

"The Bulletin" July, 1999

President's Message

Continuing with our summer schedule, remember that we are meeting on the third Wednesday for July and August, making **July 21** the date of the next meeting. The CNA Convention will have actually begun on this day with some activities for the CNA Executive, Bourse and Display setup and the Past Presidents' Dinner. If you're free, we hope you can make it to the North York meeting.

We are putting the initiative of holding a listed auction on the shelf until the Fall because we did not make the minimum number of required lots to make it worthwhile. Rick Craig is still the person to see if you have material to list.

In this issue of *The Bulletin* we continue with the Royal Canadian Mint's background stories on the millennium coin program. We did the January, February and March 25¢ pieces in the March Bulletin and the \$2 coin last month. We've got April and May 25¢ pieces this month.

The President is in the process of collecting the e-mail address of all members. If you are now on the Internet, send an e-mail and let him know at petchp@ican.net. Phone calls are also welcome at **416-745-3067** (leave a voice mail message if you can't get through.)

Slow Down the Pace

The next meeting of the North York Coin Club will be held on **Wednesday, July 21 1999**, at the Edithvale Community Centre, 7 Edithvale Drive.

For many years the North York Coin Club did not meet in July, but in the interest of being available to those with a summer evening free, we have decided to continue our practice of holding a relaxed gathering. For this meeting we have scheduled a few short out-takes from the A&E television special "*All About Money*". The rest of the evening? That's up to you. If you wish to bring along something of interest to the other members, that would be fine.

You are also encouraged to check for any collectibles that you would be willing to put up for auction and bring them along as well. Hope to see you at our July meeting!

Coming Events

1999 CNA Convention July 22-25, at Four Points Sheraton Hotel, downtown Kitchener by the Farmers' Market.

Official opening: July 22 at 10am.
Bourse and Displays: Thursday, July 22 and Friday, July 23 10am-6pm and Saturday, July 24 9am-5pm.

Auction Sessions: Thursday, July 22, Friday, July 23 and Saturday, July 24 1pm-5pm.

Host: Waterloo Coin Society
Convention Chairman: Chris Boyer,
(519) 884-4788.

Southwestern Ontario Numismatists (SWON) Show August 8, 9am-4:30pm at the Convention Centre in the Paris Fairgrounds, 139 Silver St. Admission \$2 includes draw. Contact: Ted Bailey (519) 442-3474.

Collingwood Coin and Stamp Club Show August 21, 10am-4pm at the Collingwood Leisure Time Centre, 100 Minnesota St. Free admission. Contact: Collingwood Coin and Stamp Club, PO Box 565 Station Main, L9Y 3Z5

...and coming this Fall:

Hamilton Coin Club Fall Show
September 11

London Numismatic Society Show
September 19

***Next Meeting:
July 21***

Meeting News from the June 15 Meeting

The 442nd meeting of the North York Coin Club was held on Tuesday, June 15, 1999 at the Edithvale Community Centre, 7 Edithvale Dr., Willowdale, Ontario.

The President, Paul Petch, opened the meeting at 8:08 p.m. and welcomed 20 members.

On Time Attendance Draw was missed by John Regitko who was not present to receive the \$6.00 pot.

Minutes of the May 25, 1999 meeting were read by the Secretary and accepted by the Chair.

The Chair advised the club had received ballots for the upcoming CNA elections and, as he was running for office and thus was presenting a conflict of interests, he called upon Ron Zelk to take the chair in order to discuss the candidates for the club vote. We took the process of voting for the three candidates and we cast our ballots. Paul was then called back to resume the chair.

Paul introduced fellow members, Vince Chiappino and Del Murchison, who kindly told us about their experiences of owning and operating metal detectors for recreational purposes. Vince explained how the three most popular types are operated through transmitters and receivers and how their discriminating features are able to determine suitable buried metal objects such as jewelry items and coins. Del reviewed some of the digging methods but stressed that digging is only allowed on public properties unless permission is granted on private lands. In any case, neatness is the order of the day. He stated further research methods can be found in library books regarding public lands that have not been built on, gathering places, beaches etc. and record keeping is useful. Interesting interaction from the floor was followed by Paul presenting each of them with a Certificate

of Appreciation and a show of sincere appreciation from the members.

Many thanks to Roger Fox for preparing and serving refreshments which we enjoyed while viewing Vince's amazing collection of jewelry and coins.

Following the coffee break, the Chair listed the coming events.

Lucky Draw winners were: Bob Wilson(3), Avram Zak(3), Bob Velen-sky(4), Paul Petch, Bob Porter, Del Murchison(2), Roger Fox, Norm Bel-sten and Russ Brown. The draw run by Roger Fox brought proceeds of \$20.00.

An auction of 8 lots was ably run by Bob Porter with the assistance of Basil Latham God earned a commission of 30¢. Many thanks to Brian See, Rick Craig and Basil Latham for their donations. It was decided to enter a donation from Jim Charlton of a 1905 nickel into a formal listed auction.

The Chair noted the next Executive meeting will be held on September 15.

There being no further business the meeting closed at 9:55 p.m.

Question of the Month

For the July question we're asking you to identify the design of the CNA's 1999 medal and to give a little back-ground on the subject of the medal.

In June we asked for the *Connections* "à la" James Burke between how James Watt's work made Benedetto Pistrucci's most famous design possible. Who were these men, and what were the connections between the two? Well...

"Anything vaguely metallic in the late 1700s was commissioned from Matthew Boulton, who had all kinds of cutting and stamping machines in his Birmingham factory, where the rest of his time was spent running James Watt's life. Boulton had started out as a maker of shoe buckles. Not a bad idea before the era of laces. No fool, Boulton also got into the steam-powered (thank you, James) coin-stamping game just as England was thinking about issuing a complete new coinage. In 1797 he got two contracts: to make the new British copper money and to set up a new Royal Mint at the Tower of London. Where they were then able to downsize because Boulton's new machines could strike 200 coins a minute with only one minder in attendance.

The fine detail made possible by the switch to steam presses encouraged a new, more artistic approach to coin design. In 1817 the director of the mint brought in a flamboyant Italian named Benedetto Pistrucci, who put St. George and the Dragon on the sovereign and crown coins for the first time. Pistrucci was able to be so deft with his designs because he used a new pantograph reduction machine that would reproduce the tiniest detail. On one occasion this included Pistrucci's full name instead of the customary initials only. This lack of good manners and the fact that he was a foreigner meant he never got the chief engraver's job he deserved."



An early Canadian example of Boulton, Watt & Company's work is this rare 1794 Copper Company of Upper Canada pattern piece. Private restrikes by W. J. Taylor from the later half of the 19th century are difficult to differentiate from the original.

The Hysterical, Historical Republic of Manitobah

“Ye’ll nae gilt a penny o’ mine fer yer blasted whusky!” snapped Alex McPherson, the fiery shoemaker from High Bluff, thus setting the stage for the hysterical, historical overthrow of the Republic of Manitobah.

by Molly Stewart

The year was 1867. The settlement of Portage la Prairie (or “Portage” as it was commonly called) lay just outside the judicial district of Assiniboia leaving it with no laws but those the settlers chose to make, break or observe. The political situation? Ripe for an opportunist. The political opportunist? Thomas Spence.

Mr. Spence, for reasons best known to himself, settled in Portage after a hurried exit from Fort Garry where he had spent a brief but tumultuous involvement in government at the local level. Well-practiced in turning dubious situations to his own advantage with relatively little regard for moral or ethical principles, Mr. Spence, with his political know-how, lost no time in wedging himself firmly into a position of authority in the Portage area. With glib tongue and forceful manner he established—if such a thing could be—a republican monarchy with himself as president, and a man called Finlay Ray as secretary.

The settlement—called the Republic of Manitobah—had only one clearly defined boundary—that of Assiniboia to the east. To the north, south and west it stretched for hundreds of square miles, encompassing thousands of acres of prime prairie land. A council was formed and an oath of allegiance administered to all citizens who would agree to take it.

Spence and his cohorts had as their prime project, the erecting of a courthouse and jail. Money for such an undertaking being scarce, the president decided the best and quickest way of accumulating a treasury was to implement a regular system of taxation and tariffs on imports. Tax notices were promptly served on all traders, including the officer in charge of the Hudson’s Bay trading post at Portage.

The officer, knowing his company would back his stand, refused to comply with Spence’s demands. Wisely, the newly inaugurated president chose not to pursue the matter, stating only “we’ll make it hot for him when the jail’s built.”

McPherson the shoemaker, however, could not be disposed of as easily. His accusations of council’s misappropriation of tax dollars for the purchase of beer, and whisky were made loud and clear.

Reprimands and threats from the president himself brought no end to the shoemaker’s accusations of the republic so Spence decided to indict the stubborn Scot on a charge of treason. A warrant for McPherson’s arrest was issued.

Constables Anderson and Hudson, after spending considerable time bolstering their courage with government whisky, arrived at the home of the High Bluff shoemaker to make the arrest. Their intoxicated approach was anything but quiet and attracted the attention of several of McPherson’s neighbours.

Leaving Anderson to stand guard at the door, Hudson entered the house to find the Scot cleaning his revolver. With a great staggering flourish the constable produced his warrant and, unwisely, attempted to enforce it single-handedly.

“Git out o’ here wi’ yer warrint,” stormed McPherson, making a dive at Hudson and gripping his wrist. “Ye’ll no be takin’ me anywhere.”

At this point, Anderson entered and, in the ensuing scuffle, McPherson eluded them both and struck off on foot across the snow-covered prairie, hoping to

make it to safety within the lawful boundaries of Assiniboia.

Not to be outwitted, the tipsy constables corralled a horse and set out after the shoemaker—soon gaining on him, McPherson, witnessing their approach, bounded into the deep snow in a final desperate attempt to escape. However, he soon floundered and was eventually overtaken.

During the frenzied fisticuffs that followed, McPherson’s clothes were torn and he was taken captive. The constables then returned to Portage, with their prisoner seated between them on a jumper (a horse-drawn vehicle).

On the way, events took a sudden turn in McPherson’s favor. John and Alex McLean, who had been working at the Huddleston farm on the High Bluff road, were on their way home when they noticed a jumper, containing three men, following them. As the conveyance drew closer, McLean and his son saw one fellow jump out and run toward them, followed closely by one of the other passengers.

Thinking he was witnessing a foot race, McLean joined in the spirit of the game by shouting “fair play.”

However, he soon realized his mistake when he recognized his friend McPherson as the forerunner. Tattered shirt flapping in the wintry breeze, trousers held firmly in place with his free hand, the shoemaker waved frantically, panting, “Save me, McLean! Save me!”

McLean reached to rescue his friend. Hudson came up and attempted to pull McPherson away from McLean.

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McLean, who had in his possession a sharp auger, which he had used to repair a hayrack, shouted, "Stand back or I'll rin the auger-r thru ye!"

Holding the constables at bay with his makeshift weapon, he then demanded an explanation. After hearing the story, he demanded to see the warrant.

"Don't show it to him," shouted one of the constables. "He'll tear it up!" However, McLean, auger poised, presented a formidable figure, so the warrant was produced and read.

"Spence hae nae a case agin ye," McLean said, after reading the document. "Go wi yer captors, McPherson, I'll see ye git a fair trial."

So McPherson, prisoner of the republic, returned to Portage in the company of the constables. McLean and his son returned home.

After supper the same evening, John McLean, accompanied by three miners, Hastie, Johnston and Chapman—plus two other men, paid a visit to the William Hudson home where they found the trial already in progress.

The room was filled with people. Silhouetted at opposite ends of the long table centred by a single lamp sat the shadowy figures of Spence and McPherson.

At once McLean demanded to know for what crime the shoemaker was being tried.

Spence replied, "Treason to the laws of the Republic."

"We hae nae laws," McLean replied, emphatically, "And who's the accuser?"

"Mr. Spence," answered one of the constables. "He's the accuser."

Turning to Spence, McLean demanded, indignantly, "Come oot o' that, you white sepulchre. Ye canna act as judge and accuser baith!"

"Get out of here, John McLean," Hudson shouted. "Get out of my house or I'll throw you out!"

"Aye, I'll go" replied McLean, "because it's yer hoose—not fer a fear o' the likes o' ye."

"Strip," Hudson demanded. Fists clenched, he danced around prepared for battle.

John McLean turned, looked the



The Portage La Prairie Chamber of Commerce issued trade dollars annually from 1875 to 1881 using a Voyageur on portage as the reverse design. The "H" in "MANITOBAH" is missing on the 1875 issue.

challenger over haughtily from head to toe, replied that he'd fight if he saw the need, and continued toward the door.

Anderson and Hudson attempted to follow McLean, at which point Bob Hastie barred the way.

"Ye're no gaun oot yer lane," he announced to the startled Hudson. Then, seeing McPherson still seated at the table, Hastie seized the shoemaker by the coat and pulled him to his feet. "Come oot o' that an' no be sittin' there like a fule."

A brother of Anderson, witnessing the proceedings, lunged, caught Hastie by the neck and pulled him to the floor. The enraged Hastie, a powerful man, leaped to his feet, seized Anderson, and threw him bodily across the room—upsetting stove, table, lamps and the president

of the republic.

During the full-scale brawl that erupted, two of the miners drew their revolvers and fired at the ceiling. A mass exodus occurred, each seeking the nearest exit from the darkened room—door or window, whichever was most convenient.

Spence, still cowering beneath the table under which he had fallen, whimpered "For God's sake, men don't fire! I have a wife and family! Don't fire—!"

McLean and the miners headed for home, taking McPherson with them.

Next day, while visiting a friend by the name of McBain, McPherson was again arrested by one of the constables. One of McBain's sons seized a chair and threatened to "knock the constable's brains out" if he dare take such action, and the intruder was quick to depart.

McPherson immediately sought out Spence and demanded to know what was going on. The president denied all knowledge of the incident and pacified the irate Scot with a new suit of clothes to replace those ruined during the first arrest.

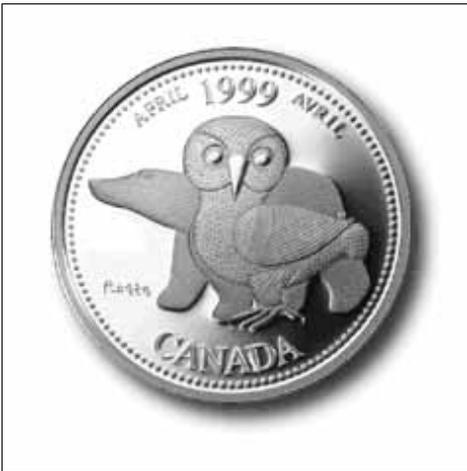
Later, a letter declaring the republic illegal was received from the Colonial Office. By this time, however, the Republic of Manitobah had already died a fiery death at the hands of McPherson, McLean and company.

Thanks to Ted Boxall for supplying this entertaining background story on the Portage La Prairie Trade Dollar series—Ed.

Canada's April Millennium Coin Image Celebrates Inuit Art and Culture

Iqaluit, Nunavut, March 30, 1999 - The Royal Canadian Mint launched its fourth 25-cent Millennium coin into circulation in Iqaluit. The April coin design, entitled "*Our Northern Heritage*", features the work of renowned Inuit artist, Kenojuak Ashevak. It was submitted to the Mint's "Create A Centsation!" contest by Emmanouil Kats of Toronto, Ontario. Attending the special launch event were Nancy Karetak-Lindell, MP for Nunavut, on behalf of the Honourable Alfonso Gagliano, Minister responsible for the Royal Canadian Mint, the Honourable Paul Okalik, Premier Nunavut, Danielle Wetherup, President of the Royal Canadian Mint, contest winner Emmanouil Kats and artist, Kenojuak Ashevak.

"This is an exciting time for Nunavut and we welcome the unique opportunity to share with the rest of Canada the art of artist Kenojuak Ashevak, on a special circulation coin." said MP Karetak-Lindell.



Canada's 25-cent circulation coin for April 1999 is a tribute to contemporary Canadian Inuit art. The coin features an owl and bear design adapted from an existing copper engraving by Ashevak, entitled *The Red Owl*. According to Inuit tradition, the owl symbolises wisdom and the bear represents power and kindness. Contest winner, Emmanouil Kats, em-

braces Inuit art as a Canadian treasure. "Inuit art is a very special art form," commented Kats. "It embodies a unique way of life."

Originally from St. Petersburg, Russia, Emmanouil moved to Canada three years ago. He is a graduate of the faculty of Sculpture and Design at the St. Petersburg Academy of Industrial Design. While in Russia, he was employed as both a sculptor and an industrial designer. For 25 years, he worked as a designer for the Office of the Ministry of Machine Tool-Construction. During that same time, he held a position in the faculty of Design at the St. Petersburg Academy of Industrial Design. He holds diplomas from prestigious art and designer exhibitions. He is currently a member of the Russian Designer's Association.

A resident of Toronto, Emmanouil is honoured to live in Canada and proud to have contributed to Canada's millennium celebrations. His coin design represents his appreciation to the culture and people of this country.

The timing of the coin launch coincided with the celebrations of the creation of the territory of Nunavut, on April 1st. The community of Iqaluit took an active role in the March 30th coin launch event. Several businesses including the Royal Bank of Canada, Bank of Montreal and the Northern Store organised coin swaps to offer residents of Iqaluit and of the Nunavut Territory an opportunity to exchange old coins for the new ones depicting the bear and owl image.

"It's an honour to have my work featured on millions of circulation coins," said artist Kenojuak Ashevak. "Especially since this 25 cent coin not only celebrates my culture, but also the founding of the Nunavut Territory." Like many Cape Dorset artists, Kenojuak Ashevak has spent most of her life living on the land in a manner not unlike

that of her ancestors. Born on the south Baffin Island camp known as Ikirisaq, Kenojuak grew up traveling from camp to camp on south Baffin and Arctic Quebec. While living in the camp Keakto, a scenic area close to Cape Dorset, she first experimented with carving in stone and drawing.

Kenojuak's work has been represented in all but three annual collections since 1959, and her work has been included in several special commissions and projects. Her art and life were the focus of the limited edition book entitled "*Graphic Arts of the Inuit: Kenojuak*", published in 1981. In 1988, Via Rail Canada commissioned a large mural from Kenojuak for their Club Car series, which featured some of the most highly respected Canadian artists. Kenojuak's print *Nunavut Oaianatuk* (Our Beautiful

Land), was commissioned by Indian and Northern Affairs Canada to commemo-

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Coin Specifications

Composition:	Nickel (circulation coin) Sterling Silver — 92.5% Ag; 7.5% Cu (silver collector coin)
Weight:	5.9 grams
Diameter:	23.88
Edge:	Reeded
Face Value:	25¢
Finish:	Proof: Frosted relief on brilliant background (silver collector coin)

DESIGN

Obverse Contemporary effigy of Her Majesty Queen Elizabeth II, by artist Dora de Pédery-Hunt.

Reverse One image of an owl figure superimposed on a bear figure.

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rate the signing of the Inuit Land Claim Agreement in Principle, in April 1990. To commemorate the signing of the Final Agreement early in 1994, Kenojuak conceived and hand-coloured a large and exclusive lithograph entitled Nunavut.

Over the years, Kenojuak has been accorded several honours. In 1961, she was the subject of a film produced by the National Film Board about her life on the land and as an artist. She received the Order of Canada in 1967. In 1969, she and her husband traveled to Ottawa to collaborate on a mural, which hung in the Canadian Pavilion at Expo '70 in Osaka, Japan. In 1970, her print *Enchanted Owl* was reproduced on a stamp commemorating the centennial of the Northwest Territories. Again in 1993, Canada Post selected her drawing entitled "*The Owl*" to be reproduced on their 86 cent stamp.

Kenojuak has been present at many of the major Inuit Art exhibitions. In 1980, Kenojuak traveled to Rotterdam, Holland to be present at "The Inuit Print" exhibition which was opened by the Queen of the Netherlands. In 1991, she traveled to Seoul, South Korea to attend the opening of an exhibition of prints and sculpture. In 1994, she was invited to open the exhibition Arctic Spirit: 35 years of Canadian Inuit Art at the Frye Art Museum in Seattle, Washington. As well, she traveled to Ottawa in the fall of 1994 for the opening of Isumavut: The Artistic Expression Nine Cape Dorset Women.

Kenojuak has been awarded Honorary Degrees from both Queen's University and the University of Toronto. In 1996, she received the prestigious Lifetime Achievement Award at the National Aboriginal Achievement Awards Ceremony in Vancouver.



Canada's May 25-cent Coin - The Voyageurs - at the Historic Junction of Red and Assiniboine Rivers

Winnipeg, Manitoba, May 3, 1999 —

The Royal Canadian Mint launched its May 25-cent millennium coin "*The Voyageurs*" into circulation in Winnipeg at The Forks, the historic junction of the Red and Assiniboine rivers that has been a traditional meeting place for centuries. Winnipeg was selected to launch the coin because it was an important fur trade and administrative centre, especially for the Hudson's Bay Company during the latter part of the voyageur era. Winnipeg is now home to the world-renowned Hudson's Bay Company museums collection and archives as well as to the Royal Canadian Mint's circulation-coin production facility.

The Voyageurs coin chosen by the Mint for issue in May 1999 was designed by Sergiy Minenok, a professional artist from Surrey, British Columbia. He is a recent émigré from Kiev, Ukraine. In his homeland, he had a distinguished career as an artist before arriving in

Participating in the launch event were Danielle Wetherup, President of the Royal Canadian Mint, design winner Sergiy Minenok, Dominique Rey, a fourth-year fine arts student at the University of Manitoba, one of the contest's 12 student judges, and students of Ecole Taché who were the first Canadians to receive the coin.

"The voyageurs worked in both eastern and western Canada from their origins in the mid 1600s well into the 1800s," Mint President Danielle Wetherup said. "With the assistance of the Aboriginal peoples living there, the voyageurs explored and opened up vast areas of the interior of North America for commerce and eventual European settlement. Two of the most famous voyageurs, Pierre Radisson and Médard Chouart Des Grosilliers are widely credited with being instrumental in the formation of the Hudson's Bay Company in 1670—the company whose vast land holdings eventually became Canada."

"Even though I only recently arrived in Canada, my design was inspired by my childhood visions of the North American wilderness and the romance and excitement of early explorers, adventurers and fur traders depicted by such writers as James Fenimore Cooper and films I saw as a child," artist Sergiy Minenok said. "The images of strong and brave people who were seekers of new adventures have remained in my heart all my life. In my mind, they are firmly connected with the word Canada."

The Voyageurs

The origins of the voyageurs (French for "travellers") can be traced to the mid-1600s along the St. Lawrence River of New France and the first fur trading activities operating there. Competition to obtain the best furs before aboriginal traders brought them to the French settlements, coupled with tribal rivalries that prevented some aboriginal groups

from venturing downstream to trade, inspired a group of independent French adventurers known as merchant-voyageurs to venture into the vast interior to obtain their furs closer to the source.

The early success of the voyageurs was in no small measure due to the generosity and assistance provided by the Aboriginal peoples, who served as guides to show the voyageurs the rivers, lakes and portages they had been travelling for thousands of years, and the aboriginal ways of living off the land. Voyageurs venturing into the Northwest for years at a time, often lived with Aboriginal peoples, learning their hunting, tracking and survival skills and their languages. Many took aboriginal wives.

Since much of the vast and wild North American interior was covered with impenetrable forests and rocky terrain, land travel was impossible, leaving the extensive network of rivers, streams and lakes

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Coin Specifications

Composition:	Nickel (circulation coin) Sterling Silver — 92.5% Ag; 7.5% Cu (silver collector coin)
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Edge:	Reeded
Face Value:	25¢
Finish:	Proof: Frosted relief on brilliant background (silver collector coin)

Design

Obverse Contemporary effigy of Her Majesty Queen Elizabeth II, artist Dora de Pédery-Hunt.

Reverse Viewpoint in front and to the right of an approaching voyageur canoe travelling along a treed and rocky shoreline in the background. The canoe is carrying a party of three including two voyageurs and one aboriginal guide.



Canada just over one year ago, in December 1997, seeking new opportunities for his family.

Sergiy's winning entry depicts three voyageurs and aboriginal guides paddling a canoe through the Canadian wilderness along a shoreline of rock outcrops and trees evoking images of the vast Canadian Shield the voyageurs traversed while exploring new lands and developing the fur trade.

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connected by numerous portages as the natural highways through the interior. The voyageur canoe, adopted from aboriginal birchbark canoes, was not only an efficient necessity for traversing this huge country, it became the trademark of the voyageur and his livelihood. Voyageurs used many different sizes and styles of canoes depending on the

When competition in this area increased, adventurous voyageurs pushed westward. Two of the most famous, Radisson and Groseilliers, ventured illegally into lands west of Lake Michigan near Lake Superior and found rich supplies of furs. They also learned from aboriginal guides of a great bay to the northwest. After the French fined

ers and traders, the growing fur trade industry centered in Montreal and the recognized success of merchant-voyageurs spawned the emergence of what became more commonly recognized as the true voyageurs. These were engagés, men hired as canoemen by fur trading companies for a fixed time (usually two to three years), at an agreed-upon wage, with specific duties to venture into the interior to trade for furs.

Ironically, the hired voyageurs, a French Canadian innovation, were probably most successful in the "Northwest", now the Prairie provinces, at the height of the fur trade between 1763 and 1840, after England took control of the continent. The voyageurs were the lifeblood of the Northwest Company from Montreal, established around 1783 to challenge the Hudson's Bay Company. Whereas the aggressive Northwest Company relied on inland trading posts and voyageurs to move the furs, the Hudson's Bay Company originally relied on traders to come to its forts on the bay. When the two companies merged in 1821 the Hudson's Bay Company maintained the successful voyageur trading tradition.

The ideal voyageur had to have an unusual assortment of characteristics. First, he was short and slight—no taller than 5-feet 6-inches to be able to fit into a fully loaded canoe which had no leg room for taller men—and weigh between 140 and 160 pounds. (This refutes the folkloric image of the tall burley voyageur.)

Although small of stature, he had great stamina to paddle up to 18 hours a day, the strength to transport canoes and a minimum of two 90-pound bundles at a time over numerous portages. He had an easy-going and uncomplaining personality uncomplaining personality to endure poor and repetitive meals, extreme heat and cold, attacks from unfriendly natives, and sleeping in the open on hard ground in mosquito-infested campsites. He was usually a

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A romanticized image of two *coureurs des bois* by C. W. Jefferys

geographic areas where they operated.

Much of the interior of the North American continent known to the Europeans in the mid-1600s was under French rule in and around the Great Lakes. Most early fur trade activity was concentrated in that area with aboriginal hunters bringing furs from tributaries around the lakes. Michillimakinac at the confluence of lakes Huron and Michigan was a major fur trading centre and a primary destination for seasonal voyageurs coming from Montreal.

them for unlicensed trading, they turned to the British government about bypassing French territory for fur trading through Hudson Bay. The British issued a charter in 1670 creating the Hudson's Bay Company that controlled all the lands that flow to Hudson Bay. The country's most active and competitive fur trade activity from the mid 1700s to the mid 1800s occurred in this area.

Although the first voyageurs, also known as *coureurs des bois*, were often independently financed adventur-

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smoker, since regular rest breaks from paddling were mainly for pipe smoking. A good singing voice was an important talent, since much of the time while underway (as well as for evening entertainment), the Voyageurs sang rhythmic songs to keep their paddling in unison and to endure the tedium of their jobs. He was also a free spirit, a bit of a rebel, and had a fierce pride in his profession.

Voyageurs on the rivers were unmistakable in their dress. They wore loose fitting shirts (usually red), deerskin leggings, deerskin moccasins without stockings, and breeches that left part of the leg exposed. On their heads the voyageurs wore either a fur hat, headband or more likely a toque. Headwear sported one or two feathers designating the seating position in the canoe. Around the waist was wrapped a colourful finger-woven sash varying from 2-inches to 10-inches in width and up to 15 feet in length. Sash designs varied by region and were usually woven in winter. Hanging from the sash were ornamented bags called "sacs a feu" for carrying their inseparable pipe and other personal possessions. In cool weather they wore a coat with hood (capon), usually blue.

The voyageurs not only worked hard, they played hard. When they were at home or in trading posts, they were known as drinkers, gamblers, free-spenders, and loud-talkers who would not take orders from anyone. This persona likely resulted from the adventurous, risk-taking personalities attracted to the profession and the chance to let loose occasionally from their grueling jobs. In the early fur trade era, this behavior earned them disdain and a poor reputation, but later their dedication and hard work earned them respect.

With the decline of the fur trade after the mid-1800s, many of the voyageurs and their aboriginal wives took up cultivation and settled. This mix of French Canadian and aboriginal ancestry resulted in a new race, the Métis, the most famous of whom was Louis Riel, founder of Manitoba.

The Voyageur Theme in Canadian Coinage

The voyageur theme represented on the May 1999 issue of the 25-cent millennium coin reflects a tradition going back 65 years to the issue of Canada's first silver dollar in 1935. In October 1934 Prime Minister R.B. Bennett initiated production of a souvenir anniversary coin featuring a voyageur theme, for issue in 1935 to commemorate King George V's silver jubilee on the throne.

Although earlier attempts to create a one-dollar non-circulation collector's coin had been resisted, in 1934, because of the Depression and too much coin already in circulation, there was a need to keep the Mint active. Proposals to issue a non-circulation coin became more attractive to help Mint production, as well as to promote the silver-mining industry.

The original intent was to hold a competition to select the image for the new coin, but because the government wanted quick production, renowned Toronto sculptor, Emanuel Hahn, was commissioned to design the image. He created the caribou design, presently used on the 25-cent coin, which an informal design-advisory committee approved. However, Finance Minister Edgar Rhodes wanted something different and suggested a canoe with a voyageur and native guide. Hahn produced a sketch of two men paddling a canoe along a shoreline, which the minister liked. Hahn produced a model in his Toronto studio and details of the new coin, nicknamed "the George", were released to the public.

The first one-dollar silver coins were minted and became legal tender on May

1, 1935, five days before King George's twenty-fifth anniversary of becoming king. The coin was much more popular than anticipated, and an initial minting of 15,000 eventually grew to one-half million.

From the outset, the silver dollar coin was to become a permanent addition to Canadian coinage. Following the 1935 anniversary issue, the voyageur image was retained on the reverse side, but the King's special anniversary image was briefly replaced on the obverse side. Although the King's death in January 1936 prompted a significant redesign of all Canadian coinage, the voyageur silver dollar continued. Except for the periodic issue of other commemorative

dollars, it remained the standard reverse image on the silver dollar coin for more than 50 years.

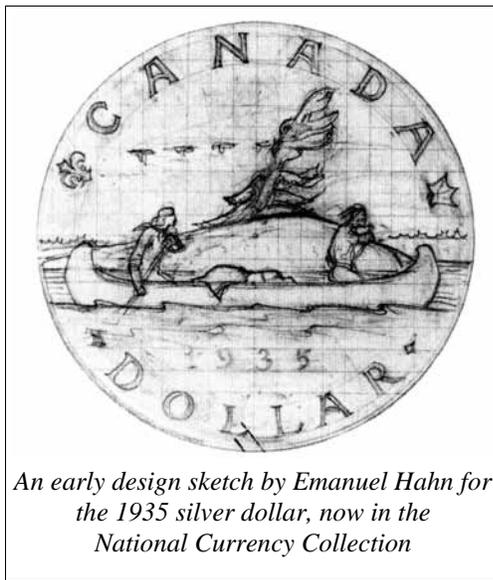
In 1987, the dollar bill was replaced by a newly designed one-dollar circulation coin. Originally, Hahn's voyageur design was to be used on the reverse

side. However, fate intervened with the disappearance of the tools to produce the

coin in transit between the Ottawa and Winnipeg Mint facilities where the coins would be produced. To keep production on schedule, the second-choice design, the loon, replaced the voyageur image and today's popular "loonie" was born.

With the introduction of the "loonie," the silver dollar continues to be minted as a collector's coin, but since 1986, the voyageur image that had endured for 51 years has been replaced each year with

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An early design sketch by Emanuel Hahn for the 1935 silver dollar, now in the National Currency Collection

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a different commemorative image. Now, after more than a decade's absence, the voyageur theme has reappeared on the May 1999 issue of the millennium 25-cent coin, featuring Sergiy Minenok's design. Whereas the original design featured a side or profile view of a passing canoe with two passengers, Minenok's viewpoint is forward and to the left of the approaching canoe. His depiction, featuring a party of three, is also more historically accurate than the original Hahn design.

The Artist

An avid reader and admitted romantic, Sergiy Minenok attributes the initial inspiration for *The Voyageurs* to his childhood readings of the romanticized versions of early North American life portrayed by American novelist James Fenimore Cooper, author of *The Last of the Mohicans* and to movies he saw as a child. His vision of Canada has always been associated with images of strong and brave adventurers, epitomized by the voyageurs.

In developing his design and to ensure accuracy, he undertook considerable research into Canadian history including the study of historic paintings and engravings depicting the voyageurs and clothing styles from the era. He came to realize that during that period, long before the development of other natural resources such as minerals and forestry, the fur trade dominated the wilderness economy and was crucial in exploring and opening the vast continent for settlers and other industries that have created this great country.

He believes being new to the country was an advantage in developing his winning design because it allowed him to view our cultural icons, such as the Voyageurs, with fresh unbiased eyes.

The Voyageurs was one of six entries he submitted, all depicting aspects of early European contact with the "New World" and motivated by his personal interest in history and nature, and past participation in several archaeological

expeditions in Ukraine. These entries were all created in his living room since he had not yet established a professional studio since coming to Canada. He views his entries to the coin design contest as his first "creative test" in Canada, although as an artist in Ukraine, entering competitions was a regular part of his professional career. He has participated in close to 30 competitions over the years, and was successful in several, including taking first place in a National Poster Competition of the USSR.

No stranger to coin design, Sergiy's art has been featured on three Ukrainian coins. One is a gold collector's coin honouring the renowned Ukrainian poet and artist Taras Shevchenko. Another design was featured on two different coins commemorating the tenth anniversary of the Chernobyl tragedy.

His art was also reproduced on two of four Ukrainian postage stamps created to mark the 1996 Atlanta Olympics. President's Administration of Ukraine commissioned him to create designs for Honours Titles of Ukraine medals. His oil paintings are held in private collections in several countries.

Sergiy's artistic education began in 1969 at Ukraine's Technical College of Art where he graduated in 1973 with an Honours Diploma as a Technician of Industrial Art. He continued his art training in 1978 at the Kiev State Art's Institute (now Art Academy of Ukraine) where he graduated as a graphic artist in 1984. Over the next four years he prepared for entry to the Artist's Union of USSR by participating in many poster competitions and exhibitions, where he won four prizes.

He attributes his artistic versatility to his mix of design-arts and graphic-arts training that has seen him produce works as a modeler, in oil painting, book design and illustration, wood and stone carving, and creative design for presentation medals/badges, logos, posters, coins and stamps.

Married, Sergiy and his wife Anzhelika have a five-year old daughter Natasha.

Sergiy is in the process of establishing his artistic career in Canada.