

NUMISMATICA CANADA

Combining the Transactions of the Canadian Numismatic Research Society and the
Cee Tee of the Canadian Association of Token Collectors - est'd 2002

*A Quarterly Publication for Students of Canadian
Numismatics*



ANNUAL DUES \$20.00

CANADA'S LEADING NUMISMATIC PUBLICATION

Transactions est'd 1963 - Cee Tee est'd 1972



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VOLUME 8. No. 3.

Sept 2009

Issue No. 31

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Numismatica Canada is published four times a year, March, June, September and December. Subscriptions through membership in the C.A.T.C. run from January through December. New members will receive all issues printed up until their date of membership and then in the months of issue. Dues are payable in January and subscriptions are stopped only if payment is not received by the end of March.

From the editor:

September has arrived and with it along with a bit of good weather after a nearly no-show summer we have another issue of the "NC". In our last issue, Dr. Haxby supplied us with *Paper No. VII of his Die Varieties of the Canadian Decimal Coinage of Queen Victoria*. This paper covered the Dominion of Canada 5 to 50 cent reverses. Unfortunately, with the paper being retrieved electronically, a number of positioning errors along with loss of details occurred.

Dr. Haxby re-worked the entire paper and the entire 37 pages have been re-printed and included with this month's issue. Paper No. VIII, covering the Dominion of Canada 5 to 50 cent obverses, a tremendous work of 40 pages including wonderful illustrations of varying obverse details is the feature article for this issue. Our congratulations as well as our thanks goes out to Dr. Haxby for this tremendous effort.

This issue, No. 31, has also been fortunate enough to receive several other great articles and my thanks go out to all of our contributors.

Angus Sutherland continues with his series on Communion Tokens, with Guelph and area being covered. A set of "Tanner tokens" from Quebec which are very seldom met with is the subject of Steve Lussier. George Manz talks about an interesting counter-stamped token from Willow Bunch, Saskatchewan. Early numismatist, Dr. Richard Bateman is the subject of a biography edited by Stanley Clute. Information on some businesses and tokens from Essex County, Ontario, an area I have been working on for quite some time comes from myself while Ron Greene has supplied us with another excellent piece on a business and tokens from Skeena, BC. Eric Jensen has compiled 15 pages of Mark Pennies of the Royal Arch Masons of Saskatchewan. Daniel Sinesac illustrates a Caledonia, Ontario bakery token along with a great portrait of the delivery wagon. A list of businesses sending in bids for producing dog tags in London, Ontario in 1937 will prove of interest to token collectors. This article was given to us by Len Buth.

Another R.C.N.A. show has come and gone. Unfortunately I was unable to attend the show in Edmonton, however the C.A.T.C. meeting was ably chaired by our vice-president, Scott Douglas who has given us a brief report which can be seen elsewhere in this publication. Many thanks Scott.

Also we have another change of Secretary-treasurer. Len Kuenzig has volunteered to take over the position which has been held until now by Scott Douglas. Scott had planned to hold the office only temporarily and has done a remarkable job. This position is one of the more difficult offices in any organization and we have been luck over the years in having good persons in charge of our finances. Thanks is extended to Scott for a job well done and also to his predecessors, Gord Nichols and before Gord, the late Ken Palmer. All of them have done a remarkable job keeping us afloat over the years. Thanks also to Len Kuenzig and we wish him all the best at this task.

Die Varieties of the Canadian Decimal Coinage of Queen Victoria

VIII. The Dominion of Canada 5 to 50-Cent Obverses (Revised)

By

Dr. James A. Haxby, F.C.N.R.S.

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Introduction

This is the eighth paper in the series, "Die Varieties of the Canadian Decimal Coinage of Queen Victoria".¹ Some forty years ago, in Victorian Varieties II and III^{2 3} our coverage of the Canadian silver obverses appeared. Prior to those papers few people knew there were portrait varieties on the silver, although the portraits on the bronze cents were well understood. Only Bob Willey and John J. Ford, Jr. had reported silver varieties and neither realized their full extent.^{4 5} In Victorian Varieties II and III we described 5, 6, 5 and 4 portraits for the 5c, 10c, 25c and 50c, respectively. Those numbers have not changed in the intervening time, although some years of occurrence have been added.

The question naturally arises: Why revisit the obverses now? The first reason is that it has been so long since our first papers many do not have access to them. Our second, and more important purpose, is to re-examine the relationships of the obverse varieties to each other and to present detailed theoretical derivation flow charts similar to what we just completed for the reverses.

General Considerations

Stepwise Evolution of Some Device Varieties and the Use of Flow Charts

In the Dominion silver denominations each obverse after the first was derived from a previously-existing punch or matrix. This process could have been as simple as modifying a new punch raised from a matrix or as complex as a multi-step process encompassing both a matrix and punch(es).⁶ The derivation steps are summarized in the various flow charts

¹ This series began with five papers in the 1968-69 Transactions of the Canadian Numismatic Research Society and Canadian Numismatic Journal and was resumed with a sixth paper: "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. VI. – Canadian Victorian Overdates and the Use of Unaltered "Stale-Dated" Dies.", Numismatica Canada, Dec. 2008, pp. 159-173. Papers in this series are hereafter usually cited as Victorian Varieties I, II, III, etc. See Victorian Varieties VI for full citations to the first five papers.

² James A. Haxby, "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. II. – Addendum to the Cent, Introduction to the Silver and Five and Ten Cent Portraits.", Canadian Numismatic Journal, Sept. 1968, pp. 313-23, 326.

³ James A. Haxby, "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. III. – The Twenty-five and Fifty Cent Portraits and Conclusion", Canadian Numismatic Journal, Dec. 1968, pp. 422-32.

⁴ Robert C. Willey, "A New Look at the Canadian Coinages of Queen Victoria", Canadian Numismatic Journal, Mar. 1968, pg. 90.

⁵ [John J. Ford, Jr.] New Netherlands Coin Co. 59th Sale Catalog, New York, June, 13-15, 1967, pp. 59, 66-68.

⁶ See Victorian Varieties VII, pg. 52-55 for further discussion of the processes involved in the transformation of one variety into another.

presented below. As we saw in Victorian Varieties VII, a black horizontal or diagonal arrow implies the production of one intermediate from the next in a die-sinking press, e.g., raising a punch from a matrix. A white vertical arrow denotes modification of the same tool, e.g., addition of incuse accent lines on the portrait on an obverse punch.

The Engravers of the Silver Obverses

All engraving work on *master tools* was reserved for experienced engravers. During the time of the Dominion silver coinage, they included Leonard C. Wyon (1826-91), the Mint Engraver and Modeler, his successor, George W. de Saulles (1862-1903)⁷, and Thomas J. Minton, the Mint's last Resident Engraver.⁸

A summary of the Province and Dominion of Canada silver obverse punches for which the Royal Mint either recorded payments or billed the Dominion government appears below in Table 1.⁹

Table 1.

Dominion of Canada 5-50c Obverse Punches
Recorded in Royal Mint Accounts or Invoices

<u>Date</u>	<u>Item(s)</u>	<u>Engraver</u>
1858 ¹⁰	5c & 10c	Wyon
1870	25c, 50c	Wyon
1880 ¹¹	5c & 10c	Wyon
1881 ¹²	50c	Wyon
1882 ¹³	5c, 10c, 25c	Wyon
1883 ¹⁴	5c & 25c	Wyon
1884 ¹⁵	10c	Wyon
1886 ¹⁶	25c	Wyon

Variety Scope and Nomenclature

As noted above, portrait changes were typically made on master tools (matrices or punches). Obverse varieties are designated with Arabic numbers. In a few very unusual cases device changes were made on individual dies. As we did with the reverses, these die-borne changes will be noted but not given separate variety designations.¹⁷

⁷ De Saulles was Probationer Engraver from 1891-93, and Engraver from 1893 until his untimely death in 1903.

⁸ Minton was Resident Engraver from 1865 until his death on April 18, 1879.

⁹ The fact that the accounting entries often mention only punches (and not matrices *and* punches) does not indicate that matrices were not sometimes required to be made in association with the punches.

¹⁰ [British] National Archives: Mint 6/58, Mint Office Ledger, Canada Coinage account, pg. 173, Jan. 11, 1859 records a payment to L.C. Wyon for "dies". They were made for the Province of Canada, but the 5 & 10c punches were later used for the first Dominion coinage.

¹¹ [British] National Archives: Mint 13/64-66, Royal Mint to Canadian High Commissioner, Aug. 19, 1880.

¹² [British] National Archives: Mint 13/64-66, Royal Mint to Canadian High Commissioner, Mar. 23, 1881.

¹³ [British] National Archives: Mint 13/64-66, Royal Mint to Canadian High Commissioner, July 19, 1882.

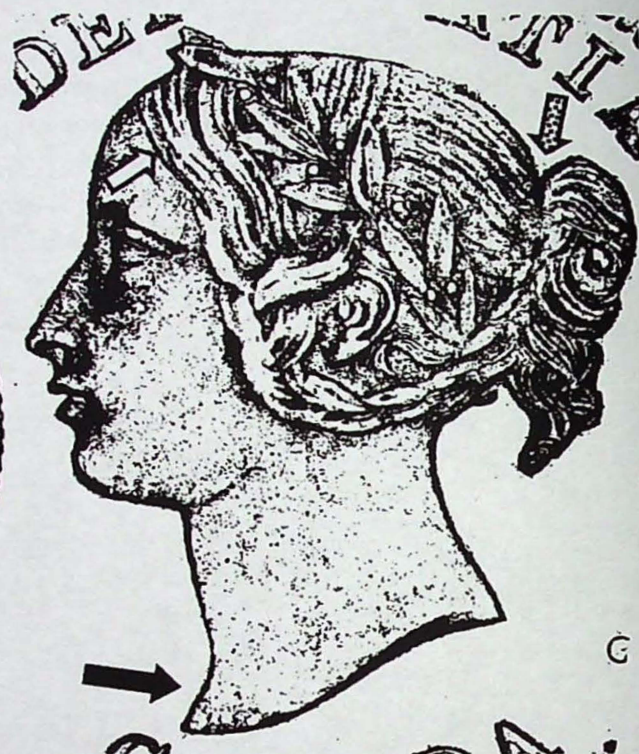
¹⁴ [British] National Archives: Mint 13/64-66, Royal Mint to Canadian High Commissioner, July 10, 1883.

¹⁵ [British] National Archives: Mint 13/64-66, Royal Mint to Canadian High Commissioner, Nov. 11, 1884.

¹⁶ [British] National Archives: Mint 13/64-66, Royal Mint to Canadian High Commissioner, Feb. 26, 1886.

¹⁷ Victorian Varieties VII, pg. 53.

The 5-Cent Obverses



Obverse 1



Obverse 2



Obverse 3

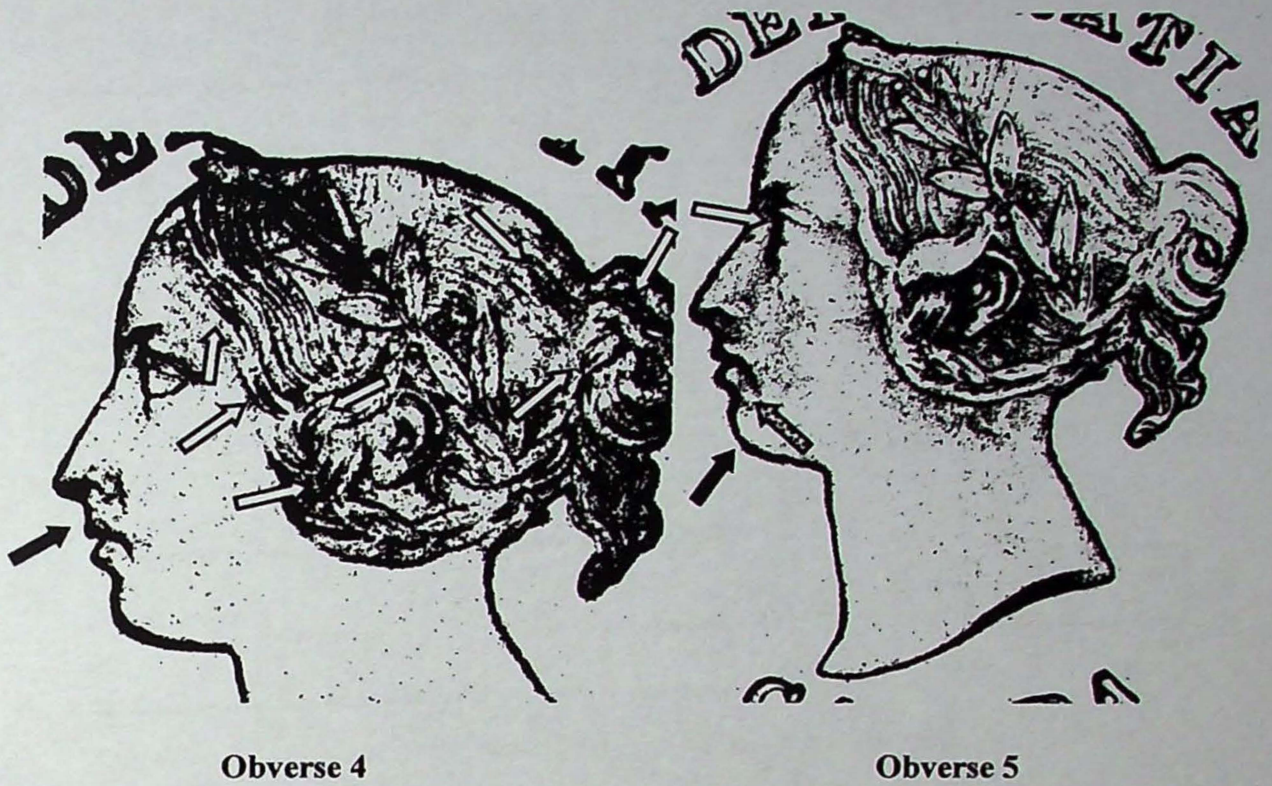


Figure 1. 5c Obverses 1870-1901

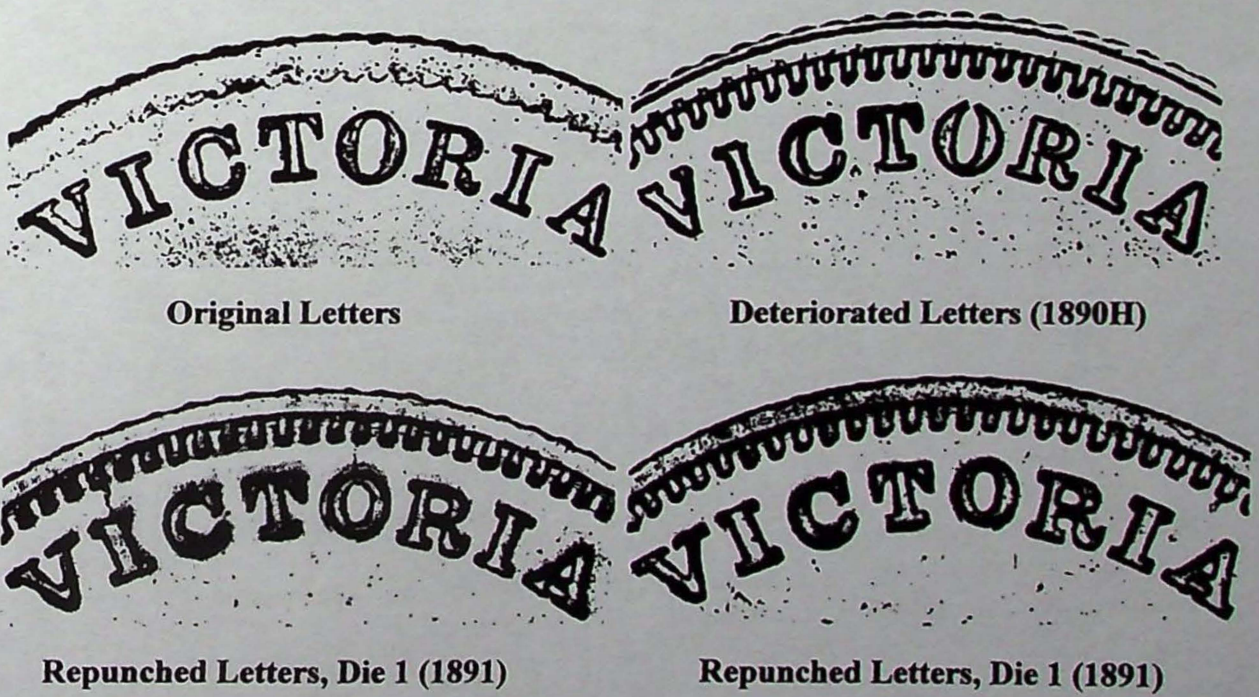


Figure 2. Legend Variations on 5c Obv. 5

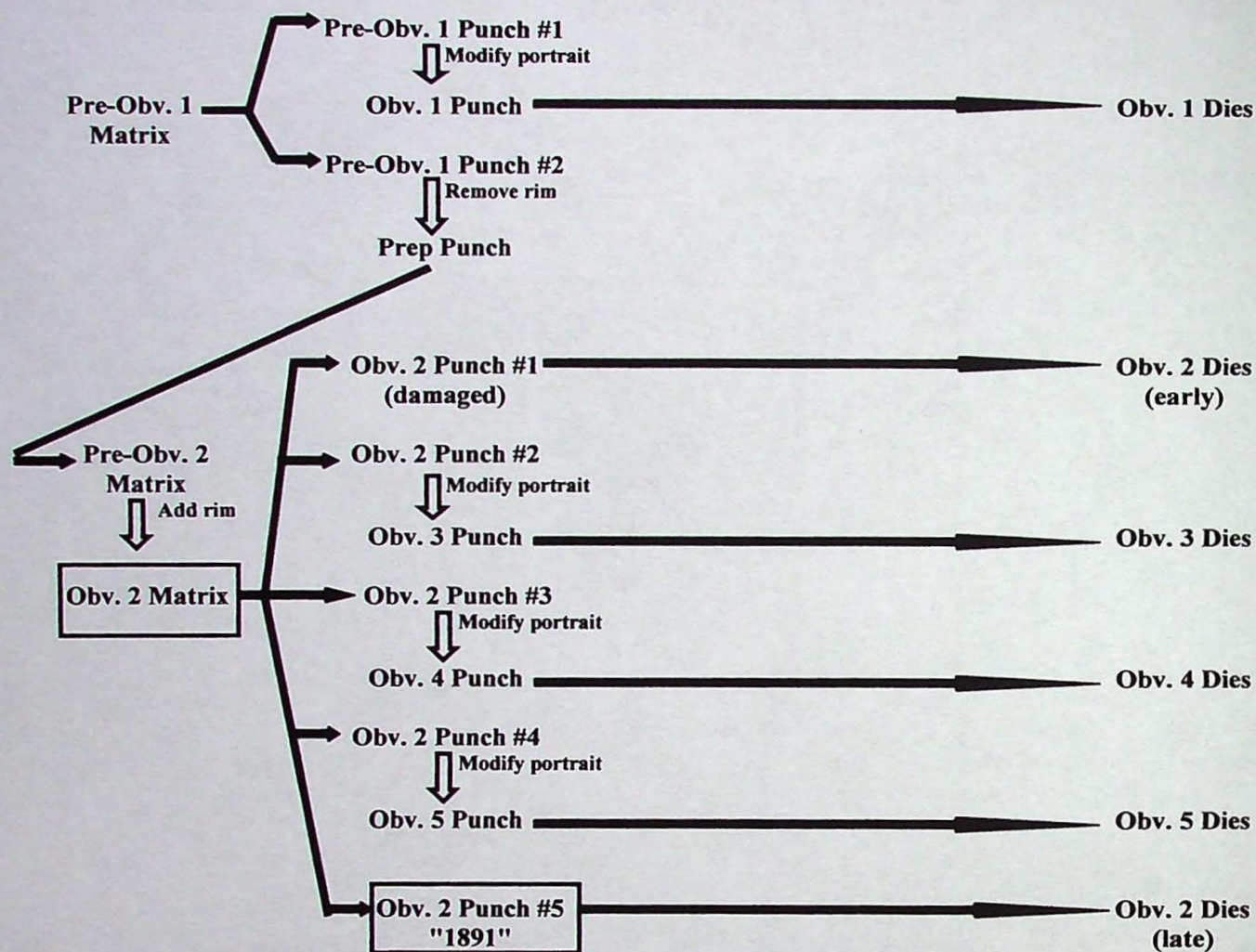


Figure 3. Derivation of Canadian 5c Obverse Dies 1858-1901¹⁸

Obverse 1 (1870)

Since the name of the Province of Canada and the Dominion of Canada were both expressed as CANADA on the coins, the Dominion government was able to use Wyon's 5 and 10-cent tools left over from the 1858 Province of Canada coinage. Thus, Obverse 1 for the Dominion 5c is identical to the Province of Canada obverse. Like the corresponding reverse (Rev. A), Obv. 1 features a very wide rim with long denticles and a broad flat (Fig. 1, upper left panel).

The portrait depicted on this obverse is a pleasing visage of a young woman wearing a laurel wreath in her hair (upper right panel). Although the portrait was ostensibly of Queen Victoria, contemporary photographs of the time reveal it to be more than a little flattering. The key features of Obv. 1 are as follows:

¹⁸ The use of Canadian master tools in the production of other B.N.A. coinages will be discussed elsewhere: Dr. J.A. Haxby, "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. – The New Brunswick Coinages." and "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. – The Newfoundland Obverses." Manuscripts in preparation.

Hair: At the junction of the hair bun and the hair just in front of it is a dip (Fig. 1, upper right panel, stippled arrow). Below the upper end of the wreath are two groups of three raised hair strands that curve straight up as they meet the Queen's forehead. To the left of them is a single incuse hairline (white arrow).

Face: The face has a youthful appearance with prominent lips and smoothly rounded forehead and chin. The top and bottom edges of the upper eyelid are accented with a thin incuse line. Another incuse line runs along the front half of the top edge of the lower eyelid. There is a short diagonal depression at the corner of the mouth.

Neck & Truncation: The front edge of the neck is relatively straight, except it curves inward where it meets the bottom of the chin. The rear edge of the neck is curved, coming outward at the bottom. The point of the bust is large (black arrow) and the heel (the lower rear corner of the neck) is sharp. The truncation is small with a thin raised line along its upper edge.

Royal Mint die records for 1858 also tell us that the 5c obverse dies for that year were sunk from a single punch, derived from a single matrix.¹⁹ We believe this is yet another example of the source matrix not being exactly the same as the final variety, which was created by the alteration of a punch raised from that matrix (see Fig. 3). Through an analysis which will be detailed elsewhere we have determined that the portrait on the first matrix in the series, the Pre-Obv. 1 matrix, appeared essentially as it did on Obv. 2.²⁰ Hence, the Obv. 1 portrait was *derived from* the Obv. 2 portrait.

Side by side and electronic overlaying comparison of Obv. 1 with Obv. 2 shows that Wyon expended only a modest amount of work on the Pre-Obv. 1 punch to complete the transformation to Obv. 1: the addition of the incuse hair line and lines in the eye area, cutting the dip in front of the bun, and remodeling the neck edges. He removed enough metal at the top of the bust point to effectively make it larger relative to the surrounding neck. In the back most of the metal cut away was at the top of the neck, creating the inward curve.

As discussed previously, the initial obverse and reverse varieties for this denomination were replaced before the end of 1870, probably after the first of the two 5c coinages for that year.²¹

Obverse 2 (1870-80, 1891-1901)

The second Dominion 5c obverse (Obv. 2) was probably introduced at the time of the second coinage of 1870 and corresponded with a change in reverse as well.²² Since the portrait on the Pre-Obv. 1 matrix was already that of Obv. 2, the only modification necessary to convert Obv. 1 to Obv. 2 was to replace the rim. This was doubtless done via a prep punch (see Fig. 3) by methods already discussed in Victorian Varieties VII. Just as on the reverse, the new beads were shorter and the flat narrower. The characteristics of the Obv. 2 portrait, compared to Obv. 1 are:

¹⁹ [British] National Archives, MINT 14/15 Account Book of Dies, Matrices and Puncheons Left Good and Sunk or Defaced 1853-69, pg. 278.

²⁰ Dr. J.A. Haxby, "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. – The New Brunswick Coinages." Manuscript in preparation.

²¹ Victorian Varieties VII, pg. 58.

²² See Victorian Varieties VII, pp. 57-58, for more discussion of the first 5c coinage of 1870.

Hair: The dip at the junction of the hair bun and the hair just in front of it is missing, as is the incuse hairline on the Queen's forehead.

Face: The only incuse line in the eye area is a faint line marking the top edge of the upper eyelid.

Neck & Truncation: The front and rear edges of the neck are straight. The bust tip is small and the heel has a rounded point.

Interestingly, what is presumed to be the first Obv. 2 punch was inadvertently damaged, but was used anyway. This damage, which took the form of a long scratch in the hair at the rear (white arrows, Fig. 2, 2nd group, left-hand panel), apparently occurred prior to hardening. It is amazing that it was not replaced, instead of being placed in service to sink 5c obverse dies until 1880.

As Fig. 3 depicts, we believe that once created the Obv. 2 matrix was the source of all subsequent 5c major obverse varieties. Each successive obverse arose by the modification (or lack thereof in the case of the restoration of Obv. 2 in 1891) of a new punch raised from that matrix. The punch responsible for the late return of Obv. 2 still survives and bears its presumed date of manufacture, 1891, on the shoulder. Being a fresh punch, it lacks the scratch in the hair seen on the early Obv. 2 punch. That created two versions of Obv. 2: the early version with the scratch and the late version lacking the scratch.

Obverse 3 (1880-81H)

The portrait on Obverse 3, introduced in 1880, is the most radical departure from its source, Obv. 2. Like the corresponding reverse for that year, it gives the impression of being done quickly and to not a very pleasing effect. The characteristics of the portrait are:

Hair: There is much work in the hair under the wreath. The two groups of three raised strands just under the top two leaves have been burnished down and three incuse lines cut in (speckled arrow, Fig. 1, 2nd group, right-hand panel), redirecting the hair forward (rather than straight up as before). The relief of the strands in front of the ear and behind the eye has been reduced and new detail added.

Face: The line of the forehead has been significantly cut back (striped arrow). The eye is accentuated with incuse lines similar to those on Obv. 1. The front of the bottom eye lid has been extended downward. The front of the cheek is accentuated by removing metal behind the nostril and lips to form a continuous line running from the nostril to just below the corner of the Queen's mouth (white arrow). The portion below the lips runs straight down, instead of diagonally as on the other obverses. The lips remain prominent. The chin is slightly doubled.

Neck & Truncation: The neck has been rather crudely remodeled. The front edge has been cut down in a manner similar to Obv. 1 (top under chin turns in and bottom turns in, enlarging the point of the bust), but the outline is uneven. The back of the neck is worse yet, with the heel of the bust cut off diagonally (black arrow, Fig. 1, 2nd group, right-hand panel). However, the back of the neck and bust heel

are key differentiation points for this obverse. Finally, the height of the truncation has been significantly raised.

Obverse 4 (1882H)

On Obv. 4 Wyon was much more conservative in his changes to Obv. 2 than he had been on the previous variety. Its changes are restricted to the face and hair:

Hair: Unlike Obv. 3, all the original raised hair strands of its source were left intact. Thus, we see the two groups of three strands pointing upward just below the top two laurel leaves in the wreath. However, several groups of two or three incuse lines were added to the hair (white arrows, Fig. 1, lower left-hand panel).

Face: The line of the forehead has been cut back, but not as much as on Obv. 3. The eye has been remodeled with a heavy incuse line above the upper eyelid and a curved incuse line above the lower lid. A triangular segment has been cut out of the lower part of eye and front of the lower eyelid. The upper lip has been trimmed back (repressed) and the angular depression at the corner of the mouth extended slightly, both signs of aging. But, the youthful chin of Obv. 2 was left untouched.

Obverse 5 (1883-92)

This is the final *new* obverse for the 5c. The alterations to its source, Obv. 2, are restricted to the face and truncation:

Face: The line of the forehead reverts back to that of Obv. 2. There is a gouge defect in the front of the eye just under the upper eyelid (white arrow, Fig. 1, lower right-hand panel). Otherwise, the eye is as on Obv. 2. The nostril is slightly more arched. The upper lip is repressed. There are two grooves in the area of the lower lip: the usual diagonal groove at the corner of the mouth and a new one following the line of the bottom of the lip (stippled arrow). The chin is slightly double and for the first time the front of the chin is blunted (black arrow).

Neck & Truncation: The only change is that the height and length of the truncation have been extended.

Obverse 5 was used as the exclusive variety from 1883 until 1891. Its replacement was at least partly due to deterioration of the legend. The original form of the word VICTORIA (with its tall oval O) is shown in the upper left panel of Fig. 2. In 1890 we see major flaws in the lettering, with missing serifs and broken O (upper right panel). In 1891 these flaws were repaired in the dies, sometimes with letter punches of a new font. Note, for example, the smaller, rounder O punched over the remnants of the original O (lower group). In each die its position varied slightly; two dies are shown to make this point.

The 10-Cent Obverses ²³



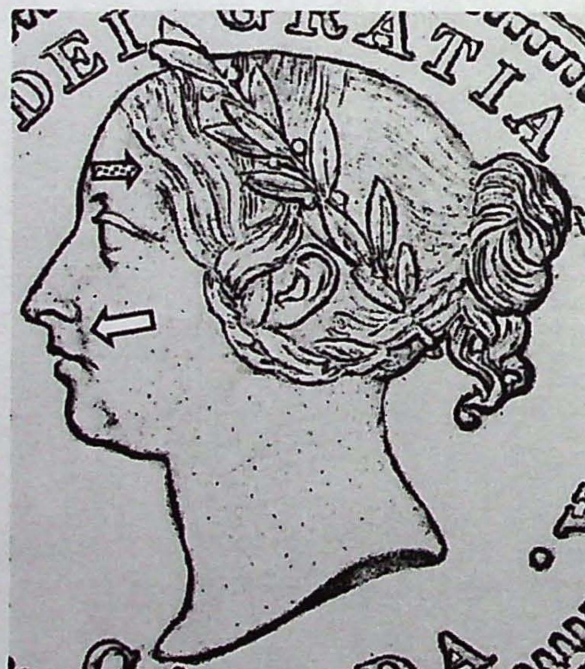
Obverse 1



Obverse 6



Obverse 1



Obverse 2

²³ Recently Bill Cross has independently described many of the 10-cent varieties in his coin catalog: W.K. Cross, *Canadian Coins 2009*, 63rd Ed., The Charlton Press, pp. 76-77. His designations for them are T1, T2, etc. Little attempt was made to trace their origins other than to imply that each variety arose from a new matrix (which by implication had a device identical to that on the coins). As the reader will see, this was usually the *exception*.



Obverse 3



Obverse 4



Obverse 5

Figure 4. 10c Obverses 1870-1901



Original Letters



Repunched Letters (Obv. 4)



Repunched Letters (Obv. 5)

Figure 5. New Letter Fonts Used in Repairing Obv. 4 and 5 Dies

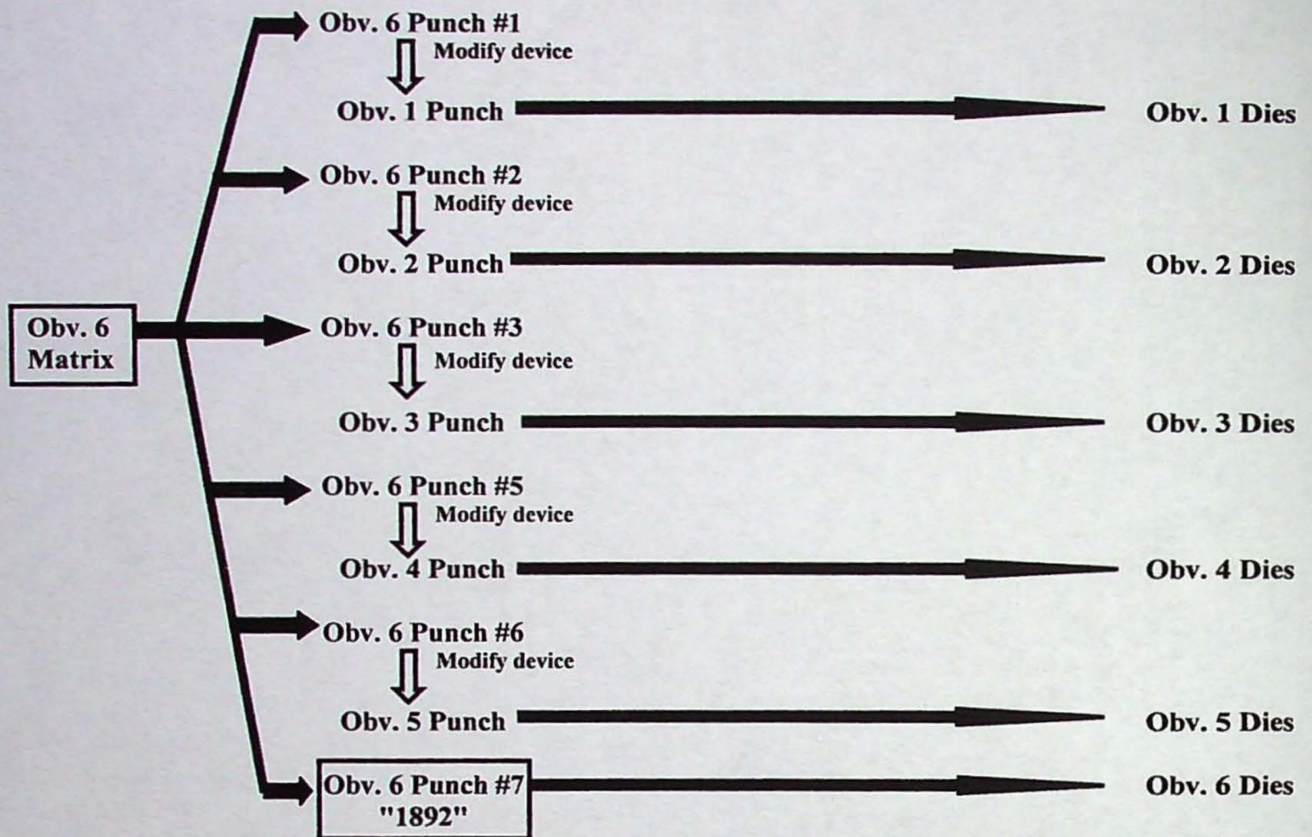


Figure 6. Derivation of Provincial & Dominion 10c Obverse Dies²⁴

The 10c obverses have much in common with their 5c counterparts. The initial matrices were apparently derived from the same reducing machine model. And the single punch raised from each of these matrices was carried over from the 1858 Province of Canada coinage and employed in 1870.²⁵ The 10c matrix still survives.

The other great similarity between the two denominations was Wyon's method of deriving later varieties: successive varieties came from the modification of a new punch raised from the master matrix (see Fig. 6).²⁶ In three cases (5c early and late Obv. 2 and 10c Obv. 6) the punch was left unaltered, revealing the full characteristics of the source matrix.

The timing of the appearance of the unaltered design of the matrix differed markedly between the 5 & 10c. On the 5c it came in 1870 (early version of Obv. 2); on the 10c this design would remain hidden until 1892, a year after its original engraver had died. As we use the convention of numbering the obverses in order of *appearance on the coins*, the design on the 10c master matrix of 1858 must be designated Obv. 6. The term Pre-Obv. 1 is not used in this case, because the design on the matrix is identical to the Obv. 6 eventually seen on the coins. As with the 5c, each new design must be compared to the design on the source matrix, in this case Obv. 6.

²⁴ The numbers 1-7 applied to the punches in Fig. 6 do not include "extra" punches involved in the production of New Brunswick and Newfoundland obverses to be discussed elsewhere.

²⁵ *Victorian Varieties VII*, pg. 51.

²⁶ Remember, though, that for the 5c the master matrix shifted from Pre-Obv. 1 to Obv. 2 during 1870.

Obverse 6 (1892-1901)

As this obverse design was on the matrix from which all the other obverses were derived, we describe it first:

Hair: Below the upper end of the wreath are groups of raised hair strands that curve straight up as they meet the Queen's forehead. To the left of them are two single raised strands that arise from a high relief strand just in front of the Queen's ear (white arrow).

Face: The face has a youthful appearance with prominent lips and smoothly rounded forehead and chin. The eye detail is rendered by straight lines. Even the front of the eye is straight. The line of the nostril opening is relatively flat. There is a short diagonal depression at the corner of the mouth.

Neck & Truncation: The front edge of the neck is smooth until it reaches a distinct indentation just above where the point of the bust tip begins. The lower rear edge of the neck is nearly straight. The truncation is small.

The unmodified Obv. 6 punch still exists. The "1892" stamped on the shoulder of the tool, presumably the year of manufacture, shows that the punch was made after Leonard Wyon's death.

Interestingly, there is a unique bronze uniface striking of Obv. 6. On its plain back is hand-engraved the letter B. Now in the National Currency Collection in Ottawa, this piece came from a prominent numismatist who claimed, probably correctly, that it had originally been part of Leonard Wyon's estate. The designation "B" will be discussed in a later paper.²⁷

Obverse 1 (1870-81)

Obverse 1, the first variety seen on the coins, was introduced on the 1858 Province of Canada coinage and carried over into the Dominion coinage in 1870. It closely resembles its source, Obv. 6:

Hair: At the junction of the hair bun and the hair just in front of it a dip has been added (stippled arrow, Fig. 1, 2nd group, left-hand panel). Along the left edge of the raised hair strand behind the eye and winding among the two raised strands above it is an incuse line (white arrows). We saw both features on the 5c Obv. 1.

Face: The face has a youthful appearance with prominent lips and smoothly rounded forehead and chin. The top and bottom edges of the upper eyelid are accented with a thin incuse line. Another incuse line runs along the front half of the top edge of the lower eyelid. There is a short diagonal depression at the corner of the mouth.

²⁷ Dr. J.A. Haxby, "Die Varieties of the Canadian Decimal Coinage of Queen Victoria. – The New Brunswick Coinages." Manuscript in preparation.

Neck & Truncation: The front edge of the neck has been brought inward at the bottom, eliminating the indentation on Obv. 6 and removing part of the top of the bust tip. The upper portion of the rear neck edge has also been brought in, giving the neck line a greater curve.

Obverse 2 (1880-81H)

The 10c Obv. 2, introduced in 1880, corresponds stylistically to the 5c Obv. 3 of the same year. Its characteristics, compared to the Obv. 6 source design, are:

Hair & Ear: There is much work in the hair under the wreath. Part of the original (Obv. 6) hair at the temple has been cut back and incuse lines added to create a group of strands that end just above the line of the Queen's eyebrow (stippled arrow, Fig. 1, 3rd group, left-hand panel). The hair at the top of her forehead has also been somewhat rearranged. The lower portion of the opening of the ear canal has been extended far forward, almost grotesquely so.

Face: The line of the forehead has been noticeably cut back. The eye is accentuated with incuse lines. The line along the upper edge of the top eyelid is slightly curved. The front of the upper eyelid and the front of the eyeball remain straight lines as before. The front of the lower eyelid has been extended downward. Metal has been removed behind the nostril and lips to enlarge the nose and accentuate the front of the cheek with a continuous line running from the nostril to just below the corner of the Queen's mouth (white arrow). The upper lip has been repressed and the chin is doubled, signs of aging.

Neck & Truncation: The neck has been remodeled. Just as on 5c Obv. 3 the lower part of the front edge and upper part of the back edge have been brought in. The heel has been rounded off, but not blunted like on the 5c. Finally, the truncation is distinctly higher and deeper than before.

Obverse 3 (1882-83H)

This obverse corresponds to the 5c Obv. 4, introduced the same year, with the most pronounced changes in the area of the Queen's eye:

Hair & Ear: Most of the hair is as Obv. 6. The front most hairline under the wreath is a nearly straight incuse line. The opening of the ear canal has been widened.

Face: The biggest changes are in the eye and mouth. There is a very heavy curved incuse line above the top eyelid that at the front thins and rounds the front of the eyelid and at the rear extends well past the corner of the eye. The top and front of the bottom eyelid have also been more sharply defined. The front of the eyeball is more curved and ends with a triangular segment cut out near the bottom. The depression above the eye has been extended toward the back. The upper lip is repressed. The cheek is accentuated with a ridge running from behind the nose to below the corner of the mouth. The youthful chin and neck detail are as Obv. 6.

Obverse 4 (1884-86)

Obverse 4 has no corresponding variety in the 5c series and it represents but a modest alteration of Obv. 6. The portrait changes are restricted to the eye and mouth only:

Face: Most of the rear portion of the upper edge of the top eyelid is accentuated with a straight incuse line, much lighter than on Obv. 3. In the front this line extends straight above the front of the eyelid and at the rear it ends at the corner of the eye. The eyelid front itself is curved down to a sharp point at its corner. The upper lip is repressed.

An interesting feature of this obverse is that the legend has been carefully repunched with letters of a similar, but different, font. Note the shorter, thicker O and thick serifs on the Is in VICTORIA (Fig. 5, center vs. left-hand panel). So far, we have not seen any examples of Obv. 4 with the original, thinner letters.

Obverse 5 (1886-98)

This obverse represents Wyon's most earnest attempt to portray an "aged" effigy of the Queen. Stylistically, it does not have a 5c counterpart; however, it can be considered equivalent to the aged 25c obverse of 1886 (Obv. 5). The 25c portrait is more radically different from its predecessors than the 10c variety, but in the case of the 25c Wyon made a new matrix and so had more flexibility to make changes. Considering the 10c obverse was done only on a punch, Wyon went about as far as he could:

Hair: The hair below the wreath is much changed. The former raised strands have mostly been burnished down (even more than on Obv. 2) and the front edge of the hair made to go in nearly a straight line to the forehead. Several short incuse lines (white arrows, Fig. 1, lower left panel) add hints of hair detail.

Face: The line of the forehead has been noticeably cut back. The edges of the upper eyelid have been redone so they are both curved. The front portion of the lid seems to "float" because of a triangular cut made above it. The rear portion extends well beyond the corner of the eye. The front of the lower lid has been extended downward. The mouth has been treated in a manner similar to Obv. 2: the upper lip has been repressed and the diagonal groove at the corner of the mouth has been extended downward. The chin front is blunted and the bottom of the chin is now "double".

Neck & Truncation: Both the front and rear edges of the neck have been recut, rather unevenly so. The truncation is large, longer and higher than Obv. 2.

Just as we saw on Obv. 4, repunching with a new font occurs on Obv. 5. However, most Obv. 5 dies have the original font. We have only observed the new font (Fig. 5, right-hand panel) on dies associated with 1890H reverses. At least some letters of the new font are different than those seen on Obv. 4. Note the Is: on Obv. 5 they are taller with shorter serifs.

Obverse 6 (1892-1901) (See above, before Obverse 1).

The 25-Cent Obverses ²⁸



Obverse 1



Obverse 2



Obverse 3

²⁸ W.K. Cross, Canadian Coins, 62nd Ed., The Charlton Press, 2008, pp. 362-454.

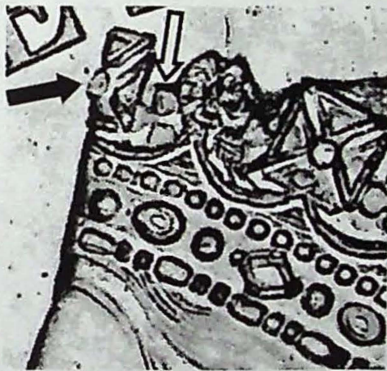


Obverse 4



Obverse 5

Figure 7. 25c Obverses 1870-1901



Obverse 1



Obverse 2



Overlay of Obv. 1 & 2 ribbons



Obverse 3



Obverse 4



Obverse 5

Figure 8. 25c Obverse Details

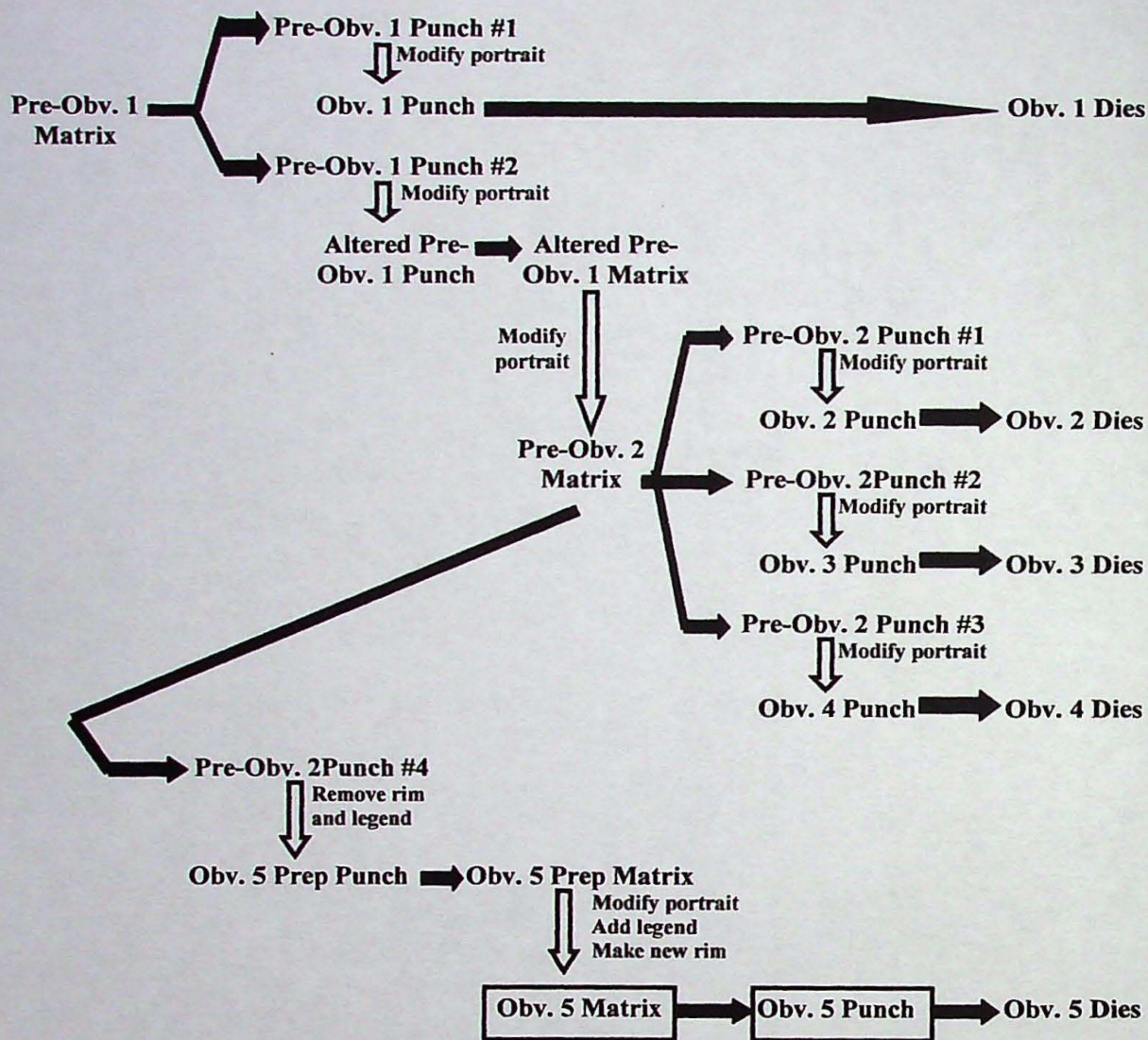


Figure 9. Derivation of Dominion 25c Obverse Dies

Obverse 1 (1870-72H, 1881H)

The initial obverses for the 25c and 50c are said to have been derived by Leonard Wyon (via the reducing machine) from a model by William Theed. Side-by-side and electronic overlaying comparison of 25c Obv. 1 and the pattern 50c obverse (the presumptive first obverse made for the 50c) convinces us that they were reductions from the same portrait model.

Once the Pre-Obv. 1 matrix existed, the completed Obv. 1 came into being by the modification of a punch raised from this matrix, as depicted in Fig. 9. The characteristics of Obv. 1 are:

Diadem: The jewel in the center of the front Maltese cross on the diadem is a large oval (black arrow, Fig. 8, upper left-hand panel). The rear most blade of the cross covers about half of one leaf of the shamrock in the space behind it (white arrow). The two thistle heads have fine, incuse diagonal cross-hatching. The front of the diadem band and hair below it fall on a straight line down to the Queen's forehead.

Hair: The Queen's hair above the diadem has several deeply-cut incuse lines (see white arrows, Fig. 7, upper right panel for examples). One strengthens the right edge of the ribbon. The internal detail of the bun is unlike that on any of the other busts. The hair is rather sparse, with distinct gaps between the hair strands, including one that points straight down (striped arrow). The hair below the diadem is quite detailed. The hair strands fall into two sections: 1) a larger section of strand groups running from the Queen's forehead, under the diadem and into the bun and 2) a smaller group of strands extending downward at the temple (stippled arrow), covering the ear and ending at the decorated ribbon in the back. Among the raised hair strands at the nape of the neck below the plain ribbon are several short incuse lines.

Face: The line of the forehead is nearly straight right up to the hair below the diadem. The upper eyelid has straight edges and its top edge is marked with a very shallow incuse line. The front of the lower eyelid is barely delineated. The front of the eyeball turns sharply inward just above the lower eyelid. The opening of the nostril is quite flat. Behind the nostril is a very short vertical ridge, forming the front edge of the cheek. The lips are prominent and at the corner of the mouth is a very short diagonal groove. The chin is smoothly rounded and is slightly double.

Bust Tip & Truncation: The bust tip comes to a smoothly-rounded point. The top edge forms an almost straight line until just before the point. This feature is unique to Obv. 1 and is a reliable quick identification point for it.

Ribbon Ends: The end 1/3 of the upper ribbon end maintains a constant width that is only slightly narrower than the upper 2/3. The notch in the end creates a lower portion that is larger than the upper portion. The two edges of the neck separated by the lower ribbon end are in line with each other.

As noted above, we believe Obverse 1 existed on a single punch raised from the Pre-Obv. 1 matrix. Detail introduced on the punch that differentiate it from the original matrix include the deep incuse lines in the hair above the diadem, the short incuse hairlines at the nape of the neck, and the fine incuse cross-hatching on the thistle heads.

The primary period of use for Obv. 1 was 1870. Obverse 1 dies are scarce in 1871 and rare in 1872 and 1881. The appearance of Obv. 1 in association with 1871-72 dated reverses undoubtedly represents simply using up existing die stocks. However, the "late" use of Obv. 1 in 1881 is probably different (see Obv. 2 below).

The Pre-Obv. 2 Matrix and the Derivation of 25c Obverses 2-5

In late 1870 or early 1871, Obv. 2, the replacement for Obv. 1, was introduced. The rapidity of the retirement of the Obv. 1 punch was probably prompted by a desire to improve the appearance of the portrait. Indeed, the next three obverses are variations on a new portrait that incorporated distinct facial improvements.

The five major obverse varieties of the Dominion 25c rival their reverse counterparts in the complexity of their derivation (see Fig. 9). For the reverses we saw the use of a special prep punch (the Heaton Prep Punch or HPP) to generate several new reverses. The unmodified HPP design never appeared on the coins. Could a similar phenomenon be

occurring on the obverse side as well? The answer seems to be yes for Obvs. 2-5. The reasoning that lead us to this conclusion is as follows:

- Obvs. 3 & 4 have an upper ribbon end that is identical and clearly wider than the ribbon on Obv. 2 (see the upper four panels in Fig. 7). That means that if either obverse was derived from Obv. 2, then Obv. 3 would have to have come from Obv. 4 or vice versa. But, Obv. 3 and 4 could not have been derived from each other because the detail at the front of the diadem and the hair on the forehead do not allow it. Detail has been cut away on each that has not been cut away on the other. Nor can Obv. 2 have been derived from either Obv. 3 or 4. Obv. 2 has more detail in the diadem than either Obv. 3 or Obv. 4. So, Obvs. 2, 3 & 4 were all independently created from a common precursor.
- Obv. 5 is more radically different from the earlier obverses and its production is more complex. It must have involved a new matrix; nevertheless, there are enough similarities to Obvs. 2-4 to satisfy one that it was not an entirely new engraving. Indeed Obv. 5 has a front on its diadem band that is similar to that on Obv. 4, suggesting the latter might have been the source of the former. But Obv. 5 has a new rim (beads and flat), meaning it had to have arisen via a prep punch that had its rim removed. Since the evidence suggests that Obv. 4 existed only on a hardened punch, the Obv. 4 punch as the source of Obv. 5 is essentially eliminated. To anneal a hard punch for the purpose of turning off the rim is most unlikely. The more acceptable pathway is via a new punch (raised from the common precursor of Obvs. 2-4), from which the rim was removed before it was hardened.

So, we are led to the inescapable conclusion that after Obv. 1 there must have been a master obverse behind the scenes. It is our belief that this "hidden" tool, which will be termed Pre-Obv. 2 (for the first obverse variety to which it gave rise), was a matrix. The source of the Pre-Obv. 2 matrix was a second punch, raised from the Pre-Obv. 1 matrix (Fig. 9).

Comparison of the obverses suggests that the portrait on Pre-Obv. 2 was a combination of that on Obvs. 2-4. For illustrations of the detailed characteristics given below one should consult the panels for Obv. 2 in Fig. 7-8 for the diadem, hair, face, bust tip & truncation and the panel for Obv. 4 in Fig. 7 for the lower ribbon ends, bust tip and truncation.

The detailed characteristics of Pre-Obv. 2 (compared to Obv. 1) are:

Diadem: The blades of the front Maltese cross have been recut with raised lines along their edges. The rear blade has thereby been extended slightly backward, covering a bit more of the most forward leaf of the shamrock. A new ridge along the front of the cross obliterates the rear portion of the jewel in the center leaving its front much smaller. As before, the front of the diadem band and hair below it fall on a straight line down to the Queen's forehead.

Hair: The Queen's hair above the diadem has less detail, none of which is rendered by deep incuse lines. The bun has been reworked (mostly in the matrix) to fill in most of the former gaps. In the upper portion are three new raised lines (white arrow, Fig. 7, 2nd group, left-hand panel) and two incuse lines (stippled arrow). The hair below the diadem has fewer individual strands and its front is

continuous (lower left panel, stippled arrow). There is more hair below the plain ribbon at the nape of the neck.

Face: The face has been subtly improved. The forehead is smooth, unbroken and almost straight. The front of the Queen's eye is less curved and has no nick at the bottom. The top edge of the upper eyelid is marked with a very shallow incuse line. The opening of the nostril is longer and more arched than before. The vertical ridge forming the front edge of the cheek has been extended downward. The lips remain prominent, but the shape of the upper lip has been changed. The diagonal groove at the corner of the mouth is has been extended slightly.

Bust Tip & Truncation: The bust tip has been shortened, with a tiny line (Fig. 7, lower left panel, black arrow) left protruding from the corner. This line is an extension of a graver cut (in the matrix) made in the process of redefining the edge of the bust tip. The top edge is more curved than on Obv. 1.

Ribbon Ends: The end 1/3 of the upper ribbon is wide, but it gradually widens toward its tip. The notch in the tip creates ends of about equal sizes (Fig. 7, Obv. 3).

Obverse 2 (1870-81H, 1885-86)

This obverse was the first to be derived from Pre-Obv. 2 (see Fig. 9) and is the least different from it of any of its derivatives. Probably the only point of difference is in the upper ribbon end:

Ribbon Ends: The end 1/3 of the upper ribbon end has been cut down, so it is narrower than the first 2/3 (see Fig. 7). An overlay of Obvs. 2 and 4 (where the ribbon was the same as on Pre-Obv. 2) reveals that the narrower ribbon end was created by the removal of a portion of the bottom edge of the wider ribbon. The upper edges match, while the new lower edge of the Obv. 2 ribbon (white arrow in the upper right panel) is above the original edge on the precursor. The narrow upper ribbon end is unique to Obv. 2 and is a quick diagnostic point for it.



Figure 10. 25c Obv. 2 Die With "Accented" Ribbon Edge

By the time of the 1881 Heaton's issue the *legend* on the Obv. 2 punch was showing distinct signs of deterioration. The coin in Fig. 10 is from a die on which no repair whatsoever was made to REGINA, a word in which every letter was by then broken. An even more fascinating feature is the raised line along the left edge of the lower ribbon (arrow). Coins from this die were published in the 2008 Charlton catalog, where they were described as "refurbished" die varieties.²⁹ A portion of the conclusion to our papers on the Dominion obverses and reverses will deal with what we prefer to term the 1881H "accented" group of varieties.³⁰

It has already been noted that at least one Obv. 1 die was coupled with an 1881H reverse. The brief return of Obv. 1 might well be linked to the condition of the Obv. 2 punch at that point. Obv. 1 might have been put back into service as a stopgap, awaiting the arrival of a replacement punch (Obv. 3) the following year. Whether Heaton's was sent the Obv. 1 punch or dies is not clear. In any case it seems most unlikely that the sudden reappearance of Obv. 1 after nearly 10 years was simply using up dies in the pool and was accidental.

The late use of Obv. 2 in 1885-86 will be discussed in the conclusion.

Obverse 3 (1882H)

The second derivative of Pre-Obv. 2, Obverse 3, became the sole obverse variety for the 1882H coinage and appears to have been retired after the coinage was complete. The changes to the portrait are modest and are restricted to the front of the tiara band, the hair at the top of the forehead and minor adjustments to the face:

Diadem: The front of the diadem band is mostly straight, although it has been cut back slightly along its entire length. The edge is now close to all three rows of jewels.

Hair: Except for some fine lines and a notch cut out just under the front corner of the diadem (black arrow, Fig. 8, lower left panel), the hair is as its source. Note particularly the lack of change in the hair at the temple.

Face: The Queen's forehead is cut back slightly just below the hair at the front (striped arrow). The depression above the front of the upper eyelid has been enlarged, but no change has been made to the top edge of the lid. There is very little cheek accenting behind the nose. The upper lip is partly repressed, but the line from the nose to her lip still has a forward curve.

Bust Tip & Truncation: As on Pre-Obv. 2.

Ribbon Ends: The end 1/3 of the upper ribbon end is as on Pre-Obv. 2; that is, it begins only slightly narrower than the upper 2/3, gradually becoming wider by the end.

²⁹ W.K. Cross, *Canadian Coins*, 62nd Ed., The Charlton Press, 2008, pp. 408-9.

³⁰ Our concluding remarks must await our revisit of the Dominion cents.

Obverse 4 (1883H, 1886)

The 1883 Heaton's issue introduced a new obverse (Obv. 4), similar to Obv. 3, but with more reworking of the hair and face. Obv. 4 was the only variety for the 1883H coinage. It also saw brief use in 1886 in combination with Rev. E.

Diadem: The front of the diadem band has been cut back very irregularly. In front of the top row of jewels it is mostly original (white arrow, Fig. 8, center panel, lower group), but below it is cut back to near the front jewels.

Hair: A large notch (even larger than on Obv. 3) (black arrow) has been cut out of the hair strands that cover the forehead, just under the front corner of the diadem. Part of the hair at the temple has been cut away, straightening the hairline. Just behind the eye one of the incuse grooves in the hair now breaks the edge of the hairline (white arrow).

Face: The Queen's forehead has been left intact. A heavy incuse line runs along the top of the upper eyelid. In front the line goes straight up, enlarging the depression above the eye (white arrow). The cheek is more accentuated behind the nostril and the diagonal depression at the corner of the mouth longer than on previous obverses. The upper lip is strongly repressed; now the line from her nose to her lip is almost straight. Paradoxically, the double chin has been mostly removed, but the chin corner is slightly blunted.

Bust Tip & Truncation: As on Pre-Obv. 2.

Ribbon Ends: The upper ribbon end is wide, as on Pre-Obv. 2.

Obverse 5 (1886-1901)

Obverse 5 was Wyon's last and in some ways most remarkable obverse for the 25c. In creating it he went to the extra step of making a new matrix, providing the greatest flexibility for making the change. It represented his most ambitious attempt to portray the Queen as she appeared in real life. Despite the many changes, though, there remain clear links to its probable source, Pre-Obv. 2. This variety was introduced in combination with the new reverse, Rev. F. Once in service, it appears to have been the exclusive obverse for the rest of the reign.

Diadem: The jewel in the center of the front Maltese cross has been restored to a large oval (arrow, Fig. 8, lower right panel) and the blade edges have been strengthened. The front of the diadem band is weaker than on Pre-Obv. 2 and slants slightly on its way to the Queen's forehead.

Hair: The Queen's hair above the diadem and in the bun is very similar to that on Pre-Obv. 2. One point of difference is the top of the hair dips down just before the edge of the ribbon at the top. The lower edge of the hair below the diadem is no longer as sharp as on Pre-Obv. 2. From the temple to the diadem corner the edge consists of individual groups of fine hairlines. There is more hair at the nape of the neck.

Face: The Queen's forehead now has a distinctly outward, though irregular, curve. The eye is larger. The long upper eyelid, strongly marked, extends downward well past the corner of the eye. The depression above the eye, as well as the front edge of the lower eyelid, are the largest of any obverse. Her nose has been noticeably enlarged. The upper lip is repressed and its bottom edge has a zig-zag appearance as it combines with the diagonal groove at the corner. The chin is somewhat blunted and there is a distinct double chin.

Neck & Truncation: The bust tip has been slightly enlarged, eliminating the graver "slip" in front. The rear line of the neck is straighter and again lines up above and below where the lower ribbon crosses.

Ribbons: The ornamented ribbon below the bun now has its design rendered by raised lines, rather than incuse lines as before. Both the upper and lower ribbon ends have been improved. The upper ribbon end now has a very uniform width along its entire length. The lower ribbon has been similarly reworked, with the portion overlapping the neck in much higher relief than before.

The 50-Cent Obverses



Pattern Obverse



Obverse 1



Pattern Obverse



Obverse 1



Obverse 2



Obverse 3



Obverse 4



Eye Detail: Obv. 2 (left), Obv. 3 (center), Obv. 4 (right)

Figure 11. 50c Obverses 1870-1901

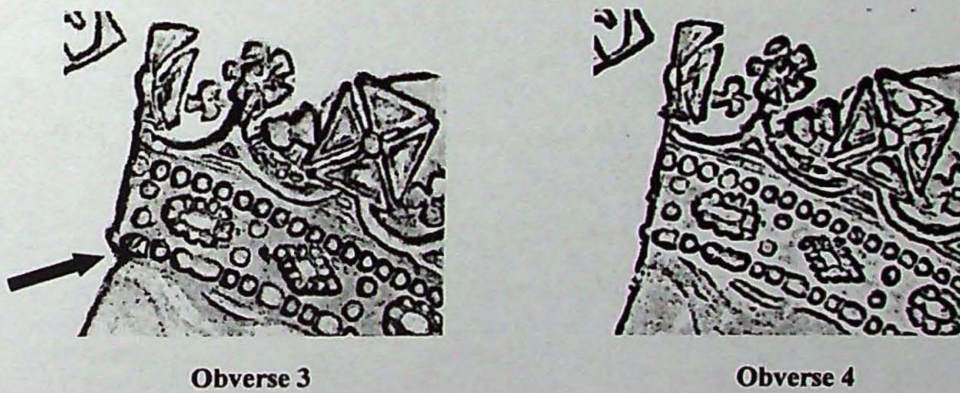
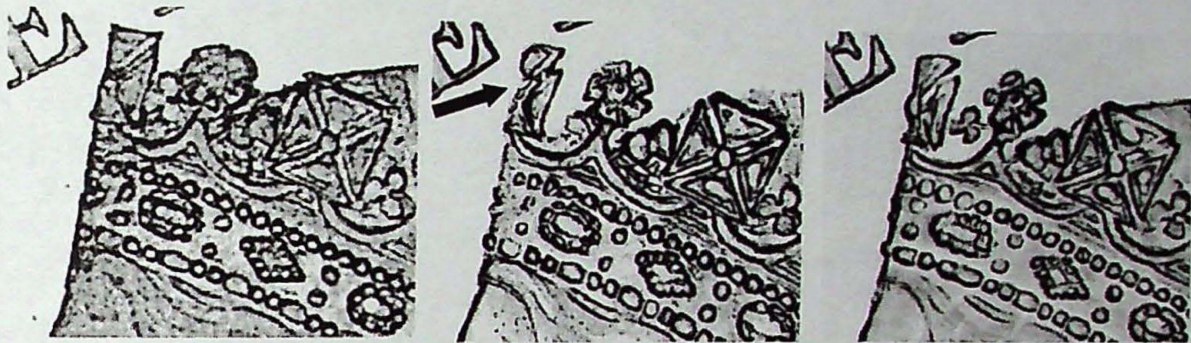
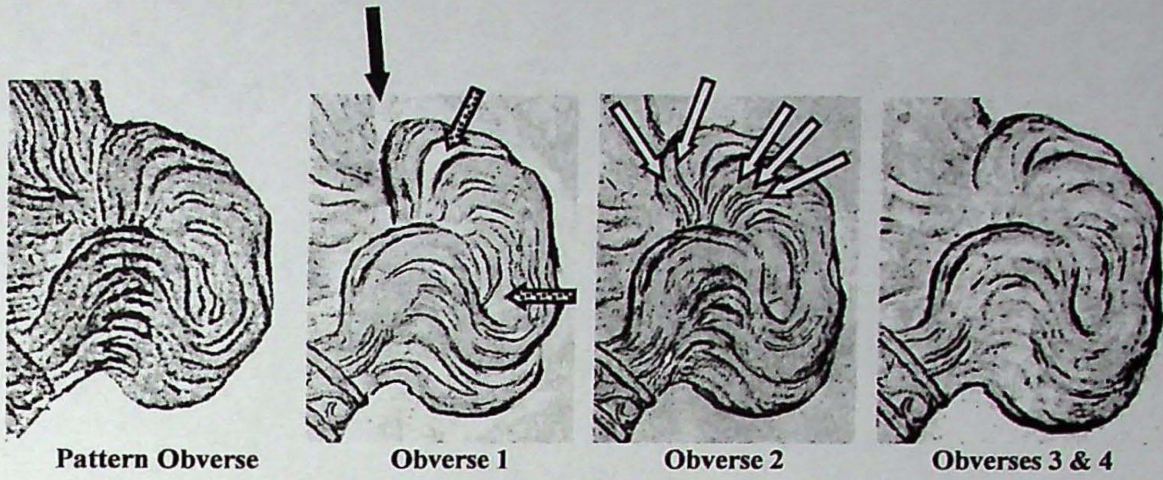
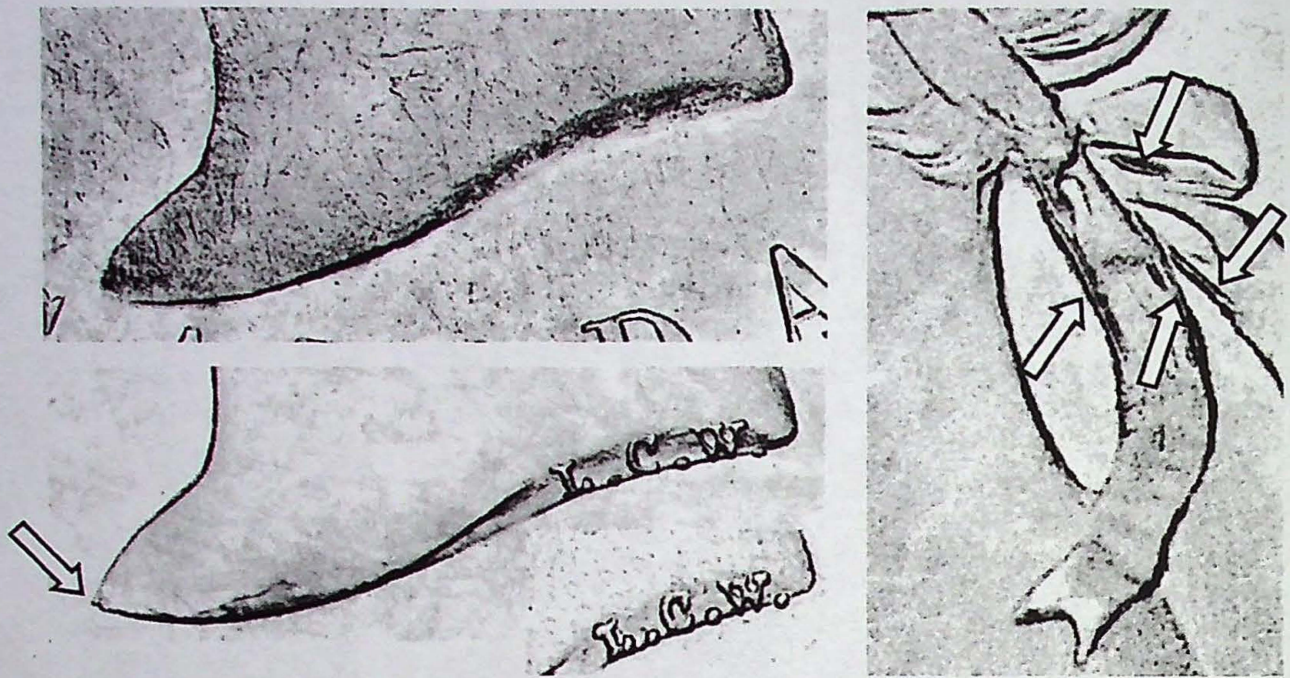


Figure 12. 50c Upper Portrait Details



Obverse 1 (top), Obs. 2-4 (center),
Thick L.C.W. on Obv. 4 (bottom)

"Accented" ribbon edges cut
into an Obv. 3 die

Figure 13. 50c Lower Portrait Details

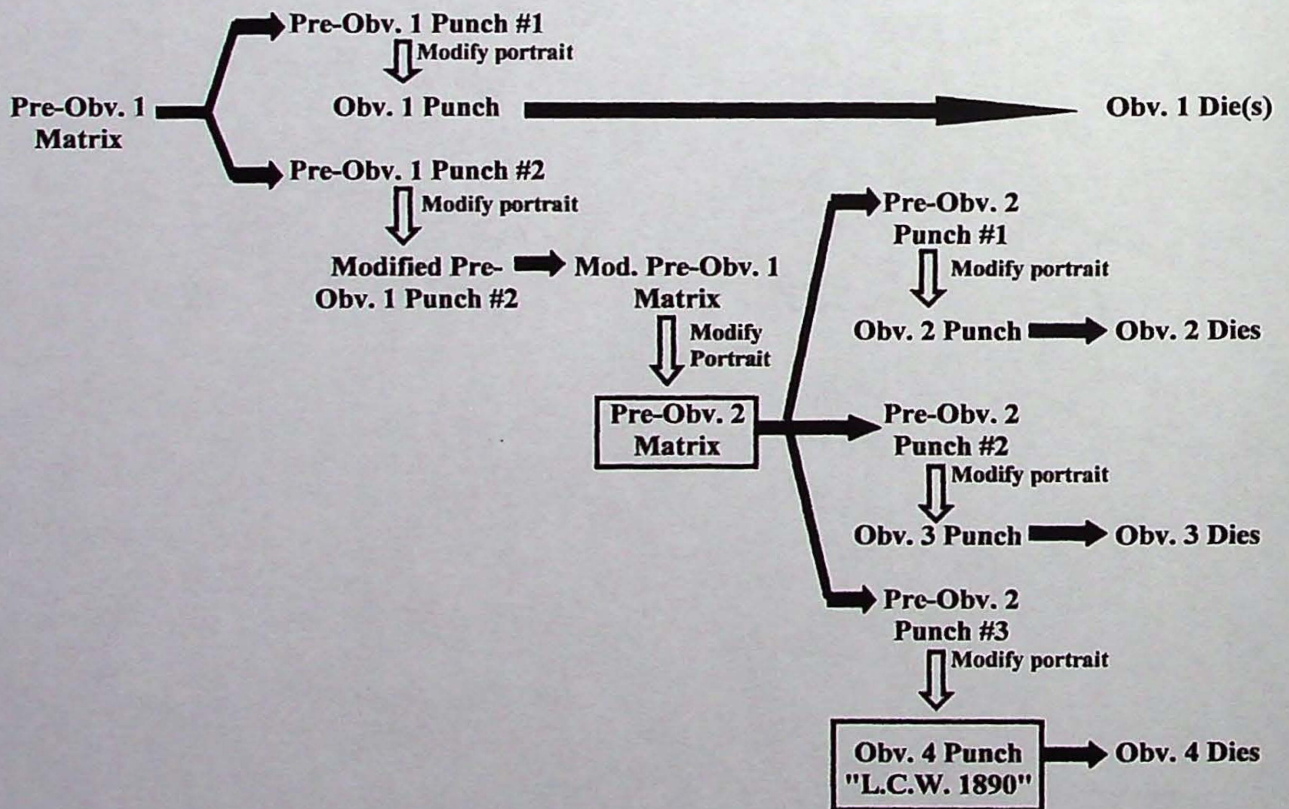


Figure 14. Derivation of Dominion 50c Obverse Dies

Pattern Obverse (1870)

The initial obverse for the 50c was apparently a pattern design, not used on strikes for circulation. As mentioned previously, side-by-side and electronic overlaying comparison of the 50c pattern obverse with 25c Obv. 1 suggests that they were reductions from the same portrait model, presumably by William Theed. Leonard Wyon then made modifications during the workup of a punch from this matrix, implying (as we have so often seen) that the "final" pattern design came into being only on the punch. The pattern bust lacks Wyon's initials, L.C.W., just as its successor, Obv. 1, does. The features of the pattern obverse are:

Diadem: The front Maltese cross has large blades, the edges of which are strengthened by medium raised lines (Fig. 12, center left panel). Behind the cross is a three-leaf shamrock resting on some amorphous raised detail. At the front of the diadem band are three small jewels, representing the corner of a lozenge-shaped complex, similar to the two complexes farther back on the band. In the top row of round jewels, above and to the front most colon-like pair of jewels in the center, are three round jewels. The jewel nearest the front is weak.

Hair: The Queen's hair both above and below the diadem has numerous incuse lines providing rich hair detail. The internal detail of the bun is crudely rendered, particularly in the lower portion, with several large gaps between groups of hair strands (upper left panel). Among the raised hair strands at the nape of the neck below the plain ribbon are several short incuse lines.

Face: Except for an irregular front of the forehead, the face is well-modeled (Fig. 11, upper left panel). The upper eyelid has sharply-defined edges. The lower corner of the lid extends well beyond the corner of the eye. The opening of the nostril is arched. Behind the nostril is a very short vertical ridge, forming the front edge of the cheek. The lips are prominent. There is no sign of a diagonal groove at the corner of the mouth. The chin is smoothly rounded and is slightly doubled.

Bust Tip & Truncation: The bust tip comes to a long point that ends close to the upper corner of the C. The top edge is angular, being formed from two almost straight lines. The relief of the bust tip and lower neck area is rather low, giving way to a truncation that is shallow and not very high. This might explain why the pattern obverse never reached production.

Ribbon Ends: The lower ribbon end maintains an almost constant width. The tip on the neck has a very shallow fork in its end.

Obverse 1 (1870)

The first obverse seen on the circulation strikes, often called the No L.C.W. variety, is presumably directly derived from the pattern obverse. The denticles and legend are the same and most of the diadem detail is identical.

Hair: The hair above the diadem is considerably different from that on the pattern. The hair at the very top is more wavy, but the internal detail is less rich with far fewer incuse lines (this does not show well on the piece illustrated here). At least some of the incuse hair detail that is on Obv. 1 was probably not in the Pre-Obv. 1 matrix and was added to the punch that became Obv. 1. The internal detail of the bun is like the pattern in that the hair is rather sparse, with distinct gaps between the hair strands (Fig. 12, stippled arrows), but there are many differences. Just in front of the bun at the top is a dip in the hair (Fig. 12, black arrow), reminiscent of a similar detail on the 5 and 10c Obv. 1.

Diadem: The original front Maltese cross and shamrock of the pattern obverse have been removed and replaced with a much narrower cross. The space behind is devoid of anything save an amorphous low-relief raised shape at the back. At some point the lower 2/3 of the front edge of the new cross became damaged on the punch and is missing from the coins. We have never seen a coin with this obverse where the cross was not damaged. The front two pairs of colon-like jewels in the center row on the diadem band are smaller than the others. Three round jewels are in the top row, above and to the front colon-like pair of jewels in the center. The jewel nearest the front is weak.

Face: The line of the forehead has been brought smoothly outward. The top edge of the upper eyelid is defined by a new incuse line. The top edge of the lower eyelid has been brought down in the corner so it is in line with the end of the upper eyelid. The lips and nostril opening have been slightly altered. The lips are prominent and at the corner of the mouth is a very short diagonal groove. The nostril opening is marked by a smoothly-curved cut. The chin is smoothly rounded, forming a slight "double" chin. The cheek and jowl area have been brought up in relief, *not* to good effect. This feature shows well only on high-grade pieces. Only a hint of the modeling problem shows on the coin illustrated here (striped arrow).

Bust Tip & Truncation: The bust tip has been shortened (compare the distance between the bust tip and C of CANADA). The relief of the lower nick has been brought up, so the bust tip has a more rounded profile and the truncation is rather higher than on the pattern.

Ribbon Ends: A small segment of the lower ribbon end seems to dip below the surface of the field about 1/4 of the way down from the bow. The lower ribbon end on the bust heel is new, with a deeper notch in the end.

Overall, one would have to say of Obv. 1 that it gives the appearance of being rushed into production in a rather unfinished state. Plus, there was the matter of the broken front cross on the diadem. This could well have been the case, since Wyon had gone to the extra

work of producing a pattern that was not used. In any event only a few Obv. 1 dies were used before a new obverse was introduced early on in the 1870 coinage.

The Pre-Obv. 2 Matrix and the Derivation of 50c Obverses 2-4

In the replacement of Obv. 1 Wyon seems to have followed the same pattern as he did for the 25c (see Fig. 14). He used a second punch raised from the Pre-Obv. 1 matrix to produce a new matrix (Pre-Obv. 2), which served as the source of the later varieties, in this instance three (Fig. 14). And, like the 25c, the replacement portrait was a work of considerable merit. Fortunately, the 50c matrix survives. Its design is very similar to Obv. 2, except for the absence of some incuse lines, later added in toughing up the first punch raised from it. Compared to Obv. 1, Pre-Obv. 2 has the following characteristics :

Hair: In the hair above the diadem there are no deep grooves rendering hair detail. Many of the gaps between the groups of hair strands bun have been filled in (by engraving on the Pre-Obv. 2 matrix)(Fig. 12, upper right-hand panel). The large vertical gap in the center remains, but has been narrowed. The dip in front of the bun is gone (having been confined to the Obv. 1 punch).

Diadem: The front cross area has been re-engraved. The cross blades have clear raised edges and the jewel in the center is a sharp oval. A replacement 3-leaf shamrock, smaller and more highly-placed than on the pattern, has been engraved behind the cross. The two front pairs of colon-like jewels in the center of the band have been repunched so they are now the same size as the other round jewels. The front of the band has been cut back, so that there is one less round jewel in the top row.

Face: The forehead, nose, lips and chin are essentially as on Obv. 1. The upper eyelid is taller than on Obv. 1 and lacks a strong incuse line along its top edge. There is a short incuse line at the corner of the eye that goes down past the corner of the eye (where the internal edges of the eye lids meet). The top edge of the lower eyelid is weakly defined; it curves upward as it approaches the bottom edge of the upper eyelid and intersects it before the upper eyelid ends. This is similar to the shape of the lower lid edge on Obv. 3 (Fig. 12, lower right panels, black arrow). The most important facial difference, though, is in the lowering of the relief of the cheek and jowl, giving a much better appearance (Fig. 11, panel labeled Obv. 2).

Bust Tip & Truncation: The height of the bust tip has been increased in the matrix by adding to both the top and bottom and the relief has been reduced to something between that on Obv. 1 and the pattern. At the end is a graver "slip" onto the field (Fig. 13, lower left panel, white arrow), made just as a similar one was made in 25c Pre-Obv. 2. The truncation bears L.C.W. (for Leonard Charles Wyon). The periods are cut off on the bottom.

Ribbon Ends: A small segment of the lower ribbon end seems to dip below the surface of the field about 1/4 of the way down from the bow.

Obverse 2 (1870-88)

Very little touching up was done on the first punch raised from the Pre-Obv. 2 matrix in order to transform it into Obv. 2. The incuse lines added to the punch are mostly restricted to the hair bun:

Hair: In the upper center of the bun are five vertical incuse hairlines (Fig. 12, upper group, white arrows).

Face: The forehead, nose, lips and chin are essentially as on the matrix. The top edge of the lower eyelid has been lightly recut, thereby straightening it out so it now intersects the end of the bottom edge of the upper lid. In doing so Wyon cut through the upper lid edge and left a short groove into the lid (Fig. 11, lower group, white arrow).

Obverse 3 (1881-92)

This obverse was introduced on the 1881H coinage and was the only variety used with it. It has also been found in association with the next three dates of coinage. Obv. 3 was created by re-engraving a second punch raised from the Pre-Obv. 2 matrix:

Hair: The hair is as on Pre-Obv. 2; that is, as Obv. 2 except for the absence of the five incuse hairlines in the bun and cutting back the hair in front on Obv. 3 to make the diadem seem to hang out more over the forehead (Fig. 12, lower left panel, black arrow). The notch below the diadem is unique to this obverse and is a good diagnostic feature for it.

Tiara: As on Obv. 2.

Face: The depression above the eye has been extended back slightly (Fig. 11, center of the lower right set of panels). The top edge of the lower eyelid has again been recut, but it has been reinforced along the Pre-Obv. 2 line, so it intersects the lower edge of the upper lid before the end (black arrow). The incuse line at the corner of the eye goes from past the corner of the eye to above the front of the upper lid. The nostril opening is marked by two intersecting straight lines. The upper lip is clearly repressed; the front edge goes straight down.

Bust Tip, Truncation, Ribbon Ends: As on Pre-Obv. 2.

The reader will recall the “accenting” of the ribbon edge on some 1881H 25c obverse dies. The same phenomenon occurs on at least two 1881H 50c obverses. A coin from one such die is shown in the right-hand panel of Fig. 13. Thin raised lines were cut into four areas of the ribbon edges (white arrows).

Obverse 4 (1888?-1901)

Obverse 4 represents the last and most aged obverse for this denomination. It was derived from a third punch raised from the Pre-Obv. 2 matrix. The changes are restricted to the face:

Face: The depression above the eye has been extended back even more than on Obv. 3 (Fig. 11, right of the lower right set of panels). The bottom edge of the upper eyelid now extends downward so that it ends just under the end of the line above the upper lid (Fig. 11, lower set of panels, stippled arrow). The nostril opening has been deepened with cuts forming a round arch. The upper lip is repressed, but not as much as on Obv. 3. The diagonal groove at the corner of the mouth is longer. For the only time on this series the chin is blunted.

The punch for 50c Obv. 4 is among the historic Canadian tools preserved in the Royal Mint museum collection. It bears an "L.C.W." and "1890" stamped on the shoulder, suggesting that Leonard Wyon made it and did so in 1890. Wyon would die in April of the following year, so this punch has to be one of the last coining tools he made.

The Charlton catalog reports Obverse 4 (as H4) in association with an 1888 reverse, a combination we have not seen ourselves.³¹ Such a pairing is by no means out of the question, even if Obv. 4 did not come into existence until 1890. If the catalog listing is correct, then it would most likely mean an 1888 reverse die was coupled with an Obv. 4 die to strike coins in a later year, say, 1892.

Finally, we have observed a variety of Obv. 4, associated with an 1899 reverse, that has a more heavily rendered L.C.W. where the periods are round and bold (Fig. 13, inset lower left). We believe this to be a single die on which the initials and periods were reinforced.

Conclusion

Our concluding remarks on the major obverse and reverse varieties of the Dominion of Canada coinage will be presented at a later date, following a revisit of the Dominion large cent varieties. It seemed to us preferable to do it that way because the large cents have some special features not seen on the silver.

³¹ W.K. Cross, *Canadian Coins 2009*, 63rd Ed., The Charlton Press, pg. 114.

Communion tokens of Guelph and area

Guelph. Church of Scotland

Though they were not the first to arrive in the Guelph area, an influx of 57 Scots in 1827 made evident the need for a Presbyterian Church. A congregation of the Church of Scotland was constituted in 1828 and named St. Andrew's. The first minister, the Rev. James Smith, arrived in 1832, and records show that 97 Communion tokens were distributed before the first Communion in November of that year. In 1843 Mr. Smith was removed from the pulpit for "imprudent use of alcohol". In 1847 the next minister was called, the Rev. Colin Grigor. In 1891, during the ministry of the Rev. James Cowrie Smith, the Session sought new Communion tokens as the supply had run low. An order of 200 tokens was made with a new die as the old one could not be found. Three years later, the Session decided to use cards instead of metal tokens. St. Andrew's survived splits which formed First (United Associate) and Knox (Free) Churches, participated in the union of 1875 and remained Presbyterian with over 80% of the members rejecting church union (346-90).

Today: Guelph, St. Andrew's, Presbyterian Church in Canada

The tokens: Three tokens are known to have been made for St. Andrew's. The congregation still holds some 200 tokens and from that selection and the information gleaned from various collectors the following assumptions have been made.

The first token, of which none survives among the congregation's tokens, but a small number are known in the possession of collectors, is distinguished by the Scripture reference on the reverse. This token appears to be struck with medal alignment alone, and it is the rarest of the three issues.

The second, without Scripture reference, is the one listed in Bowman and Charlton, and perhaps was issued in replacement of a small first issue. No Session records of a replacement issue are known, but quick initial growth in the congregation may have necessitated a second order. This token has been found with both medal and coinage alignments, the latter being rarer than the former.

The third token, ordered in 1891 is the most plentiful among the congregation's tokens. It is identical in design to the second issue, with the following exceptions. First, this token in new condition has a grey appearance and there is no shine in the fields. Secondly, the token routinely is found with small raised dots in the fields on both sides. One is known with an extra leaf on the twig in the dove's beak – which is one of these raised dots. Thirdly, the letters are less distinct on both sides of the token. It is possible that this last issue was actually an electrotype rather than a true striking from dies, but this has yet to be confirmed. The tokens of the third type that have been examined appear to be all with coinage alignment.

St. Andrew's, first token

obverse: ST. ANDREW'S CHURCH / *dove with olive branch* / GUELPH, C.W.

reverse: "THIS DO / IN REMEMBRANCE / OF ME." / I. COR. XI. 24.

shape: oval

composition: white metal

dimensions:

horizontal: mm 27.8

vertical: mm 20.4

thickness: mm 1.4

weight: g 3.9

die axis: up/up

year of issue: 1832

minister: the Rev. James Smith



St. Andrew's, second token

obverse: ST. ANDREW'S CHURCH / *dove with olive branch* / GUELPH, C.W.

reverse: "THIS DO / IN REMEMBRANCE / OF ME."

shape: oval

composition: white metal

dimensions:

horizontal: mm 27.9

vertical: mm 20.4

thickness: mm 1.8

weight: g 6.3

die axis: up/up and up/down

year of issue: 1832 or later

minister: the Rev. James Smith

St. Andrew's, third token

obverse: ST. ANDREW'S CHURCH / *dove with olive branch* / GUELPH, C.W.

reverse: "THIS DO / IN REMEMBRANCE / OF ME."

shape: oval

composition: uncertain

dimensions:

horizontal: mm 27.7

vertical: mm 20.5

thickness: mm 1.6

weight: g 4.3

die axis: up/down

year of issue: 1891

minister: the Rev. James Cowrie Smith

Guelph, Canada Presbyterian Church

In 1834, a few elders with leanings towards the Secessionist Church removed themselves from St. Andrew's and organized what they called "First Presbyterian Church". Apparently they decided St. Andrew's, established six years earlier, was not truly Presbyterian. In 1846 the congregation called the Rev. Robert Torrance. The token dates from the union forming of the Canada Presbyterian Church in 1861. The Rev. Robert Torrance was the sole minister of First Church. Upon his retirement in 1882 the congregation was dissolved and the members dispersed among the other three Presbyterian congregations in Guelph.

Today: does not exist

First Church

obverse: CANADA PRESBYTERIAN CHURCH / 1ST CONGREGATION / GUELPH

reverse: THIS DO IN / REMEMBRANCE / OF ME / *table with bread*

between two chalices

shape: rectangular, clipped corners

composition: white metal

dimensions:

horizontal: mm 26.7

vertical: mm 21.4

thickness: mm 1.4

weight: g 4.4

die axis: up/up



year of issue: 1846
minister: the Rev. Robert Torrance

Guelph, Free Church of Scotland

The formation of the Free Church in Scotland in 1843 saw the new church established in Canada as well. In Guelph, almost half of St. Andrew's members chose for the Free Church and a congregation known as Knox's was formed in 1844 and the church grew rapidly. In 1868 a splinter group chose to leave Knox's and form a new congregation called Chalmers, and built just a short distance from Knox's. Both Knox's and Chalmers are known to have used Communion tokens. Knox's, now known as Knox, used the stock tokens of the Free Church of Scotland as well as the Watson and Pelton type 2 stock tokens. The exact token used at Chalmers is unknown, but is believed to be the Free Church of Scotland type of stock token.

Knox Presbyterian Church continues today within the Presbyterian Church in Canada. Chalmers joined the United Church in 1925 by a vote of 511-408, and while the congregation lost 326 members to the continuing Presbyterian congregations, 293 persons from Knox's and St. Andrew's chose to become members of Chalmers. The congregation of Chalmers closed in 2007.

East Puslinch township, Church of Scotland

The earliest presence of Presbyterians in the East of Puslinch township is recorded in 1835 when people in connection with the Secession Synod began a congregation, but soon after moved to Guelph, the seeds of First Church. The Church of Scotland formed a congregation shortly afterwards, in 1838, and called the Rev. William Meldrum in 1840. He also served congregations in Nassagaweya and Beverly townships. The first services were entirely in Gaelic, and the token, the letters standing for Gaelic Presbyterian Church, dates from this time. With the influence of the Rev. John Bayne, the congregation and their minister went to the Free Church in 1844. In 1855, the Session decided to give English a greater emphasis than Gaelic as the language of worship. A visiting missionary, the Rev. Alexander Duff, who had served the Free Church in Calcutta, India, so impressed the people of East Puslinch, that in 1857 they voted unanimously to adopt the name Duff's Church. The congregation joined the Canada Presbyterian Church in 1861 and the Presbyterian Church in Canada in 1875. In 1925 Duff's chose by a large majority, 104-21, to remain Presbyterian.

The scarcity of the tokens today is because the majority of them were destroyed in a fire. These tokens are very difficult to obtain.

Today: Puslinch, Duff's, Presbyterian Church in Canada

East Puslinch

obverse: G / P C (Gaelic Presbyterian Church)

reverse: *blank*

shape: rectangular

composition: lead

dimensions:

horizontal: mm 18.7

vertical: mm 20.2

thickness: mm 2.4

weight: g 7.8

die axis: uniface

year of issue: 1840

minister: the Rev. William Meldrum



A Small but Fascinating Collection of Tannery Tokens

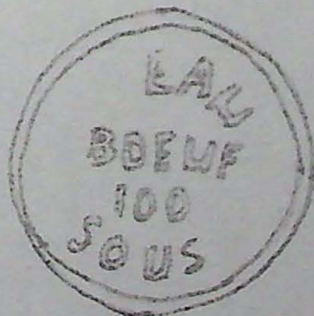
Steve Lussier, C.A.T.C. member #1178 earlier this year sent me scans of five tokens from his collection which warrant some attention.

The five are listed by Dr. Joseph LeRoux in his supplement to his 2nd edition of the *Canadian Coin Cabinet* or *Médaillier du Canada* published in 1892. They are as follows:

- | | | |
|--------|---|-------------------------------|
| 1071g. | Edouard Marchand, tanneur, Yorck. (St. Cuthbert.) | 1 peau de mouton,
10 sous. |
| 1071h. | Même que le précédent. | 1 peau de veau, 12 sous. |
| 1071i. | Même que le précédent. | 1 peau de vache, 80 sous. |
| 1071j. | Même que le précédent. | 1 peau de boeuf, 100 sous. |
| 1071k. | Même que le précédent. | 1 peau de cheval, 110 sous. |

1071g. 1 peau de mouton = 1 mutton hide
1071h. 1 peau de veau = 1 veal hide
1071i. 1 peau de vache = 1 cow hide
1071j. 1 peau de boeuf = 1 beef hide
1071k. 1 peau de cheval = 1 horsehide

Dr. LeRoux mentions that: “Les 5 numéros précédents ont été faits par un collectionneur de Montréal dans le but de faciliter des échanges”. *“The 5 preceding numbers were made by a Montreal collector for the purpose of making easy trades (with other collectors).”*



Fabriquer de façon très artisanal ont le vois très bien lorsque l on regarde le mot SOUS sur le jeton peau de vache il est écrit a l envers. Le mot tanneur sur tout les avers est aussi écrit a l envers. Medal or coinage et rotation des frappe avers et revers diffère toujours aucune n'est pareille le fabriquant ne sans est pas occuper.

Made by a non-professional craftsman, it can be seen that the word SOUS on the cow hide token is written backwards. The word TANNEUR on all of the common reverses is also written backwards. The rotation of the tokens varies for each piece.

Ses pièces ont un diamètre entre 31,56 mm et 32,01 mm et un poids entre 8,3 gr et 9 gr. Fait d'étain ou autre métal similaire. *These pieces have a diameter of between 31.56 mm and 32.01 mm and weigh between 8.3 gr and 9 gr. Made of pewter or some similar metal.*

Combien de ses pièces ont été fabriqué? Ses pièces sont très rare car je n'est jamais vus un autre set avant. Jamais vus une pièce seul non plus. Existe t'il d'autre set je ne sais pas? *How many pieces were made? These are very rare as I have never seen another set. I have never seen another single piece. If other sets exist, I am not aware of them?*

À part les informations de Leroux avec les pièces un bout de papier sur lequel est écrit en anglais. *A piece of paper with the following information from Leroux was with these tokens. EDWARD MARCHAND KCROY THE ONLY INFORMATION OBTAINABLE ON THE FOLLOWING TOKENS IS THAT THEY CAME FROM THE WICKAM COLLECTION, THE TOKENS BEING RELATED TO HIDES AND HIS TANNERY, THEY ARE HEREIN LISTED. MADE IN PEWTER OR SIMILAR MATERIAL.*

Does anybody know for sure if these were fantasy pieces made only for trading with other collectors, or were they actually used in connection with a tannery operated by *on* Edouard Marchand?

Willow Bunch Token Discovered

by George Manz

A possibly unique token has been discovered recently. The token is counter-stamped on a host 1797 British one penny Cartwheel. On the one side of the host coin, someone has counter-stamped the words A GAUDRY WILLOWBUNCH around the edge of the rim with the date 1885 near the centre. On the other side, the counter-stamp reads 50 CENTS.

The village of Willow Bunch, Saskatchewan was first settled by Metis hunters at the urging of Andre Gaudry.

The History of the Metis of Willow Bunch chronicles the reason why the Metis community of Willow Bunch was settled: "There was a devastating grass and timber fire in 1880 at Wood Mountain. There was no pasturage left for our horses, and as a result, our people moved to three different settlements: the Frenchman River, the Milk River and the small Metis community of Willow Bunch. Andre Gaudry asked the French-Canadian trader Jean-Louis Legare, who had married into the Metis community and had apprenticed on the Plains with Metis traders, George Fisher and Antoine Ouellette, to accompany the Metis to Willow Bunch to operate a trading post in the new community. Legare saw the opportunity and agreed to join the Metis in this new location. Willow Bunch quickly became the most important community in the Wood Mountain area."

The village of Willow Bunch is located about 150 kilometers south-west of Regina.

By 1885, when this token was struck, the old Metis settlement had become a boundary post for the North West Mounted Police, while the first school was built the following year.

Fortunately, historians and descendants have learned about some of the accomplishments of Andre Gaudry, the person whose name is counter-stamped on the token. Gaudry was born in 1851 in Manitoba. As a child, Andre was run over by a wagon, breaking his back and leaving him with a humped back. Some of his descendants still live in Willow Bunch.

When I asked Kent and Randy Gaudry if their great grandfather Andre had some type of general store in Willow Bunch, they replied, "no, not to our knowledge."

So why would Gaudry need counter-stamped tokens? Part of the answer is found in *The History of the Metis of Willow Bunch*, an excellent book written by Ron Rivard and Catherine Littlejohn.

Andre Gaudry and more than 40 other Metis men from Willow Bunch were promised jobs by Lt. Governor Edgar Dewdney to keep them from joining the Riel Rebellion at Batoche.

In 1887, two years after the Riel rebellion ended, Gaudry got the contract to construct stables for the NWMP.

When I met Randy Gaudry, Andre's great grandson, in Willow Bunch this summer, he provided me with a copy of the contract between Andre Gaudry and Lawrence Herschmer, the Commissioner of the NWMP, to build a log stable at Wood Mountain, a short distance to the west from Willow Bunch. According to the document, Gaudry was to be paid \$180 for the materials and \$220 for the labour to construct the stable for the NWMP.

In 1885, when the token was counter-stamped, Canada had very few coins that circulated in what was then the North West Territories, the large tract of land that included four administrative districts: Athabasca (now northern Alberta), Alberta (now southern Alberta), Saskatchewan (now central Saskatchewan) and Assiniboia (now southern Saskatchewan).

By 1885, Canada had only struck a small number of 1 cent, 5 cents, 10 cents, 20 cents, 25 cents and 50 cents coins. While that may sound like a lot of different coins, I suspect that there were very few of these coins that actually circulated in what is now the province of Saskatchewan.

According to his great grandsons Andre Gaudry was an entrepreneur. Not only did he build stables for the NWMP, he also helped build the telegraph system across that part of Saskatchewan and got the contract to deliver the mail to Willow Bunch.

The book, *Poplar Poles and Wagon Trails*, published by the Willow Bunch Historical Society, has a section on Andre Gaudry, written by another great grandson, Alan Kwasnicki. According to Kwasnicki, Andre Gaudry "...was employed by the North West Mounted Police from time to time as a hunter-interpreter and scout. He also was commissioned to build some of the buildings at the Old Post in 1887-1888. He would make hay in the summer and sell some to the N.W.M.P. Andre also built the telegraph line from Wood Mountain to Moose Jaw, Sask., in 1885, and was the first man to haul mail from Moose Jaw to the Old Post."

I suspect that Andre Gaudry counter-stamped the token to commemorate his building the telegraph line in 1885.

Unfortunately, no one knows for sure why Gaudry counter-stamped this foreign coin with his name and then used it for currency in Willow Bunch. He probably just used whatever coinage he could find and this token is the only one that remains. It is quite likely that the token was spent at Jean-Louis Legare's store in Willow Bunch, the only store in the village at the time.

Andre & The Giant

More than 100 years ago, Willow Bunch became famous as the birthplace of Edouard Beupré, who was born there in 1881. The young Edouard soon became the talk of the town as he grew to become an 8-foot-3-inch giant.

At the age of 17, under the name "The Willow Bunch Giant," Edouard went into the circus business at the encouragement of his neighbor, Andre Gaudry, the man whose name is struck on the token.

Because Andre Gaudry told the youthful Edouard that he could earn a decent living simply by showing how tall he was, Edouard soon traveled across Canada and the U.S. According to Rivard and Littlejohn, Gaudry "accompanied and provided guidance to Edouard at his first exhibitions." One of Edouard's most famous tricks while he was on stage was to pick up a horse to the height of his shoulders.

Edouard was soon employed by the two major circuses, Ringling Brothers as well as Barnum and Bailey. Young Edouard was at the St. Louis World's Fair when he became ill. Beupré died in hospital in St. Louis, Missouri in 1904 at the age of 23.

Because Barnum and Bailey refused to pay to transport the giant's body back to Willow Bunch, they had him embalmed instead and then put his remains on display.

Edouard Beupré was eventually cremated and his remains were buried in front of his life-sized statue in front of the Willow Bunch Museum in 1990.

Andre & Sitting Bull

Willow Bunch is also famous for another reason. After Chief Sitting Bull's Sioux warriors killed General George Armstrong Custer and his 7th Cavalry at the Battle of the Little Big Horn, about 5,000 American Sioux crossed the border into Canada to get away from the American soldiers who were looking for revenge. Many Sioux, including Sitting Bull, made their way to the Willow Bunch area.

In 1881, several Metis from Willow Bunch, including Andre Gaudry, accompanied Sitting Bull and some of the Sioux back across the border to Fort Buford in the Dakota Territory where Sitting Bull surrendered at the former army base located at the confluence of the Missouri and Yellowstone Rivers, located near the present-day city of Williston, North Dakota.

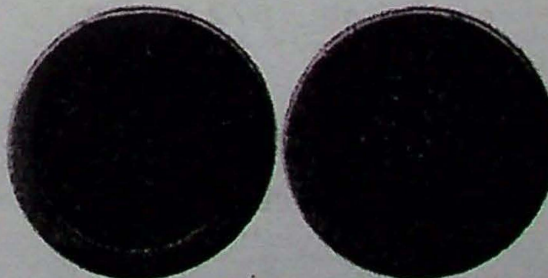
Andre Gaudry died in 1925 and is buried in the cemetery at St. Victor, Saskatchewan.



Andre Gaudry



Chief Sitting Bull.



Cartwheel 1d counter-stamped
By Andre Gaudry

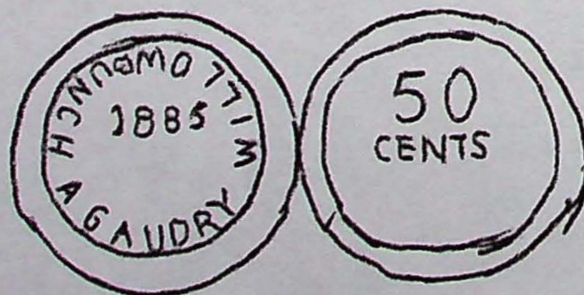
Andre's great-grandson & the Giant



Portrait of Andre & Giant



Randy Gaudry with life-size portrait of giant



Line drawing of counter-stamped token

Dr. Richard M. Bateman, Numismatist

(A Brief Biography)

Edited By

Stanley Clute, F.R.C.N.A.

While many of the notable early numismatists of Montreal and area have been well documented, thanks in a large part to the impetus provided to the hobby there by the existence of the Numismatic and Antiquarian Society of Montreal, little has been published about late nineteenth and early twentieth century numismatists in the Toronto area.

One such person who came to my attention awhile ago was Dr. R. M. Bateman, so I set about trying to find some information about him. In addition to my own efforts at research, I must single out for their assistance in making information available to me Scott E. Douglas and Warren Baker. This short article would not have been possible without their help.

Richard M. Bateman was born on April 26, 1862 to William Bateman, a successful farmer at Scugog, Ontario and Justice of the Peace at Port Perry, and his wife Nancy. Richard also had a brother named William who was nine years his junior. By the age of 18 Richard was a school teacher at Scugog. He was a graduate of Victoria University "when it was located in Cobourg before affiliating with the University of Toronto" (Bowman). He went on to study medicine in England, and then settled in Pickering, Ontario, where he opened a practice in partnership with a Doctor Byron-Field in 1887. In less than a year he bought out his partner's interest in the practice and also acquired his house. He then went into partnership with a Dr. Rea of Fergus, Ontario. Dr. Rea left the scene after a year and Dr. Bateman continued to run a large double practice alone.

Dr. Bateman married Minnie E. Bunting, by whom he had several children. In 1908 the family moved to Toronto and Dr. Bateman carried on his practice from an office at 361 Danforth Avenue.

Dr. Bateman joined the American Numismatic Association in 1894 and held membership number 83. He resigned upon moving to Toronto, but rejoined in 1919 and was given number 2105. His greatest interests appeared to be in the areas of Canadian tokens and paper money. He died in 1926. Circa 1950 his collection was sold to Lindsey McLennan of Hamilton, Ontario.

Perhaps the greatest tribute to Dr. Bateman was that which was paid by the late J. Douglas Ferguson: "The greatest help that I had in those very early days, other than from Mr. Lowe, was undoubtedly from Dr. Bateman. Dr. Bateman had his medical office on Danforth Avenue in Toronto at the time and (he) being a graduate in medicine who had attended university at the same time as my father. Dad was responsible for the two of us

getting together. It was from him that I recognized the importance of having coins in as excellent condition as possible. He went to some length to show me the greater beauty in (a coin in) Uncirculated or a coin in Extremely Fine condition from a piece in Very Fine or lower condition. This was in contrast to many other numismatists of the period...whose only interest was in acquiring an example of the specimen irrespective as to the condition of the piece".

FOOTNOTE

I especially want to thank Scott E. Douglas for the large amount of information he provided for this biography. It could not have been compiled otherwise.

SOURCES

Baker, Warren; information provided

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The Canada and Newfoundland Gazetteer and Business Directory, 1923

The Canadian Album – Men of Canada, 1892

The Church of Jesus Christ of Latter-day Saints Family Search website 1881 Canada Census transcript

Douglas, Scott E. information provided via email correspondence

The Canadian Numismatic Journal, April, 1978, p. 130, J. Douglas Ferguson, "Reminiscences of Sixty Years in Canadian Numismatics"

Illustrations of Br. 714, C6 and Br. 714/Br. 713 mule

In the June issue of *Numismatica Canada* I mentioned the discovery of a formerly unknown muling of a Bank of Montreal ½ penny, the obverse being the same as Br. 713, C13. The reverse was as Br. 714, C6.

Below are obverse and reverse scans of both pieces which are from my collection.



Br. 714 with C13 obverse



Reverse as Br.714 C6



Obverse of Br. 714 C6



Reverse of Br. 714 C6

Note the distinctive lettering style on the reverses of both tokens. Courteau mentioned in his 1919 listing that this reverse was distinctive to the piece which he listed as number 6 of this series.

Tokens of the Niebergall Stave & Lumber Co., Staples, Ontario

By Harry N. James FCNRS

I is hard to believe today, but that part of Essex County, Ontario in which the village of Staples is situated was once so very thickly covered in woods that there were at least six stave and lumber companies in operation there during the 1880s and 1890s. It is said of Staples that it existed in a forest so dense that a squirrel could travel for miles without touching the ground. The village is located in Tilbury West Township on Essex County Road 8.

The mills ran year round if there was sufficient wood. Settlers clearing their land were a major source of wood which was usually hauled during the winter after the farming work was done for the year and the roads were frozen enough to make hauling easier.

George Niebergall started his milling operation in May of 1892, selling his interest in the business to a Mr. Atkinson of Goderich in 1896. The next year he bought the Buchanan Bros. mill which had been started in 1890 on 8½ acres of land. Stave cutting machinery had been installed in this mill in 1892.

Staves were used in the manufacturing of wooden barrels. Logs would be cut into sections the length of the required stave, then cut into strips and placed in boiling water. After soaking the staves would be cut by a planer and shaped to conform to the proper shape for a barrel. They were later dried to the proper "wetness" and barrels would be assembled. Hand made barrels of oak are still in demand by distilleries today.

By April of 1897 the Niebergall mill had approximately 5½ million feet of lumber in their yard. They had recently installed a new hoop and veneer machine. Of an enterprising nature, the Niebergall Company was the first business in Staples to make use of a typewriter in 1896.

The first general store in Staples was started by a Mr. Jessie McDougall. He was succeeded by William Maricle. The post office was located in this store.

Niebergall and Company bought this store in 1895 combining its operation with that of the stave and lumber company. A Mr. Menzies operated the store for the company and for a while the post office was operated in the stave and lumber department. In 1896 it went back into the store. By 1898 this store was the first business to use a cash register in the village. George Niebergall died in August of 1899.

For many of the surrounding farmers the sale of wood was a source of cash. Often they would be paid in produce instead of cash. Butter, eggs or other produce could then be traded for goods at the general store. Trade due bills were also used by the Niebergall Company so it would appear that the lumber company would pay for wood in produce such as eggs, wheat, butter and would then allow the goods to be spent in their general store. Any credit still coming to the customer would then be paid in due bill tokens. Presumably many of these farmers would bring produce into the store for trade without selling wood to the lumber department. By any means, these tokens would certainly have been advantageous to the Staples vicinity.

The tokens were in denomination of from 1¢ to \$1.00. They were of aluminum, round in shape, varying from 18 mm in diameter for the cent to 35 mm for the dollar.

The tokens:

The Niebergall / Stave / And / Lumber Co. / Limited / Staples, Ont. / Canada

Good For / 1 ⁰⁰ / In Merchandise	A-R-35
Good For / 50 / In Merchandise	A-R-31
Good For / 25 / In Merchandise	A-R-28
Good For / 10 / In Merchandise	A-R-25
Good For / 5 / In Merchandise	A-R-20
Good For / 1 / In Merchandise	A-R-18



Source:

McCracken, Robert and St. John, Dorothy, *Staples: From Forest to Farm. An Historical Sketch of a Pioneer Town.* 2007.

Border Cities Auto Stage Line

by Harry N. James FCNRS

The tokens listed for this bus company first came to my notice when four pieces were offered for sale through a Jeffery Hoare Auction held in conjunction with a Torex Show held in February of 1992. A brass 15¢ and a brass 25¢ token made up lot 347 and a brass 35¢ along with an aluminum 10¢ token made up lot 348. The Atwood catalogue numbers of 950A, 950B, 950C and 950F were given and they were listed for Windsor, Ontario.

I didn't give much thought to this series until many years later. While visiting a Windsor coin dealer in 2008 I was offered some 50¢ and 10¢ denominations of these tokens. After making the purchase I decided to check them against the listings in my Atwood catalogue. As it would happen my copy of Atwood's was from 1958 and I couldn't find them listed under Windsor. Checking the index showed that they were indeed listed but not in Windsor, Ontario. They were under the number 290 in Eagle Pass, Texas.

Eventually I was able to acquire a more up-to-date copy of the Atwood catalogue (2007, Vol.6) and they were listed here under Windsor, Ontario.

RIDE IN SAFETY
AND IN COMFORT

9 Big, Roomy MACK and WHITE Parlor Buses

An Individual Chair for Every Passenger

Operating on Following Schedule:
Every Hour—Windsor and Belle River
Every 2 Hours—Windsor and Tilbury
Every 45 Minutes—Windsor and St. Clair Beach

RIDE ON RUBBER
Make Your Journey Pleasant
Caretful, Courteous Service

Border Cities Auto Stage Line
14 Sandwich E. Gen. 4613
Windsor, Ont., Can. Sarnia, Ont., Can.

In June of this year (2009) on a trip to the Windsor Library I was able to find a listing for Border City Auto Stage Line in *Vernon's City of Windsor, Ojibway, Sandwich, Walkerville, Ford and Riverside Directory* for the years 1924-25. They were located at 8 Sandwich St. E. in Ford, now part of Windsor. The Directory for 1926-27 listed a Henry Reaume as the owner and the address was now given as 14 Sandwich St. E. Henry Reaume's residence was 157 Drouillard Rd., also in Ford. Looking back to the 1921-22 directory, Henry Reaume was listed at 157 Drouillard but at this time he was the owner of the Ford City Garage. From this listing it is safe to say that the bus company under the name of Border City Auto Stage Line was started by Henry Reaume in either 1924 or 1925.

Going forward again to the 1927-28 directory the bus line is still listed under Mr. Reaume's ownership. The company address is given as 157 Drouillard while Mr. Reaume's address is listed as 966 Pillette Rd. in Ford City. His phone

number was Burnside 5495. By 1928-29 Henry Reaume is still at 966 Pillette but he is now the proprietor of Reaume Garage. The Border City Auto Stage Line has ceased operations.

The illustration is an ad which appeared in the *Border Cities Star* newspaper of Saturday, July 24th, 1926. It depicts one of 9 Mack and White Parlor Buses operated by the Border Cities Auto Stage Line and states that there was an individual chair for every passenger. A bus ran every hour between Windsor and Belle River, every two hours between Windsor and Tilbury and every 45

minutes between Windsor and St. Clair Beach. It is safe to say that the tokens are correctly assigned to Windsor, Ontario. They could possibly be listed as additional Ford City tokens as the company address was in Ford City at the time of operation.

The Tokens:

BORDER CITIES / AUTO / STAGE LINE

GOOD FOR / 50¢ / ONE FARE	B-R-32
GOOD FOR / 40¢ / ONE FARE	A-R-32
GOOD FOR / 35¢ / ONE FARE	B-R-30
GOOD FOR / 30¢ / ONE FARE	A-R-27
GOOD FOR / 25¢ / ONE FARE	B-R-25
GOOD FOR / 20¢ / ONE FARE	A-R-21
GOOD FOR / 15¢ / ONE FARE	B-R-19
GOOD FOR / 10¢ / ONE FARE	A-R-16

The tokens were all round and ranged from 32 mm in diameter for the 50¢ and 40¢ tokens to 16 mm for the 10¢ token. The 50¢, 35¢, 25¢ and 15¢ tokens were of brass while the remaining denominations were of aluminum.



Robert Cunningham & Son of Skeena (Port Essington), B.C.

by Ronald Greene



S4760a



S4760d



S4760e



H3410a



H3410d



H3410f

The tokens of Robert Cunningham & Son are amongst the earliest tokens issued in British Columbia. In the absence of any banking facilities within days of travel, tokens were instituted on the Skeena River by both the Hudson's Bay Company and R. Cunningham & Son, sometime in the 1890's.¹ Cunningham's tokens were crudely made in denominations of 25 cents, 50 cents and \$1.00. They measure 19, 23 and 29 mm in diameter respectively. They are known in varying thicknesses, in copper and in brass, evidence that they were made on site from scrap or available materials. The words "Skeena B.C." are not always clearly legible. The pieces are incuse, not deeply struck and usually dark. They neither rub nor photograph well.

Long after the tokens were retired one visitor reported being allowed to take a handful of tokens from the barrels in which they were stored.² The report said that there were three barrels, but having only two hands he took some 50 cent pieces and some \$1.00 pieces. Today, the 25 cent pieces are scarcest. The tokens were later said to have been dumped in the bay. The tokens used at the Hazelton branch were counterstamped with an "H."

Robert Cunningham was born at Tullyvalley, Tyrone, Ireland in 1837. After attending school he entered Islington College, the Church of England Missionary College in London, where he studied for 3 years.

In 1862 he was sent out to British Columbia as a lay teacher. Arriving in Victoria in September that year he studied the native language and assisted the Reverend Cridge. After about six months he was sent north to assist the Reverend William Duncan at Metlakatla. Here he stayed for two years, but left and joined the Hudson's Bay Company. Cunningham married a native woman, Elizabeth Ryan about 1864, and according to one source was dismissed from the Missionary Society but all other sources say that he abandoned missionary work. Cunningham stayed with the HBCo for five years, two of which he had charge of a post on the Nass River and three years at Port

Simpson. In 1869 he and another employee, Manson³ were asked to explore a route from the Stikine River to Dease Lake. At Dease they found indications of gold. Cunningham passed this information along to a number of miners which led to the first gold mining in the Cassiar district. He left the company the same year in a dispute over pay. He felt he was worthy of a raise, but was only offered a "gratuity" which to his mind was insufficient.⁴

In the spring of 1870, after leaving the Hudson's Bay Company he entered a partnership with Thomas Hankin, another former HBCo employee. They started shipping goods into the Omineca from a store they built at Woodcock Landing. They prospered and Hankin opened a branch at Hazelton. After a year at Woodcock Landing, Cunningham abandoned the site and pre-empted property on the Skeena River at Port Essington where he established a trading post.⁵ Hankin and Cunningham remained in partnership for about six years after which Hankin took the Hazelton branch on his own and Cunningham the Port Essington branch.⁶

Cunningham and Elizabeth Ryan had five children, but only Robert George survived to adulthood – three of the children died in infancy and John was drowned at age 17 off the Queen Charlottes (now Haida Gwaii). Elizabeth was drowned in a canoe mishap in 1888 which also took the life of the Rev. Sheldon and his wife. Some five years later Robert married a 17 year old, Florence Becknell, after knowing her only three weeks. They had three children, one of whom was born after Robert died in 1905.

In 1881 Robert Cunningham established a saltery under the name of the Skeena Packing Company, and in 1882 he established a cannery, which became the largest on the Skeena. His brand, the Diamond "C" became a favourite in England and Europe. Cunningham also started a saw mill in 1883. In 1889 he became proprietor of a business at the Forks of the Skeena, i.e. Hazelton.⁷ Through the 1880's Robert's brother, John, worked with him, but left for Metlakatla by the end of the decade. A nephew, George, also worked at Port Essington for a time in the 1890's. The timing is a little unclear, but Cunningham's son, Robert George, entered into the business as a partner c. 1890, the company becoming R. Cunningham & Son.

The Hotel Essington first appeared in the 1894 BC Directory although Theodore Davie, while Premier of British Columbia, had written on October 21, 1892 to Frederick S. Hussey, the Superintendent of Provincial Police, as follows:

"Dear Hussey

Should R. Cunningham of the Skeena River and Sam Adler come to an arrangement about running a place of business at Essington or elsewhere on Skeena River, there will be no objection to issuing a liquor license in the name of Sam Adler but don't issue it otherwise than to Adler upon the request of Cunningham – I have written to Mr. Turner; of course should he instruct you to the contrary, the license will not issue but unless he does instruct you to the contrary the license can issue, as I have indicated. Yours truly, Theodore Davie."⁸ It may have been 1897 when Cunningham received a license as there was a bond paid to Frederick Hussey dated September 2, 1897, signed by Robert Cunningham, John Irving and Roads Seabrook.⁹

The police were not impressed with the way the Cunninghams operated their hotel, witness a report submitted August 23, 1898 by Constable George Freeland¹⁰ who spent three weeks there assisting Constable Kirby. "While on duty at Port Essington Const. Kirby and myself patrolled the village day and night. Court was held every day

Dr. Bolton and Mr. James Codville adjudicated on all the cases and the village was ridded of undesirable persons only to go to some other Cannery and create disorder there. Fourteen or fifteen cases were heard the first week and in every instance whisky was the cause of the trouble and in the majority of cases it was directly or indirectly procured from Mr. Cunningham's hotel. In the presence of Const. Kirby I showed Mr. Cunningham Sen^r. the Act regulating the sale of intoxicants and two days after in Const. Kirby's presence he told me that I was not going to dictate to him how he could run his hotel ...” The report then went on to give six reasons why Cunningham's license should be withdrawn.¹¹ The Deputy Provincial Secretary six weeks later wrote to Superintendent Hussey that the renewal of Mr. Cunningham's retail liquor license was to be refused.¹² An application for a license in late January 1900 saw the hotel receive a license again.¹³

A fire in 1899 wiped out part of the town, the Port Essington Hotel¹⁴ and a couple of stores. The report stated that the cannery of Robert Cunningham, a warehouse and the wharf were the only structures that escaped.¹⁵ However, Cunningham rebuilt and continued his ways. A competitor wrote in April 1901 that Cunningham's hotel bar was open on Sundays contrary to the Act.¹⁶ Cunningham also applied for license for their steamboat *Hazelton* in April 1904.¹⁷ When B.C. Packers was formed c. 1902 Cunningham disposed of his interests in the cannery to that entity.

R. Cunningham & Son

GENERAL MERCHANTS.

PORT · ESSINGTON AND HAZELTON.

Owners: Hotel Essington.

Essington steam sawmill.

River Steamer "Hazelton."

Tug "Chieftain."

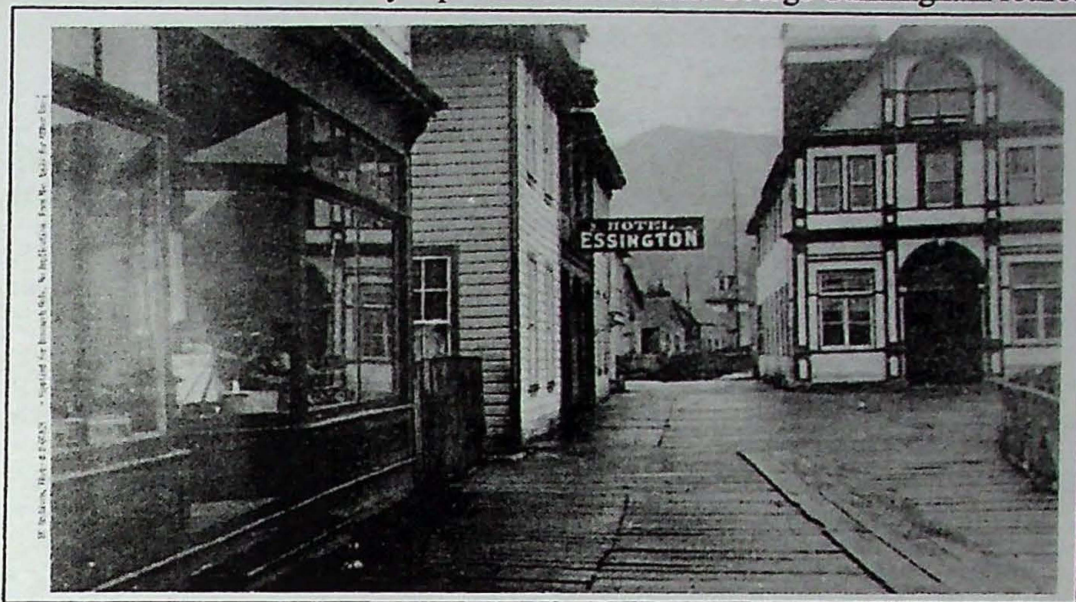
Furs bought and Sold. Salmon boxes a Specialty.

*A 1904 advertisement in the Skeena District News.*¹⁸

Robert Cunningham was considered a heavy shipper of freight on the Skeena River. In 1900 he put the *Monte Cristo* in service but it was replaced the following year by the *Hazelton*.¹⁹

Robert Cunningham suffered a lengthy illness over the winter of 1904-1905 and came to Victoria for treatment about the beginning of March 1905. However, treatment was not successful and he passed away from broncho pneumonia on April 8, 1905.²⁰ Robert Cunningham & Son, Limited was incorporated just a few days earlier, i.e. April 3, 1905.²¹ Robert Cunningham's shares in the Limited company passed to Alfred George Harris as trustee for his estate. By 1907 the *Hazelton* had been taken over by the HBCo

and the Essington Hotel was in the hands of a hotel keeper. The company carried on until 1925 when it went into voluntary liquidation and Robert George Cunningham retired.



*from left to right, Cunningham's store, Hotel Essington, Cunningham Hall
Courtesy of Royal BC Museum, BC Archives, B-07423*

When Robert George died in 1949 a lengthy obituary spoke of both father and son travelling to many of the native communities along the coast and Queen Charlotte Islands (Haida Gwaii) trading for goods and buying native handicrafts.

Robert George built up a noted collection of argillite carvings. The obituary stated, "Dominated by his father's colorful character until his death in 1903 [sic 1905] Mr. Cunningham, nevertheless, was one of the best known men in Port Essington when it was the largest town on the north coast and the headquarters for travel and commerce in the upper Skeena country."²² Robert George never married.

The settlement of Port Essington had three canneries by 1890 and during the construction of the Grand Trunk Pacific Railway it was a busy spot. However, the railway passed on the other side of the Skeena River and Port Essington slowly faded away. As the canneries closed one by one the site was abandoned. By the 1940's there were only a few residents left. The buildings fell victim to fires in the 1960's and today little, if anything, remains.

A rather humorous reference to the Cunningham tokens is given by K. Mack Campbell,²³ writing about the Ewen and MacMillan Families, "So they decided to investigate and in the spring of 1898, John Macmillan and John and Peter Wallace arrived at Port Essington, on the *S.S. Tees*, skippered by Captain Joe Gosse. They took over the cold storage shed at the Cunningham plant and began buying salmon and making mild cure. The fish were bought for 25 cents each, and the smallest sides were 10 pounds each. They were put up in 800-pound tierces. Ewen Macmillan tells an amusing story, 'The Wallaces had provided him with sufficient money to buy the fish, and in their wisdom it was all in gold coins. He started to try to buy the fish but the Indian fishermen would have nothing to do with gold. The only money they would take were 'Cunningham dollars' which, of course, were stamped out of brass or bronze. So he had the problem of exchanging his gold coins for Cunningham brass dollars which must have caused him some anxiety!'"

-
- ¹ Robert Cunningham & Son didn't exist before 1890, and the tokens were reported in 1898 [see K. Mack Campbell]
- ² I was told this story second-hand. Unfortunately it cannot be verified.
- ³ The sources did not give a first name, just referred to him as Mr. Manson
- ⁴ A gratuity would be a one-time payment, whereas a raise would have kept his pay higher.
- ⁵ Akrigg, G.P.V. and Helen B., *1001 British Columbia Place Names*, Discovery Press, 1969, p. 136, who say that Captain Vancouver applied the name, "Port Essington" to the estuary of the Skeena, not realizing it was a river mouth. He was honouring Vice-Admiral Sir William Essington. The first nations knew the settlement as "Spokeshute." Later the name was limited to the trading post established by Cunningham near the mouth of the Ecstall River.
- ⁶ The T.N. Hibben *Guide to the Province of British Columbia for 1877-8*, Victoria, B.C., 1877, lists both Cunningham and Hankin, but not as partners. p. 373
- ⁷ J.B. Kerr, *Biographical Dictionary of Well-known British Columbians*, Vancouver, 1890. pp. 135-136
- ⁸ GR-0055, *Superintendent of Provincial Police Correspondence Inward 1891 - 1910*, British Columbia Archives, Box 2, File 7 Davie was the Premier from July 2, 1892 until March 2, 1895 when he resigned to become Chief Justice of B.C. He was succeeded as Premier by John Herbert Turner.
- ⁹ GR-0055, Box 17, file 3. Captain John Irving formed the Canadian Pacific Navigation Company in 1882, which later formed the basis of the Coast Service of the C.P.R. Seabrook was a prominent Victoria businessman, involved in R.P. Rithet & Co., and Albion Iron Works.
- ¹⁰ GR0091, Vol. 16, Provincial Police Force, Oaths. J. George Freeland was sworn in on March 25, 1898 as a Special Constable and again on May 14, 1898. He was sent to Echo Cove, Naas River [now spelled Nass River]
- ¹¹ GR-0055, Box 22, file F
- ¹² GR-0055, Box 23, file 3
- ¹³ GR-0110, Provincial Police Force, Skeena District
- ¹⁴ This is probably the Hotel Essington. We have found no evidence that any of the other hotels in the village were established prior to 1901.
- ¹⁵ *Nelson Daily Miner*, November 16, 1899, p. 4
- ¹⁶ GR-0055, Box 56
- ¹⁷ GR-0055, Box 37
- ¹⁸ *Skeena District News*, Port Essington, January 9, 1904, p. 4
- ¹⁹ Edward L. Affleck, *A Century of Paddlewheelers in the Pacific Northwest, the Yukon and Alaska*, Alexander Nicolls Press, Vancouver, 2000, p. p. 56 and p. 53. The *Monte Cristo* was built in 1891 in Washington state. She was 90 feet long, x 24 feet wide and drew 3 feet. The *Monte Cristo* was brought to the Stikine River in 1898. She was rebuilt and enlarged, 108 x 20 x 3.9 feet, in 1899 and then was worked by R. Cunningham from 1900. Subsequently chartered by the Dominion Government for service on the Stikine laying the Yukon Telegraph Line and then abandoned in 1903. The *Hazelton* was built in 1901 in Victoria for Cunningham. She measured 134 x 24 x 4.4 feet. She was laid up after a couple of seasons under an agreement with the rival Hudson's Bay Company. The HBCo operated her after the loss of the *Mount Royal* in 1907. She was dismantled in 1912.
- ²⁰ GR2951 British Columbia Division of Vital Events, Death Registration 05-09-018521, microfilm B13080
- ²¹ GR1438, Attorney-General, Registrar-General, QE1280, B04422
- ²² *The Daily News*, Prince Rupert, Mar 28, 1949, p. 1
- ²³ K. Mack Campbell, *Cannery Village: Company Town*, Trafford, Victoria, 2004, p. 201

ROYAL ARCH MASONS OF SASKATCHEWAN

MARK PENNIES

Eric Jensen

The intent of this article is to document the Mark Pennies of the Royal Arch Masons of Saskatchewan that I have been made aware of, with the hope that others will forward information on ones they have that I have not included or did not have an image for or ones where they have a better quality image. I consider this as a first pass only and hope that there will be future updates.

The idea for this illustrated listing came about as the result of a question raised by Ron Rogal of Saskatoon. He emailed me after he had read my Alberta Mark Pennies update in *Numismatica Canada* January 2008 (Vol. 7, p. 40 – 43) and asked if I was aware of any similar listing for Saskatchewan Mark Pennies. I indicated that I did not know of any listing beyond what was issued by E.A. King in 1926 as *Masonic Chapter Pennies, The Albert M. Hanauer Collection*. This led to some further dialogue and Ron forwarded rubbings of the Mark Pennies that he was aware of. I then solicited further input from Al Munro of Calgary and Elmer Lupul of Edmonton. As this article would not have been possible, and likely would not have come about, without the significant input I received from Ron, Al and Elmer I would like to ensure that their contributions are properly acknowledged.

My intent is to follow the general format of Donald M. Stewart's *Mark pennies of the Royal Arch Masons of Alberta* published in the CNRS and CT in 1992 (reference CNRS: Vol. 28, p. 56-59; p. 86-91; p. 111-120 and CT: Vol. 21, p. 173-182; p. 213-222) and the subsequent update I presented in *Numismatica Canada* (Vol. 7, p. 40-43). I would recommend that the reader refer to Don's articles as much of his commentary also applies to the Royal Arch Masons of Saskatchewan.

Numbering System

Since 1906, when the Grand Chapter, Royal Arch Masons of Saskatchewan was formed, each chapter has been allotted a number by the Grand Registry of Saskatchewan (G.R.S.). The numbering system used in this listing follows the chapter numbers so allotted. Prior to 1906, the chapter numbers were granted by the Grand Chapter, Royal Arch Masons of Canada, which allotted a number from the Grand Registry of Canada (G.R.C.). Mark Pennies issued by the older chapters may carry a number assigned by the Grand Registry of Canada (C.R.C.). Such pennies are listed under the Grand Registry of Saskatchewan (G.R.S.) number as shown below.

G.R.C. No.	Chapter Name	Location	G.R.S. No.
121	Wascana	Regina	1
160	Prince Albert	Prince Albert	2
162	Moose Jaw	Moose Jaw	3
165	Saskatoon	Saskatoon	4
166	Moose Mountain	Arcola	5
170	Golden Compass	Sintaluta	6
173	Weyburn	Weyburn	7
180	Estevan	Estevan	8
181	Battleford	Battleford	9
186	Unity	Swift Current	10

G.R.C. No.	Chapter Name	Location	G.R.S. No.
192	Trinity	Melville	11
193	Govan	Govan	12
194	Orient	Moosomin	13
207	King George	Yorkton	14
208	Assiniboia	Assiniboia	15
209	Humboldt	Humboldt	16
211	Shaunavon	Shaunavon	17
216	Victoria	Wynyard	18
228	Tugaske	Tugaske	19
229	Eagle Lake	Kindersley	20

King indicated that many Chapters issued mark pennies in various metals. In this article I have listed copper, at least what I believe is copper but certainly in some case could be bronze, unless I had rubbing of a particular penny in a different metal. The various metals used by Saskatchewan Chapters, indicated by King, are listed as follows:

No.	G.R.C.	G.R.S.	Metals
?	111		C B Bz
1	121		C
		1	C
2	160		C B Bz S
		2	C
3	162		A C B S
		3	C
4	165		A C Bz
		4	C
5	166		C
	UD		C
		5	C
6	170		A C B
		6	C
7	173		A C B Bz S
		7	C
8	180		C B Bz S
		8	C
9	181		A C B Bz Oc
		9	C
10	186		C Bz
		10	C
11	192		C
		11	C

No.	G.R.C.	G.R.S.	Metals
12	193		C
		12	C
13	194		C
		13	C
14	207		C
		14	C
15	208		C
16	209		A C B S
		16	C
17	211		A B Bz C S
		17	Bz C
18	216		C
19	229		C
		19	C
20		20	C
21		21	C
22		22	C
23		23	C
24		24	C
25		25	C
26		26	C

Metals:

A	aluminum	G	gold	S	silver
B	brass	GpC	gold-plated copper	SpC	silver-plated copper
Bz	bronze	Gg	green gold	Wm	white metal
C	copper	Oc	oxidized copper		

If you have any questions, comments or additional information (hopefully some of the missing images) please contact me at egiensen@telus.net.

Chapter Name And Location **No.** **Metal** **Size**
mm

Wascana Chapter No. 121
Regina G.R.C.

1 - a C 32.5



Wascana Chapter No. 1
Regina G.R.S.

1 - b C 32.5



narrow keystone

Wascana Chapter No. 1
Regina G.R.S.

1 - c C 33



wide keystone

Prince Albert Chapter No. 160
Prince Albert G.R.C.

2 - a C

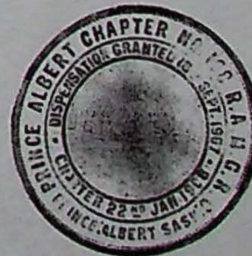
Image Not Available

(without colon between Prince and Albert)

without colon

Prince Albert Chapter No. 160
Prince Albert G.R.C.

2 - b C 32



with colon

(with colon between Prince and Albert)

<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
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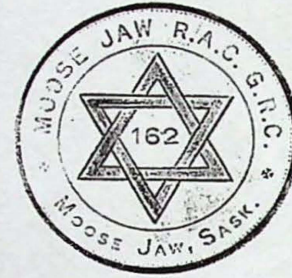
Prince Albert Chapter No. 2
Prince Albert G.R.S.

2 - c C 33



Moose Jaw Chapter No. 162
Moose Jaw G.R.C.

3 - a C 34



Moose Jaw Chapter No. 3
Moose Jaw G.R.S.

3 - b C

Image Not Available

Saskatoon Chapter No. 165
Saskatoon G.R.C.

4 - a C 32



Saskatoon Chapter No. 4
Saskatoon G.R.S.

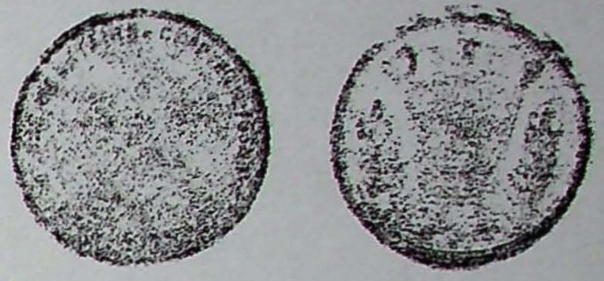
4 - b C 32.5



Chapter Name And Location No. Metal Size
mm

Moose Mountain Chapter No. 166
 Arcola G.R.C.

5 - a C 32.5



Moose Mountain Chapter No. U D
 Arcola G.R.C.

5 - b C

Image Not Available

Moose Mountain Chapter No. 5
 Arcola G.R.S.

5 - c C

Image Not Available

Golden Compass Chapter No. 170
 Sintaluta G.R.C.

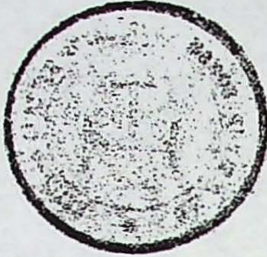

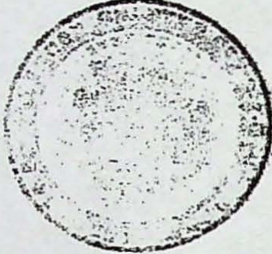
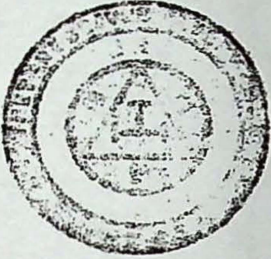
6 - a C 32



Golden Compass Chapter No. 6
 Sintaluta G.R.S.

6 - b C 33



<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>		
<u>Weyburn Chapter No. 173</u> Weyburn G.R.C.	7 - a	C	31.5		
<u>Weyburn Chapter No. 7</u> Weyburn G.R.S.	7 - b	C	32		
<u>Estevan Chapter No. 180</u> Estevan G.R.C.	8 - a	C			Image Not Available
<u>Estevan Chapter No. 8</u> Estevan G.R.S.	8 - b	C			Image Not Available
<u>Battleford Chapter No. 181</u> Battleford G.R.C.	9 - a	C			Image Not Available

Chapter Name And Location No. Metal Size
mm

Battleford Chapter No. 9
 Battleford G.R.S.

9 - b C 33



Unity Chapter No. 186
 Swift Current G.R.C.

10 - a C 33



Unity Chapter No. 10
 Swift Current G.R.S.

10 - b C

Image Not Available

Trinity Chapter No. 192
 Melville G.R.C.

11 - a C

Image Not Available

Trinity Chapter No. 11
 Melville G.R.S.

11 - b C 32



<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
----------------------------------	------------	--------------	--------------------------

Trinity Chapter No. 11
Melville G.R.S.

11 - c S 32



Govan Chapter No. 193
Govan G.R.C.

12 - a C 33



Orient Chapter No. 194
Moosomin G.R.C.

13 - a C 33



Orient Chapter No. 13
Moosomin G.R.S.

13 - b C

Image Not Available

King George Chapter No. 207
Yorkton G.R.C.

14 - a C 33



Chapter Name And Location No. Metal Size
mm

King George Chapter No. 14
 Yorkton G.R.S.

14 - b C 33



Assiniboia Chapter No. 208
 Assiniboia G.R.C.

15 - a C 33



Assiniboia Chapter No. 15
 Assiniboia G.R.S.

15 - b C 33



narrow keystone

Assiniboia Chapter No. 15
 Assiniboia G.R.S.

(A. Kent & Sons)

15 - c C 33



wide keystone

Humboldt Chapter No. 209
 Humboldt G.R.C.

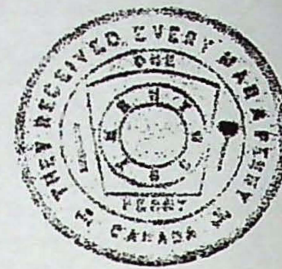
16 - a C 35.5



<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
----------------------------------	------------	--------------	--------------------------

Humboldt Chapter No. 16
Humboldt G.R.S.

16 - b C 33



Shaunavon Chapter No. 111
Shaunavon G.R.C.

17 - a C

Image Not Available

(reported by King – as this would be the earliest Chapter in Saskatchewan is this an error?)

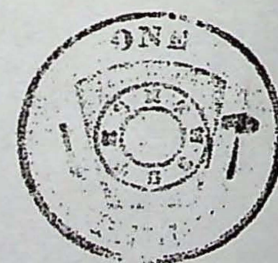
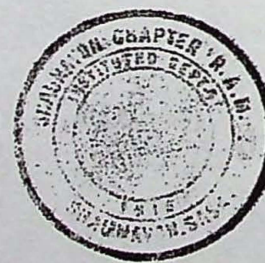
Shaunavon Chapter No. 211
Shaunavon G.R.C.

17 - b C

Image Not Available

Shaunavon Chapter
Shaunavon G.R.?

17 - c C 32



Shaunavon Chapter No. 17
Shaunavon G.R.S.

17 - d C

Image Not Available

Chapter Name And Location No. Metal Size
mm

Shaunavon Chapter No. 17
 Shaunavon G.R.S.

17 - e C 33



Victoria Chapter No. 216
 Wynyard G.R.C.

18 - a C 33



Victoria Chapter U D
 Wynyard G.R.C.

18 - b C 33



Victoria Chapter No. 18
 Wynyard G.R.S.

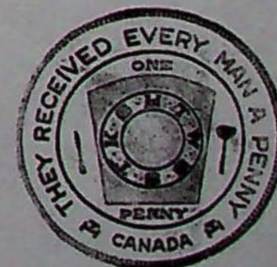
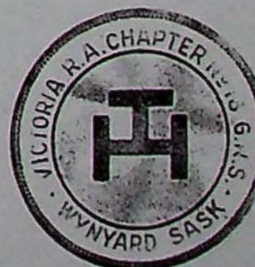
18 - c C 33



narrow keystone

Victoria Chapter No. 18
 Wynyard G.R.S.

18 - d C 33

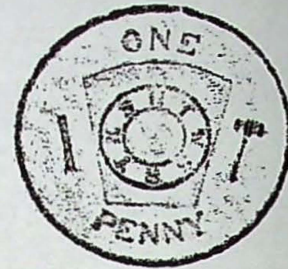
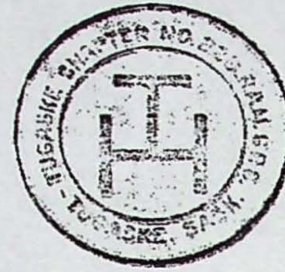


wide keystone

<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
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Tugaske Chapter No. 228
Tugaske G.R.C.

19 - a C 33



Tugaske Chapter No. 19
Tugaske G.R.S.

19 - b C

Image Not Available

Eagle Lake Chapter No. 229
Kindersley G.R.C.

20 - a C

Image Not Available

Eagle Lake Chapter No. 20
Kindersley G.R.S.

20 - b C

Image Not Available

Whitesand Chapter No. 21
Canora G.R.S.

21 - a C

Image Not Available

<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
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Melfort Chapter No. 22
Melfort G.R.S.

(A. Kent & Sons)

22 - a C 32.5



Sheba Chapter No. 23
Kamsack G.R.S.

23 - a C

Image Not Available

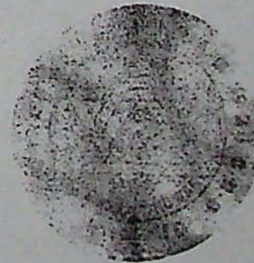
Acaia Chapter No. 24
Lancer G.R.S.

24 - a C 33



Lebanon Chapter No. 25
Kincaid G.R.S.

25 - a C 33



Cypress Chapter No. 26
Gull Lake G.R.S.

26 - a C

Image Not Available

Chapter Name And Location
Prince Of Wales Chapter No. 27
 Regina G.R.S.

No. Metal Size
 mm

27 - a C 32.5



narrow keystone

Prince Of Wales Chapter No. 27
 Regina G.R.S.
 (A. Kent & Sons)

27 - b C 32.5



wide keystone

Victory Chapter No. 28
 Elrose G.R.S.

28 - a C 33



Wilkie Chapter No. 29
 Wilkie G.R.S.

29 - a C 32.5



Lloydminster Chapter No. 31
 Lloydminster G.R.S.

31 - a C 34



<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
<u>Delta Chapter No. 32</u> Outlook G.R.S.			
	32 - a	GpC	33



Abbreviations:

- C = Copper; GpC = Gold plated Copper
- CNRS = Canadian Numismatic Research Society
- CT = The Canadian Token
- H T W S S T K S = Hiram The Widow's Son Sent To King Solomon
- G.R.C. = Grand Registry of Canada
- G.R.S. = Grand Registry of Saskatchewan
- mm = millimetres
- S = Silver

MEDALLIONS

This section is intended to illustrate some of the general or anniversary medallions of the Royal Arch Masons Of Saskatchewan that I have been made aware of.

<u>Chapter Name And Location</u>	<u>No.</u>	<u>Metal</u>	<u>Size</u> <u>mm</u>
<u>Grand Lodge Of Saskatchewan</u> Regina			
		C	30.5



Moose Jaw Lodge #3
Moose Jaw G.R.S.
75th Anniversary

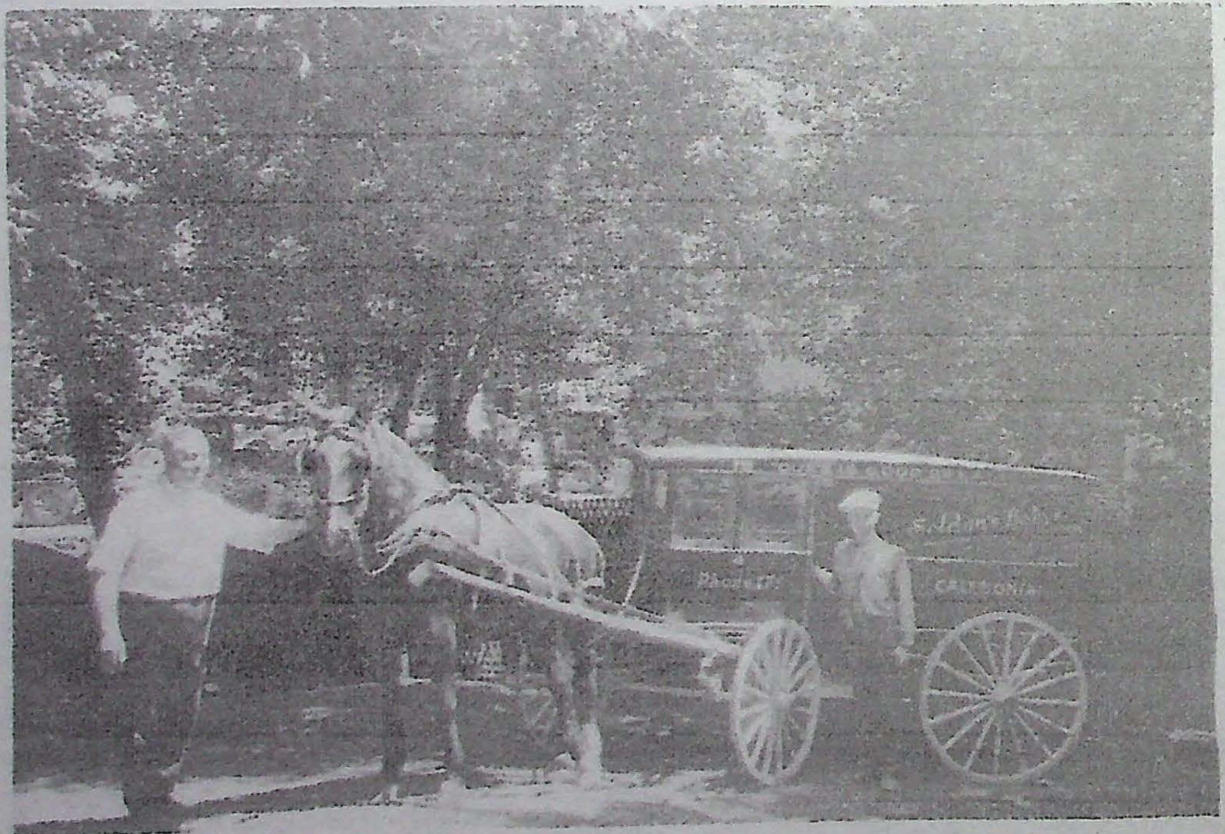
3	C	29
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SELDON'S BAKERY – CALEDONIA, ONT
by Daniel Sinesac



A-Sc8-29 Listed by Astwood 0240a



Richard Seldon is holding the horse.

OBITUARY

RICHARD VICKORY SELDON

Death came with startling suddenness early Friday morning to Richard Vickory Seldon, who for many years conducted Seldon's Bakery, which was founded by his grandfather, the late Richard Seldon in 1853—80 years ago. His grandfather passed away in 1887 in a distressing accident at "Hilltop Cottage" while working in his orchard. His eldest son Henry passed away the same year and the business was continued by the widow of the founder until 1909 when the widow of Henry Seldon carried it on, until the coming of age of Richard Seldon Junior, who continued the business successfully ever since.

Richard Seldon was born at "Hill Top" Cottage in 1884, the son of Henry Seldon and Ruth Terryberry, pioneer residents of Haldimand County. He attended Caledonia Public and High School and was a pupil of the High School when Senator Arthur Meighen taught here. He was a member of the Town Council for a number of years. Interest in the village had not flagged, but health did not permit of public service and his interests were devoted entirely to the business. The funeral was held on Sunday afternoon at 2 o'clock in Grace United Church, thence to the Caledonia Cemetery. Rev. T. H. Ackert conducted the services which were largely attended. Closing his remarks, Mr. Ackert mentioned that his last service in leaving Allenford was to conduct a funeral service, and a similar duty on arrival here. The pallbearers were Reeve C. N. Aldridge, Harry Leith, Wilson Avery, Roy Sprague, Alvin Keefer and John O'Rourke, all boyhood friends. Surviving besides his sister, Emma, at home, is one uncle, Mr. Walter Seldon of Toronto.

MRS. RUTH SELDON

On Sunday, January 27th, Mrs. Ruth Seldon passed away in her 74th year, after an illness of about two weeks with influenza. Mrs. Seldon, formerly Ruth Terryberry, was born at Windham, Norfolk County, and later moved with her parents to the Terryberry Farm in Willow Grove, where she was married in 1878 to Henry Seldon, the Rev. Mr. Morton officiating. Her husband predeceased her in 1887. Seldon's Bakery in the present building was established 54 years ago and in the past 32 years Mrs. Seldon was an active member in its progress. She was Sunday School teacher in the Methodist Church for a number of years and a regular attendant in the Church until a few years ago she developed a throat trouble which prevented her mingling with crowds. Mrs. Seldon is survived by one son, Richard, and one daughter, Emma, both at home, and one grandson Archibald Fisher, son of her daughter Florence who passed away twenty-three years ago. One sister and three brothers also survive. The funeral was held on Tuesday from Grace United Church to the Caledonia Cemetery, the service in the church and at the grave being conducted by the Rev. J. T. Heslop, Pastor. The pallbearers were Messrs. Michael Brown, Harry Leith, Alvin Keefer, W. Keefer, W. Simpson and Archie Fisher.

Public School Reports will appear next week.

Seldon's Bakery was established in 1853 by Richard Seldon Junior's grandfather Richard Seldon Sr. His grandfather passed away in 1887 and his wife ran the business until 1900. Ruth Seldon, Richard Junior's mother ran the business until 1905. Richard Jr. took the reins and ran the Bakery until his death in 1933.

Richard Seldon's obituary was from the July 5th, 1933 edition of the *Grand River Sachem*.

CITY OF LONDON, ONTARIO
TENDER FOR DOG TAGS - 1937

Len Buth – FCNRS

In the process of conducting research on another matter at the London Room of the Central Library, the writer recently came across an interesting motion by Council in the *City of London, Vol. 1 1937, No. 1 and No. 2 Committee Minutes*. Item number 262 referred to a motion to call for tenders for dog tags. It is copied below as it appears in the Minutes [bracketed words by writer]:

 262 DOG TAG TENDERS

K. G. Crawford [City Clerk]:

“I hereby certify that the Municipal Council, at the last session, adopted the following motion:

That the matter of dog tag tenders be referred to No. 1 Committee, with power.”

W. M. Veitch [City Engineer]:

“I beg to report that tenders were called for the supplying of 3500 - 18 gauge brass dog tags. I am attaching herewith the tenders received and also a tabulation of the tenders.”

Tenders re 3500 – 18 gauge brass dog tags with 12 gauge link att.

	<u>Deposit</u>	<u>As per our Specif.</u>	<u>As per sample attached</u>
H. Barnard Stamp & Stencil Co 24 Gore St., Hamilton, Ont.	\$3.50	65.00	F.O.B. Ham.
Toronto Stamp & Stencil Works 173 Church St., Toronto, Ont.	nil		\$70.00
Ontario Metal Specialties Bronte, Ont.	3.06	61.25	56.00
Standard Rubber Stamp Co. London, Ont.	3.45	69.00	
Empire Brass Mfg. Co. Ltd. London	nil	75.60	
Ontario Stamp & Stencil Works 65 Norman St., Hamilton	3.31	66.15	
Superior Mfg. Co. 121 Bathurst St., Toronto	3.78	75.60	
1936 Price - \$21.20 M			

Mr. Bell [position unknown] reports that dog tags can be obtained locally at a lower price, he believes, than that submitted by any of the tenderers.

Alderman Towe moves, and it is adopted, that the purchase of dog tags be referred to the City Treasurer and City Engineer, with power, and that the tenders be filed and the deposit cheques returned.

 The average price quoted equated to approximately 2 cents each. The names of the firms which responded to the tender in 1937, will be of interest to token collectors.

**Canadian Association of Token Collectors
Treasurers Report for September 01, 2008 - August 31, 2009**

Opening balance	8296.28
CATC membership dues	2692.31
* Cost of printing Numismatica Canada	-2852.60
* Reimbursement for printing cost for Numismatica Canada from CNRS	696.41
Misc. (copy card for Staples)	-25.25
Postage	-1177.16
Cost of printing for membership cards	-67.52
Yearly membership to the C.N.A.	-35.00
Services Charges (monthly chequing account)	-122.60
	11685.00 -4280.13

Balance as of August 31, 2009:

7404.87

* A total of 265 copies of Numismatica Canada are printed each issue with the CATC absorbing the cost for 75.47% and the CNRS cost is 24.53%. These numbers represent proportionate membership as well as shared cost for a small number of extras that are made available to written requests or handed out at coin shows to attract new members.

Membership in the CATC remained constant for 2008/2009. The usual number of members did not renew but we welcomed a few new members to the Association. Our bank balance is down about 10% mainly due to increased postage and printing costs as well as the fact that the US/CDN dollar is at its lowest exchange in 30 years leaving us with less money and more postage to the US.

Yours sincerely,

Scott E. Douglas



* * * * *

A meeting of the CATC was held in Edmonton in conjunction with the RCNA convention on August 15, 2009. Twenty one members attended and a robust conversation on the subject of tokens and token collectors ensued. Many different subjects were discussed from the journal to the bright future of our organization.

Respectfully submitted by

Scott Douglas