



behind the MASC

NEWSLETTER OF THE MEDALLIC ART SOCIETY OF CANADA

October 2001, Issue 1

President's Message



On July 16, 2000, a group of artists assembled at Barclay Terrace and discussed the possibility of forming an art medal society for Canada. This idea had been explored before, in 1963 at the home of Elizabeth Wyn Wood. The society was entitled The Canadian Society of Medallic Arts. North York Coin Club member, Edith May Bunnett, was the last secretary when the society folded in 1965.

Over the next few months the art medal society progressed. Some artists dropped out and others came on board. There was much to consider in forming a society. We discussed the name, the mission statement, registration with the government, charitable status, website, newsletter, organization and the direction with which we wanted the society to proceed. Hours of discussion, emails, telephone calls and letters were exchanged across the country. Was there enough interest across Canada to form a society for the art medal? Although many countries in Europe have well-established art medal societies, there appeared to be few artists in Canada creating the art medal. In fact, for the International Congress in Germany in 2000, there were no art medals submitted from the Prairies or the Maritime provinces. Creating an art medal society for Canada appeared to be a challenging task.

After many letters and information packages sent to art colleges and individuals over the past year, there is now some interest in creation of the art medal among artists who have never considered this art form before. And why shouldn't there be? This small, hand-held artwork offers a great deal for expression by the artist. Dora de Pedery Hunt, Canada's foremost medallist and my first sculpture teacher, refers to the art medal as a "monument in miniature". Requiring very little material or expense, the medal offers a plane to express the artistic view. Large concepts may be expressed in images and words and when you turn it over a conflicting or complimentary opinion might be

found. This intimate, little artwork may focus on many ideas, sometimes beautiful, sometimes spiritual and sometimes shocking or disturbing. The viewing of an art medal is an intimate experience in contrast to the more public experience when looking at a painting or a sculpture.

The Medallic Art Society of Canada or MASC was the name unanimously chosen by the artists who became the founding members. They included Dora de Pedery Hunt, Alexander Husveti, Anne Lazare-Mirvish, Geert Maas, Linda Mazur-Jack, Del Newbigging, Susan Taylor and Carlo Toccacino. A Mission Statement was established: "The Medallic Art Society of Canada is dedicated to the creation, promotion, appreciation and education of the fine art of the medal". Official positions were voted upon, by-laws were established, funding was explored and plans were put into action to establish a membership that would emphasize collector as well as artist members. With the Founding Members finalized, the Board of Directors are now in charge of the society's operations until an election in 2002 when all members will vote to form a Council.

As we print our first newsletter, we are happy with the progress we have made. Amazingly, we have over forty members and we hope for more in the future. We extend a hearty welcome to all. As a member, it is always appreciated if you would participate with letters, suggestions, questions and answers and in any other way that would make MASC a real members' society. In 2002, we will also be looking for nominations for the offices of the Council if you would be interested in running for an elected position. As well, we hope all artist members are creating new art medals for our first exhibition and we'll have more information about it as soon as possible.

This is our first newsletter. We hope that you find it interesting and informative to take a look behind the MASC. Welcome to all. We hope you have a great MASC adventure.

Yours sincerely,
Del Newbigging
MASC President



Initial MASC meeting July 16, 2000
Del Newbigging and Anne Lazare-Mirvish working on the details



Alex Husveti, Carlo Toccacino and Dora De Pedery Hunt
at the MASC meeting November 4, 2000



Pisanello: The First Medallist

by Carlo Toccacino

We generally define the Italian Renaissance as the two hundred year period beginning roughly in the fourteenth century and ending in the sixteenth century. The Renaissance or “revival” marked a transition from medieval to modern history; a new birth which was based upon the classical influences of the Roman style.

Antonio di Puccio Pisano (c.1390-1455), commonly referred to as Pisanello could not have been born at a more opportune time in history. He is generally regarded as the originator of the modern commemorative medal and the first true Renaissance portrait medal; that of John VII Palaeologus, Emperor of Constantinople. This cast bronze medal (c.1438) represents a significant departure from the artist’s previous body of work and, at the same time, a personal Renaissance for Pisanello.

Pisanello was most probably born in Pisa of a Pisan father and a Veronan mother. As an infant and after the death of his father, his mother remarried another Pisan and moved the family to Verona where Pisanello grew up and maintained an official residence for the rest of his life.

Although little is known of Pisanello’s early life we do know that he was trained within the North Italian schools of painting under the watchful eye of Gentile de Fabriano, the brilliant International Gothic Style artist with whom he collaborated on frescoes in the Doges’ Palace in Venice (c.1415-1422) and in St. John Lateran in Rome shortly thereafter. We also know that Gentile had a great influence over the young Pisanello’s eager eye for the rich detail and curvilinear design which characterized the International Gothic Style.

As a young, accomplished and well regarded artist in a variety of genre including frescoes, murals and miniatures, Pisanello’s reputation rapidly spread and his work became increasingly in demand not only for its deft beauty but also for its fastidious accuracy. This must have been a heady time for our future medallist. The highly volatile political atmosphere of the early Renaissance was rapidly gaining momentum and the air was thick with new ideas about art, philosophy, architecture, drama and literature.

Pisanello was almost certainly a humanist and now, as a fully mature artist in his late twenties, with a considerable reputation and a large body of work behind him he began concentrating solely on commissions. These commissions by the ruling courts of Italy were constant and plentiful. Not since ancient Rome had there been seen such self indulgence by the dynastic families who ruled what was then the several city-states of Italy. The abundant wealth of these families enabled them to be generous patrons of literature, liberal thought and the arts.

Pisanello traveled extensively among these courts staying only long enough to complete a commission. He was asked to the court of Ferrera by the Este Lords; Venice, by the Doge to create new frescoes in the Palazzo Ducale; Rome, by Pope Martin

V as well as to the courts of Milan, Rimini, Naples, Verona and Mantua where the Gonzaga, the reigning family summoned him again and again over a period of approximately thirty years.

Pisanello’s commissions between 1430 and 1440 came predominately from the courts of the Gonzaga in Mantua and the Este in Ferrera. Although the patronage of the Gonzaga was both generous and plentiful it was the court of Leonelle d’Este that held a particular fascination for Pisanello. Leonelle d’Este, as well as being a humanist and an intellectual, was also a kind but just ruler. He provided a nurturing and stimulating environment for his court and Pisanello relished being a part of it. It was here in Ferrero in 1438 that Pisanello witnessed the ceremonious arrival of John VII Palaeologus and his entourage of 700 attendants for the Council of Ferrera and Florence. The Byzantine Emperor had come to meet with Pope Eugene IV to try to obtain Western (Roman Catholic) support for the Eastern (Orthodox) Church against the Ottoman Turks and, if necessary, reunite the Eastern and Western Churches to accomplish this objective.

There is no one reliable source of information to tell us why Pisanello chose the Byzantine Emperor for the subject of his first medal. He was obviously taken with the variety and colours of their clothing as well as the pomp involved at the ceremony and having taken up residence at the court of Este he was, perhaps, at a point in his artistic and intellectual development that called for a change in his artistic expression. Having made several preliminary sketches Pisanello created a circular cast relief commemorating the Emperor’s visit to Ferrera.

In placing a bust portrait of the Emperor circled by the legend “John, King and Emperor of the Romans, the Palaeologus” and creating a pictorial narrative on the reverse Pisanello created a formula for the medal that is still in use today.

The obverse depicts the Emperor as he would have arrived for the council of Ferrera and Florence. His bearing is regal and his grooming stylish. His open jacket over an open collared shirt is very fashionable, as is the conical crown with sharply pointed and high upturned brim. In creating the reverse Pisanello has incorporated several elements of design. His understanding of the relatively new theory of perspective is obvious. The emperor is shown on horseback praying at a wayside cross in hunting garb and with bow and quiver. Foreshortened in the background, allowing the Emperor some privacy is his page on horseback waiting with his back to us. The landscape is rocky and barren, typically Pisanello.

This, Pisanello’s first medal received widespread laudation from his wealthy patrons. So much so in fact that a constant stream of commissions followed the debut of the John VII Palaeologus medal and kept Pisanello busy as a medallist until his death seventeen years later.

(continued on page 3)



What is a Medal ?

By Ann Shaper Pollack

Many years ago I went to a lecture on Renaissance and Post-Renaissance coins and medals at the American Numismatic Society in New York City. This was a period of history when the medal was supported by a sophisticated and affluent society. I learned that these medals proclaimed the greatness of the State as well as the individual. By stamping or casting their own images and ideas in metal, patrons gained a sense of immortality. These medals were small enough to be held in the hand and the front, or obverse always related to the back, or reverse, by a special theme. I left the museum absolutely convinced that all medals were round and traditional and were either cast or stamped in metal.

Twenty-five years later, I exhibited my own contemporary medals in the same exhibition hall at the American Numismatic Society at the 15th Anniversary Exhibition by the American Medallist Sculpture Association and the British Art Medal Society. In all exhibitions in which I have since participated, whether in the USA or abroad, I now see a wide variety of medallic art in all its forms. These new contemporary medals represent the current state of the art and suggest new direction. Many do not take the traditional round form; rather they may be a dazzling

array of inventive shapes, sizes, materials and subjects. They reflect different themes, and project surprisingly powerful ideas, especially given their small size.

Whatever its size or form, the art medal provides a vehicle for the artist to present personal thoughts and ideas in sculptural form. The viewer then contemplates and interprets the medal from his or her perspective or appreciates it on aesthetic grounds.



Most medals are made in limited editions and are very affordable. As a result, individuals can now assemble collections of work of the highest artistic quality by well-known medalists and sculptors, and take pleasure displaying them openly on a table or shelf where they can be seen and

appreciated. Whether they are traditional or contemporary, they can be turned over, examined, and held in the hand.

The question "What is a Medal?" for me has changed. I can accept both tra-

ditional and contemporary medallic sculpture and I call each one a medal.

OUR CELLULAR WORLD
By Ann Shaper Pollack
Bronze 1997 3 1/2" in diameter
Honey brown patina with green overtones. The medal resembles a cell and energy within. Reflects the artist's interest in cell biology research.

Pisanello: The First Medallist

The John VI Palaeologus medal has a shroud of tantalizing mystery about it. We do know that it was by the hand of Pisanello. It bears all of his artistic trademarks: the strength of his three dimensional modeling, his genius of composition and the delicate articulation of space. His use of tranquil yet haunting landscape as a canvas for the reverse is also a classic Pisanello trademark.

That Pisanello never abandoned his roots as a painter is evidenced by his signature on his medals. He consistently signed his work

"OPVS PISANI PICTORIS" (The work of Pisanello the painter). Pisanello's development from a multi-faceted International Gothic Style artist to Renaissance medallist was a natural one. Having been able to witness the Renaissance un-

folding during his lifetime allowed Pisanello the opportunity to respond to his thirst for beauty and intellect in his work. Pisanello's medals had a profound influence on his contemporaries as well as those who followed, even six hundred years later.



**Featured Medallist: Dr. Alexander Husveti**

by Del Newbigging



A thousand year old town in the north-eastern region of Hungary, Eger, was the birthplace of Alex Husveti in 1927. Alex attended St. Bernard Gymnasium (High School) where his studies included drawing and art history and although the courses were very basic they sparked his interest in art. Parallel with his visual arts Alex dabbled in literature, writing poems, short stories and translating poetry from

foreign languages. The erotic verses of Goethe won him high praise from leading literary figures and almost won him admission to a special college but he was barred because of his political views.

In 1946, Alex enrolled in the Faculty of Medicine at the University of Budapest. Six years of intensive study, deprivation and poverty were lightened by cheap or free tickets to concerts, theatres and exhibitions, which kept his artistic spirit alive. His detailed study of anatomy has helped him but he believes the artist needs to know only surface anatomy if he is doing figurative compositions. "Capturing the general shapes and forms is more important than detailed anatomy." He was graduated in 1952 and started his medical career in general and thoracic surgery. With a colleague, he worked out a new surgical treatment for intractable bronchial asthma and he drew the illustrations for the publication.

During the 1956 revolution Alex treated the casualties on both sides of the fighting forces. At the same time he was a member of the team who introduced open-heart surgery in Hungary in 1960. This event received only one, terse sentence in the communist party media. Later he learned that a secret police observer had been in the operating room ready to deport the doctors in case of failure.

Working with his colleagues he designed a pump-oxygenator (heart-lung machine) in the workshop of the Hungarian Academy of Science. Alex regards this as his first sculptural project where he followed the Bauhaus principle: form follows function.

The director of the cardiovascular surgical unit was an art patron, collector and musician. He encouraged the young surgeons to take up an extracurricular activity to prevent stress, burnout and tunnel vision. Professional artists received their supplies through the government registry. Luckily Alex had operated on a salesman so connections and bribery worked in obtaining art materials. An eminent painter who had received a successful vascular operation, gave Alex the recipe for preparing oil and tempera colours which he had to make himself.

From the heart-lung experience Alex went on to experiment with a special form of chemotherapy for cancer. In 1963 he was invited by the German Surgical Society to deliver a lecture at the International Congress in Munich. Alex drew the pictures for the lecture and proceeded to direct and illustrate an animated film on the same subject, which was presented at the Budapest Oncology Congress. While in Munich there was

opportunity to see paintings by Rubens, Durer, the German Expressionists, Kandinsky, Marc, Macke and Nolde, as well as Picasso.

Artistically 1963 was very significant in Alex's life as the communist regime began to allow travel to the western countries. With great financial sacrifices and excruciating austerity Alex attended the International Surgical Congress in Italy. It was an unforgettable experience for Alex "to see and palpate the sculptures of Michelangelo, admire the frescoes of the divine Raffaello and the magnificent Vatican Museum". This trip opened Alex's eyes to sculpture for the first time.

When he accepted an invitation to Poland from the Academy of Sciences, Alex made a pilgrimage to Chopin's birthplace. The Warsaw Opera had Ravel's *Daphnis et Chloe* on the programme. This impression later surfaced from the depth of his memory bank to materialize on the reverse of Alex's Ravel medal.

**MAURICE RAVEL MEDAL 10 cm 1995**

Obverse: The composer wears a fragment from the score of the ballet, "Daphnis and Chloe" on his shoulder as a mantle. **Reverse:** A pastoral scene of the classical story.

In 1965 the World Health Organization granted Alex a scholarship in London, England where he studied and shared experiences in the field of cancer chemotherapy and cardiovascular surgery. He was inspired by the Rembrandt, Valasquez and Leonardo paintings at the National Gallery and the Elgin marble sculpture at the British Museum.

Alex arrived in Toronto in October 1968, delegated to the Surgical Research Institute of the Hospital for Sick Children. He worked with Dr. Mustard, a world authority in pediatric cardiac surgery. One of his tasks was to perform heart transplantations on piglets weighing less than 10kg. This was a daunting and technically demanding procedure. Alex illustrated the report on the experiments. During his year in Canada, Alex was tempted many times to defect but he had given his word and defection would have caused serious repercussions to his superior in Hungary. However, in 1970, accompanied by his wife and daughter, he attended the World Congress of Cardiovascular Surgery in London, England and this time Alex and his family applied for Canadian immigration, landing in Toronto in early October with only two suitcases for fear of



raising suspicion in the Hungarian authorities. Everything else had to be left behind including more than forty of Alex's paintings.



FREEDOM FIGHTERS MEDAL
10 cm 1996
This medal commemorates the 40th anniversary of the Hungarian uprising against the Soviet occupation

The early months in Toronto were miserable. Money had to be borrowed to survive. A special foreign medical test for graduates was set for February 1971. The next step was to find an internship position that could not be put into effect until July 1971. Two years of rotating internship and residency followed causing severe stress especially for Alex at age forty-six. To qualify in general surgery, the College of Physicians and Surgeons required four years of general surgery and two more years in cardiovascular surgery. Considering his age Alex decided to abandon surgery and set up general practice. He joined the staff of Family Practice of Mount Sinai Hospital in 1973 and was appointed to the teaching staff of the University of Toronto.



STRAVINSKY MEDAL 12.3 cm 1992
Obverse: The composer with an imaginary Firebird. The portrait is based on a Picasso drawing. Reverse: The Rite of Spring. One of the best scores of stage music in the 20th century. The first performance ignited a furor and provoked a scandal.



Discovery of Dora de Pedery Hunt's book, "Medals" sparked an interest in creating the art medal. One of Alex's favourite 20th century composers, Stravinsky, became the subject for a medal. Emphasis was put on the balance between the likeness and the representation of the composer's work.

In 1993, Alex was accepted as a member of the Sculptor's Society of Canada and was on the executive board from 1993 to 2000 as the chairman of the Exhibition Committee. In this capacity, Alex organized several shows including the Seventieth Anniversary Exhibition.



SCULPTORS MEDAL 8 cm 1998
The Sculptor's Society of Canada was founded in 1928. The reverse illustrates the two main techniques of sculpture: carving and modeling

Alex has been a member of the Federation Internationale de la Medaille (FIDEM) since 1994. Three of his medals were shown at the congress in Weimar, Germany in September 2000.



GOETHE MEDAL
14 cm X 12 cm 1999
Goethe, idol of the youthful Alex Husveti, studied botany, minerals, optics, drawing and painting. His last words on his deathbed, "Mehr Licht" (more light) were interpreted as a symbolic poetic expression. Dr. Husveti thinks that the poor man more likely just wanted to have the window blinds opened.

Always willing to help in the arts field, Alex became a founding member of the Medallic Art Society of Canada (MASC) when it was inaugurated in 2000. The Golden Anniversary of the Canadian Numismatic Association Convention held in Ottawa in August, 2000 had an art medal exhibition which included several of Alex's medals.

To celebrate the one thousandth anniversary of Hungary, Alex took part in an exhibition of artworks shown in Toronto and Mississauga in September 2000. This exhibition was shown in Budapest, Hungary to great success from August 15th to September 15th 2001. By participating in this exhibition, Alex is paying tribute to the superb education and the desire to create instilled in his native land. At the same time he is showing his gratitude to Canada, his adopted land that has given him security and the materials to create.

Not surprisingly, Dr. Alexander Husveti's favourite theme is the human body. Lately he has been depicting internal organs simultaneously with surface anatomy in a rather surreal way. His medical background enables him to express biological events that were at one time considered taboo or rarely represented. These would include childbirth, kidney stone attack, venereal diseases and so on. He believes it is time to use his medical knowledge to show those parts of the body that have been seen only by a privileged few.



CARDIOLOGY MEDAL
10 cm X 8 cm 2000
The hand of the cardiologist holds and protects this vital organ in this medal, which honours cardiologists. It shows a longitudinal section of the heart with the heart valves exposed. The chambers of the heart and the great blood vessels are illustrated as well as a strip of electrocardiogram.

Alex's paintings, sculptures, graphic prints and medals are in collections in Hungary, Canada, France, Germany, Britain and the USA.



News From The Mint

by Susan Taylor

The Governor General's Performing Arts Award

Since 1997, the Mint has been proud to produce the medallions for the Governor General's Performing Arts Awards (GGPAA), the most prestigious honour conferred upon Canada's performing artists. The medallion is a work of art in itself, symbolizing each recipient's enormous contribution to the enrichment of Canadian cultural life.

The Governor General's Performing Arts Awards Medallions bear the GGPAA coat of arms and include the inscription *Artes Nos Tenent ET Inspirant* (the arts uplift and inspire us). The back of the medallion is inscribed with the name of the recipient and the date, encircled by maple leaves. The 24-karat gold-plated medallions are hung from a burgundy, yellow and blue-striped ribbon, which represent the British North Borneo heraldic colours.

Each medallion is crafted with artistry and precision, as befits the excellence of the recipients for whom they are intended. The GGPAA medallion is created by striking a metal blank with a die that bears the medallion's design. The dies were created by Royal Canadian Mint engravers, who worked from an original two-dimensional design. The design is interpreted into three dimensions by first sculpting the artwork in low relief onto waxed plaster. The relief of the design is carefully calculated so that a minimum and maximum relief height is achieved. It is very important to maintain a strong contour around the design while making sure the height of the relief does not exceed the desired maximum height. Otherwise the details may be polished out if the contours are weak or the design may not be fully struck up if the relief is too high. Through a series of casting processes the sculpted model is prepared for a die reduction. The die is then hand finished with burnishing tools and gravers and heat treated in preparation for the striking of the medals. The heat treated dies have a hardness that is stronger than the medal blanks used in the striking process. As a result the metal blanks actually flow into details of the die without causing any distortion or damage to the die itself. The blanks are struck three times with 400 metric tonnes of pressure, thus imparting the design of the die onto the metal blank. This cold flow metal processing produces a sharper, more distinct image than is possible with the more commonly used metal casting process.



SPECIFICATIONS of the MEDAL

Composition: 90% Cu & 10% Zn. The medallion is plated with 24 karat gold
Weight: 78 grams
Diameter: 57 mm
Finish: Frosted background and brilliant relief

Over the years, the Mint has crafted medals to be used as awards for a vast range of organizations. Some of the medals created by the Mint include military decorations, RCMP service medals, and medals for Canada's Diplomatic Corps.

The Royal Canadian Mint is the Crown Corporation responsible for the minting and distribution of Canada's circulation coins. The Royal Canadian Mint is recognized as one of the largest and most versatile mints in the world.

The Medal

MASC founding member Geert Maas, who is a sculptor, painter and medallist from Kelowna, BC, created this medal. Cast in bronze, it is entitled "Mask" or "Playing a Part in the Theatre of Life". It may be displayed on a stand or mounted for wall display. It is 145 mm x 150 mm, has a golden brown patina and the edition is limited to 24. Nine of these medals are sold at this time.

This medal depicts a figure that holds a mask up with both hands and winks with one eye. It appears to

say, "Are you in on the secret of life?" Each one of us plays various roles as we go through our time on earth. Is your true self revealed or do you live behind a mask?

To see more of Geert Maas's work, look at his website (<http://www.geertmaas.org>) or visit his Sculpture Gardens, Gallery & Studio in beautiful British Columbia. The Sculpture Gardens and Gallery are open from May 1st to October 1st and all year by chance or by appointment.





A Participant's Report: Trout Run Medallion Sculpture Symposium

by Yoshiko Sunahara

"Intriguing topics!" was my thinking when I read the invitation to the Trout Run Medallion Sculpture Camp. The camp offered lectures and hands-on workshops on new materials, innovative concepts, contemporary forms as well as more traditional medallion designs. My family encouraged me to attend, stating firmly that a change of pace and atmosphere could be good. While I could find no end of reasons to stay in my comfortable studio setting, Del Newbigging (President of the newly formed Medallion Art Society of Canada, MASC) offered me a ride to the gathering, taking away the primary impediment to my participation. Now, my family urged, I had no excuse! Jeanne Stevens Sollman gave me all the details I needed on the symposium and my excitement began to build.

It was a beautiful drive through the park-like Pennsylvania highway system weaving through the Appalachian Mountains and small towns where the rhododendrons were in full bloom. The Trout Run lodge is a traditional hunting lodge owned



by the original homesteader family, the Kaul family of St. Mary's. The women artists were assigned to bedrooms and dormitories in the main lodge. Bunking with five other women was great fun as it recalled "sleep-over" parties in my more youthful days. The men were given dormitory space on the second floor of the garage.



Eugene Daub, Master Artist at Trout Run

All the workshops took place in the main area of the garage. The doors were kept wide open, bringing the natural beauty of the outside indoors. A deer happened to stroll out of the wood and watched us working away on our creations with some curious interest.

The lectures were held every evening after supper in a separate cabin among the tall hemlocks. We had information and exciting presentations by resource people speaking on various subjects as lettering, a historical view of the medallion arts in North America, casting, and artists' personal presentations accompanied by wonderful slides illustrating their works.

A group of show participants assembled in the nearby town of St. Mary's, as organized by Jeanne, to view the newly unveiled Italian sculptures in the local Benedictine cathedral. The tour was great and contributed to everyone's enjoyment of the whole conference.

At one of the workshops, Stephen Brown let each artist cast their own medals in pewter and Mashiko gave us a peek at slides from up and coming students of hers at the University of Arts in Philadelphia. The whole conference gave all participants a rare opportunity to hone skills and network with peers from across the continent. I enjoyed each minute of my time at Trout Run. In addition, I must also mention that my stay was made even more enjoyable due to the superb home-cooked cuisine.

In summary, an adventure well worth the undertaking: thank you AMSA!

Ask MASC

Question:

Do art medals have to be made from bronze or can other materials be used?

Answer:

The first art medal by Pisanello was a cast bronze and for some time that was the chosen material. However, many other materials have been used to create art medals. During the Renaissance in Germany, medals were carved from wood, stone and ivory. Royalty often had medals made of gold and silver. During WWI, the German Expressionists created medals of iron and used rough casting techniques to express the brutal subject matter. Traditionally, terra cotta has also been used for medals as well as pewter.

Contemporary art medals have been made using glass, steel, plastics and other translucent materials. Canadian medallist, Yoshiko Sunahara, is presently creating beautiful art medals using sterling silver and coloured acrylic. Medals can be made with any material imagined by the creative mind. The modern medallist may choose to use traditional materials such as bronze or use new materials and found objects. The choice is open

IF YOU HAVE A QUESTION REGARDING THE ART MEDAL, PLEASE WRITE TO **ASK MASC**

**LETTERS TO MASC**

Dear Del,
AMSA wishes MASC the best of good fortune in this time of stepping out. May your organization increase in membership and inspiration. Once again it may be this small work of art, the medal, that survives the ravages of time and grief, and binds us together as artists and collectors.

Jeanne Stevens-Sollman
President, AMSA
September 16, 2001

Your comments and letters are welcome. Please send them to LETTERS TO MASC, 1207-1300 Islington Avenue, Toronto, ON, M9A 5C4, Canada.
If you would like your letter published, written permission is necessary. Letters will be published if there is sufficient space in the newsletter.

Please submit articles for the March newsletter.
Deadline: January 16, 2002. Send articles, items of interest and advertising to MASC Editor:
John Carolan, 1207-1300 Islington Avenue,
Toronto, ON, M9A 5C4, Canada

NOTICE FOR MASC EXHIBITION 2002

The Medallic Art Society of Canada is planning to host its first Exhibition of art medals in the spring of 2002. Members of MASC will be invited to participate and a Call-For-Entry will be mailed out when the details are finalized.

The exhibition will have two parts. You may take part in both or only one if you so desire.

Part One: Open Entry

Any art medal created by a MASC member within the past two years, will be exhibited.

Part Two: Theme Entry

MASC members should enter an art medal created within the past two years, based on the theme of "Masks". The theme could be treated historically, from nature, as an abstract or be interpretive.

All art medals should not be larger than 150 mm (six inches) and should be in a non-malleable material. MASC members should limit their entries in this non-juried exhibition to not more than four medals in each category.

More information will be available to MASC members as soon as possible. We ask that you get your creative juices flowing and begin preparing for this important exhibition.

behind the MASC

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Alexander Husveti
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Geert Maas
Susan Taylor

MASC Membership Application

Annual Membership fees to MASC are \$35.00 in Canadian Funds.

Name: _____

Address: _____

Tel: _____ Fax: _____

Email: _____

Please fill in the above form and mail it with your check in Canadian funds.

Make your check out to – **MASC or The Medallic Art Society of Canada**

Mail it to –

**Mr. Carlo Toccalino,
MASC Treasurer,
P.O.Box 155,
Ballinafad, ON, N0B 1H0, Canada**