

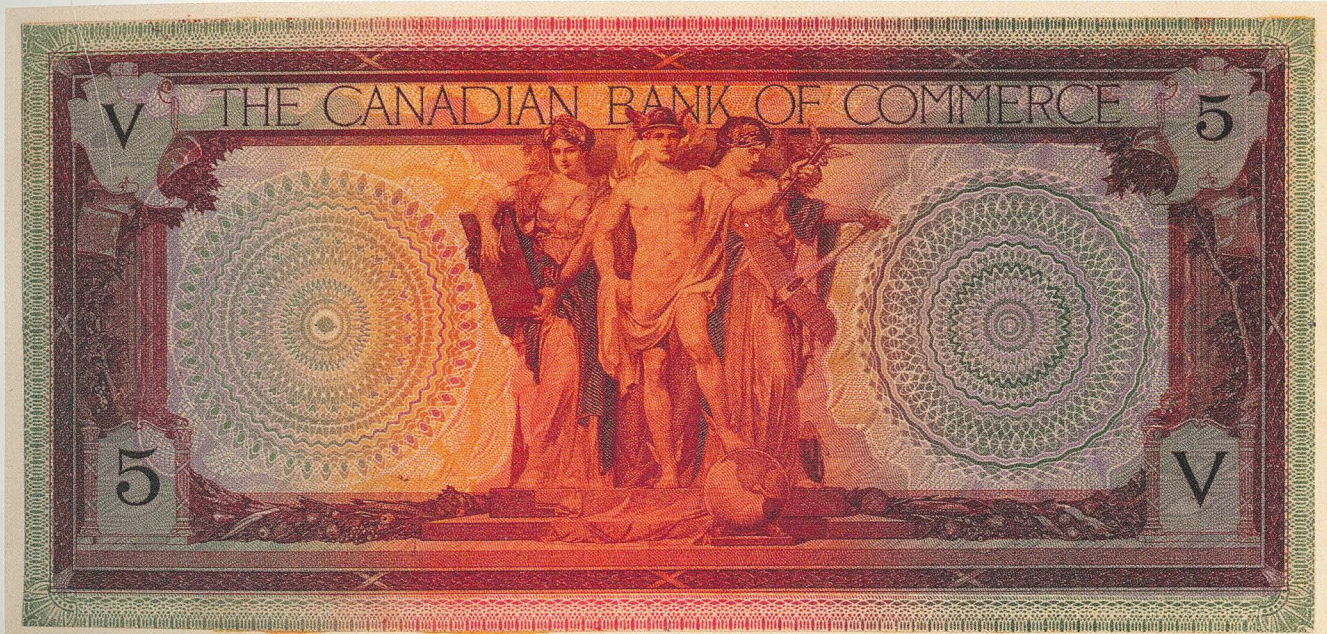
# The Canadian Paper Money Society Journal

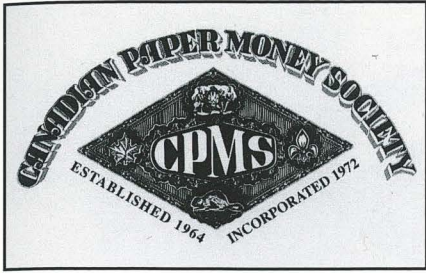
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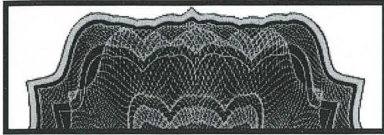
Serial No. 122





# The Canadian Paper Money Society Journal

Publication of the Canadian Paper Money Society



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**Editor**  
Walter D. Allan

**Production Advisor**  
Ronald J. Schuster

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2002

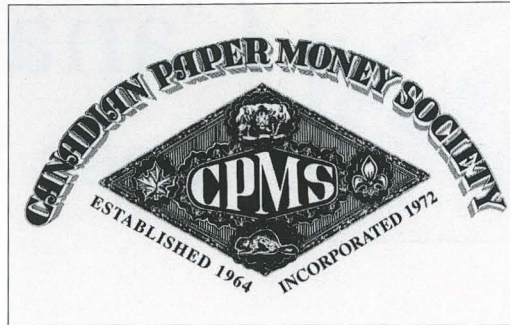
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## The President's Message

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EARL J. SALTERIO, F.C.N.A.,  
F.C.N.R.S.  
President CPMS

Dear Fellow Members:

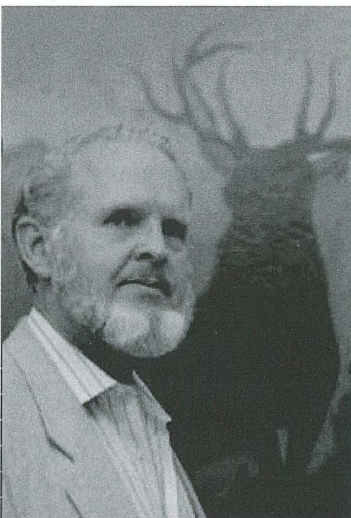
Well now!!! Look what we have here!!! In my opinion, Walter Allan has out-done himself this year and I think you will all agree. Informative text, wonderful photos and to top it all--- COLOUR, a FIRST for the C.P.M.S. Journal. Walter on behalf of the membership, a huge THANK YOU! Our Newsletter Editor, Robert Graham has again this year produced very interesting and enjoyable newsletters even though the material was contributed by a few members only. A job well done Bob and I Thank You and those who did contribute.

How fast the years roll by, here we are in an Election Year once again. It just seems like yesterday that I was looking forward to assuming the Presidency, and that was in reality, almost two years ago. I urge all members to consider permitting their names to stand for one of the elected positions. If you have never served on an Executive, believe me it can be a rewarding experience. Don't hesitate, step forward!!

The C.N.A. Convention this year will be held in Windsor Ontario. With Ontario, in view of its location, being a "hotbed" of numismatics in Canada, we expect a large attendance. So why not plan your vacation so you can take a few days to attend. The C.P.M.S. Luncheon and Annual General Meeting will be scheduled and I really look forward to seeing some faces I haven't seen for awhile and hopefully meet members I've not met before.

Finally, as this Journal will be the last one for which I'll have the privilege of writing a President's Message, I want to offer my thanks, not only to Walter and Bob but to all members who had confidence in yours truly two years ago to elect me your President. It has been an honour and a privilege to serve. I thank Dick Dunn who works so hard as our Secretary Treasurer, without whom, the President's job would be far more onerous. Thanks Dick. So my friends, as I write a "30" to my Presidency and to this Message may I leave you with the following:  
"About the time you learn to make the most of life, the most of it is gone!."

EARL J. SALTERIO F.C.N.A., F.C.N.R.S.  
PRESIDENT C.P.M.S.



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## The Editor's Message

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I hope many of our members are down south in warmer weather, it has been quite a winter here in Ontario. If you haven't gone south then I expect you are examining your collection and thinking about writing an article for either the Journal or the Newsletter.

I have had only positive comments about last years Journal, although a few members may think it is too technical. I believe that any article in our Journal should contain all the available information, technical or otherwise, that is available concerning that subject, that has not been published previously. It could be many years before enough further information is found to warrant another article on the same subject. In addition, it is prudent to write a comprehensive article while the material is still available in one or two locations.

This year's Journal deals exclusively with The Canadian Bank of Commerce issues using the A E. Foringer designs. It is quite comprehensive and detailed with many illustrations that show minor changes in a note's design. Many important notes will be shown in color.

I hope you will enjoy reading it as much as I have enjoyed composing it. I wish to thank Mr. Ron Schuster who has again helped with the scanning and layout. If you have any comments or suggestions regarding the Journal or an article please contact me at any time.

WDA

# The Development of the A.E. Foringer Paintings Used for Notes of The Canadian Bank of Commerce.

By Walter D Allan FCNRS.

## Introduction:

A petition was presented by The Honourable William Cayley, The Honourable J.C. Morrison, Joseph John Ross, Angus Morrison, esquire, William Henry Boulton and the Honourable Frederick Cumberland before the Legislative Council on August 9<sup>th</sup>, 1858 for permission to establish a Bank in the City of Toronto under the name of "The Bank of Canada." The act of incorporation was assented to by the Governor General, the Right Hon. Sir William Head, Bart.

General business conditions were not suitable to begin the Bank. However, about 1866, several other merchants in Upper Canada became interested, and the Honourable William McMaster purchased the charter of "The Bank of Canada" from the Hon. William Cayley. These merchants with W. McMaster petitioned the Government to amend the incorporation Act such that the bank shall be known as "The Canadian Bank Of Commerce" The amending Act was assented to on August 15, 1866 by The Governor General Viscount Munck. Subscriptions for shares in the new Bank were opened in Feb. 1867 and sufficient funds being subscribed the first meeting of Shareholders was held on April 18, 1867. Seven directors were elected and The Honourable William McMaster was chosen as president and Henry S Howland as Vice-President. The Bank opened its doors on May 15<sup>th</sup>, 1867

## Sir Edmund Walker:

Byron Edmund Walker was born October 14, 1848 near Hamilton Ontario. From about the age of 13 his life was centered in the world of finance. In 1868, at the age of 20, he began his career with the Canadian Bank of Commerce as a discount clerk. He diligently pursued his banking vocation and, at the age of 38, became general manager of the Bank and on Jan. 8, 1907 he became president. His interests, however, were not limited to banking. He acquired a wide knowledge of paleontology, English literature, music and art. He served on the boards of many societies and institutions as chairman, director or president. His advice and services were extended to historical societies, The Royal Ontario Museum, The Art Museum of Toronto, colleges and universities, and many other institutions that promoted the advancement of knowledge and culture in Canada. His Majesty King Edward VII, in recognition of his public services, created him a Commander of the Victorian Order and he was knighted in 1910. On July 24, 1918 he had completed 50 years of service to the Bank. The day was marked by celebrations, in his honour, perhaps culminating in the issue of the Bank's new \$5 and \$ 10 notes. Sir Edmund died March 27, 1924. He had overseen all the designs of the new issue, except the final \$100 design, and the issuance of all but the \$100 note. These notes dated 1917 are considered by many to be the most beautiful bank notes issued in Canada. Their classical design, engraved from paintings by A E. Foringer done expressly for the Bank, was no doubt influenced by Sir Edmund's ardent interest in paintings and the arts.

## Note Designs:

The notes of The Canadian Bank of Commerce from 1867 were the usual designs, with allegorical symbols of Commerce, Industry, Home Life and the occasional portrait. The issues of 1888-1912 became more colourful with liberal use of bank buildings and allegorical figures. In 1912 we find the first evidence that a major change was being contemplated for a new banknote issue. Robert Graham and I, with an introduction from Mr. Wentworth Walker (Grandson Of Sir Edmund) were given access to "The Sir Edmund Walker Papers" which are kept at the Fisher Rare Book Library in Toronto. We found several notes and letters that support the beginning of the "new design" concept.

A note was found dated Apr. 19/12 from (B. E.) Walker to (Warren L.) Green (Vice-President American Bank Note Co. (ABN Co) stating "We desire to create if possible a bank note which will serve our purpose for many years to come & that we do not favour the use of portraits. In the majority of cases, while they may be useful in the mere matter of guarding against the efforts of counterfeiting, they are rather undignified" etc. A portion of another note was found from Walker to W S. Allward. 70 Walker Ave Toronto (See Ref. 7) stating, "I had my first talk with the repr. of ABN and your sketches were of great help in that connection."

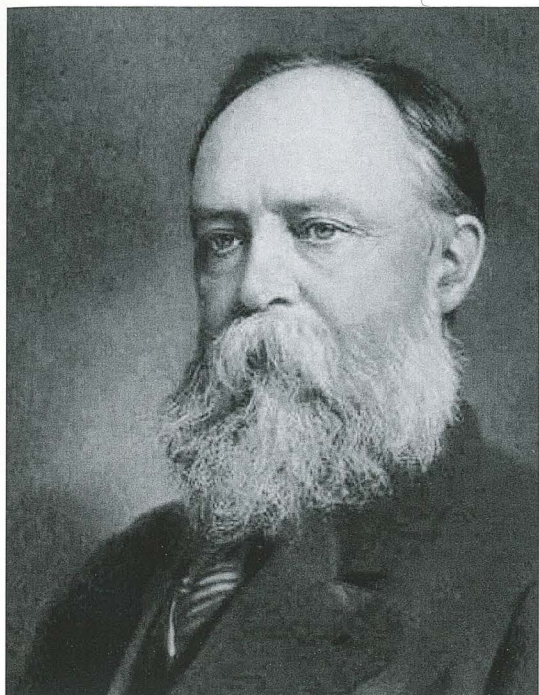


Fig. 1 Sir Edmund Walker

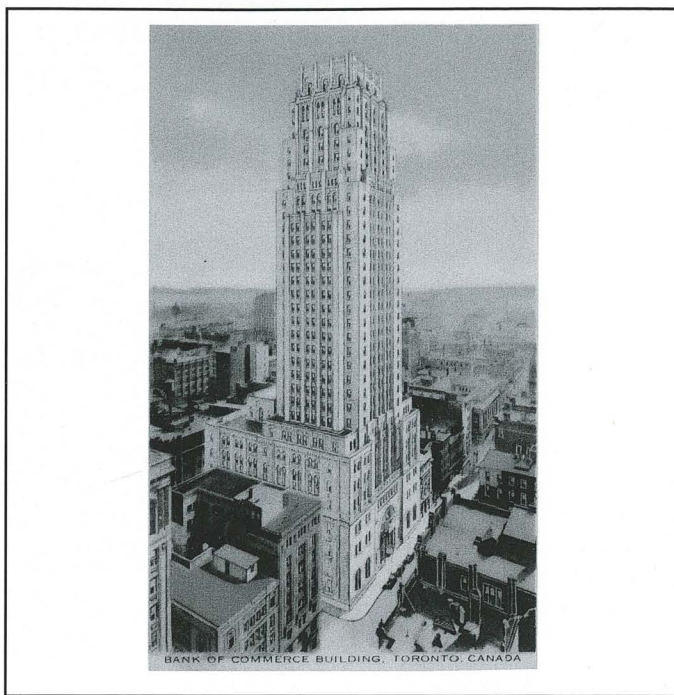


Fig. 2 Canadian Bank of Commerce Building from a postcard

Illustrations above of Sir Edmund (ref. 2 Frontispiece) and picture of bank (Figs. 1 and 2 )

The parameters of what new notes should include, (4 p.548-9) is as follows: "Some years before, the Bank had decided, if possible, to secure a series of notes which would be different from anything produced in America up to that time. It was felt that Portraits, sketches of buildings and similar devices were less appropriate as distinguishing features of bank-notes than symbolic designs which would be suitable for all time to come. It has also been the custom on this continent to construct bank-notes piece by piece out of various standard designs, such as vignettes, sections of lathe-work, and so on. The resulting note can seldom be a consistent artistic whole, for it is constructed out of several distinct efforts, not always well connected. The Canadian Bank of Commerce desired that the whole design of each of the new notes should be the result of a single artistic effort, and that these designs should be its own property. To secure an artist capable of creating such designs was a difficult matter, and as the number of skilled engravers competent to engrave them is also very limited and the work on each note requires about a year's time." (Ref. 4 p. 548-9) Several years elapsed before the first notes were ready.

A letter from Mr. B. E. Walker to J.A. Machado of 12<sup>th</sup> September 1912 reads.

Confidential:

"Dear Mr. Machado;

I had a visit yesterday from Mr. Toller, who bought a model for the new note of the Bank, but professed only to desire criticism regarding the Bank's title on the notes. On the whole the model was rather disturbing. It was not markedly different from the ordinary work of the Company, and seemed to indicate that Mr. Major has not grasped very fully what we wish to accomplish. Mr. Toller hastened to assure me that a model of a different character was in preparation, but I write this note in confidence to you in order if possible to expedite matters and get them in the right shape. I am sorry that you were not present at the interview with Mr. Major. We urged him to design a note which in every particular would be for us alone and to be one complete design, and I showed him beautiful work of this character executed for banks in Europe who do not use bank note circulation as nearly as large a degree as we do.

The difficulty would not appear to be in anything that your Company itself does, but in the original designing of the notes. We gave Mr. Major some vigorous schemes for such notes, and intimated to him that we did not so much want to use finished models as suggestions based on those sketches of what the company could do. With kind regards, I am

Yours sincerely,  
J, A. Machado, esq.  
General Manager  
American Bank Note Company  
Ottawa "

The signature at left obviously an error in Copying. It should read  
B. E. Walker, President  
Canadian Bank of Commerce  
Toronto

The first models for the Canadian Bank of Commerce were found in the American Bank Note Co. (ABNCo) photo archive book 0 page 109 and consisted of 5 photographic models on one page. The first two were for back designs, as can be seen below. The next three designs were somewhat more innovative but aside from Figure 6, were still not in the spirit of what Sir Edmund was looking for and nothing further was done with them. Dates in brackets below are those written beside the photographic models.



Fig. 3 \$5 back design (Nov. 13/12)



Fig. 4 \$5 back design (Nov. 23/12)



Fig. 5 \$5 face, undated, that has Charles A Winter (See Ref. 8) printed at the bottom right. (Nov. 23/ 12)



Fig. 6 \$5 face undated (Nov. 23/12). The above illustration is from the actual model found in ABN Co archive.

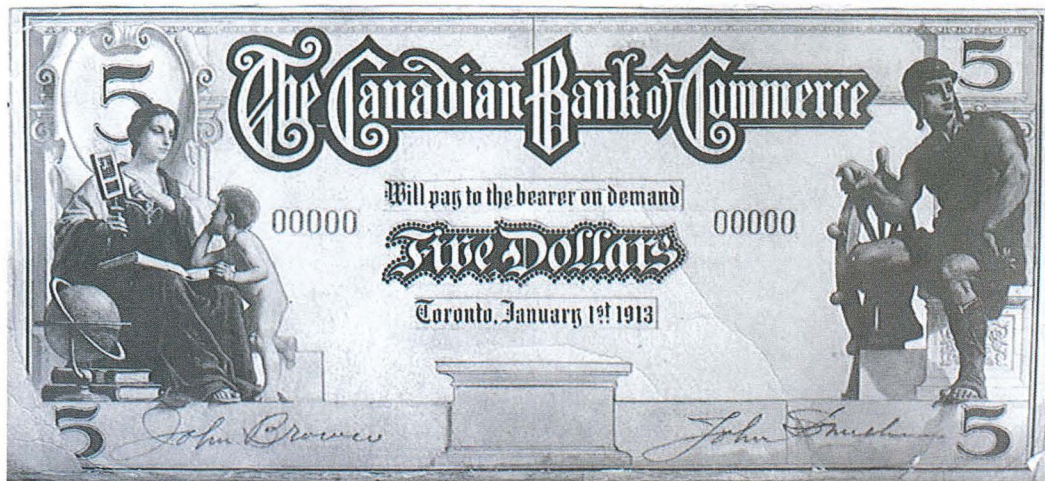


Fig. 7 \$5 face, dated January 1<sup>st</sup> 1913 (Nov. 23/12). This model also has "Charles A. Winter" at the bottom right.



Fig. 8 Model prepared by Charles A. Winter

Two other models were found with the ABNCo archive material, but neither was found in the ABNCo. archival photograph books. The first has no bank name or date and resembles the style of one of the photo essays. It has a small initial CW (Charles Winter) at the bottom right and is a pasted up model of about 7 pieces done in a sepia colour with red zero serial numbers pasted on. (Fig. 8) The outside figures of this model were used on a 10 Bolivares note of Banco de Maracaibo, Venezuela. Pick S 216 1915-17 (Fig. 9)





Fig. 9 Banco de Maracaibo with end figures derived from model (Fig. 8)

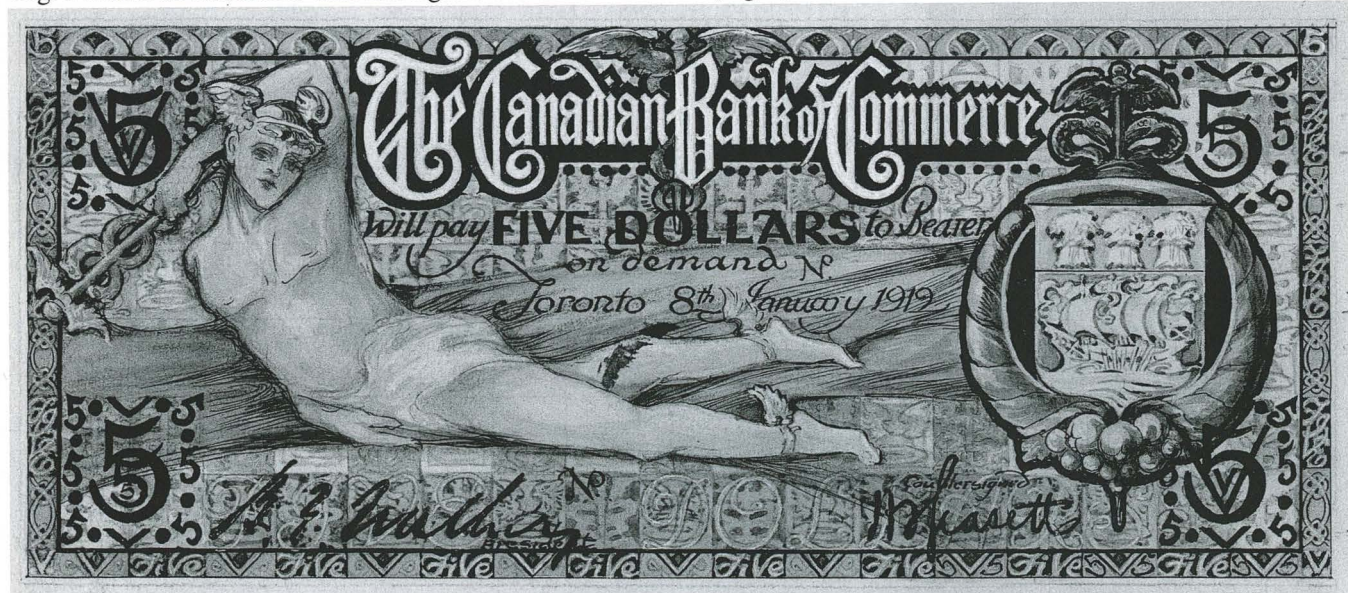


Fig. 10

The second is a very unusual but colorful design dated 8<sup>th</sup> January 1912, completely done by hand on a card. The central figure of Hermes, from Greek mythology, messenger of the gods and god of wealth or Mercury from Roman mythology, the god of commerce, with caduceus (the staff carried by both gods) is in a very ungainly posture. It does have a facsimile signature of B E Walker at the left. (Fig. 10)

Correspondence from J.A. Machado to Sir Edmund on December 15<sup>th</sup>, 1914 reads:

“Dear Sir Edmund: -

Referring to the sketches for the new notes which you handed me the other day, I beg to enclose a memo embodying the suggestions which you made, and will be glad to hear from you if you wish to make any additions or alterations to the same.

Keeping these suggestions in mind, we will now proceed to the study of the lettering, tints, etc. in order that we may reach the final approval of the finished designs, and proceed with the engraving.

In considering the text for the new notes, do you wish to have the words “Established 1867”, and “Paid - up Capital \$15,000,000 appear?”

Yours. sincerely (signed) Jose A Machado  
.Vice-President”

(Memo)

Canadian Bank of Commerce-

Suggestions made by Sir Edmund Walker regarding designs for New Bank Note issue.

BACK MODEL

The brilliancy of contrast on this is commended And it is understood that there will be similar brilliancy

Of contrast upon the faces./ The design is approved.

FACES:

\$5.- See that the title be not too modest, and do not let the words "Five Dollars" of the text overbalance the title. Otherwise the design is approved.

\$10. - A good strong title is suggested for this, and it is desired that the horizon line in the design be kept intact. The design also, is much admired, and is approved.

\$20. - This design also, is much admired, and is approved.

\$50. - The garlands at either end of the top panel are not satisfactory, having a somewhat unfinished appearance. These might perhaps end short of the "L" and "50" panels, as on the

\$100 note, or perhaps you can suggest some other arrangement. Sir Edmund does not consider this design as satisfactory as the \$100.

\$100: Sir Edmund considers this design very beautiful, and it is approved, but he thinks it is wise that Mr. Foringer should feel entirely free to go over both the \$50 and the \$100 designs ( particularly the \$50.), in order to bring these more into line, if thought best, with the style of the other denominations.

TINTS:

IT is suggested that the "Caduceus" and the "Torch" could be made a feature of the tints. Would it be your idea to have tints on the backs also?

TEXT:

The Correct text for these notes is as follows: -

THE CANADIAN BANK OF COMMERCE

will pay

Five Dollars

To bearer on demand

Toronto, 1<sup>st</sup> March, 1915 ( written note) "date not final"

President. Countersigned

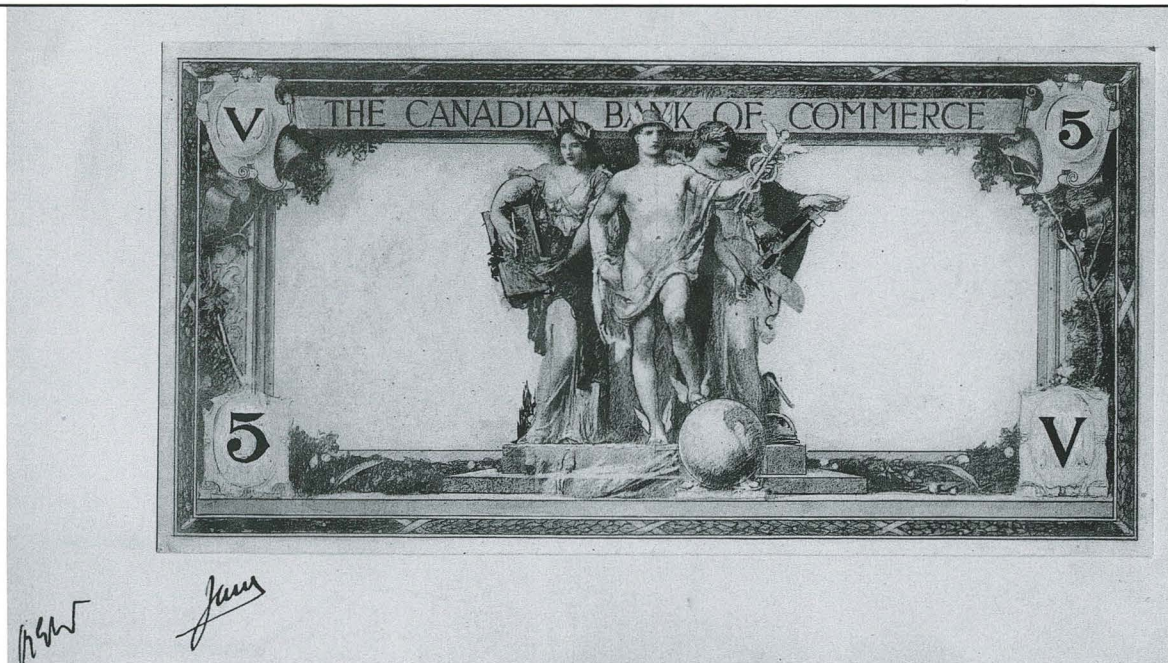
In addition to the above text there will be a check Letter; also will be stamped on each note at the time that the signatures are printed, a small "Caduceus" in black, Measuring about 7/16" X 1/4" for which space must be provided. It is understood that the signatures may be in reduced size.

One signature at least, and the "Caduceus" mark will be Imprinted by the Bank, who have their own printing plant.

Possibly the words "Established 1867", and "Paid-up Capital \$15,000,000" may be added to the above text. Will advise you definitely within two or three days.

On the Back, the text will be similar to that on the Approved \$20. Back, Viz., the name, and date of incorporation of the Bank, as it appears in the seal, together with the denomination in figures and spelled out.

P.S.: The Bank wishes to make use of every aid against counterfeiting, and for the paper, we have recommended our distinctive planchatted paper."



(Fig 11) above shows the first drawing for the proposed final design for the \$5 note face. It is stamped ABN Co and dated Nov/ 23/ 1914 on the back and has the initials "JAM" (Machado) and "BEW" (Walker) on the face.

A letter From Machado to Sir Edmund on Dec. 21<sup>st</sup>, 1914 reads:

"I have your letter of the 18<sup>th</sup> instant, formally approving of the new Bank Note designs.

We take due note of your suggestions relative to the omission of tints upon the back of the notes, as to the retention of the words "Established 1867" and the omission of the words "Paid-up Capital \$15,000,000." Also, regarding the design of that portion of the note which is exposed to wear and tear of the Bank's Tellers' fingers in counting. This last item we would ask you to consider when you next have the designs before you.

I would like to arrange a time when I might call upon Mr. Laird and come to a definite understanding regarding the expense entailed in the preparation of these notes. As you already appreciate, the character of the engraving must be in every respect equal to the very best engraving that we have ever done or can produce, and in order to accomplish this both to your own and our own satisfaction, the number of men who can work on these Notes is very limited; in other words, there are only one or two of the most skillful picture engravers who are capable of doing this work in the way that you wish it done.

It is not possible to make any promise as to completion, but it will probably take about a year to prepare the engravings for each denomination, and the expense will necessarily be much greater than the cost of engraving the usual form of bank note.

I would be glad to run over to Toronto to confer with Mr. Laird  
At any time that is convenient for him.  
With the Compliments of the Season,

I remain,  
Yours faithfully  
(written) Jose A Machado  
Vice-President"

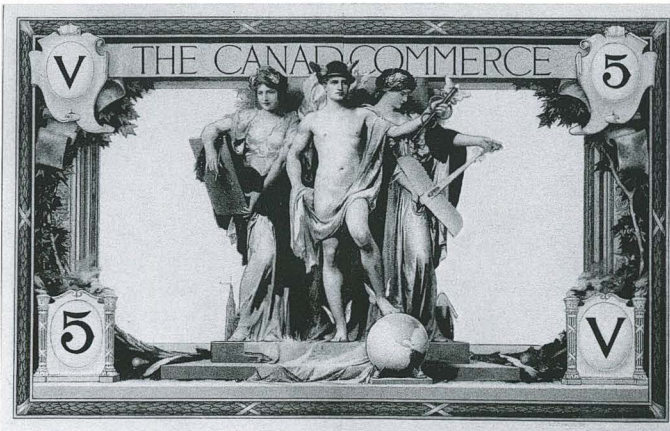


Fig. 13 Horizontally reduced final Foringer painting.

Following this sketch (Fig. 12) are two photographs of the A. E. Foringer final painting, the first a Pasted up model with the frame some-what reduced horizontally (Fig. 13) and the second a full complete painting. Both have A. E. Foringer 1915 painted in tiny letters at the bottom right (Figures 13 & 14).

(Authors note; Mr. Alexander Laird, assistant general manager from 1903 to 1907, died Nov. 29, 1915



Fig. 14 Complete Foringer painting.



Fig. 15 Part of vignette 1

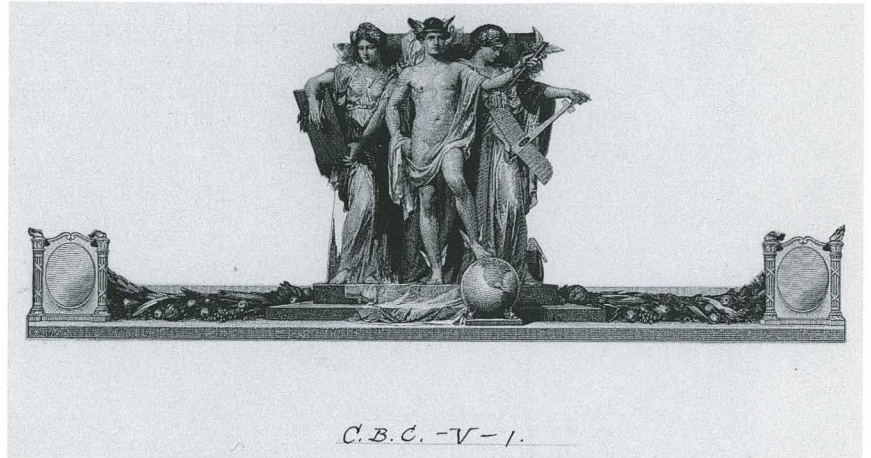


Fig. 16 Part of vignette 1

Two parts of the final painting were found, engraved and mounted on card, both with C.B.C.-V-1 (Canadian Bank of Commerce Vignette 1) printed below. (Figs 15 & 16 above) Another photograph of the final drawing (not shown) has "Savage 0.111 April 12.15" written at the end.

The progressive stages of the five-dollar face were proved (proof impressions taken from the soft steel plate) and found in eight progressive stages that will demonstrate how Robert Savage proceeded in engraving the A E. Foringer design.

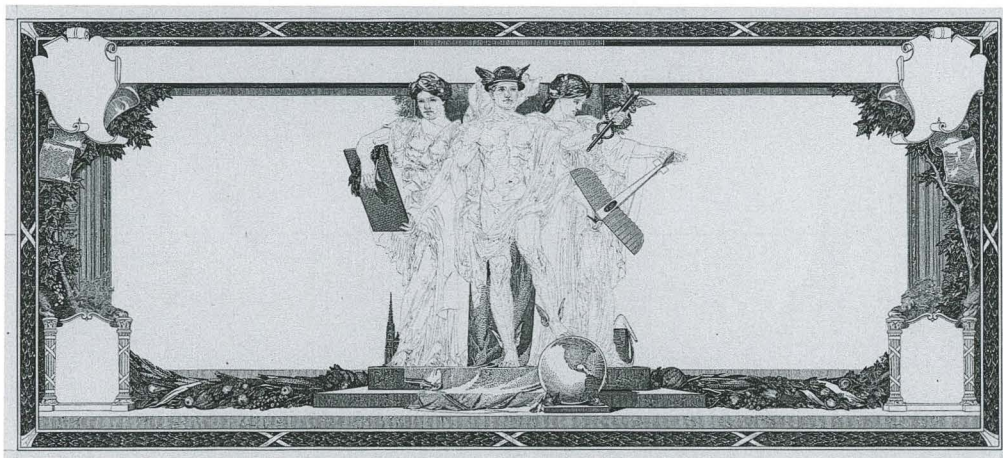


Fig. 17 Stage 1 It has most of the frame finished and outline of the central figures.

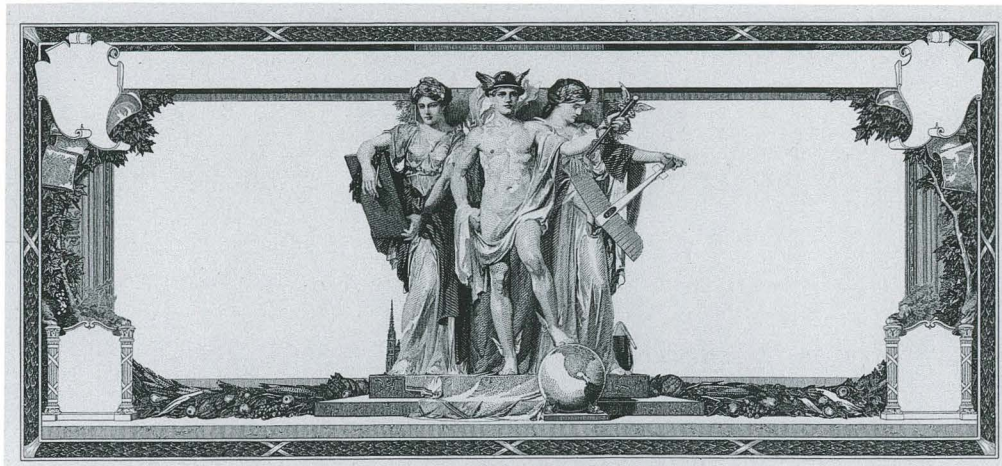


Fig. 18 Stage 2 it has the central figures almost finished.

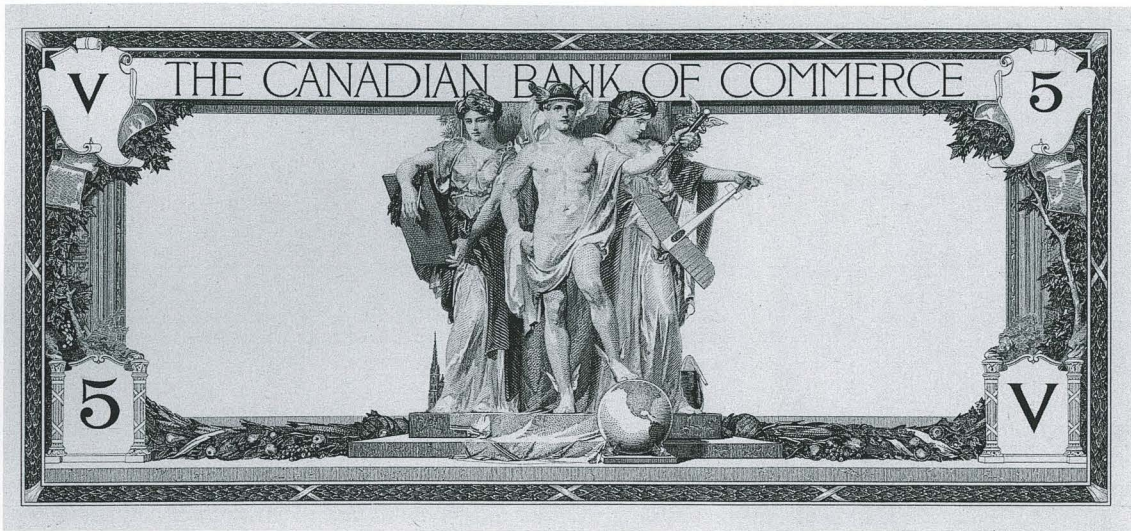


Fig. 19 Stage 3 It has the bank name added and figures in counter areas.



Fig. 20 Stage 4 This has most of the frame and counters completed.

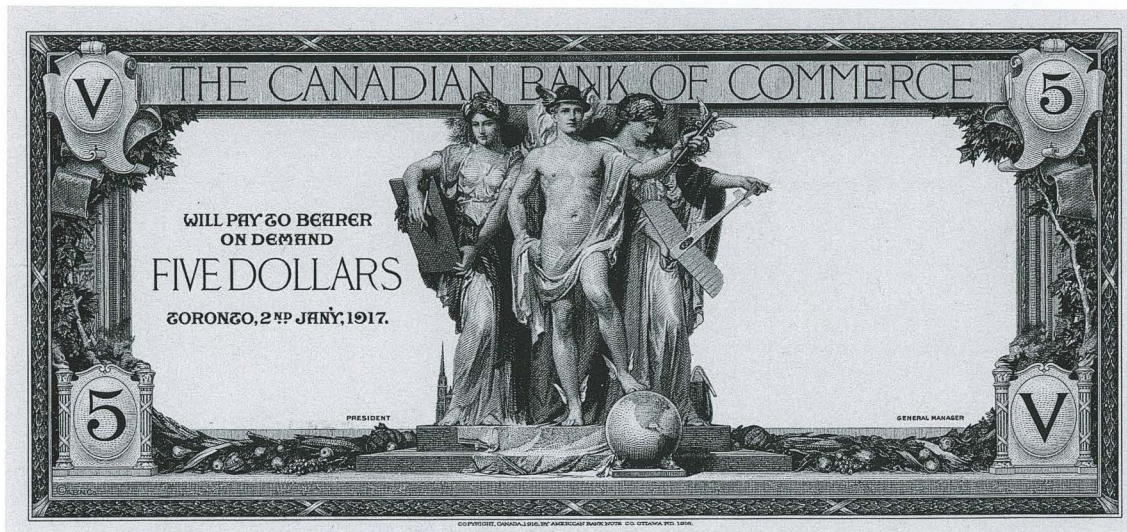


Fig. 21 Stage 5 This has "will pay" etc. added, "PRESIDENT" and "GENERAL MANAGER" engraved as well as the ABN Co. copyright logo under the five numeral at the bottom left and has the "Copyright, Canada 1916" etc. engraved below the central vignette.

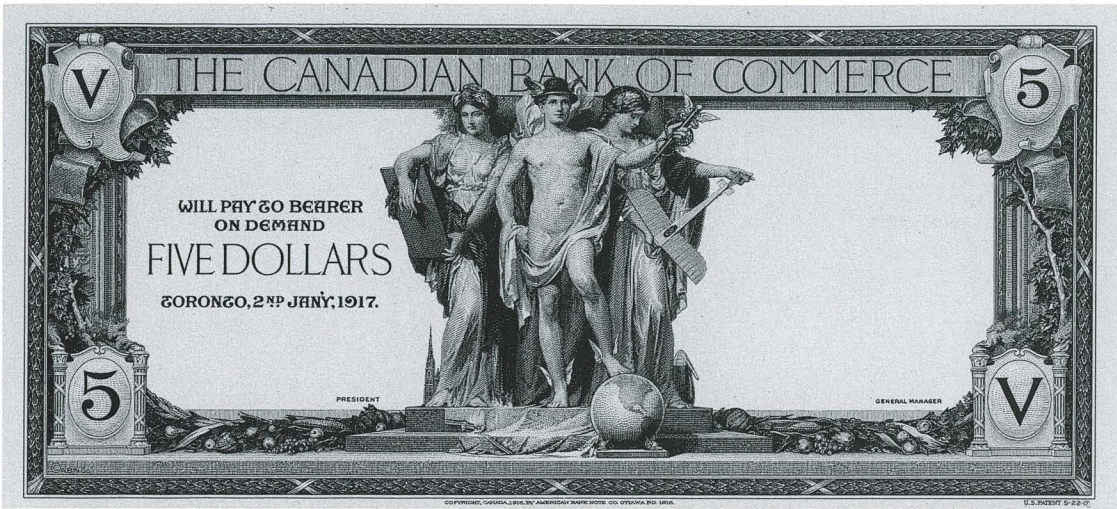


Fig. 22 Stage 6 It is like the above with “COPYRIGHT, CANADA, 1916, BY AMERICAN BANK NOTE CO. OTTAWA RD. 1916” engraved below the center and “U.S.PATENT 5-22-17” engraved but pasted on at the bottom right.



Fig. 23 Stage 7 This has all the engraved parts of the note including “WILL PAY” etc and the imprint “CANADIAN BANK NOTE COMPANY, LIMITED” below the design at the left end and “COPYRIGHT, CANADA, 1916, BY AMERICAN BANK NOTE CO. OTTAWA RD. 1916” centered below the design and below at the right end “U.S. PATENT 5-22-17”. Above the design is engraved O-942 (order No. 942) and C-13482 (The vignette No. used for the entire design).

### Face Design:

“The main feature of the face design is a central group consisting of Mercury holding a caduceus in his right (left) hand, supported on the left by a goddess representing Architecture and on the right by another goddess representing Invention, who holds in her hands the model of a flying machine. The note is surrounded by a frame of immortelles, (plants whose flower heads retain their shape and color for a long time after being dried), fruits and vines, in the four corners of which appear the numerals representing the denomination. The name of the bank is inserted in the top part of the frame, and the wording of the note occupies the blank space to the left of the central group. On each side of this group the greater part of the white space is occupied by a protective multicolour tint, known as a Major tint”. (Ref. 4, p549)

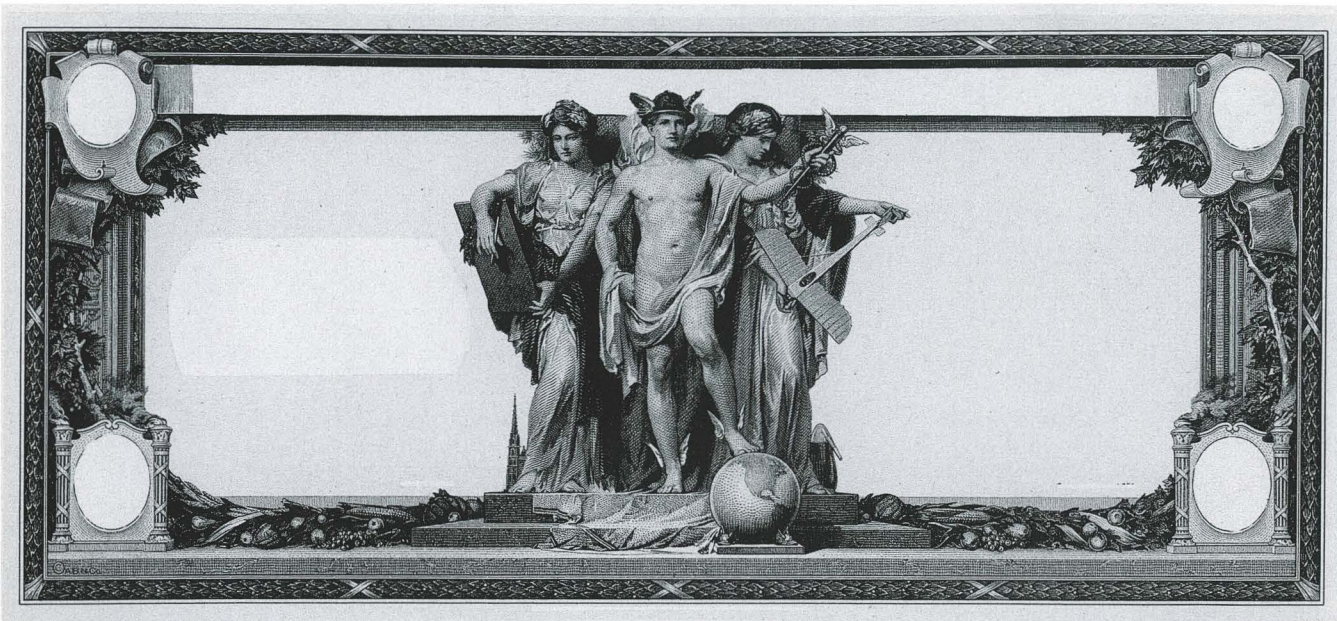


Fig .24 The above proof has all the counters and wording removed and was used as the model on which to obtain a copyright. Part of a letter from C. G. Cowan, Manager of Sales, Ottawa on July 18, 1917 includes; "In this connection, we will require six mounted India proofs of the design only. From these proofs all the lettering must be cut away including the engraved denominations. We would suggest that you take similar steps at once to secure United States Design Patent so that this imprint may be engraved on the die. The form of this designation on the five dollar note is as you know, "U.S. Patent 5-22-17" and the Bank wants this shown under the lower left hand corner of the note in alignment with the other imprint"

The next stage of development was in preparing a tint for the faces of the notes. The shape, colours, size and position of the tints had to be tried. It will be remembered that a suggestion that the "Caduceus" and "Torch" could be made a part of the tint was made earlier. At the same time the inclusion of the Bank Crest in the face design was made .It seems coincidental, in light of the Bank's desire for the utmost in security safeguards, that at this period the American Bank Note Co. had, over the previous ten years, developed a distinctive printing process .The Story Of The American Bank Note Company by William H. Griffiths (1959) (p 67-68) states " It is a form of surface printing, using an intermediate cylinder as in offset lithography, but in other features differs materially from that process. The work it produces exhibits distinctive characteristics: first, a large number of different colors may be used; second, the registration of the various colors is precise beyond all comparison; third, the quality of printing is uniform over long runs."

"The presses used in the process, built in the Company's own machine shop, are referred to within the organization as "WLG presses" in honor of Warren L. Green, president of the Company during the development period. The principal type of printed design which they produce has been given the name of " Major Tint" in honor of Alfred S. Major, who was associated with the Company from 1880 to 1929 as a designer, a department head, and finally as a vice-president, and of his brother Walter Major, for many years head of the designing department."

In The History of The Canadian Bank of Commerce Vol. 2, by V Ross, it states; (p 549-50), " the greater part of the white space is occupied by a protective multicolour tint, known as a Major Tint, after the name of the inventor (an error); this consists principally of a combination of fine curved lines in four colours." and further on page 552 "The Major tints on these notes consist of a pattern of curved lines having in the center the caduceus, or a reproduction of the seal of the Bank surrounded by the union Jack and the British crown. There are four colours in each tint in varying proportions and combinations".

The following are six preliminary impressions of major tints used on proofs without text prepared to assess the color combinations and size and positioning of the tints.

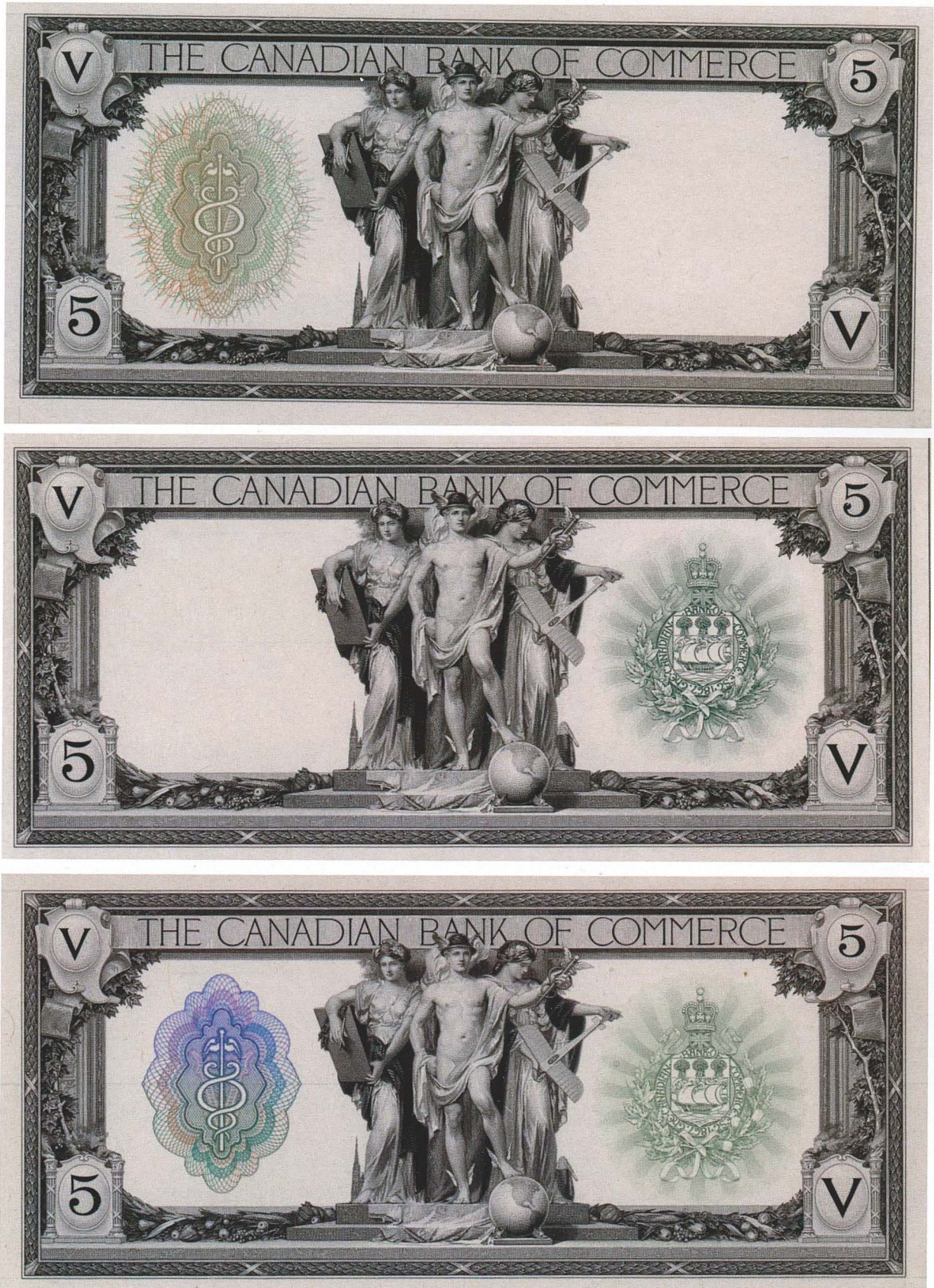


Fig. 25 26 27 above show three trial tints



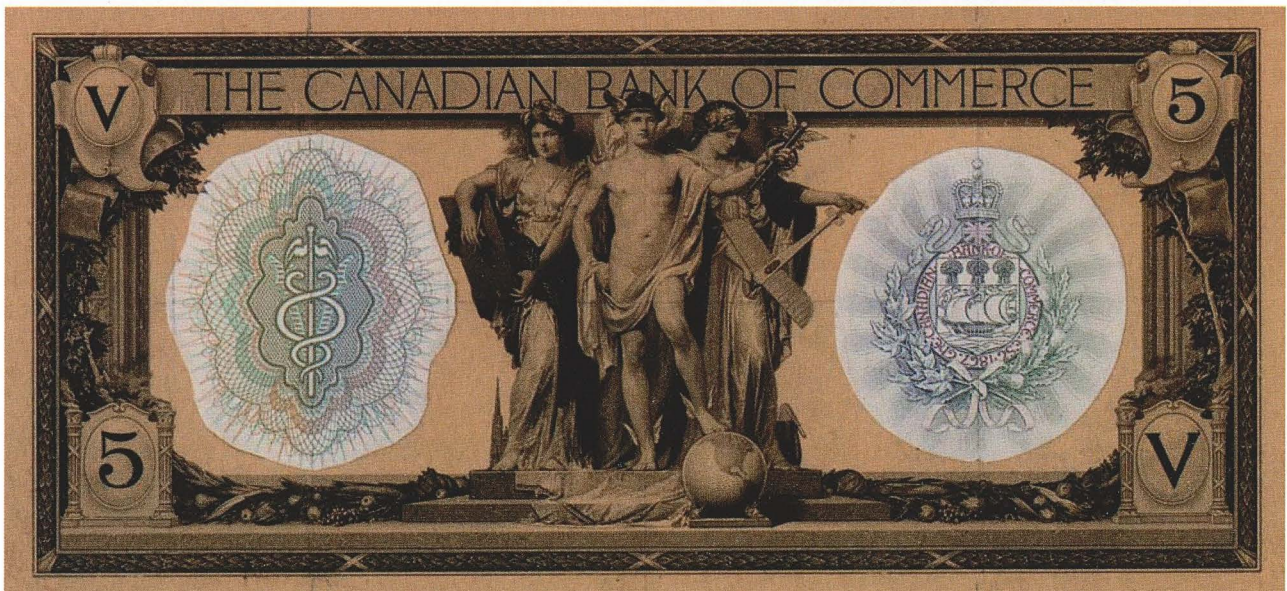
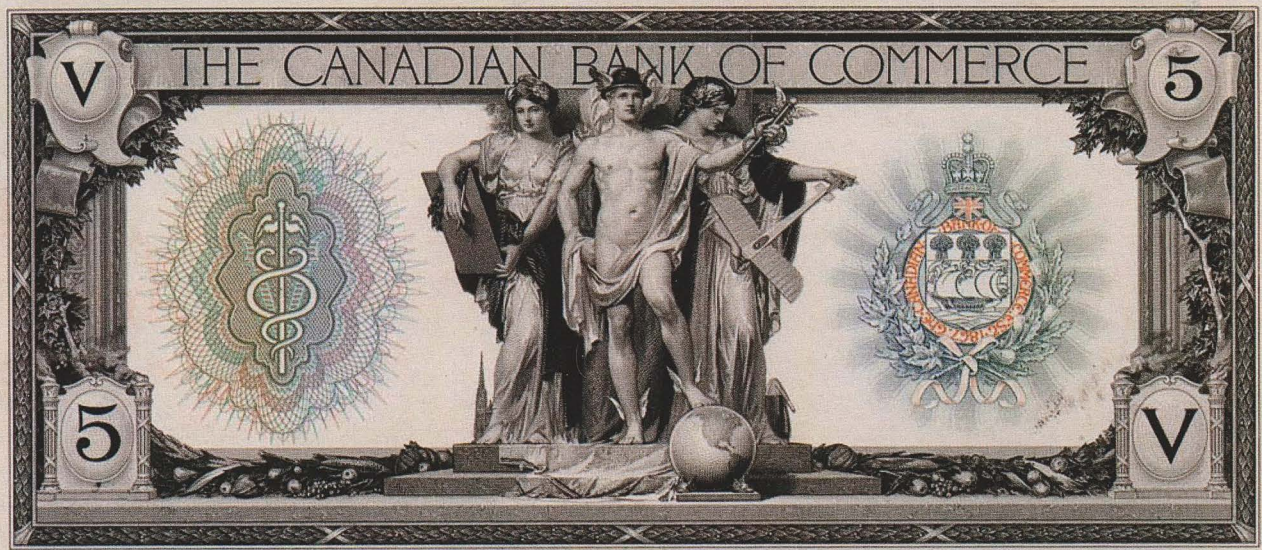
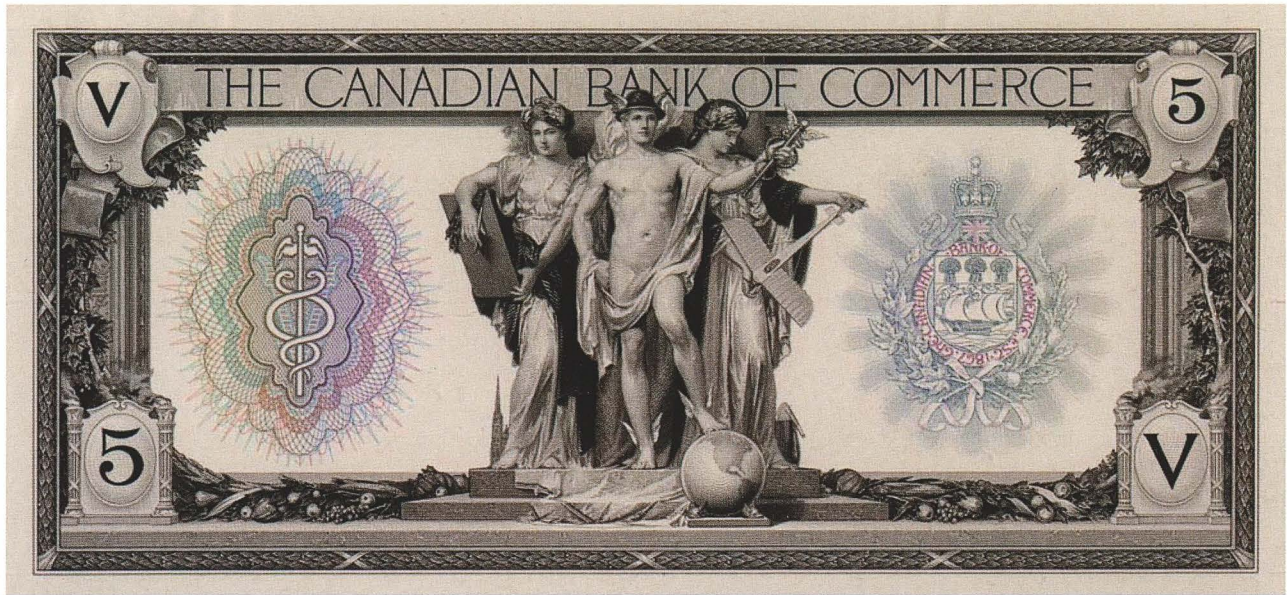


Fig. 28 29 30 above and the one on brown card has "For Register of tint" written below



Fig. 31. A most unusual tint model was prepared. It has at the bottom left of the card "Ottawa Letter/ Dec. 29/15 and on the back "Proof with Mr. Green's / letter of Nov. 5<sup>th</sup> /15 (Warren L. Green, President of ABN Co. 1906-19).

The next group of six models were made on proofs with the "will Pay" etc. drawn by hand, on the first two, and printed on the others. The first two have the Caduceus emblem in them on both sides. The first four have "GENERAL MANAGER" at the left and "PRESIDENT" at the right either drawn on or pasted on in the signature areas and all have the date "JULY 3<sup>rd</sup> 1916". The last three have the left Major Tint with slightly different shades and the right design has become a Major Tint of three colors with some variety of shades.



Fig. 31A This model has all the lettering hand drawn, including General Manager left and President right, a Major Tint with caduceus in it is seen to the right and left of the central figures.

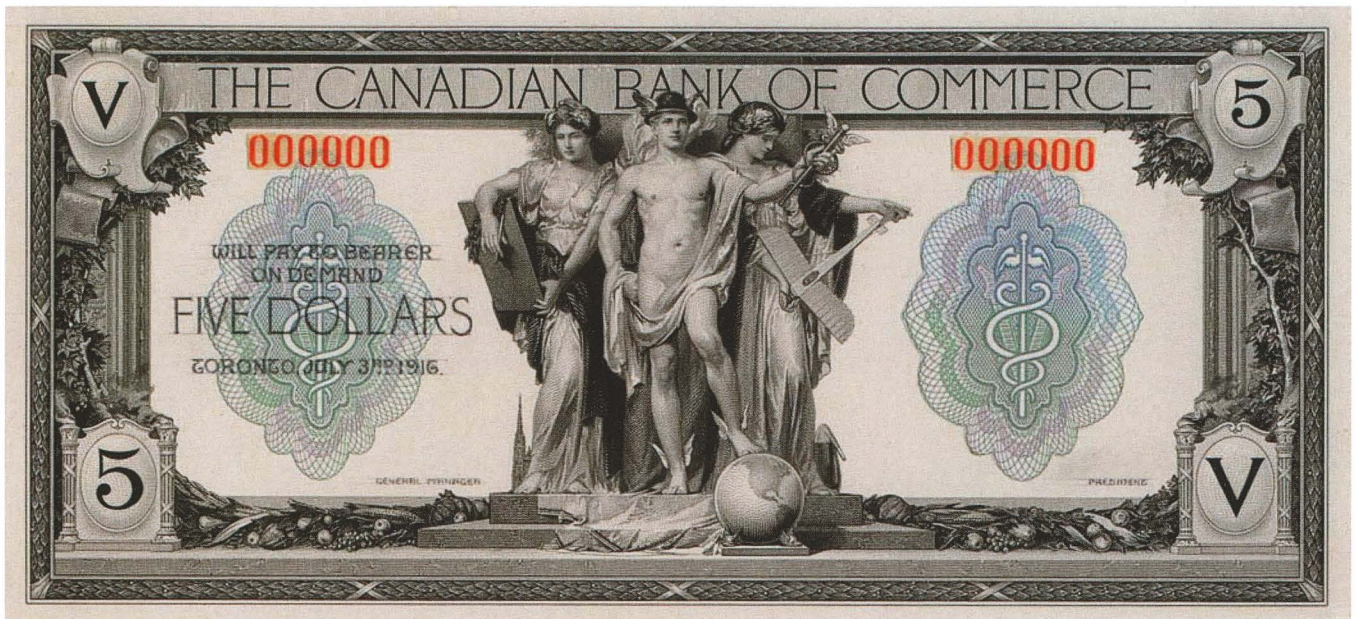


Fig. 32

This model is the same as Fig. 31A but the right Major Tint is mostly green, blue & lilac.



Fig. 33

This model is like the two above but the Major Tint at the left has more brown and less purple and the right tint has the new design with the bank seal, flag, crown and surrounding design all in green.



The fourth (Fig. 34 above) has the Major Tint at the right with maple leaves, ribbons and rays with a crown at the top in a gray-blue tint surrounding the Bank seal which has the wording in a dark lilac shade. This has the left side Major Tint with many tiny “spikes” surrounding it. Beneath this fourth proof is written, in pencil “transfer title (signature)/Check letters ABCD/ Date Toronto 3<sup>rd</sup> July 1916”. This bottom line has the date crossed out. It also has “Rejected” written at the top left in pencil.



The next three proofs follow. The first one (Fig. 35 above) has “PRESIDENT” at the left and “GENERAL MANAGER” at the right, pasted on. The left Major Tint is same as the last proof but the date on it is changed to “2<sup>nd</sup> JANY, 1917” The right tint is like the last proof except the main colour, including the rays, is olive and the writing in the seal and in the flag is much redder. It also has “B E Walker” left and “John Aird” right stamped on in the signature spaces and check letter A pasted on in both lower corners.

It has “COPYRIGHT, CANADA, 1916, BY AMERICAN BANK NOTE CO. OTTAWA RD, 1916” pasted on under the design at the bottom center. At the top left is written “Face Proof A”

At the right is written “olive tint exactly/like proof “B”/Flag & circle in/same red as proof “C” and “check letter “A” /little larger”. Initials “A M” (A Machado) in blue at the bottom right. On the back are three stamps that have dates from June 15 to June 30 of 1916.



Fig. 36

This second proof (Fig. 36) above has "PRESIDENT" and "GENERAL MANAGER" both engraved in small capitals and the copyright at the bottom is engraved. The pasted on "A"s are slightly larger. The left Major Tint has slightly less blue tints. The right tint with seal has the area between the rays more heavily engraved and the overall tint slightly more green while the bank name etc. and the crown are a slightly brighter red. At the left and bottom are written initials "PBT" (Philip B. Toller), "JAM" (J. A. Machado), "AM" in blue (Alfred S. Major, VP of ABN Co. 1917-29) and "BEW" (B.E. Walker) and the stamped date "October 26, 1916". There is written in pencil under the note "Check letters/ and signatures/ not to be engraved/ on die."

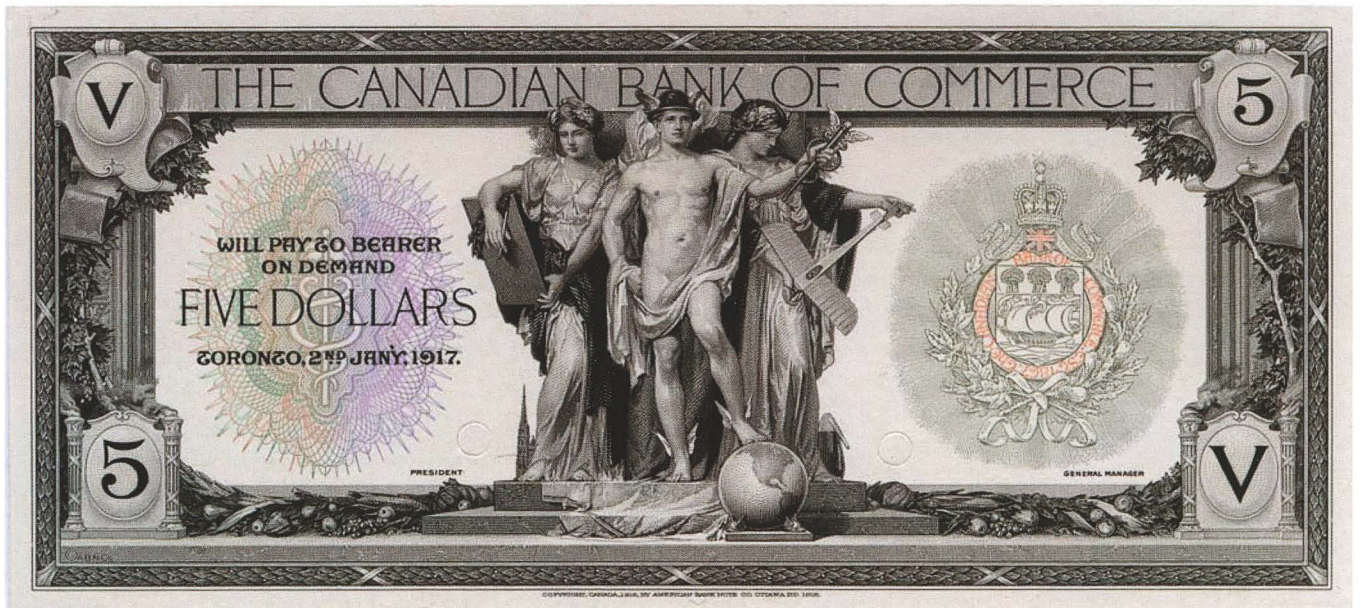


Fig. 37

This proof is similar to the last, but without signatures, and has the left major tint with more lilac and the right Major tint with a much darker green hue.



The major part of the design surrounding the seal on the right tint of the first issue of the \$5 was engraved from a drawing in a gray wash about 7 inches high by 8 inches wide which has "Canadian Bank of Commerce" and "order # 0-111" written at the top in pencil. (Fig. 38 above) The design when used on the notes is a mirror image with the thistles on the right instead of on the left as in the drawing. It was only used on the first of the \$5 issues.



Fig. 39 The next model has both major tints replaced with a new multi-colour "Major Tint" on both the right and left sides of the central design. "The tints first used proving to be too delicate for practical purposes, one of stronger coloring has been substituted for it in all \$5 notes bearing the serial number 505, 501, and upwards". (Ref. 4, p.550) This model has only the bottom center copyright. It has written below at the left "O.K. for Tint/ Oct. 30/20/PBT", and other initials including "AM" (Alfred Major), "PBT" (Toller) and "HRT" (Henry R. Treadwell VP of ABN Co. 1929-46. At the top is stamped in purple "FOR APPROVAL OF TINT ONLY". There are several ABNCo. stamps on the back with dates from Oct 25 to 30.

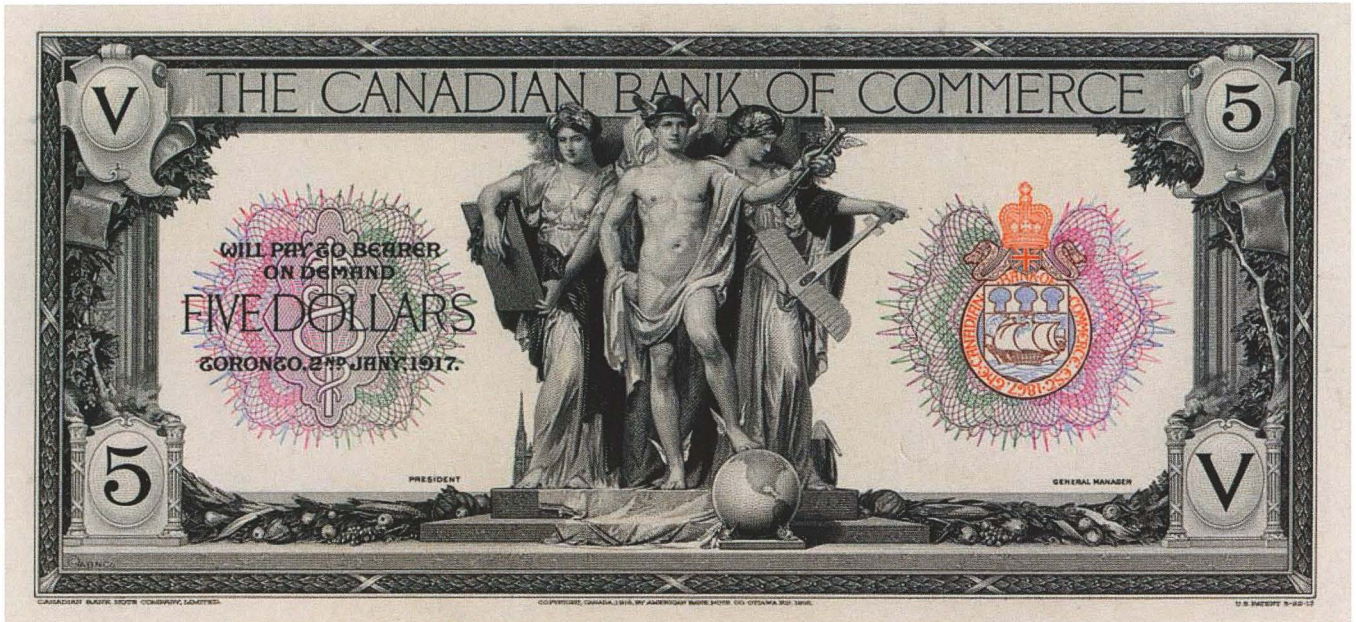


Fig. 40

The above proof on card has, like the previous model, the new Major Tints and has all three imprints below. It has written at the top "Issued with cyloid tint".



Fig. 41

Another model from the ABN Co. archives (Fig. 41 above) has the white background of the previous issues replaced with a green pantograph tint of 5s and FIVE DOLLARS. "It is hoped that this may improve its wearing qualities. The notes bearing this tint are numbered in red instead of blue." (Ref 4 p. 552) The entire engraved part of the design has been pasted on over the new green pantograph tint and both Major tints are pasted on along with "PRESIDENT" and "GENERAL MANAGER" in small capitals. It has a red serial number of six zeros pasted above the right Major Tint. It has only the center imprint present. The word "Patent" is written at the bottom right with a line drawn to where the Patent imprint should be. At the bottom left are initials "PBT" (P. B. Toller) and at the bottom right "Approved/ October 29<sup>th</sup> 1921/ CJM /" and other initials. At the top right of the card is written "From Miss Russell/ 10/1922". On the back are numerous ABN Co. stamps dating from Sep 1 1921 to Feb 23 1922. The archive included two more full tint proofs on card (not shown) the first with the center imprint only and the second with all three imprints.

Before the final approval of the green pantograph model (Fig. 41) was given, four other alternate models were made for consideration. (Figures 42-45) These have only been found in the ABNCo photograph archive books. The date and location of these models is noted after each figure below.



Fig. 42 June 23/21 Book 2 p.188 with two major tints and a large 5 and V. There is an overall tint that outlines a FIVE-FIVE in the signature areas.



Fig. 43 Aug 31.1921 Book 2 p. 195 This model appears similar to the final accepted design except the background tint has no numerals or words.



Fig. 44 October 2 1922 Book 3 p. 31 This model has no Major Tints. It has a prominent line across the note to separate the bottom signature area. Both areas have a tint design. The bank seal in a circle is to the right of the central figures. This and the next model have a heavy B E. Walker signature in the left signature space. To the right of the model is written "TINT ORANGE & OLIVE".





Fig. 45 Oct 9.1922 Book 3 p. 31 The above is similar to the previous model but has a Major Tint to right and left.

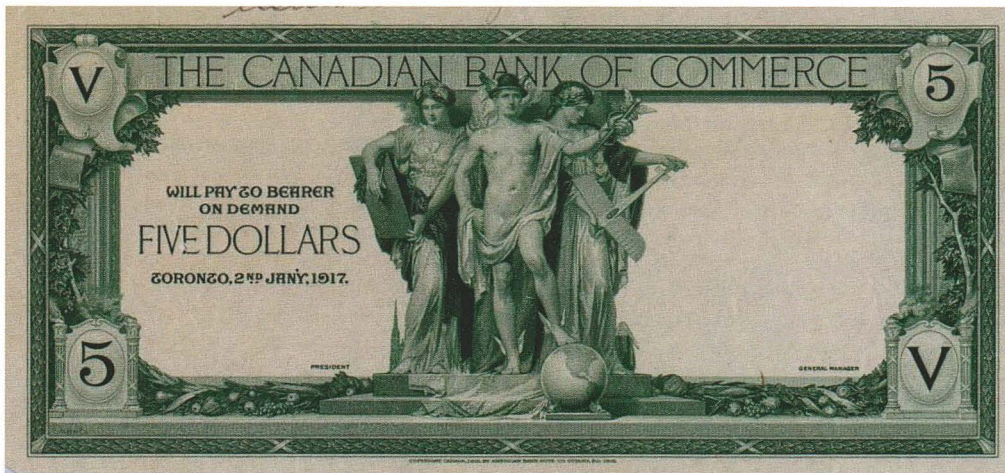


Fig. 46 Proof of the entire design printed in green



Fig. 47

Two further impressions of the \$5 design were found. The first one, of the main design and the "WILL PAY" etc., is completely printed in a green color. (Fig. 46) The second is like the above, only in black, used as a plate cancellation proof. It has "0 852 Cancel die. /JHS 8/26/35" written at the top left of the card. To the right of the central design is a green stamp that has " CANCELLATION IMPRESSION/ ORDER No./ PLATE No. / PLATE CANCELLED/ CERT. TO OFFICE." Written by hand are "0-852" after order No., "10-2-35" after "plate cancelled" and "10-3-35" after "CERT. TO OFFICE." On the back is stamped "OCT 2 1935" (Fig. 47)

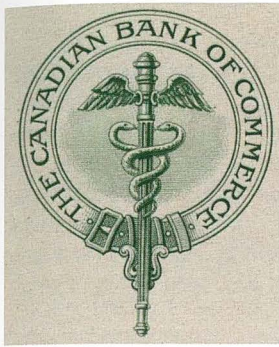


Fig. 48



Fig. 49

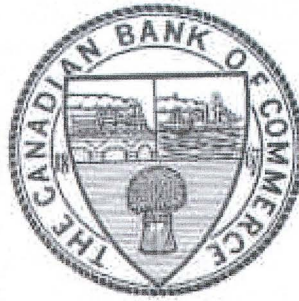


Fig. 50

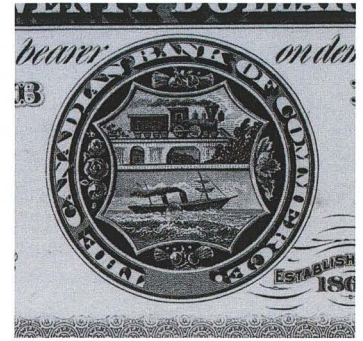
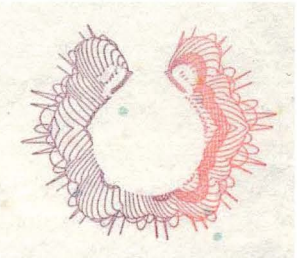
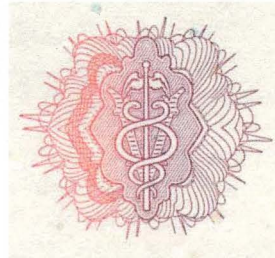
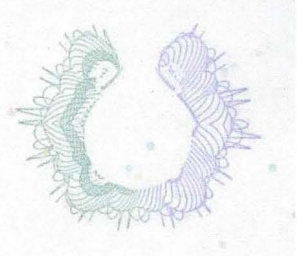
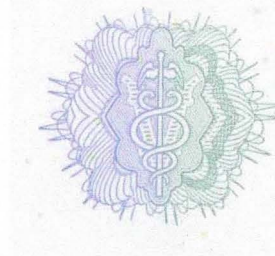
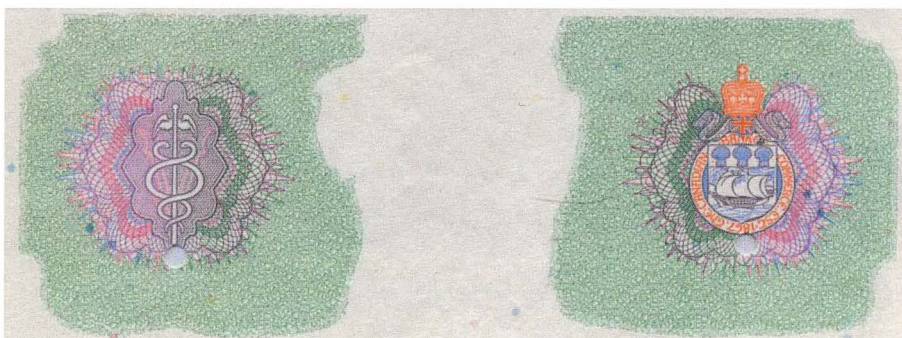


Fig. 51

Above are four versions of the bank's seal, the central design of the one (Fig. 49) is almost the same as that used in the Major tints of the 1917 notes, but slightly larger, and also similar to that used on all the backs of that issue. A different seal, found as a frontispiece in the two volumes of *The Canadian Bank of Commerce, Charter and Annual reports 1867-1907*, is shown in figure 50. Another different seal can be seen on the \$5, \$10, and \$20 notes of the bank's issues of 1888-1912. (Fig. 51)



The individual parts of the Major Tint used for the second tint variety of the \$5 and the combined parts as well as the Major Tint combined with the green pantograph (this last courtesy Bob Graham) for the third tint variety are shown above and to the left in six parts. (Figures 52-57)



The Bank distributed circulars to most branches announcing any new issues or changes to the existing issues. The first of July 3, 1918 detailed the new \$5 and \$10 issue dated 1917. Another on April 12, 1921 concerned the new \$5 issue with a stronger multicolored tint. The next, on Aug. 1, 1922, detailed the addition of the green pantograph tint to the \$5 note.

## Alonzo E. Foringer, Artist for the Bank's 1917 Note Issue

The name of A. E. Foringer has been mentioned a number of times in the previous pages. Many may not be aware that he was one of the great illustrative artists of the twentieth century. As with his earlier counterpart, Felix O. Darley, one of the great illustrators of the nineteenth century, he was employed for some considerable time by the American Bank Note Co. in New York. (Foringer also worked as a muralist. However, it was his World War I poster, *The Greatest Mother in the World*, that bought him international recognition.) He was born in Kaylor, Pennsylvania in 1898 and died in Saddle River, New Jersey in 1948) (Ref. 10 p. 124-125) While with the American Bank Note Co. he produced hundreds of sepia colored wash drawings. Many of these were engraved for use on stock certificates and bonds and others used as vignettes for bank notes of over ten countries. The Bank of Canada issues of 1935-37 used his designs. The paintings produced for the Canadian Bank of Commerce were for the Bank's use only and were copyrighted.



The illustration above (Fig. 58) is of an American Bank Note Company "Experiment" specimen. It shows the use of a Major Tint as well as a superb A. E. Foringer design. The vignette is titled "Progress" and was used on a note of Yugoslavia, 10 Dinara of 1920, on various stock certificates and on the June 1, 1935 special delivery 20 cent stamp of Canada.



Fig. 59 above shows the \$25 jubilee issue of The Bank of Hamilton in 1922. It also has a lovely A.E. Foringer design at the left as well as a superb Major Tint surrounding the central 25 counter.

## The Development of the Back Designs

A letter of June 15, 1915 from J. A. Machado to Sir Edmund includes;

“The large drawing of the back of the new \$5 note is ready for your final inspection for approval. Shall we send this right on to you at Toronto? We would like Mr. Foringer to be present when you are ready to give your decision. Will you kindly appoint a time that will be convenient for you, and I will arrange to call upon you with Mr. Foringer.”

Another letter of June 17, 1915 from J. A. Machado to Sir Edmund includes;

“Acknowledging your letter of the 16<sup>th</sup> instant, we are sending to you today, by express prepaid, the large painting of the Back of the new \$5 note. Mr. Green has suggested a slightly different treatment of the border, which, as we arranged, was to suggest the heads of wheat. We think, too, a slight change should be made in the diagonal lines of the ensign in the shield, as the width of the white and red lines does not correspond with the official proportions. Also, there may be some special design of crown that it would be well to use. We enclose herewith, by registered mail, a photographic reduction of the painting. Possibly it may not be necessary to ask Mr. Foringer to come on from New York. We will be guided entirely by your wishes in this matter. The writer will, of course, arrange to call upon you in Toronto, on whatever day you may fix.”

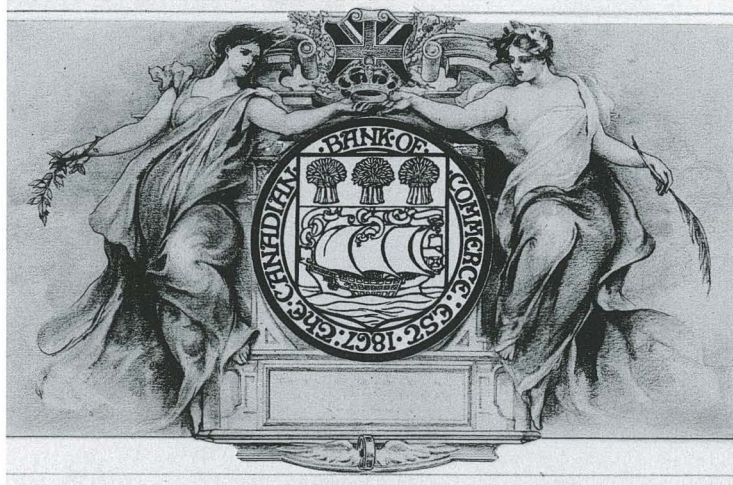


Fig 60. The above model of a center design has “suggestion for Face or Back” on the cover sheet and the date “Nov 23 1912” stamped on the back. It has the bank seal pasted on in the center. It has the crown and shield above. It would seem that this model greatly influenced the approach taken in producing a back design.

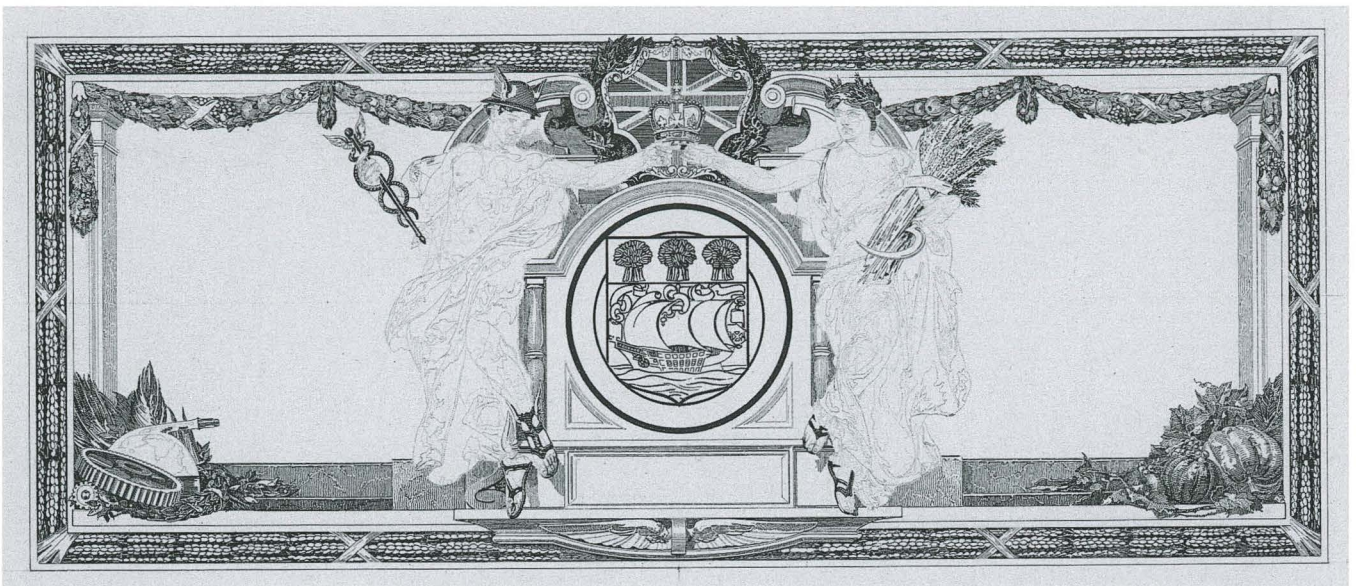


Fig. 61 The Foringer painting above is probably the one referred to in the letter of June 17 1915 above. It includes denomination counters in the four corners, two different figures surrounding the bank seal, crown and flag. There is a garland like design of leaves and fruits hanging below the top frame. The border appears to be comprised mostly of corncobs.

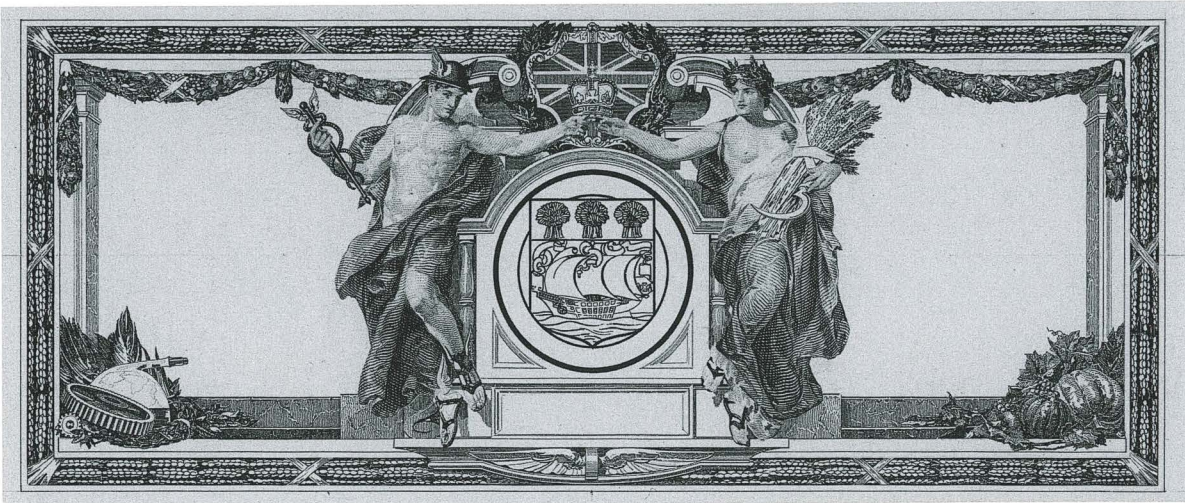


Fig. 62 above

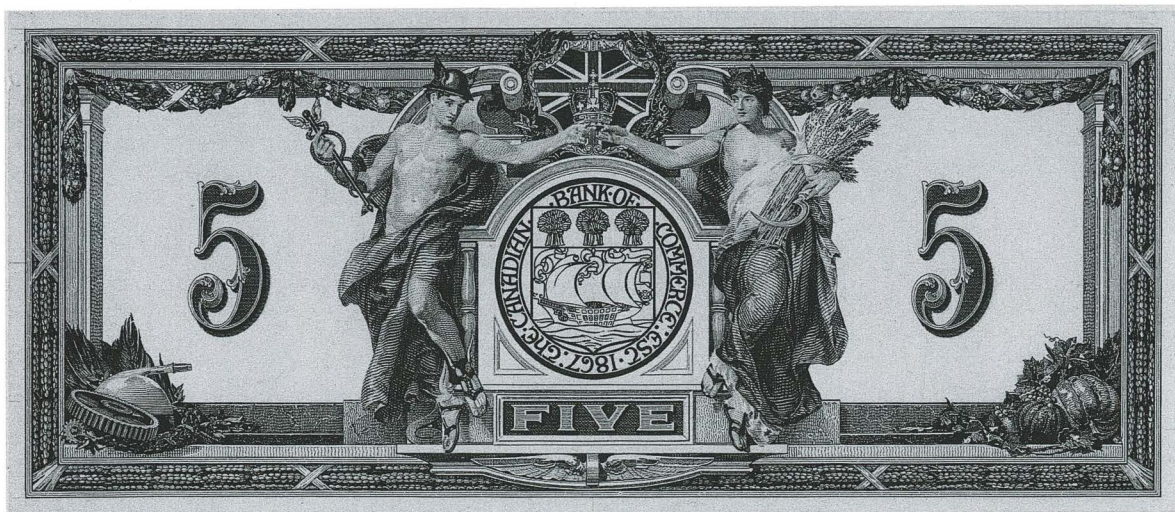
shows the next model that has a large numeral counter pasted on in the space on each side of the central figure. They replace the corner counters in the previous model. Symbols of Industry are added at the bottom left and of Agriculture at the bottom right. "A E. Foringer" is painted below the right frame and the date "1915". The bands in the flag emblem have been widened. It has initials "BEW" (Walker) and "appd" (approved) and also the date "Aug 17/15" and more initials on the card at the lower left. A description of the back design found in Ross (Ref. 4) page 551-2 includes "The backs of all the notes of the series consist of a central group of Mercury and Ceres holding the British crown over the seal of the bank, the whole included in a frame of immortelles and other symbolic objects. The denominations appear in large Arabic numerals on each side of the central group and in words on a panel in its base."



The stages of engraving of the back design were found in 4 proofs, stage No. 1 is pictured above (Fig. 63) Stage 1 shows most of the frame completed, the flag emblem, part of the bank seal and the outline of the central figures.



Stage 2 Fig. 64 above shows most of central figures completed and the whole design has been darkened.



Stage 3 Fig. 65 above shows the addition of the counters including the FIVE below the seal, the addition of the wording in the seal and the frame is almost finished.



Stage 4 Fig. 66 has the final touches to the framework completed. The background of the seal is finished, as well as the area surrounding the seal. The engraving of the hands supporting the crown has been finished.



Fig. 67 above shows the completed engraving in dark green used as a model to show a different style of counter. The left counter area has an engraved 5 numeral cut out and mounted in an oval containing a light green background and there are green rays radiating outward around the oval.



Fig. 68 above shows the completed design, without imprints, in dark green.

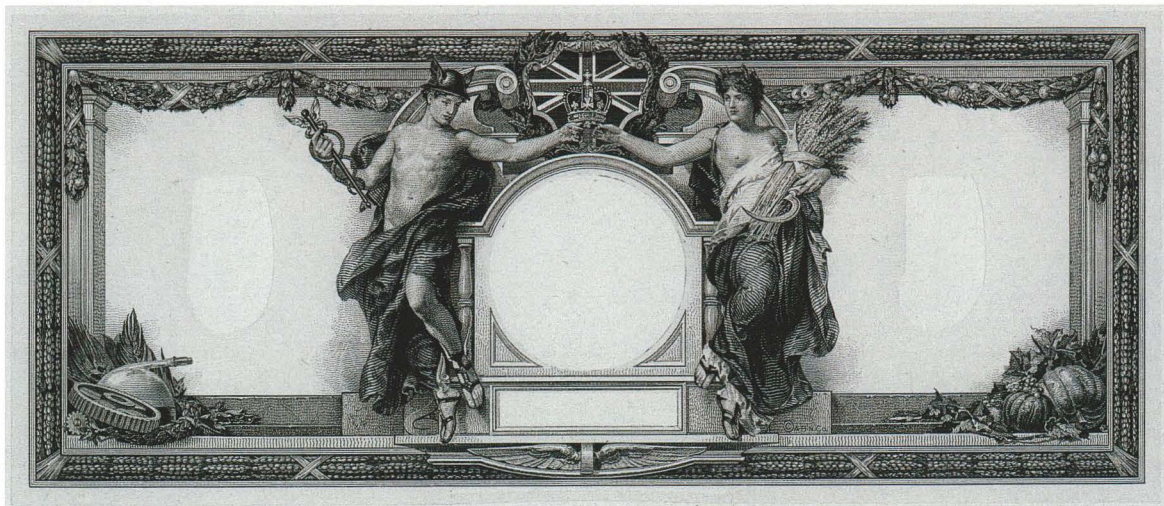


Fig. 69 above shows a proof in black with the counters and seal removed. This, similar to that for the \$5 face design, was submitted for the design copyright.

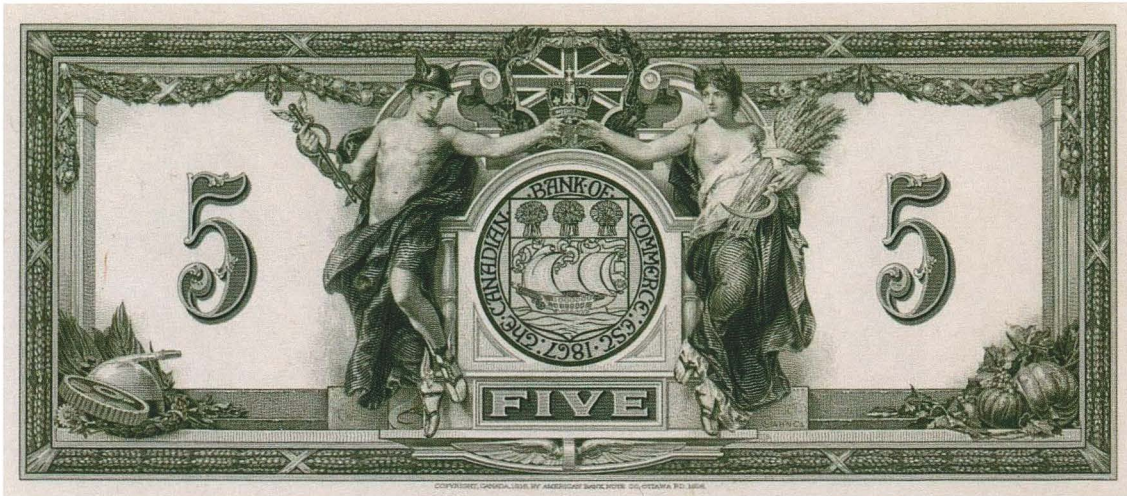


Fig. 70 above shows the back design with a medium dark olive tint. It also has "COPYRIGHT, CANADA, 1916, BY AMERICAN BANK NOTE CO. OTTAWA RD. 1916" engraved and centered below the frame.

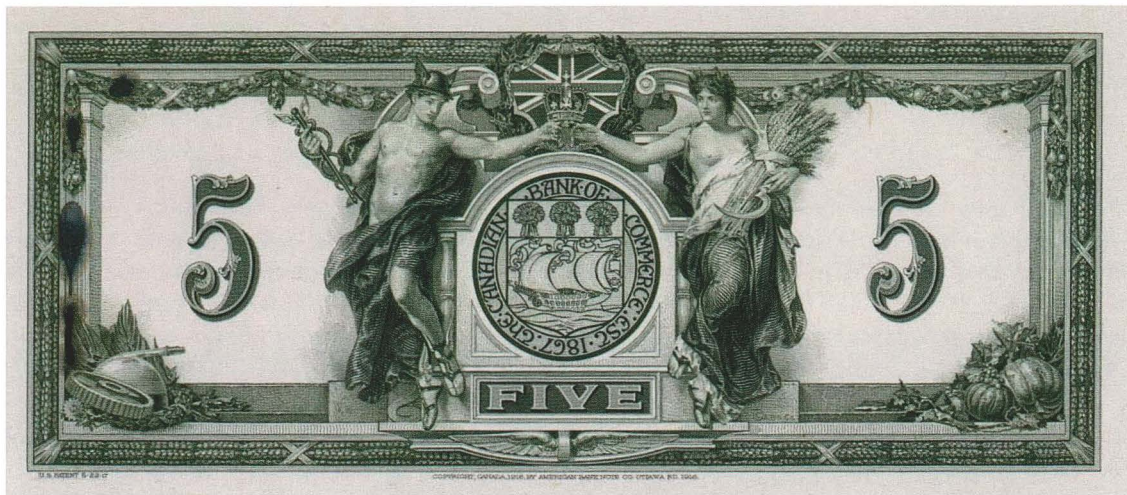


Fig. 71 above shows the back design as above with a darker olive green tint. It has the copyright as above and "U.S. PATENT 5-22-17" engraved but pasted on beneath the frame at the bottom left.



Fig. 72 above shows the back design in a lighter olive green color. It has the patent as above engraved on the note and also has "CANADIAN BANK NOTE COMPANY, LIMITED" engraved below the frame at the bottom left of the design. This last back proof is in the color of the issued notes.



## The \$10 Back Design

The design for the backs having been completed, there were no progressive proofs needed nor were any found, for the \$10 denomination.



Fig. 73 above is the approval proof for the \$10 back. It is printed in a medium blue color with the center copyright imprint engraved. It has "approved" and "0-164" twice written in pencil above the note. Below the note is written the date "23/8/7" and two groups of initials. The U.S. Patent imprint is engraved but has been pasted on the tissue cover of the proof in the usual place.

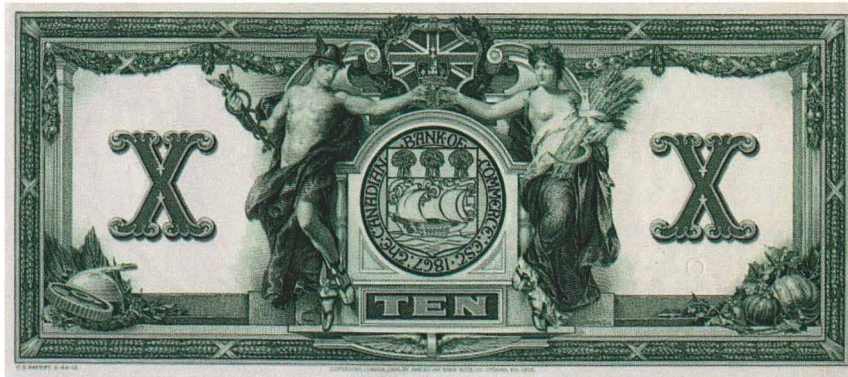
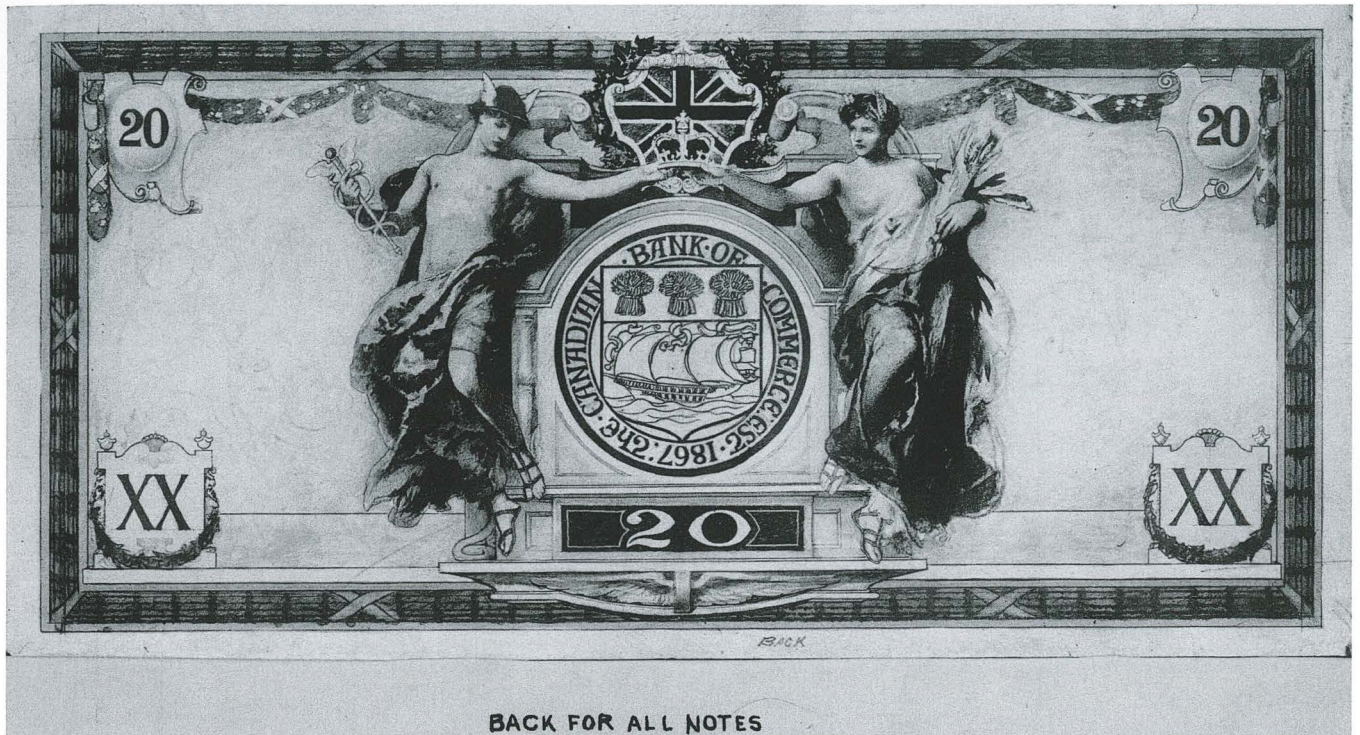


Fig. 74 above is a proof in green that has the U. S Patent imprint engraved and added at the bottom left below the frame.



Fig. 75 above has the back design printed in a medium blue color and has all three parts of the imprint present. It has an embossed printing of "C-1088 DUPLICATE" above the design. This is the same color as the issued notes.

## The \$20 Back Design



BACK FOR ALL NOTES

Fig. 76 The above model for the \$20 back design has counters in the four corners and a panel with an outlined “20” below the central figures. The model has been painted by hand on the card. It has “BACK FOR ALL NOTES” printed by hand below the model. I believe the date “1916” written in pencil at the top right is in error as can be seen in the next model.



Fig. 77 above is the next model that seems to be a reproduction of the previous model but also has numerous areas done by hand on the card. It has the outlined “20” replaced with a drawn in panel with an outlined “TWENTY.” There is an ABNCo stamp on the back with the date “Nov 23 1914”. To the lower left of the model are the written initials “BEW” (Walker) and “JAM” (Machado) and the date in pencil “1914”. This is the same date as on the initial \$5 design (Fig. 12). The two denominations were being modeled at the same time.



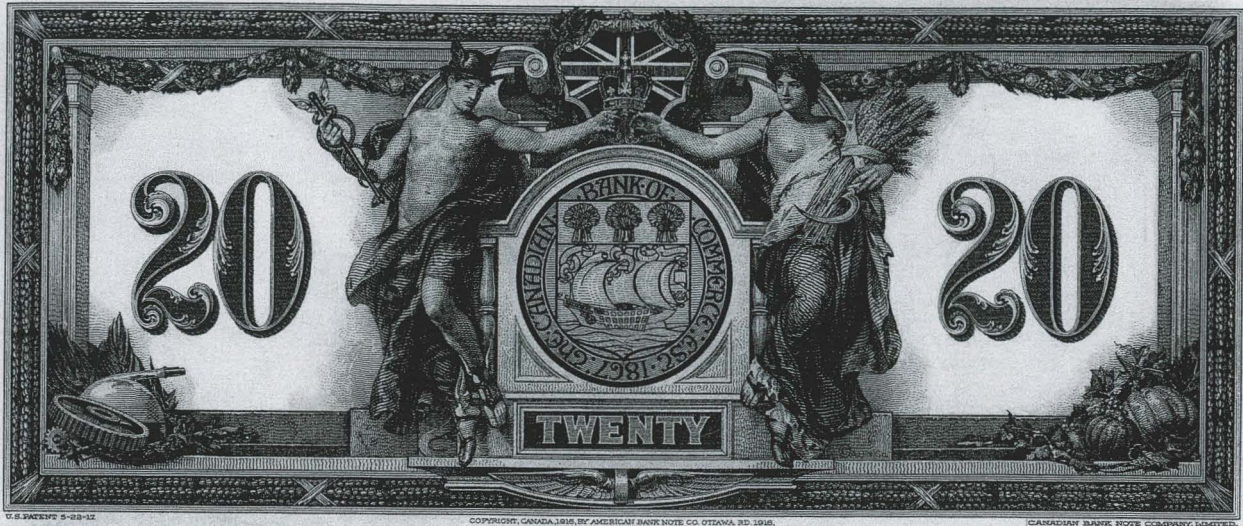
Fig. 78

above is a reproduction of the \$5 model approved Aug 17 1915 (Fig. 14) that has the counters replaced by the "20" and outlined "TWENTY." It has written at the left of the design "Oct. 1/15/ JAM" and "approved/ BEW" and blue initials "AM" (Alfred S. Major) There are numerous stamps on the back from Sept. 23, 1915 to a customs stamp of Dec. 13, 1916. It also has written in ink "\$20/Reverse/Approved design."



Fig. 79

above is the final design approval proof. It has the whole design engraved except the counters that are all pasted on. It has written at the top "Engrave die & send to Ottawa". It has a purple stamp below "APPROVED this DEC 19 1916" with initials ?. To the left initial "JAM" and to the right initials "PBT" and "AM" (Alfred S. Major), and another ?. There are numerous stamps on the back from Dec. 13 1916 to July 29, 1918.

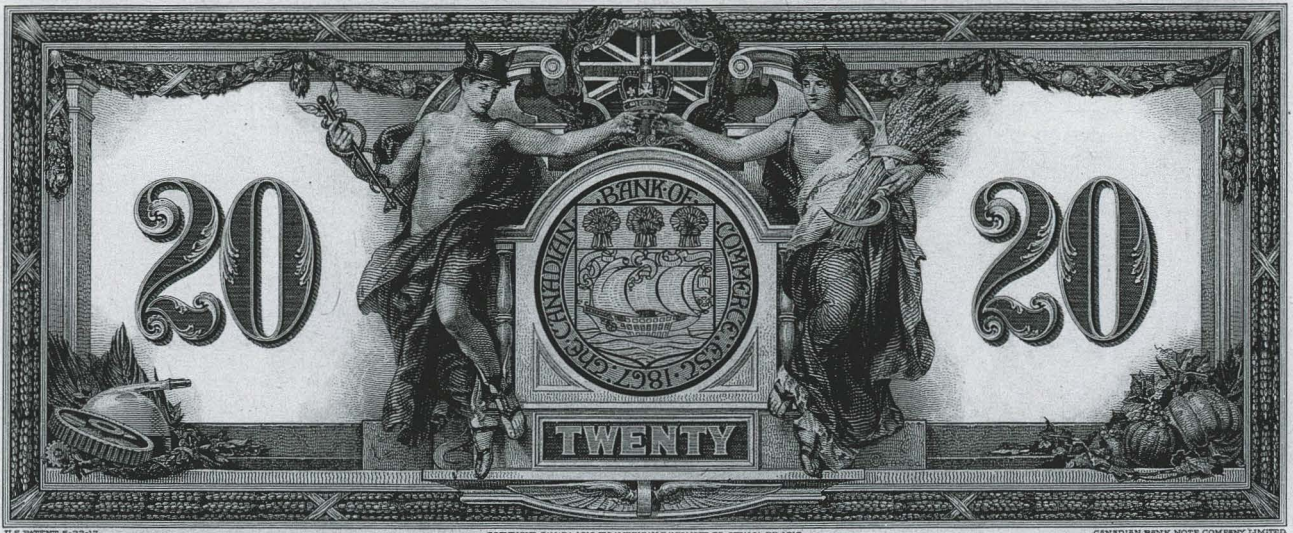


*Imprint OK  
aug. 7/23  
crb.*

*CR*

Fig. 80

is a proof without tint that has the center and left parts of the imprint engraved and the right part is engraved but pasted on. It has written in ink below "Imprint OK/Aug 7/23/crb." The stamps on the back include a general engraving Dept. purple one with "APPROVED" and "1923/AUG/13".



*Imprint O.K.  
crb. aug. 7/23*

*CR*

Fig. 81

is the final proof of the design with all three parts of the imprint engraved. It has the same writing and stamps as on Fig. 80.

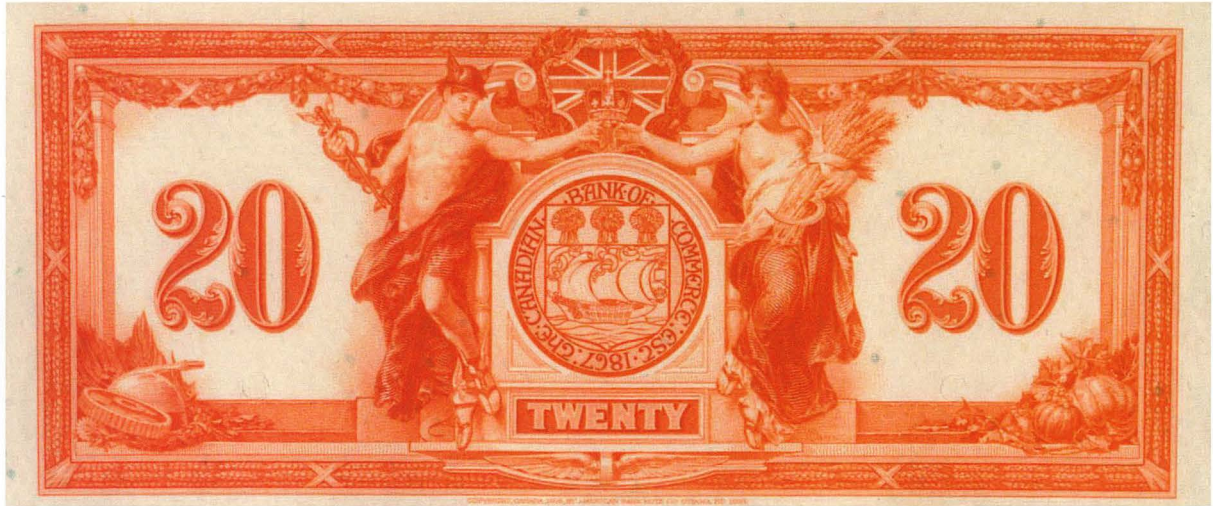


Fig. 82 The proof above in a medium orange color has the center imprint only. At the bottom left are the initials "PBT", "crc", "HRT" and "Appd by ? 26/7/18." It has stamps on the back and a large 3 in green.



Fig. 83 above in a dark orange color has two parts of the imprint and has "For Final approval" written in blue above the note design. Below the design at the left is an arrow pointing to the U.S. Patent imprint and the initial "HRT". On the back is an approved stamp with date "1918/OCT/28" and a large green 4.



Fig. 84 above is in a lighter orange color. This being the color used for the issued notes. It has all three parts of the imprint engraved.

## Cancellation proofs without tint

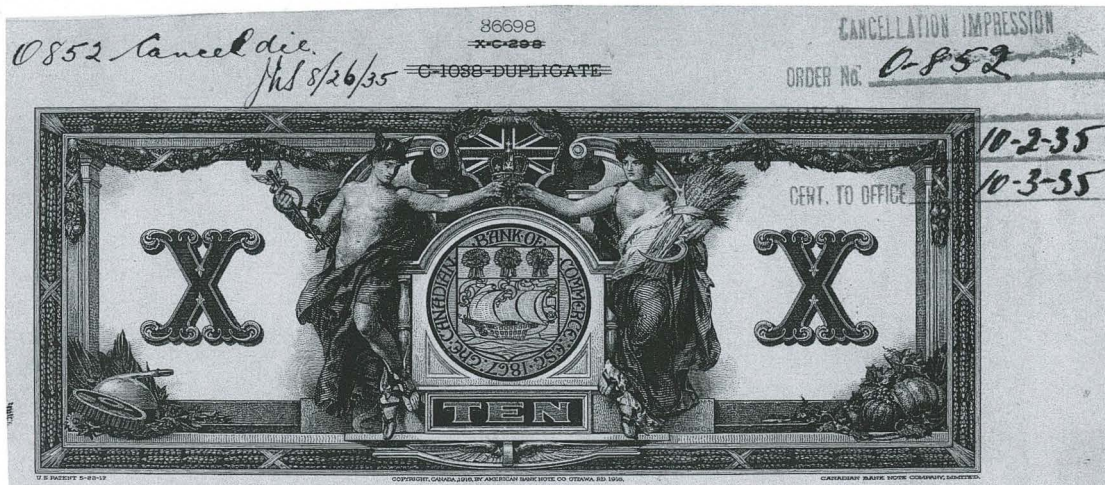


Fig. 85 above shows the cancellation proof for the \$10 note back.

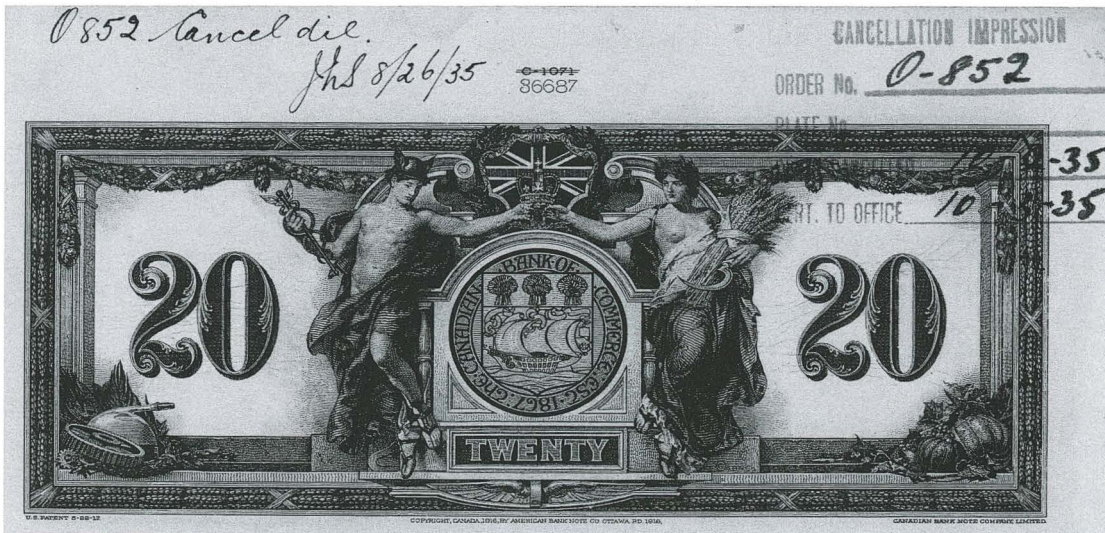


Fig. 86 above shows the cancellation proof for the \$20 note back.

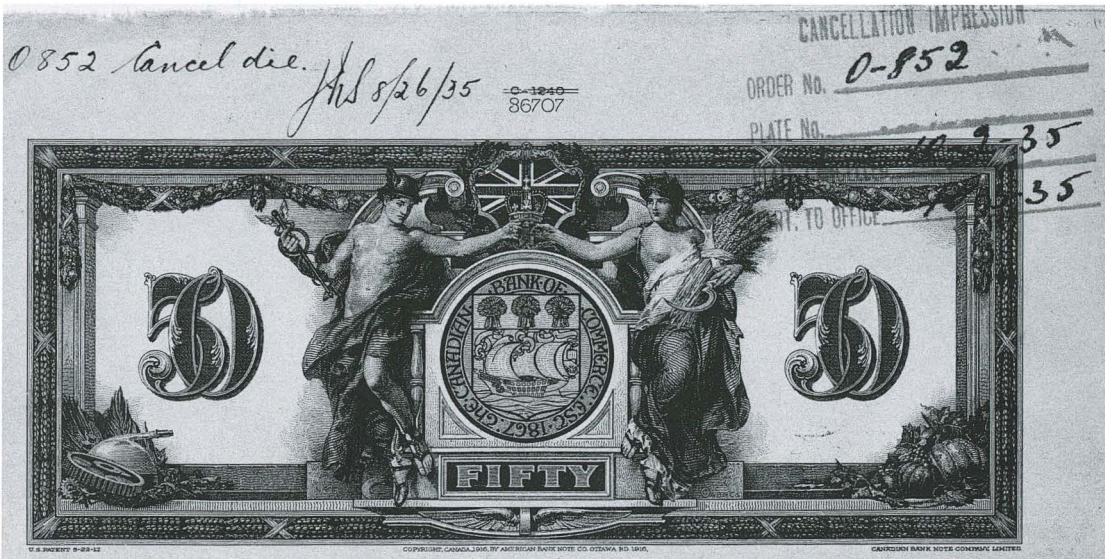


Fig. 87 above shows the cancellation proof for the \$50 note back. All three have written at the top left "0852 Cancel die/ JHS 8/26/35" For further description see Fig. 47.

## The \$50 Back Design

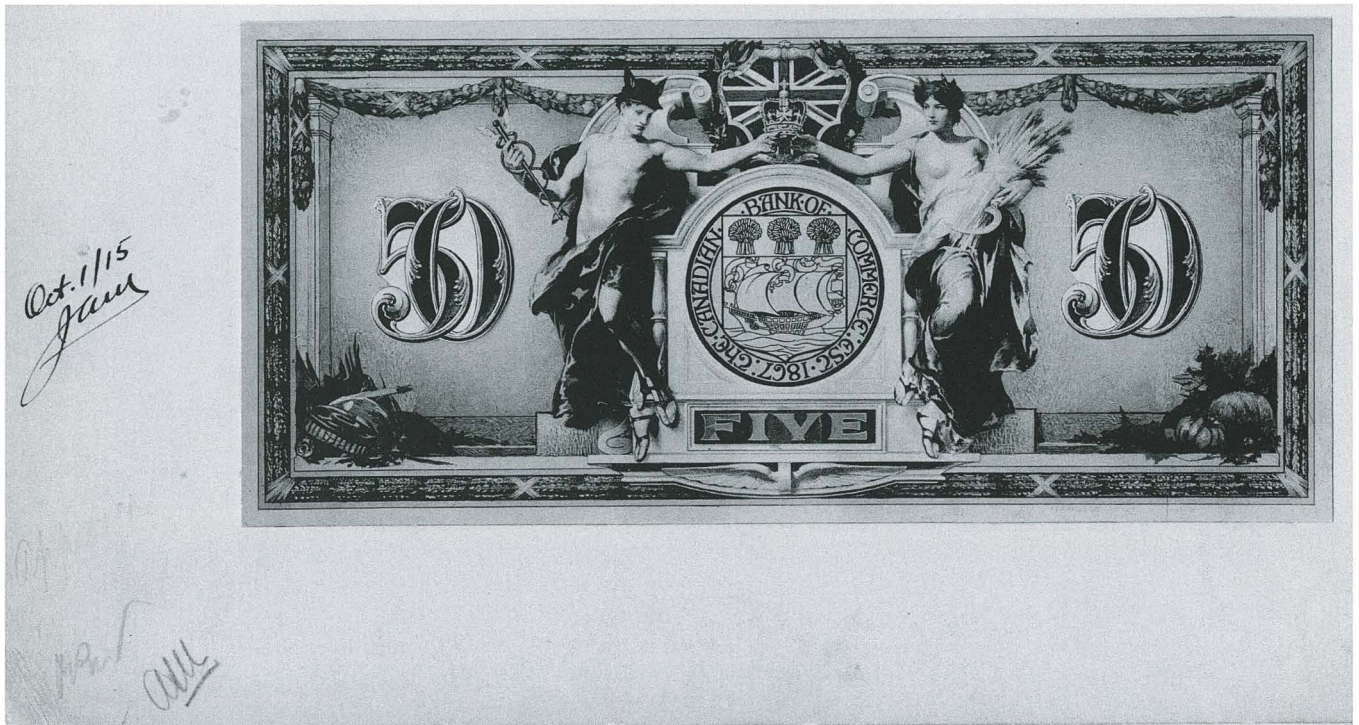


Fig. 88

above shows a model, the same as for the second model for the \$5 back (Fig. 14), with the large 5 counters replaced with pasted on 50s. The "FIVE" has not been replaced. It has written at the left "Oct. 1/15/JAM" and below this in pencil "Approved BEW/AM" (B E. Walker & Alfred Major) It has various stamps on the back from Sept. 15 1915 to Oct. 19 1916 and written "\$50/Reverse/Approved design".

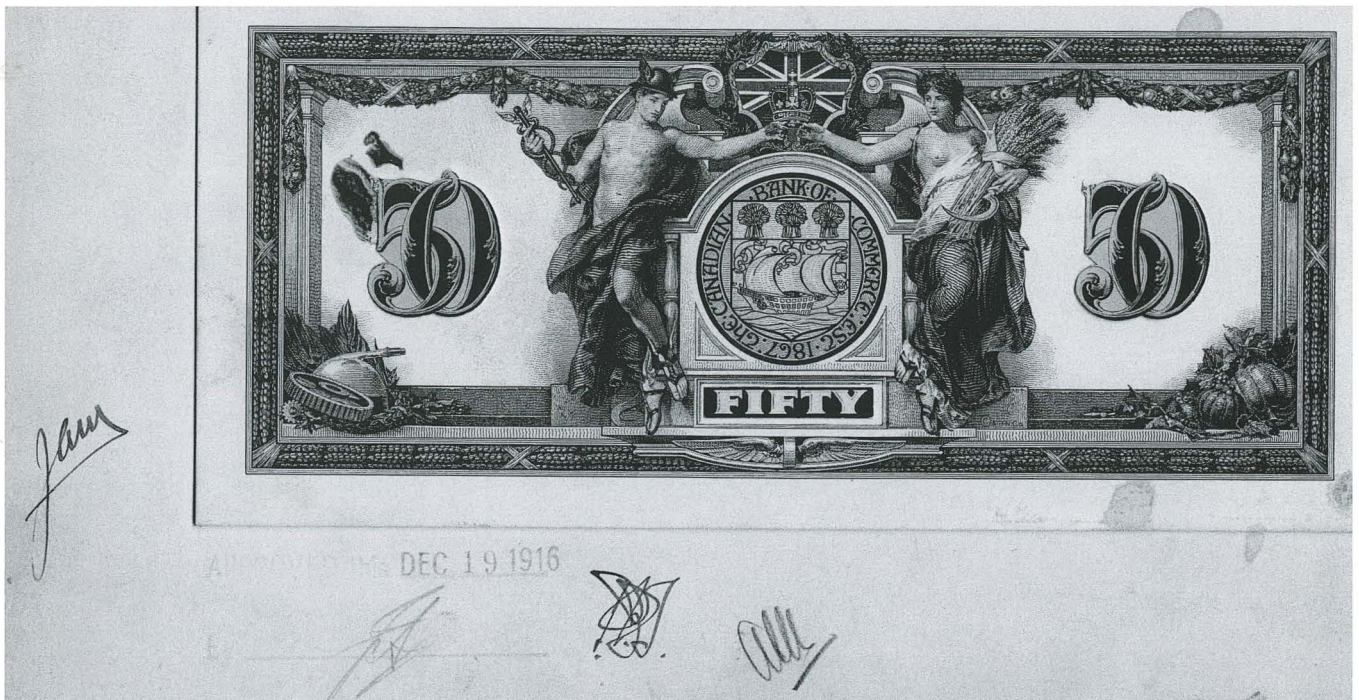


Fig. 89

above has the entire design engraved except the counters that are pasted on. It has "Engrave die & send to Ottawa" written at the top, the usual initials and "APPROVED this DEC 19 1916" stamped below. It has various stamps & dates on the back mostly Dec 1916.



Fig. 90

above is the back printed in brown .It has two parts of the imprint, various initials and “Approved 19/1/21” below. There are numerous stamps on the back dated 1921.

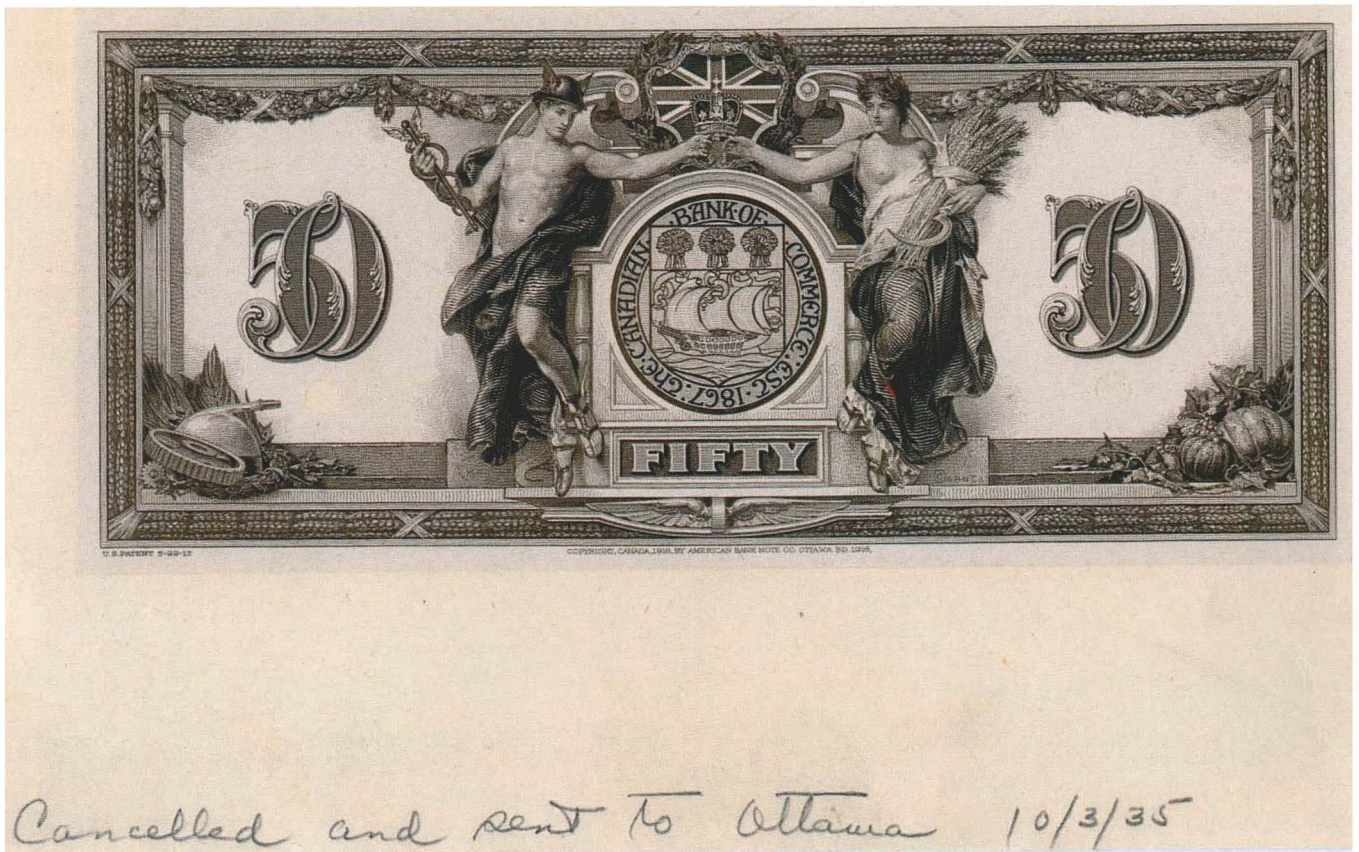


Fig. 91

shows a proof in brown, with two parts of the imprint in place. It has written at the bottom of the card “Cancelled and sent to Ottawa 10/3/35.”





Fig 92

Fig 92 shows a back proof in black. It has all three parts of the imprint engraved. It has written below “Imprint OK / erb / Aug. 7. 23”

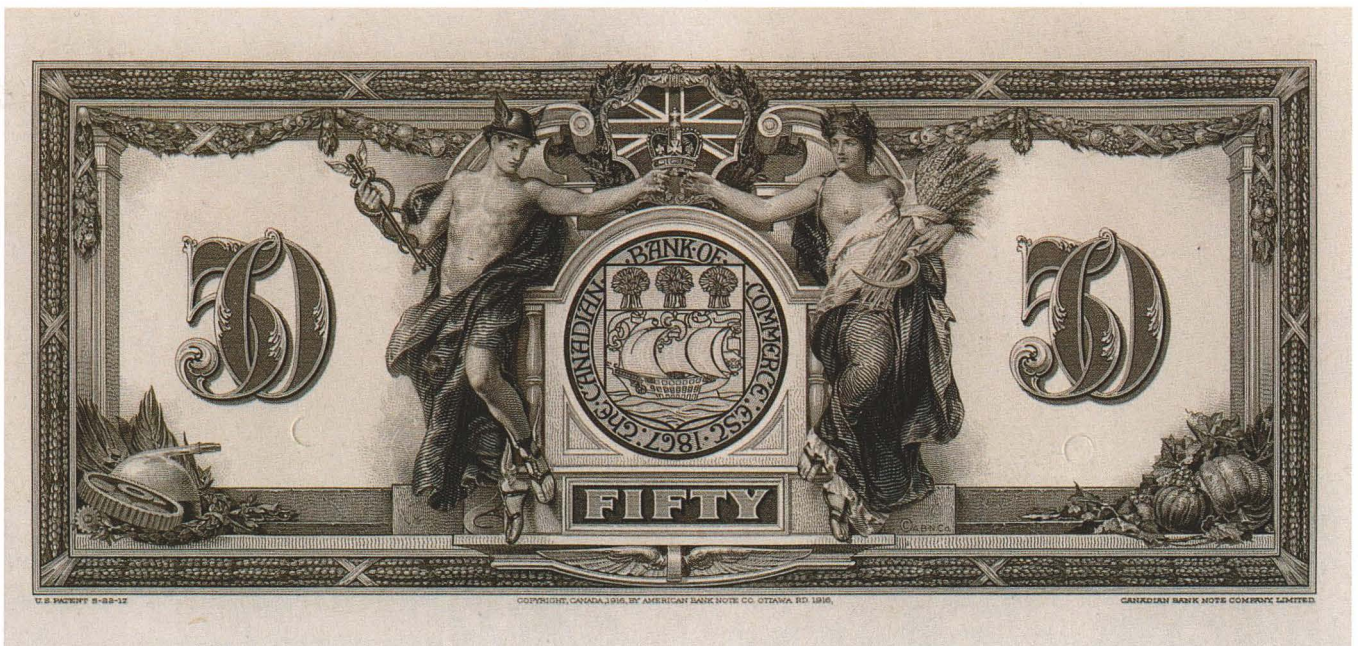


Fig. 93

Fig. 93 shows the completed back proof in the issued brown color with all three parts of the imprint.

## The \$100 Back Design

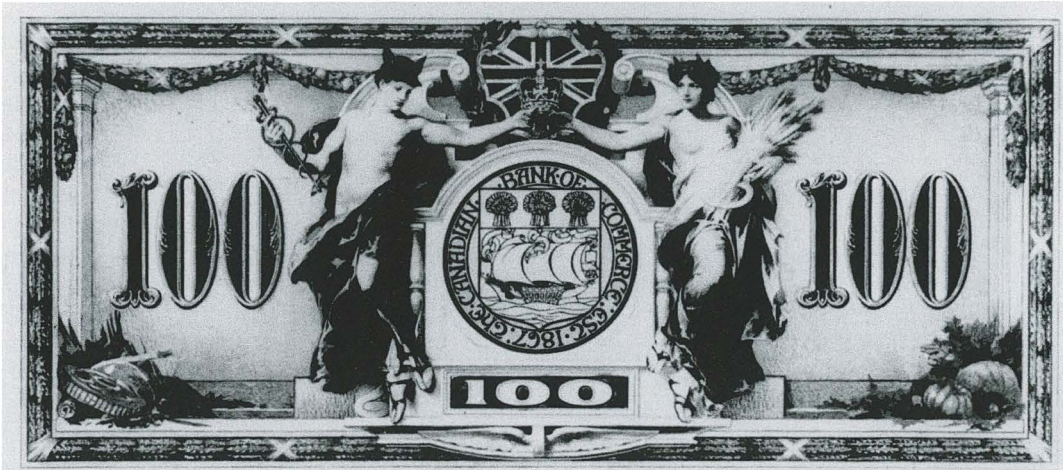


Fig. 94 above shows the original drawing (Fig. 14) but with the large "100" counters pasted on and an outlined "100" in the panel below the central figures. Parts of the frame have not been completed.



Fig. 95 above is the same as the above except the outlined "100" is replaced with an outlined "ONE HUNDRED."

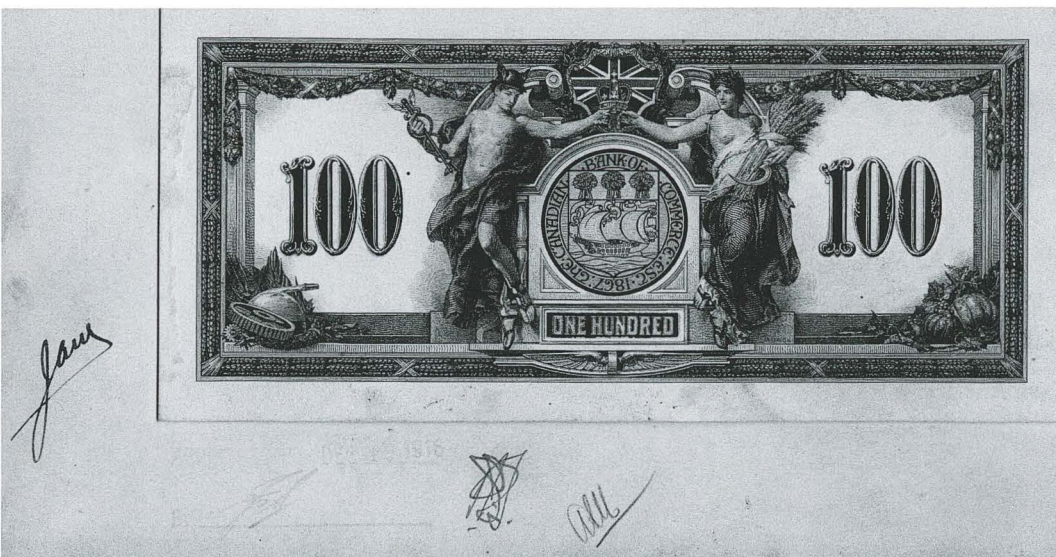


Fig 96 above shows the engraved back design which still has the "100"s and the "ONE HUNDRED" pasted in place. It has written at the top "Engrave die & send to Ottawa". It has the usual initials and is stamped below "APPROVED Dec 19 1916". The back has numerous stamps and a large 3.

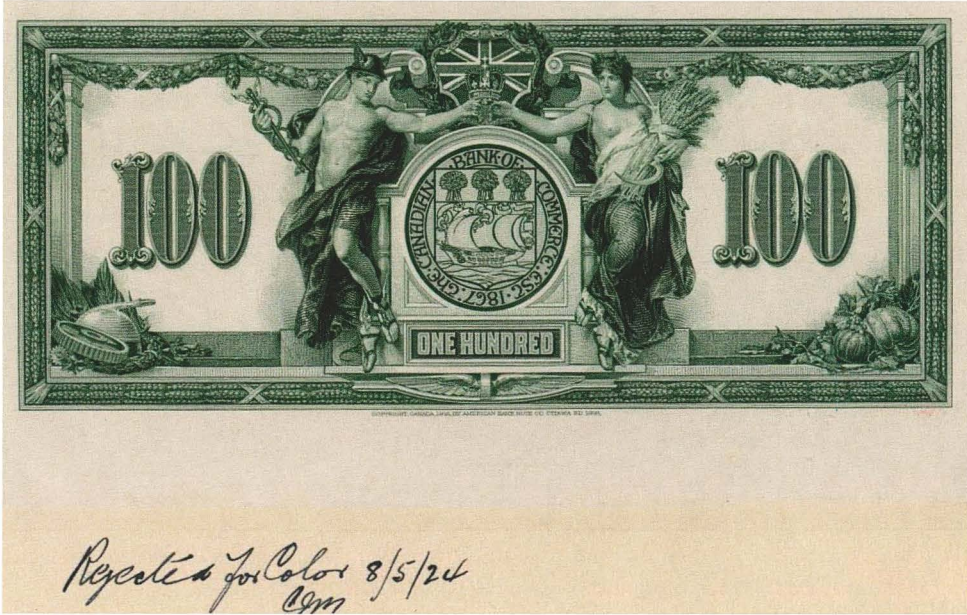


Fig. 97 The proof above in green has "FOR APPROVAL" stamped above and below it has "Rejected for color 8/5/24/ CJM." It has various stamps on the back dated 1924.



Fig. 98 The proof above is in purple. To the left and below are various initials and "Appd 5/5/24" Stamps on the back have dates from April 30 to May 16. It has only the center part of the imprint.

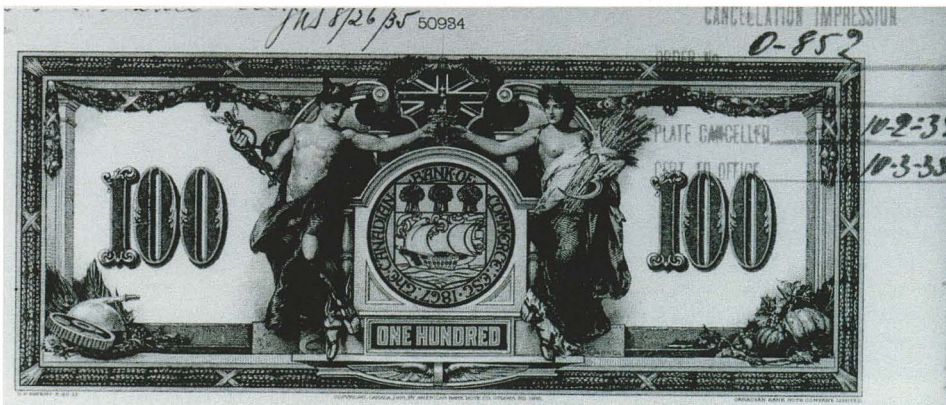


Fig. 99 There is a proof, without tint, that has all three parts of the imprint present. (It is not shown). The proof above, without tint, is the usual cancellation proof with the date of 8/26/35 the same as that on the other denominations.

## The Development of The Canadian Bank of Commerce Ten - Dollar Face Design

The ABNCo archive material contained far fewer developmental items for the \$10 note than for the \$5 face or back designs. By that time both Sir Edmund and Mr. Foringer were well aware of the style of design that was wanted. The painting for the \$5 face design was ready for Mr. Savage to engrave as early as April 1915. A photograph of the finished Foringer painting for the face of the \$10 note was found mounted on a piece of paper. It has written at the left end "4448J-Sept. 23/15". This may be the date when the painting was finished and is five months after the \$5 painting was finished. The paper also has written " Mr. Savage-0164. Mar. 6'16 / submitted June 18'17/ approved July 23'17 " This may indicate that Mr. Savage started the engraving in March of 1916 and finished it 15 months later in June of 1917.

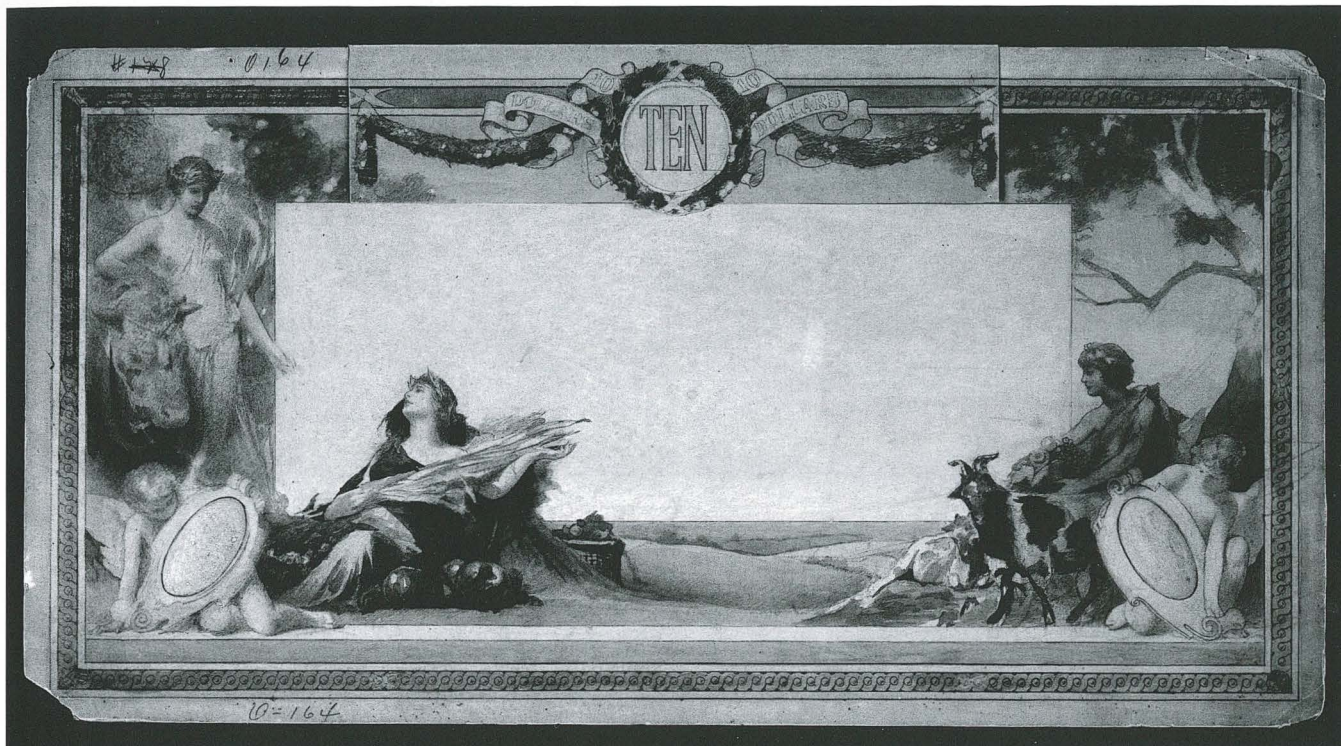


Fig 100 above shows a partly completed drawing for the \$10 design (actual size 11 x 22 inches). There are no counters in the corners and there is a rope-like design for the outer border. It has "A E. Foringer N.Y. City" written on the back.



Fig. 101 above shows the finished A E. Foringer painting for the \$10 face design.

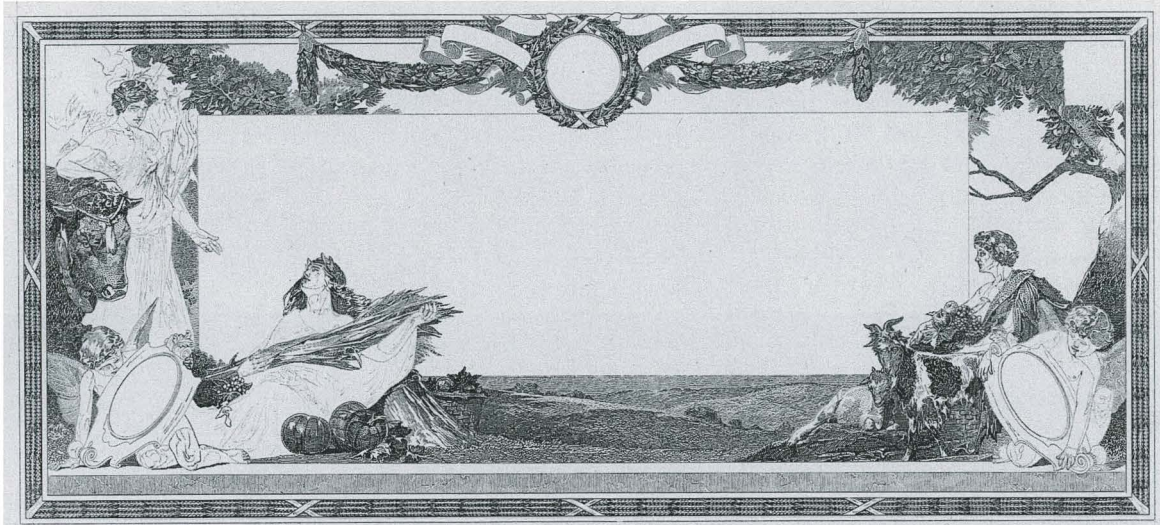


Fig. 102 Stage 1. There were four progressive stages of the face design found in the archive material. Stage 1 above shows most of the frame engraved as well as the foreground design. It also has some of the counter frames outlined.

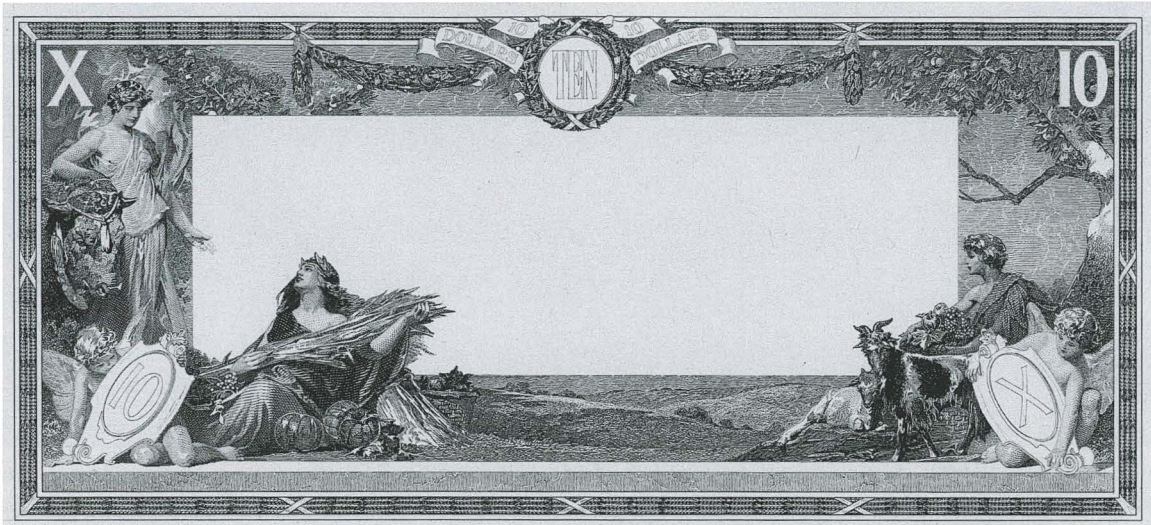


Fig. 103 Stage 2 above shows most of the figures almost finished, much more of the foliage and sky finished and the outline of the counters.



Fig. 104 Stage 3 above has almost all of the design inside the frame finished and further details in the counters have been completed.



Fig. 105

Stage 4 above has all of the main design completed, and the bank name added.



Fig. 106

Fig. 106 above shows a proof with the Major Tint printed and it has the center part of the copyright, with the date "1916", pasted on under the design. A letter from Ottawa To New York in July 1917 includes "The imprints will have to be changed, substituting 1917 for 1916 in two places".



Fig. 107 shown above is an approval proof. It has the balance of the lettering in the main design added as well as the center part of the copyright. There are two groups of six red zeros pasted in the serial number area. There are two "x" marks below the bottom right of the note, to show where the patent part of the imprint is to be placed, and below that an "x" with "U.S. Patent description/at right." At the bottom left is written "Appd /23/8/17" and two groups of initials. There are two stamps on the back with dates of Aug. 25 and Sept. 26.



Fig. 108 is a proof with the patent part of the imprint engraved and pasted in place. The center imprint and the patent imprint both include the date "1917" or "17". A Bank circular dated July 3<sup>rd</sup>, 1918 includes "It is our intention in the course of the present month to put into circulation the five and ten dollar notes of the new issue".

The ABNCo photograph books contained four photographs relating to the \$10 design. The book, page and the date are noted in brackets after the illustrations below.



Fig. 109 above (Book 2 p. 195 Aug 31, 1921) shows a proof with a background tint added in the white areas of the note. It has "Major Tint" written at the right.



Fig. 110 above (Book 3 p. 3 Dec 19, 1921) shows a proof without a background tint. It has "MAJOR TINT # 296" written at the right.



Fig. 111 above (Book 3 p. 32 Nov. 20, 1922) shows a model with a background tint added in the center space. It has "Major Tint 378A" written at the right.





Fig. 112 (Book 3 p.32 Nov, 20 1922) above shows another proof with a background tint from the same page. This has "MAJOR TINT 378B". The significance of 378A and 378B has not been found.

A description of the \$10 face design from Ross Vol. 2 p. 550

"The face of the \$10 note is a vast pastoral landscape, the center of which is omitted for the purpose of containing the name of the bank and the wording of the note. At the left hand end is Juno with a bull, and at her feet Ceres offering grain and other fruits of the earth. A series of undulating hills stretches across the foot of the note and in the lower right-hand corner is the figure of a young man tending a flock of goats. The word Ten appears in the center of the upper border in addition to the numerals in the four corners. The center of the note contains a Major multicolour tint, underlying the lettering, made somewhat smaller than the tints in the \$5 note on account of the size of the space which it occupies." (Ref. 4 p. 550)



Fig. 113 above shows an approval proof for the note with a dark orange background tint. The center area has been cut out and the orange tint pasted in. Then all the lettering including PRESIDENT, blue zero serial numbers and letters, and the Major Tint have been pasted in place. The center and right parts of the imprint are engraved and pasted in place. Beneath are various initials and "App'd 7/12/22." and also written is "See later proof /dated Jan. 18<sup>th</sup> 1923" with initials "crb". There are stamps on the back of 1922 and 1923.

C 14079



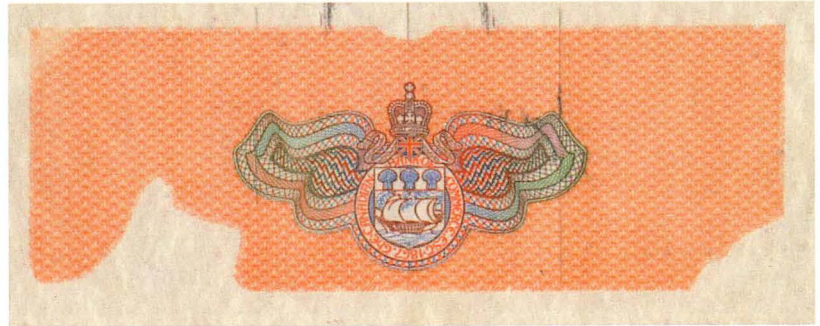
Fig. 114

Fig. 114 above shows a finished proof with orange background tint, slightly lighter than the previous approval proof. It has all three parts of the imprint and above it is engraved "C-14079", the vignette number for the entire engraved design. There are some very small differences in the colors of the Major Tint compared to the first \$10 Major Tint (Fig. 107).

A bank circular dated Apr. 27 1923 includes "A new series of \$10 notes of the Bank will shortly be issued, of the same design as at present, but with the white space covered by an overall brown pantograph tint" The notes issued actually have a orange tint.



Fig. 115 above shows a proof of the engraved design printed in green and cancelled with a double row of diagonal black lines.



Figures 116 to 119

Figures 116 to 119 above show the components of the \$10 Major Tint and combined with the orange tint.



Fig. 120

Fig. 120 above shows the \$10 plate cancellation proof with the usual green stamp and the same date "8/26/35" written above as on the previous cancellation proofs shown.

## The Development of The Canadian Bank of Commerce Twenty-Dollar Face Design:

There were three progressive proofs found.



Fig. 121

Fig. 121 The model above is a photograph of an original drawing reduced to note size. There are a number of changes painted by hand on the model especially to the upper counters and the lowest sea gull. It can be noted that the bank name is inside the central white space. It also has "ONE HUNDRED DOLLARS" across the center that is crossed out. There is an interesting filigree design around the white space as well as a rope like design in the outside frame. It is hard to miss the very "modern" hairstyle of the right nymph. Below the design to the left are initials "BEW" (Walker) and "JAM" Machado). The back has several ABNCo stamps dating from Nov. 23 1914 to Feb. 29 1916.

A description of the \$20 design is found in Ross Vol. 2 (Ref. 4 p. 550) and is as follows.

"The face design of the \$20 note is a seascape, of which the center is omitted, as in the \$10, \$50 and \$100 notes of this issue. At the left-hand end is the figure of Neptune grasping a trident in his left hand and holding the rudder of a boat under his right arm. He is seated upon rocks, the base of which is washed by the sea. In the lower part of the note, to the right of the center is a group of sea-maidens; at the extreme right-hand end is the figure of Mercury with the caduceus, and at his right a maiden holding a fish net in her hands. The name of the bank appears along the top border against a background of sky and flying seagulls. The space in the center of the note is occupied by the usual wording over the Major tint in the center".



Fig. 122 The above is a reduced size photograph of the final Foringer painting. The bank name has been moved up into the sky above the central white space. The outside frame design has been changed to scallop shells and starfish with a tiny crab at the center of the top and bottom. All of the figures and waves are much more clearly defined. There is still a thin filigree design for the border of the white area. It has "A. E. Foringer 1915" painted in tiny letters below the bottom right frame. . Above the note at the top right is written "Gulls/Counter/(upper)/ 1/2 larger/ Inside border". The back has several ABNCo stamps dated Jan. and Feb. 1916. The same photograph was found mounted on a small piece of paper the same as found for the \$10 painting. It has "4448J DEC. 20/15" at the left. This is three months after the \$10 painting date. It has written on the back "Mr. Gunn-0163-2-25-16/DUE 1918" and below in pencil "1st proof submitted May 15/18/Approved July 7/18" This seems to imply that the painting was finished in Dec. 1915 and Mr. Gunn started to engrave it in Feb. 1916 and finished the engraving in May 1918.

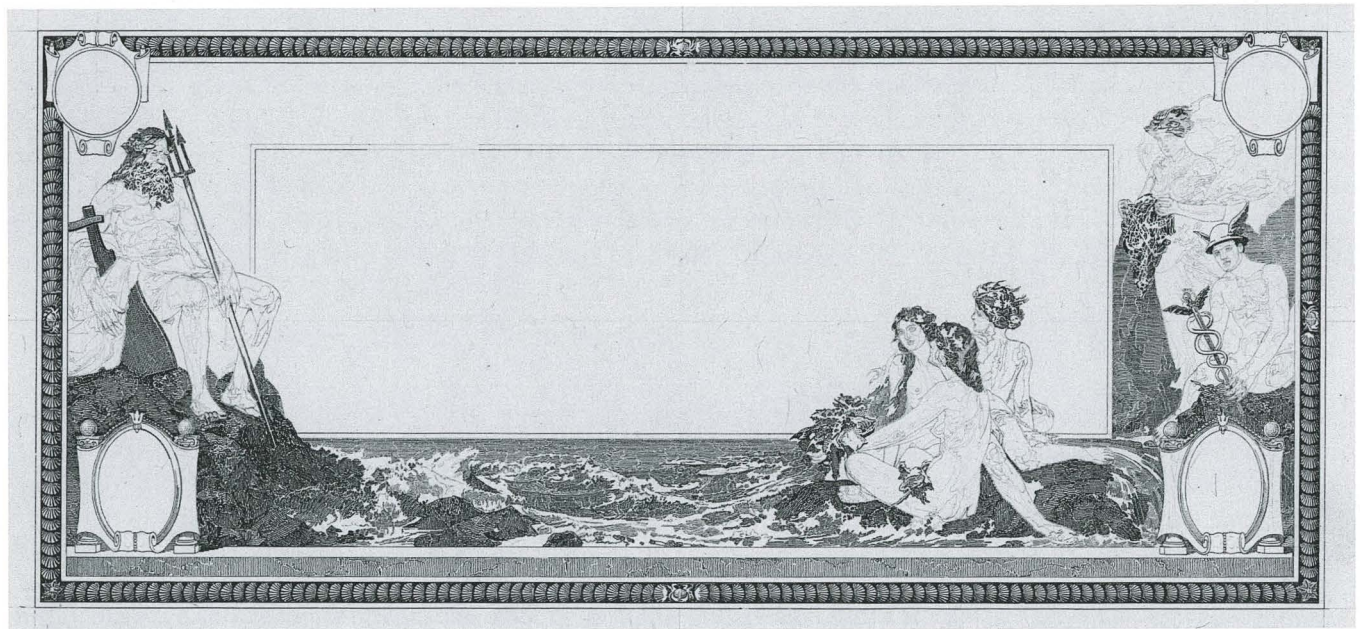


Fig. 123 above shows most of the frame completed as well as most of the foreground and an outline of the spaces for the figures and counters.



Fig. 124

Fig. 124 above shows most of the background and figures completed as well as figures placed in the counters. The bank name was also inserted across the top beneath the frame.



Fig. 125

Fig. 125 above shows the almost completed design with only a few tiny areas to be further engraved.



Fig. 126 above shows an early approval proof. It has two rows of six red zero serial numbers pasted in place. The Major Tint has been added as well as all the lettering in the center space. There are several groups of initials at the left below and "Appd 26/7/18" and written "note alterations". "Omit fine line inside frame/this line to be taken from roll/ not from die" and "Lower signature titles so as to appear on spot where the line now is, Also place these titles slightly to left side". The "PRESIDENT" and "GENERAL MANAGER" are pasted on. There are Walker and Aird signatures printed in the signature areas. There is a thin blue line around the inside edge of the center white space. This can also be seen on the next model and it becomes a thin black line on the finished note. There are two small lines downward, to two written "1918"s, from the 1916 engraved in the central part of the copyright imprint.

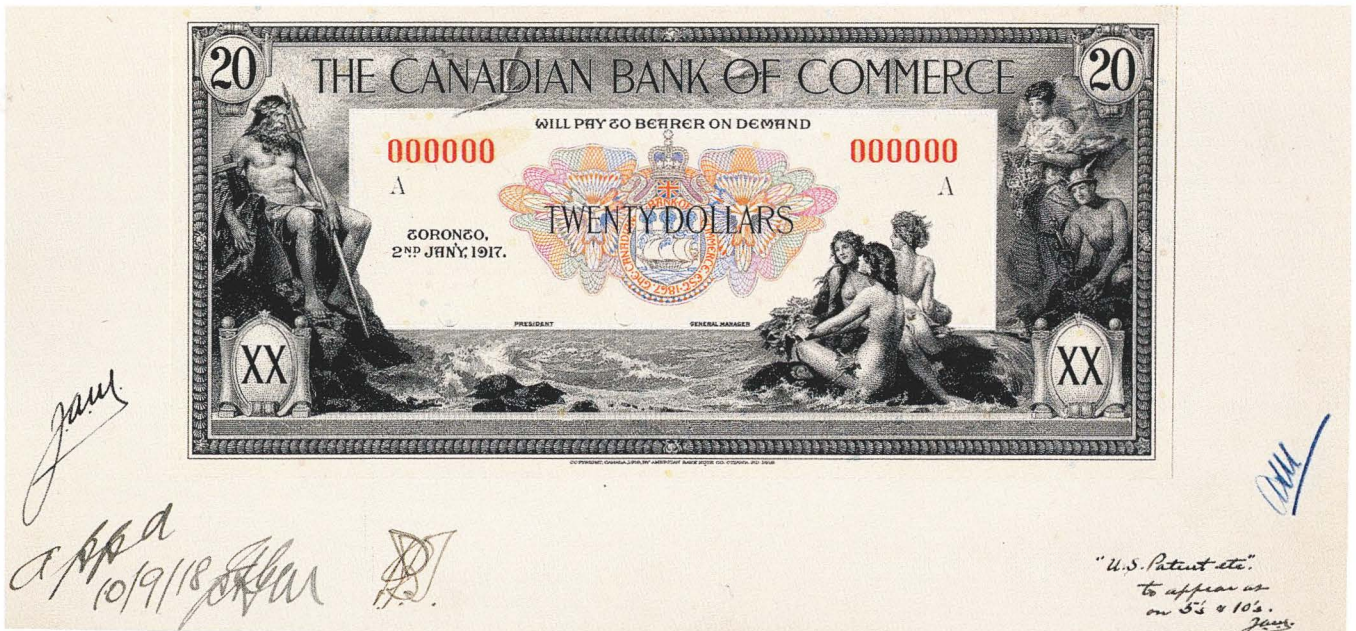


Fig. 127 above is an approval proof. It has the Major Tint and the lettering completed. There are two groups of six red zeros and two check letters "A" drawn in the center space. Below at the left are initials "JAM, PBT" and "appd /10/9/18". At the bottom right below the note is written "U.S. Patent etc" to appear as / on the 5s & 10s/ JAM". To the right initials of "AM" (Alfred Major) are written in blue. On the back are two ABNCo stamps with Sept. 1918 dates.



Fig. 128 above is similar to the above but has "U.S.PATENT 1-7-19" engraved and pasted on at the bottom right.

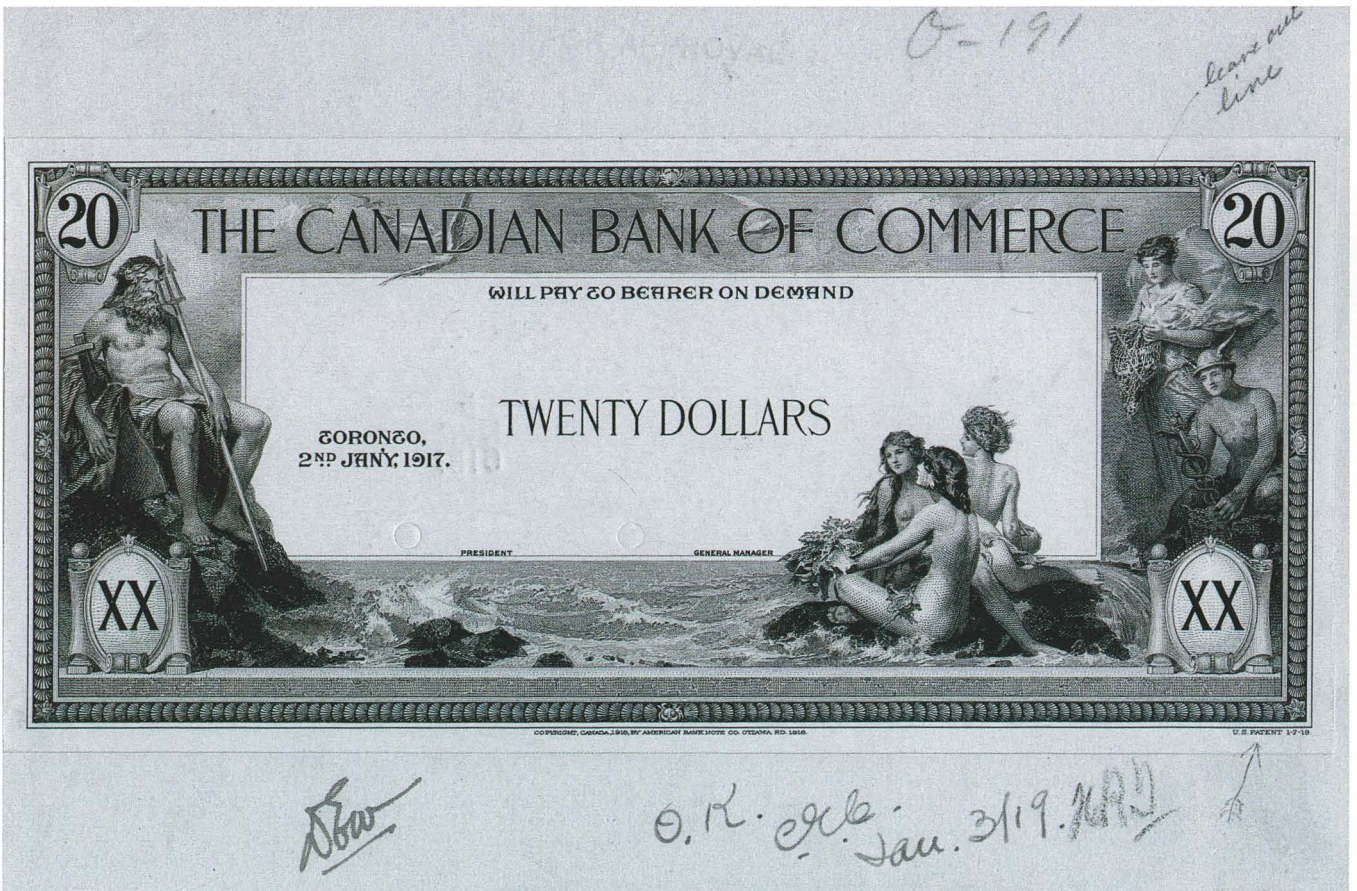


Fig. 129 above is another approval proof without any tint. It does have the Patent imprint engraved on it. It has "O K Jan. 3/19" with some initials below including "HRT" (Henry Treadwell Vice-President 1929-1946) and "DEW" (Daniel E Woodhull first vice-president 1912-1919). Another proof has been seen, like the above, with all three parts of the imprint engraved on the note.

A bank circular dated June 6<sup>th</sup>, 1919 includes "the twenty dollar notes of the new issue are now ready, and will be paid out when need so requires".





Fig. 130 above shows a tint design in blue. It has many tiny 20s in the counters and in the top, along the bottom, and in the side white areas.



Fig 131 above shows a tint design with the central part in blue and each side in red.



Fig. 132 The two tints above have King Neptune at the left in the correct position. These two tints combined with another yellow tint have produced a completely colored note. This final colored proof was printed in mirror image. The colored image above, that was never used, was inverted for the convenience of viewing.

There were three photographs found in the photograph archives. The book, page number, and date of entry into the book are indicated in brackets after each illustration.



Fig. 133 above (Book 3 p. 3 Dec. 19 1921) has "MAJOR TINT #298" written beside it. It has a light background tint.

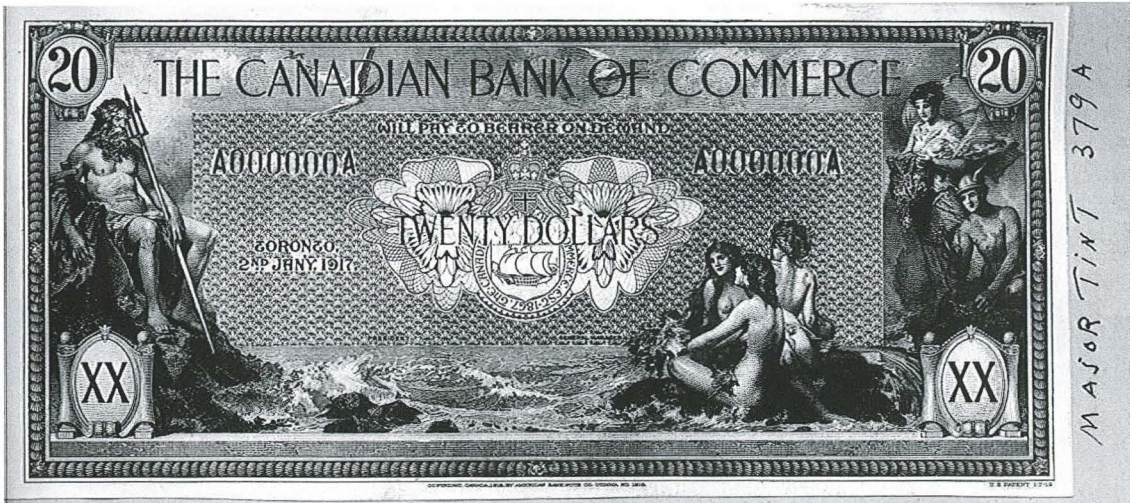


Fig. 134 above (Book 3 p.32 Nov. 20 1922) has "MAJOR TINT 379A" written beside it. It has a much darker background



Fig. 135 (Book 3 p.32 Nov. 20 1922) above has "MAJOR TINT 379B" written beside it. It has the darker background tint. The significance of these Major Tint numbers is unknown, as the photographs have no color, except for this last, 379B that is the number of the Major Tint chosen.

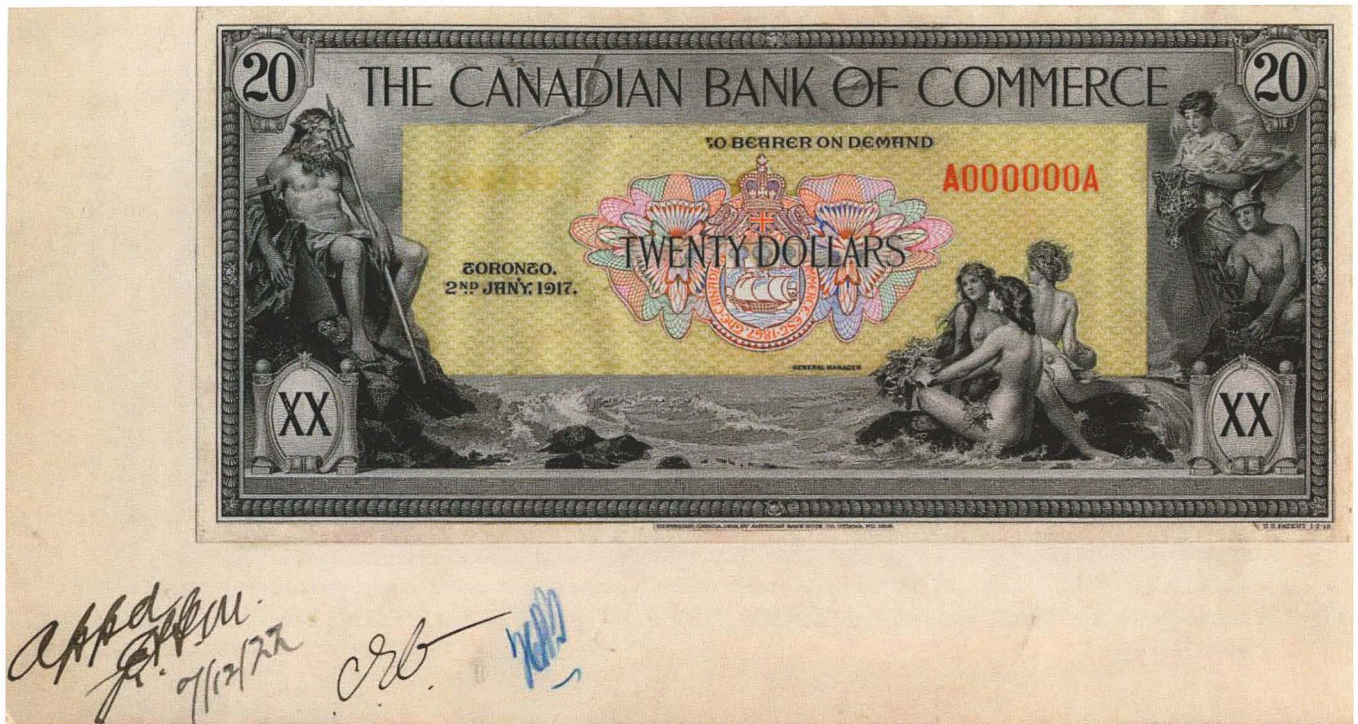


Fig. 136 The model above is a pasted together construction. The black area outside the center space has been cut out and pasted down over the center yellow tint. The Major Tint, the red A000000A, and the wording in the center are all pasted on, with the "WILL PAY" and "PRESIDENT" missing. It has the bottom center and right copyright elements pasted on. The bottom center now with the date 1918. At the bottom left is "Appd/7/12/22" and several initial groups. There are several stamps on the back dated in Nov. 1922.



Fig. 137 above. This next model is completely printed except for the red serial number units that are pasted on. The center and right imprint elements are engraved beneath the note. There is written below at the left "Appd/6/2/23" and several initial groups. The back has several ABNCo stamps dated in March 1923.



*A. St. L. Trigge Secretary* *A.C.C.P.*  
*Sept. 6th 1923* *9/11/23*

Fig. 138. A final approval proof of the \$20 note above has all three parts of the imprint finished. It now has the very thin line around the outside of the center yellow tint on which the "PRESIDENT" and "GENERAL MANAGER" titles are placed. There are several initial groups below including "A. St. L. Trigge Secretary". Below this the date "Sept. 6<sup>th</sup> 1923" is written.

*0852 cancel die*  
*JHS 8/26/35*

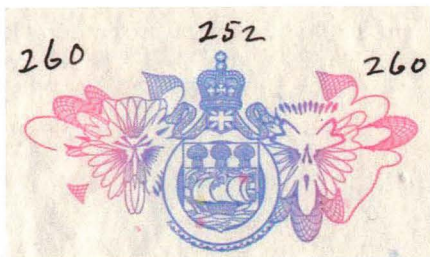
C-14478



Fig. 139 A proof of the engraved areas of the note was found which was used as a cancellation proof with the date "8/26/35" written above. It has the usual green cancellation stamp in the center with the order No. and dates written in place. It also has the vignette number of the engraved design "C-14478" engraved above the proof.

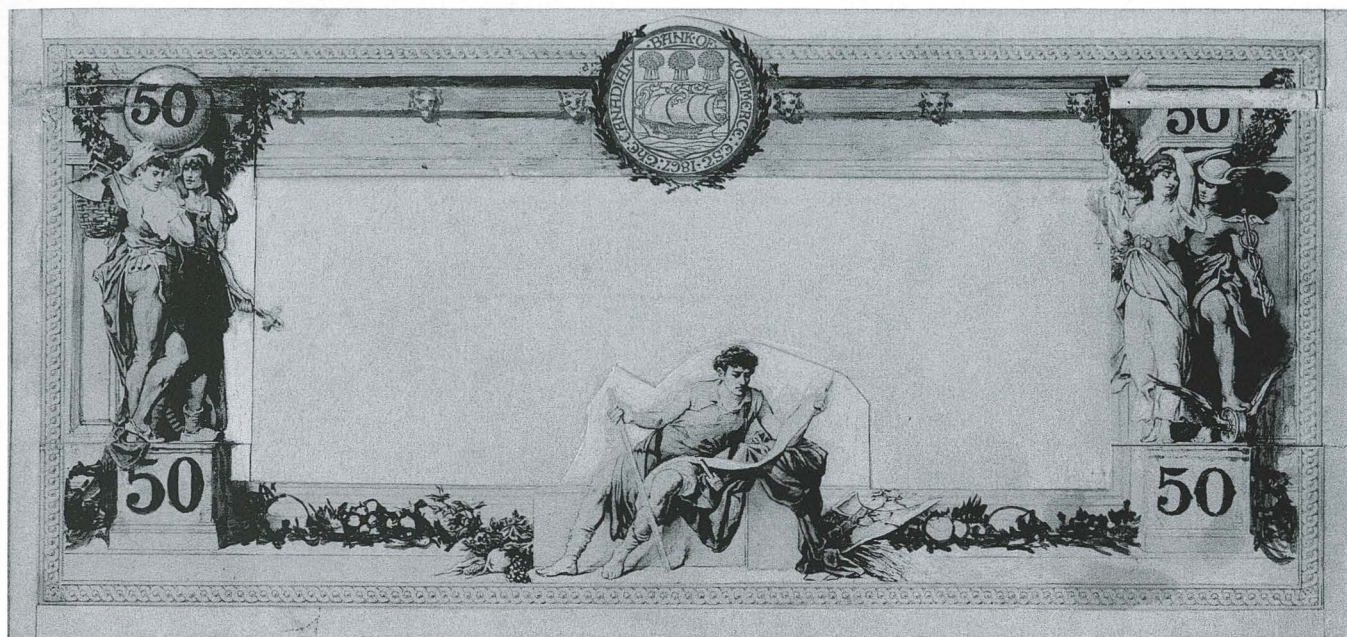


Fig. 140 above is a final proof of the \$20. It has all three elements of the imprint engraved along the bottom and it has "C-14478" engraved above as the vignette number for the engraved parts of the note.

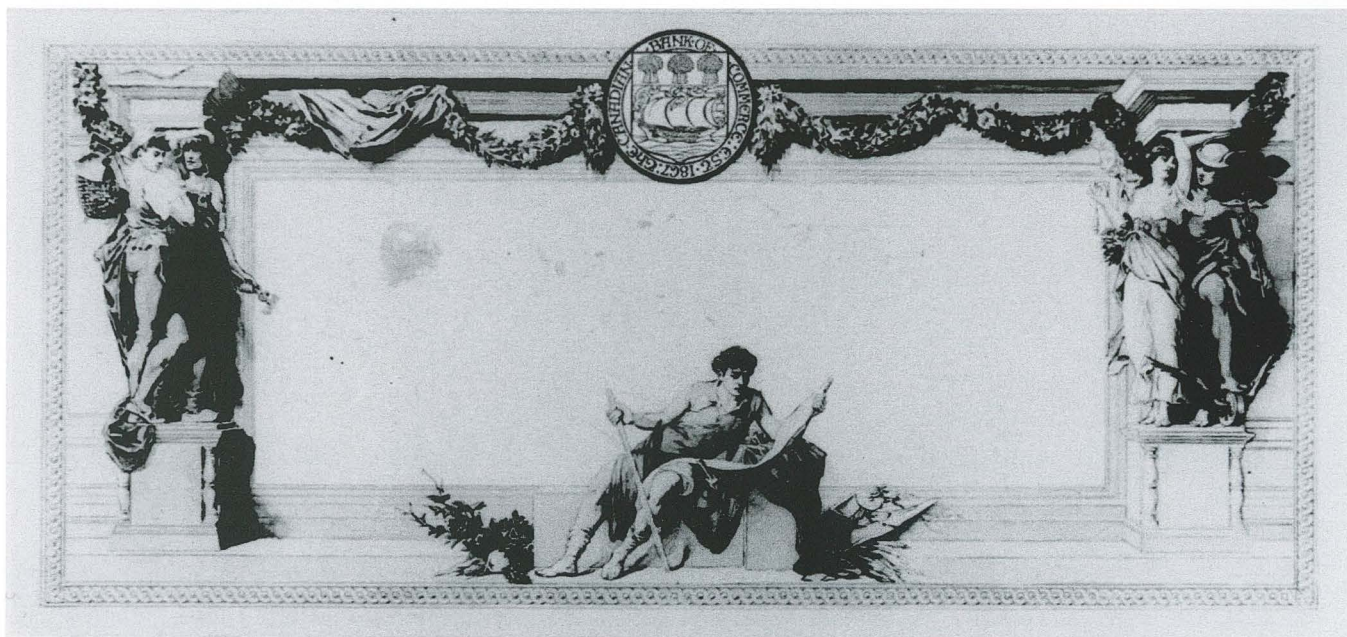


Figures 141-146 above illustrate the component parts of the Major Tint. This includes an approval proof of the completed Major Tint with various initials and "Appd. / 26/7/18". It also shows the Major Tint combined with the yellow background tint. There are some very small differences in intensity of some colors in this final \$20 Major Tint. There are numbers written in pencil above the component colors. These seem to indicate that each tint color has its own number. A bank circular was prepared, dated Apr. 24 1924, that included "A new series of \$20 notes of the bank is now being issued, of the same design as the previous one, but with the white space on the face covered with a yellow tint. These notes bear a new set of serial numbers, which are red instead of blue."

## The Development of The Canadian Bank of Commerce Fifty - Dollar Face Design



The first model (Fig. 147 above) shows a woodsman with an axe and a woman standing on a pedestal with a drawn 50 figure at the left end. Mercury and a woman are standing on a similar pedestal at the right end. The outside border is a rope-like design. At the top center is the Bank seal that has on each side in a narrow panel three animal heads. The top corners have a 50 with a garland draped beneath. At the bottom center is a seated man with a staff and hammer, possibly representing industry, with fruits and vegetables on either side.



A second model (Fig. 148 above) has the counters removed. A garland extends across the top on each side of the seal replacing the animal heads. At the bottom the fruits and vegetables have been removed except for a couple with some foliage to the left of the seated man.

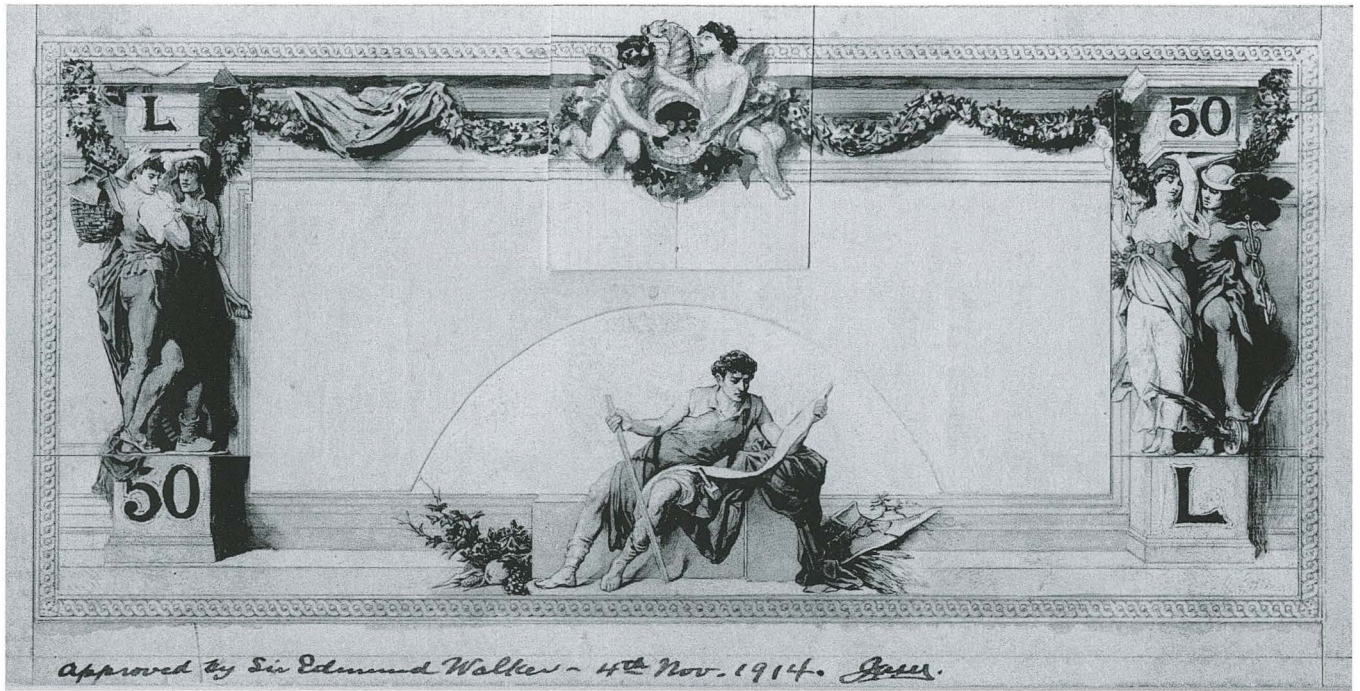


Fig. 149

A third version of the above design (Fig. 149) has the counters drawn in the four corners and the bank seal has been removed and replaced with the garland and two cherubs holding a horn of plenty. It has under the design "Approved by Sir Edmund Walker- 4<sup>th</sup> Nov. 1914. JAM." (Machado)

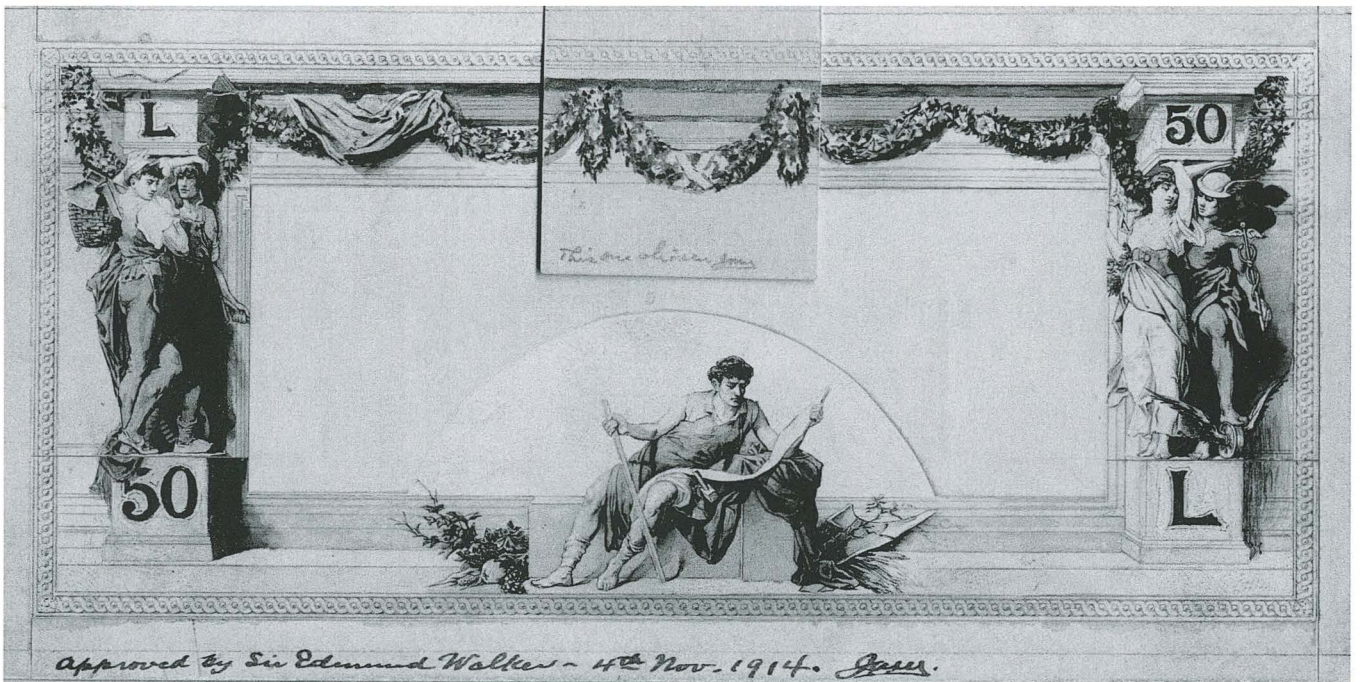


Fig. 150

A second version of the above (Fig. 150) was produced, by attaching a folding flap over the cherubs and horn of plenty, on which the garland was extended across the top center. There is written at the bottom of the flap "This one chosen JAM". It may be that the approval mentioned above by Sir Edmund was for this design.

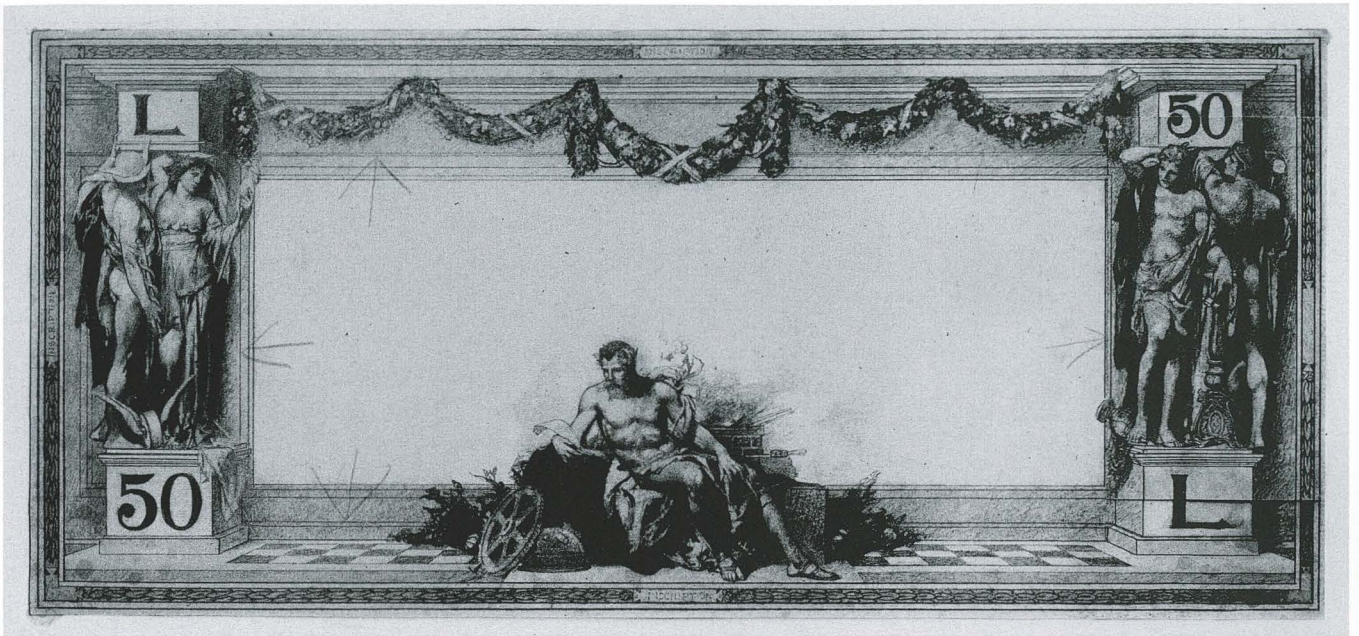


Fig. 151

The next model prepared (Fig. 151) above has numerous changes including replacing all the figures. To the left is Mercury holding a caduceus and a woman holding a rod with wool around the top. To the right are two semi-nude men each with a hammer. At the bottom center, the young man with a hammer has been replaced with a semi-nude bearded man with various tools, a glass container and a cogwheel, possibly a blacksmith representing Industry. There are a couple of fruits or vegetables and foliage on his right and left. The foreground has a checker-board design. The outside border has been changed to a leafy design with a small tablet midway on all four sides. Inside three of these tablets the word "INSCRIPTION" is drawn. Inside the central white space there are drawn in pencil arrows pointing outward at the outside borders. There are ABNCo stamps on the back with dates of Feb. and Mar. 1916.

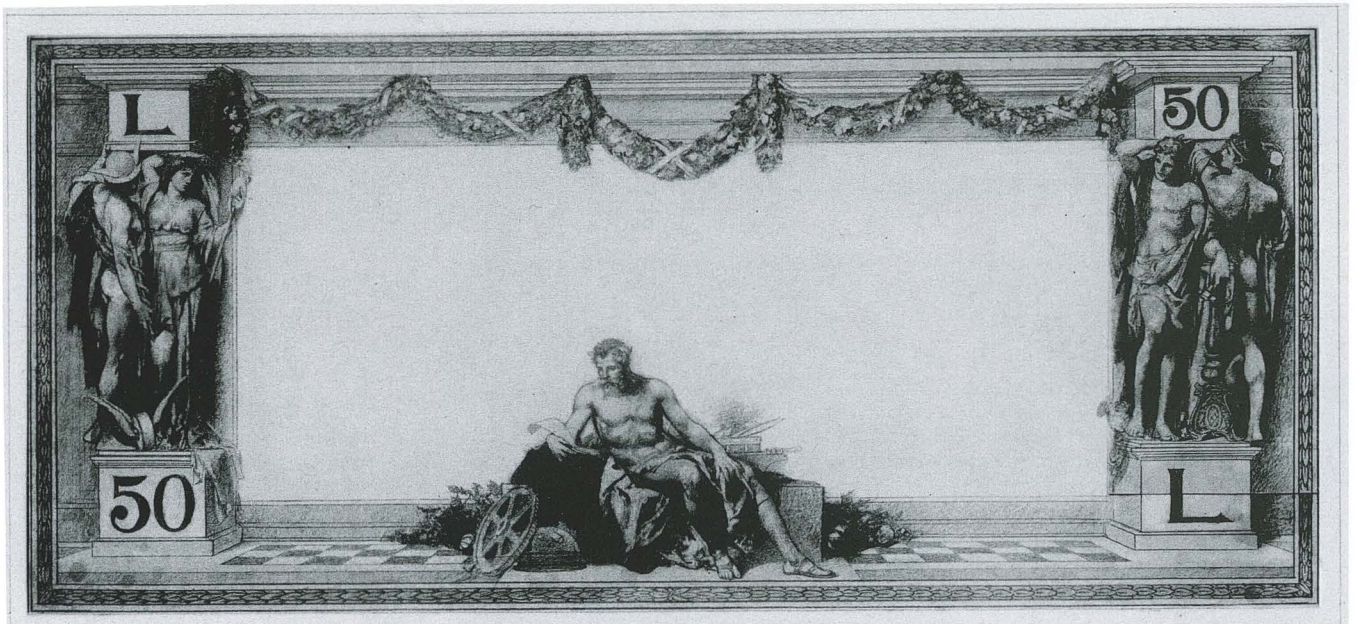
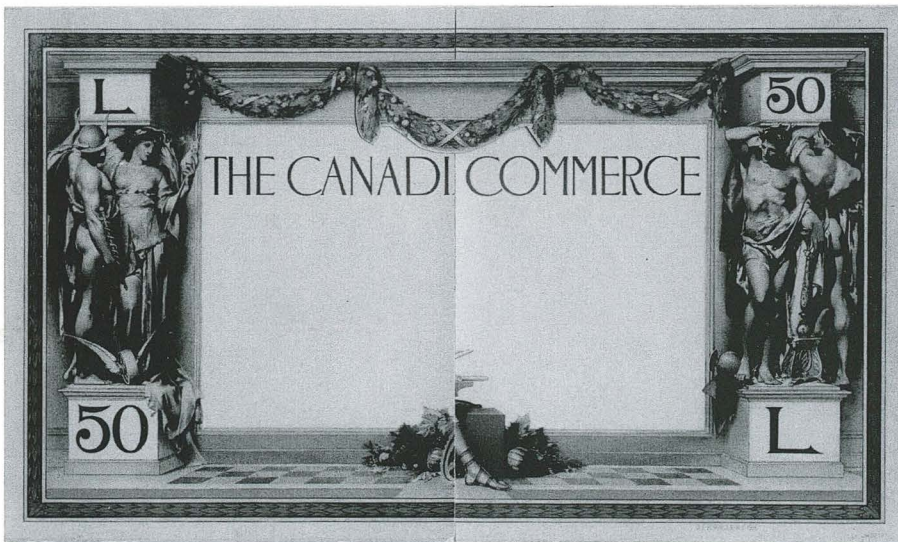
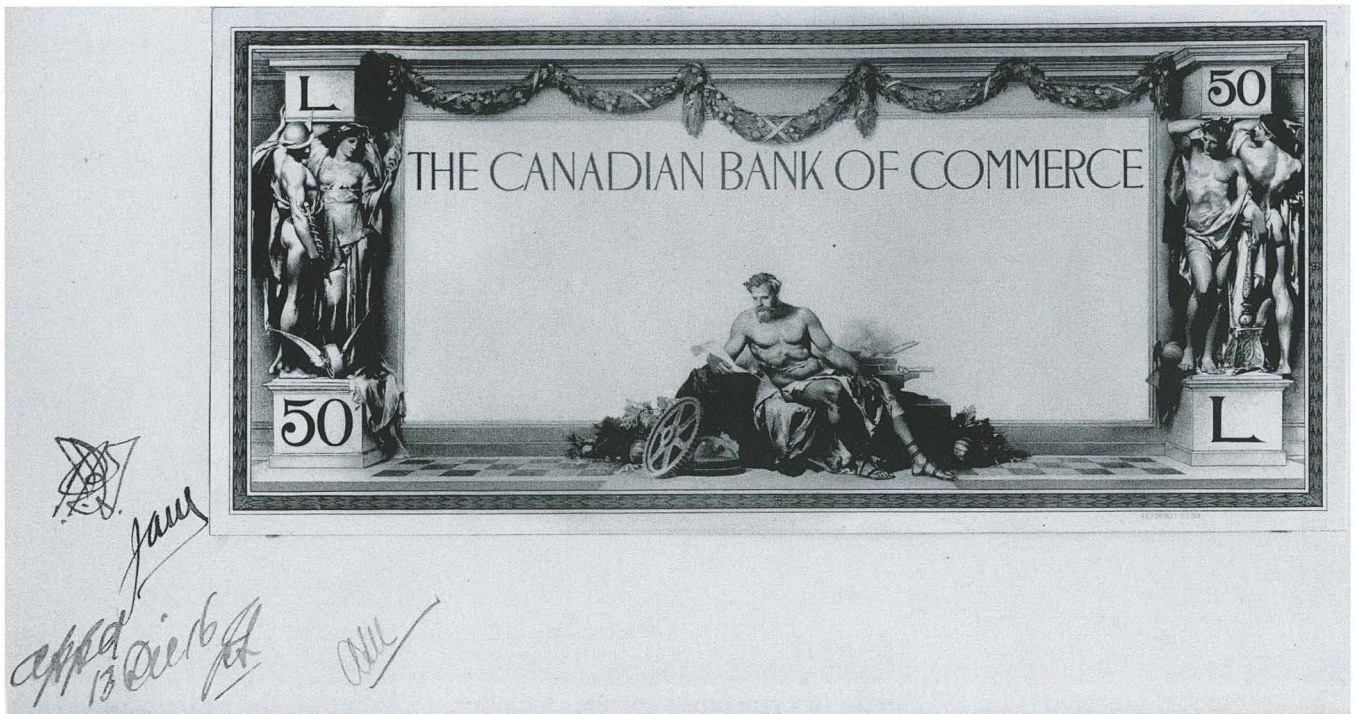


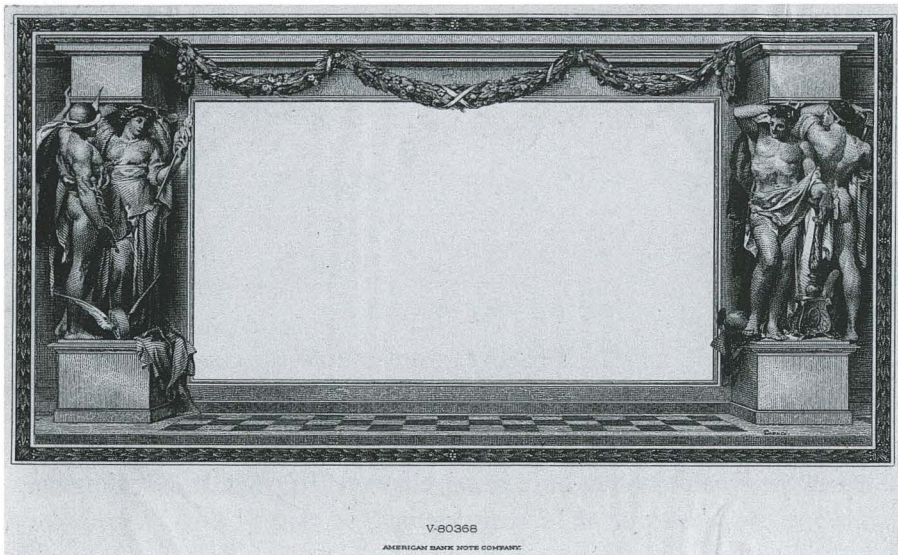
Fig. 152

The next model (Fig. 152) above has the borders of the central white area expanded by removing one or two of the extra framework lines. The four tablets in the outside border have been removed. The details in the drawing are still rough.





The next model (Fig. 153), above, is of the finished painting with all the details of the design very clear. This is pasted on a card which has initials below "PBT", "JAM", and "AM" (Alfred Major) and the date "13 Dec. 16" Below the design at the right is painted in tiny letters "A. E. Foringer N.Y. 1916". There were several photographs of this finished painting reduced to bank note size. One is pasted on a small notebook page and has "D3000T. Nov. 1'16" written at the left end. On the other end of the page is written "Mr. Savage Started/ June 1/20. / Different design". This model has three ABNCo stamps on the back with dates in Dec. 1916.



The next model above left (Fig. 154) is of the previous design reduced horizontally by removing about one and a half inches out of the center and pasting on the central part of the garland. It is doubtful that Mr. Savage actually proceeded with engraving this design as it was found slightly altered, engraved, and mounted on a card which has "Engraved by: M. Baldwin/From Foringer drawing/D 5635/12/1939". There is "V-80368/AMERICAN BANK NOTE COMPANY" engraved below it. (Fig. 155 left) There is a sheet attached that refers to the recording of copyright with a date of "Jan. 5, 1940".



Fig. 156

An entirely new painting (Fig. 156 above) was prepared by Mr. Foringer. It has three figures to the left and two figures to the right. The main person on the left appears to be a blacksmith while the main figure to the right carries block and tackle and has bottles and a retort beside his left leg. There is an assemblage of steel girders at the top right and left. At the bottom center is large rod with a cogwheel and chain. The bank name has been drawn in the top of the center space. The border is mostly a leafy design. There are two "50" counters in the upper corners.



Fig. 157

The next model (Fig. 157 above) is almost the same as the last but the bottom center design has been removed and a pair of tongs lies on the left foreground. This model has a date "Dec 22 1920" in a stamp on the back.

A number of models for the \$50 design were found in the ABNCo photographic archive books. The first in Dec 1919 was the same as Model #1 shown in Figure 158.



The model above (Fig. 158) has “#1” and “Model No. 1” written at the top. The outer design is the same as the last model but the tongs have been removed in the foreground and the seated bearded man as in Figure 151 has been pasted in place. All of the wordings of the note, the red zeros, and two Major tint designs have been pasted in place. There are various stamps on the back with dates Feb. to Sept. 1920.



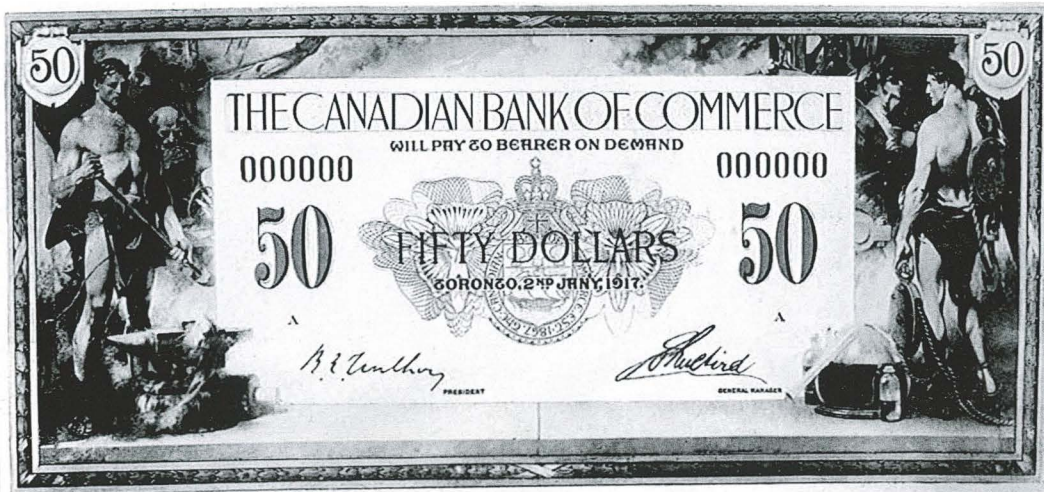
The next model (Fig. 159) above has “Model #2” written at the top. The bearded man design has been replaced with an es-cutcheon bearing an oval Union Jack that encompasses a caduceus at the left and a ships rudder at the right. There is foliage to each side that includes maple leaves and thistles. The wording of the note is again pasted on along with a new Major Tint in the center. There are stamps on the back with dates from Dec. 1919 to Apr. 1920



The next model (Fig. 160 above) has "Model #3" written at the top. It is similar to the number one model with the bearded man design below. The wording has again been pasted on along with two large "50" counters. The Major Tint is different with the crown at the top omitted. The domicile and date are moved to the lower left of center. There are various initials at the left and below including those of Toller, Machado, Major, and Treadwell. It has "0192 this model/not used" written in pencil at the bottom.



The model above (Fig. 161) is again pasted on a small notebook page. The bottom center design has been removed and the tongs again placed in the left foreground. Part of the center area has been cut out and "FIFTY DOLLARS" in large letters pasted in with the domicile and date below it. There is typed beside the right end "Dec. 1920/0192/\$100/Savage" (the \$100 in error) and written "out for approval Jan. 10/20".



The next model above (Fig. 162) (Dec. 1919 p.117 Book 2) has a Major Tint in the center, signatures, date and domicile but has a plain foreground.



The next model above (Fig. 163) (Jan. 24/20 p. 118 Book 2) has a completely plain center white space except for the Bank name. The foreground is plain.



The next model in book 2 p. 140 of Apr. 21.20 is the same as model #2 above with the Bank name in place. The following model in book 2 p. 143 on June 23.20 has "WILL PAY" etc. added and a different Major Tint (Fig. 164 above).

O. 199  
Aug 21-20



The next photographic model (Fig. 165) was found in book 2 p. 143 dated "Aug 21.20" and is similar to that of Figure 162 but has all of the wording added in the center space. It also has the divided stones in the foreground with the tongs at the left.



The next photographic model (Fig. 166 above) was found in book 3 p. 3 dated "Dec. 19.1921" and is like the last but has the center and right imprints added and has "MAJOR TINT # 297" written at the right. This is believed to be the tint used on the first issue of the \$50 notes.

A description of the \$50 design from Ross Vol. 2 reads. "The face of the \$50 note is a scene symbolic of the industries. On the left a youthful Vulcan is forging his thunderbolts on an anvil and behind him two other figures are engaged in the handling of machinery. A pavement of flagstones stretches across the lower part of the note, and at the right-hand end two Herculean youths stand surrounded by the symbols of science and industry. The youth in the foreground carries a heavy pulley over his left shoulder and another in his right hand. The open central space is occupied by the name of the bank and the necessary wording, with the usual Major tint. The denomination, 50, in large black Arabic numerals, appears at each end of this tint, as well as in the upper corners of the note" (Ref. 4 p. 550-551).

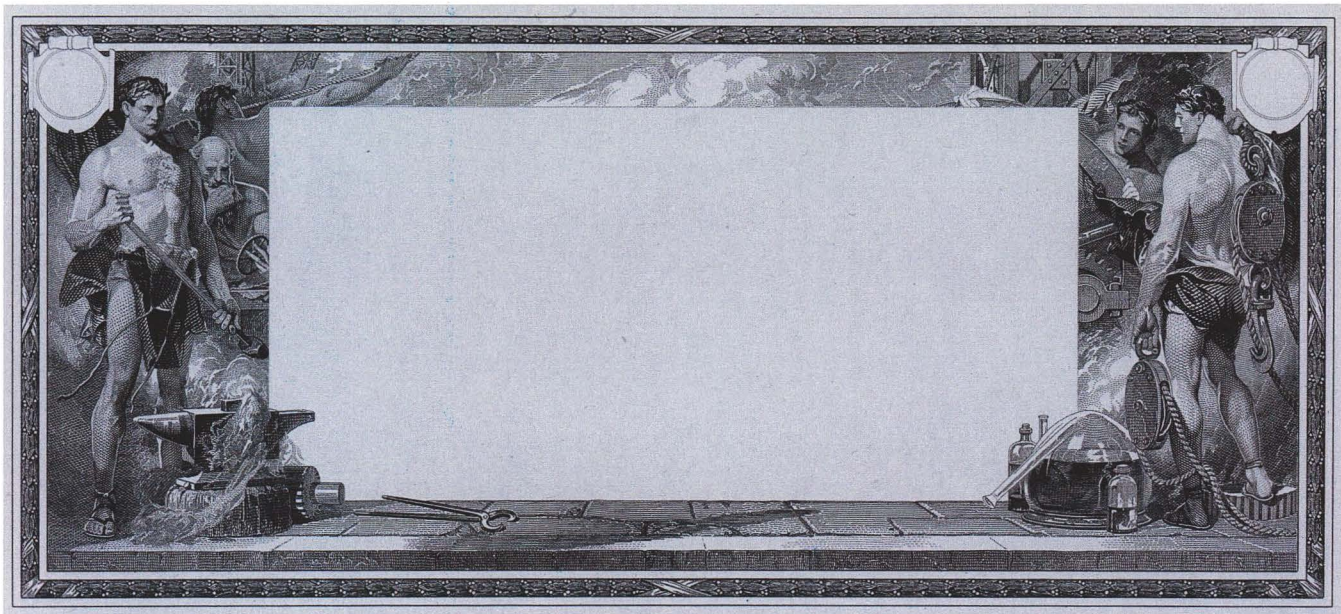


Fig. 167

Only one partly engraved progress proof was found for the \$50 note (Fig. 167) above. It is about 80% completed but has no wording engraved, and the upper right and left hand counters are only outlined.



Fig. 168

The next proof (Fig. 168) above is of an approval proof. The body of the note is complete and the Major Tint has been added. The patent imprint is at the bottom left and has a line drawn from it to wording written below "to go in opposite side" and printed "U.S.PATENT 9-13-21". There is "Appd 19/1/21" and various initials are found, below the design, including those of Mr. Toller, Alfred Major and Mr. Woodhull.



O.K. with 2 changes in imprint  
 crb 9/28/21

An approval proof, without the Major Tint, shown above (Fig. 169) has written at the bottom "O.K. with 2 changes in imprint/ crb/ 9/28/21" and has two lines drawn downward from the center imprint. The line from after CANADA has a , (comma) and the line from the end after 1921 has a . (period).

6-502



Imprint O.K.  
 Aug. 7. 23.  
 crb AR

Two more proofs were present without the Major tint. The first has both the bottom center and the patent imprint at the right corrected. It has "C-17163" as the design number engraved above the design. (not shown). The next (Fig. 170) above has all three parts of the imprint engraved along the bottom and has written below "Imprint. O.K. /Aug. 7.23" and initials "crb/ AR" (persons not identified).





Two proofs with the Major Tint were present. One has the bottom center and the right patent imprint present. The second has no imprints (Fig. 171 above) but it has written at the bottom right "DARK" which refers to the entire engraved parts of the note appearing too dark with many fine details missing. Many of the fine lines were made wider the result of the plate having been etched too much. The Major Tint is present as on the issued notes.

---A bank circular dated Aug. 18, 1922 includes "the \$50 notes of the new issue are now ready and will be paid out as required".



The major tint for this note is a combination of four separate images. One is blue and green, another is red, a third is blue and green, and the fourth is red and purple. These are shown separately at the left with a proof of the combined elements above.

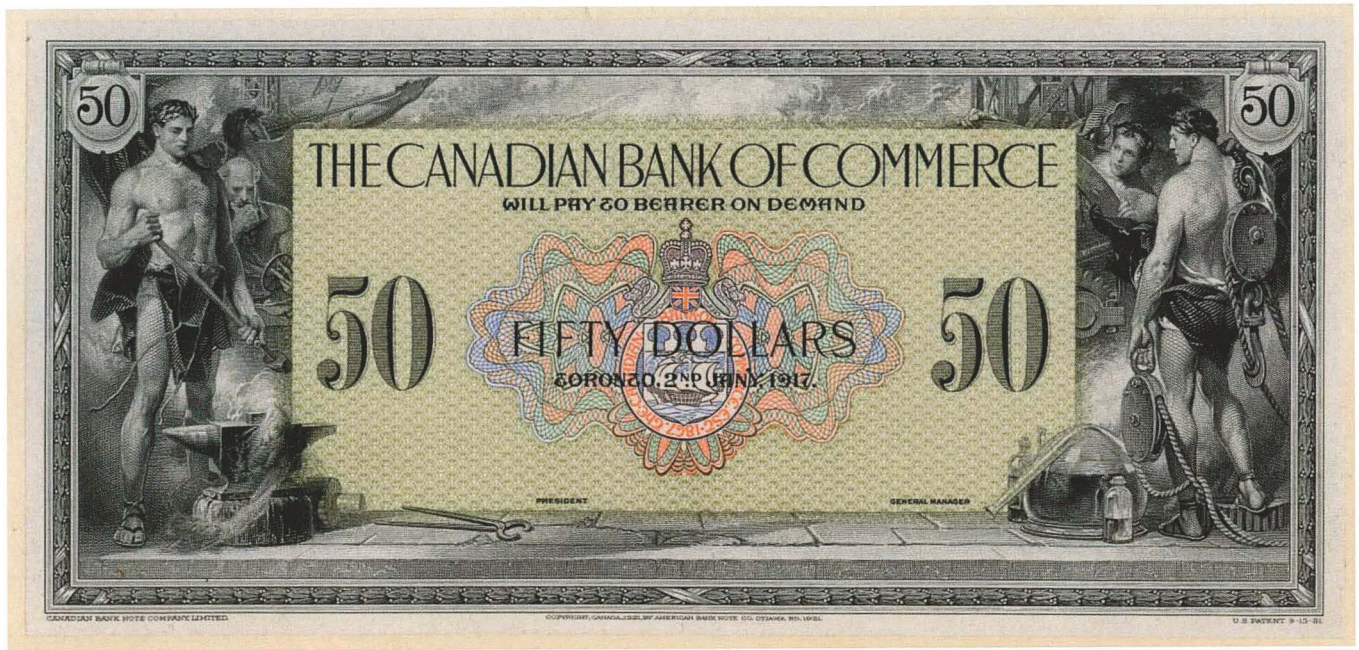
(Figures 172-176).



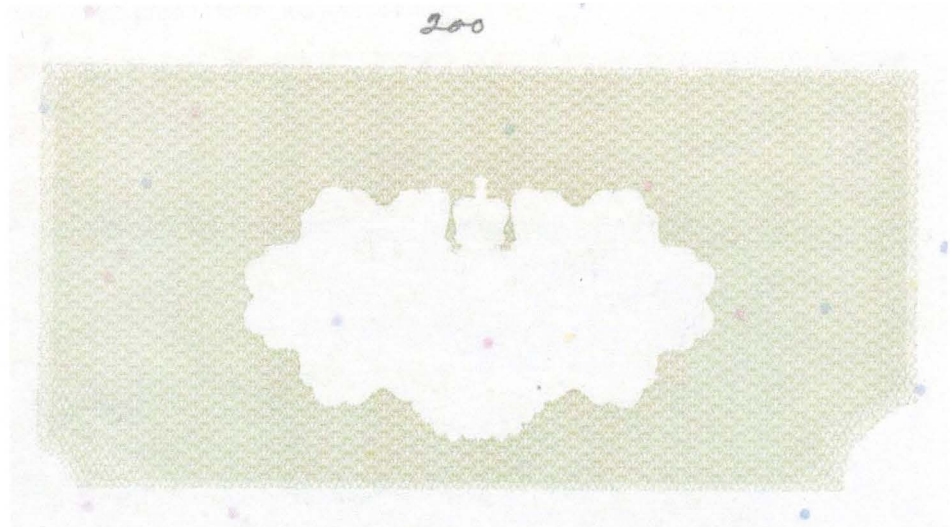
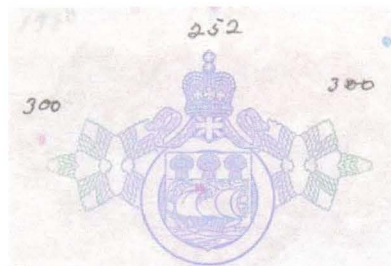
“The experiment with the colored tint proved successful and was soon extended to the other denominations” and “In September, 1926, an olive green tint was adopted for the \$50 notes. (Ref. 5 p.459) The ABNCo photographic archive books has a model in book 3 page 31 on Jan 2, 1923 showing the note with an overall tint (Fig. 177 above). It has written at the right “MAJOR TINT # 385”. It is exactly the same shape as the Major Tint used on the earlier \$50 notes, which had “MAJOR TINT # 297” and, as will be shown, has a different combination of colors.



An approval proof of the note has all the elements of the center space pasted in place including an overall tint in an olive green color (Fig. 178 above). It has written below “Appd 20/3/23” with several initial groups. Also written in the same area is “Cancelled 18/8/24” with some initials. The Major Tint is pasted on. It is different from the final Major Tint having a brown color replacing some of the red color. The olive green tint is darker than that used on the issued notes.



A final proof is shown above (Fig. 179 above) with the new Major Tint and the background tint as used on the issued notes. A bank circular of Sept. 17, 1926 includes "the \$50 notes of the Bank issued in future will bear an olive green tint over those parts of the note which have hitherto been white."



The individual parts comprising the new Major Tint are shown above along with the overall background olive green tint and the final tints combined at the right (Fig. 180-184).



Fig. 185



Fig. 186

The bearded "blacksmith" as seen on the previous models #1 and #3 as part of the Foringer \$50 design (Fig. 185 above) was apparently of sufficient interest that it was engraved as a separate vignette (Fig. 186 above). It has the vignette number "V-51815" and "AMERICAN BANK NOTE COMPANY" engraved below.

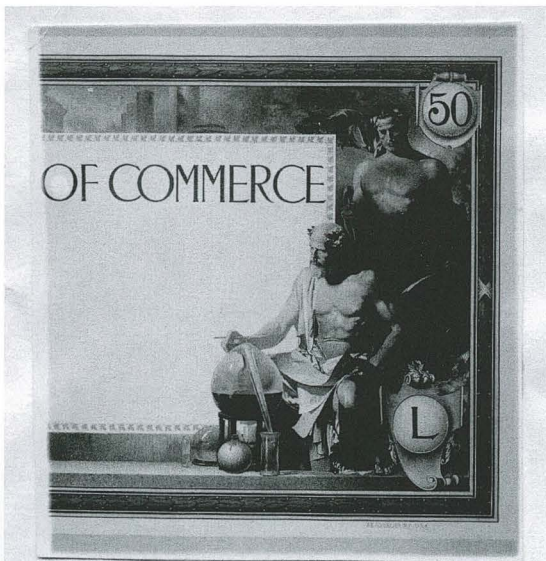


Fig. 187

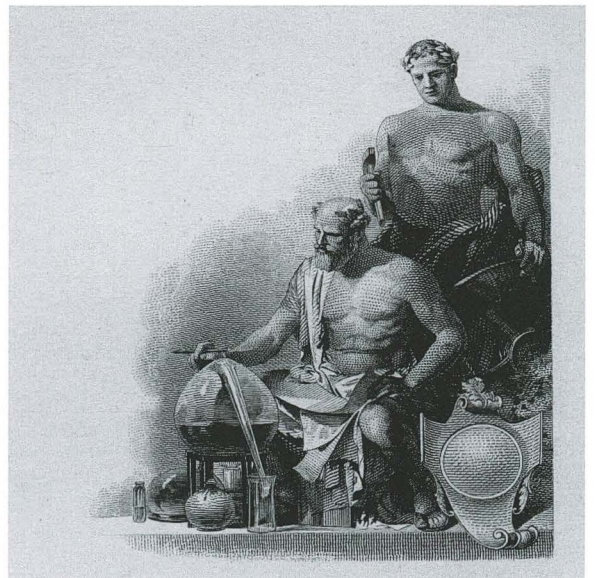
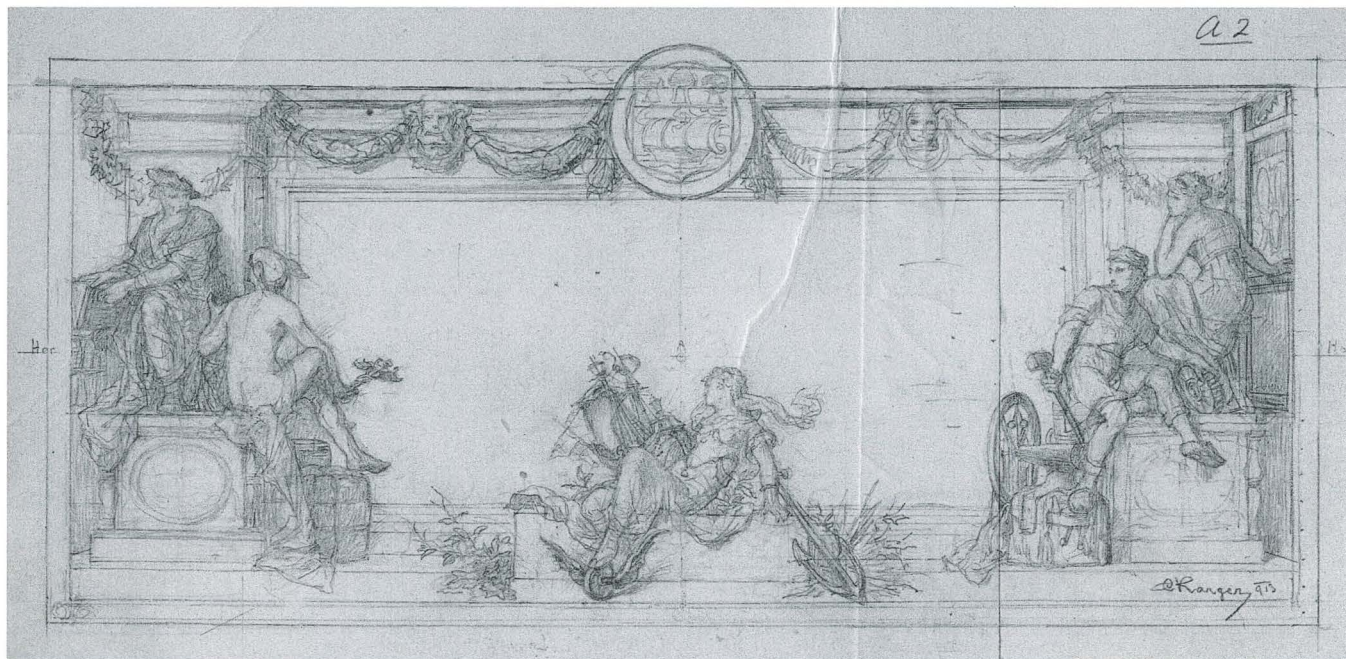


Fig. 188

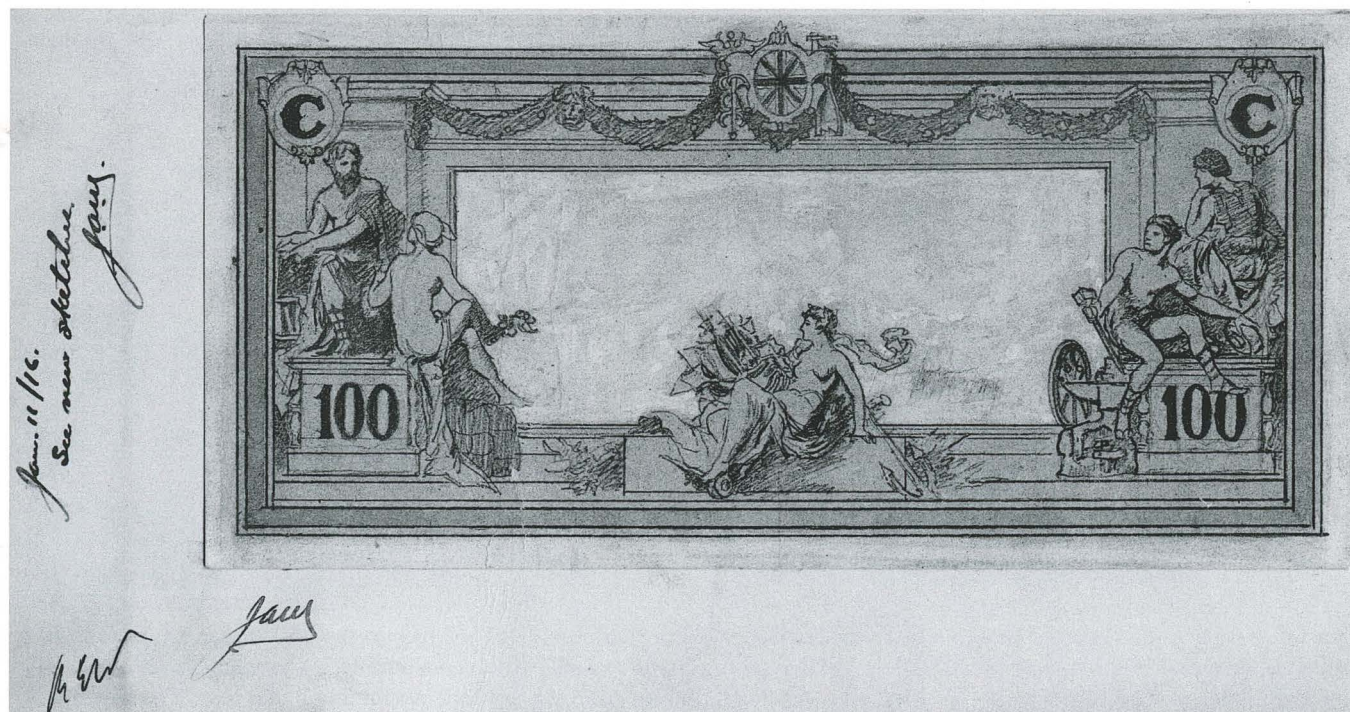
An interesting A E. Foringer design was given consideration at one time. This relating to the \$50 design. It consists of a reduced right end of a Foringer painting that features a seated bearded man who is contemplating various pieces of chemistry apparatus. A young man with a hammer and with his left arm resting on a wheel is standing at the rear. The words "OF COMMERCE" appear near the top of the white area. "A.E.FORINGER.NY.U.S.A." is painted in tiny letters below the right end of the painting. The "50" and "L" denominations appear in the right end counters. There is written above the design "Baldwin D6094" (Fig. 187 above left). The drawing of the two men including the lower counter area was engraved (Fig. 188 above right). This die proof vignette has "Nov. 2 1922 approved today" written below. Nothing further was seen relating to the use of the design.

## Development of the Canadian Bank of Commerce One-Hundred Dollar Design

The design planning for the \$100 note began in early July 1916 and the note was finally issued in March of 1925.



The first sketch above was very rough. (Fig. 189 above) It includes at the left a seated man with a book and beside him a Mercury figure holding a caduceus. At the bottom center is a woman seated beside an anchor holding a ship model. At the top is a circle containing the bank seal. At the right end is a seated man with a hammer and a contemplative seated woman. At the bottom right is written? C Rarger 913, possibly the artist's name. There is one ABNCo Ottawa stamp on the back with date July 3 1913? (not clear).



The next sketch (Fig. 190 above) is similar to the first but the hat on the man at the left has been removed. There are counters added in the four corners and the seal at the top center has been replaced with an escutcheon bearing an oval union Jack in the center, a caduceus to its left and a rudder to its right. This is similar to that on the \$50 No. 2 model (Fig. 159). It has written to the left "Jan. 11/16/See new sketches/JAM" and at the bottom "BEW /JAM" (Walker & Machado). Dates on the back from Nov. 1914 to Mar. 1916

1916

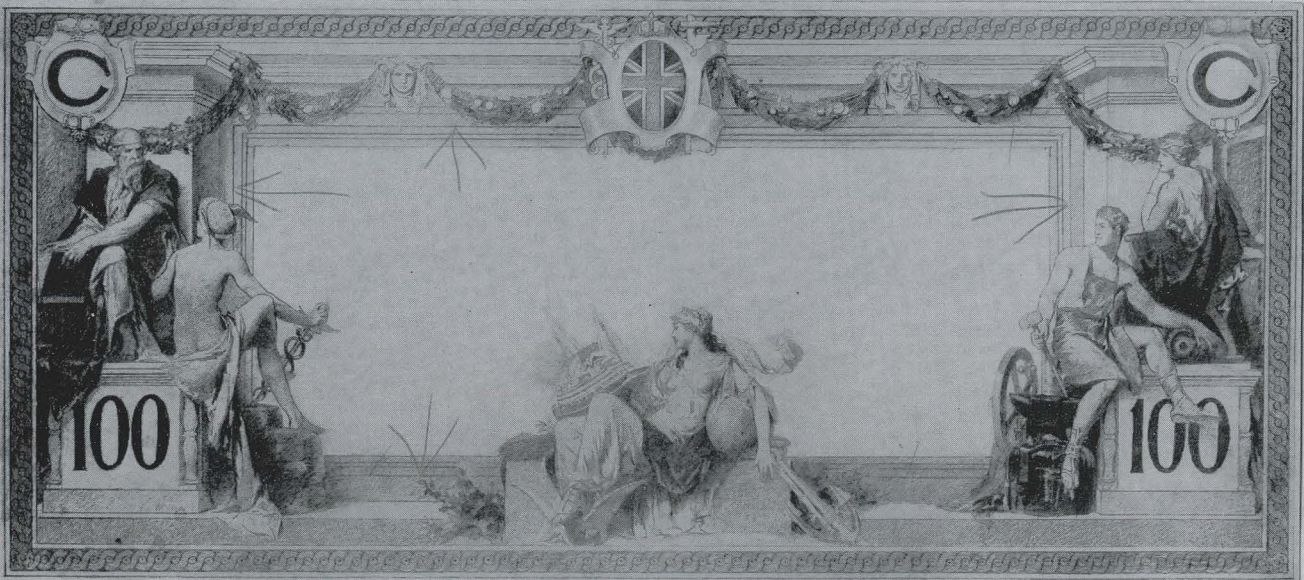


Fig. 191

The next two models are the same except the second has arrows pointing outward inside the center frame (Fig. 191 above). It has "1916" written above and dates of Feb. and Mar. 1916 on the back.

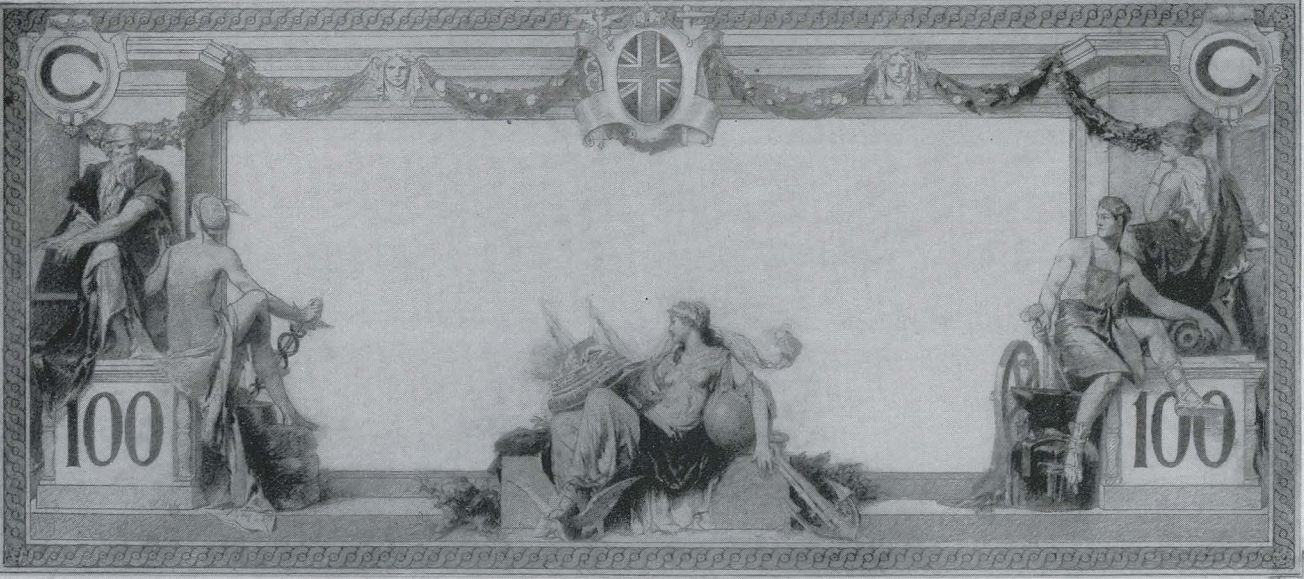
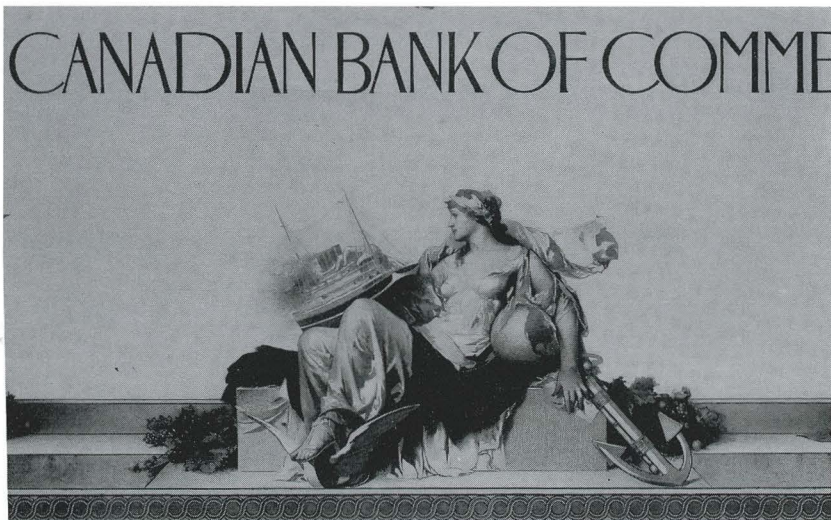


Fig. 192

The next model is also similar to the above but has had two frame lines removed from the center white area to give more room. (Fig. 192 above ). Another model is the same as the above but has a line with a star at the end going to the woman holding the ship model's left arm. Below is a star and "left arm?" There are various initials of Machado, Toller and Woodhull below with the date "3/30/16" This model not shown



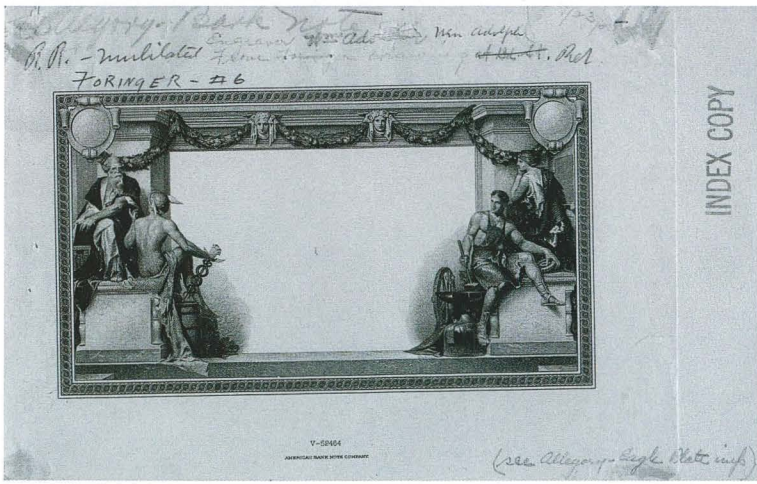
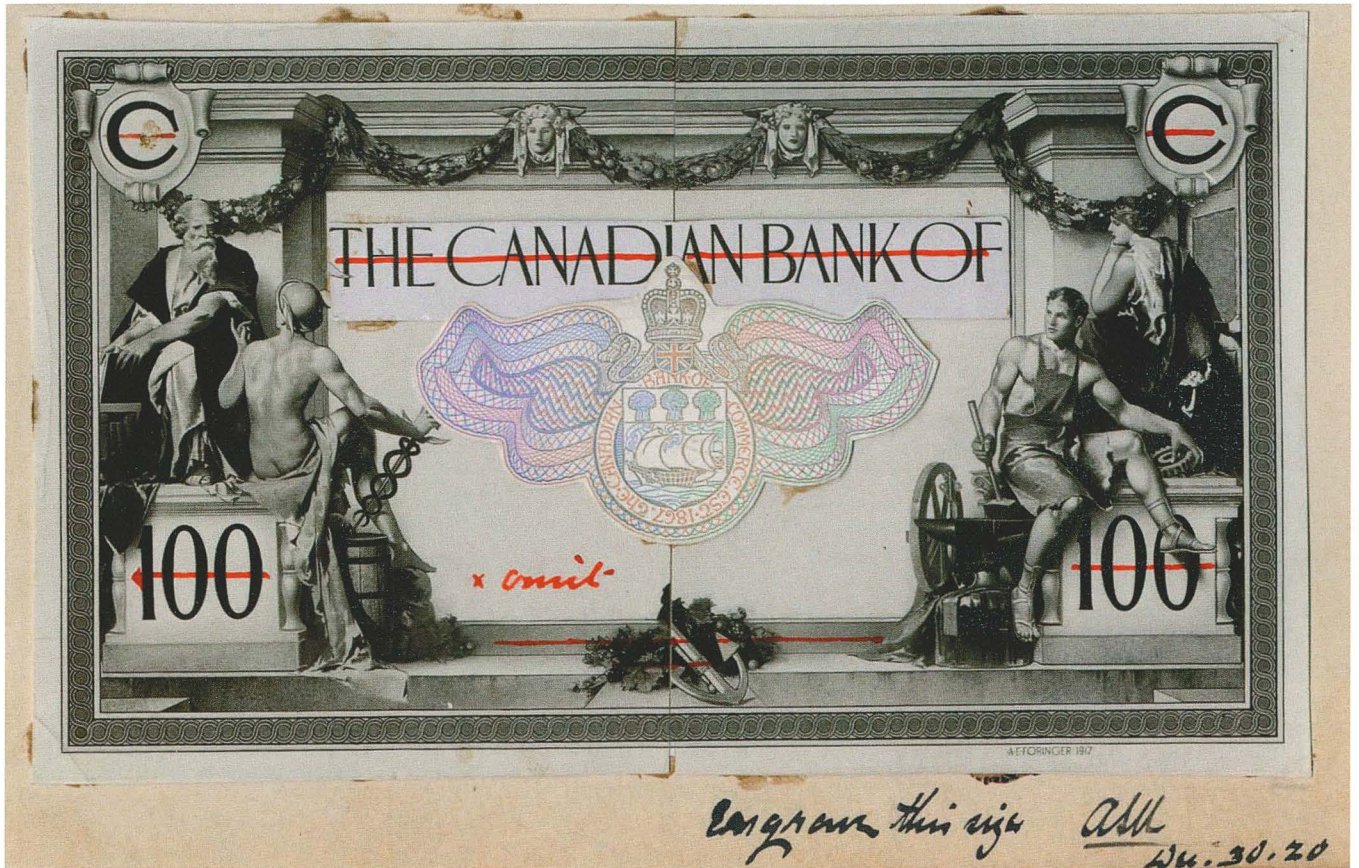
The model above is of the finished painting (Fig. 193 above). All of the details are very clear. It has "A. E. Foringer 1917" painted at the right below the frame in tiny letters



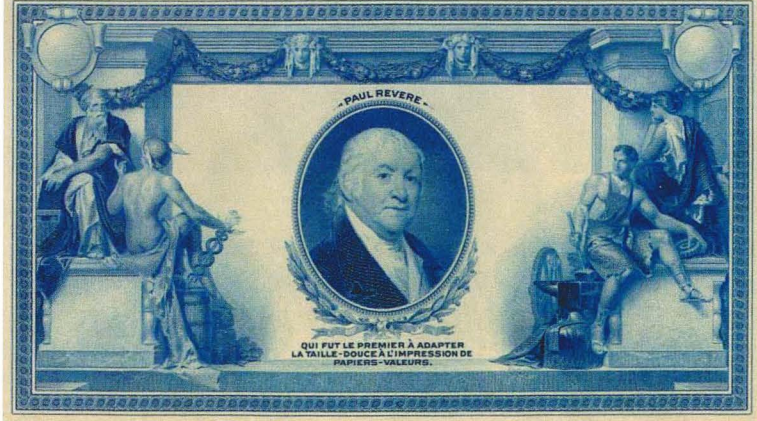
(Fig. 194 left) is shown an enlarged portion of the woman holding the ship model from the painting (Fig. 193). When this design was not used on the \$100 note the woman and her surroundings were engraved as a vignette.



One die proof of this has the date "May 17, 1922" written at the bottom. A second die proof has engraved below "C-1816/AMERICAN BANK NOTE COMPANY" (Fig. 195 left).



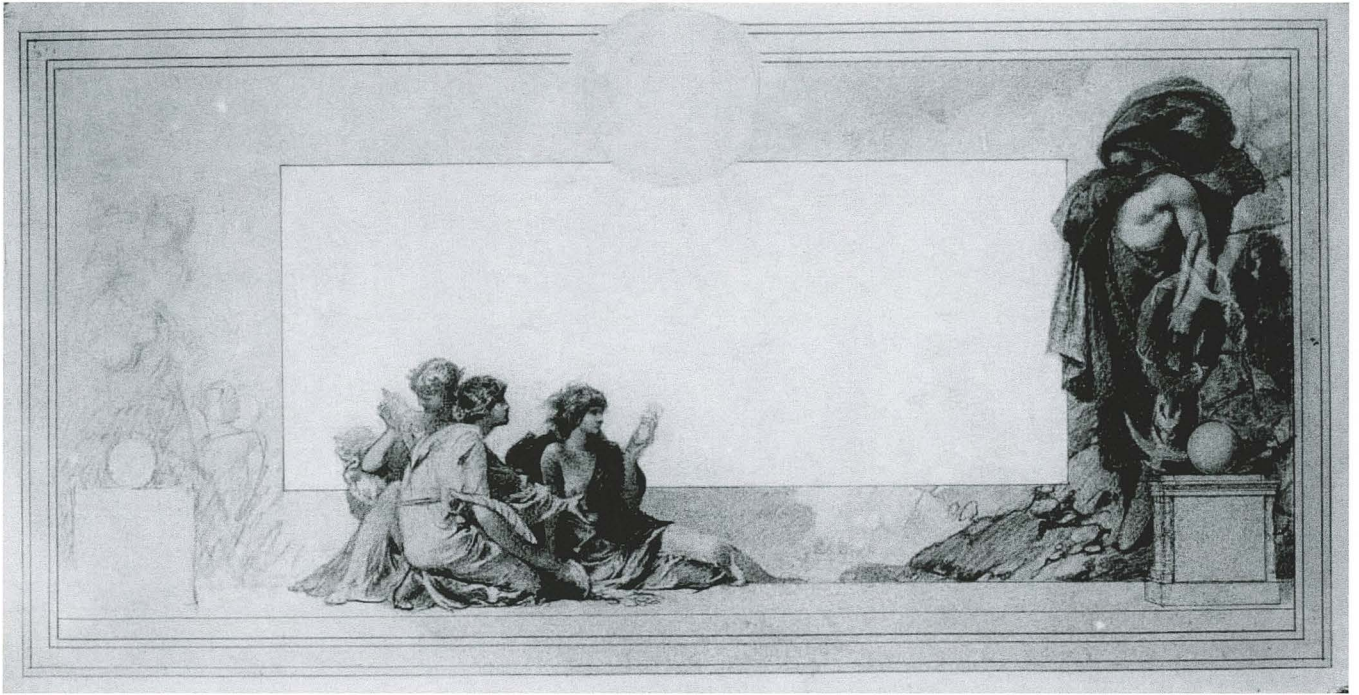
The Foringer painting was for some reason rejected by the Bank so it was decided to engrave the design for something else. A model was prepared with the center portion of the design removed (Fig. 196 above). This model also has a small "x omit" written in red and then has red lines drawn through the counters and Bank name. Below is written "Engrave this size ASM (Alfred S Major) /Dec. 30.20".



The balance of the painting was engraved and finished in 1925 (Fig. 197 center). It has written at the top "Allegory Bank Note/ Engraver Wm. Adolph /1/23/25/ From Foringer painting / Foringer #6". It has engraved below "V-52464/AMERICAN BANK NOTE COMPANY". It has written on the back "Used on International Plate Printers, Die Stammers & Engraver Union of North America/3/12/43".

It was also used on an ABNCo. sample card (French Bureau) with a portrait of Paul Revere placed in the center space (Fig. 198 bottom left).





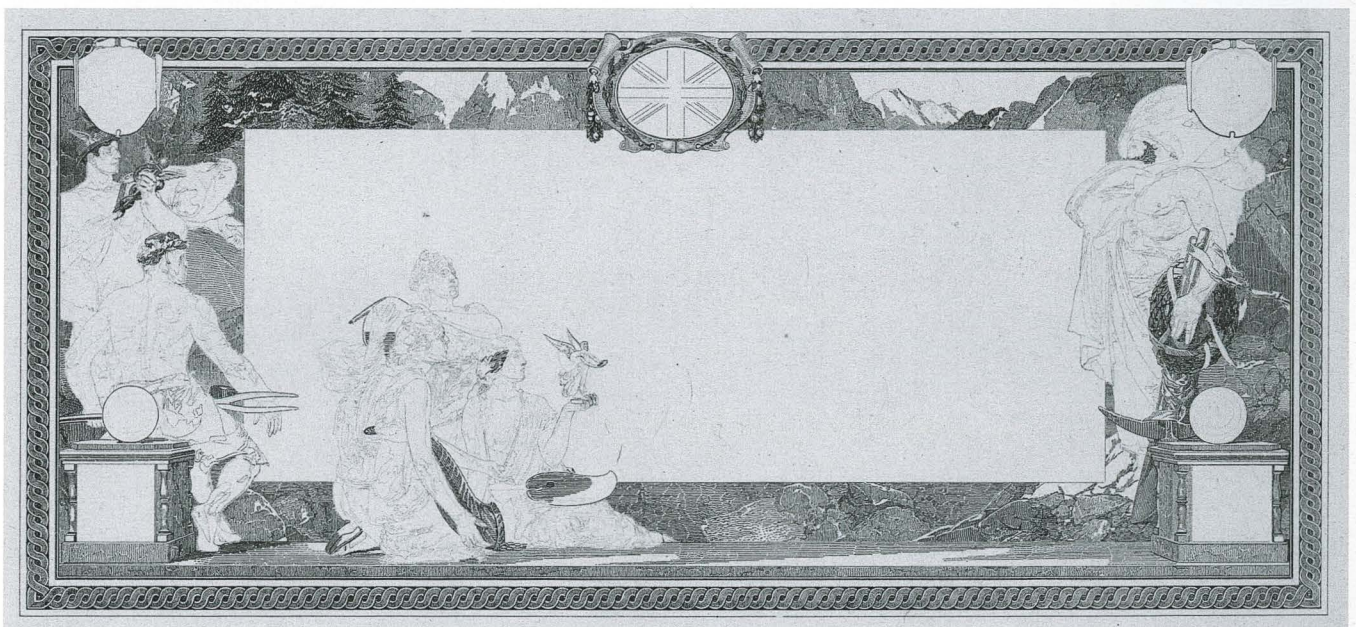
After the Foringer painting No. 6 was rejected, Mr. Foringer started a new allegorical drawing. The preliminary drawing is shown above (Fig. 199 above).



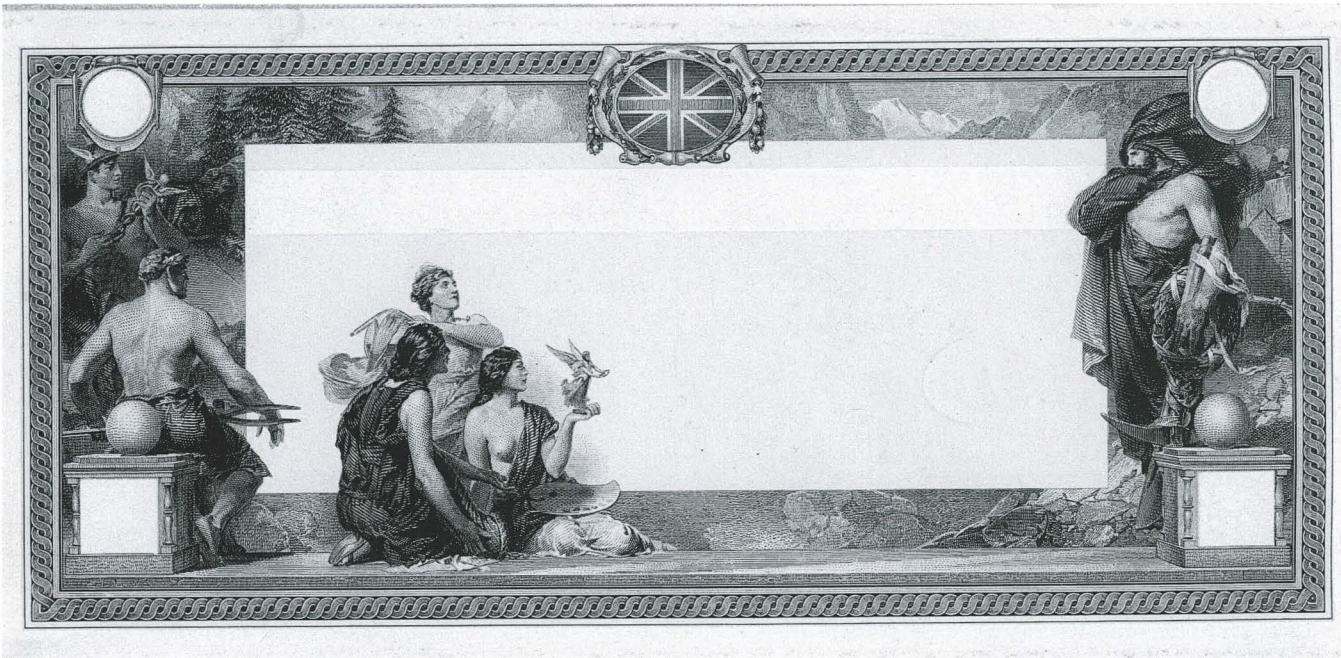
The above illustration, from an original drawing 11 by 22 inches, is in a more advanced state. (Fig. 200 above). It has two counters (letter C) at the bottom corners and a 100 counter at the top center. The figures at the left are quite well developed. The position of the three women at the bottom left center is slightly altered. There is a leaf-like design for the outside border. It has "approved AM" (Alfred Major) written at the bottom right below the design. There is "A. E Foringer N.Y. City" written on the back.



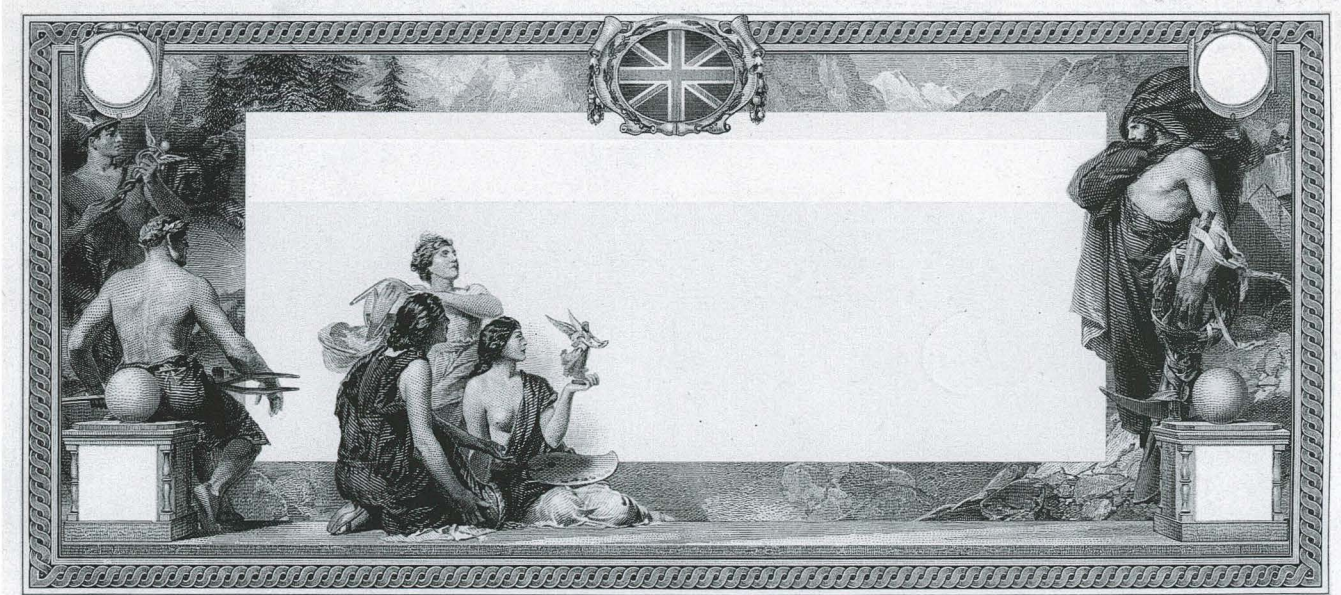
The model above shows the finished Foringer design for the \$100 note (Fig. 201). All of the details are very clear. It has "A.E. Foringer N.Y.C. U.S.A." painted in tiny letters, at the bottom right, below the design.



The engraving of this drawing was found in two progressive stages. Stage one has the outside border completed, quite a lot of the background finished, and has the figures outlined (Fig. 202 above).



The second stage of engraving the painting has the figures almost finished and it has been further etched to make the design darker (Fig. 203 above).



The finished engraving is seen above (Fig. 204 above). The four counters and the bank name have been cut out possibly for the copyright application.

A description of the \$100 design is found in Ross Vol. 2 and reads "The face of the \$100 note is symbolical of the difficulties overcome by the pioneer in the uninhabited parts of the earth in pursuit of fame and wealth. The most prominent figure is that of the sturdy pioneer and explorer at the extreme right of the note. The difficulties that lie before him are symbolized in the borders of the note by rocky wastes, snowcapped mountains and pathless forests. Beyond these and in the foreground of the note, somewhat to the left of center, is a group of three goddesses, one of whom holds before her the winged figure of Victory and another the cornucopia, or horn of plenty. The artist's palette on the knee of the first of these two goddesses, the chemical retort in the hands of the third, the brawny figure at the left hand end grasping the tools of manufacturing industry, and Mercury, the god of commerce, in the rear, all symbolize the means by which the pioneer may overcome the difficulties which face him and win the fame and plenty offered to him. In the center of the upper border appears the Union Jack in an oval frame, and at the four corners the Arabic numerals showing the denomination, the lower two on low pilasters surmounted by globes, emblematic of architectural design." (Ref. 4 p. 551)



*ASLT*

*Appd HRT 2/24*  
*Aug 5<sup>th</sup> 1924*

One of the final models for the \$100 note is illustrated above (Fig. 205). It has two rows of six zeros pasted in the serial number spaces and it has the two parts of the imprint pasted in place. The right patent imprint is missing the date. Below at the left are initials of Toller and "ASLT" (A. St. L. Trigge, pro General Manager of the Bank), and "Appd" (Approved) and the date "Aug 5<sup>th</sup> 1924". There are stamps on the back of the Canadian Bank Note Co. Ltd. with dates July to Sept. 1924. Another proof has been seen with seven red zeros and both parts of the imprint finished.

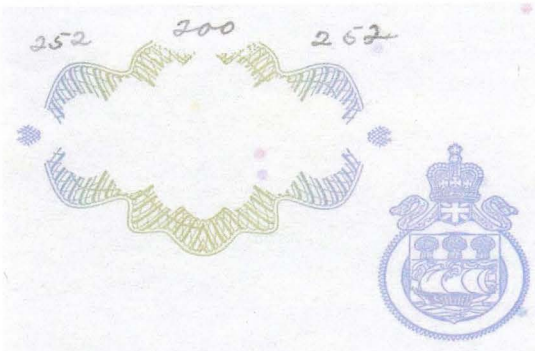


*OK for Imprints seen*  
*erb*  
*Sept 20/24*

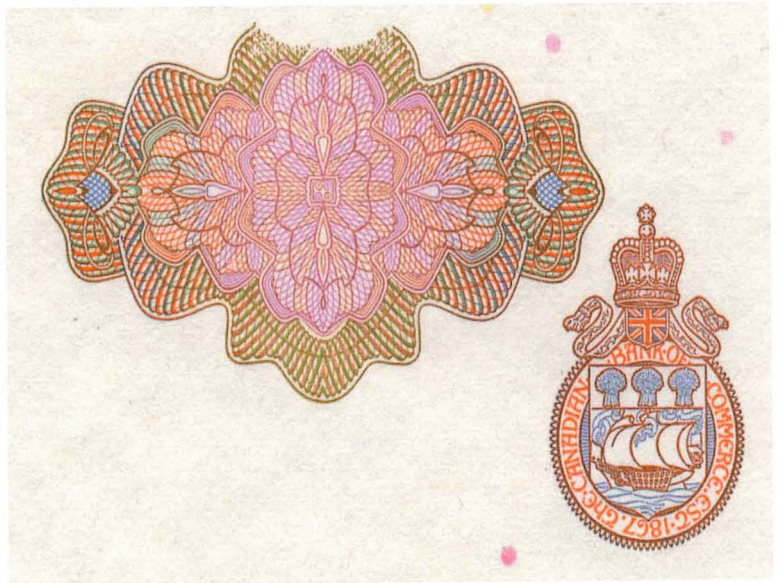
Another finished proof shown above has written below "OK for imprints" and has the date "Sept 20/24" with initials "erb" (unknown person) and "HRT" Henry Treadwell. On the back are stamps dated "Sep 20 1924" and "1924, Sep/22" (Fig. 206 above).



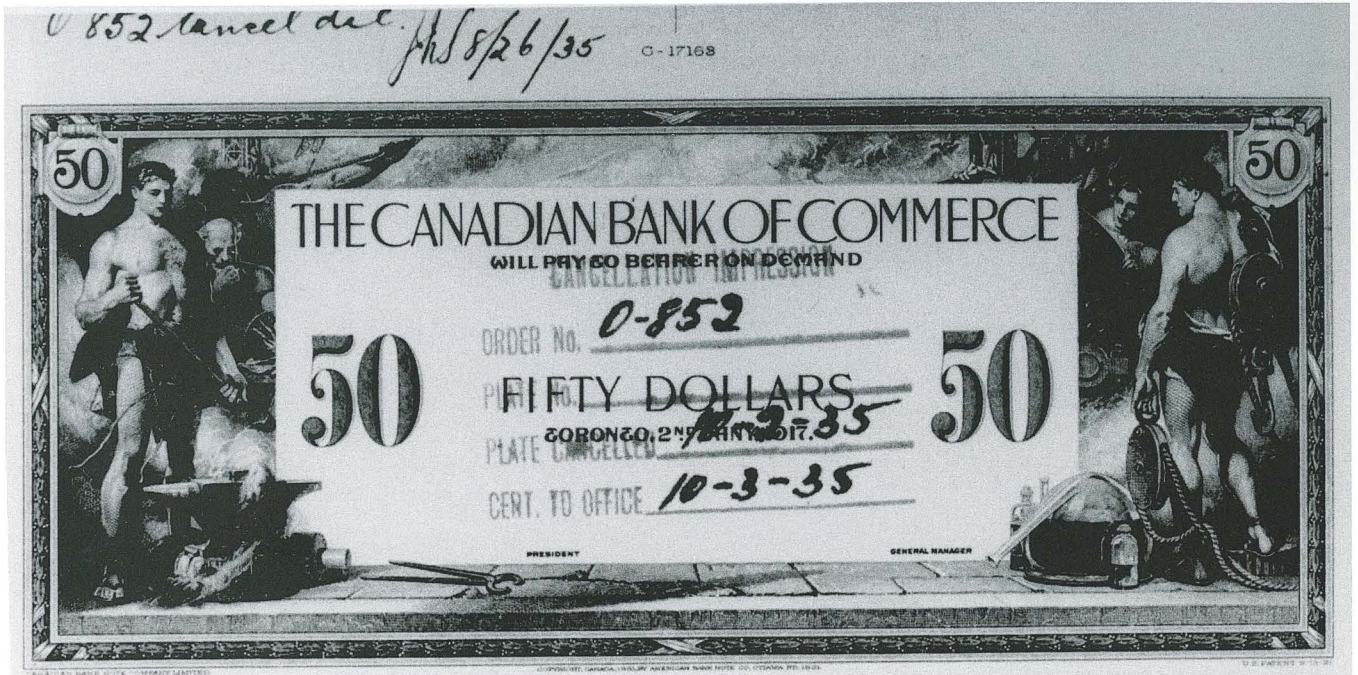
A proof of the final design without imprints is shown above (Fig. 207 above). A Bank circular of March 10, 1925 includes "the \$100 notes of the new issue are now ready and will be paid out as required. They bear the same date as the other notes of this issue and the signature of the undersigned (John Aird) as President"



The component parts of the Major Tint used for the \$100 note are shown in Figures. 208-211. The six colors used are blue, olive, red, red-brown, green and purple. Also shown is a proof of the combined elements.



Blow are shown cancellation proofs for the \$50 note and the \$100 note



Above is a cancellation proof of the \$50 note with the usual wording and date of "8/26/35" at the top and with the green cancellation stamp in the center with date "10/3/35" (Fig. 212 above).



Above is a cancellation proof of the \$100 note with the usual wording and date of "8/26/35" at the top and with the green cancellation stamp in the center with date "10/3/35" (Fig. 213 above).

## The Development of The Canadian Bank of Commerce 1935 Designs

In January of 1931 C. E. Campbell, Controller of Currency requested information from the Canadian Bank Note Co. regarding potential savings etc. if the Dominion of Canada notes were reduced in size to conform with the new United States issues of 1928. A model of a proposed new size was found in the ABNCo. photographic record books dated Mar. 12, 1932 that has a portrait of Sir John A. Macdonald (Fig. 213A below).



Fig. 213A above.

Canada's chartered banks were also aware of this developing trend and between April 1932 and May 1934 a number of the Banks were having new smaller size models of these notes prepared. These models were prepared for the Canadian Bank of Commerce, The Bank of Montreal, The Imperial Bank of Canada, The Royal Bank of Canada, Banque Canadienne Nationale, The Dominion Bank, The Bank of Toronto and The Bank of Nova Scotia.

## The Five- Dollar Note



A model of a reduced size note was found in the record books (Book 4 p. 51 Apr. 27, 1932) with a date of "2<sup>nd</sup> Jan'y, 1934". (Fig 214 above). Part of a letter from Ottawa dated August 9<sup>th</sup>, 1934 concerning the Canadian Bank of Commerce includes "Referring to our letter of August 7<sup>th</sup>, we enclose corrected engraving schedule and Order # 461, calling for the preparation of complete dies for this Bank's \$5, \$10, and \$20 Notes, Faces and Backs." (signed) "P. B. Toller". A corrected schedule of August 9<sup>th</sup>, 1934 includes "Numbers - in Red, Check Letters A-B-C-D Arranged vertical way, Notes to be printed 24-on or 8 rows 3-on each-As the Tints, Faces and Backs will be printed dry it is necessary to make the work size of the Notes for this Bank measure 5 3/4" x 2 5/8" . Denomination \$5.00- \$10.00- and \$20.00. Color: Special "Major Tint" with over-all pattern tint and in colours to be selected after various proofs have been submitted to the Bank for approval".



Another photographic model was found in the photograph books on page 83 Book 4 dated Aug. 10, 1934 (Fig. 215 above). It has a date of "2<sup>nd</sup> Jan'y. 1935".

Another letter from Toller re the Canadian Bank of Commerce dated August 17, 1934 includes;

"We have received your letter of the 10<sup>th</sup> instant and also revised models of the \$5 Note face and back. These models have been approved by the Bank officials, and we are returning them to you today under separate registered cover. You will notice that we found it necessary to eliminate a small part of the Maple leaves in the upper right hand corner so as to avoid any manufacturing difficulty in the numbering operation and this alteration was made before submitting the model to the Bank. It will be of interest to you to know that both the President and General Manager were very much pleased with the way in which you were able to carry out the changes asked for.

In case we find it necessary to call upon you to transfer the plates we will send you a regular lay for 24-on, but in the meantime please add to our engraving schedule dated August 9<sup>th</sup>, that the notes will now carry the check letters A-B-C-D, arranged in vertical form. We first intended to make delivery in sheets 6-on in two rows of 3-on each, carrying the check letters A-B-C only, but the Bank has since requested us to deliver the Notes in sheets 4-on A-B-C-D and in vertical shape."

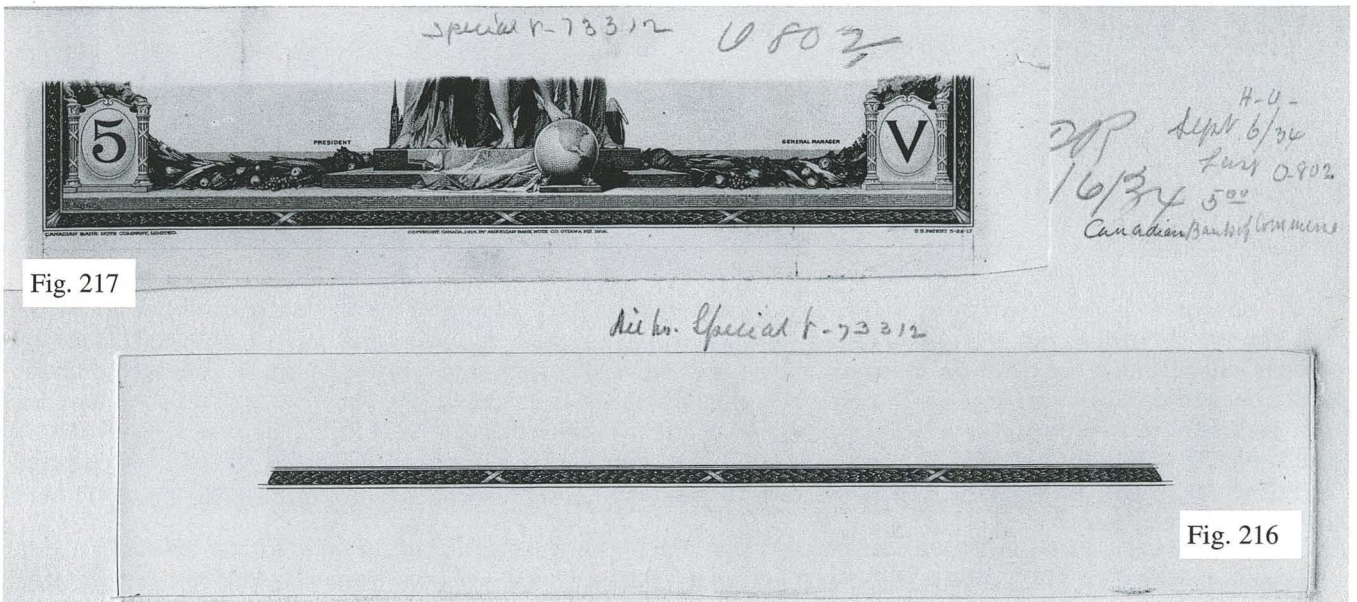


Fig. 217

Fig. 216

The border for the \$5 note had to be reduced in size and this was engraved by Harold Osborn. (He worked for ABNCo. from 1908 until 1945. (Ref. 10 p. 229)). A die proof of the border engraving for order 0 802 has a date of "Sept. 6/34" and is designated "die No. Special V-73312" (Fig. 216 above). It was copied from a 1917 \$5 note reduced to the new size (Fig. 217 above).

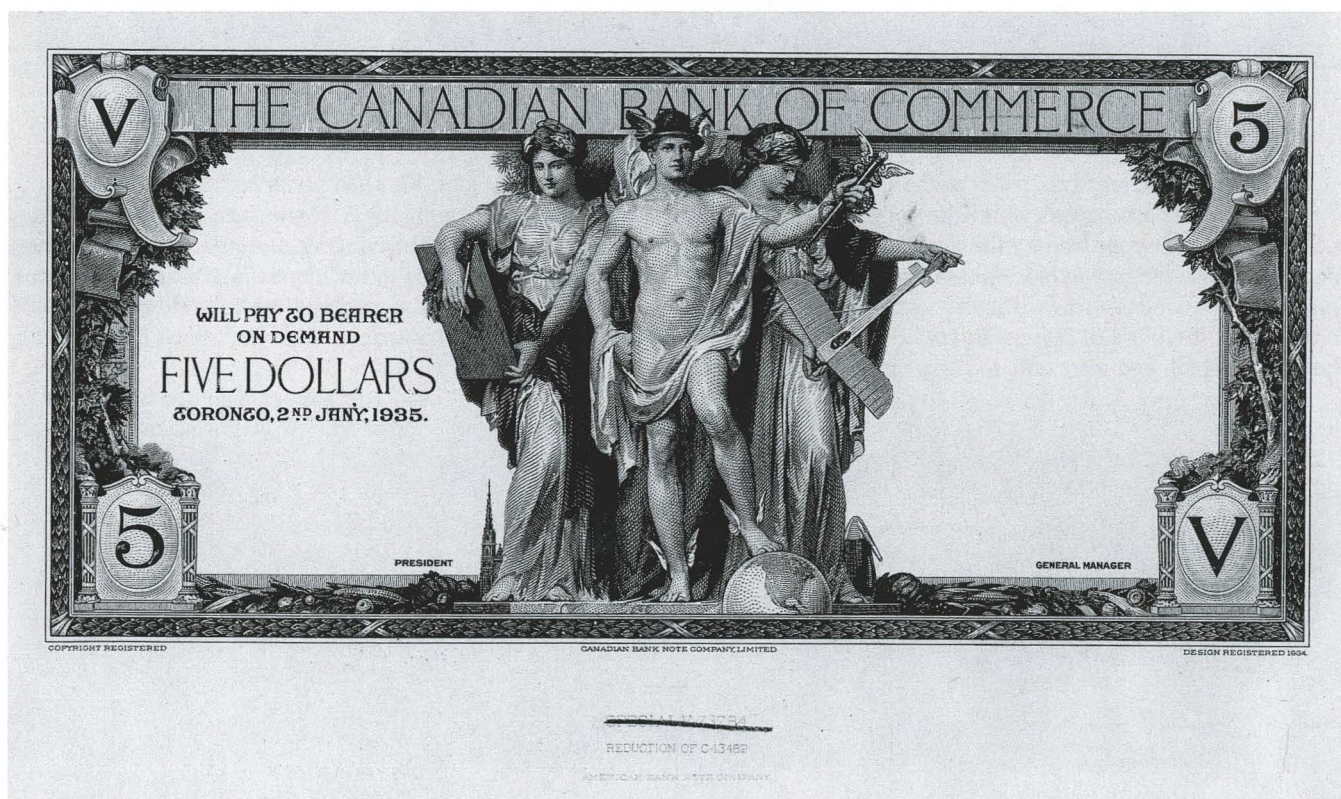


A letter from the Mr. P. B. Toller, Canadian Bank Note Co. Ottawa, of Nov. 2, 1934 from Mr. H R. Treadwell, Vice-President, ABNCo. NY re The Canadian Bank of Commerce includes;

“We have received your letter of the 29<sup>th</sup> ultimo, together with the photographic print of the \$5 Note Face for the above named Bank, showing the wording in the margin relating to the copyright and registration of the design which is not quite correct.

We have, therefore, modeled thereon the correct wording and the size of lettering in which it should appear, including our imprint, and are returning the print herewith duly approved. The same wording and arrangement will also apply to the Faces and Backs of all three denominations.

Inasmuch as we are showing the 1934 year date of the design copyright and registration in the margin of the Notes, all papers relating thereto must be taken out this year. Furthermore, it usually takes at least three weeks to obtain the copyright etc. so that we would appreciate if you would arrange to send us just as soon as possible six un mounted proofs of the \$5, \$10, and \$20 Faces and six un mounted proofs of the Back of any one denomination pulled in Black on a good quality of paper. You will understand that all wording and denominational figures should be cut out. Proofs pulled from the dies before being worked-over would be quite suitable.”

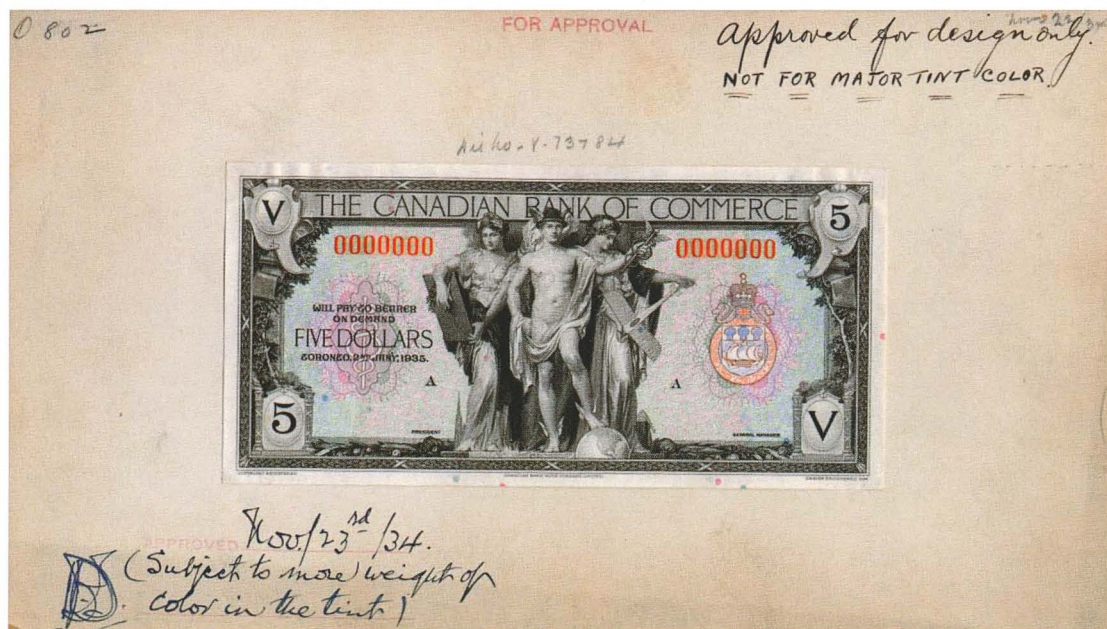


One proof of the \$5 design without any tints was present (Fig. 218 above). It has the new reduced size border design. The left and right frames in the center area have had five columns omitted. Some maple leaves to the inside of the top counters have been left out. The bottom foreground has been reduced upward to partway up the globe. The panel with the Bank name has been engraved smaller. The corner counters have been engraved smaller. The three central figures have not been changed. The new imprint is present consisting of at left “COPYRIGHT REGISTERED” and center “CANADIAN BANK NOTE COMPANY, LIMITED” and at the right “DESIGN REGISTERED 1934”. Below the proof is engraved “SPECIAL 73784/ REDUCTION OF C-13482/ AMERICAN BANK NOTE COMPANY”. The special and number have been crossed out by pen.

A letter from P J. Wood Vice President Canadian Bank Note Co. Ottawa to Mr. H R. Treadwell VP ABNCo. N.Y. includes “Referring to our telephone conversation this morning, will you kindly add a change slip to our order No. 470 dated August 31<sup>st</sup>, 1934, canceling your instructions to transfer for us the following plates – 2- Plates \$5. Backs 24/on/ 2- Plates \$10 Backs 24/on/ 2- Plates \$20. Backs 12/on. In other words, we will transfer all the Backs here and you will transfer all the faces in New York”



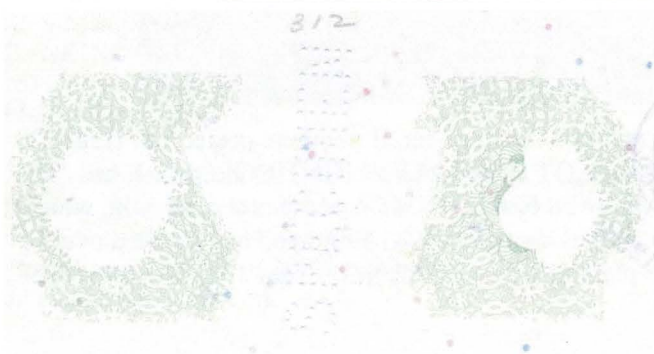
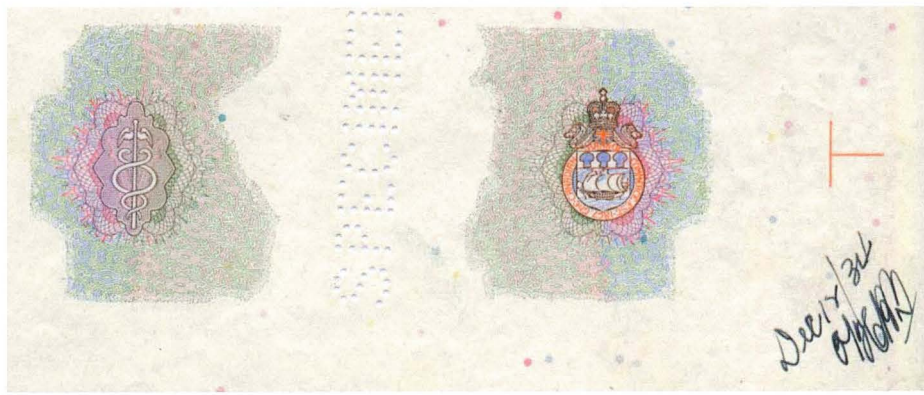
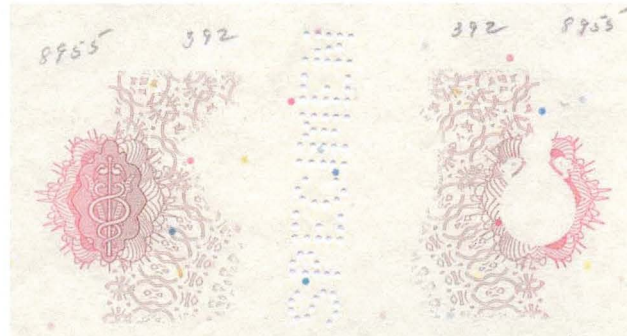
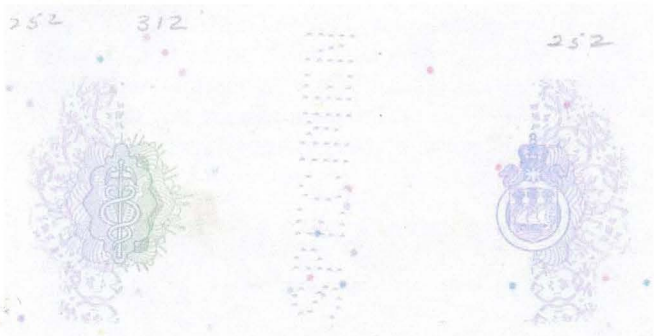
A model of the \$5 note above has both major tints. (Fig. 219 above) The wording on the left and the red serial numbers are pasted on. It has written above "0 811 TRANSFER 2-24/ 5 Face plates, rotary PRIVATE MARKS (See original model, Work size 5 3/4 x 2 5/8 PRIVATE MARKS)" and at the left "Check letters on plates only". At the bottom left is "Approved" with several initials including Toller and the date "16<sup>th</sup> Aug./34". It has several lines with question marks drawn from the imprints indicating that they need to be changed from the 1916 and 1917 dates. Private marks are tiny dots, circles or lines placed in an inconspicuous place in the note design by the Bank for the purpose of easily verifying the authenticity of the note.



Another approval proof has different Major Tints, and two red zero serial numbers pasted on. (Fig. 220 above) It has written above right "Approval for design only / NOT FOR MAJOR TINT COLOR". It has "Die No -V-73784" written above center. At the lower left is "Approved Nov/23<sup>rd</sup> /34." and "(Subject to more weight of /color in the tint)", with Toller initials at the left. On the back is written "0-811 Engraved and worked over by Arthur Vogel/Reduction of C-13482". Arthur Vogel was a plate engraver at ABNCo. from 1913 to 1946. (Ref. 10 p. 308).



A proof of the completed face design (Fig. 221) above.



The components of the Major Tint are shown above and to the left and the final combined tint is shown in the center.

(Figs. 222-226)



A proof of the 1917 back in black (Fig. 227) above has various lines along the borders indicating the size to engrave the smaller size note and with notation to reduce to 5 1/2 inches by 2 3/8 inches.



A model of pasted on components for the \$5 back in a dark olive color has x's pointing to areas to be corrected. (Fig. 228 above) One has "Increase length of garlands" with lines to the garlands at each side under the top border. At the bottom left is written "Too much white margin - Increase work size overall so / that wing of helmet and the boot/ of each figure will come inside the borders." The date "4/8/34" and initials of P B. Toller are also present.

See proof in #42 Green for OK.

0-802




Rejected Proof

#5 Olive

Another proof of the back is printed in #5 Olive (Fig. 229 above). It has "Rejected Proof" written below and "See proof in #42 Green for OK".



 APPROVED Dec. 6/34  
By F. C. Biggar, Secretary

#42 Bank Note Green

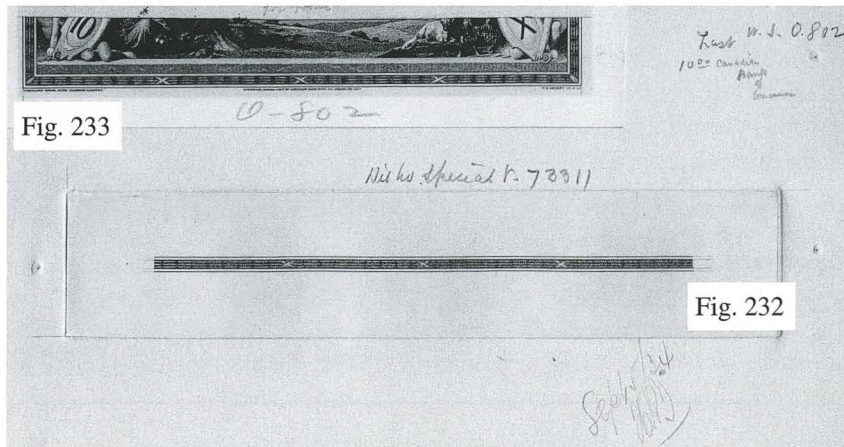
An approval proof of the \$5 back is printed in #42 Bank Note Green (Fig. 230 above). It has "APPROVED Dec. 6/34". "By F. C. Biggar Secretary" and initials of P. B. Toller. Another similar proof has engraved below "SPECIAL V-73787/ REDUCTION OF C-1022/ AMERICAN BANK NOTE COMPANY".

## The Ten-Dollar Note:

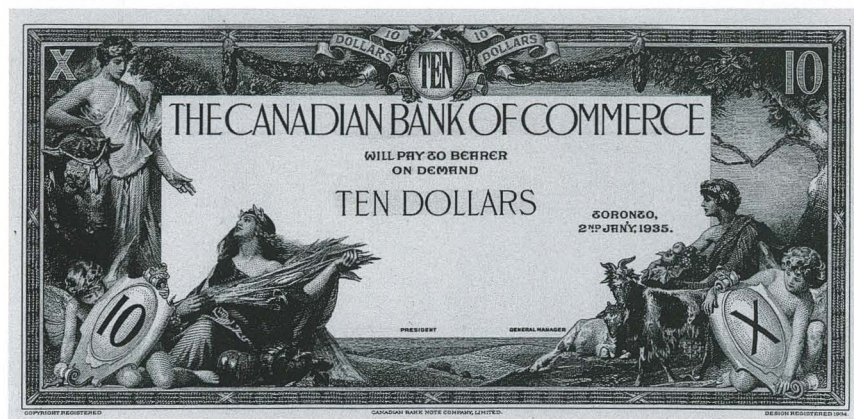
The development of the \$10 note design was proceeding at the same time as the \$5 note.



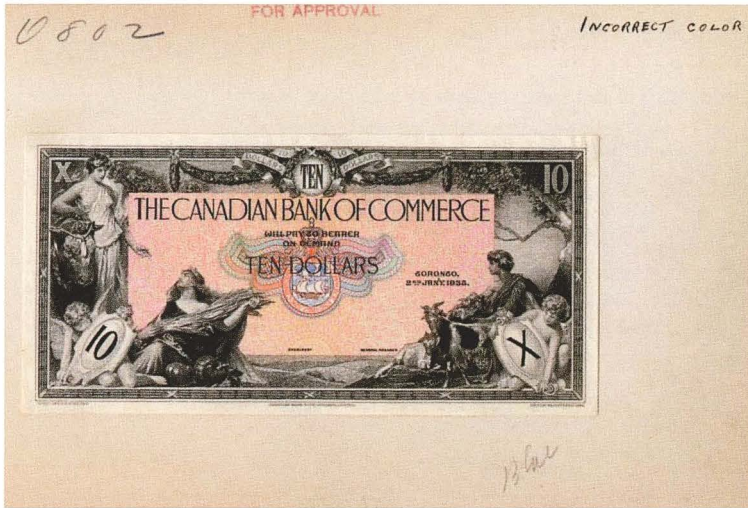
A photograph of a pasted up model of a reduced \$10 1917 note has the new date of "2<sup>nd</sup> Jan'y, 1935. It has the imprints from the 1917 issue note. (Fig. 231 above).



A proof of the new smaller size border, with designation "die No. Special V-73311", has a date of "Sept 5/34" and initials of H R. Treadwell. (Fig. 232 above) It has attached the bottom portion of a 1917 \$10 note that reads "Reduce this for border" (Fig. 233 above). It has on the back "Engraved by Will Jung/reduced from larger note" etc. Will Jung began working at ABNCo. in 1912. (Ref. 10 p. 184)



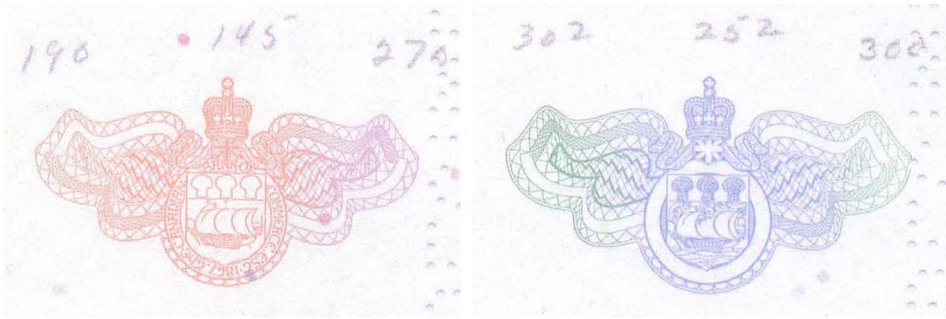
A proof of the new \$10 design, without tint, has the white area expanded to the right and left and the foreground has been lowered by almost removing the bottom platform (Fig. 234 above). The top counters, garlands etc. have been reduced in size, along with all the border design. The figures remain the same size. Notice the position of the woman's head at the left. The proof has the new imprint the same as the \$5 (Fig. 218).



An approval proof of the \$10 note has written above "0 802" (the order No.), "INCORRECT COLOR" and "blue" written at the bottom (Fig. 235 left). It has "D.E.W./Nov 16 1934" stamped on the back. (Daniel E. Woodhull). The blue referring to more blue wanted in the tint.

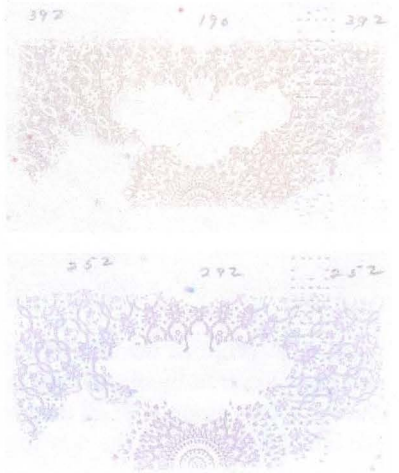
An approval proof (Fig. 236 right) has written at the top "0 802 Die No. Special V-73785 Nov 28/34" and at the bottom left "APPROVED 28 Nov./34/By F C. Biggar / Secretary" and initial of P B. Toller. It has on the back "Engraved and worked over by Harold Osborn/Figures worked over by Will Jung/Reduction of C-14079".

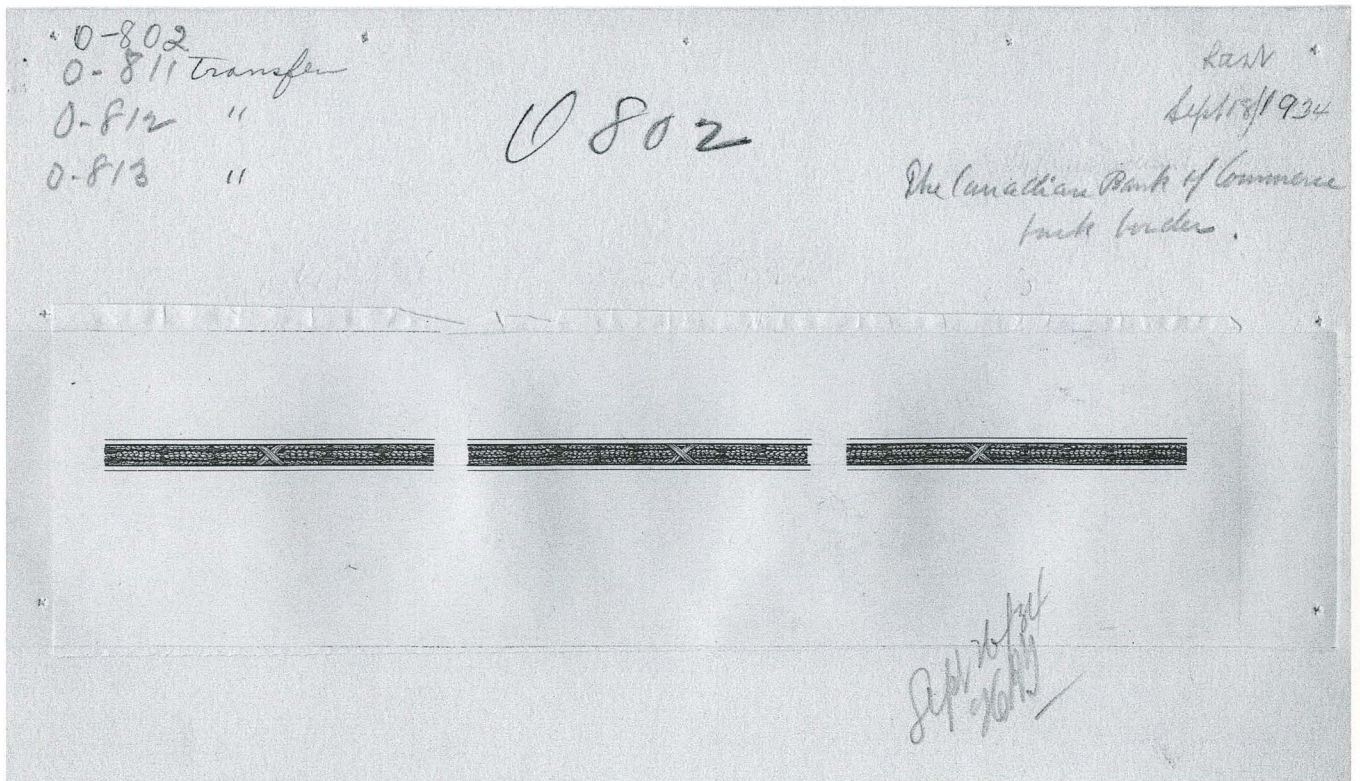
On the outside cover is written "Major Tint OK".



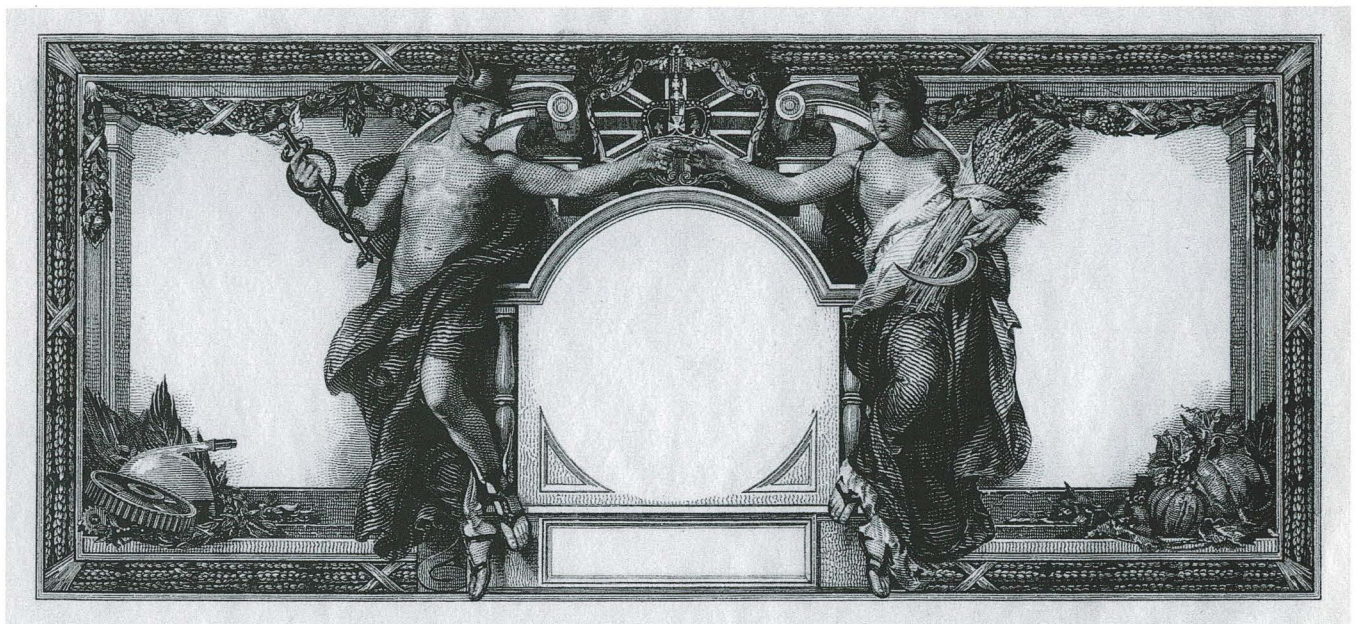
The two parts of the Major tint and two parts of the background tint and the four combined are shown to the left and below.

(Figs. 236A –236E).





The ten-dollar back used was the same as that used for the \$5 note except for the change of denominations. A proof impression of the reduced size border design (Fig. 237 above) has written at the top "0-802/ 0-811 transfer/ 0-812 ditto/ 0-813 ditto" and at the right "Sept 18/1934/ The Canadian Bank of Commerce / back borders. Near the bottom is written "Sept 26/34/ HRT" (Henry R. Treadwell). On the back is written 0-811/ 0-812/ 0-813 Engraved by Louis Delnoce for 5-10-20 Canadian Bank of Commerce/ back borders". Louis Delnoce was a picture engraver starting at ABNCo. in 1905. He was there as late as 1942. (Ref. 10 p. 103) He engraved the vignette of Windsor Castle on the Bank of Canada 1935 \$25 note back.

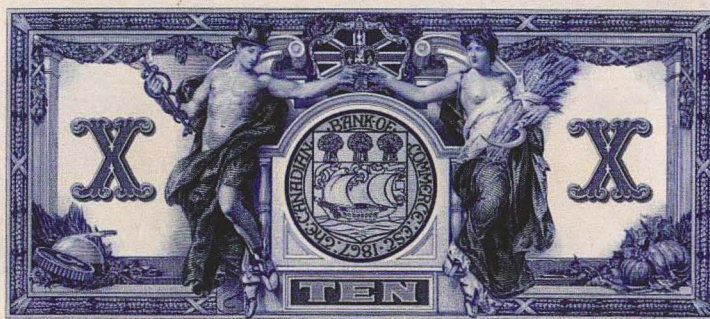


A proof of the general reduced size back design in black was in the ABNCo. archives. (Fig. 238 above).



FOR APPROVAL

V-802

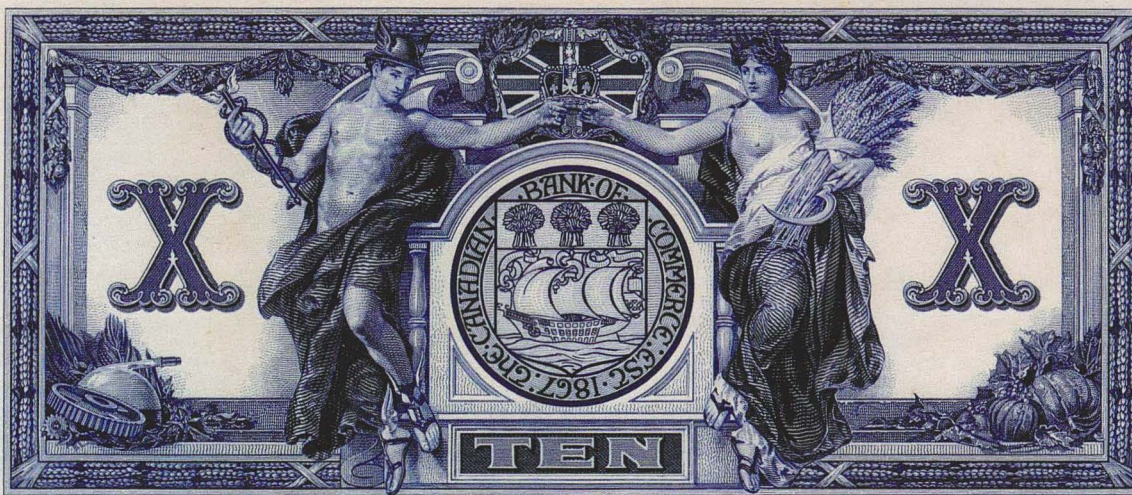


APPROV

Dec. 24/34

P.B.

An approval proof of the \$10 back (Fig. 239 above) has "APPROVED Dec. 24/34" and initials of P B. Toller at the bottom left.



COPYRIGHT REGISTERED

CANADIAN BANK NOTE COMPANY, LIMITED.

DESIGN REGISTERED 1934

SPECIAL V-73788

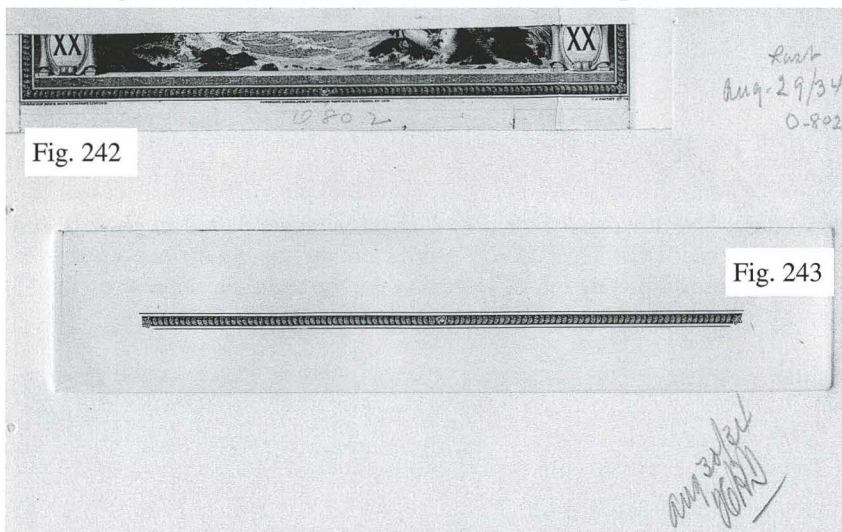
REDUCTION OF C-1038

AMERICAN BANK NOTE COMPANY

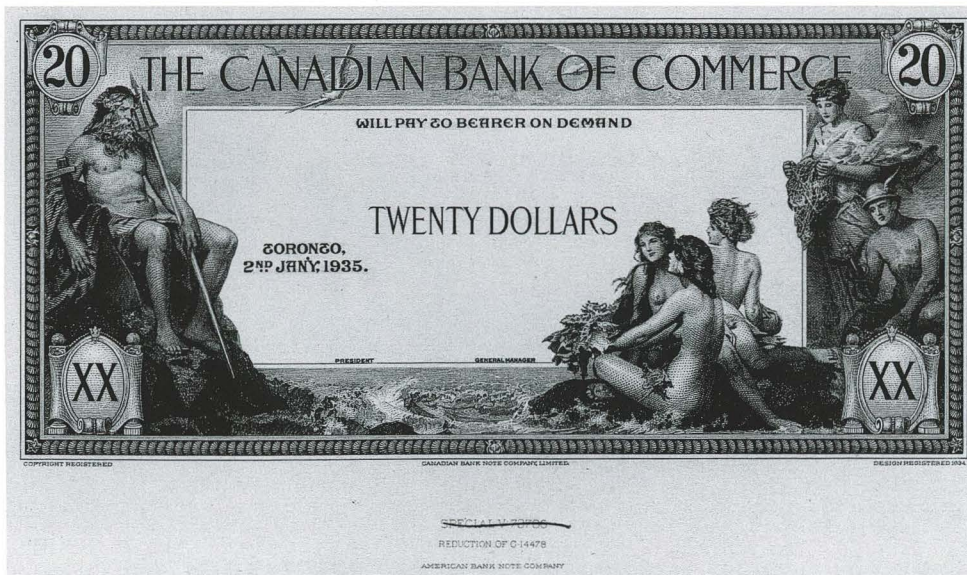
A final proof of the \$10 note (Fig. 240 above) has engraved below "SPECIAL V-73788/ REDUCTION OF C-1038/ AMERICAN BANK NOTE COMPANY".



The development of the \$20 note design was taking place at the same time as the \$5 and \$10 notes. A model of the reduced size note has the wording, the Major Tint, and the red zeros pasted in place. The date reading “2<sup>nd</sup> Jan’y, 1934” (Fig. 241 above). It still has the 1918 and 1919 imprints below.



The bottom part of a reduced size photograph was used as a model to engrave the border of the face (Fig. 242 left). A proof of the smaller border has the date written below of “Aug 30/34” and initials. On the back is written “Engraved by Keller for Canadian Bank of Commerce 20.00 face border reduction of large 20.00 note border” and the date “Aug 29/34” (Fig. 243 left). Joseph Keller was employed by ABNCo. from 1918 to ca. 1970 (Ref. 10 p. 189).




A proof of the \$20 note without tint shows the smaller corner counters, the elimination of the bottom foreground platform along with some of the foreground rocks. All the figures (Neptune etc.) remain the same size. The center white space is widened at the right and left (Fig. 244 above).

O-802 ENGRAVE FACE DIE.  
8/9/34

FOR TINT ONLY

WORK SIZE  
5 3/4 x 2 5/8  
PRIVATE MARKS



OK. 4/8/34. 

hes

A model of the \$20 with tints has the wording, both tints and the red zero serial numbers pasted in place. It has "O.802 ENGRAVE FACE DIE/ 8/9/34" at the top left. It has "FOR TINT ONLY" written at the top. At the bottom is written "OK 4/8/34" and initials of Toller. It has the work size and private marks written at the top right the same as on the \$5 and \$10 models. The overall tint color is quite dark. It has the new imprints below (Fig. 245 above).

O-802


FOR APPROVAL

Approved for design only  
NOT FOR MAJOR TINT COLOR.

Die No. Special V-73786



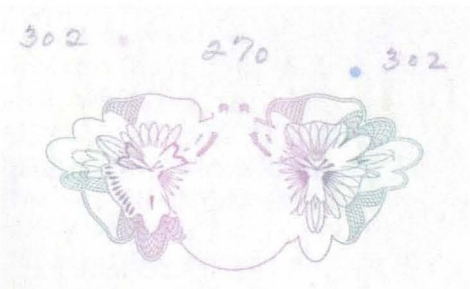
1610

APPROVED Nov. 23/34  
 (Subject to more weight of color in the tint)

Another model with a lighter background tint has written "INCORRECT COLOR" (not shown). Another approval proof has everything printed except the red zeros (not shown). The model above has written at the top "Die No. Special V-73786" and "Approved for design only/ NOT FOR MAJOR TINT COLOR". At the bottom left is "APPROVED Nov. 23/34/ Subject to more weight of color in the tint" and initials of Toller (Fig. 246 above).



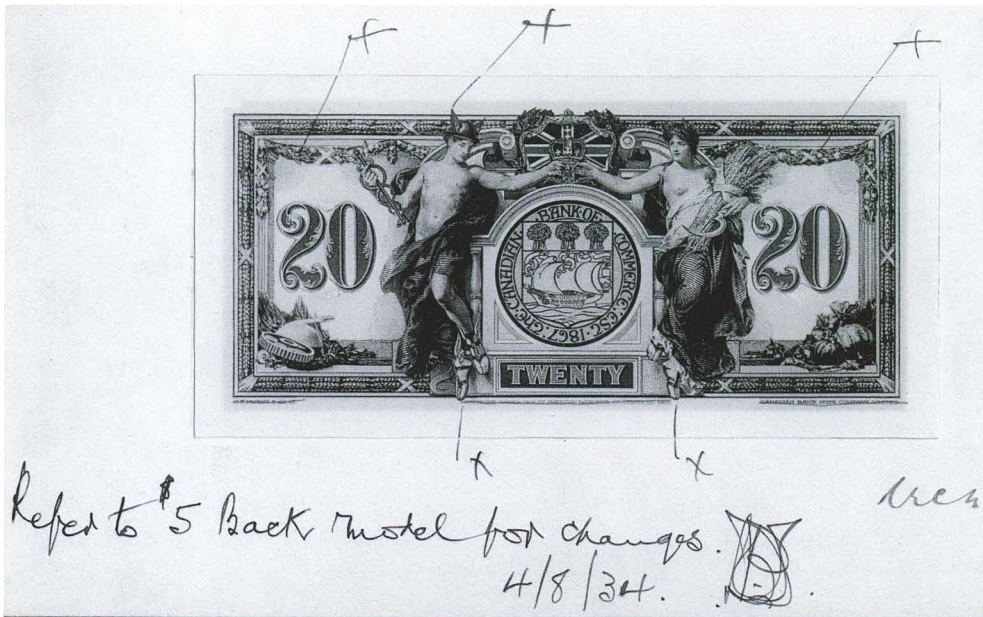
A proof of the final note with tint shows the center portion of the background tint much redder. (Fig. 247 above).



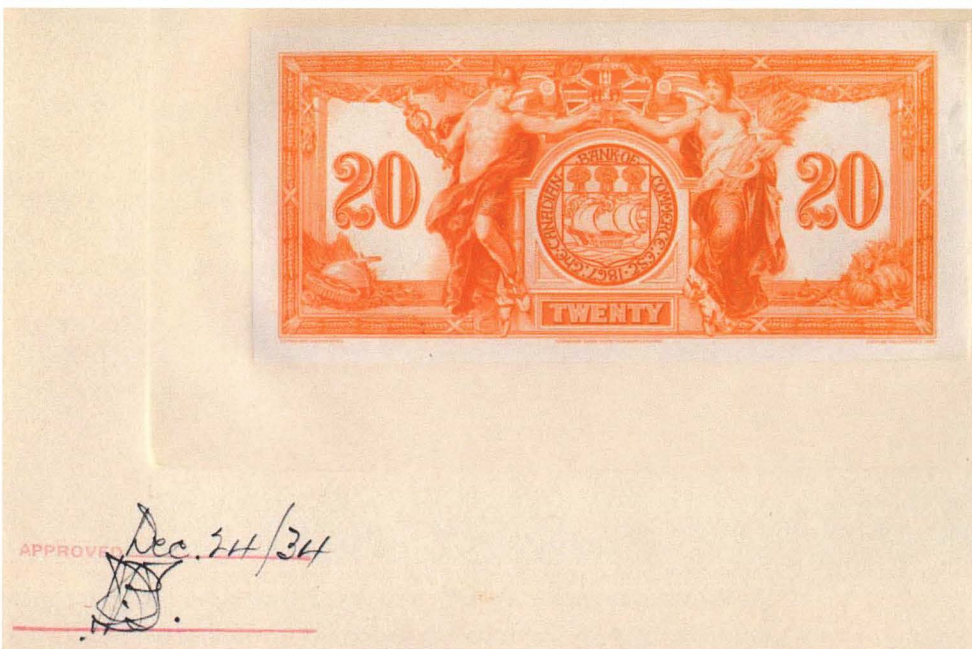
Two components of the Major Tint and two of the background tint, as well as the four combined are shown in the figures all around.

(Figs. 248- 252)





A pasted up model of the \$20 back (Fig. 253 left) has lines with ex.'s and below "Refer to \$5 Back Model for changes / 4/8/34" and initials of Toller. It has "0.802 / 8/9/34" at the top left.



An approval proof of the back in orange has "APPROVED Dec. 24/34" and Toler's initials below (Fig. 254 left). The orange on the proofs is slightly darker than that used on the issued notes.

(Fig. 254 left).



A final plate proof of the \$20 back in orange has engraved below "SPECIAL V-73789/ REDUCTION OF C-1071/ AMERICAN BANK NOTE COMPANY"

(Fig. 255 left).

The Models for \$50 and \$100 Notes:



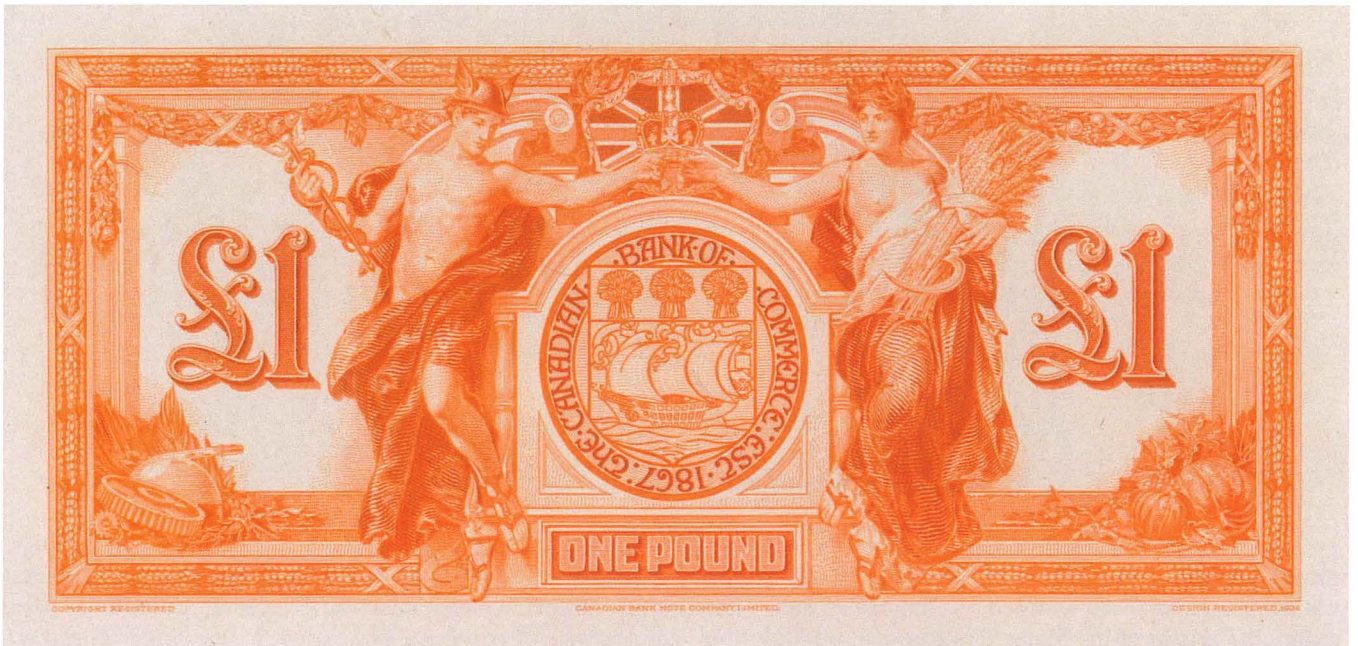
A model for a reduced size \$50 note was prepared. It has all of the wording, Major Tint, red zeros and counters pasted in place. It has the date of "2<sup>nd</sup> Jan'y, 1934". The foreground and sky areas have their outer design reduced. The central white area has been widened by eliminating some of the interior design on either side. The size of the counters has been reduced. The size of the Major Tint has been reduced (Fig. 256 above). It has written at the top "Not used/ 0.802" and on the back "Received from modeling room 7-14-41".



A model for a reduced size \$100 note was prepared. It has all of the wording, Major Tint, red zeros and counters pasted in place. It has the date of "2<sup>nd</sup> Jan'y, 1917". The foreground and sky areas at the top have their outer design reduced. The central portion of the sky area and of the foreground has been omitted. The size of the counters has been reduced. The size of the Major Tint has been reduced (Fig. 257 above). It has written at the top "Not used/ 0.802" and on the back "Received from modeling room 7-14-41".

### Note Designs Used For The British West Indies:

The small size Canadian Bank of Commerce notes were used in Bridgetown, Barbados for a \$5 note dated 1<sup>st</sup> July 1940, Kingston, Jamaica for a 1 Pd note dated 1<sup>st</sup> June 1938, and for Port of Spain, Trinidad \$5 and \$20 notes dated 1<sup>st</sup> July 1939. The notes remained the same except for a change in domicile and value when required. These issues did not use a Major Tint but rather an overall face tint. The back colors and border designs were changed but the main allegorical figures remained the same.



A proof of the Kingston, Jamaica one- pound back in orange is shown in figure 258 above. The issued back was a brown color.



Fig. 259

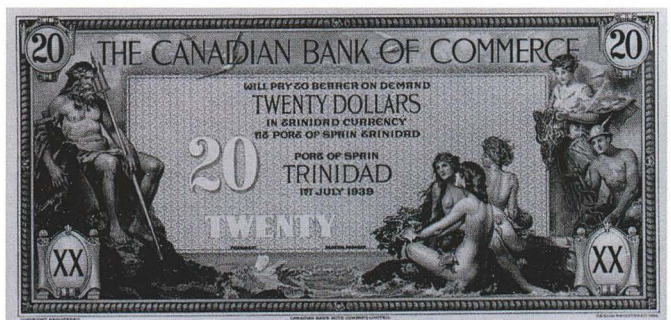


Fig. 260



Fig. 261

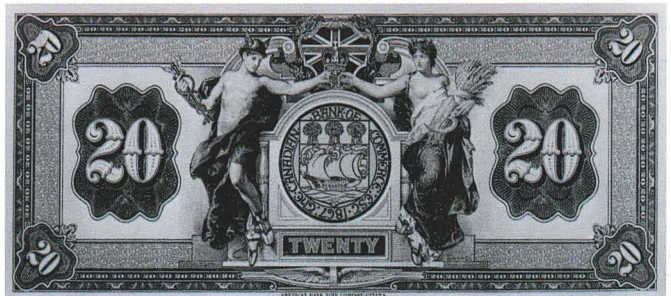


Fig. 262

Some examples of notes with A. E. Foringer designs used in the British West Indies are shown above. A one-pound note of Jamaica 1938, a five-dollar note of Trinidad 1939, (these two photographs courtesy Bank of Canada Numismatic Collection, Jim Haxby photographs) and twenty-dollar face and back proofs of Trinidad 1939. Figures 259-262.

Miscellaneous:

A Bank circular of April 30, 1926 includes; The tellers of the Bank should withdraw from circulation and send into the Toronto branch for redemption all notes of the Bank other than those of the present issue. All notes of old issues and of amalgamated banks may be included in one bordereau. Mutilated notes of the *present* issue sent in for redemption are to be divided into two classes, *plain* and *tinted*, which should be attached to separate bordereaux. The plain notes are those which are printed in black and white and have no other colour on the face, except the Major multicolour tint. The tinted notes are those which, in addition to the Major multicolour tint, have an over-all pantograph tint of the following colours; \$5-- Green, \$10--Brown, \$20--Yellow, \$50--Olive Green. It is not our present intention to place any coloured-face tint on the \$100 note, so that the black and white notes of this denomination may be included with the tinted notes of the present issue. No attention need be paid, when sorting, to the colour of the serial numbers on the present issue. S.H.Logan, General Manager.

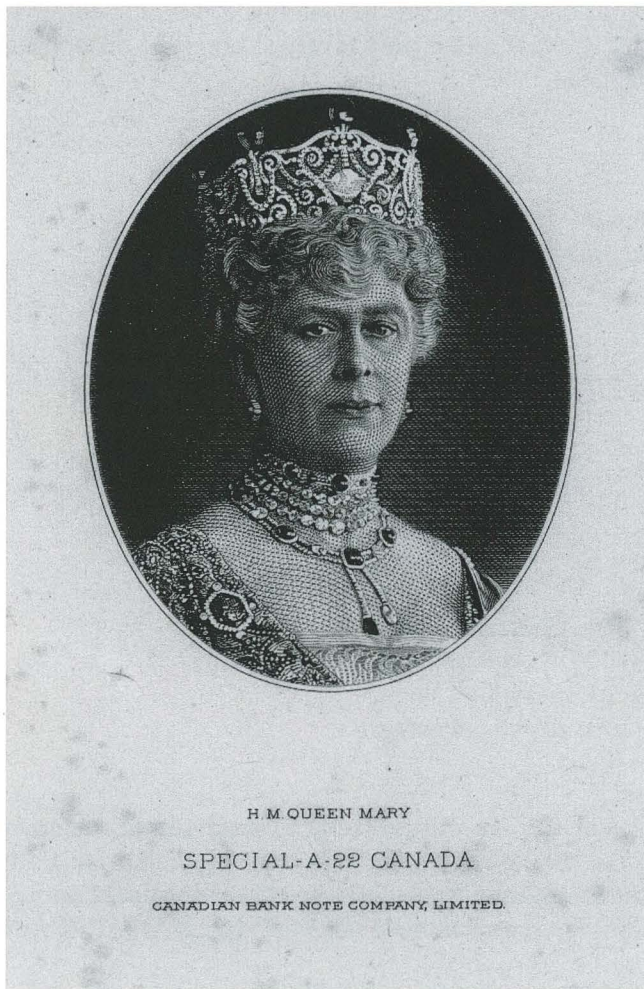


Fig. 263

Robert Savage

The primary engraver for the Canadian Bank of Commerce "Foringer" issues was Robert Savage. He was born in 1868 and was working with the bank note firm of Baldwin & Gleason in 1885. He joined The American Bank Note Co. in 1891 and remained there for 52 years. In an article about Robert Savage by the late Dr. Glenn Jackson in 1987 (Essay Proof Journal No. 176 in 1987) he notes that according to Tom Morris Mr. Savage was considered the dean of the profession, and his portrait and picture work was recognized throughout the world as the finest examples of steel engraving. Mr. Savage engraved The Canadian Bank of Commerce \$5 face, the common back design, the \$50 face design and according to Gene Hessler in "The Engraver's Line" he engraved the Naiads on the \$20 face and the "Females and Cupid" on the left end of the \$10 face (Ref. 10 p. 259). For The Bank of Canada 1935 issue of notes, he engraved the portrait of H.M. King George V for the \$1 face, the Duke of York for the \$50 face, the Radio Allegory on the \$50 back and the seated woman with sickle on the \$500 back. He also engraved the "Harvesting" vignette used on the face of the Dominion of Canada \$5 note of 1924. (Fig. 263) Mr. Edwin Cranz engraved a portrait of Robert Savage in 1951 (Fig. 264 above). The signature of Robert Savage, as found on a small paper headed "Portrait engravers American Bank Note Co., is shown beneath his portrait (Fig. 265).



Fig. 264

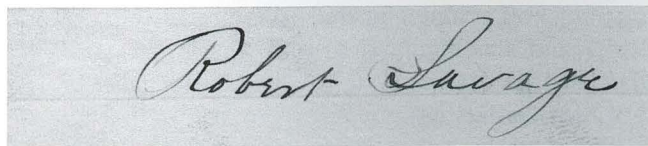


Fig. 265



## Conclusion

This concludes the examination of the development of the Canadian Bank of Commerce issues that used the fascinating designs produced by A. E. Foringer. I am sure much more correspondence regarding these issues may be found in the future. Some items that indicated very small changes in design have been omitted but I believe that the overall development of these issues has been thoroughly outlined. It is heartening to know that Sir Edmund was personally involved in all the note designs except the very last for the hundred dollar note, and that the hundred dollar final design was in the style and excellence that he would have wished. His determination to use new A. E. Foringer allegorical paintings has given us notes of unequalled beauty. It is a credit to him that six of the back designs for the new Bank of Canada Notes used A. E. Foringer designs. I hope that many will enjoy this article and it will be an incentive to others to further pursue this topic. It is not often that a collection of this scope can be assembled in one group and it was thus very timely to compose this treatise while this was possible. Comments by readers will be appreciated.

Walter D Allan

## References:

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- 2 The Canadian Bank of Commerce Charter and Annual Reports 1867-1907 Vol. 11 1907
- 3 A History of The Canadian Bank of Commerce, Volume 1, V. Ross 1922
- 4 A History of The Canadian Bank of Commerce. Volume 2. V. Ross 1922
- 5 A History of The Canadian Bank of Commerce, Volume 3, A. ST. L. Trigge 1934
- 6 The American Bank Note Co. Photographic Record Books Vol. 0-6
- 7 Walter Seymour Allward. See note 1
- 8 Charles Allen Winter. See note 2
- 9 Colby, C.W. The Canadian Banker, Vol. 56, No. 2 (Spring 1949) p.92-101.
- 10 Hessler, Gene. The Engraver's Line, BNR Press 1993
- 11 Sir Edmund Walker Papers, University of Toronto, Fisher Rare Book Library
- 12 Not Used.
- 13 William H. Griffiths, The Story of The American Bank Note Company. 1958
- 14 CPMS Journal, Essays and Proofs of The Bank of Canada 1935 Issue 1993 p. 33
- 15 Canadian Bank of Commerce Bank circulars 1918-1926. Courtesy R Graham.
- 16 Reference materials in the Walter D Allan numismatic archives and collection.
- 17 Robert Savage, Essay Proof Journal No. 176, 1987.

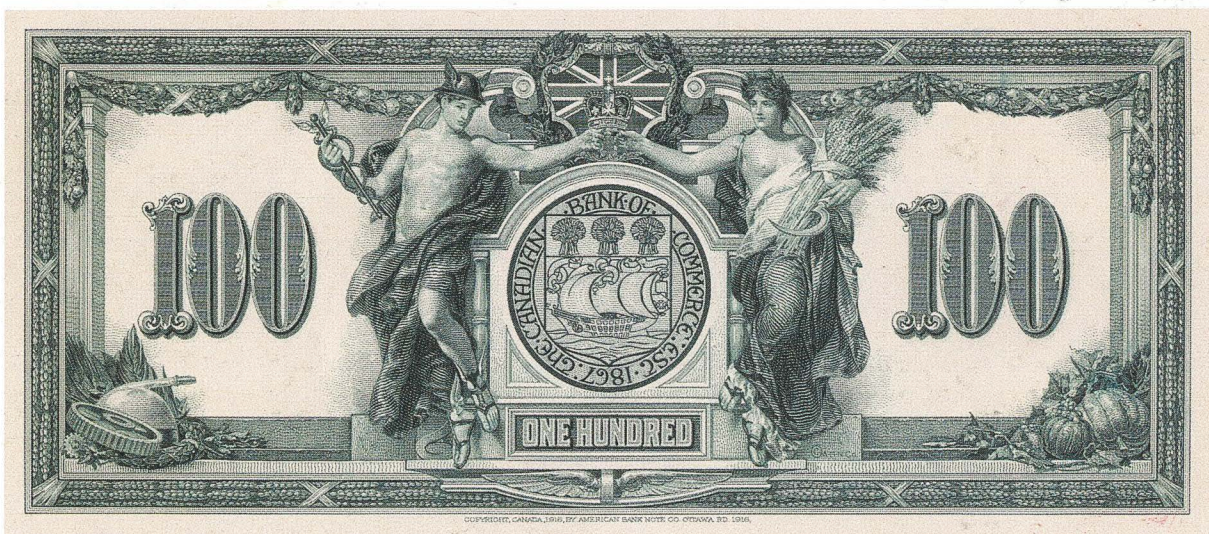
Note 1: Walter S. Allward (1876-1955) was an artist and sculptor. He was probably Canada's most important monumental sculptor in the first third of this century. He did the design for the Canadian Memorial for Vimy Ridge and was involved with the South African War Memorial and the Baldwin-Lafontaine Monument on Parliament Hill. He was also involved in the panel of The Bell Memorial; Brantford unveiled Oct. 24, 1917. (Credit National Gallery.ca)

Note 2: Charles Allen Winter (1869-1942) He entered the Cincinnati Academy at 15 and studied for nine years. He studied in Paris and was taught by A. Bouguereau and Wm. Ferrier at the Academie Julien. He taught portraiture at the St. Louis Academy of Fine arts. He went to New York in 1901 and worked as a painter and illustrator for 30 years. He worked as a muralist for the Public Works of Art project in Gloucester, Mass. (Credit ArtMajic.com.)

## Acknowledgements

I wish to thank Bob Graham for providing the Bank circulars and in comparing tint colors in his Canadian Bank of Commerce collection. Thanks to Gene Hessler and to Mark Tomasko for checking on various die-proof engravings. My thanks to Wentworth Walker (Grandson of Sir Edmund Walker) for arrangements to have Bob Graham and I view the Sir Edmund Walker papers, and to Bob Graham for additional E. Walker correspondence. On behalf of the Society, I wish to thank the J. D. Ferguson Foundation for a generous grant that enabled us to produce this special issue with many pages in full colour. A big thanks to Ronald Schuster who scanned almost all the illustrations for this issue and who was our production advisor.

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Paper Money Society Journal



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