

Dear Medallists and Medal Enthusiasts,

I apologize for the late Spring issue but I think you will find it was worth the wait. This issue should appeal especially to our coin or medal collectors or those who want to collect. Congratulations to Donald Scarinci for being the first to be presented with the new FIDEM Personal Collection Award. Paul Petch also tells his journey as a collector, providing great inspiration to start collecting. Thanks to both Donald and Paul for sharing their stories. Your appreciation, promotion, and education of the medal is a value to all medalists.

We are looking forward to this years MASC exhibit, “Medalling into the Light”. The exhibit is open to the public Friday July 22nd – Sunday July 24th at the Royal Canadian Numismatic Association Convention at the Delta Ottawa City Centre, Ottawa. We know this is short notice, so it is not themed. Rather, we are interested in what you may have been working on during the isolated COVID years. Please take a look at our Exhibit Call for Entry.

Congratulations to the winners of the AMY awards, (American Medal of the Year), and our thanks to Mel Wacks from AMSA for sharing. Any MASC members who crave to know more about medals are invited to join AMSA and receive their full color issues of the Members Exchange. (The association is on the Internet at www.amsamedals.org).

Just a reminder that the next the FIDEM XXXVII congress will be held in Italy 2023. Plus, our MASC exhibit is coming up very soon. Time to start medalling!

*Lorraine Wright
President, MASC*

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The FIDEM Personal Collection Award

By Susan Taylor



This award was presented for the first time in 2020-2021 to Donald Scarinci

Congratulations Donald!

The new FIDEM Personal Collection Award was created and donated to FIDEM by Bogomil Nikolov. This FIDEM prize is awarded to medal collectors who have focused on collecting contemporary medals. This award was presented for the first time in 2020-2021 to Donald Scarinci.

About the artist of the FIDEM Personal Collection Award:

Bogomil Nikolov Dimitrov was born on December 18, 1943 in Bulgaria. In 1964 he graduated from the Fine Arts High School in Sofia, majoring in Painting. From 1966 to 1968 he studied Monumental Painting at the National Academy of Arts in the class of Prof. Georgi Bogdanov, in 1971 graduated from the Moscow Higher Institute of Applied Arts where he made his first medals.

In 1976 he organized his first solo exhibition “Medal, Plaque, Small Relief” in Sofia, this exhibition was the first of its kind in Bulgaria. From 1971 to 1991 Nikolov was Head of the Art Studio for Metal and Jewelry at the Art Fund of the Union of Bulgarian Artists. In 1996 he won national competition for Associate Professor in the Metal Department of the National Academy of Arts, and in 2002 he was awarded with the scientific title Professor; from 1996 to 2011 he was the Head of the Metal Department at the Academy.

Apart from medal sculpture and coin design, Bogomil Nikolov also works in the field of painting, applied arts and graphic design.

His works are in the collections of museums and galleries around the world, such as the British

Museum and the Victoria and Albert Museum in London, the Pushkin State Museum of Fine Art in Moscow, the Royal Medal Collection in Stockholm and many others. He has won the Annual Marsh Award and the Presidential Medal of the British Art Medal Society in 2012, a recognition for his creative merit and his efforts to develop and popularize the medal art. Bogomil Nikolov is the author of more than 600 medal works. He has also designed a large number of collection coins, medals, state and institutional insignia of honors.

In addition to his personal creative success, he has received high international recognition in the field of art education and the organization of major national and international events and art projects. As a pioneer of Bulgarian medal sculpture, he not only created a national art school, but contributed to making Bulgaria one of the leading countries in this field. As a result, FIDEM (International Art Medal Federation) assigned Prof. Bogomil Nikolov to organize the 33rd World Congress of the Federation in Sofia in 2014.

In 2018, the National Academy of Art organized a retrospective exhibition of the artist in the Academia gallery on the occasion of his 60-year creative activity. At the official opening of the exhibition Prof. Nikolov received the most prestigious ANS World Award Sanford Saltus, for outstanding achievements in medal sculpture. The award was presented by Ute Wartenberg Kagan, Executive Director of the Sanford Saltus Committee.

For more information about Bogomil Nikolov and his work please visit: <https://bogomilnikolov.com>



HOW I STARTED COLLECTING MEDALS

By Donald Scarinci

The 1994 American Numismatic Association Coin Convention was a turning point in my life as a collector. The Franklin Mint exhibit of contemporary cast art medals changed my collecting interests and changed my perspective on coin design. My passion for numismatics became an obsession with art medals and led to what Dick Johnson has described as the largest, privately held collection of art medals in the United States.

My journey collecting art medals began almost unexpectedly. In the 1980s, I was an avid collector of colonial American coins and I was one of the founders and incorporators of C-4, the premier collector club for colonial coin enthusiasts today. At the time, I attended coin shows throughout the United States, searching for rare colonial coins I needed for my collection. I cannot remember when I saw my first art medal, but it must have been a Society of Medalist medal at one of those shows.

While colonial coins are historically important, fairly rare, and interesting to study, they are not aesthetically pleasing numismatic items. I delighted in the contrast with the art medals produced by the Medallic Art Company since the 1930s, which featured handheld works of art by the most important sculptors in America during the 20th Century.

By the early 1990's, I had started to slowly assemble a collection of Society of Medallist medals. I would buy one or two at a coin show and then research the artist. My library grew into an extensive holding of books about these artists, and I just could never get enough.

Finally, at one show near New York City, I stumbled onto Paul Bosco's table. He was very knowledgeable about medals and insisted that I should visit his store in New York. I did.

There were so many medals packed into Paul Bosco's small shop that I had to move things around before I could see into a case. I saw case after case, and endless drawers filled with beautiful works of art by artists that I had never heard of before.

When I asked about the Society of Medallist medals, Paul pointed me to stacks of milk cartons that reached from floor to ceiling. The cartons were full of medals in their original boxes, along with the leaflets that described them. I was overwhelmed. When I asked how



"Bursting the Bounds"
by Donald Delue, 1985,
Galvano
(12" x12") for SOM 111,
Medallic Art Company



much, Paul told me that I could have my pick for \$20 a medal. Wow, I thought, \$20 for these amazing works of handheld sculpture! It was too good to be true for a coin collector accustomed to paying \$1,000 for a single colonial coin.

I walked out of Paul Bosco's shop with two milk cartons of struck Society of Medalist medals and a promise to return frequently, which I did.

Therefore, I guess the stage was set for my revelation at the 1994 American Numismatic Association convention in Chicago. The Franklin Mint sponsored an extensive exhibit of cast art medals by living artists and the beauty of the medals mesmerized me. For the first time, I encountered contemporary designs cast in bronze like the monumental sculpture I had enjoyed in New York City art galleries. This is when things got serious for me.



Long before Don Everhart became the Chief Engraver of the United States Mint, I knew him from the dinosaur collection he did toward the end of the Society of Medalist series in the 1990's. When I looked through the Franklin Mint Exhibit in 1994, there was an awesome cast medal, "Fraggle Rock" by the same Don Everhart. I still remember the medal and the day I saw that exhibit as if it were yesterday.

In the years that followed, I learned about the J. Sanford Saltus Award and the recipients dating back to 1919. I could not have predicted that I would eventually become the Chairman of the J. Sanford Saltus Award Committee.

I researched the history of the award, the award recipients and the ways that art medals began to parallel trends in sculpture after World War II. Then I stumbled onto the Rack & Hamper gallery in New York City, where I first met Mashiko.



During that first visit to her gallery, this high energy, super-enthusiastic woman patiently answered my questions and showed me many things. I went home that day with a bag full of exhibit catalogs and one of my all-time favorite medals, "Doghouse in the Wind", bronze cast in 10 parts, 3" x 2" x 3" by Jeannie Stevens-Sollman.

Every cast medal I buy spends some time in my office where I can look at it and hold it during the workday. "Doghouse in the Wind" lived in my office for over a year and got a lot of attention from visitors.

Jeannie Stevens-Sollman
Doghouse in the Wind

Jeannie Stevens-Sollman
Doghouse in the Wind (open)



In the years after the 1994 Franklin Mint exhibit, I discovered FIDEM, AMSA and a whole world of artists and art medal societies. It is remarkable to me that I now regard artists from around the world as my friends.

Each medal in my collection has a story to tell. Many of the pre-World War II medals have a place in history as well. I have complete sets of Dassier medals, a wide selection of David D'Angers, over 1,200 pieces of French Art Nouveau and Art Deco, and full sets of the medals of major art medal societies, including all three series of the Monnaie de Paris.

My study of the history of the art medal grew faster than my collection and my library kept pace. Eventually, the medal collection overtook the space I had available to store it. It is now stored carefully in separate locations, with the more expensive historical medal series and rare items in various bank vaults.

A major difference between collecting art medals and collecting coins is the peace of mind for how they can be displayed. Coins seldom leave bank vaults because they are significantly more expensive than medals, but the medals can live with me. My collection of French Art Nouveau is stored in a custom-made cabinet and my Alexandre Charpentier collection currently occupies a display case. Many plaques and larger art medals find their way into display cases at various times.



FIDEM Congress Medal
1994



When I have time, I enjoy curating groups of medals to lend for exhibitions on various subjects. For example, my collection of September 11th medals has been exhibited numerous times. It is fun to watch how people respond to art created contemporaneously with world events.

Perhaps the medals that interest me the most are those that capture an artist's response to an event or to the human condition in general. When an artist is moved by a personal experience, the artistic expression moves others. Perhaps the definition of art is the expression that conjures an emotional response. When an art medal moves me to an emotional or transcendent response, it is a great medal.

My interests continue to evolve. I have notes for more than a few books, including a sequel to Mark Jones, "Art of the Medal." I also have a long list of articles to write, including much-needed articles about safely and attractively storing art medals.



Plaques and larger art medals...



Custom-made cabinets



MY COLLECTING JOURNEY

By Paul Petch

I recently added a new item to my collection and it got me thinking a bit about the whole experience of collecting. I will tell you about the item a bit later, but first here are some of my collecting thoughts.

It is a part of being human to collect. At the very least everyone has a few sentimental treasures. Don't we all feel empathy for the victim of a fire when they speak of their possessions that cannot be replaced? Being a coin collector, one particular scene from the movie *Throw Momma from the Train* sticks in my mind. Danny DeVito gets down on the floor, removes a floor board and takes out five coins. They have no premium monetary value beyond their face value, but each one recalls to his mind a special time with his deceased father; it is his coin collection.

Baseball caps, coins, stones, posters, movies, seashells, toys, art, manuscripts, stamps, and coffee mugs are among the many collectible items. You name it. We collect it. The reasons for collecting are numerous. Some do it for pleasure; others to learn more about the objects; others seek status or prestige; and many do it to show loyalty to their team, country, or hometown. Archeological records show that ownership of objects is a universal phenomenon that has existed across time, cultures and people.

Some collect with the aim of accumulating every one of a particular series. I have a couple of friends that have meticulously gone after an example of every Canadian nickel 5-cent piece since they began in 1922 ... and they are in the best condition obtainable. Not only was it a big collecting job, it entailed spending big bucks! Others take a more casual approach and simply add to their collection based on what lady luck sends their way. I have a very successful lawyer friend who has set aside a special collection room in his house; it's his owl room.

Getting a bit more specific to classical collecting, research shows that in the 19th century, aristocratic collectors coveted rarities—such as fossils, illuminated books, and other objects—and displayed them, then later donated the items to museums. For the aristocrats, it was a way to show off their good taste and status in society. Many museums and special collections that we enjoy today come from wealthy families. The powerful Medici family was a banking family in Florence whose

members collected art and sponsored artists in the 1500s. Their extraordinary art collection is housed in the Uffizi Gallery in Florence.

Today there are many organizations in Canada that support the whole range of study and collecting lumped under the term “numismatics.” Besides our own MASC, there are groups of token collectors, paper money collectors, wooden money collectors, Canadian Tire “money” collectors and umbrella groups like the Ontario Numismatic Association and the Royal Canadian Numismatic Association.

My personal journey into collecting began in the late 1950s when I plucked old coins out of circulation or looked forward to my father coming home with what he may have saved for me from his job as a cashier. The activity became my life-long hobby once it was supplemented with a guide book purchased at a Coles bookstore and meetings of my local coin club. However, my satisfaction in buying coins to add to the collection dropped off in the 1980s as I discovered there was far more joy in collecting books about coins and medals so I could learn about the history and background stories behind pieces. More than that, acquisition of my first art medal revealed to me both the tactile and visual excitement of a cast medal. For the most part, coins were out and even historical medals with their intricate designs and interesting stories came in second to the art medal. Now I get to collect based on an artist, like Dora de Pédery-Hunt and other MASC members, a theme, like FIDEM medals, a manufacturer, like the Medallic Art Company and Royal Canadian Mint or simply on a design I particularly like.

So, what is that most recent item I just added to my collection? It is a good example of how my collecting has evolved.

I got a phone call from an old collector friend I got to know through my coin club. “Paul, you collect medals. I have something you might like.” He went on to describe what he had. “It is from the Royal Canadian Mint and it is a board with six art medals with the title Canada Remembers.” Based on his description I was able to do an Internet search and not only find the item but decided I wished to add it to my collection. With price and a meeting location arranged it was in my hands a couple of days later.

So, what is that most recent item I just added to my collection?

“It is from the Royal Canadian Mint and it is a board with six art medals with the title Canada Remembers.”

The *Canada Remembers* souvenir was produced in 1994 in commemoration of the 50th anniversary of D-Day and to mark Canada's participation in the Second World War. There is a lengthy description included which reads:

This set of six medallions has been developed by the Royal Canadian Mint in concert with the Canadian Battle of Normandy Foundation to recognize Canada's contribution to the cause of freedom in the Second World War.

Cover of protective sleeve (right)



Painting display and medal mounting board. The medals are magnetically held in place

Passing?



This painting by Canadian artist Harold Beament circa 1946 depicts a scene of survivors cast adrift during the Battle of the Atlantic. The Allies won this war-long battle in which Canadian seamen from the navy and merchant marine, and many airmen, played a very large part but not without heavy losses and terrible hardships.

D-Day, The Assault



This painting by Canadian artist Orville Fisher in 1945 depicts a scene from the Battle of Normandy. It is a rendering of the Canadian landing on Juno Beach on June 6, 1944. Canadian soldiers, sailors and airmen all played vital roles both on D-Day and in the ensuing Battle of Normandy. The assault on the Normandy beaches, a triumph of combined operations, was the largest in history, a pivotal point in the war in Europe and one of the great allied successes of the war.

The Nijmegen Bridge



This painting by Canadian artist Alex Colville in 1946 depicts a scene from the Liberation of Holland. During the winter of 1944-45, having cleared German forces out of the southern part of Holland, Canadian troops held the Nijmegen bridge in the face of repeated and desperate attempts to destroy it.

Entry into Assoro, Sicily



This painting by Canadian artist Will Ogilvie circa 1945 depicts a scene from the Allied Invasion of Sicily. Canadian soldiers endured many hardships as they Invaded Sicily and fought their way 400 miles through Italy and into history in some of the fiercest fighting of the war.

We Flew with the Heroic Few



This painting by Canadian artist Rich Thistle in 1989 depicts a scene from the Battle of Britain which took place in British skies during the Summer and Fall of 1940. The artist named his painting We Flew with the Heroic Few in reference to the Canadian fighter pilots who took part in the Battle.

Finale



This painting by Canadian artist Don Connolly in 1987 depicts a scene from the Far East Campaign which led to the winning of the Victoria Cross by the naval pilot Lieutenant R.H. Gray RCNVR, at Honshu, Japan, on August 9, 1945. Canadians served with honour in the Pacific War, at Hong Kong, in Alaska, on crucial reconnaissance patrols in the Indian Ocean, flying supplies over the Burma Hump, in flight.

Each medallion highlights a portion of a painting selected from the Canadian War Museum Collection. These paintings by Canadian artists illustrate scenes from the Battle of Britain, the Battle of the Atlantic, the Sicily and Italy Campaigns, the Battle of Normandy, the Liberation of Holland and the Far East Campaign.

When war broke out in 1939, eleven million Canadians were emerging from the hardships of the Great Depression. With its small and ill-equipped armed forces, and industrial enterprises struggling to recover from economic setbacks, Canada had to blend ingenuity with a will to succeed.

Men and women on the home front mobilised for an effort of unprecedented size. The Royal Canadian Navy and Royal Canadian Air Force immediately took on escorting responsibilities in the North Atlantic and the Canadian Army sent a Division overseas. Canadian airmen fought in the Battle of Britain and Canada became the “aerodrome of democracy” following the agreement of 1939 to sponsor the British Commonwealth Air Training Plan. Canadians also made unforgettable and heroic sacrifices in the defence of Hong Kong in December 1941 and the raid on Dieppe in August 1942. These were desperate days indeed.

By June 6, 1944, when the Allies launched their assault on occupied France, Canada was a major participant in every phase and every theatre of war-time activity.

Canadians distinguished themselves in land, sea and air operations as well as on the home front. By the end of the war, on September 1, 1945, over a million men and women had served in uniform and the merchant marine and 45,607 Canadians had given their lives for their country.

In terms of the many collector products from the Royal Canadian Mint, this one is fairly unique. Not only does it feature medals, as opposed to non-circulating legal tender coinage, they are truly art medals depicting a portion of a painting. I am very pleased that my friend brought this collectible to my attention because it comes from a time a few years before I started collecting art medals in earnest.

I have to wonder what else might be out there waiting for me. My Collecting Journey continues.

AMY AWARDS

The American Medallist Sculptors Association (AMSA)
2022 American Medal of the Year

Prepared by Mel Wacks NLG



Save Our Planet,
Keiko Kubota-Miura



John Lewis
Jim Licaretz



Pandemic Selfie,
Eva Wohn

The American Medallist Sculptors Association (AMSA) has announced that **Keiko Kubota-Miura** has won the **2022 American Medal of the Year (AMY)** award for her innovative work titled “Save Our Planet from Covid-19.”

Keiko describes her work as “a self-portrait medal when NY was in the Covid-19 epidemic, and I am the plant growing strong with others in the midst of it. Our lives must also change to protect this planet of ours. And live in symbiosis with all things, solid and alive, not defeated by Covid-19 – Save Our Planet.”

“Save Our Planet” is 6” x 6” x 3”; Keiko delineates its production as follows: “The medal is made from a sheet of copper, made into a round shape with a hammer and chisel. The plants inside and the club-shaped spikes of Covid-19 are made from copper rods. The shapes are assembled by soldering and electric welding. The natural oxidized color of the copper is created during the production process, after which each piece is patinated in hues of dark brown and greenish-blue, and finally 24K gold leaf is applied.

While similar medals by Keiko sell for thousands of dollars, she has agreed to make up to 10 duplicates of “Save Our Planet,” priced at just \$999 each plus \$25 shipping. Orders and information can be obtained by contacting Ms. Kubota-Miura at keikokmny@gmail.com or (347) 513-0138. Note that since each medal must be hand assembled, each medal will be slightly different and unique.

The two other finalists are civil rights leader “John Lewis” by Jim Licaretz, 3 ½ inches cast in bonded bronze and priced at \$75.00 plus \$7 shipping, and “Pandemic Selfie,” 4 x 2 inches cast in hydro-stone and hand-painted, by Eva Wohn, priced at \$65 plus \$7 shipping. To order, contact Licaretz at idolls@earthlink.net or (310) 686-0920, or Wohn at ewohn@hotmail.com or (202) 341-3301.

All 39 AMY entries will be pictured in the next full color issue of AMSA’s Members Exchange. Art medal collectors and designers are invited to learn about and join the American Medallist Sculpture Association at www.amsamedals.org.

From Medals to Jewelry – A STUDY IN THE GENERAL CHEMISTRY LAB

By Phebi Lee, Crea Sidney, Katie Bilello, Omar Ammoun, Julia Jakubczak, and Mark Benvenuto

Introduction

We have been working with several different metals, often those which are low-melting alloys, in the freshmen-level chemistry laboratory class for more than a year at this point. We examine properties such as eutectic melting points, but often find the quick and easy connection to producing art medals from the metal we utilize.

One of our original goals when using different metals has been to familiarize students with the properties and use of these materials when they are molten. Leaded tin alloys have proven to be quite useful and easy to handle, but alloys such as Wood's metal melt below the boiling point of water. This low boiling point makes them very easy to work with, and tends to be very safe precisely because of the low working temperature.

We have found that elemental tin produces medals with a high shine, but that all the metal alloys with which we work give good results. Using Wood's metal tends to produce medals with what can be called a flat, silvery surface, as opposed to a shining one. But they can still be quite attractive.

The Method

We have been using 3" blocks of graphite as molds in our laboratory, and find that they do an excellent job of taking the heat from our molten metal samples and dissipating it throughout the block (graphite blocks can be purchased from The Graphite Products Corp. graphiteproductscorp.com). Carving any image in graphite is actually easier than carving in some types of wood, and wood carving tools do an

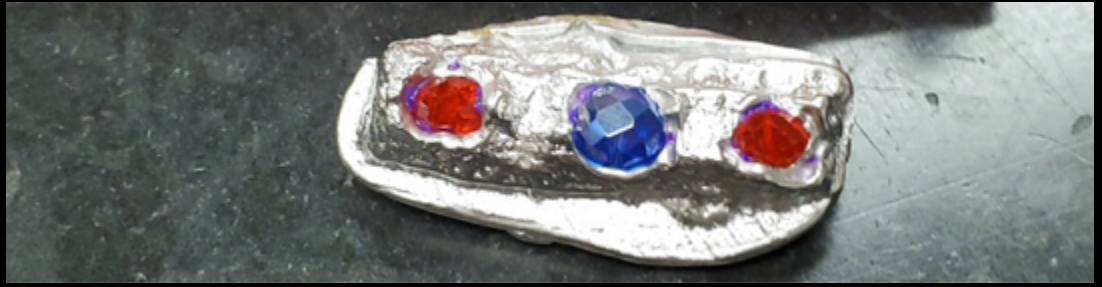
excellent job of creating any design. If there is a downside to carving in graphite, it is that black dust seems to get everywhere. Thus, wearing old clothes and keeping the work area clean becomes important.

Since creating these medals means metal will be poured directly into the mold, carving must be in the negative, so that letters and designs with directions come out correctly.

Importantly, we want to discuss how a person can add jewels to any medal, and how we can keep them properly positioned when the molten metal is poured. For the purposes of simple trials, we chose to use colored glass beads from a hobby shop, as well as pieces of a broken, brown glass bottle, to simulate jewels. In each case the materials were chosen because they were colored, and would stand out well against the silver background of the metal. Interestingly, it only required a stick of Elmers® glue to hold the beads or glass in place when the molten metal was poured. The glue is wiped or smeared into a recessed portion of the mold, then the jewel is placed firmly into the spot of glue. It does not have to dry, and metal can be poured in almost immediately after each jewel has been placed.

Adapting the Method

Using glass beads or pieces of broken glass as part of the medal design led our discussion to the idea of making jewelry using this method. It was agreed that even a thin medal that was made to the size of the 3" cubic graphite block would be too heavy to become any form of conveniently-sized piece of jewelry. Thus, a smaller design was made, still using



the graphite molds. Such “mini-medals” can be either medal or jewelry, depending on the artist’s aim and desire.

Our one missing piece was some form of pin. Hobby shops often carry small pins with backs on them, and we found them to be very inexpensive. Using a pair of needle-nose pliers, we found we could hold a steel clip-pin to the reverse of the jewelry piece while it was still molten – while the metal was being poured into the graphite mold, actually.

Using the glass “jewels” we just mentioned, we found that again using tin or other alloys, and the graphite molds, produced for us small pins that could be worn as a brooch or tie tack. The photos show examples of this.

Thoughts for the Future

What we have described here are early steps in making medals that are small enough to be jewelry, first trials, really. The technique is an adaptation of our medals making technique, using tin or low-melting alloys, and graphite molds. We chose to add our glass beads as jewels when making brooch pins with this technique, largely to give them some color and contrast. We also found that pin backs were easy to incorporate into any piece, simply by holding them in place carefully while the metal was being poured.

We think that logical next steps include finding how fine the design elements can be for any of these pieces, since jewelers often work on a scale smaller than many medals. Also, we’d like to determine whether other types of backings can be attached to these mini-medals.



MASC Exhibit at the RCNA MEDALLING INTO THE LIGHT EXHIBIT

JULY 20 – JULY 24 2022

ROYAL CANADIAN NUMISMATIC ASSOCIATION
CONVENTION

DELTA OTTAWA CITY CENTRE, OTTAWA, ONTARIO

What did you produce during COVID Lockdown?

Send us your medals by June 30th
Submit a maximum of three,
(may be curated to two if space is an issue)

Display cases are 22" x 34" x .75"
(provided by the Conference)

\$15.00 per medal to pay for return postage

*Paul Petch, RCNA member is sponsoring this non-competitive exhibit.
He will assist convention attendees who want to reach the artist.*



MEDALLING INTO THE LIGHT EXHIBIT

–ENTRY FORM–

Please fill out this form digitally, or the required information and send by email to president@medallicart.ca

Name:

Address:

Telephone:

Email:

Please accompany entry fee with medal - \$15.00 CAD or USD, two sided to be shown is considered two entries.

One Sided Medal

Two Sided Medal

Medal Title:

Medal Material

Year Completed

Medal size: Width (mm)

Height (mm)

Depth (mm)

Value for insurance Purposes (CAD):

Description:

WAIVER OF LIABILITY

In submitting my work to the Medalling in the Light Exhibition in Algonquin Park, Ontario, I hereby release the Medallic Art Society of Canada and their officers, from any and all responsibility and/or liability for any damage or loss that may be incurred in the handling of my artistic work from the time of delivery to MASC Council until they are returned to my possession. I assume all responsibility for my works and waive any claim against MASC/Council and all venues. In the event that this release should be in any way invalidated, the maximum liability of MASC/Council shall be limited to the application fee paid for submitting any work that is damaged or lost.

Please send your medal, signed and completed form and entry fee, by **June 30, 2020** to:

Lorraine Wright
8010 First Line Nassagaweya
Campbellville, ON, L0P 1B0, Canada

I have read and agree to abide by all the terms and conditions on this Entry form as witnessed by my signature below.

Signed

Dated (yyyy-mm-dd)

Any questions should be directed to: Lorraine Wright, president@medallicart.ca

MASC Council

Lorraine Wright - President

Janine Lindgren - Vice President

Paul Petch - Webmaster & Treasurer

Directors -

Lynden Beesley

Geert Maas

Richard McNeill

Andrea Yermly

Past Presidents -

Sarah Tohill (2011 - 2014)

Doug Taylor (2010 - 2011)

Paul Petch (2008 - 2010)

Saulius Jaskus (2006 - 2008)

Susan Taylor (2003 - 2006)

Del Newbigging (2000 - 2003)

MASC MISSION STATEMENT

THE MEDALLIC ART SOCIETY OF CANADA IS DEDICATED TO THE
CREATION, PROMOTION, APPRECIATION, AND EDUCATION OF THE FINE ART OF THE MEDAL