

Greetings to all,

In this summer issue, I am thrilled to introduce you to a highly talented, longstanding member of MASC, Kenna Graff. Kenna excels in a diverse range of artistic media and styles, all of which brilliantly capture the beauty that surrounds her. Her artwork weaves intricate narratives and evokes uplifting joy, showcasing a keen appreciation for complexity and composition.

We're delighted to announce that we have once again secured a spot at the Algonquin Art Centre from June to October 2024. The challenge ahead is to create medals that are inspired by the theme of Algonquin Park, offering a vast canvas for your imaginative ideas to flourish.

Furthermore, we are in the early stages of planning a second exhibition scheduled for the autumn of 2024. This exhibition will have an open theme, allowing you to unleash your creativity without constraints. Stay tuned for more information as the details are finalized.

A heartfelt congratulations to Mark Benvenuto, who not only holds the esteemed position of American Medallic Sculpture Association (AMSA) president but has also authored a compelling book titled "Chemistry of Medals." This book is a must-read for both seasoned medallmakers and enthusiasts alike. You can obtain your copy by reaching out to Mark.

Remember, this newsletter is a platform for you to shine. Share your latest works, collections, or any special interests you'd like to showcase with fellow members.

*Let's continue to nurture our creative spirits!
Warm regards, Lorraine"*

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KENNA GRAFF

MEMBER SHOWCASE

I have always had a deep passion for art, which has been nurtured by both my own self-learning and the guidance of mentors. Growing up in a vibrant environment, surrounded by lush orchards and the breathtaking Sonora desert, as well as the semi-arid forested mountains that encircle the valley has greatly influenced my artistic journey. The abundance of wildlife and my outdoor experiences in the Okanagan Valley have inspired me to focus my artistic endeavours on painting contemporary wildlife and abstracted landscapes over the past 30 years.

Artistically I'm not limited to one form or style of art. From landscapes that translate ancient wanderer to colour-pure paintings that lighten the heart. I tap into a variety of methodologies, most led by the moment, intuitively and interdisciplinary. Functional or decorative, driven by the moment or the materials, or some applications out of necessity. The works evolve from unknown forces, the power and sweetness of more specific places and moments in nature and natural phenomena.

Decades of hiking and collecting natural materials such as animal antlers, bones, feathers, rocks and beaver peeled sticks later became incorporated into sculptural art pieces or functional items such as lamps and chandeliers.

In 2016, I had the incredible opportunity to learn the intricate process of bronze medal making from talented BC artist Lynden Beesley. As someone who has always been drawn to collecting small art objects, the world of medals and medallions immediately captivated me. I was eager to delve into the study and creation of these unique pieces.

Currently, my artistic style for these small bronzes revolves around crafting medallions that embrace imperfections, showcasing the beauty in handmade craftsmanship. I prefer traditional shapes and sizes, such as rounds or rectangles, and I fill them with intricate details that tell captivating stories. Nature and wildlife naturally take centre stage in my medallion creations, as they hold a special place in my heart.

Being a member of MASC (Medallic Art Society of Canada) and FIDEM (Fédération Internationale de la Médaille d'Art) has been incredibly fulfilling for me. These organizations provide a platform for me to connect with fellow artists and enthusiasts who share my passion for medallions and the art of storytelling.

The artwork selected for this article represents new work and artwork made over the last 10 years reflecting some of the various themes and concepts explored as an artist.

Other artistic pursuits include encouraging, sharing, interacting and presenting the arts through my own work, as well as over a decade working in a fine art gallery and co-founding the arts group Ars Longa.



KENNA'S MEDALS IN BRONZE



Desert Dreams (right)
2023, Cast Bronze 95 mm
(obverse and reverse)



Spirit of the Group of Seven
2019, Cast Bronze 100mm
(obverse and reverse)



Intelligence (below)
2020, 90mm x 60mm
Cast Bronze with
Swarovski crystals



Moose in Moonlight
Cast Bronze 100mm 2017



Deer in Moonlight
Cast Bronze 100mm 2016



Awareness, 2020,
Cast Bronze with
Swarovski crystals



Shapeshifter
2018, Cast Bronze 100 mm



Wolf in Moonlight
2023, Cast Bronze 100mm
(obverse and reverse)



Illumination, 2020
100mm x 60mm
Cast Bronze with
Swarovski crystals



Florish
2018, Cast Bronze 95 mm

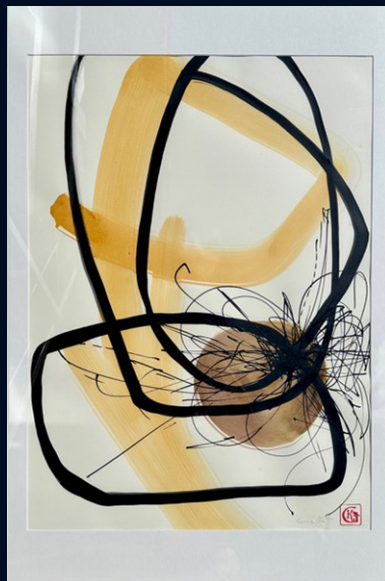


Omni-grace
2018, Cast Bronze 100mm



**Tipi Under a
Full Wolf Moon (left)**
ww Bronze 100mm

KENNA'S TUMBLED STONES SERIES



*Acrylic paintings on cold press paper
The Kelowna Sculptors Society Network group exhibit "Natures Labryinth"
Peachland Art Gallery. Peachland BC. Sept 9 - Oct 9 www.peachlandarts.ca*

KENNA'S ONGOING CONTEMPORARY WILDLIFE SERIES



Acrylic on Canvas

Right to Left - Top to Bottom -

Doe Eyes 30" x 15"

Doe Eyes2 24" x 24"

Blue Buck 48" x 12"

Royalty 12" x 48"

Twigs & Love 24" x 48"

Bucky 11" x 14"

Bucky Takes a Look 18" x 36"

Quick Like a Bunny 14" x 11"



KENNA'S ANIMAL SPIRIT SERIES

Acrylic on Canvas

Right to Left

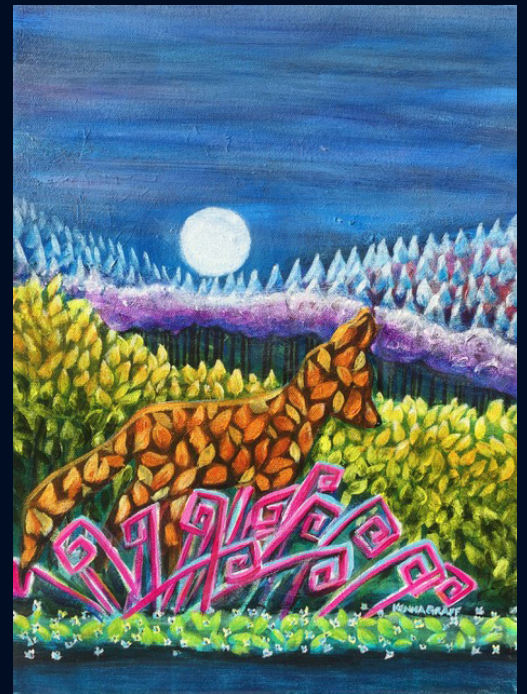
Owl Wisdom 48" x 24"

Daydreamer 29" x 59"

Raven Wisdom 18" x 36"

Starchaser 48" x 36"

Coyote 12" x 16"



“Artistically I’m not limited to one form or style of art. From landscapes that translate ancient wanderer to colour-pure paintings that lighten the heart.”

A MOST DISTINGUISHED COMMISSION

By Paul Petch

As an art medal collector rather than a creator of such exquisite pieces, I can only imagine that receiving a significant commission to design and craft an art medal or coin represents a pinnacle of professional achievement. The process of conceiving a subject, fashioning its design, and then transforming it into a tangible art medal must be profoundly gratifying, even though it may not necessarily yield financial rewards.

In this article, I will transport us back to the late 1980s, a period when Dora de Pédery-Hunt was entrusted with the task of fashioning a new portrait of Queen Elizabeth II for use on circulating coins in Canada. Interestingly, this era bears some similarities to our contemporary situation, as the United Kingdom has introduced the image of King Charles III on its coinage, yet no such announcement has been made in Canada. However, the absence of public announcements should not be misconstrued as inactivity.

In 1985, the United Kingdom updated its portrayal of Queen Elizabeth II on its circulating coins to reflect her “more mature image,” as envisioned by Raphael Maklouf, replacing the Arnold Machin portrait that had been in use since 1965. Many Commonwealth countries swiftly followed suit, but Canada retained the 1965 design until 1989. Consequently, Canadian coins continued to depict the Queen at the age of 39, even though she was actually 63 at the time. Within the numismatic community, questions began to arise regarding the persistence of this outdated portrait. What we now know is that, quietly and discreetly, efforts were underway behind the scenes to create a uniquely Canadian portrait of the Queen for our coinage.

Previously, Ottawa had organized competitions for coin designs, but in this particular case, a different approach was taken. Based on her impressive body of earlier work, which included remarkable commemorative coins, stamps, and portrait art medals such as the 1976 \$100 Olympic coin, the 1986 \$100 International Year of Peace coin, the 1970 Sir Donald Smith postage stamp (featuring her art medal), and a captivating series of portrait art medals depicting notable figures like Dr. Norman Bethune, Henry Jackman, Cardinal Mindszenty, Celia Franca, Pierre Elliot Trudeau, Mother Teresa, Northrop Frye,



1976 - \$100 Olympic coin



1986 - \$100 International Year of Peace coin



Henry Jackman



Dr. Norman Bethune

and Robertson Davies, among others, Dora de Pédery-Hunt was chosen to receive the commission.

The formal awarding of this task was documented in a contract signed on December 2, 1986, between the Royal Canadian Mint (RCM) and Dora de Pédery-Hunt, identified as the Contractor. It is by sheer luck that Dora's copy of this contract came into the possession of the author. This contract consisted of twenty-six articles and an appendix. It can be assumed that many of the contract's provisions were standard for most of the Mint's commissions. Setting aside the bureaucratic jargon, here are some of the noteworthy terms:

- The contract recognized Dora as possessing the necessary expertise and qualifications for the design services.
- Dora, as the Contractor, was not considered an employee, servant, or agent of the RCM at any point.
- An initial plaster model for submission to Queen Elizabeth II for approval had to be completed by February 1, 1987.
- The RCM committed to paying a total of \$20,000 (approximately \$60,000 in 2023) for the completed work in two stages: the first for delivering the artwork for presentation to the Queen, and the second for the final delivery of the artwork, incorporating any changes requested by the Queen or the RCM. Dora, in her capacity as the Contractor, was responsible for invoicing the RCM at the appropriate times.
- All design work was to be exclusively carried out by Dora herself, with no delegation or subcontracting permitted without prior approval from the RCM.
- The Vice-President of Marketing of the RCM served as the primary representative for the Mint.

- The contract emphasized the importance of time, deeming it essential, and allowed for delays due to force majeure or other uncontrollable factors, provided that prompt written notice was given to the Mint's representative.
- The RCM's prime representative was responsible for inspecting and ultimately accepting all deliverables.
- Copyright in the artwork was to be held by the RCM, with due recognition of Dora's contribution.
- As expected, the contract included provisions for addressing situations in which Dora might default on delivering the agreed-upon items.
- An article explicitly stated that no bribes, gifts, or inducements were offered or accepted during the commissioning process.
- Article 26 stipulated that Dora was obligated to maintain strict confidentiality regarding all information related to the commission. Conversely, the RCM remained tight-lipped about the new Queen's effigy until the official announcement.
- The appendix detailed the Scope of Work, which entailed "the preparation of artwork for the design and preparation of the plaster of the effigy of her Majesty Queen Elizabeth II. This artwork and this plaster will be submitted to Queen Elizabeth II for approval. Changes may be required. The artwork and plaster will be considered as complete only when the Mint has signified its approval in writing."

Announcement



On June 6, 1989, the Minister of Supply and Services, Paul Dick, presided over the unveiling of the new design. At this event, he explained that Dora had worked tirelessly for nearly two years to create her design, based on a photograph provided by Buckingham Palace. He praised her work as a testament to the remarkable talent within Canada's artistic community, and expressed pride on behalf of all Canadians who appreciate fine art.

During this occasion, Dora was given the opportunity to share her thoughts. She remarked, "Receiving the commission to design the effigy meant a very great deal to me. It was so very special. I've always been a great admirer of the Queen. Once I actually began the work it went very quickly and well. Mr. Aarand (Director of Art and Master Engraver, Royal Canadian Mint) helped me to check the many details. The Queen's face I found very easy to do. She has always been a clear vision in my mind. But the crown and the jewelry were complex and required a lot of attention. The Queen has very nice hair and I wanted it to look nice but not distract from her face. I had the same challenge with the necklace and earrings. You want to make them look as beautiful as they are but you don't want to take the focus of attention away from her face. I really hope everybody likes it. I really think it looks like the Queen."

In an epilogue to the completion of the design work, a letter from the Mint dated January 8, 1990, granted Dora permission to reproduce her artwork on copper metallic rounds for attachment to her personal business cards. Another significant concession was the authorization to reproduce one of the intermediate designs as a coin cast plaster mould. However, it was expressly stated that the final design used on coinage could not be replicated.

The availability of these coin casts was announced in the June 26, 1990, edition of Canadian Coin News. Dora personally handcrafted a total of 275 casts, each measuring 33cm, in her own kitchen. These casts were individually signed with acrylic and priced at \$75 plus tax.

Dora de Pédery-Hunt's design remained in use from 1990 until 2003 when it was succeeded by the current portrait created by Susanna Blunt. Undoubtedly, there are captivating stories associated with the creation and introduction of this new design, which we can only hope will eventually come to light in the future.

Canadian COIN NEWS

\$1.95
VOLUME 28, NUMBER 4
JUNE 28 TO JULY 9 1990
CANADIAN BOUND CLASS
REGISTRATION NUMBER 6088

Medal artist produces coin casts

Numismatists who admire the new Queen's effigy on Canada's 1990 coins can now collect a copy of the artist's original model.

Medallic artist Dora de Pédery-Hunt has issued a limited number of original casts of the Queen Elizabeth II effigy which appears on the coins.

The casts, in the form of 33 cm plaques, have been created by pouring white composite material over the original plasticine model.

The 275 casts are hand-made by de Pédery-Hunt and are hand-signed in acrylic.

The new royal effigy is the third portrait of the Queen to be used on Canada's coins since 1953. The original, which shows a young Elizabeth II, was designed by British artist Mary Gillick. It was used until 1965 when it was replaced by the more mature portrait by Arnold Machin.

de Pédery-Hunt's effigy is the first Canadian-designed effigy to be carried on the country's coinage.

The portrait shows a crowned Queen, facing right and wearing teardrop earrings and a necklace.

The queen's tiara has been replaced by a diamond crown — something that led many non-collectors to believe the coins were counterfeit or errors when they were first released.

de Pédery-Hunt designed the 1976 \$100 Montreal Olympics gold coin and the 1985 \$100 gold International Year of Peace commemorative coins. Her work is found in more than 100 galleries and museums around the world, including the National Gallery in Ottawa, the British Museum, the Smithsonian Institute, the Royal Cab-



Medallic artist Dora de Pédery-Hunt with a cast of her original Queen Elizabeth II effigy.

nets of Medals in Brussels and the Hague and the Art Gallery of Ontario. Hungarian-born de Pédery-Hunt has worked as an art teacher and church interior designer since immigrating in 1948. She also published Medals, the first Canadian book on medallic art and is a recipient of the Order of Canada. The de Pédery-Hunt casts sell for \$75 each plus tax. For more information contact de Pédery-Hunt's agent John R. Gainer, Gainer & Associates, P.O. Box 614, Adelaide St. Postal Station, Toronto, Ont. M5C2J8.C

A new book...

“Chemistry of Medals,” has been published recently, through the American Chemical Society Symposium Books Division. As seen in the table of contents, numerous famous artists have contributed chapters to the work, including our own Susan Taylor, who wrote the keynote chapter. As well, authors who speak to different aspects of producing and collecting medals have contributed. While it may seem odd to have an art medals book published through a scientific society, editor Mark Benvenuto is both a chemistry professor and a MASC member, and sees the connections between our art and the science of metal. The book can be accessed and ordered on-line at: <https://pubs.acs.org/isbn/9780841297456>. As well, anyone interested can contact Mark by e-mail at: benvenma@udmercy.edu if they would like to obtain a copy from him directly.

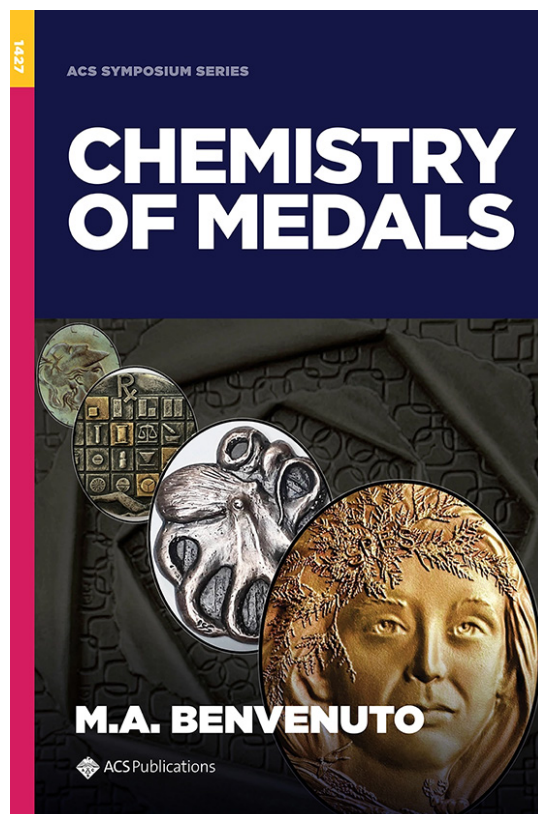


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CANADIAN GHOST SHIP WINS COIN OF THE YEAR AWARD IN THE MOST INNOVATIVE CATEGORY

Ottawa, Ontario, August 10, 2023 — The Royal Canadian Mint is delighted that its 2022 5 oz. Pure Silver Coin – Canadian Ghost Ship has won the Coin of the Year Award in the Most Innovative category. Under this annual awards program, the Mint competes with global industry peers for the world’s most prestigious recognition of excellence in coin design and manufacturing. This latest endorsement of the Mint’s talent and innovation adds to a growing list of previous Coin of the Year awards.

The dramatic artwork of artist Neil Hamelin illustrates the tale of the ghost ship, a haunting apparition of a three-masted ship whose sails appear to be ablaze. Fishermen of old on Canada’s east coast claim to have seen the vision and set out to sea in a rescue attempt, only to have the mysterious ship suddenly vanish. The glowing image of the ghost ship, emerging before fishermen setting out in a dory on a stormy night, is revealed when a black light is shined on the reverse of this 5 oz., 99.99% pure silver coin.

The annual Coin of the Year competition receives nominations from an international consortium of mint representatives and numismatists. The judging is conducted by an international panel of the world’s leading mint officials, medalists, journalists, central bank and museum officials. The winners were selected from among 100 finalists spanning ten categories.



Obverse



Obverse



Reverse

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