
The MCA Advisory

The Newsletter of Medal Collectors of America

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Coming Events

May 23-25, 2006 Betts Medals II of John J. Ford, Jr.

August 17, 2006 MCA meeting at ANA @ 3:00 p.m.

October 17-19, 2006 Indian Peace Medals I of John J. Ford, Jr.

Stack's auction schedule is published on their website www.stacks.com since last minute changes to the Ford schedule have been known to occur unexpectedly.

From the Editor

We have struck this theme before but it is worth striking again: almost all of you have interesting acquisitions, numismatic experiences and proprietary material that you are not sharing with us. A club is for learning by sharing so that, much more than simply paying \$20 in dues, you have an obligation to educate the rest of us. I promise to make even the most limp prose that is submitted sound like Shakespeare.

A club is also meant for conviviality, of which we offer precious little. On May 23rd, following Ford XIV, we will stand for drinks in the bar of the Hotel Le Parker-Meridian where the auction will be held. Whether or not he agrees to attend, Michael Hodder will be with us to accept plaudits and answer questions. The quality of the material demands a celebration. Those who do not turn out will not receive their auction lots.

Ford XIV (by John W. Adams)

The second installment of John Ford's Betts medals is as rich as the first. Brilliantly written by Michael Hodder, the catalogue is at once an education and an appetizing menu.

The content picks up with King Georges War, for which few medals were issued, and proceeds with the French and Indian War and the American Revolution, for each of which a profusion of medals were struck.

The early highlight is an original Kittanning medal along with no less than eight U.S. Mint restrikes, one of which is in white metal. To commemorate French victories, there is only the Oswego medal, a *rara avis* for most collectors but not for Mr. Ford who owned three.

As the French and Indian War drew to a close, British victories occurred with regularity. Louisborg Taken (B-410), 1758 British

Victories (B-416), and Canada Subdued (B-430) are represented by two or three silver medals of each and twice that number of bronze. The first three medals are led off by examples in gold, no doubt the first time that these rarities have been seen together.

Moving on to the Revolutionary War the offering begins with two silver Germantown medals followed by four in bronze. The *Comitia Americana* series appears a bit ragged because the Washington Before Boston's and a silver John Paul Jones had been sold in an earlier Ford sale, added to which Ford never owned Wayne or Stewart. This said, there are rarities in profusion including two de Fleury's, a lead trial of Henry Lee, a Daniel Morgan and a record-setting three Nathaniel Greene's (out of the dozen or so that still exist). The collector's passion for clichés is made manifest by a half dozen of these precious monuments to the engravers art, the most noteworthy being an unpublished obverse of Gates and an obverse of the supreme rarity of the series, the John Stewart medal.

Those of us who have an appetite for the explorers will drool over four Lord Anson's in silver preceding six in baser medals. These are as nothing compared to 27 lots of Captain Cook medals that must stand as the most definitive assortment of these fascinating pieces that will ever be assembled. The initial Cook lot, the unique Westwood clichés of the Resolution and Adventure medal, is a marvelous harbinger of what then follows.

Perhaps the most noteworthy aspect of this landmark sale is the Franklin material. At the outset is a rich run of *Libertas Americana* medals—two in silver, eight in bronze and a reverse cliché (the only one we have ever seen). This bellwether design should provide an excellent test of the market, both where it is and where it is headed.

Betts 547, featuring a turbaned portrait of Benjamin Franklin on the obverse, is one of many rarities. Michael Hodder, the cataloguer, describes the example in silver as "the most

important Franklin medal of all.” If anybody on the planet is entitled to such an opinion, it is the learned Mr. Hodder. However, the fact that almost nothing is known about the medal—who sponsored it, why it was made, who designed it, where it was made etc.—detracts to a degree from importance.

Importance is a matter of opinion but the cataloguer does err perhaps in two particulars. For one, the medal is not unique in silver; a gem example belongs to the British Museum. For another, the piece was almost certainly not made in Paris as advertised. The evidence points toward England for several reasons: 1) there is the aforementioned silver example in the BM, whereas that institution possesses no silver examples of the other contemporary U.S. issues, all of which were made in France; 2) Franklin would surely have asked who made the medal and where, yet, when he set out to procure Comitiam American medals in October 1779, he was ignorant of the Louvre Mint, the Académie des Inscriptions and the great local engravers; and 3) the bronze Betts 547 that follows the silver possesses areas of mint red, a color that does not appear on French medal planchets which were tossed in sawdust impregnated with water and sulphuric acid. This treatment rendered the finished product a delightful tawny brown, sometimes chocolate but never red.

We implore our readers to work on unlocking the secrets of this medal. If Edgar Adams, George Fuld and Michael Hodder could not root out its origins, what a thrill it would be to succeed!

After the Betts 547 comes a truly dramatic spate of Nini portraits in terra cotta and cast bronze. We have one of these hanging in our living room and, if fortune favors, may well have two.

The last bloc of Franklin material consists of Betts 619 and Betts 620.

Both employ the same obverse portrait with the motto “Franklin Natus Boston.” This hardy die is mated to no less than four reverse

dies—two for Betts 619 and two for Betts 620—all of which are liberally represented in the collection. We medal mavens are indebted to Mr. Ford for assembling so many pieces that die progression can be studied and that our collecting appetites can likely be satisfied. One need not be a Betts specialist to justify owning a Dupré-engraved portrait of one of our founding fathers.

Descriptions of Ford XIV could be endless but, hopefully, we have our readers enough of a sample to whet their appetites.

Society of Medalists 1962–1976

(by David T. Alexander)

1962 #65. Oronzio Maldarelli.

Dancers - Bathers.

915 struck.

Obv Trio of distinctly Rubenesque female nudes, DANCERS.

Rev Female nudes with beach ball, BATHERS.

“In designing this medal I have indulged in my favorite theme, the human figure, per se,” the sculptor wrote in *From the Artist*. “The figure in action or repose has always fascinated me... The subject... is an appreciation of the grace and beauty of the human form, its endless rhythms as it moves in the dance, in sports, play or at work.” Maldarelli stressed his ‘art for art’s sake’ intention in choosing this general theme, “As its function is not to memorialize a specific subject, I hope it will be interpreted and accepted as a piece of sculpture and perhaps enjoyed as such.”

Maldarelli was born in Naples, Italy, in 1892, coming to the U.S. in 1892 and becoming a naturalized citizen in 1920. His formal art studies spanned the years 1908-1933 at Cooper Union, the National Academy of Design, Beaux-Arts Institute of New York, followed by

study abroad sponsored by the John Simon Guggenheim Memorial Foundation.

His artistic resumé occupied pages, including outstanding religious and monumental sculpture. An educator of rare accomplishment, he served as professor of Sculpture (later emeritus) at Columbia University, for which he designed a series of award medals, including the Charles Peck Warren, Egleston, James Furman Kemp, Lila Van Der Smissen and Li Medals.

Dancers and Bathers was one of the first SOM issues to offer a forthrightly whimsical subject presented in an unabashedly modern style. Several others were to follow before the series came to an end.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 65TH ISSUE – MAY 1962 ORONZIO MALDARELLI, SC.©. Edge **B**, small **BRONZE**. Light metallic brown-gold.

2. Same SOM edge inscription, Edge **E**. Darker metallic brown-gold.

1962 #66. Carl Mose. Land and Heritage.

836 Bronze struck.

Obv Farm family standing in wheat field, **THIS IS OUR HERITAGE.**

Rev Pioneer clearing tree stump with lever and fulcrum, **THIS IS OUR LAND.**

“In my work I try for the definitive form, the direct statement of the idea, without resort to semantics,” Mose wrote in his startlingly brief *From the Artist*. “The design is intended to symbolize the manner in which this land became what it is – through the individual power and vision of those who cleared it first, with primitive tools and their own strength. By fusion of this individual power, in the corporate life of the family... from this primary

cooperation into the complex structure of democracy – a free nation. This is our heritage.”

Mose was born in Copenhagen, Denmark, coming to the U.S. quite young. He studied sculpture at the Chicago Art Institute, the Art Students League and Beaux-Arts Academy, all in New York City, with later study at the Corcoran School of Art in Washington, D.C. and the Minneapolis Art Institute. He long maintained a studio in St. Louis, Missouri before joining the U.S. Army Institute of Heraldry in the nation’s capital.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 66TH ISSUE – NOV. 1962 CARL MOSE, SC©. Edge **B**, small **BRONZE**. Tan-gold.

2. Same SOM edge, no maker’s name! Brighter gold-tan.

1963 #67. Karen Worth. Ad Astra per Aspera.

960 Bronze struck.

Obv Star-shaped Man soaring into space, **AD ASTRA/ PER ASPERA.**

Rev Earthlings advance under the aegis of a benign Spirit holding a blazing star, symbolizing the conquest of inner and outer space, **THE SPIRIT OF THE SPACE AGE.**

In *From the Artist*, Worth proclaims, “We are living in the spirit of the space age. (This very day, May 16, 1963, an American astronaut is in orbit around the earth.)... The star-shaped man is self-evident, *Ad Astra per Aspera* can be interpreted literally ‘To the Stars through Aspiration,’ or figuratively, ‘to exalted place through hardship.’ ... the power of technical achievement is to be used for the good of mankind. To keep pace with the

conquest of our physical environment we must conquer `inner space.'”

Karen Worth was born in Philadelphia in 1924, studying art on scholarship at the Tyler Art School of Temple University and the Pennsylvania Academy of Fine Arts with later study at Academie de la Grande Chaumiere, Paris.

She began exhibiting her work in group shows in Philadelphia at age 11, at the National Sculpture Society at ages 16 and 17 and at the Philadelphia Art Alliance and Pennsylvania Academy of Fine Arts at 17. Her career brought recognition from leading art organizations such as The Pen and Brush, National Sculpture Society, Philadelphia Art Alliance and the Architectural League.

By the 1960's Worth had become one of America's premier medalists, receiving particular acclaim for her Judaic medals and her Brookgreen Gardens medal depicting Pygmalion, Galatea and Orpheus lulling the birds and beasts with a turtle-shell lyre.

She was a forceful advocate of the continuing value of traditional art in the National Sculpture Society and on the ANS Saltus Medal Committee. She was a founding member of the American Medallist Sculpture Association (AMSA) in 1982 and a charter member of Medal Collectors of America (MCA) in 1998.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 67TH ISSUE – MAY 1963 KAREN WORTH SC. ©. Edge B, small BRONZE. Tan patina.

Only one variety observed.

1963 #68. Joseph A. Coletti. The Heavens Proclaim Glory of God.

875 struck.

Obv Two Angels declaring **THE HEAVENS PROCLAIM THE GLORY OF GOD**, small sans-serif signature **J.A. Coletti Sc/ © below. Rev** Great Frigate Bird soaring against the constellation Scorpius, **AND THE FIRMAMENT SHEWETH HIS HANDYWORK.**

In *From the Artist*, Coletti traced his inspiration of Psalm XIX:1 and to a statement by the great astronomer Nicholas Copernicus, 'To know the might works of God; to comprehend his wisdom and majesty and power; to appreciate in degree the wonderful working of His laws, surely all must be a pleasing and acceptable mode of worship to the Most High, to whom ignorance cannot be more grateful than knowledge.' Thus the... two angels declaring the Glory of God which is everlasting and all encompassing.

The reverse shows the Great Frigate Bird... once airborne his flight is little short of miraculous. This bird, therefore, together with the constellation Scorpius, one of the most beautiful constellations and most easily identifiable, and in the Zodiac belt through which the sun, planets, and moon travel across the sky, symbolize our present preoccupation with outer space. I have purposefully kept this reverse simple to give the feeling of the immensity of the firmament.”

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 68th ISSUE – NOV 1963 JOSEPH A. COLETTI, SC ©. Edge B, small BRONZE. Yellow-tan. 2. Same SOM edge inscription, Edge G. Brighter tan-gold.

1964 #69. Robert A. Weinman. Honor to Socrates.

1,170 Bronze struck.

Obv Facing Socrates head, 9-line background inscription, **HONOR TO SOCRATES, / • PLATO ARISTOTLE • BURTON LOCKE SCHOPEN – HAUER • NIETZSCHE • FREUD • AND • ALL • THOSE WHO • HAVE HELPED • MAN • TO • UNDERSTAND • HIS • GREATEST • ENIGMA • • • HIMSELF • • • .**

Rev Kneeling nude holds high an ancient lamp, negative-space masked forms cower away from lamp's rays, **IN • UNDERSTANDING'S • LIGHT • / THE • SPECTERS • DIE.**

This medal's planchet is a 66 x 64 millimeter rectangle with rounded corners, SOM's first completely non-circular issue (Hermon MacNeil's Hopi Rain Dance was ovoid) and possibly the most distinctive issued up to this date.

In *From the Artist*, Weinman wrote, "One of the most interesting and hopeful developments of our time is the increase in the understanding of man's unconscious mind. I am convinced that what we do, how we live, is but a very small part of what we are that man is similar to the proverbial iceberg – the hidden seven-eighths setting the course for the visible eighth, far too often to the malfunction and misery of the whole.

Protract this from the individual through the family, the nation, and ultimately the world, and it is no wonder that man's affairs often go to pot. It is my belief and hope that as we acquire the knowledge to exhume our hidden feelings, confront and understand them, we will not only liberate for constructive living the energy wasted in monitoring our destructive impulses, but also free all the good innate in us.

As to the medal, I hope with it to please two senses, --- sight, and by its shape, touch."

Weinman was born in 1915 and died after a singularly distinguished career in 2004. He came to sculpture under the influence of his father, Adolph Alexander Weinman, and after World War II service in the U.S. Army Air

Corps established his own studio in New York in 1948.

Liberating himself from the heavy influence of an exacting father, the younger Weinman went on to excel in sculpture for public buildings and above all, the medal. He designed more than 30 of the nation's most prestigious award medals by 1964.

Weinman's collectible medals include the Charlotte Cushman, James Buchanan Eads, James Madison, Daniel Webster, Emma Willard and Roger Williams Medals of the Hall of Fame series and *Coin World's* U.S. Mint Medal series.

EDGE AND PATINA VARIETIES OBSERVED:

1. (Left side) **THE SOCIETY OF MEDALISTS 69TH ISSUE – (Right side) MAY 1964 – ROBERT A. WEINMAN, SC©.** Edge **A.** Tan-gold.

2. Same SOM edge inscription, Edge **B,** with © before, small, low **BRONZE** after. Bright goldplate.

1964 #70. Frank Eliscu. Sea Treasures.

927 Bronze struck.

Obv Muscular nude diver with graceful sea plant, crinoids, fish. Wholly anepigraphic. **Rev** Seascape with corals, waving seaweed, urchins, sand dollars and sea biscuit.

Eliscu writes in *From the Artist*, "I have always felt that life and movement are synonymous... of the many themes that lend themselves to this belief, the natural beauty of the sea is one that has always fascinated me. The silent world of the sea is a constant pattern of ever-changing form and movement, only within the suspension of water can the human form be released to its ultimate form of grace and action.

From the ebb of the tides to the turbulence and fury of the angry waves, there is an endless flow of life... and always a source of mysterious beauty, the sea is the last remaining uncharted world left to man, an enchanted land in which his imagination can soar and from it he draws a wealth of inspiration. In this medal, the diver swimming effortlessly gives full play to the rhythmic design the human figure can achieve when freed from the restriction of earth-bound action.”

Frank Eliscu is a Brooklyn native whose fascination with sculpture dates from his twelfth year, when he first modeled figures in wax candle drippings. He studied at Pratt Institute, the Beaux-Arts School of Design and served as assistant to sculptor Rudolph Evans. His sea- and animal-life sculptures include *Shark Diver* at Brookgreen Gardens and the bronze fountain *Naiad* at Church Street, Manhattan. He was a noted contributor of fine designs to Steuben Glass.

Soon after his SOM commission, Eliscu produced outstanding designs for the Inaugural Medal series. In 1974, he designed the dramatic reverse for the Gerald R. Ford Presidential Inaugural Medal, featuring a futuristic diving eagle from one of his sculptures in the round. He then created the Nelson A. Rockefeller Vice Presidential Inaugural Medal which boasted a modernistic portrait and a defiant eagle that were received wide publicity.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 70TH ISSUE – NOV. 1964 FRANK ELISCU
©. Edge **B**, small **BRONZE**. Rich sea-green resembling architectural Bronze over tan.

2. Same SOM edge inscription, unique large-letter **MEDALLIC ART CO.NY. BRONZE**. Same patina.

1965 #71 Margaret Grigor. Alaska and Hawaii.

909 Bronze struck.

Obv Eskimos ice fishing, tomcod near hole, chopping ice blocks for a house, legend **ALASKA** at upper left.

Rev Hawaiians women of Ulu Mau village grinding poi, mending floor mat, legend **HAWAII** upper right.

In *From the Artist*, Grigor volunteered an unusual reason for choosing her theme, “Since it will be many years before either of our newest states, Alaska and Hawaii, will be able to celebrate an anniversary of statehood... I wanted to celebrate their addition to the Union. To me the most interesting characteristic of both new states is that each has brought into our country a new and different culture and way of life.”

She noted that the unique taking in of cultures already firmly in place distinguished Alaska and Hawaii from the immigrant cultures that had colonized the mainland. Her depictions of native peoples for her medal mirrored this unique acceptance. She regretted never visiting Alaska before designing this medal, but drew on her actual travel in Hawaii to create the reverse scene.

A native Forres, Scotland, Grigor arrived in the U.S. with her parents at age 2½. She graduated from Mount Holyoke College and at the Pennsylvania Academy of the Fine Arts, where she studied under Walker Hancock and designed her first medal, the Mount Holyoke Alumnae Medal; she later studied under Albert Laessle and saw World War II service in the Women’s Army Corps. Her later place of residence was in the Tacoma, Washington area.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS
71ST ISSUE – MAY 1965 MARGARET
GRIGOR, SC. ©. Edge B, small BRONZE.
Tan-gold patina. 4mm at 6:00.

2. Same SOM edge inscription, Edge E.
3.8mm at 6:00.
Golden bronze patina.

1965 #72. Elizabeth Weistrop. Sower of the Forest.

984 Bronze struck.

Obv Squirrel with acorn, **Sower/ of the/ Forest.**

Rev Two squirrels in tree.

“Through the instinctive act of a squirrel hiding a nut in the forest,” Weistrop observed in *From the Artist*, “in preparation for a long hard winter, Nature graphically depicts the way in which it renews its mantle of greenery for its annual rebirth. The magic circle of the medal has often served as an arena in which to commemorate historical events, usually revolving around man himself, BUT, MAN IS NOT ALONE.

I designed this medal in the belief that all of us should recognize that other creatures are meant to share and inhabit this planet with us... the grace, the personality, the rich forms of the squirrel are so accepted that they are almost overlooked. By studying, observing and appreciating all forms of wildlife, man can learn to understand himself.”

Troy, N.Y. native Weistrop studied under Albert Laessle at the Pennsylvania Academy of the Fine Arts and at the National Academy of Design with Lee Lawrie. She maintained her studio at Whitefield, N.H. Relief panels were one of her specialties.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS
72ND ISSUE – NOV.1965 ELIZABETH
WEISTROP, SC. ©. Edge B, small
BRONZE. Tan-gold.

2. Same SOM edge inscription, edge E.
Golden bronze.

1966 #73. Robert Lohman. Nature, Perennial Inspiration.

807 Bronze struck.

Obv Dryad-like leaf-crowned nymph under tree into whose branches are woven a man and woman. script legend below, **nature.**
Rev Legend **THE PERENNIALY CREATIVE INSPIRATION** around figures of writing, singing, dancing, painting and sculpture.

In a brief message more typical of earlier SOME artists, Lohman asserted “To pay homage to Nature for Her multitudinous contributions to mankind’s intellect and perennial inspiration is intended in this medal. To meditate and perhaps somehow penetrate Nature’s mysteries is open to all who search and see. Infinite variety, irregularity and some element of surprise always occur in nature. Sometimes She is brutal; at other times, sensitive and mysterious. Here are the participants: everyone; everything!”

Indianapolis, Indiana, sculptor Lohman studied at the John Herron Art School in his home town. She was awarded a Mary Millikan Traveling Fellowship and did graduate work at Cranbrook School in Bloomfield Hills, Michigan under the great Swedish sculptor Carl Milles. He was Milles assistant, later working with Gaetano Cecere at St. Louis.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS
73RD ISSUE – MAY 1966 ROBERT

LOHMAN, SC. ©. Edge **B**, distant small **BRONZE**. Sea-green patina.

2. Same SOM edge inscription, Edge **F**. Golden bronze, presumably struck after the technique of applying the distinctive sea-green patina was lost by retirement of skilled technicians or the Danbury move.

1966 #74 Ralph J. Menconi. Thomas Jefferson.

929 Bronze struck.

Obv Thomas Jefferson bust l., Preamble of the Declaration Independence forms three concentric-line legend with tiny triangle stops. This medal is off round, slightly irregular though seeming essentially round at first glance.

Rev THE UNANIMOUS DECLARATION OF THE THIRTEEN UNITED STATES

around maidenly standing Liberty, Independence Hall, Liberty Bell, *Mayflower* at sea l., coffins of the Boston Massacre victims marked with their initials include Crispus Attucks. British Revenue Stamps and ship of Boston Tea Party at r.

It is unlikely that the society ever engaged a medalist with a resumé as extensive as Menconi's in volume of successful commercial medals. A native of Union City, N.J., he studied at Scarborough Prep School, Hamilton College and Yale University. He studied under C.P. Jennewein at the National Academy of Design. He served five years in the U.S. Army in World War II, emerging as Major of Engineers with seven Battle Stars and the Bronze Star.

While excelling in historic and religious sculpture, Menconi possessed a skill with medallic sculpture that had few equals. He was the keystone of Presidential Art Medals Inc. (PAM) of Ohio, whose amazingly successful 32mm John F. Kennedy Medal of 1961 launched a short-lived U.S. medal boom. The silver JFK rose to \$75 in a few weeks based on

the young President's popularity and the excellence of Menconi's bas-relief presentation.

This PAM formula was extended to medals honoring States of the Union, featuring persons prominent in the state's history, many chosen with input from historical societies, and Signers of the Declaration of Independence.

Later, Menconi created the first American Revolution Bicentennial Administration medal published in 1972. An unusual role for a sculptor was his election as trustee and police commissioner of the town of Pleasantville, N.Y. where he died in 1972. His death effectively derailed PAM, for it proved impossible to replace him in style duplicate his startling productivity.

EDGE AND PATINA VARIETIES OBSERVED:

1. Aberrant two-line edge inscription **74 ISSUE 1966/ SOC. OF MED.** Edge **A**. Clear brown-gold patina, 7.5mm at 6:00..

2. **THE SOCIETY OF MEDALISTS ISSUE #74 – 1966. RALPH MENCONI SC.** ©**SC.** Edge **G**. Deep graphite brown patina. 6mm at 6:00.

Both edge markings are irregular, the first is unique to this issue, the second states the issue not as `74TH' but as `#74.'

Note: A 1 3/4-inch rendering of the reverse of the Menconi medal appeared in a free-form Val St. Lambert crystal paperweight offered to SOM members at \$40.00.

1967 #75. Herring Coe. Beyond the Sky, Beneath the Sea. 845 Bronze struck.

Obv Mythological mermaid on seahorse, anepigraphic.

Rev Flying Saucer, laser beams of light, concentric legend **BEYOND THE SKY AND**

BENEATH THE SEA/ ARE KNOWN BUT TO GOD AND FANTASY.

From the Artist states, "We attribute to the unknown aspects of the familiar, and it is not that we believe what we see, but that we see what we believe... Today some see 'flying saucers' as sailors once told of strange creatures in waters dark and deep.

Mermaids and sea serpents were combinations... of nature's creatures formed in minds seeing by the light of their day. In our time, machines of man follow his imagination into outer space, any mysterious glows in the sky are excitedly attributed to similar craft from other worlds. In the Age of Faith. Such misty lights would have been seen as halos around an angel's head."

His flying saucer evokes thoughts of energy fields, matter and anti-matter, laser beams of radiant light, lines of force that might guide fantastic space vessels far in advance of anything projected by man.

Coe was a native Texan with a degree in electrical engineering and advanced art study at Cranbrook with Carl Milles. His art included heroic statuary and architectural friezes, notably the bronze *Dick Dowling* at Sabine Pass, Texas, and *The Texan* at Vicksburg National Military Park.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 75TH ISSUE – 1967 – HERRING COE, SC.

©. Edge **B**, small **BRONZE**. Tan-gold.

2. Same SOM edge inscription, Edge **E**. Golden bronze.

1967 #76. Donald R. Miller. In Wildness is the Preservation of the World. 992 Bronze struck.

Obv 5-sided planchet, divided into pie-slice segments bearing bird in flight, fish, butterfly, serpent, mountain goat.

Rev Pine trees with sun rising over mountains, **IN WILDNESS IS THE/ PRESERVATION/ OF THE WORLD/ THOREAU.** Inevitably 'wildness' is read as 'wilderness' by most observers.

Artist Miller was inspired by Henry David Thoreau's Civil War era statement placed on this medal's reverse, "Had this quotation from Thoreau been written today instead of over 100 years ago, he might, in desperation, have worded it to read, "In Wildness is the Preservation of the *Sanity* of the world. His worlds are now more timely in our world than in his... wildness must be preserved in order that it may serve as a stabilizer of the human spirit. Hence the creation of this medal is also a plea that the world's animal inhabitants be permitted to perpetuate themselves in a five-sided interrelationship with their natural surroundings."

Miller was born in Erie, Pa., and following World War II service studied in the Dayton Art Institute, Dayton, Ohio, under Robert Koepnick. He took advanced studies at Pratt Institute and the Art Students League in New York City. He served as assistant to Marshall Fredericks, Oronzio Maldarelli, Carl Schmitz, Joseph Kiselewski, Wheeler Williams, Heinz Warneke and Julian Hoke Harris. Miller became known as an animal sculptor of extraordinary merit.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 76TH ISSUE (second section next side)

DONALD MILLER, SC. NOV.1967 . ©.

Red-tan. Edge **A**, double-impressed. Red-tan patina.

2. Same SOM edge inscription, Edge **B**, small **BRONZE**. Gold-tan patina.

1968 #77. Nina Winkel. Children Hope of the World.

924 Bronze struck.

Obv Three girls in dance.

Rev Two children playing. Totally anepigraphic, N. W. ©. 68 at 6:00.

In *From the Artist*, Winkel wrote, "If there is any hope for the future if the world it rests in our children. They represent the power of physical youth and health and the enjoyment of the present, as in the dancing girls.

Theirs is the power of creativity and thought. Their plays are a symbol of what they are and must be, the Builders of the Future. This possibility is indicated in the boys with construction blocks.

The scenes represent the real play, not allegories, but Art should make the daily life transparent for a higher meaning. This has been tried in these little scenes...

This was Winkel's first attempt to create a medal, and she regular modeling in plasticine unsatisfying. Instead, she used the hammered copper method of her sculpture in the round to create the devices. These separate pieces were then positioned on a wax bed that gave a different texture to the background while allowing changes to be made as desired, and "a bit of filing here and there finished the models."

Winkel was born in 1905 at Borken, Westphalia, Germany. She studied at the Stadel Institute in Frankfurt am Main and in Paris where she lived with her husband George J. Winkel from 1923 to 1941 when the couple came to the U.S. and became citizens in 1945. She worked in stone, wood, terra cotta as well as a range of sculptural metals.

She received the E.W. Watrous Gold Medal and the Samuel F.B. Morse Medal of the National Academy of Design and numerous other professional awards and lectured on

ancient art for the International Platform Association..

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 77TH ISSUE

– MAY 1968 NINA WINKEL, SC. ©.
Edge A. Golden bronze.

2. Same SOM edge inscription. *No maker's name!*

1968 #78. Terry Iles. Science: Perseverance and Dedication.

809 Bronze struck.

Obv Scientist at triple-stage microscope.

Rev Spider, web and plant, anepigraphic.

According to *From the Artist*, Iles chose the scientist to symbolize the never-ending quest of research, the spider to personify the patience and perseverance needed to achieve results. Science is of comparatively recent origin in human experience, the spider web is millions of years old.

This artist's career was unlike any other of her SOM confreres. Iles spent her youth in Morayshire, Scotland, and showed no artistic promise during her school years. Her husband's death in 1940 left her alone with three young children and she became a Commander in the British Junior Air Corps, first coming to America in a convoy of 60 Liberty ships during the Second World War.

Iles emigrated to the U.S. at war's end, but she had to wait another 12 years to pursue her interest in sculpture, beginning studies under Joseph Kiselewski at the National Academy of Design. She was known primarily for statuary, but her Buffalo Bill and Esther Hobart Medal was accepted by the State of Wyoming; a Kiselewski bust brought her the National Academy's Dessie Greer Award, and

her bronze *Nereid* received the National Sculpture Society's Bronze Medal.

EDGE AND PATINA VARIETIES OBSERVED:

- 1. THE SOCIETY OF MEDALISTS 78TH ISSUE – NOV. 1968 TERRY ILES, SC**
©. Edge **A.** Golden bronze patina.
- 2. Same SOM edge inscription. Edge B.**
Similar patina.

1969 #79. Bruno Mankowski. American Folklore.

803 Bronze struck.

Obv AMERICAN FOLKLORE PAVL BVNYAN around muscular Bunyan chopping tree, Babe the Blue Ox in the background.
Rev Striding figure of New Englander John Chapman sowing seed, spade and sack over his shoulder, apple trees at right, **JOHNNY APPLESEED.**

Mankowski wrote, "America was born in folklore, it is the story of a folk of pioneers who did not stop seeking, discovering and inventing, and through their individual competitive aggressiveness and boundless optimism were breaking the sod for unnumbered millions to come." To symbolize this view, the sculptor chose two symbols: one a wholly folkloric woodsman, the other a historical figure whose life work was enriching the Old Northwest with apple trees and thus entered the realm of folklore.

The artist was born in Germany in 1902, coming to America in 1928 and becoming a citizen in 1933. He studied in the municipal and state schools of Berlin and Munich and later at the Beaux-Arts Institute in New York City.

His art included the Medallic Art Company 50th Anniversary Medal, Diamond Jubilee of Electric Light, the New York

World's Fair Medal of the Equitable Life Assurance Co. His public building sculpture included the pediment over the main entrance to the United States Capitol in Washington, D.C.

Among many significant professional recognitions achieved by 1969 were the 1960 Lindsay Morris Prize of Allied Artists of America; 1953 Louis Bennett Prize, National Sculpture Society; and the 1960 Sanford J. Saltus Medal of the American Numismatic Society.

EDGE AND PATINA VARIETIES OBSERVED:

- 1. THE SOCIETY OF MEDALISTS 79TH ISSUE – MAY 1969 BRUNO MANKOWSKI, SC** ©. Edge **B.** Semi-graphite brown gold patina.
- 2. Same SOM edge inscription. Edge E.**
Tan-gold patina.

1969 #80. Boris Buzan. Apollo 11 Moon Landing.

1,061 Bronze struck.

Obv Broad recessed border with closely spaced reeding-like lines bears legend **✦ MAN'S EVER EXPANDING SPHERE OF EXPERIENCE, KNOWLEDGE AND VISION.** Higher inner field surrounds a recessed irregularly five-sided window into the Apollo control room and staff. Superimposed is a dramatic high-relief, keeled human-chain 'V' of exceptional boldness. Signature ligate **BB©1969** below.

Rev Similar border, **✦ LEADS TO MAN'S ETERNAL QUEST OF SPACE EXPLORATION.** Higher inner field shows Astronaut Neil Armstrong on ladder, about to touch Moon surface, **☆ NEIL ARMSTRONG ☆ EDWIN E. ALDRIN JR ☆ MICHAEL COLLINS, APOLLO / 11** at lower left.

Buzan created a simulated television view into a momentous event, the triumph of the Apollo 11 Mission and Moon Landing. "The five larger figures in front of the space control panel symbolize the many unsung 'groundlings,' thousands of space technologists, engineers, mathematicians and technicians who made this great event possible.

I chose the high relief 'V' to represent success in the most daring venture into the unknown and the many figures on its sides represent the public's approval and exultation in the space project." Medals were created by the score for Apollo 11 and the space race, but regrettably the genre faded away after the American space program was curtailed under Senator Proxmire's cheese-paring economies.

Buzan was born in 1915 in Opatija, in what became the Italian Province of Istria, later part of Yugoslavia after World War II. Oppression of the Slovene inhabitants drove him to the U.S. in 1930 and he soon became a citizen. He studied at the National Academy's School of Fine Arts in New York City and was guided by such sculptors as Sidney Waugh, Paulanship, Walker Hancock, Charles Hinton, Ivan Olinsky and Ivan Meštrović.

He created designs and covers to *Collier's* and *Life* magazines, and served as translator in the World War II Office of Censorship in New York City. He moved to Laguna Beach, California to work in the art department of David O. Selznick at RKO Pathe Studios. He later excelled in ceramic art as well as the medal.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 90TH ISSUE –DEC. 1969 BORIS BUZAN, SC. ©. Edge B, small BRONZE. Tan-gold.

This is the only variety observed.

1970 # 81. Julian Hoke Harris. Joel Chandler Harris, Uncle Remus.

1,248 Bronze struck.

Obv B'r'er Rabbit trapped by Tar Baby, **UNCLE REMUS – HIS SONGS AND HIS SAYINGS**, tiny signature **JHH/ ©/ 1970** at right.

Rev B'r'er Rabbit skipping through brambles, **1848 JOEL CHANDLER HARRIS 1908.**

In *From the Artist*, Harris recalled the childhood joy of his father's reading of *Uncle Remus, His Songs and His Stories*. He traced some of the stories to ancient time and to Africa, "The African Black brought the legends from his country and adapted these stories to the animals in his new environment. Uncle Remus symbolizes the Negro's great contributions to American literature.

Joel Chandler Harris heard these stories. With the painstaking care of a scholar, he recorded; he edited; he compiled. Then with the genius of a true artist, he created his great Negro story-teller, Uncle Remus. By honoring Harris, we are also recognizing the many unnamed story-tellers who have contributed to our heritage."

Julian Harris was born in Carrollton, Georgia, graduated the Georgia Institute of Technology and was a licensed architect before embarking on his artistic career. He studied four years at the Pennsylvania Academy of the Fine Arts and served from 1937 as a part-time Professor at the School of Architecture of his Alma Mater.

He became a major sculptor specializing in the artistic idiom of the Southern region, having executed more than 50 memorial or portrait commissions. Among his medals was the Sidney Lanier Medal of the Hall of Fame for Great Americans, the Centennial Medal of Georgia's epic Great Locomotive Chase in the Civil War and later the Inaugural Medal of Georgia-born President Jimmy Carter.

**EDGE AND PATINA VARIETIES
OBSERVED:**

**1. THE SOCIETY OF MEDALISTS
81ST ISSUE – MAY 1970 JULIAN H.
HARRIS SC. ©. Edge B, small BRONZE.
Tan-gold.**

Only variety observed.

**1970 #82. Tom Allen Jr. Pro Vita - Terra,
Aqua, Aer.**

1,115 Bronze struck.

Obv Flame of Life composed of interwoven of figures of men, women and children, which the artist described as “resting squarely in the palm of the hand of collective mankind.”

Rev Flame halo, **PRO VITA/ TERRA/
AQVA/ AER/ 1970.** The sculptor asserted that “translated means that fertile earth, pure sea, fresh water and clean air are needed to sustain life... the use of a mother tongue such as Latin is to express the continuity and universality of the problem. I wonder how polluted the Tiber was in 500 BC?”

From the Artist reveals sculptor Allen as a pioneer of the ecological movement, “Ecology or the biology dealing with mutual relations between organisms and their environment has become one of the vital concerns of all mankind. Naturalists and conservationists have been warning us for many decades that the loss of a species creates an effect on the natural order... proof than man himself is destroying the very essence of his fabric... may place mankind in the same category as the passenger pigeon.”

An American citizen by birth, Tom Allen Jr. possessed a highly cosmopolitan background. He was born in Havana, Cuba, of American parents who were United Press foreign correspondents. He studied art at schools in Latin America and Spain, served in

the U.S. Army in the Philippines in World War II, and his post-war activities included creating a pilot therapeutic arts and crafts program in the Philadelphia jails.

**EDGE AND PATINA VARIETIES
OBSERVED:**

**1. THE SOCIETY OF MEDALISTS
82ND ISSUE – NOV. 1970 TOM ALLEN JR.
SC. ©. Edge B, small BRONZE.** Bright golden patina with highlights of ‘Snowflake’ silver. (This term was created for Medallie Art Company’s proprietary finish used on its Alaska Pipeline Medal).

2. Same SOM edge inscription, Edge **B**, small **BRONZE**. Brown-gold patina.

1971 #83. Hal Reed. Unleashing the Atom.

1,310 Bronze struck.

Obv Rugged conjoined heads 1., **ALBERT
EINSTEIN, ERNEST RUTHERFORD,
OTTO HAHN, NIELS BOHR.**

Rev Bound muscular figures bursting their bound wrists, **UNLEASHING THE ATOM.** Tiny signature ©1971 (ligate) **HR.**

In *From the Artist*, Reed wrote, “As we stand on the threshold of the atomic age, it seems fitting that we pay homage to the men whose theories and discoveries were instrumental in opening a new era for mankind. Man has sought sources of energy from the beginning of time in fire, steam, water, oil. Now he has tapped an almost unlimited source of energy, the fundamental source that powers the universe.”

The four scientists Reed chose were the most influential in defining and ultimately splitting the atom. He provided a brief sketch of each scientist’s accomplishments, ending with a boldly optimistic statement, “It can truly be said that man now has greater control of his destiny than ever before in history.”

Born in Oklahoma in 1921, Reed moved to California at age six. He served in World War II and the Korean War in photogrammetry and subsequently applied his scientific training to the oil industry.

He was a leading member of a number of California art organizations including the fascinatingly named Council of Traditional Artists Societies and his work is well represented in the state's public buildings including the permanent collection in the Los Angeles City Hall.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 83RD ISSUE – MAY 1971 HAL REED, SC.
©. Edge **B**, tiny **BRONZE**. Tan-gold.

Only observed variety.

1971 #84. Elbert Weinberg. Pandora I & II.

1,223 Bronze struck.

Obv Four divided segments, sides are inscribed in relief letters **PANDORA ONE**. Recessed central square shows four faces registering increasing stages of fear and panic at serpents, frog, beetle, snails escaping at right.
Rev Cross-like divided outer segments inscribed in incuse lettering **PANDORA TWO**, recessed square center presents a mushroom cloud forming a death's head, corpse and dead serpents below.

In *From the Artist*, Weinberg described the ancient myth of Pandora and her box as ``an early attempt to grapple with the idea of evil in the world... directed at any anyone forbidden to trespass, a suggestion that certain areas of endeavor held unforeseeable danger. We are warned not to loose forces which may pass beyond our control... evil is seen as pestilence, famine, the barbarian Lords... threats being

grouped together whether caused by a merciless and rampant nature or aggressive man... eternal outside forces crushing in upon a victim, all responsibility and guilt residing exclusively in the other.

‘Pandora Two’ permits no transference of guilt. We existentially become responsible for our acts and guilty if our trespasses rob ourselves and others of human dignity or life itself... we face the ultimate instrument of war, the ultimate bomb. The parable widens to include our most insidious achievement, the ability to eliminate ourselves from this planet.’

Weinberg was born in Hartford, Connecticut in 1928. He began studying art at night in the Hartford Art School while still in high school, becoming a full time student under Henry Kreis. His undergraduate degree from the Rhode Island School of Design followed study under Waldemar Raemisch; his Master's degree was achieved at Yale.

Overseas study and honors followed and Weinberg registered particular success in Judaic and Biblical sculpture. After an 11-year residence in Rome he returned to the U.S. as a teacher of sculpture at Boston University.

The inherent (if increasingly trendy) pessimism of the Hippie era over atomic energy radiated by Pandora Two is an interesting contrast to the preceding medal by Hal Reed.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 84TH ISSUE – NOV/ 1971 ELBERT WEINBERG, SC. ©. Edge **B**, small **BRONZE**. Delicate tan with platinum-silver highlights.

2. Same SOM edge inscription, Edge **G**. Same platinum-silver patina.

1972 #85. Sten Jacobsson. Christ & Man, World Population Crisis.

1,333 Bronze struck.

Obv Christ-like figure before vast stylized crowd of dot-headed, box-like bodies in serried ranks.

Rev Gamboling figures symbolizing an older and uncrowded pagan world.

“It is my intention that this medal be a comment on the human condition,” the sculptor stated in *From the Artist*, “as we find ourselves now in this world as compared with the conditions of ancient times. One on side, by showing only a few figures in playful postures, I have attempted to give an impression of the relatively uncrowded world of centuries ago with its pagan joys.

On the other side, I present an image of the untold millions of inhabitants of this earth who are living today. Upon this arrangement is a Christ-like figure representing to me, as a Christian, the necessity of exhibiting ethical considerations toward one another.”

Jacobbson was born in Stockholm, Sweden in 1899, and studied art and engineering in Sweden, Germany and France. He came to America in 1925 with the exhibition of Swedish Art hosted by the Metropolitan Museum of Art in New York City. He later headed the Art Department of the Artisan Guild in the Henry Ford Art School of the Wayne State University in Detroit, Michigan. He served as assistant to the great Swedish sculptor Carl Milles at the Cranbrook Academy in Bloomfield Hills.

In 1972, Jacobson was retired, and his SOM design was generally perceived as evidence that modern art had arrived with a vengeance at the society...

EDGE AND PATINA VARIETIES OBSERVED:

**1. THE SOCIETY OF MEDALISTS
85TH ISSUE – MAY 1972 STEN
JACOBSSON SC. ©. Edge B, small
BRONZE. Smooth green-gold patina.**

2. Same edge markings. Smooth green-tan patina with less chatoyancy.

This intriguing medal was one of the author's first five SOM's!

1972 #86. John Edward Svenson. Chilkat Tlingit Indians. 1,509 Bronze struck.

Obv Chilkat chieftain in ceremonial headdress composed of a carved wood frontispiece overlaid with ermine pelts, topped with flicker feathers and walrus whiskers. The incuse vertical name **CHILKAT** appears at right. Minute incuse signature **SVENSON 72 ©** is hidden below the collar.

Rev House post from Klukwan, Alaska depicting the Strong Boy legend, Cannibal Mask l., Bear Dance Mask r. The background is formed by the intricate Diving Whale Blanket.

From the Artist explains the design features in detail, as might be expected from a Trustee for Alaska Indian Arts in Port Chilkoot, Alaska. The Chilkat were the most warlike and expansive Tlingit group who became wealthy in the fur trade with the Russians, British and Americans. Living in a comparatively mild climate, their wealth and security permitted their magnificent artistry to flower between 1850 and 1900.

John Svenson was born in Los Angeles in 1923. After World War II service he studied sculpture at Claremont Graduate School under Albert Stewart, becoming that sculptor's assistant. He later taught art in his native state and in Alaska, receiving the American Institute of Architects Award for Excellence in Sculpture.

This extraordinary medal joined MacNeil's Hopi Rain Dance and Allan Houser's Apache Fire Dance in the roster of great American Indian subjects.

EDGE AND PATINA VARIETIES OBSERVED:

**1. THE SOCIETY OF MEDALISTS
86TH ISSUE - OCTOBER 1972 JOHN E.
SVENSON, SC. ©. Edge B, small BRONZE.**
Pale brown-gold patina.

2. Identical edge markings. Subtle, clear olive-gold.

1973 #87. Mico Kaufman. Youth - War and Sacrifice.

1,700 Bronze struck.

Obv Young self-absorbed guitar player.
Rev Vietnam era infantryman carries dead comrade, forming an inverted "V." Wholly anepigraphic.

From the Artist reveals Kaufman's thoughts, "The obverse portrays a youth involved in a world of his own, echoing a mass phenomenon of recent history... I have tried to reflect the moody intensity of self-expression. The precarious perch aims to further intensify the characteristic ungainly, through gracious and vital youth."

On the reverse "the same youth is represented as we have come to see him through centuries... constantly called to sacrifice for causes not his to question. The outline of the design suggests the contemporary symbol... for peace. As a whole, this medal is the artist's timely message to those who care to reflect, as we are pulling out of the Vietnam morass, that all our knowledge and philosophy has yet to help tame mankind's worst enemy – man himself."

Kaufman was born in Romania in 1924, and spent the World War II years in forced labor camps. As a refugee in Italy in 1947 he received a scholarship to Rome's Academia di Belle Arte. He later came to the U.S. and soon became a citizen, residing and teaching art in Massachusetts.

He medallic career took off in the 1970's, when he received several commissions for Inaugural Medals such as the Gerald R.

Ford Vice Presidential Medal, 1973; Presidential Inaugural, 1974; Reagan-Bush Inaugural, 1985; George Bush Inaugural, 1989. He created the American Numismatic Association New York Convention Medal of 1976 and the Great Debate Medals of Jimmy Carter and Walter Mondale, 1977.

**EDGE AND PATINA VARIETIES
OBSERVED:**

**1. THE SOCIETY OF MEDALISTS
87TH ISSUE – APRIL 1973 MICO
KAUFMAN, SC. ©. Edge B, small BRONZE.**
Brushed-gold patina.

One variety observed to date.

1973 #88. Edward Grove. The Alphabet.

1,625 Bronze struck.

Obv Star-like abstract, letters or characters of Egyptian, Babylonian, Greek, Oscan, Ethiopic, Arabic, Cyrillic, Arabic, Hebrew, Chinese.
Rev Montage of 26 letters of the Western alphabet.

In *From the Artist*, Grove quotes Fredrick W. Goudy, dean of American typographic designers as calling the development of the alphabet "the most fruitful of all achievements of the human intellect." The medal design honored this achievement, its evolution and the abstract beauty of its forms.

The obverse was intended to show stages in the development of the Roman alphabet. Appearing incused on the star shape, in relief in the lower field are examples of Egyptian hieroglyphics, Babylonian cuneiform, Moabite characters (9th Century BC), Greek and Oscan. At the base are Ethiopic, Cyrillic, Hebrew, Arabic, and Chinese.

The reverse presents a montage of 26 letters of our modern alphabet arranged in

descending size according to the frequency of each letter's use.

Grove had an impressive resumé including service on the staffs of the U.S. Mint and the Bureau of Engraving and Printing. He won the National Sculpture Society's 1967 Lindsey Morris Memorial Prize and its 1971 Louis Bennett Memorial Prize; Sculptor of the Year of the American Numismatic Association in 1969. His sculpture is displayed from the National Cathedral in Washington, D.C. to the Museum of Medallion Art in Wroclaw, Poland and the Imperial Palace, Tokyo, Japan. His wife Jean Donner Grove, was also a talented sculptor.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 88TH ISSUE – OCTOBER 1973 EDWARD GROVE, SC. ©. Edge B, small BRONZE.
Red-tan patina.

2. Aberrant example with red-tan obverse, coin-finish (no patina) reverse. *No edgemarks!*

1974 #89 Laszlo Ispanky. Spring Wind - Autumn Wind. 1,374 Bronze struck.

Obv SPRING WIND, pert-breasted girl seated, blowing flowers at right.

Rev AUTUMN WIND, shirtless youth with border of blowing maple leaves.

In From the artist, Ispanky notes "The ever-changing seasons are a constant fascination to me... the delicacy of a young woman in the Spring Wind... her hair softly billowing and her diaphanous garb caught in the same refreshing breeze. The flowers of Spring surround her like a garland.

For the reverse I chose to create the grace and beauty of a muscular young man bracing himself against the blustery changes of

autumn. The Fall leaves blow past him as he feels the brisk wind upon his body. The cycle of the seasons symbolizes life itself, weathering continuing changes from birth through maturity."

Ispanky was born in Budapest in 1919. He career began at age 15 as apprentice sculptor, and in 1943 he received a scholarship to the Royal Academy of Fine Arts. He was soon known for his monuments, public fountains and architectural sculpture.

Coming to the U.S. in 1956 he was immediately awarded as Fellowship to Cranbrook Academy, Bloomfield Hills, Michigan. His American career was dominated by his skill in porcelain sculpture including the commemorative of the 150th Anniversary of the Texas Rangers.

In the Kaufman and Grove SOM medals represent profound topics, Ispanky's is a return to the light-hearted motifs of other past years.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 89TH ISSUE – APRIL 1974, LASZLO ISPANKY, SC. ©. Edge B, small BRONZE.
Subtle gold-brown patina.

One variety observed to date.

1974 #90. Stanley Bleifeld. Chinese Philosophers.

1,300 Bronze struck.

Obv Standing figures of **LAO TZE** (6th Century BC) and K'ung Ch'iu, **CONFUCIUS** (551-479 BC) in robes and fanciful flowing top knots, vertical incuse names at the sides simulating Chinese characters in what the artist styled "Chinese Dress."

Rev River scene in the Karst topography of the Yangtze Gorge after traditional Chinese paintings, a tiny pavilion and boat appearing at the foot of the cliffs.

The artist was inspired to create this design by the Nixon-era rapprochement with the Peoples Republic of China. Lao Tze wrote the *Tao The Ching*, revealing the *Tao* or Way by which men freed from pride can be kind, all laws of nature can be united, all contradictions resolved as all things find their proper place. Confucius sought the ultimate philosopher's society in which a pure, intellectual life centered on man and the formation of character.

Bleifeld was born in Brooklyn in 1924, educated at the Barnes Foundation in Merion, Pa., and receiving three degrees from the Tyler School of Art of Philadelphia's Temple University. He maintained a studio in Weston, Conn., long the home of SOM. Each summer he worked and resided in Pietrasanta, Italy, where he supervised the casting of his year's work. Among his best known creations was *Prophecies of Old Testament Prophets of the Coming of the Messiah* for the Vatican Pavilion at the 12964-1965 New York World's Fair.

Though innovative and imaginative, this design presented internal difficulties. The only recorded historical meeting of the two philosophers was dominated by Lao Tse's rebuke of Confucius for pride and ambition. The complexity of reverse baffled viewers unfamiliar with the cliffs and rivers so beloved of traditional Chinese artists. In many numismatic publications and on the fold-out chart of SOM itself this reverse was shown upside-down.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 90TH ISSUE – OCTOBER 1974, STANLEY

BLEIFELD, SC. ©. Edge **B**, small **BRONZE**. Platinum- tan patina.

This is the only observed variety to date.

1975 #91. Frederick Shrady. Prison Walls - Flight of Soul. 1,350 Bronze struck.

Obv Stylized prisoners behind bars.
COURAGE/ HOPE.

Rev Stylized bird in flight, **PRISON BARS CANNOT CONTROL THE FLIGHT OF THE SOUL.**

Describing his 84.5 x 65mm oval medal, Shrady wrote, "The opposing conditions of freedom and oppression have been expressed by artists since the beginning of time. Goya, Rodin and Beethoven were inspired to create great works on this subject. Wherever freedom is thwarted by oppressive forces, the result is an affront to what is noblest in humanity. In my medal, I give expression to the true liberty of responsible men and women..."

The obverse... truly depicts the condition in which all of us find ourselves if we do not have the elements of courage and hope. The winged bird in flight on the reverse symbolizes the soul set free from the bondage of fear. The words surrounding the bird are from the 17th century French poet Jeanne Guyon.

Shrady was born in New York City in 1907 and was an accomplished painter before turning to sculpture. He was educated at the Choate School, Oxford University, the Art Students League and abroad at Paris and Florence. He was decorated by the French government with the *Legion d'Honneur* and *Palmes Academiques*.

His father was a leading sculptor whose Grant Memorial on the West grounds of the Capitol is widely admired, and includes his son as the drummer boy.

**EDGE AND PATINA VARIETIES
OBSERVED:**

1. Edge unique to this issue: **THE SOCIETY OF MEDALISTS 91**, unusual maker's mark, tiny **MEDALLIC ART CO.**, large **BRONZE**. Bicolor patina: Deep tan-gold obverse, silvery-tan reverse.

One variety observed to date.

1975 #92. Bruno Lucchesi. Young Love-Mother Love.

1,350 Bronze struck.

Obv Young couple in the "passionate embrace of first love."

Rev Mother and baby, mature love. Wholly anepigraphic.

Lucchesi states in *From the Artist* that his intent was to make "a positive statement about life – and the love of life." Both the exuberant young couple and the mother with infant daughter are symbols "absorbed in Love.... The reverse may be seen as the fulfillment or the progression of the love of the young couple... the design is also to be taken in its totality as a celebration of Life and its Goodness."

Lucchesi was born in Fibbiano, Tuscany in 1926, as he put it, "about 700 years from the 20th century." He studied art in Florence and taught on the Architecture faculty of the University of Florence before coming to the U.S. in 1957. He maintained an ancient Tuscan farmhouse where he lived three months a year to cast the sculptural work of the preceding nine months. He American awards were many including the Helen Foster Award for Sculpture in 1955 and Elizabeth Watrous Medal for Sculpture and in 1963 of the National Academy of Design. He described himself as a Renaissance type artist who is yet highly contemporary.

**EDGE AND PATINA VARIETIES
OBSERVED:**

1. "THE SOCIETY OF MEDALISTS 92ND ISSUE – OCTOBER 1975, BRUNO LUCCHESI, SC." ©. *Note the use of quotation marks!* Edge F. Tan-gold patina.

One variety observed to date.

1976 #93. Harvey Weiss. All Creatures Great & Small. 1,350 Bronze struck.

Obv Grasshopper, incuse **ALL CREATURES** above.

Rev Blue Whale, **GREAT and/ SMALL.**

Sculptor Weiss confessed in *From the Artist* that his medal was inspired by Cecil Francis Alexander's poem,

*All things bright and beautiful,
All creatures great and small,
All things wise and wonderful
The Lord God made them all.*

The medal contrasts the success and survival of the tiny grasshopper versus the near-extinction of the vast Blue Whale to emphasize mankind's responsibility to protect and preserve all "God's creatures," great and small.

A "true New Yorker," Weiss was born in the city in 1922, scarcely leaving until his World War II service and post-war study in Paris under Ossipe Zadkine. His work is exhibited in many leading museums and in such private collections as that of Nelson Rockefeller. His awards and grants were many, and he received recognition as an author and illustrator of children's books.

**EDGE AND PATINA VARIETIES
OBSERVED:**

1. "THE SOCIETY OF MEDALISTS 93RD ISSUE – APRIL 1976, HARVEY WEIS, SC. ©. Edge F. Golden patina.

Only variety observed to date.

1976 #94. Anthony Notaro. Pilgrims are We All.

1,000 Bronze struck.

Obv Self-portrait of the sculptor and his immigrant family in 17th century dress.
PILGRIMS/ ARE WE/ ALL.
Rev 3-masted sailing ship, **MAYFLOWER.**

“To design a Pilgrim family for this medal, I drew from my own experience. I remember the day we landed at Battery Park in 1922. The very thought of it became my model. For instance, the boy in the medal is... myself with high button collar... There’s my mother with her kerchief, and my little brother with his hooded cape and my father leading the way.

The ship of the Pilgrims was the *Mayflower*, ours was the *Dante Alighieri*. Both ships were similar, carrying people from a world they knew to a strange land in quest of something better. It is this thought that has made me realize what the Pilgrims must have gone through and why they were thankful for the bounty and opportunity they found here. This medal is dedicated to all brave immigrants who came to build a great new country.”

After arriving in the U.S. at age seven, Notaro was educated in city schools and ultimately studied sculpture under Henry Lewis Raul, Hans Schuler, Henry Marks Simpson and Malvina Hoffman. He taught at the Edgewood School in Greenwich, Connecticut and later at the Academy of Art in Newark, N.J. Among other recognitions received up to 1976, he won the 1976 John Spring Art Founder Award of the National Sculpture Society.

His medallic career began with the 1964 New Jersey Tercentenary Medal and expanded to such commissions as the Hall of Fame’s Henry Wadsworth Longfellow Medal in 1970. His SOM medal received a bizarre recognition when cataloguer Russ Rulau lists it as of ‘unknown origin’ in his *Discovering America, the Coin Collecting Connection*.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 94TH ISSUE – OCTOBER 1976, ANTHONY NOTARO, SC. ©. No more quotation marks! Edge F. Golden bronze.

One variety observed to date.

Letters to the Editor

Dear John,

I was delighted to provide you material from my files on Cunne Shote. Much of this material was obtained by me from the descendants of Robert Reford, who owned the original painting now in the Gilcrease Museum. Your readers will recognize the name of Robert Reford from the auction of his Indian Peace medals by Sotheby’s Canada in 1968.

Warren Baker

Loud kudos to Warren for making the Cunne Shote material available to us.

Sharing knowledge enriches the hobby (as well as this newsletter). Let’s hear from you silent hoarders of similar nuggets—ed.