

# The Canadian Paper Money Society Journal

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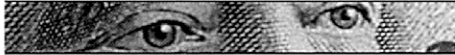






# The Canadian Paper Money Society Journal

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*Front Cover:*

*Top: A Johnson counterfeit \$1 1870 Dominion note, payable at Toronto, check letter D and small date*

*Bottom: A 1900 \$10 note of the Standard Bank of Canada featuring a portrait of President W. F. Cowan*

*Back Cover:*

*Top row left to right: Christmas in the Fields, BABN, Die 177 (1877); Quebec!, BABN, Die 34 (1872); Warf Scene, BABN, Die 29*

*Bottom row left to right: Allegorical Women, ABNC; Innocence, ABNC; Allegorical Women, ABNC; Rose, ABNC, Die C-335*

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## President's Message



They say good things are worth waiting for. I trust this 2008 edition of the CPMS Journal will fit that bill. Included in this issue are three excellent pieces of research into banknote history including 1. The Counterfeit 1870 \$1.00 Dominion Note, 2. A Collector's Guide to the Notes of the Standard Bank of Canada and 3. Some Standard Bank of Canada Essays produced by well known numismatic scholars Robert J. Graham and Walter Allen.

In addition to the hard work of the authors I must also acknowledge the laborious work in getting such a work with high quality photography to press. Thus I must thank Rod Beattie the editor of the 2008 CPMS Journal, Barry McIntyre who did the initial layout editing and Paul Petch for completing the final layout design.

Michael Zigler

## Editor's Message



An often heard lament about small journals is that they are always late. This may be true but I have found making apologies neither productive nor satisfying. The reasons are simple—too little content submitted by too few busy people; and the content, when submitted, is left to people who also have busy lives and other real world obligations. Still, good things can come in small packages; and good things come to those who wait! So while academic and special interest journals are often both small and delayed—I still hope the readers of the CPMS Journal agree that the content of this edition is satisfying.

For this edition the readers of the CPMS Journal owe Bob Graham and Walter Allan a round of applause—and perhaps a standing ovation for Bob Graham for his double effort. Bob has produced two works that will surely be of interest to a variety of readers. The first is an historical “who dun it” about counterfeit 1870 \$1 Dominion notes with both cops and robbers featured. This article even a non-collector can enjoy. In contrast the second is an in-depth collector's guide to the notes of the Standard Bank of Canada, which will likely tickle the fancy of the specialist—if they still have a fancy they can find. To add an exclamation point on the Standard Bank topic, Walter's essays scans are an added bonus.

So whether you are lurking amateur or a nose-to-the grindstone specialist collector I will reiterate that I hope you enjoy this edition's offerings.

Rod G. Beattie, PhD

# THE COUNTERFEIT 1870 \$1 DOMINION NOTE

by R. J. Graham, FCNRS

Counterfeit \$1 notes of the first Dominion of Canada issue (payable at Toronto) circulated in the latter part of the nineteenth century, bringing loss and grief to many confiding citizens. They are with us yet, bringing loss and grief to confiding collectors. It is the intent of this article to provide some historical context, and information with which any collector can easily distinguish genuine notes from the counterfeits.

## 1. THE NOTE AND ITS COUNTERFEIT

The earliest reference to the counterfeits that has come to hand is in a letter dated 17 June 1878 from Alex Fraser, the Assistant Receiver General (ARG) at Toronto, to the Deputy Minister of Finance. The relevant portion merits reproduction in full:

A few days ago the Imperial Bank took in 'the enclosed.' I have been watching for a few days to see whether any more would be offered, but so far there have been none. I observe a paragraph in the *Montreal Herald* of Saturday on the subject. Enclosed bill is 'full size' and might readily pass. If you do not require it I shall be glad to have it back, as Tellers come to have a look at it. I note your instructions & will issue only clean notes and, so far as possible, \$2 notes, but it is difficult to get them off, the bulk of the demand being \$1 notes.

A postscript on the back of the letter adds, "Ontario Bank have just brought in another sent from Guelph. It is quite as good as enclosed."<sup>1</sup>

From this letter, then, we learn that around mid-June the counterfeit \$1 notes had entered circulation and had been discovered in Toronto, though they were not plentiful there, and also were known in Montreal and Guelph. From the beginning, bankers and others accustomed to handling notes were seldom deceived by them. The response of the Finance Department was to issue clean \$1 notes only, on which the engraving was clearly visible (as suggested by Bank of Montreal General

Manager R. B. Angus), and to promote the use of \$2 notes to minimize the \$1 circulation. It should be mentioned that the issue of 1870 was still current at the time the counterfeits made their appearance. The 1878 Dufferin issue was not quite ready for circulation.

More information followed in the same publication of 19 July 1878. It was stated that there was no dot over the "i" in the Harington signature that Jacques Cartier's eye was very much like a black dot, and the sheet number figures were too small. As far as the missing dot is concerned, there are two possibilities. I incline pretty strongly to the possibility that the so-called missing dot was just hidden in the tint. The counterfeiter, of whom we shall have much more to say shortly, was sufficiently attentive and capable that he would not miss dotting an "i." The other possibility is that the counterfeiter, upon learning of his oversight from such published accounts, corrected the mistake on his plate so that all later printings would show the dot in the correct place. None of the half dozen or so counterfeits that I have recently examined lack the dot, although it is more plainly visible on some than on others, depending on the location of the green tint (a separate printing step, which would result in slight variation in registration).

The undersized font used for numbering was a problem, which the counterfeiter certainly did attempt to address. Several larger sets of digit stamps were found and used (wider at first, then taller), and most of the counterfeit notes which turn up appear to have digits more or less the correct size—but still the wrong font, as the digits were invariably fancier than those applied by British American Bank Note Company, the printer of the genuine issue.

The Deputy Minister of Finance, John M. Courtney, sent out circulars to bankers and chiefs of police describing the discrepancies of the counterfeit \$1 notes from the genuine issue, and offered a "liberal" reward for anyone providing the means of prosecuting the offenders.<sup>2</sup> Some of the bankers suggested a "handsome" reward of some specified amount would be more effective.<sup>3</sup>

*The Monetary Times* issue of 21 June 1878 reported, "A counterfeit Dominion note, of the denomination of one dollar, has been seen in Guelph and in Rockwood. The paper is greasy and dark, and the workmanship poor." On 21 August 1878 the Bank of Montreal branch in Hamilton received, identified, and reported a counterfeit \$1 from the postmaster at Smithville.<sup>4</sup>

<sup>1</sup> NAC RG 19 vol. 3656 file 1, letter, 17 June 1878, A. Fraser to J. M. Courtney

<sup>2</sup> NAC RG 19 vol. 3656, item dated 21 June 1878

<sup>3</sup> NAC RG 19 vol. 3657, letter, 27 June 1878, A. Fraser to J. M. Courtney

In a letter dated 26 November 1878, the ARG at Montreal enclosed a counterfeit \$1 note that had escaped detection by his employees. Normally the counterfeit would have been spotted but large amounts of notes were being sorted by gaslight, and one got through. The workers were warned to be more careful or they would have to make good any losses out of their own pockets. He reported that there were not many of the counterfeits in circulation in Montreal, but every day one or two were being refused.<sup>5</sup>

The fake note missed by the harried employee working by gaslight still survives! It remained in finance department files with ARG Barbeau's letter for almost 99 years, within the department until being transferred later to the national archives. In 1977 it was turned over to Major Sheldon Carroll for the National Currency Collection. The note was cancelled in the prescribed fashion, by cutting out the signatures, probably at the Montreal ARG office. The top left corner was already missing. An image of the note follows:

Of course, the police were put on the case when the counterfeit notes were discovered, but they were instructed to act "cautiously"<sup>6</sup>, presumably so as to not alarm the perpetrators who were working the notes into circulation. At first there was some supposition that the counterfeit notes may have been printed from genuine plates—an "inside job" at the British American Bank Note Company. This seems a preposterous notion, but it is recorded in the files on the case. Thomas D. Tims, who supervised the printing of government notes by the British American Bank Note for many years, and who admitted that he was thoroughly acquainted with all the technical details of such work, ruled out any thought that genuine plates were involved. He very accurately observed that "the person upon whose judgment Mr. Barbeau had been relying as to whether these notes were printed from genuine plates or not, is really not competent to act as an expert." That much should have been obvious from the most casual comparison of the genuine and counterfeit notes. Tims offered to consult with "gentlemen of the highest standing in New York, some of them connected with Bank Note Engraving companies who will easily put me in the way of (thoroughly?) sifting the matter."<sup>7</sup>



*This counterfeit was cancelled as genuine by a busy employee working by gaslight. Image courtesy National Currency Collection*

(It is often the case that counterfeit notes have had a corner torn off by a suspicious person, as if that could reveal anything!) The note is important because we can attach to it the specific date and location of its interception. The "i" of Harington has a suitably elongated "dot" in approximately the correct location above the first "n," although it is considerably obscured by the dark green ONE in the tint. The sheet numbers are noticeably too small; both short and narrow, so the counterfeiter had not yet acquired the larger numerals that he would be using for later printings.

<sup>4</sup> NAC RG 19 vol. 3656, letter, 21 August 1878, Bank of Montreal, Hamilton, to Deputy Minister of Finance

<sup>5</sup> NAC RG 19 vol. 3656, letter, 26 November 1878, Barbeau to J. Patterson, Audit Office, Ottawa

<sup>6</sup> NAC RG 19 vol. 3656, letter, 19 June 1878, E. J. Barbeau, ARG Montreal, to J. M. Courtney, Acting Auditor, Ottawa

<sup>7</sup> NAC RG 19 vol. 3656, letter, 19 June 1878, Thomas D. Tims to J. M. Courtney, Ottawa

The offer was taken up and Tims proceeded to New York.

Mr. Tims met with bank note company leaders in New York and gained useful technical knowledge about the counterfeits. The rather obvious point was established that neither the original plates nor dies could have been used by the counterfeiter. Instead, it was established that he produced the entire plate using only a graver and a strong magnifying glass. He had no access to the lathe or other machinery used in engraving the genuine notes.<sup>8</sup> The work of the counterfeiter was distinctly inferior to that of the British American Bank Note Company, but one might grudgingly admire him for doing as well as he did with so little.

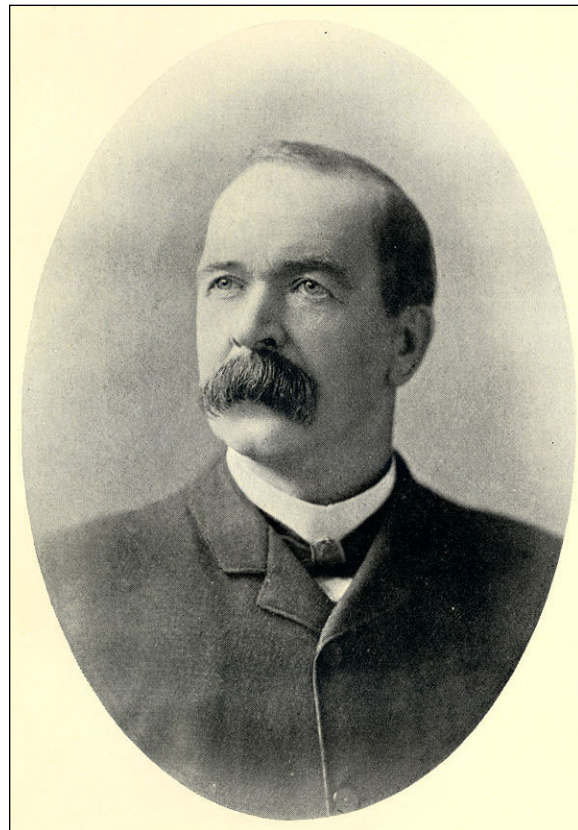
The counterfeit engraving was done on copper<sup>9</sup>, an easier medium with which to work than the steel plates used for genuine notes. A copper plate could print only a tenth of the number of copies that a steel plate could do, approximately five thousand.

Law enforcement officers had some modest success in tracking down the criminals who were passing counterfeit notes, and some larger distributors were tracked down, arrested, and lodged in jail in Ottawa. One of the latter was arrested in Milwaukee and extradited. It was said, by an informer, that he purchased his supply of counterfeit notes in New York City. The notes were then artificially made to look well circulated.<sup>10</sup>

The counterfeiter remained at large, and was working to make his \$1 Dominion notes more difficult to detect. At first the counterfeits were easily spotted because of their small sheet numbers. A report from the Toronto ARG dated 19 March 1879 showed that this defect had been overcome, resulting in a couple of counterfeit notes being accepted by the local Bank of Montreal office. They were at once pronounced forgeries when presented at the ARG office, but the numbering was now similar in size to that of the genuine notes. Other defects in the paper and engraving remained.

The situation appeared to be deteriorating rapidly. The Cashier of the Bank of Hamilton, Mr. Hammond, mentioned that some of the counterfeit \$1 notes were floating around the Hamilton area, and with the counterfeit \$10 notes of the Ontario Bank and \$4 notes of the Dominion Bank, his tellers were having “a lively time.”<sup>11</sup> Making matters worse, counterfeit Bank of British North America and Canadian Bank of Commerce notes were also in circulation. It was truly an alarming time, and one can easily imagine that almost any paper money offered in a transaction would have been inspected with keen suspicion. Almost two years had passed since the counterfeit \$1 Dominion notes had been reported, but the authorities had only been able to catch the smaller fish, the “shovers,” and some midlevel distributors.

Someone in the government finally was inspired to put “The Great Detective” on the case. John Wilson Murray (1840–1906) was born in Edinburgh and went to the United States as a teenage runaway. He became engaged in detective work there, coming to Canada in the early 1870s. He was named Provincial Detective for Ontario in 1875, a position that he retained for the next 30 years during which he brilliantly solved a large number of crimes.



*John Wilson Murray*

<sup>8</sup> NAC RG 19 vol. 3657, letter, 28 June 1878, Thomas D. Tims to J. M. Courtney, Ottawa

<sup>9</sup> Victor Speer, ed., *Memoirs of a Great Detective*, New York, 1905, p 163

<sup>10</sup> NAC RG 19 vol. 3657, deposition of D. J. McCarthy, 9 Mar. 1879

<sup>11</sup> NAC RG 19 vol. 3656, letter, 19 Mar. 1879, A. Fraser to J. M. Courtney, Ottawa



The “million dollar counterfeiting” caper was to be his most challenging case up to that time. Our knowledge of the case and how Murray solved it comes primarily from his memoirs, published near the end of his life. He was prone to exaggeration on a grand scale, and some of the details may be questionable, so this resource must be used with a little caution.

Murray described the situation at the time he was put on the case:

The banks were in a stew. Everybody was stirred up. Business men were worried. The Government instructed me to get to the bottom of it, and above all to get the plates, and thereby stop further issue of the bills.<sup>12</sup>

Murray headed for New York, taking with him samples of the various counterfeits then circulating in Canada, including an 1875 \$5 US legal tender note. After turning up nothing in several large cities, he returned to New York where he visited the underworld dives frequented by criminals which he called “cooney places,” and was finally able to contact a reformed ex-counterfeiter. Persuaded that counterfeiters could identify the work of others in their small fraternity, Murray was interested in the statement of his new acquaintance that “they are beauties. It looks very much like the work of old John Hill.”

Other old reformed “cooney men” were consulted in Troy and Albany, and old John Hill was ruled out as a suspect, apparently because he had been in jail and had not been free long enough to make the plates. “It required several years to make the plates,” according to Murray’s memoirs, “for a crooked engraver worked only at certain hours of the day, in a certain light, and the plates that made the bills I had were masterpieces from a master’s hand.” The man interviewed in Troy, NY, stated his opinion “they look like Hill, and next to Ed Johnson, Hill is the best man in the world to-day.” With Hill no longer a suspect, the detective turned his focus to Edwin Johnson. Of the notes he wrote, with characteristic exaggeration, “they were the best ever seen, and unless a greater [engraver] than Johnson had arisen, it was Johnson.”<sup>13</sup>

Ed Johnson, according to the detective’s memoirs, was an educated Englishman, trained as an engraver. He and his wife move to the United States, where he eventually put his talents to criminal use. The Johnsons had two girls, Jessie and Annie, and five sons, Tom, Charlie, Johnnie, Elijah, and David Henry. His next inquiries revealed that the family had lived in regal splendour in Indianapolis until accusations that they were involved in counterfeiting

tarnished their reputation there, and they moved to various places in the eastern USA, carefully covering their tracks. Wilson was unable to track Johnson further, so he returned to interview his “cooney men” again. He asked one whether he knew “old Johnson.” “Yes, but I have not seen him in years,” was the reply. “He is as clever as they come. He used to get on drunks, and his family had a desperate time watching him.” The informant also told Murray that old Mrs. Johnson was rich, always looking out for a rainy day, and that he heard they had left the country. The next day Murray and his cooney man met again, and the latter brought a magnifying glass to study the notes. He avowed that the Canadian notes were Johnson’s.

Visits to Buffalo and Detroit were unproductive, and Murray came firmly to the conclusion that the Johnsons were now living in Canada, very likely in Toronto. He caught the next train to Toronto, and dropping into a bar to get what he called a “welcome home nip,” he came face to face with Ed Johnson’s son, Johnnie. His quarry escaped when he took a cab (horse-drawn, of course) and had disappeared by the time Murray was able to get a cab himself. The detective made sure he had a cab waiting as he sought the younger Johnson over the next several nights. He was spotted leaving a saloon on King Street, and Murray’s cab followed him. Johnson alighted and walked a further six blocks to a home on Hazelton Avenue, with Murray carefully following. Murray arranged for a room in the adjacent house from which he kept the Johnson home under surveillance for the next five days, with only the butcher, the baker, and the milkman entering or leaving.

Finally Ed Johnson himself was seen leaving the house at seven o’clock on the morning of 11 June 1880. He stopped into every saloon he passed on his way down town, where he paid for his drinks with genuine money, Murray following him very closely. He got a ticket for Markham at the railroad station, and Murray of course bought one too. Once there, Johnson entered yet another saloon, and this time paid with a counterfeit \$1 Dominion note. He continued going from place to place, paying with counterfeit notes for a drink or a cigar, paying with his phoney notes and pocketing the real money he received as change. He even bought a tie, tendering one of his fake Dominion Bank \$4 notes. Murray somehow managed to purchase all the counterfeits Johnson spent in Markham, while following the latter very closely, without raising his suspicion.

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<sup>12</sup> Speer, p 153

<sup>13</sup> Speer, p 155

When they were getting off the train back in Toronto, Murray tapped the older man on the shoulder and told him he was under arrest. Johnson, who was intoxicated, chatted amiably with the detective and at length told Murray he was glad to have met him as he prepared to proceed home. He appeared to sober up when Murray reminded Johnson that he was a prisoner, charged with counterfeiting, and told him that all the counterfeit money he spent in Markham was in Murray's pocket. On the way to jail, and subsequently, Johnson persistently tried to "arrange" matters with Murray, saying that he had lots of genuine money, and implied that a generous bribe could be negotiated.

Murray brushed off all such offers. He wanted the plates, and would be content with nothing less, in order to end the production of troublesome counterfeit notes. Murray met with Johnson a number of times at the jail,



*Chief Justice John Hagarty (1816–1900)*

attempting to arrange the surrender of the plates. Johnson was invariably extremely polite, and the two chatted as amicably as they had during the initial arrest. Murray recounted part of one conversation in which Johnson chided himself for passing his own bad notes, leading to his present troubles: "As I was leaving he said: 'Murray, if you ever get into this line of business, don't drink. A man does things when he is drunk that he would never dream of doing when he is sober.'" At other times Johnson carefully avoided passing counterfeit notes. The Johnson family, primarily his wife, sold to wholesale dealers. The smaller dealers and front line pushers knew nothing of the Johnsons.

In one of their conversations at the jail Johnson consented to turn over the plates to Murray. What he was offered in return we are not told, but the outcome of the trial may provide a useful clue. A Toronto police detective and Murray accompanied the prisoner, who provided directions as they drove together into a wood lot outside Toronto. Johnson instructed them where to dig when he located a large elm tree. The men started digging with sticks, in exceedingly hot weather, and found nothing. Murray was not amused. After walking around some more Johnson found what he thought was the right tree, and the policeman was sent to get a shovel. The policeman was put to work digging and presently struck the plates. Johnson carefully raised his precious plates and surrendered them to Murray.

Johnson was returned to his cell and Murray went to the Attorney-General's department with his prize. In a subsequent interview Johnson confessed that all the plates were his except for a United States \$5, which he said was Hill's. He had engraved the plates while living in the United States. His daughters, who had been trained since childhood in the art of forging signatures, provided the manuscript signatures. The sons were learning to be engravers, and one or two of them showed particular promise. As Murray recalled, Johnson boasted "I am the best, and one of my boys may become better than I."

Notes were printed only once a year, and the plates were then encased in beeswax and then wrapped in oiled cloth, just as they had been when they were handed over to Murray, and buried in a secret location. The family had been living in Toronto on Hazelton Avenue for a little over a year, during which the elder Johnson seldom ventured out.

Edwin Johnson was tried before Chief Justice Hagarty in the Fall Assizes in 1880.

Asked who his attorney was, Johnson replied “Murray,” creating much mirth. There may have been a nugget of truth in his “smart” reply. Johnson pleaded guilty to all seven indictments, presumably one for each of the notes for which he held the plates, including the American \$5 legal tender note. The Crown Counsel, not the defence, asked for a suspended sentence, and the judge complied! Johnson was accordingly set free, and he and his family returned to the United States. Unfortunately, the crime wave unleashed by the Johnson Gang was not yet over. There was apparently an understanding that they would never return to Canada, but most of the younger generation did not honour that condition. The Johnson progeny returned to crime and those caught in Canada served long sentences for counterfeiting or possession of counterfeit money.

We have seen Edwin Johnson’s counterfeit 1870 \$1 Dominion notes variously described as anything from poor to masterpieces. They were certainly good enough to pass readily enough in circulation and thus prove a major headache to the Finance Department. On the other hand, the trained eyes of bank staff and ARG employees caught most counterfeits tendered to them, unless they were working in very dim light or under pressure to work too quickly. It was, therefore, the ordinary citizens and the merchants who suffered loss, not the banks or the Dominion Government.

A lively article entitled “The Million Dollar Counterfeiting Ring,” based on John Wilson Murray’s memoirs, by Fred Angus and Bob Cochran, appeared in *Paper Money*<sup>14</sup> (whole number 143). The authors state that the Dominion note counterfeited by Johnson was of the 1 June 1878 series. No reasons are given in support of this statement. I believe the authors erred for several reasons.

The fact that the 1878 issue was not yet in circulation when the counterfeits appeared would appear to settle the matter, decisively. We could, nevertheless, raise the point that the 1878 \$1 counterfeits are very seldom encountered. All of the Johnson counterfeits are reasonably obtainable. They were sufficiently good to get into wide circulation, they couldn’t be redeemed, and thus they still survive. The scarce 1878 counterfeits were described in the contemporary press as being poor articles indeed. They were thought to be printed from wood blocks, not metal plates, and the counterfeiter had not even bothered to copy the imprint. Johnson was much too good at his illicit trade to have produced the 1878 \$1 Dufferin issue Dominion note counterfeits. To give additional support to our contention that it was the 1870 Dominion notes that were copied by Johnson, these notes carry a number of traits that are found on his other counterfeits. Johnson evidently had trouble finding the right kind of paper, and his various notes are commonly described as being on dark, greasy paper. It was certainly dark, but “greasy” is questionable. The reported greasy appearance may have been the result of the artificial wear applied to the new notes by the distributors to make them look less suspicious. Another major trait is Johnson’s difficulty in copying light and shadow. The shading around the portraits is defective in Johnson’s work. His portraits tended to blend into the background, and Johnson often outlined them in with a thin white boundary to improve the overall effect. He also seemed unable to copy human fingers successfully; his efforts often appear vague or unnatural. Nor did he copy human eyes well. They were often described as resembling crude black dots on the 1870 \$1 fakes, one of his less successful attempts.

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<sup>14</sup> Official publication of the Society of Paper Money Collectors, Inc.

In his memoirs, Detective Murray provided a list of the seven sets of counterfeit plates seized from Ed Johnson. They were:

- Dominion of Canada Note \$1, July 1st 1870 [Check letter D]
- Bank of British North America \$5, 1st May 1875 [No check letter]
- Canadian Bank of Commerce \$5, May 1st 1871 [Check letter C]
- Canadian Bank of Commerce \$10, May 1st 1871 [Check letter D]
- Dominion Bank \$4, Feby 1st 1871 [Check letter B]
- Ontario Bank \$10 1870, Novr 1st 1870 [Check letter A]
- United States Legal Tender \$5, 1875

(I have added the dates and check letters of the Canadian notes.) Murray’s memory failed him on this occasion. The counterfeit Canadian Bank of Commerce \$10 plates were not confiscated at this time, and had quite likely not yet been engraved, but were used to print counterfeit notes about six years later. That is another story for another time.

## 2. IDENTIFYING COUNTERFEIT \$1 1870 DOMINION NOTES

First of all, counterfeits occur only on 1870 \$1 notes payable at Toronto having check letter D, the bottom note on a genuine sheet of four. Further, all counterfeits are of the small date variety. Therefore, any note payable elsewhere than Toronto, and any Toronto note with check letter A, B, or C, or with any check letter and the large date, will not be a Johnson counterfeit. It could be a modern colour photocopy or computer generated copy, so one should never relax his or her guard completely.

Conversely, any 1870 \$1 with check letter D and the small date should be examined very, very closely. Some of them will be genuine, but the combination of these two features should raise a large, wildly waving, bright red flag of caution.

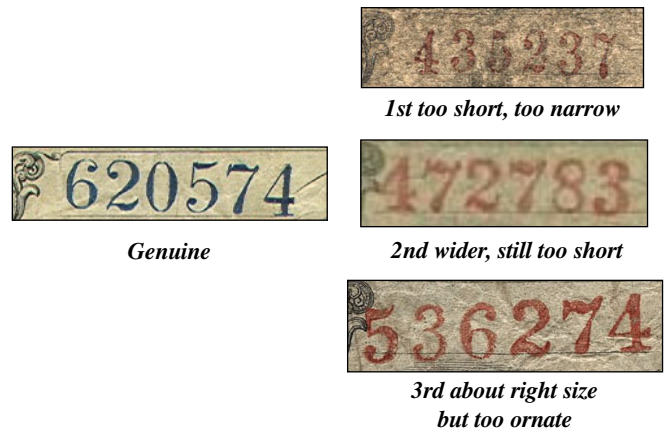
We shall now examine some of the specific defects of the counterfeit. The next two images compare the entire note faces. The genuine note, shown first, is on bright white paper. The counterfeit note, shown second, is printed on darker paper, and is made darker still as a result of circulation and deliberate efforts to give the note a used appearance. Additional comparison of these images reveals a contrast between the sharp clarity of the genuine and the rather vague and dull appearance of the counterfeit.



We shall now examine some of the details of this note more minutely. Since it has been used as a diagnostic more than any other detail, we begin with Jacques Cartier's eye. The first image on the right is from a genuine note; the others are from various counterfeits. The last three are identical but show varying effects of circulation wear and soiling. The impression is received that Johnson's artistry does not bear close examination under a glass.

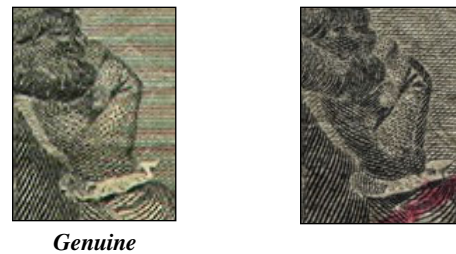


Another aspect of the counterfeits, which gives them away, is the numbering font, of which Johnson used several, improving each time but never quite matching the BABN font. (Do not be concerned with the fact that the genuine is numbered in blue if you are viewing this article in colour; the genuine shown here happens to be a Montreal note, whereas Toronto notes were all numbered in red. The BABN font used for the genuine is the same regardless of the colour code used for the different cities at which notes were payable.)

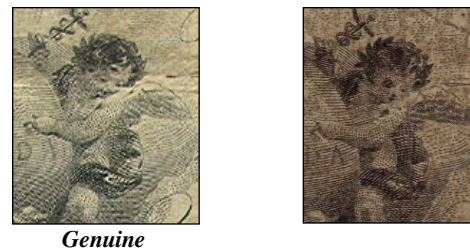


Now we will compare a few other details, which show the counterfeiter's limitations.

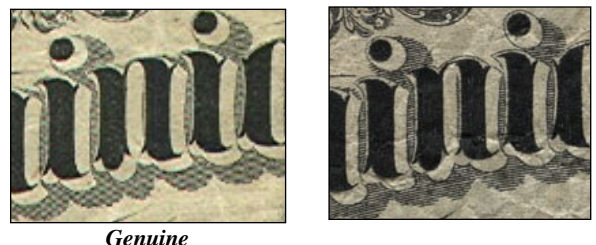
Ed Johnson did not engrave human fingers well. They are often quite vague in outline, or painfully unnatural. We will compare Cartier's fingers, which are poorly defined in the counterfeit (image at right). Hand and beard tend to merge together, and Johnson's difficulty with shading is apparent. The first knuckle of the curled little finger is apparently missing, or at least vaguely outlined, whereas it is distinctly defined on the genuine.



Johnson was also not able to copy the cherub's head as accurately as he might have liked. Notice the heavily shaded eyebrow on the counterfeit, and the apparent loss of three fingers on the image to the right.



Engravers working for real bank note companies had mechanical devices to help them engrave evenly ruled shading. Johnson had none. Viewing with a magnifying glass is needed to see the details, but the shading lines done by Johnson and most other counterfeiters is irregular, scratchy looking, and prone to breaking. This is a weakness characteristic of practically all nineteenth century counterfeits.

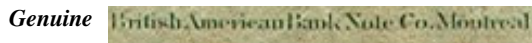


We conclude with another very valuable diagnostic for counterfeit detection, the bank note company imprint. The lettering is usually quite small, and practically an insurmountable challenge for counterfeiters like Johnson. The letters will be even and regular on a genuine note, but unevenly spaced and crooked on most counterfeits. This is especially so for the 1870 \$1 Dominion note counterfeits.

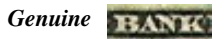
Compare the imprints at the bottom of the face



and at the bottom of the back.



Returning to the imprint on the face one final time, we concentrate on the word BANK.



Observe how the letters A and N are so crowded and misaligned that they overlap on the counterfeit. This, I suggest, may be the most simple and foolproof diagnostic for the identification of the counterfeit 1870 Dominion notes. If you can form and retain a mental image of this flaw, you should be able to identify any Johnson counterfeit of this issue with complete confidence and accuracy.

### 3. ACKNOWLEDGEMENTS

I would like to thank Wendy Hoare, Graham Neale, and David Bergeron, Curator of the National Currency Collection, who all kindly went to the trouble of providing images used in the preparation of this paper.

# A COLLECTOR'S GUIDE TO THE NOTES OF THE STANDARD BANK OF CANADA

by **R. J. Graham, FCNRS**

A detailed history of the Standard Bank of Canada will be found in Volume 3 of the History of the Canadian Bank of Commerce, by A. St. L. Trigge. C. F. E. Carpenter published an article outlining the history of the bank in the April, 1967 issue of the Canadian Paper Money Journal, which is now available to members on the Internet. We may, therefore, dispense with the usual historical introduction apart from the briefest of comments as required. We will survey the various note issues, and provide a register of known surviving notes.

The St. Lawrence Bank received its charter in 1872, a year in which several new banks were launched in Canada amid general prosperity and optimism. The bank actually opened for business on 23 March 1873. The new bank soon found itself in deep trouble. Capable new management was acquired before the position of the bank degenerated beyond all hope, and, with assistance from the Bank of Montreal, it was reorganized in 1876 as the Standard Bank of Canada.

## 1. ST. LAWRENCE BANK ISSUES

Two sets of \$4, \$5, and \$10 note designs were prepared by British American Bank Note Co., both dated 2nd Dec. 1872. When two distinct sets of denominations were prepared, having the same date, it seems unlikely that both were issued. The other set, with rejected designs, would be classified as essay notes. But which set it which? The Trigge reference given above seems to imply that the notes without the Fitch and Lockhart portraits were those actually issued.

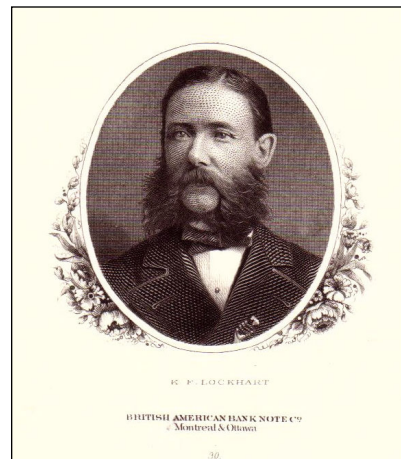
Each denomination was printed from 4/on plates, with check letters A.B.C.D, and engraving was completed by 26 November 1872.

No issued notes have been recorded, although apparently a \$4 and a \$5 note reside in an institutional collection. Even proofs are very difficult to obtain—the BABN Archives generally kept only one face and one back of each note the firm printed, trimmed to the design, so the Archives Sale of December 1997 did not result in a flood of proofs onto the collector market. It follows that this is a most frustrating bank to collect! Cheques and other ephemera are difficult to find, but not impossible. A cheque from the Bradford, Ontario branch is illustrated at right.

## 2. STANDARD BANK OF CANADA ISSUES

### Issue of 1876–1881

The first note issue of the Standard Bank, dated 1st Nov. 1876, was also printed by the BABN, and the \$4 and \$5 designs owed much to the former St. Lawrence Bank notes. A new design was introduced for the \$10. These notes were all printed from 4/on plates. A \$50 note was added to the issue with date July 1st 1881, and it was printed from a single subject plate (1/on), check letter A. Each note of the 1876–1881 issue bore the portrait of the bank president, Thomas N. Gibbs, along with one other vignette.



*Figure 1. K F Lockhart, BABN Portrait Die #30, engraved 1872. Kirkman Finlay Lockhart had a good reputation as agent of the Ontario Bank branch at Whitby, but he was an unmitigated disaster as General Manager of the St. Lawrence Bank*



*Figure 2. St. Lawrence Bank Cheque, 1875. This cheque is drawn on the Bradford branch, whose manager, A. H. Ireland, left the Canadian Bank of Commerce to join the St. Lawrence Bank. Within two years he returned to the Commerce and rose to the position of Inspector of Branches. Ireland's typed signature is seen on most Canadian Bank of Commerce notes of the 1912 issue.*

Only the \$4 denomination is available (barely) to collectors. No issued notes of the other denominations are known, apart from one \$5 in an institutional collection. Proofs exist of all four denominations, but they are by no means easily obtained. A \$4 note is illustrated. Banks falling under the jurisdiction of the Bank Act lost the right to issue \$4 notes under the revision of the Act which took effect in 1881.

- 1876 \$4 05721/B VG Private collection ex Amon Carter
- 1876 \$4 07963/D G-VG 1957 CNA Sale
- 1876 \$4 13652/C Good National Currency Collection  
*taped on back*
- 1876 \$5 49740/D punch cancelled Institutional collection
- 1876 \$10 no known issued notes
- 1881 \$50 no known issued notes

### Issue of 1890

Bank President Thomas Gibbs died in 1883, and was succeeded by the Vice-President, William Frederick Cowan, who only held the post for the next 35 years! Cowan's portrait did not replace that of Gibbs immediately. A new issue, dated 1st Dec. 1890, was printed by the BABN. It consisted of two denominations only. The \$10 note continued the design of 1876 even to the extent of retaining the portrait of the late Mr. Gibbs. The engraved signature, however, was updated to that of W. F. Cowan, and the colour of the face tint was altered from green to yellow. The 1890 \$50 note also retained much of the design and general layout of the 1881 issue, including the vignette of the woman operating telegraphic equipment, but Cowan's portrait finally made its first appearance, replacing that of Gibbs. This was the second and final \$50 issue by the Standard Bank, so it was in use for almost 40 years. It is a little more understandable, then, that several of the \$50s have survived while the 1890 \$10 exists only in an institutional collection, as far as we know.

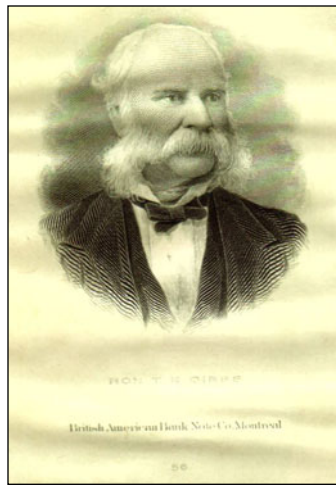


Figure 3. Hon. T N Gibbs, BABN Portrait Die #56, engraved 1877. Thomas Nicholson Gibbs, who served briefly in the cabinet of Sir John A Macdonald, succeeded John C Fitch as President of the St. Lawrence Bank. Gibbs was active in the reorganization of the bank as the Standard Bank of Canada, and brought the dour but very capable John Lowe Brodie aboard as the new general manager.



Figure 4. Quebec! BABN Vignette Die #34, engraved 1872. This famous vignette, more familiar to collectors from the back of the 1887 \$2 Dominion Note, is seen at the left on both versions of the St. Lawrence Bank \$5 1872, as well as the first Standard Bank \$5, dated 1876. The vignette shows the arrival of Jacques Cartier at Quebec in 1534.

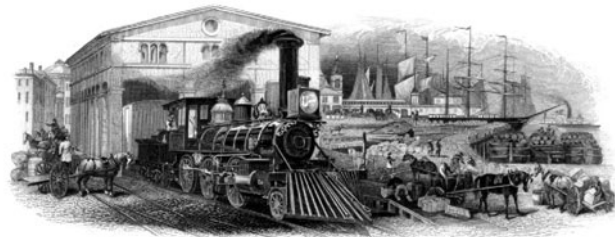
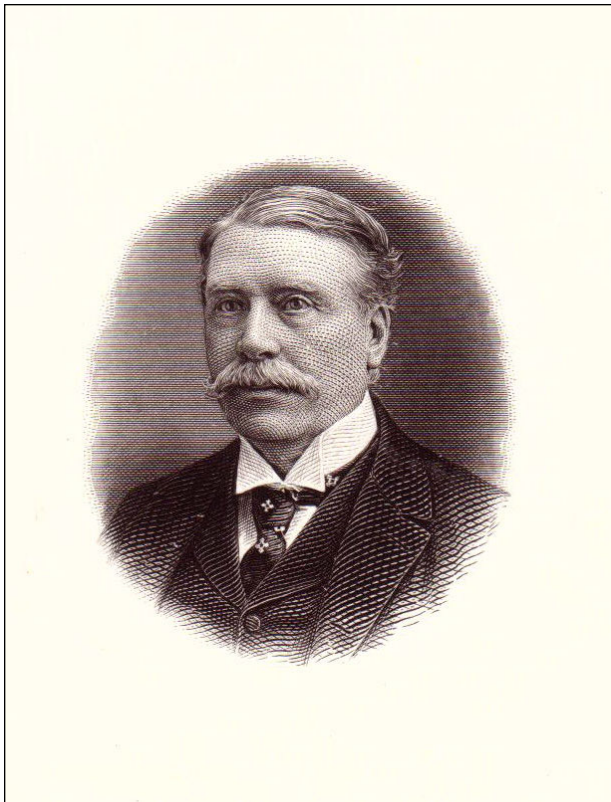


Figure 5. Locomotive at Dock. The vignette at the upper right shows a busy dockside train scene.



Figure 6. Standard Bank \$4 1876. Thomas N. Gibb, President of the Standard Bank, is seen at left.





**Figure 7.** W F Cowan, BABN Portrait Die #72, engraved 1883. William Frederick Cowan was Vice-President of the St. Lawrence Bank, and subsequently the Standard Bank, from 1875 until T N Gibbs died in 1883, whereupon he became President. Cowan remained in that position until his death over 35 years later. With his brother, John, Cowan made his mark in dry goods retailing and iron works. He was also active in Oshawa municipal politics.

Given the unusually long period of service of the 1890 \$50, it is to be expected that there would be some varieties. The style of the numbering font changed at some point, possibly in the vicinity of note number 20,000. The numerals on the note illustrated here are of a more modern style than those shown on lower numbered notes. Most of the known \$50 notes have a manuscript left signature, but the National Currency Collection has an example with the typed signature of A. R. Houston and the bank logo (lion rampant, flag—the Royal Standard, no less!—number 14, a logo which did not go into use until about 1920).

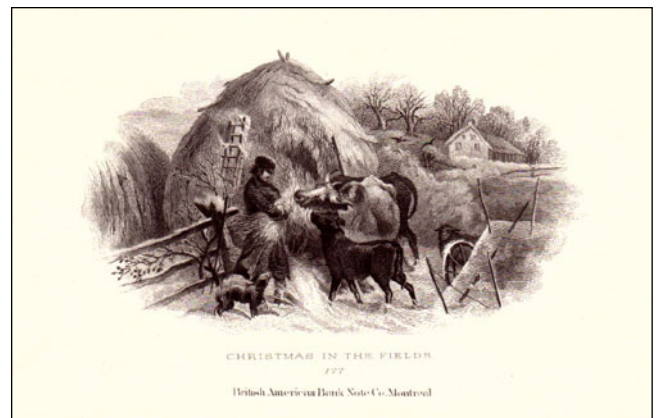
- 1890 \$10 1890/C Institutional collection
- 1890 \$50 13463/A F+ Private collection,  
ex Walter Allan, J. Douglas Ferguson
- 1890 \$50 16813/A EF National Currency Collection
- 1890 \$50 21843/A Fine Private collection
- 1890 \$50 29357/A VG Private collection
- 1890 \$50 29728/A Poor Private collection,  
*large piece missing at left*
- 1890 \$50 33384/A F-VF typed sign. left, logo,  
National Currency Collection



**Figure 8.** Standard Bank \$50 1890. This is the earliest dated note to portray bank president W. F. Cowan. The woman operating telegraphic equipment vignette was also used on the 1881 \$50.



**Figure 9.** Head Office of the Standard Bank of Canada, North-West Corner of Yonge & Wellington Streets, Toronto. This building served as the Head Office from 1884 until 1911.



**Figure 10.** Christmas in the Fields, BABN Vignette Die #177, engraved 1877. This lovely scene, of a farmer feeding his livestock in winter, graced the Standard Bank of Canada \$10 notes dated 1876, 1890, and 1900.

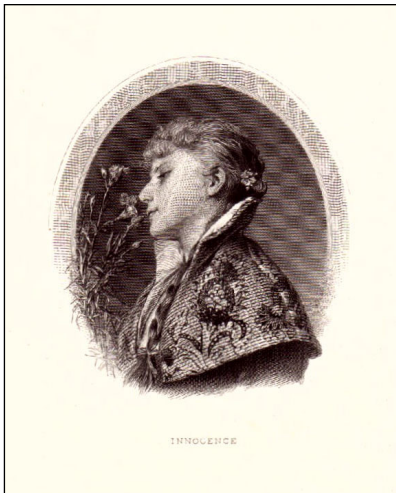
## Issue of 1891

The bank contracted with the American Bank Note Co. for its \$5 issue dated 1st May 1891. The plates were 4/on, with check letters A.B.C.D, and the W. F. Cowan signature at the lower left was engraved. This richly illustrated note has vignettes on both sides, and is brightly coloured. It has the distinction of being the first Standard Bank note not to portray the bank president. The colour arrangements went through four phases, without changing the issue date:

- 1891: blue and yellow face tints, brown back . . . . . Sheet numbers 1 to 45,000
  - 1899: green and yellow face tints, dark green back . . . . . Sheet numbers 45,001 to 75,000
  - 1903: red and yellow face tints, dark green back . . . . . Sheet numbers 75,001 to 90,000
  - 1904: red and yellow face tints, red back . . . . . Sheet numbers 90,001 to 278,500
- (Dates are from Trigge, pages 482–483)*

The first three colour varieties are all extremely rare to completely inaccessible. Specimens and proofs do exist, which will provide an alternative. A number of the red/green notes were discovered some years ago stored in a damp location among a hoard of other notes, and they are in deplorable condition. It is known that there are more very low grade examples from this hoard besides the two recorded in the register below, but their numbers have not yet been recorded. (The existence of a better example is rumoured, but whether there is any substance to the rumour remains unknown.)

The final variety, the red/red, is not too difficult to obtain in well circulated condition. There are very few examples in VF or better condition, as the register will show. Beware of notes which have been processed, and masquerade as high grade notes! The cleaning to which at least one note was subjected seems to have removed most of the delicate yellow face tint.



*Figure 11. Innocence, engraved by ABNCo. Innocence is the name given to the vignette at the centre of the Standard Bank \$5 1891, a woman smelling flowers.*



*Figure 12. Rose, ABNCo die #C-335. A barefoot girl with a basket of roses adorns the right of the Standard Bank 1891 \$5 note.*



*Figure 13. Allegorical Women, engraved by ABNCo. This vignette is seen at the left of the Standard Bank 1891 \$5 note.*

## Blue and Yellow Face Tints, Brown Back



Figure 14. Standard Bank \$5 1891, face proof, with the original colours, blue and yellow. The only recorded issued note is in an institutional collection.

1891 \$5 40196/B Fine National Currency Collection, ex Amon Carter

## Green and Yellow Face Tints, Green Back



Figure 15. Standard Bank \$5 1891, red/green. The green back is shown, to illustrate the dreadful condition of known survivors of this variety.

1891 \$5 unknown G-VG 1959 CNA Sale  
may be the same as the note below

1891 \$5 53459/A G+ National Currency Collection  
two small pieces missing

## Red and Yellow Face Tints, Green Back

1891 \$5 76792/A Poor Private collection

1891 \$5 78949/D Poor Private collection

## Red and Yellow Face Tints, Red Back

1891 \$5 96030/D VF+ Private collection

1891 \$5 100451/A VG+ eBay (May 2005)

1891 \$5 108278/C VG Private collection

1891 \$5 110354/B gVG Private collection

1891 \$5 110521/A Poor eBay (Feb. 2004)  
large holes, pieces missing

1891 \$5 114938/ Poor Dealer

1891 \$5 123624/A VG Dealer

1891 \$5 125771/ G-VG

ex Walter Allan, ex J. Douglas Ferguson

1891 \$5 126610/D G-VG Dealer

1891 \$5 129439/B VG 1997 ONA Sale, ex Amon Carter

1891 \$5 155970/A severe damage right

Dealer, Torex (Oct. 1995)

1891 \$5 157493/C Fair, problems Pick plate note

1891 \$5 158965/D VG 1984 CNA Sale  
looks Fine but tears and some staining; PMG VG10

1891 \$5 159111/C VG Institutional Collection

1891 \$5 159262 Good ex Walter Allan

1891 \$5 161123/A F-VF National Currency Collection  
ex J. Douglas Ferguson

1891 \$5 167205/D EF Private collection

1891 \$5 170082/D VG Lyn Knight Sale (1993)

1891 \$5 179697/C VG Dick Lockwood list

1891 \$5 181063/D VG Lyn Knight Sale (Oct. 1999)  
both left corners missing

1891 \$5 192165/C VF eBay (Dec. 2003) ex Amon Carter

1891 \$5 198609/A VG eBay (Sept. 2005)

1891 \$5 199292/B VG Private collection

1891 \$5 203229/B Fine or so; tape repair

Lyn Knight Sale (Aug. 2000)

this note seems to have been badly damaged by a subsequent  
cleaning attempt

1891 \$5 204918/C VG 2010 RCNA Sale  
top right corner missing

1891 \$5 209643/D VG eBay (Sept. 2005)

1891 \$5 209835/D F/VG JHA Sale (Feb. 1998)

1891 \$5 217186/B ex Norweb, ex Douglas Ferguson

1891 \$5 219480/B VG, hole 1957 CNA Sale

1891 \$5 220125/A VG-F Dealer (Oct. 2007)

1891 \$5 230456/C VG Stanley Gibbons O385

1891 \$5 236456/C Fine 1991 CNA Sale  
repaired tear

1891 \$5 240312/B VG Private collection

1891 \$5 243382/C VG Private collection

1891 \$5 249739/B Good Private collection

1891 \$5 252150/D VG Torex Sale (Apr. 1979)  
upper left corner missing

1891 \$5 264211/A Good eBay (May 2001)  
ex Danny Cameron

1891 \$5 264404/A AG-G eBay (Mar. 2005)

1891 \$5 268944/B G-VG CPMJ (Apr. 1967)

1891 \$5 276807/B VG Private collection



Figure 16. Standard Bank \$5 1891, red/red. Not a particularly rare note, but quite difficult to obtain in high grade. This is one of the best, and was obtained from the collection of the late Bill McDonald.

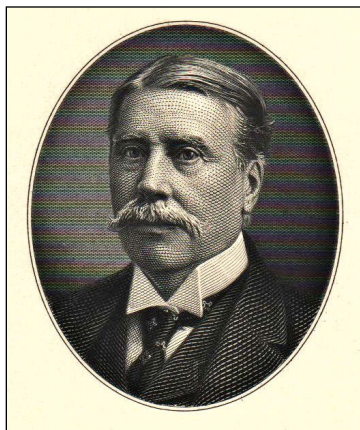


Figure 17. Standard Bank \$5 1891, red/red, back. The 1891 issue had a more elaborate back than most notes, with a vignette of an allegorical Justice figure with a lion.

## Issue of 1900

The 1900 issue consists of the \$10 note only, and the printing contract reverted to British American Bank Note Co. Like the 1876 and 1890 \$10s before it, the note features the lovely “Christmas in the Fields” vignette. It retains the golden yellow tint of the 1890 issue, but the T. N. Gibbs portrait was, at last, updated to that of W. F. Cowan.

The 1900 \$10 is somewhat scarce but it is at least possible for a private collector to own one, something which cannot be said of the 1876 and 1890 \$10s. Again, lower grade notes predominate.



*Figure 18. Standard Bank President W. F. Cowan, engraved by Robert Savage, ABNCo. The portrait differs from the BABN version but was obviously based on the same source photograph.*



*Figure 19. Standard Bank \$10 1900. A nice example of a note usually found in lower grades.*

1900 \$10 39722/A	PMG VF-20	Private collection
1900 \$10 41649/D	VF	National Currency Collection ex J. Douglas Ferguson
1900 \$10 45699/A	VG	Private collection
1900 \$10 55129/B		Institutional collection
1900 \$10 58970/B	VG	TICF Sale (Mar. 1989)
		<i>PMG F15 in Heritage FUN Sale (Jan. 2011)</i>
1900 \$10 60153/C	VG	TICF Sale (Nov. 2005)
		<i>no top margin</i>
1900 \$10 69035/D	G-VG	1997 ONA Sale ex Amon Carter
1900 \$10 75090/A	VG but damage at right	<i>This note has since been further damaged by an attempt to repair it; Cowan's face is gone.</i>
		Private collection
1900 \$10 88051/B	VG	1976 CNA Sale
		<i>tape</i>
1900 \$10 91033/D	aVG	Lyn Knight Sale (Oct. 1999)
		ex Walter Allan
1900 \$10 99310/A	VG	Charles Moore Sale (Feb. 2005)
		<i>washed</i>
		ex Terry Fredricks
1900 \$10 104600/AVF-EF		Private collection ex Jack Veffler
1900 \$10 105575/DVG		Charlton Catalogue image
1900 \$10 110320/DVG		CAND Sale (Mar. 1976)
		<i>holes, tape</i>

## Issue of 1914

Trigge records that an order for \$5, \$10, \$20, \$50, and \$100 notes was placed with Waterlow & Sons but there was some debate about printing the signatures, and none of the notes were ever delivered or issued, although the plates were engraved. The contract was finally cancelled by mutual agreement.

The bank entered into a contract with the American Bank Note Co. for the same set of denominations, omitting only the \$50, a couple of years later. There were three issue dates, with several signature changes but no changes of design: 2nd January 1914; 2nd January 1918; and 2nd January 1919. There were two sets of signatures for the 1914 issue, with either G. P. Schofield or C. H. Easson as General Manager, and W. F. Cowan as President. George Percival Scholfield was promoted to the position of general manager in 1905. Although an athlete, he died suddenly in 1917, at the early age of forty-nine. He was succeeded by Charles Herbert Easson.

The only vignette on the \$5 note is a pretty young lady, engraved from a painting, *Antique Poesy*, by Jules-Joseph Lefebvre. (The assertion that the girl portrayed is Sarah Bernhardt emphatically belongs in the realm of numismatic mythology.) Walter Allan has researched this vignette and his article in the 1991 *Canadian Paper Money Journal* is heartily recommended. The \$10 note portrays bank president W. F. Cowan, who was by this time in his mid-eighties and no doubt looked considerably older than his picture would suggest. Two allegorical women are featured on the \$20 note, a denomination issued for the first time by the Standard Bank in 1914. The \$100 note features Mr. Cowan, as on the \$10. The arms of the bank, found on the backs of all denominations, consist of the lion rampant and flag within an oval as the central theme, surrounded by the bank name and “Est’d 1873.” It is interesting that this is the year the St. Lawrence Bank went into business.

Quantities printed by date (and often by signature) are available in *Canadian Bank Notes*, 7th Edition, published by the Charlton Press. All denominations were printed 4/on, with check letters A.B.C.D.

As the register will show, the 1914 \$5s are scarce but somewhat accessible, with the Scholfield signature being a little less scarce than the Easson. The higher denominations are all quite challenging with the 1914-date.



Figure 20. Standard Bank \$5 1914. Typed signatures are W F Cowan-G P Scholfield; logo 15 at right. The centre vignette is entitled, "Antique Poesy."



Figure 21. Standard Bank \$5, 1914-1919, back. The Bank Crest, featuring a lion rampant supporting the Royal Standard, is seen at the centre.

- 1914 \$5 009734/A (Cowan-Scholfield) F-VF  
Private collection
- 1914 \$5 017139/D (Cowan-Scholfield) VG  
JHA Sale (Feb. 1998)
- 1914 \$5 028010/C (Cowan-Scholfield) VG  
*small areas of design loss on both sides*  
Diverse Equities Sale (Mar. 2007)
- 1914 \$5 030778/B (Cowan-Scholfield) VG+  
Lyn Knight Sale (Apr. 2003)
- 1914 \$5 03693?/A (Cowan-Scholfield) damaged  
*trimmed and washed; sheet numbers almost washed out*  
eBay (Feb. 2005)
- 1914 \$5 047338/D (Cowan-Scholfield) PMG VG10  
Torex Sale (June 2009) CNC
- 1914 \$5 052665/D (Cowan-Scholfield)  
*upper right corner missing, ends stained*  
Private collection
- 1914 \$5 055509/C (Cowan-Scholfield) Fine  
*couple very small tears*  
Private collection, ex Danny Cameron
- 1914 \$5 055560/A (Cowan-Scholfield) PMG F15  
*small internal tear*  
Torex Sale (Oct. 2011) Charles Moore
- 1914 \$5 055580/A (Cowan-Scholfield) VG  
Dealer, CNA 2000  
*same as note above?*
- 1914 \$5 066360/C (Cowan-Scholfield) VG  
Private collection
- 1914 \$5 085369/B (Cowan-Scholfield) Fine  
Private collection, ex Walter Allan
- 1914 \$5 091996/C (Cowan-Scholfield) VG-F  
National Currency Collection
- 1914 \$5 098169/C (Cowan-Scholfield) F+  
JHA Sale (June 1988)

- 1914 \$5 100650/C (Cowan-Scholfield) VG  
*upper right corner tip missing*  
JHA Sale (Feb. 1999)
- 1914 \$5 101052/B (Cowan-Scholfield) VG  
Charles Moore Sale (Feb. 2005)
- 1914 \$5 102486/B (Cowan-Scholfield) VG  
Charles Moore Sale (Feb. 2002) ex Terry Fredricks
- 1914 \$5 105072/A (Cowan-Scholfield) Fine eBay (Jan. 2006)  
*soiled*



Figure 22. Standard Bank \$5 1914. Typed signatures are W F Cowan-C H Easson; logo 15 at right.

- 1914 \$5 117465/C (Cowan-Easson) Fine  
National Currency Collection
- 1914 \$5 120080/D (Cowan-Easson) Good  
Dealer, CNA 2000
- 1914 \$5 120751/B (Cowan-Easson) Good  
*lower corner missing, and piece missing from top centre border*  
*soiled*  
Private collection
- 1914 \$5 131738/B (Cowan-Easson) Good  
*sheet number very weak*  
Private collection
- 1914 \$5 144694/C (Cowan-Easson) PMG VG10  
Torex Sale (Feb. 2010) CNC

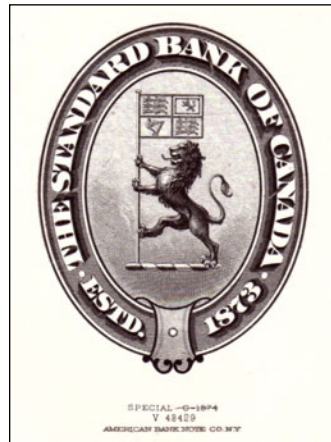


Figure 23. Bank Crest Completed in Feb. 1914, this vignette was engraved by Louis Delnoce, ABNCo. It appears on the backs of all denominations of the issues of 1914 to 1919.

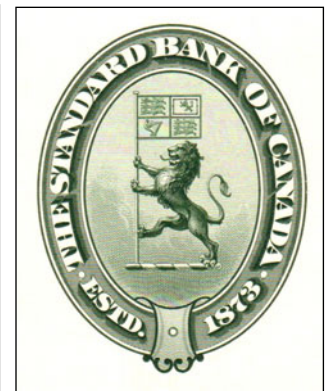


Figure 24. Crest on Standard Bank Letterhead A sheet of the bank's letterhead paper was supplied to illustrate the desired appearance of the flag, without a wave.



Figure 25. Standard Bank \$10 1914. Typed signatures are W F Cowan-G P Scholfield; logo 15 at right. Bank President W F Cowan is seen at the centre.



Figure 28. Standard Bank \$20 1914, face proof. Only one issued example is known in a private collection; proofs offer a slightly more available alternative.



Figure 26. Standard Bank \$10 1914-1919, back

- 1914 \$10 028309/C (Cowan-Scholfield) PMG VG10  
repaired edge tear  
Torex Sale (June 2009) CNC
- 1914 \$10 038314/D (Cowan-Scholfield) VG  
National Currency Collection
- 1914 \$10 057235/A (Cowan-Scholfield) VG  
Private collection



Figure 29. Standard Bank \$20 1914-1919 Back.

- 1914 \$20 011462/B (Cowan-Easson) Fine  
National Currency Collection
- 1914 \$20 018435/A (Cowan-Easson) VG  
Private collection
- 1914 \$20 019663/D (Cowan-Easson) Institutional collection
- 1914 \$100 001559/B (Cowan-Easson) abt VG  
National Currency Collection ex Leo Meloche
- 1914 \$100 002341/D (Cowan-Easson) F-VF  
Private collection ex Terry Fredricks



Figure 27. Standard Bank \$10 1914. Typed signatures are W F Cowan-C H Easson; logo 15 at right. The condition of the note is nasty, but upgrading is not an easy matter!

- 1914 \$10 085454/D (Cowan-Easson) VG  
S. S. Carroll records, ex Douglas Ferguson
- 1914 \$10 089793/C (Cowan-Easson) VG  
National Currency Collection ex Lindsay McLennan
- 1914 \$10 099941/C (Cowan-Easson) Poor  
Private collection ex Danny Cameron



Figure 30. Allegorical Women, engraved by ABNCo. This vignette is seen at the centre of the Standard Bank \$20 note issues of 1914-1919.

## Issue of 1918

A reissue of the same designs but dated 1918 consisted of \$5 and \$10 notes only. The only typed signature combination is Cowan-Easson. As a one-year issue, these notes are fairly difficult to obtain. Proofs of the \$20 and \$100 were printed with this date but notes were neither ordered nor printed for issue.



Figure 31. Standard Bank \$5 1918. Typed signatures are W F Cowan-C H Easson; logo 15 at right.

- 1918 \$5 161939/A (Cowan-Easson) Good  
Private collection
- 1918 \$5 170715/A (Cowan-Easson) Good  
*pieces missing from edges*  
eBay (Jan. 2006)
- 1918 \$5 175823/C (Cowan-Easson) F-VF  
*pressed*  
Private collection ex Terry Fredricks, Bill McDonald
- 1918 \$5 179436/C (Cowan-Easson) VG  
*pressed*  
JHA Sale (Oct. 1988)
- 1918 \$5 179804/B (Cowan-Easson) Fine  
National Currency Collection
- 1918 \$5 182667/B (Cowan-Easson) VG+  
Moore Sale (Feb. 2002) ex Douglas Ferguson (Stack's, 1949)
- 1918 \$5 192268/C (Cowan-Easson) VG  
*heavy creases, tears*  
Private collection
- 1918 \$5 199292/B (Cowan-Easson) VG+  
Private collection
- 1918 \$5 200548/D (Cowan-Easson) VG  
JHA Sale (Jan. 2011); 1956 CNA Sale
- 1918 \$5 206373/C (Cowan-Easson) VG  
JHA Sale (Feb. 1998)
- 1918 \$5 211142/A (Cowan-Easson) VF  
Private collection



Figure 32. Standard Bank \$10 1918. Typed signatures are W F Cowan-C H Easson; logo 15 at right.

- 1918 \$10 102445/C (Cowan-Easson) VF  
National Currency Collection ex Douglas Ferguson
- 1918 \$10 118949/ (Cowan-Easson) Private collection
- 1918 \$10 120080D (Cowan-Easson) VG  
*edge roughness, especially at top*  
eBay (Nov. 2005)
- 1918 \$10 120172/A (Cowan-Easson) VG  
Private collection
- 1918 \$10 122869/D (Cowan-Easson) poor  
Private collection

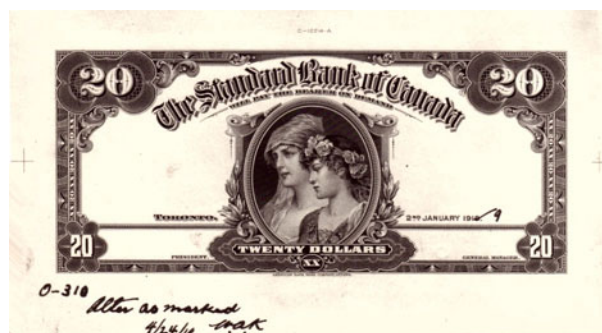


Figure 33. Standard Bank \$20 1918, face proof, no tint. The 8 in the date has been crossed out, with instructions to alter it to a 9. No \$20 notes dated 1918 were printed; only proofs exist. The fact that the \$20 face was altered from 1914 to 1918 (in Nov. 1918) shows that an issue was contemplated, but, perhaps because it was so late in the year and a 1919 issue was in prospect, it was decided not to order any printing. Order number O-310 of April, 1919 specified, "Alter \$5.-\$10.-\$20. face dies by changing date from '2nd January 1918' to '2nd January 1919' Take up rolls."



Figure 34. Standard Bank \$100 1918, face proof, no tint. No \$100 notes dated 1918 were printed; only proofs exist.

## Issue of 1919

Another new issue was brought out in 1919, consisting of \$5, \$10, and \$20 notes, with no change of design other than the date. Bank President W. F. Cowan died on 28 October 1918 and the Vice President, Wellington Francis, K.C., was elected to succeed him on 6 November 1918. Less than six years later Francis died, on 4 July 1924, whereupon Arthur Frank White became the fourth and final President of the Standard Bank.

Norman L. McLeod was hired as a junior at the Forest, Ontario branch in 1896, at an annual salary of \$200. A couple of 1891 \$5 notes are known, which were hand signed by McLeod while he was still very well down on the corporate ladder. He rose to the top, being appointed general manager on 25 July 1923, after heavy losses resulted in a substantial write-down of the reserve fund and prompted the resignation of C. H. Easson. McLeod remained in that position until the bank merged with the Canadian Bank of Commerce in 1928.



**Figure 35. Standard Bank \$5 1891, red/red. This is one of at least two known notes hand-signed at the lower right by N L McLeod, long before he rose to the highest management position in the Standard Bank.**

There are thus three typed signature combinations found on the 1919 note issue:

- W. Francis—C. H. Easson
- W. Francis—N. L. McLeod
- F. White—N. L. McLeod

No record of the signature changeover numbers is available, beyond what can be inferred from the note register below. Number ranges printed for each denomination and date can be found in the Charlton catalogue, *Canadian Bank Notes*.



**Figure 36. Standard Bank \$5 1919. Typed signatures are W Francis-C H Easson; logo 14 at right is larger than the former logo 15 but a little less detailed.**

- 1919 \$5 231878/C (Francis-Easson) Fine eBay (May 2005)
- 1919 \$5 257957/A (Francis-Easson) aVG  
upper right corner apparently missing. This note reappeared March 2005 with corner Dealer, CNA 2004
- 1919 \$5 261233/D (Francis-Easson) Fine  
National Currency Collection
- 1919 \$5 266045/A (Francis-Easson) VG Private collection
- 1919 \$5 286399/D (Francis-Easson) PMG VF25  
Torex Sale (Oct. 2010) CNC
- 1919 \$5 286476/A (Francis-Easson) aG eBay (Sept. 2005)
- 1919 \$5 291438/C (Francis-Easson) aG  
piece missing  
Charles Moore Sale (Feb. 2002)
- 1919 \$5 297007/A (Francis-Easson) VG eBay (Jan. 2007)  
problem note, large piece missing at top centre
- 1919 \$5 321861/A (Francis-Easson) Poor eBay (Sept. 2005)
- 1919 \$5 322819/ (Francis-Easson) Private collection
- 1919 \$5 334214/D (Francis-Easson) Good eBay (May 2001)  
damage at top
- 1919 \$5 342794/B (Francis-Easson) Poor eBay (Feb. 2004)  
pieces missing, nearly split in two
- 1919 \$5 346413/B (Francis-Easson) VG Private collection  
partial number erasure





Figure 37. Standard Bank \$5 1919. Typed signatures are W Francis-N L McLeod; logo 14 at right.

- 1919 \$5 383881/D (Francis-McLeod) VG-F  
eBay (May 2000) ex Danny Cameron
- 1919 \$5 395881/C (Francis-McLeod) F-VF  
Private collection
- 1919 \$5 398281/B (Francis-McLeod) VG eBay (Oct. 2002)
- 1919 \$5 400818/D (Francis-McLeod) PMG VG10  
Torex Sale (June 2009) CNC
- 1919 \$5 402095/B (Francis-McLeod) Fine  
PMG VF-20  
eBay (Sept. 2007)
- 1919 \$5 412294/D (Francis-McLeod) VG
- 1919 \$5 419363/A (Francis-McLeod) Fine  
1997 ONA Sale ex Terry Fredricks, Amon Carter
- 1919 \$5 421414/B (Francis-McLeod) VG eBay (Apr. 2002)  
washed
- 1919 \$5 422047/C (Francis-McLeod) Fine  
PMG VF 25 in Torex Sale (Feb. 2010) CNC  
eBay (May 2002)
- 1919 \$5 422572/A (Francis-McLeod) VG Private collection
- 1919 \$5 423413/A (Francis-McLeod) VF-EF  
National Currency Collection
- 1919 \$5 432686/A (Francis-McLeod) VG  
Charles Moore Sale (Feb. 2002)
- 1919 \$5 434557/B (Francis-McLeod) VG-F  
1995 CNA Sale
- 1919 \$5 435225/B (unknown- McLeod) Private collection
- 1919 \$5 435319/ (unknown- McLeod) G-VG



Figure 38. Standard Bank \$5 1919. Typed signatures are A F White-N L McLeod; logo 14 at right.

- 1919 \$5 442453/C (White-McLeod) PMGVF20  
scuffing or thinning on edges in places; design loss down centre of face  
Heritage FUN Sale (Jan. 2013)
- 1919 \$5 447107/D (White-McLeod) VG-F  
Gatewest (Feb. 2011)
- 1919 \$5 449027/B (White-McLeod) VG-F
- 1919 \$5 449274/A (White-McLeod) Fine Private collection

- 1919 \$5 449545/ (White-McLeod) Fine
- 1919 \$5 452664/A (White-McLeod) VF+ Private collection
- 1919 \$5 454875/B (White-McLeod) VG
- 1919 \$5 459187/D (White-McLeod) VG-F
- 1919 \$5 463613/A (White-McLeod) Dealer (Apr. 2012)
- 1919 \$5 464020/C (White-McLeod) VG eBay (May 2003)
- 1919 \$5 466529/ (White-McLeod) JHA Sale (Feb. 1997)
- 1919 \$5 474106/B (White-McLeod) F-VF  
Dick Lockwood list
- 1919 \$5 474632/A (White-McLeod) VG eBay (June 2004)  
slight roughness in margins
- 1919 \$5 476747/D (White-McLeod) VF-EF  
Private collection ex Terry Fredricks
- 1919 \$5 476984/C (White-McLeod) Fine
- 1919 \$5 487807/A (White-McLeod) G-VG  
eBay (Mar. 2013)
- 1919 \$5 490997/A (White-McLeod) PMG VF25  
Private collection
- 1919 \$5 497615/D (White-McLeod) VG+
- 1919 \$5 501626/A (White-McLeod) PMG F12  
Torex Sale (Oct. 2010) CNC
- 1919 \$5 506045/C (White-McLeod) VG  
JHA Sale (May 2005)
- 1919 \$5 510234/C (White-McLeod) Poor  
CPM Forum (Apr. 2009)
- 1919 \$5 514578/B (White-McLeod) Fine Private collection
- 1919 \$5 516030/D (White-McLeod) VF  
Private collection ex Lindsay McLennan
- 1919 \$5 526440/A (White-McLeod) VG  
Waddington Sale (Sept. 2011)
- 1919 \$5 527729/C (White-McLeod) aVG 1990 CNA Sale
- 1919 \$5 533847/C (White-McLeod) F-VF Private collection
- 1919 \$5 535270/C (White-McLeod) EF+  
Moore Sale (Sept. 1995)
- 1919 \$5 543320/D (White-McLeod) Fine
- 1919 \$5 548238/B (White-McLeod) Private collection
- 1919 \$5 549252/A (White-McLeod) VG eBay (July 2011)
- 1919 \$5 564050/A (White-McLeod) VF  
National Currency Collection
- 1919 \$5 578532/A (White-McLeod) Fine eBay (Mar. 2005)
- 1919 \$5 595256/D (White-McLeod) Fine  
tear  
JHA Sale (Feb. 1990) ex Amon Carter
- 1919 \$5 596275/C (White-McLeod) Good
- 1919 \$5 610649/A (White-McLeod) Fine eBay (Mar. 2006)  
tear at bottom
- 1919 \$5 625682/ (White-McLeod) VF Moore
- 1919 \$5 649969/D (White-McLeod) VG
- 1919 \$5 660319/A (White-McLeod) gVF eBay (Mar. 2013)  
very narrow bottom margin
- 1919 \$5 663185/C (White-McLeod) F-VF Private collection
- 1919 \$5 673003/C (White-McLeod) Fine eBay (Apr. 2002)
- 1919 \$5 675900/D (White-McLeod) Fine
- 1919 \$5 681547/A (White-McLeod) abtF  
washed
- 1919 \$5 688538/D (White-McLeod) gVF Private collection
- 1919 \$5 728153/B (White-McLeod) VF  
Geoff Bell Sale (July 2011); Lyn Knight Sale, 1993
- 1919 \$5 730869/A (White-McLeod) VF  
Private collection ex Walter Allan



Figure 39. Standard Bank \$10 1919. Typed signatures are W Francis-C H Easson; logo 15 at right.



Figure 41. Standard Bank \$10 1919. Typed signatures are W Francis-N L McLeod; logo 14 at right.



Figure 40. Standard Bank \$10 1919. Typed signatures are W Francis-C H Easson, like the last but with logo 14 at right.

- 1919 \$10 150700/C (Francis-Easson) F+  
soiled  
National Currency Collection ex Lindsay McLennan
- 1919 \$10 154478/C (Francis-Easson) F+ Private collection
- 1919 \$10 175823/C (Francis-Easson) VF+
- 1919 \$10 181612/C (Francis-Easson) PMG VG10  
heavily washed; attempted repair  
eBay (June 2008)
- 1919 \$10 188425/A (Francis-Easson) VF  
National Currency Collection
- 1919 \$10 188674/A?? (Francis-Easson) Good  
writing on face  
Dealer (Apr. 2007)
- 1919 \$10 200566/A (Francis-Easson) Fine  
Private collection ex Amon Carter
- 1919 \$10 202238/C (Francis-Easson) G-VG  
damage across top of note  
eBay (Nov. 2006)
- 1919 \$10 211230/ (Francis-Easson) Private collection
- 1919 \$10 220218/B (Francis-Easson) Fine  
Lyn Knight Sale (Oct. 1999)
- 1919 \$10 221450(?) /C (Francis-Easson) Fair  
eBay (Sept. 2005)
- 1919 \$10 231086/A (Francis-Easson) Fine  
JHA Sale (Feb. 1998)
- 1919 \$10 232268/A (Francis-Easson) Poor-Fair  
damaged  
eBay (May 2004)
- 1919 \$10 247053/A (Francis-Easson) Fine Private collection
- 1919 \$10 255733/D (Francis-Easson) Good Private collection
- 1919 \$10 262548/A (Francis-Easson) aEF  
Private collection ex Fredricks, McDonald, Arpin
- 1919 \$10 264598/D (Francis-Easson) Dealer, 1995 CNA  
signatures cut out
- 1919 \$10 267665/D (Francis-Easson) Fine Private collection
- 1919 \$10 271856/ (Francis-Easson) VF Private collection
- 1919 \$10 277839/A (Francis-Easson) Good Private collection

- 1919 \$10 282572/A (Francis-McLeod) Fine  
pressed  
2010 RCNA Sale; eBay (Nov. 2007)  
PMG VF20 in Torex Sale (June 2011) CNC
- 1919 \$10 285122/A (Francis-McLeod) Fine  
PMG VF 25 in Torex Sale (Feb. 2010) CNC  
Charles Moore Sale (Feb. 2002) ex Terry Fredricks
- 1919 \$10 287663/A (Francis-McLeod) F+  
Torex Sale (June 2004)
- 1919 \$10 290751/A (Francis-McLeod) abt VG
- 1919 \$10 293601/ (Francis-McLeod) abt VG  
Sheldon Carroll records
- 1919 \$10 296179/B (Francis-McLeod) VG  
ex Douglas Ferguson collection
- 1919 \$10 299210/B (Francis-McLeod) VG  
sheet number very weak on left, absent on right; edge pieces missing  
Don Olmstead reference
- 1919 \$10 303087/B (Francis-McLeod) VG
- 1919 \$10 307348/B (Francis-McLeod) G-VG  
eBay (Mar. 2005)
- 1919 \$10 304593/B (Francis-McLeod) Fine 1997 ONA Sale  
damaged, trimmed
- 1919 \$10 310495/C (Francis-McLeod) Fine  
Lyn Knight Sale 1993
- 1919 \$10 312145/C (Francis-McLeod) VG Private collection
- 1919 \$10 316408/D (Francis-McLeod) VG-F  
washed, sheet nos. weak, paper loss at bottom centre.  
eBay (Nov. 2006)
- 1919 \$10 318436/D (Francis-McLeod) Fine 1972 Charlton cat.
- 1919 \$10 319306/C (Francis-McLeod) EF  
National Currency Collection
- 1919 \$10 322396/A (Francis-McLeod) VF Private collection  
trimmed



Figure 42. Standard Bank \$20 1919. Typed signatures are W Francis-C H Easson; logo 15 at right.

- 1919 \$20 012039/ (Francis-Easson) VF  
Sheldon Carroll records
- 1919 \$20 020732/C (Francis-Easson) Fine  
Private collection ex Amon Carter
- 1919 \$20 022725/D (Francis-Easson) VG  
Private collection ex Danny Cameron
- 1919 \$20 022803/A (Francis-Easson) G-VG  
*trimmed, washed*  
Private collection  
PMG F12 at Torex Sale (June 2011)
- 1919 \$20 024487/D (Francis-Easson) F+ Private collection
- 1919 \$20 032501/C (Francis-Easson) Fine Private collection
- 1919 \$20 036044/D (Francis-Easson) G-VG  
CPM Forum (Feb. 2004)
- 1919 \$20 039106/B (Francis-Easson) PMG VF30net  
Torex Sale (Feb. 2012) TCNC
- 1919 \$20 039344/D (Francis-Easson) Fine 2010 RCNA Sale  
*blue and black crayon marks on face*
- 1919 \$20 039897/C (Francis-Easson) EF  
eBay (Feb. 2006) ex Lloyd Carney
- 1919 \$20 048196/B (Francis-Easson) VG Private collection  
*very weak sheet numbers*
- 1919 \$20 048997/B (Francis-Easson) VG-F  
National Currency Collection



Figure 43. Standard Bank \$20 1919. Typed signatures are W Francis-N L McLeod; logo 14 at right. This is the only recorded example listed bottom left.

- 1919 \$20 049357/D (Francis-McLeod) VG/F  
*washed*  
Private collection ex Danny Cameron



Figure 44. Standard Bank \$20 1919. Typed signatures are A F White-N L McLeod; logo 14 at right.

- 1919 \$20 055024/A (White-McLeod) Fine  
Lyn Knight Sale (Oct. 1999)
- 1919 \$20 056933/A (White-McLeod) VG
- 1919 \$20 057684/D (White-McLeod) VG+  
Private collection ex Walter Allan
- 1919 \$20 058299/A (White-McLeod) Fine eBay (June 2002)
- 1919 \$20 061051/D (White-McLeod) Fine  
National Currency Collection ex Jack Veffer
- 1919 \$20 062551/C (White-McLeod) abt VF  
Private collection ex Danny Cameron
- 1919 \$20 062573/B (White-McLeod) Fine  
CPMJ photo Apr. 1967
- 1919 \$20 063445/B (White-McLeod) Fine  
Andrew McKaig list Jan. 1996
- 1919 \$20 063895/B (White-McLeod) VF  
Private collection ex Walter Allan
- 1919 \$20 064389/D (White-McLeod) VG-F
- 1919 \$20 065350/D (White-McLeod) abt VF  
Private collection
- 1919 \$20 065412/D (White-McLeod) VG-F
- 1919 \$20 066727/A (White-McLeod) VF35  
Private collection
- 1919 \$20 068802/B (White-McLeod) F+  
Heritage FUN Sale (Jan. 2011)
- 1919 \$20 070462/A (White-McLeod) VF eBay (Oct. 2002)
- 1919 \$20 071717/D (White-McLeod) looks VF  
Pick catalogue
- 1919 \$20 072032/B (White-McLeod) VF  
Private collection ex Terry Fredricks
- 1919 \$20 730869/A (White-McLeod) VF eBay (May 2001)  
*problem note*
- 1919 \$20 075936/A (White-McLeod) abtF  
Private collection ex W McDonald, M Arpin

## Issue of 1924

The final issue of the Standard Bank, consisting only of \$10 notes dated 2nd January 1924, was printed by the British American Bank Note Co. There are two signature varieties resulting from the death of Wellington Francis and the appointment of his successor, Arthur White, as President of the Bank:

W. Francis—N. L. McLeod

F. White—N. L. McLeod

Again, no record of the changeover number is available, but the note register suggests that it lies in the approximate vicinity of sheet number 045000. The Francis-McLeod signature variety is the more difficult to obtain, particularly in Fine or better condition



Figure 45. Standard Bank \$10 1924. Typed signatures are W Francis-N L McLeod; logo 14 at right. The face tint is a dull yellow-brown on the first 1924 \$10s.



Figure 46. Standard Bank \$10 1924 Back.

- 1924 \$10 005402/A (Francis-McLeod) G-VG  
 1924 \$10 008584/A (Francis-McLeod) Good  
 Dealer, CNA 2000
- 1924 \$10 016744/B (Francis-McLeod) G-VG  
*washed*  
 Private collection ex Danny Cameron
- 1924 \$10 016799/D (Francis-McLeod) Fine  
 1924 \$10 027539/A (Francis-McLeod) VG+  
 JHA Sale (Feb. 1998)
- 1924 \$10 027797/A (Francis-McLeod) VF  
 Al Tebworth (Oct. 2012)
- 1924 \$10 029758/ (Francis-McLeod) abt VG  
*corner missing*  
 Private collection ex Walter Allan
- 1924 \$10 031595/D (Francis-McLeod) F+  
 National Currency Collection
- 1924 \$10 032410/ (Francis-McLeod)  
 Sheldon Carroll Records
- 1924 \$10 033490/C (Francis-McLeod) G-VG  
 1924 \$10 035184/C (Francis-McLeod) VG  
 Private collection ex Terry Fredricks
- 1924 \$10 040447/D (Francis-McLeod) Good  
*scuffs on back*  
 eBay (Apr. 2003)  
 PMG VG10 net  
 2011 RCNA Sale CNC
- 1924 \$10 043097/A (Francis-McLeod) Good  
 PMG F12  
 Torex Sale (Oct. 2010) CNC
- 1924 \$10 044095/A (Francis-McLeod) abt VF  
*soiling on back*  
 Private collection



Figure 47. Standard Bank \$10 1924. Typed signatures are A F White-N L McLeod; logo 14 at right. The face tint was lightened to an ochre-brown for the later 1924 \$10s.

- 1924 \$10 049005/B (White-McLeod) Good Dealer,  
CNA 2000
- 1924 \$10 050493/ (White-McLeod) Good  
Sheldon Carroll Records
- 1924 \$10 051451/C (White-McLeod) VG  
1997 ONA sale ex Amon Carter
- 1924 \$10 073548/D (White-McLeod) Fine eBay (Nov. 2004)
- 1924 \$10 102313/D (White-McLeod) VG-F  
eBay (Nov. 2004)
- 1924 \$10 104027/B (White-McLeod) VF  
Private collection ex Walter Allan
- 1924 \$10 110320/D (White-McLeod) Fine Private collection
- 1924 \$10 114560/D (White-McLeod) VG-F  
eBay (Feb. 2005)
- 1924 \$10 115214/C (White-McLeod) Fine or so  
eBay (Dec. 2010)
- 1924 \$10 115315/A (White-McLeod) Private collection
- 1924 \$10 116362/D (White-McLeod) gVF  
Private collection ex Lloyd Carney
- 1924 \$10 126143/B (White-McLeod) G-VG  
*corner missing*
- 1924 \$10 136739/D (White-McLeod) VG eBay (Mar. 2002)  
*pieces missing*
- 1924 \$10 138337/C (White-McLeod) F-VF  
Heritage Sale (Apr. 2008)  
PMG VF25  
at Torex Sale (June 2009) CNC
- 1924 \$10 140389/ (White-McLeod) G-VG  
*tear, tape*
- 1924 \$10 141798/ (White-McLeod) Fine
- 1924 \$10 143218/D (White-McLeod)  
*little to no margin top and left*  
C&P sale (June 2006)
- 1924 \$10 144638/C (White-McLeod) VF  
Private collection ex Danny Cameron
- 1924 \$10 161665/D (White-McLeod) VG eBay (June 2001)  
*rough margins*
- 1924 \$10 161749/B (White-McLeod) F+ Private collection
- 1924 \$10 161865/B (White-McLeod) PMG F12  
Archives International Sale VII (Mar. 2011)
- 1924 \$10 167876/C (White-McLeod) VG eBay (Jan. 2005)  
*small upper right corner missing*
- 1924 \$10 168154/B (White-McLeod) F-VF
- 1924 \$10 169597/D (White-McLeod) EF  
Institutional collection

- 1924 \$10 170597/B (White-McLeod) PMG F-12  
Private collection
- 1924 \$10 179019/D (White-McLeod) Fine eBay (Apr. 2006)  
*margin damage at upper and lower right*
- 1924 \$10 184204/B (White-McLeod) F-VF eBay (June 2006)  
*right margin damaged*
- 1924 \$10 187670/ (White-McLeod) F-VF Private collection
- 1924 \$10 195293/A (White-McLeod) Fine  
C. Moore Sale (Nov. 2001)
- 1924 \$10 204414/D (White-McLeod) F-VF  
Private collection ex Bill McDonald
- 1924 \$10 211329/D (White-McLeod) F-VF  
C. Moore Sale (Feb. 2002)  
ex T. Fredricks, J. D. Ferguson
- 1924 \$10 220715/B (White-McLeod) Fine  
JHA Sale (Oct. 1991)
- 1924 \$10 254414/D (White-McLeod) VF-EF  
National Currency Collection

### 3. FINAL WORDS

The Standard Bank of Canada disappeared as a corporate entity when it was amalgamated with the Canadian Bank of Commerce on 4 November 1928, on a share-for-share basis. Its notes were withdrawn and redeemed by the Commerce. Outstanding notes remain redeemable, and have, since 1950, been the responsibility of the Bank of Canada. During the 52 years it was in operation, the Standard Bank itself absorbed two smaller banks—the Western Bank of Canada in 1909, and the Sterling Bank of Canada in 1924, as well as a number of private banks.

## SOME STANDARD BANK OF CANADA ESSAYS

by Walter D. Allan FCNRS

Occasionally we are able to find essays for some of our favourite notes. Such was the case when I was able to buy the American Bank Note Company photographic record books in The Christies Sale of the ABN archives in 1990.

The auction lot consisted of 10 very large scrap books with hundreds of pasted in photographs of bank notes from virtually every bank that they printed notes for. Page 152 of one book shows photographs of five Standard Bank of Canada notes for the 1914 issue. All of these photographs except the \$20 are different from the issued notes.

### The Five Dollar Notes



The overall design of the first \$5 note is the same as the issued note but the figure in the oval was a rendition of a seated Mercury figure, and the plate position letters are toward the outside borders.



In the second \$5 note, once again the general design is the same but the central figure is a lion's head.

### The Ten Dollar Note



The design is again almost the same as the issued note but the portrait of W. F. Cowan was replaced with a portrait of Vincent Meredith as used on the 1923 Bank of Montreal notes. Also the large X on each side of the portrait is also missing.

### The Twenty Dollar Note



The \$20 note appears to be the same as the issued note.

### The One Hundred Dollar Note



The \$100 appears to be the same except again the portrait of V. Meredith is seen instead of Mr. Cowan.

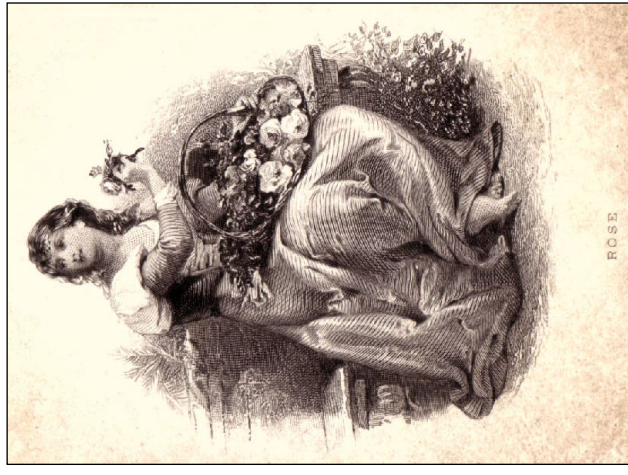
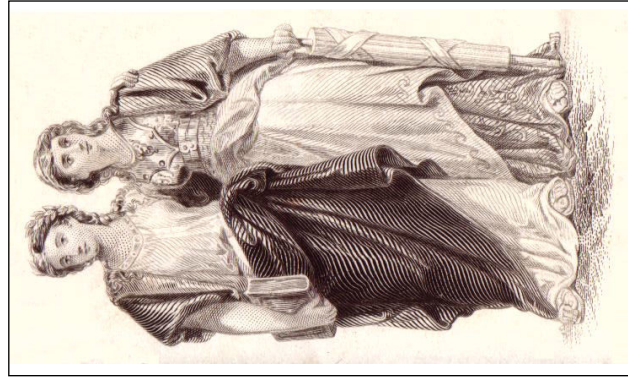
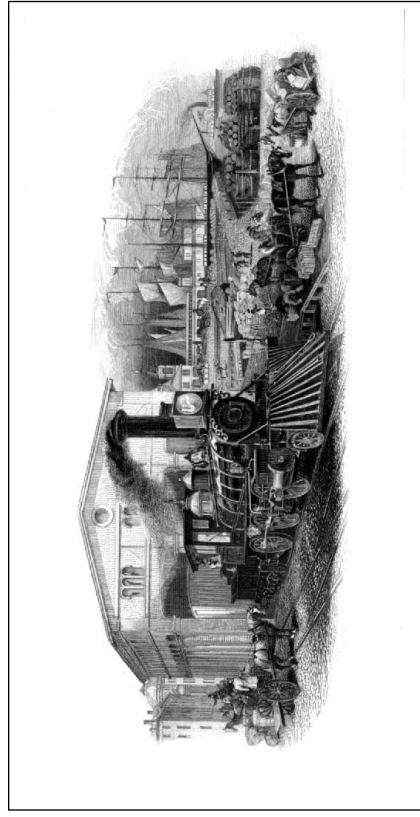
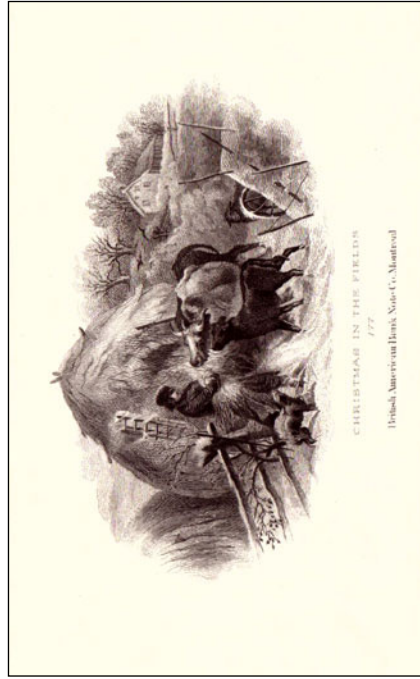
### SUMMARY

Of general note is that all the essays have the plate position letters out toward the borders as compared to the issued notes where the plate position letters are on either side of the central vignette.





# The Canadian Paper Money Society Journal



VIGNETTES USED ON STANDARD BANK OF CANADA NOTES