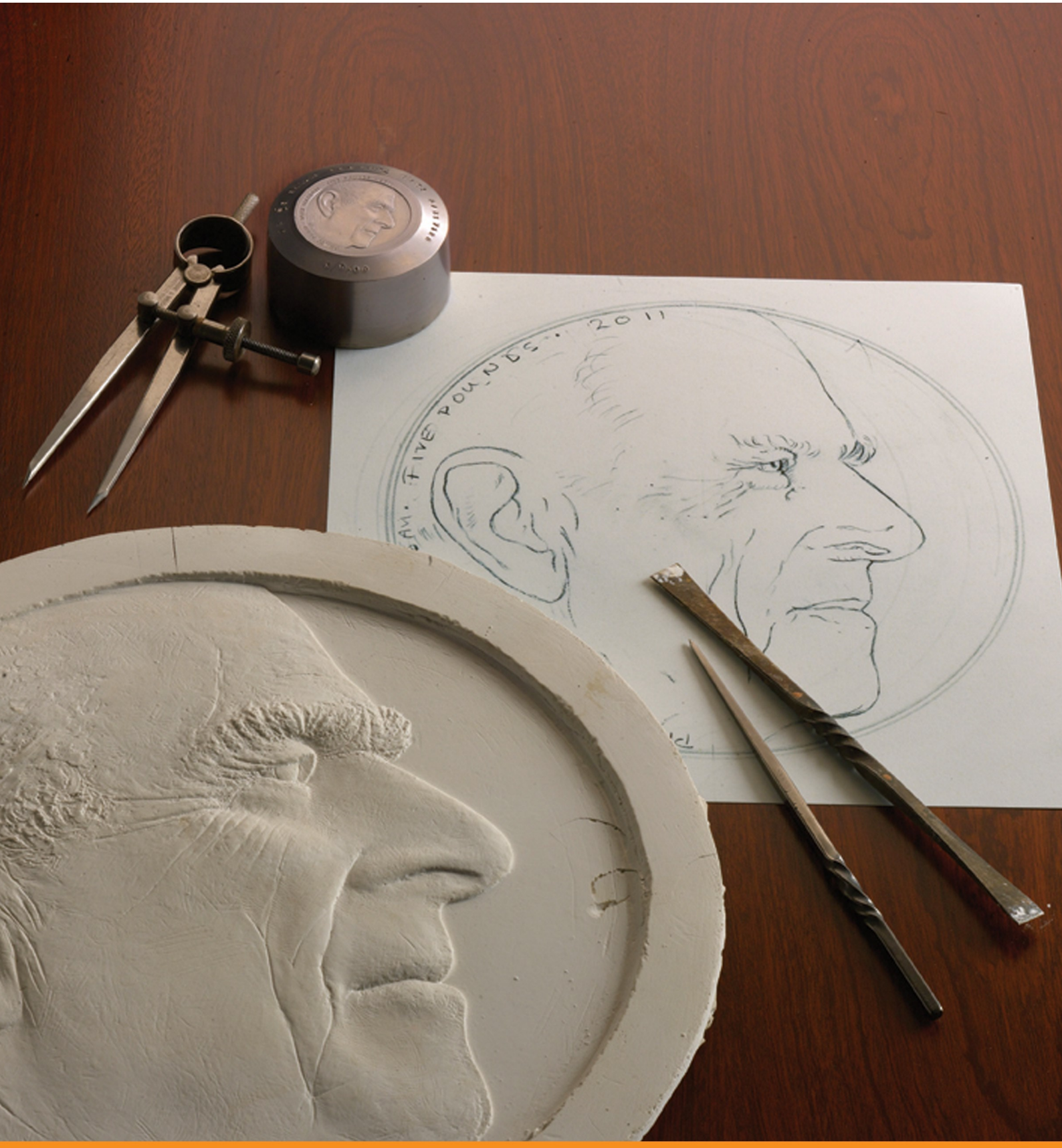
THE ROYAL MINT®
MUSEUM

# COINS IN THE CLASSROOM




# DESIGN & TECHNOLOGY

www.royalmintmuseum.org.uk/learning/

DESIGN & TECHNOLOGY

www.royalmintmuseum.org.uk/learning/

# Teachers' Notes

**Introduction**

The purpose of this lesson is for pupils to research, design and model a commemorative coin using a real Royal Mint design brief.

In the first instance pupils will explore what commemorative coins are and why they are made. They will also learn about the different ways coins are made at the Royal Mint and identify some of the design challenges presented by this familiar item.

In the second instance pupils will choose between the themes 'Charles Dickens' or 'London Underground'. They will undertake research before going through the drafting process to create a coin design which they will then model. They will present their designs and models to the class as though presenting to the Royal Mint Advisory Committee on the design of Coins, Medals, Seals and Decorations (RMAC), before comparing their work with the designs that were selected.

*Plaster model of gold kilo coin by Anthony Caro*

This lesson is designed as a project and so the time allotted to the different stages of the lesson plan is only a guide.

Aimed at 7-11 year olds, the lesson can be adapted for older pupils using the curriculum links outlined.

## Lesson Objectives

Pupils will:

- Learn about what commemorative coins are and why they are made
- Understand that the size and shape of a coin has an impact on the design that can be produced
- Design and model a coin based on a real Royal Mint design brief
- Be able to present a design to the class and evaluate their work based on self and peer assessment

**Resources and Preparation**

In order to deliver this lesson you will need:
-The accompanying Royal Mint Museum Design and Technology whiteboard resource
-Resources for pupils to research Charles Dickens or the London Underground
-Examples of £2 commemorate coins (these are available from circulation)
-Photocopies of the design briefs and coin templates
-Pens, pencils, rubbers, paper and glue
-Tracing paper to allow pupils to make multiple drafts easily
-Polystyrene, clay or alternative modelling material for pupils to model their designs
-Tools for cutting and scraping
-Gold and silver spray paint (optional)

**Differentiation**
Once you have read through the lesson plan you might like to consider the following:

**Research Phase**
**Lower Ability**
-Use the research frameworks provided to help support lower ability pupils in this phase of the project.

**Higher Ability**
-Use the research framework as a starting point but encourage pupils to look at the design brief as a whole. Use the four questions as prompts for pupils to write further research questions about what they would like to find out. Discuss how the different approaches suggested in the framework could be combined in a final product.

*Die cutting for the gold kilo*

**Design Phase**
**Lower Ability**
-Ask pupils to work in pairs or small groups to come up with inscriptions for the coins from their research. It could be a quote from a Dickens novel or a phrase that instantly reminds pupils of the Underground, for example, 'please mind the gap' or 'the train is ready to depart'.

**Higher Ability**
-The drafting stage is a significant part of design work and it is important for each successive draft to show progression. Encourage pupils to record changes they make in their drafts and justify why those changes have been made. This should prompt pupils to think more about the challenges of the design, for example by considering why one shape looks better on the coin than another.

*It was the best of times, it was the worst of times.*

*Charles Dickens, A Tale of Two Cities*

**Modelling Phase**
**Lower Ability**
-The first technique suggested, for pupils to build up their designs rather than carve them out, may be easier for lower ability. Using this technique they can trace their design on to their circle of polystyrene, clay or other modelling material first, and then trace and cut out the raised pieces of the design to stick on.
**Higher Ability**
-Pupils of higher ability or those with more dexterity would benefit from trying the carving method of producing their designs, as this is closer to the reality of carving a plaster model. This will require more concentration and accuracy to get the depth of the rim and design right. Pupils should use rulers to check that they are not going too shallow or too deep. You might need to glue several circles of polystyrene together (use glue around the edges only) to give pupils the necessary depth if using this material.

**Project Extension**
-Use the models to make prints. You could create a whole-class work of art which could be displayed alongside pupils' models.

# Curriculum Links

- Art & Design
- History
- Maths & Numeracy

*2012 gold kilo coin by*
*Sir Anthony Caro*

# Lesson Plan

| Section | Timing/ Resources |
|---|---|
| **Starter** | **5 minutes** |

-Today pupils are going to imagine they are designers who have been asked by the Royal Mint to produce designs for a new commemorative coin for the UK. When a new coin design is considered for the UK, the Royal Mint invites only a few artists to submit designs, and those chosen have to keep what they are doing a complete secret! The designs go to a panel of expert judges and the one that is chosen as the best, if the Treasury agrees, is sent to Her Majesty the Queen for her approval. The designs are judged on how well and how imaginatively they have been given. In their nect few D&T lessons pupils are going to recreate the process to design and model their own coins using a real Royal Mint brief. They will have to present their designs, which will be judged in a class setting against the design brief, just as the designs are judged by the Royal Mint Advisory Committee (RMAC). The winning coin will then be sent to the Queen/King (you, the teacher) for a final seal of approval.

| | |
|---|---|
| **Introduction** | **20 minutes** |

-Ask pupils what a commemorative coin is or what they think it might be. Look closely at the word commemorative- what does it mean?
-Show pupils the commemorative coin video (5 minutes) which can be found here: **http://www.royalmint.com/discover/uk-coins/what-is-a-commemorative-coin** (there is also a link on the PowerPoint resource).
-The purpose of a commemorative coin is to help us mark important or historical events. Ask pupils to think about events that they think could be commemorated. Take pupils' suggestions, which may be anything from their grandfather's birthday to the wedding of Prince William and Kate Middelton. The reason these events are chosen is because they are deemed to be significant. To be on coins they have to be significant to the country in some way-they are something special.

Whiteboard resource
Internet access

-Tell pupils that commemorative coin designs are used on both circulating and non-circulating coins - why do they think this is?
-Use the whiteboard resource to show pupils some examples of previous £2 coin designs. Ask pupils what they think of the designs with reference to the 5 points. How well have the designers used the coin shape? The relief? The colour? The inscription?
-Now that pupils have seen the video, ask them what sort of challenges they think they might face when designing for a coin. If they need prompting encourage them to think about size, shape, and the bi-colour nature of the coin (that it is two different colours).
=Tell pupils that, as they saw in the video, most artists will design and model at a larger size than the coin will actually be, so they will not have to worry about working in tiny detail. They can do this because of the technology the Mint possesses to copy the design onto a computer so that it can be shrunk to size.
-Tell pupils that every coin design starts with a brief.

**Development** **25 minutes**

*As this is a project rather than a single lesson, the development phase is divided into sections that you can allocate time to in order to suit the needs of you and your class. Decide how you want to proceed using the design briefs. You can give all pupils the same brief, allocate different briefs yourself, or allow pupils to choose.*

Photocopies of design briefs
Whiteboard Resources

-As a class read through the briefs one at a time (if doing both). The structure is the same for each as is most of the information. Pupils are required to produce the same amount and type of work but the subject is different. The section of the brief called 'Reverse Designs' is the part where pupils are given the design instructions - what they should think about when coming up with their design.

**Research Phase**

-This is the first stage pupils should complete and they will need access to books, the internet and some of the information from the Fact File to do so.

-To help inspire pupils about the designs you could include the following:

Whiteboard Resource
Fact File
Books on London Underground and Charles Dickens
Internet access
Masking Tape

**-London Underground**

-Gather together pupils looking at the London Underground and invite them to reflect on what it feels like to travel by train. Ask if any pupils have been on London Underground and if so ask them to describe what it was like to the group. If pupils have not been on any kind of underground train askthem to think about what it is like when trains, buses or cars go through long tunnels.

-In order to help them imagine what a tube train is like, use the image of the inside of a tube train on the whiteboard resource. Use some masking tape to mark out in front of the picture the size of part of a tube train carriage and line it with chairs as seats. Get pupils to 'squeeze' into the carriage as if it were rush hour in London, seeing how many of the class you can fit into the train before the 'doors' cannot close. Use the whiteboard resource to show pupils images of some of the artwork from different stations around London. You could dim the lights throughout this activity to increase the atmosphere.

**-Charles Dickens**

-Gather pupils together and tell them that Dickens was very good at writing about the time in which he lived. Use the whiteboard resource to show pupils pictures of the country at the time - what sort of a place does it look like?

-Read pupils at least one extract from Dickens that describes a place or character, to give them an idea of the style of writing. They may want to think about using some of Dickens' words for their inscription.

-To increase the atmosphere you could read pupils some poetry from the time or descriptions of Dickens by other writers.

-Pupils can work individually on their research or collaborate with others to share any interesting information that they find.

-Pupils will need to show their research but can do so in any way they choose, for example they could make a collage of image and notes on a large piece of paper, make a spider diagram, make lists or use different colours. The aim is to create a collection of images and information that can inspire their design in the next stage. Designer call these mood boards.

**Design Phase**

-Pupils will need to produce at least 2 designs inspired by their research and their own ideas.
-They will be designing on a scaled-up template just like real designers would.
-Encourage pupils to do a number of drafts of each of their designs with the aim of improving them each time. They should keep all their drafts to show the progress of their work.
-A good way of helping pupils to complete their drafts is to give them tracing paper, so that they can accurately reproduce elements of the designs that they like. You might also want to allow them to trace shapes from any research they have done, such as the London Underground logo or Charles Dickens' signature.
-Pupils can also think about an inscription for the edge of their coin, as well as focusing on their design.
-When you feel that pupils have achieved a good quality of draft allow them to choose their favourite. They will need to reproduce this design on a new piece of paper and then label their drawing.
-The labels should identify what different parts of the design represent and explain where their inspiration came from in their research. These should be done carefully so that they can be mounted and displayed afterwards.

Paper
Coin Templates
Pencils, rubbers
rulers, scissors
Tracing Paper

Pens
Paper

**Modelling Phase**

-When you are happy with pupils' designs they can move on to modelling. You might like to show them a short clip of the Commemorative Coin video again to remind them of the plaster models that are then scanned into a computer.

Polystyrene
Tools
Glue

-Pupils can work with polystyrene or cflay cut into circles. They can trace and cut out sections of their design so that they can draw around them.
-There are two techniques pupils can use:
-Pupils can start with a circle of polystyrene and build their design up using additional pieces that they cut to shape. If they are doing it this way pupils will also need to remember to build up the rim of the coin too, and make sure that thier design does not come above this.
-Pupils can start with a circle of polystrene and use tools to carve into it. This is more challenging but more accurate to the real-life design and production process. Again pupils will need to make the coin rim.
-Whichever technique pupils use it is a good idea for them to have their designs drawn out onto the polystyrene or clay before they start, so that they can see everything is supposed to go.
-When the models have been completed you can spray them with silver and gold paint to give them the bi-metal appearance.

**Presentation Phase**

-Remind pupils that commemorative coin designs are sent to the Royal Mint Advisory Committee (RMAC) whose job is to decide which they think is best.

Silver and gold spray paint

-Ask pupils to consider what they will need to think about when deciding which coin design is best.
-Pupils now need to present their own designs to the RMAC
-Depending on how many pupils you have in your class, you could have presentations in round of 4 or 5. Each pupil will need to show the panel their design and explain a little bit about it and how it shows the theme.
-If you hyave used both briefs with your class you will want to look at all the designs from one before moving to the other.
-Set up at the front of the class a group of children who will pretend to be the RMAC. Their job is think about how well the citeria of the design brief have been met. They should come up with two positive comments and one comment for improvement for each design they see. If they struggle then ask other members of the class to contribute too. You should change your panel of pupils after every round of presentations so that each child gets to be part of the panel process.

-The aim is to come up with a 'winning' design and one or two runners up by holding a class vote at the end of each round. The winning designs from each round are then voted on again until the favourite is chosen.

**Evaluation Phase**

-Pupils write an evaluation of the process they have just been through. Did they meet the design brief? What was good about their design? What could be improved? What were the challenges? Did they enjoy the project? Do they feel they know more about how the coins are designed and made?

Pens, paper

**Plenary** **10 minutes**

-Show pupils images of the coin designs that won each of the themes.
-Encourage pupils to identify how the designers have met the brief and say whether they can see any similarities or differences in the approach compared to theirs.
-Overall, whose designs do they prefer?

Whiteboard resource

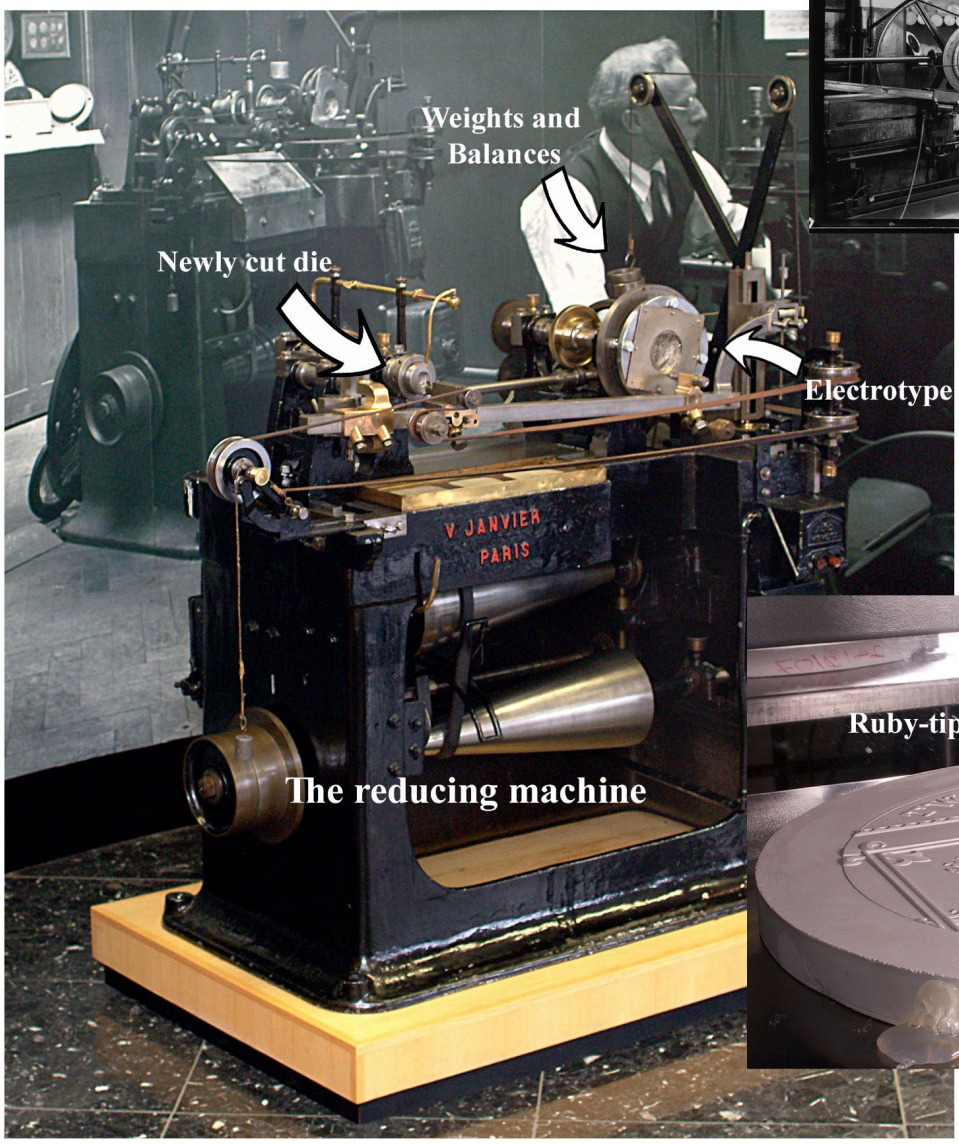
*John Bergdahl, coin designer, engraving plaster models for the 2008 Shield Design by Matt Dent*

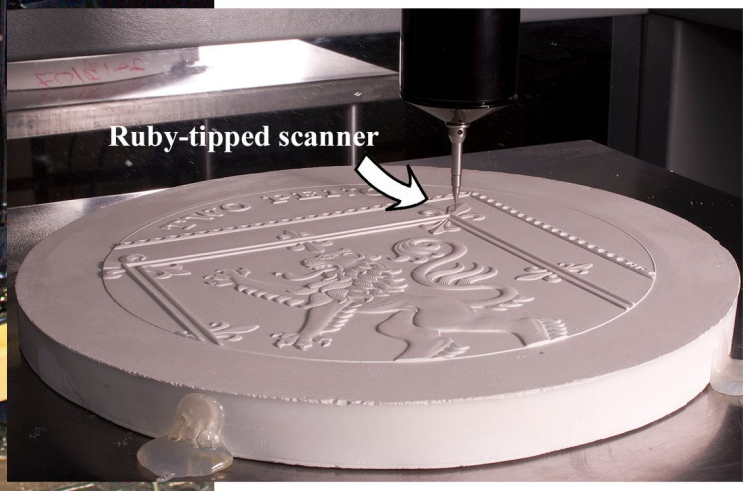
# Fact File

**Time and Technology**

The disign process for all coins has been greatly changed by modern technology. Up until about 20 years ago, in order for a plaster model design to be made into a die (the hard piece of metal used to stamp the design on to a coin), it had to be first turned into an electrotype (a large metal copy) which would then be traced on a reducing machine. As a reducing machine traces the electrotype it cuts the die at the same time.

Today we are able to trace designs straight from a plaster into a computer using a ruby-tipped scanner. The designers can then check the design to make sure it is perfect before it is sent to another computer programme that runs the machine to cut the die.



# Fact File

**The Royal Mint Advisory Committee on the Design of Coins, Medals, Seals and Decorations (RMAC)**

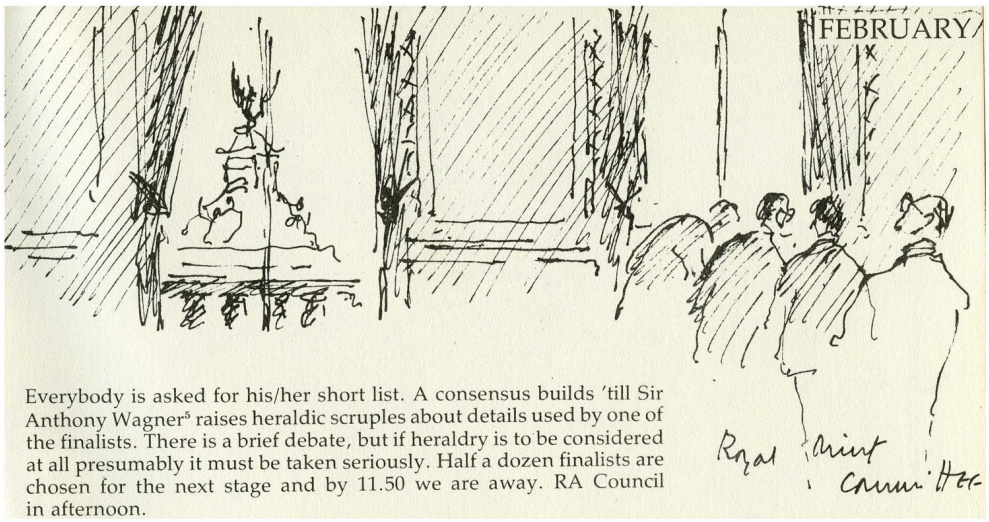
**The Committee**

The Committee was established in 1922 with the personal approval of George V. It exists to raise the standard of numismatic and medallic art in Britain and is expected to make sure that designs on coins and medals meet high standards of art and good taste. Its purpose is to advise government departments, and ultimately the Queen, on matters of design with respect to coins, medals, seals and decorations. For United Kingdom coinage this means seeking the approval of the Chancellor of the Exchequer and for official medals, seals and decorations, involves working with representatives of the sponsoring government departments concerne4d and making recommendations through the Cabinet Office.

**Design of United Kingdom coins**

For any new United Kingdom coin a competition is normally organised by the Committee which may be either open to the public or, more usually, limited to a number of specialist artists. The Committee offers advice on which artists should be invited to prepare designs. The entries are submitted to the Committee which will judge each design on its merits. Assessments are made as to how well the design brief has been interpreted, whether the technical requirements of a design have been met to be able to strike the coin, the standards of creativity, use of lettering, balance of overall composition and craftsmanship.

The Committee will then recommend a coin design to the Chancellor including an explanation as to why it has been chosen. The final design approved by the Chancellor will then be sent to the Queen for royal approval.




Everybody is asked for his/her short list. A consensus builds 'till Sir Anthony Wagner[5] raises heraldic scruples about details used by one of the finalists. There is a brief debate, but if heraldry is to be considered at all presumably it must be taken seriously. Half a dozen finalists are chosen for the next stage and by 11.50 we are away. RA Council in afternoon.

**Themes for United Kingdoms coins**

In September 2009 the role of the Committee was widened through the establishment of a Sub-Committee on the Selection of Themes for United Kingdom Coins. The role of the Sub-Committee is to consider proposals on themes for new coins put forward by the Royal Mint and to make recommendations to the Chancellor who in turn will seek royal approval. The members of the Sub-Committee have expertise in art, design, history, general cultural knowledge and the commercial objectives of the Royal Mint. The current sub-committee includes the Chaisrman, at least two members of the Royal Mint Advisory Committee, a representative of HM Treasury and the Director of Commemorative Coin at the Royal Mint.

**Membership of the Committee**

Members are apointed by the Queen on the rcommendation of the Chancellor and serve for an initial term of five years, with the option of this being extended to a maximum of a further five years.

*The Great Seal of Elizabeth II*
*by Gilbert Ledward*

# Fact File

**London Underground**

The London Underground is also known as 'the Tube'

This nickname comes from the time when different types of trains ran at different depths beneath the city of London. The deepest trains were smaller and ran through cylindrical, or tube-like, tunnels. The tunnels at higher levels were larger and still carried ordinary steam trains. Today all tube trains are electric. The name 'tube' originally applied to the Central London Railway, which was nicknemd the 'Twopenny Tube' because of the twopenny fare it cost to ride it, as well as its cylindrical tunnels.

*Engraving from the Illustrated London News showing the Metropolitan Railway stations, 27 December 1862 (London Transport Museum)*

- The London Underground has the oldest section of underground railway in the world.
- Called the Metropolitan Railway, this opened in 1863 and carried 26,000 passengers a day.
- Construction began in the mid-19th century when London Bridge, Euston, Paddington, King's Cross, Bishopsgate and Waterloo stations were built.
- The Underground was built to try to solve the problem of traffic congestion that was getting worse in 19th century London.
- Tunnels were dug using the cut-and-cover method. The houses above where the train line was going to go were demolished and a large hole was dug. The tunnel was put in place and then the soil put back over the top. We no longer use this method of building and modern tunnels are made by drilling.
- When more lines were built these were owned by different companies.

# Fact File

- Today London Underground is run by Transport for London (TfL) and has been since 2003 (www.tfl.gov.uk).
- The Underground has 270 stations and 250 miles of track.
- 45% of the Underground is underground.
- It is the second largest metro system in the world behind the Shanghai Metro.
- The tube is an international icon for London.
- Modern technology means that we can now dig tunnels much deeper and cause less disruption at ground level, which is also cheaper.
- By the 1930s all the railway lines were electric.
- The Underground has 11 lines: 4 'subsurface' and 8 deep-tube routes.

**Fantastic Facts**

The Underground sponsors art through two projects called Art on the Underground and Poems on the Underground. Posters, billboards and disused space are given over to artwork. This has been done in many forms since the 1920s and is part of the character of the Underground.

The name of the word font used by TfL (that has been used since 1916) is 'New Johnston'. The closest we can get to that using standard fonts is 'Gill Sans'.

The roundel, the symbol for the Underground, was first used in the 19th Century. It was used from 1908 as a way of highlighting station names. Each station on the Underground has the roundel with the station's name on the blue bar.

*Art at Gloucester Road tube Station*

# Fact File
**Charles Dickens**

**Profile**
**Name: Charles John Huffam Dickens**
**Born: 7 February 1812 in Portsmouth**
**Died: 9 June 1870 in Hingham, Kent, aged 58**
**Children: 10**
**Famous works:**
**The Pickwick Papers, Oliver Twist, A Christmas Carol, David Copperfield, Bleak House, Hard Times, A Tale of Two Cities, Great Expectations**

**Growing Up**
Up to the age of 11 Dickens lived in Kent and spent his time outdoors and reading novels. For a few years he attended a private school in Chatham.
When Dickens was 12 his father was put in to debtors' prison in Southwark, London, and he went to live with an eldery family friend. In order to pay his board Dickens had to leave school and work 10-hour days pasting labels on to pots of boot blackening (like boot polish).
His time in poverty inspired his later writings and allowed him to write accurately about the working conditions of the poor.

**Victorian London**
Dickens was writing during the reigns of George IV, William IV and finally Queen Victoria.
His works are said to be a 'social commentary', showing life at the time as it really was. He was particularly critical of the poverty and social stratification that was prevalent in Victorian Society.

*Dickens at the Blackening Warehouse, Leisure Hour 1904*

# Fact File

**Something Surprising...**

Charles Dickens is known for writing novels although these were not originally published as complete books.
Dickens would write in instalments (like a series) and these would be published monthly. The firststory was The Pickwick Papers and 40,000 copies of the last instalment were sold.
By writing his stories in instalments Dickens could make sure that the public liked his characters and plot before he wrote more. He was well known for basing nearly all his characters on people that he met.
He is considered to be one of the most successful writers in British History.

*Charles Dickens by Francis Alexander, 1842*

**Why so memorable?**

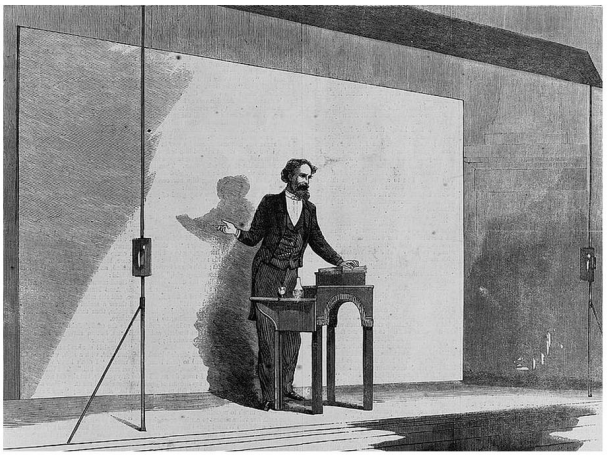
Dickens was renowned for his charaters, many of whom have become familiar in British culture. Oliver Twist, Ebenezer Scrooge, The Artful Dodger, Abel Magwitch, Wilkins Micawber and Miss Havisham are some examples.
The character of Mr Micawber is famous for making the observation; 'Annual income twenty pounds, annual expenditure nineteen pounds nineteen and six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery.' (David Copperfield, 1850)

*Dickens' Dream by William Buss, 1875*

**Not just a writer**

As well as writing novels, Dickens also liked to bring them to life and would travel around Britain and also to America, giving performances of his work. He was also interested in philanthropy and helped set up and manage a home for working class women in need.

**www.dickensmuseum.com**
**www.charlesdickensbirthplace.co.uk**



*Dickens during a public reading, 1867*

# Worksheet

Name .....

Date.....

## Charles Dickens

For your designs you can choose either Option 1 or Option 2:

### Option 1:

**Use Dickens' Portrait**

Think about

- What Dickens looked like (he didn't always have a beard)
- Ways to show that he is important to British literature
- Ways to show that he enjoyed reading and performing his own work

### Option 2:

**Show Dickens' qualities as writer and storyteller**

Think about

- Using some of the characters from Dickens' novels
- Using quotes from his writing
- Ways to show what 19th century London was like

**Use the table below to help you start making your research notes:**

| Who was Charles Dickens? | What did Charles Dickens write? |
|---|---|
| What was 19th Century London like? | What have other people said about Dickens? |

# Worksheet

Name .....

Date.....

## London Underground

For your designs you can choose Option 1, Option 2 or Option 3

### Option 1:

Show what the Underground is and what it means to the people who use it

### Option 2:

Show the actual building of the Underground in some way

### Option 3:

Show the identity of the Underground by using examples of artwork from the tunnels, signs or maps

Use the table below to help you start your research:

| | |
|---|---|
| What is the London Underground? | What was London like in Victorian times when the Underground was built? |
| What is the Underground like today? (For example, how many people use it?) | What do people say about the Underground? What artwork is there? |

# Design Brief **London Underground Two-pound coin**

*This is an example of a real design brief from the Royal Mint*

**Introduction**
Artists are being invited to submit designs for a United Kingdom coin to be issued to celebrate the 150th anniversary of the London Underground in 2013.

**About the Coin**

- Special versions of the coin will be produced aimed at existing collectors of United Kingdom coins and those with a specific interest in the London Underground or transport.
- With millions of people using the Underground every week, the coin is likely to have a broad appeal and the intention will be to make it widely available.
- The 150th anniversary of the Underground will be an important national event.
- In issuing a commemorative coin, the Royal Mint will be seeking to offer the nation a means through which to celebrate and remember the event.

**Obverse Design**
The obverse of the coin will bear the portrait of Her Majesty the Queen by Ian Rank-Broadley FRBS, approved for use on United Kingdom coins from 1 January 1998.

**Reverse Designs**
This coin will celebrate the beginning of work on the Metropolitan Railway, the first underground railway in the world. It was a hugely important technological and engineering achievement that has influenced similar underground networks in other countries. It is a crucial element of London's transport system and is a part of the fabric of London life. The Underground is full of works of art commissioned for stations, trains, signage maps and many other things. Much can be seen at the London Transport Museum in Covent Garden.

At least two designs should be submitted. You can create a design that is pictorial, symbolic or uses lettering that:

1. Captures a sense of what the Underground is and what it means to the people who use it
2. Shows the physical building of the Underground
3. Makes some reference to the strong identity of the Underground, for example, its distinctive artwork, signs and maps

### Inscription

The precise nature of an inscription is left to the artists but some reference in words to the London Underground and the anniversary should be considered. Also, either the face value of the coin or the year date, (2013 is the release date of The London Underground coin) must form part of the design. The face value should be written as TWO POUNDS.

### Shape and Size

The coin will be the same shape and size as the two-pound coin that has been in circulation since 1998. It will have a silver-coloured inner and an outer gold-coloured band. The total design area is 28.4mm in diameter. You should use both the silver and gold-coloured areas in your design.

### Edge

The coin will have a milled and lettered edge. Artists are asked to put forward suggestions for inscriptions for this part of the coin.

### Technical Requirements

Artists will be required to submit drawings or computer-generated artwork. This will be photographed in black and white at the Royal Mint and reduced to coin size for submission to the Royal Mint Advisory Committee on the Design of Coins, Medals, Seals and Decorations.

Areas of shading should only be included to assist in defining how the designs will look in three-dimensions as it is not possible to reproduce shading on coins. The purpose for which the designs will be used, that is, as a basis from which to prepare low-relief sculptures or embossings in metal, should be borne in mind at all times.

Designs selected for further development will be converted into three-dimensional artwork either through computer modelling or through the preparation of plaster models.

# Design Brief Charles Dickens Two-pound coin

*This is an example of a real design brief from the Royal Mint*

**Introduction**
Artists are being invited to submit designs for a United Kingdom coin to be issued to celebrate the 200th anniversary of the birth of Charles Dickens in 2012.

**About the Coin**

- Special versions of the coin will be produced aimed at existing collectors of United Kingdom coins and those with a specific interest in Charles Dickens or in English literature.
- In view of the huge popularity of the works of Dickens in Britain and throughout the world, the coin is likely to have a broad appeal and the intention will be to make it widely available.
- The 200th anniversary of the birth of Dickens, Britain's most famous novelist, will be an important national event.
- In issuing a commemorative coin, the Royal Mint will be seeking to offer the nation a means through which to celebrate and remember the event.

**Obverse Design**
The obverse of the coin will bear the portrait of Her Majesty The Queen by Ian Rank-Broadley FRBS, approved for use on United Kingdom coins from 1 January 1998.

**Reverse Designs**
At least two designs should be submitted. You can create a design that is figurative, symbolic or involves the use of lettering.

**The design should either:**

1. Use a portrait of Dickens as its main idea.

   The design should convey his character and personality. Dickens used to perform readings of his books in public and was very charismatic so try and show this in the design.

2. Tell people about Dickens' qualities as a writer and a story teller.

   Dickens was very good at creating characters. He was imaginative, and he was very good at bringing to life mid-nineteenth century London. As a writer he has engaged readers of all ages throughout the world and become part of the cultural heritage of Britain. This is a challenging approach as you will need to try and capture something of the essence and quality of his literature.

**Inscription**
The precise nature of an inscription is left to the discretion of artists but som words to 'Dickens' and the anniversary should be considered. Also, either the face value of the coin or the year date, 2012, must form part of the design. The face value should be written as TWO POUNDS.

**Shape and Size**
The coin will be the same shape and size as the two-pound coin that has been in circulation since 1998. It will have a silver-coloured inner and an outer gold-coloured band. The total design area is 28.4mm in diameter. You should use both the silver and gold-coloured areas in your design.

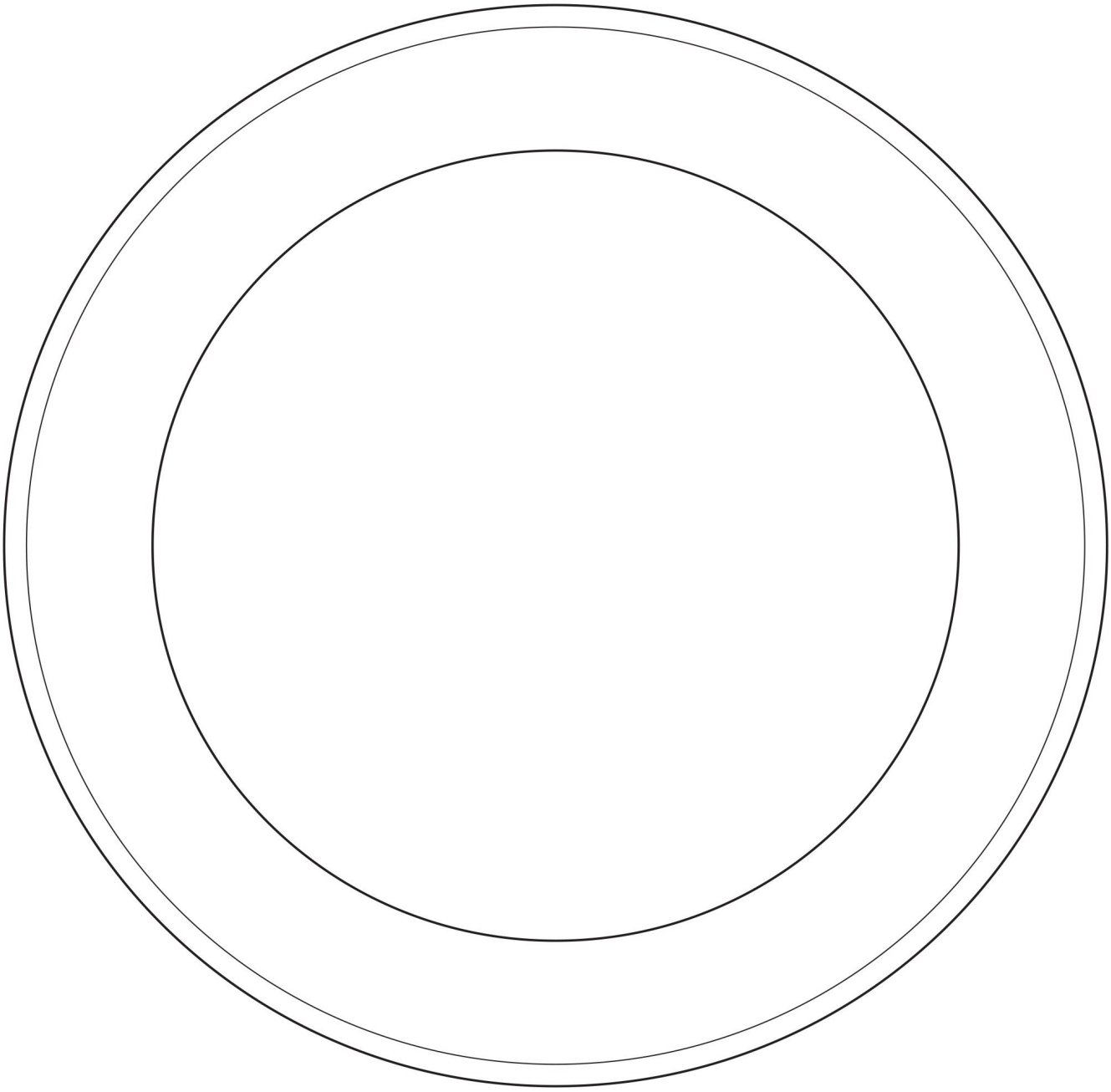
**Edge**
The coin will have a milled and lettered edge. Artists are asked to put forward suggestions for appropriate inscriptions for this part of the coin.

**Technical Requirements**
Artists will be required to submit drawings or computer-generated artwork. This will be photographed in black and white at the Royal Mint and reduced to coin size for submission to the Royal Mint Advisory Committee on the Design of Coins, Medals, Seals and Decorations.

Areas of shading should only be included to assist in defining how the designs will look in three-dimensions as it is not possible to reproduce shading on coins. The purpose for which the designs will be used, that is, as a basis from which to prepare low-relief sculptures or embossings in metal, should be borne in mind at all times.

Designs selected for further development will be converted into three-dimensional artwork either through computer modelling or through the preparation of plaster models.

# Worksheet

Name .....

Date.....