

Searching Rolls Still Brings Finds

THE PLANCHET

EDMONTON NUMISMATIC SOCIETY

October 2011
Volume 58 Issue 8

Anatomy of a Medal

The bare-bones



Collecting Ancients

Beginning or expanding a
collection



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October 2011 Volume 58. Issue 8



THE PLANCHET

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ON THE COVER:

Reverse of the Alliance with Saxony medal, showing the busts of Vitikind, "King of the Saxons", and Friedrich August I, King of Saxony. Photo by Pierre Driessen.

*Disclaimer: The opinions herein are those of the individual authors and are not necessarily those of the Edmonton Numismatic Society.
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Message from the President

David Peter 2011-12



Fall is upon us and November's coin show is fast approaching. We are always appreciative of any volunteers that can help out at the show. As well we're seeking out displays for this upcoming one. Please let Marc Bink know whether you are able to provide either your time or your display.

I'm very excited about the new venue for next month's coin show. The bourse committee heard your comments about past venues and went out searching for what we hope is the perfect one. It will be accessible for all. Also, there is a full service hotel with a restaurant on site for those coming from out of town.

I hope to see you all at the show.

David

**Thanks to Lawrence Scott
Life Member 644
for his gift of \$15.00 to the
ENS**

@ The Next Meeting

Wednesday, November 9, 2011



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

- November 2011 show report
- society matters (show report)
- board and executive election announcement
- presentation: My trip to Holland - by Pierre Driessen
- silent auction
- show and tell (bring your show finds and treasures from the Fall Show and Sale)

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 October 12 Monthly Meeting

The meeting was brought to order by President, David Peter at 7:30.

First order of business was to discuss the upcoming show and sale. Things are looking great at the new venue.

The renovations are coming along nicely, but they are still occurring on the exterior. The interior is complete and the hotel looks very nice, new and modern. The room will be back to the traditional bourse set-up similar to ENS show bourses of the past.

The show is a sell-out with all 55 tables being sold, with all dealers contacted and confirmed coming. There will be a total of 37 dealers attending. The club is especially proud of this sell-out as this year's show and sale was unavoidably scheduled the same weekend as Nuphilex, held out in Eastern Canada. It is great to see that many of our usual dealers will be coming back with more great materials, plus there will be a few new faces. As usual, there will be an ENS appraisal table for the public to have any numismatic related items appraised.

It was reported that Pierre has all the signs made up (road signs, sandwich boards and bridge overpass

signs) and the road signs and bridge overpass signs were already in place. One sign will be placed at John's school. Marv placed all the show ads in the newspapers. Roger has the show up on Kijiji. Canadian Coin News next issue will have the show listed in it.

Marc put out a volunteer sheet for volunteers for the show. He still needs volunteers for set-up, tear-down and for all the work in-between. He was also soliciting for volunteers to work the ENS appraisal table. Greg was working on finalizing volunteers for the admissions table.

Howard put out more calls for lots for the silent auction. He is able to take them until the middle of the month. Members wanting to add lots are to contact Howard as soon as possible so he can complete the auction catalogue. Last year's silent auction was a huge success with a high percentage of the lots being sold.

Marc Bink completed the presentation, "Grading Basics for Canadian Coins".

Show and tell occurred.

Silent Auction was concluded.

Meeting was adjourned and members rejoined at Boston Pizza on 124st.



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Two "Wrongs" Doesn't Make it "Right"

By Marc Bink



This article was originally published in Volume 57, Issue 9, December 2010 of "The Planchet". It is a 'Best of 2010 Article' and is worthy of republishing for this special Edmonton Coin Show and Sale edition.

This all started when I was handed a small bronze test token to look at to try to classify. The token looked familiar; it had a number of design elements that I recognized from the circulating issue. The owner of the coin wanted more information about the token he had, saying that it had been passed down in his family from one generation to the next, and was soon to be passed on another member of his family. I said I'd look into it and see what I could find out. I had no idea where this journey would take me, and soon I found that this little coin and its designer were linked by a series of misunderstandings to a larger, more seminal event in the last century, and that alone warranted an article.

The little coin that started this journey...

The coin is a pattern of a 25 pfennig piece, and it is owned by one of our members. He had asked me to look into the coin and see what I could find out about it. Unfortunately, there isn't much there to go on. A lot of the records of the German mints were lost during the last war, and as such, a lot of the history and knowledge of what went on and why has been scattered all over the place.

It was a long standing tradition in the German mint to invite designers to compete with their designs for new coinage. The earlier circulating coinage dated back to 1873 and wasn't about to change. The German states that made up the loosely federated German Reich were permitted to strike their own versions of coins in denominations higher than a Mark. There was a lot of activity as a result, and local designers capitalized on the frequent calls for designs every time a new coin was needed. One such coin was a totally new denomination planned for use in the entire Reich, a 25 pfennig coin that was to be struck in

nickel starting in 1909. The winning design is identified in the Krause catalog as KM # 18 and was minted between 1909 and 1912 at all branches of the German mint. Krause also lists a number of pattern coins that seem to have survived the wars. For the 25 pfennig denomination at least 100 patterns are still extant. Some of them are quite pretty, some are also quite complicated, and some designs are pretty wild. Most of the patterns seemed to have been struck at the Berlin (indicated by the letter "A") and were made in a variety of metals. The pattern I saw is made in bronze and is not listed in Krause, which had me perplexed. Pretty soon the owner of the coin had contacted me with information that he was able to find through sources in Germany. It turns out that the coin was designed by Karl Goetz and is listed in a book called *Die Proben der Deutschen Muenzen*, (*The Patterns of German Coinage*) by Rudolf Schaaf, which is cataloged as Sch-18-65. It was obviously an unsuccessful pattern, being rejected for whatever reason by the German mint. Exactly how many of these coins were struck is also a mystery.



Test token by Goetz for the German Mint.

The designer...

Karl Goetz was a coin designer who spent most of his working life in Munich. He was born in Augsburg on the 28th of June in 1875. He first studied engraving under Johannes Dominal and then went to Dresden, Leipzig, Berlin and Düsseldorf. He lived a further two years in the Netherlands and then spent another five years honing his craft in Paris. After Paris, he went to Munich and stayed there for the rest of his life, dying there in 1950. He was a member of the Munich Artist's guild and was also a member of the Munich Numismatic Association.

During the early part of his career while he was in Paris, Goetz designed and executed medallic portraits of prominent people in the French "Art Nouveau" style. These works are fairly unknown and nowhere nearly as famous as his later works. Altogether he was responsible for about 633 designs, mostly medals and some circulating coinage. But he is most famous for his wartime propaganda medals, usually done with a satirical slant. There are 82 of these "Satirical Medals"; the first being made in 1913 and the last in 1923.

The "Big Event"...

The *Lusitania* was launched in June of 1906. She was the largest ship afloat when she entered service a year later. This ship and her sister, the *Mauritania*, propelled the Cunard line into the forefront of transatlantic travel and gave it the coveted "Blue Riband" for speed. The *Lusitania* was capable of 25 knots and was the fastest passenger ship at the time. After she was commissioned, she was entered in *Lloyd's Register* as an "Auxiliary Cruiser" attached at time of war to the British Admiralty¹. She used a new

¹ The Admiralty took up the option upon the declaration of war but soon realized that fueling such a ship was highly uneconomical and returned the ship to civilian use. They did install

steam turbine design for propulsion, and that was a large improvement over the reciprocating piston engines that everyone else was still using.

By 1915 she had settled into a regular schedule, and even though there was a war on, she always arrived at her destinations on time and in one piece. At the time it was assumed that she was too fast for a U-boat to catch her; the most a U-boat could do was about 15 knots on the surface and about 7 submerged. As such no one paid much heed to the warnings that the German government placed in the allied newspapers about travelling on ships in a war zone, no one believed that anything bad could happen. The ship was just too fast, and even the Germans couldn't be so brutal as to sink a passenger liner full of non-combatants.



The winning design, German Imperial 25 Pfennig, KM #18



They were all wrong. The Germans were considering taking out passenger ships, and they believed they had every reason to. Their own passenger liners were impounded in New York and forbidden to return home for the duration of the war; yet British liners could travel freely.² The war at sea had been one of escalation ever since hostilities started in August of 1914. At first the Germans abided by the "Cruiser Rules" established by the Geneva Convention of 1907. This meant that any merchant or civilian ship flying the flag of one of the combatants was to be pulled over, her captain forced to hand over her manifests, and if it was determined that there was anything of any military value on board, her crew

was then ordered to take to their boats, and the ship was sunk. At first the "system" worked, but no one in the German High Command ever assumed that the British First Lord of the Admiralty, Winston Churchill, combined with his First Sea Lord, Jack (Jacky) Fisher, would play dirty. The first orders

gun mounts and rings in the front of the ship, and these can still be viewed in photos from that period. However there was never any evidence of there ever being any guns on the *Lusitania*.

² The Nord-Deutscher Lloyd and the Hamburg-Amerika Line both had ships interred in New York; these were technically administered by the Swiss government during the war. All of these ships were eventually handed over to the Allies as war reparations after the war ended in 1918.

these gentlemen gave was to arm merchant ships, placing guns behind camouflage crates or panels, or having them fly neutral flags.³ Needless to say it soon became very dangerous to openly challenge one of these ships, and a few U-boats were sent to the bottom before the Germans caught on. The next nasty thing these gentlemen did was order

the total blockade of the North Sea to any traffic except that of neutral powers travelling to neutral ports. This resulted in Germany's being almost totally cut off from her trading partners and was perceived by her population as a gross violation of the "Cruiser Rules", which it technically was.⁴ So they responded by announcing in the neutral press that they would be launching an unrestrained U-boat campaign against any ship in the "war zone" around Britain. In effect they would attempt to blockade Britain as the British had blockaded them. The only problem was that blockading the British Isles involved a huge amount of real estate, and in many cases ships going to and from Britain were flying neutral flags like that of the United States. So there were bound to be mistakes. By 1915 the Germans had sent a few neutral American ships to the bottom, resulting in the deaths of American citizens. The US government of course responded angrily to any of these sinkings and held the Germans accountable. The Germans tightened up their identification processes but dismissed the American protests as just so much hot air. In reality though, the last thing the Germans wanted was for the Americans to enter the war on the side of the Allies, as this would upset the balance of power and result in their

³ These were called "Q-ships", and they were just beginning to come into service at by the time the *Lusitania* was sunk. One of the ships that responded to the *Lusitania* wreck site was actually an armed British trawler flying a neutral Greek flag.

⁴ This policy of total isolation eventually was successful. The British managed to bottle up the German High Seas Fleet, which the Kaiser considered too expensive to waste to try and break the blockade, and the Germans were starved out to the point where in 1919 riots and revolution broke out amongst the starving population. This resulted in the Kaiser's abdicating, and laid the seeds for the next war.



The Lusitania going down...May 7, 1915

losing the war.⁵ However, this event and a few prior accidental sinkings were galvanizing American public opinion from that of neutrality to one of hostility towards the Germans. Until the *Lusitania* incident no passenger ships had ever been torpedoed.

The *Lusitania* was torpedoed on May 7th 1915, about 7 miles off the coast of Ireland. The German U-boat under Kapitän-Leutnant Walther

Schwieger was responsible. Schwieger and the crew of U-20 had been tracking the *Lusitania* for about an hour before they fired one torpedo into her. The resulting explosions sent the ship into an immediate list, and she sunk in 18 minutes, taking as many as 1200 people (out of 1900) to a cold watery grave with her. Schwieger very graphically recorded the last minutes of the ship in his logs. There was mass confusion as the crew and frightened people tried to loose the boats and get off the ship before it either capsized or sunk out from underneath them. Since the ship was never designed with armour plate, the torpedo went through it like a hot knife in butter, creating a huge hole and possibly blowing a boiler to bits. Because the ship was still moving at around 18 knots, the amount of water rushing into the stricken ship very quickly overwhelmed the pumps and rushed over the bulkhead tops to the upper decks. The captain reported later that he had ordered the ship towards shore, and when that move failed, ordered an "all stop". The ship no longer responded to commands, as her innards were blown out. At

⁵ The Germans did attempt to embroil the Americans in a different war in order to keep them out of the European war. Franz Von Papen, The German Military Attaché, was instrumental in trying to incite a Mexican rebellion through acts of sabotage thereby involving the Americans in a central American war. He and Boy-Ed were both expelled from the US after the British sent copies of the telexes that were going between the German Embassy in Washington and Berlin. Papen, (1879-1969) was considered by many to be vain and not too bright, as this incident proves out. All the telexes were sent in the open and intercepted. Papen later entered politics in Weimar Germany as a conservative monarchist, and is remembered as the Chancellor that basically handed Hitler power by convincing President Hindenburg that he "could be controlled". Convicted after the Second World War as a war criminal, he died in West Germany in 1969.



Lusitania medal (British copy)

***Obverse. Death selling tickets from the Cunard ticket booth
Reverse. Lusitania loaded with contraband sinking stern-first***

the speed she was going, it would also make it just about impossible to safely launch any life boats. This of course contributed to the huge loss of life, as people were crushed by falling boats or were forced into the frigid water either by falling out of boats or diving in as the ship sank. Schwieger reports it was as if the ship was a U-boat; she started to list right after the second explosion and then nosed straight down in the bow into the water.⁶

After the survivors were rescued, the British immediately convened an inquiry under Lord Mersey which ended up absolving the crew of any responsibility for the sinking and placed the blame squarely on the Germans, calling it "Willful Murder". Of course it was a German U-boat that pulled the trigger and sent the ship to the bottom. However, the British did have some reservations about *Lusitania's* Master, Captain Turner. If Captain Turner had followed the instructions that were given to him from the Admiralty about zig-zagging and frequent course changes, there was a very good chance that the speed of the ship would have been so much that U-20 would have never been in a position to shoot.⁷ The admiralty recognized

this and promptly went after him, but in private. As it was, Schwieger just had to sit and wait. The ship came to him. Also contentious was the *Lusitania's* cargo. German reports claimed that she was carrying contraband; military supplies and troops.⁸ The British Inquiry of course dismissed this and buried any evidence.⁹ American Customs inspectors were aware of this and signed off on it. The Germans possibly had some people on the *Lusitania*, but we'll never know, because 3 German stowaways were locked in the ship's brig at the time of the sinking and never got out.

trip would have also taken a lot longer. Captain Turner assumed that the ship's great speed would keep her out of trouble. The Admiralty, on the other hand, demonstrated that it had little knowledge of piloting huge ships, and like most bureaucrats, drafted hastily thought out rulings in an attempt to cover up its own shortcomings. It did not have a navy ship in the area to escort the *Lusitania* as had been initially promised. The old cruiser *Juno* was in the area but had fled at the first reports of U-boats in the area. She remained out of the area even during the rescue, her master afraid of being torpedoed.

⁸ She actually was, but not to the extent the Germans claimed. She was carrying small arms ammunition and percussion caps. The Germans, under the watchful gaze of their naval attaché Karl Boy-Ed, had determined this and reported it forward. They also claimed that the ship was carrying a shipment of "gun cotton", a highly flammable substance used in making shells. The Germans claimed that the reaction of this gun cotton with sea water resulted in the large second explosion reported by both U-20 and the survivors. These claims have thus far never been substantiated. The second explosion was probably the boiler or the coal bunkers going up.

⁹ The *Lusitania* was never designed as a cargo ship, and the actual amount of any cargo she could carry was very small. In fact, the amount of small arms ammunition she carried would probably only be a day's worth on the front.

⁶ Only a very doctored version of U-20's War Diary exists. Every page has Schwieger's signature on it except for the one dated May 7th, 1915.

⁷ The idea of "zig-zagging" such a huge ship was generally considered preposterous by many who actually knew what it took to drive a ship that size. Had the *Lusitania* zig-zagged like she was supposed to, it would have been very uncomfortable for the passengers, and there would have been complaints. The

In Germany public opinion about the sinking was generally positive. It was seen as the English getting what they deserved. This sentiment was certainly not echoed anywhere else in the world. Most countries considered this act as one of total barbarism. Newspaper reports in neutral countries were scathing. Where public opinion and official opinion in the US was previously leaning towards the allies, after the *Lusitania* incident the Americans were firmly in the British camp. Although it would be two more years before the Americans entered the war, the slogan they yelled upon entering battle was "Remember the *Lusitania*".

Put them all together...

Karl Goetz was as horrified as anyone about the loss of life on the *Lusitania*. He decided in August of 1915 to commission another of his "Satirical Medals", a semi successful series of medals he struck commemorating or commiserating about certain high-profile people or events in the war. Goetz was very much a product of his age; he was a patriotic German, and he naively trusted the news reports. The medal he made featured a skeleton (signifying Death) manning the Cunard ticket booth with the legend above reading "GESCHAEFT UEBER ALLES" (Business over everything). Also in this allegory was a man reading a newspaper with the title "U-boot Gefahr" (U-boat danger) and the German Ambassador standing with his hand raised trying to warn the stampede of people lining up to buy tickets. On the reverse, the *Lusitania*, her decks bristling with guns and airplanes, is depicted sinking aft-first. The legend over the image reads "KEINE BANNWARE" (No contraband), and the legend underneath describes the *Lusitania* being sunk by a German U-boat on May 5, 1915 which was the wrong date. He struck around 400 of these medals in brass.¹⁰ Somehow the British managed to get a hold of one of these medals, and they promptly turned it around for their propaganda purposes. Unluckily for Goetz, he was imbued with a very German sense of humour, which meant that his attempts at satire could be easily misunderstood, and it was. The British claimed that the medal was a celebration of perfidy, and

¹⁰ This is just an estimate. Goetz never kept very good records, and it represents the combined total of the original and the altered date medals.



**Karl Goetz,
German Medalleur,
1875-1950**

since the date was stated as May 5 instead of the actual date of May 7, it proved pre-meditation. The British commissioned Gordon Selfridge, owner of the famous department store on Oxford Street in London, to strike 300,00 more medals in iron. These were available in boxed presentation cases with a printed leaflet detailing the medal and what it meant to Britain. The price for one of these medals was one shilling, and the proceeds were all donated to the St. Dunstan's Blinded Soldiers and Sailors Hostel. Sales were brisk.

After the US entered the war, another copy was authorised and struck by Bethlehem Steel. This copy is even cruder than the British one and is easily identifiable by a grinning skeleton.

The German government was appalled. Germans couldn't understand why the rest of the world had ganged up on them, considering they thought they had a legitimate reason to torpedo that ship. They went into damage control, ordered the Bavarian government to intercede and destroyed the remaining medals. The Kaiser decided to back off on his unrestricted submarine warfare campaign and ordered that it stop. Admiral Von Tirpitz, the architect of the German navy, protested in

vain and resigned later that year.¹¹ He felt that by backing off on the submarine campaign Germany, would lose the war. He was right. When the Kaiser authorized a return to unrestricted warfare, it was too late.

Goetz chose his next subjects a little more carefully. He wasn't about to be misunderstood. He commissioned quite a few more medals during the war and some in the post-war period. His most famous one is "the Black Shame", which is very racist and very much a product of his age. The obverse depicts a very black French soldier with "Watch on Rhine" and French motifs, and on the reverse a nude girl is strapped to a very phallic tree. This period from 1913 to 1923 is considered his most prolific. Because of his *Lusitania* medal his work was never widely received outside

¹¹ After Tirpitz resigned, he got a letter from his British counterpart Jacky Fisher, by then also in forced retirement. It's a strange letter in which Fisher openly sympathizes with Tirpitz and claims that he of all soldiers understands where he's coming from. It began, "Dear old Tirps" and ended, "Cheer up, old chap! Say resurgam! You're the one German sailor who understands war! Kill your enemy without being killed yourself. I don't blame you for the submarine business, I'd have done the same myself!", and was signed with typical Fisher flourish, "Yours till hell freezes".

of Germany. He more or less only did German commissions after the war, as his international reputation was pretty much ruined. He would do some others during the Weimar period and was press-ganged to do some for the Nazis after they seized power, but his heart wasn't into it. This only further eroded any international standing he might have obtained. His personal politics didn't necessarily jive with what the Nazis stood for. One of his more famous commissions was for a 5 Reichsmark piece featuring the new Reichs-President Paul Von Hindenburg on it. It's one of the only signed pieces he did for the German mint. Towards the end of his life he became paralyzed on the right side and died in Munich in 1950. Images of most of his work are available on-line at karlgoetz.com and a few other sites.

Two 'Wrongs' don't make a 'Right'

The sinking of the *Lusitania* marked the end of an age and the dawn of a new more frightening one. Europe and the world lost its innocence, and the older Edwardian Age of decency and progress ended with a bang. Europe at that time was considered to have the highest form of civilization ever attained by man, and in that spirit, all the major powers had sought to regulate and legislate the conduct of war. War was only supposed to be fought with armies and ships. Civilians were supposed to be isolated from it. Fisher realized early that no one wins wars this way, and he found a sympathetic ear in Churchill. It could be argued the first "wrong" was when the British effectively blockaded the North Sea and stopped any kind of trade between Germany and her partners. The German response was to also try and blockade Britain by unleashing unrestricted submarine warfare. And so it went; one bad event followed by an equally bad response. On the German side, the Military High Command was engaged in a constant tug of war with the civilian government. The army didn't appreciate the value of public opinion. Shortly after the *Lusitania* was sunk, the German High Command authorized the use of poison gas on the battlefield in order to break the stalemate on the Western Front. The war had taken an ominous turn, and soon there was talk of "Total War". No longer was there any talk of a quick war with a negotiated settlement. It became one of retribution and economic reward. It took 3 more years of slaughter before the

Germans finally gave up, and the seeds for a future conflict were sown at the peace conferences. World War II killed more non-combatants than it did combatants and showed just how frightening a technologically driven war can become. Nowadays, we're far more jaded, and we don't have a Goetz striking medals about certain events to remind us just how absurd things can get. We tend to view the terrorist bombing of an airliner or the mass-killing of thousands of people as a statistic and not as the barbaric act it is. This act and all the subsequent ones in human history have proven the old adage, "Two wrongs don't make a right", just about any bad act by either an individual (or on a larger scale a government,) can be justified and then misunderstood, and that humanity never really learns anything from history.

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How I Spent My Summer Vacation

By Joe Kennedy



A new hobby I picked up this year is searching 5¢ rolls for interesting finds. I buy rolls at face value from one bank, search them, and then deposit them at a different bank. And repeat. I lost track of how many rolls of 5¢ I have searched so far, but it's a fair number.

All sorts of modern minor varieties and errors can be found by searching rolls of circulated coins. Other than varieties and errors, some unexpected coins have shown up in my treasure hunt.

Circulated 12-sided 5¢ are pretty common at a coin store or a coin show, but I can't remember the last time I got one in change. Yet I found in different rolls one coin from 1950 (George V obverse) and one from 1962 (Elizabeth II young head obverse). Both are in Fine condition. The twelve sides of the coin's rim are quite noticeable, and you would think these coins would be quickly picked out of circulation as curiosities or novelty items.

I'm keeping an eye out for a 1964 with an extra waterline. I've found several coins with the 1964 date but no extra waterline variety yet.

A "rabbit nickel" showed up in another roll. The 5¢ from 1967 has a very distinctive design with a hare on it. The one I found is in EF-40 condition.

One of the more unusual finds is a 5¢ Canadian coin from a Specimen set. I suppose most people wouldn't recognize it for what it is. The lined fields and mirror devices give its identity away to someone who is paying close attention to his change. It's slightly impaired (AU-55), so it did circulate.

I can't help wondering why certain coins show up in rolls. What was the history of this coin? Why did someone spend it or roll it up and let it go? If coins could talk there would be some stories. I can only speculate and let my imagination fill in the blanks.

Interesting coins from the USA can



be found mixed in with Canadian coins. Now that our two countries have our monetary exchange rate nearly at par, I suspect American coins might be considered less "saveable" and more "spendable". People may tend to spend them here in Canada at face value rather than save them up for trips to the USA.

Plenty of clad Monticello nickels are rolled up with Canadian 5¢. I'm tempted to start a date set, but since I'm focused mostly on Canadian coins I will just save USA coins that intrigue me.



"Ocean in view! O! The Joy!" is an odd thing to read on a nickel. Being rather unfamiliar with US coins I looked this up, and it was apparently written in the journal of Captain William Clark on November 7, 1805. This nickel is one several "Westward Journey" designs from the US Mint celebrating the adventures Lewis & Clark. I like the obverse design with the close-up portrait of Jefferson.

I found about half-a-dozen modern US nickels, dated 2007 and 2008 with Denver and Philadelphia mint marks. According to the US Mint website, the obverse image of Jefferson was changed in 2006.

I never expected to find silver bullion in a roll of Canadian nickels. Nevertheless, one day a wartime US nickel popped out of a roll. It is well worn and sort of grungy looking, so I'm sure someone had no second thoughts about getting rid of it. This "nickel" actually contains no nickel at all but is made of a copper-silver-manganese alloy. With silver at roughly \$40 an ounce, its estimated bullion value is about \$2.25. If I sell it, that's enough to buy a roll of nickels!



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Assessing Ancient Coins: A Perspective

By Wayne Hansen



OK, maybe no one actually plans to start an ancient coin collection. An individual might buy one or two coins because they are so old, or they have a neat design, or maybe just because they are 'Roman'. Then perhaps he (or she) buys a few more coins because they aren't too expensive. This same person probably already has a tendency to collect and already has a coin collection of some sort. After checking a bit more into the history of the first few coins, he may be interested enough to continue collecting ancients, but then he starts to realize that the sheer scope of collecting possibilities is very large. Not only are there several eras of coinage to deal with, ranging over 1,000 years from the early Greek period to the end of the Roman Empire, but there are many aspects of study within each era to consider - including mint locations, coin typography and styles, rulers, migrations, and political/military upheavals. Some familiarity with the scope of the coinage is needed before the new collector can really decide on a main collection interest. Market factors also play a role, since one's interest has to coincide with the ready availability of coins at an acceptable price. Certain areas of high demand and low availability (usually involving high quality coins) can drive up prices to exorbitant levels.

One of the main attractions to ancient coins is that they are hand-made, as opposed to machine-made. The dies are cut by hand, the flans cast by hand, and the coins struck by hand (in a grimy shop at a precise moment of our ancient history, which is rather intriguing). Each coin is therefore unique, and each die is essentially a new variant. Given the centuries of potential environmental degradation that can affect each coin, the inherent challenge is to find ancients that are well made and well preserved. This is particularly true of the disparate Greek coins, as they were created with less technical consistency in the first place, and they have had to endure the longest - starting with the first coins ever minted around 650 BC. By comparison, Roman coins were generally produced more consistently, were produced in greater quantities, were more likely to be stashed in hoards, and have had to survive for a shorter period.

If the new ancients collector hasn't yet found a main area of collecting interest, he might only wish to obtain an assortment of issues to illustrate the extent of ancient coin variety over the centuries. Variety itself may be a good basis for a collection, especially since it is then easier to find coins at a reasonable price. Other ancients' collectors, who

cannot deal with the whole scope of offerings, and who might develop particular interests from their initial purchases, will tend to become more specialized. They may want to highlight particular eras, or parts of eras, territories, rulers, minting states, minting cities, military events, etc. Specializing increases the depth of the collection, though the process may evolve over several years.

After purchasing and studying his first small grouping of ancient coins, the collector will gain a better insight into the difficulties of assessing the quality and value of other coins being offered. Because of their uniqueness and inconsistent preservation, the ancient coinages don't seem to have set values and finite grades. Value is of course in the eye of the beholder, much more than with modern coins. Since the coins were struck in primitive conditions, there were also many more things that could go wrong with their basic production. Add to that the multitude of die cutters and sometimes mint cities, often for the same coin issue, and the result is a myriad of style and quality factors that need to be considered before each purchase.

Admittedly, collecting doesn't only revolve around the purchase of coins - so much comes from the



Look for Detail – Details allow you to fully appreciate the artistry of the die and the technical ability of the die carver.

**Left: Reverse of Sinope Drachm from Asia Minor (Eagle with Dolphin, 19.0mm) 330-300 BC.
Right: Obverse of Alexander III Stater from Amphipolis (Head of Athena, 19.5mm) 330-320 BC.**

hunt, the historical perspectives learned, and the interactions with others. However, when acquisitions are contemplated, the collector should proceed through a series of (conscious or unconscious) assessments and checkpoints before making a decision to buy. Much of course depends on the seriousness of the collector and the intended quality of the collection. A more serious collection will likely involve more expense and should involve a more rigorous assessment of each purchase. It is important to note though that an initial review to gauge the overall appeal of a coin can often be done in as little as a split second, that is, if you are already familiar with the coin type. It usually takes a bit longer to check references and consider the importance of any defects, the quality of the seller, and the acceptability of the price.

The question of fake or counterfeit coins is tricky (internet forums and websites address this issue). With experience, most fakes are easy to spot, but some are more sinister. It is best to buy from reliable sources, especially those who guarantee authenticity, and to consult with other collectors or dealers who are thoroughly familiar with particular coin issues. As well, much can be gleaned by constantly looking at examples of coins and die types that come on the market and by checking available reference sources, either published or on-line. There are often instances of unknown and unpublished coins suddenly appearing as a result of new finds, but the fabric of these coins should be consistent with known types.

Based on my several years experience collecting ancient Greek coins, I thought it might be useful

to describe some of the guidelines that seem to be important when purchasing ancients. Of course the main point is that you should collect something you like and try not to pay more than what a coin is worth. But if you want to maintain a reasonable monetary value for what you buy, and you want to maximize your own long-term interest in the item, it is best to buy coins that meet a certain general standard. In the heat of battle, or by simple inattention, your focus can sometimes be lost.

A. General Guidelines:

Objective: Know as much as possible about each prospective coin and consider how each fits into the overall context of your collection.

1. Buy coins within your area of interest and which support the focus of your collection.
2. Buy coins that fit within the overall quality and cost parameters for the collection. There is always a tussle between quality and cost, so each collector must find the right balance. The quality has to be high enough to maintain your interest, while the cost for individual items should be affordable, considering the nature of the collection and any global collection-spending limit you might have.
3. Consider whether there is something interesting or special about each prospective coin. It is useful to know that the coin is special in some way, whether it has a remarkable style, or is well preserved, or has particular historical connections. A good story



Look for Style - Artistic coins are the most desirable of ancient coins and they generally command the highest prices.

Left: Obverse Tetradrachm Imitating Syracuse from Punic Sicily (Head of Persephone, 26.0mm) 320-305 BC.

Right: Obverse of Kyme Tetradrachm from Asia Minor (Head of Amazon, 33.6mm) after 165 BC.

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is always interesting, and it comes in handy when discussing the coin with other collectors (or prospective buyers).

4. Don't necessarily buy something because it is cheap. You will likely be disappointed in the long run if it doesn't fit other parameters.

5. Rarity is not important in itself. It is difficult to justify spending a huge premium for rarity, especially if it is a variety that is little different from the normal. I would usually choose to buy a higher quality example of a more common coin.

6. Buy from knowledgeable dealers and other individuals, or at least consult with them to obtain advice. Reputable dealers, even on the internet (choose them appropriately), will stand behind their sales. Do not buy from dodgy, short-term sellers on open internet sites like eBay, especially those located in known fake havens. The risk can be minimized in certain situations by knowing a lot of background about the coins on offer and the history of the seller, and by dealing with lower value items (however I have obtained both inexpensive and expensive coins from new sellers on eBay – even one seller from Brazil - sometimes you have to just cross your fingers). On the other hand, the dealers on the dedicated V-Coins site maintain a code of



Look for Good Grade and a Good Strike – A fully struck, well centered coin with little or no wear excites the greatest collector interest. This is a real challenge with ancient coins given production and preservation problems.

Left: Obverse of Antigonos Gonatus Tetradrachm from Macedon (Head of Pan in Macedonian Shield, 30.8mm) 271-265 BC.

Right: Reverse of Alexander III Tetradrachm from Amphipolis (Seated Zeus Holding Eagle, 26.4mm) 332-326 BC.

ethics and are, in my experience, very reliable.

7. Consult all manner of published and on-line references for other examples of the coins you are considering. Understand how the coin fits into the overall historical context while you consider its visual appeal. Consulting references also allows you to see a wide range of styles and conditions for similar coins, even coins from the same dies, and also allows you to see the range of prices that were achieved by those similar coins. However, prices for ancient coins are especially unpredictable and do fluctuate, with prices for good coins rising considerably in the past few years - as general interest and internet accessibility have risen, and as inflation has taken its toll. Coins are always worth what someone will pay for them, so the collector must continually assess what each new coin is worth to him or her (I am finding that prices for some coins, which were somewhat affordable and relatively reasonable a few years ago, have increased to the point where they are unreasonable and perhaps unjustifiable now, even if barely affordable).

8. Further to points 3 and 7 above, there will be times when new varieties of ancient coins will turn up on the market, possibly as a result of new hoards being uncovered (this is again much different from the situation with modern coins). There were multitudes of ancient

mints producing coins over many centuries, with some mints producing only a limited number of issues. Considering also that dies were changed frequently, it is therefore not uncommon in Greek coins for a collector to locate and purchase a new coin variety that has never been published. Many Greek coin types undoubtedly still lie undiscovered. Each new discovery could be the only known example of its type in the world. After each coin purchase I continue the investigation of the coin's attribution and history, to understand how the new coin relates to events at time of issue. The attribution should be as specific as possible, although published references for many areas of Greek coinage are very thin, require updating, or are missing altogether (there is lots of room for academic pursuit). Anytime that a collector finds a new coin that would add to numismatic knowledge (such as an unknown type), it would be a benefit to the numismatic community to publish this knowledge through correspondence, presentations, and articles. Late last year, for example, I published my first article in this regard, identifying a new species of Alexander tetradrachm from a major ancient mint. Such opportunities could arise at any time.



Look for Metal Quality – Smooth, solid metal better preserves the struck images and in the higher grades will improve chances of retaining luster.

Left: Reverse of Hiketas Bronze AE22 from Syracuse (Eagle Standing on Thunderbolt, 23.5mm) 287-278 BC.

Right: Obverse of Aspendos Stater from Asia Minor (Two Wrestlers Grappling, 24.5mm) 370-333 BC.

9. Occasionally a newly discovered hoard arriving on the market could considerably increase the number of available coins of any given type (hoards often contain a mix of coin types extant at the time of deposition, but they can still contain a significant number of the same coin type as well). When a large number of additional coins of the same type appear for sale, prices for that type could theoretically drop. This is not always the case though, especially for high quality rare coins, since there are likely fewer of those coins than there are collectors interested in purchasing them (for example, a fair number of mint state Messina tetradrachms with a leaping hare reverse arrived three or four years ago, and the price has consistently remained at \$6-7,000).

10. Have a general plan in mind about the eventual size of the collection, areas of most interest, key coins you are missing, and the approximate amount you would be comfortable paying for good coins. You do not have to have a precise coin list, since the details will change over time. Ancient coins are a constant learning experience, so you will always find more reasons to adjust the scope of your interests.

11. Maintain a record of your coin purchases and sales plus possibly an easy access

computer file of interesting coins you find on the internet for later reference (with both estimated and sold prices). After confirming the attribution of each new coin, it would also enhance your collection to prepare a tag with its essential coin reference information and insert the tag into its coin holder.

B. Individual Coin Parameters:

Objective: Achieve a level of quality that will allow you to appreciate each coin long into the future.

Comment: Almost no ancient coin can be considered perfect. Each coin has to be assessed on its merits, and the following points might help new collectors in the process. The intent is to find coins with maximum appeal, maximum overall quality, and minimal problems or defects. Collectors can disagree on the relative importance of each of these factors, so you have to keep an eye on what you find acceptable and what may not be as acceptable in the market if you eventually want to sell. Of course the negotiated price should take any significant coin deficiencies into account. Nobody said this was going to be easy.

1. **Detail** - Ideally a coin should show as much as possible of the original design of the dies, including all lines which define the image and enough of the relief to give a sense of image



Look for Interesting Images – Interesting coins can be artistic or historical, show an unusual image, or perhaps indicate action (blood lust even better). A commanding image or a fascinating story goes a long way to increase collector commitment and value.

Left: Reverse of Neapolis Nomos from Italy (Nike Crowning Man-Headed Bull representing River God Achelous, 24.0mm) 320-300 BC.

Right: Reverse of Kition Stater from Cyprus (Lion Attacking Stag, 20.9mm) 425-400 BC.

depth. This requires a good level of detail. Only in this way can the true nature of the design be appreciated and the visual impact of the coin be increased. Details, such as a complete eye and lines of hair in a portrait, or feathers on an eagle, do not necessarily have to be completely sharp, but sharpness improves the freshness and vitality of the coin's appearance.

2. Style - Style can be the most important consideration since it reflects the level of artistry of the die carver and therefore the cultural sophistication of the community producing the dies. Fine style equals quality and also equals value. For any given coin type, large numbers of dies (many more for the reverse side in ancient coins) will be prepared in the same mint, or different mints, by one or more carvers. Each carver will have a different skill level, with some reaching master status – they even signed their dies on rare occasions. The fineness of die style can also change over time at the same mint - usually style deteriorates once a coin type is set and a mint master is no longer involved (please also see the recent *The Planchet* article by T. Cheesman on the coinage of Side). When considering a new coin purchase, the task of the collector is to investigate the range of available die styles for any prospective coin type and search for examples with the best dies. As with the other factors discussed here, this may require

waiting for the right opportunity to arise while avoiding the purchase of inferior examples (though you could also buy and then trade up later if you think that would be more fun).

3. Metal Quality and Finish - Metal alloys used in ancient coins were not necessarily consistent, such that the proportion of base metals in otherwise precious coins could change from one batch to another or from one location to another. Moreover, the mix of metals in bi-metallic electrum (gold and silver) and billon (silver and bronze) coins would vary according to the metal on hand and/or political mandate. After minting, environmental conditions would later cause deterioration of certain alloy metals, including corrosion on coin surfaces (roughness) as well as interior leaching (porosity). Depending on the specific alloy used and the conditions of exposure over the centuries, an ancient coin could have fresh, smooth surfaces or various degrees of roughness that could extend below the surface (even if the coin has little wear). Significant problems in this regard could also affect the weight of the coin (see point 4 below for further comment). It is important to confirm the condition of the metal before purchase – generally a coin with internal metal problems or very noticeable roughness should be severely discounted on the basis of coin integrity and attractiveness, if not avoided altogether.



Simple Images can be Enchanting - A simple, uncluttered, high-relief image of a patron deity or natural item can be the striking. Many Greek city-states promoted their own iconic image on the obverses of their coins.

Left: Obverse of Aegina Stater from Greece (Tortoise, 21.3mm) 457-431 BC.

Right: Obverse of Larissa Drachm from Greece (Head of Nymph Larissa, 19.0mm) 400-370 BC.

4. Weight - Ancient precious metal coins were minted according to strict weight standards even in the earliest archaic and classical Greek periods. Different standards applied within different regions during that time (before Philip and Alexander created standardized coinages). Generally, only small weight losses affect silver and gold coins, usually from wear or metal deterioration. On the other hand, the weights of early bronze coins could vary considerably, and in certain periods of war or shortage they could undergo a drastic weight reduction overnight. However, even with this variation, the weights of bronze coins generally fell within certain ranges in each period. The collector should therefore compare the weight of any prospective ancient coin with accepted weights of known genuine equivalent coins found in references. Weight comparisons will indicate whether offered coins meet ancient standards in this regard, thereby assisting with identification of possible fakes.

5. Grade/Surface Condition/Flan Irregularities - Further to my comments about metal quality above, surface conditions can affect the value of ancient coins. Some allowance should be made, however, for the fact that each coin is an ancient survivor.

a) Wear - Ancient coins suffer the usual effects of wear, similar to modern coins, and certain grades are assigned accordingly. Collector grades range from Very Fine to

Extremely Fine, and even up to Superb. Grades can also occasionally refer to the terms 'Mint State' or 'As Struck', that is, without wear, but die condition or other factors could at the same time indicate a poor strike.

- b) Luster - Another measure of surface condition relates to the amount of original luster, meaning that areas of the original surface did not suffer any wear, and they are therefore smooth and luminous (some coins are even fully lustrous).
- c) Scratches, Gouges and Pits - Surface quality is also affected by scratches, gouges and pits (pits may have resulted from underlying corrosion). These detract from the coin's appearance and affect value, especially when they occur in a critical area of the design. Watch for attempts to fill or smooth these irregularities.
- d) Shape of the Flan - A regular, circular coin shape is obviously more desirable, but often flans that were regular before striking became distorted when struck freehand (no collars were used to contain the metal).
- e) Other Irregularities - Test cuts and counter-stamps are not especially favored in ancient coins, but fortunately most of these problems are restricted to certain regions in the Aegean and Asia Minor and only during certain periods. Also heavy hoard patinas or mineral encrustations can hide the image

and severely reduce the aesthetic value of the coin.

6. Centering/Strike/Die Condition - As noted above, things quickly tended to go wrong when coins were struck by hand in an ancient shop, resulting in a lot of coins with deficiencies. Not only was the work likely performed by low-paid or unpaid 'slave' labour, but sometimes vast quantities of coins were produced over a short time, mostly for trade or for war. This required that mints adopt an early version (maybe the first version) of mass production, with little attention paid to quality control. This was especially true for some of the earlier Greek coinages that were used as international trade currency (before Philip and Alexander, Greek coinage was issued by many separate colonies and city states); but it was not as much a problem in places where the dies were of high quality and the issuing community placed a high value on the political impact of its coinage, such as Syracuse in Sicily. It was also not as much a problem with Roman coins a few centuries later, where mints were more centrally administered and supervised, where there was better production control, and where more standardized, less technically demanding coin types were issued (though Roman coins were more evenly struck, the artistry and quality of their die carving was often pedestrian).

Various problems arose in Greek coin production mostly resulting from the striking process itself. Here is a list of the most common ones and the normal terms used by collectors to describe them:

a) Imperfect Strike Technique.

- 'Off-Centre' or 'OC' Strike - Coins were struck off-centre, so that the die image was shifted to one side, at times far enough to leave part of the image off the flan and part of the flan blank;
- 'Uneven Strike' - Coins were struck with the upper (reverse) die at an odd angle, so that one side of the image was clear and part of the other side was not visible;
- 'Under-Strike' - Sometimes also called "Flat Strike". Coins were not struck hard enough to move enough metal into the highest points of the carved image, so that the high points were flat and indistinct while the lower parts of the image were sharp;
- 'Short Flan' - The flans were made too

small, or the coins were not struck hard enough to spread the metal to the entire perimeter of the die image, so that after striking the flan looked to be too small for the image;

- 'Soft-Strike' - Sometimes also called 'Weak Strike'. Coins were struck without enough force, usually on a full flan, so that the entire image was weakly defined;
- 'Double-Strike' - Coins were struck more than once with a die that moved between strikes, so that a double image occurs;
- or a combination of the above.

b) Deteriorated Die Condition.

Dies deteriorated from over-use or from being stored for long periods between uses.

- 'Worn Die' - Lines and contours of the image were no longer sharp;
- 'Die-Break' - Portions of the die surface were cracked or broken off;
- 'Corroded Die' - The die image surface became corroded producing a rough finish on the struck coin; and/or

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- Erratic marks accumulated on the die surface between uses.

c) Inadequate Flan Composition or Preparation.

'Flan Crack' - Flans were often heated to make striking easier, but if perhaps the bronze or silver alloy was inappropriate and/or not heated sufficiently, the flans would break around the edge in one or more places when they were struck and flattened. The resulting cracks could be long or short, wide or narrow, but they would occur through the full depth of the metal. There was a greater risk of cracking where the flan had to be struck numerous times, either to achieve a full strike on a very high relief coin (especially early Greek city state issues) or on a large diameter coin where relief and/or metal-spread were more difficult.

d) Re-strike of Previous Coin Issues.

'Over-Strike' - Earlier coin issues were sometimes re-struck by later rulers with new types. Usually the under-type was obliterated, but occasionally the re-strike was incomplete, leaving parts of the previous coin image still visible. Some over-struck coins may also show telltale folds in the metal. These problems of over-striking are mostly found in silver and bronze coins since gold coins were less common and since gold is so malleable.

With all these potential pitfalls of hand striking, you have to pay a premium for coins of fine style that are nicely struck and have sharp images.

7. Obverse/Reverse Grade Correlation – The value of each coin is obviously affected by the grade of the coin, plus all the other factors noted. The grade and condition of an ancient coin could differ significantly from obverse to reverse, so it is advisable to ensure that both sides are similar in order to have a presentable example of the type. Where correlation is difficult, and where the objective is display of

the coin's main side, the collector could opt for an imbalance of grade from obverse to reverse, but the value of the coin as a collector's item is somewhat reduced.

8. Reference/Die Match - When checking references for specific coin attribution or previous sales (a favorite on-line source currently is 'acsearch.info'), always look for die matches with the coin you are considering. A die match on the 'money side', usually the obverse, is more important. Not only would a match or close match indicate how the style of your coin compares to the range of styles on similar coins, but an on-line match would also show the prices for comparable sold coins. An exact match in a recognized reference would also tend to confirm the coin's authenticity. You may even find that a coin you are considering has already been published or sold previously (not always disclosed in new sales).

9. Ask for Information - When looking at the photo of a coin online or in a catalogue, contact the seller by phone or email if you have any questions concerning metal quality, finish, or striking problems. Photos can be misleading. It is also advisable to see to what extent the seller will guarantee authenticity or allow returns if it is not stated on the posting.

In Closing ...

Of course these are only guidelines. You can still buy coins because you like them. I have certainly bought a few coins that are slightly off-centre, have a test cut or a counter-stamp, or have more wear than I prefer. It is a matter of weighing the amount of distraction each problem causes. Whenever I did buy a coin with one or more deficiencies, the metal of the coin had to be sound overall, and there had to be other redeeming features of the coins that I could admire. There can also be some value in collecting various examples of, sometimes spectacular, modifications such as a test cut or counter-stamp, providing the coin design is otherwise intact. (In a following article, I will describe some of my coins that had individual problems which I accepted in the end).

I have also bought coins that were on the fringe of my specialty because they were interesting and well preserved. I like coins that stand out, that are iconographic, so if I see one that isn't on my main list but is appealing, I will give it a chance. This happened recently when I bought a nice Celtic gold stater minted by the Ambiani about 57 BC in NW Gaul (France/Belgium). It was only broadly 'Greek' in the sense that all early coins are called Greek if they are not Roman, and it was struck later than my focus area of 650 to 200 BC. On the other hand, a) I did not have an example of a Celtic coin,

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b) it had an interesting historical angle (struck during the revolt of Celtic tribes against Julius Caesar), c) it had a classic disjointed horse motif, and ... d) it was GOLD. In the end, I concluded appropriately that the new Celtic stater would expand my sub-collection of ancient Greek gold and electrum coins (roughly Croesus to Carthage) into the more western Greek territories. This is an example of the type of rationalization that may be needed when assessing prospective coins for acquisition.

I hope these comments encourage ancient coin collectors to further consider the advantages of long-term collection focus and increased assessment of potential coin additions. A more

judicious selection of purchases in the beginning will likely reduce the time and energy required to prune the collection later.

[For anyone who hasn't yet seen the movie I prepared for the January meeting called 'Ancient Greek Coins', it is still posted at:
<https://files.me.com/trevorhansen/xtgoyy.mov>.

It is a brief survey of Greek Ancients set to a dramatic soundtrack, and it should be easily downloaded within a minute or two by clicking on the link above.]

All coins are from the author's collection and photographed by the author.



"Alberta Trade Tokens"

ENS member Eric Jensen, along with fellow Alberta trade token collectors John Humphrey, Elmer Lupul, Tim Saunders and Al Munro have made an exhaustive and much time consuming effort to update Mr. Stewart's 1987 Alberta Trade Tokens reference book. Don's illustrated listing contained 2,178 tokens and this new collaborative non-illustrated update now contains 3,692 tokens, an amazing 69% increase of new listings in 24 years.

Eric has compiled all the new data into an electronic database similar to his Attributed Canadian Maverick Tokens effort. As was the case with the Maverick list, Eric is again making this "Alberta Trade Tokens" document available to ENS members free of charge as an electronic download. It consists of 136 pages. This reference is in PDF format and can be easily downloaded to any pc computer, which saves printing. The document is very user-friendly and names are easily searchable. This is a "live" document which will be updated as any new tokens are identified that fit into the listing.

To request a copy contact Eric at egjensen@telus.net. The file is approximately 1.5 MB in size, so a high speed download capability may be preferable.



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CPMS CNA



The dts Average

By Dean Silver

Welcome to this instalment of the dts Average, numismatic values.

A complete review of the 1¢ listings from Victoria to George VI has come to pass and some listings have been expanded to include Elizabeth II, from 1953 to 1964. The 1953 to 1964 expansion for the remaining denominations is in the works.

The Victoria 1882H 1¢ has been split into two separate listings ... one for the double serif N's [obv] and a second for the less common single serif N's [obv].

George V 1929 1¢ now has two listings ... one for the more common low-9 in date and one for the less common high-9 in date.

In the Elizabeth II expansion of the 1¢ listings, the 1955 date has two entries [short and long denticles] and an entry for the hanging last digits of this series, has also been added at the end of this section.

According to several entries in the Mint Reports ... 1920 was the last year for the silver 5¢ to be coined, thus the listing for the 1921 5¢ has been removed from the dts Average.

Victoria 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1858	56.76	101.84	148.58	191.99	292.15	392.32	701.17	2,588
1859	2.92	4.84	6.51	8.68	15.36	35.06	83.47	367.28
1876H	2.67	5.01	6.68	8.68	15.36	36.73	80.13	383.97
1881H	3.34	7.18	11.35	18.53	30.22	58.43	142.74	475.79
1882H Double Serif N's	2.84	5.84	7.85	11.52	21.20	38.40	90.98	400.67
1882H Single Serif N's	4.97	9.64	12.16	16.70	28.62	48.96	104.63	430.72
1884	2.92	5.34	7.35	11.69	19.03	40.07	115.19	509.18
1886	3.92	7.85	11.69	19.37	35.06	71.79	166.94	701.17
1887	2.92	5.68	8.01	11.69	23.71	45.08	113.52	434.06
1888	2.67	5.01	7.01	8.68	14.02	26.71	66.78	267.11
1890H	6.18	12.35	18.36	26.71	48.41	60.10	193.66	584.31
1891 LL LD	5.34	10.68	16.03	31.05	58.43	110.18	225.38	734.56
1891 SL SD	40.07	71.79	95.16	136.89	250.42	333.89	467.45	1,536
1891 LL SD	58.43	105.18	143.57	191.99	317.20	592.65	1,319	5,342
1892	4.51	9.02	15.04	22.56	28.38	61.77	111.85	450.75
1893	2.50	5.01	6.84	9.35	15.03	31.72	75.13	292.15
1894	8.35	16.69	22.04	31.72	51.75	88.48	158.60	509.18
1895	4.01	8.01	14.02	20.03	30.05	61.77	106.84	417.36
1896	2.76	5.01	6.68	9.68	15.03	26.71	66.78	283.81
1897	3.01	5.01	7.35	10.68	15.03	33.39	80.13	342.24

For many years I have been researching the dot coins of 1936 and my own curiosity on the subject is now satisfied ... as such, the 1¢, 10¢ & 25¢ coins now have an entry for the Mint-issued dot.

A "transaction premium" entry for coins housed in service-fee related holders, has been added to the end of every category and at the end of each silver coin category, a "silver premium" entry has been added.

As the dts Average is an ever changing work in progress, it will be made available on-line at www.tncr.ca by mid November 2011.

It is only through the collective yet diverse thoughts of those who are like-minded in their pursuit of happiness that this hobby has to offer, that we will arrive at and maintain a numeric reference that is majority embraced ... your input, insights and viewpoints are encouraged ...

dean@tncr.ca

To those hobbyists who have taken time to share, Thank you!

Victoria 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1898H	5.34	10.35	16.03	24.04	35.06	68.45	141.90	492.49
1899	2.67	4.67	5.68	8.01	13.69	30.05	68.45	208.68
1900H	2.45	4.46	5.51	8.68	14.02	26.71	55.09	145.24
1900	6.09	12.19	18.70	28.38	45.08	88.48	191.99	826.38
1901	2.52	4.67	5.68	8.01	12.02	25.04	51.75	178.63
*Transaction Premium Add - \$3.75 for coins housed in service-fee related holders								
Edward VII 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1902	1.45	2.92	3.92	5.18	10.68	14.36	38.40	95.16
1903	1.45	2.92	3.92	5.18	10.68	17.36	40.07	113.52
1904	1.84	3.51	4.67	7.01	12.02	24.04	56.76	156.93
1905	3.01	5.68	7.68	10.02	16.69	30.05	68.45	217.03
1906	1.62	3.26	4.26	5.84	10.68	22.37	51.75	258.76
1907	1.92	3.59	4.84	7.18	14.02	25.71	51.75	283.81
1907H	8.01	15.69	25.21	40.90	65.11	116.03	247.08	784.64
1908	2.00	3.84	5.01	8.01	14.02	23.37	53.42	170.28
1909	1.34	2.45	3.62	4.67	10.35	19.03	40.07	138.56
1910	1.34	2.42	3.34	4.59	7.18	16.03	41.74	136.89
*Transaction Premium Add - \$3.75 for coins housed in service-fee related holders								

Edward VII 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	Elizabeth II 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1902	1.45	2.92	3.92	5.18	10.68	14.36	38.40	95.16	1953 No Strap	0.09	0.20	0.37	0.68	1.27	2.42	4.01	7.35
1903	1.45	2.92	3.92	5.18	10.68	17.36	40.07	113.52	1953 With Strap	0.65	1.34	2.67	3.51	5.51	11.02	20.03	75.13
1904	1.84	3.51	4.67	7.01	12.02	24.04	56.76	156.93	1954	0.12	0.25	0.50	0.83	1.34	2.67	4.51	10.35
1905	3.01	5.68	7.68	10.02	16.69	30.05	68.45	217.03	1955 Short denticles	0.16	0.33	0.67	1.34	2.34	3.34	6.68	15.03
1906	1.62	3.26	4.26	5.84	10.68	22.37	51.75	258.76	1955 Long denticles	0.25	0.50	0.83	1.67	2.67	4.34	8.35	18.36
1907	1.92	3.59	4.84	7.18	14.02	25.71	51.75	283.81	1956	0.02	0.10	0.20	0.47	0.90	1.34	2.20	5.34
1907 H	8.01	15.69	25.21	40.90	65.11	116.03	247.08	784.64	1957	0.02	0.10	0.20	0.47	0.90	1.34	2.20	5.34
1908	2.00	3.84	5.01	8.01	14.02	23.37	53.42	170.28	1958	0.02	0.10	0.20	0.47	0.90	1.34	2.20	5.34
1909	1.34	2.45	3.62	4.67	10.35	19.03	40.07	138.56	1959	0.02	0.10	0.20	0.47	0.90	1.34	2.20	5.34
1910	1.34	2.42	3.34	4.59	7.18	16.03	41.74	136.89	1960	0.02	0.10	0.20	0.47	0.90	1.34	2.20	5.34
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								1961	0.02	0.08	0.18	0.43	0.67	1.25	2.12	5.01
George V 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	1962	0.02	0.08	0.18	0.43	0.67	1.25	2.12	5.01
1911	0.98	1.99	2.99	4.34	7.68	15.21	32.05	91.82	1963	0.02	0.06	0.11	0.18	0.53	1.00	1.95	4.51
1912	0.87	1.67	2.39	3.72	7.01	15.11	35.06	105.18	1964	0.02	0.06	0.11	0.18	0.53	1.00	1.95	4.51
1913	0.85	1.65	2.34	3.67	6.68	15.36	36.73	131.89	Hanging last digits add	0.99	1.48	1.97	2.95	4.91	5.89	6.87	8.34
1914	1.12	2.17	3.34	5.68	9.68	19.37	48.41	191.99	*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
1915	0.93	1.62	2.39	3.67	7.35	15.69	36.73	136.89	Victoria 5¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1916	0.75	1.50	2.25	3.42	5.18	10.35	25.04	95.16	1858 Small date	14.02	26.71	43.41	71.79	111.85	190.48	383.97	934.89
1917	0.73	1.47	2.17	3.09	4.52	8.26	19.37	85.14	1858 Large date	106.84	200.33	308.85	500.83	952.38	1,302	2,337	5,175
1918	0.65	1.34	1.84	2.75	4.34	8.35	18.03	83.47	1870	12.02	25.04	41.74	70.12	113.52	200.50	392.32	1,085
1919	0.65	1.34	1.84	2.75	4.34	8.35	18.03	85.14	1871	12.69	25.04	41.74	70.03	115.19	191.99	400.67	1,002
1920 large coin	0.65	1.34	1.84	2.75	4.34	9.35	26.71	146.91	1872 H	9.68	20.03	31.72	51.75	102.88	233.72	550.92	1,786
1920 small coin	0.37	0.92	1.50	2.67	4.42	8.10	19.70	68.45	1874 H Large date	13.02	27.38	58.43	109.14	238.10	401.00	834.72	2,003
1921	0.67	1.50	2.50	4.01	8.18	18.36	53.42	333.89	1874 H Small date	15.33	36.73	71.79	157.89	250.42	375.63	717.86	1,720
1922	10.35	18.70	24.71	35.23	60.27	130.38	333.89	1,853	1875 H Small date	110.18	217.03	342.24	567.61	869.84	1,365	3,255	9,516
1923	19.28	35.89	42.49	53.42	83.47	185.31	492.49	3,005	1875 H Large date	217.03	400.67	651.09	968.28	1,753	3,172	6,015	14,060
1924	4.51	8.35	10.35	15.69	29.22	70.12	245.41	1,369	1880 H	6.01	12.35	22.70	48.41	96.83	217.03	463.08	1,085
1925	16.36	31.05	35.73	45.08	63.44	120.20	342.24	1,836	1881 H	6.70	13.69	28.38	51.75	106.84	233.72	534.22	1,135
1926	2.84	5.34	7.35	12.69	21.70	60.10	141.90	934.89	1882 H	8.35	18.21	30.72	60.10	116.86	250.42	584.31	1,185
1927	0.92	2.00	3.01	5.01	11.69	27.55	65.11	333.89	1883 H	16.19	35.89	66.78	141.90	308.85	651.09	1,369	4,386
1928	0.48	0.87	1.50	2.67	4.51	10.85	25.04	141.90	1884	100.17	180.30	292.15	534.22	1,119	2,671	5,764	15,038
1929 Low-9	0.43	0.85	1.09	2.34	4.51	10.02	26.71	136.89	1885 Small 5	11.01	23.37	45.08	80.20	200.50	526.32	1,153	4,135
1929 High-9	2.50	4.90	6.24	11.11	21.43	42.57	113.52	266.94	1885 Large 5	12.77	25.04	45.08	85.14	200.33	567.61	1,219	4,511
1930	1.50	2.75	3.76	6.51	13.02	31.72	74.29	333.89	1886 Small 6	7.68	15.69	27.71	46.74	103.51	258.76	634.39	1,836
1931	0.83	1.50	1.92	3.92	8.68	23.37	65.11	308.85	1886 Large 6	9.35	19.37	31.72	60.15	136.89	292.15	667.78	2,003
1932	0.37	0.67	1.19	2.42	4.34	7.68	21.70	96.83	1887	15.58	38.61	63.44	95.16	208.68	375.63	701.17	1,703
1933	0.38	0.70	1.22	2.42	4.34	7.68	20.03	85.14	1888	5.51	11.14	22.03	36.73	77.69	133.56	283.81	692.82
1934	0.42	0.85	1.25	2.50	3.67	7.35	20.05	90.23	1889	17.83	38.40	65.11	126.88	225.28	442.40	818.03	2,254
1935	0.42	0.85	1.25	2.50	4.34	7.68	20.05	75.19	1890 H	6.34	12.35	25.04	46.74	98.50	175.29	358.93	734.56
1936	0.42	0.85	1.25	2.50	4.34	7.68	20.05	62.66	1891	5.34	10.02	16.03	28.38	56.76	108.51	267.11	734.56
Mint-issued 1936 dot	52.17	106.43	156.51	262.94	455.76	575.96	751.75	1,413	1892	6.01	12.02	20.70	43.41	93.49	191.99	509.18	1,235
Business-Strike dot	Mint-issued circulated & uncirculated specimens exist [dot on King]								1893	5.34	10.02	14.36	29.38	55.09	118.53	300.50	734.56
Spurious-Strike dot	No Mint-issued specimens exist [dot below date]								1894	14.02	28.38	53.42	95.16	191.99	333.89	684.47	1,940
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								1896	5.34	9.68	15.03	28.38	58.43	116.86	317.20	667.78
George VI 1¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	1897	5.34	10.02	15.69	30.05	66.78	126.88	308.85	684.47
1937	0.26	0.51	0.81	1.84	3.01	4.02	6.18	21.70	1898	10.02	20.70	31.72	70.18	150.38	288.22	576.44	1,503
1938	0.19	0.35	0.62	1.45	2.75	3.84	5.66	21.70	1899	4.67	8.68	13.02	23.37	46.74	95.24	208.68	517.53
1939	0.19	0.35	0.62	1.45	2.67	3.88	5.63	12.52	1900 Small date	4.67	9.02	12.02	21.70	51.75	100.25	217.03	617.70
1940	0.16	0.29	0.53	1.12	2.17	3.01	4.96	11.69	1900 Large date	16.53	33.39	63.44	95.16	233.72	375.63	642.74	1,402
1941	0.17	0.32	0.58	1.29	2.84	5.29	13.54	76.79	1901	4.67	8.68	12.02	21.70	53.42	95.24	200.33	534.22
1942	0.16	0.29	0.55	1.29	2.75	4.51	13.36	76.79	* Silver Premium	Add - \$1.02 per coin							
1943	0.16	0.29	0.55	1.29	2.67	3.84	8.20	43.41	*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
1944	0.18	0.34	0.60	1.37	2.84	4.99	20.03	123.54	Edward VII 5¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1945	0.16	0.29	0.53	1.10	2.25	3.59	8.33	30.05	1902	1.75	3.25	4.82	8.20	13.83	22.29	50.08	80.13
1946	0.16	0.29	0.53	1.10	2.09	3.01	7.01	18.36	1902 H Large H	2.00	3.50	5.13	9.01	16.90	29.22	53.38	90.15
1947	0.16	0.29	0.53	1.10	2.09	3.09	5.51	13.36	1902 H Small H	6.45	12.02	20.03	38.40	68.45	100.25	156.93	275.69
1947 ML Pointed 7	0.16	0.29	0.53	1.10	2.09	3.09	6.68	28.22	1903	3.17	6.88	13.02	28.38	60.10	131.89	267.11	528.16
1947 ML Blunt 7	0.17	0.32	0.57	1.19	2.42	4.69	10.02	45.49	1903 H	1.84	3.88	8.14	16.02	32.42	75.13	158.60	459.10
1948 A to denticle	0.17	0.32	0.60	1.17	2.34	3.84	6.89	50.08	1904	2.00	4.13	7.13	15.89	35.06	95.16	267.11	784.64
1948 A off denticle	0.18	0.33	0.65	1.27	2.50	4.51	7.35	58.43	1905	1.67	3.44	5.57	11.51	25.03	58.43	150.25	337.92
1949 A off denticle	0.15	0.28	0.53	1.09	2.17	2.92	4.92	14.02	1906	1.67	2.25	4.34	8.68	18.65	50.08	135.23	409.02
1949 A to denticle	4.37	8.73	16.11	24.96	43.82	62.85	104.17	351.42	1907	1.67	3.01	4.34	8.01	15.96	36.73	90.15	200.33
1950	0.15	0.28	0.53	1.18	2.35	3.43	4.67	13.02	1908 Small 8	4.26	10.01	17.02	35.09	65.16	100.25	150.38	250.63
1951	0.15	0.28	0.53	1.17	2.35	3.44	5.30	17.03	1908 Large 8	22.56	47.62	90.82	149.67	290.24	425.53	751.25	1,503
1952	0.15	0.28	0.53	1.17	2.35	3.42	5.19	12.35	1909	3.01	5.34	9.35	18.70	45.08	110.18	317.20	852.13
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								1910 Round 0	2.00	3.67	5.51	9.85	15.52	30.08	75.19	150.38

Edward VII 5¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1910 Flat 0	3.51	6.34	9.37	16.50	25.61	48.87	120.30	236.84
* Silver Premium	Add - \$1.02 per coin							
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
George V 5¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1911	1.50	3.01	6.68	10.68	19.37	45.08	101.84	166.94
1912	2.00	4.01	6.34	9.85	15.03	35.09	83.47	250.42
1913	1.67	3.17	4.51	7.35	12.02	20.03	40.07	98.50
1914	1.67	3.34	4.67	8.68	13.36	35.06	80.20	242.07
1915	8.18	17.54	26.71	41.74	80.13	200.50	400.67	852.13
1916	2.67	5.01	9.35	15.04	31.72	77.69	150.38	350.88
1917	1.42	2.67	4.34	5.68	11.35	26.71	51.75	125.21
1918	1.42	2.67	4.34	5.68	10.68	21.70	46.74	108.51
1919	1.42	2.67	4.34	6.01	10.68	21.70	45.11	100.25
1920	1.42	2.67	4.34	6.01	9.68	20.05	40.07	85.21
* Silver Premium	Add - \$1.02 per coin							
1922 nickel coin	0.90	1.75	3.26	5.76	13.02	32.58	70.18	150.25
1923	0.95	1.88	3.76	7.18	21.55	62.66	162.91	463.66
1924	0.70	1.50	3.26	6.02	16.54	43.41	125.31	363.41
1925	45.08	97.74	120.30	167.92	350.88	802.01	2,003	6,010
1926 Near 6	9.65	20.93	25.76	35.96	87.72	250.42	601.50	2,087
1926 Far 6	91.82	173.62	250.42	400.67	776.94	1,303	2,671	7,268
1927	0.90	1.75	3.26	6.18	16.69	40.10	95.24	225.56
1928	0.90	1.75	3.26	7.85	20.03	40.07	85.21	150.38
1929	0.70	1.50	2.67	5.18	16.03	40.10	100.25	250.63
1930	0.70	1.50	2.67	5.51	18.55	55.14	140.23	350.58
1931	0.70	1.50	2.67	5.84	25.06	85.21	225.38	802.01
1932	0.70	1.50	2.67	5.84	22.06	67.67	191.99	634.39
1933	1.00	2.00	3.76	7.52	30.08	105.26	358.93	1,003
1934	0.70	1.50	3.26	6.02	22.06	70.18	191.99	667.78
1935	0.70	1.50	3.26	6.02	20.03	62.66	155.39	450.75
1936	0.70	1.50	2.67	5.76	15.04	35.06	75.19	183.64
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
George VI 5¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1937	0.28	0.56	1.00	2.63	4.51	6.51	15.03	30.05
1938	0.61	1.21	2.63	5.18	15.04	46.74	96.83	225.47
1939	0.48	0.93	1.88	3.17	8.51	26.71	63.44	106.84
1940	0.28	0.56	1.00	2.00	4.51	10.02	28.38	66.78
1941	0.27	0.54	1.00	2.00	5.01	12.35	37.59	90.15
1942	0.28	0.56	1.00	2.00	4.51	10.02	28.38	60.10
1942 tombac	0.34	0.67	1.09	2.00	3.34	5.13	7.88	21.70
1943 tombac	0.32	0.64	0.98	1.61	3.26	5.51	8.07	18.36
1944 pltd steel	0.23	0.44	0.88	1.34	2.25	4.01	6.26	11.76
1945 pltd steel	0.23	0.44	0.88	1.34	2.25	4.01	7.51	16.02
1946	0.28	0.49	0.98	1.96	3.92	8.68	16.46	50.00
1947	0.26	0.50	1.00	2.01	4.01	7.35	14.54	36.36
1947 Maple Leaf	0.26	0.50	1.00	2.01	4.01	7.01	13.02	33.79
1948	1.63	3.26	4.85	8.36	18.05	40.11	56.82	99.35
1949	0.23	0.44	0.88	1.75	3.51	7.02	10.60	23.37
1950	0.23	0.44	0.88	1.75	3.51	7.02	10.18	19.37
1951	0.23	0.44	0.88	1.63	2.25	4.51	7.35	14.08
1951 pltd steel	0.23	0.44	0.88	1.75	3.51	6.52	9.35	14.02
1952 pltd steel	0.23	0.44	0.88	1.63	3.38	6.39	8.35	13.11
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
Victoria 10¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1858	15.89	31.72	55.09	110.28	187.97	288.22	513.78	1,235
1870	15.39	30.54	61.08	122.87	205.18	310.35	632.04	1,738
1871	22.37	45.08	80.20	175.29	333.89	542.57	1,002	3,339
1871 H	25.04	50.08	88.48	161.51	317.20	550.92	1,002	3,172
1872 H	100.17	207.01	317.20	559.27	901.50	1,486	2,771	6,010
1874 H	13.69	24.04	40.07	86.81	185.31	300.50	550.92	1,669
1875 H	275.46	501.25	868.11	1,452	2,882	4,762	9,524	23,810
1880 H	15.03	30.08	53.42	100.17	208.68	342.24	626.04	1,820
1881 H	15.69	31.72	58.43	110.18	258.76	425.71	784.64	2,005
1882 H	15.69	31.72	53.42	108.51	225.38	375.63	801.34	2,371
1883 H	50.08	100.17	183.64	409.02	692.82	1,102	1,920	4,341
1884	208.68	438.60	801.34	1,411	2,755	5,008	11,028	30,075

Victoria 10¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1885	54.82	108.89	219.02	409.02	834.72	1,880	3,509	10,526
1886 Small 6	23.37	48.41	93.49	200.33	451.13	1,003	2,130	5,263
1886 Lrg Knb 6	33.39	66.78	121.87	245.61	517.53	1,203	2,331	6,015
1886 Lrg Ptd 6	86.98	177.72	342.93	625.78	1,252	2,003	3,923	7,769
1887	48.41	100.17	166.94	342.24	751.25	1,252	2,922	6,010
1888	12.03	23.37	45.08	87.72	190.48	308.85	617.70	1,503
1889	626.57	1,002	2,003	3,105	5,641	10,526	20,033	48,414
1890 H	18.70	36.73	66.78	136.89	292.15	450.56	834.72	1,853
1891 21 leaves	18.70	35.06	71.79	150.25	308.85	484.14	851.42	2,087
1891 22 leaves	18.70	35.06	68.45	141.90	292.15	434.06	784.64	2,005
1892 Small 9	15.03	35.06	58.43	117.79	225.38	375.63	717.86	1,920
1892 Large 9	200.50	300.75	451.13	952.38	1,905	3,015	4,762	10,050
1893 Flat top 3	33.39	66.78	118.53	230.38	451.13	776.94	1,554	3,759
1893 Rnd top 3	676.13	1,085	2,237	3,840	6,511	11,529	18,546	46,366
1894	28.55	59.27	101.84	200.33	317.20	567.61	876.46	2,654
1896	12.69	24.04	41.74	78.46	153.59	288.22	500.83	1,278
1898	11.53	24.04	41.74	80.20	155.39	288.22	500.83	1,185
1899 Small 99	9.68	20.03	36.73	66.78	125.21	200.33	367.28	1,135
1899 Large 99	19.03	38.40	65.11	120.20	233.72	381.73	707.13	1,629
1900	9.35	16.69	33.39	65.11	128.55	175.29	333.89	834.72
1901	9.35	15.03	30.05	55.09	111.85	166.94	333.89	1,018
*Silver Premium	Add - \$1.77 per coin							
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
Edward VII 10¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1902 H	3.84	8.01	14.27	29.04	62.66	91.82	166.94	367.28
1902	5.01	10.68	25.04	53.42	132.83	238.10	517.53	1,419
1903 H	5.01	10.02	21.70	51.75	106.84	185.46	401.00	926.16
1903	10.02	21.70	50.13	117.79	338.35	726.82	1,402	3,759
1904	7.68	15.36	32.39	70.12	155.39	263.16	463.66	1,068
1905	6.18	12.35	34.06	86.98	171.95	342.24	701.17	1,669
1906	4.57	9.18	19.37	40.07	98.50	176.96	367.28	1,153
1907	4.01	8.02	15.36	31.72	75.13	125.21	325.81	751.88
1908	8.10	16.28	33.04	76.79	151.92	205.34	342.24	717.86
1909	5.19	10.18	28.38	61.77	141.90	258.76	601.00	1,503
1909 Large leaves	7.51	15.04	35.06	75.13	170.43	388.47	868.11	1,727
1910	3.67	7.35	14.54	27.57	57.64	85.81	176.96	451.13
*Silver Premium	Add - \$1.77 per coin							
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
George V 10¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1911	4.01	8.01	15.36	28.38	58.43	88.48	175.29	342.24
1912	1.59	3.01	5.34	14.02	45.11	106.84	275.46	734.56
1913 Small leaves	1.34	2.67	4.34	9.68	37.59	95.24	217.03	550.92
1913 Large leaves	70.95	133.56	267.11	567.61	1,369	3,422	9,349	31,720
1914	1.25	2.51	4.01	10.02	35.06	88.48	208.68	651.09
1915	4.26	9.02	20.03	45.08	150.25	283.81	525.88	1,035
1916	1.09	2.17	3.19	7.35	25.71	57.64	113.52	292.15
1917	1.09	2.19	3.06	4.84	16.69	43.41	81.80	141.90
1918	1.09	2.19	3.06	4.75	15.69	40.07	75.13	125.21
1917	1.09	2.19	3.06	4.84	16.69	43.41	81.80	141.90
1918	1.09	2.19	3.06	4.75	15.69	40.07	75.13	125.21
1919	1.09	2.19	3.06	4.75	15.69	40.07	75.13	125.21
1920	1.09	2.19	3.06	5.01	16.69	50.13	88.48	166.94
1921	1.17	2.25	3.34	7.35	26.71	62.66	118.53	292.15
1928	1.09	2.19	3.09	6.34	21.70	48.41	91.82	217.03
1929	1.09	2.19	3.09	6.01	20.03	45.08	85.14	166.94
1930	1.17	2.38	3.17	7.27	25.04	57.64	100.17	208.68
1931	1.09	2.19	3.09	6.34	21.70	45.08	91.82	183.64
1932	1.50	2.75	4.67	12.53	41.74	72.68	138.56	283.81
1933	1.75	3.34	6.02	17.54	60.15	110.28	233.72	484.14
1934	2.84	5.34	10.02	30.05	95.24	166.94	392.32	734.56
1935	2.84	5.51	10.76	30.05	95.24	183.64	392.32	701.17
1936	1.09	2.19	3.06	6.34	13.02	40.07	70.12	125.21
1936 bar	4.66	9.83	15.30	25.34	42.91	91.95	139.88	249.79
Mint-issued 1936 dot	40.30	82.21	120.90	203.10	352.05	444.89	580.68	1,091

Business-Strike dot	Mint-issued circulated & uncirculated specimens exist [dot in leaves]								Edward VII 25¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
Spurious-Strike dot	No Mint-issued specimens exist [dot below bow opening]								1 9 0 7	5.68	12.02	26.04	85.14	217.03	333.89	634.39	1,536
*Silver Premium	Add - \$1.77 per coin								1 9 0 8	11.69	25.04	60.10	133.56	292.15	467.45	634.39	1,169
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								1 9 0 9	8.93	18.53	45.08	118.53	292.15	517.53	1,035	2,421
								1 9 1 0	5.84	11.69	26.71	63.44	133.56	225.38	417.36	1,002	
George VI 10¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	*Silver Premium	Add - \$4.43 per coin							
1 9 3 7	0.67	1.25	2.17	4.01	7.35	10.35	20.03	31.72	*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
1 9 3 8	0.75	1.42	2.50	4.67	13.36	33.39	71.79	121.87									
1 9 3 9	0.67	1.25	2.34	4.01	10.85	26.71	55.09	90.15	George V 25¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 9 4 0	0.58	1.09	1.84	3.34	7.01	11.35	26.71	46.74	1 9 1 1	6.51	13.02	28.38	63.44	128.55	208.68	400.67	751.25
1 9 4 1	0.58	1.09	2.17	4.67	11.52	25.04	55.09	111.85	1 9 1 2	4.47	8.93	14.86	31.72	90.15	217.03	567.61	1,669
1 9 4 2	0.50	1.00	1.67	2.67	7.18	17.36	36.73	63.44	1 9 1 3	3.84	7.68	12.02	31.72	90.15	200.33	484.14	1,436
1 9 4 3	0.50	1.00	1.67	2.67	6.18	11.35	25.04	40.07	1 9 1 4	3.67	7.35	15.03	41.74	110.18	283.81	767.95	2,170
1 9 4 4	0.50	1.00	1.84	3.01	7.18	15.36	31.72	53.42	1 9 1 5	15.03	30.05	90.15	250.42	751.25	1,686	3,840	8,013
1 9 4 5	0.50	1.00	1.67	2.67	6.01	11.35	23.37	36.73	1 9 1 6	3.30	6.59	10.85	31.72	65.11	141.90	325.54	1,202
1 9 4 6	0.83	1.59	2.34	3.67	8.35	17.36	40.07	71.79	1 9 1 7	2.34	4.67	7.51	16.69	50.08	80.13	193.66	333.89
1 9 4 7	0.83	1.59	2.50	4.67	10.68	21.70	45.08	77.69	1 9 1 8	2.34	4.67	7.35	14.36	38.40	73.46	146.91	292.15
1 9 4 7 Maple Leaf	0.50	1.00	1.67	2.67	5.18	8.68	18.03	27.71	1 9 1 9	2.34	4.67	7.35	14.36	38.40	65.11	138.56	292.15
1 9 4 8	1.84	3.67	5.84	13.02	26.71	36.73	68.45	108.51	1 9 2 0	2.63	5.26	9.52	21.70	48.41	96.83	233.72	667.78
1 9 4 9	0.58	1.17	1.84	2.67	4.67	7.01	15.04	22.06	1 9 2 1	9.60	19.20	41.74	143.57	333.89	717.86	1,586	3,673
1 9 5 0	0.50	1.00	1.67	2.17	3.42	6.01	11.85	19.37	1 9 2 7	20.87	41.74	75.13	175.29	367.28	659.43	1,219	2,504
1 9 5 1	0.50	1.00	1.59	2.00	3.26	5.01	9.68	15.86	1 9 2 1	9.60	19.20	41.74	143.57	333.89	717.86	1,586	3,673
1 9 5 2	0.50	1.00	1.59	2.00	3.26	5.01	9.02	13.36	1 9 2 7	20.87	41.74	75.13	175.29	367.28	659.43	1,219	2,504
*Silver Premium	Add - \$1.77 per coin								1 9 2 8	2.42	4.84	9.02	19.37	61.77	96.83	225.38	467.45
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								1 9 2 9	2.42	4.84	9.02	19.37	51.75	90.15	225.38	475.79
Victoria 20¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	1 9 3 0	2.71	5.43	10.18	26.71	71.79	116.86	300.50	734.56
1 8 5 8	53.42	86.81	111.85	163.61	325.54	567.61	1,102	3,255	1 9 3 1	3.34	6.68	13.02	38.40	88.48	140.23	342.24	784.64
*Silver Premium	Add - \$3.54 per coin								1 9 3 2	2.92	5.84	11.69	36.73	83.47	131.89	325.54	734.56
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								1 9 3 3	3.51	7.01	14.36	43.41	100.17	163.61	275.46	534.22
									1 9 3 4	3.92	7.85	16.36	50.08	120.20	208.68	417.36	793.66
Victoria 25¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	1 9 3 5	3.30	6.59	13.86	36.73	86.81	150.25	267.11	484.14
1 8 7 0	18.70	41.74	71.79	135.23	325.54	550.92	1,102	2,905	1 9 3 6	2.42	4.84	8.18	15.03	40.07	65.11	136.89	283.81
1 8 7 1	21.37	43.41	85.14	183.64	417.36	784.64	1,536	3,756	1 9 3 6 b a r	5.56	12.08	20.41	34.48	51.89	103.85	177.28	395.91
1 8 7 1 H	25.71	55.09	105.18	233.72	517.53	851.42	1,536	3,105	Mint-issued 1 9 3 6 d o t	36.97	75.42	110.91	186.33	322.98	408.16	532.74	1,001
1 8 7 2 H	11.69	21.70	35.06	71.79	175.29	358.93	901.50	2,771	*Silver Premium	Add - \$4.43 per coin							
1 8 7 4 H	11.69	21.70	36.73	73.46	183.64	350.58	684.47	2,170	*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
1874H V's Canada	19.34	35.92	60.78	121.57	303.92	580.22	1,133	3,592									
1 8 7 5 H	300.50	584.31	1,102	2,588	5,175	9,683	20,701	42,607	George VI 25¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 8 8 0 Narrow O	45.08	93.49	200.33	434.06	876.46	1,469	2,538	5,342	1 9 3 7	1.15	2.30	4.59	7.51	10.35	15.03	21.70	48.41
1 8 8 0 Wide O	103.51	242.07	517.53	934.89	1,987	3,072	6,678	12,815	1 9 3 8	1.39	2.78	5.55	10.77	19.87	38.40	86.81	166.94
1 8 8 1 H	22.20	45.08	93.49	207.01	434.06	851.42	2,003	5,008	1 9 3 9	1.25	2.50	5.01	10.02	16.03	26.71	71.79	133.56
1 8 8 2 H	25.04	51.75	103.51	217.03	450.75	884.81	1,803	4,658	1 9 4 0	0.63	1.25	2.50	4.67	7.18	12.02	25.04	48.41
1 8 8 3 H	16.03	32.39	66.78	135.23	292.15	509.18	1,035	2,571	1 9 4 1	0.63	1.25	2.50	4.67	7.18	12.02	24.37	51.75
1 8 8 5	110.18	233.72	467.45	918.20	1,636	3,005	6,010	15,526	1 9 4 2	0.63	1.25	2.50	4.67	7.18	12.02	23.37	51.75
1 8 8 6	30.23	60.35	118.81	242.39	585.98	1,170	2,421	6,010	1 9 4 3	0.63	1.25	2.50	4.67	7.18	12.02	26.04	50.08
1 8 8 7	118.53	233.72	450.75	901.50	1,736	3,840	7,846	13,923	1 9 4 4	0.63	1.25	2.50	4.67	7.51	14.02	35.06	58.43
1 8 8 8	19.03	36.73	73.46	158.60	333.89	617.70	1,269	2,755	1 9 4 5	0.63	1.25	2.50	4.67	7.18	11.35	27.71	58.43
1 8 8 9	125.21	275.46	592.65	1,052	2,204	3,606	8,347	17,622	1 9 4 6	1.09	2.17	4.34	8.68	15.36	33.39	66.78	120.20
1 8 9 0 H	25.04	51.75	103.51	225.38	467.45	851.42	1,703	3,589	1 9 4 7	1.09	2.17	4.34	8.68	16.69	40.07	63.44	106.84
1 8 9 1	66.78	140.23	275.46	534.22	1,002	1,669	2,638	5,175	1 9 4 7 Maple Leaf	0.83	1.67	3.34	6.34	9.02	11.35	21.04	38.40
1 8 9 2	17.70	37.40	78.46	161.94	317.20	534.22	1,085	3,005	1 9 4 8	1.09	2.17	4.34	7.35	17.03	33.39	68.45	145.24
1 8 9 3	110.18	217.03	367.28	667.78	1,202	1,803	2,905	4,841	1 9 4 9	0.83	1.67	3.34	4.34	5.51	7.85	14.02	33.39
1 8 9 4	23.37	50.08	108.51	217.03	409.02	651.09	1,269	2,838	1 9 5 0	0.83	1.67	3.34	4.34	5.51	7.01	12.35	25.04
1 8 9 9	9.68	19.37	40.07	96.83	233.72	467.45	1,068	2,504	1 9 5 1 high relief	0.83	1.67	3.34	4.34	5.51	7.18	11.02	26.04
1 9 0 0 Narrow date	9.02	15.36	30.72	78.46	183.64	350.58	693.49	1,536	1 9 5 1 low relief	22.96	45.91	91.82	183.64	317.20	500.83	1,169	2,671
1 9 0 0 Wide date	9.02	15.36	30.72	78.46	183.64	350.58	693.49	1,536	1 9 5 2 low relief	0.83	1.67	3.34	4.34	5.51	7.18	11.02	22.70
1 9 0 1	9.35	15.69	33.39	86.81	233.72	383.97	784.64	1,603	1 9 5 2 high relief	1.00	2.00	3.67	5.18	10.02	17.36	43.41	91.82
*Silver Premium	Add - \$4.43 per coin								*Silver Premium	Add - \$4.43 per coin							
*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders								*Transaction Premium	Add - \$3.75 for coins housed in service-fee related holders							
									Victoria 50¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
Edward VII 25¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63	1870 no Shamrock no Lcw	709.52	1,285	2,070	3,564	7,245	15,075	29,308	59,358
1 9 0 2 H	6.51	13.02	25.04	75.13	148.58	225.38	375.63	767.95	1870 Shamrock no Lcw	709.52	1,285	2,070	3,564	7,245	15,075	29,308	59,358
1 9 0 2	9.02	18.70	41.74	105.18	292.15	567.61	1,135	2,755	1870 Shamrock & Lcw	38.40	73.46	133.56	250.42	626.04	1,536		

Victoria 50¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 8 8 8	158.60	400.67	601.00	1,169	2,137	4,341	14,357	30,384
1 8 9 0 H	818.03	1,536	3,072	5,042	9,082	16,027		
1 8 9 2	60.10	143.57	245.41	500.83	1,035	2,838	13,356	25,042
1 8 9 4	258.76	584.31	1,052	1,937	3,506	7,012	17,028	36,060
1 8 9 8	58.43	110.18	225.38	567.61	1,068	3,339	14,951	29,308
1 8 9 9	106.84	302.17	517.53	1,002	2,504	5,602	17,622	39,325
1 9 0 0	41.74	83.47	151.92	359.60	801.34	2,087	8,106	17,362
1 9 0 1	48.41	115.19	212.02	438.06	952.25	2,504	9,608	19,291

*Silver Premium Add - \$8.85 per coin

*Transaction Premium Add - \$3.75 for coins housed in service-fee related holders

Edward VII 50¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 9 0 2	11.69	28.38	56.76	200.33	375.63	767.95	1,929	5,936
1 9 0 3 H	20.03	40.07	81.80	225.38	593.32	884.81	2,204	7,012
1 9 0 4	95.99	208.68	360.60	709.52	1,452	2,504	5,008	16,194
1 9 0 5	82.64	208.68	484.14	1,052	1,920	4,174	9,349	21,128
1 9 0 6	11.69	23.37	53.42	153.59	442.40	893.82	1,903	5,509
1 9 0 7	11.19	22.37	55.09	136.89	400.67	793.66	2,237	6,010
1 9 0 8	17.70	36.73	98.50	308.85	676.13	984.97	1,736	2,838
1 9 0 9	13.69	27.71	93.49	317.20	684.47	1,419	3,756	12,688
1910 Edwardian Leaves	11.35	22.04	48.41	128.55	383.97	751.25	2,003	6,010
1910 Victorian Leaves	13.19	30.31	77.72	203.67	651.09	1,127	2,504	7,679

*Silver Premium Add - \$8.85 per coin

*Transaction Premium Add - \$3.75 for coins housed in service-fee related holders

George V 50¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 9 1 1	16.69	33.39	106.84	409.02	818.03	1,235	2,304	4,441
1 9 1 2	8.01	16.03	36.73	166.94	400.67	751.25	1,836	5,175
1 9 1 3	8.01	16.03	41.74	183.64	409.02	834.72	2,104	8,047
1 9 1 4	17.86	35.73	93.49	300.50	901.50	2,003	4,674	13,615
1 9 1 6	6.09	12.19	23.21	82.47	225.38	442.40	993.99	3,005
1 9 1 7	6.09	12.19	20.03	63.44	183.64	342.24	767.95	1,870
1 9 1 8	6.09	12.19	20.03	43.41	158.60	358.93	717.86	1,669
1 9 1 9	6.09	12.19	20.03	45.08	158.60	283.81	634.39	1,720
1 9 2 0	6.27	12.28	21.54	56.76	225.38	434.06	851.42	2,070
1 9 2 1	20,200	36,060	45,075	55,927	68,447	77,462	85,142	
1 9 2 9	7.43	14.86	26.71	58.43	183.64	367.28	784.64	1,736
1 9 3 1	14.52	28.38	50.08	136.89	434.06	826.38	1,319	2,755
1 9 3 2	111.02	207.01	325.54	584.31	1,352	2,571	5,125	13,189
1 9 3 4	13.86	26.38	51.75	158.60	375.63	676.13	1,102	2,087
1 9 3 6	16.69	32.72	67.45	160.27	308.85	559.27	868.11	1,736

*Silver Premium Add - \$8.85 per coin

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George VI 50¢	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 9 3 7	3.01	6.01	12.02	15.03	21.70	32.72	50.08	113.52
1 9 3 8	3.26	6.51	13.02	25.04	50.08	85.14	166.94	500.83
1 9 3 9	3.17	6.34	12.69	20.03	35.06	66.78	113.52	333.89
1 9 4 0	2.40	4.14	8.27	10.27	14.36	19.37	45.08	99.42
1 9 4 1	2.40	4.14	8.27	10.27	14.36	19.37	45.08	99.42
1 9 4 2	2.40	4.14	8.27	10.27	14.36	19.37	45.08	99.42
1 9 4 3	2.40	4.14	8.27	10.27	14.36	19.37	45.08	125.21
1 9 4 4	2.40	4.14	8.27	10.27	14.36	19.37	45.08	99.42
1 9 4 5	2.67	4.47	8.94	11.94	17.29	24.71	48.41	116.86

George V 1\$ G 4 VG 8 F 12 VF 20 EF 40 AU 50 MS 60 MS 63

1 9 3 5	9.35	14.36	19.37	26.71	35.06	41.74	58.43	100.17
1 9 3 6	9.35	14.36	19.37	26.71	35.06	41.74	60.10	135.23

*Silver Premium Add - \$17.70 per coin

*Transaction Premium Add - \$3.75 for coins housed in service-fee related holders

George VI 1\$	G 4	VG 8	F 12	VF 20	EF 40	AU 50	MS 60	MS 63
1 9 3 7	5.78	10.79	14.36	19.37	27.38	33.39	51.75	136.89
1 9 3 8	11.27	22.54	45.08	65.11	86.81	105.18	143.57	333.89
1 9 3 9	5.78	7.78	10.79	14.69	17.03	18.70	25.04	43.41
1 9 4 5	57.87	97.93	135.48	208.68	267.11	328.88	427.38	926.54
1 9 4 6	7.78	15.80	28.38	43.41	63.44	81.80	138.56	459.10
1 9 4 7 Blunt 7	19.02	38.03	76.05	116.86	161.94	191.99	228.71	509.18
1 9 4 7 Pointed 7	27.27	54.53	94.41	141.90	208.68	252.09	475.79	2,421
1 9 4 7 Maple Leaf	41.74	83.47	166.94	250.42	330.55	383.97	475.79	968.28
1 9 4 8	217.03	434.06	868.11	1,152	1,352	1,619	2,070	3,356
1 9 4 9	6.11	10.85	16.28	21.04	25.71	31.72	37.73	46.74
1 9 5 0	5.78	7.86	11.28	14.02	17.70	22.37	33.39	75.13
1 9 5 1	5.27	7.19	10.61	13.69	16.69	18.70	25.04	50.08
1 9 5 2	5.19	6.86	10.27	12.28	14.28	17.03	26.71	61.77
1952 no water lines	5.78	8.12	13.69	16.03	18.70	25.38	37.73	71.79

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Modern US Dime Sets Record Prices at Auction

The Stack's Bower auction at the World's Fair of Money recently saw a modern ultra-rarity cross the auction block. One of the two known 1976 no S proof Roosevelt dimes realized a price of \$349,600. The San Francisco mint minted a total of 2,845,450 proof sets in 1975. One of the working dies was not engraved with the mintmark, and once discovered mint officials recovered all error coins – at least they thought they recovered them all. To date two have been identified. This coin is graded Proof-68 by PCGS.



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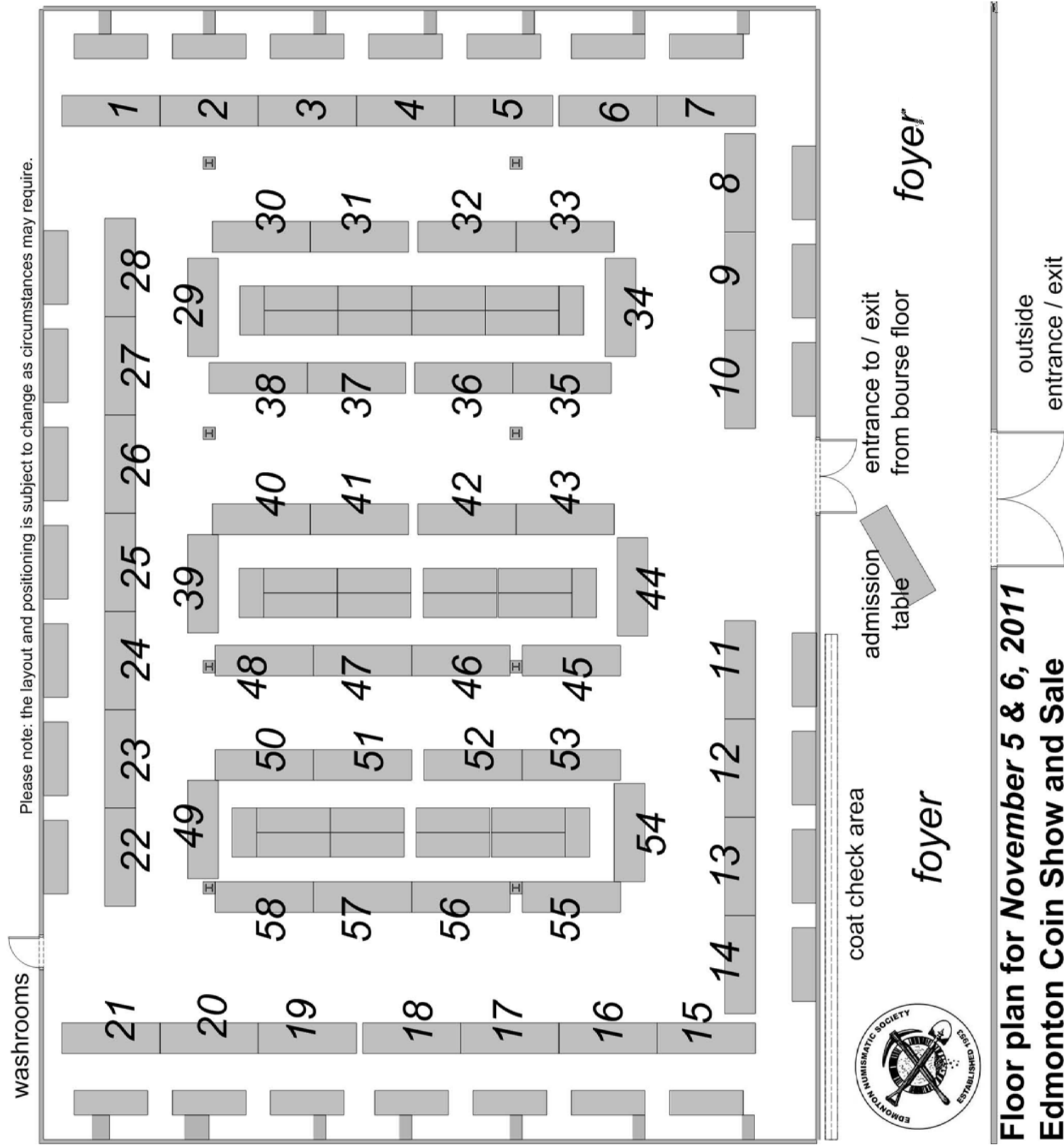
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| 24-25 MRCS | 55. Ancient Numismatic Enterprise |
| 26-28 George Manz Coins | 56-57 Silent Auction |
| 29. A & E Coins | 58. ENS Appraisal Table |
| 30-31. Northgate Coin and Stamp | |
| 32. Kamerican Coins | |
| 33. J & J Coins | |
| 34. Lighthouse Numismatics | |

Please note: the layout and positioning is subject to change as circumstances may require.



Floor plan for November 5 & 6, 2011 Edmonton Coin Show and Sale



The Glory of the Army REDUX

By Terence Cheesman

This is a continuation of the article from last month. Since then I have added two more of these coins to my collection. The first is a coin of Constantine I. Minted at the mint of Siscia which is in modern Serbia circa 334 A.D., the legend reads CONSTANTINVS MAX AVG. In full this would be CONSTANTINVS MAXIMVS AVGVSTVS or loosely translated, "Constantine the greatest emperor." Maximus is a title not often seen on the Roman coinage, and though it was used by Constantine intermittently throughout his reign, it was not until 328 A.D. that he began to use it full time. About this time the change from a laurel wreath to a diadem was being made. It is interesting that in this image the rosette diadem still has some elements of the old laurel wreath incorporated into the design. The mintmark reads .ASIS. A would stand for the first workshop of the mint of Siscia which, though from a western mint, is using Greek letters to denote the particular workshop minting the coins.



The second coin is one issued for Delmatius minted in Arles France circa 336 A.D. The obverse reads FL. DELMATIVS NOB.CAES. In full this would be FLAVIVS DELMATIVS NOBILISSIMVS CAESAR. Loosely translated this would read, "Flavius Delmatius the most noble heir." The reverse mint mark reads SCONST and has the Chi Rho, a Christian symbol, in the banner hanging from the single standard between the two soldiers. The S stands for the second workshop of the mint. As noted last month the mint of Arles was known as Constantina, and it is more difficult to make the

case for an individual's affirmation of faith than from the previous issue. However it might depict a version of the great standard created by Constantine before he went on to defeat his rival Maxentius in 312 A.D.

I cannot help but to repeat the conclusions made last month. These coins are common and small, but they were minted during a very interesting period of Roman history which they do comment on, though in a very limited way. They are a lot of fun.



Editor's Note: The following coins were mistakenly omitted from last month's Ancient/Medieval column. We apologize for any confusion.



Constans Ae Siscia mint 337 A.D.



*Constans Ae Siscia mint
334-5 A.D.*



Constans Ae Nicomedia mint 334 A.D.





Anatomy of a Medal: a collector's guide

By Pierre Driessen



Within the vast field that is exnumia, the one area, which excites this author the most, is that of the medal. Their beauty, sophistication, detail and subject matter are fascinating. They cannot fail but draw you in, providing endless opportunity for research, appreciation and collecting. To gain the most from any study and enhance your collection, it is necessary to take care of some technical matters. In this article I would like to discuss the parts, which make up a medal and their associated terminology.

Medal - what is actually meant by this term? A medal is generally defined as a flat piece of metal, made into any number of shapes and issued to commemorate or celebrate a person, an action or event; or awarded as a mark of distinction for merit or bravery.¹ The word is ultimately derived from the Latin for coin.²

As with coins, the faces or sides of a medal are denoted as the obverse or reverse. Each face serves a distinct purpose, although at times

only dogged research can determine which is which. Isn't it this, which makes numismatics interesting?

The **obverse** is a medal's principle face, although it may not be the side with the most interesting design elements. Here the prime event is found, and it is always the side where the portrait is located.³ This importance is evident from the term's Latin origin, **obversus** meaning 'turned toward', i.e. the side you should view first.⁴ On the obverse you will often find the portrait of the principle protagonist in the event depicted on the other side. This article's example shows the truncated portrait of French Emperor Napoleon I - the most important subject on this medal, as the medal was struck to glorify him and his deeds.

The **reverse** is the side where you will find the scene which complements or completes the subject matter found on the obverse.⁵ The term derives from the Latin **revertere** meaning 'to turn over', i.e. the side to be viewed second.⁶ The scene depicted on the right completes the medal's glorification of Napoleon by announcing his conquest of the Illyrian states in 1809.

The **engraver**, also known as the medallist, is an individual involved in the design and execution of a medal. The designer, engraver and maker of a medal may be one



obverse

relief

field

legend

engraver

truncation

rim

and the same person or separate persons. The engraver may be responsible for the design and execution of both sides of the medal, or as in the case of the above example each face may be designed and executed by a different engraver. Here the name of the engraver of the obverse, Andrieu, is found on the truncation.

The **truncation**, the line where the head or bust is cut from the body, is often used as the location of the engraver's name for esthetic reasons.⁷ This placement of the engraver's name makes optimal use of the medal's limited surface area and does not interfere or take away from the design by cluttering the look.

The name of the engraver of the reverse, Depaulis, is clearly visible - the 'F.' found behind his name stands for **FEKIT**, Latin for 'made it'.

The **field**, defined as the blank space or spaces of a medal⁸, forms an important part of a medal's design. As seen in the example, the extensive use of blank space on the obverse focuses the viewer's attention immediately on the portrait of Napoleon.

The truncated bust of Napoleon is in **relief**, meaning the design is raised above the field. This is the manner in which the vast majority of medals are executed.⁹ This allows for greater detail and perspective, giving medals an almost three dimensional quality. A small number of medals are made in such a way that the design has been sunk into the metal and is thus below the field. This is known as an **incuse** design.

Surrounding the portrait of Napoleon are the words: "NAPOLEON EMP. ET ROI." (Napoleon emperor and king), these. These words form what is called the **legend**, generally defined as the words or letters running around the inside of the border of the medal.¹⁰ The term legend comes from the Latin **legere** meaning 'to read'.¹¹ As this suggests, the legend's purpose is to add explanation and inform. In this case the bust depicted is that of Napoleon I,



Emperor of the French and King of Italy, clarified by the legend.

The reverse demonstrates clearly the other design elements commonly found on a medal. The **exergue** is the area found below the main relief, usually separated from it by a horizontal line. Most often the date and inscription are found here. The term comes from the Greek **ex ergon** meaning 'out of work', so referred to because it is the area used for practical purposes, to provide information about the medal and the reason for it having been struck.^{12, 13}

reverse



The **inscription** is made up of the words, letters and numbers written across the field or upon any figure in a device found on a medal.¹⁴ The date and purpose of the medal pictured here are explained in the exergue via the inscription, which in this case reads:

'CONQUETE DE L'ILLYRIE MDCCCIX'
"the conquest of Illyria 1809"

Without this explanatory note, it would be very difficult to attribute the purpose and exact meaning of the medal.

The **mint master**, the person at the helm of the facility where the medal was struck, may at times be mentioned on a medal. The influence of the mint master on the design and execution of a medal may vary greatly, ranging from his active involvement in every stage - from inception to final striking - or merely an administrative role. The mint master mentioned on this medal is Denon D.¹⁵ The 'D.' after the name is the abbreviation for the Latin word **DIREXIT**, which in a numismatic context may be translated as 'guided by'.¹⁶

The **rim**¹⁷ of a medal, as the term denotes, is often raised. A raised edge or lip serves to protect the fields and relief of the medal from damage and wear. A medal should be handled by the outer edge of the rim only. The outer edge of the rim may have a number of different treatments, ranging from plain to a variety of decorations, designs or lettering, usually incuse. Additional information, such as a serial number, edition number, metal type and mint marking or a combination thereof may be found here.

I hope that this brief discussion of the basic anatomy of a medal will assist you, the reader, in gaining a better appreciation of medals. May it be the beginning of a lifetime of fascination, research and the start of a fabulous collection?

- 1 - *The Random House College Dictionary*, 1975
- 2 - The etymology of the term "medal": medaille (MF), medaglia (It), medalia (VL), medialia (LL) neuter plural of medialis = coin. *Media Latinitatis Lexicon Minus* 1976
- 3 - *Dictionary of Numismatic Names*, Spink & Son Ltd.
- 4 - *Media Latinitatis Lexicon Minus*
- 5 - Christopher Eimer, *Medallic Portraits of the Duke of Wellington*, 1994
- 6 - *Media Latinitatis Lexicon Minus*

7 - Christopher Eimer, *Medallic Portraits of the Duke of Wellington*, 1994

8 - *Dictionary of Numismatic Names*, Spink & Son Ltd.

9 - Christopher Eimer, *Medallic Portraits of the Duke of Wellington*, 1994

10 - *Dictionary of Numismatic Names*, Spink & Son Ltd.

11 - *Media Latinitatis Lexicon Minus*

12 - *Webster's Ninth New Collegiate Dictionary*

13 - *Dictionary of Numismatic Names*, Spink & Son Ltd.

14 - *Dictionary of Numismatic Names*, Spink & Son Ltd.

15 - Baron Dominique-Vivant Denon (b.1747 - d.1825, 1802 - 1814/15 director of the Musee central des Arts, responsible for art and its political uses during the French Consulate and 1st Empire, which included oversight of the striking of medals at the Paris Mint.) Joachim und Lisa Zeitz, *Napoleons Medaillen - Die einzigen Zeugnisse des Ruhms, die alle Jahrhunderte Überdauern*, 2003

16 - *The Random House College Dictionary etymology*: Latin perf. s. of regere 'to guide'

17 - *The Random House College Dictionary etymology*: ME, OE *rima*; c Icel *rimi* - raised strip of land, ridge.



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Michael S. 'Stan' Turrini (Life)

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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. Year end awards night.

January 11, 2012 - ENS January Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided.

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