

# Portraits of the Famous by Medallists of Renown

a series

ten short articles, exemplars of thematic medal collecting

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Each article in this series uses 500 words in a common structure to introduce a medal, read its artistic symbolism, and note its physical characteristics. All narratives move on to describe their subject and make plain the purpose for that medal. Articles conclude with a statement about the artist, his or her connection to the medal's subject and any intervening conditions at the time. All articles are intentionally brief though purposely expressive to avoid tedium. The images of medals are shown in a common size for artistic comparison. The narrative of each article provides the item's actual size. The intent of the series is to spawn the reader's interest in what many find is a fascinating component in the numismatic array.

This series, originally written in 2017, was serialized then in a numismatic publication. That version has been edited and expanded into what follows here. The selection of the "Famous" was random from the pool of world-recognized individuals. The choice of "Medallists" was from a list of highly-skilled medallic artists practicing during the twentieth century . . . a sort of "best of the best" combination.

This approach to writing a series was somewhat experimental. Its inception leaned on the imaginative rather than on experience. The articles are meant to entertain, although their underlying purpose is a hope that some numismatic collectors, unfamiliar with medals, might sense possibilities in exploring the various attributes of, or connections to, medals that may now have piqued an interest in them. If some readers do enter this phase of the hobby and follow the trails that connect with medals they choose, the series will have met its basic aim.

## #1 Charles Lindbergh by Laura Gardin Fraser

The Charles Lindbergh Medal of Honor by Laura Gardin Fraser depicts a portrait of the youthful Lindbergh in his contemporary aviator gear. The inscription, Medal of the Congress, entitles the award; this wording, at the shoulder height, is bisected by his likeness. On the reverse the allegory shows a soaring *lone eagle* alluding to Lindbergh's sobriquet, also to the USA's symbolic eagle, and with stars above representing his flight's night hours; the sun emerging above the earth signifying the flight's elapsed time, and a cloud layer beneath the eagle characterizing the threats that conditions of nature imposed on his flight's success. The large-scale reverse elements and the absence of a rim emphasize the vast expanse that this non-stop flight traversed. An award of the Medal of the US Congress is commend personal achievement by an individual. The Lindbergh version is 70 mm in diameter. The original in gold was awarded the flier by the US president, Calvin Coolidge. The medal was struck by the United States Mint, and over many years the mint made and sold thousands of bronze copies, at nominal prices, to collectors and admirers of Lindbergh's accomplishment. Demand gradually diminished, stocks dwindled and the item got discontinued. Bronze copies are common; they frequently appear in the secondary market.



Lindbergh successfully captured the Orteig Prize of \$25,000 for this non-stop 1927 flight, as specified, from New York to Paris. Raymond Orteig, a US hotelier, posted the prize in 1919. The money would award the Allied aviator(s) first to fly non-stop, either direction, from New York to Paris. The 25-year-old Lindbergh achieved this with his flight of some 33 hours in a purpose-built single-seat monoplane *Spirit of St. Louis*, named in recognition of his financial backers in that city. The one-off airplane, built by Ryan Airlines, was donated to the Smithsonian Museum, Washington DC, following its return to the US. Lindbergh's accomplishment brought him lasting megastar celebrity throughout the western world. Some ninety years on, newer generations continue to recognize his name, although many know few details of his famous flight; some erroneously assume that he was first to fly the Atlantic Ocean. Charles Lindbergh continued to be associated with aviation during his career. In 1974 he succumbed to cancer, at age 72.

Laura Gardin, born 1889 in Chicago, was raised and educated in New York. Her early interest in sculpting likely derived from her artistically inclined mother. As a young adult and enthusiastic pupil, Laura studied through four years at The Art Students League of New York. She took lessons there from James Earl Fraser, whom she married in 1913. Each of them went on to highly successful artistic careers, alone and jointly, in numismatics, and fine arts. Laura's work in numismatic designs became widely acclaimed for her medals and coins. She competed and won a competition to design Lindbergh's award. Her rendition of Lindbergh and her allusion to his historic flight are potent expressions of her talent. Laura Gardin Fraser died in 1966.

## #2 The Queen Victoria Household Medal by Emil Fuchs

The Household Medal relates to another in its genre. Queen Victoria, had the approaching year 1900 in mind when she asked Emil Fuchs to design a medal commemorating continuation of her reign into the new century. She said that if its image pleased her, she might have him design a second medal, one with a more intimate portrait of her in every-day attire, a medal for those of her immediate family. After his commemorative piece won her approval, Fuchs proceeded to The Household Medal with its portrait of Queen Victoria in a pensive pose absent her usual regalia and surrounding title. The informal likeness suggests this medal is a memento for those dear to her. Victoria's signature on the reverse supports that thought.

Fuchs's clever reliance on expressive. He wants each offers the private expression than Victoria the queen. enjoyed Fuchs's creativity usual fustiness to endorse skillful low-relief style, filled grandmotherly portrait of the sharpens emphasis on the subject. shawl and her gown, focus



iconography emerges powerfully recipient to feel that the medal of Victoria the person rather Victoria herself must have because she overcame her this medal. Fuchs, in his the obverse with this 81-year-old queen. Lack of a rim With muted detail of her head-concentrates on the semblance of her

face, exactly as the artist intended. His reverse has Victoria's signature and the date 1900 on the plain surface. By implication, the obverse signals her message: "Remember me," and the reverse extends that emotive, stretching the span of memory both ways from the *fin de siècle* making this a heartfelt keepsake. The medal is silver, 35 mm diameter, with Fuchs's name on an angled portion of the edge below the portrait. The piece is recorded as being very rare.

Emil Fuchs born 1866 in Vienna, Austria, began artistic studies at the Academy of Fine Arts Vienna and continued at the Prussian Academy of Arts, Berlin. His early successes came from his work as a sculptor, and medallist. Much later he took an interest in painting that eventually flourished from the vigor he formerly lavished on his earlier ventures. In 1897, he gravitated to London. There he soon began teaching at the Royal Academy and securing commissions for medallic work. His medals for Queen Victoria and Edward VII vouch for the quality of his craftsmanship. Fuchs worked for a time with The Mint Birmingham; there his output included a Governor General of Canada medal. His enrichments to British life earned him the Royal Victorian Order.

In the early stages of The Great War, British patriotism intensified. Fuchs felt insecure as an alien living there. He decamped to the United States, familiar territory he had visited several times. He settled in New York City and later took citizenship, in 1924. His subsequent work in America included many medals, figurines, sculptures, and paintings. Regrettably, Fuchs developed cancer that overwhelmed him physically causing him to end his life by suicide. In 1929, society lost this prolific skilled artist. Fuchs died age 62.

### #3 David Lloyd George by Frank Bowcher

The Lloyd George medal by Frank Bowcher commemorates Lloyd George's part in the 1919 Allies' signing of The Treaty of Versailles, ending The Great War. Lloyd George, Prime Minister of Britain, with presidents Clemenceau of France and Wilson of the United States were signatories for the Allied countries. The medal's obverse, a frontal image, après Hurst's painting *David Lloyd George* confirms Bowcher's skill as a medallist, mastering a portrait style few contemporaries attempted. The mid-point inscription has Lloyd George's name and the year separated by the effigy. The plain field emphasizes Lloyd George's sanguine expression.

Centered on the reverse, Britannia facing, robed, armed with a shield and the Sword of Justice, exuding protection and courage. Here, a plain field with a centered Latin inscription meaning victory through effort; a

Lloyd George, born England, as a child had his father died in 1864; his returned to Wales and her was raised among these put Lloyd before his surname That uncle influenced his nephew Lloyd George became a lawyer,

through a series of local and regional positions that led him to parliament in 1890 as an MP from Wales. Within 18 years he was Chancellor, then in wartime, Minister of Munitions, Secretary of State for War, and finally, Prime Minister in a coalition government. His meteoric rise entailed administrative changes urgently needed during wartime crises. By war's end, Lloyd George's decisive achievements had national admiration. He lost power in 1922, but stayed politically active before retiring to Wales in 1944 where he died, in 1945.

Frank Bowcher, born a Londoner in 1864, may have inherited his artistic talent from his father, a draftsman and etcher. Young Frank, after primary schooling, pressed on to the National Art Training School, South Kensington, to learn the skills needed by a medallist. He furthered his knowledge through studies in Paris. Bowcher attained recognition at age 22 for his 1866 medal of the Egyptian Khedive. That achievement led to a commission from the Royal Mint, followed by others from the City of London, and other distinguished entities. Later he was in the group that founded the Society of British Sculptors, and he exhibited at the Royal Academy. Bowcher's work was principally medals, and seals. He produced a vast number of medals for Spink & Son over their long-time association; he worked occasionally for the Royal Mint providing medals of royal personages, and also for The Mint Birmingham, for which he produced the medals of two of Canada's governors general. The compact nature of his art required little work space, so Frank mainly toiled in a studio in his residence. Bowcher, known better by numismatists than by those among the public, remained a Londoner; he died in 1938, at age 74.



medal in 44 and 63 mm sizes. 1863 of Welsh parents in father's surname, George. His mother, with her children, family named Lloyd. David Lloyds. As a young adult he in deference to a beloved uncle. to become a lawyer and politician. married and entered politics, advancing

#### #4 Marshal Foch by Oscar Nemon

The Foch medal by Oscar Nemon expresses the gratitude of the Comité Belge for Foch, as Allied Commander-in-Chief, forcing the enemy to seek armistice in 1918, ending the war. The medal's obverse, in Nemon's high-relief Cubist-style, portrays a stalwart Généralissime buttressed by the massive incuse legend FOCH. Nemon designed the piece without a rim, which would be distracting. Around its bland reverse is the committee's tribute, and diagonally across, a facsimile of Foch's signature on the

mm in diameter, with Nemon's the obverse bottom. Comité coalition of Belgium's country's wartime activities

Ferdinand Foch, born regional France, chose He joined the army at age diligence and study he rose in By the late nineteenth century he



armistice. The medal is bronze, 70 monogram and the date, 1930, at Belge, was an empowered political entities, directing the and supporting the Allies. 1851 a son of a civil servant in military service as his career. nineteen. In time, through rank, which added responsibilities. was a Lieutenant-Colonel, and in the

early twentieth, a Brigade General. Foch was a Corps Commander when war erupted in 1914. In its early years he led troops and planned battle strategies. As war in the European theatre dragged on there were successes, setbacks and obstinate stalemates, but always dreadful carnage. Allied command altered strategies and rotated field commanders hoping to gain advantage, but attrition persisted. The arrival of US forces bolstered those of the Allied nations making their victory look attainable. To succeed, a central command of forces was essential, and in early 1918 Foch was appointed Supreme Commander of the Allied Armies. At Compiègne, Foch imposed the Allies' armistice that Erzberger accepted on behalf of the Central Powers. After, Foch was active in the 1919 Paris Peace Conference that settled affairs, but he remained skeptical about the strength of its upshot, the Treaty of Versailles. In 1921 he toured the United States; there he attended civic functions, received honours and got public acclaim. Ferdinand Foch, a hero to the French, died in 1929.

Oscar Nemon born 1906 in Osijek, in today's Croatia, showed an early artistic ability as a teen. While still a student, he exhibited his art and gained public acclaim. Nemon began formal art studies in Vienna and continued later in Brussels at its Royal Academy. In 1924 when visiting the World Fair in Paris, a Russian display of Cubist-style art fascinated him. He adopted this style for a time as several of his medals and sculptures affirm. His first one-man show was in Brussels in 1932. In the late 1930s Nemon, a Hebrew, sensed a looming danger from the changing political atmosphere. Wary of his safety, he left the continent in 1938 to settle near Oxford in England. In time, he married there, took citizenship and developed his career as a sculptor. In the 1950s, Nemon sculpted Winston Churchill. They became fast friends. After Churchill's passing, Nemon was selected to prepare Churchill's image for Britain's 1965 commemorative crown. Oscar Nemon died in 1985 aged 79.

## #5 Paul Von Hindenburg by Karl Goetz

The Von Hindenburg death medal by Karl Goetz, a commemorative in honour of the passing of the German republic's president, in 1934, shows the indomitable leader on its obverse, with his title and his name in the legend. The artist's initials are below the portrait. On the reverse, the 1927 Tannenberg Memorial erected to the memory of the 1914 battle won for Germany by military commander Paul Von Hindenburg, whose interment was here at this memorial site. The reverse legend reads: Passing Away of the Victor \* Tannenberg. At the upper left is the date, 2 Aug. 1934, and below, a laurel branch signifying a victor. The rim, a wreath, encircles the image. The medal is silver, 36 mm in diameter.

Paul Von Hindenburg born in Poland, chose the military for two early wars, was decorated higher rank and command period of sustained peace. He recalled in 1914 to command outsized Russian army group at became a public hero for the rout military promoted him to the rank of



1847, in Prussia's Posen, now his career. He experienced and gradually attained positions during a long retired in 1911, but was German forces engaging an Tannenberg. Hindenburg his troops achieved there; the Field Marshal, advancing him later

in that war to Supreme Commander of the Central Powers. As war's end approached, Hindenburg recommended to Cabinet that its members approve the conditions in the 1918 armistice. In the postwar republic Hindenburg entered political life and took Germany's presidency in 1925. He was popular and served competently into a second term until 1933 when age and declining health weakened his resolve, and against his earlier judgement he appointed Hitler as his Chancellor. What ensued broke Hindenburg's spirit. He died in 1934.

Karl Goetz born 1875 in Augsburg began art studies in Germany, gained experience after 1897 in the Netherlands and later in Le Locle, Switzerland, where businesses made medals as well as decorative components for the area's watchmaking industry. He continued for a time in Paris, and in 1904 returned to Germany, to settle permanently as a medallist, in Munich. Goetz, a prolific artist, created over 800 medals during his career. He preferred casting his works, a method of production best suited to his large-size pieces made in small quantities. As well, Goetz capably cut dies to strike regular-size medals for clients with extensive requirements. Among these medals are several commemoratives and laudatory pieces.

Goetz' medallic oeuvre begins in the vogue art nouveau style with iconography expressing sentiment. His style deviates during the First War to include strident patriotism and acerbic propaganda, features also prominent in the works of his contemporaries: A style categorized today as "The Dance of Death." At that point, his satirical medal about Germany sinking the liner *Lusitania* inflamed already outraged international feeling, resulting in Allied countries selling hundreds of thousands of copies of his medal as counter-propaganda. In the years following, his work reverted to contemporary style. Goetz later suffered deteriorating health. He died in 1950, aged 75.

## #6 Pádraig Pearse by Paul Vincze

The Pádraig H. Pearse Medal by Paul Vincze commemorates the 50th anniversary of Pearse's death by execution carried out by British authority and concurrent with that of other activists condemned for organized insurrection. They sought to wrest home rule for Ireland by use of force during what came to be called the 1916 Easter Rising. On the obverse, Pearse at his mid-thirties, in his business attire and with a facial look of expectation. The large-lettered legend emphasizes his name, and at each side a shamrock sprig signals his nationality. The dates below

reveal he died aged 37. On the

kneeling facing a woman nationalists' flag; he has a hand; she holds a winner's representing the country's manifesto inscribed above.

1966. The medal is silver 50 Pádraig Pearse born English father and Irish mother history and heritage. As a young spoke the language, lived the culture and revered the history. He replaced his given name Patrick with the Irish variant, Pádraig. By age 29 his zeal for nationalism induced him to open a school to teach youngsters the Irish language and Irish ways, with an aim to redeem their latent feelings of Irish worthiness needed to wrestle control of Ireland from the English. At age 35 Pearse joined the militant Irish Republican Brotherhood seeking the country's independence. He rose quickly and emerged as its strident leader who helped plan the 1916 Easter Rising. It was him who publically delivered the Proclamation of the Irish Republic that ignited the revolt, in which the Irish Citizens Army engaged. The revolt by several thousand nationalists clashing with British troops lasted the week but ended with surrender to a British Army force of nearly twenty thousand. The uprising created a loss of many lives and caused immense damage. For their idealism Pearse and his officials died facing a firing squad.

Paul Vincze (*VINT-seh*), born 1907 in Galgagyork, Hungary, began his artistic studies at the State School of Arts and Crafts, Budapest. Later, after some seven years assisting a medallist, he gained a scholarship and continued studies in Rome, in 1935. When he returned to Hungary pervasive insecurity of the political situation prior to 1939 impelled him to flee to Britain for safety. Vincze established himself in London where he practised as a medallist and coin designer. He took British citizenship in 1948. Vincze's speciality, medallic portraiture, gained attention in 1953 with his release of two medals showing Queen Elizabeth II and events of her coronation. Vincze also created coin designs for numerous countries. He married in 1958. His wife was French; eventually they moved to France where he re-established his studio located overlooking the Mediterranean. He died there in 1994, aged 86.



reverse, two figures apart, a man kneeling. Each has a furled torch of victory raised in one bough. Their figures, Irish nationalists, gaze up at the In the exergue: EIRE 1916— mm in diameter.

1879 in Dublin a son of an became captivated early by Irish man, he joined the Gaelic League; he

## #7 Marie Depage–Edith Cavell by Armand Bonnetain

The Marie Depage–Edith Cavell medal by Armand Bonnetain commemorates the two women, and it expresses the Allies' embittered feelings over the two being victims of German depravity during The Great War. Both women had worked doggedly, under wartime occupation conditions in Belgium, tending to the wellbeing of wounded combatants and civilians. The women were friends and co-workers. They died during the same year in different places and under different circumstances; each of their deaths was the result of a detestable enemy undertaking. On the medal's obverse, their commingled portraits face left, Cavell in nursing uniform—above, a laurel branch to signify they both had been peaceful non-combatants in the war. On the medal's plain reverse the grudging inscription implores: *1915. Remember!* The medal is bronze 60 mm in diameter.

Brussels enterprise that

Marie Depage, a three was medically in her doctor-husband's wounded. She had just humanitarian campaign in funding for their hospital, and *Lusitania* when Germany's *U-20*



It was struck by Fonson & Cie a made medals and seals.

43-year-old Belgian mother of trained and was an administrator Brussels casualty hospital for war successfully completed a the United States gathering she was en route home aboard RMS submarine sank the passenger liner

scant hours from her home port, Liverpool. Depage perished along with more than 1100 other civilian victims that tragic May 7, 1915. Western countries were outraged that any nation would willfully sink a passenger ship and cause the deaths of innocents including non-belligerents. *U-20*'s callous act challenged the resolve of the USA to remain neutral.

Edith Cavell a 49-year-old well-accredited British nurse was recruited prewar by Marie's husband, Doctor Antoine Depage, to be matron in a Brussels nursing school. At the outset of war in 1914, that facility became a casualty centre under the Red Cross and Cavell nursed the wounded. Belgium was an occupied country, and Cavell as a patriot began to assist Allied escapers and evaders by hiding them in her home until others could smuggle them out of the country. She was betrayed, arrested and confessed. Under German military law she was found to be a traitor even though she was not a German national. The sentence: execution by firing squad. Appeals for clemency came from the US and other non-belligerents, but the Germans were inflexible. Britain at war with the Central Powers was helpless to intervene. Cavell accepted her fate with stoicism and without rancour. She died executed October 12, 1915.

Armand Bonnetain born 1883 in Brussels took his art instruction through lectures and practise under contemporary Belgian artists. Bonnetain spent his career as a sculptor, medallist and engraver working in Brussels. He died there in 1973. His medal Marie Depage–Edith Cavell was created in 1919. This commemorative medal was also a compelling piece of propaganda. Its strident *1915 Remember* message and its issue date, 1919, were meant to draw public attention to a passionate need in the drafting of the 1919 Treaty of Versailles to incorporate punitive reparations to punish Germany.



## #8 John R. Sinnock by Tait McKenzie – a friendship expressed

The John R. Sinnock Medal by R. Tait McKenzie, a laudatory medal, conveys an expression of friendship. McKenzie's likeness of Sinnock has the 48-year-old in a suit, posed left and wearing a facial look of expectation and self-assurance. The bold legend has the subject's name and his artistic status: Medallist. In small letters below the bust is the sentiment, "From his friend R. Tait McKenzie." Prominent in the right field is McKenzie's familiar RTM monogram and the date, 1936. With the medal's high-relief portrait, its sturdy lettering and lack of rim, the piece projects a vigorous statement about Sinnock and about the warmth of friendship between the two men.

John R. Sinnock is portrait artist and coin all his multi-discipline portrait art. That there was friendship becomes later acknowledged this medal of Tait McKenzie. it's presumed to have been sudden passing in 1938. Two for different celebrations, confirm added, the other has 1976. These editions were issued more than twenty years after Tait McKenzie's death. Each of these bronze medals measures 63 mm. Both were made by the Medallic Art Company. Sinnock died in 1947.



recognized as a skilled medallic designer. Tait McKenzie, among achievements, was also skilled at mutual admiration in this evident: John Sinnock himself with his commemorative portrait. Although that medal is obscure, issued soon after McKenzie's later modified editions of it, made the earlier work; one has the date 1967

The two men had much in common; they were academics, well travelled, and each had taught in American institutions, but their strongest connection would have been their shared love of art: Both were listed sculptors. Sinnock, an American and Chief Engraver of the US Mint, had been a university art instructor before joining the mint, in 1917. During his many years there, he designed coins and medals. His renderings of the Roosevelt dime and the Franklin half dollar endure as his legacy. McKenzie, a Canadian, became a trained artist as an outgrowth of his experiences as a medical doctor and as an educator and author whose specialties were human strength, stamina, and physical wellbeing; these issues and his interests in athleticism led to many of his most popular medallic works, which depict sport. His art extended to statues and monuments in Canada and abroad, but he is best remembered as "the sculptor of athletes."

The "Centenary" Tait McKenzie Medal's portrait is a signed copy of the original by John R. Sinnock but with "centennial of his birth • 1967" added below the portrait. This is a commemorative medal, the first of the re-issued editions. Sinnock's likeness of McKenzie shows his friend at about age seventy. His receding hairline suggests he's aging, but his face appears unlined, and his expression is one of quizzical contemplation, expectable of McKenzie whose interests were so varied. The legend gives McKenzie's lifespan, 1867–1938, and his professional specialities: Physician • Educator • Sculptor, in the order of their significance.

The 1976 edition of the McKenzie medal is the entry following.

#9 R. Tait McKenzie by John R. Sinnock – a sentiment echoed

This R. Tait McKenzie medal by John R. Sinnock is the official Canadian Olympic Association medal for the 1976 Montreal Summer Olympics, which were opened by Queen Elizabeth II. The medal lauds McKenzie as a prominent Canadian, as “the sculptor of athletes,” and as someone associated with the Olympic Games. The obverse has Sinnock’s ca. 1940 portrait of McKenzie in his mature years. The legend attributes his sculptural ability. The reverse is a facsimile of McKenzie’s *Shield of Athletes*, a prize winning entry in the art competition of the 1932 Olympic Games. The medal is bronze 63 mm in diameter and struck by Medallic Art Company. A gold copy was presented to the

Robert Tait Ontario, son of a Free admiration for and an entered McGill medical degree and education as well as in art. good health depended on was a surgeon at the Montreal instructing at McGill and all the and endurance. As he studied these attributes in his student athletes, he modeled figurines in various states of physical exertion—sort of three-dimensional notes on the stages of human effort. This form of study led to him writing a book on the importance of physical exercise to the health of individuals. McKenzie’s professional abilities and experience drew the attention of the University of Pennsylvania. In 1904 he began there as Professor of Physical Education and department head. This solidified his academic career, which expanded with elevated positions, awards and honours throughout the remainder of McKenzie’s life, even though his art creativity often put his academic career on pause.



Queen. McKenzie born 1867 in Almont, Church minister, grew up with an interest in athletics. At 18 he University; there he earned a realized an interest in physical McKenzie quickly determined that physical wellbeing. For a time he General Hospital. Later he began while studying human physical strength

His RTM art oeuvre extended beyond plaques and medals; McKenzie sculpted small figurines and also heroic figures for public memorials. Although the theme of many of his art works was athletics, he also made medals that lauded friends and colleagues. During the First War, he served in a British military casualty hospital as a surgeon for severe facial injuries. There he used his artistic skills to pioneer the use of facial prosthetics. Following the war, he received several commissions to create military figures for public memorials in Britain and in North America. McKenzie died of a heart attack in 1938, aged 71.

John R. Sinnock born in 1888 in the United States received his art education at Philadelphia Museum School of Industrial Art. He took further studies abroad and later, for several years, he was an art instructor at that Philadelphia school. From there, he instructed at Case Western University, Ohio. In 1917 Sinnock was appointed Assistant Engraver and Medallist at the US Mint, Philadelphia. He became Chief Engraver of the US Mint in 1925. Among his coin and medal designs, the Roosevelt dime is likely the one most recognized. Sinnock died in 1947.

## #10 Edward Prince of Wales 1919 Visit to USA by John Flanagan

The Edward Prince of Wales medal made by US sculptor John Flanagan for the American Numismatic Society (ANS), honours the visit of the Prince of Wales to the United States in November 1919. It portrays the raffish 25-year-old heir to the British throne dressed as a military officer. The prince, cap less in this portrait, faces right looking forward with interest. The legend, his title, forms a halo around his image, and his heraldic Prince of Wales Badge, fills the lower right field. Flanagan successfully captured the handsome prince's youthful image that together with his whispered reputation as being flirtatious roused emotions among many contemporary young courting-age American society daughters. On the reverse, Columbia gestures a friendly welcome.

63 mm medal in silver and issued over time by ANS catalogued: Miller 2015.41.

Edward's 1919 trip visit to Newfoundland and planned visits to empire and tour with events in in all a five-week undertaking, he



to North America began as a Canada as his first in a series of countries. During this official visit Newfoundland and across Canada, accepted the invitation of United States

President Woodrow Wilson to visit Washington DC. Edward, visiting Washington DC, was welcomed to the White House and entertained at events in his honour. He relished the opportunity of spending a few days informally touring various locations and being feted as a celebrity. He also travelled to Youngs Memorial Cemetery, Oyster Bay Cove, New York, and placed a wreath on the resting place of legendary President Teddy Roosevelt. Crowds of curious Americans attracted to royalty gathered along routes his retinue travelled to catch a glimpse of the dashing British prince. Edward managed to squirrel away for a day or two at a private retreat to unwind from the flurry of social events.

John Flanagan (1865–1952) grew up in New Jersey, studied art in New York then spent three years in Augustus Saint-Gaudens's art studio as a student and assistant before leaving to further his education in Paris. John remained there for twelve years studying and doing commissioned work. He was an accomplished sculptor who achieved acclaim as a master medallist. Flanagan excelled at creating portraits in bronze. He produced a vast number of bronze plaques and medals during his career. His commissioned medals are held to be among the very best of American medallic work in the period from the First World War to the Second War. Flanagan's commissioned medals were numerous, and in that group are three splendid pieces familiar to many medal collectors: the official 1915 Pan-Pacific Exposition Award Medal; the Visit of the Prince of Wales to the United States, 1919, and Aphrodite, 1932, issue number six in the series for the Society of Medalists. These three are typical examples of Flanagan's mastery of the Beaux-Arts style, the medium his mentor Augustus Saint-Gaudens fostered. Many of John Flanagan's medals were struck by Medallic Art Company.

## Epilogue

To those who have read this series, thank you for your interest and patience. This series of articles grew from the thought that some collectors might discover a new enjoyment through an introduction to medallic art. Others who already associate with medals could appreciate the pictures and descriptions of the medallic pieces featured. Portrait medals became the chosen subject, simply for continuity. There is an infinite choice of alternative themes for those interested in other medallic subjects.

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## Afterword

My research about John Sinnock's ca. 1940 portrait medal of R. Tait McKenzie (series #9) failed to locate an image of the original medal but did find an image of his galvano, a copper model of the artist's plaster matrix, used in transferring his original work into a working die. No measurement was recorded, but artists' plaster models at the time were around 12 inches in size; galvano, copies got traced by a reducing machine in forming a die of medal size.

For readers interested in the numismatic evolution of Sinnock's medallic portrait of RTM, what follows for comparison are (scaled to series size) images of the galvano, the obverses of the Centennial 1967 medal, and the 1976 Olympic Association medal.



Galvano



1966



1976