



behind the MASC

NEWSLETTER OF THE MEDALLIC ART SOCIETY OF CANADA

April 2006, Issue 14

President's Message



These past few months have been very challenging for me and for my family. For personal reasons my focus has narrowed to managing immediate day-to-day affairs. Consequently the mantle of the responsibilities of MASC has been borne by other members of the executive these past few months. Special recognition must go to Eileen Millen for arranging the MASC workshop on April 1st and to Saulius Jaskus for chairing the council meeting on that day as well. You will see by reading the report in this issue of "behind the MASC" that their work resulted in a wonderful day of information and comradeship that was fun for all who attended. This should be a reminder to those who did not make it out on that day that when MASC people get together we have a good time. Be sure to join us for the next event.

My term as president of MASC is fast drawing to a close as I shall be resigning at the next annual general meeting. While this has been a rewarding experience in more ways than can be imagined, it is time for another to lead MASC into new

ventures. Details of the election will be forthcoming over the next few months. I encourage every member to step forward and take an active role in running our society. Too often most of the work is done by the same people over and over again.



The Carillon & Rainbow Bridge,

Even if you do not live close to the Toronto area we should try to make MASC a country-wide society. How do we do this? We can use the internet and telephone to bring us together. Let's give it a try.

Please mark July 22, 2006 on your calendar. That will be the date of our next AGM. It will be held at the Sheraton Fallsview Hotel & Convention Centre in Niagara Falls, Ontario in conjunction with the Canadian Numismatic Association Convention. It has always been exciting to have our meeting at the same time as the CNA and we are very appreciative of their invitation to be involved in their convention. More information regarding the AGM and MASC's plans at that time will be sent to you in the near future. To prepare yourself for the Niagara adventure I would like to invite you to look at the 1953 murder mystery film, "Niagara" starring Marilyn Monroe.

For this particular President's Message I would like to offer my heartfelt thanks for everyone's patience. Thank heavens for the kindness and understanding of all our members.

Yours sincerely,
Susan Taylor

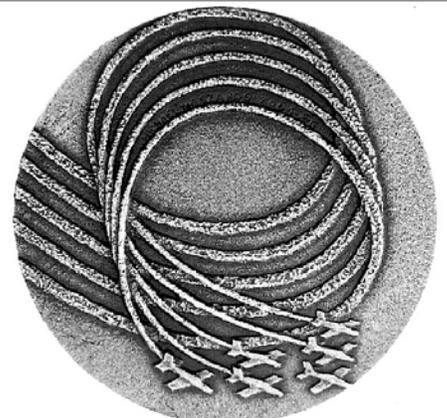
The Medal: "Log Jam" and "Looping The Loop"

by Michael Meszaros



Log Jam
2003 Cast Bronze 109 mm Diameter

I feel that a medal should retain some reference to the circle to be truly considered a medal. This is not to say that non circular works are bad or not allowable, but rather that they are plaquettes or small sculptures. This is like saying that a limerick or sonnet must have a certain form to be considered as such and it does not say that a 6 or 15 line poem is not a great poem. It is just not a limerick or a sonnet. A good medal should use the circular form to its advantage, not treat it as a nuisance to be overcome. I am happy to play around with the circle, to add bits or cut pieces away, but the original circle should still be discernibly there.



Looping The Loop
2003 Cast Bronze 109 mm Diameter



MASC April Meeting at Neilson Park Creative Centre

The MASC members who attended the April meeting ate a delicious lunch as they watched the film called "Dora" by Lazlo Liki. This film follows the life of our own Dora de Pédery-Hunt from her birth through WWII, her immigration to Canada and her career as a medallist in her adopted country. There was admiration expressed for the film and appreciation for the knowledge gained by viewing it.

Following lunch the meeting was called to order by 1st Vice President Saulius Jaskus, as our President Susan Taylor was unable to attend. Past minutes, treasurer's report and membership up-date were acted upon. John Regitko spoke about the Canadian Numismatic Association's convention which is being held in Niagara Falls, Canada on July 20 to 23, 2006. He invited MASC to hold their Annual General Meeting in conjunction with the CNA's convention. After some discussion it was agreed that this would be a great idea and the invitation was readily accepted.

It was reported that two medal making events had oc-



The MASC Council

Left to Right: Saulius Jaskus, Eileen Millen, Del Newbigging, Ray Scott,

curred over the winter. Eileen Millen held several medal making classes in Brampton, Ontario on Monday mornings. Geert Maas had a medal making workshop in Kelowna, British Columbia. From these events we hope to have some new members for MASC. From Geert's workshop some members are also thinking of joining FIDEM Canada also. They are quite aware that the next FIDEM International Congress is being held in Colorado, USA in September 2007.

A discussion was held about the offices of the Council and the Board of Directors. This is the year when changes are made to the Board of Directors. Alice Teichert and Richard McNeill will be completing their terms of office. Two new directors will be invited to become members of the Board.

John Carolan suggested that a new Council position should be assigned. This would be a Volunteer Coordinator. The role of this position would involve organizing volunteers for participation in special events. The suggestion was accepted. If any member would like to volunteer for this position please contact 1st Vice President Saulius Jaskus as soon as possible. The responsibility of the position is to be able to get other people to do the work.

Del Newbigging led a round of applause and much appreciation for Eileen Millen who organized almost everything for the April workshop and MASC meeting. We need many more members with Eileen's ability to make things happen.

The next Council meeting will be on May 4, 2006. The main purpose of the meeting will be to organize the AGM in July at Niagara Falls. Besides the huge CNA coin displays and sale of rare coins there will a medal display, MASC Directors' meeting and possibly a trip to the Albright Knox Gallery in Buffalo. Of course, no trip to Niagara Falls is complete without a trip to the bottom of the falls on the Maid of the Mist.

FIDEM Canada in Colorado, USA in 2007

It is almost too late but you still have a few days to join FIDEM Canada. The membership fee is \$75.00 annually. In December, FIDEM Canada Delegate, Del Newbigging will be collecting medals. These medals will be juried and a selection will be exhibited in Colorado, USA at the FIDEM International Medal Congress. The medals must be in Colorado by January 2007. FIDEM Canada entrants have a lower entry fee but all MASC members may enter the juried show. Whether you decide to become a member of FIDEM Canada or not, please create a medal or two for the exhibition. The theme of this Congress is "Passages to Reconstruction". Looking to a better world, this theme remembers all of the destruction of the past few years. From hurricanes to war, all of these are matters about which medalists have something to say.



Kelowna Sculptors Network Society;

Kelowna Sculptors Network Society is pleased to announce that Geert Maas will be teaching a Medallion Making Workshop. The workshop is intended to train participants to become independent medal makers. The workshop will take place on Saturday and Sunday, April 22nd and 23rd at the Sculptures in Progress Gallery, Studio 112, and the Rotary Centre for the Arts and on Sunday May 28th at Geert Maas Studio.

For further information please contact Lynden Beesley at 1-250-491-4942 or by email: lynbee@shaw.ca



MASC Workshop at Neilson Park Creative Centre



*Del Newbigging
Explains his five points of
"What is a medal?"*

On the morning of April 1, 2006 eager MASC members met in Etobicoke hoping this was not an April Fool's joke. Losing an hour's sleep that night would be joke enough. After refreshments we settled down to Del Newbigging's talk on "What is a Medal?" He began by reviewing the articles that had been printed in the early issues of "behind the MASC". Ann Shaper Pollack, Rusdi Genest, John Sheppard, Jeanne Stevens-Sollman and Richard McNeill had all written their views on the topic. Michael Meszaros insists that

a medal should retain some reference to the circle. Dora de Pédery-Hunt said it is easier to say what is not a medal.

Del said he would outline five points for a medal. He did not talk about composition, design or any spiritual feeling that might be in a medal. An artist could use his five points and make a bad medal as the quality of the medal depends upon the purpose and talent of the artist.

The five points he uses to design a medal are:

1. Size: A medal should fit in your hand and not be so heavy that it weighs your hand down. It should not be bigger than 6" in diameter and preferably smaller.
2. Double or Single Sided: He prefers his medals to be double sided unless the reverse is saved for engraving. If you are having the reverse engraved insist on a "deep cut". It is very important that the engraved letters are easy to read.
3. Lettering: As a student of Dora de Pédery-Hunt, the master of lettering, Del likes to use lettering in his medals. He acknowledges that lettering can be a drawback if you don't speak the language.
4. The Relationship between the Obverse and the Reverse: Both sides of the medal can be tied together by the sculpting, by the message or by the relationship of the images.
5. Message: Because you hold the medal in your hand it speaks to you directly. The message can shout as in political medals or whisper as in erotic medals. The message can be like a one-to-one conversation with the viewer.

Upon the completion of his talk on medals and a show of medals to explain his talk, Del reverted to his first career and set up the room as a classroom. Everyone was given materials and began working as Del organized a workshop on "Raised Relief Lettering for Medals". Carving directly into a plaster block each student designed backward letters and used plasticine pressed into the carving to see their results. Del demonstrated how to mix plaster for patching when you had to



*Eileen Millen organized
the day-long event*

re-design your letters. Everyone was happy to try out this aspect of medal making, especially the collectors and those MASC members who are not artists.

Paul Petch participated in the next part of the workshop by showing two books from his numismatic library: "American Colonial History, illustrated by Contemporary Medal by the late C. Wyllys Betts", 1894 edition and "The John J. Ford, Jr. Collection catalogue, Betts Medals: Part 1" which had a sale date of Jan. 16, 2006. The fantastic series compiled by Betts comprises historical medals relating to North American history from 1556 to 1786. Collector John J. Ford, Jr. assembled a virtually complete run of the series over a period of 40 years and the first part was sold at auction through the catalogue. Everyone was impressed by the beautiful antique book and by the beautiful design of the catalogue. Paul anxiously awaits the publication of Part II of the catalogue.



*Paul Petch talked about
the medal collection of
C. Wyllys Betts*

Holly Atkinson led the last part of the workshop. Holly has years of experience as she is one of the top employees of the Artcast Foundry in Georgetown, Canada. She explained "How to Make a Mold for a Double-Sided Medal". Putting together the rubber mold with keys for registration backed by a mother mold to cradle the pliable rubber is part of the complicated procedure. A wide pour hole has to be attached for pouring in the hot wax. At the foundry Holly uses the best silicone rubber but she suggested that less complicated rubbers could be used for making molds for medals at home. Medals without a mother mold to protect them should be stored flat at room temperature so they do not become distorted. "Mold Making, Casting & Patina" for the student sculptor by Bruner Felton Barrie and "How to make Molds & Casting (and Live to tell the About It)" were recommended by Holly. Everyone benefited greatly by having Holly talk with professional skill about her topic.

In our North American world where there are many Recreation Centres it was very fine for MASC to be in one of very few Creative Centres. It was a Saturday morning and the place was buzzing. Wouldn't it be nice if we had more Creative Centres in our communities.

*Lorraine Wright
Practices medal lettering
techniques*



**Featured Medallist: Jeanne Stevens-Sollman**

By Del Newbigging



Jeanne and Lukka, her Belgian Sheepdog at home. Lukka helps out as a model for the wolf pack

Her nearest playmate lived in the large farmhouse across the street in Johnston, Rhode Island, a suburb of Providence where **Jeanne Stevens-Sollman** was born. Karen was an older girl whose farm chores occupied most of her time. In the summers, on their way to gather the milk cows from the thickets of high bush blueberries, they would walk past the farm pond where ice was harvested during the winter months. The ice was stacked between layers of sawdust in the icehouse where it was stored for sale in the summer. If Jeanne wandered too near the edge of pond, she was warned the wicked witch would rise up from the muck and grab her ankles, pulling her down to live with the fish. This German farm, with its large family, was an amazing place to have so close and such a part of her life as Jeanne grew up.

Spending most of her childhood time outside, Jeanne became an observer of nature and of people as they worked the land. Often she would help out as best she could, but for so many activities she was too young and soon found herself alone, watching and assembling objects from the materials at hand. Villages out of sand, vessels out of mud, landscapes out of mosses from the forest.

Jeanne's parents owned a rabbitry for many years where she played beneath its cool shed roofs in the summer. Her job was mucking the pens and feeding the vast numbers of New Zealand Whites that helped supplement her family's income.



The medal "Polly Gallena" was conceived on the bus trip during the FI-DEM Congress in the Netherlands where Jeanne and Phil visited a beautiful stable that was converted into a home by Phil's cousin.. This three part articulated poem fits snugly into your hand. It opens to reveal a very fat hen in the del.

When her little sister entered her life, Jeanne was already entrenched in her solitude of watching and creating, musing over her assorted collection of "pets". Some of those critters were the foundlings of her grandfather's racing pigeon coop. Pigeon racing was the sport shared with her father and paternal grandfather, a weaver by trade, who came with his bride to the United States from France in 1918, settling in Lawrance, Massachusetts.

During elementary school, Jeanne was given several scholarships to attend Saturday morning art classes at The Rhode Island School of Design. Bored with simply painting landscapes, Jeanne began to attach sticks and other natural findings to her paintings making them three-dimensional collages.

In the summers, Jeanne, her sister, and mother would vacation in New Hampshire at the farm of her mother's aunt

where she would watch and work with this New Hampshire potter and shepherd. These summer visits were a big influence on Jeanne because almost everyone in rural New Hampshire was self-employed. Potting and shepherding were income partners, so many folks embraced this independent life style.

Because there was no real art program in her later school years, Jeanne laid aside creative play until her college days. While studying for a teaching degree in Art Education at Rhode Island College she was reintroduced to ceramics. Although she entered college to pursue a mathematics degree, Jeanne was drawn to clay and its three dimensional forms. In 1968 she completed her Bachelor of Science in Art Education.

At the Pennsylvania State University in 1972 Jeanne earned an MFA in Ceramic Sculpture. Here she met her husband Phil who graduated from Penn State in Architecture. The couple remained in Central Pennsylvania, each establishing studio space for their individual interests. Living within walking distance to their close friends, Lou and Chloe Dellaport, Jeanne and Phil remained close to the land. In 1981, Jeanne and Phil moved into their partially completed handmade home in Bellefonte, Pennsylvania, a work still in progress. Shepherding a small flock of Hampshires, Jeanne pursued her career as a ceramic sculptor. She and Chloe became studio partners in 1972 and remained so until 1998 when Chloe retired. In 1986, Lou, Phil's architect professor at Penn State, Chloe, also a graduate of Ceramics from Penn State, and Jeanne all enrolled in John Cook's medallic art class at Penn State. They all wanted to remain anonymous to the students and became the very eccentric elders in the class, The Medallic Three. Lou was famous for his medallic puns, Chloe for weaving profound sayings into images. And Jeanne, the rest is medallic history.

In 1984 John Cook, professor of sculpture at Penn State, created a program in medallic art which continued until his retirement in the early 90's. Because of his strong background in sculpture and relief work, John's medals were on the cutting edge of the contemporary art medal. He was one of the founders of AMSA (American Medallic Sculpture Association) and held one of the first US medallic workshops at Penn State,



Jeanne with "Traveler" in progress. The bronze wolf will mark the entrance to Penns Cave in Centre Hall, Pennsylvania. Penns Cave is Pennsylvania's only water cave seen by boat. There is also a nature preserve and tour featuring Pennsylvania's wild life. "Traveler" will be the first of Jeanne's six wolves to be completed for the Cave



A photo from 1992 of Jeanne and Biez, her companion of 30 years, in front of the Stevens-Sollman home and studio. Both spaces were designed and built by Phil as passive solar structures.



inviting many contemporary international medallists to participate.



Prodigal Son or The Home Coming. Like food that fills an empty bowl, so a homecoming contents a wandering soul



This was based on a story told to me by my neighbor farmer who supplied my hay for my live stock. So often we unloaded a ton of hay in the cool morning and chatted about farming, birthing of stock, families. His philosophy was any misfortune that happened in the barn should be left there an not be brought back into the house. With his gnarled milking hands he would grasp the broom to sweep out the chaff from the back of his truck. One day he leaned on the broom, eyes cast into the fields and told of his children leaving for the cities, his grandchildren having no love of the farm chores, except for one who would come back to the farm to help.

The rural images, so embedded in Jeanne's youth and later life, have become the foundation of her medals. Always wanting to say more than space would allow, Jeanne has found that the form of a medal provides the opportunity to create small three-dimensional poems, preserve deep thoughts and present



"Greetings" is a wolf study done for Penns Cave. The obverse has the three wolves greeting; the reverse is the Fibonacci design of a sunflower, a crop grown for food consumption for the livestock at Penns Cave Nature Preserve.

fleeting moments found in a previous, quiet life. In 1998 Jeanne received the Dutch Art Medal Award for Best Imagery and Text for *Foot Paths down the Mountain* at the FIDEM Congress at The Hague. In 1999 The J. Sanford Saltus Award for Signal Achievement in the Art of the Medal was presented to her from the American Numismatic Society in New York. In 2004 Jeanne became the Official Artist for the Presidential Mace at Iowa State University. October 2005, saw the completion of three new



Designed at the 1999 Trout Run Medallic Symposium as a millennium medal. The obverse with its curled restive appearance is watching for its next meal. The reverse is the symbol divided dinner plate with little fox meals presented in each section.. The words "Progress is made yet nothing changes" 2000 refers to world technology (the divided plate) and world hunger (little wild animals that have always fed the starving people of the world)



Footpaths Down the Mountain, a two part interlocking medal, winner of the Dutch Art Medal Society, 1998, FIDEM Congress, The Hague. This medal has the imprint of a day old lamb born in the 80's to Jeanne's little flock of Hampshire sheep. The obverse of the top medal has the nursery rhythm "Bah Bah Black Sheep". Its reverse has the positive of the hoof prints which nestle into the negative prints.

awards for the Pennsylvania State University Alumni Association. Although slightly larger than the six-inch definition of a medal, all three designs evoke the relief and lettering of a contemporary medal. Jeanne was also honoured to receive the commission to complete a commemorative memorial medal for her partner, Chloe Dellaport. "Our lives were so woven together through art, nature, and the love of cooking for thirty-four years. It was a privilege to honour Chloe in this manner," she said.



"Puddles", a life size bronze cat sleeping on a pile of books was commissioned for the Schlow Centre Regional Library in State College for the children's library in memory of Abby Yeagley who died accidentally in 2002 of carbon monoxide poisoning.

When asked about retirement, both Jeanne and Phil, now a furniture designer craftsman, replied that being self-employed artists does not suit retirement. "We would only fill up our spare time designing and creating more work," they chortled, sitting by the fire with their two dogs at their feet. Though they did retire from shepherding four years ago, the little barn still stands there next to the garden. "Maybe one day it will be filled with life again...when we have more time," Phil commented.

Jeanne is past president of the American Medallic Sculpture Association and Vice Delegate to FIDEM. She has also coordinated three biennial Medallic Workshops at Trout Run Lodge in St. Marys, Pennsylvania.



Partners in life and work, Jeanne Stevens-Sollman and Philip Sollman with the Presidential Mace for Iowa State University. Designed and fabricated out of bonze and silver by Jeanne, the Iowa State Campanile and its reflection sits on top of a turned Tiger Maple staff and disc crafted by Phil. Fourteen University Presidents and their term dates ring the staff in bronze.



Medal Presentations by Geert Maas

Contributed by Elly Maas

1. Tuesday night, December 13, 2005, the Okanagan Sculptors Network held their meeting at the Geert Maas Sculpture Gardens and Gallery, 250 Reynolds Road in Kelowna, British Columbia. Geert Maas was introduced as the guest speaker to talk specifically about medals.

He had a variety of medal catalogues, newsletters, and magazines on hand as well as an exhibition of his medals.

Topics:

History – coins – Greece, portraits, Romans, emperors

Renaissance – nobility, royalty, portraits, kings and queens

Mostly struck medals

Medals material: gold, silver, bronze

Unique art form

Up till the year 1900, medals in realistic style, commemorative medals

Developments in art from realism, cubism, surrealism

Boundaries pushed in shape and medium

The benefit for artists to make medals: the cost and the time to make these small scale works is limited while the artistic possibilities are unlimited.

Medal obverse / reverse

Organizations MASC, FIDEM, AMSA

Exhibitions, FIDEM Congress 2007 in Colorado Springs, catalogue, medal

Geert Maas has offered to give a medal workshop for a maximum of 10 participants. The Okanagan Sculptors Network is

currently applying for a grant to cover the costs. This complete medallic sculpture workshop consisting of three days hands-on is intended to train participants to become independent medal makers. An outline of the program and the list of materials has been provided by Geert and discussed with the president of the group. The first two-days episode of the three day workshop is tentatively scheduled on April 22 and 23 at the Rotary Centre for the Arts Building, downtown Kelowna. After the medals have been cast at a local foundry, day three, finishing workshop, will be held at Geert Maas' studio tentatively scheduled on May 20.

2. The Sculptors' Society of British Columbia held their meeting on Saturday, January 14, 2006 in Vancouver. Geert was on the agenda to briefly touch on the subject of medal making. He took a variety of medal catalogues, newsletters, and magazines along as well as four of his medals. Some members might join the 3-days workshop in Kelowna.

3. The Sculptors' Association of Alberta invited Geert to speak in Edmonton to its members about his work during their evening meeting on February 8th, 2006.

Topics requested by the SAA to be addressed included: his personal journey as an artist and sculptor, the techniques he uses in his art, how and where he markets his art, the art environment in Kelowna, and any other topic he would like to address.

Geert also showed 80 slides of his work featuring installations, sculptures, wall sculptures, medals and paintings. To promote medals he provided the MASC catalogue as well as a summary of his medals in photographs.

Kelowna Centennial Time Capsule

Designed and executed by Geert Maas



This above ground Time Capsule was sealed December 30, 2005 to commemorate the City of Kelowna Centennial Year of Incorporation.

Specifications: Material: Bronze with multi patinas and Stainless Steel

Height: Over 3.60 meters / 12 feet

The sculpture represents an apple, bronze and stainless steel, sliced and some sections protruding. The bronze apple is finished in different patinas and has a stainless steel stem, sitting atop a brushed stainless steel column holding two containers with artifacts. The apple is divided into several surfaces, planes and colours to reflect the rich diversity of the people of Kelowna.

The top container will be opened in 2105, one hundred years after being sealed.

The bottom container will be opened in 2030.

Through a partnership with the City of Kelowna and the Kelowna Museum, this sculpture was made possible by Orchard Park Shopping Centre as a gift to the city's present and future generations. Orchard Park is the home of the Kelowna Centennial Time Capsule.

Geert Maas Sculpture Gardens and Gallery, 250 Reynolds Road, Kelowna BC is open to the public. For a preview visit: www.geertmaas.org and for more photos about the Kelowna Centennial Time Capsule.



Member News



The Okanagan Sculptors Network held their meeting at the Geert Maas Sculpture Gardens and Gallery in Kelowna, British Columbia on December 13, 2005. Geert Maas is seated second from the left.

Tricks, Tips & Techniques

by Doug Taylor



For best results when photographing medals:

- When photographing a medal it is best to provide some distance between the medal being photographed and the background. This can be accomplished by using objects such as film canisters or plastic medicine bottles to support the medal some distance off the background. The method of support should be not be visible as it would detract from the subject.
- The idea is to have the medal in focus and the background awash. No sharp shadows! Contrast is the key. For most dark medals a white background is appropriate while silver medals tend to stand out on a dark background.

Red Deer College - Continuing Education Course Information

Small Scale Bronze Casting

Instructor: (MASC Member) Paul Leathers

July 24, 2006 - July 28, 2006

This course is oriented towards the beginner as well as the more advanced student who is interested in exploring foundry processes that have been adapted for the home-based studio. The course will be of special interest to those individuals, such as ceramic artists and furniture makers, who might wish to incorporate cast metal objects into their projects. Topics to be covered will include mould making with alginate and silicone rubber; wax model development; refractory shell casting; surface finishing; colouring and patination. Basic metallurgy and alloy formulation as it applies to small-scale foundry practice will also be introduced. Slide presentations, videos, demonstrations, and handouts will support the learning process and you should be able to finish a number of small-scale cast objects during the week. www.alluvium.ca/workshops_ssbc_pwl.html

Images from recent Small - Scale Bronze Casting Workshops



At the Sculpture Studio, The Banff Centre, March 2003



At Grande Prairie Regional College, August 2005



At Grande Prairie Regional College, August 2005



Cast and patinated bronze by Paul Leathers



Monumental Miniatures

If you were unable to see the exhibition you still have a chance to see the medals that were included in the display. A binder has been created with coloured photographs of all the medals. It is available for sale at \$35 + S&H and a CD containing all the images is also available for \$15.00 + S&H. If you would like to purchase either the binder or the CD, please contact:

Mr. Doug Taylor,
560 Maple Lane East,
Ottawa, Ontario, Canada, K1M 0N6
Tel: 613-842-3417
email: susan.taylor@sympatico.ca

Call For Medals

The medals in the permanent MASC display at the Canadian Sculpture Centre will be changed at the end of April. If you are interested in having one of your medals displayed, contact:

Mr. Saulius Jaskus
453 Sackville Street, Toronto, Ontario, Canada, M4X 1T3
Telephone: 416-966-3101

MASC would like to acknowledge with much appreciation, Grace Clements. Grace is a professional proofreader who checks all of our grammar and language for "behind the MASC". Grace is pleased to support MASC and her favourite medallist, her husband, Bill.

Big hugs for Grace

MASC Membership

Contact Membership Secretary Eileen Millen
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behind the MASC

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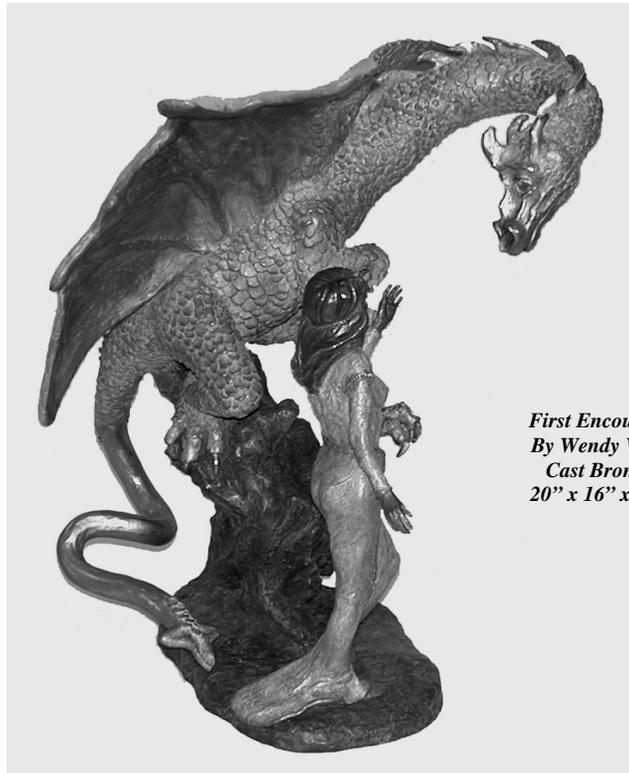
Director-at-Large

Doug Taylor

Welcome New Members

MASC welcomes the following new members

Ms. Georgina Zmatlik, Toronto, Canada
Prof. Amanullah Haiderzad, Staten Island, New York



First Encounter
By Wendy West
Cast Bronze
20" x 16" x 16"

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