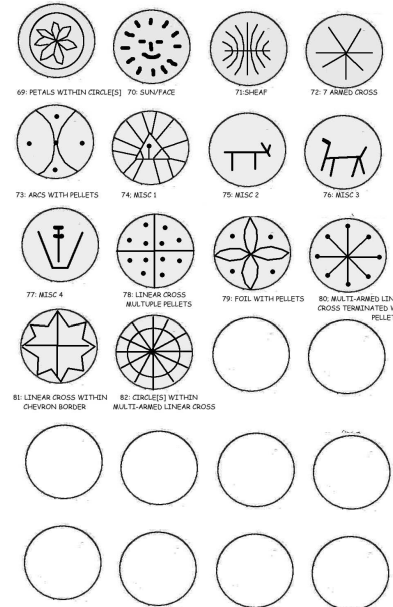
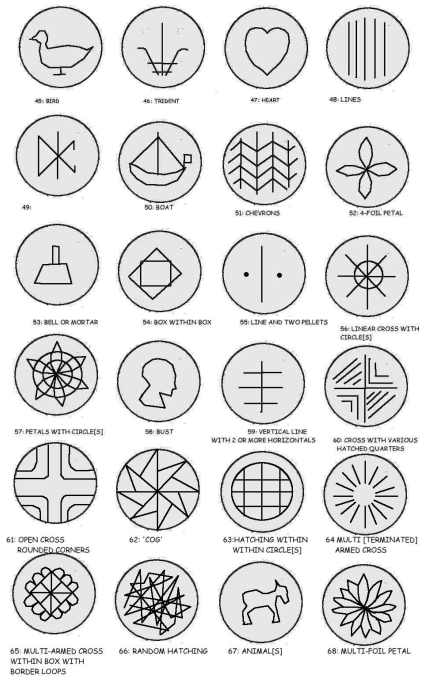
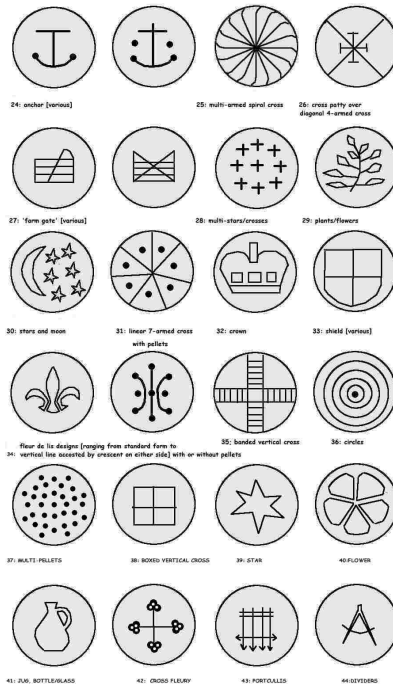
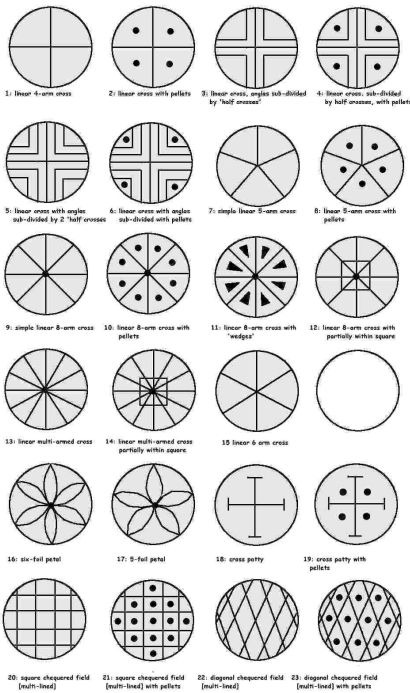


A free newsletter to all who contribute illustrations for use in the forthcoming book, *Leaden Tokens & Tallies*. To receive Issue Six of this newsletter you must send the editor at least one 300 dpi JPEG scan, or a sharply focused photo print, of any interesting leaden token in your collection. Send images as email attachments to LTTeditor@aol.com

Join The Classification Class

Readers were classifying their leaden finds long before David Powell's System received its first LTT airing in Issue One. Many probably began by putting similar pieces side-by-side into pocketed vinyl wallets, then shunting them around as each new find added to the accumulated weight. Information on the where/how/when of each new piece might be carried in the heads of youthful collectors; while those (like me) in the early stages of wrinkled forgetfulness probably pencilled a few cryptic notes on sticky labels. Such systems works perfectly well for those anticipating a collection of no more than a couple of dozen tokens and tallies, especially when recording one's own finds and acquisitions takes the exercise as far as one wants to pursue it. But for collectors who strive for greater glory - perhaps hoping to record everything presently regarded as "18th century" for example - the task requires a more structured approach.



Reader Paul Baylis makes a line drawing of the dominant design features on each new addition to his collection, which presently exceeds 700 pieces. If it's an unrecorded variety he enlarges the drawing and adds it to an A4 sheet that takes 24 designs. (Some sheets featured here) The drawing is then cross-referenced to an Excel Worksheet where further details about the second face, the size, the find spot and other useful facts are stored. "I'm very pleased with my system", Paul told me when I visited him to photograph some of his pieces for my book. "But I'm not offering it as an alternative to David Powell's method. I see them as complimentary ... and I'd like to see other readers' efforts depicted in future LTT issues."

How would YOUR RECORDS stand up to public scrutiny? Got a fresh angle on classifying token and tally designs? I'll publish details here if you can provide good illustrations.

Beginner? No records as yet compiled? Here are one or two points to bear in mind when devising a system:

- Clear illustrations essential.*
- Use a PC to keep and update records.*
- Include token dimensions.*
- Make sure your system can cope with lots of additions as your collection grows.*
- Keep numbering simple but accurate.*
- Aim for consistency in style and layout of records.*
- Make at least one copy of everything.*
- Don't use a code, or encrypt your information. Others may wish to use and benefit from your work in the future.*

You can email Paul to talk tokens:
paul@baylis1.freemove.co.uk

David Powell On His Classification System

Type 8: Numbers

Yes, I do know that 8 doesn't come after 2, and no, you haven't missed 3-7 in your sleep. It's just that numbers sit so naturally with letters that it is best to let one follow the other. >>>>>



Some numbers are quite obviously dates (**fig 1**); others usually indicate (i) fruit and hop pickers' tokens, (ii) weights, or (iii) cloth seals. One or two are possibly gaming pieces, and other suggestions are invited.

Numbers like letters may be retrograde without significance, and due to the difficulty of getting four numbers alongside on a crudely manufactured token one digit of a date can sometimes go missing. On the piece "10/178", is that a pair of initials, or a ten, before the deficient date? This in turn can lead to ambiguity as to whether the number is a date or not. If it is the predominant feature, the side is a type 8, if not the major feature determines. I will concentrate on hop tokens first because Kentish hop token expert Duncan Pennock is speaking to the London Numismatic Society on Tuesday, 6 September, and I should like to whet your appetite in advance of inviting any of you in the vicinity to join us. More on that below.

Fig 2 shows a set of hop tokens with a typical reverse (albeit in this case not of the same series); you will see that they fit in very nicely with type 2 and type 8 leads. Alan Henderson has already written them up well, but his pieces, which tend to move gradually from lead to white metal as time advances, cover mostly the period from mid-late 18th century to about 1900. What chance that a number of our type 8s fit on the front of that range, and are earlier pieces issued for a similar purpose?



Hop tokens, primarily but not exclusively associated with Kent and East Sussex, usually have numbers in the series 1,3,6,12,24,30,60,120, although plain numeric sequences starting from 1 up to about 12 are also known; the difference is in the local usage, there being about three different practices adhered to on a regional basis. I will leave discussion of the latter to people like Alan and Duncan who can elaborate them far better than me. Where the 1,3,6 etc series is used, sometimes pence are referred to, sometimes bushels of hops picked; if money, the higher values may be converted to shillings and pence, and if bushels the letter B may occasionally, but not all that often, be used to clarify the fact. Pieces like those below which hint at being early hop tokens (**figs 3a-3e**) are amongst my favourites, so please do write in about any which you may have found.



3a



3b



3c



3d



3e

Back to the London Num.Soc on 6 Sept. You are all very welcome, if you are within range; we are a small, friendly, "clubby" society, despite our grandiose name, which just indicates that most of us live in and around the big city. We have quite a few token enthusiasts amongst our number, and would be very pleased to welcome any metal detectorists as guests for the evening. The location is Warburg Institute, Woburn Square, London WC1 0AB (just south of Euston); time 6:30-8:00*, not impossibly followed by a curry or a beer or two afterwards for those that fancy a further chat. (* doors open 6 p.m.)

Often the value or format of the number determines the series to which a piece belongs. Numbers like 9, 18, 27, 36 suggest weights, due to the value at which certain Portuguese coins circulated in England in the early-mid 18th century. Cloth seal numbers indicate the length, weight and quality {weave} of the material, and are not confined to any fixed range of values; where they overlap with numbers commonly used by other series there is the danger of ambiguity. I will hazard a guess that all three pieces illustrated with the above numbers are cloth seals (fig 4). For anyone wishing to get the feel of either of these series I recommend Paul & Bente Withers' "British Coin Weights" and Geoff Egan's "Lead Cloth Seals & Related Items in the British Museum" {BM Occasional Paper 93} respectively; not that you will find much on crude lead in them specifically, but just for useful background.



fig 4

Gaming pieces: I have one piece with a large zero on one side and a large one on the other; nothing else. Is there not enough around to toss with already, without making something special? Also "101" (fig 5) looking as it does like a knife and fork, or two knives, alongside a plate; is that numeric, or something different altogether? I wonder whether it might be Roman.



fig 5

That "IIIV"; it doesn't look like a seal, and hop farmers were not exactly renowned for their use of Latin. Is it a dyslexic Roman numeral or, given the vaguest hint of a crossbar, a type 2 with the initials "AM" upside down? If the latter, the M is going to look like a set of cricket stumps, but don't let that rule the idea out.

Some feedback, please, on pieces with numbers within shaded rims {technically type 28.8}. Ted depicts one with a value "100" on the front of the July issue, whereas there is another almost identical with "13" on page 2 in April. What other numbers have people seen?

A plea, before leaving this subject of numbers and letters. Alan Henderson and Lester Burzinski, in their books on hop and communion tokens respectively, are to be congratulated on the large number of provenances, i.e. names and places of origin, that they have been able to put to the pieces which they have listed, notwithstanding that the level of visible information is often minimal and/or cryptic. That they have been able to pass this on to us may be partly due to their own research, but in no small measure also to what they have inherited from earlier sources. That means that everyone in the chain who has dug up, bought or sold, given or been given, a piece subsequently has retained, and recorded, the information; if any one of them hadn't, it wouldn't be here. So, be considerate to those who come after you, and do thou likewise!

EDITOR'S NOTE:

I've pencilled Duncan Pennock's talk into my diary for September 6th.

Anyone arriving at

London Bridge Station around 5.30- 6 p.m. on that evening might like to share a taxi to

The Warburg Institute. Please email me before the end of August if interested.

LTTeditor@aol.com

ROMAN LETTERING ALERT



**LOOK OUT
FOR FINDS
LIKE
THESE**

**THEY
COULD BE
ANCIENT
LOSSES**

This month David Powell shows us two lovely pieces that might be Roman. (see page 3) I'm convinced that some detectorists have already found Roman tesserae without realizing their good fortune, so please look closely at the examples above - all collocations of letters that occurred throughout the Roman Empire. Few detectorists would fail to appreciate the significance of **MAG** and **AVG**; fewer might pause to wonder if **FEL** abbreviated **FELIX** ... or whether **HER** might be short for **HERCULES**. I also wonder how many depictions of Hercules' famous club - one of the commonest pictorial elements on tesserae - have been dismissed as a worn numeral **I**. Other Roman numbers - **C** ... **CC** ... **CL** ... **CM** ... **DM** ... and the rest were frequently stated values on lead pieces.

Even commoner were pairs and triplets of letters, just as we see them so often on our 17th and 18th century finds. The practice of positioning one letter above two that most detectorists instantly associate with 17th century coppers; and which enlightened hunters know also occurred on 17th century leaden pieces, was just as common two thousand years ago.

Please don't assume that the potential for Roman tesserae finds diminishes when you work fields some distance from Roman settlements and other habitation sites. As in medieval England, lead was a metal most likely to be clutched in the callused hands of a peasant whose humble abode lay some distance from his master's mansion, or the place where he went to sell his surplus vegetables. All visible traces of Romano-British hovels have vanished. So any field in lowland Britain has great potential as a site where Roman tesserae might turn up.

Small Ads: Swaps, Contacts, Miscellaneous, etc.

NUMISMATIST ?

You can view back issues at
www.leadtokens.org.uk

NO PC AT HOME?

You can now view all back issues of the LTT at any public library or internet café. Go to:

www.treasurehunting.tv then click on Articles ... then click on Leaden Tokens.

NOTE: To get the LATEST ISSUE on your PC screen you must send us a 300 dpi JPEG scan or a sharp photo print of any leaden piece in your collection. If you send illustrations as scans by email, or on a CD; or if you send photoprints, you could win a signed FREE copy of the book on publication. Send CD's or photo prints to Ted Fletcher, 39 Arundel Court, Verney Road, London SE16 3DB

AT THREE CRANES

If you have any lead tokens with part of their legend reading

AT THREE CRANES

please contact
Phil Memick

who is researching them.
Email: phil@mernicks.com
Phone: 020-8980-5672

CONTINENTAL CONTACTS WANTED

Seeking email contacts with anyone who presently finds lead tokens and tallies in any European country.

Interested in exchanging information and/or buying/selling duplicate pieces.

Also interested in hearing from Brits planning Euro trips. Email Ted Fletcher: fletchnews@aol.com