

ErrorScope

Volume 31 Number 6 | November - December 2022

Combined Organizations Of Numismatic Error Collectors Of America

Die Clashes, Counter Clashes and Foldovers



In this issue:

Toned Coins.

Seated Liberty Quarter.

Laminated Planchet Error.

**Promoting Error Coin
Collecting.**

Numisminutia 2.

Cuve's Round Up 24.

And More...



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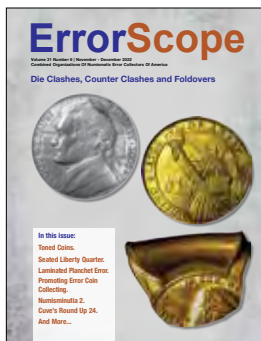
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ErrorScope

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CONECA Attribution Services

Variety Attributions

CONECA offers an attribution service. This service enables members and non-members to send their coins to an authorized CONECA attributer through our Forum submission process who will return an opinion of each coin's attribution.

Attribution Only

\$4 per coin for CONECA members.

Non-members will be contacted by an attributer for current prices.

All prices will include return postage & insurance.

Attributers by Name

Lead Attributer – Jason Cuvelier

General Attributor – Bob Piazza

Flying Eagle & Indian Cents – Rick Snow

Two Cents & Three Cents – Frank Leone

Shield & Liberty Nickels – Ken Hill

Seated Liberty & Barber Coinage – Chris Pilliod

Trade, Morgan, & Peace Dollars – Mike Fey

Type, Commemorative, Bullion, and Gold – Mike Ellis

United States 20th Century Die Varieties Attributer – Mike Ellis

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Examiners by Name

US Errors – Mark Lighterman / striking & planchet errors only

World Errors – Mike Ellis

Note Regarding Submissions

- An Examiner diagnoses and describes mint errors. He's a diagnostician.
- An Attributer compares a submitted variety to the list of known varieties and tries to find a match. If there's no match, he assigns it a new CONECA number or if it's a world variety, a new number in the Variety Coin Register.

For complete instructions on submitting your coin for attribution services go to:

<https://conecaonline.org/attribution-services/>

For complete instructions on submitting your coin for examination services go to:

<https://conecaonline.org/examination-services/>

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- If you need to send a paper copy of your article, please try to type the article so that it is readable or you can submit a legible hand written copy. Mail to:

Allan Anderson
3958 Hamilton Park Dr.
San Jose CA 95130

- Send scanned photos by email or actual photos with your material to the address above. Do not send a printout or photocopy of a photo as these cannot be used.

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Advertising Rates

Classified Ads

The *ErrorScope* accepts buy, sell and trade ads for all coinage and numismatic related items. 4¢ per word is charged, limited to 75 words, with name and address being free. CONECA assumes no responsibility for content of ads. Advertisers selling items must extend a 14 day return privilege.

All copy and payments must be sent by the 15th of the month, two months prior to the month in which the ad will appear. CONECA reserves the right to reject any ads that are controversial, contain counterfeit or altered coins, or are submitted by any dealer who does not adhere to good business practices.

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Full page	\$142.00
1/2 page	\$ 75.00
1/4 page	\$ 45.00
Business Card Size	\$ 25.00*

*Six issues of Business Card ads for \$150.00

Camera ready ads should be emailed to:
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- Full page no bleed ads:
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Display ads must be sent as a pdf or jpg at 300dpi.
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☐ **Renewal**
 ☐ **Member # (if known)**
 ☐ **New Membership**
 ☐ **Gift**

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<u>Youth (under 18) Membership (U.S.)</u> Six bimonthly issues of ErrorScope magazine per year and online access to current and back issues Date of birth _____	<u>Bulk Mail *</u> ___ 1 year \$10.00 ___ 2 yrs. \$20.00
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<u>Family Membership</u> (One Adult Membership and one additional family member in the same household, with additional family members extra) Six bimonthly issues of ErrorScope per year, one subscription per household, and online access to current and back issues	<u>Bulk Mail *</u> ___ 1 year \$37.50 ___ 2 yrs. \$75.00 Additional family member(s) _____ x \$12.50 = _____
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Donations to CONECA are graciously accepted. Donations to CONECA may be tax deductible. Check with your accountant.	\$ _____ YN Programs \$ _____ General Fund
* To upgrade from Bulk mail to First Class mail add \$12.50 yearly for each subscription of ErrorScope.	\$ _____
TOTAL	\$ _____

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 Additional membership applications and PayPal payment options are available at <https://conecaonline.org/join-or-renew/>
 If you have questions about CONECA membership, email CONECA's Membership Coordinator at Maria@conecaonline.org.
 Your membership is subject to the rules and regulations set forth in the CONECA Constitution and By-Laws.



President's Message

James Motley, CONECA President

CONECA was notified that Patrick Glassford passed away on September 6th. Pat was a longtime member of CONECA and was an expert in Canadian errors authoring numerous articles on the subject. He was a frequent attendee of the Errorama throughout the 1980's



and the go to person for anything Canadian related. He was awarded FUN's Best of Show for his type set of Canadian Wrong Planchet Errors and he was the force behind two Facebook groups related to Error coins of India and Error coins of the world. What was little known about Pat that was he was a Native American with his tribe located in North Canada and held the title of Chief for the tribe for many years. He will surely be missed by those who knew him and his knowledge of errors. RIP (by Mark Lighterman who knew Patrick for decades)

CML Update!!! We have gotten to the point where we are listing coins on the website. The CML can be found at www.conecaonline.info It's not complete yet but we have gotten a good portion of it up and running with current coins and new ones as well. There is more info on this in this issue! Shout out to Peter Lukic, Stephen Young, Jason Cuvelier, Eric Extell, Mark Lighterman and Al Raddi for all of their hard work. It is still a work in progress but it's coming along very nicely. Since the last issue I have gotten lots of emails regarding this. Most are very positive stating that once they learn the new database (there is a bit of a learning curve) its simple to navigate. If you haven't looked at it please do. Membership Update: I know folks have been following this as I get emails saying as much. So without further ado. We

are sitting at **1014** members. We have done it! CONECA is on the move! I was speaking with a few people the other day and we couldn't come up with a specialty numismatic club that compares in membership with us. It's a true testament to our membership and certainly the board at CONECA. I say a heartfelt thank you to each and every one of you. GO TEAM CONECA.

As always thanks to the CONECA membership. I get a lot of emails with questions, comments etc. about things members would like to see or have changed. I try and answer every email or message I get because we value your input! Please don't email me with how did this coin get damaged. (Yes, I get several of them a week) Here is the canned answer to that question. I do not know as I was not there when the coin was damaged.

I would like to thank the following for their various donations to CONECA: Keith Bock – Donation of Cuds for Kids. Keith has an extensive collection of CUDS and he has sent into Logan our YN director several that will be going out as prizes at some point! Randy Jones has also sent in a few nice Off-Center Lincoln Cents to the YN director as gifts to the kids. Boy, wish I was a kid! This is some cool stuff! Logan has told me that the participation from the kids keeps growing with each issue of the *Errorscope*. Keep up the good work Logan.

The following have made monetary donations to CONECA over the course of the last few months: Charlie Bathman, Donald Gallimore, Richard Hurley, Steve Magusin, John Manfre, Albert Raddi, Doug Rezac and Harry Soete I would encourage you to look at the advertisers in this journal and if you make contact, mention that you have seen them here.

Stay safe, stay healthy and enjoy our hobby.
Keep up the hunt!

James Motley

CONECA State Representatives Program Update

By James Motley

We are off and running! 22 States have one CONECA State Representative and several have more. We also have three Representatives in Canada from the provinces of Alberta, Ontario and Quebec. If you would like to become a State Representative please email me, James Motley at Coneca@Alpinecomputers.net and request consideration. We have set up a web page on which you can see updates at <https://conecaonline.org/state-representative-program/>. We also have a Facebook presence, <https://www.facebook.com/ConecaStateRep>. Come check us out and LIKE the Facebook page. Even if you don't. :)

Here are the Representatives as they stand on 11-01-2022

USA

Arizona: Rick Snow - Rick@indiancent.com

California: Allan Anderson - adesign@sbcglobal.net

Colorado: JC Stevens - jcstevens43@gmail.com

Florida:

Mark Lighterman - mlighter@bellsouth.net

Robert Mellor - rm3coins@gmail.com

John H. Miller Jr. - Oncecent1909@yahoo.com

Hawaii: Joe Au-Franz - aauf Franzj@gmail.com

Idaho:

Gerald Higgs - higgsgerald@yahoo.com

(Northern ID) Ron Brown - ronbrownphd@hotmail.com

Illinois: Steven Mills - millsteven@gmail.com

Kansas: Raymond Munoz - theraymondmunoz@gmail.com

Maryland:

Bob Eisemann - eisemann@verizon.net

Troy Moxley - cowlovers7@aol.com

Michigan:

James Motley - James@conecaonline.org

Logan Wostyn - zifmeister@yahoo.com

Ken Potter - KPotter256@aol.com

Michael Howard - mjhoward111@gmail.com

Missouri: Raymond Munoz - theraymondmunoz@gmail.com

Nevada: Allan Anderson - adesign@sbcglobal.net

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New York:

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Joe Cronin - jcro57@yahoo.com

(Long Island Area) Robert Risi - rjrisi@yahoo.com

North Carolina: Joseph Ceravone - jaceravone@gmail.com

Oregon: Jimmy Krozel - Jimmy.krozel@gmail.com

Pennsylvania:

Rick Emery - james219@comcast.net

James Zimmerman - JZimmerman0610@comcast.net

South Dakota: Lee Roschen - halfdollarman@hotmail.com

Texas: Denny Polly - dennys.coins@yahoo.com

Virginia:

Gary Kozera - gary@memorabiliacorner.com

Jon Zampedro - jon1982@jedwardscc.net

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Greg Bennick - minterrors@gmail.com

(Eastern WA) Ron Brown - ronbrownphd@hotmail.com

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Canada

Alberta: Randy Ash - zonad1@gmail.com

Ontario: Roger Paulen - sherwood.park.pennies@gmail.com

Quebec: Christian Houle - canerrorcoin@gmail.com

CONECA Membership News

By Maria Rickert-Kittell

CONECA would like to thank the following members for their generous contributions to our organization:

Charlie Bathman - \$12.50 General Fund
Donald Gallimore - \$25.00 General Fund
Richard Hurley - \$25.00 General Fund, \$25.00 Youth Fund
Steve Magusin - \$5.00 General Fund, \$5.00 Youth Fund

John Manfre - \$15.00 General Fund
Albert Raddi - \$65.00 General Fund
Doug Rezac - \$6.00 Youth Fund
Harry Soete - \$5.00 General Fund

Recipient of the Romeo A. Maynard Scholarship for Young Numismatists

Alyx Brown – Recommended by Tom Cooper
Connor Cambria, Cole Hart, and Liam Oppermann – Recommended by Jim Zimmerman
Jackson Skender and Nathaniel Watson – Recommended by Jim Zimmerman
Ross Koenig – Recommended by the American Numismatic Association

CONECA has three additional Young Numismatists

Patrick Bushrow – recommended by Maria Rickert-Kittell
Michael Hernandez – recommended by a friend
Hannah Johnson -recommended by Maria Rickert-Kittell

Welcome to our 84 new CONECA members. Total Membership – 1,014

New Members	Recommended by	New Members	Recommended by
Paul Acker	Live Coin Q & A	Elaine Jones	Self
David Allsop	Self	Donald Jones	Bob Smith
Anna Antunez	Internet	Eric Kibbey	Logan Wostyn
Aaron Appelbaum	Greg Bennick	Shawn Klemens	Internet
Lora Ashelman	Internet	Jennifer Lupo	Tom Cooper
David Bartlett	Facebook	Joanne Magagnoli	Internet
Marvin Behnke	CoinHELPU	Edward J. Mayhew, Jr.	NGC, PCGS
William Bendt	Live Coin Q & A	Sidney Miller	Jim Zimmerman
Mark Bergeson	James Motley	Mark Mills	James Wiles
April Berry	Facebook group	Mark Mills	Ken Potter
Mallory Biersack	Lee Robinson	Emanuel Morgan	James Motley
Kirt Bippus	Facebook group	Stephen Parkhurst	Live Coin Q & A
Susan Bishop	James Wiles	Sabrena Parrino	Self
Terry Booth	Cherrypickers' Guide	Jordan Penny	Jim Zimmerman
Amanda Broadrick	Live Coin Q & A	Ben Perry	Internet
Andy Brown	Tom Cooper	Lea Petroshus	Self
Mark Clewell	Self	Tonya Poorman	Self
Laura Clute	Live Coin Q & A	Mark Poovey	James Wiles
Darren Coleman	Self	Bruce A. Pronovost	Jim Zimmerman
Adam Coz	Error News	Deborah Riffle	Darren Sheriff
William Cross	Self	Kevin Robins	Paddy54 - Coin Talk
Paul BT Service Dixon	Live Coin Q & A	Tiffany Rose	Virginia State Rep
Stacie Dublin	Self	Barbara Ross	Facebook group

New Members	Recommended by	New Members	Recommended by
James K. Earl	James Motley	Adam Rubin	Daniel Malone-CoinHELPU
Harry Edmondson	CONECA	Heather Schlinker-Shatzer	CONECA
Raymond Escobar	Facebook	Bryan Sinon	Daniel Malone-CoinHELPU
Daniel Feagle	Live Coin Q & A	Ras Smith	Internet
Traci Fetner	Facebook group	Steve's Locksmith & Trophy Shop	James Motley
Nushka Filipova	Jim Zimmerman	Natasha Thompson	Mr. Coin
John Forest	Variety Vista	Deane Westland	Jim Zimmerman
Nick Fuller	Internet	Wes Weymers	Jim Zimmerman
Greg Gangnuss	James Motley	Steve Whatley	Facebook group
William Gargulinski	Self	Dennis Whisman	Patrick Jenkins
Joshua Girard	Internet	Karen White	Self
Christopher Hensel	Blue Ridge Silver Hound	Todd Wood	James Motley
Ron Huff	Self	Karl Woschkolup	Self
Bill Johnson	Jim Zimmerman	Mike Woydziak	Jake Emery

If you would like to join CONECA, or have any questions concerning your membership, please contact:

Maria Rickert-Kittell • P.O. Box 223 • Armada, MI 48005-0223

or by email: maria@conecaonline.org

A copy of the membership application form may be downloaded at
<https://conecaonline.org/join-or-renew/> or you may pay using PayPal from the same page.

Adult one-year membership - \$25.00 YN one-year membership - \$10.00

Foreign Adult one-year membership - \$37.50 Foreign one-year Online Only membership - \$25.00

Foreign YN one-year membership - \$20.00

Contact Maria for Life, Family, and Organization Memberships.

CONECA Offers Overstrike Medals

By James Motley

The Combined Organizations of Numismatic Error Collectors of America (CONECA) is offering a limited number of Mexican Coyolxauhqui Commemorative 50 Peso coins Overstruck with CONECA's Logo die mated with a St. Gaudens Double Eagle Liberty design on the flip side. St. Gaudens' Miss Liberty holding a torch and olive branch design is considered one of the most beautiful struck by the US Mint.

The 50 Peso coins (circa 1982-84) are 35 mm while the dies used to strike them are 39 mm. This variation in sizes was deliberate in order to give the finished pieces beautiful metal flow as often seen on wrong planchet and off metal errors.

The designs on the host coin show through beautifully with the Mexican Coat of Arms on the obverse and the Aztec goddess of the Moon or Milky Way, Coyolxauhqui, on the reverse. With a little bit of searching, the dates on most can be seen on the understrikes adding even more appeal to the medal.



The surplus from the sale is earmarked for enhancements to the the YN and the Social Media (website\ forum) Funds. Because the 50 Peso coins are copper-nickel,

CONECA is able to offer the overstrike medals at very reasonable prices. They are available for \$12.50 each or 5 for \$50. Both options are postpaid.

The medals can be purchased via PayPal on CONECA's website: <https://conecaonline.org/shop> or by sending a check or Money Order made out to James Motley.

CONECA Medals Offer

c/o James Motley

P.O Box 466, Davisburg, MI. 48350 ■

Young Numismatists Program

By Logan Wostyn

Hello again to all the wonderful YN's. For those that have participated your prizes are in the mail. Love to see the YNs that participate every month. This issue is going to be a quiz.

- 1) Is a counterstamped coin an error? Why or why not?
- 2) How did the error occur on the double edge Adams' dollar?
- 3) What is Coin webbing?
- 4) How are RPM's made?
- 5) When was the last year that a RPM could be made?
- 6) What are 5 different names for varieties?
- 7) What year were steel cents made and why?
- 8) What causes a Lamination error?
- 9) What causes a Cud to happen?
- 10) What is a mated pair or set in error coins?

Hope you learn something new from this and have a Merry Christmas and Happy New Year!!

Best Wishes - Logan ■

SALE

Wheat Cent RPM's -1927D-RPM#I-VG-2.00,F-2.50; 1933D-RPM#I-VG/F-3.00; 1934D-RPM# I-VG-2.00; 1936D-RPM#I-G/VG-I.50; 1937S-RPM#I-F/VF-2.00; 1938S-RPM#2-VG-I.75,F-2.00; 1942D-RPM#2-VG-I.75; 1942D-RPM#4-F-2.50; 1942S-RPM#2-F(cleaned)-I.00; 1944D-RPM#2-VG-I.00,F-1.25; 1944D-RPM#7-VG-I.00; 1944D-RPM#S-VG-1.00; 1944D-RPM#I4-VG-I.00; 1948S-RPM#I-VG-I.00,F-I.25; 1949D-RPM#I-VG-I.25,VF-I.50; 1951S-RPM#S-VG-1.00; 1952S-RPM#7-VG-I.00; 1953D-RPM#I-VG-I.25,F-I.50,VF-1.75; 1953S-RPM#2-VG-I.00;1953S-RPM#4-VG-I.00; 1953S-RPM#5-VG-1.00; 1953S-RPM#6-VG-I.00.

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Bob Schuetze (Coneca # N3702)

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Treasures Among Treasure Toned Coins A Variety or Error, The Questions?

By Ron Brown

I'm not sure when this fascination with toned coin came about but it reminds me of an incident I observed very early in my medical career.

We were offering free prenatal vitamins to expectant mothers who visited the clinic I rotated through – No one took them. Then a senior staff member decided to offer them at a very low price, and they flew off the counter. The dynamics at play in this example, is kind of like what I'm seeing currently going on in numismatics. Are there others who have noticed how many toned coins there are these days over the supply of them in the past? To me, this is because of poor understanding of preservation and storage issues.

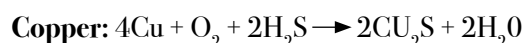
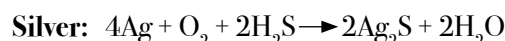
Not often thought as one, but a toned coin could be considered a variety coin – just not in the conventional sense. This is supported by the fact that two coins of the same grade, mint, and date, where one is toned and the other not, the toned one is generally valued for more, just like in the commonly understood variety coins. This ever-growing trend of the selling and collecting toned coins raises questions and concerns.

I was prompted in writing this article from my observations and comments like the following. In the August 31st letters section of *Numismatic News*, a reader wrote, *"I have been collecting certified toned coins – so I don't have to worry about artificial toning. With these coins in holders, I feel that the toning process is stopped thus color will remain great."* I think this comment is wrong but no fault of the author who made the comment. Rather, it lays at the feet of our hobby that's in a frenzy to make money and has not been accurate in provided information to rightly inform the hobbyist/collector about toning of coins. There would be no need to even write this article if toned coins were offered saying that the stability of the toning cannot be guaranteed, but I have never seen this here-to-date.

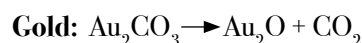
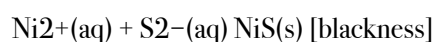
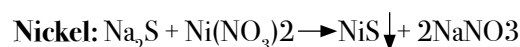
Granted, if the coin is removed from the environment that caused the toning, it will be slowed but is it stopped? This article may make some collectors or sellers of toned coins unhappy, but then there are many who will support it. My wish here is to stimulate thought and convey some data about the subject.

Toning

One of the most reactive of our coin metals is copper as evidenced by its color changes. Most red brown (RB) cents these days were likely red (RD) sometime in the past, slabbed or not. Toning is a chemical process where the surface of a metal such as silver or copper, reacts with its adjacent surroundings, environment or atmosphere. This interaction can be described with the following formulas below for silver, copper, nickel and yes – Gold. Pure nickel and gold do not oxidize except for an extremely thin invisible film or reaction to the alloys within them. It is said a thin film light interference doesn't occur on nickel or gold, yet I have seen many rainbow-colored nickels. With gold-based coins that have a 10% copper alloy, there is often a hint of green and reddish-gold present. These colors are a result of the copper content not that of the gold itself.



These below are less likely to tone and often are a result of their alloy's & there are other reactions/formulas. I would welcome their contribution.



I recall around 2005 this dealer statement, "To create such a myriad of vibrant and diverse tones required ideal storage conditions." Wrong! In an "ideal" storage condition, no toning would have occurred. For toning to occur, there had to be very poor storage conditions and/or contamination that caused the toning and who knows what was found unfit for sale that never surfaced – because with the progression of this toning process the silver coin, for example becomes BLACK. Maybe conditions were ideal for toning but not ideal for coin preservation.

What I say about silver coins, “if you want right, you need white” or as near white as you can. White in some advertisements mean, “cartwheel shinning silver coins” as in freshly minted. Some adds today even use this descriptor for silver coins, while others use red for copper as issued from the mint. Most certification services use indicators of RD=Red, RB=Red Brown, and BN for Brown on their holders for the color of copper coins.

Coins, being made of various metals, are composed of molecules, atoms and their ions just like everything else. And the atoms of these molecules have an affinity to interact with other molecules and their atoms. In this case, almost all this activity occurs on the coins metal surface. This of course is a process that is influenced by the various alloys of our coins and the reactive oxidation potentials that each metals in the alloy's are susceptible to.

There is no way to describe this interaction other than to call it oxidation, or patina, or corrosion. Strictly speaking, they are all correct! “Toning is to silver, what rust is to iron” says Weimar W. White, *Chemists - Coin Chemistry 2012* pg. 76. And while “patina” sounds appealing, “corrosion” undoubtedly does not. Maybe that's why collectors can have such strong opinions about this one way or the other when it comes to toning. The main difference between corrosion and oxidation is that corrosion happens chiefly on metal surfaces whereas oxidation can happen with almost anything.

On silver coins, those that seem to have the most brilliant toning possibilities - though I have seen some bold coloring on copper coins and to a lesser extent on nickels, this interaction results in a thin layer of silver sulfide or Ag_2S on a silver coin, which gradually forms on the coin surface from the interaction of hydrogen sulfide. The hydrogen sulfide or H_2S is present in the atmosphere around us in small quantities and H_2S is the major producer of silver corrosion in atmosphere that produces the Ag_2S on the coins. This explains why silver will always tone if left exposed to atmospheric air, with the substances of the surrounding environment determining the location of toning on the coin and the rate of change. Heat and humidity will accelerate this process. The formation of a discontinuous film of Ag_2S , is the principal constituent of the corrosion product. By the way, oxidation comes from the word oxygen, which is among the many known oxidizers. Ask yourself, how do you protect your coins from oxygen? If you think slabbed, it has trapped oxygen in it, and if your coin is already toned, the oxidants that caused the toning in the first place are still present on the coin when slab, substantiated by its colors and it is still interacting with the coins surface, SLABBED or NOT. There was a very informative experiment conducted by the above-mentioned Weimar W. White, Chemists, *Coin World*, with the

participation of the three major certification services. (see *Coin World* July 8th, 1996, pg 79) In this experiment, fully sealed and slabbed coins were provided by the then major certification services and photographed before being put in sealed containers along with a H_2S . One slabbed coin toned blue with red and yellow in just two (2) hours. The other two slabbed coins showed toning in 48 hours. These toned coins were sent to *Coin World* who again took photographs. After these dramatic results, two of the certification services sent newer slabbed replacement coins and they also showed toning after 250 hours of exposure – roughly 10.5 days. Follow-up procedures were the same. (see *Coin Chemistry*, Weimar W, White, Chemists, 2012 pg.23)

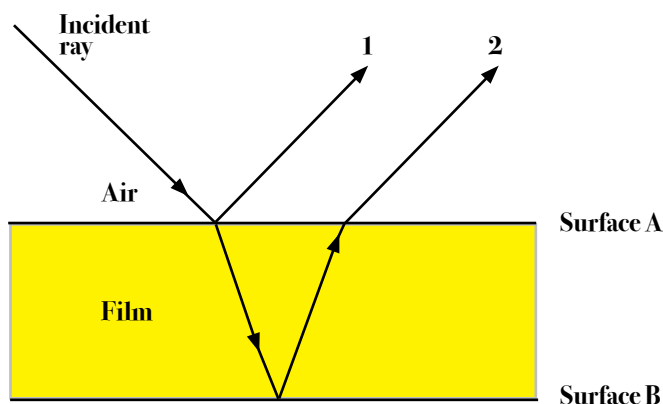
The Color Culprits

The silver sulfide itself is black and can often be seen on tarnished table silverware. However, the thickening layer of silver sulfide will produce various colors through what is known as the “Thin-Film Interference Effect” if applied correctly, (which generally means slowly). There are other oxidizers, as silver sulfide is not the only one, but a very common one.

The Thin-Film Interference Effect is familiar to anyone who has ever seen the bright colors refracted off a blown soap bubble. It appears like this.

A beam of light strikes the surface of a coin containing a thin layer of silver sulfide, at an angle. The beam is split into two beams, or light waves, one is bent or refracted immediately and the other penetrates the upper layer and then is refracted. At any rate, metal ions on the surface of a coin react with chemicals in the environment to create a thin layer of a new substance on top of the coin. The interaction of light as it reflects off of both the new material and the original coin surface results in the colorful patterns, we now are calling coin toning. See illustration below

The vibrant colors of “toning” that coin collectors seem to appreciate are caused by thin film interference, where the “thin film” in question is a layer of corrosion by-products sitting on the surface of the metal. The thinnest films develop and then it moves down through the rainbow: yellow, orange, green blue. Once you get past blue, the corrosion layer becomes too thick for light to pass through it, and it becomes opaque - which we see as black. At this point, people usually start to call it “tarnish” rather than “toning” and it suddenly becomes undesirable. But I say, this whole process is undesirable!



Light striking a thin film is partially reflected (ray 1) at the top surface. The refracted ray is partially reflected at the bottom surface and emerges as ray 2. These rays will interfere in a way that depends on the thickness of the film and the properties of refraction of the various metals the thin film is on. A is thin film surface and B is surface of coin that the film is on.

In this case, the light that goes through the layer is affected based upon the type of metal and the thickness of the layer it is passing through. This part of the beam is out of sync with the other beam and now is in a different wavelength. The wavelength shift results in two light wavelengths, producing a different color to the naked eye in each. Light that is visible to the human eye covers a spectrum of wavelengths, ranging from about 380 nanometers (nm) for violet to about 700 nm for deep red. Every color in the spectrum has a corresponding wavelength of light.

The wavelengths of visible light by the human eye are:

Violet: 380–450 nm

Blue: 450–495 nm

Green: 495–570 nm

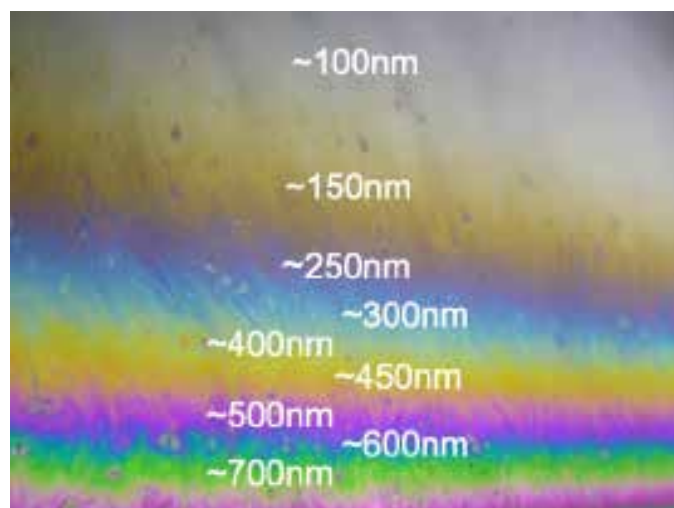
Yellow: 570–590 nm

Orange: 590–620 nm

Red: 620–750 nm

The phase shift to cancel blue light is roughly 220 nm, which requires a toning layer of about half of 110 nm. Without blue, you have red and green, which usually combines into yellow. This is the reason why the first signs of toning will always be yellow on a silver coin. However, it is possible for “artificial” (hereafter we will call it “accelerated”), attempts at toning a coin for the process to occur so quickly that the toning layer will be so thick that the natural progression of colors is completely bypassed. “Do it Fast and you get Black.” You may then end up with a silver black coin in its final state. The table below gives the natural progression of toning and its corresponding color.

Thin Film Thickness	Color
100nm	Light Yellow
130nm	Burgundy
200nm	Cobalt Blue
300nm	Yellow
350nm	Orange
360nm	Red
380nm	Magenta
420nm	Blue
450nm	Light Blue
470nm	Cyan



Soap bubble refraction of light as an example
Color of the refracted light as a function of the film thickness
[Isenberg, 1992]

The difference between natural and accelerated toning is not clearly defined and highly subjective. In general, anything that quickly causes toning is considered accelerated. A clear example of accelerated toning is to use concentrations of chemicals in a laboratory to tone a coin. In this example, it's possible to get a toned coin in seconds but the chemicals to do this, such as Hydrogen Sulfide, is very toxic.

Nonetheless, these novice attempts at toning coins are generally different from coins that toned more gradually. They tend to exhibit certain signs that are said to be well known in the collecting community and relatively easy to detect. Suffice it to say that there is a delineation of colors that often is not present on a coin that was subject to accelerated toning. (see color delineation on coin below) Certain patterns and color combinations it is said can also only be achieved through natural toning and not through accelerated toning. There is a possibility some skilled chemist can produce a coin that can fool the experts, but this would be uncommon, but not impossible, as it is a simple chemical reaction.



Author's Photo

The said benefit of a toned coin is its beauty. Additionally, an attractively toned coin might be deemed desirable over other untoned coins and the toning can make it appeal to collectors who are willing to buy it, even at a premium. When it comes to slabbing, professional grading companies are adding a special indicator to denote a coin's perceived eye appeal. In our current marketplace it is not uncommon for attractively toned coins to be worth more than a similar untoned coin, but should it be?

The question every toned coin aficionado should be asking themselves is, "is the toning on a coin in a state of permanency?" In other words, is the color on the coin stable or is it in flux? To this in a bit.

I have no problem with someone considering toning to be damage as it is a state of corrosion. On a more objective level, it is certainly an alteration to the coin surface as intended. Oxidation is described as an electrochemical reaction between oxygen and other substances, whether metal or living tissues. It can also be described as a loss of electrons or Hydrogen atoms, which results in a gain of oxygen atoms – the molecule of silver in this case is changed.

Definition of Oxidation:

Oxidation is the loss of electrons during a reaction by a molecule, atom or ion.

Definition of Corrosion:

Corrosion is the deterioration of a material due to different reactions taking place on its surface when the material (coin metal) is exposed to chemical in its environment.

Which one of these definitions do you think best describe the toning of a coin? Neither of them, in my mind, are good. The main difference between corrosion and oxidation

is that corrosion happens chiefly on metal surfaces whereas oxidation can happen anywhere.

Rust is often the result of oxidation when it occurs on metals or metallic materials. Is that damage? What else would you call it? In our hobby today, it's seems to be called something else and has become "Eye Appeal." Any "toning" or "discoloration" is, in a word, corrosion. Usually a very, very thin layer of corrosion, but corrosion none-the-less. Corrosion on coins is caused by exposure to the environment, usually some component of the atmosphere. If we're talking silver coins, then the atmospheric culprit is sulfur usually, in the form of sulfur dioxide or hydrogen sulfide. When a molecule (H_2S) interacts with a metal surface, the interaction involves both a transfer of electrons from the molecule's highest occupied molecular orbital to the metal surface (direct bonding) and a shift of electrons from the metal surface to the molecule's lowest unoccupied molecular orbital (back bonding). In other words, the thin film becomes part of the coins metal surface.

The appearance of a coin, for better or for worse, is known as "eye appeal". While eye appeal can consider all manner of details that affect a coin's appearance, the term is usually used to refer to those traits that do NOT contribute to the grade or condition of a coin. So, why pay a premium for something that is guaranteed to change over time and is not part of the grade? Here is a coin that has a very high grade but what is your impression of it eye appeal?



Certified 1893 S in MS 67 – used with permission
Great Collections Coin Auctions

Pictured above, this coin has toning, but based upon eye appeal most would call it tarnished – both are the same. To me it looks like a change in the slab over time. The reverse is almost identical in appearance and condition. Sulfur in the atmosphere can come from several sources. There is a small

amount present in "natural" air. Living in a polluted city obviously has more. Kitchens where onions and similar foods are prepared and cooked also create a large amount of sulfur in the air. Finally, sulfurous gases can leach out of various kinds of wood, paper and other "solid" objects over time. Do you store your coins with any of these present? Natural Rubber is very high in sulfur and gives off a lot of sulfurous gases as it slowly decomposes. Keep rubber bands away!

A quote from Scott Travers, THE 10 GREATEST MYTHS OF 'SLABBED' COINS, October 10, 2009, likely playing off the above-mentioned experiment and says, "One certification house conducted some very intriguing age-acceleration simulations in which coins that were sonically sealed in tamper-resistant holders, had their age accelerated by decades. The results proved unsatisfactory, at least in terms of copper coins; the coins actually deteriorated while they were in the holders."

This statement raises many questions - How did they do age accelerate of the coins? Did the process of aging penetrate the holders, etc., etc.? Over time collectors have come to learn that there really is no way that a coin can be completely protected against environmental variables, whether it's in our current slabs or not. However, the slab does protect the coin from further contact marks over what might be on the coin at the time it was sealed in the slab, and it likely slows oxidation. There are several cases where moisture in the air penetrated the holders, as well as other cases where coins made of highly susceptible and vulnerable metals were, in a sense, choking in their holders, trapped inside with the chemical reactions and airborne particulate matter, which had caused the coins to tone or deteriorate in the first place. Mr. Travers goes on to say further, "Because copper coins are so susceptible to damage and deterioration, certain certification services do not guarantee the grades it assigns to them, i.e. color, as it does with coins produced in other metals". Others services, do guarantee the grades of copper coins, but I have seen no difference in the way these coins age over time while encapsulated, whether the holders came from one service or the other." Chemistry would agree with his observation. One example from my own experience might be this. At one time in 2019, I owned a 2008, reverse of 2007 Silver Eagle in MS 70.

While in its slab, and kept in a humidity controlled safe, a dark spot developed on the coin that was not there at the time I bought it. I had to have it submitted to NCS to have the spot removed so I could sell it as buyer did not want it with the spot. Where did the spot come from?

Handling Issues

Not all discoloration is caused by atmospheric effects, however. Black spots, often called "carbon spots", are often caused by small droplets of water landing on a coin.

If the drops are generated by someone coughing or sneezing, then it isn't water, it's spittle - which contains all kinds of chemicals which can accelerate the formation of a corrosive patches where the droplet landed. Fingerprints, of course, are comprised of oil from your skin, and that oil is quite rich in sulfur compounds - which is why fingerprints turn black on coins. AND BTW, what are the quality controls when coins are handled? Are masks worn or, corrosion inhibiting gloves, etc., when handling our coins? Once your coin leaves your hands you have NO control over these factors.

Both "natural toning" and "accelerated toning" are caused by chemistry, where the metal reacts with something to create a corrosion by-product.

When describing the more deceptive kinds of coin alteration, it is not a criminal act in that the owner of the coin is not altering the coin to fraudulently pass it off as something other than that denomination as intended. To do so, would be counterfeiting! Federal law reads, "Fraudulent alternations". This toning question is no different than the cut-out coins or plated coins that are sold as curio pieces. In each case, the mints intended denomination remains. At worst, a toned coin deemed by a certifying house to be a product of accelerated toning, or their "artificial toning," would be rejected and certification fees lost. Fees - Another topic for another time.



So, what is your verdict on toned coins, "buy or not buy - that is the question?" I'm not a chemist and I'm sure that if one reads this, they would have refinements. But in the end the issues and questions will remain the same.

To me when buying a coin we make educated judgments ever time - grade, value, investment potential etc., etc. There is no difference here. My hope is, that you now have more information to consider before you act now. ■

Rotated Die Coin Measurements

By Michael S. Fey, Ph.D

I thought I knew how to measure coins with a rotated die, but I was mistaken. Sure, with practice I could get close, perhaps to within 5 degrees, but I found a much more accurate and standardized way was possible with the Leroy Van Allen RotaFlip™ Guide and Booklet.

I recently acquired Mr. Van Allan's estate including a limited number of his RotaFlip™ Guides, his 26 page booklet on how to accurately measure rotated die coins of many different U.S. Types (copyright, 1991), and his Addendum updated to June 2003 of all known U.S. coin types with a rotated die as well as their reported rotations.

Too start, Leroy standardized the correct starting place, both obverse and reverse for each type. For example, a Liberty Seated Half Dollar would need to be aligned in the transparent RotaFlip™ according to the image below where the horizontal plane of the obverse is aligned with the bottom of Ms. Liberty's rock. The vertical lines on the RotaFlip™ would then align correctly by splitting the date and going up through the midway of Ms. Liberty's head (Diagram 1).

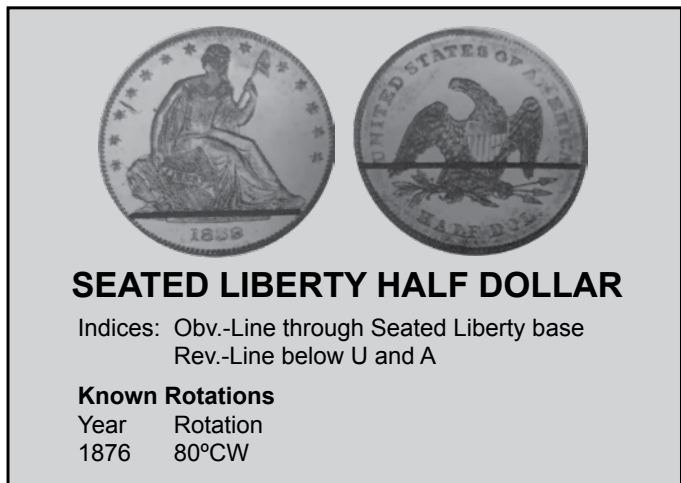


Diagram 1. Seated Liberty Half Alignment

In the case of a Morgan silver dollar, the vertical line would split the date and go up through Ms. Liberty's ear center to the slight right of the "IB" of "PLURIBUS" (Diagram 2).



Diagram 2. Morgan Dollar Alignment

Once the coin (or slab) is aligned properly in the RotaFlip™ (Diagram 3), as with the actual Morgan silver dollar example below, the RotaFlip™ with coin is flipped over top to bottom, and a separate transparent pointer guide overlay is placed in the correct position to measure the angle either clockwise or counterclockwise. In this example, we can see a rotation of about 2 degrees counterclockwise, which is within normal minting tolerance (+/- 15 degrees).



Diagram 3. Front and Back of RotaFlip™

It's that simple! feyms@aol.com ■

Seated Liberty Quarter a "Pickers Paradise"

By Patrick Jenkins

I was very fortunate as a kid to have a newspaper route. Back in the early to mid-sixties delivering as well as collecting for the papers gave a YN a chance to fill their three fold blue Whitman's albums.

You see until late 1965 and even into 1967 one could fish 90% silver out of one's collection bag. War and buffalo nickels, and Washington standing liberty quarters, Walkers, and Franklins halves. In your pocket a rubber banded roll of bills, silver certificates, two dollar bills as well red seal notes. Once in awhile one can find older specimens Barbers coins in all denominations.

Now as a YN I took advantage of this as from my \$2 a week pay for delivering the newspaper, I could fill those blue Whitman's albums. I did collect quarters and all the silver coins that \$2 a week could buy.

But quarters were never a favorite of mine. Most of the standing Liberty quarters were worn pretty bad, most were dateless. I never really collected quarters like other series. Yes I had some but I had no real interest in filling my album.

It wasn't until a few years back that my interest was tweaked by the twenty-five cent piece. It was at the first Gettysburg show in the fall of 2014 that a \$35 purchase of a pretty blue toned 1876 Seated quarter sparked my interest. I hope your hunting the many varieties that seated coinage seems to have always delivered.

One of the varieties that this series is well-known for is misplaced dates and I will also add not only seated quarters but quite a bit of seated coinage from half dimes to half dollars are a treasure trove of varieties.

Now bitten by the MPD (Misplaced date) bug it became an obsession to give every piece of seated coinage a good examination.

Kevin Flynn a well know expert had published a small pocket guide on mpd's. I highly recommend that if you can find and obtain one it's a great tool to assist you in your search. I am always asked, "Paddy how can you remember

as well see all these sought after varieties?" It's a two part answer, one is the passion for the hunt the second is having good references. A note book, your phone, with you as a back up.

My first find, the 1876 quarter, fired up my passion to make the hunt a new habit at every show.

Not only at shows, but eBay, as well as posts on coin forums. In fact a good friend and dealer, Benjamin, had posted a nice 1875 seated quarter as I recall, it was in an unmarked PCGS slab for the variety.

I messaged Ben and told him to take another look at the specimen. I was correct as it was an 1875 R-6 MPD 001 with a premium factor of 3.0x's to 4 x's its current value for its condition. Yes the very sweet coin he purchased at \$400 is now worth with the attribution in the thousands!

So now that lighting had struck so close to me the passion for the hunt grew even hotter. At a local show my passion paid off as I examined an 1876 seated quarter and bingo! I found it! An 1876 MPD -002 [R-7] again with a premium factor of 3.0 x 4.0 times value of the coin by its condition and less than 6 specimens known at that time that exist. So again my < \$40 purchase in vf. 1876 seated quarter as its actual retail value of around \$300 for the variety.

I am also including a few other images of seated quarters that someone at the mint was doing test punches trying to hide them in different devices on the coin.

So look everywhere on the coin, In the denticales, in or under the rock, in Liberty's gown, any place that one would try an hide a digit. Make a game of it like where's Waldo!

I hope you have enjoyed this article. My mention of a friends dealer's show as well as books are done without any compensation. They are included in the story line just for that reason, as part of the article. As well a suggestion to references that maybe available to you.



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Until next time keep pickin as today could be the day! Paddy ■

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Promoting Error Coin Collecting Through a Photo Contest

By Jimmy Krozel

Recently, the Willamette Coin Club (WCC) in Portland, OR, held our annual photo contest. This is one of my favorite events of the year, since it promotes coin collecting with an artistic thrust. Since I am very much an enthusiast of art as much as I am an enthusiast of numismatics, it is natural for me to think about how art and error coins can complement each other. This may seem like an odd match, but I've tried here to accomplish this goal.

The typical rules of a photo contest applied. The photos must be taken by me and be based on coins in my own collection. An artistic expression is allowed, so the photos can be altered (e.g., with Photoshop enhancements, augmented color fields, geometric elements, etc.) in order to enhance the photo contest image and/or encourage artistic expression.

My grid-based composition included U.S. coin images combined with square and circle color fields to enhance the aesthetics. I took key coins from my collection and removed (using Photoshop) dates, stars, dents, etc. from them to create dozens of images used in the composition. The photo features traditional variety-type U.S. coins based on numerous obverse portraits that have occurred through the history of U.S. coinage. When it came to error coins, I tried not to change the nature of the error, however, I sometimes cropped the image to make the error more evident to the viewer. On other images, I made it a visual challenge to see the error.

The final composition is shown in Figure 1. At first glance, it is a colorful image of coins and highlights coins zoomed in to engage the viewer in a wonderful exploration of coin collecting, variation in color, coin varieties, and errors. This image was created to draw the viewer in to explore the visual content of the numerous images.



Figure 1. A mosaic of coin images created for a Photo Contest.

I designed the composition to have an error coin in each row and column of a grid of images. Some rows have more than one die variety or error coin, and some columns have more than one die variety or error coin. Yes, this is a bit of a puzzle, but I figured that most viewers will want to explore the photo to see if they can figure out why I arranged the composition the way I did. I thought that by placing die variety and error coins on each row and column, viewers might be intrigued by some “aha” moment when they figured out that this is not only about color and variety of coins, but also about some hidden ordering.

I included both “easy to spot” as well as “not so obvious” die varieties and error coins. Some of these are extremely obvious (to immediately capture the viewer to explore the photo deeper) and others are very subtle (to make the viewer wonder if there are more of them hidden in the composition). I was thinking that the more that you explore this composition, the more you might discover. Of course, the things I am hoping that you eventually discover are the attributes of the die varieties and errors.

Let’s look deeper at some of the coins in the composition, starting with the images of die varieties and errors that I would consider “easy to spot”. I put these into the photo to obviously capture your attention and make you look further:

- Row 1: A Kennedy Half Dollar with an indent; this is obviously an error coin... you may not know if it is a cent or dime indent, but it should be obvious that there is an interesting error here.
- Row 2: The 1955 double die Lincoln Cent is a coin I looked for in circulation all through my childhood, yet I never found one. The coin is iconic to coin collectors, and for non-collectors, I included the zoomed in image to obviously suggest that there is something cool here on a copper cent from the past.
- Row 3: This 1966 Lincoln Cent is obviously the wrong color, explained by the fact that it was minted on a dime planchet. I would expect most people to key in on this coin and think that this is a novelty, at least visually.
- Row 4: This Ike Dollar seems to be odd in color. In fact, the typical error coin collector will recognize it as a missing clad layer coin, but the typical coin collector will simply recognize it as the wrong color. Good enough for me... I simply wanted to catch your attention here.
- Row 5: The Indian Cent in this row is obviously an off-centered strike. Maybe the novice collector would not notice that the color is from a copper-nickel Indian cent from the time period of 1860-1864, but the color was not the key element of the image to me as much as the off-centered shape.
- Row 6: In this row, there could be two obvious error coins. The Susan B. Anthony Dollar is odd because the color is altered on the lower portion of the coin (a partially improperly annealed coin), and the Kennedy Half Dollar is the wrong color (here, it is an improperly annealed coin, not a missing clad layer, but it would be hard for anyone to know without an in-hand visual inspection).

A few of these “easy to spot” die varieties and error coins are shown in Figure 2 on the next page.

VARIETIES SALE - CENTS - Attributed by stage

1955S-RPM#2-All BU 63/64-Stages available - E, E.5, F, G, H, I, J, K/L. 1955s-RPM#4.
 All BU 63/64-Stages available - A, A.5, B, C, D, E, F, G, H, H/I, I. - \$2.75 each or 5 or more \$2.50 each.
 BIE CENTS - All BU-1954s-Full BIE-\$1.75; 1955s - Partial BIE-\$1.25;
 1955s-Full BIE-\$2.00; 3 different 1955s
 Full BIE-\$5.50; 3 different 19550-BIE-\$4.50; 3 different 1957D-BIE-\$3.50.

Add \$1.00 postage all orders. Thanks.

Bob Schuetze (Coneca # N3702)

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Figure 2. A few Die Variety and Error Coins “easy to spot” in the Photo Contest Image.

Those were the obvious die varieties and errors. However, I also included into this composition some “not so obvious” elements. Here are some of the coin images that I considered “not so obvious”:

- Row 1: The third coin from the left is a 1837 Capped Bust 10C with a JR-4 die variety. For artistic expression in the photo contest, I removed (in Photoshop) the stars around the head and the date. However, I left the die crack that extends from the top of the head down to the bottom of the head. This is a thin die crack, and may not be spotted by many viewers.
- Row 2: Many coin collectors would immediately spot that the Jefferson Nickel as a proof 1971 Jefferson Nickel that is missing the S mint mark. I would not expect the typical viewer of the photo to spot this, but the astute error coin collector is likely to quickly recognize it.
- Row 3: While visually subtle, the Franklin Half Dollar is a FS-402 “Goiter” die variety. Depending on the quality of print or electronic media, this might not be seen very easily, however, the bulge below the chin is the key attribute. For artistic expression in the photo contest, I removed (in Photoshop) the date and letters on the coin obverse.
- Row 6: The Indian Head \$2.5 dollar gold coin is an error coin. If you inspect this coin image, you will see that it is a struck thru coin (see lower feathers near the date). This is subtle, and I would expect many viewers to miss this.

A few of these “not so obvious” die varieties and error coins are shown in Figure 3.

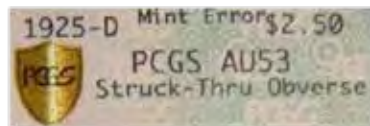
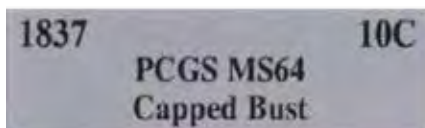


Figure 3. A few Die Variety and Error Coins “not so obvious” in the Photo Contest Image.

In our coin club, we introduced the annual photo contest during the Covid pandemic when we were not allowed to have in-person meetings. The photos were all collected electronically and we were able to view them and even vote for winners with our standard video teleconferencing capabilities. It was a very popular meeting topic, with widespread participation from Young Numismatists (YN) to senior collectors participating. Now that we no longer have social distancing restrictions, we have continued to include the photo contest in our club schedule, and anticipate that this will be a part of our club activities in future years to come.

As a final thought, I found that the photo contest was an opportunity for me to promote error coin collecting in an artistic way. I’ve always found that the aesthetics of error coins is one of the key features that attracts me to them. The photo contest was an opportunity to have fun with my error coin collecting hobby in a new way, and I encourage other CONECA members to seek new ways to promote error coin collecting and have fun sharing our fascinating error coin images with others. ■

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Numismintia

More Than Meets The Eye

By Greg Bennick

Learn the minting process. I could have this entire article just be the retyping of those four words over and over again for an entire page and it would be a perfectly good use of space. When I was a kid, I read everything I could about the minting process, from raw metal to finished coins. I learned every step of what happens when a coin is made, and most (I could never claim to know all) of what mishaps might occur along the way. Throughout my collecting life that knowledge has proven to be invaluable.

Learning the minting process opens up worlds to an error enthusiast. With that knowledge, we find ourselves able to move beyond just *seeing* that something is an error, to knowing *why* it's an error. That's where our super powers start. We begin to be able to see beyond the simple weird metal disc in front of us. We find ourselves with the ability to understand its origins, how it came to be, and why it is what it is. Typically, that sort of knowledge is reserved for psychics, or therapists. But for an educated error collector, it's just par for the course. We gain the ability to see more than meets the eye.



Take the 2002 Kennedy half here for example. I bought this at the ANA this summer just for fun because I'd sat at a non-error dealer's table for far too long looking through random binders of coins and wanted to pick up something in exchange for taking up table space. He had this marked as a "filled die" which it is. Maybe struck through grease or through something else. All in all, not the most exciting error. But upon looking closer, I noticed the edge of

the coin had an effect I'd not seen before. There was a small bump along the edge amidst the reeding.



Knowing how coins are made would immediately take that curiosity from "small bump on the edge" to "an interesting problem with the collar," which is a whole different realm. Indeed, this coin was struck with dies that had a chipped collar, the first such error type in my collection. This was certainly a situation of the coin being more than meets the eye. I like weird. And this is definitely that. It's uncommon for sure, and knowing how coins are struck made it possible to notice that little something extra.

The second coin I'll showcase here takes knowing the minting process to another level. I didn't do the initial research on this coin myself, but instead confirmed and expanded on it. I wanted to include the coin here because it serves as an example that knowing the minting process can be further developed to knowing the specific mints where coins are made, the years coins are in production at those mints, and the correct weights of planchets for those coins as well. There is always more to learn.



This coin – a 1986 off metal Canadian quarter – at first glance looks like it was struck on a Canadian nickel

planchet. But weighing the coin revealed that the weight wasn't right for a nickel planchet. At 3.5 grams, it is .4 grams lighter than it should be if it was a Canadian nickel planchet (3.9 grams). One at this point, if they were educated about how coins are made, would quickly move to wondering what other planchets were in use at the time this coin was struck? And upon doing so, that person would realize that in 1986, the Royal Canadian Mint didn't strike *any* coins that weighed 3.5 grams. So, what might this be? The Canadian mint struck coins for other countries around that time. But what planchet matched this error coin?

The Venezuelan 50 Centimos, struck for Venezuela by Canada around that time, is a solid match at 3.5 grams. A Canadian quarter struck on a Venezuelan planchet would make this coin a dual country error. Definitely more interesting than at first glance. But the plot quickly thickened...

I learned that the Royal Canadian Mint stopped striking Venezuelan 50 Centimos coins in 1985. That's when this coin got really interesting. Just like with transitional errors, for example the 1944 cents struck on 1943 steel cent planchets. These were coins that had made their way during 1943 into seams in the bottom of planchet bulk tote bins where they got stuck until the following year. Then they were somehow dislodged and struck in 1944 as off metal coins. This coin had followed a similar path.

A planchet from 1985 at 3.5 grams, intended for a Venezuela 50 Centimos, was struck in 1986 by quarter dies intended for Canada. That makes this a dual dated, dual country, off metal quarter. It is also one that reveals its second date only after much deeper study. Talk about more than meets the eye!

I invite you to study the entire process of how coins are made. You'll be joining me on a journey of many years and continually learning more. It might seem like a lot of work to make that happen, but doing so can reveal so much more about the coins we have in our collections. You might even want to take a closer look at coins you already own and see what you can find amidst those pieces. You might find things you've missed as you learn more about how errors happen. There is often more than meets the eye.

In the last issue of Errorscope I said that I would share the story and history of two tough mated pairs from my collection in this issue. That article will take a bit longer to write so it will have to wait...but I do promise its coming. Anyone with coin stories to share, questions about the coins in this article, or how to best to learn the way coins are made can reach me anytime either at minterrors@gmail.com or via Instagram at my new error coin account @minterrors. Until next time I look forward to hearing from you. ■

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Laminated Planchet Error

By Ken Potter

A 1917-S Lincoln cent and a 1949-S Jefferson nickel with Lamination Peels. Laminations are most commonly the result of contaminants, slag, occluded gas, improper alloy mix, etc., causing the metal to laminate as shown here. Laminations are very common on “War Nickels”. Lincoln courtesy of Mike Tremonti of MI. Jefferson courtesy of Al Raddi



This 1971 Jefferson nickel exhibits a very nice Lamination on the reverse. Laminations are most commonly the result of contaminants, slag, occluded gas, improper alloy mix, etc., causing the metal to laminate as shown here. Coin courtesy of Patrick Baxster of MI. ■



Cuve's Round Up 24

By Jason Cuvelier

Below is an extreme die clash that I have been looking for many years to find. It's not in the best shape, but it shows what is probably the strongest die clash from the US Mint. We have it listed as ADC-5c-2000P-02 on maddieclashes.com. The vast majority of the design elements have been clashed in the opposing die faces. You can see the opposing motto peaking behind the normal design elements throughout the obverse and reverse. Detail shots follow. Next is a coin I photographed a while ago that was at Angel Dec's booth at the ANA. It is a beautiful 1970S Lincoln cent DDO-001.



Jefferson Nickel ADC-5c-2000P-02



Jefferson Nickel ADC-5c-2000P-02



Jefferson Nickel ADC-5c-2000P-02



1970S Lincoln Cent DDO-001



1970S Lincoln Cent DDO-001

Next are two no date (ND) 1974-1982 copper struck foldover Lincoln Cents from the E Raser collection. These are awesome. Last but not least, something I recently acquired that is the strongest golden dollar clash I have personally seen. It is not as strong as the Jefferson I illustrated, but it does have some of the motto on and much of Washington's portrait clashing on the opposing face. It shows three sets of die clashes and several instances of Type 1 counter clashes. The strongest of those were the counter clash marks near the dollar sign and the Liberty's hand.



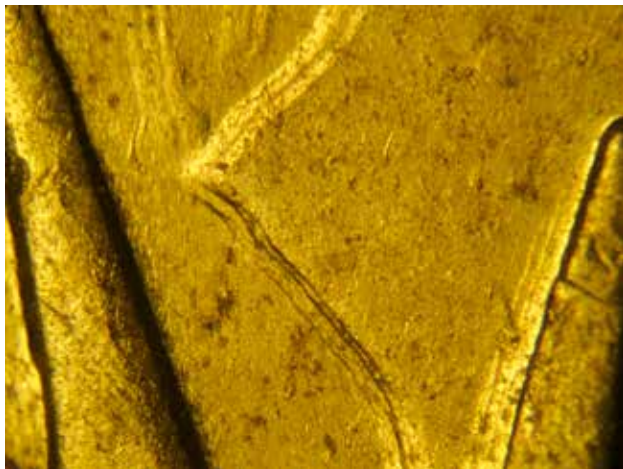
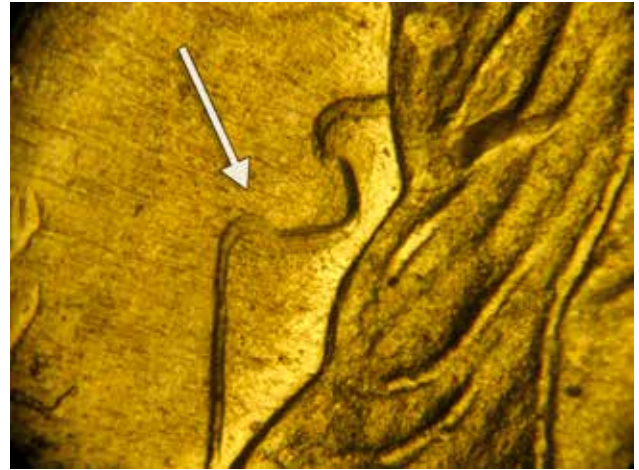
Lincoln Cent ND (74-82) Foldover A



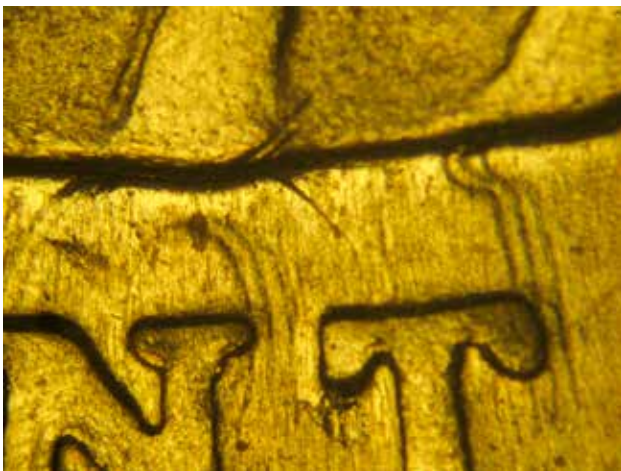
Lincoln Cent ND (74-82) Foldover B



Washington Golden Dollar Type 1 Counter Clash



Washington Golden Dollar Type 1 Counter Clash



Washington Golden Dollar Type 1 Counter Clash

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