

# Occasional Numismatic Papers

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The idea behind these *Papers* is simply to create a fresh venue for interesting research on numismatic topics along with a forum for numismatic notes and queries. Because these *Papers* will be occasional, they will not appear at fixed intervals and there is no certain date when the next will appear.

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Collectors are encouraged to submit for consideration letters to the editors, research notes and queries, or original articles of any length on any aspect of Canadian numismatics. Anyone interested in submitting material is asked to read and follow the contributor guidelines on the last page.

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### About the Contributors

**Warren Baker** is the author of numerous publications on Canadian tokens and medals, including *Marked Impressions: A Catalogue of the Joseph Foster Collection of 19<sup>th</sup> Century Canadian Countermarked Coins* (Montreal, 2006). He is the recipient of the J. Douglas Ferguson gold medal for his contribution to Canadian numismatics and the Carl Carlson Award from the Medal Collectors of America.

**Jacob Lipson** has been a professional numismatist since 2010, working as a dealer, researcher, and as an independent U.S. coin cataloguer for Heritage Auctions. He serves as president of the Ottawa Numismatic Society and is on the board of directors for the Medal Collectors of America.

**Richard Saunders** is a long-time collector of Canadian tokens. He lives in a Philadelphia of the mind, and *Breton 919 (1857) ID Markers* is his first published numismatic article.

## Letters to the Editors

The articles on Joseph Moreau and Onésime St. Amant in ONP No. 1 received some interesting responses.

**John Sculley** wrote:

The articles provide great reading about both of the counterstamps. The Joseph Moreau counterstamps are almost certainly from the same letter punches, interestingly each on silver coins. The accompanying research makes me think the punches were tools of his trade as a tinsmith, and like most men in those days, he transitioned from one occupation to another. The “CANIDA” tokens are equally fascinating. They are rudimentary and perhaps easily overlooked if not for the example you located with the date and “O. St. AMANT.” I believe you have found the issuer based on the imprinted capacity measure. O. St. Amant was a resourceful and talented tradesman. Every counterstamped coin has a story to tell if you dig deep and get lucky. These are two excellent examples!

**Eric Leighton** wrote about the St. Amant token:

On the subject of CAN /IDA tokens, I wonder why the last "A" is an inverted "V"? They obviously had an "A" and it clearly could not have broken before the tool driver got to the last letter, since it is on more than one. Mine shows the "V" quite clearly, complete with serifs at what would be the top of the two strokes which, of course, are at the bottom. (Mine is small flan, no O, just the period after the O). This may well be one of those lingering questions TBD.

**Markus Molenda** made a similar observation and added others:

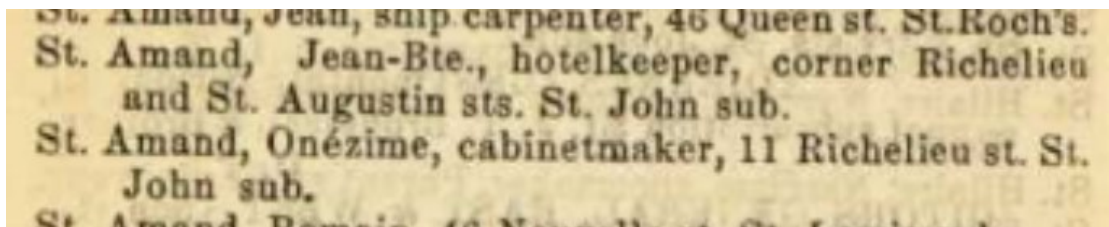
[On a related note,] the CAN / IDA stamp exhibits some strange consistencies: on all tokens that I have seen the A in CAN is a proper A, while the A in IDA is an inverted V. If one stamps the letters individually then why would one consistently use the inverted V when an A stamp is available? Could it be that the inverted V is meant to represent something other than an A? Should we be looking for CAN / ID (symbol)?

Are you aware of any token with more than half of the O showing? I have not seen one with more of the O showing than on the 1820 token pictured in your article (Jacob Lipson collection). That said, I do concur that the countermark initial is an O, not a D, given the visible part on your token.

.... and some follow-up ideas: The O. St. AMANT countermark on all of the tokens without the 1820 that I have seen are not showing the O. McLachlan's description of the 60 tokens in the hoard suggests that the missing O was common to all

of them as well. Given the somewhat random placement of the individual CAN IDA stamps, I would expect the St. AMANT stamp to be placed somewhat randomly as well. In other words, I would expect it to be placed sometimes too far to the right (cutting off the right end of the stamp), and sometimes too far to the left (cutting off the left end). However, instead, it appears that the stamp was always carefully placed such that all of St. AMANT is showing, and the O is cut off. Could it be that cutting off the O was intentional!?

What if Onésime St. Amant wanted to quickly produce some cheap tokens for someone else named St. Amant (a relative)? He could easily reuse his own stamp to achieve the desired last name, simply by leaving the O part of the stamp off the token. My point is this: while Onésime may not have had any connection to CAN / IDA or the date 1820, another person with the same last name might have. An investigation of the extended family of Onésime may provide some possible candidates. I had a look at some of the directories to see if Onésime had physical proximity to other Amants. One candidate appears to be Jean Baptiste St. Amant who operated a hotel/tavern two doors down from Onésime at Richelieu #11. So much for now ... more research ahead :)



St. Amant, Jean, snip. carpenter, 46 Queen st. St. Roch's.  
St. Amant, Jean-Bte., hotelkeeper, corner Richelieu  
and St. Augustin sts. St. John sub.  
St. Amant, Onézime, cabinetmaker, 11 Richelieu st. St.  
John sub.  
St. Amant, Pierre, 46 Queen st. St. Roch's.

## Arithmetical Tables for the Use of Schools

*Warren Baker*

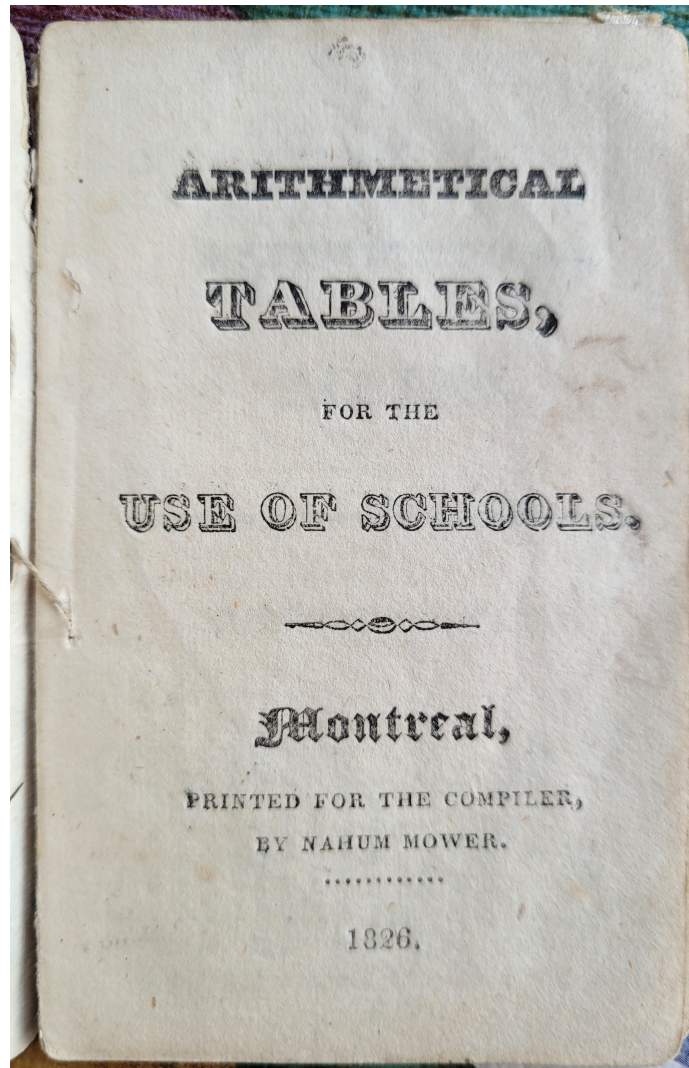
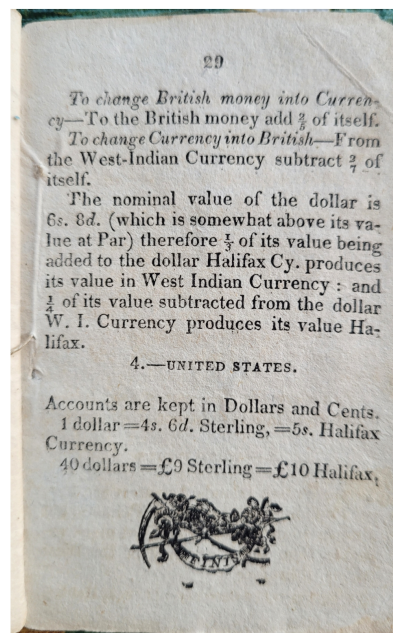
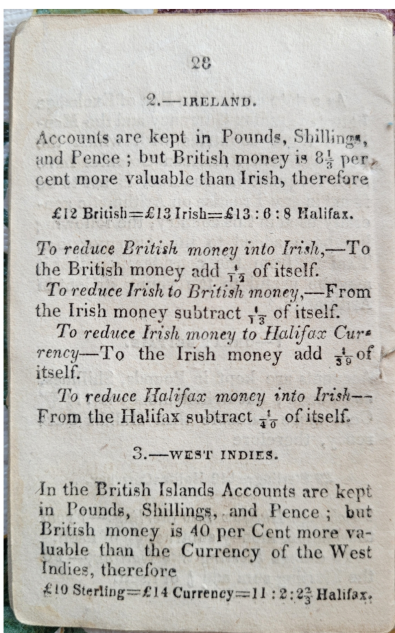
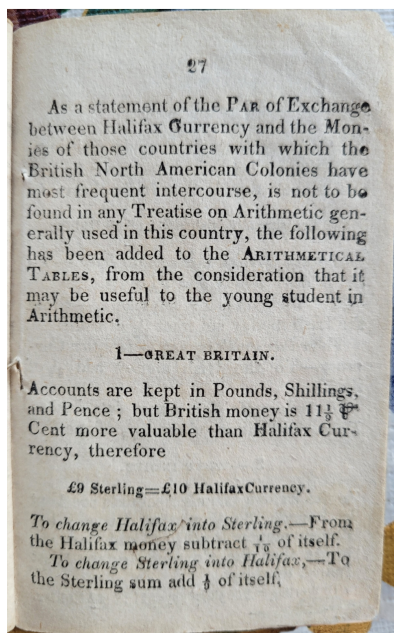


Figure 1. Image by Philip Baker.

*Arithmetical Tables, for the Use of Schools, Montreal, Printed for the Compiler, by Nahum Mower. 1826. (1-3), 4-29. Grey card covers; the last printed page is on the back of the card cover, a very unusual circumstance. The back of the front cover identifies an early owner of this fragile printing: "This book belongs to Francis Samuel Mackay of St. Eustache. March 15th 1839."*

Three pages of interest to the numismatist are currency tables, reproduced as follows:



Figures 2, 3, 4. Images by Philip Baker.

This small work, although printed by Nahum Mower, was likely put together by Arthur Fessenden, an “Accomptant” of the Bank of Canada from at least 1822, when he published his *Tables shewing the Interest, at Six Per Cent. Of any sum from the Pound to One Thousand Pounds ...* It, too, was “Printed for the Compiler” by Nahum Mower.

Mower was an American, born in Worcester, Massachusetts, at an estimated date of 1779, and died in Montreal on March 7, 1830. He came to Montreal in 1807 and founded the *Canadian Courant*, a well-regarded journal which avoided nationalistic sentiments and which he maintained until June 1829 (Wallace and McKay 1978: 602). Mower’s first separate publication was authored by the Rev. John Strachan, Rector of Cornwall, Upper Canada, in 1807, and titled (abbreviated) *The Christian Religion*. It was followed in 1809 by another larger work by the same man, also printed by Mower, bearing the title, *A Concise Introduction to Practical Arithmetic for the Use of Schools*. This work is listed by Hare and Wallot in their *Les Imprimés dans le Bas-Canada 1801-1810*, a 381-page book which describes 264 printings of all known works published in Lower Canada at that period, including broadsides, pamphlets, and books; newspapers are entered towards the end of the volume. Strachan’s *A Concise Introduction* is listed as Item no. 214, about which Hare and Wallot observe: “This manual describes a series of equivalence tables in different currencies, systems of weights and measures, etc. The very concrete problems teach the reader the indirect manner concerning the commerce of that period and offer two examples” [my translation]. Hare and Wallot reproduce one example as follows:

A Lumber Merchant contracts to deliver 207 Masts at Quebec for  $\pounds 40$  Halifax Currency – The Masts to be 90 feet long and of sufficient thickness, the Merchant hires 24 men at 1 dollar per day for 3 months and an overseer at  $2\frac{1}{2}$  dollars per day – their provisions and tools cost him 1s. 6d. for each per day – he gets the Masts drawn to the bank of the river for  $\pounds 5$  17s. 6d. each – expenses of rafting every 15,  $\pounds 29$  16s. 8d. – he allows four men for every 16 at the above

wages and provisions, they are 9 weeks on their way to Quebec and cost him for incidental expenses 7½ dollars per Mast, when they arrive at Quebec 1 Mast out of every 9 is rejected. I demand what the Merchant gains by his contract. Gained £3448 16s. 7¾ p. (1967: 204-205).

The above example from *A Concise Introduction* shows the necessity of explaining the complicated currency calculations to adults, while *Arithmetical Tables* provided children an insight into what they would be facing later when members of the working or merchant class. The merchants in Lower Canada were provided with various works titled ready reckoners, tables of interest, or values of currencies. The vast quantity of published editions of these aids starting in 1790 until the early 20<sup>th</sup> century proves the need for this sort of assistance. The precursor to these currency and interest rate interpretations for North America may be assigned to J. Wright, an accountant, who in 1761 produced a volume entitled *The American Negotiator: or, The Various Currencies of the British Colonies in America*, which continued with two more editions in 1763 and 1765. As a matter of interest, the earliest Canadian ready reckoner was put together by Edward Williams and printed in Quebec in 1790 by Wm. Moore. He produced a second edition the following year, although no copies are presently known. Fessenden appears to have been the next to issue these commercial helpers with his 1822 work. Articles have been published on the subject by Wayne Jacobs in 2004 in *Numismatica Canada*, and by John J. Kraljevich in *The Numismatist* in 2013.

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A follow up to the article by Alexander Noran on Joseph Moreau and his countermark in ONP No. 1 was discovered by Jacob Lipson.

### **Disproving an Alibi**

A horse dealer named J. Moreau, St. Joseph street, was taken into custody last night by constable Edmondson on a charge preferred against him by Mrs. Mary Toole. She stated in court that on yesterday evening she was crossing College street, when the prisoner drove his sleigh over her.

Defendant maintained that he was not in College street on that day and said he could provide evidence to that effect.

Several parties deposed that he was driving through College street at the rate of 12 miles an hour at about three o'clock.

His Honor said that a small revenue could be collected by the police taking a room in College street and watching those horse-dealers who habitually "shew off" the trotting qualities of their horses in College street.

Mr. McCoy, advocate, at this part of the proceedings, said he had been instructed to appear for the defense.

A witness, named Thomas McLeod, deposed the defendant was not in College street on the occasion.

His Honor, after imposing a fine of \$30, said Mr. McLeod had voluntarily purged himself.

- *The Gazette* [Montreal], March 11, 1867.



## LeRoux-1233: The Collège Saint-Laurent Medal

*Jacob Lipson*

As collectors and numismatists, the stories our metal discs tell represent the essence of their allure. Sometimes, however, it's the stories they don't tell, the stories they require us to uncover, that capture our imaginations. Such is the case with the subject of this article, a 44mm medal commemorating Collège Saint-Laurent, a Catholic school established by the Congrégation de Sainte-Croix in Montreal, Québec. The medal is given the number 1233 in Dr. Joseph LeRoux's standard reference on Canadian numismatics, *Le Médailleur du Canada*, where it is described as:

*Obv.: View of the Collège St. Laurent. COLLEGIUM SANCTI JOSEPHI, IN SANCTO LAURENTIO, PROPE MONTEM REGALEM. Rev.: Shield. SPES UNICA. CONGREGATIO SANCTAE CRUCIS. Size 24, rarity 4.*

The obverse legends translates to "SAINT JOSEPH COLLEGE. IN SAINT LAURENT, CLOSE TO MONTREAL." Montem Regalem, or "Mountain Royal" is the Latin name for Montreal. The reverse references the Congrégation de Sainte-Croix with the Latin legend above and a radiant cross with crossed anchors below. The motto SPES UNICA is an abbreviation for "Hail to the cross, our only hope."



Figure 1. The Collège Saint-Laurent Medal as shown in *Le Médailleur du Canada*.

LeRoux-1233 is struck in high relief, and while certain elements of the design are somewhat crude, the overall production quality is impressive. However, despite the apparent attention to detail, the piece is undated, no mention is made of a specific event or anniversary that the medal commemorates, and no indication of a maker is present.

The most striking feature of this medal is the reference to "COLLEGIUM SANCTI JOSEPHI" or Collège Saint-Joseph. As LeRoux correctly noted, the central image is that of Collège Saint-Laurent. There was no such institution as Collège Saint-Joseph in Montreal that resembled this structure. With so many unexplained characteristics, it is almost as if the medal

were daring us to try and answer the questions it raises: Who made it, when was it struck, and why?

### The College

Collège Saint-Laurent was founded in 1847 by members of the Congrégation de Sainte-Croix, who emigrated from France to Canada that same year.<sup>1</sup> The school evolved from a simple stone house to a sprawling campus in a farming community just a few kilometres north of



Figure 2. Obverse and reverse of LeRoux-1233, the Collège Saint-Laurent medal. Images courtesy of the author.

Montreal in what today is the suburb of Ville Saint-Laurent. The school offered programs in the trades, as well as classical instruction, and was able to sustain itself through its on-site bakery, butcher, shoemaker, cabinetmaker, carpentry, ironworks, laundry and sewing room. Although the college is no longer run by the Church, the school remains open as part of Québec's C.E.G.E.P. program.

### Growth Leads to Additional Construction

By the early 1880s, the college had grown to such an extent that new additions were required to the main structure. In its April 20, 1882, issue, the Québec newspaper *L'Opinion Publique* published a sketch of proposed designs for additions to the college by the prominent Montreal architectural illustrator and engraver Eugène Haberer. The image was accompanied by a short article under the section *Nos Gravures* ("Our Engravings") with the title "Collège de Saint-Laurent, près de Montréal" ("Saint-Laurent College, Close to Montreal"). The three-paragraph profile of the college included a brief history of the institution dating back to 1847.

The anonymous author noted that the school had grown to such an extent that additional wings needed to be added to the main building:

... pour répondre à cette apel, faut-il agrandir encore, et, dans ce temps-si, on ajoute des ailes au Collège pour compléter le plan que nous donnons dans nos illustrations. Les travaux sont poussés avec vigueur sous l'habile direction de M.F. Lapointe, qui en est l'architecte.

<sup>1</sup> Founding of the Collège de Saint-Laurent. <http://www2.ville.montreal.qc.ca/arrondissements/sla/historique/en/intro/histvsl/chrono/histquel/collsl/collsl.html>

The *Canadian Illustrated News* provided a similar profile of the college in its April 22 issue, writing the following alongside the same engraving by Haberer:

The wings of the college are 128 feet long by 62 wide, and when these buildings are completed they will cover 33,000 superficial feet. M.L. Lapointe [*sic*], the competent architect, superintends the work, and hopes to have the new building ready for occupancy about the 5th of September.

### Commemorating the New Building

The legends of LeRoux-1233 do not explain why the medal was struck, so we are left to infer. The articles and illustrations in both *L'Opinion Publique* and the *Canadian Illustrated News* help considerably in that endeavour. One might reasonably conclude that the addition of two new wings and a couple of added storeys by architect Francois-Xavier Lapointe in 1882 were cause for celebration. The overall appearance and production quality suggest this piece may very well have been struck about that time, during the early 1880s.

Blatant similarities exist between the engraving published in *L'Opinion Publique* and the *Canadian Illustrated News* and the obverse of LeRoux-1233, suggesting a probable relationship. The points of view are virtually identical. Additionally, while there are notable variations between the edifices in the engraving and on the medal, including the central steeple, both renditions include the same myriad differences in design when compared to those employed in the actual construction of the new building. Coincidence? Maybe. A more likely explanation is that a medallist was hired to cut dies based on either Haberer's illustration or Lapointe's blueprints for the production of the medal. Given the similarities between the engraving and the view of the college on LeRoux-1233, and the differences they both share compared to the college as it was built, it seems more than likely that one was based on the other or that they were both based on the same proposed design for the new construction.

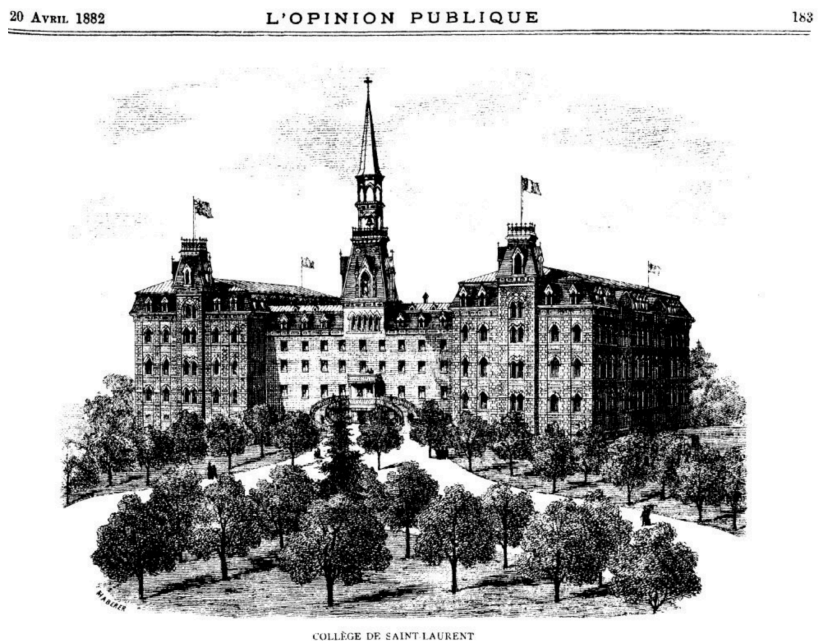


Figure 3. 1882 Eugène Haberer engraving published in *L'Opinion Publique*.

## Dating LeRoux-1233

Dating the medal precisely may prove impossible, but we can pin down a fairly tight range of years within which LeRoux-1233 was most likely manufactured. These medals were undoubtedly produced prior to December 1888. That is when an example in bronze was offered as lot 1478 in the collection of premier Canadian numismatist Gerald E. Hart. Cataloguer Édouard Frossard noted in his description:



Figure 4. Postcard of Collège Saint-Laurent produced by Montreal Import Co. Image courtesy of Bibliothèque et Archives nationales de Québec. Catalogue No. 0004301070.

1478. College of Saint-Laurent, Montreal. View of buildings; rev., shield. Bronze proof. Not over six struck in this metal. 27. L. 1233.

The lot realized \$1.30, a significant amount of money for a then-recently produced bronze medal. The Lapointe design and Haberer engraving probably limit the six-year period between 1882 and 1888 when the medals were produced. Although it is possible the medals were struck closer to 1888, the 1882 construction period seems a better bet.

### Metals, Scarcity, and Appearances

The Collège Saint-Laurent medal exists in bronze and white metal. The latter have historically appeared more often at auction than those in bronze, although both are scarce with public appearances limited to one or two pieces every few years. Frossard noted that not more than six bronze proofs were struck, but he failed to provide evidence for that

figure. The number of bronze examples known today suggest more than six were produced. A single representative reportedly manufactured in lead was offered as lot 237 in Canada Coin Exchange's Mail Auction Sale #6 (11/1952). Other noteworthy appearances include:

- Dr. Joseph LeRoux Fixed Price List 1889, Bronze @ \$5.00, White metal @ \$2.00.

- Gerald E. Hart Collection (Édouard Frossard, 4/1895), lot 317. “College of St. Joseph, St. Lawrence, near Montreal. View of college. L. 1233. Perfect. Rare. AE 43.”
- P.O. Tremblay Collection (S.H. & H. Chapman, 12/1899), lot 64. Included in a lot of two medals, possibly white metal.
- Joseph Hooper, Esq. Collection (S.H. & H. Chapman, 2/1903), lot 842. Included in a lot of five medals, possibly white metal.
- W.R. McColl Collection, Part II (Geoffrey Charlton Adams, 12/1904), lot 102. White metal.
- 142nd Sale (Lyman Low, 7/1909), lot 466. Bronze.
- W.H. Hunter Collection (S.H. Chapman, 12/1920), lot 555. White metal.
- Sale #6 (Jeffrey Hoare, 2/1988), lot 461. Bronze.
- Michael Joffre Collection of Canadian Historical Medals (Geoffrey Bell Auctions, 4/2022), lot 146. Two in bronze, including a possible die set-up piece, and one in white metal.

### Conclusion and Lingering Questions

Hopefully, this article has resolved a few of the questions pertaining to when and why these medals were struck, if not by whom. One of the more challenging issues to address is the reference to Collège Saint-Joseph. The medal clearly refers to the building as “COLLEGIUM SANCTI JOSEPHII” in Saint-Laurent, close to Montreal. The reference may simply have been a mistake, and it may explain why so few of these medals were apparently distributed.



Figure 5. Aerial view of Collège Saint-Laurent as it appears today. Image courtesy of Google Maps.

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*L'Opinion Publique* [Québec, Québec]. April 20, 1882.

**Research Notes and Queries**

Ted Banning has posted an excellent YouTube video essay entitled “Colonial Coinage: An Archaeologist’s Guide to the Coins and Tokens of British North America.” It runs 34 minutes and can be seen at the following URL: <https://www.youtube.com/watch?v=K537Ys-8pfk> The YouTube channel is called “The Archaeologist’s Laboratory.” Banning discusses the coins, tokens, and paper money in circulation in Lower and Upper Canada in the eighteenth and nineteenth centuries. He provides historical context (mercantilism, Halifax currency, the rise of banks, etc.) and identifies the changing events (immigration, Rebellions, industrialization, etc.) for the circulation of various kinds of foreign and local money. The essay also touches on colonial America as well as Canada. There is an account of the importance to archaeologists of coin finds on land or in the sea. Banning is a Professor of Archaeology at the University of Toronto.

## Breton 919 (1857) ID Markers

*Richard Saunders*

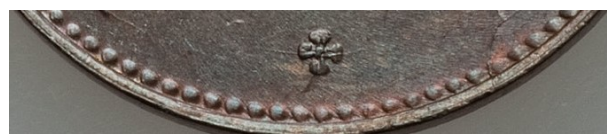
The 22 varieties of the 1857 dated Self Government and Free Trade token described by Dr. Eugène Courteau in his article in *The Numismatist* for November 1922 are notoriously difficult to identify with ease. The following chart may facilitate identification. First separate the varieties as to large and small quatrefoil ornament on the obverse; then by the size of the word AND on the reverse; next by the alignment of the top of the 1 and/or the 7 in the date with the legend; then as to whether the E's are hooked or perfect; as to whether or not there is a central dot visible on the obverse; and, finally, by the alignment of letters in the reverse legend



*Obverse and reverse of Breton 919 (1857)*



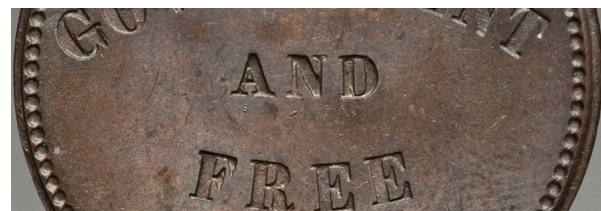
*Large (Wide) Quatrefoil*



*Small (Tall) Quatrefoil*



*Large AND*



*Small AND*

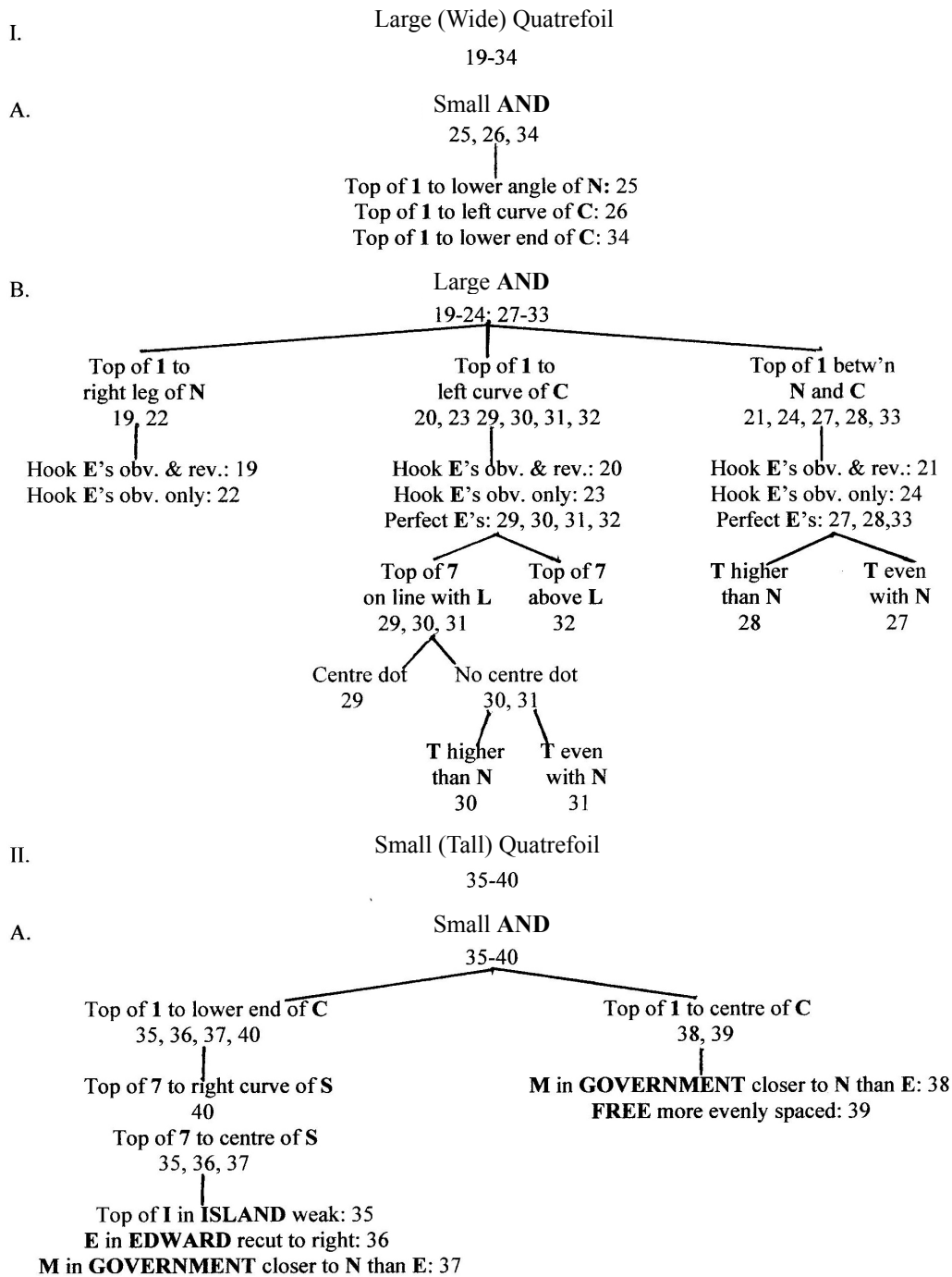


*Hook E's (broken middle serif)*



*Perfect E's*

**BRETON 919 (1857) ID CHART PER COURTEAU NOS.**

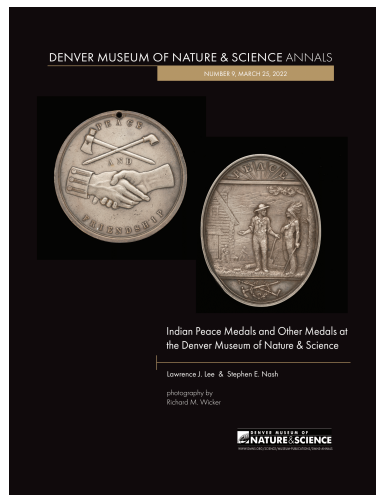




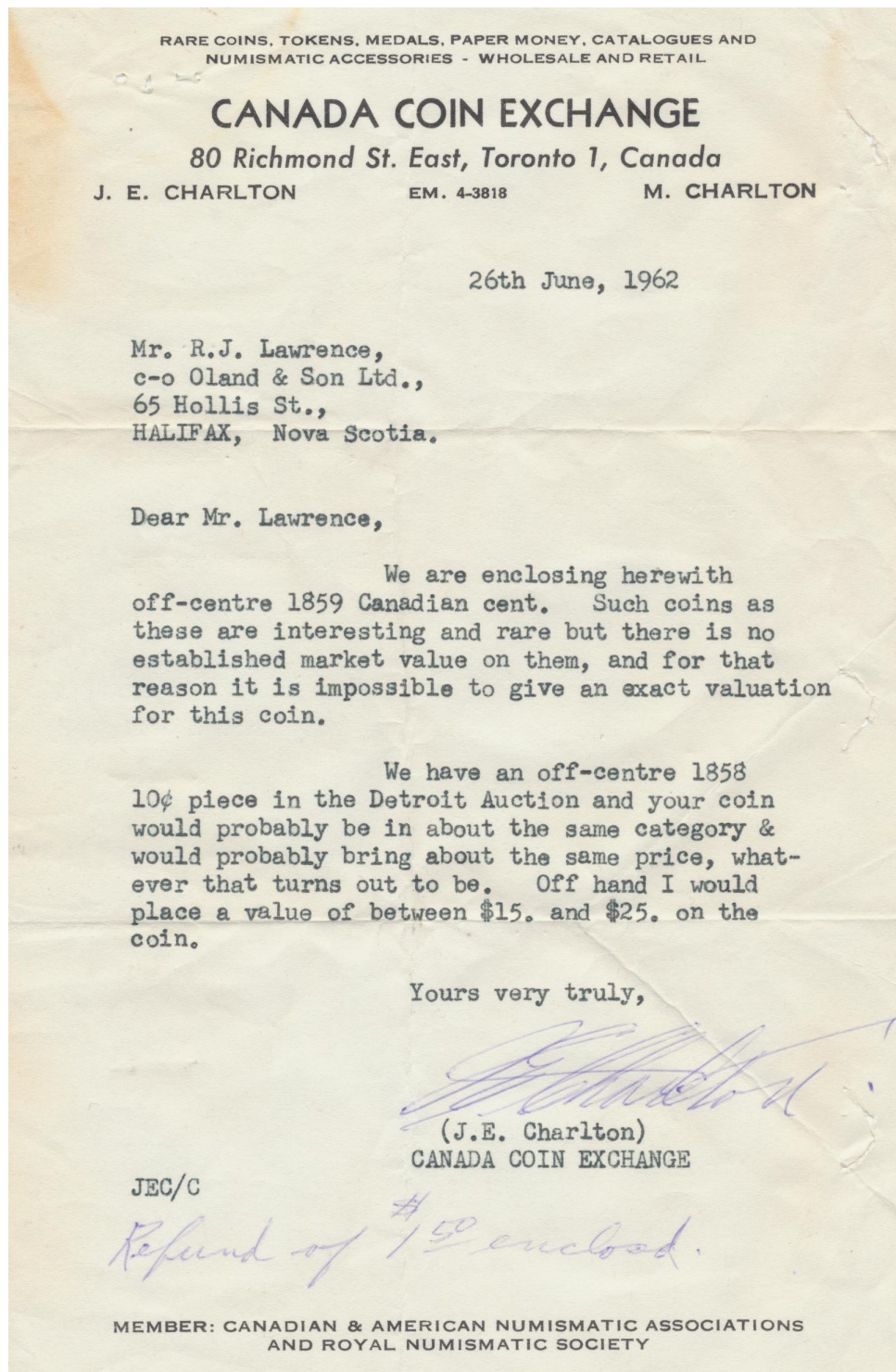
## Archives, Museums, Libraries

Denver Museum of Nature & Science  
2001 Colorado Boulevard, Denver, Colorado 80205  
(303) 370-6000  
<https://www.dmns.org>

The Crane Collection at the Denver Museum of Nature & Science serves as one of the most significant institutional collections of Indian Peace medals. The vast majority of the nearly 200 medals purchased by Francis and Mary Crane were acquired between 1954 and 1967. The collection contains many Canadian rarities, including a 41mm 1693 French Dynastic medal in copper, numerous George III medals in silver (undated and 1814 versions in varying sizes), a large-size 1860 Victoria medal, a small-size undated Victoria medal, Robert Hendery's rejected silver-plated medal of 1872, several Numbered Treaty medals in silver, and two 1901 Calgary medals in silver. The Crane Collection also houses an array of United States Indian Peace medals, as well as fur trade and post trader materials. More information about the collection, including a 147-page catalogue by Dr. Lawrence Lee and Stephen Nash, can be found at <https://publications.dmns.org/dmns-annals/annals-9/>.



## Documents, Artifacts, Photographs



From a private collection.

## Uniface Copper “Blacksmith Token” Research Help Needed

*Jeff Rock*

Most collectors of Blacksmith tokens are aware that the series, originally catalogued in the United States by Howland Wood over a century ago and touched on briefly by Canadian authors a few decades prior to that, has continually been added to whether those additions were warranted or not. It seemed that anything that was crude was declared a Blacksmith token, even if there was no evidence that it actually circulated in North America. In part, the assumption was that anything extremely crude had to be made in the colonies, since they didn't have the talent or equipment to make anything better, completely ignoring the fact that there were bad engravers and poor equipment to be found everywhere, not just the colonies. But there was also financial incentive for this. A century ago – and on up to just the last decade or two – Blacksmith tokens brought more money than counterfeit British or Irish halfpence did. There were many collectors of the former, and very few of the latter, so there would always be the incentive to call something crude a Blacksmith token.

Wood listed five uniface copper pieces as Blacksmith tokens, his numbers 39-43. One of those, his no. 42, was later proven to be a counterfeit British halfpenny. Wood's example was either weakly struck or an error coin of some sort that did not show the obverse legend or seated Britannia reverse design. Research into counterfeit British and Irish coppers of the 18th century has yielded the recent publication of a book, *Contemporary Counterfeit Halfpenny & Farthing Families*, the first of a projected multi-volume series dealing with this large and uncharted territory. The first volume contains the “Wood 42 Family,” tying the type illustrated by Wood to a much larger family.

Charlton, in the most recent editions, delisted the Wood 42, but kept the other uniface pieces listed by Wood, and added several other uniface examples to the total, these listed as BL-16 to BL-23. With the dispersal of the Donald Partrick collection and a few more recent discoveries, the number of crude, uniface coppers – all obverse die only – has swelled. While some may be Canadian-made, others are more likely to be British or Irish productions.



The illustration above is one of the newly-discovered varieties. It certainly has the look of pieces listed in the past as Canadian Blacksmith tokens and the reverse surfaces show that it was almost certainly struck on an anvil (the raised marks are not roughness or damage, but rather the result of copper flowing into the rough surface of the anvil), and thus could well have been made by an actual Blacksmith! But the problem is where? This particular example was purchased in England and had been part of a collection that started to be formed 130 years ago. It was in that collection as a counterfeit British halfpenny and is in this author's collection as the same – but if it had been known 100 years earlier, would surely have been included on Wood's plates. Would a crude copper flow from Canada to England in trade? Unlikely. Were there contemporary collectors who would find joy in such an oddity then (as there surely are today)? Probably. Could it have been produced decades earlier than the Canadian Blacksmith tokens, and actually circulated in England or Ireland along with literally millions of counterfeit halfpence? Quite possibly.

Wherever – and whenever – these were produced, we will likely know more by studying the coins closely. I hope to author a chapter on these uniface pieces for the next volume in the counterfeit book series (the first volume can be purchased on Amazon or Barnes & Noble websites – no one involved in the project makes any money off it, so a nearly-300 page book full of color illustrations, printed at high quality, costs under \$60 US). To make this chapter as complete as possible, I ask readers of the *Occasional Numismatic Papers* to please check their collections and see if they have any crude uniface pieces and to send images to me at [rosaamltd@gmail.com](mailto:rosaamltd@gmail.com) I already have images of the pieces which have appeared in recent public auctions (Partrick, Robins, etc.), as well as the pieces in the Bank of Canada, so am looking for those few other examples that surely exist in collections somewhere, whether they be called counterfeit halfpence or Canadian Blacksmith tokens! Images may be used for publication but are not named to any specific collection in the book itself.

Thanks again for any help you can provide!

**Eds. Note:** Jeff Rock is co-author with Roger Moore and Jack Howes of *Contemporary Counterfeit Halfpenny & Farthing Families* (Colonial Coin Collectors Club, 2018). He has also written a series of articles on US colonial counterfeits for the *C4 Newsletter* and has contributed to the *Journal of Early American Numismatics* (JEAN), including a recent article on evasion coppers.

## Obituaries from Yesteryear: John Gibbs, 1809-1886

*Submitted by Christopher Faulkner  
(with thanks to Joan Rebholz)*

Originally published in the *Times Union* [Brooklyn, New York], November 17, 1886: 1.

John Gibbs, one of the oldest residents of Brooklyn, E.D., died at the home of his son-in-law, G. Matthews, 6 Prospect place, yesterday morning. He was born in England seventy-eight years ago, and came to this country when about seven years old. Before he moved to Brooklyn he lived for about thirty-five years in Baltimore, Boston, Belleville, N.J., and Waterbury, Conn. In the latter place he learned the trade of a brass founder, when he came to Brooklyn in 1850 and commenced the practice of his trade first on Kent avenue and South Second street. From there he moved to Broadway, and later to Clymer street, between Wythe and Kent avenues. He amassed quite a large fortune at his business, but as the saying is, "his heart was larger than his pocket" and when he went out of business ten years ago he had only a small portion of this world's goods. Since he gave up business he has lived with his brother-in-law in Prospect place, where he died. The funeral will take place from the above residence to-morrow afternoon at 2 o'clock.

### Note:

John Gibbs is known to American numismatists as a maker of Hard Times tokens and to Canadian numismatists for his role in the manufacture of bouquet sous in 1837-38 at the so-called Belleville mint, in Belleville, New Jersey. To Lyman Low (1889: 57), he was "the senior member, if not the founder, of the firm of Gibbs, Gardner & Co." and Thomas Elder (1915: 131) called him "one of the best die-sinkers of the Jackson period." Whether these judgments are warranted remains to be seen. Certain it is, however, that Gibbs was active as a coiner in Belleville before, during, and after the period in which the bouquet sous were engraved and struck. Although their dates of production have not been confirmed, he is known



Obverse and Reverse of Gibbs' Advertising Token (Low 150). Courtesy Heritage Auctions, HA.com.

to have issued his own advertising token (Low 150), a token for his father William Gibbs (Low 151), another for Tobias Seaman (Low 155), a pro-Whig -- i.e., National Republican -- token (Low 66), and an extremely rare fare token for his stagecoach line (Low 374).

Elder, Thomas. 1915. "A Plea for American Token Collecting," *The Numismatist*, 28, 4 (April): 129-137.

Low, Lyman. 1899. Second edition *Hard Times Tokens*. New York: Lyman Low.

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