

The CANADIAN PAPER MONEY JOURNAL

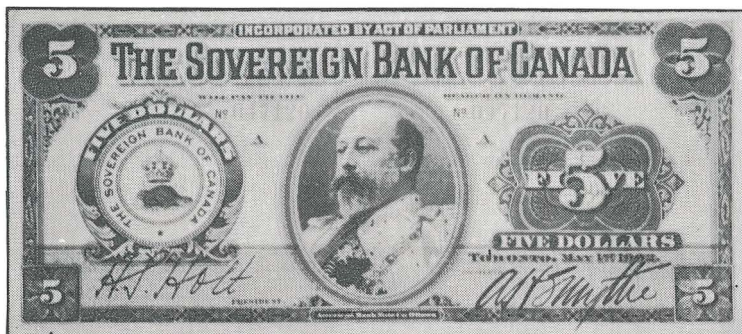


Official Publication of
The Canadian Paper Money Society

Vol. 27, No. 4

October 1991

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The CANADIAN PAPER MONEY JOURNAL

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Editor

E B Banning
Department of Anthropology
University of Toronto
Toronto, Ontario M5S 1A1

Assistant Editor

Stan Clute
PO Box 20131
Bow Valley Postal Outlet
Calgary, Alberta T2P 4H3

Advertising Manager

Dick Dunn
PO Box 465
West Hill, Ontario M1E 2P0

Editorial Advisors

Walter Allan
R J Graham

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Recent issues of *Canadian Paper Money Journal* should serve as a guide to the format of articles. Footnotes should be used sparingly and be listed at the end of the manuscript. The recommended format for bibliography is as follows.

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Illustrations, wherever possible, should be black-and-white glossy photographs, preferably scaled to make the image either 4.5 inches or 5.4 inches in width. Even where this is not possible, please try to avoid photocopies of poor quality, extremely small images, or mixing illustrations of varying sizes. Photocopies never reproduce very well and so should be a last resort. Please do not send unsolicited original notes or artwork, as the Canadian Paper Money Society and its officers cannot be responsible for their safe return.

In addition to regular articles, we encourage the submission of short reports, reviews of books on Canadian paper money or banking, and 'fillers' consisting of short quotations or observations relevant to Canadian paper money, or short research notes or enquiries.

THE PRESIDENT'S MESSAGE



This is my first report to you as your new president. Having attended the Canadian Numismatic Association's convention in Toronto in July, I can tell you that our hobby is as strong as ever and continues to grow in spite of the economic recession. The CNA convention is truly the highlight of the year for those interested in Canadian paper money, and this year's convention was no exception. The convention serves as a meeting place where we see old friends, make new acquaintances or new acquisitions, and share information about banknotes.

The convention is also an occasion when CPMS members get together at their annual meeting to discuss our society and to plan its future direction. Two main highlights emerged from this year's CPMS Annual Meeting. These are a change in the format of the *Canadian Paper Money Journal* for 1992 and amalgamation of the *Canadian Prefix Newsletter* with the *Journal*.

Members at the meeting decided to change to a larger format for the *Journal*, beginning in 1992. This will be a size already used by many other numismatic organizations, such as the International Bank Note Society. The change in format will provide greater ease and flexibility in publication than is possible with the current format, and may ultimately decrease our publication costs. Our current format is awkward both in terms of publication (it has a non-standard page size) and its restrictions on layout of articles with many photographs. The year 1992 marks the beginning of a three-year cycle for binding the *Journal*, making it timely to change the format now, or wait another three years.

The *Journal* is the mainstream of our Society, for it serves as the only means of regular communication with all our members. We want to assure our members that we are producing the best possible product, and changing the format is perceived by many as one step toward this goal.

The second highlight of the meeting was the announcement that the *Canadian Prefix Newsletter* will merge with the Canadian Paper Money Society. As a result there will be more frequent articles on

Continued on p 100...

modern Canadian banknotes in the *Canadian Paper Money Journal*, with the possible future addition of a newsletter to supplement the *Journal*.

For many years one of our constant concerns as a society has been and continues to be our financial picture. We have been running slight deficits for a number of years. We could continue to increase membership fees, but this would probably result in a further drop in membership. The publication of the *Journal* is our biggest expense and, with further increases in the costs of printing and postage, this expense will increase. Going to the larger format should reduce the printing costs slightly by making it possible for us to print the same amount of material on fewer pages. We want membership in our Society to be affordable, and so we need to find other ways to balance our books. One approach we have initiated is to ask members to donate either financial contributions, or items which we will auction off. These can be sent to our Treasurer, Dick Dunn.

The CPMS is your organization. I have been in numismatics for many years and know what a fine job a few people have done for us. The problem is that so few have had to do it all. If your organization is to do what you want done we need to hear from each one of you. I want you to tell me how we can get this organization to serve you better.

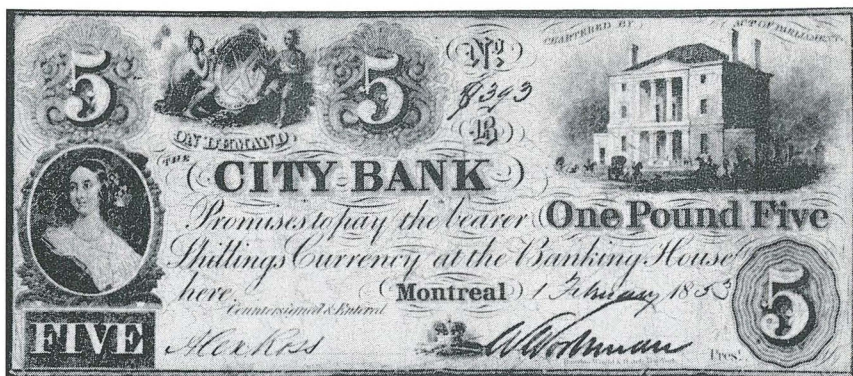
Renewal time is with us once again. We need every one of you as our members to keep the Society healthy and strong.

Let me thank each of our appointed and elected officers and directors for a job well done, for without their efforts we would not have a society of its current stature.

Finally, I would like to extend New Year's greetings and best wishes to all members of the Society.

Lub Wojtiw

President, CPMS



AN UNUSUAL NOTE OF THE CITY BANK, MONTREAL

Paul Berry

National Currency Collection

The ongoing study of Canadian paper money at the National Currency Collection in conjunction with the development of a comprehensive exhibit on Canadian material has revealed much information about Canadian banks and their note issues. One of the most recent and unusual discoveries was a note from the City Bank, Montreal, inscribed with the name of the bank's largest competitor, the Bank of Montreal.

As it is not in the nature of business to promote a competitor, the inscription is surprising. Unfortunately, we can only speculate on the reason for its presence. Records of the bank and evidence concerning its note issues are scant.

Some 15 years younger than its rival, the City Bank was a well respected local firm, closely connected to the ebb and flow of Montreal's economic life. It was ably managed by such well known businessmen as John Frothingham, William Workman and Sir Francis Hincks¹ and, despite periodic reverses of fortune, was generally successful, increasing its capital from £200,000 (\$800,000) at its inception in 1833 to \$1,200,000 just prior to its amalgamation with the Royal Canadian Bank in 1876.

During its existence, the City Bank issued millions of bank notes. Like those of other Canadian banks of this period, the City Bank's issues may be divided into

¹These gentlemen wore many hats. John Frothingham was a prominent local merchant and president of the City Bank from 1833 to 1849. William Workman was president of the City Bank from 1849 to 1870, president of the Montreal & District Savings Bank, 1846 to 1852, and mayor of Montreal from 1868 to 1872. Sir Francis Hincks was Inspector-general, then Prime Minister of the Province of Canada from 1848-1854. Later he became Minister of Finance (1869-1872) for the Dominion of Canada and president of the City Bank (1870-1878).



Figure 2. Vignette showing Montreal's coat of arms between the counters in the upper left of the City Bank \$5 note (J. Zagon).

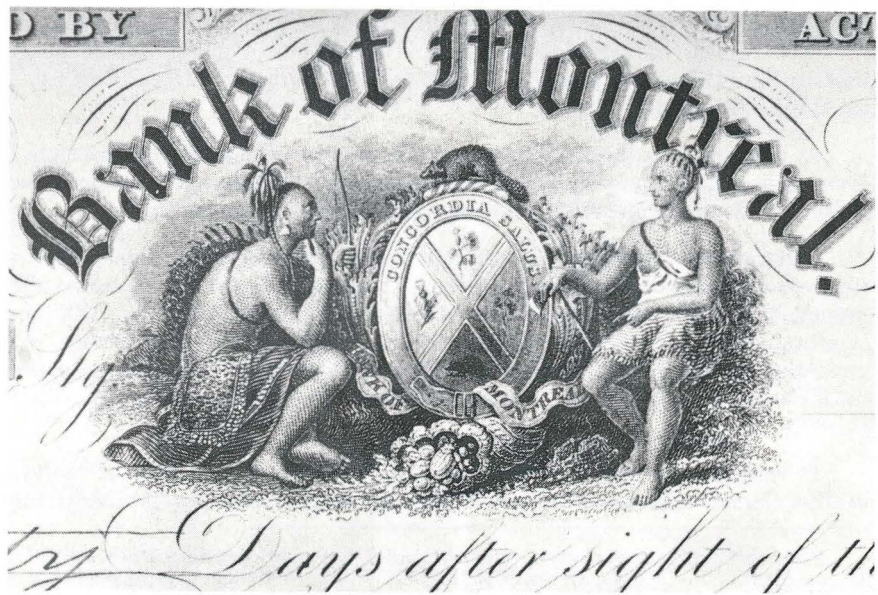


Figure 3. Vignette showing Montreal's coat of arms on a bill of exchange of the Bank of Montreal (J. Zagon).

three broad groups: the early colonial notes, issued prior to the union of Upper and Lower Canada in 1841; the post-union notes, payable at select branches of the City Bank in either half of the new Province of Canada; and the green issue, a series of notes bearing the newest innovation in security printing, the Canada Printing Tint.

The note in question belongs to the second of these groups. Dated 1 February 1853, it is a \$5 note, part of the so-called separate branch issue, Ch 110-12-02-08 (Allan 1989: 63), payable at Montreal, serial number 9393/B. It bears the manuscript signatures of William Workman, the bank's president from 1849 to 1870, and Alex Ross, a junior officer who was second accountant at Montreal from 1853 to 1854. Despite its date, the note was printed by the New York firm, Rawdon, Wright and Hatch, from a plate engraved some time before 1847, when the firm became known as Rawdon, Wright, Hatch & Edson. The note is uniface, its design in black on white consisting of counters, legends, lathework, a young woman's portrait, and a prominent vignette of the bank's head office. Tucked between two numeral counters on the upper left of the note's face is a small vignette consisting of two Indians flanking Montreal's coat of arms (fig. 2). Below the central medallion lies a ribbon inscribed "Bank of Montr[eal]."

This vignette is not known to have appeared on any other denomination, not issue or financial document of either the City Bank or the Bank of Montreal.² However, the Bank of Montreal did use a very similar version of the vignette on some of its bills of exchange (fig. 3). Like its counterpart except for certain minor details and the slant of the central medallion, this vignette was the principal engraving on all Bank of Montreal bills drawn on London, England, from about 1844 to 1854 (fig. 4).³ Officials of the City Bank surely knew of this use, and one can assume that they would have been reluctant to adopt a rival's symbol without good reason.

Could this note, then, be a counterfeit or, perhaps, an out-and-out concoction, similar to the spurious issue of 1857, designed by some unscrupulous individual to defraud the public? Neither is very likely. Contemporary documents indicate that a \$5 note of the same general appearance as our oddity was in use during the 1850s and early 1860s.⁴ Further, the quality of the note's engraving, particularly in the vignettes, is the equal of that found on other notes of the issue and is superior to that of the well known \$10 counterfeit of the City Bank.

Assuming the note is authentic, did someone at the printing firm carelessly select a vignette developed for the Bank of Montreal and incorporate it into the master plate for the City Bank \$5 note? Again, this seems unlikely. Given the system of review prevalent at banks in this period, it is doubtful that such an error could have passed unnoticed before the note's final approval for production.

²The printers did, however, incorporate the figure of the Indian, seated to the left of Montreal's coat of arms, into several designs for Canadian and American bank issues. See notes of the Bank of Montreal, Ch 505-14-02-40p and 505-22-02-08p (Allan 1989: 208, 212) and the Commercial Bank of the Midland District, Ch 190-12-02 (Allan 1989: 90).

³This range is based on the dates observed on specimens in the National Currency Collection. These bills were also printed by Rawdon, Wright & Hatch.

⁴Hodges (1863: 335) purports to give facsimile descriptions of every genuine note issued in the United States and Canada. Among the notes recorded for the City Bank is a \$5 bill like the subject of this paper.

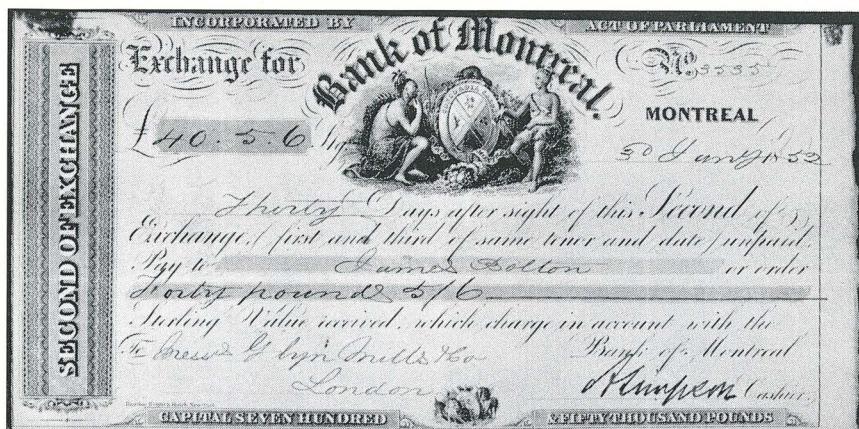


Figure 4. Bank of Montreal Bill of Exchange, drawn on London, 30 January 1852 (J. Zagon).

Representatives of both the printing company and the customer typically examined several proofs from finished plates before such approval was forthcoming. Further, as noted above, the vignette apparently was not used by the Bank of Montreal.

The vignette, therefore, could only have been included on our note deliberately. Why? There were certain “links” between the banks. Some individuals held shares in both enterprises, and the Bank of Montreal, as the larger institution with the more advanced and widely developed facilities, helped the City Bank settle foreign transactions (Denison 1966: 296-297). These circumstances were not unusual,⁵ however, and certainly do not explain why the vignette, if intended as an acknowledgement of some service, only appears on one denomination in a single series of City Bank notes. Perhaps this engraving was part of the price the Bank of Montreal exacted for acting as the City Bank’s foreign agent, or perhaps it was an attempt by the City Bank to “legitimize” some of its notes, to make them more acceptable to a particular group. Then again, the vignette may represent nothing more than an effort by the two banks to supply funds for a joint venture. There is support for this view in the banks’ efforts, undertaken in 1837 with the Banque du Peuple and the Quebec Bank, to provide Canadians with tokens of reliable weight.⁶ An examination of the Bank of Montreal’s records, or the use to which \$5 notes were put during this period, might provide the answer. Meanwhile, pending the discovery of further information, this question, like the vignette, will remain a curious mystery.

⁵Businessmen often held shares of more than one bank in their portfolios, and the City Bank itself acted as agent for the smaller Eastern Townships Bank.

⁶In 1837 the Bank of Montreal arranged to have £5,000 of penny and halfpenny tokens manufactured in England and imported into Canada. The City Bank, Banque du Peuple, and Quebec Bank paid part of the cost for which each bank received a portion of the shipment (McLachlan 1904; Vice 1990).

Acknowledgements

All illustrations appearing in this article were supplied by the National Currency Collection, Bank of Canada. Photography is by J Zagon, Ottawa.

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Vice, D

1990 Canadian bank tokens, 1837-45. *Format* 41: 3-10.

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Figure 1. Province of Canada \$5 note of 1866, printed by British American Bank Note Co from plates engraved by American Bank Note Co (WD Allan).

BRITISH AMERICAN BANK NOTE COMPANY, I 125 YEARS OF SECURITY PRINTING

Walter D Allan, FCNRS

It seems appropriate, on the 125th anniversary of British American Banknote Company, to give some brief details about the formation of this prestigious printing firm before delving into the vignettes which they have produced since 1866.

In 1864 William Cumming Smillie corresponded with a friend in Québec, William Marsden, as to the appropriateness of forming a Canadian banknote engraving firm. Further correspondence with Sir Etienne Taché and Sir Alexander Galt, Minister of Finance in the Cartier-Macdonald administration concerning the possibility of obtaining the government printing contract was encouraging. Consequently, Smillie sold his interest in the American Banknote Company (ABN) and moved to Canada. All this correspondence was carried out under the name of the British American Banknote Company (BABN). Henry Earle, a letter engraver and designer who had worked with several early banknote firms and later with the American Bank Note Company, joined Smillie in setting up printing facilities in Ottawa. Joining this group was Alfred Jones, considered to be the best portrait engraver of his time, and George Mathews of Montreal, owner of the Canada Patent Green tint. The Smillie group purchased property at the corner of Wellington and Kent Streets in Ottawa, and set up the machinery necessary to print notes for the expected government contract.

George Burland, previously an agent for ABN, formed another group in 1866. He had been approached by the Smillie group, but he declined as his contract with ABN still had two years to run. Burland held a lease on the Mathews "Canada patent Green Tint." Included in this group were G Lafricaine, B Chamberlain and a Mr Lowe. Burland and associates, without the knowledge of the Smillie group,

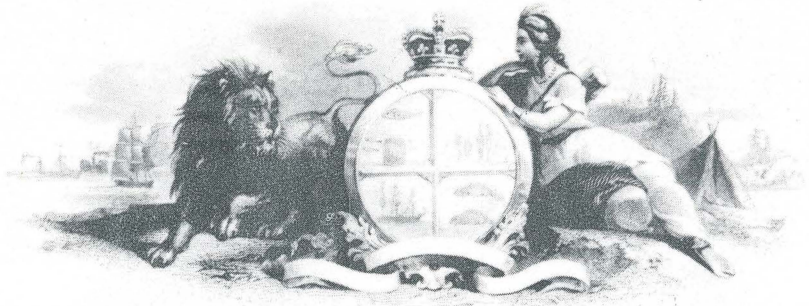


Figure 2. Die proof vignette for "British America" die no 229, by American Bank Note Co (W D Allan).

had obtained a charter for their company in 1866 under the name of British American Bank Note Company.

There were, then, two groups with effectively the same name attempting to contract for government security printing. The government contract with the Smillie group was not forthcoming because of Confederation and the move of the new federal government to Ottawa. Urged by the Attorney-General, Sir George E Cartier, the Smillie group sold half ownership in their company to the Burland group.

The consolidated group formed the British American Bank Note Company, with William C Smillie as president, Alfred Jones as vice-president and secretary, and Henry Earle Sr as treasurer. George Burland was general manager. The company had offices in both Ottawa and Montreal, but the printing of bonds, currency and stamps was done in Ottawa.

First Printing Contract

The first work undertaken by the new company was the printing of Province of Canada currency (fig. 1). The plates for these notes, up to the \$20 denomination, had already been engraved by ABN but the Provincial government, as the owner of the plates, was able to turn them over to BABN. The new company prepared new plates for the \$50, \$100 and \$500 denominations.

The vignettes on the lower denominations of the Province of Canada notes (figs. 2, 3) consequently are the work of engravers who were at ABN, but those pictured on the opposite page are among the first prepared by BABN (notice the

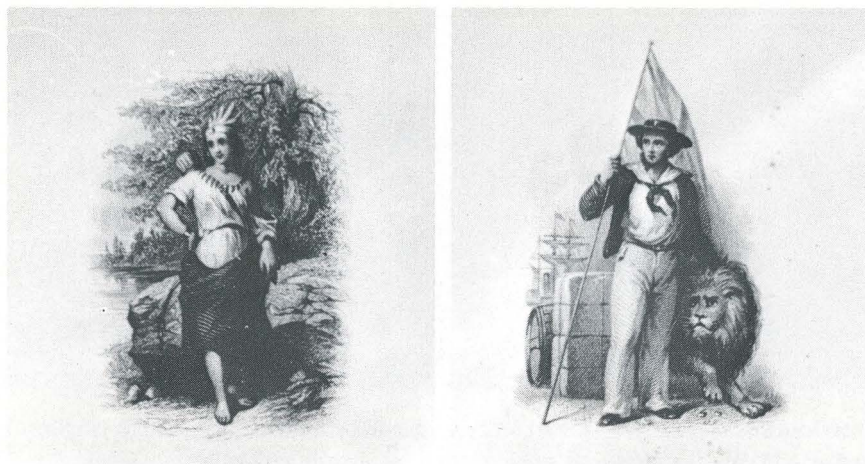


Figure 3. Die proof vignettes for "Indian Girl," die no 138 (left) and "British Commerce," die no 204 (right), both by American Bank Note Co (WD Allan).

low die numbers). One can easily notice the typically Canadian genre of these vignettes along with those of historical or patriotic significance. We find the explorers Columbus, Cartier and Champlain, the generals Wolfe and Montcalme; the royal figures Queen Victoria, Prince and Princess of Wales; and views of Indians, ships, sailers, trains, beavers and Parliament buildings.

As the new Dominion of Canada notes were issued, the talented craftsmen at the company continued to portray royalty and prominent people, farming, transportation, fishing and views of buildings in our seat of government. We will explore this fascinating progression of vignettes in part II of this article.

Change in Ownership

British American Bank Note Company continued to print banknotes, bonds and other securities until, in 1984, it was purchased by Bell Canada Enterprises, Inc (BCE). In 1986 BCE created BCE Publitech, Inc, a new holding company.

In 1987 the British American Bank Note operations of BCE Publitech, Inc were organized into two divisions. One, BA Banknote, would produce cheques, credit cards, banknotes, bonds, passports and other security products. A second company, British American Banknote Technologies, produces various lottery tickets.

On 3 October 1988 the printing sector of BCE Inc, including BA Banknote, was acquired by Quebecor. This did not include British American Banknote Technologies, nor the credit card operations.

The many recent changes in ownership of British American Bank Note Company do not appear to have altered the high standard of fine printing that it has established during the last 125 years.



Figure 4. Dominion of Canada \$1, 1870, serial no 00001 (courtesy of the National Currency Collection, Bank of Canada).



Figure 5. Die proof vignettes, clockwise, from upper left, for "Mercury," die no 4, "Nor West," die no 46, "Wolfe," die no 5, and "Cartier," die no 8, among the first vignettes prepared by British American Bank Note Co (WD Allan).

CNA 1991: EXHIBITS OF PAPER MONEY

Terence J Fredricks

One of the more enjoyable facets of attending last summer's 1991 convention of the Canadian Numismatic Association in Toronto was browsing through the exhibits of Canadian paper money on display there. A total of four competitive displays and one non-competitive one by the Bank of Canada were the focus of both collectors and non-collectors.

One of the competitive displays was entitled "The Bank of Brantford Notes, 1859." The one-case display had an example of the four notes of the green Brantford issue, the \$1 note having the "Honiton" overprint. Along with a description of the notes and a brief history of the bank, there was a photograph of the Old Kerby House Block on George Street, the assumed 1857 location of the bank.

Another of the competitive displays focused on the 1954 Bank of Canada issue with the title, "Collecting Millions." The three-case display had \$1 notes numbered from 1,000,000 to 9,000,000. Accompanying the notes was a description of collecting by specializing in different ways, such as unusual serial numbers as well as a general description of the \$1 1954 issue. The judges awarded this display Third Prize.

The next competitive exhibit contained two cases and was entitled "Notes of The Sterling Bank of Canada." The display contained examples of all different note issues of the bank, including the only known \$20 1906 note in private hands. In discussions with fellow collectors, and after research in old auction catalogues, I believe this exhibit represents the first time that a private collection has included all the issued notes of this bank. The Ferguson, Allan, Ritter, Meloche, McDonald, and Carter collections never contained a complete set of the bank's issues. Along with the notes, the display included a description of the note issues, a short history of the bank, and photographs of Mr Somers, the bank's president, and the bank's Head Office building in Toronto. Judges awarded this exhibit Second Prize.

The final competitive display bore the title, "The Molsons Bank \$6.00 & \$7.00 Notes." The highlights of this one-case display were excellent issued examples of the \$6 and \$7 notes of the 1871 issue. I believe these were the treasured notes that were originally sold in 1986 as part of "The Currency Museum Collection of the Canadian Commercial Bank." An excellent two-page summary of this special issue's background, and that of the bank itself, accompanied the notes. This exhibit earned a First Prize.

Last, but definitely not least, was the awesome five-case non-competitive display by the National Currency Collection of the Bank of Canada. Graham Esler and his staff, Paul Berry and Hillel Kaslove, deserve congratulations for putting together such a great and quite informative display. Its theme was "Chartered Banking in Toronto," and it highlighted "the development of banking from the early 19th century through Confederation to the early 20th century." It not only included notes of banks based in Toronto, but also notes of other banks that domiciled them with the overprint, "Toronto." The table below shows a list of the notes on display from the National Currency Collection.

Notes Included in the National Currency Collection Exhibit,
"Chartered Banking in Toronto"

Upper Canada (to 1841)
Bank of Upper Canada (York) \$1, 1831
Agricultural Bank \$2, 1834
Farmers Joint Stock Banking Co. \$5, 1835
Bank of the People \$3, 1840
Commerical Bank of the Midland District \$4, 185-
Province of Canada (1841-1867)
Bank of Montreal, Toronto \$10, 1842
City Bank \$1, 1850
Banque du Peuple \$1, 1846, O/P "Toronto"
Quebec Bank \$2, 1865, O/P "Toronto"
Molsons Bank \$6, 1871, O/P "Toronto"
Bank of Toronto \$1, 1856
Commercial Bank of Canada \$1, 1857
Ontario Bank \$2, 1861, O/P "Toronto"
International Bank of Canada \$20, d 1859
Colonial Bank of Canada \$50, 1859
Royal Canadian Bank \$2, 1865
Dominion of Canada (1867 to present)
Canadian Bank of Commerce \$20, 1888 proof
Merchants Bank of Canada \$2, 1868, O/P "Toronto"
Dominion Bank \$5, 1881
St. Lawrence Bank \$5, 1872 proof
Federal Bank of Canada \$5, 1874
Imperial Bank of Canada \$4, 1875
Standard Bank of Canada \$50, 1890
Traders Bank of Canada \$10, 1897
Metropolitan Bank \$10, 1909
Sovereign Bank of Canada \$5, 1902
Crown Bank of Canada \$5, 1904
Farmers Bank of Canada \$10, 1907, punch cancelled
United Empire Bank \$10, 1906
Sterling Bank of Canada \$20, 1906
Home Bank of Canada \$100, 1917



Figure 1. Dominion of Canada, photographic essay for \$1 note, 1932 (W D Allan).

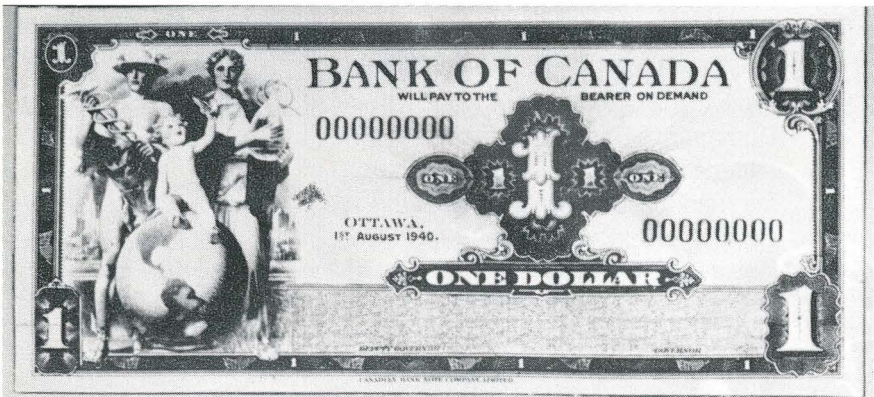


Figure 2. Bank of Canada, photographic essay for \$1, 1940 (W D Allan).



Figure 3. Union Bank of Canada, photographic essay for \$10, 1921 (W D Allan).

PHOTOGRAPH BOOKS FROM THE AMERICAN BANK NOTE COMPANY ARCHIVES

Walter D Allan, FCNRS

The Christies sale in June of material from the American Bank Note Company archives contained lot 608, described as containing photograph books, ten large volumes containing hundreds of photographs and photographic essays, many for designs completely unknown as notes.

Three and a half of the ten volumes contained entirely Chinese material, the rest consisting of miscellaneous notes and essays from most other countries, including Canada, between 1911 and 1943. As the successful bidder on the lot I have been astounded at the immense number of previously unknown designs that are present from many countries. Exciting designs and vignettes occur on these models and essays that were never used on issued Canadian notes. I will be sharing these unique photographs with readers of *CPMJ* over the next few years, and hope to have some printed in each upcoming issue. The three photographic essays shown here will provide a glimpse into what lies ahead.

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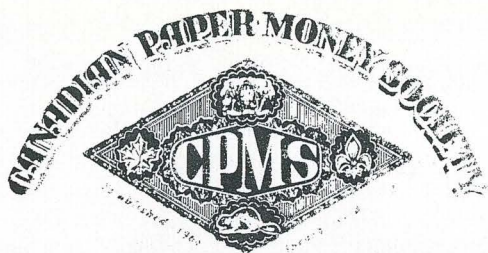
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1001	Monnais & Collection Royale	Grand-Mere PQ
1002	L D Mitchell	Laurel, Md
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ORIGIN OF BANK NOTE VIGNETTES V

“ANTIQUE POESY”

Walter D Allan, FCNRS



“Antique Poesy” is a painting by Jules-Joseph Lefebvre, who was born in the Seine-et-marne at Tournau, France, in 1836. At the age of 16 Lefebvre went to Paris and met Paulin Guerin, the professor of drawing at the Juilly school. Guerin introduced him to Léon Cogniet, and he began to study in his studio. In 1860, after several disappointing attempts, he finally won the Prix de Rome with his painting, “The Death of Priam.” The next year he went to the Villa Medici, the headquarters of the French art school in the Eternal City, where he received First medals in 1865, 1868 and 1870. He received the cross of the Legion of Honour in 1870. At the Universal Exposition in 1878 he received a Grand medal and was made an Officer of the Legion of Honour. He received the Grand Prize at the Paris Exposition of 1889.

Lefebvre is probably best known as a painter of nudes. Other paintings by Lefebvre are “Nymph playing with the Infant Bacchus” (1866), “Salome,” “Diana Surprised at the Bath” (1879) and the “Truth,” a favourite among Lefebvre’s nudes. His paintings, several of which can be seen in the Luxembourg, are exemplary of the spirit of the Romantic Period.

Another painting by Lefebvre is “Clemence Isaure.” The picture shows the poetess and noble lady of the city of Toulouse, crowned with a laurel wreath finely wrought in silver, with an illuminated manuscript scroll of her victorious verses in her hand. It is almost the same picture as “Antique Poesy,” but reversed, the young woman facing left instead of right. Both have the rolled up manuscript and the laurel crown. “Antique Poesy” shows a slightly younger woman who, like Isaure, appears to have won in a poetic competition the coveted wreath of honour, now of silver instead of the fresh laurel of antique times.

The simplistic nobility of the painting apparently appealed to the engravers at the American Bank Note Company as early as 1911, when the vignette engraved by Charles Schlecht appeared on a note of Brazil. It was subsequently used on the \$5 notes of The Standard Bank of Canada from 1914 to 1919 and occurs on the back of an ABN essay for one peso of the Comisión Monetaria, Mexico (Pick 1986: 745,

Continued on p 118...





#409). Its latest use, with an additional headband added, was on the face of the US Military Payment Certificates of 1954, series 521, \$10, and on the back of the \$10 of the 1968 series 661.

Lefebvre, a student of history and the Classics who preferred the realms of mythology, poetry and romance, was also “a draughtsman of consummate skill and accuracy” and a “colorist of the greatest force” (Anon 1917: 340). We have him to thank for this delightful banknote vignette.

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IN THE MARKETPLACE

American Bank Note Company Archive Sale — Again!

The final sale of material from the American Bank Note Company Archives last 5 June in New York was not, apparently, final. Christies has announced that a sale of lots from this and the previous sale which various bidders failed to pick up will be re-auctioned on 9 December at their premises in New York. The majority of the material, including Canadian notes, is from the first sale, held 28-29 November 1990. □ WDA

ADDITIONS TO THE NATIONAL CURRENCY COLLECTION

In this regular feature, with the help of J Graham Esler, Chief Curator, we present one or two recent acquisitions at the national Currency Collection of the Bank of Canada.



The Merchants Bank of Montreal, \$5, Apr 6, 1837, 1164/A. Previously unknown as an issued note (photo: Zagon, National Currency Collection).



The British Canadian Bank, \$5, September 15, 1884, 02650/A, remainder. Previously unrepresented in the National Collection (photo: Zagon, National Currency Collection).

FROM THE EDITOR'S DESK

Again I must apologize for the lateness of this issue. As you may guess from the reduction in pages, the editor's cupboard is finally getting rather bare, and a shortage of material required phoning around for some last-minute contributions. By the time all required material had arrived, the printer was on vacation.

As you will know if you either attended the CPMS annual meeting last summer or have read the President's message on p 99, I am in the process of redesigning the *Journal* to a new, larger format that will make it easier to complete layout for articles with many illustrations of notes and vignettes, and should also bring down costs in the longer term. I would like to be able to bring out this new-look *Journal* with a flourish, and this will require some new material. I would much appreciate it if those of you who have promised me articles would finish them off soon and send them on.

I would also like to remind authors to look over the guide to contributors on p 98. Although there may be some changes to this guide after we go to the new format, most of it should remain as it is. I would particularly like to encourage authors to provide manuscripts on disk, to save me the time of retyping, and to heed the advice about avoiding the use of tabs (especially as paragraph indents) and extra lines between paragraphs. I would also like to encourage you to provide the best illustrations you can, and to try to keep the widths of notes in your photos constant (4.5 or 5.4 inches). When all the photos show notes in different sizes, it means I have to measure and scale each individually, and then the printer must do all the halftones separately as well, greatly increasing my time investment and the Society's printing costs.

A number of errors crept into the captions of the last issue, for which I apologize to both readers and authors. The Royal Bank \$10 in the photograph on p. 74 is not a proof, but a photographic essay. Two captions for Walter Allan's article, "The burning of the Parliament buildings," obviously show incorrect denominations. The Dominion of Canada note on p. 81 is a \$1, not a \$5, and the Bank of Ottawa note on p. 84 is a \$5, not a \$10.

Thank you all for past support and best wishes and successful bank note research in the new year.

□ EBB

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