

Dear Medallists and Medal Enthusiasts,

Hello everyone. As we approach the conclusion of another year, I'd like to bring attention to the significant event of the year, XXXVII FIDEM Florence 2023, especially for those many members unable to attend. My gratitude to Lynden Beesley, our FIDEM Canadian Delegate, for generously sharing her FIDEM congress newsletter, which is incorporated in this issue and accessible to all MASC members.

I'm pleased to introduce Linda Ball, a new member who will also serve as our Membership Coordinator. As it is that time of the year for membership renewal, you may expect to hear from her soon.

Membership payment options can be found on the last page of this newsletter. Additionally, a warm welcome to Kenna Graff, the new Western Canada Liaison board member. The West sculpture group has many exciting plans in progress.

In 2024, we have three planned medal exhibits. We have secured a spot at the Algonquin Art Centre from June to October, a venue that proved highly successful in 2021 with record sales. Please submit your medals no later than April 30th for a May 15th installation. The theme for this exhibit should revolve around Algonquin.

The Lynnwood Art Centre in Simcoe, Ontario, will host our second exhibit, offering each artist a dedicated space in this historic heritage home. There is no specific theme for this exhibit, and medals should be submitted by April 15th for a May 1st installation.

Our third exhibit will take place at the Rotary Centre for the Arts in Kelowna, BC, with the chosen theme being "Myths." Interestingly, the FIDEM Munich congress in 2025 will also feature an optional theme, "Our Myths, our Roots," allowing you to get a head start!

MASC is looking forward to this eventful New Year. Merry Christmas to everyone, and may 2024 bring you all the best!

Lorraine

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XXXVII FLORENCE 2023



Congress medal by Gabriele Carboni

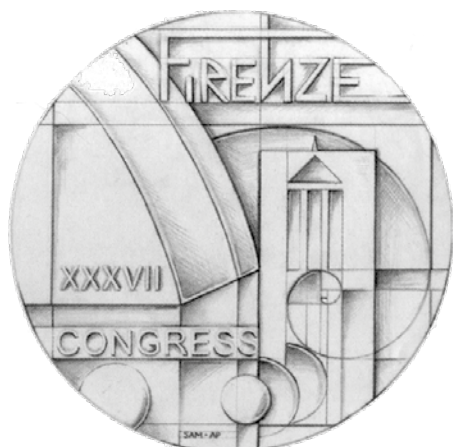
The FIDEM Congress Logo and Medal

The FIDEM Florence logo “is intended to graphically recall the perfection of nature and art”. “A spiral emerges from the centre of a circle, symbolizing

the medal in its traditional form, and continues into infinite space, to represent the artistic evolution of the medal in its uses, messages and forms”.



Finalist Mark Owen Asinas medal design.



Finalist Arianna Persiani medal design.



Finalist Monica Ciucci medal design.

The official medal was created in the School of Art of the Medal Making in conjunction with their close ties with the State Mint.

“The winning medal is the one designed by Gabriele Carboni, a third-year student, who realized an interesting project for the development of different planes and shapes.

One of three other finalists is scholarship holder Mark Owen Asinas depicting a hand with a compass tracing the circle on a plaster model and on the reverse the ideal view of the monumental building of the city of Florence.

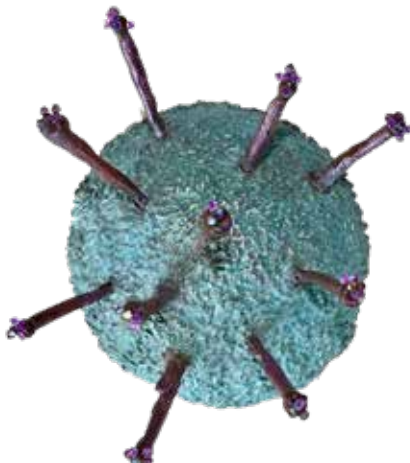
The second scholarship holder, Arianna Persiani is a graphic icon monuments of Florence, and the representation of the golden compass. The reverse depicts three female figures, ideally representing the union of several personalities and the connection between cultures.

The third scholarship holder Monica Ciucci presented a design focused on the female figure and the obverse, representing the City of Florence.

The Exhibit in the Biblioteque

LYNDEN BEESLEY

Deadly but Beautiful, COVID 19,
bronze



LYNDEN BEESLEY

Leonardo's Heart, bronze



LYNDEN BEESLEY

Dies Irae, bronze



MATT BOWEN

25th Anniversary Klondike Gold, Silver
(Reverse and Obverse)



ANGEL CALDERER

Apocalyptic Angel, bronze



J BURNS

Emerging, bronze



J BURNS

Enveloped, bronze



ANGEL CALDERER

Life After Death, bronze



VALERIE EIBNER
Georgia O'Keefe, glass



VALERIE EIBNER
glass



GEORGE FARMER
The great War to End ... bronze



KENNA GRAFF
Desert Dream (obverse and reverse)
bronze



MAGDALENA LESNIAK
Requiem, PAPER



KENNA GRAFF
Wolf in Moonlight, (obverse and reverse, bronze



JANINE LINDGREN
Medal for Mom, bronze



ANTONIO LOUVADO
1969, Bronze (Obverse and Reverse)



JUDITH MILLS
laghetto koi, resin



GEERT MAAS
Château d'Orquevaux 4/24,
bronze



GEERT MAAS
Church at Orquevaux 2/12,
bronze



DOUG TAYLOR
My First Selfie, Plexiglass,
photo paper



YOSHIKO SUNAHARA
Jomon Goddess, bronze



JENNIFER SUTTON
She is All Things, Plaster of Paris



DOUG TAYLOR
Opposites, pewter



DOUG TAYLOR
Stalemate, Aluminium



SUSAN TAYLOR
Sweet Song of Celebration (obverse and reverse),
3d printing silver coating



SUSAN TAYLOR
Hope, gold plated bronze



SUSAN TAYLOR
Our Carbon Footprint,
gold plated bronze



LORRAINE WRIGHT
ANGELS OF ITALY (obverse and reverse), pewter



LORRAINE WRIGHT
Ode to Picasso, pewter





Greetings Canadian Members of FIDEM



The Italian XXXV11 Congress was very special and I am delighted that 9 Canadian members made it there. Some of us stayed at the Grand Hotel Baglione, the Congress Hotel. The delegates meeting was held on the 10th October. Flying into Rome and then two trains later arriving in Florence I just managed to be there in time for the 4pm meeting. I did address the matter of the student bursaries. We are now revising the criteria so that they are easier for the students to understand and the delegates to give advice about. Hopefully next time a Canadian student will be successful.



On the 10th in the evening the American delegation gave out a special medal to each of the delegates present. This Congress, it was a resin medal depicting the Ponte Vecchio in lovely burnt umber tones. After the medal presentations we were all treated to splendid canapes and glasses of wine on the rooftop terrace which overlooks the Duomo, Santa Marie de la Fiori.



On the 11th of October President Philip Attwood opened the Congress at the Hotel Baglione in the MichaelAngelo Room. The opening was followed by two plenary lectures. One by Guilia Zaccariotto from the Accademia Carrara and the second by Rosa Maria Vilani, the course director from the Scuola Dell'Arte Della Medaglia, Rome. The afternoon lectures continued concurrently in the two lecture areas, the MichaelAngelo and Giotto rooms.



In the evening the grand opening of the XXXV11 International Exhibition of Contemporary Art Medals occurred at the Biblioteca Nazionale. It was opened by President Philip Atwood and the Italian Delegate Valeria Vettorato. The main room was spectacular. Our medals were displayed in very old, rounded glass topped cabinets. As can be seen in the middle image below. It was very well attended, and we were served champagne and hors d'oeuvres. We were then taken on tours of the building. Kenna Graff is seated in the library.



After the opening everyone made their way out into Florence to visit the lovely outside restaurants. We wound up eating Pizza and then walking slowly back to the hotel people watching and admiring the goods for sale in the shop windows. Once back at the hotel we made our way up to the roof top garden for a nightcap.

On October 12th in the morning there were lectures pertinent to Picchiani & Barlacchi and its role in medal production. One of the places that FIDEM members were able to

visit. Another presentation was about the MeB Project which catalogued and analyzed the early modern medals at the Bargello. This was a huge process which has come to its conclusion. The new exhibition at the Bargello will open in 2024. Unfortunately for us because we were not able to see it when we visited. In the afternoon there were 12 lectures given by FIDEM members covering topics such as "Scan to Medal" or "Creating medals in low heat alloys" to the "History of BAMS" and "Commemorative Royal medals". This was followed by a tour of the Museo Nazionale del Bargello.



Here we are with our wonderful tour guide who was afraid that he would not be a good guide, but he was magnificent, and we all learnt so much. The Bargello had been a prison and a barracks but now houses one of Florence's premier collections of sculptures and medals. I have chosen to show Cellini's Perseus. The one in the square outside is a copy. Again, we all made our way out to eat in one of the lovely outside restaurants.

Friday 13th there were 5 lectures in the morning. Which was followed by a tour of Picchiani and Barlacchi which I did not attend but some of our members did. In the evening there were 2 tours to see the studio of Jason Arkles. These tours were organized by Janine Lindgren and are her images.





Saturday 14th of October started with the medal fair which was excellent this time. Many wonderful items for sale. Here we are manning the Canadian table. Once the medal fair was done, we all dispersed for lunch at a lovely trattoria nearby. The afternoon started with a medal presentation from Portugal about the medal collection created by Prof Joao Duarte which has been donated to the Crato Museum Portugal.

President Phillip opened the General assembly where all the business to do with retiring delegates and new delegates was recorded. Marie Astrid Voisin, the secretary, was the recorder. The financial report was given by Ana Pereira and luckily there will be no change in the fees for 2024. FIDEM gave out ten bursaries to students this year. The secretary also gave her report.

The next Congress will be in Munich Germany from October 15th to October 20th, 2025. There will be an optional theme for the medals which will be "*Our myths, our roots.*" The Organiser, the German Delegate Martin Hirsch says that he has managed to keep the costs down. The catalogue will be financed jointly by the Coin Collection and the Antiquities Collection. The congress building is also free. He is hoping for a good turnout.

The Final Dinner was held in the Hotel Baglione. We managed to get a picture of the Canadian group together with the designer of the FIDEM Italy medal as well as an image of the students chosen to attend the Congress.





On Monday 16th of October there was a special tour organized to the Italian State Mint as well as the Scuola dell'Arte della Medaglia in Rome. I did not take this trip. I have been given some images which can be seen above.



Here are a few images of life in Italy, Florentine steaks, gelato, the leather market, and gold jewelry on the Ponte Vecchio, It was a wonderful adventure.

It is my hope that this narrative will cause many of you to want to attend the FIDEM Congress in Munich in 2025.

Sincerely Lynden Beesley
FIDEM Delegate Canada

Call for Entries 2024

3 Exhibits - 3 Locations

1. LYNNWOOD ART CENTRE

May 1st to August 2024

Submissions due April 15th, 2024

No theme required

This Duncan Campbell home in Simcoe, Ontario was built in 1850 and known as the Lynnwood. It was designated a National Historic Site of Canada and became the home of the Lynnwood Arts Centre in 1974. It's permanent collection containing over 800 works features major Canadian artists such as William Ronald, Tom Hodgson, Robert Cadotte, and Alex Colville.



2. ALGONQUIN ART CENTRE

June 1st to mid October 2024

Submissions due April 30th, 2024

Theme: Algonquin Park

Yes, we have been invited back to the Algonquin Art centre, in Algonquin Park. A world-class art gallery that showcases some of Canada's foremost wilderness and wildlife artists.



3. ROTARY ART CENTRE

October - December 2024

Theme: Mythology

Andrew Stauffer, Theatre Programming Director Rotary Centre for the Arts in Kelowna BC has chosen the theme of Mythology for this exhibit as his personal favorite. Good timing as you give you a head start for the FIDEM Congress 2025, in Munich which is also has an option theme "Our Myths, Our Roots".



Foil Molds and Low-Melting Alloys for A Medal – A Simple Combination

By Hazel Song, Roxana Nistor, Taylor Rocha, and Mark Benvenuto

Introduction

In a freshmen-level chemistry laboratory class, of all places, we have been experimenting with various ways to produce medals using materials that are available to anyone, easy to work with, inexpensive, and fun for any artist or student to use. Very recently, we have found a means of using aluminum foil to make molds, and tin, or Wood's metal fusible alloy as the metal. This combination works well when it comes to casting or pouring a single-sided medal.

We continue to find that students enjoy working with molten metal, simply because it is a new experience, and one that teaches them more about materials than they have learned in any other school setting. Tin melts at 232°C, a temperature that can be reached on the average stove or on a hot plate. Wood's metal melts at an even lower temperature – roughly 78°C. It actually does melt in boiling water.

In our trials, tin routinely produces a shiny, reflective surface for any medal, often one that can serve as a mirror. Wood's metal produces a more crystalline, grainy surface. While this surface can be described as flat, how well received the appearance of one is as opposed to the other is often simply the desire of the artist.

The Aluminum Foil Method

Describing the process in steps may be easiest for other artists to follow, and thus is presented here:

1. A piece of aluminum foil can be pulled out of any commercially available box-and-roll of aluminum foil, perhaps 1 foot of it.
2. The foil is folded several times, to make a flat surface with several layers.
3. Place the foil on a piece of leather, or on a sheaf of papers.
4. While still flat, some object can be laid on the foil, such as a small box, or a small cup or dish. The size of the object is up to the artist, and will define the outer edges of the medal.
5. Trace the edges of the object with something hard enough to make an etching in the foil, but not sharp enough to rip the foil. A pencil with a worn tip works well.
6. Within the boundary that has been etched, trace the design as desired. Having the foil on a piece of leather or on a sheaf of paper, or on some other surface that allows the etching tool to sink into the foil is important at this point.
7. If letters are to be etched in, do them in reverse, if they are to be read properly in the finished medal.
8. Carefully fold the foil up around the object that made the outer edge. If the object is a square or rectangle (a small box, perhaps), the foil can be folded much like the wrapping on a present.
9. Tape the corners of the foil with masking tape or plastic tape.
10. Carefully remove the object from the foil.
11. Place the mold on some surface that will not be damaged by the heat of molten metal.
12. Pour molten tin or Wood's metal into the mold.
13. Allow a minimum of 15 minutes for the metal to solidify. In the past, when we used graphite blocks to serve as the mold, the graphite took the heat of the molten metal very quickly, cooling the medal in less than a minute. In the case of aluminum foil, we have found that the heat must be allowed to dissipate slowly, often onto a lab bench top, or into something like a wooden block.
14. If the foil mold is to be re-used, carefully cut the tape, fold down the sides of the mold, and remove the medal making as few wrinkles or folds in the foil mold as possible.

In an interesting development, we found that if lettering is added, and in error is written from left to write (as would be considered normal), while the foil mold is still flat, it can be flipped over, then the just-mentioned procedure can be followed. The result is lettering that reads correctly, but for which the letters are incuse, instead of raised out of and above the field.

Adapting the Method

Thus far, we have tried both a small box as the size and shape for a mold, as well as a scientific beaker (although any household glass should do for an edge for what will be a round medal). In each case, the result is a medal that weighs between 200 grams and 400 grams, depending on how much metal is poured, and thus how thick the final medal will be. Since this technique is new to us, we have found thus far that folding the foil mold around a square object – a box – is easier than doing so for a round one – a beaker. We feel that continued practice will resolve this situation.

As mentioned, the idea of incuse lettering was one that was not planned; rather it was a case of serendipity. This accidental development did however provide us with two useful pieces of information. As mentioned, the foil can simply be flipped over and used. As well, it does not matter whether the shiny side of the foil or what can be called the dull side comes in contact with the molten metal when it is poured. There is no difference in the final finish of the medal.

Thoughts for the Future

What we have described here are first trials for us at producing medals using this technique. We recognize that we are not professional artists. Indeed, three of the four authors are undergraduate students, and are therefore at the beginning of their careers. But in all our endeavors, we seek to find

methods that are easily adaptable to a wide variety of situations. For example, this foil-and-tin method (for lack of a better name) is a technique that can be done by anyone who has a work area and a heat source no hotter than a kitchen stove. Importantly, this is also a technique that can be used in several different school settings, especially if proper supervision and safety is followed when melting and pouring metal. The cost of the materials is quite low.

In the past, we discussed adding “jewels” to the medals we produced using graphite molds – glass beads obtained from a hobby shop. We have not progressed to that stage in this foil-and-tin technique, but intend to do so in the near future. We also plan to examine what other items might be added to a mold when one of these medals is created, to see what sort of eye appeal the end result has.

The photos shown here illustrate several of the different trials we conducted. The shiniest medals are those made of tin. Those with a flatter surface are made using Wood’s metal. The lettering “LVX” and the images of a flame coming from some base are simply a design we thought would look pleasing, and have a somewhat classic feel to them, with the Latin word “lux” translating to “light.”

A final note: Ingots of tin and of Wood’s metal can both be purchased through the company Rotometals, at the website: <https://www.rotometals.com>



AMSA and the First Poster

Mark Benvenuto, as the new president of AMSA initiated this poster project for its members. It is a fun idea and a effective poster. Thanks Mark!

Anyone interested in becoming a AMSA member please go to amsamedals.org.



Reminder of MASC Membership renewal

Membership dues are requested January 1st 2024, for membership in the 2024 calendar year.

MEMBERSHIP FEES FOR 2024: Business and Institutions \$60.00 Canadian
 Individual \$40.00
 Student \$20.00 (enrolled in full time program)

INTERAC E-TRANSFER can be made to the MASC Treasurer at treasurer@medallicart.ca

PAYPAL available at medallicart.ca Click on "Join or renew here" OR

CHEQUE to: The Medallic Art Society Of Canada, 8010 First Line Nassagaweya, Campbellville, ON

Please email Linda Ball, Membership Coordinator to confirm payment or update member information at lball@kwic.com

MASC Council

Lorraine Wright - President & newsletter
 Linda Ball - Membership Coordinator
 Lynden Beesley - FIDEM Liaison

Paul Petch - Treasurer
 Kenna Graff - Western Canada Liaison
 Janine Farmer - Social Media

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