

# Fall 2002 Newsletter

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## Annual Meeting of NCSG

Mark October 20th 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 20, 2002

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, has a gravel drive, and is on the right side just past the turnout for the Lake Hogan sub-division.

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## NCSG Board Meetings:

NCSG Board Meeting Minutes- July 21, 2002

The quarterly meeting of the board of directors of the North Carolina Society of Goldsmiths met July 21, 2002 in the Chapel Hill library at 2:00 PM. Those attending were Bob Kemper, Cathy Koegl, Jane Miskie, Larry Seiger, Sheila Stillman and Monnda Welch. Kim Maitland was not able to attend and Fran Schultzberg took the day off due to age related personal issues (Happy Birthday Fran from all of us at NCSG!)

The meeting was called to order by President Bob Kemper. The minutes were accepted as printed in the last newsletter. The treasurer's report was given by Cathy. After months of problems related to the need to order new checks, the

situation is finally resolved. We now have a routing number acceptable to the Federal Reserve and were credited fees that were charged to us by the bank in error.

Our annual meeting is coming up on October 20, 2002 from 1 - 5PM. As is tradition, the board meeting is held from 1 to 2PM and the social from 2 to 5PM. The food and location has been so good for the past couple of years that it was decided to continue with the same location and the same caterer. Monnda agreed to reserve the building and arrange for the catering. As usual there will be door prizes and if members bring their slides a slide show. A card reminder will be sent out by Bob to remind everyone about the social and to remind everyone to bring slides and/or work. Voting for next years board of directors is also held on that day. Everyone is encouraged to come and make their voice count. It is also a good way to volunteer for the board or make sure you don't get drafted for a position by a popular, grass roots write-in campaign.

Workshop schedules were next on the agenda. Jean Stark's granulation workshop is to be held in October 11-13, 2002 and perhaps will be repeated next year in October 2003.

September the 3rd was determined to be the first date that people could send in applications for this popular workshop. Six kilns will be available to buy for those who don't have one and there may be attendees who can share a kiln with someone who has brought their own. The best option is to buy one as the schedule for the workshop will be tight. The cost of a kiln is in the \$110 to \$120 range that reflects the Society's cost for the kilns.

Bob will call Jean about the cost of the workshop materials. \$40 is usually the cost for materials in silver, though gold may be brought in by individual attendees for their own projects. Due to the great popularity of Jean's workshops and the problem of not being able to accommodate everyone interested, increasing the amount of the workshop was discussed in order to equalize the number of requests to the number of seats available. In the end it was decided that the

seats would be filled by random drawing based on applications with a September 3rd postmark given first shot at the open positions in the workshop and followed by successive day's postmarks until the workshop is filled.

Monnda has found a person who is willing to take over the job of processing the newsletter. It seems that the process of getting our tax-exempt status changed to a 501c3 will take a little longer than originally planned, but it is still in the works.

Fran Schultzberg raised \$70 during the bartending event at the Carolina Club. The event brought in over 30 attendees.

Monica has not been reached yet about her offer to hold our member show in Charlotte. However, we are still debating how commercially oriented we want the show to be. Monnda said that she could use 2 volunteers to help her contact and send out public service announcements about other NCSG events to newspapers in the state. If anyone is interested in helping they should contact her. It was suggested that the email addresses of the board members be published in the newsletter so that those who want to volunteer, have comments or questions could easily contact a board member.

New Business:

Fran and Monnda have new hydraulic presses and will be doing a workshop to show the uses of the presses. Those who are interested should contact them for information on times and dates.

The workshops for 2003 were discussed next. This August there will be no workshops. Michelle Alexander will do a PMC workshop in February 2003. Ben Dyer is doing a small scale forging workshop with us as well next year. Jean will be approached about the October 2003 workshop, leaving August 2003 open for suggestions and ideas.

NC State wants to set up a new metalsmithing department. The Gem and Mineral club is already expanding in that area

and it was discussed that joining up with them could mean a better location for the Society to hold workshops. Jane will keep us updated as to developments in this area.

We need an election committee to find people to fill open seats on the board, but since the election is to be held in October it is too late to get it going. A vice-president is sorely needed to help Bob out with his duties. Larry Seiger said he would be willing to bump up to VP if someone could be found for Secretary. It was decided that the two positions could possibly be merged. Bob said he would look into that possibility and if no one objected the unified position would be added to the ballot.

We have had six new members join this year from Wildacres.

All new and old business had been taken care of and since many of those attending had already left early and there was only three people left, the meeting was adjourned.

Larry Seiger,  
Secretary, NCSG

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**President's Column** by Bob Kemper  
(akemper@esn.net) 919-731-2146:

What a three months this has been since the last issue!

Anne Courie-Meulink called me on July 23rd with the tragic news that Nina (Neily) Lane had been killed in a traffic accident in Raleigh. Nina was special to all of us who knew her from way back when the NCSG was re-organized at Wildacres and moved to Raleigh more than a decade ago.

Nina was the vice-president and put in lots of hours doing the legwork to get non-profit status for the NCSG. She was instrumental in setting up NCSG workshops at Artspace when she had a studio there as well as doing so much more to help the NCSG.

Nina was a wonderful and unique person of intelligence, talent, beauty, energy, wry personality, with some personal problems

and sadness overlaid for complexity.

My understanding of what happened on the morning of July 23rd is that she took her car to the dealer for some maintenance. A salesman offered her a test drive in the latest new car during the wait for the maintenance work to be completed. During the test drive, it rained. A car coming in the opposite direction hydroplaned on the water and crashed into the new car killing Nina. So abrupt. So incredulous. Nina is in our memories.

The end of June was FSG (Florida Society of Goldsmiths) at Wildacres. As usual, it was wonderful! There are several articles by NCSG members about classes at Wildacres in this issue.

Yes, I went to Wildacres! Yes, I met wonderful old friends and delightful newcomers again this year as I always do! Yes, I had the best time and, yes, I was busy all the time! Thanks to the members of FSG who put in the long hours of work to make the Wildacres programs such a success EVERY year!

Our October workshop is Granulation with Jean Stark. I'm certain that by the time you read this her workshop will be filled. I've already talked with her about putting us on her calendar for next year. Our lineup for classes in 2003 looks great! Read about it in the Minutes.

The Annual NCSG members meeting will be on Sunday, October 20th. Please come!

It is so delightful to do show and tell, and to talk shop with everyone!

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## 2002 Hall of Fame Awards Announced

The National Metalsmiths Hall of Fame announces that Mary Ann Scherr, artist and arts educator from Raleigh, and John Prip, artist and arts educator from Cranston, RI, are the 2002 Award recipients.

Mary Ann has been active in the field of metalsmithing and design for the past fifty years. She has taught at Kent State, Parsons School of Design, Penland School of Crafts, Duke University and Meredith College. Her jewelry and artworks are in many permanent collections including the Vatican, The Metropolitan Museum, the American Crafts Museum, The National Museum of Art, and The Smithsonian Institution.

(The full press release is available at the Florida Society of Goldsmith's web site- [www.fsg4u.com](http://www.fsg4u.com))

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Jean Stark dripps dopping wax into the tapered tube which will form one-half of the bracelet while Bob Kemper observes and Kaye Ridings takes notes.

## Byzantine Hollow Bracelet Jean Stark's FSG Workshop at Wildacres

By Jane Miskie

Wow! A spiculum without hammering! How many times have you thought about making a spiculum, but just didn't want to spend hours hammering the metal into the correct shape? The big news is that Jean Stark has developed a way to make spiculum type jewelry without needing a forming hammer - - just a leather mallet for some small taps. The people fortunate enough to be in Jean's workshop on the Byzantine Hollow Bracelet in June at Wildacres learned this process and were delighted with the beautiful bracelets and earrings they made out of fine silver and 22 karat gold.

Jean started the class off by showing us examples of the exquisite bracelets she had made and pictures in several books on Byzantine jewelry she had brought with her. She

passed out a very detailed handout on the process we would be using and went over it with us. Then we were off - - Jean demonstrated each step and then we would do it with her invaluable help.

The first day we cut out our metal and formed it into an anticlastic shape using a mandrel and swage block. (Two separate cones are made which are soldered together later to form a bracelet) Most of the forming is done by pressing and then quickly tapping the mandrel into the swage block with the leather mallet until an elongated cone is formed and the edges meet. After we had formed our cones, the seams were soldered. Then the fun began!

As in any workshop, some people worked faster than others and they made multiple pieces, however, the second day was a completely new process for almost all of us. We took our cones and melted green dopping wax into them so they would not crease when being bent. After the wax had cooled, we formed the cones into curve with the curving jigs Jean had made for the class (we were able to purchase the jigs at the end of class). Our next step was to melt the hardened drop wax out of the bracelet halves, which was done with a torch.

The next two days saw everyone at a different stage of work. We had to make sure our bracelet halves were the right size because the bracelet will be a bangle and cannot be opened and closed when it is finished. We used a bracelet sizer to determine how big our bracelet would have to be to go over the widest part of our hand. We then drew a template from the sizer. The two cones were placed on the template and marked to the correct length, then the excess was sawed off and the ends filed to make an exact meeting point at the large end and to have a small gap at the pointed end of the cones. The next step involved placing the large end of each cone over a "Christmas Tree" shaped mandrel and gently flaring the edges. Once the flared sides were filed to meet perfectly again, a cylinder shaped wedge was made to shim the bracelet

cones together tightly for soldering. The braced halves were then laid on carborundum crystals and soldered together. After cleaning the bracelet up and polishing with tripoli, it was ready to be embellished and the small ends connected. A small cylinder was soldered on over the small ends to make a termination. Everyone finished their bracelets in different ways. Some terminations were all silver and some were trimmed in gold while some terminations had a stone in them.

By the fifth day, most people had finished their Byzantine projects so Jean taught us how to make a Twisted Viking Bracelet with the eight gauge silver wire we ordered earlier in the week. The bracelet was made by twisting a folded piece of fine silver wire until tight (twice). Then repeating with a second piece of folded wire. Those two wires were then twisted together. The ends were hammered together and finished off however you desired.

It was a wonderful workshop and we learned so many new things that will keep us busy for months to come. I highly recommend that anyone who has an opportunity to take a class with Jean Stark should do so. She is a great teacher!

## Marriage of Metals Workshop at Wildacres

By Laura Ball

It would be difficult to find a more beautiful setting, finer instructors, more congenial classmates and better food than we enjoyed at Wildacres during the week of June 22-28 this year. John Cogswell, a well-known teacher, metalsmith, jeweler, and artist, taught my class- The Marriage of Metals. John has taught a multitude of workshops throughout the United States, many in North Carolina, and we always feel fortunate to be a part of his program.

The Marriage of Metals is a blending of various metals to make art forms of your choosing. In this class we began our first project by incorporating geometric shapes into a picture or design. The design was sketched on paper and then highlighted with coloring pencils. The completed design is transferred to heavy paper and the original, known as the cartoon, is saved for future reference. Once the transfer is made, the shapes are cut with an X-acto knife and the outlines of each piece scribed on the various metals. The shapes were sawed from the metals, fitted together and soldered to make a 2 or 3-dimensional visual design. The tops were filed or sanded down to a smooth surface.

The second project was a blending of 2 contrasting 18-gauge wires. The wires, approximately 18" long, were twisted tightly with the help of a hand drill and then stick soldered with hard solder. The soldered wires were pulled through a square draw plate until the edges were even and completely squared. A tight coil of about 1" in diameter was made from a length of the wires and then soldered. The solder was then filed off and a beautiful whirlwind pattern was left. John then cut straight 2-3" sticks, soldered them together and produced a candy-cane effect on a rectangular piece of metal.

In addition to learning the blending of metals, we received many tips and tricks in the general art of metalsmithing. (We even left with one of his many famous recipes: 2/3 c. oil, 1/3c. orange juice and 2c. flour. Mix well for the flakiest, lightest piecrust ever!)

We were a class of 16 fortunate metalsmiths to have had the opportunity to study with John.

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## News from Eastern North Carolina

by Linda Darty:

We are pleased to welcome Tim Lazure to the Metal Design program in the School of Art at ECU. Tim received his BFA at the Rochester Institute of Technology in NY and his MFA at UMass at Dartmouth. In addition to producing and marketing a line of functional steel and metal furniture for the past several years, Tim has also worked as the shop technician at the Rhode Island School of Design. The ECU metal design students are fortunate to now have four faculty in the metal program.

Tim joins Linda Darty, Robert Ebendorf and MiSook Hur who finished her MFA with Fred Fenster and Eleanor Moty in Wisconsin, joined ECU 3 years ago and teaches in both foundation design and metals. During Tim's second day of campus orientation, he was already out buying lumber to modify the work benches in the studio, which will soon all have flex shafts and new lamps!

The faculty and graduate students are working overtime, building, painting and re-organizing the studio for the growing number of students it houses. The facilities have undergone a complete ventilation renovation this summer, with new stainless exhaust hoods over the casting area, flexible hose exhausts over 8 solder stations, individual stainless exhaust hoods over 7 enameling kilns, new sinks and countertops, and individual exhaust areas for soldering over each of 6 graduate student work benches.

The graduate facility also includes exhausts for enameling and acid areas.

The semester is off to a great new beginning and the faculty extends a welcome to all of you, NCSG members, friends and alumni, to visit us soon!!

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**Carrboro ArtsCenter:**

300-G East Main Street  
Carrboro, NC (919-929-2787, ext. 101)  
www.artscenterlive.org

## ARTSCHOOL "JOOOL SCHOOL"

Currently enrolled students are invited to free bench times to work on their projects, Wednesdays, 4-6:30pm and Thursdays, 6:30-9pm (no bench time November 27). Previous students who are not enrolled this session, may buy bench time on Thursdays, 6:30-9pm, for \$12. **1067 SILVER CASTING** Make a surprise casting from fine silver! Learn how to use a torch and smelt fine silver by casting the molten metal into wet straw. Suddenly, it's a pendant or earrings. Finish and polish the piece and you have your own creation in just eight hours! New and continuing students welcome.

- \$25 materials fee, paid to instructor at first class

Fran Schultzberg

Section A: Tuesday, 4-6pm, September 17-October 8 (4 weeks) \$70 public, \$65 Friends

Section B: Wednesday, 11am-1pm, October 30-November 20 (4 weeks) \$70 public, \$65 Friends

**1068 ETCHING** Going from idea to bracelet in a minimum amount of time! We start with family stories that can be adapted to a bracelet format. We explore the means to develop these legends and create a beautiful design. The design is then transferred to the surface of the Nu Gold (bronze) metal and then is etched and finished to emerge as a family heirloom. A luxurious bracelet in just eight hours! New and continuing students welcome.

- \$12 materials fee, paid to instructor at first class

Fran Schultzberg

Section A: Wednesday, 11am-1pm, September 18-October 9  
(4 weeks) \$70 public, \$65 Friends

Section B: Tuesday, 4-6pm, October 29-November 19 (4  
weeks) \$70 public, \$65 Friends

### 1069 FABRICATION

For beginning as well as continuing students, this course in metalsmithing will involve making a pin/pendant which can be worn alone or with handmade beads or a handmade chain. Design, soldering, sawing and piercing plus bezel construction and stone setting are included. Continuing students may bring projects they've been working on.

- \$25 materials fee, paid to instructor at first class

- enrolled students are welcome to open studio time on Wednesdays, 4-6:30pm

Fran Schultzberg

Section A: Wednesday, 6:30-9pm, September 18-November 6  
(8 weeks) \$176 public, \$162 Friends

Section B: Wednesday, 6:30-9pm, November 13-December 18  
(6 weeks) \$132 public, \$122 Friends

### 1070 CARVING TECHNIQUES

Wax is the softest way to silver; it is known as the Lost Wax Process of making jewelry. This is an ideal course for the novice. We make our own wax tools, and then begin to carve our own pieces (much of the carving can be done at home, if you prefer). The completed models are then shipped off for casting. The final classes include polishing, decorating, soldering and finishing your original wearable art. No stone setting in this course. Continuing students may make more advanced pieces, with interlocking components.

- \$25 materials fee, paid to instructor at first class. Please note: this covers materials used in class. Students will also be charged for casting/shipping costs, which can range from \$5

to \$50 depending on the size of the piece. - enrolled students are welcome to open studio time on Wednesdays, 4-6:30pm

Fran Schultzberg

Tuesday, 6:30-9pm, September 17-November 5 (8 weeks)

\$176 public, \$162 Friends

### 1071 BEADMAKING

See an historical overview of beads from 30,000 years ago to today. Beginners will learn all the skills in fabricating jewelry as well as stringing and assemblage of necklaces and pendants. Continuing students will work on more challenging beads as well as production techniques.

- \$25 materials fee, paid to instructor at first class - enrolled students are welcome to open studio time on Wednesdays, 4-6:30pm and Thursdays, 6:30-9pm.

Fran Schultzberg Tuesday, 6:30-9pm, November 12-

December 17 (6 weeks) \$132 public, \$122 Friends

### 1072 CHAIN MAKING

Using ancient techniques, we will learn to make chains with closures. Beginning students will make a chain while learning to solder, form and weave the links. Returning or advanced students will make a medallion with a stone as well as a triple woven chain.

- \$25 materials fee, paid to instructor at first class  
- enrolled students are welcome to open studio time on Wednesdays, 4-6:30pm and Thursdays, 6:30-9pm.

Fran Schultzberg

Section A: Wednesday, 1-3:30pm, September 18-November 6 (8 weeks) \$176 public, \$162 Friends

Section B: Wednesday, 1-3:30pm, November 13-December 18 (6 weeks) \$132 public, \$122 Friends

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## PMC in Mint Condition!

Pam Wittfeld reporting from Charlotte

The week of July 8th, the Mint Museum of Craft and Design in Charlotte, backed by funding from a variety of grant sources, hosted a weeklong workshop for Charlotte area Art Instructors. The workshop consisted of three segments - Textile Surface Decoration, History and Design of Mosaics, and Introduction to Precious Metal Clay - each facilitated by individual area art teachers. I was honored to be asked to take part in this first-ever MMCD sponsored Educators' workshop, and to be able to introduce a material brand new to all the participants.

My personal curiosity in PMC led me to a PMC Certification Class in Asheville with Chris Darway back in January. More recently, I attended the Florida Society of Goldsmiths' Wildacres Retreat and spent a week studying under Barbara Becker Simon. Both of these individuals are Senior PMC Instructors with the PMC Guild as well as recognized Metalsmiths and artisans. The information gained from these two experiences and individuals was extremely informative and helped me provide a great experience for the teachers.

In one and a half days participants viewed images of Jewelry made by artisans working with PMC, they were introduced to materials and techniques, and they had hands-on time. After firing their pieces at home at night, I returned to present them with their ideas transformed into Fine Silver! We explored wire brushing, tumbling and oxidation as finishing techniques. The teachers were fascinated with the material, its forgiving characteristics, and the wide variety of pieces the group produced in the short time we had! Though many attendees had prior experiences with clay and/or metals, some had never taken Jewelry classes before and were excited about their accomplishments.

PMC is cost prohibitive for general use in most classroom settings. We discussed ways it can be introduced with upper level Jewelry and Crafts classes, as well as adapted to special club or similar activities. Teachers' work from all three areas of

this weeklong workshop will be on display in the fall in a newly designated Educational "Star" Gallery of the Mint Museum of Craft & Design.

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## The Collection...viewing art as a way of life

Our own Frances Bregman Schultzberg is one of six artists featured in an exhibition at The Arts Center, 220 S. Main Street, Lexington. NC. The exhibition runs from now through October 2nd. 336.249.2742

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## A Creative Retreat to Wildacres!

By Pam Wittfeld

As a Charlotte teacher I experienced Wildacres about five years ago. There was a comfort zone in place as I headed up the winding roads, having some idea what to expect physically, and looking forward to a weeklong workshop sponsored by the Florida Society of Goldsmiths. As I parked, the first person I saw was Chris Darway, one of the visiting instructors, and with whom I had completed PMC certification back in January.

I attended Wildacres to increase my knowledge and experience with PMC, and spent the week with Barbara Becker Simon, a glass bead maker and senior PMC instructor whose name was already familiar to me. Our workshop was a great mix of individuals of varying backgrounds and expertise, sharing a common curiosity to learn more! The days flew! By the time our workshop was in full gear, we had to pack up. For the auction we each created and donated a PMC bead for a necklace. The bidding was strong, especially among four of us in the class! It went home with a good owner!

As an art teacher, I attend many workshops. As an individual refocusing and building on an earlier college interest in Metals, I have chosen to attend select workshops. Wildacres has a special twist in that everyone shares one common interest - Metals and Jewelry forms - and does so in an environment that expects nothing else of you for an entire week! As with all of my experiences, I learn in my own workshop as well as from other attendees. At Wildacres, meals are times to catch up on new techniques, share tips, eye new creations, and to vent frustration over a failed endeavor. Oh yes, and we eat! Especially the wonderful cookies we hoard like little chipmunks for afternoon workshop snacks!

Members of NCSG are fortunate to have this FSG event so close to home. The sponsors and most attendees travel far - from Florida, Michigan, Texas, Alabama, and beyond. I saw NCSG faces I recognized from my May excursion to Linda Darty's Enameling workshop in Carrboro. And to them I say "thank you" for making me feel comfortable after having known each of you for such a short time. I made new friends, including my roommate from Raleigh. And, I was able to put some faces with names of FSG people to whom I had corresponded or spoken. I was surrounded by a group of creative people with much to share.

Getting desired workshops at Wildacres is competitive, especially when you want a specific instructor's workshop. At our "show and tell" it was obvious each of the instructors has extensive expertise, and any workshop can be great! Perhaps I should not be raving about Wildacres so much ... I hope to return and don't want you to take my place!

contact Bob Maier, Registrar, P.O. Box 408, Aripeka, Fl. 34679, (352) 597-9055.

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## Campbell Folk School

One Folk School Road, Brasstown, North Carolina 28902

1.800.FOLK SCH, 828.837.2775, (fax) 828.837.8637  
www.folkschool.com

September 22-28 - HINGES & CATCHES: JEWELRY IN MOTION  
- Barbara Joiner

October 13-19 - Basic Skills & Fun Stuff - Mickey Johnston

October 25-27 - Paper Bead Jewelry & Paper Boxes (Weekend)  
- Judy Anderson

Oct. 27-Nov. 2 - Beginning To Intermediate Silversmithing -  
Barbara Joiner

Nov. 3-9 - Wire-Crafted Jewelry - Paul McClure

Nov. 17-22 - Copper & Silver (5-night week) - Billy Whitefox

Dec. 1-7 - Precious Metal Clay - Kathy Van Kleeck

Dec. 8-14 - Holiday Projects In Polymer Clay - Rose Mary  
Heaton

Dec. 8-14 - Wire-Crafted Jewelry - Paul McClure

YEAR 2003

January 5-11 - Designing That Special Piece Of Jewelry - D.X.  
Ross & Barbara Joiner

January 19-25 - Granulation - Doug Harling

Jan. 26-Feb. 1 - Dimensional Silversmithing: Heart Of Forging  
- D.X. Ross

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## Raleigh's Pullen Art Center:

Teaching and show possibilities (Betty McKim 919-831-6126)

([www.raleigh-nc.org/parks&rec/pullen/pullen.htm](http://www.raleigh-nc.org/parks&rec/pullen/pullen.htm))

Ongoing: beginning and advanced classes

## Sawtooth Center for Visual Art, Winston-Salem:

Phone: 336-723-7395

Fax: 336-773-0132

[www.sawtooth.org](http://www.sawtooth.org)

162. Beginning and Intermediate Jewelry Fabrication This class is designed for beginners or repeating students. Learn the many facets of jewelry-making using sterling silver or other metal. Basic topics include sawing, soldering, polishing, simple stone setting, surface texturing and others as class interest dictates. Learn while creating bracelets, rings, pendants and earrings. Materials are available for purchase during classes. Location: Metals Studio fee: \$140

Section A Instructor Kathy Young Albertelli 8 Mondays, 7:00 - 9:30 pm, September 23 - November 11

Section B Instructor Tom Jennings 8 Wednesdays, 9:30 am - 12:00 noon, September 25 - November 13

### 165. Jewelry Casting

Instructor Carole Morse

Discover the mystery of molten metal transformed into beautiful jewelry. The traditional techniques of wax carving and sculpting are used to create a model. The wax model is then invested in preparation for lost-wax vacuum casting using silver or other metal. Jewelry fabrication experience is helpful but not required and beginners are welcome. Materials are available for purchase in class.

Location: Metals Studio fee: \$151

8 Thursdays, 7:00 - 9:30 pm , September 19 - November 7

166. Independent Jewelry Studio Prerequisite: several

Sawtooth jewelry classes and thorough knowledge of studio and equipment. Studio is available any non-class hours. Contact the Metals Studio Coordinator for more information. fee: \$75 September 16 - December 6

## Metals Workshops

### 5032. Bead and Pearl Stringing

Instructor Kathy Young Albertelli

Learn to string pearls and other types of beads. Using a knotting process, complete several samples or finished pieces in this 2-Saturday workshop. Through discussion, demonstration and lots of hands-on practice, learn the basics of the art of creating a skillfully crafted piece of beaded jewelry. Students who've had bead stringing experience may proceed at their own pace. Please bring any beads and/or stringing supplies you want to work with. First project materials are included in the fee. Other beads and supplies will be available for purchase during the workshop.

Location: Metals Studio fee: \$75

2 Saturdays, 1:00 - 3:30 pm, September 21 & 28

### 5013. Small-Scale Metal Forging

Instructor Betty Helen Longhi

Using nonferrous metal (copper, brass, nu-gold) explore creative forging techniques and their application in jewelry making and small-scale sculpture. Add fluid lines and forms to your jewelry work with beautiful forged elements. Experience in metalworking helpful. Some materials provided. Supply list will be mailed. Betty Helen Longhi is a metalsmith who creates finely crafted jewelry and sculpture in gold, silver, and niobium. She incorporates various texturing techniques with forging, shell forming and die forming in her pieces. Her work is recognized for its' sculptural quality, flowing lines and subtle use of anodized niobium as a source of color. She has taught at various schools including Haystack School of Arts and Crafts, Penland School, Parsons School of Design and Peters Valley Craft Center.

Location: Metals Studio fee: \$150

Saturday and Sunday, 10:00 am - 5:00 pm, November 2 & 3

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## Member Directory

How do you communicate with other metalsmiths?

We try to communicate the thrust of the ideas and techniques that occur in the workshops through the newsletter. And, we try to toss in helpful tips. But, what about answering your immediate questions. What about face-to-face? Who can you ask about technical problems or talk with about ideas, techniques or approaches. How do you meet others that will get your metalsmithing enthusiasm boosted? How do you make contacts! You meet others, or hear about someone who knows something, or you see their name in the newsletter, but how do you contact them? I just got the FSG membership list and had gotten the SNAG membership list sometime last year. I also got a membership list from another metals guild that only had names and email addresses. Yes, all this deals with the membership list.

We plan to put out the membership list with the next newsletter. You can refer to it if you need to contact someone. There may be a NCSG member in your hometown and you might not know it. Maybe you can find someone to go in with to buy tools, supplies, or metals.

The plan is for the membership list to be like that of other organizations- name, address, phone, and email. If you wish to update or delete selected fields, please let me know.

I can be reached at:

Bob Kemper, 2003 Westover Dr., Goldsboro, NC 27530, (919) 731-2146, [akemper@esn.net](mailto:akemper@esn.net)

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## *Nina Arlene Lane*



A breath of fresh air suddenly left us on July 23, 2002. She had lived and worked in North Carolina as a creator of beautiful jewelry for over two decades under the name Nina L. Neily. She loved her life as a metal smith. She was loved and will be missed by all those relatives and friends whose lives she touched, wherever she resided, during her 46 years.



She was and will remain a blessing given to her Dad and Mom, Sandy and Janice Lane; her maternal niece, Annabelle Ruth Langley; sister, Barbara Ann Lane; grandmother, Ruth; and Aunt Barbara.

To all those who also loved her, in lieu of tributes, instead please pause and hug your loved ones.