
Coordinating Committee for Numismatics in Britain

CONTENTS

Focus on techniques of coin photography

Digital imaging for numismatists	1
Coin photography using available light	2
Fair copies: banknote illustration and copyright	2
The photographs of Stephen Sack	3
Exhibitions	4
Obituary	5
News	5
Diary	8

The *CCNB Newsletter* is supported by the British Museum, the Royal Numismatic Society and the British Numismatic Society. The Newsletter appears three times a year, in January, April and September, and is received by those members of the RNS and BNS resident in the United Kingdom, and by others with an interest in numismatics. Under an agreement with the British Numismatic Trade Association, copies are also sent to the BNTA for despatch to its members.

Contributions and information will be gratefully received. Items for the January issue should arrive by November 1st 2000, and should be sent to Elizabeth Errington or Brendan Moore, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 020 7323 8139/8269, fax. 020 7323 8171, e-mail coins@british-museum.ac.uk.

Anyone in the UK wishing to be added to the *CCNB Newsletter* mailing list should send their name and address to Brendan Moore at the above address, or alternatively e-mail him at bmoore@british-museum.ac.uk

FOCUS ON TECHNIQUES OF COIN PHOTOGRAPHY

The theme of this issue is the art of photographing coins, with practical guides on how to achieve the best results with traditional cameras and by using new digital imaging techniques. Questions concerning the reproduction of banknotes and copyright regulations are also covered, while an article on the work of the photographer Steven Sack focuses on coin photography as an art form.

DIGITAL IMAGING FOR NUMISMATISTS

Numismatists are, by and large, a rather traditional lot and many of the tools and techniques have not changed in years. That does not mean, though, that these time-honoured practices can't be enhanced through the use of a little creative technology. Advances in digital photography have created a number of opportunities for anyone working with coins to record, analyse and publish information quickly and efficiently.

Although cameras have been connected to computers since the 1960s, the high cost and crude software meant that there wasn't a lot accessible to mere mortals. All that changed in 1992 with cameras designed specifically for the consumer market, like the Logitech Fotoman. The digital equivalent of a pinhole camera, it nevertheless opened the door to further improvements; by the following year, digital cameras with better resolution and even colour images appeared, and the race was on. Today's cameras are slick and sophisticated by comparison, and offer image quality that almost rivals film cameras.

At its simplest, digital photography really does not differ much from traditional numismatic techniques. What it does do is allow you to record images of coins much faster, examine and analyse those coins more efficiently, and publish their images faster and more

cheaply. In fact, current technology allows individuals to publish their own images, something that was difficult for almost everyone only a few years ago. Most of the new equipment is also portable, allowing people to travel and photograph coins with relative ease, and to retain those images for study anywhere. With the rise of the internet, there is finally a venue where large numbers of people can easily share information. The latest digital imaging equipment allows students, scholars, collectors and, frankly, everyone else, to distribute images of coins easily for study and teaching.

Cameras

The three basic elements are cameras, lighting and software. The choice of camera remains the single most important decision in building an imaging system. The most important criteria when considering a camera are:

Resolution (the most important factor). The venerable Fotoman made do with a measly 107,000 pixels (roughly an area of 284 x 376), but today's cameras are offering more than 3,000,000 pixels. A minimum resolution would be 1.3 million, but remember the more pixels, the clearer the image. Most of the new cameras are sufficient for most numismatic work.

Focusing distance. The more you can fill the field with the image, the more pixels you'll be devoting to the details of the coin and the clearer the image will be. Even with less than 1m pixels, a focusing distance of only 1cm still produces fairly credible images.

File storage and transfer. This is changing rapidly and there are many different sorts: old fashioned floppy disks, flash memory cards, optical drives and sometimes even removable miniature hard drives. As yet there is no standard. For portability, the CompactFlash card is rugged and easy to use. Many of today's cameras utilise this technology, but what will be used a year from now is anybody's guess.

White balance. This is important for colour photographs.

Ergonomics. Even now, not all cameras have a remote control, through-lens viewing, etc. The way you set up your camera has consequences, e.g. for preventing vibration.

Lighting

This needs a lot of trial and error, and a bit of improvisation works here. I have found for my needs the best light source remains a simple microscope illuminator, which produces a narrow beam of consistent (if a bit cold) tungsten light.

Software

Truth be told, photo editing software is really not as important as it's made out to be. Ideally you want to minimise its use as much as possible in order to speed up the number of coins you can process in a short period. So while a product like Adobe's PhotoShop remains the standard image editing software, you can accomplish what you need with far less expensive packages.

Software that is becoming more important, however, is that used for the storage (and analysis) of the images. Products like Microsoft's Access and FileMaker's Filemaker Pro can still handle the major storage of a large number of images, but other available software like Cerious Software's ThumbsPlus can easily arrange and organise images for far less cost.

The proof is in the print

The current generation of inkjet printers, such as Hewlett Packard's Photosmart series, can produce prints that (on special coated paper) are virtually indistinguishable from film prints.

Keeping it affordable

Part of the attractiveness of today's technology is that an imaging system can be assembled without breaking the bank. In 1998 I was able, from the internet, to put together a camera, a laptop, lighting, software and accessories for less than \$600. Today's cameras cost anything between \$700 to an astonishing \$26,000, but you can buy a truly superb one like the Olympus C2500L for only \$1300. So, while the current equipment I now use is a bit more expensive, it remains affordable for almost anyone to begin using digital images efficiently.

Charlie Karukstis
charlie@charliek.com

COIN PHOTOGRAPHY USING AVAILABLE LIGHT

It is not always necessary to use complicated lighting systems to photograph coins, as good results can be obtained by making use of natural light and relatively modest equipment. You will need a SLR (single lens reflex) camera. Buy the best that you can afford and, to prevent camera shake, look for one that is threaded to take a cable release (remote releases are available but these can be expensive). A good macro lens will be easier and faster to use than extension tubes and will go from infinity down to 1:1 (life-size on film). The independent lens makers produce excellent quality macro lenses and they are a lot cheaper than those made by the leading camera manufacturers. You will need a copy-stand, or a tripod which has a low level facility. A mini tripod is an advantage, in that it can stand on a table.

Use films in the 50 to 100 ASA speed range. These will be sharp and have very fine grain, which is useful if you want to make enlargements. Remember to turn off artificial light sources if you are using daylight balanced colour film, or you may get an orange colour cast on your pictures.

Having attached your camera to its stand, place it on a table about 100 cm away from a window. A slightly overcast day is preferable, as there will not be any harsh shadows. On a bright day, use a north-facing window if you have one, as this will be away from the sun's glare. Lay a velvet cloth or other suitable material on the baseboard/table. If you are using colour film, choose a tone that compliments the object, e.g. brick red with gold, dark green or dark blue with silver. Place the coin on the base, frame and compose your picture and make certain that the image is sharp. To obtain good depth of field with diminutive objects, you will need to set a small aperture on the lens: F.16 to F.22, for example. Turn on the camera's meter using the manual mode and adjust the shutter speed and aperture combination to give an accurate exposure readout in the viewfinder. Through the lens (TTL) metering is very advanced in modern cameras and is usually reliable. However, it can be fooled by, for example, a very bright silver coin, which would lead to under-exposure. Therefore, it is always sensible to bracket either side of the 'correct' exposure. For instance, if the meter tells you to use one second at F.16, shoot one frame at this setting, then one frame at two seconds at F.16, and a third frame at a half a second at the same aperture. With this procedure you can always be sure of getting at least one exact exposure. This may seem wasteful of film, but it is better to have some usable pictures, than to find on development that the whole roll of film is under-exposed because too much trust had been placed in the camera's metering system.

With the exception of the copy-stand, this set up is easily transportable. A gadget bag with a camera body, macro lens and film, together with a mini tripod is lightweight and can be stowed in a luggage compartment. The light will already be there when you reach your destination!

David Owen

FAIR COPIES: BANKNOTE ILLUSTRATION AND COPYRIGHT

Following earlier CCNB articles on the reproduction and forgery of banknotes, in this issue it is appropriate to alert readers to good practise when publishing illustrations of paper money, in print or electronically.

Increasing scope for accurate reproduction presents banks with a dilemma. Most welcome responsible reproduction, especially in an educational context; however, satirical images which challenge the dignity of national currencies may not be acceptable, and technical advances in high-quality printers, scanning and digital imaging present obvious dangers with regard to forgery. Many banks therefore have their own guidelines for the reproduction of their notes. Understandably, these are usually most stringent with regard to current issues. It is common for banks to stipulate that current notes may not be shown in colour, or reproduced actual size: at least half or twice actual size may be required. However, you should not assume that because a note is no longer current, there will be no restrictions on reproduction.

British readers should be particularly aware that the Bank of England's guidelines on reproduction cover all Bank of England notes issued since 1694, and all British Treasury notes. In recent years, the requirements have eased a little; for example, you no longer need prior permission to reproduce notes issued before 1960 (that is, notes without the Queen's portrait), as long as you fulfil the criteria on size. For notes issued after this date, you must receive prior consent in writing from the Bank. This is no mere formality: it is a requirement of the Forgery and Counterfeiting Act 1981, and failure to comply may be breaking the law. For further information and a copy of the guidelines, visit the Bank's website at www.bankofengland.co.uk/banknotes/repoguide.htm, or contact the Issue Office, tel. 020 7601 4028.

The Bank of England also now owns copyright in its notes, affording additional protection in the UK and in international law. The UK has ratified two international copyright conventions - the Berne Convention and the Universal Copyright Convention - which provide for reciprocal copyright protection between member countries. There are few countries in the world which do not belong to either convention, and even they may well have bilateral agreements with other nations. This ensures protection against unauthorised copying of British notes abroad, and of foreign notes in UK publications. In either instance, permission from the issuer must be obtained. Remember too that published photographs of notes also cannot be reproduced without permission, probably from both the relevant bank, and the owner of copyright in the photograph.

These considerations also apply to electronic reproduction. The full scope of copyright law in relation to the internet is still being worked out, but in the UK copyright law already covers electronic copying, including scanning. Furthermore, banks are likely to have their own requirements. For example, for images on websites, a bank may well ask for technical specifications: it will want to ensure that the images do justice to its currency, without being so good that people will download them as a means to forgery!

The message clearly is, always check before illustrating banknotes, in any medium. Copyright law is complex, and becoming more rigorous, so the easiest way is to contact the bank of issue. As in other areas of the law, ignorance is no defence. And remember that ownership of an object does not necessarily confer ownership of copyright, so however many banknotes you are lucky enough to call your own, this does not give you the right to reproduce them as you wish!

Virginia Hewitt

THE PHOTOGRAPHS OF STEPHEN SACK

A number of technical books on the art of photography already exist which show how to photograph coins. There are also innumerable books which celebrate the beauty of coins through photographs. Almost every year, another 'coffee table book' appears with appealing pictures - of Roman sestertii, for example - showing the minute details of the coin designs and the magnificent colours and textures of their patinas. For such photography, there are even celebrated masters like Max Hirmer, whose pictures of archaeological artefacts are famous world-wide. Such images have a commercial

function too: as coins are often collector's pieces, auctions houses need to obtain high quality illustrations for their sale catalogues in order to attract attention. It is therefore not surprising that a small handful of individuals are recognised as 'the best coin photographers in the world'. Their task is to capture and often enhance the reality of the original objects through their mastery of technical excellence, and no more.

But the artist Stephen Sack (born 1955, in New Jersey, USA) is a photographer of an entirely different order. It is no exaggeration to say that he is taking numismatic photography into a new dimension. His work represents an entirely new approach to photographing ancient coins that radically departs from tradition. His aim is to go beyond mere technical excellence and discover a new reality for the object he examines through the camera lens. Sack deliberately ignores beautiful coins, finding their designs too explicit, too well preserved. Instead he attempts to make beautiful photographs out of the kind of destroyed and neglected material that would ordinarily be ignored by the serious numismatist.

Such an approach may seem unusual, but for Sack himself it is nothing new. Since 1983, he has worked on an epic photographic project entitled *The Chromosomic Memory*. In the various groups of images that make up the series, the artist fixes his camera, without the aid of special effects, on objects that have been corroded and transformed by time. Early in the series he developed an interest in enamelled gravestone portraits, which in their badly deteriorated state are unrecognisable and have become ethereal, ghost-like images. Gargoyles on Gothic architecture, medieval clocks and the reverse side of eighteenth-century engravings have also provided him with subject matter. Given his preoccupations, it is not surprising that Sack should have turned his attention to numismatics. Coin design, with its official status, is very



Seated goddess. Iron-age 'Potin' coin, Remi (Gallo-Belgic), northern France, 1st century BC. Photograph by Stephen Sack

deliberate; it is intended to endure, but, conversely, rarely does. Coins get used, their designs become increasingly worn, and even the circumstances of their survival in the corroding earth adds to their distress.

Sack's first coin images, made in the early eighties, recognised this fact, but his more recent work takes a bold step forward. Looking at the images produced for an exhibition held at the British Museum last year, we could easily forget the source of the images altogether. The shapes of the coins - mostly circular but sometimes rectangular - are suppressed. The images have no visible edge: the mental frame of the coin is gone. Some of these works are suggestive of crumbling wall frescoes or murals, others are reminiscent of bronze reliefs. In Sack's photographs, each coin is removed from its familiar context and these intimate, hand-held objects are transformed into something monumental. Every viewer will bring their own point of reference to these startling works: the numismatist might recognise the source coin, but this will leave them no better equipped for the imaginative journey on which they will be sent.

Above all, Sack's form of art photography transcends the boundaries of time and place. Roman images look African, ancient faces become abstract modern images. What we see now is not what the objects were then. Sack's achievement is to have perceived in these everyday objects, another world, and to have captured this alternate imagery in such a poetic way.

François de Calletay

(Copies of *The Metal Mirror*, an exhibition catalogue of Stephen Sack's coin photographs, is available from the Department of Coins and Medals, British Museum).

EXHIBITIONS

The Bridgend Hoard

Coins and Medals gallery, National Museum and Gallery, Cardiff

In April 1994, a large hoard of Roman coins was disturbed during the construction of a natural gas pipeline from Nantgarw to Margam, South Wales, by BG Transco plc. Following a sustained programme of recovery of the scattered coins by staff of the Glamorgan-Gwent Archaeological Trust and metal-detectorists John and Richard Player, the hoard was deposited at the National Museum and Gallery, Cardiff. Under the common law then in operation, the coins - 1,424 copper-alloy *nummi*, buried around AD 310 - did not qualify as Treasure Trove, and the hoard became the property of the landowner. An extended loan to National Museums and Galleries of Wales was negotiated, to allow this important find to be properly studied, exhibited and published.

The hoard comprises issues of Diocletian and his colleagues and successors, struck between c. 294 and 310, and includes a fine series of issues from the London mint for the period 305-10, as well as numerous rare and unrecorded varieties of this complex coinage. It is also the largest hoard of early *nummi* found in Britain for fifty years, since the Fyfield (Oxon.) hoard in 1944. Curiously, while the vast majority of the coins come from three western mints (London, Trier and Lyon), two of the very latest come from the distant mint of Heraclea.

In February of this year, thanks to generous sponsorship by BG Transco plc, the hoard was placed on

long-term exhibition in the Coins and Medals gallery at NMGC. Full publication will follow shortly in *Coin Hoards from Roman Britain*.

Edward Besly

Paid in Burnt Silver: Wealth and Power in the Viking Age

Gallery 69a, British Museum, 12th April - 13th August 2000

Earl Sigurd 'imposed tribute on the inhabited lands of Man. And when they had come to terms, the earl set men behind him to wait for the tax, and that was mostly paid for in burnt [i.e. refined] silver'.

This quotation from the *Eyrbyggja Saga*, giving the account of Earl Sigurd of Orkney's conquest of the Isle of Man c. AD 980, was reproduced on one of the display panels which accompanied an excellent exhibition held at the British Museum from April to August 2000 in association with Visions of Norway, a Norwegian-British partnership at the Millennium 1999-2000. It was arranged by Dr Gareth Williams of the Department of Coins and Medals and staged in the approaches to the Department, with financial support from the Norwegian and Swedish Embassies, the Swedish Institute in Stockholm and the British Museum Friends.

The exhibition comprised ten display cabinets illustrating different aspects of its theme, and a number of wall-mounted panels with relevant quotations such as that given above. In addition to material from the British Museum's own collections, the scope of the display was enhanced by the inclusion of objects lent by other museums in Great Britain and Scandinavia, and by private individuals and other organisations.

Although, given its location, the main emphasis was on the contemporary coinages of the British Isles and other northern lands, the exhibition also included examples of brooches and necklaces and a replica of a Viking helmet from Gjermundbu, Norway. By kind permission of Dave Greenhalgh (alias Grunal Moneta), replicas of dies, a hammer, a lead trial piece and silver pence of Viking York were shown. Also present were small Viking lead weights of the ninth century, each inset with a coin, as for example, a Northumbrian 'styca' (moneyer Eardwulf) and two silver pence of the Lunettes type (moneyers Biarnwald and Dudd).

The Viking themes illustrated numismatically in the display cabinets included hoarding (with coins and silver objects from finds at Croydon, Carnforth, Goldsborough and Cuerdale), coinage abroad (in England, Ireland, Man, Normandy and Russia), coinage at home (in Frisia and the Baltic lands), the testing of coins through pecking and bending, as well as the role of foreign coins and the development of local coinages in a changing economy and society.



Silver penny of Anlaf Guthfrithsson, king of Northumbria, c. 939-41. The design shows an eagle or raven, both of which were birds associated with the Norse god Odin. However, the eagle was also a symbol of St John the Evangelist, so the symbolism of the coin may be deliberately ambiguous.

A well designed leaflet had been prepared setting out the background of the exhibition. In the display area, a typescript catalogue of the exhibits could be borrowed but not bought; more publicity could usefully have been given to its existence. Nevertheless, this was a welcome opportunity for visitors to the exhibition to gain a good perspective of the developing role of coinage in the life of the Vikings and to appreciate how they created the circumstances in which so much of our own coinage of the period has survived.

Stewart Lyon

OBITUARY

Kenneth W. Wiggins (1924–2000)



Kenneth Wiggins, the noted numismatist and orientalist, died on Sunday, 30th July, after a brief illness. Born and brought up in Sussex, Ken started collecting coins as a schoolboy. During the Second World War, he served as a navigator in the RAF and was stationed in the Near and Middle East. This is where he first took up what became a lifelong interest in Oriental coins. After the War, he went to Australia and served in the Australian Police from 1947 to 1953. On his return to England, he joined the Sussex Constabulary until his retirement in 1981. He is survived by his daughter and three grandchildren.

Although knowledgeable about many aspects of post-Mughal Indian coins, his interest focused primarily on the Princely States of India, a seldom-researched topic in late medieval and early modern Indian numismatics. He was a founder member of the Oriental Numismatic Society, serving as its secretary for UK and Eire until 1997. He contributed a number of articles on various aspects of eighteenth-nineteenth-century Indian coinages in the *ONS Newsletter*, the *Numismatic Digest* and the *Journal of Numismatic Society of India*. These cover a

wide range of subjects, including new mints and previously unknown varieties, the currency system and circulation of coins, and the countermarking of 'gimcrack' copper coins. His pioneering work established basic principles for the systematic study of the Princely States coinages: examining only one or two states at a time, his papers provide an exhaustive and detailed analysis of these coinage in their historical context. He co-authored two monographs which are groundbreaking in their respective fields. The first, *The Coins of the Sindhis*, with Jan Lingen, deals with Gwalior State coinage, while the second, with K. K. Maheshwari, is his magnum opus *Maratha Mints and Coinage*.

Ken participated enthusiastically in local numismatic events such as the ONS study days in London and Cambridge, often delivering interesting and collector-friendly papers, which were always delivered with the erudition so typical of his writings. At the time of his death, he was engaged, together with Jan Lingen and Hans Herrli, in writing a comprehensive monograph on the coins of the Rajput States and also was collaborating with Robert Puddester and Paul Stevens in updating F. Pridmore's work on the East India Company's coinage in India. A kind and compassionate man, all who knew him benefitted from his help and friendship. He will be sorely missed in oriental numismatic circles the world over.

Shailendra Bhandare

NEWS

Parkes Weber Papers in the BM

Frederick Parkes Weber (1863–1962) is perhaps best known to readers of this *Newsletter* for the Royal Numismatic Society prize he endowed in 1954 (which continues to be awarded to young numismatists), the thousands of items from his numismatic collection that he donated in 1906 to the British Museum and other institutions, and his various publications on coins and medals. His professional life, however, was in medicine, and it was in this field that he had a long and distinguished career.

In 1958 Parkes Weber presented to the Wellcome Institute and Library his large collection of notes, publications, photographs and case material relating to his clinical interests. During the long and complex process of sorting this material, several items of numismatic and antiquarian interest came to light. The Wellcome Trust has now generously presented these to the British Museum, where they have been divided between the Department of Coins and Medals and the Department of Greek and Roman Antiquities. The papers reveal the breadth of Parkes Weber's interests, his untiring magpie approach both to objects and to information, and also his generosity towards public institutions.

The material takes the form of correspondence and notebooks, published papers by Parkes Weber and others, and sale catalogues, often heavily annotated and with relevant articles from newspapers and other sources glued in. Eleven miscellaneous notebooks cover an extraordinarily wide range of subjects from prehistory to contemporary medallic art, and an index in a twelfth volume makes them easy to use. The correspondence includes such items as a group of letters of the 1930s concerning an Attic pelike, about which Parkes Weber

sought the advice of Beazley and Gisela Richter. Beazley, the celebrated and meticulous cataloguer of Greek vases, ended his reply, 'Will you allow me to keep the photographs? ... And I would gladly know the name of the owner for my records'. Of the many items added into the bound volume of Parkes Weber's 1903 *American Journal of Numismatics* article on 'Medals of centenarians' is a cutting from *The Observer* of 1910 headed 'Old lady who has only once seen a train', and another from the *News Chronicle* of 1948 concerning a 'Smoking centenarian'; combining his medallic and medical interests, Parkes Weber underlined the sentence, 'Mrs Turner's recipe for a long life: plenty of cigarettes and a good battle of whist now and again'. Another underlining, in the *Evening Standard*'s report of a lecture given by Alfred Gilbert at the Royal Academy in 1902, suggests the pleasure Parkes Weber derived from reading that Gilbert had told his sculpture students that 'their calling was the grandest profession of any save the one of healing'. Of more immediate use to the medal historian are the many handwritten additions to his *Numismatic Chronicle* articles on nineteenth-century medals relating to England by foreign artists.

A volume of correspondence and cuttings entitled 'Coins & medals given away' documents the 1906 gift to the British Museum. After the Museum had taken its pick, the remainder was offered to the Guildhall Library and to Oxford. Sir Charles Oman looked through the collection at the BM, and wrote to Parkes Weber: 'The Museum and Guildhall had made a clean sweep of the English Historical Medals, of which there were only six or seven that were not "ear-marked" for them. But of the Italian and other Continental series there was a good deal left, and your kindness will be most profitable to us. I have made a list of forty Italians, including two Pisanellos and a Cellini ... I found also in the upper shelves of the cabinet a sprinkling of Roman and Greek AR and AE spared by the Museum ...' Parkes Weber's generosity was extended to other institutions, including the Boston Medical Library, and he was still donating to the British Museum in the 1950s.

Philip Attwood

Symposium on the Vikings

The symposium *Silver Economy in the Viking Age* took place on 26th-27th May 2000, jointly hosted by the British Museum and the Institute of Archaeology, University College London, with financial assistance from the British Academy and the Swedish Institute. The symposium was organised by Gareth Williams to coincide with the British Museum exhibition 'Paid in Burnt Silver: Wealth and Power in the Viking Age', and received support from several colleagues in both the Department of Coins and Medals and of Medieval and Later Antiquities. There was a total of twelve lectures by speakers from Denmark, Germany, Sweden and the UK, together with concluding remarks from Gareth Williams of the British Museum and Professor James Graham-Campbell of the Institute. It is intended that the proceedings of the symposium, edited by Williams and Graham-Campbell, will be published as one of a new series of Occasional Papers of the Institute of Archaeology, probably in Autumn 2001.

A New Assistant Keeper for the Fitzwilliam

Dr Michael Matzke took up the post of Assistant Keeper in the Department of Coins and Medals at the Fitzwilliam Museum, Cambridge, on 1st July 2000. He will be responsible for the collections of Ancient Greek and Roman coins in particular. Dr Matzke studied history at the universities of Tübingen and Pisa, and completed his PhD at Tübingen, where he also developed his interest in numismatics, working at the university museum, and co-authoring volume 6 of the *Sylloge Nummorum Graecorum* for Tübingen. In collaboration with the *Forschungsstelle für islamische Numismatik*, he worked on a major research project investigating the metallurgy of medieval coinages in mining areas (research funded by the *Volkswagen-Stiftung*), which is due for publication in the near future. Since April 1999, he has been working at the Fitzwilliam Museum on volume 12 (Northern Italy) of the *Medieval European Coinage Project*.

Queen Mother 100th Birthday Crown



Commemorative crown celebrating the Queen Mother's 100th birthday. 4th August 2000.

As well as the royal pageant and the many tributes, the Queen Mother's 100th birthday was celebrated by the issue of a commemorative crown piece. Ian Rank-Broadley, the artist who gave us the mature image of the Queen on current United Kingdom coins, was also successful in the competition organised by the Mint to find an appropriately uplifting and regal design to mark the Queen Mother's centenary year. He therefore joins the exclusive club of artists who, over the last fifty years or so, have designed both obverse and reverse of the same coin. Artists taking part in the competition had the benefit of a specially commissioned series of photographs of the Queen Mother. The profile portrait of the Queen Mother faces left, flanked on either side by cheering crowds, whose different styles of dress span the beginning and the end of the twentieth century. Below the portrait is a reproduction of the way the Queen Mother actually signs her name, for which the Mint was granted permission, and the initials of the artist, IRB, are also included.

Money Week 2000: A Week of Money Events at the British Museum, 23rd-30th October

Following the outstanding success of last year's Money Week at the British Museum, when hundreds of collectors and other members of the public visited the HSBC Money Gallery and were treated to an extravaganza of sights and experiences not normally available to visitors, it has been decided to do it again. So in the last week in October (a school half-term), a wide range of events will again take place, all of which are aimed at making coins and banknotes accessible and interesting. There should be something for everyone: specialists and the general public alike. Events begin on Monday 23rd and run through to Sunday 30th, with a range of gallery talks, family events, handling sessions, practical workshops and, of course, an open day for identification.

If you want further information about Money Week, or alternatively, are able to help publicise the event, please contact John Orna-Ornstein, HSBC Money Gallery Development Curator, Department of Coins and Medals, on 020 7323 8266.

RNS News

The RNS annual medal for 2000 was awarded to Richard G. Doty of the Smithsonian Institution in Washington.

The Society made nine awards of grants to fund numismatic research on a wide range of subjects. Three awards were made from the Martin Price Memorial Fund (Greek numismatics), two from the Nicholas Lowick Memorial Fund (Oriental), two from the Neil Kreitman Endowment Fund (Central Asian), and two from the Chand A&Z Fund for Indian Numismatics. For information on these funds and how to apply for awards, please write to the Secretary, Royal Numismatic Society, c/o Department of Coins and Medals, British Museum, Great Russell Street, London WC1B 3DG.

BNS News

The Sanford Saltus gold medal was presented to Robert Thompson at the Society's meeting on 23rd May.

The Society's Special Meeting was held at the Castle Museum, Colchester, on Saturday 8th July. Thirty-six participants enjoyed a range of papers relating to eastern counties numismatics, from Philip Wise, Paul Sealey, Marion Archibald, Edward Besly, Robert Thompson, David Dykes and Graham Dyer. Thanks are due especially to Philip Wise and Paul Sealey and Colchester Museum Services for their superb organisation and hospitality. The next special one-day meeting will take place on Saturday 7th July 2001, probably in Birmingham.

Change of Editors

Following his appointment as production editor of the *British Numismatic Journal*, Gareth Williams has stepped down as editor of the *CCNB Newsletter*. Gareth has worked on the *Newsletter* since January 1997, and the editorial board would like to thank him for all his hard work in editing the last eleven issues. His replacement from this issue onwards is Elizabeth Errington who is a Curator of Central and South Asian coins in the Department of Coins and Medals, British Museum.

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

Rebels, Pretenders and Impostors

What makes a ruler authentic, the genuine article? Is it merely success that distinguishes those pretenders damned as impostors from those hailed as saviours? Following on from a British Museum exhibition and forthcoming book of the same title, a conference on the same subject, organised by the Institute of Historical Research, the British Museum and the College of Arms, will take place on Wednesday, 18th October, in the British Local History Room, Institute of Historical Research, University of London Senate House.

This conference looks at the changing phenomenon of royal pretence and political imposture from antiquity to the modern world, examining how usurpers arise and why they sometimes succeed far beyond their merits. The conference will also focus on the historical pretence implicit in much modern nationalist myth-making. The manipulation of myth and history, group memory and identity, ceremonial and religion, dynasticism and messianism, all emerge as important themes.

Speakers: Clive Cheesman (College of Arms): 'Rebels, Pretenders and Impostors: Patterns of Usurpation'; Amélie Kuhrt (University College London): 'From legitimate ruler to impostor: Darius, Bardiya and Gaumata'; Andrew Meadows (British Museum): 'Pretence in the Hellenistic World'; Jonathan Williams (British Museum): 'How to become Roman Emperor'; Ian Arthurson (Nottingham): 'Perkin Warbeck – the image of a prince'; Elizabeth Buettner (University of Birmingham): 'Colonial pretenders'; Bernhard Rieger (Iowa State University): 'Virtual liars: pretenders in cyberspace'; Andrew Wilson (School of Slavonic and East European Studies, University College London) 'Ukraine and Belarus: Reinventing the Myths of Lithuania and Rus'.

A £20 registration fee per person includes the cost of coffee, lunch and the reception. For a registration form, contact Dr Debra Birch, Assistant Secretary, Institute of Historical Research, Senate House, Malet Street, London WC1E 7HU. Forms should be returned not later than 9th October.

Fourth Cambridge Numismatic Symposium in Honour of Philip Grierson

The Transmission of Ideas between Mints in Medieval Europe

To mark Professor Philip Grierson's ninetieth birthday, the Department of Coins and Medals of the Fitzwilliam Museum is organising a Fourth Cambridge Numismatic Symposium, which will take place at Gonville and Caius College, Cambridge, on Tuesday 14th - Wednesday 15th November 2000.

The symposium will examine *The Transmission of Ideas between Mints in Medieval Europe*. In particular, it will explore evidence of direct contact between mints, whether in the movement of personnel, of equipment, of technology, of iconographies, or of administrative systems. The speakers will be Martin Allen, Anna Balaguer, Peter Berghaus, Marc Bompaigne, Pierre Cockshaw, Miquel Crusafont, Françoise Dumas; Wolfgang Hahn, Jørgen Steen Jensen, Cécile Morrisson, Ernest Oberländer-Târnoveanu, Borys Paskiewicz, Peter Spufford, Stanislaw Suchodolski, Lucia Travaini and

Benedikt Zäch.

Registration is £30 (no charge for students). For further details, and for a registration form, please see the conference webpage (www.fitzmuseum.cam.ac.uk/coins/new.html), or contact:

Dr Elina Screen, Department of Coins and Medals, Fitzwilliam Museum, Cambridge CB2 1RB.

Tel. +44 1223 332916. Fax. +44 1223 332923.

E-mail. ems17@cam.ac.uk

LECTURE DIARY

September

- 26 BNS *William Wellesley Pole.*
Kevin Clancy. Warburg Institute.

October

- 10 BAMS *Striking Striking!: The Aesthetic and Commercial Possibilities of the Struck Medal.*
David and Matthew Holland medals designers and makers, Bigbury Mint.
- 17 RNS *The Roman coins of Alexandria - the hoard evidence.*
Erik Christiansen
- 24 BNS *The Appledore Hoard of Edward the Confessor: Preliminary Findings.*
Gareth Williams. Warburg Institute.

November

- 6 BAMS *Two Faces and an Edge.*
Paul Coldwell, artist and lecturer.
- 21 RNS Title to be announced.
Shailendra Bhandare
- 28 BNS *Anniversary Meeting and Presidential Address.*
Warburg Institute.

December

- 6 BAMS *An Evening at the V&A.* Admission by ticket only. Details will be sent to members in advance.
6.30 - 8.30pm. Victoria and Albert Museum.
- 19 RNS *Celebration and dissent: Victory medals of the Society of Arts, 1758-1765.*
Patrick Eyres

January

- 16 RNS *The Archaeological Context of the Sasanian Coins at Merv.*
St. John Simpson

Contacts:

British Art Medal Society (BAMS)

Philip Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 020 7323 8260. Unless otherwise stated all meetings held at 5.30pm, Cutler's Hall, Warwick Lane, London EC4

British Association of Numismatic Societies (BANS)

Mr P H Mernick, c/o Bush, Boake, Allen Ltd, Blackhorse Lane, London E17 5QP, tel. 020 8523 6531

British Numismatic Society (BNS)

Charles Farthing: correspondence: c/o Warburg Institute, Woburn Square, London WC1H 0AB; tel. 01329 284 661. Unless otherwise stated all meetings held at 6.00pm at the Warburg Institute, Woburn Square, London WC1.

British Numismatic Trade Association (BNTA)

Mrs Carol Carter, General Secretary, PO Box 474A, Thames Ditton, Surrey KT7 0WJ. Tel: 020 8398 4290; fax: 020 8398 4291

Oriental Numismatic Society (ONS)

Mr Peter Smith, 9 Grandison Road, London SW11 6LS, tel. 020 7228 2826

Royal Numismatic Society (RNS)

Ms V Hewitt, Department of Coins and Medals, British Museum, London WC1 3DG, tel. 020 7323 8228. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1

TEMPORARY EXHIBITIONS

Illegal Tender: Counterfeit Money through the Ages

Gallery 69a, British Museum, 17th August - 7th January

AUCTIONS AND FAIRS

Sotheby's now sell coins on-line at www.sothebys.amazon.com
Lots are usually on for two weeks.

September

- 5 *Coin and Medal Auction*
South Park Hotel, South Park Road, Croydon
Enquiries: Croydon Coin Auctions. Tel: 020 8240 7924.
- 9 *Coin Fair*
The Cumberland Hotel, Carlisle Suite. Marble Arch, London W1. 9.30am - 5.00 pm.
Admission £3.00. (Concessions £1.50). Enquiries: Simmons. Tel: 020 7831 2080
- 10 *Coin Fair*
The Midland Coin Fair. National Motor Cycle Museum. Bickenhill, Birmingham. (On M 42 / A45 Junction: opposite the NEC)
Enquiries: David Fletcher. Tel: 024 7671 6587.
Admission £1.00. Concessions 50 p.
- 17 *Banknote, Coin and Medal Auction*
James Adam Salerooms, Dublin, Ireland.
Contact: James Adam Salerooms, 26 St. Stephen's Green, Dublin 2, Ireland. Tel: 00353 1676 3885.
Catalogue available free of charge from the auctioneers website at www.james-adam.com.
- 27 *Auction of Ancient, English and World Coins, Historical Medals and Tokens*
Glendining's

October

- 6-7 *Coin Fair*
Coinex London. London Marriott Hotel. Duke Street, Grosvenor Square, London W1. Tel. 020 8398 4290
- 8 *Coin Fair*
The Midland Coin Fair (For details see 10th September)

November

- 9 *Auction of Orders, Decorations and Medals*
Glendinings
- 12 *Coin Fair*
The Midland Coin Fair (For details see 10th September)
- 15 *Coin Auction*
Spink & Son

December

- 7 *Coin Auction*
New York. Baldwins. Ancient and American Coins.
- 10 *Coin Fair*
The Midland Coin Fair (For details see 10th September)

Unless stated otherwise all auctions held at addresses listed.

Dates may be subject to alteration.

Baldwin's: Royal Society of Arts, John Adam St, London

Glendining's: 101 New Bond St, London W1Y 9LG

Spink & Son: 69 Southampton Row, Bloomsbury, London WC1B 4ET

Sotheby's: 34 New Bond St, London W1A 2AA

Warwick & Warwick Ltd, Chalon House, Scar Bank, Millers Road, Warwick CV34 5DB