

# MONEY & MEDALS



The Newsletter for Numismatics in Britain

81 | Winter 2020/2021

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Money & Medals is the newsletter associated with the Money and Medals Network based at the British Museum and in association with the RNS, BNS, and a number of key partners. The Network aims to act as an information exchange for museum professionals within the UK whose collections include

coins, medals and other objects relating to monetary and economic history and numismatics.

To contribute information or articles to the Newsletter or to subscribe by email please send your name and email address to the editor at [MMN@britishmuseum.org](mailto:MMN@britishmuseum.org) or by post to Department of Coins and Medals, British Museum, Great Russell Street, London WC1B 3DG. Auction and fair details for inclusion in the next edition should be sent to Peter Preston-Morley at [ppm@dnw.co.uk](mailto:ppm@dnw.co.uk)



The British Museum



Supported using public funding by  
**ARTS COUNCIL ENGLAND**

## NEWS

### Army Flying Museum 'Magnificent Mini Medals art installation project'

Daniel Ball

The Army Flying Museum based at Middle Wallop, Hampshire, invited community groups and individuals from across the UK to be inspired by our stories of courage, bravery, and comradeship, to help the museum create a mass art installation which has been inspired by our own medal collection. The medal collection reflects the history of the Army Air Corps and its predecessors which include the Royal Flying Corps of the First World War, the Glider Pilot Regiment of the Second World War, and the Royal Air Observation Post squadrons, in addition to the modern Army Air Corps, active from 1957 to the present.



A medal set created by Kathleen Hudson of Wiltshire representing those medals awarded to a family member who served in the Glider Pilot regiment

Using these stories and artefacts as inspiration, people from across the UK were invited to respond and join in with our remembrance commemorations through the installation. We have received over 1,200 knitted,

crocheted and handmade mini medals which form the mass display around our historic aircraft which visitors to the museum can view.



A full set of medals representing all branches of the military from project participant, Liz Windows of Salisbury

Some of these medals were inspired by participants personal connections to different periods of army flying history, such as the Glider Pilot Regiment of the Second World War. The installation was on display until the end of 2020. A number of medals were also created by community groups across the Hampshire area through interactive outreach sessions prior to the second national lockdown. These groups included several young people's groups such as Basingstoke and District Young Carers and 5th Winchester Beavers. The project featured on local radio as part of BBC Radio Solent and BBC Radio Wiltshire's 'Make a difference' campaign which features special local charity causes that people across the region

can get involved with from home.

As Dan Ball (Outreach and Engagement Officer) says, 'this was a fantastic way for individuals and community groups to be inspired by our stories, collections and artefacts, and respond creatively to these at the museum as part of our national lottery heritage funded project and activities'. The project also included a willow medal and poppy which were specially commissioned and created by Hampshire-based artist Jacqueline Rolls who specialises in willow sculpture. Both of these sculptures form part of the finished installation in addition to five portraits of Royal Flying Corps Victoria Cross recipients which were commissioned and created by Katrina Henderson of Kat Henderson Designs.

The mass art installation is the tenth in a series of co-generated and co-curated community spotlight art installations. These form part of the museum's National Lottery Heritage Funded project 'Project Eagle'. Please visit <https://www.armyflying.com/outreach/magnificent-mini-medals/> for more information or email Dan Ball (Outreach and Engagement Officer) via at [outreach@armyflying.com](mailto:outreach@armyflying.com)



*The completed art installation on display underneath our Islander aircraft*



## Money and Medals training goes digital

*Henry Flynn*

In December 2020 the Money and Medals Network training programme went digital! Our six planned physical events had to be postponed at the beginning of the year due to the pandemic and it became obvious that it would not be possible to run them as originally envisaged any time soon. The time had come to embrace online training and to offer some events via Zoom.

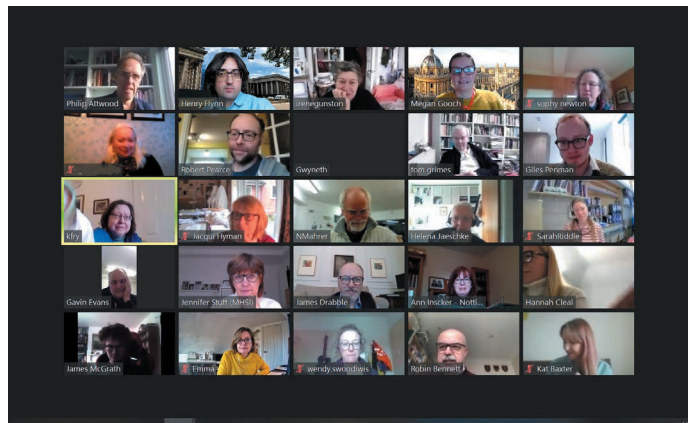
First things first, it was important to figure out how MMN training would work as online sessions and to establish what people would want from such events. I felt that the best way forward was to run a fairly simple event covering topics that most people would find useful, such as numismatic storage and display. I consulted with colleagues at the British Museum who had already run online seminars, and settled on a half-day format in

order to avoid "Zoom fatigue."

This event, moderated by Dr Megan Gooch, to whom I am eternally grateful for her help and support, took place on Friday 27 November 2020 and featured two training talks from me. The session also featured a workshop element where attendees were sent off in groups to breakout rooms and asked to consider a couple of questions before reporting back to the main group. Platforms like Zoom offer such useful interactive elements as this, as well polls to gauge people's opinions on various things. This was useful for gathering feedback on the event itself as well as being a bit of fun – we were able to offer a "what's your favourite coin?" poll based on a selection of images to keep people occupied as they were logging in at the beginning.

Another benefit of running events via Zoom is that, once the geographical barrier has been removed, the training can potentially be opened up to a much wider audience. This debut event, intended to test the water and canvass opinion as well as offering numismatic advice, attracted a staggering 65 people, which was hugely encouraging to see. It also attracted people from museums all over the world, including Greece, Egypt and Haiti, widening the reach of MMN and spreading its benefits much further than before.

This first event went well and received lots of positive feedback which gave me the green light to start converting those six postponed training days into Zoom sessions. At the time of writing, the first of these events has been held, two more have been advertised and I am in the process of developing at least one more.



*MMN Training using Zoom*

This first event went well and received lots of positive feedback which gave me the green light to start converting those six postponed training days into Zoom sessions. The first of this new online programme, Medals in Museum Collections (Part One), originally planned as an East Midlands Money and Medals event, focused on commemorative medals, art medals and the storage of museum medal collections. Held on the 29th of January, it attracted a whopping 81 attendees from all over the UK and internationally. We have now linked up more formally with the British Museum's International Training Programme and opened up our training



opportunities to the global museum community. Part Two, focusing on military medals, documentation of medals on museum databases and the display of medals, followed on the 26th of February, hosted by Somerset Museums Service, and this also proved to be extremely popular with over 80 attendees. The one after that was a North East event on the identification of Roman coins, run by Dr Frances McIntosh and hosted by Andrew Parkin, on the 4th of March. Our next event, an online research conference with an emphasis on MMN under lockdown, will be held on the 18th of March.

The Money and Medals Network is very much open for business, despite this new national lockdown, and our use of online resources is allowing us to reach bigger audiences than ever before. To learn more about what is coming up, please visit the homepage of our website: [www.moneyandmedals.org.uk](http://www.moneyandmedals.org.uk)

## Calling all collection managers and curators

Mary Hinton

You may remember the fantastic exhibition about the work of MMN held at the British Museum in 2018. One of the objects displayed was a frame of electrotype replica coins, one of a series of seven kindly loaned by the Science Museum, entitled 'Late Decline of Art, Period VII, Circa B.C. 100-1' (see MMN 73)



*A frame of electrotypes at the Ure Museum, Reading (photo: Amelia Dowler)*

Many similar sets were produced by the BM from the 1880s for distribution to, or for purchase by museums, schools, and other institutions for educational purposes. The original sets included two frames of gems and scarabs, and four frames of Greek and Roman coins and medallions arranged in seven periods, which replaced Eckhel's original five for classifying coins, and which illustrated the development and decline of art. Sets of Historic English Medals, in three frames from Henry VIII to George III, were produced slightly later. Small catalogue booklets were produced to accompany the sets.

I have been researching the origin of these and would love to hear from you if you have any of these in your collections, either in storage or on display. Please get in touch at [readyelectros@gmail.com](mailto:readyelectros@gmail.com)

## Art Fund New Collecting Award Norwich Castle Museum & Art Gallery

At the end of 2020 the Art Fund granted a New Collecting Award to a project aiming to acquire regional medieval numismatics at Norwich Castle Museum & Art Gallery. Its goals are to expand the collection of coins minted or discovered in historical East Anglia, within the date range of the 7th and the 12th century. The award presents a fantastic opportunity to acquire single coin finds which have increased so dramatically over the past decades but, falling outside of the Treasure process, often have remained beyond the reach of the museum. New acquisitions will contribute to the museum's presentation and research of East Anglia's distinctive medieval history - periods of which are significantly informed through numismatic evidence. They will also enable the different approaches to interpreting and understanding coinage, particularly within the wider artistic and material cultures. Overall, the project will increase access to the numismatic collections for visitors, schools, and local communities.

These acquisitions will help in forming a comprehensive cabinet of regional mints and issues as well as supporting the wider efforts, such as the current NLHF funded refurbishment project of the Norman Keep, to establish Norwich Castle Museum as a centre for the research and exploration of the medieval period. The project is due to be completed in the latter half of 2022. If you would like to know more about the project or have coins which might be of interest, please contact Andrew Ferrara, Project Curator, Norwich Castle Museum & Art Gallery [andrew.ferrara@norfolk.gov.uk](mailto:andrew.ferrara@norfolk.gov.uk)

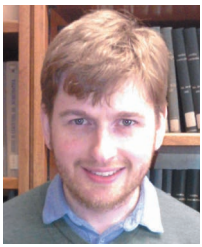
## Coins of the Cross-and-Lozenge and Two Emperors types

There has been extensive media coverage of the discovery of a hoard of coins and artefacts near Eye in Herefordshire, dating from the late ninth century, which was not reported, contrary to the terms of the Treasure Act (1996). The majority of these were pennies of Alfred of Wessex and Ceolwulf II of Mercia, of the Cross-and-Lozenge and Two Emperors type. The finders were successfully prosecuted and are now in prison, but the trial established that the majority of the hoard has not yet been recovered. There appear to have been attempts recently to dispose of coins from the hoard through the trade, both in the UK and internationally. Anyone who is offered coins of this type without a secure provenance is advised to contact Gareth Williams, Curator of Early Medieval Coins at the British Museum, at [gwilliams@britishmuseum.org](mailto:gwilliams@britishmuseum.org).

# FOCUS

## DECIMALISATION

15 February 1971 marked D-Day in the UK. The move to a decimal currency system was a momentous event, changing centuries old ideas of coinage and money. In this episode we mark the fiftieth anniversary of decimalisation with three contributions which discuss why and how this major change to currency took place.



### Making Change

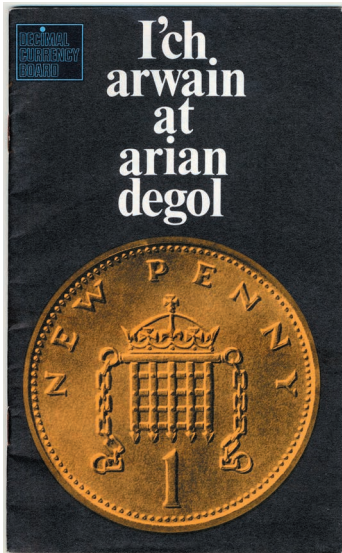
Tom Hockenhull, British Museum

*Interviewer: No sentimental feelings about £sd?*

*Interviewee: 'No, certainly not. I think if I had six fingers on each hand it might be a different story.'*

*AP interview with member of the public, 15 February 1971*

On 15 February 1971, 'D-Day', the UK went decimal, changing the number of pennies in the pound from 240 to an even-hundred and abolishing all other subsidiaries. Decimalisation was the biggest single adjustment to the pound in its history, resulting in the retirement of the shilling, florin, half-crown and other popular coins. Just as significantly it required the breaking of a thousand-year bond between penny and pound.



*Decimal Guide - Welsh Edition*

introduction and an estimate of the costs. It reported in 1963, yet government turmoil delayed plans and it would be a further three years before it was announced in Parliament, in March 1966.

The Royal Mint had not been idle. Prior to publication of the Halsbury Report it wrote to various arts bodies – in confidence – and invited them to form teams that would compete against one another to produce new decimal designs. The Royal College of Art and Royal Designers for Industry formed a joint RCA/RDI team,

Planning had commenced ten years prior following the appointment of a new Chancellor, Selwyn Lloyd in 1960. More enthusiastic about decimalisation than his predecessors, Lloyd set up a decimalisation working party. This was followed by a Committee of Inquiry chaired by Lord Halsbury. The Halsbury Committee was tasked with advising on the most practical form the currency could take, the timing of its

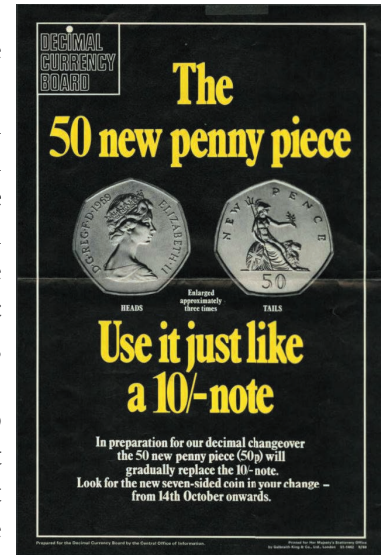
whose members included Christopher Ironside (1913–92). He was invited to progress his ideas for the decimal reverses, while Arnold Machin from the Royal Academy team was selected to sculpt a new portrait of the Queen. Machin recounts in his autobiography how he was granted four sittings with the Queen in an upstairs room at Buckingham Palace. One final sitting took place at Balmoral Castle where the Royals were spending the Summer break. While there he was given a tour of the estate and invited to a special dinner celebrating the announcement that the Queen was expecting a fourth child.

Ironside's reverses were completed between 1963 and 1966, and shown to cabinet ministers in July of that year. The response was less than enthusiastic with one particularly vocal critic describing them as 'bad, fussy and "old hat"'. This was a huge blow to the Mint. Feeling that the role of Royal Mint Advisory Committee had been undermined, Prince Philip briefly

contemplated resigning as its President. Instead, in August 1966, he wrote to the Chancellor suggesting that, since ministers didn't like them, perhaps a public competition could be held to find fresh designs. Ironside was summoned to the Mint where the Deputy Master poured him a large gin and tonic and broke the calamitous news. After a few days' despair, Ironside resolved that he must enter the open competition with a fresh set of designs, and he went back to the drawing board. His new, improved designs won the competition: had they not, his role in the decimal coinage would be little more than an unfortunate footnote.

With the competition out of the way, Ironside's decimal reverses quickly fell into place – the crest of England on the 10p, badge of Scotland on the 5p, badge of the Prince of Wales on the 2p and portcullis associated with Westminster on the 1p. A Royal crown was put on the ½p. The 50p took longer to develop – initially supposed to feature the Royal Coat of Arms, a public outcry over the proposed omission of Britannia led to a last minute replacement.

The logistical implications of decimalisation were enormous. With the UK's estimated 610,000 cash registers all needing to be made decimal-ready, the task fell to teams of technicians who worked sixty-hour weeks throughout 1971. Conversion costs had to be borne by the retailer. With new machines costing about £100, most elected to have their existing machines converted

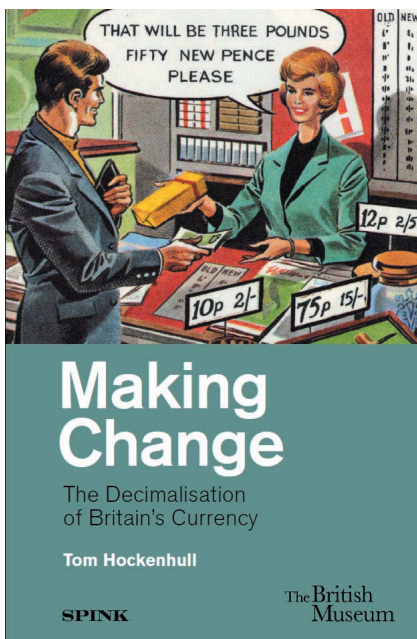


*Decimal Currency Board Poster*



at a cost of £30–40.

The transition was overseen by the Decimal Currency Board which coordinated the marketing and education campaign, posting a copy of *Your Guide to Decimal Currency* to every UK household. Its Chairman, Bill Fiske, famously declared that D-Day would be the non-event of 1971. By and large, he was right and public acceptance of the new coins was swift: 'You're getting the point', declared London's *Evening Standard*. The Board's activities were quickly wound down, and it was officially disbanded in 1972. Ironside's drawings and plaster



models for the coins are now held in the British Museum. Fifty years on, as D-Day recedes in the public memory, they are heralded as classic examples of good design: 'I was not designing for myself', he explained, 'but for everyone else'.

*Making Change: the decimatisation of Britain's currency* (Spink and the British Museum) by Tom Hockenull is available now. The accompanying Room 69a exhibition at the British Museum is currently closed due to Covid restrictions. See [britishmuseum.org](http://britishmuseum.org) for reopening details.



### What's that in old money? Remembering decimatisation

*Abigail Kenvyn, Royal Mint Museum*

February 2021 marks the 50th anniversary of the changeover to the new, decimal, currency. It was, without a doubt, the biggest change to the British coinage in 1000 years

and every man, woman and child would have to get used to a new way of spending money.

The change had long been set for 15 February 1971 and the months leading up to Decimal Day, or 'D-Day' as it became affectionately known, were packed full of the most intense public information campaign ever experienced.

It will come as no surprise that the Royal Mint Museum holds an exceptional collection of material relating to this national event. Moving to a new, state of the art site in South Wales, the Mint was fully prepared to undertake the task of striking billions



of the new coins. The preparatory design phase, trial pieces and coin making process are all represented in the collection alongside social history objects telling the story of how the general public viewed, and coped with, the change.

This year the Royal Mint Museum has embarked on a number of activities to tell this story, and while the various strands of the project cover a number of age groups and activities, the main goal has been to work with the younger and more senior members of society with the aim of connecting generations, encouraging children to talk to their grandparents about 'old money'.

From early in the project planning phase, a key desire was to work with care home residents including those suffering with dementia to re-awaken memories of a time gone by. Due to the pandemic, however, it was not possible to run sessions in care homes as originally planned. Instead, reminiscence sessions take the form of a 'Museum in a Box'. A self-contained activity which can be sent directly to care homes and run by staff. The box contains replicas and original objects from the time for people to handle. Each object is fitted with a bespoke micro-chip which, when placed on the box, plays audio clips specific to that object. Topics for discussion are also provided to encourage conversation and nostalgia amongst the participants. Boxes can be borrowed by care homes nationwide, completely free of charge.



*The Decimatisation Museum in a Box activity pack*

Without the ability to visit schools or run workshops the Museum is encouraging children to engage with the subject via digital sessions with secondary schools across the country and for primary schools in Wales, a short story competition has been held for key stage two pupils. The competition, on the topic of Britain going decimal, is being judged by celebrated children's author, and Children's Laureate Wales, Eloise Williams and illustrated by guest artist Rebecca Green.

A medal design competition for undergraduate students has also been run to commission a piece to commemorate the anniversary with the winner receiving two copies of their medal, struck by the Royal Mint. Examples of the medal will also be retained by the Royal Mint Museum as part of the permanent collection. Additionally a publication, by art historian Dr Mark Stocker, on the designing of the decimal coins is due to be released in the spring.

The various strands of the Museum's decimalisation project seeks to replicate the scope of decimalisation itself, impacting every age group in every part of the country. The Museum's website will continually be updated throughout the year with information and resources for all as we continue to tell the story of this big alteration to small change. <https://www.royalmintmuseum.org.uk/decimalisation/>



### Designing the decimal 50 pence piece

*Chris Barker, Royal Mint Museum*

Decimalisation resulted in a complete redesign of the United Kingdom's coinage. It was process that produced the highly distinctive 50p piece but, as familiar as the coin is today, finding a suitable shape and design was fraught with difficulty.

The idea of a shaped coin was not a new one in the 1960s, the British public having grown accustomed to the 12-sided threepence which had been in use for some 30 years. It was, however, an awkward coin to manufacture and one that the Deputy Master of the Mint, Jack James, was glad to be rid of. Despite this, a shaped 50p was needed to make the coin distinguishable. Several were considered but all fell short of the vending industries need for something that would roll (Figure 1).



*Design options for the new 50p*

It was to be Hugh Conway, the Decimal Currency Board's Technical Adviser, who proposed the concept that would become the 50p. As an engineer who sat on the board of Rolls Royce, he delegated the practicalities to the Accessories Design Office at Bristol Siddeley, a team more used to the design of aircraft components than coins. There, the concept was refined to produce a non-circular shape of constant breadth that could easily roll.

Finding an acceptable design for the new coin was just as complicated. Work had begun on this as early as 1962 and, after several years, designs by Christopher Ironside had been recommended to the Chancellor of the Exchequer, James Callaghan (Figure 2. ).



*Figure 2. Ironside's initial designs for the decimal coinage*

These had been thoroughly disliked by the Chancellor and the unpleasant task of informing the winning artist was left to Jack James. Fortifying the disappointed designer with a large gin and tonic he broke the news that he would have to take part in a new, public, competition. Despite being exhausted from months of work, Ironside still managed to win through with a fresh suite of entries which the Royal Mint Advisory Committee (RMAC) felt would stand the test of time, whilst including a clear numerical value to aid identification.

Of all the new designs presented, the weight of opinion rested with a depiction of the St Edward's crown. This came some months before the shape had been confirmed and at a period when round, dished coins were still under consideration. In this context it was felt that such a design was impossible, the elegant surround not being practical for technical reasons, and the Coat of Arms was accepted as an alternative in May 1967 (Figure 3).



*Figure 3. St Edward's crown and Royal Arms design*

The figure of Britannia was notable by her absence, a point not lost on the nation when the designs for the lower denominations coins were unveiled. Her



loss was seen as a cause for deep regret by many and it was felt that Ironside should prepare an alternative that took into account the criticism. Five new designs were presented, three being variations on the Royal Arms, one depicted Britannia and a final floral design included in attempt to incorporate the shamrock of Ireland. With the weight of popular opinion on their shoulders the RMAC felt duty-bound to recommend Britannia. This design, now so familiar to us all, was only replaced in 2008.

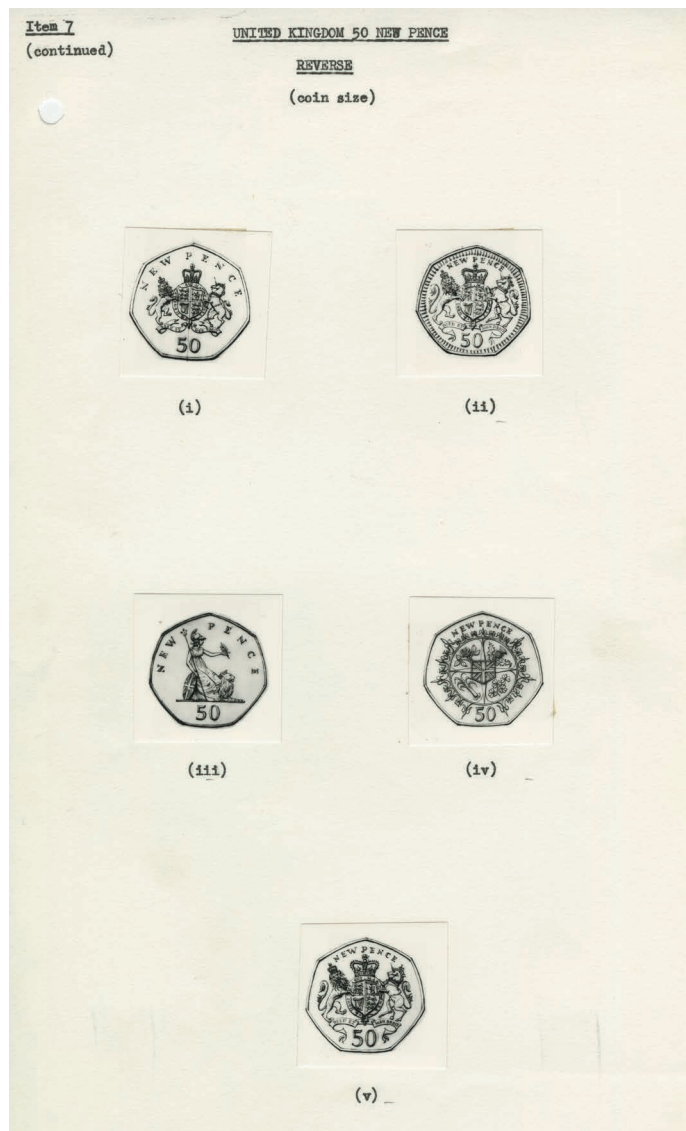


Figure 4. Ironside's alternate reverse designs for the decimal 50p

## TEMPORARY EXHIBITIONS

The latest government guidance on the reopening of museums and galleries states that 'indoor entertainment, such as museums, cinemas and children's play areas' can open from 17 May at the earliest. If you are planning to visit a museum then check their website in advance as certain opening and ticketing restrictions may be in place.

**50 Years - A Celebration of the Coin Collection**  
 Barber Institute of Fine Arts | 23 September 2020 – 27 June 2021

In 2020, the Barber celebrated the golden anniversary of its coin collection – one of the most significant in the world. Scholars and numismatists, Geoffrey Haines (1899 – 1981) and Philip Whitting (1903 – 1988), each left their vast collections of a combined 15,000 pieces to the Barber with the condition that the coins were used for 'educative purposes.' This 50th-anniversary exhibition honours their wishes and introduces the fascinating world of coins – miniaturised artworks and historical documents – to today's visitors. Through visually engaging and appealing objects, this exhibition explains the basics of the study of coins and aims to answer the questions non-specialists might have about this niche, but revelatory, subject. Find out how much an ancient coin might have bought, where and how it was made, and discover the story of how these coins came to be part of a museum here in Birmingham.

## *Lasers, Hoarding and Roman Gold Coinage*

Ashmolean Museum | Gallery 7 | until March 2021

Explore the results of recent research from the University of Oxford which used laser technology to determine the chemical 'fingerprint' of over 600 coins. As part of the Oxford Coin Hoards of the Roman Empire Project, this display shows changes in the gold sources exploited by the Ancient Romans and in hoarding behaviours, allowing fascinating insights into fundamental developments in the Roman economy.

## LECTURES, SEMINARS & CONFERENCES

### NOTE FOR RNS MEMBERS

Meetings take place at 6-7.30pm on the third Tuesday of each month. All meetings will be held online via Zoom until further notice. If we are able to resume in-person meetings there will be parties following the December and June meetings. To join a Zoom meeting, please sign up for the link from the monthly e-Newsletter or the meetings page of the Society website:

<https://numismatics.org.uk/society-meetings/>

### NOTE FOR BNS MEMBERS

For the present, because of government restrictions enforced due to the Covid-19 pandemic, the Society is meeting online via Zoom. Capacity is limited, so members are asked to register in advance. To join the meeting, please use the following registration link:

[https://us02web.zoom.us/webinar/register/WN\\_tqY6\\_tQAS\\_aeGx75X2whLA](https://us02web.zoom.us/webinar/register/WN_tqY6_tQAS_aeGx75X2whLA) Those who register will be sent log-in details via email.

## March

- 8 BAMS Irene Gunstone (Online), *'The Accidental Medallist' from A to B*
- 16 RNS Anja Thompson-Rohde (Online), *Stories from the Coins: How can museums use their numismatic collections to engage 21st century visitors?*
- 23 BNS Mark Jones (Online), *'More widely known by his works than any other living artist': William Wyon RA (1795-1851).*

## April

- 20 RNS Johanne Porter (Online), *Title TBC: St Edmund Memorial pennies*
- 27 BNS David Swan (Online), *Crisis in the Eastern Channel: the transformation in Iron Age/Celtic coinage wrought by Cæsar*

## May

- 18 RNS Robert Iliffe and team (Online), *Title TBC: Isaac Newton & the Mint*
- 25 BNS William Day, *The last golden age of British Numismatics; Reflections from the Stewartby Archive of English numismatic papers*

## AUCTION DIARY

Courtesy of Peter Preston-Morley. Please note: Dates may be subject to alteration. For latest updates on auctions, see the international auction calendar at [www.dnw.co.uk](http://www.dnw.co.uk)

### March

- 2 Dix Noonan Webb. Coins, Medals and Tokens. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 17 Dix Noonan Webb. Orders, Decorations and Medals. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 17 Baldwin's of St James's. 'Portland' Collection. 10 Charles II Street, London SW1. Coins and Medals. [www.bsjauctions.com](http://www.bsjauctions.com)
- 24 Bonhams. Orders, Decorations, Medals, Paper Money, Coins. Montpelier Street, London SW7. [www.bonhams.com](http://www.bonhams.com)
- 25 Roma. Ancient Coins. 20 Fitzroy Square, London W1 [www.romanumismatics.com](http://www.romanumismatics.com)
- 28 Dix Noonan Webb. Paper Money. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 31 Spink. Coins and Medals. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)

### April

- 6 Dix Noonan Webb. Coins and Medals. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)

- 14 [Dix Noonan Webb. Orders, Decorations and Medals. 16 Bolton Street, London W1. www.dnw.co.uk](http://www.dnw.co.uk)
- 14-15 Spink. Orders, Decorations and Medals. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)
- 21-22 Spink. Paper Money. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)

Dealers contact details can be found on the British Numismatic Trade Association website at [www.bnta.net](http://www.bnta.net) or the dealers' own websites using the links above.



## CONTACTS

### British Art Medal Society (BAMS)

Janet Larkin, Department of Coins and Medals, British Museum, London WC1B 3DG, tel: 020 7323 8568. Unless otherwise stated, all meetings held at 5.30pm, Cutlers Hall, Warwick Lane, London EC4. [www.bams.org.uk](http://www.bams.org.uk)

### British Association of Numismatic Societies (BANS)

Bill Pugsley [bill@pugsley.co](mailto:bill@pugsley.co)

### British Numismatic Society (BNS)

Peter Preston-Morley, Dix Noonan Webb, 16 Bolton St, Mayfair, London, W1J 8BQ, Telephone: 020 7016 1700. E-mail: [secretary@britnumsoc.org](mailto:secretary@britnumsoc.org). Unless otherwise stated (see lecture programme) all meetings are held at 6.00pm at the the Institute of Advanced Legal Studies. [www.britnumsoc.org](http://www.britnumsoc.org)

### British Numismatic Trade Association (BNTA)

Christel Swan, General Secretary, 3 Unwin Mansions, Queen's Club Gardens, London W14 9TH, Tel: 07799 662181, e-mail: [secretary@bnta.net](mailto:secretary@bnta.net) website: [www.bnta.net](http://www.bnta.net)

### International Bank Note Society (IBNS)

Pam West, [pam@britishnotes.co.uk](mailto:pam@britishnotes.co.uk). Website at [www.theibns.org/joomla/index.php](http://www.theibns.org/joomla/index.php)

### Oriental Numismatic Society (ONS)

Ms Paramdip Khara. Email: [paramdipk@hotmail.com](mailto:paramdipk@hotmail.com). ONS website at [www.orientalnumismaticsociety.org/](http://www.orientalnumismaticsociety.org/); and on Facebook [www.facebook.com/OrientalNumismaticSociety?ref=hl](http://www.facebook.com/OrientalNumismaticSociety?ref=hl)

### Royal Numismatic Society (RNS)

Dr Megan Gooch. Email: [megan.gooch@humanities.ox.ac.uk](mailto:megan.gooch@humanities.ox.ac.uk). Unless otherwise stated (see lecture programme) all meetings are held at 6.00pm at the the Institute of Advanced Legal Studies. E-mail: ; website: [www.numismatics.org.uk](http://www.numismatics.org.uk)



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