

MEDAILLES

THE MAGAZINE OF FÉDÉRATION INTERNATIONALE DE LA MÉDAILLE D'ART



2008



MEDAILLES

The magazine of Fédération Internationale de la Médaille d'Art (FIDEM)

ART MEDAL WORLD CONGRESS FIDEM XXX

COLORADO SPRINGS 2007

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FÉDÉRATION INTERNATIONALE
DE LA MÉDAILLE D'ART



FÉDÉRATION INTERNATIONALE DE LA MÉDAILLE D'ART

What is FIDEM

FIDEM, the International Art Medal Federation, was established in 1937. Its aims are to promote and diffuse the art of medals at international level, to make the art known and to guarantee recognition of its place among other arts by increasing awareness of the art, history and technology of medals, mainly through publications and the organisation of international events. FIDEM also organises a congress every two years and an international exhibition of the art of medals in order to promote exchanges among artists and to make their work known internationally.

FIDEM operates in over 30 countries worldwide. It is represented by a delegate and a vice-delegate in every country, who maintain regular contact with the artists, FIDEM members and other people interested in the art of medals from their own country.

FIDEM publishes the magazine Médailles, which contains information on FIDEM activities and the minutes of each congress. Members receive this free of charge.

FIDEM members also receive The Medal magazine, which is normally published twice a year.

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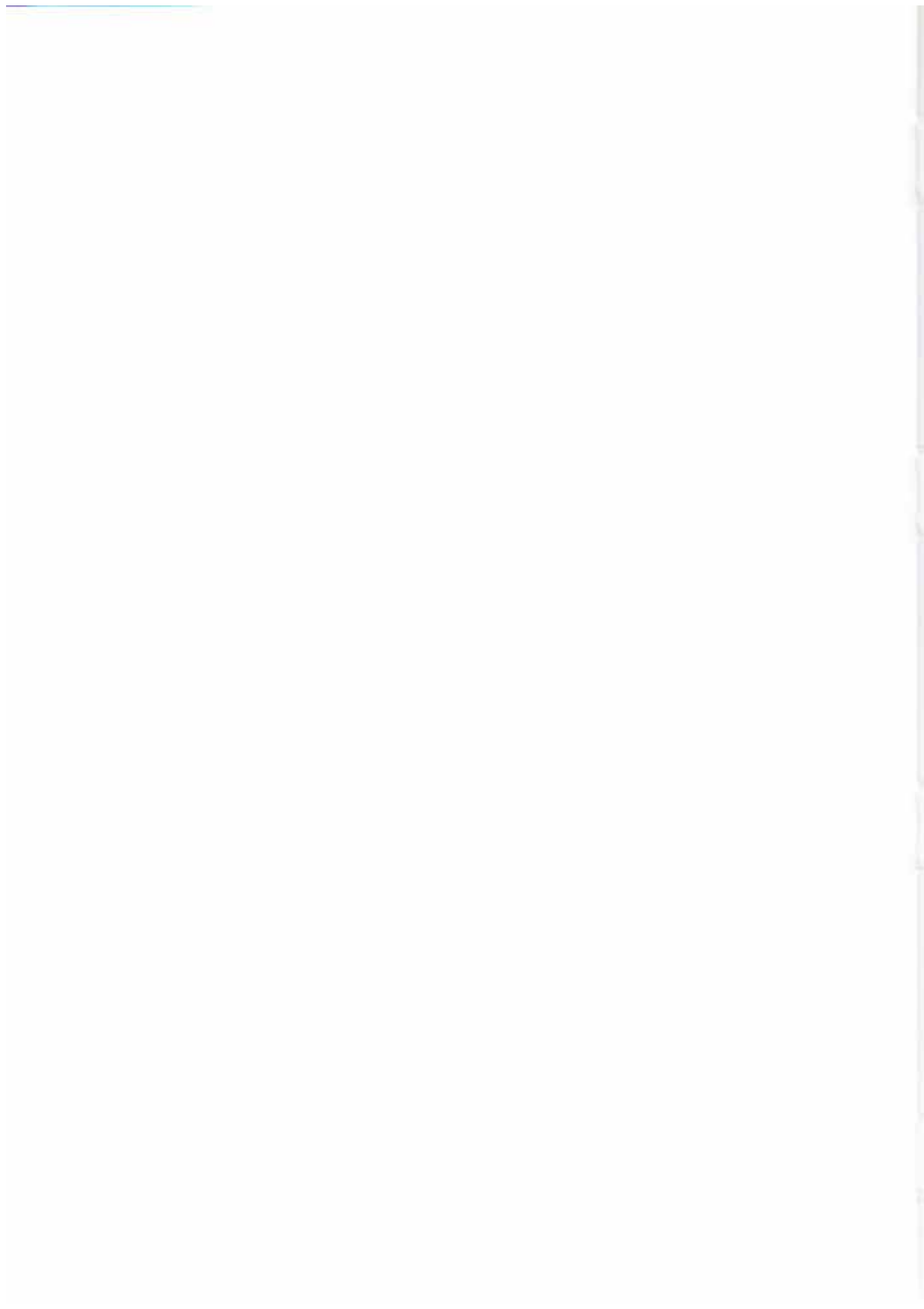
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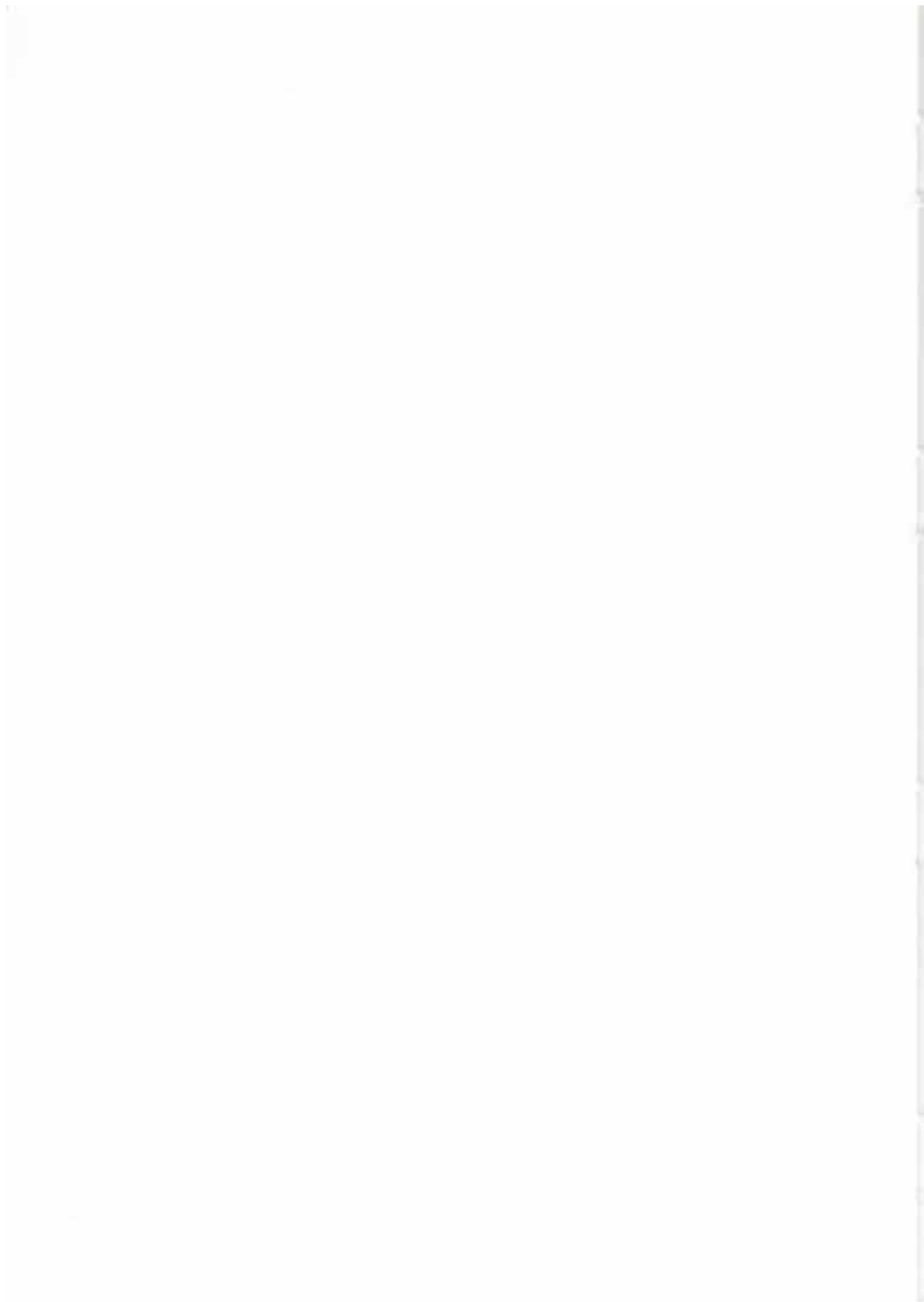
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ART MEDAL WORLD CONGRESS FIDEM XXX

COLORADO SPRINGS 2007



ART MEDAL WORLD CONGRESS FIDEM XXX

COLORADO SPRINGS, USA, 2007

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MONDAY, SEPTEMBER 17

PROGRAM

MONDAY, SEPTEMBER 17

- Registration and Information

TUESDAY, SEPTEMBER 18

- Registration and Information
- Executive & Delegates' Meetings

WEDNESDAY, SEPTEMBER 19

- Congress Opening Ceremony

Kenneth Bresset, Master of Cerimonies
 Barry Stuppler, ANA President
 Carlos Baptista da Silva, FIDEM President
 Lars O Lagerqvist, FIDEM Honorary President
 Edmund Moy, US Mint Director – Keynote Speaker

- Lecture Session A

Moderator: Stephen Scher

Peter Van Alfen, "Head Hunting: The Rhetoric of Race and the Medals of Emile Monier for the 1931 Exposition Coloniale in Paris"
 Robert W. Hoge, "The Last of Indian Peace Medals"
 Stephen Scher, "Reggio Emilia and the Mannerist Medal in Sixteenth Century Italy"

- Exhibition Opening and Reception – ANA Money Museum

THURSDAY, SEPTEMBER 20

- Lecture Session B

Moderator: Alan Stahl

Eugene Daub, "Medallic Portrait Sculpture – Face Types & Type Faces"
 Sylvie de Turckheim-Pey, "The Medal as Durable Register of Mankind and its Environment"
 Cory Gilliland, "Competitions and Juries"

- Lecture Session C

Moderator: Ron Dutton

Henrik Von Achen, "The Religious Medal: Perspectives, Problems and Possibilities"
 Donald Everhart, "History of American Coinage Design"

- Lecture Session D

Moderator: Philip Atwood

Jeanne Stevens-Sollman, "Layers and Complexities of Developing an Art Medal"
 Marcy Leavitt Bourne, "The British Student Medal Project: Fifteen Years of Creating New Medalists"
 Mashiko, "Introducing Medallic Sculpture Among Emerging Artists"

- An Artist's Tour of Colorado Springs

- BBQ dinner at Garden of the Gods Trading Post

FRIDAY, SEPTEMBER 21

- Lecture Session E

Moderator: Michael Meszaros

Mashiko, "Promoting Medallic Art to the General Fine Art Community"
 Merlin Szosz, "Formal Issues Pertaining to the Medal"
 Beverly "Sam" Mazze, "Ancient Technique brought to Life: The Gem Engravings of Irv Mazze"

- Lecture Session F

Moderator: Cory Gilliland

Philip Atwood, "Modern American Medals in the British Museum"
 David Alexander, "French Legitimist Pretender Henri, Comte de Chambord"
 Ron Dutton, "First Steps: Medals of the Parallel Artists"

- Lecture Session G

Moderator: Alan Stahl

Donald Scarinci, "Appreciating and Collecting Contemporary Art Medals"
 James MaloneBeach, "Changing Composition of Medals"
 Alan Stahl, "The Origins of the Struck Medal"

- Lecture Session H

Moderator: Ilkka Voionmaa

Ilkka Voionmaa, "Recent Finnish Art Medals"
 Eileen Clarke, "Australian Themes in Australian Medals"

• Lecture Session I

Moderator: Lars O Lagerqvist

Lars O Lagerqvist, "Swedish and Russian Relations during the 400 Years: What the Medals Say and Do Not Say"

Marie-Astrid Voinin, "On the Quest of Swedish Royal Gift to Pius VI: A Gift of Friendship and Peace Lost to the Napoleonic Armies?"

• Lecture Session J

Moderator: Carlos Baptista da Silva

George Cuhaj, "American Medalists who have died since FIDEM 87"

Michael Meszaros, "Avoiding Natural Disasters: How to Run a Commission"

• "An International Celebration of the Arts" – FIDEM Exhibit Opening

Lecture by Otakar Dusek, "Reflections: Artistic Freedom in the Czech Republic"

• Reception at the Fine Arts Centre

SATURDAY, SEPTEMBER 22

- Special Bourse Area
- General Assembly
- Closing Reception and Banquet

SUNDAY, SEPTEMBER 23

- Post-Congress Tour Departure to Santa Fe

WEDNESDAY, SEPTEMBER 26

- Post-Congress Tour Return to Colorado Springs

Ilkka Voionmaa

IMPRESSIVE MEDALLIC ART IN COLORADO SPRINGS, USA — SEPTEMBER 19-22, 2007

FIDEM XXX 2007, the 70th anniversary congress of FIDEM was held in Colorado Springs, the USA, on September 19-22. This was the second FIDEM congress in this city which is situated so close to the Rocky Mountains and which is also well-known for the headquarters of the host of the congress the American Numismatic Association and for the Money Museum where the congress exhibitions were held. Our most special thanks go to the active, professional and helpful staff of the congress organisation and the museum. In addition to the material sent to FIDEM members per ordinary mail also the website was made full, frequent and updated use of. The ANA site (www.money.org) site could be reached either direct or via the FIDEM site (www.fidem-medals.org).

About the ANA

Mission

The American Numismatic Association is a nonprofit educational organization dedicated to educating and encouraging people to study and collect money and related items. With nearly 33,000 members, the Association serves the academic community, collectors and the general public with an interest in numismatics.

The ANA helps all people discover and explore the world of money through its vast array of programs including its education and outreach, museum, library, publications, conventions and seminars.

The congress opening as well as the lectures took place right in the city centre in the Hilton Antler's Hotel. The Money Museum was within a walking distance from the Antler's. The city itself is within a rather easy reach from anywhere: some participants had flown to Colorado Springs direct, others had come e.g. via Denver. In addition, the organisers had also succeeded with their arrangements weather-wise.

The theme of the congress was Passages to Reconstruction which paid attention to the natural catastrophes taking place all over the world. The theme of the main exhibition was The Medal is the message – Global Ideas in Handheld Sculpture (see below).



The congress opening

FIDEM XXX was opened by Mr Barry Stuppler, the president of ANA, Mr Carlos Baptista da Silva, the president of FIDEM (fig. 1) and by Dr Lars O. Lagerqvist, the honorary president of FIDEM. The keynote speaker was Mr Edmund Moy, director of the US Mint whose speech on the new policies of the Mint was most inspiring (fig. 1).



Fig. 1 The President Carlos Baptista da Silva and the Director of the US Mint, Edmund Moy, at the Congress Opening

It was fascinating to see and feel once again so many FIDEM members – artists, art students collectors, art historians, representatives of museums, galleries and other organisations – from all over the world get together for a few days at an event where we all were able to share our common interest.

The congress medal and the medal of the American delegation

The congress medal entitled "Rebuild/ Replenish" had been designed by Sarah Peters (fig. 2) and had been inspired by the theme of the congress. As the exhibition catalogue says, "The piece conveys the process of healing as communities and nations around the world struggle to recover the horrors of wars and natural disasters. This rejuvenation can occur only when people work together, hence the medal's unique, puzzle-like form". With four of these medals anyone can make linked combinations as illustrated on the covers of the exhibition catalogue. When linked, the pieces demonstrate

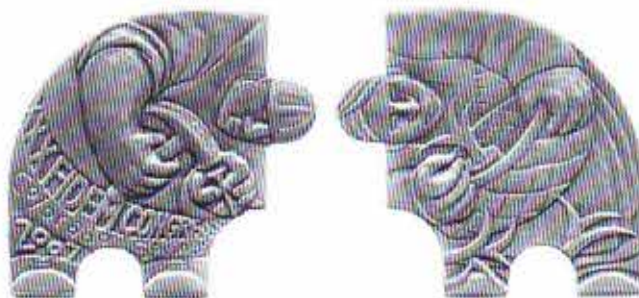


Fig. 2 The Congress Medal

by Sarah Peters

that by working together, we can accomplish anything. This official FIDEM XXX congress medal is available from the ANA Money Market for USD 75,00.

The medal of the American delegation had been designed by Meshiko: the materials are tin, resin, film and vellum paper. The images of the medal consist of a drawing of a work of sculpture and a tree both of which are all in a small sheet metal box. The medal is a story of existence in seven stages.

Lectures

There were all in all 26 lectures which had been divided into ten sessions on three successive days, which meant that two or even three lectures were being given simultaneously, which meant that as a lecturer one could not listen to all the interesting lectures one would have liked to. Most of the lectures enlivened by a few hundred pictures – unfortunately not all of them – have been and are the main theme of this *Médailles* magazine.

The lecturers had interpreted the theme of the congress "Passages to Reconstruction" in an interesting way, which guaranteed a wide selection of topics, as shown by the projects aimed at young artists, or the lecture on Renaissance medals, or the relationships between Russia and Sweden about two hundred years ago. The lecture on the backgrounds of the artists participating in the Parallel exhibition was given by Ron Dutton.

The catalogue

The congress catalogue with its colourful limp covers and about 370 pages is a well-designed and informative masterpiece in English and French. Each participating artist is introduced with a few facts and with a black-and-white photo of one his/ her medals. Unfortunately, showing more than just one photo per artist would make the catalogue a lot more expensive. The medallic art of each member country is introduced with a short

article written by the national delegate. The introduction usually concentrates on the period after the previous congress but may also be expressed otherwise e.g. as a poem (Ukraine). Reading the introductions is a positive experience since it gives us a better understanding on what is going on in the world of the medal outside one's own country. Among the introductions there are quite a few that give us most interesting analyses on medallic art and artists in a member country. The introductions may also deal with educational projects, co-operation between member countries, national happenings and jubilees that we would not normally read about anywhere else. Choosing the medals for the FIDEM exhibition is most often done by national juries whose ways of working are sometimes referred to.

The catalogue also contains the section on the Parallel Exhibition with several colour pictures on the medals that are exhibited and with a short article on each "jubilee" artist (see below). The foreword of the main exhibition catalogue was written by Mr Carlos Baptista da Silva, the president of FIDEM. He writes: "By being at the vanguard of new aesthetic tendencies, FIDEM members can make a real impact and contribution to the countries involved". One can also agree on what our past president writes in his foreword on the Parallel exhibition: "it certainly will give an additional, educational dimension to the FIDEM XXX exhibition, enabling a better understanding of the contemporary medal's evolution in the eternal cycle of artistic conception, feedback and creativity". Ms Cory Gilliland, the American delegate's words welcome all participants to FIDEM XXX. One can agree with her on the following: "What satisfaction it gives me as an American that a U.S. Organization once again has taken such a bold, gigantic step to foster medallic art!" Mr Barry Stuppler, ANA President wrote the greeting of ANA. He praises FIDEM by writing e.g. as follows: "FIDEM members carry on the centuries-old tradition of medal-making. At the same time, they break boundaries – using their creativity to develop new concepts and incorporate innovative materials, and changing assumptions about what a medal is or can be".

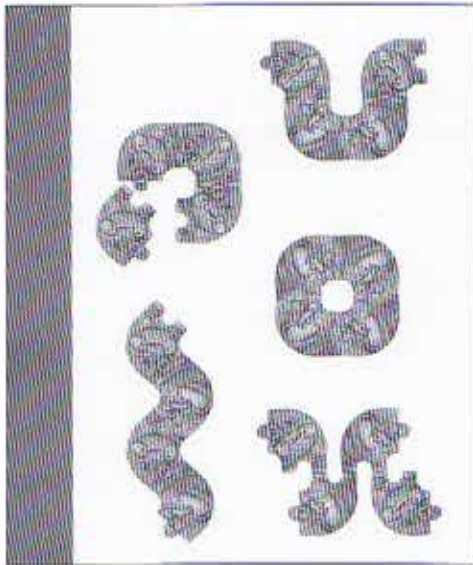


Fig. 3 Back cover of the exhibition catalogue showing the congress medal.

The catalogue still contains a short history of FIDEM with a list of the past congresses and exhibitions, and the names and addresses of the FIDEM delegates.

Additional catalogues can be purchased at www.money.org.

The Medal Exhibition

The FIDEM XXX exhibition consisted of about 1400 art medals by well over 500 artists from 32 FIDEM member countries, the youngest artist being only eleven years old! The number of medals per country is based on the quotas which the delegates' meeting had agreed upon in 2006.

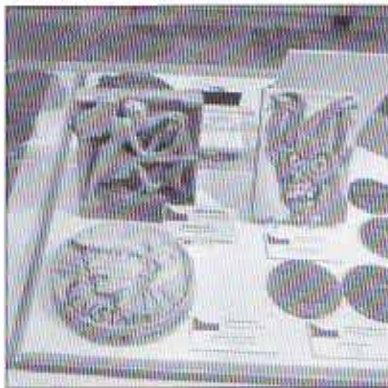


Fig. 4 An exhibition view on the medals of the Czech Republic.

The exhibition together with the parallel exhibition took place in the main hall of the museum. Although there was only a little space for each vitrine, the countries were introduced and displayed clearly with different colours, in addition to which each medal had a label with information on the artist and the medal. Some countries displayed medals that followed strictly the theme of the congress, at least one member country had

arranged an art medal competition based on the theme and chosen the medals for the congress on that basis. A great number of the medals displayed had, on the other hand, very little to do with the theme but as art medals fulfilled the criteria representing the medallic art of their respective countries during the past two or three years i.e. had been moulded or come out after FIDEM XXIX held in Seixal, Portugal. It is understandable that in an exhibition of this size it is most challenging to bring about at least a touch of interaction within a theme and between the works of different artists representing the same nationality as each medal is being displayed as an individual.

A few art historians and critics have estimated the FIDEM XXX exhibition after the congress. Mr Tapio Suominen, from Finland, writes in the Annual Finnish Yearbook about the artists' performances: "Innumerable and great individual performances as well as borderline cases were displayed. Sifting the borderlines of medallic art seemed to be right in the centre of the exhibition and lectures. No matter what kind of definition the medal has, one of the medals exhibited questioned it then and there. Defining the form of art, however, is part of a wider art philosophic context and the modern medallic art is clearly looking for its role in society, in the field of pictorial arts. Theoretical pondering is hardly of any great importance to an artist working on a medal, but I think the existence of open questions is part of the charm of the whole phenomenon. It also tells us about the fact that medallic art is closely attached to artistic orientation of its own time."

Parallel Exhibition



Fig. 5 The Parallel Exhibition

To celebrate the 70th anniversary of FIDEM a separate Parallel Exhibition had been arranged showing art medals by 14 artists in their seventies or older representing 14 different FIDEM countries. The choice of the representatives of each country had been arranged by the national delegates of whom 14 had responded. Each artist was asked to send

a maximum of ten medals (or 20 sides). The artists were Ms Dora Pedery-Hunt (Canada), Mr Ron Dutton (Great Britain), Mr Gabor Gáti (Hungary), Mr Kauko Räsänen (Finland), Mr Fernando Jesus (Spain), Ms Vera Akimushkina (Russia), Mr Helder Batista (Portugal), Mr Arnaldo Pomodoro (Italy), Mr Eric Claus (The Netherlands), Ms Leonda Finke (The United States), Mr Ernst Nordin (Sweden), Ms Erna Masarovicová (Slovakia), Ms Josef Stasinski (Poland) and Ms Heide Dobberkau (Germany). FIDEM owes these displaying artists a great debt of gratitude for giving the congress an extra touch of their jubilee spirit with their great experience and innovation.

FIDEM at 70 Art Medal Competition

FIDEM at 70 Art Medal Competition was officially announced at the General Assembly. The competition had 94 participating

submissions. The first meeting of the jury chaired by Mr Carlos Baptista da Silva was held in Budapest in September 2006, where 10 submissions (drawings) – the semi-finalists – were chosen to enter the second stage by opening the envelopes which contained the names of the ten artists. Every semi-finalist received prizes. The jury then chose three submissions for the third and final stage: the three artists were asked to have the plaster submissions cast in bronze so that every jury member would get a bronze version of the submission. The jury chose the winner by communicating on the net. The first prize was awarded Mr Alessandro Verdi from Italy, the second prize winner was Mr Ron Dutton from Wolverhampton and the third prize winner Ms Marica Sipos from Hungary. The three bronze versions were displayed in the main exhibition of the congress. Mr Verdi's medal, cast in Italy, is two-sided and it is meant to be the honorary medal of FIDEM (fig. 6).



Fig. 6 Alessandro Verdi's first prize winner at FIDEM at 70

The first eight medals were delivered at the FIDEM banquet on September 22nd: to Mr Edmund Moy, the keynote speaker, Mr Ken Bressett, representative of ANA, Dr Lars O. Lagerqvist, honorary president of FIDEM, Mr Carlos Baptista da Silva and Mr Mark Jones past presidents of FIDEM, Mr Claude Arthus-Bertrand, honorary member, Ms Mariangela Johnson and Mr Pierre Zanchi, past vice-presidents of FIDEM.

The meetings and the honorary member

The FIDEM Executive and Consultative committees and the FIDEM Delegates had their meetings a day prior to the opening of the congress, as is the custom. The FIDEM General Assembly (GA) was held on the final day of the congress.

The GA approved unanimously on the financial report introduced by Mr Mikko Timisjärvi.



Fig. 7 Attentive delegates and vice delegates at the meeting: three from the USA, a Finn, two Swedes and a Belgian

In addition, it was pointed out by Mr Michael Meszaros, the Australian delegate that too few exhibiting artists are individual FIDEM members. Mr Ron Dutton suggested that every FIDEM artist should pay an exhibition fee.

The GA resolved that the annual membership would be the same as before. The GA also accepted the proposal of the Executive Committee for amendments to the FIDEM constitution new statutes.

The GA approved of the names of the new delegates and vice delegates in the following countries: (the names have been given in this publication as well as on the FIDEM website): Bulgaria, Canada, Great Britain, Italy, Japan, New Zealand, Slovakia, Sweden, and The United States. The question of the Afghanistan delegate was discussed.

The GA elected unanimously the new Executive Committee of FIDEM: Mr Ilkka Voionmaa, Finland was elected president of FIDEM, Ms Cory Gilliland, the USA, is the new vice president together with Mr Ron Dutton of Great Britain. The new general secretary is Ms Maria Rosa Figueiredo, Portugal, and the new treasurer Ms Inês Ferreira, Portugal. The other new members are Ms Marie-Astrid Voisin, Sweden, Mr Philip Attwood, Great Britain, Ms Carolien Voigtmann, Holland, was chosen in 2004 and continues in the committee. At this point the newly elected president Mr Voionmaa took over from Mr Baptista da Silva and started to chair the meeting. Ms Marie-Astrid Voisin was asked to act as the secretary of the meeting in absence of the new general secretary. The new members of the Consultative Committee are: Mr Carlos Baptista da Silva, our past president, Mr Pierre Zanchi our past vice president, Ms Ewa Olszewska-Borys, Ms Eniko Szöllössi, Mr Mark Jones and Mr Aimo Viitala continue their function in the Consultative committee. Our new accountancy auditor is Mr Mikko Timisjärvi, our past treasurer. The meeting decided unanimously that Mr Claude Arthus-Bertrand, our past accountancy auditor, would become the honorary member of FIDEM.

The GA discussed the question of the next congress. It was decided, however, that the next congress host will be chosen later by the Executive committee.

It was stated that Ms Maria Rosa Figueiredo as the new General Secretary would also act as the editor of the next FIDEM Médailles magazine.

The new webmaster would be decided by the Executive committee after the congress.

The GA agreed upon the Guidelines for the Best Practice for Medal Commissions and competitions as prepared by Mr Michael Meszaros and Mr Ron Dutton.

Marie-Astrid Voisin suggested that the quota of Sweden should be raised for the next FIDEM congress since the number of paying member artists had increased considerably. The quotas will be dealt with before the next congress. In addition, she also pointed out the importance of workshops being an essential part of a FIDEM congress and raised the question of finding better and less expensive ways of sending medals to the congress exhibition.

It was decided that the FIDEM archives would be put digitally in the future. The first stage would be assembling the documents which are scattered in different countries.

FIDEM Grand Prix

The FIDEM Grand Prix worth € 2.000 was awarded at the banquet to the Portuguese artist Helder Batista, who had several medals displayed in the exhibition (fig. 8).

The jury choose his work out of 1450 medals from 19 different countries.



Fig. 8 Sculptor Helder Batista, the winner of the FIDEM Grand Prix

Helder Batista (1928) is well known in the medallic field. He has participated in FIDEM since the congress and exhibition of Lisbon in 1979. Trained as a sculptor, Batista had been professor at the Faculty of Fine Arts, Lisbon University for more than 30 years.

His medallic work is characterized by an entirely new approach: a close symbiosis between "classical" elements (like obverse and reverse, the balance between image and text and the hand-fitting size), and the use of different materials, daring colour contrasts and addition of actual movement.

To quote Stephen Scher in his citation awarding Batista with the *J. Sanford Saltus Award* in 1998:

"Batista's genius shows itself initially in the basic concept for each medal...and for each subject he finds a visual representation which is clear and appropriate but also arresting and often unexpected."

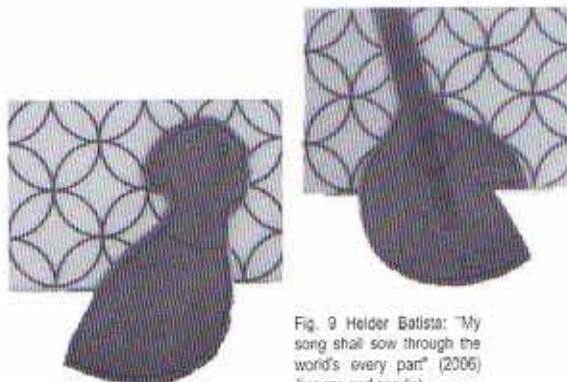


Fig. 9 Helder Batista: "My song shall sow through the world's every part" (2006) (bronze and acrylic)

Cory Gilliland, one of the jury members gave the following statement on Batista's medallic art: "With amazing economy Helder Batista creates a vision of flying, of light, of air, of history. Through the combination of unconventional materials such as acrylic and bronze or wire and acrylic or even bronze alone, his ideas come alive. Stories resound with only the minimum of statement.

Honourable mention

László Sztávics jr has been awarded an honourable mention for his four-partite work *Passages*, made in 2005. The work consists of four square frames of oxidized iron, with an "interior" made of wood. This "interior" forms a

kind of theatrical scene, in which square openings have been cut to allow a small beam of light to enter the dark surroundings. The contrast between the two materials in tactility and feel helps to create a series of austere but intriguing objects.

Szlávic (1959), who is predominantly autodidact, has participated in FIDEM since 1994.

Other events during the congress and the banquet

(see also www.fidem-medals.org)

The participants of the congress were on the move from morning till night. On Thursday we were taken on a tour to see the Wind Sculptures of Starr Kempf in his home garden and could see how the works of sculpture were turning in the wind (fig. 10).



Fig. 10 The Wind Sculptures by Starr Kempf

Our next stop was at the Business Art Center where we could get acquainted with some local galleries and art studios (fig. 11).



Fig. 11 Modern sculpture outside Modern Arts Center

The fourth stop was at the Garden of the Gods and the rust-brown cliffs that reflected the rays of the afternoon sun made a deep impression on every one of us.

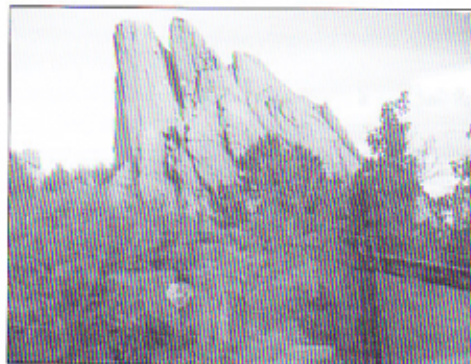


Fig. 12 Garden of the Gods

Before returning to our hotels we had a wonderful barbecue in superb surroundings. On Friday we participated in the public opening of the main exhibition, after which we got acquainted with the Fine Arts Center, where Mr Otakar Dušek from the Czech Republic gave us a plenary lecture on his art, which was followed by a reception.

The traditional Medal Fair was arranged at the Antler's hotel on Saturday morning: many artists as well as collectors had reserved a table for their art medals. The fair is the only occasion during a FIDEM congress where our members have medals and other material for sale. This tradition started at London FIDEM in 1992 and has taken place at every congress ever since. It seems that the fair has its essential part in the congress program.

The climax of the FIDEM XXX congress was the reception and awards banquet hosted by ANA at the Broadmoor's Cheyenne Lodge, situated beautifully on a mountain slope from where we could see Colorado Springs in all its width and breadth on this breath-taking Saturday evening. The master of the ceremonies was Mr Kenneth Bressett most of whose team members and organisers were also present. Both the musical entertainment and the food were most enjoyable. As it was mentioned earlier the FIDEM awards were given on this occasion: the Grand Prix, the honorary mention, the FIDEM at 70 medals. Diplomas were given to the three prize winners of the FIDEM at 70 medal competition and the seven artists who had also reached the second stage of the competition. We FIDEM people do hope that our fruitful cooperation with the American Numismatic Association could continue in the future, too. Thank you Money Museum and thank you ANA for an excellent congress! We'll come again, don't know when but once again on a sunny day.

Thank you Carlos!

Mr Carlos Baptista da Silva was elected president of FIDEM at the Weimar congress in 2000. He guided FIDEM

for seven years with great enthusiasm, skill and humour. The Executive Committee had its meetings between the congresses in Paris, Leiden, Berlin and Budapest under his chairmanship. Communication between the members of the committee has been unbroken and fruitful. During the past years a lot of progress has been made in the field of medallic art, which gives the new Executive Committee great challenges to concentrate on. FIDEM is an international union with the common goal to promote

medallic art. Our future success will greatly depend on many details such as the number of members and on the number of new art medals produced in our member countries. For us the art medal is a most many-sided message which we want to take care of and make better and better known.

Carlos will continue to promote medallic art in the Consultative committee and we all hope our co-operation will continue in years to come.

Eileen Slarke ¹

POST-CONGRESS TRIP TO SANTA FE

Sunday, September 23 — Wednesday 26, 2007

After bidding farewell to new friends, the Antler's Hilton hotel and Colorado Springs we took to the motor coach with excitement and anticipation. We headed south and after a border check crossed into New Mexico — destination Santa Fe. I was the only Australian in a very international group. Our tour included two half-day excursions, one the village of Tesuque with a visit to the Shidoni Gardens, a bronze art foundry and Sculpture garden (this was the highlight for me) and next day to the unique south-western style town of Taos which was then decked in beautiful Fall colours. Here we managed to buy great local souvenirs typical of the many cultural groups who had lived there. In contrast Santa Fe's sophistication with its famous market square, cathedral, galleries, shops, restaurants and museums was a tourist's delight.



On the return trip from Taos back to Santa Fe an unscheduled photo stop gave us the opportunity to roam the banks of the great Rio Grande at the foothills of the Rocky Mountains and experience the grandeur of the rolling plains with vistas familiar to us from all the cowboys and Indians movies of our past. Verdict - must see. Well done FIDEM!



¹ Visiting Fellow, College of Fine Arts, University of New South Wales, AUSTRALIA

OPENING CERIMONIES



OPENING CERIMONIES

Antlers Hotel – Colorado Springs

September 19, 2007

Master of Cerimonies: Kenneth Bressett

Speakers (in order)

- **Barry Stuppler**, President of the American Numismatic Association
- **Carlos Baptista da Silva**, FIDEM President
- **Dr. Lars O Lagerqvist**, FIDEM Honorary President
- **Edmund C. Moy**, US Mint Director – Keynote Speaker

Good morning everyone, I am **Kenneth Bressett**, former President of the American Numismatic Association, and today I'm privileged to serve as your Master of Cerimonies. I bring you greetings from beautiful Colorado Springs, and hope that you will enjoy your visit here as well as the unique weather that you will find during the changing of our seasons from Summer to Fall.

I am also pleased today to welcome you to the 30th FIDEM Art Medal World Congress – and truly honoured to be in the presence of so many exceptionally talented artists representing so many diverse nations, cultures and perspectives.

Today I am joined on the dais by four prominent leaders of the numismatic and art medal communities: Barry Stuppler, President of the American Numismatic Association; Carlos Baptista da Silva, President of FIDEM; Dr. Lars O Lagerqvist, Honorary President of FIDEM; and our Keynote speaker, Edmund C. Moy, Director of the United States Mint. Our speakers have travelled more than 12,000 miles through a total of 18 time zones to attend these ceremonies. Essentially, their travels mirror the journeys that all of you have taken to attend this Congress and this world celebration of medallic art. Our first speaker today is Mr. Barry Stuppler, who brings welcoming remarks on behalf of the American Numismatic Association. Mr. Stuppler was recently sworn in as president of the ANA just last month, and is a professional numismatist with more than 40 years experience, and is a co-founder and current Board member of the Industry Council for Tangible Assets. Barry.

• **BARRY STUPLER**

On behalf of the American Numismatic Association, I extend my warmest welcome to all of you. This is truly a special occasion and an extraordinary event. In our audience today,

we have artists representing 19 nations from 4 continents – all of whom are passionate, accomplished and wonderfully talented.

I am particularly proud that our Edward C. Rochette Money Museum in Colorado Springs will be home to your marvellous work for the next nine months. The extraordinary exhibit now on display in our museum's main gallery is a great testament to the incredible strides made in the centuries-old tradition of medal-making.

Like virtually all ANA members, I am first and foremost a numismatist. All of us share great enthusiasm for the study of coins, paper money, tokens and medals. And, we are all proud that art has been a critically important element of numismatics since coins were first manufactured 2,600 years ago.

As numismatists, we have marvelled at the artistry seen on coins and medals dating back to the days of emperors, conquerors and Caesars. And few in numismatics could match the accomplishments of the great artist and engraver Augustus Saint-Gaudens.

But with the founding of FIDEM 70 years ago, we were introduced to new approaches in medallic art, which today has grown into a worldwide movement incorporating the best in contemporary art and numismatics.

I've had an opportunity to look through the exhibit in the Edward C. Rochette Museum, and the most descriptive term that comes to mind is: breathtaking. The 1,450 works of art on display in our museum demonstrate very clearly that medallic artists are advancing in exciting and new directions, incorporating innovative materials and creating new definitions and changing assumptions about what a medal is – or can be.

I hope that your experience in Colorado Springs and with the ANA will be truly memorable – and that by your next Congress you will be able to say you were inspired in a way that will further influence and shape the state of the art medal for years to come.

Thank you again for selecting Colorado Springs and the ANA as your host. We are honoured to have you here.

(Barry Stuppler turns the podium back to Ken Bressett)

Ken Bressett:

Thank you, Barry. I have also been fortunate enough to spend some time admiring the remarkable exhibit in our museum. Unlike Barry, however, I'm fortunate enough to

live in Colorado Springs – which means I will be able to visit the museum whenever I wish. I anticipate it will take many trips and dozens upon dozens of hours to fully appreciate the artistry and messages portrayed in these medals and handheld sculptures. I look forward to taking full advantage of that opportunity.

Our next speaker is very well known to everyone gathered here today. Mr. Carlos Baptista da Silva is the President of FIDEM. He is a jurist from the School of Law at Lisbon University, and served as Chief of Cabinet for Portugal's Minister of Education. In 1968, he became Executive Director of the Calouste Gulbenkian Foundation, and later served as Secretary of the Board of Trustees for the same Foundation. He is currently a member of the Consulting Commission of the Mint of Lisbon. In 1973 he became a member of FIDEM and has served as a delegate from Portugal, General Secretary, Vice President, and now President.

Ladies and gentlemen, Carlos Baptista da Silva.

• CARLOS BAPTISTA DA SILVA:

Mr. Barry Stuppler, President of the American Numismatic Association

Mr. Edmund Moy, Director of the United States Mint,

Mr. Ken Bressett, the Master of Ceremonies,

Dr. Lars Lagerqvist, Honorary President of FIDEM

Dear FIDEM Members,

Dear Participants,

We particularly wish to express our gratitude to the American Numismatic Association without whose most valuable support it would not have been possible to organise this Congress.

At the opening of the works of our Federation's 30th Congress, we wish to remind you of the history of FIDEM, which dates back to the "Exposition des Arts et des Techniques", held in Paris, in 1937.

The three men who made it possible to organise the first Medals Congress in Paris were, respectively: Messrs. Moeneclay, Director of the Paris Mint, F. Fisch, a manufacturer, headquartered in Brussels and André Arthus-Bertrand, a Paris based manufacturer who I met when he was a hundred years old. André Arthus-Bertrand was the father of our dear friend Claude Arthus-Bertrand who has for many years been FIDEM's general secretary and who has, over the last few years been the auditor of FIDEM's accounts. He will no longer be working with us in this capacity but will continue to be associated with FIDEM, as an honorary member of our Federation, as from the date of this Congress, at the initiative of the Executive Committee, presented to the General Assembly.

The initiative, which generated enormous interest at the time, gave birth to FIDEM – *Fédération Internationale des Éditeurs de Médailles* whose tradition and development gave rise to

the FIDEM symbol under the terms of a proposal submitted to its respective founding members by M. Forrer of the Spink & Son Company of London. A decision was taken, at the time, to periodically publish a specialised magazine called *Médailles*. Our magazine is still in publication in modern day times. Its cover displays the reproduction of a medal by Renaissance author Antonio di Puccio Pisano, known as Pisanello because of his shortness of stature, representing Gianfrancesco I Gonzaga, 1st Marquis of Mantua. The medal was to become FIDEM's emblem.

This was followed by a large number of Congresses whose participation was broadened to include not only medal manufacturers, but also artists, teachers, students, museum curators, collectors and institutions engaged on artistic pursuits, including, *inter alia*, museums, societies of artists, foundations and universities.

Colorado Springs was the venue chosen to commemorate FIDEM's fiftieth birthday, in 1987, on the occasion of its enormously successful 21st Congress which took place from 11-15 September of the same year. We now celebrate FIDEM's 70th birthday in Colorado Springs, a most beautiful and hospitable city which has extended us a warm welcome and to which – in addition to the organisers of the congress – we, again, wish to express our gratitude.

Times have changed. The organisation's future has been rendered more difficult by the cost of travel, accommodation and lack of support from the public or private institutions in the approximately 30 countries from which FIDEM members originate. FIDEM members are, however, responsible for ensuring the Federation's continuity and development, particularly through the good offices of its respective delegates, in their struggle to achieve growth which will certainly involve different priorities. I am particularly thinking of the role to be played by art schools in terms of such development, establishing specific disciplines for the study and creation of medals and promoting their diffusion in contacts with students, in the form of exhibitions, publications and, particularly through the Internet, for the purpose of globalising this form of art.

FIDEM's future must involve the institution's historical records. Support to and the valorisation of its oldest members are indispensable and all former FIDEM members should be invited to rejoin our ranks. It will also, however, involve our young people who will, in the future ensure its continuity and particularly its delegates and vice-delegates, in promoting medals in their respective countries in contacts with artists, collectors, museums and the media.

The new technologies – which are no longer such a novelty – are a fundamental element in promoting the art of medals. We must all, however, stretch our imagination to avoid a situation in which our Internet activities simply provide information on current initiatives, names of artists and reproduction of medals. Delegates will have a fundamental role to play, not only in providing information on the initiatives

in progress in their respective countries, but in submitting more attractive suggestions and proposals to the Executive Committee, permitting all members to be invited to take part in joint local, national and international initiatives.

FIDEM could become a benchmark operator in the paradigm change involving art medals worldwide, in such diverse areas as sport, military medals and trophies and historical medals. Elections will be held at this congress and FIDEM's management will be enriched by fresh blood. Ours is a commitment to the younger generation. It comprises the challenge of increasing FIDEM's exposure and assimilating new strata of enthusiastic members who, in turn, will attract and motivate other new members. Our heartiest congratulations go to FIDEM on this, its 70th birthday. May our Association and its activities on behalf of medals enjoy a long and happy life!

(At the end of his talk, Carlos Baptista da Silva turns the podium back to Ken Bressett)

Ken Bressett:

Thank you Carlos. We greatly appreciate your insights into the world of the art medal and its place in the pantheon of art during the past 70 years.

Our next speaker also is a familiar name and face to many of you here today. Dr. Lars O Lagerqvist is the Honorary President of FIDEM. In addition to serving as FIDEM's President for 21 years, he has also served as President of the Swedish Numismatic Society, First Keeper of Education at Sweden's Museum of National Antiquities, and Director of his country's Royal Coin Cabinet. He is still active as an author and lecturer in numismatics, history and gastronomy.

It is with great pleasure that I introduce Dr. Lars Lagerqvist.

Lars Lagerqvist:

Mr. Presidents, Mr. Director,
Dear Friends of the Medal!

My way to the medal was not the usual one. I am not a collector, but I have worked as an historian and a museum employee nearly all my life. Not that I didn't know what a medal was, we had a few at home, one in silver given to my grandmother's great-grandfather from the king in 1760. But when I got a temporary job at the Royal Coin Cabinet in Stockholm in the autumn of 1951, I soon learned to read and describe medals and coins. My first boss was Nils Ludvig RASMUSSEN (1904-1973), a learned man who astonished me by saying: "A numismatist ought to manage at least 10 languages", but I soon understood that he didn't mean that I should be able to speak them all!

Anyhow, I became assistant keeper in 1953, married, took my exam and all that. We had a lot to do and I can still recall a working day when I sat opposite to Rasmusson and

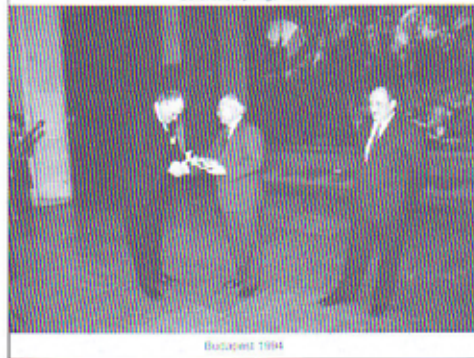
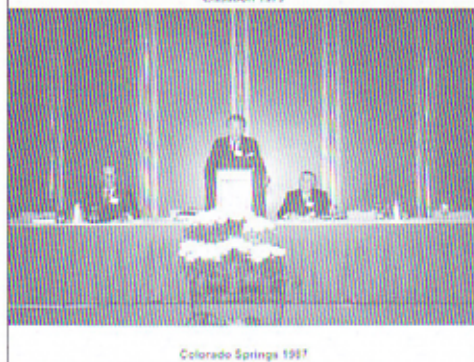
dealt with the cataloguing of some 800 coins, found during excavations in a church on Gotland, dating from the 12th to the 20th century, when he looked at me and said: "How young you are!" "Yes, but it will pass", I replied. And so it has. My first contact with FIDEM took place in 1954. I had been informed by Rasmusson that at the meeting in Rome in 1953 the then Director of the Royal Mint in Stockholm, Mr. Torsten Swensson, had invited our organization to Stockholm to hold its Congress in September 1955, and that the International Exhibition of Medal Art should take place at the same time. "And of course he is not competent to arrange all that", Rasmusson said, "it will fall upon us. No holiday for us until after the congress!" In those days you just accepted what the boss said...

In August, representatives for the Board of FIDEM arrived to negotiate, the Secretary General, Monsieur Eugène-C. Walton-Fonson from Belgium and the Secrétaire Administrative, Mademoiselle Simone HOCHART, Paris. As you might understand, the language of FIDEM in those days and many years ahead was mainly French. I had to brush up my French from high school and keep it acceptable. The meetings were successful, and so were the meals of a standard not common for a museum curator... I have written about these meals in another context and you can have some recipes later, if you are interested.

The summer of 1955 was unusually warm and beautiful. My colleagues and I worked incessantly in the hot museum to arrange the medals. Only a couple of Sundays were free and my wife and I could take trips in the Stockholm archipelago. Mid-September, still beautiful weather, FIDEM opened and I think I can say, that it was a success. Not so many countries in those days, but they were after all 23, more than expected in our remote country. The United States showed 68 medals. I met one of the founders of FIDEM, then its president, Monsieur André ARTHUS-BERTRAND, Paris, who reached the ripe age of 97 (in spite of smoking many French cigarettes!). His son and daughter-in-law also participated, and Claude ARTHUS-BERTRAND later was our Secretary General for many years, then our auditor until 2007. A very good friend through the years, I think we have met at least 60 times. And many others, great artists, medal-makers and collectors I met, most of them, hélas, gone to a better world. The dinner de clôture (banquet) was arranged at the Foreign Office, lovely 18th century premises, then recently restored. The Great Lady of Medal Art, Gerda QVIST from Finland, sat on the right side of the Minister of Culture. He held his speech in English... She was stone deaf but held her speech in French, quite excellent. And so many other artists that I would like to talk about, but cannot because of lack of time! GALTIE, to mention a Frenchman of fame, sold a couple of medals to our museum and many to collectors. He was a personality! I can see some signs of agitation in the audience. You think I am going to talk just as much about every exhibition and congress since 1955! (I have participated in all but one.) But

that is not the case. Wonderful they have been, at least nearly all of them, and where there was some disorder, I will not tell the stories, saving them for my memoirs...! And problems we have had in the past, and will have in the future, but they will and must be solved, in the peaceful way that FIDEM works. You all know that this is the second time that we are the guests of the ANA and have our exhibition at the ANA Museum. From the previous visit we have nothing but good memories and

admiration for the efforts of our American colleagues. I am convinced that this will be the case this time as well. In my case, after 55 years with medals, the sun is setting, as the late king of Sweden said in 1972, and even if I hope to see you again, I will use this opportunity to express my gratitude to you all, old and new friends, artist, experts, collectors alike, and wish you a great success, not only here in Colorado Springs, but in the coming years.



(At the end of talk, Lars Lagerqvist gives the podium back to Ken Brassett)

Ken Brassett:

Thank you Dr. Lagerqvist.

This morning, we are privileged to have as our keynote speaker, Mr. Edmund Moy, director of the U.S. Mint. Mr. Moy heads the world's largest manufacturer of coins, medals, and numismatic products. In 2005, the United States Mint manufactured more than 15 billion circulating coins, and generated revenue of \$ 1.77 billion and contributed \$775 million in earnings to the United States Treasury.

Prior to his current post, he was a special Assistant to the President for Presidential Personnel at the White House, and was responsible for recommending candidates for appointments to the U.S.

Departments of Health and Human Services, Education, Labour, Agriculture, and the Environmental Protection Agency. In addition, Mr. Moy was responsible for appointments for independent agencies such as the National Endowment for the Arts, National Mediation Board, Nuclear Regulatory Commission, Federal Energy Regulatory Commission and the National Labour Relations Board. From 1989 to 1993, he served President George H.W. Bush as an appointee at the federal Health Care Financing Administration at the U.S. Department of Health and Human Services.

Mr. Moy grew up in Wisconsin, and graduated from the University of Wisconsin at Madison with a triple major in economics, international relations, and political science.

He has been an avid coin collector since his youth. Please welcome today's keynote speaker, Mr. Edmund Moy.

* EDMUND MOY:

Thank you, Ken, and good morning everyone. I am delighted to be here and want to begin by congratulating FIDEM, its President Carlos Baptista de Silva, and its Honorary President Lars Lagerqvist on the 70th Anniversary of FIDEM and the 30th Anniversary of the FIDEM Art Medal World Congress.

I also want to say thank you to the ANA and its President Barry Stuppeler for hosting this event and inviting me to participate. The United States Mint has enjoyed an excellent relationship with the American Numismatic Association for many years and is delighted to take part in the FIDEM Art Medal World Congress. This is my second visit to the ANA museum, and I am looking forward to attending the FIDEM show there and seeing your theme, *Passages to Reconstruction*, carried out in many beautiful medallic sculptures on display.

As the 38th Director of the United States Mint, I'd like to say "welcome" to all the artists from other nations around the world as well as to our American medallic artists, including Don Everhart and Jim Licaretz of the United States Mint. I also wanted to say a special hello to Don Scarinci, who

serves on our Citizens Coin Advisory Commission. I have read Don's treatise on arts medals and for those who will attend his seminar, you are in for a special treat.

I have been Director for more than a year now and am enjoying every aspect of it.

On a personal level, it has been wonderful to have my father stop complaining about my not going to medical school. Now he can brag to his friends that his son "finally has a job where he makes a lot of money." And of course, my Chinese friends have renamed me from Moy Goon Fong to "Moy Ca-Ching." My really hip friends have taken that a step further—"Moy Bling Bling."

Inspiring Excellence

I accepted this invitation because I wanted to talk to you about my ambitions and goals for coin and medal design at the United States Mint. First, I want and intend to spark a Neo-Renaissance of coin design and achieve a new level of design excellence that will be sustained long after my term expires. I believe design excellence at the United States Mint is something medallic artists and your organization can influence. Second, I want you to know the first steps that we are taking to make vision into reality. Finally, I want to invite you to contribute to our efforts to create a renaissance in coin design.

A Strategic Vision for the United States Mint

America's coins and medals should be beautiful and meaningful though they will never be art for art's sake. My first strategic plan for the United States Mint is almost complete and our vision (idealized final state) for the United States Mint is "to embody the American spirit through the creation of our nation's coins and medals." One of our five goals is to "achieve greater excellence in coin and medal design."

Few things are more personal than currency — it is part of what defines America. That's what Saint-Gaudens illustrated so well — his 1907 Double Eagle says so much about the U.S. at the turn of the century and what it aspired to be.



Fig. 1-2 - Augustus Saint-Gaudens's 1907 Walking Liberty Ultra High Relief Double Eagle — obverse and reverse

The Saint-Gaudens Double Eagle is a sculpture executed on a small circular surface. On the obverse, Saint-Gaudens shows us Liberty, personified by a beautiful woman striding powerfully forward wearing a Greco-Roman gown, leading

the way with a torch in her front hand and an olive branch in the back hand (Fig. 1). From this design we intuit that liberty is central to the American spirit, has its roots in Greek and Roman philosophy, is beautiful and attractive to all, and wherever Liberty goes, when preceded by God, peace follows.

On the reverse is a young eagle flying during a sun rise (Fig. 2). This is America, young and strong, in its ascendancy with a bright future before it. An artistic triumph, the coin succeeds because it so completely embodies the American spirit of the age.

From my perspective, that is what makes a coin produced in the U.S. great: truly American, capturing our national psyche, and a stunning piece of art. My dream and hope is that there will be a new renaissance in American coin and medal design at the beginning of this new millennium and that the world will reflect back 100 years from now and say that the beginning of the 20th century was great, but the 21st century was even better.

The Artistic Infusion Program (AIP)

We have begun taking some small steps toward our vision. The United States Mint began a program in 2004 called the Artistic Infusion Program, AIP for short, intended to shake things up and bring new energy to coin design at the United States Mint. Several hundred applications were accepted from artists representing a broad spectrum of mediums including painting, sculpture, graphic design and drawing and illustration.

In the first class we had 24 artists who worked on designs for the Westward Journey Nickel Series™ and 50 State Quarters® Program. In 2005, we added some designers to the class and had them submit designs for a wide range of coins—a nickel, quarters, the American Eagle Platinum Coin program and the Jamestown 400th Anniversary Commemorative coins.

The 2007 class has seven Master designers, seven Associates and four students and they are being invited to submit designs on an ever wider range of coins and medals. To date, AIP artists have won 33 of 53 commissions and have brought new ideas and vitality to our artistic efforts.

Looking for Inspiration

When I became Director, I wanted to inspire all of these artists—the current class of Artistic Infusion Program artists and the sculptor/engravers who are employees of the United States Mint. All the artists were invited to submit designs for the First Spouse coins and medals, the companion series to the Presidential \$1 Coin Program. So I took them to the White House to look at the First Ladies' portraits first hand. I wanted them to see original source material and the White House is the largest repository of First Lady portraits.

I took them to the National Gallery of Art where a friend of mine is a curator of Italian Renaissance Art and whose doctoral

dissertation was on Renaissance medals. She led a private tour to look at the collections, both on display and in storage. Because Saint-Gaudens was so inspired by the classicism, balance, and proportion of Renaissance medals, I wanted our artists to see first hand what the fuss was all about.

I also took everyone to the State Department where one of the Nation's best collections of early American decorative art resides. We took a look at the diplomatic reception rooms—which were richly paneled with moldings from several historic homes. They contained a set of Paul Revere's silver and housed the desk where Thomas Jefferson wrote the Declaration of Independence.

What's Good About Current Coin Design

What's good about current coin and medal design at the United States Mint? We do a good job of commemorating people, places and events — our country's history and culture — and we keep getting better at it. Our best work establishes an emotional connection: The Norman Borlaug (Fig. 3) and Tuskegee Airmen Congressional Gold Medal (Fig. 4) obverses have received praise. Both are by Phebe Hemphill, one of our newer sculptor/engravers, who is capturing the essence of the person or event as well as the image.



Fig. 3
— Dr.
Norman
Borlaug
Congressional
Gold
Medal
Obverse



Fig. 4 —
Tuskegee
Airmen
Congressional
Gold
Medal

AIP artist Richard Masters' gave us a wonderful evocation of the walk of nine black teenagers into segregated Central High School on the Little Rock Central High Desegregation 50th Anniversary Commemorative Silver Dollar obverse (Fig. 5)

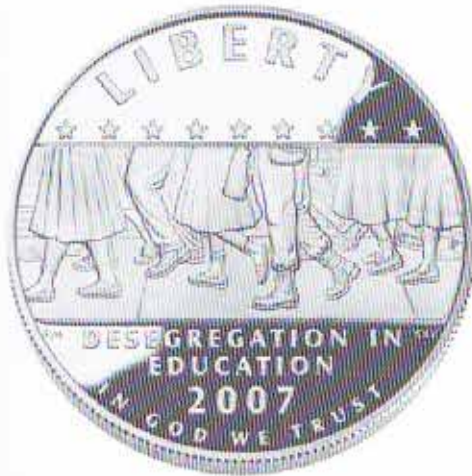


Fig. 5 – Little Rock Central High 50th Anniversary Commemorative Silver Dollar

Don Everhart's Statue of Liberty design — the reverse on the entire Presidential \$1 Coin series — is another example of exemplifying the American spirit. And using the Statue of Liberty on the reverse was a creative way to make sure that liberty was on the coin, in symbol if not in word. His Dolley Madison First Spouse obverse also captures the energy of James Madison's vivacious wife. These are a just a few examples of how overall our designs are improving.

We are also proud of the result of interesting design innovations like the forward-facing Jefferson nickel, so appropriate in showing a forward thinking president who had the foresight to expand our country westward through the Louisiana Purchase. And importantly, breaking from the tradition of using a profile, a forward-facing subject brings a 21st century perspective to an historic era. We are raising the bar of what we will and won't except. We've redefined our aesthetic standards upwards, employing digital engraving and encouraging free form.

Annually, we are designing two commemorative coins or coin series which authorize surcharge funds for organizations — the commemoratives provide some flexibility within the preferences of the recipient organizations. Three rotating design coin programs offer varying degrees of design flexibility:

The five annual state quarters are, generally speaking, up to the states. They give us five themes in narrative form, we produce designs and then the Governor recommends a finalist. Then the Secretary of the Treasury approves that choice. The four coins in the Presidential \$1 Coin Series to be produced annually through at least 2016 call for portraits of

the Presidents, and our Citizens Coinage Advisory Committee is rightly insisting those portraits be of the Presidents at the same age as when they held office.

The four First Spouse Coins and medals have to be portraits on the obverse but offer some flexibility on the reverse — but the design needs to be emblematic of the life and work of the First Spouse.

We are nearly always carrying out special coin legislation. Currently, it is the new Lincoln Penny four-coin series for 2009 to commemorate various stages of Lincoln's life on the 200th anniversary of his birth. There is variety in these Congressional commissions but not a lot of flexibility.

Congressional Gold Medals offer the most flexibility in terms of relief, if not subject matter. The Dalai Lama Congressional Gold Medal will be unveiled in mid-October, and we think the obverse by Don Everhart captures the peace and joy of the 14th Dalai Lama's personality. The reverse inscription is the work of Joseph Menna, a medallic sculptor who is also our number one digital engraving expert.

Design Excellence despite Constraints

For rotating designs, one-of-a-kind medals and circulating coins, we possess good everyday skills, well above functionality and getting better all the time.

We are not yet at the highest point of our reach in medal or coin design. Of course, there are considerable constraints—for instance when Congress mandated the first American 24-karat gold coins in 1996, they also dictated the design—the James Earle Fraser buffalo and Indian head design from 1906. It's a beautiful design but leaves no room to grow from the experience and strive for new excellence.

Despite these constraints, wherever the United States Mint maintains flexibility, I want to spark a new awakening of excellence in coin design, and embody the American spirit in new and renewed allegorical or iconic symbolism. The 24K gold coin and bullion program is a golden opportunity for this. After the first year, the 24K gold coins and platinum designs are not dictated by Congress.

Another opportunity is in my own Mint Director's medal. I have been bombarding Sculptor-Engraver John Mercanti with ideas. I have been impressed with the great sculptor Frederick Hart, whose most famous work is *Ex Nihilo*, Maquette, which graces the National Cathedral's west façade. His work is modern yet classical, allegorical yet approachable. So one idea I have shared with John and his team is to have an incomplete portrait of me on the obverse. I do not feel that God is finished, and I know I am far from perfect. My portrait should reflect that.

For my reverse, some of the ideas that I have shared include a modern rendition of Lady Liberty to represent the era during which I served as United States Mint Director. This modern rendition would feature liberty, personified by a beautiful woman, but more multi-ethnic in character because

today, liberty is not a Caucasian concept. And compared to Saint-Gaudens's vision, I would put Lady Liberty on a diet and make her more muscular as liberty at the beginning of the 21st century has a much more muscular and forceful presence in the world. And because I serve a President who believes that liberty is God's gift to the world and not just western civilization, I recommended a wardrobe change to a gown that was less Greco-Roman and more minimalist. Because the Director's medal has fewer statutory constraints than our circulation coins, I would like to see higher relief, so it becomes more like an arts medal and less like a big circulating coin.

Near-Term Opportunities for Great Design

In recent American Eagle Platinum Proof Coin designs, allegorical figures have made a welcome return to American coinage with reverses representing the legislative, executive, and judicial branches of government. The next American Eagle Platinum Proof Coin designs will focus on America's founding documents—the Declaration of Independence, Constitution and Bill of Rights.

The goal is not to show the documents themselves but to evoke iconic images of the intelligence and spirit of the Americans who created them and the values that sustain those documents today. Some of the opportunities we have in the near-term to raise the bar of design excellence in American coinage and medallic art include Congressional Gold Medals, national medals and the 2008 American Bald Eagle commemorative — celebrating the 35th anniversary of the Endangered Species Act — which will show the evolution of the eagle from hatching to adult.

Invitation to American Medallic Artists

Of course, the bar that was set by Saint-Gaudens and others in the early 20th century is very high and hard to reach. But

by assembling the right talent, providing the right inspiration, communicating American values and evoking the American spirit, we can spur a Neo-Renaissance in American coin design. We will allow the golden age of coin design to inspire and guide us but the future is not in recreating the past. It is in striving to uniquely capture the start of a NEW millennium. Within natural constraints, I intend to lead the United States Mint to create the best, most beautiful coins and medals in the world, and some of the finest in history. At the next call for artists in the United States Mint's Artistic Infusion Program, I invite you to apply and help us take coin and medal design to the next level.

Again, my congratulations to you and to FIDEM on your history of achievement in medallic artistry. Thank you for inviting me to open the 30th Art Medals World Congress.

(At the end of his talk, Edmund Moy gives the podium back to Ken Brassett)

Ken Brassett:

Thank you Mr. Moy for your very informative and inspirational words.

Thanks also to each of our speakers, and to all of you for attending this Congress, and for being here for the opening ceremony. Please be aware that there is an ANA information table outside the door of this room where assistance will always be available. All ANA employees will be recognizable by their name badges, and will be happy to assist you in any way possible. I also encourage you to attend our "International Celebration of the Arts" this Friday. It should be a truly special evening.

Be sure to check your daily schedule of events, and sign up for the tours and workshops if you have not already done so.

FIDEM's 30th Art Medal World Congress is officially underway. Here's to the world of medallic art, and to a wonderful event.

FIDEM EXHIBITION OPENING CERIMONY
"An International Celebration of the Arts"

FIDEM EXHIBITION OPENING CERIMONY

“An International Celebration of the Arts”

Money Museum – Colorado Springs – September 21, 2007

(Blake Milteer speaks. After his talk, he introduces ANA Representative Ken Bressett)

Ken Bressett:

Thank you Blake, and thanks to all of you for attending this evening's event. It means a great deal to the ANA that our neighbours and friends of the Fine Arts Centre have been so supportive of their "International Celebration of the Arts", and of the FIDEM Art Medal World Congress this week. On behalf of the Board of Governors, staff and members of the American Numismatic Association, I sincerely thank you, and hope that we will continue to collaborate in the future. I would like to recognize our distinguished guests this evening from FIDEM and the Money Museum:

- Carlos Baptista da Silva, President of FIDEM
- Dr. Lars Lagerqvist, Honorary President of FIDEM
- Ilkka Voionmaa, President-elect of FIDEM
- Cory Gilliland, U.S FIDEM delegate
- Helder Batista, Grand Prix winner
- Ed Rochette, ANA Governor and museum namesake
- Anda Wilde, Former President of ANA if he is present

I would also like to recognize the staff of the Money Museum, Tiffanie Bueschel, Douglas Mudd, Robin Sisler, and Ben Smith, for the wonderful exhibit that opened to the public this evening. It is my honour to introduce this evening's guest speaker, Mr. **Ottakar Dusek**.

Having Mr. Dusek present his lecture tonight is a privilege and a very fortunate happening for all of us. It also brings to my mind a numismatic connection between America and the Czech Republic that may be unknown to many people. In 1526, in the area of his country known as Bohemia, a very prolific silver mine produced large silver coins that were called Joachimsthalers after the valley where they were minted. The name was later shortened to taler, and in time morphed into dalwer, dollar, and other variations. The size of those coins and the name eventually became the silver dollar of the United States of America.

The ANA's Museum Director, Tiffanie Bueschel, was introduced to Ottakar a few months ago in preparation of the FIDEM exhibit, and was amazed by his fascinating stories and artwork. As a young man who had witnessed first hand his country's transformation from a repressive communist government to a democracy, his ideas on the importance of

artistic freedom, as well as the art medal's role in expressing this freedom, was a vivid departure from mainstream American ideas on the visual arts.

A short time later, a group of ANA staff members, along with some helpful local artists, were searching for ways to involve the Colorado Springs community with the FIDEM Congress. It was decided that a celebration bringing together these two groups, featuring an address from a visiting international artist, would be a perfect way to create excitement for the congress, as well as the beautiful exhibit you have just seen. When Tiffanie heard about this idea, she knew just who to contact, and luckily for us, Ottakar was happy to oblige.

Ottakar Dusek studied in Prague at the Secondary Arts and Crafts School, the Vaclav Hollar School of Art, and the Academy of Arts, Architecture and Design. He has received numerous awards for his work, including three First Prizes from the Czech National Bank, an Award from the Association of Artists and Medallists, and First Prize in Japan's International Coin Design Competition. His art is created from a wide range of materials, including metal, wood, glass, bread and fingerprints. Through straightforward, graceful designs and compelling symbolism, he is able to convey the rich history of his homeland, and the ongoing struggle for free expression in political principles and art. Please join me in welcoming our guest speaker this evening, Mr. Ottakar Dusek.

[Ottakar Dusek's talk, entitled *Medallic Innovation and Artistic Freedom in the Czech Republic* has been printed in *The Medal*, no. 52, Spring 2008, pages 33-44]

(At the end of his talk, Ottakar Dusek turns the podium back to Ken Bressett).

Ken Bressett:

Thank you, Ottakar, for that wonderful presentation. I now invite all of you to enjoy the fine food and drink waiting for us in the Art Deco Lounge. Please remember that you are also invited to explore the permanent galleries of this wonderful, newly-renovated Fine Arts Centre without charge, and to see other special exhibits for the member price of \$7.50.

Thank you all, and good night.

Carlos Baptista da Silva, the President of FIDEM thanked the organisation for this exhibition.



LECTURES



LECTURES

Stephen K. Scher

Reggio Emilia and the Mannerist Medal in Italy

In the entire history of medallic art there is little that can compare with the curious and fantastic group of medals produced in Reggio Emilia in the second half of the sixteenth century. Although they have received some attention in the past and most recently been included in their entirety in the corpus of Italian medals of the sixteenth century by Toderi and Vannet,¹ there has been no concentrated study of their special characteristics outside of the perceptive suggestions made by Philip Attwood in his remarkable catalogue of the Italian medals of the sixteenth century in British collections² or the evocative remarks of Mary Levkoff in her entries for the catalogue of the exhibition, *The Currency of Fame*.³

There are essentially five artists associated with what we may call the "Emilian style" of medal from the early 1540's to the 1570's, although the identities of some of them are not completely established. Alfonso Ruspagliari (1521-1576) was a member of a prominent family in Reggio Emilia, who, besides filling important civic posts in the town and engaging in literary pursuits, became superintendent of the Reggio mint in 1571, Reggio being a town within the domains controlled by the Este of Ferrara. Nine medals bear the initials "AR" as Ruspagliari's signature, including two that are self-portraits (fig. 1). Eleven others are attributed to him on the basis of style.



Fig. 1. left, Alfonso Ruspagliari, SELF-PORTRAIT, c. 1566, Washington D.C., National Gallery of Art
right, Alfonso Ruspagliari, CAMILLA RUGGIERI, late 16TH century, Washington D.C., National Gallery of Art

¹ Toderi, Giuseppe and Fiorenza Vannet, *Le Medaglie Italiane del XVI secolo*, 3 vols. Florence, 2000.

² Attwood, Philip, *Italian Medals c. 1530-1600 in British Public Collections*, London, 2003.

³ Levkoff, Mary L., "Alfonso Ruspagliari (1521-1576)," in *The Currency of Fame*, exh. cat. Stephen K. Scher, ed., Washington and New York 1994, 185-189.

It is generally accepted that the four medals in the Emilian group signed with an "S" are by a member of the Signoretti family, possibly Gian Antonio (active ca. 1580's-1602). The Signoretti worked as goldsmiths in Reggio, and were closely involved with the mints at Reggio, Novellara, and Correggio during the third quarter of the sixteenth century. In 1569, Gian Antonio sent coin designs for the Novellara mint to Alfonso Gonzaga, the mint at that time being under the direction of the prominent Emilian painter, Lelio Orsi (b. 1508 or 1511-d.1587).

The prolific medalist Pastorino de' Pastorini (c. 1508-1592) also spent some time in the region. Between 1553 and 1554 he was working at the mints of Reggio Emilia and Parma. In 1554, he moved to the mint at Ferrara, where he remained for twenty years. He then worked for two years, between 1574 and 1576, in the mint at Novellara, finally returning to his native Tuscany, dying in Florence in 1592. Yet despite what must have been close contact with the Emilian medalists, in all of his 263 medals only perhaps three portray subjects in an approximation of the Emilian manner.

Giambattista Cambi, called Bombarda, (active from ca. 1540-c. 1582) was a member of a family of Cremonese goldsmiths and sculptors. Bombarda working primarily as a die-engraver at the Reggio mint and medalist from the 1550's to the 1570's. His signatures, "BOM" and "BOMB" appear on twenty out of a total of thirty-two medals attributed to him (fig. 2).

Fig. 2. Giambattista Cambi, called Bombarda, ANNA MAURELLA OLODFREDI d'ISEO, late 16th c., Washington D.C., National Gallery of Art

The identity of the presumed brothers, Alessandro (active late 1550's or 60's-1595) and Agostino (active, 2nd half, 16th c.) Ardenti as medalists has not been definitively established, the former associated with several medals signed "AAR" and "AR", the latter with a larger group bearing the initials "AA". Originally from Faenza, both produced medals in the Emilian manner. In addition, Ruspagliari portrayed Alessandro



on a medal, thus reinforcing at least his connection with the Emilian group.

If the Emilian medals exist as a distinct and isolated phenomenon, what are the sources of their intriguing imagery? Given their often classicizing appearance, it seemed logical to look first, for example, in a numismatic context, namely ancient coins, especially Roman, and their representation in sixteenth century books on the subject, but I could discover no types that would have served as immediate and obvious sources for either the male or female portraits on the medals.⁴ Ancient intaglios and cameos also yielded no positive results, although there exist contemporary gems that use somewhat similar modes of presentation.

The same conclusion was encountered in examining ancient sculpture, especially those pieces known to the sixteenth century.⁵ Perhaps the occasional detail might have been drawn from representations of Amazons or Muses, Dancing Maidens, or a goddess such as Diana or Venus, but here, too, there was nothing obvious that corresponded to either the drapery styles or coiffures of the medallic subjects, especially those that are represented *all'antica*. Even the elaborate hairstyles on some Roman female portrait busts bore no relationship whatsoever to what appears on the medals.

If the medallic images were not directly based on ancient sources, inspiration must certainly have come from recent and more fanciful interpretations of classical antiquity. The filmy, often scanty garments, the truncated arms, the addition of small, scrolled pedestals beneath the busts of many of the portraits, the occasional inclusion of attributes associating the subject with an ancient god or goddess all testify to a desire to be transported into another identity. What that identity was

meant to be is not entirely clear. Many of the female portraits do not have inscriptions, while others commemorate a known person, usually from a respectable segment of society. Male portraits are almost always identified.

Concentrating on the female types, there is a certain genre with which the Emilian medals correspond, a genre that has not been completely understood. Piero di Cosimo's profile portrait of a lady in the Musée Condé at Chantilly of c. 1485-90, (fig. 3) possibly



Fig. 3 - Piero di Cosimo, CLEOPATRA, c. 1485-90, Chantilly, Musée Condé

⁴ For this subject, see the excellent work of John Cunnally, *Images of the Illustrious: The Numismatic Presence in the Renaissance*, Princeton, 1999.

⁵ Bober, Phyllis Pray and Ruth Rubenstein, *Renaissance Artists & Antique Sculpture: A Handbook of Sources*, New York, 1986.

Cleopatra and certainly allegorical, immediately comes to mind as akin to the imagery on Emilian medals.

Botticelli's profile portrait in Frankfurt of around 1478-90, which may or may not portray Simonetta Vespucci, but represents a type of ideal beauty he often employs, shows her in a costume inspired by the classicizing fancy dress typically worn by participants in masquerades and triumphs (fig. 4).



Fig. 4 - Sandro Botticelli, PORTRAIT OF A LADY, c. 1478-90, Frankfurt, Städtische Kunstinstitut

Such courtly fantasies may be the basis for the garments worn by the sitters in Emilian medals. Bartolommeo Veneto's so-called *Flora* of around 1506 (Frankfurt), Raphael's (or Giulio Romano's) portrait of *La Fomanna* (Rome, Palazzo Barberini), Giorgione's *Laura* in Vienna of around 1506, and Titian's *Flora* in the Uffizi of around 1515-20 must also

be included. Whether or not some of these works are true portraits, possibly of courtesans, or representations of ideal beauty is still open to question, a question that also applies to the medals. In another category, but of equal importance, considering his enormous influence, are the drawings of Michelangelo, in particular the *teste divine* dated between 1528 and 1534 (fig. 5).



Fig. 5 - Michelangelo Buonarroti, TESTI DIVINI, 1528-34, Florence, Uffizi Gallery

In the context of a sacred subject, Parmagianino's Madonnas, especially the *Madonna of the Rose* (Dresden, c. 1527-30) and the *Madonna of the Long Neck* (Florence, Uffizi, 1534-40), convey in striking fashion another aspect of female beauty treated in much the same way as on the Emilian medals (fig. 6).



Fig. 6. left: Parmigianino, MADONNA OF THE ROSE, c. 1527-30. Dresden, Gemäldegalerie
right: Parmigianino, MADONNA OF THE LONG NECK, c. 1534-40. Florence, Uffizi

In fact, the entire, and much-studied, subject of ideal female beauty as it was understood in sixteenth century Italy, where it was debated in open discussion, examined in literature, and depicted in painting, is crucial to our investigation of the Reggio Emilian medals, where the important question of actual portraiture versus ideal beauty must be considered in relation to the purpose and function of the medal.⁶

The depiction in painting and sculpture of female mythological personages and their exportation into contemporary subjects follows much the same course. For example, throughout the sixteenth century decorations of the Palazzo Vecchio in Florence, done between around 1545 and 1575, one finds many examples that provide at least a typological connection with the medals. As for male subjects, most commonly the adoption of elaborate parade armor in the Roman fashion, or a suggestion of loose drapery, or no drapery at all creates an association with antiquity. In some cases, such as Bronzino's portrait of Cosimo I as Orpheus in the Philadelphia Museum of around 1537-39 or his portrait of Andrea Doria as Neptune (c. 1535) in the Brera, Milan, an association is made with a mythological character to emphasize a special attribute (fig. 7).

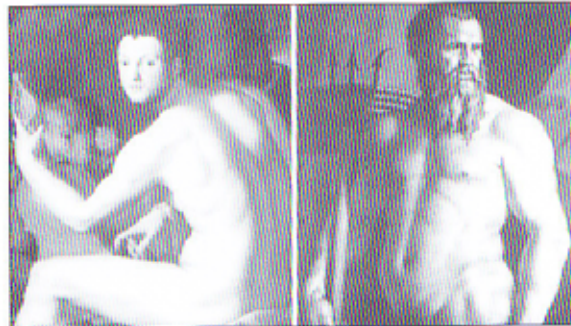


Fig. 7. left: Agnolo Bronzino, COSIMO I DE' MEDICI AS ORPHEUS, c. 1537-39. Philadelphia Museum of Art.
right: Agnolo Bronzino, ANDREA DORIA AS NEPTUNE, c. 1535. Milan, Brera Museum

imaginative than his fellows in the placement of the bust. In one of his two self-portraits and in that of Ercole II d'Este, fourth duke of Ferrara (1508-1534-1559), the head is turned back dramatically and uncharacteristically, with a downward glance over the left shoulder. Ercole himself is, not surprisingly, dressed in the lion skin of his namesake with a fragment of a club barely appearing in the lower left.

The artist's own portrait is particularly intriguing and displays, perhaps, all of the enigmatic characteristics of the Emilian medal. (fig. 1) Apparently adapted from a preparatory drawing for a medal of a female figure attributed to Lelio Orsi, who, you will recall, was active both at the Novellara mint and in Reggio, Ruspagiarì's self-portrait presents a certain sexual ambiguity that cannot be entirely explained, but could be associated with the interest in androgyny current in this period. There is also the strange nature of the drapery and the puzzling detail of the right hand holding a syrinx, while the left arm is suddenly truncated just below the shoulder,

⁶ On this subject see, for example Elizabeth Cropper, "On Beautiful Women, Parmigianino, Petrarchismo, and the Vernacular Style," *Art Bulletin*, 58 (1976), 374-395, and, by the same author, "The Beauty of Women: Problems in the Rhetoric of Renaissance Portraiture," in *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe*, ed. Margaret W. Ferguson, Maureen Quilligan, and Nancy C. Vickers, Chicago University Press, 1986, 175-190., and, also by Cropper, "The Place of Beauty in the High Renaissance and its Displacement in the History of Art," in *Place and Displacement in the Renaissance*, ed. Alvin Vos, Binghamton, 1994, 159-205.

the latter being a detail found in many of the Emilian medals that immediately connects the image with the Renaissance concept of a classical portrait bust. If most of the other Emilian medals appear somewhat exotic and bizarre to our eyes, Ruspagiarì's self-portrait adds an additional element of mystery.

Ruspagiarì's portrait of his fellow artist Alessandro Ardeni exhibits the same original treatment. Ardeni's back is turned towards us, almost in the manner of some of the ancient coins of Bactria, and straps on his shoulders retain swags of loose drapery. His head is level, and he gazes fixedly ahead, while his right arm was obviously raised in some sort of forward gesture before it was rudely lopped off just below the shoulder. Yet in a most peculiar compositional detail, a small piece of clothing with a circular button is draped over the arm and hangs off the stump as if there was nothing amiss, creating, once again, a delightful play between art and nature, between reality and artifice.

Signoretti also presents us with another strange male portrait in his medal of Gabriele Lippi, a gentleman of Reggio Emilia about whom nothing else is known (fig. 8).



Fig. 8: Gian Antonio Signoretti, GABRIELE LIPPI, late 16th c. Washington D.C., National Gallery of Art

Lippi, with his determined look, is clad in much the same garments worn by his female Emilian counterparts. His left hand, with long, delicate fingers, is held across his chest and holds a cornucopia filled with flowers, while the stump of his right arm rests against a volute shape similar to several smaller ones supporting the bust, altogether a most disturbing presentation, certainly related to Ruspagiarì's self-portrait, and carrying the same ambiguity, even confusion, of gender. Bombarda is a more conventional artist, and most of his male portraits along with a number of the female medals are depicted in normal, contemporary dress. Nonetheless, included in his work are medals that clearly follow the Emilian model. His portrait of Alfonso II d'Este (1533-1558-1597)

shows only the head balanced awkwardly on the top of a small volute pedestal. His female portraits, which number eighteen, are equally divided between those bearing identifying legends and those that are anepigraphic. All, however, correspond both in style and presentation with the other Emilian ladies immortalized by Ruspagiarì and Signoretti.

The medals of the Ardeni, although cruder, include both those wearing contemporary dress and others that are even stranger than Ruspagiarì's. Agostino's self-portrait, for example, shows the head resting upon a mask, a volute, and the half-length figure of a nude woman as if they were all unaccountably part of some weird costume. They are also often surrounded by elaborate integrally cast scrolled frames.

It is to the medals by this group of artists that depict women, some thirty-eight in all out of a total of around seventy-one, that our attention is inexorably drawn. As we have observed earlier, many of the subjects are anonymous, but are presented in the same manner as those that are identified, leading us to question the nature of portraiture in this context, the intentions of the artist, and the purpose of the medal. Whether the subject is identified or not, however, there can be no question that what is represented is a collection of local beauties, some in the guise of ancient goddesses, others choosing to retain their contemporary identity. Giulia Pratonieri pretends to be Athena, while Diana Rossi bears the attributes of her ancient namesake. Bombarda's own wife, Leonora Cambi, is transformed into a classical nymph balanced precariously on a tiny pedestal, clad in scanty drapery with one breast bared (fig. 9).



Fig. 9: Gian Battista Cambio, called Bombarda, LEONORA CAMBI, late 16th c. Washington D.C., National Gallery of Art

Whatever status in society the other women represent, she cannot, under any circumstances, be considered a courtesan. It is interesting in this context to refer to a painting by Jacopo Zucchi (*The Coral Fishers*, Galleria Borghese, Rome, ca. 1585) showing a group of naked mythological ladies allegedly

bearing portraits of female members of the Medici court. In this respect one can also refer back to the celebrated medal of Giovanna Albizzi Tomabuoni of around 1486 attributed to Niccolò Fiorentino, where the central figure of one of the Three Graces on the reverse appears to be a portrait of Giovanna. Evidently the translation of a contemporary figure, in these cases female, into an antique context allowed for nudity without any attendant shame.

Of the fifteen representations of women by Ruspagiarì, inscriptions identify only three. Among all of his medals, however, the most enigmatic and beautiful, and the one that demonstrates most clearly the artist's originality and skill, shows, within an oval frame flanked by volutes, the half-naked bust of a young woman facing right, arms sheared off at the shoulders, gauzy drapery passing below her breasts and over a sort of belt that seems to be closed in front by a mask, above which is the pendant of a necklace (fig. 10).



Fig. 10: Alfonso Ruspagiarì, UNKNOWN LADY WITH FACING PROFILE, late 16th c. Washington D.C., National Gallery of Art

Her hair is dressed in the usual elaborate fashion with loose curls and a veil hanging down the back of her neck and behind her ears, which are adorned with earrings. The drape of her garment, such as it is, also continues over her left shoulder. Her mouth appears to be animated by the faintest hint of a smile as she gazes at what has always been the most inexplicable and intriguing detail of the medal, the face of a second person that barely emerges from the frame and regards the young woman. That this is the face of a man seems to be indicated by the inclusion of a piece of a collar at the base of the throat, thus making it unlikely, as has been usually assumed, that this is a Vanitas scene. In this context, Philip Attwood, for example, quite understandably, refers to Giorgio Vasari's c. 1558 painting of *Venus At Her Toilet* in Stuttgart, clearly a Vanitas reference and a comparison that certainly cannot be ignored. One might also recall as an earlier, though quite indirect, reference Filippo Lippi's celebrated painting, *Woman with a Man at a Window* from

the early 1440's in the Metropolitan Museum of Art, New York. Whatever the explanation, Ruspagiarì's marvelous creation epitomizes every aspect of the strange world of the Emilian medal.

In some cases it is not easy to determine whether the subject of these medals is wearing fanciful garb, contemporary dress, or a combination of both. In the context of sixteenth century Italian fashion and the aforementioned subject of female beauty, there exists an exceedingly rare and delightful little book devoted ostensibly to women's hairstyles in thirty-nine Italian cities. Produced by the Modenese artist Giovanni Guerra and published around 1586-90, the book is entitled *Varie acconciature di Teste Usate da nobilissime Dame in diverse Città d'Italia*. There is no accompanying text, only a frontispiece and thirty-nine plates, each with the head and shoulders of a woman representing an Italian city and each also associated with a positive attribute presumably possessed by the women of that city. For example, Reggio is *Gentile*; Parma, *Honesta*; Florence, *Modesta*; Ferrara, *Audace*; Rome, *Nobilissima*, and so on (fig. 11).

Whether or not such coiffures actually existed, they are all extremely elaborate and correspond quite closely to those adorning the heads of the ladies on the Emilian medals. There is some uncertainty about the purpose of this little book, but one theory suggests that it was a sort of pocket guide to the variety of female types to be encountered throughout Italy as identified by their hairstyles. It puts one in mind of the musical *Kiss Me Kate* and the song, "I've Come to Wive It Wealthily in Padua." It should be noted that the women pictured wear only contemporary dress, and, because of the virtues associated with them, were undoubtedly not to be considered as available to the traveler in need of companionship.

The particular manner in which women were represented on the Emilian medals can sometimes be found replicated in local sculpture. Two pairs of busts by the Reggio Emilia sculptor Prospero Clemente (1516-1584), one pair in marble of Diana and Minerva in the Galleria Estense in Modena,



Fig. 11: Giovanni Guerra, VARIE ACCONCIATURE DI TESTE ... c. 1586-90, New York Public Library

(fig. 12) the other in terra cotta recently on the art market in New York, are almost exact translations of the medals into three dimensions.

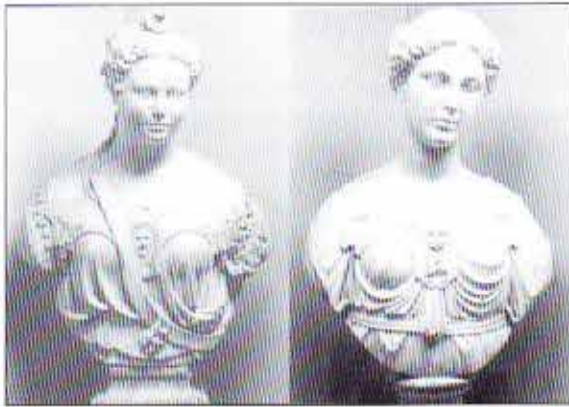


Fig. 12: Prospero Clemente, DIANA/ MINERVA, late 16th c. Modena. Galleria Estense

We are faced inevitably with the question of the purpose and use of the Emilian medals, especially the group of local beauties, whether identified or not. One explanation could lie in the choice of material. Lead would have been among the least expensive of materials from which to cast medals. It is usually thought to have been used to make trial casts and inter-models both because of its low cost and also its malleability and weight, which enabled it to fill the mold and reproduce fine detail accurately. For general circulation it is impractical because of its softness and vulnerability to damage, and for that reason, among others, most medals, in Italy, at least, were cast in bronze. Yet most of the fine surviving examples of the Emilian medals are in lead, which immediately raises the difficult question of the extent of their

circulation. Since the distinctive nature of these medals does not seem to have exerted a wide influence on the medals of other regions, nor were they referred to or discussed at length in contemporary or later literature on medals, are we faced, as some believe, with a purely local phenomenon meant only for the appreciation of a very small circle of admirers and collectors? Closely related in time and imagery, but much more widely circulated, is the majolica *belle donne* ware, which often presents us with much the same ambiguity in terms of portraiture vs. general type, but certainly equates local beauty with a variety of virtues.

Referring to the possible purpose of these medals and the fact that they are usually uniface, if only the portrait was important because the subject had not achieved any special status or if a particular event or accomplishment was not being commemorated, then there would have been little need for a reverse, which, as we all know, is one of the most important attributes of a medal, providing, as it does, in contrast to other forms of portraiture, additional information about the subject. This would certainly be the case for all of the many *ignoti*, especially the series of local beauties and would support the argument that circulation was restricted to a small circle of *conoscenti*, who had no need for the identification of subjects with whom they were familiar. This explanation is valid up to a point, but is not entirely convincing and requires further study. Pastorino, too, produced a number of uniface medals of women without inscriptions, but in his own particular style, quite unlike that of the Emilians. As a striking example of the differing styles, the one rather conventional, the other quite fanciful, it is interesting to compare two medals of the same person, one by Pastorino, the other by Bombarda: Violante Brasavola, wife of a Ferrarese official in the Este court, Giovanni Battista Nicolucci, called Pigna. Violante's features on the two medals are unquestionably the same, but the remainder of the presentation emphasizes in striking



Fig. 13: Leone Leonis, IPPOLYTA GONZAGA, 1551, London, Victoria & Albert Museum

fashion the unique nature of the Emilian medals. Bombarda's medal of the husband, Giovanni, on the other hand, is quite straightforward, and also has a reverse showing the story of Pan and Pitys with an unlikely inscription from St. Paul's *Epistle to the Romans* (VIII, 31).

This special character was not the sole property of the Emilian artists, but can be found in isolated examples elsewhere. Leone Leoni's two medals of Ippolyta Gonzaga of 1550 and 1551 are an interesting case-in-point. The first shows the celebrated and learned beauty in normal, contemporary dress with a reverse that honors her artistic and scientific interests (fig. 13).

In the second medal she appears *all'antica* in the same way as her Emilian contemporaries, while on the reverse, in the guise of Diana, she is once again admired for both her beauty and her intellectual accomplishments. One year later Jacopo da Trezzo virtually copied Leoni's obverse, substituting a reverse that depicted his subject as Aurora. Here, also, is another example, this time from the hand of one artist, of the presentation of a subject as two different personae, that is, Ippolyta in both contemporary dress and *all'antica*. On the other hand, when, in the same period, Leoni immortalized a famous courtesan named Danae, she is virtually indistinguishable from the was not accorded a reverse Emilian types, and

Before leaving Italy to work for the Holy Roman Emperors, Antonio Abondio (1538-1591), under the influence of Leoni and the Emilian medalists, designed a uniface medal of Caterina Riva, the daughter of a distinguished Mantuan family settled in Milan, sometime between 1561 and 1565, that is precisely in the Emilian manner and is the only such medal from his hand. The prominent Venetian sculptor Alessandro Vittoria (1525-1608) also cast a group of female medallic portraits *all'antica*, including the mistress and daughter of Pietro Aretino, but these are more straightforward with none of the stylistic quirks of the Emilians.

Finally, when one takes a global view of sixteenth century Italian medals, and there are around 2860 included in the corpus by Toderi and Vannel, one must still conclude that the Emilian group stands alone with its fascinating eccentricities, and it is these very eccentricities that have tempted scholars to apply to them the term "mannerist." Does this mean that these medals have in some way departed from an established canon? One would have to admit that there seems to be a quite deliberate attempt to do just that: the consistent use of a base material, the lack of a reverse, the ambiguities regarding subject matter and purpose, the questionable nature of the portraiture and the status of many of those portrayed, the eccentric character of both the general style and some of the compositions: all of these factors seem to support such a contention.

What emerges as one of the most dominant and memorable elements in these medals is their celebration of female beauty and their relation to the general treatment of that

subject in sixteenth century art and literature. If there were no identifying legends on these medals, we would include them with others that have been tentatively classified as portraits of courtesans or, alternatively and in contrast, as allegories of virtue, along with the painted portraits mentioned earlier. Circulating the fame and beauty of such women through the medallic art was not uncommon, as can be seen in such examples as the wax model and casts of the medal of Barbara Bo (or Ro) and the medal of Faustina di Roma, (fig. 14) both of whom have generally been identified as courtesans.



Fig. 14. Milanese School. FAUSTINA DI ROMA, late 16th c. New York, private collection

This is assuredly not the case, however, for the perfectly respectable ladies of Reggio and Parma, of Bologna and Ferrara, who are included among the Emilian medals, a few even being honored with symbols of wisdom and virtue. They remind us of Giovanni Guerra's collection of respectable Italian *cittadini* also paired with favorable attributes. Perhaps for whatever audience they were meant, in the hands of

Ruspagari, Signoretti, and Bombarda the line between virtue and license was overcome by the sheer existence of beauty. No other reference was necessary; no requirement needed to invoke the admonition of a Vanitas theme or the spectre of

a Memento Mori. It would be left to a Northerner, Jan de Vos (1578-d. after 1619) to provide, around 1612, the reverse that the Emilian artists obviously felt cast an unwelcome shadow over their delightful world of make-believe (fig. 15).

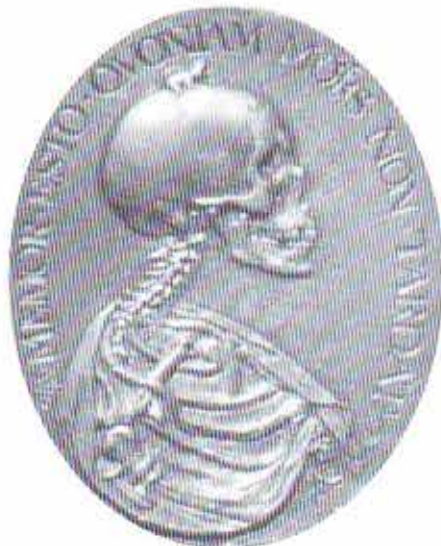


Fig. 15: Jan de Vos, VANITAS, c. 1612. University of Vienna, Institut für Numismatik

Eugene Daub

“Medallic Portrait Sculpture Face Types & Type Faces”

Summary: The lecture was about the use of Letter forms in the realm of Medallic Art. Medals and artists from many countries were included in the presentation. The lecture covers many aspects of letter forms, from academic formalistic use, including spacing, overlapping, and hand carving. The examples ranged from classical to highly abstract, and from antiquity to the present.



Fig. 1 – Eugene Daub – “Mozart” – Bronze

In the realm of Medallic Art, you can't go too far before coming back to the portrait. But the portrait rarely stands alone. It has an integral and symbiotic relationship with the letters that identify and describe its subject. How well this relationship works is what makes a medal common, good, or really exquisite.

Our faces show a common anatomy, yet the differences are infinite. Typefaces (or letterforms) also share a common anatomy, and their differences are seemingly infinite. Typically, the artist's challenge is to arrange and sculpt the letters to accommodate the portrait, but you will see in some of the slides how the portrait and figures accommodate the type (or letters).

They must support each other, even to the degree that if you took one away the other would suffer. The portrait design may need to accommodate one word or twenty. I used to think that many words were detrimental, and sometimes they are. But I have seen my coins and medals that have turned many

words or letters into an advantage by using them as a design element.

Frank Lloyd Wright once said: “A house must not be **on** the hill, but **of** the hill.” Letters must be of the medal.

I'll give you a short history of how I've come to know something about type faces and letter forms. Many years ago I studied at a small art school in Pittsburgh, Pennsylvania. It was founded by a group of Art Directors and Designers who felt that the formal study of graphic design had not been sufficiently addressed by any of the Schools or Universities in the tri-state area. I entered this school because everyone assured me that I could earn a living as a commercial artist, and I was sure to starve as a painter or a sculptor.

The mission of Ivy School of Arts was innovative graphic design. Typography and letterforms played a crucial role in graphic design. But I have to tell you, on my way to my first class in typographic design, I had serious misgivings, it just sounded so unartsy. Nevertheless, after a few classes and assignments I was hooked. A whole new world had just been opened to me. These were fascinating characters. That's what they call Letters – Characters... just like people only they wear their personality on the outside.

Like people they have anatomical parts: bodies, tails, serifs, counters and many more.

These characters (just like people) bring personality, colour, drama, and elegance.

It's like typecasting an actor for a role.

Now, given the vast range of character choices, lets compound that with breaking out of the graphic world and push the letters into 3-dimensional space (bas-relief).

The exponential is phenomenal!

The artist's job is not only to create an effective bas-relief portrait but to determine how the edges relate to the surface. And the height and edges of the letters. The letters now surface. Letterforms have great flexibility in the service to design and sculpture.

After the choice of letterform, the issue of letter spacing will be a major factor in determining the space it occupies. To understand the art of letter spacing one must be aware of the negative space between the characters. Even though their edges may be the same distance, optically some letters will look closer than others.

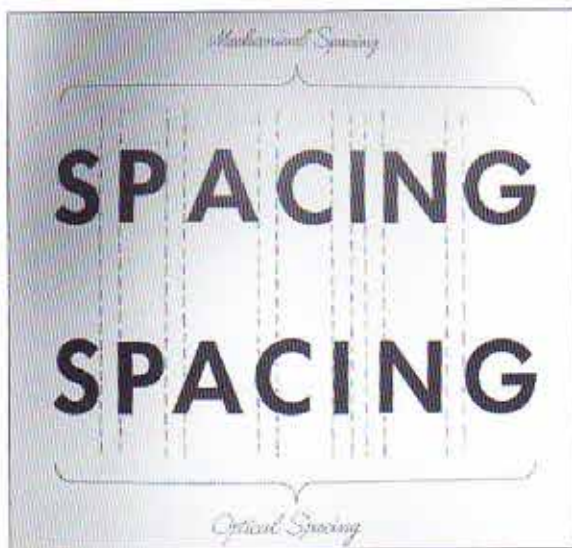


Fig 2 - Spacing

The cure for this aesthetic offence is optimal letter spacing. Many times the artists will pack the letters close together to maintain size and readability.



Fig 3 - Labels

Sometimes the letters are extended as pearling or stars, or as a type of border. Verbiage on a coin or medal can offer many design opportunities. In figure sculptor, many artists do a fine job on the figure and stall when it comes to the hair and drapery. What a shame, those two subjects offer unlimited creative possibilities.

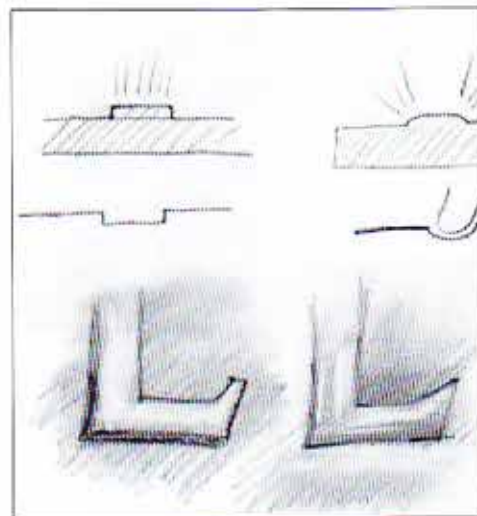


Fig 4 - Round versus flat

The use of letterforms is like that.

Lettercarving



Fig 5 - Eugene Daub - American Numismatic Society - plaster

There are a variety of methods to make letters for bas-relief. The most direct and, I believe, the most aesthetically pleasing is to hand carve the letters. Now I realize that this is an anathema to many people at this stage of the computer age. In the world of bas-relief, letters are sculpture and must be treated as such.

Lets take a look and see where all this started.



Fig. 6 - Apollo, aloof 400 BC left half century Tetradrachm, struck in Sicily later more human



Fig. 7 - Greek Tetra

It's easy to dismiss this lettering as unrefined, that is until you realize how it was done, and at what size. The Greeks came up with the alphabet. But the Romans made it beautiful. Still today, the Roman capitals are considered to be the foundation for all Western letterforms, and still a measure of excellence.



Fig. 8 - Struck by the roman republic in the 3rd century.



Fig. 9 - Hadrian

I would love to go into the history of Roman V-groove letters, but they are the subject for another lecture.

Type-styles

These characters have families.

It's easier to find a specific quality or style if you look at the right family. Old Style, Modern, Gothic (san serif), Traditional, Script or Eccentrics.



Fig. 10 - France, 15th century



Fig. 11 - Eagle of Frederick II struck in Italy since 1231



Fig 12 – Giulia Astallis by l'Artico. Italian Renaissance circa 1500



Fig 13 – Eugene Daub – Lewis and Clark. Bronze

In medallic design lower case or small letters are rarely used. My guess is because of the ascenders and decenders, and they are less formal. In the sixties there were approximately 700 typesyles. Today there must be thousands.

Originality

Many artists come up with their own personal lettering style and modify it from medal to medal. In spite of what Leonard Baskin said about the Pantograph reduction process, and I do agree with him, the method sure makes it easier for artists to create sensitively rendered letter forms.



Fig 14 – Eugene Daub – Pallas Athens. Directly carved plaster (ceramics)

Sylvie de Turckheim-Pey¹

“The Medal: A Durable Register of Mankind and its Environment”

Once upon a timein 1691 that is, there was a “History of Medals” as proposed by Charles Patin, the recognized pioneer of the science of medals. His principal aim was to familiarize with that science a

learned public: scholars, collectors and amateurs. Charles Patin wanted to attract attention to “this science that somberly serves the clarification of History”.

In line with the political and artistic function recognized for the medallions by the Greeks and Romans, it was then a matter of taking stock of nearly two centuries of that wonderful artistic creation named *La medaglia* by Pisano in c. 1438 (Fig. 1).



Fig. 1 - Lionel d'Este, marquis of Ferrare, by Pisanello circa 1395- 1455. BNF Med. Coll. Armand-Vallon 20, obverse, bronze

As *curios* “par excellence,” medals became then testimonies of all order of events — for the delight of art patrons. And that quest for the truth, raised more and more interest for the medal.

Actually, messages thus fixated in metal can be kept as a kind of snap-shots of a society's life, but they are also witnesses of currents in art and know-how.

¹History Chief Curator, Bibliothèque nationale de France, Cabinet des médailles

With such attributes and functions it seems that we may consider medals as “durable memory objects”, although they are more restricted and modest than the written documents.

The Greek muse, Clio, who presides over History, is generally portrayed on medals crowned with laurels and holding the trumpet of Fame. But, as we know History can have several aspects: either the story is contemporary of the event, or it is an interpretation by historians at later times. Whatever its sources, History must make itself known to the greatest number, both through works of art and writings. Why, therefore, not include medals in this universal process? As contemporary of the invention of the printed book, should not the medal function as the “**Metal history book**”?

The revolution caused by the invention of printed book c. 1450 is one of quantity, since from then on, it was possible to produce them in much greater numbers, whereas the medal remained mostly rare and unique. However, the metal (bronze, silver, etc.) gives the medal its infallibility and durability as years go by. Its “scholarly and scientific” memory is based on elaborate techniques that will continuously incite and develop creativity.

With such acquired qualities, the medal strives to project itself into the future and seduce the new amateurs and practitioners of the Art in order to maintain its innovating role of its noble and original discipline. A French Minister of culture recently said “The strength of Art, must continually be able to manifest itself through a creativity worthy of appreciation and understanding”.

Renaissance time

Leafing through the “**metal history book**”, one observes that from the very first medals, for sources of inspiration, the artists turned their attention to their present without nevertheless neglecting references to the antique past.

It becomes an art of portraits, - mostly realistic, but sometimes idealized - with symbolic, allegoric, social, or simply historical add-ons. (Fig.2. - Fig. 3) At the same time a good number of books, plain or illustrated manuscripts, are enriched by reproductions of portrait medals as if to ensure and reinforce the authenticity of the text.



Fig. 2 – Prudence allegory, reverse of Fig. 1.



Fig. 4 – Death allegory, by Giovanni Boldu, 1466. BNF Méd. Coll. Armand-Valton 13, reverse, bronze.



Fig. 3 – Knowledge and purely allegory, by Pisanello. BNF Méd. Coll. Armand-Valton 24, reverse, bronze.



Fig. 5 – Philometor playing checks, by Sperandio, 1431-1504. BNF Méd. coll. Armand-Valton 235, reverse, bronze.

And if one readily notices different styles, it is to respond to the esthetic aspirations of the art-patrons and amateurs-connoisseurs. These contribute to the enhancement of the chosen artist's reputation, so that his medal receives a leading place in the new Pantheon of the Arts. At every discovery, like at every special event marking the reign of sovereigns or princes, the medal is there to display and glorify them, offering to the beholder food for "creative" reflection.

This creativity fathered by medalists of varying talents, gives the medal a distinct popularity. Whilst at the time of the Renaissance, the medal borrows from printed books, architecture, designs and symbols, it also turns to rediscovered Latin and Greek epigraphy which serves as generous frames for the main subjects. Adorned by punctuating images often repetitive, this creativity generates a new rhythm that facilitates readability.

At the same time the main subject – portrait, allegory, symbol, or landscape- shows itself to the beholder through contrasted volumes and architectural levels (Fig. 4- Fig. 5).

"Rereading" those medals, we observe that they follow the contemporary progress in writing and graphics that serves the humanist thinking. The uncial and gothic letter types tend to disappear, and the interest for the transmission of new languages dictates to the medalists the use of new punches which they obtained thanks to the improvements of printing techniques.

Modern Time

Continued reading of the "metal book" takes us to the years around 1550 and we arrive at the threshold of the mechanized fabrication of medals. Metallurgy's advances are such that coins as well as medals benefit from the striking technique. As a sort of *memorandum* of the techniques and the events, the medal perfectly and discretely fulfills its role as a witness.

At this point, medalists began using "strike tools" consisting of two intaglio engraved matrixes called "dies", and "blanks" of appropriate dimension, plus a means of pressure, or of percussion, to strike the flans with the dies. The medal then developed rapidly and obtained a new potential for creativity. Henceforth, whether medals are official or commissioned by private lovers of the new artistic expressions, they are carrying most of the events that enrich the memory of Europe, Western, Eastern or Mediterranean. Faced with this profusion, and taking account of the prodigious advances of general knowledge, it was necessary to create an "Order of Thinking" for the Arts and Literature just as it already existed for the Sciences. And the classic tradition installed itself in Western Europe and in France in particular. From 1663 on, artists found support with the "Petite Académie", ancestor of the "Académie Royale des Inscriptions et Belles Lettres", which imposed on them its artistic principles and rules (Fig 6).



Fig. 6 – Foundation of the Petite Académie, 1663, by Jean Mauger. BNF Méd. Série royale 625, reverse, silver.



Fig. 7 – The king of Siam in Versailles, 1686. BNF Méd. série royale 941, reverse, silver.

That way, during the nearly 125 years until the pre-revolutionary period, the medal pursues in France its vocation as memorialist. Submitting itself to the wills of the supporters of the "Europe des Lumières" it becomes essentially an object of memory as well as a mirror. The

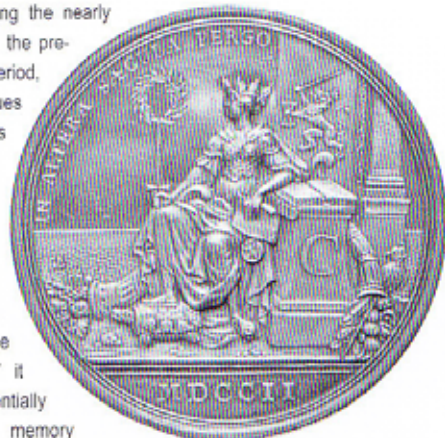


Fig. 8 – Centenary of the Dutch Company of Indies, 1702. BNF Méd. hollandaise, obverse, silver

medal enhances the reports of happenings. Its precision and abundance of details, tend to confirm the more or less objective involvement by the artist-medalists (Fig. 7 - Fig. 8).

The art of the portrait keeps, however, a privileged place (Fig. 9) and the artists turn also to new materials such as terra-cotta or wood. These permit surprising creations in forms of nearly 150 mm diameter, cousins of the so-called *ronde-bosse*.



Fig. 9 – Fleury, cardinal-minister, by Dassier. BNF Méd. série iconographique, obverse, silver.

For some medalists it is also the moment to feed their inspiration from the content of Latin and Greek texts. The medal obtains then also a pedagogic role, as desired by the official institutions. Designers and engravers express the return to the classic tradition, which in turn leads to the neo-classicism. One example is the series of the sixty silver tokens by Jean Dassier, which tell the *History of the Roman Republic* (Fig. 10 – Fig.11), those by Jérôme Roussel which illustrate the

Metamorphoses of Ovidius (Fig.12) and the series of medals by Simon Curé which lift us up all the way to the "French Parnassus" suggested by Titon du Tillet. (Fig.13).



Fig. 10 – Fig. 11. Romulus, by Jean Dassier. BNF Jetons, obverse and reverse, silver.



Fig. 13 – Titon du Tillet, by Simon Curé. BNF Méd. série iconographique, obverse, bronze.



But by the end of the 18th century, the art medal is getting out-of-breath whereas its growing participation in history enlarges its comprehension by all : in a sense, it is the birth of the popular medal which once more serves the propaganda for new ideas.

In all haste the medalists work without notable artistic spirit; but still with some research into the epigraphic compositions serving as the décor. They use masonic, republican or antiquated symbols adapted to contemporary events. Whether these popular medals are of tin alloy, lead, silver (rarely) or paper, they proliferate and oblige their occasional makers to renovate themselves. In those troubled times, the medal moved pretty far from its original artistic calling, but it survives and overcomes the transmutations of History (Fig. 14 – Fig.15 – Fig. 16).



Fig. 12 – Daphne changed in laurels, by Roussel. BNF Jetons, reverse, silver.



Fig. 14 – Louis XVI arriving in Paris. BNF Méd. série révolutionnaire, brass repoussé.



Fig. 15 - The worship of the Reason.
BNF Méd. série révolutionnaire DL 10015, obverse, bronze.



Fig. 17 - Carving competition, 1812, by H.F. Brandt.
BNF Méd. Tin and lead alloy.



Fig. 16 - Liberty tree.
BNF Méd. série révolutionnaire, brass repoussé.



Fig. 18 - Carving competition, 1813, by H.F. Brandt.
BNF Méd. Tin and lead alloy.

The eclipse does not last long, for the medal again finds the energy needed to convince by emphasizing its artistic vocation. After a few years of bonapartist and imperial rigor, which sees the remarkable illustration of the European neo-classicism's triumph (Fig. 17- Fig. 18 - Fig. 20), it leaves the "backward age of the medal" to become the discreet echo of the Romantic era. It is somewhat the perverse effect of the too mechanical technique which engenders a new academic art that is cold and dry, but well serves the regional and municipal authorities.



Fig. 19 - Carving competition, 1819, by V.J. Vatinelle.
BNF Méd. Tin and lead alloy.



Fig. 20 – Little girl, 1892, by Sraphin-Emile Vernier.
BNF Méd. uniface, bronze.

Again the medal becomes popular and serves the revolutionary aspirations of 1848. Meanwhile the portrait – medal art, mostly single-faced, similarly announces this new art current and its expressionist mutations (Fig. 20).

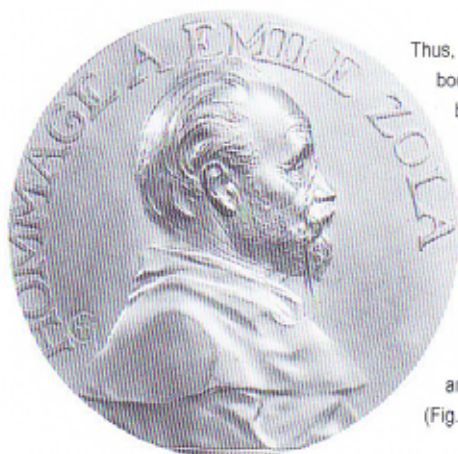


Fig. 21 – Emile Zola, 1899, by Alexandre-Louis-Marie Charpentier.
BNF Méd. obverse, gold.

Thus, to the printed book - that is biased towards the education library and the image policy - corresponds now an imagery of medals of great authors and politicians (Fig. 21).



By the end of the 20th century, the art-collection book is born with its new formats, illustrations and bindings (Fig. 22).

Fig. 22 – Book of Petrone; binding adorned with greek coins.

The art medal follows on its heels. From then on, medals, plaquettes and "metal volumes" of all sizes, undertake to display events and artistic movements as if the printed press did not suffice..... (Fig. 23 – Fig. 24). It is also, at this renovation time, when the profession of art-medalist happily tempts the womenfolk (Claudine Funck-Brentano and Berthe Camus, for example), who continuously manifest their talent up to today...



Fig. 23 – Fig. 24. International exhibition of Glasgow, 1901.
BNF Plaquette, obverse and reverse, bronze.



Listening to the new public and following the desire to save this noble aspect of sculpture leads to the founding in France

in 1899 of the Société des Amis de la Médaille Française (Fig. 25), in 1937 of our Fédération Internationale des Editeurs de Médailles (FIDEM) and more recently, the Club Français de la Médaille.



Fig. 25 - Société des Amis de la Médaille française, 1899, by Charpentier
BNF plaquette, bronze.

These three, each in its own way, attempt to provide a crucible for the artists where they can compare their works, witnesses as they are of their epoch, of their esthetic approach and of artistic currents. All, nevertheless, without ignoring that medals are meant to go from hand to hand and that they will always be the memory of the snap-shot and real life (Fig. 26 - Fig. 27 - Fig. 28).

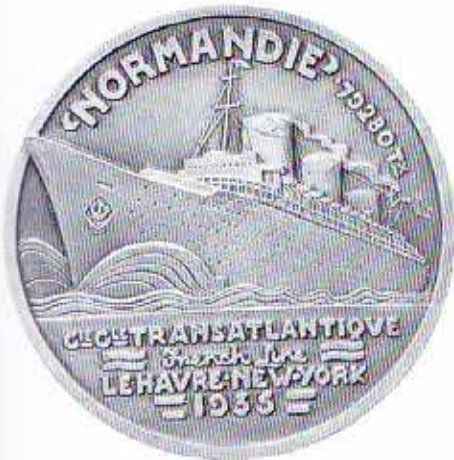


Fig. 26 - Transatlantic Company, the "Normandie", 1935, by Jean Vernon.
BNF Méd. reverse, bronze.



Fig. 27 - Citroën black cruise in Africa, 1927, by Henri Bouchard.
BNF Méd. silver.



Fig. 28 - Submarine Venus, by Bory
BNF Plaquette, bronze.

Is the theme chosen by our hosts of this FIDEM Congress not clear evidence of all that?

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Cory Gilliland

“Art Criticism and Medals”

During the time I have spent in the medallic art community, the judging of medals for exhibits has been a challenging experience. Somehow medallic art participants, both judges and competing artists, behave differently than those who compete in painting and large sculpture competitions. This has been unsettling to me so I began to investigate the practice of judging and to pose questions about art criticism.

I asked other FIDEM delegates to let me know how their country's medals were selected. A few did. In Belgium, for example, the jury for the selection of the medals that go to FIDEM consists of the FIDEM delegate and vice delegate, a representative of each of the two editors (publishers) of medals, the president of the Royal Numismatic Association of Belgium and a curator of a museum.¹

In Great Britain the artist members are notified that they may submit up to three medals each. Once that number is confirmed, medals from particular projects, for example the BAMS project, also may be selected for exhibition. When all medals are assembled the delegate and vice delegate decide if they are of sufficient quality to be included in the FIDEM exhibition.² Before 2000 the Canadian delegate alone chose the medals that would go to the FIDEM exposition. Incidentally, in the 60s and 70s the American delegate did the same. Currently in Canada the delegate invites people knowledgeable in the fields of art history and medallic art to constitute a jury. The delegate has indicated that the number of medals submitted for review nearly equals the country quota established by FIDEM.³ The Polish medallic artists are informed by the Union of Polish Artists to submit their work to the Polish selecting commission for Poland. FIDEM members may submit three medals while other artists may send one medal to be judged. In addition the professors of medallic sculpture from the Academies of Fine Arts in Poland may present able students' work for the FIDEM selecting committee. This jury is composed of a judge from the Museum of the Medallic Art of Wrocław, a professor of the Sculpture and Medal Academy of Fine Arts in Cracow, and one from Wrocław, a representative from the Sculpture

Department at the Institute of Arts at the Copernicus University in Torun, and one from the Union of Polish Artists. These five jurors are joined by the FIDEM delegate and together they select the works to be exhibited according to the artistic value and the theme indicated by the FIDEM host.⁴

In Sweden each artist may exhibit only three medals and one must follow the theme of the Congress. One medal may have a Swedish connection and one could have been made with a new technique or material. Recently the medals were selected by a jury which included the delegate, the vice delegate and a previous president of FIDEM.

An additional juror, who had no previous medal experience also was invited to participate. In 2009 only artists who are members of FIDEM will be accepted to exhibit work.⁵

Since I have been the U.S. delegate our medal competition for the FIDEM expositions has been judged by a jury of five persons. This has included the delegate and the two vice delegates, one additional person drawn from within the medallic art field and one artist or art historian from outside the field of medals. This last named juror I feel is very important as someone outside the field comes to the jury with a totally fresh look. For one recent congress the jury included a sculptor who was also a professor of sculpture at a major university. Another year we were joined by a gallery owner and museum director and for the 2007 judging we asked the president of an art school to assist us.

In preparing for the U.S. FIDEM judging, the assembled medals are laid out and identified only by number. The judges begin by discussing each work and narrowing the selection, which is based on the current FIDEM allowance. This process is repeated several times until the required allocated number is achieved. Spirited discussion among the judges does take place. The composition of the jury is crucial. Some of our jurors from the medallic field have become so familiar with American medalists that they have been able to recognize the work of many of the artists. The outside judge doesn't have that recognition facility so if a medal is rejected it is due to artistic taste. In each country the judging process differs yet I believe that the judges when selecting the medals are practicing art criticism. Judges voluntarily contribute their time to the effort. In traveling to the meeting site judges absorb their own financial

¹ Willy Faes, FIDEM delegate from Belgium, e-mail to author, February 27, 2007.

² Ron Dutton, FIDEM delegate from Great Britain, e-mail to author, June 23, 2007.

³ Del Newbigging, FIDEM delegate from Canada, e-mail to author, June 28, 2007.

⁴ Pavel Leski, FIDEM delegate from Poland, e-mail to author August 27, 2007.

⁵ Marie-Astrid Voisin, FIDEM delegate from Sweden, e-mail to author July 23, 2007.

obligations. One of our judges traveled from California to New York while on his honeymoon. The judges do not intend to damn work or to indicate that something is brilliant or exciting when it is not. Their judgment reflects on them personally and on the art field of which they are a part. All want to get it right! Yet, do we do the art justice? As judges of medallic art are we as voiceless as are many critics of other arts? Are we passionate or opinionated or do we fill quotas? Do we rubber stamp all kinds of medallic art, both the conservative or the exciting and new? Do we agree to exhibit dated and stale art with the rich and promising? Do we fill the country number with whatever has been submitted and thus dilute the quality of the submission? We all need to question – critics, judges, artists, and collectors. Medallic art in general must seek the highest level possible if we are ever to be fully accepted in the current art world.

Formal art criticism is said to entail description, analysis, interpretation and most importantly judgment.¹ Defined by contemporary art educators, "art criticism is responding to, interpreting meaning, and making critical judgments about specific works of art. Usually art criticism focuses on individual contemporary works of art."² This is precisely what we do when judging medal exhibitions and competitions.

Yet art criticism today either written or vocal is not understood in this manner and as a result is debated by those who support the artistic endeavor. As early as 1996 a survey published in the art magazine *October* indicated that art historians were fearful that critical judgments were becoming relative rather than absolute.³ In writing about art criticism James Elkins, chair of art history at the School of the Art Institute of Chicago, believes that the practice of art criticism has become basically weak and ineffective. Historically, he says, American critics during the major part of the 20th century told it as they saw it. They were extremely opinionated and often sarcastic. Many of the best known fought everything modern. In the 1960s John Canady (1907-1985) verbally bullied any artist in the camp of Abstract Expressionism.⁴

In contrast a survey taken at the beginning of the 21st century found that American art critics prefer not to judge art but rather to only describe what they see. Elkins terms this *descriptive criticism*. Critics who use this method now tend to avoid judgments altogether and to refrain from saying what they think of the art. Some say they are paid "to open the dialogue" and others argue that they must "inform readers with what's in town."⁵

Such a purely descriptive approach also appears to be true of critics of medallic art in general. I recently surveyed various years of *The Medal*, re-reading articles about a particular exhibit or the work of an individual artist. I found very few articles where the author passionately wrote about the subject. One critic, however, did more than simply describe

what she saw but rather brilliantly revealed her opinion to the reader. This article concerned the Paris FIDEM exposition in 2003.⁶ Words such as *cluttered*, *muddled*, *cramped* and *ill thought out* reveal the impact of this visual experience upon the author. The reader is not led astray by being given only a descriptive account with no conviction or judgment.

Elkins further identified and defined methods other than the descriptive criticism that is currently practiced when writing about and judging art. He then categorized the results.

The catalog essay, he wrote, is commissioned to brag. It is meant as a marketing tool used to foster visits and to sell. It may be a small brochure or a large museum catalog but the use is basically the same.⁷

The *academic/critical essay* may be academic in tone though perhaps not in affiliation.⁸ These critics use allusions, references and sources as well as terms such as *objet petit a*, *the gaze*, or *the trait* in describing the art. The allusions are meant to increase the authority and brilliance of the writing not the art. Beware; such brilliance may rust with time!

Indeed, there is some *academic/descriptive* art criticism which relates to art history and springs from the wish to recount the history but not to be involved. One is reminded of certain contemporary medallic art historians who may fit this mold. They do not wish to become involved in what they consider non-academic reporting in journals other than their own academic ones. Their view is always historical and thereby detached from contemporary reality.

Another category identified by Elkins is *cultural criticism*.⁹ It involves the unexpected juxtaposition of high art and popular culture. This area is most often occupied in medallic art not only by the critic but by the artist as well. In such a work the artistic essay about the event may overshadow the art itself. No longer is the creator the artist but rather the preacher! The balance is a tricky one and the boundary between art and social commentary is often crossed.

Elkins defines the category *Conservative harangue* as bring proudly anti-modernist. This type of criticism may be said to be "insulated from the rude shocks and lowland fogs of the actual art world."¹⁰ Does this sound all too familiar? Certainly in the United States, there are strong divisions of opinion. Medallic artists and critics who fit this conservative category definitely are at odds with what they might term the blind post-modernists. Controversy, however, is strengthening. Why damn those with strong opinions? Giving them a platform is what provides substance to the art form.

A movie critic has written that it is not exactly news that movie critics and the mass audience don't agree.¹¹ That is true with all of the arts. One reason the members of the art community

¹ Pam Mathews, *Using Art Criticism*. <http://www.secondaryenglish.com/using%20art%20criticism.html>, June 2007.

² North Texas Institute for Educators on the Visual Arts, *Art Criticism*. <http://www.art.utd.edu/natievs/artcritic.html>, July 2007.

³ Nicolas Mirzoeff, *An Introduction to Visual Culture* (New York, 2003), p. 22.

⁴ James Elkins, *What Happened to Art Criticism?* (Chicago, 2005), p. 11.

⁵ *Ibid.*, p. 12.

⁶ Frances Simmons, "Dies Irae Dies Illae," *The Medal* (Autumn 2003), no. 43, pp. 59-65.

⁷ Elkins, *op. cit.*, p. 18.

⁸ *Ibid.*, p. 23.

⁹ *Ibid.*, p. 26.

¹⁰ *Ibid.*, p. 29.

¹¹ Peter Rainer, "In Defense of Film Critics," *Christian Science Monitor*, April 27, 2007, pp. 11,15.

feel comfortable lashing out at a critic for not accepting someone's work is because we all live in a culture that likes winners and everyone wants to be accepted.

A strong controversy raged when the first curator of modern art at the Metropolitan Museum of Art, Henry Geldzahler (1935-1994), mounted the monumental show *New York Painting and Sculpture 1940-70*.¹⁷ He selected those artists, many of whom he knew, whose art triggered a strong and dramatic response on his part and whom he felt would be long remembered for their artistic contributions. He did not doubt his own unsurpassed eye for spotting talent nor was he afraid to voice his opinion and to act on both. Indeed, the artists he picked are now considered to have been the most creative of the period; yet those not included were probably better known at the time and certainly better favored by many critics. Those who were left out ignited the press but that fire did not stop the exhibit nor lessen the impact.

This dash to win is so ingrained in our society that medallic artists seem to find it difficult to wait for a judgment about their art. When two-dimensional artists send work for judgment by galleries they are told to send a self-addressed envelope in the event of a rejection and the return of their slides. The practice of a similar procedure seems not to have reached those in the field of medallic art. Medallic artists have been known to telephone judges and ask if their work had been accepted. What about professionalism? One must remember, however, that the problem of professionalism also lies in the judging itself. Familiarity dilutes the validity of the criticism. In a small field where the number of participants appears to diminish each year, dealing with personal relationships should be a constant flashing light for all.

Failure to remember the tenets of professionalism is also evident in the technical area. Artists forget to treat their art as museum quality objects. Medals arrive for competitions with little or no protective covering, with patina damaging tape on the reverse of the medal, or with no clear indication that the artist has followed directions such as specifying which side will be exhibited or even which side is the reverse. Thank goodness for the majority who get it right!

Artists of note have always taken a stand. The twentieth century German Expressionists such as Emil Nolde and Max Pechstein and others, including medalist Karl Goetz, produced art that shaped the political thoughts of the world. They did that by producing their own visual statement. Artists of the later part of the twentieth century influenced style, taste, and the ideas of our contemporary world. They had something to say and they said it through their art. Critics also must stand for something. They must believe in their personal judgment. If criticism is only descriptive it is avoiding judgment and pretending that there is no question of quality. So how does one know quality in art? The critic David

Sylvester (1924-2001) stated that art affects him in different parts of his body ...for example in the pit of his stomach. In writing about criticism, Elkins said, "When we judge contemporary art we engage concepts we believe in. There is no other way to judge."¹⁸ When judging, I for one want to select medals based on what matters to me, and what I believe to be the best, to take note of what leaves me cold, or disgusted, or un-moved. Jerry Saltz, art critic for the *Village Voice* has written, "I don't look for skill in art; I look for originality, surprise, obsession, energy, experimentation, something visionary; and a willingness to embarrass oneself in public."¹⁹ He added that good critics should be willing to go on intuition and be unafraid to judge from parts of themselves they don't really know they have.²⁰

Perhaps we should listen to the words of the late critic Clement Greenberg (1909-1994) who said:

You cannot legitimately want or hope for anything from art except quality. And you cannot lay down conditions for quality. However and wherever it turns up, you have to accept it. You have your prejudices, your leanings and inclinations, but you are under the obligation to recognize them as that and keep them from interfering.²¹

Judging art is subjective and cannot be objective. Criticism is an art, not a science!

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¹⁷ Peter Rosen (director). *Who Gets to Call it Art?*, Peter Rosen Productions, Inc. 2005.

¹⁸ Elkins, op. cit. p. 64.

¹⁹ Jerry Saltz, "Seeing Out Loud," *Critical Mass: Art Critics on the State of their Practice*. Edited by Raphael Rubinsten (Lenox, Massachusetts, 2006), p. 21.

²⁰ *Ibid.*, p. 23.

²¹ Elkins, op. cit. p. 71.

Henrik von Achen

The Religious Medal: Perspectives, Problems and Possibilities

I believe that the only real value of the medal, as with everything else, lies in its human function and in its human importance.

John Cook in his speech to the XIX FIDEM Congress, Firenze, 1993

We want medals to matter, to be important to people, to play some role in peoples' lives. After all, that is why we collect medals, write about them and have an organization like FIDEM, which we think important, not only as catering to the needs of a group of people with weird interests, but as a body which actively promotes the production, understanding and mediation of art medals or medallic art. So, we want medals to matter; indeed, we believe that medals do matter, offering an intimate and intense experience of a work of art which communicates a message of human importance. Religious medals do that. Collecting religious medals – as the university museum in Bergen, Norway does – presupposes a set of criteria for what constitutes a medal, and what qualifies as 'religious'. This immediate task of definition is a necessary requirement if one is to decide what to acquire and what not to; indeed, it amounts to an operational necessity. Hence, this short text presents a reflection on the particular charisma of religious medals and how to define 'religious' as a criterion for what medals to collect. Yet, there is even a more fundamental problem in terms of definition, namely: what constitutes art medal? As the contemporary art medal or medallic art endeavours to emerge as an autonomous art form, it seems to try avoiding the formal limitations imposed by the components of the traditional definition of a medal. While one may thus gain recognition as art, one may lose the concept of a medal altogether. Apart from the operational necessity of criteria for what to acquire, the idea itself that there is such a thing as a medal, defined by certain features and characteristics, seems to be lost if the definition of a medal is widened to encompass almost any object of a limited size. Therefore, the text ends by reflecting this concern.

Religious medals

The collection of coins and medals at the university museum in Bergen, Bergen Museum, endeavour to develop its collection

of religious medals, building a reasonably representative collection of such medals, covering the centuries from the Middle Ages until our present day. Historically, religious medals have mattered to many people: They have been carried around the neck, brought along in pockets, attached to rosaries, given at the baptisms and confirmations of children and used in many other ways according to the ingenuity of their pious owners. Whether precious or not, religious medals have been kissed, pressed towards one's chest, clutched when in mortal danger or on the death bed, distributed to wounded soldiers by pious nuns – as related by the *Wiener Zeitung* about a field hospital in Vincenza 1859 – offered by the pope or to the pope, purchased by or given those entering a pious confraternity, carried home from pilgrimages and holy sites, offered at confirmations as tokens of remembrance; in short: blessed by priests and strengthened by indulgences they have accompanied people through life, from baptism to funeral. Even today, religious medals are produced and purchased in almost unlimited numbers.

While religious medals often commemorated events in the history of Christianity, or of the Church, (Fig. 1) or simply of Salvation, many such medals – often rather humble specimens – in themselves represented the holiness of a site or a person, making them present *sub specie numismatae sacrae*; or embodied the salvific powers of Holy Church.



Fig. 1 - Medal celebrating the abolition of the Jesuit order in 1773. Silver, diam. 45 mm. The obverse shows Pope Clement XIV, the reverse shows the Jesuits leaving Christ, and the inscription from Matthew 7, 23: 'I never knew you, depart from me you all'; backed by Psalm 117.23: 'This is the Lord's doing, and it is wonderful in our eyes'.

In a certain sense - through the context of purchase and the motif of the medal - it made a holy place or person present. The religious medal served as a constant reminder, a devotional force, a moral compass: If a devout member of a pious confraternity stumbled and fell, a priest in Copenhagen wrote in 1885, his medal would burn his heart, and he would realize his choice: either to stand up and do his medal honour, or to throw it away. Since the beginning of established Christianity, religious medals, tokens, badges and other medal-like objects have been a part of the cultural history of Christian religion. In the 19th century industrialized production led to the distribution of millions of such medals all over the world - obtainable and affordable, for everybody. They conveyed their pious messages, fortifying religion in its battle with a society emerging as modern and self-confidently secular. Religious medals upheld old values and gave the old world and old truth a face, a function in peoples' hour of hope or fear, happiness or sorrow. Yes, indeed, they mattered.

So, one should think that major collections of medals cared about religious medals? However, this does not seem to be the case. While endless rows of portrait heads of people who were once important never fails to arouse interest, at least among collectors and curators, promoters of the interest in medals seem to regard the religious medal with much the same disdain as did an art critic like Daniel Webb. In the age of Enlightenment, he complained that contemporary art spent its strength on Crucifixions, Holy Families, last Suppers and such, that there was none left to spend on subjects which were really worth the effort. Although he was one of the lesser known aestheticians, his statement from 1760 was accessible in German editions in 1765 and 1771. That was even before the production and distribution of devotional items exploded. The view on religious medals seems to this day to be of the Webb variety.

In most museum collections religious medals are found in the last drawer, seldom catalogued, almost never subject of scholarly publications - were it not for an occasional anthropological or ethnographic interest. Apart from a few outstanding pieces, among for instance Renaissance medals, nobody appears to care much about religious medals. Perhaps this is due to the fact that while religious medals may be interesting as products belonging and testifying to the cultural history of religion and devotion, they are seldom regarded as works of art. True, some really do not qualify as 'art' - and never aspired to it, they main interest placed elsewhere - yet others are no less art than so many secular medals; a perfectly sweet Virgin Mary in the Nazarene tradition should not a priori be deemed inferior to a perfectly serene classicizing personification of e.g. human ingenuity. Of course, the aesthetic aspect of the design is rarely the main interest of many religious medals - but neither is it in many other medals. And true, religious medals were often produced almost anonymously in huge numbers, but surely, this cannot in itself be an objection concerning their artistic

value. Perhaps the reason for the lack of scholarly interest lies in the fact that religious medals were actually used and therefore often have a worn appearance.



Fig. 2 - Devotional medal with St. Anne and the Virgin Mary (ob) and Joseph and Joachim (r), Rome, 19th century. Bronze. 39x34,5 mm.

Thus, as a rule they are neither in mint condition nor do they qualify as works of art. Yet another reason may be that religious medals so often tend to defy the latent numismatist urge to order and classify according to geographic area, date, stamps, artists etc. The interesting aspects of these medals, which are often anonymous and difficult to date precisely, are not found through classification and order, but through interpretation based on their cultural and religious context. Thus, there may be a number of reasons for the obvious indifference to religious medals, which are the poor and unsophisticated relatives of 'real medals'. Or, as Alfred Lichtwark labelled them in 1897: 'das Volkslied der Skulptur' - the folk song of sculpture. It is no coincidence, then, that Mark Jones in his *The Art of the Medal* from 1979 does not mention religious medals at all. A general lack of interest is reflected in the very scarce and mostly rather aged literature on religious or devotional medals.

However, while it is understandable that collectors would prefer as good and clear a relief as possible, without traces of use blurring the motif, it might also be seen as a very important variant of the concept of 'patina' when so many religious medals are marked by their very proximity to peoples' lives. No, they are not in mint condition, because they were used, worn, carried along and touched. Since they were not merely small objects 'stackable, easily stored and often forgotten', as John Cook put it in his 1983 speech to FIDEM, but were actually used, they are often worn. But, precisely because they touched people and were touched by them, their worn surfaces touch us as well.

Collecting medals at the university museum in Bergen

The University museum in Bergen, officially called 'Bergen Museum', has a collection of coins and medals. It is no big collection - even though the first medal was acquired as early

as 1825, the very year the museum was founded. Today it consists of about 40.000 objects - encompassing close to 2500 medals, of which only some 300 are religious. During the autumn of 2003 and the beginning of 2004 representatives of the four major public collections of coins and medals in the country: Norges Bank, the national bank of Norway, and the three university museums in Bergen, Oslo, Trondheim, decided to divide the work invested in these objects between the collections: Oslo takes responsibility for coins in general and other means of payment, not least banknotes, Trondheim concentrates on medieval coins, coinage and economic history. Norges Bank focuses on national money policy and reduces its handling of own collections. Bergen, then, concentrates on medals.

The reason why Bergen now concentrates on medals is simply that we have the iconographic, and art historical expertise to do this, while we are not numismatists.

I firmly believe that few if any museums can build a general collection of medals which is both comprehensive and representative. This would demand a staff and funds never found in the relatively poor world of museum budgets. So, in order to establish a collection with a potential to be reasonably representative, albeit with limited funds at our disposal, one must give it a certain profile and character. In short: one must specialize. Therefore, at Bergen Museum we have decided to concentrate mainly on religious medals. Our focus shall not only be iconographic, but researching the cultural context of such medals, the spirituality they testify to, their use, and what they tell us about the society in which they appeared. Thus, the work with medals would be an integral part of our research profile.

Considering that Bergen Museum is the Norwegian centre for collecting, studying and exhibiting medals, it seems reasonable to let two additional criteria govern our policy of collecting: In addition to religious medals we intend to collect Norwegian medals, endeavouring to accumulate a complete collection of medals produced in Norway or by Norwegian medallists. Finally, we will acquire some medals which simply serve the purpose of widening the public's concept of what a medal may be by showing the immense variety of forms and themes in high quality, contemporary medallic art.

Defining 'religious'

Since Bergen is concentrating on religious medals, one definitional question immediately presents itself: How do we define 'religious': the main character of those medals which since at least the 19th century have fallen into the category of *sacra numismata*? In a Western European perspective 'religious' means 'Christian'.

When collecting religious medals, Bergen Museum focuses on all medals made within an explicitly religious context, from the first medallic amulets or medals, produced at pilgrim sites, to medals sold today in churches and bookstores and at

various sites all over the Christian world today. Another kind of religious medals would be those where the artist through an unconventional language of forms, and freedom of creativity, still wants to say something which takes the shape of a religious statement or experience.



Fig. 3 - Lutheran confirmation medal by the Berlin engraving company Loos, ca. 1815, with its original box. The engraver was either Daniel Friedrich Loos or his son Gottfried Bernhard. According to the inscription it was given to a young woman in Bergen, Norway, Else Martens, on her confirmation day on the 18th April 1819. The medal itself is in silver, diam. 42 mm.



A certain ambiguity may be said to be a fundamental characteristic of much modern art. Its form is open to various interpretations, speaking a language which is poetic, paradox and implicit; a language which cannot be translated word by word, but must be interpreted based on its multifaceted potentiality in terms of meaning. Contemporary religious medals may have this character - their 'religiosity' the result of an act of interpretation, or of a choice between possibilities, clues and suggestions. In some cases their forms - while not unambiguous - guide the viewer in a certain direction through associations and knowledge of conventional iconographies (Fig. 4) At the very first glance at the medal by Teodora Draganova, I saw a crucifixion in the middle as part of the brass 'tracery', even if the title was 'Wreath of Thorns'. It turned out that the original title was, indeed, 'Crucifixion', but it was changed since the artist wanted something less direct. Associatively, forms activate our vocabulary of experience, making us chose among possibilities, perceive and identify motifs, in short: they form recognizable patterns even in abstract forms. In addition, many religious medals of today do not convey a message formulated in dogmatic or traditional ways, but through forms which express a human experience open to religious interpretation. So, it is not necessary that the medals of interest should convey a traditional Christian message using conventional iconography. Some may also

use elements from the Christian iconographic heritage in new ways. Or their subject may be an existential human situation, where the artist does not intend to make a religious statement at all, but to say something about the human condition - about what it is, or has been, to be a human being under certain circumstances. The need to reflect on this is something shared by religion and non-religion alike.

Even if they do make an impression by articulating basic human experiences conveyed through existential themes opened to a religious perspective, such modern, religious art medals do not necessarily 'matter' like those which took part in the spiritual lives of the faithful. It seems like moving into the art sphere means moving out of every day life and into the display case or the collector's noble box. It is the eternal tension between form and contents. However, we collect all kinds of religious medals, those made as a work of art - poetically (artistically) conveying what cannot be conveyed by rational, discursive language - and those to hang around the neck of your pet with a picture of St. Francis, the patron saint of all animals, an engraved name and telephone number on the reverse to secure the safe return of your dog if it ever strayed and got lost. In short: all religious medals; those which matter as art or as part of peoples' religious lives, and those which do both. Hence, medals, collected by the university museum in Bergen, 1) are explicitly religious in terms of their iconography, the event they commemorate or their title, 2) are implicitly religious since they explore new forms to express religious experiences or reflections, 3) use elements of Christian iconography in various ways, even if their main purpose is not to convey a religious message (Fig. 5), and/or 4) deal with basic human conditions and existential experiences open to be answered by Christian faith.

In building a collection of religious medals in Bergen, we focus on an otherwise rather neglected group of medallic objects. The aesthetic quality of a given medal is but one of the aspects to be studied and mediated to the public. These objects - belonging to the institutional and devotional cultural history of Christianity and combining texts and pictures - document fundamental aspects of human spiritual life and its institutions - articulated through a most potent 1500 years old iconographic tradition.

The operational necessity of being able to define what a medal is

It has been attempted often enough, but today it seems increasingly difficult to reach a definition of the medal which obtains general consensus while actually encompassing what we today find presented as medals, medallic art, or, indeed, handheld art. A medal is obviously an object of meaning and communication, often also of artistic or aesthetical value. But what constitutes a medal, when is an object actually a medal? This question has been posed before, and many definitions and criteria have been suggested - usually less than satisfy-

ing ones. The question itself tends to annoy simply because it is so difficult to answer. It sometimes seems to amount to a pure philosophical exercise, a question, some would say, better left unasked. Those interested in medals may say: does it matter? Who knows what the exact definition of art is, yet we have art galleries, museums and exhibitions. In an operational perspective, however, such definitions are fundamentally important, since the criteria of relevance they provide will determine what to acquire for a given collection. In establishing such criteria the museum offers an institutional answer to the question: is this a religious medal - is this something to incorporate into our collection? Obviously, a definition does not change anything about the objects as such, but it is a necessity as a guiding instrument, providing the indispensable criteria for whether or not an object should be acquired for a given collection of medals.

Today, a medal may simply be defined as a sculpture, most often a relief. (Fig. 6) It differs from other sculptures only by being (usually far) smaller, and (commonly) produced in a higher number of identical copies. If we go beyond such a broad definition - and even this one fails to encompass many contemporary medals - it becomes more difficult. Defining a medal was easier a century ago, when the species 'medal' by and large meant a small, cast or struck, circular or oval, metal disk with motifs and inscriptions in low relief, produced in a number of identical specimens. Of course, in view of modern or contemporary medals none of the elements in this definition are unproblematic:

What do we mean by 'small'? When does the size of the object indicate that this is not a medal or medallic art, but a small sculpture? If we operate with terms like medalette (up to a diameter of 25 mm), medal (up to 80 mm) and a medallion (up to 150 mm), it is still clear that those measures cannot be absolute criteria. Can a medallion for instance have a diameter of 160 mm? Yes it can. Concerning size, it has often been stated that a vital part of the experience of a medal is to touch it and hold it in the hand; sometimes contemporary medals are characterized as 'hand held art'. Apart from posing an obvious problem in a perspective of conservation - always a valid concern for a museum - this may indicate that the size of the human hand provides a criterion for such art. If one ought to be able to hold a medal in one's hand, neither width, height, depth nor diameter should usually exceed 150 mm.

Size has always been an important characteristic of a medal. As John Cook told his audience in 1983, when advocating the medal as humanly important according to the extent it emerged as an art form centred on the amulet: "In its portability it enjoys an unparalleled intimacy (...) which allows an intensity of expression rarely experienced in large objects. These affective qualities give it extraordinary potential for possessing the element of magic". The smallness creates this intimacy and makes our eyes intensely attentive to details - in a certain sense we tune in on a microcosm.

Another problem is that the relevant measure is no longer necessarily a diameter, since medals now appear in many shapes and forms - no longer exclusively two-dimensional, having expanded into the third dimension as well. Quite often medals have complex forms, being multi-part medals, or, indeed, multi-media art medals. All medals have three dimensions, of course, but usually they are two-dimensional in character. Some are uniface, but medals are mostly two-sided; a medal may also be unique, but most often it is produced in several almost identical copies. By and large, I would prefer a medal to be two-dimensional and produced in several copies.

The same goes for the material. The term 'medal' originally indicated the material being a metal. Today the material could be anything, and any conceivable combination of materials. But in addition to the traditional metals we have today materially composite medals with components of lead or copper, wood, plastic, glass, cork, paper, stone and a whole range of other materials. The treatment of the surfaces, where the medallist adds for instance patina, corrosion, polish or paint makes each medal the result of manual treatment with its unavoidable or willed variations - thereby actually making each specimen unique. When for instance wood or stone is the material, variations will occur independently of any manual finish. I would normally prefer a medal to exist in several copies.

Neither is the combination of text and picture as a characteristic part of a medal any longer a given - the title, or text as it were, indicates the motif or an interpretive direction, yet appears nowhere except on the label or in the catalogue (cf. Fig. 4)

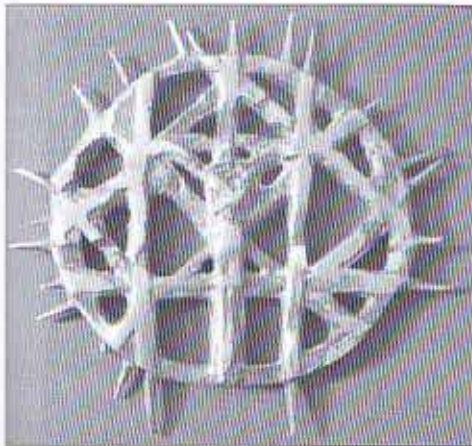


Fig. 4 - Medal by the Bulgarian artist Teodora Draganova: Thorny Wreath
| Brass, diam: 110 mm.

In this we observe how the relationship between form and text in contemporary medallic art has become similar to what characterizes contemporary art as such. That Fig. 6 renders the 'Kiss of Judas' told the spectator through the title, it is no immediate insight provided by the form itself. If it had been called 'Love' we would have accepted that.

As a conclusion of what has been said so far, one might venture the following definition of a medal: *A medal is a small, predominantly two-dimensional, sculpture, produced as a medal, usually with a text element as part of the design and in more than one copy.* To qualify as a 'religious medal', the motif - with or without text - should fall into one of the four categories discussed earlier.

Yet, one may repeat: is it really important to arrive at an exact definition of what a medal is? I suggest that the answer would be something like: Perhaps not in the day to day work with medals, but surely when it comes to the basic criteria governing what objects I collect. What do I purchase for a public collection of medals, and what objects fall outside? I am accumulating a collection of medals, not of small sculptures. It must, then, be possible to make a distinction between medals and sculptures. We must be able to draw a line between medals and jewellery, e.g. brooches or pendants, on one side, and between medals and civil, military or ecclesiastical signs of merit and distinction, on the other. The category 'medal' must remain meaningful.

Traditionally, the medal belonged to the applied arts. For some decades it has been a common aspiration for the applied arts to shed the 'applied' and simply become 'art'; we have seen that in ceramics and textiles, and now in medallic art as well. Is it necessary, however, to evade all limitations and leave the traditional medal in order to create a work of art? Of course not - many magnificent, artistic medals - well within the conventional definitions of a medal - were on display in Colorado Springs. Indeed, limitations may as well provoke creativity. Thus, a term like 'medallic art' is not easy to relate to. On one level it is easily understood, on another, however, it simply seems to blur the border between medal and sculpture: 'medallic' apparently meaning little more than 'small-sized'. In addition, the move into the sphere of autonomous art, with no basic features limiting the artist, creates what we have called 'an operational problem'. We must have some idea about what constitutes a medal; if not, how can we create a collection of medals? This may sound intolerably conservative and unimaginative, yet if we cannot define what a medal is, how is the concept of such an object as a medal to survive? Without basic features as criteria, the object 'medal' becomes dissolved into the general concept of sculpture, and FIDEM would become an association interested in small(?) sculptures. As much as one enjoys the wonderful multitude of medallic forms and variations in the contemporary art of the medal, this remains a concern - forcing us to find at least an institutional definition which may guide us when collecting and exhibiting. Though I have only worked with medals for a few years, I know that the reflections presented above are neither new nor particularly original. Many of the artists, curators and connoisseurs within FIDEM and in major public museums have spent decades working with medals, and I must bow to their expertise and experience. Yet, concerns have to be voiced.

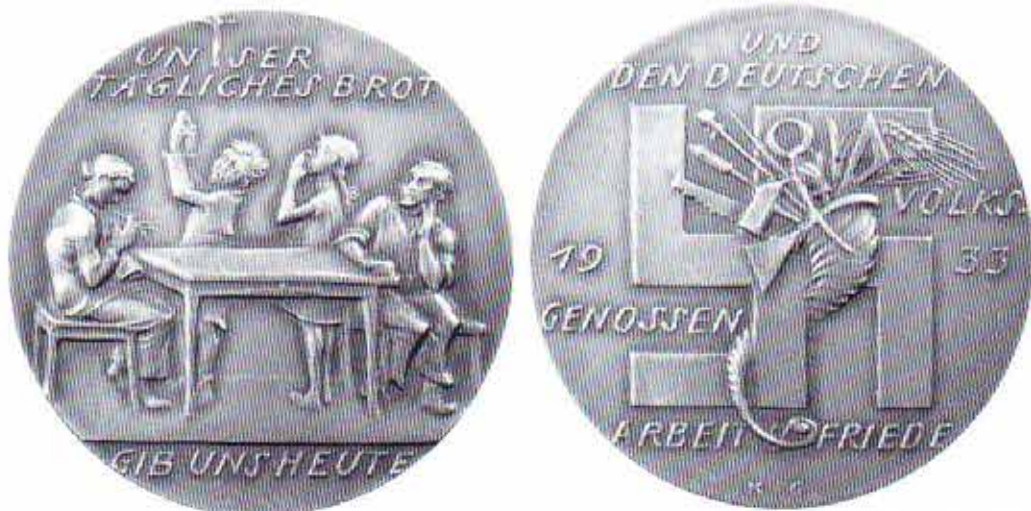


Fig. 5 - Medal by the German engraver, Karl Goetz, 1933: "Give us this day our daily bread". Silver, diam. 36 mm. While the obverse shows a pious scene accompanied by a quote from the Lord's Prayer, the reverse reveals a considerably less pious continuation, placing the Nazi party as the fulfillment of the expectations of the German people.

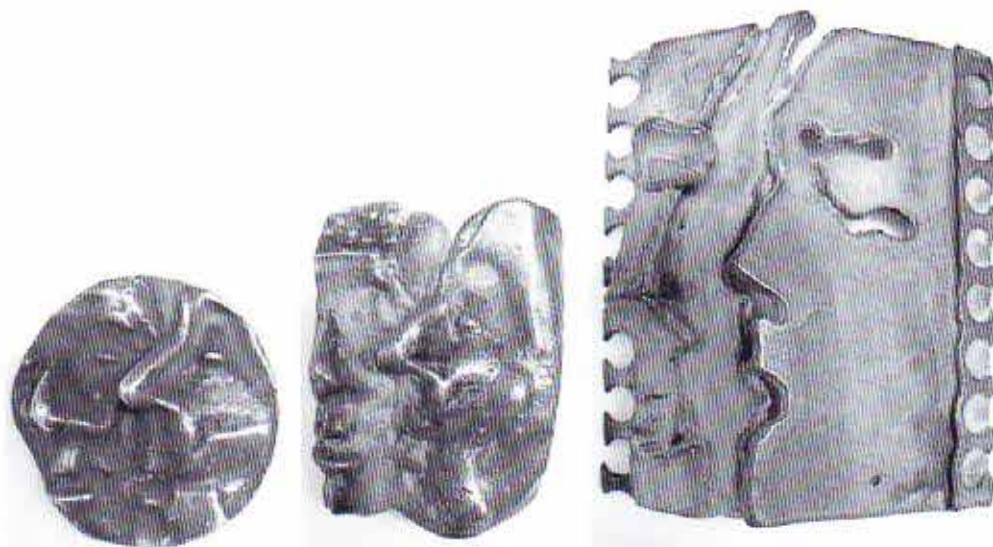


Fig. 6 - Three variants of the motif "Judas Kiss" by Linda Verkaik, NL, 2006. Left: Silver, diam. 55mm, middle: bronze, 67x50 mm, Right: standing medal, bronze, 91x80x16 mm.

Jeanne Stevens-Sollman

Layers in Medallic Art The Inspirations Behind the Medal

“**T**he longest journey begins with the first step.” When I began my journey with art, I began in a vein of mud or clay back in Rhode Island when I was about 5 years old. The fascination with that material

has never dwindled. Its willingness to be poked and prodded into any shape imaginable was and still is most satisfying to me. When it came time to choose a career, it was a simple choice to convert my math major to a ceramic major in teaching. But studio work was in my blood and got the best of me. After graduating from Rhode Island College with a teaching degree, I found the Ceramics Department at Penn State to have everything I could dream of to pursue an advanced degree in Fine Arts. Basically Penn State had enormous kilns and space.

Moving from a conservative foundation in pottery with New Hampshire potter, Gerry Williams, as my mentor, and Richard Kenyon, my professor at Rhode Island College, I jumped into the zany era of Bruno LaVerdiere, Patti Warashima, Doug Baldwin, Marilyn Lavine, Rudy Audio and others who were pushing clay to the max. The early 70's were wonderful for clay artists. We fired kilns into the early morning hours and some times all through the night. The art buildings were open 24 hours and we grads lived in the shops, or so it seemed. Needless to say I met my husband of 36 years now, while loading one of those late night kilns. Phil was studying architecture and taking ceramics as an elective. After graduating we lived humbly in an old farmhouse using the tiny basement for studio space. It was there that I learned to touch the sky with a stick. Life was a challenge on all levels, but we were committed to our art, to pursue our dreams, and to develop our skills. In 1976 we were fortunate to find affordable land in the mountains of Central Pennsylvania where we designed and built our passive solar home and studio, a long process, which continues to this day. All the while I was making pots, searching to discover my own statement and mark in clay.

My graduate ceramics professor at Penn State, David DonTigny, always pushed us to create something unusual, something that is totally “yours”. So I tried. It was the best advice anyone could give me. Incorporating the images of the animals I loved in drawings and sculpture, I began to evolve my own unique pottery, which kept us in groceries. The animals grew bigger and the pots smaller until I dared to let the sculpture stand alone.

As we were settling into our new studio in 1985, John Cook, professor of sculpture at Penn State, invited me to take his new class in medallic art that he was teaching. Little did I know how those enlightened days would change my life forever. Hoping to develop skills in relief work, for John was excellent in this field, instead I fell in love, like a stone into water, with the whole medallic process. Lettering and sculpting in intaglio, modeling in oil clays, and finally mastering the casting of the bronze itself, consumed days and hours of the week already filled with my clay business and shepherding. All of which wove my life into little bits of bronze poems and larger sculptures. With ideas from the critters and land around me, my days were and continue to be filled.

In order to establish a business in crafts, it was important back in the 70's and 80's to participate in one or more of the big wholesale craft markets held annually for buyers of shops and galleries. American Crafts at Rhinebeck, New York, being the largest at that time, accepted my work in 1980. It was then that I was able to launch a good career in a zany line of rabbits and lambs.

But medallic art was turning my head. It almost became an escape in into a tiny focused world of little statements.

Earth clay dries out, oil clay waits for you to return. I can easily put a medallic project away for a while and return without worrying that I missed the opportunity to continue to build or complete that sculpture.

Now when working on a medal, it seems that all the experiences leading up to that point come into developing the design and the process. Commissioned work especially requires exact designs and molds in order to convey to the client the end results of the request. For example:

The Friend of Penn State Award is presented annually to a member of Pennsylvania's legislature who has played a significant role in the continued improvement of The Pennsylvania State university, the commonwealth's land-grant institution, to improve the University's standing, especially during the annual budget negotiations on Penn State's appropriation.

When commissioned for this award in January of 2007, the committee met to discuss possible images for the medal such as icons, which had commonality between the State Capitol and The Pennsylvania State University, Agrarian roots, diversity of cultures, a center for growth were among some suggestions. One common physical image, which stood out

for me, was the Capital Dome and the Dome of Old Main on campus.

The profile of the dome is distilled into an arch form, symbolic of a bridge, a connection or gateway, very much like an alliance of friendship. And similar to Missouri's St. Louis Arch there is a tapering from the base to the pinnacle. This not only is visually appealing, but also allows a space for the recipient's to be more legible on the medal.

The second common image is the seal, where the Seal of the University is reminiscent of the State Seal bearing an eagle, ship, plough, three sheaves of wheat, a corn stalk and an olive branch. The award becomes an abstraction and symbol of friendship between the two institutions.

After working up several drawings from the ideas discussed, one was decided upon. Being challenged always with designs for my puzzles, it was impossible for me to be satisfied with a flat medal or award. Although the lettering was worked as intaglio on a flat plaster form, the front and back of the medal was carved in oil clay where the wax pulled from the plaster was laid into position.

In a complicated two part carving of the seals, where waxes were pulled from the plasters, joined, and fitted over a convex mound of clay, the sides were completed separately and cast in a rubber mold. The final band where the recipient's name is carved, was fitted to the front and back waxes. A rubber mold was cast of the final wax model.

When the waxes are poured for the final casting for the bronze, there is no seam or welding. It is one piece that goes to the foundry for casting. The bronze is sent back to me where I chase out the imperfections from casting and apply a patina. Thinking back on my early days in ceramics, grinding compounds into glazes, calculating ingredients for color, I find a comfortable similarity in applying a hot patina to my

medals. My studio work is still filled with crazy images of my own critters, but instead of only being in clay, they are slipping into my medals and my bronze sculpture.

For me medallion art has become a near obsession weaving its way through my life, my gardens, my animals, all of which give me so much inspiration. Its many facets of working up a model, of designing and reworking the lettering and imagery for a medal or an award, has become as intriguing as working up a puzzle.

When I saw the beautiful photographs and posters of ancient Roman gold coins hanging in John Cook's classroom over twenty years ago, my heart was stolen not just by the image, but by the process. How could so fine a beast, as in the Grecian coins depicting Athena's owl or four horses pulling a chariot, be created by drilling small holes in a die? But most important to my work in medallion art was my first FIDEM Congress in Colorado Spring in 1987, twenty years ago, where I met contemporary masters in Dora Depedery Hunt, Leonda Fink, Marcel Jovine, and Eugene Daub, to name a few. These were artists whose work was outstanding, whose ideas made us smile. People flocked to the exhibition halls every day to absorb these small works of art and press them into their memory. And I was overwhelmed.

As a child I questioned how anyone could create an image so small to fit on a coin. Now those questions are answered, the process appreciated. And I have touched the sky with a stick. As the four year old Inuit child in the book *Last Child in the Woods* asked his older delinquent companion from California, "Can you touch the sky with a stick?" To which she replied, "No." "How do you know you can't if you don't even try?" So do I find that without having tried to learn the beauty of medallion art in all its complexities nearly 25 years ago, I would not be able to ever consider medallion art as a career.



Clay handprints on Huck's side



Phil Solman in his shop. 1986



Jeanne with Olin, new born lamb and Cooper



Studio in the fall



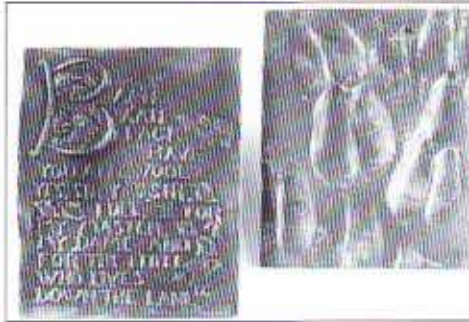
Spring Lambs, life size



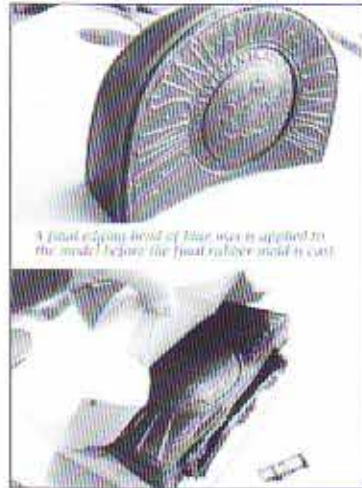
Woodland Tryst, bronze, life size, collection of Mark Mc Bride



Hard dog, bronze, reverse and obverse, 1993, bronze, 82 x 12 mm

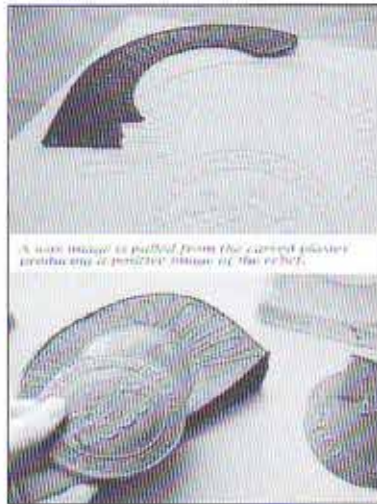


Footpath down the Mountain, bronze, interlocking medal, 1969
Dutch Art Medal Society Award for Best text and Imagery, 1966
FIDEM at the Hague



A final epoxy bond of blue wax is applied to the model before the final rubber mold is cast

Final rubber mold is cast

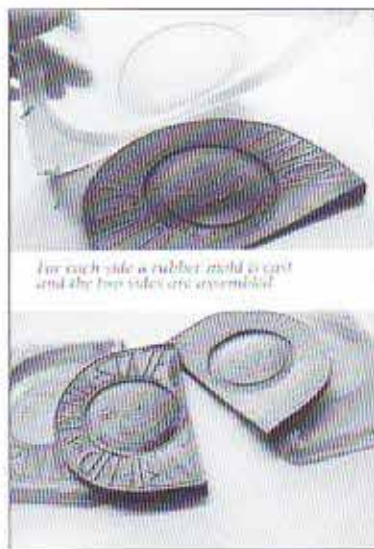


A wax image is pulled from the carved plaster mold and is pressed into the rubber.

Wax image pulled from carved plaster



Details of completed bronze



For each side a rubber mold is cast and the two sides are assembled

Rubber mold is cast of both side and reassembled



Ada B. Vitum
Commemorative
Medal

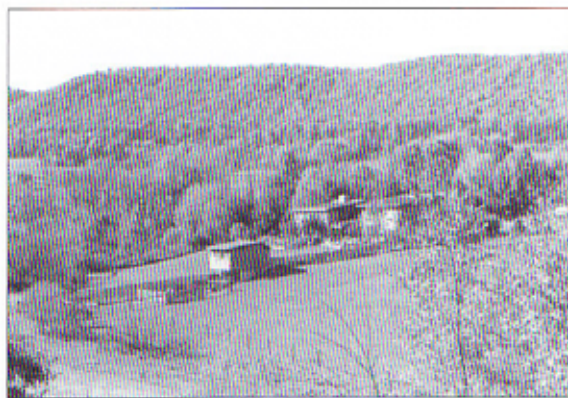


Jeanne Stevens-Sollman
Medal for the Pennsylvania Council of the Arts, 1975. Artist: Jeanne Stevens-Sollman. Size: 1.5 x 1.5 x .5 mm. Edition: 1000. Bronze.

Institute of Arts and Humanities Awards, bronze, 137 x 172 x 30 mm



Jeanne Stevens-Sollman
The Home Coming
 Size: 110 x 10 mm
 Edition: 20, Bronze



Studios at the base of Perdue Mountain, Central Pennsylvania, 1994, photo by Mark McBride

Marcy Leavitt Bourne

The BAMS Student Medal Project: Fifteen Years of Creating New Medallists

At FIDEM, Paris, the paper I presented on the British Art Medal Society – BAMS - Student Medal Project gave an overview and focussed on the work made by students during the first ten years the Project had been running. Now, in this fifteenth year, the focus here will be to explain how the Project is organised, to show the most recent exhibition of 2007, and to examine the work of one of Britain's most promising young medallists, who was introduced to medallic art through her college's participation in the Project.

The Student Medal Project, launched in 1993, is run by members of BAMS, who realised that to revive medallic art in the UK, young artists and their teachers at Britain's art colleges needed to be enticed into seeing the medal as a viable art form for the 20th and 21st century. The UK is fortunate to have a wealth of excellent art colleges, where sculpture, painting, graphics, jewellery – the full spectrum of art – are taught as fine art degree courses. Over the past fifteen years

we have invited more than a dozen colleges to participate, and, while some come and go, many have stayed with the Project from the beginning, thus building up a tradition and expectations within the college itself. Especially in the sculpture and jewellery departments the Project has been inserted into the curriculum, where it acts as an introduction to casting, usually in bronze, though also silver and other metals. Should a college not have a foundry, the work is sent out. We never feel complacent about participation,

because funding at the college can be withdrawn, other more compelling projects may occur, and fashion in art is fickle. Each year we also invite a foreign academy, which assists the college for funding purposes, because it makes the Project international, and therefore more prestigious. For the students, it offers a wider experience, to see their work in an international context.

To put it briefly, the organisation of the Project is very straightforward. Once a college department head has been

convinced that medal making could conceivably be interesting – and this is by no means a foregone conclusion – we may send a BAMS member to give an illustrated talk. Following that, we supply guidelines concerning expectations, a "Brief" that describes the art of the medal, and also a schedule of events. From introduction to finished medals is about six months. We limit the number of entries from each college to fifteen, one per student, though not all make that many. Teachers are invited to take part too.

From March to May 2007, the Student Medal Project was exhibited at the Quex House Museum and Garden in Canterbury, Kent (which nicely coincided with the annual BAMS Conference) – (fig. 1). A selected exhibition each year is one of the rewards of participating; the other is a small catalogue that includes all the students and illustrates the prize-winning medals, which are also included in *The Medal* journal. At Quex Museum over one hundred and twenty medals were on display, almost the entire student output.

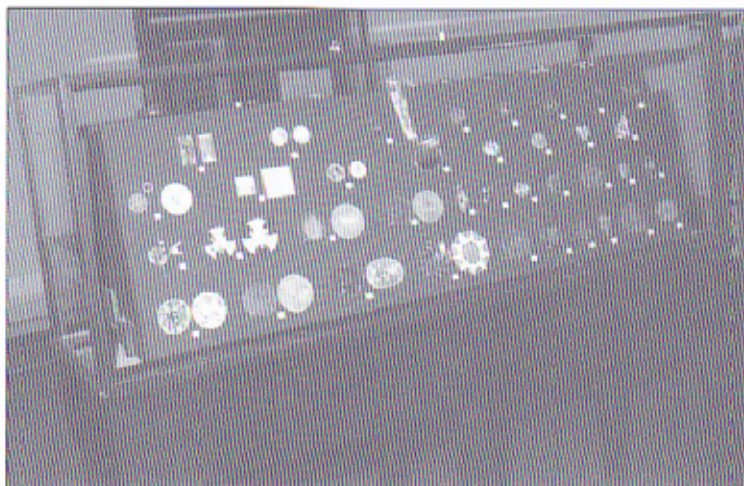


Fig. 1 – The Student Medal Project at Quex House Museum, 2007

We see the Project not so much as a competition, but as an opportunity for students around the country to have their work collected together and exhibited, as part of an effort by BAMS to locate medal making within the broader artistic field, not marginalised and invisible. The student show each year, at different venues, reaches a wider audience. For art students this is almost always their first public exhibition, and their

work is for sale. Therefore, it is useful to the colleges, for it is a learning opportunity for students in how to negotiate the interface between artistic creation and its public reception. Project medals in the past have been shown throughout the UK: at Pallant House Gallery in Sussex, at Canary Wharf, London, at the Ashmolean Museum in Oxford, among other venues, and abroad in Ireland, and at the National Museum in Sofia, Bulgaria. Later in 2007 a show of seventy student medals, called "Celebrating Seventy" – to mark seventy years of FIDEM – will travel to Nagoya, Japan, which has been the foreign guest art academy for the past two years (fig. 2-3).

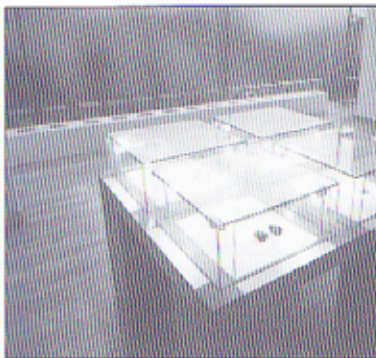
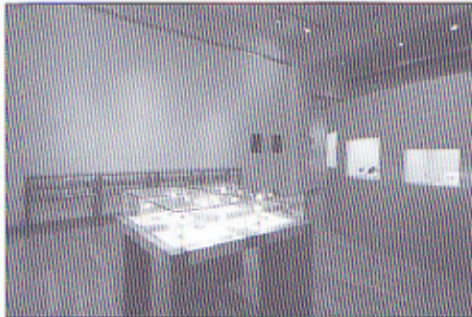


Fig. 2-3:
"Celebrating
Seventy"
exhibition
in Nagoya,
Japan

Quex Museum, called "A Treasure House in Deepest Kent", is full of dioramas from the 19th century and a personal collection of amazing artefacts brought together by its founder from all over the world. It also has a Director who is enthusiastic about medals. The entrance hall contained two large cases that were given over to the student show. Within them, the medals were set out according to how they related to one another, not by college. Only the prize-winning medals were grouped together.

The Project does not prescribe any themes. Instead, we ask the students to focus on the art of medal-making itself, as the subject of their endeavours. A few prizes – such as for use of the figure – are specific. Although the Project is not sponsored, as such, the Royal Mint finances the catalogue production, and a number of prizes are provided each year by several loyal organisations, with some connection to casting: The Worshipful Company of Founders, Thomas Fattorini Ltd. and the Worshipful Company of Cutlers, in particular. When

awarding prizes, the judges are looking at how successfully each student has addressed the particular aspects of the medal: two sides and the edge.

Anna Logunova's medal, *Time Bomb* (fig.4-5), won a prize for modelling and lettering (2007). On the obverse a group of tiny soldiers is dwarfed by the bomb itself, an analogy for the overwhelming circumstances of war in which they participate but have no say or influence. The reverse, in Latin lettering, tells us that time flies away. She wrote about her piece: "It can also be argued that one war presents a time-bomb because it triggers a chain reaction of other wars to follow. Will a war be the detonator of our civilisation one day?" The piece of string is a nice, rather surreal touch.

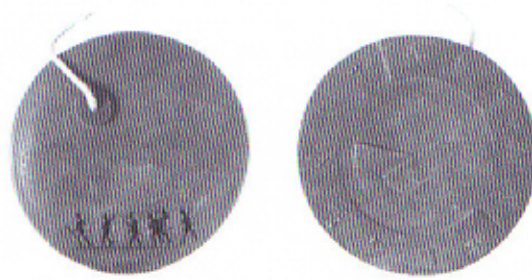


Fig. 4-5: Anna Logunova, *Time Bomb* (obv. & rev.)

All the student work is accepted for the catalogue, but we do reject for the exhibitions works that push the boundaries of the medal so far, that, in our view, they do not actually engage with the medium. There is a difference: a medal that engages, while pushing at the parameters of the medal, brings the medium forward from the past; the others may be challenging, but they run the risk of pushing the medal into oblivion, where it ceases to be a medium in its own right.

Very few student medals were rejected for the Quex Museum show, and it seemed that students quite welcomed the limitations of the medal brief, indeed, positively enjoyed the challenge. The exhibition arrangement is very full, therefore, and fairly typical of student displays: free-standing cases mean the objects are container-bound, of necessity, for the sake of security. A number of reverses were photographed and placed with the related obverse. The upright cases at eye-level created a huge impact on entering the hall. Additional material, about medals and about BAMS, was also on view, and of course pamphlets. Ten colleges, including Nagoya, took part, and nine prizes were awarded.

Each year BAMS selects one medal to be reproduced for sale to its members and the public. In 2006 it was by Central St Martins' student Sean Yeo Chian San: *This Ain't A Bleeding Catwalk*, which won the figurative prize. He wrote about his medal: "My medal is a token to male vanity, made to be looked at, fondled lovingly, talked about, but otherwise devoid of purpose. The feather is an icon of narcissism." The student statements, an integral part of the Project, provide a window on personal preoccupations, on specific anxieties and hopes,

for themselves and the world. The catalogue gives students a record of the Project, which they can use in the future on their CVs.

In 2007, the Grand First Prize winning medal, *Am I Skinny Enough?*, by Lillian Pau (also from Central St Martins), was selected as the BAMS medal. "Society obsesses with body image," she wrote, "and forgets that the bigger picture of what really matters is, in fact, on the inside." Between the two modelled skinny figures on the periphery is a smooth *tabula rasa*, obverse and reverse, the unknown mystery that can be discovered in personalities. The judges were impressed with how this student had made use of the medium, but had interpreted it in a new way.

Other medals from the Quex House exhibition which won prizes include the Second Grand Prize winner, Sophie Napier, from University College Falmouth: *Caught Between Two Worlds* (Fig. 6-7). She looks at her life as an upturned boat, caught between the calm seas of her secure childhood, and the uncharted waters of adult life. The breadth of topics from the students takes one's breath away: from body image to *weltschmerz*.

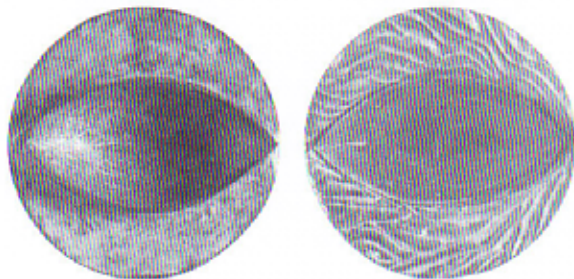


Fig. 6-7: Sophie Napier, *Caught between two Worlds*

A prize for abstraction was given to Aaron Leedham, who created a beautifully patinated piece based on the Möbius strip, *To Hold Infinity*. An untitled medal by Tim Sargent creates a dialogue between the two sides. He wrote: "The images are cartoon-like and are a playful response to evolution. The medal almost looks and feels like a core sample."

To complete the images from the Quex Museum show, the next two medals were excellent, but there were no more prizes to hand out. Chloe Shaw's *Legacy* is a subtle piece by a third-year student, who says that her work, "centres on themes of monument and artefact". The Corinthian column, though visually almost indistinct, has echoes still in modern architecture. *Through a Window*, by Haruko Horikawa, though it appears an ordinary enough image, is about, "longing for the wild life".

Perhaps the most domestic English medal for some years is *Let's Have a Cuppa*, from 2006, by Hela May Dondertman (fig. 8-9), for which she won a prize for excellent use of the medal, through the shape of the edge.



Fig. 8-9: Hela May Dondertman, *Let's Have a Cuppa*

It is a delightful, though not easy, task to select the student prize winners, and to assist in this each year a different judge is invited to make up the panel of five. Usually the rest of the panel consists of Philip Attwood from the British Museum, Gregory Fattorini, as representative of the sponsors, Danuta Solowiej, the medal maker, and myself. Often the invited judge is a well-known British sculptor, and usually they have been asked previously to make a medal for BAMS. Steven Gregory acted as a judge in 2003, and his medal *Grid Reference 1952*, was cast

in a limited edition of 20 by BAMS in the spring of 2004. This large medal is a labyrinth in bronze, created to resemble an artefact from an archaeological dig, perhaps with reference to some ancient and unknown language.

Ann Christopher, a Royal Academician, made *In the Sky There is No East or West* in the autumn of 2004, an artistic plea for humanity to prevail in the world. She then judged the Project and wrote the catalogue introduction. Both sculptors found the medallion a change from their own usually large-scale work, never having entertained thoughts about it before. The point of view brought to the Project by an artist unfamiliar with medals puts the rest of the jury on its mettle and infuses the proceedings with fresh ideas. There is the hope that such artists will continue to turn to the medal from time to time, and encourage their colleagues.

Now to turn to look at one of the Project's young medallists: Natasha Ratcliffe has continued to make medals after finishing at University College Falmouth in 2004. She first participated in the Project in 2002, with the medal *Les gardiens de nuit*. She wrote: "On one side the mountains are like a carved journey. The holes in the medal that connect one side to the other are playful. The pinpricks of light represent energy, fireflies. It is space and things of mystery that make anything seem possible." Although this medal did not receive any prizes in the Project, it went on to be a FIDEM entry and won the Cuhaj Prize for Young Artists in 2004. In 2003, the medal called *Atlas* won the Grand Second Prize that year. Again, it dealt with the connection of mountains and humanity.

Her work in this short time had now been purchased by the British Museum and the Royal Coin Cabinet in Sweden. Natasha was also accepted for the Royal Academy Summer Exhibition in London, a huge open competition, in 2003 and again in 2007. Her medals sold very well, thereby introducing

a whole new audience to the art of the medal, and the pleasures of medal collecting. Such success encourages other students, has a very real effect on the colleges and of course is very helpful to the profile of medallic art in Britain.

In the 2004 Student Project Natasha won a prize for the Best Satirical Medal, an award donated by a member of BAMS, with *The Black Spot*, a tiny piece, which, as Natasha writes, "Although it is about serious issues it is very light hearted: a Batman and Robin-like POW explosion, like a cartoon gun. ER is the moment between the two sides, the space between action and consequences, bright into dark, light into a void. LESS: the victim is powerless, too/lifeless."

The British Art Medal Society offers to students such as Natasha Ratcliffe, who have an affinity for medal-making, a number of other rewards. Photographs of prize-winning medals are published in *The Medal*, two or three students are sponsored each year to attend the BAMS Conference, BAMS pays the entry fees for the Royal Academy Exhibition, the British Museum purchases at least one medal each year, as well as producing one for sale to members, and we send a number of student medals to FIDEM. From a college's point of view, this is quite a lot to offer in a Project. In addition, over the past three years, BAMS has received a grant from the Robinson Trust to award a travel bursary, which we have called the New Medallist Scheme.

Natasha Ratcliffe was the first to receive this bursary in 2005. It provides for work experience in the engraving department at the Royal Mint, where Natasha made the medal *At Your Fingertip* (Fig. 10-11).

She says: "It's a heavy little thought that sits like a seed in the palm of your hand; a conversation between a human element and a mechanised one." The New Medallist Scheme also gives access to the collections of the British Museum and the Victoria and Albert Museum, and sends the recipient on a medal-making course at a workshop abroad. Mentoring sessions are also organised. Natasha spent a month at the Bulgarian workshop run by the experienced and extraordinary medallist Bogomil Nikolov, and her entertaining account of this appeared in the spring 2007 issue of *The Medal*. Excellent work resulted from the workshop, and it was three of these medals that the Royal Academy accepted in 2007.

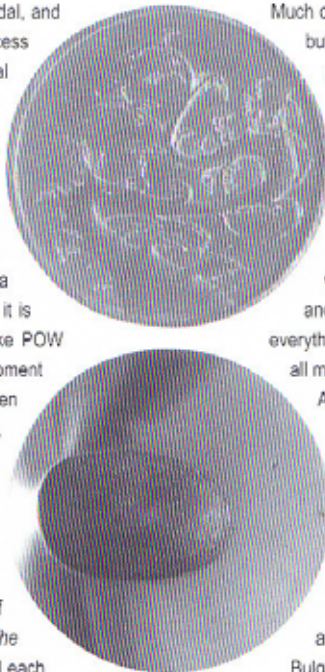


Fig. 10-11: Natasha Ratcliffe, *At Your Fingertip*

Much of Natasha's work is small, even for medals, but at the insistence of Bogomil to work quickly she made *Not All Kings*, which is larger and bolder (Fig. 12-13).

The modelling is robust and the lettering, so much a part of Natasha's work, is strong. The students were required to make one plaster model each day for sand-casting, and, as Natasha writes: "Out went the small and fiddly, and in came larger and broader forms. In short, I had to readdress everything I had come to assume a medal was and all my ideas about how they were made."

Also among the work Natasha made while on the New Medallist Scheme is the piece *Beware of Great Powers*, on which the danger of playing with fire is illustrated. It can, of course, be read as a political metaphor, as can *The Black Spot*. *Cloud Roots* is a landscape piece, where earth and sky echo each other on obverse and reverse. This was also sand-cast in Bulgaria, and is a return to her fascination with mountains. In fact, Natasha does some climbing, and the medal *Breathe*, encapsulates her climbing instructor's advice, to stop and

remember to breathe.

The first commission Natasha Ratcliffe has undertaken is the medal *A Taste of Libya*, to commemorate the client's visit there in the spring of 2007. A small group of friends toured the Roman remains and other sites there, an exciting though not entirely easy visit, and the medal is now known as the "campaign medal". Natasha worked from a number of photographs of mainly architectural details, which followed a historical chronological order. The design was planned with the client.

On the obverse the imagery reads from left to right with, first, the Roman Temple of Zeus at Cyrene from the 5th century BC. The small hand overlaid on the lintel is taken from a small, ancient synagogue at Yefren, in the mountains. The Phoenician ship from Leptis Magna makes reference to these seafaring people who came to Libya in the 10th century BC. The reverse then shifts to the Christian and then the Islamic eras, with the cross of the Emperor Justinian from a column at Appollonia, and the minaret of a mosque, only a quarter of a mile away. Wild flowers were in abundance; also, the mosaics from Roman villas trail across the two sides. An edition of 12 was created for the group.

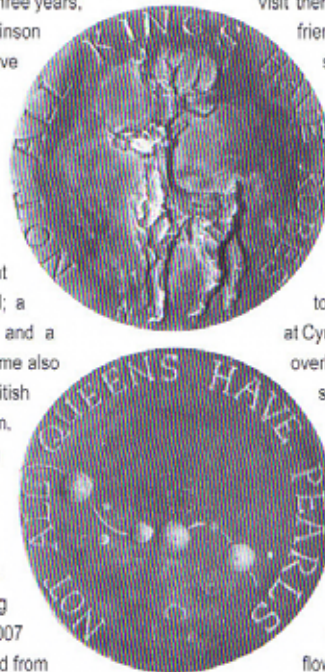


Fig. 12-13: Natasha Ratcliffe, *Not All Kings*

It would not be right to speak of the success BAMS has had in encouraging new medallists over the past fifteen years without acknowledging the extraordinary input of the art colleges' teaching staff, many of whom began with no experience whatsoever of medal making. Three teachers, at different art colleges, are members of BAMS, and are experienced medallists. Danuta Solowiej has overseen a medal option at the Royal College of Art. Her piece *Clairvoyant* (Fig. 14-15) can be shown to students as an example of how different, yet related, both sides of the medal may be.

Jane McAdam Freud teaches at Central St Martins College, from whence have come a number

of Student Medal Project winners. Her medal *Dominant Rim* shows them that one can push the boundaries and still create a medallic piece. Felicity Powell was already teaching in the sculpture department at University College Falmouth when the Project was introduced there in 1997. From that beginning she went on to make medals herself, and won the Royal Mint national competition for the Millennium Medal. Her medal *Like to Like* gives students a taste of how a medal can mirror itself, and how patination can enhance this effect.



Fig. 14-15: Danuta Solowiej, *Clairvoyant*

In the fifteen years of the BAMS Student Medal Project it has become clear that the students thrive artistically when their teachers regard the medal as an opportunity in itself, not just as an adjunct to sculpture. It has also been a boost for BAMS that a number of excellent British sculptors have judged the Project, and have made medals themselves. All of this helps to build up greater



artistic credibility for the medium of the medal. The BAMS exhibitions each year, in different parts of the UK, are also invaluable in taking the medal to a wider audience, which might never have seen them otherwise. Natasha Ratcliffe's purchasers from the Royal Academy Summer

Exhibition have said to her that the medal is completely new to them, and also how pleased they are to have discovered it. Creating new medallists in the UK creates new friends of the medal, and in turn this leads to new exhibitions, commissions and combined projects with colleges. In 2009 BAMS is looking forward to an exhibition in the county of Cornwall that will bring in not only the colleges, but also local schools, and friends of the county museum. It has been a rewarding fifteen years.

Mashiko

Introducing Medalllic Sculpture by Emerging Artists

An annual exhibition: New Ideas in Medalllic Sculpture

When I joined the world of medalllic art nearly twenty years ago, I found that this unique and traditional art was little known among many well-established artists, the larger fine art community, and particularly among young artists. Even while the medium was still very new to me, I created a blueprint of steps to promote medalllic sculpture. Beyond reaching out to mature artists, capturing the interest of young artists was the most direct way to revitalize the field, and critical to its continuation.

Through my own experience, offering professional exhibition opportunities and competitions with awards would engage the interest of young artists by creating the most direct incentive. For research purposes, there would need to be a central location with medalllic art reference material. Ideally, I envisioned a place equipped to exhibit and collect artist's work, as well as issue a newsletter to communicate information on national and international competitions, workshops, and other opportunities. The newsletter could also be a place for artists, industry professionals, and even collectors to exchange their ideas.

In 1994, I started teaching stone carving at the University of the Arts, Philadelphia (UArts). Here, I found an opportunity to introduce the medalllic art format to students through reference materials such as *Medal Magazine*, and publications on medalllic art, including portfolios and catalogues by Medialia Gallery. In the late 1990s, several students accompanied me to medalllic art workshops organized by Jeanne Stevens-Sollman, in Central Pennsylvania. Despite general unawareness of medalllic art, the students' interest was genuine. In particular, they seemed to welcome the challenge of this art format, in contrast to the traditions of larger scale fine arts encouraged by UArts at the time.

As there was no immediate means for me to organize a competition or research center, I began organizing a student medalllic sculpture exhibition titled *NEW IDEAS IN MEDALLIC SCULPTURE*.

To encourage students to become involved with art on a professional level, and to make

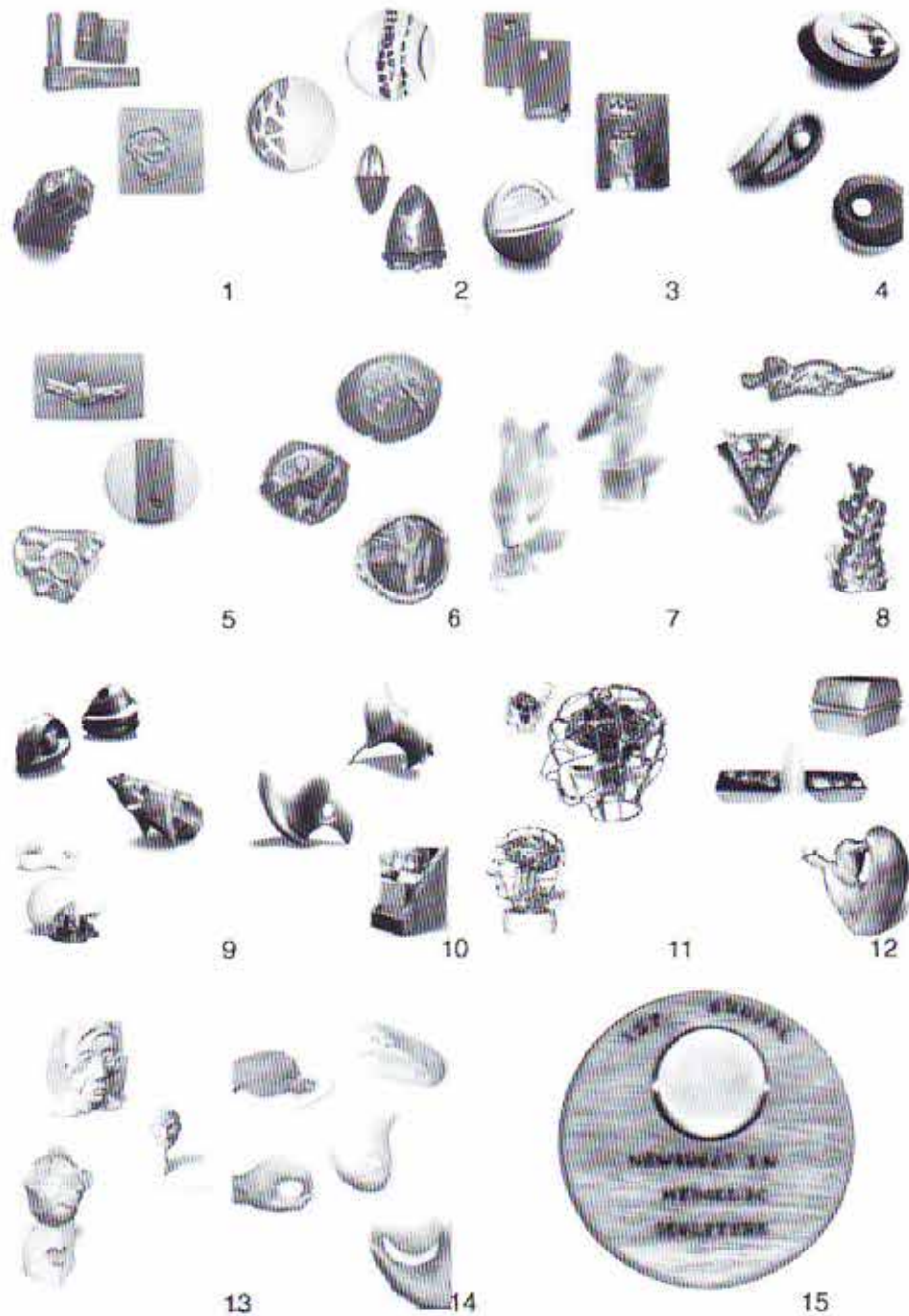
NEW IDEAS a more enticing venture, I decided it should be an annual exhibition series, and include student work from outside of the USA. Following medalllic traditions, commissioning a commemorative medal by one of the participating UArts students logically became part of *NEW IDEAS* tradition. In 1998, this project came to fruition, and the first invitation to an international institution was sent to Professor João Duarte from Faculdade de Belas-Artes da Universidade de Lisboa, Portugal (U. Lisboa). Professor Duarte initiated courses in medalllic sculpture as an accredited discipline at his university. We met at the 1992 London FIDEM Congress, where we shared our passion and vision of the world of medalllic art. He and two of his students visited the United States for the opening of the first *NEW IDEAS* exhibition. During their stay, they visited UArts, and gave a presentation on medalllic art. The presentation was well attended by students, faculty, as well as administration, and had a positive impact on the UArts community. In 2000, U. Lisboa joined UArts as a permanent partner in the *NEW IDEAS* exhibition series. Annually, the exhibition opens in New York City, at Medialia... Rack and Hamper Gallery in December. The following year, the exhibition travels to U. Arts in March, followed by U. Lisboa in July. After, the third participating university can choose when they would like to host the exhibition.



Catalogue cover

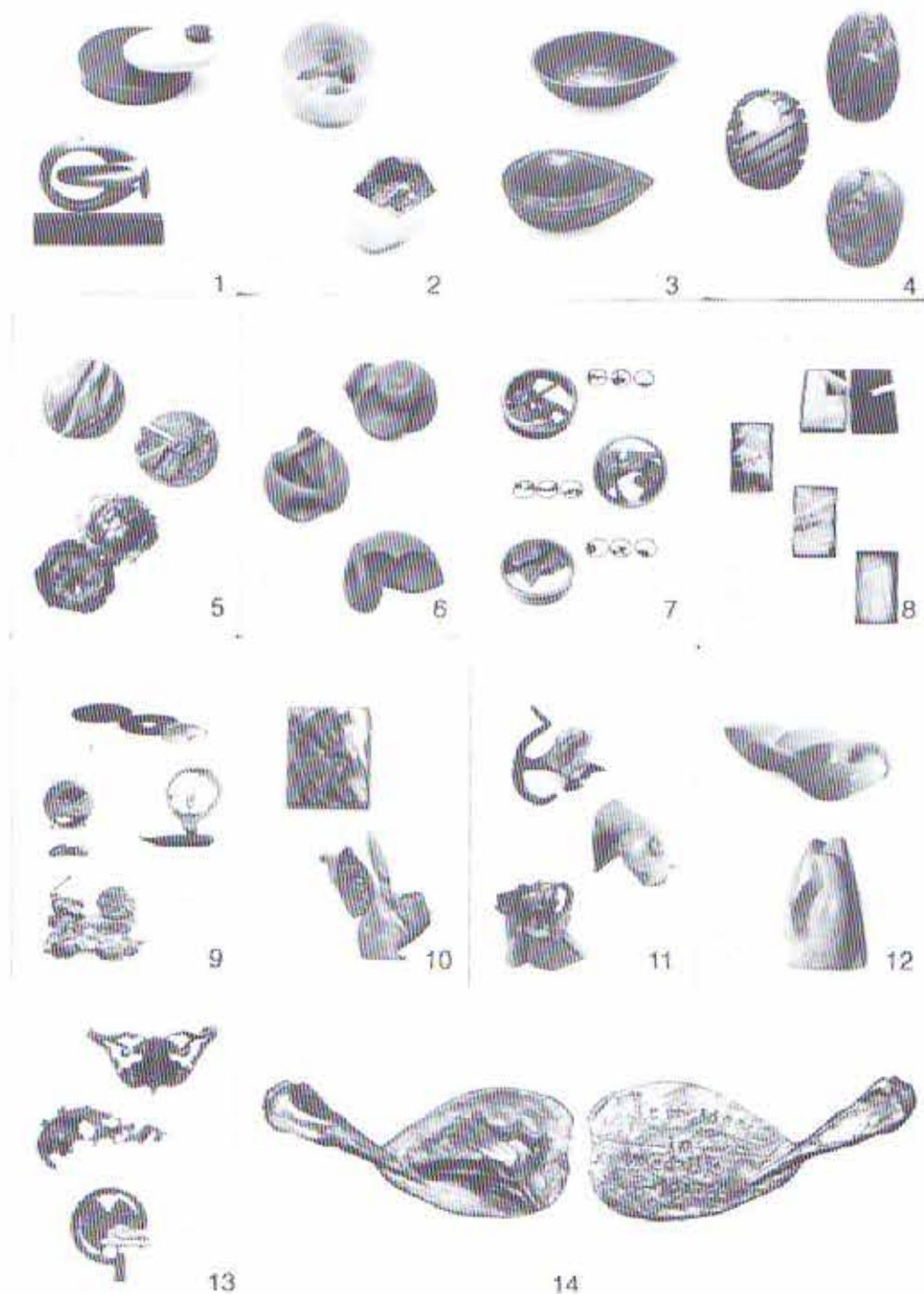
The following is a chronological list of universities who have partnered with The University of the Arts, Philadelphia:

1998-1999 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal [Image 1]



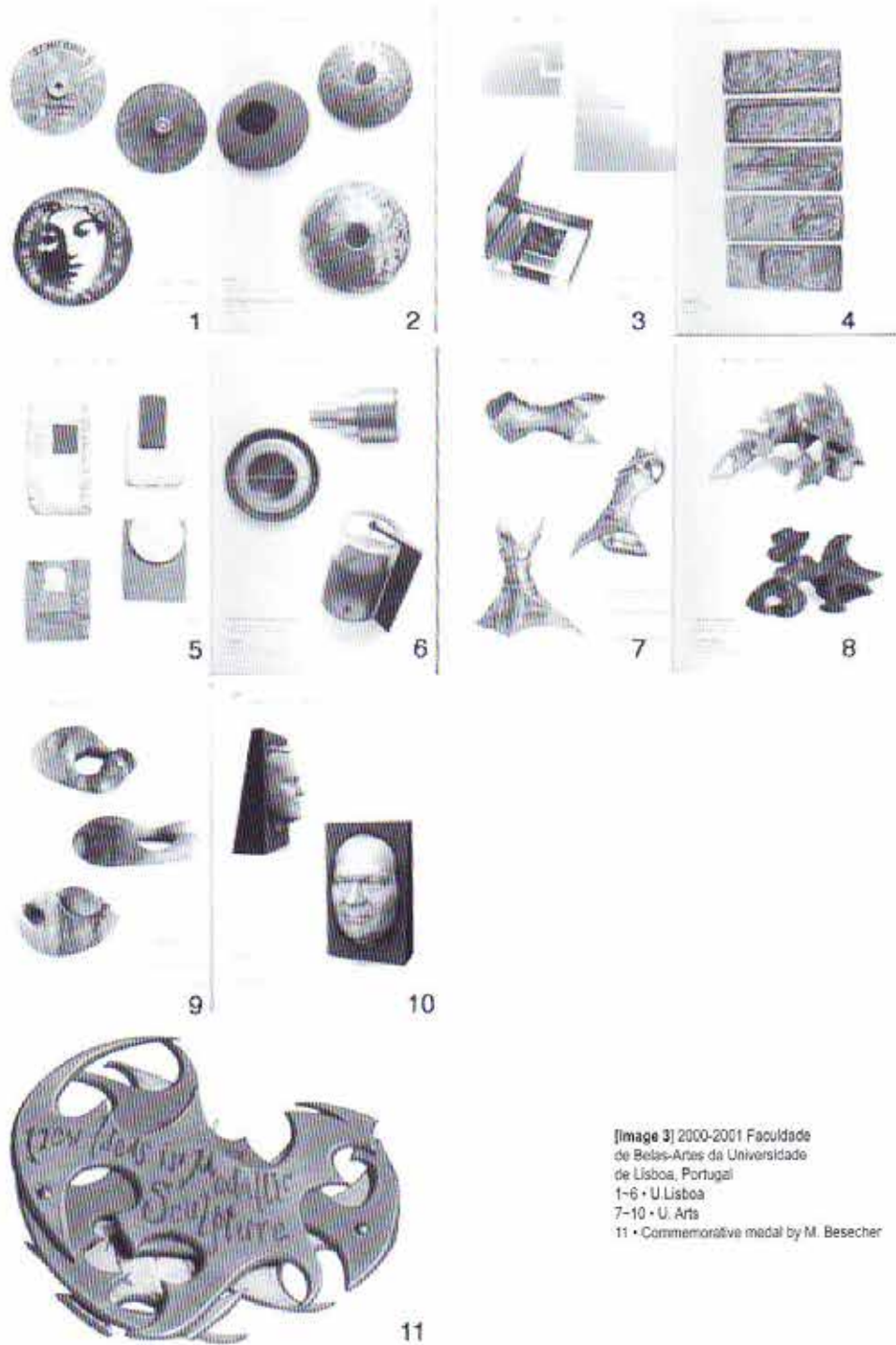
[Image 1] 1998-1999 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
 1-6 • U.Lisboa
 7-14 • U. Arts
 15 • Commemorative medal by T. Gasiewski

1999-2000 Osaka University of Arts, Japan [image 2]



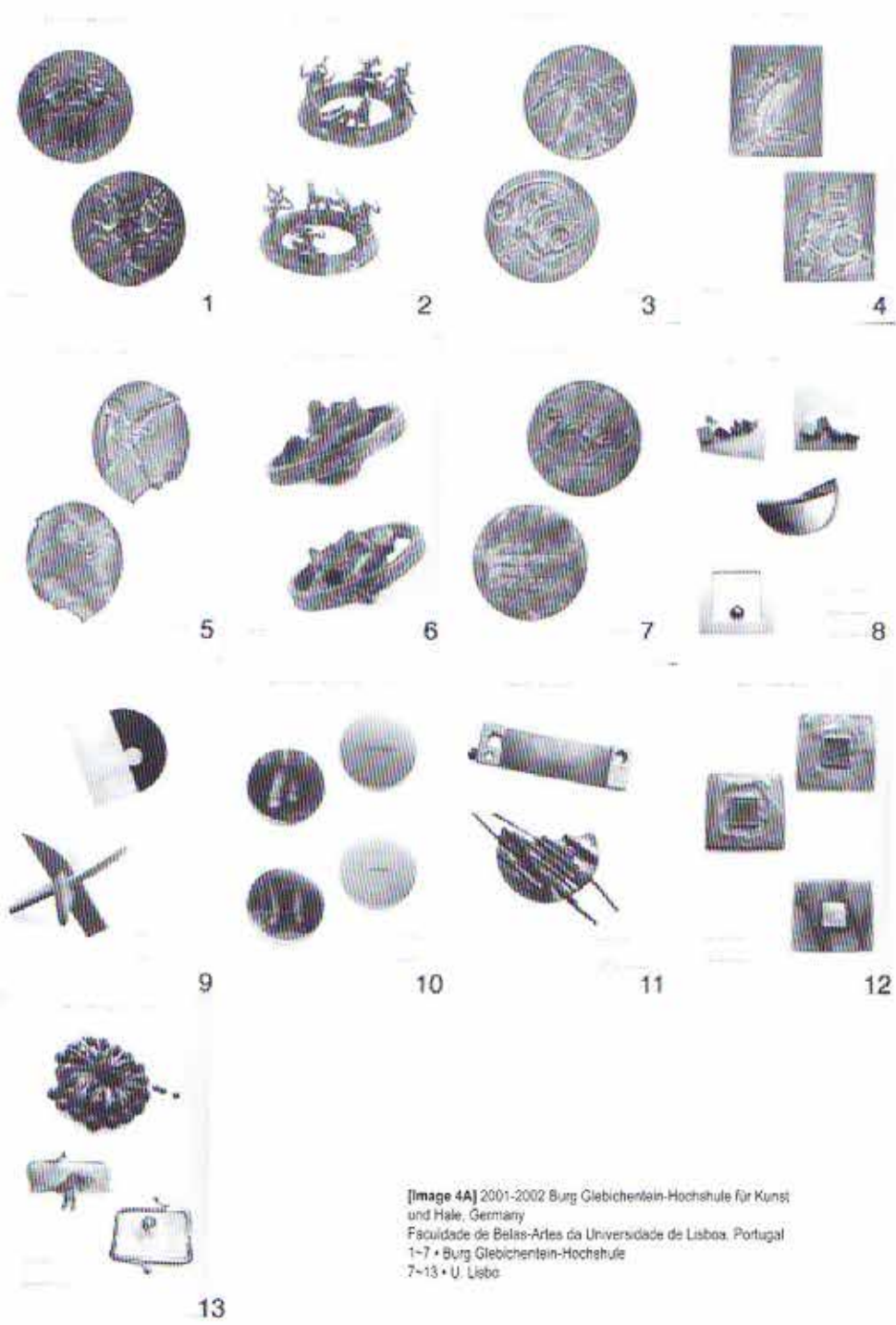
[Image 2] 1999-2000 Osaka University of Arts, Japan
 1-4 • Osaka U.
 5-13 • U. Arts
 14 • Commemorative medal by P. Parish

2000-2001 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal [image 3]

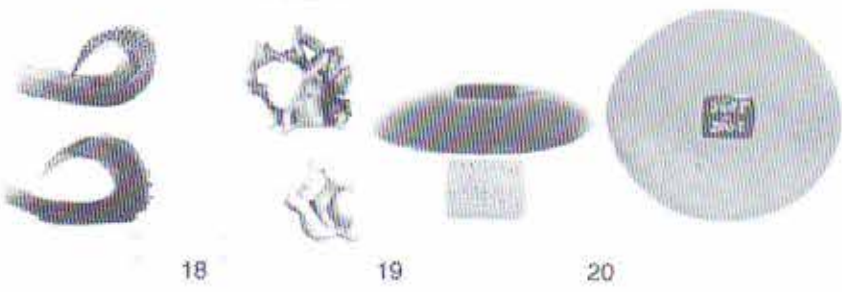
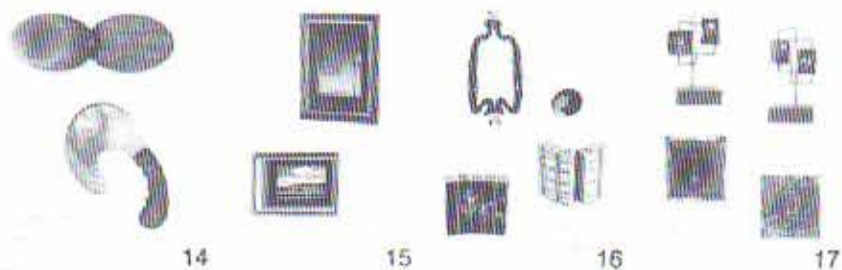


[image 3] 2000-2001 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
1-6 • U.Lisboa
7-10 • U. Arts
11 • Commemorative medal by M. Besecher

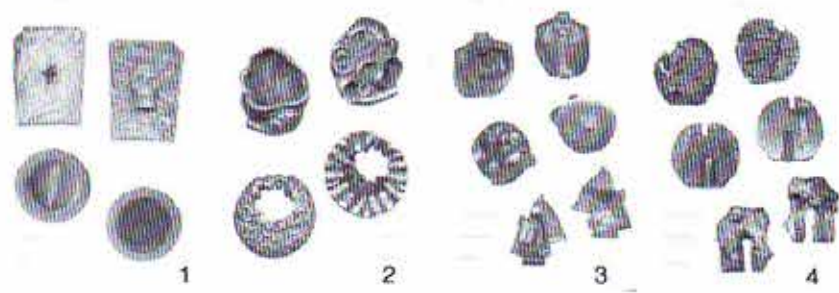
2002-2002 Burg Gleibichentein-Hochshule für Kunst und Hale, Germany Faculdade de Belas-Artes da Universidade de Lisboa, Portugal [image 4]



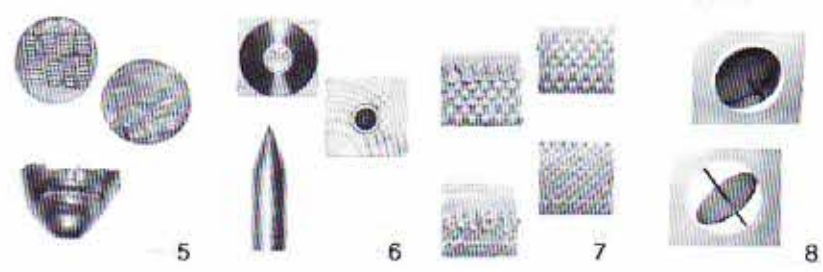
[Image 4A] 2001-2002 Burg Gleibichentein-Hochshule für Kunst und Hale, Germany
 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
 1-7 • Burg Gleibichentein-Hochshule
 7-13 • U. Lisboa



[Image 4]



2002-2003 Turke Polytechnic Arts Academy, Finland [Image 5]
Faculdade de Belas-Artes da Universidade da Lisboa, Portugal



[Image 5A] 2002-2003 Turke Polytechnic Arts Academy, Finland
Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
1-4 • Turke Polytechnic
5-9 • U.Lisboa



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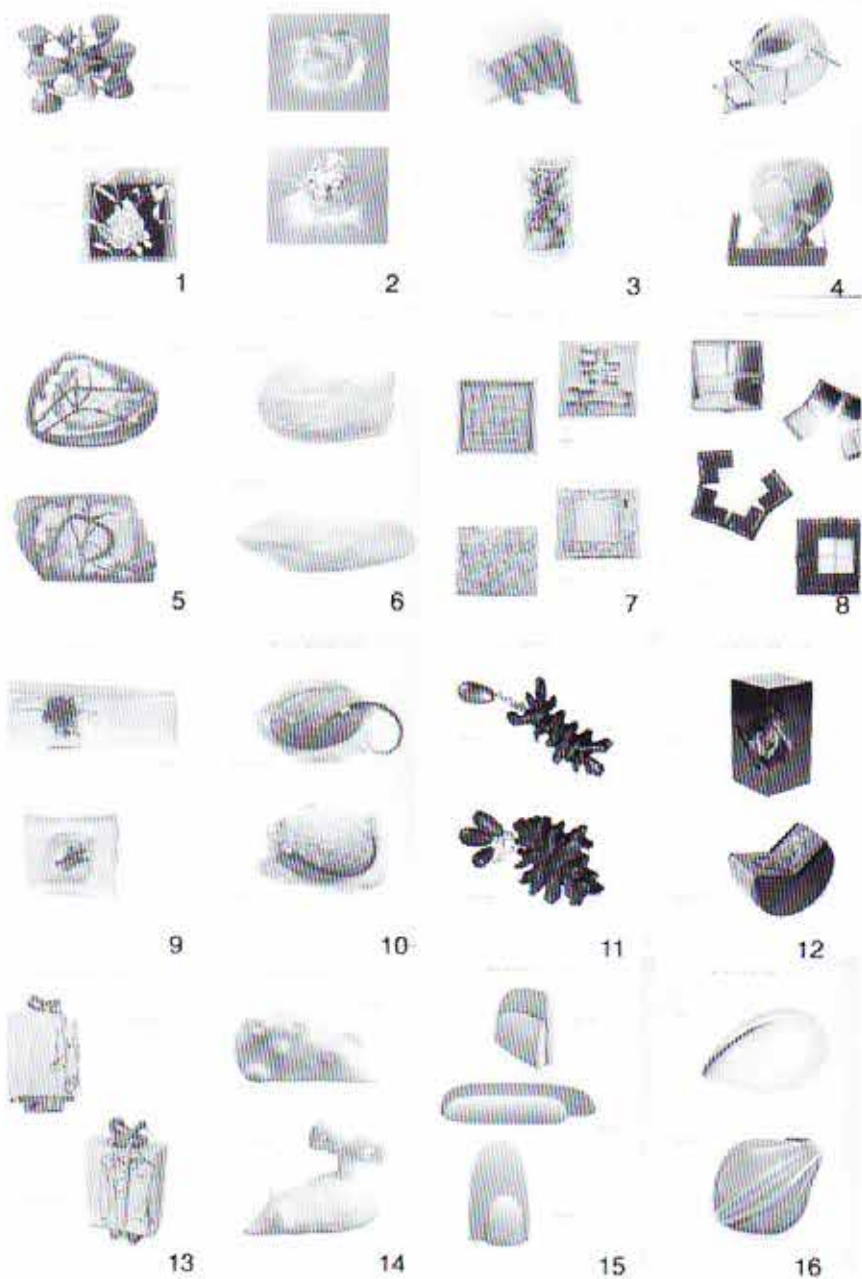
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19

[Image 5]
10-18 • U.Arts
19 • Commemorative medal by B. Nolen

2003-2004 Kinki University, Osaka, Japan [image 6]
 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal

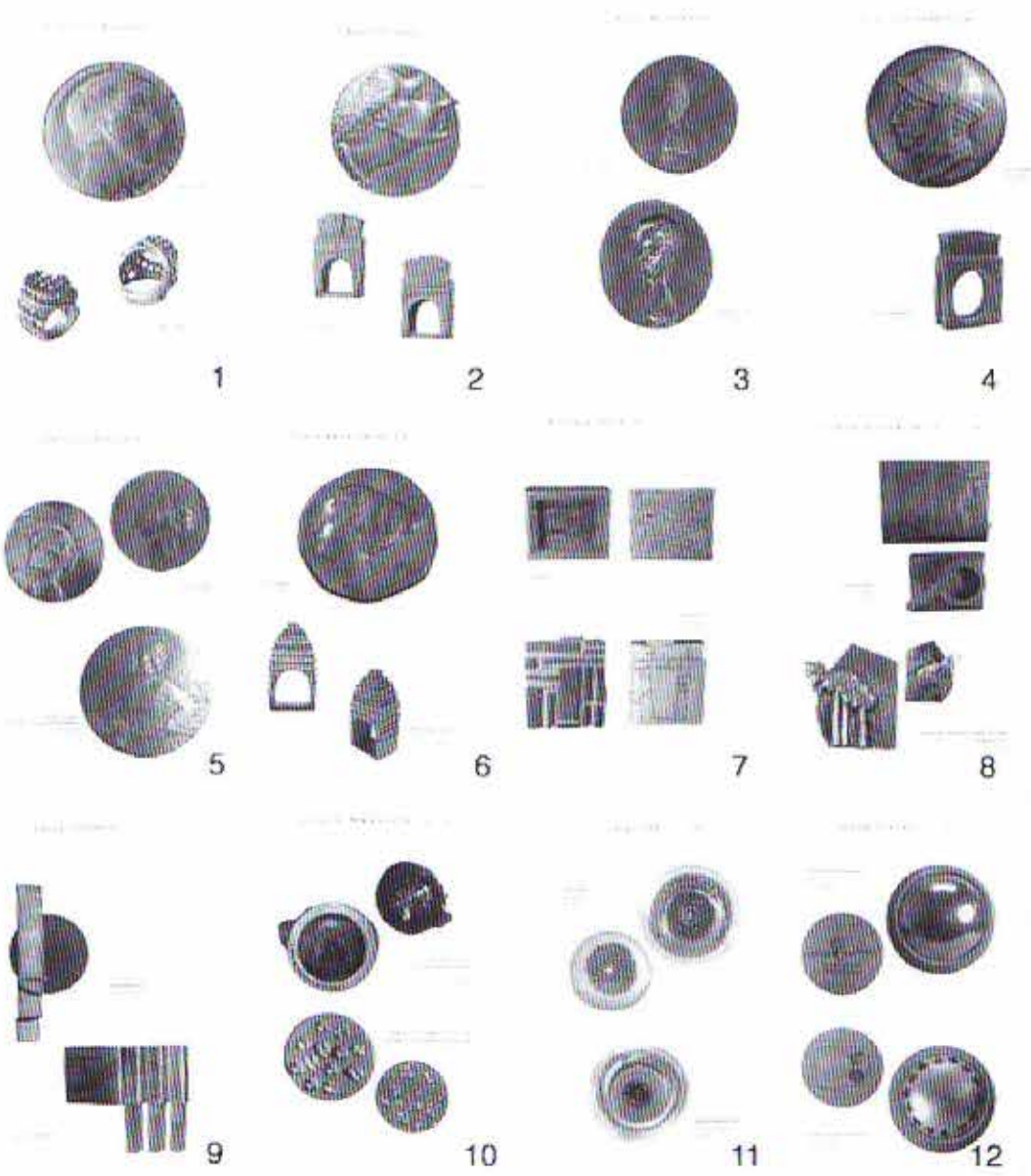


[Image 6A] 2003-2004 Kinki University, Osaka, Japan
 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
 1-4 • Kinki U
 5-10 • U Lisboa
 11-16 • U Arts



[Image 6] 17 • Commemorative medal by L. D'Angelantonio

2004-2005 Saint-Petersburg State Artistic Industrial Academy, Russia [image 7]
 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal



[Image 7A] 2004-2005 Saint-Petersburg State Artistic Industrial Academy, Russia
 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
 1-6 • Saint-Petersburg
 7-12 • U.Lisboa



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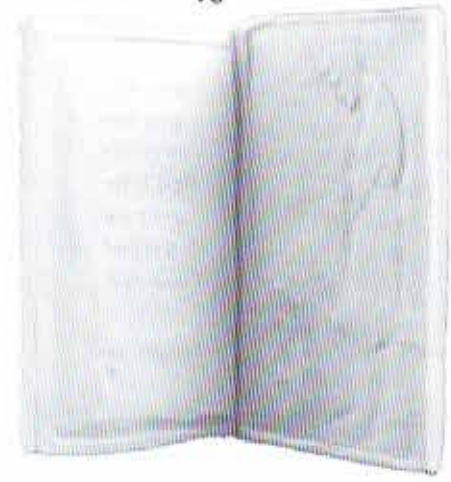
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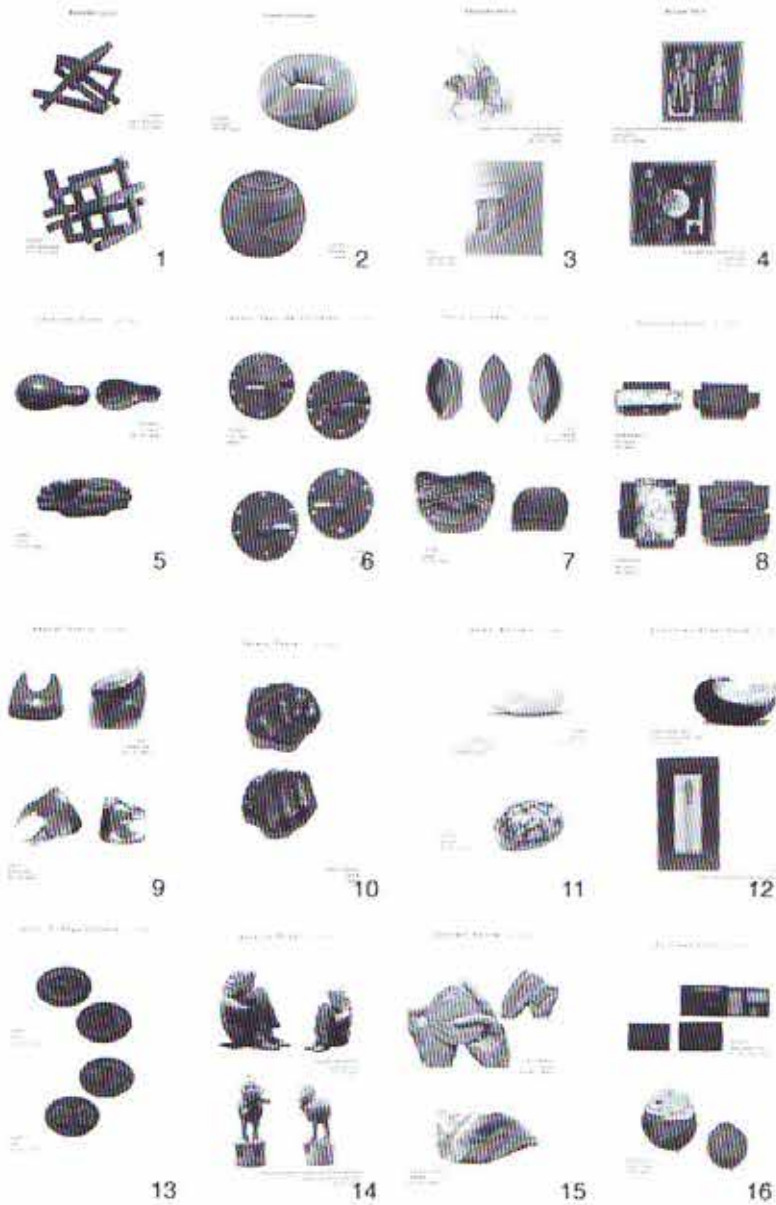
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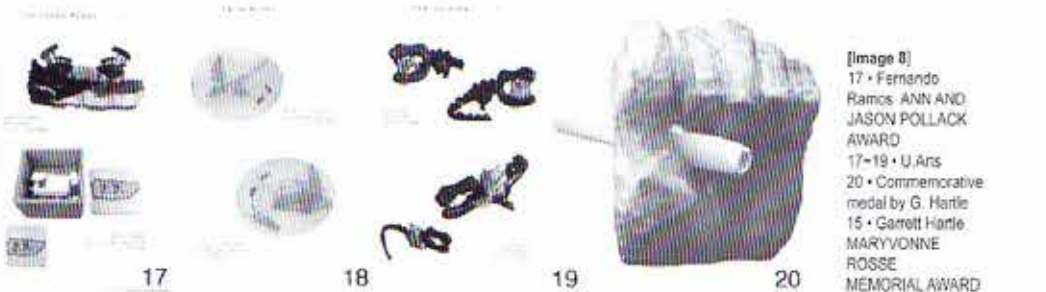
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[Image 7] 13-21 • U.Arts
 22 • Commemorative medal by C. Chapentier
 15 • Shannon E. MacArthur ANN AND JASON POLLACK AWARD
 20 • Core Lee Carpenter MARYVONNE ROSSE MEMORIAL AWARD

2005-2006 Escola de Artes Visuais do Parque Lage, Brazil [Image 8]
 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal

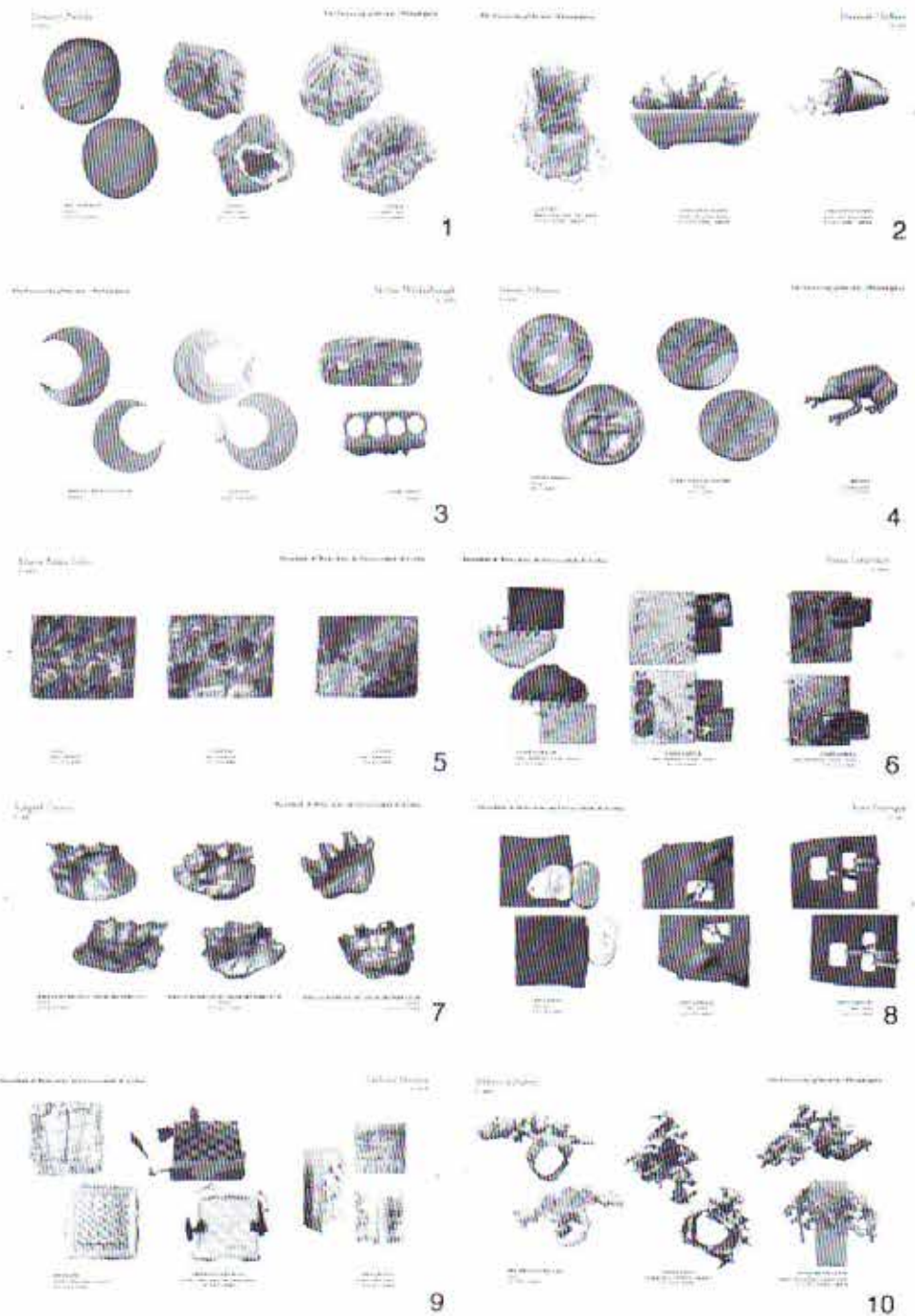


[Image 8A]
 2005-2006
 Escola de Artes Visuais
 do Parque Lage, Brazil
 Faculdade de Belas-Artes
 da Universidade de Lisboa,
 Portugal
 1-4 • Artes Visuais
 5-10 • U Lisboa
 11-16 • U.Arts

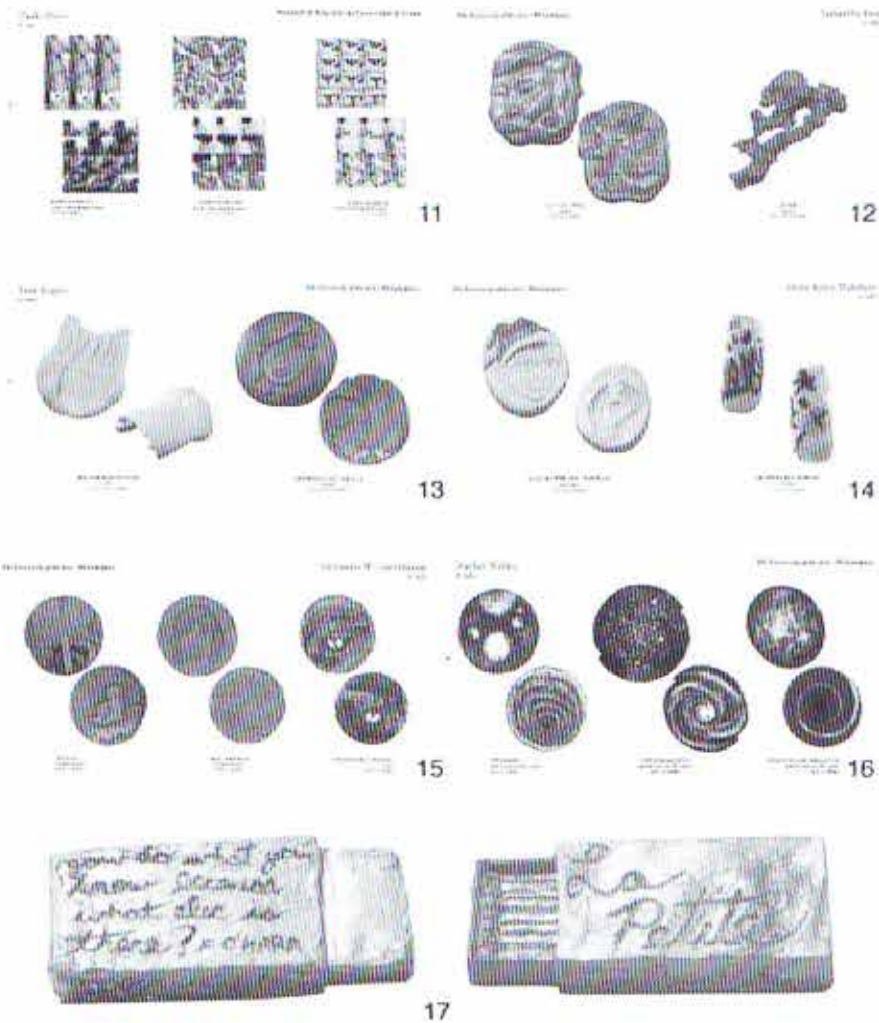


[Image 8]
 17 • Fernando
 Ramos ANN AND
 JASON POLLACK
 AWARD
 17-19 • U.Arts
 20 • Commemorative
 medal by G. Hartle
 15 • Garrett Hartle
 MARYVONNE
 ROSSE
 MEMORIAL AWARD

2006-2007 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal [image 9]



[Image 9A & 9] 2006-2007 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
 5-8, 11 • U. Lisboa
 1-4, 12-16 • U. Arts
 16 • Rachel Wilder ANN AND JASON POLLACK AWARD
 15 • A. W. Geteleman MARYVONNE ROSSE MEMORIAL AWARD
 17 • Commemorative medal by Alexander W. Geteleman

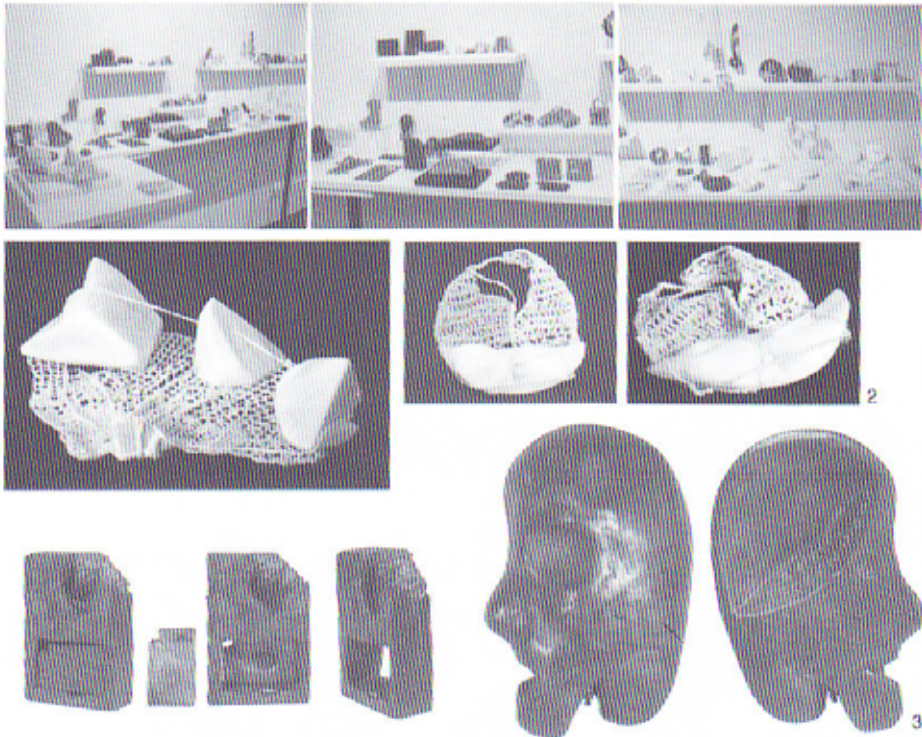


[Image 9] see above

2007-2008 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal [image 10A, image 10]
 Celebrating the 10th Anniversary / 2006-2007 • 2007-2008 • Arts alumni artists
 The 10th Anniversary of VOLTE FACE - Medalha Contemporânea



[Image 10A] 2007-2008 Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
 10th Anniversary commemorative medal by T. Canfield



[Image 10]
 1 • U. Lisboa &
 U. Arts Medalia
 Gallery display
 2 • Miriam S. Kingler
 ANN AND JASON
 POLLACK AWARD
 3 • Nathaniel Butler
 MARYVONNE
 ROSSE
 MEMORIAL
 AWARD

In 2001, I formed a nonprofit organization, *New Approach Inc.*, as a way to fundraise for *NEW IDEAS* and other projects. The purpose of *New Approach* is to promote the work of emerging artists and curators, as well as to encourage public awareness of contemporary medallic art. Around the same time, I began to assemble equipment for creating small-scale three-dimensional work at my new studio in Jersey City, NJ. We hosted three consecutive years of small summer medallic art workshops, which consisted of visits to artists' studios and museums, as well as technical demonstrations by the other artists.

Also in 2001, Ann and Jason Pollack, who are avid collectors and dedicated patrons of contemporary medallic sculpture, offered to sponsor two monetary awards for U. Arts students participating in *NEW IDEAS*. The *Maryvonne Rosse Memorial Award for Figurative Expression* was dedicated to Ann Pollack's friend, Ms. Rosse (1917-1998) was an accomplished American sculptor and medalist in the figurative tradition, as well as a devoted member of The American Medallic Sculpture Association. The other award was named for its sponsors: *The Ann and Jason Pollack Award For Excellence and Achievement in the Art of Medallic Sculpture*. Ann Pollack is an accomplished medallic sculptor, and member of numerous medallic sculpture organizations.

During the 2004 Seixal, Portugal FIDEM Congress, an exhibition titled *THE ALUMNI MEDALLIC SCULPTURE*,

was held at Faculdade de Belas-Artes da Universidade de Lisboa. And at the Congress, Cory Gilliland, who was the USA FIDEM Delegate at the time, gave a slide talk about the *NEW IDEAS* project.

In Fall 2004, I was encouraged by Dean Stephen Tarantall, College of Art and Design at U.Arts, to give a lecture about medallic sculpture at a U.Arts faculty conference. The talk began with a very brief history of the contemporary medal, leading into a report of the Seixal FIDEM Congress. After this opportunity, in Spring 2005, I submitted an application to institute a medallic sculpture course. The course was accepted within an unusually short time. The course was offered to students in the 2006 Spring Term. Prior to the course, each term, as few as two, and as many as seven students approached me to sign up for an Independent Study Program to learn about medallic art.

This was the first time in U. Arts history that such a course was offered. Open to both Sculpture major and non-major students, the maximum capacity of 13 students enrolled in the 15-week course that met once a week for 3 hours. In this course, students learn creative and technical skills at the same time. The students are expected to participate in national and international exhibitions, as well as learn art-marketing skills. FIDEM and AMSA, and specialized magazines and catalogues are introduced. The course includes a brief history of contemporary medal art. The first assignment is the

creation of a bas-relief self-portrait in cast bronze. Students practice how to formulate their concept with minimum word depiction. After the initial assignment, students are encouraged to create medallion art in various mediums and materials.

[image 11]



[Image 11] Medallion Sculpture Course at U. Arts studio

With the foundation of eight annual international traveling *NEW IDEAS* exhibitions, expanding academic interest at U.Arts, and the official course offering, I was able to return to one of my initial plans to organize an international medallion sculpture competition. The first biennial exhibition of *THE INTERNATIONAL MEDALLION SCULPTURE COMPETITION FOR EMERGING ARTIST* was held in February 2006.

The theme was *BEGINNING*. The competition was made possible by a contribution from the Uryu Family of Japan. Keiichi Uryu (1919-1992) was a prominent Japanese medalist, and recipient of the 1990 J. Sanford Saltus Award for distinguished medallion artists. The consistent theme of his work was humanitarianism. Through his daughter, Izumi Nishi (1954-2003), Uryu's message was carried through medallion art. The first prize is dedicated to the family so that their dream will continue.

Verag Szabó from Hungary received the Uryu Award, and a Japanese artist, Daisuke Kinomiya received the Nishi Award, with an ambitious five-part woodcarving medal. Accompanying the competition exhibit, Szabó had a one-person show of her medallion art. [image 12] [image 13 A, image 13]

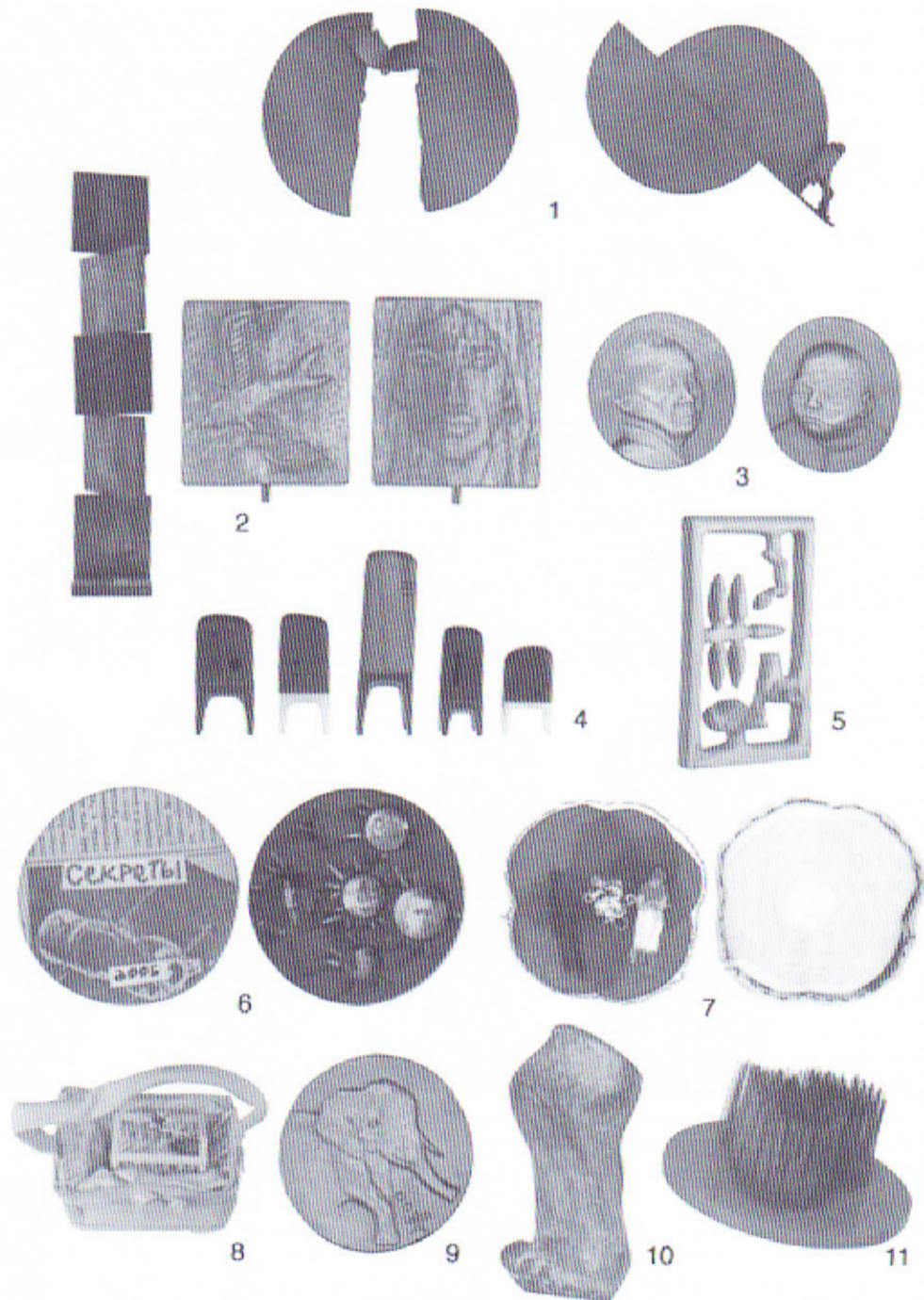


[Image 12] 1 • Medal by Izumi Nishi 2-4 • Medal by Keiichi Uryu



[Image 13A] Competition catalogue cover & Commemorative medal by John Lynch





[Image 13] Competition awarded works 1 • URYU AWARD Vigág Szabó 2 • NISHI AWARD Daisuke Kinomiya 3 • CAST BRONZE AWARD Kazuhiro Adachi Shared THE ROBIN AWARD, 4 • Rex Kalehoff & 5 • Lynch Shared INOVATIVE MATERIAL AWARD, 6 • Alisa Minyukova & 7 • Yumiko Tomobe HONORABLE MENTION AWARD 8 • Fernando Ramos 9 • Miyuki Shinmoto 10 • Pam Sprecher 11 • Joana Mesquita Filipe

Also coinciding with the competition exhibition, I curated *NEW VOICES*, a show of young international artists. Some of the artists from outside of USA are: M.J.Ferreira, A. Pereira, J.Viriato from Portugal, M. Zalewski from Poland, and R.Zigan from Germany. [Image 14]



[Image 14] *NEW VOICES* exhibition at Medialia ... Rock and Hammer Gallery Space II

The reception for these two exhibitions was also the official opening of the *THE NEW APPROACH CONTEMPORARY MEDALLIC ART COLLECTION AND RESEARCH CENTER*. At that stage, in Fall 2006, there was one built-in showcase with shelving for research material. Since then, the range of reference materials at the *New Approach Center* has increased. Dr. Alan Stahl, Curator at Numismatic Collection at Princeton University, an advisor to *New Approach*, has written the text for every catalogue in the *NEW IDEAS* exhibition series, as well as in the *New Approach International Emerging Artist Medallion Sculpture Competition* catalogue. Ms. Cory Gilliland, the current Vice President of FIDEM, donated articles written by her for various magazines and catalogues. The American medalist, John Cook, has sent his writings, and donated a selection of his commemorative medals as well. As a specialist in historic numismatic literature he has been locating medallion art related publications for us. Mr. Masaharu Kakitsubo, who owns and operates a private mint in Tokyo, and is an enthusiastic medallion art collector, donated 26 historical medals, created in the early 1900's that represent the golden age of contemporary Japanese art medals, to the *New Approach* permanent collection. Other reference materials have been donated, which include Ms. Beverly Mazze's (past AMSA president) donation of several machines and countless attachments, as well as tools, which

belonged to her late husband and gem engraver, Irving Mazze. Since then we have received additional donations of equipment. Throughout the year, I teach bas-relief, casting process, and stone carving. [Image 15]



[Image 15] Workshop at New Jersey studio

Other exhibitions:

I had an opportunity to organize a group show of works by the students from U. Arts and U. Lisboa, at The New York Public Library Donnell Library Center in 2001.

Starting in 2001 June/July Medialia has exhibited small-scale works by several alumni in Space I.

The 2007 June exhibition was a one-person show by Tobias Canfield. Customarily, these exhibitions coincide with a group drawing exhibition by emerging artists at Space II. Also, February Space II exhibitions are by emerging artists. Curating emerging artists exhibitions provides a good opportunity to introduce the medallion art of young artists.

Finally, the 10th Annual *NEW IDEAS* exhibition was formed by students' work from U. Arts and U. Lisboa. *NEW IDEAS* alumni work from both universities was included. The Portuguese group *Volte-Face-Medalha Contemporânea* was celebrating its 10th anniversary, as well. I invited them to the exhibition. The blueprint, which was drawn over a decade ago has been followed step by step and includes many people in the international medallion art community. *NEW IDEAS IN MEDALLIC SCULPTURE* is not only an exhibition title, but a basic idea for laying the road to the future of medallion art. It is my sincerest hope that this road will be continued by the younger generations.

Mashiko

Promoting Medallistic Sculpture to the General Fine Art Community

The decision to open a gallery and become a promoter of medallistic art stems from being an artist. When I began expressing ideas in silkscreen, in the mid 1960s, I developed a relationship with editioned small-scale relief sculpture. By extension, I came to think that bronze and photography multiples should be editioned and handled in much the same manner that print dealers sell prints. My interest in organizing and curating started in the early 1970's, by promoting several artist-operated galleries, which included an American Medallistic Sculpture Association exhibition in 1992. During this time I discovered a lack of understanding about medallistic art among not only collectors and journalists, but even artists as well. It was discouraging to see this art form so marginalized and misunderstood as a fine art, and with no dealers who specialized in it. From the perspective of an artist I decided to open a gallery to advance the aesthetic range of medallistic sculpture. Through a fascination with the disjointed realms of medallistic art, I developed my own definition:

Sculpture is a three-dimensional experience where one can walk around an object and engage in a tactile experience. No matter how it is done it is tangible. On the other hand, two-dimensional work can create an illusion in many ways, but you can seldom touch and feel a varied surface. Medal art joins both the two and three-dimensional worlds as one unique visual, tactile form. My daughter likes to call it a tactile narrative. Quite often, medals have both obverse and reverse surfaces, which allows for a more complex content. They are small enough to be appreciated in the hand, as if one is holding the entire idea of the artist.

Collecting any art means possessing a connection you have made with an artist's thoughts, but collecting medal art becomes more personal than other art forms because of its distinctly intimate tactile quality. Because of this intimacy, the artist must be specially trained in both bas and high relief to be able to transpose ideas with technical proficiency.

Preferably, the work would be able to be produced in limited editions for availability to a large audience.

I believe owning original art enriches the quality of one's life. Therefore, art should be affordably priced, so that it can be

accessible to anybody who has an interest in collecting. This is the reason I came to be involved in printmaking. The nature of the limited edition lowers the price of an individual piece, making it not only affordable, but encouraging the aspect of being collectable.

At my first participation in the FIDEM London Congress in 1992, I was introduced to the international medallistic art community. It was there that I finalized my plan for promoting medallistic art.

To begin, I planned to promote medallistic art through a gallery-in-the-mail, which was designed to be a virtual gallery, rather just an extensive portfolio. The portfolio case was 24 x 15 x 2 cm, containing approximately 50 leaves. Each leaf was a gloss or mat card stock page, of either white, silver, or gold; printed with black or sepia ink. Combinations were chosen to compliment each work. Images of the medallistic sculptures were printed on the front, with a description and information of the work printed on the back of each leaf. The plan to promote medallistic art by portfolio representation through the mail was met with negative criticism and skepticism. Because a comprehensive portfolio is both costly to produce and ship, an introductory brochure was produced. This was a small pamphlet, of 22 x 10 cm, which was less costly to produce, and easy for wide distribution, allowing interested collectors to order the substantial portfolio itself.

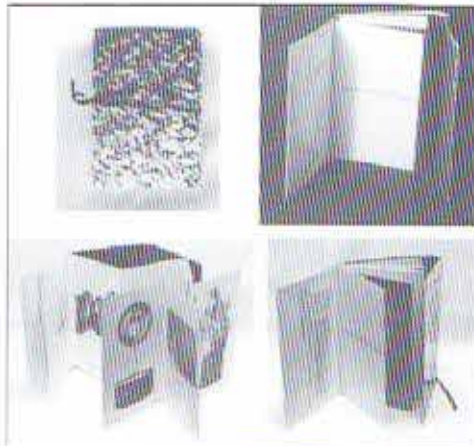


[Image 1] PORTFOLIO

I believed that if a broad selection of work was represented together, medallistic art, because of its collectable nature, could find an unlimited audience. In the catalogue, works were characterized as: medallistic sculpture, book art, and tactile, and wearable art, and small sculpture. [Image 1]

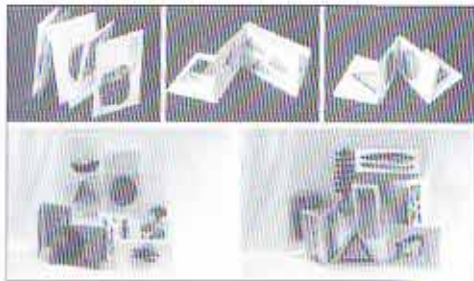
After the initial portfolio and pamphlet, and with advanced computer technology, we began printing brochures at the gallery. With in-house printing, catalogue/brochure layout and binding became an extension of my creative activities as an artist. For several years during this time, I curated small exhibitions of medallic art, along with showing my one-person exhibits, internationally. The works for each show were selected according to the title of the exhibitions.

1995 *SMALL SCULPTURE* Gallery Miyazaki, Osaka, Japan
[image 2]



[image 2] *SMALL SCULPTURE* : catalogue

1996 *TRANSFORMABLE SCULPTURE* Gallery Heian, Kyoto, Japan [image 3]



[image 3] *TRANSFORMABLE SCULPTURE* : catalogue

1997 *EDLLIC SCULPTURE* Suffolk County Community College, Suffolk, NY

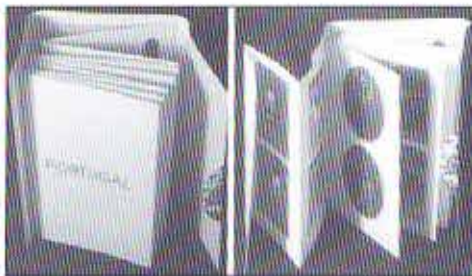
1997 *TOUCHING THE HORIZON* Gallery Miyazaki, Osaka, Japan [image 4]



[image 4] *TOUCHING THE HORIZON* : catalogue

1998 *TOUCHING THE HORIZON* Gallery Heian, Kyoto, Japan

By 1997, with increased inquiries from individuals wishing to view actual work, I transformed my printing studio into Medialia ... Rack and Hamper Gallery. From that point on, organizing monthly medallic sculpture exhibitions became Medialia Gallery's routine. For example, a 1998 celebratory exhibition, *Helder Batista with Contemporary Portuguese Medallic Artists*, was held for the occasion of Mr. Batista receiving the J. Sanford Saltus Award. Annually, the American Numismatic Society (ANS) in New York issues this award, acknowledging the lifetime achievements of medallic artists. After its run at Medialia, this exhibition of Portuguese art then traveled to several different cities in Japan over the next couple of years. [image 5]



[image 5] *HELDER BATISTA AND PORTUGUESE ARTISTS* : catalogue

Coinciding with the ANS Saltus Award Ceremonies, I organized the following exhibitions for recipients at Medialia Gallery:

1999 Jeanne Stevens-Sollman: *INTO THE NEXT CENTURY / The Awards 1990-1999*

1998 H. Batista; 1997 L. Finke; 1996 N. Moss; 1995 A. Shagin; 1994 M. Letterie; 1993 E. Olzawska-Borys; 1992 M. Kaufman; 1991 E. Daub; 1990 K.Uryu [image 6]

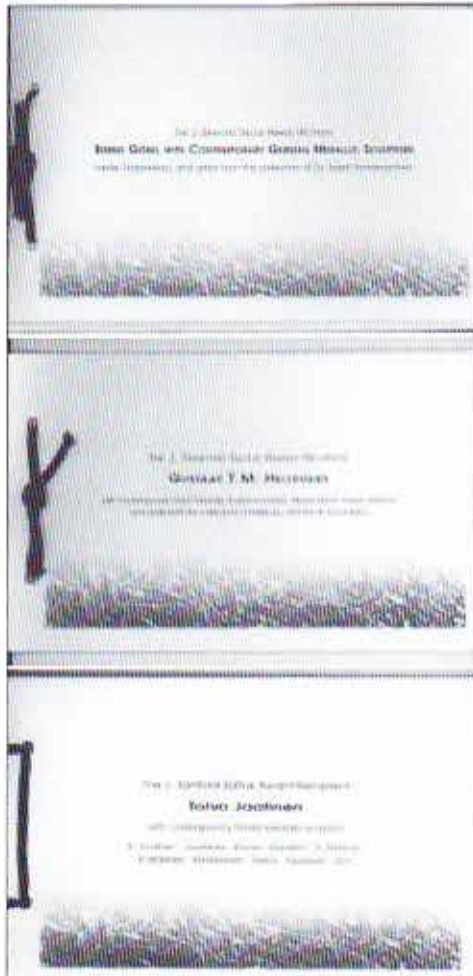


[image 6] *INTO THE NEXT CENTURY* : catalogue

2000 Bernd Göbel: Bernd Göbel with Contemporary German Medallic Sculptors • Heide Dobberkau and artists from the collection of Dr. Ralph Sonnenschein

2001 Gustaaf T.M.Hellegers with Contemporary Dutch Medallic Sculptors: Letterie, Mieras, Steyn, Varga, van de Vathorst and works from the collection of Masaharu Kakitsubo, and Ann and Jason Pollack.

2002 Toivo Jaatinen with 10 Contemporary Finnish Medallist Sculptors [Image 7]



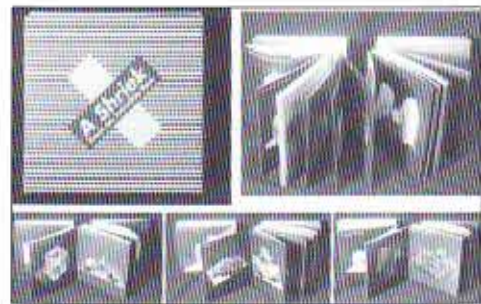
[Image 7] Catalogue covers:
BERND GÖBEL with CONTEMPORARY GERMAN MEDALLIC SCULPTORS
GUSTAAF T. M. HELLEGERS with CONTEMPORARY GERMAN MEDALLIC SCULPTORS
TOIVO JAATINEN with CONTEMPORARY GERMAN MEDALLIC SCULPTORS

2006 Theo van de Vathorst • Recipient of the 2005 Saltus Award with Guus Hellegers (2001 recipient) and Marianne Letterie (1994 recipient)

The key for promoting medallist art is to secure an available list of artists. However, there was a noticeable lack of young artists - not only in the USA, but internationally as well. I realized the most effective way to engage the interest of young artists was through organized projects, which was one of my initial plans in 1993. It also became evident that I needed to raise funds for these various endeavors. For this reason I created the nonprofit organization, *New Approach*,

Inc. which came to fruition in 2001, when we were granted nonprofit status in New York State. The mission of *New Approach Inc.* is to promote emerging artists, as well as to encourage public awareness of unconventional medallist art. Annual activities are made possible by the generous support of patrons, internationally. Since its inception, Dr. Alan Stahl has generously accepted the position of adviser to *New Approach, Inc.*

Meanwhile, as guest curator for the Meguro Museum, Tokyo, Japan, my proposal to invite 100 artists from throughout the world to a small-scale sculpture exhibition was accepted by the director, Mr. Shigeki Fukunaga. He had been following my activities through all of the *Medialia* catalogues and brochures. The title of the exhibition was *A SHRIEK FROM AN INVISIBLE BOX*. After invitation, the condition for work submission was: three pieces of works, should fit in within 20 x 36 x 36 cm; the maximum size of each work was 20(H) x 18 x 18cm. For many participants, it was an unusual experience to create work in such a small scale. The artists who accepted my invitation from the international medallist art community were: Heide Dobberkau, Uga Drava, João Duarte, Leonda Finke, Virginia Fróis, Gabriela Gasparova-Ilesova, Bernd Göbel, Ana Hernando, Bronislaw Kazystof, Barbara Lekberg, Maria Lugossy, Erik Mäkinen, Mashiko, Brian O'Dwyer, Jeanne Steven-Sollman, Irina Suvorova, Joanna Troikowicz, and Theo van de Vathorst. [Image 8]

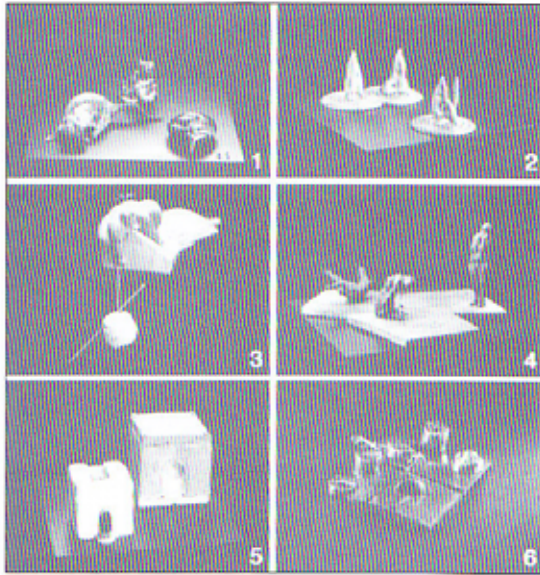


[Image 8] *A SHRIEK FROM AN INVISIBLE BOX*: catalogue

Of artists from other disciplines, several later became interested in medallist sculpture.

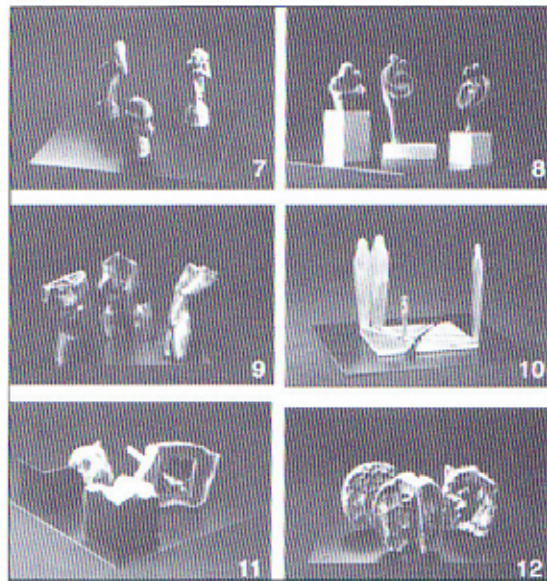
It took nearly five years to realize the uniqueness of this exhibition, and *A Shriek From an Invisible Box* finally opened in October 2001. Mr. Fukunaga unexpectedly passed away while we were in the final stages of preparing for the exhibition. He had truly begun to accept the contemporary medallist art format. And if he was still alive, it would have been a forceful opportunity to introduce medallist art to the fine art world. [Image: 9, 10, 11]

In 2003, my sculpture studio was transformed into a second gallery space. The focus of *Medialia ... Rack and Hamper Gallery, Space II*, was showing drawing, printmaking, and

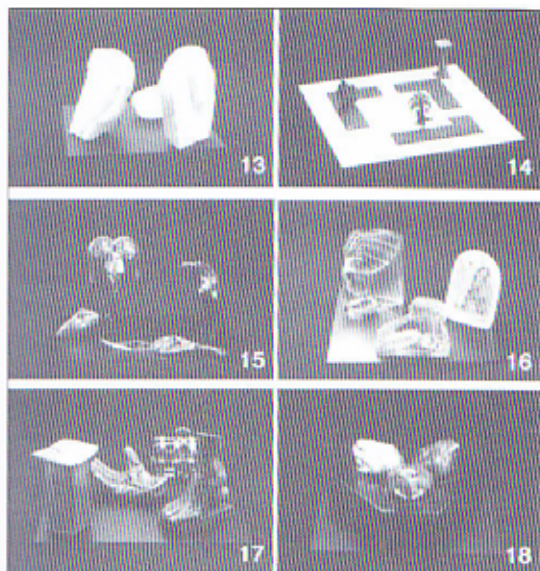


Artists from medallion art community in the exhibition: *A SHRIEK FROM AN INVISIBLE BOX*

- [Image 9]
 1. Heide Dobberkau
 2. Uga Drava
 3. João Duarte
 4. Leonda Finke
 5. Virginia Fróis
 6. Gabriela Gasparova-Ilesova



- [Image 10]
 7. Bernd Göbel
 8. Ana Hemando
 9. Bronisław Kazystof
 10. Barbara Lekberg
 11. Maria Lugossy
 12. Erik Mäkinen



- [Image 11]
 13. Mashiko
 14. Brian O'Dwyer
 15. Jeanne Steven-Sollman
 16. Irina Suvorova
 17. Joanna Troikowicz
 18. Theo van de Vathorst

sculpture. Medialia Gallery began showing two exhibitions each month throughout the gallery season. The exhibitions in the two spaces are often related through a concept, format, technique, country, or generations. With ongoing displays, the focus of Space I is medallion art and small-scale sculpture exhibitions. With familiar art formats on regular rotation, Space II is regularly used to draw a spotlight onto the medallion world in Space I. For example a selection of coinciding exhibitions have been:

Hemisphere 2004, April: Space I - *PACIFIC RIM*: Contemporary New Zealand Medallion Sculpture

The first New York exhibition by 20 artists from New Zealand.

Space II - *EVIDENCE IN MIST*: Ceramic sculpture by M. Gotoh Country

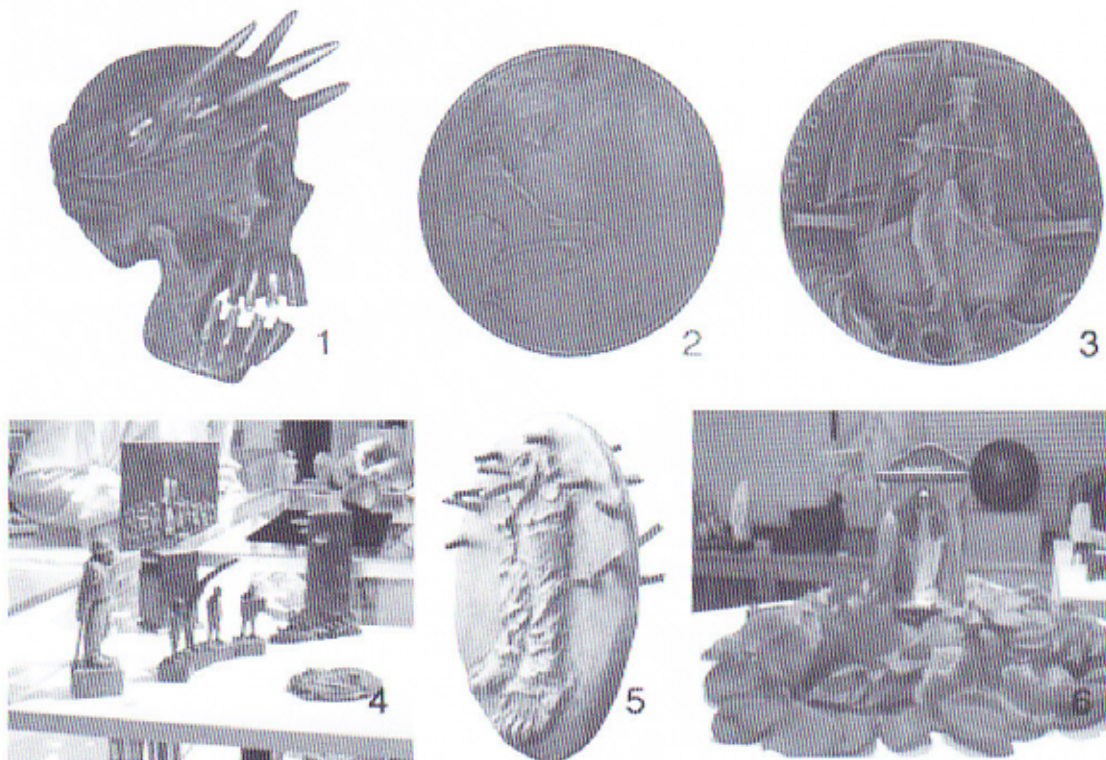
2005, May: Space I - *PAWEŁ LESKI WITH CONTEMPORARY MEDALLION SCULPTURE FROM POLAND* [image 12]



[image 12] PAWEŁ LESKI WITH POLISH ARTISTS: Gallery display

Space II - *LIGHT AND SHADOW*: Wood relief and drawing by J. B. Benor

Social reflection 2006, April: Space I - *CONCERNS*: Medallion Art by International Contemporary Medallion Artists with loan of historical medallions from collectors [image 13]



[image 13] CONCERNS

1. Michael Reed
2. D. Simpson collection
3. F. Withington collection
4. Ewa Wojcik-Konstantinowska, Tobias Canfield
5. Leonida Finke
6. Fernando Ramos

Space II - *EXPRESSIONS IN DRAWING*: One-person show by K. Adachi

Concept 2006, November: Space I - *PEACE*: Medallion Art by International Artists [image 14]



[image 14] *PEACE*: Gallery display

Space II - *SOMETHING SPECIAL ABOUT YOU*: Drawings and paintings by E. J. Song

Theme 2007, March: Space I - *INDUSTRIALIZATION*: Historical medallion art from several collectors

Space II- *INDUSTRIAL AND NAVAL IMAGERY* - *Memories of Warships* - *Contemporary Offshore Oil Platforms*: Drawings and a sculpture by R. Donahue

Artistic expression 2007, April: Space I - *DI-MIN-U-TIVE*: Delicately created small-scale work • Medallion Sculpture - Book Art - Drawing - Painting - Sculpture

Space II - *THE PLACE WHERE SHE IS*: Work on paper and sculpture by M. Held

Two exhibitions, *PEACE* and *CONCERNS*, address timely themes. For each exhibition, invitations are extended to artists and collectors, accordingly. Historic medal selections on loan from private collections extend dimensions of the themes beyond the contemporary.

Since 2004, the December exhibition *ADJUSTABLE OBJECTS* • *Transformable Art* has been an annual event. Viewers are encouraged to participate in the artists' creativity through touch in this exhibition of two and three-dimensional work. In 2005, this participatory exhibition added another dimension: *CHESS*. For some artists, including myself, the adjustable theme is a very evocative discipline. Particularly through the game of chess, artists can cover unlimited expression technically and conceptually. [image 15]

For the majority of people who visit Medialia's Space II for non-medallion exhibitions, medallion art is a new discovery. For medallion art enthusiasts who visit the gallery, it is common to discover directions in contemporary medallion art previously unknown to them. Particularly for emerging artists, it is encouraging to know that art does not have to be physically large to effectively express thoughts, and create a powerful impact.



[image 15] *ADJUSTABLE OBJECTS & CHESS*: Gallery display

As my efforts to promote medallion art with younger generations increased in annual activity, a third space was opened in Medialia Gallery: *THE NEW APPROACH CONTEMPORARY MEDALLION SCULPTURE COLLECTION AND RESEARCH CENTER*. It was being planned since the

2006 First International Medallion Sculpture Competition for Emerging Artists. A permanent display case was built and installed in the *CENTER* this past summer, which debuted with the opening of the exhibit *19th and 20th Century American Medallion Art*. Comprised of nearly two hundred pieces, seven New York based collectors selected medals of varying themes from their private collections. Without the understanding and interest of these collectors, I could not have organized this exhibition. Large focus exhibitions on loan from collectors had also been one of my intended projects from my early days of planning. Previously, only very small selections of private collections had been shown at Medialia. The spectrum of themes contained in private collections offers a rich, historical, and aesthetic contrast to contemporary medallion sculpture which is regularly on view at Medialia Gallery.

After more than a decade, the 2007 Fall Gallery Season opened with three medallion art exhibitions at Medialia Gallery.

Space I: *John Cook: A Retrospective* [image 16]



[image 16] Selected works from: *JOHN COOK RETROSPECTIVE*

Space II: *THE 10th ANNIVERSARY OF NEW IDEAS IN MEDALLION SCULPTURE*

Including *NEW IDEAS 2006-2007*, *NEW IDEAS 2007-2008*, *NEW IDEAS ALUMNI ARTISTS*, and *VOLTE-FACE MEDALHA CONTEMPORÂNEA*, Lisbon, Portugal

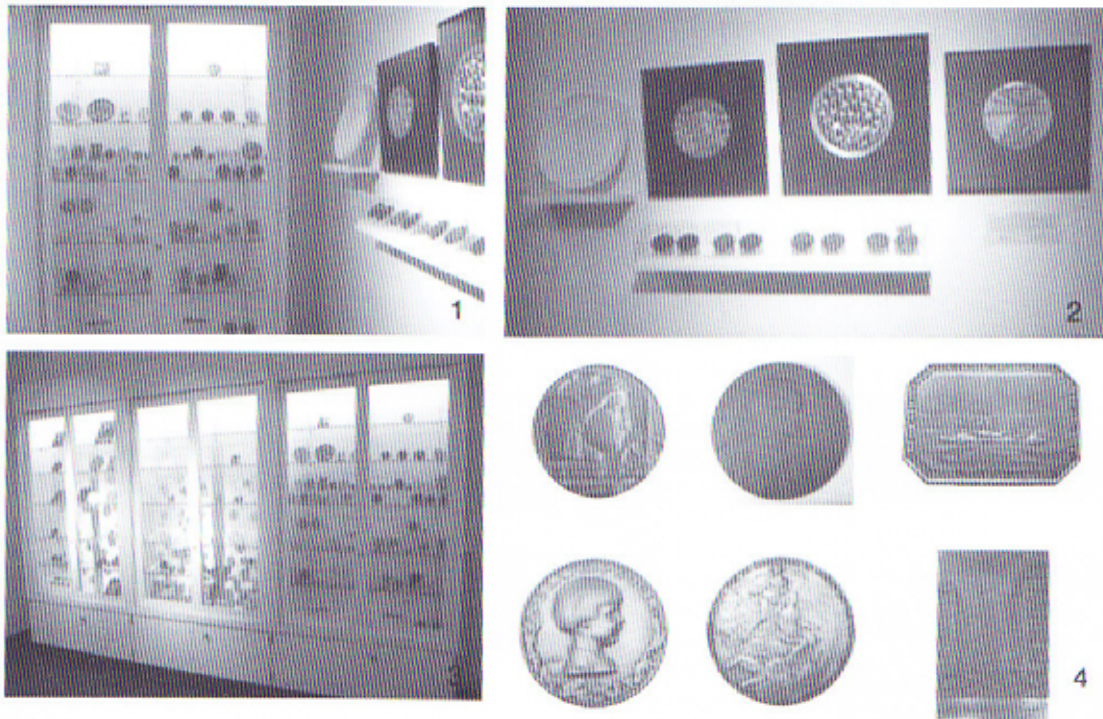
Space III: *19th and 20th CENTURY AMERICAN MEDALLION ART* [image 17]

It is my belief that the focus of promoting art should not be based on how it is advertised, but should be based on the quality of the art itself. This is not limited to the technical construction of the work. It is the combination of the artist's statements, and how effectively skill and sensibility are presented in various mediums. Artists cannot fulfill all the collectors desires, but artists can help advance a collector's choice with highly crafted work. Because a collector has an individual taste and focus in collecting, representing a variety of work - in material, concept, and style, has allowed gallery visitors who are both familiar and unfamiliar with medallion art to find work.

Building a central place for information, providing a facility, with exhibiting opportunities, has been my underlining basis for promoting medallion art. The art form has many hidden potentialities for artists, as well as for collectors.



The arduous path of promoting medallion art is like the difficult path for any other non-traditional art format. With diligent work, patience, and growing support, I am beginning to feel that the path for the medallion world is again widening.



[Image 17] NEW APPROACH CONTEMPORARY MEDALLIC SCULPTURE COLLECTION AND RESEARCH CENTER
 1. Display case partial view with Uryu's display on the wall
 2. Keich Uryu full display
 3. Display case full view
 4. 19th and 20th century American Medallion Art

Merlin Szasz

Reconstruction by "Rediscovering the Medal"

Since the beginning of the twentieth century, from the time of the Dada Movement, we have witnessed both the decline of visual principles that are the basis of integrity in art and design and the rise of intellectual spin. In our continuing development of our man-made environments, we seem to be losing the intimate contact with nature that so instructed our forerunners in their pursuit of visual expression.



design, it has been the vigor found in natural forms and their relationships that has been our guide and inspiration.

Our appreciation and judgment of visual expression has always been consistent with the sciences, employing the same evaluative observation we use to understand the physical world around us. The common empirical experience of learning to function in our environment is largely a visual process. Our survival skills are honed through visual experience. We instinctively understand when objects are

"Look to the past and it will teach you"

I like designing in the visual arts to the organization of energy through formal definition of structure, and their dynamic engagement. The expression of energy in this organization may range from rhythmic variations to tension



Arabian Mantis

and compression, kinetics and stability, in support of a visually coherent whole. Nature is the dynamic model and base from which we can observe a diversity of energies, expressed in a lively fashion through intrinsic forms that are

constantly evolving.

The natural world is at once subtle and direct, rich and succinct, as it evolves and adjusts in endless variation. To watch a plant grow from seed to maturity is to witness energy in a seamless intrinsic process. There are floral examples in which we can observe, through the blossom of a single plant, the full emotional range of familial generations, from tender youth through old age and death. Throughout the history of art and



Hosta

whole or fragmented, dead or alive, moving or static, friendly or threatening. We recognize the subtle dialogue between physical context and object condition. Gravity, and its unrelenting physical influence on all structures, conditions our view of whether the structures and energies we are observing are vital and authentic.

Our observations of nature are universal experiences, and form the basis of the visual language we utilize in art and design.

Consequently, as designers, we must become acutely aware of the visual principles at work through these observations,

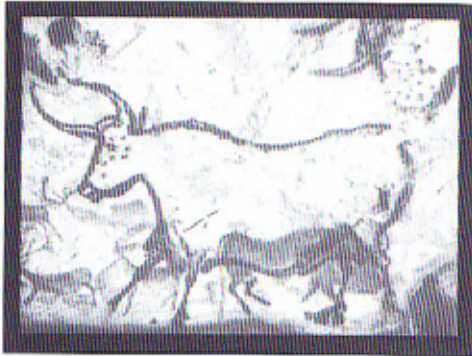


if we are to fulfill our desire for expression and create meaningful outcomes.

If we take the time to view the historical record, and the range of man's earliest artistic statements, we have to be struck by the skill and sophistication with which many of these older



examples are executed. From the earliest records there appear to be two broad avenues of formal expression--realism and abstraction-- that are still in use today. As an example of realism there are magnificent drawings, such as this bull from the caves of Lascaux, that are wonderfully succinct images using observational anatomy. A few amazing unhesitating lines convey not only the anatomical structure of the bull but simultaneously give it lively animation.



28,000 BC

The second approach, more formally abstract, is driven by the same metaphysical needs that we still ponder today.

There are a number of early "Venus" or fertility figures, of which the "Willendorf Venus" is probably the most famous. For coherent formal beauty, however, I much prefer the Venus of Lespugue. It is so sophisticated in its abstract thinking and execution that it has as much relevance today as it did 25,000 years ago, when it probably served as a traveling



Venus of Lespugue

votive. Within the abstract concept of fertility, this "Venus" could represent a seedpod just as well as a figure.

These two approaches have survived as both separate and commingled visual idealizations throughout the history of art, as is evident in the many cultural collections held in our museums. The rich variation of differing vernacular preferences are often the best artistic examples created by each of the cultures on exhibition. Generally, they are not the product of a single author, but were developed through generations of technological progress and formal refinement. The question then is, how do our own efforts at this time hold up in the context of past achievements?

There are still many contemporary artists and designers who see themselves and their work as an extension of this long formal heritage. A heritage that, despite all of the vernacular variation, they view as held together by consistent formal principles.



I am not a scholar of current events in art, but I find it curious that so much of the work put forth lacks visual strength and integrity, and increasingly requires the support of intellectual spin.

If we were to select a vernacular that represents the 20th century, it would easily be collage. While early practitioners of collage, such as Picasso and Braque, used found objects as surrogate elements in their compositions, they still created works which had focus and the anatomy of a visual whole.



Raft of The Medusa
- Frank Stella

In contrast, the use of collage today is primarily employed to lend energy to a work. The fragmenting and juxtaposition of elements generates

frictional energy. This phenomenon, however, requires no direction or purpose. The ubiquitous use of this strategy short-circuits the formal alliteration or coherence necessary for the development of an idea. Too often it serves little purpose other than hyperbolic gimmickry in the absence of a meaningful visual statement.



Baboon & Young - Picasso

Much of this type of work is mistakenly termed abstraction, when, in fact, it is formally nonobjective. The resulting obfuscation of formal coherence is mistakenly engendered as an attempt to provide a sense of mystique. As designers we should not indulge ourselves with such



Student drawing

confusion or self-deception. Visual content is understood through the overarching dynamics of a work. Structural dialogue is created to give coordination and context to all of the elements, which in turn contribute to the whole.



Benedetto Pistrucci

Design and artistic expression is a search for the appropriate formal anatomy necessary to express an idea.

With regard to the medal, there is a limited range to the format within which we can explore and have our effort understood as a medal.

The field or shape of a medal, as well as the timbre of the field and the character of its edge, are important considerations in

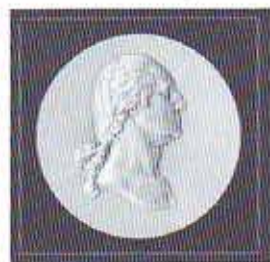
the development of a design. The shape and character of the field is not just real estate on which we park an array of symbols and messages. The idea inhabits it; it is the stage on which the idea plays out. It must be thoughtfully negotiated and brought to maturity along with all other elements.

Good design will not fear space as something empty, which needs to be filled. The compulsive overloading of a field can functionally reduce the design to a texture-- a swatch-- which has no relationship and is unresponsive to the architecture of



the shape. Conversely, the shape of a field must not become so intellectually clever that it is destructive to the more important visual coherence of the design.

The "Washington Before Boston Medal" is a good example of formal equilibrium. Its classic dignity is generated between



Washington Before Boston - DuVivier

the space within the field, the weight of the molding and lettering at the edge, and the firm portrait relief of Washington at the center.

The recently minted United States nickel of Thomas Jefferson is a poor example of use of the field and placement of the image. It appears as though the image has been sheared off by the use of a cookie cutter that has missed its target. The unfortunate extrinsic relationship of edge to image creates a dynamic dead



Jefferson nickel - U.S. Mint

zone and leaves us feeling as though we are looking at a portion of a larger field through a tube. The edge of the field can also appear extrinsic to the design when it is too close to the

action, as in the depiction of St. George by Moiret. There is great compressive action here that is left a little breathless by being clipped off at the top and giving a feeling of being hemmed in. There is a similar, but not as dramatic effect on the portrait medal of Leon Battista Alberti. The edge of the plaquette appears indifferently trimmed.



St. George and The Dragon - Moiret



Leon Battista Alberti

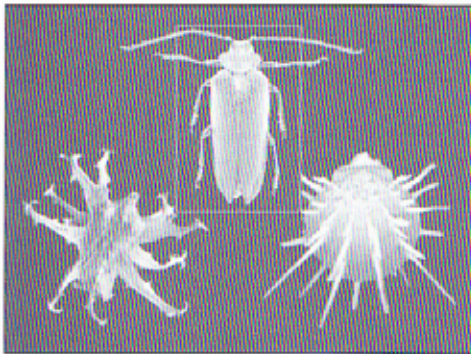
A better solution, which gives unimpeded release to the action of the primary subject, can be found in a medieval seal featuring a mounted knight. The rim of the seal has a double border containing an inscription, this creates the opportunity for the galloping horse and the knight's brandished sword to penetrate outside the inner border yet remain comfortably contained within the outer edge. The space surrounding these figures can now be



viewed as true space, with the border supplying the supporting architecture.

We must come to realize that designing is not about us, or the hubris of manipulation and object making. Instead, we should see ourselves as midwives, dedicating our skills to delivering the content of an idea without getting in the way, or obscuring the content with our presence. Only in this way can the idea gain transcendence over material and process and possibly have a life beyond the immediate gratification of its completion.

Innovation can be a tricky word. If we are inexperienced in the traditional craft and processes of medal making, and



are uninformed about the continuing formal opportunities for renewal within that discipline, we may conclude that anything we do which does not look like the past is innovation. If we were in training to become writers, we would have to come to terms with the alphabet and the meaning of words, and our work would be judged by the quality of its content. In the absence of content in our writing we would think it silly to change the typeface at every word to make it more interesting. Yet in the visual arts we are willing to entertain any number of clumsy efforts under false colors posing as innovation, as though we had not the visual wit to see them for what they are.

If the FIDEM conference was a meeting of entomologists, and a new member, who hadn't studied nor liked insects, wanted to liberate the conference through the innovation of discussing and exhibiting seashells and seedpods, the entomologists would know that this person was in the wrong venue.

Ironically, in the visual arts we dare not trust our eyes. We

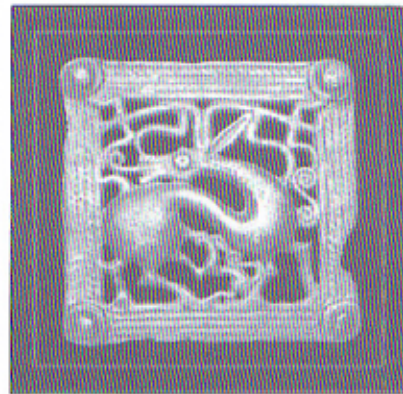
give latitude to any number of small objects posing as medals for fear of being old-fashioned and unadventurous. We can



and should make reasonable judgments in art and design and need not contribute to the public confusion of the very thing we are dedicated to support.

The archeologists and anthropologists who dug up this beautiful Scythian buckle didn't mistake it for a coin or a napkin ring. They recognized it for what it was, and so they called it.

In previous ages there was not the gulf between the arts and sciences that we now perceive. And I must say that the sciences have, in some measure, maintained the



discipline and integrity in their observations that perhaps we should reclaim for ourselves and our craft. After all visual expression is the oldest form of human communication. Perhaps our greatest innovation would be to rediscover its function, strength, and power.

Beverly "Sam" Mazze

Telling It Like It Is: The Gem Engravings of Irving Mazze

He was a serious photographer long before he was a gem engraver. Leica camera at the ready, Irv Mazze prowled the streets, snapping shots of people "doing their thing." He looked particularly for an unintended pose that revealed a truth, sometimes hidden beneath a rough exterior.

I remember the brutally hot day Irv photographed "The Old Woman" in the midst of graffiti and garbage on Manhattan's lower east side. Undoubtedly homeless, she wore her belongings — at least two dresses, a slip, a woolen hat, shapeless shoes and thick wrinkled stockings. She was stoic, despite the heat, layers of clothes, and swollen ankles and feet.

Considering Irv's fascination with life on the streets, I was astonished when he fell in love with engraved gems while paging through an antique book on intaglios (incised engravings) and cameos (bas reliefs). It seemed an unlikely match—a man who dealt comfortably with gritty reality "falling for" precious tiny engravings. In fact, however, that day was



Figure 1: *The Old Woman*. Photograph by Irving Mazze

the beginning of Irv's passion for learning all the secrets of gem engraving, so he could recreate the ancient techniques and find a way to breathe life into a dead art.

I think Irv felt the first tickle of inspiration in the Ashmolean museum — where we stopped to study intaglios during a 12-country "state of the art" survey on gem engraving. Both of us saw the truth of an ancient engraving crudely cut in stone, which showed a man and a wolf standing side by side. And we felt the tug of a direct connection to the stone, because we understood its message of "togetherness" *thousands of years after* the stone was engraved.

We found only a few gem engravers in each of the countries we visited during our survey, and most of them engraved coats of arms and/or copies of the antique. So the state of gem engraving in the last part of the 20th century was a sharp contrast to the time of Hellenistic Greece and Imperial Rome in the last centuries BC. Then gem engravers played an important part in community life.

Sometimes engravers were public relations "spin-meisters," portraying politicians as gods on large very visible hardstone



Figure 2: *Irv and Bev Mazze*. Betrothal Ringstones by Irving Mazze. 19 x 17 mm. in moonstone

cameos. Sometimes they posted "marriage bans," as lovers wore gemstone portrait rings of each other to announce a betrothal.

Although we did find virtuoso works produced by some very skillful engravers living in Germany--and Irv studied with two of them--most of the engravings he studied were in the great museums of Europe. With such a rich selection of research material, our eyes became quite discerning. We looked past dazzling technical feats of miniaturization for the truth of the engravings, and found that the majority had no meaning. In contrast, ancient gem engravings (5000-4000 BC) had meaning and purpose. For example, sealstones incised with symbolic designs were used to make wax impressions that established an individual's unique identity. In fact, gem engravings are the "Rosetta stones" that archeologists use to decipher the history of early civilizations.

Moments of truth like these helped Irv clarify his personal philosophy about future gem engravings: They would tell a story, and they would *tell it like it is*.

Gem Engraving Equipment

Gem engraving is very difficult to master. To understand why, let's start with the equipment. Figure 3 is a photo of Irv's workbench.



Figure 3: Engraving Workbench of Irv Mazze.

His favorite gem engraving lathe, custom built for him in Europe, is ready for action. The horizontal shaft, precision machined to turn smoothly, terminates in a special chuck to hold the engraving tools. Both the shaft and tools must run perfectly "true" while rotating, so there are no wobbles to mar a delicate cut. Therefore the engraver must individually shape each of the 2 1/2" long mild steel or soft iron tool blanks, angling a hardened metal graver against the tool blank while it rotates in the same lathe that will be used for engraving.

To engrave a gemstone means to grind it by bringing the stone up under the tool. Grinding requires a light touch because the tool will not bite into the stone if pressed against it with

force. Different kinds of stone require different tool speeds in order to grind correctly. The belt connecting the "pulleys" on the shaft and the motor provides the means of increasing or decreasing the number of revolutions per minute. However, trial and error often is the only way to find the correct speed for a particular stone.

I never counted the number of engraving tools Irv used, but my guess is he cut about 150 in different sizes and shapes just for his favorite lathe. Figure 4 top shows a selection of tools, which are generically called "wheels."

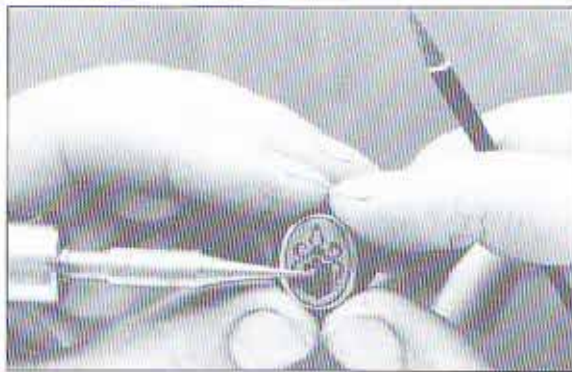
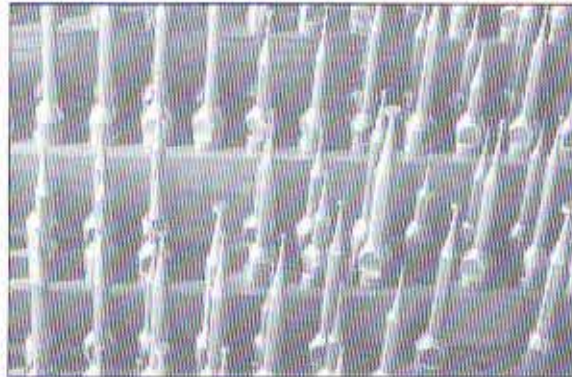


Figure 4 Top: A Few of Mazze's Engraving Tools.

Figure 4 Bottom: In the Hands of an Engraver. Closeup of Tool Engraving a Coat of Arms. 15 x 18 mm. in blue-over-black layered onyx.

The tool shaped like an actual wheel is the most versatile of gem engraving tools. It can flatten backgrounds, create long flowing curves, grind in noses, smooth cheeks, create flowing drapery and more. But it is the edge of the wheel, not the flat, which is used to engrave.

Whatever the shape of the cutting edge of Irv's tools, each shape is small because details of the engraving are minute. Figure 4 bottom provides perspective on tool size by also showing the hands of an engraver cutting a coat of arms in a 15 x 13 mm. ring stone. Note that the engraver holds a black quill from a feather. A diagonal cut at the large end of the quill creates a scoop for a small amount of light oil and grinding abrasive (modern engravers use diamond powder) that the engraver holds under (but not touching) the tool

before beginning to engrave. As the tool grinds the stone with the diamond and oil, the abrasive impregnates the tool and makes cutting more efficient.

In Afghanistan, we found a primitive gem engraving lathe that could be the same type of lathe as used in antiquity. The Afghan engraver told us this particular lathe had been used by male members of his family for over 400 years. However, the wood, copper, and leather materials used in its construction existed in ancient times, as did the technique of using a bow-operated drill and lathe. In Figure 5 top, the Afghan engraver uses his right hand to draw a wooden bow back and forth. Since the "bow string" is wrapped around the wooden shaft, the motion causes the shaft of the lathe to rotate.



Figure 5 Top: Afghan Engraver Using Antique Bow-Driven Lathe. Photo copyright IMazze.
Figure 5 Bottom: In the Hands of an Engraver. Closeup of Bow-Driven Tool.

Figure 5 bottom is a closeup of a copper wheel affixed to the end of the shaft. After applying ground abrasive and oil to the tool with his left hand, the engraver brings the stone underneath and engraves using the edge of the wheel. This is the same technique as shown in Figure 4 bottom. (Since the stone is too small to hold and manipulate, it is attached with wax to a wooden stick called a "dop"— a practice still

in use.) A pair of wooden "bearings" supports the shaft in a horizontal position. Fastenings of thong and copper not only hold components of the lathe together, they also allow the component parts to be adjusted.

The Technique of Gem Engraving

The first book Irv read about engraved gems led to many others. Saturday's were for library research. Sunday's were for visiting museums that displayed gem engravings. But the many hours spent in libraries yielded only tantalizing, sometimes contradictory, tidbits of information about technique. A lapidary, who remembered the days when gem engravers produced coats of arms for the jewelry trade in New York, volunteered some unwelcome news. Live research, he said, was impossible in the US: there weren't any gem engravers left, nor any gem engraving lathes for sale.

Not one to back away from a challenge, Irv relentlessly tracked down leads until finally he found an old lathe and threaded iron tools used to engrave coats of arms. Lathe and tools became an integral part of our kitchen table. When dinner was ready, Irv pushed the lathe to one side. As soon as dinner was finished, he replaced dinner plate with engraving lathe and experimented — trying to piece together what he had read about engraving technique.

Suddenly the library research really paid off—Irv discovered there was a gem engraver named Beth Benton Sutherland who lived in Bronxville, a short train ride north of Manhattan. Sutherland engraved in the Italian style, having apprenticed with the late Ottavio Negri who had trained in Rome. Until Negri's death in the early 20th century, we read, Sutherland and Negri specialized in engraving intaglio portraits in moonstone — in Negri's long-gone jewelry shop right on 42nd Street in Manhattan!

Sutherland agreed to meet Irv and critique his first attempts to engrave. When they met, she accepted him as her student and immediately began to explain and demonstrate the succession of cuts used to engrave portraits. A second lesson was devoted to fine points of technique. She died before he could see her again. From then on, learning by doing and redoing was Irv's primary method of instruction, and he worked several years more training his eyes and his hands to engrave intaglio portraits that captured the essential character of his subjects.

The Portraits

Like Negri and Sutherland, Irv was fascinated with engraving moonstone because its unique crystalline structure produces a romantic internal silvery sheen that reflects upward into cut surfaces. Irv "played" with the light to produce different effects in most of the early portrait commissions, e.g., the portrait of Barbara (Figure 6 left.)



Figure 6 Left: Portrait of Barbara. Oval Pendant. 50 mm. oval, silver and lace-agate pendant, set with engraved moonstone.
Figure 6 Right: Pearls of Wisdom. 37 x 26 mm. in smoky quartz with natural inclusion.

He further developed his own style of portraiture by working in materials that aren't inherently reflective. Figure 6 right, the rock crystal portrait of Madame Marie Louise, is an example of how authoritative his portrait engraving became.

In a later development, he cut free-form facets at the bottom and edges of non-reflective stones in order to control where and how light would be thrown into the engravings. He also accepted a commission to engrave a 2000 karat topaz that the late John Sinkankas, nationally known Lapidary and author, had faceted. The engraving was to commemorate the founding of the Smithsonian by James Smithson.

Smithson's portrait is engraved in 19th century classical style, with drapery finishing the bust. The topaz is so clear and bright that the facets reflect a blaze of light upward, making it difficult both to engrave and to photograph.

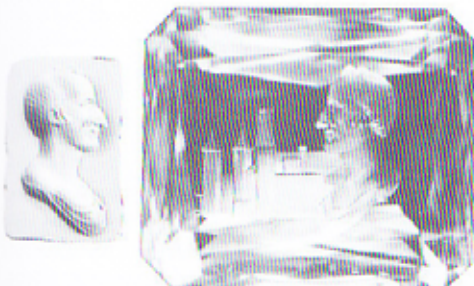


Figure 7: The Smithsonian Gem. Engraved Gem, right. Plaster Cast of Portrait, left. 2000 karat clear topaz.

Figure 7 left is a plaster cast of the intaglio portrait. Figure 7 right is a photograph of the stone, with the portrait of Smithson in the foreground and an outline of the original buildings of the Smithsonian Museum in the background.

Street People

Inevitably Irv's two interests merged, and the street people he photographed began to walk, hobble, or skip their way into his engravings. "Telling it like it is," his camera pointed

at interesting, but not necessarily "pretty" subjects. Figure 8 top is his gem engraving of The Old Woman. Looking at the gem now, I remember one of Irv's frequent observations: "People look, but they don't see." Irv saw the strength of spirit this woman achieved despite, or because of, her adversity. To him, that truth was worth recording.

Figure 8 bottom is an engraving of an old man Irv spotted on the waterfront in Cornwall, England. Irv identified strongly with this subject, we later learned, because the old man's interaction with people talking nearby was limited to observing rather than joining their conversation.

However, children being children — like this little boy — also caught his attention.

Figure 9 left shows that waiting for Santa to arrive in the Thanksgiving Day parade can be serious business, especially when your nose is cold and snow (indicated by a natural inclusion upper left) is in the air. Alone and old in New York can be lonely. Day after day Irv observed the Street Musician playing for passersby in hopes of a little conversation. Irv captured the scene and the mood (Figure 9 right) in a piece of rock crystal "pierced" with natural needles of golden rutile and engraved to show the tired and wistful manner of the old man as he played his accordion.

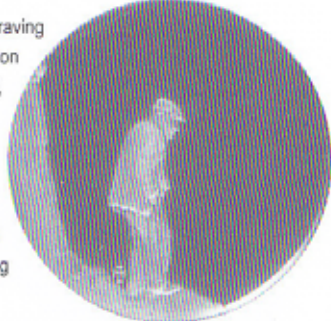
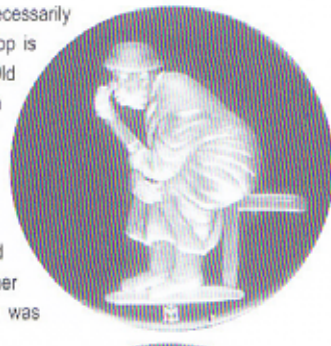


Figure 8 Top: The Old Woman. 30 mm. round in rock crystal.
Figure 8 Bottom: The Old Man. 30 mm. round in rock crystal.



Figure 9 Left: Waiting for the Parade. 45 x 27 mm. in rock crystal with natural inclusion.
Figure 9 Right: Street Musician. 69 x 67 mm. in smoky quartz with natural rutile inclusion.

The Commemoratives

In September 1982, Irv read an article in *The New York Times* about the formation of an organization for medallist sculptors

He showed up, looking forward to meeting other artists who worked in a small format. He was disappointed to discover that most of the sculptors at the meeting produced "struck" medals, which were sculpted large and mechanically reduced to size.

Nonetheless the group of people was interesting, and he joined the organization which became known as AMSA. Later he joined FIDEM and was introduced to the international community of medalists. With enough exposure, some of the medallic world "rubbed off" on Irv, and he tried his hand at engraving commemoratives in stone.

Irv liked Lautrec's style — an extremely height-challenged man who ignored his handicap and befriended can-can dancers in Montmartre. He also liked the stark truth of Lautrec's depictions of these women. Irv's medal in onyx shaped like an artist's palette Figure 10 top commemorates both the can-can dancer and the artist who told it "like it is."



Figure 10 Top: Toulouse Lautrec.
61 x 81 mm. medal in black-over-white layered onyx.
Figure 10 Bottom: The Link.
75 mm. round brass medal with engraved rock crystal insert.

The medal of brass and rock crystal shown in Figure 10 bottom marks the end of Irv's quest to validate his hypothesis of how early engravers cut gems, and coin dies of iron or bronze. The direct link between the two, he confirmed while in Afghanistan, is a bow-driven drill or shaft that uses a tool made of copper.

The engraving shows an Afghani using feet and hands to secure and manipulate a bow drill in an upright position. With this technique, the bottom of the drill can make a few different kinds of indentations in stone when used with abrasive and lubricant. If the drill is a hollow tube, it can make semicircular shapes or it can be used to make a hole in the stone. When used in the horizontal position, as shown in Figure 5 top, the drill becomes a lathe that uses the edges of "wheels," which can produce the same sophistication of cutting as shown in Figure 4 bottom.

Irv was dumbstruck by the events of 9-11. As shown in Figure 11 he chose to express the enormity of our loss symbolically—using negative space, a wisp of smoke, and the fragile ruin remaining.

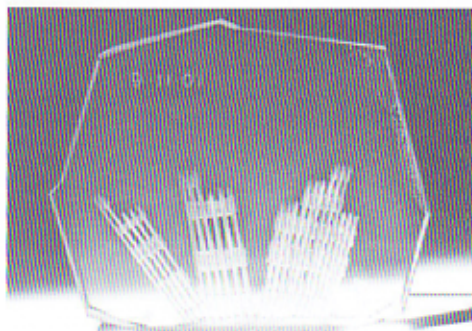


Figure 11: 9-11-01. 55 x 67 mm. in rock crystal with natural inclusion.

The Observer Series

Almost all the work shown above was engraved after our one-year survey on gem engraving that began in England and ended in Afghanistan. Years after the trip, the old man from Cornwall assumed an important role in the stories Irv told through his engravings. At first the old man seemed a bit befuddled. I remember an early engraving in which he seemed to be walking along minding his own business when a lightning bolt shot down from the sky right in front of his feet. Since he was walking what appeared to be a narrow ledge on the side of a mountain, the old man was stopped dead in his tracks. The lightning bolt was a natural arrow-shaped inclusion in a piece of smoky quartz.

Later Irv engraved him, alone on an outcropping of rock, at the extreme left of a clear rectangle of rock crystal — staring into empty space. He'd begun calling the old man "The Observer," and admitted that he saw himself as the observer. A warning bell went off in my head at the possible implications of all that negative space. On the other hand, I knew how much Irv



Figure 12 Left: *Where am I Going?* 50 mm. round in black-over-white layered agate. Figure 12 Right: *You in the Moonlight*. 30 x 36 mm. in rock crystal.

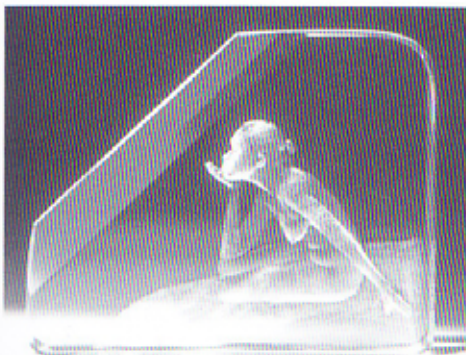
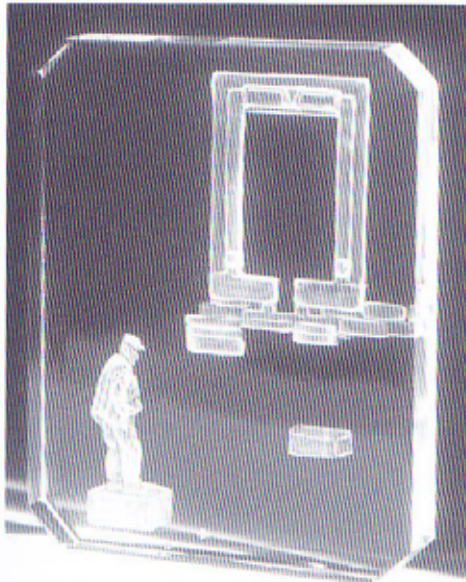


Figure 13 Top: *The Portal*. 68 x 56 mm. in rock crystal.

Figure 13 Bottom: *Goodbye Kiss*. 33 x 41 mm. in rock crystal.

loved engraving the look of the old man — cap tilted forward so he could more easily observe than be observed, posture stooped by old age, clothes hanging in folds.

In another engraving, the Observer stares at multiple reflections of himself and asks the philosophical question "Who Am I?" Figure 12 left shows The Observer engraved to one side of a round disk of layered black and white agate. There is a hole drilled in the center of the stone through which a silk cord might pass. When worn, the disk rolls freely. The title of this piece is "Where am I going?"

Then a surprising thing happened. For the first and only time, two of Irv's street people — The Observer and The Old Woman—form the composition of one engraving (Figure 12 right). The edges of the stone are long facets that throw light on the woman. A crescent moon is engraved on the reverse side. Titled "You in the Moonlight," the engraving was Irv's symbolic gift to me for our 25th wedding anniversary.

The engraving in Figure 13 top was inspired by a remarkable sighting on one of our almost yearly trips to the Greek Islands. As the ferry rounded the island of Naxos, we saw a huge stone doorway emerge from the mist — all that was left of a temple to Ariadne. We walked in the ruins afterward and Irv brooded over the massive structure that seemingly led nowhere. Called "The Portal" when it later appeared in one of his crystals, Irv depicted The Observer trying to make his way to the doorway despite a difficult route that would entail making his way over massive blocks of stone.

A companion piece, Figure 13 bottom, shows a beautiful young woman (presumably modeled from his memories) blowing the Observer a goodbye kiss as his journey takes him past her window.

Figure 14, *The Other Side*, is the last in The Observer series. Because of the relationship of the two engravings, I've come to think of *The Other Side* as the reverse of Figure 13, *The Portal*. In *The Other Side*, the negative space into which The Observer originally gazed contains

two rays of sunlight that light the way as The Observer prepares to move forward.

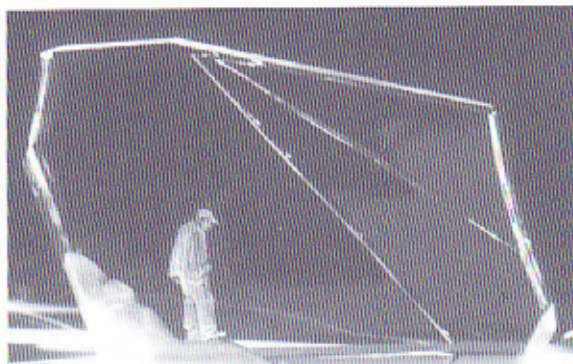


Figure 14. *The Other Side*.
53 x 85 mm. in rock crystal.

After Irv's death in 2005, American sculptor Eugene Daub hand carved the commemorative medal shown in Figure 15. Each copy of the medal was lost wax cast by Steve Brown. Jeanne Sollman touched up the waxes and castings, and patinated the bronzes.

The obverse is a portrait that I think anyone who knew Irv will immediately recognize (Figure 15 top) The reverse is a replica — to size — of Irv's engraving, "The Other Side." The motto on the reverse also is Irv's: Many look... few see.



Figure 15: *Irv Mazze Commemorative* by Eugene Daub. 3 in. round in bronze.
Obverse, Top: *Irving Mazze* portrait.
Reverse, Bottom: *Many Look, Few See*.

Philip Attwood

Modern American Medals in the British Museum

Modern American medals form a small but fascinating proportion of the British Museum's medal collection. In all, the Museum has some seventy thousand medals ranging from the Italian Renaissance until now, making it one of the largest and most wide-ranging collections of such material in the world. Although it is known that medals were included within the founding collections in 1753, we do not have detailed inventories of early acquisitions, as a result both of incomplete record-keeping and of the destruction of archival material when the department took a direct hit from an incendiary bomb during the Second World War. Most of the collections had been removed for safe-keeping for the duration of the war, but the department itself was gutted.

Since the Museum's foundation, the collection has been enlarged by both donations and purchases. The most important early addition to the medal collection was the gift of George III's collection, presented to the Museum by George IV in 1823. Included in this huge body of material was an intriguing engraved silver Indian peace medal from the United States of about 1776, with a portrait of George Washington on one side and on the other a representation of a native American figure seated by a column towards which thirteen hands reach out. The column evokes the Roman Republic and the virtues associated with it; the hands represent the thirteen rebellious colonies. How this piece came into the royal collection is unknown, although historical records suggest a possible route. In 1777 the US government gave silver medals to representatives of the Micmac and Maliseet Indians, with which it had formed an alliance the previous year. In September 1778 some of the tribal chiefs were persuaded to join with the British, and it is recorded that they then handed over the gifts they had received from the Americans. Could one of these gifts have been presented to the British king as a symbol of this minor success, and in this way eventually found its way to the British Museum?

Another peace medal, which is of even greater interest to American visitors to the Museum, came as a purchase in 1860. This was the year in which the Museum bought the important collection of around five thousand British medals belonging to the historian and antiquary Edward Hawkins. The American medal came via another route, bought from a dealer along with eleven Greek, Roman and British coins. The reason that this piece excites the interest of American

collectors is that it is a rare example of the largest of the three sizes of the medals of Jefferson bearing the date 1801, many of which were given out on the Lewis and Clarke expedition of 1804-6. The large medals were given out to only the most important Indian chiefs. But the circumstances under which it arrived in the Museum indicate that its acquisition was opportunistic rather than part of any formulated plan to acquire a representative collection of such pieces.

This rather haphazard approach to collecting American medals continued into the twentieth century. Table 1 gives an indication of the British Museum's holdings of medals produced in the first half of the century. It should be stated that around 270 commercially produced twentieth-century medals with little artistic quality are excluded from this and the following table. Also omitted from these statistics are the medals of certain artists who established their artistic reputations in other countries before coming to America, such as Theodore Spicer-Simson (thirty-four medals in number) and, later in the century, Ivanka Mincheva; and conversely the medals of the American David Renka, who has been based in Italy for much of his career, are also excluded. Still, the tables give a fairly representative idea of collecting patterns in this area for a little over a century.

Table 1. US medals, 1900-1944, in the British Museum
104 in total: 75 donations; 29 purchases (in bold)

Decade acquired	Made 1900s	Made 1910s	Made 1920s	Made 1930s	Made 1940s	Total
1900s	4					4
1910s	2	7				9
1920s	9	9	10			28
1930s			1	9		10
1940s	1					1
1950s	1					1
1960s		2		9	2	13
1970s		1	2	3		6
1980s	3	2	2	8	5	20
1990s	1	1	2	2		6
2000s		3	2	1		6
Total	21	25	19	32	7	104

Table 1 shows that the collection of modern American medals grew only slowly and wholly through donations during the first four decades of the twentieth century. Subsequently, virtually nothing was acquired in the 1940s and 1950s, but the number of gifts increased somewhat in the next two decades. These donations were supplanted by the first purchases of such material in the 1980s and 1990s, and in the last few years the collection has continued to grow slowly through both means of acquisition. These fluctuations in its growth mirror the varying levels of commitment to medals at the British Museum over the last one hundred or so years, a commitment that has found its expression in the work of various individuals: the medal scholar George Hill, who worked in the Department of Coins and Medals from the 1890s, heading it from 1912 to 1931, and was subsequently director of the Museum until his retirement in 1936; Joan Martin, who, as a research assistant, did much to organise the collection and facilitate medal research in the 1960s and early 1970s, retiring in 1976, and the various full-time curators of medals, beginning with Mark Jones, who was appointed in 1974. The 1970s also saw the creation of the first funds specifically designated for the acquisition of historical and contemporary medals, thanks to the support of the then Museum director David Wilson,

Table 2. US medals, 1945-2007, in the British Museum
311 in total: 152 donations, 159 purchases (in bold)

Decade acquired	Made 1940s	Made 1950s	Made 1960s	Made 1970s	Made 1980s	Made 1990s	Made 2000s	Total
1940s	1							1
1950s		2						2
1960s	3	7	15					25
1970s		1	3	1				7
1980s	3	5	61	41	15			186
1990s		1	1	1	3	35		55
2000s		1	1		1	2	15	35
						5	11	
Total	7	17	84	64	59	54	26	311

Table 2 analyses the acquisition of American medals created in the sixty or so years since the end of the Second World War and makes the impact of these funds even clearer. Again, next to nothing was acquired in the 1940s and 1950s, but encouraged by Joan Martin, donations started to arrive in greater numbers in the 1960s. These were followed in the late 1970s by the first purchases. The huge increase in the 1980s is partly accounted for by the purchase of 109 US medals from the US dealer Hedley Betts in the early part of the decade

(of which more later). For the last thirty years donations and purchases have continued to swell the collection, with particular attention being given to contemporary medals, as is indicated by the large numbers in the diagonal fields at the bottom right of the table (Made 1980s / Decade acquired 1980s, and so on).

Turning to the medals themselves, it is clear that at the beginning of the twentieth century the Museum did not view the acquisition of contemporary American medals with any great sense of urgency. This was in tune with the attitude to modern medals generally, which would be accepted when offered as gifts but were certainly not sought out. The first twentieth-century American medal to be acquired was a medal by Adolph Weinman commemorating the Louisiana Purchase Exposition of 1904, commonly known as the St Louis World's Fair. The imagery leaves no doubt as to the message. Against a rising sun the figure of Columbia envelopes Louisiana in a cloak adorned with stars and stripes, while her French cloak, decorated with the bees of Napoleon, falls to the ground. On the other side an American eagle spreads its wings over two dolphins representing the east and west coasts. Weinman was born in Germany but came to the United States with his family at the age of ten, where he went on to study under Saint Gaudens. By 1904 he had his own studio. The World's Fair medals were struck in Philadelphia by the US Mint. The British Museum's medal was given in September 1905 by Charles Fremantle, who had been deputy master of the Royal Mint for twenty-five years until 1894, and had doubtless acquired it through his professional contacts.

The only US artist to give examples of his work to the Museum before the Second World War was another German-born artist Adam Pietz. Born in 1873, he came to America in 1889, and went on to be assistant engraver at the US Mint in Philadelphia for nearly twenty-five years from 1927. In 1923 he gave the British Museum nineteen medals, of which fourteen are relevant to this study. These account for exactly half of the American medals acquired in the 1920s (see Table 1). They include medals of family members, including his wife and his mother, as well as commissioned works, produced over more than twenty years.

More common than donations from artists were those from commissioners. In 1934 General Motors gave two examples of the medal commissioned from Norman Bel Geddes to celebrate its twenty-fifth anniversary the previous year (fig. 1).

Bel Geddes had been an art director working in films before he turned to industrial design in 1928. This extraordinary modernist work was his first medal. In the leaflet accompanying it he wrote: 'I did not want to fall back upon traditional symbols of speed, but to have the symbol grow out of the automotive vehicle itself. This will explain the use of the symbolic motor car on the face of the medal. Since the development of the form of the motor car is so difficult to forecast, the car is very general in conception. In fact it is



1. Norman Bel Geddes: The twenty-fifth anniversary of General Motors, 1933. struck silver, 76mm.

merely an adaptation of a simple stream-lined form ...' The wing above suggests the future development of air transport and also acts to accentuate the effect of speed in the horizontal form below. The combustion chamber, piston and connecting rod on the other side represent the heart of the automobile. Appropriately for a silver anniversary, the medal was struck in silver. The work was done by the Medallic Art Company of New York, which had been founded in 1900 and was to play an important role in the history of the American medal in the twentieth century.

As Table 1 shows, the Museum has continued to acquire early twentieth-century American medals, making occasional purchases from the 1980s on. One of the most recent acquisitions was a medal, again struck by the Medallic Art Company, showing Ramsay MacDonald, the first British Labour prime minister, who served in 1924 and again from 1929 to 1931. The medal dates to 1929, when MacDonald made a visit to the United States – the first British prime

minister to do so while in office. It is by John Sinnock, chief engraver at the US Mint from 1923 to 1948 and, like Weinman, well-known to US coin collectors for his coin designs. The British Museum's example was acquired from a London dealer in 2006.

Turning to medals made since the Second World War, the representation in the British Museum is higher here than for the earlier period (as is shown by a comparison between Tables 1 and 2), with most of the activity having taken place in the last three decades. Of the 153 twentieth-century American artists represented in the Museum's medal collection, 115 were active in the years since the War.

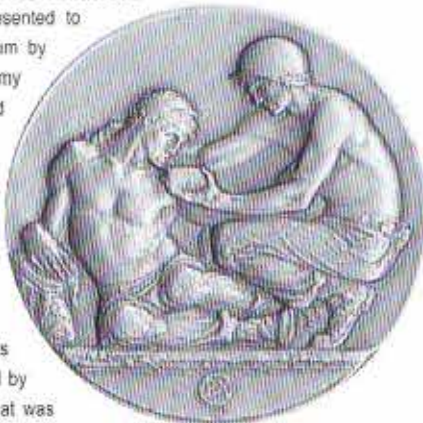
The first post-Second World War medal to arrive in the Museum was another work by John Sinnock. His medal of 1946 commemorating the bicentenary of Princeton University shows the basically eighteenth-century Nassau Hall at the centre of the campus and the university's seal. It is another Medallic Art Company medal (as indeed are the next four struck medals to be discussed).

The example presented to the British Museum by the British Academy in 1947 had presumably come to that institution through some academic contact.

Much more powerful in its design is a medal by Berthold Nebel that was given to the Museum by an anonymous donor in 1953 (fig. 2).

The medal, showing an atomic explosion above massed corpses on one side and a soldier coming to the aid of a wounded comrade on the other, was produced in 1945, just months after the bombing of Hiroshima and Nagasaki. It demonstrates a clear understanding of the tremendous implications of that action. Nebel had been born in

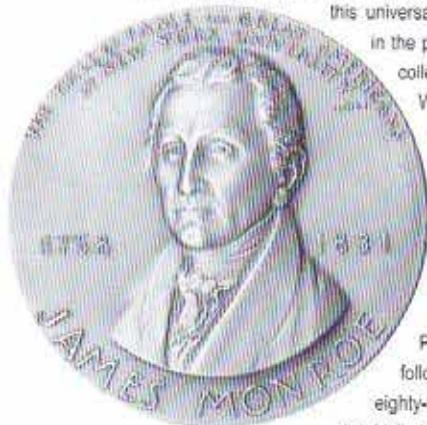
Switzerland but studied art in the United States. The medal was commissioned by the Society of Medalists, a key player in



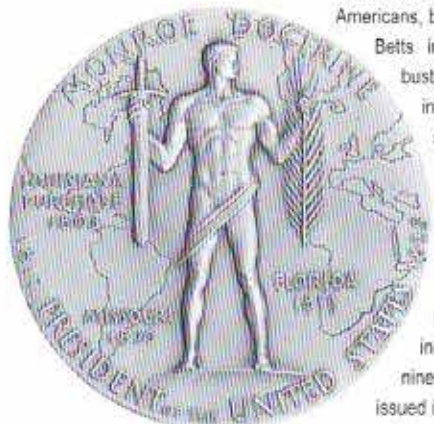
2. Berthold Nebel: World Unity or Oblivion, 1945. struck bronze, 73mm.



the development of the modern American medal. The British Museum has sixty-one of the society's medals, that is slightly under one half of its total production. Of these, thirty-three were given and twenty-eight bought. The donations arrived from various sources between the 1960s and the 1990s, with many coming either directly from the society or from that indefatigable supporter of the medal, Joseph Veach Noble. The majority of the purchases of Society of Medalists medals were made from Hedley Betts in 1981. One, however, had been bought a few years earlier, when Tom Allen Jr's *Pro Vita* was acquired from the London dealer Seaby in December 1978, the first twentieth-century American medal to be purchased by the Museum. In this prescient work of 1970 Allen used a flame emerging from an open hand as a symbol of life, with linked figures within the flame suggesting mutual respect and affection. The Latin legend on the other side translates as 'For life - earth, water, air'. Allen wrote in the accompanying leaflet: 'The present and the future of



3 Paul Jennewein: James Monroe, 1967, struck bronze, 76mm.



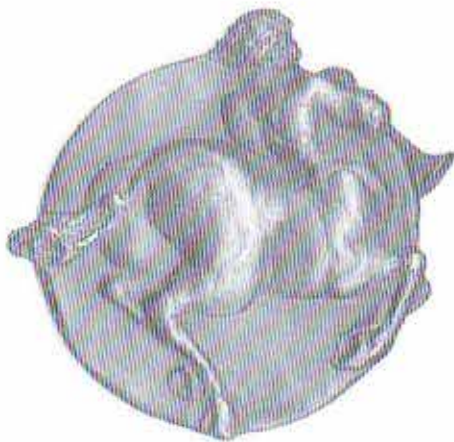
3 Paul Jennewein: James Monroe, 1967, struck bronze, 76mm.

this universal life rest squarely in the palm of the hand of collective mankind. Whether this life-force continues is dependent on how we relate within our own environment ... The year to start is 1970! Purchases that followed included eighty-two medals from the Hall of Fame for Great Americans, bought from Hedley Betts in 1982. The first busts had been placed in the Hall of Fame, situated on New York's University Heights, in 1900. The medal series was commenced in 1962, to honour the same individuals, and ninety-six medals were issued in the next thirteen years. The British Museum's eighty-two medals (plus one duplicate presented by an artist) thus represents a sizable proportion of the total output. They include Paul Jennewein's *James Monroe* of 1967 (fig. 3); Hermon MacNeil's bust of the president had been unveiled in 1931.

On the reverse of Jennewein's medal a nude male figure representing the US is placed against an outline map of the western hemisphere. Looking towards Europe, he holds in one hand a palm branch expressive of peaceful intentions and in the other a sword to remind Europe that colonial designs on any part of the Americas would not be tolerated - the Monroe doctrine first proclaimed in 1823. Jennewein, another German, had emigrated to the States at the age of sixteen.

Another series of medals well represented in the collection is that of Brookgreen Gardens of South Carolina. The Museum has twenty-four of these medals, ranging from the year 1973 up to 2000. All were donated, mostly by the Gardens or by Joseph Veach Noble. A fine example is Karen Worth's medal of 1982, showing Galatea standing on an Ionic pedestal and coming to life in front of the sculptor Pygmalion, who had fallen in love with her, and on the other side Orpheus enchanting the animals and birds with his lyre-playing.

I have so far mentioned only struck medals. Of the 311 post-Second World War medals in the Museum's collection, these account for 239, leaving seventy-two that were made by other means, mostly casting. Turning to the cast medals, the starting point must be John Cook, who began a medallic programme at Penn State University in 1984, an influential initiative that was to have a revitalising effect on the American medal that cannot be underestimated.



4 John Cook: Centaur I, 1982, cast bronze, 80 x 92mm.

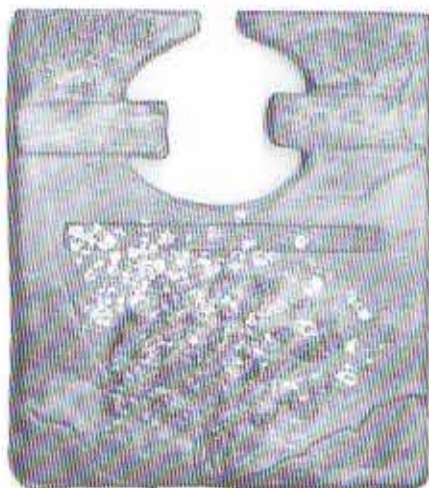
Cook's *Centaur I* of 1982 (fig. 4) and *Apollo* of 1983 were the first the first medals to be bought by the British Museum directly from an American artist. Like Karen Worth's Brookgreen Gardens medal, both of these take their inspiration from Greek myth, but Cook's medals could hardly be more different from the struck piece. (Three years after it was made, Cook's *Centaur* served as the basis for his own Brookgreen Gardens medal.) The two medals were acquired from Cook in December 1983, since when another five have been purchased from the artist. That this is the largest number

of medals to have been bought directly from an American artist is a reflection of his importance for American medals. Five other medals by Cook have been acquired in other ways, making a total of twelve no win the collection. Including the two Cook medals, twenty-nine medals have now been purchased directly by the Museum from a total of thirteen American artists. The second largest number from any one individual are the five bought from Leonda Finke, the first of which came in 1987. (Two other medals by Finke have been acquired in other ways.) The bought medals include three of the four original pieces in her *Medals of Dishonor Worldwide* series (fig. 5).



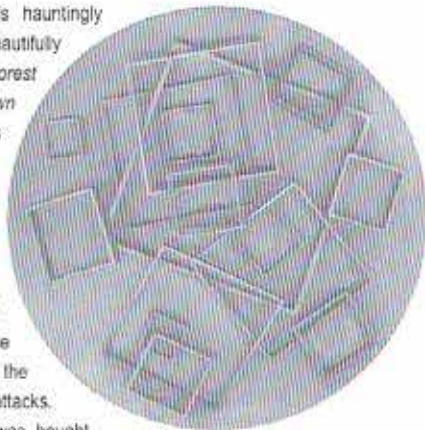
5. Leonda Finke: *Famine / Hunger (Medal of Dishonor Worldwide)*, cast bronze, 70 x 120mm.

A good number of medals have been purchased after they appeared in one of FIDEM's exhibitions.



6. Marika Somogyi: *The Forest stretching at Dawn*, 1993, cast bronze, 96 x 83mm.

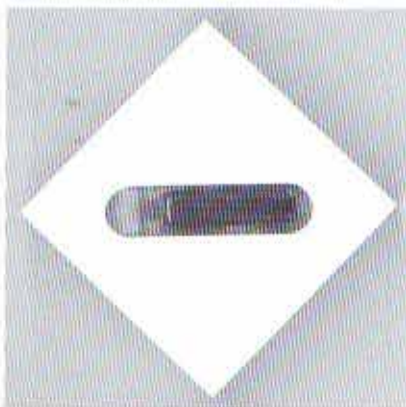
Marika Somogyi's hauntingly poetic and beautifully patinated *The Forest stretching at Dawn* (fig. 6) was acquired after it was shown in the Budapest exhibition in 1994, and Ann Shaper Pollack's response to the horror of the September 11th attacks, *Black Tuesday*, was bought following its exhibition in Paris in 2002 (fig. 7).



7. Ann Shaper Pollack: *Black Tuesday 11/09/01 – Ground Zero*, 2001, assembled bronze, 112mm.

This is one of several medals in the Museum's collection made by artists from the US and around the world as a response to that epoch-defining event.

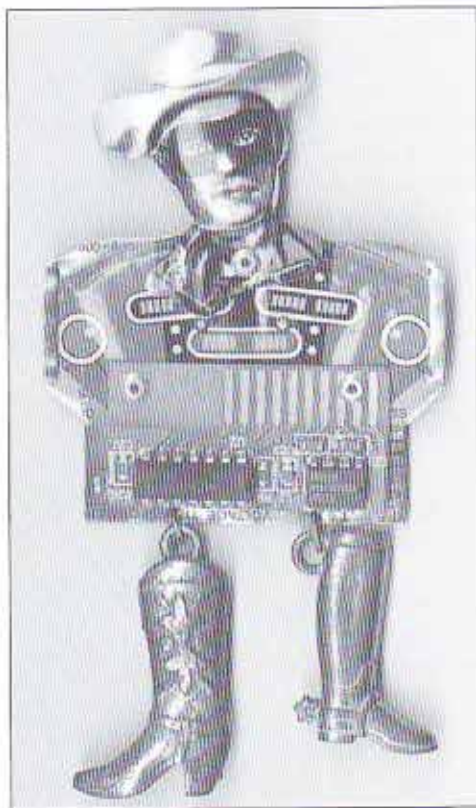
Other medals by American artists have been acquired as a result of the British Museum's policy of purchasing an example of each medal issued by the British Art Medal Society. Accordingly, the eight medals that have been commissioned by the society from American artists are all represented in the collection. No other country (with the exception of Britain itself) has produced this many BAMS medals, which is in itself something of a tribute to American medals. James Malone Beach's comment of 2005 on the presidency of George W. Bush,



8. James Malone Beach: *A Square Peg in an Oval Office*, 2005, multi-media, 72 x 72 x 25mm.

A Square Peg in an Oval Office, is one of the most recent examples (fig. 8).

Another politically inspired medal, Mary Frisbee Johnson's *America in its Big White Hat* (fig. 9), was purchased in 2004 from London's Electrum Gallery, where it had been included in an exhibition of anti-war medals put together by San Francisco's Velvet da Vinci Gallery.

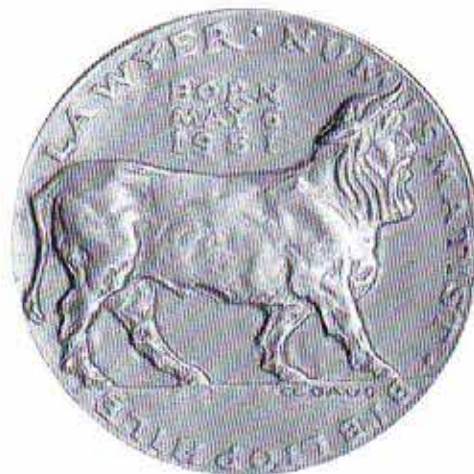


9. Mary Frisbee Johnson. *America in its Big White Hat*. 2003, multi media. 124 x 65mm

The exhibition subsequently toured to various venues. The very diverse medals included in it were described by Heather Blume in a presentation at the FIDEM congress in Seixal, which is summarised in *Médailles* (2005). Johnson's medal, made of tin and brass parts and a circuit board, is meant to be worn. Its imagery is redolent of comic books, of modern technology, and also of religious practice, with the boots suggestive of the votive offerings with which believers adorn shrines in the hope of physical recovery. The medal makes its point well, and the fact that it is a view of the United States that is widely held around the world (and within America) adds to its historical interest. A not entirely unrelated mental picture was evoked by British political commentator Polly Toynbee in *The Guardian* newspaper in 2005: 'America now looks like some fearsome robotic dinosaur stomping across the landscape, a gigantic Power Ranger toy, all bright gadgets and display but no power and nothing inside.' Johnson's piece is a valuable document of the times in which we live.

As is shown in Table 2, the collection has also continued to grow as a result of gifts. Donations from artists include Alfred Charley's *Male Nude* of 1984 given in 1987, Jim Licaretz's *Female Nudes* of 1992 given in the year it was made, and twelve medals by Alex Shagin, including his *Pisanello* of 1987 given in 1988 – an essential medal for a collection such as the British Museum's!

But it is not only the generosity of artists that has benefited the Museum. The most recent addition to the British Museum's collection of American medals arrived earlier this year in the form of a medal of Alan Harlan by Eugene Daub, presented not by the artist but by the subject of the medal (fig. 10).



10. Eugene Daub. *Alan Harlan*. 2001, cast; bronze. 76mm

It celebrates Harlan's fiftieth birthday in 2001. As an example of the work of one of America's foremost contemporary medallists (the Museum already had seven medals by Daub), this medal was especially welcome, but there were other factors that made its addition to the collection especially appropriate. Portraits have been a dominant feature of the medallistic tradition since its very beginning in the fifteenth

century, and here was a sensitive and superbly modelled portrait. Multivalent reverses, both serious and playful, were also a feature of the earliest medals, and here was a reverse with multiple symbolic allusions: as the birth date on the reverse indicates, Harlan is a Taurean, making the bull an appropriate emblem, but, as the text also indicates, he is also a numismatist, his special interest being the coinage of ancient southern Italy – and the coins of ancient Naples carried a human-headed bull walking to the right, superb examples of which exist in the British Museum's collection. The many ways in which the past continues to inform the present are a major concern of the Museum's contemporary collections, and this medal makes a fascinating contribution to this important area.

Inevitably, the British Museum's collection of post Second World War American medals reflects to an extent the individual tastes of successive curators, but it appears also to be fairly representative of medallic production of the period. Important initiatives such as those of the Society of Medalists, the Hall of Fame for Great Americans and Brookgreen Gardens are well represented, as is the cast medal revolution initiated by

John Cook in the 1980s, while the richness of contemporary American work is mirrored in a diverse range of material. The coverage of the first half of the twentieth century, and indeed the late nineteenth century, is not so comprehensive. The collection includes only two medals by Augustus Saint Gaudens, and the medals featured in Barbara Baxter's 1987 catalogue, *The Beaux-Arts Medal in America*, are not well represented. The retrospective buying must continue where it can, but this is not always easy. There is good reason to try to form at least the basis of a collection while the medals are still new.

To find a place in the British Museum's collection, a contemporary medal must in some way make effective use of the medium. Some will be commemorative; some will be political; others will appeal solely through their aesthetic qualities. Some will take up issues of general concern; others will have a more personal focus. Some will be relatively traditional in their form; others will push at the boundaries. The British Museum will continue to collect modern American medals so long as American medallists continue to make beautiful, challenging, interesting and intriguing medals.

David Thomason Alexander

“What Shadows we Pursue...” Numismatics of French Pretender Henri V

British statesman and thinker Edmund Burke (1729-1797) once dismissed humanity and its fondest hopes with the observation, “What shadows we are and what shadows we pursue.” His remark describes the long career of French Legitimist Pretender Henri-Charles-Ferdinand-Marie-Dieudonné, Comte de Chambord, Duc de Bordeaux (1820-1883), known to his supporters for more than 50 years as Henri V, King of France.

Henri's entry into the world on September 29, 1820 was dramatic. He was the first male born in decades into the decimated Royal Family. The long rule of the Bourbons had ended in blood and fire in 1793 with the deposition of King Louis XVI, his execution and that of Queen Marie Antoinette. Their son the Dauphin, lodged in the Temple prison, was immediately proclaimed King Louis XVII by the Royalists, and his death in obscurity two years later spawned innumerable fantasies over the years.

The King's younger brothers had escaped abroad, Louis-Stanislas-Xavier Comte de Provence (born 1755) and Charles-Philippe, Comte d'Artois (born 1757). The elder was proclaimed Louis XVIII at Verona on June 8, 1795 upon learning of the Dauphin's death. No longer young, this pretender endured years of exile and poverty while France and Europe were swept by the whirlwind of the first Republic, the Terror, Convention, Consulate and Empire, dizzying victories and abysmal defeat.

Upon Napoleon's defeat in 1814, the artful Charles-Maurice de Talleyrand-Perigord, Prince de Bénévent, induced the Napoleonic Senate to declare the Emperor deposed and to announce that “the French people freely call to the throne Louis-Stanislas-Xavier, brother of the last King.” Restored as Louis XVIII King of France and Navarre with a basic Constitution but less emphasis on “the French people,” the gout-crippled King entered Paris in May 1814.

The King was wise and experienced, and based his reign on Royalist loyalty, general French war-weariness, a national craving for stability, protection from extremism and foreign adventures. Louis realized that “one must not be a King of two peoples,” and sought to unite all the French “under the flag of pardon and oblivion.” This aim was compromised by Napoleon's spectacular return from Elba for *les Cent Jours*, the Hundred Days, the King's flight to Ghent and the Emperor's final defeat at Waterloo and exile to Saint Helena.

Restored a second time, Louis XVIII continued to rely on medals as a medium of royal propaganda. Their designs stressed tradition as the foundation stone of royal government, proclaiming that Louis XVIII was no newcomer, but officially in the 20th year of his reign in 1815. Crown and Church were closely linked, and disloyalty to the monarchy was rejection of God. Opposition was “Impiety” and the royal martyrs of the Revolution were likened to the saints.

There was no disguising that the King and his brother were elderly. The Comte d'Artois had two sons, the Duc d'Angoulême and the Duc de Berri. Angoulême married the surviving daughter of Louis XVI and the couple was childless, morose and uninspiring. Berri married Princess Caroline-Ferdinande-Louise of the Neapolitan branch of the House of Bourbon. They were sparkling and youthful, busy in the capital's social life and the Duc enjoyed a reputation for gallantry equal to that of his ancestor Henri IV.

Waiting in the wings was the junior line of the Royal House, led by the First Prince of the Blood, Louis-Philippe Duc d'Orléans. A former Jacobin in the Revolution, he was son of the regicide Duc d'Orléans who as Philippe-Egalité had voted for the deaths of Louis XVI and Marie Antoinette before going to the guillotine himself. The Orleans “troupe” of the 1820's was wealthy, numerous, healthy and eager to occupy the throne should it fall vacant.

The idea of eliminating the royal family by assassination attracted extremists on the left, notably a saddler of the royal stables, Jean-Pierre Louvel, who fixated on the Duc de Berri, whose death would “exterminate the race,” since he was the youngest Prince in a family of childless oldsters.

On February 13, 1820, Louvel lay in wait outside the Opera at the Rue de Richelieu and Rue Rameau, where *Les Noces de Gamache* was being performed. As the Duke escorted his wife to her carriage, Louvel sprang from the darkness and stabbed him with a saddler's awl. The Prince died in his young wife's arms as Louvel fled into the dark.

The death created a sensation, soon outshone by the revelation that the sprightly Duchesse was pregnant with her second child. The nation held its breath until the morning of September 29, 1820, when cannons sounded to announce the birth. Twelve shots would signalize a girl who could not inherit the throne, 100 shots would announce a son. Witnesses later recalled an eight to 10-second interval after the 12th shot, followed by the 13th, which sounded amid nearly hysterical rejoicing.

The "Child of the Miracle" was born, Henri-Charles-Ferdinand-Marie-Dieudonné, literally "Gift of God, Duc de Bordeaux, in whose honor an estimated 200,000 bottles of Bordeaux wine were drunk by celebrators including many opponents of the Restoration. Even the eloquent Alphonse de Lamartine, "Handsome Lamartine" of a later revolution, wrote a poem enthusiastically hailing the event. Continuity of the dynasty, order, domestic peace, religion all now seemed secure.

Henri's title at birth was Duc de Bordeaux but after the great Chateau de Chambord was presented to him by a national subscription in 1821, he preferred the title Comte de Chambord. The young prince was given over to military tutors to be raised in a Spartan environment while his widowed mother embarked on a life of increasingly scandalous self-indulgence.

As a child, Henri absorbed the hatred of the Revolution that obsessed his aunt, the Duchesse d'Angoulême, lessons reinforced by such tutors as the Duc de Damas. However sincere, these concepts would create an insuperable obstacle to his hoped-for reign. Louis XVIII died in 1824, and Henri's grandfather was crowned as Charles X. He ruled for six years amid growing opposition until he was overthrown in the July Revolution of 1830. The Duc d'Angoulême stepped aside and the Charles abdicated in favor of his 10 year-old grandson on August 2, proclaiming him Henri V, King of France and of Navarre.

Waiting his chance will poorly concealed impatience was the Duc d'Orléans, whom Charles X hastily appointed Lieutenant General of the Realm and Regent for the boy-King Henri V. The cousin now fulfilled two lifetime's ambitions by rejecting the regency and accepting for himself the crown tendered by revolutionaries headed by the Marquis de Lafayette. He ascended a improvised throne as Louis-Philippe I, King of the French, founder of the constitutional July Monarchy hailed by Lafayette as "the best of republics."

Royalism now split with Henri's followers becoming the Legitimists. When Louis-Philippe was in turn overthrown in the February Revolution of 1848, adherents of his branch of the family became the Orléanists. From 1830 until his death in 1883, Henri V opposed the July Monarchy, the Second Republic, the Second Empire of Napoleon III and the Third Republic, issuing coins, medals and medalets asserting his claims over 53 years.

The first medals relating to Henri mourn his assassinated father and other members of the Royal Family "who perished on assassins' steel." The next wave celebrated the royal birth, ranging from large-diameter precious metal pieces to many small-diameter medalets designed for the widest distribution among the lower classes. Designers and engravers include men who had served the republic and Empire, who would go on to serve the July Monarchy and Napoleon III with impartial skill.

Medals listed in this article have been observed and recorded by the author, and others undoubtedly exist. The following

listing is not absolutely complete. Style of description includes the medal's name, date, alloy and size in millimeters. Engravers' names follow along with a concise description of obverse and reverse design. All were struck by the Paris Mint unless otherwise specified.

Medals of Assassinated Bourbons



Fig. 1 - Royal Martyrs Medal, 1820. Bronze, 57mm. Caqué.

Royal Victims of Revolution (Martyrs) Medal (Fig. 1), 1820. Bronze, 57mm. By Armand Auguste Caqué, engr. Leveque, publ. Obv Seven miniatures around a 23mm center with armored bust of Henri IV; clockwise 16.5mm roundels hold busts of Louis XVI, Louis XVII (lost Dauphin), Marie Antoinette, Duc d'Enghien (shot on Napoleon's orders in 1804 after Cadoudal's assassination attempt), Madame Elizabeth (daughter of Louis XVI), Duc de Berri. Rev Royal France at votive altar, legend LE SANG DE VOS ROIS CRIE ET N'EST POINT ÉCOUTÉ. ROMPEZ, ROMPEZ TOUT PACTE AVEC L'IMPIÉTÉ. The Blood of your Kings cries



out and cannot be silenced. Sever all pacts with Impiety. Exergue A LA MEMOIRE DE HENRI IV ET DES AUG. MEMBRES/ DE LA FAMILLE ROYALE QUI ONT PÉRI/ VICTIMES DE LA RÉVOLUTION/ 1820. Prooflike olive-tan patina, PE, MT.

Duc de Berri Assassination Medal (Fig. 2), 1820. Bronze, 41mm. By Raymond Gayrard (obv) du Puymaurin (rev) engr.



Obv Uniformed bust l., CH. FERDINAND - DUC DE BERRY. Rev Palm, Cypress enclose 8-line PUGIONE/ PERCUSSUS FERIT/ 14 FEB. 1820/ GALLIA SPEM SUAM/ CONIUG AMANTEM. MILITES DUCEM/ PAUPERES PATREM/ PERDIDERE.

France has lost her Hope, a Wife her Loving Husband, the Soldiers their Leader, the Poor their Father. Red-brown patina.

Fig. 2 - Duc de Berri Assassination Medal, 1820. Bronze, 41mm. Gayrard.



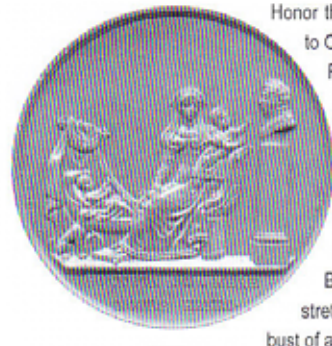
Medals of the Birth of the Duc de Bordeaux

Henri Duke of Bordeaux - Archangel Birth Medal (Fig. 3), 1820. Bronze, 37mm. By Raymond Gayrard, engr. Obv Duchess de Berri holds newborn heir, French legend, GOD GAVE HIM TO

US. Exergue OUR HEARTS AND OUR ARMS ARE TO HIM. Rev St. Michael the Archangel slays Satan on cloud, date 29 Sept. 1820. Red-brown patina.



Fig. 3 - Guarding Angel Medalet, 12820. Silver, 14.5mm. Caqué.



Honor the Mother, Chicken to Our Pot Medal (Fig. 4), 1820. Bronze, 37mm.

By Vivier, engr., Degen, editeur, du Puymaurin, dir. Obv Duchesse de Berri seated, infant stretches out arms to bust of assassinated father

r. HONNEUR A LA MERE/ DE NOTRE HENRI. Rev Family at table, Henri IV picture on wall r., IL NOUS RENDRA/ LA POULE AU POT. He will put the Chicken in our Pot. Red-brown patina.



Fig. 4 - Honor to the Mother, Chicken in Our Pot Medals. 1820. Bronze, 37mm. Vivier.

A Prince is Born, Our Wishes Fulfilled

Medalet (Fig. 5), 1820. Bronze, 28mm. By Jean-Pierre Montagny, engr.

Obv Busto vis à vis in closed flower wreath. LE DUC ET LE DUCH/ DE BERRY. Rev France displays infant to Minerva and Aesculapius, LE PRINCE EST NÉ NOS VOEUX SONT EXAUCES. Our Wishes are Fulfilled. Exergue 29. 7bre. 1820. Red-tan patina.



Fig. 5 - Prince is Born, Our Wishes Realized Medal, 1820. 28mm. Montagny.



Fig. 6 - Behold the Angel of Peace Medal, 1820. Bronze, 24.5mm. Caqué

Behold the Angel of Peace Medalet (Fig. 6), 1820. Bronze, 24.5mm. By Armand Auguste Caqué, engr. Obv Uniformed Duc de Berri I. Rev France at dove-topped royal cradle, VOIC/L'ANGE DE PAIX. Behold the Angel of Peace. Exergue tiny 28 7bre 1820. Red-brown patina.



For Religion and Country Medalet (Fig. 7), 1820. White Metal, 22mm. Graveur Chez Cahier. Obv Diademed Duchess de Berri I. À LA RELIGION/À LA PATRIE. Rev Minerva holds infant holding lily to cross above in rays, DIEU DONNÉ, exergue 29 7.BRE 1820. A private issued, not by the Paris Mint.



Fig. 7 - For Religion and Country Medalet, 1820. White Metal, 22mm. Grav. Chez Cahier.



Fig. 8 - Della Robbia Madonna Medalet, 1820. Bronze, 19mm. Gayrard.

Della Robbia Madonna Medalet (Fig. 8), 1820. Bronze, 19mm. By Raymond Gayrard, engr. Obv Uniformed Duc de Berri r. Rev Madonna, Child Jesus and St. John, after Andrea della Robbia, legend QU'ILS PENSENT COMME LUI MAIS QU'ILS SOIENT PLUS HEUREUX, tiny 29 SEPT. 1820. Red-brown patina.



Fig. 9 - Infant Hercules Medalet, 1820. Bronze, 17mm. Gayrard.

Infant Hercules Medalet (Fig. 9), 1820. Bronze, 17mm. By Raymond Gayrard, engr. Obv Infant bust r., L.H.C.F.M.D.D./DUX BURD. Rev Infant Hercules strangles snakes, large FATA ASPERA VINCES, Thou shalt Conquer Fate's Difficulties. Red-brown patina, PE, MT, 2.6mm thick. About Uncirculated. (\$30-45)

Pretender Coinage of Henri V

Coinage is universally regarded as an attribute of sovereignty. The Legitimists therefore arranged for the striking and distribution of a variety of "coins" bearing the likeness and Arms of Henri V as legitimate King of France as an expression of his claims. The making and possession of such pieces was viewed as seditious by the government of Louis Philippe but such indestructible metallic assertions were easily passed from hand to hand under the very noses of the police and have fascinated collectors for more than 175 years. Where they were struck is uncertain. Most known pieces are silver or represent silver denominations though examples are known struck in gold as well as various base metals. Numismatic cataloguers of the past including Victor Guilleoteau, Jean Mazard and Victor Gadoury included them in their catalogues, as did the dean of American cataloguers, the late Wayte Raymond. The descriptions following are of principal types observed but do not include all known. Reverses are carefully patterned after the coinage of Louis XVIII and Charles X.



Fig. 11 - Pretender Coinage: Silver 5 Francs, 1831.

5 Francs 1831 (Fig. 11) Silver, 37mm. Boy's bust l. in ornate uniform, high collar and epaulettes, Order of the Golden

Fleece at neck, Star of the Order of the Holy Spirit on tunic, tiny G • C on truncation, legend *HENRI V ROI - DE FRANCE*. Rev *à la Charles X*: laurel encloses crowned azure shield of three fleurs de lis, 5 - F. date, Lis-1831-Lis. Edge incuse *DOMINE SALVUM FAC REGEM. O Lord Save the King*. KM PT35, Gad.651, VG 2690, Maz.905.

C was possibly Giuseppe Cerbara of the Papal Mint. VG stated that the 1831, 1832, 1833 coins were 'not signed by their artist-engraver,' while Mazard noted the initials without identifying them.



Fig. 12 - Pretender Coinage: Copper strike of 2 Francs, 1833.

2 Francs 1833 (Fig. 12). Bronze, 27.1mm, 3 to 2.2mm thick. Unif. boy's bust l., small-letter *HENRI V ROI - DE FRANCE*, Rev Shield azure, three lis, 2 - F flanking, date below. Radial crack R of *FRANCE*, r. rev rim to third leaf cluster. Light glossy brown, few hints of a possible undertype may appear on the Reverse. Plain edge. VG 2702. Gad.518.



Fig. 13 - 1/2 Franc, 1833. Young boy's head

1/2 Franc 1833 (Fig. 13). Silver, 17.5mm, 1.5mm thick, --- grams. Obv Bare boy's head l., continuous legend *HENRI V. ROI DE FRANCE*. Rev 3-lis shield with 'blue' lines, flat royal crown, laurel, 1/2 - F flanking, date below. *This obverse was used on the 29 September 1833 Legitimist Medalets described below: Plain shield reverses are also known.* VG 2713, Gad.354.

5 Centimes 1832. Silver, 16.5mm, 1mm thick. Long-toothed borders. Obv Uniformed slightly older bust l., *HENRI V. ROI DE FRANCE*. Rev Small laurel wreath far from border encloses denomination 5/ CENT, date below tie. VG 2725, Gad.142.

No regularly issued silver coins of such a low denomination (nor of the 10 Centimes also known) were issued for circulation by Louis-Philippe or and any succeeding government. Their purpose could only have been Legitimist propaganda.

Medals of Youth and Maturity



Fig. 14 - Henri and Caroline Medal, 1827. Silver, 50mm. Eugene Dubois.

Henri Duc de Bordeaux, Caroline Duchesse de Berri Medal (Fig. 14), 1827. Silver, 50mm. By Eugene Dubois, engr., de Puymaurin, dir. Obv Uniformed seven year-old Duke l. in high-collar tunic Rev Diadem head of widowed mother



r. Steel blue toning, some handling in fields.



Henri V 13th Birthday Medalet (Fig. 15), 1833. Bronze, 17.5mm. Obv Boy head l. *HENRI V. ROI DE FRANCE*, also used on pattern 50 Centimes, Rev legend *DIEU LA DONNÉ*/ fleurs de lis flank 1833. At center 29/ SEPTEMBRE. PE, Coin turn and finish.



Fig. 15 - Henri 13th Birthday Medalet, 1833. Bronze, 17.5mm. Obverse as last.



God Protect Henri Medalet (Fig. 16), 1840. Brass, 14.2mm, integral loop. Obv Youthful head l., anepigraphic. Rev DIEU / PROTEGE / HENRI / 1840. PE, coin finish, plainly made for the widest possible street distribution.

Fig. 16 - God Protect our Henri Medalet, n.d. Brass, 14.2mm, integral loop.



Henri de France Medal (Fig. 17), 1842. Bronze, 36.7mm. By Raymond Gayard, engr. signature GAYARD F. PRAGUE 1842.

Obv Mature bearded head r. Rev Naturalistic lily wreath, uninscribed field. Prepared for presentation to the faithful during reign of Louis Philippe with full artist's identification. Omission of the title King may have dodged accusations of sedition.



Fig. 17 - Henri de France Medal, 1840. Bronze 36.7mm. Gayard.



Fig. 18 - Henri de France Medal, 1842, 20.5mm. Style of Gayard

Henri de France Medalet, 1842. Bronze, 20.5mm. By Raymond Gayard, engr. Obv Mature bearded head of Legitimate King as last, without PRAGUE. Rev Simple lily wreath, uninscribed field. Red-tan patina. PE, 3.5mm thick.

Revolution of 1848 Legitimist Medals

Some historians charge Henri V with a lack of energy during the far-reaching upheavals of the epic year 1848. The medallic record offers another view. It must be admitted that the events of February 1848 came as a complete surprise to him as well as to the aging Citizen-King Louis-Philippe. All might ended differently if his popular son the Prince Royal not died in a carriage accident six years earlier.

The waves of violence in February and June heralded the emergence of the extreme Left, and the constitution created for the Second Republic included so many compromises between factions as to be unworkable. It was the hour of the supremely worldly and nimble and the regime that emerged from the rubble was not a restored traditional monarchy of Henri V but the authoritarian republic of Prince-President Louis-Napoleon Bonaparte, soon proclaimed Emperor Napoleon III of the Second Empire.

An important life change just before the revolution was Henri's marriage to Princess Marie Thérèse Beatrix of Modena, November 7, 1846. The continuing plague of childlessness continued to afflict the senior line of the House of Bourbon, and their union provided no offspring, while the Orléans Branch continued fruitful.



Fig. 19 - Rebus Medal of Henri V, 1848. Silver, 41mm. Paris Mint 1975.

Henri V Rebus Medal (Fig. 19), 1848. Silver, 41mm, 36.03 grams. Style of Raymond Gayard. De Saucy 60:5.

Obv Bearded head r., 12 tiny symbols in place of a legend spell out: *Toutes les bras sont ouverts. Tous les Coeurs sont a Toi.* All arms are open to you, all hearts are yours. Rev 4-line rebus *La République blanche, Enfant de la misère; la République Rouge amène la Terreur; Henri le Béarnais des Français fit le Bonheur; En nous léguant son Fils le Modèle du Père.* The White Republic, Child of Misery; the Red Republic Friend of Terror; Henry of France the Béarnais Brings Good Fortune. In us his Sons find the Model of Father. Antiqued patina. The example shown was struck by Paris Mint, bearing the edgemark *Winged A* (commercial medallic mark), and striking date 1975.

God Protect France,
Henri & Marie
Therese Beatrix
Medal (Fig. 20),
1848. Silver,
27.1mm. By Le
Sache, engr.
Ferrer III:421. Obv
Conjoined bearded
head of Henri V and
diadem head of Marie
Therese Beatrix Comtesse
de Chambord,
born Princess of
Modena, legend
*DIEU PROTÉGÉ
LA FRANCE.*
Rev Bushy lily
wreath enclosing
uninscribed field.
DeSaulcy cites three
or more 1848 items by
this engraver.



Fig. 20 - God Protect France, Henri and Marie Therese Beatrix Medal, 1848. Silver, 27.1mm. Le Sache



Fig. 21 - Marie Therese Beatrix Comtesse de Chambord Medal, ca. 1848. Bronze, 20.3mm. Unsigned

Marie Therese Beatrix Comtesse de Chambord Medal (Fig. 21). Ca. 1848. Bronze, 20.3mm. Obv Head l. of spouse born Princess of Modena in diadem, no signature. Rev Lily

and rose wreath, uninscribed field. Deep mahogany patina. A definitive Henri V Collection in Jean Vinchon's sale of 30 Nov.-1 Dec, 1993. Lot 724 included a medal with these busts, the reverse displaying an oval Bourbon shield at left, *écu de femme* at right bearing the single-headed crowned Este eagle. A box-medal with the incongruous inscriptions *Voilà la Meilleure des Républiques* and *Latin Jus Divinum Salus Populi, Here is the Best of Republics, Divine Right is the Safety of the People* was lot 725, containing nine mini-medals from Henri IV through Charles X, including the Ducs de Berry and Angoulême. All were identified with specific virtues, including *Madame de Chambord, Esprit-Erudition.*

Hope & Faith Medal
(Fig. 22), 1848.
Bronze, 23.2mm.
DeSaulcy 33:7,
but head l. Obv
Young head l. in
chin whiskers,
*HENRI - DE
FRANCE.* Rev
Lily wreath encloses
Cross moline, *FIDES*
above, *SPES* below.
Concave reverse,
weak center
detail. Red-tan
patina



Fig. 22 - Fides of Spes Medallet (1848). Bronze, 23.3mm. HENRI - DE FRANCE.

Henri V Well-loved King Medal (Fig. 23), 1848. Bronze, 33.6mm, integral loop. DeSaulcy 31:2. Obv Bust l. in moustache, imperial, *HENRI V LE ROI BIEN AIMÉ, Henri Well-Beloved King, lis below.* Rev *DIEU PATRIE ET MON ROI LEGITIME* around lily wreath encl. Lens of stars and crowned H, 3 lis over *VIVE HENRI.* Coin finish. De Saulcy wrote in *Souvenirs Numis-*





Fig. 23 - Henri V
Beloved King Medal, 1848.
Bronze. 33.6mm, integral loop.

matiques de la Revolution de 1848, "struck and sold clandestinely; of mediocre execution. The police were aware of the importance of medals of this genre and it was difficult to obtain them. They are destined to be rarities, existing in copper silvered, yellow and red."

Final Pretender Pieces of Henri V

The long reign of Napoleon III put a damper on Legitimist efforts and during this era the movement was described as a favorite of country squires while the more assertive Orleanists persisted in propagandizing their cause, especially after confiscation of the family properties by Napoleon III.

Coinage during the Reign of Napoleon III



Fig. 24 - 1/2 Franc, 1855.
Older head Henri V.

1/2 Franc 1858 (fig. 24)

A. Grapes. Silver, 18.5mm, 1.2mm thick, 3.15 grams. Bare mature head in goatee r., HENRI V ROI DE FRANCE, tiny SPERI below.



Crowned Bourbon shield in two laurel branches (VG olivier), 1/2 - F flanking. Exergue Différent Grape bunch (VG grappe de raisin), date and startling use of Paris mintmark A; this is self-evidently not a product of the Paris Mint! KM PT26, VG 2730, Gad.407.

Who was Spéri? This head bears a strong resemblance to then-reigning Napoleon III. No Spéri is listed in Forrer, and the name was probably a pseudonym of a French engraver unwilling to take the risk of using his own name, since the title ROI DE FRANCE appears on these pieces.

Coins and Medals, 1871-1883

The downfall of the Empire in September 1870 brought dramatically renewed hope and efforts. Henri V issued proclamations offering France a new royal government "whose basis was right and whose principle was honesty." The Third Republic was born in the midst of a national catastrophe and awoke little initial enthusiasm. A heavily monarchist National Assembly revoked the law of exile and Henri returned to France.

He publicly claimed the throne while raising a question that would have far-reaching consequences. On July 5, 1871 he stated that he would never abandon the white flag with three golden lilies of the House of Bourbon, "the flag of Henri IV, François I and Jeanne d'Arc." A great convocation of Legitimists at Antwerp, Belgium in February 1872 resulted in constitutional proposals he declined to accept.

Then in May 1873 Premier Adolphe Thiers fell, architect of the bourgeoisie republic, victor in the bloody suppression of the Commune de Paris that claimed more French lives than the disastrous war with Prussia. Destruction of the Communards ended Paris' stranglehold on national life that had been so forcefully demonstrated in 1789, 1803 and 1848.

Thiers' fall created a magic moment and the Comte de Paris, and Prince de Joinville, grandson and son of Louis Philippe, traveled to the Pretender's residence at Frohsdorf, Austria and were publicly reconciled. This reconciliation assured that Henri V would finally reign, with the Comte de Paris as his heir and ultimate successor.

The new premier was the Duc de Broglie, a backer of the Restoration, the President of the Republic was Marshal MacMahon, Duc de Magenta and a benevolent neutral. Lucien Brun and Chesnelong conferred with Henri at Salzburg and returned announcing joyfully that the King-to-be had accepted the principles of the Revolution and the tricolor flag. They were soon corrected when Henri stated on October 27 that while he would give guarantees of liberty, he would not consent to become "le roi Légitime de la Révolution."

Henri stated, "Je suis le pilote nécessaire, le seul capable de conduire le navire au port, par que j'ai mission et autorité pour cela." Necessary pilot he may well have been, and there survives a drawing in his own hand of a tricolor flag bearing the Bourbon lilies on its white stripe, proving how close the royal solution came to fruition. Shipwrecked on the flag question, the Restoration faded, and final attempts in June 1874 and February 1875 were fruitless.

The Pretender's royal ancestor Henri IV had secured the French throne by abjuring the Protestant faith at Saint Denis in 1593 with the remark "Paris is worth a Mass!" From a Royalist perspective it is a shame that Henri V could not have decided "Paris is worth a flag." As it was, he returned to exile in Frohsdorf and died there August 24, 1883. He was buried with the white flag next to his grandfather Charles X in the monastery of Castagnavizza in Gorizia, now Nova Gorica, Slovenia.

Last Numismatic Issues of Henri V



5 Francs 1871 (Fig. 25). Lis. Silver, 38mm, 25.95 grams. Fully bearded head l., HENRI V ROI - DE FRANCE, signature CAPEL F below. Rev Crowned 3-lis Arms in laurel, 5 - F flanking, lis - date - ESSAI below. Reeded edge. Prooflike with swathe of faint obverse ebony-steel toning. VG 2731, G&D.653, CW S14a, KM PTE37.2.



Fig. 25 - 5 Francs, 1871. Old head, signed CAPEL.

Forrer says Capel was a Belgian, and credits him with Adolphe Thiers and Leon Gambetta satirical 5 Francs, which are unsigned. This piece dates from the time of Henri's first post-Napoleon III proclamation. Another 5 Francs of aberrant 42mm diameter appeared in 1873 with the same titles and a somewhat similar bearded

head facing right. The signature J. GESSENER F. appeared over a date divided by a tiny Arms of Neuchâtel, 18 - 73. The reverse presents a smaller crowned shield in laurel, with the legend DÉDIÉE À LA COMMISSION MONÉTAIRE INTERNATIONALE. At the bottom is the denomination 5 FRANCS over TITRE 0.835. POIDS 25 Gs., Fineness 0.835, Weight 25 grams. The size is larger than the statutory 5 Francs of the Latin Monetary Union, and the proper treaty-regulated fineness was .900 Silver; only minor denominations were .835. No explanation of these differences have ever been published and Forrer provided no meaningful biographical data on Gessener. A similar bearded head graced the large-diameter medal that was evidently struck for the 1872 Legitimist convocation at Anvers (Antwerp), Belgium):



Fig. 26 - Henry de France, Anvers 1872. 49mm. Veyrat.



Henry de France Comte de Chambord Medal (Fig. 26), 1872. Bronze, 49mm, 3mm thick. By Adrien Hippolyte Veyrat, engr. Forrer VI: 258, Obv Dotted circle encloses bearded head r. within a legend HENRY (sic) DE FRANCE COMTE DE CHAMBORD. Signature VEYRAT F. curves below truncation, at base ANVERS A (Face) B. 1872. This same head, signed GESSENER, appeared on Pattern 5 Francs 1873, Dedicated to International Monetary Commission. The Face was the ancient Mint mark of Brussels, site of Auguste Blichaut's atelier with which Veyrat was long associated. Rev Dotted circle encloses oval royal Arms on crowned mantle with scepter and Main de Justice, surrounded by the Collar of the Ordre du Saint Esprit with legend, LA PAROLE EST À LA FRANCE ET L'HEURE EST À DIEU. The Word is from France and the Hour from God. PE, slightly rotated reverse. Glossy medium brown.

Note English spelling HENRY. Forrer writes: "Presentation Medal of the French Legitimists to Pretender Henri V, comte de Chambord Rx LA PAROLE EST À LA FRANCE ET L'HEURE EST À DIEU, 1872." Engravers Veyrat and Blichaut are recalled today for many unofficial pattern coins issued in the name of such entities as the Orange Free State, Madagascar, Independent Guiana, the South African Republic, Andorra, Bulgaria and Patagonia.



Fig. 27 - Henri Claims Assertion Medal, 1880. Bronze, 36mm.

Henri V Claims Assertion Medal (Fig. 27). Ca. 1880. Bronze, 36mm. By Eugene Tasset, engr. Forrer VI.22.

Obv Aged frock-coated bearded bust facing, French legend LA PAROLE EST À FRANCE ET L'HEURE EST À DIEU. The Word is from France and the Hour from God. Rev 3 fleurs de lis, beaded border, HENRI DE FRANCE COMTE DE CHAMBORD. Among the last Henri V pieces, issued after the tricolor flag fiasco and proposed adoption of Count of Paris as heir. Deep red-brown with blue



reflective sheen, mark on forehead. This 5 Franc-sized medal radiates a spirit of resignation and defeat.

Jean Vinchon's 1993 sale offered a 50mm gilt 1883 Henri V Death Medal, shown here from an illustration. It combined an 1883 obverse with a "recycled" reverse originally used on a birth commemorative medal in 1820, both sides displaying lavish fleur de lis borders.

The obverse bears a Gessener-Veyrat bearded head facing right over an inverted torch, a classic symbol of death. The obverse legend sheds light on the perplexing failure of the Restoration effort of 1873. *C'ETAIT PLUS QU'UN GRAND ROY* (sic): *C'ETAIT UN HONNÊTE HOMME*, "He was not only a Good King. He was an Honest Man." With this poignant issue the medallion investigation finds its end. During preparation of a Power Point presentation on the life of Henri V, the author did an Internet search for "Frohsdorf," hoping to find an image of the Pretender's tomb. The only image appearing was a delightfully uproarious view of the village volunteer fire department celebrating its annual banquet.

Another search displayed a French antique dealer's catalogue that included a fascinating artifact, a death mask in white plaster with elaborate fitted, purple-lined wooden box. An attached plaque identified the portrait as that of "His Most Christian Majesty Henri, Fifth of that Name, King of France and of Navarre..." Here, at least, is a more personal remembrance than a tomb. "What shadows we are and what shadows we pursue."

REFERENCES

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De Saulcy, Felicien. *Souvenirs Numismatiques de la Révolution de 1848*. Recueil Reprint 1973 by Richard Lobel. An acclaimed classical numismatist, de Saulcy apparently regarded this important work as beneath him and no author's name appeared on the first editions.

AUCTION LITERATURE

Henri V material has appeared in hundreds of numismatic auctions over the decades and even a partial listing would include hundreds of titles. Numerous appearance could be cited in catalogues of Stack's and Coin Galleries, New York City, many containing cataloguing by the present writer. In recent times, a remarkably varied offering appeared in Jean Vinchon's 30 November-1 December 1993 Sale, *Numismatique, le Reflet de l'Histoire*.

An extraordinary selection, rich in medals of the Duc and Duchess de Berri as well as Henri V appeared in Numismatica Varesi, 50a Asta Numismatica, 21-22 November 2007.

Ron Dutton

Artists of the Colorado Springs Parallel Exhibition

My original idea was to explore the comparisons between the Parallel Exhibition artists as to how their medal making began and show how their work had developed to the present. My foolishness was soon exposed. As the logistics developed, the number of artists, the time allowed for the lecture and the detailed research required which would have been a burden on my good colleagues, the Delegates from the fourteen countries, it became clear there was going to be no chance of fulfilling the original brief.

Therefore I must begin by asking you to ignore the original title of my presentation. Now my intention is to show three or four examples of the artist's medals one, if not their first medal, a very early one, a second from their mid career and one of their most recent. I am hoping that this will at least reveal some of the character of each artist along with the approach they have brought to their medals. Also, perhaps by approaching the subject in this way, it will highlight questions such as, are there very specific national identities, has the traditional use of the medal been maintained as an effective force and has the medal adapted to the creative patterns of the 20th and 21st centuries.

I am a sculptor who began making medals in mid career, starting from scratch with no real awareness of the history or techniques of the medium and at that time, in the early 1970's, it can be said that the medal in the UK had a low level of interest not generally recognised as being part of the creative arts scene, but this was to change quite quickly. FIDEM played an essential part in this change along with encouraging my own enthusiasm. My introduction to the full panoply of medals was at the 1979 Lisbon Congress where I saw for the first time so many fine works that became an inspiration. Subsequently I have met and enjoyed the work of so many artists and welcome this opportunity to reflect on these fourteen artists whose life span of around 75 years, to date, is the same as FIDEM. The earliest medal is from 1954 from Poland followed by 1957 Russia, 1958 Spain, 1960 Finland, 1961 Canada, 1966 Sweden and The Netherlands, 1967 Hungary, 1970 Germany, 1974 UK, 1979 Slovakia, 1980 Portugal and 1987 USA. This is a span of 33 years emphasising the continuing practice of artists becoming interested in the art of the medal.

My first consideration was to see if there exists particular national characteristics in style and techniques and these three medals of Jozef Stasinski, Poland demonstrate that in several cases this does occur. The first medal from 1954 'Geneve' (Fig.1) has the characteristics I see in many Polish works.



Fig. 1

This is an energetic and fluid use of the plastic material, wax or clay, demonstrating strong expressive qualities

used to heighten the emotional impact of the medals and 'Landscape with Queen' 1970 emphasises the narrative by an awareness of the quality of relief sculpture in the tradition of the renaissance as exemplified by Donatello. The 'Homage to the Pope', 2000 commemorative in nature, skilfully employs this fluid expressiveness as seen in his more personal images and skilfully relates the obverse and reverse linking the historical role of the Pope with the dynamic of the present age.

Next we see the medals of Vera Akimushkina from Russia, very different in character.



Fig. 2

The first commemorating the 'USSR Academy of Art' 1957 followed by 'Rutherford' 1957 (Fig. 2) and '1st Satellite Launch' 1962 are all clear and precise in character in the traditional style of the struck classical commemorative medal. Fine examples of their type, the portrait head of Rutherford showing a particularly strong use of sculptural form, they are readily recognised as examples emanating from the requirements of the state in executing the medals historical commemorative function. They demonstrate with great skill the control and judgement of the artist required in such low relief. These are not expressive in the sculptural way as seen in Stazinski, but nevertheless have a quality which reflects the importance of the occasions they commemorate.

The first medal from Jesus-Fernando 'Cristobal Colon' 1958 along with the other three excellent examples display a powerfully developed individual style. They are emotively dynamic using strongly modelled figurative forms which have an immediate sense of the tactile qualities of



Fig. 3

sculpture. Again very different from Stazinski and different from other Spanish works but he clearly uses the potential of the medal to its fullest extent as can be seen in 'Emigrants' 1961 (Fig. 3).

Incidentally, although not a consistent national characteristic, this medal also touches on the possibility he may have been influenced by the paintings of El Greco. 'Estructure 16', 1980 one of a series, reveals a sensitive grasp of the fundamental elements of sculpture relating to proportion, balance and perceptions of weight. Finally the portrait of 'Rafael Alberti' 2002 demonstrates the scope of his ability where he utilises the portrait convention when required by the nature of the commission. He is a prolific medal artist whose struck medals are amongst the most inventive I have seen, working within the traditional concept of the medal.

'Postal Savings Bank', 1960 commemorating the 75th anniversary of the opening of the bank is an early medal of Kauko Rasanen, known widely as one of the most distinguished and extraordinary prolific medalists.

The treatment of the edge and interior space, using positive and negative indicates how quickly he had grasped the opportunity of the medal as a small sculpture. His innovative use of part medals has become well known



Fig. 4

and is a tribute to both his own technical ability and that of the mints who produced the medals. 'King Gustaf' of 1973, commissioned by the Archaeologic Society of Sweden (Fig. 4) is an early example of a two part medal with interlocking sides.

He produced 22 struck medals of this type during the year and compared to later ones is relatively simple. I am unclear as to the origin of this technique but is used by Rasanen to great effect enabling a deeper exploration of the character and achievements of the subject. His medal 'Michelangelo' 1977 shows a more complex use of this technique.

This time three sections of the medal with a total of six sides gives even more scope and is a brilliant example of this type of work. It greatly increases the tactile involvement with the opening and fitting of the pieces as you absorb the images depicted.

As in the latest medal I show from 2002, 'Game Management', they are good examples of what I consider to be another strong characteristic of many

Finnish medals. The modelling is very robust in character having a rich quality of deep relief and I conjecture that some

of this quality may be due to the typical technique for struck work in Finland. The medals were usually struck from pre-cast blanks having the basic profile of the medal and I understand that in the 1960's, the original models for struck medals were modelled on a much larger scale than usual being between 28 to 40cms in diameter. This encouraged modelling in deep relief and facilitated the intricate matching of different parts when required.

In 1961 Dora De Pedery-Hunt created one of her first Canadian medals, 'Eskimos on the Floes' (Fig. 5).



Fig. 5

Here we have a very different artist whose medals demonstrate the soft gentle handling of the modelling where one is immediately aware of her calmness and quiet balanced approach. The medal has simple forms employed to great effect depicting the Eskimos welcoming wave to the flying objects, but are they

welcoming. Are these friends, man or bird who they greet, or are they harbingers of doom whose environmental effect we are now so aware of?

This is my own conjecture but it serves to emphasise again the opportunity the medal presents. 'Swansong' 1999, shows the continued sensitivity of her modelling, almost low key, but very poetic in its conjuring up of the value of reflection on times past.

The title triggers this thought but the image is full of life and vigour. 'Friends of Canadian broadcasting' 2003 continues to demonstrate her ability to create simple but memorable images. There appears to have been little art medal activity when she arrived in Canada but many will



Fig. 5

know of Dora's persistent championship

of the medal leading to a resurgence with many artists now working in the form creating a strong development of the Canadian medal.

The Dutch Art Medal Society founded in 1925 has a strong tradition and I find it encouraging that many of their medal artists have high reputations as progressive sculptors helping hopefully, to expand the general awareness of medals, taking them out of the medal case, as it were. Eric Claus is such an artist and we see here the medal 'Koninklijk', 1966 (Fig. 6), which has all the essential character of the Dutch medals of this time.

There is a slightly soft focus quality in the modelling seen in medals of other Dutch artists and the size and surface texture make this medal extremely tactile asking very directly to be held in the hand. 'Spinoza', 1999 from his mid period demonstrates that he can move through different stylistic phases which may be triggered by the subject matter and requirements of the commission but further emphasises the effective manner of the way the medal may be used. 'Comedie Del Arte' 2002 is a further good example of the manner in which sculptors have striven to enlarge the perception of the medals possibilities. This displays the joviality and humour of many of his sculptures but in this case it demands to be picked up, turned in the hand weighed and examined closely to sort out the meaning and heighten the enjoyment. An opportunity denied by the statue on the plinth.

The first medal I show of Ernst Nordin is also from 1966 'Norrkopings Museum' (Fig. 7).

A stylised medal celebrating a museum highly regarded for its progressive lively collection of contemporary art. Nordin,

with excellent perception, succeeds in capturing the spirit of the museum by employing a direct abstract form encapsulated within the traditional features of a medal. It is circular, it sits comfortably in the hand and has an inscription cleverly using the positive and negative which in itself is a device common to much fine art of the twentieth century.

Ossip Zadkine is a pioneer who comes to mind. I consider this to be an



Fig. 7

outstanding example of how a medal can communicate the spirit of an institution. 'Harry Martinsson' 1977, is a fine portrait medal, simple in its execution. The head of a handsome man stares out with piercing eyes, framed by luxurious flowing hair creating a very arresting image. The reverse has simply modelled images of plants crowned with a star burst and floating seeds. I do not have a translation but one grasps the significance of the man and his pursuits. 'Sols Occidere' 2006, projects a mysterious event. The head floats beneath the waves with no sign of distress while the reverse shows a horizon from which a sun either sinks or rises crowned by a fecund globe. These are just three examples demonstrating a visually articulate artist well able to use the medal in a quietly expressive manner for a range of occasions.

Gabor Gati is the representative of Hungary, one of the pioneering nations in 20th Century medal art. Their tradition is of modelled medals with an immediate sculptural impact. Gati, in this first medal 'Fight' 1967, has the medal ground as an arena which sets off the struggle of the combatants. This is presented as a simple central image, almost primitive in its form with a hint of the unknown reasons for the conflict given by the small indistinct bundle in the background.



Fig. 8

'Sea 1' 1983, (Fig. 8) is an enigmatic image using the inscription to great effect. It is fully integrated into the pictorial plane of the medal below the horizon, above which rides the sun. This is an artist who is well versed in the art of skilful composition. It is impossible to give full credit to his inventiveness in this time scale but 'Versions of Red Colour' 2003, provide a hint at the experimental nature of his work fully exploiting with great inventiveness the scale, weight, colour and tactile quality the medal is capable of.

1970 is the date of this early medal of Heide Dobberkau, 'Pegasus' (Fig. 9) which exemplifies the wonderful poetic use she has made of the intaglio engraving technique, creating over thirty years gentle and humorous images of familiar creatures and her beloved olive trees.

'Elephant' 1985 and 'Be careful -Partidges' 1997 are such medals. Dobberkau is a prime example of an artist who knows their own strengths, masterly using a technique to produce images that one can live and smile with day after day.

1974 was the momentous year, at least for one of us, when at last I entered this world of medals. 'Moon Tree' shows my early fascination with designing within the circle. 'Plough Lines' 1983 is an example of my exploring the potential of the use of linking obverse and reverse to encourage the turning of the medal in the hand.

'Beached Broom Boats' 1994. The obverse was initially modelled directly from the landscape to be developed later in the studio. It is also at the time I became interested in using an inscription to add to my thoughts of the experience.

Finally 'Cloud Diver' 2006, (Fig. 10) one of my latest works continues my interest in images related to flight. Birds swoop and dive around the feeders outside my studio, which in turn feed my imagination to capture the spirit of nature. The fascination of designing on this scale, using wax to squash, stretch, stroke and squeeze and materials to mould and shape has been an enduring love, leading me into ways of thinking and experimenting with the medal.

The challenge is never ending and I find it is a force which is always around my being, at times frustrating, annoying and grindingly irritating but then ideas take shape and I am off on a trail to another horizon.

Slovakia is the home of the Kremnica Mint, host of an excellent example of the Eastern European Medal Symposia it has many fine medal artists with a strong tradition and here we see in a medal by Erna Masarivocova 'International Children's



Fig. 9

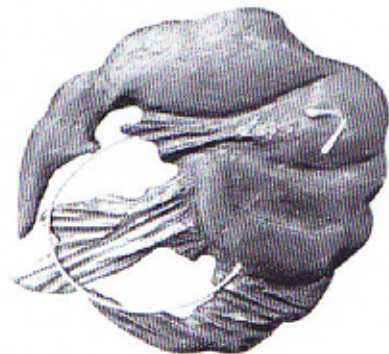


Fig. 10

Day' 1979, (Fig. 11) an example of her awareness and use of several relief techniques.



Fig. 11

Positive against negative, circles within circles cleverly depict this childlike image with great effect. 'Tracks of Time', 1992, uses a different approach appearing to be a construction combining several materials. There is, to me, a strong graphic technique in her work employed to narrate a story which could possibly be a feature of other Slovakian medallists. Marian Polonski comes to mind in this context. 'Creative Hands' and 'Prehistory' 2002 both employ

similar techniques combining construction and assemblage

giving a lively impact to her subjects. Unfortunately I

have little knowledge of the full body of

Erna's portfolio but these examples

demonstrate a lively and skilful use of

many techniques, which reflects the adventurous

nature of many Slovakian artists.

I was surprised at the relatively late appearance of Helder

Batista to the art of the medal but he is

someone who has become something of a figurehead of

medal art and reflects the outstanding

achievements of Portuguese artists. This

first medal, 'Centenario da Morte de Camoes' 1980,

(Fig. 12) is firmly within the fine



Fig. 12

tradition of the high quality struck medal produced in Portugal.

The relief is relatively low but the richness of the image is created by the subtle decorative use of the interplay of inscription and negative forms of both obverse and reverse.

The popularity of such works is an example to many of us, both artists and mints alike as to what can be achieved. We then have an example of the extent of the range of medal art that has become known from Batista. 'Portugal-Japan' 1993 with its fine finish of forms, patination and construction is outstanding. 'Dia Mundial' 2003, very different in form, returns yet again to the sculptural opportunity the medal provides. Curved dynamic forms, space pierced, smooth and sharp. This needs to be held in the hand and treasured as an object of art. His work has a very distinctive character, perhaps the finest of this oeuvre being currently produced.

I now arrive at the latest recruit to this band of medallers.

Leonda Froelich Finke of our host country. The first slide I

have is from 1987 'Survivors'. Poignant with strong emotion

it immediately reflects the anguish and sorrow that is in so much of her work. This is the medal used emphatically to

remind us all of the terror and misery sadly so readily handed out by actions, whether by state or individual. 'Martha

Graham - Clymenestra' 1992 a more joyful work employing the spirit of the dancer and story to create a striking image.

Again it is clear I can only refer to a few images spread over the 20 years of her medal activity but so often she uses the

form to urge us all to reflect on the tragedies which have been and are part of our societies as she so able does with

'Angel of Death - Witness' 1999 and 'Time of Terror' 2002. (Fig. 13)



Fig. 13

There are of course some joyous celebrations in her work but

she comes, I sense, from a tradition of European figurative political expressiveness that has embraced such artists as

Rodin, Goya and Picasso. Perhaps in some ways a sad note to end on but I believe it emphasises the point of this group of

artists from different nations that the medal is a truly universal medium that can, and hopefully will, continue to play an

essential creative part in reflecting the variety and importance of the role of art in society.

Donald Scarinci

Appreciating and Collecting Contemporary Art Medals

Since the ANA is our host, I thought there should be at least one paper directed specifically to collectors. I hope to put the contemporary art medal in its historical context and discuss the highlights of its evolution that led to the medals exhibited here at FIDEM 2007.

For collectors, contemporary art medals are difficult to find for sale. They are seldom exhibited; and, when they are exhibited, the catalog is either nonexistent or incomplete. Information about contemporary art medals is often as scarce and as rare as the medals themselves. More often than not, the information that you need the most is not available in English translation. Worse still, the collector base is so thin that there aren't many people with whom you can share your enthusiasm and experiences.

Even though most contemporary art medals are all very rare, with editions of twenty medals considered a large edition, the weak demand means that there is not much of a secondary market for them right now. When you buy a medal, you need to really like it. You must buy it after careful thought to your budget, the space required to store it and your passion for it and consider it as a long term hold.

Why collect Contemporary medals?

The very issues that will frustrate you the most are the best reasons that I could give to collect contemporary art medals. Medal collectors have the opportunity to do original research to an extent that exists in very few numismatic related areas today. Medals, like coins, reflect the history of the time in which they are created. Medals, more than coins, reflect trends in art and the very psyche of the times.

Collecting contemporary art medals requires interaction with the artists who make them. Without an intermediary, dealing directly with some artists can be a frightening experience if you are not prepared for it. On the positive side, many artists are nice, friendly and open to hearing from collectors and people who want to know more about their work. Many will share photographs and engage the collector in interesting discussions that could enhance your enjoyment of their art. Another good reason that collectors collect is to enjoy the ownership of something that few others can own—the joy of rarity. The rarity of medals in general and contemporary art

medals in particular coupled with the rarity of the collectors who collect them means that, though rare, these precious objects are obtainable today at reasonable prices. It also means that very few new collectors and very little additional interest is needed to move market prices up significantly and add great value to your collection both financially and as a numismatic related holding of significance.

What are these things?

My first encounter with a cast contemporary art medal happened at the ANA annual convention held in Detroit in July, 1994. That was when I saw the AMSA exhibit, "The New Medal" sponsored by the Franklin Mint.

For a numismatist accustomed to seeing representational or decorative art on coins and medals in America up to that time, I did not understand how to look at the contemporary medals in that exhibit. Like many numismatists in Detroit in 1994 I wondered, "What are these things?" I was both intrigued and curious about them.

This exhibit made it clear to me for the first time in America that the art medal had ceased to become a representational or decorative object. The art medal had departed from the decorative arts and rejoined sculpture. The ideas of modernism and post modernism had come to dominate the art of the medal as the medal resumed its rightful place in art as sculpture.

The American art medal abandoned the decorative arts later than most countries. FIDEM 1987 would be the earliest demarcation point for this transition in America because of Mico Kaufman's American delegation medal, but by the AMSA/Franklin Mint exhibit of 1994, it is more clear and consistent.

I use the appointment of Dehayé as the director of the Paris mint in 1961 as the demarcation point for the triumph of modernism for the international art medal. That is two (2) or three (3) decades earlier than in America.

It was the pioneers of modernist art medals like Roger Bezombes first medal for the third series of French Art medals, "Homage to Van Gogh," produced in 1966. Another early third series art medal by Bezombes was "Homage to Music," 1968. Earlier than either of these was Polish artist, Bronislaw Chiromy's, "Animal Lovers Medal," 1961. *Plate 1*, with three owls and a piercing allowing the third to be seen on the reverse.

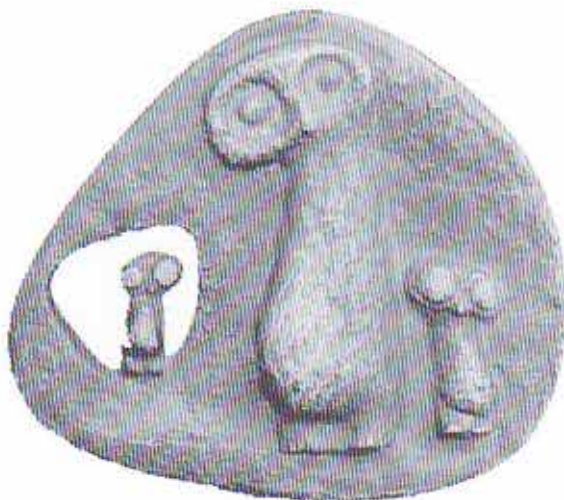


Plate 1

The work of these artists was very important in leading the rest of the art medal world toward modernism. In the western hemisphere, it was Dora De Pedery Hunt taking the medal in a new direction with medals like the struck "Adam and Eve with Owl" of 1966. Bezombes, Chromy and Hunt may have had influence on a few American artists, but not many. In Europe, however, their influence was profound.

How did we get here?

The trends and tastes in the sculptural arts dominated the medal from its inception in the Renaissance up to about the time of David D'Angers in the 1830's. Even though Louis 14th positioned the medal as a commemorative object, the engraved medals through the French third empire followed the trends in the fine arts. Mark Jones said in his book, "The art of the Medal", that through the work of David D'Angers, "the three-dimensional nature of medallic art was increasingly emphasized and the 'art medal', as opposed to the popular medal began to be regarded as a specialized form of sculpture."

Through the development of artists like Oudine and Chaplain in France, the art medal was transformed from a sculptural art to a decorative art. By the Paris exhibit of 1878 this trend was clear. By the Paris Exhibition of 1900 the transformation was complete. The medal was now an object of beauty used to adorn objects like furniture and small cases and create strong national coinage or awards.

While sculpture continued to evolve like the fine arts as modernism with all of its corollary "isms" in the first half of the 20th century, the art medal followed the decorative art trends of Art Nouveau up to World War 1 and Art Deco between the two world wars. It was not until after World War 2, that the first truly modernist art medals were made.

In post world war 2 Europe it was the Netherlands,

Czechoslovakia, Hungary, Poland, Spain, Italy and the inspiration of the great Director of the Paris Mint, Pierre Dehaye and his chief engraver, Raymond Joly, beginning in 1961 that spearheaded the Art medal's worldwide break from the decorative arts and return home to the sculptural arts. The first hints of that break were a few medals produced after World War 1 from France, Spain, Hungary and Czechoslovakia, most notably.

Why all the history?

With this brief and oversimplified, broad stroke summary history of the art medal lets move from the World War 2 to the present by looking at the work of a few artists. As we talk about the medals, I hope that you will think about the commentary that follows as much for method as for content. For anyone having their first encounter with contemporary art medals, maybe my thoughts can help you appreciate and understand them a little better when you view them in the gallery yourself.

Paul Manship, Donald DeLue & Karen Worth



Plate 2

Since we are in America, and since she is the perfect artist to illustrate the bridge between art deco and modernism in America, lets begin with American royalty — Karen Worth: Karen Worth is the bridge between the art deco of Paul

Manship and the modernism of Donald DeLue. In "Hail to Dionysus," SOM 2, 1930. **Plate 2**, you see the quintessential Manship style.

Notice the straight deliberate lines and the rectangular forms in the beard, the hair, and the grapes. This is a bold image with a subtle humor. As Manship himself said about this medal in 1930, which was highly controversial at the time, it is

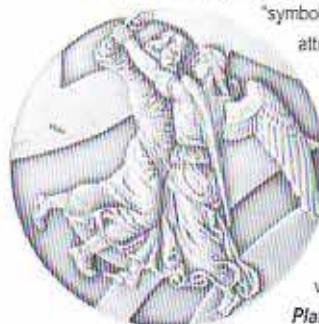


Plate 3

"symbolic of a present-day attitude toward certain restraints of the times." He was, of course, referring to prohibition.

Now look at Karen Worth's "Jacob wrestling with the angel," 1975.

Plate 3. Notice the straight lines and triangles

in the angel's wing and in the legs of the two figures. The clothing drapes naturally over the wrestling figures, even though the lines are more straight than curved. Notice also how the 27 is cut into the medal and forms the palate for man and angel. This medal was originally prepared for the Judaic Heritage Society's celebration of Israel's 27th anniversary. What a clever way to state the medal's function and integrate it into the design.

Karen Worth won the Saltus Award in 1979. She is the last living student of Paulanship and she is an heir to the technique of Donald DeLue with whom she also studied. DeLue's influence on Karen Worth is obvious when we look at these two medals side by side.



Plate 4

Look at the medal by Donald DeLue sculpted in 1975.

Plate 4, and compare it to Karen Worth's Brookgreen Gardens medal of 1982, **Plate 5**.

Notice the somewhat elongated male figure. He

is muscular and curves gracefully as if in dance to form an arc in parallel with the medal. For these figures, the round bronze surface is a boundary. It is a limitation from which the figure tries to break free. Yet each figure is at peace in the moment. The DeLue figure finds his place with the bird in his hand against the sun and its rays. The Worth figure is at peace in play with the animals around him. The DeLue figure floats in the air as it always does in DeLue. The Worth figure is grounded. For both artists, the exaggerated muscles and the elongated stretch imply effort in stillness.

As I said before, the rest of the world turned to modernism decades earlier than America did. Once the art medal broke free from the conventions of the decorative arts in 1961, anything was possible. The medal could now communicate in an abstract way. It could have multiple parts; it could stand on its own like small sculpture and it could include materials other than bronze or silver.



Plate 5

Kauko Rasanen and the Multi Part Medal

The 1970's saw many innovations in the art of the medal. Kauko Rasanen perfected the multi part medal. As best I can tell, the first multi-part medal was done in 1970 and it is exhibited at the ANA exhibit hall as part of the FIDEM retrospective exhibit.

Let's look at Kauko Rasanen's "One Earth" medal for the United Nations Conference on the Environment in 1972.

Plate 6.



Plate 6

As the medal sits in the hand it feels like a cocoon. The image of the woman's body on the reverse is folded within the confines of the medal which here takes the form of an egg or womb containing life. The obverse has a woman's face with her hair flowing around her in lines like the water that engulfs our planet and is necessary for our survival.



Plate 7

Open the medal, **Plate 7**, and inside the womb is a fully grown woman in a fetal position. On the left, a grid image of the earth is an overlay to the human figure suggesting the earth as mother. On the right there are no latitude and longitude lines, just a woman naked and vulnerable. The two halves of this medal illustrate the human body nurtured by the earth on one half, and the human body without the earth's embrace on the other half. These images juxtaposed remind us that while we CAN and sometimes DO view ourselves as separate from the earth we are not separate from it at all.

Three years after he did this medal, Rasanen produced a multi part medal to celebrate the Nobel Laureates of 1975. The obverse of each of the six square medals is a portrait. The reverse is a piece of a puzzle that goes together to form

an abstract image. You can immediately recognize the dove, the chess board and the womb.

Rasanen's work has had a profound influence on the art medal. Jeannie Stevens Sollman, an American artist has a new multipart medal on exhibit here and this technique has been used by other artists as well over the last three decades. Several of Rasanen's medals were exhibited in the 70 over 70 special exhibit displayed with the FIDEM 2007.

Alex Shagin and the Standing Medal Form

In 1976 Alex Shagin, while still at the Leningrad Mint, produced what I believe to be the first medals to stand as sculpture. They were to be exhibited at FIDEM 1977; but, according to Shagin, the authorities would not allow such a dramatic departure from Socialist Realism to be exhibited at an international conference. Unfortunately, when Alex Shagin came to America, the Soviet government would not allow him to take these medals with him. I can only hope that they still exist somewhere and can be photographed and exhibited some day.

Shagin challenged the very concept of the art medal. He had felt for some time that medals should not be flat but should be prominently displayed. By 1984 he produced another free standing medal for the Summer Olympics in Los Angeles that year, *Plate 8*, prominently featuring the statue of liberty and commemorating the passing of the Olympic torch from Greece to New York to Los Angeles. It was so popular that it went into a second edition with over 250 cast medals sold.



Plate 8

I should note here that Eugene Daub came out with "Adam & Eve", a free standing medal in 1983. Daub's medal is a wonderful example of early American modernism which uses the two sides of the medal to show the world in its polarity—in this case, man and woman. By 1990,

Daub was experimenting with the use of two alloys on the same medal to create an effect. This is the cast version of "Fire and Ice", a Society of Medalist issue.

In 1987, another very popular free standing art medal was made for the Society of medalists. Robert Weinman's "Cat and Mouse" was collaboration between Weinman and Joseph Noble, then Art Director of the Society of Medalists. It is a whimsical subject of a cat looking for the mouse set in a cheese as the mouse eludes him. The importance of this medal does not lie in its content but in its form. The medal makes the statement that medallic art IS sculpture. By 1987 there could be little doubt about that.

Don Everhart used the standing medal for his Brookgreen Garden "Hermit Crab" in 1991 illustrating a species of hermit crab indigenous to South Carolina, where Brookgreen Gardens is located.

Alex Shagin's contribution to the contemporary art medal is significant and often overlooked because of the sheer number of medals and world coins he produces while making a full time living at this. Not only his work, but his contagious love for the art medal has had tremendous influence throughout the world. There are several standing medals displayed here at FIDEM 2007 that communicate quite powerfully this way.

Ron Dutton and the British Art Medal Society

By the 1980's, the third series of French art medals was beginning to run out of steam with over 700 medals produced between 1961 and then. The sales of medals in the United States from the Franklin mint and the Medallic Art Company's Society of Medalists series was on the decline. A new leadership in the art of the medal came from an unlikely place where, in the words of Phillip Attwood, "in the years following the Second World War very few medals of any quality were produced in Britain."

In February, 1982, following a suggestion by Ron Dutton, the British Art Medal Society was formed. With the support of the British Museum and the hard work of a dedicated group of people, The United Kingdom took a leadership role and began producing one of the finest journals of medallic art, "The Medal."

Ron Dutton's contribution to the evolution of the art medal goes well beyond BAMS. His landscapes are a link from the rocks and landscapes in Pisanello's medals to the modernism of "Sun Corn," *Plate 9*, which he produced in 1981.

Notice the use of blue enamel for the sky with the gold sun that stands out and shares the color of the earth it nurtures. The lines of corn fields are simple, yet the perspective of the ground against the blue sky makes you feel like you are riding in a car from one

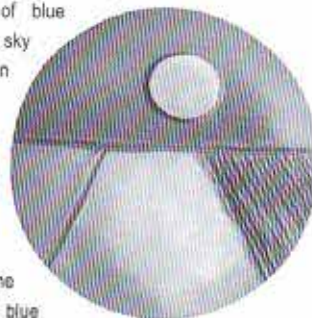


Plate 9

small English town to another on one of those special sunny England days.

In "Moon Cow," *Plate 10*, we look closely at the cow's face and see the landscape of the mountain and the moon behind him. The lines of the cow and the landscape blend so perfectly to create a quiet intimacy with the cow, the landscape and the moment before darkness when the moon shines in the twilight.

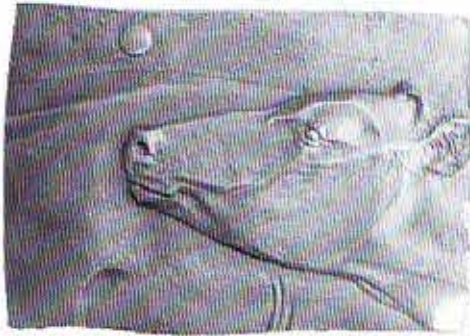


Plate 10

Ron Dutton's recent work builds upon his landscapes but allows the mind even more freedom to construct and interpret while showing the symmetry of nature in all of its purity. Dutton has a wonderful history of his work in the FIDEM retrospective exhibit at the ANA that demonstrates what I am saying more than a dozen slides.

Nikolov and the soul of the contemporary medal

There is not enough time today to discuss the contribution of so many important artists throughout the world. The Dutch Art Medal Society and the Finnish Art Medal Society have nurtured and encouraged wonderful art in those countries which have had a profound influence around the world. With the little time I have today I cannot say much about these countries, nor can I talk about Poland, Spain, the Netherlands, Hungary and Czechoslovakia the way I would like. Today, I have to talk about Portugal and I have to say something about Bogomil Nikolov.

Nikolov is the very soul of Bulgaria in art medals.



Plate 11

His work, like "Violence" in 1977, **Plate 11**, captures, without oversimplification, the very consciousness of Eastern Europe

under the strong fist of communism. Nikolov uses the cold, hard brick wall and prison bars on one side to highlight in stark contrast, the beautiful flower growing from that harshness and from within that prison on the other.

In a medal called, "Apple", 1977, **Plate 12**, Nikolov uses the shape of an apple half in bronze. In the middle, the entwined



Plate 12

man and woman form the core of the apple. Nikolov makes the point that humans were not cast from paradise because they ate the forbidden fruit. There is no guilt or shame. The intimacy of man and woman

is the very core of the forbidden fruit itself. Breaking the fruit open merely revealed that reality hidden inside.

Nikolov uses themes from the Bible in his art to make powerful statements about the human condition.

In this medal called, "Crucifixion", **Plate 13**, made in 1989, Nikolov employs the history of this image in art and, like a

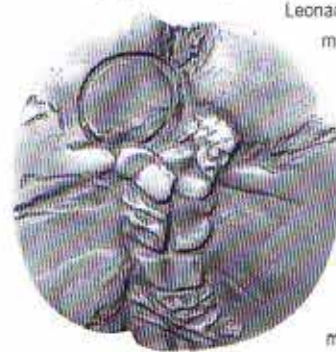


Plate 13

Leonardo Da'vinci marble, the body of the crucified Christ dies again on the cross brought out of the bronze medal by the artist's hands. Notice the crudeness of the medal's shape and the armature exposing the artist's process.

The pierced hands are not yet revealed by the bronze. Christ is imperfect and incomplete as we are imperfect and incomplete in our human failings. The circle on the shoulders of the Christ figure is rough and unfinished by the artist. The artist's world weighs down on his creation as the sins of the world weighed down on Christ at the time of his death.

The success of the new generation of artists that Nikolov has nurtured as his life's work is obvious at FIDEM 2007 with an exhibit of great depth overall.

The Portuguese and the medallic object

Turning to the Portuguese medals, it was just impossible for me to pick just one artist. I've spoken and written in the past about the great work of Helder Batista, whose medals on exhibit show that his crown cannot be taken. Lets also look

at the place Joao Duarte's work has in the evolution of the contemporary art medal.

Duarte's use of different materials and precision crafting to make commercially viable medals are taking the medal in new and fascinating directions. These medals commemorate events, people and places with objects that are souvenirs and direct reminders of the thing they represent. Duarte's choice of materials and his decisions about the form, color and shape of the object itself convey its meaning. For Duarte, the material IS the message.

Scholars like Dick Johnson have written about "the medalic object" as the new term to describe the contemporary art medal. It was Joao Duarte who first used the term at a FIDEM 2002 conference panel where he said, "The fascinating scientific and technological evolution occurring in the last decades of the 20th Century had an inevitable impact on the creation of medals. This turmoil produced a renewal of the language used in medals, which became more conceptual." The Portuguese State Mint taps artists like Battista, Teixeira and Ferreira to make Portugal's coinage. It was Theodore Roosevelt, the turn of the Century American President who said that a country's coinage should reflect its greatness.

Trending toward an American Neo-Renaissance

I opened by talking about an American artist and I will close by coming back home to America to insert something that is missing from the American Delegation's medal exhibit.

On November 20, 2003, Henrietta Holzman Fore, then Director of the U.S. Mint, announced a "call for Artists." The Mint wanted up to 20 "master" designers and 20 "associate" designers. This infusion of artists brought in talent like Don Everhart, Jim Licarez, Phoebe Hempill, and others. Under Mint Director Edward Moy, John Marcanti was named Chief Engraver, a position not filled since Elizabeth Jones left the U.S. Mint in the 1980's.

The changes that Fore initiated and the Moy/Marcanti leadership have been nurturing may well be leading to a Neo Renaissance of American coinage design. Coinage has more congressional restrictions than medals so let's look at

the first two medals under Director

Moy. They represent a sharp break with the art of the medals that have come before them.

Look at the reverse of last year's "Byron Nelson" medal, **Plate 14**, produced by Don Everhart. The use of

the circle creates a three dimensional quality. The golf ball sits within the circularity of the medal and the golfers swing sits



Plate 14

within the circularity of the golf ball. If the medal was struck in some relief, correctly patinated and some minor changes made here and there, which the artist does not control, this would be even more remarkable than it is already.

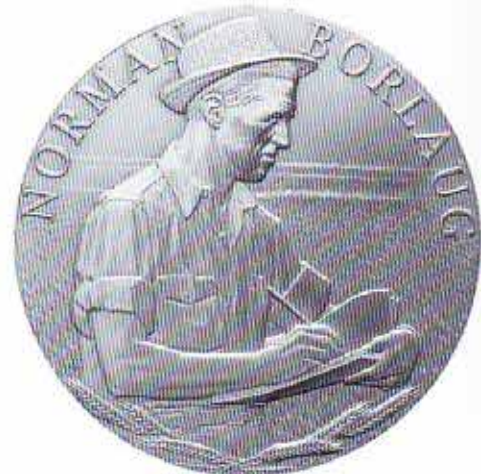


Plate 15

The "Dr. Norman E. Borlaug" Bronze medal, **Plate 15**, produced this year by Phoebe Hempill and Don Everhart is another brilliant piece. Dr. Borlaug, a winner of the Nobel peace prize for his work in agriculture, is engulfed in a wheat field from which he emerges and is surrounded field with a seemingly infinite horizon. It is the expanded horizon of food that formed Dr. Borlog's life work, here beautifully represented by the artist. The reverse again uses the circle within a circle as a nicely drawn set of hands which holds and supports the earth the way Dr. Borlaug's work with agriculture support the people living on the earth.

When you keep in mind that the topics for coins and medals are decided by Congress; not by individuals, and that Congress is very precise about what they want, what these artists have done with limited flexibility is amazing. There is no question that something new and bold is happening at the U.S. Mint and that there is a clear break from the medals produced by the US Mint for a long time.

Conclusion

In conclusion, collectors who become interested in contemporary art medals can collect these medals by country, by artist, by theme, or by type of medal — multi part, standing, enameled, or non-bronze and silver. You can specialize by collecting award medals, commemorative medals or art medals with ideas, slogans, or social messages.

The possibilities are endless; but, like any good advice to collectors of anything, you should buy what you like and avoid what you don't like. You should also accept the fact that with medals, completion is impossible.

James Malone Beach

A Brief Retrospective on Changing Materials in Medallic Art

My talk today addresses the subject of new materials that have been introduced into medallic art in the past 20 years, and how medallic art is being affected by these materials.

My comments are based on the observations of the last 20 years of catalogues from the Congress.

To begin, I must make several disclaimers: I am not an art historian, I am not a researcher. I may miss some important works or significant artists. If so, please share your expertise with me, because omissions are not part of my goal.

I am a medallic artist, an appreciator of the art form, and I draw great inspiration from FIDEM and from the individual members and artists who comprise FIDEM.

That said, my first memory of contemporary medals is from an exhibit of the Colorado FIDEM 20 years ago. The exhibit was at The Penn State University Museum. I was mesmerized by the diversity. I was awed by the creative approaches that the artists took with what I had previously thought of as a thoroughly boring subject.

These medals were inspiring to me. After seeing them, I realized I had already made a number of medals using military decoration as a model without even knowing that I was making medals. Later Jeanne Stevens-Sollman encouraged me to enter these decorations to a FIDEM competition. Without her encouragement I would have continued to work in a relative vacuum. The inspiration of these shows and all of you would have been missed. Kudos to Jeanne and kudos to FIDEM. Thanks to Jeanne and thanks to FIDEM.

Lars Lagerquist, the patriarch in medallic art, is quoted in the 1987 catalogue:

"There are few art objects which have been so frequently misunderstood or wrongly interpreted as medals. To many critics, they do not even represent art – they confuse them with award medals, tokens, and jubilee coins, not considering the unbroken tradition of the real medal going back to the Italian Renaissance, and showing a remarkable ability, – after periods of strong conservatism – to renew itself, and find inspiration from other styles."

Once again, I think we are in a period of renewal, a time when we find inspiration from other styles. I draw from the photos in the FIDEM catalogues from 1987 to the last FIDEM to make this argument

In the 1987 catalogue, there are only two real mixed media medals. Kari Huhtamo of Finland [slide 1] created a medal of lucite, and stainless steel.

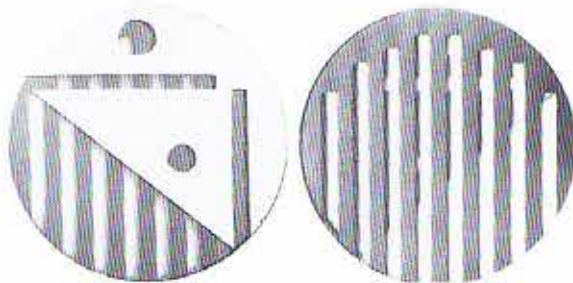


Fig. 1: Kari Huhtamo

Maria Lugossy of Hungary used glass, mercury and bronze. This was a courageous departure from tradition, both by the artists and by the jurors selecting photographs for the catalogue.

The following FIDEM was in Helsinki in 1990, and there were more mixed media medals in the show.

[slide 2] Joanna Troikowicz used concrete stone and metal. She took a rather mundane material, concrete, and incorporated it into a medal. This was the only mixed media medal shown in the catalogue.

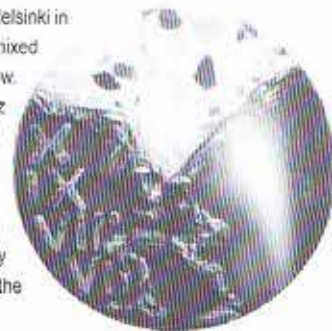


Fig. 2 - Joanna Troikowicz

The next show, at the British Museum in London, again showed an increase in the number of mixed media medals, five of which made the catalogue [slide 3] Jarkko Roth's "The Last Spring" was made from carved & polished stone, silk ribbon and a wooden box.



Fig. 3 - Jarkko Roth's "The Last Spring"

Then the catalogue from FIDEM XXIV (24) in Budapest showed 8 photos of strong medals in mixed media. This seemed to be a turning point in how the medal was viewed and the gate was sprung on multimedia medals. By FIDEM XXVII, the 27th congress, held in Weimar Germany, 24 mixed media medals were pictured in the catalogue. In addition, we see the emergence of medals that "jump the mold;" medals move from cast metal to fabricated one-of-a-kind medals of bronze and mixed media. [Slide 4] The materials are also changing.

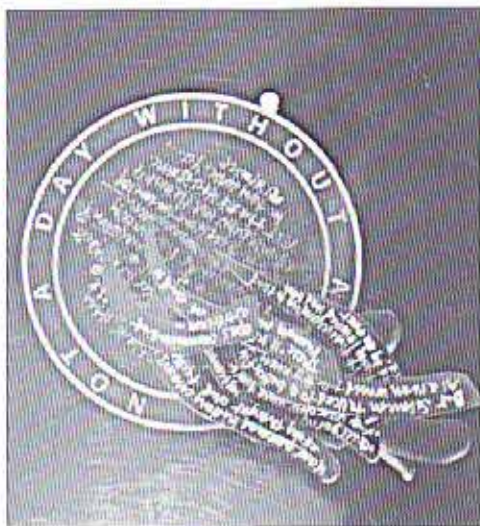


Fig. 4

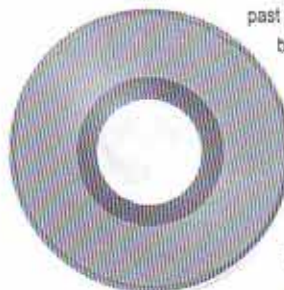
High tech examples include [slide 5] Ely Baltus' A. Roland Holst



Fig. 5: A Roland Host, Geopend

Ron Dutton, prior to this had been working primarily in bronze casting. In Sectioned Blue Ron makes a departure and incorporates wood into his medals. He continues this exploration in Moon Blossom.

The FIDEM at the Hague was a 50th anniversary celebration with strict criteria for acceptance to the show; thus the growth of the medal was as evident as in the immediately previous shows. The multimedia bright spot, placed in context of the



past 50 years, was the medal by Mirjam Mieras, [slides 6,7] Looking at Moon to Mouse. Often Congress medals fall into the "safe" range; Mieras' medal is elegant, adventurous and anything but safe.

However, medallic innovations do not appear to have been restrained by the stipulations of that show. In the years to follow, the innovations and adventures continue.



Fig. 6-7: Mirjam Mieras, Moon and Mouse, 1996

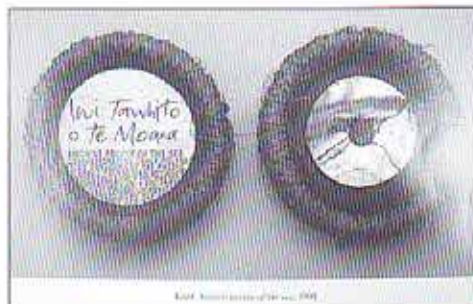


Fig. 8: Reed, Ancient people of the sea, 1998

New Zealand's Mr. Reed [slide 8] provided an amazing example of mixed media with his medal, Ancient People of the Sea. Also in the Hague catalogue was Ninaber Jan Eijben's Erasmus Prize, [slide 9] Pure elegance.

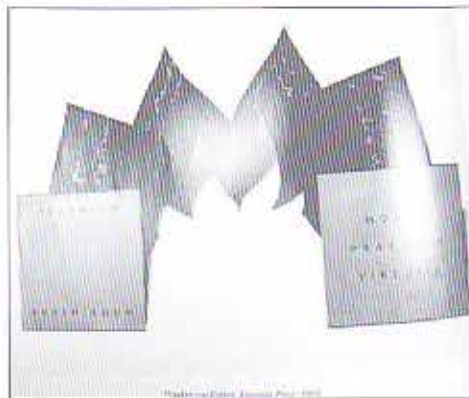


Fig. 9: Ninaber van Eijben, Erasmus Prize, 1995

The Great Museum Experience set [slide10] bird skull, sound byte, color enhanced engraving of a bird in fabricated copper.

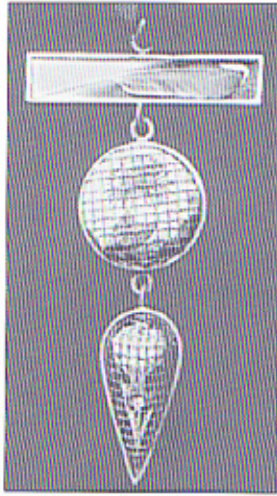


Fig. 10

George Cuhaj's "USA Wampum Reliquary", is an artful combination of currencies, sealing wax, glass and wood. Camille Randal's "USA Portuguese explorers" [slide11] is another example of simple beauty; it is comprised of wood, fabricated bronze, and silver. Using cast bronze and paper, Great Briton's Camilla Peters and Rob Woods collaborate on an interesting medal that incorporates achievements of BAMS, the British Art Medal Society.



Fig. 11 - Camille Randal

By the time we have FIDEM in Seixal Portugal, the number of catalogued mixed media photos has reached 86. Can we call this a trend? Is this a movement? Further, Portugal is making the largest contribution to this collection. As a group, the Portuguese are able to say the most with the least imagery, a real gift when telling a story. Helder Batista's

[slide12] "Portugal Cornfield in the Wind" is a prime example as is Jose Teixeira's Education Medal. Lastly, we have "Dust to Dust" from the Dutch artist, Ely Baltus,[slide 13, 14] who submits a medal of cast steel and soil that slowly engages the viewer, and whose real meaning is uncloaked only when the viewer touches and interacts with it.

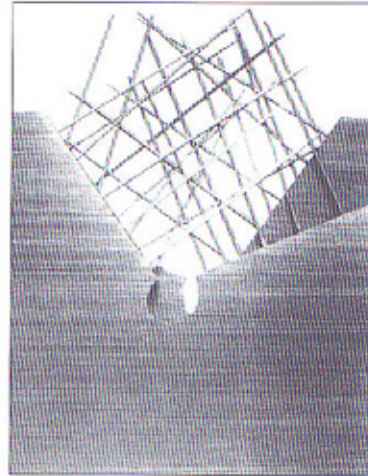


Fig. 12: Helder Batista, *Cornfield in the Wind*

These examples of mixed media in medallic art suggest a strong and emerging trend; a maturation of manipulation.

This leaves me and perhaps you with a question: is this good for the medal or are we veering from what the medal really is; will we lose the art form in the process?

I believe that the medal is an art form that is at its best when it makes a visual or emotional statement. Some artists are able to embrace the form and touch us with their statements, much as the painter uses pigment and the ceramicist uses clay.

I believe that the traditional form, in all its power, has room for the newer mixed media forms; the two will grow together. As Lars Lagerquist said, "..... - to renew itself, and find inspiration from other styles."



Fig. 13-14: Ely Baltus, *Dust to Dust*

Alan M. Stahl *

The Origins of the Struck Medal

In the minds of many lovers of the medal, the history of the medium starts with the medal that Pisanello made in 1438 or 1439 to celebrate the participation of the Byzantine emperor John VIII Palaeologus at the Council of Florence-Ferrara that was to merge the Eastern and Western Churches. The Palaeologus medal is a large bronze piece, around 100 millimeters in diameter, of high relief, and produced by casting. That kind of cast medal reached its apogee later in the fifteenth century, with most pieces a bit smaller in module but many of such high relief to be almost a sculpture-in-the-round.

There was, however, another approach to medal making that began earlier than the cast medal, ran concurrent with it in the fifteenth century, and emerged in the sixteenth century as the dominant form of the medium – the struck medal. The earliest known example of this type is a relatively small piece (about 35 millimeters in diameter) struck to celebrate the return to power of the ruler of Padua in 1390. Most surviving examples are cast [as in Fig. 1], but a struck specimen exists in the Berlin Collection, and the medal's early date is confirmed by its appearance in an inventory from 1400.



Fig. 1 - Anonymous, Francesco II da Carrara, bronze aftercast of a struck medal, 35 mm, 1390. Department of Coins and Medals, The Fitzwilliam Museum, Cambridge.



* Curator of Numismatics, Princeton University, USA



Fig. 2 - Marco Sesto, Venice, struck bronze medal, 33 mm, 1393. The American Numismatic Society, New York.

The first signed medal, in the collection of the American Numismatic Society, is from three years later and is definitely struck [Fig. 2].

It was made by the die engraver of the Venetian mint in the period when he was applying for an improvement in the terms of his employment. The obverse says "Marco Sesto made me" and the reverse identifies

Venice and bears the date 1393. The obverse portrait is that of a Roman emperor, though apparently not a specific

one, presented as he would be on a Roman sestertius, the large, high relief bronze coin that was at the base of the monetary system of the Roman empire.

The sestertius seems to have been on the minds of most of the makers of Renaissance struck medals. This corresponds to the great interest that scholars and collectors in the era had with the coin. Europeans of the late Middle Ages were used to coins in gold and silver, but there were virtually no coins of pure copper or of the alloys we call bronze and brass in circulation. Moreover, most coins of the period were much smaller than sestertii; few were over 25 millimeters in diameter.

Roman coins were not at all rare in Renaissance Europe; they were discovered regularly in hoards, and by the end of the fifteenth century there were hundreds of collectors of them. Though ancient gold and silver coins were prized for their monetary value and their beautiful preservation, the sestertius continued to exert a strong hold on the minds of collectors,

scholars, and medalists. Sestertii constituted the best series of portraits of the Roman emperors, and some made clear references to historical events, known from written sources, but it was the technical aspects of their striking that fascinated the medalists of the Renaissance.

The most amazing thing about sestertii to Renaissance eyes was their relief – no medieval coins had more than a very flat relief, even below that of our modern coins. People recognized that the sestertii were struck, but could not imagine how it was possible to bring up such high relief over such a broad expanse in a material as hard as bronze. It was up to experienced mint men like Sesto to show his contemporaries that such a striking was indeed possible. However, all indications are that Sesto's medal, and those like it, was struck in only a handful of examples, most of which would have been in the softer metals gold and silver. In fact, numismatists today are uncertain how the Romans struck large quantities of the bronze coins, and few modern mints would be willing to undertake the striking of circulating coins of such size and relief.

Despite the virtuosic achievements of the Carrara and Sesto pieces of the end of the fourteenth century, there were few medals struck in the fifteenth century, especially in comparison with the number of cast ones. By the beginning of the sixteenth century, however, the struck bronze medal re-emerged. It is perhaps significant that one of its major proponents was Vettor Gambello, known as Camello, who came to Rome from the Venetian mint, where he had held the same position as Sesto had a century earlier.



Fig. 3 - Vettor Gambello (Camello), Julius II, struck bronze medal, 34 mm, 1506. Department of Coins and Medals, The Fitzwilliam Museum, Cambridge.



Fig. 4 - Trajan, AD 98-117, bronze sestertius, 39 mm. The Princeton University Numismatic Collection.

The reverse of Camello's medal of the warrior pope Julius II kneeling before Christ and Peter [Fig. 3] recalls a sestertius of Trajan seated on a dais addressing his followers [Fig. 4]. The

same composition is echoed on the reverse of a medal by Giovanni Bernardi for Clement VII twenty-five years later [Fig. 5].



Fig. 5 - Giovanni Bernardi, Clement VII, struck bronze medal, 34 mm, 1531-32. The Princeton University Numismatic Collection.

Another artist who struck medals for Clement VII, was the sculptor and goldsmith Benvenuto Cellini. The legend of his medal of 1534 announced that the doors of war had been closed, evidently a reference to the recovery of Rome from its sack by the armies of the emperor Charles V a few years earlier [Fig. 6].



Fig. 6 - Benvenuto Cellini, Clement VII, struck silver medal, 39 mm, 1534. The American Numismatic Society, New York.



Fig. 7 - Nero, AD, 54-69, bronze sestertius, 39 mm. The Princeton University Numismatic Collection.

The reverse is a clear allusion to the well-known sestertius of Nero on the same theme [Fig. 7], though Cellini characteristically embellished the scene with scantily clad figures of both genders. In fact, this medal was not made on papal commission but, as Cellini tells us in his autobiography, was made on his own initiative and then shown to the pope in the hope of securing a contract to operate the papal mint.

In his treatise on goldsmithing published three decades later, Cellini describes how he made this medal. He recounts making square steel dies using punches for the individual letters and a mother hub for the figures but then finishing the dies carefully with a burin. Trial strikes were made in lead until the artist was pleased, at which point the steel dies were heated and tempered to harden them. Lead trials were then used to make molds to cast the blanks to the approximate relief of the finished medal. The blank was inserted between the dies, and the top die was struck with a sledge hammer held in both hands: after two strikes the assemblage of two dies and a blank was flipped over and struck again twice. In the case of copper-based metals, it was then necessary to remove the blank and anneal it to soften the metal; the whole process would then be repeated at least two or three more times. An alternative way to strike was with a screw press manipulated by four men. Cellini notes that he used such a screw press for the Clement medals, and was able to strike a hundred of them in copper without pre-casting the blanks. Four years after making the medal of Clement, Cellini traveled to Fontainebleau where he worked for the French king Francis I. In addition to making the famous gold salt cellar on that occasion, Cellini made

a portrait medal of the king, represented by a uniface lead striking in the Fitzwilliam Museum [Fig. 8]. It is believed by some that this medal served as the basis for Titian's portrait of the French king, as the painter never was in the presence of his subject.



Fig. 8 - Benvenuto Cellini, Francis I, struck uniface lead medal, 1537, 41 mm. Department of Coins and Medals, The Fitzwilliam Museum, Cambridge.

The Holy Roman

Emperor Charles V was an ardent patron of the struck medal, mainly through his support of the goldsmith and sculptor Leone Leoni. A silver medal struck for Charles's possession of Milan straddles the world between coin and medal [Fig. 9].



Fig. 9 - Charles V, Milan, 1535-1558, struck silver medallic testone, attributed to Leone Leoni, 32 mm. The Princeton University Numismatic Collection.

Though it resembles contemporary as well as ancient coins, its weight does not correspond to any silver coin of Milan in the period. There is no question of the relationship of the piece to ancient coins however; the figure on the reverse is clearly modeled after that of Pietas on sestertii.

One of the most talented, prolific and famous medalists of the sixteenth century was Giovanni Cavino, known from his city of origin as "The Paduan." His medal of the jurist Giovanni Melsi is stiff and formal and rather like a Roman coin [Fig. 10]. Its reverse, of the genius of the Melsi family, bears a thinly veiled version of the figure of Genius that appears nude on Roman coins.



Fig. 10 - Giovanni Cavino, Giovanni Melsi, struck silver medal, 39 mm, c. 1550. Department of Coins and Medals, The Fitzwilliam Museum, Cambridge.

Cavino is best known today for his struck copies of Roman coins; in fact his nickname of Paduan is applied by numismatists to any imitation of ancient coinage believed to originate in the Renaissance.



Fig. 11 - Giovanni Cavino, Nero, struck bronze medal, 38 mm, c. 1550. Department of Coins and Medals, The Fitzwilliam Museum, Cambridge.



Fig. 12 - Nero, AD 54-69, bronze sestertius, 37 mm. The Princeton University Numismatic Collection.

Cavino's copies of ancient sestertii are so close to the originals [Fig. 11 and 12], that knowledgeable modern collectors of Roman coins keep an illustrated catalogue of his creations at hand to distinguish them from the real thing. In some cases,

Cavino let his imagination get away with him, as in his medal of Hadrian's lover the Greek boy Antinous [Fig. 13].



Fig. 13 - Giovanni Cavino, Antinous, struck silver medal, 39 mm, c. 1550. Department of Coins and Medals, The Fitzwilliam Museum, Cambridge.

Though coins in honor of Antinous were indeed made by some cities in the Greek world, they are far less magnificent than Cavino's creation.

Other artists went even further with their interpretation of ancient coins to the point of inventing ones that never existed. Valerio Belli included in his series of pseudo-coins of ancient leaders one of the great Spartan ruler Lysander, possibly with the knowledge that ancient Sparta didn't issue coins [Fig. 14].



Fig. 14 - Valerio Belli, Lysander, bronze aftercast of a struck medal, 29 mm, c. 1535. The Princeton University Numismatic Collection.

Virtually all of Belli's medals are known today only in bronze aftercasts. However, contemporary sources tell us that they were made as struck pieces of gold or silver. The biographer Vasari, in a typically backhanded evaluation of Belli says that "had nature imparted to Valerio as much power in design as she gave him patience, care, and rapidity in carving ... he would not only have equaled the ancients, which he did, but would have greatly surpassed them. ... The medals of the twelve Caesars, with reverses after the manner of the finest antiques, were prepared by Valerio, as were also many Greek medals ... that the shops of the goldsmiths are full of the impressions taken from the production of this master."

By this time, collectors and scholars were thoroughly confused as to which of the pieces that they looked at were, indeed, ancient and what exactly the ancient ones were made for. A controversy arose remarkably similar to the one that dominates FIDEM Congresses: "What is a medal?" One of the first authors to give a systematic answer to the question was Enea Vico, whose 1555 book, *A Discourse on Medals* took on the questions of how to tell an ancient

sestertius from a modern creation, the origin of the term 'medaglia', and what the ancient 'medals' were made for. In his survey of ancient coins, Vico was fooled by a few of the recent creations, but on the whole was remarkably well-informed. His discussion of the etymology of the word 'medaglia' suffered from the fact that none of the scholars of the age realized that the term was a recent invention and not derived from any ancient Latin source. However, they can be forgiven in that the origins of the word 'medal' are still uncertain to modern scholars. Vico concluded, as did many of his contemporaries, that the high relief bronze objects they were examining were, in fact, the coins called sestertii in Latin texts.

Another scholar, Sebastiano Erizzo, responded four years later with a book with the same title, intended to refute Vico's contention that sestertii were indeed used for money. He based his conclusion on many arguments, but his most telling one was that the cost to produce bronze objects as large and with as high relief as the Roman medals would have been far more than they were worth as coins. It is a question that we still have trouble answering today. Though Erizzo's detractors eventually won the contest and most numismatists concluded that the ancient medals were in fact coins, the controversy was not finally laid to rest until the *Doctrina* of Joseph Eckhel two and a half centuries later.

Like that of his contemporaries, Erizzo's book was illustrated with engravings to inform his readers as to what the ancient medals looked like, accompanied by a commentary adducing ancient sources on their significance, such as his representation of the Nero image of the temple of Janus accompanied by a quote from Vergil's *Aeneid* that describes the closing of the doors of war. The engraved illustrations in these books are quite accurate, often as good a representation of the appearance of the ancient coins as would be published until the printing of photographic images was adopted for numismatic illustration at the beginning of the twentieth century.

The production of struck medals became increasingly popular in the courts of northern Italian princes as the sixteenth century progressed. These often bore reverses derived from Roman sestertii, as the medal by Domenico Poggini of Cosimo I de' Medici for the reopening of the Harbor of Elba, modeled on the reverse of a sestertius of Nero for the enlargement of the port of Ostia [Fig. 15].



Fig. 15 - Domenico Poggini, Cosimo I de' Medici, struck bronze medal, 39 mm, 1549-1550. The American Numismatic Society, New York.

A medal struck by Pier Paolo Galeotti also for Cosimo depicts the Duke standing on a platform before his troops in a scene that echoes that found on coins of Caligula [Fig. 16].



Fig. 16 - Pier Paolo Galeotti, Cosimo I de' Medici, struck bronze medal, 44 mm, 1569. The Princeton University Numismatic Collection

The Farnese family, rivals to the Medici for papal as well as political power, also adopted the struck medal on the Roman model in the later sixteenth century, and brought it along with them as dukes of Piacenza and Parma into the seventeenth century, though with broader flans and lower relief than before. By the time of Louis XIV, the production of struck medals on the model of the Roman sestertius had become one of the signal marks of the dynastic ruler. Louis expanded and regularized medallic production, as he did in virtually all realms of culture, hiring teams of artists to engrave series of portraits of himself at various ages and scenes of his triumphs and set up an entire academy of scholars to devise the Latin inscriptions for his medals. The struck medal had taken on a life of its own and would remain the dominant form of the medium for the next three centuries.

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Ilkka Voionmaa

The Medal of the Year Competition in Finland

The late 1950's and early 1960's saw a Renaissance of medal designing in Finland. Quite a few sculptors had become interested and had started to get commissions for struck medals. Some of the younger sculptors – in

their thirties or forties- had given up the traditional symbols and ways of expression and now expressed themselves in more original and communicative ways. New materials, motifs and forms were also tried on. Our sculptors were not alone as there was similar development going on e.g. in Sweden, our next door neighbour.

The Guild of Medallistic Art in Finland (= the Guild) was founded in 1965. The founder members were enthusiasts – artists and collectors - who wanted to promote medallistic art as an independent form of pictorial arts. Arranging competitions was one way, and a typically Finnish way of making this form of art better known. Enlivening the tradition of the non-commissioned cast medal was generally emphasized. As Mr Aimo Tukiainen (1917-1996), the sculptor put it, the Guild could thus give good support to artists and, in addition, encourage more artists to participate in exhibitions in Finland and abroad. He continues by saying that the standard of our struck medals would thus rise. The year medal competition was given a few lines in the first statutes of the Guild that were drawn up in 1964-65: "The Guild aims at arranging an annual competition as a result of which one of the prize-winning submissions may be realised as the cast medal of the year." The competition soon had its more detailed rules with a mention of the maximum size of the medal (the diameter), the material, the two-sidedness and the jury among other things. Right from the beginning the competition was open to every Finnish artist or artists living in Finland; non-artist members could also participate. The competitions have generally had no given theme or motif. The few exceptions have been the UN Year of the Child, the 100th Anniversary of the Red Cross, the 200th Jubilee Years of three Finnish persons of stature (Elias Lönnrot and J.L. Runeberg, our two national poets and that of J.V. Snellman, statesman). Every participant has had to use a pseudonym, wherefore the total number of individual competitors will remain a secret. Normally three prizes are awarded in addition to which two or three extra prizes may be given, depending on the standard of each competition. A couple of private funds have also given their good support in very recent years.

The Jury has consisted of the board members of the Guild and always of two sculptor members nominated by the Sculptors' Association. In recent years only one or the maximum of two jurors have represented the board of the Guild. After the jury has made its decision the board of the Guild decides which of the three prize-winning submissions will be realised as the medal of the year: on a few occasions the medal of the year has not been the first-prize winner. After the competition all the submissions are displayed at a place where the Guild members, competitors or anybody interested may have a look at two sides of the plaster submissions. The results of the competition with black and white pictures on the submissions of the best two groups with the jury's comments have been published in the Guild's magazine (later the Yearbook) since 1987.

The Medal of the Year competition has now been arranged every year since 1965 with one exception (2005) and 36 out of 42 times the medal of the year has been cast and six times struck. The number of participants in each competition has varied. The first competition in 1965 had 23 submissions, after which the numbers started to rise noticeably. 1970 had 42 whereas 1972 had 98 submissions. The numbers go up and down like on a switchback. The highest figures are from 1993 with 137 submissions. Artists did take part despite the fact that only a few of them would be awarded. The competitions for the cast medal, where the maximum size of the one-in-one submissions is 12 cm, usually have more competitors than the ones for the struck medal where the plasters are about 30 centimetres in diameter. The cast submissions seem to survive better as quite a few of these submissions have been realised privately after the competition. Struck submissions may have also been realised in smaller size as cast medals. The material of the submissions throughout has been plaster, although the competition rules would allow any other lasting material. Drawings have never been accepted as submissions. All the realised year medals have been cast or struck in bronze.

No doubt the Medal of the Year competition encouraged many artists to take part as it had a clear deadline and the prizes were reasonably high. At the same time an interest to cast medals in Finland arose. The medals of the year are still cast by a few individual sculptors themselves rather than big foundries. Struck medals have been produced by the few mints in Finland. The latest number of year medals

cast or struck annually is about 170, which corresponds to the number of members belonging to the Guild.

In the 1970's FIDEM also affected medal making in Finland as artists prepared themselves for FIDEM XV which was hosted by Finland in Helsinki: as the host of the exhibition we displayed 260 medals by 36 sculptors out of which 150 were struck and 110 were cast. The medals displayed in 1973 were, however, even from the late fifties and early sixties. On the other hand, in 1990 Finland hosted FIDEM XXII and displayed the total of 91 art medals by 41 medallists, of which 31 struck and 60 cast.

Since the 1960's and abreast of the medal of the year competitions The Guild, with its long experience and know-how in the field, has organised or been asked to organise a wide variety of other art medal competitions for mainly a struck medal e.g. medals to celebrate the even years of Finland as an independent republic, or all the eleven presidents of Finland. The Guild has also co-operated with the Finnish Parliament and the Lutheran Church with their competitions to celebrate their anniversaries. In recent years the Guild has had a special interest in organising cast medal competitions for young artists or art students.

The First Prize Winners and their Medals

In the following I will deal with the Medal of the Year competitions in more detail. Since the total number of all prize winners exceeded 60 individual sculptors recently, the emphasis will be on the works of the majority of the first prize winners after which I will discuss a few other submissions that

have lived their own lives after the year medal competitions. All the realised annual medals since 1965 can also be seen on the website www.mitalitaide.fi of the Guild.

The first winner in the history of the medal of the year competition in 1965 was Mr Toivo Jaatinen (b.1926), the J. Sanford Saltus Award winner from 2002 among other things, whose cast medal here shows the *World in Armour* (Fig. 1).

The medal is both abstract and non-abstract and with armoured elements on different levels arranged in a radiate way which try to cover the track left by tanks. There are tiny broken references to soldiers behind their armour. The sketch is dynamic and the disposition very medal-like. The text on the reverse tells us about the fact that this is the first year medal.



Fig. 1. Toivo Jaatinen: *World in Armour*, 1965. 115 mm

Mr Jaatinen has won the year medal competition three times, and has been awarded the second prize twice and the third prize twice (the latest in 2007). *The Noah*, the year medal from 1967, is a portrait medal with a biblical theme. Its relief is low as in most of Jaatinen's cast medals, the patina emphasizes the light and shadow contrast. As always, Mr Jaatinen's medals show most precise study of the realisation of the medal, everything not only seems but is in balance. Another portrait medal showing the great innovative mind of Mr Jaatinen is *Pisanello*, the medal on the person whose history opens as we open the bronze lid and the winner year medal from 1973 (Fig. 2).



Fig. 2. Toivo Jaatinen: *Pisanello*, 1973, 110 mm

The originality and plasticity drew the jury's attention. *Mother Teresa* is Jaatinen's III prize winner from 1980 (Fig. 3). The medal conveys all those characteristics that are typical of Mother Teresa in a balanced and serene way. Mr Jaatinen usually both casts and patinates his medals himself, and he has taught casting and lectured on medallic art and casting for decades.



Fig. 3. Toivo Jaatinen: *Mother Teresa*, 1973, 100 mm

Ms Leena Turpeinen (b.1941) first won the medal of the year competition in 1966 with Mr Markku Kitula (1945-1991), her late husband with *Summer - Tumultus* (latin word meaning

commotion, tumult) an abstract cast medal reflecting the somewhat uproarious mid 1960's. In 1970 she won the first prize with *Facing the Doom* a masterly composed cast medal with a low relief and dark patina (Fig. 4). Ms Turpeinen who concentrates on cast medals in particular, was awarded the II prize in 2002 and received extra prizes for her cast submissions in '92, '94 and '95. Mr Kitula was awarded III prize in 1969. Ms Turpeinen and Mr Kitula often cast the medals themselves.



Fig 4. Leena Turpeinen: *Facing the Doom*, 1970, 95 mm

Kari Juva's (b.1939) first prize winner in 1969 was *Individual and Society* and the II prize winner in the same competition *Droits de l'homme* (the Rights of Man) have a clear reference to the UN year of the human rights in 1969 (Fig. 5). Both the medals are cast, like small statuettes, rather small in size but with a high relief. Most of Juva's art medals are cast and often



concentrate on his interest in experimenting. His best-known struck medal is the Helsinki FIDEM congress medal from 1973.

Fig 5. Kari Juva: *Droits de l'homme*, 1969, 76x68 mm (obverse)



The theme of Mr Putte Koivu's (b.1928) *Blockade* is the situation in Biafra (Fig. 6). The medal was awarded the first prize in 1971. Mr Koivu designed very few medals because he died young.

Fig 6. Putte Koivu: *Blockade*, 1971, 80 mm



Ms Kaija-Riitta Iivonen's (b.1942) *Finnish Dream* differs from any year medal before her. The medal with the cottage, flag and car conveys a skilfully composed wholeness of life in Finland in a naïvistic way (Fig. 7).



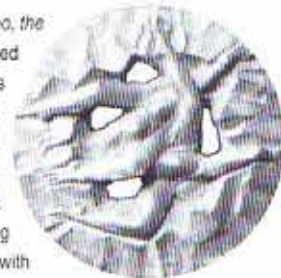
Fig 7. Kaija-Riitta Iivonen: *Finnish Dream*, 1972, 96 mm

Mr Vilho Härkönen (b.1926) has been awarded the first prizes four times. He deals with a wide range of themes as shown by the *Victims of Culture*, the first prize winner from 1977, which shows the face of a seal on one side and that of an Eskimo on the other. It is a massive cast medal emphasizing the importance of environmental matters globally (Fig. 8).



Fig 8. Vilho Härkönen: *Victims of Culture*, 1977, 118 mm

A totally different medal is *Mr Colombo, the training opponent*, which was awarded the first prize in 1983. In 2004 his submission on *Mr J.L.Runeberg*, the Finnish national poet, was the winner. The medal was struck. The jury liked the delicate and frank portrait which makes an interesting contrast with the traditional reverse with the text in Latin.



Mr Taisto Martiskainen (1943-1982) is known to have moulded only three medals one of which was awarded the first prize in 1978. The theme of *Hole in the Ice* connects the medal with our wintry circumstances in a sporty and yet most medal-like way (Fig. 9).



Fig 9. Taisto Martiskainen: *Hole in the Ice*, 1978, 100 mm

1979 was the UN year of the child, which had inspired Mr Jarkko Roth (b.1943) who was awarded the 1 prize for his skillfully composed *White At Play*, where the obverse and reverse support the theme nicely (Fig.10)

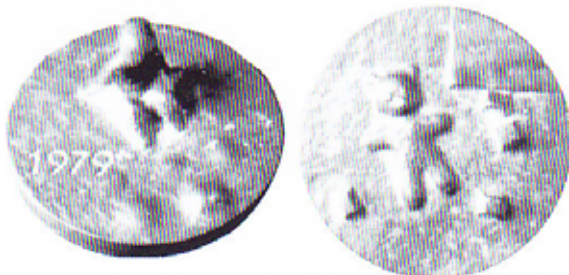


Fig.10. Jarkko Roth: *White at Play*, 1979, 100 mm

Mr Matti Peltokangas (b.1952) has been the first prize winner three times and been awarded the second prize twice. *A Light Touch*, the intensive winner of 1981, coincides with the UN year of the handicapped. The writing in Braille translated into Finnish: a light touch in the river of life, I can see (Fig. 11). Mr Peltokangas is a well-known stonemason of bigger monuments, which could explain why suffering pain is an occasional strong element of his art medals.

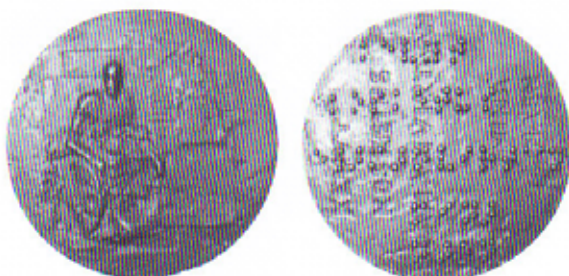


Fig.11. Matti Peltokangas: *The Light Touch*, 1981, 110 mm

One of the most successful competitors is Ms Pirkko Viitasalo (b.1946). She has been awarded the first prize four times, the second prize three times and the third prize once and received the extra prize three times. In an interview she said: "A medal has two sides. One of them is very easy to make whereas the other terribly difficult. Luckily it is hidden most of the time". Her medals start from the theme usually with a drawing, the surface is filled with lines and strokes. The drawing and the background influence each other all the time. "Then you just have to stop and the medal is finished a few seconds before the headache and the closing time of the competition". She also wants to emphasize the difference between the cast and the struck medal, the different areas of expression the medals have. *The Length of the Story* is the winning cast year medal from 1982 (Fig. 12).

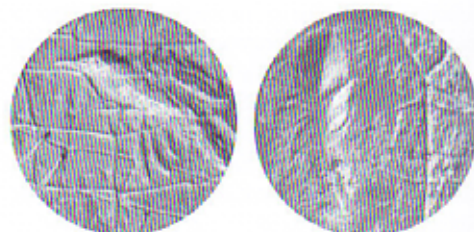
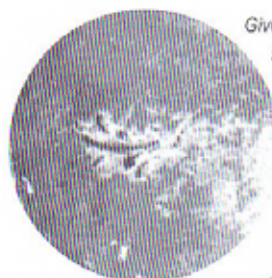


Fig.12. Pirkko Viitasalo: *The Length of the Story*, 1982, 98 mm



Give Peace a Chance takes a strong view, was the winner in 2003 (Fig.13) and was also awarded The Lisbon Mint prize for the best cast medal at FIDEM Seixal in 2004 (see Médailles 2005).

Fig. 13. Pirkko Viitasalo: *Give Peace a Chance*, 2003, 115 mm



In 2006 Ms Viitasalo won the competition with *An Idea on Finland*, a struck medal to commemorate J.V. Snellman, the Finnish philosopher and statesman.

In 1987 six sculptors were invited to take part in the competition and the first prize was awarded Mr Kauko Räsänen (b.1926) was for his *A Maiden's Dream* (Fig. 14).



Fig.14. Kauko Räsänen: *A Maiden's Dream*, 1987, 110 mm

The role of the figure of a woman in Räsänen's art is essential. He once gave an interviewer good reasons for it and said that first of all he loves women, and secondly, a woman is more plastic than a man. A woman also represents continuity of life or matters important to life in general. Besides, the



origin of art is female. In his art a woman and water are thus in connection with creation and being born. Mr Pertti Kukkonen's (b. 1954) first prize winner in 1991 was *Elena and Nicolae*, a struck medal with a tragic story where the story goes from the obverse through onto the reverse dramatically (Fig. 15).



Fig.15. Pertti Kukkonen: *Elena and Nicolae*, 1991 (struck), 85 mm

In addition he won the II prize the same year and in 1991 as well as the first prize in 1993. His third prize winner in 1989 *Ancient Times* was realized as the only medal of the year (Fig. 16).

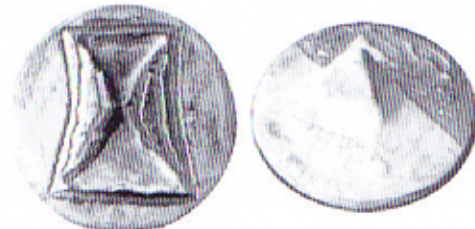


Fig.16. Pertti Kukkonen: *Ancient Times*, 1989, 110 mm

The patina plays a most important role as it helps us to concretise the time span and the interconnection of different ages. Mr Kukkonen is a master caster and sculptor who experiments and searches for solutions. The actual first prize winner in 1989 was Mr Ensio Härkönen's massive *Squeezing times* (about 50 mm thick) which could not be cast in such great numbers mainly for financial reasons.



Mr Raimo Heino (1932-1995) started participating in the competition in 1970, but was awarded the first prize in 1992 for his cast medal *A Knight's Grave*, a medal with a feeling peace and quietness (Fig. 17).

Fig.17. Raimo Heino: *A Knight's Grave*, 1992, 120 mm (obverse)

His *Terminator* is the cast third prize winner from 1994 where Mr Heino deals with the threats and illusions of the 1990's. Mr Heino was a most prolific medal artist (about 215 two-sided medals) who designed more than 120 cast portrait medals. His art medals often dealt with Finland, its people and culture, as well as themes reflecting other cultures. Mr Erik Mäkinen (b.1951) has been awarded the first prize once: *The Earthquake* is from 1995 (Fig. 18).

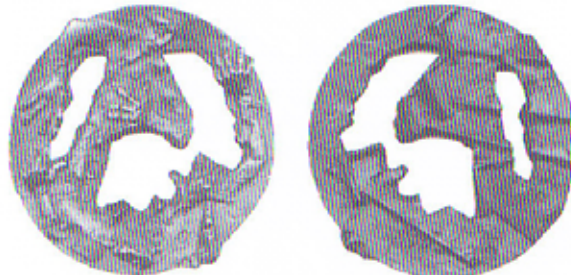


Fig.18. Erik Mäkinen: *The Earthquake*, 1995, 120 mm

For Mr Mäkinen it is the human-being that counts, the different destinies and situations we live in. The *Earthquake* shows a human being in a completely unexpected situation which may take just a few minutes but which he cannot do anything about. The form of the medal keeps him imprisoned and he cannot get anywhere after the quake. The big holes connect the sides and emphasize the overall feeling of the medal. In addition he has received the extra prize three times. Mr Mäkinen teaches medallic art and has been most active with international symposia arranged in Finland.

Mr Reijo Paavilainen's (b.1946) *I love your Women Modigliani* is the winner from 1996, a carefully finished submission with a many-sided composition (Fig. 19)

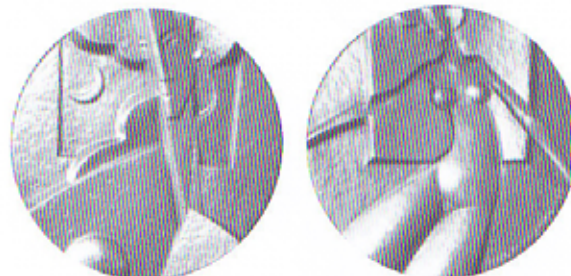


Fig.19. Reijo Paavilainen: *I love your women, Modigliani*, 1996 (struck), 85 mm

Mr Paavilainen is well-acquainted with Modigliani's works of sculpture and is attached to his paintings, in particular. Another source of inspiration for Mr Paavilainen are the ancient cultures of Mexico and Egypt. In addition he was awarded the second prize in 1998 for his *Mask*, later cast in bronze, which I found in Medialia Gallery in New York. The cast medal differs a little from the original submission (Fig. 20).



Fig. 20. Rójo Paavilainen: *Mask*, 1998

In 1999 and 2002 Mr Paavilainen was awarded third prizes for his submissions.

Mr Mauno Kivioja (b.1941), originally a painter, experiments with materials. His relationship with sculpture is many-sided. He has won the annual medal competition twice and been awarded the second prize once. The winner in 1997 was his *Foodbag*, a struck medal with a beating rhythm. *The Boy and the hedgehog* won the first prize in 2000 and it is said to reflect Kivioja's attitude to our modern values (Fig. 21).

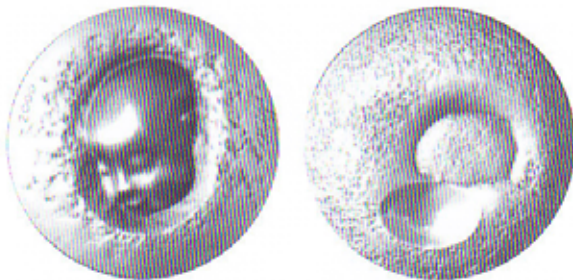


Fig. 21. Mauno Kivioja: *The Boy and the Hedgehog*, 2000 (struck), 80 mm

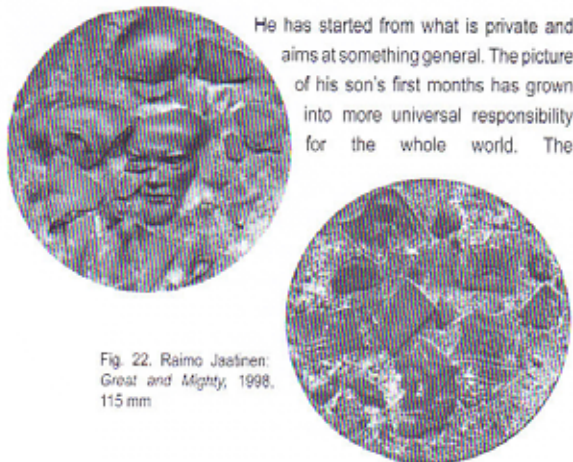


Fig. 22. Raimo Jaatinen: *Great and Mighty*, 1998, 115 mm

He has started from what is private and aims at something general. The picture of his son's first months has grown into more universal responsibility for the whole world. The

connection between a human being and the hedgehog totally depends on our actions.

Mr Kivioja started participating in the competition in 1970 with "Medal X" a small-sized abstract cast medal (67x64mm) which was awarded the second prize. Both the sides consist of elements which are cylinder-like and sharp-cornered and vary in height.

Mr Raimo Jaatinen (b.1949), a sculptor, teacher, symposium organiser, master caster was awarded the first prize in 1998 for his *The Great and Mighty* whose idea shows an inventive mind and realisation clearness of thought (Fig. 22).

With the medal Mr Jaatinen deliberates the breaking up of the Soviet Union, our next-door neighbour. The seriousness of the theme is alleviated with the tubes and tanks on the reverse although the signs of destruction are in the air.

Mr Pekka Kauhanen (b.1954) has won the year medal competition twice. *Almost in Balance*, 1999 (100x100 mm, cast) is most medal-like and the finishing touches have been made perfectly (Fig. 23).

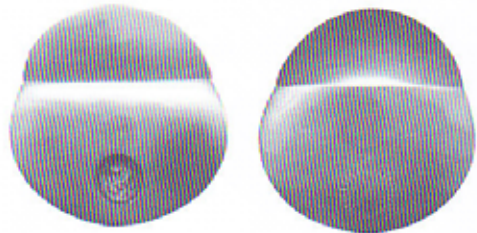


Fig. 23. Pekka Kauhanen: *Almost in Balance*, 1999, 100x100 mm

The size and form of the medal emphasize the medallic features. The problem is how to translate the Finnish original features. The problem is how to translate the Finnish original title which contains slight touches of humour from eastern Finland. The medal itself is light and airy as if it were swaying on an airbag. It is an abstract wholeness which has also the interior thanks to the two sides. According to Mr Kauhanen himself his medal is the serene and disciplined opposite of the possible lack of discipline.

Mr Kauhanen was awarded the first prize also in 2001 for his *Attack in the Desert*, a medal with four sides, which, according to the jury, is a sensitive and yet dramatic description of nature. The wholeness is most fresh. The submission was not realized as the medal of the year.

In 2002 the competition had a theme based on 200th anniversary of Mr Lönnroth, the writer of Kalevala, the Finnish national epos. 2002 was also celebrated as the year of Finnish culture. The first prize was awarded Mr Tapio Kettunen (b.1963), whose portrait on Mr Lönnrot attracted positive comments. The reverse shows the traditional Finnish instrument Kantele that was played when the poems were being sung.

My choice

So far, I have stuck to the winners' but in the following I'd like to present a few other submissions that have been cast

after the competition by the artist. One of the reasons for my choices is the choice of themes.

In 1972 Mr Terho Sakki (1930-1997) was awarded the third prize for his *Rural Landscape* (Fig. 24).

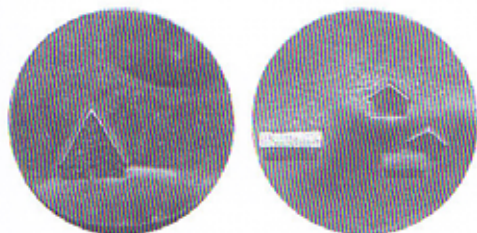


Fig.24. Terho Sakki: *Rural landscape*, 1972 . 100 mm



The medal does not actually have an obverse and a reverse, a stillleben of a nice and quiet Finnish country village beautifully composed and patinated. The silence of the Finnish countryside meant a lot to Mr Sakki and is an essential theme of many of his medals.



Mr Erkki Kannosto's (b.1945) letter-like and cast *A Message to Mr Gordion* won the third prize in 1974 (Fig. 25).

Fig.25. Erkki Kannosto: *Message to Mr. Gordion*, 1974, 83 x 95 mm

Kannosto was influenced by the story of Mr Gordios, the first ancestor of the royal family of Phrygia. The jury considered the medal exceptional, its composition in good balance. To me the medal might represent something for every one of us: why not send a medallic message every now and then to friends.



Mr Tapio Junno (1940-2007) moulded "A Kiss" in 1974 a fresh, suggestive and intensive medal on human communication (Fig.26).

Fig.26. Tapio Junno: *A Kiss*, 1974, 120 mm (obverse)

Mr Junno had seven medals cast of this medal. Mr Junno often used polished bronze also in his other works of sculpture.

My last picture is *Serenade*, the cast third prize winner and action medal by Mr Raimo Heino, a medal reflecting the doings of many a man on certain important occasions (Fig. 27). Nicely composed and realized with warmth and good humour, which Mr Heino was known for.

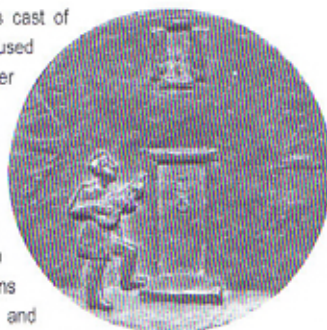


Fig.27. Raimo Heino: *Serenade*, 1992, 115 mm



In Conclusion

The year medal competition has in the course of decades become an institution, something that collector members and artists alike are looking forward to year after year. The first few years of the competition, in particular, were filled with enthusiasm that was something unique and contributed to the future popularity of the competition. Because of the use of pseudonyms it is impossible to say how many times somebody has participated unless he or she has won a prize or realised the medal after the competition on his/ her own. Every competition offers new thoughts and themes on human life in addition to which the overall brilliance is irresistible.

The Medal of the Year competition is a way of promoting medallic art better-known both among collectors and artists. Collectors need their numbered annual medals and artists need their competitions. The lists of prize winners are also open to outsiders and even to those who want to commission art medals. Outside the competition we know that a few – maybe too few – artists advertise or find the time to advertise their privately produced non-commissioned art medals although there would be every reason to do that.

Photographs by Mauno Honkanen and Gunnell Sievers

The sources of quotations are: *the Mitali-Medaljen magazine (1987-1999)*, *Medallic Art in Finland (2000-2006)* and Leena Passi: *The Phenomenon of Medal Art. Finnish Cast medals in the 1960's (in Finnish)* (Dissertation, Jyväskylä Studies in the Arts 53, 1996)

Eileen Starke *

Australian Themes in Australian Medals (1788-2007)

It may seem surprising that I should commence my paper entitled *Australian Themes in Australian Medals (1788-2007)* with two examples that are neither medals nor Australian. They are British, and not art medals but love tokens.

My first theme is a universal one, "Love and Loss".

In her history of Australian jewellery Anne Schofield states that love tokens were the first original (non-indigenous) Australian artworks. Her book, *Australian Jewellery - 19th and Early 20th Century* is one of the few books prior to Michele Field's and Tomothy Millett's *Convict LOVE Tokens, the leaden hearts the convicts left behind* (1998) ¹ that mentions the tokens and tells the story of the conversion of the English Cartwheel penny to the love token.

Field explains how these keepsakes were created by convicted Britons just before they were transported to Australia and how they touch our hearts today because we hear these particular men and women suddenly speak for themselves of their love and loss.

The coins bear "intriguing and poignant messages from the past" produced by convicts expelled from the known world and sentenced to transportation to Australia, usually never to see their loved ones again.

The voices are mainly of young and uneducated people who must have been exceedingly anxious about a trip which today is comparable to a trip to the moon. The inscriptions on their pennies were written largely to reassure the people they were leaving. ²

While aboard ship waiting to set sail the convicts defaced small cartwheel pennies by sanding back the King's head on one side and Britannia on the other and engraving their keepsakes with a variety of hopes and fears, messages and predictions. ³ The reworked coins are keepsakes that bound together the hearts of Australia's newest arrivals with those they left.

What themes can be termed truly Australian as opposed to universal? ⁴ Can we differentiate for example, between

Australian love and loss, landscape, pride in architectural and sporting achievement, war and terrorism, Australian native flora and indigenous culture? Is it possible to identify these as Australian? I believe we can and will do so in this paper.

Under two broad themes, "the sea and the land" I have drawn together a selection of Australian stories that embody the national spirit. They are told on medals by Australian artists.

Several of the works echo the Conference title *Passages to Reconstruction*.

By examining nine art medals, starting with two tokens that never left England and concluding with one recently created work made by an Australian indigenous artist, I will offer a personal view of what can be viewed as an Australian theme.

In a quote prominently placed on the Frontispiece of his award winning book, *The Fatal Shores, a History of Transportation of Convicts to Australia 1787 - 1868* ex-patriot Australian author and art critic Robert Hughes employs a tertium from Dante's *Inferno* to express love and loss.

*"For here within my memory is stamped (and how my heart is saddened by it now) your image, dear and kind and father like.....and its my duty while I'm still alive to speak about my debt of gratitude."*⁵

Dante's lines about love and loss evoke similar emotions as those expressed on the convict love tokens. The poet's memory is stamped just as the words and images are stamped, scraped and pricked on metal coins by young men and women bound for Botany Bay. In the same way the image of Brunetto Latini, Dante's much loved old teacher is stamped and imprinted on the memory of his young pupil as he passes through Hell. Images of love, loss and gratitude were made on coins by British convicts leaving England for the Hell that was Botany Bay.

Australia was claimed by Britain in 1770. The first colony at Botany Bay is now a suburb of Sydney. Primarily a penal colony it was seen by the British as the end of the world, to the convicts transportation meant the loss of their loved ones for ever.

The period of transportation from Britain to Australia spanned roughly three quarters of a century from the date the first

* College of Fine Arts, University of New South Wales, Australia

¹ Eds. Field Michele, Millett Timothy, *Convict Love Tokens*, Wakefield Press, Kent Town South Australia, 1998.

² *Ibid.* Field p 2

³ *Ibid.* (dust jacket)

⁴ For a colloquial definition, see Penguin Books, *The Little Book of Australia* all you need to know about the sunburnt country, Penguin Australia Group Ltd., Maryborough, Victoria, 2006. Introduction pp1-3. For a layman's tongue in cheek answer to what might be termed "Australian themes"

⁵ Dante, *Inferno*, XV, 82-87. trans Tom Phillips 1983

fleet left England in 1787. During that time 825 convict ships carrying 160,000 criminals made the 12,000 mile journey to the other side of the earth. If they survived the journey and years of toil a new life with real prospects could await them. Only a tiny minority were ever to return to see their loved ones again. Their parting gift was a love token.

Describing love tokens to a Parliamentary Committee in 1836 the Inspector of Prisons stated, "The more peaceably disposed (convicts) found some occupation in making Newgate tokens or leaden hearts by grinding the impressions off penny-pieces then pricking figures or words on them to give to their friends as memorials".

These medals are the most tangible mementos of a convict's final farewell.

Such gifts were all that were left to be remembered by. Despite a large number of tokens being produced they are now rare being held in a few private collections and major collections, for example The British and Powerhouse Museums. Now proud of our convict past convict sites are protected for future generations.

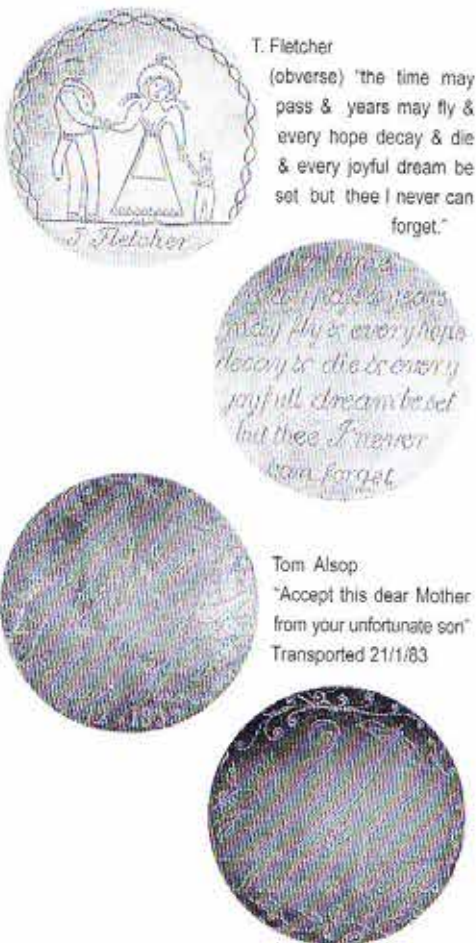


Fig. 1 – Convict Love Tokens (1788-1868)
Fletcher (a) (b) Tom Alsop (a) (b)

Australian Landscape



Fig. 2 - Dora Ohlfsen, *Awakening of Australian art* 1907 (bronze 4.7cm)
National Gallery of Victoria
Side (a) Allegorical figure of Art. Side (b) Australian pastoral.

Landscape has always been a dominant theme in Australian art. Australian Dora Ohlfsen (1867-1948) from the outback country town of Ballarat in Victoria was a multitalented artist. She was a sculptor, musician and writer. She had an Australian mother and Scandinavian father.

In 1919 she produced and paid for her ANZAC (Australian and New Zealand Army Corps) medal which was sold to raise money for Australian soldiers from the First World War. This medal is now part of the collection of Australia's War Museum, Canberra.

Ohlfsen made her name in Italy where she designed a war memorial at Formia near Rome. Years later she tried unsuccessfully for work on the war memorial in Melbourne. She lived and worked mainly in Russia and England. On a visit to Australia in 1923 she stated in a press interview that although she loved Australia there were more opportunities for her artistic skills in Europe. ⁵

Ohlfsen's *Awakening of Australian Art* medal is of particular interest because of the unusual Australian-inspired landscape design on the obverse. The principal image, an allegorical figure of Art who stands glittering and resplendent against a radiant dawn, is typical of the classical designs of the period, however, the incongruity of the obverse is striking.

Unmistakably Australian, the sparse landscape is covered with scrawny sheep realistically portrayed. It is a vivid picture that could be compared to lines of verse describing Australian landscape from Dorothea Mackellar's 1908 iconic poem *My Country*. This makes Ohlfsen's medal at one with the nationalistic theme evident in the poem by her young contemporary Mackellar and also more significantly unique in the early history of medallic art in Australia.

It came as a shock when I first saw the work twenty years ago at the National Gallery of Victoria. I considered the question. Was this bronze medal a first in the rendition of the Australian pastoral?

⁵ Pezman Ros, *Duty Free, Australian Women Abroad*, OUP, Australia 1996, pp 54-55.

In her definitive recent publication *Australian Landscape: The Making of a White Landscape*, author Jeanette Hoon argues that her own interpretation of the Australian Pastoral is a radical history of the pastoral landscape in Australian painting. I believe that many of Hoon's arguments apply equally to the art medal.

She writes:

"As a primary means through which the settlement was described and legitimized, the pastoral was transcendent in European art from the late eighteenth to the middle of the nineteenth century".

Her book explains how pastoralism displaced all in its path, and how the pastoral landscape became a special art form in Australia and the primary means through which 'whiteness' and taming of Australia was celebrated in art.

In this light Ohlfsen's medal becomes particularly significant as it brings together on one art medal, aspects of European traditional culture (allegory), and the rugged reality of a stockman driving his weary herd through a parched, drought stricken landscape.

Mackellar is buried in Sydney's seaside Waverley cemetery in an unassuming grave being part of the large family mausoleum inscribed merely Marion Dorothea Mackellar (1885-1968) with no hint of the fame that was to follow.

Born into a wealthy Point Piper family she wrote *My Country* when she was nineteen. The long, patriotic poem was published four years later in London just one year after Ohlfsen made her medal. Dorothea had the education and all the social advantages. Her famous lines at the beginning of the second verse begin; "I love a sunburnt country, A land of sweeping plains." It remains for many the most identifiable piece of Australian verse.

Thus the theme of Australian landscape is given words by Mackellar and form by Ohlfsen in her most unusual but comparatively unknown medal.

Australian Architecture

Architectural prowess is an important theme in Australian medallic art. I have chosen a little known female artist to tell this (her) story.

The Harbour Bridge in Sydney NSW was opened on 19th March 1932. The bridge celebrated its 75th birthday this year with a hugely successful all day "walk over" of more than half a million people. I was one of them together with my husband Noel who was carried in his mother's arms at the spectacular opening as a two month old baby.

Sydney Opera House and the Sydney Harbour Bridge are icons of Australian innovation. Thousands of Opera House souvenir medals are carried home each year to every country in the world by eager tourists visiting the site. Similarly, souvenir medals of the Bridge. But few know the name of the designer of the original medal commissioned after winning a competition to celebrate the official opening.

The medal is very rarely exhibited, the designer of the winning medal almost unknown while her medal is now held mainly in private collections and the Art Gallery of New South Wales. That is the reason why I am so enthusiastic about giving it an airing.



Fig. 3 - Rose M Phipps
Sydney Harbour Bridge Opening commemorative medal (1932) bronze
uniface 17 cms

The art medal was completed in March 1932 and exhibited this year at the Museum of Sydney Dec '06 - April '07 in *Bridging Sydney* an exhibition to celebrate the 75th anniversary of the completion of the Sydney Harbour Bridge 1932 -2007.

This medal, designed by Rose M. Phipps, is believed to have been sold by Angus and Coote and possibly commissioned by the store following a competition. The model for it would have been made in plasticine, then cast in plaster and coated in shellac before making the die which was used to cast the large bronze. This was scaled down to make a smaller silver and bronze medal.

The people Rose used as models for her large medal were her husband Captain C.A.Gayner Phipps RA, Mr Woodhouse, a navel hydrographer, and her daughter Patti.

Bronze and silver maquettes are held by Rhonda Bolden, the plaster cast by Dr Charles V G Phipps, a 17 cm bronze medallion is in the collection of AGNSW while the pencil sketches for the medal made during the 1930's and exhibited in the 75 years exhibition at the Museum of Sydney are held by the Phipps family.

Phipps' prize-winning art medal includes a winged allegorical figure of victory clutching a laurel wreath. It demonstrates pride in the achievements a young country and its artisans. The bridge was considered evidence of Australia's architectural innovation and prowess and was acclaimed around the world. It also made the reputation of J.J.C Bradfield, its engineer, in Britain, which was considered 'the mother country'.

Caroline Mackaness, the exhibition Curator of *Bridging Sydney* held at the Museum of Sydney 2007 wrote;

"The story of Sydney Harbour Bridge unfolds like an epic tale. The proposals, planning materials, maps, photographs, artworks and contemporary written sources offer a wealth of information and fascinating insights into the history of Sydney."

One artwork not featured in Mackaness's glossy catalogue for *Bridging Sydney*, was sadly but significantly the Phipps art

medal. The status of art medals have not changed much in seventy-five years. So little attention had been given to the work that it had not been photographed at the time I tried to obtain a reproduction from the AGNSW for this paper. The same had occurred when I tried to purchase a reproduction of the obverse of Ohlfen's medal from the National Gallery of Victoria. It seems art medals do not rate highly in Australian State collections - a reason why I have selected some of these works.



Fig. 4 - Eva Froncek
Depression (1999)
Bronze (9.5 cm) cast (lost wax) tirage 1 uniface

Representing a universal theme as opposed to a nationalistic theme, Eva's medal represents the internal struggle that artist's often face.

Australian Native Flora

A popular and important theme in all Australian art is our native flora and fauna.

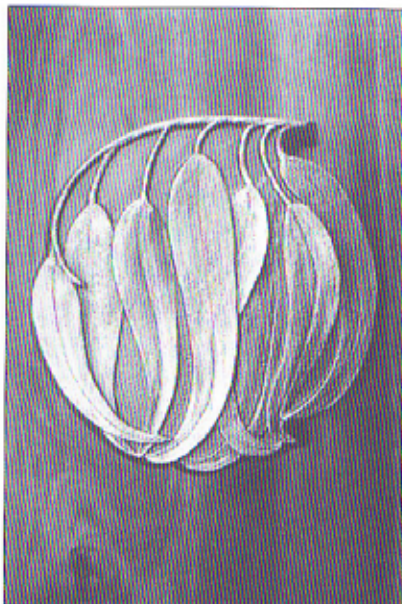


Fig. 5 - Michael Meszaros
Eucalyptus 2001 Bronze (10 cm) cast, sand moulded; Tirage: 25
Paris FIDEM XXVIII

May Gibbs' *Snugglypot and Cuddlepip* and Dorothy Wall's *Blinky Bill* are characters from much loved Australian children's stories. These characters are icons of Australian culture. They tell tales based on Australian indigenous flora and fauna. Blinky Bill is a mischievous koala cub and Snuggly Pot and Cuddlepip are two adventurous Gum blossom babies who live in the Eucalyptus or "gum" tree. Their existence and continuity has helped to firmly establish the gum tree in our cultural history.

Melbourne artist Michael Meszaros explores the theme in a new ways. In his Artist's statement he explains how his piece *Eucalyptus* works on different levels and lists these as;

1. It is a composition of leaves fitted into a circular shape. This illustrates Meszaros's notion that a medal should always refer to the circle to be a true medal. Thus it is not only a pleasing composition but also a statement about the form of the medal by the sculptor.

2. It expresses some characteristics of the nature around him in Australia.

Eucalyptus trees have many qualities which set them apart from all other trees. Amongst those differences are the shape of the leaves, the way they hang and the clusters in which they hang together. This medal, which is only a single twig, can imply the whole branch and the rest of the tree.

3. It echoes other decorative uses of eucalyptus leaves in books, posters, wallpapers, textiles and furniture all as part of Australian culture.

Terrorism and War

A contemporary theme raised to new levels in the twenty-first century.



Fig. 6 - Eileen Clarke
Remembering Bali (2003)
14 cm bronze uniface

Artist's Statement

The Bali bombings occurred on October 12th 2002 in the tourist district of Kuta on the Indonesian island of Bali. The attack was the deadliest act of terrorism in the history

of Indonesia killing 202 people, 164 of whom were foreign nationals and 38 Indonesian citizens. A further 209 people were injured, including 88 Australians. Among the 88 were a number of football players on their end of the season trip. One team, Sydney's Coogee Dolphins, lost six of its team members in the bombing.

In honour of those local Rugby League boys killed in the attack the then Premier of New South Wales, Bob Carr, decided to rename the northern headland of the beach 'Dolphin's Point'. It is also a place where dolphins swim and leap in the Pacific Ocean just off the beach. The renaming was a popular decision and I was inspired to make a bronze commemorative medal.

A monument was constructed on the headland and today on the fifth anniversary of the tragic event, it has grown to become a focal point of pilgrimage. The renaming and remembering is the theme that inspired my medal which has recently been accepted for the permanent collection of Australia's Federal Parliament in Canberra.



Fig. 7 - Eileen Starke
After the cyclone, Hope
(2007) bronze 15 cms uniface

Since 2001 "spirit of place" has been a favoured subject in a series of my art medals and small sculptures. The special place is Wylie's Baths at Coogee where I swim every day. The beach is in a southern suburb of Sydney and has also recently become for me a place of special interest.

I have been commissioned to design and make a full size bronze sculptural monument to commemorate Australia's nineteenth century Impressionist painters Roberts, Conder and Streeton who painted there. My sculpture will be sited on Dolphin's Point.

It is unfortunate that the word "Coogee" is derived from the Aboriginal word "koojah" meaning a 'slinking place' (probably rotting seaweed). Nevertheless my series has explored aspects of the Bath's history, heritage and culture with special emphasis on people. The works, all measuring approximately fifteen cms were cast in bronze at Crawford Casting, Sydney.

They feature portraits of sporting heroes and heroines as well as swimmers, and members of the community each representative of their inspirations, aspirations, hopes and dreams.

The pool has always been considered an inspirational site.

"A total relaxation of mind and body is always possible at the beach.

*Just to look at the sea as the poets have for centuries, is enough to cleanse the mind of pettiness."*⁷

With this quote Geoffery Dutton evoked that timeless inspiration that the sea has provided for poets from time immemorial. These words might equally have applied to our Wylie's Baths and I suggest that artists, writers, photographers and all other creative practitioners should be listed with the poets. After all our spectacular ocean is a familiar subject that epitomises Australian culture with its worship of sun and sea.



Fig. 8 - Eileen Starke - Keith Little Medal (2007)
bronze uniface 15cms

I have not yet finished exploring this theme. My other Wylie's medals have included, the Keith Little medallion awarded for life membership of Wylie's Baths and the Mina Wylie Memorial Medal awarded annually to a Secondary school in The City of Randwick for an art competition with the theme "My Impression of Wylie's Baths". Both medals are presented by the pool's Board of Trustees.

These four bronzes have been created over six years. They speak of place, my special place, Wylie's Baths, and its history.

⁷ Geoffery Dutton, *Beaches*, OUP, London, 1985, reworked from page 131 in the chapter significantly entitled, Peace, beachcombing, tranquility, oblivion.

Aboriginal Art



Fig. 9 - Rita Pearce
Nature formed My country (2006) bronze 14 cms uniface
Theme, Koori history and national pride.

Artist's Statement – Rita Pearce

"The circle brings beautiful images from the land. Here in Australia where Aboriginal culture is born the souls of creatures move around in Paradise with images of the Dreamtime. And his will is our peace. It is the sea to which all things move, both what it creates and what nature makes....." (Dante, *Paradiso III*; 85-88.)

Rita had intended to call her medal "Tsunamis Formed my Land" but considered the equal importance of other forces of nature, for example how the sun and winds ranging from the mild "Willy-Willy" to the devastating cyclones had formed the land including the world's largest monolith, Ayre's rock in Central Australia. She used Nature as her inspirational force. Rita's self-portrait is most unusual in Aboriginal art. Rita's bare breasted self portrait is striking and dominates the medal. She explains;

"I am a Koori Aboriginal living at Coogee Beach in the land of the Cadigal people. I was born in Sydney before being taken to Coonabarabran (northern NSW near the Queensland border) to live on a mission with my father's tribe in the land of the Wailwan people. After living there until the age of five with my Grannie we moved about eight kilometers out of town to the sawmill at Wooleybah in the Pilga Scrub."

Rita tells how her other Coogee artworks depict individuals and events famous in the short history of the City of Randwick. Her themes are contemporary and inspired by a synthesis of European, Aboriginal and Australian influences.

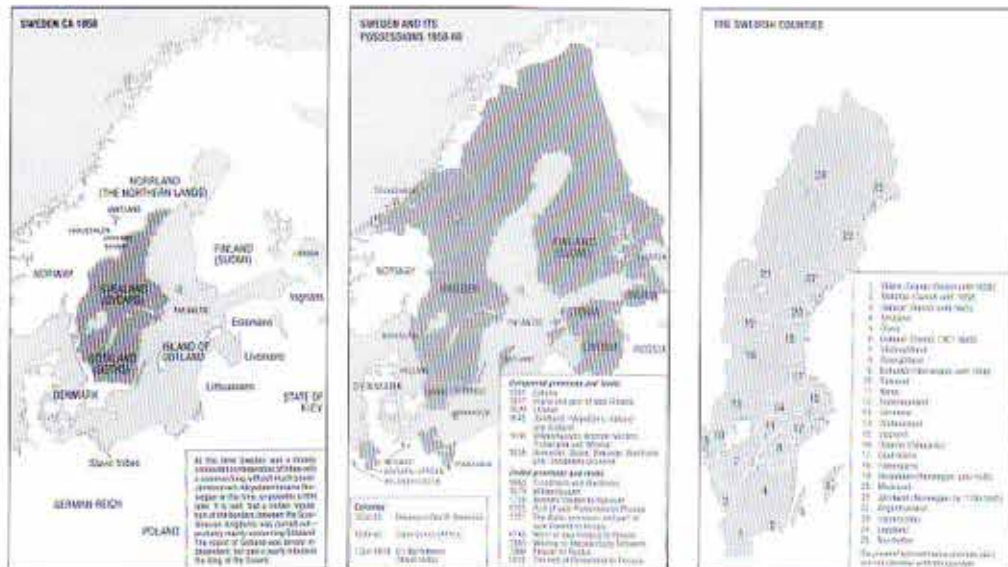
Rita's 2006 FIDEM medal about herself and her culture is significant as it depicts her as a proud indigenous inhabitant whose ancestors lived in Australia from the very dawn of Australia's history. Her themes are timeless.

Lars O. Lagerqvist

Russia and Sweden Connections and Conflicts as seen in Medal Art

Let us begin with the countries themselves – they have changed a lot. We can just see what was Sweden in the late Viking Age, the 11th century, during its short period as a great power in the 17th century, and nowadays (Fig. 1).

(like this interpretation.) Anyhow, this period, up to the mid-13th century, is called “Kiev-Russia”. As you all know, Kiev nowadays is the capital of Ukraine. The princes who ruled in Kiev in the 10th-11th centuries were descendants of Rurik and had connections with Sweden – see a coin from each country



1. Maps of Sweden, 11th (a), 17th (b) and 21st (c) centuries

And then turn to Russia, which was formed as a sort of principality or kingdom in the 9th/10th centuries, according to an often quoted chronicle governed by “Rus”, the first chieftain being a certain Rurik. Did they come from the coast of Svealand, called Roslagen? Sweden is called Ruotsi in Finland. (Stalin did not

– and the Swedish king Olof Skotkonung (“coin king”, c. 995-1022) gave his daughter Ingegerd (died 1050) in marriage to prince Jaroslav in Kiev (died 1054), where they are buried in the cathedral. They had three daughters, one married to the king of Norway, one to the king of France. But let us leave this early period, when no medals existed (Fig. 2).

Russia came in the 13th century under the rule of the Mongols (the khans) and when they freed themselves from this influence, the leader was the grandduke in Moscow. So now follows “Moscow-Russia”. We can look at a map of the Russian expansion, not forgetting that Siberia lies outside this explanatory view (Fig. 3).

The grandduke who freed his country from being a vassal state was Ivan III (1462-1505). He had married a princess from the family of the last Byzantine emperor and now saw himself as the heir of them and of the orthodox church. Since the 13th century Sweden and Russia had from time to time

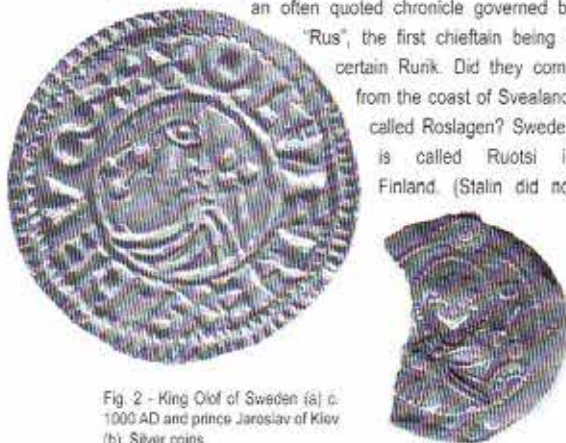
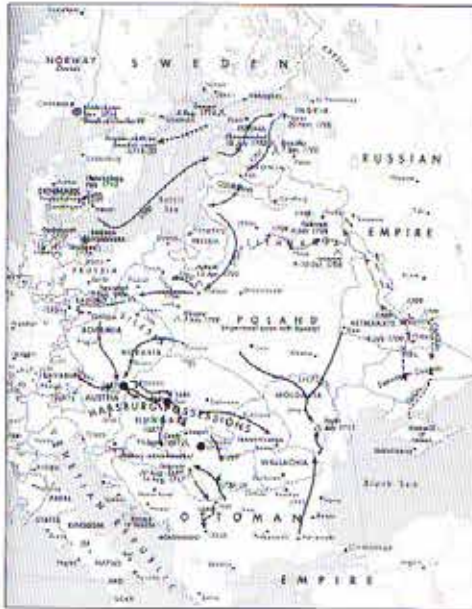


Fig. 2 - King Olof of Sweden (a) c. 1000 AD and prince Jaroslav of Kiev (b). Silver coins



3. Russia from small to great

sent armies against each other. On the whole without too much success. The peace treaty of 1323 was favourable to Sweden.

But let us, on the whole, leave the wars before 1500. What is now Finland (Suomi) gradually came under Swedish influence from the 12th century onwards, and many wars took place in this country, which up to 1809 was the eastern part of Sweden, electing representatives to the parliament, which was slowly formed in the 15th/16th centuries. Sweden wanted to expand to the east, Russia to the west.

A bone of contention in those times and later on was the town and castle of Viborg (Viipuri) – the “big bang of Viborg” in 1496 is at least a good story how the Russian army had to give up its siege, and Ivan III had to accept an armistice in 1497.

Fight about a princess and bad words between kings

During the 16th century Sweden developed its national kingdom with Gustavus I (1521-1560) as its founder. The Nordic Union between Denmark, Norway and Sweden from 1389 ceased to exist. Gustavus belonged to the nobility – his father was a councillor of the realm – but was not related to the medieval kings. He was elected king in 1523; in 1544 he introduced the hereditary kingdom, approved by the parliament. His dynasty ruled until 1654.

In Russia Ivan IV inherited the throne in 1533, when he was three years of age. In 1547 he was crowned as tsar, that is emperor. He became a real tyrant (quite common in Russia, it seems) and was called “grozny”, i.e. “the Terrible”. He wanted to expand, both in the east and the west, the latter direction not

with much success. He sent troops to Finland, and Gustavus I had to spend two years fighting the younger colleague in that part of his country, 1555 to 1557. The war came to nothing, the Russian troops went home. Ivan became more and more suspicious and tyrannical and many of those he killed were probably innocent. Those who have seen Eisenstein’s two famous films about the tyrant might remember that he murdered one of his sons.

Gustavus died in 1560 – the medal portrait shown here (Fig. 4) was made for his funeral, perhaps by Willem Boy from Flanders, who also made his funeral monument.



4. King Gustavus I of Sweden in 1560. Cast, silver. By Willem Boy? H 11

He was succeeded by his son Eric XIV (1560-1568, died in 1577). A younger son, John, became duke of Finland. Much against his brother’s will, he married a Polish princess, Catherine Jagellonica. Eric disliked that his brother tried to pursue his own politics. He and his family were taken prisoners, transferred to Gripsholm Castle and sat there as prisoners from 1562 until 1567. Two of their children were born in prison.

Now Ivan sent some envoys. After the death (a natural one) of his first queen, a Romanov, he had asked for Catherine’s of Poland hand in marriage, but she (and the Polish king, her father) had refused. Now he asked king Eric to send Catherine to him! The negotiations became protracted and Catherine remained at Gripsholm. Just as well, because in 1567 Eric was insane for a period and John with his family were released. Next year Eric, who had married his mistress (the daughter of a soldier; she is said to have sold fruit in the Stockholm market square) and crowned her queen, was deposed by his brothers (halfbrothers, to be exact) John and Charles. The older of them became king as John III (1568-1592). He and Catherine were crowned in 1569. Two medals have their portraits. You might observe, that John looks older than he was (Fig. 5).



Fig. 5 - King John III of Sweden in 1569. Cast, silver. By Willem Boy? H 7.

He wanted to emphasize his likeness with his famous father, Gustavus I.

Now the connections with Russia worsened, of course, and a state of war existed for the remainder of John's reign. The exchange of letters between Ivan and John is much more fascinating than the acts of war. Probably it is the most insulting correspondence between monarchs ever. Ivan (fig. 6) calls John "the son of a shepherd of oxen", and John replies "When you are calling our venerated father, king of the Swedes, Goths and Vends, an oxen-driver, then you are lying deep down your throat". And so forth.



Fig. 6 - Ivan the Terrible, tsar of Russia. By Johann Balthasar Gass. Werlich 44.

Ivan was succeeded by an incompetent son, who died in 1598. Then a piece treaty, or rather armistice, had been concluded in 1595, at last. John was also dead and his son Sigismund came to the throne. Since he had been elected king of the Polish Republic in 1587, and was a catholic, problems waited for him. In 1594 he was crowned at Uppsala, but had to agree to accept the Swedish-Lutheran church as Sweden's only religion. His uncle Charles, duke of Södermanland, the youngest of the sons of Gustavus I, soon took power, supported by the parliament. In 1598 Sigismund was conquered in a battle and deposed in 1599; his uncle became regent, and then king as Charles IX (1604-1611). Times were difficult and war raged, with Poland, Denmark and Russia. These medal portraits of Charles on the obverse and his two sons on the reverse is worth looking at (Fig. 7).



Fig. 7 - King Charles IX of Sweden (a) and his sons Gustavus (II) Adolphus and Charles Phillip (b). By Ruprecht Miller in 1609. Cast. Gold, enamel. H21

In Russia, the period around 1600 up to 1613 is called "the great confusion". The house of Rurik was extinct, Dmitri and

two false Dmitris, one after another, fought for power. The son of Sigismund, Vladislaus, was elected to the Russian throne, in spite of being a catholic, but did not succeed in keeping it. Neither did another candidate to the throne, prince Charles Philip of Sweden, a younger son of Charles IX, whom we saw on the medal. A Swedish general succeeded in taking Moscow, but did not have enough troops, and had to return. And in 1613 Michail, the first of the Romanovs, was elected tsar, and generally accepted. He reigned until 1645.

Sweden as a Great Power – but not for long

Now comes a century when Sweden mastered most of the Baltic. When Gustavus Adolphus followed his father as king, he had no allies and a state of war existed between Sweden on one side, and Denmark, Poland and Russia on the other. But it soon came to a change. Denmark was bought off with 1 million in silver rixdalers. The Stolbova peace treaty with Russia in 1617 gave us more land, and the tsar was cut off from the Baltic. But the war with Poland continued. Sigismund refused to recognize his cousin as king of Sweden. A real peace would not come until 1660, but an armistice was concluded in 1629, very favourable to Sweden. Sweden enlarged its possessions in the Baltic. Riga and Livland (now Latvia) were taken by force and parts of Prussia (now Polish) occupied. But from 1630 Sweden and its king (Fig. 8) became engaged in the Thirty Years War (which had begun in 1618), with the German emperor as the main enemy.



Fig. 8 - Gustavus II Adolphus the Great of Sweden in 1626. Unknown artist. Silver. H 91.

During the war Germany was plundered and ravaged and became to a large extent a country in ruins. The Swedish king was killed in battle in 1632 at Lützen (close to Leipzig), and was followed by his daughter Christina, who was a minor (Fig. 9).

Fig. 9 - Queen Christina becomes of age in 1644. To the right her five guardians. By Seb. Dattler. Silver. H 16



But the war continued and the Westphalian peace treaty was not concluded until 1648. Sweden now had, as we have seen

on the map, some new possessions on the Baltic coast as well as south of Denmark.

In 1654 queen Christina abdicated and went to Rome; it was a great scandal that she became a catholic. The House of Vasa had ceased to reign. She was followed on the throne by her cousin Charles X Gustavus of the Palatinat dynasty. His short reign - he died early in 1660 - was dominated by war, at first in Poland, then in Denmark, where he conquered king Frederick and forced him to give up what is called "the Scanian counties" (Skånelandskapen), that is what since then is southern Sweden. Russia, where tsar Aleksej reigned (1645-1676), had many interior problems which haunted the ruler and the war with Sweden in the 1650'ies did not give him what he had hoped for - harbours in the Baltic. After the death of the Swedish king, peace was concluded with Denmark, which got back the island of Bornholm in the Baltic and the diocese of Trondheim in Norway, but no more. At the monastery of Oliva Poland at last got a peace treaty (1660), but the king John Casimir had to give up his claim to the Swedish throne. (He abdicated in 1668 and thus the Vasa dynasty vanished from the history of Poland as well.)

Charles XI (1660-1697) came to the throne as a minor. In the 1670'ies he fought a hard war against Denmark, but peace was concluded with the aid of Louis XIV of France in 1680 and the king married a Danish princess. No more wars, the king devoted his time to tax the rich nobility and to reform the army.

Russia had to keep up with developments and conclude a treaty 1661 with Sweden at Kardis (then in Livonia, now Estonia, Tartu region). Now peace reigned until 1700. From time to time Sweden sent embassies loaded with rich gifts in the form of magnificent silver objects, the last one in 1699. Such was the custom at the tsar's court! Nearly all of them are preserved in the Kremlin in Moscow.

But the weak rule in Russia was soon going to end. Tsar Feodor III (1676-1682) was ruled by others and the arch-enemy Turkey enlarged its territory. The tsar was followed by his halfbrother, Peter I (1682-1725), who was only ten years old, and formally another halfbrother, Ivan V (1682-1696), who was weakminded. For some time, others ruled in their names, particularly Sofia, a daughter of tsar Aleksej, and her lover, prince Gallitsyn. Peter bided his time, living with his mother in a small village, where he learnt a lot from carpenters and shipbuilders from western Europe. In 1689 the reigning princess and her lover were deposed. From 1696 Peter was on his own, autocrat of all Russia. He did something nobody of his predecessors had done, he travelled outside Russia and educated himself. He decided to westernize Russia - at least to a degree. He himself, a tall and brutal man (204 cm!) with a taste for alcohol, astonished his contemporaries in the Netherlands, in France and other countries in 1697, when he himself took part in an embassy to western Europe. Shipbuilding began with help from the Nordic countries and others. The new bureaucracy imitated the Swedish, Russians

should look like Europeans, Peter wanted them to shave off their long beards - a special beard-tax was introduced and those who refused to shave had to pay, getting a small token with a beard on it as a receipt.

Charles XII, king of Sweden 1697-1718, was barely 15 when his father died. His neighbours thought they had their chance to dismantle Sweden. Tsar Peter, the king of Denmark and the king of Poland, who was also elector of Saxony, secretly decided to attack, and the war started in 1700. In other parts of Europe, the war of the Spanish succession soon engaged most of the continent as well as England. It took some time to observe the war in the north.

Russia ruled from St. Petersburg - Sweden loosing its position

Charles XII was not so easy to defeat. He rushed his well-equipped army towards Denmark and won an immediate victory. Peace was concluded almost on the spot and the king continued across the Baltic. Towards the end of the year he met the much bigger Russian army at Narva and defeated it (Fig. 10).



Fig. 10 - King Charles XII, victorious at Narva in 1700. By Arvid Karisteen. Struck in silver. H 39.

Tsar Peter vanished from the scene - but not for long. A series of medals remind us of the great victory and others that followed. Then began the war in Poland, finally dragged all the way into Saxony. Charles wanted to have his possessions back, but not to enlarge them. King Augustus had to abdicate and a Pole, Stanislas Leczynski, was elected and crowned. Augustus, now only elector of Saxony, was forced to conclude a short-lived peace.

And well prepared with a confident army, in 1708 the Swedish king, who had become quite famous in contemporary Europe, turned towards Russia. Tsar Peter had not been idle. He had conquered and taken Ingria, and in the Gulf of Finland he had founded his new capital, St. Petersburg, where the little Swedish town of Nyenskans was situated. He also started to conquer the Baltic provinces, Estonia and Livonia.

Now the wheel of destiny turned. The winter of 1709 was extremely hard, even for Russia, the Swedish army walked through a devastated countryside, where every farm, every village was burnt to the ground. The much awaited second

Swedish army lost its baggage. And the king was wounded and had to be carried on a stretcher. At Poltava the Swedes were defeated by the Russians, tsar Peter present, a victory of the greatest importance. Several medals were struck to celebrate the achievement (Fig. 11 is one example).



Fig. 11 - Tsar Peter I. The Swedes conquered at Poltava in 1709. Silver. Copied after Gouin and Haupt. O 134c.

The remaining Swedish army capitulated at Perevolotjna and king Charles was brought over to the Turkish side of the border. He remained several years in Turkey, hoping to instigate a war against Russia, while tsar Peter took Finland as well and ruled the seas (Fig. 12).



Fig. 12 - The victories of the Russian navy in 1713. Copied after O 172b.

When he at last returned, Augustus of Saxony was back as king in Poland and partook in the war again, Denmark also had declared war anew, hoping to get back the southern provinces, and so had Prussia and Hannover. When at last back in Scania, the king started to reorganize the taxation, furnish a new army and evidently prepare to take back what he had lost. Twice he went against Norway (which at that time belonged to Denmark), probably in order have his back free when he planned to go against Russia again. But during the last attack on Norway, during the siege of Frederiksten's fortress, he was shot in the head and died instantly (30 November 1718). Sweden's position as a Great Power was over. The peace treaties came, but they took time. Hannover (now in union with Great Britain) took Bremen-Verden, Prussia about half of the Swedish-Pomeranian duchy, tsar Peter finally (peace of Nystad in 1721) the Baltic states, including Ingria and a slice of Finland, part of Karelia with Viborg. Here two of the medals celebrating this peace (Figs. 13-14).



Fig. 13 - Peace with Russia concluded at Nystad in 1721. Struck in Germany, silver. H 17.



Fig. 14 - The same, but Russian medal with tsar Peter I. H 26.

A century of efforts – until 1809

Every student of history, modern or old, knows how difficult it is for a martial nation to admit that its position has changed for the worse, that it is no longer a Great Power. This happened to Sweden. The new constitution of 1719 rendered the monarch virtually powerless, everything depended on the Estates of the Realm (Parliament) and its four chambers – nobility, clergy, burghers and peasants. An effective government succeeded in paying off the national debt and restore the economy in a little more than a decade. But in the 1730'ies the parliament was split into two political parties, the "caps" and the "hats". The caps ruled until 1738, when the warmongers, the hats, took over. They believed in a new war against Russia, which should give Sweden most or all of the lost territories back.

In Russia tsar Peter the Great, as he is called, died in 1725, after having enlarged his empire more than any predecessor,

and gained the access to the Baltic. His widow, Catherine I, of humble origin, reigned for two years, his grandson Peter II for three. A reaction against the reforms can be noted and the capital was moved back to Moscow for some time. A second empress came to the throne, Anna (1730-1740), tsar Ivan's daughter. After her death her sister's daughter's newborn son was made tsar as Ivan VI (1740-1741).

Now, thought the ruling hats in Sweden, we have the opportunity! War was declared and an army in Finland, led by two incompetent generals, attacked Russia. At the same time, a coup d'état took place. With the unlikely aid of her physician and the French ambassador princess Elizabeth, daughter of Peter the Great, took power and became Empress of all Russians. She did not want to lose any territory to Sweden and since the war went her way, she had soon occupied the whole of Finland. The Swedish parliament, which also had to fight down a rebellion instigated by the peasants in Dalecarlia, tried to find a new heir to the throne, who would please the victorious Elizabeth. (The king of Sweden, Frederick I, had no children.) But unfortunately the candidate, Charles Peter Ulric



of Holstein-Gottorp, had been elected tsarevich, heir to the Russian throne. The Empress declared, that she could accept the uncle of the tsarevich, the Prince-Bishop of Lübeck, Adolph Frederick of Holstein-Gottorp. And so he was elected – he had a descent from the Vasa dynasty, but also from Denmark. For some time in 1743 and a couple of years, Sweden was very obedient (Fig. 15).

Fig. 15 - Empress Elizabeth. Peace with Sweden at Åbo (Turku) in 1743. By J. G. Waechter. Frederick I as H 61.

Some Russian troops were actually in Sweden, north and south of Stockholm, for a few months.

The Swedish parliament became influenced by bribes, the caps supported by Russia and Denmark, sometimes Britain, the hats by France.

Anyhow, the prince came and became the heir to the throne. He soon married Louise Ulrique of Prussia, the sister of Frederick the Great. The new heir's sister, who had married an unimportant German prince of Anhalt-Zerbst, had her daughter betrothed to the heir to the Russian throne. She took the name Catherine. Her marriage to Peter, who became

Peter III in 1762, was not a happy one. Peter reigned for a few months, was deposed and murdered. Catherine became empress of Russia until her death late in 1796 (Fig. 16).

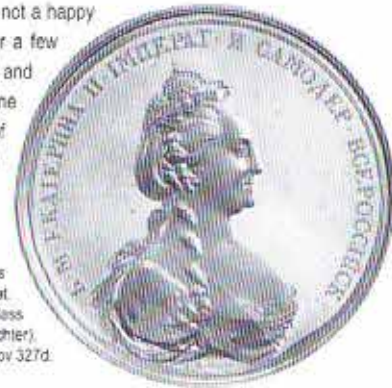


Fig. 16 - Empress Catherine II the Great. By I. B. Gess (after Waechter). Silver gilt. Smlnov 327d.

Much happened during these years. The Swedish king Adolph Frederick, a quiet and not so brilliant man, died early in 1771, followed by his son Gustavus III, who happened to be in France. He returned home and next year he arranged a coup d'état against the parliament, and took back much of the royal power (but not all) lost in the constitution of 1719.

Russia and Denmark, who had guaranteed the Swedish constitution, were irritated, to say the least, but could do nothing for the moment. Gustavus began a reign of reforms, as did his cousin in Russia.

In 1780 Denmark, Russia and Sweden concluded a pact of neutrality, caused by the war in America, in which some famous Swedes participated, on the American-French side. A medal was struck to celebrate the event (Fig. 17).

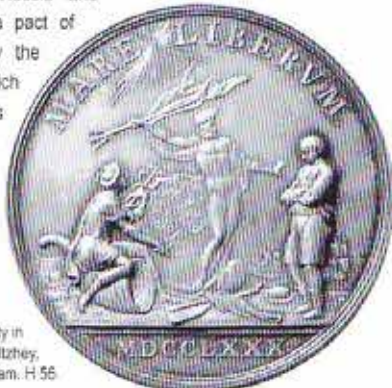


Fig. 17 - Armed neutrality in 1780. Silver. By J. G. Holtzhey. Amsterdam. H. 55

Gustavus was a man of high ambitions. He wanted to conquer Norway, but while in Italy in 1784, Catherine wrote a letter to him, in which she stated, that "I tell everybody, that there will be nothing of it." Instead the king began to plan a war with Russia. He counted on Turkey attacking from the south at the



Fig. 18 - King Gustavus III. Victory over the Russian fleet at Svensksund in 1790. By C G Fehrman after a sketch by the king. Gold. H 75f.

same time, but he was not as successful as he had planned. The war started in 1788. Soon Denmark attacked as well. The king used the crises in making himself almost an autocrat. He had to go against the nobility and found support in the three other estates. These reforms changed much in society, particularly many privileges disappeared.

The war ended in 1790, when the king had won the naval battle of Svensksund, in the Gulf of Finland. Several medals are celebrating this victory (Figs. 18, 19).

And the year before came the French revolution with many consequences the following years, and Gustavus as well as Catherine had other things to worry about. In March 1792 the king was murdered by conspirators within the nobility.

The following four years the new king, Gustavus IV Adolphus (1792-1809), was a minor. His guardians thought that a marriage with one of Empress Catherine's granddaughters was a great idea. The young king and his guardians sailed



Fig. 19 - Peace between Russia and Sweden at Värälä. Bronze. By C G Fehrman. H 85.

over the Baltic to St. Petersburg and were lavishly received. But in the end it came to nothing. The stubborn young king couldn't marry an orthodox, at least not without talking to the Swedish archbishop. So they sailed home again. Catherine was furious. Fortunately for the Swedish government and for the king, she died very soon, and her son Paul I developed in time a good relation with the young Swedish monarch. They even met and a medal was struck to commemorate the event (Fig. 20).



Fig. 20 - King Gustavus IV Adolphus of Sweden visits tsar Paul I in 1800. By C Leberecht. Silver. H 24.

But Paul was an unbalanced tyrant and in 1801 he was murdered and followed by his son, tsar Alexander I (1801-1825).

Gustavus Adolphus might have remained on the Swedish throne if he hadn't been born in such difficult times. The revolution in France was soon followed by what we call the Napoleonic Wars. The Swedish king came to detest the French emperor. But Alexander turned his coat after having been defeated by the French army and its genial emperor. He and Napoleon met, and for some time Alexander came under the spell of his colleague. But the tsar also wanted to use this new alliance to his advantage. He wanted to free himself from the Swedish constant threat against St. Petersburg, that is, he planned to take Finland. We from the Nordic countries cannot help to think of the Molotov-Ribbentrop pact of 1939...

Anyhow, the Russian army attacked in 1808 and the Swedish defence didn't live up to its reputation. The king was not a good leader of the country in wartime. Soon Finland was lost. In March 1809 the king was deposed, a new constitution was written and his uncle became king Charles XIII on June 6, 1809.

And in the east Alexander had himself elected Grand Duke of Finland by the Estates of Finland (Fig. 21); the 1789 constitution was kept in this new country, which much later became a free nation (in 1917). The peace with Sweden confirmed this. It took a long time for the Swedes to accept this humiliation. The new heir to the throne in 1810 helped them.

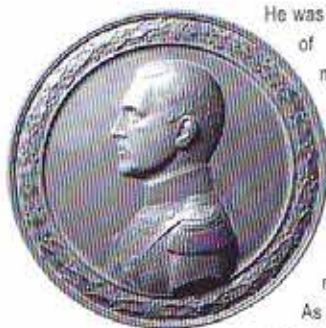


Fig. 21 - Tsar Alexander I, Finland becomes a principality under his rule as grandduke (1810). By C Leberecht in 1811. Dedicated to the tsar Boström II:224

Sweden participated in the war against Napoleon, and at Leipzig the invincible emperor was at last conquered by the joint allied armies from Austria, Prussia, Russia and Sweden. And Sweden had been promised Norway, which union of crowns late in 1814 - after a short war - was reluctantly approved by the Norwegian parliament. This union lasted until 1905.

A warrior instigates the long period of neutrality



Fig. 22 - Tsar Nicolas I. By H Gube in 1836

nationalistic circles in Sweden, and he knew it. When tsar Nicholas I (1825-1855) came to Stockholm on a surprise visit

He was a Frenchman, one of Napoleon's field marshals, elected by the parliament in Örebro. His name was Jean Baptiste Bernadotte and his family still reigns in Sweden. As king (in 1818) he became Charles XIV John (1818-1844). His wife was a merchant's daughter from Marseille, Désirée Clary, suddenly queen of Sweden against her will, and their son was the later king Oscar I (1844-1859).

Now, the new heir had little understanding for the Swedish fear of Russia, and almost immediately allied with the archenemy. In 1813

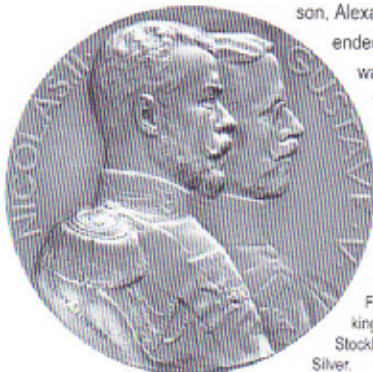
in 1838 (Fig. 22), the old king was very happy and showed him around, also arranging an inspection of troops just outside Stockholm.

And the very same year the king made a statement to the minutes of the Cabinet, where he very openly declared what he thought of a possible war with the mighty neighbour to the east - that it was impossible (Fig. 23).



Fig. 23 - King Charles XIV John (Bernadotte) in 1643, 25th anniversary of his reign. Struck by the Swedish army and navy. By L P Lundgren. H 37. Gold, 23 carats, 474 g. H M the King's collection.

His son Oscar I (1844-1859) became politically active when the Crimean war broke out in the early 1850'ies (France and Britain against Russia, if you have forgotten). He was, by the way, the last Swedish king who acted without consulting his cabinet. The British fleet entered the Baltic and destroyed the Russian fortifications on Åland (a group of islands between Sweden and Finland, which was ceded to Russia, as part of Finland, in 1809). The king actually had plans to enter the war and perhaps regaining Finland. But peace was concluded, the tsar died and was followed by his more liberal-minded



son, Alexander II (1855-1881), who ended serfdom in Russia, but was murdered by bomb-throwing anarchists. The two last tsars, Alexander III (1881-1894) and his son Nicholas II (1894-1917), were reactionaries.

Fig. 24 - Tsar Nicolaus II and king Gustavus V. State visit in Stockholm 1909. By T Szirmai. Paris. Silver.

In the late 19th century, the curse of our time (if you ask me), nationalism, had spread to Russia. The Pan-Slavonic movement impressed the leaders and the tsar, and nationals of non-Slavic origin within the empire were oppressed, so also the inhabitants of Finland. But in 1905, in the wake of the Russian failure in the war with Japan, revolutionary movements started. The tsar had to give in. The old Estates of Finland were replaced by Europe's most modern constitution, with a one-chamber representation. Even Russia got its Duma (parliament), but the tsar did not give up his power, encouraged by his wife. What toppled him was the First World War and his own incompetence.

In Sweden king Charles XV (1859-1872) would have loved to go to war against Prussia in order to defend Denmark, but his more farsighted cabinet prevented him. His successor and brother Oscar II (1872-1907) was neutral in his actions – in 1875 he made state visits to Denmark, to the German Reich and to Russia. But Sweden admired the "new" Germany, the intellectuals as well as the men of the army and the navy. During the days of the Pan-Slavonic tyranny, the feelings against Russia went high in Sweden (to act was impossible), but it calmed down after 1905. The radicals in Sweden were, anyhow, against the way Russia was governed and when the tsar and tsarevna arrived for a state visit in 1909 to meet Gustavus V (1907-1950) and queen Victoria (German-born) everything went of well – but the security was very high. A deranged anarchist shot down a Swedish general in full dress, walking from the official dinner, in a park not far from the palace, and then took his own life. A suicide note cursed the establishment.

In 1905 in connection with a socialist conference a Russian citizen of Georgian origin arrived in Stockholm. His name was Josif Vissarionovitj Dzugasvili. The police took him in for questioning, but found him harmless. He later became known under the name of Stalin. Vladimir Uljanov Lenin also visited Sweden a couple of times; most famous was his route in a "sealed" wagon from Switzerland via Stockholm to St. Petersburg in 1917, where he became the leader of the Bolshevik revolution. He made a short stop in Stockholm, where he was met by socialist Swedes, and bought a suit and

a cap at PUB, a warehouse not far from the central station. After his death in 1924 he became the icon of the Soviet Union. This medal I show you as the almost last one was actually struck in Sweden but in a very small number (Fig. 25).

We have entered modern times. The "fright of Russia", which was very evident in Sweden during periods of Stalin's dictatorship, has calmed down. Irritations between neighbours have "normalized". Alfred Nobel, the famous

instigator of the Nobel Prize, whose family lost everything they owned in Russia in 1917, has been honoured with a medal a few years ago, struck in St. Petersburg. The king and queen have made two state visits, one during the Soviet period (Fig. 26), one after the rebirth of Russia. Swedish prime ministers a couple of times. Chrustsjov was in Sweden, just before his fall, and Yeltsin made a state visit in 1997.

Let me end this exposé with an anecdote. A friend of mine, Herman Lindqvist, has written a biography of the present king of Sweden. He had some ten interviews with the king, who told him much



Fig. 25 - V I Lenin. By Nils Åberg, struck by Sporrang Inc. Bronze.



Fig. 26 - The king and queen of Sweden on a state visit to the Soviet Union in 1978. By Lena Günther Strått. Struck by Sporrang Inc.

about his official state visits, two of them to Russia. During a long dinner, he sat opposite President Putin, who said very little. I must amuse him somehow, the king thought, and leaned over the table, asking: "Mr. President, are you perhaps a member of the Cream Gateau Society?" The president looked like a living question mark. "I am referring to those of us who have had a cream gateau planted in the face", the king said, and the president burst out in a big laugh, so loud that the lifeguards came running.

*Photos: Jonas Rundberg and Gabriel Hildebrand.
The medals belong to the Royal Coin Cabinet, Stockholm, if not otherwise indicated.*

Abbreviations:

Boström = H. J. BOSTRÖM: Suomen muistorahat. II. Tapahtuma- ja juhlamitalit [Commemorative Medals

of Finland. II. Medals on events and jubilees]. Helsinki 1936.

H = Bror Emil HILDEBRAND: Sveriges och svenska konungahusets minnespenningar, praktmynt och belöningsmedaljer [Medals, Representation Coins and Award Medals struck for Sweden and the Royal House of Sweden]. I-II. Stockholm 1874-1875.

O = C. A. OSSBAHR: Mynt och medaljer slagna för främmande makter i anledning av krig mot Sverige [Coins and Medals struck for foreign powers when in war with Sweden]. Uppsala 1927.

Smirnov = V. P. SMIRNOV: Description de Médailles Russes 862 – 1908 (Avec Supplément). S. Petersbourg 1908. New edition by The Russian Numismatic Society, USA 1990.

Werlich = R. WERLICH: Russian Orders, Decorations and Medals ... 2nd ed. Washington D C, 1981.

Marie-Astrid Voisin

On The Quest of a Swedish Royal Gift To Pius VI: A Gift of Friendship and Peace Lost to the Napoleonic Armies?

For those of you who do not know me, I am an art historian and a curator at the Royal Coin Cabinet in Stockholm – the only one who has not done any archaeological studies.

You might ask yourselves why I work in a numismatic museum. I would say that it is an accident. And being French, the accident, of course had to happen in England. I have always heard that if something is strange or wrong, blame it on the Brits. To make a long story short, during my university studies in Stockholm, I worked for 10 weeks as a trainee at the Fitzwilliam Museum in Cambridge (England). I worked closely with the director, who for one week had

meetings outside of town and had therefore placed me in one of the departments of the museum. Being an art historian, I was hoping for 18th century paintings or furniture or perhaps ceramics. The director said: "I have placed you in the department of coins and medals." Having never heard of such a thing during my studies at university, my face went blank and I saw my lips moving and before I could stop myself, I uttered the words: "Does that exist in a museum?" Luckily for me, the director had a good sense of humour and

laughed and responded: "Yes and you are going there". Still under the chock of the news, I went to this mysterious department – I could not figure out ever having met coins and medals in displays in museums – and was given a moving box filled with medals that needed sorting out. The second chock was discovering that the medals were all Napoleon I. I remembered with horror the history lessons from my French school and having to recall all these battles. But I started to take them out and being a curious person, I looked at them more closely and discovered that all of them did not have a portrait of Napoleon. I discovered geography, art, fashion, history, you name it – more fun than in the books! – and

pretty soon the world around me did not exist. I was hooked. And today I must admit that I am hooked for life! Today, when I tell somebody that I work with medals and I see their faces going blank and I can guess their mind going: does that exist... I understand them and I know how to get them interested in the subject. Well hopefully... As I said, I have an interest for late 18th century art and especially the one from Sweden. I got into close contact with this art while working at the Royal



Fig. 1 - The pavilion at Haga (Photo: Marie-Astrid Voisin, 1997)



Fig. 2 - The mirror room, the pavilion at Haga (Photo: Marie-Astrid Voisin, 1997)

palace in Stockholm as a guide. The king for this period is Gustav III (1771-1792), a great patron of the arts and a passionate friend of the theatre; ironically he was murdered at the Opera in Stockholm in 1792. It is his gift, or rather gifts, because there were three of them, to Pope Pius VI, which are the topic for my lecture.

The king travelled to Italy in 1783 to 1784. Why did he make this trip and what made it possible for him to leave the country for so long? For one, it was to hide the fact that he had had plans to attack Denmark. He wanted Denmark to surrender and give Norway to Sweden. The second reason was that he had sustained an injury to an arm and had been advised by his doctor to travel to the baths at Pisa and have it cured. The third reason and we could say it is the main reason, was his interest in art which at this point culminated in his plans to build a great palace in an English garden at Haga, an area in the proximity to Stockholm.

The king left Stockholm on September 27, 1783 and returned on August 2nd, 1784. He travelled incognito under the name of *Comte de Haga* and arrived in Rome on Christmas Eve of 1783.

On Christmas morning, he attended a mass in Saint Peter's Cathedral. Gustav III is considered to be the first protestant Swedish king to visit and attend a catholic mass in the Vatican. On New Year's Day of 1784, Gustav III attended a mass held by the Pope in the Sistine Chapel. After the ceremony, the pope himself gave the Swedish king a guided tour through parts of the Vatican museums and its Library.

According to old customs, gifts were exchanged shortly before the king left Rome. Gustav III had "three boxes of wood, containing a collection of Swedish medals in gold and silver, delivered to the Pope". They were of great value and were "highly appreciated by its recipient". In return, Gustav III received two large mosaic paintings, two smaller tapestries and three copperplate engravings. Gustav III has said the following concerning these gifts: "The Pope has given me two large mosaic paintings and two tapestries. This is the common gift given to kings." And he added without modesty: "What I have given, has left Rome in astonishment."

The gift of medals had a total weight of 4 ½ kilogram (about 10 pounds) of pure gold. The list of the medals, which is kept in the archives of the Legal, Financial and Administrative Services Agency (*Kammarkollegiet*), shows that 89 medals in gold were ordered to be struck at the Royal Mint. The second box contained 63 silver royal medals and the third had 71 in silver or non-royal Swedes.

One can make the conclusion that this gift of medals is a "document métallique" over the Holstein-Gottorp house in Sweden. As you can see, they represent and commemorate events that have occurred during the 40 years of this house on the throne of Sweden. Since 1743, when Gustav III's father, Adolf Fredrik, was elected to become the heir to the Swedish throne, up to Gustav III's reign.



Fig. 3 - Nils Georgii: *Adolf Fredrik* elected to become the heir to the Swedish throne, 1743, gold, 53 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)

When looking at the silver royal medals, 50 of them are on the Holstein-Gottorp house, 21 on Charles XII, 10 on Ulrika Eleonora the younger and 9 on Fredrik I. Only 13 medals represent the kings and queens before that time. It is also a "document métallique" in an art historical point of view. Practically all the medals engravers who had been working in Sweden for the last hundred years were represented: Arvid Karlsteen, Bengt Westman, Bengt Richter, Carl Gustaf Hartman, Engel Hartman, Johan Carl Hedlinger, Nils Georgii, Daniel Fehrman, Carl Johan Wikman, Gustaf Ljungberger and Carl Gustaf Fehrman.



Fig. 4 - Johan Carl Hedlinger: *The crown-princess Lovisa Ulrika's* jetton used by the Royal Swedish Academy of Letters. *History and Antiques* as a reward for the second prize in script competitions, 1745, gold, 35 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)



Fig. 5 - Daniel Fehrman: *The crown-prince Gustav* visits the Royal Mint, 1762, gold, 34 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)



Fig. 6 - Gustaf Ljungberg: Gustav III creates the order of Vasa, 1772, gold, 30 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)



Fig. 7 - Gustaf Ljungberg: The crown-prince Gustav Adolf becomes chancellor of the University of Uppsala 1785, gold, 53 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)



Fig. 8 - Carl Gustaf Fehrman: The jetton of the Swedish Academy, 1786, silver, 33 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)



Fig. 9 - Carl Gustaf Fehrman: Gustav III returns from his trip to Italy and France, 1784, gold, 58 mm, The Royal Coin Cabinet, Stockholm (Photo: Gabriel Hildebrand, 2007)

Two years later, in 1786, the second gift of medals was sent to the Pope. It contained 14 medals in gold and two in silver and

had been struck from dies made since 1783. These medals were given by the captain Henrik Sparre to Pius VI on Friday November 17th, 1786. The visit and delivery are described in a letter to the king. Sparre stayed for over an hour because the Pope had forgotten his glasses and could not read the descriptions that followed each medal. Perhaps this was a polite and diplomatic excuse coming from the Pope. The explanation written in French: *Explication des Médailles qui manquent au médailler donné par le Roi au Pape en 1784 & envoyées par S. M. en 1786*, had been written down by the king himself. His handwriting was not one of the best, but more important is the fact that the king himself wrote it. He could have easily asked Sparre – who was in charge of the royal medal collection – to write it. The descriptions are made in such detail that one has to conclude, as did one of my predecessor, Torgny Lindgren, that the king must have had the medals in front of him. I do not know if any other monarch has put so much dedication in describing medals as has Gustav III. The *Explication* is probably one of its kind. This document can be seen in the archives of the library of Uppsala University.

The third and last gift of 9 medals in gold and two in silver with a royal connection and 9 over non-royal Swedes was handed over by Carl Fredrik Fredheim (1748-1803) to Pius VI in 1788.

If we add up the three gifts, we have a total of 112 medals in gold and 147 in silver which were given to the pope.

What has happened to this gift, which is a historical and art historical testimony of peace and friendship from a protestant king to a catholic pope? And where is it today? Did the medals follow Pius VI, like so many other objects, to Paris in 1799 when he was imprisoned and the Papal States were changed to a Roman Republic? Or were they left in Rome? Or, were they as some parts of Pius' collections, returned to the Vatican after his death and the fall of Napoleon?

I know that in 1871, a Swedish numismatist by the name of Magnus Lagerberg (1844-1920), while visiting Rome tempted to get access to the coin and medal cabinet in the Vatican in the hope of seeing the gifts from Gustav III. Although Lagerberg got an approval from Pius IX himself, the doors to the *Gabinetto* remained closed.

Torgny Lindgren (1905-1984) met in 1949 the person in charge of the Vatican coin and medal collection, Camillo Serafini. He told him that he did not know of any gift from Gustav III to Pius VI – and “if such gift had been given” – the medals had to have been taken by the French troops in 1798 when they looted Rome. Serafini's successor, Luigi Michelini Tocci, was asked the same question in the mid-1950's but got the same explanation. Lindgren was never admitted in the medal collection of the Vatican.

With all this in mind and a project of writing a book with medals over Popes in the Collection of the Royal Coin Cabinet, I wrote to the Vatican and with the help of the Swedish Ambassador to the Vatican, I was allowed inside

the *Gabinetto Numismatico e Medagliere* in November 2006. I met with the prefect Reverend Farina and he related the same version of Napoleons armies looting the *Gabinetto*. He told me that he knew that some of the medals were in private collections. Because his assistant came in and because I had been promised to meet with him again later that day, I did not press for more details. I should have because I never saw him again. In the cabinet, Mr Papalia had the good kindness of showing me into details all the medals over the popes. I tried to look around and see if I at least could find the famous "three boxes with inlays" but without success. I even asked to be shown medals over Christina and Birgitta, hoping to stumble across something in gold and silver. But alas, I saw only bronze. I felt that I could not press much more and had to leave.

If it is, as they say, that Napoleon's troops took the medals, there should be records of it. Napoleon is known for his sense of administration and it is known that what was taken was kept on record. If the troops took them, what happened with the medals once they arrived in France? Did they make it to France? According to Serafini's account all the objects taken were not recorded, some were used to pay people for turning the eye or helping out in one way or the other. Cameos and medals disappeared even before the French came and fingers were being pointed in every direction. Did they melt the gold and silver to produce new coins – Lagerberg mentions in his book, that the French took silver lamps from the grave of Saint Peter and melted them down to make coins – did the medals meet the same fate? Or are the medals, at least some of them, still in museums in France or in private collections as Prefect Farina told me? Or perhaps even in Russia, since Serafini speculated that general Berthier supposedly took some objects to the Louvre but continued to Russia and could have left the remainder in the Hermitage.

I have been in contact with La Monnaie de Paris, Le Cabinet des Médailles at Bibliothèque Nationale de Paris and Le Département des Objets d'Art du Louvre. They are helping me in my quest to find out what was really taken to Paris. So far, I have not been able to find a single medal in gold or silver coming from Gustav III's gifts. My quest will continue, I am known for not giving up at the slightest problem, and what I would like to achieve is of course to find the medals but not for taking them back to Sweden but just for the knowledge of knowing where they are. So, if someone here or later reading

the article in *Médailles*, knows something about these lost gifts, I beg you to contact me (mav@myntkabinettet.se). It would be wonderful to be able to see what finally happened to these gifts of friendship and peace.

Nota bene: Since – and because – this lecture was held, I received a grant to pursue my quest in the museums and archives in Paris in spring 2008. A more extensive article about the gifts and their whereabouts will be published in a coming issue of *The Medal*.

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George S. Cuhaj

Memento Morte – A Review of the American Medallists who have died since the last Colorado Springs FIDEM of 1987

Abram Belski
Sendor Bodo
Alfred Charlie
Douglas Crow
William Davis
Laci DeGerenday

Chloe Dellaporte
Donald DeLaRue



Fig. Elizabeth Chandler and Laci DeGerenday



Fig - Medal by Donald DeLaRue



Fig - Medal by
Elizabeth Gordon
Chandler



Frank Eliscu
 Domenico Facci
 Hector Garcia
 Bogdan Grom
 Edward Grove
 Karl Gruppe
 Walker Hancock
 Julian Hoke Harris
 Michael Iaccoca
 Marcel Jovine
 Mico Kaufman
 Herbert Leopold
 Irving Mazze
 Richard McDermott Miller



Fig - Medal by Richard McDermott Miller

Gilroy Roberts
 Maryvonne Rosse
 Cesar Ruffo
 Bernard Schmidt
 Jean Schonwaller
 Ed Steaver
 Benedict Tatti
 Robert Weinman
 Gerta Reis Wiener



Fig. Medal by Gerta Reis Wiener and Elvira Clain-Stefenik, Curator, Smithsonian Institution, Past US Delegate

Collectors:

Harry W. Bass, Jr.

Michael Druck

Harry Fowler, Collector of Einstein medals

Philip Medicus

Fr. Edward Hogan

Erich Wronker

Herbert Erlanger

Henry Grunthal

Elvira Clain-Stefanilli, Curator, Smithsonian Institution, Past US Delegate

Joseph V. Noble, Chairman, Brookgreen Gard

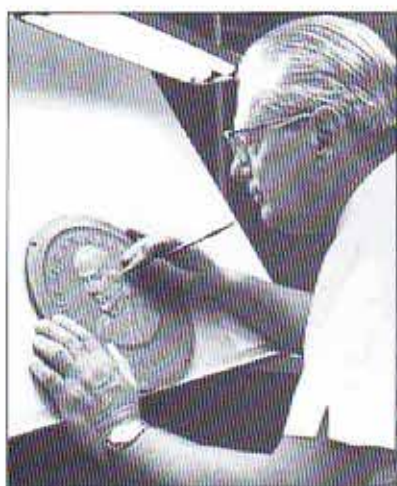
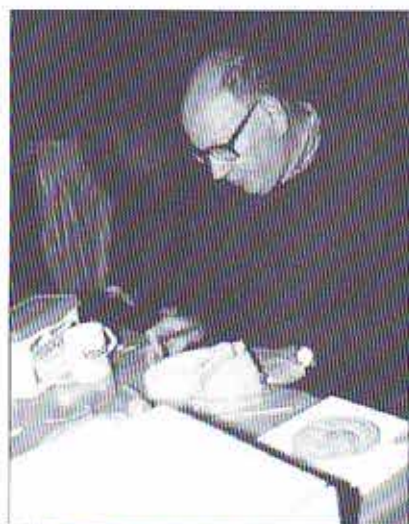


Fig. (clockwise): Hancock Statue; Davis at work with black sweater; Schonwaller (with white shirt); Roberts with plaster.

Michael Meszaros

Avoiding Natural Disasters – How to Conduct a Commission

Artists everywhere have differing attitudes to commissions. Some will not take them on at all, preferring to do their own work without having to allow for the requirements of others. Some are wary of them and take them on with hesitation and trepidation, fearful of the difficulty of satisfying a client and the danger of not succeeding. Others, like myself, welcome them for a variety of reasons.

Obviously the prospect of getting paid and knowing in advance that you will be paid is an important motive and if you are seriously trying to live on your work, this is a point of major significance. If you are to continue making your art, whether commissioned or for exhibition, you need money to live and pay for your production costs and for me, the best way to do that is to be paid for making medals and sculpture so that I can spend all my working time on my art. Waiting on tables or filling in an office are not ideal ways to develop as an artist.

The great attraction in commissions for me is the challenge of solving a problem posed by somebody else on a subject about which I may know nothing. I enjoy the briefing, the research, the thought process to find a solution and the modelling and production of the final piece. The pleasure and approval of a client when presented with a finished work is a major source of satisfaction for me.

Some artists who decline commissions just do not like them and that is their decision. Others tell me that they cannot compromise their inspiration by the dictates of a client who may push them into a work they do not like. To them I say that the way to do a commission and not make compromises, is do a work which you really like, the only difference being that somebody else nominates the subject. The skill is to manage the process to enable this to happen. Some say that they hate the pressure of finding a solution and they do not operate well under those conditions. For myself, I have always thought that it is an essential part of my job to become interested in my client's subject.

A certain amount of pressure is a good thing and there is nothing like a deadline to get you moving. I think it is a way of keeping an open mind about what goes on in the world and maintaining interest in diverse areas of human activity. Some sculptors are very scathing about the intrusion of money into their artistic activities. I always say that when a person

decides to part with a significant sum of money to acquire your work you should take it as a major compliment that they should, in effect, give you the days or weeks of their life that it took them to earn the money for your work. Sometimes an artist says, 'I am an artist, not a businessman'. I reply that as soon as you put a price on your work you are in business. It makes sense therefore, that if you are in business, you should act in a businesslike manner. Getting the business part right at the outset saves you much aggravation later on and allows you to put the maximum energy into the real work, your art.

Part of the aim of this talk is to provide some lines of approach which may help take some of the stress out of the process and thereby give a better chance of doing a good work which both fulfills the client's needs and leaves you with a result on which you are proud to put your name. At the same time you should make a reasonable financial return on your work and ability.

There is no doubt in my mind that doing a commission is harder than doing a self generated work. In my early days of living as a sculptor and medallist, before I worked out my own way of going about it, I used to sweat blood trying to work out ideas. Sometimes I still do. With increasing experience, I came to understand how my own mind works, and gradually found ways to lead myself along a mental path which helps me find solutions with greater ease. Indeed, as a result of this understanding, I have come to the conclusion that a significant part of my career has been learning how my own mind works and how to utilise that self knowledge. Clearly, this will vary enormously with each individual and it would be presumptuous of me to try to dictate to anybody else how they should work. However, the explanation by one artist who has done about 150 commissions over about 40 years, as to how he goes about doing them, may be of some use to others.

So, the phone rings with a commission request, you meet somebody at a social function who asks what you do for a living and needs a medal, or you get an email from somebody who has seen your work on a website or elsewhere. What do you do? How do you handle it? What questions do you ask and what answers do you give? It is often a point of interest to ask how they came to you, who recommended you or where did they see your work.



Fig. 1 – Thomas Award for Sculpture, 1985, cast bronze, 150 mm. Sculptors hands carving a likeness of William Thomas, a stonemason, out of stone, but all in bronze.

Often the first question is, 'How much does a medal cost?' To answer this you will need to have some basic figures ready so that you can calculate a variety of scenarios.

You will need the costs of :-

An interpretative design of one side.

A logo or crest on one side.

A portrait on one side.

A side with only an inscription and perhaps some decoration.

An interpretative design incorporating a portrait.

Then you will need some basic production costs :-

Casting a one sided medal.

Casting a two sided medal.

Die costs for one side of a struck medal.

Striking costs for struck pieces in different diameters, 40, 50, and 60 mm.

Basic costs of mounts and presentation cases or boxes.

To establish what the design and modelling costs are you need to think through your own way of working in advance so that you can make some assumptions about how long it will take you, on average, to work out and draw up a design, do a portrait or model a coat of arms. You need to allow more than just wages because there is no guarantee that as soon as you finish one commission another will start. You can also think about how many commissions could you do in a year and what income that should generate after expenses and overheads. Divide the number of commissions into the projected annual income and you will get what you should charge for a commission on average.

You will need to get indicative prices from foundries and mints for casting and striking so that you have the production costs part ready to answer such an inquiry. Just having the figures prepared is already a demonstration of competence.

Remember that artists have a poor reputation for costings, scheduling and meeting deadlines and business in general

and all artists, especially commissioned artists, have to work against this common and often justified, inhibition.

With these costs in mind, you can quickly put together a basic cost for an inquiry while mentioning that you may need some flexibility to incorporate special requirements such as hanging rings, special finishes, special mountings or boxes, etc. Mention that for special requirements you may have to make inquiries at specialist suppliers if you do not have the information at hand.

When you have put together a basic indicative price, you will see very quickly whether the client is still interested or if the total cost is out of their reach. It is interesting how different clients respond to prices, some thinking your prices are low and others that they are astronomically high. I often explain how I arrive at my prices- so much per day or week, so much for production. Making them aware that a commission will take me two weeks means that I have to charge what any one man business has to charge to stay alive for that period. Once it is put in this way clients usually accept the price since most of them can identify with the logic. It comes as something of a surprise to many people that it costs an artist as much to stay alive as it costs everybody else. There is this strange notion that artists need much less than others to live. We all know otherwise.

If the cost is clearly beyond them, you have a choice of trying to find a cheaper idea which will fulfill their requirements or simply telling them that you cannot do what they want for their budget.

If the basic cost structure is acceptable, the next step is the brief. Some people say that God is in the detail, but I think that God is in the brief because the work stands or falls by the information you have to work with.

Before you go any further you should discuss with the client the way you will charge for your work. Generally clients will not sign a contract until a design has been worked out to their satisfaction. However, it should be made clear that if the job does not work out for any reason there will be a fee of 10% of the design fee. This fee is part of the full fee if the job does go ahead. If there is any doubt about the client's willingness to pay this, put it in writing and ask them to acknowledge their agreement. If they will not agree to this, then you should treat them with great suspicion as you are unlikely to be paid if the job falls through.

It should be emphasized that the design is the hardest part of the process and artists cannot afford to produce designs for nothing. When a design has been agreed on, a contract or letter acting as a contract should be drawn up to define all design fees, production costs other costs such as presentation boxes, transport, packing and insurance. Your payment schedule should also detail a payment schedule with the first payment on acceptance of a design, generally one third of the design fee. This is a demonstration of the client's seriousness and commitment to the project. If a client does not want to do any of this, then you may be better off without him.

Perhaps your first question is 'Why do you want a medal'. The answer can be quite revealing as it may disclose whether the client is conservative or adventurous, has a preconceived idea about the work or is willing to let you run with the problem. In any case your next question should be whether they have a preconceived idea about what they want because you then have to decide whether to accept a possibly very conventional approach or argue that the reason most people come to an original artist is to get the original solution to the problem. Most preconceived ideas come from the client having seen something they like and wanting something similar. The best argument against this is that the reason they come to an artist like you is to get something original that nobody has seen before. Also, they would not want to be seen to be copying any other award.

I had a classic case some years ago of a medical professor who came to me with two struck medals, 50 mm diam, portraits on one side and decorative wreaths on the reverse. He wanted the same sort of thing with a portrait of his institute's founder, who had died about 100 years before with little evidence of what he looked like. I argued that what he did was more important than the shape of his nose and that an interpretative design to express that would be a better solution. The result was a 150 mm square, cast, one-sided symbolic design. The client was delighted and used it for presentations, lecture medals, book covers and then had it reduced and struck 63 mm square.

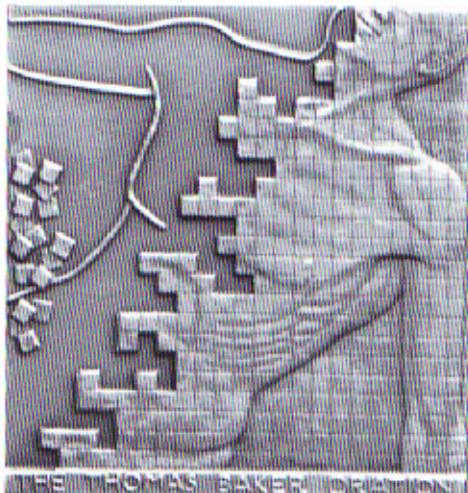


Fig. 2 – Baker Medical Research Institute, struck, bronze, 63 mm. The image shows the gradual build up of the picture of the human body from many small pieces.

The next questions are :-

what is the medal for,

who will get it,

what is the subject matter,

what is important about the subject,

what are the criteria for winning the award or being presented with it,

what information about the subject can they give you, books, pamphlets, academic papers

can you visit their institute, factory, sports club, professional body,

do they have any thoughts on what the medal should express in philosophical terms, rather than what it should look like.

Is there any logo, crest or other symbol which has to be incorporated into the design.

What inscription is needed both permanent as part of the design, and occasional such as a winner's name, year and citation.

Is there a need to include a portrait in the design. If so, is the person available to sit for the portrait or can they get good photos. If the person is deceased, what photos do they have. Often these are rather inadequate and a poor portrait is likely to result.

I remember my father showing a recent portrait he had done to somebody who said it did not look like the subject. My father replied, 'That is what he should have looked like'.

As the discussion progresses, I try to suggest ideas as to what may be of central importance about the subject to see what reaction I get. The surprisingly common result is that people who are specialists in their subject have little idea, in philosophical terms, of what they are doing. The thing to remember is that most people are so occupied with the day to day running of their affairs that they never have time to sit and think in philosophical terms about their business. As a result I have often said that the first part of my work is as a contract philosopher because people pay me to sit and think about their subject. Often, when I present a design, the reaction is, 'I've been in this game for thirty years and I never thought of it like that before, but you are right'. When this happens I think that I have done a good job.

Fig. 3 – CSIRO Research medal, 1985, struck, bronze, 63 mm. A scientist selects a thread from the great mass of the unknown, measures, describes and applies what he finds, combines it with other discoveries.



The result of the contract philosophy is that I eventually arrive at what I call the 'philosophical conclusion', my decision as to what I think is the most central point of importance on the subject. This is the basis for the design, and I have found it of major importance, not only to build the design, but to convince the client that the design is good and relevant. The client can then feel confident that the design has a logical and defensible basis which he can use when convincing a committee or presenting it in public. It can form the basis of an address when presenting a prize or commemorating a centenary and will give to the public the relevance of the

work. This is often a central requirement and I am frequently asked to write down my thoughts behind the design so that they can be published in print or used at a ceremony.

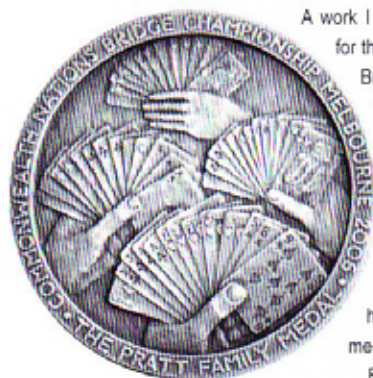


Fig. 4 – Commonwealth Nations Bridge Championship, struck, bronze

A work I did about two years ago for the Commonwealth Nations Bridge Championship (Fig. 4) was an example of the difficulty in getting to the philosophical conclusion because there are so many aspects to bridge. This was one of the hardest designs I have ever had and it took me several weeks to solve. Eventually I settled on the deductive process and the way it is expressed in the card deal and the way information is progressively revealed through the bidding and as each trick is played. Thus I showed a deal where all hands are displayed but only as much as the bidding reveals is shown on the cards themselves. Thus some cards are blank, some have their suits shown and some have both suit and denomination.

The next step is to turn this philosophical idea into an actual design. How this happens is the most difficult point to define and every artist must do it his or her own way. Indeed, to me this is the point of mystery in the whole artistic process. It is the point where the individual defines his artistic personality. What triggers an idea for a design can often be traced backwards after the design has been thought of, but it mostly cannot be predicted in advance. However, the more research and understanding you have done, the more likely this indefinable leap will land you at the right spot. I often use a process which I have found is called 'incubation'. I think very hard about the problem for a short time, maybe 5 to 10 minutes, and then leave it for a few hours while I get on with something else. Later, I give it another short burst and continue this pattern over a number of days or even weeks until I find my solution. Quite often I get to a point where I feel that I am very close and I take myself for an hour's walk in a nearby park. Very often I come back with the answer. This is what I mean by learning about how my own mind works. Everybody will have their individual personal tricks and techniques for leading themselves to ideas. For me, there has been a life long development of an awareness of what works for me and then utilizing this understanding to try to repeat the sequence with a different problem and a different solution.

A case in point for me is the Sprent Medal for the Society for Parasitology, or the study of parasites such as fleas, ticks, worms, flukes, bacteria and viruses. The client wanted an illustration of a nematode worm, which was the speciality of Prof. Sprent. I argued that somebody who gets the award

for research into ticks will not want a worm and so we should be looking for something which addresses the underlying characteristics of what a parasite is. I concluded that in general, a successful parasite is one which damages the host, or interrupts its normal function, without killing it. Thus I designed a cross section through an imaginary organism with an outer surface, internal organs and a passage running through it. At various points there are dots which force the normal lines of the body parts to be deformed around the dots. The client was quite surprised, but agreed with my definition of a parasite, and was very pleased with the result (Fig. 5). This work was done without ever meeting the client face to face. It was all done by post, fax, photos and phone. This was before email, which has helped a great deal with remote commissions, especially if you have children to show you how to do it.

Once you have a design, you have to present it to the client. Quite often, I will phone the client and ask them if they agree with my philosophical conclusion before I show them the design, or even before I have the design at all. This has the purpose of making sure that I am on the right track and it also gives the client a feeling of involvement in the process, which I have found is very important. Mostly they are a bit wary of the artistic temperament and they are reassured that you are sticking to the point and keeping in contact. Generally I show a careful drawing with shading to suggest the relief, and I also

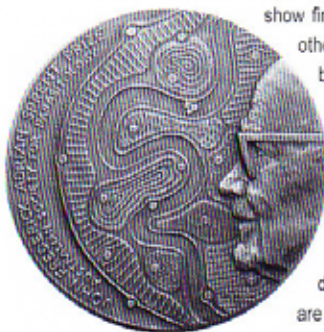


Fig. 5 – Sprent Award for Parasitology, 1987, cast bronze, 147 mm.

show finished examples of other works to give a better idea of how the drawing will transform into a finished bronze. Some people have so little imagination that despite this, they are still surprised by the finished work. I have a strict policy of showing the finished modelling to them, and if there is significant work in the plaster stages then I show them the finished plaster as well before it goes to the foundry or the mint. At this point I make them aware that from now on they are committed to the work as it stands.

Be careful of sending drawings by fax. Faxes do not reproduce shaded drawings at all well, tending to either make shading black or leave it out altogether, making a blotchy result. I have lost jobs because the faxed drawing looked so unattractive. Dotted shading can overcome this to some degree.

If a design is not accepted you have to be very careful how you handle the situation. The client must give some clear indication of why he does not like it. There may be errors of fact or of interpretation and unless you are told what is

wrong, you cannot fix it. Sometimes a small element is the only thing wrong and is easily adjusted, but it may seem to the client that this makes the whole design a failure. Often a small modification will satisfy the client without damaging the artistic integrity of the work..

However, sometimes a client will be dissatisfied and you will have to go back to basics and start again. This can be hard when you have thought your way through the problem already and you have to readjust your focus. To enable this to happen you have to extract from the client what is wrong in clear and specific terms. If he cannot do this, you have to lead him through a step by step process to work it out. You have to ask whether the basic philosophical approach is correct. If so, then why does the design not express that philosophy. What is missing and what is there that should not be there. Just like a good teacher can explain something in several different ways, we have to develop the capacity to work out alternative designs for the same subject. 30 years ago I had four almost parallel commissions for different aspects of pharmacy. Because they were each for a different aspect of pharmacy, all four turned out entirely different to each other.



Fig. 6 – Glaxo-SmithKline Award for Hospital Pharmacy, cast, silver

One of them is this silver and gold piece for hospital pharmacists (Fig. 6) showing the path of a prescription through the maze of possibilities of quantity, quality, means of administration, frequency of administration and then it has to get to the right patient.

For the Australian Bicentenary Schools medal (Fig. 7) I had to do 6 different designs before I satisfied a very difficult committee of mostly seconded school teachers.



Fig. 7 – Australian Bicentenary Schools medal, cupro nickel. It shows a group of children walking up a flight of stairs towards the stars.

Having got approval on the design, in writing, if possible,

I start the modelling. If it seems difficult to ask the client for a written approval, you can write them a letter or email saying that, 'As you have approved the design for the medal, I am now commencing the modelling. Please acknowledge your agreement with this'.

When it comes to the modelling, or other preparation of your original work, this is again an individual matter. Everybody has their own techniques and ways of reaching a result. It is worth thinking carefully about what you want to achieve and asking yourself if your usual methods are the best way to do this work. The more techniques you have at your disposal, the better chance you have of finding the right way of doing a particular work..

For myself, I usually model in a light brown plasticine on a black glass sheet, a method I learned from my father. The black glass gives a very clear definition of the outline of the modeling. The plasticine I also inherited from my father. He bought it in Paris in 1949 and it has been used and reused ever since by him, until he died in 1972, myself and now by my niece, Anna. It has a particularly fine texture, is relatively hard and can be pushed around without deforming neighbouring work. I have tried to obtain the same in Paris, but the manufacturer, Lefranc & Bourgeois seems to not make it any more.

When the modelling is ready, I insist on an inspection and approval by the client before I go to the plaster stage. Sometimes they ask for small adjustments and if there are no great artistic consequences I am usually happy to do so. It often makes them feel like they have contributed something to the process. It is important to tell the client that the next stage is in plaster where small modifications are still possible and that some development of detail may occur, but that basically once the modelling or original work is approved they are committed to the design and to the finished work it will generate. If there is a substantial amount of work in the plaster stage I invite the client to inspect the final plaster before it goes to the foundry or mint. Then they are fully committed and should be told so. This may all seem pretty basic, but I never cease to be amazed by sculptors who do not stick to these basic principles and end up in deep trouble with clients who do not like what they get.

By this stage you should have finalized with the client how many pieces they want, what sizes they will be, if struck or cast, when they are needed, what finish will be used and how they will be mounted or presented.

Having got to the point of finishing the design, you have to think about production. But that is an incorrect statement because you should have been thinking about production right from the start. Design and production are integrally connected and need to be organized in parallel so that when the design is ready your foundry or mint is ready to start work on it straight away. I have seen many cases where an artist works like mad to get a work ready for the deadline without

such consultation, fronts up to the foundry to be told that they cannot start for 6 weeks due to other work.

The Vellar Lecture for Cancer research (Fig. 8) was done at short notice for a client who gave me an unbelievable drawing of his idea with everything but the kitchen sink in it. What he got was an expression of the normal creation and dying of cells compared with the uncontrolled growth of a cancer which is separated by human intervention.



Fig. 8 - Vellar Lecture Medal for Cancer Research, struck, bronze

I always check with the foundry or mint as soon as I get a new job, especially if there are large numbers or a tight schedule, and I warn them that in, say, 3 weeks I will need 10 castings in two weeks from then. They can then leave some time in their schedule to accommodate your work. It is a presumption to think that a foundry can drop everything for your precious medals at no notice, but it happens often. A foundry will respect you for showing them the consideration of warning them that the work is coming.

If there is anything unusual about the work you need from them this has to be spelled out very carefully. A drawing which shows what you want is often the best way so some ability to draw in plan and section is useful. You need to define thickness, edge grinding or filing, sandblasting, metal alloy, and if the producer does the patina, you have to define that very carefully with samples of the desired colour and degree of rubbing back or colour. Whether the finished work is waxed or lacquered needs consideration too.

This medal for the Institute of Architects for architectural education (Fig. 9) expresses the idea that the development of a design personality woven through the elements of architecture is what their work is all about. I am an architect myself, so I speak from experience.

All this commands a price and you need to be able to incorporate production organisation costs into your price at the outset if you are to get the pricing right. This means that all these questions must be answered and priced before you start work. Going through this process with the producer will mean that he gets a very clear idea of what you require before the job gets under way and can also confirm the price at the outset.



Fig. 9 - Architecture Education Award, struck, bronze, 50 mm.

This consultation has other aspects to it. It means that your producer's opinions, advice and co-operation

are valued and he will give you much better service if he feels that his opinion has importance. Connections with your producers are long term and you need to cultivate good working relations with them so that you get the best possible, the best prices and help when you have a difficult situation or a panic with a tight deadline.

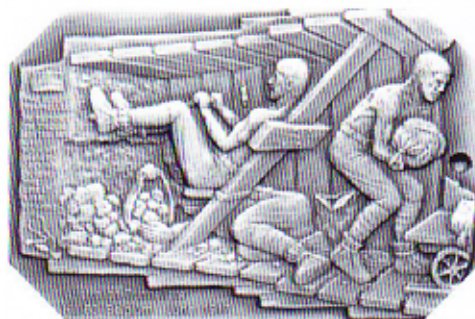


Fig. 10 - Tunnellers Memorial, struck copper, 78 x 52 cm.

This piece for the tunnellers of WWI (Fig. 10) is a case in point. It is big, higher relief and an odd shape. I had a number of discussions with the striker on various technical points until we worked out how best to do it. It also demonstrates that the more you as an artist knows about the technical side of your work, the more chance you have of succeeding with unusual or difficult pieces.

Payment is one of the key issues. Once a price has been agreed, pay on the dot when you get the account. You should organise the payment schedule with the client so that you have money on hand to pay the foundry quickly. Do not use the foundry or mint as a source of finance. You may soon find that they will not work for you again. What is more, word gets around that you are a bad payer and you may find it hard to get work done anywhere. You will soon learn what is a reasonable price for a certain type of work. Don't try to haggle the price down below a reasonable level. It will cost you more in fixing substandard castings. I have told my foundry to charge me more so that he can spend as much time as he needs to do the best job he can. The extra cost saves me much more in time saved working on the castings. The foundryman had great difficulty understanding this at first, but he came round to the idea without too much encouragement. Nobody had ever told him to charge more before.

Acknowledgement is another important matter. If you have an exhibition it costs you nothing to mention the names of your foundry or mint. They will appreciate it greatly.

While all this is going on, you may need to have boxes, mounting boards, blocks or other display devices. These may need to be designed and ordered quite early in the project so that they can be ready when the medals are ready. Again, you need to have a craftsman who understands what you need and will make it sympathetically and on time. Sometimes you

so that your medals actually get there on time. Having a reliable engraver to inscribe medals for presentation is most important. I have one who has been doing work for my father and myself for over 50 years. They keep records of each job so that next year they can engrave in the same size, style and boldness and fit the inscription on to the medal sympathetically. They know me so well that I work out what I owe them and just give it to them without question.

Consider insurance and learn which transport methods or carriers offer what types or levels of insurance. Learn too what transport times each carrier offers and different services they offer.

The underlying principal is that you should provide a complete service to the point that the only thing your client has to do is to pay the bill and conduct the ceremony attached to the work's presentation or placement.

I derive a lot of satisfaction from leading a client through the whole process and in effect, educating them in the way a design is conceived and produced. Many times clients have commented on how they have enjoyed the process quite apart from their satisfaction with the end result.

It seems to me that there is real importance in bringing the client into the design process, partly so that they can feel that they have proper input and some control over what they get, but also to show them that their knowledge of their own subject is valuable and that they are an essential part of the process. I often say that this is a joint venture between them and myself and that I cannot make a relevant design unless they provide me with the necessary information. Telling the client to pay their money and accept what comes is, in my experience, a sure path to disaster. However, many artists have such an exaggerated notion of the importance of their own artistic integrity that they often scare prospective clients away or cannot establish a reasonable working relationship.

The skill is in not taking yourself too seriously and allowing for client input while reserving the right to refuse to do work you consider impossible.

I hope these observations of a medalist from the underside of the world have some relevance to medallic practice in other countries. I believe the principles are universal.

Figs 11-20 were shown after the text was finished as further examples of the author's work.



Fig 12 - Institute of Petroleum Award, struck silver, 70 mm.

will need odd things made and the same considerations apply in terms of payment and amicable relationships.

Thus a fully integrated medal commission becomes an exercise in critical path planning as well as being an expressive artistic project. It is important to realise that a commission is an integration of the artistic and the practical. The client not only expects a good and relevant design, well modelled or made, but also that the finished work should be on time, well finished, well presented, mounted or boxed so that it can be presented or launched at an appropriate occasion at the right time. It is vital to remember that mostly the client has not done this before and is relying on you as the professional to advise on how to do everything from the design to the final presentation package. It follows that you need to have your facts, figures and procedures well worked out in your own mind before you start negotiating a commission with anybody. If you can discuss a project and offer alternative ways of doing things, or you can say why one course of action is better than another, you will immediately earn the client's respect and trust.

However, once you have quoted figures and procedures, you cannot change them unless the specification of the job changes. You cannot change your price because you have had second thoughts. You need to be quite decisive and you need to know whether you can do the job in the allotted time. Too many artists take on work and are late with delivery. Of course there is always an excuse, but for a client who has a presentation event on a certain date or a centenary which is a fixed point in time, excuses are no use. Punctuality with delivery is crucial and lateness is a sure path to oblivion, because nobody is going to recommend you if you have missed a vital deadline.

In 37 years as a fulltime sculptor and medalist I have never missed a deadline or exceeded a budget. Whatever people may think of my work they cannot say that I am unreliable and the reputation I have built up for reliability has played an important part in my continued survival as a sculptor.

There are other elements in a medalist's practice. Packing is a dying art and needs to be given a lot of attention. The classic little separation between each medal, in the course of a long trip the medals quietly grind themselves to destruction inside a beautiful box. You must also allow for the time of transport



Fig 11 - Kenneth Meyer Lecture, Howard Percy Research Institute.



Fig. 13 – Clean Air Society Award, 1974, struck, bronze, 50 mm.



Fig. 15 – Boobooks Dining Club Centenary, struck, bronze, 60 mm.



Fig. 14 – Royal Australian Flying Doctor Service, struck, bronze, 63 mm.



Fig. 16 – Australian Hellenic Golf Tournament, struck, bronze.



Fig. 18 – George Szekeres Medal, Australia Mathematical Society, struck, silver.

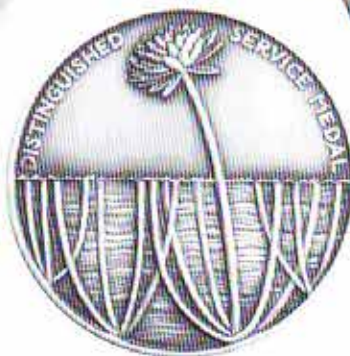


Fig. 17 – University of Tasmania, Distinguished Service, struck, silver.

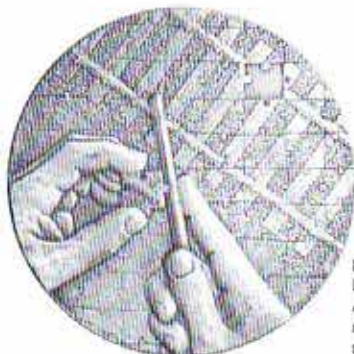
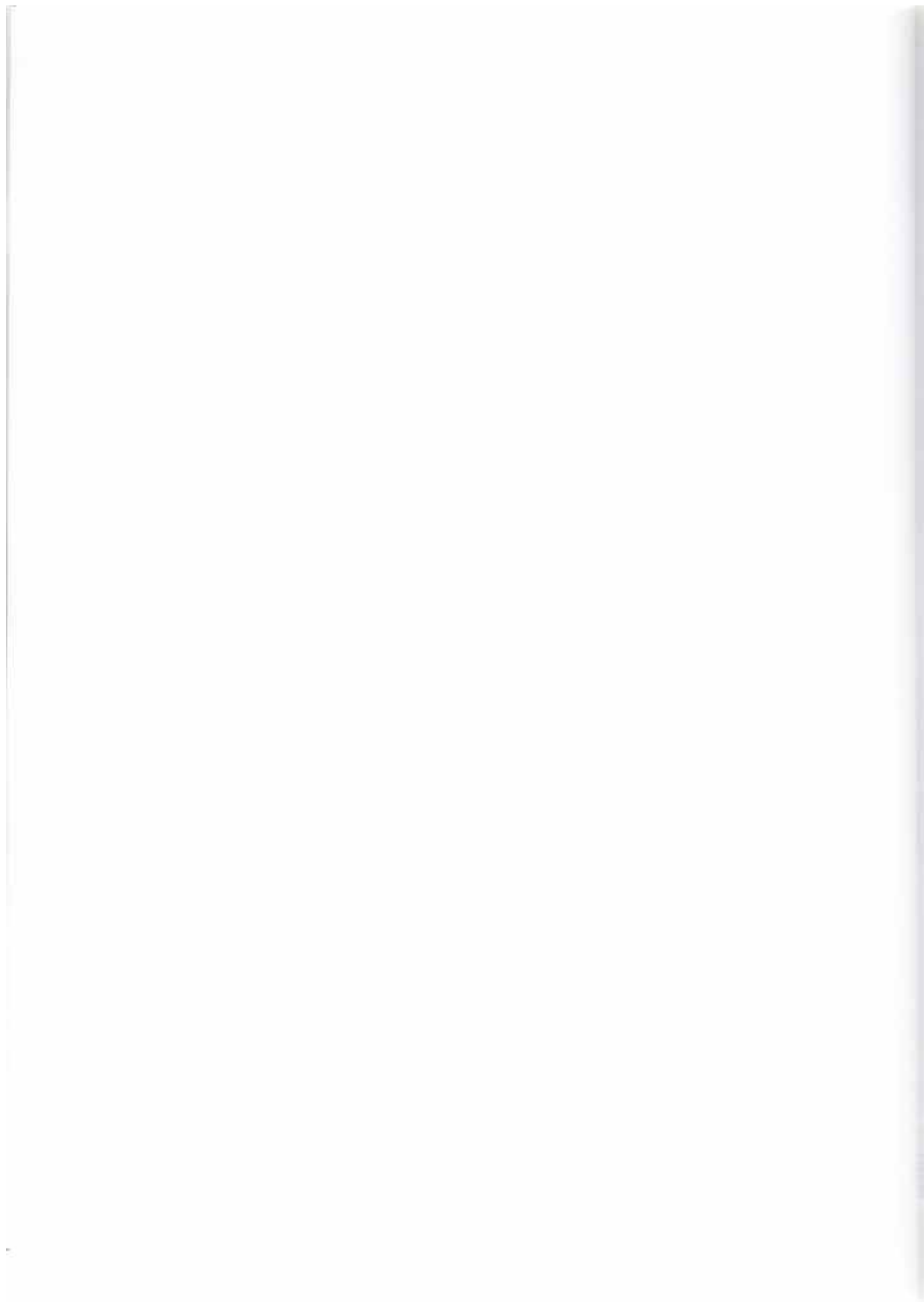


Fig. 19 – Victorian Railways Apprentices medal, struck, silver.



Fig. 20 – Victor Chang Heart Transplant Medal, struck, bronze.

WORKSHOPS



Marie Jean Lederman

Workshops

When Robert Frost wrote "The Road Not Taken", he did not have the 2007 Art Medal World Congress in mind, but I thought about the poem when I had to choose among additional time at the exhibition, talks on the history, techniques and promotion of medallic art or workshops. I would have liked to participate in everything, but I had to make a choice. I enrolled in two workshops: "Navajo Tufa Stone Casting Workshop" and the "Enamel Workshop".

Each day participants were shuttled over to the Bemis School of Art nearby. On Friday morning our group met Kim Hall Rubenaker who first introduced us to the differences among Navajo, Hopi and Zuni art as well as the history and traditions of American Indian jewellery and sculpture. Kim immediately communicated her enthusiasm for the artistic and spiritual aspects of the work. She had assembled a variety of tribal jewellery which she passed around as she spoke of traditions and techniques of each tribe. On our short lunch break we leafed through some of the art books on display. In this all-day workshop we were to design and make a piece of jewellery using the Navajo method of Tufa casting. Tufa is a stone composed of volcanic ash, porous and easy to carve with wax carving tools. Each of us had a plastic bag with everything in it which we would need – except for design ideas and experience.

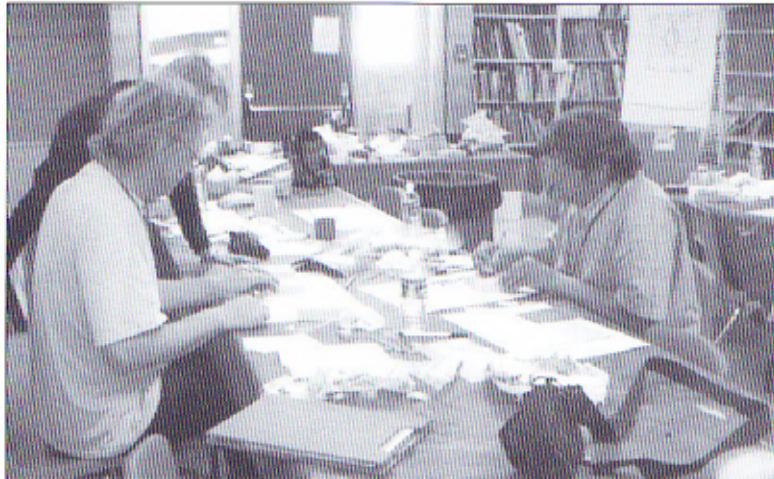


Fig. 1 – Kim Hall Rubenaker looking at a proposed design for the Tufa Stone Casting Workshop (Photo Anne.Lise Deering)



Fig. 2 - Kim Hall Rubenaker and Marie Jean Lederman casting a piece at the workshop (Photo Anne.Lise Deering)

Kim gave us each two small pieces of tufa stone, approximately 4 x 3 inches, and 1/4 inch thick which we sanded to make sure that one surface on each piece was flat and fit together. Then we had to create and transfer a design to the stone, allow for the gate and vents, carve, carbonize by holding a candle to the flat sides, unplug the vents, secure the two pieces together and cast.

Easy? Not quite. Although the group was small, we had different levels of experience and worked at different speeds, so we ran much longer than the scheduled five hours. At the workshop's end each of us had a chance to go outside, melt our six 1954 JFK quarters and, with Kim, pour the metal. As promised, we each had a piece which we could finish at home. We learned a lot about American Indian creativity, how metal flows (and does

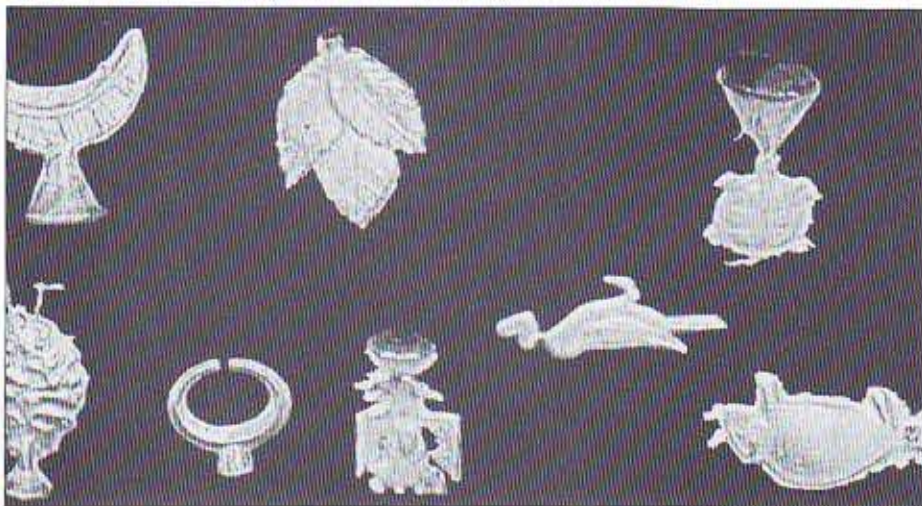


Fig. 3 – Some "finished" Tufa stone castings made by the group

not flow) and how to obtain Tufa stone if we want to continue casting using this technique.

On Saturday a group of us participated in the Enamel Workshop, run by Pat Musick. While I had seen metal casting in foundries, I had never thought about what enamel is, how it is made or its ancient history.

Pat went over a lot of territory in a short time, comparing enamel to glaze on pottery and showing us examples of cloisonné, sgraffito (scratched through) and other techniques. She demonstrated first, as I furiously took notes. There is much to learn about preparing the metal, holding the piece by its edges while an adhesive solution is applied, sitting the enamel onto the piece and finally firing. Sgraffito can be done over a previously fired colour or directly on the dried enamel prior to firing. Stencils can also be used, and throughout the workshop we experimented with various techniques.

Pat had small copper pieces on the table as well as a large variety of enamels, sifters, gum spray and tools. We learned that some enamels are opaque, some transparent; each, of course, reacts differently in the kiln. Luckily, Pat gave us a handout to take home which included the various steps as well as good places to buy enamels.

Fortunately for me George Cuhaj was in the workshop, because it took me about fifteen minutes to figure out how to spray the gum solution in the air and hold the piece of metal so that the correct amount of adhesive "catches". And this was step one. George was a help throughout the workshop, and when Pat was busy I managed to sit next to him. He was also

helpful to a second language participant who was having trouble understanding some of the technical language but made some beautiful enamels, I would have liked to help too but was having non-linguistic trouble of my own. What I like most about the enamelling process is that the firing time is



Fig. 4 – Pat Musick preparing for the Enamel Workshop (photo Lynden Beesley)

short and there is an element of serendipity. What I like least is realising that serious enamellists don't depend on serendipity but must keep comprehensive notes on the process.



Fig. 5 – Enamel Workshop. Clockwise from left: Doug Taylor, (?), Douglas White, Hiro Yoshioka, Marie Jean (Photo George Cuhaj)

Both workshop leaders were generous and gave additional time for those of us who needed it. While I will never know what I missed while I was in the workshops, I know how much I loved the two days of hands on experience. But added to the

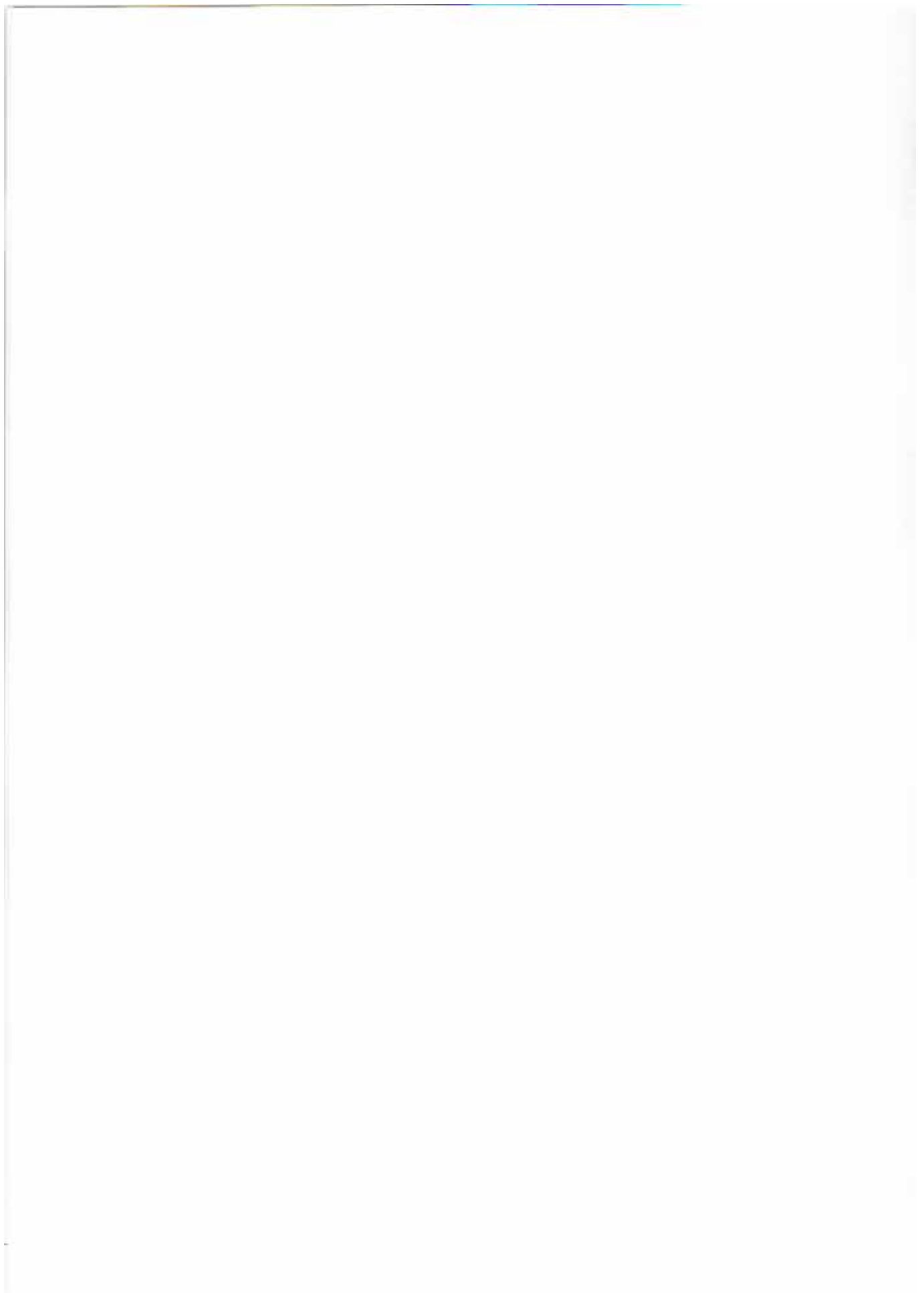
pleasure of meeting artists from many countries and viewing the art medals at the Money Museum. I envy the people in Colorado Springs who will not have to make choices but will have nine months to enjoy our magnificent exhibition.



Fig. 6 – Pat Musick sharing one of her enamel paintings with the group. Clockwise from the bottom: Hiro Yoshioka, Douglas White, Lynden Beesley, Pat, Marie Jean Lederman (Photo George Cuhaj)



THE GENERAL ASSEMBLY



The General Assembly

FIDEM XXX 2007 COLORADO SPRINGS

At 14.00 on Saturday September 22nd

AGENDA ORDRE DU JOUR

- 1) Opening by Mr Carlos Baptista da Silva, President of FIDEM. Honoring deceased members
- 2) Financial report by Mr Mikko Timisjarvi, the treasurer - financial years 2005-2006
- FIDEM finances today – Membership fees in 2008 and 2009
- 3) Report of the Accountancy Auditor, Mr Claude Arthus Bertrand
- 4) Moral report by Mr Ilkka Voionmaa, the Secretary General
- 5) New FIDEM delegates and vice-delegates:
Canada: Ms Lynden Beesley (delegate), Ms Iris Morden (vice-delegate); Great Britain: Mr Phillip Attwood (delegate), Ms Danuta Solowiej (vice-delegate); Italy: Drs Maria-Cristina Rodeschiru (delegate); Japan: Mr Sigemi Kawasumi (delegate); New Zealand: Ms Christine Massey (delegate); Slovakia: Ms Erika Gmiakova (delegate); Sweden: Ms Marie-Astrid Voisin (delegate), Mr Christian Wirsén (vice delegate); The United States: Mashiko (delegate)
- 6) Amendments to the FIDEM constitution - proposal by the Executive Committee
- 7) Electing the Executive Committee: The President, two vice presidents, General Secretary, Treasurer, three members
- 8) Re-electing the Consultative Committee: five members
- 9) The next FIDEM congress and future congresses - proposal by the Executive Committee. Discussion
- 10) Medailles journal - choosing the editor
- 11) FIDEM website -choosing the webmaster
- 12) Other subjects:
- FIDEM AT 70 - art medal competition results
- Guidelines towards the best practice for Medal Commissions and Competitions
- 13) Closing the meeting

President's Introductory Speech

Dear Members of FIDEM,

When I accepted to be re-elected President, I did it with a condition: to be only for three more years and not for four years according to the FIDEM Constitution.

I think that we are not owners of the charges or of the chairs but we may use this temporary power, I mean possibility, to serve all the community (not only that one), and not to be served.

It was for me seven years of "pleasure" and joy to work with such an extraordinary team as this one! Thank you.

It is to FIDEM and to all members of the Executive Committee that I must specially thank.

I wish all the best to FIDEM. FIDEM is the root of a very special category among the international arts community. I count upon you all to give life to FIDEM, making possible to share experiences, creativity and love for medallic art in the present as in the future, everywhere in the world. Thank you again and may God bless you all!

Carlos Baptista da Silva

MINUTES

ART MEDAL WORLD CONGRESS
FIDEM XXX Colorado Springs, Colorado, USA
THE GENERAL ASSEMBLY

Time and place:

Hotel Antlers' Hilton
 At 2 p.m. on September 22nd, 2007

Participants:

44 members of FIDEM

1) Opening of the meeting

Mr Carlos Baptista da Silva, President of FIDEM opened the meeting extending his welcome to those present. Deceased members were honoured. Point 6a was added to the agenda

2) Financial report by Mr Mikko Timisjarvi, the treasurer

Mr Mikko Timisjarvi had distributed the following documents: The income statement 2005- 2006 and the budget calculation for 2007. The income statement included the bank account statement of Nordea Bank Finland (account number 122030-235578), the statement of Nordea investment account and that of BICS Paris (App. 1). The biggest expense this year is the *FIDEM* at 70 art medal competition, 10 500 €, leading to a deficit of -8150 € in year 2007. Mr Timisjarvi's detailed calculations suggested that FIDEM should cover the yearly expenses of about € 20 000 irrespective of the period between the two successive congresses. This would mean that the membership fees of the FIDEM members -347 individual members, 34 museums and 20 companies (December 31, 2006) -could remain the same as before. The statement also suggested that the number of FIDEM members had been on the decline during the past years. The following questions and comments arose: Mr Thomas Gilliland asked what associations and mints meant in the statutes. Associations are all the companies and associations that are not museums and libraries. Mints include mints and foundries. Mr Michael Meszaros, Australia, pointed out that the membership fee should not increase. If everybody paid for their membership, money would come to the organisation. In Seixal, for instance, 500 artists exhibited, but only 250 were FIDEM members. Ron Dutton proposed an amendment for the membership. An exhibition fee would be required from every FIDEM artist. The fee should be per medal exhibited. A figure is being worked out by the EC. The national organisations submitting to an exhibition should raise the amount at their own discretion. The catalogue would only be provided free of charge to full members of FIDEM. In the end, the meeting resolved that the annual membership fees would be as before: students € 30, other individual members € 50, museums, associations, libraries etc € 120 and mints, art galleries, medal editors, companies etc. € 200.

3) Report of the Accountancy Auditor, Mr Claude Arthus-Bertrand

Since Mr Claude Arthus-Bertrand was not able to attend the Congress, he sent a letter in which he attested that the account was correct and accurate. The report is enclosed (App.2). He also stipulated his request to step down as account auditor. The General Assembly approved of the financial report. It was proposed that Mr. Mikko Timisjarvi should take over as the account auditor after M.Arthus-Bertrand. The proposition was accepted by the General Assembly.

4) The Moral Report of the General Secretary

Mr Voionmaa presented the report which covered the period from October 28th, 2004 till September 2nd, 2007. The report had been distributed as printed to the participants. The report contained the following items: FIDEM administration, a report on the meeting of the Executive Committee in Leiden March 5th, 2005, a report on the meeting of the Executive Committee in Berlin in February 2006, a report on the meeting of the Executive and Consultative committees with the delegates in Budapest September 15 -16th, 2006, a report on the *Medailles* magazine and on the FIDEM website.

5) New FIDEM delegates and vice delegates

It was decided that the following persons would be new delegates and vicedelegates of FIDEM: Bulgaria: Mr Emil Bachyski (vice delegate), Canada: Ms Lynden Beesley (delegate), Ms Iris Morden (vice-delegate); Great Britain: Mr Philip Attwood (delegate), Ms Danuta Solowiej (vice delegate); Italy: Dr Maria Cristina Rodeschini (delegate); Japan: Mr Sigemi Kawasumi (delegate); New Zealand: Ms Christine Massey (delegate); Slovakia: Ms Erika Gniakova (delegate); Sweden: Ms Marie-Astrid Voisin (delegate), Mr Christian Wirsén (vice delegate); The United States: Mashiko (delegate).

6) Proposal for amendments to the FIDEM constitution -proposal by the Executive Committee

It was stated that the proposal for the amendments to the FIDEM constitution with supporting information had been sent to the delegates in August 2007. The Proposal was also distributed to the participants. It had been dealt with in Seixal in 2004. The only additions concerned the title i.e. the addition of the word *d'Art* and *Art*, respectively; in French Federation Internationale de la Medaille d'Art in English International Art Medal Federation. Libraries will be included under Institutions. Vote of confidence to the Executive Committee was given. The new statutes were accepted.

6a) Honorary member

The meeting decided that Mr Claude Arthus-Bertrand, France, would become Honorary Member of FIDEM.

7) Electing the Executive Committee

The Executive Committee was elected as follows: Mr Ilkka Voionmaa, Finland, President, Ms Cory Gilliland, the USA, Vice-President, Mr Ron Dutton, Great Britain, Vice-President, Ms Maria Rosa Figueiredo, Portugal, General Secretary, Ms Ines Ferreira, Portugal, Treasurer (new), and Ms Carolen Voigtmann, The Netherlands, Ms Marie-Astrid Voisin, Sweden (new), and Mr Philip Atwood, Great Britain (new). At this point the newly elected President Mr Voionmaa took over from Mr Baptista da Silva. Ms Marie-Astrid Voisin was asked to act as the secretary of the meeting in absence of the new General Secretary.

8) Electing the Consultative Committee

The General Assembly agreed on the new Consultative Committee as follows: Mr Carlos Baptista da Silva, Portugal; Ms Ewa Olszewska-Borys, Poland; Mr Mark Jones, Great Britain; Ms Enikő Szőcsly, Hungary; Mr Aimo Vittala, Finland; Mr Pierre Zanchi, Switzerland

9) Next FIDEM Congress and future congresses

The Executive Committee will work on different possibilities as Lausanne seems not to be an option for 2009. The next congress will be either 2009 or 2010. It will be posted on the FIDEM website. Several countries have been contacted, but no definite answers have been received. The next mid-term meeting will be held in Brussels (Belgium) in September 2008. Ms Beverly Mazze asked why there were mid-term meetings. The mid-term meetings are meant to be for the Executive Committee, the Consultative Committee and the Delegates, but there are lectures and other programme that are open for all FIDEM members. It is a week-end event with no exhibition. Michael Meszaros brought the proposition coming from the city of Cairns in Australia. Cairns would like to host a FIDEM congress. They are proposing September 2011. The city has no medallic connection but has the space and possibilities to run a congress. Cairns is better-known for its nature and many people visit the city and its environment. The General Assembly asked the Executive Committee to give their opinion to Mr Meszaros on the topic.

10) Medailles Journal

It had been agreed earlier that editing the next Medailles magazine would be organised by Ms Maria Rosa Figueiredo, the new General Secretary in Portugal. The contents of the magazine would be very much the same as those of the earlier Medailles and the material should reach the editor by the end of December 2007. The text and pictures should be sent digitally to her. A maximum of 20 pictures was agreed to illustrate the published lecture.

11) FIDEM website today

A new webmaster will be decided on after the Congress. A committee has been put together to work this out. The

President emphasized the importance of the fact that the members of FIDEM should - as best they could - keep the webmaster informed of changes of addresses, exhibitions in member countries and other matters that would be of interest on the net. It is also important that the delegates or artists inform the webmaster, if an artist, who is a FIDEM member has not got a link to his/her own website, or is not mentioned on the Artist page of the website.

12) Other subjects

The first prize of FIDEM at 70 competition went to Alessandro Verdi from Italy, the second prize to Ron Dutton from Great Britain and the third prize to Manka Sipos from Hungary. The other seven finalists were: Kate Harrison, Great Britain, Hanns Karlewski, Sweden, Michael Meszaros, Australia, Deborah Patterson Dass, Canada, Man Poldaufova, Slovakia, Soltra E. Tamas, Hungary, and Linda Verkaaik, The Netherlands.

- Guidelines for the Best Practice for Medal Commissions and Competitions, prepared by Michael Meszaros and Ron Dutton, were agreed upon. The idea is to print them as a booklet, available for artists and commissioners of medals.

- Embassy of Afghanistan in Washington DC had written to the Executive Committee. The country wanted to be a member. FIDEM would like to invite persons from Afghanistan to become members. The question is whether a naturalized US citizen exhibiting in the US department can become a member.

- Willy Faes brought to the attention of the General Assembly that the catalogue for the FIDEM exhibition was sold at \$ 40 but when one registered to the congress extra copies cost \$ 75. It was decided that those who had paid in advance should contact the organisers for reimbursement.

- Marie-Astrid Voisin raised some points regarding Sweden and its members.

Because the membership had more than doubled and because Sweden wanted to invite a new generation of artists, Sweden wanted to increase its quota for the next FIDEM from 30 to 60. The second point was the fact of the high costs for sending the medals to the congresses and sometimes the difficulty of getting the medals to the congresses in time. Sweden wondered if it would be possible to have one and the same company transporting the medals for all the participants.

- FIDEM archives will be put digitally in the future. The problem and the time consuming part would be assembling the documents because they are scattered in different countries (France, England, Sweden, Portugal, Finland, etc).

13) Closing the meeting

President Ilkka Voionmaa closed the meeting at 4.10 p.m.

Carlos Baptista da Silva, Ilkka Voionmaa, chairing points 1 – 7

Ilkka Voionmaa and Marie-Astrid Voisin, chairing points 8-13

Chairing points 1 -7 secretary of points 1 -7

Ilkka Voionmaa, Marie-Astrid Voisin, chairing points 8-13

secretary of points 8-13



FIDEM STATUTES



FIDEM Statutes

The statutes of the International Art Medal Federation were accepted during the General Assembly meeting in Colorado Springs (USA) on September 22, 2007.

CONSTITUTION

AIMS AND MEMBERSHIP OF THE ASSOCIATION

Article I

The Association known as the 'International Art Medal Federation' (abbreviated as FIDEM) has as its aim the international promotion of medallic art by:

1. Making the medal known and assuring its place among the arts.
2. Giving patronage to the organisation of a Congress and an International Exhibition of Medallic Art normally every two years.
3. Promoting the exchange of information between the organisations and artists affiliated to FIDEM and increasing the knowledge of the art, technology and history of the medal through publications, publicity, the media, and multimedia.
4. Organising international competitions, with the aim of assuring exchanges between artists and making their works known.
5. Contributing to the research of medal art and to the interaction of medal art experts between the member countries.
6. Contributing to the defence of the rights of artists and publishers. The Association will be of indefinite duration.

Article II

FIDEM brings together publicly recognised national organisations concerned with medallic art. It works for the creation of such organisations in countries where none exist. It also brings together other organisations and private individuals interested in medallic art.

Article III

FIDEM has four principal categories of members:

1. Corporate
 - a) recognised national organisations of artists

- b) private enterprises
- c) Mints

2. Institutions

- a) museums
- b) foundations
- c) other national or regional organisations such as Guilds, Friends of the Medal and Artists' Associations
- d) libraries

3. Editors

- a) medal editors
- b) art galleries (that edit medals)

4. Individual members

- a) artists and art students
 - b) collectors
 - c) art galleries
 - d) art and history teachers
 - e) museum and art gallery curators
 - f) writers, art critics and historians
- And other interested persons.

II ADMINISTRATION

Article IV

General Assembly

The General Assembly is composed of:

1. Members of FIDEM in attendance at the congress inclusive of representatives of the organisations listed in Article III.
2. The Auditor(s)

Article V

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of four.

Care will be taken to ensure the representation of different categories of members.

No more than two members may be from the same country.

Meetings of the Executive shall be chaired by the President. Meetings of the Executive Committee shall be called at least once a year by the President or on the request of the majority of members of the Committee. A majority of the Executive Committee must be present for any official meeting of the Executive Committee.

The Executive Committee administers FIDEM. It takes decisions by majority vote. The President has a casting vote.

The Executive Committee is responsible for the execution of the programme laid down by the General Assembly

Article VI

Election of the Executive Committee

All members of the Executive Committee are elected for a period including the second congress after the election, and may be re-elected.

The Treasurer is elected for a period including the second congress after the election and this appointment is renewable.

The delegate of the National Committee organising the next Congress may be given full voting membership of the Executive Committee.

Article VII

Admitting to and resigning from membership

The Executive Committee has the power to decide whether to admit regional or national artists' associations or individual members to membership. The admission of national organisations is decided by a two-thirds majority of the Executive Committee after an enquiry.

National organisations can resign from FIDEM by giving notice to the Secretary General four months before the end of the current year.

A national organisation ceases to be a member of FIDEM if the General Assembly so decides by a majority of two-thirds of the members present, or represented, at the meeting.

Voting rights

Corporate members have votes proportional to the number of members for which they have paid subscriptions to FIDEM in the preceding year:

- Up to 50 members 1 vote
- 50 to 150 members 2 votes
- over 150 members 3 votes.

Institutions, editors and individual members have one vote. They may exercise a proxy vote on behalf of another member from the same country.

Meetings

A General Assembly will take place at each Congress. It will be called by the President.

An Additional Assembly can be called by the President, by the Executive Committee or by one third of the National Delegates.

Decisions

Taken by an absolute majority of the vote.

Nominations

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents should not be of the same nationality and should if possible represent different categories of members.

The General Assembly upon proposal of the Executive Committee, supported on the motion of the delegates' meeting, is responsible for choosing the site of the next Assembly and of the Congress during which the General Assembly takes place. It can set up commissions to carry out particular tasks. It fixes subscriptions on the basis of proposals laid before it by the Executive Committee.

The General Assembly ratifies the Consultative Committee established by the Executive Committee.

The General Assembly on proposal of the Executive Committee or the General Assembly can appoint honorary members.

Article VIII

FIDEM is controlled by the General Assembly and administered by the Executive Committee.

Article IX

Consultative Committee

The Executive Committee proposes to establish a Consultative Committee that by the experience and services rendered to the FIDEM by its members may assist the Executive Committee in carrying out its tasks.

The Consultative Committee comprises five to eight members from different countries.

The members of the Consultative Committee are appointed for a period including the second congress after the election, renewable once.

The President

The President calls and presides over the General Assembly and the Executive Committee. He/she commits FIDEM by his/her signature, in conjunction with those of the Secretary General and the Treasurer.

In case of absence, death or resignation the senior Vice-President assumes the President's functions, until the election of a new President which may take place at an extraordinary Assembly General, upon request of the Executive Committee.

The President, in co-operation with the other members of the Executive Committee, is responsible that all politics, functions and activities of the organisation are carried out.

The President has the responsibility to ensure, together with the Executive Committee member in charge of the Congress that the decisions taken by the host country are in accordance with the decisions agreed upon by the General Assembly.

If such is not the case he/she shall take the necessary actions to ensure such compliance, this including the authority to cancel or postpone a Congress should it be necessary.

Article X

The General Secretary

The General Assembly appoints the General Secretary upon proposal of the Executive Committee.

In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

The General Secretary is responsible to the Executive Committee for the administration of the Federation and the recording and distribution of minutes of all meetings. His/her functions will be defined in the commission given to him/her by the Executive Committee.

He/She is appointed for four years renewable once. On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant secretary who will be an employee of FIDEM.

Article XI

The Treasurer

The General Assembly appoints the Treasurer upon proposal of the Executive Committee. He/she is appointed for four years renewable. In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

His/her functions will be defined in the commission given to him/her by the Executive Committee.

The Treasurer will forward every six months or twice a year to the President and to the General Secretary, the reports referring to FIDEM's financial situation, membership, etc.

Membership fees are paid directly to the Treasurer.

The Treasurer will forward once a year to national delegates a report on the payment of membership fees; the delegates should claim for unpaid fees.

On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant treasurer.

Article XII

The Delegates

Each country is represented by (a) delegate(s) who should be a member of FIDEM, on the proposal of the members in the country concerned.

The Executive Committee should be informed of the name of the delegate, and will in its turn inform the General Assembly for ratification.

Delegates will be appointed for four year periods renewable. Each delegate may choose a vice-delegate that will replace him / her on his / her absence.

The delegate's functions are as follows:

1. To maintain regular contact with the artists, the members of FIDEM and the people interested in medallic art in their countries.
2. To transmit information, in particular about congresses and exhibitions, sent to them by the General Secretary and the Treasurer in co-ordination, as well as about membership fees.
3. To organise their participation in FIDEM's congresses and exhibitions.
4. To promote medallic art in his/her own country (namely with artists, teachers and students, medal manufacturers, traders, collectors and cultural associations), and to promote FIDEM in order to attract new members.

Article XIII

The President, General Secretary and Treasurer can each commit FIDEM to expenditure on administration and the periodical "Médailles" by their signature.

For other expenses two signatures are required.

Article XIV

FIDEM is legally represented by its President or in his/her absence, by another member of the Executive

Committee designated for this purpose. The representative of FIDEM enjoys all its civil rights.

Article XV

The official languages are French and English. The headquarters will be located according to the decision of the Executive Committee.

Article XVI

The income of FIDEM derives primarily from the fees of its members.

Fees are fixed by the General Assembly. With the agreement of the General Assembly FIDEM may also accept donations or subsidies from private people or groups.

The accounts will be submitted for approval to the General Assembly after having been accepted by the Executive Committee and audited by the auditor(s).

Article XVII

The General Assembly will decide on all amendments to the Constitution proposed by the

Executive Committee or members of the General Assembly.

Proposed amendments should be submitted to members at least two months before the date of the General Assembly.

Amendments to the Constitution need a two-thirds majority of the votes cast at the General Assembly.

Article XVIII

The dissolution of FIDEM can be decided upon the General Assembly only with the consent of two-thirds of the membership. The decision can only be taken by a two-third majority of the members present or represented. The proposal to dissolve FIDEM must be expressly included in the agenda of the General Assembly. The agenda must be sent to the members at least two months before the date of the Assembly.

The General Assembly will designate one or more commissioners to carry out the liquidation of the Association.

Any funds left will be turned over to an international organisation(s) with a similar purpose as FIDEM.

Statuts de la FIDEM

Les statuts de la Fédération Internationale de la Médaille d'Art ont été acceptés à l'occasion de l'Assemblée Générale du XXX Congrès à Colorado Springs (USA) le 22 septembre 2007.

I. BUT ET COMPOSITION DE L'ASSOCIATION

Article I

L'Association dite 'Fédération Internationale de la Médaille d'Art' (désignée en abrégée par FIDEM), a pour but de promouvoir l'art de la médaille sur le plan internationale par les moyens suivants:

1. Faire connaître la médaille et lui assurer la place qui lui revient à côté des autres arts.
2. Donner son patronage à l'organisation d'un congrès et d'une exposition internationale de l'art de la médaille, en principe tous les deux ans.
3. Promouvoir l'échange de l'information entre les organisations et les artistes ayant un lien avec la FIDEM et augmenter la connaissance de la médaille, de son art, de sa technologie, de son histoire par les publications, la publicité, les médias et les multimédias.
4. Organiser des compétitions internationales ayant pour but d'assurer les échanges entre les artistes et de faire connaître leurs oeuvres.
5. Contribuer à l'étude de la médaille de l'art et à l'interactivité entre les experts de la médaille de l'art dans les pays membres.
6. Contribuer à la défense des droits des artistes et des éditeurs. La durée de l'association est illimitée.

Article II

La FIDEM groupe les organisations nationales de l'Art de la Médaille ayant un statut public. Elle s'efforce de favoriser la création de telles organisations dans les pays où elles n'existent pas.

Elle regroupe aussi les organisations privées existantes ainsi que toutes les personnes privées s'intéressant à l'Art de la Médaille.

Article III

La FIDEM a quatre catégories principales de membres:

1. Corps Constitués
 - a) Organisations nationales d'artistes ayant un statut public
 - b) Entreprises privées
 - c) Monnaies
2. Institutions
 - a) Musées
 - b) Fondations
 - c) Organisations privées nationales ou régionales telles que: Guilde ou Amis de la Médaille et Associations d'Artistes
 - d) Bibliothèques
3. Editeurs
 - a) Editeurs de Médailles
 - b) Galeries d'Art (exposant et éditant des médailles)
4. Membres individuels
 - a) Artistes et étudiants d'art
 - b) Collectionneurs
 - c) Galeries d'Art
 - d) Professeurs d'Art et d'Histoire
 - e) Conservateurs de musées et galeries
 - f) Écrivains, critiques d'art et historiens

Et tous ceux qui s'intéressent à la médaille d'art

II. ADMINISTRATION ET FONCTIONNEMENT

Article IV

L'Assemblée Générale est constituée par:

1. Les membres de FIDEM présents au congrès y compris les représentants des organisations énumérés dans l'article III.
2. Le(s) Contrôleur(s) de Comptes

Article V

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de quatre. Des précautions seront prises afin que les diverses catégories de membres soient représentées. Pas plus de deux membres peuvent être originaires du même pays.

La réunion du Comité Exécutif sera présidée par le Président. Le Comité Exécutif se réunira au moins une fois entre chaque congrès de la FIDEM ou par la convocation du Président ou à la demande (écrite ou verbale) de trois membres du Comité Exécutif. Le quorum du Comité Exécutif doit être atteint pour chaque réunion officielle du Comité Exécutif.

Les décisions doivent être prises par scrutin majoritaire.

Le Comité Exécutif est le corps administratif responsable de la FIDEM. Il prend ses décisions à la majorité des voix ; celle du Président est prépondérante.

Le Comité Exécutif est responsable de l'exécution du programme dressé par l'Assemblée Générale.

Article VI

Élection du Comité Exécutif

Tous les fonctionnaires de la FIDEM sont élus pour une période de quatre ans ou jusqu'à la prochaine réunion du congrès de la FIDEM d'après le délai le plus long, et sont rééligibles une seule fois.

Le Trésorier est désigné par le Comité Exécutif pour une période de quatre ans, et cette nomination est rééligible.

Aucun élément de ce paragraphe ne peut être interprété comme empêchant une personne quiconque d'être élu à un emploi au sein de la FIDEM, sauf au cas où cette personne a servi le délai maximum.

Le Délégué du comité national du pays qui accueillera le prochain congrès peut être appelé à siéger au Comité Exécutif et en devenir membre avec plein droit de vote.

Article VII

Admission à la candidature et la démission

Les candidatures des organisations régionales ou nationales des associations membres individuels sont présentées au Comité Exécutif qui statue.

L'admission d'une organisation nationale est prononcée à la majorité de 2/3 par le comité exécutif, après enquête.

Une organisation nationale peut démissionner de la FIDEM, par notification au Secrétariat Général, quatre mois avant la fin de l'année en cours. Une organisation nationale cessera d'être membre de la FIDEM si l'Assemblée Générale le décide par une majorité de 2/3 des voix des membres présents ou représentés.

Droit de vote

Tous les membres collectifs disposent d'un droit de vote proportionnel au nombre de membres pour lesquels ils ont payé des cotisations à la FIDEM l'année précédente:

- jusqu'à 50 membres 1 voix
- de 50 à 150 membres 2 voix
- au-dessus de 150 membres 3 voix.

Les institutions, les éditeurs et les membres individuels disposent d'une voix et ils peuvent représenter par procuration un membre individuel du même pays.

Séances et convocations

L'Assemblée Générale ordinaire se réunira à l'occasion de chaque congrès. Elle sera convoquée par le Président.

Une Assemblée extraordinaire peut être convoquée sur la demande de 1/3 du Comité Exécutif ou de 1/3 des comités nationaux.

Décisions

Elles sont prises à la majorité absolue des suffrages représentés.

Nominations

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice Présidents ne doivent pas être de la même nationalité et, si possible, représenter des membres de catégories différentes.

L'Assemblée Générale, sur proposition du Comité Exécutif, soutenue par une mention de l'Assemblée des délégués est responsable du choix du lieu de la prochaine assemblée et du prochain congrès pendant lequel celle-là aura lieu. Elle peut désigner des commissions pour des tâches spéciales. Elle fixe les cotisations sur proposition du Comité Exécutif.

L'Assemblée Générale homologue le Comité Consultatif mis en place par le Comité Exécutif.

L'Assemblée Générale proposée par le Comité Exécutif ou l'Assemblée Générale ordinaire peut nommer des membres honoraires.

Article VIII

La FIDEM est dirigée par l'Assemblée Générale et administrée par le Comité Exécutif.

Article IX

Comité Consultatif

Le Comité Exécutif propose la mise en place d'un Comité Consultatif dont les membres, en raison de leur expérience et des services rendus à la FIDEM, peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays.

Les membres du Comité Consultatif sont désignés pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat est renouvelable au maximum une fois.

Le Président

Le Président convoque et préside l'Assemblée Générale et le Comité Exécutif. Il/elle engage la FIDEM par sa signature avec celle du Secrétaire Générale et du Trésorier.

En cas d'absence, de décès ou de démission, le Vice-président le plus ancien assurera les fonctions de Président, jusqu'à l'élection d'un nouveau Président ayant lieu à une Assemblée Générale extraordinaire, sur la demande du Comité Exécutif. Le Président, en coopération avec les autres membres du Comité Exécutif, et en tant que tel, assume la responsabilité de l'exécution de toutes les politiques, du fonctionnement et des activités de l'organisation. Le Président assume la responsabilité d'assurer, en coopération avec le membre du Comité Exécutif responsable du Congrès, que les décisions des comités du pays d'accueil pour la planification et les congrès de la FIDEM sont conformes à ce qui a été décidé par l'Assemblée Générale.

Au cas où cela n'est pas le cas il/elle prendra des mesures nécessaires pour assurer un tel respect, cela implique l'autorité d'annuler ou ajourner le congrès au cas où cela s'avère nécessaire.

Article X

Le Secrétaire Générale

L'Assemblée générale nomme le Secrétaire Générale sur proposition du Comité Exécutif.

En cas de vacance, le comité pourvoit provisoirement au remplacement du Secrétaire Générale jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif.

Le Secrétaire Général sera responsable de l'administration de l'association au Comité Exécutif et assumera la prise des notes de toutes les réunions. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Il est nommé par le Comité Exécutif pour une période de quatre ans et est rééligible une seule fois. Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) Secrétaire adjoint, permanent ou semi permanent.

Article XI

Le Trésorier

L'Assemblée Générale nomme le Trésorier sur proposition du Comité Exécutif pour une période de 4 ans et est rééligible.

En cas de vacance, le comité pourvoit provisoirement au remplacement du Trésorier jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Le Trésorier enverra tous les 6 mois ou 2 fois par an, au Président et au Secrétaire Générale, les rapports concernant la situation financière de la FIDEM, le nombre de membres par pays, les cotisations des membres, etc.

Le Trésorier enverra une fois par an aux Délégués nationaux le rapport concernant le paiement des cotisations ; celles qui sont en retard devront être réclamées par les délégués. Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) Trésorier adjoint, permanent ou semi permanent.

Article XII

Les Délégués

Chaque pays est représenté par un Délégué(s) que doit être membre de la FIDEM, sur la proposition des membres des pays concernés.

Le Comité Exécutif doit être informé du nom du Délégué lequel présentera pour ratification à l'Assemblée Générale.

Les Délégués seront nommés pour une période de 4 ans, renouvelable. Chaque Délégué (e) peut choisir un Vice Délégué(e) pour l'aider dans son action et aussi que le/la remplacera en cas d'absence ou d'empêchement.

Les fonctions des délégués sont:

1. Avoir des contacts réguliers avec les artistes, les membres de la FIDEM dans son pays et toutes les personnes intéressées par l'art de la médaille.
2. Leur transmettre les informations qui lui sont données par le Secrétaire Général et par le Trésorier, en coordination, en particulier, pour tout ce qui concerne les congrès, les expositions et le paiement annuel des cotisations des membres de la FIDEM
3. Organiser leur participation aux congrès et expositions de la FIDEM
4. Promouvoir la médaille d'art dans son propre pays (notamment avec les artistes, les professeurs, les étudiants d'art, les fabricants de médailles, les commerçants, les collectionneurs et les associations culturelles) et promouvoir la FIDEM de façon à attirer de nouveaux membres.

Article XIII

Le Président, le Secrétaire Général, le Trésorier engagé la FIDEM par leur signature pour toutes les dépenses d'administration courante et celles relatives à l'impression de la revue «Médailles». Pour toutes les autres dépenses, une double signature est nécessaire.

Article XIV

La FIDEM est représentée devant les juridictions et pour tous les actes de la vie civile par son Président ou, à défaut, par un autre membre du Comité Exécutif spécialement désigné à cet effet. Le représentant de la FIDEM doit jouir de la plénitude de ses droits civils.

Article XV

Les langues officielles sont le français et l'anglais. Le siège social de la FIDEM sera fixé selon la décision du Comité Exécutif.

Article XVI

Les recettes de la FIDEM sont assurées par les cotisations de ses membres.

Les cotisations sont fixées par l'Assemblée Générale.

La FIDEM peut également accepter, avec l'accord de l'Assemblée Générale, des donations ou des subventions de personnes privées ou d'un groupe.

Les comptes seront soumis, pour approbation, à l'Assemblée Générale, après avoir été acceptés par le Comité Exécutif et vérifiés par le(s) Contrôleur(s) des comptes.

Article XVII

L'Assemblée Générale statuera sur toute modification des statuts qui lui sera présentée par le Comité Exécutif.

Toute modification des statuts proposée devra être soumise aux membres au moins 2 mois avant la date de l'Assemblée Générale.

Les modifications des statuts devront être approuvées par une majorité de 2/3 des voix lors de l'Assemblée Générale.

Article XVIII

La dissolution de la FIDEM ne peut être prononcée que par l'Assemblée Générale si 2/3 des membres la décident. La décision ne peut être prise qu'à la majorité de 2/3 des membres présents ou représentés.

La proposition de dissoudre la FIDEM doit être explicitement incluse sur l'agenda de l'Assemblée Générale. L'agenda doit être envoyé aux membres au moins deux mois avant la date de l'assemblée. L'Assemblée Générale désignera un ou plusieurs commissaires chargés de la liquidation des biens de l'association.

Les fonds restants en caisse seront versés à une (des) organisation(s) internationale(s) dont l'objectif est similaire à celui de la FIDEM.





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