

Cutting Edge to be Held in Salida

Our 2008 COMA Conference, *Cutting Edge*, will be held in Salida, CO from July 11 through July 13. This year we have an exciting group of presenters and activities. Our presenters are Michael Boyd, Tom Herman, David Huang, Jim Kelso, and Carol Webb. In addition, we are bringing back the Rodeo with a “Don’t Pin that on Me” theme; the silent auction; a pin and tool swap; and the master’s forum. New this year are three workshops. Michael Boyd is offering a pre-conference workshop, Carol Webb is teaching a post-conference workshop and Jim Kelso is having a two-hour workshop on Sunday. You need to pre-register for all workshops and the

conference. There is something for everyone to enjoy so register early.

Don’t Pin That On Me is the theme of the 2008 Rodeo. Four teams of four need to register. You will have an hour and a half to completely finish the piece. This year’s piece is a pin. You can design it before the conference, but the piece needs to be completely constructed during the rodeo. A few tools will be available, so bring your favorites or specialty tools. The finished pieces will be auctioned at the banquet. Register your group at comaforum@comcast.net.

Call for Entries: COMA All-Members’ Show, Cutting Edge

Start planning now to submit your work for the All-Members’ Show. This is a great opportunity for all COMA metalsmiths to present your work to the public and to be identified with our organization, which is known and respected throughout the country.

We would like to have an especially good turnout for the All-Members’ Show in Salida this year. *Every member* is encouraged to submit their work and attend the opening in Salida. The show is, again, hosted by Geraldine Alexander and Michael Boyd at cultureclash, 101 North “F” Street in Salida. Geraldine is a member of the COMA board of directors and a great supporter of COMA and our art-

ists. Michael is a world-renowned artist, as well as a tireless educator for the metalsmithing and lapidary arts in Colorado.

To Participate:

1. You may submit a maximum of **3** pieces. Work must be for sale.
2. Each piece must be labeled with your last name, a piece number (1-3) and the purchase price. The gallery retains 40% of the purchase price so price your work accordingly.
3. On a separate page, provide, in duplicate, your name, address, phone number, and email address. List each piece you are submitting by name, title, materials and

retail price as shown above. Include a 1-paragraph artist statement.

4. Pieces must be delivered to the gallery: Cultureclash, 101 North “F”, Salida, Colorado 81201 by **July 1, 2008**. The show runs through July 27, 2008. Please pick up work by July 30. Artists are responsible for return shipping.

5. Please contact Geraldine Alexander at (719) 539 3118 or cultureclash@hotmail.com with further questions.

The artist’s reception is Friday, July 11 from 7:00 to 9:00 pm at cultureclash. Be there to hear about and purchase the latest designs from your friends and fellow artists. It’s a great opportunity to expand your art collection!

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2008 COMA Conference Presenters



Michael Boyd: *Integration of Materials with Metal*

Michael Boyd is a fourth-generation Coloradan, currently living in Pueblo, and is part owner of cultureclash gallery in Salida. His ancestry includes ranchers, engineers and artists. In his youth he painted, but quickly shifted to jewelry and jewelry sculpture. He applies his strong color sense, lapidary skills and innovative creativity to each of his creations. Michael's work appears in *Masters: Gemstones* by Lark Books 2008 on page 176.



Tom Herman: *Bas Relief Sculpture of Metal into Ornamental Designs*

Thomas Herman—Seven Fingers Jewelry grew up on a family farm in Minnesota, and lives now with his family in Stone Ridge, New York. He is a master jeweler and master artist who gets his inspiration from ancient jewelry, nature and architecture. His skill lies in enhancing his jewelry and stone setting using chasing, carving and engraving. Open just about any metalsmith magazine and you'll find a reference to him and his work. Open up Lark Books 2008 publication *Masters: Gemstones* and you'll find a lovely pictorial essay about him starting on page 304. Check it out.



David Huang: *The Development of Luminous Hollowware*

A cursory look at the artwork of David Huang is a treat to the senses. An in-depth look at his artwork and the processes he has mastered leaves one in awe. David works as a full-time metalsmith creating decorative hollowware out of his home studio in Sand Lake, MI (Figure 1). He graduated from Grand Valley State University in 2001 with a BFA degree, emphasis in metalsmithing. His work has been included in several publications including American Craft, Metalsmith, and "500 Metal Vessels." David forms his vessels by hand out of a single sheet of copper using angle raising techniques (Figures 2 & 3). When fully raised, he embellishes the pieces with beautiful designs, chased from the exterior of the vessel (Figure 4). At this stage, David solders on a sterling silver rim (Figure 6), and begins the patination process (Figure 7). For a final elegant touch, David gilds the interior of the vessel with 22kt gold leaf (Figure 8) And the final product is... the whorled vessel.

We are honored to have David with us in Salida this year to share his expertise in so many techniques. Come prepared with your questions! For an informative look at David's portfolio and techniques, visit his website at www.davidhuang.org.



Above top, Figure 1: David's Studio; Above lower, Figure 2: Hammering...; Middle top to bottom, Figure 3: Stages of a raised vessel; Figure 4: Early Chasing; Figure 5: Advanced Chasing; Figure 6: Soldering on the rim; Far right middle, Figure 7: Base Green Patina; Far right bottom, Figure 8: Gold Leaf; Far right top, Figure 9: Whorled vessel.



Jim Kelso: *The Flowering Chisel: An Homage to the Ecstatic Naturalism of Japanese Traditional Metal-Arts*

Jim Kelso is an artist of multiple talents and extraordinary skill. In the early '70s he began his career studying woodworking and boatbuilding at Seattle Community College. His talent expanded into the field of stringed musical instruments, mainly banjos. He became skilled at ornamenting these instruments with carving and inlay, and soon added metal engraving to his repertoire. In 1982 his interest in ornamental decoration flowered into a more artistic expression, with Jim's discovery of Japanese art. His experience in decorative metalwork facilitated his introduction to the complex and enigmatic field of Japanese metalwork.

Jim received two fellowships to study metalwork in Japan in 1988 and 1997. During these visits, he immersed himself in the art of the Japanese Samurai sword and its fittings. He mastered the art of making *netsuke*, the miniature sculptures which were an essential element of the traditional Japanese male attire. In the early 1990s, Jim's interests broadened to include the design and fabrication of jewelry in both precious metals and Japanese alloys such as *shakudo*. Both the Japanese aesthetic, as well as the inspiration of nature in the real world, has influenced his work, which has evolved into an elegant combination of Japanese and European techniques.

Jim's work has been exhibited



widely in the United States, Europe and Japan (where it is in the collection of HRH Prince Takamado). He has been featured in the Smithsonian Craft Show and the Philadelphia Museum Craft Show, where he won first prize in 1995. He has lectured at such premier museums as the Freer/Sackler gallery of the Smithsonian Museum and at the Boston Museum of Fine Art. Museum acquisitions include the Renwick Gallery of the Smithsonian and the Kiyomizu Sannenzaka Museum in Kyoto. Jim's work has been published in Dona Meilach's book *Art Jewelry Today* as well as David Darom's *The Great Knife Collections* and *Art and Design in Modern Fixed Blade Knives*.

Jim's continued pursuit and study of new technique and form have led him to the current focus of making boxes, vessels and small display screens in wood and metal, all with a view to express his love for nature.



Carol Webb: *What I Saw on TV Last Night: Imagery on Metal*

About a year ago, I was visiting my favorite aunt in Gatlinburg, Tennessee. This quaint little town adjacent to the Smokey Mountains is home to the Arrowmont School of Arts and Crafts. I had heard a lot about the school and wanted to check it out. We found our way to the office. We got a list of classes offered for that time and found that an etching class had just concluded. About all there was to see was the gallery. But, oh, what an exhibit.

The gallery featured current teaching, wood-metal objects, and some fascinating projects. They had stickery funny shaped feet with cate patterns, lids, and cated feet

Like noth-

seen. Who I came Comalopes work. I con-

yes, she to our anmore than a is coming to Colorado bash in Salida. But even ter the Symposium, she a class at Arapahoe lege. I am going. It is the busiest time of the and I would not thing.

A bit about this Carol has been in since the 60s. She San Jose and Santa years, she owned a Metalworks, in the time in to work with etching. Around 1990 she started a wholesale jewelry business, again called Metalworks, in Aptos, CA. She had fifteen years of that and burned out on making thousands of a design. At one time, she had 145 galleries that sold her work.

Carol uses etching as a means to explore patterns. She etches through metal to a different metal. Sometimes she has the etching pierce the metal entirely. This workshop will focus on the process of etching and the development of design, not on finished pieces. She will cover toner transfer as well as use of PNP as a resist.

When I interviewed Carol for this piece, she told me that her life is mostly uneventful. Initially, I believed her. Then after a bit of coaxing, she told me about skydiving and about a trip down the Pan-American Highway to Mexico City in a pink Cadillac convertible. Maybe it's about taking chances. Come and find out. There is a lot to discover.

Judy Hoch



rent teach- ing, wood- metal ob- jects. Intri- more compli- and handles. ing I had ever

did this? Carol Webb. Wow! back to Colorado and told our (thanks, Jeff) about Carol's tacted her and found that, would entertain an invitation nual Symposium. So now,

year later, she for our annual better, right af- will be teaching Community Col- middle of the show season, miss it for any-



fabulous artist. the art business sold art supplies in Cruz. Then for eleven jewelry supply store, Capitola, CA. During Capitola, she began

Workshop: Incorporating Materials with Metal

Instructor: Michael Boyd (Pueblo, CO)

website: www.michaelboyd.com

"My technique is just basic lapidary and metal fabrication. The stone is as important as the metal. I am looking for an integration of the medias, a manipulation and blending of the two: Using stone as a medium, not as an accessory."

Michael will be teaching a 3-day workshop on techniques of integrating media (including stone) with metals

Dates: July 8-10, 2008 (Immediately preceding the COMA Conference in Salida, CO)

Location: Steamplant Meeting Room, Salida, CO

Cost: \$250

To Register for this workshop, contact COMA at comaforum@comcast.net or send postcard to the address below.

Registration will be confirmed upon receipt of payment to: COMA, P.O. Box 631898, Littleton, CO 80163.

Student materials list will follow about 1 month prior to the workshop.

Participation is limited to 15 students

Workshop: Japanese Patination and Polishing Techniques

Instructor: Jim Kelso

Jim has graciously offered to conduct a 2 hour workshop on Japanese techniques of Patination and Polishing which he has mastered and incorporates into his beautiful art pieces. The workshop will be in the form of a demonstration and Q & A session. Because of our limited schedule, it will be held during the conference, on Sunday morning from 9-11 am on the Steamplant grounds (exact location TBD). We will be able to accommodate up to 20 people and the cost of the workshop will be \$25 to defray expenses. To pre-register for this rare and wonderful opportunity, contact us by e-mail at comaforum@comcast.net. To complete registration, send check for \$25 to COMA, P.O. Box 631898, Littleton, CO 80163. We will confirm receipt of your payment via e-mail. Admission is on a first-come, first-served basis.

Imagery on Metal...Techniques in Photo-etching

Instructor: Carol Webb (Santa Cruz, CA)

website: www.carolwebbstudio.com

About the Process

Carol creates beautiful, contemporary jewelry and vessel designs rich in architectural detail. Her process involves the lamination of a thin layer of copper over a thicker layer of fine silver. Fine silver has a higher silver content than sterling, which makes it soft. She photo-etches through the copper to the silver to obtain patterns. The pieces are then constructed, and after finishing the copper is oxidized, imparting in the black color.

Dates: July 14-16, 2008 (Immediately following the COMA Conference in Salida, CO)

Location: Arapahoe Community College, Jewelry and Metals Studio, Alamo Center, Alamo & Prince Streets, Littleton, CO

Cost: \$250

To Register for this workshop, contact COMA at comaforum@comcast.net or send postcard to the address below.

Registration will be confirmed upon receipt of payment to: COMA, P.O. Box 631898, Littleton, CO 80163.

Student materials list will follow about 1 month prior to the workshop.

Participation is limited to 15 students.

In the News

Char Schutte won a scholarship award for her "Fisherman" Bolo from the National Arts Program. This program was in Colorado for the first time in 2007. A little earlier she won First Place Fine Arts Crafts at the *Art in the Park* show in Parker. This was an award for the whole grouping of her work. In 2008, Char received the commission to create all the donation pins (the pin you receive when you donate) for the Colorado Children's Chorale. Congratulations, Char!





Jewelers of Mali

Sharon Schaffner

While visiting Mali, Africa this past January, I met many jewelers. There was an instant camaraderie in the fact that we had an universal understanding of jewelry making. I made friends quickly, although always through an interpreter, as English is not spoken very much in West Africa. I made it my pleasure to purchase something from every jeweler I met. How fun can that be!!!!!!



In the Artisan's Market in Bamako I meet this jeweler and purchased some of his traditionally made Fulani earrings in silver. I felt like I could just sit down at his bench and go to work! It is amazing how all jeweler's benches look alike the world over.



These are the Fulani earrings that I bought from the jeweler in first email. There were two very good Tuareg jewelers in the Ngolonina Market in Bamako. I apologize for not stating their names as I can't figure out on their business cards which name goes to which jeweler. I bought the earrings made with the traditional glass wedding beads and the Tuareg style ring from this artist.



I purchased this unique engraved and wood inlaid pendant from the Tuareg jeweler shown with his traditional head cloth. We immediately bonded and showed each other our artist's stamps on pieces that we had.

I had an incredible experience in Djenne. A man was introducing himself as the village jeweler to the guests at an outdoor restaurant. When he came to our table,

we right away had a common bond. He invited me to his shop that evening as to have a better look without the next day's onslaught of tourists. With our guide and flashlights in hand we made our way through dark stone alleyways to his shop. His brothers were working the mid night oil as we all do during a high season! Pictured here is the basic way they clean the jewelry. Using a mixture of limes, water, and salt they heat the solution by pumping air through animal skin bellows to keep the fire hot.

The jeweler's name is Aly Kouyate and if you ever go to Djenne you must look him up or he will find you! I purchased a contemporary ring made by Aly, not pictured, and a couple of old collectable Tuareg pieces. The ring fascinated me. Many people in Mali wear this style. It is a spirit ring. The tall part is hollow and before the ring is capped, a spiritual blessing is placed inside to protect the wearer.

Aly appreciated my interest in the old pieces and then invited us to his house to see his private collection of museum pieces. Wow! Another mysterious walk down dark stone alleyways to his house. There we got a glimpse of traditional Moslem home life. Up the stairs we went to a room where Aly brought out a big metal box. He proceeded to pull out handfuls of rings, bracelets, earrings in gold and silver. I had to pinch myself that this was even happening.

Pictured here are some other scenes. A beautiful seamstress with fabulous gold jewelry and a local blacksmith's workshop in Bamako



In the News

Darlene Armstrong will be showing her Dichroic Glass Jewelry in The Sand Soda and Lime Glass Show (a Colorado Invitational) at the Canyon Gallery (Boulder Library Gallery) in Boulder from May 9 through July 20th. This is a Colorado Artist Fine Art-Glass show. Also, Darlene is now showing her Dichroic Glass Jewelry at the Boulder Co-op on the Boulder Mall.

FYI

Giraffe Bone is back at the COMA conference in Salida. Jerry and Sandy McClure will be selling giraffe bone, raw stainless steel and carbon steel. They can be reached at 405-321-3614.

We Need YOU !

Volunteers are needed for the COMA Board.

Terms are three years. There are no benefits except the JOY of keeping your organization in existence, planning the yearly conference, publishing the newsletter, and planning workshops. There are three positions opening this year. To participate, write a brief description of what you can offer the organization and email it to comaforum@comcast.net

The Jury

Judy Hoch

Recently I had the chance to sit in on the jurying for an art show. The show has a long history of being a good show and is highly rated. Management of the show changed last year. The zapp profile for the show said that the images were to be projected. Having seen the projected images for another zapp show last year, I had some doubts. The projected images did not have balanced color so that of the five projected images, one was very dark, another quite pink and one pale yellow.

I was surprised then when I entered the jury room to see five medium-sized, flat computer screens in front of the room. When the screens were on, the color was much more even, but not perfect, than the previous year's projected images. The bad news was that the images were not very big. The jurors sat about six feet from the screens.

Each of the five jurors had a laptop in front of them. The zapp program on each computer had the five images for each applicant in a line, and included a place for a score. Scoring was from one to seven. "1" was I hate it, and "7" being the best. No middle vote of "4" was permitted.

First, all of the images for all 550 applicants were shown. Each was up for three to five seconds. There was a fair amount of fiddling with the progress of moving through the bunch. About six to eight times, one or another monitor was darkened, the group reset to the prior artist, then the dark monitor turned on, and the process went on. A couple of times it was more complicated than just one out of sync.

Then the show manager spoke to the jurors. They

would see the images for a type of art again in an overview at about the same speed as the first overview. Then they were all to judge each artist once. The criteria was to be excellence in that art without regard to price. However, remember that some of the show should appeal to folks who do not have a lot of money. In addition, the show had a history of whimsical art. About one third of the categories were juried that afternoon. One pass only.

Next morning, the show manager reiterated how the jurying would proceed. Then the head of the arts organization that puts on the show spoke to the jury and said that she did not want a consensus jury, that it was to be the individual juror's opinion. From then, the jury proceeded in what seemed to be a professional way.

However—and you knew that was coming—I asked the jurors what they did in the art world. Even though more than 130 of the applicants were jewelers, there were not any jurors that had functional knowledge of jewelry. Over 100 painters applied to the show, but there were no painters, gallery owners, art educators, photographers, or ceramists as jurors. Three of the jurors claimed MFA status.

Other things of note from watching the jury: When the judging round was on, the images were enlarged, usually resulting in the center one third of the image being projected. For those who had

necklaces in a circle, the resulting picture was a blank. The very short description of the work was read for each artist. The descriptions that worked were on point, for example, "Hand-colored black & white photographs. My photos, my darkroom, colored with oils & pencils." Very clear.

Because the quality of the applications was mostly very high, the show will likely be good. Nevertheless, the notion that the jury picks the best is simply not true. If the jury doesn't know what is good in your discipline, how can they pick that which is well done? So do your best and apply to many shows. However, in the end, if

what you do does not catch the eye of the jury, you are out, no matter how good or anything else. The Bruce Baker lessons on images for jurying are spot on: pay attention to order, color, and content. It really matters. Your pictures need to be clear with consistent backgrounds and display as a coherent body of work.

It may be that I am being too tough on the jury process. Good art is good art. It just seems to me that the jury should have a broad view of art today. Large categories of applicants should be judged with knowledge of the category. Or is that unrealistic or wishful thinking? Don't people who come to an art festival expect to find work that is among the best of its type? Can a juror who doesn't know the process separate mass production from truly original work?

Your pictures need to be clear with consistent backgrounds and display as a coherent body of work.

The Art Market

Judy Hoch

It is only the beginning of the year and what a start!

In December, I came off the wait list for the La Quinta Arts Festival in March. I prepared like crazy with nice stuff, but not a lot of it. The drive to La Quinta, California is about 1,100 miles across the desert. Considering her age, my 14-year-old blue van is in good shape. We left the extra showcases in Colorado and packed her tight. We had nasty crosswinds that made noise, and she wanders a bit on the road. The north route is shorter so we took I-70 over the mountains to where it

ends in Utah, then southwest on I-15. We made good time so took a detour to see the Hoover Dam. Did you know that they are building a four-lane highway suspended over and in front of the dam? The buildings of the dam are art deco at its finest. Nice to see what the government built during the depression in the '30s.

We found our way to the show location. After the winter snows here and the desert we drove in, palm trees and green grass was a welcome sight. When we walked to our site, orange blossoms perfumed the air.

And it just got better. My booth location was close to the entrance, and even opened on two sides. We found out why you have to anchor your tent with three feet of rebar on each corner. It got really windy, but no tents blew away. Rumor has it that a large part of the small (\$250) booth fee is to fix the sprinklers after all the rebar comes out. This show really treats artists well—non-stop munchies, water, lunches daily, booth sitters on call, and more.

While there weren't many attendees, those that came seemed willing to spend. The

show is four days long and there were folks every day. My gross sales were the best numbers I've ever had. The 20% "donation" to the arts foundation takes it back to a good normal show. The good news is people are buying art jewelry.

It is nice to start shows so early in the year. In the newest Sunshine Artist, I noticed the review of the February Tubac, Arizona show also posted very good sales for most artists. This is the start of a very good year. Smile, be happy and get to your studio and make stuff!

gallery 150

wearable & nonwearable art

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The Naja Tool & Supply Calendar of Upcoming Events

Pendant Design Competition
Deadline for entry: May 31

**Annual Open House and
Pendant Competition Awards**
June 14, 10 a.m. - 5 p.m.

COMA Conference
July 13 and 14

The Naja will have a table outside the
auditorium.

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Guest Lectures, Web Marketing and More...

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 first day of February, May, August, and November. You will receive the newsletter about a month later. E-mail articles and materials to Nancy Blair at Blair_Designs@hotmail.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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