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## WESTERN AUSTRALIA CENTENARY PRODUCTION CAMPAIGN AWARD MEDALS

**Glenn Burghall**

In November, 1927, at the time when suggestions were being sought for suitable ways to commemorate the approaching centenary of European settlement in Western Australia, the Director of Agriculture in Western Australia, George L. Sutton, proposed a scheme to his Minister. This scheme



*George L. Sutton*

proposed that the men on the land embrace the occasion, and mark the year in history as a year of record agricultural production, particularly in wheat. He suggested to the Minister that the record crop annual yield of any state in the Commonwealth be challenged. The record that he had in mind had been set in the 1915-16 season, by the farmers of NSW in response to a call to support the war effort. Their extraordinary efforts produced a crop that exceeded 66,000,000 bushels; and Sutton suggested a Centenary crop target of 67,000,000 bushels for WA's wheat farmers. (1 bushel = 60lbs. Wheat was stored and transported in 3 Bushel jute bags.

Even though bags were replaced in the early 1930s by bulk handling, some wheat farmers to this day refer to crops yields in bags per acre terms).

This target would have been challenging given that the best result for the State's farmers up to this time was 31 million bushels, which had been achieved in the previous season (1926-27). Indications were that the results from the present season would better that result.

Sutton was confident that the 67 million bushel yield was attainable, but circumstances had to be favourable. Sutton was a reliable and trusted leader, and his opinions carried great weight. He was not prone to making outlandish claims. He had overseen the growth and improvement of wheat farming in Western Australia for almost two decades, having been brought over from NSW expressly for that purpose in 1911. Sutton had succeeded William Farrer (whose portrait was on the Australian \$2 paper banknote) as NSW's wheat breeder and he was acknowledged as the best wheat man in Australia.

Sutton had been in the position of Director of Agriculture in Western Australia since June, 1921. He was also of the belief that each achievement was just a step on the way to a greater achievement. To back up his proposal, Sutton considered that three conditions would have to be met. There would have to be an increase of acreage under crop; farmers would have to employ good principles to increase the yield per acre; and there needed to be good growing conditions. The outcome for the first two conditions was up to the Government and the industry, and the final condition they had no control over.

As an incentive to producers to improve yield and farming methods Sutton suggested awarding graded certificates to producers who recorded crop yields greater than 15 bushels per acre on a cropping area in excess of 200 acres.

Even at this early stage in planning the programme, Sutton wanted other branches of rural production, such as wool, fruit, potatoes and butter, to be included in the scheme.

When the State Government's Agriculture Minister Troy went public with the Director's proposal, he said he was in full accord with it, stated that he would be very satisfied with a Centenary year yield of 50,000,000 bushels, and asked producers to co-operate with the department to attain the desired objective.

Troy's appeal to the State's wheat farmers to be involved in the scheme was published in the *West Australian* on Wednesday 14<sup>th</sup> December, 1927, and on the following day he handed responsibility for the Agriculture and Food portfolio on to a newly promoted Minister in the expanded Collier Government Cabinet, Harold Millington. Millington had been serving as an Honorary Minister for the Agriculture portfolio from April that year, and was also an enthusiastic supporter of the proposal.

In response to the announcement, there was immediate and universal praise and support for Sutton's scheme. The material benefit to the State was readily apparent to many commentators. There would be much positive publicity generated, and the proposed increase in production would result in increased export revenue. At the same time the producers would benefit by becoming better skilled and more knowledgeable farmers.

The reward for farmers would be a higher income for effort and a sustainable future. Farmers were encouraged to give whole-hearted co-operation to the scheme.

The scheme, known as the Centenary Production Campaign, was officially launched at a well-attended meeting with local farmers at the mid-west town of Yandanooka on the evening of Friday 20th April, 1928.

Minister Millington pointed out that as recently as 1904 wheat had to be imported into the State, and he compared that unsatisfactory position with the yields of 16 million bushels in 1916-17, 30 million bushels in 1926-27, and 35 million bushels from the season just concluded. The Minister expressed his confidence in the people already in the industry, and those that came into it were capable of making Western Australia the greatest agricultural State in the Commonwealth. That was the objective of the Government and they were anxious to speed up development and production.

The Minister then argued for the production target of 50 million bushels in the Centenary year. The previous year had seen an extra 400,000 acres under crop, and the Department felt justified in estimating an increase of at least another 500,000. With some extra effort the normal rate of increase could be increased to having 700,000 acres available to be sown for grain in the autumn of 1929. From the 2.8 million acres utilised for wheat in 1927-28, the Minister could foresee a total of 4 million acres being available for the Centenary wheat crop. The estimated yield from the past season was 12.3 bushels per acre, and if that were raised to 12.5 then the goal of 50 million bushels could be achieved.

The launch of the campaign, and subsequent publicity and promotional pieces were extensively covered by newspapers throughout the State.

The Commonwealth Government was supportive of the proposal, but could offer no more incentive than that which was already on offer through the cheap loan money that it and the Imperial Government made available under the agreement that provided £34 million to the Development and Migration Commission.

The State Government and the Department of Agriculture were keen to include many of the other primary industries the campaign. This would continue the very strong focus throughout the 1920's for Western Australia to become self-sufficient in all of life's essential commodities. The dairy industry was of particular concern, and the government had supported assisted migration and land clearing to give this industry impetus.

It was also recognised that Western Australia held climatic and geographical advantages over the Eastern States in being able to get its produce shipped to European and Asian markets sooner and in a shorter timeframe than similar produce from other States and being able to make use of this natural benefit would add greatly to the wealth of the State.

The other industries to be included in the Centenary Production Campaign were; sheep and wool, dairying and butter production, potatoes, apiary and fruits (orchards and vineyards).

The Department of Agriculture described the scheme as a competition but was keen to point out that there was no registration or entry fee required, just the cost of a postage stamp for the letter to the Department advising them of the producer's wish to nominate.

The production targets that were set for each industry were thought to be achievable if good practices were employed, and that the real reward for producers would come from the prices that they received for their higher yields and improved products, but by September 1928 it had been firmly decided that all producers, not only those in the wheat sector, who received a certificate were also to receive a form of Centenary Medal to acknowledge their achievement. It was intended that the wheat farmer with the highest yielding crop would receive a gold medal.

The farmers wishing to take part in the campaign were asked to submit their nominations to the Department of Agriculture before the 1<sup>st</sup> of January, 1929.

It was reported that farmers responded well to the appeal by preparing a greater area of fallowed land for the Centenary harvest than ever before in the history of the State.

## **The Centenary Production Campaign**

### **Wheat**

Nominations for the wheat competition finally closed on June 30, 1929. The crops to be assessed were to be harvested later in the year and the results would not be known until well into 1930.

The awards were graded in three tiers for wheat farmers with crop areas over 200 acres:

- a Centenary Certificate of merit and a bronze medal for farmers whose yields were higher than 15 bushels per acre but less than 18 bushels per acre.
- a Centenary Certificate of distinction and a bronze medal for those farmers whose yields were higher than 18 bushels per acre but less than 21 bushels per acre;
- a Centenary Certificate of special distinction and a silver medal, for those whose yields were 21 bushels per acre or over.
- a Centenary Certificate of special distinction and a gold medal for the farmer obtaining the greatest average yield per acre in the Centenary year.

In the Centenary Year, there were several other competitions for wheat farmers running concurrently. The Royal Agricultural Society had the 50 acre competition, attracting 140 entrants, the District Wheat Yield Challenge Shield and the Louis Dreyfus Gold Cup for the best bag of wheat from the 1928/29 season displayed at the 1929 Royal Show.

Also, of significance was the J W Bateman Cup, for the highest yielding crop per inch of rain in the growing season, from a minimum of 200 acres. This competition was announced at the end of June, 1929, before nominations had closed for the Centenary Wheat Competition. The J W Bateman Cup had similar rules to the Centenary Wheat Competition, but with an additional consideration of rainfall in the growing season, so as to make the competition more even throughout the State, and to encourage greater participation.



The Bateman Cup competition was conducted only for the Centenary year and was replaced by the Padbury Cup the following year. It was decided that the J W Bateman Cup winner was also the inaugural winner of the Padbury Cup. The Bateman family had donated the cup, made from Western Australian gold and valued at £50, to forever link pioneer J W Bateman with the history of the State, and to reward the industry that he had taken such a keen interest in since the early days of the colony.

The Agriculture Department managed these competitions and was the authority charged with property inspections, compiling the results, and deciding the winners.

From the available evidence, in mid-June of 1929, the winner of the Centenary Highest Yield Wheat Crop for the 1929/30 season was to receive a Certificate of Special Distinction and a gold Production Award Medal. But, two weeks later this was replaced by the Bateman Cup Competition, with its slightly more open rules. Entries did not close for this competition until the 31st of October, 1929.

From the Department of Agriculture's records 34 silver medals and 89 in bronze, totalling 123 medals, were awarded to wheat farmers (Table 1). The producer with the highest crop yield was awarded a silver medal.

The Centenary Year target of 50 million bushels was not achieved. The season had started well with good rains initially but was followed by a pretty dry winter. The State's crop harvest was a record, just under 40 million bushels, with an average yield of about 10 bushels per acre. To attest to Sutton's conviction and belief in producers, the crop yield for the following season (1930/31) exceeded the Centenary target, and for many reasons was not to be bettered for another twenty five years.

## Sheep

Certificates were also available for sheep farmers in agricultural areas who had at least 200 grown sheep. Those whose average wool return per sheep was not less than 12/6, would receive a certificate of merit. Those whose average wool return per sheep was not less than 16/ were awarded a certificate of distinction, while a certificate of special distinction was be awarded to those whose average wool return was not less than 20/- (the state average at the time was 7lb of wool per sheep shorn).

It was recognised that the wool produced during this year would have to be sold at different sales and at varying price levels, and so, in order to have a common basis of comparison, it was decided that the average returns be based upon 64's Bradford tops being worth 48 pence per lb. at the time of the sale (the Bradford system is a subjective assessment of the fineness of wool fibre, and much of the standard generic wool will fall into the 56s-62s band. The finer the wool fibres the more fibres there are per pound).

Information from Department of Agriculture archived files indicates that a total of 14 Silver Award Medals and 68 Bronze Medals were awarded to farmers in the Sheep/wool category (Table 1). The outcome for one farmer whose clip had not been sold is unknown.

## **Dairy**

The dairying industry was considered in three sections:

(1) Butter fat production from pure-bred cows, also referred to as the Stud Breeder Awards. To owners of pure-bred cows, not less than six in number, which averaged 300lb. of butter fat or more under official test in 1929; Certificates of Special Distinction and a Silver Award Medal were awarded. For those with average production above 275lb but below 300lb, Certificates of Distinction and a Bronze Award Medal were awarded.

(2) Butter fat production from grade cows, also referred to as the Dairy Farmer Awards. For owners of grade animals, the conditions laid down that the herds must have not less than ten cows which averaged 200lb. of butter fat, or more. The yields were determined by sales returns of butter fat, cream, or milk, allowance being made for milk and butter used on the farm. A Certificate of Special Distinction was awarded for a production average of over 275lb butter fat. A Certificate of Distinction for an average production between 251-275lb butter fat and a Certificate of Merit was awarded for an average production between 200-250lb butter fat.

(3) Quality of factory output. Centenary certificates of distinction were also issued to butter factories forwarding in their choice brand at least 95 per cent of butter graded to the Kangaroo quality of 92 points or over. Certificates of merit were given to those who forwarded 90 per cent of Kangaroo quality (butter exported from Australia bore the national Kangaroo Brand, with a grading of 92 points).

The results of the dairy industry awards were published in local newspapers about one week after the wheat farmer results, but not recorded in the Journal of the Department of Agriculture. However, Department of Agriculture archived file records indicate that a total of 13 Silver Award Medals and 46 Bronze Medals were awarded in the Dairying category

It appears as though there were some other factors at work, because there is a newspaper report of a dairy farmer in the Dardanup area unexpectedly receiving a Bronze Award Medal in June 1931.

Awards in the dairy category are shown in Table 1. One of the butter factories, Westralian Farmers Dairy Factory of North Perth, later donated their Bronze Award Medal to the WA Museum.

## **Potatoes**

To receive acknowledgement in the Potato Growers Section of the Centenary Production Campaign the minimum area under crop was two acres and a Certificate of Distinction and Bronze Medal would be issued for an average crop yield in excess of 10 tons per acre, and a Certificate of Merit and Bronze Medal for an average crop yield in excess of 7 tons per acre but less than 10 tons per acre. Only one potato grower received an Award, a Certificate of Merit and Bronze Medal.

## **Apiary**

A Certificate of Merit was to be awarded to apiarists with a minimum of 10 hives, of which at least 90 per cent being pure Italian bees. Only one apiarist received an Award, a Certificate of Merit and Bronze Medal.

## **Fruit (Orchards and Vineyards)**

In contrast to most of the other sectors in the Production Campaign, the Fruit Growers were assessed on horticultural practices not on crop yield. The Fruit Growers were also the only sector with participants' results acknowledged in the Centenary Year, 1929.

The conditions for growers were for orchards, a minimum of 1000 trees, and vineyards, a minimum of 4000 vines.

Points were awarded on assessment of Production, judged for quantity and quality, with allowance being made for the age of trees and vines (40 points); Pruning Techniques (15 points); cultivation (15 points); freedom from pests and diseases (15 points); and plant and buildings (15 points); total (100 points).

Entries were received from properties widely distributed through the fruit growing areas of the State, and some of the best growers in the industry nominated their places. However, many orchardists in the south of the State later informed the Department that they had been unaware of the Campaign and awards on offer.

The Certificate of Distinction and Bronze Award Medal was for 90 points or over, and the Certificate of Merit and Bronze Award Medal for scoring above 75 points. Awards are shown in Table 1. Two of the three Swan Valley vineyards that received awards remain in production today, with one still in original family hands.

Also, as a point of difference, Fruit growers' Certificates were endorsed by Minister Harold Millington, while those in other industries issued after March 1930 are signed by Percy Ferguson.

**Table 1**  
**Summary of Centenary Production Campaign Awards**

Branch	Special Distinction	Distinction	Merit	Total
	Silver Medal	Bronze Medal		
Wheat	34	27	62	123
Sheep/Wool	14	34	34	82
Dairy - Stud	3	4		7
Dairy - Farmer	10	13	24	47
Dairy - Butter		3	2	5
Dairy - Subtotal	13	20	26	59
Fruit - Orchard		7	6	13
Fruit - Vineyard		2	1	3
Potato			1	1
Apiculture			1	1
Total	61	90	131	282

## The Medal

In late August, 1928, designs for the proposed Western Australia Centenary 1929 commemorative medal were received from the Royal Mint, London, and presented to the Executive Committee for the Centenary Celebrations in Perth. From the four designs received, the Committee was to decide on one to be used for the reverse side of the Centenary commemorative medal. London had arranged for two of its artists to provide two designs each, with Humphrey Paget's works designated designs A and B and George Kruger-Gray's C and D.

The new Deputy Master of the Royal Mint, Perth Branch, Hugh A Corbet, attended the meeting to give technical advice to the committee members. In Corbet's opinion, Paget's designs would not strike-up well, and the Committee's selection of Kruger-Gray's design of the rampant, right-facing, heraldic Swan, was not unanimous. There was some debate about whether this design would be appropriate for an award medal and preference was expressed for Paget's B design with its traditional depiction of a black swan on tranquil water, surrounded by a wreath of gum leaves, blossoms and kangaroo paws. This design, with the omission of a small Numbat, was the most comparable to one which had been submitted earlier to London by the Committee.

The designs were to be returned to London once the selection process had been completed, and complying with this requirement has meant that no local copies of these designs have been located, however, they have been identified in the Royal Mint files held by the National Archives (UK).

The preparation of dies for the general WA Centenary Medal proceeded to enable the medals to be struck at the Perth Mint as early as possible in the Centenary Year. Meanwhile there remained much more work to finalise the design and production of the Centenary Award Medal. The Celebrations Committee had requested a bronze medal similar in appearance and size to that of the Wembley Exhibition (1924) Medal, and although they had been advised that a crown-sized medal would allow for 4.5 inches for engraving recipient details around the rim, they opted for the words AWARD MEDAL to be included in the design of the reverse. The intention was for this medal to be used broadly for various Centenary Year awards, contests and sporting events with an anticipated mintage of 800 at an early costing of about 10/ each.

Paget's B design was modified which resulted in a reduction in the size of the Swan element; for this feature to be surrounded by the WA State motto CYGNIS INSIGNIS; and for it to be moved to the bottom of the design, thus providing space for engraving recipient details in the centre of the reverse. In January 1929, the Royal Mint advised that it was not able to produce the Award Medal at Perth because of concerns that the available coin press would not be able to produce a consistent, high quality medal of the size and in the quantity required.

With the cost of each medal expected to rise, it was decided to limit the use of the Award Medal to recognize achievements solely in Agriculture. A model of the Award Medal reverse, dated February 1929, can be found in Royal Mint files in the National Archives (UK).

Around this time, the Director of Agriculture chose to have the words FOR SERVICES IN INCREASING PRIMARY PRODUCTION incorporated into the reverse design, but this was considered to be too lengthy and with agreement was reduced to FOR INCREASING PRIMARY PRODUCTION which was added to the die under the words AWARD MEDAL in the plain central portion of the design. At an additional cost, after the medals had been struck, individual recipient details could still be engraved on the rim if desired.



***Western Australia Centenary Production Campaign Award Medal in Silver (Carlisle 1929/1)***

Image courtesy of Noble Numismatics

**Obverse:** GEORGIVS.V.D.G.BRITT.OMN.REX.ET.IND.IMP  
(George V, by the grace of God, King of Britain and Emperor of India). Crowned bust of King George V. Designer: B Mackennal.

**Reverse:** CENTENARY OF WESTERN AUSTRALIA 1929  
AWARD MEDAL FOR INCREASING PRIMARY  
PRODUCTION. Heraldic Swan on placid water with Western  
Australian State motto of CYGNIS INSIGNIS on scroll on either  
side with large wreath of Kangaroo Paws and Red Flowering Gum  
flowers and leaves. Designer: H Paget

Size: 51mm. Metals: Silver (Blue Case) and Bronze (Brown Case)  
Mintage: 122 (1929); 208 (1930). Issued: Silver 68; Bronze 240  
Struck at the Royal Mint, London.

The design was suggested by George Pitt-Morison, Curator, WA Art Gallery, and is a modified version of one of the two unsuccessful designs submitted by Paget for the general Centenary of Western Australia 1929 Medal (Carlisle 1929/2).

The Deputy-Master of the Royal Mint's annual report for 1929 records a total of 122 Western Australia Centenary Award medals struck at the London Mint, in Tombac (a brass alloy of copper and zinc, sometimes with minor amounts of other metals such as lead, tin or arsenic) and silver. This Annual Report also states that the first issues of the silver and bronze medals were made during the year. In contrast to this, Perth Mint advised that distribution of these medals had not yet commenced as the competition for them related to the 1929-30 season, not yet complete.

From the annual report from the following year, 1930, the Deputy-Master lists that an additional 208 Western Australia Centenary Award medals were struck, making a total mintage of 330 medals produced over the two years. In these reports no individual total is given for either of the Tombac or silver versions of the medal.

Perth Mint records show that a total of 50 Silver and 50 Bronze Award Medals were received by the Perth Mint in 1929. Later in 1930, when results were known from production output and sales, an additional order for 18 Silver and 190 Bronze Awards Medal was placed with London.

This later order was delivered to the Perth Branch of the Mint in late 1930 and not handed over to the Agriculture Department until 27 April, 1931.

In part, the delay was due to Commonwealth tariff increases. Imported medals attracted a tariff of 50% for silver and 45% for bronze, which resulted in a shortfall in the amount of duty to be paid on the second shipment. It took some time to explain the reasons for importing medals rather than have them produced locally in Australia and for the State Government to unsuccessfully seek the Prime Minister's intervention to waive the duty. To reduce the Duty payable, the cost of design and production was significantly increased which allowed for the medals to be re-valued at 10/6 for a cased silver medal and 4/6 for a cased bronze medal.

Confirmation of the delay in providing the recipients with their Award Medals is found in two newspaper items -

Firstly, a Letter to the Editor of the West Australian, published on Saturday 6th September, 1930:

*'Sir, — in the recent Centenary cropping competition I was successful in gaining a certificate of distinction and a medal which I value as a memento of the year. The certificate I have received and the department informs me that the medal will be forwarded on its arrival from England, which is rather surprising seeing that the Government advocates buying local goods. Surely these medals could have been manufactured in the State.*

*Perhaps this can be explained but on the face of it the Government seems not to practice what it preaches. —*

*Yours, etc.*

*WHEAT GROWER. Tammin.'*

And the second item, from the West Australian of Wednesday, 23rd April, 1931:

*'Centenary Production Certificates.*

*During the Centenary year the Department of Agriculture awarded certificates, either of merit, distinction or special distinction, to settlers who obtained certain standards in the particular phase of the agricultural industry in which they were engaged. In addition, the Centenary Celebration Committee promised that medals would be awarded to those gaining the certificates. The Director of Agriculture said yesterday that these medals had*



*now come to hand from England, and it was proposed to immediately distribute them to the winners. If any of the successful competitors had changed their addresses, he desired that they immediately advise the department.'*

It is evident from Department of Agriculture archived files held at the State Records Office and copies of the Journal of Agriculture, that not all Centenary Production Award recipients were acknowledged at the time when results were published. No definitive list of recipients has been located, however, based on all available information, the numbers of Award recipients for each of the industry sectors are close to expectations, and at least twelve producers received awards in more than one sector.

In conclusion, Perth Mint received an early shipment of 50 Silver and 50 Bronze Medals in November, 1929, and an additional order for 18 Silver and 190 Bronze was placed with London and acknowledged by Corbet to the WA State Treasury in September, 1930, for a total of 68 silver and 240 bronze. On 27th April 1931 the Perth Mint forwarded 67 silver medals and 240 bronze medals to the WA Department of Agriculture.

Official records, which include hand-written file notes, indicate that of the 330 WA Centenary 1929 Award Medals struck by the Royal Mint, London, a total of 307 were delivered to the WA Department of Agriculture, of which 282 Medals made up of 61 Silver Medals and 221 Bronze Medals, were issued to primary producers acknowledging their contribution to agricultural advancement in the WA Centenary Year. It has not been identified where the difference of Silver (7) and Bronze (19) Medals was distributed.

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TROVE - numerous newspaper articles 1927-1932, search terms 'CENTENARY AND PRODUCTION AND CAMPAIGN'.

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## THOMAS RAWLINS (c. 1620-1670) ENGRAVER, MEDALLIST AND PLAYWRIGHT

### Rowley Butters & John Wheatley

Thomas Rawlins was born about 1620 and died in London in 1670. There is no known information regarding his parentage. Thomas was an apprentice goldsmith and gem-engraver in London and it is thought that he was a pupil of Nicholas Briot, with whom he worked for several years at the Royal Mint.

An ardent Royalist, Thomas served both Charles I and his son Charles II with success, but suffered greatly during the days of the Commonwealth and Oliver Cromwell.

Thomas Rawlins signed his coins and tokens with an R; an R facing downwards; 'R' or a decorative R. His medals, which are usually cast and chased, are signed R, -T.R, or with his full name<sup>1</sup>.

Whilst Rawlins' work is generally considered as inferior to the work of Thomas Simon, nevertheless he was regarded as one of the great English engravers of the 17<sup>th</sup> Century. The diarist John Evelyn says that Rawlins excelled in medals and intaglios, and in Flecknoe's 'Miscellanies' there is a poem on *'that excellent cymelist or sculptor in gold and precious stones, Thomas Rawlins'*<sup>2</sup>.

Rawlins' first dated medal is of William Wade in 1641

At the beginning of the English Civil War, Charles I established a mint at Oxford and Rawlins was appointed engraver of seals, stamps and medals. He was responsible for the 1644 'Rawlins Oxford Crown' which showed King Charles I on horseback, brandishing a sword, with the walled City of Oxford in the lower background of the obverse. The obverse has a Latin inscription which translates as 'Let God Arise and Let His Enemies be scattered' (psalm 68). A striking feature of the obverse design is the view of Oxford shown between the horse's legs: *'a view of Oxford taken from the meadows beyond the Cherwell: Magdalen Bridge and Magdalen Tower behind it are clearly discernible, and the line of the city wall along Merton Field'*<sup>3</sup>. Above is OXON in tiny letters. The engraver's initial 'R' is situated beneath the front legs of the horse at ground level.

The reverse in Declaration style has an inscription in Latin advertising Charles I's war aims – to uphold the Protestant religion, the laws of England, and the freedom of Parliament. There are three plumes and 'V' to indicate value above, and the date 1644 and the word 'OXON' below.

This coin is incredibly rare and a brilliant piece of workmanship to rival Simon's Petition Crown. According to Forrer<sup>4</sup>, only 11 specimens are known, 2 of which are in the Ashmolean Museum in Oxford and we understand that the British Museum has one, and possibly more.

According to Besly<sup>5</sup>, the 1644 Rawlins Oxford Crown is sometimes held to be a pattern. The number surviving and the poor production standard of some of them, suggest a substantive issue was intended.



*Oxford Crown 1644 (ex. Rowley Butters collection)*

Image courtesy of St. James's Auctions



*Oxford Crown 1644*

Image courtesy of Ashmolean Museum, Oxford



***Oxford Crown, 1644, obverse, magnification of City of Oxford***

(Note signature 'R' at lower left of the design)

Image courtesy of the Ashmolean Museum, Oxford

In addition to the Oxford Crown, Rawlins was thought to be responsible for the silver pounds of Oxford dated 1642, 1643 and 1644, (with an equestrian obverse and a declaration on the reverse, with date underneath). The 1644 Oxford Pound contains the declaration on the reverse in cartouche and is extremely rare.



***Oxford Pound, 1643, attributed to Thomas Rawlins.***

Image courtesy of Classical Numismatic Group LLC

The wonderful equestrian portrait of Charles 1 on this and the preceding coin has long been attributed to Thomas Rawlins because of similarities in style with smaller denominations signed by him, including the famous Oxford Crown.

According to the catalogue description by Classical Numismatic Group, LLC for Lot 34 of the Clearwater Collection: '*Rawlins rendering of the musculature of the horse is reminiscent of Anthony Van Dyck's monumental equestrian portrait of Charles1 of 1637 that now hangs in the National Gallery, London.*'



You can appreciate how superb the equestrian portrait of Charles I attributed to Rawlins on the three Oxford Pounds dated 1642, 1643 and 1644 is, if you compare this portrait with some of the portraits on similar coins of this period, such as the extremely inferior portrait on the coin shown below.



***Charles I Pound, Declaration Type, Oxford Mint, Dated 1643***

Image courtesy of Classical Numismatic Group LLC



***Oxford Pound, 1644, attributed to Thomas Rawlins.***

Image courtesy of Classical Numismatic Group LLC

The catalogue description for the coin shown above (lot 38 of the Clearwater Collection), reads as follows;

*‘The celebrated Cartouche Pound of 1644 is remarkable for its exquisite design as well as its rarity. The obverse die was the same as was used to strike lots 34 and 35, but has been extensively reworked for unknown reasons. The king is depicted in higher relief, and his upper body and head have been brought forward. Furthermore, the arms and armour below the horse have been enhanced in certain areas. To complement this revitalized obverse, Rawlins chose to adopt an entirely new reverse design that displayed Charles’s Declaration of Wellington in an ornate cartouche. The resulting coin is, in the words of the Reverend Arnold Mallinson, ‘probably the finest thing in English coins, and stands unrivalled by similar pieces elsewhere.’”*

According to Besly, Rawlins was also responsible for the Charles I gold Triple Unite dated 1644, the last year in which these gold triple unites were struck at Oxford. The obverse of this coin shows the King holding a sword and an olive branch, signifying his wish for peace rather than war. The reverse shows the legend RELIG PROTLEG ANG LIBER PAR in three lines (translated: The religion of the Protestants, the laws of England and the liberty of Parliament) with three plumes and the value numeral III above the declaration and the year 1644 below it, the whole being surrounded by the legend EXVRGAT DEVS DISSIPENTVR INIMICI (translated: Let God arise and His enemies be scattered), from Psalm 68.



***Charles I Gold Triple Unite, 1644, Oxford Mint,  
attributed to Thomas Rawlins.***

*One of the finest existing examples of England's largest hammered gold coins produced in the early stages of the English Civil War 1642-49.*

Image courtesy of Heritage Auctions,

During the English Civil War, Rawlins was responsible for the production of many medals and badges. Some of his significant medals were:

- William Wade 1641.
- Declaration of Parliament 1642.
- Peace or War, (reverse Sword and olive branch) 1643?
- Bristol Taken, 1643.
- Sir Robert Welch for the retrieval of the royal standard at the Battle of Edgehill, 1643.
- Meeting of Charles 1 and his queen, Henrietta Maria at Kineton, 1643.
- Sir William Parkhurst, 1644.
- Sir Robert Health, 1645.
- Thomas Harper of Alveton Lodge, Staffordshire, 1647.
- Sir Robert Bolles, 1655.

- Restoration of the Monarchy 1660.
- Gold Coronation Medal for Charles II, 1661.
- Dominion of the Sea, reverse 'Nos penes imperium', 1665.



*Electrotype of Medal, Possibly William Wade*

Image courtesy of the Trustees of the British Museum



*Charles I, Declaration of Parliament Medal, 1642*

Image courtesy of the Trustees of the British Museum



*Charles I, Battle of Edgehill, Gilt Silver Royalist Military Reward Badge, 1642*

Image courtesy of Woolley & Wallis





***Sir William Parkhurst, Large Silver Cliché Medallion, 1644***

*(Parkhurst was the Warden of the Mint, no reverse)*

Image courtesy of Woolley & Wallis



***Sir Robert Heath, Lord Chief Justice of King's Bench in 1643, dismissed by Parliament in 1645.***

Image courtesy of the Trustees of the British Museum



***Sir Henry Slingsby, Commemoration of his Execution in 1658***

Image courtesy of the Trustees of the British Museum



### ***Restoration of The Monarchy 1660***

*Obverse: Moses watches the Israelites making bricks whilst being beaten by their Egyptian taskmasters*

Image courtesy of Dix, Noonan & Webb



### ***Gold Medal of Coronation of Charles II ,1661***

Image courtesy of Trustees of the British Museum

Rawlins also executed numerous badges which were cast and chased with portraits of the Royal Family and which may have been awarded for acts of bravery or merely made for wear by the King's supporters.



### ***Medal/Badge of Charles I and Prince Charles***

Image courtesy of the Trustees of the British Museum

Rawlins was formally appointed chief engraver of the Mint in the twenty third year of Charles I reign. (March 1647 – March 1648). On the death of Charles I, Rawlins was responsible for three medals:

1. Reverse showing Hammer striking diamond on anvil, 1648
2. Reverse showing Rock buffeted by Winds; and
3. Reverse showing Salamander amid flames, 1648



***Medal, Death of Charles I, 1649***

*Reverse: Hammer Striking on Anvil*

Image courtesy of Noble Numismatics Ltd

According to Forrer (pages 40-44), Rawlins was also responsible for the following coins, most of which were signed by him:

- 3 Gold Pattern Broads
- 2 Silver Pattern Broads
- 3 Silver Pattern Half Crowns (?)
- 1 Silver Pattern Shilling (?)
- 1 Silver pattern Shilling Oxford 1644
- 1 Silver Shilling Oxford 1644
- 1 Silver Groat Oxford 1645
- 1 Silver Groat Oxford 1646
- 1 Silver Threepence Oxford 1644
- 1 Silver Threepence signed 'R' with Oxford obverse and Aberystwith reverse

We have found images of some of the other coins referred to by Forrer, and also the unique Charles I Pattern Gold Unite or Medal.



***Charles I Pattern Gold Unite or Medal, Attributed to Thomas Rawlins***

Image courtesy of Woolley & Wallis



***Charles I so-called Pattern Silver Shilling***

Image courtesy of Woolley & Wallis



***Charles I Tower Mint Pattern Shilling, Group D/E, Attributed to Thomas Rawlins***

Image courtesy of MH Coins.

Additional images for the lower denomination coins by or attributed to Rawlins are:





***Charles I Pattern Shilling 1644***

*Unsigned in silver, rev. Declaration in three lines within cartouche.*

Image courtesy of Dix, Noonan & Webb



***Charles I Oxford Group Sixpence, Brass Coin Weight,***

Image courtesy of [www.abccoinsandtokens.com](http://www.abccoinsandtokens.com)



***Charles I Oxford Mint Groat 1645***

*No mintmark, Rawlins large bust to edge.*

Image courtesy of Dix Noonan & Webb



***Charles I Oxford Mint Threepence, 1644***

*Mintmark lis on obverse only, Rawlins die, signed R below bust.*

Image courtesy of Dix Noonan and Webb



***Charles I Silver Penny (S 3000), Oxford Mint***

*Rawlins die, small plume, pierced*

Image courtesy of Lloyd Bennett

It is understandable that readers would have difficulty in reconciling that not only was Rawlins responsible for the design of some of the most outstanding British coins of all time but that he also prepared dies for the low denomination Oxford Mint coins of Charles I. It must be noted however that the low denomination coins were made in large numbers in great haste with little time for elegant design. These coins were widely used resulting in most specimens on the market being in extremely poor condition and for the most part not worth collecting.

It appears that Rawlins fled to France in 1645, no doubt to avoid retribution at the hands of the Commonwealth. He returned to England in 1652 and eked out a meagre living by making dies for tradesmen's tokens until the Restoration. According to the Dictionary of National Biography, 1885 – 1900 RAWLINS THOMAS, '... he engraved the town-tokens of Bristol, Gloucester and Oxford and produced dies for the London tradesmen in Broad Street, Houndsditch, St. Paul's Churchyard and the Wardrobe.' (Boyne, *Trader's Tokens* ed. Williamson).

On 27 February he was in prison for debt at the ‘Hole in St. Martin’s’, and wrote for assistance to John Evelyn, whom he met in Paris. Evelyn endorsed the letter as being from ‘*Mr. Tho. Rawlins ... an excellent artist, but debash’d fellow.*’

At the Restoration of 1660 Rawlins was reinstated as chief engraver at the Mint. He was given a residence at the Mint and in June 1660 (Cal. State Papers, Dom. 1660-1, p.78) was ordered to engrave the King’s effigies for the coins. We understand that he was responsible for five patterns for copper farthings in 1660. From 30 July to 24 September, he was engaged in engraving a privy seal for Ireland and five judicial seals for the Welsh counties.

At the same time, Thomas Simon, although not appointed as chief engraver at the Mint, was granted new employment as a maker of coin dies, and in May 1661 received a grant as ‘*one of the engraver’s of the King’s arms, shields and stamps*’. Nathanson concludes that Rawlins’ position was honorific, with the latter’s work being confined solely to badges and medals for the period 1660-1662.

Little is known about Rawlins’ private life other than that he married Dorothea Narbona. Rawlins continued to hold the position of chief engraver to the Mint until his death in 1670. In the year of his death, he was preparing new dies for Charles II. Forrer states that Rawlins, although a very talented artist, was an uneven worker, and some of his productions betray no doubt the great haste with which he had to execute the King’s commands.

Rawlins was also an author and playwright publishing in 1640 the tragedy ‘The Rebellion’, a play set in Seville and casting tailors as its main characters. He was responsible for a collection of poems and two posthumously published comedies called ‘Calanthe’.

This is the second article about the great English Engravers of the 17th Century written by us. The first was ‘Thomas Simon, Master Engraver, 1618-1665, in the Perth Numismatic Journal, Volume 53, Number 3, August 2021 at pages 2-21. After reading this article about Thomas Rawlins, we strongly recommend that you reread our article on Thomas Simon for comparison.

## Acknowledgements

Special thanks to all the dealers and auction houses that consented to us using their images in this paper, in particular to Dix Noonan & Webb, Heritage Auctions, St James's Auctions and Woolley & Wallis

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## Collections

The Christopher Foley Collection of Medals of the 15<sup>th</sup>-17<sup>th</sup> Centuries.  
Disposed of by Woolley & Wallis on 16th October 2014.



The North Yorkshire Moors Collection of British Coins formed by Marvin Lessen, Part 4. Disposed of by Dix Noonan & Webb on 21 January 2021.

## End Notes

1. Forrer L., Biographical Dictionary of Medallists Vol V. at page 40
2. Ibid at page 40
3. Oman page 314
4. Forrer L. ob. cit. at page 42
5. Besly, Coins and Medals of the English Civil War, at page 42, fig.51



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## BIMETALLIC ERRORS ... WHY TWO ARE BETTER THAN ONE

Scott Wren

First things first; the history of the bimetallic coin itself should be discussed as they are not a new thing on the numismatic scene with examples dating as far back as ancient Rome, and in the context of British numismatic history the English civil war era produced the *‘English Rose Farthing 1625-1649...which had a brass wedge inserted into the copper as an anti-forgery device’*.

<https://www.fleur-de-coin.com/articles/bi-metallic>

In more recent times, there were the ‘Model / Trial’ pennies from the reign of Queen Victoria, which are common enough, and have been referenced quite extensively, so no need to go into any great detail as information on that subject is readily accessible, and the same applies to the modern bimetallic British £2 coin. But it would be worth taking a look at the **Chard** website found at the following link as they have a complete synopsis of the production through to striking process of the modern £2 bimetallic coin, which is well worth a read.

<https://24carat.co.uk/frame.php?url=1994twopoundsbimetalroyalmintrial.html>

Now, digressing somewhat for a bit, on a literary note, I have noticed that there is some disparity in what exactly is the correct spelling of the term that describes a coin with two parts of different metals. Is it **bi-metallic** as per *Wikipedia*; or is it **bimetallic** as used by the Royal Mint? I’ve gone with the numismatically based, Royal Mint spelling. I mean they produced it, so I figure they have seniority over the somewhat recent addition to numismatic knowledge being *Wiki*-anything!

So, now that we have a background understanding of the history and the modern mint processes that underpin the bimetallic coin (as well as a standard for the spelling), a further point to clarify is how one designates the two pieces that make up the whole, taking the British £2 bimetallic coin as the example. For the sake of uniformity, I will refer to the two pieces that comprise the whole, as the ‘outer ring’ which is made from Nickel-Brass (NiBr), and an ‘inner core’ made of Cupro-Nickel (CuNi).

So, with those details established we can concentrate on the ‘errors’ that occur on the modern £2.

In a nutshell, the same range of errors that affect monometallic coins will affect the bimetallic examples; it is just that the two separate pieces make for some rather obvious differences in the ensuing errors produced when they finally come together.

For the most part, errors that predominantly affect only the bimetallic coin, and which makes them more spectacular than their monometallic counterparts, stem from what would be only minor errors on monometallic coins, but when incorporated into a bimetallic coin make for something entirely more spectacular.

Prime examples are ‘clipped planchet errors’ where in this case (Image 1) the ‘inner core’ was punched out from the end of the sheet of metal used for blanks and thus formed a ‘straight / ragged edge clip’. This occurs from time to time on monometallic coins, but once mated with the outer ring, it exposes a rather large space or gap.



***Image 1: 2005 £2 ‘Ragged / Straight Clipped Inner Core’***

In respects to the error in Image 1, I recall seeing a most peculiar image used in an eBay auction where the seller had tied a piece of string through the gap, hung it in a pose for a photo and used it in his eBay listing - top marks for photographic innovation in regards to artistic form versus function!



***Image 2: 2001 £2 ‘Off-centre Inner Core’***

For the coin pictured in Image 2, as spectacular as it looks, the explanation for its origin is a lot simpler. It is the result of the inner core not being centred when the parts were mated prior to being struck, so the result is an off-centre inner core. Because of the specific engineering design features of the bimetallic £2 and the mating process itself, the inner core by way of metal flow, ‘spills’ into the outer ring, and as you will no doubt agree, the result is quite spectacular.

See the *Chard* website on the striking process for the £2, as it discusses dual feeding systems into the striking chamber, one for the outer ring, and a separate system for the inner core.

The coin in Image 3 is that of a £2 coin with a ‘faulty planchet / outer ring’, and aside from being a great error, it effectively shows the composition of the two parts of the bimetallic coin, and clearly shows the ‘specific engineering design features’ in the form of the grooving on the inner core which assists the metal flow to bond with the outer ring at the time of striking to ‘fuse’ the two parts together.

### **The *Holy Grail* of Bimetallic ‘Errors’ - The Monometallic-Bimetallic Error**

The *Holy Grail* of bimetallic errors, in my personal opinion, are the examples where the bimetallic coin ends up being *monometallic*.



***Image 3: £2 ‘Faulty Outer Ring’***

For the British £2, this results from the Nickel-Brass blank not having the inner core portion punched out to begin with, and the ensuing, entirely nickel-brass, error blank finding its way into the striking chamber. The result is you have a full one-piece Nickel-Brass £2 that is struck with the complete design on obverse and reverse. The following link is to a [www.coinworld.com](https://www.coinworld.com/news/world-coins/2017/08/royal-mint-error-2-coin-confirmed-decade-later.all.html) online article that showcases a 2007 £2 that stands out, as it has been authenticated and attributed by Chris Barker, Assistant Curator of the Royal Mint Museum. That makes it a very ‘special’ error as the legitimacy of the coin’s pedigree is beyond reproach.

<https://www.coinworld.com/news/world-coins/2017/08/royal-mint-error-2-coin-confirmed-decade-later.all.html>

That bimetallic-cum-monometallic error coin is spectacular to look at as it completely contradicts the very idea of a *bimetallic* coin, and I imagine this is why there was so much fanfare over its discovery.

A different kind of bimetallic-cum-monometallic error occurs when a blank for a different denomination, or country even (the Royal Mint, for example, strikes for many different countries) finds its way into the striking chamber and you get a full cupro-nickel example as shown in Image 4 and Image 5. These ‘struck on wrong planchet / foreign planchet’ errors are superb in their own right, with substantial eye appeal and collectability, and are far more likely to occur (relatively speaking of course) than the previous 2007 example where the inner core was never punched out, which consequently means that the ‘everyday collector’ has an opportunity to add one to their collection!



***Image 4: 2008 £2 'Monometallic CuNi'***



***Image 5: £2 'Struck on a Wrong/Foreign Planchet'***

A standout error also occurred on the new British £1. Image 6 shows a 2016 £1 'off metal centre' error, attributed and slabbed by LCGS (London Coin Grading Services, formerly CGS-UK), and it endorses the idea that if a blank of a different denomination, or from a foreign country, of roughly the same diameter or smaller, finds its way into the striking chamber then wonderful things can and do happen!



***Image 6: £1 ‘Off-metal Inner Core’ (courtesy of ‘yingnyang76’)***

In closing this discussion on bimetallic error examples that have surfaced or been catalogued to date, I would be amiss to not mention that the array of possible errors that *could* occur on the UK bimetallic £2 have thus far been represented for the most part. They are also starting to appear on the new 12-sided £1 coins. However, as the bimetallic error is a relatively new thing, there’s always the possibility of new ‘unlisted’ examples surfacing.

Something to ponder is that I see there is a move towards *trimetallic* coins by the world’s mints, predominantly for ‘collector issues’ it must be said, but speculation exists as to how long before a circulation coin consisting of three parts becomes a mainstay reality. How long after that will a range of entirely new and unlisted *trimetallic* errors make their way into circulation?

*This is an edited version of an article that first appeared in Coin News in March 2019. Republished courtesy of Coin News.*



## CALENDAR OF PNS MEETINGS FOR 2022

PNS meetings are held at 7.30pm on the last Wednesday of each month, except December, at John McGrath Hall, 97 Hensman St, South Perth. Meeting dates for 2022 are as follows:

- |              |   |
|--------------|---|
| 25 May       | Topic: Numismatic items from countries that no longer exist.<br>No-reserve Tender Sale. |
| 29 June      | Tender Sale.  |
| 27 July      | <b>Annual General Meeting.</b> No-reserve Tender Sale.                                  |
| 31 August    | Tender Sale.  |
| 28 September | No-reserve Tender Sale.   |
| 26 October   | Donation Sale.  |
| 30 November  | Reserve Tender Sale.  |

More details of invited speakers and other matters will be provided as they become available.



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Perth Numismatic Society Coin, Medal, Banknote & Stamp Fairs  
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- Saturday 13<sup>th</sup> August 2022
- Saturday 5<sup>th</sup> November 2022
- Tuesday 27<sup>th</sup> December 2022

Perth Money Expo (South Perth Community Centre):

- Saturday 4<sup>th</sup> June – Sunday 5<sup>th</sup> June 2022

Perth Stamp & Coin Show (South Perth Community Centre):

- Friday 30<sup>th</sup> September – Sunday 2<sup>nd</sup> October 2022
- Friday 24<sup>th</sup> – Sunday 26<sup>th</sup> March 2023

Mandurah Stamp Coin & Banknote Fair (Bortolo Pavilion, Mandurah):

- Sunday 13<sup>th</sup> November 2022.

Phoenix Auctions (Canning Town Hall, Cannington):

- Sunday 12<sup>th</sup> June 2022 (Wilson Hall, Wilson)
- Sunday 18<sup>th</sup> September 2022
- Sunday 4<sup>th</sup> December 2022

Militaria Swap Meet (Cannington Exhibition Centre & Showgrounds):

- Sunday 19<sup>th</sup> June 2022

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- Saturday 16<sup>th</sup> July 2022
- Saturday 29<sup>th</sup> – Sunday 30<sup>th</sup> October 2022

Cannington Antique & Collectors Fair (Cannington Exhibition Centre & Showgrounds):

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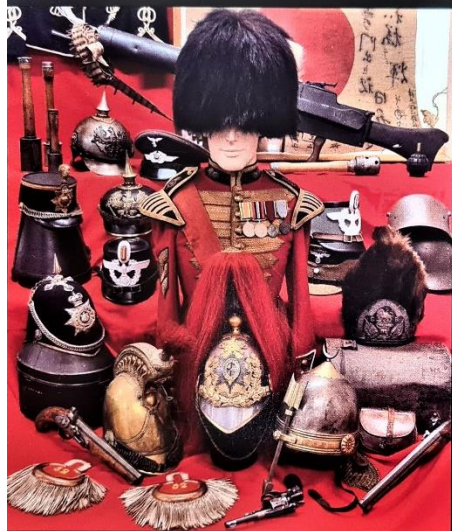
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