
Madison County Coin Club Newsletter

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February, 2007

ANA Member #C-195870 (Region 20, AL & GA)

ANS & GNA Member

Meeting: Thomas W. Davidson, Sr. Senior Center

Location: 2200 Drake Ave. SW
Huntsville, AL 35805
256-881-6268

Meeting Time: 6:30-8:30 p.m.

Meeting Dates: 4th Monday
of every month, except
May & December

Editor: Harold Fears

ANA Club Rep.: Jon Stimpson

Web: <http://mccc.anaclubs.org/>

President's Report

By: Harold Fears

Last month we had 16 members and one visitor attend our meeting. We listened to **Bob Jaques'** presentation on Military Payment Certificates. We all learned that this was another interesting and doable branch of the numismatic tree that we could all enjoy.

It has been a standing tradition that in February, **Charles Cataldo** presents to the club "The State of the Coin Market." Mr. Cataldo has been a local dealer for many years now and is the author of the book "*Currency & Tokens of Huntsville and Madison County, Alabama*". The February meeting will be held Monday the 26 at the Senior Center in Huntsville. We will meet in the Ceramics Room with the doors opening at 6:00 p.m.



Bob leads the discussion on Military Payment Certificates.

January's Raffle Winners

- 1st Place French IndoChina 1942 ¼ centime – Ray Norwood
- 2nd Place Gibraltair 1992 50P – Verdery Robinson
- 3rd Place 2001 Uncirculated dime – John Knadler

Military Payment Certificates

After World War II military payment certificates (MPCs) were issued to help combat black market activities. MPCs could be used on bases, ships, canteens, and other similar places but could not be used to buy local goods or services without special permission and only by those merchants authorized to accept MPCs. Conversion day or C-Day was when one series of MPCs was made invalid and replaced by another. There were 13 series of MPCs issued between 1946 and 1973, with varied designs. A beginner's type set would include 94 different notes, while an advanced collection would include all 161 notes.



Issue 591 was used in Cyprus, Iceland, Japan, Korea, and the Philippines. It was released on May 26, 1961 and was withdrawn in the Pacific region on January 6, 1964. On January 13, 1964 it was withdrawn from the European region.



Issue 681 was released on August 11, 1969 for use in Vietnam. They were withdrawn on October 7, 1970.



Money Tree

By Richard Jozefiak

Items with Money Tree motifs make interesting exnumia items to collect and study. Besides the beauty of the pieces, it is interesting to see what coins and/or paper money were used in the design.

Money Tree motifs vary greatly in size, scope, and the coins and/or paper money used on them. The basic motif is a large plant or tree, with a number of coins and/or paper money pieces placed on the plant or tree.

This article will describe one particular item, a Money Tree dish, in the author's collection that is both beautiful and intriguing. The artist and manufacturer of the dish are unknown. There is no production marks on the dish. The author estimates that it was produced in the early 1960's.

The Money Tree dish pictured on the next page, measures 9 x 7 inches, and is very shallow. Its design suggests its use as a decorative piece, more than a dish to hold something.

It is typical of the Money Tree motif, with coins on a large tree. The coins on this Money Tree are U.S., with a number of quotes also on the Money Tree. Upon examining the Money Tree, it becomes apparent that the coins and the quotes don't seem to go together!

The coins are all U.S., and they even have dates. The following are on the Money Tree:

1. Cent - 1960 D
2. Nickel - 1957
3. Dime - 1948
4. Quarter - 1951

There is no reason for the particular dates selected by the artist that the author can see. Also, why did the artist use a mintmark "D" for the cent, and other coins do not have a mintmark? Were the coins with these dates and mintmark the only ones the artist had to use as his models?

The quotes the artist selected to use on the dish are mostly British, instead of American. The quotes are from the mid-1800's to the early 1900's, well before the dates and types of the U.S. coin designs used.

The quotes are:

1. "Take care of the Pence and the Pounds will take care of themselves".- William Lowndes
2. "Annual Income Twenty Pounds. Annual Expenditure Nineteen Nineteen six, Result Happiness. Annual Income Twenty Pounds, Annual Expenditure Twenty Pounds Ought and six, Result Misery."- Dickens, David Copperfield
3. "Money, Save the Proverb, Makes Money."- Adam Smith, Wealth of Nations
4. "Put Not Your Trust in Money. But Put Your Money in Trust." - O.W. Holmes, The Autocrat of the Breakfast Table

Based on the combination of British quotes and U.S. coins, the author speculates that the Money Tree dish was first produced for the British and/or Commonwealth markets. The U.S. coins would probably have been British coins. The British monetary system prior to 1967 was based on the Pound, Shilling, and Pence system.



A Money Tree Dish

When the Money Tree dish was produced for the U.S. market, the author speculates that the British coins were replaced with U.S. coins. The author has not found a similar Money Tree dish with British coins at the time of this article.

In summary, a Money Tree motif can open a lot of questions about an item's design, production, and history. Why did an artist choose particular coins and/or paper money to put on the item they designed and created? Why did an artist add text, if any, to their design? Money Tree motifs are an interesting part of exonomia.

**Please bring a coin,
medal, note, or something
for Show-and-Tell.**

**It's easy, fun, and adds
interest to our meeting.**

Conclusion: *'The neighbourhood of the Tower: The Mint', Old and New London: Volume 2 (1878)*

By Walter Thornbury

"From this department I am taken by my guide to a long bakehouse structure, called the Annealing Room. Here I find several men-cooks very busy with the golden-rimmed blanks, making them into pies of three thousand each, in cast-iron pans with wrought-iron lids, and closed up with moist Beckenham clay. These costly pies are placed in large ovens, where they are baked in intense heat for an hour, and then each batch is drawn as its time expires, and is not opened before the pan becomes cool. The grey plastic loam which was placed round the dish is baked to a red crisp cinder, and the golden contents of the pie are warranted not to tarnish after this fiery ordeal by coming in contact with the atmosphere.

"I next follow the golden annealed blanks to the Blanching Room, where they are put into a cold-water bath to render them cool; after which they are washed in a hot weak solution of sulphuric acid and water to remove all traces of surface impurity. Finally, after another wash in pure water, they are conveyed to a drying-stove, where they are first agitated violently in a heated tub, then turned into a sieve, and tossed about out of sight, amongst a heap of beechwood sawdust, kept hot upon an oven. After this playful process, they are sifted into the upper world once more, and then transferred to trays, like butchers' trays, which are conveyed to the Stamping Room.

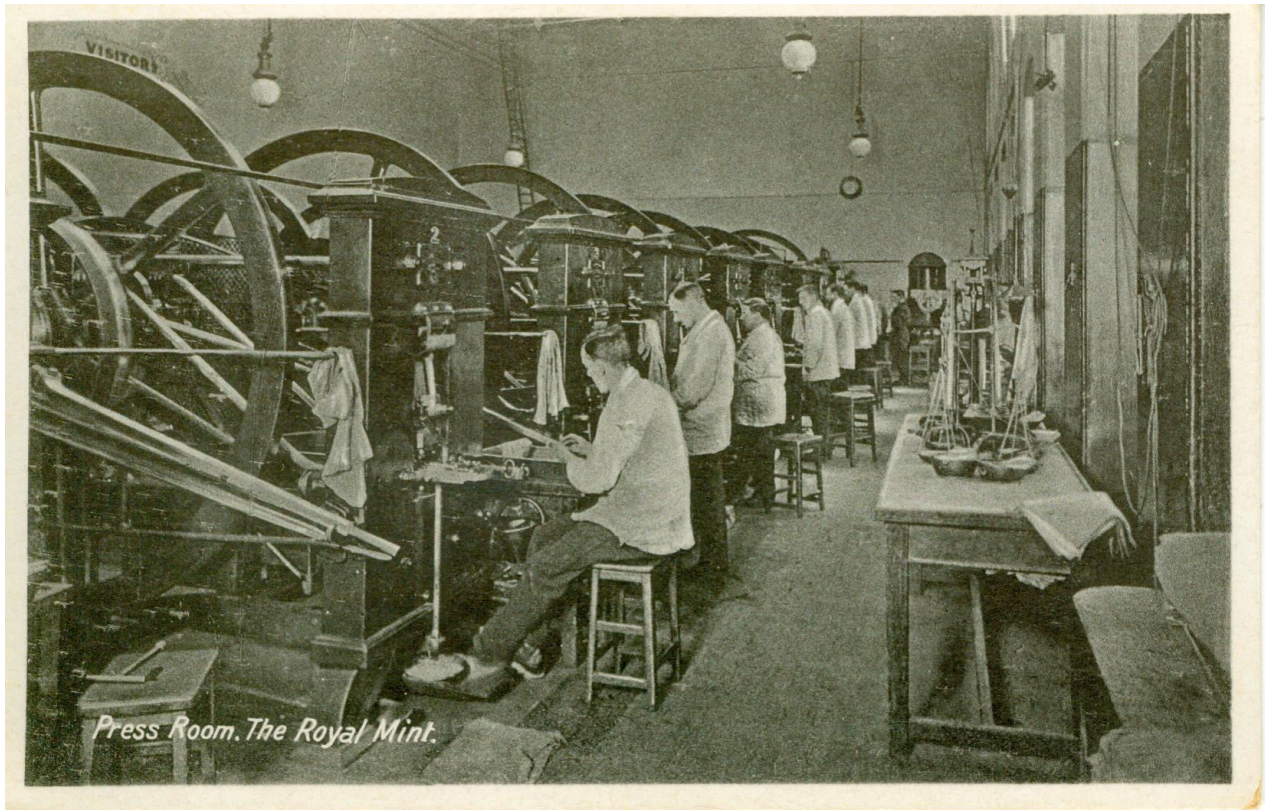
"The Coining-press Room contains eight screw presses, worked from above by invisible machinery. Below, there is a cast-iron platform; and above, huge fly-arms, full six feet long, and weighty at their ends, which travel noisily to and fro, carrying with them the vertical screw, and raising and depressing the upper die. In front of each press, when the

machinery is in motion, a boy is sitting to fill the feeding-tube with the bright plain dumps of gold that have come from the sawdust in the Blanching Room. On the bed of the press is fixed one of Mr. Wyon's head-dies, a perfect work of art, that is manufactured in the building; and the self-acting feeding apparatus—a slide moving backwards and forwards, much the same as in the delicate weighing-machines — places the golden dumps one by one on the die. The boy in attendance now starts some atmospheric pressure machinery, by pulling a starting-line; the press and upper die are brought down upon the piece of unstamped gold that is lying on the lower die, along with a collar that is milled on its inner circumference, and which closes upon the coin with a spring, preventing its undue expansion, and at one forcible but well-directed blow, the blank dump has received its top, bottom, and side impression, and has become a perfect coin of the realm. The feeder advances with steady regularity, and while it conveys another dump to the die, it chips the perfect sovereign down an inclined plane; the upper machinery comes down again; the dump is covered out of sight, to appear in an instant as a coin; other dumps advance, are stamped, are pushed away, and their places immediately taken. Some sovereigns roll on one side instead of going over to the inclined plane, others lie upon the edge of the machinery, or under the butcher's tray that holds the dumps, and the boys take even less notice of them than if they were so many peppermint drops.

"The metal has passed no locked doorway in its progress without being weighed out of one department into another; and it undergoes yet one more weighing before it is placed into bags for delivery to the Bank of England or private bullion-holders, and consigned to a stone and iron strong-room, containing half a million of coined money, until the hour of its liberation draws nigh."

British Royal Mint Post Cards -- Part 6

This is the next installment of a set of post cards depicting various scenes of the British Royal Mint. From the set of twelve, here we have a picture of the press room.



A postcard (circa 1911) depicting the British Royal Mint's press room.



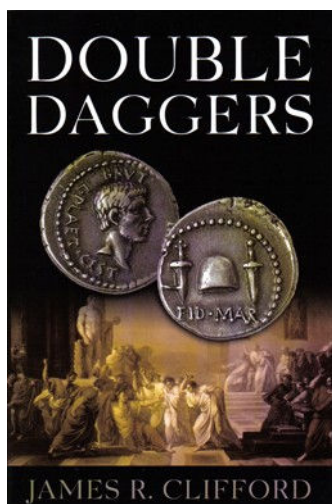
A postcard (circa 1911) depicting the British Royal Mint's weighing room.



The gang takes a break ...

Library News

Bob Jaques has graciously donated to the club a copy of *Double Daggers*, by J.R. Clifford.



The January issue of the Numismatist has selected *Double Daggers* as a "notable and great read for the year."

Double Daggers is the story of a curse that spans the ages . . . The curse begins with the assassination of Julius Caesar on the Ides of March. The chief conspirator in the assassination is Marcus Brutus, a man long rumored to be Caesar's illegitimate son. Immediately after Caesar's murder, Brutus mints a coin celebrating his role in the heinous plot.

Today, that coin is known as the Eids of March or Double Dagger Denarius, and it is the most famous coin in all of ancient antiquity. *Double Daggers* is the story of four men's unrelenting obsession to acquire the coin, and what befalls them once they finally have it in their possession.

Meetings for 2007

ADMIT ONE

January 22 – Bob Jaques presents “Military Payment Certificates”

ADMIT ONE

February 26 – State of the Coin Market by Charles Cataldo

ADMIT ONE

March 26 – David Hollander presents “Alabama Currency”

ADMIT ONE

April 23 – Richard Jozefiak presents “The Modern British Sovereign and Half-Sovereign”

ADMIT ONE

ADMIT ONE

June 25 – Pot Luck / Bourse Night

ADMIT ONE

July 23 – British Night by Bob Jaques

ADMIT ONE

August 27 – Dwight Maxwell presents Roman Coinage

ADMIT ONE

September 24 – Computers by Mark Larson

ADMIT ONE

October 22 – Commemoratives by Arthur Patrick

ADMIT ONE

November 26 – Pot Luck / Bourse Night

Questions or Comments

Please call Harold: 256-881-6268

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Club's web site:

<http://mccc.anacclubs.org/>

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