



Toronto Coin Club

P.O. BOX 865, ADELAIDE ST. P.O.
TORONTO, ONTARIO M5C 2K1

MAY, 1976 -- OUR 40TH YEAR

TORONTO COIN CLUB EXECUTIVE (term expires December 31, 1976)

PRESIDENT:	Ingrid Smith	RECEPTIONIST:	Retta Frampton
1ST VICE-PRESIDENT:	Marvin Kay	DIRECTORS:	Herschel Howard
2ND VICE-PRESIDENT:	Herman Gordon		Ray Pleau
TREASURER:	Harvey Farrow		
SECRETARY:		EDITOR:	John Regitko
LIBRARIAN:	Gordon Vanson	PAST PRESIDENT:	Charly Danby

FUTURE MEETINGS

LOCATION: Confederation Room #3 unless otherwise indicated on the Royal York Hotel's bulletin boards prior to the meeting.

MEETING DATES OF 1976: May 17, June 21, September 18 (Annual Show), October 18, November 15 and December 13, 1976. (No meetings in July & August).

TIME: Doors open at 6:30 p.m.; Business meeting and Program at 7:45 p.m.; Meeting adjourns at approximately 10:00 p.m.

APPLICATION FOR MEMBERSHIP

Application for membership for the calendar year 1976 has been received from the following:

#415 Peter Wolfish, Toronto, Ont.

If no objection is received by or at the next regular meeting, he will be accepted to membership.

NEXT MEETING

In view of the popularity when she captivated the minds and hearts of the membership at a recent previous meeting, we are indeed fortunate to have back again for the May 17 meeting, internationally-renowned sculptress Dora de Pedery-Hunt presenting a paper and showing slides entitled "International Exhibition of Medals" as was recently shown at the prestigious Federation Internationale de la Medaille (FIDEM) convention.

The meeting will be held in Confederation Room #3 on the Main Mezzanine (MM) floor of the Royal York Hotel (Unless otherwise indicated on the Hotel's Function Board). Although there have been many, Mrs. Hunt's latest claim to fame of course is Canada's new \$100 gold coin which she designed.

The Executive have asked her to bring along copies of her book MEDALS, so that those members and guests present at the meeting may purchase an autographed copy for their numismatic library.

LAST MEETING

The April 19 meeting presented an interesting paper and slide presentation by Alex Munro, TCC #245, on the topic of SCOTTISH BANK NOTES. A 6-page write-up, complete with numerous illustrations, is already at the proof-reading stage and will be published shortly. Hence we will decline for the moment in revealing any of the fascinating history of the Scottish banking system and their notes. Watch for it!

1976 FALL RALLY NEWS

At a recent Executive meeting of the TCC, John Regitko (#371) was appointed Chairman of the 1976 edition of the Toronto Coin Club's annual convention, historically known as the Club's FALL RALLY. A committee is being formed to take care of the many details necessary to stage a large and successful event, which will feature some unusual innovations.

The FALL RALLY will be held on Saturday, September 18, 1976, in the Territories and B.C. Rooms on the Main Mezzanine (MM) floor of the Royal York Hotel, Toronto and will be open to the public from 10:00 a.m.

Last year we were criticized for not having displays. Well, this year we are going hog-wild and we will have DISPLAYS, DISPLAYS, DISPLAYS! And speakers and audio visual programs virtually continuously throughout the day. There will be no commercial activity in the form of bourse dealers at this numismatic educational happening of 1976, where we will be out to prove that THE COLLECTOR IS KING!

The committee, when it is formed, will be asked to consider other items on the agenda, such as a banquet, auction, raffle and a number of unusual and original innovations.

Further details will be presented here when they are finalized by your committee.

COUNTERFEIT DETECTION SEMINAR WRAP-UP

Due to space-limitations and time-shortages, we indicated in the April bulletin that we would present news on the Counterfeit Detection Seminar held in Toronto on March 30 & 31 and April 1, 1976. In the meantime, CSA News has very kindly picked up our publicity release and very generously given us sizeable space in promoting the Seminar and its aims. Since no doubt the majority of TCC members subscribe to CSA News, we do not intend to repeat details other than to thank those TCC members responsible for its success:

The three instructors were Virgil Hancock (TCC #396), who flew all the way from Texas specifically for the seminar, Ingrid Smith (#352) and Alex Munro (#245), who just happen to be the President of the ANA, the President of the CNA and the President of the TCC respectively. Our thanks also to Col. Robert Kriz of Merritt Island, Florida, for standing by in case he was needed for the seminar.

Organizers for the event, sponsored by the TCC, CAND and OIN, were Ingrid Smith acting as the Seminar's Chairman, John Regitko (#371) responsible for advance registration and publicity, Peter Findlay of CAND taking on the assignment of Treasurer, and Reanus Holtman (#369) looking after Supplies requirements. A special thanks also to Bill Cross (#355) for making his premises (Charlton Numismatics Ltd.) available to the group along with all the security and comforts it provided.

The TCC and CAND were pleased to sponsor three junior collectors at the seminar, one of whom, Tom Beckett, is TCC member #380.

In view of the great many counterfeit coins on today's market, and recognizing the growing sophistication of the practice, the numismatic fraternity is fortunate to have capable instructors and organizers willing to give freely of their time and knowledge.

ADVERTISING RATES ESTABLISHED

At a recent Executive meeting, the following advertising rates were established for this, the Toronto Coin Club's monthly bulletin, whose distribution is guaranteed to advertisers to exceed 100 copies.

Full Page Ad -- 8½" w. x 11" h. format	\$12.00
Half Page Ad -- 8½" w. x 5" h. format	7.00
Quarter Page Ad or less -- 8½" w. x 2½" h. max. format	4.00

Rates apply when camera-ready copy supplied or straight typing is involved.

Artwork must be exact size for quarter and half page ads. Full page ad artwork may be up to 30% larger or smaller - we will enlarge or reduce to suit.

If you supply camera-ready line-drawn logo, we will set up typing around it.

Cheque or Money Order with Ad please. Receipt will be issued.

Ad deadline is 5 working days following TCC meetings, to be included in the following bulletin.

15% DISCOUNT ON 3 CONSECUTIVE INSERTIONS, SAME AD
25% DISCOUNT ON ANNUAL CONTRACT (10 ISSUES) - HALF PAGE OR LARGER ONLY

BUSINESS CARDS REPRODUCED - 3½" w. x 2" h.

\$2.00 for one insertion

5.00 for three consecutive insertions

VOLUNTEERS WANTED

The TCC will have a courtesy table at the ONA CONVENTION on May 15 and 16, 1976 (if you're reading this as soon as you receive it, it's this coming week-end. If you waited a while, you missed it!). Ingrid Smith (#352) is arranging for its staffing. If you can spare some time, please get in touch with her and advise her when you will be available.

Your duties will be to greet interested people and tell them when and where we meet; give them a Membership Application form which we will have on hand; sell TCC medals which will be on the table in a case, or hand out Medal Order Forms which will also be on hand. Simple enough?

The TCC Medals order form sent out with the last bulletin contained an error in the mailing address. If you have not already sent off your order, be sure to change the P. O. Box number to 865. If it's any consolation, the rest of the address is okay!

And speaking of the medal order form, we suggest that if you are even remotely interested in momentos of YOUR Club or in medals, better grab a set pronto before they sell out. On two of the six still-available medals listed, we are down to less than a dozen.

MEMBERS IN THE NEWS

The ONA Convention is coming along very nicely, thanks to a number of TCC members who are on the Convention Committee: Louise Graham (#31) is General Chairman, John Regitko (#371) is Bourse Chairman, Harvey Farrow (#35) is Registration Chairman, Tom Beckett (#380) is the Junior Brigade Liason. With such dedicated individuals serving on the Committee and with the bang-up auction scheduled for the Convention, it should be an event long remembered by the numismatic fraternity.

ART IN COINAGE: OLD FASHIONS OR FRESH CREATIONS?

A competition for the selection of a design for a new 10 Franc coin was launched at the beginning of 1974. Georges Mathieu, a member of the French Academy of Fine Arts, won out over 176 fellow artists and their 340 submissions. We are pleased to publish a paper by the winner. We are indebted to Dora de Pedery-Hunt, a frequent and popular speaker at Toronto Coin Club meetings, for her involvement in having this article submitted to us for publication. Our appreciation also to Alfred E. H. Petrie, Curator of the National Medal Collection, Public Archives of Canada, for supplying English translation.

by Georges Mathieu, Academy of Fine Arts, Paris, France



"The highest freedom - in the conception of outer forms as in their inner feeling - is only given to those artists who are prepared to make the best of their materials and circumstances, and who know how to meet that challenge in good faith."

How can I better express the state of mind with which I decided to join the competition for the designing of a new 10 Franc piece than by these words of Jean Starobinski which conclude his thoroughly perceptive study of "The Motive Symbols of Reason"? I was ready to accept all the constraints - as was Michelangelo with Pope Julius II. The regulations only provided a few of these. Hence, it was up to me to devise some others.

As far back as I can recall, what has motivated me when I am fully engaged in the adventure of painting is this quest for total freedom - but a spiritual freedom which I would strongly oppose to revolutionary liberty - and this I have found in Lyric Abstraction cultivated with equal joy in all the applied art I have undertaken for these last seventeen years, whether it was in architecture, tapestries, ceramics, posters or in medallion creations.

Consequently, after writing ten years ago that "France has the ugliest banknotes in the world, and the most antiquated designs in her coinage", I felt morally obligated to take part in the competition in question, which opened on January 15, 1974.

For the first time, such a competition was actually open to all and sundry. What a revolution! Moreover, "the greatest freedom" was to be allowed those participating. No stipulations beyond using the legend "Republique francaise" (Would FRANCE seem seditious? as Monsieur Meurgey de Tupigny so amusingly asks) and that of inscribing the date and 10 FRANCS - the motto "Liberte, Egalite, Fraternite" happily appearing only on the coin's outside edge.

I set to work at once: I took off for the mountains, bearing with me some pads of white paper and "The Autobiography of Benvenuto Cellini". Had he not engraved coins for two popes? What an exhilarating challenge: to express a world - France - on the two sides of a 26-millimetre flan! After painting vast canvases with the rhythmic movements of body and arm - to discipline my lyric freedom, enclose it, fit it into a circle, fix it in the die for all eternity and for millions of people!

But what a responsibility! True, I had already created more than twenty medals, as well as some blazons for Sevres porcelain. I had also designed a curtain bearing the Coat-of-Arms of France for the Gobelins Tapestry Manufactory. This enabled me to appreciate how poorly France is served by her heraldry. She hasn't any, really. Turning in desperation for my purpose to that of the Fourth Republic, I also made a study of the heraldic devices of all our Republics and found that the lictor's fasces constituted their sole permanent feature from the First to the Fourth, along with oak and laurel sprays. There is, it would seem, in this unwitting abdication of its symbols by our State, a submission to conventional attitudes of the day. Our Native Land no longer seems sacred, nor do the principles on which it rests. The light of its inception has faded away. Devotion and determination are gone, as well. All our involvement with masonic symbolism at the start of the Republic has vanished. Stern divinities wearing the Attic helmet or the Phrygian cap, personifying Science, Justice, Liberty, Fertility - the Minervas and Ceres - have gradually become Muses, female Sowers, and finally women of the people. From the lofty grace of Alard or Alphee Dubois we are come to the strenuous vulgarity of Revol or Chauvenet.

As to style, one notes that while philosophers at the time of our First Revolution, such as Kant and Hegel, proclaimed art to be the fruit of the genius within, it is a cold and formal beauty which appears to be the aesthetic ideal both of that Revolution and of our successive Republics. As opposed to Goya, Turner and Delacroix, the three beacons who lighted our way to the present, it was David, Ingres and Courbet who won out and thrust several generations of artists into the most abject dulness of mind and spirit. That the best thinkers of the day should have been so wrong, with Stendhal strongly favouring Thorwaldsen and Baudelaire reviling Rude, seems incongruous and even incomprehensible to us now.

Madame Francoise Verne has recently written such an authoritative historical account of our Republican symbolism from 1792 to the Fifth Republic that it is quite useless to attempt to enlarge upon what she has done. But how edifying it would have been to parallel each of these coins and medals with the living art of their time. Indeed, it appears that our medallic artists were living on as neo-classicists for nearly two hundred years, and then followed in the paths of "Art Nouveau" and "Art Deco", drawing their inspiration from decorative and architectural fashions of the period instead of showing forth a truly creative activity - that of painters and sculptors who expressed themselves afresh in languages as various as impressionism, expressionism, fauvism, cubism, futurism, constructivism, abstractionism and so forth.

Returning to my proposed coin, it was out of the question that I should make yet another portrait of Marianne - at least, in treating her as Gallic, poor thing! The roosters of France remained - but what is there to crow about? Our victories, in future, should be quit ones.

After some stylized versions of an axe transmuted into a flame, and of fasces shown as a torch, following several attempts at abstract heraldry, I found that no one had ever utilized the physical shape - I mean the geographical form - of France, and I was dumb-founded. We had all drawn its outlines at school: the aggressive heads of Cap Gris-Nez and the Cotentin, the brutal virility of the coasts of Brittany, deep sensual languor of the Gulfs of Gascony and Lyon, the jagged borders of our mountains and supple curves of the Rhine. What a marvellous abstraction to draw from reality! I made a hundred drawings. Stiff, baroque, austere, sensuous. Finally, I settled for features that I thought graceful, majestic, balanced. Since my abstraction must be lyric and France adorned, I added a brilliant bosom token composed of the letters "R" and "F". Purists will, perhaps, discover here an expression of our prestigious past, of our eternal vocation, of our perpetual mission in the sphere of culture and civilization, of our shining forth. The lines supporting these initials may be taken as a few rays from the Order of Saint-Michel, the Saint-Louis, Saint-Esprit, or even from the Cross of the Legion of Honour! What does it matter! To perfect the configuration, something was still lacking: a precious stone. I inscribed upon her an "Isle of Beauty" riding above Provence at Gold-Juan. Will this be seen as a tear of France for her many children dead on the battlefields or as a Bird of Hope flying from belfry to belfry to help her?

Now write "Republique francaise" in an antique but no too dry lettering, and so much for my obverse design.

As to the coin's reverse, which must mention its "10 Francs" value - that side, I felt should have a more mundane aspect: a concept of Modern France - a living, working France actively engaged in building her future. I also wanted that side to present at once the opposite and the complement of the other. While the obverse features a centralized composition, the reverse should have "boundless horizons", - a bit of the world which should be a world in itself; a surface on which basic features would exploit their dynamic interrelationships, thereby achieving an open and growing unity.

Since 1969, perceptive minds have noticed such tendencies in my painting. A large number of gouaches and drawings show them with all kinds of cities, megalopoli, inextricable tangles of lines which overwhelm with their multitude of interactions, of feed-backs. Thus did I realize my Cybernetics Medal honouring Norbert Wiener; so, too, for the horizontal movement of my "Homage to Science", the tapestry dedicated to Condillac which is in their Faculty Building at Grenoble.

From scores of white-on-black drawings, I finally selected one and simplified it for the engravers. Still, even this contained many possible meanings, though observers could see I expressed our industrial world through the design and that, it appears, for the first time. Until then, we had only symbols for rural France: "The Sower", the wheat ear on our steel and tombac coins (which also adorns the 19th Century Head of Ceres), the olive or laurel sprays, cocks, and so on. Above all, then, this side of my 10 Franc piece presents the teeming economic, architectural, scientific, technical, technological activity set down here in its proliferating, unpredictable aspect - and there you are for the coin's reverse.

When, on July 31, 1974, Monsieur Jean-Pierre Fourcade, our Finance Minister, announced the results of the competition with reference to the 342 submissions by 177 different artists, I didn't realize I still had two whole months of work ahead of me. My drawings entrusted to Emile Rousseau, 24th Chief Engraver of our coinage since 1547 - when the position originated with Henri II - would be interpreted in relief by his engravers, Pierre Rodier doing the obverse, and Serge Levet the reverse.

My prior experience in creating twenty medals proved of no avail. A coin is not a medal. I had to begin learning everything, or nearly everything, about the inner mysteries of coining; I would be studying the many essential operations, technical imperatives, exact requirements in striking, demands of the rim, illusions of depth in relief and false relief, die and stamping terminology, the surprising features of tempering - but, more particularly, the thousand and one ways of achieving a desired design and especially the twenty-three solutions to a given problem which might be given me - if any or all of them should be required - by the twenty-three expert engravers working there at the Paris Mint. Nevertheless, each of them was creating in his own personal style, using engraving alternatives in different ways - from academic relief models to the abrupt superposition of levels in traversing the subtlety and diversity of planes, rings and facets.

I could only rejoice in the total harmony which reigned between the Chief Engraver, Master Engraver Maurice Charon, the two Staff Engravers, and myself. They all shared in the difficult task of complying with all of my demands, of accepting my criticisms and, perhaps, all my whims as well, and of unifying all these through a perfect knowledge of their profession. It was fascinating to witness the changes, made almost daily, in the dies and leads, their advances and withdrawals, to see the progress made, their tentatives, reconsiderations of all aspects of every possible solution to the immediate problem, with the model coin showing twenty different sets of features - France appearing now incuse and then in relief, crossed lines standing before or behind the vertical ones, the value legend either in relief on a panel or engraved.

What a feeling, then, to behold the final outcome of three hundred drawings, three months of work, and two months of final resolution: our first trial-piece on the scales! What an odd sensation to take such an object - unknown to the world until now - in one's fingers, in the hollow of my hand, and to keep it in my pocket for two hours before giving it to the "Cutter General", as they said in the 17th Century!

As for my coin now given to the world, some will reproach me for having done either too little or too much - an endless topic that I should like to see taken up in these pages by practitioners of the art. Is the Art of Coinage fated to be merely decorative rather than an imperative? A new creation, or just something fashionable?

Speaking for myself, it would appear that the artistic expression of our Republics, associated as it has been with Neo-Classicism since its birth, has experienced considerable difficulty in escaping its origins over the past two centuries. How admirably Starobinski states the case: "It has only served to interpret and change an initial passionate commitment into nostalgic recollection. For our practicing artists involved, its light can only continue to shine for us today as the reflection of a source of power located in the past. Such work has developed far from its true beginnings - so that if its light still appears, warmth is absent and the art has grown cold".

Still, during the past decade in France, a new era has dawned in the medallic domain. We should all be indebted to Pierre Dehaye and those who have supported him in this task, for enabling this ancient and glorious art to come alive once more so that Juno Moneta, goddess of the Mint, may continue to advance - at a tremendous pace - after a long repose during which she still jealously guarded her professional and technical mysteries in all their variety and integrity.

REPORT FROM THE EXECUTIVE

A complaint was recently made by one member of the TCC against another member. The Executive of the Toronto Coin Club, at a recent meeting of nine members of the Executive, passed a motion unanimously that after due investigation, the charges laid against the member were considered "groundless and therefore dismissed".

ONE DOLLAR NOTE PREFIXES - BANK OF CANADA 1954 ISSUE

We were recently surprised at the number of TCC members that collect, believe it or not, letter-combination prefixes of Canadian paper money. For these collectors, and for those who might be interested in starting up such a collection, we are pleased to publish a complete listing of note prefixes of the 1954 series of Canadian One Dollar notes, as submitted by one of our newer Club members, a staunch paper money specialist.

by Herb Bishop, TCC #387

SIGNATURES	YEAR OF ISSUE	NOTE PREFIXES
COYNE-TOWERS	DEVIL FACE	CANADIAN BANK NOTE CO. LTD.
	1954	A/A B/A C/A D/A E/A F/A G/A H/A 7200000
BEATTIE-COYNE	DEVIL FACE	CANADIAN BANK NOTE CO. LTD.
	1955-1956	H/A 7200001 I/A J/A K/A L/A M/A N/A O/A P/A R/A S/A T/A 3940000
		*A/A
BEATTIE-COYNE	MODIFIED	CANADIAN BANK NOTE CO. LTD.
	1956-1957	T/A 3940001 U/A V/A W/A X/A Y/A Z/A 1000000
		*A/A
	1957-1960	A/L B/L C/L D/L E/L F/L G/L H/L I/L J/L K/L L/L M/L N/L O/L P/L R/L S/L T/L U/L V/L W/L X/L Y/L Z/L 1000000
		*A/A

BEATTIE-COYNE BRITISH AMERICAN BANK NOTE CO. LTD.
1960-1961 A/M B/M C/M D/M E/M F/M G/M H/M 6848000
*A/M

BEATTIE-COYNE CANADIAN BANK NOTE CO. LTD.
1960-1961 A/N B/N C/N D/N E/N F/N 5920000
*A/A

BEATTIE-RASMINSKY BRITISH AMERICAN BANK NOTE CO. LTD.
1961-1965 H/M 6848001 I/M J/M K/M L/M M/M N/M O/M P/M R/M S/M T/M U/M
V/M W/M X/M Y/M Z/M 1000000
*A/M *B/M

BEATTIE-RASMINSKY CANADIAN BANK NOTE CO. LTD.
1961-1965 F/N 5920001 G/N H/N I/N J/N K/N L/N M/N N/N O/N P/N R/N S/N
T/N U/N V/N W/N X/N Y/N Z/N 1000000
*A/A
1965-1966 A/O B/O C/O D/O E/O F/O G/O H/O I/O J/O K/O L/O 7000000
*D/O *I/O

BEATTIE-RASMINSKY BRITISH AMERICAN BANK NOTE CO. LTD.
1965-1966 A/P B/P C/P D/P E/P F/P 7160000
*F/P

BEATTIE-RASMINSKY CENTENNIAL CANADIAN BANK NOTE CO. LTD.
1967 L/O 7000001 M/O N/O O/O P/O R/O S/O 7900000
*L/O *N/O

BEATTIE-RASMINSKY CENTENNIAL BRITISH AMERICAN BANK NOTE CO. LTD.
1967 F/P 7160001 G/P H/P I/P J/P K/P L/P M/P 2720000
*B/M *F/P

BEATTIE-RASMINSKY CANADIAN BANK NOTE CO. LTD.
1968 S/O 7900001 T/O U/O V/O W/O X/O Y/O Z/O 9999999
*S/O

BEATTIE-RASMINSKY BRITISH AMERICAN BANK NOTE CO. LTD.
1968 M/P 2720001 N/P O/P P/P R/P S/P T/P U/P V/P W/P X/P Y/P
Z/P 9999999
*B/M

BEATTIE-RASMINSKY CANADIAN BANK NOTE CO. LTD.
1968-1969 A/Y B/Y C/Y D/Y E/Y F/Y G/Y H/Y I/Y J/Y K/Y L/Y M/Y N/Y O/Y
P/Y R/Y S/Y T/Y U/Y V/Y W/Y X/Y Y/Y Z/Y 9999999
*A/Y *H/Y *M/Y *N/Y *O/Y

BEATTIE-RASMINSKY BRITISH AMERICAN BANK NOTE CO. LTD.
1970-1972 A/Z B/Z C/Z D/Z E/Z F/Z G/Z H/Z I/Z J/Z K/Z L/Z M/Z N/Z O/Z
P/Z R/Z S/Z T/Z U/Z V/Z W/Z X/Z Y/Z Z/Z 9999999
1972 A/F B/F C/F D/F E/F F/F G/F H/F 7240000
*A/F

BOUEY-RASMINSKY BRITISH AMERICAN BANK NOTE CO. LTD.
1972-1973 H/F 7240001 I/F J/F K/F L/F M/F N/F O/F P/F R/F S/F T/F U/F
V/F 8560000
*C/F *H/F *V/V ?

LAWSON-BOUEY BRITISH AMERICAN BANK NOTE CO. LTD.
1973 V/F 8560001 W/F X/F Y/F Z/F 9999999
*X/F
1973-1974 A/I B/I C/I D/I E/I 4120000 (Last note of 1954 issue)
*C/I