Part 3:

Object identification and description

How to write a good description

The Object Description field should contain all the most important information about the object itself. Ideally it should contain the following information:

- ***identification***
- material (of each component, including rivets)
- **surface treatment**
- *method of manufacture*
- shape
- *size and weight (measurements in mm and g)*
- decoration
- **reverse**
- completeness
- wear
- wear on the breaks
- **colour of the metal**
- corrosion and loss of surface
- **components**
- *date and period*
- *parallels*

These aspects do not have to be recorded in this order, and not every aspect can be recorded for every object.

Paragraph breaks can be added between sections, e.g. between the front and reverse, or before the measurements, to make a long description easier to read.

If you want to learn more about any type of object and its identification, you can find on-line guides under the **Guides** tab at the top of any PAS website page or through the **County Pages**: https://finds.org.uk/counties/guides/

The example below follows the colour-coding in the box above. It does not refer to a real object!

A** medieval **buckle frame, pin and plate, all made from copper alloy. The buckle frame is rectangular, *32 mm wide and 21 mm long,* with a flattened outer edge decorated with eight pairs of short straight diagonal grooves. In the centre there is a projecting pin rest. The top and bottom of the buckle frame are more rounded in cross-section, and taper towards the bar. The end of the pin is missing; the break does not appear to be particularly worn or particularly fresh.

The plate is made from thin copper-alloy sheet folded in half to make a rectangular shape, with a pin slot and frame recesses cut out at the folded end. It measures 28 x 41.5 mm. **There are two** copper-alloy **rivets at the attachment end, one in each corner; they have small domed heads** *each 3 mm in diameter***.** The upper surface of the buckle plate is decorated with a reserved cat-like animal seen in profile looking towards the folded end, on a ground of tiny punched dots. The animal has a dot eye, grooved mouth, triangular ear, curved tail and four legs. One corner of the **underplate** is missing (recent break). **There are traces of gilding on the frame and on the upper surface of the plate.** All parts of the buckle are in good condition with a polished **deep green** patina. *The entire object measures 28 mm in maximum width and 58 mm in total length; it weighs 3.42g.*

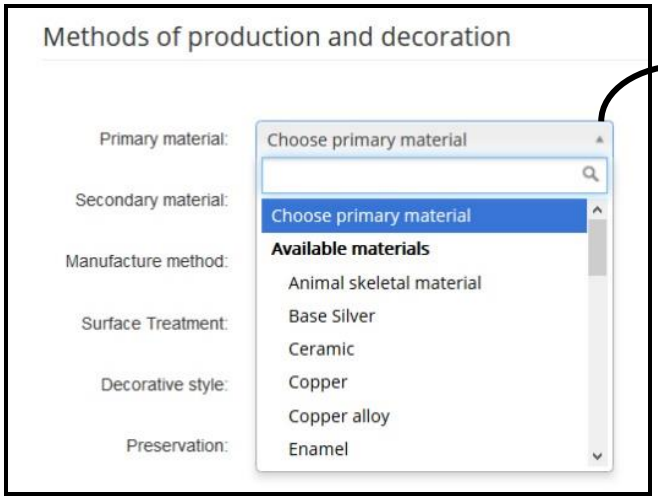
***This buckle type** is medieval; parallels are known from a 12th-century context in London (Egan and Pritchard 1991, no. 13), a late 12th-century context in Winchester (Biddle 1990, no. 1456) and residual in a 16th-century context in Norwich (Margeson 1993, no. 143). In general they seem to date from the 12th and 13th centuries.*

One of the best ways to learn how to write descriptions is to search for similar objects and use these descriptions as a basis for your own. There are hints on searching in Part 5.

What is the object made of?

When considering materials, please remember the law. All finders of **gold and silver objects, and groups of coins or prehistoric objects** from the same finds, over 300 years old, have a legal obligation to report such items under the Treasure Act 1996 (see page 5 for a summary of the Treasure Act).

If you find **human remains**, please call the police, local coroner, FLO or local archaeologist. It is illegal to remove human remains without a licence.



Choose a material from the drop-down list in the edit screen (see page 35).

This is arranged in alphabetical order. Scroll down or start typing to find the right term.

Below is a table describing the materials that objects are made from. You can also find this list in **Controlled vocabulary** (in the menu at the foot of any PAS website and database page). Click on this and then choose **Materials** from the left-hand menu.

Material	Scope note	How to identify
Animal skeletal material 	Ivory, bone, antler, horn, tooth or shell. Give more detail in the Description field.	Generally creamy in colour. Bone and antler are difficult to tell apart. Elephant ivory tends to delaminate and crack.
Base silver 	Use only for coins. Most base silver coins are 3rd century. Use for coins described as ‘billon’.	Base silver is not distinguishable by eye from any other copper alloy.
Ceramic 	Use for all pottery, brick, tile and pipe clay. More precise terms can be used in the Description field.	May have inclusions of variable size. Softer and more fragile than stone.

Material	Scope note	How to identify
Copper 	Pure copper. A very few Early Bronze Age objects are probably pure copper. There are also a few post-medieval copper coins.	It is almost impossible to identify pure copper by eye. Consult your FLO if you think you have a pure copper Early Bronze Age object.
Copper alloy 	Any alloy which appears to include copper as a main ingredient. If you know from analysis that the item is a particular alloy (e.g. bronze or brass) then put this in the Description field.	Generally a greenish colour (copper corrosion). Different alloys (e.g. bronze, brass, gunmetal) can be brown, black, greyish or purplish red.
Enamel 	Coloured glass-like substance, normally fused to a metal backing. Most often used as surface treatment rather than as a component in its own right.	Can be a range of colours. Copper can corrode to bright red in the presence of enamel.
Faience 	A turquoise-blue glaze over a core made from a recipe including soda, lime and quartz or steatite.	Most will be Roman beads. The glaze can easily wear off. The core is often paler, and can look like ceramic.
Flint 	Use for all flint, and for chert or quartzite when used to make tools in a similar way to flint.	Can be a range of colours. Look for proof it has been modified by humans (see the PAS Lithics Protocol for more details).
Gem 	Use for all precious or semi-precious gemstones (except jet/shale). If you can identify the gem, put this in the Description field.	Usually hard and shiny. Give more detail in the Description field.
Glass 	Use for all glass vessels, beads or other items.	May be transparent, translucent or opaque.

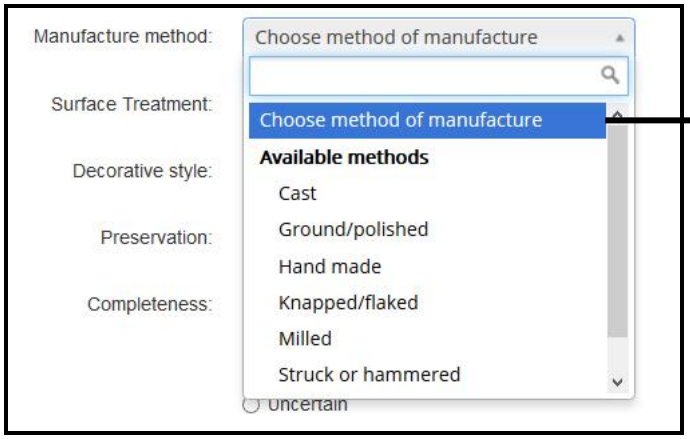
Material	Scope note	How to identify
Gold 	Use for items where the colour is yellow and lustrous and the object feels heavy.	Usually a bright gold colour. It is very unreactive, so does not corrode.
Iron 	Use for wrought iron, cast iron or steel. Cast iron appeared in Britain in the 15th century and was first used for a restricted range of objects, e.g. cannons and firebacks.	Corrodes to a brown or orange colour with the detail obscured. Corroded wrought iron can often be recognised by its laminated appearance. Cast iron can be better preserved than wrought iron.
Jet / Shale 	Mineral, also used as a minor gemstone.	Black in colour, lightweight and often has a shiny surface.
Lead 	Use for all objects that appear to be made primarily from lead.	Heavy, often whitish or grey in colour, sometimes with a brownish patina. Thinner lead objects can be soft and malleable.
Lead alloy 	Use if the object looks leady, but is too light. Most commonly alloyed with tin.	Light grey in colour and sometimes powdery when corroded.
Leather 	Tanned animal skin.	Most often used as a secondary material, e.g. where part of a leather strap survives.
Mortar or plaster 	Use for lime or gypsum plaster (e.g. painted wall plaster) or mortar (e.g. from mosaic floor).	Plaster has few inclusions (often hair). Mortar has many inclusions (often sand).

Material	Scope note	How to identify
Other	Any material not covered elsewhere: e.g. plastic, platinum, aluminium, zinc; or an unidentifiable material.	Give details in the Description field.
Silver 	Use when you suspect that the metal is made from an alloy containing a substantial amount of silver.	Usually grey, often with little corrosion. Corrosion can be purple or black.
Stone 	All stone other than flint (and chert and quartzite used as flint).	Very hard; usually cannot be scratched by fingernails.
Textile 	Woven material. It is generally not possible to tell if the fabric is linen, wool, etc.	Most often used as a secondary material where part of a textile strap survives.
Tin Alloy 	Use for tin, or for alloys where you suspect that the major ingredient is tin.	Tin can be quite light in weight and may split into layers when it has been in the ground for any time.
White metal 	Use for an unidentifiable silvery metal.	If an item looks too cheap and modern to have been made from silver, choose ‘white metal’.
Wood 	Only record wooden objects which have been clearly worked. Wet wood will deteriorate very quickly, and should be kept wet until seen by a specialist.	Wood has a distinctive grain.
Yellow metal 	Golden in colour but too lightweight for gold.	Often to be found in cheap modern jewellery.

How was the object made?

The manufacturing method should be noted in the drop-down list for **numismatica** (coins, tokens and jettons), **pottery** and **flint** *only*.

For other objects, please note any evidence of manufacturing in the **description** field.



Choose a manufacturing method from the drop-down list (see page 35).

This is arranged in alphabetical order. Scroll down or start typing to find the right term.

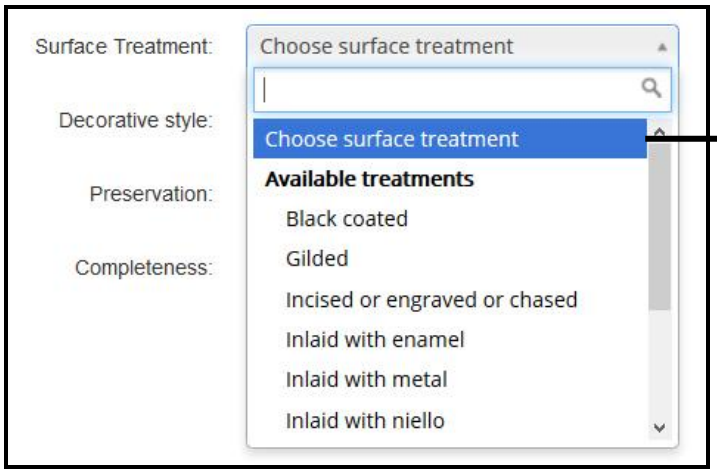
Below is a list of all the Method of Manufacture terms. You can also find this list in **Controlled vocabulary** (in the menu at the foot of any PAS website and database page). Click on this and then choose **Method of manufacture** from the left-hand menu.

Manufacture Method	Scope note	How to identify
Cast 	Use for coins, jettons and tokens only. Made from molten metal poured into a mould.	Casting sprues (where metal was poured into the mould) or seams (where parts of the mould did not fit perfectly) may be visible. Lead tokens and Iron Age potins are normally cast. Copies may be cast.
Struck or hammered 	Use for coins, jettons and tokens only. Made using an upper and lower die, and a hammer.	Most pre-1662 coins are usually struck or hammered.
Milled 	Use for coins, jettons and tokens only. Coins produced by machine.	Presence of a ridged or milled edge.

Manufacture Method	Scope note	How to identify
Hand made 	Use for pottery only. Made by hand, not on a wheel.	The surface is often uneven and finger or thumb marks may be present.
Wheel made 	Use for pottery only. Made on a fast or slow wheel.	Usually smooth and fairly uniform walls. Circular or spiral ridges can often be seen on the inside.
Knapped / flaked 	Use for flint or chert only. Repeatedly struck to create the desired shape.	Look for a bulb of percussion, concentric ripples, or retouch at the edges.
Ground/polished 	Use for flint, chert etc. only. If an object has been both knapped/flaked and ground/polished, use the latter (the more unusual technique).	Smooth and rounded surfaces shaped by rubbing.

How was the object decorated?

These are the 'surface treatments' or decoration methods for objects. The list can also be found in **Controlled vocabulary** (in the menu at the foot of any PAS website and database page). Click on this and then choose **Surface Treatment** from the left-hand menu.



Choose a surface treatment from the drop-down (see page 35).

This is arranged in alphabetical order. Scroll down or start typing to find the right term.

Surface treatment	Scope note	How to Identify
Black coated 	Black coating or lacquer.	Sometimes found on early post-medieval objects.
Gilded 	A coating made from gold applied to another metal.	Gilding often wears off in places, to leave shiny golden patches surviving in protected areas.
Incised or engraved or chased 	Grooves cut into the surface using any tool. The metal may be cut away or simply scratched.	The metal may be cut away or simply scratched.
Inlaid with enamel 	Use for an enamelled object.	Red, yellow, blue, green and white are the most common enamel colours. They can discolour with age.
Inlaid with metal 	Use for an inlay of another metal.	Usually in the form of spots or wires.
Inlaid with niello 	Use for a niello inlay.	Niello is black when first applied but can decompose to a silvery colour.

Decoration Method	Scope note	How to Identify
Inlaid with other or unknown material 	Use for an inlay of any other material, or a missing inlay.	A design, pattern, or material inlaid in something. Only a groove may remain.
Multiple 	Use when you have two or more surface treatments, and describe fully in the object description field.	
Stamped 	Design stamped or punched onto an object using a die or punch. Use for stamps on pottery. Do not use for coins.	Can include ring-and-dot motifs, although these can also be engraved.
White metal coated 	Use for a silvery-coloured coating on an object made from a different metal. Most thin ‘silvery’ coatings are tin, but silver and tin cannot be told apart without analysis.	The underlying metal usually shows through leaving grey or silvery patches or streaks.

Glossary of terms for describing decoration

The surface treatment list is not comprehensive – it only covers the most common methods. Below is a list of words which might be helpful for use in the Object Description field, with their meanings.

Chip-carving: *Chip-carving* is a term borrowed from wood-carving, where the chisel is held at an angle to remove small faceted 'chips'. The term is chiefly used for Anglo-Saxon metalwork of two periods: firstly in the later 5th and 6th centuries when grooves were produced that are V-shaped in cross-section, then again in the 8th century when recesses in the shape of inverted pyramids were produced.

SUR-1C82C9

NMS-EDBFDE

Chip-carving

Champlevé: *Champlevé* means 'raised field'. Recesses within the thickness of the metal form cells which are filled with enamel. The recesses can be cast or engraved.

WILT-F5F67C

Champlevé

Cloisonné: *Cloisonné* means divided into cells. The cells (or cloisons) are made by soldering metal walls to the base. They can hold inlays of garnet, gemstone, etc., or enamel. If the cloisons are filled with enamel, then add 'inlaid with enamel' to the Surface Treatment field. If they are filled with garnets or other gemstones, add 'Gem' to one of the Materials fields; similarly, if they are filled with glass, add this to one of the Materials fields. This is inconsistent, but works. If an object has several materials in the cloisons (e.g. enamel, gem and glass) then fill in the Surface Treatment as 'Multiple' and add details to the Object Description field.

SF-394035

Cloisonné

Collets: Collets are tall settings for glass or gemstones. Technically a collet is a cup, rim or collar, either cylindrical or tapering. They can have claws to hold the stone more securely and, as the collet is generally shaped to fit the stone, it can be of different shapes. The word is most often used for medieval items.

YORYM-106BD5

Collets

Concave: *Concave* means a shape that curves inwards or is hollow.

Convex: *Convex* means a shape that curves outwards or is domed.

Embossed: *Embossed* is a word that should not be used without a full explanation of what you mean by this. Its dictionary definition is 'having a raised design' but it is not specific enough and so is hard to understand. It is better to say that the object has a raised or relief design and to tell us about whether the reverse is flat or hollow than to use too much jargon.

Filigree: *Filigree* refers to lengths of beaded, twisted or plain wire which are soldered to a base. It is most common in fine Anglo-Saxon and 16th-century metalwork, and is less common at other times.

SWYOR-58D4F8

Filigree

Granulation: Granulation is found alongside filigree decoration in both the Anglo-Saxon and Tudor periods, and refers to spheres (granules) soldered on individually.

SF-3ABEB9

Granulation

Grooved: *Grooved* can be used as a generic term for sunken decoration, whether cast, engraved or incised.

Heraldic: Using this word will allow us to find all items decorated with coats of arms, crests (the top of a coat of arms), etc. Use heraldic terminology (blazon) only when the motifs are on shields or coats of arms.

LVPL-EC8F2F  Heraldic

Openwork: Openwork can be used for designs that rely on perforations through the metal for their effect.

LVPL-16443E  Openwork

Painted: *Painted* can be used for pottery (see below for a specialist list for pottery surface treatments). Otherwise it should be used rarely, e.g. for medieval sculpture fragments or post-medieval buttons or lead soldiers. Do not use for a black coating – use 'black coated' in the Surface Treatment field.

Relief: *Relief* comes from the Latin relevo, 'to raise', and should be used as a generic term for raised decoration.

Repoussé: *Repoussé* is a term whose meaning is argued over. On the Portable Antiquities Scheme (following Egan and others) we use it to mean a raised design with a hollowed reverse, whether produced by stamping over a die (which is called Pressblech by some) or freehand. It is usually very difficult to tell the difference between these two techniques anyway.

GLO-AF9CB5  Repoussé

Ring-and-dot motifs:

Ring-and-dot motifs can be made by stamping the whole motif in one process, or stamping the dot and incising/engraving the circle around. The circles are always neat, so presumably compasses were used. The ring-and-dot motif was used in all periods from Roman to late post-medieval, so it is not diagnostic of any particular date.

LON-A11312

Ring-and-dot

Scalloped:

A scalloped edge means one that is shaped into a series of curved projections. If the edge has a series of concave curves then it is not scalloped. It is often better to describe the shape or decoration fully, rather than try to find a single word for it.

PUBLIC-6548F0

Scalloped edge

Glossary of terms for recording coins, jettons or tokens

This glossary is not intended as a guide to controlled terminology. It contains only terms which are not explained elsewhere and which you may come across in numismatic books or PAS records.

AE1, AE2, AE3, AE4: Old, outdated terms for late Roman copper alloy coins. We don't know what the Romans called these coins, and on the PAS database they are called 'nummi'. AE1 is the biggest and AE4 the smallest.

Barbarous: A term occasionally used for contemporary copies of Roman coins (unofficial issues, so made by 'barbarians'). Used on the PAS database only for 'barbarous radiates', dating to AD 275-85 (Reece Period 14). Also see 'contemporary copy'.

Bare-headed: Not wearing anything on the head.

Biface: Decorated on both faces, obverse and reverse.

Billon: A low-grade alloy of precious metal, normally silver, with a high percentage of a base metal, normally copper. Billon coins are usually nominally silver but have been debased over time.

Brockage: A coin which shows the same design in relief on one face and incuse on the other. Brockages occur when a coin, jetton or token sticks to a die and strikes the next flan inserted.

Bust: A head-and-shoulders or head-and-neck portrait. For Roman coins the convention is that a 'bust' must show enough of the neck or shoulders to include clothing. For post-Roman coins, if there's any neck at all (even if there's no clothing) the word 'bust' is used. Compare 'head'.

Contemporary copy: A coin made by someone other than the authorised moneyer. They range from high quality (presumably fraudulent) to very low quality, obvious copies. 'Contemporary copy' is the term used on the PAS for counterfeit, barbarous or irregular Roman coins, except for barbarous radiates (see above). Compare 'modern forgery'.

Counterfeit: A fraudulent copy of a coin, intended to deceive the owner. Counterfeit coins can either be contemporary copies or modern forgeries.

Countermark: A mark added to a coin after its original minting. This could be to give the coin a different value, or show that a new ruler or different country had accepted them as valid.

Crockard: A bust or head with a crown of rosettes, often seen on the so-called Continental 'sterling' imitations of Edwardian pennies.

Crowned: A bust or head wearing a crown.

Cuirassed: A bust wearing a breastplate. Often a cuirass is worn under a cloak (described as 'draped and cuirassed') and the cuirass can be almost invisible – look for parallel lines or dots on the shoulder which represent the shoulder flaps of a cuirass.

Design: The word used by medieval numismatists for the picture on one face of a coin. On most coins the obverse design is a portrait of the issuer. Roman numismatists call designs ‘types’.

Diadem: A circlet made up of jewels or discs on a band, worn like a headband. Found on many Roman and early-medieval coins.

Die: The engraved block of metal used to strike coins. The upper die was normally engraved with the obverse design, the lower die with the reverse.

Die axis measurement: The alignment of the obverse and reverse. To find the die axis measurement, hold the *less* clear face of the coin the right way up, holding at the top (12 o’clock) and bottom (6 o’clock). Use calipers or finger and thumb. Rotate the coin about this vertical axis to see the clearer face, and estimate where the top of the design is, as on a clock face. Modern UK coins have a die axis measurement of 12 o’clock; US coins have a die axis measurement of 6 o’clock.

Dished: A flan which is curved in profile.

Double-struck: A coin that has clearly been struck twice, usually making it hard to read.

Draped: A bust wearing a cloak, toga or robes; in fact, any kind of soft clothing.

Edge: The outer face or side of a thick milled coin, which can bear ridges (often called ‘milling’) and/or an inscription. Modern pound coins have both ridges and an inscription on the edge. Compare ‘rim’.

Exergue: On the reverse of a Roman or post-medieval coin, the area under the reverse design (or reverse type), often separated by a line. Many 18th- and 19th-century coins have the date in the exergue.

Facing: When the face is not in profile, but looking out at you.

Field: Technically the ‘field’ is any flat area of the coin, but it tends to be used for the background area between the central ‘design’ (or ‘type’) and the inscription.

Flan: The blank circular piece of metal on which a coin is struck.

Fraction: Halfpennies and farthings are collectively known as ‘fractions’.

Head: For Roman coins, a portrait which does not show any clothing. For post-Roman coins, a head with no neck. Compare ‘bust’.

Hybrid: A Roman coin where two dies from different issues are used together, producing a coin which falls outside the official categories of coins struck. In the Roman period, many contemporary copies have the obverse of one emperor and the reverse of another. Compare ‘mule’.

Initial mark: Initial marks are often seen on medieval and post-medieval coins and can be very important in defining the class or date of a particular coin. They are found at the start of the inscriptions on the obverse and/or reverse. Sometimes they are also called ‘initial cross’ or ‘mintmark’ but for medieval coinage ‘initial mark’ is preferred. Compare ‘mintmark’.

Inscription: Lettering on a coin, usually around the rim on both faces. The terms ‘inscription’ and ‘legend’ are used interchangeably.

Irregular: Not produced by standard, legal means; a copy or counterfeit coin. See ‘copy’ and ‘counterfeit’. An irregular Roman coin will be either a contemporary copy, or a barbarous radiate.

Laureate: A ‘laureate crown’ is a headband made of laurel leaves, so a ‘laureate bust’ is a bust wearing a wreath of laurel leaves. Found on many Roman coins and some post-medieval and modern coins.

Legend: Lettering on a coin, usually around the rim on both faces. The terms ‘legend’ and ‘inscription’ are used interchangeably.

Milled: Coins made by machine. A ‘milled edge’ is an ambiguous term which is sometimes applied both to the raised rim and the ridged edge of a machine-made coin.

Mint: A place where official coins are made and issued.

Mintmark: A mark identifying the mint. On late Roman coins, letters and numerals in the field and exergue normally identify mints and particular issues. For medieval and post-medieval coins, a mintmark is known as an ‘initial mark’ as it is usually placed at the start of the inscription. Compare ‘initial mark’.

Moneyer: A person, usually officially sanctioned, who makes coins.

Mule: A coin where two dies from different issues are used together, producing a coin which falls outside the official categories of coins struck. ‘Mule’ is the commoner term, but for Roman coins, the term ‘hybrid’ is preferred.

Numismatica: Strictly speaking, just coins; but the term is often used to include both coins and ‘paranumismatica’ or coin-like items.

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Obverse: The front of a coin (‘heads’). On a jetton or token, and on some early-medieval coins, it can be hard to decide which is the obverse and which the reverse – follow reference books, or other records.

Paranumismatica: Coin-like objects that are not themselves coins. Includes tokens and jettons. Mostly medieval or later.

Pecked: Tested for silver content by making small gouges, normally with the point of a knife. Pecking is found on Anglo-Saxon coins that have come into the possession of Vikings. In Britain, pecking is found only on coins of the late 9th and 10th centuries, but in Scandinavia it continued into the 11th century.

Piedfort: A medieval object that looks like a coin, and is made using coin dies, but is too heavy. These do not occur in currency hoards so do not appear to have been used as coins. Single piedforts are therefore normally considered potential Treasure.

Pierced: A coin that has been deliberately bored or punched through. Use 'pierced' rather than 'perforated' or 'holed'.

Pollard: A bare-headed bust, often seen on the so-called Continental 'sterling' imitations of medieval Edwardian pennies.

Radiate: A radiate crown (a circlet of spikes, representing the sun) which gives its name to the Roman coin.

Reece Period: Reece divided the coinage used in Roman Britain into specific periods, from those produced before AD 41 (Reece Period 1) to coins of the House of Theodosius AD 388-402 (Reece Period 21). Sam Moorhead has added two more, Reece Periods 22 and 23. These periods are used for analysis of site finds and are included on the PAS database.

Regular: A coin which was part of a standard, official, legal issue.

Reverse: The back of a coin ('tails').

Rim: The border around the obverse or reverse. On modern coins the rim is often raised, to frame and protect the inscription and design (or 'type') and to allow the coins to be stacked in a pile. Compare 'edge'.

Sterling: This word (of uncertain origin) has been used for silver pennies since medieval times. Some numismatists have used 'sterling' to mean medieval coinage after the voided long-cross series pennies. The PAS database uses 'sterling' only for the 13th- and 14th-century penny-sized coins known as 'Continental sterling imitations'.

Tressure: A heraldic term which is often used in jetton descriptions and for later medieval groats and half-groats. A narrow inner border, often double, and often decorated with fleurs-de-lis.

Type: In general, the basic distinguishing design of each face of a coin. The word 'type' is used by Roman numismatists for the picture on each face of a coin. On most coins the 'obverse type' is a portrait of the issuer; the reverse types have much more variety. Medieval numismatists tend to call types 'designs' and occasionally the word 'devices' is also used for all or part of the design.

Uniface: Decorated only on one face.

Short guide to using Roman numerals

Rulers' numbers are expressed in Roman numerals on the PAS database, so we use Henry VIII rather than Henry 8th or Henry the Eighth, and Faustina II rather than Faustina 2nd or Faustina the Second.

Roman numerals are easy to use when you know the system. The symbols are in fact capital letters (so XII is correct but X11 is not). No spaces are used between the letters and there is no 'th' after the number (so VII is correct but VIIth is not).

The system is as follows:

Letter I represents 1
Letter V represents 5
Letter X represents 10

Larger numbers also have their own symbols (L=50, C=100, D=500, M=1000) but these are not often used on the PAS database.

Numbers are formed by combining the letters and adding the values, so II = 1+1 = 2 and VII = 5+2 = 7. The symbol for the largest number is put first, so 16 is XVI (10+5+1).

It is difficult to read IIII and VIIII (although these are sometimes found) so 4 and 9 are usually made differently. 4 is expressed as 'one less than 5' by putting an I *before* the V, and 9 is shown as 'one less than 10' by putting an I before the X.

The numbers 1-25 are therefore normally as follows:

I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXIV, XXV.

Roman coin size guide

Sestertius

Dupondius

As

Denarius

Radiate / Nummus

Nummus (contemporary copy)

Medieval coin size guide

Sceat

Early Medieval penny

Short cross penny

Long cross penny

Groat

Half groat

Half penny

Farthing

Noble

Quarter noble