

ONTARIO NUMISMATIST

VOLUME 48
September/October 2009
Pages 115 - 144

OFFICIAL PUBLICATION OF THE ONTARIO NUMISMATIC ASSOCIATION ISSN 0048-1815

www.ontario-numismatic.org

ELECTED EXECUTIVE

PRESIDENT

Paul Petch

128 Silverstone Dr. Toronto, On M9V 3G7
(416) 745-3067 p.petch@rogers.com

IMMEDIATE PAST PRESIDENT

Tom Rogers

41 Masfield Cres. London, On N5V 1M9
(519) 451-2316 trogers@sympatico.ca

FIRST VICE PRESIDENT

Robb McPherson

652 Nelson St. W., Port Dover, On N0A 1N2
(519) 750-3978 robb4640@sympatico.ca

SECOND VICE PRESIDENT

Peter H. Becker

1-102 Sydney St. N. Kitchener, On N2H 3L7
(519) 744-6719 beckerhansp@rogers.com

AREA DIRECTORS

Area 1A Colin Cutler

205-8575 Riverside Dr. E., Windsor, On N8S 1G2
(519) 962-2584 ccutler@cogeco.ca

Area 1B Lorne Barnes

41569 Major Line St. Thomas, On N5P 4L4
(519) 476-5756 lornebarnes@rogers.com

Area 2 Fred Freeman

88 Northland Cres. Woodstock, On N4S 6T5
(519) 539-2665 bfreeman@oxford.net

Area 3 Todd Hume

41 Radford Ave., Fort Erie, On L2A 5H6
(905) 871-2451 thume1@cogeco.ca

Area 4 Len Trakalo

11 Joysey St., Brantford, On N3R 2R7
(519) 756-5137* ltrakalo@sympatico.ca

Area 5 Peter H. Becker

1-102 Sydney St. N. Kitchener, On N2H 3L7
(519) 744-6719 beckerhansp@rogers.com

Area 6 Vacant

Area 7 David Bawcutt

75 Claremore Ave. Scarborough, On M1N 3S2
(416) 266-2718 dbawcutt@sympatico.ca

Area 8 Sandy Lipin

85 Ontario St. Apt. 607 Kingston, On K7L 4V3
(613) 542-6923 sandlipin@aol.com

Area 9 Barry McIntyre

3 State St. Ottawa, On K2C 4B3
(613) 421-1119 Barry.McIntyre@rogers.com

Area 10 William Waychison

P.O. Box 466, Timmins, On P4N 7E3
(705) 267-7514 billwaychison@gmail.com

Area 11 Vacant

President's Message

My message, and this issue of The Ontario Numismatist, comes to you at time I like to think of as being close to "the real New Year". This is the time of new beginnings and fresh starts, unlike that other New Year which is only a winter pause in the events already underway. We are looking forward to a new season at our local coin clubs, the fall season of coin shows and a time when planning intensifies as we count down to our next O.N.A. Convention.

The Royal Canadian Numismatic Association held its annual convention in Edmonton from August 12 through 16. It was a nicely paced event that began with a 7-speaker symposium. While the focus of the symposium had an Alberta theme, excellent general information was presented on woods, the life of W.A.D. Lees (outstanding researcher of the Ships, Colonies and Commerce token series), museums and their numismatic displays, and insight into the operation of the Sherritt Mint, including its close association with the Royal Canadian Mint and the resulting influence and impact it had on our circulating coinage. I saw many Ontario collectors there and no less than 14 Ontario dealers occupying 25% of the bourse space -- and that's not counting our friends from the Royal Canadian Mint and Trajan Publishing. It was my privilege to bring greetings from the O.N.A. to the well-attended Friday morning Delegates' Breakfast where O.N.A. member Brent Mackie presented do's and don'ts on computer-based newsletter publishing. All in all, far too much activity to relate in this small space, but I do hope at least one of your local members was there and that you are able to set some time aside at your next coin club meeting to get more of the news. Congratulations and thanks go to every member of the hard working Edmonton Convention Committee for a fine time.

All O.N.A. Club Presidents and Executive should be watching the mail over the next few weeks for the annual package inviting your club's participation in the Club Insurance Program. The O.N.A. will continue to subsidize the cost, but remember that our insurance year begins on November 1 and this piece of business needs your immediate attention. This is the best example of O.N.A. buying power working to the benefit of all clubs: protecting them from financial disaster and satisfying the requirement for insurance coverage now sought by many meeting and coin show venues.

Our 48th O.N.A. Convention, hosted by the Kingston Numismatic Association is coming up April 16 - 18, 2010 at the Four Points by Sheraton. Located in downtown Kingston, it is an easy drive south from Highway 401 -- almost to the water's edge. The convention chairman, Sandy Lipin, and his committee have been communicating with me as they get back to their planning work following their summer break.

Scanning the Coming Events pages, I see that over these next two months the London Numismatic Society has their show on September 13, Essex County on October 4, Oshawa on October 10, South Wellington October 24, Scarborough on November 7, Windsor on November 8 and also Stratford on November 8... I hope you will have the time to take a Fall drive and support these clubs, as well as two commercial shows: the TCL Cambridge show and Torex in Toronto.

Perhaps I will see you there,



Paul Petch,

President

APPOINTED COMMITTEE

RECORDING SECRETARY

Len Trakalo
11 Joysey St., Brantford, Ont. N3R 2R7
(519) 756-5137* ltrakalo@sympatico.ca

TREASURER

Bruce Raszmann
P.O. Box 40033, Waterloo Square P.O.
75 King St. S., Waterloo, Ont. N2J 4V1
(519) 745-3104

AUDIO VISUAL LENDING LIBRARIAN

Len Trakalo
11 Joysey St., Brantford, Ont. N3R 2R7
(519) 756-5137* ltrakalo@sympatico.ca

BOOK LENDING LIBRARIAN

Tom Rogers
41 Masfield Cres., London, Ont. N5V 1M9
(519) 451-2316 trogers@sympatico.ca

CLUB SERVICES CHAIRMAN

Fred Freeman
88 Northland Cres., Woodstock, Ont. N4S 6T5
(519) 539-2665 bfreeman@oxford.net

HEAD JUDGE

Paul Johnson
P.O. Box 64556, Unionville, Ont. L3R 0M9
(905) 472-3777* cnainfo@rogers.com

AWARDS COMMITTEE CHAIRMAN

William Waychison
P.O. Box 466, Timmins, Ont. P4N 7E3
(705) 267-7514 billwaychison@gmail.com

EDITOR - ONA NUMISMATIST

Richard Johnson
309 Lorne Ave., E.,
Stratford On. N5A 6S4 (519) 272-0051
rick@citizennews.ca Fax : (519) 273-6764

MEMBERSHIP CHAIRMAN

Bruce Raszmann
P.O. Box 40033, Waterloo Square P.O.
75 King St. S., Waterloo, Ont. N2J 4V1 (519) 745-3104

WEBSITE CONTACT

webmaster@ontario-numismatic.org

* Available only evenings & on week-ends

MEMBERSHIP FEES

Regular Membership - \$15.00 per year
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Junior (up to age 18) - \$5.00 year
Club Membership - \$20.00 year
Life Membership - \$450.00*
*Life memberships are accepted only after one year of regular membership.

Send money order or cheque (payable to the ONA) for membership to:

Bruce Raszmann, ONA Treasurer
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75 King St. S., Waterloo, Ont. N2J 4V1

MEMBERSHIP REPORT

The application for membership that appeared in the July-August issue of the Ontario Numismatist has been accepted.

We welcome:

J1993 Ted Judd, Toronto, Ont.,

The following applications have been received

1994 Robert Blake Gubbins, Kingston, Ont.,
J1995 Mark Vandenberg, Caledonia, Ont.,
J1996 Matthew McKinlay, Toronto, Ont.,
J1997 Nicolas Lepine, Ottawa, Ont.
J1998 Katelyn Rose Smith, Washago, Ont.
J1999 Ryan Baxter, Thorold, Ont.
2000 Ed Anderson, Kitchener, Ont.

Bruce H. Raszmann,
O.N.A Treasurer & Membership Chairman

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Coming Events

SEPT. 25 - 27, St. Catharines, ON

TNS Fall Show, Quality Hotel, 327 Ontario St. Hours: 10 a.m. to 4:30 p.m. Show pass \$20 (includes early entry), daily admission \$4. For more information, contact Rick and Jo-Anne Simpson, email: rscoins@cogeco.ca, telephone 905-643-4988, fax 905-643-6329.

SEPT. 27, Windsor, ON

Annual Essex County Coin Show, Fogular Furlan Club, 1800 EC row Ave. E. Hours: 10 a.m. to 4 p.m. Canadian, U.S., and world coins and paper money, watches, and tokens. Admission by donation to Canadian Diabetes. Sponsor/Affiliate: Essex County Coin Club. For more information, contact Essex County Coin Club, email: club@hotmail.com, or Colin Cutler, email: ccutler@cogeco.ca.

OCT. 3, CAMBRIDGE, ON

TL Coin Show, Cambridge Hotel and Conference Centre (formerly Future Inns), 700 Hespeler Rd., Cambridge. Hours: Sat. 10 a.m. to 5 p.m., Sun. 10 a.m. to 4 p.m. Free parking, admission \$4, seniors and students \$2, young collectors (12 & under) free. For more information contact Linda Robinson, telephone: (289) 235-9288; email: lindarobinson@cogeco.ca; or Tom Kennedy, telephone (519) 271-8825.

OCT. 4, WINDSOR, ON

Annual Essex County Coin Show, Fogular Furlan Club, 1800 EC Row Ave. E. Hours: 10 a.m. to 4 p.m. Canadian, U.S., and world coins and paper money, watches, and tokens. Admission by donation to Canadian Diabetes. Sponsor/Affiliate: Essex County Coin Club. For more information, contact Essex County Coin Club, email: essexcountycoinclub@hotmail.com, or Colin Cutler, email: ccutler@cogeco.ca.

OCT. 10, Oshawa, ON

Durham Coin-A-Rama, 5 Points Mall, 285 Tauton Rd E. Free dealer, public, and membership draws. Free admission. Featuring paper, coins, tokens, medals and many other items. Sponsor/Affiliate: Oshawa and District Coin Club. For more information, contact Sharon (905) 728-1352, e-mail: papman@idirect.com.

OCT. 17 & 18, Toronto, ON

Torex - Canada's National Coin Show, Hilton Toronto Airport Hotel, 5875 Airport Road, Mississauga Ballroom. Featuring Canada's finest dealers. Hours: Sat. 10 a.m. to 5 p.m.; Sun. 10 a.m. to 3 p.m. Admission \$6. Official Auctioneer: Moore Numismatic Auctions, Charles Moore. The Hilton hotel is located directly across from Toronto's Pearson International Airport. Sponsor/Affiliate: . For more information, please call (416) 705-5348.. Website: <http://www.torex.net>.

OCT. 24, Guelph, ON

South Wellington Coin Show, Royal Canadian Legion, 919 York Road. Hours: 9:30 a.m. to 4:30 p.m. One of Southwestern Ontario's biggest shows, 50 dealer tables, free parking, fully accessible. Large display area, hot meals. Admission \$2 for ages 16 and up. Free gold coin draw. Sponsor/Affiliate: South Wellington Coin Society. Lowell Wierstra, 8 Smart St., Guelph, ON, N1G 4K9, (519) 824-6534, e-mail: ljwierstra@sympatico.ca. Website: <http://www.w3design.com/swcs/>.

NOV. 7, Scarborough, ON

Scarborough Coin Club invites you to attend their 13th Annual Coin Show. Cedarbrook Community Centre, 91 Eastpark Blvd., Scarborough Ontario. Hours: 9:00 a.m. to 3:00 p.m. Free admission and draws. Coins, paper money, tokens, medals, club table, etc. Refreshments available. Show will take place where the club meets. Tables still available, contact Dick Dunn, cpms@idirect.com pr P.O. Box 562 Pickering, ON L1V 2R7.

NOV. 8, Stratford, ON

Stratford Coin Show, Army Navy and Air Force Hall. Hours: 10 a.m. to 4 p.m. Adults \$2 admission, 16 and under free. Buy, sell coins, paper money, tokens, lunch available. Sponsor/Affiliate: Stratford Coin Club. Larry walker, telephone 519-271-3352, Box 221, Gadshill, ON, N0K 1J0. Website: <http://lswalker@cyg.net>.

NOV. 8, Windsor, ON

58th Annual Fall Coin Show, Caboto Club, 2175 Parent Avenue, Windsor, Ontario. Sponsor: Windsor Coin Club. Admission of \$1 includes hourly draws and grand door prize. Juniors are admitted free. Plenty of free parking. For more information contact, M. Clarke at mclarke@wincom.net or (519) 735.0727.

NOV. 21, Niagara Falls, ON

Niagara Falls Coin Club Show. Our Lady of Peace Hall, 6944 Stanley Ave. Hours: 9:00 a.m. - 4:00 p.m. Admission \$2. Free gold draw, free parking. For more information contact Todd Hume (905) 871-2451.

FEB. 20, (2010), Oshawa, ON

Durham Coin-A-Rama, Five Points Mall, 285 Taunton Rd. E. Free dealer, public, and membership draws, free admission. Featuring paper, coins, tokens, medals and many other items. Sponsor/Affiliate: Oshawa and District Coin Club. For more information, contact Sharon, telephone: (905) 728-1352, email: papman@bell.net.

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**ALWAYS REMEMBER TO WEAR YOUR
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Getting the Numismatic Word Out

submitted by Judy Blackman

It's time to express a heartfelt thank you to all the editors of all the Ontario clubs' and associations' newsletter editors. Each month I wait excitedly for the South Wellington, Stratford, Woodstock, Ingersoll, Waterloo, Ottawa, North York, and Mississauga-Etobicoke electronic bulletins (with the exception of a few that do not publish in July and August). I also receive Timber Talk from the C.A.W.M.C., Regina, and the electronic bulletins from the American Numismatic Society. I've also procured a Regina club book that is outstanding. Additionally, I get the ONA's bi-monthly Numismatist, and the quarterly ANS Magazine, RCNA bi-monthly CN Journal and the bi-weekly Canadian Coin News. Sometimes due to assisting some friends with some technical issues, I receive newsletters from other numismatic groups too. A couple of my memberships don't put out regular newsletters but do send me special notices of important club news and events from their clubs. If my pockets were a bit deeper, I would join even more numismatic organizations than the 16 that I currently belong to, and subscribe to other publications. For example, Coin World, Great Britain's London Numismatic Society, and Australia's Numismatic Society too! For now I just participate in international numismatic chat groups on Facebook. I often get e-mailed from these friends asking for assistance, or them providing me assistance, such as the one from Florida I got yesterday needing resolution on a rare Canadian 1964 silver medallion. These groups are a great way to make international friends that you can connect with when you visit their country.

After I pour over these amazing publications I am very happy, and then pass them on to my mother for her enjoyment, from there they go to her various friends through her church, hairdresser, or apartment, and some go to the Grand River Health Centre where out-patients read them while taking their Cancer chemo or Kidney dialysis treatments. Who knows how many new members or subscribers are found along the way.

Anyway, I have to say that Ottawa, North York and Mississauga-Etobicoke newsletters really blow me away. They are so well researched with tremendous references, and fantastic graphics and pictures. The outstanding one has to be John Regitko's club meeting "Minutes" that comes in average of 4 parts average 14 pages each. Sometimes he calls them his reports from conventions and shows. These include research on every item brought by member to show'n'tell, or where assistance has been requesting to help identify. I learn so much about numismatic from these newsletters than I learn in nearly a year of meetings and shows. John is absolutely dedicated to this hobby, and a true numismatist! Thank you John for your fabulous communication! I also enjoy John's articles in the Canadian Coin News. It's no surprise why Paul Petch's North York newsletter often has its articles featured in the ONA's Numismatist, as once again, these articles are well researched and documented, and have super graphics and pictures. What is really terrific is the uniqueness of several articles, stuff you just don't come across in most publications from clubs such as details on gold refining and how thieves might have smuggled gold in acid. David Bergeron's Ottawa Newsletter in conjunction with the support Barry McIntyre gives it on the

Ottawa website (and the forums too), are also out of this world too often focusing on old items which I particularly enjoy. It also has great tips like the recent "Design Elements" to help you learn how to identify and understand key elements of coins. Although Tony Hine's Timber Talk is usually not more than 4-6 pages, it's a great publication with clear attractive pictures which isn't always easy with woods given they wear differently than metals. Thank you John, Paul, David, Barry, and Tony are being Ontario leaders for club newsletters!! You set the bar very high!! Congratulations on a job well done!

Other clubs have good newsletters too, but their focus tends to be more on what happened at a recent meeting and upcoming events, and less on teaching members more on numismatics. They occasionally share information on a new coin release, error, or tip, and additional information on what a speaker or video already covered at the meeting. I believe the intent is for those who missed the meeting to receive as close a benefit as possible as had they attended the meeting. From a person who until this summer attended every meeting of my "home" club (other important family commitments this summer have restricted my participation), I can say that re-hashing what I experienced can be a little less exciting than reading new information. However, clubs' set their newsletter protocols based on what the majority of their members are looking for, and so this obviously serves the clubs' membership. Having personally been involved for a period of time in the development of a club newsletter, I know they have a set template they want followed, and by the time you cover reliving what happened, and upcoming events, there is very little room left to include other information. Even though most clubs are electronically sending their newsletters' now to get them to members faster, give members an opportunity to electronically archive them, and to reduce postage costs, the clubs still try to keep the newsletter size down so not to fill up members' e-mail boxes, and to make the newsletter easier to open. Personally though, and it's only my opinion not necessarily representative of the majority of club members, I don't want upcoming events that are already on the Canadian Coin News' website and in their publication revisited. I do want to know of events not open to the public, therefore not advertised. I don't want to relive any meetings at all, unless it's more research WITH PICTURES on numismatic items shared. I DO WANT to receive numismatic articles that are not repeats of what is already published in another club's newsletter or association's publication. I love to see profiles on members, learn why they go into collecting, and what their favourite field of numismatics is. I also like learning if a particular member is searching for an item, as I love to mail items to people and surprise them (without any obligation on their part) so they can get closer to completing their collections. Maybe down the road if I am searching for something, they will do the same for me. I really like to learn how currency historically impacted politics, economy, demographics, and wars. I love to learn how designs were decided on.

So once again, thank you to all numismatic club and association editors, and particularly thank you to John, Paul, David and Barry, and Tony, you folks are the BEST EDITORS!

Courtesy of the Waterloo Coin Society

An Out-Of-Sight Error - by Jared Stapleton

Collecting, or better yet, finding an error note can be an exciting part of the paper money hobby. An error note has recently been discovered within the \$10 BTT and BTU Journey series, a new variety of double denomination. The printing company has printed \$10 Journey notes on \$20 Journey paper. This can be a tough error to spot if you are not paying attention.

The notes appear to be regular \$10 bills, but closer examination will reveal that the hologram strip reflects \$20 on the face, as does the windowed thread on the back of the note. Examining the watermarks closely, you will notice that the Queen's head is present along with the number 20 to the right, in place of Macdonald's and the number 10.



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Now I am sure you are asking yourself the big questions:

- How rare are these notes?
- How big are the ranges?
- What are they worth?

To the above I respond, I don't know, I don't know and I don't know.

Without getting technical or detailed, here is what I can share with you. So far there are four confirmed notes:

BTT	9688688	non-error
BTT	9708306	ERROR NOTE
BTT	9724459	non-error

BTU	2180979	non-error
BTU	2186143	ERROR NOTE
BTU	2186178	ERROR NOTE
BTU	2190162	ERROR NOTE
BTU	2196643	non-error

With the first two finds, there was a possibility that there could be approximately 9.2 million error notes in circulation, but with more recent data indicate that is not the case. At minimum there are four sheets printed with this type of error. It has also been stated by one of the error note finders that he has many like this, suggesting there may be a small run of notes yet to appear.

At this point, you can make some of your own hypotheses and conclusions from the data.

Yes, this is an error note and yes, it is cool, but careful consideration should be given when purchasing one of these notes (any note for that matter) for a great deal of money at this time.

Continued on next page

Courtesy of the Waterloo Coin Society

An Out-Of-Sight Error - Continued

It will take quite some time to determine how many there are in circulation. If one of these notes comes your way, consider a few things:

- This is a new find: avoid getting sucked into the hype.
- No matter how cool it is, the quantity of notes found dictate market price.
- First sale is a sale, second sale is a trend, third sale is a market.
- If ten showed up tomorrow, the selling/buying price will decline

In this hobby, information is not readily available to collectors. Through research, collecting available data, analyzing the situation and sharing information, you can make an educated decision on your note purchases.

I would like to thank all the members of the Canadian Paper Money Forums along with private contributors who have provided me with their data. Please keep the numbers coming to help define the ranges.

Jared Stapleton is a member of the Canadian Paper Money Society and frequently reports on major auctions containing paper money lots. Jared is also an active member of the Canadian Paper Money Forums at <http://www.cdnpapermoney.com/forum>. This article originally appeared in the Canadian Paper Money Society Newsletter, June 2009 issue, and is reproduced here with permission of the author.

Third Olympic Bullion Coin Released

The Royal Canadian Mint recently made the final Olympic themed Maple Leaf bullion coins available. Featuring a hockey player preparing to shoot a puck, the one ounce coin will be available in .9999 fine silver and .9999 fine gold. Both coins bear the effigy of Queen Elizabeth II along with the official Vancouver 2010 logo and denomination of \$5 and \$50 respectively. Limited information was available at time of writing and searches on the internet turned up empty, however the July 27th issue of Coin World contained a complete write-up along with suggested pricing. The RCM does not sell these coins directly to customers due to the fact that they are bullion coins, however they will be made available through various distributors in Canada and worldwide.

Flying Ace of the Steel Rails Honoured

The second installment in a series of \$20 one ounce .9999 silver coins paying tribute to great Canadian locomotives is now available for \$74.95. Designed by William Woodruff, the Jubilee class of locomotive was first introduced in 1936 marking the 50th anniversary of the Canadian Pacific Railway. This locomotive ushered in a new era of high speed trains. One interesting feature is the plain edge containing lettering with the name of the locomotive class. Last year's coin featured the 2850, a Hudson type 4-6-4 locomotive built in 1938. This locomotive was made famous by being chosen to shuttle King George VI and Queen Elizabeth during the North American visit in 1939. Train enthusiasts are sure to be pleased!

History of the Canadian 50 Cent Piece By Peter Becker

Canada's often forgotten circulating coin has undergone numerous changes since first introduced in 1870. From being the largest denomination coin in circulation at the time to effectively becoming a non-circulating collector coin, the 50 cent piece provides some interesting challenges for both the novice and experienced collector.

Prior to Confederation, U.S. half dollars circulated freely in Canada along with lower valued U.S. coinage at par and only accepted through the banking system at a discount. The federal government finally decided it was time to introduce a sterling silver circulating 50 cent piece to replace the U.S. counterpart and issued 450,000 pieces in the first year of production representing the largest number struck for the entire Victorian series. The design by Leonard C. Wyon, the Royal Mint's chief engraver was similar to circulating coinage of that date.

Many die varieties exist and years were often skipped as demand for coinage fluctuated. Mint state examples from 1870 to 1901 are quite scarce and costly to obtain.

The coinage of King Edward VII from 1902-1910 continued with few changes, the most notable being the die axis change from coinage to medal in 1908 with the production shifting from the Royal Mint in England to the Ottawa Mint. The 50 cent piece was the first domestic coin produced in our nation's capital.

The reign of George V resulted in three varieties of 50 cent coinage. New dies had been prepared in 1911 that lacked the "DIE GRATIA" reference denoting his reign by the grace of God. This was reinstated on subsequent issues after public outcry. In 1920 the silver composition was reduced to .800 on all of Canada's silver coinage.

Continued on next page

Courtesy of the Waterloo Coin Society

History of the Canadian 50 cent piece - Continued

Demand for the 50 cent piece was very light with only 28,000 pieces being issued from 1921-1929. Over 480,000 pieces of 1920 and 1921 coins in stock were melted down and re coined resulting in as few as 75 1921 50 cent pieces surviving, earning it the title "King of Canadian Coins."

Following the accession of Edward VIII in 1936, Canada decided to introduce entirely new designs for all coinage except for the dollar in an attempt to modernize and to show our more independent status. Edward's abdication in December of 1936 forced the work on his coinage to be halted. A competition held to design the new coinage resulted in all of the reverse designs being rejected. Two well known artists were subsequently invited to work on new designs for the reign of George VI and by July of 1936 the government of Canada adopted the coat of arms for the design on the 50 cent piece. George Kruger-Gray's proposed design originally featured the lion and unicorn sitting and has undergone a number of changes since first introduced. Many hundreds of major and minor varieties also exist from 1941-1952 mainly centered on the date from the practice of repunching old dies with current dates.

With India gaining independence from Britain in 1948, the Royal Canadian Mint was faced with another dilemma, as new obverse dies from England would not be ready for some time and the demand for new coinage was strong. A decision was made to continue to strike 1947 coins in 1948 by adding a small maple leaf to the date, designating them as a later issue. When the new obverse dies finally arrived late in 1948 with the "ET IND: IMP." removed, production was resumed on all 1948 coinage. This resulted in two key dates of similar mintage with the 1947 maple leaf, curved 7 variety commanding upwards of \$2,000.

Queen Elizabeth II succeeded her father in 1952 and during her reign the reverse of the 50 cent piece has seen a number of modifications in an effort to achieve a stronger strike. A smaller version of the coat of arms was introduced in 1959 designed by Thomas Shingles. The new design added a ribbon at the bottom with the Latin inscription "A MARI USQUE AD MARE", meaning "from sea to sea." Canada's Centennial year produced the first circulating commemorative 50 cent coin where

the coat of arms was replaced by Alex Coville's design of a howling wolf in 1967. Beginning in 1968 Canada's silver coinage was replaced with nickel resulting in smaller 50 cent and one dollar coins making them easier to strike in the harder metal.

Further modifications were made to the reverse in 1977, 1992 (double date 1867-1992) and 1997. The latest change incorporated the motto "DESIDERANTES MELIOREM" on a ribbon behind the shield, which means "they desire a better country" and was designed by C. Bursey-Sabourin and William Woodruff.

As demand for a 50 cent coin continued to decrease in the mid 1980's it virtually disappeared from circulation with one brief exception. In 2002 over 14.4 million special commemorative circulation strikes were produced featuring the design of the 1953 coronation medallion on the obverse and a modified reverse to honour the golden jubilee of Queen Elizabeth II, celebrating her 50 years as Queen of Canada.

Struck from multi-ply plated steel blanks in use for all circulation coinage since 2001, they were made available through Canada Post and coin dealers in an attempt to promote the use of this denomination. Unfortunately it was largely unsuccessful due to the confusion with the popular \$1 coin being slightly larger coupled with the general public's unfamiliarity with this denomination.

While the 50 cent piece has enjoyed a long history spanning nearly 140 years, its future as a circulation coin has all but ended as production is now limited to mint sets, first strikes and specially wrapped rolls for collectors. Having essentially become curiosity pieces, their legal tender status is often questioned and they are generally hoarded as a rarity. Just try spending one in a restaurant or coffee shop and see the reaction you get! The 50 cent piece also lives on in a variety of non circulating sterling silver collector coins. Collectors today faced with the nearly impossible challenge of completing an entire date or variety set wisely choose to limit their collection to a select few pieces or create a type set. This coin remains the "crown jewel" in many collections.

Sources: London Numismatic Society PowerPoint presentation and 2009 Charlton Standard Catalogue of Canadian Coins



Courtesy of the North York Coin Club

COLLECTOR'S CORNER: TRANSPORTATION TOKENS

BY MICHELE ALICE, AUCTIONBYTES.COM

Further to a discussion at the NYCC April meeting on a plastic AVA piece, here is some information to do your own investigation on collecting transportation tokens

Are you a vecturist? No, I'm not referring to membership in some obscure political party.

Derived from the Latin vectura, meaning fare or passage-money, a vecturist is an exonomist who specializes in transportation-related tokens. (Exonomia are all those numismatic and related items - i.e., everything from animal tags and subway tokens to commemorative medals and wooden nickels - other than legal tender.)

Transportation tokens were initially manufactured in response to coin shortages, but they soon supplanted regular coinage due to their convenience. In turn, tokens are now being replaced by electronic payment methods, making them ever more attractive to collectors.

Tokens have been issued in such variety that specialization is almost a must. Country or city-of-origin, mode of transportation (ferry, bus, train, etc.), material (brass, zinc, plastic, etc.) and time period are just a few of the areas upon which collectors concentrate. There are also transportation-related tokens, such as for car washes and parking meters, that are sought after. And because most tokens can be purchased for just a few dollars at most, many collectors are able to amass quite sizable collections.

If you would like to learn more about this interesting collectible, check out the recommended resources in the boxes to the right.



BOOKS:

The Atwood - Coffee Catalogue of United States Canadian Transportation Tokens, Sixth Edition, by John M. Coffee and Harold V. Ford. This book is considered the "bible" of transportation tokens. It is available to AVA members on the membership form. [Link to application in PDF format:](http://www.vecturist.com/downloads/AVA%20Membership%20Application.pdf) [http://www.vecturist.com/downloads/AVA Membership Application.pdf](http://www.vecturist.com/downloads/AVA%20Membership%20Application.pdf)

Cash, Tokens, & Transfers: A History of Urban Mass Transit in North America, by Brian Cudahy

A Guide Book of Tokens and Medals, Standard Catalog of United States Tokens 1700-1900, by Russell Rulau

WEBSITES:

www.exonomist.com: Keith's online token collection has 1957 transportation tokens listed, with illustrations

[www.NYCsubway.org](http://www.nycsubway.org): *Medals and Tokens of the New York City Subway System*, provides a detailed illustrated history (<http://www.nycsubway.org/tech/tokens/tokensmedals.html>)

The Token and Medal Society: is at <http://www.tokenandmedal.org/index.htm> — check out their [FAQs page](#) for a clarification of the differences between tokens, medals.

www.Vecturist.com: This is the portal for the American Vecturist Association (AVA). Members receive a monthly newsletter (Fare Box), discounts on publications, an invitation to the annual convention and more.



Toronto Transit Commission tokens

Subway token, aluminum,
Atwood number: Ontario 900A



Borough of Etobicoke/TTC, brass subway token,
Atwood number: Ontario 900D



Subway token, aluminum,
Atwood number: Ontario 900F

Courtesy of the North York Coin Club

THE PRIVATE LIBRARY: COLLECTING NUMISMATIC BOOKS

by Larry D. Mitchell (from his blog)

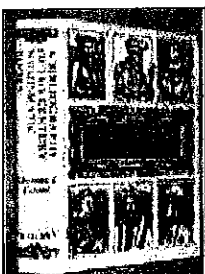


People build their private libraries around a great variety of different interests. For some, the private library may be a reflection of their vocation: doctors, for example, may collect books about medicine; lawyers may collect books about law; magicians may collect books about magic. For others, the private library may reflect an avocation: doctors, for example, may collect books about gardening; lawyers may collect books about model railroading; magicians may collect books about photography.

This case study looks at building a private library around an avocation, a hobby that used to be quite popular, though anecdotal evidence suggests that its popularity, like that of many other hobbies of an older generation, is on the decline. That hobby is numismatics. Numismatics is defined as “the study or collection of coins, tokens, and paper money and sometimes related objects.” The “related objects” may be items that resemble coins (such as medals) or items that serve the same function as coins (such as credit cards).

We suggested in a previous post that most folks probably would find collecting numismatic books to be a bit more “obscure” than collecting something like romance fiction. That is because most people do not realize just how extensive the literature of numismatics is, nor do they realize how far back such literature began.

In fact, the first known numismatic book, *De Asse et Partibus Eius*, “a scientific study of Roman metrology and coinage written by Guillaume Budé in 1514,” was published only 60 years after Gutenberg first introduced printing from movable metal type to western Europe. And a recent publication, Christian Dekesel’s *A Bibliography of 16th Century Numismatic Books*, finds that some 1148 individual numismatic titles were published during the 86 years after Budé. More impressively, in a highly-acclaimed sequel, *A Bibliography of 17th Century Numismatic Books*, Dekesel found the pace of publishing numismatic books actually increased, to some 2825 individual titles. This



pace would only quicken in succeeding centuries.

While the earliest numismatic books were concerned primarily with the evidence that numismatics provided for historical personages and events, the focus of such books would undergo substantial change as “common folk” began to collect coins, paper money and the like. Increasingly, numismatic books would also focus on “what do I have?” (is it really what it is purported to be?) and “what is it worth . . . ?”

Numismatic books perform a variety of functions: they authenticate; they differentiate; they historicize. Which is to say, they help determine whether or not a particular numismatic item is genuine or fake (counterfeit); they help determine in what way(s) a particular numismatic item is different from a similar numismatic item; and they place the production of particular numismatic items within a specific historical context. When such books are well illustrated and attractively printed and bound, they also stimulate one’s aesthetic sensibilities.

Just as numismatic books perform a variety of functions, so do people collect numismatic books for a variety of reasons. At the risk of painting with an overly broad brush, numismatic books usually are collected for personal, professional or academic reasons (and sometimes for all three).

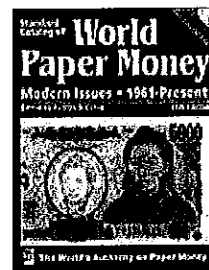
Example: you need a book to help you determine whether or not a numismatic item is real or fake. If you are a collector of this numismatic item, the appropriate book will help keep you from wasting your hard-earned currency. If a professional, this book will help keep you from sullying your reputation by selling something that is not genuine. If an academic, this book will help you explore the historical context in which counterfeits of the genuine item arose.

Among the numismatic books you may find in a private library are: bibliographies; dictionaries & encyclopaedias; price guides; die studies; country-specific or denomination-specific studies; auction catalogues; numismatic journals.

Price guides are

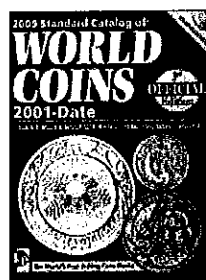
the part of numismatic literature with which the general public probably is most familiar.

Price guides are published for all three major numismatic specialties (coins, paper money, exonomia). For the most part, price guides assume that the numismatic item you have in hand is real. They merely provide some bare-bones information about it: who minted or printed the item; how many of this item were minted or printed over what time span; who did the art work (modeled the coin or engraved the banknote plate); what is the approximate value to other collectors of this particular item in a particular state of preservation.



That last bit of information is why most people buy numismatic price guides: to answer the question, “what is it worth?” As is true of books and other types of collectibles, the better the state of preservation, the more an item generally is worth (all other things being equal). For numismatic specialties where the value of an item is tied to its fabric (what the item is made of — e.g., gold, silver, bronze), the information contained in printed price guides may become obsolete too quickly. That is why publishers also make this information available electronically, through CDs & DVDs as well as via online access to real-time databases. Even with electronic access to such information, numismatic book collectors usually still purchase the print edition of such price guides for their private library (for historical data; in case electronic access becomes unavailable for whatever reason; because they do not buy & sell numismatic items that frequently; etc.).

Because most price guides do not answer the question “is it real,” many numismatic book collectors keep one or more books or journals on their shelves to specifically answer that question. (While for-fee grading services have developed over the years to help collectors grade their numismatic items, these serv-



Continued on next page

Courtesy of the North York Coin Club

ices do not offer authentication services per se; rather, they return as ungraded any coins they find to be of “questionable authenticity”).

The most helpful books and/or journal articles are, of course, those which address the specific numismatic item in hand. If, for example, you collect U.S. bust half dollars such as this . . .



. . . you might find it helpful to know whether or not you have one of the many counterfeits in this series that were identified by Keith R. Davison in his 1996 book *Contemporary Counterfeit Capped Bust Half Dollars*.

Likewise, if you collect the beautiful ancient coins known as Thracian tetradrachms . . .



. . . would it not be wise, given the large number of modern counterfeits in this series, to have on your bookshelf a book like Ilya Prokopov's 2003 publication, *Modern Counterfeits and Replicas of Ancient Greek and Roman Coins from Bulgaria*? Though other books also have been published about the counterfeits in this series, almost all the forgeries in the referenced title are specifically Thracian tetradrachms. (As an interesting aside, this particular Thracian tetradrachm is the basis for the modern British copper penny: as Tkalec Auktion noted in a 2001 sale, “Athena has been replaced with a classical representation of Britannia, while the monarch's head was substituted for that of the deified Alexander the Great.”)

Journals also offer numismatic book collectors a way to keep up with the great number and variety of counterfeits that are found in the marketplace. *The Numismatist*, the official journal of the *American Numismatic Association*, often publishes articles that identify specific types of counterfeits currently in the marketplace. As do a number of other numismatic journals, as can be seen by a quick search of the library catalog of the *American Numismatic Society*.

While “what is it worth?” and “is it real?” probably are the two questions that most numismatic book collectors first seek to answer when they begin to build their private library, the whole world of numismatic literature soon beckons them.

Next we will see how a really good bibliography or two can help book collectors sort the “must haves” from the “maybes.” . . .

Up until about 1979, collecting numismatic books was a haphazard affair:

“The hobby of numismatics first reached a critical mass in America just prior to the Civil War, and many of the early coin hounds were literature collectors as well. Men such as John W. Kline, Ferguson Haines, and William Poillon went far beyond the requirements of basic references to collect books and catalogs for their own sake. The high water mark of 19th century numismatic bibliomania came in 1876, with the publication of Emmanuel Joseph Attinelli's superb bibliography of numismatic auction catalogs, Numisgraphics. Then came the bibliophile's dark night of the printed word; interest in the literature gradually declined after the nation's centennial, and during the first five decades of the 20th century, it was hard to find an American coin collector who cared a fig for books, catalogs, or periodicals except for the sake of pure reference.”

Few articles were published about the importance of numismatists collecting numismatic books. Likewise, few articles were published suggesting that numismatists consider a private library of such books.

There were a few auctions which featured numismatic literature. A few books were published regarding numismatic literature in institutional collections. And a small number of bibliographies, some of them specific to a particular numismatic specialty, were published.

In 1979, at the annual convention of the American Numismatic Association — held that year in St. Louis, Missouri — a dozen collectors of numismatic books “gathered for a dinner and discussed forming an organization for numismatic book and catalog collectors.” From that meeting, an organization devoted specifically to collecting numismatic books was born: *The Numismatic Bibliomania Society*. Though it would endure numerous controversies, and come close to extinguishing its own existence on several occasions, with the birth of the NBS numismatic book collectors at long last had some “cred.”

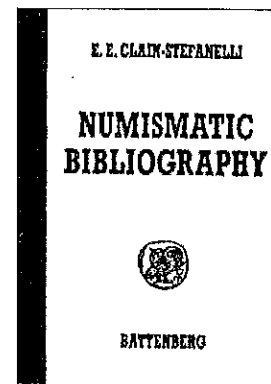
In 1985, Elvira Clain-Stefanelli, Executive

Director of the Smithsonian Institution's National Numismatic Collection, published the most comprehensive modern bibliography of numismatic literature that had been attempted to that date, her *Numismatic Bibliography*.

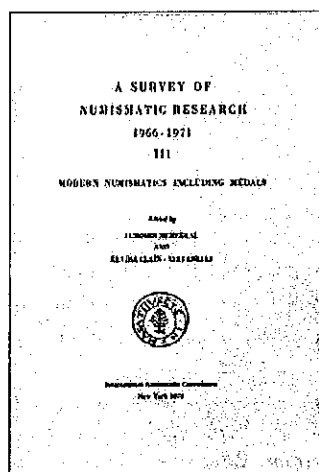
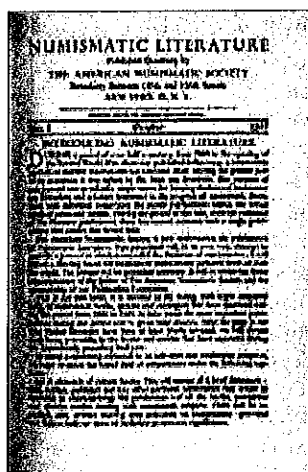
While this is purely speculation on the part of your blogger, the publication of this truly comprehensive modern general numismatic bibliography, coming on the heels of the birth of an organization devoted to numismatic book collecting, both events taking place during a resurgence in numismatic collecting of all types (during the 1970s and 1980s), seems to have created a “perfect storm” for a renaissance in numismatic publishing. Certainly, no work since Clain-Stefanelli has attempted to capture within the pages of a single book everything that has been published in the modern numismatic era in every numismatic specialty. There simply is too much being published.

In some ways, this is a Golden Age for the collector of numismatic literature. One simply has to figure out some way to sort the “must have” books and articles from the “maybes.” There are several ways to do this.

In 1999, your blogger began to create for the NBS a checklist of important titles in various numismatic specialties that would update Clain-Stefanelli. Time and other constraints made it impossible to finish the task, though the few components that were published now form the basis of the *NBS Numismatic Bibliography*. Thankfully, this bibliography is now being published as a wiki so anyone can update it. Hopefully, this eventually will lead to a checklist that is both comprehensive and current (it presently does not cover U.S. numismatic literature at all; nor does it cover articles in periodicals or journals, which is where original numismatic research often first appears; nor does it cover anything not in the English language; and the last time your blogger updated it was in 2005).



Courtesy of the North York Coin Club



The American Numismatic Society has, since 1947, published an annual compendium called, appropriately enough, *Numismatic Literature*:

"Until the late 1960s this was compiled by the ANS librarians and based largely on ANS library acquisitions. In 1967 the International Numismatic Commission assumed patronage of the publication and formalized a system of international editors that continues today. The titles and abstracts are submitted either by the authors themselves or by one of nearly 40 international editors who are themselves well-known numismatists. Each volume contains an author and a subject index, cross-

references, a listing of the sources for book reviews, and an obituary section.

Numismatic Literature has been published quarterly from 1947 to 67, semi-annually from 1968 to 1999, and irregularly since 2000."

Another publication that may help numismatic book collectors figure out what to buy for their bookshelves is *A Survey of Numismatic Research*. First published in 1953 for the International Numismatic Congress, and published roughly every five years since (during each succeeding conference), the next volume in this survey is due out in 2009.

The really comprehensive bibliographies for numismatic book collectors have taken a turn in recent years toward specific specialties. In addition to the two Dekesel bibliographies mentioned at the start of this article, two especially notable such bibliographies are the recently published *Canadian Numismatic Bibliography* and W. E. Daehn's *Ancient Greek Numismatics, A Guide to Reading and Research: A Bibliography of Works Written in English with Summaries of Their Contents*.

With titles like the above at hand, the individual building a private library of numismatic books should be well on his or her way to putting together an enviable collection.

COIN HOARDING AND THE ENVIRONMENT From the *Green Living Tips* web site

A reader pointed out to me today that hoarding coins, something that most of us do I guess, has a negative impact on the environment. I'd never really given it any thought, but it was certainly an interesting point.

Generally speaking, coins have a very long functional life span compared to notes - around 30 years according to the Mint. When we hoard coins, it prevents them from being in circulation, so more coins need to be minted to make up for the shortfall - which means more metal and energy is consumed.

A few bucks worth of loose change here and a few bucks there couldn't really add up to all that much could it? Curiosity piqued, I decided to look into it a little more.

According to the research I was able to do, in Ireland, approximately \$60 million of coins are being hoarded. In the UK it's somewhere in the region of three quarters of a billion dollars worth! I wasn't able to locate hoarding estimations in other nations, but in some coun-

tries it's become a massive problem. India is currently suffering a critical shortage of coins; to the point that shopkeepers are resorting to getting change from street beggars in order to keep their businesses running.

To get some idea of how much metal is needed to keep coins at appropriate levels for circulation, here's some statistics from the United States Mint for January 2007 through June 2007 coin production, plus some of my own metal tonnage estimations:

1¢ Copper Plated Zinc	- 4700.40 million -
2.500 g =	~ 11750 tons
5¢ Cupro-Nickel	- 792.96 million -
5.000 g =	~ 3960 tons
10¢ Cupro-Nickel	- 1269.00 million -
2.268 g =	~ 3400 tons
25¢ Cupro-Nickel	- 1559.44 million -
5.670 g =	~ 8839 tons
50¢ Cupro-Nickel	- 4.80 million -
11.340 g =	~ 45 tons

Hoarding loose change - a green no-no?

Total? - nearly 28,000 tons of coin metal; just for the USA, just for 6 months - wow!

How much of the above metal is reclaimed material vs. new metal or the level of production is directly attributable to making up for coin hoarding related shortfall, I really have no idea.

For every ton of nickel or copper mined, 400-600 tonnes of waste material is produced. Many thousands of acres of landscapes and waterways have been ruined by the nickel and copper mining industry. Refining and smelting metals is also energy intensive and various environmental toxins are created in the process; for example, nickel sulfide (carcinogenic) and nickel carbonyl (extremely toxic gas).

So there's our green tip for the day - don't hoard loose change; keep the coins in circulation to lessen demand for new metal and reduce energy consumption required to produce new coins. Every little bit helps I guess!

Restoration - a short story by James Antonio

It was a sunny Monday morning and Esteban Torres, a third-generation Spanish American stood out front of Torres Automobile Restorations, gazing down Van Nuys Boulevard at a couple of tall, slender palms that seemed, ridiculously enough, to be sharing some sort of secret, their neat heads like asterisks up against the background of sweeping blue sky. The trees had been on the boulevard for as long as he had and he mused ambivalently that he'd likely be quite a rich man if he had a dollar for every car that had rolled by over the years on the wide, smooth road. Esteban, a tall, slim man with a full head of shiny black hair and a brownish, saturnine face, did not like Mondays all that much, not after drowsy Sundays that were like pillowy, pleasant dreams. He remembered the taste of yesterday's artichoke and kidney bean paella and all traces of serious reflection were replaced with a smile. Sundays were what made Mondays tolerable. How lucky I've been! he thought. How well I've done! The name Torres was synonymous with precise and professional restorations, correct to code, of older, collectible cars, especially 1960's 'muscle' cars. It was a thriving business and Esteban was proud to have taught his son Caton the art of restoration, to have given both his children good employment. Damita, his daughter, kept excellent books, and especially helped in locating hard-to-find parts, thanks to superior computer skills. Esteban took a deep breath of the warm, California air and, replenished in spirit by the recognition of, and the thankfulness for, all that he had, turned and sauntered across the clean, black asphalt toward the office.

The building, once a gas station, had been added to a couple of times over the years so that it was unidentifiable with its past. It was white, with new windows and bright red piping along the edges of the roof. Great, pink, bouffant sprays of phlox, and white alyssum, like a gathering of bright-eyed children, seemed to rise, smiling, out of the two large planters on either side of the door. Except for the sign near the road, it could have been mistaken for a nicely refurbished residence.

No sooner had Esteban set foot inside than Caton grabbed him by the arm. "Papa, come look! Hurry, come!" Caton was twenty-four, with his father's heavy dark eyebrows and hair. His bright little brown eyes, like jumping beans, always seemed to be on the lookout for excitement. "We've found something! You won't believe it! You won't believe it, honest!"

"Dismin' la velocidad, mi pequeno," cautioned Esteban, waving his hand in a wide, sweeping gesture of mild ennui. He couldn't imagine what the big deal could be; he'd been here for so long that the idea of a surprise of any kind, especially a major one, seemed not only unlikely but ridiculous too. After all, they were merely beginning restoration on a 1970 Corvette, so what could be the big deal? "Let go of my arm there and I'll come along.... It must be good, Caton. You always have good things to show me!" Esteban was not without facetiousness. He smiled to himself, tongue-in-cheek, as he stepped along slowly behind the boy, dropping back as the younger man's enthusiasm and impatience drove him forward like a strong current.

The work area, smelling faintly of gasoline, suggested new and trouble-free motoring; it was as clean as a freshly-washed plate. The smooth concrete floor gleamed in the soft light of the fluorescents mustered strategically across the ceiling. At one end was the showroom, where a shiny restored automobile seemed to be smiling out of the large window. There were currently three cars in various stages of restoration: the 1970 Corvette, up on the hoist; a 1968 Ford Mustang and a Chrysler Imperial, both staring blankly at the metal counter that stretched like a track from the office on down to the showroom. Large red tool boxes stood like sentinels and the only place where there seemed to be anything at all going on was around and under the dilapidated, old Corvette. Its paint was red and drab and showed none of its former, gleaming glory. Leaks had been dripping and splashing all along the chassis for ages, and spots, like dark eyes, glistened on the floor. Off to the side, at the back of the car, not far from the detached spare tire tray, three canvas money bags sat like delinquent children caught in a prank. They were dingy and splotted with ugly marks, their necks gaping open like hideous flowers in a bad dream.

Esteban winced when he saw what was inside: coins, hundreds of them, copper, silver, and even gold. Some were in odd-looking, little white squares with windows, the rest, loose. Right way, he thought of evil, the bags must be from a crime years before. He was sorry now that the car had found its way into their shop. It seemed like an omen of misfortune.

He shook his head and looked at his son Caton with a mixture of surprise and grief. "We cannot work on this car until we have called the police. Something is not right. I do not have to tell you. Why would all of this money be in this old car in these dirty bags? Someone has hidden the treasure for a bad reason, mi pequeno. You, you are to call the police and tell them about this. You are not to touch the bags."

Caton shrugged. His impish, usually brownish face, seemed to have paled. He could tell his father meant business. "I'll go, papa. I'll do it now."

The boy jogged over to the office to tell his sister Damita, who made the phone call.

In the afternoon, Esteban went over a list of parts to be ordered for one of the cars with Damita, who sat there listening attentively, her intelligent eyes following her father's finger as it slipped like a little pet from item to item. She was twenty-one, younger than her brother, and had a penchant for bright, fashionable clothing. She wore a red chiffon top and a white skirt, with red dots for earrings. She wouldn't turn her head either

Continued on next page.

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Restoration - Continued

way until her father was finished. Even a second of inattention could result in a car that wouldn't be ready in good time, making, perhaps, for bad advertising and certainly holding up payment. As Esteban spoke, he would occasionally turn around to see how the police were doing. More than once, he spotted Caton scuttling about. He couldn't help thinking how much he wished the impulsive boy had his sister's patience. He worried that Caton would not do well in the automobile restoration business because he tended to do things in too much of a hurry.

At noon, a detective in blue cotton pants and a short-sleeve shirt led Esteban outside and told him what they'd decided. As he spoke, his long-fingered hands, as if searching awkwardly for the right keys on a piano, danced about at his sides in tune with his words. "It's a crime alright, Mr. Torres. We're almost positive. What else could it be, huh? All those coins in those old bags in that old Vette? So, here's what's going down....Oh that guy inside, the older one with the gray hair and the crumpled blazer, you see him?" Esteban nodded, squinting in the bright sunlight. His hands clenched and unclenched nervously in the pockets of his jeans, as if he hoped to somehow squeeze away the unwelcome intrusion in their lives. "Well, he's a coin guy. You know, a dealer? Yeah, he buys and sells the stuff. He says they're valuable alright, he's positive. From the few he's scrutinized he says there could be maybe a million or more bucks in what was the word he used? Numismatic value?

"So here's what we're gonna do, Mr. Torres." Esteban noted with concern the man's sudden frown. "We're gonna impound the car and the coins too, of course...."

Later, Esteban strolled back and forth behind the garage to reflect on things. At fifty-six, he'd learned to shrug off problems, even serious ones, in order to cope. In his younger days, the incident would have bothered him to no end, causing sweat to break out on his forehead, a loss of appetite, and sleep too. He had learned to put things in perspective. Hardly ever did the worst happen. He was sure the owner of the Corvette was innocent. Regretfully, he had to admit, it seemed there'd been a crime. But, as he gazed off into the peaceful shade of the hostas that grew in great lush tussocks there under the bayberry trees beyond the curb, he felt a sense of peace; he, like the insects that lived there, could go home and sit on the patio and certainly forget about it. He shook his head, recalling how 'worked up' Caton had been. The boy had imagined all of the worst things: they'd lose the customer, forfeit, too, the money they would have made, get a bad name for themselves. "Papa, you shouldn't have called the police," he'd protested, "you should have kept those bags, what difference would it have made?" Esteban scoffed and sat down on the curb. A car horn blared off a way, another seemed to respond, and then it was quiet for a while, save for the lullaby of the traffic whispering along the boulevard. You do not have to go far, he thought with a sense of peace, to get away from things. He could feel the concrete, warmed by the sun, through his pants. It reassured him that life was good. The boy would learn in time, he was certain. "Mi pequeno," he whispered, gazing down at his shiny black boots. "Mi pequeno, " and, stretching his arms, yawned resignedly.

Sandro was a shoemaker from Italy. He knew everything there was to know about shoes and could hand make them. He had learned the trade from his father, and his father had learned it from his father. Sandro liked to believe, and he could have been right, that the 'art' had been passed down genetically from the Renaissance. He had a dusty little shop on a street corner in a dusky old neighborhood in Buffalo, New York. There was everything you needed to be a shoemaker; and the machines, like old iron horses, throbbed and thumped away when he worked. He knew how to make a strong stitch, sometimes repairing minor breaks by hand, and he was even good at doing a hem for his wife or a cuff for himself. The shop smelt of leather and dust and old thread, and now, on this late afternoon in June 1970, as a shaft of sunlight slanted through the window onto the weary and worn hardwood floor, a paralyzed cloud of bluish smoke cast an ominous pall over everything.

Sandro stood at the window smoking a cigarette and gloomily watched his wayward son backing out onto the street. Tony drove a white Oldsmobile 98 convertible with red seats, and Sandro winced at how the boy, now twenty-five, barely took a look up and down the street before careening out with a screech and then tearing away, the radio booming with the song 'American Woman'. Sandro watched until the car disappeared around the corner, then rubbed his head, mostly bald except for wispy tufts of graying brown hair in the middle and on the sides, and closed his narrow eyes on a life gone awry. With his pencil-thin moustache and waxen pale face he looked like a dying saint in an old church painting. He pretended not to understand where his son got the money for the car and clothing and the jewellery he never left home without. He didn't work and the source of his funds, together with the reckless way he drove, were causes of considerable anxiety for Sandro and his wife. Just as the first shadows from the tall trees began to nip away at the shaft of sunlight lighting up the cloud of smoke from his cigarette, Sandro turned, shuffled back through the small shoe shop, pulled open the green door with its small window panes, and stepped into the adjoining apartment. He knew how life went. He wondered with a vast emptiness how long it would be before Tony never came home at all. Would they come to his door and tell him? Or would the phone ring in the middle of the night?

Both of the young men, not much for school, thought they had found an easier way. Tony and Alberto had spend the 1960's stealing hubcaps, which eventually lost much of their glitter with the arrival of specialty wheels. Now that they were older, their needs were more demanding.

"Andiamo," said Tony as the convertible passed the large, deserted parking lot of a new plaza.

Plazas were popping up like mushrooms and, with a slight sense of remorse, Tony thought of all the things they'd stolen from cars in these asphalt fields. Oh, he liked the money alright but breaking the law occasionally bothered him, the disruptive twinge, however, quickly flickering out like the flame of a candle.

"You don't seem thrilled, Toe," Alberto said, sliding his arm to rest along the top of the seat. He was older than Tony by more than a year, as sort of gruff-looking young man with large, unsmiling eyes, a full, trimmed moustache, and a strong jaw line. "You oughta be thrilled. This is a big deal. The guy's got lotta coins. We're gonna score big tonight, Toe! Big!"

Continued on next page.

Restoration - Continued

Tony had a soft, pinkish face, normally pale, but the sun had brightened it up in drives with the top down. He spoke in somewhat hushed tones and already, taking after his father, his downy hair was beginning to grow thin. He combed it back, nothing fancy, and his blue eyes were misted over with a boy's shyness. He sat back in the car, lounging as if he were on a sofa, with one hand at the top of the steering wheel and the other resting limply on the seat. He was trying to get as comfortable as possible to compensate for another of the throbbing headaches he'd been having lately. He would have been content to just drive around the rest of the night with the warm breeze ruffling his hair like the tips of an angel's fingers then go home to bed. He was mesmerized by the lights, the wonderful blinking and twinkling lights; he imagined floating through a galaxy of stars. He didn't feel like breaking into anyone's house tonight, he wanted to forget about it altogether. But he couldn't let his friend down. They were partners in crime, were they not? He might reconsider. For not though...

He drew up in front of a hall on a narrow street. There was a church next door so God would surely be watching! He nervously cleared his throat and tried blanking out his mind.

Alberto sensed something was amiss. "Hey, Toe, what's the matta? Ya look like you're goin' to a funeral."

"Let's go."

The doctor, a pediatrician, lived in a large two-story Georgian house with a white portico. At this time of night it looked like a giant looming up out of the deep, dark earth. Tony swallowed his fear and gathered up a sudden, insane courage, becoming the small-time crook that he was. Prowling in step with Alberto, he glanced around like a wary cat. It was eerily quiet. He could hear the pitter-patter of their shoes. He noticed a dimly lit window, another further down, reminding him of a couple of desperate souls. He cringed at a dog barking momentarily, echoing off the spooky houses.

They took a last glance and then, in pitch darkness, dashed down the side of the house and around the back.

Like his father, Philip Bien-Aimé had been a pediatrician and had enjoyed his career except when he had to tell parents there was no hope, nothing more could be done, and visiting funeral homes. He'd been a philanthropist, had he not? Wasn't helping people one of the greatest things? And how he spent his days leisurely pursuing his interest in art and coin collecting. With regards to numismatics, he'd taken up where his father had been forced to leave off. There'd been a robbery at the house, everything had been taken. It was years ago, he remembered, rubbing his myopathic leg. 1970. And, despite all the police work, no one had come up with even a clue as to who the burglar or burglars were nor what had become of the collection. The rarest coin, and one he still had an eye out for, was an 1895 Morgan dollar. But he had the rest of the Morgans, the 1889CC, the 1893S and so on, and other complete sets of U.S. and world Coins too. He didn't have a 1921 Canadian half-dollar either, he remembered, lightly rubbing the top of his smooth ebony walking cane. Generally, he passed time reading in the cozy little study, sitting in a good leather chair by a red and green Tiffany lamp. He continually sought out coin shows and art expositions, rushing off to the Louvre or the Luxembourg. He was thankful that, despite the muscular myopathy, he could still flit from one place to another independently thanks, in whole, to his wonderful little cane. One leg was worse than the other, and he cringed at the thought that the stronger one might soon atrophy to a point where he would require a walker.

But he quickly envisioned a Stop sign and decided it was simply too nice a day for despondent thoughts.

Clasping the phone in one hand, he shuffled and thumped his way across the sun-drenched parlor like a wounded soldier, slipping out the French doors onto the patio, which overlooked the street. He stood at the wrought-iron railing gazing out over the hustle and bustle of the city like an awe-struck child who, for the first time, sees a man in a bright red suit with a long white beard sitting in a chair at the back of a department store. Philip raised his face to the warmth of the sun and closed his eyes. He listened joyfully to the sounds of Paris the swish-swish of traffic along the street, motors that grumbled, the curt screech of a tire, blaring horns and vehement voices, and a church bell pealing for everyone to remember the Spirit.

Philip had the look of a content and jovial man who'd just finished a good dinner. For one thing, he seemed always to have a little smile on his face, his mouth being made that way, and a neat, narrow, trimmed moustache seemed to suggest cleanliness and organization. His blue eyes were hallmarked with boldness and determination; "I won't give in and I won't give up," they seemed to say. As for his hair, it was brown with only a trace of gray, medium-length, soft as feathers and parted in the middle, subject to fluttering in the slightest breath of air. He did not look anywhere near sixty.

The sun was warm and it made him feel rather lazy and somnolent, good too about getting his vitamin D. Sometimes, when matters relating to health come to mind, he recalled how he'd gotten interested in a most worthy cause. He'd been waiting on a subway platform at the Châtelet station early in the afternoon amid a milling crowd and there it was, a sign on a board: Coterie Française Contre Les Myopathies. He became an avid member, the Coterie's mission being to provide emotional, and sometimes financial, support for those suffering from the muscular disorder.

He sat down in the chair and sighed contentedly. He had picked the apartment because it was in the heart of things. He had plenty of money, which gave him a good measure of comfort and solace. He could chase his dreams and almost forget his malady. He lived near the Arc de Triomphe in a lovely old Gothic building with parquet floors and excellent tenants, who kept to themselves. Never was there a fight or commotion. Presently, he was thinking about a coin show; 'Gold Coins of the Ages', said the advertisements. That was the thing he wished he had now, all of those gold coins of his father's!

The phone startled him.

He leaned against a Chippendale writing table and gazed absentmindedly at the drawings on the wall, originals by Watteau and Fragonard. But his mind was hardly on what he was seeing. He couldn't believe all that he'd just heard, from across an ocean and a continent by way of a wire! His arms were folded and his legs were fine, though the cane remained there beside him, and attendant

Continued on next page.

Restoration - Continued

ready and able. He supposed he should call his friend Diane to tell her. He'd met her at a meeting of the Coterie. Her hair was golden and long and she had blue eyes in a somewhat sad face. He thought she was beautiful, and she shared his love of art and was a novice numismatist. Her favorite coins were crowns, talers, and silver dollars, and she adored toning in blue and green. They went everywhere, to museums and art galleries, and expos in the big hotels, where they always struck up wonderful conversations with coin dealers, art dealers, and their wives. Cooking for oneself being a lonely occupation, they often dined out in Montparnasse, strolled the gravel paths in the gardens of the Luxembourg, or simply perused books in the galleries of the Odéon. The outings seemed to get Diane out of herself even if for only a time; she was not coping well with her affliction.

Returning from the office of The Association For Children From China, Amata Torres stopped at the garage to get a look at the infamous 1970 Corvette they'd finished restoring that morning. Short, plump, and dark-haired, in a green and yellow calico dress, she drew up alongside the building thinking about the story the car had to tell. Normally, though she did take an interest in the business, Amata was never very worked up about any car that had been restored, but this this was different! With her pudgy little hands still tacky from making caramelized pineapple turnovers, she eagerly opened the front door and stepped into Torres Automobile Restorations.

The Corvette was in the showroom, as bright and red as any of the big tomatoes that grew in her sunny little garden. Acknowledging her son Caton, who, with a white mask over his nose and mouth was busy with some sandpaper, Amata skedaddled through the work area and barged into the showroom. She regretted her abruptness when she saw that her husband was with someone, and cowered off like a mildly reprimanded puppy to sit in one of the chrome and vinyl chairs.

The car reminded her of a bright new picture. The white convertible top was even whiter than the walls of the showroom, which displaced a collection of sequential restoration photographs. She thought the Corvette looked like a race car because of the way it sat there, somewhat higher at the back, sleek and ready, it seemed, to dash forward to begin its new life. The chrome wheels were almost like mirrors and she could see the distorted images of her husband and the other man in one of them.

Esteban let up on his casual flow of words and turned to look at his wife.

"This is Theodore," he said, introducing the man. "He is the one who owns the car. And he is very happy."

Amata made to get up but the man, big and overweight and reminding her of a teddy bear, motioned for her to stay seated.

He came over with a smile, his little blue eyes twinkling behind his glasses. Taking her hand, he said, "Happy to meet you, Mrs. Torres. Your husband has done a great job. I can't believe it. The car's like new. I can't wait to drive it," and he laughed and patted his big stomach, "even if it is hard for me to get in and out of...D'you know the story?" He glanced at Esteban and then eagerly back at her. "Has he told you?"

"I do know, yes," said Amata, with a broad smile. The man was excited, she liked that. She was glad when a customer was pleased, and this one was very much so. "Esteban has told me, and more than once."

"Yeah," Theodore said, ruminating to himself. He pushed his meaty hands into the pockets of his baggy blue jeans, and his eyes bouncing back and forth from Amata to Esteban, recounted the whole story, talking more to himself than to them. His amazement was obvious and he kept shifting his great weight from one foot to the other, poring over the car with divine adoration whenever his skittish eyes were not directed at either of the Torres. "It's wild, it's just wild! I can't believe it. But it turned out alright. It was God's will, there's no question about it. Serve the Lord and He'll reward you. You're happy, you get paid, and I'm happy too. By golly, I'm getting a new Corvette! From a pile of junk to this terrific machine! That's a miracle, Mr. And Mrs. Torres! A miracle! Praise the Lord!..." Amata and Esteban listened on. It seemed that after the robbery at the doctor's house on that night so long ago, the thieves had taken most of the coins out of their little white packages and thrown them into the canvas bags. The one man, Tony was his name, was the original owner of the Corvette. He bought the car shortly after the robbery and hid the coins in the spare tire tray. "A good place," the policewoman said. "Hardly anybody ever changes a flat tire on a Corvette by themselves, wouldn't ya know!" But Tony died suddenly of an aneurysm and his partner in crime, Alberto, was sent to prison for a bank robbery. Again, from the policewoman: "Success always makes them more daring," Tony's parents didn't need the Corvette and sold it, unknowingly with the stolen coins inside. Afterwards, the fancy sports car went through a succession of owners, apparently none of them ever so much as opening the spare tire tray, which lay under the gas tank in front of the spilt, chrome rear bumper.

"And here we are, by golly!" Theodore beamed. "If it wasn't the will of God then what was it? Praise, praise, and more praise!"

Amata, some months later, at Sunday dinner, told the family that The Association For Children From China had bought a new passenger van with the money from the coins.

"That man, Mr. Bien-Aimé who lives in Paris, he will certainly go to heaven," she proclaimed with confidence. "He is a very, very good man."

Philip, not in need of money, had sold the coins at auction and donated half the proceeds to charity; the remainder went to the Coterie Française Contre Les Myopathies.

"So, Esteban, there you go! There is a purpose to your life," Amata said, setting on the table a plate of sesame balls. "These... well, you know what they are. They are like our lives, very good."

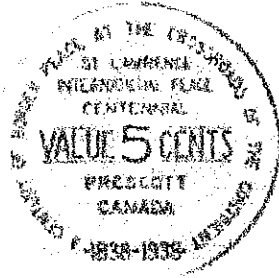
The window was open, and the curtains were restive, billowing now and again in the warm breeze. The Torres could hear the rat-tat-tat of a woodpecker. Peals of children's laughter and dribbled bits of conversation wafted over from a nearby yard picnic. Happiness, mused Esteban, you never know where it is going to come from.

End

Courtesy of Timber Talk

THE PRESCOTT ONTARIO WOOD SERIES

By Norm Belsten C45



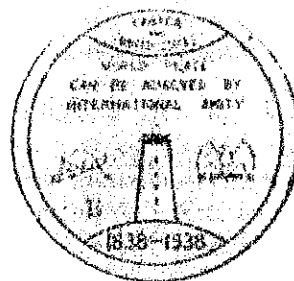
On the left is the common reverse for the series, while the wood on the right is a plain obverse with no letter on it.



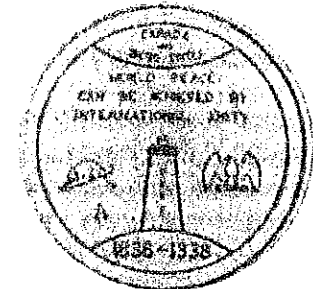
The 1938 Prescott woods are 38mm dia. blue print on 1/8 inch plywood. The original story claimed that a contest was held to find woods with the letters that spelled *peace*, and 25 woods were said to have been lettered so that five sets spelling peace were available. However I have several woods with letters that are not in the word peace and are shown below. The first three woods with letters are the start of the word peace P, E, A, however the next three woods have three letters that are not in the word peace I, N, O. There is said to be an "R" wood but no picture of it. They offered a prize of \$25.00 for the woods spelling peace but no one claimed the prize. If anyone has a different letter on a wood please advise and I will buy the wood or need a colour scan for the catalogue, you will be given credit for supplying any information.



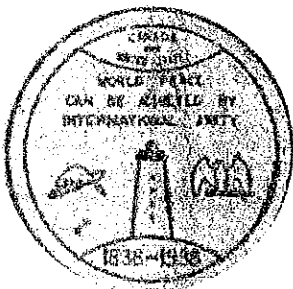
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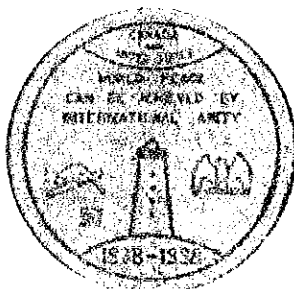
E



A



I



N



O

Send any information to Norm Belsten 86 Hamilton Dr. Newmarket ON L3Y 3E8
nbelsten@sympatico.ca

Courtesy of Timber Talk

THE WOODS OF DONALD D. PATERSON - PART ONE

HIS SILVER DOLLAR WOODS BY JOHN REGITKO

Donald D. Paterson responded with a call from the Royal Canadian Mint for designs for Calgary's centennial that was being considered as one of the themes for the 1975 non-circulating Canadian silver dollar. It was the first time he had ever submitted a design.

The next time he made a submission was in 1980, when the theme was announced to artists as being The Arctic Territories Centennial. Again, his design was chosen. However, as is usual, when the staff at the Royal Canadian Mint reviewed his submission, they proposed that he make changes to the appearance of the polar bear to have him stand on a solid ice floe rather than smaller pieces of floating ice. As well, they proposed that the polar bear be "fattened up" (to quote Don Paterson's exact words to me), making him a bit shorter and having him stand a bit different. Finally, they proposed that the jagged ice behind the bear be made taller and made to appear more solid. They also added a maple leaf between "Canada" and "Dollar." Incidentally, he initially received a \$1,000 honorarium for being one of the ten finalists, with additional compensation (I believe \$3,000) when his design was selected. Three of the five judges were Sheldon S. Carroll, Curator, National Currency Collection; Robert Willey, Editor, CNA Journal and Al Bliman, Executive Secretary of C.A.N.D., now all deceased.



At left is Paterson's final draft. At right is the final sketch that he submitted to the Royal Canadian Mint that contained refinements with slightly more detail. The final submission to the Mint was in the normal 8 inch diameter sketch mounted on cardboard from which the above photocopy was made. Although artists were advised that the designer's initial would not appear on the coin, the "DDP" he placed in the field in front of horse's legs was left on the final design.



At left is the final design that Paterson submitted to the Royal Canadian Mint. Note that the polar bear is standing on smaller pieces of ice floating in the sea. Behind the bear is an ice flow consisting of large jagged pieces which was changed to a much larger ice floe. The polar bear stands on smaller pieces of ice. The shape and stance of the polar bear was also changed. These changes are incorporated in the final design as per the illustration above, right.



High-resolution copies of the two silver dollars designed by Donald D. Paterson, incorporating all the changes that were requested by the staff at the Royal Canadian Mint. Don told me that he agreed with the changes since they improved the final product as looking at a 2-dimensional drawing in 8 inch diameter is different than the detail one sees with the naked eye on a 3-dimensional coin that is much smaller



Scan of original artwork that was provided to me by Don to create dies for the manufacture of wooden nickels. Note that although the rights to the design were acquired by the Royal Canadian Mint, they have never frowned upon collectors reproducing the designs for non-profit purposes (unlike when the Mint sent an invoice to the City of Toronto last year for the use of the 1-cent design and the word "Cent").

Courtesy of Timber Talk



Delaney Wooden Nickel Company struck a quantity of 200 of each of the woods bearing the 1975 and 1980 silver dollar designs on 45 mm (1.5 inch) blanks. As you might expect, they were printed in silver. The backs were left blank and were individually signed by Donald Paterson. A few exist without signature, thinking that they might be used for a donation auction at a fundraiser such as at an annual meeting of CAWMC.



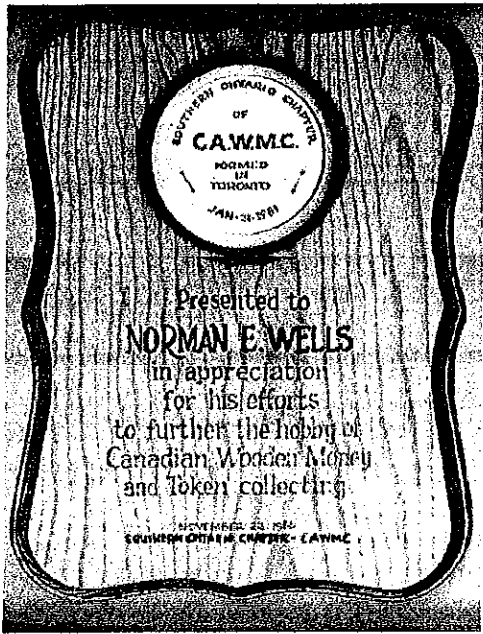
Thumbnail sketches of ideas by Donald D. Paterson for the 1975 "Calgary" Canadian dollar shown here in reduced size to fit available space. His original sketches are nearly 4" in diameter which shows the detail much better. He ultimately settled for the rider on a bucking horse rather than the other popular sight at the annual Calgary Stampede, the wagon. Copied from Paterson's sketches as reproduced in his booklet "How to Make a Dollar" published by him following the announcement of the winner of the coin design competition.



Although the invitations to artists stated that the artist's name or initial would not be on the 1975 dollar, Don placed it to the front of the horse's legs (left). It was left it in the final design (second illustration). For 1980, he was told initials would definitely not appear on the coin. Although his submission did not include an initial (third), he managed to place an inconspicuous "P" on the ice at the back of the bear in his final revision.

Courtesy of Timber Talk

HIS PRESENTATION PLAQUE TO NORM WELLS



One week before Norm Wells' death, he contacted me asking me to come to Peterborough to get a quantity of wooden nickels and some special items. These special items included Wells' membership cards in the Canadian Association of Wooden Nickel Collectors; copies of the books on the Canadian National Exhibition medals and medalist Stanley Hayman from Peterborough which Norm self-published, other numismatic books and catalogues, as well as two souvenir items from the All Wooden Nickel Shows held in Niagara Falls. He asked me to distribute them for the benefit of the wooden nickel hobby in Canada. I was surprised and tickled pink that he would choose me to look after his material at a time when he knew he had just days or weeks to live.

He asked me to choose any three items that he would give me for my time and trouble in driving from Toronto to Peterborough and then deciding what to do with the material.

One of the items that I chose was the guest book containing signatures of dozens of well-known wooden money collectors from Canada and the U.S. that attended the November 22, 1986 "All Canadian Wooden Money Meeting" in Niagara Falls, Ontario. It reads like a Who's Who of the wooden nickel hobby, both past and present.

The second item I chose was the catalogue of medalist Stanley Hayman of Peterborough, Ontario which was missing from my library.

My first choice by far, with Norm's blessing, was a special certificate of appreciation in the form of a wooden plaque presented to Norman E. Wells. It reads as follows: "Presented to Norman E. Wells in appreciation for his efforts to further the hobby of Canadian Wooden Money and Token collecting - presented November 22, 1986 - Southern Ontario Chapter - C.A.W.M.C." The wording on the round "wooden nickel" was drawn with a black felt pen. The wording on the rest of the plaque also is in black pen, except for "NORMAN E. WELLS" and "SOUTHERN ONTARIO CHAPTER - C.A.W.M.C.," which are both in red ink. The plaque is 9" wide by 11-1/2" high.



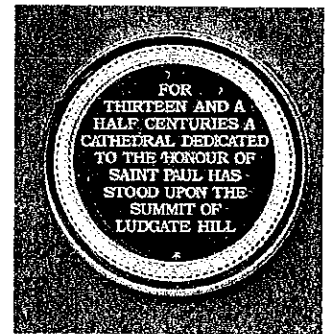
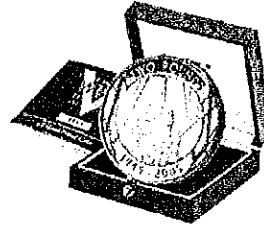
These pages barely touch upon the involvement of the late Donald Paterson (shown at left with his wife, Barb) and the wooden nickel hobby. I have written two more articles of which, with the blessing of the editor, will be published over the coming months. They cover many other wooden nickels which he and I were involved with, including a quantity of one-of-a-kind hand-painted ones used for fundraising.

To be continued



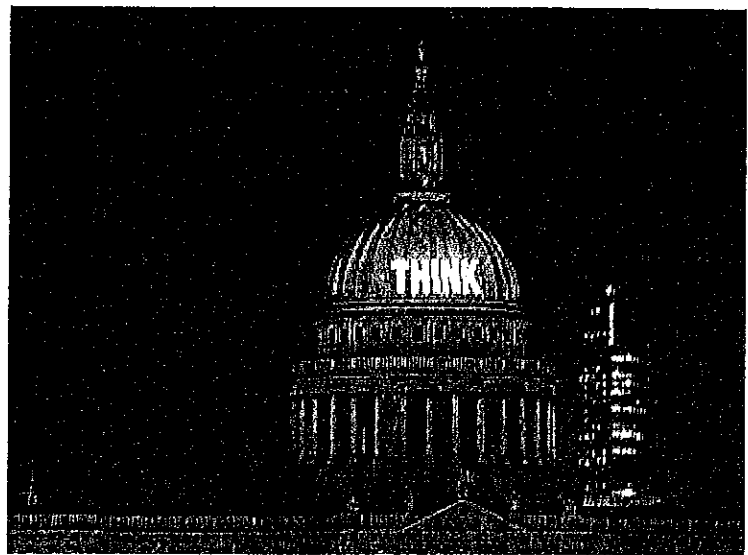
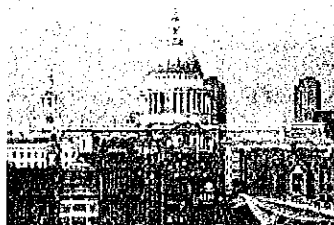
**St. Paul's Cathedral Church London
Silver Medal 36-37mm .680 oz/19.30
gms**

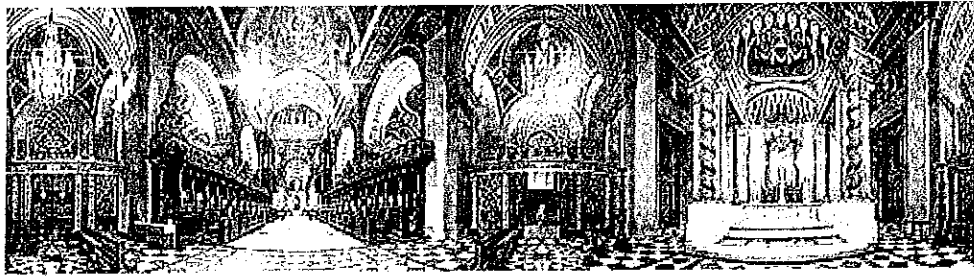
The Royal Mint in England also made a commemorative in 2005 Gold 2 £ Proof in case.



In 2007, Dean and Chapter commissioned public artist Martin Firrell to create a major public artwork to mark the 300th anniversary of the topping-out of Wren's building. The Question Mark Inside consisted of digital text projections to the cathedral dome, West Front and inside onto the Whispering Gallery. The text was based on blog contributions by the general public as well as interviews conducted by the artist and the artist's own views. The project presented a stream of possible answers to the question: 'what makes life meaningful and purposeful, and what does St Paul's mean in that contemporary context?' The Question Mark Inside opened on 8 November 2008 and ran for 8 nights.

In 2007, the World Monuments Fund and American Express awarded St Paul's a grant as part of their Sustainable Tourism initiative. The project will open up rarely seen areas, relieve crowding in the nave - which suffers heavily from foot traffic and fluctuations in humidity - and fund a new Exploration Centre in the crypt. This centre will provide insight into a variety of topics relating to the cathedral, including architecture, history, science, music, and, of course, religion. A lapidarium of recovered medieval stones and the room containing Wren's "Great Model" (currently only seen by appointment) will also be opened to the public.





St Paul's Cathedral is the Anglican cathedral on Ludgate Hill, in the City of London, and the seat of the Bishop of London. The present building dates from the 17th century and is generally reckoned to be London's fifth *St Paul's Cathedral*, although the number is higher if every major medieval reconstruction is counted as a new cathedral. The cathedral sits on the edge of London's oldest region, the City, which originated as a Roman trading post along the edge of the River T. The fourth St Paul's (known as *Old St Paul's*, a 19th-century coinage, or *the pre-Great Fire St Paul's*) was begun by the Normans after the 1087 fire. Work took over 200 years, and a great deal was lost in a fire in 1136. The roof was once more built of wood, which was ultimately to doom the building. The church was consecrated in 1240, but a change of heart led to the commencement of an enlargement programme in 1256. This 'New Work' was completed in 1314 - the cathedral had been consecrated in 1300. It was the third-longest church in Europe. Excavations in 1878 by Francis Penrose showed it was 585 feet (178 m) long and 100 feet (30 m) wide (290 feet or 87 m across the transepts and crossing), and had one of Europe's tallest spires, at some 489 feet (149 m).

By the 16th century the building was decaying. Under Henry VIII and Edward VI, the Dissolution of the Monasteries and Chantry Acts led to the destruction of interior ornamentation and the cloisters, charnels, crypts, chapels, shrines, chantries and other buildings in the churchyard. Many of these former religious sites in St Paul's Churchyard, having been seized by the crown, were sold as shops and rental properties, especially to printers and booksellers, who were often evangelical Protestants. Buildings that were razed often supplied ready-dressed building material for construction projects, such as the Lord Protector's city palace, Somerset House.

Crowds were drawn to the northeast corner of the Churchyard, St Paul's Cross, where open-air preaching took place. In 1561 the spire was destroyed by lightning and it was not replaced; this event was taken by both Protestants and Catholics as a sign of God's displeasure at the other faction's actions.

England's first classical architect, Sir Inigo Jones, added the cathedral's west front in the 1630s, but there was much defacing mistreatment of the building by Parliamentarian forces during the English Civil War, when the old documents and charters were dispersed and destroyed (Kelly 2004). "Old St Paul's" was gutted in the Great Fire of London of 1666. While it might have been salvageable, albeit with almost complete reconstruction, a decision was taken to build a new cathedral in a modern style instead. Indeed this had been contemplated even before the fire.

The task of designing a replacement structure was assigned to Sir Christopher Wren in 1668, along with over 50 other City churches. His first design, for a replacement on the foundations of the old cathedral, was rejected in 1669. The second design, in the shape of a Greek cross (circa 1670-1672), was rejected as too radical, as was a revised design that resulted in the 1:24 scale "Great Model" on display in the crypt of the cathedral. The 'warrant' design was accepted in 1675, and building work began in June. The first stone of the cathedral was laid in 1677 by Thomas Strong, Wren's master stonemason. The 'warrant' design included a small dome with a spire on top, but King Charles II had given Wren permission to make "ornamental" changes to the approved design, and Wren took the liberty to radically rework the design to the current form, including the large central dome and the towers at the west end.

Continued on next page.

The cathedral was completed on 20 October 1708, Wren's 76th birthday. On Thursday, 2 December 1697, thirty-two years and three months after a spark from Farryner's bakery had caused the Great Fire of London, St Paul's Cathedral came into use: it proved to be well worth the wait. The widower King William III had been scheduled to appear but, uncomfortable in crowds and public displays, had bowed out at the last minute. The crowd of both the great and the small was so big, and their attitude towards William so indifferent, that he was scarcely missed. The Right Reverend Henry Compton, Bishop of London, preached the sermon. It was based on the text of Psalm 122, "I was glad when they said unto me: Let us go into the house of the LORD." The first regular service was held on the following Sunday. The consensus was as with all such works: some loved it ("Without, within, below, above the eye/ Is filled with unrestrained delight."); some hated it ("...There was an air of Popery about the giled capitals, the heavy arches...They were unfamiliar, un-English.."); while most, once their curiosity was satisfied, didn't think about it one way or another.



Wren's Greek Cross design



Wren's warrant design



Wren's cathedral as built



The clock tower on the

(submitted by Judy Blackman, information from the British Mint and London Numismatic Society, and internet sources)

JUDGE: ODYSSEY MARINE SHOULD SEND COINS TO SPAIN

FROM THE TAMPA BAY BUSINESS JOURNAL

Here is the latest chapter from this story The Bulletin started following a few months ago...

A federal magistrate in Tampa has recommended Odyssey Marine Exploration Inc. return to the Kingdom of Spain more than 500,000 gold and silver coins and other artefacts recovered from the ocean near the Straits of Gibraltar.

Odyssey Marine has been seeking recognition from the court that it should have ownership rights to the items, which it recovered in 2007 in a project it code-named "Black Swan."

In a decision handed down in June, U.S. Magistrate Judge Mark Pizzo said the court lacks jurisdiction to hear the case and recommended granting Spain's motion to dismiss. He also recommended Odyssey Marine return the coins and artefacts within 10 days.

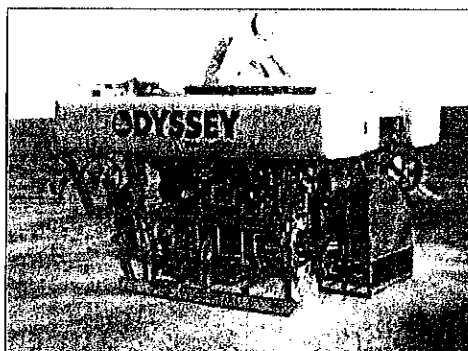
Odyssey Marine said in a release that it would file a written objection to the recommendation and would "continue to vigorously defend its rights to what it has legally recovered."

Spain has said the artefacts came from the "Nuestra Senora de las Mercedes," a warship carrying treasure back from Peru when it was sunk by British gunboats off the Spanish coast in 1804, and claimed the treasure as its own.

The magistrate ruled there was enough evidence to confirm the recovery site was that of the Mercedes and that the vessel and its cargo are subject to sovereign immunity.

"I'm very surprised," Greg Stemm, Odyssey Marine's chief executive, said in the release. "Odyssey has done everything by the book. For the Court to find that enough evidence exists to conclusively identify the site as the Mercedes and that neither Odyssey nor the claimants who owned the property have any legal interest is just wrong. I'm confident that ultimately the judge or the appellate court will see the legal and evidentiary flaws in Spain's claim, and we'll be back to argue the merits of the case."

Odyssey Marine (NASDAQ: OMEX), headquartered in Tampa, is engaged in the exploration of deep-ocean shipwrecks.



Courtesy of the North York Coin Club

CHECK BOTH SIDES OF THE COIN

BY RICHARD MORRISON, INDEPENDENT INVESTOR, FINANCIAL POST, MAY 22, 2009

Among all the collectible items you might want to diversify your investment portfolio with, rare coins offer the most potential for profit, as there are more wealthy coin collectors than there are say, collectors of stamps, baseball cards, comic books or just about anything else.

Sadly, counterfeiters have figured this out too. A simple search on eBay and a few online auction sites show that it's common for rare coins to attract bids of \$1,000 or more - and that means huge profits for those who can pass off counterfeits bought for a few dollars as the real thing.

Neal Shymko, a coin collector in Edmonton, logged on to eBay in February and spotted a package of 15 Canadian 50¢ pieces being offered by a Quebec-based seller. Twelve of the 15 coins were of so little value their combined worth would be about \$50, Mr. Shymko says, but three coins, from 1888, 1890 and 1894, were noteworthy, and he won the package with a \$4,000 bid, then paid with a money order.

The coins arrived soon enough. After a quick glance showed they were indeed old 50¢ coins, Mr. Shymko logged on to eBay and gave the seller positive feedback - a favourable review of the transaction, a move he later regretted, since eBay does not allow changes.

Mr. Shymko says he grew suspicious about the three high-end coins when he took them out and noticed they felt unusually light. Such coins should weigh 12 grams, but when he put them on his postal scale, each of the three weighed only 8.5 grams.

"Just to make sure my scale wasn't out I checked other coins I have from the same time period and they all weighed in at the 12-gram mark," Mr. Shymko says.

Before putting them in a safety deposit box with the rest of his collection, he examined the three coins and discovered they'd been struck improperly, with the same obverse, or front, for all three, and a historically incorrect obverse for the 1894 coin. As a final clue, Mr. Shymko noticed the seller had reused a box with a label from China, where producing replicas of rare coins is a huge

industry.

Mr. Shymko contacted the seller, who first claimed an inability to understand English, and then fell silent when Mr. Shymko used an online translator to correspond in French. "All correspondence from them has now ceased," Mr. Shymko says.

Mr. Shymko complained to eBay, which sent him a few form-letter replies and said its staff was investigating but could not offer further details because of privacy issues. "Ebay has been totally useless in this matter," he says.

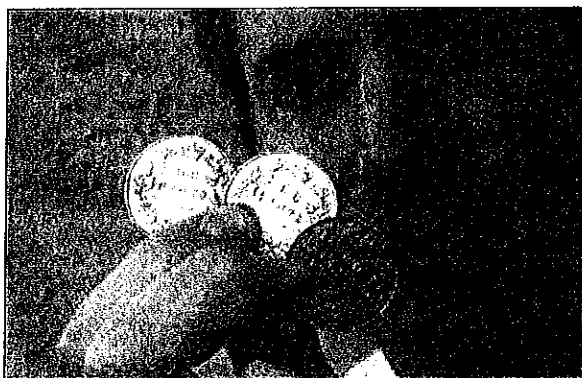


Photo: Chris Schwarz / Canwest News Service

Edmonton collector Neal Shymko paid \$4,000 for rare coins that turned out to be counterfeit. The 1890 piece in the centre of the three coins would have a book value of \$4,500 if it was real.

Andrea Stairs, an eBay Canada spokesperson, described the incident as "not typical to eBay," noting that according to the information she has, the seller, who spoke no English, used a translation program and listed the item in good faith.

The incident "was the result of a couple of really unusual events," says Ms. Stairs. "We have a zero tolerance for counterfeits and we're doing our best to make sure that those things don't hit the marketplace," she says, adding that eBay works with the RCMP, the provincial police forces and members of the numismatic community to develop guidelines and policies that help protect buyers from purchasing illegal merchandise.

Ms. Stairs says if Mr. Shymko had paid with PayPal, he would have been protected up to the full amount of the purchase price - something Mr. Shymko says he's heard sev-

eral times since then, but which doesn't make him feel any better.

A recent search on eBay found 352 replicas of rare Canadian coins for sale, all but four from sellers in China. Another 9,950 replica U.S. coins were listed; of these, 9,134 were from China. There is nothing illegal about buying or selling a replica, as long as the coin is stamped as such. A collector who wants the 1936 "dot" Canadian 1¢, for example, might want a replica since only three genuine ones exist, going for prices of \$200,000 and up. A replica of the coin on eBay, however, is just \$4.65, with free shipping. A replica of the extremely rare 1921 Canadian 50¢ piece, which goes for \$35,000 to \$85,000, depending on its condition, was on offer for US\$4.

On eBay, the photographs of the coin copies show the word "replica" stamped into the coin. But if it arrives without a stamp, the buyer has a counterfeit coin.

To avoid being victimized by a counterfeit coin, it's best to stick to coins that have been independently examined, graded and encapsulated in tamper-proof holders. In Canada, that means only buying coins graded by International Coin Certification Service (ICCS) of Toronto or Canadian Coin Certification Service (CCCS) based in Saint-Basile-Le-Grand, Que. (canadiancoincertification.com).

Louis Chevrier, CCCS president and chief grader, has been a coin collector for 35 years, a dealer for 16 years and a coin auctioneer for the past five years. He says he can usually spot a fake coin right away. "It raises a red flag with me. I get a gut feeling there is something wrong," he says, adding that some Chinese replicas are often crudely made but novice collectors could still be fooled.

Mike Marshall, a coin collector in Trenton, Ont., says he has tried without success to make police enforce Section 406 of the Criminal Code, which deals with counterfeit coins, and to persuade politicians to contact eBay and urge them to disallow the sale of "replica" coins. "One phone call from an agency of power in Canada to eBay would end the influx," Mr. Marshall says.

Courtesy of the London Numismatic Society

History of POGs

Tom Rogers

POGs date back to the 1920' - 50's in Hawaii, children collected milk bottle caps.

They devised a game where they would stack the caps art side up. They would then take another milk bottle cap, called a hit or a slammer and throw it and try to hit the stack. Any caps that were flipped over with the blank side showing were collected by that player. As cardboard containers replaced glass milk bottles, children turned to juice bottles sold by the Hileakala Dairy in Maui for the bottle caps. The word POG stands for Passion fruit, Orange and Guava a tropical drink sold by the dairy. The name POG stuck, POG's are still available, though they are no longer bottle caps but are manufactured as toys.



An earlier version of modern day POGs is from Camp Davies NCO club in Saigon. The Vietnamese could not handle Military Payment Certificates (MPC) that were used by soldiers for purchases nor could they read English. To obtain take-out food, a soldier would pay for the order at the cashier cage with MPC and would receive a chit. The soldier would then give this to the cook to receive his order. The chits were of three types: square pieces of cardboard, cardboard inventory tags with metal ring and cardboard milk bottle caps. They were stamped with "Camp Davies NCO EM" and had the food item and the cost hand written on the face, along with the Club Sergeant's initials. The bottle caps were from Valley Farm Dairy, J.P. Serpa Dairy, Bristol, RI. and Weltmer's Farm Dairy, Perrysville, OH. How these caps end up in Vietnam is a mystery, as they did not provide milk to Vietnam. These could be classified as first Military POGs.

POGs can only be used at Army, Air Force Exchange Services (AAFES) facilities. AAFES officially labels the POGs as gift certificates. This stems from the law that only the US Government can manufacture coins and paper notes. POGs are not produced by the US Mint or the US Bureau of Engraving and Printing. So they cannot be called "money" and instead be classified as a token.

AAFES POGs are Polystyrene discs 23 mm (1.58 in.) in diameter. They have a medal turn. There are multiple printings of POG. Once a printing is completed, it will never be reissued.

The first printing has "Gift Certificate" across the top, "AAFES" across the bottom and the denomination in the center on one side of the POG. On the other side the denominations is

Courtesy of the London Numismatic Society

located at the top, (AAFES) on the bottom and three lines of text in the middle which state. "This Gift Certificate has a retail" (line 1) "value of (5-10 or 25) cents and is redeemable" (line 2) "only at your BX/PX" (line 3). The background is white/grey on 5 cent brown, on the 10 cents and red/brown on the 25 cents.

First off you can spend them like real money even if they look like board game currency.

Second if you don't get rid of them before heading back home you may redeem them at any Army and Air Force exchange service (AAFES) store world wide.

Third if you don't want them, give them to someone else, keep them as souvenirs or start a collection.

Currently there are ten series of AAFES POGs (five in print) dating back to 2001 each denomination has 36 different designs, such as air craft, rockets, service members, Humvees, Elvis, Richard Nixon. and various military themes.

POGs issued in 2003 have the year stamped on them, while those made in 2002 do not.



The newest edition of POGs being used in Iraq and Afghanistan features moving images when viewing at different angles, this is called: "Lenticular images".

Very few errors have been reported since POGs came on the scene in 2001, slightly off-center cuts are not unusual. There are now 10 series! Over 11 million were manufactured at the AAFES facility in Dallas warehoused in Mainz Kastel Germany and shipped to Afghanistan, Iraq and Kuwait.

Money comes in many forms but this one speaks Military History as well as being Military spendable and of course collectable.

To get more on this interesting collectable "Craze" information can be found on the internet.

AAFES www.aafespogs.com/world is a poghtm.

The Civil War Token Society <http://www.cwtsociety.com/history.html>



2010 O.N.A. CONVENTION

Four Points by Sheraton
Kingston, Ontario April 16-18th, 2010



EXHIBIT RULES AND REGULATIONS

1. In order to qualify as an O.N.A. competitive exhibitor, you must be a fully accepted current member of the O.N.A. and abide by the following rules and regulations.
2. Exhibits will be accepted only from persons that are members of the O.N.A. during the calendar year 2010.
3. Exhibits will be divided into the following categories:
 - (a) Canadian Coins & Tokens
 - (b) Canadian Paper Money , scrip and related paper items
 - (c) Non-Canadian Coins & Tokens
 - (d) Non-Canadian Paper scrip and related paper items
 - (e) Junior Exhibits by persons under 18 years of age
 - (f) Peoples Choice Award
4. Topical exhibits will be allocated to the categories above depending on what the dominant subject matter is within the display.
5. Exhibits will be judged as per the Judges' Guideline Sheet.
6. All exhibits shall be grouped together according to category.
7. The Exhibits Chairperson can reject any exhibit at any time or determine the category it shall be entered and judged in.
8. The Exhibits Chairperson will keep a full and complete record of all exhibits showing the exhibitor's name, the exhibitors' number and the number of cases in each entry.
9. The names of competitive exhibitors will not be disclosed to anyone until the judges have completed judging and made their reports to the Head Judge, who will then be given the names of the exhibitors to whom the awards are to be made.
10. Small exhibit identification card showing the exhibitor's number, number of cases and the category in which the exhibit is entered will be affixed to each case in the lower left corner of the exhibit.
11. Application for exhibit space and/or cases should reach the Exhibit Chairperson before April 4th 2010. All applicants will be given space and cases (if required) in order of receipt so long as they are available. No single exhibit may be entered in more than one category. However, any exhibitor may enter one exhibit in each of several categories. Each exhibitor must designate the group which she/he wishes to enter.
12. No material exhibited will be offered for sale, nor will advertising, in any form, be permitted with any exhibit. The name or identity of any competitive exhibitor will not be allowed to be shown within the exhibit.

13. Any numismatic material, known to be a legitimate copy or replica, must be labelled. Any material known to be forged, spurious or counterfeit will not be displayed unless the exhibit is titled and labelled as an educational exhibit of forgeries.
14. All cases must lie flat on the exhibit table, and no material of any kind will be allowed outside the display cases except signs not exceeding the length of one of the cases, and not higher than twelve (12) inches above the exhibit table.
15. Exhibit cases will be loaned to exhibitors for use at the convention providing the exhibitor has made known her/his requirements to the Exhibits Chairperson prior to the convention. No competitive exhibit will be allowed more than three cases except for paper money where the maximum will be four cases. If the exhibitor uses his own cases, she/he will be limited to approximately the space of three (or four) cases. If the exhibitor wishes to enter more than one exhibit requiring the loan of more than the allotted number of cases, provision of the additional cases will depend on their availability.
16. Each exhibit case will be closed and locked by the Exhibit Chairperson or her/his assistant in the owner's presence. The keys will be kept by the Exhibitor until the removal of the exhibit, where cases are supplied by the convention.
17. No exhibit will be removed from the exhibit area prior to the close of the exhibit period which will be set by the Exhibit Chairperson. (**Note the O.N.A. 2010 continues until Sunday at 3:00 p.m.**). In cases of special circumstances, permission may be granted by the Exhibits Chairperson to take from the area before the closing time. Such permission must be in writing so that there is no miscommunication or misunderstanding.
18. The judges will have the right to take any material from an exhibit for the purpose of close examination. This will only be done with the consent, and in the presence, of the exhibitor.
19. Three Judges (who are fully accepted current O.N.A. members for 2010) will be appointed by the Head Judge to judge each category. They will have full and final authority to select all first, second and third awards. They will also have the authority to withhold any such award, in any category, where they feel the exhibits are deemed unworthy of an award.
20. After judging is completed, the judges will meet and briefly discuss their results. If their findings are not unanimous as to the order then the judges will discuss or re-evaluate the points awarded, if possible.
21. Judging sheet results may be made available by the Head Judge during the convention if requested by a displayer. The Judges' decision shall be final and binding in all cases.
22. Adequate security protection will be provided for the exhibit room during the period of the convention commencing at the time the room is opened to the exhibitors to place their exhibits and continuing until the time that the Exhibits Chairperson has set by which the exhibits must be removed.
23. Subject to paragraph 13 (above), awards in the form of an engraved O.N.A. Convention Medal will be presented to the first, second and third place winners in all categories.
24. Times for placing and removing of all displays in the exhibits area will be laid down in the "Exhibitors" letter which will accompany these Rules and Regulations.

TO ENTER A COMPETITIVE EXHIBIT

Please complete the Exhibit Application form and mail it to the 2010 O.N.A. Convention address shown on the Exhibit Application form.



2010 O.N.A. CONVENTION
 hosted by
Kingston Numismatic Association
 at the Four Points by Sheraton
 Kingston, Ontario April 16-18th 2010



EXHIBIT APPLICATION

IF MORE THAN ONE ENTRY, PLEASE CREATE A SEPARATE FORM FOR EACH ENTRY

Complete either A or B

- A. Please reserve _____ standard cases measuring approximately 18" x 30" x 2" inside**
- B. I will supply my own cases. I will be bringing the following with me for set-up:**

In consideration of providing exhibit space for me, I agree that the liability, if any, of the Ontario Numismatic Association, the Host Club, the elected and appointed officers, Committee Chairman, and other organizations associated in any way with the convention, their heirs, executors and assigns shall be limited to the aggregate sum of Fifteen Dollars (\$15.00) for any loss, however caused by reason of theft, disappearance, damage, destruction, whether occurring through negligence or otherwise, of all numismatic material and items displayed by me. (Note: The \$15 is returned to the exhibitor when he / she puts the exhibit at the show.)

I here by agree to exhibit in accordance with all the official O.N.A. Exhibit Rules and Regulations, Judging Procedures and guidelines, and I acknowledge receipt of a copy of same which I have read and understand.

Title of Exhibit: _____

Category – specify (a) through (e) as per Exhibit Rules and Regulations: _____

ONA Member's Name (print): _____ **O.N.A. #** _____

Address: _____

City: _____ **Province/State:** _____ **Postal/Zip Code:** _____

E-mail Address: _____

Signed: _____ **Date:** _____

Signed: _____ **Date:** _____

(by parent or guardian if junior O.N.A. member)

Please mail this completed application form and \$15 Cdn. Funds Cheque payable to Ontario Numismatic Association 2010 ONA 48th Convention" to the Exhibit Chairman :

Samuel Lipin – Exhibits Chairman
 85 Ontario St., Apt 607
 Kingston, Ontario K7L 5V7
 e-mail sandlipin@aol.com , Phone 1-613-542-6923



2010 ONA CONVENTION REGISTRATION FORM

<u>QTY.</u>	<u>FUNCTION</u>	<u>PRICE</u>	<u>TOTAL</u>
_____	Main Registration	\$20.00	_____
	Includes Copper souvenir convention medal, admission to bourse, Program of events, Dream Vacation draw ticket, admission to Friday night reception, unlimited visits to the Hospitality Suite		
_____	Spousal "Add-On" (a family member must be Main Registered)....	\$10.00	_____
	Includes all of the above with the exception of the Copper souvenir Medal		
_____	Young Numismatist Registration.....	\$ 5.00	_____
	Includes everything in the main registration kit with the exception of the Copper souvenir convention medal		
_____	Banquet (Saturday 6:30 p.m. cash bar: 7:00 p.m. dinner).....	\$ 35.00	_____
	Includes full-course dinner and a keynote speaker to be named later		
_____	Dream Vacation Draw tickets (buy 5, get 1 free).....	\$ 2.00	_____
_____	Official souvenir convention medals – Brass (only 40 struck).	\$10.00	_____
_____	Official souvenir convention medals - .999 silver (only 40 struck).....	\$40.00	_____
	(Note that Copper convention medals are not available for Sale – they are only included with the Main Registrations.)		

TOTAL (please make cheque payable to the "Ontario Numismatic Association 2010 Convention"). \$ _____

NAME OF MAIN OR YOUNG NUMISMATIST REGISTRANT;

NAME OF SPOUSAL REGISTRANT (If applicable):

MAILING ADDRESS:

E-MAIL ADDRESS:

If you have been appointed as a Delegate by a club, name club: _____

Please complete this form and return it to the

Four Points by Sheraton Kingston
285 King St. East, Kingston,
Ontario, Canada K7L 3B1
www.Fourpoints.com/Kingston
1-888-478-4333 for toll free reservations
(Please be sure to mention O.N.A. when
booking hotel rooms)
Local 613-544-4434

2010 ONA Convention
c/o, Samuel Lipin, Registration Chairperson
85 Ontario St., Kingston, Ontario, K7L 5V7
Phone : 1-613-542-6923
E-mail : sandlipin@aol.com