

# The Canadian Paper Money Journal

PUBLICATION OF THE CANADIAN PAPER MONEY SOCIETY

Vol 28, No 1

Winter 1992

Serial No 109





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## THE PRESIDENT'S MESSAGE



Happy New Year, everyone! Once again a new year begins, signalling the rejuvenation of our interests in paper money and announcements of auctions, conventions and the release of a new edition of the Standard Catalogue of Canadian Government Paper Money. Reflecting over the past year, 1991 was an interesting one for many paper money enthusiasts, with numerous outstanding auctions, fine

publications, and excellent exhibits of paper money at both the local and national levels. Will 1992 be just as exciting?

The new catalogue of Canadian government paper money is already creating excitement, despite the harsh economic times, with collectors attempting to acquire elusive items. What about new Bank of Canada issues? In 1991 no new designs were introduced; will we finally see the long-awaited release of the remainder of the bird series, i.e., the \$20 and \$1000 notes? What about the holograms? Will these also be used for other denominations than the current \$50 and \$100? Or has the use of the hologram an experiment that failed?

For the collector of issues by the Canadian Bank Note Company, the issue of Ukrainian notes, scheduled some time in 1992, will attract considerable interest. Is this the beginning of new expansion for CBN, and will other countries take advantage of the advanced printing technology it has developed? I hope it will be an exciting year.

In this message, I would like to mention three items. First, I would like to thank all of the members who have written contributions for the Journal during the past year. Without these efforts we would not have such a fine Canadian publication. At this time, I would like to appeal to other members who have articles in various stages of preparation to complete them and submit them to our editor, as our Journal is in constant need of articles. Second, if you have not yet renewed your membership, please send your cheque as soon as possible. We would hate to lose you as a member. Last, it is not too early to start thinking about the 1992 CNA convention in Montréal in late July and early August. We would like to encourage our members to create paper money exhibits for the convention. Now is the time to start planning and developing your theme for a display.

Wishing you the best in 1992,

Lub Wojtiw  
President, CPMS

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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.

Allan, W D, ed (1989). *The Charlton Standard Catalogue of Canadian Bank Notes*. Toronto: The Charlton Press.

Kaslove, H (1990). Bank of Canada essay notes for the 1935 issue. *Canadian Paper Money Journal* 26: 102-110.

McCullough, A B (1984). *Money and Exchange in Canada to 1900*. Toronto: Dundurn Press.

Authors may make citations in the text either by clearly marked footnotes or by showing the author's last name, date of publication and page number in parentheses, for single (Kaslove 1990: 110) or multiple authors (Allan 1989: 141; McCullough 1984: 98-99).

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.





Here, finally, is the first issue of *Canadian Paper Money Journal* in the new, larger format. I would appreciate any comments that might lead to improvement of the design or content. Meanwhile, let me say a few words about the rationale behind the current design and my hopes for further improvements.

The physical design, I would say, is still in the experimental stage. I would like the journal to have a consistent look that also somehow gives it its own identity and distinguishes it from other, similar, publications. Where possible, I plan to use design elements that are vaguely evocative of the design of banknotes, but I would also like the journal to have a modern, and I hope even elegant, appearance that invites people to read it. Much of the style remains the same as in issues of the last two years, with the important difference of the two-column format. This enhances readability, where there is small type on a large page, by making it easier for the eye to track from one line to the next. It also leaves more white space on the page, which I think makes the text seem less daunting. The larger page size makes it much easier for me to arrange illustrations of various sizes and shapes. It will still be important to ensure that these are either clear black-and-white glossy photographs or good line drawings.

One of the things that I hope to maintain is a level of consistency, not only in the journal's appearance, but in content. This means including regular features or columns that, ideally, reflect the variety of interests of its readers. Already we have had fairly regular features on new acquisitions by the National Currency Collection, on banknote vignettes, and on sales that include important material. I would like at least two more features to join these: a regular contribution on recent Bank of Canada notes which, in part, replaces the *Prefix Newsletter*, and a section for publishing letters from members, short announcements or requests for research information.

Another thing that I encourage is originality in contributions. Although I am eager to receive many more submissions — in fact my file of manuscripts is getting rather thin right now — I do not want to see this journal become

another reprinting service. I know that many of our members also receive the *Canadian Numismatic Journal*, *Canadian Coin News*, *Paper Money*, and publications by the Canadian Numismatic Research Society and International Bank Note Society. Personally, I find it annoying when I see the same article published virtually simultaneously by two or more of these publications. It makes me wonder why I bother to subscribe to more than one. Furthermore, I fail to see the point of killing trees to publish the same article two or three times to the same audience. Consequently, I would like to see these pages publish exclusive articles. At the least, I would like the articles that appear here to be different versions (longer, shorter) than ones that appear elsewhere. In some cases, where authors submit manuscripts to me that are also appearing in other periodicals, I will publish a précis version rather than the full text, and, where possible, refer the reader to the place where the more detailed article can be found. I will do this when the article provides new information that should be brought to the attention of our readers. Please, authors, let me know if you have sent or plan to send your manuscripts elsewhere as well.

I would also like to call potential authors' attentions to the revised guidelines for contributors on the masthead page. Authors will save me considerable time, and permit the journal to be published in a more timely fashion, if they adhere to these guidelines as closely as possible. In particular, it is important that they provide illustrations of high quality (I often have to reject photocopies because, as we have seen in previous issues, they simply will not reproduce adequately), full reference to bibliographic and other sources (otherwise I will have to ask you for them), and, where possible, text on 3-1/2-inch disk without unnecessary formatting (I spend hours removing all your extra carriage-returns, spaces and tabs!). If you would like further advice on how to create your manuscript, do not hesitate to ask.

Finally, I would like to thank those who have already contributed to these pages and who have promised submissions for the issues to come.

EBB □



# British American Bank Note Company, II

## 125 Years of Security Printing

Walter D Allan, FCNRS

The British American Bank Note Company, after 125 years, continues its important task of safeguarding security documents from the ever more sophisticated tools available to counterfeiters and forgers. The early steel-engraved dies and geometric lathework executed by such talented engravers as WC Smillie, Alfred Jones and Henry Earle, and the three-dimensional quality produced by intaglio printing are giving way to multiple-colour lithography, micro-lettering, magnetic inks, holograms and latent images. The rapid authentication of banknotes, credit cards and other security documents, and the prevention of their duplication or alteration remains the primary commitment and goal of any security printer.

The following pictorial review will outline the variety and, on occasion, the chronological progression and use of the many types of vignettes and portraits that the skilled craftsmen of the British American Bank Note Company (BABN) have engraved over the years. Many aspects of their history, printing skills and techniques have already been surveyed in their 90th-anniversary publication, *Ninety Years of Security Printing* (Anon 1956). Duplication of this fine account will not be attempted here.

### The Personalities of the BABN

Before proceeding to the engravings themselves, a brief outline of a few of the principals involved in the early years of the company would seem appropriate.

William Cumming Smillie (figure 1) was born in Edinburgh in 1813 and emigrated to Canada with his father in 1821. He worked at engraving silver before moving to New York where he learned the art of banknote engraving with several firms, including Rawdon, Wright and Hatch; Casilear, Durand, Burton and Edmonds; Toppan Carpenter, Casilear and Company and, eventually, the American Bank Note Company. In 1866 he joined with others to form British American Bank Note Company, and was its president until

1881. He left the company and organized a competing firm, the Canada Bank Note Engraving and Printing Company, later called the Canada Bank Note Company.<sup>1</sup> He was its Vice-President until he left the company about 1888, when he returned to the United States and worked for the Homer Lee Bank Note Company. He later retired to live in Poughkeepsie, New York, until his death on 2 July 1908. British American Bank Note Company purchased the Canada Bank Note Company in 1891.

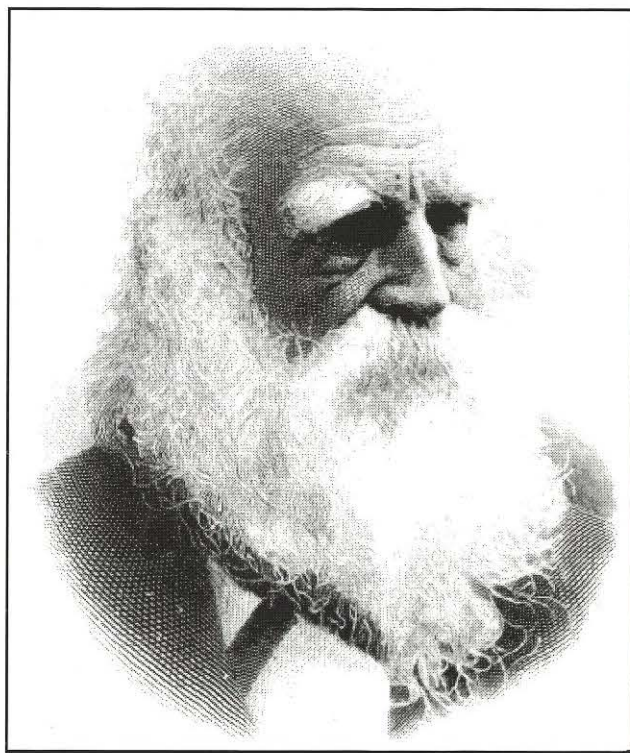


Figure 1. William Cumming Smillie, in an engraving given by Thomas Morris to John Hay, engraver (W Allan collection).

<sup>1</sup> An article on this company will appear in a later issue of this journal.



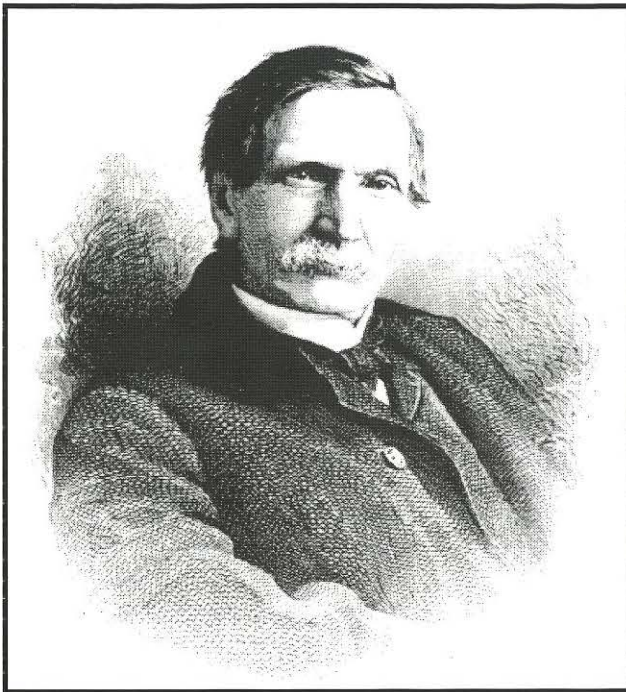


Figure 2. Engraving of Alfred Jones by Robert Savage (courtesy of Dan Loizeaux, W Allan collection).

Alfred Jones, born in Liverpool, England, in 1819, was considered to be the best line-engraver of his time. After emigrating to the United States, he completed his apprenticeship with the firm of Rawdon, Wright, Hatch and Edson and also studied at the National Academy of Design in New York. He worked for the American Bank Note Company (ABN) until 1865, when he became President of the United States Bank Note Company, and later became Vice-President and Secretary of the newly formed BABN. He died in 1900 after a New York taxi cab struck him. The engraving by Robert Savage (figure 2) from a photograph of Jones has R.S engraved at the bottom and is signed Robert Savage by hand below it.

Henry Earle (figure 3) was born in Philadelphia in 1827. He began engraving with Toppan, Carpenter and Company about 1840. He later worked for Toppan, Carpenter, Casilear and Company and ABN, where he was a designer and letter-engraver. He became the treasurer of the new BABN. He died in 1914.

Henry taught his younger brother, John, who became a square-letter-engraver. He developed and patented a pantograph engraving machine that greatly facilitated production of various styles of lettering, borders, counters and tints. After his death, the patent for the United States was sold to ABN, while BABN bought the Canadian patent. The illustrated card of John Earle and son (figure 5, lower left) shows a variety of very intricate lathework styles. Ovals in the top row appear on a slant, those in the bottom row are round and appear flat, all having "John Earle & Son,

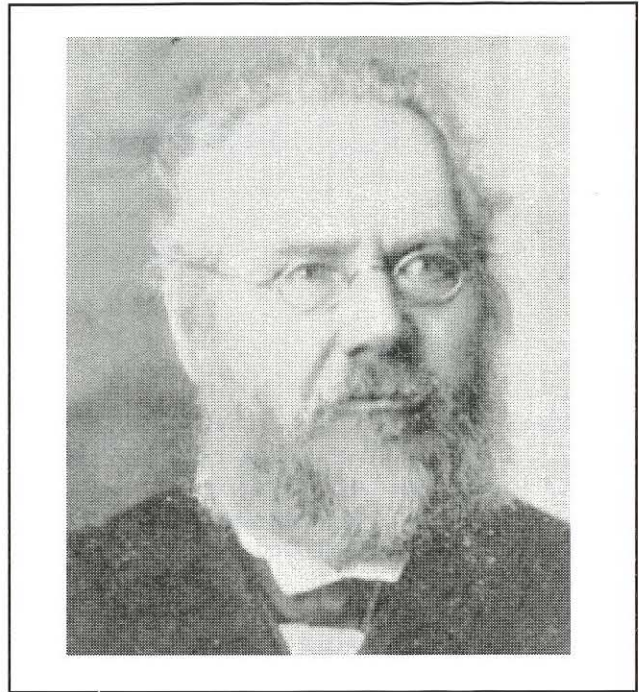


Figure 3. Photo of Henry Earle, Sr, 1827-1914 (courtesy G Hessler. Originally from the Collectors Club Philatelist).

Engravers" enclosed in small letters. The panel reads, "Engraving affording security against counterfeiting of all instruments representing value a specialty."

George B Burland, a principal in the printing business of Burland, Lafracain and Company and an agent for ABN in Canada, probably was associated with the Burland Lithographic Company (figure 5, lower right). He obtained the original charter for a firm under the name of British American Bank Note Company. This company joined with the Smillie group to form the new BABN, with Burland as General Manager (figure 4). When Smillie retired from the company in 1881, Burland became President. Upon his death in 1907, his son Jeffrey became President until he died in 1914. Other members of the Burland family continued to work for the company until the late 1960s.



Figure 4. Business card of BABN with G B Burland, Man'r and W C Smillie, Pres (W Allan collection)



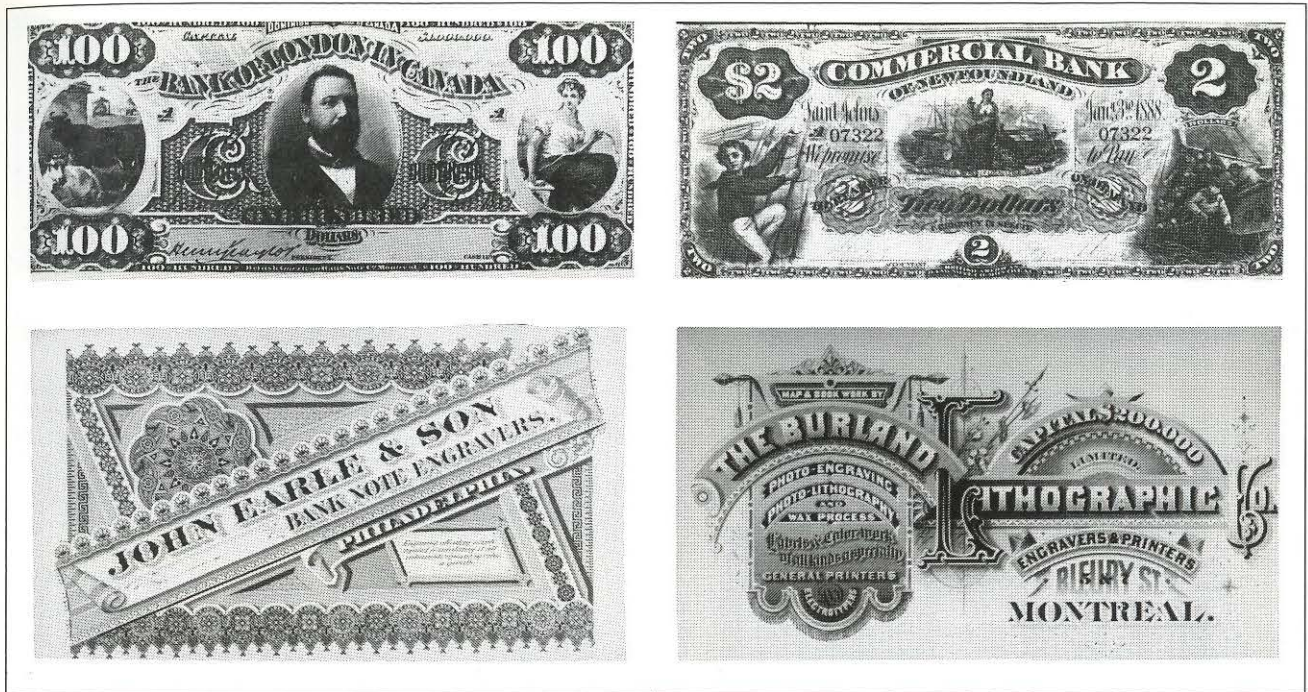


Figure 5. Upper left, Bank of London in Canada \$100 note of 1883 (photo courtesy BABN); upper right, Commercial Bank of Newfoundland \$2 note of 1888 (courtesy Bank of Canada); lower left, business card of John Earle and Son (W Allan collection); and business card of Burland Lithographic Company (W Allan collection).

## The Style of BABN

In *Ninety Years of Security Printing* we read that BABN's first customers were the Bank of Toronto, La Banque du Peuple and the Quebec Bank, but the earliest dated banknotes I have found are those of the Canadian Bank of Commerce's 1867 issue. Perhaps security documents other than banknotes were printed earlier for the three banks mentioned, and further research may enlighten us in this matter.

The engravers at BABN produced lathework, vignettes, portraits and counters with a distinctive style. The lathework has a heavy, bold, ornate style, often with many small counters enclosed in the border designs. The tints are bright with, usually, large green numerals. The vignettes and portraits are often large, solid and imposing, and certainly would rank highly among the best of other firms. This combination of elements has produced many of the finest banknotes printed in Canada. This unique style can be seen in The Bank of London in Canada's \$100 note of 1883 (figure 5, upper left), the Commercial Bank of Newfoundland's \$2 note of 1888 (figure 5, upper right), and the Canadian Bank of Commerce notes of 1867.

## BABN Imprints

An interesting progression of imprints, showing the company's name and location, can be noted on the banknotes and die proof vignettes and portraits. The first "British American Bank Note Co. Montreal and Ottawa" can be found on die proof vignettes up to about no 110, and portraits up to (P)37. Then the imprints change to indicate a location in Montreal only.

During the 1870s the company moved its Ottawa operations to Montreal, returning to Ottawa in 1889. The imprint then changed to show a domicile of Ottawa, and vignettes from about die no 250 show this change. Further study is necessary to document these changes more accurately.

Some readers may have noticed the occurrence of the BABN imprint along with that of another company on the same banknote. This often indicates that the original plates, engraved by the other company, had been turned over to the bank that commissioned them, or had been transferred to BABN at their request. BABN then often engraved plates for the face tint, usually including large green counters, and for the distinctive green backs of the notes, combining these with the original plates in the printing. See banknotes of the Peoples Bank of New Brunswick of 1881 and La Banque du Peuple of 1885 for examples. In some cases BABN also altered parts of the wording on the original plates for the face,





Figure 6. Top left, a youthful Queen Victoria on die no (P)22; top right, the "Widow's Weeds" portrait of Victoria; lower left, a mature Queen Victoria seated on a throne; and closeup of die no (P)3, used on the Canadian Bank of Commerce \$5 of 1867.

as in the change from Sterling/Dollars to Dollars only on notes of the Farmers Bank of Rustico. Dual imprints with BABN are with ABN, Canada Bank Note Company and Toppan Carpenter and Company (TC). When BABN purchased the Canada Bank Note Company it took over its plates and dies and, when these were used later, both imprints were often present.

### Vignettes and Portraits by BABN

The most fascinating products of banknote companies, for many readers of this journal, are the actual banknotes, with their skillfully produced, intricate and often nostalgic vignettes and portraits, their variety of design and colour, each telling a small story of bygone days. The notes with their different issues and progression of officers' portraits provide a brief glimpse into the history of their respective organizations.



Figure 7. Top, the Chalons portrait of "Victoria", die no (P)1 on a Province of Canada \$100 note (courtesy Bank of Canada); centre, Victoria die no (P)3 on a Union Bank of Lower Canada \$4 note of 1870 (Bank of Canada); bottom, a youthful Queen Victoria on the British Canadian Bank's \$10 of 1884 (BABN).

The beginnings, growth, success or failure of their issuers provide a fascinating story of the struggles, rise or decline of the Canadian economy and the fortunes of some of Canada's often colourful entrepreneurs. Many months and sometimes years of research are required to provide a glimpse into the dreams, aspirations and disappointments of the people chronicled by these notes, and this I will leave to dedicated scholars who are interested in this subject.

The vignettes and portraits are also intriguing if one attempts to find the statues, photographs, paintings, drawings and other sources, often long forgotten, which the designers and engravers used as models for their miniature masterpieces.<sup>2</sup> The numerous personalities and the variety of subjects portrayed on banknotes could provide endless pages of intriguing stories. I will limit my essay to portraits of a few interesting persons and depictions of ships, trains, farming, mining and fishing.

<sup>2</sup> See, for example, previous articles in *CPMJ* by the author and others on the origins of bank note vignettes, as well as articles by the late Dr Glenn Jackson in *The Essay Proof Society Journal* and many monographs by the late Dr John Muscalus.



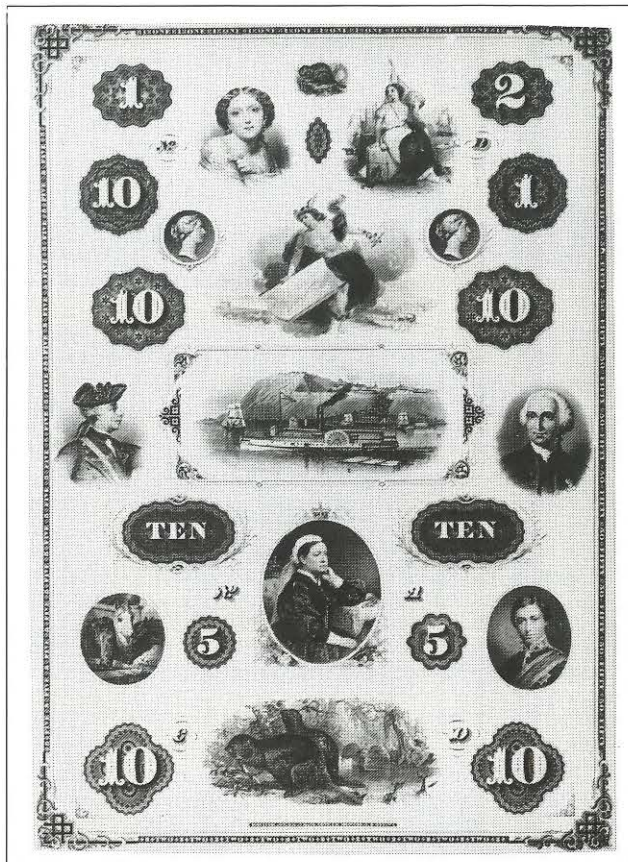


Figure 8. Top, a mourning Victoria as seen on the Maritime Bank of the Dominion of Canada \$10 note of 1881; a mature Victoria on the Bank of British North America's \$5 of 1886 (Bank of Canada); and, bottom, a youthful Prince of Wales on the Bank of Prince Edward Island \$20 note of 1872 (Bank of Canada).

Figure 9 (above). A British American Bank Note Co specimen sheet showing royal portraits and Generals Wolfe and Montcalm (W Allan collection).

Figure 10 (below right). Award-winning Cartier quatercentenary stamp of 1934.

## Portraits

Victoria, Queen of Great Britain and Ireland, crowned in February of 1840, is probably the person most frequently to have had her image engraved on Canadian banknotes. She was also the first person whose portrait BABN engraved. Die number (P)1 was engraved in 1866 for use on the \$100 of the Province of Canada (figure 7, top) as well as at the top of a specimen sheet (see front cover).<sup>3</sup> This portrait, engraved after an 1837 painting by A E Chalon, was used again on the face of the Dominion of Canada \$500 note of 1871. The very next year the Queen appeared in her "Widow's weeds" rendition, "Victoria" die no (P)3,<sup>4</sup> used on the Canadian Bank of Commerce's \$5 note of 1867 (figure 6, lower right), the Union Bank of Lower Canada's \$4 note of 1870 (figure 7, centre), La Banque Jacques Cartier \$100 note of 1870 and, much later, the Dominion of Canada "Bank Legal" \$1000 note of 1896.

<sup>3</sup> See addenda for a list of the first ten portraits.

<sup>4</sup> When referring to die numbers in this article, dies of portraits which are a separate group will be listed with (P) before the die numbers to show that they are portrait dies.

Shortly after production of dies (P)1 and (P)3, Victoria again appeared, as a youthful woman, on "H.B.M.," die no (P) 22 (figure 6, top left). This portrait can be seen on the British Canadian Bank \$10 note of 1884 (figure 7, bottom) and on the Commercial Bank of Newfoundland \$10 note of 1888.

There seems to have been a great reluctance to portray the Queen as an older monarch before the mid 1880s. As an older monarch she was the subject of die no (P)62, as seen on the Maritime Bank of the Dominion of Canada \$10 note of 1881, in the "Widow's Weeds" style (figure 8, top). With her mourning period over the older Victoria again appeared on die no (P)85, as used on the Bank of British North America's \$5 note of 1886 (figure 8, centre) and, in a slightly enlarged version, on die no (P)100 for the





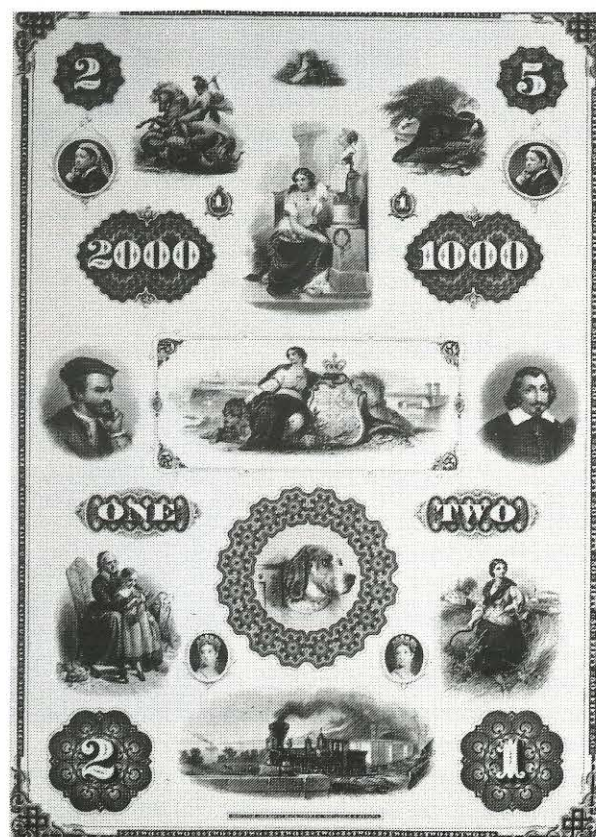
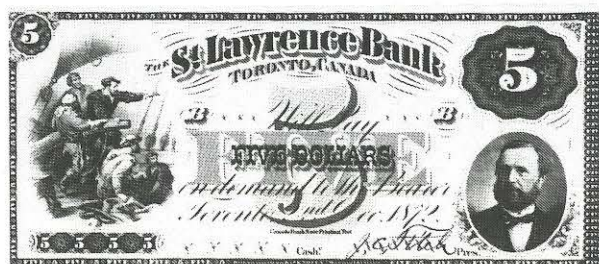
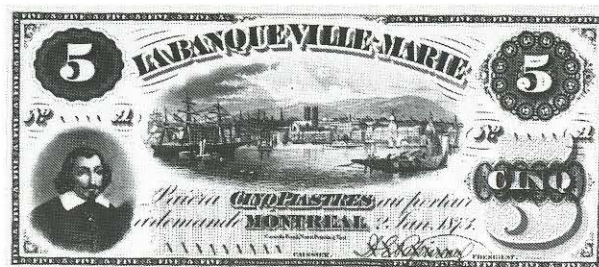


Figure 11. Upper left, Lord Dufferin (left) and Sir Hugh Allan (right) on a Merchants Bank of Canada \$20 note of 1875 (courtesy BABN); centre left, Bank Legal of 1896 with portrait of the Marquess of Lorne (courtesy Bank of Canada); lower left, BABN specimen sheet showing Cartier and Champlain (W Allan collection); upper right, portrait purporting to represent Champlain (die no (P)6) on a \$5 note of La Banque Ville Marie, 1873 (courtesy Bank of Canada); centre right, early use of the "Quebec" vignette on a St Lawrence Bank \$5 note of 1872 (courtesy Bank of Canada); and lower right, photo of the Riss painting of Jacques Cartier, used as the basis for most portraits of Cartier (courtesy BABN).



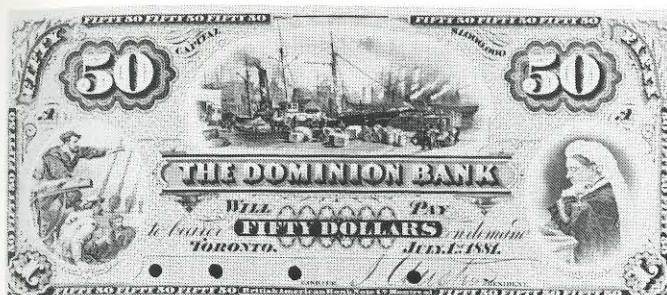


Figure 12. Upper left, slightly cropped "Quebec" on the Dominion Bank \$50 of 1881 (photo, W Allan); lower left, an early specimen sheet with "Canada" at top and "Quebec" at left (W Allan); Wm Molson on the right of the \$6 note of the Molsons Bank; and lower right, a later specimen sheet with the "Quebec" vignette at top, Queen Victoria portraits, green tint, and Geo B Burland as president (W Allan collection).

\$10 1889 issue of the same bank. "Her Majesty," die no 144, shows her seated on her throne, as used on the 1876-77 series of notes of the Bank of British North America. A small, stamp-sized, side view of the Queen (3¢ large Queen) appeared on the 1897 to 1904 issues of \$5 and \$10 notes of the Peoples Bank of New Brunswick.

The craftsmen at BABN engraved 13 different dies of Victoria before 1897.<sup>5</sup>

The Queen's first son and Prince of Wales, Albert (later to become King Edward VII), was another subject of BABN's engravers. His youthful portrait appears in "Prince of Wales," die no (P)10, used on the Merchants Bank of Prince Edward Island \$10 note of 1871, Union Bank of Prince Edward Island \$20 note of 1872 (which also depicts the Princess of Wales), Merchants Bank of Canada \$4 note of 1873 and, along with a portrait of the Queen, on the lovely Bank of Prince Edward Island \$20 note of 1872 (figure 8, bottom).

Prince Arthur, Queen Victoria's favourite of four sons and five daughters, appears on die no (P)14, first used on the Ontario Bank \$4 note of 1870, when he was 20 years old. Later this portrait appeared on the Dominion Bank \$4 of 1871, the Government of Prince Edward Island \$10 note of 1882, and the Peoples Bank of New Brunswick \$5 note of 1885. A later portrait of Prince Arthur as the Duke of Connaught, executed by ABN, appears on the Dominion of Canada \$2 note of 1914.

Soon there were dies depicting Canada's Governors-General as well. The eloquent Lord Dufferin [die no (P)38], who was Governor-General from 1872 to 1878, is seen on the left of the Merchants Bank of Canada \$20 note of 1875 (figure 11, upper left). The Marquess of Lorne [die no (P)68], Governor-General from 1878 to 1883 and husband of Queen Victoria's sixth child, Princess Louise, appears on the Dominion of Canada \$4 note of 1882 and \$500 "Bank Legal" of 1896 (figure 11, centre left).

BABN's engravers were not slow to produce dies depicting prominent personages in Canadian history. Among them are Generals Montcalm and Wolfe [dies (P)4 and (P)5], as seen on the Dominion of Canada \$2 note of 1870 and on an early specimen sheet (figure 9). A portrait purporting to depict Samuel de Champlain [die no (P)6], similar to those shown on the Province of Canada \$1 note of 1860, occurs on another early BABN specimen sheet (figure 11, lower left) and on La Banque Ville Marie \$5 note of 1873 (figure 11, upper right), respectively. Another depicting explorer Jacques Cartier is based on the Riss portrait in the National Archives.

In fact many portraits of Cartier can be found on Canadian banknotes and, whether by BABN or by American Bank Note Company, they are all engraved after the Riss portrait (figure 11, lower right). Its early use by BABN was on the Dominion of Canada \$1 note of 1870 (die no 5; Allan 1991: 109). A larger version, with Cartier facing left, was used on

<sup>5</sup> BABN engravers depicted Queen Victoria on dies 1, 3, 22, 62, 85, 93, 100, 103, 104, 117, 118, 138 and 150.



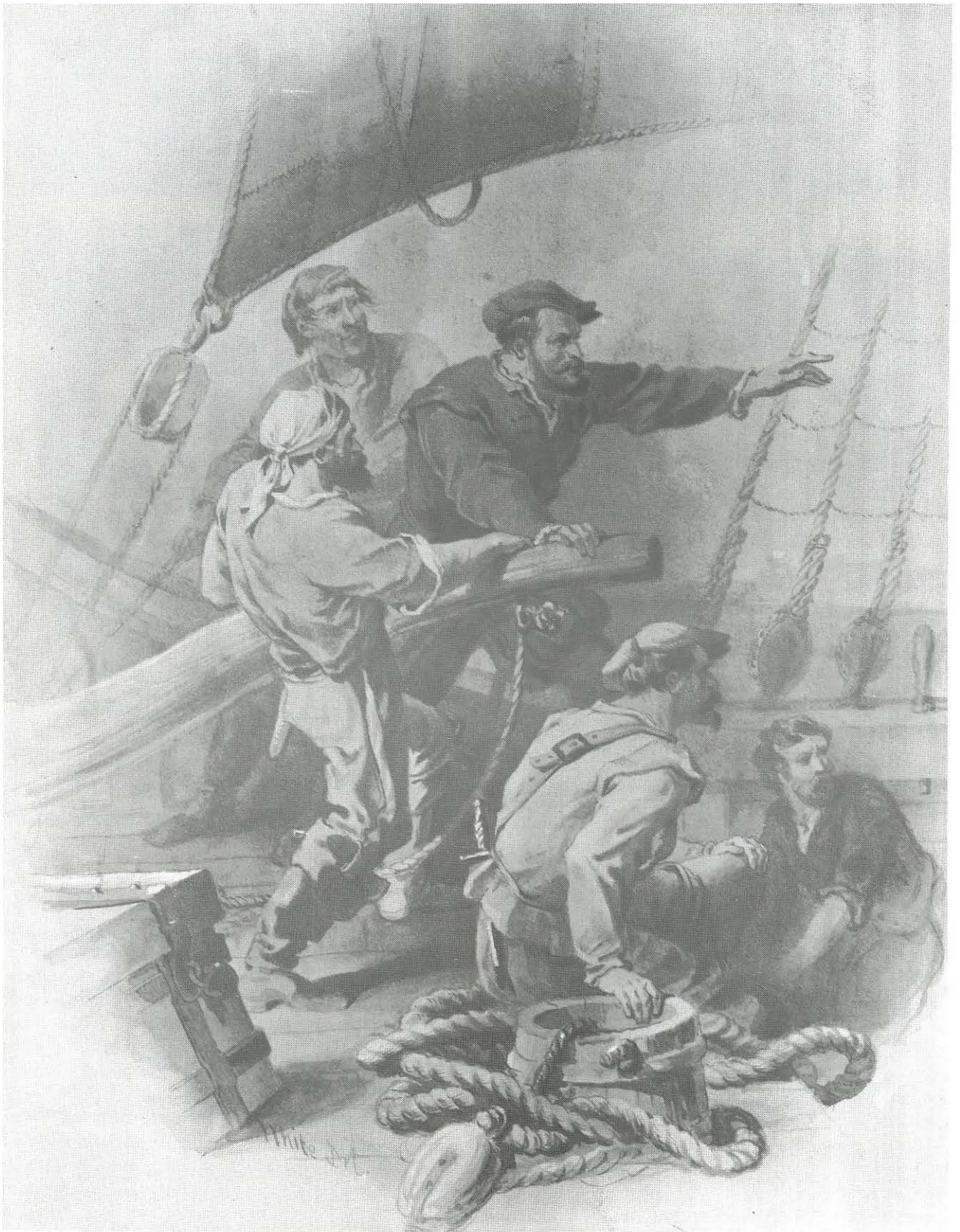


Figure 13. Photo of the original "Quebec" Cartier drawing (courtesy of BABN).





Figure 14. Upper left, Wm McMaster, Senator and entrepreneur, at the centre of this Canadian Bank of Commerce \$5 note of 1879; centre left, "Clipper" die no 98 with topsail unfurled on the Bank of Acadia \$5 of 1872; lower left, "Clipper" die no 121 with topsail furled on the Pictou Bank's \$5 of 1882; upper right, full rigged sailing ship and a paddlewheeler on a Bank of Acadia \$20 note of 1872; centre right, fishing, as seen on the Union Bank of Halifax \$20 note of 1900; lower right, "Fishing, New Westminster, B.C." die no 518, on a Bank of Vancouver \$20 note of 1910 (all photos, courtesy Bank of Canada).

the \$4 note of La Banque Jacques Cartier of 1870 and the Stadacona Bank's \$10 note of 1874.

One of the very best engravings produced at BABN is one showing Cartier on his ship pointing to land. Cartier left St Malo with two ships on 20 April 1534 and sighted Bona Vista on the coast of Newfoundland in May. He also sailed to the entrance of the Gulf of St Lawrence before returning home. The following year he returned to the Gulf and in early September reached a narrow point in the St Lawrence River to which the indigenous peoples had given the name, "Képec." Evidently the word Québec was derived from this. In October he reached Hochelaga, a village on an island near the present site of Montreal (Tuttle 1877: 58-59).

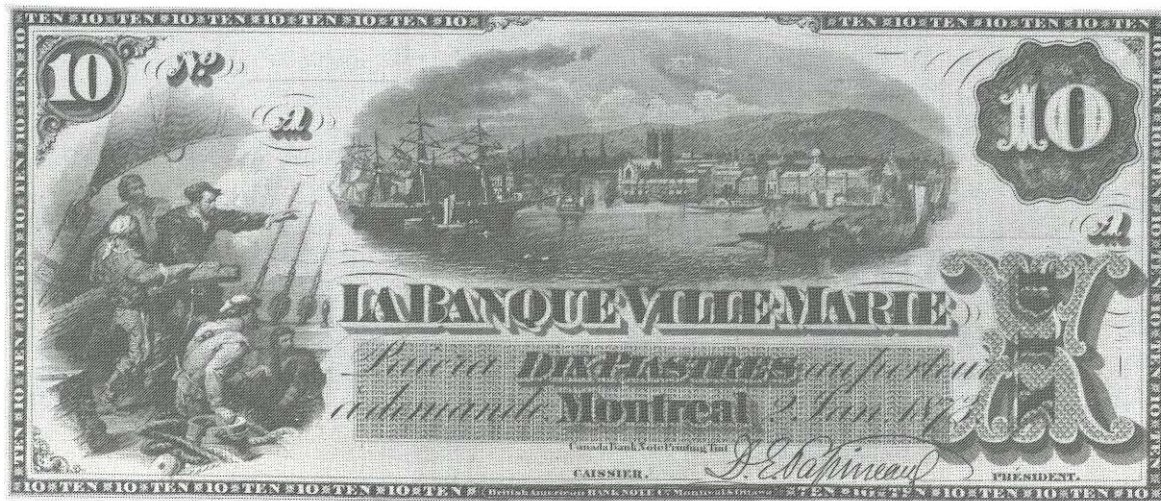
The vignette was used in the design of the award-winning Cartier Quatercentenary stamp issued 1 July 1934 (figure 10), but its first use was on a \$5 note of The St Lawrence Bank in 1872 (figure 11, centre right). These uses suggest that the vignettes title would be "Jacques Cartier's discovery of the

St Lawrence." I have found, however, that the actual title of the vignette, die no 34 engraved in 1872, was "Quebec." It became quite popular and occurs on many notes, including a \$10 note of La Banque Ville Marie of 1873, \$10 note of La Banque d'Hochelaga of 1874, 1880 and 1894, The Standard Bank of Canada's \$5 note of 1876, and, in a smaller size, on the back of the Dominion of Canada \$2 of 1887, the Dominion Bank \$50 note of 1881 (figure 12, upper left), and others.

British American Bank Note Company provided a photo of the original painting for our use. That the company held this painting in high esteem is evidenced by its early use on a specimen sheet (figure 12, lower left) when W C Smillie was president, G B Burland was vice-president and manager, and H Earle, secretary and treasurer. Later it occupied upper centre of a beautiful sample sheet (figure 12, lower right), known with green, blue or ochre tints. As an award-winning design, it is perhaps not surprising that it occurs on the share certificates of British American Bank Note Company.<sup>6</sup>

<sup>6</sup> BABN graciously provided a reproduction of its stock certificate for our society's 25th anniversary, and this is still available from the secretary, Dick Dunn.





*\$10 note of La Banque Ville Marie, 1873, with both the award-winning 'Quebec' vignette and a view of the busy harbour at Montreal (courtesy of BABN).*

Then there were portraits of Canada's leaders of commerce. William Molson [die no (P)19] had his portrait engraved as early as 1871, as seen on the Molsons Bank \$6 note (figure 12, upper right). President of the Molsons Bank from its inception in 1855 until his death in 1875, he was also a founding director of the Grand Trunk Railway, President of the Montreal Hospital, and a governor of McGill University. His portrait [die no (P)185] appears as late as 1922 on the Molsons Bank \$10 note. Sir Hugh Allan [die no (P)39], one of Canada's great entrepreneurs, who was knighted in 1871 for his service to Canadian commerce, shares a place with Lord Dufferin on the Merchants Bank of Canada \$20 of 1875 (figure 11, top left). Sir Donald A Smith, best known for driving in the "Last Spike" of the Canadian Pacific Railway in 1885 but who also served as President of the Bank of Montreal, was another Canadian businessman depicted by BABN. William McMaster, Canadian Senator, President of the Canadian Bank of Commerce (figure 14, upper left) and an officer or director of many other corporations, including the Wellington, Gray and Bruce Railway and the Great Western Railway was also a subject for BABN's engravers.

As our country's history unfolded, BABN engraved portraits of many other important people. Among these were politicians such as Sir John A Macdonald [die no (P)154] and

Alexander Mackenzie, Canada's first and second Prime Ministers. Macdonald's commanding figure graces the Dominion of Canada \$5000 "Bank Legal" of 1896 and, much later, on Bank of Canada \$10 notes of the 1971 and 1989 series, also the product of BABN.

One of the early attractive vignettes BABN produced is "Canada" (die no 37), which shows a Britannia figure and a cherub representing Commerce pointing to an undefined "Canada" on a globe suspended in the clouds. It was used on the Dominion of Canada \$1 note of 1870 (illustrated in Allan 1991: 109). A number of early vignettes, such as "Mercury," "Mech's & Commerce," "Science" and "Nor' West" are of similarly allegorical style.

### Nautical Vignettes

Ships and shipbuilding were a favourite subject of bank officials and so occur frequently among BABN dies. An early allegorical "Ship building" scene (die no 27; figure 15, upper left) was used on the Bank of Prince Edward Island \$20 note of 1872, while a more realistic rendition of "Ship building" (die no 56; figure 15, centre) occurs on the Bank of Liverpool \$4 note of 1871.



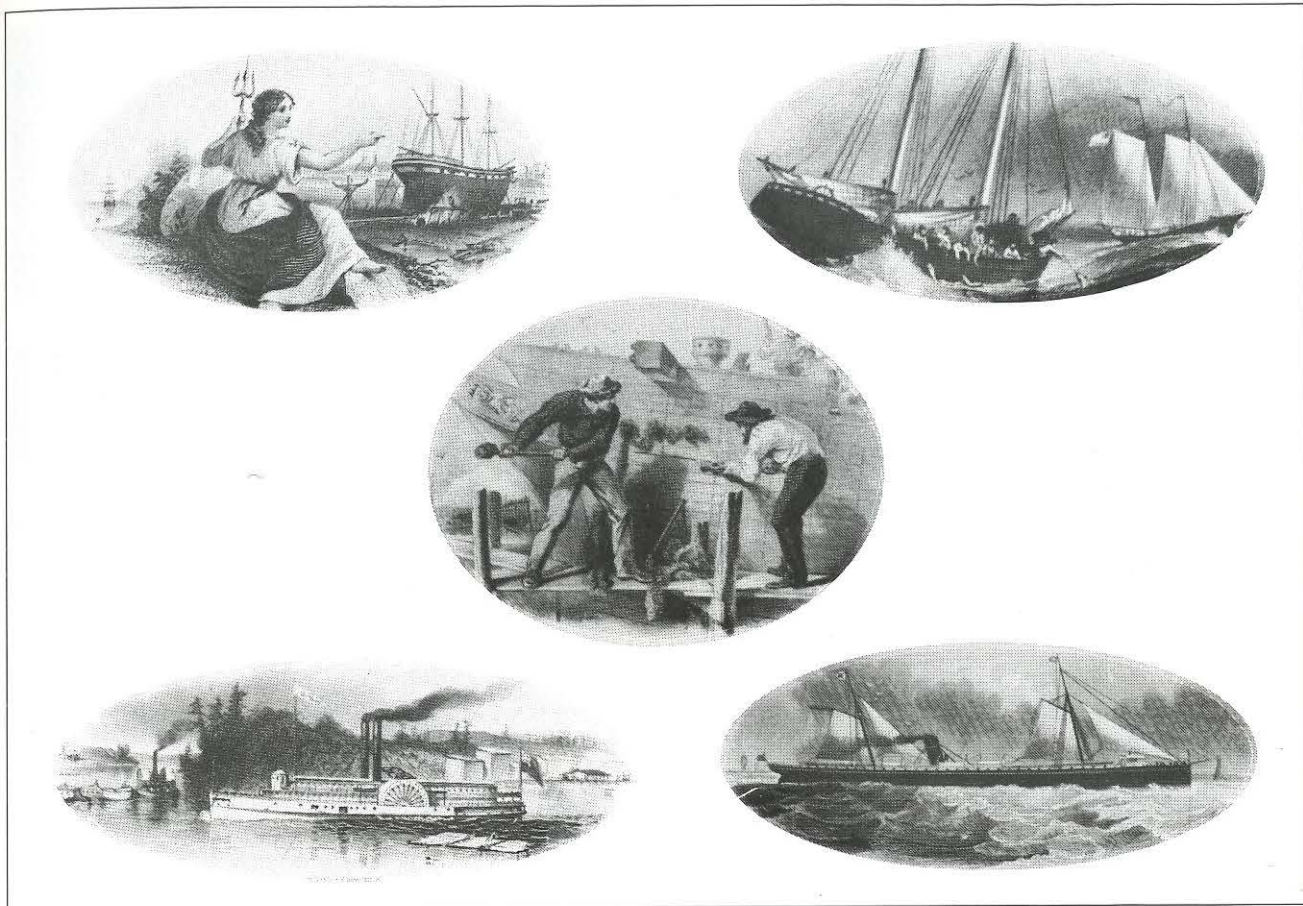


Figure 15. Upper left, BABN vignette, die no 27, shows an allegorical "Ship Building" scene; upper right, fishing "On the Banks", die no 82; centre, die no 56 shows a realistic "Ship Building" scene; lower left, "two-stack paddlewheeler, "Inland Commerce," die no 32, engraved in 1872; and lower right, a two-masted sail-steamer, "C.P. Lake Steamer", die no 231, engraved in 1884 (all from the W Allan collection).

One of the most beautiful ship vignettes shows a schooner under full sail. Named "Clipper" (die no 98), this vignette appears on The Bank of Acadia \$5 note of 1872 (figure 14 centre left) and on the 1873 \$4 note of the Maritime Bank of the Dominion of Canada. It was re-engraved in 1874 (die no 121), with top sail furled, for the 1882 \$5 of the Pictou Bank (figure 14, lower left) and 1885 \$5 note of The Peoples Bank of New Brunswick. This clipper ship was so popular that it was also used for vignettes on many US obsolete banknotes engraved by American Bank Note Company.

One of the finest of the pioneer steamships was the *Great Eastern*, at 695 feet and 18915 tons the largest ship afloat at the time, but also the one most plagued by bad luck and financial difficulty (Banning 1989). She appears on the Bank of Yarmouth \$5 note of 1891 (also see cover photo).

As time went on, the modernization of ships made ready symbolism for banks projecting a more progressive image in their vignettes. A beautiful ocean liner gracing the 1916 \$5 note of the Merchants Bank of Canada is an example.

For ships on inland waters we find a two-stack paddlewheeler and a man on a raft, "Inland Commerce" (die no 32; figure 15, lower left) in 1872, progressing to a larger, faster ship, "C.P. Lake Steamer" (die no 231; figure 15, lower right) engraved in 1884 and later used on The Molsons Bank \$20 note of 1904. A paddlewheeler and a fully rigged sailing ship are combined on the beautiful Bank of Acadia \$20 note of 1872 (figure 14, upper right).

Ships were of course used for fishing as well as for transportation, and "On the Banks" (die no 82) is a striking example of a vignette showing them in this role (figure 15, upper right). It was used on the Bank of Liverpool \$10 note of 1871 and the Bank of Prince Edward Island \$10 note of 1872. A similar but closer view of men pulling in their lines can be seen on the 1900 \$20 note of the Union Bank of Halifax (figure 14, centre right), while men in small boats pulling in their nets appear in "Fishing, New Westminster, B.C." (die no 518), as used on the Bank of Vancouver \$20 note of 1910 (figure 14, centre left).





Figure 16. Upper left, "Through the Tunnel", die no 10, depicts a vintage train on the Commercial Bank of Windsor (N.S.) \$10 note of 1874; lower left, "Locomotive", die no 146, shows an early steam engine on a \$1 note of the Union Bank of Prince Edward Island, 1874 ; upper right, a "modern" train graces the centre of this Banque Provinciale \$5 note of 1907; centre right, a delightful "Wharf Scene", die no 29 (all Bank of Canada); and a pensive cherub, die no 28, representing Commerce is surrounded by ancient and "modern" modes of transportation (W Allan collection).

## Railway Vignettes

As the Canadian economy flourished, tons of cargo were moved by ships of many types. This created an urgent need for a fast and economical method of land transportation. The first steam railway in North America was built at Québec in 1830 to carry stone from the wharves at St Diamond to the Citadel. The first real railway of any length, the Champlain and St Lawrence Railway, opened 21 July 1836 at La Prairie and ended at Saint-Jean on the Richelieu. The first locomotive built in Canada was completed in 1853 for use on the Ontario, Simcoe and Huron Union Railroad, the first steam railway in the Province of Upper Canada. The Grand Trunk Railway, incorporated in 1852, opened its route between Toronto and

Montreal in 1856. By 1859 the railway was complete from Sarnia to Portland, Maine, its 1282-km length crossing the newly completed Victoria Bridge at Montreal.

Not surprisingly, BABN's customers also connected trains with progress. A fairly early train appears as "Through the tunnel" (die no 10) as seen on the Commercial Bank of Windsor (N.S.) \$10 note of 1871 (figure 16, upper left) and similarly (die no 146, "Locomotive") on the Union Bank of Prince Edward Island \$1 note of 1874 (figure 16, lower left). One of the few early trains, with five cars behind, can be seen as "Canadian Pacific" (die no 112) on the Merchants Bank of Canada's \$20 of 1875 (figure 11, upper left). More typically modern are the trains shown on the 1907 \$5 note of Banque Provinciale du Canada (figure 16, upper right) and on the Molsons Bank's \$50 note of 1914.

Trains were often found beside docks, as a delightful "Wharf Scene" (die no 29) documents on The Pictou Bank's \$4 note of 1874 (figure 16, centre right).

Many forms of transportation are shown on an unusual vignette entitled "Ancient and Modern Commerce" (die no 28). It shows a paddlewheeler, sail-steam ship, train, horse and travois contrasted with an ancient Mediterranean ship and a camel (figure 16, lower right), over all of which a pensive cherub with a jug of olive oil or wine, allegorically representing commerce, presides. This was used on the Exchange Bank of Canada's \$25 note of 1872 (see *CPMJ* 26 [Oct 1990]: 101).

## Resources, Industry and Workers

The great diversity of subjects engraved at BABN encompasses virtually all the major areas of commerce in this awakening land.



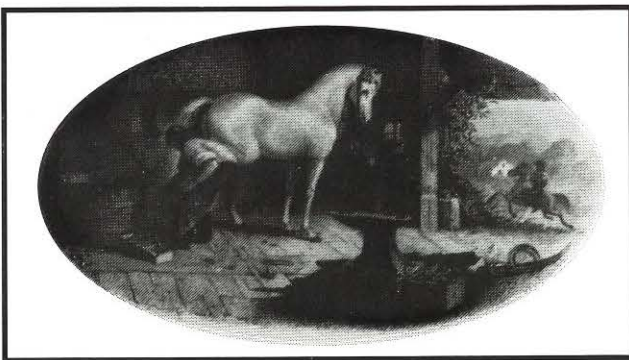


Figure 17. Top, "Coal Mining," die no 123, on the Pictou Bank's \$10 note of 1882; upper left, "Mining B.C," die no 512 on a Bank of Vancouver \$50 note of 1910 (courtesy Bank of Canada); centre left, logging on the Bank of Liverpool's \$5 note of 1871 (Bank of Canada); lower left, a vignette of "Horse Shoeing", die no 93, with a blacksmith at work ( W Allan); upper right, lumbering on the Bank of Vancouver \$10 note of 1910; centre right, a stonemason in "On the Square", die no 92, as used on a \$5 note of the Mechanics Bank (Bank of Canada); and the "Carpenter Shop", die no 99 (W Allan collection).



The mining industry is depicted in the vignette, “Coal Mining” (die no 123) engraved in 1874 and used on the 1882 \$10 note of the Pictou Bank (figure 17, top). Mining can be seen again on die no 512, used on the Bank of Vancouver’s \$50 note of 1910 (figure 17, upper left).

Numerous logging scenes were used on Canadian banknotes. “Logging No. 2” (die no 65) is used on the 1900 \$5 note of Banque Provincial du Canada, and two logging vignettes can be seen on the Bank of Liverpool’s \$5 note of 1871 (figure 17, centre left). “Lumbering B.C.” (die no 517) is found on the Bank of Vancouver’s \$10 note of 1910 (figure 17, upper right).

The men who helped to keep the wheels of commerce and industry turning were not overlooked by the BABN’s engravers. A stonemason can be seen in “On the Square” (die no 92) used on the \$5 note of the Mechanics Bank (Montreal) in 1872 (figure 17, centre right). The Blacksmith can be seen in “Horse Shoeing” (die no 93; figure 17, lower left), used on the back of the Eastern Townships Bank’s issue of 1873 and on the face of the \$10 note of the Mechanics Bank (Montreal) in 1872. A scene of several busy carpenters was engraved for “Carpenter Shop” (die no 99)(figure 17, lower right), as used on the \$4 note of the Mechanics Bank (Montreal) in 1872.

## Vignettes of Farming

BABN engravers produced many vignettes depicting animals and tasks associated with pioneer farming life in Canada. Ploughing the land was often used, as so admirably on the \$50 of the Farmers Bank of Canada in 1907 (figure 18, top). Haying graces the \$100 note of the same issue (figure 18, upper centre). The everyday task of milking makes a charming scene in “Dairy Maid” (die no 107), as seen on the 1874 issue of \$4 notes of La Banque d’Hochelaga (figure 18, lower centre). Two small vignettes of cattle were engraved and used as specimen or “tail” pieces. The first (die no 39; figure 18, bottom) shows a bull calf, as used later on the Ontario Bank’s \$5 note of 1898. The second (figure 19, top) shows cattle drinking at a stream. Another interesting “tail piece,” showing “Man’s best friend” with “BABNCo” engraved on his collar (die no 17; figure 19, centre), also occurs on a sample sheet (figure 11, lower left).

Rural life is aptly portrayed in the vignette “Christmas in the fields” (die no 77; figure 19, bottom) used on the Standard Bank of Canada’s \$10 issues of 1876 and 1890. Somewhat more modern farming appears in “Farming B.C.” (die no 511) as used on the Bank of Vancouver’s \$100 note of 1910 (figure 20, upper left). The trend to depict progress and modernity can be seen again in a lovely allegorical vignette, “Telegraphy” (die no 131), which was used on the Banque d’Hochelaga’s \$20 note of 1880, the Standard Bank of Canada’s \$50 of 1890 and a 1901 \$10 note of the Peoples Bank of Halifax (figure 20, centre left).

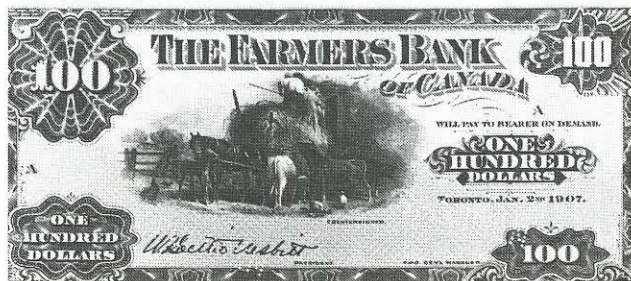
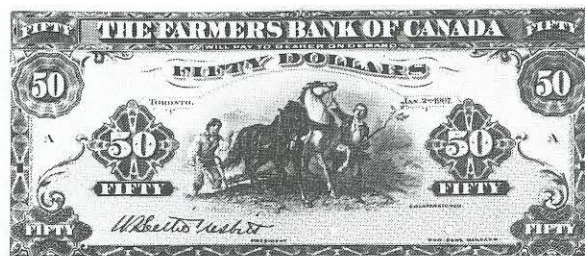


Figure 18 (left). Top, early pioneer life is shown in a ploughing scene on a \$50 note of the Farmers Bank of Canada, 1907; a haying scene on a \$100 note of the same issue (both courtesy BABN); a milking scene, “Dairy Maid”, die no 107, on the 1874 issue of \$4 notes of Banque d’Hochelaga (courtesy of Bank of Canada); and, bottom, a tail piece showing a bull calf, die no 39 (W Allan collection).



## Other Vignettes

Some engravings do not fit easily into a classification by commerce, agriculture, mining, rural life and farming, and perhaps could be termed symbolic. They seem to have a universal appeal.

The first of these is one of my favorites and appears to represent "Home life." It depicts an older woman showing a young girl, perhaps her granddaughter, how to knit.

"The First Lesson" (die no 15) was used in 1870 on the Canadian Bank of Commerce \$4 note, on the Banque Nationale \$6 note and near the bottom left of an attractive BABN specimen sheet (figure 11, lower left).

The symbolism of good defeating evil is aptly portrayed in the popular vignette of St George slaying the dragon (die no 20) used on the Bank of Nova Scotia's \$5 note of 1870 and the sample sheet (figure 11, lower left). St George slaying a winged dragon and facing to the right occurs on die no 259, as used on the Bank of British North America's \$10 of 1889.

Animals often appear in a symbolic role. An imposing pair of buffalo appears on die no 477, seen on the Northern Bank's \$20 note of 1905 (figure 20, lower left), while a resting pair of lions (die no 480) graces the attractive 1906 \$20 note of the Sterling Bank of Canada (figure 20, top).

One of Canada's national symbols, the beaver, could hardly be omitted. It can be seen on many banknotes and security documents by BABN, beginning in 1867 with one on a \$2 note of the Canadian Bank of Commerce. A larger version was used on the \$6 note of the Molsons Bank in 1871 (figure 12, upper right) and later on the back of the United Empire Bank's \$10 note of 1906 (figure 20, lower right).

Many other subjects, far too many to be shown in this essay, appear in engravings by the British American Bank Note Company.

## Engravings on Other Security Items

By 1872, no less than 16 banks were among BABN's customers and it had produced notes for the Government of Prince Edward Island, the Province of Canada and the Dominion of Canada, but production of banknotes was only one of the company's successful undertakings. From its very beginning it produced a great diversity of other engraved security items, including millions of stamps for the growing nation's need for postal communication. Among these, beginning in 1868, were the large and small Queens issues.

BABN received hundreds of thousands of orders for stock certificates and bonds to meet the needs of an expanding economy. Bonds for the Northern Railway of Canada, Canadian Express Company, North Grey & Bruce Railway Company and Canadian Pacific Railway Company were among the first of these. Many banks, including the Sterling

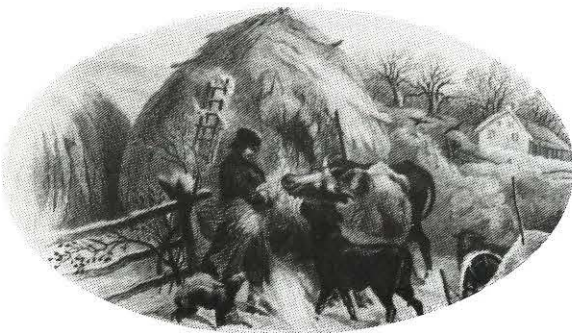
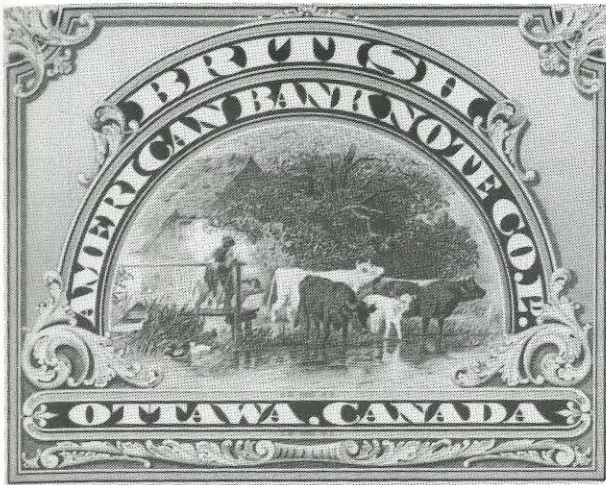


Figure 19. Top, a tail piece with a vignette showing cattle at a stream; centre, tail piece showing a dog with "BABN Co" on its collar, die no 17; and, bottom, rural farming as shown in "Christmas in the Fields", die no 77 (all from the W Allan collection).



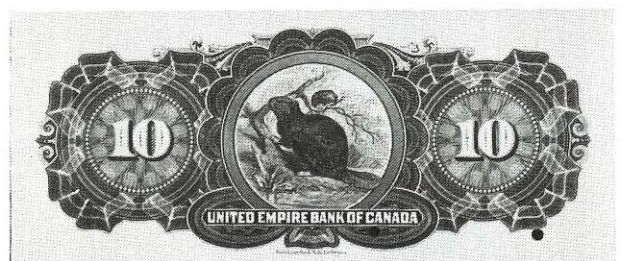
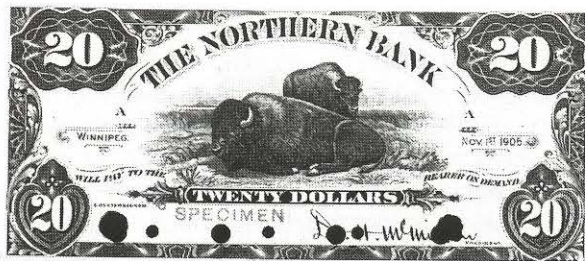
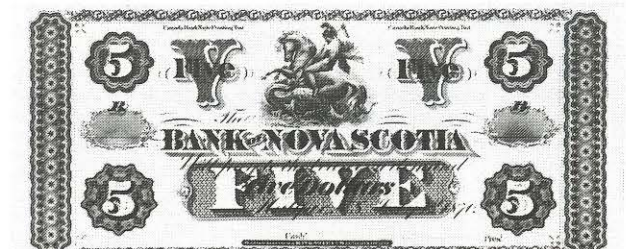


Figure 20. Top, a pair of resting lions in an attractive vignette on the Sterling Bank of Canada's \$20 note (BABN), upper left, "modern" farming in "Farming. B.C", die no 511, on a Bank of Vancouver \$100 note; centre left, "Telegraphy", die no 131, on a \$10 note of the Peoples Bank of Halifax; lower left, an imposing pair of bison are featured on a \$20 note of the Northern Bank (all three courtesy Bank of Canada); upper right, a modern steamer on a \$5 note of the Merchants Bank of Canada, 1916 (photo, W Allan); centre right, St George slaying the dragon, die no 20, on the Bank of Nova Scotia's \$5 note of 1870; and a busy beaver on a \$10 of the United Empire Bank of Canada (both courtesy Bank of Canada).



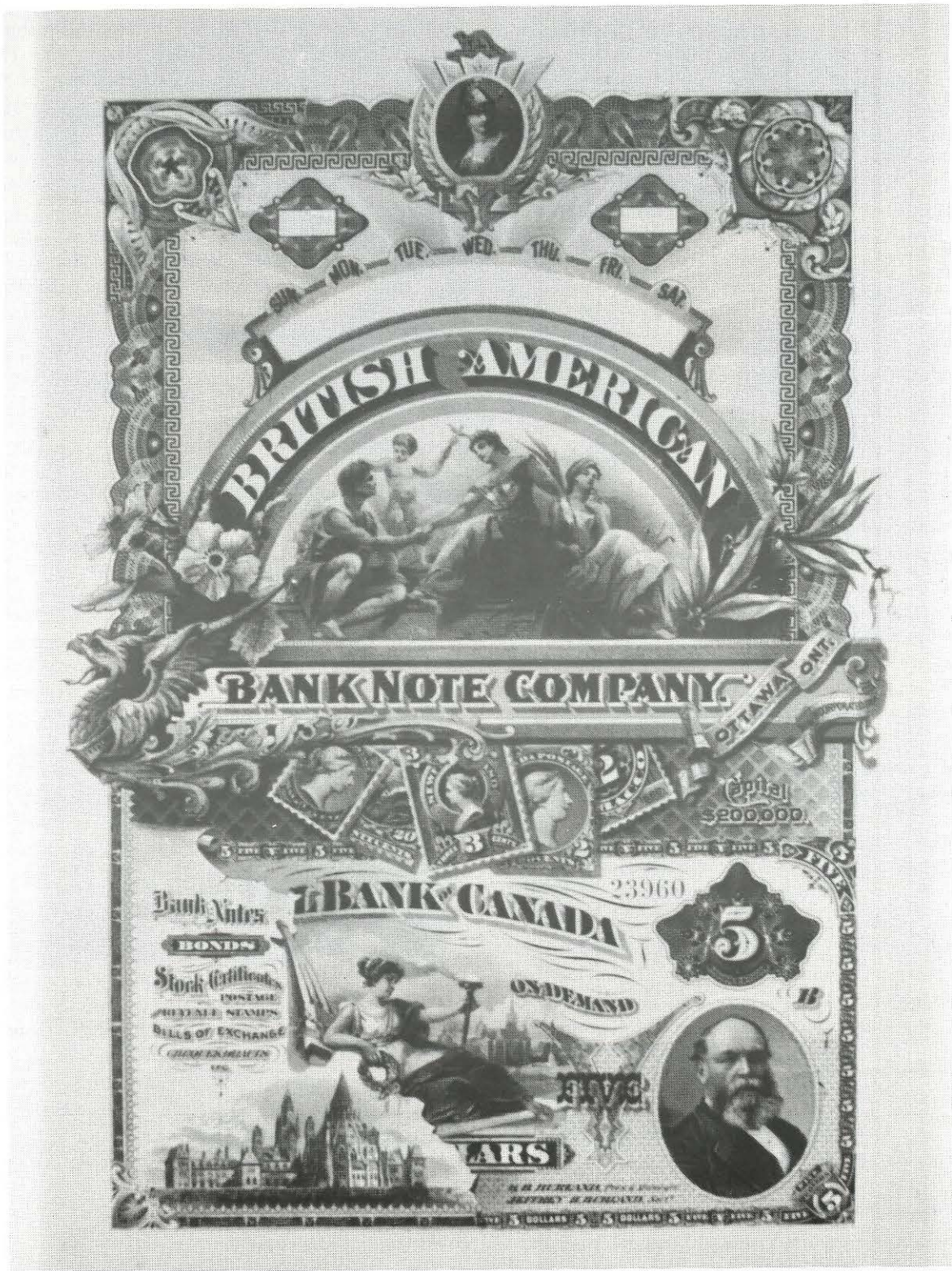


Figure 21. A calendar produced for BABN use in 1894, with a possible portrait of G B Burland at bottom right and "Unity", die no 272, a vignette used by the Crown Bank in 1904, at centre (photo, W Allan).



Bank of Canada, issued share certificates, and at least 67 banks were among BABN's customers (Anon 1956: 10).

Other types of security documents that BABN produced included insurance policies, awards and diplomas, cheques, drafts, bills of exchange, receipts, cigar bands, revenue stamps (figure 22), whiskey labels, letterhead, and calendars (figure 21). The company also completed various orders for the Dominion of Canada, such as land grants, Victory bonds, passes (figure 23, lower right), and scrip for the Department of the Interior and Department of Militia and Defense.

## Recent Developments at BABN

BABN produced thousands of kinds of attractive notes of the highest quality from the Canadian Bank of Commerce issues of 1867 to the last Canadian chartered banknote, a \$5 note for the Royal Bank of Canada, in 1943. The formation of the Bank of Canada in 1934 and subsequent bank acts, however, required the chartered banks to cease issue of notes after 1 January 1945. While this meant the loss of substantial business to the banknote printers, the new need to print Bank of Canada notes, as well as growing requirements for government and commercial printing, compensated for this loss.

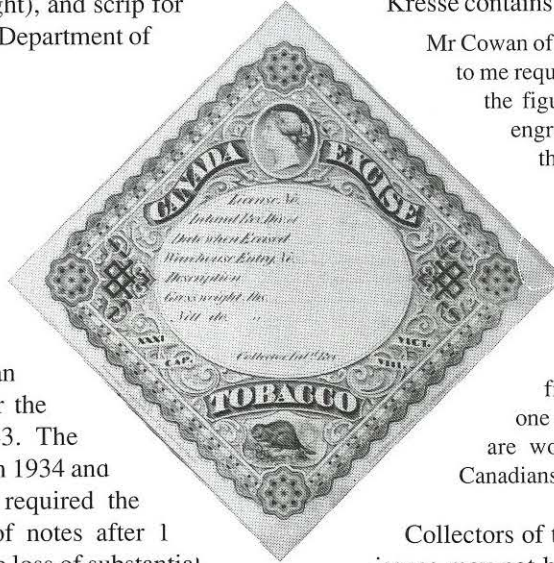
BABN received the contract for producing the \$2, \$5 and \$10 Bank of Canada notes of 1935. The end of the depression led to improved business conditions and, with the addition of government orders for printing, the company flourished. With its capacity strained to the limit BABN moved in 1948 from its Wellington St premises to its present location at 975 Gladstone Avenue in Ottawa.

Three engravers who worked for BABN in more recent years were Harry Preston Dawson, George A Gunderson and Charles Gordon Yorke.

H P Dawson was an excellent engraver of portraits and vignettes who, in the early 1930s, worked from his studio in Foxhall Village, Washington, DC. In a letter of 1931 he states, "I am, at the present time, under contract with the British American, also the Jeffries Bank note Company, which keeps me going." Further correspondence with Charles

G Kresse, an artist, tells of designs he received from him which he then tried to sell to various banknote companies, including BABN, E A Wright & Company and the Bureau of Engraving and Printing. In a letter of December 1930 to Kresse, C G Cowan, vice-president of BABN, writes, "If you have any other drawings to submit in the future, will you kindly send them to Mr Dawson who will report to us as to their suitability for our work." A letter from Dawson to Kresse contains the following interesting statement.

Mr Cowan of the British American in his last letter to me requested that we have the vignettes with the figures in shadow, so that they can be engraved heavy to meet the rough wear of the presses. I am enclosing an engraving made by the American Bank Note Company, from one of Mr. Farringer's [sic] drawings. This is the only thing I have, but Farringer [sic] makes work in shadow, with fire or steam in foreground. I am also enclosing a five dollar Canadian note made from one of Farringer's [sic] designs.<sup>7</sup> These are wonderful for our purpose, and the Canadians are crazy about them.



Collectors of the Bank of Canada 1935 and 1937 issues may not be aware that Dawson engraved the portraits of Queen Mary for the \$2 note, the Prince of Wales for the face of the \$5 and Princess Mary for the face of the \$10, as well as "Electric Power" for the back of the \$5 and "Harvest" for the back of the \$10. The two back engravings were used again for the \$5 and \$2 of the 1937 issue. Dawson also engraved vignettes for the rural landscape and the mountain scene on the backs of the \$2 and \$10 of the 1954 issue. Other engravings by H P Dawson occur on essays for the 1935 Bank of Canada issue (Kaslove 1990: 108-109).

C Gordon Yorke joined BABN in 1935 at the age of 17 and was apprenticed to Harry Dawson. Yorke's engraving skill progressed sufficiently over the years that he was entrusted with engraving portraits and vignettes for the Bank of Canada's 1954 issue. He engraved the back for the \$5 note and restored and made additions to the original vignette of the parliament building that was used on the back of the 1967 \$1 note. He engraved backs for the \$1, \$2, \$5, and \$100 notes for issues from 1969 to 1975, and the face portraits for the \$5 and \$100 notes. The arctic scene on the back of the \$2 (figure 23, lower left) took five months to engrave. He made the engraving

<sup>7</sup> Probably this was a note for the Canadian Bank of Commerce. Dawson incorrectly spells Farringer's name.

Figure 22 (above). An attractive Canada Excise tobacco stamp produced by BABN (W Allan collection).



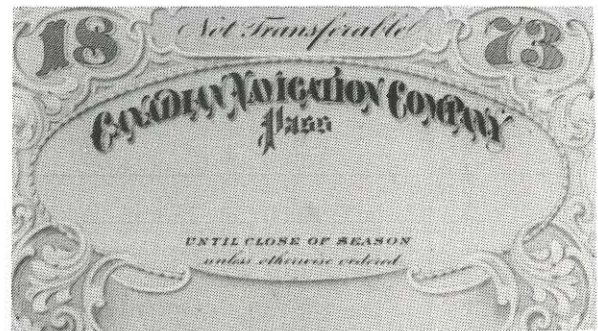
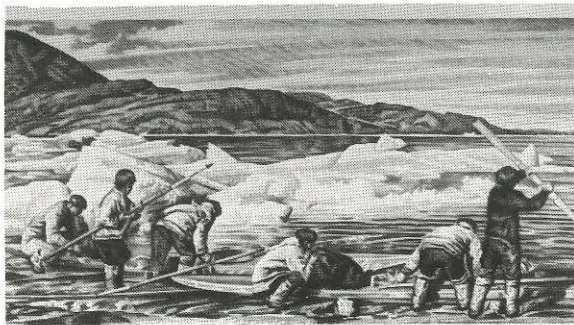
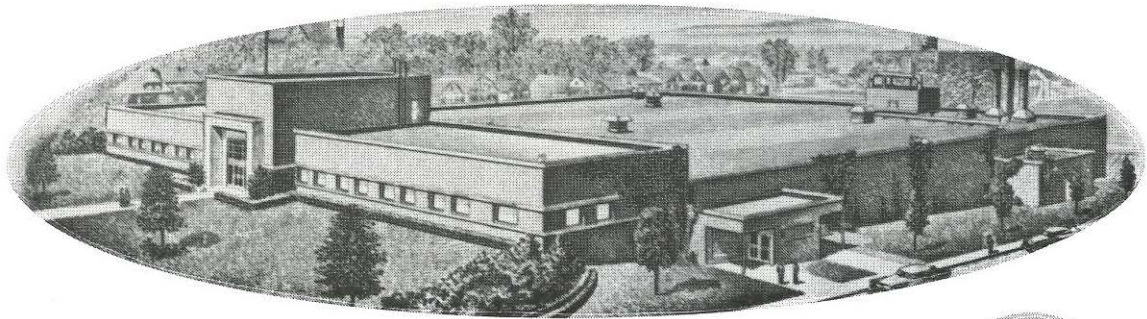


Figure 23. Top, head office and plant of the British American Bank Note Company, Ottawa, in an engraving by Gordon Yorke (W Allan collection); centre left, specimen note of the Canadian Tire Corporation, Ltd.'s 5¢ coupon, with finished Scotsman vignette; centre right, almost completed die proof of the Scotsman, signed by Gordon Yorke; lower left, Arctic scene used on the Bank of Canada 1972 \$5 back, engraved and signed by Gordon Yorke (W Allan collection); and, lower right, a seasons pass ticket of 1873 for the Canadian Navigation Company (W Allan collection).





Figure 24. C Gordon Yorke illustrating his engraving technique in Ottawa in 1976 (photo, John Regitko).

of BABN's head office and plant (figure 23, top) that occurs on the back of the company's 1965 annual report. He also engraved die no (P)251, "the Scotsman" (figure 23, centre right) used on the Canadian Tire coupons of 1961 (figure 23, centre left). During his career he engraved many vignettes that occur on stock certificates and bonds.

Mr Yorke showed slides and spoke about engraving to members of the Canadian Paper Money Society and International Bank Note Society at the Canadian Numismatic Association's convention in Ottawa in 1976 (figure 24). He illustrated his engraving technique and autographed Bank of Canada notes that he had engraved.

An illness forced Yorke's early retirement and he died on 21 May 1980.

George Gundersen, an engraver who worked with both Dawson and Yorke, engraved the famous "devil's face" portrait of Queen Elizabeth II that occurs on the 1954 Bank

of Canada notes. At a lecture in Toronto he explained that the perceived face in the Queen's hair was entirely accidental and that the hair style was modified shortly after its discovery. Gundersen also engraved face portraits for the \$1, \$10 and \$50 notes and the back for the \$20 note of the 1969-1975 issues. Like Dawson and Yorke, he engraved many vignettes used on other security documents. He retired in 1973 and died shortly afterward.

Other engravers who have worked for BABN over the last half-century include Cy Allen, Bruce Hay and William Linegar.

Numerous advances in printing technology have propelled the company toward the twenty-first century, but the hundreds of engraved portraits and vignettes it produced over the last 125 years are a lasting testament to the many dedicated workers at BABN. Many of these engravings will prove to be a considerable asset as the time of the master engraver draws to a close. Men such as Jones, Smillie, Savage, Gunn, Ford, Gundersen, Preston and Yorke will not be seen again but their superb efforts, as expressed in these miniature masterpieces, will remain to be admired, preserved and studied, not only by the banknote companies, but by thousands of collectors and scholars. Perhaps within 50 years, paper money and engraved security documents, as we know them, will be a thing of the past found only in museums, as marvels of electronic wizardry replace current means for making economic transactions.

The engraved works of the British American Bank Note Company will stand among the best produced anywhere during the last two centuries and there is little doubt that this prestigious company will survive and prosper for many years to come. □

## Acknowledgements

I would like to acknowledge many unpublished sources that helped me in preparation of this paper. Photographs and photocopies came from many sources, including the author's personal archives of vignettes and photographs, archives of the late Dr Glenn Jackson, the Bank of Canada, National Currency Collection, and British American Bank Note Company, Ottawa, including a photo of the Riss portrait of Jacques Cartier. Valuable information was supplied by David Duncan and Greg Prosser of BABN, James Haxby, former Deputy Curator of the National Currency Collection, Bank of Canada, and Gene Hessler, who provided a photo of Henry Earle, Sr. Also, original manuscripts of Clarence W Brazer, a pioneer in research on engravers and the first editor of *Essay Proof Journal*, were very helpful. R M Smythe and Company, New York, kindly allowed me to use letters from HP Dawson and CG Cowan. Thanks also to our editor, Ted Banning for his help and perseverance.



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## A Listing of the First Ten Vignettes engraved at BABN

- 1 Parliament Buildings
- 2 Beavers
- 3 Ottawa
- 4 Mercury
- 5 Quebec Steamboat
- 6 Royal Arms
- 7 The Reaper
- 8 Laying the Cable
- 9 History
- 10 Through the tunnel

## A Listing of the First Ten Portraits engraved at BABN

- 1 Victoria
- 2 Indian Girl
- 3 Victoria
- 4 Montcalm
- 5 Wolfe
- 6 Champlain
- 7 Adrienne
- 8 Jacques Cartier
- 9 Hugh Allan
- 10 Prince of Wales







# WHAT'S NEW IN PREFIXES

by Lub Wojtiw

Collecting Canadian banknotes by prefix-letter combinations is still a popular endeavour. To assist in this challenge, this regular feature will provide updates of new prefixes observed in circulation. Since this is the first such listing in this journal, it will begin with a summary of prefixes that have already been released in each of the current denominations. Future columns will concentrate on a few series at a time and on new information, with summaries like this one, possibly presented as a checklist, once a year or so.

The current prefix system employs three letters. The first designates the printer, with "A" or "B" for British American Bank Note Company (BABN) and "E" or "F" for the Canadian Bank Note Company (CBN), the two companies that print Canadian banknotes for the Bank of Canada. The second letter is specific to the denomination, "R," "U," "B" or "G" for \$2, "N," "O," or "P" for \$5, "D" or "E" for \$10, "H" for \$50 and "J" for \$100. The third letter designates the series or a replacement.

In the present prefix scheme, the letters "I," "O" and "Q" are not used as the third character in the prefix-letter combination. In addition, the letter "X" in this location is reserved for the designation of replacement notes. Consequently a complete series would contain 22 of the 26 possible letters in the third place.

The \$20 of the 1979 series, still in production, continues to employ the previous numerical prefix system.

## \$2 1986 Bird Series

This note was first introduced in 1986 and is currently printed by both printing companies in Ottawa, Canadian Bank Note Company (CBN) and British American Bank Note Company (BABN).

### (i) Regular Notes

AR-Series, Crow-Bouey signatures (BABN)

ARF to ARZ (no ARS); 16 different prefix combinations

ARF, ARG, ARH, ARJ, ARK, ARL, ARM, ARN, ARP, ARR, ART, ARU, ARV, ARW, ARY, ARZ

AU-Series, Crow-Bouey signatures (BABN)

AUA to AUN; 13 different prefix combinations

AUA, AUB, AUC, AUD, AUE, AUF, AUG, AUH, AUJ, AUK, AUL, AUM, AUN

AU-Series, Thiessen-Crow signatures (BABN)

AUG to AUZ; 16 different prefix combinations

AUG, AUH, AUJ, AUK, AUL, AUM, AUN, AUP, AUR, AUS, AUT, AUU, AUV, AUW, AUZ

BB-Series, Thiessen-Crow signatures (BABN)

BBA, BBB, BBC, BBD, BBE, BBF, BBG, BBH, BBJ, BBK, BBL, BBM, BBN, BBP, BBR, BBS, BBT, BBU, BBV, BBW, BBY, BBZ

BG-Series, Thiessen-Crow signatures (BABN)

BGA to BGR; 15 different prefix combinations (currently in circulation)

BGA, BGB, BGC, BGD, BGE, BGF, BGG, BGH, BGJ, BGK, BGL, BGM, BGN, BGP, BGR

This series stopped at BGN more than a year ago, and only resumed within the last few months.

EB-Series, Thiessen-Crow signatures (CBN)

EBA to EBZ; 22 different prefix combinations (currently in circulation)

EBA, EBB, EBC, EBD, EBE, EBF, EBG, EBH, EBJ, EBK, EBL, EBM, EBN, EBP, EBR, EBS, EBT, EBU, EBV, EBW, EBY, EBZ

### (ii) Replacement Notes

ARXCrow-Bouey (BABN)

ARXThiessen-Crow (BABN)

BBXThiessen-Crow (BABN) (in production)

EBXThiessen-Crow (CBN) (in production)

## \$5 1986 Bird Series

This note was first introduced in 1986 and is printed by the Canadian Bank Note Company.

### (i) Regular Notes

EN-Series, Crow-Bouey signatures (yellow plate no)

ENA to ENZ; 22 different prefix combinations

ENA, ENB, ENC, END, ENE, ENF, ENG, ENH, ENJ, ENK, ENL, ENM, ENN, ENP, ENR, ENS, ENT, ENU, ENV, ENW, ENY, ENZ

EO-Series, Crow-Bouey signatures (yellow plate no)

EOA to EOH, eight different prefix combinations

EOA, EOB, EOC, EOD, EOE, EOF, EOG, EOH

EO-Series, Crow-Bouey signatures (blue plate no)

EOH to EOZ, 15 different prefix combinations

EOH, EOJ, EOK, EOL, EOM, EON, EOP, EOR, EOS, EOT, EOU, EOZ, EOV, EOW, EOY, EOZ



EP-Series, Crow-Bouey signatures (blue plate no)

EPA to EPC and EPW; four different prefix combinations

EPA, EPB, EPC, EPW (anomaly)

EP-Series, Thiessen-Crow signatures (blue plate no)

EPC to EPZ; 20 different prefix combinations

EPC, EPD, EPE, EPF, EPG, EPH, EPJ, EPK, EPL, EPM, EPN, EPP, EPR, EPS, EPT, EPU, EPV, EPW, EPY, EPZ

FN-SERIES, Thiessen-Crow signatures, (blue plate no)

FNA to FNZ; 22 different prefix combinations

FNA, FNB, FNC, FND, FNE, FNF, FNG, FNH, FNJ, FNK, FNL, FNM, FNN, FNP, FNR, FNS, FNT, FNU, FNV, FNW, FNY, FNZ

FO-Series, Thiessen-Crow signatures (blue plate no)

FOA to FOG; seven different prefix combinations (current series)

FOA, FOB, FOC, FOD, FOE, FOF, FOG

(ii) Replacement Notes

ENXCrow-Bouey (yellow plate no)

ENXCrow-Bouey (blue plate no)

ENXThiessen-Crow

FNXThiessen-Crow (currently being distributed)

\$10 1989 Bird Series

This note was introduced in 1989 and is printed by British American Bank Note Company.

(i) Regular Notes

AD-Series, Thiessen-Crow signatures

ADA to ADZ; 22 different prefix combinations  
ADA, ADB, ADC, ADD, ADE, ADF, ADG, ADH, ADJ, ADK, ADL, ADM, ADN, ADP, ADR, ADS, ADT, ADU, ADV, ADW, ADY, ADZ

AE-Series, Thiessen-Crow signatures

AEA to AEH; eight different prefix combinations (current ongoing series)

AEA, AEB, AEC, AED, AEE, AEF, AEG, AEH

(ii) Replacement Notes

ADXThiessen-Crow (in production)

\$20 1979 Multi-Color Series

This note was redesigned and dated 1979, and is printed by both Canadian Bank Note and British American Bank Note Companies. It shows the earlier, numerical, prefix system, with the first digit, "5," normally designating the denomination and the second normally designating the printer, with "0" or "2" for CBN and "6" for BABN. The exception is among the replacement notes, where the second digit, "1," pushes the printer designation to the third place.

(i) Regular Notes

Lawson-Bouey signatures, CBN 50  
Crow-Bouey signatures, CBN 50  
Crow-Bouey signatures, CBN 52  
Crow-Bouey signatures, BABN 56  
Thiessen-Crow signatures, CBN 52 (in production)  
Thiessen-Crow signatures, BABN 56 (in production)

(ii) Replacement Notes

Lawson-Bouey signatures, CBN 510  
Crow-Bouey signatures, CBN 510  
Crow-Bouey signatures, BABN 516  
Thiessen-Crow signatures, CBN 510 (in production)  
Thiessen-Crow signatures, BABN 516 (in production)

\$50 1988 Bird Series

(i) Regular Notes

EH-Series, Thiessen-Crow signatures (CBN)

EHP to EHW; seven different prefix combinations  
EHP, EHR, EHS, EHT, EHU, EHV, EHW

(ii) Replacement Notes

EHXThiessen-Crow (in production)

\$100 1988 Bird Series

(i) Regular Notes

AJ-Series, Thiessen-Crow signatures (BABN)

Three different prefix combinations  
AJN, AJP, AJR

(ii) Replacement Notes

AJX Thiessen-Crow (in production)



## An Anomaly

The \$5 1986 EPW prefix note was printed in error with the Crow-Bouey signature. It is suspected that about 500 sheets (20,000 notes) may have been printed and released into circulation with this signature-prefix combination. To date, examples of this anomaly have turned up in circulation only in British Columbia.

## A Hoard of \*OL \$1 1973 Notes

The \$1 1973 \*OL prefix has eluded many collectors for many years. Just before Christmas, 1991, I was informed that about 200 examples with this prefix turned up and were bought by a dealer in Winnipeg, Manitoba. Before report of this hoard, less than 15 examples of the \*OL prefix were known to exist in collectors' hands. □

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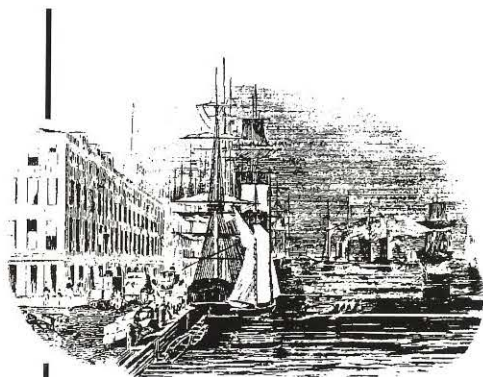
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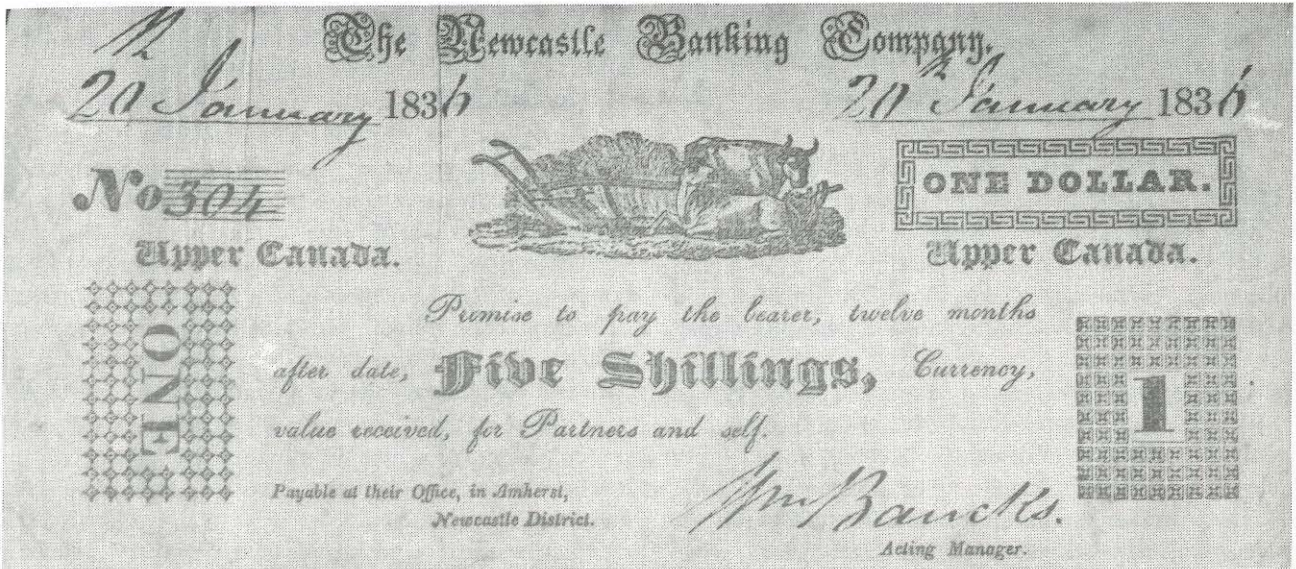
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In this regular feature, with the help of J Graham Esler, Chief Curator, we present recent acquisitions at the National Currency Collection of the Bank of Canada.



The Newcastle Banking Company, \$1, 20 January 1836; 304. This denomination is unlisted (photo, Zagon).



The Bank of Ottawa Montreal, \$1 of May 1837; 787/A engraved "Accepted for D. F. Merrill & Co." Previously unknown (photo, Zagon).





# IN THE MARKETPLACE

## Jeffrey Hoare Auctions, Torex, Oct. 26 1991

This sale contained almost 500 lots of Canadian paper money and banking materials. The copiously illustrated catalogue was informative, and brought to light a previously unlisted variety of the Bank of Canada 1974 \$2 note. Many lots, identified in the catalogue, came from the Amon Carter collection.

An extensive collection of cheques and other banking materials, including drafts, deposit books, bills of exchange, bank post cards, etc. made up the first 59 lots of this section. Competitive bidding revealed serious interest in this area of collecting. Several scarce cheques from the early decades of the nineteenth century were offered. Most lots sold near pre-sale estimates, but one lot containing an unused Sovereign Bank cheque and two promissory notes sold for \$85 against a \$30 estimate. It is hoped that the success of this sale may prompt the consignment of more collections of this type of material, since there is definite collector interest.

Interest in Dominion of Canada notes continues to revive; stiff bidding drove a number of lots above estimate. A group of die proof vignettes, recently acquired from the American

Bank Note Co. Archives sales, generally sold at very strong prices. A number of them fetched over \$100 each. Results were mixed for the Bank of Canada notes. Some of the 1935 middle denominations seem to be in decline, although the more recent issues, test notes and especially the error notes sold at strong prices, often soaring far above estimates.

The chartered bank note section also brought mixed results. Almost sixty lots of International Bank of Canada notes, from the Walter D Allan collection, brought active competition. Prices realized were generally close to estimate, but greatly in advance of current catalogue values. This was surely the most extensive collection of International Bank notes ever offered. A number of rarities, among them a Bank of Vancouver \$5 from the Carter collection, failed to reach reserve. Grading discrepancies were noted on a few lots, at least one being the result of a typographical error. On the whole, choice and scarce notes continued to bring good prices, with common material often still available at bargain levels. The sale provided many excellent opportunities for collectors.

Prices realized do not include the 10% buyer's premium. Grading as reported below is from the auction catalogue.

LOT	DESCRIPTION	ESTIMATE	RLZD	LOT	DESCRIPTION	ESTIMATE	RLZD
747	Nfld. \$1 1920 EF+ A340165	\$500	\$350	976	City Bank \$2 1857 orange back VF 09236/D	600	575
750	Prov. of Can. \$1 1866 Montreal, almost VG 54921/B	450	500	1030	Imperial Bank \$5 1906 VG-F, tape, 690542/A	400	200
751	Prov. of Can. \$2 1866 Montreal, F 054741/D	1000	900	1031	Imperial Bank \$5 1910 F 1222382/B	325	475
756	Dom. of Can. \$2 1870 Toronto, VG 16579/A	1750	1575	1040	International Bank \$1 falls 1858 Dunn, I. VG 1748/A	250	240
760	\$1 1878 Toronto DC-8f-i, EF 692513/D	350	525	1099	Merchants Bank \$4 1873 VG, tear 19498/C	450	220
806	\$1 1923 purple seal DC-25I, F-VF C6428942/B	450	300	1104	Metropolitan Bank \$5 1902 F 554592	1000	750
813	\$2 1923 blue seal, DC-26c, VF+ E-726370/A	175	200	1108	Bank of Montreal \$1 1849 VG-F 141512	500	290
857	\$1000 1935 French, BC-20, EF F00630/A	3000	3300	1109	Bank of Montreal \$2 1859 GODERICH F W69598	950	1300
859	\$1 1937 BC-21b, VF-EF H/A2308230	150	190	1135	Quebec Bank \$4 1870 o/p TORONTO VF 21285/B	1500	1600
860	\$1 1937 BC-21b, EF, sl. corner damage J/A0232353	150	200	1147	St. Stephens Bank \$1 1873 VG 15315/A	600	450
901	\$1 1954 BC-29aA, F *A/A0000158	375	260	1148	Sovereign Bank \$5 1902 VF 047120/A	2500	2400
903	another of the same, EF, *A/A000946	725	800	1150	Bank of Toronto \$5 1890 o/p VICTORIA HARBOUR VG-F	1000	800
917	\$2 1974 BC-47a colour variety, BC0000003-11;9 pcs.	50	145	1159	Union Bank of Can. \$10 1893 EF 06251/C	1250	1500
928	\$5 1972 BC48bT, VF-EF RS8337792	200	650	1164	Western Bank of Can. \$5 1883 F 31703/D	2000	1450
952	Bank of BNA \$5 1911 EF+ 0432895/A	700	625				





New Members

The following people have applied for membership in the Canadian Paper Money Society.

- 1016 Denis Brissette Gatineau, Quebec
1017 Yves Savard St Eustache, Quebec
1018 Robert K Haney Calgary, Alberta
1019 George R Cook Almont, MI
1020 CIBC Toronto, Ontario
1021 Ian Laing Winnipeg, Manitoba
1022 Jarry Alain Ottawa, Ontario

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The Canadian Paper Money Society, at its annual meeting in Toronto, decided to increase the format of the journal to 8-1/2 by 11 inches. The larger format allows for a more economic case of each page, but still the cost of printing the journal increases each year. Consequently, the society is asking for donations of material with value of \$50 and up for a donation auction to help offset some of these costs. Cash donations are also more than welcome. Donors will receive credit in the journal.

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# Christie's Second 'Final' Sale of the American Bank Note Company Archives

W D Allan, FCNRS

Christie's sale on Monday, 9 December 1991 contained lots from 591 to 722. This was a resale of items sold in their previous ABN Archive Sale, mostly from November 1990. Some of the earlier lots from 463 to 591 also included previously sold archive material.

To add to the confusion or exasperation, a considerable percentage of the lots from previous sales were split into two or three lots, evidently in an attempt to prevent a comparison of prices between sales. In some cases, there seems to have been items missing from the previous sale. For example, the United Empire Bank was represented in four lots, containing 13 pieces, in the November sale. In the most recent sale there were five lots containing ten pieces. In the November sale, these items were hammered down at \$10,600 (plus 10%), while in this sale they realized \$4983. It appears that a \$5 face proof and a \$10 face and back proof plus some development and production materials that were missing cost someone about \$5000. In effect, in this last sale the United Empire

proofs would seem to have been a bargain. Conversely, if one compares the Metropolitan Bank lot 358 in the November sale, where 20, 50 and 100 specimens were to bring \$2000 (plus 10%), with lots 616, 617, and 618 in this sale (the 20, 50 and 100 specimens separately) bringing \$4730, it would appear that there were some very eager buyers at this last sale. The Merchants Bank of Canada material, lot 338 in the November sale and lot 607 in this sale, sold for exactly the same price. Incidentally, lots 499 and 500 in this sale were incorrectly described as 1920 issues; they were in fact the 1917 issues.

Overall, the opinion of one dealer attending the sale was that prices held up surprisingly well and that there were few real bargains. This perhaps bodes well for the sale of Canadian proof and specimen notes in the future. The fact that this material is now divided up among a number of buyers, one hopes, will improve its accessibility to individual collectors.

□

## CANADIAN CHARTERED BANK NOTES

### Molsons Bank

\$5 1904	VG	\$400
\$5 1905 shoulders front	VG	175
\$5 1908	VG	100
\$5 1912	VG+	60
\$5 1918	VG	100
\$10 1908 plate note in Pick	VG	110
\$10 1916	VG	50
\$20 1904	VG	400

### Newfoundland Cash Notes

25¢ 1910-11	VG	\$50
25¢ 1912-13	VF+	150
50¢ 1911-12	VF	160
50¢ 1912-13	F-VF	110
\$1 1910-11 erasure mark on face, F-VF		250

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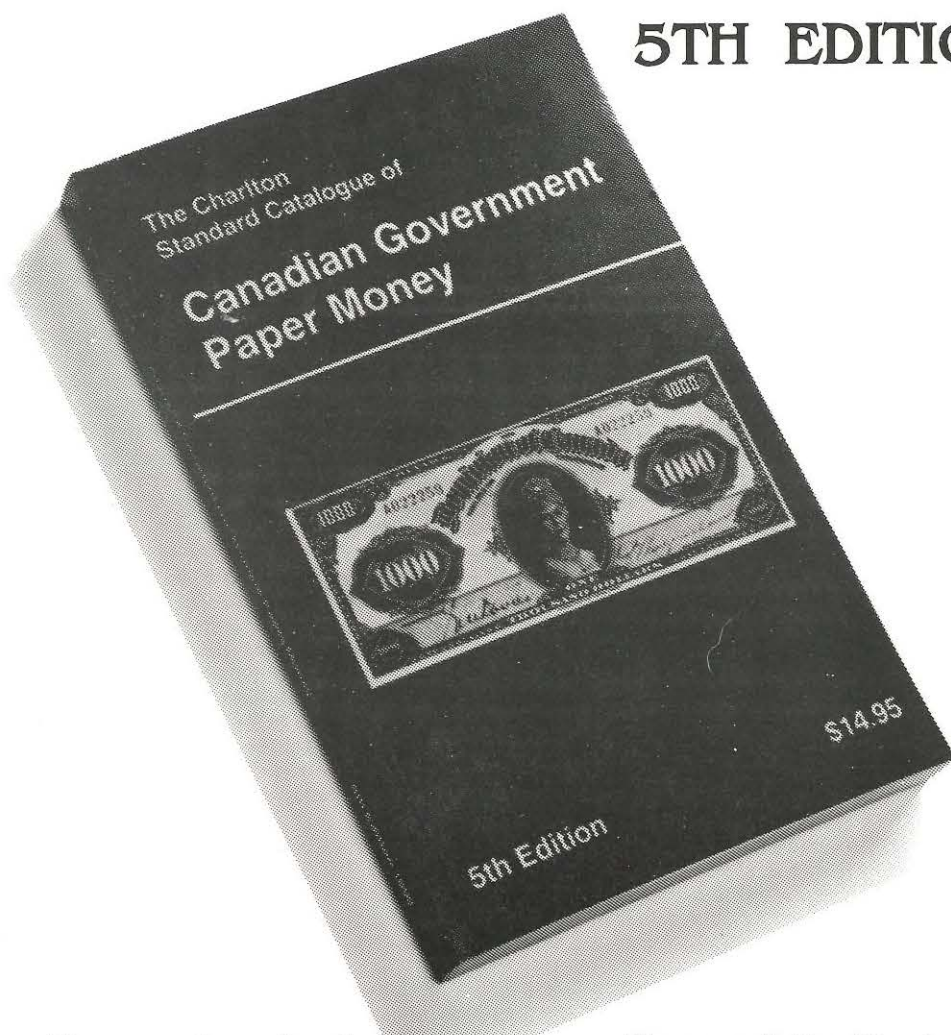
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