



ONTARIO NUMISMATIST

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Pages 1-28

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President's Message

Another year has come and gone, and looking back and evaluating the ONA and the clubs there is still a major factor that I would like to build on, this being the "SPEAKERS CIRCUIT". A number of years ago our organization used to have a number of numismatic speakers which gave their knowledge and time to enrich our clubs and conventions "VOLUNTEERS are greatly needed". Setting up a program and implementing it should be our top priority. Club members wishing to assist in such a program could please contact me or an executive member as I do think all the coin clubs would greatly benefit.

While attending a number of coin clubs each month the question I still get asked the most is "how can we improve our club?" I have addressed this question a few times before and have seen a couple of clubs improve. I am convinced that if members learn they will want to continue going to the coin club.

Improving the knowledge that the club has to offer may be by inviting club members to speak.

The President of the coin clubs may need to bring more interest to the meeting; there are numismatic videos and slides available to all clubs. (Ideas might be)

Discuss Coin News articles.

This Numismatist has a large selection of articles from all our coin clubs in Ontario that can be discussed and printed off for all to read.

Asking knowledgeable people from all areas of collecting to speak.

Coin clubs are an important part of the numismatic scene. Their main objective should be educational, although they serve other functions as well, these include the opportunity to make numismatic purchases, interact with other collectors and enjoyment of the hobby in general.

The members have their part to do if they want this hobby to build and survive. Encouraging our juniors and new comers is of the utmost importance.

Broadening out and joining regional groups, not only the ONA, but the Royal Canadian Numismatic Association, Canadian Paper Money Society, The Canadian Association of Token Collectors and the Medieval Society.

(CONTINUED)

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MEMBERSHIP FEES

Regular Membership - \$15.00 per year
Husband & wife (1 Journal) - \$17.00 year
Junior (up to age 18) - \$5.00 year
Club Membership - \$20.00 year
Life Membership - \$450.00
(life memberships are accepted only after
one year of regular membership)
Send money order or cheque (payable to the
ONA) for membership to:

Bruce Raszmann, ONA Treasurer
P.O. Box 40033, Waterloo Square P.O.
75 King St. S., Waterloo, Ont. N2J 4V1

Getting involved in operations of the clubs will open up a whole new aspect of the hobby.

The ONA Convention is fast approaching; the Nickel Belt Coin Club is hard at work putting together another great show. Exhibits are an important part of our show so I encourage club members to please enter, forms are attached and cases supplied.

Selling your Dream Vacation tickets is a great money maker for your club. Let's do our part.
"NOTE" Club members please think about nominating someone you might think worthy of the Fellow of the ONA and the Award of Merit. These forms are available in this newsletter.

Tom

"QUOTE"

You have to be wide awake to make your dreams come true!

Upcoming Shows

FEB. 3, 2008, Paris, ON.

SWON, Special events Building, Paris Fairgrounds on Silver Street. Hours: 9:00 a.m. to 4:30 p.m. Admission \$2 includes ticket on gold coin. More than 50 tables of coins Papermoney, Military and more. Hot and cold food and drinks available at show. Sponsor/Affiliate: Teds Collectables Inc. For more information, contact Ted Bailey at 1-866-747-2646 or tedscollectables@bellnet.ca.

FEB. 16, 2008, Oshawa, ON

Coin-A-Rama, Five Points Mall, 285 Taunton Rd. E. Hours: 9:30 a.m. to 5 p.m. Free admission. Free public, dealer and membership draws. Featuring coins, tokens, paper, medals and more. Sponsor/Affiliate: Oshawa & District Coin Club. For more information, contact Sharon, 905-728-1352 or e-mail papman@idirect.com.

APRIL 4 - 6, 2008, Niagara Falls, NY

Gold & Silver over Niagara 2008, The Conference Center, 101 Old Falls St. Hours: Fri. 10 a.m. to 5 p.m.; Sat. 10 a.m. to 5 p.m.; Sun. 10 a.m. to 3 p.m. Over 200 tables, exhibits, free appraisals, door prize drawings. Sponsor/Affiliate: Buffalo Numismatic Association, Niagara Frontier Coin Club. For more information, contact 716-694-2724 or 716-628-9440.

Web site: <http://www.goldandsilveroverniagara.com>.

APRIL 12, 2008, Guelph, Ontario

South Wellington Coin Society Spring Show, Colonel John McCrea Legion 919 York Rd. Guelph or Hwy 7. One of Southwestern Ontario's biggest shows, 50 dealer tables, free parking, completely accessible. Large display area, hot meals. Admission \$2 for age 16 and up. Free gold coin draw. For more information, contact Lowell Wierstra 8 Smart St. Guelph Ontario N1G 4K9 Phone (519) 824 6534.

APRIL 25 - 27, 2008, Sudbury, ON

ONA 45th Annual Coin Convention, Radisson Hotel & Conference Centre, 85 Ste. Anne Rd. Hours: Bourse floor opens at 10 a.m. each day. Admission \$3. Buy, trade, sell. 56 bourse tables. Auction 6 p.m. Friday. Sponsor/Affiliate: Ontario Numismatic Association, Nickel Belt Coin Club. For more information, contact Tom Rogers, 519-451-2316 or Gerry Albert, 705-523-1778.

JULY 17 - 20, 2008, Ottawa, ON

Canadian Numismatic Association 2008 Convention, Crown Plaza Hotel. More details to follow. For information contact Serge Pelletier serge_pelletier@sympatico.ca. Web site: <http://canadian-numismatic.org>.

OCT. 18, 2008, Oshawa, ON

Durham COIN-A-RAMA, Five Points Mall, 285 Taunton Rd. E. Hours: 9:30 a.m. to 5 p.m. Free dealer public, and membership draws. Free admission. Featuring paper, coins, tokens, medals & many other items. Sponsor/Affiliate: Oshawa & District Coin Club. For more information, contact Sharon at 905-728-1352 or e-mail papman@idirect.com.

OCT. 18 2008, Guelph, Ontario

South Wellington Coin Society Fall Show, Colonel John McCrea Legion 919 York Rd. Guelph or Hwy 7. One of Southwestern Ontario's biggest shows, 50 dealer tables, free parking, completely accessible. Large display area, hot meals. Admission \$2 for age 16 and up. Free gold coin draw. For more information, contact Lowell Wierstra 8 Smart St. Guelph ON N1G 4K9. Phone (519) 824 6534.

ONTARIO NUMISMATIC ASSOCIATION

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December 10, 2007

Richard Johnson – Editor
Ontario Numismatist
#4 – 285 Lorne Ave. E.,
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Dear Richard,

Membership

The application for membership that appeared in the Nov-Dec issue of the Ontario Numismatist has been accepted. We welcome:

1946 Gregory M. Guseff, Sterling Heights, MI USA

The following applications for membership have been received. If no objections are received, acceptance will be published in the next bulletin.

C128 Montreal Haninneville Collectors, Montreal, Que.

1947 Connie Hagen, Waterloo, Ont.

1948 Mel Brown. Campbellville, Ont.

J1949 Luke Strikwerda, Cambridge, Ont.

J1950 Jeffrey Jones, Fergus, Ont.

J1951 Joshua Hildred, Guelph, Ont.

J1952 Eli Hildred, Guelph, Ont.

J1953 Keenan Carragher, Rockwood, Ont.

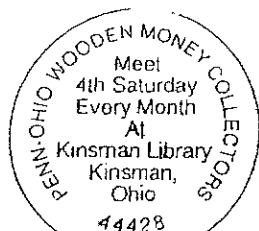
J1954 Logan Carragher, Rockwood, Ont.

1955 Jean Oldershaw, Innisfil, Ont.

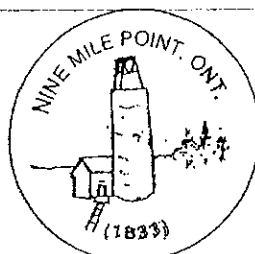
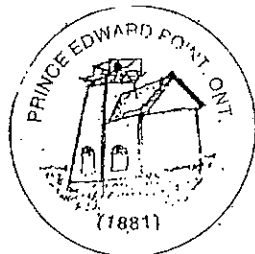
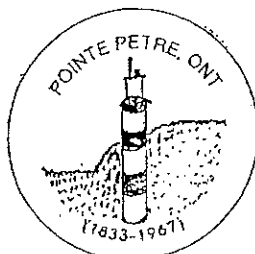
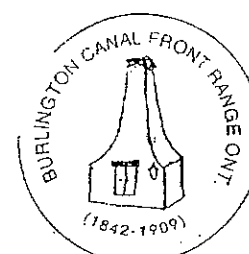
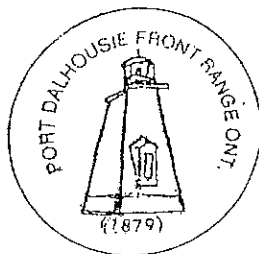
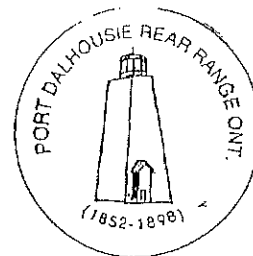
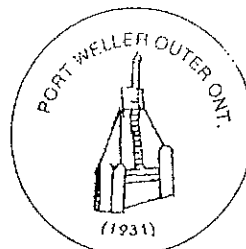
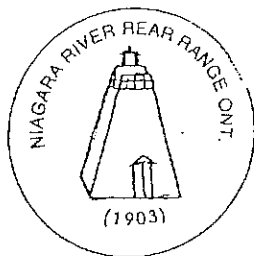
Yours truly,
Bruce H. Raszmann
O.N.A. Treas. & Membership Chairman

LAKE ONTARIO LIGHTHOUSE SETS AVAILABLE:

The *Penn/Ohio Wooden Money Collectors* issued a set of 41 *Lake Ontario* Lighthouse 'woods' this past September. The set of 41 'woods' has 21 woods on the Canadian side of Lake Ontario and 20 woods on the U.S.A. side. The entire set of 41 'woods' sells for \$25.00 U.S. postpaid and is available from CAWMC member *Rich Boyles 734 Greenfield Rd. Mercer, PA, 16137*. Shown here are the 21 Canadian side 'woods'. The 20 U.S.A. side 'woods' will be shown in a future issue of 'Timber Talk'.

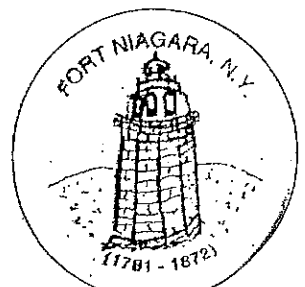
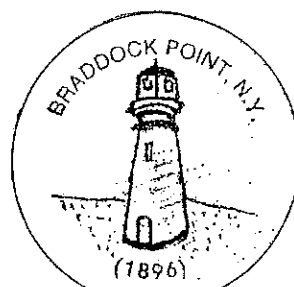
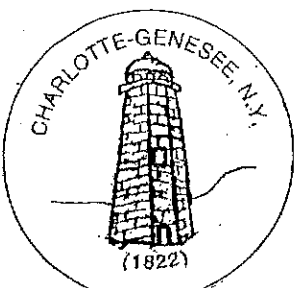
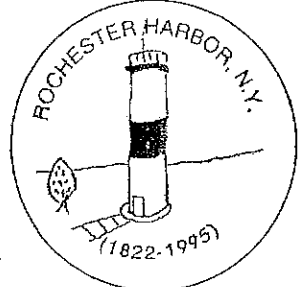
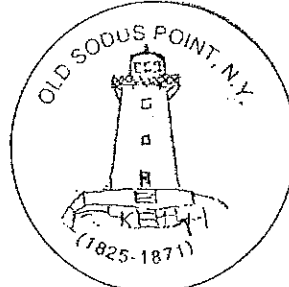
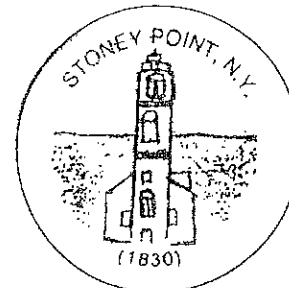
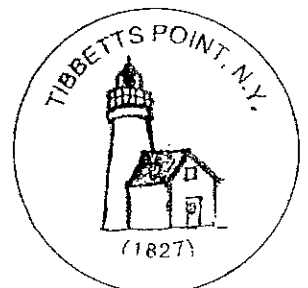
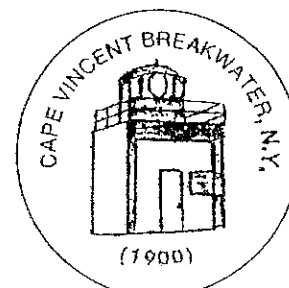


Common Reverse



LAKE ONTARIO LIGHTHOUSE WOODS:

Shown here are the 20 Lake Ontario lighthouse woods located on the U.S.A. side. Last month, I showed the 21 Lake Ontario lighthouse woods from the *Canadian* side. *The Penn/Ohio Wooden Money Collectors* is selling the entire set of 41 woods for \$25.00 U.S. You can, however buy only the *Canadian -side woods (21 woods) separately, for \$15.00 U.S.*, or purchase only the *U.S.A.-side woods (20 woods shown here) separately, for \$15.00 U.S.* The club also has the Lake Erie sets (Set #1 and Set #2) still available for \$15.00 U.S. per set. Orders should be sent to Rich Boyles 734 Greenfield Road Mercer, PA 16137. Make cheques payable to POWMC. Costs include the shipping.



THE PIANO PLAYERS

A short story by James J. Antonio

He had three-hundred shiny new ones but he hadn't figured out how to do it. The plan had become an obsession for Geoffrey Grey. This pleasant September afternoon he was standing in a vast field of potato plants that undulated away in every direction for almost as far as he could see. The workers were harvesting attentively with their spades, trying not to score the potatoes. It was finicky and back-breaking and Geoffrey's face was glistening with sweat in the glare of the bright sun. He'd managed to nudge the obsession into a corner of his mind and, with dreamy blue eyes, he gazed across the long, straight rows of tawny plants to the sparkling waters of New London Bay. He loved Prince Edward Island. Sometimes he'd stroll along the beach and watch the broken waves skittering up onto the sand in lacy froths. Or he'd marvel at the sandstone cliffs which, in the late evening, often glowed a fiery red like giant live coals. During quieter moments he thought mostly about his daughter. Georgina loved music and she wanted to play the piano. Her love for it had all come about after a visit to the Wedding Cake House on a cold, snowy night.

Pauline McGeown, sixty years old and very good for her age, was tapping out song after song on the grand piano, a great gleaming place of work in black ebony. Right beside her, on a footstool in lavender and silver brocade, sat Georgina Grey, who was eight. The girl's big brown eyes seemed about to pop out of her head as she listened to the compositions of Liszt, Donizetti, Mozart, Verdi, and others. She usually had a habit of flicking back her long, wavy red hair but she was so absorbed in watching Mrs. McGeown play that not once did she so much as flinch. She was like a statue in the brightly lit ballroom. Oh, she told herself, how I want to play the piano! "Daddy, daddy," she'd say in her wheedling way, "I do so want to play like Mrs. McGeown! We must get a piano, we must!" While the impromptu recital was going on, Geoffrey Grey had been with Lachlan McGeown, the proprietor of the potato plantation that took up so much of the reddish violet land near Cavendish. At the far end of the room Lachlan was showing him his coin collection. It was where Geoffrey had gotten the idea. He still couldn't believe what he'd seen that night, so many coins from years gone by and the most unbelievable thing of all was that, except for a few, they'd all been brand new. There'd been some from the United States in copper and silver, and even gold ones from dollars to twenty-dollar pieces.

There'd been foreign coins too, from across the ocean, but he'd seen mostly Canadian. They were Lachlan McGeown's specialty. Why, his employer had new sets of 1858 coins from the large one-cent to the twenty-cent piece, in special black cases; sets of Canada's 1870 coins too; and great numbers of pre-Confederation tokens, bright and red as a new kettle. Geoffrey remembered commenting on the beauty of New Brunswick's silver coins-- the five-, ten-, and twenty-cent pieces -- while Mr. McGeown was placing them carefully back in the velvet trays that slid into the lovely mahogany cabinet. He also remembered the man's words: "One day, young man, these coins will be worth a lot of money."

"The wagon's broke, Mr. Grey! The wagon's broke! Come please!" The urgent call brought Geoffrey back to the present, to the busy potato field. They always called him when any of the equipment broke down. He was a carpenter **and to fix things was his job.** He looked yonder, placing his large bony hand under the brim of his hat to shield his eyes from the sun. **He was tall and thin, twenty-seven,** with a gaunt, analytical face, his leanness hardly indicative of a surprising physical strength.

He dropped his spade and set off across the rows of plants, dodging the clusters of potatoes lying about like strange eggs on the ruffled

ground. He told himself coolly, "The wagon's bin overloaded with those that've been dug this mornin' and've dried already in the sun." He wasn't upset, having come to expect these things. He liked solving problems and, on his way to the crippled wagon, whistled a tune he'd heard his daughter playing on the grand piano. It was called the Canadian Boat Song and he smiled with a glint of satisfaction at the thought that his dear little Georgina had come so far. A whole song and with no sheet of music to look upon either! Mrs. McGeown was a very good teacher.

One night late, Mr. McGeown was standing in front of a window in an upper bedroom of the Wedding Cake House gazing out at the darkness and wondering about the future, particularly whether or not the great potato farm would flourish. At sixty-two, he'd been around for a while and he knew only too well that failure could happen; goodness, he'd seen it before more than once. Prosperity was sometimes so short-lived; it depended on many things, especially weather in the business of agriculture. His sons Denzil and Derek would be here sure enough, he mused and they'd just have to look out for themselves. He'd done his part, setting them up as he had.

Lachlan McGeown was a big man, quite a contrast to his right-hand troubleshooter and master of all trades, Geoffrey Grey. He was now thinking about him as he turned away from the window and walked heavily across the shiny hardwood floor to the armchair on the other side of the fireplace. He let himself fall into it with a grunt and then sat there a while watching the burning and glowing red logs in the grate as they hissed and crackled like mad little devils. It had been chilly at night for a few weeks and a good fire was certainly in order. A small oil lamp on a table at the opposite end of the room trembled erratically, pitching nervous dancing shadows on the walls. Lachlan felt a sudden hankering for a good cigar. He got to his feet and lumbered over to the drop leaf desk. He took a cigar out of the humidior and lit it with a wooden match.

Slouched like a sack of potatoes in the chair and with smoke clouding over his balding head, Lachlan found himself awestruck by the great orange cone of light that the fireplace was sending forth into the room, much reminding him of the presence of God. He stretched out his legs and saw how his black boots were shining in the almost supernatural light. Being given lately to pondering his own mortality, he was a trifle uneasy in the eery setting. He went to church each and every Sunday (unless he was down with the gout) and he believed in God and wanted to do all he could while he was here to please the Almighty. He certainly did want a place 'Up There' and, as he sat in the great chair reflecting on his life, he told himself he was going to do more for others, be kinder, smile more and scowl less, and be as generous as he could. Georgina Grey came to mind and, as soon as possible (which for Lachlan meant instantly) he was going to put an addendum on his will so that the pretty little girl would inherit the Chickering grand piano.

After lunch a couple of days later Geoffrey Grey jumped up on his horse, Oliver, and galloped down through the meadow to his little house beside the pond. He tied the horse off at the post and went over and stood for a moment at the front door. He watched the dairy cows grazing in the meadow against the backdrop of the lovely blue sky, where three perfectly white clouds were floating along like cotton in the soft breeze. He had a good life and he knew it. Smiling contentedly, he turned his back on the idyllic setting and went inside. He slipped into the storage room off the kitchen and pulled open one of the drawers in the commode, laying his hands right on the wrench. He took it out and closed the drawer and, with a skeleton key, unlocked another. He drew it open eagerly and saw the sack sitting there like a big teardrop. That's where the coins were, the ones he was going to...

As his horse Oliver trudged back up through the quiet meadow by

the grazing, reddish-brown Jerseys, Geoffrey wondered how on earth he was ever going to carry out what he had in mind.

It was his wife Pauline who found him. When the small woman with the ruddy face and the turned-up button nose busted into the room in her pink Petersham dress, she thought he was asleep in the chair. She called his name once, twice, and then a third time, and finally scurried across the floor clasping her dress and nudged him by the shoulder.

"Lachlan! Lachlan! Please, do wake up. Your dinner is out."

He didn't respond and, as the flames in the fireplace flared up bright with a gust of downdraft, she suddenly noticed that his face was deathly gray. She gasped in horror. Lowering her ear to listen at his chest, she found that all was still. On a snowy afternoon ten days before Christmas in 1875, Lachlan McGeown, proprietor of one of the largest potato farms in all of Prince Edward Island, was buried with just the right measure of pomp in a small churchyard beneath tall, sighing evergreens. Pauline, his wife, affected deeply, cried and trembled to no end, her eyes like fading wet stars. She kept saying she didn't know how she was going to go on, more to herself than anyone else. There were arms to console her and whispered sympathies and, as the pine box was lowered into the ground, a violin whined pitifully.

The sons, Denzil and Derek, became the managers of the potatoe plantation. In their forties, married with children, they lived not far away from the Wedding Cake House, in nice big houses of their own. They were almost never out of the earshot of their mother, who, depressed and withdrawn, seemed unable to do much on her own, summoning them even to take care of simple things. Denzil was the oldest and took after his mother. Though considerably taller, he had her ruddy complexion and her turned-up nose. He was kind and caring and always willing to lend a hand. One evening, in the middle of a splendid dinner of lamb chops and creamy scalloped potatoes, he got right up and went with his mother over to the Wedding Cake House to put one of her anxieties to rest. She'd been complaining about hearing noises in the basement and thought there might be someone down there.

Derek was younger than Denzil by about three years and neither resembled the other. Derek was pretty well the image of his father, a big, stocky young man with a plump face and a grizzly reddish beard. He was impetuous and quick-tempered and didn't mince words in his gruff, boisterous way of letting everyone know that he didn't approve of Geoffrey Grey inheriting the wonderful, black ebony grand piano. He argued that his daughter Jenny liked to play the piano, she was going to be a somebody in the music world, and needed that Chickering, that was all there was to it.

"By God," he'd bark, "she's Lachlan's granddaughter! Don't ya'll think she deserves it?"

One afternoon about 4:00, certain everybody was busy getting the cows back to the barn, Derek ventured down the sloping meadow in his new buckboard. It wasn't the first time. He was waiting for the right opportunity and he knew that Georgia and Geoffrey were back in one of the barns. It was Georgia who always seemed to be around. Today, however, there appeared to be no one home. He could hear the playful cries and laughter of children outdoors and, across the shallow pond at the back of the house and on through the woods where the trees were bare, he saw swatches of clothing. He slipped inside and his wild eyes **fixed right away on the piano** that he could still see his mother playing: it was as shiny as ever.

"This should be ours!" he raged, **storming on over**. "My daughter's! Jenny's! It don't belong here! It don't look right! Why, it takes up the whole blasted room o' this miserable place!"

It had been a grueling day and, when Georgina literally ran into

them at the top of the meadow and sobbingly related her story with her long, wavy red hair disheveled and her big brown eyes red and tearful, it was about all Geroria and Geoffrey could bear.

"Someone's ruined it!" she wailed, wrenching her hands in the folds of her dress. "It is all in pieces! The lovely piano is all in pieces!"

To the Greys, finding the Chickering in such a wretched state was nothing short of a tragedy and they were absolutely brokenhearted. It had played such a large part in the life of Mr. McGeown, their kind and benevolent employer, and more recently had become the love of their musical daughter Georgina. Two of the legs were snapped off and the piano was leaning precariously on the floor like some poor, broken-down horse; the canopy had been torn off and chopped in three; one side had been cut into, probably with an axe, leaving a great gaping gash; and, saddest of all, the ivory keys and their black cohorts were lying about on the floor like broken sticks.

There was an immediate investigation, with everyone suspecting who the culprit was. The policeman was a warm, understanding young man from Cavendish with fluffy blond hair and a neat handlebar moustache. He came over one evening rather late to pay the Greys a visit and sat there by the wrecked piano in the flickering candlelight pretty much telling them there wasn't much hope of bringing to justice whoever had perpetrated the horrible deed.

"No," he said lamentably, looking at them with his bold, confident eyes, "I don't think we have any real proof, that's what we need. We have our suspicions surely enough but that won't do. You may be right when you say it was Derek McGeown who did the thing. He has motive after all but no one actually saw him wielding the weapon and hacking away at the piano. No one even saw him enter the house. He claims he was out in the field at the time and, though no one can verify it, no one can prove he's lying either."

Geoffrey suddenly perked up with new life. "Sir," he said with a smile, "I'm goin' tuh put that there piano all back tuhgether agin. It'll be just as good as new, it will. Soon you'll be ridin' by and hearin' Georgina's sweet-soundin' notes."

All through the days that followed, even in his bed at night, Geoffrey Grey was busy mentally piecing the piano back together. Before he actually began reconstructing it, he wanted to be sure he knew exactly what went where and so on. One evening, in the glow of an oil lamp, he opened the goatskin sack and took out one of the 1871 Prince Edward Island large cents. Like a fiery red jewel it was truly a work of art. On one side was a portrait of Queen Victoria and, on the other, a large oak tree, stark against a horizon. Geoffrey wandered if the three-hundred he had, all of them new as the day they'd been made, would ever be worth much more than a cent each. And then like a bolt of lightning it struck him. Certainly! That was it! Why hadn't he thought of it sooner?

Life was more difficult around the potato farm. Derek began taking out his frustrations on the employees, particularly on the Greys, about whose work he was most critical. He complained for one thing that Geoffrey let the field workers off too easily and they were becoming "Shiftless", that a half-hour for lunch was "too long indeed".

"It's not right, no," Geoffrey would glower, "him pickin' on us so. Lachlan'd never've stood for it. The son is nowhere near like what the papa was."

But the Greys managed to make the best of things. Though they had no piano, they sang tunes in the evening while Georgina tapped away at an imaginary keyboard.

Family life was good, they were warm enough in winter, and never lacked for food in their cozy little house at the bottom of the meadow. Night after night, Geoffrey kept working away at the piano. Next to his family, rebuilding the Chickering became his

number one priority. It was a project of love even if it did mean missing strolls in the woods Sunday afternoons or along the seashore at sunset.

Finally, on a Saturday afternoon in July of 1879, just a month before Georgina's seventeenth birthday, the Chickering grand piano was back together again.

Geoffrey paid the piano tuner, who'd come all the way from Charlottetown, and as the Grey family watched him climb up into his buggy to leave, he shook his head and rubbed his chin, and then he smiled reassuringly.

"It's pretty good," he said. "It looks like new. Georgina there'll be glad it's all done. It's just a bit disconcerting to me that I couldn't get it sounding just right. It's close though, but it's not perfect. It's the best I can do." He shook his head again, looking befuddled. "Maybe it's just me getting older and not hearing so well... The other thing is it was all broken up. The ebony in that Chickering though sure makes up for what was lost. It's still got lovely sonority and balance... Well, I must be going and thank you very much for your generous stipend."

The Greys all wished him a safe trip back and then watched as his old marbled horse pulled the dilapidated buggy rattling up through the meadow at a snail's pace, the spoked wheels squeaking like lonely mice. Within minutes, Georgina was seated at the keyboard tapping out a gay tune reminiscent of a summer day at the carnival.

Georgia and Geoffrey looked on with immense satisfaction while the afternoon sunlight fell across the floor in golden beams.

Geoffrey Grey died in 1910 of pneumonia, his friends and heirs blaming the death on the many hours he'd spent in the wet potato fields in the days previous. He was so popular that people came from as far away as Charlottetown to attend the funeral. He'd taken a secret to his grave. The only thing his wife knew was that no one in the family was ever supposed to sell the Chickering grand piano - an heirloom for ages to come.

"It's my wish that the Chickering grand piano stays on in the Grey family forever," his will specified, "and that none of you is ever to sell it; it's a great gift to be passin' down, especially since it can make us all smile when someone's playin' on it like Georgina,"

A lovely young woman in her early thirties was sitting at the keyboard of what appeared to be a brand new black ebony Chickering grand piano. In the floodlights washing down on the stage from high above, her long wavy red hair had the bright sheen of brushed copper. Her name was Abbey Smithfield and she was the great-great-great-granddaughter of Geoffrey Grey. She was playing Chopin's Prelude in D flat major, Opus 28, Number 15-- 'Raindrop Prelude'. Almost all of the people in the concert hall in downtown Montreal were intent on listening to what is, for the most part, a soft, tinkling lullaby scored with a smidgeon of authoritativeness. They were spellbound and convinced that piece couldn't be played any better by anyone. But there was a man in the audience that evening by the name of Guiscard Breton and he was listening more to the piano than to the Prelude itself, convinced that there was something not quite right with the Chickering. He made his living repairing and tuning pianos and sold them too in a spacious and warm showroom on Rue De La Gauchetière, with an adjoining, high-tech 'atelier'.

Guiscard was in his mid-sixties, a thin wisp of a man with a dishevelled head of longish salt and pepper hair. He had intense, small blue eyes and long, piano playing fingers. He was definitely a lover of music, particularly piano, and he was knowledgeable enough about the instrument that he believed he could take one apart and put it back together again blindfolded--and that it would certainly sound fine afterwards too! He had become known in the

music world as Doctor Piano.

He was sitting in his chair now, fidgeting, feeling badly for the young woman who was playing, thinking how she was being cheated out of a higher quality rendition through no fault of her own. They ought to have called me, he told himself, and I would have tuned that piano perfectly. He was going to see her manager at the end of the evening and correct things before the next concert. He was so bothered by the imperfect sonority of the Chickering that it was all he could do to sit there without jumping up and storming the stage like some madman in a wrinkled suit.

Guiscard, showing a business card, had little trouble getting a tête-à-tête with Ms. Smithfield. The people were gone and the concert hall was empty and she stepped into the cozy lounge backstage as fresh as a rosebud. She was wearing a two-tone crêpe dress in black and white and she extended her hand to welcome her guest.

"I'm concerned about your piano," Guiscard said. "There is something amiss...Don't get me wrong; you played beautifully. But I can make your music sound better--if you let me check that piano for you."

"I just had it tuned," Abbey remonstrated, hardly believing her ears. If she hadn't known better, she would have thought it was a scam to get work. "Can you look at it before tomorrow night? I do need it. I only play on that piano; it's been in the family for generations."

"You'll have it," Guiscard promised, "even if I have to work all of tonight."

"You believe there is something wrong with it then?" "Most certainly." "Please do it for me then, would you?"

The next afternoon towards three o'clock, with the rain pelting down on the roof of the concert hall, though inaudible within, Guiscard rushed across the stage when he saw Ms. Abbey Smithfield. He had a wood box in his smudgy hands and he was holding it up like some kind of offering to a god.

"What on earth is that?" Ms. Smithfield wanted to know. "I have no idea," replied Guiscard. "I found it in your piano, up against one of the walls. It's heavy enough, that's for sure." He shook it but all was quiet. "It's cheap wood, well enough made--and look here! The nails, they're rusty. It's been in there a while and it would sure explain why your piano didn't replicate your wonderful performance."

Abbey took the little box from the tuner's trembling hands. "I didn't open it," he said. "It wouldn't be right. It's yours. There's certainly something inside." Abbey didn't know what to make of it. It was indeed peculiar, this compact, heavy thing hidden in her piano. Where on earth had it come from? She was dumfounded.

"Could you open it for me, Mr. Breton?"

Guiscard brought back a small screwdriver and a neat little hammer, and went to work on the floor of the stage. In a few minutes, the mystery was revealed. Abbey couldn't believe her eyes and Guiscard said it was a story to beat all stories. Coins, hundreds of them, all brand new-- and from more than a century ago! They were copper one-cent pieces, apparently all the same, dated 1971 and from Prince Edward Island. They were still shiny and red, practically like the day they were made. As Abbey crouched there on the stage, delicately working her way through them, she saw that some were a little spotted while others had brownish splotches. They'd been in rolls, wrapped snugly in some sort of thin, oily leather.

She left the sixth and final roll unopened. "The edges are slippery," she said, looking up at a still stunned Guiscard Breton. "Whoever put these coins into rolls put them in my piano with a view to preservation, soaking the wrappers in some kind of oil."

"It looks like it worked!" Guiscard exclaimed. "I would sure like to know the whole story."

Two days later, Abbey phoned Mr. Breton and told him everything. She'd been to a coin store and--oh yes!--the one-cent coins were valuable alright.

"It's their condition," she emphasized. "The woman told me they're not worth much if they have wear on them, but brand new like the ones I have--they're worth plenty. Especially as there are three-hundred of them. She said the fact they were from an original horde made them slightly more valuable and imbued them with an aura of history and heritage. I suppose I can see her point...if I decide to sell, she advised placing them in auctions just ten or twelve coins at the time so as not to flood the market...Mr. Breton, I've saved the best for last. It's the story behind the horde."

"Go ahead!" Guiscard gasped. "I can't wait to hear!" "You know how I opened five rolls and left the sixth one alone?" "Yes." "When I opened the sixth roll, there was a note inside. It was handwritten by my great-great-grandfather. He was the one who put the coins in the piano."

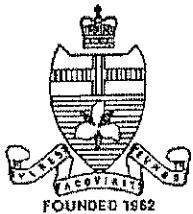
"What was his name? What did the note say?" "Well, his name was Geoffrey Grey and he lived in Prince Edward Island which explains the coins themselves..." "The note, what did it say, Ms. Smithfield?" "Here, I'll read it," Abbey said: "Those of you that are

to come are gonna find these coins. It could be in a hundred years or maybe even two-hundred. There's the romance of it. Long after I'm gone someone's gonna find these here coins and marvel at 'em and maybe get a lot of money for 'em. Obviously it's you cuz you're readin' these here words. "Don't ever sell the piano but the coins are yours to do whatever you want with. All of 'em's new cuz I got 'em myself at the bank. They call the piano a heirloom, and the coins'd be too. 'N they're for you, whoever you may be.

"I know you'd be one o' mine, and I only done it to give a money surprise to one o' my kin and tuh reach out from after death and touch em. " "God bless." " Then it's signed 'Geoffrey Grey.'" said Abbey with tears in her eyes. "And dated June of 1879...So, what do you think, Mr. Breton? Isn't that some story?"

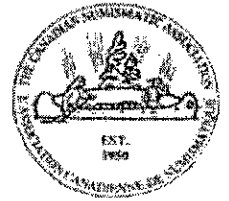
"It sure is, Ms. Smithfield. What are you going to do with the coins?" "I'm going to keep ten of the very best and sell the rest. I'll give some of the proceeds to you. And the rest of the money is going to go to a not-so-well brother in Victoria. He has tree children and I know the family is struggling financially. In fact, the one son plays the piano and his mom says he's pretty good.

"What a story!" exclaimed Guiscard. "What a story!"



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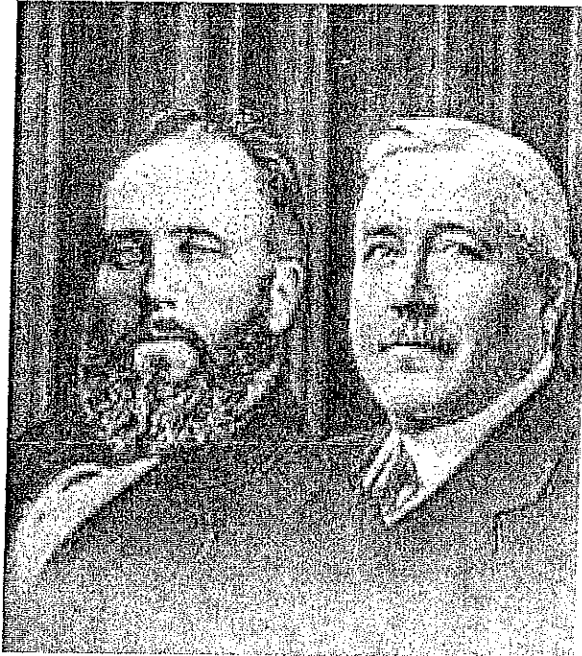
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GRAY CARRIAGES of CHATHAM, ONT.

Scott Douglas



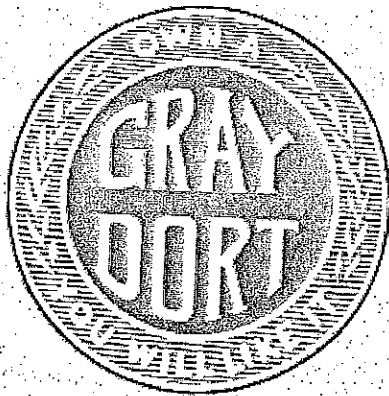
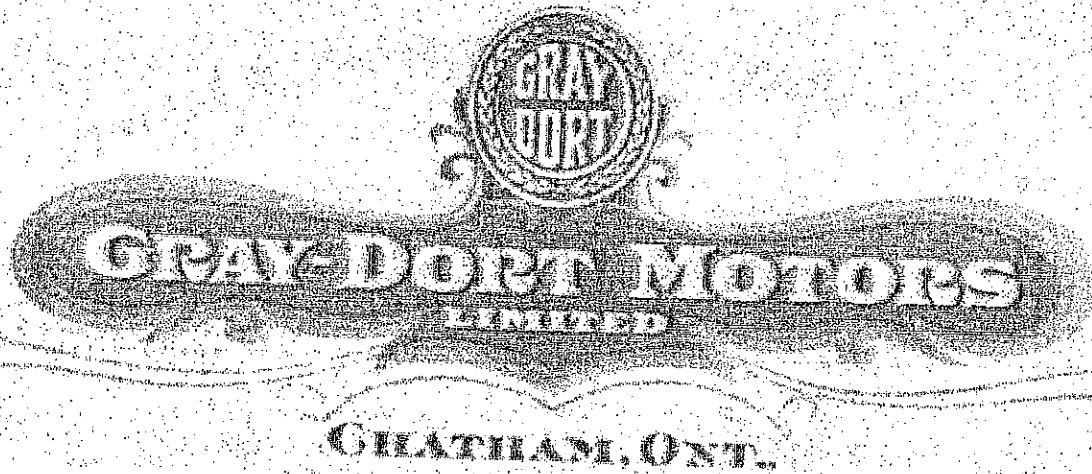
William Gray Sr Robert Gray

William Gray emigrated to Canada in 1853 from Roxboroughshire, Scotland. He settled in Chatham, Ontario and set up as a Blacksmith there. Almost immediately he began making carriages and sleighs creating the foundation for William Gray and Sons Limited.

William had two sons Robert (born 1862) and James. While on his way to the Grand Dominion Exposition held in Montreal in September 1884, William Gray fell from a train at the whistle stop in Kingston, Ontario and died. Robert Gray, at the age of 22, was to take over the business. A partner was brought in and for a time the business was known as William Gray Sons and Campbell Limited. James Scott Gray would also be involved in the family business until his untimely death at the age of 34 from complications of diabetes.

The William Gray carriage works were located on the southwest corner of William and Wellington Streets in Chatham, Ontario. By the year 1876 Gray employed about 20 men and was manufacturing carriages and sleighs to a value of some \$25,000 per year. As a comparison Mr. William Young had operated a carriage plant on the opposite corner to Wm. Gray for 10 years employing 6 men with an output of some \$3,000-\$4,000 per year.

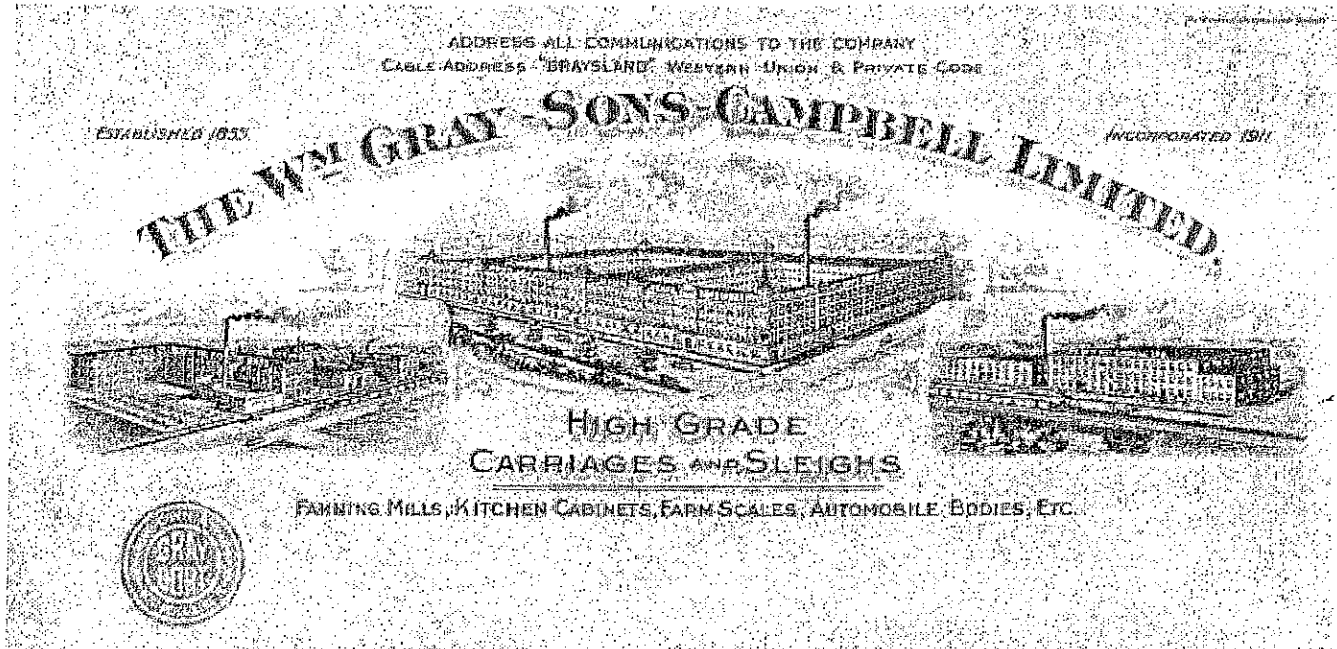
Gray carriages were considered by many to be the finest quality made and it was with this reputation that the transition to automobile production in 1916 as Gray-Dort Motors was made easily and successfully. After producing 283,456 buggies, carriages, sleighs and cutters a new day was dawning.



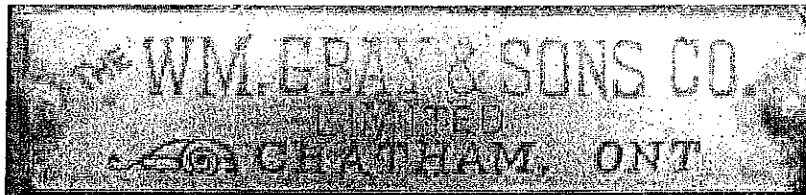
Gray-Dort Motors at its peak of manufacturing produced 8,000 automobiles a year. The Company could boast of 300 dealers from Montreal to Vancouver. A fact that may be startling to some is that Gray-Dort outsold the Model 'T' Ford and Studebaker in Western Canada by a 2-1 margin.

In 1924 Dallas Dort decided to pull out of this successful venture and retire. He died 3 months later playing golf. This sudden decision by Dort placed the car company in a position of forced retirement. As quickly as they had come on the scene Gray-Dort Motors was history.

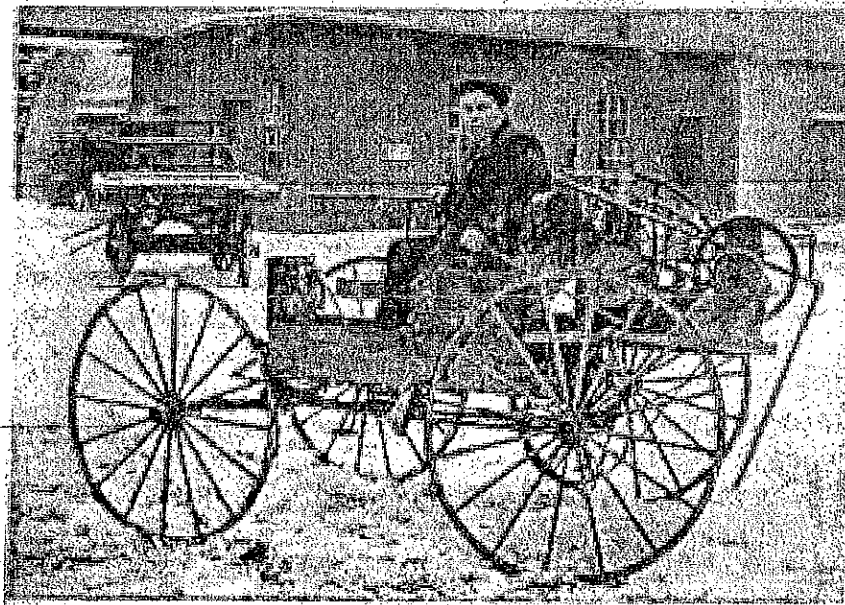
For more information and some wonderful photos be sure to visit the website at www.graydortmotors.com This website is administered by James Gray, William Gray Sr's great-great grandson. James Scott Gray was his great uncle. The website is very well maintained and is a delight to view. I want to thank James for all his help in answering my many questions.



Wm Gray-Sons-Campbell Limited Letterhead



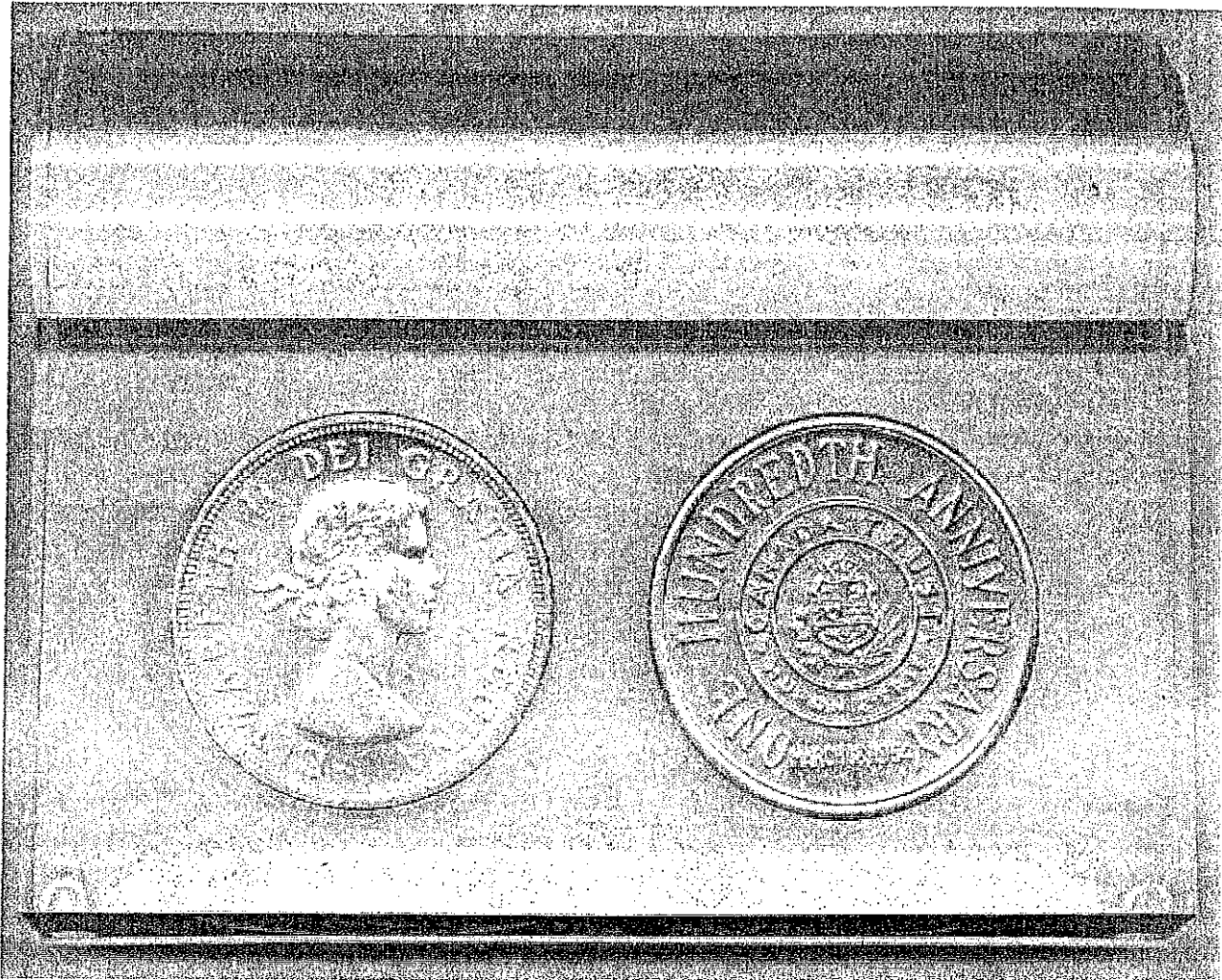
Carriage Plate circa 1880



William Gray Jr 1905 – The first Gray carriage with a motor attached.

THE CANADA TRUST CO., THE HURON & ERIE MORTGAGE CORP.
2064 PREDICTION

- by Len Buth



The subject financial institution began in London, Ontario on March 18, 1864 when a group of 25 local businessmen met in a small room over Daniel Macfie's dry goods store on Dundas Street. It was here they founded The Huron & Erie Savings & Loan Society. A brief condensed history includes the formation of Canada Trust Co. in 1901, as a subsidiary of Huron & Erie; in 1962 Huron & Erie assumed the operating name of Canada Trust as part of a program of modernization and expansion; and on February 1, 2000 the Toronto-Dominion Bank Financial Group formalized the \$8 billion acquisition of Canada Trust and became T-D Canada Trust.

Local London collectors, and others, are no doubt familiar with the paperweight shown above, which was issued by Canada Trust in 1964, as a commemorative of their 100th anniversary. This paperweight consists of a 1964 Canada silver dollar, and an equally sized 36mm brass medallion made by the Wellings Mint. The obverse of the medallion has the Canada Trust - Huron & Erie logo in the centre with the words "ONE HUNDREDTH ANNIVERSARY - MARCH 18, 1964". The reverse reads "IN 2064 WHEN CANADA TRUST-HURON & ERIE BEGINS ITS THIRD CENTURY OF SERVICE TO CANADIANS, COIN EXPERTS BELIEVE 1964 SILVER DOLLARS WILL BE WORTH \$1,000."

The writer has always considered this value prediction to be a bold statement - or is it? Unfortunately not all of us, including the writer, will be around to know how accurate the statement will turn out to be. As well the writer also believes the statement might be read in different ways.....

- 1] that the collector value of the the 1964 dollar coin will be \$1,000 in 2064.
- 2] that the bullion value of the silver dollar will be \$1,000.
- 3] that the inflation value of a 1964 dollar may be worth \$1,000. in 2064.

In doing a brief "economic" study as of December 2007, we find the following:

- 1] the collector value is about \$15 - \$20.
- 2] one ounce of silver is worth approx. \$14.50 [the 1964 silver dollar weighs slightly less].
- 3] the best inflation calculation found shows a 1964 US\$1. to have the inflated buying power of US\$6.42 in 2006. A Canadian equivalent calculation could not be readily found. Suffice to state that it would be somewhat closely aligned.

Only time will tell how accurate the prediction will turn out, but considering the foregoing "gains" after 33 years there is a long way to go.

In doing moderate research for this article, the writer came across an address given on April 6th, 1967 by Allyn Taylor, at the Empire Club in Toronto. At that time Mr. Taylor was the President and General Manager of Canada Trust. His speech [given three years after the medallion prediction] was entitled "A Look Into The Financial Crystal Ball", and consisted of looking at the past and future of the financial community in Canada, and of Canada Trust in particular. The following quoted statement by Mr. Taylor was found to be most interesting and fitting to end this article -

"Prophecy is a hazardous pastime unless you focus far enough ahead to be sure no one will be around to prove you were wrong."

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Bits and Pieces

From Derek Taylor comes the following writeup:

Who says old stuff isn't interesting?!

In 1950, I had a paper route. My uncle suggested that I try to save one coin from each year's issue. I'm not quite sure of his motivation, though I suspect he was trying to prevent my squandering the earnings on ice cream and candies. In those days, it was not unusual to receive change in coins of Edward VII, George V, and - occasionally - even one of Queen Victoria. I can still recall receiving a 1870 50-cent piece. I have continued this practice for the rest of my life, though it is only in the latter years that I have had the time to pursue it at any great extent. Recently, I came across my 1952 catalogue published by the Canada Coin Exchange, and noticed that I had ticked off the coins I had collected at that time. Although I collect coins merely as a hobby, I was still curious as to whether it had been a good investment. So I chose twenty coins, assumed a grading of fine, and priced them out at 1959 prices. The total was \$27.90. I priced them again, using Canadian Coin News, at \$2,510.00 - a compounded return of 9.1%. A financial planner told me that the return of the Dow Jones in its 150-year history was 9.3%.

There are several other interesting observations:

- 1) The 1948 silver dollar was listed at AU - the highest grading - at \$4.00, even though its correct mintage of 18,780 was shown. Current value at AU is \$1,500 - with five more grades above. Too bad I did not get and keep a bunch!
- 2) Then, there were four grades listed - now there are nine.
- 3) There are a lot more variations. The 1952 catalogue lists 25 different 10-cents pieces between 1858 and 1900. The current one shows forty-seven. There are now six 1886 varieties, where there was only one in 1952!
- 4) My 1952 catalogue listed a \$10.00 and \$20.00 British Columbia gold coin. These are no longer listed in catalogues, as there are no known legitimate coins in existence anymore. Shortly after their issue, the value of gold increased and they were melted down. I remember reading that - when they were disposing of the collection owned by King Farouk after he was deposed in Egypt - they noticed a specimen of one of these coins. On examination it was discovered that the coin was struck in gold from South Africa, not the Yukon. They traced the plates to a bank vault in Vancouver, where they had been stored --- only to find that they had disappeared.
- 5) The '6' in the 1926 nickel was not known to have "wandered" back then.

Something to think about

In medieval Europe (c.750 - 1150) coinage was in a transition stage. The Roman monetary system was struggling, Islamic coinage was being adopted in many areas, and reformers and other royal persons were ousting many rulers.

Even the Vikings played a major role in the currency changes. New mints were opened to meet the need for the coin to pay the massive tributes demanded by the raiders. The Viking activity disrupted agricultural and urban life and also the internal and external trade on which earlier prosperity has been based. Monetary systems were near collapse. Pennies were minted with only 25% silver, other coins became smaller and thinner and quality decreased.

By the middle of the twelfth century the period of monetary recession in Europe was being replaced by one of great expansion. Massive silver deposits were discovered thus increasing the overall money supply. This, in turn, stimulated economic activities throughout the European, Scandinavian and Mediterranean countries.

Money became much more important rather than bartering or giving land grants. Armies were paid in cash and land rents were paid in cash. Governments and society became reliant on cash. Wealth was now based upon precious metal currency.

A few new silver mines had changed the course of many societies!

“Hobo Nickel”

Tom Rogers

For many a year attending lots of coin shows in Canada I have not found many Hobo Nickels, I do know of a couple of collectors or ones who would be come collectors if only they did appear here. This prompted a little research on the subject which I find very fascinating.

1913-1940 Hobo men wandering and travelling would work their way across the country (on the trains) carving the Buffalo or Indian Head nickels and trading them for a meal, a bath, or money, hence the name Hobo Nickel.



1913D

1917

Undated...Type2

1916

1913S



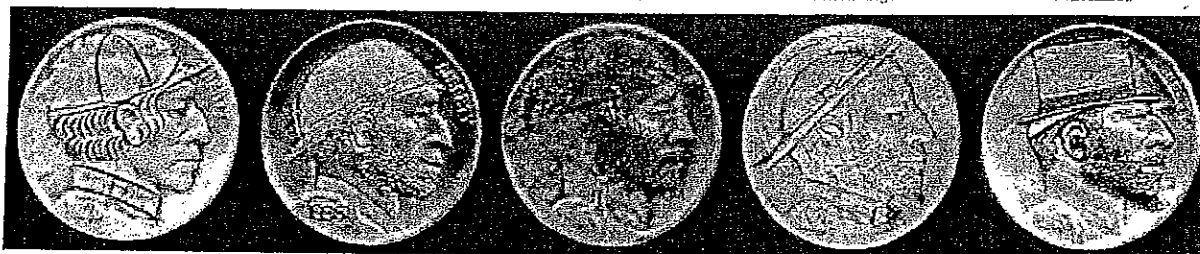
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J.Press

J.Allen

W.Eddings

F.Brazzell



J.Dorusa

HeritageHank

1916S

1926

1913



1915

1917S

1920

Undated...Type2

Undated...Type2



1913T2

1913T1

PeanutEar

G.W.'Bo'Hughes

1850-1913 On the early altered coins 1850 to 1913 the most common form was the Seated Liberty (half dime through trade dollars) this time period was the heyday of the "Love Tokens" which was made by machine-smoothing a coin (usually silver) on one or both sides, then engraving initials, monograms, names, scenes etc. often with an ornate border. Hundreds of thousands of coins were altered in this manner; pins, bracelet and necklaces were made outside the United States, primarily in Britain, France and South Africa.

On earlier coins, the head was much smaller in relation to the size of the coin. For example; on the Lincoln cent, the head covers about one-sixth of the area. On the Buffalo nickel, the Indian's head occupies about five-sixth of the area. More over the nickel is a larger coin.

Large heads are sometimes found on earlier coins, such as the Morgan dollar and the Columbian half dollar; but these coins were rarely altered because of the high value. Another factor contributing to the Buffalo nickel's popularity was the sex of the subject. Nearly all previous coins had depicted women (Liberty head nickels, Indian head cents, Barber and Morgan silver dollars). A male head was larger, coarser features (nose, chin, and brow) that can be altered in many ways. Even the Buffalo on the reverse could be changed into another man or animal.

1913-1940 When the Indian head or Buffalo nickel was introduced in 1913 it became popular among coin engravers. The large, thick profile gave the artist a larger template to work on and allowed for finer details.

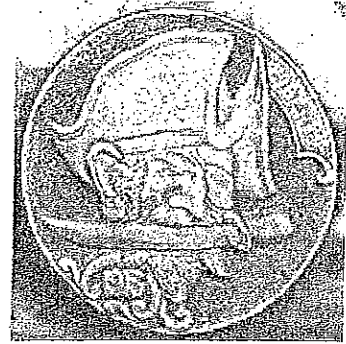
Many talented coin engravers, as well as new comers, started creating Hobo Nickels in 1913. This accounts for the quality and variety of engraving style found on 1913 nickels. More classic old hobo nickels were made from 1913 dated nickels than any pre 1930 dates.

1940-1980 The forties, fifties, sixties and seventies were transitional period for hobo coins engravers, during which the buffalo nickel was replaced by the Jefferson nickel. During this 40 year period, many a new carver became more modern. Subjects became more ethnically and socially diverse (ie hippies with long hair, gems, glasses, floppy hats.) Some artist used new techniques, power engravers, vibrating tools, colour hair. By the end of the seventies, the buffalo nickel had disappeared from circulation.

THE ORIGINAL HOBO NICKEL SOCIETY

The Original Hobo Nickel Society (OHNS) was created in 1992 for collectors primarily interested in classic old carved nickels. Nice classic old hobo nickels that were worth about \$10 to \$50 each in the 1980's rose in value to about \$100 to \$1,000 each by the mid 1990's (prices have come down since then except for the top quality works).

From the early 1980's to present, modern lesser-quality carvings could and still can be purchased for as little as \$5 to \$10 each. Many new collectors found it hard to obtain good quality old original hobo nickels (as they are so scarce and costly) so they began collecting the readily obtainable and cheap modern works.



"BlackBeard"
-by Sam Alfano, 2005



The OHNS logo

Some OHNS Board members have expressed concern that too much emphasis is given to modern carvings and the artists making them and that proportionately too many modern pieces are appearing in recent OHNS auctions. Information is much more readily available for modern carvers and their creations than pertaining to classic old hobo nickel artists.

OHNS is devoted to all collectors of hobo nickels, both old and new, and prefers the term "modern carvings" for the recently created carved coins. The term "hobo nickel" is a generic term for altered nickels, and does not imply that hobos made most of the early carved nickels. Obviously, none of today's artists are true hoboes, so some collectors object to calling their creations hobo nickels.

About 100,000 (and possibly as many as 200,000) classic hobo nickels were created from 1913 to 1980. Modern artists have created (and continue to create) altered nickels in such large quantities that, within the next few years, the number of modern carvings is expected to surpass that of classic old hobo nickels. Most of the 100,000 plus classic old hobo nickels are not yet in the hands of collectors, whereas almost all modern carvings are. Among numismatists, the modern carvings already greatly outnumber the classic old hobo nickels.

Published references:

- Stephen P. Albert, *Hobo Nickel Guidebook*, 2001, 122 pp.
- Bill Fivaz, "Reverse Carvings on Hobo Nickels", *Nickel News*, Fall 1987
- Delma K. Romines, *Hobo Nickels*, Newberry Park, CA: Lonesome John Publishing Co., 1982, 106 pp.
- Joyce Ann Romines, *Hobo Carvings: An Exclusive Upgrade of Hobo Nickel Artistry*, 1969, 108 pp.
- Michael Wescott with Kendall Keck., *The United States Nickel Five-Cent Piece: History and Date-by-Date Analysis*. Wolfeboro, NH: Bowers & Merena, 1991



Courtesy of Waterloo Coin Society

Royal Canadian Mint Recent Releases

Pictured below are some new issues that are sure to please collectors and generate revenue for the Mint.



Courtesy of Colonial Acres Website, items pictured from top left to bottom right are as follows:

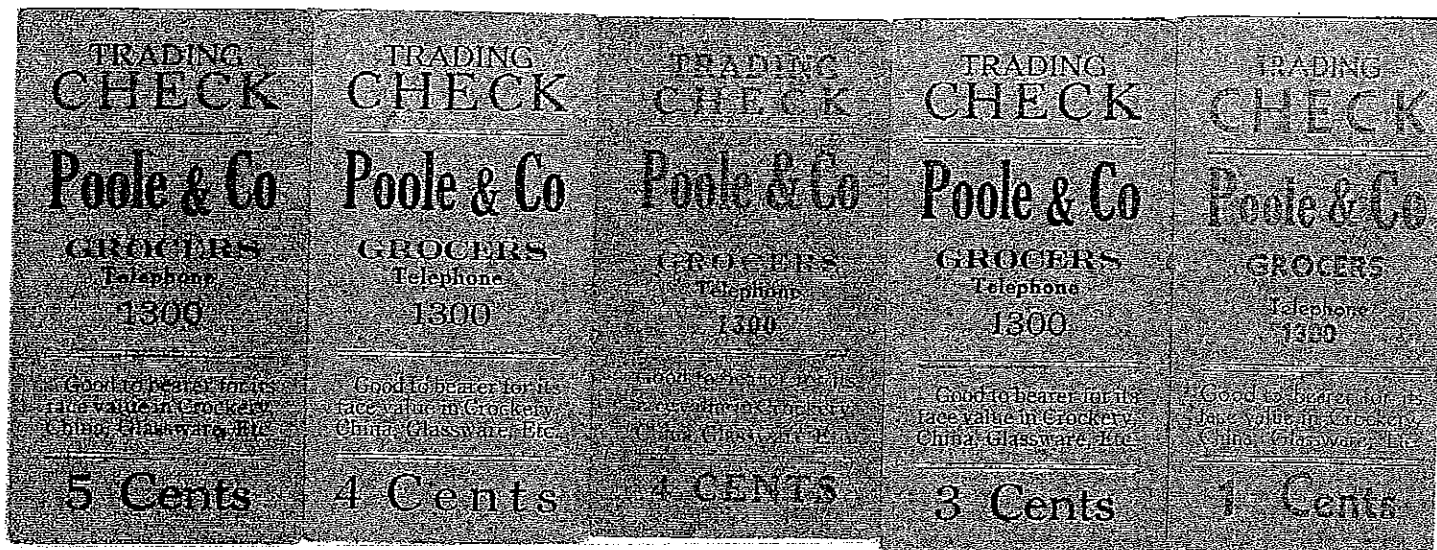
60th Wedding Anniversary of Queen Elizabeth II- \$22, Swarovski Snowflake in Sterling Silver (2 Varieties)- \$95, 2007 Joseph Brant enamel effect Proof Dollar- \$130, 2007 Holiday Sleigh Ride Silver Dollar- \$70, 2008 Proof Silver Vignettes of Royalty (1st in a series of 2 headed coins)- \$100, 5 ounce pure gold 60th Wedding Anniversary of Queen Elizabeth coin- \$6500, 2008 Year of the Rat Gold Hologram- \$509, 2008 Gold 4 Season Moon Mask- \$1560 and 2007 Holiday Commemorative Set- \$20. There are many other items not listed rounding out a whopping 96+ issues for 2007! P.S. The brass 50cent coin pictured on page 1 has a 3D coloured effect and is reasonably priced at \$26.00. While few of us will be shelling out \$6500 for one coin or even consider buying more than a handful of issues, they are interesting to say the least and show a great deal of creativity on the part of the Royal Canadian Mint.

Courtesy of Ingersoll Coin Club

**Poole's Grocery Store
190 Huron Street
Woodstock, Ontario.**

Peter Poole started the grocery and china business at 417 Dundas St. Woodstock in 1895 and operated it until he passed away in 1936. At this time his son Jack became the owner and operated the business on Dundas St. until 1953. Jack then built a new store at 190 Huron St. to expand the grocery business to keep up with the times. Jack was the first to introduce self-serve to the grocery business in the Woodstock area at his new location. He passed on the business to his son John in 1967 who operated it until his retirement in 1995. David, John's son then operated it until it closed in 2001.

The coupons that are illustrated were used in the late 1930's until the store moved in 1953 at the china shop that was part of the grocery store at 417 Dundas St. it was located in the second block, the north side of the street facing Perry. The store at 190 Huron St. just passed Knightsbridge Rd. on the eastside of the street with parking across the street and beside the store. I do remember both stores for I helped my father get the groceries there.



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CALL FOR NOMINATIONS FOR 2007 O.N.A. Award of Merit and Fellow of the O.N.A.

The Ontario Numismatic Association bestows two distinct awards annually to recognize numismatists who have made contributions towards the advancement of numismatics, either throughout Ontario or at the local club level. These awards are the O.N.A. "Award of Merit" and the "Fellow of the O.N.A." The announcement of recipients occurs at the annual O.N.A. banquet. The awards are in the form of a silver medal, a suitably inscribed certificate, an engraved metallic name badge and a complimentary seat at the O.N.A. banquet.

The O.N.A. Awards Committee is now calling for nominations for the "Award of Merit" and the "Fellow of the O.N.A." Award. You are invited to submit the name(s) of residents of Ontario you consider worthy of being recognized with the "Award of Merit" who have significantly contributed to the success of the O.N.A. and numismatics in the Province of Ontario. You may also nominate any O.N.A. member as a "Fellow of the O.N.A."

Please be sure to include a full summary of the nominees' numismatic achievements and contributions to ensure that the O.N.A. Awards Committee is fully apprised of your nominees' activities. The simple suggestion of a name does not represent a nomination.

Nominees should be well-rounded in all phases of numismatics. The judging committee will review the following areas:

- local coin club work: involvement with special events; executive positions held at the local club level & length of service; contributions to overall club success; give specific example of each.
- local community work: organizing a numismatic displays in libraries, malls or other public locations; other examples relating to the promotion of numismatics.
- numismatic education: writing, research; published articles and/or books; exhibiting at coin shows, mall promotions or other events; list achievements.
- regional involvement: involvement with the hobby on a regional/national level; involvement with organizing coin conventions (list positions held); involvement with exhibiting and educational seminars at conventions.
- any other achievements or contributions to numismatics in Ontario, as well as listing achievements nationally and internationally.

The O.N.A. Awards Committee, charged with the responsibility of selecting recipients from the nominations, consists of four well-known numismatists who have previously received the Award of Merit and the President of the O.N.A.. It is the responsibility of this Committee to select from the nominees the individual who should receive the Award of Merit, and a maximum of 3 "Fellow of the O.N.A." recipients.

Written submissions should be mailed to: Paul R. Petch, Chairman, O.N.A. Awards Committee, 128 Silverstone Drive, Toronto, ON M9V 3G7, or by e-mail to p.petch@rogers.com. Nominations must be in the committee's hands by March 14, 2008.

Paul Petch,
Chairman, Awards Committee



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2008 O.N.A. CONVENTION

Radisson Hotel & Conference Centre
Sudbury, Ontario April 25-27

EXHIBIT RULES AND REGULATIONS

1. In order to qualify as an O.N.A. competitive exhibitor, you must be a fully accepted current member of the O.N.A. and abide by the following rules and regulations.
2. Exhibits will be accepted only from persons that are members of the O.N.A. during the calendar year 2008
3. Exhibits will be divided into the following categories:
 - (a) Canadian Coins & Tokens
 - (b) Canadian Paper Money, scrip and related paper items
 - (c) Non-Canadian Coins & Tokens
 - (d) Non-Canadian Paper scrip and related paper items
 - (e) Junior Exhibits by persons under 18 years of age
 - (f)
4. Topical exhibits will be allocated to the categories above depending on what the dominant subject matter is within the display
5. Exhibits will be judged as per the Judges' Guideline Sheet
6. All exhibits shall be grouped together according to category.
7. The Exhibits Chairlady can reject any exhibit at any time or determine the category it shall be entered and judged in.
8. The Exhibits Chairlady will keep a full and complete record of all exhibits showing the exhibitor's name, the exhibitors' number and the number of cases in each entry.
9. The names of competitive exhibitors will not be disclosed to anyone until the judges have completed judging and made their reports to the Head Judge, who will then be given the names of the exhibitors to whom the awards are to be made.
10. Small exhibit identification card showing the exhibitor's number, number of cases and the category in which the exhibit is entered will be affixed to each case in the lower left corner of the exhibit.
11. Application for exhibit space and/or cases should reach the Exhibit Chairlady before April 11th08. All applicants will be given space and cases (if required) in order of receipt so long as they are available. No single exhibit may be entered in more than one category. However, any exhibitor may enter one exhibit in each of several categories. Each exhibitor must designate the group which she/he wishes to enter.
12. No material exhibited will be offered for sale, nor will advertising, in any form, be permitted with any exhibit. The name or identity of any competitive exhibitor will not be allowed to be shown within the exhibit.

13. Any numismatic material, known to be a legitimate copy or replica, must be labeled. Any material known to be forged, spurious or counterfeit will not be displayed unless the exhibit is titled and labeled as an educational exhibit of forgeries.
14. All cases must lie flat on the exhibit table, and no material of any kind will be allowed outside the display cases except signs not exceeding the length of one of the cases, and not higher than twelve (12) inches above the exhibit table.
15. Exhibit cases will be loaned to exhibitors for use at the convention providing the exhibitor has made known her/his requirements to the Exhibits Chairman prior to the convention. No competitive exhibit will be allowed more than three cases except for paper money where the maximum will be four cases. If the exhibitor uses his own cases, she/he will be limited to approximately the space of three (or four) cases. If the exhibitor wishes to enter more than one exhibit requiring the loan of more than the allotted number of cases, provision of the additional cases will depend on their availability.
16. Each exhibit case will be closed and locked by the Exhibit Chairman or her/his assistant in the owner's presence. The keys will be kept by the Exhibitor until the removal of the exhibit, where cases are supplied by the convention.
17. No exhibit will be removed from the exhibit area prior to the close of the exhibit period which will be set by the Exhibit Chairman. (**Note the O.N.A. 2008 continues until Sunday at 3.30 p.m.**). In cases of special circumstances, permission may be granted by the Exhibits Chair to take from the area before the closing time. Such permission must be in writing so that there is no mis-communication or misunderstanding.
18. The judges will have the right to take any material from an exhibit for the purpose of close examination. This will only be done with the consent, and in the presence, of the exhibitor.
19. Three Judges will be appointed by the Head Judge to judge each category. They will have full and final authority to select all first, second and third awards. They will also have the authority to withhold any such award, in any category, where they feel the exhibits are deemed unworthy of an award.
20. After judging is completed, the judges will meet and briefly discuss their results. If their findings are not unanimous as to the order then the judges should discuss or re-evaluate the points awarded, if possible.
21. Judging sheet results may be made available by the Head Judge during the convention if requested by a displayer. The Judges' decision shall be final and binding in all cases.
22. Adequate security protection will be provided for the exhibit room during the period of the convention commencing at the time the room is opened to the exhibitors to place their exhibits and continuing until the time that the Exhibits Chairman has set by which the exhibits must be removed.
23. Subject to paragraph 13 (above) awards, in the form of an engraved O.N.A. Convention Medal will be presented to the first, second and third place winners in all categories.
24. Times for placing and removing of all displays in the exhibits area will be laid down in the "Exhibitors" letter which will accompany these Rules and Regulations.

TO ENTER A COMPETITIVE EXHIBIT

Please complete the Exhibit Application form and mail it to the 2008 O.N.A. Convention address shown on the Exhibit Application form.



2008 O.N.A. CONVENTION

Radisson Hotel & Conference Centre
Sudbury, Ontario April 25-27-2008

EXHIBIT APPLICATION

IF MORE THAN ONE ENTRY, PLEASE CREATE A SEPARATE FORM FOR EACH ENTRY

Complete either A or B

- A. Please reserve _____ standard cases measuring approximately 18" x 30" x 2" inside
- B. I will supply my own cases. I will be bringing the following with me for set-up:

In consideration of providing exhibit space for me, I agree that the liability, if any, of the Ontario Numismatic Association, the Host Club, the elected and appointed officers, Committee Chairman, and other organizations associated in any way with the convention, their heirs, executors and assigns shall be limited to the aggregate sum of Fifteen Dollars (\$15.00) for any loss, however caused by reason of theft, Disappearance, damage, destruction, whether occurring through negligence or otherwise, of all numismatic material and items displayed by me.

I here by agree to exhibit in accordance with all the official O.N.A. Exhibit Rules and Regulations, Judging Procedures and guidelines, and I acknowledge receipt of a copy of same which I have read and understand.

Title of Exhibit: _____

Category specify (a) through (e) as per Exhibit Rules and Regulations: _____

Name (print): _____ O.N.A. # _____

Address: _____

City: _____ Province/State: _____ Postal/Zip Code: _____

Signed: _____ Date: _____

Signed: _____ Date: _____

(by parent or guardian if junior O.N.A. member)

Please mail this completed application form to the Exhibit Chairlady

Exhibit Chairlady Lorraine McDowell
1604 Talon St Val Therese, Ont. P3P 1S5
e-mail donlor@persona.ca
1-705-969-3669

2008 ONA CONVENTION REGISTRATION FORM

<u>QTY.</u>	<u>FUNCTION</u>	<u>PRICE</u>	<u>TOTAL</u>
_____	Main Registration	\$20.00	_____
	Includes Copper souvenir convention medal, admission to bourse, Program of events, Dream Vacation draw ticket, admission to Friday night reception, unlimited visits to the Hospitality Suite		
_____	Spousal "Add-On" (a family member must be Main Registered)....	\$10.00	_____
	Includes all of the above with the exception of the Copper souvenir Medal		
_____	Young Numismatist Registration.....	\$5.00	_____
	Includes everything in the main registration kit with the exception of the Copper souvenir convention medal		
_____	Banquet (Saturday 6:30 p.m. cash bar: 7:00 p.m. dinner).....	\$35.00	_____
	Includes full-course dinner and a keynote speaker to be named later		
_____	Dream Vacation Draw tickets (buy 5, get 1 free).....	\$2.00	_____
_____	Official souvenir convention medals Brass (only 40 struck).	\$10.00	_____
_____	Official souvenir convention medals - .999 Sterling silver (Only 40 struck).....	\$40.00	_____
	(Note that Copper convention medals are not available for Sale they are only included with the Main Registrations.)		
<u>TOTAL</u> (please make cheques payable to the 2008 ONA Convention).....			\$ _____

NAME OF MAIN OR YOUNG NUMISMATIST REGISTRANT;

NAME OF SPOUSAL REGISTRANT (If applicable):

MAILING ADDRESS:

If you have been appointed as a Delegate by a club, name club:

Please complete this form and return it to the

2008 ONA Convention
c/o Tom Rogers
41 Masefield Cr.
London, Ont. N5V 1M9.p



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To make reservations call 1-800-436-4449 and mention that you are with the "O.N.A. CONVENTION" or you can fax this form to 1-705-675-7727 NOTE: Your reservation is not confirmed until you receive a confirmation number from the Radisson Hotel & Convention Centre Sudbury.

To ensure you receive the special discounted rate please reserves your room before
March 31, 2008.

283253

Group: **Ontario Numismatic Association - 46th Annual Convention**

Name _____ Arrival _____ Number of Nights: _____

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Phone Number _____ Fax Number _____

Credit Card _____ Expiry Date _____

Non Smoking Room _____ Internet Access _____ Number of Guests _____

2008 O.N.A.

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