

CONTENTS

Focus on Tokens

<i>Token Studies: an exciting field for research</i>	1
<i>The Token Corresponding Society</i>	3
<i>The Token Dealer</i>	3
<i>The 1995 Token Congress</i>	4
Storing Coins in plastic envelopes	4
False money at the Fitzwilliam	5
News	6
Diary:	
<i>Lectures, seminars, colloquia and conferences</i>	7
<i>Temporary exhibitions</i>	7
<i>Auctions and fairs</i>	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 September issue should arrive by 15 July 1995, and should be sent to Philip Attwood or Beverley Fryer, Department of Coins and Medals, British Museum, London WC1B 3DG, Tel. 0171 - 323 8227, Fax. 0171- 323 8171.

Anyone wishing to be added to the CCNB Newsletter mailing list should send their name and address to Beverley Fryer at the above address.

TOKEN STUDIES: AN EXCITING FIELD FOR RESEARCH

Yolanda Courtney

Tokens have been in use in Britain since at least the twelfth century. Yet they are often seen as a poor relation of mainstream numismatics. In fact token studies have a serious contribution to make, in which numismatic analysis is a foundation for wider social and economic interpretation.

Tokens can be divided into two broad categories. The first of these is tokens used as substitutes for small change when official supplies were inadequate. The second category comprises tokens with more restricted purposes such as receipts for goods or services. The first category obviously includes the well known and documented general token series of the seventeenth, late eighteenth and early nineteenth centuries. The second category embraces communion tokens, hop tallies and the numerous types of token produced by the post c.1820 die-sinking industry. Medieval and sixteenth/seventeenth-century lead-alloy tokens would probably be found in both categories, though it is rarely possible to determine how individual examples were used.

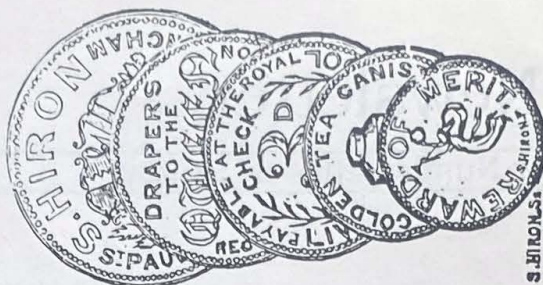
The overall aim of token studies should be spatial and analytical understanding of tokens, seeing beyond the tokens to their historical significance. The social context of token production and use, relationships between production and consumption, and marketing networks are important themes. The relative roles of manufacturers and consumers in creating markets for tokens is not always clear. An underlying pattern of locally-made, customer-led token production can, however, be discerned from medieval times onward. Superimposed on this are producer-led token series such as Royal Licence farthings, the brass/copper 1648-72 series, and the standard, embossed checks, tickets and passes of the post-1820 Birmingham die-sinking industry. Producer-led series are more likely to form coherent series which are readily recognised and collected.



Penny token of Rowland Hughes and Thomas Morice of Anglesey, 1667

From the earlier eighteenth century, production of standardised series of tokens was made cheaper and easier by wider adoption of drop-stamp technology in Birmingham. Meanwhile, non-standard, cast lead-alloy tokens were superseded by counter-marked coins and other stamped discs. The post-c.1820 series of Birmingham-made checks, tickets and passes was probably a producer-led response to the banning in 1817 of the early nineteenth-century series of generally circulating tokens, which affected the livelihoods of specialist die-sinkers. From c.1820 waves of producer-led innovation capitalised on the novelty value of small metal objects until the First World War disrupted the trade. A trickle of non-standard tokens continued to be made at local level and in some areas re-emerged after the war.

The material culture approach looks at artefacts in context rather than in isolation. It integrates information from both the documentary sources and the physical attributes of the artefacts, as well as studying temporal and spatial distributions. It is applied to a wide range of objects such as clay pipes and ceramics, which have similar methodological problems to those of tokens. There are already some notable studies of the seventeenth-century copper/brass tokens which adopt this approach, for example George Boon's *Welsh tokens of the seventeenth century* (1973). However, it is equally applicable to more recent tokens.



SAMUEL HIRON,

52, ST. PAUL'S SQUARE, BIRMINGHAM,

DIE SINKER, SEAL ENGRAVER, MEDALLIST, PRESS AND TOOL MAKER,
STAMPER, PIERCER, PAPER EMBOSSE, & ENVELOPE MAKER,

MANUFACTURER OF THE
"IMPROVED ADDRESS MEDALS," | PATENT VESTA LIGHT BOXES,
METAL LABELS, | STAMPED WEIGHTS,
CAPS for REELS and CORKS, | FANCY ARTICLES in METALS, &c.

HIRON'S "ADDRESS MEDALS" are less expensive than common cards, and form continuous and indestructible Advertisements.

HIRON'S IMPROVED COMMERCIAL EMBOSSEING PRESSES, with Dies, complete, for private use; combine numerous improvements, and are warranted for any length of time. Their cost is very trifling, and their use in the Counting House, and the Shop, saves much expense in time and printing.

IMPROVED STATIONERS' PRESSES for coloured and plain Embossing.

FOR LISTS OF PRICES, SAMPLES, &c., APPLY AT THE MANUFACTORY,

52, ST. PAUL'S SQUARE, BIRMINGHAM.

Advertisement from Francis White & Co.'s Birmingham trades directory of 1849.

Die-sinking in nineteenth-century Birmingham was a low-capital enterprise carried on in small workshops and utilising pre-existing marketing networks. In February 1849 the *Birmingham and General Advertiser* including the following: 'To stampers and piercers - To be disposed of, in consequence of the death of the proprietors, a small but profitable business in the above trades. The amount requisite will not exceed £250 which will include the goodwill, samples, presses, dies and the usual trade fixtures together with a safe and regular connection'. The 'goodwill' and 'safe and regular connection' were the customers and the sales networks, which were regarded as capital assets. Stamps, stock dies and presses were the most expensive items owned by these firms. Small workshops could easily be rented and second-hand equipment purchased easily and cheaply. Re-use and recycling of old dies, and purchase and use of second-hand dies, although causing confusion to later numismatists, were all part of the economy necessary for successful trading.

Careful study of stock reverse dies gives evidence for such practices and for the interrelationships of the die-sinkers, many of whom operated close to one another in Birmingham's jewellery quarter. An example is a 3D reverse with the signature DURNING. The same reverse die was used for checks made in the 1860s when Durning was operational as a die-sinker, and for checks issued from pubs in South Wales which have been dated to the late nineteenth and early twentieth centuries, long after he went out of business. Evidence of die pairings suggests that the later maker who re-used the die was Thomas Pope, one of the most important of the Birmingham die-sinkers specialising in pub checks.

Birmingham hardware had been distributed using travelling salesmen and carriers since at least the early eighteenth century. Salesmen travelled regional routes selling to country dealers and urban shopkeepers. In the nineteenth century free-lance salesmen regularly advertised their services in

Birmingham newspapers. It can be suggested, on the basis of urban clustering of pub check distributions, that salesmen were used to establish retail agencies who held die-sinkers' catalogues and took orders for pub checks from their customers. The nature of these agents' other trade lines probably created the kind of patterning we see in pub check distributions. In the case of J.B. Bowler of Bath, who acted as an agent for a number of Birmingham die-sinkers, his mineral water trade and distribution methods (by 'lurry', a horse-drawn, four-wheeled vehicle) contributed to the dense rural nature of the distribution of pub checks in the Bath/Twerton/Radstock area of Somerset. The dense rural distribution of pub checks in south and east Devon, focusing on Exeter, can be similarly explained. Epaphras Seage, the first of the Exeter firm of die-sinkers of that name, was primarily a coachspring maker, which brought him into contact with the publicans who still monopolised horse-drawn vehicles in the 1850s.

An example of the ways in which die analysis, documentary research and distributional study can aid numismatic study in clarifying the roles of individual workshops and examining marketing methods is that of Edgar Newby. Newby is described in directories as an 'engraver', with addresses in Cardiff between 1881 and 1911. A pub check bearing his signature shares a reverse with pub checks issued in Birmingham, Redruth, Weston-Super-Mare and South Wales. The overall distribution of these pieces suggests that Newby was ordering pub checks from one of the more prolific Birmingham makers, who placed Newby's name on the *obverses* of the two signed checks as the supplier. Newby's listing as 'engraver' may merely imply engraving carried out on jewellery and trophies.

Consumer aspects of tokens are important for community history, since checks, tickets and tallies are sometimes the only artefacts surviving from vanished organisations and commercial ventures. The community history approach to token studies was

epitomised for the writer by a retired miner who described his life through the medium of checks, tickets and passes. These ranged from the *rite de passage* of attending his father's working man's club for the first time, where club checks were used as raffle prizes, through the lamp checks and coal tallies of his working life as a miner, to the co-operative society checks and checks used as change for credit vouchers which were part of family budgeting. Important aspects of everyday life, for this speaker, had come to be symbolised by these tokens.

Community history is perhaps a means by which communities and individuals adapt to change in post-industrial times. It is served not just by written documents and photographs but by three-dimensional objects such as tokens that are the more evocative in being tangible. Token enthusiasts, some of whom have never previously been authors, scholars, publishers or public speakers, are currently doing sterling work recording the checks, tickets and passes of their localities. In addition to detailed recording, attributing and dating projects, there is enormous scope for both wide-ranging and interpretational study of tokens. There is still room for synthetic work on seventeenth-century tokens and a corpus of lead tokens with dates or dateable contexts is a need. Studies of individual nineteenth-century die-sinkers offer excellent prospects... meanwhile, I hear tell of pub checks still in use, does anyone fancy a pint?

THE TOKEN CORRESPONDING SOCIETY

Andrew Anderson

The Society was founded in 1971 by Christopher Brunel and Jean M. White, who recognised the need for a specialist numismatic society which catered for those collectors who were interested in tokens. Realising that token collectors were spread somewhat thinly on the ground, they called it the Token Corresponding Society, a name chosen to reflect the fact that members would be corresponding with each other. Some inspiration was also taken from the London corresponding Society, which issued an attractive eighteenth-century copper token. In order to correspond, it was necessary to also publish the *Bulletin* - the society's magazine.

The first *Bulletin* appeared in December 1971 and consisted of twenty pages about subjects as diverse as 'An annotated copy of *Virtuoso's Companion*', through to the 'Preliminary Catalogue of British Gaming Machine Tokens'. Also included was a selection of 'Notes and Queries' which produced much correspondence on a wide range of subjects. Initially the *Bulletin* was produced bimonthly, and it continued for several years. However, the period between issues grew as the editors' other commitments became more pressing and the last issue (volume 3, number 2) was issued in December 1978.

In 1984 Anthony Gilbert revived the society and the *Bulletin* recommenced publication with volume 4 number 1. I took over as editor in September 1993, and the *Bulletins* are now produced at a rate of three per year. They are now laser printed (the originals were

produced on duplicator stencils), but the contents have changed very little over the years. This reflects well on the original editors who 'got it right' from the first issue. The *Bulletins* are mostly devoted to 'British' tokens and, while loosely including the Commonwealth under 'British', the editorial policy is not to include other countries such as the Americas, since they are better served by more local societies and publications. Articles of varying length are supplemented by book reviews, details of new issues, and the quaintly entitled 'Quill Corner'. The 'Notes and Queries' section, where details of mystery items are listed, still produces most of the correspondence.

In 1982 Brian Edge organised a weekend congress in Crewe for token enthusiasts and thus sowed the seeds of what has now become a very popular annual event. Although the congresses are not part of the Token Corresponding Society, most participants seem to be members who support the two equally.

The current subscription rate of the Token Corresponding Society is £6 (£8 for Europe, and £10 for the rest of the world), which covers three issues of the *Bulletin*. Anyone interested should write to the editor, Andrew Anderson, 31 Stanley Street, Runcorn, Cheshire, WA7 1RN.

THE TOKEN DEALER

John Whitmore

This creature is strictly a variant, *Paranumismatica*, of the more usual coin dealer, *Amalaetitia Numismatica*. It is fairly rare, though not, one hopes, at present endangered.

As a member of the species for almost thirty years, it is interesting to look back and consider what has led one individual to a gradual drift from coins towards tokens, along with commemorative medals, during that time. My interests have always been concentrated on the issues of the last three centuries, when there seems to be more scope for new discoveries and original research among the tokens than the coins. This is especially so after 1820, when English tokens were no longer called upon, even for short periods, to carry the full burden of an inadequate coinage, but instead had a startling variety of functions, some of which are clear, while others are impenetrably obscure. When J. Smith of High St. issued a token, he gave no thought to the problems of a collector a century later wishing to know why, when, and exactly where he did it. Everybody in and around his High St. who was likely to use the token knew all about him.

If the collector is stimulated to seek knowledge for its own sake in solving the mysteries of laconic or cryptic tokens, the dealer has an extra motivation when positive identification and evidence about rarity are likely to produce a better price and a quicker sale.

Before 1975 there was no literature at all on the farthing sized tokens issued in Britain after 1820, yet it was a substantial series with wide variations in rarity, and with a number of keen collectors. I decided that the only pathway out of ignorance was to form my own reference collection, which built up over some years until in 1975 the publication of *Unofficial Farthings 1820-1870* by R.C. Bell resolved the problem for everyone. I decided to continue the reference collection,

and the decision was justified when I was able to co-operate with Robert Bell in publishing last year a supplement to the original book.

A similar current project concerns tokens issued by traders in the Birmingham markets. Tokens were in use for the best part of a century but are recent enough to have enabled me to share a school classroom with the daughter of one of the issuers. The tokens were part of an elaborate system to prevent fraud in the redemption of deposits on containers used in the fruit, vegetable and fish markets. A number of London markets used the system, and their tokens feature a variety of shapes, cut-outs and inserts that are probably unrivalled in any numismatic series. Birmingham was the only provincial market to match London in variety of type, although in design they lack the exuberance of the metropolitan issues. The number of varieties approaches five hundred, and I hope to publish them in conjunction with the Token Congress to be held in Birmingham from 15 September.

Market tokens are one example of series still obtainable at modest cost; plastic transport tokens and gaming tokens are others that come readily to mind. They give scope for any degree of involvement from a casual collection, to a serious study exploring numismatic areas where few, if any, have already ventured.

THE 1995 TOKEN CONGRESS

Token Congresses have been held every year since 1982. After journeying as far afield as Glasgow and Exeter in the last two years, the fourteenth Congress is returning to Birmingham, the city where the majority of British tokens and many of those used in the rest of the world were designed and made.

The usual pattern of the Congress, as it has developed over the fourteen years, is a weekend of talks, usually illustrated with slides, ranging over subjects from seventeenth-century trade tokens to gaming pieces in current use. Most of the speakers are regular Congress visitors, and their style varies from the academic study to light-hearted anecdotes. Question time is often an invigorating experience, especially for the speaker.

One enduring and popular feature is the Saturday evening Bourse where tokens are bought, sold, exchanged, and discussed far into the night. An innovation for 1995 will be a quiz, where the prizes will not be book tokens, but token tokens.

The Congress will run from 15 to 17 September. The venue is the Forte Crest Hotel, formerly the Albany, in the heart of the city. The basic cost will be £97, to cover single room accommodation for Friday and Saturday, and full board from Friday dinner to Sunday lunch. Visitors with sufficient time and energy can enjoy all the benefits of a first class hotel, including squash, swimming pool and health club.

A friendly welcome is extended to all, especially those who are attracted to token collecting but have little practical experience. Anyone who has not attended recent Congresses and would like further information should contact John Cumbers, 21 Elmwood Road, Wordsley, Stourbridge, West Midlands DY8 5JL.

STORING COINS IN PLASTIC ENVELOPES

David C. Goodall

A most common coin storage method, used particularly by collectors and dealers, involves use of envelopes made from polyvinyl chloride (PVC). Museums and some collectors use some suitable chemically unreactive environment in which to store their specimens, but on the whole chemically reactive PVC systems are the normal plastic storage medium.

PVC is recognised for its undesirability for coin storage, since it normally contains stabilizers and plasticizers which migrate to the coin surface, where chemical attack occurs. Evidence of such attack appears in the form of a viscous green complex product. This is frequently seen on the surface of copper and bronze coins, and even on coins made from copper containing silver alloys. The green product contains copper compounds formed by acidic attack of the long-chain fatty acid based stabilizers and plasticizers upon the copper in the coin. Also PVC, even in the absence of plasticizers or stabilizers, is chemically unstable in the longer term, breaking down to form hydrogen chloride, which in presence of moisture in the air forms an extremely corrosive acid which will undoubtedly damage coins and lead, for example, to the pitting of the surface of proof coins.

Most coin collectors and dealers I meet do not recognise the problem. More worryingly, they seem unprepared to take the trouble to do anything about it. I have seen good quality coins stored in PVC in the sale rooms of some of the most reputable dealers. I have also seen only PVC products of various types offered for sale by suppliers of numismatic accessories at prestigious coin fairs, and they were quite unaware of any alternative material.

Wherever there is an awareness on the part of anyone about the problems of PVC products, and an interest is shown in taking some action, a difficulty arises regarding an alternative material.

Use of pure polyethylene terephthalate (trade name MYLAR) is by far the best remedy, if coins are to be stored in envelope form, or in plastic multi-pocket album leaves. MYLAR is optically superbly clear. It has long-term stability and is chemically inert. It contains no additives. MYLAR is widely used by north American numismatists. However, it seems to enjoy severely restricted use in Britain. The Royal Mint is aware of it, and museums use it for archival document storage, but use of it for coin storage appears to be nearly non-existent. I know of only one British firm which manufactures MYLAR (or MYLAR type) products. However, those which can be used as coin envelopes are extremely thin, and I believe they would therefore not give sufficient physical protection to the coins they contain. Moreover, they can be supplied only as a minimum special order of a very large quantity, which would probably be beyond the interest and means of all but the most serious collector or dealer.

The right type of MYLAR envelope can be obtained from the USA. They are robust, secure, and ideally suitable for coin storage. The disadvantage of purchasing from the USA is that, after bank charges for cash transfers into US dollars, together with local US

taxes and overseas postage and packing charges, the overall cost to the purchaser is quite high. Nevertheless, I consider it worthwhile to achieve satisfactory coin protection.

It seems that far too many attractive and valuable coins (and medals) may be suffering unnecessary damage for want of suitable storage means. I hope to raise the level of awareness about this subject and to make it known to as wide a circle of numismatists and numismatic traders as possible. All of us who cherish numismatics, from the humblest collector through to the most respected numismatic societies and the British Numismatic Trade Association, should be aware of such matters.

The suppliers of MYLAR products are Secol Ltd., Howlett Way, Thetford, Norfolk, IP24 1HZ, and The E & T Kointainer Co., PO Box 103, Sidney, Ohio 45365, USA

David C. Goodall is Senior Lecturer in Chemistry at Leeds University

Celestine Enderley adds:

David Goodall's excellent article on the storage of coins in plastic envelopes has prompted this additional note. The information about the dangers of polyvinyl chloride (PVC) is quite correct, but there is also another hazard which should be mentioned, that of micro-climates.

Inside the plastic envelopes and multi-pocket album leaves, moisture can form if there is any dramatic temperature change in the storage area. This micro-climate is ideal for the growth of mould and metal corrosion. Copper alloy coins which have come from burial environments can develop powdery light-green spots of paratacamite, commonly known as bronze disease. For this corrosion to develop, a relative humidity of more than 45% is needed. In a closed area such as plastic pockets, there may well be a danger of this happening. This corrosion is highly destructive to the object, and a quite substantial loss of detail can occur if the coin is allowed to remain in a poor storage environment.

It should be noted that bronze disease cannot be passed on to other copper alloy coins; it is caused by the action of oxygen and water on the corrosion product, cuprous chloride, and occurs under adverse environmental conditions.

Particularly vulnerable are coins which have been chemically treated and have the remains of chemicals on the metal, or coins which have been handled and retain grease and salts from the hands. Basic copper carbonate, copper sulphate, commonly known as verdigris, is a bright green corrosion which can form and will etch into the surface of the metal.

Copper alloy coins are not the only coins that can be affected. Base silver, lead, zinc, iron and aluminium are also at risk.

If manufacturers of these plastic storage products could be persuaded to include air holes in their design, there would be no danger of micro-climates forming. Meanwhile users of soft polyethylene envelopes can rectify the situation by first removing the coin and then using a hole punch to make holes in the pockets. The same treatment could be employed on the stiffer plastic, used in the manufacture of the multi-pocket album pages.

There will be coin collectors who have used, possibly for many years, plastic envelopes without holes and have not experienced the effects of micro-climates. The reason for this is that your storage and exhibition environment is good (i.e. warm and dry) but it could change!

Celestine Enderley is a conservator of archaeological and historical metals and coins in the Conservation Department of the British Museum.

FALSE MONEY AT THE FITZWILLIAM

Koray Konuk

The art of deception has hardly ever attained a better expression than in counterfeiting. Spurious money is part of our everyday life, even if few of us have actually ever detected its insidious presence in our purse. We are all at one time or another the innocent victims of forgers, and whenever their misdeeds are uncovered in our hands we involuntarily become as open to suspicion as the forgery itself. False money nonetheless provides a remarkable source of evidence for the history of culture and its study gives a direct insight into human frailty in all its complexity.

The Fitzwilliam Museum, Cambridge, will be presenting an exhibition (see listings below) on the many facets of false money with examples taken from different periods and civilisations. A selection of imitations, forgeries, fakes and copies from the Museum, supplemented by some from other public and private collections, will illustrate the extraordinary variety and ingenuity that forgers can achieve. Some ancient and modern methods used for detecting false money and their respective limits will also be explained.

It is said that imitation is the most sincere form of flattery, and there are many examples of popular currencies that were imitated by other authorities. Some imitations may be so faithful that they are virtually indistinguishable from their prototypes and, as the exhibition will show, only tiny differences of style may help to give them away. This is the case with Athenian tetradrachms, which were imitated in Egypt and the Levant, with Hiberno-Norse copies of Anglo-Saxon coins, with the 'immobilised imitations' of Maria Theresa thalers, which became so popular in the Middle East that they were still produced and used until recently. Other imitations, although copying the same coin type, may bear the name of a different issuer. This will be illustrated with a selection of ancient and medieval coins, such as a drachm from Sinope bearing a Persian name and a gold noble with the coat of arms of Van Arkel. In the process of imitating coins, modifications of style may also occur as in the case of Celtic tribes which adopted Greek coin types and, after a first period of close copying, peculiarly reinterpreted the classical forms to their very own style.

Forging, as opposed to imitating, necessarily implies a certain amount of deception and material loss for the user. The intention is obviously to make a profit the size of which depends on the forger's skills and on the user's gullibility. Dies were clandestinely engraved and the exhibition will include a pair of forged dies

made for striking shillings of Henry VII, and a lead trial-piece of Stephen. In most cases a forgery is not produced by the authority that purports to have issued it and is therefore unlawful. But nothing is quite simple in the subtle world of false money and there are examples of false money issued lawfully. This is well illustrated in an episode reported by Herodotus, which is also the earliest written evidence for counterfeiting: during the siege of the island by the Spartans in c.525 BC, the tyrant Polycrates struck a series of plated gold coins with a core of lead which he used to pay the Spartans for lifting their siege.

The exhibition will show that there are several ways of producing forgeries. Plating is perhaps the most widely used method, and a sizeable selection of plated coins from ancient Greece and Rome, and medieval and modern Europe, will be exhibited. Dreadful punishments were designed to deter forgers, but the lure of profit was often too great and many executions were carried out. The exhibition will give some examples of the punishments, which were extremely sophisticated in their cruelty, such as boiling the forger in a cauldron, illustrated in a fifteenth-century Dutch drawing.

Fakes (false coins made only to deceive collectors and not intended to circulate as currency) are as old as coin collecting. Classical works of art began to be collected in the Renaissance and coins were eagerly sought by amateurs and scholars. Large sums of money were paid for Greek and Roman rarities, which inevitably led to the emergence of fakes. As will be seen, their quality and degree of persuasiveness were highly variable and reflected also the culture and taste of the epoch in which they were produced. For the Renaissance, some fakes of Giovanni da Cavino and Bassiano, commonly called Paduans, will be shown in conjunction with the genuine coins that served as models. Different techniques are used to produce fakes and each will be illustrated. The nineteenth century was the golden age of fakes, and talented forgers like Becker, Christodoulos and Caprara succeeded in fooling the great collectors and scholars of their time. As the most famous of all, Becker and his works will have a privileged place in the exhibition, but some fakes of his two partners in crime will also be displayed. Medieval fakes were also produced in the nineteenth century by a duo known as Billy and Charley. Their fakes were convincing then, but appear today amusing and naive. Recently, a group of forgers called the British Museum forgers, later renamed the Galvano Boys, produced some remarkable fakes based on British Museum electrotypes. These fakes of outstanding Greek and Roman coins, were extremely difficult to detect, and many of their works have been sold in good faith as genuine by well-known dealers.

Replicas and facsimiles of coins will also be displayed. These are not meant to deceive people, but are made for research or commercial purposes. Electrotypes and plaster casts form useful and accurate facsimiles for the numismatist, who cannot always handle the actual coins. Museums' shops often sell replicas of ancient coins and companies like BP have produced a series of collectible coin copies.

Finally, a survey of ancient and modern methods used to detect forgeries and fakes will close the exhibition. From chisel cuts to UV detection and

electron microscope, a wide range of means and methods will be encompassed.

The exhibition will be open Tuesday - Friday, 10.00 - 12.00, but special arrangements can be made for groups or individuals at other times on week days by phoning the Coin Room (01223 332917). An illustrated catalogue will be produced to accompany the exhibition.

NEWS

THE CCNB AT THE CUMBERLAND HOTEL

On 4 February a public meeting of the CCNB was hosted by the London Coin Fair at the Cumberland Hotel. About thirty people attended.

Frances Simmons, on behalf of Simmons and Simmons Numismatists, organisers of the London Coin Fair, announced a new poster competition. A prize of £50 is offered to the local or corresponding society submitting the best poster design to attract new members to join and new visitors to its meetings. The best design will win the prize and have copies printed free by *Coin News* for the club to distribute. For an application form write to Simmons and Simmons, PO Box 104, Leytonstone, London E11 1ND.

There then followed three presentations, followed by discussions, on the topic 'Exhibiting Coins and Medals'. These were given by Raymond Lax and Peter Preston-Morley of the Wessex Numismatic Society (this will be published in a future edition of the *CCNB Newsletter*), David Devenish, curator, Wisbech and Fenland Museum, and Luke Syson, curator of medals, British Museum.

The minutes of the previous CCNB meeting (Birmingham, 14 May 1994) were presented and discussed. It was suggested that the CCNB and the national numismatic societies should approach national educational bodies, such as the Duke of Edinburgh Award Scheme and the Scouting Movement to promote numismatics amongst young people. The meeting was asked to consider the format and venue of future meetings, and it was agreed that a Coin Fair was a successful location, and that single topic meetings (such as the focus on exhibitions at this meeting) were a good idea for the future (a future topic might be conservation).

FUTURE NEWSLETTERS

We hope to continue the practice of focussing each issue of the *CCNB Newsletter* on a particular theme, just as the previous issue looked at the Royal Mint and the present one examines token studies. Future possibilities include public collections, computerisation, and local societies. Anyone who has any ideas on these or other subjects should write to the Newsletter at the address given on page 1.

BLACKBURN MUSEUM

Blackburn Museum has another new coin display called *Lions*. The display features 114 coins and medals depicting lions over more than 2,500 years, from the lion of Sardis of the sixth century BC right up to the Scottish lion featured on the 1994 UK pound coins. Blackburn Museum is in Museum Street, Blackburn, Lancashire, tel. 01254 667130.

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

April 1995

- 7-9 BANS *Annual Congress*
Gwent College of Higher Education, Caerleon, South Wales
Edward Besly, *Coins from Ship Wrecks*
David Dykes, *Virtuosos' Companions: The Literature of Trade Tokens*
Richard O'Connell, *Pistrucci and the Wyons: an artist's view*
Glyn Davies, *The Rise and Fall of the Coinage Empire: Long term trends in the economic significance of coins*
Rodney Hudson, *The Coinage of Gwent*
David Magnay, *Toy Money*
Paul Withers, *Coin Weights - an Update*
Peter Hatherley, *Cyanide and New Pennies*
Contact: A.G. Cox, 9 Maynard Court, Fairwater Road, Llandaff, Cardiff, tel. 01222 561564

- 19 RNS Marion Archibald
The Box hoard with 'new' coins of Robert, Earl of Gloucester (d.1147)

- 25 BNS Philip de Jersey
The development of Armorican Celtic coinage

May 1995

- 16 RNS Venetia Porter
Islamic seals: problems of dating and attribution
- 17 BAMS Douglas Muir
From Wyon to Machin: Postage stamps by medallists
National Postal Museum, King Edward Street, London EC1, 5.30pm
- 23 BNS Virginia Hewitt
The camel that never was: British colonial note issues for Ceylon
Followed by sherry party

June 1995

- 3 BM/ONS *Indian Coin Study Day*
Department of Coins and Medals, British Museum
- 20 RNS *AGM and Presidential Address*
- 27 BNS Michael Sharp
Jacobite jottings; the 250th anniversary of the '45

July 1995

- 8 BNS Special one-day meeting at Gonville and Caius College, Cambridge
New Developments in Anglo-Saxon Numismatics
Mark Blackburn, *Alfred's 'London Monogram' issue*
Hugh Pagan, *Phases in the St Edmund Memorial Coinage*
Derek Chick, *Towards a chronology for Offa's coinage*
Simon Keynes, *East and West Kent in the eighth century*
William Lean, *Where were late Anglo-Saxon pennies minted? - The evidence of inter-mint die-links*
Contact: Thomas Curtis, tel. 0171 930 6879

September 1995

- 1-3 BANS *Lecture course*
Hertford College, Oxford
Marion Archibald, *Decorative evidence: coin jewellery through the ages*
Christopher Challis, *Money and movement of prices in early modern England*
Ian Taylor, *Some other Bishops of Durham*
Peter Woodhead, *An introduction to Anglo-Gallic coins*
John Casey, *Coinage and the end of Roman Britain*
Contact: J. Bispham, tel. 01702 230950

- 15-17 BAMS *Annual Weekend Congress*
Cambridge
Contact: Philip Attwood, tel. 0171 323 8260

- 15-17 Token Congress
Forte Crest Hotel, Birmingham.
Contact: John Cumbers, 21 Elmwood Road, Wordsley, Stourbridge, West Midlands DY8 5JL

- 23 ONS *Study Day*
Department of Coins and Medals, British Museum, 1.30-4.00pm

- 26 BNS Marion Archibald
The harrying of the north: the Corringham hoard in context

October 1995

- 24 BNS Sir Conrad Swan
Ars Heraldica in Metallo
The Linecar Lecture

November 1995

- 28 BNS *Anniversary Meeting and Presidential Address*

Contacts:

British Art Medal Society (BAMS)
Mr P. Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG. Unless otherwise stated all meetings held at 5.30pm, Cutlers' 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.

British Numismatic Society (BNS)
Dr D Bateson, Hunterian Museum, Glasgow University, Glasgow G12 8QQ. Unless otherwise stated all meetings held at 6.00pm, Warburg Institute, Woburn Square, London WC1.

Oriental Numismatic Society (ONS)
Mr J Cribb, Department of Coins and Medals, British Museum, London WC1B 3DG.

Royal Numismatic Society (RNS)
Ms V Hewitt, Department of Coins and Medals, British Museum, London WC1B 3DG. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1.

TEMPORARY EXHIBITIONS

9 December 1994 - 23 April 1995
London

Byzantium: Treasures of Byzantine Art and Culture
Special Exhibitions Gallery, British Museum

24 January 1995 - 17 April

London

High Profiles: Portraits of the Italian Renaissance
Gallery 69a, British Museum

21 February - 26 May

Cambridge

Beauty and the Banknote: Images of women on paper money

Cripps Gallery, Fitzwilliam Museum (open Tuesday to Friday, 10.00-12.00pm)

27 February - 14 April

London

Contemporary art medals: a student exhibition

A British Art Medal Society exhibition

Plantation House, 31-35 Fenchurch Street, London EC3

12 April - 12 June

London

Central Banking Cooperation

Bank of England Museum, Bartholomew Lane, EC2

19 April - 9 July

London

'Receive our prayers': The Cribb collection of Catholic medals

Gallery 69a, British Museum

16 June - 22 October

London

Renaissance medals and plaquettes of Northern Europe
Gallery 90, British Museum

21 June - 12 October

London

Rebuilding the Bank of England

Bank of England Museum, Bartholomew Lane, EC2

27 June - 27 October

Cambridge

False Money: Coin forgeries ancient and modern

Cripps Gallery, Fitzwilliam Museum

11 July - 8 October

London

A National's Wealth: Paper Money in Scotland 1695 - 1995
Gallery 69a, British Museum

AUCTIONS AND FAIRS

April 1995

9 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

15 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 0181-656 4583

May 1995

3 Coins, Medals and Banknotes
Auction: A.H. Baldwin & Sons, Royal Society of Arts, John Adam Street, tel. 0171-930 6879

9 *Croydon Coin Auction*
Contact: Linda/Graeme Monk, tel. 0181-656 4583

12-13 *Coinex North*
Royal Baths Assembly Rooms, Harrogate, Yorkshire
Contact: BNTA Secretary, tel. 0181-466 8501

14 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham

20 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 0181-656 4583

30 Coins and Medals
Auction: Bonhams

June 1995

3 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 0181-989 8097

11 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

14 Ancient, English and World Coins, Historical Medals and Tokens
Auction: Glendining's

17 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 0181-656 4583

July 1995

4 Coins
Auction: Spink in association with Christie's
Contact: Spink, tel. 0171-930 7888

5 Orders, Decorations and Medals
Auction: Glendining's

5 Coins
Auction: Sotheby's

9 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

11 Medals & Militaria
Auction: Spink in association with Christie's
Contact: Spink, tel. 0171-930 7888

15 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 0181-656 4583

27 Orders, Medals and Decorations
Auction: Sotheby's

August 1995

13 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

19 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 0181-656 4583

September 1995

9 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 0181-989 8097

10 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

12 Coins and Medals
Auction: Bonhams

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

Bonhams: Montpelier Street, Knightsbridge, London, SW7 1HH.
Glendining's: 101 New Bond Street, London W1Y 9LG.
Christie's/Spink & Son: 5-7 King Street, London, SW1Y 6QS.
Sotheby's: 34 New Bond Street, London, W1A 2AA.

Galata Print Ltd., Old White Lion, Llanfyllin, Powys SY22 5BX.