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VOL 58. ISSUE 4 May 2011

Edmonton Numismatic Society

The Planchet

$4.25

It's a Nickel?

Evolution of Canada's Arms

What a 'Find'!

Styles of a Godess

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VOL 58. ISSUE 4 May 2011

The Planchet

Other Stuff

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ON THE COVER:
Photo of Athena's Temple and of a statue of Athena (http://www.testriffic.com/user/KaiyleeCollins; http://www1.fccj.cc.fl.us). Centuries of obverses of Athena tetradrachms from Side.

Feature Articles

The ENS wishes to thank Mr. Lawrence Scott LM644 for his generous donation of $15.00 to the club

Message from the President

David Peter

The Royal Wedding has left the world with an eye on the monarchy. The Royal Canadian Mint has struck some new royal family coins, and we've seen a resurgence in interest in the monarchy. I recently walked through an antique mall and was impressed to see how many British collectibles have made their way to the fronts of the counters. Hopefully, this will also pique the interest of some would-be numismatic collectors.

Spring is here, and I know that like myself, many of you will have spring home projects. I hope that you will still have the time to stop by the Wednesday, May 11th meeting at the Royal Alberta Museum.

As mentioned at last month's meeting, we have secured a new venue for the upcoming fall show. This venue will have a fully functioning hotel with all amenities. Also, the room is much more similar to ballrooms used in the past, with one level. This need for a new venue resolves several issues that we had with the previous location, including wheel chair accessibility.

We wish to thank Jeremy Martin and his wife for volunteering to host the 2011 ENS Annual BBQ on June 25. This event is open to all current ENS members and their better halves. The address is 8510 - 10 Avenue NW (Millwoods).

David

@The Next Meeting

Wednesday, May 11, 2011

Royal Alberta Museum, 12845 - 102 Avenue
Meeting Start Time 7:15pm

- club matters
- 2011 November show update
- silent auction
- door prize draws
- show and tell

- Movie: The Ascent of Money - part 3

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

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About Your Society

ENS April meeting, April 14, 2011.

David Peter opened the meeting at 7:33 PM with 44 members attending.

David began by thanking all members for volunteering and making yet another successful show. It was the largest crowd we ever had at a spring show, with 987 attendees. This makes the attendance over the last two shows just around 2,000 people. We also now have a rather large wait list from dealers to get into our shows. The Century Casino is booked for the dates we wanted in November for the Fall Show, and because to the National Finals Rodeo we could not get the dates we desired. Taking everything into consideration, the ENS executive has decided to move to a new location to get the dates we want, to accommodate the larger number of clients as well as to allow for more dealers to attend.

Our new venue will be the Edmonton Hotel and Convention Centre (the old Highwayman Hotel), located at 4520 - 76 Avenue, Edmonton, Alberta, T6B 0A5; dates November 5 & 6. The room will be a traditional rectangle room as used in past bourses. The hotel is newly renovated with great hotel rooms and located on a bus route. There is plenty of parking with 700 parking stalls and we will have a separate dedicated entrance. We will be hanging a banner on the hotel promoting the show.

With a larger room, we would like to have more displays. Please see Terry or Howard for information on how to do award winning displays. There is a natural light foyer in the front where all the displays will go.

The club is in the process of looking for a new home as the museum will not be available to us after December 2011, due to construction. The ENS expresses its gratitude to the Royal Museum of Alberta for allowing us to meet here for the past several years. The executive is still working on a new location for monthly meetings. If members have suggestions please talk to your executive.

The club has a new PO Box. The location that held our old PO Box was closing so we were required to find a new location. The new address is in the last *The Planchet*.

Mark Bink discussed memberships. At the date of the meeting we had more active members than last year and more are coming in each day: we are growing our membership base. Membership cards were mailed out to everyone. If you have not received it please talk to Marc. None to date were returned in the mail.

Dan Gosling (President of the RCNA) gave an update on the RCNA's activities. The annual convention is coming this summer and it will be in Windsor, Ontario. There will be symposia and great fun for all. See the RCNA website for more information. The next show will be in Calgary in 2012 and then in Winnipeg in 2013. Dan said conventions like this are great opportunities to take spouses along and make the trip into a vacation for both. Dan also gave a reminder of the upcoming talk at the Nickel Arts Museum in Calgary.

Break

Terry Cheesman gave a talk on *Coinage of Hannibal's War (the Second Punic): 218 - 201 B.C.*

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It's All About Production

By Marc Bink

In a recent issue of *The Planchet*, we reported on a few new 'varieties' of the 1943 tombac "nickel". Dean Silver, who writes the "dts Average", has found that there are two distinct rim types and a number of interesting dot placements[1] on the reverse side of the coin. I found these intriguing and decided to look into it a little more. Unfortunately, there isn't much written information on these coins. We don't have access to the Mint's internal memos and shift reports to do a detailed study. So a little extrapolation of whatever material we can find was about the only way I could explain what possibly happened to these coins and why.

The best source of material is the Royal Canadian Mint Reports that were prepared for the government of the day. These reports list production figures and costs associated with production. They also break down in detail exactly where the coins were released and how much was taken back in the form of damaged coins by the mint. The reports have a tendency to be upbeat and fairly vague when it comes to explaining production issues though, but by "reading between the lines" it is possible to see just how these errors or varieties came about. So what I'm going to attempt with this article is to get some dialog going. I'll set the stage, explain what I think may have happened, and then hopefully there will be someone around that can either condemn or confirm what I believe happened.

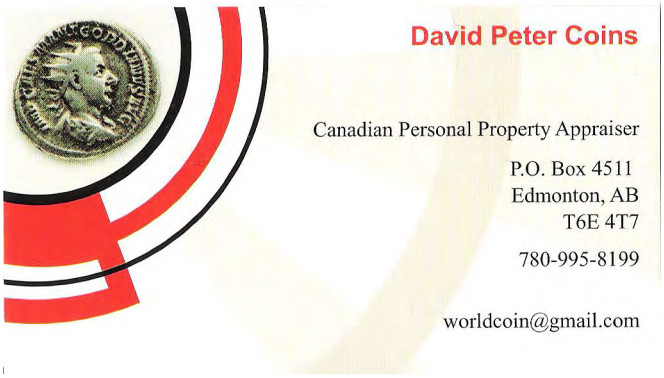
The history of the Royal Canadian Mint (RCM) up until the 1940s had been one of either feast or famine. Established as a branch mint of the Royal Mint of London in 1908, the RCM struggled for years to establish its legitimacy and provide a cost effective service to both the Canadian government and the British Crown. Finally in 1931, by giving up the right to mint Sovereigns, the RCM reestablished itself under full Canadian control. During this period it had already started minting coins for other countries as well as Newfoundland and was beginning to show a modest profit. But it was still underutilized and undercapitalized. By the Second World War though, the RCM minting facilities were little changed from those that were built in 1908. In 1936 a new refinery was constructed to handle precious metal production. This represented a great improvement over the original cobbled together plant and removed a serious bottleneck in the production of gold and silver bars. However, the coining area hadn't changed much since the beginning nor had the equipment. By 1943 it was all close to 40 years old and nearing the end of (and in some cases had surpassed) its expected service life.

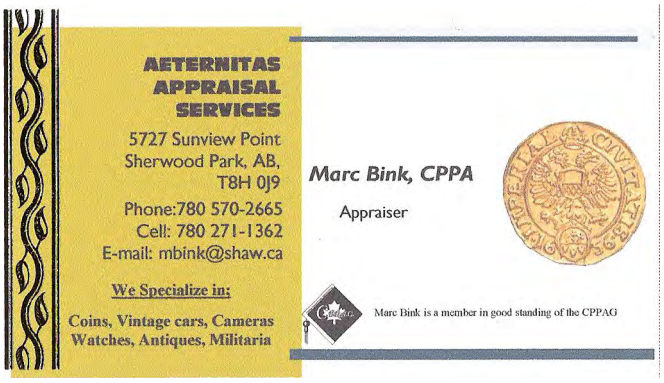
www.coinarchives.com; www.clagarycoin.com

With the modernization of Canadian coinage in 1937, demand for small change had increased as older coins were withdrawn from circulation. Canadian coinage had always suffered from long use, and it wasn't until the mid-teens that an efficient atomizer circuit was set up to handle defaced or worn coinage. At the time, it wasn't profitable for either the RCM or the chartered banks to repackage and send worn or defaced coins back the Mint for re-coining, and as such many coins stayed in circulation long after their "best before" dates. The re-coinage of 1937 and the new design prompted officials to remove older coinage, creating a high demand for all denominations. By the late 30s the Canadian economy was also showing signs of emerging from the Depression, and the need for small change and inflationary pressures on the recovering economy resulted in a higher than expected demand for new coins.

The mint responded to this increased demand by adding more shifts and hiring new people. It also farmed out the production of bronze blanks to a private US firm. In addition nickel was sent to a US blank maker, even though it all originated in Canada. Only silver was refined, rolled and struck into blanks for coining at the RCM facilities in Ottawa. The building had been expanded in 1936, but real-estate was limited, and many lines or processes frequently overlapped one another. The facility was designed initially to accommodate around 50 or so employees, but by the end of the war there were over 340 men and women working there. So there were bound to be problems in quality control. Physical conditions in the Mint were described to be bordering on "nightmarish", with old machines constantly rattling and the heat from the near-by furnaces driving temperatures in the working area to incredible heights. Needless to say accidents and exhaustion, coupled with frequent breakdowns of equipment not used to working at either such increased rates or in a hot environment, were probably rife.

My own experiences working in the Sherritt Rolling Mill have provided me with some understanding of what those people might have lived through. We used to make blanks of every shape and description for local and foreign customers. In the front end we had two large furnaces, but the "hot line" and the punching equipment were located in another room not too far away. Between was a myriad of strip slitters, annealing tanks, dryers, scrap cutters, and upstairs was the atomizer, also a source of heat. In winter the whole building was "comfortable", but in summer it was oppressively hot. Our facility frequently handled more than it was designed to do, but the increases were made





up as a result of equipment modifications and never as a result of adding new equipment or increasing the amount of manpower needed to run it. Like most minting operations, it was either feast or famine, and the Mill would either run flat out or be next to idle, depending upon whether there was a contract or not. Management would just add on new shifts according to requirements. Most employees were either laid-off or shunted around to other departments during the slow cycles and then recalled during high cycles. As a result, there was a large pool of trained people around, and most lived fairly well considering they were in essence seasonal workers. The RCM at the time didn't have that luxury, and in 1940 reported that it was taking on more unskilled employees to handle the load. These people required a lot of supervision before they could be deemed competent to run equipment on their own.

The lack of skilled workers was probably a large problem that the mint probably never really got around until after the war. With Britain's declaration of war in 1939 and the subsequent Canadian obligation to follow the mother country's lead, a large number of skilled men took up arms and left their places of employment for Europe. Losing this pool of skilled people would surely create problems in production quality as unskilled men and women would have to be trained from scratch. There is a good possibility that management would have had to do most of the training, since their skilled operators were probably setting up the "off-shift". This would imply that any training would have only been basic and incomplete, with semi-skilled

1943 tombac - "Step-Rim" (left) and "Flat-Rim" (right) as seen in "My Finds" in The Planchet, Volume 58, Issue 3, April 2011.

operators and some skilled people handling most of the load and the more complex duties. The age of the equipment and its state of repair implies that certain pieces of equipment had "knacks" that only the most experienced operators would have known about and been able to work around. The likelihood of any trainers being aware of these sorts of things would be pretty low. Mint reports from 1942 and 1943 indicate that machinery and training concerns were prevalent, however this isn't reflected in terms of production which steadily increased during this time. It was also reported that overtime and extra shifts were required at this time to keep production up. One of the ways the mint did mitigate the high cost of labour and man-hours was to farm out the bronze blanks for the penny and bring in melting furnaces to handle bronze and silver alloys more quickly. Buying the bronze from other suppliers also freed up some needed capacity in the rolling mills that supplied the coinage presses. There were seven coinage presses capable of handling around 5 million coins a week, but the rolling mills could only supply half of that. This also allowed them to continue on without any substantial reinvestment in equipment and was a savings for the government.

By 1942 it was also apparent that nickel supplies were drying up. Nickel was considered a strategic material, and production of it was relegated to wartime work. Coinage was considered trivial and not necessary. A new material had to be found for the nickel coins quickly, because demand for them had increased. Halfway through the 1942 run nickel supplies were exhausted, and the copper-zinc alloy called "tombac" was introduced. To differentiate between the slightly smaller penny the coin was to be made dodecagonal, or 12 sided, a move inspired by the British 3 Pence piece introduced in 1937 in the UK.

Which brings us back again to the human element of production. While some people obviously had pretty creative ideas as to how to approach the production problem, it still didn't remove the one rogue element of any successful production, people. Trained staff is crucial to making a quality product. Having the resources in place to constantly train new employees is very important too. From the looks of things, this wasn't

Photos by Dean Silver

1942 Tombac nickel with typical die cracks as seen on many of the tombac issue.

happening fast enough at the RCM. There is also a security element one has to consider. New staff means more security and checks, and they are after all making legal tender. So staff costs mushroom, and equipment purchases languish. There is no denying that the RCM didn't achieve the totals and the goals it set out to do, the mint reports prove that. The coins do tell some of the hidden story though. Look at any of the 1943 tombacs and you'll see a myriad of small problems. In 1942 the beaver design was carried over from the nickel coin then in production, given a 12 sided collar and made in tombac (a mixture of 88% copper and 12% zinc). It was supposed to bear the new "V" reverse, but approval for the change was not granted in time. The beaver reverse was known quality, very few changes to the die and the press pressure would have been required to crank out these coins. Besides the removal of the denticles and the change in metallic composition, these coins would have been made with minimal disruption on the line and little retraining. The toughest part would have been to set up the presses to collar the new 12 sided design, but once set, the machines probably would have continued on without much trouble.

However, the new V design presented some problems. It was almost entirely made by hand. Thomas Shingles, the chief engraver at the Mint, cut the matrix and the master tooling by hand. The RCM did not own a reducing machine at that time and had previously had all of that work prepared in either London or Paris. Since the Royal Mint was busy, and the Paris mint was under enemy management, getting anything done traditionally was out of the question. Add the German U-boat threat and shipping problems during a war into the equation, and one can see that obtaining anything from Britain would have been next to impossible. So to get the design from the drawing phase into production as fast as the Mint did was quite an achievement. However, there were obviously problems, and close scrutiny of the coins bears this out. It looks like they did modifications to both press pressure and the dies during production. Some of the "Step-Rim" varieties look like the die was undercut, and the press pressure was set too high. As a result the relief is higher and sharper. The "Flat-Rim" looks better, but the relief isn't as sharp. Just how many were struck this way before the necessary changes were made is anyone's guess, but the likelihood of being "caught" early on in the run evidently didn't happen or was considered irrelevant, because the overall appearance of the coin was not obviously affected. For all we know there could have been at least two presses striking the same denomination at that time, with the end result being that no two coins in a roll were exactly the same.

This brings up another consideration. In 1943 approximately 4000 dies were consumed. Generally, a set of dies will strike up to 700,000 pieces before coming apart or wearing to the point of uselessness. The old rule was always this; the larger the coin, the less the die life. Metallic content also played a role in die life. Nickel is a very hard metal to strike, whereas silver and bronze are not. The use of unskilled labour in die production is impossible; dies are made by highly skilled

operators. So the Mint had to figure out a way to extend die life, particularly now that demand for coins was increasing. It started chromium plating dies in 1942, and by 1945 all working dies were chrome plated. The first to receive this treatment were the cent and the nickel dies, and here again, only some, but not all the lines got them. This is why it is common to see two distinct types of finishes on 1942-45 coins. Some lines received the plated dies while others didn't. The chrome plated dies had clear mirror like fields while the older style had frosty fields and devices. Because the process to make these dies was so time consuming, it's also possible to see one side of the same coin bearing a frosty side, and the other being nice and mirror-like, because only one die face at a time was plated. So depending on how well the original design stood up to being minted probably also played a role in whether or not the die used was plated or not. I would imagine the first V nickel reverses probably weren't, but the obverse side probably was, because it was essentially a carry-over from the year before. Dies would have been changed on the line when the old one either broke apart or wore out. There usually would be a stock of dies under lock and key on hand in the off shift for this purpose. But, as is the case in most production plants, there were probably times where new dies were not readily available, and something else would have to be done. Shutting down a press for the night was probably not an option. In some cases though, an older die that wasn't too badly worn would have been substituted in, if there weren't any new ones available. It would have been up to the discretion of the shift boss as to which die to use or what was available. This is why one sees some pretty interesting re-cuts and modifications on some coins, particularly the 50 cent pieces from the 40s. These coins were "die hogs' and required a lot of work to keep up and strike up well. Weak dies that would have been rejected early on in the run would frequently be hand-cut or polished out and reused until they came apart. Any dies based off of a working master also would not bear a date, which would be added in at the die cutting phase. In addition here is where a number of discrepancies could and did occur, as no two die cutters were the same, and what one saw as an improvement could have been seen by another as an error. It was also a way to personalize a die; modify a device ever so slightly under the guise of improvement. The problem here is, there is no proof of this occurring, and no one has admitted it. But one of the die cutters I used to know years ago at Sherritt would polish and modify bad designs just because of aesthetics but disguise it under "improvement". No one would be the wiser either, and to date no one has cataloged any of the potential varieties of all the trade dollars that could exist. However most of the 50 cent pieces from the mid to late 40s have been researched and logged, and there are a lot of interesting and so far unexplained varieties of hooves, zeros, fours, etc.

1942 tombac with no mid-section hair and missing most of left rear foot.

1943 tombac with die cracks

Demand for the tombac "nickel" never really decreased. The 1942 run was pretty much hoarded by the public and never spent, requiring just as many coins being made, and then some, for 1943. The new design only complicated matters, and these too were hoarded. In 1944 a new material was selected which involved using chrome plated steel planchets. Here again, a new material meant problems, and the 1944 issue has its fair share of those. By 1946 nickel was again available, and the beaver reverse was resumed. The 12 sided edge was retained because it was popular with the public, even though it was more expensive to produce than a round coin. Supplies of strip resumed from England, and eventually a Canadian source[1] was found to refine and produce nickel

1 This supplier was Sherritt-Gordon Mines in Fort Saskatchewan, Alberta, which supplied almost all of the nickel strip and blanks for the RCM from 1962 until 2000. Sherritt made all of the "Loonie" dollar coins from 1987 until 2000 as well. After the RCM Winnipeg plant was expanded to include a plating line, the company which had bought out

e-bay

planchets and strip, which allowed the RCM to concentrate on minting coins and eventually streamline their operation and decommission some of the furnaces.

Add the human angle and you've got a "perfect storm" going. Here is an unproven design in a different metal with possibly older style dies being made by an unskilled work force in pretty appalling conditions. The fact that any of them came out without any serious flaws speaks to the quality control of the Mint. Obviously the people working the sorting belts were very good. Most coins coming off the press would be dumped into large containers, and then these containers would be dumped into hoppers and run over a low speed belt for an operator to inspect them. Since there are literally tons of coins passing on this belt, only the obviously flawed coins usually were picked out. Having worked a sorting belt in the past, I can attest to the fact that this is soul-destroying and monotonous work, having fallen off of a chair while following the belt a number of times myself. Being that this is essentially a production line, there is a certain speed with which the belt travels and a certain quota that has to be completed during a shift. As such, it's almost impossible to catch every error or flaw except those that are really obvious. This is why die-rotation errors, die cracks and minute doubling are routinely missed. There's just no time to give each coin that amount of attention. After all, they are only "business strikes" and not "numismatic" grade. So with this in mind, it becomes easy to see that pits, raised dots, and slightly different rims would have all made it into circulation. No one ever checked for bad eyesight back then either. If a person was hired to do a certain job and did reasonably well at it with the required (or normal) amount of "rejects" per ton, no one cared if the operator was actually blind or not. In fact, this would have been considered a light-duty job, and it might have been where they sent convalescents. I know we did…

This brings me back to another human element of production; assembly line work is generally considered to be monotonous back-breaking labour. Very frequently the mind is not engaged. The same repetitive task is performed over and over again for the duration of the shift. After a while, most operators become desensitized and numb to their surroundings and the job at hand. In many cases, errors or problems are not "caught" until a piece of machinery either breaks down or someone gets hurt. Add to this equation a night shift, where the human body is already at a disadvantage by being out of its normal sleep

the Sherritt rolling mill decided it could no longer compete and wound the plant down. The Sherritt story will be covered in a future article.

1944 chrome plated steel.

cycle. It then can be appreciated that things can and will go wrong. Most outfits usually put some of their best people on night shifts, especially those that are capable of "thinking on their feet". The idea here is that maintenance work is generally done during the day shift, and for the most part skilled operators, who know their jobs and equipment well enough, can be trusted to keep things running until the problem is able to be properly addressed and rectified during the dayshift. Sometimes this works, and sometimes it doesn't. Add in substance abuse or illness, and what seemed like a good idea, goes wrong very fast. Back in the 1940s there was no welfare state, so a person only got paid if he showed up for work. Unions weren't all that popular then, if they existed at all. There were no benefit packages like we have nowadays, so if one wanted to feed his family and maintain his employment, he showed up for his shift. If he was sick, too bad; and if he was drunk, oh well, put him on the "hot line" to sober him up. In ten minutes he'd either be stone-cold sober or dead; the heat would cause one's body to purge from either end and sweat out the remainder. It was a very effective deterrent to hang-overs and gratuitous boozing that younger people are more prone to enjoy. Again; been there, don't want the t-shirt…

Things have changed quite a bit since then. Now there are unions, benefit packages, and the RCM operates a state-of-the-art facility in Winnipeg. This facility strikes coins and has contracts with countries the world over. And it's one of the lowest cost producers anywhere in the world. Only proof and collector coins are struck at the old facility in Ottawa, and as of this writing, that's changing too. The metallic content of the coinage has changed as well, now business strike coins intended for circulation are made with plated planchets. Process automation has mitigated a lot of the human element, but that doesn't mean there aren't any problems. Quality control still is an issue, but now there are other concerns as the RCM grapples with the complexity of plating coins. These new processes involve a whole host of different issues, most having to do with plating errors, such as blistering and delamination. Some blanks are still being farmed out to other private companies, and old worn out coinage is still reclaimed and recycled. A quick look at the change in your pocket will prove that as far as business strikes go, no two coins are exactly the same, even if they come from the same roll. It's still all about production, keeping costs under control and maximizing profit.

Sources:

Excerpts from the Royal Canadian Mint Reports for 1942-45, provided to the author by Dean Silver.

Haxby, James A., "**The Royal Canadian Mint and Canadian Coinage, Striking Impressions"** 1983

Various *Wikipedia* articles on coin manufacture and the minting process.

Endnote

1 See next month's June 2011 edition of *The Planchet* "My Finds" for Dean's samples of 'dot' varieties.

Sometimes You Just Gotta Have Style

By Terence Cheesman

What is style? When one looks at an ancient coin one sometimes sees the notation “great style”. What this usually means is that the engraver of that particular die used to strike the coin was particularly gifted. Ancient Greek coins are often praised for the beauty of their engraving. Rightly so, as many of these coins are among the most impressive coins ever minted. Many of the coins are not only brilliant examples of the engraver’s art but also technically interesting, as Greek die cutters were very innovative with the designs they chose. However as much as we can admire the workmanship of some of these coins, it can become very evident that the coins were meant to be used. Thus often, especially with a type that has been used over a long period of time, the variation of style can be very pronounced. In some cases Greek coin types were used over a period of centuries. Athens, for example, used the basic obverse of the head of Athena with the reverse of a standing owl for over 400 years. So often the coins can merely be lumped together into basic groups with only an imprecise dating.

Within the groups there are found coins with exceptionally fine die engraving. Sometimes these coins are found within a larger group of well designed coins. Such is the case of the coins found in Magna Graecia which today covers the region of southern Italy and the island of Sicily. The coins minted in this region have a uniformly high standard of die engraving, and thus the coins are avidly collected for their beauty. Occasionally one can find a really nicely engraved coin within a group of coins that are normally of an inferior standard of die engraving. This does beg the question of why? Part of the answer lies in the process by which ancient coins are produced. Each die had to be created by hand without any mechanical aids other than simple grinding methods and drills. Further there was little in the way of magnification. If hubbing was being used during this period, it may have been only to create the basic shape of the design, with all the fine details engraved later. These factors combine to create greater variation among the dies than what would be the norm today. Thus the ancient coin engraver would have had to start from scratch literally as each die wore out.

Another problem, especially with Greek coins, is that we know very little about the coins. We usually know the city that the coin was minted in and an approximate date range, but much else is lost. With very few exceptions we have little information on the cities in the ancient world that minted coins. Thus we have little understanding as to why the coinage was minted. Further most coins are not dated, and thus the range of dates can be very misleading. The coins could have been minted over very a short period of intense activity, perhaps only a few weeks within the date range, with long periods in which the mint was inactive, or being used in the production of another coinage. Further complicating the situation is the use of a popular type by other authorities. This happens within the ancient world quite often, and while these copies are usually easy to spot, others are much less so. A few years ago tetradrachms of the Seleucid King Antiochos VII, which were identified for many years as part of his issues from the mint of Antioch, are now seen to be a part of the coinage of the kings of Cappadocia.

This is less true with Roman coins, because in most cases Roman coins can be dated much more precisely than the coins of the Greeks. Rome has perhaps the best documentation of any city in the ancient world, and the Imperial coinage is often dated. Thus we can date some Roman coins to within a few months of a particular year, and we rarely have to try to make sense of the stylistic variations. Even when different mints are being used, the dating system can allow one to separate the coins from one mint from the others.

To try to illustrate this I have chosen to look at the tetradrachm coinage from the mint of Side in

Coin 1 - Magistrate ΔΕΙΝ

Coin 2 - Magistrate ΔΕ

Coin 3 - Magistrate ΣΙ

Coin 4 - Magistrate ΛΕΥΧ

Coin 5 - Magistrate ΛΕΥΧ

Pamphylia which today is in southwestern Turkey. Side was an important seaport founded by Greek settlers in the seventh century B.C. and minted coins starting sometime circa 460 B.C. The principle symbols of this civic coinage were the goddess Athena and the pomegranate, a fruit widely eaten in the region. The Boeotian Greek word for pomegranate is Side which would explain the prominence of the fruit on the coinage as a punning reference to the name of the city. The city seems to have minted coinage during the Persian occupation which ended with the conquest of the city by Alexander the Great in 333 B.C. It briefly minted Alexander's coinage but seems to have been quiet during the period when the Ptolemaic Kingdom of Egypt controlled the region.

The war between the Seleucid Kingdom of Syria and the Ptolemaic Kingdom of Egypt seems to have loosened the grip of the Ptolemies in this area. Starting circa 221 B.C. the cities of Perga, Aspendos, Phaselis, and Side began to mint their own coinage. They started by minting copies of the tetradrachms struck by Alexander the Great more than 120 years before. These coins were marked with the monogram of the issuing city and a date based on a common era which lasted about 33 years. Very quickly however Side began to mint its own types, though unfortunately this coinage was not dated. The coins resembled the earlier ones minted by that city. On the obverse was the bust of Athena wearing a Corinthian style helmet. The reverse featured the figure of Nike, the goddess Victory, advancing left holding a wreath which symbolizes a victory, over a pomegranate, the symbol of the city of Side. What this commemorated is unknown. It may symbolize the freedom gained from the Ptolemies or perhaps the independence from the other cities within the region , but we cannot be certain. We cannot even be sure if it had any special significance at all as Nike is often associated with Athena, both appearing together on earlier issues of the coinage of Side. Completing the design is the name of the magistrate in charge of the minting of the coins, usually abbreviated. We know that these coins were minted at about the same time as the other civic coins which still retained the types of Alexander the Great, as they share a countermark placed on them by the Seleucid Kingdom.

Unlike the others the coinage of Side continued for some time, perhaps well into the first century B.C. Side gained a rather unsavoury reputation as a port town filled with cutthroats and thieves. The city was right in the centre of the pirate kingdom that virtually controlled the Mediterranean Sea during the first century B.C. and because of this, it became a well known centre for the slave trade. In 63 B.C. the Roman general Pompey destroyed the power of the pirates, and Side passed into the Roman sphere of influence. It is not known if this

marked the end of its coinage. Often the Romans did not impose a new coinage on a region, preferring to maintain an existing coinage. The earlier civic coinage was copied by Amynatas King of Galatia from 36 to 25 B.C. who was at that time in control of the city.

At least sixteen magistrates are known as their names or monograms are found on the reverses of the coins. Some are very common, so it is possible that a number of these men minted coins for more than one year. However the norm was for a magistrate to be elected annually, and so it would be unusual for a man to hold the position for more than one year. Thus it is possible that the mint, though in operation for about 200 years, may have struck coins for about sixteen of those years. However some of the coins, especially those of the magistrate ΛΕΥΧ, are known with a wide variety of styles, suggesting that the type became frozen and was copied by others with less and less finesse until the style became very crude.

At this point we will look at the coins;

Coin 1. Obverse in the best style. Magistrate ΔΕΙΝ. The obverse features Athena in a Corinthian style helmet. The face is quite delicate with a straight nose and a small mouth. The eye is alert and overshadowed by a well drawn orbital ridge. The hair flows naturally behind the head. The helmet is well proportioned, and a three dimensional quality is given by a line which starts at the visor and ends just at the forehead. The triple crest is dramatic. All details are crisp, and the image is well proportioned. The reverse is rather stiff, with the arm holding the wreath too long. However the image is otherwise well proportioned, and the drapery is intricately drawn.

Coin 2. Obverse in good style. Magistrate ΔΕ. This coin is similar to the other, but the attention to detail is lacking. The hair is less well drawn, and the details of the helmet are lacking. The reverse is very close to the first coin.

Coin 3. Obverse in good style. Magistrate ΣΙ. Some of the portions of the head are lost. The head seems to be too large for the helmet. Though the face is actually better than coin 2, the rest of the composition is not as good. The crest of the helmet is not as dramatic as on the previous coins. The reverse is actually quite good and better than the previous two coins. The figure is very natural and lacks the stiffness of the previous two coins.

Coin 4. Poor style. Magistrate ΛΕΥΧ. This coin is possibly a copy as there are coins with this magistrate's name that are of good style. The coin was probably minted while the city was a pirate base and a centre for the slave trade. The face is very simply drawn with the hair rendered in three ranks of C curls. The mouth forms a smirk, giving the face a stupid look. The helmet is beginning to lose its shape, though it still can be recognized as a Corinthian style helmet. The crest of that helmet is rendered as a thick, rather lifeless strand. The reverse is all out of proportion with the torso and much too small for the rest of the body. The nose and the chin are much too large. The drapery is rendered very mechanically, making the whole composition very stiff and lifeless.

Coin 5. Very poor style. Magistrate ΛΕΥΧ. The coin design is extremely crude. The face and the hair are drawn very simply and with little care. The helmet has completely lost its shape and is almost unrecognizable as a Corinthian helmet. The reverse is even worse. The figure of Victory is crudely drawn with none of the fine lines that gave the other figures some charm. The wing is done rapidly with only a few thick lines and dots.

It has to be remembered that with regard to Greek coins style can play a very important role in the price of the coin. Coins that are judged to have better style can command many times the price of coins of the same type with average or inferior style. The first coin actually sold for about three times the going rate for a coin of even good style. Thus it can be important when buying a Greek coin to understand that when it does sell for a great deal of money this does not apply to all coins of that type from that mint. Sometimes you just gotta have style.

Moneta - the publication of the Ottawa Coin Club. Memberships in the OCC are available to ENS members for only $ 7.00.

Coin Collecting in Elementary School

By Madison

The Planchet will be featuring a series of reports by children in grade 2 - 6 enrolled at The Progressive Academy in Edmonton, who share their views on coin collecting and on their school coin club.

Coin collecting is a hobby that anyone can keep throughout their life no matter what age they are. I collect coins because it is a way to explore the countries of the world within my household and/or school. Collecting coins enables me to look further into the history of many countries around the world such as China, Germany, Australia, etc.

Collecting coins is a great hobby for elementary students because you can easily go to coin shows, buy coins, sell coins, trade coins, earn coins, and much more. If you collect coins you can also research the coins you have and/or want, or talk about them with a friend or teacher. You can also tell them where you got your coins, what kind of coins you have, and let them see your coins.

For those interested in collecting coins, to find, purchase, and sell coins, you can go to coin shows around Edmonton such as: Edmonton's Coin Show & Sale (Saturday, March 12, 10:00 AM- 5:30 PM, and Sunday, March 13, 10:00 AM- 4:00 PM at Century Casino 13103 Fort Rd. Edmonton, Alberta T5A 1C3). Many coin shows in Edmonton take place on the weekends at Century Casino and Hotel. In Edmonton, Alberta, there is a coin club called the Edmonton Numismatic Society that welcomes visitors to their monthly meetings, which are held at the Provincial Museum, on the 2nd Wednesday of the month. To get more information on the Edmonton Numismatic Society, visit this website: <http://www.edmontoncoinclub.com/index.htm>

Some literature on coin collecting is *The Star Rare Coin Encyclopedia, Handbook of United States Coins, The Official Red Book Guide of United States Coins 2008,* and *Standard Catalog of World Coins 2002.* Coins can be thought of as artistic creations, a history of a country, or just something that is fun to collect.

My Finds

By the ENS Membership

This month's My Finds are provided by ENS member David Jolliff.

I travel a lot for my job, especially in Northern Alberta, so often tender small purchases in gas stations, restaurants and convenience stores. As I started collecting coins as a youngster, I got in the habit of always checking my change. And no, I do not usually count the change to verify the accuracy of the transaction. I'm looking at the beauty of a shiny new coin, reminisce when I see an old wheatie or King George, or chuckle when the quarter is actually from the Bahamas. This compulsion is steadfast, and probably wouldn't abate even if I were never to have come across anything special or of value. I just can't help myself.

About seven or eight years ago, in a gas station in Fort McMurray, I received an old U.S. penny in my change. It was a wheat penny, so I would be saving it regardless of condition, just for the copper content. Later that night in the hotel room, I pulled my find out of my pocket to examine it along with whatever else I may have kept aside, and the first thing I noticed was the date, 1909.

Now, I grew up in the United States, and immigrated to Canada in the early seventies. Collecting coins as a kid, I never focused too much on grade or value, but I did learn that there were coins that were rare and hard to find. The old Whitman books listed the mintage, and it was always a treat to acquire a coin that had a lower mintage, one that was considered a 'Key' date. There, of course, are always those coins that the average collector is well aware of, but does not expect to ever hold in their collection; the 1921 George V 50 cent piece, or the 1936 dot George V dime, or the 1909 S VDB Lincoln penny.

My eyesight isn't what it used to be for looking at anything within arms reach, but I was pretty certain that I could make out the 'S' mint mark below the date. I turned the coin over to inspect the reverse side, and though I really did not expect to see the initials of Victor D. Brenner inscribed near the bottom edge of the coin, they were there.

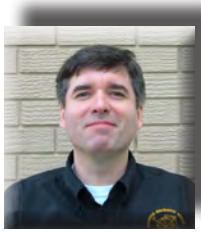
On arrival at home, I recall dropping everything at the door and shouting a quick "hi honey, I'm home" as I ran downstairs; my first order of business was to inspect that penny under proper lighting and magnification. The coin was in decent shape, about F12, and has made a fine addition to my collection.

I've been going to send you this story for quite some time now, but after reading the last edition of *The Planchet*, I was reminded again. Like I've said before, I've really been impressed with the quality of the ENS publication, and of the ENS as an organization. Thank you.

* Editor's comment - the 1909 S (San Francisco mint) VDB cent is one of the favourite key dates of the series that all collectors of Lincoln cents desire to obtain. There were only 484,000 minted with an estimated 61,000 remaining in existence. In 'Good-4' they will cost you $750 while in 'MS-65 Red' you could spend $6,500. The highest graded by PCGS is 'MS-67 Red' with a value of $100,000.

Canada's Odd Man Out

By Pierre Driessen



Amongst the coins of Canada, one has always struck me as odd. I have never found it in change, yet it is legal tender. When you try to spend it, people look at it and question its validity. The strange thing is this coin bears the most nationalist and important of Canada's symbols.

Obviously the coin in question is the 50-cent, which features on its reverse the Arms of Her Majesty in Right of Canada. Most people may not immediately think of this coin when looking for Canadian symbols. Rather the nickel with its iconic beaver, the dime with the Bluenose or the quarter with the caribou spring to mind. The truth is that on the 50-cent coin are found the official Arms of the Canadian monarch, as Queen Elizabeth II is Queen of Canada, and thus these are the Arms of Canada as a nation.

Used infrequently in Canadian numismatics, the national Arms tell the story of Canada's development from a collection of colonies, to a dominion and finally into a sovereign state. They also reflect the complex and fascinating story of Canada's history.

Prior to Confederation in 1867, only two colonies in British North America had been granted arms by Royal Warrant. These exceptions were Nova Scotia and Newfoundland, granted arms by Charles I (r.1625 - 49) in 1625 and 1638 respectively. As a consequence in the British North American colonies, as elsewhere in the British Empire, the Royal Arms of Great Britain and later those of the United Kingdom were used as arms of general purpose in the courts and on government buildings to represent the monarch.

When the four colonies of Upper Canada (later Ontario), Lower Canada (later Quebec), New Brunswick and Nova Scotia were confederated into the Dominion of Canada, each member was granted separate arms on 6 May 1868. The ancient arms of Nova Scotia, granted by Charles I, had seemingly been forgotten; these would not be rediscovered and restored until 1929.

figure 1 - the achievement, full rendering, of the Arms of Her Majesty in Right of Canada, Canada's official Arms, used from 1994 to present. [I, VIII]

figure 2 - the arms used as an expedient of the Dominion of Canada as they appeared in 1905, before Saskatchewan and Alberta were created provinces. [II]

The Dominion of Canada itself as an entity was however not granted arms.

This created a strange situation, which the Dominion government attempted to rectify with the expedient measure of creating an improvised device featuring a shield with the quartered arms of the four member provinces.Although used on official government documents, these arms did not have a Royal Warrant. As a result the Royal Arms of the United Kingdom continued to be the arms of general purpose in the Dominion.

As more provinces joined Confederation, the arms of the new members were marshalled onto the shield. With each addition, the arms became more complicated and esthetically unpleasing. At their most complex, the arms had the marshalled devices of nine provinces and territories. The 1905 postcard in figure 2 shows the confusion and difficulties this created. On the top, from left to right are the arms of Ontario and Quebec. Below these are the arms of New Brunswick, Nova Scotia and Manitoba. Manitoba's are different from those granted, showing a running bison instead of the standing one.

Below that is the outdated non-armorial design of British Columbia, which was not used after 1896. Next to it are the arms of Prince Edward Island minus the Indian chief found in the arms as granted. The arms in figure 3 show a different configuration and interpretation. The complicated, confused and unappealing nature of these arms precluded them from being used in coin designs.

The 1912 5 dollar coin shown in figure 4 shows the shield quartered with the arms of the original four member provinces of Confederation. You could argue that it was a far more pleasing and thus a default design.

figure 3 - a rendering of the arms as they appeared in 1907. Showing the never used arms of the Yukon Territory. Those of Alberta are missing, since the province only started using arms in 1907, after this card was printed. [III]

figure 4 - Canada 1912 5 dollar gold piece showing the original improvised and never officially granted 1867 arms of the Dominion of Canada.

figure 5 - the 1937 design of the George VI Canada 50-cent coin showing on the reverse the simplified Royal Arms as designed by G.E. Kruger-Gray.

The drive for proper arms, as a national Canadian symbol, began in 1915. A committee was formed in 1919 to study the issue. A design based upon the Royal Arms of the United Kingdom was settled on and recommended to the Canadian government. Following some initial opposition from the British guardians of heraldry to the use of the Royal Arms, which required the lobbying efforts on behalf of Canada by such notables as Winston Churchill to overcome, the Canadian government was finally able to formally request the agreed upon design from the monarch on 30 April 1921. On 21 November 1921 the 'Arms or Ensigns Armorial of the Dominion of Canada' were proclaimed by King George V. [VII] They were granted as deputed arms for particular uses in a colony. This meant the arms were subordinate to the Royal Arms of the United Kingdom, which continued to be displayed in courtrooms and on government buildings throughout Canada. It was with the Statute of Westminster in 1931, which granted Canada political independence from the United Kingdom, that the Arms of Canada were elevated to the status of Royal Arms of the King in Right of the Country.

figure 4 - the Arms of Canada as proclaimed by Royal Warrant in 1921. [IV]

From 1931 onward, this meant that Canada's very own Royal Arms replaced those of the United Kingdom, for general purpose throughout Canada in courtrooms and on government buildings, to represent the monarch in Canada.

figure 7 (above) - the 1959 redesigned Canada 50-cent coin design showing the 1957 redrawn Royal Arms of Canada, incorporating the St. Edward Crown as requested by Her Majesty Queen Elizabeth II. In addition Canada's national motto "A MARI USQUE AD MARE" has been added. The reverse was engraved by Thomas Shingles.

figure 6 (right)- the 1957 redrawn Royal Arms of Canada as rendered by Alan Beddoe. This rendering incorporated the change of the escutcheon to the form of a true shield, the change of the color of the maple leaves and the field upon which they are placed, and the replacement of the Tudor crown with the crown of St. Edward. It followed the original Royal Warrant more closely and gives the impression of a more modern and cleaner design.[v]

Canada's Royal Arms first appeared, in a simplified version, on the reverse of the 1937 50-cent coin (figure 5). The reverse design of the 50-cent remained unchanged throughout the reign of King George VI (1936 - 52) and for the first part of the reign of Queen Elizabeth II.

In 1957 changes were made to Canada's Royal Arms. The maple leaves in the bottom quadrant of the shield came to be colored red

on a field of white, Canada's two national colours. The other change was at the request of Her Majesty Queen Elizabeth II who wished the Tudor crown replaced with the crown of St. Edward, which is used in the coronation of the monarch. The altered arms with changes, as shown in figure 6, were draw by Alan Beddoe (1893 - 1975), founder and first president of the Royal Heraldry Society of Canada.

As a consequence in 1959, the design of the 50-cent reverse was also changed to reflect these alterations. In addition, Canada's national motto: *"A MARI USQUE AD MARE"* (From sea to sea) was added to the coin's design (figure 7). This was part of the original rendering of the Arms but had not been included in the 1937 simplified coin design.

The 1957 Royal Arms design remained essentially unchanged on the coinage until 1997, except for changes in size of the arms due to technical production issues following the change of the coin's metal composition. Canada's 50-cent coin has undergone significant changes in metal composition since its introduction in 1870, during the reign of Queen Victoria (1837 - 1901).

Its original metal content composition was 0.925 silver and 0.075 copper - the sterling standard. This standard was continued until 1920, when the metal composition was changed to 0.800 silver and

figure 8 - the 1994 redrawn Royal Arms of Canada. The annulette with the motto of the Order of Canada has been added. Again the design has been modernized and made cleaner and clearer, note the mantle which is now composed of maple leaves in Canada's national colours. This rendering is still in use today.[VI]

figure 9 - the 1997 redesigned Canada 50-cent coin design showing the 1994 redrawn Royal Arms of Canada, incorporating the annulet with the motto of the Order of Canada, engraved by William Woodruff.

0.200 copper. This lasted from 1920 to 1967. In 1968 the metal content changed to 100% nickel. In 1999 the composition was again changed, this time to 0.9325 steel, 0.0475 copper and 0.0200 nickel, the coin becoming a "multi-ply plated steel". This composition has continued to the present.

In 1994, following the 1982 patriation of the Canadian constitution which removed any vestige of direct British political influence or control in Canada's affairs, the Royal Arms of Canada were again redrawn. The motto of the Order of Canada was placed within the achievement of the arms. Approved on 12 July 1994, by Her Majesty Queen Elizabeth II, this change was made so that Canada's Arms would be on par with those of the other Royal Arms of the Commonwealth which bear the motto of a member nation's highest national honour, decoration or mark of distinction.

Now Canada's arms became equivalent to those of the United Kingdom, which bear for England the motto of the Order of the Garter and for Scotland the motto of the Order of the Thistle.

The motto of the Order of Canada *"DESIDERANTES METIOREM PATRIAM"* (They desire a better country) was placed in an annulet around the shield. These arms were drawn by Mrs. Cathy Bursey-Sabourin, the Fraser Herald at the Canadian Heraldic Authority, Office of the Governor-General of Canada (figure 8).[IX]

This redrawing necessitated a change in the design of the 50-cent coin in 1997, executed by William Woodruff. The coin's reverse design has remained unchanged since, except for variations in date placement, or lack thereof and certain special treatments around the edge of the coin.

The elements of Canada's Royal Arms

St. Edward's Crown:

Used since 1957, it surmounts the achievement - full rendering - of Canada's Arms. This is the imperial crown used during the coronation of Canada's monarch in Westminster Abbey, London. It signifies that Canada is a constitutional monarchy, with a monarch as head of state. The use of this particular crown is symbolic of all English and British monarchs and royal dynasties, as opposed to the previous Tudor crown, which was representative of only one English royal dynasty.

Crest:

Marks the sovereignty of Canada. It is similar to the Royal Crest of the United Kingdom, except for the red maple leaf in its dexter paw. The golden lion symbolizes courage and valour. The wreath, on which the lion stands, is made up of twisted white and red silk, Canada's national colors.

Helm, Heaume or Helmet:

Used to display the rank of the person bearing the arms, Canada's Arms show a royal helm, which is gold and barred, looking outward. On the helm rests a mantling or lambrequin of red and white maple leaves, a combination of Canada's national colours and one of its most potent symbols.

Escutcheon or Shield:

This is the Arms' most important element. Similar to the shield of the United Kingdom, it provides a visual representation of the founding nations of Canada, namely Great Britain and France.

The quartering at the bottom shows three red maple leaves, symbolic of Canadians of all origins, referring to the diverse makeup of Canada's population.

Ribbon:

Added in 1994, this displays the motto of the Order of Canada, the nation's highest honour. In gold lettering, it reads clockwise: *"DESIDERANTES MELIOREM PATRIAM"* (They desire a better country).

Motto:

Canada's national motto reads: *"A MARI USQUE AD MARE"* (From sea to sea). It is based on Psalm 72:8 "He shall have dominion from sea to sea and from the river unto the ends of the earth." This was proposed by the Undersecretary of State for Foreign Affairs Sir Joseph Pope, a member of the 1919 Special Committee for Canada's Arms.

The motto's first official use was on the mace of the Legislative Assembly of the newly created province of Saskatchewan. Pope appreciated how fitting this was to describe Canada's vast expanse, with its two coasts on either side of the continent. Approved by Order in Council on 21 April 1921, the motto became official by Royal Proclamation on 21 November 1921.

Supporters:

These are the same as those in the achievement of the Royal Arms of the United Kingdom. This pairing, a combination of the traditional supporters of the shields of England (two lions) and Scotland (two unicorns), was created for the Royal Arms of James I (r.1603 - 25) when he inherited the English throne from Elizabeth I (r.1558- 1603).

The lion - which stands for fearless courage - is in the position of prominence holding a gold tipped silver lance from which the Royal Union flag flies. The unicorn - which stands for extreme courage, virtue and strength - has a golden horn, hoofs and mane. Around its neck is a gold and chained coronet of crosses and fleurs-de-lis. It holds a gold tipped silver lance from which fly the Royal Arms of France - three golden fleurs-de-lis on an azure field. The banners represent Canada's two founding nations, Britain and France, which have provided the nation's two legal systems and the foundations of its social institutions.

Compartment (Floral Emblems):

Represented here are the floral emblems associated with the monarchy. The rose represents England, red and white in colour, it is a combination of the floral emblems of the royal Houses of Lancaster (red) and York (white). The thistle represents Scotland, the shamrock or four-leaved clover Ireland, while the fleurs-de-lis represents France.

Apart from being displayed on the 50-cent coin since 1937, Canada's national arms have only been used on one other coin. That is on the reverse of the 1967 Centennial of Confederation Commemorative 20 Dollar Gold, a piece designed specifically for the collector market by the Royal Canadian Mint. This neglect is something, which should be addressed by Canada's numismatic authorities, for this potent national symbol could and should be used more. One source of inspiration can be the innovative designs and uses the British Royal Mint has made of that nation's heraldic devices.

Notes & Sources:

I - Canadian Heritage
II - Royal Heraldry Society of Canada
III - Royal Heraldry Society of Canada
IV, V - "Arms of Canada", Wikipedia
VI - Canadian Heritage, The Office of the Secretary to the Governor General of Canada.
VII - the wording of the original proclamation granting the Arms of Canada (Canadian Heritage)

"By the King - A Proclamation

Declaring His Majesty's Pleasure concerning the Ensigns Armorial of the Dominion of Canada

George R.I.

WHEREAS We have received a request from the Governor General in Council of Our Dominion of Canada that the Arms or Ensigns Armorial herein after described should be assigned to Our said Dominion.

We do hereby, by and with the advice of Our Privy Council, and in exercise of the powers conferred by the first Article of the Union with Ireland Act, 1800, appoint and declare that the Arms or Ensigns Armorial of the Dominion of Canada shall be Tierced in fesse the first and second divisions containing the quarterly coat following, namely, 1st Gules three lions passant guardant in pale or, 2nd, Or a lion rampant within a double tressure flory-counter-flory gules, 3rd, Azure a harp or stringed argent, 4th, Azure, three fleurs-de-lis or, and the third division Argent three maple leaves conjoined on one stem proper. And upon a Royal helmet mantled argent doubled gules the Crest, that is to say, On a wreath of the colours argent and gules a lion passant guardant or imperially crowned proper and holding in the dexter paw a maple leaf gules. And for Supporters On the dexter a lion rampant or holding a lance argent, point or, flying there from to the dexter the Union Flag, and on the sinister A unicorn argent armed crined and unguled or, gorged with a coronet composed of crosses-patée and fleurs-de-lis a chain affixed thereto reflexed of the last, and holding a like lance flying there from to the sinister a banner azure charged with three fleurs-de-lis or; the

whole ensigned with the Imperial Crown proper and below the shield upon a wreath composed of roses, thistles, shamrocks and lillies a scroll azure inscribed with the motto A mari usque ad mare, and Our Will and Pleasure further is that the Arms or Ensigns Armorial aforesaid shall be used henceforth, as far as conveniently may be, on all occasions wherein the said Arms or Ensigns Armorial of the Dominion of Canada ought to be used.
Given at Our Court at Buckingham Palace, this twenty-first day of November, in the year of Our Lord One thousand nine hundred and twenty-one, and in the twelfth year of Our Reign.

GOD SAVE THE KING"

VIII - "Achievement of arms" is the heraldic term for the complete rendering of all elements of a particular armorial bearing.

IX - "The Fraser Herald" is the title of the principal artist of the Canadian Heraldic Authority, attached to the Office of the Governor-General. It is the body which regulates the awarding, design and use of heraldic devices in Canada.

Bibliography:

- Canadian Coins, A Charlton Standard Catalogue., 58th edition. Toronto: 2004

- Arms of Canada, Wikipedia.

- The Office of the Secretary to the Governor General of Canada / le Bureau de Secrétaire du Gouverneur général du Canada.

- Canadian Heritage / Patrimoine canadien

About Your Society *- Continued from page 5*

Show and Tell:

- Marc Bink – presented the Prussian coronation Thaler that was highlighted in his article in *The Planchet*.
- Andy Vanderleest – passed around a unique $20 gag bill
- Ermin Chow – Showed a 1851 US large cent with a counter stamp
- Ray Neiman – double struck 1915 US 1-cent
- Pierre Driessen – 50 Stiver 1808 of Napoléon's brother
- David Peter – 1955 NSF 1-cent in ICCS VF-30

Marc Bink talked about the upcoming appraisal table for the next show. He asked the membership if they would be interested in volunteering to assist at the table. Many responded positively. He will look into doing a training session for how to look at Canadian and world coinage for the table.

Door prize was drawn.Silent auction was completed

Meeting adjourned at 9:15 PM. Members gathered for further numismatic stories at the Boston Pizza.

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The ENS reserves the tright to refuse to print any classifed ad in whole or in part. Ads posted for one year will be removed unless the member can confirm ad is to continue. All advertizers must be ENS members.

All ads to be submitted to **editor_ens@yahoo.ca** e-mail or given to the Editing Team at monthly meetings.

Wanted

Recylable used plastic coin flips. Any Qty. Bring to next club meeting, See Howard. taneri9@netscape.ca

Original BU rolls one-cent rolls from 1982, 1985, 1986, 1987 & 1988, call Bob780-980-1324

Classified ads for ENS club members. To include an ad, please email it to editor_ens@yahoo.ca

All period Napoleonic memorabilia & Militaria. Contact Bill wjdy2k@hotmail.com

Early English or German hammered coins. Contact Marc. mbink@shaw.ca

Complete Date, Canadian Decimal coin sets.Great for gifts. Low prices. Contact Ray, 780-433-7288

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Early French medals or English/British Coins dating from 1642-1821. Contact Pierre. pierre@nancykbrown.com

New Membership Applications

Erin Olovson-Cleveland, # 671
Andy, Barb, and Sarah Nagel, # 674 (family)
Abdunazer Pari # 675
Patrick Sullivan # 676
David Mackenzie # 67
Paul Purdie # 678

These individuals have applied for membership into the Edmonton Numismatic Society. Pending any objections from the membership at large, these individuals will be accepted as "Members in Good Standing", effective this publishing date. Any objections to the aforementioned applications must be submitted in writing to the Secretary of the Edmonton Numismatic Society, and will be evaluated by the Executive Committee on a case-by-case basis.

Coming Events

May 11, 2011 - ENS May Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided.

June 8, 2011 - ENS June Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided.

June 25, 2011 - **ENS Members Only BBQ - 8510-10 Ave. SW, Edmonton. Thanks to Jeremy Martin for hosting this year's event.**

September 10, 2011 - ENS September Meeting - Pizza Night - Royal Alberta Museum, 7:15 pm start. Snacks provided. Free pizza for all ENS members attending.

October 12, 2011 - ENS October Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided

November 5 & 6, 2011 - Edmonton's Coin Show and Sale, Edmonton Hotel & Conference Centre, 4520 - 76 Ave, Edmonton, Alberta, T6B 0A5, dealers wishing to attend call 780-270-6312.

November 9, 2011 - ENS November Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided

December 14, 2011 - ENS December Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided

To list your coming events - send them to editor_ens@yahoo.com.

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