

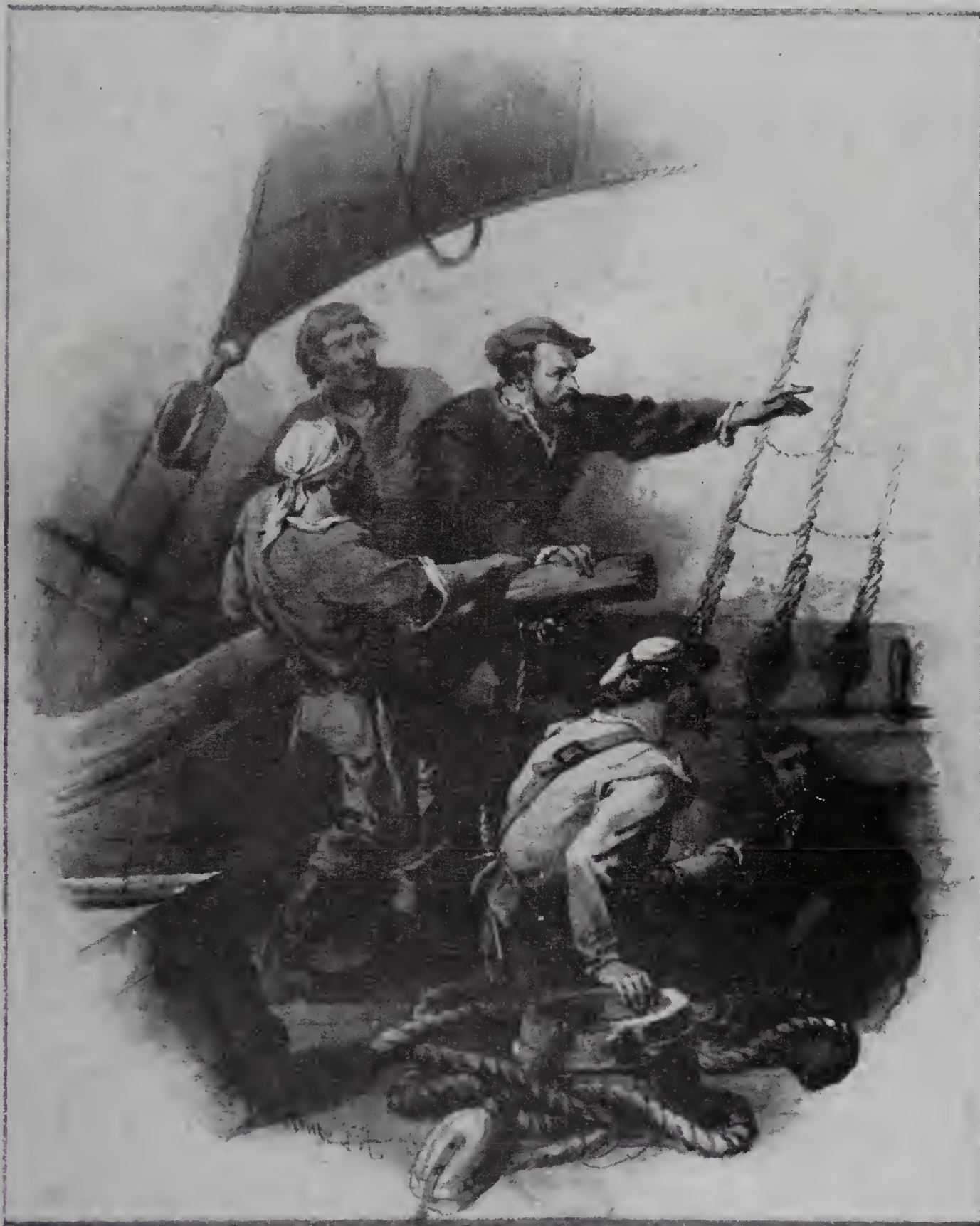
April 1957

Vol. 14 No. 2

Whole No. 54

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money

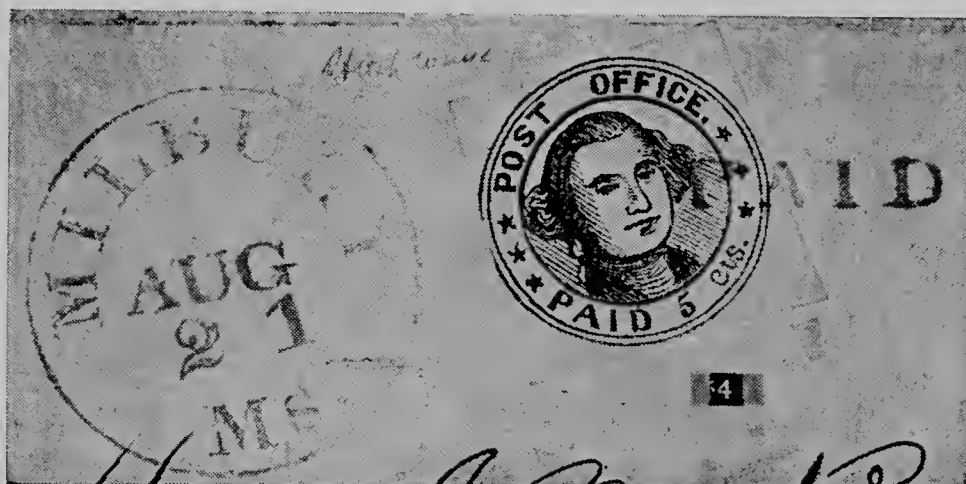


Courtesy of British American Bank Note Company

Original 1870 drawing of Cartier's Arrival at Quebec used as
the Basis of Canadian Bank Notes and Stamps. (See page 67.)

Official Journal of the Essay-Proof Society

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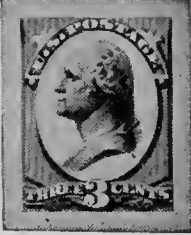
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The

Essay

Proof

Journal

Vol. 14, No. 2

April, 1957

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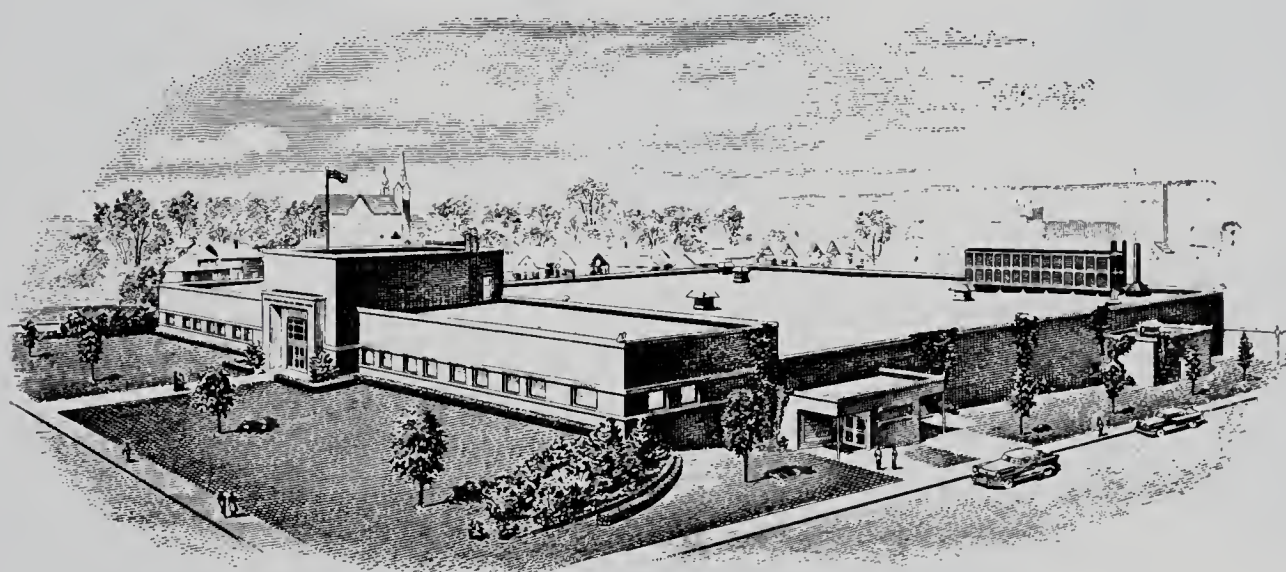
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The British American Bank Note Company's Ninety Years of Security Printing



(We are proud to present twenty-two pages in tribute to the British American Bank Note Company in honor of its anniversary. This tribute is made possible through the courtesy and untiring efforts of Mr. George A. Gundersen, art director of the firm. The text is from a handsome brochure produced by the company. The illustrations, with the exception of the specimen sheets and Cartier stamps, were all furnished by Mr. Gundersen. In addition to the illustrations which appeared in the brochure he also sent us the Cartier drawing which appears on our cover and the other Cartier material.—The Editor)

Introduction

The story of the British American Bank Note Company Limited, told on the following pages, is essentially the story of highly specialized crafts — steel engraving, siderography and steel plate printing — and of how they have advanced and been so closely related with the financial progress of Canada. Bank notes and stamps are steel engraved, as a safeguard against counterfeiting. The securities listed on the Stock Exchanges are steel engraved, too, as a protection against spurious imitation. The British American Bank Note, the only Canadian-owned company of its kind, on its 90th birthday paid a tribute to its painstaking and talented craftsmen, and says that through their skill and integrity the interests of the Company's customers have been safeguarded these many years. Through their superb craftsmanship, security printing in Canada has maintained its traditionally high standards, while adding yet another dimension to the graphic arts as we know them today.

Nine Canadian Decades Engraved on Steel

Stacked in a fireproof vault in the Company's Ottawa plant is a collection of bulky "scrap books" in which are pasted precious proofs of every bank note engraved and printed by the Company during its 90 years of existence. Other volumes contain die proofs of engraved portraits, vignettes, ornamental borders and various motifs — elements which have comprised the design of countless bank notes, bonds and stock certificates, revenue and postage stamps, produced by the Company over nine decades.



George A. Gundersen

George A. Gundersen, art director of the British American Bank Note Company, Ltd., is shown above. Mr. Gundersen cooperated with us to bring this remarkable article to our readers. An engraver and designer of great repute, he studied at the Ontario College of Art, Canada, the Art Students League, Woodstock, New York, and the Academie Julianne, Paris. In addition to the reputation he has gained as a letter and picture engraver for the British American Bank Note Company, Mr. Gundersen is also noted as a designer of stamps for Sarawak and Canada, and as an engraver of stamps for Iran, Bolivia, Honduras, Canada and the United States. While at the Bureau of Engraving and Printing in the U. S., before going to the Canadian firm, he engraved the picture and portraits for the following stamps of our country: Century of Friendship United States-Canada; Fort Kearney, 1848-1949; Polomar Mountain Observatory; Annapolis Tercentenary; Juliette Gordon Low; Washington and Lee University; First Gubernatorial Election in Puerto Rico; 10c U. P. U.; American Bankers Association; National Capitol Sesquicentennial, Supreme Court; Indiana Capitol Sesquicentennial; Colorado Statehood; Canal Zone Air Mail and 80c air mail. Our thanks to Mr. Gundersen for arranging for us to bring this 90th Anniversary tribute to our readers.



British American Bank Note Co.
Incorporated by Letters Patent. - Capital \$100,000.

Sir

We take the liberty of submitting for your inspection the within specimens of our engraving and would respectfully ask your support for the enterprise in which we have embarked; we hope it may commend itself as one that proposes good to the Country, as well in the advancement of Art, as in the encouragement of Home Industry. Long and intimate practical experience, as Artists & Owners in similar Companies, of the United States, establishes our competency; and the patronage of the Government of Canada, in the execution of Provincial Notes, Stamps, Bonds, &c. endorses our responsibility. In the ownership of the Canadian Patent Green Tint, we possess exclusive advantage, as against the alteration and photographing of Bank Notes, and are enabled from the facilities at our command in an already large and growing stock of Vignettes, Lathework, and other material, to promise ready fulfilment of any orders with which we may be favored, in a style of excellence & at such rates as should prove satisfactory.

January 1. 1870.

Very respectfully
W. C. Smillie Pres.^o
J. B. Burland Man.^o

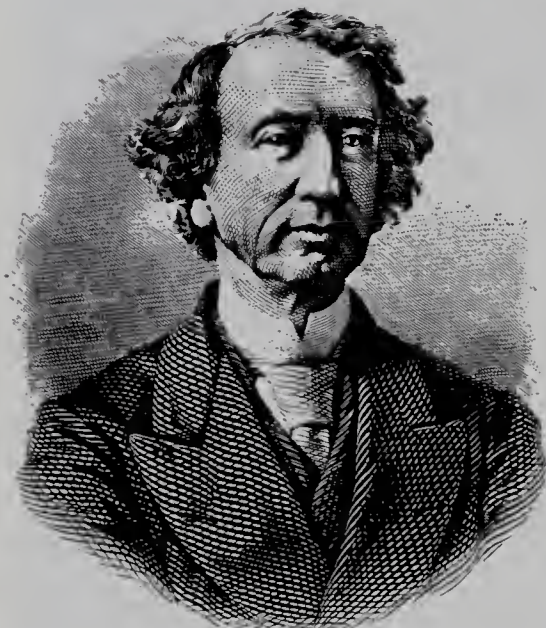
Reproduction of an engraved circular letter issued in the year 1870.

Portrait by Alfred Jones. Script by W. C. Smillie

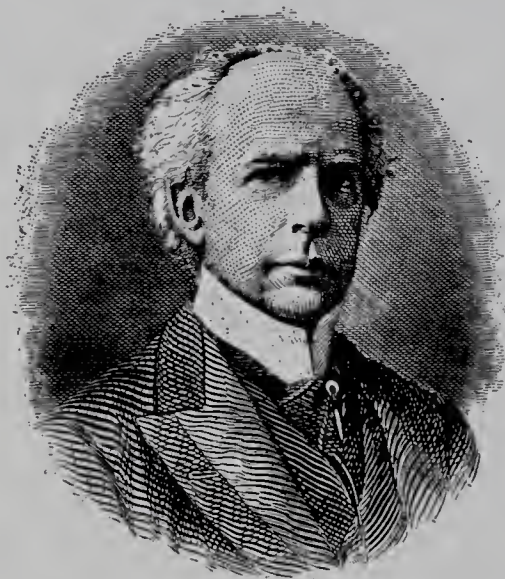
As the vault keeper turns the pages of one book after another for the privileged visitor, a pictorial history of Canada unfolds in these magnificent steel engravings. For British American Bank Note Company Limited [the only Canadian-owned bank note company] was formed in 1866, a year before the British North American Act and the birth of the nation through Confederation.

Since then the fortunes of the Company have reflected those of Canada. There is no more sensitive barometer to depression or prosperity, political change or national expansion, than the exclusive, highly specialized craft of engraving and printing currency and monetary documents.

Portraits of the Great



SIR JOHN A. MACDONALD



SIR WILFRID LAURIER



GENERAL WOLFE



SAMUEL DE CHAMPLAIN

Among earlier engravings executed by the Company and reproduced in the volume of portraits is a sensitive profile of Queen Victoria, apparently in her late thirties. Engraved by Alfred Jones, a celebrated steel engraver who was a director of British American Bank Note during 1867-1869, the profile appeared on the young Dominion's first postage stamps. Widowed for some years, Victoria had by then reached middle age. But not until another dozen years had elapsed did a Company engraver show her as an older woman in widow's cap.

Other members of the Royal Family appear chronologically in the Company's collection of die proofs. Victoria's son Edward is first seen as a clean-shaven Prince of Wales, later as a grey-bearded Edward VII. His son George V grows older, too, as the pages



SIR WINSTON CHURCHILL

are turned, as does George VI. The earliest engraving of the reigning Queen, Elizabeth II, shows her as a wistful little princess, while contemporary bank notes printed by the Company depict her as she looks today, a regal sovereign.

A sequence of engraved portraits of the Dominion's Prime Ministers is introduced by the striking, mobile features of Sir John A. Macdonald. Another Father of Confederation, Sir Georges Etienne Cartier, was honored later when his bust appeared on a ten-cent commemorative stamp from the Company's presses in 1931. The noble head of Sir Wilfrid Laurier, his brow haloed with grey hair, follows that of Macdonald. This was not long before the beginning of that Twentieth Century which, Laurier claimed, was to be Canada's. And as the Twentieth Century has unrolled, the artist-engravers of British American Bank Note have continued to immortalize the nation's statesmen on steel.

Not all portraits reproduced on notes and securities are those of royalty or politicians. Because a skilful engraving of the human features cannot be successfully duplicated, a fascinating medley of faces — real, imaginary, historical, allegorical — looks out from the pages of the Company's die proof collection. Sir Winston Churchill rubs shoulders with Laura Secord, Samuel Champlain with Madame Chang Kai Chek. Distinguished army generals range in history from General Wolfe to General MacNaughton, distinguished



BEAUTY



MIRIAM

Governors-General from Lord Dufferin to Lord Tweedsmuir. There is a noted Canadian newspaperman, the late John W. Dafoe, a Britannia wearing a Phrygian cap, and Lord Strathcona, who built the C. P. R. And there are dozens of pretty girls. The Company's engravers liked to incorporate anonymous heads of the fair sex in their designs for bank notes, bonds and coupons. A favored subject was the bust of a bejewelled, bedizened gipsy woman, possibly the romantic "ideal" of an early Company engraver.

The Nation's Story in Vignettes

A delicately engraved early vignette shows Jacques Cartier pointing from his ship toward the future site of Quebec. This vignette was later reused by the Company as an attractive postage stamp. Printed in deep blue and issued in 1934 to commemorate Cartier's landing at Quebec, the stamp won first prize in an international philatelic contest.

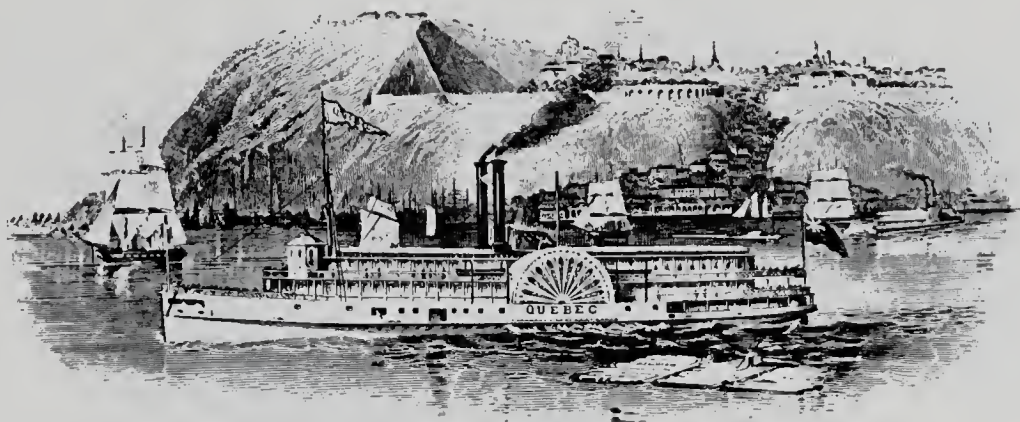


Ox Cart (1870)

A volume of vignettes — engravings of allegorical and general subjects — includes a number of stock vignettes. Sailing ships and paddlewheel steamers, trams and ploughs, St. George and the Dragon, beavers building a dam, coat-of-arms, a miscellany of bison, bears, cows, dogs, hens, horses, moose and oxen, were reproduced again and again on securities and bank notes. The past 90 years are graphically recalled by such vignettes. One portrays the Parliament Building in 1872. Others depict Canadian cities soon after Confederation, including Montreal and its harbor in 1873. The expansion of Canada during the great railroad era can be followed through engravings of vintage locomotives



Sheep Shearing (1872)



Quebec Steamer (1872)

which embellished stock certificates issued by the Intercolonial Railway [which linked central Canada with the Maritimes], the Canadian Pacific Railway [which opened up the West], the Canada Atlantic Railway, the North Shore Railway of Quebec, the North Grey Railway and many other railroad companies long since forgotten.

Vignettes of wheat harvesting and silos recall early days of development in the West, as do handsome engravings of newly-erected provincial legislative buildings in Manitoba and Alberta. And so on, through the years, Canada's surging expansion in water power, mining, oil, pulp and paper, transport and industry can be followed.

Perhaps the most fascinating books in the Company's vaults are those containing die



Dairy Maid (1875)

proofs of bank notes engraved and printed for the chartered banks of Canada. There were already 37 such banks in existence in the year of Confederation. During the following 62 years, 37 new banks were created, 29 banks failed, and 35 banks were liquidated or absorbed by stronger rivals. Ten great chartered banks remained in 1934. Then the Federal Government established the Bank of Canada, which gradually took over the issuing of bank notes.

At one time or another, most of these banks were customers of the British American Bank Note Company, which includes in its collection currency printed for no fewer than 67 different Canadian banks. Some bank notes are beautiful examples of the steel engraver's craft. Almost every note, for security reasons, includes in its design intricately engraved vignettes, portraits and numerals. Most notes were printed in two colors, usually black and green, but some banks, notably La Banque d'Hochelaga, ran riot with attractive underlying tints in yellows, blues, oranges, reds.

Portraits of dignified bank presidents, their jaws encased in flowing beards or fringed with Dundreary whiskers, stare sternly from the old bank notes. Here and there a



Farmyard Scene (1875)

familiar Canadian name is recognized in their ranks. W. Molson, President of The Molsons Bank, was a member of the noted Montreal brewing dynasty. Sir Hugh Allan, President of The Merchants Bank of Canada, was a dynamic Montreal shipowner and financier. James Maclaren, President of The Bank of Ottawa, founded the important Maclaren power and paper group at Buckingham, Quebec. Men like these were the tycoons spurring the young Dominion's first, turbulent decades of expansion.

The Company—Its Progress and Traditions

When Confederation was in the air, two separate groups of people proceeded with plans to launch a Canadian company to engrave and print postage and revenue stamps, bonds and other financial documents, for the proposed new Dominion of Canada.

Both groups saw as an additional incentive the attractive market for bank note printing provided by the three dozen chartered banks of Canada, which at that time purchased their paper currency from other countries. A potential market loomed, too, in the printing of bonds, debentures and other securities for companies and municipalities at a time when Canada's economy was expanding rapidly.



Sundown (1877)

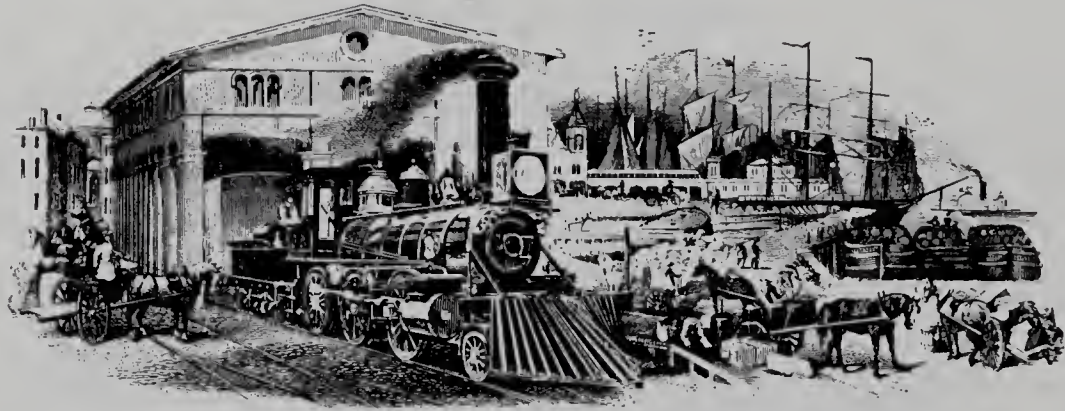
Smillie a Leader

Leader of the first group was William Cumming Smillie, who had come to Quebec from Scotland when a boy, then moved to New York where he made a reputation as script letter engraver. Other members of the Smillie family, then and later, became distinguished bank note engravers. Their name has become synonymous with the highest standards of that exacting craft.

W. C. Smillie started exploring the idea of forming a company — to be called British American Bank Note Company — as early as 1864, when he corresponded with interested political leaders in Canada. He then organized his group, which included Alfred Jones, foremost portrait engraver of his time, and Henry Earle, designer and letter engraver. They acquired a building on Wellington Street, Ottawa, to which they shipped the machinery necessary to fulfil the anticipated Government contract.



Specimen sheet of engravings.



C. P. R. Engine (1892)

A Complicated Situation

In 1866, another group headed by George Bull Burland, a one-time newsboy who became a successful lithographer and business man, had been formed in Montreal and independently taken out a charter to operate as British American Bank Note Company. The birth of two indigenous bank note houses, each with similar hopes for patronage, must have embarrassed the Fathers of Confederation, at least two of whom—Etienne Taché and Alexander T. Galt—had originally encouraged Smillie in his aspirations.

Burland held a lease on Matthew's Patent Green Tint, a special bank note tint invented to make forgery difficult. Smillie held a low opinion of the tint as a security precaution, but it may have impressed the Government. Whatever the real reasons behind the contretemps, Smillie was urged to join forces with Burland's group by George Etienne Cartier, who the following year was to become Minister of Militia and Defence in the first Dominion Government.

So the two groups merged. Smillie was made president of the Company and Burland manager. Nominal capital was \$100,000. The first entry in the Company's Journal, in August, 1866, lists paid-up capital as \$54,000. At the outset, major shareholders were W. C. Smillie, Henry Earle, G. B. Burland and G. Lafricaine.

Almost immediately British American Bank Note received an initial order from the Government for printing what were known as Provincial Bank Notes, so called because they were payable in different provinces.

Three Prosperous Decades

The Company quickly found customers among the chartered banks, and for many years its fortunes remained closely interwoven with those of the banking fraternity. The first three banks listed as customers in the Company's 1866 Journal were The Bank of Toronto [formed in 1855 and merged with The Dominion Bank a hundred years later], La Banque du Peuple, Montreal [which closed its doors in 1895] and the long-established Quebec Bank [which was taken over by The Royal Bank of Canada in 1917]. The charter obtained by Burland stipulated that "the places where the operation of the Company are to be carried out are the City of Montreal in Lower Canada, as their chief place of business, and the City of Ottawa in Upper Canada". In 1871 the plant was transferred from Ottawa to Montreal, then back to the original Ottawa site in 1889. During the next 60 years the premises were enlarged or improved several times.



Specimen sheet of engravings.

From the very start the British American Bank Note prospered, although the association between W. C. Smillie and G. B. Burland appears to have been an uneasy one. Smillie retired from the Company in 1881, selling his stock to Burland, who thereupon became president and majority shareholder.

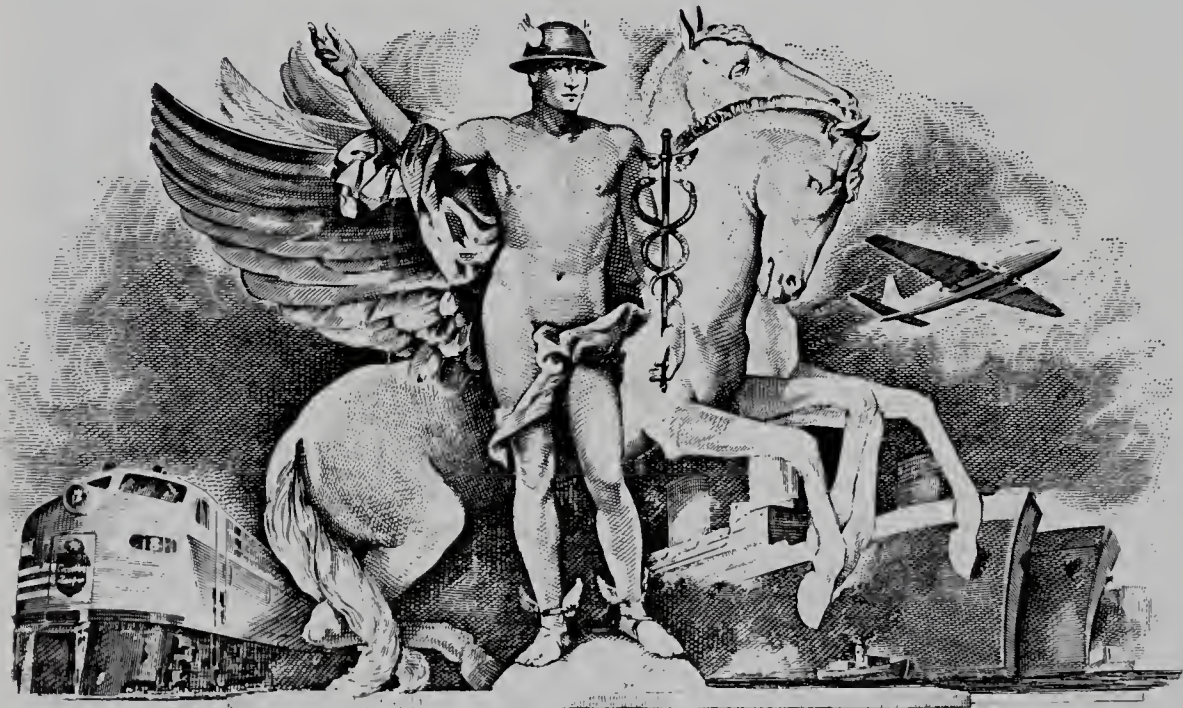
No sooner had Smillie resigned than he organized a competitive concern, Canada Bank Note Company. Government orders were not forthcoming, however, and his company experienced a lean time until, in 1891, it was purchased and absorbed by British American Bank Note Company. Another competitor, the Dominion Bank Note Company, had been bought out some years before.

A Variety of Setbacks

Not all the Company's 30 years proved smooth sailing. Twenty banks failed during that time and large sums had to be written off as bad debts. A projected move in 1888 from Montreal to Ottawa had to be postponed because the Wellington Street building collapsed.

George Bull Burland was not only an astute and forceful business man who made a fortune from a variety of interests including water power and paper manufacturing; he also had a practical working knowledge of printing and the trade. On his death in 1907, his son Jeffrey succeeded him as President. Jeffrey H. Burland became known as a philanthropist. He died in 1914 on a visit to England as Canadian Red Cross Commissioner. Other Burlands have since maintained the family link with bank note printing. George H. Burland, nephew of the Company's co-founder, was General Manager for many years. His son, G. Harold Burland, is Vice-President and Comptroller of the Company today.

The Twentieth Century



Modern Transportation (1952)

In contrast to the remarkable 1866-1897 period, the Company in the early years of this Century experienced a reduction in volume of business. Although 11 new banks were formed between 1901 and 1914, 25 banks went out of business or were amalgamated.

The Great War, however, brought tremendous orders for the engraving and printing of War and Victory Bonds and for long periods the plant operated day and night. The Company's position improved during the boom of the 20's when orders poured in for huge quantities of bonds and stock certificates. The years of Depression naturally resulted in a reduction in security orders but there was a steady demand for stamps and supplies from the Canadian Post Office Department.

The year 1934 saw two of the many beautiful commemorative stamps engraved and printed by the British American Bank Note, honored by the philatelic press.

An Apparently Unrecorded Variety of the 10 Cent Blue-Green Reprint of the 1857-60 Issue

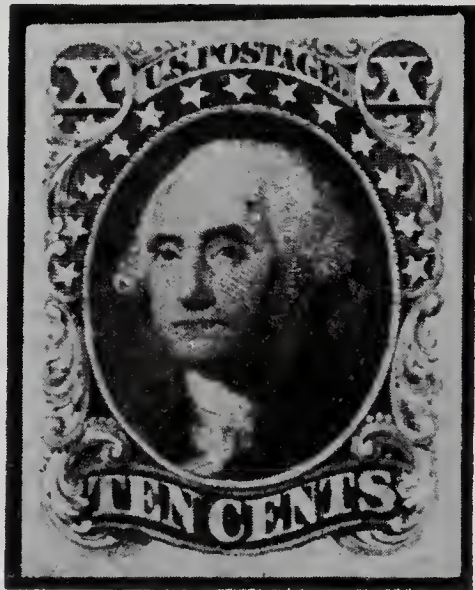
By Cyril F. dos Passos

Scott's numbers 43, 43P3, and 43P4 were printed from a new plate of 100 subjects made expressly by the Continental Bank Note Company for the Centennial Exposition of 1876.

It is indicated in *Scott's Specialized Catalogue of United States Stamps (1957)* that 516 of the stamps were issued, but no information is available respecting the number of plate proofs made or distributed.

These stamps and proofs are all of the Type I design which occurs only on the bottom row of both panes of Plate I. This plate went to press prior to 19 May 1835.

While examining recently some cardboard proofs of this stamp, it was noticed that one showed a gash of color above Washington's left temple. Searching through a photograph of a proof sheet from the Ackerman Collection sold by Harmer, Rooke & Company, Inc., on March 28, 1950 (card) and June 5, 1951 (India), it was found that this cardboard proof came from position 100.



From the Author's collection

Enlarged plate proof on cardboard of Scott's #43P4 from position 100.

If the plate from which this proof came was laid down in the usual manner, position 100 would have been the last one entered. Hence, it is impossible to tell whether the transfer roll picked up a piece of metal after rocking in position 99, or was placed upon a piece of metal or other foreign substance that was adhering to the plate when rocking in position 100. However that may be, the gash must have been cut deeply into the plate, as it took considerable ink and shows prominently on an enlarged photograph (fig.).

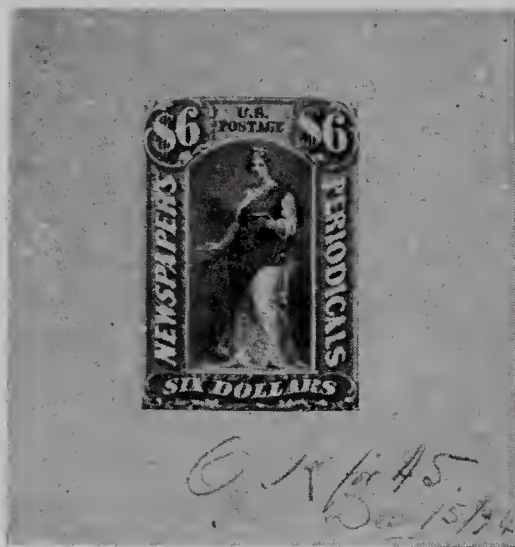
International Stamp Exhibition In Israel, September 17-23

An international stamp exhibition to be known as TABIL will be held in Israel, September 17 to 23. It will be directed by the rules of the F. I. P. Full details may be had from the TABIL Committee, 6 Ahuzat Bayit St., B. O. P. 681, Tel Aviv, Israel.

U. S. 1895 Issue of Newspaper and Periodical Stamps

By Thomas F. Morris

(Continued from JOURNAL No. 53, Page 9.)



\$5. Approval for use of 1875 \$6 design.

Five Dollars

The allegorical figure "Clio" which appeared on the \$6 value of the 1875 series was adopted for the central design of the \$5 value. A proof taken from the die of the \$6 value printed in blue has Mr. Morris' notations, "O.K. for \$5. Dec. 15/94." Again the transferer cut away the top and bottom parts of the design, leaving only the vignette and side panels of the 1875 roll. From this new laydown die were cut the new numerals and bottom panel containing the value lettering. Certain parts of the vignette were retouched and the panels and lettering in the side panels re-engraved, with some shading of the lower half of the lettering. No progressive proofs of this work are known to exist. Large die proofs are found printed in blue-green and blue. The size of the design is 24.5 x 35 mm.

Either a good transfer was made from the cut-down roll of the old 1875 die by which the engraver was able to follow each line retained from the old die, or he made an excellent facsimile of the old engraving. While the new vignette die "Clio" was recut, only slight differences exist that are worthy of noting. The engraver gave the head of the figure more high lights throughout and the eyes were less open. The recutting of the toga covering shoulder and body followed pretty much the lines of the previous die, with a few lines added here and there. The lines of the tablet held by the figure are broken, and the shadow between the thumb and index finger of the right hand is cut deeper, with a high light below, which gives the hand more grace. The background shadows of the vignette appear similar.

Ten Dollars

The allegorical figure "Vesta" of the 1875 \$12 value was used for the \$10 value of the 1895 issue. Except for the change of numerals and the value panel, few differences exist. The same process as previously described for other values was used by the Bureau in developing the design. Some parts of the vignette were re-engraved. No progressive engraver's proofs exist. Only large die proofs in the issued color of the stamp are found. Size of design 24 x 35 mm.

The figure was recut after the transfer. The top part of the hair is darker, the rest of the hair covers more of the face, and the shadows on the right side are heavy. The eyes are larger, and the shadows and high lights of the neck more finished, giving the head more charm than in the 1875 stamp. The deeper shadows in the folds of the dress give the lighter parts more brilliance. There have been lines added to the smoke emitting from the torch, giving it additional form. The base on which the figure stands is lightly cut, giving this part a silhouette effect. The background is a degree lighter in color.

Twenty Dollars



\$20. A transfer from 1875 \$24 die after cutting away parts of roll.

From the accompanying illustration of an essay for this value it will be observed that part of the numerals are cut away from the roll of the \$24 1875 die and the bottom value label eliminated. This example clearly shows the result attained after cutting away all extraneous sections of the roll not required for the new value. Following a laydown, the proper lettering and numerals were added and blank sections of the frame engraved, with some added shading given the lettering on the side panels. This proof is a large die on India, printed in black, and the only one so far discovered. Size of incomplete design 24.5 x 30 mm; size of die 75 x 84 mm.

The retransferred die embracing the figure of "Peace" was worked over and some minor changes exist. One or two strands of hair were added to the top right side, and some high lights eliminated. The eyes are focused downward and lines are added to the eyebrows, with deeper lines forming the shadow on the left side of the face, and additional dots are added to the face and neck. The dots are accentuated and others added to eliminate high lights on the upper part of the body of the figure. The toga is so treated as to give certain high lights throughout; and lines and dots are strengthened on both arms and hands. The folds of the lower part of the toga are given a certain high-light treatment, adding beauty to the engraving of this part. The right foot of the figure has been placed completely in shadow, and the left one is subdued by the addition of dots. Very little difference exists in the background of the vignette. A line has been added to the right and left sides of the border of the vignette.

Fifty Dollars

In transferring the figure "Commerce" and other portions of the die of the 1875 \$36 value, only light pressure was employed by the transferer to a new laydown die to carry through the engraving of the \$50 value of the 1895 series. An impression of this transferred die shows many parts of the vignette, such as the hair, eyes, neck, sleeve of the



\$50. Vignette, value panel and top part of stamp unfinished.

dress and complete bottom part, such as feet and sandals of the figure, as well as the lettering in the side panels, lacking in similitude with the 1875 stamp. Only one unfinished essay of the 1895 stamp has been found, printed in black. On the transfer roll all parts requiring the insertion of the \$50 numerals in the two upper corners were cut away, and the lower panel containing "Thirty Six Dollars" was also eliminated and the value "Fifty Dollars" engraved in this space on the new die.

Only one essay is known as shown here, printed in black. The size of the die is 72.5 x 76 mm; size of design, 24.5 x 35 mm.

There were fewer changes made on the re-engraved 1895 die of the vignette "Commerce" than for any of the vignettes of the series. Some slight changes were made in the hair and the lines of the face. The shadows of some of the folds of the dress are cut slightly deeper, and the background on the entire right side is heavier, with some added background shadow on the lower part of the left side of the vignette. Lines have been added to the left and bottom sides of the vignette panel.

One Hundred Dollars

The central design and side panels of the \$60 value of the 1875 series were the only parts used for producing the new \$100 value of the 1895 issue. The vignette "Indian Maiden" is the only one of the entire series of which practically every part was re-engraved. The only part of the laydown resembling the old 1875 was the central and side panels, the balance of the stamp being almost entirely re-engraved. It could only have been accomplished by means of a very light laydown on soft steel, and only the barest outline visible for the engraver to start his work of recutting the vignette. So many differences exist in every part of the vignette that the only proper way of pointing out the changes is to illustrate first, the proof of the 1875 \$60 value, second, the unfinished engraving from the laydown die, and third, the finished die proof of the 1895 value. The only unfinished die impression of this 1895 value is the one illustrated here. This shows clearly the blank white spaces to the right and left of the \$100 value shields, resulting from the cut-away portions of the new retransferred roll. Of course, all parts of the 1875 design, both upper and lower portions, were cut away, leaving only the vignette and side panels, but there are no available proofs which show this first operation of producing the stamp. The die measures 75 x 74 mm and the design 23.5 x 35.5 mm.

No shading appears in the "U. S." or the "\$100" numerals, and the extreme right and left upper corners of the vignette remain blank. Just below the die impression of the stamp may be seen the Department Chief's pencil design showing the manner in which he desired the engraving to be carried out. The new design measures 25 x 35.5 mm, the



\$60 1875 stamp illustrated for comparison with 1895 \$100 design.



\$100. Top part of vignette background and lower scroll work unfinished.



Proof of completed stamp.

same size as the 1875 \$60 value. This was accomplished by placing the vignette higher in the design and giving more space to the two lines of lettering for the "One Hundred Dollars" at the bottom. The added scroll work on each side at the bottom provides a better balance and a more pleasing design.

In looking at the two 1875 and 1895 vignettes "Indian Maiden", the casual observer would not recognize the many differences that exist, but in placing them side by side under a magnifying glass, one will see that while the general form of the two is similar, the Bureau engraver took license to change the original engraving in every particular, not alone the figure but also the background. To illustrate, the feathers of the headdress on the left side and toward the middle have been thrown in shadow. The curl on the right side of the face has been accentuated. The eyes are cut heavier and some high lights have been given to the left side of the face and neck. The breasts of the figure have been given more prominence. The right hand and the grapes held by it have more definite form. The bracelet has been put more in shadow. The bodice piece representing a skin has been definitely outlined on the right side and in the recutting the shadows embracing its form are changed. The figure's left leg is outlined, and the shadows of the boot cut more deeply. The legs are partly placed in shadow and the high light on the right foot is eliminated. The lines of the trees, vines, leaves and background surrounding the figure are

completely changed. The wigwam and hill in the distance and part of the background in shadow have cross hatching, giving these parts more color.

It is the writer's belief that this discussion of the 1895 series of Newspaper and Periodical stamps is the first attempt by anyone to make a study of their design and development by the personnel of the Bureau of Engraving and Printing. There is no one living today who took part in this development, nor any written word left by anyone who shared in the creation of this series of stamps. The Bureau has its records, but these would provide little assistance in obtaining an intimate history of the "behind the scenes" activity involving the production of these stamps. We must therefore base our deductions and conclusions upon studies made from the very small amount of material available, and leave it to others in the future to add whatever pertinent data that may come to light. With a full realization that such a study is rather dry and none too colorful, the writer hopes that it will, nevertheless, serve as a guide to other essay-proof students who desire to enter the field of research and carry through similar studies on the development of our country's stamps.

The Blue Local Mafeking Stamps

Reprinted from *The South African Philatelist*, Vol. 32, No. 9, p. 167

A reader recently wrote asking for details of the photographic process used in the marking of the blue 1d. and 3d. stamps prepared in Mafeking during the 1900 siege. His letter was referred to Dr. K. Freund, the well-known Mafeking expert and his description, as given below, is thought sufficiently interesting to give it this wider publicity:

The blue Mafeking stamps were manufactured by Mr. D. Taylor, a professional photographer, on blue "sensitized" paper. Such paper, not unlike engineer's or architect's paper, used to be prepared by photographers themselves at that time. The main chemical employed to sensitize the paper was "ferrocyanide of potassium."

The siege authorities first printed a 1 pound Paper Note (siege money) on such paper (the design was drawn by Col. Baden-Powell), and when this turned out to be successful, it was decided to print contemplated "local" stamps in a similar manner.

Unfortunately there were no stocks left of ferrocyanide in the besieged town, and attempts were made to smuggle this chemical through from outside. A message to this effect was given to native runners who managed to get through the Boer lines by night. The first attempt was a failure, as the runners returned with some wrong chemical, "ferri" instead of "ferro," which was useless for the purpose. The mistake was apparently caused because the message was badly written and the purpose of the chemical not stated.

The next message stated the purpose and was clearly printed, and this time the right stuff seems to have been sent along with the runners. But unfortunately these runners were caught by Boer posts and shot, and all dispatches and material they carried were confiscated.

A third attempt to get the ferrocyanide of potassium was successful and Mr. Taylor was at last able to prepare the paper for making blue money and afterwards blue stamps.

The photographic printing process thereafter was briefly the following:—The original photograph (main design) was pasted on a sheet of paper and the rest of the design drawn around it. This was copied in a much reduced ("stamp") size. Twelve copies were made of such reduced size and pasted on a sheet of cardboard representing a sheet of 12 stamps. This set-up in turn was photographed, the negative glass plate thus obtained forming the actual printing plate from which the stamps were printed on the sensitized paper (sheets of 12 stamps, 3 x 4).

Bank Note Engraving

By W. L. Ormsby

(Editor's Note.—In 1852 W. L. Ormsby, a well-known and independent-minded engraver, published a book with the above title in which he set forth in great detail the then current mode of producing bank notes—the “patchwork” system, he called it—and the facility of counterfeiting that this system afforded; also, his own ideas on how to make counterfeiting more difficult. This very interesting and instructive book, now rare and almost unobtainable, is being reprinted in its entirety in the ESSAY-PROOF JOURNAL. It was begun in the preceding issue, Whole No. 53, copies of which may be obtained from the Secretary.)

Part II.

Counterfeiting Exposed

The explanation given in the preceding pages of the system of Bank Note Engraving practiced in this country, and of the Machinery used in its execution, will have suggested to the reader the facility with which Counterfeiting can be effected. There is not merely an absence of that security so vital to the monetary interests of the community, but a virtual inducement to this grave crime, in the prevailing system of engraving, which admits of no remedy, except by an entire change in the mode of constructing the Note. It is our purpose, after indicating in some degree the extent of these fraudulent practices, to point out and describe a certain and effectual remedy, or, at least, a remedy, as we think, the most certain, and the most effectual of any that can possibly be devised.

Many of those to whom this work especially addresses itself, are already painfully familiar with the frequency, success, and impunity with which the business of counterfeiting Bank Notes is carried on. The public generally may need to know the extent of it, as perceived and understood by those whose business furnishes them with the means of knowing. The following significant extracts from that able work, the Bankers' Magazine, the statements of which can be abundantly confirmed from other sources, will illustrate the subject:

“There have never been, in the History of Banking, such vast quantities of counterfeit paper thrown upon the community as at this period. The Engraved Plates of more than two thirds of the Banks in this country have been so successfully and fraudulently imitated, that few persons are enabled to discriminate between the genuine and the false paper.

“There never has been a time in the history of financial matters in which the issues of spurious currency have been so copious and universal. The highest application of ingenuity of which the mind is capable, seems to have been employed in securing the ways and means of throwing upon the community spurious issues in every branch of the department.

“Well executed engraving; changes from lower to higher figures in the denominations; cutting notes to pieces, dividing them in such a way that four good bills make five shorter ones, but so deceptive that very few persons would detect the fraud.

“The best security which the community and the Banks can obtain against spurious Notes, is the employment of the best Engravers and Printers for Bank issues. We rarely find any attempt made to counterfeit the best executed Notes. Counterfeiters generally imitate the work of the second or third rate artists and printers.

“We have now before us several specimens of newly engraved Bank Notes from the press of Toppan, Carpenter, & Co., whose advertisement will be found on our cover. These plates were executed for the new Bank of Commerce, in Boston, and for the John Hancock Bank, at Springfield, in this State.”

The writer of the foregoing, is perfectly correct in regard to the prevalence of spurious paper; but in regard to the means of suppressing the issues, he is not so fortunate.

The business of engraving Bank Notes is confined to a few Establishments, of about equal talent, and it is unjust to elevate one above another.

The value of a special commendation of the work of Messrs. Toppan, Carpenter, & Co., may be understood by the following announcements in “Thompson’s Reporter,” which appeared not far from the same time:

<p>John Hancock Bank, Springfield ----- ¼ [J. M. Thompson, Pres. — W. H. Foster, Cash.] 5s, & 10s, altered from genuine ones—vig. to the left shield, with stars and stripes, eagle, national armory, houses, etc.—female head on right margin.</p>	<p>Bank of Commerce, Boston ----- ¼ [Edwd. C. Bates, Pres. — W. H. Foster, Cash.] 5s, & 20s, altered from genuine ones by the pasting operation. 10s, said to be in circulation—we have not yet seen them.</p>
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Yet, these results are by no means to be imputed to the lack of professional skill and ability of this well-known Establishment. It is the inevitable result of the system, which they, in common with all Bank Note Engravers in this country adopt. So long as the system of detached work is employed no skill of the Engraver, no exquisite elegance of execution will be beyond the Counterfeiter’s ability either to imitate, to alter, or to obtain.

Rules for Constructing a Bank Note

The great desideratum in a system of Bank Note Engraving, is, to secure the greatest possible protection against forgery. All plans for the attainment of this end, must be tested by a few general principles, and among these the following are self-evident:

First.—A perfect system must proceed upon the principle of defiance, and not of secrecy.

Second.—The merits of any plan will be in proportion to the degree in which it shall possess the property of compelling the forger to adopt the same process in imitating it, that has been used in the creation of the original Note; thus TO FIX upon the forgery all the difficulties of the original execution.

The true basis of security, so far as the engraving and printing of a Bank Note are concerned, is, to achieve some description of work which can only be imitated in the same way in which it was originally produced; for then, whatever of DIFFICULTY is *given to the original plate, the same difficulty must lie in the way of the forger who copies it.* If any of the processes, or effects of the Note, may, by ingenious and evasive contrivances, be produced in an easier method than in the original plate, the difficulties bestowed upon the original will evidently afford no security against forgery. Thus, for instance, if any effect produced in any original Bank Note by machinery, can be imitated by hand, it is clear that no security attaches to such an effect, however elaborate the machinery used in the original. This, of course, holds in every other respect as well as in regard to machinery.

Third.—The general design and execution of the whole Note, must be such, that neither the *name* of the Bank, nor the *denomination* of the Note, can be *changed* or *altered*.

Violation of These Rules in the Present System

Now let us test the adequacy of the present system by these obvious principles.

First.—The business of engraving Bank Notes, has always been, more or less, conducted in secrecy. The process of printing the large red letters T W O etc., already described, simple as it may appear to the reader, is known to a few Artists only. Its secrecy is no security against its imitation, as is evident from the fact that it is so imitated. Secrecy in any particular furnishes no security, but rather facilitates the Counterfeiter's purpose; for, when he discovers the secret, he can practice his business also in secret, and thus reap an equal advantage from it, with the original inventors.

Second.—We often find the same denomination-figure repeated several times on one Bill. In order to do this, the Engravers use a Transfer Press, and a die. The Counterfeiter accomplishes the same thing, even more perfectly by printing an impression from one Plate, several times on the same Bill.

Our Bank Note Engravers are in the habit of using the same dies for many Banks, the same dies for drafts, checks, certificates, and sometimes for medicine labels. The Counterfeiters, by a little management, obtain the genuine work of the professional Bank Note Engravers on such plates, and multiply them by the ELECTROTYPE PROCESS, which is more simple, and more perfect, than the Transferring Process of the original Artists.

The Oval of the Geometrical Lathe was only difficult to imitate so long as the Lathe itself was kept secret, and even then it was so closely imitated by a pair of steel dividers, as to escape detection. But now, the best genuine productions of the Machine are in common use; therefore, Counterfeiters no longer imitate, but employ the original. So also with regard to the Medallion; the Counterfeiters possess the original machine, the original models, and therefore, produce original work. Counterfeiters possess the Transfer Press, and many of the genuine dies which were used in engraving the Bills now in circulation! Huselman used the Transfer Press to engrave his counterfeit plate on the Cattskill Bank, and employed original dies for that purpose.

Third.—The design is often purposely arranged, so that the *name* of the Bank, the State, and the Town, may be changed and altered. The columns of the Counterfeit Detectors prove, that the great majority of frauds consist of altered Notes, from broken Banks to those in good repute, and from low to high denominations.

The State Bank of Ohio employs one form of Bill for its forty-one branches. A counterfeit on one, is a counterfeit on forty-one institutions; and the temptations to crime are increased precisely forty times!

Thus the rules for giving security against forgery, are plainly violated, either as a matter of economy to the Banks, or, facility to the Engravers; and in this point of view, the Banks, the original Artists, and the Counterfeiters, equally share the advantage of rapidity in the manufacture, both of genuine and spurious Bank Notes, while safety to the public is quite disregarded.

The Counterfeiter's Process

Let us now inquire how the Counterfeiter obtains his stock of Bank Note dies and materials.

Our Banking Institutions sacrifice, as we think, their interest to their dignity, in employing the largest Establishments at very high prices, while the Counterfeiters obtain, by stratagem, equally good work at a small outlay of money. For example, it is well known that several Label Engraving Establishments employ all the machinery of a Bank Note Establishment of the first class, and only charge a small sum, in comparison, for their work. A Label Engraver who possesses the facilities, could clear One Hundred Dollars per day, in executing, on steel, at Twenty five Dollars each Note, those seen in Plate Eight. Now, what can prevent a Counterfeiter from obtaining such plates? If the Artists refuse to execute the work in the form of Bank Notes, the Counterfeiter can

DESCRIPTION OF PLATE EIGHT.

Forms of Bank Notes.

This plate is designed to show that the works of the best Artists afford no protection against forgery, under the present system of Bank Note Engraving.

The vignettes in the first and last Notes were copied, with some slight alterations, from genuine Bank Note dies, by a young German in the employ of the writer.

The vignette in the Two Dollar Note is an original design, and an original engraving by J. W. Casilear, Esq., one of the eminent firm of Toppan, Carpenter, Casilear & Co. This vignette is generally admired, and hence, it has been used, perhaps thousands of times, for various purposes, both on copper, and steel plates.

The vignette immediately under the above, was originally designed and engraved by A. B. Durand, Esq., for the unfortunate Bank Note Engraving Establishment of Durand & Co., whose stock, embracing some of the most beautiful dies that have ever been engraved, was sold at an enormous sacrifice.

The beautiful Lathe work, seen in Plate Six, was purchased by the writer for a mere trifle; in fact we bought a steel Bank plate of four Notes, namely, ONE, TWO, THREE, and FIVE, for Ten dollars; which furnishes us with five different vignettes, and as many different Lathe work denominations.

Bank plates have frequently been offered for sale. The original plates of all the Banks that have failed, or that have wound up business, in the course of the last thirty years, are, doubtless, most of them still in existence. The lettering of these plates can be altered to those of solvent Institutions; electrotype copies of the vignette may be procured, and a set of changeable dies prepared by Counterfeiters in such a way as to enable them to vary their relative positions on the Note at every impression.

Every picture on Plate Eight, might be printed in the place it now occupies on the paper, at separate impressions. With Counterfeiters speed is no object. They can well afford to work a few hours in printing a few Five Dollar Bills—or in substituting a Fifty Dollar denomination, for a One or a Two.

Counterfeiters can now obtain the best genuine Bank Note materials with ease, and at a trifling cost; and thus they can make the services of our very best Artists, who were employed to execute the original work, available for their fraudulent purposes!

The only remedy is to change the system, and to abandon the use of dies in every shape and form.

obtain each vignette on separate pieces of copper, under some pretence to cover the fraudulent design. He can then *cut up* the plates, and match the pieces together in a variety of forms.

Thus, he can actually obtain the materials with which to compose Bank Note Plates, more cheaply and speedily than the original Artists can produce them by means of their dies and Transfer Press.

It is well known, likewise, that there are many Business Cards in use, which bear a general resemblance to Bank Notes of various denominations. The engraving upon them is often of the best description; indeed, the vignettes are generally the impressions of genuine Bank Note dies. The cost of a plate of this description is about Twenty-five Dollars. Now, if a Counterfeiter can obtain one such plate, he can erase, and change the lettering, and thus use the plate to perpetrate a fraud, with considerable chance of success, on every Bank in the country, one after the other, though the little pictures may not correspond exactly, to any of the Bills imitated. There is at present, no ready means of comparison, and if the general appearance is good, any one would be readily deceived.

Thus, at an expense of Twenty-five Dollars, the Counterfeiter can obtain the general form of a Bank Note, which may have upon it the original work of the very best original Bank Note Engravers in the Country.

It is proper to remark, in this connection, that Label Engravers, are cautious about rendering assistance to Counterfeiters. An instance is known when a person refused an offer of three thousand dollars to stamp a few dies, in a particular form, on a copper-plate,



Plate 8.

DESCRIPTION OF PLATE SIX.

Medallion Engraving.

This plate illustrates that portion of a Bank Note, which resembles BAS-RELIEF.

NUMBERS SIX, SEVEN, EIGHT, NINE, TEN, AND TWELVE, are copies produced by the medallion machine represented in Plate Two. The plaster medals from which they were copied, can be purchased for a few cents, of Italian plaster image venders.

THE BORDER is a copy from a common embossed card.

The other embellishments represent copies from original models prepared expressly for the purpose. The portraits, denominations, etc., which are seen in the centre, were transferred into the plate by separate dies.

When this style of work was first invented, its application to Bank Note Engraving purposes presented great obstacles to Counterfeiters; principally, because of its novelty, the difficulty of imitating it by hand, and the secrecy in which the machine was kept. But, the machine has been for a long time in common use. The writer has made many of them, for Engravers in all parts of the country, the price varying from fifty to one hundred dollars each. We have seen Counterfeit Bank Bills, which, we know, involved the use of a machine in their production. This style of work, seen in the counterfeits on the Lancaster Bank, Pennsylvania, is the genuine production of a Medal Ruling Machine. There is, therefore, no longer any safety in employing it on a bank note.

The honor of the first invention of this style of work, belongs to Mr. Asa Spencer, of Philadelphia, in conjunction with Mr. Gobrecht, of the Mint. It appears that Mr. S. employed Mr. G. to construct a machine for the purpose of producing waved lines alone, by copying the indented surface of a hammered copper-plate. The latter gentleman accidentally discovered that it was equally fitted to produce copies of coins and medals. This event took place in the year 1818.

which could have been done in half-an-hour, in defiance of any law on the subject, except, of course, the law of morality. The owner of the Medallion dies, seen on Plate Six, has often declined to use the work for common purposes, solely because the style of work was employed, to a great extent, in the manufacture of Bank Bills, in which business he has had no interest whatever for several years. He has repeatedly refused to transfer his Dies into plates, because the ultimate use to be made of them, by persons ordering the work, was not satisfactory.

The First Invention of the American Note

When Mr. Perkins first invented the process of transferring engraved vignettes from one piece of steel to another, about the year 1819, he deemed it to be a proof against counterfeiting. He went to England in company with Messrs. Murray and Fairman, and applied for the engraving of the Bank of England Notes. They published a pamphlet on the occasion, setting forth the claims of the new invention to security against forgery; and Mr. Heath, a celebrated English Artist, joined the company, and aided materially in enriching their embellishments.

The Bank of England appointed a committee to examine the "American System" as it was called; and a book was published which completely exposed the fallacy of the plan. The Bank of England Note has consequently remained to this day, a plain affair, yet far more difficult to counterfeit than any of our own Notes. The book alluded to is now in the possession of the writer; and, inasmuch as it exposes the weak points of the system of engraving Bank Notes, which we are describing; and, inasmuch as it contains the true principles upon which to base a true system, which will give the greatest possible security against forgery, we will republish such portions as are applicable to our present purpose.

The work in question is entitled, "An Analysis of the true principles of security against Forgery; exemplified by an Enquiry into the sufficiency of the American plan for

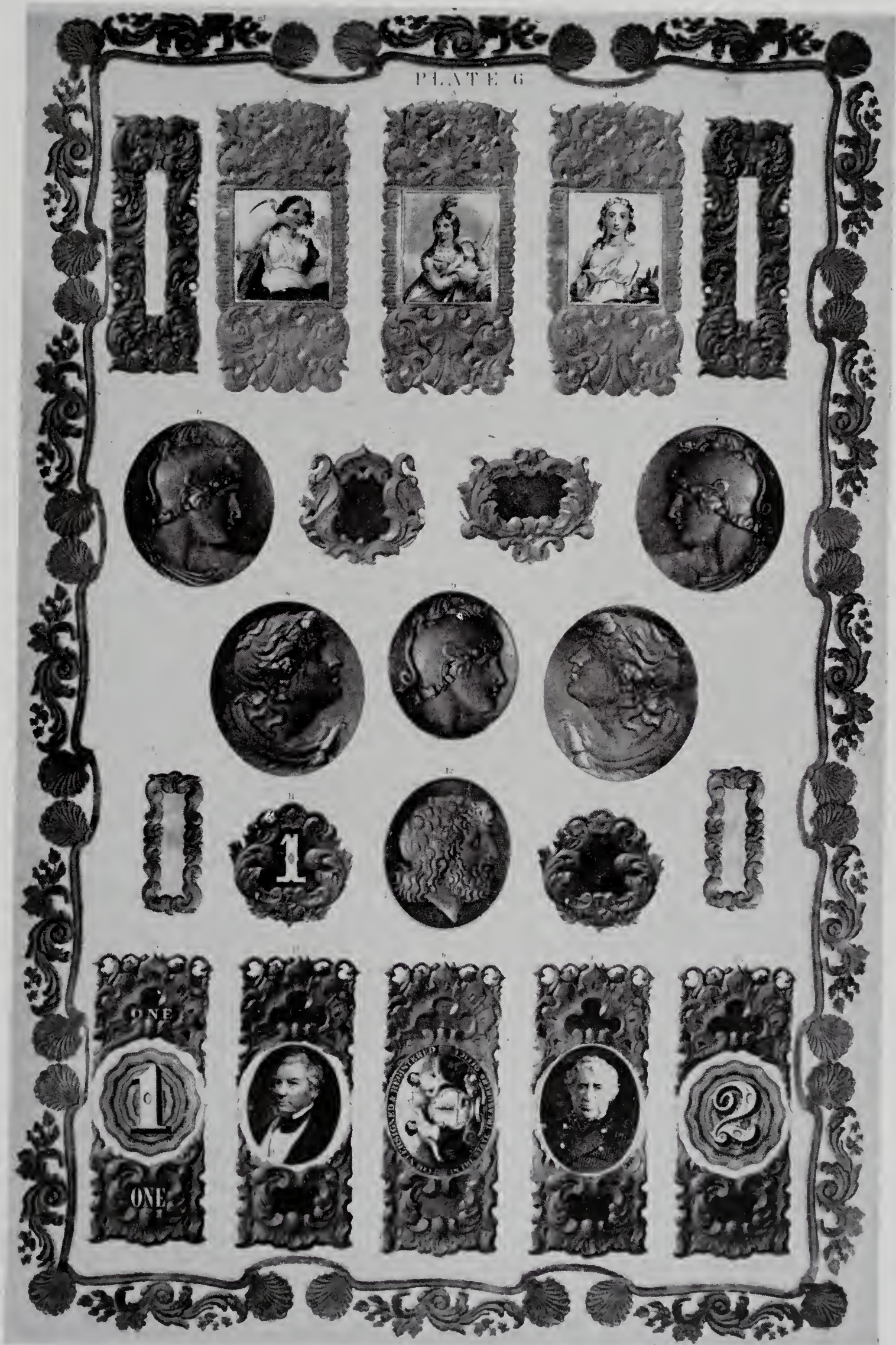


Plate 6.

a New Bank Note; with imitations of four of the most difficult specimens of those Notes, made by ordinary means; by William Congreve, Bart., M. P., A. M., and F. R. S. London, Printed by J. Whiting, No. 3, Lombard Street, 1820."

In the "Introduction," the Author remarks:

"When I undertook the duty of a Commissioner of Enquiry as to the best means of preventing Forgery, I was so deeply impressed with the immense importance of this question, in all its branches, that I have devoted myself with the most unremitting zeal to the acquirement of information by every experiment and research in my power. As a Commissioner, I have, of course, had opportunities which I could not otherwise have obtained. Such information, however, is but of little value without the most patient and laborious analysis, so generally do first appearances deceive; a most remarkable proof of which will be seen in the American Note.

"The public are already in possession of a small volume which I printed on the "Protection of the Metallic Currency;" and as the Commission has now terminated its labors, I am anxious to redeem the pledge given in that little work, of endeavoring to apply a similar mode of reasoning to our paper currency; so as to reduce the question of its security also, as far as possible, into the shape of a regular system or science, founded upon certain fixed principles, which might enable the public to come to some positive and unerring conclusion on a point which seemed full of doubt, and which the majority were inclined to consider as hopeless. In doing this I have two immediate objects in view—

"First.—To promote general confidence in the paper currency of the country, by proving that the means of real security in Bank Notes do exist.

"Secondly.—To shew in what way the true principles of protection may be extended to every branch of that currency, to the provincial paper as well as that of the Bank of England, without either of these branches interfering with or diminishing the security of the other.

"In pursuing these objects, I have not contented myself with deductions drawn merely from argument and reason, but have had recourse to the demonstrations of actual example, and the real proofs of analytical experiment. To this end it was necessary to select some particular plan, which I might treat as it were anatomically, and by the dissection and examination of which I might discover its defects, and thence attain a remedy. Now the Note which I have chosen for this purpose is the American Note, because, amongst other reasons which will be presently explained, it contained a great variety of contrivances, and indeed might be said to comprehend samples, extremely well combined, of those principles that had *hitherto* been considered as forming the basis of security against forgery. The result of this analysis is this general conclusion, that *there is no real security against forgery* to be achieved in one color, to which the American Note is limited.

"Whether the works of such Artists as Mr. Heath, were or were not a part of the original intention of the Americans, is a matter of very little importance: they now actually do form a very large portion thereof. As, therefore, the main object which I here have in view is to consider the merits of the plan, actually as it now stands, I am bound to look at Mr. Heath's work as an integral part, though I fear that it will not turn out that much additional security is derived from them. I shall therefore proceed to the analysis, having only one more preliminary observation to make, namely, that whatever I may feel it my duty to state, as far as relates to the prevention of forgery, either as to the machinery and contrivance of the American Artists, or as to the works of British Artists, combined in the American Note, nothing must be understood as at all reflecting either upon the general merit of the one or of the other, or indeed upon the beauty of the Notes, but merely of their merits or usefulness as applied to the particular object

“before us—the *prevention of forgery*. I have, indeed, no hesitation to state my admiration of the ingenuity and excellence of the American contrivances, as applicable to the extension of the fine arts, and of their importance in the propagation and perpetuation of the works of the best Artists; at the same time that I attach no importance to them whatever as to the prevention of the crime of forgery, and for the reasons which I am about to state, and, as I doubt not, to establish by actual examples.”

Mr. Congreve then proceeds to predict that the American plan of a Bank Note gives no security against an absolute imitation in every particular; but actual experiment, by thirty years' employment of the system in this country renders his reasoning of little value, since Counterfeiters find far easier methods of effecting their purpose than any suggested in this analysis. The fact, however, that this work was written in advance of the actual employment of the system, gives a prophetic character to the language. If the same able writer could now behold this country flooded as it is with the very Bank Bills he condemned; and if he could again analyze the system, with the knowledge of the fact that “more than two thirds of our circulating Bank Notes are so fraudulently and successfully imitated that few persons are able to discriminate between the genuine and the original,” he might defeat again, and effectually, a system of Bank Note Engraving which is so obviously liable to abuse.

Congreve's Analysis

Congreve then begins the details of his enquiry, by examining the properties of the American plan; and for this purpose he caused imitations of the most difficult specimens of that plan, offered to the Bank of England, to be made by such *various* means, all of them different from those employed in the original, as he found practicable, for the purpose of estimating the real value of the securities proposed. The securities claimed for the American plan were stated by its inventors to be the following:

First.—The mixture of the copper-plate and the wood-cut styles in the same Note.

Secondly.—Geometrical figures produced by an engine contrived on purpose.

Thirdly.—The introduction of a great quantity of extremely small writing in various parts of the Note.

Fourthly.—The multiplication of fac-similes on different parts of the plate.

Fifthly.—The introduction of the work of the best copper-plate Engravers.

Congreve after enumerating them, remarks that there is nothing in the idea of any of these securities that he had not heard of before. “Their value consists merely in the particular mode of producing them in combination which the American Artists can claim. Thus the mixture of the black line upon white, and the white line on black, is found in the bordering and amount of the present Irish Note, both of which are printed, like the American, from copper-plate.

“With respect to the first of these supposed securities—the mixture of styles. This would amount to a high degree of protection, if, according to our test, the forger were obliged to use the same means as the originator of the Note. But this will be found not to be the case; for that which the American Artists themselves perform by a very elaborate process of engraving upon steel-plates, transferring that impression to steel rollers, and again to copper-plates, the forger, to whom speed is no object, can imitate by the most ordinary means, as will be seen by the following examples:

“Thus, he may give the black line upon the white ground, which is the genuine offspring of copper-plate printing; and the white line upon the black ground, which, on the other hand, is the natural production of the wood-cut, or surface printing, in most cases wholly by engraving on wood; or, if any part of the work were too fine for imitation on wood,

“by mixing the wood-cut with copper-plate—by which each of these difficulties entirely
 “vanishes in its own respective style; for there is no difficulty whatever in wood-engraving
 “to produce the white line upon the black, nor the black upon the white in the copper
 “plate, as shewn by the accompanying examples, and the mode by which they were pro-
 “duced: which proves at all events, in the first supposed security, namely, the mixture of
 “styles, that the machinery of the Americans is entirely useless, as far as relates to the
 “prevention of forgery.

“In fact, there are no less than four different methods by which these opposite effects
 “may be imitated without the aid of the transferring process of the American machinery;
 “and, indeed all these methods are more or less in common use in the different branches of
 “the art of printing.

“Thus, in the first place, they may, as above stated, in most cases be produced wholly
 “on wood, and printed wholly from the surface.

“Secondly, they may be produced by a combination of the opposite effects of copper-
 “plate and wood-cut, at separate impressions, printed part as surface—part as copper-plate.

“Thirdly, they may be produced by a mixture of copper-plate and stereotype direct
 “from copper-plate: those figures intended to be printed in the white line being given by
 “the stereotype; which would, by the most simple operation, answer the purpose of the
 “transferring process of the American Artists.

“Fourthly, it may be done by a more easy, and consequently still more fatal, evasion
 “of the American plan than the preceding one—by engraving the copper-plate line, that is
 “to say, the black line upon pewter by the mere impression from common copper-plate into
 “the pewter in a common vice. Some of the parts in the annexed imitations will be found
 “to be actually produced in this way.

“As to the second of these securities, viz. the geometrical figures, as they are called,
 “it is said that they can only be produced by an engine of new and peculiar powers, in-
 “vented by the American Artists. That this engine may be very ingenious in its construc-
 “tion, I do not wish to deny; but I must at the same time beg leave to assert, that all the
 “work it will produce may be copied without any engine at all; as may be seen by speci-
 “mens of the original engine work of the Americans, copied in wood-cut entirely by hand,
 “and in a very short time. So, also, the borders and engine work in the last improved
 “American specimens are all done by elaborate machinery in the original; they are, never-
 “theless imitated in plates -----, -----, -----, etc. wholly by hand, though they “combine
 “both the black and white line. Indeed, the white line borders, some of which were to
 “the commission as inimitable, are simply ruled by a point, either on wood or copper, by a
 “waved rule. The generality of these figures, however, are not produced by drawing, but
 “merely by setting off an impression from the original on the wood, the lines so set off
 “being traced from the impression by the graver, line for line; and may, therefore, be
 “considered as fac-similes, which could not fail to deceive in a circulated Bank Note.

“We now come to the third of the American securities, viz. the multiplication of
 “fac-similes in different parts of the plate.

“Of this principle we are told, that, by the American machinery, the work of fifteen
 “years’ labor of a first-rate Artist—supposing every part of it engraved on the copper-
 “plate in the ordinary way, may be put upon the plate of a Bank Note in a few hours.

“It may be so! but this is no security, if it can be shown also that this supposed work
 “of fifteen years may be copied by the forger in a few days.

“If indeed the forger were under the necessity of multiplying these fac-similes on
 “the copper-plate itself, as the Americans are, to produce quantity, then, it is true, he must
 “either resort to machinery similar to that employed by them, or he must engrave each of

“these fac-similes separately, which would unquestionably be a work of great labor as well as difficulty, and afford all the security supposed.

“But it so happens that the forger, to whom, as we have already observed, speed is no object, requires only to multiply his impressions *on the paper, and NOT ON THE COPPER*; and consequently he wants only ONE *engraving* on copper to print as many fac-similes on the forged Note at separate operations, as the Americans may think fit to place on the original at one operation. The imitations of the American Notes, and the subjoined explanation of the means by which they were produced, prove at once the fallacy of this security, and indeed demonstrate that the imitation would have been much more difficult, had all the heads been *different*, instead of being fac-similes.

“There is another very simple way also of multiplying fac-similes, to print at one single operation, viz. by stereotyping, from one engraving on copper, as many figures as may be required in one plate.

“The next security to be considered is the introduction of a great quantity of small writing in some of the American Notes. This security, while it consists merely of the repetition of the same work, is much the same as the last.

“It is merely the labor of engraving one of these pieces, and multiplying them in different parts of the Note. But even supposing they were not repetitions of the same work—work as small as this is, and on the smallness depends all the difficulty and labor on which the American Artists calculated—work, I say, so small as this, would soon become so indistinct on a circulating Bank Note, that it would not require the forger to copy one single letter of it, to give such an effect, as would, in a circulated forged Note, bear comparison with a circulated genuine Note.

“Neither will the introduction of the work of the best Artists be found to afford any greater security to the American Note, than either of the foregoing expedients; for, in the first place, it requires only a passable imitation to deceive the generality of mankind; and, in the next place, a very second rate Artist can make a very good copy of the works of the best Artists, though he would be quite incapable of originating these works himself. In this country, also it must be remarked, that the art of copper-plate engraving is so widely extended, that there are hundreds of Artists who could make fair copies of the best of Heath’s works. No security, therefore, can depend on copper-plate engravings; for, undoubtedly, great numbers of these Artists are in the most reduced circumstances. Of this, examples are given in all the plates, wherein the works of Heath and others have been imitated, those imitations having been made in a very short time, and in various ways, and by Artists not at all professing to belong to the first class.

“It is evident, therefore, that all the difficulties which the American Artists have thus introduced in their plan, are, as it were, *gratuitous*, and PERFECTLY USELESS, as far as the prevention of forgery is concerned; though the Notes are extremely beautiful, and the plan very ingenious. It must also be admitted that the powers of perpetuation and perfect identity, and the rapidity of their production are greatly to be admired; and no doubt are extremely useful in the manufacture of Bank Notes, as far as quantity is concerned to meet an extensive circulation; but still this does not operate to check the forger at all, because it is not quantity he wants, nor speed; and these points, therefore, will never lead him to encounter the expense and difficulty of pursuing the American process. Even identity itself, though it may seem very desirable, acts not as a real security, because it is enough for the forger to produce a strong resemblance, and a passable imitation. The merit of identity, it is true, in particular cases, with very minute inspection, and in Notes where the forger has neglected due precaution in defacing his Note if it has any weak points, lead to detection, but it cannot be classed as a general security.

“It must be admitted, that none of these plans contain in them that property which we have seen to be the only basis of security in paper currency—that by which the forger

“shall be compelled exactly to follow the same process as the originator of the Bank Note: so that whatever difficulty really exists in the production of the original Note, shall equally attach to him.

“The fact is, that, notwithstanding the pains that are taken by the American Artists to put upon their plate, by the most elaborate processes, the great variety of beautiful work that it contains—the effects of that plate, after all, are nothing more than those of a common copper-plate, or a common wood-cut; printed by the ordinary process in black and white!!

“That, in the production of the original of the American Note these contrary styles are united on one plate by machinery, however ingenious that machinery may be, means nothing as to the prevention of forgery; because we have seen that the forger can dispense with that plate altogether, and produce his imitations in detached pieces of ordinary workmanship at once on the paper.

“The defect, therefore, in the American plan is the want of some peculiar property in the plate itself which shall render THAT PLATE in all cases indispensable in the simultaneous production of the whole of the Note in one impression; and that such a property is attainable, I shall now proceed to demonstrate—a demonstration which, while it confirms the accuracy of the foregoing analysis, leads us to the attainment of the true system of security, and conducts us from the investigation of that which does not constitute security to the development of that which does.

“It must not, however, be understood that what I am now about to add has originated in this analysis of the American Note. I was convinced of the inefficiency of every plan, which was resolvable into the work of common copper-plate, or common woodcut, long before I applied these principles thus particularly to the American Note. I was previously convinced that the great desideratum was to produce a plate, which, by the peculiarity of its construction and of the effects produced by it; could only be imitated in the way in which it was produced: the application, however, subsequently made of these principles to the American Note, is, perhaps, one of the best proofs that can be given of their correctness and efficacy.”

Congreve now proceeds to give “A Detailed Description of the Plates, shewing by What Means these Imitations of the American Notes have been made and in What Times.

“The object of this article is to give a more detailed description of the means employed in producing these imitations, than I thought it convenient to enter into in the course of the foregoing Analysis; the train of reasoning and argument of which I was desirous of keeping as little encumbered as possible by such details.

“When first I saw the original specimens of the American Notes, as one of the Commissioners of Enquiry, such as those Notes were, previously to the arrival of the American Artists themselves in this country, I conceived that the only fair mode of investigating the quantum of security they possessed, was to cause some of those parts, which seemed most out of the common way, to be imitated; and for this purpose I selected some of them which contained the mixture of the black line upon a white ground, with the white line upon the black ground, worked up with machine engraving produced by what they call their geometrical lathe; and as I knew that, in surface printing from wooden blocks, the white line upon a black ground contained no difficulty—while I was equally aware that the power of the Engraver on wood was also very extensive, as to the production of the black line upon a white ground—I applied to Mr. Branston, of Holloway, as a well known Engraver of this description, and carried to him an American specimen of the ‘Ten,’ Plate -----, surrounded with three ovals of very delicate engine work, on which the American Artists had laid great stress, and which combined also the mixture of the white line upon black and the black upon white. Mr. Branston readily

“undertook the task of imitation on wood, and in a very short time produced the imitations
“of this ‘Ten,’ together with an imitation of the ‘One,’ on the same plate, the latter of
“which he engraved in about two hours, copying most accurately, by hand every part of
“these specimens, even the engine work, the delicacy of which can not be denied, the figures
“being extremely complicated, and the lines very fine. Subsequently to this, in consequence
“to the American Artists having stated that these were not the specimens they relied on,
“not containing a sufficient proportion of the black line, and having pointed out the figure
“with the head in the centre, which head is wholly in the black, and that with the flowers
“and drapery, as being better specimens of their plan; these figures were also imitated by
“Mr. Branston, as was also the Eagle Vignette, Plate -----, which seemed to have been
“considered by these gentlemen as inimitable by block printing.

“These several parts of the original American Note having thus been successfully imi-
“tated by such ordinary means, I own I considered it obvious, that if Mr. Branston could
“imitate every part of these original Notes on detached pieces of wood, including the
“vignette, as he has done, he could as easily have imitated the whole on one single block;
“and if not, the forger could, at all events, combine on one piece of paper these detached
“parts, so as to complete his forgery of the whole Note at separate impressions; or he
“might do it at one impression, by locking up these detached pieces in a common printer’s
“form.

“As, however, the American Artists were so much offended with me for this opinion,
“and in consequence have said so much in their printed volume and elsewhere, of the in-
“sufficiency of proofs drawn from the imitation of detached pieces of their work, and as
“they have since combined the work of the first-rate British Artists in their Notes—I
“determined, agreeable to the desire expressed by them, to cause this same system by
“patch-work to be applied to some of their best specimens of whole Notes, so combined—
“shewing also, by a sort of supplementary plate to each Note, the imitations in the de-
“tached parts, by which the forgery of the whole is completed.

“On this principle, therefore, I shall now proceed to describe the Note, plate No. -----.
“It is almost needless here to repeat that the American original of this Note was produced
“by engraving the different parts on softened steel plates, which being subsequently
“hardened, were pressed into softened steel rollers, and these being subsequently hardened
“again, were pressed into a copper-plate—the same copper-plate containing on its face all
“the different impressions of these rollers.

“This Note, plate -----, contains five fac-simile heads of a Homer, engraved by Mr.
“Perkins the younger; four female heads, engraved by Col. Fairman, two pieces of border
“produced by a geometrical lathe, as it is called; to which is attributed, page 27 printed
“volume, something like the power of free will, and a little of that perverseness which
“sometimes accompanies the exercise of that power, inasmuch it is stated that it is not
“to be made to produce the same pattern twice; though I must confess there seems
“to me no very great variety in what it does produce—every part of it, when analysed,
“being solvable into the volutes of a certain number of lines, like the twines and strands
“of a cable more or less twisted, and either drawn out straight or bent into coils. Inlaid
“in the borders thus produced are eight fac-simile ovals, containing part of the Bank
“Charter, in a character so small that it has the merit of being perfectly illegible without
“the aid of a high magnifying power.

“According to the estimate given of the time that this would take to be produced or
“imitated in the ordinary way of engraving the whole on the same copper, which is rather
“hastily assumed as the only way of imitating it, in the absence of Mr. Perkin’s transfer-
“ring processes, a good Engraver, by the account published in the American volume,
“would be three years and five months in making this imitation; and indeed there are
“some parts, such as the white line border, which it is stated to be physically impossible
“to produce without the machine, and others, namely, the small writing, the power of
“producing which is attributed to one person only, a Mr. Davis.

“Now it does so happen, that the whole of this plate was copied by Mr. Branston, including the small writing, in seventeen days! — every part of it except the small writing being produced by a succession of impressions from one head, cut in wood (vide Plate -----); nevertheless they are quite as much fac-similes of each other as those produced by Mr. Perkin’s transferring process; and what is still more extraordinary, nearly as much fac-similes of the original head. In like manner the four female heads are produced by similar repetitions from another wood-cut, also shewn singly in the duplicate Plate -----; the borders of the geometrical lathe, of the impossibility of imitating which we are told in pages 4, 27, and 28, in the American printed volume—these are imitated by ruling with a fine point on brass, and with an indented ruler, a series of lines made to intersect each other by advancing and returning the ruler in a regular gradation, and printed afterwards as surface, as shown in the duplicate plate. The fine writing is engraved on copper, and afterwards printed into the vacant spaces left in the border; the whole of this succession of impressions requiring only half an hour to complete them, which is a rate of production sufficiently rapid for the forger’s purpose. But if it were not, it must here be remarked, that all the different parts of the plate, thus created, except the fine writing, is reducible into a single stereotype plate, to print from the surface; so that those parts might be obtained by the forger at a single impression, and that the small writing might be so stereotyped on one plate, as to produce the four ovals in each border at a single impression, printed as copper-plate. In fact, the charters in all the annexed plates are actually printed from a stereotype of the original copper-plate, notwithstanding the assertion contained in the printed volume of the American Artists, of the impossibility of stereotyping the work contained in their Note. Thus the time of production might be brought nearly to that of the original copper-plate, if necessary for the forger’s purpose; which, however, it certainly is not.

“Now the comparison of the time of making an imitation of this Note according to the American statement, and the time it actually took Mr. Branston, are shewn in the following columns.

TIME AS STATED BY THE AMERICAN ARTISTS

“The five heads contain as much work as could be done in three months.—Vide page 4 of the American printed volume. 3 months.

“The fine writing in the eight ovals, being part of the Bank Charter, exceeds 20,000 letters; and one of these ovals, or one-eighth of the whole, required upwards of three weeks; and if the whole had been done by hand, it would have required much more than eight times as long to do it, on account of the extreme fatigue to the eyes in dwelling so long on such exceeding fine work.—say however, 3 x 8 = 24, equal twenty-four weeks, or six months. 6 months.

“The work as engraved by machinery, that is to say, by the GEOMETRICAL LATHE, comes next to be estimated. Without insisting FOR THE PRESENT on the IMPOSSIBILITY of doing this work with the engraving tool, combined as it is with other styles, we shall for the sake of argument, suppose that a distant sort of imitation may be made, and with this supposition, all the artists to whom the question has been proposed, have declared that such attempt would, in order to make any resemblance of the work at all, occupy at least four-fold the time that any of the other styles of engraving would do of the same size. This work spreads over about half

TIME EMPLOYED BY MR. BRANSTON

“The wood-cut, from which the five heads in the copy were printed occupied four days. 4 days.

“The copper-plate, from which these 20,000 letters are produced in the copy, took Mr. Branston 6 days, subsequently stereotyped. 6 days.

“The geometrical lathe border in the copper took Mr. Branston’s son a young man 18 years of age, five days. 5 days.

“the surface covered by the other kinds put together.
“Hence the time may be estimated at double that of
“all the other engravings—say thirty months.

30 months

“The female heads by Col. Fairman are not esti-
“mated, but allowing the same time as is assumed
“for the Britannias in plate—, and four of them
“may be reckoned at two months. 2 months

“Total3 years 5 months.

“The wood-cut imitations of this head took Mr.
“Branston two days. 2 days.

“Total17 days.

“The foregoing comparison speaks for itself and shows without comment, the degree
“in which the American Artists have overrated the security of their plan. Indeed it is
“evident they were not aware of the state of the arts in this country: their calculations
“might be very true in America, but they certainly do not hold here.

“The facility of forging these Notes cannot be better elucidated than by recapitu-
“lating the means required, viz. two small wood-cuts, one small strip of brass border, and
“a small oval piece of copper, the whole of which might be conveyed in the waistcoat
“pocket of the forger; as the separate impressions given in the supplementary Plate suf-
“ficiently prove.

“If I were asked why, in the imitation of this Note, I have preferred wood-cut to
“copper-plate, I should say—not because it is easier done, for that is not the case, but, in
“the first place, because it proves that the American Note is open to the attack of the
“wood Engraver as well as to the copper-plate Engraver, which latter no one doubts. The
“wood-cut is also the most rapid mode of producing the work.”

Mr. Congreve proceeds to imitate the productions of the American Artists, which
they had claimed to be secure against forgery, giving the time employed, and the means
used in minute detail. We very much regret that we cannot give the engraved illustrations
of his book, as an examination of them adds two-fold force to his argument.

Congreve concludes as follows:

“After these statements, I can only repeat my observation, that the American Artists
“must be entirely ignorant of the arts in this country. What indeed are we now to think
“of the assertion of page 6, “that a Note on this plan might be made to contain as much
“work as the best Artists in the world would execute in *fifteen years?*” or even the less
“extravagant one, at page 41, “that it would require *four years* continued labor to make
“an imitation of such a Note, supposing it practicable at all.” It is true the gentlemen
“who give the latter opinion do not go quite so far as the American Artists themselves: still
“is it credible that any work, at all *intelligible* could be so spun out upon a surface of not
“more than twenty-four square inches, when we have thus seen the *supposed* work of
“*five years* imitated in *thirty-three days!!!*”

“As to any peculiar power of *combining* the different works of different hands, or of
“subsequently *varying* these combinations, *given by means of the American machinery*,
“points on which much stress is laid in that article of the printed volume, called ‘Opinions
“and Remarks upon the means of preventing Forgery,’ it must be obvious to any one who
“will examine the means by which the annexed imitations are produced, that the same
“extent in the power of combination in the first instance, or of subsequent change of com-
“bination, appertains to the system here practiced, *without any machinery at all! With two*
“*or three more strips of copper-plate and wood-cut*, in addition to those employed in the
“annexed plates, we could now imitate *all the other* Notes in the printed volume of the
“American Artists, and the form of the Note might be varied quite as readily as they can
“vary the originals by their machinery; *or even more so*, because in any change of combi-
“nation they have new plates to create, whereas, we have only to vary the printing of
“those in existence: so that I am indeed compelled to say, every part of the arguments

“raised by the Americans and their friends, as to the value and security of their plan, seems
“to be done away.

“I shall not, however, go into any further particulars; enough has been said to prove
“the danger of giving or receiving decided opinions on ex parte evidence, even on subjects
“where the best information may be supposed to exist. I have only to add that, if the
“extent of time and labour proposed to be expended by the American Artists were in any
“way possible, the style of work which would necessarily result would be wholly unfit for
“the object. It requires a proof-impression and unsised India paper to make the fine
“work in the American specimens at all clear: what, therefore, would become of it if
“printed on sised Bank Note paper, and still more after it had been in circulation a few
“days? The fact is that its indistinctness would be such, that it would be easier to pro-
“duce a general resemblance of one of these Notes in a worn state, than of either of
“those here imitated. Beyond a certain point, therefore, it is evident that fine copper-
“plate work would be entirely labour lost.

“And in truth the forger would in all cases, where such work as the American is
“relied upon, aim his imitation at the Note in this defaced state, and not in the highly
“finished and perfect state in which the American specimens are exhibited. It is not in-
“tended to deny that such work must be more perfect, coming from a single plate, than
“any imitation made by separate impressions. It is certain, however, that the imitations
“here given afford a most successful resemblance even as proofs, although this was quite
“unnecessary, and a work of supererogation on my part; for had they been much less per-
“fect than they are, they would have been quite sufficient to deceive the public in the shape
“of a circulated Bank Note.

“The real object in these imitations has been, not to see how perfect they could be
“made, but to show in how short a time, and with what ordinary means these laboured
“productions of the first-rate Artists, and of the most complicated machinery, might be
“wholly imitated by hand, with quite sufficient resemblance for the forger’s purpose!

“Nor can it be denied, that, under the disguise of a worn Note, the forger’s purpose
“is still more easily accomplished than has been calculated upon throughout these pages.
“The utmost exertions of labour and talent that can be exercised in the mere styles of
“copper-plate and wood-cut in black and white, even if the combinations were more diffi-
“cult of evasion than they have been proved to be, would, under this disguise, avail but
“little; and workmanship, far inferior, and much more rapid in its execution than has
“here been employed, would be sufficient to destroy the value of any security attempted on
“these principles.

“As to the completion of this Analysis of the American plan, all that I have to re-
“gret is, that I have not the means of affording the public the opportunity of comparing the
“copies with the originals; but this the American Artists may remedy if they think fit; and
“I can only say, that if I had the original plates, I would give them side by side, with the
“imitations, even as proofs to show how near a resemblance has been made, in this state
“even, by the ordinary means resorted to, and in the very short time employed. I would
“also publish both the one and the other, printed on Bank Note paper, to shew how much
“any little difference that might exist between them, as proofs, is done away in the state
“in which they are actually intended to be used. And lastly, I would produce them
“both, as Notes after a few hours circulation, to prove that in this state no difference
“whatever could be traced. Thus the truth, and the whole truth, would be brought forth;
“which is indeed the only object that I have in view, in pursuance of the public duty I
“have undertaken; that this is also the real object of the American Artists, I hope and
“trust: it ought at all events so to be, not only with them, but with every one who
“meddles with a subject, so closely connected with the existence of crime, and the duration
“of human suffering.”

[*The next installment will begin with Ormsby’s “Remarks on Congreve’s Work.”*]

U. S. XX Century

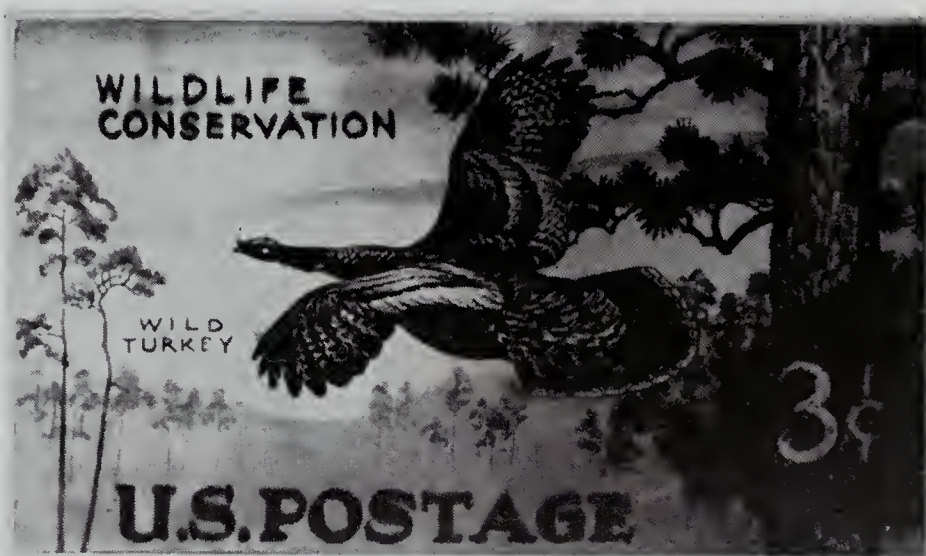
Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 53, page 42.)

Wildlife Conservation Issue

Three Cents—Issued May 5, 1956



1077E-A. Rejected Essay
Wild Turkey



1077E-B. Approved Model
Wild Turkey

One Rejected Design.

Designers—Vignette, Bob Hines.

Outline Frame and Lettering, Victor S. McCloskey, Jr.

Engravers—Vignette, Charles A. Brooks.

Outline Frame, Lettering and Numeral, John S. Edmondson.

Design Essayed February 29, 1956 to Maurice H. Stans, Acting P. M. G.

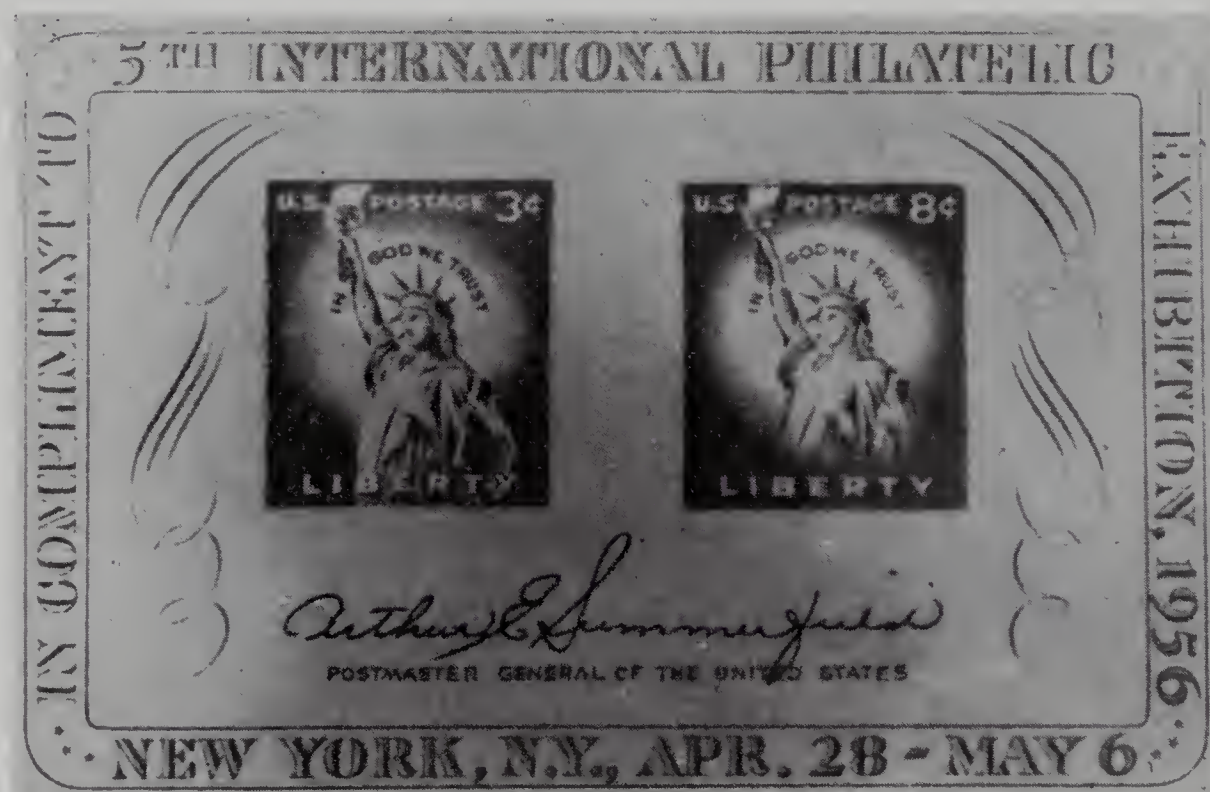
Model Approved February 29, 1956 by Maurice H. Stans, Acting P. M. G.
Die Proof Approved March 26, 1956 by Arthur E. Summerfield, P. M. G.

Source of Design

A drawing of a Wild Turkey in flight against a sparsely wooded background by Bob Hines, Artist of Fish and Wildlife Service, U. S. Department of the Interior.

Fifth International Philatelic Exhibition Issues

Eleven Cents—Issued April 28, 1956



1075E-A. Approved Model.
Souvenir Sheet

No Rejected Designs.

Modeler—Victor S. McCloskey, Jr.

Engravers—3c United States Ordinary Postage Stamp,
Series 1954, Vignette and Frame, Matthew D. Fenton.
Lettering and Numeral, John S. Edmondson.

8c United States Ordinary Postage Stamp Frame,
Series 1954, in frame with lettering “In Compliment to 5th International
Philatelic Exhibition, 1956 New York, N. Y., Apr. 28-May 6”—
Stamp Frame, Richard M. Bower.

Souvenir Sheet Frame, Lettering and Numerals on Souvenir Sheet and
Lettering and Numeral on Stamp Frame, John S. Edmondson.

8c United States Ordinary Postage Stamp Center,
Series 1954, with ornamentation—Center,
Vignette of the “Statue of Liberty,” Richard M. Bower.
Scrolls, Alexander Peneau.

Lettering, “In God We Trust” and stars, John S. Edmondson.

Design Essayed October 5, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved October 6, 1956 by Arthur E. Summerfield, P. M. G.

Die Proof Approved December 7, 1955 by Arthur E. Summerfield, P. M. G.

Source of Design

A format of the Souvenir Sheet furnished by the Post Office Department, Washington, D. C., and prepared by Franc Ritter, Art Director for the Fipex Committee, and reproductions of the 3c and 8c United States Ordinary Postage Stamps Series 1954, which were both original drawings by Charles R. Chickering.

Fipex Issue

Three Cents—Issued April 30, 1956



**1076E-A. Approved Model.
New York Coliseum and
Columbus Monument.**

No Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette, Arthur W. Dintaman.

Lettering and Numerals, George A. Payne.

Design Essayed December 9, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved December 20, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved February 3, 1956 by Arthur E. Summerfield, P. M. G.

Source of Design

A photograph of an architectural drawing of the New York Coliseum with the Columbus Monument shown in left foreground, furnished through the Post Office Department, Washington, D. C., by the architectural firm of Leon and Lionel Levi, New York, N. Y.

Trade Note

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The year 1956 proved to be the most successful in the history of H. R. Harmer, Inc. Total auction realization was \$1,793,014. Although the five Caspary sales were the biggest total contribution to this record, there was one sale in February, 1956, which aroused great interest: The Robert P. Hackett collection of essays and proofs; this four day auction realized \$62,593.

Reviews

The Transatlantic Mail

"The Transatlantic Mail" by Frank W. Staff. Published by Allard Coles, Ltd., in association with George D. Harrap & Co., Ltd., and John De Graff, Inc., New York. 192 pp. Over 100 illustrations. Cloth bound covers. Price \$8.50.

Although *"The Transatlantic Mail"* is far afield from the collecting of essays and proofs, we feel that it is a publication of such high standard that it should be mentioned in this JOURNAL. Years of meticulous research went into the book which tells the story of the early ocean mails. There is a copious bibliography and lists of all regular mail carrying ships from 1702 to the end of the 19th century. Excellent maps and a fine index will be of great help to the philatelic student.

The story is told in a charming and enjoyable style and the typography of the book is a treat to those with an appreciation of the aesthetic. It is a happy coincidence when a man as devoted to original documented fact, as is Mr. Staff, can also give us those facts in a manner that makes it possible for us to digest the factual and still enjoy the "spinning of the yarn."

The Postage Stamp: Its History and Recognition

"The Postage Stamp, Its History and Recognition," by L. N. & M. Williams. Published by Penguin Books, 3300 Clippemill Road, Baltimore 11, Maryland. Paper bound. Cost \$.85.

The Postage Stamp: Its History and Recognition, by L. N. & M. Williams, is an original work especially written for the Penguin series. It makes its first appearance as a paper bound book at a nominal cost. The Williams' need no introduction to philatelists as they are well known on both sides of the Atlantic. The book deals with stamp collecting in a manner that will be easily understood by both beginner and specialist.

Bermuda—The Handstruck Stamps and Cancellations

"Bermuda—The Handstruck Stamps and Cancellations," by M. H. Ludington. Published by Robson Lowe, Ltd. 40 pp. Paper bound. Illustrated. Cost 16 shillings, including postage from Robson Lowe, 50 Pall Mall, London, England.

This monograph contains a record which begins with the Colonial post offices in 1812 and takes us up to 1955. Although this book is not essay and proof timber, we recommend it. The edition is limited to 500 copies.

The Springbok Half-Penny of South Africa

The Springbok Half-Penny of South Africa, by Dr. Gordon Ward. Published by H. E. Wingfield & Co., London, Eng., available from J. Sanders, Ltd., 7 Commercial Road, Southampton, England. 46 pp. Illustrated. Paper bound. Price 80c postpaid from the publishers.

The Springbok Half-Penny of South Africa by Dr. Gordon Ward traces the history and various printings of this humble half penny stamp which was used from 1926 until 1954. This booklet is an example of what lengths one can go to with patience, time and meticulous study. There are many fine illustrations showing flaws. Amongst other things the books also contain a check list.

The First Issues of Hungary Lithographed and Engraved

Reprinted with Permission from *STAMPS*, Nov. 3, 1956, p. 161

By L. C. Zang

The first independent issues of Hungarian postage stamps appeared in 1871. It was planned that this issue was to be engraved and five proofs were prepared before a desired subject was selected. Most, if not all, of these proofs were made in Vienna, and some of them appeared embossed and on paper watermarked "Briefmarken".

The date of issue of these first stamps was to have been May of 1871, but the engraving plates were not ready for use at that time, so for temporary use stamps were speedily produced by the lithographing process. Thus the first issue of Hungary was born. It is interesting to note that more than twenty years passed before it was noticed that there were both lithographed and engraved stamps of this first type.

Because the lithographing stones had been destroyed, not even the official authorities have copies of this the first issue. The stamps of the first 1871 issue were produced on thick unwatermarked paper.

During the last part of 1871, and on into 1872, the engraved stamps appeared. These were printed on two kinds of paper, both unwatermarked. At first the thick paper of the lithographed stamps was used, and when this was used up, the paper was used that had been prepared for the stamps of the second and third types that were to be issued in 1874.

Both the first and second issues of Hungary were frame-perforated. By this method all of the perforation devises that were needed to perforate a whole sheet of 100 stamps were set up in a frame so the stamps in the sheet are all identical in size. However, the centering of the stamps within the perforation frame is conspicuously poor. In both the first and second issue the perforations are uneven and rough.

The 2Kr. and the 5Kr. appear in many shades because of oxidation of the metallic content of the inks used on these items. Generally speaking, the lithographed issue is dull and the shades are fairly constant; even the 2Kr. and 5Kr. do not deviate much, whereas in the engraved issue wide variations of shades exist. In contrast to the lithographed stamps, the engraved items are bright and glossy. The back of the lithographed stamps are smooth and flat, while in many cases the engraved stamps show depressions resulting from the pressure of the engraving process.

Reprints exist of this issue. They appeared in 1883, and were engraved on paper watermarked "kr" in an oval, and perforated 11½. The shades of the 5Kr. and the 15Kr. varied considerably from the originals, but the balance of the issue quite faithfully resembles the originals.

Artists' Proof Catalog

Pierre Stephen, proprietor of Artists' Proofs, advises that many collectors are inquiring as to when his catalog will be out, and has asked us to publish this item concerning it for the benefit of others who may be wondering about it.

Mr. Stephen advises he is working continuously on the catalog, but it is quite a tremendous task and will still take some months before it is ready for publication. He promises it will be an attractive as well as useful one, and he has lately traveled to Europe to contact French stamp artists and to have their pictures taken for illustration in the catalog.

No doubt announcement will be made in this magazine when the catalog is ready for sale and distribution.—*From STAMPS.*

In Memoriam

George Birch Wray, E. P. S. 436

Director the ESSAY-PROOF Society

We regret to report the sudden death of George Birch Wray on January 22, 1957, at the age of seventy-three.

Mr. Wray was very active in philatelic circles and just two weeks ago was elected a Trustee of the Collectors Club, in which organization he had been active for some years. Three years ago he was instrumental in organizing a community service at the Collectors Club, which supplied stamps, albums and other accessories to clubs in institutions. During the period he had placed stamps in sixty institutions, contributions coming mostly from members of the Collectors Club, although a few outside people also contributed.

At the last meeting of the Postal History Society he was elected Treasurer, for this is a field in which he was also very much interested. His own collecting activities were largely devoted to the stamps of the Sanitary Fairs, of which he had a remarkable collection.

Mr. Wray had also been active in Rotary for many years, and was the Founder of the Indianapolis Rotary Club. In fact, he was the only man who had ever been made an Honorary Life Member of that organization and he maintained his enthusiastic interest right up to the time of his death.

Mr. Wray was the dean of representatives in the office furniture field and for many years handled some of the largest accounts in the East, including carload shipments to U. S. Government Agencies. In this capacity he made a special effort of cultivating all the secretaries of the important buyers, and every year he would send out 180 orchids to as many secretaries, and he constantly sent other gifts, not only to this particular group, but to all of his intimate friends as well. We could all count on boxes of pecans at regular intervals, slabs of bacon that he bought in Texas, and his friends were constantly surprised with other tokens of his thoughtfulness. This made him very well liked in the entire industry and his secretary advised us that when she called up the different firms to advise of his death the secretaries would invariably burst into tears for they had lost one of their closest friends themselves.

Mr. Wray was the uncle of John Harbeson Barnes, and brother of the late Susan Wray Barnes and James McC. Wray. He is survived by a nephew who has been associated with him in business for some years, and will continue the business as factory representative for office furniture.

Funeral services were held at the Universal Funeral Chapel, New York City, Thursday, January 24, following which his remains were taken to Apollo, Penna., his old home, where special services were held on Saturday, January 26.

Philately has lost one of its most beloved members and he will be missed by a host of friends throughout the country—*STAMPS*, February 2, 1957

Original Lamp in Stamp Design

An official statement, reported in the *Australian Stamp Monthly*, September 5, 1955, says that the figure of Florence Nightingale on the 3½d stamp, issued September 21, 1955, was taken from a publication of the Florence Nightingale International Foundation. The lantern depicted is of an unusual pattern—a form of “concertina” lamp—and was copied from a photograph of the original lamp used by the famous nurse. It is now kept at the Florence Nightingale Memorial Hospital, London.

By participation you get more out of your membership. Don't nurture the idea that you are merely a subscriber to the JOURNAL.

About Members

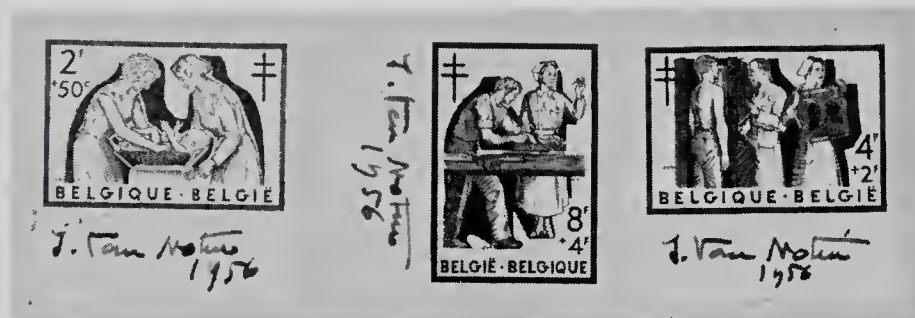
More Fellows of the Royal

Mrs. C. M. Jephcott writes that she noticed the name of Vincent G. Greene omitted in the report by Col. O. H. Schrader in the January JOURNAL, under the listing of Fellows of the Royal Philatelic Society. She says, "As Mr. Greene is a director of the Essay-Proof Society, this omission is doubly regrettable." Further Mrs. Jephcott advises that "deceased" should have been put after the name of H. G. Bertram.

Mrs. Jephcott also advises us that Mr. J. R. W. Purves of Australia, who has just become a member of our Society, is on the roll of distinguished philatelists.

We also had a communication from Dr. L. Seale Holmes of Ontario advising us about Mr. Greene's status as a Fellow of the Royal.

Another name called to our attention, as a Fellow of the Royal, is that of John J. Britt.



Three recent Belgium stamps designed by Jean Van Noten and autographed by him.

Jean Van Noten and Jan Yoors exhibited twentieth century tapestries at the Montclair Art Museum, in Montclair, December 9. A reception was held to meet the artists.

Edwin E. Elkins was feted January 9 at a dinner. He had served the Collectors Club for many years as treasurer and was also president in 1955. Because of ill health, he felt it necessary to retire from active office. Some fifty persons comprising Collectors Club officials and about thirty-five philatelic friends of the Elkins' gathered at Victor's Restaurant to pay honor to the couple. After the dinner the group adjourned to the Collectors Club where presentations were made to both Mr. and Mrs. Elkins, with remarks about their long years of philatelic activities.

Members Harry L. Lindquist, John J. Britt and Jacob Glaser made the presentation of a beautiful money clip and fine carrying case to Mr. Elkins. Miss Agnes Burlingame presented Mrs. Elkins with a handsome gold key chain.

Member John F. Rider was elected to the Board of Governors of the Collectors Club and Member Albert H. Higgins, our past secretary, was made treasurer.

Our thanks to Member Dr. D. B. Johnstone, editor of the *Vermont Philatelist*, for telling his readers that essays and proofs deserve a place in every collection and for saying that the ESSAY-PROOF JOURNAL deserves a place on every bookshelf.

And still they come. We have just learned that Dr. L. Seale Holmes of Canada, who informed us that Mr. Greene was a Fellow of the Royal, is himself one of those who was not mentioned in Colonel Schrader's compilation in the October JOURNAL.

Reports of Chapter Meetings

New York Chapter No. 1

J. G. REINIS, *Chairman*

L. L. HECHTLINGER, *Secretary*

Meeting of December 12, 1956. Present: Altmann, Blanchard, Brooks, Miss Clemenson, Mrs. Ehrenberg, Fernald, Finkelburg, Gates, Gros, Hechtlinger, Joyce, Mrs. McCoy, Minuse, Morris, Reinis, Sindic, Tiedemann—17.

Mr. Finkelburg exhibited his award winning collection of essays and proofs. The 1861 one cent coupon essay was shown in large die, plate (perf. and imperf.), and in various colors and papers. The grill essays were then exhibited in a most comprehensive manner, with an accompanying discussion by Mr. Finkelburg which evidenced his thorough study and knowledge of this complicated and difficult phase of essays.

Following was the beautiful pictorial 1869 issue. The normal color large die, small die, and plate proofs were enhanced by the Atlanta trial colors as well as a very extensive selection of the related essays. After viewing Mr. Finkelburg's collection of 1869 proofs and essays, it is simple to see why the 1869 issue is considered by so many to be one of the most beautiful of U. S. issues.

The National and Continental Bank Note issues were then shown with profuse large and small dies, plate proofs, and essays. The exhibit was concluded with a representative group of the 1890 American Bank Note issue.

Mention must be made of the hand lettering and mounting of Mr. Finkelburg's collection. It indicated organization and artistic skill.

No meeting scheduled for the month of January, 1957.

Meeting of February 13, 1957. Present: Altmann, Blanchard, Brooks, Miss Clemenson, Mrs. Ehrenberg, Fernald, Finkelburg, Gates, Hechtlinger, Higgins, Joyce, Mrs. McCoy, Minuse, Reinis, Sindic—15.

Dr. Blanchard exhibited his interesting collection of Lincolnia. Bank notes, national currency, postage stamps, revenue stamps, and die proofs were shown with various vignettes of Lincoln. Of special interest were a group of lithographic prints illustrating various stages of Lincoln's funeral cortege. A selection of patriotic covers with Lincoln's portrait was exhibited, including one scarce type with an engraved vignette. Dr. Blanchard continued with a similar group of material which contained portraits and vignettes of Washington. As heretofore, the members were amazed at the seemingly endless wonderful material Dr. Blanchard continues to exhibit.

The meeting continued with a display of essays and proofs of France and Reunion by Miss Clemenson. This exhibit proved an interesting change of pace from the United States material, which is most frequently exhibited by the membership.

Before the start of the meeting proper, Mr. Sindic showed a group of very interesting covers addressed to Lincoln at the White House; Mrs. McCoy displayed pages from her Omaha collection she intended exhibiting at the Collector's Club special Essay-Proof Society meeting; Mr. Brooks showed an album of Postmaster Provisional and Carrier stamps and proofs.

Secretary's Report

By JOSEPH G. REINIS, *Secretary*
50 Court Street, Brooklyn 1, N. Y.

Members Admitted

- 908 Reinhardt, Joseph F., 804 Taylor Street, Wichita Falls, Texas. (Unfinished Vignette Impressions.)

Applications Received

- 909 Silverman, Myron E., Box 16, Sylvan Drive, Hollidaysburg, Pa. (U. S. Proofs)
By Joseph G. Reinis.
- 910 Bentham, Lorne, 4915 Dent Street, S. E., Washington 27, D. C. (Canada, Saar and Switzerland.) By Edith Faulstich.
- 911 White, Nathaniel, 922 Heron Drive, Silver Spring, Md. (Great Britain and Switzerland.) By Joseph G. Reinis.
- 912 Malpass, George N., 5401 Ninth Street North, St. Petersburg, Fla. (Civil War Period.) By Julian Blanchard.
- 913 Rodriguez-Gil, Fernan, P. O. Box 4151, Este D. F., Caracas, Venezuela. (Chile, Costa Rica, and Venezuela.) By Richard N. Cone.
- 914 Feldman, Aaron R., 125 Wyatt Street, Bronx 60, N. Y. (Paper Money and Numismatic Literature.) By Julian Blanchard.
- 915 dos Passos, Cyril F., Washington Corners, Mendham, N. J. (No Specialty Stated.) By Joseph G. Reinis.

Changes of Address

- C68 Lane, Dr. H. H., to 1241 West Empire Street, Freeport, Ill.
- 125 Lewinson, L. J., to P. O. Box 1602, Jacksonville 1, Fla.
- 222 Velek, John, to 6218 W. Diversey Ave., Chicago 35, Ill.
- 371 Crawford, Roger, to P. O. Box 925, Del Mar, California.
- 388 Engler, Arthur, to 6340 Telegraph Ave., Oakland 9, Cal.
- 771 Kershaw, Franklyn E., to 2923 North Lincoln St., Burbank, California.
- 789 Lyman, Robert W., to 100 Memorial Drive, Cambridge 42, Mass.
- 814 Van Noten, Jean, to 461 Ollie Avenue, Winter Park, Fla.
- 900 Chao, Tsin, to Praca Eugenio-Jardim 15, Apt. C-01, Copacabana, Rio de Janeiro, Brazil.

Resignations Received

- 275 Greenspan, Abe, 2637 Raleigh Ave., Minneapolis, Minn.
- 732 Baker, John W., 64 Jackson Avenue, Syosset, N. Y.
- 881 Boronow, Robert R., 660 St. Catherine Street West, Montreal, Canada.

Deceased

- 175 Lyon, Stephen C.
- 436 Wray, George B.
- 759 Hunt, Paul E.

Enumeration of Membership

Number reported in JOURNAL No. 53	431
Gains	1
Losses	7
Net Membership reported in this JOURNAL, No. 54	425
Non-Member subscribers to the JOURNAL.	7

Congress Convention

October 4-6 at Norfolk

The 1957 American Philatelic Congress will be held in Norfolk, Va., October 4-6. Admiral Jesse G. Johnson of Norfolk is general chairman. The Congress will be held during the widely publicized 350th anniversary celebration of the founding of the first permanent settlement in 1607 in Jamestown.

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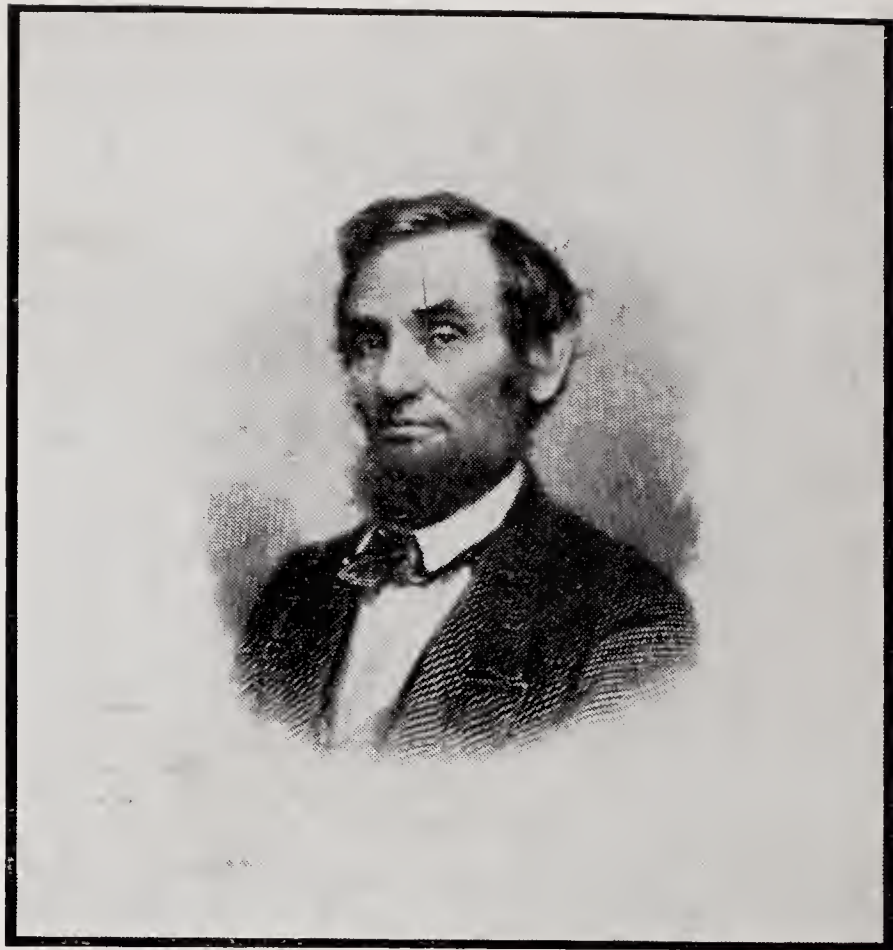
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