

The **PLANCHET**



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Edmonton Numismatic Society

November 2015

Volume 62 · Issue 3

New
Location



THE PLANCHET \$4.75CDN

Fall Show

November 7th & 8th 2015

The **PLANCHET**

Volume 62 · Issue 3

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The Planchet Team

Editor-In-Chief

Joe Kennedy

Co-Editors

Pierre Driessen

Marc Bink

Content Editor

Chris Hale

On-Line Distribution

Pierre Driessen

Printing and Mailing

Howard Gilbey

ON THE COVER

Arctic Expedition 25¢ 2013

Remembrance 25¢ 2015

Gorgoneion Coin Sculpture of
Neapolis Silver Stater

Background: HMCS Karluk

DISCLAIMER

The opinions herein are those of the individual authors and are not necessarily those of the Edmonton Numismatic Society.

The editors, at their sole discretion, reserve the right to accept or refuse any material submitted for publication.

Message from the President

Marc Bink

November 2015

It's Showtime! Months of preparation and sweating over details is just about over; when this was being written all of the banners were up, the floor plan was finalized, and the missing bits and pieces were being arranged for. All signs point to the fact that this show will be one of the biggest; we've already surpassed all the Canadian shows and some mid-market US shows in size and activity, and this one should put "paid" to the fact that we are Canada's biggest coin event; not just Canada's biggest coin show. We've got a centralized location that's easily accessible from all parts of the city, and the bourse room is bigger than the last one. We'll have displays, a silent auction, Kids-on-Coins is returning with their kid's auction, and of course, I'm sitting at the appraisal table. So it'll be busy... We're "sold out" with a waiting list; an enviable position to be in considering how much the internet has changed the dynamics in the hobby.

Of course it's because of the volunteers that we have a fabulous show. If you've never been to one of our shows, I'd urge you to come; you'll see a good many of our members in "black shirts" going around and ably helping out. These are the people who make it run smoothly, and these are the people we are always indebted to for their hard work. What's really neat is just how big our volunteer base is; I've been told we get more people out for set-up than some clubs get for a meeting! Way to go people, and in advance, thank you!

And of course; the dealers who come in from all over the country should receive credit as well; the fact that they come in with a wide variety of interesting new material has definitely added to the overall quality of the show. I think we've proven that Edmonton is a very dynamic and "hungry" market for just about anything numismatic. Welcome back!

Speaking of dynamic... well, I guess we have a new government. I'm not going to go into a diatribe or anything, but being something of a fiscal conservative,

(small "c", small "c"!) all I can hope is that they don't inflate the small change out of our currency. That the penny is gone is one thing; soon it'll be the nickel and the dime. And if they don't get it right, we'll be nicked and dimed into servitude. The problem though, is that your grandchildren will have absolutely no idea what that statement meant, having no idea what a nickel and a dime was. Let's hope that it doesn't go that way; I don't think I'm alone when I wish the new governments (both in Alberta and the rest of the country,) good luck, and we'll be watching.

And so time marches on; pretty soon it'll be Christmas, we still have to select a charity for this year's auction, and it's time to fire up the nomination committee again. Plus, we have a shortage of articles, so on those cold winter nights if you're complaining that there's nothing to do, try to sit down and write about your collecting passion. We'd love to hear it!

So...in closing...it's time to get on with the show, look forward seeing you there!

Fall 2015 Show

Canada's largest fall / winter numismatic event

Sat. Nov. 7, 2015 **10:00am - 5:00pm**

Sun. Nov. 8, 2015 **10:00am - 4:30pm**

NEW LOCATION

Howard Johnson Hotel

15540 Stony Plain Road, Edmonton, Alberta. T5P 3Z2

780-484-3333 for hotel room reservations

Hotel room bookings: use code Edmonton Coin Show (for your special show rate)

Admission: \$5 at door (youth under 16 years of age free)

- ATM on premises
- Parking: free
- Transportation: easy access, centrally located, bus service with Jasper Place transit hub nearby.
- Families Welcome !

Special events:

- **Free appraisals** of your coins, medals, paper money, tokens, watches and other time pieces
- Educational coin and medal **displays**
- **Door prizes** including gold coin draw
- **Silent auction** with bidding open to everyone

The Edmonton Numismatic Society is sponsoring:

Coin Auction for Kids

Hosted by Kids-On-Coins

Saturday 7 November 2015

1:00 pm to 3:00 pm (arrive by 12:45 pm)

Howard Johnson Hotel,
15540 Stony Plain Road, Edmonton, Alberta

- participation is free, parents are welcome
 - register at the Kids-On-Coins table prior to event!
- an excellent and fun introduction, in a non-pressure setting, to coin collecting and auctions
- all material for participation will be provided, including: catalogue and play money for bidding!



Sponsored by the Edmonton Numismatic Society

About Your Society

by **Mitch Goudreau** ENS Secretary



September 9, 2015 ENS Monthly Meeting Minutes

Marc Bink, the ENS President, opened the meeting at 19:30 hrs and welcomed the members. He hoped that everyone enjoyed the pizza and had a great summer.

November 7–8, 2015 Coin Show Update

- The show posters are now ready for distribution.
- The new banners will be ready on Friday Sept 11.
- Renovations to our new show location, the Howard Johnson Hotel, are progressing nicely.
- We are expanding the amount of tables at the show, and there will be some new dealers as well.
- The volunteer sign-up sheet to assist in support of the show was circulated among the members.
- The Friday set-up will start earlier than previous shows, and we can expect to take longer because of the new venue layout.

Club Matters

The club is pleased to do announcements on behalf of members. Written consent will however be required by those mentioned in the messages.

A reminder was brought up that awards, such as those with the *Go For Gold* program, are only for current club members in good standing.

2015 RCNA Convention Report

Howard Gilbey gave a talk on the Halifax RCNA convention that he attended as our club delegate.

The Planchet

Joe Kennedy the new editor of *The Planchet*, has completed his first issue which will now be published.

Presentation

The door prizes were drawn before Mirko Dumanovic gave a presentation on the coinage of the Kingdom of Yugoslavia.

Show & Tell

Several items were circulated for the Show & Tell portion of the meeting, including:

- A 1910 German Ein Hundert Mark bill with red seals. These were generally used between banks. The green seal type of this currency was released in 1919 at the start of the inflationary period and circulated in public.
- Also from Germany, a 1/4 kreuzer from Mainz.
- From Brazil, a 400 reis coin dated 1816.
- Several matching serial number sets of different Canadian currency series. These were acquired through a subscription service with the Canadian Paper Money Society. Two of the bills shown are the plate notes from the Charlton catalogue.
- A Canadian 25 cent 1944 MS65 coin, dual graded by PCGS and ICCS.
- From Nelson, British Columbia, a 1939 type 3 "JOP" silver dollar. This coin was counter-stamped by Joseph Olivia Patenaude with his initials. Patenaude died in 1956 and his JOP dollars are now highly sought after.

Conclusion

The silent auction lots were sold and the meeting was adjourned at 21:12 hrs.

2014–15 Executive

Marc Bink – **President**

David Peter – **Vice President**

Pierre Driessen – **Treasurer**

Mitch Goudreau – **Secretary**

Joe Kennedy – **Editor-In-Chief**

Jamie Horkulak – **Past President**

Directors

Wayne Hansen

Terence Cheesman

Howard Gilbey

Jeremy Martin

John Callaghan

Greg Wichman

Andy Vanderleest

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Show Chair: David Peter

Social Activities: Pierre Driessen

Youth Director: Alex McPhee

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October 14, 2015 ENS Monthly Meeting Minutes

Disclaimer: the present author of these minutes was filling in for the Secretary (you all know who he is) while he was living the high life being on vacation in Europe. Consequently, any omissions, errors, etc. are his fault for not having his priorities straight and leaving his duties.

33 members, 1 guest present

Meeting called to order by President Marc Bink at 19:29hrs

ENS administrative matters:

- Reminder to begin thinking about the selection of charity for the ENS annual charity auction
- Reminder to begin thinking about the selection of candidates for ENS Board of Directors and Executive for 2016
- Availability of society meeting facility at the Royal Alberta Museum renewed till December 2016.

ENS November 2015 show matters:

- Howard Gilbey reported that the bulk of the Silent Auction items will be composed of coins from the dismantled ENS displays. It appears that there will be some very interesting items on offer. All proceeds will go toward the construction and stocking of new ENS displays.
- Marv Berger reported that the show ads have all been placed
- David Peter reported that the show is sold-out and there is a waiting list of dealers
- the portable show ad road signs are in place and that the overpass banners will be installed on Saturday 24 October
- Jeremy Martin, Howard Gilbey and Pierre Driessen will meet on Saturday 17 October at Howard Gilbey's acreage to help Jeremy sort out the electrical junction box and cords.
- ENS Show Volunteer sign-up was finalized

Presentation

Presentation by Mihajlo (Mike) Dudas "The Silver Olympic and Historic Monument Coins of Yugoslavia" with beautiful displays was very well received by members.

Show and Tell:

- Dan Gosling discussed palindromes, radar and ladder notes.
- Marc Bink showed medieval English coins of Edward II and gave a colourful and gruesome tale of the unfortunate nature of the king's demise, involving a hot poker and some unsavoury actions.
- Roger Grove showed gorgeous Mercury Dimes
- Alexander McPhee showed ENS Coinorama tokens through the ages
- Pierre Driessen showed a 1798 taler showing Hieronymus Colloredo, prince-archbishop of Salzburg, the ruler who was Mozart's early employer.

Conclusion:

- Door Prize 50/50 Draw won by Jules Rach
- Silent Auction sales were settled – fortunately it did not come to fisticuffs and the police were not called.
- Adjourned 21:32hrs

Kind Regards,
Pierre Driessen

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Marc Bink, CPPA
Appraiser



Marc Bink is a member in good standing of the CPPAG



David Peter Coins

Canadian Personal Property Appraiser

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Edmonton, AB
T6E 4T7
780-995-8199

worldcoin@gmail.com

Fall 2015 Show Vendors

Canada's largest fall / winter numismatic event

Saturday November 7, 2015 **10:00am - 5:00pm**

Sunday November 8, 2015 **10:00am - 4:30pm**

Balmoral Coins

Clyde Vincent

Geoffrey Bell Auctions/Coin Cabinet

Mike's Coins

Canada Coin and Paper Money

Hub City Collectables

Northgate Stamp and Coin

George Manz Coins

Bob Eriksson Coins

Windward Collectables

Andrew McKaig Numismatics

David Peter Coins

Diverse Equities

Proof Positive Coins

Calgary Coin and Antiques

Newcan Coins and Currency

Classic Cash

Loose Change

Collector to Collector Coins

National Pride Coin and Stamp

Canada Coin and Currency

Ancient Numismatic Enterprise

Alberta Coins and Antiques

Bob's Collectables

Collector to Collector Coins

Chantou International

Bluenose Coins and Precious Metals

J & M Coin and Jewellery Ltd

Lighthouse Numismatics and Equities

J & J Coins

Silver Store

The Canadian Numismatic Company

Matts Coin

Albert Meyer/Marvin Berger

Loran's Coins

Lighthouse Numismatics and Equities

South Edmonton Coin and Currency

Matts Coins

Lighthouse Publishing

JAG Coins and Banknotes

Walter Coins

Al Tebworth Paper

Canadian Numismatic Rarities

The Watch Club

Praefectus Services (coins)

BWS Coins and Currency

Randy Ash Coins

Lighthouse Publishing

@ the Next Meeting

Edmonton Numismatic Society



SUBSCRIBE TO THE PLANCHET

7 issues a year
for only \$15

+ a one-year
membership
in the Edmonton
Numismatic Society.

Wednesday, November 11, 2015

Royal Alberta Museum

12845 – 102 Avenue, Edmonton

Meeting Starts at 7:15

- Society Matters
- ENS November Show and Sale Updates
- Show and tell
- Break for: coffee, pop and cookies
- Silent auction
- Door prize draws
- Bring a guest!

For information regarding events, or to add an item to the agenda, please send an email to editor_ens@yahoo.ca

P.O. Box 78057, RPO Callingwood, Edmonton, Alberta, Canada. T5T 6A1



The ENS on facebook

Come visit us at

[http://www.facebook.com/
EdmontonNumismaticSociety](http://www.facebook.com/EdmontonNumismaticSociety)

- be our friend and 'like' us
- get up-to-date information on club news and coming events
- talk to other club members and take your club experience to another level

If you have any suggestions please talk to Ermin Chow or the Executive.



The ENS on twitter

Come follow us at

@ENSCoinClub

- get updates on coming events
- ask us numismatically related questions
- find other friends
- stay connected to the numismatic community.

“Q”

Cistophorii Minted in the First Century B.C.

by **Terence Cheesman**

In 133 B.C. the last king of Pergamon bequeathed his kingdom to the Roman people. At this point, the kingdom became the Roman Province of Asia. Among other things the Romans inherited a coinage based on a fairly successful, though rather ugly coin, called the cistophorus.



**Standard cistophorus
minted at Pergamon
circa 166 B.C.**

The cistophorus was a light weight tetradrachm of roughly 12.6 grams and was nominally a civic coin. Curiously, it first augmented then completely replaced, the tetradrachms of attic weight with the portraits of the kings of Pergamon. When the Romans took over, they maintained the coinage more or less intact. However over time, the Roman administration began to change the imagery on the coin to suit its interests.

The main impetus for change is the changing political atmosphere in the region. The Roman advance into the eastern Mediterranean region was not universally welcomed. Certainly Roman administration did not win many of the locals over to its cause. Roman administration was rapacious and cruel. Their tax system was corrupt, and a leading source of slaves were people who were unable to pay their taxes. So it is no surprise that when the King of Pontus Mithradates VI presented himself as a liberator, many people went over to his side, which initiated one of the most infamous massacres in the ancient world. Some 80,000 Roman and Italian citizen including women and children, were hunted down and killed. Mithradates found himself as the virtual ruler

of Asia Minor, almost overnight. Interestingly, despite the resumption of Attic weight tetradrachms minted at Pergamum with the portrait of Mithradates, he does not appear to have ended the minting of the cistophorus. There is no break in the annual dates of the cistophorii at Ephesus. After 85 B.C., when the Romans recovered both Pergamum and Ephesus, they continued with this coinage. However increasingly they placed symbols and legends which were much more Roman in nature.

This brings us to the coins which are the subject of this paper. At some point in the first century B.C., an otherwise unknown Quastor identified as S. Atratinus, minted a series of cistophorii. The coins bear the standard types found on the cistophorus. On the obverse, is an image of the sacred snake basket with its lid ajar, from which a serpent emerges. Surrounding the image is an ivy wreath made up of the leaves and berries of the ivy plant. on the reverse is the image of a bow case flanked by two serpents. To the left of the serpent is the letter Q and above a monogram consisting of the letters ATPA, which in the Latin alphabet (and our own) would read ATRA. The Q being a letter within the Latin alphabet,

is universally accepted as the initial for Quastor, which is a low ranking Roman official, in this case involved in managing the provincial treasury. There are two main varieties of this coin. To the right of the serpents there is either a snake entwined Asklepian staff, or a long handled torch. Early during the first century B.C. these two symbols became the symbols of the mint of Pergamon and Ephesos respectively.

This series differs from the rest of the cistophorus series in that the monogram denoting the city of mintage is missing. Complicating the issue further, the coins appear to have been struck using dies made by the same celator. While dies cut by the same hand are known from different civic mints, the practice is very unusual and frequently associated with the transfer of personnel from one mint to another. The authorities in charge of minting these coins seemed to have employed the same die cutter throughout. This creates a whole series of problems for anyone studying the coin. Not being certain where the coins were minted means that trying to establish when and why they were minted becomes very difficult. The only thing that can be said with any degree of certainty

about where these coins were minted is that it is most likely within the region where they were used, which is the confines of the old Attalid Kingdom. As these coins were light weight compared to the more or less universal Attic standard, they did not circulate much outside their area of acceptance.



Q Cistophorus possible Pergamon issue (standard)



Q Cistophorus possible Ephesos issue (torch)



Cistophorus minted at Ephesus circa 88 B.C. Possibly coin was minted during the period that Mithradates ruled Ephesus



Cistophorus minted at Ephesus circa 67 B.C. Associated with campaigns by Roman general Lucullus



Cistophorus minted at Apameia circa 57 B.C. by Cornelius Lentulus Spinther



Cistophorus minted at Ephesus circa 39 B.C. by Marc Antony

One thing we can study are the weights of the individual coins. After the Romans took over the Attalid kingdom and made it their Province Asia, they kept the old Attalid weight. However, midway through the first century B.C. they began to reduce the weight of the coins. The cistophorii minted during the campaign of Lucullus against Mithradates of Pontus circa 67 B.C., seems to have an average weight of about 12.2 grams. The "Proconsular", series circa 57-54 B.C., seems to have an average weight of about 12 grams, and the cistophorii minted by Marc Antony circa 39 B.C., has an average weight of about 11.8 grams. The Q cistophorii seem to have an average weight of about 12.5 grams. This should place this coinage sometime before 70 B.C.

The next question revolves around the name of the Quastor. One candidate is Lucius Sempronius Atratinus, Consul in 36 B.C. Atratinus was a supporter of Marc Antony and one of the admirals of his navy. In 40 B.C.,

he was named Prefect and probably made Augur about the same time. Antony did not gain control of the east some weeks after the battle of Philippi in October of 42 B.C. Thus there is a window of opportunity for Atratinus to be a Quastor and mint these coins, basically in the year 41 B.C. The problem for this theory are twofold. First problem is that of weight. The coins are heavier than either the Proconsular series that proceeded it and the Antonian series that succeeded it. Also, the coin simply does not look like the rest of the coins minted by the Romans at that time. Romans love putting all their titles on their coins, and the aes coins minted by Atratinus certainly fit this pattern. It is odd that he would create a rather retro look to what for him would be his first important job. Once more the coinage seems to be directed at a Greek speaking audience. Except for the Q, the letters

forming his monogram are Greek, something that even the Proconsular series does not do.

The coinage does have some aspects that fit better with a later coinage. The cistophoric coinage of Marc Antony also omit the civic monograms, a feature which was maintained on the later Augustan and Imperial issues. However omitting the civic monograms is not limited to Antony. In 88 B.C., Sulla minted a series of Athenian tetradrachms without the usual civic monogram. However this coinage is not the norm at the time.

So what are we left with? So far we have a rather unusual issue of coins minted by a man most likely name Atratinus, who was a Quastor. The coins are somewhat crude, though their weight strongly suggests an earlier date. The Mithridatic Wars which plagued the region from 88 B.C. to 63 B.C. offer ample opportunities for a coinage such as this to be minted.

NEW FROM THE ROYAL CANADIAN MINT

Remembrance Coins

Poppy 25¢

Poppy 25¢ Colored

John McCrae \$2

In Flanders Fields

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.*

*Take up our quarrel with the foe:
To you from failing hands we throw
The torch, be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*

Lieutenant-Colonel
John McCrae



Canada 25 cents
2015 Remembrance
Commemoratives

Poppy image: one
colourized version and
one without colour



Canada 2 dollars 2015 Commemorative

Image of Lieutenant-Colonel John McCrae
writing the Flanders Fields poem



Lieutenant-Colonel
John McCrae

Arctic Expedition

by **Joe Kennedy & Paul Payson**

In 2013, the Royal Canadian Mint issued four circulating 25 cent coins to commemorate the 100th anniversary of the Canadian Arctic Expedition. Two designs were made and each was minted in two different finishes, for a total of four coins in the series. The design for the “100th Anniversary of the Arctic Expedition” celebrates the voyages of explorers in Canada’s high north. A second design commemorates “Life in the North Through Arctic Symbols”.

The Canadian Arctic Expedition

The Canadian arctic expedition occurred between 1913 and 1918 under the leadership of Vilhjalmur Stefansson. The expedition was originally planned to continue the work done in the western Arctic by the Stefansson–Anderson expedition of 1908–1912 that Stefansson led with Dr. Rudolph M. Anderson under the auspices of the American Museum of Natural History. Dr. Anderson also agreed to participate in this expedition.

Stefansson was an American explorer of Icelandic descent. He was born William Stephenson in Manitoba in 1879. His parents moved to North Dakota in 1880 as a result of severe flooding in Gimli that killed two of their older sons. Stefansson received a degree from the University of Iowa and studied anthropology at the Harvard University graduate school. While at university, he decided to change his name to reflect his Icelandic heritage.

Anderson was a mammalogist and zoologist from the American Museum of Natural History, who subsequently



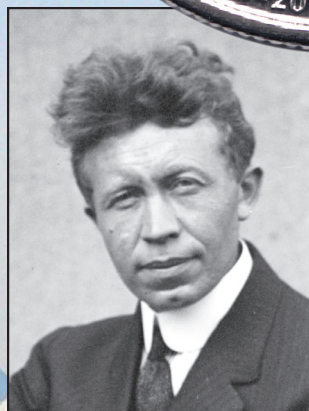
100th Anniversary of the Arctic Expedition

Finish A: Frosting on the clothing of the crew



100th Anniversary of the Arctic Expedition

Finish B: Frosting on the ring of the compass



Vilhjalmur Stefansson



Obverse of coin series

Designed by Susanna Blunt

joined the National Museum of Canada. Anderson was the editor of the 14 volumes of scientific records of the expedition that were published.

Stefansson and Anderson initially sought funding from the American Museum of Natural History for the expedition. However, the Canadian government was concerned about the sovereignty of the Arctic Archipelago, and Prime Minister Sir Robert Borden arranged funding. The Department of Naval Service and the Geological Survey of Canada were given responsibility for the expedition.

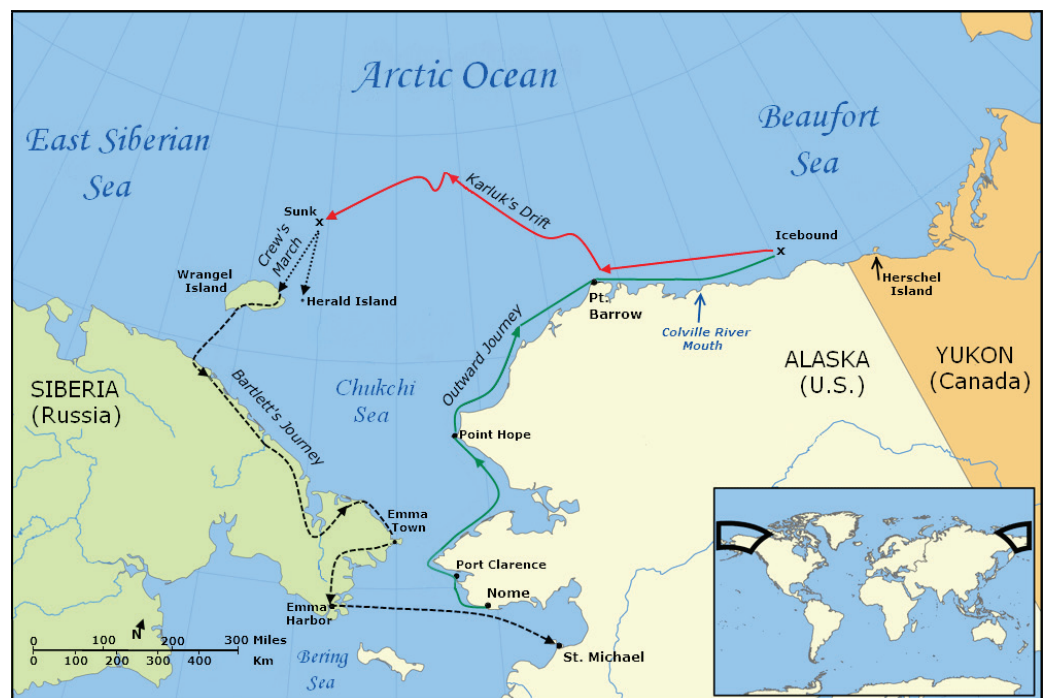
The expedition sailed from Victoria aboard the *Karluk*, a former whaling vessel captained by John Bartlett, in June 1913 to Nome, Alaska, arriving in July. Because the expedition had become larger than originally intended, two additional ships, the *Alaska* and the *Mary Sachs*, were purchased in Nome. Initially, the intent was only to purchase the *Alaska* in Nome; however, it and the *Karluk* could not carry all the equipment and supplies, so the third boat was purchased.

The expedition was planned in two parts. A northern party, led by Stefansson, would explore the Arctic Islands with the intent of discovering new territories and a southern party, led by Dr. Anderson, was to explore the northern coast of mainland Canada. The southern party included five scientists in addition to Dr. Anderson, six sailors and 18 local assistants. The northern party included four scientists, 20 sailors and 24 local assistants. Most of the local assistants were Inupiat from northern Alaska or Inuit from northern Canada, although a few were “whites” who lived in the north.

The Arctic was hard on the ships of the expedition. All of them were damaged by either ice or running aground. The most tragic was the *Karluk*. It became stuck in the ice in September 1914 and was eventually pushed west and crushed by pack ice near Wrangel Island off the coast of Siberia in January 1915. The 22 people on board the ship salvaged everything they could and set out for Wrangel Island. Four of the men became separated from the rest and perished on the ice. Their bodies were never

found. Four other men headed Herald Island, not far from Wrangel. They made it to the island but died later of unknown causes, possibly asphyxiated by a faulty stove. Their bodies were not discovered until 1924.

After the survivors reached Wrangel and established their camp, the ship’s captain, Robert Bartlett, and one of the Inupiat hunters, Kataktovik, walked to the Siberian mainland over the ice and on to the Bering Sea coast, a total of approximately 700 miles. They were taken back to Alaska aboard the *Herman* in May 1914. Captain Bartlett made arrangements to rescue the survivors, which was accomplished by the fall of that year. By that time, three more men died: two from kidney damage as a result of starvation and one of a gunshot wound. The circumstances of the shooting have never been conclusively established.



Path of the *Karluk* and it's crew



HMCS *Karluk* frozen in ice

The Alaska and the Mary Sachs fared better but were only able to reach Collinson Point, Alaska, where they overwintered. Both ships were in poor shape and required extensive repairs in 1914. Both were again damaged in subsequent years. The Alaska was able to return to Nome in 1916 carrying the specimens collected by both parties up to that time. The Mary Sachs ran into further trouble in 1916 and was scuttled in 1917 off Banks Island. The community of Sachs Harbour on the island is named in her honour.

As ships were damaged or left the expedition, Stefansson bought four more between 1933 and 1917: the North Star, the Challenge, the Gladiator, and the Polar Bear. He bought the North Star during the winter of 1913–1914 to replace the Karluk. That ship brought supplies to Banks Island in 1915 and then was hauled out of the water and used as a base for operations of the northern party in subsequent year. The ship stayed in the area until 1921. The Gladiator was purchased as part of the purchase agreement for the Polar Bear. Stefansson purchased Challenge, which happened to be at Banks Island in 1917, because he needed to get off the island after the Mary Sachs was scuttled. He sold it to other members of the expedition after he caught up with the Polar Bear.

The northern party under Stefansson discovered four new islands: Brock, Mackenzie King, Borden, Meighen, and Loughheed Islands). In addition, they corrected errors in earlier maps of other islands from the British search for the Franklin expedition. They collected specimens and artifacts along the way but failed to adequately catalogue them, thus decreasing their scientific value.

The southern party under Anderson mapped the Arctic coast from Alaska to Bathurst Inlet. They also mapped the eastern channel of the Mackenzie River, where the city of Inuvik is located. In addition, they collected thousands of biological specimens, rocks, and fossils that were sent to Canadian museums.



**The ENS is
on the web**

www.EdmontonCoinClub.com

- get updates on coming events
- find out about us
- useful links

Edmonton Numismatic Society



Life in the North Through Arctic Symbols

Finish A: Frosting on Beluga whales & jaw of Bowhead whale

Stefansson became ill with typhoid fever and pneumonia in 1918 at the end of the expedition. After recovering in the Yukon, he went south and never returned to the arctic. He wrote several books and gave lectures about his experiences.

After the expedition, there was much animosity between Stefansson and other members of the expedition. Stefansson accused some of them of disloyalty and disobedience. They accused him of poor leadership and arrogance. As a result of his disagreements with Anderson, the first two volumes of the expedition records were never published. Although Stefansson's leadership qualities were questioned, his ability to hunt and travel over open ice in the Arctic were highly regarded by all members of the expedition.

The expedition was successful in terms of new discoveries, extensive collections of biological specimens, and supporting Canada's Arctic sovereignty. However, the success came with a price. Seventeen men died as a result of exposure, asphyxiation, starvation, drowning, heart attack, pneumonia, a gunshot wound, and suicide.

About the coins

The reverse side of the 100th Anniversary of the Arctic Expedition coin was designed by Bonnie Ross and depicts an image of the crew and a team of sled dogs. Its legend reads ARCTIC EXPIDITION 1913–2013 in English and French. The obverse shows the standard portrait of the Queen designed by Susanna Blunt. One variety of this design, listed in the Charlton Catalog as *Finish A*, has frosting on the clothes of the crew. In *Finish B*,

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there is frosting only on the ring of the compass in the background.

Inuit artist Tim Pitsiulak designed the reverse side of the second commemorative coin: “Life in the North Through Arctic Symbols”. Two beluga whales appear swimming beside a bowhead whale. The bowhead whale image is covered with patterns drawn from the Inuit culture. Dorset ivory masks cover the bowhead’s lower jaw and back to honour the Tuniit people. On the top of the whales head is a Thule ivory comb. The side of the whale mimics the pattern of an igloo’s walls. Lastly, on the tail is an amauti design symbolizing clothing worn by Inuit women. The *Finish A* variety for this coin has frosting on the Bowhead whale’s flipper, belly and tail, while *Finish B* has frosting on the two Beluga whales and the jaw of the Bowhead whale.

Although the Royal Canadian Mint officially released two versions of the Arctic Symbols coin, a third variety has been found. This variety was discussed on an internet chat site in 2013 and can be found in original rolls. It is less common than the other two Arctic

Symbols varieties. As of yet, it has not been recognized in a printed catalogue. The distinguishing feature on the third variety is missing frosting on the Bowhead whale’s righthand flipper. Otherwise, it has the same frosting pattern as *Finish A*.

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Life in the North Through Arctic Symbols

Finish B: Frosting on the body and flippers of the Bowhead whale



Life in the North Through Arctic Symbols

Un-catalogued variety with no frosting on one of the whale’s flippers

Curse of the Ancient Gorgon

Gorgons, Gorgons – Yeah, Yeah, Yeah...
Everybody Loves Gorgoneions

by **Wayne Hansen**

The ancient world was often a scary place. Ancient peoples lived much more simply than us, unaffected by rampant commercialism and pressures imposed by modern technology. On the other hand, their entire existence was dependent on the vagaries of nature and the impact of natural events. A casual walk in the woods is considered to be a pleasant diversion, but even now there are times in the woods when external dangers can become life threatening. Imagine that same walk long, long ago in a primordial land, exposed to the elements, at night, far from any comforts, while surrounded by multitudes of wild beasts and other extraordinarily barbaric creatures that existed before raw nature was tamed by eons of relentless civilization. Real and perceived dangers were probably even more threatening at that time, considering that ancient knowledge was based more on myth than science. Indeed, the lives of ancients were directly tied to the actual bounty and scarcity of the land and sea, to relationships with the relatively few surrounding peoples, and to a pantheon of beliefs in divine and semi-divine beings. Gorgons were a product of this mystical Eden.

Medusa as Gorgon

Ancestral myth invented the gorgon, well before the Greeks embraced it. Although the gorgon myth arose from various origins and took different forms, the archaic/classical gorgon we all know was often depicted as the ugly, dead, disembodied, snake-encrusted head of Medusa, a semi-divine female creature who could turn people to stone with a simple look.

By Greek tradition, Medusa was one of three daughters of the marine deities Phorkys and Keto, cited as 'monsters from an archaic world'. She was the only sister who was mortal. In an early myth version, Medusa was the 'Serpent Goddess' already born as a cruel monster with wings and snakes for hair, plus she had a dragon or snake body covered with scales. But in a later myth version, Medusa was born with the features and charms of a beautiful female, without the earlier tusks and writhing snake hair. It is reported that some Greek vase painters began showing her in this new persona by the 5th century BC. Her new attributes ultimately got her into trouble, however: the story was that that Poseidon



**Gorgoneion Coin Sculpture Depicting
Obverse of Neapolis Silver Stater**

Artwork 25cm – Original Coin 17-20mm, Northern Greece, circa 490 BC.

(Sculpture and photo by Carroll Gibson)

became infatuated with her because of her lovely hair and obtained her favors in the temple of Athena, getting her pregnant. Athena was already jealous of Medusa's beauty and became enraged at the defilement of her temple, so she changed Medusa into a monster with repulsive serpent hair and a deadly gaze.

Regardless of the version, the Medusa legend is linked to the myth of Perseus, founder of Mycenae and the first Greek hero. Medusa was already, at this point, the grotesque monster feared by all. Perseus heard that a certain unkindly king in Seriphos was going to force Perseus's mother to marry him. To get rid of the king, Perseus obtained help from several gods who provided him with a polished shield, a special sword, sandals to fly, a cloak of darkness - that kind of stuff. With his new speed and invisibility, he managed to find Medusa, observe her reflection in the shield and cut off her head. Medusa's two offspring, the winged horse Pegasus and a giant warrior, immediately sprang from the severed head. Then, using the potent Medusa head as a weapon, Perseus returned to Seriphos and turned the nasty king to stone. He later attached the trophy gorgon head to the center of Zeus's shield, the shield usually carried by goddess Athena.

Figure 1 – Gorgon Images on Artifacts



Figure 1 – The earliest gorgon artifacts in the Greek era date from the 6th-5th century BC. These are the wild-eyed gorgons with long fangs, extended tongues and archaic smiles. Occasionally these gorgons are shown with a full, winged body, the better to strike terror in the mind of the observer. Otherwise, only the disembodied, classic Medusa head was depicted. Later versions of the gorgon become less monstrous, appearing eventually in beautiful female form, with almost no hint of snake ancestry.

As you can see from the photos above, the ancients used the gorgon device in many ways, both as a protective talisman and/or for decoration. They also used many materials in the production of these precious items – from ceramic pottery to bronze and gold jewelry and weapons. All photos were taken by the author in recent visits to museums in Europe and North America (top row: Copenhagen, Olympia, Toronto; second row: Paestum, Copenhagen, New York; third row: London, New York, London; fourth row: New York, London, Himeria).

Gorgoneion Mask

A few Greek towns or city-states chose the facing gorgon head of Medusa as their civic symbol, since it was an accepted 'badge of protection' and 'vestige of ancient power'. It was often found on Zeus and Athena statues and also applied to pottery, roof tiles, plaques, armor, jewelry and coins (see various non-coin examples in Figure 1). The disconnected head became a symbol of triumph over evil and ultimately protection from evil. Since Medusa's gaze could turn people to stone even in death, it was thought that her image served as a powerful deterrent to negative forces, and she assumed the role of a protectress. No wonder that the gorgon device was applied to shields and armor on the battlefield. Other such talismans against evil had been known in ancient and pre-historic times, including the swastika and seal of Solomon. Alexander the Great favoured the use of gorgon emblems, and the practice followed right through the Roman and Renaissance periods. See Figure 2 for a fanciful illustration showing Alexander with a gorgon armor breastplate.

While only the head of the gorgon was normally shown on ancient talismans and devices, the head's design could vary considerably, from crude forms to detailed and highly stylized representations. The facing gorgon image that was carved or painted on items was in the form of a ritual mask called a gorgoneion. Gorgoneion masks found on early coinage were usually rather menacing, either executed in an elaborate, detailed style or bold and simple. However, the archaic image of the head became dramatically transformed within the span of ancient Greek coinage, as seen on the examples found



Figure 2 – Alexander with Gorgon Mask Armor

This conceptual rendering done by Paniotis (diviantart.com) considers what Alexander the Great might have looked like as he embarked on his Asian conquests. Prominent on his armor breastplate is a late-style Medusa gorgoneion that was intended to both protect the wearer from evil and cause harm to the enemy. This Medusa owes more to Renaissance art than the wrath of a vengeful ogre.

in following sections. The early, wild-eyed creatures with distorted features mellowed considerably over time.

Even later, when the Gorgon badge was revived in medieval to modern eras, the Medusa head usually took the form of a beautiful, young female - more of a design embellishment than a feared protector (as in Versace's corporate emblem). Very recently, judging by its use in anime and game media, the face of the Medusa/gorgoneion often returns full circle to its primitive origin as a terrifying and vengeful aggressor.

Gorgoneion Coins

Ancient Greek coinage was of course an effective way for early communities to secure and advance their identity within the wider world. Individual cities in archaic and classical times generally chose an emblem or two as symbols - usually a god, hero, animal, plant or a special object (which could also represent a god) - that could then be placed on the obverse and/or the reverse of its coinage. Many such city-state coins were widely recognized, especially if the city-state actively traded goods by land or water.

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Gorgon coins are usually found in the late Archaic to Classical periods, from about 500-350 BC, and they were usually issued from western Greek and related regions, rather than from Asia Minor and beyond. This was certainly the height of the city-state era and possibly the height of reverence for the ancient gorgon cult in smaller, more isolated communities. The map in Figure 3 indicates where the most common gorgon coins were struck.



Figure 3 – Map of Gorgon Coin Mint Locations

The six ancient Greek city states that minted the gorgon coins found in Figures 4 and 5 are located on this map. The only consistency is that they were all Greek colonies and they shared the same mythological roots. The three more central colonies minted most of their gorgons in silver while the other three minted in bronze.

On these coins, the gorgoneion mask device filled the entire die space on either the obverse or reverse. Depending on production date, geographic location and local style sense, the gorgoneion could be elaborate and menacing, or it could be human-like. The hair of the gorgon is usually very stylized with only a hint that it was derived from a writhing mass of snakes. Generally, the gorgon's eyes are wide open, the teeth are bared in a tragi-comic smile and the tongue protrudes somewhat lasciviously. Early Gorgon coins tend to be more detailed and fearsome, again perhaps the result of the society being more naive or primitive. But it is this primitiveness that makes the coins desirable. This can be seen in the sculptural rendition of the Neapolis stater in the article introduction and in the real Neapolis stater photos shown in Figure 4.



Figure 4 – Neapolis Gorgon Staters

These four examples of archaic Neapolis staters date from 500-480 BC. They are not large at 18-20 mm, and they weigh only 9-10 grams, but they are the earliest and the most evocative of the gorgon coin type. For this reason, they are the most sought after by collectors, and they command high prices – these sold for \$8-12,000, plus fees, because they were in exceptional condition (most others are badly struck and corroded). The gorgon style does seem to progress in this period, from a slightly comical expression to a more menacing countenance as seen in the lower right example (the one used for the sculpture in the introduction). Images courtesy of Stacks, Tradart SA, Freeman & Sear and Hess-Divo, respectively.

Figure 5 following presents five coin examples from the author's collection that describe the wide variety of gorgon styles struck at mints in the Black Sea, western Asia Minor and Sicily. None of these five are as forcefully elegant as the early Neapolis staters in Figure 4 (except perhaps for the rare Himera bronze 5B), but they do present honest interpretations of the gorgoneion mask iconography. I have added comments under each of my coins to provide context and other particulars about their minting.

Examples of some more recent interpretations of a fine style Medusa design are shown in the article Addendum.

Figure 5 – Gorgoneion Examples from Author's Collection



5A. Silver Drachm of Apollonia Pontika – Anchor & Crayfish / Gorgoneion.

Issued 450-400 BC (3.35g, 13.9 x 12.7mm).

Mint: Apollonia Pontika, Black Sea.

This Black Sea drachm is small and chunky. Such types were produced in massive quantities judging by the number of dies and the find rate. With so many dies, the number of style variations is considerable. Also, they were issued for so long that the later drachms became more and more friendly in appearance, and the weight of the coins dropped by about a full gram. Be aware, however, that many of the Apollonia drachms on the market are fake, recognized over ten years ago when a large group appeared from Bulgaria. The fakers went to the trouble of creating dozens of dies and they struck them in multiple combinations. The coins are, however, an early, classical Gorgon type with actual stylized snakes surrounding the head. Other early features are also present – the staring, magical eyes, comic-tragic smile, boar's fangs and protruding tongue. They are also relatively inexpensive.

I would consider this a reasonable specimen of the type, with good centering and detail. Better ones have a larger flan to show the full ring of snakes and less surface weathering. The style of this one is somewhat different, with an extra large tongue and giant fangs.



5B. Bronze Hemilitron of Himera – Gorgoneion / Six Pellets.

Issued 430-420 BC (21.81g, 26.1 x 25.7mm). Mint: Himera, Sicily.

Not only is this coin rare and a large Greek bronze weighing over 20 grams, it is from an early date for bronzes, and it is from Sicily. It is such an early date, in the later 5th century BC, that it is in the first group of bronze coins ever minted, anywhere. There is a slightly earlier style of Himera hemilitron coin, but this one is stylistically better. Mine has a wild, carefree expression with prominent facial features and very unusual hair. It is also exceptionally well preserved. Sicily was one place where the gorgon motif was well used – Kamarina also did bronze gorgon coins on a smaller scale (see Figure 5C), plus gorgons were applied to clay vessels and terracotta temple tiles. There is not much left of Himera itself, though I have visited the adjacent small museum twice, and there is an important battlefield on the plateau above. Later coins in the Himera hemilitron series are drastically smaller in size and have different types altogether.



5C. Bronze Tetras of Kamarina – Gorgoneion / Owl & Lizard.

Issued 420-410 BC (5.34g, 19.6 x 18.2mm). Mint: Kamarina, Sicily.

Wow, another early bronze – the earliest from this southern Sicilian town. As a tetras, it is one-half of the Himera hemilitron denomination in Figure 5B above but only one-quarter the weight, partly because of the drastic weight reduction all bronzes suffered as a result of on-going conflict with the Carthaginians. Although this coin's appearance is compromised because of encrustations, which obscure the owl grasping the lizard on the reverse, I bought it for its large flan and fantastic early gorgon style. The triangular, mantis-like face and giant eyes of the gorgoneion are truly mesmerizing. It is the unnatural shape of its face, plus its coiled hair, large eyes and bared teeth that mark it as a gorgon. The hair coils only allude to snakes alongside the head, as was probably the style at this date. These dies are rare, and the high grade of the coin is exceptional.



**5D. Bronze Cast Aes Grave of Olbia –
Gorgoneion / Flying Eagle Grasping Dolphin.**

Issued 400-350 BC (18.81g, 37.1 x 36.3mm). Mint: Olbia, Black Sea.

As noted in 5B above, the first bronze coins were struck in Sicily. However, this coin of Olbia is part of the first series of Greek bronzes issued in the regions east of Sicily. Olbia was at the north end of the Black Sea, so it was far removed from the main coinage centers (see also my article titled “My What Big Claws You Have!! Eagle-Grasping-Dolphin Coin of the Black Sea”, *The Planchet* June/July 2012). Olbia issued two denominations of these large bronzes, including this 36-37 mm size and a truly giant edition over twice this diameter. Both sizes were sand-cast rather than struck, so the details are muted. The coin's reverses included letters of the city name that were semi-concealed around the eagle-on-dolphin design. The smaller 37mm version, like this coin, has a distinct, moon-faced style that defies its fearsome gorgon ancestry. The round faces of this type are calm with small eyes, and they have no teeth showing, though there is a similar companion to this type with the classic extended tongue feature, making it look a bit less moon-like.

I like the coin since it has a nice color and surfaces, and also since cast Greek coins are uncommon. Most have been thoroughly cleaned of encrustations, and this one is no exception. The gorgoneion obverse has a gentle, knowing expression – the culmination of the gorgon style evolution – but you have to assume that it would be ready to do some nasty business on behalf of its owner if called upon.

In Closing...

Not as cute and fuzzy as the dolphins, owls and turtles found on other ancient Greek coins, the gorgon coin type represented in the featured collection examples is still attractive both visually and historically.

There is also something to be said for the gorgon image as a talisman, along with other talismans and amulets at work today – like horseshoes, religious medallions and the blue and white ‘evil eye’ amulets prevalent in Turkish bazaars. Perhaps, just perhaps, the ancient gorgon coins in our very own collections might retain some of their primitive amulet power, power that would naturally protect our entire collection from a multitude of sinister worldly evils, including the covetous glances of fellow collectors. For this reason alone, I prefer to keep a few gorgon coins on hand at all times.



5E. Silver Hemi-Drachm of Parion – Steer / Gorgoneion.

Issued 350-300 BC (2.30g, 14.0 x 13.0mm). Mint: Parion, Mysia.

What can I say? This small, hemi-drachm coin of western Asia Minor has the trappings of the traditional gorgon, including snakes, but the creature's countenance is altogether too cheerful. It was struck about 150 to 200 years after the first sinister gorgon staters in Neapolis, using the same silver metal; however, by this time, styles and attitudes had changed to reflect the needs of a more confident and possibly secure civic population. The Persian menace had then dissipated in western Asia Minor with the Greco-friendly conquest of Alexander, and business was probably good. Parion produced only small coins and produced them only sporadically. The town must have thought it needed the extra protection of a gorgoneion, or perhaps it simply rejoiced in gorgon imagery.

Similar coins are fairly common and inexpensive, but they are not usually found in high quality. This one is fairly bold in execution, but it has a mildly porous surface.

Quote on Medusa/Gorgon Head:

“Just above the cavern's mouth was a narrow ledge of rock running horizontally, and of a few inches in width. On this natural shelf, reflected in the water, I saw, hanging downwards, a decayed fragment of goat-skin, rotten with age, but which might have been bound round something, long years before. Upon this, as if escaped from its folds, rested a Head.

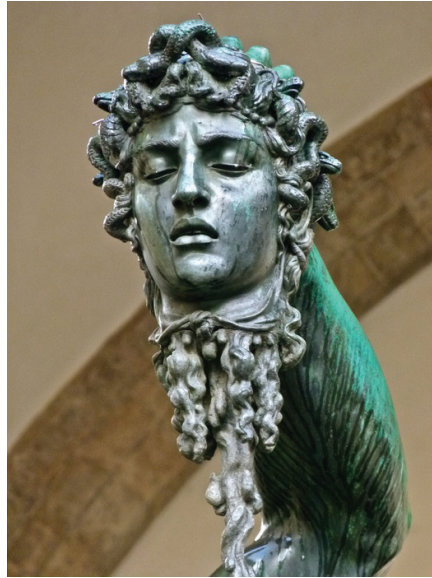
It was a human head, severed at the neck, but fresh and unfaded as if but newly dead. It bore the features of a woman – of a woman of more perfect loveliness than was ever told of in tale, or sculptured in marble, or painted on canvas. Every feature, every line was of the truest beauty, cast in the noblest mould – the face of a goddess. But upon that perfect countenance was the mark of eternal pain, of deathless agony and suffering past words. The forehead was lined and knit, the death-white lips were tightly pressed in speechless torment; in the wide eyes seemed yet to lurk the flame of an unquenchable fire; while around the fair brows, in place of hair, curled and coiled the stark bodies of venomous serpents, stiff in death, but their loathsome forms still erect, their evil heads yet thrust forward as if to strike.”

– Gertrude Bacon, “*The Gorgon's Head*”; *The Gentlewomen of Evil/ An Anthology of Rare Supernatural Stories from the Pens of Victorian Ladies*

Addendum – Recent Medusa Gorgon Interpretations



Medusa as Snake – Video Game Figure
(courtesy: 'godofwar' – wikia.com)



Florence - Bronze Medusa Head
(courtesy: Andre Durand)



Variations on 'Versace' Medusa Logo



Drawing in Classic Gorgon Form



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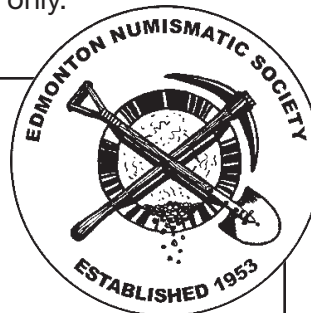
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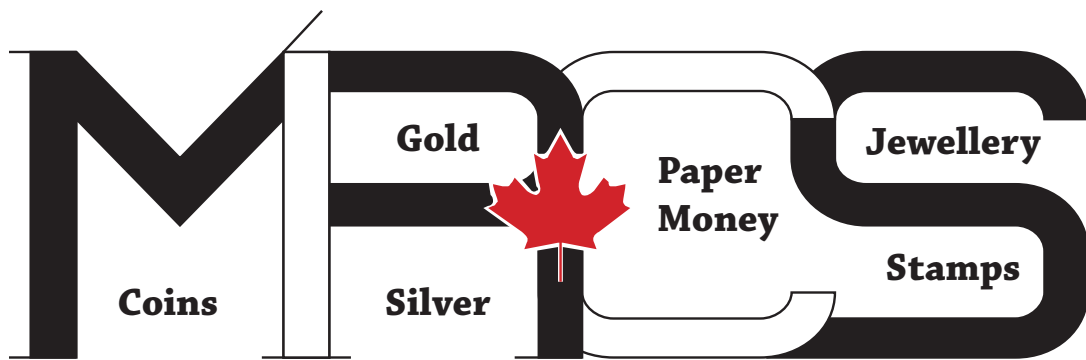
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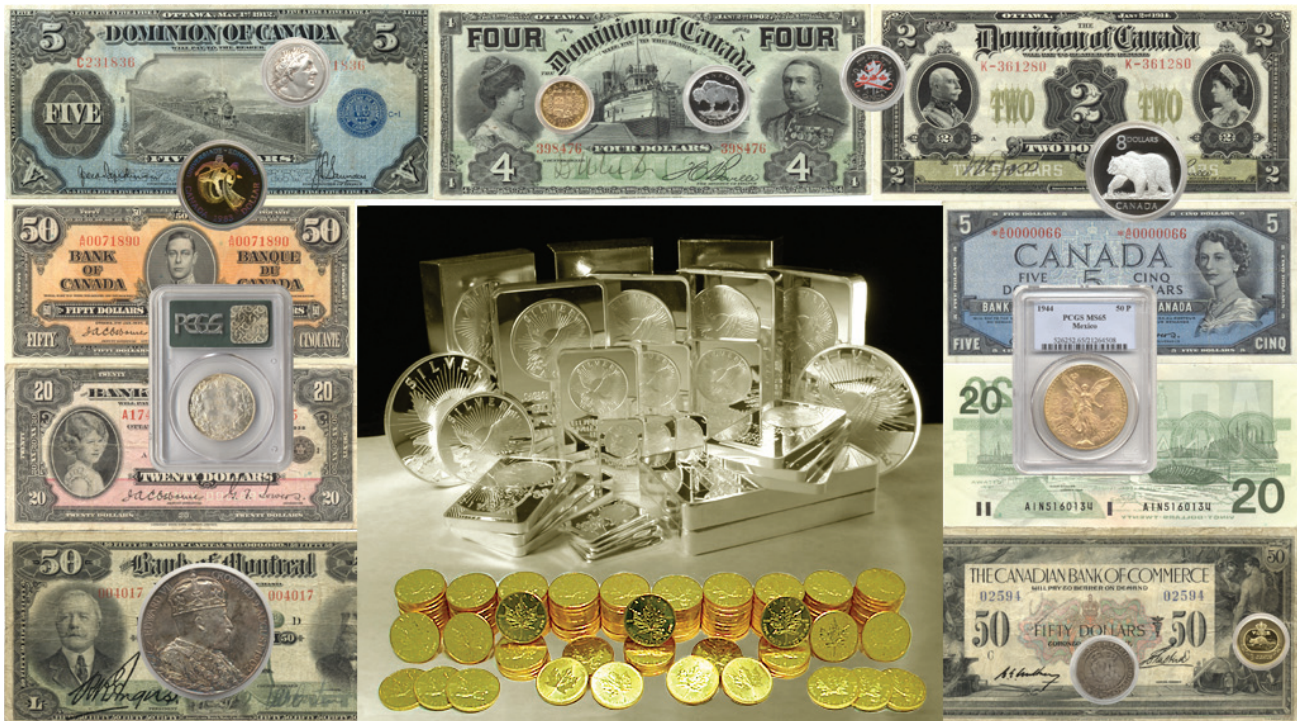
New Membership Applications

No new members this month

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