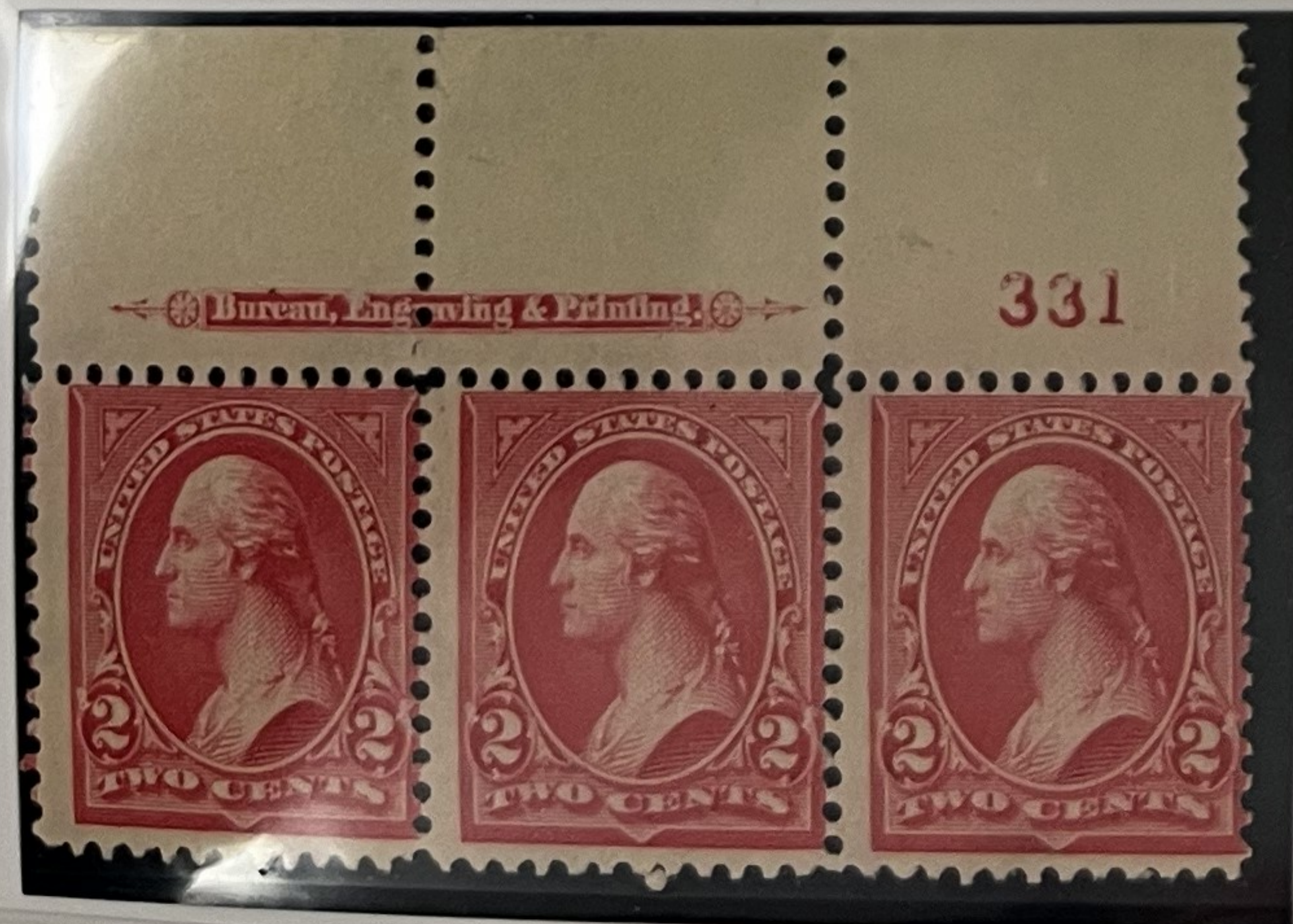
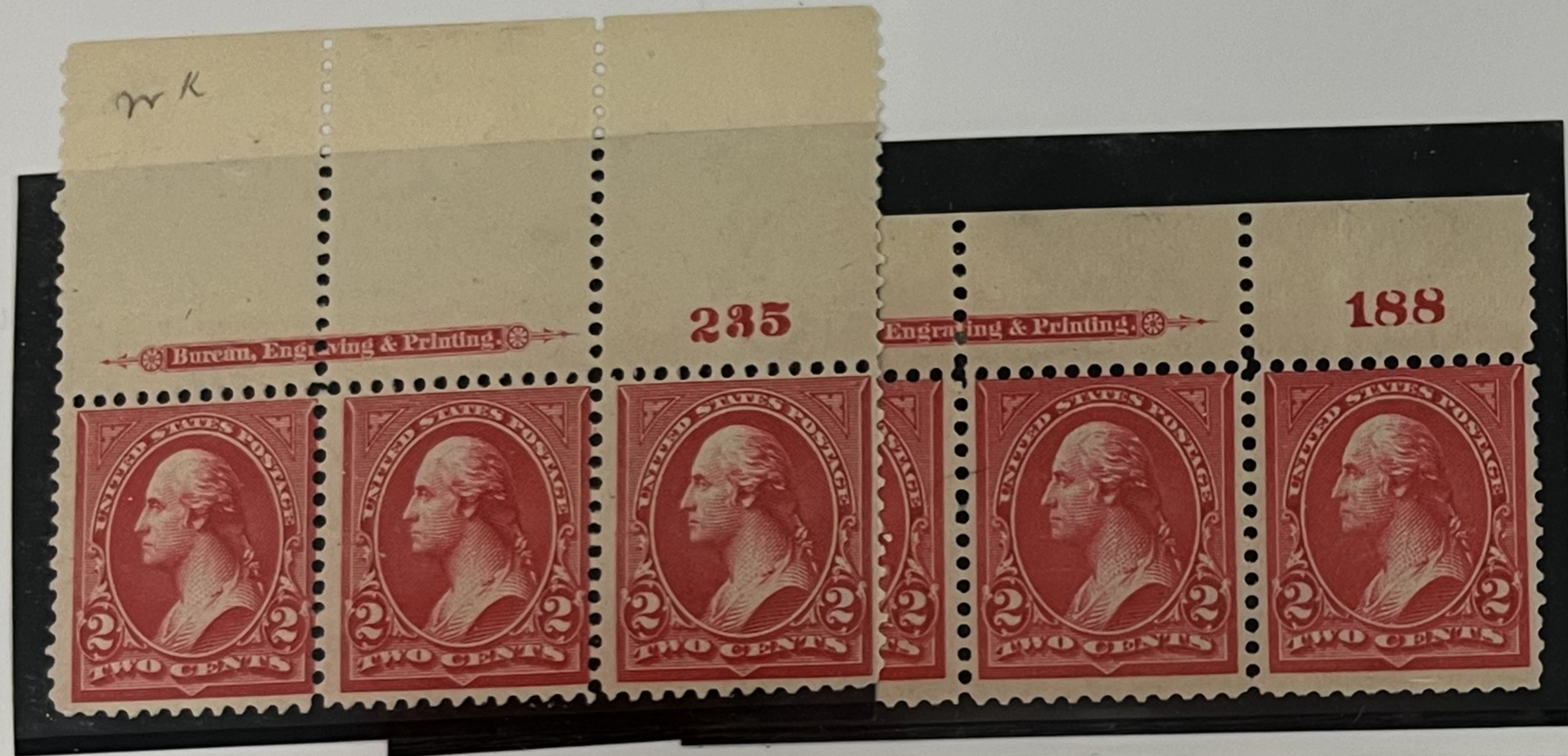


267





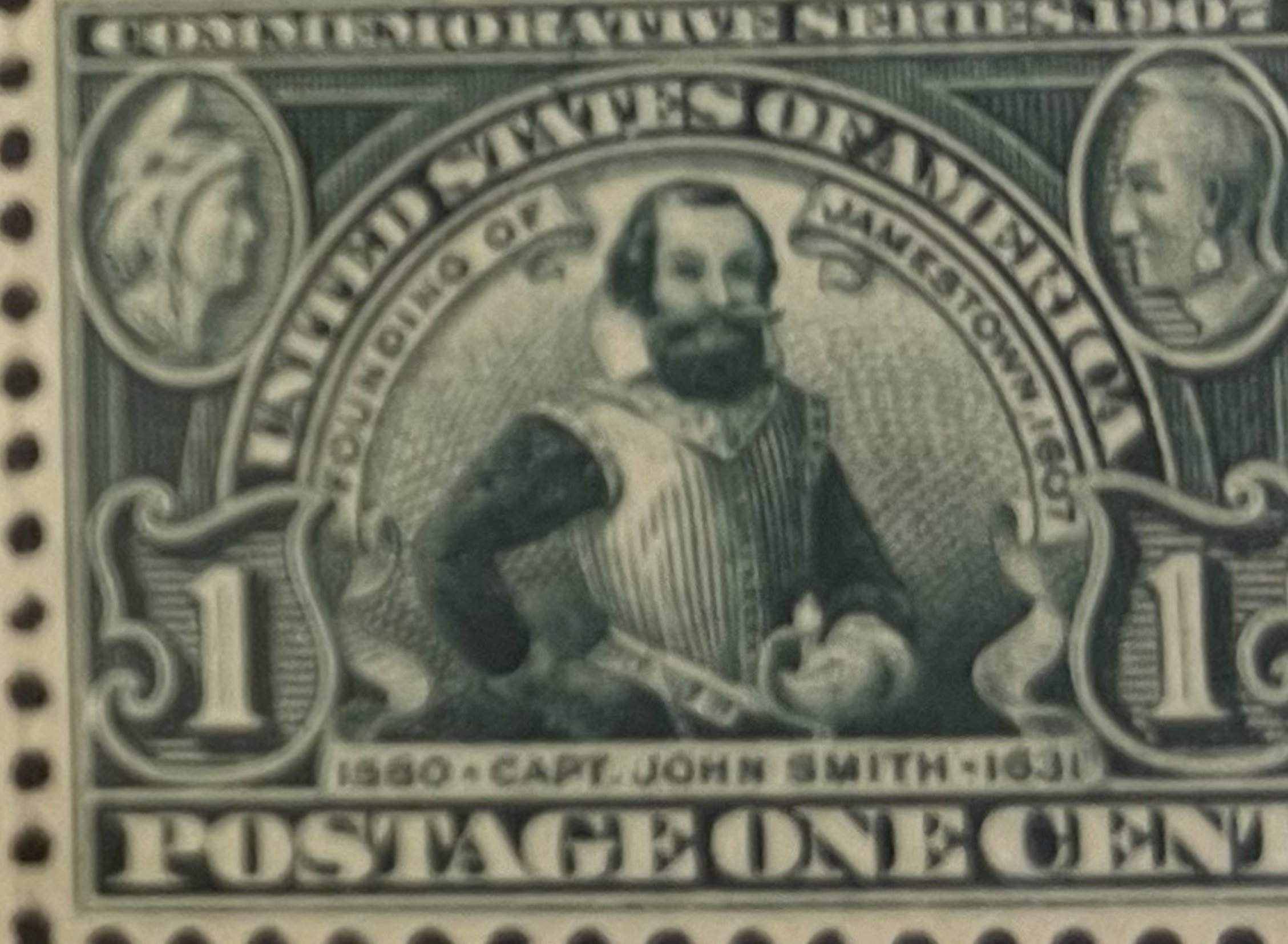
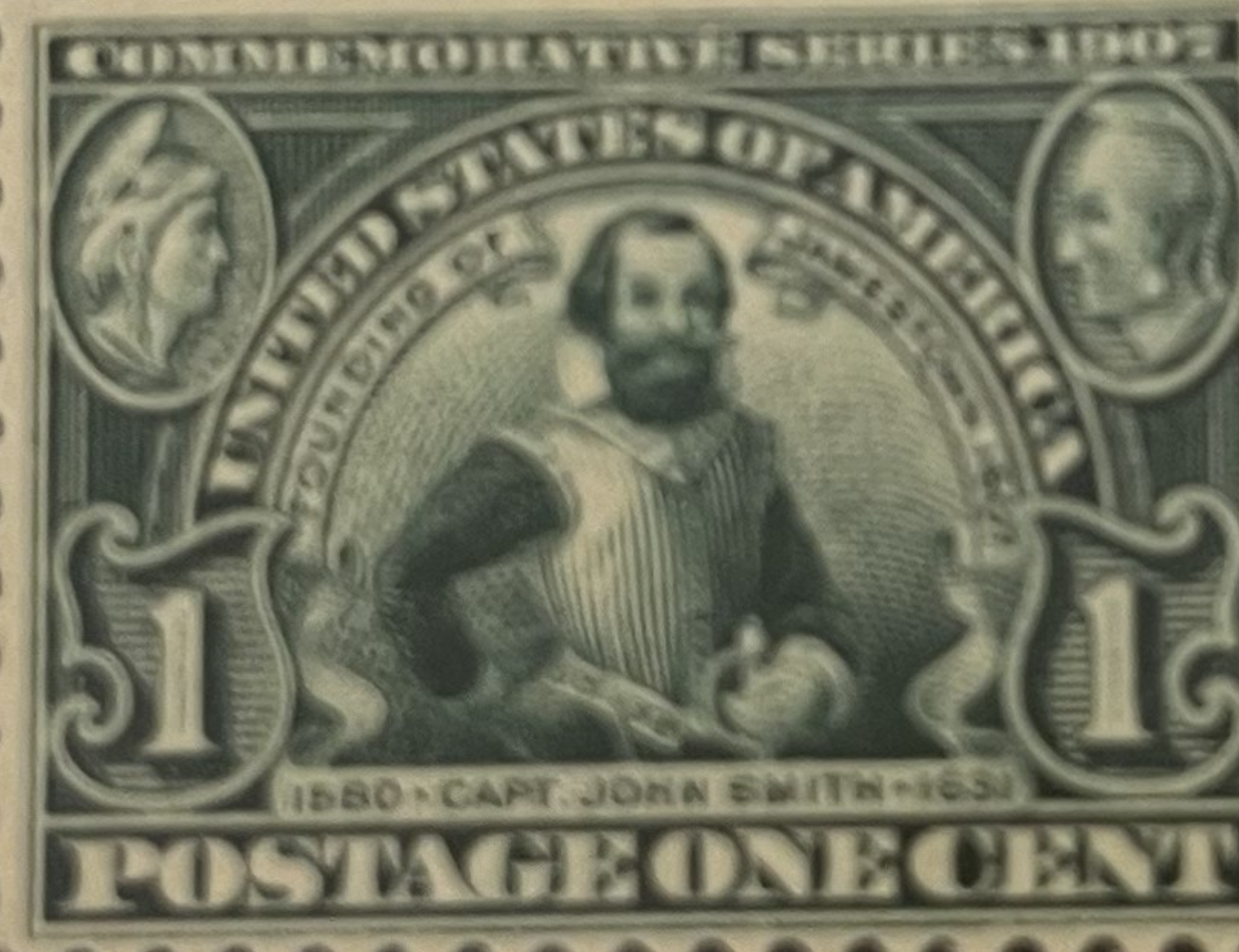
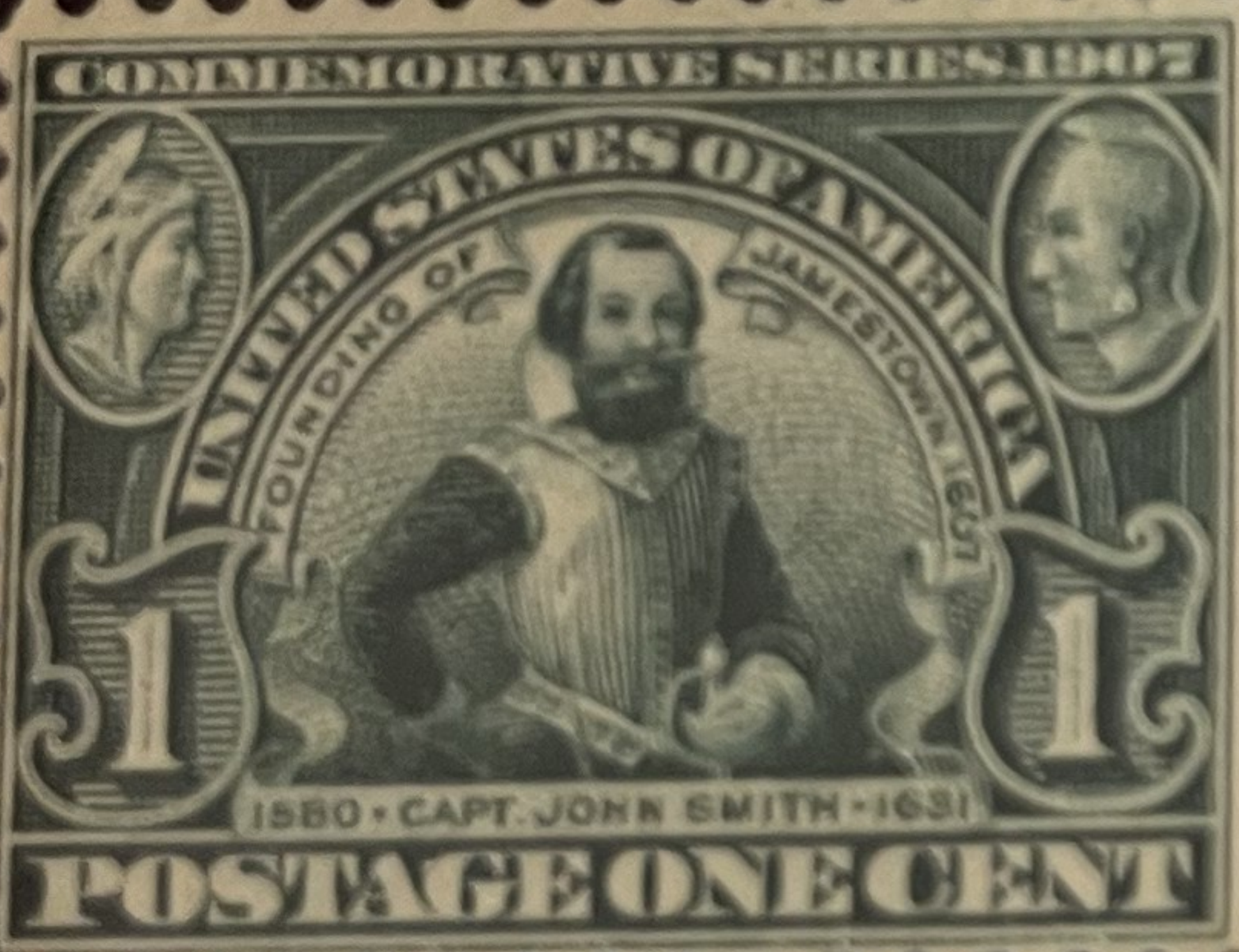
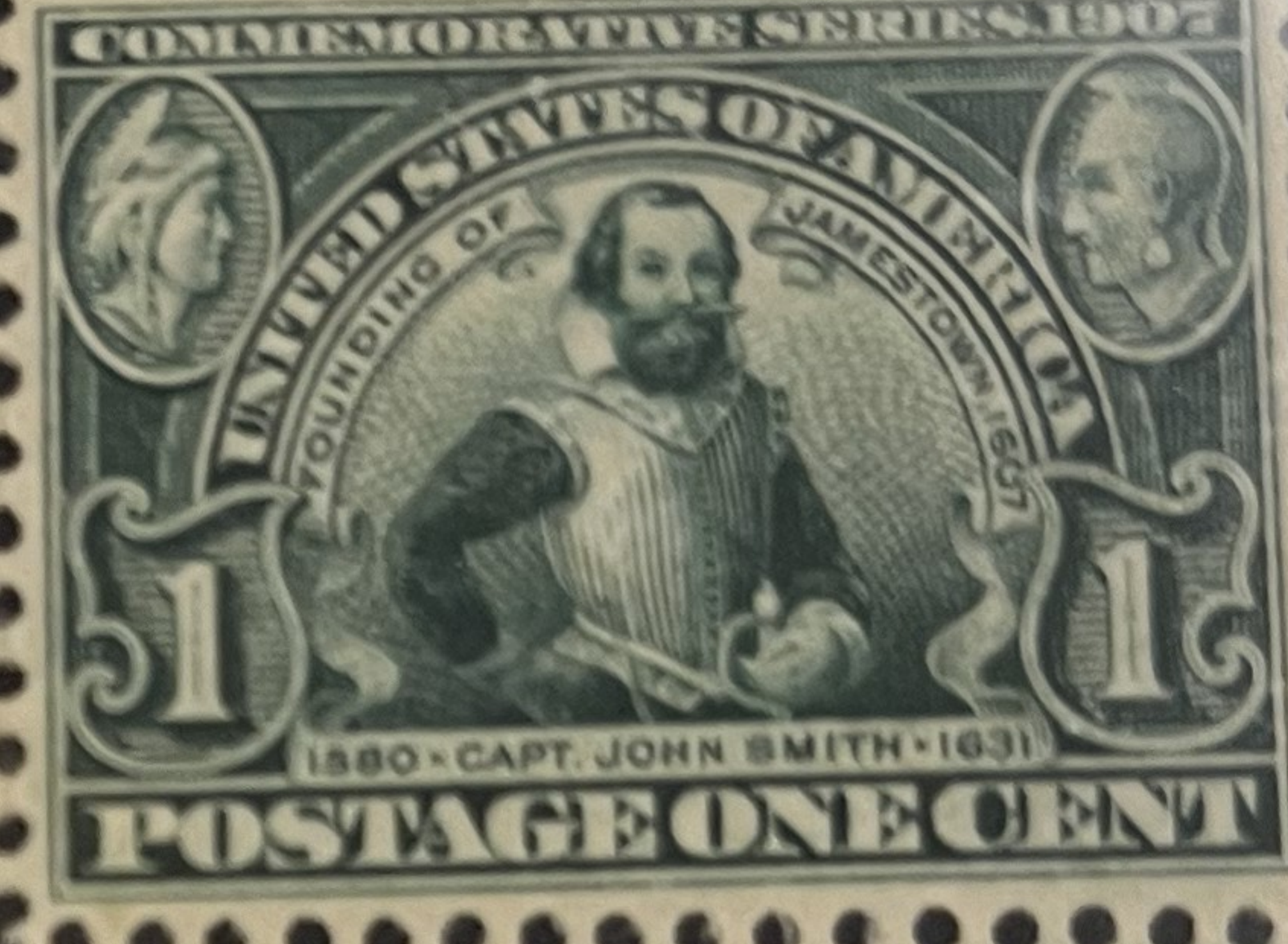
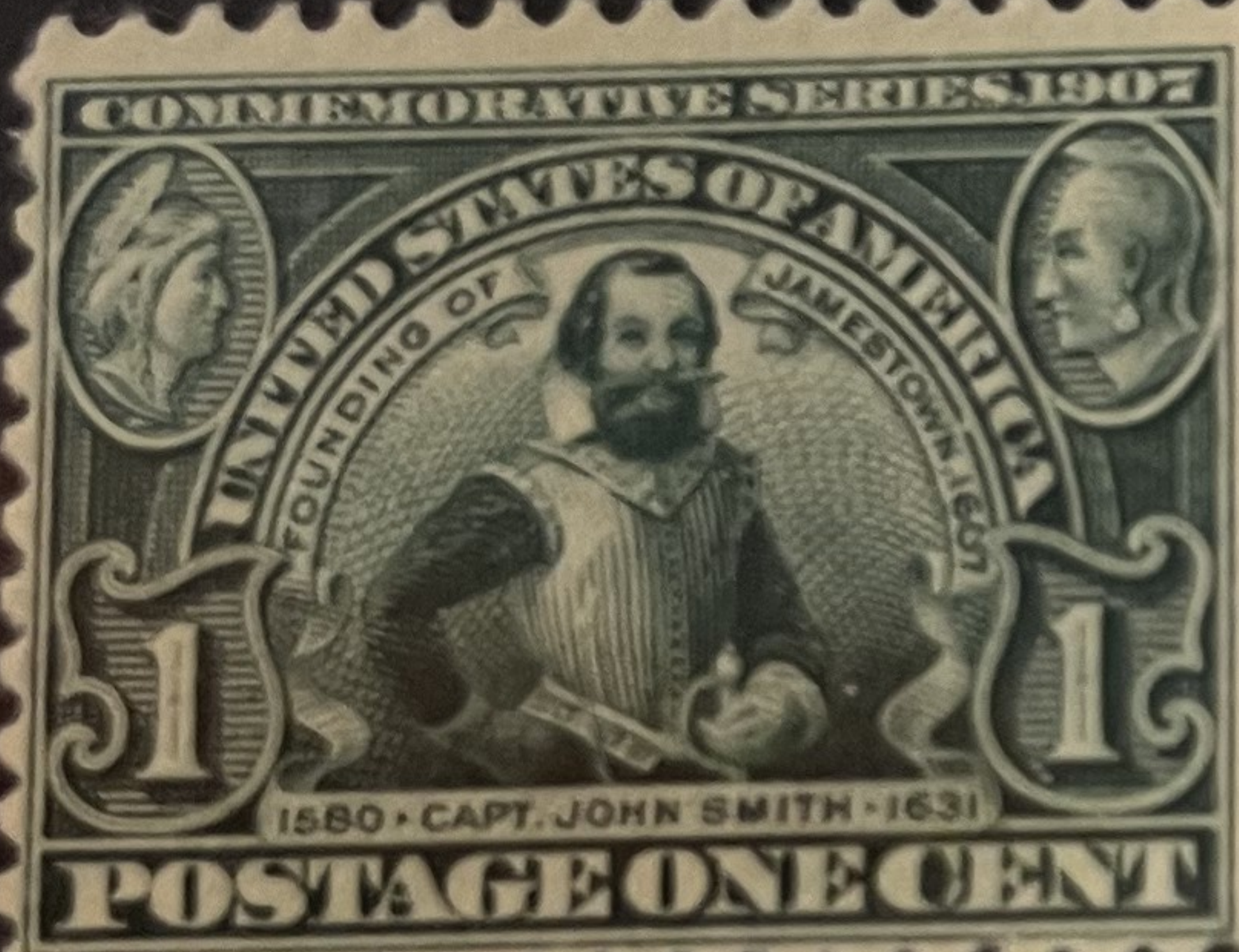




422  
N4







Bureau, Engraving & Printing.

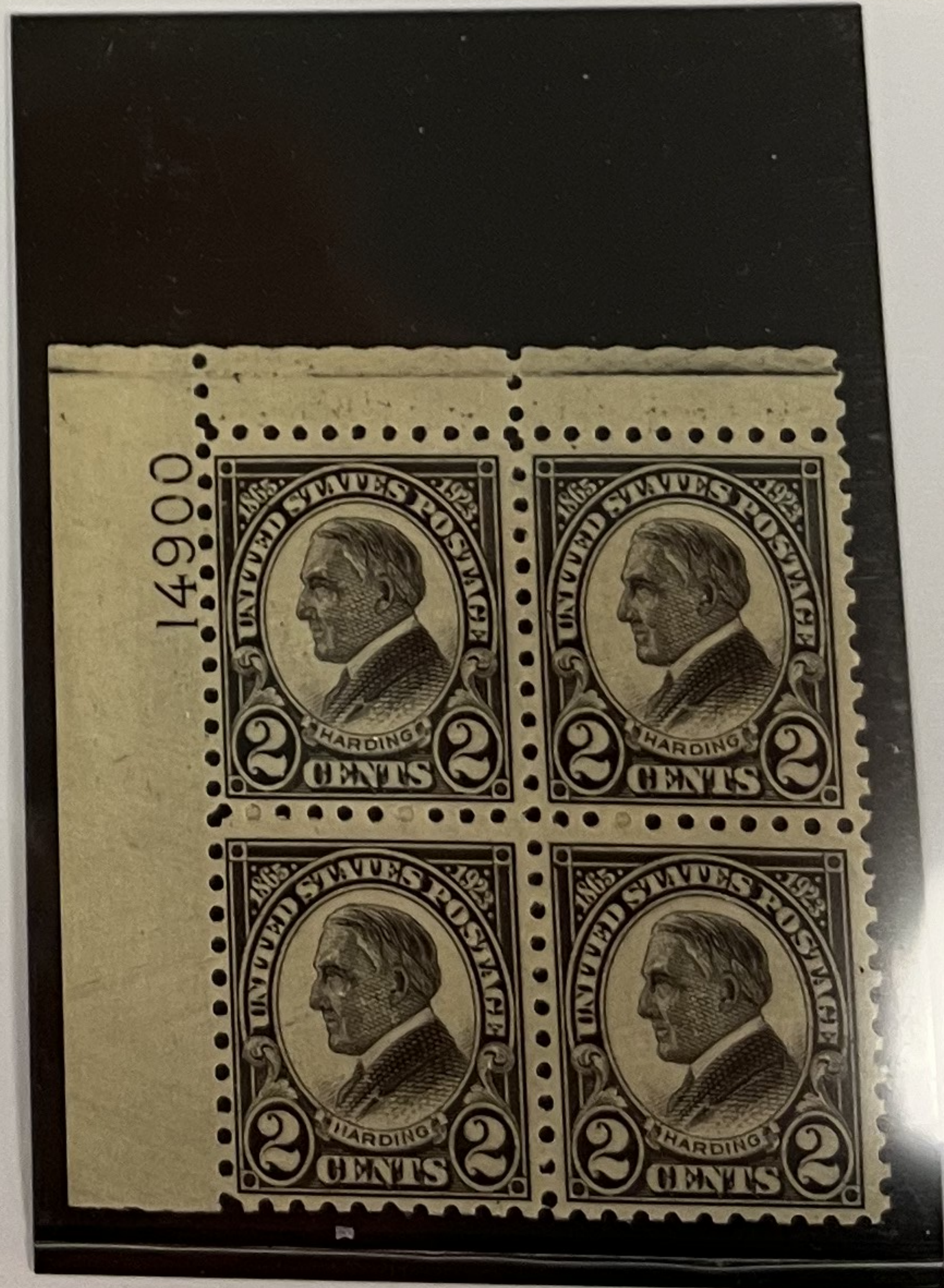
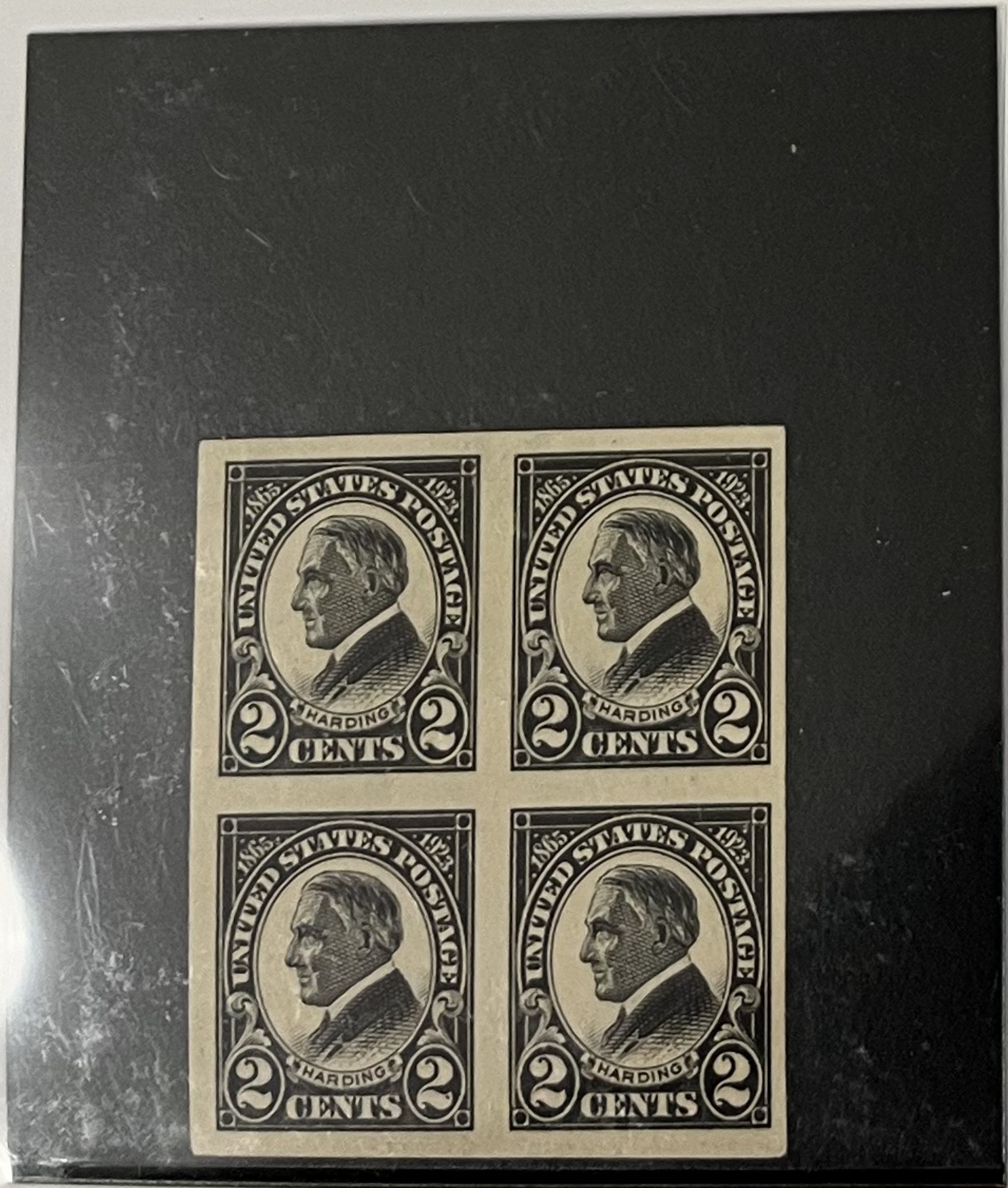
3542



W4

























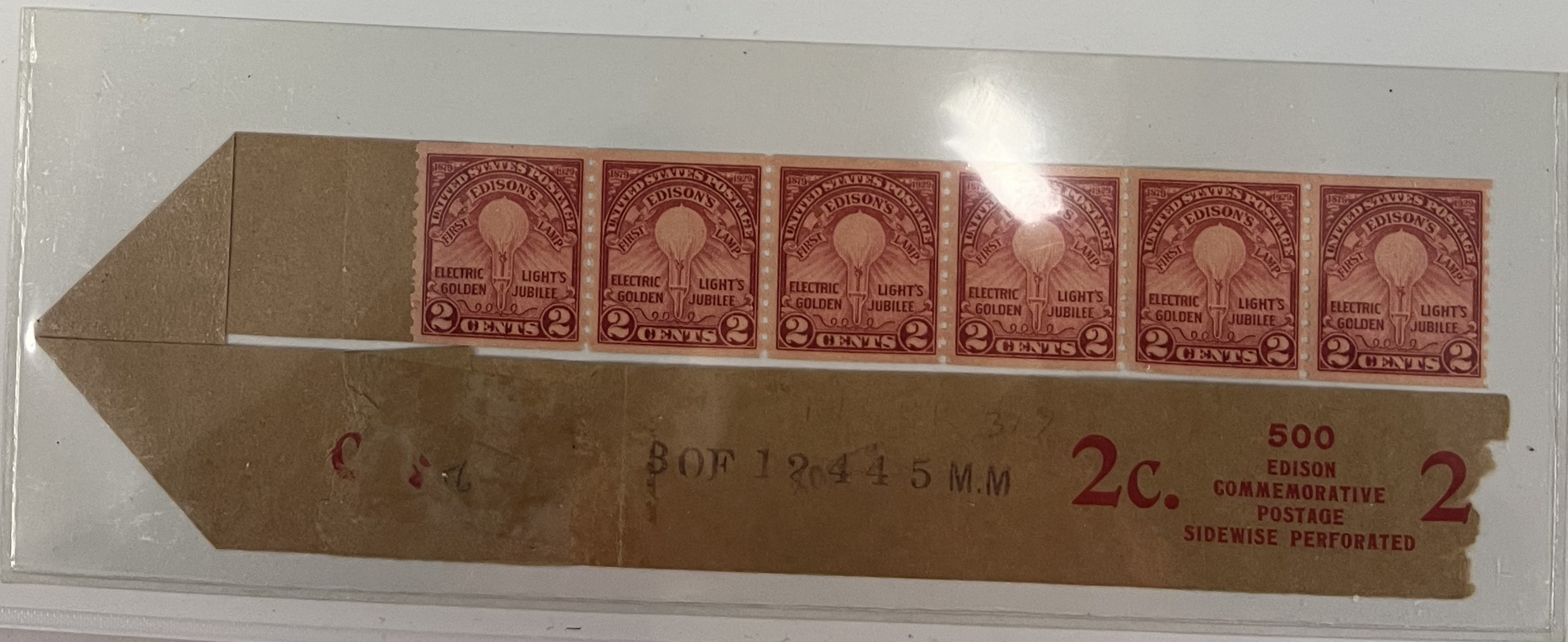




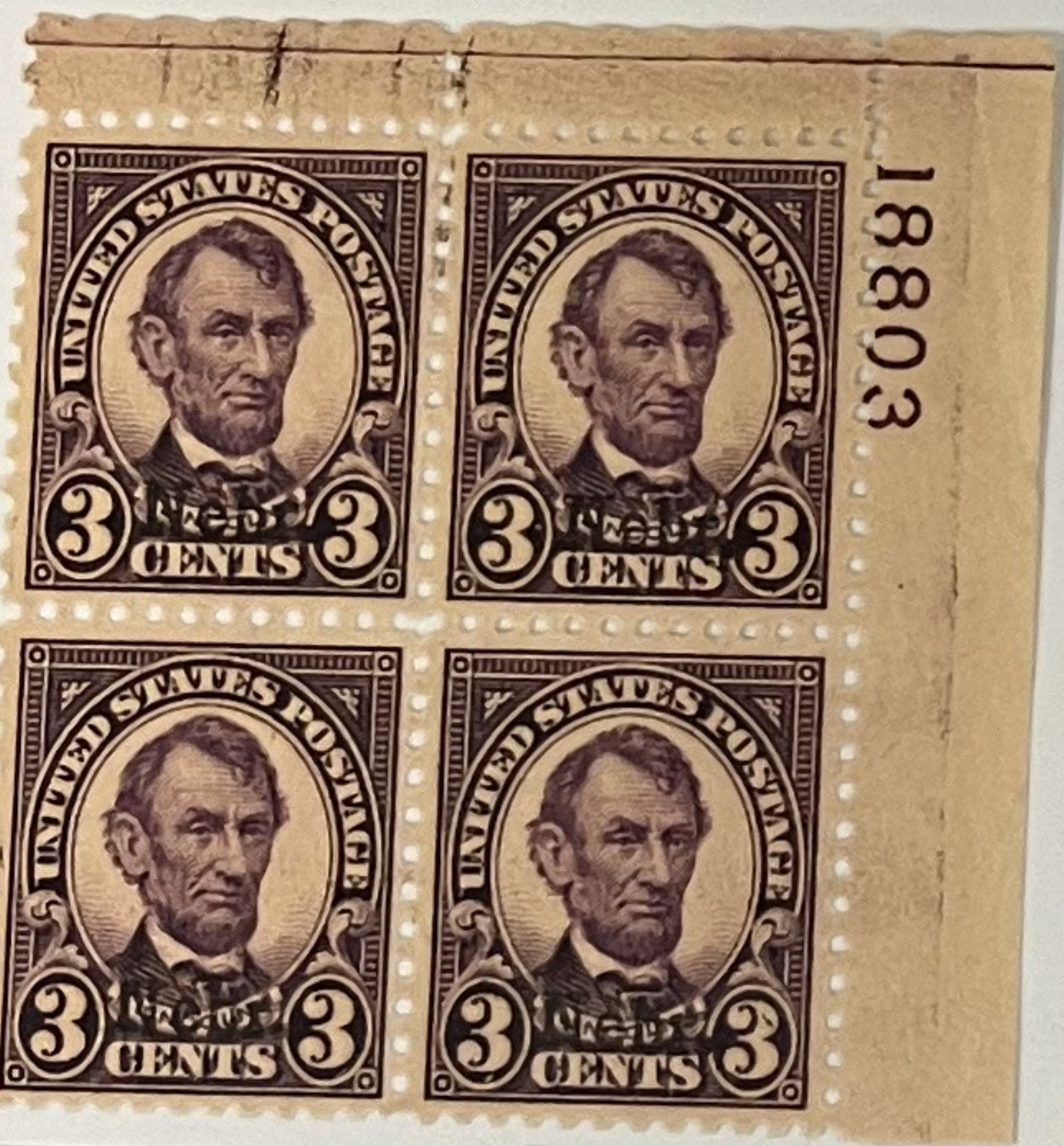




654









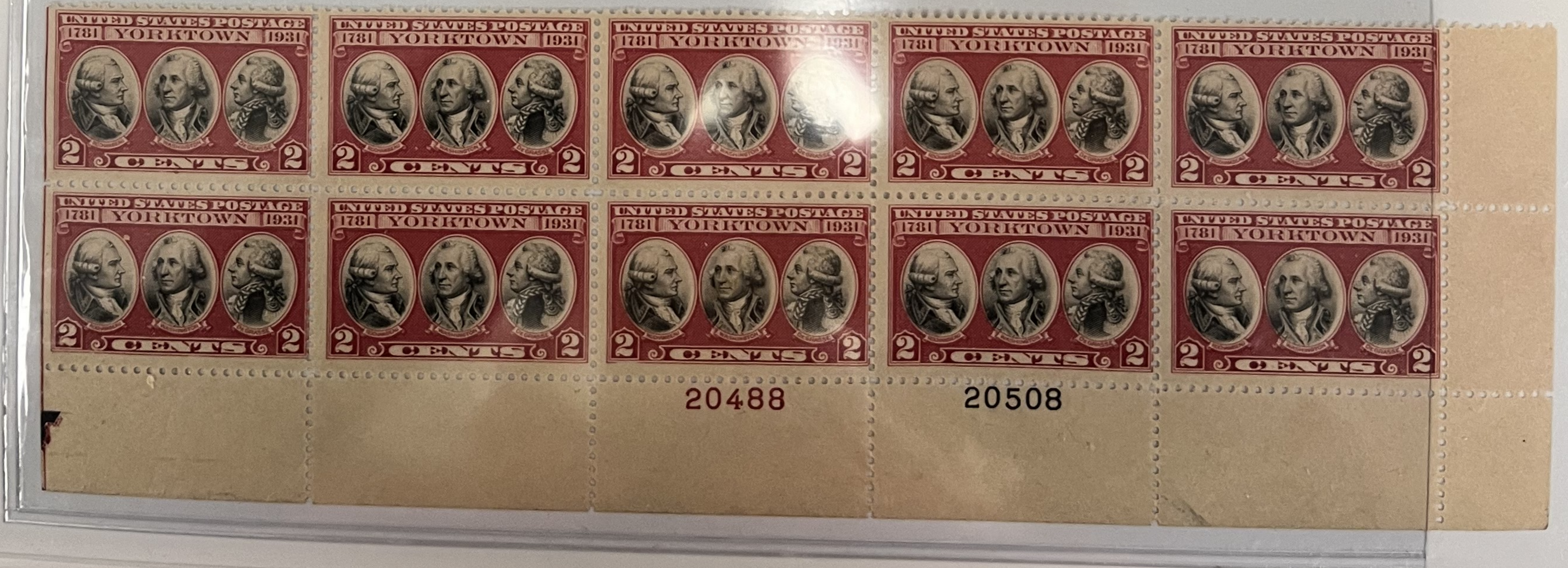


Made in Germany











denomination color Washingtons age artist

1/2¢	olive brown	45	Charles W. Peale
1¢	yellowgreen	53	Jean A. Houdon
1 1/2¢	yellow brown	40	Charles W. Peale
2¢	carmine red	64	Gilbert Stuart
3¢	sl		



2 NA7 NH ↓

NH ↑ ↓ INH

↑ NH ↓

↓ NH ↑



20640

20643

20687



















21257



F 21251



F 21262



21331



F 21278



21323







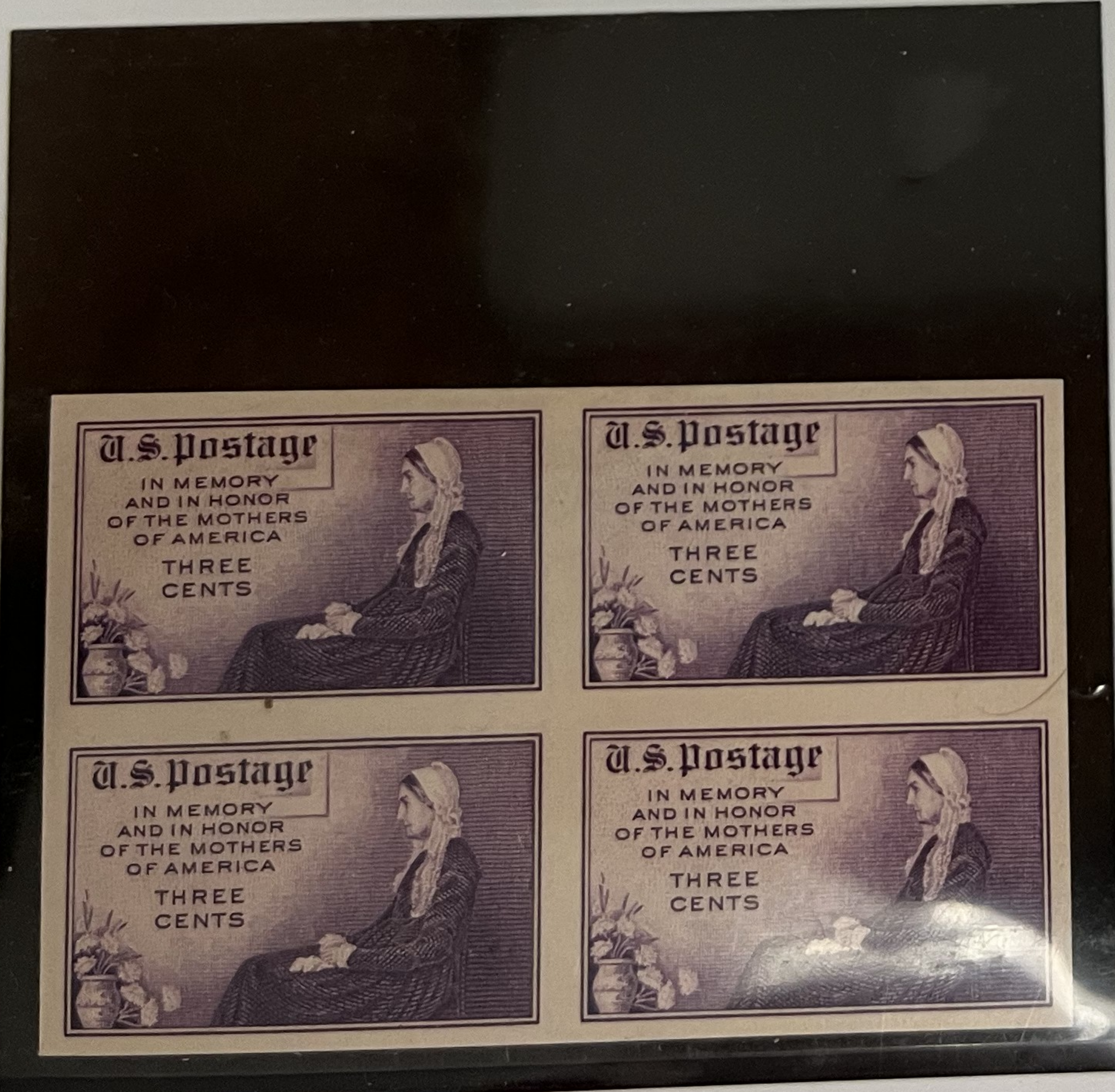


752



753

754



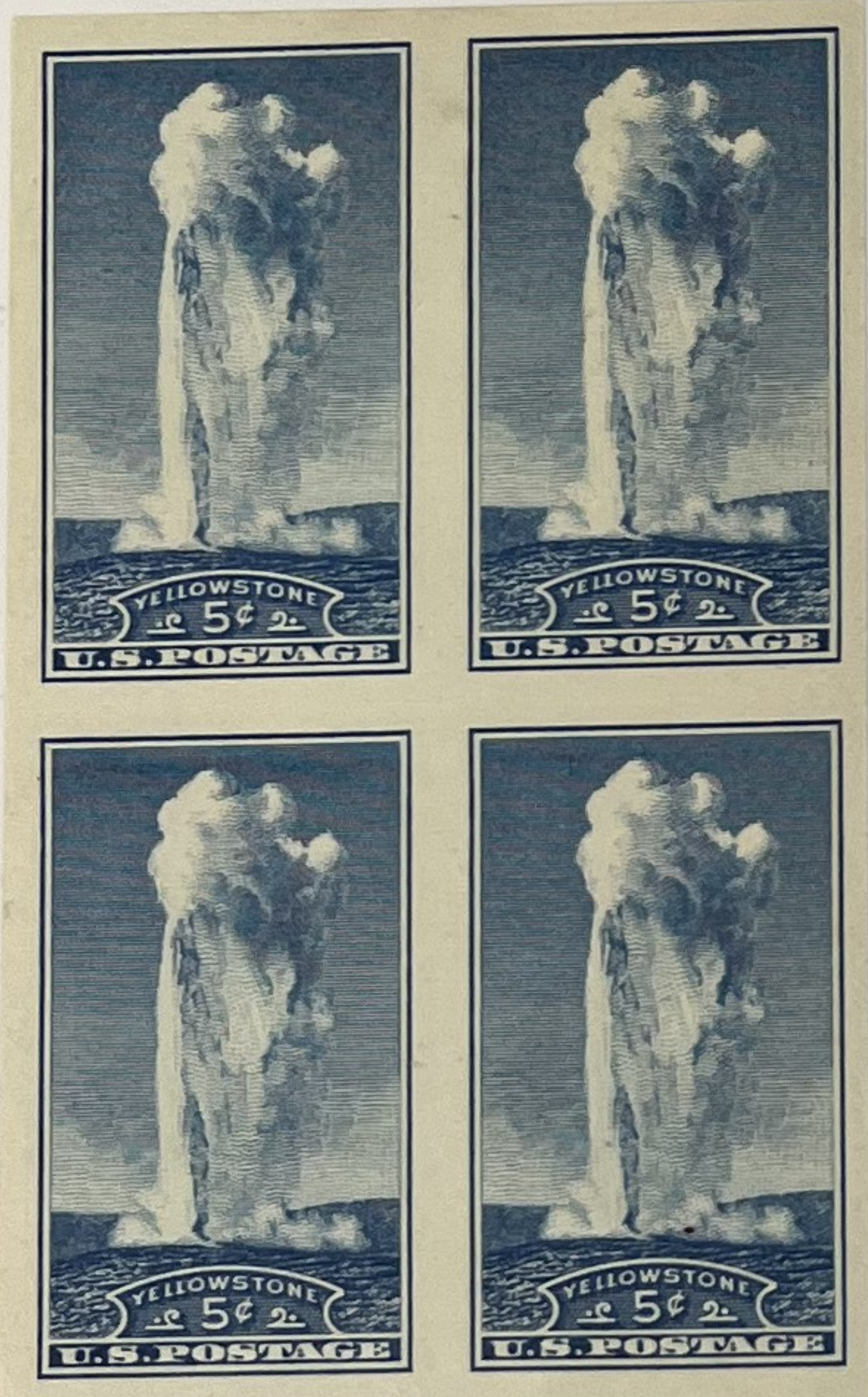
755







756-765

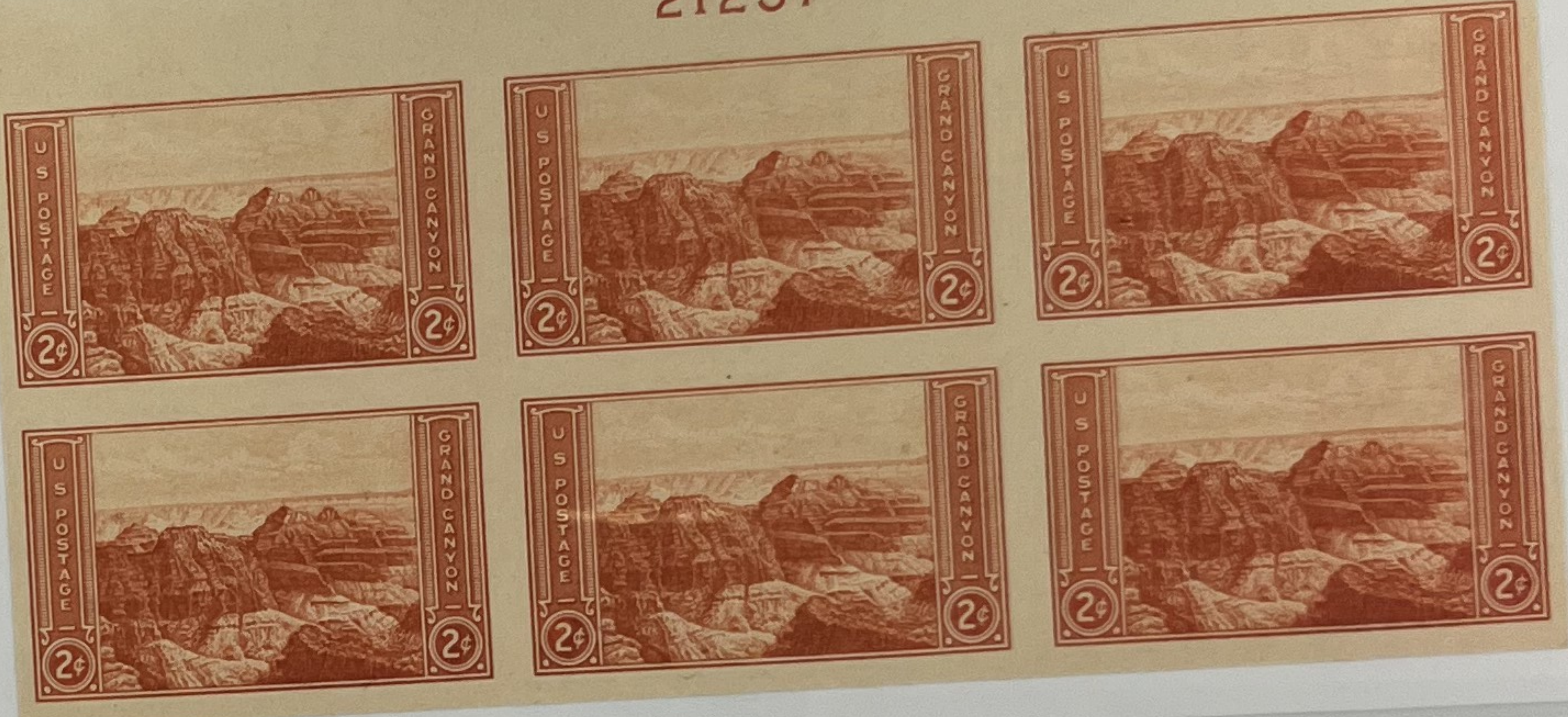




21247



21257



F 21262

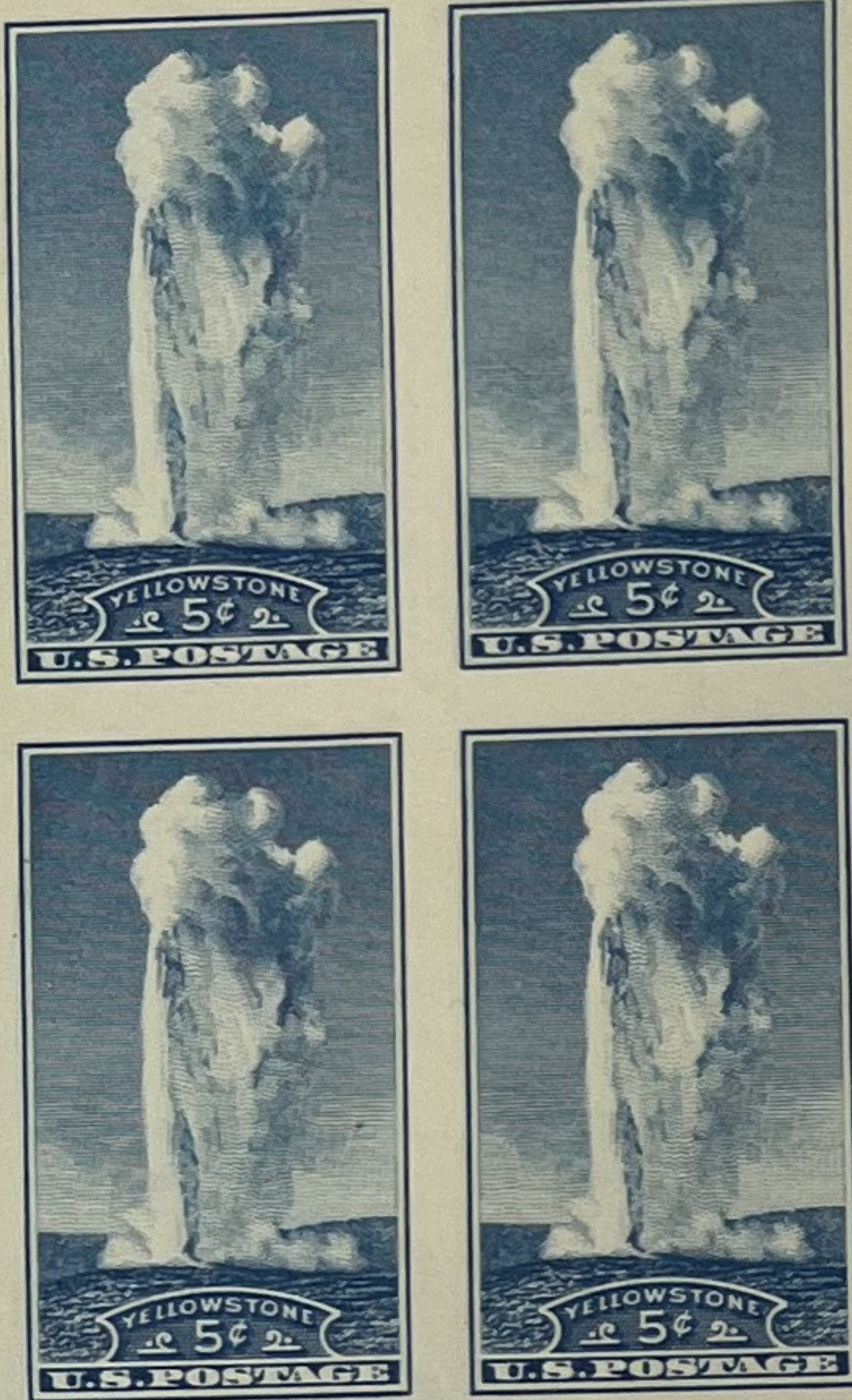


21331

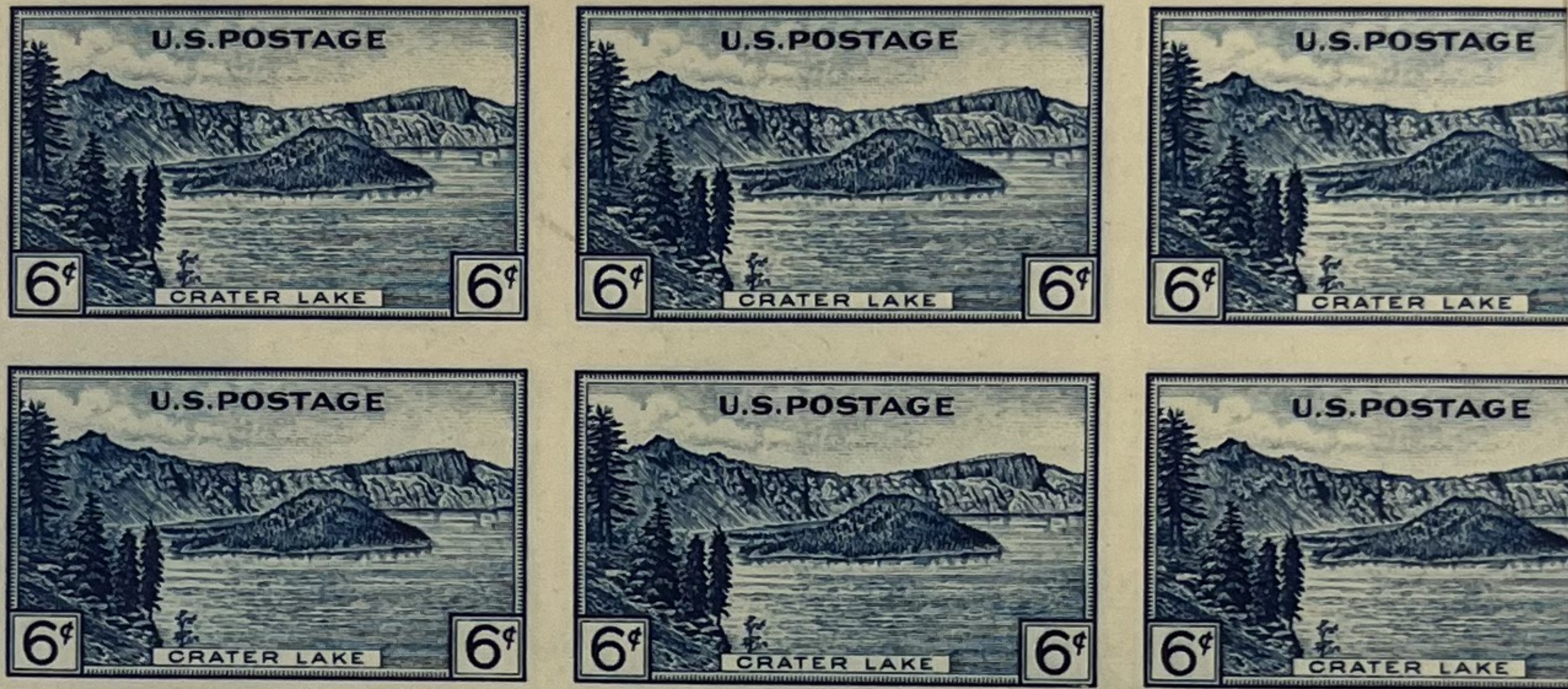




21278



F 21322



F 21333



F 21325



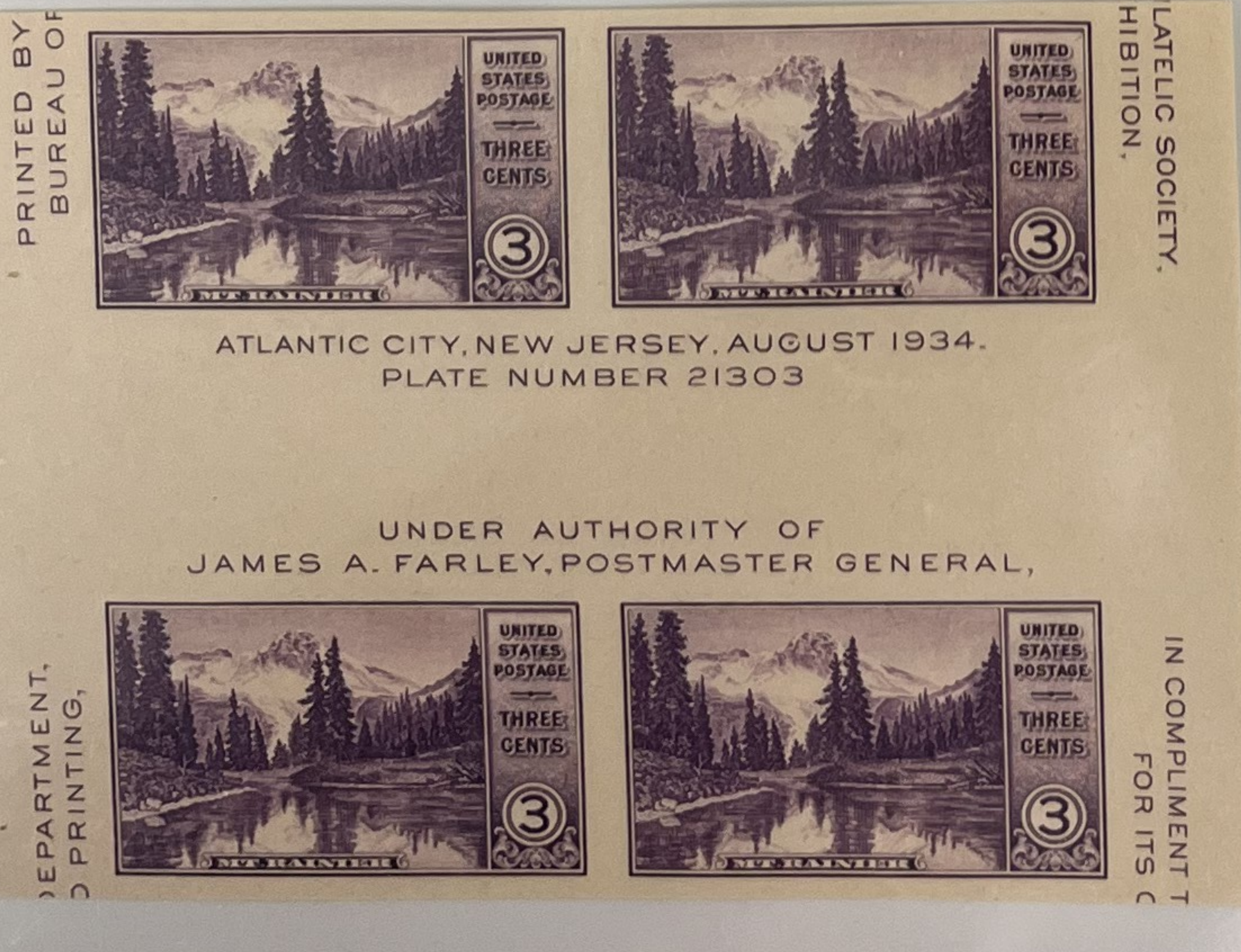
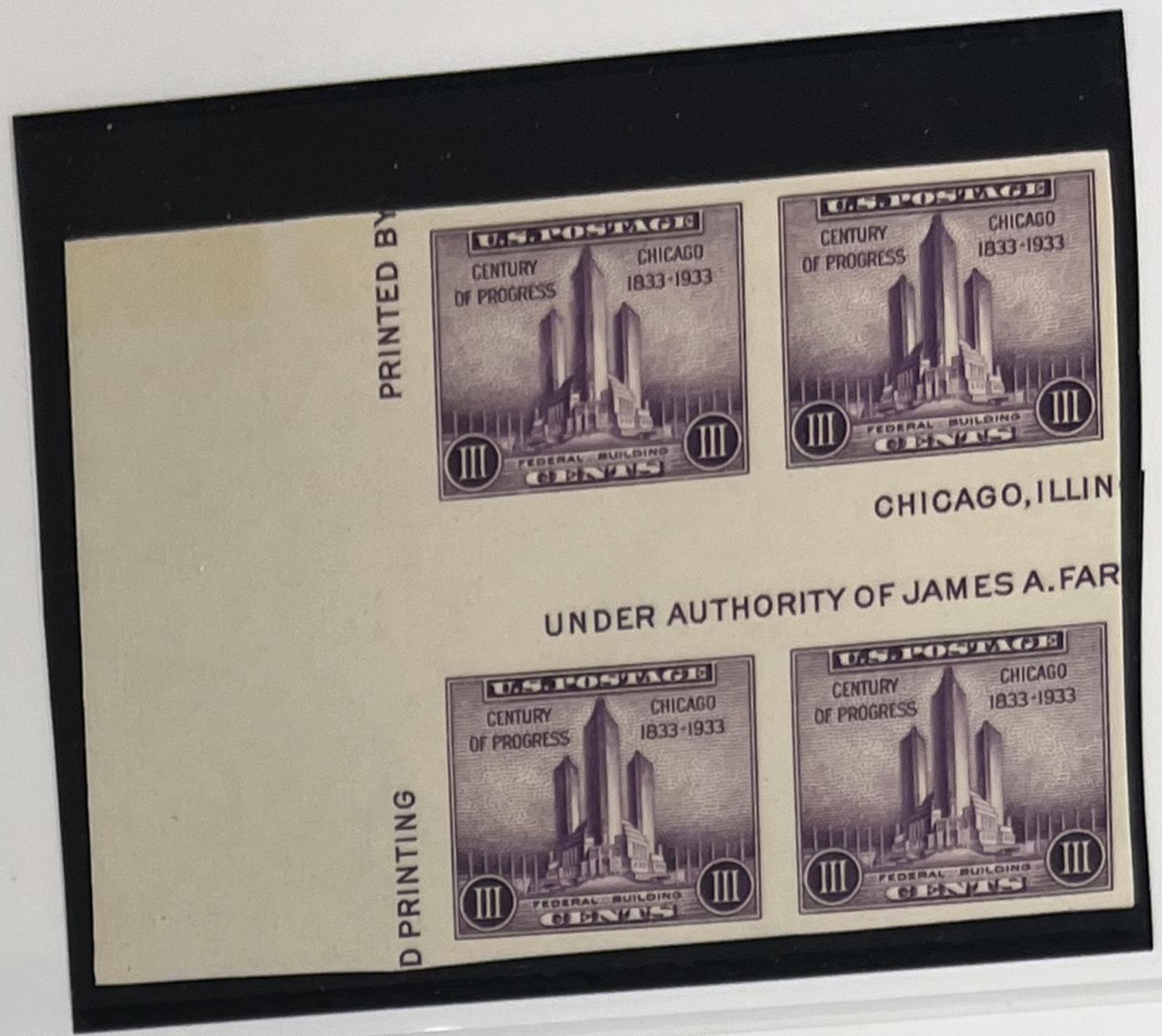
21317



21339









7



7

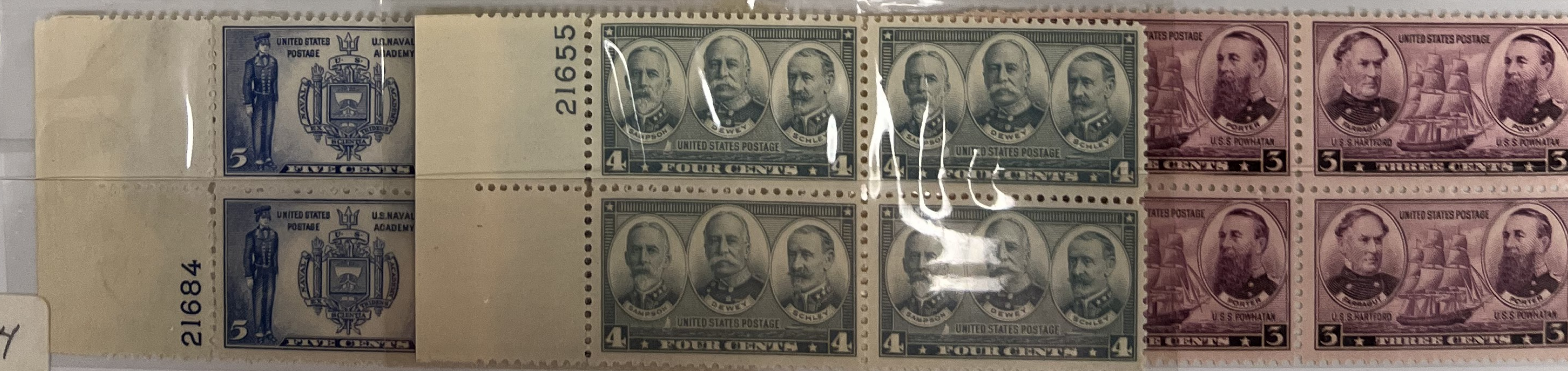


7





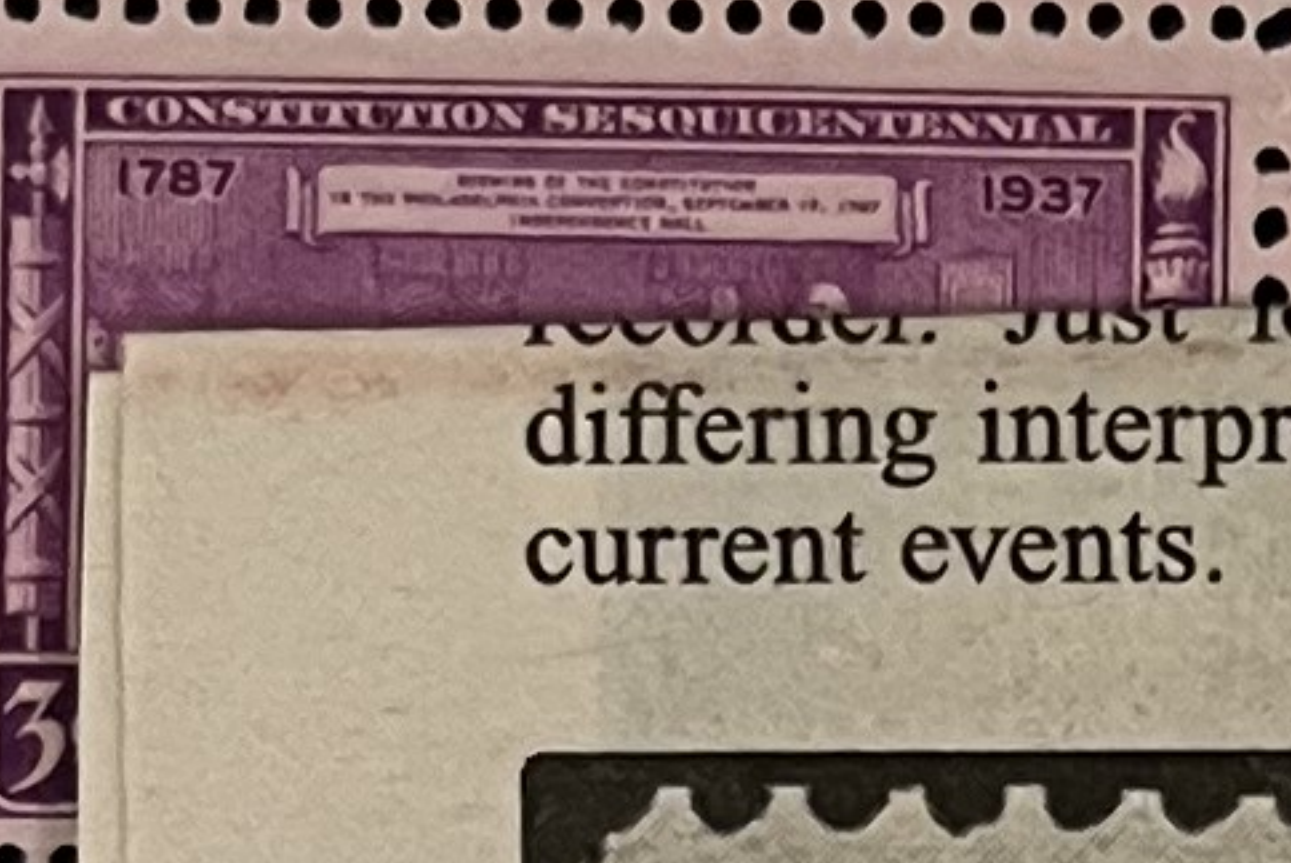








21691



2171

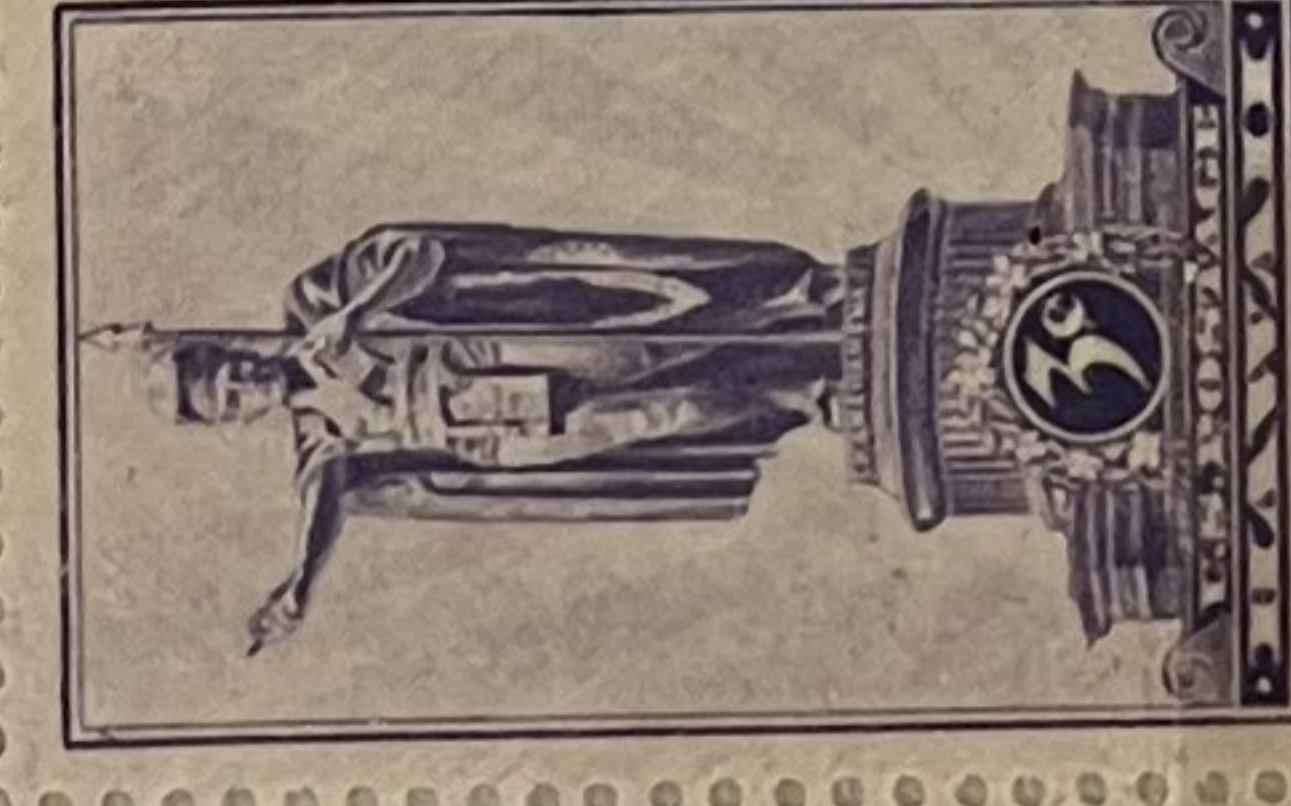
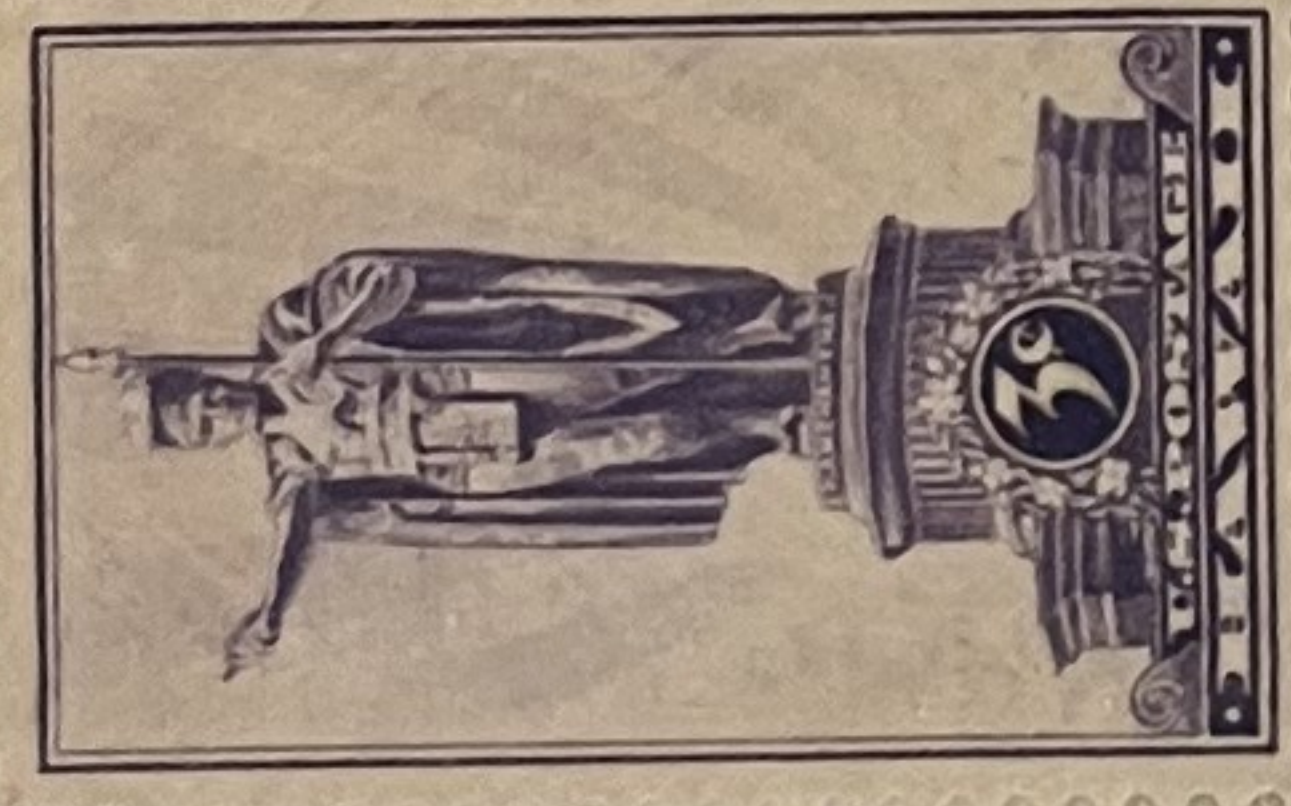
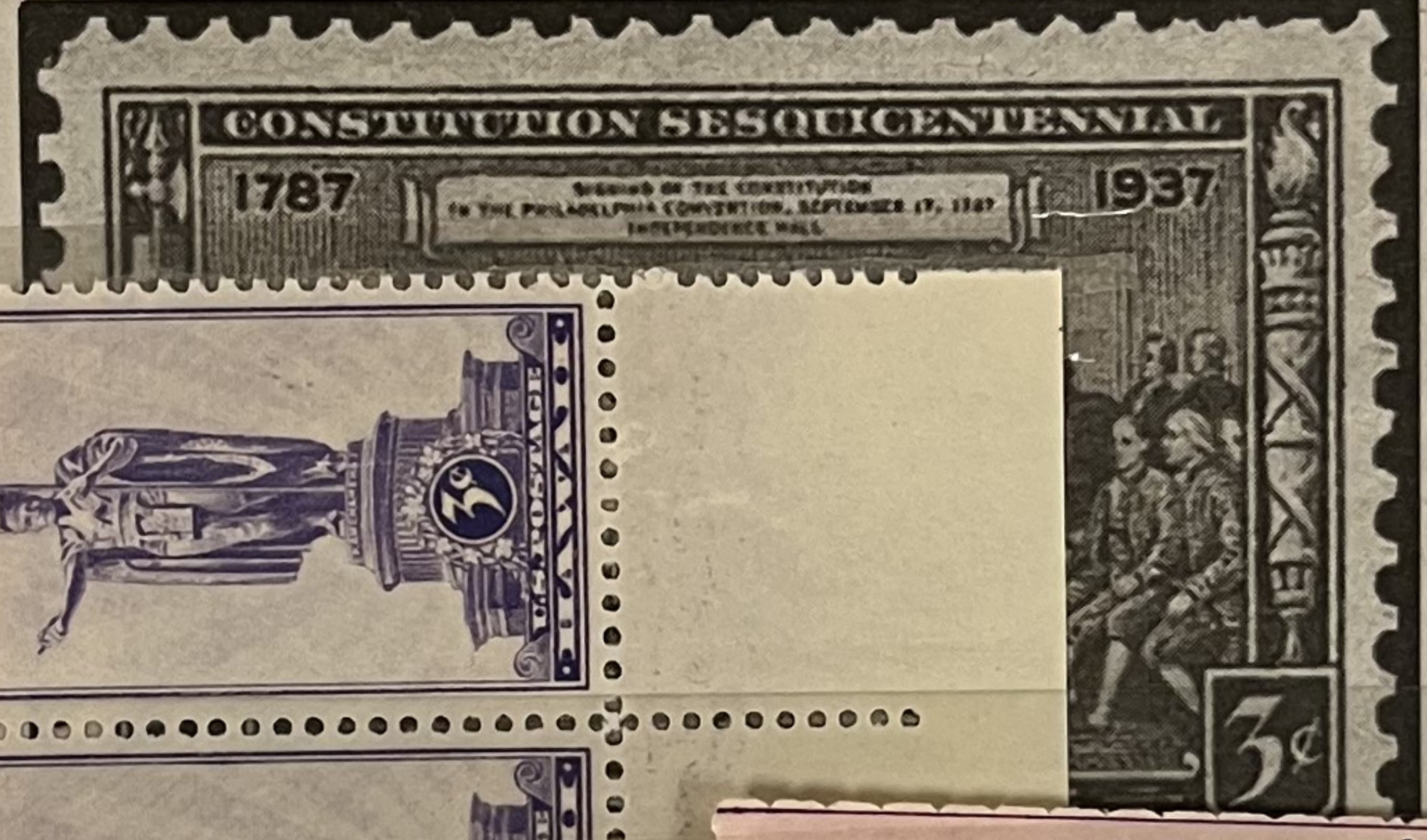
...reorder. Just look at the differing interpretations of current events. we know for certain that the legend has no factual basis.

photographs or drawings. Later artists have tried to fill in the gaps, but imagination inevitably had to substitute for unknown facts.

The painting *Washington as Statesman at the Constitutional Convention* by Junius B. Stearns was executed in 1856, some 70 years after the event.

It is one of the few pre-20th-century depictions of the convention, and the one most likely to be somewhat accurate.

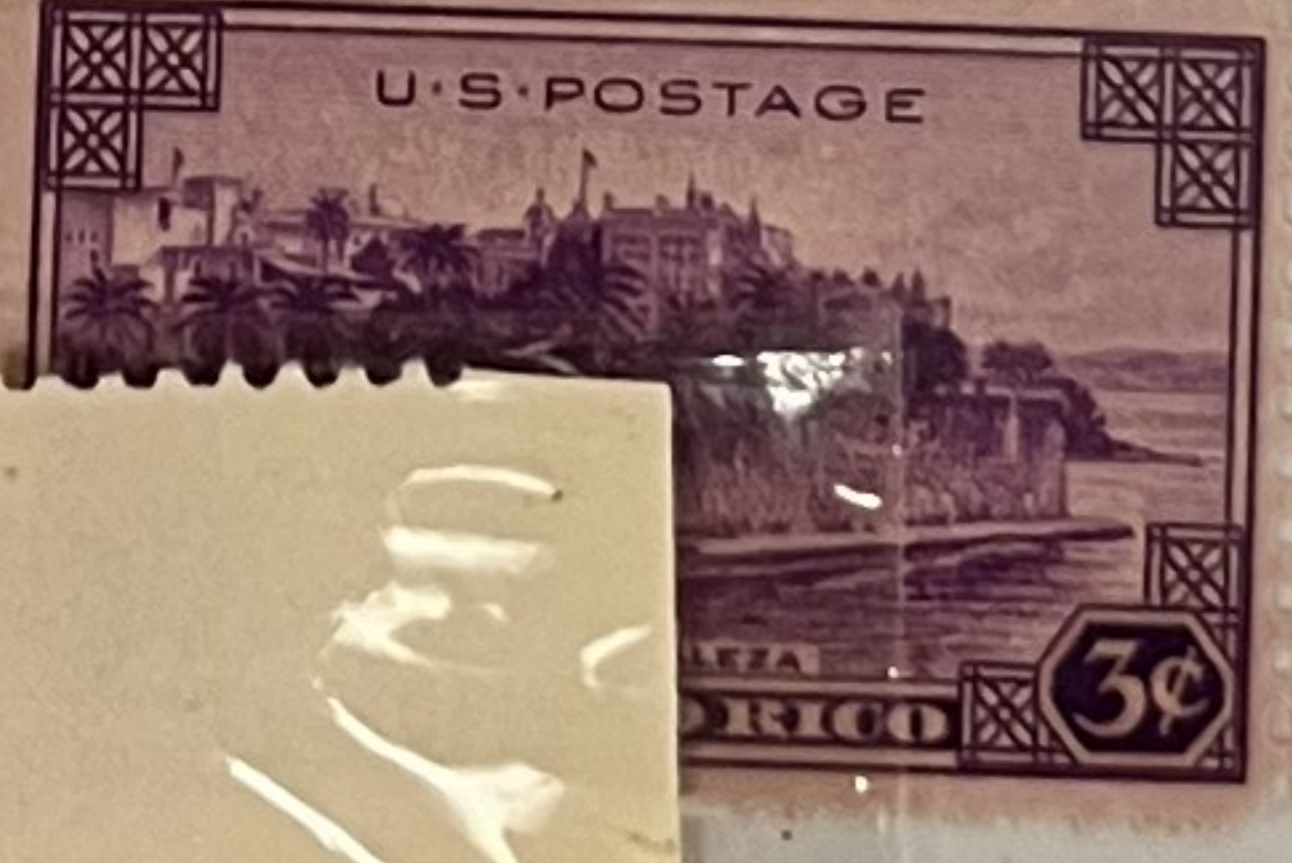
The painting hangs in



0171c



21722



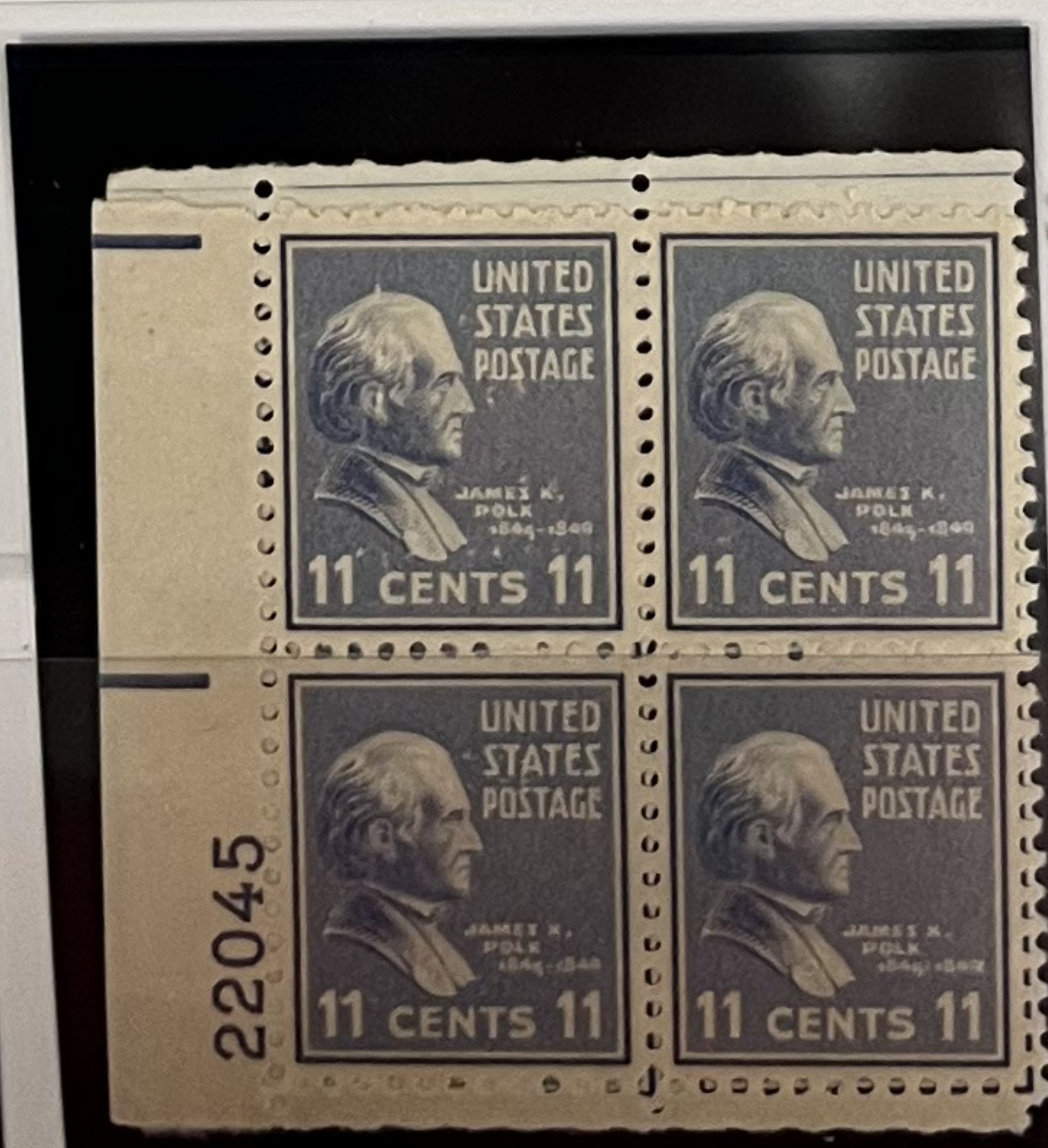
21692



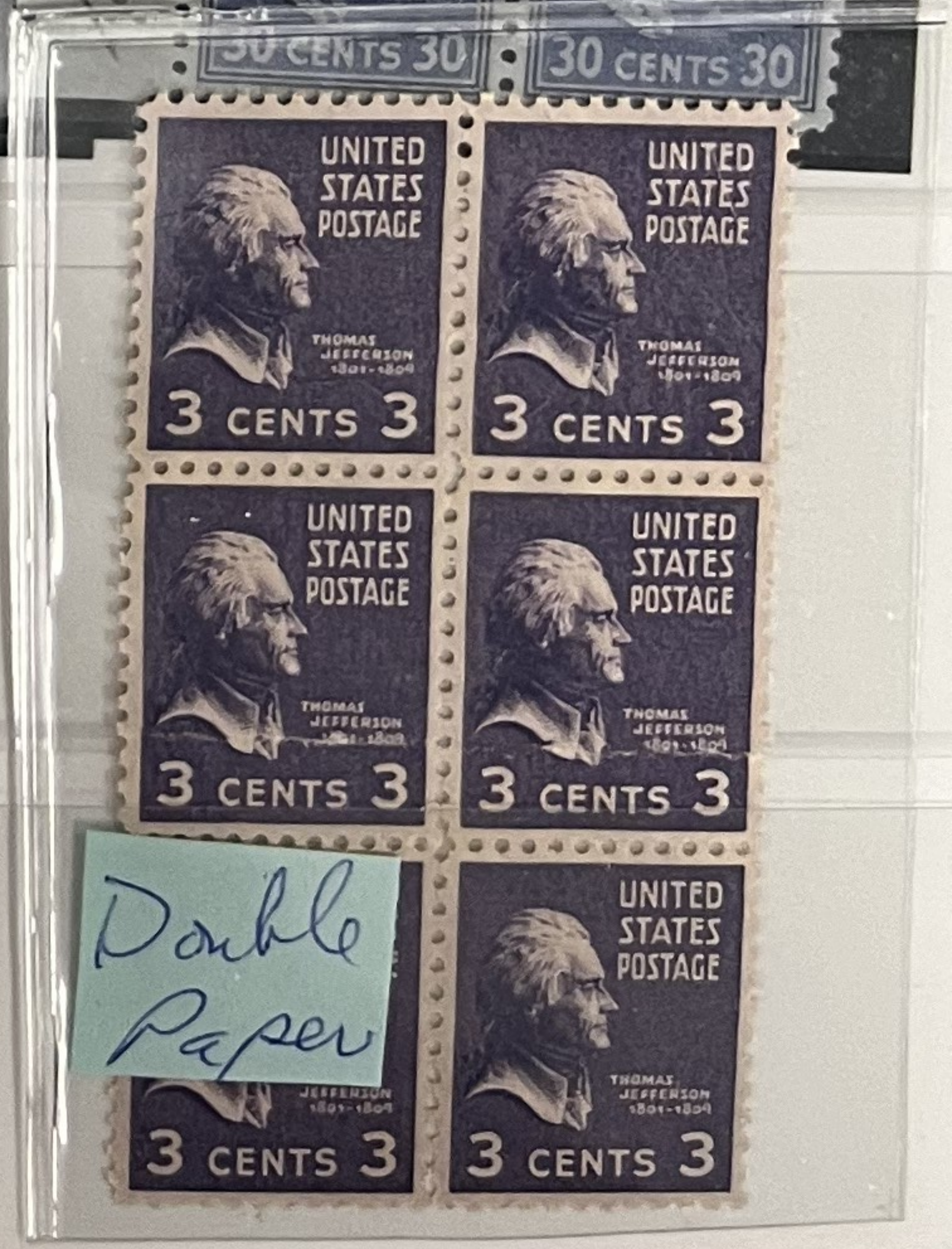
21717









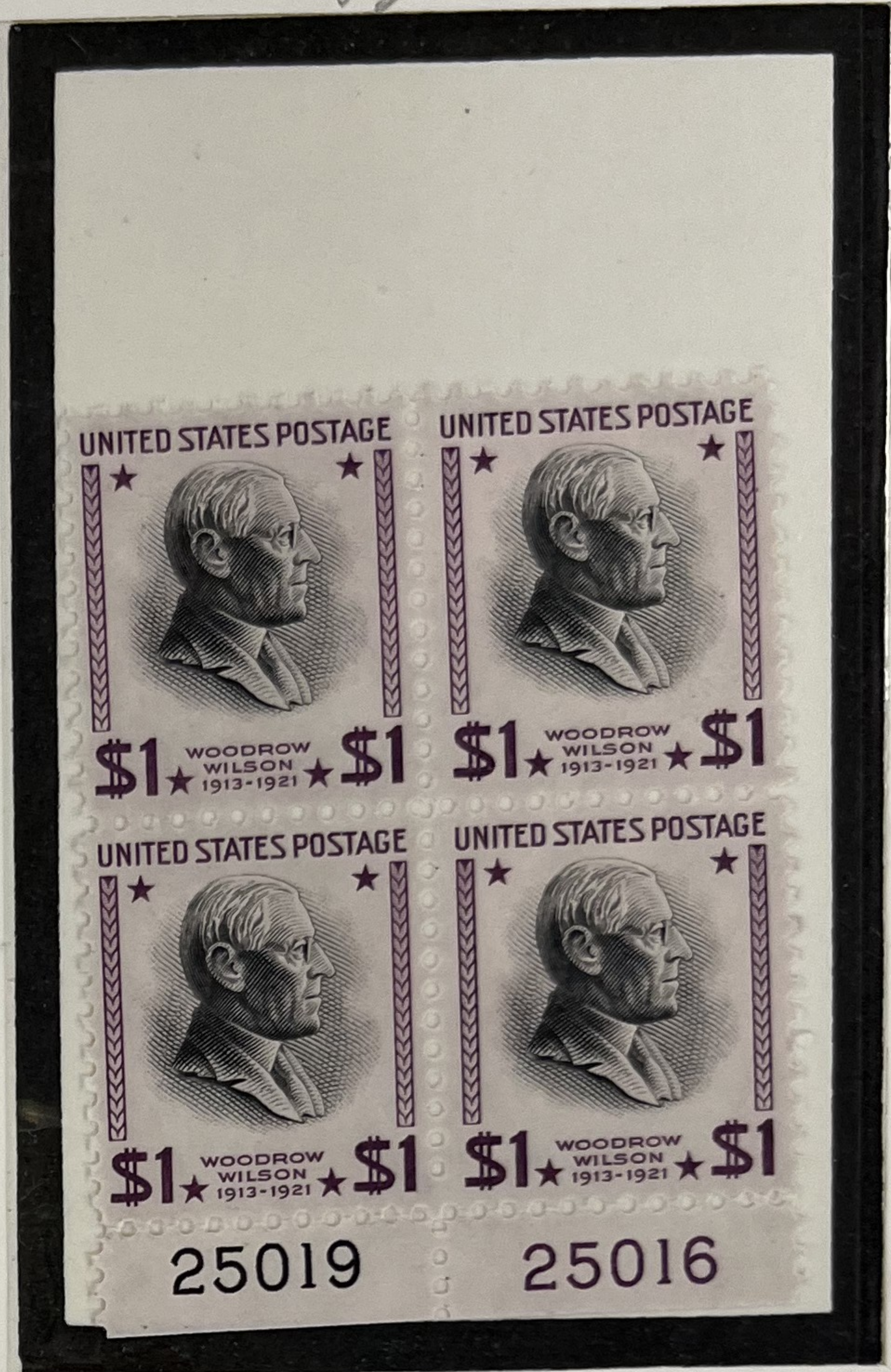




832



832c



833



834





35

36

37

52

53

54

55

56

57

58



838







22488



22514



52272



22560

873





893



888

888

883



9



1940

859-893 NH



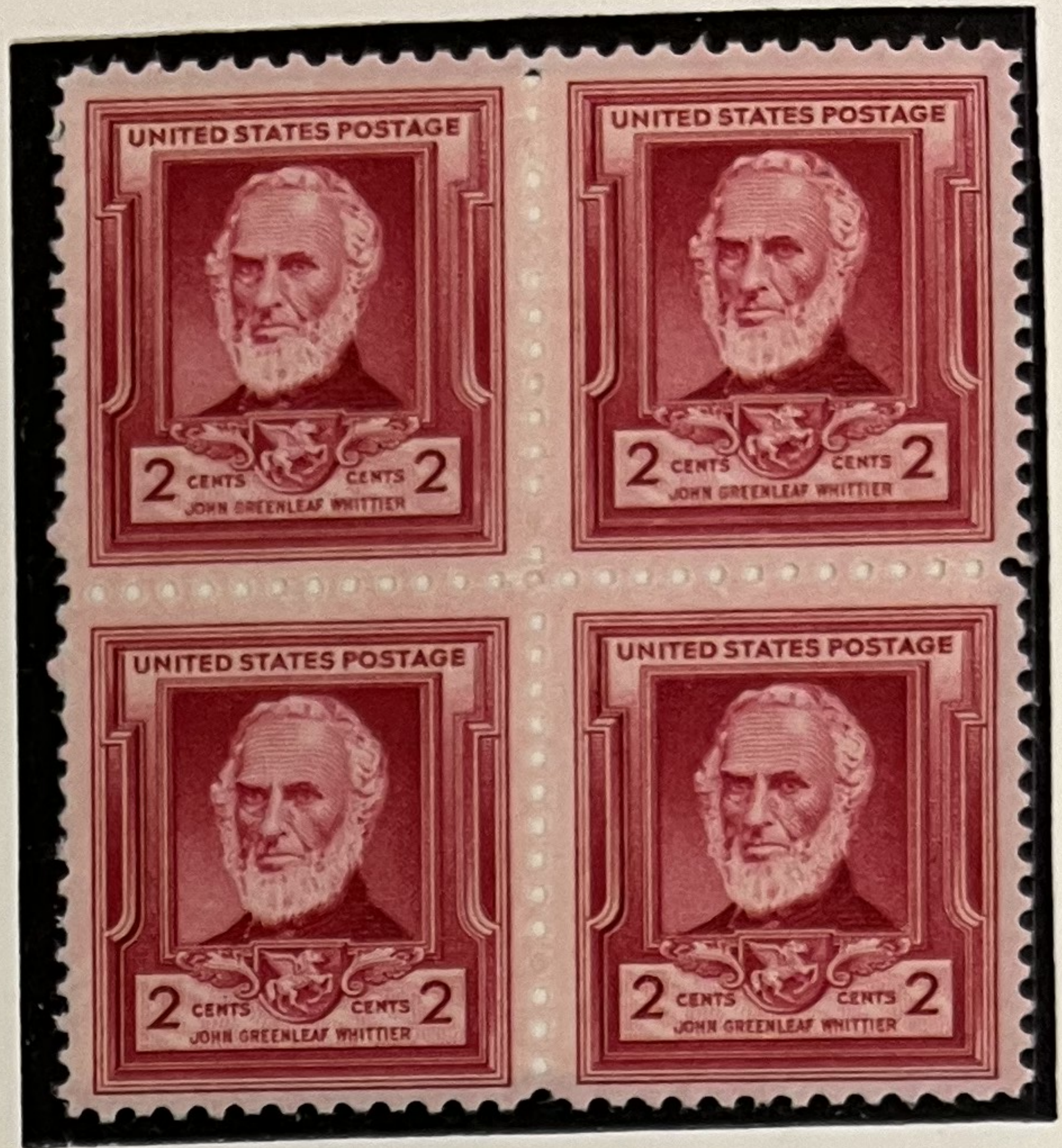
859



863

















974-78- Extra















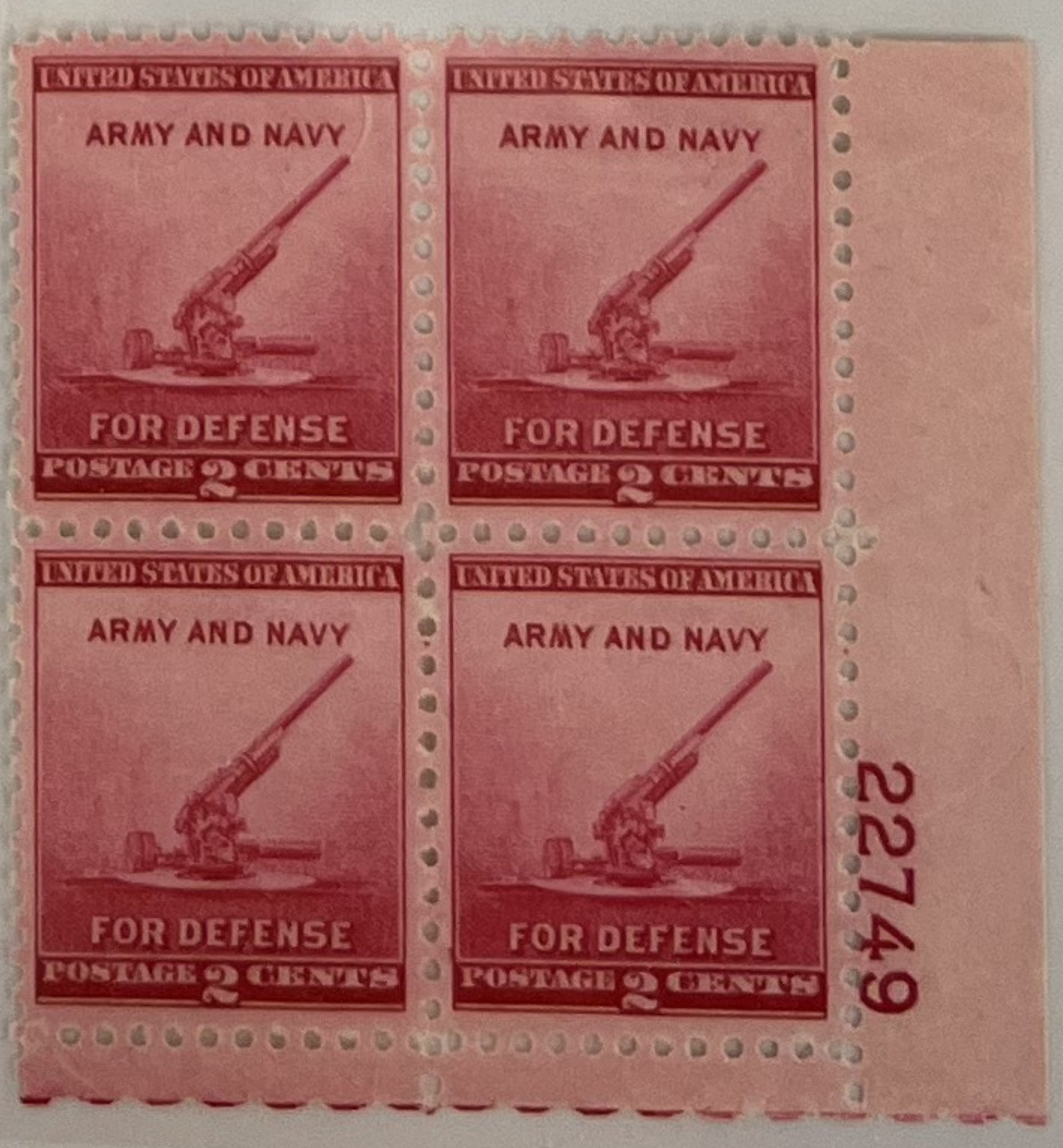


4

5

6

7









1943 909 - 921





<b>POLAND</b>		<b>CZECHOSLOVAKIA</b>		<b>NORWAY</b>		<b>LUXEMBOURG</b>	
							

90

<b>NETHERLANDS</b>		<b>BELGIUM</b>		<b>FRANCE</b>		<b>GREECE</b>	
							

<b>YUGOSLAVIA</b>		<b>ALBANIA</b>		<b>AUSTRIA</b>	
					
					

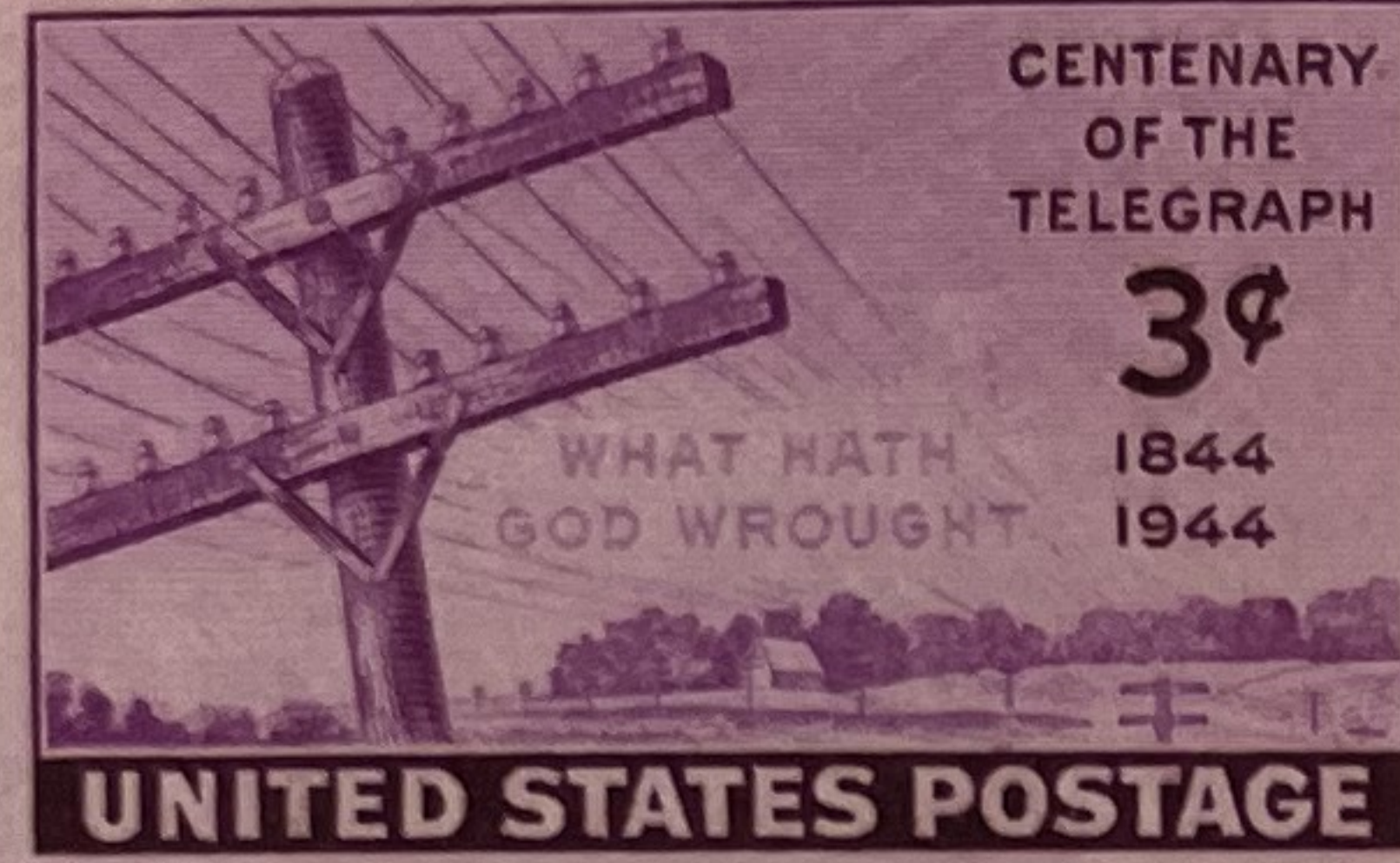
<b>DENMARK</b>	
	
	

<b>KOREA</b>	
	
	

921



23143



23146

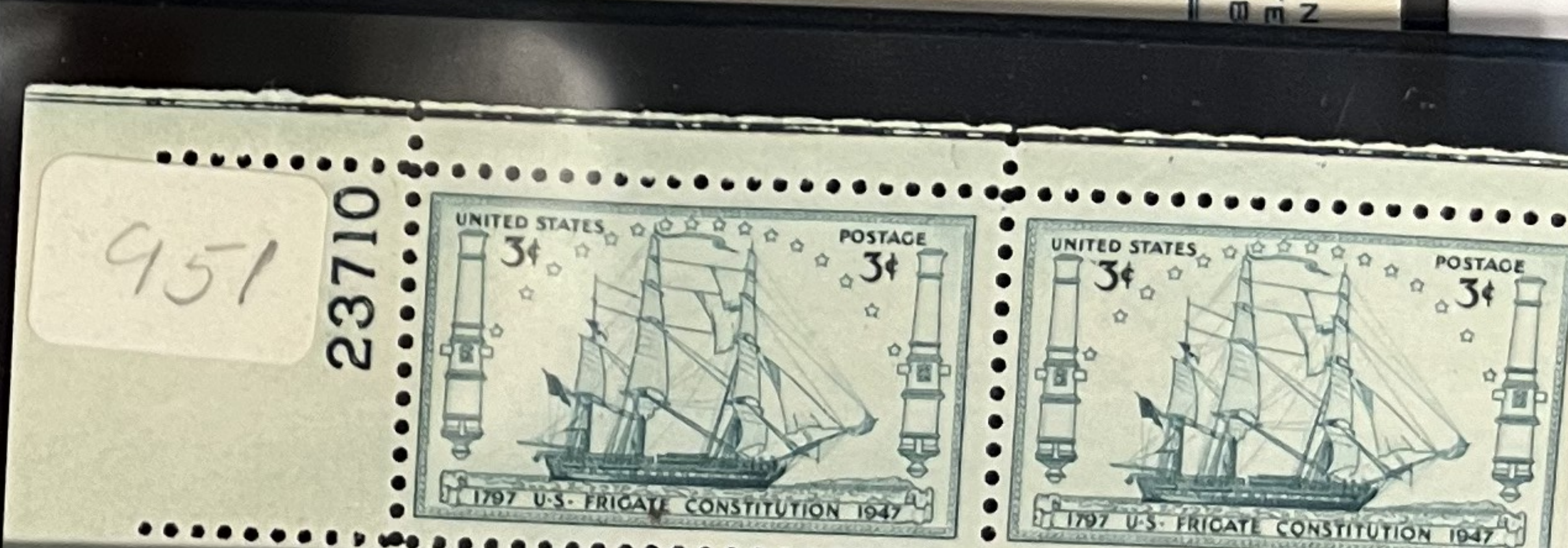
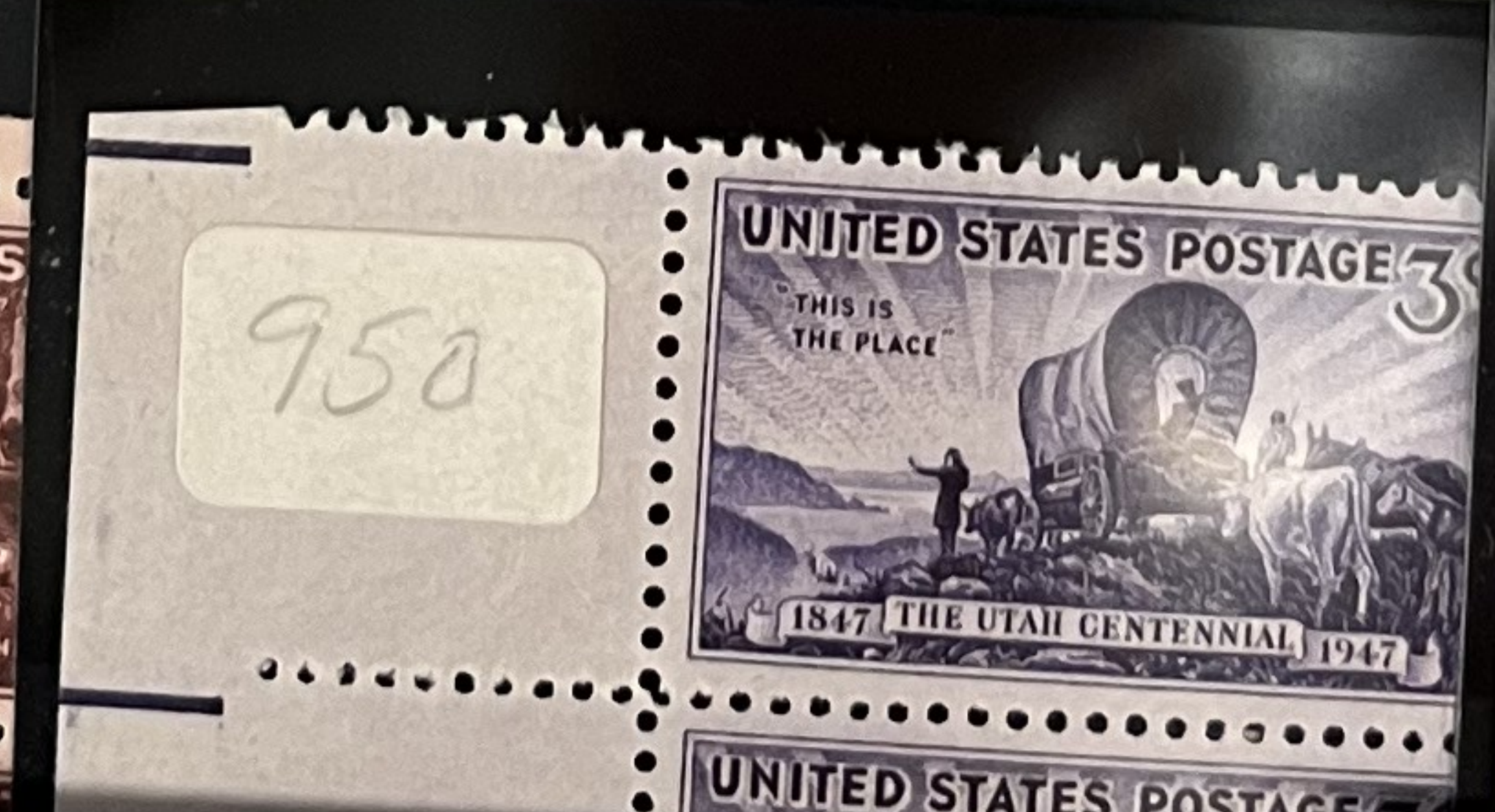
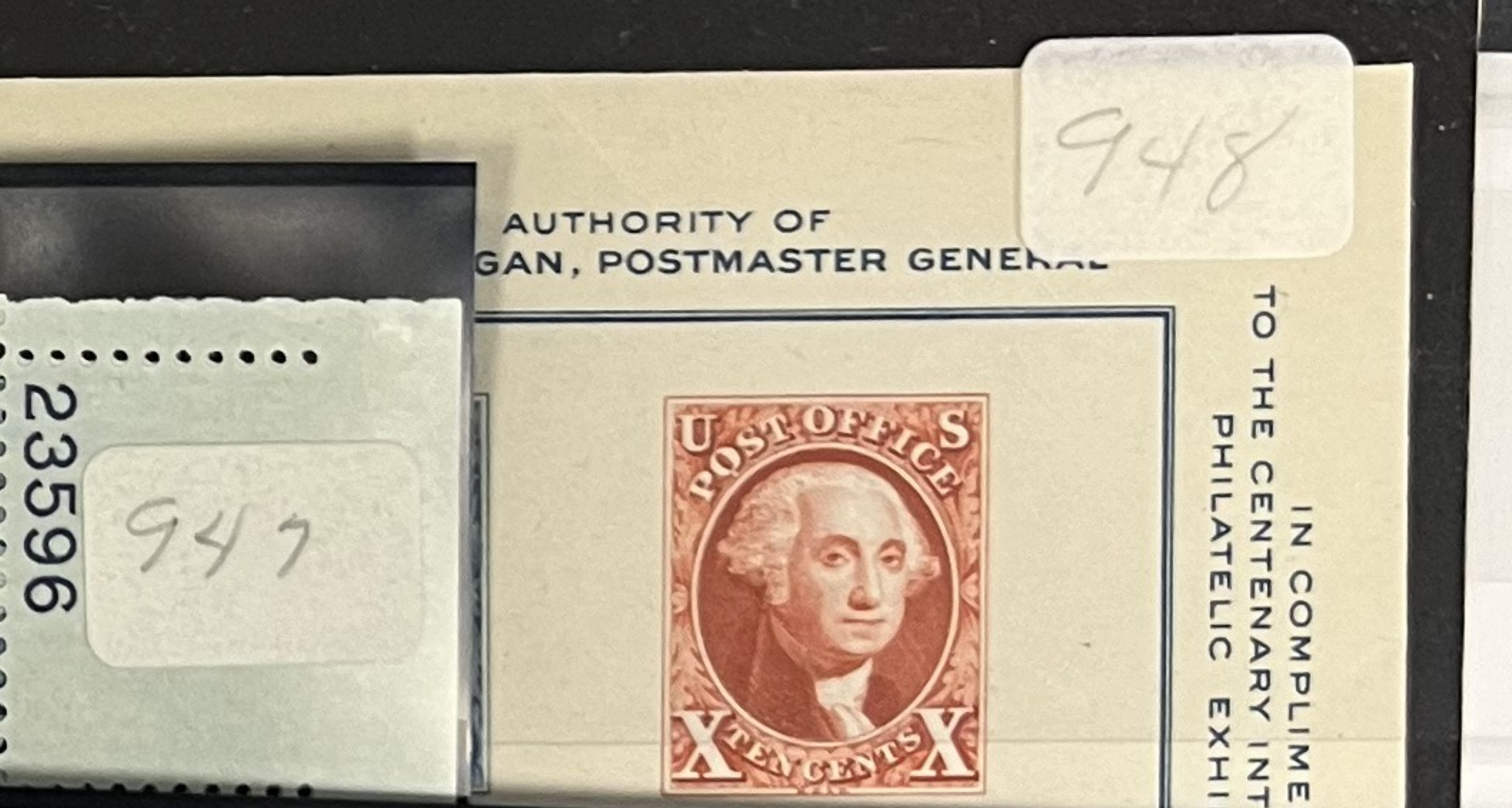
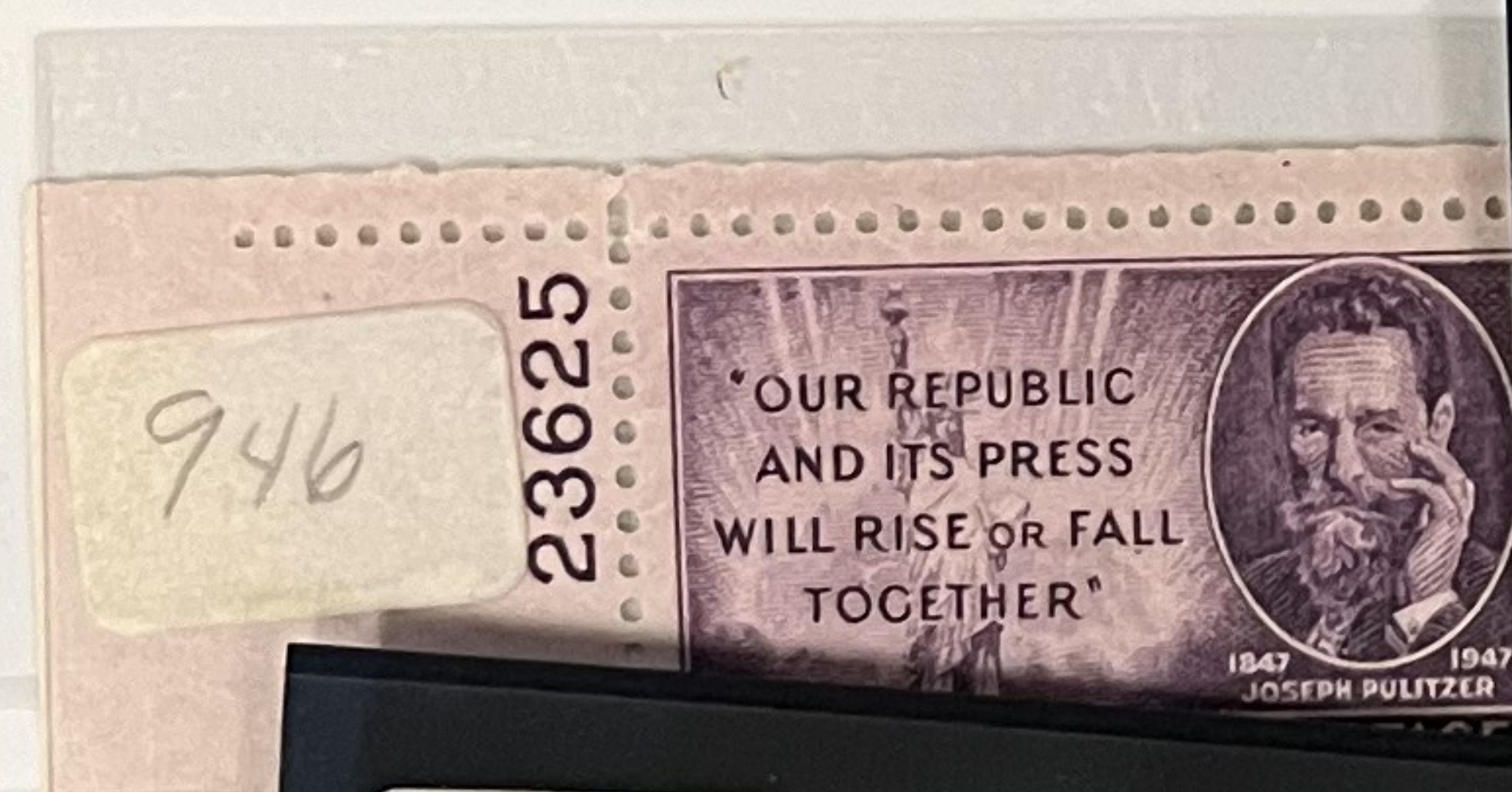
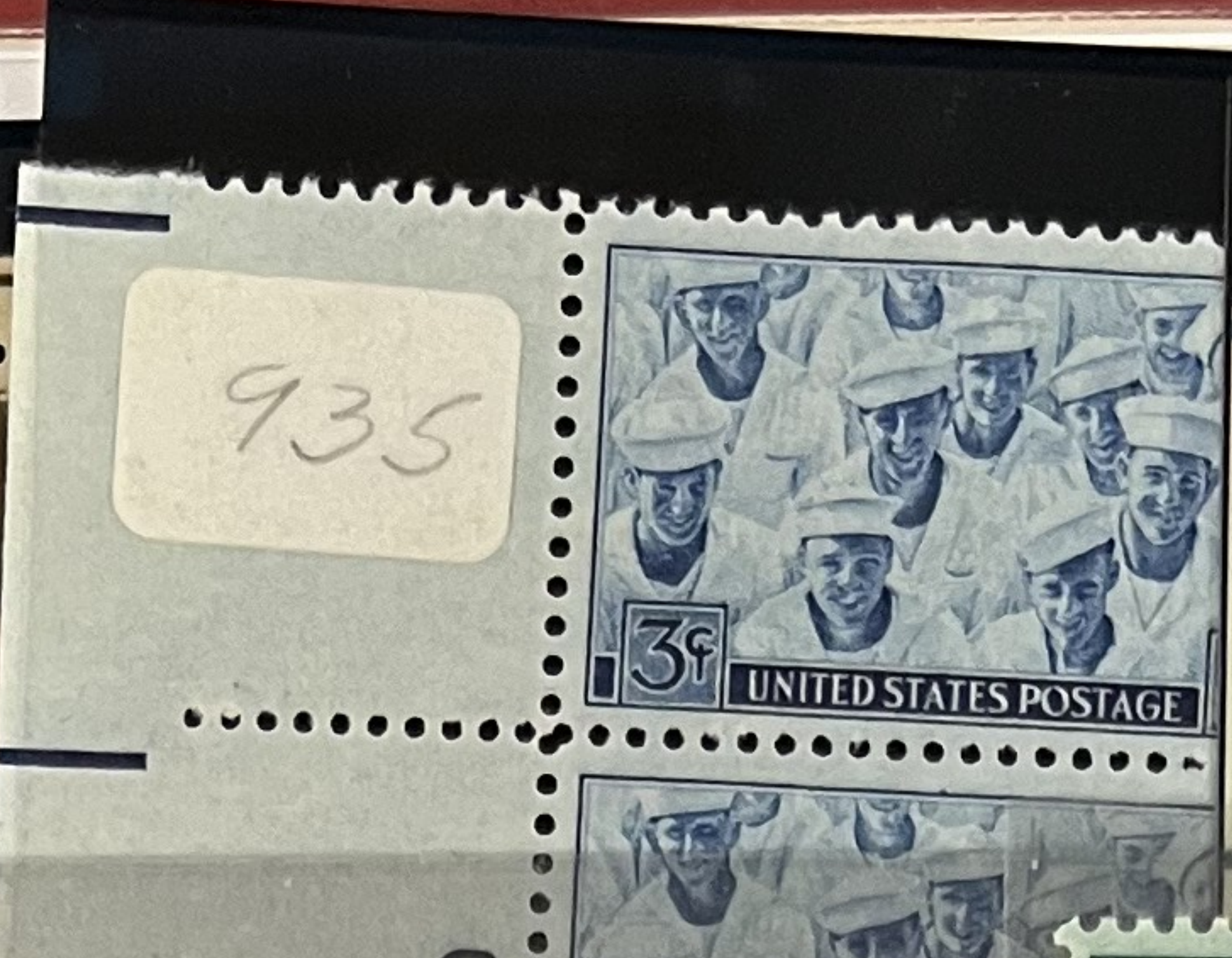




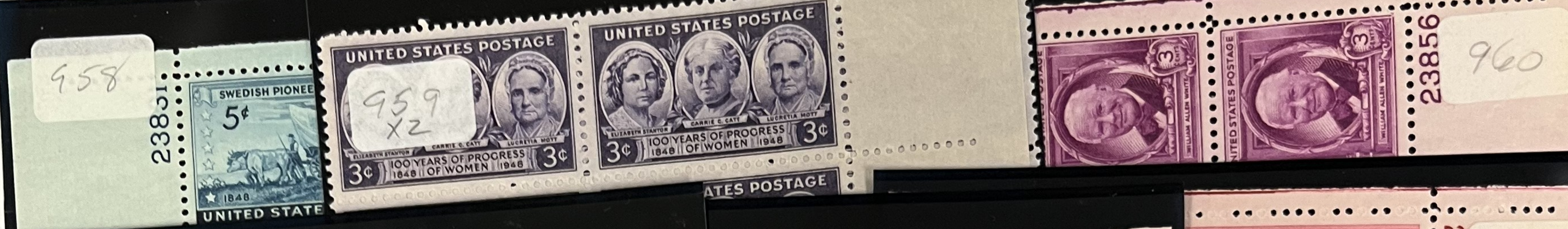
928  
929



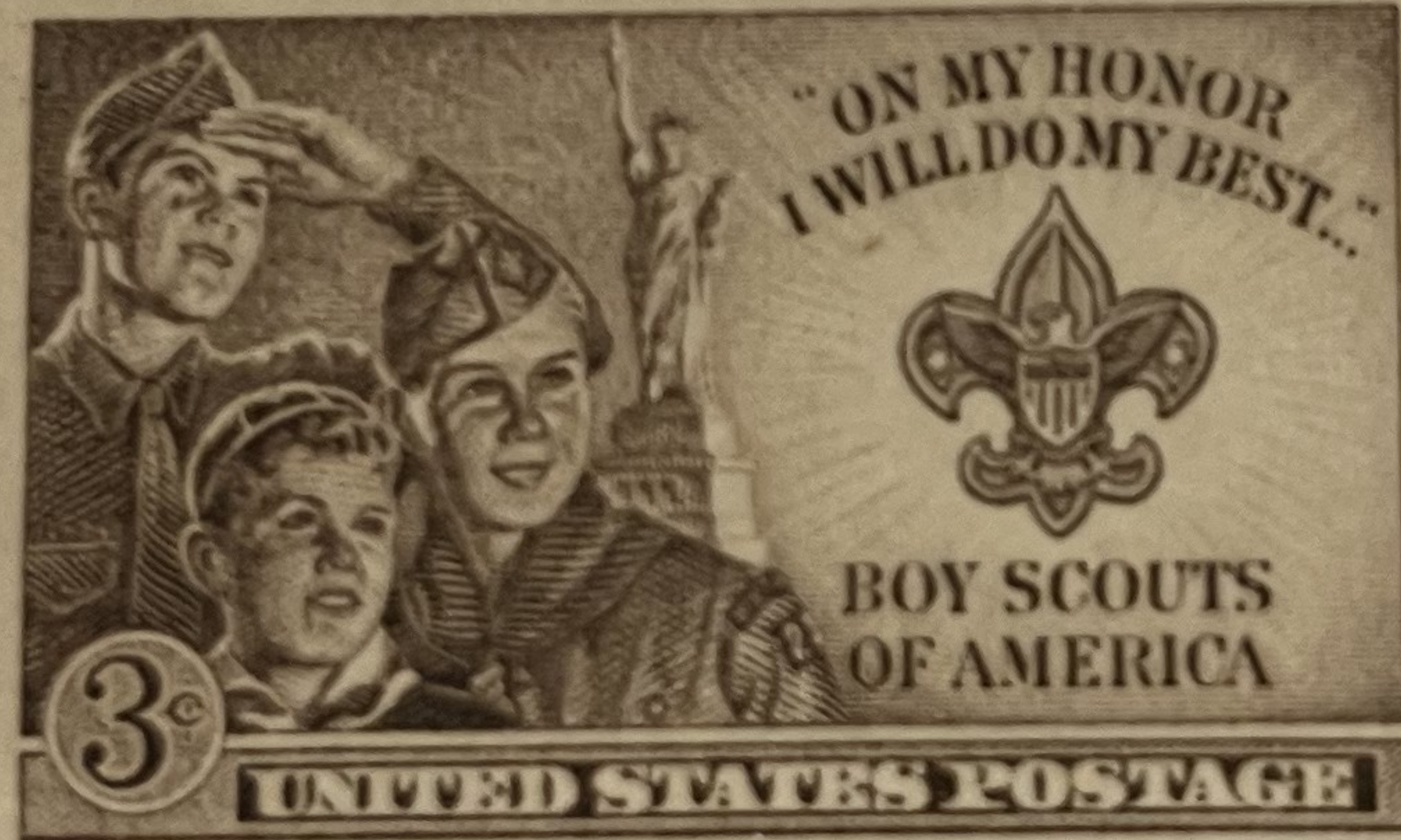












24227



995



1000

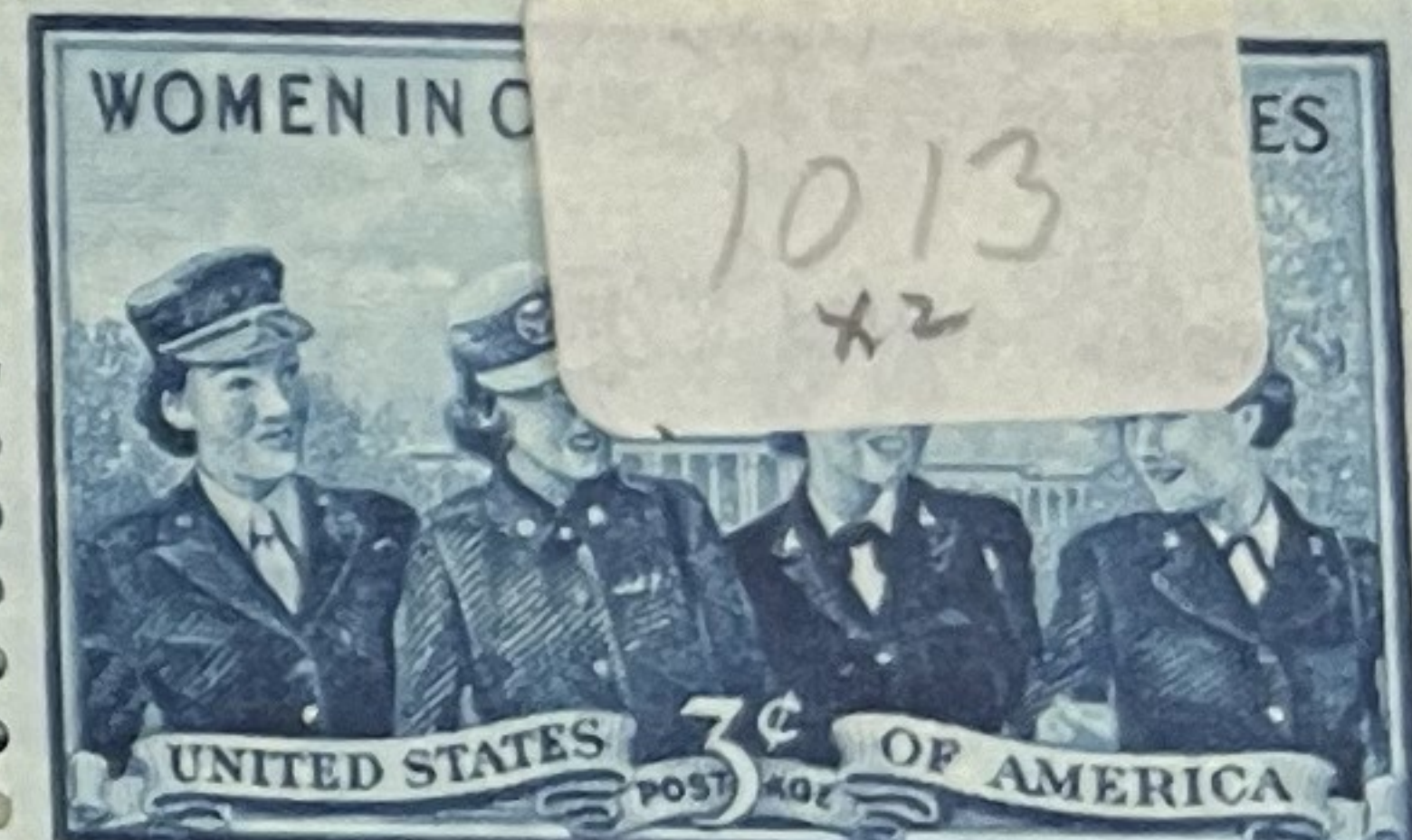
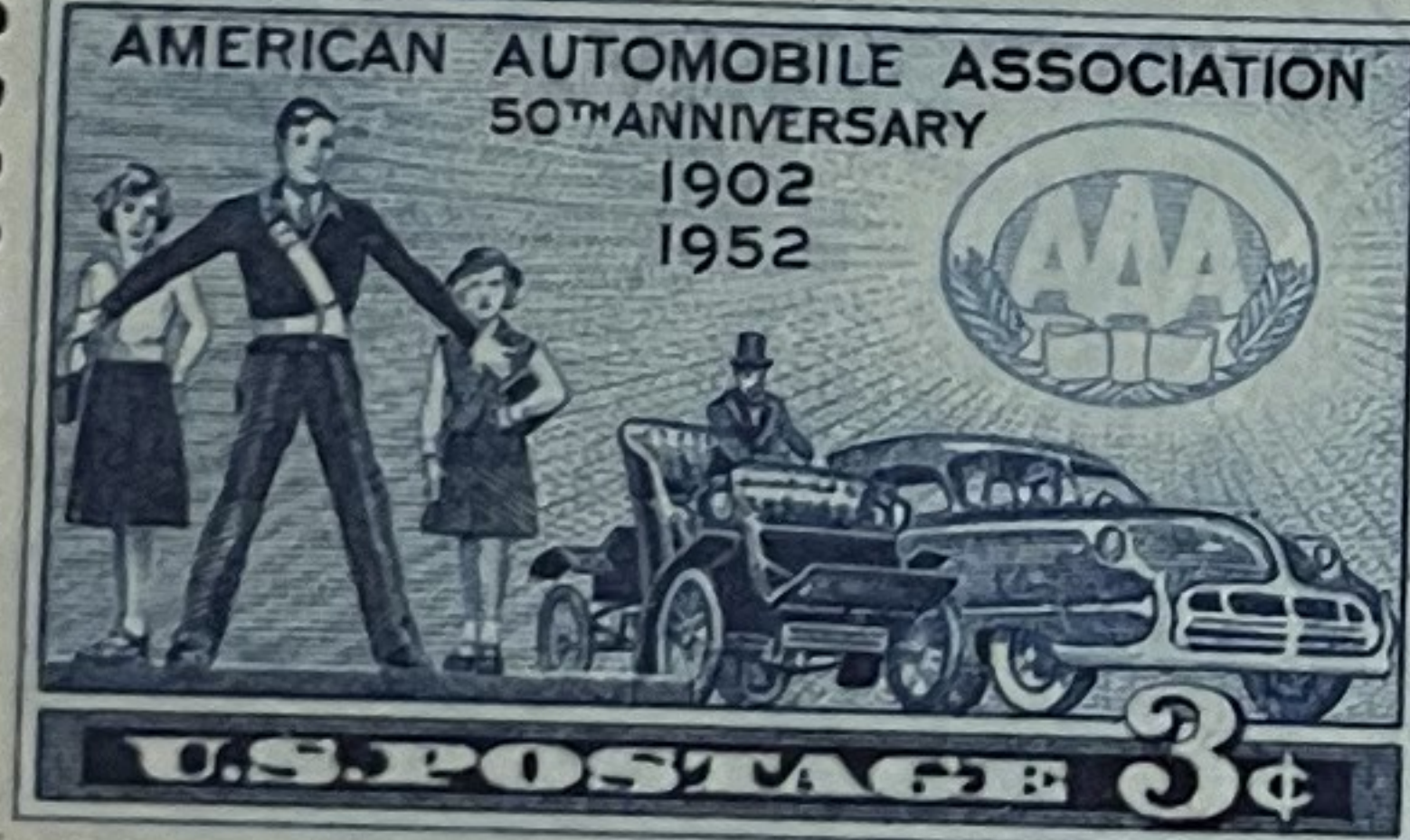


1005



1007

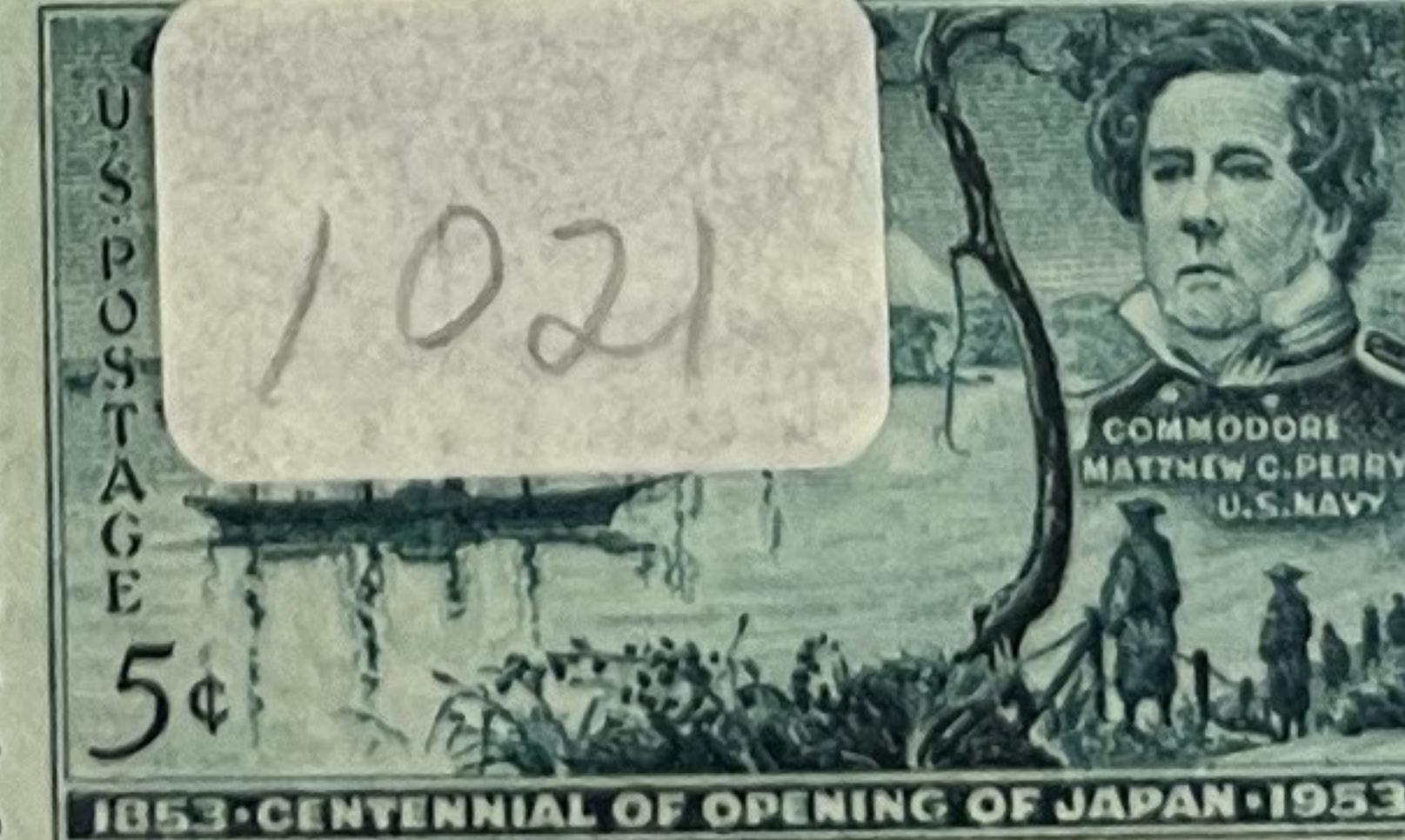
24611



1013  
x2



1018  
x2



1021



24752



1027



24886





25263



25980



26429



26620

25410



25467



Cracked Plate Variety



26309



25212



27054



27274

25076



26592



27008



26264



25859



25191



25843







249a  
 249b  
 250a  
 250  
 251a  
 251  
 ?  
 252a  
 252  
 253



The 1041 is a complex issue. It was printed on both the flat and rotary press. The stamps appear to look alike from both printings. The sure way to tell them apart is by plate numbers. If a plate number 24923 or 924, 928, 940, 942 appears on the plate block, then it identifies the printing as Rotary Press. If any of those numbers do not appear, then it is a Flat Press printing. The Flat Press printing is distinctly more plentiful than the Rotary, although some scarce plate numbers exist in the Flat Press category. To compound the intrigue of this issue is the underlying fact that this entire issue is considered substandard in centering. Well centered copies of certain plate numbers may not even exist.

Extra Tagged  
 Blocks - See # 1200



