

Letter from the Chair

Susan Kentroti

It seems that most of the year is spent anxiously preparing for the COMA Conference in Salida and then, in a flash, it's passed. The same thing has happened again this year.

Thanks to all of you we broke some records this year. Notably, we had the largest number of registrations we've ever recorded. What made the greatest impression on me, after the extraordinary presenters, was the way in which

the attendees pitched in to help when we needed you! Lynn Brofman, a new member from Minnesota attending her first conference, lent us her computer for one of the presentations. Cori Romine trekked out to DIA to fetch Ralph Gabriner's luggage, forgotten at the National Car Rental counter, and brought it to Salida. Michael Boyd solved all of our equipment issues. Marlin Cohrs, Stan Dromey, and

John Sartin provided yet another year of awesome audio/visual coverage. Lori Colina-Lee manned the registration desk in our hour of need. Todd Tychewicz was an enthusiastic "go-fer" throughout the conference. Thanks to Jerry Scavezze, Judy Hoch, Sharon Schaffner, Harlan Butt, Ralph Gabriner and Marne Ryan for sharing their extensive experience with the group during the Masters' See Chair on page 9

Newbies Beware: Don't Do Repairs!

Jennie Milner

Here's something I wish somebody had told me right after graduation: **Don't do repairs** on other people's work! (Note: always do repairs on your own work!)

We enjoyed each others' hysterical stories about this in Salida last year. Most of us have learned from our mistakes (unfortunately most of us have to go this route). If you are just starting out and you don't see the harm in it, let me race you ahead so you can avoid these mistakes!

I started my career melting, breaking, discoloring, dislodging, and otherwise destroying many things in an effort to be helpful. My most painful attempt was with my Grandmother's sterling silver bracelet that I remember her wearing at my 9th birthday—I reticulated the crap out of

that thing!

You do not have to learn this way. It doesn't pay very well when you ruin stuff and your reputation is on the line. It takes a highly professionally-skilled craftsman to pull off (or know when not to pull off) a repair, and doing repairs doesn't leave you any time to work on what you set out to do in the first place.

First, before you even go into business—because this **will** happen to you—get a referral for a good jeweler who welcomes repairs (a skilled craftsman who gets paid what he's worth).

Nine times out of ten the item that needs repair is irreparable or the repair will cost more than your friend is willing to pay. A skilled craftsman who welcomes repairs has a keen eye for po-

tential hazards and knows when to say no.

Somehow, when you're just starting out those words are not in your vocabulary, either because you do own some mad skills that you're dying to use or you just don't know that 1mm pave stones pop like popcorn when meddled with.

Everyone needs a mantra that lets you maintain your professional metalsmith status and the respect that you deserve. Here's what I say, "I'm sorry, I don't take in repairs, but so-and-so does a marvelous job and is really worth his/her weight in gold." Then start digging for their business card.

Never say "I don't know how" because that leaves doubt in their minds about See Newbies on page 9

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Workshops

Harold O'Connor Workshop at the Clear Creek Academy of Jewelry & Metal Arts, October 13 & 14, 2007. Contact Kathy Pritchett at info@denver-jewelry-academy.com for more information.

She's Back...for FOUR days..... Marne Ryan September 26-29, 2007 at the Allen-Sweetman Studio. Cost is \$650. Make out your check to COMA and send it to COMA P.O. Box 631898, Littleton, CO 80163 as soon as possible to reserve your space. Marne will demonstrate her fused metal technique. Since 1976 she has been creating patterns by fusing thin layers of silver, gold and platinum together in sheets to form fabrics of metal. For more information, visit www.marneryan.com.

Metalsmithing and Jewelry at Colorado State University

Metalsmithing and jewelry is a field that encompasses a broad range of techniques and materials, including copper and silversmithing, jewelry design, functional flatware and hollowware, sculptural work, and welding and blacksmithing processes. As a craft-based discipline, it is historically tied to functional, decorative, and industrial arts.

Contemporary metalsmithing, however, ranges from the exploration of traditional forms and processes to more avant-garde explorations of design, function, and materials. The Metalsmithing and Jewelry program at CSU introduces students to the field with respect to both traditional ideals and practices, as well as to contemporary and innovative work occurring within the field today.

The Metalsmithing and Jewelry program at CSU, in existence for over 30 years, is now headed by Assistant Professor Haley Bates. Under Professor Bates' guidance, the Metals program has been reinvigorated and redesigned. A few noteworthy changes include the introduction of an entirely new curriculum, acquisition of new equipment, and a burgeoning list of visiting artists and metalsmiths who add diversity and perspective to the program. Students have also played a major role in defining the trajectory of the area. A new student organization, the Metal-

smithing Guild of CSU, was created in Fall 2005, and is very active both on- and off-campus.

Metals students are offered the opportunity to explore a range of traditional metalsmithing techniques and processes, while emphasizing formal and

signed to introduce and strengthen technical skills. See CSU on page 9



conceptual development within their own artistic practice. Class projects are de-

Meet the Artist: Haley Bates

Haley Reneé Bates was born and raised in Texas, where she received her Bachelor of Fine Arts from the University of North Texas in 1994. After living for four years in Chicago and two years in southern New Mexico, she went on to receive her Master of Fine Arts Degree from Cranbrook Academy of Art in Bloomfield Hills, MI in 2002.

In 2003, she accepted a position as head of the Metalsmithing and Jewelry program at Colorado State University and is currently living and working in Fort Collins, CO.

As an artist, Haley is drawn to functional, often archaic forms and objects in which design is dictated by use. She incorporates processes of hybridization, reconfiguration, and surface refinement in order to reinterpret these objects.

The objects that she is currently researching for her artwork include fat lamps, oil pots, and whale oil lanterns that were manufactured during the mid-19th century. She



recreates them in copper sheet, using traditional metalsmithing processes and techniques to achieve the appropriate form. They are then given a sleek, industrially applied finish. The resulting sculptural objects are a hybrid of methods and materials that reference both contemporary and traditional craft processes, ideals, and forms.

This work has recently

been included in exhibitions in Boston, MA; Chicago, IL; Rochester, MI; Kansas City, MO; Fort Worth, TX; and as part of a lecture and panel discussion on contemporary American metalsmithing at the Gerrit Rietveld Academy in Amsterdam. She also has a solo exhibition of her work scheduled for February 2008 at the National Ornamental Metal Museum in Memphis, TN.

The Ft. Collins "Posse" at CeCe's house for a mini-workshop on PMC.



The Naja's Holiday Ornament Auction

The Naja Tool and Supply will be sponsoring the 3rd Annual Handmade Holiday Ornament Auction. There will be judging and awards presented. Deadline for entries is Sat. Dec 1st.

Judging will take place on Dec 3rd. Ornaments will be on display until the auction on Dec. 15th. On the 15th we will have a Holiday party in which the prizes will be awarded, ornaments will be auctioned and ALL auction proceeds are donated to The Food Bank of The Rockies Children's Network. The Naja donates all party refreshments and food, time and prizes to this important charity event.

Come and participate, lets help feed kids!!
For entry info. Call Travis at 303-426-6284.

FYI

The Co-Founder of Maroon Bells, Darlene Polidori, died on July 12th, 2007. Our sympathy goes out to Kathy Stickelman and her family in this hard time.

The Contenti Company's on-line newsletter is a source of metalsmithing product and technique information. Visit them at www.contenti.com

Welcome New Members!

Nanz Aalund
 Haley Bates
 Maria Battista
 Gene Bauer
 Betty Kay Becker
 Rich Bohr
 J. Lynn Brofman
 Judy Brown
 Susan Bucknam
 Harry Burdett
 Keith Campeau
 Chris Darway
 Chapin Dimond
 Irene Dorman
 Michelle Ellington-Burns
 Ivy Fasko
 Angela N. Fisk
 Tiffany Freeman
 Robert Frey
 Elaine Gibbs
 Eric Harmon
 Gloria Hoffman
 Emma Hutchens
 James Hutchinson
 Paul Jaeger
 Amelia Joe-Chandler
 Amy Johnson
 Kelly Kerkes
 Terry Kille
 Jennifer Falck Linssen
 Marilee McCain
 Nancy McCalla
 Jamie McLandsborough
 Jaena Michali
 Father Peter Mussett
 Jene Noel
 Kriss Nugent
 Dana Provence
 Harold Sanchez
 Arthur Skuratowicz
 Cassandra Stampados
 Holly Stein
 Delane Ingalls Vanada
 Rosalind Ward
 Carol Weir
 Hazel Wheaton
 J. Fred Woell
 Angela Wyatt
 Gail Yamamoto
 Valentin Yotkov
 Mary Jo Zeidler

What's Next?

*"Art is the ordering of the material in harmony with the spirit."
 J. E. H. MacDonald*

Just as the wind took our dinner plates, Harlan Butts asked the question of Ralph Gabriner. We were at the 11th Annual COMA Symposium in Salida. Harlan is an enamellist extraordinaire—and Ralph is our favorite photographer of jewelry. Both were presenters at the symposium.

Usually presenters tell us about what they do and then do a demonstration. Contrary to our expectations, Ralph showed a personal portfolio of his work. No jewelry. He talked about the history of cameras and photography and then led us through a philosophical musing on what he looks for in pictures. His photos started with close ups, then landscapes, then architecture and then just glimpses of human forms.

During a recent holiday, Ralph visited Turkey. The visit included exploration of some 800-year-old churches, carved underground from solid rock. The images generated reflection on why any group of people would be driven to such extremes and further what made them produce such incredible detail in a hidden place.

Wouldn't it suffice to make simple, safe places to live, out of sight of the pursuers? We can imagine that the underground city felt safe. We can also understand that the simple matter of survival was not enough. These people were being persecuted for their religious beliefs. Perhaps the chance to celebrate those beliefs with ornate religious edifice was what made life worth living.

Mary Lee Hu talked about why she makes fantastically detailed twinning jewelry. It is not because of its intrinsic

beauty—which it has—but because she believes that jewelry has meaning as it connects lives and she wants to celebrate that connection. She talked about inheriting a simple 14K hollow chain. It had belonged to a great aunt, then to her grandmother, her mother and now to her. Its intrinsic value is negligible; its sentimental value is immense.

It was engaging to see Marne Ryan at her workshop and at the symposium. I remember seeing her work six or seven years ago. The work was fused silver with incredible patterns. She used a few stones, and very little gold. The evolution of her work is stunning. Fabulous textures upon texture. Outrageous gems and simply gobs of high karat gold. Most of her work is very large, but some of the most beautiful are more conventionally sized with beautiful gems suspended in unconventional locations. She has found her muse.

Are you just "making stuff" or are you putting your heart

and soul into your work? Why do you make what you do in the way that you do?

How will you grow as an artist and a person? What are you doing to create those shoots of genius? Maybe working a bit less and thinking a bit more. Take a class. Read something that challenges your beliefs or something that takes you to another space. Perhaps do something as simple as moving your workspace or working at night when everyone else is sleeping. Do you ever work outside? Have you made something outside of your comfort zone?

Think about a beautiful sapphire with a rough fused, forged, recycled bit of steel. What about a very simple striped agate with 22K gold? If those ideas jar your notions of jewelry, perhaps it's time to shake up some of your ideas. Maybe it's time to paint a picture. Or write a book.

What's next?
Judy Hoch



Pre-Conference workshop with Marne Ryan at the Allen-Sweetman Studio

Mobile Metal Group Heads to Walsenberg High School



The Mobile Metal's crew, headed by Michael Boyd and Dave of Michael Boyd Studios, visited Walsenberg's John Mall High School for a two-day teaching marathon: 300 rings for 200 hundred students grades 8-12. COMA members Nancy Blair, Donald Allen and Elizabeth McDevitt manned the soldering and buffing stations and helped the students with their sawing and basic metal techniques.



Items For Sale

Interior walls for your dome tent. Charcoal, 2 - 10', 1- 8', 1-4' and 1-2', with overhead pole, connections for interior walls and posts. From www.newvp.com for a showoff tent but will adapt to craftut and light dome tents. These walls work to make your booth stand out from the crowd. It is a finished gallery look suitable for displaying flat art, as well as pictures of jewelry. Much more professional than curtains that blow in the wind, these are weighted at the hem. Constructed of Sunbrella fabric. You can see what they look like on my website

www.judyhoch.com/shows.cfm at the bottom of the page. Asking \$450, paid \$1100.

Propanel desk, light grey. 36" high, 2 shelves. 30" wide and 16" deep. \$110, Like new. For pictures go to www.propanels.com/products/desks.htm.

Tent weights. PVC, concrete filled, tidy with caps on both ends, large eye bolt on top. \$ weights, each about 30 pounds. \$40.

Flash mini tack welder. Useful for positioning things temporarily prior to soldering. It also works with the special findings that are used with a sparkie. New \$700, asking \$325. See details in Rio catalog.

Email Judy@judyhoch.com or call 303-445-1500.





Photos by Nancy Blair, Mary Ridl and Carol Wier

Help Wanted

Ildanach Studios - a local, dynamic metalsmithing studio in Loveland, Colorado is looking for 1 energetic, capable, motivated person for our 35-40/week full time Production Artist position working in production of our award-winning, successful, recycled copper jewelry line. Position opens August 15th, 2007. Please contact Curtis for more information at: (970)669-3835 -or- ildanach@foxryde.com

Jewelry Training Center Opening

Arthur Anton Skuratowicz ICGA, GJG (GIA), Senior Member NAJA President JTC Inc.

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EXPLORING BOUNDARIES: Evolutionary Metal

December 7, 2007 - January 23, 2008
Bevier Gallery; Rochester Institute of Technology
School for American Crafts Rochester, NY

EXPLORING BOUNDARIES: Evolutionary Metal, a juried exhibition presenting a wide spectrum of art from innovative and visionary metal artists whose work combines traditional and non-traditional approaches, breaking conventions and evoking evolution in contemporary metal work.

Boundaries are defined as "something that indicates or fixes limits."
Evolution is defined as "a gradual process in which something changes into something different."

Traditional jewelry and metalwork utilizes processes and mediums that have been well-established and utilized by metal artists for centuries, indeed millenniums in some cases. *Exploring Boundaries: Evolutionary Metal* will exhibit work from contemporary metal artists who push the boundaries of what is traditional metal work through their use of mediums, processes and/or subject matter.

Eligibility

Open to all jewelry/metal artists working in any media. All work must be original and completed within the past two years.

Entry forms are also available by contacting Juan Carlos Caballero-Perez, Associate Professor, School for American Crafts at temoc28@aol.com

Calendar of events:

- Slides/CDs due September 15, 2007
- Notifications to artists by October 15, 2007
- All accepted work to arrive by November 15, 2007
- Exhibition Dates: December 7 - January 23, 2008
- Work returned to artists by February 1, 2008

Entry Check List:

Slides/CDs: Up to 6 images of 1 to 3 works may be submitted. This includes 1 of each work, plus 1 detail, if desired. Do NOT send actual work.

Labeling of Slides: Each slide must be numbered to correspond to slide description sheet. Slides should have artist name clearly marked on bottom, TOP clearly marked. CD images should be jpeg format, 300 dpi resolution and clearly labeled with the artist's name. Include a slide/CD description sheet fully completed.

Description of work: Include a brief statement for each submitted work describing how it relates to the idea of breaking conventions and evoking evolution.

Entry Form: completed entry form must accompany slides/CD entry.

Entry Fee: NONE

SASE: Include a self-addressed stamped envelope for the return of slides/CD. Please be sure to include enough postage to cover the return mailing.

Mail all entries to:
Juan Carlos Caballero-Perez
c/o Evolutionary Metal
103 Florendin Drive
Henrietta, New York 14467

gallery 150

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Newbies from page 1

your abilities, which are superior, of course, in your area of expertise (If you love chasing and, why in the world would you spend five minutes resizing a ring?)

Be strong when you deliver your mantra so you can avoid going all conquering-hero on broken stuff! This is the perfect opportunity to tell them what your studio is all about, plug upcoming shows or nearby galleries that hold your work and then hand them *your* business card. When the skilled craftsman sends 'em packing with their broken earrings, they'll be in the market for a new pair! **This** you can handle!

In the beginning, we're a swimming tidal pool of confidence, self-consciousness, and moderate skill base. (I'm sorry to be the bearer of bad news but you'll learn 90% of what you need to know after

graduation.) We're bound to make mistakes, and there's no higher price to pay than simultaneously replacing damaged earrings, repairing relationships, and massaging your professional self-worth.

Stake your claim on the higher ground, and if you find yourself on everyone's "repairman" speed dial, then maybe you do possess the skills to carry on. (Note, however, that nobody ever asked me twice.)

Just don't forget that every time you return something in worse shape than you got it, you not only did not collect payment for your time, but you may also have lost a potential customer.

Jennie Milner is a COMA member living and working in Fort Collins, Colorado. She graduated from CSU in '98 and is the newest COMA Board member.

CSU from page 2

as well as to provide awareness of both historical and contemporary practice within the field. Ample access to the studio is available outside of scheduled class time. Metalsmithing students of all academic levels are encouraged to interact openly with one another, and graduate students are available for technical assistance or critical analysis. Students of all levels are encouraged to enter regional and national juried exhibitions, to participate in workshops and conferences, and ultimately to locate and establish a place for themselves within the field of metalsmithing, either professionally, academically, or both.

Chair from page 1

Forum and Q & A. A huge thanks to all of you who helped set up tables and chairs for the banquet (and then haul them indoors when it rained). It seems the "curse of Susan" still holds. We will not be planning an outdoor banquet next year!! A special thanks goes out to all who contributed to and bid on silent auction items and to my fellow board members without whom the conference would not have taken place. I feel fortunate to be a part of such a great community of artists. See you next year!

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Oct. 6 — In-Store Demo, Finishing Techniques

Nov. 17 — In-Store Demo, Enameling on PMC

Dec. 1 — Entry Deadline for Holiday Ornament Auction

Dec. 15 — Ornament Auction/Awards Party

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Colorado Metalsmithing Association Membership Application

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To become a member of COMA, please provide the following information:

Name: _____ **Date:** _____

Bus. Name: _____ **Fax #:** _____

Address: _____ **Phone #:** _____

City/State/Zip: _____ **E-mail:** _____

Check one: _____ **New Member** _____ **Renewal**

Method of Payment: _____ **Check** _____ **Credit Card**

MC/VISA # _____ **Exp. Date:** _____

Signature: _____

I would like to volunteer to help the COMA Organization. Please circle all that apply.

My interests are: Marketing Advertising Computer Programs Phones

Other: _____

Membership Costs:

A membership will run from January 1 to December 31. Renew each January.
Regular Membership is \$40.00. Student Membership \$25.00

To qualify for Student Membership you must be enrolled in a degree program and a copy of your current student ID/activity card must accompany your check. Please contact a board member for further clarification.

Send form and check payable to COMA (Colorado Metalsmithing Association) to:

**COMA
P.O. Box 631898
Littleton, CO 80163**

For more information, contact the board at comaforum@comcast.net or visit our web site:
www.coloradometalsmiths.org

We will be compiling our member information into a directory for distribution among current members ONLY. The directory will include name, business name, address and email address. You may opt out of this directory by placing a check in the space below.
_____ I would like my information EXCLUDED from the COMA directory.

COMA Newsletter Guidelines and Deadlines: Manuscripts, announcements, news releases, black and white photographs, illustrations, information about exhibitions, calls for entries, school programs, workshops, etc. are welcome and will be considered for publication.

Deadlines for submissions will be the last day of March, June, September and December. E-mail articles and materials to Nancy Blair at dnblair@msn.com.

COMA, its staff, director, officers, editors, members, and the COMA newsletter specifically disclaims any responsibility or liability for damages or injuries as a result of any construction, design, use, manufacture or other activity undertaken as a result of the use or application of information contained in any COMA article.

To join COMA or tell us about address changes, please send membership dues (\$40 regular; \$25 student) to: COMA, P.O. Box 631898, Littleton, CO 80163.

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