

Coordinating Committee for Numismatics in Britain

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Contributions and information will be gratefully received. Items for the January issue should arrive by 14 November 2002, and should be sent to Elizabeth Errington or Louisa Selby, Department of Coins and Medals, British Museum, London WC1B 3DG, tel: 020 7323 8139/8269, fax: 020 7323 8171, e-mail: coins@thebritishmuseum.ac.uk.

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FOCUS ON MODERN MEDALS

As the British Art Medal Society celebrates its twentieth anniversary this year, this issue looks at the ways in which the society has helped to generate a growing interest in contemporary medals. One of its successes has been the BAMS Student Medal Project, which celebrates its tenth anniversary in 2003. Crucial to the equation are the collectors, dealers and artists. The other contributions consider the appeal of collecting and dealing in medals and, from an artist's viewpoint, what it is like to be a medal-maker in Britain today.

THOUGHTS FROM AN EMANCIPATED COLLECTOR

Self-preservation brought me to collecting medals, when I married a coin collector. Disinterest was not an option, as Howard's hobby (he started as a toddler) had become our business by 1982. I'd already put together a stamp collection and several tea card books when aged seven or eight – the way most children do – collecting by country and denomination, and filling in the gaps in my albums. Stamps and cards had little commercial value, but medal collecting incurred an immediate financial commitment.

My collecting interests very quickly became codified. As I'm half of a dealing partnership, it means nothing readily available or highly saleable. No French Art Nouveau and no Art Deco, even though these are my favourite periods in French art and literature. I content myself with helping others build their collections instead. Occasionally I 'forget' about certain pieces in stock, just so that I can admire them a little longer. The benefit of dealing is that favourite pieces come and go several times over the years – like Turin's medal for the seminal 1925 Art Deco exhibition.

The birth of the feminist movement happened while I was at college in the seventies. So I chose to collect medals of women – their achievements and their emancipation – by women artists where possible. My first acquisitions were three little badges in white, purple and



Annie Carline by Sydney Carline. Cast bronze. Frances Simmons' collection.

green enamel for jailed suffragettes: rare material, not overly expensive (then) and historically important. I started well: my suffragette collection is still tiny (the inexpensive criteria have long ceased to apply here). I've added spoons, meeting programmes, postcards and even a hunger strike medal fragment. Other dealers put aside medals for me; occasionally I find pieces at fairs and in junk shops. I'm not omnivorous, but if the design is good and the price correct, I'll probably buy it. To hunt, haggle and savour are all part of the fun.

There are crossovers into other areas. Many of my favourite medals are products of the New Sculpture in England, contemporary with French Art Nouveau. There is an intimacy and immediacy about them which sums up for me the attraction of the cast medal. Never intended for wide distribution, these studio medals quietly

acknowledge the dignity and intrinsic worth of the individual. They refer back to the Renaissance models, as in the elaborate ruff of the Princess Louise, sculpted by Feodora Gleichen. I particularly like the medal of Annie by Sydney Carline. I love the contemporary dress. And that hat! – worthy of a Italian prince.

Wearing my 'hats' of collector and dealer, I appreciate the need to find good homes for cherished pieces. Much original research, especially in terms of collecting raw data, has been done with rigorous enthusiasm by amateurs, thus ensuring a permanent record of an individual collection. For my part, like most collectors I have yet to write my book and have no real intention of disposing of my collection, as long as I can still add to it.

Frances Simmons

TWENTY YEARS OF BAMS

The current year is something of a milestone for the medal in Britain, for it is in 2002 that the British Art Medal Society (BAMS) celebrates its twentieth anniversary. Other national medal societies, such as those of the Netherlands and Finland, have existed for longer, but twenty years is still something of which the society can be proud, especially given that Britain traditionally has had little time for art medals.

The only other British society to have devoted itself exclusively to medals was the Society of Medallists of the late nineteenth and early twentieth centuries. Founded in 1885, it encouraged the production of cast medals, then hardly known in Britain, but, having ceased to function by the end of the 1880s, the society had to be revived in 1898, only to fail again in the early years of the twentieth century. The twenty years of continuous activity enjoyed by BAMS compares well with this effort, but there are other important differences between the two societies that highlight BAMS' success. The earlier society was essentially an exhibiting and prize-giving body, which encouraged artists to make medals and institutions to commission them, but made no serious attempt to attract the attention of collectors or to create a market for art medals. Nor did it commission and issue its own medals. In this last respect the French Société des Amis de la Médaille Française (SAMF), in existence from 1899 to 1910, is a closer forerunner of BAMS, for it too commissioned medals from artists, which were then offered for sale to its members.

Unlike that of the Society of Medallists, the level of activity in which BAMS has engaged has been consistently high. In twenty years the society has issued 161 medals, a figure that compares well with the sixty-two issued by SAMF over the eleven years of its existence. BAMS has also instituted a steady programme of lectures, conferences and exhibitions, which enable its members, whether artists or collectors, academics or dealers, to get together on a regular basis and learn from each other. The society's journal, *The Medal*, also appears regularly, the forty-first issue coming out this month. Since the much lamented Italian journal *Medaglia* ceased to exist (and with the exception of the biennial *Médailles*, the journal of the Fédération Internationale de la Médaille), this has been the only publication in the world to devote itself wholly to medals. In both its lectures and its publications the society ensures that neither the historical nor the contemporary medal is neglected.

Clearly, BAMS has outstripped its predecessor of one hundred years ago, and the society is now celebrating its success in two ways. It has extended its website (www.bams.org.uk/) to include all the medals issued over the last twenty years; these appear in full colour, arranged in a series of 'galleries'. And, secondly, it has published an unashamedly self-congratulatory book, *British art medals 1982–2002*, which illustrates many of the society's medals, lists all of them, and discusses the society's achievements. The book also looks at the pleasure to be gained from engaging with the contemporary medal, from the points of view of the collector, the artist, the art teacher, the student, and the person wishing to commission a medal. This publication, sponsored by the medal auctioneers Dix Noonan Webb, is available from the society for only £10 including postage and packing (c/o Department of Coins and Medals, British Museum, London WC1B 3DG; pattwood@thebritishmuseum.ac.uk).

Much remains to be done to ensure that the medal continues to flourish in Britain. But, given the degree by which the expectations of the small group who got together in 1982 to form a new society have been exceeded, who know what the next twenty years may bring?

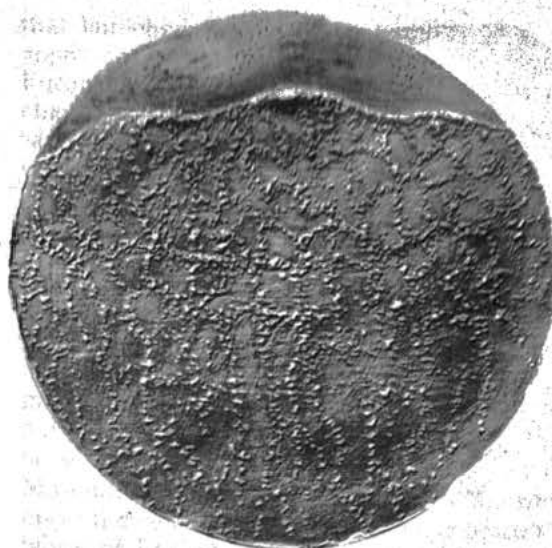
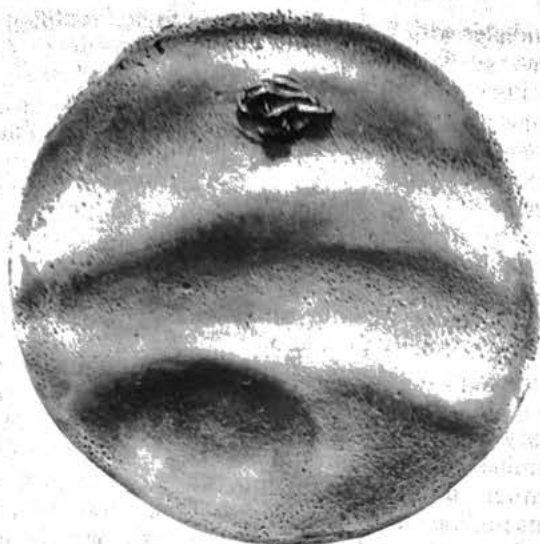
Philip Attwood

THE BAMS STUDENT MEDAL PROJECT

It is no secret that the art of the medal in Great Britain in the twentieth century became a marginalised medium; it was not taught in the art colleges; and it was not an art form that artists immediately turned to. This, however, did not deter BAMS in 1993 when it launched the Student Medal Project with just one college, Central St Martin's College of Art and Design in London. This coming year, its tenth anniversary year, the Project encompasses on average fifteen art colleges throughout the country, including Scotland, Wales and Ireland, as well as an invited academy from abroad. Teaching the art of the medal has become part of the college curriculum in a number of art schools, and has intrigued not only the students, but also their teachers, into taking part enthusiastically.

During its first nine years the Project expanded gradually. At first the focus was on the sculpture departments of colleges that had an interest in casting and a working foundry. In this way, it fitted in nicely as an introduction to bronze casting. It gave the students a clear focus, with an identifiable result. It enabled the teachers to set up parameters of medal making within which students had to work. A BAMS representative would visit each college, if possible, giving an introductory talk on the medium, with slides and medals. At first the reactions were, if not exactly hostile, rather bemused, but the encouragement and the open mindedness of the tutors contributed enormously to the success of the Project. It is almost as if there had been a need for something new, something focused. Repeatedly, students remark on the intimate character of the medal.

Students are asked to write a statement, which they submit with their medal, from which the catalogue for the Project is created each year. While the Project started in the sculpture departments, it has expanded to include jewellery and metalwork. During the autumn term the



Franco Pagliari, 'Turning Tide'. Cast bronze. Winner of the BAMS Student Medal Project 2002.

students work on their medals. These are submitted in the new year to a judging panel which meets in the Coins and Medals Department at the British Museum. During the autumn, approaches are made to foundries and other companies for funding to provide a small monetary prize. BAMS has been incredibly fortunate in that the Worshipful Company of Founders, five years ago, came forward to award an annual prize for first place; at the same time the Royal Mint offered, and has continued, to sponsor the catalogue and assist with running costs. We have also had support from the start from Thomas Fattorini Ltd and from the London Metal Exchange Ltd. The emphasis has always been that this is a Project, to participate in making medals with other schools and colleges, but the prizes are a wonderful validation for the students who receive them. BAMS also gives a membership to the society for a year to winners.

The Student Medal Project also offers students the opportunity to experience at first hand the interface between college and the public. It is stressed that the medal is a multiple, that it will be for sale, and that students need to work out their costs, decide how they will sell their work and provide a written statement for the public. In the past BAMS has sent student medals to FIDEM, to Weimar and now to Paris. A selection of the work is put together to make up a travelling exhibition, which is shown at various museums and galleries. Including this year, student work has been shown at the Royal Academy Summer Exhibition. As Luke Syson, former Curator of Medals at the British Museum, has said: 'The Project ensures that a generation of sculptors, jewellers and metal-workers can, if they choose, introduce the medal into their repertoire – into their artistic armoury'.

Marcy Leavitt Bourne

MAKING MEDALS

For me, making medals is part of making sculpture, which is part of making art. Relief modelling and carving for medals is one of the areas in which I trained and with which I feel fluent. The activity itself has two sides. One is to make medals to commission. The other is as a means of expressing connections. The medal is by

design a fitting medium for this with its two sides and potential for text.

Historically in Britain the medallist worked predominantly for a Mint. There were very few woman medallists, if any, and there were no medal societies promoting art medals. I have worked for a short time at the Royal Mint here and at the Perth Mint in Australia. It is quite different, working as a civil servant in the tradition, to working as an independent artist making medals. I now feel more in charge of my output and my work has a more personal meaning.

The themes in my work are around decay and transformation and its relationship to the natural. Through decay I look at 'nature'. These works include the series 'On the Edge' and 'Resonating'. While the medal 'Decoration of the Rim' looks at 'natural' transformation of the man-made by man, 'Heads and Head' (shown here) looks at transformation as perhaps unnatural.

In my experience the attitudes towards commissioning and collecting medals in Britain differs from abroad. In the USA and Eastern Europe, the artist is told the application for the piece and then given a free hand or the medal is bought as a piece of the artist's work. The culture of collecting in Britain is probably born from our tradition of stamp collecting to train spotting. The medal collector often accumulates in connection with his or her theme, or collects primarily historical pieces, whereas the art collector may be keener to buy a contemporary medal. In Britain, often the commissioner wants a specific medal designed and approved by committee, rather than giving over to the artist's definition. This process can often feel like being the hands to another's head. Nevertheless I welcome commissions as they often take me to interesting places and allow meetings with minds that I would otherwise never encounter.

There are a growing number of countries who have medal societies, some of which hold regular exhibitions of contemporary work, as do BAMS and AMSA (American Medallist Sculpture Association). Exhibitions of coins and medals often attract dealers with a specific subject interest within the medium. I also enjoy exhibiting my medals as part of a wider context and at more general art exhibitions. This does however require



Jane McAdam Freud, 'Heads and Heads'. Cast bronze.

defining my work in the broadest terms. Curators for the art galleries respond best to non-specialist works.

Relations with dealers can be difficult, as the dealer is often primarily concerned with what sells. Although always pleased to sell, my priority remains the development of the ideas. This can often mean stretches of time involved in drawing, printmaking, larger sculpture or sometimes a community project. Ideally I would like the opportunity to show my medals in context with the rest of my work. I am always looking to be represented by a dealer whose primary interest is in art rather than medals, because for me, making medals is part of making sculpture, which is part of making art.

Jane McAdam Freud

EXHIBITIONS

REFLECTIONS IN GLORY: THE MEDALLIC ART OF SIXTEENTH-CENTURY ITALY

British Museum Gallery 90, 13 June – 22 September

This exhibition is divided into the themes of Making, Meanings, Functions and After-Life, and it contains 150 medals and related items from the British Museum's collection. The exhibition begins in the post-Renaissance period of the 1530s, some one hundred years after the emergence of the cast medal. This was a period which saw the development of the struck medal and the exhibition thus embraces both methods of manufacture. The innovation of striking was to transform the art of medal making, from the relative individuality seen here, to the common-place and mundane, as churned out in the nineteenth-century.

The section of the exhibition dealing with manufacture presents the medal alongside source material, and it also shows items relating to technical procedure. A black and chalk drawing of the artist Baccio Bandinelli, a self-portrait executed about 1545, forms the basis of Leone Leoni's struck medal of the sitter. The drawing and medal, in bronze, are seen together, confirming the origins of the medallic portrait. The survival of a sixteenth-century coloured wax model on slate, with a medallic relief of Alessandro de Medici, is remarkable. Dated 1557 and signed T.P., the sitter's profile is familiar enough from other medals, but a

modeller with these initials is yet to be identified. A steel obverse die bearing the medallic profile of Giovanni Guidiccioni, Bishop of Fossombrone, is attributed to Alessandro Cesati. A struck medal of this type is not known, but a cast version exists in Brescia. A photograph of this is shown alongside a drawing executed in 1540 by Perino del Vaga, on which the composition is based.

The medals elsewhere in this exhibition are seen largely independent of comparative material. Such is their quality that the cast and struck sit perfectly alongside one another without the slightest incongruity. There is much to enjoy and the strengths of the British Museum's holdings of post-Renaissance material are clear for all to see. Jacopo da Trezzo's gold medal of Mary Tudor, an obvious and expected inclusion, will be familiar to many. Less known is Pietro Paolo Galeotti's bronze medal of Jacopo de Medici, an equally outstanding cast with a superb rendition of body armour, the hair and beard astonishing in clarity and detail.

Many medals illustrate allegory or symbolism, perhaps none more touchingly than the bronze portrait medal of Tommaso Rangone. The reverse shows the infant Hercules suckled by Juno, whose scattered milk is said to have created the Milky Way. In some cases, medallic designs find their origins in classical rather than contemporary or mythological sources. Thus the familiar view of Ostia, as found on the early Roman imperial coinage of the emperor Nero, re-appears in a similar form on the sixteenth-century medal.

Lead medals feature widely in Pastorino's gallery of portraits, amongst which can be seen Hasan, the exotically robed Turkish envoy to the Venetian court. But it is Bombarda's medal of his wife Leonora Cambi which particularly enchants. Indeed, as the caption informs us, the elaborately-draped and jewelled profile of the medallist's wife has been 'set on a plinth to be admired'.

These are just some of the many fine medals to be seen in the exhibition, which has received financial support from Jonathan Kagan. It is curated by Philip Attwood and serves as a trailer for his forthcoming catalogue of Italian sixteenth-century medals. Eighty years after the publication of Hill's celebrated corpus of renaissance medals, Attwood's continuum – dealing with the medals in the British Museum as well as those in other British public collections – is eagerly awaited. Meanwhile, the sentiments attached to the medal of Leonora Cambi can rightly be extended to this entire exhibition.

Christopher Eimer

BRIEF LIVES: CHANGING CURRENCIES IN WESTERN EUROPE

British Museum Gallery 69a, 21 February – 8 September

Stimulated by the introduction of the euro, this exhibition sets out to place the currencies that were physically withdrawn, earlier this year, from the twelve participating eurozone countries, in the political context of the emergence of the modern nation state. It traces how the expansion of empires, established by European countries during the eighteenth and nineteenth centuries, helped to make currencies like the franc symbols of power and prestige, and came to induce a loyalty far beyond any purely economic purpose.

The display cases deal with countries or a group of related countries in turn, explaining the surprisingly recent origins of each currency to which the title of the exhibition alludes. To instance but a few, the French

franc was an invention of the French Revolution; at the end of the 1860s Spain adopted the peseta; and the mark emerged from German unification in the early 1870s. With England, however, some medieval and early modern coins have been included, drawing attention to the peculiar longevity of the system of currency that has obtained within the British Isles. Inevitably, perhaps, the notes and coins themselves bear the scars of the economic and political upheavals endured by Europe over the last 150 years. The telephone number denominations of German paper currency reflect the period of hyper inflation during the early 1920s and, in more recent times, Italy's economic problems were manifest in the issue of improbably high value notes.

Seeing all the old currencies of so many European countries together in this way, the loss of the visual diversity, particularly in relation to the notes, is palpable. The recent transition has then been from a rich cultural variety to the purposely anodyne designs of the euro notes and coins. A national element was retained for the new currency in terms of the reverse of the coins and the political and cultural differences are at least here allowed free if somewhat diluted rein. Given the opportunity, therefore, the symbolism of the nation state as expressed through buildings, people and glorious pasts has risen to the surface, which itself draws attention to the continuing tension within Europe between the political and economic spheres. Lord Lawson was making precisely this point in what he had to say during the Changing Currencies conference (see below). It is likely that he would have seen the comment on one of the opening panels of the exhibition that 'the political fortunes of the EU will largely be an economic question' in quite the opposite way – the economic fortunes of the EU being largely a political question.

Kevin Clancy

NEWS

CHANGING CURRENCIES OF EUROPE

University of London, Wednesday 5 June

Organised jointly by the British Museum and the Institute of Historical Research, and sponsored by Publicis Groupe SA, this was a day of big themes illuminated by the study of small objects. In the morning session Luca Einaudi, a senior economic advisor to the Italian government, and Virginia Hewitt, of the British Museum, both explained how, when confronted with the choice between maintaining relatively weak currencies and joining the eurozone, states have been and would be prepared to sacrifice a loss of national heritage in favour of promised greater currency stability. Luca Einaudi argued that while in Mussolini's Italy the destiny of the regime was seen as being inextricably linked to the destiny of the lira, more recent experience of inflation had loosened the emotional ties to the national currency. Looking at the re-emerging nations of Eastern Europe, Virginia Hewitt observed that several had sought to foster a stronger currency through the use of traditional imagery, but that the prospect of membership of the European Union diluted this association. The lesson might therefore be that cultural identification attaches more to currencies backed by strong economies, and that this is a luxury in which weaker economies can not indulge. To complete the morning session Maurice Lévy, Chairman of Publicis Groupe SA, the media relations firm

that launched the euro, explained how a variety of approaches was required, specifically tailored to each European country, to inform them of the impending change to the currency system. He concluded with a 'sales pitch' for how a similar consultation process might work in the United Kingdom.

The afternoon session was opened by Harold James of Princeton University and, echoing what had been said by Luca Einaudi in relation to Italy, he spoke with authority about how the political unification of Germany in the 1870s had gone very much hand in hand with unification of the German currency system. He outlined how, in the post-war world, the stability that arose from managing the German currency in a deliberately non political way had coloured the German view of the prospect of the euro. Nicholas Mayhew of the Ashmolean Museum brought to bear his extensive knowledge of the major themes that have over several centuries torn at the fabric of English and British monetary policy. In an impressive historical survey he ranged from the debasement of Henry VIII to the sterling crises of the twentieth century, skilfully revealing how the seemingly bloodless concerns of monetary affairs can nevertheless embroil governments in heated and at times less than rational debate. Later in the afternoon, Martin Daunt presented a paper that drew together several of the points raised by earlier speakers on how the link between money and the nation state became so powerful. To show how passions have been aroused by monetary questions – a major theme of the day – he mentioned how British monetary policy debates in the 1820s were given a quite explicit theological dimension. Dipping into American and British economic history he confidently traced the trends in nineteenth-century internationalism through to the protectionist policies of the twentieth century.

At the start of the day, one of the chief organisers of the conference, Andrew Meadows of the British Museum, raised the question of whether, with the introduction of the euro, the age of the nation state was passing and Europe was now, in fact, returning to the less politically possessive approach towards currency that had been more prevalent 2000 and more years ago. The last speaker of the day, Lord Lawson, the former Chancellor of the Exchequer, answered with an emphatic no. He argued that far from globalisation and the nation state being mutually exclusive, internationalism required strong and stable countries operating within a firm rule of law. With some style and no notes he maintained that it was important to think of the euro not in economic but in political terms. He went on to explain how this political imperative had emerged as such a dominant force, highlighting the central role of France in the creation of the euro.

It was a day, as could be guessed at from a glance at the programme, for exploring major historical themes: of globalising trends set against the defining moments of nation states; of the role of money in forming and reflecting national identity; and of the future of Europe set against the lessons of recent history. The speakers, marshalled by appropriate chairmen and challenged by thoughtful contributions from the floor, delivered stimulating and engaging papers. This is a subject that deserves more of such gatherings because of the sheer fascination of roughly 300 million people subjecting their economies and at least something of their cultural heritage to this massive experiment.

Kevin Clancy

BANS CONGRESS 5-7 April

For the first time the congress was held across the sea in Belfast. Despite all concerns, of distance and security, it turned out to be a well attended and most popular occasion. It began in the impressive surroundings of the Ulster Museum, with Robert Heslip's talk on the Museum's fine numismatic collection. Saturday morning began with Harry Manville speaking on 'Early milled English misstrikes'. Due to the unavoidable absence of Michael Kenny, Michael E. Kenny (no relation!) stood in with 'The trial and execution of Charles I', followed by Colm Gallagher giving a fascinating inside view of the discussions leading to the design of the Free State coinage of 1928. Noel Simpson gave an introduction to Northern Irish banknotes, an important area which was new to many of the English participants, while Robert Thompson identified many tokens made by David Ramage, including some Irish ones, and disclosed that as he had died earlier than previously thought, the final issues, which appeared to be his, might be re-attributed to his son.

The Sunday programme got off to a fine start with a joint paper by John Rainey and Graham Dyer on eighteenth-century Irish copper coinage, in the course of which we learned that the 1755 halfpenny, listed in nearly all catalogues, does not exist except as a forgery. Joe Bispham spoke on 'Eye to the main chance: official countermarks on Edward VI base shillings 1561', even distinguishing some which seemed less than official, on Irish shillings. Dr Donal Bateson spoke on 'Prize medals and the agricultural revolution' (without which the Industrial Revolution would have failed for lack of food) and John Stafford Langan explained what was actually intended and achieved by the early issues of the English kings in Ireland.

The whole weekend was blessed with fine weather, especially pleasant for the Saturday afternoon excursion to Bangor and the beautiful gardens of Mount Stewart, where rhododendrons, camellias and many other plants were profusely in flower. We also learned about a local SAS hero, Robert Blair Mayne. Many new contacts and friendships were formed, and we all owe a great debt of gratitude to the organising committee, to the Numismatic Society of Ireland, and to Joe Bispham, president of BANS, whose speech at dinner was a model of that wit and brevity, which is easier to admire than to imitate!

A. J. Holmes

SYMPOSIUM IN THE NETHERLANDS

Wages and currency: global and historical comparisons, 24-25 May

This was an intensive two-day symposium organised by the Internationaal Instituut voor Sociale Geschiedenis, Amsterdam, and the Rijksmuseum Het Koninklijk Penningkabinet, Leiden, in co-operation with the FWO Flanders Research Network 'Labour 1500-2000'. The starting point was Jan Lucassen's paper 'Wage payments and currency circulation in the Netherlands 1200-2000' in which a number of questions were raised. The aim of the symposium was to explore the relationships between wage labour ('hire of labour' rather than 'sale of labour'), payment of wage labour and the currency used in such payments, in a variety of different contexts. Twenty participants from all over the world provided very detailed evidence from the Roman and Han empires, Venice, Andalusia, France, Japan, south-east Asia, the Spanish colonies, Japan, India, Britain and Iraq. The very

different approaches and the great wealth of data stimulated discussion on many topics, including the importance of wage labour, scale of production, frequency of payments, credit and loans, methods of distributing coinage, theory and methodology. The papers will be published, but in the meantime, Lucassen's article and abstracts of the papers are available on the IISG website: www.iisg.nl/research/currencypapers.html.

Helen Wang

LOCAL SOURCES FOR NUMISMATIC STUDIES

One source of information relating to coins which should be of interest to numismatists, but which has not received specific mention in the *CCNB Newsletter* before, is the network of Sites and Monuments Records (SMRs) which cover the country. These records are regarded as the primary source of information for most aspects of archaeological research and are held, normally, at county level, with some others at district level. For different parts of the country contact names, addresses and telephone numbers can be gained from the Association of Local Government Archaeological Officers (ALGAO) and pre-visit enquiry by letter or telephone is recommended in all cases.

While the SMRs obviously contain sensitive and confidential information relating to finds and their findspots, they are open to bona fide research which, along with their use in development control related matters, is the reason for their creation and curation at public expense. Therefore exact findspot information may not be forthcoming for all types of research, as this may not be deemed essential: for example, if an individual was looking at the distribution of Iron Age coin hoards across the whole country, as opposed to a detailed examination of the archaeology, history and topography of a single parish.

However the SMR can often give vital information on the context for a coin or hoard find, which should be of interest to researchers. This is especially so, given the birth of the recently 'coined' area of study termed 'archaeonumismatics'. Within the SMR may be clues to the background for many finds that could indicate a settlement, cemetery, fair/market place, or some other context essential to a full interpretation of any find. With this in mind, it is also worth noting that most SMRs can now be searched electronically on key words and dates or periods. This should take much of the time consuming scanning of paperwork out of the process and allow a focused approach, with the potential ability to ask in advance of any visit what information might be available in each SMR.

In terms of the quantity of information available, each SMR will vary widely. However, as an example of a county with a long term history of liaison with local metal detector users, and an apparent high use of coin in the past, Suffolk has some 18,000 records on its SMR, of which 2,198 (c. 12%) contain information including coin finds. The bulk of these coin finds are of medieval or earlier date.

Along with SMRs, mention should also be made briefly of local Record Offices, where better indexing and cross-referencing is now opening up many more sources to examination. Potentially this is of interest to numismatists, as it means that local journals and newspapers of the eighteenth and nineteenth centuries can now be searched. This was a period when local

antiquarians, recording local finds, were in their heyday and the spread of the printed word gave an outlet for noting such finds to a wider audience. For example, at the Suffolk Record Office recent indexing of the *Ipswich Journal* has thrown up information relating to a probable hoard of Henry III 'silver coins', found in 1823 at Earl Soham, and '75 silver coins' of Edward III, recovered around 1827 at Saxtead.

Given the easier and quicker methods of searching SMRs and Record Offices, it is to be hoped that more researchers, including numismatists, will make use of these resources. They are publicly funded and available for use and, as with many other aspects of our society, if we do not use them we will lose them in the end.

John Newman

Field Team Archaeological Service, Suffolk County Council

CHANGES IN THE DEPARTMENT OF COINS AND MEDALS

Luke Syson has left the British Museum for the Victoria and Albert Museum, where he will be based in Research Department. He will work as a Senior Curator, one of a team of three, led by Malcolm Baker and in collaboration with Peta Motture (both experts on sculpture), planning the redisplay of the Medieval and Renaissance collections (including medals) in a new suite of galleries. Philip Attwood has taken over curatorial responsibility for the British Museum's medal collection. Philip also retains responsibility for modern coins and tokens, but public enquiries concerning them should be sent to Barrie Cook (for the period up to 1800) or Virginia Hewitt (post-1800). The telephone number for public enquiries remains 020 7323 8404, or contact coins@thebritishmuseum.ac.uk.

A NEW COLLECTIONS MANAGER AT THE ASHMOLEAN

Volker Heuchert has been appointed to the post of Collections Manager for the Heberden Coin Room at the Ashmolean Museum. He is due to take up his new position on 18 November 2002. He did his undergraduate degree at the Heinrich-Heine-Universität, Düsseldorf, and wrote a D.Phil. thesis on Roman provincial coinage at the University of Oxford. Since March 1998, he has been working as AHRB Institutional Research Fellow on the 'Roman Provincial Coinage of the Antonine Period (RPC IV)' project. The project, jointly undertaken with Dr. Howgego, aims to produce a standard typology of the Roman provincial coinage of the Antonine period (AD 138–93). His other special interests are coin databases and digital photography. As Collections Manager, he will support the on-going computerised cataloguing of the collection, develop the Coin Room's web pages, train staff in IT matters, mount exhibitions, identify coins, liaise with the Education Department and generally assist the Keeper, Nick Mayhew. He will also continue working on the RPC IV project.

MAKING MONEY IN OXFORD

As part of the Summer Evening openings programme at the Ashmolean Museum, Dave Greenhalgh of Grunah Moneta entertained both children and adults on the Museum forecourt throughout the day of Thursday 20 June, in a family event called 'Making Money'. Dave took on the guise of an Anglo-Saxon moneyer and was to be heard striking his coins in pewter with a hammer, giving occasional blasts on a cow's horn, selling amulets to ward off gout, sudden death and strokes and finally rallying the

crowds with a shout of 'Free Money'. Dave wore authentic costume and was happy to allow the public to strike period coins of their choice. His act was a great success and for those who were lured by the process of medieval minting, there was a handling and identification session conducted by Nick Mayhew and Chris Howgego from the Heberden Coin Room.

Roz Britton-Strong

UK NUMISMATIC TRUST NEWS

The UK Numismatic Trust, established in 1985, exists to encourage, support and develop numismatics in the United Kingdom through the award of small research grants. Since January 2000, the Trust has awarded eleven grants totalling £3,120. Four supported travel expenses for research projects, three involved the metallurgical analysis of coins, two were for the purchase of photographs and supporting literature for research papers, and the remaining two went towards the publication of a mint study and the underwriting of a symposium. The Trust would welcome further applications. For an application form, write to the Secretary, Keith Sugden, Department of Numismatics, Manchester Museum, Oxford Road, Manchester M13 9PL.

RNS NEWS

The RNS medal for 2002 has been awarded to Nicholas Mayhew, Keeper of the Heberden Coin Room at the Ashmolean Museum in Oxford.

The Society was pleased to award several grants in support of numismatic research in various fields: one from the Martin Price Fund; one from the Chand A&Z Fund; one from the Kreitman Fund; two from the Lowick Fund; and the first two awards from the Michael Broome Fund.

Virginia Hewitt stands down after eight years as membership secretary. She is replaced by Andrew Meadows, also of the Department of Coins and Medals at the British Museum.

TEMPORARY EXHIBITIONS

Reflections of Glory: The Medallist Art of 16th-century Italy
British Museum Gallery 90, 13 June – 22 September

Discovering Ancient Afghanistan: The Masson Collection
British Museum Gallery 69a, 12 September 2002 – 9 January 2003

Size immaterial: contemporary hand-held sculpture
Norwich Castle Museum, 21 September – 23 March 2003

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

BANS AUTUMN WEEKEND 2002

Hatfield College, Durham, 6–8 September.

For details see CCNB Newsletter 30, April 2002, or contact J. Bispham, 103 Ferry Road, Hullbridge, Essex, SS5 6EL, tel: 01702 230 950.

FIDEM

The 28th congress of the Fédération Internationale de la Médaille (FIDEM) will take place in Paris on 23–27 September 2002. The accompanying international exhibition of contemporary medals will be held in the

Monnaie de Paris, 11 quai Conti, Paris. For further information, contact Monnaie de Paris, fax: 00331 4046 5704, e-mail: danieldefagot@monnaieparis.fr.

9TH ANNUAL MEETING OF ICOMON

The International Committee of Money and Banking Museums will host a conference on 'Money and Banking: the Varieties of the Monetary Experience' in Beijing, China, on 14-18 October 2002. For details contact Prof. Weirong Zhou or Prof. Congming Gao, China Numismatic Museum, 22 Xijiaominxiang Street, Beijing 100031, China, tel: +86 10 66053039, 66069246; fax: +86 10 66071393; email: chinumis@public2.bta.net.cn; website: www.cnm.com.cn. Further information is available on <http://www.china-meeting.com> and <http://www.cnm.com.cn>.

LECTURE DIARY

September

- 24 BNS Michael Metcalf, *How did sceattas circulate? Variations in the composition of the currency at different places in England.*

October

- 8 BAMS Rick Scorza, *Vincenzo Borghini and Giorgio Vasari: ancient coins, medals and iconography in 16th-century Florence.*
15 RNS Title to be announced.
22 BNS Phyllis Stoddart, *The nineteenth century campaign medal.*

November

- 12 BAMS Xavier Salomon, *Ferrara recovered: Pietro Aldobrandini's medal of 1598.*
19 RNS Title to be announced.
26 BNS Anniversary meeting and Presidential Address.

December

- 17 RNS Title to be announced.

Contacts:

British Art Medal Society (BAMS)

Mr 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, e-mail: bans@mernicks.com, tel: 020 8980 5672.

British Numismatic Society (BNS)

Mr Charles Farthing, 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, P. O. Box 33, Hayling Island, PO11 9WF, tel/fax: 023 9246 3131.

Oriental Numismatic Society (ONS)

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

Royal Numismatic Society (RNS)

Mr A. Meadows, Department of Coins and Medals, British Museum, London WC1 3DG, tel: 020 7323 8577. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1.

AUCTIONS AND FAIRS

Sotheby's is now handling sales of coins and medals through Morton & Eden Ltd, a new company set up by the former staff of Sotheby's coin department.

September

- 8 *The Midland Coin Fair*. National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.

- 10 *Croydon Coin Auction*. 12.00pm, viewing from 9.30am. Tel: 0208 656 4583, e-mail: graeme@croydoncoinauctions.co.uk.
11 *Auction*. Coins. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.
14 *Auction*. Coins, banknotes, medals. Davidson Monk Fairs, tel: 020 8656 4583.

October

- 4 *Auction*. Banknotes of the world. Spink & Son, tel: 020 7563 4000, e-mail: info@spinkandson.com.
8 *Auction* 55. Coins, historical and art medals, paper money and numismatic books, to include the collection of Scottish coins and tokens formed by Norman Brodie. Dix Noonan Webb, tel: 020 7499 5022, fax: 02074995023, www.dnw.co.uk.
9/10 *Auction*. Ancient, British and world coins, commemorative medals, banknotes and numismatic books. Baldwin's Auctions, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@baldwin.sh.
9/10 *Auction*. Ancient, Islamic, English and foreign coins and commemorative medals. Spink & Son, tel: 020 7563 4000, e-mail: info@spinkandson.com.
10 *Auction*. Coins, banknotes, medals. 12 pm. Davidson Monk Fairs, tel: 020 8656 4583.
11/12 *Coinex London*. Hotel Marriott, Grosvenor Sq, W1. BNTA, Mrs C. Carter, tel: 02392 463131, e-mail: bnta@lineone.net.
13 *The Midland Coin Fair*. National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.
26 *Auction*. Coins, banknotes, medals. Davidson Monk Fairs, tel: 0208 6564583.

November

- 9 *The London Argentum Auction*. Baldwin's Auctions, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@baldwin.sh.
10 *The Midland Coin Fair*. National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.
12 *Croydon Coin Auction*. 12.00pm, viewing from 9.30am. Tel: 020 8656 4583, e-mail: graeme@croydoncoinauctions.co.uk.
13 *Auction*. Court House, Warwick. Warwick & Warwick, tel: 01926 499031, e-mail: info@warwickandwarwick.com.
13/14 *Auction*. Coins, banknotes, medals and decorations. Westbury Hotel, Bond Street, London W1S 2YF. Morton & Eden, tel: 020 7493 5344, e-mail: info@mortonandeden.com.
14 *Auction*. Ancient, Islamic, English and foreign coins and commemorative medals. Spink & Son, tel: 020 7563 4000, e-mail: info@spinkandson.com.

December

- 4 *Auction*. Coins. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.
8 *The Midland Coin Fair*. National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.
11 *Auction* 56. Coins, token, historical and art medals, numismatic books. Dix Noonan Webb, tel: 020 7499 5022, fax: 02074995023, www.dnw.co.uk.
21 *Auction*. Coins, banknotes, medals. Davidson Monk Fairs, tel: 020 8656 4583.

Unless stated otherwise all auctions are held at the addresses listed. Dates may be subject to alteration.

Baldwin's: Royal Society of Arts, John Adam St, London.
Croydon Coin Auctions: United Reformed Church Hall, Addiscombe Grove, East Croydon.
Davidson Monk Fairs: Commonwealth Institute, High St. Kensington, London.
Dix Noonan Webb: The New Connaught Rooms, 61-65 Great Queen St, London WC2
Glendining's: 101 New Bond St, London W1Y 9LG.
Morton & Eden Ltd: 45 Maddox Street, London W1S 2PE.
Spink & Son: 69 Southampton Row, Bloomsbury, London WC1B 4ET.
Warwick & Warwick Ltd: Chalon House, Scar Bank, Millers Road, Warwick CV34 5DB.