

## Fall 2001 Newsletter



Fran Schultzberg, John Cogswell, Bob Kemper and Cathy Cawthorne are smiling-- now that they have their magnifying visors off.

Mark October 21st on your calendar right NOW!

It's the annual NCSG General Meeting, Election, and Social

Come and meet other members, bring your slides/pieces for show-and-tell, bring items to swap or sell, vote, win prizes! There will be delicious hors d'oeuvres and soft drinks provided!

Location: The Homestead Center in Chapel Hill

Date: Sunday, October 21, 2001

Time: 1-5 p.m.-- Board meeting from 1-2 p.m.: General meeting and Social 2-5 p.m.

Directions: I-40 to Exit 266 Rt. 86 (Airport Road) toward Chapel Hill for several miles Turn right onto Homestead Road and go several miles Homestead Center is a white building set back from the road and it has a gravel drive. It is on the right side just past the turnout for the Lake Hogan subdivision.

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## A Wild Time At Wildacres! by Fran Schultzberg:

You want fun in the sun? You want bread for the head? Do you yearn to learn? We did it all and came away with a wealth of usable knowledge. Can you imagine entering a class of advanced students in metalsmithing only to be told by the instructor that you will be working on bezels? Bezels! Isn't that Jewelry 101? Well, not the way you learn it at Wildacres with John Cogswell.

Sure we did the wrap of a plain bezel... but then we made a seat for the stone that snapped in! And then we made a decorative rim that snapped on! And then we made it all happen with one shot soldering. This was a Holy Cow! experience. We made gravers and we enjoyed a class full of people who loved what we loved.... the making of things. We advanced quickly to doing yet another bezel setting which we also carved. And yet another where we sawed and filed and beveled the bezel. We did basket settings and settings for odd shaped stones... and all of this between delectable meals, walks in the woodlands, partying in the evenings, or getting to your bench at 6:30 a.m. and except for meals, working until 10 in the evening if you so desired. This was really pig heaven!

With so many years of experience to share, the Florida Society of Goldsmiths knows just how to make this event special. I was personally delighted to see the results of the class's work at the night of sharing... after the hilarious evening participating in the auction... you can bet I'll be there again, and again, and again... Hope to see you there too.

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## Enameling at Penland My Mary Gray:

Color, Texture, and Form was the title of the fourth session class taught by Linda Darty at Penland School of Crafts from July 8 through 20. Linda is

currently Professor and Head of Metalsmithing at East Carolina University (NC). She is a trustee of The Enamelist Society and exhibits nationally and internationally.

Linda spent two weeks imparting as much knowledge and as many skills about the subject as she could possibly pack in. Truly a teacher, her concern is for the individual student. Our class consisted of thirteen eager metalsmiths of all skill levels. Some of those who were inexperienced at metals were experienced in other areas of art. Linda and her knowledgeable assistant, Christina Miller, a graduate student in metals at ECU, managed to engage and intrigue all with wonderful new ideas and techniques. Skills taught emphasized creating highly artistic surfaces in respect to color and texture while building three-dimensional forms applicable to both jewelry and sculpture. Traditional and nontraditional ideas about enameling, Prismacolor Pencil on metal, new patina ideas, KUM-BOO, PNP Blue Paper etching and epoxy resin techniques were some of the areas covered. Bench tricks were imparted continuously. It is easy to understand why she received the NC Governor's Award for Teaching Excellence.

The best part about attending a session at Penland is always the same for me. We come from all over the country and sometimes other countries. Initially we sign up to learn new skills, but we always come away with so much more that we have gained from not only the instructor but sharing with each other. This is to say nothing of the artistic growth achieved from studying in a community of artists of all mediums in a unique setting.

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## President's Column by Bob Kemper ([akemper@esn.net](mailto:akemper@esn.net)):

Next month is the annual meeting, elections and social! Mark your calendar now for October 21st. The Homestead Center in Chapel Hill is easy to get to and you'll have a good time. It's fun to meet other members, see the slides and pieces, and talk shop. I drive in from Goldsboro to attend; you can make the trip too!

Kim Maitland ([djonnet@mindspring](mailto:djonnet@mindspring)), Monnda Welch ([monnda@intrex.net](mailto:monnda@intrex.net)), and Fran Schultzberg ([fran\\_schultzberg@yahoo.com](mailto:fran_schultzberg@yahoo.com)) are busy planning the 2002 workshops. IF THERE IS A WORKSHOP YOU WOULD LIKE NCSG TO PRESENT, PLEASE CONTACT THEM NOW! It can be difficult to guess what members want, but that's what they are trying to do. This year the workshops have been held at the Carrboro ArtCenter and Fran has worked with the people at the ArtCenter to improve the metals studio. She has done a great

job! On the other hand, we are open to holding workshops wherever we can get and serve a class. In the past classes were held at Raleigh's Artspace and, when the NCSG was getting started, classes were in Winston-Salem. Larry Seiger's class in stone setting drew people from as far east as Windsor and as far west as Lookout Mountain, GA. Is there a demand for classes where you live? The art council in my city has just asked me to teach an introductory class!

Have you checked out the NCSG web site- [www.ncsg.net](http://www.ncsg.net) ? Bill Mason is doing his part to get us into the 21st century and we've gotten several new members from the internet!

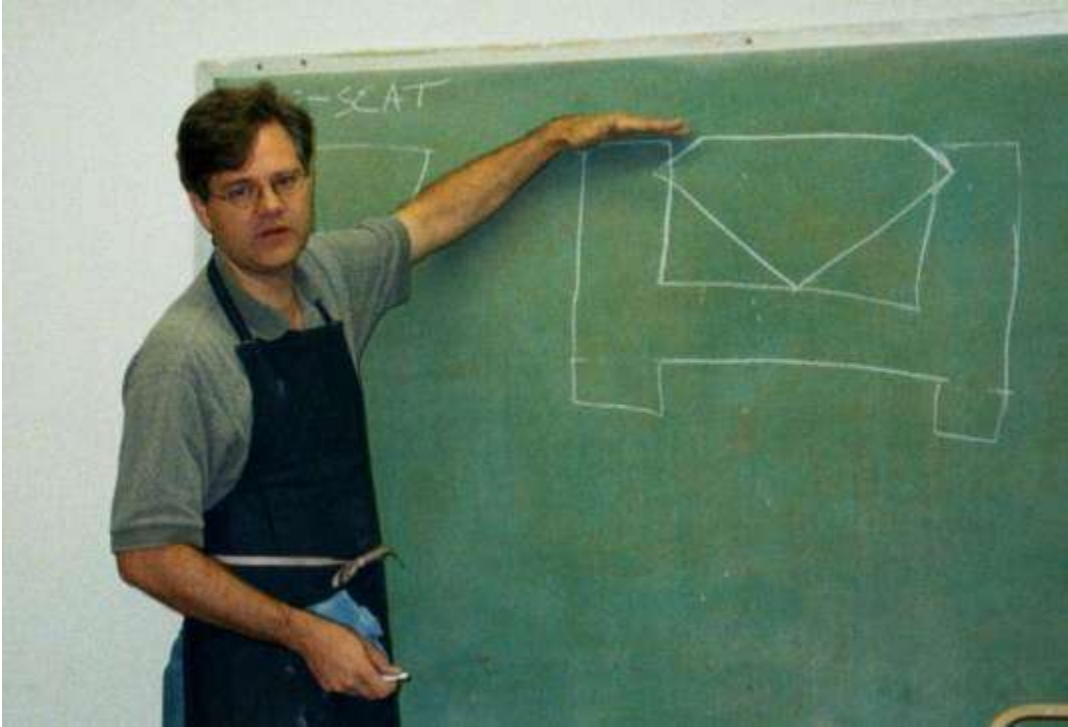
This issue features workshops. It's been a great summer and, while workshops are held year-round, North Carolina has had a bunch of them during "vacation" time. I appreciate the writers who provided the articles and hope those articles will excite your interest and imagination. The next issue of the newsletter will come out in early December. It will contain information about the annual meeting (the past) and upcoming workshops (the future). I would also like to know what YOU... yes, you... have made specifically for the holiday season- a gift, or for yourself, or for sale! Keep it to two paragraphs and feel free to include a photo!

See you October 21st!

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## Carolina Club Event by Fran Schultzberg:

The event at the Carolina Club with me as the guest bartender not only brought yuks, and yuks, but bucks! They added up to \$78.00 donated to NCSG. That everyone had fun and participated in a good cause was icing-on-the-cake so to speak.



Larry Seiger says that our 2mm stones should fit in the channel just like the one on the blackboard. And, for the most part, they did!

## Stone Setting Workshop with Larry Seiger:

Larry Seiger taught the NCSG sponsored stone setting workshop at the Carrboro ArtCenter on the last weekend in July. It was great to see folks from Winsor, NC to Lookout Mountain, GA attend! Larry started with the mindset. No, that's not a new type of setting for some unusual cut of stone. He referred to the mental process of how you approach the task of setting each stone. The logical left half of the brain says the angles are too complex and the precision is way beyond hand-eye coordination. The right brain says that stone setting is an art and all the complexities can be mastered and you can come up with beautiful settings to enhance the design. After two days, the part of the brain we were using was the stem!

There were times when everything came together. Everyone seemed to do really well on the flick of the wrist, bring the Hart bur to vertical, and stop, which cut the seat in a channel for the CZ to click into place. We were using an assortment of CZ's that were 2mm-3mm. Diamonds in these sizes are often used to enhance designs and value.

Everyone tried their hand at prong setting round and square cut stones, a tube based bezel setting and some channel setting. We made a burnisher, prong pusher and a bees wax tool for picking up stones. There was lots of

information and tips. For instance, if you push on a stone from the top to see if it's loose, what you think is stone movement may actually be the reflection of the tool moving and not stone movement at all! Inspection of the stone with a loupe is most important. Larry even has a specially rigged microscope for setting.

Now that the workshop is over, the next step for the participants is to practice, practice, and practice!

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## Metalsmiths Hall of Fame:

The national Metalsmiths Hall of Fame announces that the recipient of the 2001 award is Ramona Solberg, jewelry artist and educator, of Seattle, Washington. <BR>

Ms. Solberg is considered a pioneer in the contemporary jewelry movement. Her passionate interest in world cultures, which she has studied through her extensive travels, has contributed to her distinct personal style. Her work evokes a precious quality to the non-precious material she has gathered from around the world. Ms. Solberg has served on the faculties of Central Washington University and the University of Washington, from which she retired in 1983.

Ramona Solberg's work can be found in the collections of the Renwick Gallery, Smithsonian Institution, Museum of Contemporary Art and countless private collections. She is a Fellow and Trustee Emeritus of the American Craft Council and past recipient of the Washington State Governor's Art Award. More recently, she has been featured in the Living Treasures video series, produced by the Northwest Designer Craftsmen. A retrospective of her work will open in Seattle on November 8, 2001 and will travel to several venues in the United States. A book, entitled "FINDINGS: The Jewelry of Ramona Solberg" is currently being published.

The National Metalsmiths Hall of Fame was established in 1999. It is located at The Arts Center in St. Petersburg, Florida. Awards can be given in four categories: Artist, Arts Educator, Arts Patron and Business Patron. For more information or nomination forms for the year 2002, please contact:

National Metalsmiths Hall of Fame, 719 Central Avenue, St. Petersburg, FL 33701

Or call: Gini Rollins, Executive Director- 727/822-7872 Email: FSGrollins@aol.com



An over-the-shoulder look as Valentin Yotkov demonstrates chasing technique.

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## Chasing & Repousse Workshop by Jane Miskie:

Wildacres - inspiration, serenity, excitement, great food, knowledge, fun, new friendships and awesome! All of these describe my first trip to Wildacres for the FSG workshop in June.

I took the chasing and repoussé workshop with Valentin Yotkov [from Bulgaria via New York] who is a master of not only chasing and repousse but also tool making. He began studying his profession at 13 and was declared a master by the time he was 20. Valentin works in the classical style using German red pitch and absolutely beautiful tools that he makes by hand. Chasing and repoussé is the process wherein the metal is moved by using a set of tools designed especially for this purpose and a chasing hammer. Three steps are involved to complete a piece. Chasing is always done from the front or outside of the metal and is done in the first and third steps and repousse is always done from the back or inside of the piece and is the second step.

We began our class by get our pitch correctly melted in our pots and learning the correct way to embed our metal in the pitch. We all worked on the same design and traced Valentin's pattern on our 20 gauge copper with carbon paper.

Valentin provided everyone with a basic 13-piece set of tools that he had made.

A minimum complete set of tools would have at least 3 sizes of each of the 13 basic tools. [Valentin does take orders to make his tools for people but they are so popular that a set ordered in June had a delivery date of December]. We also learned that most chasing hammers purchased today have to have the handles reworked to obtain the proper bounce.

After learning the proper way to hold our liner tools, we practiced making straight and curved lines and then learned how to remove our metal from the pitch and clean it. Most people did the first step of chasing our design in the copper on two pieces and then decided which one was best to continue the process on. We removed our metal from the pitch with a heat gun, burned the pitch residue off with the torch, and then cleaned and reset it in the pitch with the backside up for the second step. Valentin demonstrated how to use the repousse tools to push the metal out between the lines we had chased it from the front. We practiced some and then repoussed our pieces and repeated the remove, clean and reset process to do the last step. Once again, we would be working from the front, and after Valentin demonstrated, we were eager to get started.

The really fun part of the process is the third step when we refined and completed the design with the background and other assorted tools. On the last day of class, we made a liner tool from metal stock. After working with Valentin's tools, we were aware that no bought tool would ever suffice for the ones we had experienced that Valentin made. It was crunch time! We had to learn to make our own tools or order a set from Valentin. So, we watched his demonstration and set about grinding, filing and sanding in hopes of obtaining our own perfectly balanced 4 1/2 " tool which, in itself, would be a piece of art. There were successes and failures, but we were all happy to have the experience and especially the opportunity to have watched the "master" at work. The week was a wonderful experience made easy by Valentin whose knowledge and talent was only exceeded by his patience and willingness to work with each student individually as needed.

Anyone who has an opportunity to study with Valentin should certainly avail himself or herself of the experience. Wildacres is a beautiful and peaceful retreat that returns you to your everyday life renewed and eager to put your new knowledge to work in your art.

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## Carrboro ArtCenter Renovation:

Would anyone like to donate something to the newly installed jewelry studio at The ARTSCenter? Hammers? New Torch? Anything? The dedicated space at The ARTSCenter was just renovated by the students who came with tools and energy to do the revamping. We now can offer three classes, wax carving, bezel making and beadmaking.... and are looking to offer more.... If you are interested please contact the Director of Studio 3- Jewel School, Fran Schultzberg at 542-6399 (h), or 929-2787 (w) or [fran\\_schultzberg@yahoo.com](mailto:fran_schultzberg@yahoo.com). In addition, if anyone has any tools they would like to donate, NO MATTER THE CONDITION, let's talk. We are also going to have paid bench time for any metalsmiths who want community, and space to work outside the solitary confines of their own studios.... contact Fran for the details.

## Minutes NCSG Board Meeting:

The third 2001 board meeting of the North Carolina Society of Goldsmiths this year met July 22 in the Chapel Hill public library at 2:00 PM. Board members present were Bob Kemper, Larry Seiger, Kim Maitland, Fran Schultzberg, Cathy Koegl.

President Bob Kemper opened the meeting by reviewing the minutes of the last meeting. Fran made a motion to accept the minutes as published in the newsletter. The motion was seconded by Kim and carried unanimously. Cathy gave the treasurers report and made some announcements and suggestions. She noted that the new PO box address had been changed over and while the old box location was still open, all new correspondence should be sent to the new address and all new NCSG publications should use the new address. She also reported that the tax reports had been filed. In other news, Cathy informed us that everyone who needs to have a check made out must produce and submit an invoice. She also asked that she be informed if a workshop is canceled, postponed or cut short, especially when she is not personally attending the workshop. In the past there has been some confusion in this area and has resulted in unneeded difficulties in making financial arrangements with workshop leaders.

Old business

The next board meeting will be October 21, 2001. As usual, this will also be the time of the annual NCSG social. The previous meeting place was the Homestead Center in Chapel Hill. It was agreed upon that this was the best location for the meeting as long as it was still available. Kim indicated that she would make the arrangements with the Homestead Center as she is a Chapel

Hill resident. Fran mentioned that the Arts Center would be available if Homestead Center was not. Monnda Welch made arrangements for the food last year and would be asked to help in this area again as the food last year was exceptional.

Workshop details were discussed for the diamond-setting workshop to be held at the Arts Center in Carrboro by Larry Seiger and the tapered hollow tubes workshop at Pullen Park to be led by Tom McCarthy. Bob will make the wood parts needed for the tube-making workshop. Additional vises would be needed for that workshop and refreshments would be provided by the Pullen park staff. It was also mentioned that due to the scheduling of the workshop that the slide show would take place the evening after the first day of the workshop rather than the Friday evening before the workshop, which is the usual time.

Numerous positive responses have come into the board about the new format of the newsletter. Katherine Meares sent a note of support and encouragement that was read by all at the meeting. After comments were taken, deadlines were discussed concerning the next edition. Discussion was then opened concerning gathering information from and any workshop possibilities for the Winston-Salem and Charlotte areas. The need to fill out our membership statewide and provide more services to other locations was discussed and support expressed for expanding in these areas. Some contacts have already been made and others will be explored in order to provide information to members about the needs and opportunities outside the Triangle area and to give those members who are not in the Raleigh area a voice.

2002 workshops were discussed next. Gary Abbott stone cutting and PMC were mentioned as were die forming and platinum working. It was mentioned that workshops could be included that might attract new members such as retailers with bench jewelers. Notices would be put in the newsletter for comments and suggestions for workshops that members would like to attend. Workshops can continue at both the Arts Center in Carrboro and at the Pullen Park Arts Center, though more information from workshop leaders is needed in order to promote and inform members by way of the newsletter. Questions were posed as to how to increase the attendance at workshops sponsored by NCSG. Getting more information out to regional sources such as Charlotte, Winston-Salem, schools with metals programs and SNAG was mentioned as a way to not only increase workshop attendance but to also increase general membership.

Bob reported that someone had asked for information concerning membership from our new internet site ([www.ncsg.net](http://www.ncsg.net)). And while we don't have the ability

to have payments made to become a member on-line, it was encouraging that we had received such a query already. Still, all payments must be made by sending applications to the PO box address. Also, digital images of jewelry from members can now be included on our website. Every member is encouraged to log on and upload his or her favorite pieces in order to make our site more enjoyable and informative.

Fran announced that the Arts Center in Carrboro would soon have a dedicated space for jewelry making. New tools were bought separately by both the Arts Center and NCSG and are being kept at the Carrboro Arts Center. The Arts Center will be renovating the metals area on August 18 - 19. This will add ventilation and provide dedicated space for metal work. It will also allow craftspeople, jewelers and metalworkers with bench time that can be scheduled at the Arts Center.

The board continued it's discussion of the possibilities for a member show. Several venues have been explored and though many have been promising, some have not panned out at all. Other regional metalsmith groups with visions similar to ours have had huge success with their member shows. It was decided that it would be a good idea to contact some other groups to see what they have done in the past so that we may improve our show in quality, satisfaction and public access.

In new business it was decided that we would reserve the current meeting room space at the Chapel Hill library for the meetings in 2002.

The board voted unanimously to adjourn. Larry Seiger, Secretary, NCSG

## Learning the Hydraulic Press at Wildacres by Lee Ann Aylward:

I'm new to the jewelry crafts and this was my first visit to Wildacres but with the welcome of the Wildacres staff and the coordinators of the workshop, along with the beautiful surroundings, I was soon settled in and looking forward to learning the hydraulic press.

The term "hydraulic press" conjures up intimidating visions of machinery and gauges, so I walked right past the presses on Sunday morning. After introductions all around, our instructor, Chris Darway, introduced us to the hydraulic press. I was surprised to see that it is simply a car jack within a framework of steel plates and bars and sits on top of a table.

Our first project was cutting pillow dies from plexiglass with twist saw blades. It was not difficult to cut the dies, but it took a bit of finesse to successfully pillow the metal without busting the die or the metal. The pillowing is achieved by carefully layering rubber (cut up bicycle tires) over the cutout and then pressing. We all learned a feel for the press with this project.

Steel dies are cut using an angled bench pin, which Chris designed and sold out of quickly. Chris warned us that he usually breaks a few blades cutting dies and assured us that he brought along plenty of blades. That made me feel so much better as my twelfth blade snapped while cutting my first die. But it is creatively inspiring to have a shape that can easily be repeated.

As a class project we made Chris's mechanical ring, which incorporates a die cut piece with a cast piece. Chris had demonstrated mold making and patinas during the week and though we didn't make a mold, many of us did try some of the patinas and we all flaunted our new rings at the auction.

Wildacres was a great experience and I look forward to using my new skills and seeing many of the folks I met again.

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## News from HCC from Arch Gregory:

During the summer semester students at Haywood Community College concentrated on learning forty-four different decorative techniques in thirty days. Included in these techniques were inlay, etching, repousse, reticulation, granulation, patination, anodizing, and fifteen methods of setting stones. For those of you in the Raleigh area, ask Katherine Meares for a more detail description and to see samples. Katherine was a welcomed addition and successfully completed the class.

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## News from ECU by Linda Darty:

School is back in session and we miss Joe Muench! We are also looking forward to the spring when we will begin interviewing applicants to fill his position. Bob Ebendorf and I will be assisted by MiSook Hur, who joined our faculty last year after receiving her MFA in metals in Madison Wisconsin, working with Fred Fenster and Eleanor Moty. In addition to a full house of undergraduates, we have six graduate students. Four of them are returning students and those four will be helping out by teaching some of the classes this fall.

October is a BIG month! I am chairing the Enameling Conference and Workshops which will be held at Arrowmont in Gatlinburg, Tennessee, on October 2nd-9th. Some of the North Carolina artists who will hold workshops

during the conference are Barbara McFadyen, Sydney Scherr and Bob Ebendorf. Other workshops will be taught by Boris Bally, Becky Brannon, Harlan Butt, Marilyn Druin, Helen Elliot, Lynn Hull, Maria Philips, David Pimentel and Coral Shaffer. Keynote speakers David McFadden from the American Crafts Museum and Barbara Seidenath from RISD will join them. The conference is already full, but there may still be some openings in the pre or post conference workshops. If you are interested call Linda Darty ASAP at 252-752-4719, or e-mail [dartyl@skantech.net](mailto:dartyl@skantech.net).

About 20 of our ECU students will be making the trek to Gatlinburg and many of them have work in the International Enameling Exhibition that was juried by Jamie Bennett. This will be a GREAT conference and we hope to see some of you there!

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## SNAG (Society of North American Goldsmiths) News:

SNAG has a special offer. As a member of the NCSG you are invited to become a member of SNAG for only \$ 49 for the first year, 17% off the regular \$ 59 dues. Having undergone significant changes in the last two years, here is just a sampler of SNAG achievements, delivering quality information and services to jewelers and metalsmiths, and to the field- Metalsmith magazine, SNAG News newsletter, member's discounts on SNAG events and competitions, competitions that are only open to members, and services such as SNAG web site, SNAGnet, and Audio Visual Rental Service.

To take advantage of this special guild offer, contact Liz Leonard at (630) 579-3272, (630) 369-2488 [FAX], or at [info@snagmetalsmith.org](mailto:info@snagmetalsmith.org) and mention that you saw this offer in the Society's newsletter. Offer expires November 30, 2001.

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## Sawtooth Center for Visual Art:

### Metals Classes

162. Beginning and Intermediate Jewelry Fabrication fee: \$125

Section A Instructor Lucinda Brogden 8 Mondays, 7:00 - 9:30 pm, September 10 - October 29

Section B Instructor Tom Jennings 8 Tuesdays, 7:00 - 9:30 pm, September 11 -

October 30

Section C Instructor Tom Jennings 8 Wednesdays, 9:30 am - 12:00 noon,  
September 12 - October 31

166. Independent Jewelry Studio..fee: \$75 September 10 - December 14

165. Jewelry Casting: Instructor Carole Morse fee: \$150 8 Thursdays, 7:00 -  
9:30 pm, September 13 - November 1

5062. Advanced Jewelry Fabrication Workshop Instructor Andrea Kennington.  
fee: \$200 4 Fridays, 9:30 am - 2:30 pm, August 31, September 7, 21 & 28

Metals Workshops

5019. Intro to Jewelry Fabrication - Silver Rings Workshop: Instructor Linda  
Rubin fee: \$49 Thursday, 9:30 am - 4:30 pm September 20

5003. Surface Techniques and Cold Connections: Instructor Betty Helen  
Longhi fee: \$150 Saturday & Sunday, 10:00 am - 5:00 pm , October 13 & 14

## [Raleigh's Pullen Art Center:](#)

Teaching and show possibilities (Betty McKim 919-831-6126) Ongoing:  
beginning and advanced classes

Anouncing! Classes in Metalworking at the "Jool School"

Studio 3 at The ARTSCenter in Carrboro

Eight-week classes. Beginners and advanced students are welcomed.  
TUESDAYS from 6:30 to 9:00 pm - Course #1056 "From Wax to Wonderful-  
Learning the Lost Wax Process"

First class September 25 WEDNESDAYS from 1:30 to 4:00 pm - Course  
#1057 "Beadmaking in Jewelry Constructions"

First class October 3 WEDNESDAYS from 6:30 to 9:00 pm - Course #1055  
"Making Large Stone Rings"

First class October 3 Wednesday Bench-time for current students 4:00 to 6:30  
pm For information and enrollment information:

phone The ArtsCenter at 919-929-2787 Ext.101  
or Fran Schultzberg (Farrington) at 919-542-6399 Raleigh's Pullen Art Center