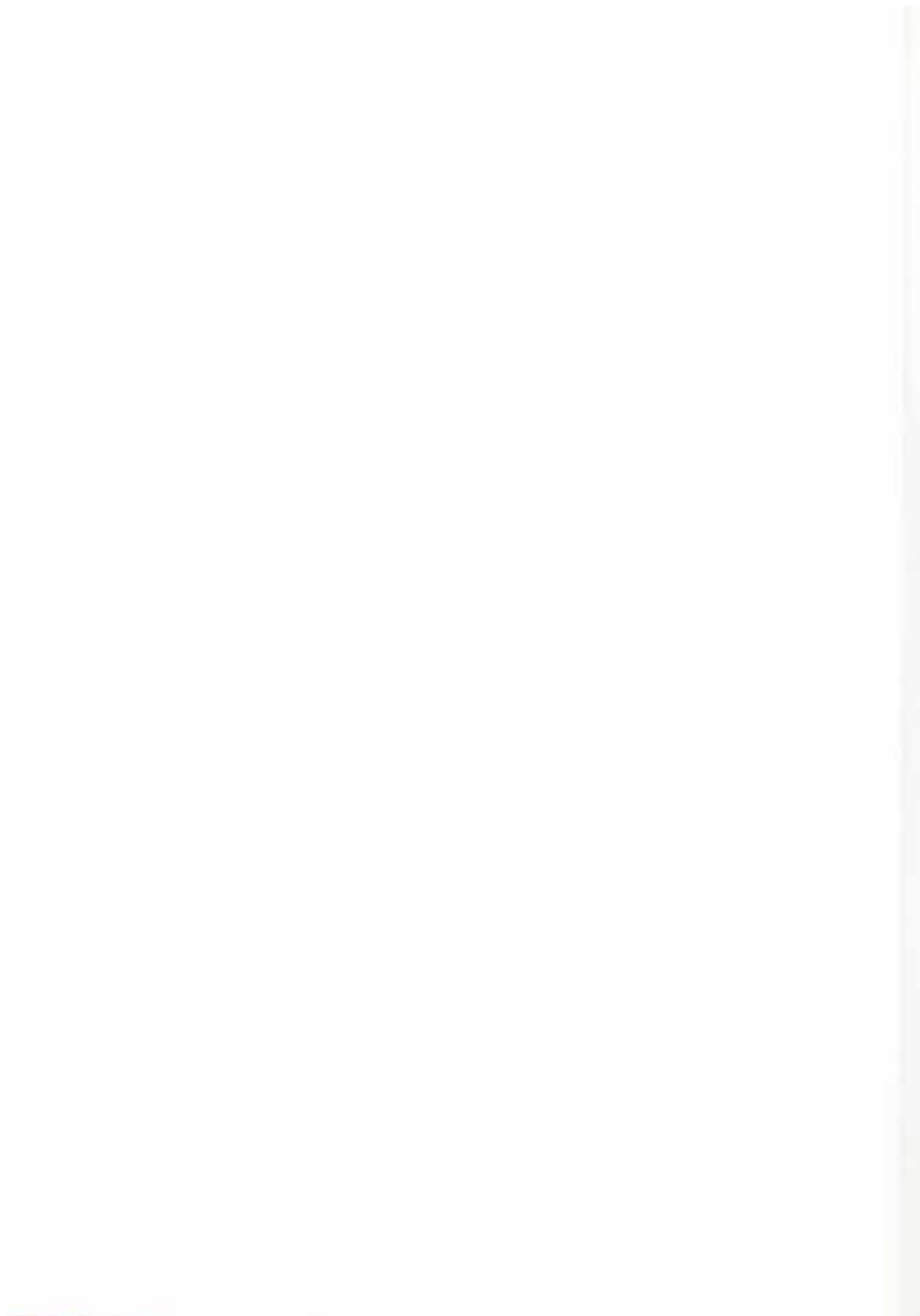


MÉDAILLES



1990



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Organe de la Fédération Internationale de la Médaille

XXIIème Congrès Helsinki 1990

la Médaille (FIDEM)

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FEDERATION INTERNATIONALE DE LA MEDAILLE

STATUTS CONSTITUTION

I. BUT ET COMPOSITION DE L'ASSOCIATION

Article premier

L'Association dite 'Fédération internationale de la Médaille' (désignée en abrégé par FIDEM), a pour but de promouvoir l'art de la médaille sur le plan international par les moyens suivants:

- 1) - Faire connaître la Médaille et lui assurer la place qui lui revient à côté des autres arts.
 - 2) - Développer la connaissance de la médaille, de son art, de sa technologie, de son histoire à l'aide de publications et d'informations.
 - 3) - Organiser des compétitions internationales ayant pour but d'assurer les échanges entre les artistes et de faire connaître leurs oeuvres.
 - 4) - Organiser tous les deux ans un Congrès et une Exposition internationale de l'Art de la Médaille.
 - 5) - Contribuer à la défense des droits des artistes et des éditeurs.
- La durée de l'Association est illimitée.

Article II

La FIDEM groupe les organisations nationales de l'Art de la Médaille ayant un statut public. Elle s'efforce de favoriser la création de telles organisations dans les pays où elles n'existent pas.

Elle regroupe les organisations privées existantes ainsi que toutes les personnes privées s'intéressant à l'Art de la Médaille.

Article III

La FIDEM comprend deux catégories principales de membres:

- 1 Les membres collectifs, soit:
 - a) les organisations nationales d'artistes ayant un statut public
 - b) les organisations privées nationales ou régionales telles que: Guilde ou Amis de la Médaille - Associations d'artistes.
- 2 Les membres individuels:
 - a) les éditeurs de médailles même s'ils font partie d'organisations nationales
 - b) les artistes
 - c) les institutions ou personnes s'intéressant à la Médaille.

Article IV

Les candidatures des organisations régionales ou nationales des Associations d'artistes et des

I. AIMS AND MEMBERSHIP OF THE ASSOCIATION

Article I

The Association known as the 'International Medal Federation' (abbreviated as FIDEM) has as its aim the international promotion of medallic art by:

1. Making the medal known and assuring its place among the arts.
 2. Increasing the knowledge of the art, technology and history of the medal through publications and publicity.
 3. Organising international competitions, with the aim of assuring exchanges between artists and making their works known.
 4. Organising a Congress and an International Exhibition of Medallic Art every two years.
 5. Contributing to the defense of the rights of artists and publishers.
- The Association will be of indefinite duration.

Article II

FIDEM brings together publicly recognised national organisations concerned with medallic art. It works for the creation of such organisations in countries where none exist.

It also brings together other organisations and private individuals interested in medallic art.

Article III

FIDEM has two principal categories of members:

1. Corporate
 - (a) recognised national organisations of artists
 - (b) other national or regional organisations such as Guilds or Friends of the Medal and Artists Associations.
2. Individual members
 - (a) medal publishers, even if they are members of national organisations
 - (b) artists
 - (c) institutions or individuals interested in the medal.

Article IV

The Executive Committee has the power to decide whether to admit regional or national artists'

membres individuels sont présentées au Comité exécutif qui statue.

L'admission d'une organisation nationale est prononcée à la majorité des 2/3 par le Comité exécutif après enquête.

Une organisation nationale peut démissionner de la FIDEM par notification au Secrétariat Général 6 mois avant la fin de l'année en cours.

Une organisation nationale cessera d'être membre de la FIDEM si l'Assemblée générale le décide par une majorité des 2/3 des voix des membres présents ou représentés.

II. ADMINISTRATION ET FONCTIONNEMENT

Article V

La FIDEM est dirigée par l'Assemblée générale et administrée par le Comité exécutif.

Article VI

A) L'Assemblée générale est constituée par

1) des représentants des organisations nationales ayant un statut public: 3 personnes nommées par l'organisation nationale. Des experts peuvent compléter la délégation.

2) des représentants des organisations nationales ou régionales publiques ou privées: 2 personnes nommées par leur organisation.

3) les membres individuels.

B) Droit de vote

Tous les membres collectifs disposent d'un droit de vote proportionnel au nombre de membres pour lesquels ils ont payé des cotisations à la FIDEM l'année précédente:

jusqu'à 50 membres 1 voix

de 50 à 150 membres 2 voix

au-dessus de 150 3 voix

Les membres individuels disposent d'une voix et ils peuvent représenter par procuration un membre individuel du même pays.

C) Séances et convocations

L'Assemblée générale ordinaire se réunira à l'occasion de chaque Congrès. Elle sera convoquée par le Président.

Une Assemblée Extraordinaire peut être convoquée sur la demande de 1/3 du Comité Exécutif ou de 1/3 des Comités nationaux.

D) Décisions

Elles sont prises à la majorité absolue des suffrages représentés.

E) Nominations

L'Assemblée Générale nomme le Comité Exécutif:

1) Le Président et les deux Vice-Présidents. Ces deux derniers ne doivent pas être de la même nationalité et représenter si possible les 3 catégories de membres: artistes, éditeurs, collectionneurs.

2) Les membres du Comité exécutif.

3) Les contrôleurs des Comptes.

F) L'Assemblée Générale choisit le lieu de la prochaine assemblée et le lieu du Congrès.

G) Elle peut désigner des Commissions pour des

associations or individual members to membership.

The admission of national organisations is decided by a two-thirds majority of the Executive Committee after an enquiry.

National organisations can resign from FIDEM by giving notice to the Secretary General four months before the end of the current year.

A national organisation ceases to be a member of FIDEM if the Assembly General so decides by a majority of two-thirds of the members present, or represented, at the meeting.

II. ADMINISTRATION

Article V

FIDEM is controlled by the General Assembly and administered by the Executive Committee.

Article VI

A) The General Assembly is composed of

1. representatives of publicly recognised national organisations: 3 persons nominated by the national organisation. Experts can make up the delegation;

2. representatives of other national or regional organisations: 2 persons nominated by the organisation in question;

3. individual members.

B) Voting rights

Corporate members have votes proportional to the number of members for which they have paid subscriptions to FIDEM in the preceding year:

up to 50 members 1 vote

50 to 150 members 2 votes

over 150 members 3 votes

Individual members have one vote. They may exercise a proxy vote on behalf of another member from the same country.

C) Meetings

Ordinary General Assemblies will take place at each Congress. They will be called by the President.

An Extraordinary Assembly can be called by one-third of the Executive Committee or one-third of the National Committees.

D) Decisions

Taken by an absolute majority of the vote.

E) Nominations

The General Assembly appoints the Executive Committee.

1. The President and the two Vice-Presidents. The latter should not be of the same nationality and should if possible represent the three types of member: artists, publishers and collectors.

2. The members of the Executive Committee.

3. The auditors.

F) The General Assembly is responsible for choosing the site of the next Assembly and of the Congress.

G) It can set up commissions to carry out

tâches spéciales.

H) Elle fixe les cotisations sur proposition du Comité exécutif.

Article VII: Le Comité Exécutif

Le Comité Exécutif est formé du Président, des deux Vice-Présidents, du Secrétaire Général et du Trésorier qui forment le Bureau du Comité exécutif, et de 7 à 9 membres des différents pays.

On veillera à assurer une représentation judicieuse des différentes catégories de membres.

Le Comité exécutif se réunit sur convocation du Président ou sur la demande de la moitié des membres du Comité.

Le Comité exécutif administre la Fédération. Il prend ses décisions à la majorité des voix, celle du Président est prépondérante.

Tous les membres sont élus pour 4 ans et sont rééligibles.

Le délégué du Comité national du pays qui accueillera le prochain Congrès, pour la prochaine Assemblée générale peut être appelé à siéger au Comité exécutif mais il n'aura pas le droit de vote.

Un membre du Comité exécutif, empêché d'assister à une réunion, peut se faire représenter par un autre membre de son Comité national.

Le Comité exécutif est responsable de l'exécution du programme fixé par l'Assemblée générale.

Article VIII: Le Président

Il convoque et préside l'Assemblée Générale et le Comité Exécutif.

Il engage la FIDEM par sa signature avec celle du Secrétaire Général et du Trésorier.

En cas d'absence ou bien en cas de décès ou de démission, le Vice-Président le plus ancien assurera les fonctions de Président.

Article IX: Le Secrétaire Général

Le Comité exécutif nomme le Secrétaire Général.

En cas de vacance, le Comité pourvoit provisoirement au remplacement du Secrétaire Général jusqu'à la plus prochaine Assemblée générale qui statuera sur son remplacement définitif.

Le Secrétaire Général sera responsable de l'administration de l'Association au Comité exécutif. Ses fonctions seront définies dans la mission rédigée par le Comité exécutif.

Il est nommé par le Comité exécutif pour une période de 4 ans et est rééligible.

Sur décision du Comité exécutif, il peut se faire aider dans son travail par un (une) secrétaire adjoint, permanent ou semi-permanent qui a le statut d'employé de la FIDEM.

Article X: Le Trésorier

Le Comité exécutif nomme le Trésorier.

En cas de vacance, le Comité pourvoit provisoirement au remplacement du Trésorier jusqu'à la plus prochaine Assemblée générale qui statuera sur son remplacement définitif.

particular tasks.

H) It fixes subscriptions on the basis of proposals laid before it by the Executive Committee.

Article VII

The Executive Committee is composed of the President, the two Vice-Presidents, the Secretary-General and the Treasurer, who form the Office of the Executive Committee, and seven to nine members from different countries.

Care will be taken to ensure the representation of different types of member.

Meetings of the Executive Committee can be called by the President or on the request of half the members of the Committee.

The Executive Committee administers the Federation. It takes decisions by majority vote. The President has a casting vote.

All members are elected for four years and may be re-elected.

The delegate of the National Committee organising the next Congress can be given non-voting membership of the Executive Committee.

A member of the Executive Committee who is unable to attend a meeting may be represented by another member of his National Committee.

The Executive Committee is responsible for the execution of the programme laid down by the General Assembly.

Article VIII: The President

Calls and presides over the General Assembly and the Executive Committee.

Commits FIDEM by his signature, in conjunction with those of the Secretary-General and the Treasurer.

In case of absence, death or resignation the senior Vice-President assumes the President's functions.

Article IX: The Secretary-General

The Executive Committee appoints the Secretary General.

In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

The Secretary-General is responsible to the Executive Committee for the administration of the Federation. His/her functions will be defined in the commission given him/her by the Executive Committee.

He/she is appointed for four years renewable.

On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant secretary who will be an employee of FIDEM.

Article X: The Treasurer

The Executive Committee appoints the Treasurer.

In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

Ses fonctions seront définies dans la mission confiée par le Comité exécutif.

Il est nommé par le Comité exécutif pour une période de 4 ans et est rééligible.

Sur décision du Comité exécutif, il peut se faire assister dans son travail par un (une) trésorier adjoint, permanent ou semi-permanent qui a le statut d'employé de la FIDEM.

Article XI: Les Délégués

Chaque pays est représenté par un Délégué, qui doit être membre de la FIDEM.

Le Délégué est désigné par le Comité exécutif sur proposition des membres du pays concerné.

Les fonctions des Délégués sont les suivantes:

1) - avoir des contacts réguliers avec les artistes, les membres de la FIDEM dans son pays et toutes les personnes intéressées par l'art de la Médaille.

2) - leur transmettre les informations qui lui sont données par le Secrétaire général, en particulier, pour tout ce qui concerne les Congrès et les Expositions.

3) - organiser la participation aux Congrès et Expositions de la FIDEM.

Article XII

Le Président, le Secrétaire Général, le Trésorier engagent l'Association par leur seule signature pour toutes les dépenses d'administration courante et celles relatives à l'impression de la Revue "Médailles".

Pour toutes les autres dépenses, une double signature est nécessaire.

Article XIII

L'Association est représentée devant les juridictions et pour tous les actes de la vie civile par son Président ou, à défaut, par un autre membre du Comité exécutif spécialement désigné à cet effet.

Le représentant de l'Association doit jouir de la plénitude de ses droits civils.

Article XIV

Les langues officielles sont le Français et l'Anglais.

Le siège social, qui est actuellement à Paris, sera fixé selon la nationalité du Secrétaire Général et du Trésorier.

Article XV

Les recettes de l'Association sont assurées par les cotisations des membres collectifs et des membres individuels.

Les cotisations sont fixées par l'Assemblée Générale.

L'Association peut également accepter, avec l'accord de l'Assemblée générale, des donations ou des subventions de personnes privées ou d'un groupe.

Les comptes seront soumis pour approbation à l'Assemblée générale après avoir été acceptés par le Comité exécutif et vérifiés par les vérificateurs nommés également par l'Assemblée générale.

His/her functions will be defined in the commission given him/her by the Executive Committee.

He/she is appointed for four years renewable.

On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant treasurer who will be an employee of FIDEM.

Article XI: The Delegates

Each country is represented by a delegate who should be a member of FIDEM.

The delegate is designated by the Executive committee on the proposal of the members in the country concerned.

The delegates' functions are as follows:

1. To maintain regular contact with the artists, the members of FIDEM and the people interested in medallic art in their countries.

2. To transmit information, in particular about congresses and exhibitions, to them from the Secretary-General.

3. To organise their participation in FIDEM's congresses and exhibitions.

Article XII

The President, Secretary-General and Treasurer can each commit the Federation to expenditure on administration and the periodical "Médailles" by their signature.

For other expenses two signatures are required.

Article XIII

The Federation is legally represented by its President or in his/her absence, by another member of the Executive Committee designated for this purpose.

The representative of the federation enjoys all its civil rights.

Article XIV

The official languages are French and English.

The headquarters, at present in Paris, will be located according to the nationality of the Secretary-General and the Treasurer.

Article XV

The income of the Federation derives primarily from the subscriptions of the corporate and individual members.

The subscriptions are fixed by the General Assembly.

With the agreement of the General Assembly the Federation may also accept donations or subsidies from private people or groups.

The accounts will be submitted for approval to the General Assembly after having been accepted by the Executive Committee and audited by the auditors appointed by the General Assembly.

Article XVI

L'Assemblée générale statuera sur toute modification des statuts qui lui sera présentée par le Comité exécutif ou par les membres de l'Assemblée générale. Toute modification des statuts proposée devra être soumise aux membres au moins 4 mois avant la date de l'Assemblée générale.

Pour être acceptées, les modifications des statuts devront être approuvées par une majorité de 2/3 des voix lors de l'Assemblée générale.

Article XVII

La dissolution de l'Association ne peut être prononcée que par l'Assemblée générale si les 2/3 des membres adhérents la décident. La décision ne peut être prise qu'à la majorité des 2/3 des membres présents ou représentés.

L'Assemblée générale désigne un ou plusieurs commissaires chargés de la liquidation des biens de l'Association.

Article XVI

The General Assembly will decide on all amendments to the Constitution proposed by the Executive Committee or members of the General Assembly. Proposed amendments should be submitted to members at least four months before the date of the General Assembly.

Amendments to the Constitution need a two-thirds majority of the votes cast at the General Assembly.

Article XVII

The dissolution of the Federation can be decided upon by the General Assembly only with the consent of two-thirds of the membership. The decision can only be taken by a two-thirds majority of the members present or represented.

The General Assembly will designate one or more commissioners to carry out the liquidation of the Federation.

THE MEDAL OF THE XXII FIDEM CONGRESS

Kauko Räsänen



Räsänen: XXII Fidem Congress Medal, 1990.

The making of the FIDEM medal started from an idea of wholeness - two squares forming together the shape of a star. In general, as the basis for my work, I prefer to use an artistic means of expression rather than a descriptive one.

I like to use female figures because of the plasticity of the body. On the FIDEM medal two females symbolise the artist and the collector or the researcher.

On the other side these two female figures hold in their hands two medals, one with the map of the southern part of Finland and the other with the

features of Mauno Koivisto, our president and protector of the FIDEM Congress.

A collector expressed his own idea about this medal, saying it showed 'the happiness of getting a medal and the great pleasure of creating it'.

The little symbols are the sun for light and warmth; the heart for feeling; the feather for sensibility; the eye and the ear for the senses; and of course the dove for peace. On the other side of the medal the small figures could represent the sculptures in an artist's workroom or they may just be there to fill up empty corners.

IL XXII CONGRESSO DELLA FIDEM A HELSINKI

Mariangela Johnson



Il Presidente della Repubblica di Finlandia, Dr. Mauno Koivisto, e gli organizzatori del Congresso.

Dal 13 al 16 giugno 1990 si è svolto ad Helsinki, in Finlandia il XXII Congresso della FIDEM (Fédération Internationale de la Médaille). A questo appuntamento biennale sono giunti da tutto il mondo circa 250 partecipanti, che hanno sicuramente scosso con il loro entusiasmo la pace nordica della bella capitale finlandese.

Ospitali, disponibili, gentilissimi gli organizzatori hanno dato una dimostrazione di efficienza totale, coinvolgendo le loro famiglie. Mogli e figli avevano infatti incarichi organizzativi vari e il compito di rendere il più gradevole possibile il soggiorno dei partecipanti. Al delegato della FIDEM per la Finlandia, Mr. Aimo Viitala, presidente della Finnish Art Medal Society (FAMS) spetta il merito di aver coinvolto la sua

associazione nell'organizzazione del Congresso, affiancato dall'efficiente Segretario della FAMS, Mr. Ilkka Voionmaa.

Il Congresso era posto sotto l'alto patronato del Presidente della Repubblica di Finlandia, Dr. Mauno Koivisto, che ha personalmente congratulato gli organizzatori.

Lo stesso sindaco di Helsinki, Dr. Raimo Ilaskivi, ha offerto un magnifico ricevimento presso il City Hall ai congressisti.

Fra le molte personalità che hanno dato lustro a questo congresso non vanno dimenticati gli artisti, da Kauko Räsänen, uno degli scultori finlandesi più innovativi di questi anni, autore della bella e originale medaglia ufficiale del congresso, a Raimo Heino, vice-presidente della FAMS e fra i più importanti artisti medaglisti finlandesi, per citarne

solo alcuni. Raimo Heino inoltre si è occupato dell'organizzazione della Mostra Internazionale di Medaglie, allestita al City Art Museum di Helsinki, che raccoglieva circa 1200 medaglie, eseguite da artisti di tutto il mondo associati alla FIDEM.

Dopo aver visitato la mostra, i partecipanti hanno potuto ammirare all'Amer Center, una fondazione culturale, la collezione di medaglie donate a Urho Kekkonen, durante la sua carica di Presidente della Repubblica Finlandese dal 1956 al 1981. Molte di queste medaglie sono naturalmente opera di artisti finlandesi molto conosciuti.

L'inaugurazione del Congresso è avvenuta nella prestigiosa sede della Università di Helsinki. Preceduti da un quartetto vocale, hanno rivolto un saluto ai partecipanti Mr. Aimo Viitala, Mr. Lars O. Lagerqvist, presidente della FIDEM, Mrs. Anna-Liisa Kasurinen, ministro della Cultura e il Dr. Pavo Tommila, rettore dell'Università.

Durante il rinfresco offerto dal Rettore Magnifico, si sono potute ammirare alcune medaglie della Collezione dell'Università di Helsinki dal 1700 ad oggi. Una serie di tre conferenze su invito ha aperto i lavori del Congresso.

La Dr. Marja-Liisa Bell ha illustrato *L'Arte della Medaglia Moderna in Finlandia*, il Dr. Mark Jones ha parlato della *Medaglia in Gran Bretagna* e il Dr. Alan Stahl ha svolto il tema delle *Medaglie di Pace Sufiane*.

I lavori del Congresso prevedevano alcuni workshop sui seguenti temi: Medaglia come Arte; Tecniche e materiali dell'arte moderna; Ruolo della Medaglia nella società; Soggetti moderni dell'Arte della Medaglia che si sono svolti nelle aule della Jorhania University con l'ausilio di mezzi audio visuali.

Gli organizzatori del Congresso hanno sollecitato una riunione estemporanea di tutti i partecipanti, nella quale discutere liberamente problemi vari legati alle attività della FIDEM nel futuro. Le proposte interessanti riguardavano soprattutto l'informazione sulle attività dei soci FIDEM, e scambio di informazioni con le Associazioni Nazionali, ruolo svolto fin'ora dalla rivista *The Medal*, pubblicazione a disposizione della FIDEM, per fornire informazioni sull'attività medagliistica dei vari paesi.

Altro argomento trattato riguardava la possibilità di commerciare medaglie nell'ambito dei Congressi FIDEM, argomento di difficile soluzione per non prevaricare la caratteristica prevalentemente culturale della FIDEM e dei Congressi, come hanno rilevato il presidente M. Lars Lagerqvist e M. Claude Arthus-Bertrand. In occasione di questo incontro sono stati mostrati alcuni video-tape; Mark Jones ha presentato il Medagliere del British Museum e l'attività del medagliista inglese Ron Dutton, Marie Polakova, cecoslovacca, ha mostrato tutta la collezione di medaglie moderne della Zecca di Kremnica.

Dopo questa riunione i partecipanti hanno potuto visitare il Centro Scientifico Heureka, dove

sono stati accolti da Mrs. Ritva Markkula, deputato della città di Vantaa e da Mrs. Tytti Sutela, direttore dei programmi del Centro Heureka. In questo modernissimo centro erano esposte medaglie di Scienza e tecnologia eseguite da artisti finlandesi.

Sono stati mostrati anche due particolari films al Verne Theater, su schermo panoramico: *Chaos and Cosmos* e *Space within the Palm*, quest'ultimo dedicato all'arte della medaglia e realizzato dalla FAMS e dalla Finnish Broadcasting Company.

Interessante è stata l'opportunità di visitare, durante il trasferimento in pullman, alcuni studi di artisti finlandesi tra i quali Laila Pullinen e Heikki Häiväoja, in luoghi di particolare attrattiva, immersi nella natura. Un magnifico banchetto al Kulosaaren Casino, sullo specchio immobile di uno dei tanti bacini d'acqua che caratterizzano la città di Helsinki, ha concluso felicemente questo XXII Congresso della FIDEM.

THE OPENING SPEECH

Aimo Viitala

President of the Finnish Art Medal Society

Esteemed Mr. Rector, Madam Minister, Mr. Lord Mayor, Mr. President, Distinguished Delegates, Ladies and Gentlemen, Mesdames et Messieurs

We at the Finnish Art Medal Society and the Finnish Medallists are proud to have been given the opportunity to arrange for the second time a FIDEM congress and exhibition in Helsinki. The world has changed a lot since the 1973 congress. The international co-operation within the fellowship of medallists has been growing in the past years. For example, we have here with us at this congress members and medals from Australia and Japan.

The organising of this congress and exhibition has been a great challenge for our society. We have got considerable financial support from the Ministry of Cultural Affairs and from the City of Helsinki.

The President of the Republic of Finland, Mauno Koivisto, is patron of our congress. He is also patron of our society.

To all our sponsors, many of whom are present, we want to express our warmest gratitude for their great financial and other support.

This congress with its several exhibitions is the largest medal event in the world this year. We hope that our congress will give new ideas for future FIDEM activities to medallists in all countries.

If and when that happens, we, the hosts, will feel that this congress has fulfilled its goals.

Ladies and Gentlemen, It is a great pleasure to welcome you to this congress.

Mesdames et Messieurs, soyez les bienvenus à Helsinki.

Thank you.



Daub: US Delegation to Fidem, 1990.

MODERNEJA HENKILÖMITALEJA SUOMESSA

Marja-Liisa Bell

Suomessa henkilömitalia pidetään huomionosoituksena. Niiden lyöntimäärä on yleensä pieni ja tästäkin syystä henkilömitalit ovat arvokkaita. Seuraavassa esitellään kahdeksan vielä elävän ja yhden jo kuolleen suomalaisen mitalintekijän henkilömitaliruotantoa. Heidän luomuksissaan on eräänlaisen uuden renessanssiajan henkeä, yksilöllistä ja vapaata taiteellista voimaa.

Suomen mitalitaiteen 'Grand Old Lady', Gerda Qvist, keskittyi lähes kokonaan mitalien tekemiseen. Hänen mitalinsa Jaakko Juhani Karvosesta vuodelta 1933 kestää taiteellisesti lähes minkä tahansa mitalin rinnalla. Muotokuva on kiinteä ja veistoksellinen. Toinen Qvistin työ esittää pakinoitsija ja humoristi Gustaf Mattsonia. Näyttämäni mitali on vuonna 1951 tehty toisinto jo vuonna 1929 valmistuneesta alkuperäistekoksesta.

Kuvanveistäjä Aimo Tukiaisen mitali tunnetusta ja monumentaalisesta tcollisuuspatruunasta Juuso Waldenista kertoo hyvin sen, että tämä mies hallitsi aikanaan firmaansa, paikkakuntaansa ja joskus ehkä koko maatakin. Kielentutkija Aimo Turusen mitalissa Tukiaisen hyvällä tyylitajullaan kertoo kuvattavansa harrastukset ja ammatin aiheisiin liittyvin yksityiskohtaisin kuvin. Sama toteutuu myös kansanmusiikkitieteen professorin Erkki Ala-Könnin mitalissa. Aimo Tukiaisen mitalitaiteelle onkin tyypillistä yksityiskohtien osuvuus ja niiden huumorillinen väriyty.

Kuvanveistäjä Eila Hiltusen suunnittelemissa suomalaisen terästeollisuuden mahtimiehen Helge Haaviston mitalissa on materiaalina symbolisesti teräs. Mitalissa on erityisen hyvin tavoitettu mies ja hänen elämäntyönsä.

Kuvanveistäjä Anja Juurikkalan mitalissa Heikki Rinteestä on aiheen käsittely hyvin vapaa ja maalauksellinen. Mitali on valettu, vaikka onkin suhteellisen pieni.

Suomen tunnetuimpiin mitalitaiteilijoihin kuuluva kuvanveistäjä Kauko Räsänen käyttää mitalissaan epäsovinnaisia ratkaisuja.

Hänen mitalinsa ovat joskus lähes pienoiskohtaisia. 80-vuotismitalissaan Suomen pitkäaikainen presidentti Urho Kekkosen on esitetty suoraan edestä kuvattuna aivan kuin televisiossa esiintyvänä, jonkalaisena kansa hänet parhaiten tunsikin. Mitalin takasivun oikeuden jumalatar symboloi niin hyvin Kekkosen molempien oikeuksien tohtoriutta kuin valtionhallinnon oikeuden-

mukaisuutta. Mitalen keräilijä ja numismaatikko Aarre Vuorjoen mitalissa kasvot täyttävät kuvapinnan kokonaan. Ystävänsä Eino Roihan mitalissa kuvattava ylittää kuvapinnan rajat.

1960-luvulla suomalainen mitalinlyöntiteknikka kehittyi niin, että korkea reliefi tuli mahdolliseksi. Erityisesti kuvanveistäjä Heikki Häiväoja on käyttänyt tätä hyväkseen. Näin esimerkiksi jalkaväenkenraali Adolf Ehrnroothin mitalissa, jonka takasivulle on kuvattu kenraalin sotilaselämän taistelulenttiä. Muista Häiväojan tekemistä henkilömitaleista mainittakoon sos. dem. puolueen entisen puheenjohtajan Rafael Paasion ja kirurgi Martti Turusen mitalit.

Kuvanveistäjä Toivo Jaatinen on erinomainen mitalien valaja. Hänen mittavasta tuotannostaan esitetään Suomen Pankin entisen johtajan Ahti Karjalaisen mitali. Karjalainen oli vuosikymmenien ajan maamme eturivin poliitikkoja kunnostautuen erityisesti Neuvostoliiton kauppapolitiikassamme. Nämä saavutukset kuvastuvat myös mitalissa. Taiteilija Erkki Tantan mitalissa taiteilija Jaatinen on hyvin eläytyneesti pystynyt kuvaamaan taiteilijattavansa persoonallisuuden ja taiteen salaperäisen sykinnän.

Kuvanveistäjä Terho Sakilta esitetään kaksi henkilömitalia. Innokkaan saunanystävän, professori Harald Teirin mitalin takasivulla on latinankielinen teksti SAUNA BONA SALUS. Toisena esitetään kotiseutuasioita harrastaneen Robert Boltin mitali. Sakki suosii mitalissaan suoraan edestä kuvattuja kasvoja.

Kuvanveistäjä Raimo Heinon laaja mitaliruotanto sisältää mm. sellaisia harvinaisuuksia kuin lapsista tehtyjä henkilömitaleja. Kansallismuseon rahakammion intendentin Pekka Sarvaksen lapset Henrik ja Helena on kuvattu mitalieihin lapsuuden aikaisine harrastuksineen. Lääkäri Klaus Järvisen mitalissa ikuistetaan lääkärintyön ensimmäinen sääntö: PRIMA REGULA NON NOCERE, (potilasta) ei saa vahingoittaa. Järvinen toimi sotiemme aikana viisi pitkää vuotta joukkosidontapaikan lääkärinä ja tämä seikka kuvataan mitalin takasivulla. Arkeologi Aarni Erä-Eskon Heino on kuvannut klassisoivasti kuten asiaan kuuluukin. Takasivulla kuvattava käy kynä kädessään germaanisena ornamenttiikan II vaiheen ongelman kimppuun tunnuksenaan FORTITER, rohkeasti.

Hauskana esimerkkinä muutenkin huumorillisen Heinon tuotannosta on hänen 50-vuotispäiväkseen

tekemä omamitalinsa, jossa seppelöity maestro etusivulla kertoo SUMMAE GLORIAE SUAE IPSE FECIT. Takasivulla tämä monien toimikuntien puheenjohtaja on laittautunut Donatellon Gattamelatan ratsastajapatsaan ratsastajan tilalle.

Edellä on tutustuttu eräisiin Suomen mitalitaiteen vahvoihin taiteilijanimiin ja samalla heidän kuvaamiensa henkilöiden välityksellä suomalaisen yhteiskunnan ominaispiirteisiin. Helsingin kaupungin taidemuseossa vuonna 1983 järjestetyssä, Suomen Mitalitaiteen Killan avustamassa näyttelyssä MITALIN UUSI KEVÄT oli näyttelyluettelo, johon kirjoitim mm. näin: 'Pieni on kaunista, sanotaan. Mutta se voi olla myös monumentaalista, suurimuotoista, rohkeaa ja mittavaa. Pieni mitali voi osuvasti ja sattuvasti ilmentää ihmiselämän koko kaaren tai jonkin yhteisön moninaiset ulottuvuudet. Se voi kuvata kahdella, neljällä, kuudella sivullaan inhimillisen olemisen sisimmän, usein viitteenomaisesti ja vähäeleisesti. Taiteellinen toteutus kiteytyy sen pienessä mittakaavassa jänteväksi ja syvälliseksi ilmeeksi. Näyttää siltä kuin kuvanveistäjä mitalia tehdessään puristaisi itsestään oleellisimman osaamisensa'.

Tähän minulla ei ole lisättävää.

THE MEDAL IN BRITAIN

Mark Jones



1. John Kendal, 1480.

The British have never enjoyed an entirely easy relationship with the visual arts; tending to see them as peripheral to the real business of living — the province of affluent persons with too much money, too much time and too little sense. Art has generally been imported, and when not imported has tended to be provincial and quite satisfied with its provincialism. And yet the British Isles have not in other respects been provincial. Immensely advanced in the development of a modern social structure in the middle ages they developed into a country whose outstanding prosperity depended precisely on its international trade. It seems paradoxical that nations whose prosperity was to depend so largely on international trade should have been so resistant to the exchange of ideas — at least in the visual arts. It could be argued, of course, that a generally low level of interest in painting, sculpture and architecture was the inevitable counterpart to a passion for matters intellectual and literary. It could also be argued, with some force, that the English, Scottish and later British monarchies, hampered by the financial restrictions imposed by parliament, have been less given to display, and so less effective as patrons, than their continental peers. But there is still something rather astonishing about the fact that the history of the visual arts in Britain consists, until the middle of the 18th century, of generation after generation of artists from the Low Countries,

from France and Italy and even from Germany and Scandinavia but almost never from Britain itself. In medallist art, as we shall see, a British medallist is very much the exception until the 19th century — even the quintessentially British Simons in fact came from the then French speaking Channel Islands.

One cause of the poverty of the visual arts was the split with Rome. Before the 1530s there was a great deal of intercourse between England and continental Europe and its medieval cathedrals and the sculpture they contain are very much part of the European mainstream. A figure like John Kendal (fig. 1), Turcopolier of the Knights of Rhodes from 1477-1489 was a member of a cosmopolitan aristocracy whose links with Italy and the papacy made it natural that he should commission a medal to celebrate his part in recruiting soldiers in Italy, England, Flanders and Ireland during the Great Siege of Rhodes, in 1480. It is perhaps significant, however, that he eschews an allegorical reverse in favour of a simple coat of arms — for the inhabitants of countries north of the Alps heraldry was a language more powerful and more current than that of allegory.

The circumstances surrounding the creation of the first medal made for a Scot (fig. 2) — that of Archbishop Schevez of Saint Andrews who, though unvaryingly characterised by historians, as 'a scheming, time-serving prelate, who obtained



2. Archbishop Schevez, 1491.



ascendancy over James III by astrological quackery', was also a cultivated and well-travelled man — are very similar. Summoned by the Pope to Rome in 1491, Schevez stopped at Louvain, where he had been educated, and sat to a medallist who may or may not have been Quentin Metsys but who was certainly closely connected with that artist. The reverse again — unlike that of Metsys' famous terminal medal of Erasmus — is a plain coat of arms.

The accession of Henry VIII to the English throne in 1509 at first strengthened the trend towards internationalism. This fine portrait medal (fig. 3), similar in style to the medals of Hans Schwarz, is a tiny part of a campaign of artistic glorification that promised to drag English art into the 16th century. Traditionally it has been attributed not to Schwarz but to Michael Mercator, who was, according to Erycius Putaneus, well known as a medallist and the recipient of a warrant granting him sole right to make medallic portraits of the king. Henry's portrait is, however, quite unlike the



3. Hans Schwarz: Henry VIII, c.1524.



4. Michael Mercator, 1539.



portraits of Mercator (fig. 4) and his wife, which might equally plausibly be attributed to him.

The death of Holbein in 1543 marked the end of a period in which it had seemed that art in England might absorb the spirit of the Renaissance. Where medals are concerned the first two genuinely English medals, attributed to the then chief-engraver Henry Basse, — those celebrating Henry VIII's position as head of the church (fig. 5), made in 1545, and Edward VI's coronation (fig. 6), of 1547, are emblematic of the split. Though they bear portraits — more or less life-like in the case of Henry VIII, hieratic in the case of Edward VI — they are late medieval in appearance. Their claim to Renaissance humanism lies entirely in the, rather showy, use of Hebrew, Greek and Latin for the inscriptions.

Mary Tudor's reign, of course, saw a resumption of links with Rome. One result of this, or more directly of her marriage to Philip II of Spain, was the production of one of Iacopo da Trezzo's most beautiful medals, celebrating the happy state of



8. Sir John Cheke, 1555.



9. Pastorino: Edward Courtenay, 1556.



10. Steven van Herwyck: Richard and Dorcas Martin, 1562.



England under her rule (fig. 7). Her other contribution to the history of medals of British sitters was, ironically, to drive Sir John Cheke (fig. 8) and Edward Courtenay (fig. 9) into an exile which resulted in two distinguished Italian portrait medals. Such pieces had, however, no apparent influence on taste in England. Under Elizabeth, England's closest cultural relations were with the Protestant element in the Low Countries. It is therefore unsurprising that the first portrait medallist active in England was Steven van Herwyck, in all probability a refugee from Catholic Antwerp. What is surprising is that he found so ready a market for his portrait medals. His sitters included Richard Martin, Warden of the Mint and his wife Dorcas (fig. 10), Maria Newce — with an extraordinarily lovely reverse showing her with her arm round a stag's neck, near a spring, with the inscription 'as the hart panteth after the water brooks' implying the great piety of the sitter (fig. 11) — and Edmund Withipoll (figs. 12, 13). Equally surprising is the range of those who sat for him — not only male aristocrats, but women from merchant families, like Maria Newce. This is unusual when the sitters are portrayed in modern dress, but even more so when, like Edmund Withipoll, they also chose to be shown classically draped, in imperial profile. Whether the widespread latent demand for medallic portraits thus tantalisingly suggested could have formed the basis for a continuing tradition must remain guesswork. Steven evidently believed he had a future in England for, after a brief return to the Low Countries he quit Antwerp for England once more. Unfortunately he was never heard of again, so we will never know what his considerable talents might have achieved.

At about this time demand for personal portrait medals in France, which had also been more or less non-existent until then, was being fostered by another immigrant, this time an Italian who signed himself Jacopo Primavera. His medal of Mary Queen of Scots (fig. 14) calls her Queen of England but, since Primavera's other medals date from the mid 1570s to the 1580s it cannot predate her flight to England. *Medallie Illustrations* dates it to 1572, but this is on the basis that it is a pair to a medal of Elizabeth I also by Primavera which has an alien reverse which the authors thought commemorative of Elizabeth's recovery from smallpox in that year. On stylistic grounds it is more likely that they date from the 1580s — though the occasion for their production — were they intended as a pair, does Mary's medal postdate her execution? — remains uncertain.

Nicholas Hilliard, the famous miniaturist, is generally supposed, and I think quite rightly, to be the author of the two medals for the defeat of the Spanish Armada (figs. 15, 16), as well as a portrait of James I in a rather fetching hat (fig. 17). His medals are stylistically quite unlike any others produced at the time elsewhere in Europe, but in one respect at least they are typically northern-European. They were not only intended as a quasi-



11. Steven van Herwyck: Maria Dimmock, 1562.



12. Steven van Herwyck: Edmund Withipoll, 1562.



15. Nicholas Hilliard: Dangers Averted, 1589.



13. Steven van Herwyck: Edmund Withipoll, 1562.



16. Nicholas Hilliard: Dangers Averted, 1589.



14. Jacopo Primavera: Mary Queen of Scots.



17. Nicholas Hilliard: James I, 1604.



18. *Simon van der Passe: James I.*



19. *Nicolas Briot: Dominion of the Seas, 1630.*



20. *Nicolas Briot: Charles I's return to London, 1633.*

monetary reward, but were also, as the loops for suspension demonstrate, made to be worn, probably on a golden chain, around the neck.

Hilliard had a patent as embosser of gold medals to the King and it seems that it was he who licensed the Dutch engraver Simon van der Passe to produce engraved portrait medals and counters. I say engraved because the patterns must have been — but the surviving examples, including this fine gold portrait of King James I (fig. 18) were in fact cast — it would have been impracticably laborious to engrave multiple copies of such medallions and still more so where Passe's large sets of counters were concerned.

The next successful immigrant, Nicolas Briot, escaping from the chaos his megalomaniac incompetence had left behind him at the French Mint, did his finest medals in England — his *Discovery of the Seas* medal (fig. 19) and his charming but naively executed struck medal for Charles II's return from Scotland to London, in 1633 (fig. 20). Briot was very proud of his minting machinery — indeed he had attempted to take over the striking of the whole French coinage. That even this great stretched its capacities to the limits, however, is indicated by the fact that most examples of the medal are cast and that all his other struck pieces are much smaller counter sized pieces. At their best, as for example, Briot's medal of Charles II as Prince of Wales, struck in 1638 these can be very beautiful and Thomas Simon's earliest known production, struck to commemorate the Scottish rising of 1639, with the legend 'Quos Deus' or 'whom God' — with the implied continuation 'has joined let no man put asunder', has a certain beauty (fig. 21), but comparison with the much larger and beautifully executed, pieces made at the French Mint from the beginning of the 17th century shows how technologically backward his machinery was.

The low artistic standards which even so enlightened a patron as Charles I had to put up with are equally demonstrated by the work of Thomas Rawlins. Much admired by writers on English medals and described by the authors of *Medallie Illustrations* as 'a very beautiful production ... in most perfect preservation', Thomas Rawlins' military reward medal of 1643, though among his best, is embarrassingly inept (fig. 22). This medal like that of the Earl of Essex, made in 1642, shows how early and how eagerly the English fastened on the use of medals as military rewards. Parliament was as interested as the King in using medals for this purpose. The official status of the famous Dunbar medal of 1650 (fig. 23) is emphasised by the House of Commons' resolution of 7th September 1650 that Thomas Simon be sent to Scotland to do Cromwell's portrait for a medal to be distributed in gold and silver to those who had taken part in the battle. An even more systematic use was made of such rewards; this example (fig. 24), also by Simon, was given to one of those who stayed on Blake's flagship the *Triumph*, to save it from fire during a



21. Thomas Simon: Scottish rising, 1639.



22. Thomas Rawlins: Military Reward Medal, 1643.



23. Thomas Simon: Dunbar medal, 1650.



24. Thomas Simon: Naval Reward, 1653.



25. Thomas Simon: Oliver Cromwell, 1653.



26. Abraham Simon: Earl of Loudon, 1645.



27. John Roettiers: Felicitas Britanniae, 1660.



battle with the Dutch in July 1653.

It is typical of the complete neglect of medals that Margaret Whinney's standard history of sculpture in England omits any mention of medals and says of the Commonwealth period only that it afforded no opportunities for sculptors. In fact, as we have seen, it offered unrivalled opportunities for Thomas Simon, whose portraits of Cromwell (fig. 25) and other Commonwealth worthies are as beautifully modelled, psychologically penetrating and sympathetic as any medals of the 17th century. Thomas's brother Abraham was also, as this portrait of the Earl of Loudon demonstrates (fig. 26), a skilled portrait medallist, but not, like Thomas, a skilled die engraver with the ability to compose brilliant reverse compositions. It is sometimes said on the basis of a remark by the 18th century antiquarian Thomas Vertue that Thomas's portraits are really Abraham's but there is no real evidence for this. Indeed the Dunbar medal suggests the contrary, and it seems simpler to suppose that the medals signed by Abraham are Abraham's and those signed by Thomas are Thomas's.

The Restoration signalled the reopening of England to foreign artists. In Charles II's train came the Flemish Roettiers family, headed by Jan or John, one of the most gifted medallists of the century. Technically amazing — his *Felicitas Britanniae* medal (fig. 27) is 84 mm across — artistically superb and flamboyantly modish, his medals put poor Simon's more restrained talent in the shade. Though it is a blow to English pride it has to be admitted that the famous petition crown is overwrought and, finally, unconvincing beside the assured elegance of Roettiers' contemporary patterns. And though Simon was spurred by the competition to produce some of his most ambitious and successful work, including the coronation medal of Charles II (fig. 28) and the wonderful portrait of the Earl of Southampton (fig. 29), they seem a little old-fashioned beside such masterpieces of technical virtuosity as Roettiers' medal of James, Duke of York, with its amazingly atmospheric and illusionistic reverse of the fleet under sail (fig. 30).

Art in England is often said, and rightly, to be provincial. But medals like these are considerably superior in their assured classicism, in the quality of their engraving and in the sophistication of the technology used to produce them to anything made in France or the Netherlands, let alone elsewhere, in the 1660s. Roettiers' compositional ability was, however, variable. His figures sometimes look as if they have been inflated and even in the *Favente Deo* medal with its famous portrait of Charles II's mistress (Mrs Stuart, later Duchess of Richmond) as Britannia there is an awkward discontinuity in perspective between the foreground and the background (fig. 31). The British Colonisation medal of 1670, with its confident, and prescient, assertion of British imperial destiny, is highly effective in its simplicity (fig. 32). The medal for the Foundation of Christ's Hospital demonstrates the skill with which Roettiers handled medallic



28. Thomas Simon: Coronation of Charles II, 1660.

29. Thomas Simon: Earl of Southampton, 1664.



30. John Roettiers: Duke of York, 1665.



31. John Roettiers: Peace of Breda (reverse), 1667.

32. John Roettiers: British Colonisation, 1670.



36. John Croker: Peace of Vienna, 1731.



38. Capture of Porto Bello, 1739.



37. J A Dassier: Sir Hans Sloane, 1744.



39. Richard Yeo: Battle of Culloden, 1745.



1702-3. By the early to mid 18th century Rysbrack and later Roubilliac had created a great demand for portrait busts of contemporaries and earlier worthies. Responding to this demand Jean Dassier in the late 1720s started work on a medallic series of English sovereigns while in 1741 J A Dassier, his son, embarked on a series of famous men living in England — to be sold for 7s 6d each or 4 guineas for the set. Both the composition of the set and the way that the sitters are represented are interesting. It includes both nobles and scholars — Sir Hans Sloane, whose collections form the basis of the British Museum, is shown in the curious crumpled cap much in evidence on the busts of Rysbrack and Roubilliac (fig. 37).

The overall standard of British medals declined steadily through the 18th century — in part because they were becoming more popular, serving increasingly as a medium for popular comment on the events of the day — in part because neither court nor government showed much interest in the commemoration of great events. Admiral Vernon's victory over the Spanish at Porto Bello became the

subject of an enormous number of vigorous cheap, pinchbeck, medals, worn and distributed to those who opposed Walpole's government (fig. 38). Even Richard Yeo, an impressive, though sadly far from prolific artist produced this medal (fig. 39) for the battle of Culloden as a private venture, issued in gold at 2 guineas (over bullion value), silver at 1 guinea and bronze at 1/2 guinea. That the speculation was a failure is suggested by the fact that 160 were still in Yeo's possession at his death and, though he became Chief Engraver in 1768 and a founding member of the Royal Academy, his enthusiasm for medallic art seems never to have recovered from this early reverse. Thomas Pingo, an Italian who came to England in the 1740s also promised well. His charming medal for the majority of George III, as Prince of Wales, in 1759 shows a scene of great gaiety as four happy nations dance around a young oak tree, inscribed *Robur Britanniae* — the strength of Britain (fig. 40).

In the late 1750s and early 1760s the newly founded Society for the encouragement of Arts, Manufactures and Commerce, in what was to become



40. Thomas Pingo: Majority of George III, as Prince of Wales, 1759.



41. Lewis Pingo: David Garrick, 1771.



42. John Kirk: Conquest of Canada, 1760.



a repetitive feature of the history of the medal in Britain, decided to devote some of its energies to reviving medallic art. The Pingo family were among the chief beneficiaries of this new initiative. Thomas engraved the Society's first prize medal, after a design by 'Athenian Stuart', and his son John and brother Lewis won prizes in the annual competition presided over by Stuart and his friend 'Republican' Hollis. Lewis was an only moderately talented medallist. His medal of the famous English actor David Garrick combines a competent, if derivative, portrait with a feebly mannered reverse (fig. 41). Later prize winners included John Kirk, with this rather pedantic adaptation of classical norms to a North American subject, the conquest of Canada in 1760 (fig. 42). Like most other Society of Arts medals of this period it is worthy but dull, the typical consequence of such well-meaning efforts to bring about a revival of medallic art through the agency of a committee.

It seems to have been demand rather than talent that was lacking. William Barnett, primarily known as a gem engraver, made few medals, but that produced for use as a present by Captain Cook on his great voyage of exploration is a very satisfactory object, with its thick flan and rounded edges, quite worthy of its rather romantic function (fig. 43). The succession of great events in the later part of the eighteenth and the beginning of the nineteenth century produced no corresponding rush of great medals to commemorate them. Barnett's medal for the 'Glorious First of June', Admiral Howe's naval victory of 1794, is one of the few which matches the ambition of contemporary monuments in Saint Paul's Cathedral.

43. William Barnett: Captain Cook's voyage.



44. C H Küchler (after Flaxman): Earl St Vincent's reward.

45. C H Küchler: The Last Farewell, 1793.



46. C H Küchler: Battle of Trafalgar, 1805.

The polymathic inventor and industrialist Matthew Boulton, interested in medallic art as a consequence of his determination to revolutionise the production of copper coins, and so provide the widely lacking small change which was of such importance to the less well-off, decided that he would single-handedly bring about a revival of medallic art in England. After an unsuccessful start with the French artist J-P Droz, who engraved a medal celebrating George III's recovery from madness in 1789, Matthew Boulton entered into a kind of partnership with Conrad Heinrich Küchler, a German medallist who had been making a living in the Netherlands. Art historians generally tend to assume that medals are at their most beautiful and interesting when designed by a famous artist — an assumption which will I hope come under critical scrutiny at the next FIDEM congress — and, on this reckoning, Küchler's Earl St. Vincent's reward (fig. 44), with its honest and manly figures of a sailor and

marine shaking hands on their unshakeable loyalty to the admiral, should be among Küchler's finest. Personally however I find it less engaging than some of Küchler's earlier medals, including his magnificent portrait of Marie Antoinette, and his touching depiction of Louis XVI's last farewell to his grieving family (fig. 45) — an image that served so effectively to underpin the demonology of republican France. Even the medal for the battle of Trafalgar (fig. 46) which, in a typical demonstration of the difference between England and France in the matter of official patronage, it was left to Boulton to commemorate in an act of private generosity, is not unworthy of its purpose. The portrait, which had to be redone twice to satisfy Lady Hamilton, was eventually based on a wax portrait of Nelson by Catherine Andras and the reverse on a sketch by the marine artist Richard Clevely. Over 14,000 of these medals were distributed by Boulton to those who had taken part in the battle.



47. Thomas Webb: William Wilberforce, 1807 (1809).



48. Benedetto Pistrucci: St George and the Dragon.



49. Benedetto Pistrucci: George IV, 1824.



50. William Wyon: *Queen Victoria's visit to the City of London, 1837 (1839).*

The great majority of the medallists about whom I have spoken so far were born or trained abroad, but in the 18th century, with the foundation of the Royal Academy, a change had come over British attitudes toward the visual arts. There was a new mood of self-confidence, not always very firmly based, which reversed the previous expectation that any worthwhile painter or sculptor would come from abroad. Even in medals this began to have its effect. James Mudie, it is true, turned to Baron Vivant Denon and his stable of French medallists for the execution of a series ironically entitled British National Medals — a puny and unofficial attempt to rival Denon's great series of Napoleon medals which was to bankrupt its author. But one or two British artists, like Thomas Webb whose fine medal of William Wilberforce (fig. 47) is shown here, and William Wyon, participated — and their work stands comparison with that of their French counterparts.

In appointing the great Italian gem engraver Benedetto Pistrucci Chief Engraver at the Royal Mint in 1817, Wellesley Pole was looking back to an earlier tradition. And if Pistrucci's appointment was justified by his beautiful Saint George and the Dragon reverse for the coinage, the wax model for which, now in the British Museum, is shown here (fig. 48); and if some of his medals, like that of George IV (fig. 49) are very fine; one can see why some of his later official commissions, and in particular his coronation medal for Queen Victoria were unfavourably received. A major public controversy developed about the relative merits of Pistrucci and his English, ironically originally German, rival William Wyon, whose portrait of Queen Victoria, executed for a medal commemorating her visit to the City of London (fig. 50), was to assume almost iconic significance through its adoption for the penny post. A new spirit of public service provided many opportunities for Wyon that had not been available to his predecessors and he seized them with both hands. His Cheselden prize medal executed for Saint Thomas' Hospital (fig. 51) and his life-saving medal for the Royal Humane Society (fig. 52) both demonstrate the way in which he was able to transform even fairly mundane



51. William Wyon: *Cheselden Prize (reverse), 1829.*



52. William Wyon: *Life-saving medal for the Royal Humane Society (reverse), c.1845.*



53. William Wyon: *Newton prize, Glasgow University, c.1827.*



54. Alfred Gilbert: *Queen Victoria's Golden Jubilee, 1887.*

commissions into occasions for virtuoso displays of modelling and composition, and his Newton prize medal for Glasgow University (fig. 53) is an example of the compressed energy which can be derived from an apparently straightforward rendition of an architectural subject. Wyon was not only talented but also successful. A Royal Academician and Chief Engraver at the Royal Mint, he was able, after a long hard struggle, to obtain far more for his work than even the most distinguished of British medallists working today. His work, however, represents only the tip of an iceberg of Victorian medals celebrating everything from diamond jubilees to temperance, from punctual attendance at school to the opening of some new civic or religious monument. It is arguable that the Victorian medal was the victim of its own success — that the increasing competition to produce medals at ever lower prices for an ever wider market eventually undermined the prestige of the genre and led to its eclipse. Certainly contemporaries were continually worried by low artistic standards. The Art-Union of London for example issued a series of medals on the theme of artists and their work, which aimed to make medals produced to a high standard available to a wide public. Sadly it culminated in a highly successful commission to Alfred Gilbert for a medal for Queen Victoria's Golden Jubilee just at a time when the organisation was heading for extinction (fig. 54).

The Society of Medallists, formed in 1885, was a more ambitious attempt to do something about medallic art in Britain. Initiated by Reginald Stuart Poole, then Keeper of Coins and Medals in the British Museum, it had Charles Freemantle, then Deputy Master of the Royal Mint, as its president. In his preface to the catalogue of the first exhibition mounted by the Society, at the International Inventions Exhibition in South Kensington, Freemantle wrote: 'It will be readily admitted that the Renaissance was the period most fruitful in designs of medals, as beautiful as they were well suited for the purposes for which they were intended'; and went on to lament that 'It is widely recognised that the art of engraving dies for medals is far from being in a satisfactory condition. The mechanical appliances employed in their production have attained great perfection, but with few exceptions in this and other countries medals cannot be considered to be even faithful exponents of contemporary art.'

This rejection of the mechanical and mass-produced, which reflects the values of the Arts and Crafts movement combined with a passionate admiration for the art of the Italian Renaissance, is reflected in the work of the artist-members of the society. The work of Alphonse Legros, who was later to become president of the society and whose work was to have a powerful influence on the work of a generation of students at the Slade School of Art, explicitly refers back to that of Pisanello, both in style and technique.

Yet, impressive though they are, his powerful cast



55. Alphonse Legros: *Thomas Carlyle*, 1881.



56. Alphonse Legros: *Alfred Lord Tennyson*, 1881.



57. Edward Poynter: Lillie Langtry.

portrait medallions of great Victorian figures like Thomas Carlyle (fig. 55) and Alfred Lord Tennyson (fig. 56), never reached more than a very limited public. The same is true of Edward Poynter, whose lovely neo-Greek cast portrait medals of women like Lillie Langtry (fig. 57) were done in tiny editions of three or four and of other painters and sculptors like Hamo Thornycroft, and later George Frampton — whose marvellously surreal composition for the university of Glasgow appears both on medals (fig. 58) and seals, Edouard Lanteri and William Rothenstein — whose first medal was a portrait of Rodin (fig. 59), an honorary member of the Society of Medallists.

Emil Fuchs, whose remarkable technical virtuosity is so well demonstrated in this exquisitely decorative medal of Princess Alexandra as the 'Princess of Pity' (fig. 60), once again demonstrated that it took the arrival of a foreign medallist to create a new market — in this case for little private portrait medals designed to be worn as jewellery by society ladies or set in gentlemen's ashtrays. The xenophobia of the pre-war years, however, first deprived him of many of his clients and then drove

him from the country before it could be seen whether his innovations had wider potential.

During these years a few of the younger generation of 'new sculptors', men like William Goscombe John and Bertram McKennal, demonstrated that the new idiom could be successfully adopted to the production of official medals for a mass market. In this respect Goscombe John's medal for the inauguration of Edward VIII (fig. 61) stands in marked contrast to that made for Prince Charles some 60 years later. But despite such successes the slender hold of medals on the imagination of government and public alike is demonstrated by the fact that the First World War, so great a begetter of medals in Germany and Austria, France and Italy, went almost unmarked by British medals. Even what briefly passed as a great victory, the Battle of Jutland, was only commemorated by a medal thanks to the efforts of Sir Arthur Evans, who organised a competition through the Royal Numismatic Society. Sydney Carline's entry (fig. 62) — though not a winner — was perhaps the most successful in producing a new vision of naval warfare.



58. *George Frampton: Glasgow University (reverse of Ramsay medal), 1907.*



59. *William Rothenstein: Rodin, 1897.*



60. *Emil Fuchs: Princess of Pity, 1901.*



61. W Goscombe John: Inauguration of Edward VIII as Prince of Wales, 1911.



63. Percy Metcalfe: British Empire Exhibition (reverse), 1924.



62. Sidney Carline: Battle of Jutland, 1916.



64. Gilbert Bayes: Queen Mary, 1936.

After the war Robert Johnston, newly appointed Deputy Master of the Royal Mint, launched yet another attempt to revive medallic art. Soon after he took office in 1922 Johnston wrote, 'Public interest in good medal work has sunk to a ... low level, and the contrast with France, or even Germany, is one to bring a blush to the cheeks of even the most hardened philistine'. He hoped to make the Royal Mint a centre for the encouragement of medallic art and the British Empire exhibition, held at Wembley in 1924, provided him with an ideal opportunity for commissioning new work and bringing it to public attention. Competitions were organised for an award medal (fig. 63), a keepsake medal and a plaquette, the third of which was won by Edward Carter Preston and the first two by Percy Metcalfe — perhaps the most talented medallist of his generation. There was a further competition for a series of plaquettes showing London as capital of the Empire — won by Eric Bradbury — and the Mint's pavilion, in which replicas of King Alfred pennies were struck by hand, in tin, attracted sufficient attention to ensure the sale of 113,000 of the keepsake medals.

It had traditionally been the practice for chief engravers, like John Croker and William Wyon to do private work at the mint. After Wyon's death, however, the practice had been discontinued, leaving the production of medals largely in the hands of private companies like J. S. and A. B. Wyon and later Pinches. Johnston now decided that the Mint should compete for private work, much to the annoyance of his competitors.

Writing, off the record, to the editor of an influential magazine *The Sculptor*, Johnston concluded: 'The bull point about the whole of this controversy is that medallic art was as near as possible dead in England and consisted mainly of reproducing annual medals from dies struck many years ago. It is now being revived, thanks to our activities at the Mint and if the trade, instead of opposing these activities, were to take up the challenge and emulate our work they should reap great benefit from the revival. Witness the case of France where the Paris Mint has always done work of this sort, in spite or, as I argue, in consequence of which there are over a dozen firms in Paris and elsewhere in France emulating the achievements of the Mint and achieving reliable high quality. As a result, clients in England requiring good medals, and artists requiring dies, have been going to France for them in recent years'. He went on to say that the real reason the private firms resented the Royal Mint's entering the market was that 'they can no longer cheat the artist and force the public to take bad stuff at ruinous prices'.

The private firms may well have had reason to feel aggrieved. After initially undercutting them, the Mint was later forced to admit that it could not compete on price alone. In a letter to a potential client written in 1928 Johnston fell back on arguments from quality: 'regarding the cost of producing a die it is, I am afraid, the case that our charges are higher than those which would be quoted

by a private firm. At the same time, you will of course realise that we give a great deal more care and attention, not only to the actual work of producing and finishing the dies of the medal, but also in advising the client and artist ... In the ordinary trade they employ no artist at all and simply give a version for good or ill, but in our case here we submit everything to the advisory committee with the result that nothing goes out from the Royal Mint which hasn't been passed as anyway decent by a committee of real experts.

If you are considering Messrs. Pinches, some of their work is tolerable but, as a general proposition, I would rather have a bath bun than the modern medal as struck by the British manufacturer, since the former would be much less deleterious to my digestion, delicate as it is, than the latter would be to my sense of taste.'

Johnston had some success. Gilbert Bayes' medal for the Queen Mary (fig. 64) was an example of a good medal which was also a commercial success and in Autumn 1937 he undertook a new initiative when he attended the conference in Paris that was to lead to the formation of FIDEM. Unfortunately he died shortly afterwards, in March 1938, and with his death the Mint's role in promoting medallic art lapsed once more.

The post war years were bleak indeed. Medallic art became ever more marginalised, ever more distant from the mainstream of contemporary art. Right thinking people tended to shy away from the very word medal, reacting unfavourably to its military and competitive connotations, and the number of commissions declined steadily as even existing prize medals gradually went out of use.

More recently things have begun to change for the better. There is a new interest in commissioned work among contemporary artists, and it has become increasingly acceptable to suggest that deference to conventions may be as conducive to creativity as the flouting of them. But what the whole history of the medal in England has tended to demonstrate — and this is why it is of interest even when compared to the much richer and more deeply rooted traditions existing in Italy, France, Germany and the Netherlands — is that this is an area in which historical determinism is inoperative. The very marginalism of medallic art gives giant scope for the impact of the individual who can, through his or her own talent, energy and persistence create the conditions in which their art can create a new public and new expectations about the genre as a whole. An organisation like FIDEM not only reflects but can actually help to create conditions in which medallic art can flourish, as the first congress held here in Helsinki so triumphantly demonstrated. It is my hope that this second Finnish FIDEM may have as beneficial effects as the first and that a future congress in London may do more for the chequered history of the medal in England than all previous attempts at reviving and fostering medallic art there put together.

INDIAN PEACE MEDALS OFFICIAL AND UNOFFICIAL

Alan M Stahl

Numismatists often distinguish medals which were intended to be held in the hand from those which were worn; the latter are usually called decorations and are frequently ignored in discussions of the history and the art of the medal. The separation between these groups of objects, however, has not always been as clear as modern definitions imply, and some interesting and important objects can be viewed as falling into both categories. Today, I will speak on medals made specially for presentation to American Indians, which as well as being examples of wearable medals can also be considered the most original of American contributions to the history of the medal.

The origins of the Indian Peace Medal derive from an interaction of European and native American traditions. As early as the first half of the sixteenth century, German nobles appear to have distributed medals to their followers for wear. The 1533 portrait of Gregor Brück by Lucas Cranach the Elder shows the subject wearing a medal of the newly installed elector of Saxony Johann Friedrich (Börner 1981, p.15), probably the work of the Nuremberg medallist Mathes Gebel (Habich 1931, 1, 2, 1080). By the seventeenth century, the wearing of medals depicting rulers in special settings was widespread in Germany, as illustrated in the portrait of a girl of Hamburg from 1621 (Börner 1981, Ill. 1, 13). Such pieces, known as Kleinode, were frequently oval and of gold or gilt silver and were often mounted in elaborate jeweled and enameled holders.

The wearing of medals depicting rulers appears to have been spread beyond Germany by the beginning of the seventeenth century. The English medal of James I commemorating the peace with Spain of 1604 is usually encountered with some mount for wearing (Hawkins 1885, pl. XIV, 14-15). A medal of this period which is among the earliest associated with the American colonies is the portrait of Lord Baltimore, the first English governor of Maryland; the reason for the loop which is found on some early examples is unclear (Betts 1894, no. 34).

The evidence for the wearing of medals in France before the middle of the seventeenth century is less clear than elsewhere. Early examples of the 1603 medal of Henry IV by Dupré are often pierced or looped, but this may have been for display rather than for wearing (Jones 1988, p. 60). By mid-century, however, it is clear that in France too the

wearing of medals was a common practice, as illustrated by the portrait of Pierre Dupuis (Jones 1988, p. 16). The wearing of orders of knighthood was another practice common in France in this period which contributed to the background of the Indian Peace Medal; the Order of the Holy Spirit worn by Cardinal Richelieu on the 1630 portrait medal by Warin would have been a metal badge; a corresponding embroidered star was sewn to the member's jacket (Jones, 1988, no. 184).

The wearing of badges became a means of announcing alliance with a political cause, though sometimes it was disguised. Badges worn by nobles in the Netherlands in 1566 seemingly announced the wearer's loyalty to Philip II of Spain, but the reverse depiction of an ox yoke shows them to have been in reality badges of protest against the enforcement of the edicts of the Inquisition (Van Loon I, 84). Another ambiguous political message was conveyed by the 1642 medal by Thomas Rawlins which showed the bust of Charles I of England on the obverse but bore as its legend the declaration of Parliament which opened the struggle that led to the deposition and execution of the king (Hawkins, XXV, 5).

The native American contribution to the history of the medal derives from indigenous traditions of gift exchange. Various objects were distributed by Indian leaders to confirm alliances and treaties, some of which, such as beaver skins and belts of wampum beads, were worn by the followers as symbols of allegiance (Frederickson 1980, pp. 14-15). Europeans very soon entered into this network of gift exchanges; by 1602 an explorer in Massachusetts described Indians wearing necklaces of copper beads which he took to be indigenous but which we now recognize to have been of European origin (Beauchamp 1903, p. 13).

The earliest instances of the bestowal of medals onto Indians by European rulers are rather obscure and not typical of what was to follow. As a security measure, the English colony of Virginia decreed in 1661 that Indians who visited settlements wear a silver or copper badge with the name of their settlement on it (Morin 1916, pp. 21-22). An engraved badge identifying 'The King of Patomack' is probably to be associated with this provision or one like it.

In the middle of the seventeenth century, a Canadian Iroquois was taken to France where he was

baptized as the godson of king Louis XIV and was given a silver medal which, according to a missionary, he always wore after his return to Canada (Morin 1916, pp. 11-12). The nature of this medal is unknown and it may actually have been a silver cross, as the exact reference of the term 'médaille' was rather vague in this period. Another medal of uncertain type is reported in a narrative source of the period; in 1683 an explorer in the northern Hudson Bay region of Canada reported receiving a delegation of four hundred Assiniboine Indians, whose chief wore on his chest a medal given to him by the French governor (Morin 1916, p. 13).

The earliest specific French medal which we can match up with historical accounts of Indian presentations is one bearing the image of Louis XIV on the obverse and on the reverse the bust of his son the dauphin and his three grandsons; the piece bears a date of 1693 (fig. 1). This medal is described in the memoirs of a seventeenth century nun who says that Louis XIV sent large medals 'où son portrait était d'un côté et de l'autre celui du Dauphin son fils et des 3 princes ses enfants'; these were worn suspended from a fire-coloured ribbon four fingers wide and were buried with Indian chiefs to whom they had been given (Morin 1916, pp. 14-15). A list of medals awarded by Louis XIV and Louis XV includes the mention of a gift in 1693 to two chiefs of the Ibenakis tribe of two gold medals and in 1706 a gold chain and medal to the king of that tribe, who was then visiting Paris (Nocq 1907, p.163). In 1710 forty medals were sent from France to the Canadian governor for distribution to Indians. In the following years, dozens of silver medals in several sizes were sent to meet the demands of the Indians allied to the French throne and the Jesuits who used them in their missionary activities (Zay 1889, pp. 297-99). These were probably all examples of this same family medal, whose dynastic theme may have had a special appeal to the Indians.

The alliances cemented with the gifts of French medals were intended mainly to assure the support of various tribes in the wars between the French and the English. The English responded in kind. In 1710, the governor of New York distributed medals sent by Queen Anne to the chiefs of the Five Nations as a pledge of her protection and a memorial of their fidelity; the medals were described as having a royal effigy on one side and a recent victorious battle commemorated on the reverse (Hayden 1886, pp. 222-23). The pierced and worn medal of Anne commemorating European cities captured by her forces in 1703 (fig. 2) was probably among those medals given to Indian chiefs (Hawkins 1885, CXVIII, 1).

George I kept up the practice initiated by Anne; in 1721 he had a gold coronation medal sent to the governor of Pennsylvania to deliver to the great chief of the Five Nations (Beauchamp 1903, p. 51). However, this seems to have been an exceptional gesture; the colonial governors made frequent requests for silver medals to counter those offered by the French but apparently met with little success.



1. Louis XIV, 1693.



2. Queen Anne, 1703.



3. George I.

4. George II.

5. George II, 1757.

On at least one occasion the need was met with an issue of copper medals bearing the image of the king, but privately ordered from a Birmingham token manufacturer (Quarcoopome 1987) (fig. 3). These pieces bear an obverse copied after the coronation bust of George I by Johann Crocker, but a legend in English rather than the Latin of pieces of the Royal Mint. The reverse depicts an Indian shooting a deer with a bow and arrow. This appears to have been the first struck medal which was made specifically to be given to Indians. Not only was it not issued officially by the royal government, it wasn't distributed through official representatives as part of policy. The individual who was responsible for the striking and distribution of at least some of these medals appears to have been acting as a private businessman in the fur trade rather than as a royal representative. This is not the last time in which we shall see the fur trade as a strong motivating force behind the distribution of seemingly official medals to American Indians.

The French continued to send official silver medals to their allies and to try to win the Five Nations away from the English (Zay 1889, pp. 299-60). Under Louis XV, the favorite reverse depicted two mythological figures identified as *Honos* and *Virtus*; this was paired with an obverse portrait by Duvisier from the early 1730s. An account by a missionary in 1757 identifies this medal as the badge of office of the captains of the Abenakis tribe (McLachlan 1988, pp. 10-11).

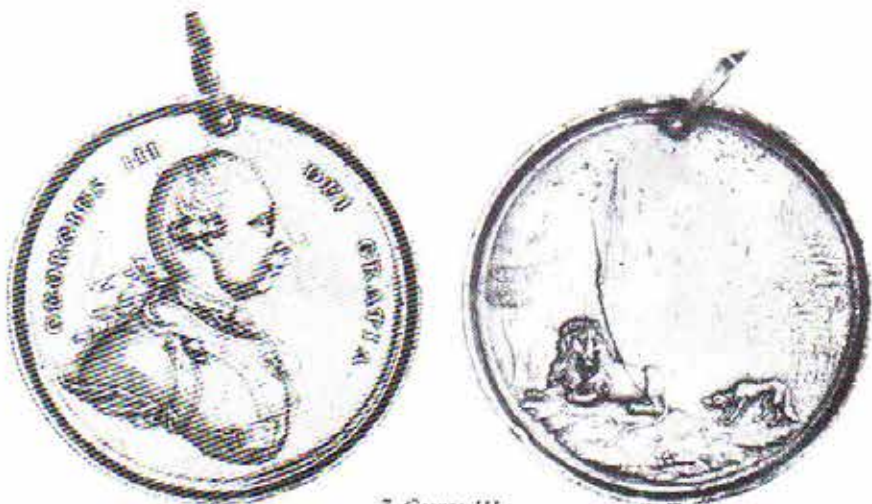
The English government resumed the shipment of official silver medals by mid-century. In 1753 the governor of New York brought out among his presents for the chiefs of the then Six Indian Nations, thirty silver medals with the image of

George II on the obverse and the royal arms on the reverse (Hayden 1886, pp. 232-33) (fig. 4). One such medal is reported to have been found on the body of an Indian chief of New York (Beauchamp 1903, p. 55), and the one in the collection of the American Numismatic Society was found on an old Indian trail near Hamilton Cove on the Labrador coast (Murphy 1908). The next year a young colonel named George Washington decorated a delegation of Indian chiefs with medals he had received from the English governor; he is reported to have worn one of the medals himself for the occasion (Elder 1925). These new English medals soon came to the attention of the French; in 1754 and 1758 various Indian chiefs are reported to have demonstrated their loyalty to their French allies by handing over to them medals they had received from the English (Zay 1889, pp. 300-01).

But the medals sent from England and distributed by governors were not the only medals in the name of George II given to Indians. The Quakers of eastern Pennsylvania sought to maintain a peaceful relationship with the neighboring Indians through their own initiatives, rather than relying on royal policy. In 1756 they founded The Friendly Association for Regaining and Preserving Peace with the Indians by Pacific Measures. The distribution of silver medals was one of the most favored 'pacific measures' of the association. In 1756 it distributed at its own expense twelve silver medals 'with the king's head, the reverse with the king's arms' (Gillingham 1934, pp. 103-05), presumably examples of the official medal minted in England. The following year the Friendly Association decided to have a medal made locally for such distribution, probably because official medals were hard to



6. George III.



7. George III.

procure and their unofficial distribution was discouraged. Dies were cut by Edward Duffield, a watchmaker, and the medals were struck in Philadelphia by Joseph Richardson the Elder, a silversmith who was a member of the Association. An account of 1757 indicates that the Society then possessed a stock of 54 silver medals, six of which had chains attached, as well as the dies (Gillingham 1934, p. 108). This medal pairs an obverse bust of the king with a new reverse type depicting a Quaker and an Indian sharing a peace pipe (fig. 5). The same design appears on a ceremonial gorget or breastplate made by Richardson about the same time; these gorgets were commonly given with medals to Indian chiefs to cement alliances with the British and French.

George III came to the English throne in 1760 and was married the following year. Small silver medals showing the new king and his bride were apparently distributed to American Indians on the occasion of his accession and marriage (Morin 1916, p. 31). Large silver medals of the young king, with the royal coat of arms on the reverse, are known from several Indian contexts. Some have the coat of arms appropriate to the young king (fig. 6). Others,

with the same youthful portrait, have a reverse shield without the French fleur-de-lys in the second quarter; these must have been minted after the renunciation of his claim to the French throne in 1801 (Jamieson 1936, p. 27). This appears to be an example of the numismatic phenomenon of type immobilization; the obverse die bearing a youthful portrait was retained for forty years to meet the expectations of the recipients.

A totally different reverse type was also paired with this same obverse die; it shows a lion guarding a peaceful village while a wolf menaces him on the right (fig. 7). The lion evidently represents England; this was a common heraldic and allegorical symbol and even appears on the breastplate of the young king on the obverse. The interpretation of the threatening wolf depends to a great extent on the circumstances of the creation and presentation of the medal, which are not documented. The medal is found in Indian contexts; a specimen in the American Numismatic Society collection is said to have been presented to the great grandfather of Dark Cloud of the Abenakis tribe. On the basis of the young bust, the medal is usually assumed to be from early in the reign and has often been associated with



8. George III.



9. George III, 1775.

the 1763 rebellion against the British led by chief Pontiac of the Ottawa tribe (Betts 1894, pp. 238-39; Morin 1916, pp. 32-35; Jamieson 1936, pp. 12-13). However, as we have seen this same obverse was in use from about 1760 until at least 1800, so the wolf could represent anyone menacing the English peace during this span, perhaps even the rebellious subjects in the thirteen southern colonies around 1776.

The war between the French and the English in America was settled by the Versailles treaty in 1763, in which France ceded all of its territory in Canada to the English. The Indian tribes which had been its allies were called upon to switch their allegiance. In 1764 Sir William Johnson, who had led the English troops against the French, called all of the Indian chiefs formerly allied to France to a convocation at which he would distribute new English medals to replace the French ones they had been wearing. However, time was too short to send to England for the requisite quantity of medals, so these were ordered from a New York silversmith, who had earlier made medals to celebrate the English conquest of Montreal. These cast silver medals bear a crude bust of George III on the obverse and on the reverse portray a colonist and an Indian sharing a peace pipe under the motto HAPPY WHILE UNITED; some specimens bear the stamp of New York and the hallmark of Daniel Christian Feuter (Fuld, Tayman 1987) (fig. 8). The reverse of these officially sanctioned medals appears to have been inspired by the totally unofficial Quaker ones of a decade earlier.

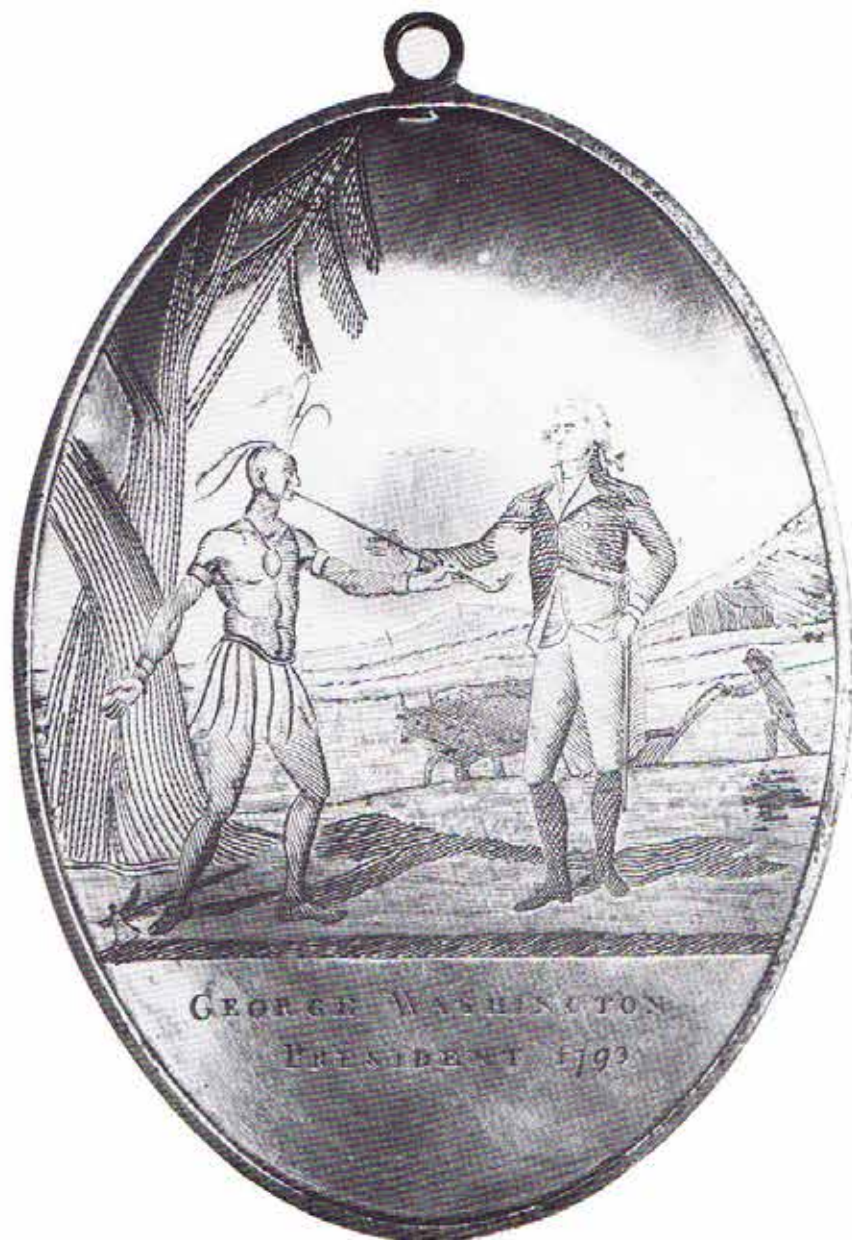
Some Indian chiefs were apparently unwilling to give up the old French medals which they had proudly worn for years and in some cases had inherited with their office. A few Louis XIV medals are known which have been re-engraved to recognize George III; one bears the engraved date 1775, presumably the year in which English authorities prevailed upon the chief to have his French medal altered (fig. 9). As the medal would have been about forty years old by then, we can well understand that the chief would have wanted the original one back, a longstanding emblem of leadership and probably an heirloom, instead of or in addition to a newly produced English medal.

When the new medals of George III were finally made in England, they bore a magnificent portrait of the old monarch by Thomas Wyon. These medals, which were originally distributed to reward those chiefs who had sided with England against the United States in the War of 1812, were so esteemed that when Victoria's son visited Canada almost fifty years later, the same medals were distributed with the plume and motto of the Prince of Wales engraved on them (Morin 1916, p. 49).

The southern thirteen colonies broke away from England in 1776 and twelve years later became the United States of America. One of the first actions of the new government was the creation of medals to be distributed to Indian chiefs within its territories, to replace those which had been given by the English



10. Engraved medal, 1789.



11. Engraved medal, 1793.

and French crowns. As we have seen, silversmiths in Philadelphia and New York had made small medals in the names of English kings, but the continent appears to have lacked the technology to produce struck or cast medals large enough and impressive enough to replace those of George III. Instead, the earliest medals of the United States were made of hammered sheets of silver, enclosed in rings and hand engraved. These correspond in manufacture to the many other silver ornaments, such as necklaces or gorgets, which colonial silversmiths had been making for distribution to Indians in addition to medals (Gillingham 1934, p. 107).

The earliest of the engraved medals bears the date of 1789, the first year of George Washington's presidency. On the obverse, an Indian shares a peace pipe with a female allegorical figure. The Indian

appears to be dropping his weapon while the figure representing the Europeans retains her sword; this inequality was the subject of comment by contemporaries (Belden 1927, pp. 14-15) (fig. 10). Perhaps to correct this, or perhaps because a depiction of a real man was deemed more impressive than that of an allegorical woman, the scene was changed in subsequent issues to depict Washington, unarmed, taking the pipe from an Indian, whose hatchet is already on the ground (fig. 11). The plough, which on the earlier medal had symbolized the agriculture fostered by the Europeans, is expanded to a detailed pastoral scene on the issues of 1792, 1793 and 1795. The eagles on the reverses of both issues are the earliest numismatic appearance of the Republic's new heraldic seal, which was the result of much debate and



experimentation (Patterson, Dougall 1976, pp. 392-96).

Smaller struck medals were ordered from England in 1796, during Washington's second presidency, for distribution to Indian chiefs. These were designed by the American painter John Trumbull and the dies were cut by the Flemish medallist C. H. Küchler. The background theme of the earlier medals became the main subject of the new ones: the virtues of the agricultural life. Three different obverses depict respectively planting, spinning and animal husbandry. The finished medals, struck in silver and copper, did not arrive in America until well after Washington's term had ended and were distributed in later years, most notably during the exploratory expedition of Lewis and Clark in 1803-1806 (Prucha 1971, pp. 16-24 and 89-90).

The pictorial Seasons Medals, as they have commonly been called, did not signal the end of George Washington's appearance on Indian Peace Medals. Throughout the nineteenth century, a variety of medals with his likeness and various inscriptions were proudly worn by Indian chiefs. These were probably made for fur traders who found such official-looking gifts more highly prized by Indian suppliers than money or other goods; many are of pewter rather than silver (Belden, pp. 42-43). That such unauthorized pieces were actually made for distribution to Indians rather than sale to collectors is demonstrated by photos such as this one of chief Yellow Hair of the Brulé Sioux proudly wearing a cast pewter Washington medal of totally private origin.

As the medals for the second presidency of



12. Thomas Jefferson, 1801.

George Washington arrived so late from England, there was no need to make any in the name of his successor, John Adams. By the time Thomas Jefferson became the third President in 1801, the United States Mint in Philadelphia was well enough equipped to strike medals itself. It could not, however, handle flans of solid silver, especially of the 100 mm. diameter prized by Indians, so the Jefferson medals were all struck on thin disks of silver held together by rings (Prucha 1971, p. 90-95) (fig. 12). The format adopted for the Jefferson medals was followed in the Indian Peace Medals of the next eight Presidents. On the obverse is a bust of the President, with his name, office and the year of his inauguration. On the reverse two hands are joined in handshake, accompanied by crossed hatchet and peace pipe and the simple legend PEACE AND FRIENDSHIP.

Private fur companies also used this format for unofficial issues, which were forbidden by government authorities but were nevertheless distributed by fur traders to their Indian trappers (Prucha 1971, pp. 139-42). The medal of the Pierre Chouteau trading firm of Saint Louis, Missouri, bore a bust copied from that of President Martin van Buren, but identified the company in the legend (fig. 13). Fort Union in present North Dakota was at the center of the American Fur Company of John Jacob Astor. When the government denied him permission to distribute official medals to his Indian suppliers, Astor commissioned a medal depicting him as President of his company.

The distribution of official presidential medals to Indian chiefs lasted through most of the nineteenth century. The reverse used by James Buchanan and Abraham Lincoln, designed and engraved by Joseph Willson, graphically displays the contrast between the savage ways of the wild Indians, one of whom is seen scalping another, and those who had entered into the settled life, depicted by the incongruous image of an Indian in traditional war bonnet ploughing a field. The last presidential Indian Peace Medals returned to the oval format of the first ones with a reverse scene which shows a pioneer beside a log cabin discoursing peaceably with an Indian.

Perhaps the most interesting unofficial Indian Peace Medal of the nineteenth century is that given to reward an act which epitomized the kind of change from indigenous customs to European values which the English, French and American governments had been promoting for centuries (Hodge 1950). In 1817 a Pawnee band in Nebraska was preparing for its traditional fertility ceremony called the rite of the morning star. This ritual is reported to have involved the sacrifice of a girl or woman, usually from an enemy tribe, who was burned to death on a specially constructed frame. A young brave of that tribe, called Pitalasharu, freed the Comanche maiden who was being prepared for the rite and delivered her back to her own people. In recognition for this act the brave was invited to Washington where, in addition to other tributes, he was presented



13. Pierre Chouteau Company, 1843.



14. Engraved medal, 1817.

with an engraved medal commissioned by 'the young ladies of Miss White's seminary', which depicts the preparation for the rite and the rescue in somewhat fanciful terms and bears the inscription TO THE BRAVEST OF THE BRAVE (fig. 14).

In the three centuries of their production, Indian Peace Medals took a variety of forms and methods of manufacture. Yet they all shared a single function, to mark the wearer as an Indian leader who identified with Europeans and their values. It is a tribute to the importance of the medal among contemporary artefacts and art forms that it was the medium chosen to be the prime symbol of European culture and civilization in the New World.

NOTE

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THE MEDAL AND SCULPTURE

THE PROBLEM OF THE CREATIVE METHOD

Alla Kosareva

The creative process of an artist consists of several factors. An artistic method is to a great extent dependent on how visible reality is transformed into an artistic form. The specific method chosen by the artist is again affected by the many special characteristics the artist possesses; how he sees the world and how freely he expresses himself. Facts and fantasy are melted into one by means of methods typical of this genre, methods that have gradually found their form in the course of history.

The creative process of an artist has its basis in sensible calculation inspired by emotion. A major part in this process is creative freedom.

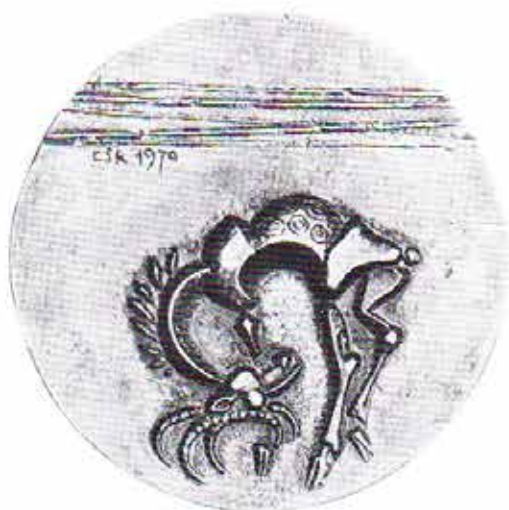
The artist must also expect something of the observer: he must have the ability to be 'empathetic' — to understand what the artist wants to express and to understand the methods the artist chooses.

This is also true of the art of the medal. Ever since the 1950s it has had its own special place in the field of pictorial arts. During the period 1960-1980 the plasticity and motifs of the medal became freer and more dynamic. The complexity and the depth of the motif and also the personal relation to the motif are important factors when an artist chooses the method.

The medallist is free to use different artistic means in accordance with the motif — as long as they are in harmony with the special features of this genre.

The versatility of the artistic method shows how many views an artist can have and also the plastic potential of the medal. It is as if the art of the medal had absorbed the methods of the arts of painting and graphics, the Gobelins tapestry and the poster, as well as sculpture. So the form an artist chooses for the medal may have its artistic basis in these different kinds of art. In my short presentation I am going to put the emphasis on the sculptural method, because many artists work in both medals and sculpture. The same plastic means can be used in both of them, while you have to stick to special features in the art of the medal; the restricted plastic area and the fact that you have to take turns in looking at the two sides of the medal, or, if the medal is only one-sided, the flatness of the medal. This is typical of plaquettes.

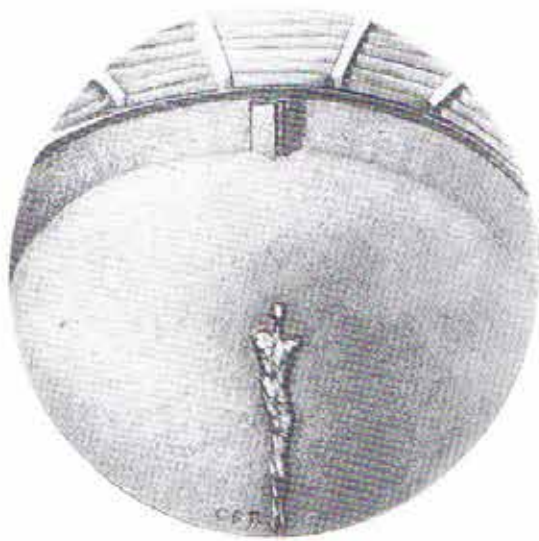
The medal is no longer seen as a relief drawn on a certain plane; this used to smother the creative initiative of the artist and restricted his plastic possibilities.



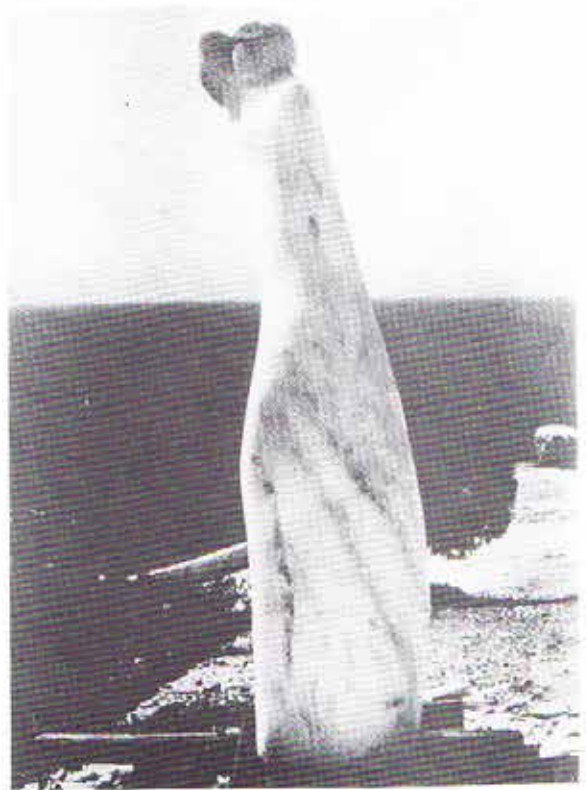
1. Robert Csikszentmihályi: *The Last Deer*.



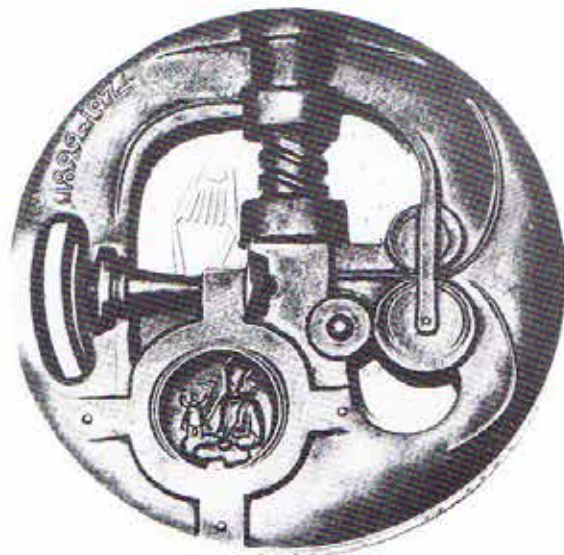
2. Robert Csikszentmihályi: *Monument to the Last Deer*.



3. Robert Czikszenmibályi: Arena.



4. Robert Czikszenmibályi: Mehtemi.



5. Raimo Heino: Firma Kontateonnissus.



6. Loris Lergue: Hydrography and Irrigation.



8. Wiefreid Fitzenreiter: *The Dancer*.



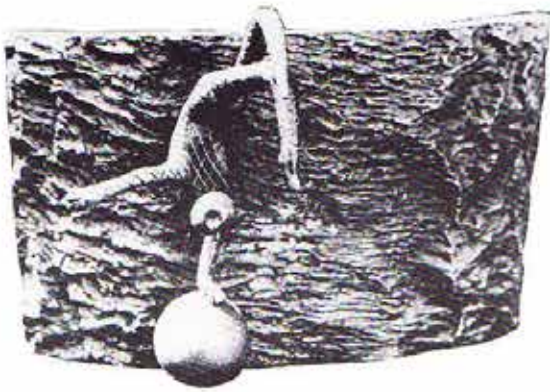
7. Loris Lergue: *Actaeon*.



9. Wiefreid Fitzenreiter: *Tango Dancer*.



10. Liljana Genova: *Children*.



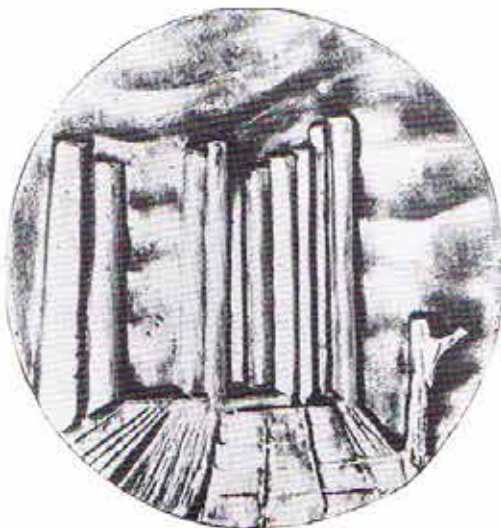
11. Liljana Genova: Clown.



12. Raimo Heino: A Frog's dreams.



13. Bogomil Nikolov: Solitude.



14. Ivanka Mincheva: Townscape.



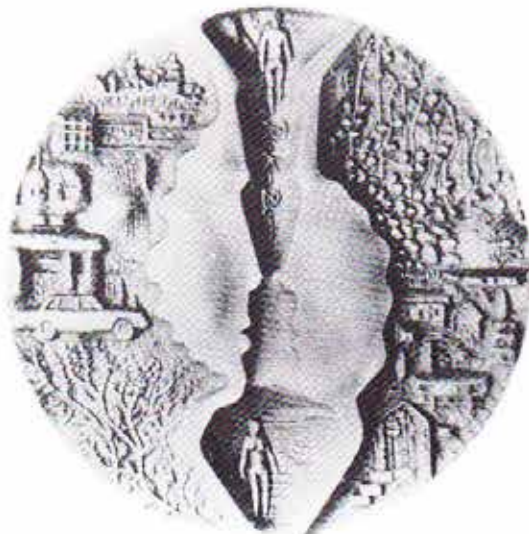
15. Ivanka Mincheva: Strangers.



16. *Guare Meneves: 17th European Exhibition of Art, Science and Culture, Lisbon, 1983.*



17. *Alan Stan: First National City Bank, New York, 1962.*



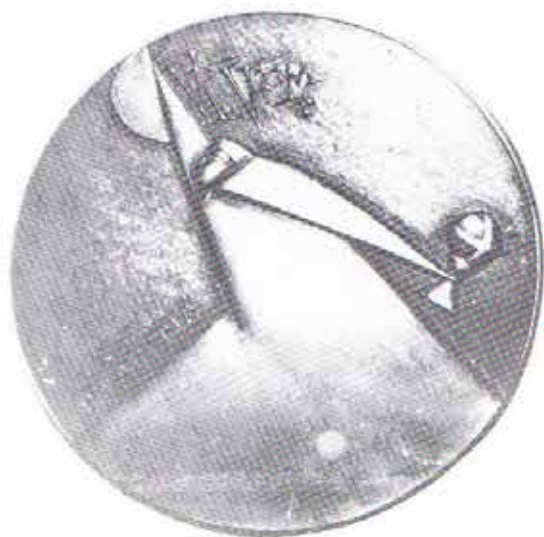
18. *Karlzon Rune: European Swimming Championship, Sweden, 1977.*



19. *Teodosi Antonov: Finish.*



20. *Wig Tamash: Inspiration.*



21. *Antanas Olbutas: Astronomy.*



22. *Igor Hamrayev: Presenter of Beauty.*



23. *Evgeny Tzelarskii: Aspiration for Peace.*

While the art of the medal has kept its typical characteristics, it has during the last three decades drawn closer to monumental sculpture.

Medallic art is more dependent on rules than the art of the relief generally. This makes it difficult to find new plastic methods, but on the other hand it spurs artists to create something new.

Modern artists are inspired by difficult tasks. Though the medal is more or less like a facade, it is a challenge to make a rich plastic figure which is in harmony with the real environment.

It is very interesting to see an artist in the studio working on sculpture and medals. It is fascinating to follow attentively how the artist uses the principles of monumental sculpture on the medal with great skill and artistic discreetness, and to see how the medal becomes miniature sculpture.

To the modern sculptor the medal is a small sculptural metaphor, treated as a single unified plastic entity.

Artists tend to give the medal the expressiveness of monumental sculpture, without forgetting the

special nature of this genre. In solving this problem they use rich sculptural design with extremely generalised forms and proportions. By these means artists are able to create medallic figures from figurative elements, which are not without plastic effect. Our attention is often attracted by an imaginative mixture of forms.

Each individual artist can represent the connection between emotional emphasis and figurative dynamics in medallic art and in sculpture. The compositional structure of the medal — as in sculptural art in general — consists of real space, which often defined the structure of the medallic figure.

The use of new plastic means and achievements make it possible for the artist to use everyday situations when creating medals, which in our case means rich dynamic design. These medals represent a series on the subject of our earthly existence. The composition of a medal based on urban landscape is similar to that of modern architecture, which is often characterised by wide perspectives, strict verticals and interaction with the surrounding space.

In the last three decades there has been a tendency in the pictorial arts to combine artistic values with everyday objects, to abstract everything from its original purpose and annul its useful function.

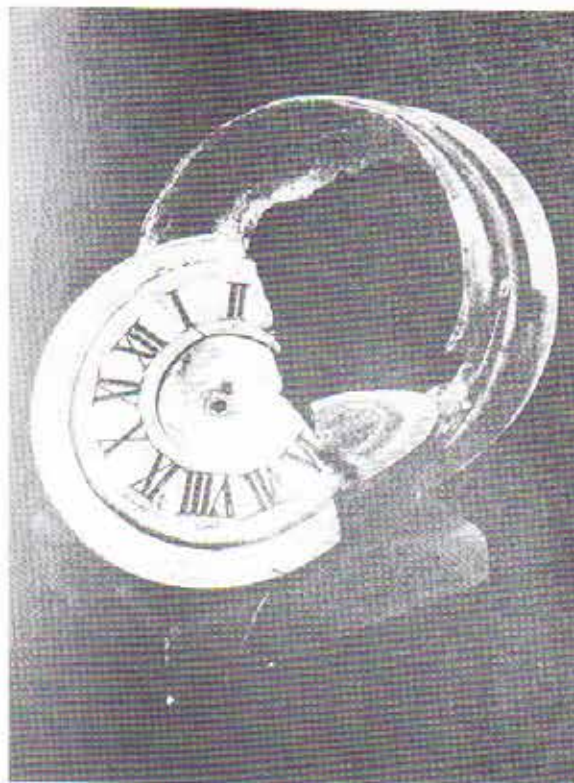
This fact derives aesthetic values through artistic interpretation which often has a great latent significance. This kind of artistic experimentation has not been ignored by the many artists who try to create something new in their works. One of them is Robert Csikszentmihályi from Hungary. In his rich output we find a series of works of sculpture and medals which all have the same motif, a broken clock. The creativity of the artist turns junk into an experiment on new plastic structures. There is a philosophical notion in this structure; human life reaches its perfection in a materialistic manifestation. So it will be the symbol for immortal art.

When you study these works of art you gradually get rid of the feeling of embarrassment and instead you get fascinated by their real meaning — the symbol of our existence — the clock which can be distorted as a materialistic structure whilst keeping its essence, the infinity of time.

The tendency to express oneself freely and for every medal to be the invention of its creator, sometimes phenomenal and full of delicate observation, is the principle which guides the masters of medallic art.

We hope that the examples of artistic method presented here are not the last word in the process of making the medal. I want to emphasise that all the different ways of realising a medal have not yet been exhausted.

Artists, while producing works of sculpture, keep searching and experimenting and finding something new. We could study further this subject. But let me finish now, by wishing artists all over the world continuing creativeness.



24. Robert Csikszentmihályi: Broken Clock.



25. Robert Csikszentmihályi: Broken Clock.

BONDED METAL TECHNIQUE

ANOTHER WAY TO WORK WITH METAL

Hector Garcia

The casting of medals has a long, time honoured tradition. Only in recent years have new materials, developed for industrial purposes, been available to artists for experimentation and use in creating images. The plastics industry has created what are generally called resins. These resins are substances that offer the artist new flexibility of manipulation. For the medallist, it allows the use of metal in a manner not possible in the past.

The process utilises extremely fine powdered metal (bronze, brass or aluminium) mixed with a resin as a binding agent. This combination is then poured into a mould and allowed to cure, resulting in a metal casting from a non-traditional procedure. The artist is in the position to control the operation from start to finish because the entire process can be carried out in any well-ventilated workplace or studio.

I do not propose this method as a successor to traditional casting; only an expedient alternative.

THE MOLD

There are a variety of mold materials which are suitable for bonded metal technique. Any stable, dry and/or sealed material will do (i.e. plaster or rubber). If it is desirable to cast more than four medals from one mold, I would recommend a rubber or equivalent flexible material for this purpose. As the cast medal is released relatively easily from rubber type molds, it allows one to design more complex relief images: undercuts, deeper recesses and a greater degree of relief.

Preparation of the mold to receive the bonded metal mixture:

Plaster - Must be thoroughly dry (bone). For one of a kind casting, undercuts are not an issue of concern as I assume you will be fracturing the mold (plaster) to release the cast medal.

For more than one casting of a medal (3-4), undercuts must be back-draughted at the original clay stage and/or in the plaster mold.

The plaster mold must first be thoroughly sealed with a shellac, urethane or lacquer and allowed to cure (dry). After which, and prior to pouring the bonded metal mixture, you must apply a release agent to the mold: silicon, partial-wax and partial-film combination, petroleum based paste wax (non-automotive polishing wax).

The mold should be placed on a level surface. Be sure to check with a leveling tool.

Then mix, paint, and pour the bonded metal.

MIXING OF BONDED METAL

A. Polyester and Catalyst (Drops per ounce) - Poly-ester is the most economical, obtainable and easiest to control the working time of all 3 resins.

Polyester resin without filler of any sort has a faster setting time with a given number of drops of catalyst than with filler. Metal powders cause the mix to slow set. This feature is desirable as it allows the metal to sink to the bottom of the mold before the resin hardens, thereby concentrating the greatest amount of metal to the front of the cast. Follow this sequence of steps:

1. Resin - 2 ounces.

2. Powdered metal - 2 level Tbsp. (Amount may vary with thickness of resin, size or metal, or desired amount of metal.) Mix well.

3. Catalyst - 25 to 30 drops per ounce of resin. (Use less if room temperature is above 70° F. Use more if temperature is below 55° F.) Mix well.

4. Brush mixture into detail.

5. Pour remainder of mix to fill mold. Level.

6. Clean brush in acetone. Wash with detergent and warm water mix.

B. Polyurethane (Rigid Formula) - Urethanes, as contrasted to polyesters, usually have a fixed ratio. (Follow manufacturers instructions in all cases.) I utilise a 1-1 ratio formula A + B. This formulate has a 7 to 9 minute setting (working) time which requires thorough mixing of equal parts of A and B and then immediate inclusion of metal powder. This, in turn should be mixed well.

Apply in the manner of the polyester metal mix above. Note working time given by the manufacturer includes all mixing necessary.

C. Epoxy - This resin is the most expensive of the 3 plastics available for our purposes. As in the urethanes, any given epoxy formula will have a fixed mixing ratio. Each formula will also have a specific setting (working) time. Manufacturers instructions should be followed.

The advantage of the epoxy formulas is that they can be filled with a greater amount of powdered metal than the other resins. The epoxy's greater adhesive properties allow for this feature. However, after removal from the mold, one must work harder to reveal the metal surface for polish or patina (antique) work.

FINISHING OF MEDAL CASTING

Once the bonded metal cast is removed from the mold, the next step is cleaning. Warm water, a tooth brush or equivalent bristle brush should be used. Dampen the medal surface, sprinkle with a *mild* scouring powder. Scrub the surface to remove any residue release agent left from the mold and to cut through the microscopic 'skin' (a layer of resin that covers the metal).

Assuming all has gone well, the next step varies according to your personal choice. The surface and edges of the casting must be rubbed down to the metal with *fine* (000) steel wool. At this point a number of directions can be taken:

A. For a raw finish, simply rub the surface with the *finest* steel wool grade (0000) to a bright luster.

B. For an antique (patina) finish, the following will be useful:

1 **Traditional** - Rub the surface with the *finest* steel wool grade (0000). Place medal under an infra-red heat lamp (18" from surface of medal) until surface is hot enough to employ the usual chemical/water solutions for patina work. Control the heat accordingly and do not overheat!

2 **Non-traditional** - (Acrylic Paint Wash Patina) After the initial scrubbing with brush, warm water, and scouring powder, dry the surface. Rub the surface with the *finest* steel wool grade (0000). Prepare an acrylic paint/water wash of the desired patina colour. (It is important that paint/wash is very translucent.) Apply with a soft brush, dabbing with cloth or sponge to remove brush marks. Let dry overnight. Highlight with finest steel wool to the desired finish.

A word here about degassing: vacuum bell air removal should be carefully monitored as to not create turbulence in your bonded metal mix, thereby defeating the purpose of degassing in the first place. I have found that given a long setting time mix, vibrating the mold in some fashion works well.

BONDED METAL TECHNIQUE MATERIALS

Materials needed:

1. Resin - polyester, polyurethane (rigid formula), or epoxy.
2. Powdered metal - bronze, brass or aluminium (300 mesh or equivalent).
3. Cold drink cups, 1 dozen, paper waxed coated only, 7-9 oz. size.
4. Spatula - metal for mixing.
5. Spoon - for measuring powdered metal.
6. Denatured alcohol - solvent for urethanes; acetone - solvent for polyesters; toluol - solvent for epoxy.
7. Filter organic vapor face mask, industrial quality.
8. Rubber surgical gloves.
9. 1/4" to 3/8" round oil paint bristle brush.
10. A well ventilated room or cast out of doors.

LA COULEUR DANS LA MEDAILLE

M. Isabel Carrico et Fernando Branco



1. Groupe des Assurances Nationales.

PRESENTATION

Avant tout nous voulons nous présenter.

Nous venons du Portugal, nous sommes un couple qui, poussé par le goût des choses liées aux arts, s'est mis à concevoir et à réaliser des sculptures pour médailles. En effet, nous ne sommes pas des sculpteurs de profession: Maria Isabel est dessinatrice et Fernando architecte.

Cependant, et bien que nous ne soyons pas des professionnels, nous avons déjà réalisé des projets pour 81 médailles et pour 9 monnaies portugaises, activité que nous exerçons déjà depuis 18 ans. C'est la 4ème fois que nos médailles sont présentées dans une exposition FIDEM. Comme c'est la première fois que nous participons à ce congrès nous aimerions vous rendre compte de façon sommaire de nos expériences d'utilisation de la couleur dans la médaille, en particulier par l'emploi d'émaux.

En concevant une médaille nous avons toujours la préoccupation de créer un objet d'art. Pour cette raison, nous n'acceptons de commandes que si les conditions imposées par le client ne nous empêchent pas d'atteindre ce but.

Dans ces mêmes principes, nous avons également eu le propos d'explorer de nouvelles techniques, de nouveaux matériaux, de nouvelles formes de création.

Nous avons essayé plusieurs formes de réalisation de la médaille:

- En partant de sculptures, de simples dessins, de dessin et sculpture;

- En utilisant dans la sculpture divers matériaux: argile, plastiline, bois, en sculptant directement le plâtre ...

- En variant la façon de faire la pièce: en la frappant, en la coulant ...

- En variant la technique de frappe: en gravant à l'aide de pantographe, ou par électro-érosion ...

LA COULEUR DANS LA MEDAILLE

Mais 'la couleur dans la sculpture c'est la vie de la forme' (Maitre Sculpteur Martins Correia).

Et, même si l'utilisation de l'émail sur les pièces métalliques est séculaire, nous avons beaucoup de plaisir à faire des médailles émaillées.

1. La première que nous avons réalisée a été conçue pour la Compagnie d'Assurances GAN (Groupe des Assurances Nationales de Paris), et nous avons utilisé ses couleurs; nous lui avons donné une grande simplicité. A notre avis, ces médailles doivent être de conception très simple, la couleur fait le reste.

2. Bien que sans utilisation d'émail, pour réussir à graver une médaille au dessin si minutieux et si contrasté, pour arriver à ce résultat, les empreintes ont été obtenues par électro-érosion puis la médaille a reçu un bain d'or et le dessin a été rehaussé à l'encre noire. A figuré à la XXème FIDEM - Stockholm 1985.

3. La médaille commémorative du VIème Centenaire de la Bataille d'Aljubarrota s'est inspirée d'un sceau médiéval et la principale



2. Médaille, 1984.



4. CTT-TLP, 1985.



3. VI Centenaire de la Bataille d'Aljubarrota, 1985.



5. Totobola.

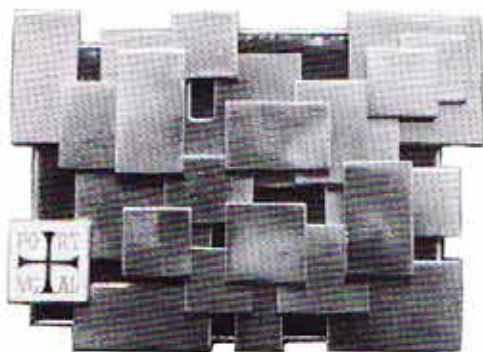
difficulté d'exécution a été d'avoir les champs des deux faces complètement émaillés mais le résultat a été 'spectaculaire'. Exécutée pour la INCM (Imprimerie Nationale - Hôtel de la Monnaie). A figuré à la XXIème FIDEM à Colorado Springs.

4. En concours pour les CTT-TLP (Poste et Télécoms) nous avons gagné le 1er prix avec un projet de médaille représentant un téléphone ancien et un moderne, émail noir, brun et rouge.

5. Pour le 25ème anniversaire du Totobola nous avons présenté au concours un projet de médaille avec l'emblème émaillé en rouge et vert sur fond blanc, à l'avant. Au revers est gravé le symbole obligatoire et la 'représentation' des entités auxquelles sont distribuées les recettes: associations de handicapés et fédérations sportives.



6. XXXVIII^{ème} Réunion Internationale de la Fédération Européenne de Zootechnie, 1987



7. Le Portugal et l'Europe.

6. Cette médaille figure à l'exposition de ce XXII^{ème} FIDEM.

Comme la XXXVIII^{ème} Réunion Internationale de la Fédération Européenne de Zootechnie, Fez, a coïncidé avec le début des commémorations du V^{ème} centenaire des Découvertes Portugaises, nous avons dessiné sur une face la mappemonde et la rose des vents par lesquelles nous avons voulu symboliser l'expansion et les échanges d'espèces animales effectués par les Portugais avec les autres parties du monde.

Elle porte en exergue '... et nous avons peuplé d'autres terres ...' où nous avons voulu donner un certain côté Camões (l'auteur des *Lusiades*). Au revers, l'emblème de la commission portugaise.

Pour ne pas augmenter les coûts d'exécution les pièces émaillées ont été *serties* dans la médaille de bronze.

7. La INCM (la Monnaie portugaise) nous a commandé une médaille 'différente' sur le thème 'Le Portugal et l'Europe'.

Nous avons conçu cette pièce pour être exécutée en cuivre doré avec un émail symbolisant la mer, auquel sont juxtaposées des pièces carrées rectangulaires, du côté gauche un carré émaillé portant la Croix du Christ et les lettres du nom Portugal comme la voile d'un navire entrant sur l'Océan.

Au revers un poème de Fernando Pessoa dont nous vous donnons une traduction à la lettre, sans souci de rime, pour que vous puissiez comprendre la raison de ce choix:

L'Europe git, appuyée sur les coudes
De l'Orient à l'Occident elle git, les yeux fixes
Une romantique chevelure la couvre
Des yeux grecs qui se rappellent
Le coude gauche est reculé
Le droit fait un angle
Celui-là dit Italie là où il s'appuie
Celui-ci dit Angleterre là où éloigné
le visage s'appuie sur la main
Il fixe d'un regard fatal de sphynx
l'Occident, futur du passé.
Le visage qui fixe c'est le Portugal.

Fernando Pessoa, *Message*

8. Le Syndicat des Médecins Vétérinaires nous a commandé une médaille pour son Congrès à l'île de Madère. Nous avons proposé une médaille-insigne émaillée de couleurs afin de recréer les insignes si peu portés de nos jours.

Outre l'inscription, nous avons choisi comme symbole une strelitzia, la fleur si caractéristique de l'île de Madère, sur fond noir.

9. Pour le X^{ème} anniversaire de l'IPSD (Institut Progrès Social et Démocratie), Dr. Francisco Sá Carneiro qui nous a donné carte blanche pour la conception nous avons présenté un projet de médaille avec des émaux aux couleurs du symbole de cet Institut.

Ces médailles ont été conçues par nous mais exécutées par les fabricants avec des émaux de verre poli et cloisonné.

Nous expérimentons l'émaillage en moufle pour que la couleur soit donnée par nous.

Cela nous permet des mélanges de couleurs et c'est un champ de nouvelles expériences.

En application de cette technique nous avons une commande pour une médaille qui représente un phénix renaissant de ses cendres. Comme cela est en phase expérimentale nous regrettons de ne pouvoir vous le présenter.

Nous avons aussi à l'étude l'idée d'exécuter une médaille ou une médaille-objet en laiton émaillé encastré dans du verre ou du cristal.



8. Congrès du Syndicat des Médecins Vétérinaires, Funchal, 1990.



9. Xème Anniversaire de l'Institut Progrès Social et Démocratie, 1990.

ELECTOR FREDERICK THE WISE OF SAXONY

SPONSOR OF THE ART OF MEDAL ENGRAVING

Paul Arnold



1. Adriano di Pietro Fiorentino: Degenhart Pfeffinger, Schweizerisches Landesmuseum Zürich.



2. Saxony, Elector Frederick III, Zwickau Groschen 1492, Münzkabinett Dresden.

3. Tyrol, Archduke Sigismund, 1/2 guldiner 1484, Münzkabinett Dresden.

When the German cast medal was introduced¹ at the Imperial Diet of Augsburg in 1518, and Hans Schwarz, the highly gifted artist, undertook medallie portraits of numerous visitors, the art of medal engraving had already been sponsored for two decades by Elector Frederick the Wise of Saxony, who had a sizeable number of portrait medals made thanks to the wealthy silver deposits in his country. He had been persuaded into action by his councillor and chamberlain Degenhart Pfeffinger, the hereditary court-marshal of Lower Bavaria. Pfeffinger had been a collector of ancient coins, and about 1497/98 he had himself portrayed on a medal by Adriano di Pietro Fiorentino, an Italian artist (fig. 1). Five

years before, in 1492, Frederick the Wise had ordered coinage of the 'Zwickau Groschen'² depicting his own portrait. He was shown as Elector of the Holy Roman Empire with electoral crown, coat, and sword. His portrait on the coin had individual features (fig. 2).

Frederick the Wise, who ruled the country jointly with his younger brother John from 1486 to 1525, followed the example of Archduke Sigismund of Tyrol who had pounds coined in 1483 and half-florins in 1484, all of them with his portrait on the obverse. He was depicted in the harness, with ermine drapery, and with the archducal crown on his head (fig. 3).

The coin-portrait, just as the portrait medal,



4. Venice, Doge Nicolò Tron, lira, undated, Münzkabinett Dresden.

5. Milan, Duke Galeazzo Maria Sforza, testone, undated, Münzkabinett Dresden.



6. Pisanello: John VIII Palaiologos, 1438, Münzkabinett Dresden.

originated in Italy, in the 15th century. It was first found on the Lira Tron, minted about 1471-74 by Nicolò Tron, doge of Venice (fig. 4). Subsequently duke Galeazzo Maria Sforza of Milan had full and half testoni coined with his portrait engraved into them (fig. 5). The portrait have these Milanese coins the name of Testone. The coin-portrait, as we know it from Hellenistic and Roman coins, did not exist in medieval coinage. The heads of princes

depicted on coins did not exhibit individual features. They were rather of a symbolic nature. The coin-portrait proper came into being first in Italy, after a new art form had been invented by the well known painter Antonio Pisano or Pisanello, who produced a medal carrying the portrait of the Byzantine Emperor John VIII Palaiologos in 1438 (fig. 6).



7. Saxony, Elector Frederick III, thaler, undated (1500), Münzkabinett Dresden.



9. Saxony, Elector Frederick III, thaler, undated (1507-23), St. Annaberg mint, Münzkabinett Dresden.



10. Lorenz: Elector Frederick III and Duke John of Saxony, 1507, Münzkabinett Dresden.

In Germany, the coin-portrait was an important prerequisite for the origin of the medal.³ That was clearly demonstrated by the coin-portrait of the Saxon Elector on the first Saxon thaler in 1500 (fig. 7). The portrait on the obverse of Frederick the Wise was of excellent quality. The Elector is depicted wearing the electoral hat and coat, holding the electoral sword of the Holy Roman Empire and looking to the right. Depicted on the reverse are his brother and co-regent John and his uncle Albrecht, principal of the Albertine line of the Saxon dynasty. No original has ever been discovered from which this thaler had been modelled, just as none has ever been found for the 'Zwickau Groschen'. Lucas Cranach the Elder is out of the question for reasons of chronology, although he was later appointed to the position of court painter of Frederick the Wise.⁴ However, a brass and bronze bust of Elector Frederick the Wise is displayed in the Dresden collection of sculptures (fig. 8). It was cast by Fiorentino probably in Southern Germany in 1498.⁵

Fiorentino had arrived in Southern Germany in 1495, coming from Naples via Urbino. The aforementioned medal depicting Degenhart Pffelfinger had been made by him in conjunction with the bust. The assumption may be made with some degree of probability that the order for the bust had been arranged by Pffelfinger, being chamberlain and councillor of Frederick the Wise. Fiorentino, perhaps, may have modelled also a medal of the Saxon Elector which, however, has been lost. Comparison between the Elector's bust and his portrait on the thaler reveals a striking similarity of style. So, either one original portrait served for both or the models for the thaler coinage were designed by Fiorentino. Anyway, this must have been done in conjunction with the design of the bust, since Fiorentino died in Florence in 1499. The artistic authorship of the coin-portrait can be safely attributed to him.⁶

The Saxon thalers with the portraits of the three rulers were minted in high quantity up to 1523. They may be subdivided into three groups according to the successive rulers.⁷ Fiorentino's artistic touch is revealed only by the first group bearing the name of Duke Albrecht who died on 12 September 1500. The later strikings were much less subtle. High-quantity coinage, primarily in St. Annaberg, was accompanied by an extremely high consumption of dies and the Saxon die-sinkers had problems with true portrait reproduction, although their small coins before had been of a brilliant artistic standard (fig. 9).

In 1507, Elector Frederick the Wise was appointed Governor General of the Empire, *Imperii locum tenens generalis*, by the Emperor Maximilian I at the Diet of Constance; he had been serving the Imperial Government in Nuremberg as Maximilian's governor since 1500. In his capacity as Governor General, he was explicitly granted authority by the Emperor to have gold and silver coins minted for the Holy Roman Empire.⁸ Some of these coins are of particular interest to us because of the Elector's portrait on them. Minting included not only



8. *Florentino: Frederick the Wise, 1498, brass and bronze, Dresden collection of sculptures.*

portrait coins but also portrait medals. The model, this time, was supplied by Lucas Cranach the Elder who had been court painter to Frederick the Wise since 1504 and had moved to the Saxon Elector's residence of Wittenberg in 1505. We know that the model was of stone. Its translation into a coining die proved to be too difficult for Hans Krug, mintmaster and die-sinker at Nuremberg, because of the

high relief and technical difficulties in minting. An impression of what the model was like may be derived from a silver medal cast in 1507 and attributed to the goldsmith Lorenz of Torgau (fig. 10).⁹ Depicted are the portrait of Frederick the Wise on the obverse and that of his brother and co-regent John on the reverse. Both portraits are three-dimensional and stand out in strong relief. The



11. Saxony, Elector Frederick III, 1/4 thaler 1507, Münzkabinett Dresden.



12. Saxony, Elector Frederick III, 'Schreckenberger' 1507, Münzkabinett Dresden.



13. Ulrich Ursenthaler: Elector Frederick III, 1512, Münzkabinett Dresden.



14. Hans Kraft the Elder: Elector Frederick III, 1512, Münzkabinett Dresden.

princes wear light wire helmets on their heads and have trimmed dense goatees and whiskers. The strong, high-relief legends are adapted to the plastic nature of these three-dimensional portraits. Coats of arms are artistically interwoven with the legends.

Quarter thalers and 'Schreckenbergers' with the Elector's portraits were the first coins minted by Hans Kraft in Nuremberg. Frederick's portrait on the quarter thaler is surrounded by a tendril-shaped ornament (fig. 11). He wears a light wire helmet and armour. On the 'Schreckenbergers', the Elector is shown with unbound, flowing hair (fig. 12). The Elector was not satisfied with these portrait coins. He wanted to have a three-dimensional medal, a showpiece to demonstrate his position as Governor General of the Holy Roman Empire. Negotiations dragged on until 1513 with the Council of the free Imperial city of Nuremberg and Hans Kraft the Elder, the successor of Hans Krug. That is why, when Elector Frederick desired a medal in 1512, he first turned to Ulrich Ursenthaler, a die-sinker in Innsbruck, who struck the medal in the mint in Hall¹⁰ and sent it to the Elector for acceptance (fig. 13). Yet, the product obviously was not quite to Frederick's taste, and bargaining went on in Nuremberg until 74 portrait medals and show thalers were at last minted by Hans Kraft the Elder in December 1513.¹¹ However, the coining dies broke because the relief was too high, and new dies had to be made in 1514 which were used for continuous minting up to 1517 (fig. 14). New dies were again made in 1518/19, with the Elector's portrait being surrounded by a tenderly curved arch. He is shown dressed in armour and a light wire helmet and looks to the right. His features are framed by a dense embossed full beard. The date is embossed behind the head. The design is surrounded by a legend arranged between two circles. The reverse has depicted on it the one-headed Imperial eagle with the name and titles of Emperor Maximilian I.

These pieces, often referred to as show thalers, were not intended for payments. They were medals which were to serve solely 'honour and beauty', as the Council of the free Imperial city of Nuremberg claimed in a letter to the Elector.¹²

On balance, the point can be made that Elector Frederick the Wise, through his efforts for prestigious portrait coins and portrait medals, promoted the art of medal engraving and decisively contributed to the expansion of that art long before

its real development across Germany after the Diet of Augsburg in 1518.

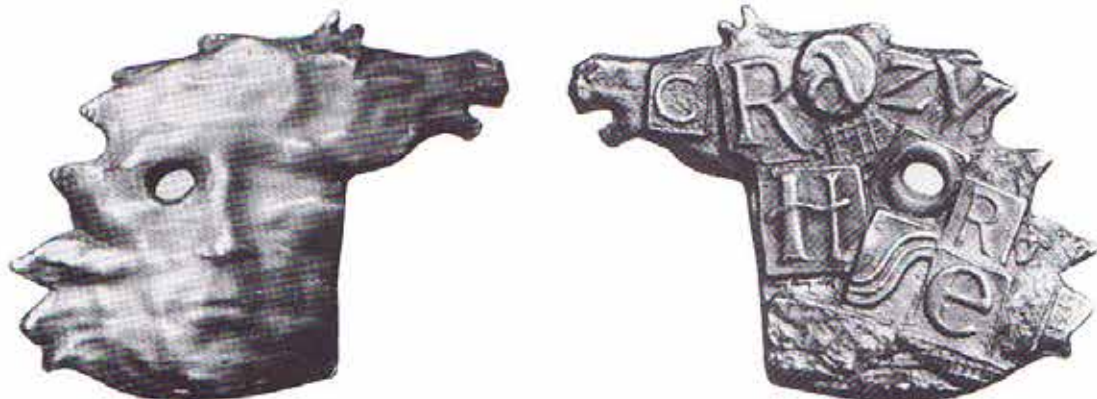
NOTES

1. G. Habich, *Die deutschen Sebanmünzen des XVI. Jahrhunderts*, Bd. 1, 1. München 1929, S.XIII: 'Genau 80 Jahre früher als in Deutschland setzt die Medaillenkunst in Italien ein ... Ein politisches Ereignis ersten Ranges, das Konzil von Ferrara, bezeichnet das Geburtsjahr: 1438'. P. Grottemeyer, *Da ich her die gitalr*, München 1957, S.17: 'Der Reichstag von 1518 in Augsburgs Mauern kann als die Geburtsstunde der großen repräsentativen deutschen Medaille angesehen werden.'
2. G. Krug, 'Die meißnisch-sächsischen Groschen 1338 bis 1500', *Veröffentlichungen des Landesmuseums für Vorgeschichte Dresden*, Bd. 13, Berlin 1974, S.191 f.
3. Die ersten italienischen und deutschen Porträtmünzen sind erwähnt bei P. Arnold, 'Die sächsische Talerwährung von 1500 bis 1763' in: *Schweizerische Numismatische Rundschau* Bd. 59 (1980), S.52-56.
4. D. Koeplin und T. Falk, *Lukas Cranach*, Basel/Stuttgart 1974 (2. Auflage) Bd. I, S.19 und 45. Cranach wurde 1505 zum Hofmaler ernannt und zog in die kursächsische Residenz Wittenberg.
5. M. Raumschüssel, im Katalog der Ausstellung *Barock in Dresden* hrsg. von den Staatlichen Kunstsammlungen Dresden und der Kulturstiftung Ruhr in Essen, Leipzig 1986, S.207.
6. C. v. Fabriczy, 'Adriano Fiorentino' in: *Jahrbuch der Königl. Preussischen Kunstsammlungen*, Bd. 24 (1903), S.71-98. Fabriczy schreibt Fiorentino die Urheberchaft nicht zu.
7. P. Arnold op. cit. S.59.
8. I. Ludolphy, *Friedrich der Weise, Kurfürst von Sachsen 1463-1525*, Göttingen 1984, S.194.
9. G. Habich, op. cit. I, 2, S. L.VIII und Koeplin/Falk, op. cit. S.84-86.
10. P. Grottemeyer, 'Die Statthaltermedaillen des Kurfürsten Friedrich des Weisen von Sachsen', *Münchener Jahrbuch der bildenden Kunst*, 3. Folge, Bd. XXI (1970), S.152/153, F. Egg, *Die Münzen Kaiser Maximilians I.*, Innsbruck o.J. (1971), S.46-47.
11. P. Grottemeyer, op. cit., S.154.
12. P. Grottemeyer, op. cit., S.143.

THE ROLE OF THE MEDAL IN SOCIETY

A MARKETING PERSPECTIVE

Beverly Philip Mazze



1. Danb: Crazy Horse.

The following article relates AMSA's experience in 'remarketing' the medal in the United States. It was first presented to the XXII FIDEM Congress as part of a workshop on *The Role of the Medal in Society*. Because a number of delegates subsequently asked the author for help in remarketing the medal in their own countries, she has expanded the original presentation with additional details and some suggestions on how others might proceed.

BACKGROUND

In the United States, as in many other countries, the current role of the medal in society can be described as marginal at best. If the medal is to become an integral part of society, its role will have to be expanded in the fields of both commerce and art.

1. There is a fairly strong demand for commemoratives in precious metals produced by the government mints. However these usually are coins rather than medals, and demand for them is linked to the public's perception that coins executed in precious metal will always have monetary value.

2. There is a market among organizations and corporations for medals produced by private mints and foundries either as commemoratives or as awards. In the US this market is comparatively soft — perhaps because we do not have a strong medallic tradition in our country.

3. The market for art medals is so small as to be virtually nonexistent. This is due partly to the lack

of medallic tradition in our country and partly to the fact that the traditional way of collecting medals is by subject category — not by artist, as is the case with other art objects.

4. Art schools and museums generally regard the medal as an extremely minor decorative art and not worthy of serious study.

AMSA: A FORCE FOR CHANGE

The not surprising result of these market conditions was that American medals until very recently tended to be strictly commercial products. Then in the early 1980s a handful of medallic sculptors in New York, along with a collector or two and the Curator of Medals at the American Numismatic Society, banded together to form an organization that now is known as the American Medallic Sculpture Association or, more popularly, AMSA. The avowed purpose of this small group was to improve the quality of medallic art in the US, and to create a demand for medals by educating the public.

By rights, such a quixotic mission statement should have ensured that the organization would have an early demise. Instead, looking back on what AMSA has done over the past eight years, I see remarkable accomplishments. We have grown to an international network of some 250 members — sculptors, collectors and dealers, museum curators, mint and foundry representatives, educators, writers, editors and researchers. The artistic quality of our country's medallic output has improved

considerably. We have achieved some level of consciousness-raising among collectors, and, to a lesser extent, the general public as to the very special kind of beauty and personal charm that medallist art has to offer. And, because our network of members includes working sculptors who teach their craft, medallist sculpture finally is being taught at a number of institutions of higher learning in the US.

How did we do it? A lot of hard work on the part of a few officers and other unpaid member-volunteers to produce the following results. *Members Exchange*, a newsletter with the purpose not only of informing members, but also of helping them 'talk' to each other and 'network' in print. Exhibitions in museums and galleries. 'Inspiring' a dealer to catalogue medals being auctioned on the secondary market by artist instead of subject matter only. Public relations outreach to the media in the form of a press release whenever newsworthy events occur. Workshops in which established medallist sculptors share their expertise with newcomers. Seminars and symposia for members and the general public. An illustrated magazine, *Medallist Sculpture*. An illustrated *Directory* of artistic and commercial products and services in the field of medallist sculpture in the US. A printed set of detailed 'How-To' instructions for those who might like to commission a medal but don't know how to go about it.

Nonetheless, despite these achievements, market conditions have not changed appreciably. Collectors still collect by subject matter, regardless of the artistic quality of the work; market demand is weak overall; and a number of AMSA presidents and other volunteers have fallen victim to volunteer 'burnout'.

THE MARKETING MODEL

Increasingly I have come to believe that the only way to create a place for medals in our society is through a marketing framework. If we think of the medal as a product that currently is targeted mainly toward a very narrow market — the collector of medals — two possibilities of how demand might be increased immediately come to mind. The first is to find a way of targeting the product to new market segments. The second is to find new uses for the product.

To determine which existing market segments might become interested in buying medals, it is necessary to find commonalities between our product — the art medal — and products that appeal to existing market segments. Again two possibilities immediately come to mind. The first is the buyer of products sold through art galleries. The second is the buyer of corporate gifts.

If medals already are used by corporations as awards to employees, what stands in the way of employers using medals as corporate gifts? The answer, I believe, relates to the different usage between corporate awards and corporate gifts, which leads to a need for different packaging.

The medal used as an award usually is a round,

relatively thin object bearing a fairly boring design and inscription that is given to an employee in some sort of presentation case at a usually public ceremony. (In other words it bears only a passing resemblance to the medals on display here at FIDEM). After the ceremony, the medal and its case often end up thrown into a drawer along with other objects the individual doesn't know what to do with. Even so, the medal as a corporate award has fulfilled its intended usage — that of recognizing an individual publicly.

NEW MARKET'S

Corporate gifts on the other hand usually are not presented in a public ceremony; their purpose is to be displayed and seen. Only if the medal has a striking design, and is of sufficient size and weight, can it be used as a paper-weight — a relatively common office accessory that is displayed and seen. Or, if the medal is mounted on a display stand or pedestal, it can be used as a piece of small sculpture.

Mounting also appears to be the prerequisite for entry to the world of art gallery collectibles (assuming that the medals in question are sufficiently artistic to be considered an art object). AMSA held its first exhibition in an art gallery in Santa Fe, New Mexico in 1988. Although gallery-goers were quite interested in the exhibition, only a few of the medals sold.

After the exhibition I asked the manager of the gallery why she thought sales of medals had not been greater. One of the problems, we both agreed, was that the artists represented in the show were not known in Santa Fe. This also affected the buyers' willingness to pay, although most of the prices were below the going rate for small sculptures in the area. However, the gallery manager felt the biggest problem was that her customers couldn't figure out what to do with the medals if they bought them.

CASE HISTORY OF A COMMERCIAL VENTURE

Shortly afterward, the Erté medals hit certain NY galleries. (Erté was a famous costume designer.) Capitalizing on public awareness of his name, a public relations firm at first had Erté drawings 'translated' into pieces of sculpture that still are selling for \$10,000+. Subsequently, in casting about for a product to fill the needs of less-affluent collectors, the same firm decided to produce medals based on Erté designs priced at \$250 each.

I haven't been able to find out whether sales of the Erté medals were as successful as sales of the sculpture. I do know that some time after the initial gallery offering, the Erté medals were 'repackaged' for sale by a fashionable NY department store: in an elaborate mounting of Art Deco design.

THE AMSA MEDALS

Last year AMSA decided to issue limited-edition art medals as a way of educating the public and building a collector constituency. Issuing the medals is a newsworthy event that helps us get media coverage,



2. Genest: *Bursting Forward*.

which is one of the vehicles we use in getting our message across to the general public. The project would not have been possible without the cooperation of our member-sculptors who work on a small upfront payment and a royalty on pieces sold. Another member, The C. A. Brown Foundry of Cranston, R.I., is similarly supportive of the project — working on a very small margin to produce the individually lost-wax cast bronzes.

Two sculptors, chosen by a jury of their peers, were awarded commissions for the first medals. Eugene Daub, an AMSA medallist from California, chose the American Indian Chief, Crazy Horse, as the subject of his medal which, as he describes it, is a celebration of the invincibility of the human spirit. The inspiration for the medal is a vision that Crazy Horse is said to have had in which a fearless rider and horse lead a band of warriors through the fires of war (fig. 1).

Quite coincidentally, the second AMSA medal also is a celebration of the human spirit. Rusdi Genest, a sculptor-member from Canada, was inspired by the powerful television images showing the dramatic events following the tearing down of the Berlin Wall. Titled *Bursting Forward*, the obverse of the medal shows the nude figure of a man, contorted by his efforts to break away from the confines of the medal. The surface of the medal behind the straining figure is bent forward, a distortion explained on the reverse by the strength with which the man clings to the background even as he attempts to free himself from it (fig. 2).

A MINI MARKET SURVEY

While in Chicago on an extended business trip earlier this year, I conducted a mini-market research study to determine whether and where Daub's *Crazy Horse* medal could be sold through galleries. The piece was perfect for small-scale market research, I felt, because there was at least one very clear target market — collectors of American Southwest Art — and one very clear channel of distribution — galleries showing Southwest Art. That assumption held true in identifying which galleries to contact,

but I also discovered that Southwest Art galleries are not a homogenous group: there are a number of different sub-collecting specialities in the field of Southwest Art. The medal could not be marketed to galleries that specialize in antique Southwest Art, nor those that handle only art objects made by American-Indian artists.

So one of the clear findings of the survey was the importance of identifying galleries that routinely handle objects that, in some ways, could be considered similar. Not only did the medal have to fit in with the style of work represented in the gallery, it also had to fit in with the size of work shown, and the normal price range of objects sold there.

In carrying out the study I first identified the gallery that seemed most likely to be interested in the medal, and then made an appointment with the owner. I stated the purpose of my contact as wanting feedback on a small bas-relief sculpture in bronze that was the first in a limited-edition series our organization was beginning to issue.

Never once did I call the object a medal. My hypothesis was that medals generally are thought of as round, boring objects of little value. I believed that if I called the *Crazy Horse* piece a medal, the gallery owner's preconceptions would have doomed the project to failure. (I did say that this kind of work was technically known as medallic sculpture.) My hypothesis was reinforced by an unsolicited comment from one of the individuals interviewed. In stating his interest he said that, while the piece is unusual, he felt it saleable 'because it's not as though what you've got here is a medal.'

Never once did I ask if the gallery would carry the medal. Instead I talked about what the artist had in mind when designing the piece, I engaged the interviewee in a discussion about specific features of the design that are particularly intriguing, and so on. I made sure the interviewee held the piece, studied it, turned it around, rubbed his/her fingertips over it, etc. In short, I presented the piece to the gallery owner much in the same way that the gallery owner would present any object in the

gallery to a potential buyer.

The technique worked extremely well. Eventually the interviewee would bring the subject around to 'What would something like this retail for?' And invariably, the interviewee suggested at least one name of another gallery owner 'to whom you really must show this piece.' Needless to say the next telephone contact started with my stating that so and so of such and such gallery recommended I call.

The results? Three of the five gallery owners I talked with became so interested in the piece, they offered to carry it on consignment (a common practice of galleries). Not only that, I did get advice. The consensus was that the piece would be saleable as small sculpture only if it were mounted. We had been offering all the medals with a small collapsible lucite stand. All those interviewed felt that that kind of stand was not adequate for the art market. We even got advice on what kind of stand would be suitable. This is illustrated here (fig. 3).

Of course, had the concept of mounting been incorporated into the initial design, many different kinds of mounting undoubtedly would have been possible. One of our sculptor-members from Texas, a professor of sculpture there, tells me that he designs the stand as an integral part of the medal. He finds that this generates greater acceptance of and interest in the art form. And that, after all, is what we need if the medal is to fulfil its potential role in society.

Because of the broad appeal of Daub's medal, AMSA is now offering both mounted and unmounted versions of the *Crazy Horse* medal. The unmounted version is for traditional collectors of medals. It also can be sold as a paperweight to gallery-goers and purchasers of corporate gifts. The mounted version is specifically targeted toward gallery-goers and purchasers of corporate gifts.

The unmounted medal is available for \$60 to AMSA members and \$85 to non-members, plus \$6 for shipping and handling. The mounted medal is available for \$80 to AMSA members and \$105 to non-members, plus \$10 for shipping and handling. Annual dues for membership of AMSA are \$25.

REPLICATION IN OTHER COUNTRIES

The subject of this paper seemed to hit a responsive chord. Between sessions and after hours, delegates to the Congress discussed possible ways and means of increasing demand for medals in their own countries. A number of delegates asked me for additional information; others asked for help in replicating parts of the AMSA experience.

This article is a response to those requests. The content of the original presentation has been expanded to provide additional details both on the AMSA programs that led to the current marketing phase, and on the conduct of the market-research study itself.

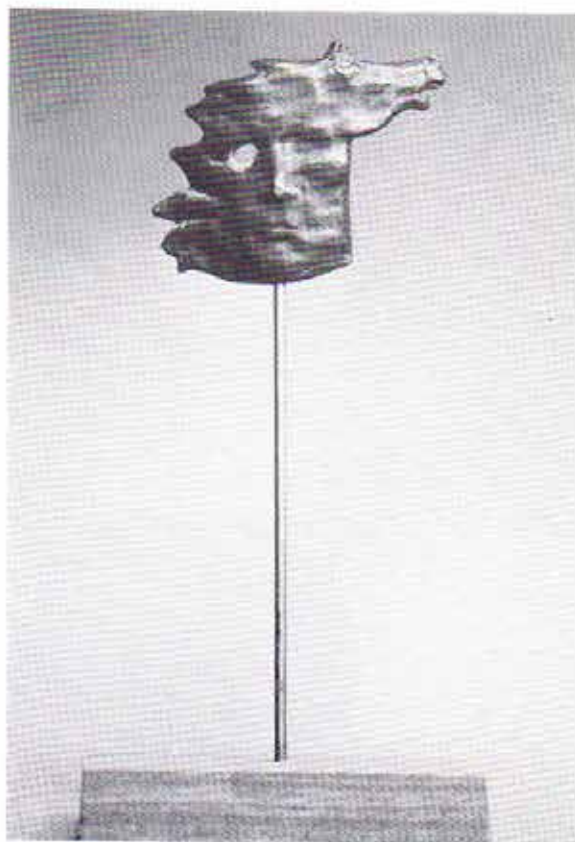
Every good marketing program, however, begins with an audit. What is the current 'state of the art' in your country? Do you have a body of work sufficiently interesting to be sold on the art market?

If not, your first step should be to develop the art form rather than a marketing plan.

If you have a body of work, then how well is the art form known to the general public, and how highly valued is it? If the answers to these questions are 'not very', then what you need is a vigorous program of publicity, exhibitions in art museums, etc. And if/when you're ready to 'remarket', the details of the AMSA market-research study should help you get a feel for how to conduct your own.

One way we might be able to help each other is if we share information by 'networking'. AMSA has found that the only possible way to do this with a membership that is scattered and diverse is by 'talking to each other in print'. Two delegates attending the FIDEM Congress offered to help form an international network by providing the means of publishing a newsletter. If you are interested in participating in such a network, contact: Bernhard Heinrich Mayer, of B. H. Mayer's Kunstprägestalt KG, Turnplatz 2, D-7530 Pforzheim, Germany (Postfach 1266); or Marie-Louise Dupont, Directeur Van de N. V. Fibru-Fisch, Uitgevers Van Kunstmedailles, Edmond Rostandstraat 59, 1070 Brussels, Belgium.

In 1992, FIDEM will provide us with the opportunity to network in person and discuss the progress we have made in our own countries in the intervening two years. Good Luck to us all.



3. Daub's *Crazy Horse* mounted on a stand.



1. Marie Curie



2. Nicolaus Copernicus.



3. Chopin d'après Delacroix.



4. Boleslaw Leśmian, poète.

LA MÉDAILLE ET L'ESPACE

Ewa Olszewska-Borys

La médaille, relief à deux faces, frappée dans le métal ou coulée, est un art à la limite de la sculpture, de la peinture et du dessin. Contrairement aux autres disciplines de l'art, elle a une forme multiple et reste rarement une pièce unique. Elle est faite pour être multipliée et propagée, elle est le véhicule de la tradition et une chronique des événements. Elle permet au créateur actuel de s'exprimer librement, étant donné que la notion de médaille, en dépit de ses rigueurs, offre de vastes possibilités à l'invention et à l'expérience.

Lorsque je faisais les premiers pas dans cette discipline de l'art, je disposais de l'expérience acquise dans l'atelier des médailles de l'Académie des Beaux-Arts de Varsovie. Les médailles contemporaines influençaient fortement mon imagination.

Mes premières expériences suivaient donc l'esprit du temps, ce qui veut dire que la forme traditionnelle était abandonnée en faveur des formes douces donnant libre cours aux sentiments intimes et à l'imagination.

Avec le temps, mes travaux ont suivi une orientation nette. Je me suis intéressée, j'étais fascinée par le problème de l'espace dans le relief de la médaille.

La médaille classique, traditionnelle, est tout simplement un disque sculpté sur ses deux faces. L'espace, en ce qui le concerne, ne peut être conçu qu'en ce sens. Il n'existe dans l'espace que comme un volume en forme de cylindre dont les deux bases sont des bas-reliefs, par contre la surface latérale est indifférente du point de vue plastique. Sur les deux faces de cylindre on pouvait construire des compositions faites de nombreux éléments, à plusieurs plans, en opérant savamment avec le clair-obscur. Mais le problème de l'espace n'existait pas pour les médailleurs qui se concentraient surtout sur les objets qu'ils sculptaient et qu'ils traitaient plus ou moins plastiquement. La notion de l'espace était remplacée par une perspective conventionnelle, obtenue par la superposition des plans. Le plus souvent l'espace était représenté comme une surface plane sur laquelle était apposé un relief. La rencontre d'un plan indifférent avec la forme sculptée, en quelque sorte mécaniquement coupée par le plan, plaçait la médaille traditionnelle dans la sphère de l'art appliqué où fonctionnent des objets décorés d'une façon ou d'une autre. Hélas,

cette convention de représenter une forme spatiale (et la figure humaine, qui est le thème le plus fréquent des médailles, en est une) se perpétuait dans les médailles pendant des siècles, formulant un canon qui semblait irremplaçable.

Les transformations que subit actuellement la forme des médailles résultent du fait que la forme traditionnelle ne convient plus au créateur actuel. La recherche des moyens d'expression nouveaux dépasse largement les limites du genre, entamant parfois le tissu de base de la médaille. Mais ces recherches ne se rapportent pas au problème de l'espace de la médaille. Dans l'art contemporain de la médaille la notion de l'espace s'exprime sous une forme qui oscille vers la sculpture totale. Cela concerne donc la médaille en tant que tout. Mais souvent ces expériences ont peu en commun avec la médaille dont le sens est renfermé dans une forme simple, à deux faces. En résultat, ces recherches ont abouti à un art d'un genre nouveau qui n'est ni médaille ni sculpture, qui porte justement le titre de médaille-objet.

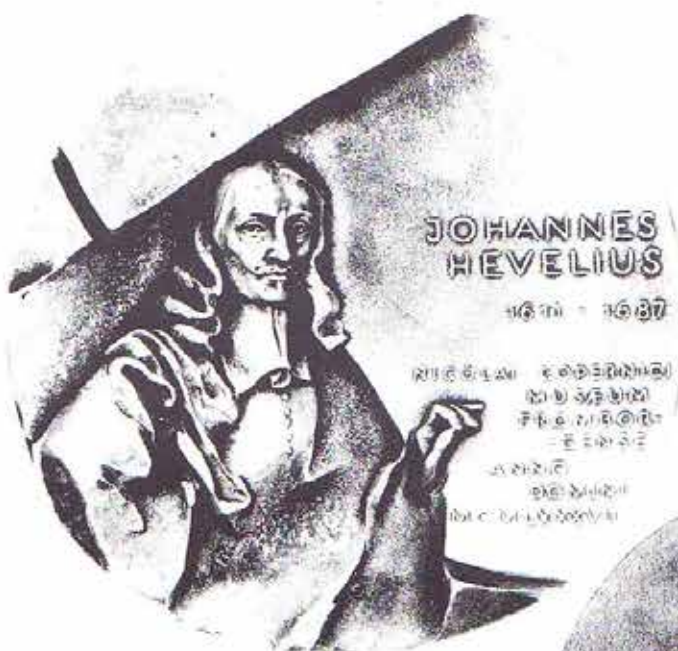
Ma notion à moi de l'espace est différente. Mes recherches se limitaient à la médaille, non en dehors d'elle. J'ai compris que j'obtiendrais un espace véritable en trouvant une forme plastique pour représenter l'espace autour du relief. On ne peut réussir à donner une impression d'espace en traitant l'espace comme un plan, puisque l'espace n'est pas plat, ce n'est pas un écran sur le fond duquel nous voyons les objets. L'espace est quelque chose de concret et d'omniprésent. Il pénètre entre toutes les formes du monde matériel, et en même temps il est en quelque sorte pressé par elles. Selon ces formes, l'espace varie. Si nous imaginons un tel espace enserré par la matière, il serait rempli de cavernes dont la forme correspondrait à la matière qui le remplit.

Les premières associations me sont venues à l'esprit en travaillant la terre glaise. Je façonnais les médailles à la main, de tous les côtés. Le façonnement de la médaille dans un matériau qui devait obligatoirement conserver une certaine souplesse, consistait plutôt à déplacer la même quantité de matière première qu'à en ajouter ou en retirer. Les médailles ainsi obtenues avaient une surface mouvante, comme si le matériau dont elles étaient faites était mu de l'intérieur par des forces inconnues.

Je suis persuadée que c'était là une étape



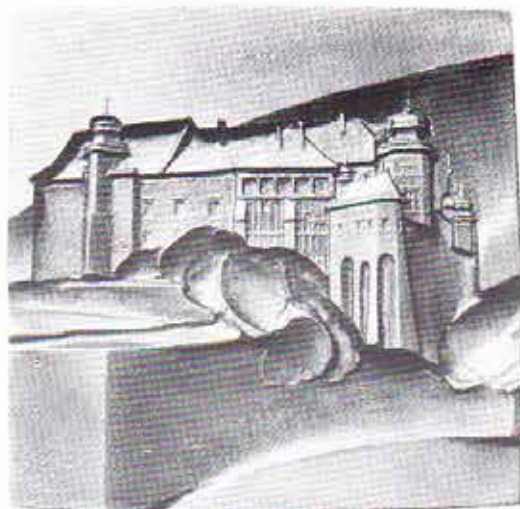
5. Stanislaw Sliwinski.



6. Johannes Hevelius.



7. Prince Poniatowski.



8. Sliwinski.

extrêmement importante de mes expériences avec l'espace, qui m'a permis de comprendre que l'espace et la matière sont un tout indivisible. Mes premières médailles étaient des modèles spatiaux du monde environnant, elles représentaient des formes et l'espace qu'elles comprimaient.

Ma perception de l'espace me forçait à trouver une forme de sculpture capable de l'exprimer. Comment représenter en relief le monde matériel et l'espace où il est plongé en évitant une répétition mécanique et littérale de la nature?

Pendant les années consacrées à la solution de ce problème, ma sensibilité à la vision de l'espace augmentait, j'ai découvert peu à peu une interdépendance entre trois éléments fondamentaux de la forme sculptée: la convexité, la concavité et la surface plane.

La première forme en creux présente dans mes médailles résultait de la tentative de trouver des relations nouvelles entre le fond et le relief. Bien que le fond de la médaille restait plan, le relief n'y était pas apposé mais enfoncé. Le relief ne finissait pas au point de jonction avec la surface par un contour dur, mais était ramené doucement vers la surface de la médaille. La cavité ainsi formée brillait de sa propre lumière, le plus intensément au point de contact avec la surface plane. Le fond repoussé par la forme changeait de situation par rapport à elle, il venait au premier plan. L'impression toutefois devenait différente. L'illusion de l'espace semblait couler en dehors de la silhouette du relief. De même, le passage de la forme en relief du positif au négatif ne causait pas de déformation optique, renforçait même le volume sculpté et l'aérait.

Ce fut le point de départ de mes autres expériences où, cette fois, le fond se transformait comme s'il se soumettait à la pression des formes sculptées. Le fond ondulait, passait devant le relief ou fuyait en profondeur. Il devenait une forme sculptée à plusieurs plans.

Cela m'encouragea à faire des portraits, un genre qui m'attirait particulièrement et qui était pour moi une source d'inspiration. L'espace entourant le personnage devait créer un climat et souligner la personnalité du modèle. Cela est devenu possible grâce à l'interprétation sculptée de l'espace. Dans mes médailles le fond est devenu un relief, partie intégrante de l'ensemble, un espace matérialisé, articulé à l'aide de la sculpture. L'espace conjugué à la forme sculptée a intensifié son action.

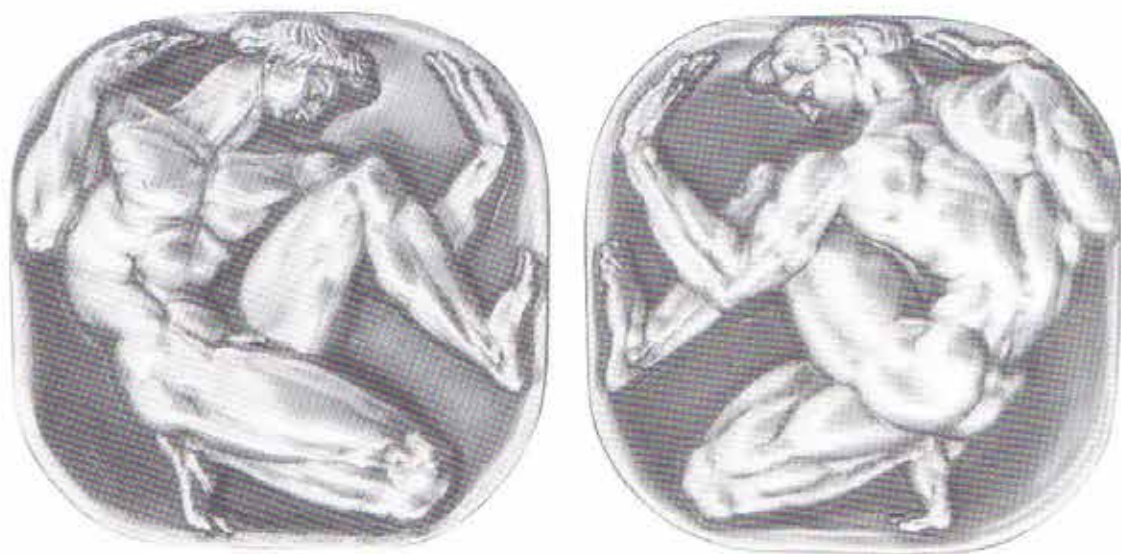
Les formes en relief et en creux qui se pénètrent, qui se profilent ou brillent de la lumière réfléchie par le creux, penchées sous des angles divers, le tout semble vibrer et bouger, invite à regarder de tous les côtés. Ainsi traitée, la médaille cesse d'être un objet décoré, elle devient une sculpture spatiale non dépourvue pourtant de ses deux faces. L'ondulation de la surface de la médaille cause la déformation de la bordure, ce qui finalement influence la forme de la tranche qui devient un joint naturel entre l'avers et le revers.

Les formes qui apparaissent dans mes médailles semblent suspendues dans un espace rempli de lumière et d'air. Elles ont aussi leur perspective propre, basée non sur le principe des couches multiples et des plans superposés, mais sur la multiplicité des plans d'un système spatial.

Ce qui, d'après les principes admis, devrait être une forme fermée, dans mes reliefs s'ouvre hyperboliquement, provoquant des associations avec l'infini de l'espace.

THE FOURTH DIMENSION IN MEDALS

Joseph Veach Noble



1. Donald DeLue: *Bursting the Bounds*, 1985, struck bronze, 80 mm. Issued by the Society of Medalists.

Medals are unique in the entire field of the visual arts because they possess a dimension not shared by the other arts.

The flat two dimensional plane of drawings and paintings is measured by width and height. Similarly, sculpture is measured in the three dimensions of width, height and depth. However, while medals share the three dimensions of sculpture, all medals also utilize the fourth dimension — time. This occurs because you cannot see both sides of the medal at the same time. They have to be seen sequentially as the medal is turned back and forth in the hand revealing the obverse and reverse in succession.

By the very nature of a medal the two sides will interact. They may complement and reinforce each other, or they may modify or even contradict. One side may show an action and the other the consequence. Physically the two sides may vary with the use of different patinas — light and dark, and by changing the height of the relief — high, medium or low or even incuse.

The medallist constantly must think of both sides of the medal during its creation because they are inexorably interrelated. This relationship heightens the dialogue between the medallist and the viewer holding the medal in his hand.

The time element, this added dimension, can be utilized quite successfully by a clever and

imaginative medallist. Time can be made to stand still when both sides of a medal shows the same subject at the same instant — simultaneously. Or the passage of time can be shown by portraying differences in the same subject on the obverse and reverse of a medal. In this manner the image on the two sides may be separated in time by a few seconds or hours or even years.

Let us examine some medals which illustrate this creative use of time. Donald DeLue used simultaneous time in his medal *Bursting the Bounds* (fig. 1). He portrayed a muscular youth bursting out of the confining shape of the conventional round medal. The obverse shows the front of the youth, and the reverse shows his back at the same instant. This powerful figure is frozen in time.

Escape and Capture by Richard McDermott Miller (fig. 2) portrays on the obverse the provocative scene of a girl escaping from the grasp of a young man. The capture which occurs a few seconds later is depicted on the reverse. The sculptor had this to say about his medal. 'My subject, *Escape and Capture*, is a lively interaction between men and women, a theme both ancient and modern. Deliberately ambiguous about relationships as old as the human race, the medal poses the two-sided question: "Who escapes from whom? Who captures whom?" The medal is further enhanced by the two openings pierced in it which allow each side



2. Richard McDermott Miller: *Escape and Capture*, 1985, struck bronze, 73 mm. Issued by the Society of Medalists.



3. Robert M. Cronbach: *Sunrise and Moonrise*, 1987, struck bronze, 73 mm. Issued by the Society of Medalists.

to flow into the other. Obverse and reverse connect in the center.²

The time lapse is lengthened somewhat in the medal, *Battle of Britain*, by Michael Meszaros. Several minutes elapse between the scene on the obverse of a bomber dramatically caught in the beams of three searchlights, and the denouncement on the reverse which shows the plane after it has been shot down and crashed. In discussing this medal Mr. Meszaros said, 'A good two-sided medal should, as far as possible, tell a story in two parts, one on each side.' His medal does just that.

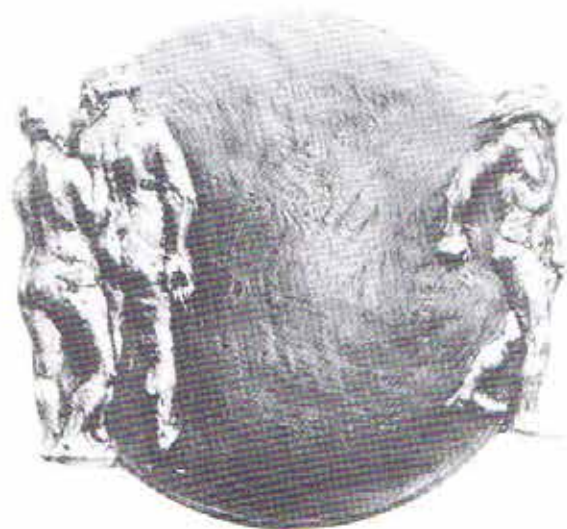
A medal, *Sunrise and Moonrise*, by Robert M. Cronbach (fig. 3), has the two sides separated by about twelve hours. On the obverse the girl awakens as the sun rises outside her window. Then on the

reverse as night falls and the crescent moon replaces the sun, the girl turns in her sleep. In commenting on his medal Mr. Cronbach remarked, 'The source of this sculpture is my love for, and frequent use of, the female human image as a symbol, a means and an aesthetic tool. I rely on the internal action and auxiliary symbols to convey the contrasting moods of the two faces of this medal.' The patinas used on the two sides of the medal are different. One is a bright golden hue on the Sunrise, and on the other quite dark as befits the Moonrise.

Lee Lawrie entitled a medal *Whatsoever a Man Soweth* which portends the consequences after a passage of time — in this case several months. One side shows the sower, and the other the fruits of his actions, either the good grain or the unwanted weeds.



4. Alex Shagin: *Sculptor's Model*, 1988, struck bronze, 76 mm. Issued by the Brookgreen Gardens of American Sculpture.



5. Leonda Finke: *The Prodigal Son*, 1988, struck bronze, 83 mm. Issued by the Society of Medalists.

Even a longer passage of time is dramatized in a *Sculptor's Model* by Alex Shagin (fig. 4). The obverse takes place in the sculptor's studio and shows his hands working on a small scale model of a nude statue of a young woman. The reverse depicts the ultimate creation, the finished bronze life size statue in a garden setting.

Several years separate the two faces of *The Prodigal Son* medal by Leonda Finke (fig. 5). Based on the Biblical story, the son leaves his parents, goes to a foreign land and spends his time in riotous living. After a year or two he falls into great want, returns to his family, and is welcomed home. On the obverse the large empty space created when the son

leaves his parents movingly tells of breaking away and loneliness. On the reverse the reuniting of the family in love is both tender and possessing of great strength. The sculptor literally has the son walk off the face of the medal. Then on the reverse, when the reconciliation occurs, the family is flanked by flowers, peonies, which are a symbol of filial piety.

Time is an ingredient — a dramatic ingredient which can add life and meaning to a medal. It should be used wisely. As Benjamin Franklin said, 'Do not squander time, for that is the stuff life is made of'. I wish to encourage sculptors to mix time into the metal of their medals.

THE EXHIBITION

Mark Jones



View of the exhibition, Helsinki.

There were more than 1,200 medals on show in Helsinki, from twenty-eight countries, but the beautifully lit, cool, serene and spacious galleries of the Helsinki City Art Museum, delightfully situated in a park by the sea, never seemed overcrowded.

The cases in which the medals were exhibited were well designed and well lit, showing the medals to advantage. And the medals themselves were, by and large, of a creditable standard. An exciting innovation was the presence of eight New Zealanders whose varied and energetic work is a tribute to the creative excitement generated by Betty Beadle and her recently created New Zealand Contemporary Medallion Group. I admired her medal *The Fall*, as also the work of Wallace Sutherland, in particular *Dance Don't Speak*, Mart Szirmay and James Hardin Wheeler, whose *Sacred Sight* effectively conveyed a sense of mysterious power.

Equally new, and in some ways even more exciting, was the, unfortunately uncatalogued because last-minute, display of medals from the Baltic states. I liked Igor Balashov's strong portrait

medals. Margus Kadarik's *Niobe*, *Venus-Mars* and *Adam and Eve*, Arne Jurgo's landscapes and Johannes Enn's *Tallinin Zoo*.

After welcoming new participants it seems appropriate to say farewell to an old one, the German Democratic Republic. Of course it's less a parting than a change; and we must hope that it will, in medallic as well as in other ways, be a change for the better. It is to be hoped that the originality and vigour of East German artists like Bernd Göbel, whose *Mars or Venus* is a really witty medal, or Wolf-Eike Kuntsche with his *Nature and Environment*, or Rainer Radack with his bucolic *Music*, or Heinrich Apel with his evocative portrait of Theodor Storm, or Wilfried Fitzreiter, will refuse with the equally admirable tradition represented by Hans-Karl Burgeff, Heide Dobberkau, Heribert Calleen and Werner Niermann to stimulate a new generation of German artists to take up the medallic work. Certainly there was more from the East than its size or population would have led one to expect; Horst Sagert's astonishingly intricate *Travel to Palermo*, Angelika Ullman's *Man and wife*

and a glass of wine (*Hommage to Carl Orff*), Carsten Theumer's *Nameless (Air Pollution)*, Charlotte Sommer-Ludgraf's *Otto Dix* and Anne Sewcz' *Music* all contributed to a show that was among the most enjoyable in the exhibition.

The new Germany will, one supposes, once again become a strong cultural influence throughout Central and Eastern Europe. Yet, in medallic art, the influence may be in the other direction. From this exhibition alone an alien would have assumed that Czechoslovakia was larger and more important than its neighbour. For my money Jirí Hrcubá is an artist of real stature - though he is not of course primarily a medallist. What is exciting is the number of other artists whose work has real power. Rozália Darázsová's *The Footprints* (from the cycle *Time*), and Ján Hoffstädter's *At a blow* and *The Last Feather* and Jirí Vlach's *Ondulation*, *Voile* and *Déjel* are works of real quality which deserve a wider public. And Gabriela Gáspárova-Illésová, Andrej Goliás, Eva Havelková-Linhartová, Jirí Kacer, Milada Othová, Mária Poldaufová, Marián Polonsky, Alois Sopr, Zdenek Tománek, Rastislav Trizma, Borek Zeman and Drahomír Zobeck would all rate more than a mention in a list if they came from a country less endowed with medallic talent. One's only worry is that none of them are under thirty. Are there no young talents in Czechoslovakia or is appearance at FIDEM considered appropriate only to the experienced?

Hungary is even worse. Full of talent as usual, but not a participant under forty. Perhaps we owe the emergence of such artists to the experience of bureaucratic and repressive socialist regimes, without which this art will lose its appeal. It is difficult to imagine though that the transition to capitalism will provide less material for series like Maria Lugossy's excellent *Variations for Angst I-IV* or György Szabó's equally exciting *Catching the Wind I-III*, each of them compelling arguments for the potential of the medallic series, so well understood in Hungary. Other artists whose work I admired included Tibor Budahegyi, Márta Csikai, Gabor Gáti, Péter Kaubek, Erika Ligeti, András Lapis, Agnes Péter, Sándor Sebestyén and Ildikó Várnagy.

Poland is the third member of the Central European block of medallic great powers. Wide-ranging as always, interesting as always, the overall standard seemed less strong than in the past. Nevertheless there was a fine portrait of Lars Lagerqvist by Ewa Olszewska-Borys and work of real quality by Barbara Zielinska-Jankowska, Barbara Zambrzycka-Sliwa, Dariusz Rogala, Stanislaw-Pleskowski, Jerzy Nowakowski, Edward Lagowski, Jozef Kopczynki, Piotr Gawron, Zofia Demkowska and Joanna Bebarska.

For the impact of full blooded capitalism on medallic art we should, logically, examine the submission from the USA. Unfortunately for the economic determinist, the huge improvement in the quality of American work evident over the last decade can hardly be a reflection of changes in the



Part of the exhibition at Helsinki.

American economic system. I am forced to conclude that this is due to the inspiration provided by John Cook, outstanding both as an artist and teacher, and the leadership of Alan Stahl, Beverly Mazze and others. Leonda Finke and Eugene Daub are both artists whose work I admire. Sergio de Giusti's bandaged heads made a powerful impact and Miko Kaufman's *I paid for this Microphone* and *Lit Candles* were an illuminating contrast to his more official work. Marika Somogyi produces work of real quality, I liked Holli Schwartz's *Connie's Piece* as also the work of Bernard Schmidt and Jeanne Lee Stevens-Sollman. Alex Shagin's crude but vigorous *Modern Times* was one of his more successful medals.

It would be difficult even for an old-school Gaullist to accuse the average American medallist of being Anglo-Saxon either in background or attitude. But there was, even so, some similarity between the American and British exhibits, if only that they both ranged widely in quality and approach. Perhaps all one can say is that countries without a strong medallic tradition (and Japan, Canada, Yugoslavia and Australia are other examples that come to mind) are, though less consistent, also less predictable in their offerings than the countries like Italy, France and Finland which possess a stronger medallic tradition.

The Yugoslavian artist whose work stood out was Mihailo Roger Paunovic; among the Canadians Rusdi Genest and Anne Lazare-Mirvish; of the Australians Marcham Skipper and Eileen Clarke. Italy has so many admirable medallists, so admirably trained by the Medal School in Rome that it is difficult to say that one artist or another is outstanding. My eye was caught by Angelo Grilli's *The Dam of Cameroun*, by the work of Floriano Bodini and Eduardo Bruno and by the gleaming complexity of Arnaldo Pomodoro's *Gigo Society*. The French display as usual gave the impression that

medal making in France is the monopoly of the Paris Mint. If this is so it seems rather unhealthy that medallistic art should be so heavily dependent upon a single patron. If it is not so, and in particular if there are any French artists making medals as part of their own, uncommissioned, work, it would be nice to see them.

Among the works shown in Helsinki I particularly appreciated Roger Bezombes' *Hermaphrodite* and Jorge Brito's *Hasard complice* and *Initiation au vol*. These were undoubtedly considerable works of art, but they are fairly obviously not medals. This is not a semantic point. It tends to suggest, as did the recent 'Search for the Nude' competition run by the Paris Mint in London and as does the presence of a small group of highly priced sculptures at the head of the lists issued with *Métal Pensant*, that the organisation has lost faith in the value and potential of medallistic art itself and that it looks to the production of sculpture as a way of attracting innovative work of real quality. Yet the Paris Mint with its proud history is surely the very last organisation that should appear to acquiesce to the theory that medal making is an inferior form of sculpture.

Surely this was not the intention. Certainly there were medals, like Thérèse Dufresne's *Neptune*, which are excellent examples not only of an artist's work but also of the great skill in patination possessed by the Mint's technicians. Other French medals of quality included Serge Levet's *Louise Brooks*, Georges Maréchal's *Don't Worry*, Renée Mayot's *Cléopâtre* and Serge Santucci's very fine portrait of Egon Schiele.

To my mind Netherlandish medals are marked by an exceptional mastery of technique and an admirable sense of the potential of the medallistic medium. Rudy Augustinus's *Feeling of Oppression* well conveyed the nameless anxieties that beset us. Fons Bemelmans' *Woman in a Window*, Barbara de Clercq-Brinkgreve's *Noah's Ark* and Pépé Grégoire's *Loving Couple* are all fine and sympathetic medals. And the work of Carla Klein, Marianne Letterie (whose patinas are particularly admirable) and Geer Steyn is consistently pleasing and of high quality.

Belgium, which has been so badly represented in some recent FIDEMs, has recently seen much more activity. Yet I would be inclined to swop all thirty-seven Belgian and Luxemburgisch medallists for the two Bulgarians Ivanka Mincheva and Bogomil Nikolov. Such comparisons are perhaps invidious; they are certainly mysterious. Why does Denmark produce so few medals when Norway is making more than before and Sweden is the home of such admirable artists as Berndt Helleberg, Rune Karlzon, Ernst Nordin, Per Myrström and Joanna Balladyna Troikowicz?

Portugal is hugely prolific. Spain, which used to be exciting, now seems to be in decline with only older artists like Ramon Ferran showing real commitment to and knowledge of the art. Finland, however, remains consistent. Forty-one medallists showed ninety medals in Helsinki and, most

appropriately, their work was among the best in the show. Kauko Räsänen, Terho Sakki, Aimo Tukiainen and Raimo Heino were names I knew well, so I was not surprised by the quality of their work. But I also much enjoyed the medals by Radoslaw Gryta, Leila Hämäläinen, Toivo Jaatinen, Anja Juurikkala, Assi Madekivi, Erik Mäkinen, Pirkko Viitasalo and Erkki Saarikuru.

It was very good to see medals in such a setting in such a country: a country which makes more medals per head and appreciates medals more than almost any other.

CATALOGUES

Pour les catalogues, s'adresser directement à:
For catalogues, write directly to:

1979 Lisbonne: M. Carlos Baptista Da Silva, Fondation Gulbenkian, 45, avenue de Berne, Lisbonne, Portugal.

1983 Florence: Dr. Cesare Johnson, Piazza S. Angelo 1, 20121 Milan, Italie.

1985 Stockholm: Kungl. Myntkabinettet, Storgatan 41 - Box 5405, S-114 84 Stockholm, Suède.

1987 Colorado Springs: American Numismatic Association, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, U.S.A.

1990 Helsinki: Finnish Art Medal Society, P.O. Box 101, 00171 Helsinki, Finlande

RÉUNION DU COMITÉ DE LA FIDEM

Mercredi 13 juin 1990 à 9,15 heures au siège de la Shop Bank à Helsinki.

ORDRE DU JOUR:

1. Remplacement du Secrétaire général
2. Nomination de Délégués et vice-délégués
3. Cotisations: membres individuels; associations
4. Revues: MEDAILLES/ THE MEDAL

Présents: M. LAGERQVIST, Président de la FIDEM; M. ARTHUS BERTRAND, Secrétaire Général; Mme LEMBOURBÉ, Trésorière; Mme OLSZEWSKA-BORYS, Vice-présidente; M. JONES, Vice-président; M. STAHL; M. ZANCHI; Mme PASQUALETTI JOHNSON.

Les organisateurs du Congrès, M. VIITALA, M. VOIONMAA et M. HEIMO, participent à la Réunion.

Excusés: M. BAPTISTA DA SILVA; Mme SZÖLLÖSSY.

1) Monsieur Claude ARTHUS BERTRAND confirme sa décision de quitter la charge de Secrétaire Général de la FIDEM. Le Secrétaire Général ayant besoin d'un bureau bien organisé, le Comité propose comme successeur Madame PASQUALETTI JOHNSON, proposition acceptée à l'unanimité sous réserve de l'approbation de l'Assemblée générale. Dans ce cas, le Bureau du Secrétariat général se trouvera à Milan. Madame PASQUALETTI JOHNSON demande que les archives de la FIDEM soient aussi à Milan. Pour les réunions des Délégués, la Monnaie de Paris est toujours disposée à les recevoir mais il sera sans doute mieux de les organiser à Milan puisque les documents y seront réunis.

2) Les nominations des Délégués et vice-Délégués sont:

PAYS-BAS: Mme MARJAN SCHARLOO comme Déléguée. Elle va remplacer Mlle VAN DER MEER

NORVEGE: Mme GULBRANSEN, comme vice-Déléguée

FINLANDE: M. RAIMO HEINO, comme vice-Délégué

FRANCE: M. ARTHUS BERTRAND, comme co-Délégué

AUTRICHE: Mme WENISCH, comme Déléguée

ESPAGNE: M. ZANGADA, comme vice-Délégué

GRANDE BRETAGNE: M. RON DUTTON, comme vice-Délégué

NOUVELLE ZELANDE: M. ELLIS et M. BEADLE comme co-Délégués

LUXEMBOURG: M. WEILLER, comme Délégué.

Le Comité approuve ces propositions.

Le problème du Canada est aussi évoqué et il résulte de la discussion qu'il y a eu certainement un malentendu entre les responsables de la participation canadienne à l'Exposition. Mrs. de PEDERY HUNT continuera à assurer les fonctions de déléguée du Canada.

Le Comité, d'après les statuts, peut comprendre 7 membres et non 5 comme actuellement, Monsieur le Président LAGERQVIST propose donc que Monsieur VIITALA et Monsieur ARTHUS BERTRAND soient nommés membres du Comité et cette proposition est acceptée à l'unanimité.

3) Le Comité se déclare pour une augmentation des cotisations. Cette question sera soumise à l'approbation de l'Assemblée générale. Pour les membres qui font partie d'une association des amis de la médaille, Mr. JONES propose une cotisation associative réduite. La cotisation pour les Associations reste inchangée parce que M. JONES croit très difficile pour un artiste d'être enregistré à deux associations. Mme PASQUALETTI JOHNSON, en considérant la difficulté de rassembler les cotisations d'associations qui parviennent à la FIDEM propose que chaque délégué recueille les cotisations pour ce qui concerne son pays et les donne au trésorier. Cette solution est déjà appliquée aux U.S.A. et en Belgique. L'utilisation de la carte de crédit VISA peut être une solution.

4. En ce qui concerne la publication de la revue *MEDAILLES*, Monsieur JONES confirme qu'il s'occupera de l'impression et le Secrétariat général rassemblera le matériel pour le compte-rendu du Congrès d'Helsinki.

Monsieur VOIONMAA propose une publication finlandaise de *MEDAILLES* mais cette réalisation n'est pas facile à envisager.

Monsieur JONES souhaite que la contribution donnée par la FIDEM pour l'édition de la revue

THE MEDAL (envoyée deux fois par an) soit augmentée de 15.000 à 20.000 frs pour chaque parution.

Le Comité approuve la proposition.

Monsieur VIITALA annonce qu'il y aura une réunion pour discuter de l'avenir de la FIDEM pendant laquelle chaque membre pourra exposer ses propositions.

Tous les points de l'ordre du jour ayant été discutés, la séance est levée.

RÉUNION DES DÉLÉGUÉS DE LA FIDEM

Mercredi 13 juin 1990 à 10,30 heures au siège de la Shop Bank à Helsinki.

Sur convocation de M. LAGERQVIST, Président de la FIDEM, les délégués de la FIDEM se sont réunis avec l'ordre du jour suivant:

1. Remplacement du Secrétaire général
2. Nomination de Délégués et vice-délégués
3. Cotisations
4. Prochains Congrès: Grande Bretagne, Hongrie, Australie
5. Reuves: MEDAILLES, THE MEDAL
6. Questions diverses: Mlle Van der Meer: cotisations - inscriptions; M. Zanchi: relève des graveurs-émailleurs; Mme Pasqualetti-Johnson: associations

Présents: M. LAGERQVIST, Président; M. ARTHUS BERTRAND, Secrétaire Général; Mme LEMBOURBÉ, Trésorière; M. JONES, Vice-président et délégué pour la Grande Bretagne; Mme OLSZEWSKA-BORYS, Vice-présidente et déléguée pour la Pologne; M. ARNOLD, délégué pour la R.D.A.; M. BUCHET, délégué pour la Belgique; Mme CHARIATIS, déléguée pour la Grèce; M. FLÖREN, délégué pour la R.F.A.; Mme GILLILLAND, vice-déléguée pour les U.S.A.; M. GÖBEL, vice-délégué pour la R.D.A.; Mme YOUROUKOVA, déléguée pour la Bulgarie; M. NORDLIND, vice-délégué pour la Suède; Mme PASQUALETTI JOHNSON, déléguée pour l'Italie; Mme DE PEDERY-HUNT, déléguée pour le Canada; M. SARKANY, délégué pour la Suède; Mme SELNES, déléguée pour la Norvège; M. SHILONI, représentant Coins and Medals Corp., délégué pour Israël; M. STAHL, délégué pour les U.S.A.; M. VIITALA, délégué pour la Finlande; M. ZANCHI, représentant M. HUGUENIN, délégué pour la Suisse; N. VOIONMAA, assistait à cette réunion, comme organisateur du Congrès.

Assistaient à la réunion: M. DUTTON (Grande-Bretagne), M. HEINO (Finlande), M. KUTAS, représentant Mme SZÖLLÖSSY, déléguée pour la Hongrie, Mme SCHARLOO (Pays-Bas).

Excusés: Mlle VAN DER MEER (Pays-Bas), M. BAPTISTA DA SILVA (Portugal), Mme BENDIXEN (Danemark), H. HUGUENIN (Suisse), M. MESZAROS (Australie), M. DEVIGNE (France), M. GIMENO (Espagne), Mme SZÖLLÖSSY (Hongrie).

Avant de commencer la réunion, M. VIITALA présente aux délégués le Directeur de la SHOP BANK d'Helsinki qui a mis à la disposition de la FIDEM le siège de la Banque pour les réunions et qui a offert aux délégués le déjeuner après la réunion. Tous les délégués applaudissent, remercient le Directeur au nom de la FIDEM et la médaille du Congrès lui est offerte.

1) M. ARTHUS BERTRAND prend la parole sur le premier point de l'ordre du jour, pour annoncer que le moment est venu pour qu'il quitte sa fonction de Secrétaire Général de la FIDEM. Comme il l'avait déjà annoncé dans la dernière séance de travail, il laisse sa place à Madame PASQUALETTI JOHNSON qui serait le nouveau Secrétaire Général après l'approbation de l'Assemblée générale.

Le siège du Secrétariat général de la FIDEM serait à Milan dans les bureaux de la société JOHNSON Via Terraggio 15. Les réunions des délégués et du Bureau de la FIDEM auront lieu à Milan.

Monsieur LAGERQVIST propose que Monsieur ARTHUS BERTRAND soit membre du Comité ainsi que Monsieur VIITALA. Cette proposition est acceptée à l'unanimité.

2) Plusieurs pays ont soumis à l'approbation de l'Assemblée générale de la FIDEM des remplacements de délégués et des nominations de vice-délégués:

PAYS-BAS: Mme MARJAN SCHARLOO va remplacer Mlle VAN DER MEER comme déléguée

NORVEGE: Mme GULBRANSEN, vice-déléguée

FINLANDE: M. RAIMO HEINO, vice-délégué

FRANCE: M. CLAUDE ARTHUS BERTRAND, co-délégué

AUTRICHE: Mme WENISCH, déléguée

ESPAGNE: M. ZANGADA, vice-délégué

GRANDE BRETAGNE: M. RON DUTTON, vice-délégué

NOUVELLE ZELANDE: M. ELLIS et M. BEADLE co-délégués

LUXEMBOURG: M. WEILLER, délégué

3) Monsieur JONES souligne l'importance d'avoir des membres parmi les associations, avec une cotisation inférieure pour ceux qui font partie des

associations des amis de la médaille. Il faut noter que la FIDEM vit surtout des cotisations des membres individuels. Madame PASQUALETTI-JOHNSON souhaite que les associations apportent de nouveaux membres à la FIDEM.

Selon la proposition du Comité, les nouveaux montants des cotisations seraient les suivants:

artistes déjà membres d'associations d'amis de la médaille membres FIDEM.....	100 frs français
artistes individuels.....	150 frs -
personnes privées.....	200 frs -
Monnaies, Musées, Bibliothèques..	500 frs -
Associations Amis de la Médaille	
moins de 500 membres.....	1.500 frs -
plus de 500 membres.....	3.000 frs -
Editeurs.....	800 frs -
Donateurs.....	5.000 frs -

4) Pour les prochains Congrès de la FIDEM, nous avons reçu deux invitations: la première en Grande Bretagne, au mois de septembre 1992 à Londres. Monsieur JONES assure une bonne organisation dans les locaux du prestigieux British Museum. Le thème du Congrès serait 'La Médaille et les Dessins' pour analyser le rôle du dessin dans la réalisation des médailles dans le passé et aujourd'hui. Le programme est déjà au point et est distribué aux délégués.

L'autre invitation de principe est présentée par Monsieur KUTAS qui apporte une lettre de Madame SZÖLLÖSSY qui espère pouvoir organiser un Congrès, pour la deuxième fois à Budapest en 1994.

Monsieur MESZAROS a écrit une longue lettre au Secrétariat général pour proposer d'organiser une manifestation FIDEM en Australie. Compte tenu de l'éloignement de l'Australie, il lui semble difficile d'organiser un réel Congrès mais il propose de profiter de la sélection de médailles faite pour le Congrès de Londres en 1992 et d'organiser une exposition itinérante.

Après discussion, il apparaît qu'il serait extrêmement compliqué et risqué d'expédier directement les médailles de Londres en Australie. La seule solution possible est le retour des médailles exposées directement de Londres dans chaque pays, chacun de ces pays se chargeant de l'expédition de ses médailles en Australie avec de nouvelles formalités douanières.

Les délégués présents sont très favorables au projet d'exposition soumis par Monsieur MESZAROS. Ils le félicitent et le remercient de cette proposition très positive pour l'activité de la FIDEM. Ils lui demandent de faire une proposition plus précise au Secrétariat général de la FIDEM.

5) Monsieur JONES continue à s'occuper de l'édition de *MÉDAILLES*, avec l'aide du Secrétariat Général et du Président de la FIDEM.

Monsieur VOIONMAA propose une édition avec des résumés en finlandais, mais cette proposition ne trouve pratiquement aucune possibilité de réalisation.

Monsieur JONES remarque la faible

collaboration des délégués pour envoyer des nouvelles sur l'activité de la médaille dans leur pays, pour la revue *THE MEDAL*. Il voudrait que chacun d'eux envoie son texte avant le 15 juillet 1990 pour le numéro de septembre et avant la fin de novembre pour le numéro suivant.

Le Président de la FIDEM demande aux délégués de bien vouloir tenir compte de la demande de Monsieur JONES.

La FIDEM accorde une participation de 20.000 frs pour chaque numéro de la revue *THE MEDAL*.

6) Monsieur ZANCHI souhaite que l'on revienne à l'idée d'un thème pour les prochains Congrès avec une exposition spéciale sur ce thème.

Monsieur ZANCHI propose que dans le cadre des futurs Congrès on traite des moules et des graveurs. Il fait remarquer le grand problème pour les fabricants de médailles de trouver des graveurs habiles pour la réalisation des moules. Il souhaite que la FIDEM étudie cette question surtout parmi les membres qui font partie des écoles d'art ou travaillent dans les écoles d'art appliqué, afin de sensibiliser les jeunes et les pousser à se destiner à l'art de la gravure. Il paraît que les jeunes ciseleurs et graveurs sont attirés par des emplois dans des fabriques de bijoux. Ils ignorent la médaille et les fabriques de médailles qui peuvent leur offrir des excellentes opportunités de travail.

Madame OLSZEWSKA-BORYS remarque l'intérêt décroissant des créateurs de médailles pour les expositions de la FIDEM en raison d'une réduction des privilèges: le catalogue n'est plus gratuit, aucun prix n'est prévu pour les médailles exposées. Pourtant les expositions de la FIDEM sont la seule occasion d'affronter à l'échelle internationale les tendances de cet art. Pour décider les artistes les meilleurs à exposer, il faudrait leur proposer des prix d'honneur (environ dix prix) sur les thèmes qui pourraient être, par exemple:

- Matériaux et techniques nouvelles
- Idées originales
- Solution novatrice appliquée à la médaille traditionnelle
- etc.

Cette proposition a été très appréciée, elle pourrait être financée par des éditeurs de médailles faisant partie de la FIDEM. Cette discussion est toutefois renvoyée à l'Assemblée générale du 16 juin prochain.

Pour répondre à Mademoiselle VAN DER MEER, au sujet des inscriptions à la FIDEM, il est rappelé que la qualité de membre de la FIDEM n'est accordée qu'à partir de la réception de la cotisation par Madame LEMBOURBÉ: c'est à partir de ce moment que le nouveau membre recevra le numéro à paraître de la revue *The Medal*.

ASSEMBLÉE GÉNÉRALE DE LA FIDEM

Samedi 16 juin 1990 à 10 heures à Helsinki

ORDRE DU JOUR

1. Rapport financier par Mme LEMBOURBÉ, Trésorier
2. Rapport moral par M. ARTHUS BERTRAND, Secrétaire général
3. Remplacement du Secrétaire général
4. Bureau et Comité: pas de renouvellement
5. Nominations de délégués et vice-délégués
6. Cotisations
7. Revues: MEDAILLES/ THE MEDAL
8. Prochain Congrès
9. Divers

Monsieur LAGERQVIST, Président de la FIDEM ouvre la séance et en premier lieu présente les excuses des délégués absents: Mlle VAN DER MEER (Pays-Bas), Monsieur BAPTISTA DA SILVA (Portugal), Mme BENDIXEN (Danemark), Monsieur HUGUENIN (Suisse), Monsieur MESZAROS (Australie), Monsieur DEVIGNE (France), Monsieur GIMENO (Espagne), Mme SZÖLLÖSSY (Hongrie).

Monsieur LAGERQVIST rappelle que depuis le dernier Congrès, la FIDEM a perdu des membres qui sont décédés. Il rend hommage, au nom de tous, à Monsieur MERELLE, Monsieur JOACHIM, artistes français, Monsieur Léo HOLMGREN, graveur de la Monnaie de Stockholm, Monsieur de GREEF, de Belgique. Monsieur LAGERQVIST remercie Mademoiselle de GREEF d'avoir bien voulu participer aux travaux de la FIDEM succédant ainsi à son père qui avait participé à de très nombreux Congrès. Un message personnel est adressé également à Mademoiselle de GREEF qui n'a pas pu exposer ses médailles en raison d'un malentendu. Ses médailles sont parvenues à Helsinki avec le nom du fabricant tandis que les médailles sont toujours exposées à la FIDEM avec le nom de l'artiste.

1) Monsieur VIITALA souhaite avoir une copie du rapport financier en anglais pour le distribuer aux participants à l'Assemblée générale.

L'Assemblée générale donne quitus à Madame LEMBOURBÉ pour sa gestion depuis 1987.

2) Monsieur ARTHUS BERTRAND est salué par l'Assemblée générale par une ovation générale et des

applaudissements qui montrent la grande affection que les membres de la FIDEM ont pour lui.

3) L'Assemblée générale accepte avec enthousiasme et à l'unanimité Madame PASQUALETTI JOHNSON comme nouveau Secrétaire Général. Madame PASQUALETTI JOHNSON remercie l'Assemblée générale pour sa confiance en l'assurant de poursuivre la route tracée par Monsieur ARTHUS BERTRAND

4) Le Président, Monsieur LAGERQVIST, propose que le Comité de la FIDEM soit complété par Monsieur ARTHUS BERTRAND et Monsieur VIITALA. Cette proposition est acceptée par l'Assemblée.

Monsieur Raimo HEINO relève qu'il y a peu de membres artistes dans le Comité tandis qu'il y a beaucoup de membres artistes associés à la FIDEM. Monsieur VOIONMAA propose que Monsieur HEINO soit admis au Comité.

Monsieur LAGERQVIST indique que le Comité est maintenant complet, que la FIDEM prend acte de cette proposition mais fait remarquer que deux artistes, Madame OLSZEWSKA-BORYS et Madame SZÖLLÖSSY, font partie du Comité.

Monsieur DUTTON souhaite qu'une copie des statuts de la FIDEM soit fournie à chaque membre. Monsieur LAGERQVIST répond que chaque délégué possède une copie des statuts, il est possible de la lui demander.

Il est proposé d'imprimer les statuts de la FIDEM dans le prochain numéro de la Revue *MEDAILLES*. Cette proposition est acceptée par l'Assemblée générale. Les statuts de la FIDEM en français et en anglais, figureront dans le prochain numéro de la Revue *MEDAILLES*.

5) PAYS-BAS: Mme SCHARLOO remplacera Mlle VAN DER MEER comme déléguée.

NORVEGE: Mme GULBRANSEN, vice-Déléguée

FINLANDE: M. Raimo HEINO, vice-Délégué
FRANCE: M. Claude ARTHUS BERTRAND, co-Délégué

AUTRICHE: Mme WENISCH, Déléguée
ESPAGNE: M. ZANGADA, vice-Délégué
GRANDE BRETAGNE: M. Ron DUTTON, vice-Délégué

NOUVELLE ZELANDE; M. ELLIS et M. BEADLE, co-Délégués

LUXEMBOURG: M. WEILLER, Délégué.

Ces nominations sont acceptées à l'unanimité par l'Assemblée générale.

6) Le Comité propose à l'Assemblée les nouveaux montants des cotisations à partir de 1991:

artistes déjà membres d'associations d'amis de la médaille adhérentes à la FIDEM.....	100 frs français
artistes individuels.....	150 frs -
personnes privées.....	200 frs -
Monnaies, Musées, Bibliothèques.....	500 frs -
Associations Amis de la Médaille	
moins de 500 membres.....	1.500 frs -
plus de 500 membres.....	3.000 frs -
Éditeurs.....	800 frs -
Donateurs.....	5.000 frs -

Ces augmentations sont acceptées à l'unanimité par l'Assemblée générale.

7) Le travail accompli par Monsieur JONES et le Secrétariat de la FIDEM pour assurer la parution dans la revue *MÉDAILLES* du compte-rendu du Congrès est très important, l'édition de cette Revue étant assurée dans le délai le plus rapide possible.

Monsieur JONES a soumis au Comité la requête d'une augmentation de la participation de la FIDEM pour la revue *THE MEDAL*, que tous les membres de la FIDEM reçoivent avec grande satisfaction. Il est proposé d'augmenter de 15.000 à 20.000 frs français cette participation et l'Assemblée générale donne son accord.

8) Monsieur JONES présente le programme du prochain Congrès proposé à Londres du 16 au 19 septembre 1992. L'Assemblée générale accepte cette invitation de la Grande Bretagne et remercie Monsieur JONES.

Le thème du Congrès sera 'Médailles et Dessins', avec l'intention d'explorer le rôle du dessin dans la réalisation d'une médaille dans l'histoire et aujourd'hui. L'exposition sera dans la Galerie des Estampes et Dessins du British Museum.

Avant de continuer l'ordre du jour, Monsieur LAGERQVIST au nom de tous, tient à remercier chaleureusement Monsieur VIITALA et toute l'équipe finlandaise pour l'organisation du Congrès qui se termine et qui fut une parfaite réussite.

9) Madame OLSZEWSKA-BORYS suggère de penser à un thème pour un concours de médailles à l'occasion du Congrès de Londres. Les prix pour les artistes seront offerts par des sponsors et la FIDEM elle-même s'engage à créer un prix de 10.000 frs.

Le problème de la fixation des quotas de médailles exposées par chaque pays sera discuté à la prochaine réunion du Bureau, selon les propositions des délégués qui devront les faire parvenir au Secrétariat général avant cette réunion.

Madame de PEDERY HUNT souligne que les médailles exposées sont nombreuses et il n'y a jamais le temps suffisant pour voir l'exposition

avec calme. Monsieur VOIONMAA souhaite avoir des médailles moins nombreuses mais avec les deux faces à exposer.

Monsieur JONES assure qu'il va considérer ces suggestions.

Quelques artistes souhaitent aussi vendre leurs médailles au siège du Congrès d'une manière officielle. Monsieur LAGERQVIST fait remarquer que les Congrès de la FIDEM ont une fonction d'information et un niveau culturel qui ne permet absolument pas de considérer une telle proposition. Mais peut-être pourrait-on étudier l'organisation d'une vente de médailles à l'extérieur de l'Exposition.

Monsieur DUTTON suggère l'introduction d'un système de Network dans la FIDEM pour faciliter les contacts entre les artistes et ceux qui sont intéressés par leurs œuvres et avoir ainsi la possibilité de faire circuler les médailles plus facilement.

Un catalogue en Data Bank de tous les artistes médailleurs contemporains serait un grand avantage et pourrait être organisé au Secrétariat de la FIDEM.

Monsieur LAGERQVIST remercie Monsieur ARTHUS BERTRAND et Mademoiselle MOSSER pour leur travail passionné effectué pendant de nombreuses années pour la FIDEM.

Monsieur LAUFFENBURGER remarque qu'il faudrait indiquer, pour les médailles avec portrait, le nom du personnage représenté. Il rappelle l'intérêt d'un dictionnaire mondial des artistes médailleurs, pour continuer le travail de Monsieur FORRER. Peut-être les délégués voudront-ils s'occuper de ce problème? Monsieur LAGERQVIST sollicite les membres qui désirent faire partie d'un Comité qui s'occuperait de rédiger un dictionnaire des médailleurs contemporains.

Les délégués sont invités à faire des propositions au Secrétariat Général, sur toutes les questions évoquées ci-dessus avant la prochaine réunion à Milan.

RAPPORT FINANCIER

Monique Lembourbé

C'est avec un grand plaisir et un peu d'émotion que je me permets, aujourd'hui, pour la première fois, de retenir quelques instants votre attention puisque vous avez bien voulu, lors du Congrès de COLORADO SPRINGS en septembre 1987, m'élire comme trésorière en remplacement de mon mari qui souhaitait prendre sa retraite après seize ans de bons et loyaux services à la FIDEM.

Je vais donc brièvement vous exposer la situation financière de notre Fédération en essayant de vous épargner une énumération trop fastidieuse de chiffres.

Par rapport au bilan présenté à COLORADO SPRINGS, la situation de trésorerie a marqué de nouveau une légère progression passant de 161 803 francs à 194 358 francs au 1er juin 1990 et ce malgré l'édition d'un numéro de la revue *MEDAILLES* et la participation à l'impression et à la diffusion de 6 numéros de *THE MEDAL*.

On peut, cependant, constater une nouvelle augmentation du nombre de nos adhérents puisque au 1er juin 1990, la FIDEM a accueilli son 502^e adhérent alors que le nombre en était de 413 en 1987.

Des membres nouveaux au nombre de 154, émanant d'artistes (117), d'associés (35) et d'éditeurs (2) sont venus rejoindre les membres anciens de la FIDEM, ce qui a largement compensé les nombreux décès que nous avons eu à déplorer depuis presque trois ans (neuf membres disparus dont cinq artistes français). D'autre part (outre quelques démissions exprimées), nous avons été amenés, dans un souci de clarté, à radier de nos fichiers un nombre assez important d'anciens adhérents qui, malgré diverses correspondances, n'ont plus donné signe de vie à votre Trésorier depuis plusieurs années...

Parmi les nouveaux membres, citons plus d'une vingtaine d'artistes hongrois, beaucoup de Belges, d'Américains, de Français et huit Néo-Zélandais. Une bonne nouvelle de dernière minute: les artistes russes qui manifestaient depuis longtemps l'envie de rejoindre la FIDEM ont l'intention de s'inscrire après les vacances d'été.

Le nombre total de nos adhérents qui, je le rappelle, s'élève à 502 membres, se décompose ainsi:

Association des Amis de la Médaille....	11
Editeurs.....	25
Membres associés.....	102
Artistes.....	364

A COLORADO SPRINGS, le montant des cotisations avait été majoré pour toutes les catégories, ce qui, malheureusement, semble avoir échappé à de nombreux membres. Les recettes devraient, donc, depuis 1988, s'élever à 93450 francs, chiffre pratiquement atteint en 1989 et réalisé à plus de 61% pour les cinq mois de cette année au cours desquels 55 % de nos adhérents se sont acquittés de leur participation 1990.

Ce résultat a pu être obtenu grâce à l'action de plusieurs délégués nationaux que je remercie ici, bien sincèrement de leur activité.

Le chiffre, par année, de recouvrement des cotisations, s'est, en effet, élevé à:

en 1985	43 382 francs
en 1986	44 789 francs
en 1987	61 355 francs
en 1988	69 456 francs
en 1989	78 672 francs
en 1990	57 744 francs (au 31 mai)

Depuis le Congrès de COLORADO SPRINGS, voici les différents éléments de l'évolution des comptes:

RECETTES

- Cotisations reçues du 28.09.87 au 31.05.90	211 415,28
- Don de M. Henri LANNOYE	1 000,00
	212 415,28

DEPENSES

- Impression et diffusion de la revue <i>MEDAILLES</i>	46 895,74
- Participation à <i>THE MEDAL</i>	85 405,30
- Achat de médailles pour le Congrès de COLORADO SPRINGS	1 247,40
- Frais de réception des délégués à PARIS	15 408,00
- Frais de comptes et de change	191,70
- Frais d'affranchissement	3 320,40
- Frais secrétariat général	20 352,51
- Frais trésorier	7 039,39
	179 860,44
Excédent des recettes sur les dépenses	+ 32 554,85
Disponibilités au 1er septembre 1987	161 803,74
Disponibilités au 1er juin 1990	194 358,58

Compte BICS	92 925,46
Compte CCP	99 420,40
Numéraire	2 012,72
	194 358,58

Je voudrais, encore, ajouter quelques mots pour demander aux membres de la FIDEM et surtout aux délégués de bien vouloir, dans toute la mesure du possible, grouper le versement des cotisations afin de limiter les frais bancaires et également de m'envoyer, personnellement plutôt qu'à la banque, les chèques ou les virements pour éviter les recherches d'identification souvent longues et onéreuses.

En conclusion, je pense que les résultats favorables que la FIDEM a enregistrés ces dernières années sont, en grande partie, la conséquence de la collaboration instaurée entre notre Fédération et la revue *THE MEDAL* dont la diffusion a été très appréciée par les Amis de la Médaille.

RAPPORT MORAL

Claude Arthus Bertrand

Monsieur le Président, Mesdames, Messieurs,

En septembre 1987, les membres de la FIDEM étaient réunis à Colorado Springs aux Etats-Unis où ils tenaient leur XXIème Congrès au cours duquel la FIDEM a fêté le cinquantième anniversaire de sa fondation.

Tout a déjà été dit sur ce Congrès, mais je tiens à dire encore une fois toute mon admiration aux organisateurs de ce Congrès. L'Exposition internationale de médailles et les séances de travail resteront des modèles pour les congrès futurs. Ceux qui eurent le privilège de participer au Post-Congrès Tour dans le Colorado en gardent encore un souvenir ébloui. A nouveau, je veux exprimer la gratitude de la FIDEM à Monsieur John COOK, Monsieur ROCHETTE, nos délégués aux U.S.A.: Monsieur Alan STAHL et Madame GILLILAND sans oublier toute l'équipe de l'American Numismatic Association qui a grandement participé à l'organisation du Congrès et de l'Exposition internationale de médailles.

Depuis septembre 1987, les activités de la FIDEM se sont poursuivies et il m'incombe de vous en rendre compte aujourd'hui à cette Assemblée générale.

SUR LES ADHERENTS DE LA FIDEM

A Colorado Springs, j'avais signalé dans mon rapport moral que le nombre des membres de la FIDEM était passé de 327 à 413. Aujourd'hui, la FIDEM devrait normalement compter 501 membres mais la moitié des membres n'a pas encore réglé sa cotisation pour 1990 et nous espérons la recevoir très prochainement grâce à l'action des délégués. Cette augmentation significative est due à l'action de tous. Depuis de longues années, l'Italie et la France sont bien représentées à la FIDEM mais il faut spécialement féliciter certains délégués pour leur action: Monsieur le Professeur BEADLE en Nouvelle Zélande, Monsieur BUCHET en Belgique, Monsieur Alan STAHL et Mme GILLILAND aux U.S.A., Mme SZÖLLÖSSY en Hongrie, Mademoiselle VAN DER MEER aux Pays-Bas sans oublier Madame LEMBOURBÉ, Trésorière de la FIDEM.

LA REVUE MEDAILLES

Tous les membres de la FIDEM ont reçu le numéro de la revue *MEDAILLES* consacré au compte-rendu

de notre Congrès à Colorado Springs. Ce compte-rendu a été réalisé très rapidement et dans de bonnes conditions financières après le Congrès en raison d'une excellente collaboration entre le Bureau de la FIDEM et Monsieur Mark JONES, notre délégué en Grande Bretagne qui assure la mise en page et la surveillance des travaux d'impression.

D'autre part, la FIDEM participe à la Revue *THE MEDAL* et tous les membres de la FIDEM reçoivent deux fois par an cette revue qui est la revue de la British Art Medal Society. Cette intéressante Revue est très appréciée des membres de la FIDEM et je suis persuadé que sa diffusion a très largement contribué à l'augmentation du nombre des adhérents de la FIDEM.

PROCHAIN CONGRES

En août 1973 la Guilde de la Médaille Finlandaise organisait le XVème Congrès de la FIDEM à Helsinki. Nous aurons aujourd'hui une pensée émue pour Monsieur TORMÄLÄ, Vice-Président de la FIDEM qui fut l'animateur de ce Congrès. Monsieur TORMÄLÄ a disparu tragiquement en 1976 au cours d'une excursion pendant l'hiver mais tous ses amis de la FIDEM lui garde un souvenir reconnaissant.

Aujourd'hui, en juin 1990, nous sommes à nouveau réunis à Helsinki et ce Congrès rencontre le même succès que notre précédent congrès en Finlande et nous en félicitons dès maintenant Monsieur VIITALA, notre délégué en Finlande et Monsieur Ilkka VOIONMAA.

Le Président LAGERQVIST vous parlera au cours de cette Assemblée générale de l'organisation de notre prochain Congrès en 1992. Il vous appartiendra de prendre une décision, mais je suis persuadé que de toute manière ce prochain Congrès sera un grand succès.

LE SECRETARIAT GENERAL DE LA FIDEM

Le rapport moral que je viens de vous présenter me satisfait car il montre que sous l'impulsion de son Président, Monsieur Lars LAGERQVIST, la FIDEM poursuit heureusement ses activités, mais ce rapport moral est pour moi teinté d'un peu de mélancolie car c'est mon dernier rapport moral comme Secrétaire Général de la FIDEM.

Par tradition familiale et grâce à mon père, fondateur de la FIDEM, je connais la FIDEM depuis sa fondation en 1937 et depuis 1949 j'ai assisté personnellement à tous ses Congrès et chaque

fois cela a été pour moi l'occasion de retrouver des amis dont certains sont hélas aujourd'hui disparus. Comment oublierai-je Monsieur BABELON, Monsieur FORRER et Monsieur SVENSSON qui ont mis au service de la FIDEM leur érudition exceptionnelle et leur notoriété? Comment oublier le Professeur ROMAGNOLI, Monsieur VAN WEILLER et Monsieur WALTON FONSON? Comment oublier Monsieur Fernando GIMENO, Vice-Président de la FIDEM et notre fidèle Délégué en Espagne? Comment oublier notre très chère amie Madame Velia JOHNSON, notre déléguée en Italie? Comment oublier Mademoiselle HOCHART qui fut si longtemps la fidèle Secrétaire administrative? Que d'amis aujourd'hui disparus mais toujours vivants dans notre souvenir reconnaissant.

Le premier Secrétaire général de la FIDEM fut un éditeur belge, Monsieur FISCH, qui assumait cette fonction de 1937 à 1949. Il est, d'ailleurs, sympathique de noter que la société FISCH poursuit aujourd'hui son activité sous le nom de FIBRU-FISCH et sous la direction de Madame DUPONT qui participe très activement aux activités de la FIDEM.

De 1949 à 1960 le Secrétariat général de la FIDEM fut assuré par un autre éditeur belge, Monsieur WALTON FONSON dont l'enthousiasme, la générosité et la gourmandise sont restées légendaires à la FIDEM.

En 1960, Monsieur VAN WEILLER, de la société BEGEER, en Hollande, devint le Secrétaire général de la FIDEM et nous n'avons pas oublié l'efficacité discrète de notre ami.

En 1963, c'est-à-dire, il y a 27 ans, j'ai été désigné par le Comité exécutif comme Secrétaire Général de la FIDEM. Depuis 27 ans, j'ai essayé de remplir convenablement la fonction qui m'a été confiée, d'abord sous la présidence de deux amis, Monsieur Yves MALECOT, jusqu'en 1975 puis de Monsieur Lars LAGERQVIST jusqu'à ce jour.

En consultant les documents, j'ai été très étonné de constater le nombre de Congrès auxquels j'ai assisté: 8 Congrès comme membre de la FIDEM et 11 Congrès comme Secrétaire général et chaque fois avec le même plaisir renouvelé.

Je veux également citer Mademoiselle Mireille MOSSER qui est depuis 1971 la Secrétaire administrative de la FIDEM. Elle a été la mémoire et la conscience de la FIDEM depuis 19 ans. Depuis 19 ans, elle a assuré les comptes-rendus de nos réunions de délégués, assuré la liaison entre le Bureau et les organisateurs des Congrès, réglé bien des problèmes concernant les participations aux Congrès, aux expéditions et aux retours des médailles, la tenue du fichier de la FIDEM et la rédaction des comptes-rendus des différents Congrès.

A titre personnel et au nom de toute la FIDEM, je veux la remercier très chaleureusement et je tiens à dire que si j'ai pu avoir une action utile pour la FIDEM, c'est grâce à sa collaboration.

Vous m'avez supporté pendant 27 ans et je vous

remercie de votre patience à mon égard.

Pour l'avenir de la FIDEM, il convient que le poste de Secrétaire Général soit assuré par quelqu'un de jeune qui lui apportera un nouveau dynamisme. Le Comité exécutif, dans sa sagesse, a demandé à Madame Mariangela PASQUALETTI-JOHNSON d'accepter cette responsabilité et je suis heureux de son acceptation. Tous les membres de la FIDEM savent le rôle important joué à la FIDEM par son père, le docteur Cesare JOHNSON et sa mère, Madame Velia JOHNSON, et nous sommes assurés qu'elle poursuivra la tradition familiale. Elle dirige actuellement la maison JOHNSON, entreprise qui joue un rôle essentiel dans le développement de l'art de la médaille en Italie et nous pouvons compter sur le nouveau Secrétaire Général pour porter très haut le flambeau de l'Art de la Médaille et de la FIDEM.

Notre Congrès en 1983 à Florence a été organisé par Monsieur JOHNSON assisté de sa fille, Madame Mariangela PASQUALETTI-JOHNSON et la qualité de ce Congrès montre qu'elle sera un excellent Secrétaire général et que la FIDEM peut compter sur elle.

Chère Madame PASQUALETTI, Chère Mariangela, je vous félicite de votre nomination à ce poste et je forme le vœu d'assister encore à de nombreux Congrès FIDEM sous la présidence de Monsieur Lars LAGERQVIST, assisté de vous-même comme Secrétaire Général.

FIDEM IN LONDON 1992



The 23rd congress of the Fédération Internationale de la Médaille (FIDEM) will take place in London on 16-19 September 1992, hosted by the British Art Medal Society. This is the first FIDEM congress to be held in Britain. Sponsorship for FIDEM 1992 has been generously provided by the Royal Mint.

Central to the congress will be a major international exhibition of work by contemporary medallists from around the world. This will be held in the British Museum and will contain over a thousand medals. A number of prizes for medals will be awarded. An illustrated catalogue will accompany the exhibition.

An academic conference exploring the relationship between medals and drawings will take place in the lecture theatre of the British Museum. In the nearby Central St Martin's College of Art and Design there will be a series of lectures and demonstrations by leading artists on techniques relevant to medal making.

On the final day of the conference a fair will provide dealers, publishers and artists with an

opportunity to display and sell their wares. This will also be open to collectors who wish to show their medals. Other events are also being planned, along with a post-Congress tour.

The conference medal, designed and modelled by Ronald Scarle, pays homage to Pisanello, the father of the medal, and provides a witty comment on the dual nature of the medal and the conventions of portraiture.

Accommodation will be available in College Hall, one of the halls of residence of London University. Alternatively, hotel accommodation can be arranged.

Early booking for the congress is advised. There is a reduced rate for those registering before 1 March 1992. Members of FIDEM qualify for a further reduction.

For more information, write to: FIDEM 1992, c/o Department of Coins and Medals, British Museum, London WC1B 3DG, or fax 071 323 8171.

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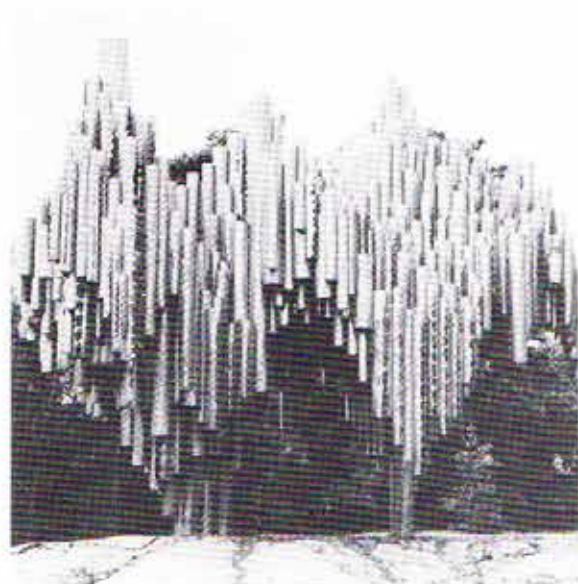
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LA FIDEM EN FINLANDE

Monique Lembourbé



Le monument Sibelius à Helsinki.



Le monument Sibelius à Helsinki.

Le XXII^e Congrès de la Fédération Internationale de la Médaille (FIDEM) s'est donc tenu à HELSINKI du 13 au 16 juin 1990. Il s'est terminé d'une manière très somptueuse au KULOSAAREN Casino d'HELSINKI dans une magnifique salle vitrée, en rotonde, donnant sur un lac. L'ambiance y fut très sympathique et la soirée se prolongea assez tard.

C'est pourtant, avec plein de courage, qu'une bonne partie des congressistes se retrouve le lendemain matin, le dimanche 17 juin à 8 heures pour monter dans une 'supercar' très confortable d'au moins 70 places.

Notre premier arrêt est IITALA où se trouve le musée du verre finlandais (RIIHIMAKI Glass Museum). Nous pouvons y admirer les verreries finlandaises les plus renommées, depuis l'origine jusqu'aux plus modernes: en particulier, les fameux vases d'Alvar Aalto.

Nous traversons, ensuite, HÄMEENLINNA, capitale provinciale dont l'histoire est liée à celle de son château médiéval du XIII^e siècle. C'est le lieu de naissance du célèbre compositeur finlandais Jean SIBELIUS dont la musique nous charmera, d'ailleurs, pendant tout le voyage.

A quelques kilomètres, l'église de la Croix

Sacrée d'HATTULA, ancienne église de pèlerinage, nous enchante par ses exceptionnelles peintures murales (1320-1350) représentant des scènes de la vie du Christ, de l'Ancien Testament et de la vie des Saints. Nous admirons longuement les peintures du XIV^e siècle et la chaire très décorée avec ses couleurs vives.

Nos guides nous conduisent, ensuite, à une église plus moderne d'HATTULA. Tout près de là, nous embarquons sur un agréable bateau de la Finnish Silverline pour une mini-croisière bien reposante sur une chaîne de lacs et de fleuves. Pendant plus de deux heures, après un déjeuner servi à bord, nous ne voyons que de vastes étendues d'eau, une profusion de lacs reliés les uns aux autres par des rivières ou des canaux. Entre eux, d'immenses territoires de forêts ... vraiment le paysage typique finlandais que nous pouvons apprécier sous le soleil revenu après le temps maussade d'HELSINKI. De temps en temps, au bord d'un lac, une petite cabane en bois, le sauna, souvent utilisé en fin de semaine par les Finlandais pour se détendre.

Notre croisière prend fin à VISAVUORI sur le lac VANAJAVESI où nous visitons la maison et l'atelier du célèbre sculpteur et médailleur Emil WIKSTRÖM (1864-1942). Nous nous promenons, à



La maison et l'atelier de Emil Wikström.

loisir, dans le vieil atelier (1903), le nouvel atelier (1912) et la tribune. Atelier très curieux et maison romantique, le tout transformé en musée qui nous montre l'art de l'âge d'or finlandais.

L'après-midi est déjà bien avancé lorsque nous arriverons à TAMPERE, ville touristique animée et importante cité industrielle (surtout dans le secteur des textiles) située sur un isthme étroit entre les deux grands lacs de NASIVARJI et PYHAJARVI. C'est la deuxième ville de Finlande reflétant bien l'architecture moderne et contemporaine. C'est ainsi qu'après être passés près de la tour panoramique de PUIJO, nous avons la faveur et la primauté d'entrer à TAMPERE HALL, la maison des Congrès, bâtiment d'une blancheur extérieure immaculée et d'une clarté incroyable qui n'est d'ailleurs pas encore inaugurée. Nous visitons, également, la cathédrale de TAMPERE. Ancienne église Saint Jean (1907), elle devint la cathédrale de la ville après le déplacement du siège épiscopal de PORVOO à TAMPERE en 1923.

Le musée d'art SARA HILDEN, jolie construction moderne (1978) qui abrite une belle collection d'art contemporain, nous retient un bon moment: oeuvres d'artistes finlandais et également d'artistes européens les plus renommés comme Pierre SOULAGES, Jean DUBUFFET, Hans HARTUNG, Paul KLEF, Henry MOORE, Victor BRAUNER, etc.

Le lendemain, nous ne pouvons pas quitter TAMPERE sans voir, hélas, uniquement l'extérieur de la fameuse bibliothèque ultra moderne, oeuvre de RAILI et REIMA PIETILA, grands architectes du monde d'aujourd'hui. Inaugurée en 1986, cette bibliothèque possède 500 000 volumes, 20 000 recueils de notes et partitions, 21 000 disques, etc.

Nous suivons la route principale qui enjambe les rapides du TAMMERKOSKI et arrivons à l'église de KALEVA (1966) que nos amis finlandais tiennent à nous montrer pour nous faire constater le contraste entre la cathédrale visitée la veille et cette église contemporaine dont les architectes sont les mêmes que ceux de la bibliothèque. Cette curieuse église a la forme d'un poisson. Il y règne une atmosphère de calme et de liberté due, peut-être, aux dix-huit immenses fenêtres aussi hautes que l'église et une impression de naturel due au bois de pin finlandais utilisé pour les bancs, l'autel et la façade des orgues.

C'est presque avec regret que nous quittons définitivement TAMPERE et, pourtant, une très intéressante journée consacrée à l'art nous attend.

A PURNU, l'exposition d'art ORIVESI nous permet d'admirer dans un cadre verdoyant près d'un lac, malheureusement sous un ciel pluvieux, l'exposition du professeur sculpteur Aimo TUKIAINEN et les sculptures en plein air de nombreux artistes finlandais.

Certains congressistes se laissent même tenter par une petite séance de sauna.

A JYVASKILA, ville universitaire et carrefour de circulation lacustre, le musée d'ALVAR AALTO, fondé en 1956 est un musée spécialisé d'architecture qui recueille et étudie, particulièrement, les documents relatifs à l'oeuvre d'ALVAR AALTO. Il présente une exposition permanente de l'oeuvre de cet architecte (plans et photographies des immeubles, cités administratives, théâtres réalisés aussi bien en Finlande qu'à l'étranger) et de ses autres activités (verrerie, meubles, etc.).

C'est ensuite le déjeuner à LAUKAANHOVI, l'arrivée à KUOPIO où l'enchantement commence

avec la visite du musée de l'église orthodoxe. De nombreux objets, ayant appartenu aux grands monastères caréliens (VALAMO - KONEVITSA - PETSAMO) situés sur le territoire cédé aux Soviétiques lors de la seconde guerre mondiale, sont exposés dans ce musée. C'est ainsi que l'on peut y découvrir un vrai trésor, des œuvres sacrées d'une valeur inestimable: icônes aux tons chauds, peintures illustrant des scènes tirées des Evangiles, vêtements sacerdotaux, ornements d'autel, croix, châsses en argent, bibles dorées, incrustées de pierres précieuses. Le passé de l'église orthodoxe de Carélie revit réellement dans ce musée que nous quittons après avoir reçu le salut du métropolite pour traverser KUOPIO, la plus grande ville de l'Est de la Finlande, située sur les rives du beau lac de KALLAVESI. Des rues aux maisons de bois subsistent au centre de la ville mais, au cours des dernières années, des immeubles se sont construits à la périphérie tout en réservant des zones de verdure. La ville est considérée comme un modèle d'urbanisme. A l'hôtel PUIJONSARVI (grand hôtel), un dîner en musique nous attend et certains congressistes trouvent, encore, la force de danser.

Un soleil éblouissant nous réveille le mardi matin et nous accompagne toute la journée dans nos différentes visites.

C'est d'abord, un arrêt très agréable et très reposant à KURPIO où du haut d'un pont nous dominons un paysage magnifique d'eau et de verdure. L'eau y est aussi bleue qu'en Méditerranée. En bas, une petite cascade ruisselle doucement et une écluse intéresse vivement les voyageurs.

A HEINAVESI, nous visitons le monastère de UUSI VALAMO. Fondé en 1329, c'était un des plus grands monastères orthodoxes puisqu'il comptait deux cents églises et ermitages. Pour le préserver des ravages de la guerre, le monastère fut déplacé, à la fin de la seconde guerre mondiale, de l'île de VALAMO (sur le lac LADOGA, maintenant derrière la frontière soviétique) à HEINAVESI. La belle église de style néobyzantin conserve précieusement des objets religieux appartenant au premier monastère. Le clocher à bulbe prouve que l'art finlandais ne peut nier l'influence russe. On pourrait, dans ce monastère, se croire dans une petite ville: on y trouve banque, poste, boutique, hôtel, restaurant où, d'ailleurs, nous déjeunons.

L'après-midi, nous avons la possibilité d'admirer un des plus beaux paysages du voyage. Bouleaux, sapins, verdure, lacs ... se succèdent.

Le centre d'exposition d'art RETRETTI nous retient une bonne partie de cet après-midi. C'est le plus grand centre d'art en Scandinavie (la première exposition y eut lieu en 1983). Il vaut, en lui-même, d'être vu pour sa conception particulière. Les salles d'exposition de sculptures et d'objets d'art sont, en grande partie, souterraines, creusées dans la roche. Non seulement consacré aux Beaux-Arts (peinture - dessins - photographies - tissus), on y donne aussi des concerts et on y organise des rencontres. Une superbe grotte de 2000 m² abrite une salle de concert de 1000 places. Le centre comprend,



Mme Leena Arnold et Mme Karyn Räsänen.

également, trois restaurants, une cafeteria et un hôtel.

Pour notre part et avec surprise nous découvrons une très importante et intéressante exposition d'art japonais.

C'est, ensuite, l'arrivée à SAVONLINNA, ravissante cité lacustre. Le centre de la ville est construit sur une succession d'îles reliées entre elles par des ponts. C'est la plus grande ville portuaire de l'intérieur de la Finlande. La fierté de SAVONLINNA est la puissante forteresse d'OLAVINLINNA datant de 1475. Ce château fort qui s'élève au milieu de l'eau avec un pont flottant franchissant ses douves est la forteresse la mieux conservée de Finlande et sert de décor au festival d'opéra très réputé de la ville. Dès l'arrivée à SAVONLINNA notre groupe connaît une forte émotion. En effet, notre ami, Monsieur FINKE, en tombant malencontreusement se faisait une fracture très douloureuse. Nos guides interviennent immédiatement et le blessé est transporté sans délai à l'hôpital où les meilleurs soins lui sont prodigués.

En ces circonstances nous ne pouvons que féliciter nos trois guides et l'organisation finlandaise pour leur efficacité.

Le dîner, dans le cadre fastueux du Casino termine cette journée de mardi.

Et, comme le temps passe, voilà le mercredi, notre dernier jour en Finlande. De bonne heure, nous nous rendons sur la charmante place du marché de SAVONLINNA, admirablement située au bord de l'eau. Les plus gourmands d'entre nous, malgré le copieux petit déjeuner tout proche, ne peuvent résister au plaisir de goûter à la grande spécialité locale, le Kalakukko, pain de seigle dans lequel on a fait cuire du lard et du poisson.

Par le chemin des écoliers, en remontant un peu vers l'est, nous arrivons à KERIMAKI où la curiosité est l'immense église en bois, construite en 1847.



Kauko Räsänen: L'Ange, Lappeenranta.

C'est la plus grande du monde puisqu'elle peut accueillir près de 3300 personnes. Longue de 45 mètres, large de 42 mètres, elle a une hauteur totale de 27 mètres.

L'intérieur est réellement impressionnant par sa taille et sa blancheur. Des concerts y sont donnés pendant le festival d'opéra.

Nous redescendons, ensuite, vers PUNKU-HARJU, paysage tout à fait curieux. C'est un cordon ou un 'bourrelet' morainique de 7 km de long entre deux lacs. Cette zone s'est formée, il y a environ 10 000 ans quand la glace arctique couvrait le territoire, rongea la roche et couvrait le paysage de tonnes de graviers. L'ère glaciaire a, donc, donné naissance à un fantastique paysage de lacs et d'îles. Par un escalier raide, sans rampe, les plus audacieux d'entre nous osent descendre jusqu'à l'eau pour avoir une vue absolument magnifique sur les lacs et revenir les mains chargées de muguet. Étonnant en juin!

Poursuivant notre route vers le sud, nous traversons IMATRA, une petite ville toute proche de la frontière soviétique. Les eaux du lac SAIMAA y passent pour se diriger vers la Russie. La ville est célèbre pour ses rapides, les plus importants d'Europe. Les cascades bouillonnantes sont, aujourd'hui, mobilisées pour la production d'énergie de la plus grande centrale hydraulique de Finlande.

Notre dernier déjeuner en commun a lieu à l'élégant hôtel VALTION, un des plus vieux hôtels de Finlande.

La visite prévue de l'Église des Trois Croix, conçue par ALVAR AALTO ne peut, mal-

heureusement, pas avoir lieu, l'église étant, momentanément fermée au public. Nous ne pouvons donc qu'extérieurement admirer son élancement tout en cueillant, une fois de plus, d'odorants bouquets de muguet.

À l'arrêt suivant, nous sommes accueillis par une admirable sculpture en bronze de notre ami, le Sculpteur KAUKO RASANEN. Nous avons le privilège d'avoir pour guides l'épouse et la fille de cet artiste et elles ont pu nous parler avec émotion de cette oeuvre exceptionnelle. Nous apprenons ainsi que la modernité de cette oeuvre fut controversée pendant de longues années et qu'heureusement elle fut installée sur une place de LAPPEENRANTA. Cette ville frontière entourée de remparts du XVIIIème siècle est également le centre finlandais de la transformation du bois.

Notre regret, en cette fin d'après-midi, est de ne pouvoir nous arrêter à PORVOO, pittoresque petite ville côtière, lieu d'inspiration de beaucoup d'écrivains et de poètes. Cette cité a, paraît-il, conservé une partie de vieux quartiers avec des maisons de bois à hauts pignons pointus et bâties sur pilotis bordant le fleuve. Les rues sont escarpées, coupées, parfois d'escaliers avec de nombreux jardins. Un court arrêt sur le pont en bloquant la circulation derrière notre immense car, nous permet de faire une rapide photo.

La surprise pour tous les membres de la FIDEM est celle que nous réservent les organisateurs du post-tour. Nous ne rentrons pas directement à HELSINKI mais nous dinons une ultime fois ensemble dans une magnifique manoir à HAIKKO: imposante et belle demeure historique, c'est également un hôtel de luxe et un centre de congrès. Repas excellent ... bon vin ... roasts renouvelés des personnalités finlandaises. On retrouve, en plus petit comité, en tenue touristique et en gaieté, l'ambiance du repas d'adieu d'HELSINKI.

Hélas, tout est bien fini. C'est la rentrée assez tardive vers les différents hôtels d'HELSINKI, les bagages et le retour aux pays d'origine.

Nous garderons, longtemps, le souvenir de ce voyage dans les environs d'HELSINKI et nous n'oublierons pas la gentillesse, la disponibilité et l'amabilité des trois gentilles hôtesse finlandaises qui furent nos guides pendant ces quatre journées: Madame Katya RASANEN, Madame Leena ARNOULD, Madame Leena SAPPY.

IN MEMORIAM

La FIDEM a appris avec tristesse le décès de trois artistes de qualité, graveurs en médailles, membres de la FIDEM depuis de longues années: Monsieur Merelle et Monsieur Joachim, artistes français vivant à Paris et Monsieur Léo Holmgren, graveur de la Monnaie de Stockholm.

La FIDEM rend également un dernier hommage à Monsieur Paul de Greef, médailleur et éditeur de médailles à Bruxelles en Belgique.

Monsieur le Président Lagerqvist, au cours de l'Assemblée Générale, a exprimé les regrets de la FIDEM en évoquant les carrières de nos amis disparus.

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