washington, North Carolina¹⁶²

The same Washington head is on The Hartford Bank one dollar note.



The Hartford Bank, Connecticut, inscribed: Danforth, Bald & Co.

The Hamilton Bank two dollar note, and on the Post Office Department “Transportation of the Mails” draft (check), both with the inscription Danforth & Hufty. This was the predecessor company to Danforth, Bald & Co.



The Hamilton Bank, Rhode Island, 1849, inscribed: Danforth, Hufty

¹⁶² The Bank of Washington opened in 1851.



Post Office Department "Transportation of the Mails" Draft
inscribed: Hufty & Danforth, Phila. & New York

The same engraving of Washington was in the American Bank Note Company archives.



American Bank Note Company Archives

The Washington head on the 65-E6 Essay has not yet been found on a bank note.

It seems very likely that the 65-E5 and 65-E6 Essays are from 1851 by Danforth, Bald & Co. and not as *The Scott Specialized Catalog* says from 1861 by the American Bank Note Company. This is based on the fact that they meet the 1851 requirements and do not meet the 1861 requirements for the postage stamp contract. The Washington head on the 65-E5 Essay existed in the 1851 timeframe. They are simply illustrations of alternative heads that could easily be inserted into the 11-E10 Essay frame and lettering.

They were discovered between 1911 and 1912, possibly by Travers when he was transcribing the Post Office Department records. He may have taken them and sold them to Mason before he was arrested. This, of course, is just speculation at this point.

14.0 The 11-E14, 11-E15 & 11-E16 Essays



11-E14 Essay



11-E15 Essay



11-E16 Essay

The 11-E14, 11-E15, and 11-E16 Essays are listed in *The Scott Specialized Catalog* as 1851 essays and are credited to Bald, Cousland & Co. Brazer in 1941 uses the terminology “attributed to.” However, Bald, Cousland & Co. was not formed until 1854 and they are not listed in the Marron memorandum.



Bald, Cousland & Co. (1854 – 1858)

Obviously, the 11-E15 and 11-E16 Essays do not conform to the 1851 bidding recommendation for a portrait of Washington. All three of the essays are described in Mason’s 1911 catalog (essays #12, #13, and #14).

Kline illustrates the 11-E16 Essay on the cover of his 1863 catalog. The following description, also in the 1863 Kline catalog, is probably the 11-E14 Essay:

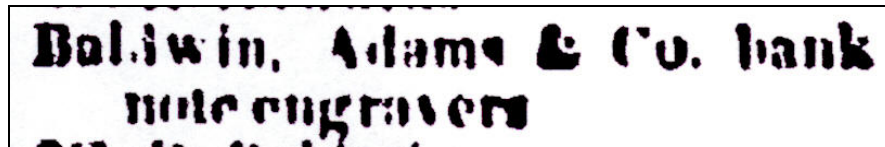
“Name, bust (Washington) in circle, ‘three cents’ below. Black, green, blue, red, violet.”

In Kline's 1865 catalog the description is extended to say:

"Inscription, (Postage) bust of Washington to right in circle, value in words below. Black, green, blue, red, violet, russet, brown."

Brazer, in Ashbrook's book,¹⁶³ published in 1938, is completely uncertain which company produced these essays. He wrote: "Mason's ... Nos. 12, 13 and 14 appear to be by still different engraving firms which became part of the American Bank Note Co. in 1858 and may thus have been submitted by any of the above or one or more of the following firms..." In his 1941 book Brazer shows them coming from Bald, Cousland & Co. So, sometime between 1938 and 1941 Brazer must have discovered a Bank Note (or something else) with elements of these essays and the Bald, Cousland & Co. imprint.

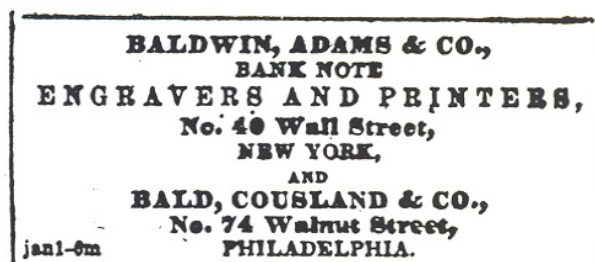
Looking back at the predecessor companies to Bald, Cousland & Co. that existed in 1851, we find Baldwin, Adams & Co. As previously noted, they are listed in the Maron memorandum as submitting a bid for the 1851 postage stamp contract.



1851 New York Directory

- 1851 – 1854 **Baldwin, Adams & Co.**, New York
(George D. Baldwin, William H. Adams)
- 1854 – Bald, Adams & Co., Philadelphia
(J. Dorsey Bald, William H. Adams)
- 1854 – 1857 Baldwin, Bald, Cousland & Co., New York
(George D. Baldwin, J. Dorsey Bald, William Cousland)
- 1858 – Bald, Cousland & Co., New York
- 1854 – 1858 **Bald, Cousland & Co.**, Philadelphia
(J. Dorsey Bald, William Cousland)

An advertisement was found in Brazer's files that contained both the Baldwin, Adams & Co. name in New York and the Bald, Cousland name in Philadelphia. According to the Foster Wild Rice document, this could only have occurred in 1854.



¹⁶³ Stanley B. Ashbrook, *The United States One Cent Stamp of 1851 – 1857*, Volume 1, New York: H. L. Lindquist, 1938.

Engravers and printers were associated with different partners in different cities. The advertisement below shows Baldwin, Bald and Cousland, Bank Note Engravers & Printers, 9 Nassau St. Cor. of Pine. New York. and in smaller script advertises Bald, Cousland & Co, in Phila., Pa.



Also, as previously noted, the 1851 firm Danforth, Bald & Co. was also a predecessor company to Bald, Cousland & Co.

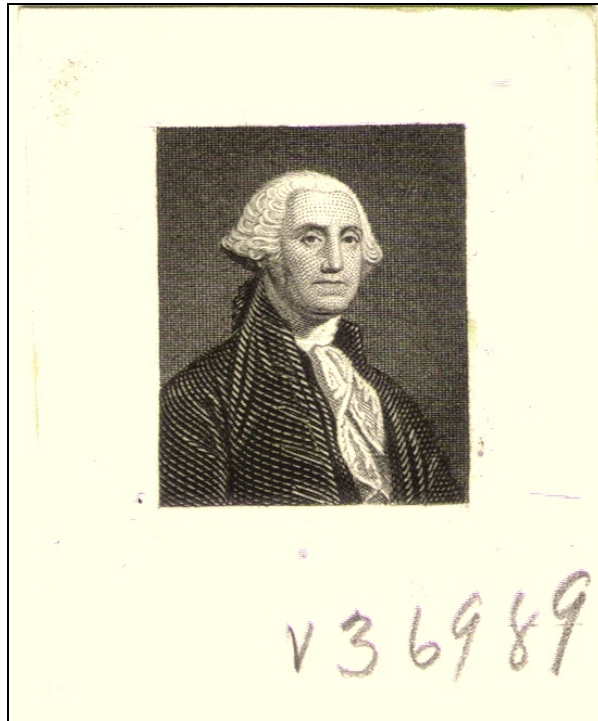
- 1850 – 1852 **Danforth, Bald & Co.**, Philadelphia, New York, Boston & Cincinnati
(Moseley I. Danforth, Edward J. Danforth, Nicholas D. Danforth, Robert L. Bald)
- 1853 – Robert L. Bald & Co., Philadelphia
(Robert L. Bald, J. Dorsey Bald)
- 1854 – 1858 **Bald, Cousland & Co.**, Philadelphia
(J. Dorsey Bald, William Cousland)

So, if Brazer did see elements of the 11-E14, 11-E15 and/or 11-E16 Essays with a Bald, Cousland & Co. imprint, such as The Farmers and Mechanics Bank note with the 11-E14 Essay head of Washington on it, and if that essay is from 1851, then it must have been produced either by Baldwin, Adams & Co. or by Danforth, Bald & Co.



The Farmers and Mechanics Bank, New Jersey, inscribed: Bald, Cousland & Co., Philadelphia and Baldwin, Bald & Cousland, New York

A print from a stock die with an engraving of Washington that exactly matches the 11-E14 Essay was in the American Bank Note Company archives.

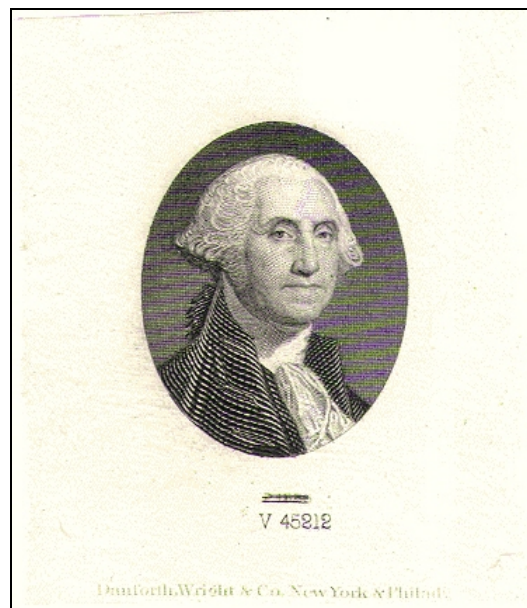


American Bank Note Company Archives



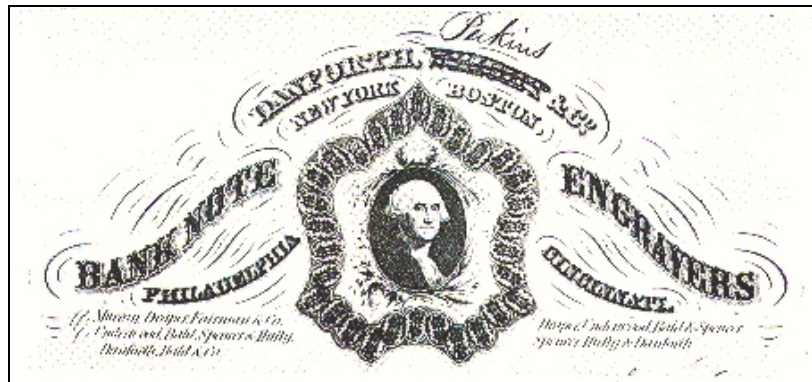
11-E14 Essay

An engraving of Washington with many similar characteristics with the 11-E14 Essay, though twice its size, has the inscription Danforth, Wright & Co.



American Bank Note Company Archives, inscribed: Danforth, Wright & Co.

An 1858 letterhead¹⁶⁴ for Danforth, Wright & Co. that was altered to Danforth, Perkins & Co. has the same larger Washington head. The letterhead lists the predecessor companies, including Danforth, Bald & Co.



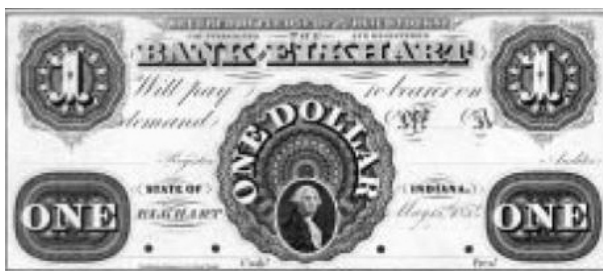
However, several bank notes with the identical 11-E14 Essay head of Washington have the inscription Baldwin & Adams. Recall that in the Marron memorandum transcribed by Travers it says “Baldwin & Adams, furnished specimens, ...” Therefore, we conclude that the 11-E14 Essay is by Baldwin, Adams & Co.



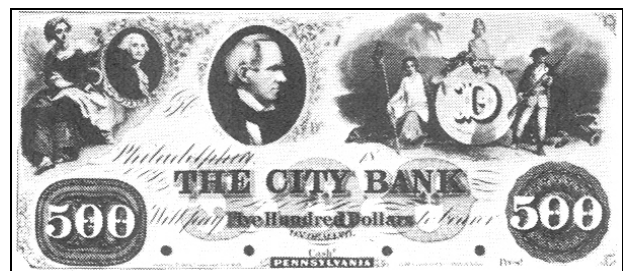
The Union Bank of Weymouth & Braintree, Mass.



The Hatters Bank, Bethel, Conn.



Bank of Elkhart, Indiana¹⁶⁵



The City Bank, Philadelphia¹⁶⁶

Bank Notes inscribed: Baldwin & Adams

¹⁶⁴ Illustrated in Foster Wild Rice, “Antecedents of the American Bank Note Company of 1858,” *The Essay-Proof Journal*, Whole No. 72, Vol. 18, No. 4, Fall 1961.

¹⁶⁵ Haxby lists this bank note existing in two forms. The first is with a Baldwin & Adams inscription and the second is with a Bald, Cousland & Co. inscription and an American Bank Note Company monogram. This may be why Brazer thought the 11-E14 Essay was by Bald, Cousland & Co.

¹⁶⁶ Inscribed Baldwin, Bald, Cousland & Co., New York and Bald, Cousland & Co., Philadelphia. As previously noted, Baldwin, Adams & Co. was their predecessor company in 1851.



The Perrysville Canal Lock Bank, Indiana, inscribed: Baldwin, Adams & Co., New York

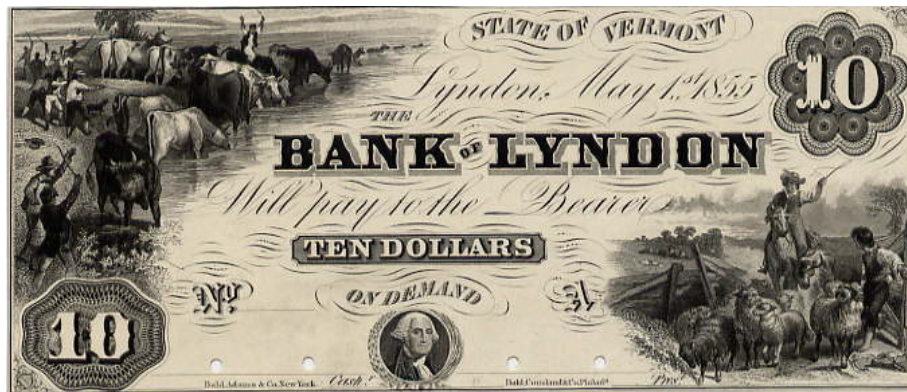


Bank of Vanceville, North Carolina
inscribed: Baldwin, Adams & Co., New York and Robt Bald & Co., Philadelphia

The same engraving of Washington was cut down further and appears on Bald, Cousland & Co., Baldwin, Bald & Cousland, and Bald, Adams & Co. bank notes.



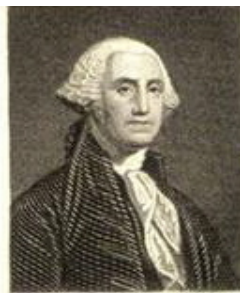
North River Bank, City of New York
Bank Notes inscribed: Baldwin, Bald & Cousland, New York and Bald, Cousland & Co., Philadelphia



Bank of Lyndon, Vermont, 1855,
inscribed: Bald, Adams & Co., New York¹⁶⁷ and Bald, Cousland & Co., Philadelphia



Bank Note



Stock Die



Bank Note



11-E14 Essay

¹⁶⁷ As previously noted, Baldwin, Adams & Co. was the predecessor company in 1851. Foster Wild Rice only lists Bald, Adams & Co. in Philadelphia. This bank note is inscribed Bald, Adams & Co., New York.

11-E14 and 11-E16 Essays are found on a compound die.



11-E16 and 11-E14 Essays and an incomplete 11-E14 Essay

The incomplete 11-E14 Essay at the far right is most interesting. The lathe work was cleared for the lettering, the circle around Washington's head was heavily impinged by the lathe work, there is only one frame line surrounding the design, and the transfer was very poorly done, yielding doubling in the design, especially in the lower left area.



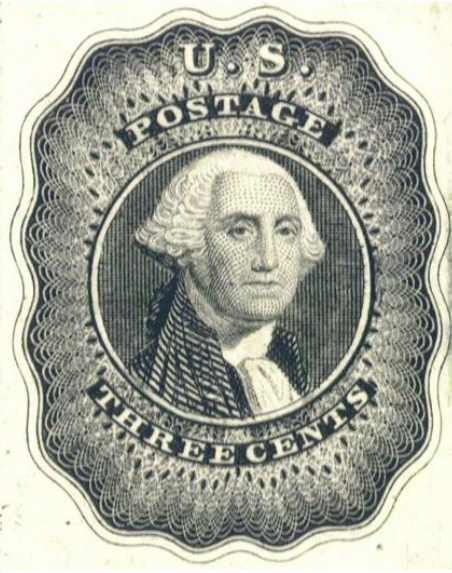
11-E14 Essay
in center of compound die

Incomplete 11-E14 Essay
at right of compound die
(rotated 90 degrees for comparison)

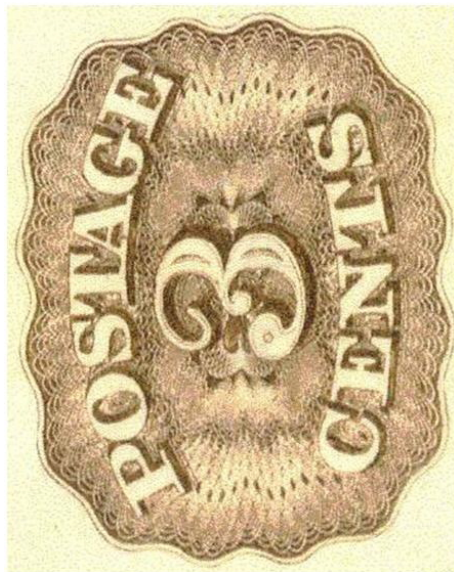
The background lathe-work pattern is identical on the 11-E14, 11-E15, 11-E16, and the incomplete 11-E14 Essays. The colorless lathe-work lines on the 11-E16 Essay are slightly thicker than on the 11-E15 Essay.¹⁶⁸ The single or double surrounding frame lines, however, are not identical.



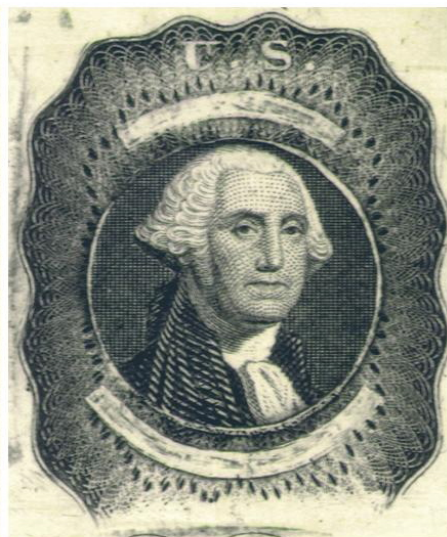
11-E16 Essay



11-E14 Essay



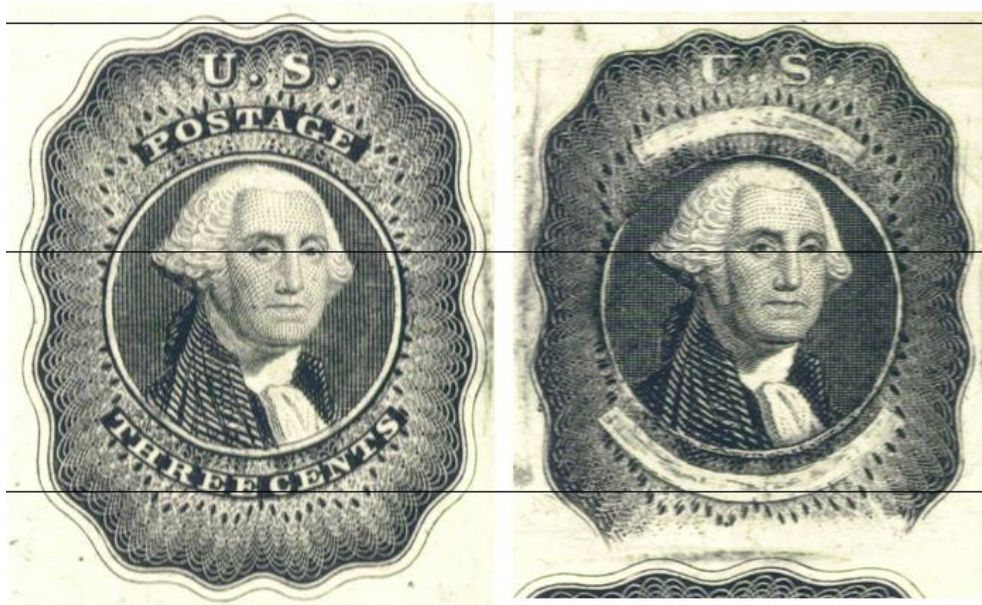
11-E15 Essay



incomplete 11-E14 Essay

¹⁶⁸ This, plus the exact match of the lettering “POSTAGE 3 CENTS”, supports the conclusion that the 11-E16 Essay was made from the 11-E15 Essay. To do this, the 11-E15 Essay die was hardened, a transfer roll was made, room for the U.S. was filed out on the transfer roll, the transfer roll was hardened, and the design was transferred into a new die. The transferring (rocking) was not done deeply enough, which resulted in slightly smaller dark areas and hence slightly larger white areas on prints made from the new die.

By carefully lining up the complete and incomplete 11-E14 Essay images, we see that Washington's head in the incomplete version is slightly higher than on the completed copy (see Washington's eyeballs).

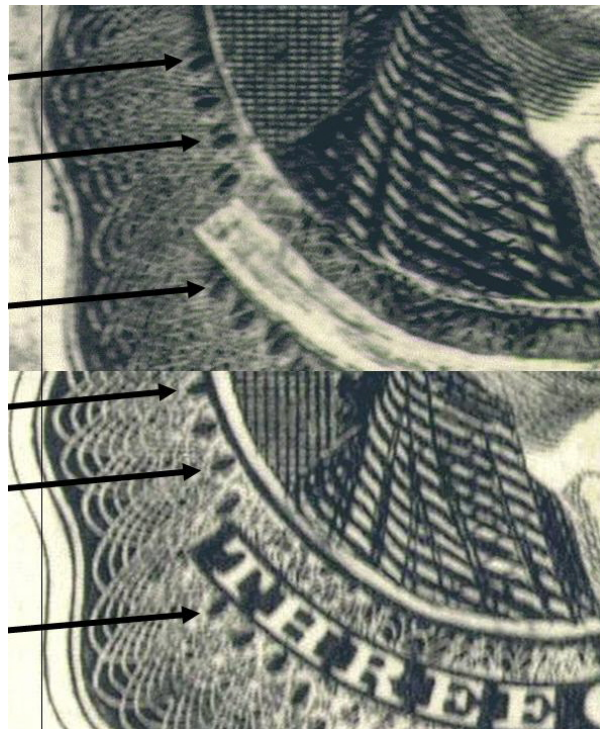


Furthermore, by creating an image, the top half of which is from the completed 11-E14 Essay and the bottom half is from the incomplete 11-E14 Essay, we see that the circle of cross-hatch background surrounding Washington is smaller on the completed essay.



Top half: 11-E14 Essay, Bottom half: Incomplete 11-E14 Essay (digitally created)

The lower left of the incomplete 11-E14 Essay is very poorly done (doubling of the transfer). This is particularly noticeable in the series of large black oval dots, which have become doubled.



From all this it appears that, due primarily to poor transferring and possibly Washington's head not fitting well, the incomplete 11-E14 Essay is an abandoned attempt at creating the essay. Once the decision to abandon was made, the bottom portion of the design was erased in order to make room for a second (and successful) attempt. This erasure was done by hammering the back of the die and burnishing out the bottom of the design.

The frame lines surrounding the design tell an interesting story:

- 1) The inner frame line of the 11-E16 Essay appears to be a recutting (strengthening) of the frame line on the 11-E15 Essay. This is analogous to the creation of the 3c 1851 stamp plates where the frame lines didn't transfer well from the die and had to be recut by hand on the plates.
- 2) The frame line on the incomplete 11-E14 Essay is so poorly printed that it is difficult to draw conclusions from just looking at it. The frame line was undoubtedly weakened by the double transfer of the lathe-work portion of the design.
- 3) The 11-E15 Essay frame line does not match the 11-E14 Incomplete Essay frame line.
- 4) Neither the inner nor outer frame lines on the 11-E14 Essay match the 11-E16 Essay.

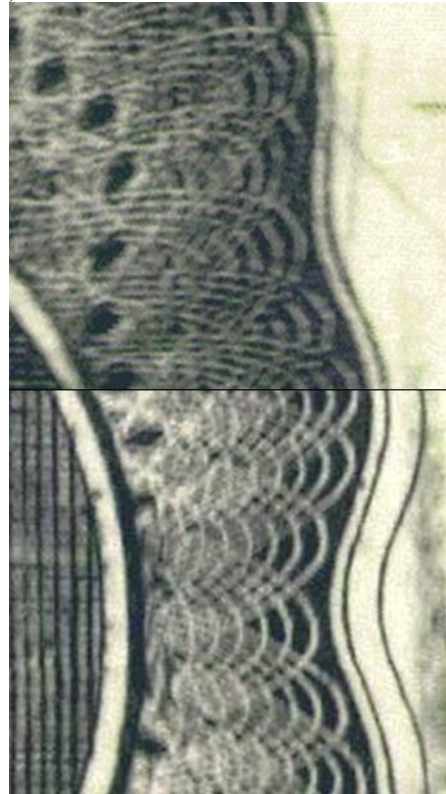
1)



11-E15

11-E16

2)



11-E14
Incomplete

11-E14

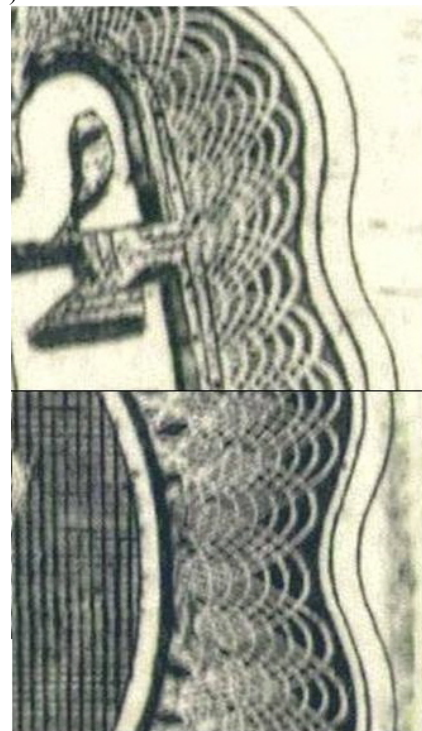
3)



11-E15

11-E14
Incomplete

4)



11-E16

11-E14

The 11-E15 Essay exists on large cards. In contrast, the 11-E16 Essay has only been seen on the compound essays with the 11-E14 Essay, or else with small margins. We believe the small margin 11-E16 Essays were cut from the compound essay.



11-E15 Essay with Large Margins



11-E16 Essays with Small Margins

We wish to understand the sequence of engraving and transferring steps necessary to create the 11-E14/11-E16 Essay compound die. Baxter explains how the scalloped edged white line background lathe work was done:

“...the geometric lathe is always utilized to cut directly into special dies. These dies are about one-sixteenth of an inch thick... When the design has been completed the die is removed from the lathe and it is curved¹⁶⁹ to the periphery of a special transfer roll. All the surface of the die outside the design is then skillfully filed, stoned, or cut away, until that part of the die is of the same depth as the recessed lines cut by the lathe.... After hardening, this newly formed relief is securely fastened to a special transfer roll and is used in the same manner as an ordinary roll in transferring the design.”¹⁷⁰

In this case, the “surface of the die outside the design” is cut down to a scalloped edge. We call this hardened transfer roll TR-1. It was a stock transfer roll that was later used to make the 11-E14 Essay and was possibly used on bank notes. The following steps were used to create the 11-E15 Essay die:

- 1) The image on the stock transfer roll (TR-1) was transferred to a new die which we call Die-2. The image on Die-2 at this stage consisted of only the scalloped-edged white line background lathe work.
- 2) A frame line was engraved around the scalloped edged background lathe work on Die-2. Die-2 was hardened.
- 3) A new transfer roll was made from Die-2. We call this TR-2. Areas of TR-2 were filed down to make room for the lettering (POSTAGE 3 CENTS) on the 11-E15 Essay. TR-2 was hardened.
- 4) A new die was created from TR-2. We call this Die-3. The lettering on Die-3 was added. **The 11-E15 Essay was finished.**

¹⁶⁹ The bending of the die into a transfer roll reverses the image once it is transferred to a new die. The engraved lines become raised lines on the new die and do not hold ink during the printing process, producing the white line effect.

¹⁷⁰ An alternative is to use a geometric lathe on a normal die, harden the die, transfer the design to an ordinary transfer roll, harden the transfer roll, and then transfer the design again from the hardened transfer roll directly onto a new transfer roll. This final transfer roll is identical to the original die being bent into a transfer roll.

At some later time the Postmaster General's requirements and suggestions for the new 3c postage stamp became known. The lettering "U.S. POSTAGE 3 CENTS" was required, a portrait of Washington was suggested. The 11-E15 Essay did not have the lettering "U.S."



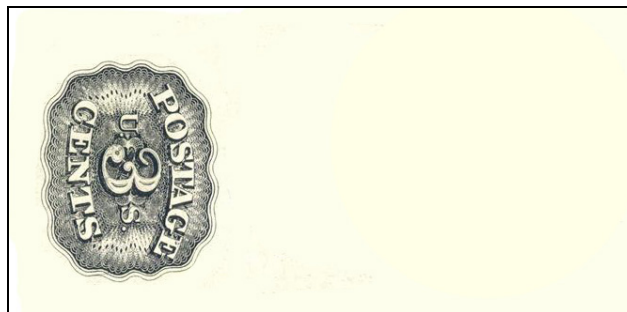
11-E15 Essay



11-E16 Essay

In order to make the 11-E16 Essay:

- 1) Die-3 was hardened. A new transfer roll was created from Die-3. We call this TR-3. Areas of TR-3 were filed down to make room for the lettering (U.S.) on the 11-E16 Essay. TR-3 was hardened.
- 2) The image on TR-3 was transferred to the left side of a new die. We call this Die-4. It will become the final 11-E14/11-E16 Essay compound die.
- 3) The frame line on Die-4 was recut, an additional frame line was added, and the lettering was completed. **The 11-E16 Essay was finished.**



computer-simulated – no copies exist

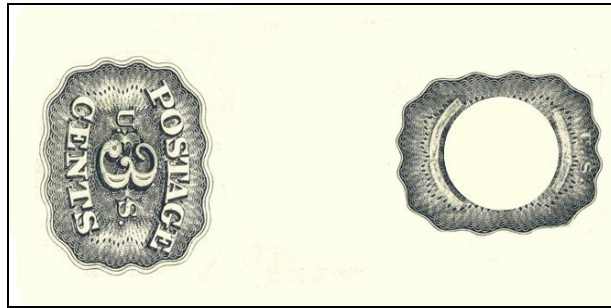
In order to make the 11-E14 Essay on the same die:

- 1) The scalloped lathe work design on the original stock transfer roll (TR-1) was transferred to a new die which we call Die-5. Die-5 was hardened.

2) A new transfer roll (TR-4) was made from Die-5. Areas of TR-4 were filed down to make room for the lettering (U.S. POSTAGE 3 CENTS) and for the circular portrait of Washington on the 11-E14 Essay. TR-4 was hardened.

3) The image on TR-4 was transferred to the right side of the compound die (Die-4).

4) A frame line was engraved around the scalloped edged background lathe work of the new entry.



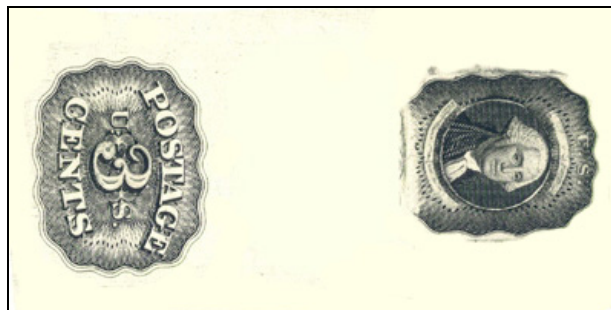
computer-simulated – no copies exist

5) A new transfer roll was created from a hardened stock die engraving of Washington. We call this TR-5. The cross-hatched background on TR-5 was filed down to a circle surrounding Washington's head. TR-5 was hardened.

6) The Washington head on TR-5 was transferred into the space cleared for it on the right side of the compound die (Die-4).

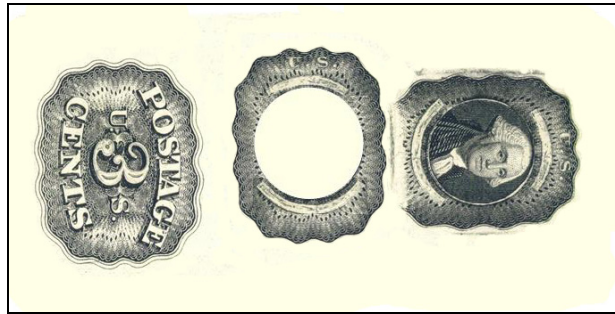
7) TR-4 was re-entered onto the compound die (Die-4) to get a stronger impression. This was a failure and the image doubled, especially in the lower left area. This attempt to create the 11-E14 Essay was abandoned.

8) The bottom of the incomplete 11-E14 Essay on the compound die (Die-4) was removed by hammering the back and burnishing out enough room for another try in between the 11-E16 Essay and the incomplete 11-E14 Essay.



computer-simulated – no copies exist

9) The image on TR-4 was transferred to the center of the compound die, but rotated 90 degrees so it would fit (Die-4).



computer-simulated – no copies exist

10) The cross-hatched background around Washington's head on TR-5 was filed down to make a slightly smaller circle. It was then transferred into the space cleared for it in the center of the compound die (Die-4).¹⁷¹

11) A frame line was engraved, and an outer frame line was also engraved to match the 11-E16 Essay on the same die, the lettering was added, a circle was engraved around Washington's head, and the vertical lines in the cross-hatched background surrounding Washington's head were recut. **The 11-E14 Essay was finished.**



11-E16 and 11-E14 Essays and an incomplete 11-E14 Essay

Albino copies with the India paper cut away exist. The embossed image of the incomplete 11-E14 Essay comes through onto the card.



11-E16 and 11-E14 Essays with Albino incomplete 11-E14 Essay

¹⁷¹ We are assuming that this could be done on a hardened transfer roll. If not, then a new transfer roll would have been created from the stock die engraving of Washington.

The Luff reference collection at the Philatelic Foundation contains a crudely printed example of the 11-E16 Essay. This item apparently has been cut out from the catalog illustration on the cover of Kline's 1863 catalog. Luff calls it a "counterfeit."

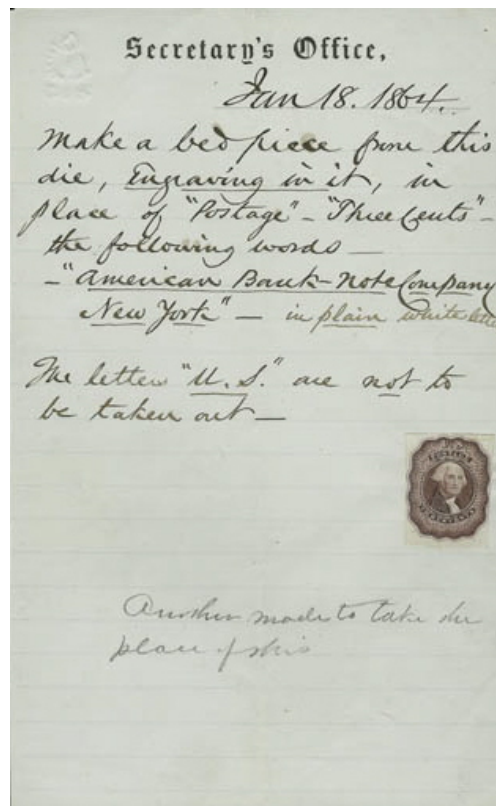


Crudely printed 11-E16 Essay
In the Luff Reference Collection



Kline's 1863 Catalog

An interesting 1864 American Bank Note Company memorandum was sold at the Robert A. Siegel auction on February 2, 2005. It has an 11-E14 Essay attached and states: "make a bed piece from this die, engraving in it, in place of 'Postage' 'Three Cents' the following words 'American Bank-Note Company New York' in plain white letters. The letters 'U.S.' are not to be taken out."



Siegel Auction February 2, 2005 Lot #53

15.0 The 11-E17, 11-E18, 11-E19, 11-E20 & 11-E21 Essays



11-E17 Essay



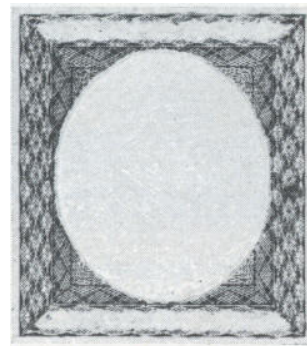
11-E18 Essay



11-E19 Essay



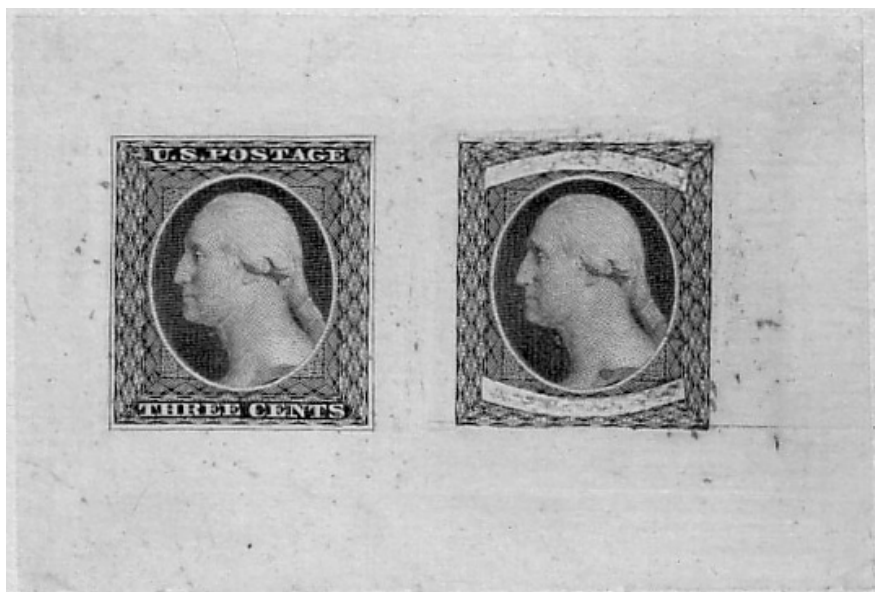
11-E20 Essay



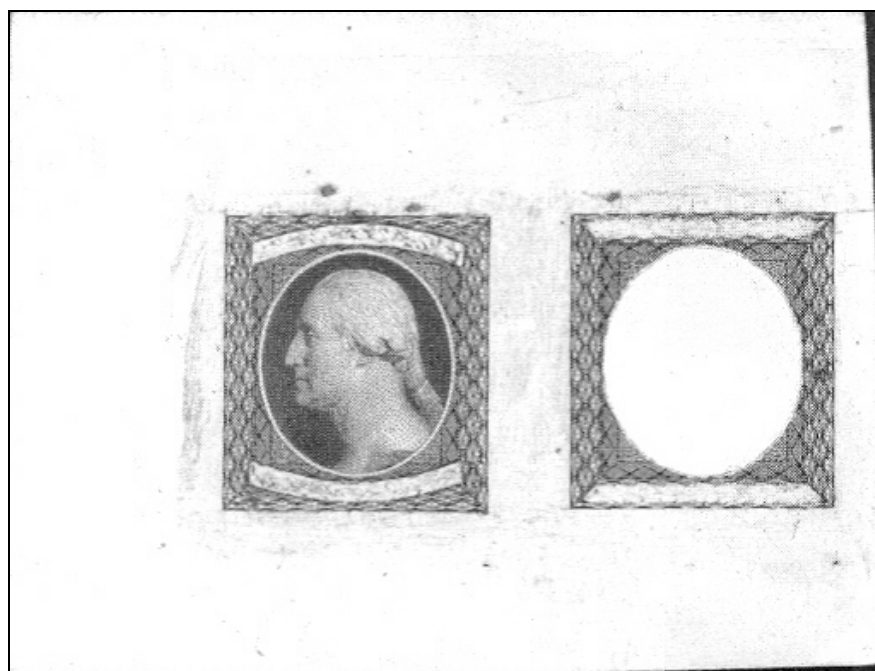
11-E21 Essay

The 11-E19 and 11-E20 Essays appear side by side on a compound die and are illustrated in the 1942 Chase book. The 11-E20 and 11-E21 Essays also appear side by side on another compound die and are also illustrated in the 1942 Chase book. Both items were in the Siegel June 27, 1990 sale of the Joyce/Brazer Collection of United States Essays and Proofs. The 11-E19/11-E20 Essay pair was on the cover.¹⁷²

¹⁷² Work needs to be done to better understand the 11-E19, 11-E20, and 11-E21 Essays. Only the 11-E19/11-E20 Essay Pair has been examined by the study team. It is assumed that the two 11-E20 prints are identical and the 11-E19 Essay is the 11-E21 Essay with the portrait and lettering added. This all needs to be verified.



11-E19 and 11-E20 Essay Pair



11-E20 and 11-E21 Essay Pair

Both essay pairs were again sold by Siegel on March 25, 1993 as part of the Stanley M. Piller collection, and the 11-E19/11-E20 Essay pair was again on the cover.

The 1865 Kline catalog does not list the 11-E17 through 11-E21 Essays.

11-E19 and 11-E20 Essays are listed in the 1911 Mason book as Essay Types 3 & 4.

Type 3. 1851. Resembles closely the three-cent 1851 issue, but stamp is nearly square; labels are shorter, rosettes are omitted, locks of hair about ears are differently arranged; the oval is $14 \times 16\frac{1}{2}$ mm. instead of $15 \times 17\frac{1}{2}$ mm.

Engraved on steel, die impression $20\frac{1}{2} \times 22\frac{1}{2}$ mm. in color on

(a) India paper; black.

Type 4. 1851. Same head and oval as in last essay; the straight labels have been removed and in place there are curved labels, left blank for the inscriptions.

Engraved on steel, die impression $20\frac{1}{2} \times 22\frac{1}{2}$ mm. in color, on same piece of paper as last essay, making a horizontal pair.

(a) India paper; black.

In Brazer's copy of Mason's book, Brazer noted that there are "two or three copies of the 11-E19 and 11-E20 Essays known."

THREE CENTS.
Type 3. 1851. ~~Resembles closely the three-cent 1851 issue, but stamp is nearly square; labels are shorter, rosettes are omitted, locks of hair about ears are differently arranged; the oval is $14 \times 16\frac{1}{2}$ mm. instead of $15 \times 17\frac{1}{2}$ mm.~~ as on issued stamp. Two or three known.

Engraved on steel, die impression $20\frac{1}{2} \times 22\frac{1}{2}$ mm. in color on

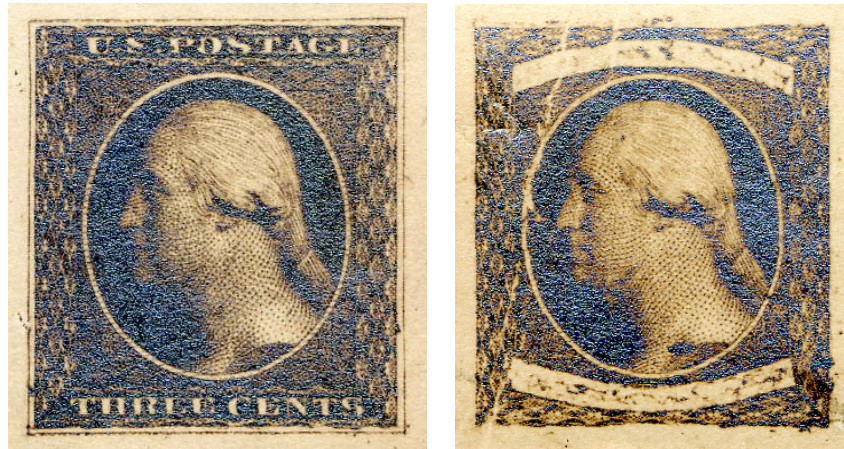
(a) India paper; black.

THREE CENTS.
Type 4. 1851. ~~Same head and oval as in last essay; the straight labels have been removed and in place there are curved labels, left blank for the inscriptions.~~

Engraved on steel, die impression $20\frac{1}{2} \times 22\frac{1}{2}$ mm. in color, ^{two designs.} on same piece of paper as last essay, making a horizontal pair. (Two or three of each known.)

(a) India paper; black

Photographs of both the 11-E19 and 11-E20 Essays are inserted in the Smithsonian National Postal Museum's copy of Mason's 1911 book.



Mason 1911 edition found in the Smithsonian NPM library

The 11-E17 Essay is listed in the 1911 Mason book as Type 99. He says it is from 1876.

“Three Cents; Head of Washington, type 1 as above described, in oval 12 ½ x 20 ½ mm; U.S. POSTAGE above, THREE CENTS below, in colorless capitals on horizontally lined bands, following the line of the oval; scroll work at sides outside of oval, extending round the corners but not meeting at top or bottom of oval; reminds of the one cent stamp of 1851; impression 21 ½ x 25 mm.”

The Head of Washington, type 1, in the description refers to:

“About the same time [1876], Messrs. Carpenter, Butler & Co., Philadelphia, submitted a number of essays; they all show a large head of Washington in profile to left on an oval disk, in two forms, the one 18 mm high and the other 16 mm high, part of the drapery and part of the queue being cut away in the latter; calling the former head 1 and the latter head 2, the firm imprinted the two in a vertical pair, on proof paper.”

A photograph of the 11-E17 Essay is also inserted in the Smithsonian National Postal Museum's copy of Mason's 1911 book.



Mason 1911 edition found in the Smithsonian NPM library

Carroll Chase's book reprints three letters between Toppan, Carpenter & Co. and A. N. Zevely, Third Assistant Postmaster General which help us confirm their essays:

June 21, 1860, Zevely to Toppan, Carpenter & Co.:

"Can you furnish me with a few specimens of each kind of postage stamp that you ever made, either for circulation or as mere patterns, not including those now in circulation."

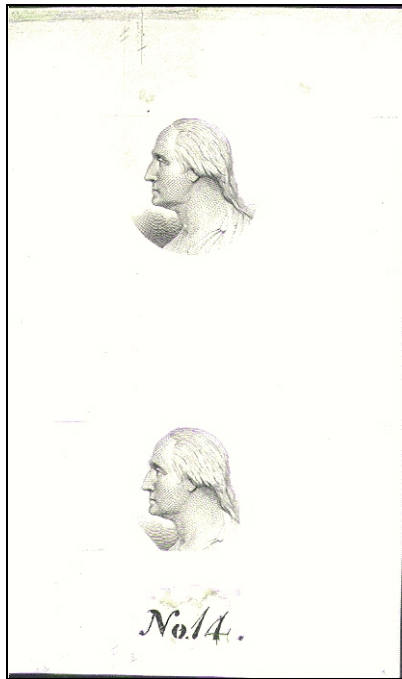
June 26, 1860, Toppan, Carpenter & Co. to Zevely:

"Upon further consideration ...your inquiry has reference, perhaps, to specimens of stamps of the same rates as those now used. Of these there are several which bear more or less resemblance to the designs adopted by the Department ... we will, of course, be happy to furnish you with a few proofs ..."

June 28, 1860, Toppan, Carpenter & Co. to Zevely:

"Enclosed we have the honor to send you four impressions of designs originally made for the Three-Cent plate, but laid aside for that now in circulation. We think the large head of Washington very fine and striking. The whole size of the engraving is larger than the size adopted, but the oval wherein the head is engraved is of the same dimensions as that inclosing the Franklin head of the One-Cent rate. The other head, with the three different frames, was objected to, if we remember rightly, on the score of its smallness..."

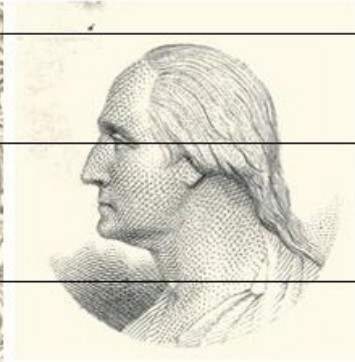
The Scott Specialized Catalog lists the type 1 and type 2 heads as an 1877 essay (182-E1). The 11-E17 and 182-E1 Essay Washington heads are different engravings.



182-E1 Essay¹⁷³



11-E17 Essay



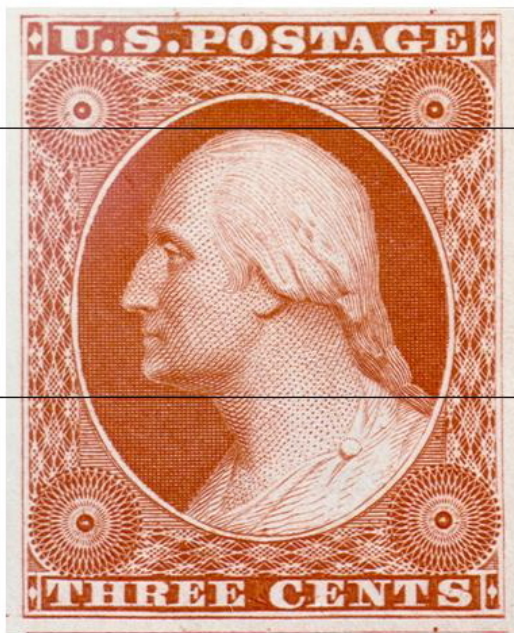
182-E1 Essay

Chase says Mason “incorrectly assigned [type 99] to the 1876 period.” He bases this on the June 28, 1860 letter from Toppan, Carpenter & Co. to Zevely.

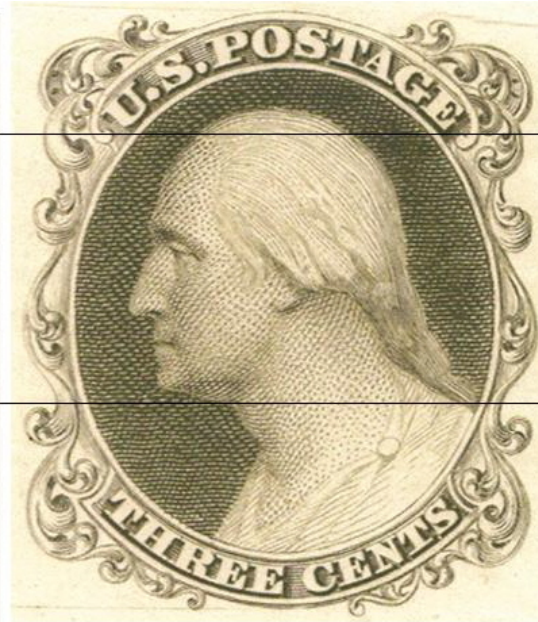
Brazer says “The only original copy of this essay which I have seen is on India paper, and printed in the same pale carmine... Reprints of this essay (Schernikow) are common.”

¹⁷³ *The Scott Specialized Catalog* lists the 182-E1 Essay in sixteen different colors. The Siegel September 27, 2005 auction lot #411, contains ten different colors and is listed as ex-Brazer.

The Washington head on the 11-E17 Essay is a different engraving than on the issued postage stamp.¹⁷⁴

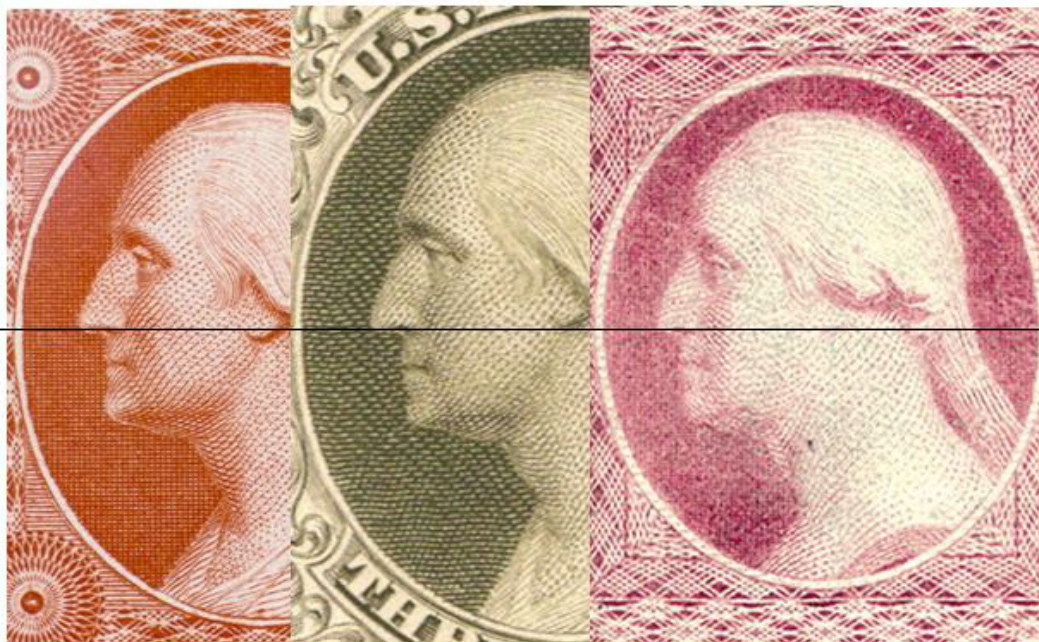


41P Plate Proof



11-E17 Essay

Furthermore, the 11-E17 and 11-E18 Essay Washington heads are different engravings.

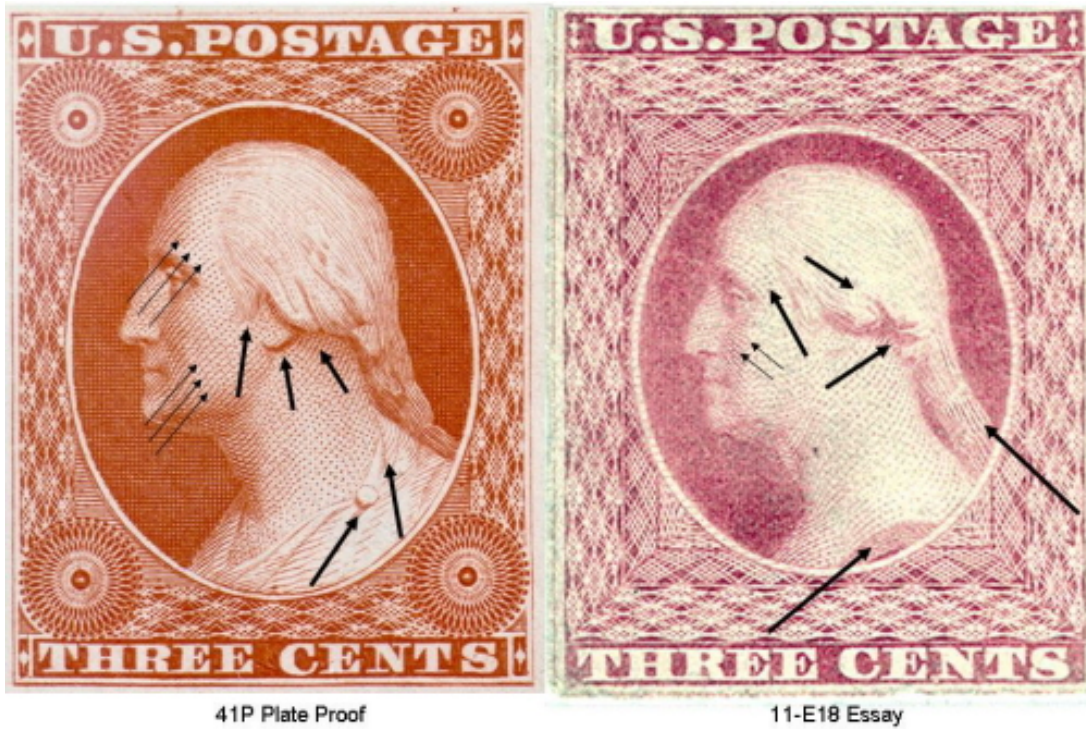


41P Plate Proof

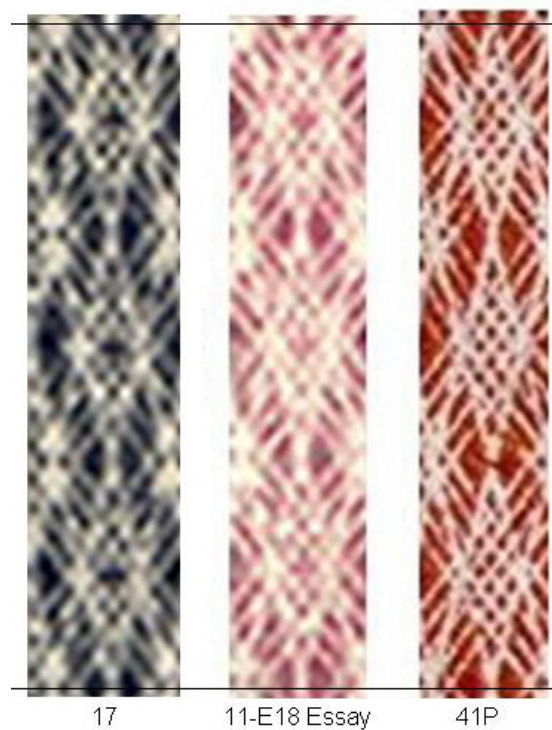
11-E17 Essay

11-E18 Essay

¹⁷⁴ We use a 41P plate proof for comparison, rather than an issued stamp, because it shows excellent engraving detail. The 41P plates were made in 1875 from the original postage stamp die.






The lathe work pattern is similar to that found on the issued 1851 three cent stamp, with the addition of a cross in the middle of all the center diamonds¹⁷⁵. The head of Washington is a different engraving.



¹⁷⁵ The same crosses appear on the twelve cent postage stamp of 1851 (Scott #17).

Three copies of 11-E18 Essay appeared in the Siegel 2004 Rarities of the World sale.

Lot	Description	Est.	Realized
203	 <p>3c Carmine, Large Die Essay on India (11-E18 var). Die sunk on 60 x 50mm card, rich color, clearly engraved horizontal and vertical lines in background</p> <p>VERY FINE. THIS ESSAY WITH ENGRAVED BACKGROUND LINES OF THE VIGNETTE IS UNLISTED IN SCOTT OR BRAZER CATALOGUES, AND IS PROBABLY UNIQUE.</p> <p>This essay differs from Scott 11-E18 and 11-E19 in several ways. The design is the same as Scott 11-E18, but there are additional engraved vertical and horizontal background lines. It does share the trait of the crack between "N" and "T" of "Cents", which was not present on later dies. The later listing (Scott 11-E19), which was sufficiently rare that it was featured on the front cover of the Brazer auction catalogue, shows a modified design.</p>	3,000-4,000	6,500
204	 <p>3c Black, Large Die Essay on India (11-E18 var). Stamp size and affixed to card, clearly engraved horizontal and vertical background lines of vignette, small piece out at bottom right</p> <p>VERY FINE APPEARANCE. THIS ESSAY IS PROBABLY UNIQUE IN BLACK.</p> <p>The Brazer catalogue illustrates an identical 3c essay that also has a small piece missing from the design at lower right and appears to be the same impression. If they are, in fact, the same, this is the unique listing example.</p>	3,000-4,000	1,700
205	 <p>3c Rose Carmine, Large Die Essay on Old Ivory Paper (11-E18 var). Stamp size, clear margins to just barely touched, fresh and bright color, clearly engraved horizontal and vertical background lines, few thin spots</p> <p>VERY FINE APPEARANCE. THIS ESSAY IS UNLISTED IN EITHER SCOTT OR BRAZER, AND IS PROBABLY UNIQUE.</p>	2,000-3,000	2,000

<p>All other 3c essays with this basic or slightly modified design type (Scott 11-E18 thru 11-E22) are on India paper. This is the only recorded example on a different paper. The existence of this essay indicates that this design was given more attention by Toppan, Carpenter, Casilear & Co. than had previously been believed.</p>		
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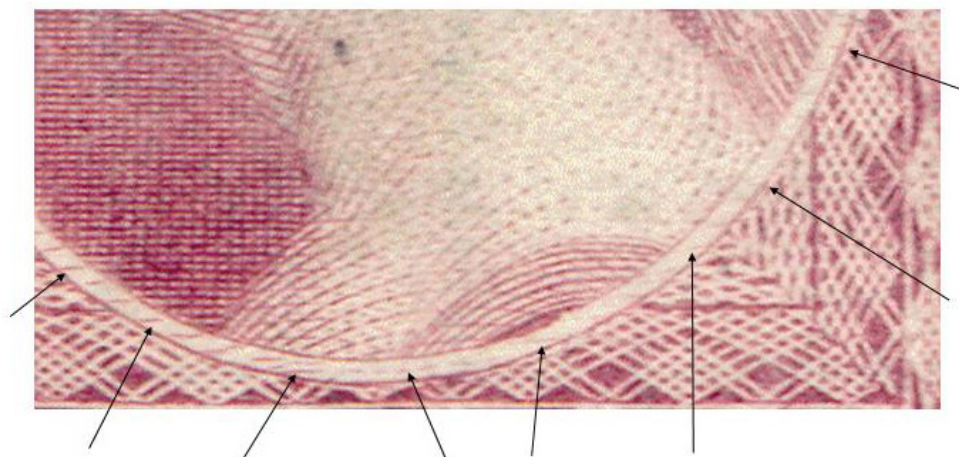
Unlisted in Scott or Brazer.

The Siegel lot #205 (11-E18 Essay Rose Carmine on Old Ivory Paper) was bought by Larry Hunt.



11-E18 Essay
Hunt collection

The 11-E18 has a curious set of horizontal lines drawn in the oval around Washington.



Also, there is a very clear engraving slip or die crack beginning between the N and T of CENTS and going upwards. The same line appears on all three of the 11-E18 Essays in the Siegel sale.



11-E18 Slip or Crack between the N & T of CENTS

The 11-E18, 11-E19, and 11-E20 Essay Washington heads are identical.



11-E18 Essay



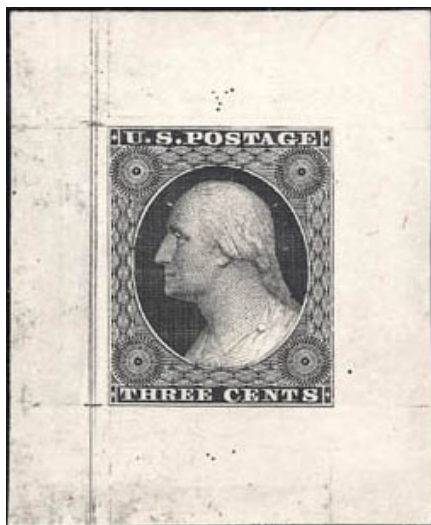
11-E19 Essay

16.0 The 11-E22 Essay

The Scott Specialized Catalog credits the 11-E22 Essay to Toppan, Carpenter, Casilear & Co. and then goes on to say “Some students consider No. 11-E22 to be proof strikes of the die used to make the ‘Roosevelt’ and Panama-Pacific small die proofs, as the lathe work impinges on the colorless oval of Nos. 11P2 and 11P2a as well.”

Calling the 11-E22 Essay an “essay” is simply a matter of definition. It is a proof printed from the original 1851 die. Prints from the original 1851 die were made in 1851, 1903, and 1915. As is explained by Celler and Omiya,¹⁷⁶ the original Toppan, Carpenter, Casilear & Co. die had the tessellation (lathe work) impinging on the white oval surrounding Washington. This die was used to create three impressions (reliefs) on the transfer roll which would be used to make the plates from 1851 through 1857. The engraver then cleaned up the white ovals on the three reliefs by hand. This is why the three reliefs differ at the locations where the impingement occurred. The 1903 Roosevelt¹⁷⁷ and 1915 Panama-Pacific¹⁷⁸ proofs were made from the original die which did not have the white oval cleaned up.

Hence, the final engraved die and the issued stamp are different. Therefore, using the archaic definition of what an essay is, prints from the final engraved die are essays of the issued stamp and the 1903 Roosevelt and 1915 Panama-Pacific proofs are reprints of that essay.



(Siegel June 3, 2005 Auction Lot #71)
(Siegel March 25, 1993 Auction Lot #23)
(Siegel June 27, 1990 Auction Lot #103)



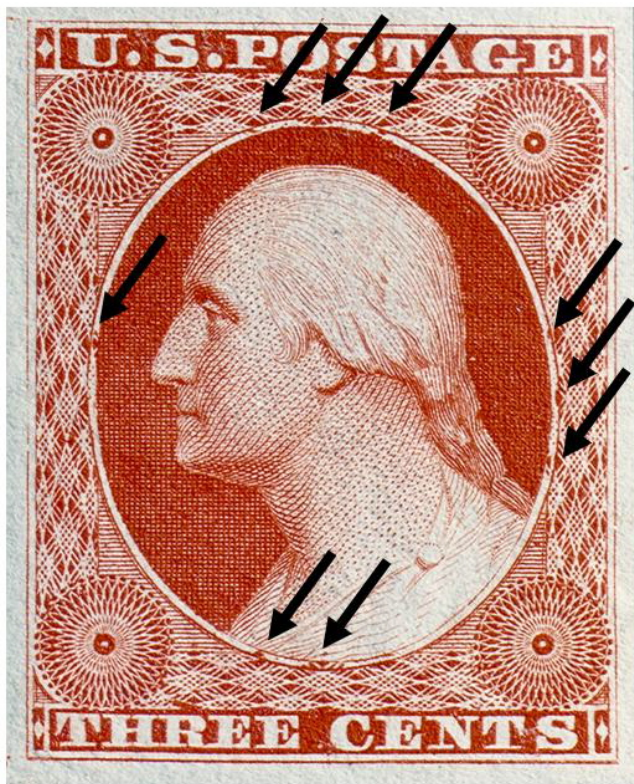
(Siegel February 2, 2005 Auction Lot #71)

1851 Three-Cent Original Die Proof 11-E22 Essay

¹⁷⁶ Richard Celler and Elliot Omiya, “A Detailed Study of the 3c 1851 Relief Characteristics”, *The 1851 Issue of United States Stamps: a Sesquicentennial Retrospective*, USPS, 2006.

¹⁷⁷ In 1903, during the presidency of Theodore Roosevelt, the Post Office Department prepared approximately 85 albums of complete sets of die proofs of all US postage stamp designs produced to date.

¹⁷⁸ The Post Office Department ordered a set of mounted proof prints for exhibition at the Panama-Pacific Exposition to be held at San Francisco, Feb. 20, 1915 to Dec. 4, 1915.



1903 Roosevelt Proof

Roosevelt
Die Proof

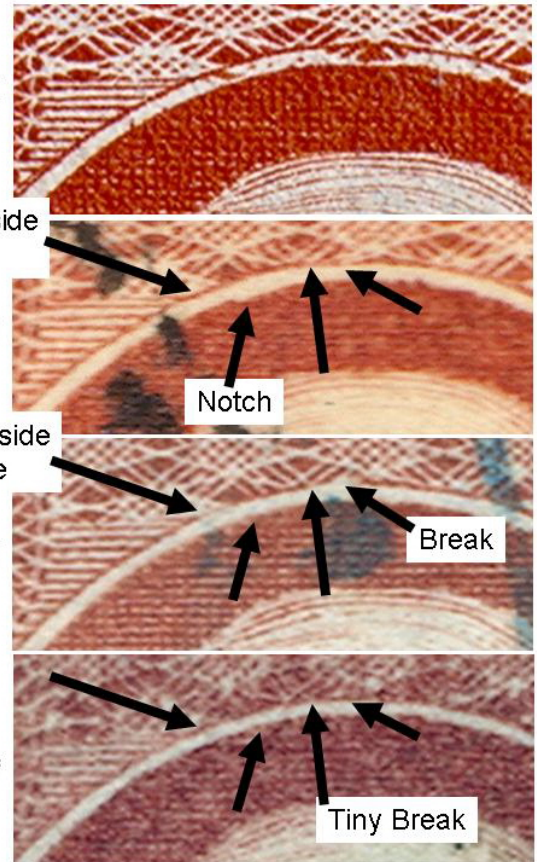
Thick Outside
Oval Line

A Relief

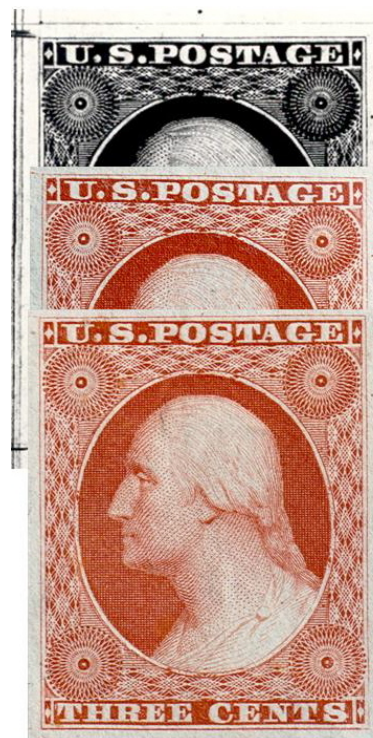
Thin Outside
Oval Line

B Relief

C Relief



Relief Characteristics at the Top of the White Oval
(illustrated in the Celler-Omiya article)



1851 Die Proof

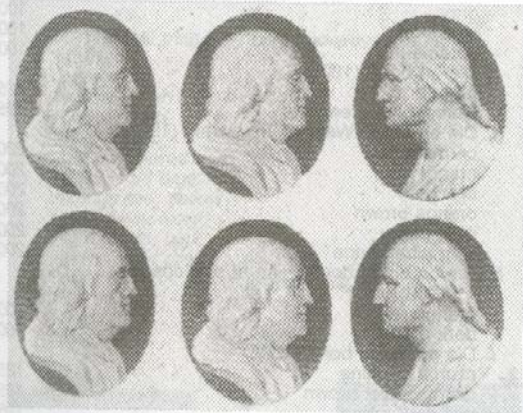
1903 Roosevelt Proof

1915 Panama-Pacific Proof

17.0 The 11-E23 Essay



The 11-E23 and 5-E1 Essays are listed together in *The Scott Specialized Catalog* as 1851 essays by Toppan, Carpenter, Casilear & Co. They exist together in pairs and blocks. A plate of unknown size was made with multiple heads of Franklin on the left and Washington on the right. The 11-E23 Essay is not listed in Brazer.



5-E1f

Design size: 20 1/2 x 26 mm
Franklin vignette.

5-E1 1c

- a. Die on old proof paper, master die shortened to 18 1/2 x 22 1/2 mm, black 1,500.
- b. Die on thick old proof paper, black 1,500.
- c. Pair, Nos. 5-E1b, 11-E23, black 2,000.

Design size: 20 x 24 mm
Similar to No. 5-E1 but with no additional shaded oval border.

5-E1E 1c Die on thin card, black blue —

- f. Block of 4 in combination with pair of No. 11-E23, on old proof paper, black 3,500.

Design size: 18 x 22 mm
Washington vignette only. From master die (21 1/2 mm high) with more robe and dark background.

11-E23 3c

- a. Master die impression, old proof paper, black 900.
- b. Block of 4, 2 mm between ovals, thick old ivory paper, black 3,000.

The Scott 2004 Specialized Catalog



Weiss February 21, 2004 Lot #110 Realized \$1100



Piller Collection
Seigel March 25, 1993 Lot #26 Realized \$1700



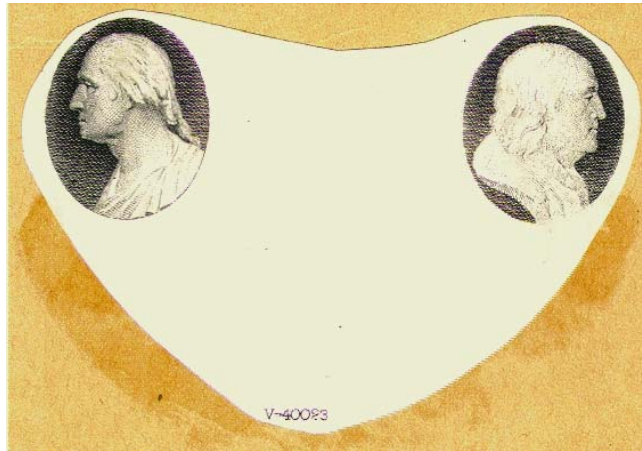
Finkelberg Collection
Seigel September 29, 1999 Lot #1144
Realized \$475



Siegel February 2, 2005 Lot #73 Realized \$1600



The American Bank Note Company archives had numerous copies of the Washington and Franklin heads that have since found their way into the marketplace.



Lot #63

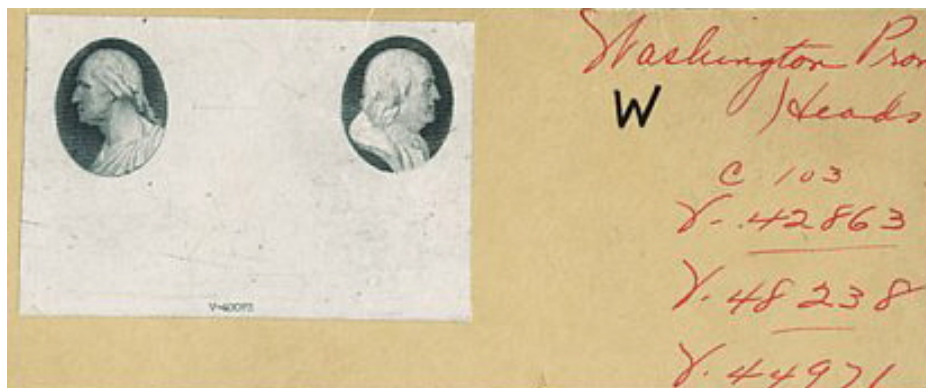
Robert A. Siegel Auction, February 2, 2005



Lot #72

Lot #63: “(Unstated Value) Franklin and Washington Vignettes, Die Essay on Proof Paper (5-E1c var). Cut partly to shape and mounted on 75 x 54mm card with "V-40023" imprint at bottom, fresh and Very Fine, unique, this was likely printed posthumously by the American Bank Note Company, est. \$1,000 - \$1,500, realized \$500.”

Lot #72: “3c Black, Double Frame, Master Die Proof on Old Proof Paper (11-E23 var). Cut mostly to shape and mounted on 27 x 37mm card, with "V 37991" imprint at bottom, intense impression, Very Fine, likely unique, from the American Bank Note Company archives, est. \$1,000 - \$1,500, realized \$575.”

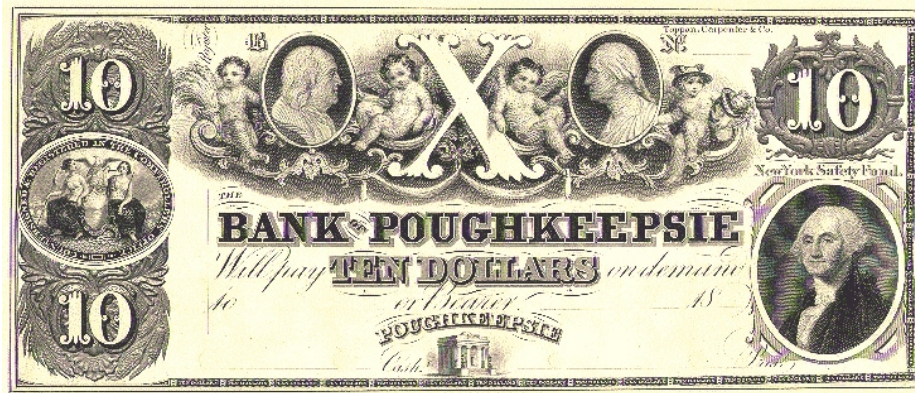


Cherrystone Auction, July 13, 2005, lot #53: “1851 horiz. gutter pair with engraved vignettes of Washington and Franklin, facing in opposite directions, plate number at bottom, card mounted, printer's notations in red, v.f., possibly unique, est. \$2,500.”

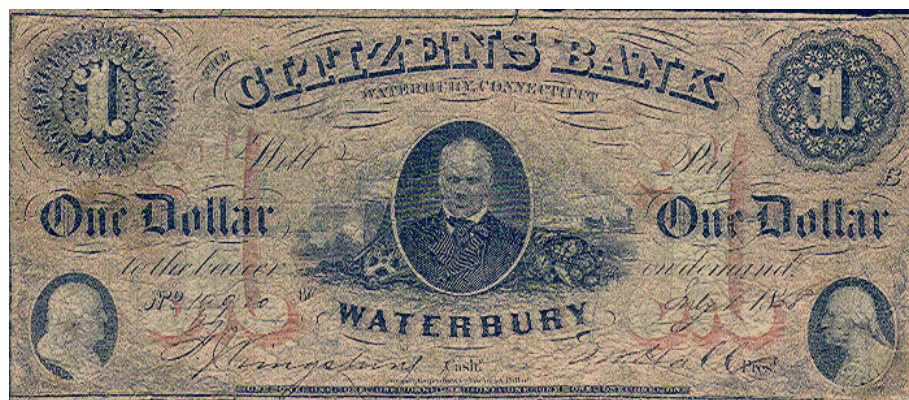
The archives also had a vignette from a cracked plate.



The heads were used on several Toppan, Carpenter, Casilear & Co., Toppan, Carpenter & Co., and American Bank Note Company inscribed bank notes as well as on stocks and bonds. Ashbrook¹⁷⁹ says that the Washington and Franklin portraits, used on the three cent and one cent 1851 stamps, is seen as early as 1849 on Bank Notes.



Bank of Poughkeepsie, NY, inscribed: Toppan, Carpenter & Co.¹⁸⁰



Citizens Bank, Waterbury, CT, inscribed: Toppan, Carpenter & Co. 1858

¹⁷⁹ Ashbrook, Vol. 1, pg. 51.

¹⁸⁰ Smythe Auction, June 17, 2005, Schingoethe Collection, proof on India mounted on card, from Alexandre Vattemare presentation album prepared in the 1840's and sold at Robson Lowe Christie on April 1, 1982.



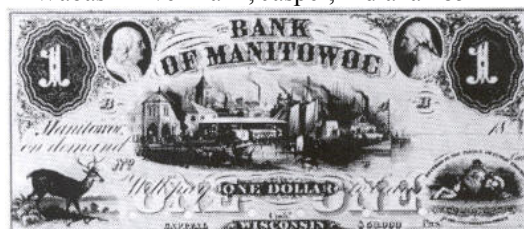
Piscataqua Exchange Bank, Portsmouth, NH



Wabash River Bank, Jasper, Indiana 1854¹⁸¹



City Bank of New Haven, CT



Bank of Manitowoc, Wisconsin



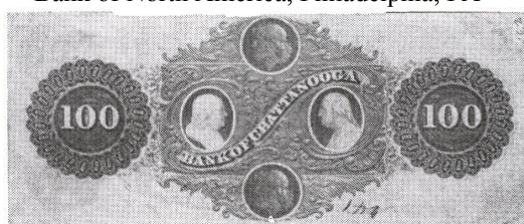
Bank of Georgetown, SC 1857



Bank of North America, Philadelphia, PA¹⁸²



Bank of the State of Missouri



Bank of Chattanooga, Tenn. 1859¹⁸³



Lafayette Bank, Cincinnati, OH

Toppan, Carpenter & Co. Washington engraving on Bank Notes

¹⁸¹ Toppan, Carpenter, Casilear & Co.

¹⁸² American Bank Note Co.

¹⁸³ The Franklin & Washington vignettes are on the reverse side; American Bank Note Co.

The ten dollar bank note from the Canal Bank, New Orleans, with the heads of Washington and Franklin, was printed four to a sheet.



Canal Bank, New Orleans, LA, inscribed: Toppan, Carpenter & Co.



American Bank Note Company Stock Certificate 1873 Signed by James E. Gavit



1854 Philadelphia Coupon Bearer Bond

Dick Celler, a widely acknowledged expert stamp plater, recently examined the Bank Notes and Stock Certificates and came to a somewhat different conclusion than Blanchard:

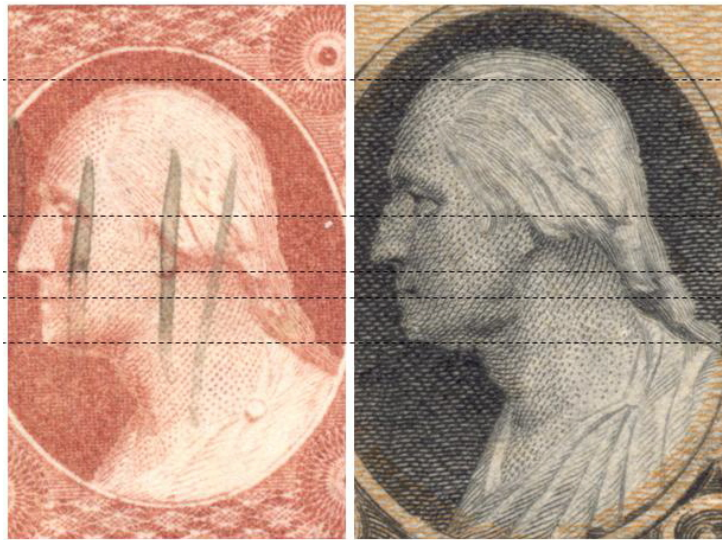
“I am convinced the Franklin head on the 1-cent stamp is a REWORK of the Franklin head on the bank notes. That is, many lines were strongly deepened, particularly on the collar and the bust just above "ONE.” In these areas, some very faint diagonal cross-hatching has become quite prominent on the stamp version.

This is likely to have been done because the lines on the relief needed to be heavier in order to withstand the hundreds of transfers needed to lay out the stamp plates. Or it could have been for artistic reasons.

This means the banknote head came first. It was also cropped at the bottom for the stamp. However, you could have banknotes predating 1851 as well as after that date, because Toppan, Carpenter, Casilear & Co. (TCC) would have had the original banknote version on a transfer roll, available for use at any time. They would NOT have altered the actual die with the banknote head version, but would have made a duplicate die to alter for the stamp.

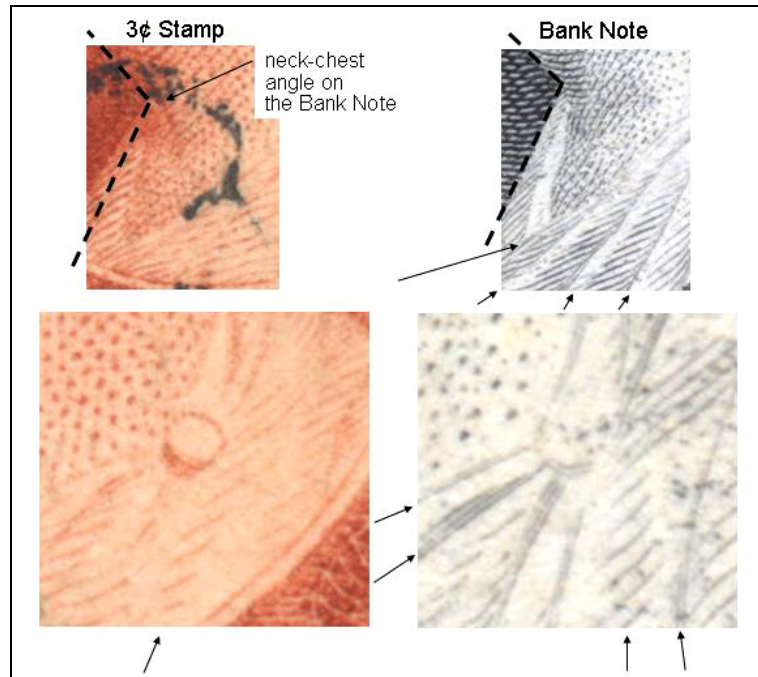
The Washington profile on the 3-cent stamp is a different engraving than on the banknotes. This is particularly noticeable around the toga button, and in addition, George is balder on one version than on the other. This is not from reworking the portrait as was done with the Franklin head.”

The Washington head is a different size on the stamp. From top-of-head to chin, Washington is 10mm. He is 12mm on the bank note.

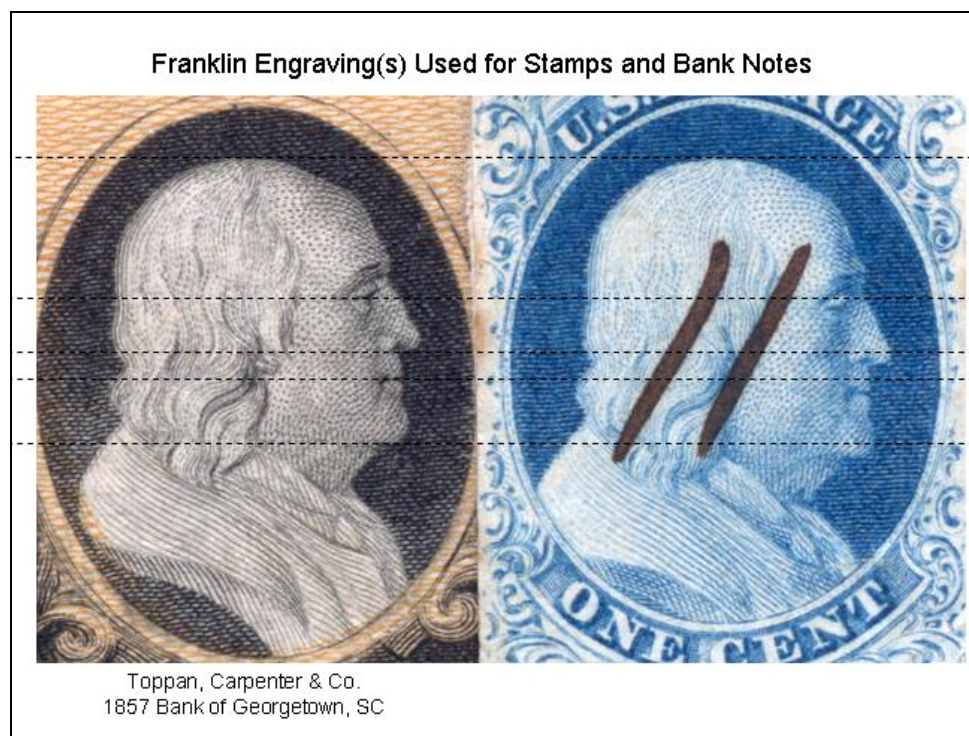


Toppan, Carpenter & Co.
1857 Bank of Georgetown, SC

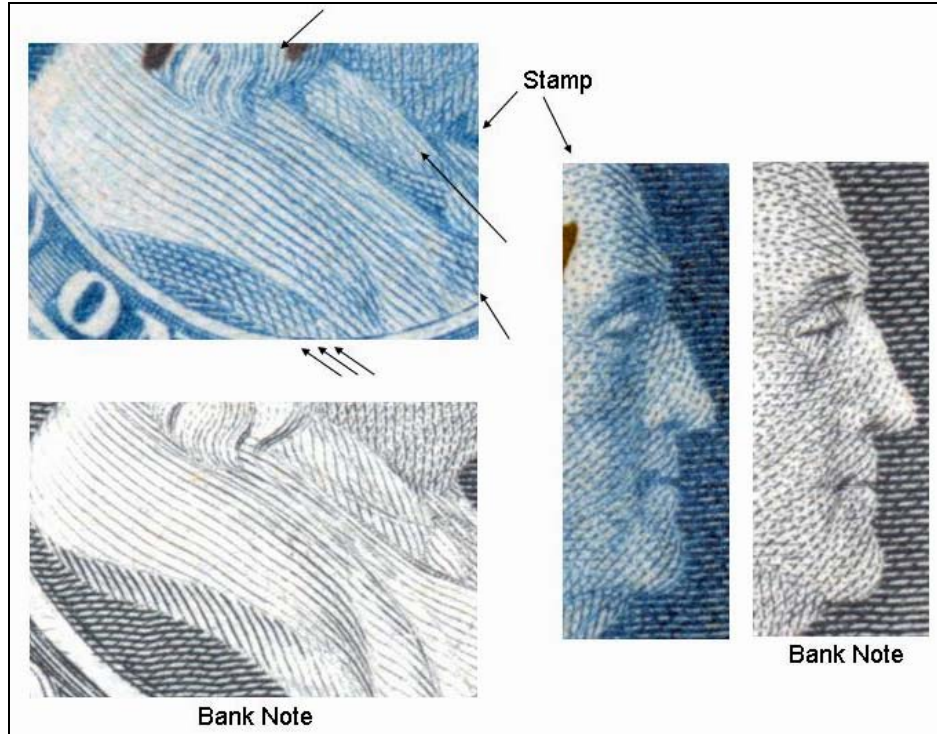
The angle between the neck and chest and the area around and below the toga button are significantly different.



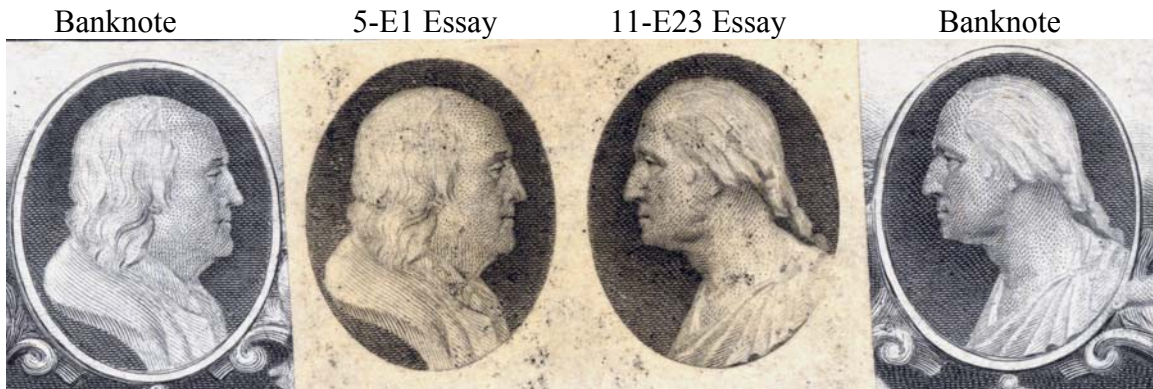
The size difference in Franklin's head is probably caused by the thinner Bank Note paper shrinking more than the stamp paper.

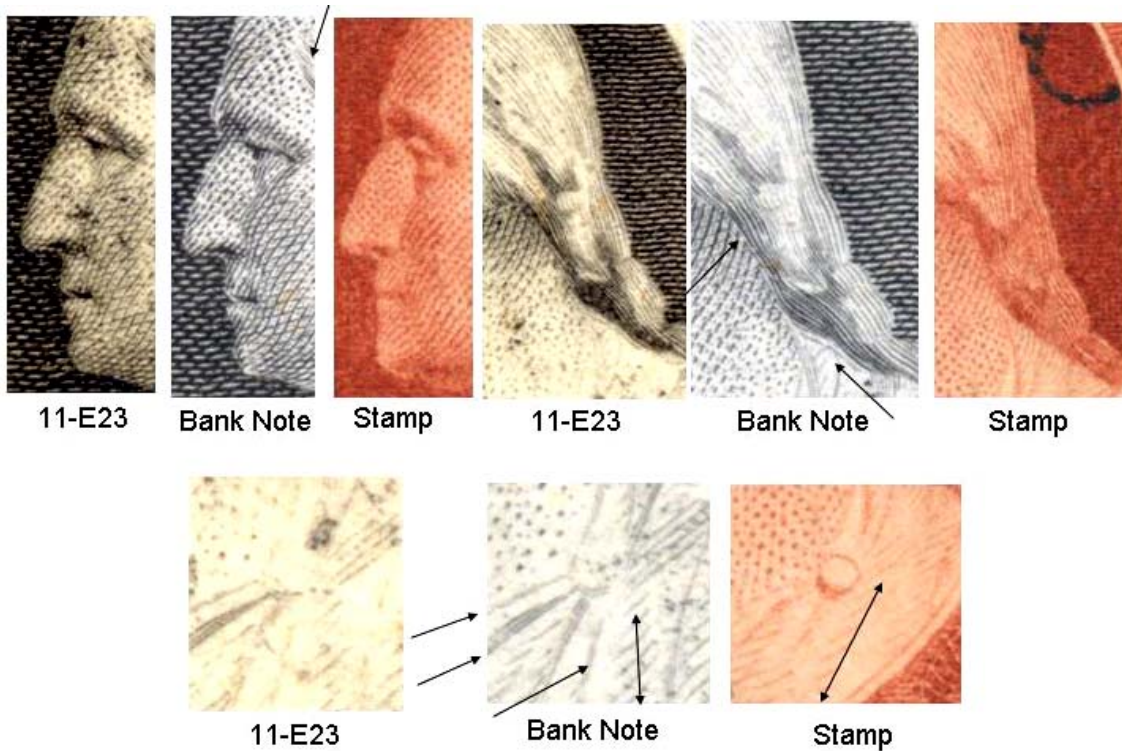


Lines on Franklin's shoulder are strengthened and/or added.

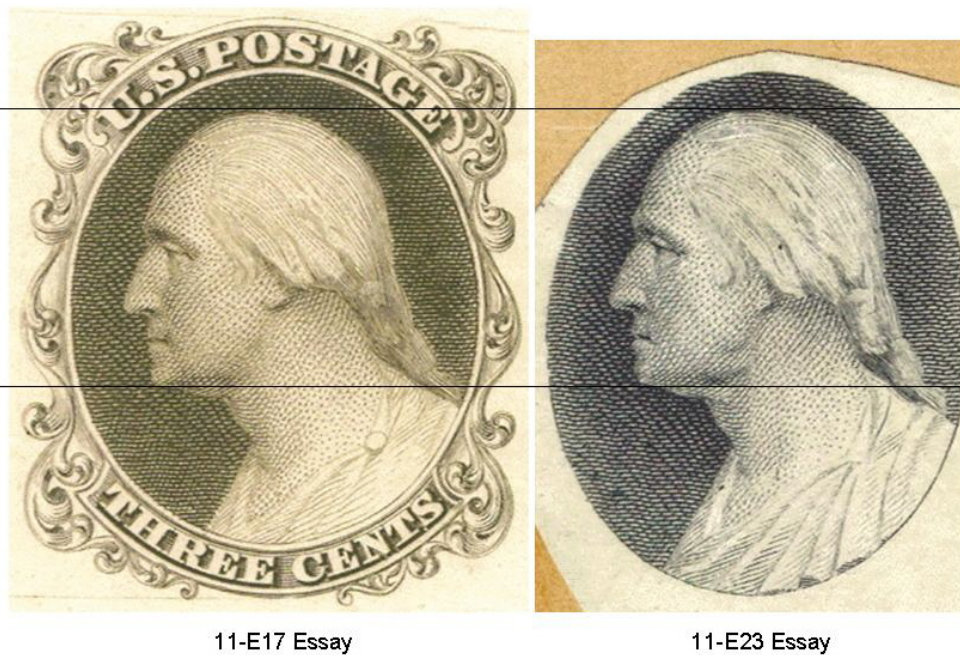


The Franklin and Washington heads on the 5-E1 and 11-E23 Essays are exact matches with the heads on the banknotes, not the heads on the stamps.





The 11-E23 Essay Washington head does match the 11-E17 Essay Washington head, with reworking, especially on the toga.





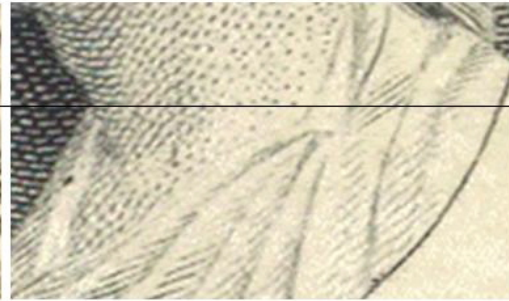
11-E17 Essay



11-E23 Essay



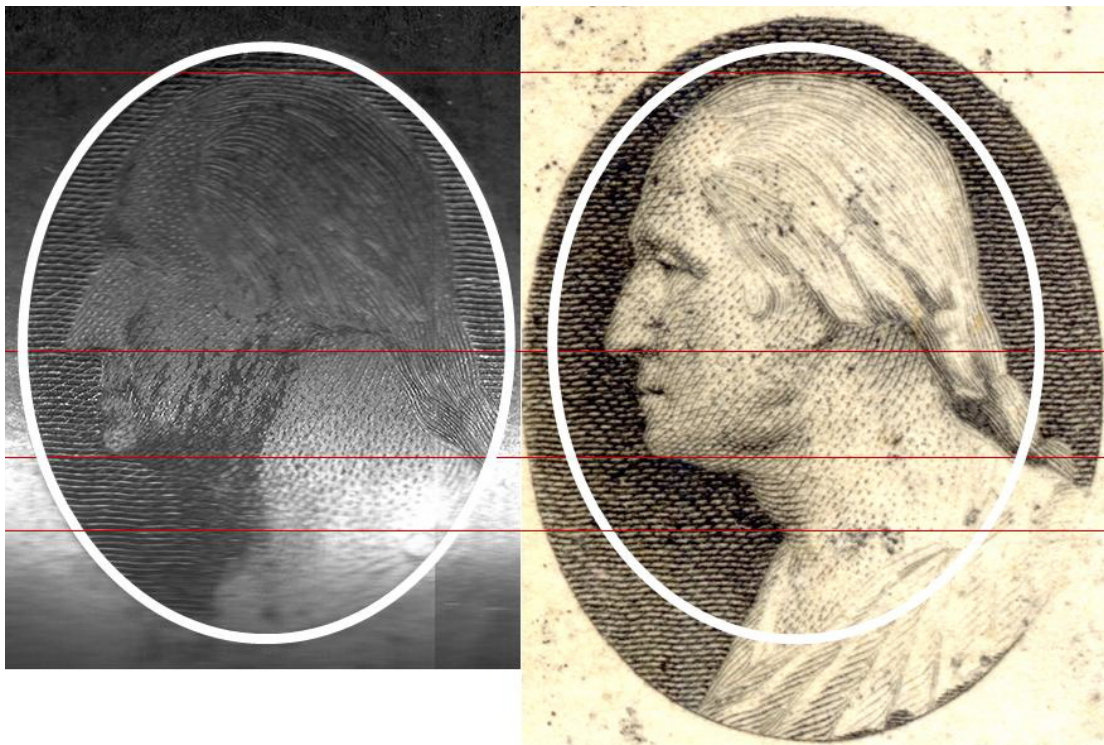
11-E17 Essay



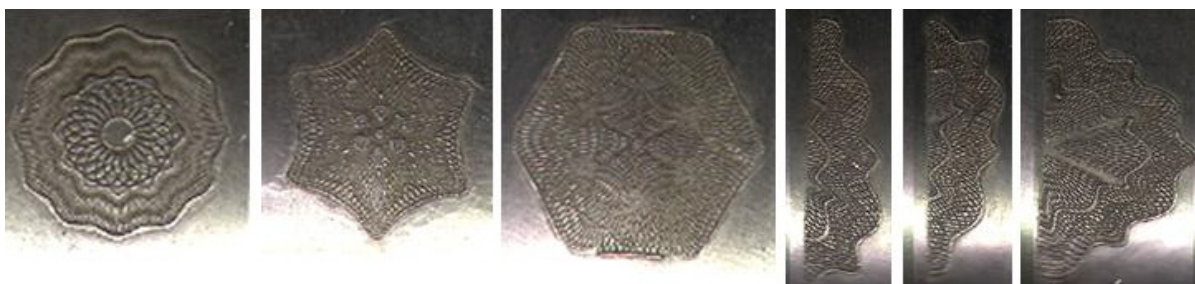
11-E23 Essay

The transfer roll belonging to The Collectors Club, New York, illustrated earlier in this manuscript, has the relief of a Washington engraving on it that has many similarities with the Washington head on the 11-E23 Essay. More work is needed to determine where this transfer roll was used.





The transfer roll had six other engravings in relief. These designs have not yet been found on any documents or bank notes.



It has an engraver's or a siderographer's mark that has not yet been identified:



18.0 The Paper and Ink

The Scott Specialized Catalog lists the 3c 1851 essays on a variety of papers and in a wide variety of colors. Much of this was taken from the Clarence Brazer/Falk Finkelburg work that appeared in *The Essay-Proof Journal* and the 1977 reprint of Clarence Brazer's book. Additions have been added by The Scott Publishing Company. These additions are based on auction descriptions, dealer input, and collector input. The problem, of course, is there is no agreed upon reference for the colors and paper. In addition, the same item, sold at different times by the same auction house, has appeared with different descriptions. The following is the paper/color listing as it appears in the 2004 edition of *The Scott Specialized Catalog*.¹⁸⁴ Items that have been added since the 1977 reprint of Clarence Brazer's book are underlined.



11-E1 Essay by Rawdon, Wright, Hatch & Edson, New York

11-E1 Essay

Die on India: black, blue



11-E2 Essay by Henry C. Benner, Washington

11-E2 Essay¹⁸⁵

Die on India: black

Die on Proof Paper, Die Sunk on Card: black

Die on White Glazed Paper: black¹⁸⁶

¹⁸⁴ We have corrected the attributions in this list.

¹⁸⁵ Brazer lists: On India, On Card, probably unique.

¹⁸⁶ Unlisted, in Weber collection, ex-Boggio, Weiss Auction - Feb 16, 1999, lot 364.



11-E3 & 11-E4 Essays by John Gavit, Albany, New York

11-E3 Essay

Die on India, Die Sunk on Card: warm black, scarlet, red brown, blue green

Die on India: black, greenish black, carmine, scarlet, yellow green, brown, blue green, dull blue, dark blue

Die on India, Cut to Shape: warm black, cool black, black, carmine, orange, brown, dark green, yellow green, olive, light blue, dark blue, violet, scarlet

Die on Bond: cool black, scarlet, orange brown, brown, green, blue

Die on White Glazed Paper¹⁸⁷: black, dark brown, scarlet, blue

Die on Thin Card, Cut to Shape: dusky blue

Die on Francis Patent Experimental Paper with Trial Cancel: black, dark blue, brown

11-E4 Essay

Die on India, Die Sunk on Card: black, scarlet, brown red, blue green

Die on India: orange, orange brown, brown, dusky yellow brown, yellow green, blue green, dull blue, red violet, deep red orange, black

Die on Bond (1858)¹⁸⁸: black, scarlet, brown, green, blue

Die on White Glazer Paper (1858): black, dark brown, scarlet, blue

Die on Proof Paper (1858): cool black, dull red, dull brown, dull blue green, dull blue



11-E5 Essay by Bradbury, Wilkinson & Co., England

11-E5 Essay

Stiff Stamp Paper about Stamp Size: black, violet red, deep carmine, dusky carmine, deep scarlet, orange brown, deep green, blue, ultramarine, brown

On Card: violet black, dull scarlet, blue, green, brown

On Stiff Bond: brown, blue, violet black

¹⁸⁷ Brazer calls this ivory paper.

¹⁸⁸ It is unclear how The Scott Publishing Company knows this was done in 1858 (the year the American Bank Note Company was formed).



11-E6, 11-E7, 11-E8 & 11-E9 Essays by Draper, Welsh & Co., Philadelphia

11-E6 Essay

Surface Printed on Card: black

11-E7/11-E8 Compound Essay

Die on India, Die Sunk on Card: black, scarlet, brown red, green

11-E7 Essay

Die on India: warm black, cool black, dark ultramarine, scarlet, brown red, orange brown, brown, yellow green, blue green, blue, dull blue, brown violet

Die on India, Stamp Size: rose, scarlet, red brown, brown, green, cool black, warm black, yellow green, brown violet, ultramarine blue

Die on Bond: black, scarlet, brown, blue green, blue

Die on White Glazed Paper: black, dark brown, scarlet, blue

11-E8 Essay

Die on India: black, dark carmine, scarlet, brown red, red brown, orange brown, brown, yellow green, green, blue green, blue

Die on Bond: black, scarlet, brown, green, blue

Die on White Glazed Paper: black, dark brown, scarlet, blue

11-E9 Essay

Die on India: black, scarlet

Die on India, Single Line Frame: black, blue, dark carmine, orange red, lilac, brown, scarlet, rose violet, deep yellow green

Die on India, Imprint of Jocelyn, Draper, Welsh & Co.: black, blue, dark carmine, orange red, lilac, brown, scarlet, rose violet, deep yellow green



11-E10, 11-E11, 11-E12 & 11-E13 Essays by Danforth, Bald & Co., Philadelphia

11-E10 Essay

Die on India, Die Sunk on Card: black, scarlet, red brown, green

Die on India: black, scarlet, brown, blue, green, dull violet, dull blue, red brown, rose

Die on Bond: black

Die on White Glazed Paper: black, dark brown, scarlet, blue

11-E11 Essay

Die on India: black, dull rose, scarlet, orange, brown orange, brown, green, dark blue, dull violet, rose violet

11-E12 Essay

Die on India, Die Sunk on Card: black, scarlet, brown red, dusky brown yellow, brown, green, blue, dull blue

Die on India: black, scarlet, deep scarlet, brown, yellow brown, green, yellow green, blue, dull blue, dark blue, ultramarine blue, orange, red

Die on Bond: dusky brown yellow, blue

Die on White Glazed Paper: black, dark brown, scarlet, blue

Plate on Thick Buff Wove: rose, violet brown, orange, dark orange, pink orange

Plate on India: dark red orange

Plate on White Wove, Ruled Lines between Designs: black, dark carmine, yellow, blue

11-E13 Essay

Die on India, Die Sunk on Card: black, scarlet, brown red, brown, green

Die on White Glazed Paper: black, dark brown, scarlet, blue



11-E14, 11-E15 & 11-E16 Essays by Baldwin, Adams & Co., New York

11-E14 Essay (on same die with 11-E16 and incomplete 11-E14)

Die on India: black, scarlet, red brown, brown, yellow green, green, blue green, orange brown, rose pink, dull blue, violet

Die on Bond: black, scarlet, brown, blue green, blue

11-E15 Essay

Die on India, Die Sunk on Card: black, scarlet, red brown, green, slate

Die on Bond: black, scarlet, brown, green, blue, slate

Die on White Glazed Paper: black, dark brown, scarlet, blue

11-E16 Essay¹⁸⁹

Die on India, Cut Small: black, light red, red brown, brown, yellow green, blue green, green, blue, red violet

Die on Bond (40 x 30mm): black, scarlet, brown, red brown, green, blue green, blue, violet, slate

Die on India, 11-E14/11-E16/Albino Incomplete 11-E14: black, scarlet, brown, green, blue, red violet

Die on Bond: black, scarlet, brown, green, blue green, gray blue

Die on White Glazed Paper: black

Die on India, Die Sunk on Card: black, scarlet

¹⁸⁹ Brazer lists the compound 11-E14/11-E16/Incomplete 11-E14 Essay Die on India: black, scarlet, red brown, green. *The Scott Specialized Catalog* seems to list the 11-E14/11-E16/Incomplete 11-E14 Compound Essay within the 11-E16 Essay listing as “Die on White Glazed Paper 64 x 78mm” and “Die on India. Die Sunk on Card.” The Siegel February 2, 2005 and September 27, 2005 auctions of the Boggio collection has the compound essay on India (scarlet, brown, dull blue, green, blue green), on bond (intense black), and on white glazed paper (black). Two copies of the white glazed paper variety are shown (47 x 79mm and 44 x 78mm).



11-E17, 11-E18, 11-E19, 11-E20, 11-E21, 11-E22 & 11-E23 Essays by Toppan, Carpenter, Casilear & Co., Philadelphia

11-E17 Essay

Die on India: rose carmine

Die on Old Ivory Paper: rose carmine

Die on Proof Paper, Printed through a Mat (1903¹⁹⁰): black, bright carmine, dull carmine, dark violet red, dull scarlet, dull violet, dull red violet, deep yellow, deep orange, orange brown, dull brown olive, deep green, dark blue green, ultramarine, dark blue, brown

Die on Colored Card (1903): deep orange, ivory; dark blue, pale green; orange brown, light blue

11-E18 Essay

Die on India, Card Mounted: black, carmine

11-E19/11-E20 Compound Essay

Die on India, Mounted on Card: black

11-E20/11-E21 Compound Essay

Die on India, Mounted on Card: black

11-E22 Essay

Die on India: dusky blue, black

11-E23 Essay

Master Die Impression, Old Proof Paper: black

Block of 4, Thick Old Ivory Paper: black

In Combination with Multiple 5-E1 Essays (Franklin head), Old Proof Paper: black

¹⁹⁰ *The Scott Specialized Catalog* says these may be reprints by Ernest Schernikow in 1903.

19.0 The Smillie Scrapbook

G. F. C. (Fred) Smillie was the chief engraver at the Bureau of Engraving and Printing 1894-1922. Sol Altmann, in a two volume typewritten set of notes, found in the Smithsonian National Postal Museum wrote: “Fred Smillie kept scrap books in which he mounted over 1300 vignettes and stamp proof engravings which he admired. In some cases he had progress impressions of several states of the die engravings showing how the engravers tackled their problems. About one-third of these have the names of the engravers noted under them ...” Altmann also wrote that parts of Fred Smillie’s collection were sold to and dispersed by H. F. Colman, a stamp dealer of Washington, and George H. Blake, a numismatist. Fred Smillie’s diaries were loaned to Altmann by his grandson, F. B. Smillie.

Based on Sol Altmann’s notes and an article by Mark Tomasko,¹⁹¹ we learn the following about the Smillie family:

David Smillie (1804 – 1865) – jeweler

David J. Smillie (1850 - ?) – letter engraver Continental Bank Note Co.

James Smillie (1807 – 1885) – bank note engraver

William Main Smillie (1835 – 1888) – letter engraver ABNCo (superintendent)

James David Smillie (1833 – 1909) – bank note engraver

George Henry Smillie (1840 – 1921) – artist

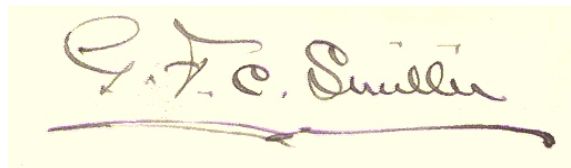
Dr. George Smillie (1811 – 1880)

G.F.C. (Fred) Smillie (1854 – 1924) – ABNCo, BEP

Judge Frederick Brandon Smillie (1902 – 1999)

William C. Smillie (1813 – 1908) – letter engraver

Walter deForest Smillie – letter engraver



Fred Smillie’s large collection of engravings eventually became the property of his son, Judge Frederick Brandon Smillie who died in 1999. The first sale of Judge Smillie’s estate was at The Alderfer Auction Company on February 2, 2000. This is documented in the article by Mark Tomasko.

Mark Tomasko acquired Fred Smillie’s scrapbooks. They contain ten 1851 essays. Mark Tomasko was kind enough to let us photograph those pages. All the essays in the scrapbooks are in a deep black ink.

¹⁹¹ Mark Tomasko, “Follow the Saga of the G.F.C. Smillie Collection”, *Bank Note Reporter*, Krauss, June 2001.



Smillie Scrapbook with 11-E3, 11-E4, 11-E10, 11-E12 Essays



Smillie Scrapbook with 11-E7, 11-E8, 11-E14 Essays



Smillie Scrapbook with an 11-E9 Essay



Smillie Scrapbook with an 11-E23 Essay



Smillie scrapbook with a State of Mason 10

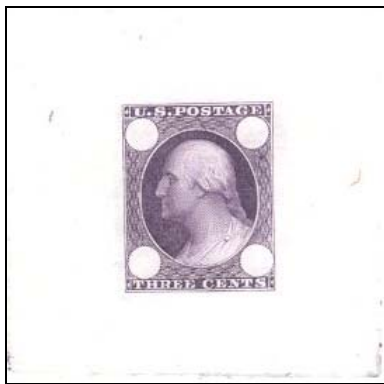
			
11-E3	11-E4	11-E7	11-E8
			
11-E9	11-E10	11-E12	11-E14
			
11-E23	Mason-10		

Essays in Smillie scrapbooks

20.0 The Schernikow Prints

“Early in the 20th Century there occurred a bankruptcy sale of the effects of the Philadelphia Bank Note Company which had inherited from the Toppan, Carpenter Company the duplicate dies of the 1851 issue, to which numerals had been added to all the values except the 10c and 30c, for submission as essays with their proposal for the 1861 contract.”¹⁹²

“The buyer of the dies was Ernest Schernikow an officer of the Hamilton Bank Note Company. In 1903 they made reprints from the dies in as many as fifteen colors. It is believed that this was done to help recoup the \$10,000.00 Schernikow paid for the effects of the Philadelphia Bank Note Company. For years they were peddled along Nassau Street in New York.”¹⁹³



65-E3



65-E2



65-E1

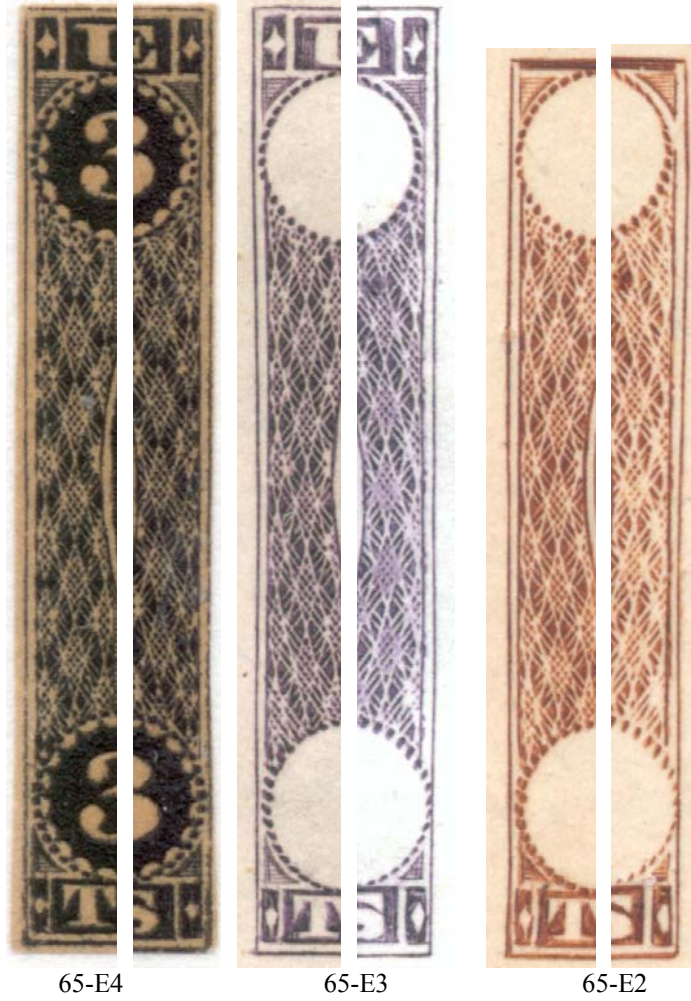
Schernikow 1903 reprints

An examination of the Schernikow prints shows differences between 65-E2 and 65-E3, other than the obvious elimination of the top label. The inner lines of 65-E2 are stronger, especially the right one, which is also shorter. Also, recutting in the diamond blocks is different. Therefore, 65-E2 cannot be a cut-down of 65-E3. When Toppan, Carpenter & Co. created their 1861 Three Cent essay with the rosettes removed and replaced with the number three (65-E4 Essay), they must have created multiple dies while experimenting with this task.

Chase in 1929 shows his displeasure for these items, saying "...must not be confused with the so-called 'essays' which were made only a few years ago ... Needless to say, it is to be regretted that they ever appeared. It has been stated that they were found in the effects of the late N. F. Seebeck, a one time president of the Hamilton Bank Note Company. As far as the 3c values are concerned, they were seemingly made by someone who obtained the transfer roll made by Toppan, Carpenter & Co. in 1860 or 1861 which contained the design of the 3c 1851 stamp complete excepting for the four corner rosettes which had been cut out so as to leave only the extreme outer circle of dots."

¹⁹² Clarence W. Brazier, 1941.

¹⁹³ James Lee Newsletter (<http://www.jameslee.com/newsle24.htm>)



21.0 Open Questions

1) In an interview¹⁹⁴ Jim Lee states: “Unlike stamps, which are issued by the post office, most essays were the property of the bank note companies and the engravers. Many of the essays that are available today have come from the estates of engravers, the files of the bank note companies or in some cases reprinted. The material that has come from the estates of engravers was unearthed by the relentless pursuit of Dr. Brazer. Much of the material that comes from bank note companies entered the market at the time of mergers or bankruptcy. The material that was reprinted and that has never been listed as such was the work of Henry G. Mandel, an official of the American Bank Note Company (ABNCo) in the late 1800s. Mandel is said to have had a proofing press in his office at the ABNCo. He had access to all of the dies that ABNCo. had acquired through the formation of the original association and merger of National and Continental.”

This could not account for the entire production of the many colors and papers that many of the 3c 1851 essays appear in, since Henry G. Mandel was born in 1857 and the 1863 Kline catalog lists the 11-E12 in seven different colors and the 1865 catalog has several of the essays printed in multiple colors.

When were the multi-colored printings made? They may have first been printed in 1858 when the American Bank Note Company acquired all the dies from the founding members. We need to compare the inks, since identical inks on essays from different bank note companies would imply they were done after the 1858 consolidation of those companies. Some believe that only those in deep black ink are the original 1851 printings. The prints were clearly done at different times since different states, based on damage to the dies, exist.

The multi-colored printings may have been done in 1863 as salable souvenirs once Kline’s 1862 catalog created a market for them. Recall that Kline’s office was a few blocks away from the American Bank Note Company where the dies resided. Possibly, Kline contracted to have them printed once he understood their value.

2) The biggest remaining mystery is who consigned at least five State 1 11-E2 Essays, on a page in a general world-wide album, to The Alderfer Auction Company in 1998. They auction off hundreds of items every Thursday. Their web site¹⁹⁵ says: “Consignments Welcomed: Fine Art including Pennsylvania Artists - Furniture - Decorative Accessories - China - Americana - Jewelry - Oriental Rugs - Stoneware - Textiles - Ephemera - Dolls - Toys - Silver - Stamps - Coins - Books - and other fine items.” Recall that Quintin C. Mecke II died in 1996 and he inherited the Fisher Vanderslice’s estate. Quintin C. Mecke II’s heirs may have been the ones that unknowingly consigned the 11-E2 Essays.

3) The 11-E5 Essay by Bradbury, Wilkinson & Co. is probably from the 1880s. More work is needed to better understand the purpose of this essay and if it was ever submitted to the Postmaster General.

¹⁹⁴ <http://www.essayproof.net/museum/articles/jlint.html>

¹⁹⁵ <http://www.alderferauction.com/home.asp>

4) Some time between 1911 and 1912 Mason became aware of the 11-E2 Essay. We speculate that Travers, while going through the post office documents of 1851, found it and sold it to Mason, who had just published his first book on the essays. More work is needed to either confirm this or to find the real answer.

5) We have proved that Henry C. Benner proposed the 11-E2 Essay to the Postmaster General in 1851. If he had any hope of winning the contract when bidding against establish firms such as Rawdon, Wright, Hatch & Edson or Toppan, Carpenter, Casilear & Co., he must have collaborated with others. It is highly likely, though not yet proven, that he collaborated with Samuel Tiller and possibly Frederick Dankworth, Joseph Walter, and Edwin Benner.

22.0 Thanks

We thank Linn's Stamp News, Stamp Collector, and U. S. Stamp News for their wonderful coverage of the donation of the 11-E2 Essay die to the Smithsonian National Postal Museum.

12 LINN'S STAMP NEWS AUGUST 25, 2003

www.linn's.com

Rare 3¢ 1851 essay die given to postal museum

By Bill McAllister
Washington Correspondent

The hand-engraved steel die that produced a rare essay, or rejected design, for the 3¢ 1851 stamp was donated in July to the National Postal Museum by a group of 12 stamp collectors.

The Washington, D.C., museum, part of the Smithsonian Institution, announced the gift July 22 and said that the die was acquired directly from currency dealer William Snyder of Holland, Pa., for an undisclosed price.

The museum said the die was discovered for sale on the eBay internet auction site.

Collector Roy P. Weber of New Jersey discovered the item for sale in February.

Within a week Weber assembled a group of stamp collectors who helped purchase the die, museum officials told *Linn's*.

They didn't purchase it through eBay because their bid never reached the reserve price that had been placed on the die, museum officials said.

Only nine impressions of the essay, identified as 11-E2 in the *Scott Specialized Catalogue of United States Stamps and Covers*, are known to exist, the museum said.

The essay prints are valued by Scott at \$4,500 each.

After the acquisition was completed in February, the museum said it arranged for

Michael Bean, a plate printer at the Bureau of Engraving and Printing, to pull 16 more prints from the die.

Bean, who often attends the Napex stamp show, told *Linn's* that he pulled the prints on his small press at home in his basement.

"Each of these 16 prints can be distinguished from the original essays by the presence of rust marks in the hair of the image of George Washington," the museum said.

Bean used an intaglio Spider hand press that had been used to make currency in 1862 to print the essays on India paper.

The prints, sunk into cards measuring 204 millimeters by 255mm, were numbered 1 of 15 through 15 of 15 and one was marked "printer's proof."

Print 1/15 was donated to the museum, print 15/15 was given to Bean, the "printer's proof" was given to the Philatelic Foundation and each of the 13 stamp collectors who contributed to the die purchase was given one print. The donors and Bean signed the museum print.

"This plate (die) was originally acquired by my late grandfather, William Snyder," Snyder told the purchasers. "He was a very well known coin and stamp dealer in Philadelphia, and it was not uncommon for him to come across some interesting and rare items while he was

in business.

"I think he acquired the plate [die] from a friend who ran an auction house," the younger Snyder said. "I don't know when he acquired it, though I know he had it for quite some time."

In addition to the die, the group also purchased a business card of S. Tiller, plate printer from Philadelphia, and an 1853 bill of sale for iron printing presses.

The museum said it could not determine if the two items, which the museum was also given, were related to the die.

Bean and Thomas Hipschen, an engraver at the Bureau who is well known to stamp collectors for the many stamps he engraved, authenticated the die.

They confirmed that it was

hand engraved and that its thickness was consistent with 1850s technology.

In addition to Weber, the donors who gave the die are identified as Thomas J. Alexander of Missouri, James A. Allen of Michigan, Thomas R. Bane of New Hampshire, Charles J. DiComo of New York and Mark S. Friedman of Connecticut.

Also Sonny Hagendorf of New York, Robert R. Hegland of Virginia, W. Wilson Hulme of New Jersey (the philatelic curator of the National Postal Museum), Lawrence J. Hunt of New Jersey, Michael C. O'Reilly of Alabama, Stanley M. Pillier of California and George W. Tyson of New York.

Weber, a collector of the 1851-57 3¢ issue and a postal history expert, initiated the

purchase, said Hulme.

"He found it. He was the ringleader and the quarter-back, whatever you want to call it," said Hulme. "He totally initiated it by himself."

Weber is also leading research into the die.

"Careful examination of the essays by Charles DiComo show that there are two states, which our group has designated as State 1 and State 2," Weber said in the museum's press release on the gift.

"Dick Celler, a noted plater of early U.S. stamps, confirmed that State 2 has multiple lines that were strengthened and/or added to the State 1 engraving.

"Of the nine known copies of the original essay, seven are State 1 and two are State 2. The die is State 2."

Hulme said in the news release: "It is our hope that additional ad hoc groups will be formed when unique and valuable philatelic items come on the market, so that more objects can become permanently available to all philatelists and researchers."

The die has been attributed to Rawdon, Wright, Hatch and Edson, the printer of the first United States postage stamps, issued in 1847, and a leading New York banknote engraver.

Hulme said research that has been done since the purchase raises questions about the attribution of the die.

Additional research will be necessary to authenticate the claim, Hulme said.

Allen Kane, the museum's director, was ecstatic over the acquisition, which fits into his plans to make the 10-year-old museum more attractive to traditional stamp collectors.

"This significant addition to the museum's collection comes through a wonderful act of philanthropy," he said in a statement. "Now philatelists and scholars can study the die at the museum, and it will also be available on the museum's web site."


The museum announced separately that it has received a \$1.5 million grant from Ford Motor Co. that will fund a Ford Education Center, planned to open Nov. 14.

The center will feature interactive kiosks that will enable visitors to view many of the museum's collection items that are not on display.

In addition, Ford is funding a hand-held computer tour that will allow visitors to the museum to get an in-depth look at the background of some exhibits. The automaker will also have an exhibit in 2004 of postal motor vehicles.

Located at 2 Massachusetts Ave. N.E. in the Old City Post Office Building, the Postal Museum is open daily from 10 a.m. to 5:30 p.m.

All Smithsonian Institution museums close on Dec. 25. ■



An engraved steel die of the essay, or rejected design, of the United States 3¢ 1851 issue was donated to the National Postal Museum. The die is shown at left. At right is a print pulled from the die. The essay is identified as Scott 11-E2.

U.S. 3¢ die now attributed to engraver Benner

By Bill McAllister
Washington Correspondent

In summer 2003, when the National Postal Museum took possession of a hand-engraved steel die that produced a rare United States 3¢ 1851 essay, Wilson Hulme, the museum's curator, cautioned that the die's pedigree was in doubt.

Early research suggested that the die was not produced by the famed New York engraving firm of Rawdon, Wright, Hatch & Edson, the firm that produced the first U.S. stamps, Hulme told reporters.

On June 5, the leader of the group of 12 stamp collectors who purchased the die for the museum confirmed Hulme's suspicions.

The essay is actually the product of Henry C. Benner, a little-known Washington printer, said collector Roy P. Weber of Bridgewater, N.J. It

was Benner's "one and only" venture into stamp printing, Weber said.

Delivering the second annual Napex show lecture, Weber led collectors through an exhaustive 18-month research effort that he said undermined the long-held belief that Rawdon, Wright, Hatch & Edson produced the die. Most likely, Weber said, the engraving firm produced another early American stamp essay, Scott 11-E1.

But Weber said his research uncovered a letter in which the New York engraving company refused to submit a design for a 3¢ 1851 stamp.

The letter contended that its 3¢ essay was adequate for what the Post Office Department wanted in the way of a new 3¢ stamp.

After tracing the background of the 1851 die and the firms requested to bid on

the stamp, Weber said, it was probably Benner, the member of a Philadelphia family comprising several printers, who submitted the die to postal officials.

The essay, Scott 11-E2, was rejected by postal officials.

Weber led a team of re-

searchers through graveyards, marriage records, wills and old stamp catalogs to debunk the die's supposed owners.

In disclosing their findings at the Napex stamp show in Tysons Corner, Va., Weber said he will ask the editors of the Scott *Specialized Cata-*

logue of *United States Stamps and Covers* to revise its attribution of the die.

Weber also said he had uncovered evidence that one of the 23 1851 essays listed by Scott does not belong in the grouping and two others in the group might also be im-

properly attributed. He did not elaborate on that point.

But Weber said his research had shown that Benner produced the die.

"We're going to take someone who is obscure and make him philatelically famous," Weber said. ■

Rare die on eBay

Becomes a gift to the NPM

In the finest tradition of our great and generous hobby, 13 outstanding philatelists, including veteran collectors and dealers, acted together to make a one-of-a-kind donation to the National Postal Museum. They purchased the rare original die shown at right, used 152 years ago to print one of the many essays for the 3¢ Washington design that would become the workhorse denomination in the second general issue of United States postage stamps. The rare die surfaced on eBay, apparently acquired by an early Philadelphia dealer and put up for sale by one of his heirs. See page 12 for the rest of the story.



12 STAMP COLLECTOR August 25, 2003

www.stampcollector.net

Collectors give historic 3¢ Washington die to NPM

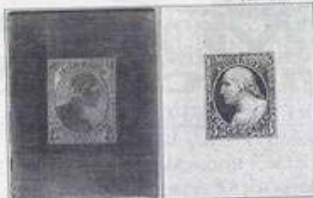
U.S. NEWS

The original hand-engraved steel die that produced the 1851 3¢ Washington essay attributed to Rawdon, Wright, Hatch and Edson — the printers that produced the first regular-issue U.S. stamps in 1847 — has been donated to the National Postal Museum. This generous gift came from a group of 13 philatelists, including collectors, dealers and the NPM's own curator of philately, who pooled their personal resources to buy it.

Only nine copies of the original essay from this die are known to exist. Designated No. 11-E2 in the Scott *Specialized Catalogue of U.S. Stamps & Covers*, the die essays — printed on India paper, or proof paper on card — currently catalog \$4,500. The die and a die proof are shown at right.

Originally discovered for sale on eBay, the donors purchased the die directly from the owner for an undisclosed sum.

The donors are Thomas J. Alexander of Kansas City, Mo.; James A. Allen of Midland, Mich.; Thomas R. Bane of Peterborough, N.H.; Dr. Charles J. DeCono of Riverside, N.Y.; Mark S. Friedman of Tolland, Conn.; Sonny Hagendorf of New Rochelle, N.Y.; Robert R. Highland of Falls



More than 150 years after it was created, a hand-engraved steel die (left) produced to print an essay (right) for the nation's first 3¢ stamp was purchased from the owner by a group of philatelists, then donated to Washington's National Postal Museum.

Church, Va.; W. Wilson Hulme of Morristown, N.J.; Lawrence J. Hunt of Basking Ridge, N.J.; Michael C. O'Reilly of Huntsville, Ala.; Stanley M. Piller of Oakland, Calif.; Dr. George W. Tyson of Secaucus, N.Y.; and Roy P. Weber of Bridgewater, N.J.

The group purchased the die from William Snyder of Holland, Pa., who told the buyers, "This plate was originally ac-

quired by my late grandfather Willard Snyder. He was a very well-known coin and stamp dealer in Philadelphia and it was not uncommon for him to come across some interesting and rare items while he was in business. I think he acquired the plate from a friend that ran an auction house. I don't know, however, when he acquired it, though I know he had it for quite some time."

Snyder's grandfather had two additional items stored with the die that the group also purchased and donated to the museum — a business card of "S. Tiller, Plater, Printer, Philadelphia," and an 1853 bill of sale for iron printing presses — but it cannot be determined if they were related to the die.

Engraver Thomas Hipschen and plate printer Michael Bean of the Bureau of Engraving and Printing confirmed that the die was engraved by hand, and that the thickness was consistent with 1850s technology.

On Feb. 22, 2003, Bean made 16 prints from the essay die on old India paper, die-

sunk onto 204-millimeter by 255mm cards. Each of these 16 prints can be distinguished from the original essays by the presence of rim marks in the hair of George Washington. Bean used an instaglio Spider hand press actually used to print U.S. currency circa 1862.

On the back, the 16 new prints were numbered "1/15" through "15/15," and one was marked "printer's proof." Print 1/15 was donated along with the die to the museum; print 15/15 was given to Mr. Bean, the "printer's proof" was given to the Philatelic Foundation and each of the 13 donors received one print. The donors and Mr. Bean signed the museum's print.

The original essay printed from this die has been known since at least 1912, when it appeared in Edward Mason's *More Essays for United States Postage Stamps*. Previously, it was believed that the die was made to print essays for submission with a bid for the 1851 Postage Stamp Contract.

A spokesman for the donors notes that two states of the die are known to exist.

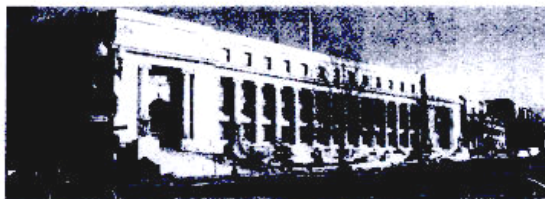
Research continues to determine who made the die and where it has been all these years. It was believed that Rawdon, Wright, Hatch & Edson made it, but this might not be the case. The group plans to publish results when research is complete. ■

Personalized stamps still in limbo

by Fred Baumann

On the July 24 CBS Evening News, Dan

Rumors of personalized U.S. postage have been frequent for the last three years, and other postal services have proven that



Historic Die Donated to the National Postal Museum



Figure 1

The original hand engraved steel die that produced the 1851 three-cent essay designated "11-E2" in the Scott's Specialized Catalogue (Figure 1), has been donated to the National Postal Museum by a group of 13 philatelists, who pooled their resources to buy it. Only nine copies of the rare essay (Figure 2) are known to exist.

Originally discovered for sale on eBay, the donors purchased the die directly from the owner for an undisclosed amount. The donors are Thomas J. Alexander of Kansas City, Mo.; James A. Allen of Midland, Mich.; Thomas R. Bane of Peterborough, N.H.; Dr. Charles J. DiComo of Riverdale, N.Y.; Mark S. Friedman of Tolland, Conn.; Sonny Hagendorf of New Rochelle, N.Y.; Robert R. Hegland of Falls Church, Va.; W.

Wilson Hulme of Morristown, N.J.; Lawrence J. Hunt of Basking Ridge, N.J.; Michael C. O'Reilly of Huntsville, Ala.; Stanley M. Piller of Oakland, Cal.; Dr. George W. Tyson of Setauket, N.Y.; and Roy P. Weber of Bridgewater, N.J.

The group purchased the die from William Snyder of Holland, Pa., who told the buyers, "This plate was originally acquired by my late grandfather Willard Snyder. He was a very well known coin and stamp dealer in Philadelphia and it was not uncommon for him to come across some interesting and rare items while he was in business. I think he acquired the plate from a friend that ran an auction house. I don't however know when he acquired it, though I know he had it for quite some time."

Snyder's grandfather had two additional items stored with the die that the group also purchased and donated to the museum, a business card of S. Tiller, Plate Printer, Philadelphia, and an 1853 bill of sale for iron printing presses; it cannot be determined if they were related to the die.



Figure 2. A simulation, using a close cut essay from the Stanley Piller collection, superimposed over the image from the National Postal Museum.

Tom Hipschen, engraver, and Michael Bean, plate printer, of the U.S. Bureau of Engraving and Printing, authenticated the die, confirmed that it was hand engraved, and that the thickness was consistent with 1850s technology.

Wilson Hulme, curator of philately at the Museum, stated, "It is our hope that additional ad hoc groups will be formed when unique and valuable philatelic items come on the market, so that more objects can become permanently available to all philatelists and researchers."

On February 22, 2003 Michael Bean, a plate printer at the Bureau of Engraving and Printing, made 16 prints from the essay die. Each of these 16 prints can be distinguished from the original essays by the presence of rust marks in the hair of George Washington. Bean used an intaglio "Spider" hand press that had actually been used in the printing of U.S. currency circa 1862. Old India paper was used. The prints were die-sunk onto 204mm x 255mm cards. On the back, they were numbered 1/15 through 15/15, and one was marked "printer's proof". Print 1/15 was donated along with the die to the museum, print 15/15 was given to Mr. Bean, the "printer's proof" was given to the Philatelic Foundation, and each of the 13 donors received one print. The donors and Mr. Bean signed the museum's print.

The 11-E2 essay has been known since at least 1912, when it appeared in Edward Mason's *More Essays for United States Postage Stamps*, published by Percy McGraw Mann. Previously, it was believed that the die was made to print essays for submission with a bid for the 1851 Postage Stamp Contract.

Roy Weber, who initiated the purchase of the die and is leading the continuing research effort, said, "Careful examination of the essays by Charles DiComo showed that there are two states, which our group has designated as State 1 and State 2. Dick Celler, a noted plater of early U.S. stamps, confirmed that the State 2 essays had multiple lines that were strengthened and/or added to the State 1 engraving. Of the nine known copies of the original essay seven are State 1, and two are State 2. The die is State 2."

The research continues to determine who made the die and where it has been all these years. It was believed that Rawdon, Wright, Hatch & Edson made the die, but this might not be the case. The group plans to publish the results of their research when it is complete.

Images from the Collection of The National Postal Museum, Smithsonian Institution. All rights reserved.

The National Postal Museum is located at 2 Massachusetts Ave. NE, in the Old City Post Office Building, across the street from Union Station. It is open seven days a week, from 10:00 a.m. to 5:30 p.m. All Smithsonian museums are closed on Christmas Day.

The following press release was issued by The National Postal Museum in July 2003:

***ORIGINAL ENGRAVED STEEL DIE
DONATED TO
THE NATIONAL POSTAL MUSEUM***

The original hand engraved steel die that produced the 1851 three-cent essay designated "11-E2" in the Scott's Specialized Catalogue, has been donated to the National Postal Museum by a group of 13 philatelists, who pooled their resources to buy it. Only nine copies of the rare essay are known to exist.

Originally discovered for sale on eBay, the donors purchased the die directly from the owner for an undisclosed amount. The donors are Thomas J. Alexander of Kansas City, MO; James A. Allen of Midland, MI; Thomas R. Bane of Peterborough, NH; Dr. Charles J. DiComo of Pawling, NY; Mark S. Friedman of Tolland, CT; Sonny Hagendorf of New Rochelle, NY; Robert R. Hegland of Falls Church, VA; W. Wilson Hulme of Morristown, NJ; Lawrence J. Hunt of Basking Ridge, NJ; Michael C. O'Reilly of Huntsville, AL; Stanley M. Piller of Oakland, CA; Dr. George W. Tyson of Setauket, NY; and Roy P. Weber of Bridgewater, NJ.

The group purchased the die from William Snyder of Holland, PA, who told the buyers, "This plate was originally acquired by my late grandfather Willard Snyder. He was a very well known coin and stamp dealer in Philadelphia and it was not uncommon for him to come across some interesting and rare items while he was in business. I think he acquired the plate from a friend that ran an auction house. I don't however know when he acquired it, though I know he had it for quite some time."

Mr. Snyder's grandfather had two additional items stored with the die that the group also purchased and donated to the museum, a business card of S. Tiller, Plate Printer, Philadelphia, and an 1853 bill of sale for iron printing presses, but it cannot be determined if they were related to the die.

Tom Hipschen, engraver, and Michael Bean, plate printer, of the U.S. Bureau of Engraving and Printing, authenticated the die, confirmed that it was hand engraved, and that the thickness was consistent with 1850's technology.

National Postal Museum Director Allen Kane said, "This significant addition to the museum's collection comes through a wonderful act of philanthropy. Now philatelists and scholars can study the die at the museum and it will also be available for viewing on the museum's website."

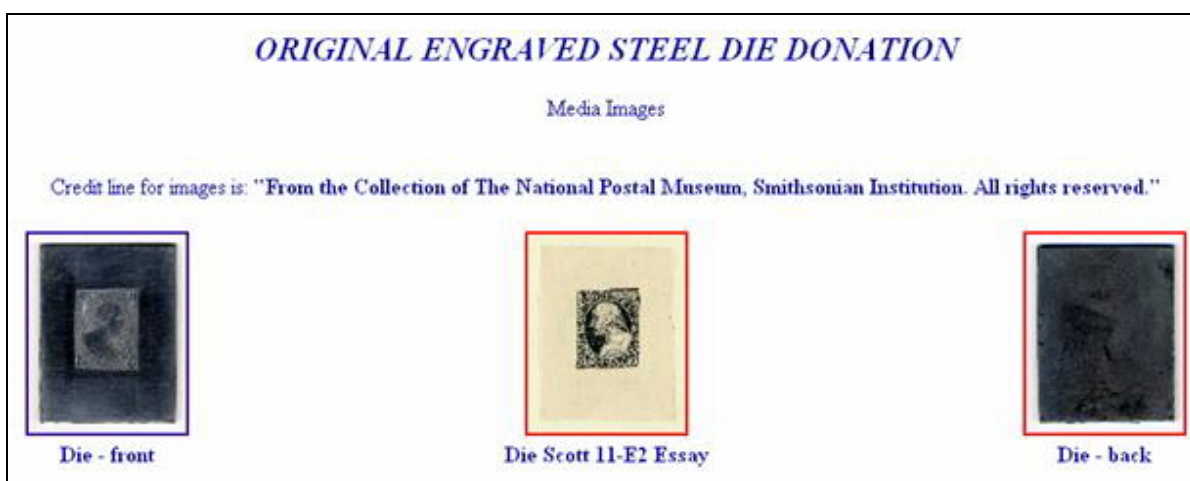
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The National Postal Museum is located at 2 Massachusetts Ave. NE, in the Old City Post Office Building, across the street from Union Station. It is open seven days a week, from 10:00 a.m. to 5:30 p.m. All Smithsonian museums are closed on Christmas Day.



<http://www.postalmuseum.si.edu/press/diedonationimages.html>



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[Recent Significant Acquisitions](#) : 2003

2003 Significant Acquisitions



Steel Die of Scott 11-E2
This is the original engraved steel die that produced the 1851 essay that is listed in the Scott Catalogue as 11-E2. Engraved by S. Tiller, Plate Printer.

Donors: Thomas J. Alexander, James A. Allen, Thomas R. Bane, Dr. Charles J. DiComo, Mark S. Friedman, Sonny Hagendorf, Robert R. Hegland, W. Wilson Hulme, Lawrence J. Hunt, Michael C. O'Reilly, Stanley M. Piller, Dr. George W. Tyson, and Roy P. Weber
2003.2013

[enlarge](#)



Image (at left, top):
The original 1851 Scott 11-E2 steel die
Image (at left, bottom):
Print of the 1851 die

[enlarge](#)

Several institutions and auction houses were most helpful in providing information and suggestions. We hereby thank them:

Smithsonian National Postal Museum, Washington, DC
Collectors' Club, New York, NY
American Philatelic Society Research Library, Bellefonte, PA
Philatelic Foundation, New York, NY
Historical Society of Pennsylvania, Philadelphia, PA
Genealogical Society of Pennsylvania, Philadelphia, PA
American Antiquarian Society, Worcester, MA
Phoenixville Historical Society, Phoenixville, PA
New York Public Library (Manuscripts, Prints and Genealogy Divisions)
New York Historical Society, New York, NY
Free Library of Philadelphia, Philadelphia, PA
Martin Luther King Library, Washington, DC
Hunterdon County Library, Flemington, NJ
University of Pennsylvania, Philadelphia, PA
National Archives, Washington, DC
Philadelphia City Archives, Philadelphia, PA
Bucks, Chester, Montgomery, and Schuylkill County Archives
Washington City Archives, Washington, DC
Washington Congressional Cemetery, Washington, DC
Laurel Hill Cemetery, Philadelphia, PA
Morris Cemetery, Phoenixville, PA
Stack's Numismatics, New York, NY
R. M. Smythe & Co., New York, NY
Robert A. Siegel Auction Galleries Inc., New York, NY



"The Great LEVER of Public Opinion"
American Bank Note Company Archives
Engraved by Asher Brown Durand