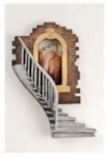
Reflection

100 YEARS OF JEWELRY/METAL ARTS AT CALIFORNIA COLLEGE OF THE ARTS



 Harry Dixon 1912 - 1924	 LeRoy King 1926	 Robert “Bob” Winston 1942 - 1956
 Robert Dhaemers 1952 - 1957	 Victor Ries 1952 - 1975	 Margaret De Patta 1955
 Robert Coleman 1955	 Jason Schoener 1955 - 1956	 Byron Wilson 1957 - 1983
 Caroline Rosene 1958	 Marty Streich 1959 – 1999 Program Chair	Fred Snowden 1961
 Imogene Gieling 1966	 Roger Baird 1967 - 1969	 Kenneth Cory 1969 - 1972

Faculty Timeline for 100 Years of Jewelry Metal Arts at the California College of the Arts from Date of First Year

 Louis Mueller 1971 – 1976 Program Chair	Bob Jefferson 1971 - 1974	Carole Small 1972 - 1973
 Larry McClary 1975	 Florence Resnikoff 1975 – 1987 Program Chair	 Alan Revere 1975 - 1979
 Jim Mazurkewicz 1976	 Kathleen Doyle 1983 - 1987	 Marilyn da Silva 1985 – present Program Chair
 Tom Reardon 1986 - 1987	 Jack da Silva 1987 – 2005	 Colette 1989
 D.X. Ross 1990	 Frances Killam 1990	 Jim Binnion 1991, 1993

Faculty Timeline for 100 Years of Jewelry Metal Arts at the California College of the Arts from Date of First Year

 Harriete Estel Berman 1991 - 1993	 Dawn Nakanishi 1993, 1995, 1997	 Judy Stone
 George McLean 1994, 1994	 Deborah Lozier 1994 – present	 Colleen Schenck 1994
 Vernon Theiss 1994 - 1995	 Julia Turner 1995 - 1997	 Robert “Mac” McCall 1997 – 2001
 Susan Wood 2002 – 2006	 Curtis Arima 2003 – present	 David Cole 2005 - present
 Jo-Ann Donivan 2008 - present	 Angela Hennessy 2008- present	 Nick Dong 2009 - present

Faculty Timeline for 100 Years of Jewelry Metal Arts at the California College of the Arts from Date of First Year

Reflection: 100 years of Jewelry/Metal Arts at California College of the Arts

Images and notes as presented January 23, 2013
Compiled, written and presented by Jack da Silva
Nahl Hall CCA Oakland Campus
Copyright 2013 Jack da Silva

Good evening. Welcome to a celebration of Reflection: 100 years of Jewelry/Metal Arts at California College of the Arts. My name is Jack da Silva. It is both my privilege and honor to share a few remarks about the History and Practice of Metalsmithing here at the California College of the Arts.

Information archived the CCA text and slide libraries provide an amazing overview of the Jewelry/Metal Arts Faculty dating back to 1912. I will present an overview of their work imparting data and insights that I have collected. Thanks to CCA, individual contributions and, of course, Google, I am sure that you will find the represented work as interesting as I do. To all of those who have contributed I offer my appreciation. For the professional historians, I present my efforts here as a work in progress.



Golden Gate Bridge at Sunset

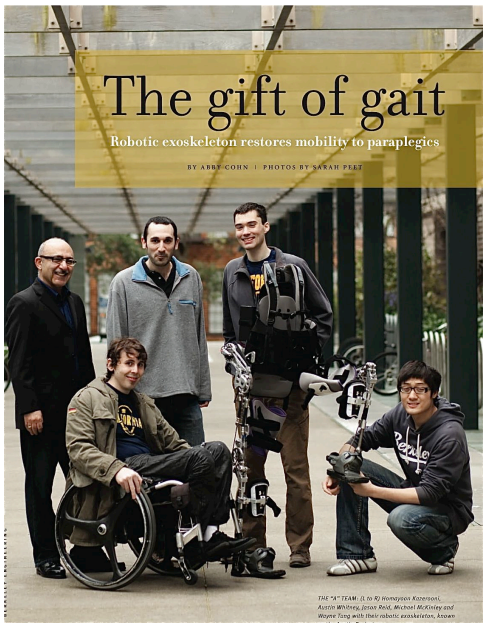
The San Francisco By Area presents a rich tradition of metalworking, from the vista of one of architecture's great wonders, metal work constructed by hand that transported a society into the future…

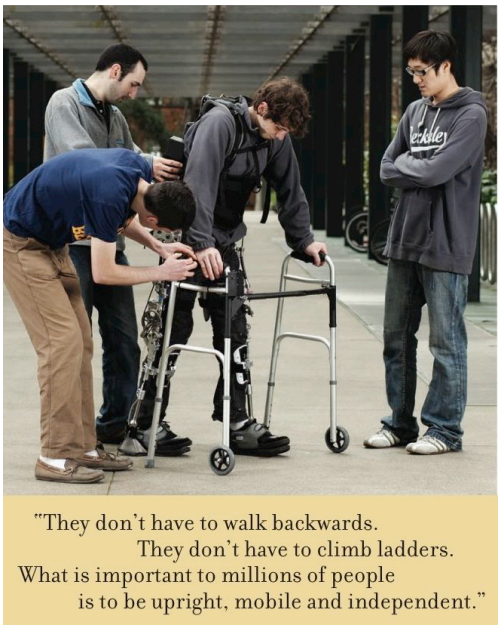


Rosie the Riveter; Ship Welders, Scaler, Liberty ships ready to depart,
Marian Anderson dedicating the Booker T. Washington, Jeremiah O'Brian

…to the collapse of a global tyrant who realized he could not defeat the will of our people here in Richmond, metalwork that saved the world…

…to mobility re-gained from the dedication and talents developed in this region, metal work that can change a life.









Forefront Magazine of the UC Berkeley Engineering Department Introducing Project Austin: Professor Kazerooni, Austin Whitney, Jason Reid, Michael McKinley & Wayne Tung

Here in California, innovation is our heartbeat, accomplishment our pulse.

For CCA, metalworking began shortly after the turn of the century.

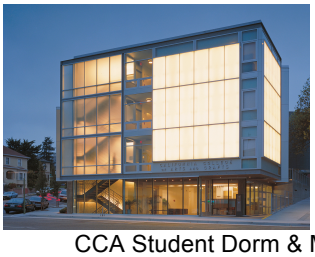


Studio Building corner of Shattuck Ave and Addison



2119 Allston Way, Berkeley

California College of Arts & Crafts opened in 1907 as the School of the California Guild of Arts and Crafts. This was changed to the California College of the Arts and Crafts in 1936. Founder Fredrick Meyer envisioned a college where the synthesis of fine and applied arts would become reality. Motivated in part by the Arts and Crafts movement of the early twentieth century and invigorated by the ideals of the emerging Bauhaus, the College has always sought to maintain its vitality through an interdisciplinary exchange. Today, known as California College of the Arts since 2003, students continue to integrate skills, techniques, and theory in solutions to aesthetic and practical problems.





CCA Student Dorm & Macky Hall, Oakland Campus



CCA San Francisco Campus



Shaklee Building, Oakland Campus

Jewelry/Metal Arts

CCA Jewelry/Metal Arts (J/MA) has a long tradition as an innovative program. Over the past 100 years, a diverse community of jewelers, metalsmiths, sculptors and designers developed a renowned Jewelry/Metal Arts program. CCA J/MA has maintained a tradition of technical competence, conceptual exploration, aesthetic curiosity and personal innovation.

CCA's Oakland campus has proved to be placed on fertile ground for those who choose to work in metal. The Jewelry/Metal Arts faculty has encouraged and fostered a free exchange between disciplines that have helped to place CCA's hallmark on the contemporary metal arts culture. A number of faculty have established their own businesses and gone on to programs at other institutions as well.

Shreve & Co.

The San Francisco Bay area offers a supportive niche for metal artists in general. Shreve & Co. is one example of how the public's interest and demand helped it to become one of San Francisco's finest jewelry and silversmithing retailers, prospering as the fortunes of the American West grew. Both hand made and industrial processes provided goods for a demanding public.







Dirk van Erp



Dirk van Erp



Ad in class CCA schedule



van Erp Lamp with mica shade

Coppersmithing came into its own in the San Francisco bay area after the great 1906 earthquake and fire. Dirk van Erp whose first shop opened in Oakland in 1908 was becoming well known for his distinctive designs even before he moved his Copper Shop to San Francisco in 1910. With training from his Dutch families trade as coppersmiths, van Erp took on others to train as apprentices the next year such as a young Harry Dixon.

Harry Dixon

Harry was trained by and worked with van Erp. We see him here in a portrait by renowned photographer Dorothea Lange. He left to become the foreman for Lillian Palmer's shop, which she had relocated from San Jose. It was during that same year that Harry Dixon began teaching the first course in the CCAC Jewelry/Metal Arts program. By 1921 Dixon opened his own shop while he continued teaching at CCAC until 1924.



Harry Dixon
by Dorothea Lange



Vases and Candlestick



Vases

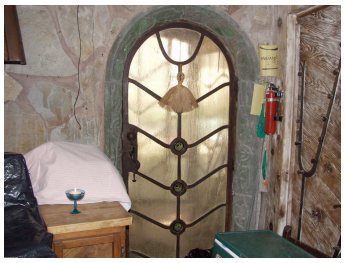


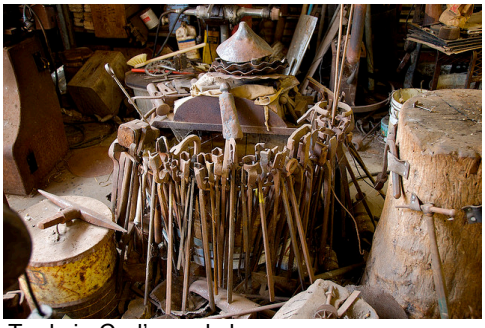
LeRoy King

LeRoy King later joined as part of the early faculty of the Jewelry Metals Arts program. We see him here on the right in the Isabel West Gallery.

Carl Jennings


Macky Hall


Bedroom door


Tools in Carl's workshop


Copper potbelly stove for Carl & his wife Elizabeth's home


Tower of the Sun

One of the metal works we may see on the Oakland campus is that of a renowned blacksmith, Carl Jennings. Carl was raised in the Midwest among a family of blacksmiths. He moved to California where he discovered his artistic talents. Carl is one of the few blacksmiths during this time who earned an academic degree. He graduated from CCAC in 1939. In addition to projects that Carl worked on for the Golden Gate International Exposition, such as the Phoenix atop the Tower of the Sun, we can find his first railing on the street side of Macky Hall on the Oakland campus.

Master blacksmith Frank Turley said of Carl, "Carl was one of three big names who kept the forge flames going when other smiths were converting their smithies into auto repair shops and welding shops. I think of Donald Streeter and Francis Whitaker. I'm sure there were others, but these names come to mind. In his youth, Carl attended the California School of Arts and Crafts. When I met him, I asked him if they taught blacksmithing there. He said that they did not, but that he took the classes offered, knowing that his direction was to be metalwork."

Handy & Harman Silversmithing Workshop Conferences

Later, as WWII wound down, programs in Metal Arts developed as part of a veteran soldier's rehabilitation. Margaret Craver worked with the Handy and Harman Company organizing a series of Silversmithing workshop conferences to bring new vitality and interest in metalsmithing. The physical and psychological benefits for veterans' recovery drew support that evolved into metals programs in medical facilities across the USA, Canada, and the United Kingdom.



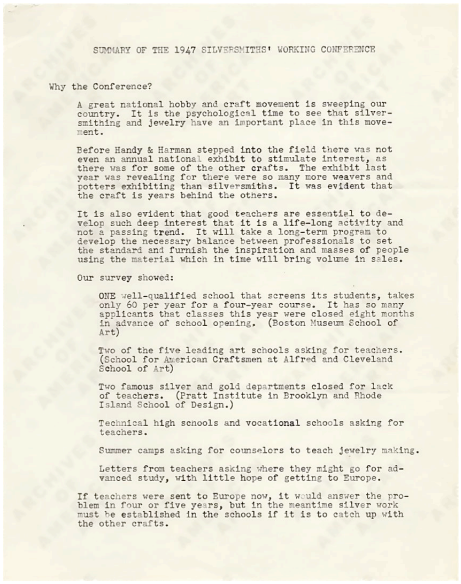
Margaret Craver

In 1946, at the close of the WW II, the Hospitals Services Department of Handy and Harman was changed to the Craft Services Department headed by Craver. We see here the *Summary of 1947 Silversmith's Working Conference* documenting the need, interest and impact of developing robust metal arts programs internationally.

At this time, in part due to support from the GI bill, Metal Arts programs grew and were launched at many academic institutions across the United States. Conference participants such as John Paul Miller, Earl Pardon, and Alma Eikerman went on to establish their own renown programs. Robert Winston and Robert Dhaemers were teaching at CCAC in this time period.



Worshipful Company of Goldsmiths Workshop



SUMMARY OF THE 1947 SILVERSMITHS' WORKING CONFERENCE

Why the Conference?

A great national hobby and craft movement is sweeping our country. It is the psychological time to see that silversmithing and jewelry have an important place in this movement.

Before Handy & Harman stepped into the field there was not even an annual national exhibit to stimulate interest, as there was for some of the other crafts. The exhibit last year was revealing for there were so many more weavers and potters exhibiting than silversmiths. It was evident that the craft is years behind the others.

It is also evident that good teachers are essential to develop such deep interest that it is a life-long activity and not a passing trend. It will take a long-term program to develop the necessary balance between professionals to set the standard and furnish the inspiration and masses of people using the material which in time will bring volume in sales.

Our survey showed:

ONE well-qualified school that screens its students, takes only 60 per year for a four-year course. It has so many applicants that classes this year were closed eight months in advance of school opening. (Boston Museum School of Art)

Two of the five leading art schools asking for teachers. (School for American Craftsmen at Alfred and Cleveland School of Art)

Two famous silver and gold departments closed for lack of teachers. (Pratt Institute in Brooklyn and Rhode Island School of Design.)

Technical high schools and vocational schools asking for teachers.

Summer camps asking for counselors to teach jewelry making.

Letters from teachers asking where they might go for advanced study, with little hope of getting to Europe.

If teachers were sent to Europe now, it would answer the problem in four or five years, but in the meantime silver work must be established in the schools if it is to catch up with the other crafts.

1947 Silversmiths' Working Conference Summary

Robert “Bob” Winston



Pin



Sculpture



Ring

Working in Jewelry since the 1930’s, Bob Winston is primarily known for his lost wax forms. After receiving an MFA in Painting at UC Berkley he went on to teach drawing, painting, as well as jewelry at CCAC. Each of his “highly sculptural, textured jewelry, which appear to be carved and modeled directly in metal” was a unique form. He did not work in multiples. Bob traveled to advocate for “the creative possibilities” of the casting techniques that he developed which greatly affected the impact lost wax had in the jewelry field. He was one of the founders of the Metal Arts Guild in San Francisco exhibiting there and in galleries in New York as well.

Robert Dhaemers

A sculptor who expressed his ideas through jewelry, Robert Dhaemers’ works are intended to be seen in the round. He expected the wear and tear to become part of the design and not depend on periodic maintenance. Dhaemers credited Winston for inspiring his use of deep textures achieved from negative plaster molds. He also used seedpods and cast with artificial stones in the wax, as they could survive the heat.



Ring



Ring



Necklace

West Coast

In the summer of 1952, the Handy & Harman workshops that brought together European trained silversmiths with American metal artists reached across the USA. The College of Marin, our local community college in Kentfield was the site of the west coast conference.

A'leen Runkle, Instructor of Metal at the College of Marin wrote, "This workshop was conducted as an experiment to unite the best thinking of a group of experienced artists". Local participants included the likes of Irena Bryner, Margaret de Patta, Mary Renk, Florence Resnikoff and Caroline Rosene.











Irena Bryner, Margaret de Patta, Mary Renk, Florence Resnikoff and Caroline Rosene

Victor Reis



That same year, Victor Reis brought European expertise that benefited CCAC. His dedication to teaching various smithing processes at CCAC continues today. The work Reis created was made in the Bauhaus tradition while living in Germany. He escaped to Palestine and was selected for major commission work there by architect Eric Mendelsohn. These may be found in Haifa and Jerusalem. He taught jewelry and metal arts at the Bezalel School of Design during that time period.

After moving to California in the early 1940's Reis became a founding member of the Pond Farm artists' group near Guerneville. Later he moved to the east Bay Area and joined CCAC in 1952 teaching in the J/MA studio, then located in the basement of the B building on the Oakland campus. His liturgical contributions are included in churches and synagogues around the San Francisco Bay Area, such as this Ark in Temple Rodef Shalom, San Rafael

In 2010 Victor Reis was recognized as a Living National Treasure. After a life of creating his work he has retired in the East Bay Area and is now 105 years old this year.



Ark in Temple Rodef Shalom


Neckpiece


Candelabra

Modernism

Exhibitions, such as the *Modern Jewelry Design*, at the Museum of Modern Art, New York, 1946, was among the first to acknowledge “wearable art as a movement” with the intent of showing work of the “artist as jeweler” and the “jeweler as artist”. This helped to stimulate another exhibition, *Modern Jewelry Under Fifty Dollars*, Walker Art Center, Minneapolis, in 1948.

Traveling for two years across the country it stimulated a greater interest in contemporary jewelry and metalwork. On the West coast the public was reached in a different manner. As stated in *Messengers of Modernism*, “Although many Modernist jewelers in New York operated their own shops, most California metalsmiths marketed their jewelry through craft galleries, outdoor festivals, and other venues sympathetic to the cause of modern art”. We are blessed in the Bay Area with a host of metal artists of this time, too many to discuss adequately in this presentation. One of them was Margaret de Patta.

Margaret de Patta



Pin, Pin, Necklace, Pin

Margaret de Patta is among the luminaries who have taught at CCAC. Trained in painting and sculpture, she began to work in jewelry in 1929. As a pioneer of modern structural design in jewelry, and originator of new stone cut designs, she widened the visual scope of transparent gems.

In 1941, de Patta studied at the Institute of Design in Chicago with Lazlo Moholy-Nagy. Moholy-Nagy had taught in the Bauhaus in Berlin where he developed courses involving abstract work in a variety of materials. De Patta’s designs experiment with 3-D construction with some pieces manipulating light through screen material (possibly influenced by Moholy- Nagy’s use of screen in picto grams). Later she used faceted transparent stones and focused on creating one of a kind jewelry and helped to create the Metal Arts Guild in San Francisco.

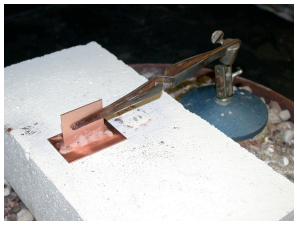
Dr. Robert Coleman



Pendant



San Jose State University Campus



Closed Circuit Video Image,

Dr. Robert Coleman was a European trained goldsmith teaching at CCAC in 1955. He moved on to establish the jewelry program at San Jose State University where he served as Department Head. Dr. Coleman's interests led him to work with commercial jewelry production. His research indicated that in the 1960's – 1970's seventeen thousand people were employed in various aspects of the jewelry field in the San Francisco Bay Area. Dr. Coleman was a pioneer in the use of closed circuit video for live demonstrations in an academic setting.

Jason Schoener



Teaching in Painting Studio

Jason Schoener was primarily recognized as an accomplished painter, although he did teach a CCAC jewelry metal arts course. He also served as the painting program Chair. Jason came from a family of distinguished artists. He was commissioned as an ensign in the Navy in 1944, serving at the Eniwetok Atoll in the Pacific. *Chronicle* critic Alfred Frankenstein wrote that Mr. Schoener "studies nature closely and transforms its moods into images with exceptional imagination and skill . . . he possesses a remarkably sensitive touch in matters of color and surface effect." His work is among the collection of national museums. A retrospective of his paintings was displayed in West Island Gallery, Georgetown in May 2012.

Byron Wilson

Byron Wilson was an Oakland native who initially worked in illustration. As instruction in metal arts was rare when Byron began, he was primarily self-trained. Byron came to learn casting through a dental technician, creating some designs based from pre-Columbian motifs. After an introduction to Margaret da Patta's work Byron joined the young Metal Arts Guild. Although more primitive, his forms derived from nature and were easily understood, heavy, and layered.

His ability to gather materials helped make possible large-scale casting at CCAC with help from the students. Byron continued teaching full time while also working for the railroad. Later, modern equipment updated the CCAC foundry further. He always tried to help students develop their own aesthetic approach. Students took Wilson's classes over and over. His jewelry was among those first to combine other materials with metal, such as wood.



Pendant, Pendant, Cuff Bracelet, Pendant,

Caroline Rosene

Caroline Rosene constructed jewelry mainly in silver from abstracted, geometric or natural forms. A jeweler for many years, Irene Bryner was counted among her students. She became the director of the City Art Museum at St. Louis and the Art Center at Fitchburg, Massachusetts. Rosene arrived at CCAC around 1958 and taught at the College of San Mateo as well.



Cufflinks



Cuff Bracelet

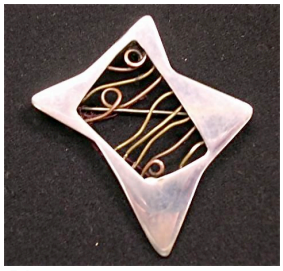


Cufflinks

Marty Streich
1st Jewelry/Metal Arts Program Chair


Marty teaching


Pin


Pin

Marty Streich was truly an educator, teaching at CCAC longer than any other J/MA faculty. He served as the first J/MA program Chair and in the administration, as well. Marty also designed the Shaklee Building that still houses the J/MA program today. He saw his students as his main focus in addition to his own artwork. Marty's notes indicate five aspects of education that included:

A Assist the student in learning how to learn - process promoting inquiry, research, use of intellect & intuition. Skill accrual for the purpose of unique problem solving.
B Spacial, visual, tactile, temporal - this phenomenon is our focus - to be examined, explored & experimented with - understanding through all of this. Appropriate discourse as a mandatory adjunct.
C Provide a sense of historical/cultural continuum - to better understand the human condition - import of the individuals value.
D Guide in the accrual of necessary/relevant skills to bridge "intellect", "intuitive" & "matter". Provide for ability/ interest/focus.
E Purpose is to improve the human condition - whether or not our product is an artist or otherwise, a valuable human being.

Imogene Gieling




Pin


Pin


Bracelet

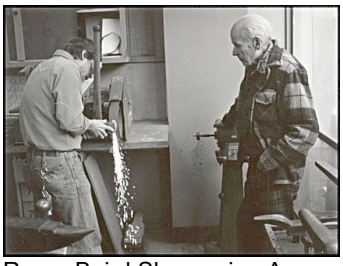
Imogene "Tex" Gieling's work in the 1950's reflected the training she had received from Ruth Pennington, Moholy-Nagy, Hans Hoffman and John Paul Miller. The 1960's brought what Tex calls a happy accident that led to a heat treatment she then used. She was one of the founding members of the Metal Arts Guild. In the 1970's, Tex was inspired by casting and super realism. Imogene went on to head the Jewelry program at San Francisco State University.

Roger Baird

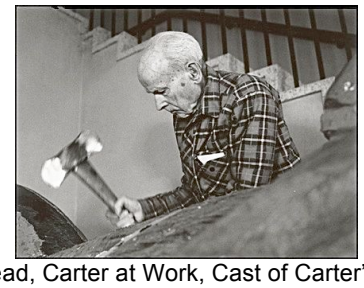
Roger Baird, a graduate of CCAC, took over teaching duties at Mission High School in San Francisco from Marty Streich. Later the Metal Arts program became part of the City College of San Francisco Art Department. An expert in bronze casting and wood, Baird served as the Head of the Jewelry program while teaching sculpture as well. He also dedicated his skills, energy and life to the maintenance and preservation of three national treasures on the CCSF campus.

In 1940 as part of a WPA project at City College the muralist, Diego Rivera created the "Pan American Unity" fresco mural on the interior wall of the CCSF theater lobby. During the same time, sculptor Dudley Carter created a huge redwood Ram's Head sculpture, by hand with a double head broad axe. It became part of the focal point of Rivera's mural. This sculpture and the Goddess of the Forest were created as art in action demonstrations for the San Francisco Worlds Fair of 1939. Baird helped Dudley restore the Ram's Head in 1983, now in Conlan Hall on the CCSF campus. Baird also became involved in restoring the Goddess of the Forest, which had also become weather damaged over time.

The mural and a portion of the Goddess of the Forest are both now together in the lobby until a permanent new location is found to relocate the fresco. Roger retired as the Art Department Chair in 2007.


Roger Baird Sharpening Axe,


Carter with Ram's Head,

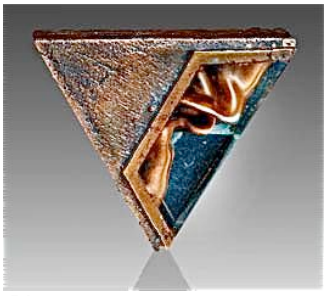

Carter at Work,


Cast of Carter's hand w/ Axe


Pan American Unity Mura , fresco by Diego Rivera. Dudley Carter featured in the center as three figures.

Kenneth Cory

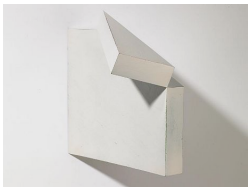

Tongue Pin

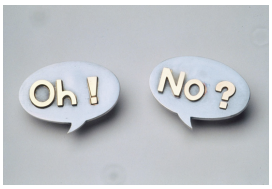

Pin

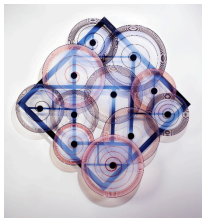

Pin

In the book, *The Jewelry of Ken Cory: Play Disguised*, Barbara Johns states, “Ken Cory’s work is suspended in fields of tension. Originating in idea – the beginning of all art – it functions as jewelry: portable and wearable objects. Superbly and innovatively made, it is as dense with craft as it is with content. It is animated by the stuff of popular culture while steeped in the exactitude and history of jewelry making. It is grounded in a regional sense of place – the American West, and specifically the dry, open, intermountain west – but from the beginning it has aimed at a wider range of inquiry. …Cory found the West a fertile resource for images of contemporary America.”

Louis Mueller
2nd Jewelry/Metal Arts Program Chair


Rings, Wall Sculpture, Wall Sculpture, Pins, Large Wall Sculpture w/ Benjamin Moore

Louis Mueller started teaching at in J/MA at CCA in 1971. He became the second J/MA Program Chair.

Regarding Louis Mueller, the *Chazan Gallery* states, “For decades, sculptor Louis Mueller has been working with metal to create intelligent and witty critiques on art and language… He describes his current work as "concerned with color, form, and purity." Mueller's sculptures change and evolve as he works, rather than simply illustrating a preconceived idea. "This is about my attempts to find intelligent, mature solutions using construction as my means," Mueller explains. "The work is guided and inspired by history. Color, form, shadows and spontaneity play key roles in my work's realization."

After moving on from CCA Mueller continued exhibiting his work nationally and internationally, becoming the department head at the Rhode Island School of Design.

Fred Snowden
Bob Jefferson
Carole Small

Unfortunately, no information or images were found for Fred Snowden, Bob Jefferson or Carole Small beyond the documentation of their having taught J/MA courses at CCAC.

Larry McClary



Professor McClary, taught enameling in the J/MA Program in the mid 1970's. He continues teaching Drawing 64 to the present time at CCA.

Florence Resnikoff
3rd Jewelry/Metal Arts Program Chair








Pendant Necklace, Electroformed Cup, Titanium Pendants, Electroformed Pendant & Cup

Professor Emeritus Florence Resnikoff graduated from CCAC with a degree in sculpture. In 1952, she was part of the Handy & Harman workshops held at the College of Marin as mentioned earlier. Professor Emeritus Resnikoff joined the CCAC J/MA faculty in 1975. Her work appears in many books that recognize her work and interest of experimenting in various techniques and materials including the coloration processes for niobium and titanium. Her accomplishments include support from a National Endowment for the Arts grant funding her electroforming research.

The existence of CCA's current Jewelry/Metal Arts summer workshops can be, in part, traced to Professor Emeritus Resnikoff''s grant writing skills. An NEA grant was used to fund a number of metalsmiths who offered diverse topics over five years. This encouraged administrative support for the summer J/MA workshops, which continue to draw students from far and wide. Florence also served as the Program Chair of Jewelry/Metal Arts following Marty Streich and was a founding member of the Metal Arts Guild. Professor Emeritus Resnikoff has also been honored as an American Craft Counsel Fellow and a California Living Treasure. She is recognized as one of the Modernist jewelers as well.

NEA Summer Workshop Grant Presenters

Roger Baird
Jamie Bennett
Stephen Bondi
Richard Compf
Fred Fenster
Ann Krohn Graham
Mary Lee Hu
Edward de Large
Harold O'Connor
David LaPlantz
Florence Resnikoff
Alan Revere
June Schwarcz
Helen Shirk
Mitsuko Soellner
Douglas Steakley
Linda Watson
Kay Y. Yee

Alan Revere





Kaboom ring



Earrings w/ pearls

Educated in Forzheim, Germany, Alan Revere taught at CCAC in the mid – late 1970's. In 1979 he founded the Revere Academy in San Francisco. The Academy is one of the most successful west coast jewelry schools offering professional training of stone setting and jewelry production techniques. Students refine and develop new skills that lead toward positions with commercial jewelry manufacturers as well as develop their own businesses. Alan has authored several books, training videos and has produced a line of jeweler's tools.

Jim Mazurkewicz



Meteor Brooch

Jim Mazurkewicz was part of the J/MA faculty during the early mid 1970's. The *Cleveland art and history web* site states that, "Jim Mazurkewicz studied with both Frederick Miller and John Paul Miller whose mentoring he acknowledges at the Cleveland Institute of Art. He has taught there and presently designs unique sought after jewelry for Potter and Mellen, Inc., keeping alive a long and internationally respected craft tradition here. His interest is in the pleasure people derive from wearing jewelry he has designed."

Kathleen Doyle



In the early 1980's Kathleen Doyle first came to CCAC as a sabbatical replacement in the J/MA program. She continued here incorporating her background of enamels into her designs. Kathleen also works in larger scale sculpture. Kathleen later founded Portfolio Metalwork where she and husband Tom Reardon blend their efforts in metal arts through collaboration.



Pin



Earring and Pin Set



Sculpture



Necklace

Marilyn da Silva
4th Jewelry/Metal Arts Program Chair





Peacock Tales



Leaf Vessel 3

Invited by Florence Resnikoff, Marilyn da Silva came to CCAC in 1985 as an Artist in Residence. While teaching at Bowling Green State University, she was hired in 1987 to become the Program Chair of CCAC's Jewelry/Metal Arts program. Marilyn has traveled widely which has served to enrich the experiences from which she draws inspiration. Marilyn was an early pioneer in alternative coloration on metal dating back to the early 1980's. Her process is featured in the *Penland Book of Jewelry*.

Under Marilyn's oversight, the enhanced J/MA facilities and broadened course offerings has evolved J/MA into one of the strongest programs on the CCA campus. She has worked to expand the summer and graduate programs, hosted regional metal arts conferences and has overseen the expansion of the classroom space in the Shaklee building. In 1999 the National Ornamental Metal Museum in Memphis selected Marilyn as the Master Metalsmith. Later in 2007, Marilyn was recognized as an American Craft Counsel Fellow.

The US News and World Report in 2011, ranked the CCA J/MA MFA program as #3 in the United States. In part, this strength has been built upon her dedication to her work, her students and CCA. Her work is featured in exhibitions internationally. Several textbooks, book and national magazine covers feature Marilyn's creations and have inspired many to attend her workshops and classes. Included in the numerous publications are *Metalsmith* magazine and *Teapots: Makers and Collectors*, by Dona Z. Meilach. Marilyn's work is part of 10 public collections including the National Gallery of Australia, Canberra, Australia and the Museum of Modern Art, Seoul, Korea and 60+ private collections.



Through My Window 1 with brooch

Here are examples of the artists that Marilyn brought to CCA to enrich the students knowledge, understanding of contemporary issues enrich the educational environment as well as that of the regional metal arts community.

Artists in Residence

Klaus Burgel
Gabriel Craig
Donald Friedlich
Lauren Kalman
Olle Oles

Workshops

Diane Almeyda
Andy Cooperman
Kathleen Browne
Harlan Butt
Robert Coogan
Megan Corwin
Linda Darty
Bob Ebendorf
Susan Ewing
Diane Falkenhagen
Dave Freda
Susie Ganch
Steve Jordan
Keith Lewis
Tom Madden
Jim Masterson
Richard Mawsdley
Joe Meunch
Christina Miller
Tom Muir
Hratch Nargisian
Komelia Okim
Sarah Perkins
Suzanne Pugh
Christina Smith
Deb Stoner
Don Stuart
Linda Threadgill
Rachelle Tiiewes

Visiting Artists

Abrasha
Di Allison
Gijs Bakker
Heather Bayless
Jessica Calderwood
David Clemons
Andy Cooperman
Gabriel Craig
Sandra Enterline
Arlene Fisch
Angela Gleason
Lisa Gralnick
Courtney Green
Patrick Hall
Myra Mimlitch-Grey
Gary Griffin
Tom Joyce
Anya Kavarkis
Susan Kingsley
Gene & Hiroko Pijanowski
Ana Lopez
Mia Maljojoki
Brigid O'Hanrahan
Emiko Oye
Tina Rath
Maria Phillips
Lin Stanionis
Kate Wagley
Dukno Yoon

Tom Reardon



S Rings;



Wedding Rings



Necklace



Church Door wall piece

Tom Reardon became part of the J/MA faculty in 1986 after teaching at Cal State University, Sacramento. He continued pursuing a profession as a jeweler after an earlier career as an interior designer. Tom and Kathleen eventually moved across the country to settle Portfolio Metalwork in Asheville, North Carolina.

Jack da Silva





Bull Market Tiara



Roundabout II



Interlude



Unto Others: II

In the late 1980's Jack da Silva joined the J/MA faculty. Raised among a family of artisans and entertainers he became a third generation gravestone maker in the family business, now over 100 years old. Jack's interest to become a maker was further inspired by the family's Christian faith and fueled by his Mother's skills as a seamstress, cook and ongoing family craft projects at the kitchen table.

He states, "It seemed that everyone could take a given amount of various materials and rearrange them into a garment, a pair of shoes or a cabinet. This taught me that one could start with an idea and transform it into an object or event. Yet, everyone used metal tools. That stuck with me. Now metal is where my heart is."

Jack's interest in ancient and traditional metal working techniques led him to travel for research and teach in South Korea. He incorporates these methods in his work and teaching. Among his work in private collections is Bull Market Tiara. On display in the Victoria & Albert Museum in London, it was originally created for an exhibition at Velvet da Vinci in San Francisco. Recently, Jack retired as the tenured Jewelry/Metal Arts - 3-D Design Program Coordinator at Evergreen Valley College in San Jose.

Collette

Collette taught at CCAC in the late 1980's. Patricia Harris & David Lyon wrote of Collette, "There's an irony to discussing Colette's art because so much of it lies literally beyond language. She is a storyteller of emotional journeys, but the stories tumble out in mimetic fashion - where the arrangement of color, line, symbol and image conspire without a word being spoken. These are pieces that define "evocative" - they elicit a response that lies beyond verbal logic. A given image may delight or sadden us, and we're not quite sure why. Words for the story remain elusive, but the tactile contrast of gold and glass conjure the tale's emotive force."



Bangle



Stele 5 w/ necklace



Bullseye Neckpiece

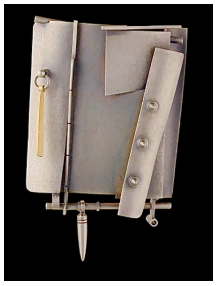
Robert "Mac" McCall

In an artist statement for *Taboo Gallery*, Mac McCall said, "Jewelry is informed by a long history. As a discipline, demands of material, scale and function are placed upon it that are unique and separate from other forms. I readily acknowledge those demands, then concentrate instead on possibilities of form and content that often derive from sources far from the traditional.

I enjoy treading a line that begins with the formation of concepts based on the consequences of observation, memory, conjecture, and anecdotal experience. Investigations into process and technique then suggest further possibilities for particular resolutions." He completed his time at CCA moving with his wife to the east coast in 2001.



Bracelet







Brooches

D.X. Ross





Brooch



Boy-Parrot Brooch

DX Ross was a well-known American enamellist working with personal narrative. She stated, “I used to think I used this imagery because I was nearsighted and I saw better in my imagination. Now I think it is because of the purpose for which I intend my jewelry to be valued and worn: talismanic transference. Specifically, each jewel is a talisman: statement is particular to each image’s attributes and the act or belief in the transfer is part of sensitizing oneself to non-palpable cause and effect, to the more delicate levels of matter.”

Frances Killam



Pendant

Of her own work, Frances Killam comments, “My work has always been rooted in a deep love of process and materials and my focus remains on casual and elegant wearable jewelry. I love surface texture and the variety of finishes and subtle coloration that can be applied to metal. I enjoy incorporating color in my work using pearls, semi-precious gems, artisan lamp worked glass and painterly cabochons.”

“As a teacher, my hope is to kindle a love of metalsmithing in my students and to guide them toward the material and process that best express their individual ideas and talents. As an artist, I make jewelry to experience the pleasures of carrying out the work: touching and moving and shaping the materials to my vision, and then hoping that each piece will resonate with someone enough that they bring it into their own life.”

Jim Binnion





Ring



Rings



Mokume Gane Teapot

Jim Binnion is an internationally recognized expert in the metal fusion lamination technique known as mokume gane. Jim's love of craft started in his grandmother's home. His grandmother was a weaver and furniture maker who inspired Jim to use his creative talents. Jim has always been drawn to the beauty and workmanship of Japanese craft. Once he saw mokume in the early 1980s he knew he would make mokume. He pioneered a technique for making electric kiln-fired mokume gane. In 1991 he established James Binnion Metal Arts, working exclusively in mokume. He has consulted with other mokume artists and metallurgists to develop his theoretical and practical knowledge of metallurgy. He continues to refine his lamination process and designs. Jim recognized early the importance of the internet and has maintained a presence on the web since 1996.

Harriete Estel Berman



For many years Harriete Estel Berman has produced work that is whimsical while also challenging common precepts about women in society. As Helen Aldous comments about Harriete, “Sculptures include domestic appliances remarking on the roles of women, the influence of advertising and commentary about our consumer society.”

Quoting Harriete, “All of my work uses post consumer recycled materials for the past 24 years (starting way before the current rage for recycled materials.) At the time I started it was actually embarrassing to be working with trash. Now this movement has considerable momentum. My primary material is recycled tin cans to make jewelry, sculpture, installations and Judaica.”

Harriete has also been very active working with other colleagues to develop the Society of North American Professional Guidelines, involvement with the Metal Arts Guild and as host of the online *“Ask Harriete” Professional Advice and Information for the Arts and Crafts Community* web site.


Golden Womanizer


Bracelets


Cups


Container

Dawn Nakanishi



Dawn Nakanishi is yet another CCA faculty that moved on to head her own metal arts program. First, Dawn strengthened further the San Francisco State University program after Imogene Gieling retired. Then, she took over the Small Metals program at Cabrillo College in Watsonville, near Santa Cruz. There, Dawn offers one of the finest community college programs in all of California.

Regarding her work Dawn states:
“My decision to make jewelry is based on a desire to work with intimate space. I am interested in creating objects that invite closer examination and touch. Inspiration comes from observation of natural forms in all stages of birth, growth, and decay. Traditional Japanese design motifs are intuitive connections between nature and my cultural heritage. I am interested in commemorating life.”

Dawn is an activist promoting efforts to make conferences, such as the Yuma Symposium and Society of North American Goldsmiths conferences accessible for students.

She interviewed fellow artist Ruth Asawa, becoming influenced “Her perseverance through racism to become an artist was very moving. She created her wire sculptures at home so her children could witness the creative process”, as stated in Cheers to Muses. Dawn further states, “Seeing the art of a Nisei woman prominent in the public eye was very inspiring to me”… “Ruth’s activism in the public schools has resulted in children’s art programs in San Francisco.”


Lotus

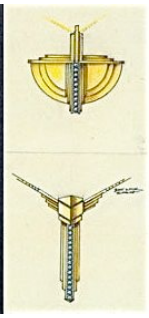

Brooch


From Darkness Be Light installation

George McLean




Earrings


Rendering

George McLean was a custom jewelry designer and teacher with a successful career since 1965 in the contemporary jewelry field. Recognition of his work has come from the Society of North American Goldsmiths, the Museum of California and numerous exhibitions of Metalsmithing. In addition to creating his own work, he has been an educator, a designer for several companies, an illustrator and a contributor to professional publications. He has taught jewelry rendering, design and wax carving in the US, Canada, England and Taiwan. His illustrations have appeared in professional books and magazines.

George indicates that his pieces are meant to be worn by a woman who is unafraid of talking about herself and about the jewelry she selects. The body is used as a display but often the wearer is involved in an important decision about the selection and the arrangement. Most of the work contains images based on natural forms or on forms containing architectural references. The forms are simplified and embellishment reduced. Metals are used for their color and texture rather than just the reflective quality and material value.

Judy Stone





Bowl



Wall Piece

Judy Stone has worked as an established Bay Area enamellist and has been active in the Northern California Enamel Guild for many years. An article about Judy states: “Starting with a spun bowl, Judy Stone employs a range of silversmithing and enameling procedures to create vessels that are unique and evocative - perhaps of the Native American cultures in the southwestern United States, where she grew up.”

“Enameling, the centuries-old process of fusing glass to metal with high heat, is a very difficult medium to control. It requires that the enamellist understand the intricate dance of metal, glass and heat. It demands an understanding of color used three-dimensionally.”

Deborah Lozier





Beloved

In her artists statement Deborah reveals that her relationship with craft began rooted in process first, content second. She says,” Recently my thinking has shifted, and they are becoming one and the same. This transition was somewhat inevitable as the seduction of a material is all encompassing initially, but by its very nature is short lived. Ideas, which used to begin directly in my hands, now begin on paper through drawings and words. How long they exist there is always a challenge and the notion of when to actually begin hammering becomes a leap of faith. It is this process of working with my hands, however, which extends my understanding, contributes to my thinking and at its best sheds light on an idea found hidden in a shadow… I started firing my pieces in a kiln, which has opened up a broader range of color and scale. Keeping my options open and flexible allows for a deeper understanding and a greater opportunity to discover something new.”

Deborah Lozier studied with David Pimentel at Arizona State University, Tempe, Arizona. She has been an innovator with her torch-fired enamels that offer an alternative to the use of an electric kiln. Deborah has organized art classes and projects with many youth groups in the Oakland area and served on the Public Art Advisory Committee in Oakland.


de Patta project

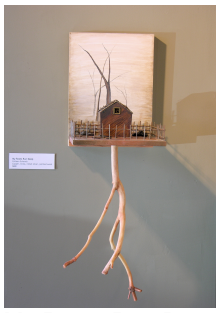

Boundries 1


Hand Me Down

Colleen Schenck

The *Corner Gallery* of Ukiah states that, “Colleen Schenck is an artist and art educator, working primarily in metal and mixed media collage. Ancient and historical art forms as well as her personal life influence her wearable, one of a kind jewelry. Her small-scale sculptures combine metalworking skill with an interest in historical architecture and archetypal forms.”


Traveling Through Life


My Roots Run Deep


Leaf Pin

Vernon Theiss

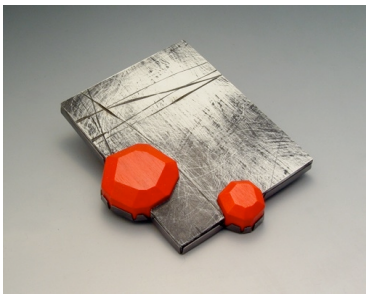




Vernon Theiss became a J/MA faculty member at CCA in 1994. His narrative work combines hand-fabricated elements with found objects. He later moved on to teach at the Crucible in Berkeley.

Julia Turner





Pin



Rings

Julia Turner began her time at CCA teaching a casting class. She went on to replace Dawn Nakanishi in the jewelry program at San Francisco State University. She now runs a successful business as a contemporary jeweler. From an exhibition at *Velvet da Vinci* Julia states: “My method when making jewelry usually involves pushing a particular material, process or idea to some kind of “breaking point” at which the piece releases the answer to an unasked question, one which I couldn’t quite articulate in words and which by the same token has to be answered by a physical form.”

“As I experiment more and more with a specific approach and become more discerning about what I see emerging, I begin to see the unnecessary elements fall away, leaving room for a more straightforward kind of interaction to take place. … Though I tend to set formats and limits for the sake of continuity, I see most of these as arbitrary, and often find myself applying the same technique to multiple materials just to see how they will respond.”



Pin



Pin

Susan Wood





On a Pedestal: Love/Fear



Susan Wood is one of the finest craftswomen of her generation. Combining her production background of fine craftsmanship with her personal aesthetic and art education, Susan’s work is impeccable. Her devotion to our field had developed legions of students waiting to enroll in the many classes and workshops that she offers. Susan

was instrumental in the evolution of the jewelry studio at the Mendocino Art Center in northern California. Detailed analysis of student projects in her class may initially intimidate some, yet their breadth and scope serve as a road map to their progress, which indicate their strengths and those areas requiring more focus.

Susan states on her Judaica and ceremonial pieces: “I believe that sacred objects have the opportunity to celebrate and reflect the intrinsic beauty of the spirit. To me beauty is comprised of harmony, balance and unity and these are the underlying themes in my work. By weaving together silver and gold, I have emphasized the idea that the interconnection of unique individuals form the unity or fabric of a relationship. The patterns of relationships may vary, as between a couple, within a family, within a society, or between an individual and God, but the textural richness will always be evident.”

Curtis Arima





Untitled



Necklace



Transformed Adornment



Cynadon necklace

Curtis Arima joined the Jewelry/Metal Arts faculty in 2003 with a BFA from CCA and MFA from Cranbrook. Curtis combines a free use of technique that accomplishes a melding of personal aesthetic with sculptural concerns.

Curtis feels that grafting is one of the earliest forms of genetic engineering; it is the forced reproduction of an ideal and the application of something foreign to create a new whole. He says that, “these and many other aspects of the language of gardening, apply to self, systems of society, technology and culture. As individuals and as collective wholes one grafts, prunes and propagates, both selectively and unselectively, to form our ideas, definitions and ideals.”

David Cole



Cleaning House (w/ Michael Brown)



Stanford Church Handrail Commission



Interchangeable gemstone ring



Dust City Diner installation at Burning Man

David Cole founded Svartik Metalworks Ltd. in 1994 to create the finest quality jewelry and metal artwork in the tradition of the great masters of the past. Their clients include museums and public institutions as well as private collectors and individuals who appreciate meticulous craftsmanship, informed design and a connection with the rich history of traditional metalsmithing.

David also made a tremendous contribution as the principle photographer for the new book, *The Jewelry and Metalwork of Marie Zimmermann.* Zimmermann was one of the most creative and important makers of metalwork in early-20th-century America. David spent 13 years and traveled widely to photograph the work of Marie Zimmermann for this book, which includes approximately 400 of his images. He cleaned, documented, styled, and photographed each piece as well as gave a major presentation for the Society of North American Goldsmiths national conference. We can see why David offers the history of Jewelry course here at CCA

Jo-Ann Donivan





Brooch

Jo-Ann Donivan became part of the CCA J/MA faculty in 2008. Her specialty is casting. A Bay Area metal arts activist for decades, Jo-Ann has served as President and board

member of the Metal Arts Guild, and has been a driving force at the Adobe Art Center in Castro Valley.



Blue topaz ring



Brooch



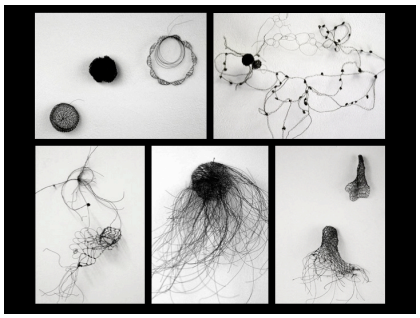
Box by John Donivan

Jo-Ann and her husband John create original jewelry and traditional pieces at their workshop in San Francisco. She enjoys the creative challenge of repair and restructuring antique pieces of jewelry. Their business Donivan and Company is widely respected in the field of jewelry. They live in Jo-Ann's family home in what is known as the Laurel area of Oakland.

Jo-Ann explored neighborhood groups and gravitated toward the Laurel Village Association (LVA) because of its focus on neighborhood improvement projects and hosting of the annual Summer Solstice Music Festival. She found her niche at first in battling graffiti. Jo-Ann, now President and board member of the LVA transformed the green space at 35th Ave. entrance to the 580 Freeway, with John, into the Laurel Art Garden. She has been dubbed The Graffiti Buster and became a certified Local Hero of District 4 in 2011.

Angela Hennessy





Evidence

During an interview for *In The Make,* it was noted that , "Angela uses a variety of materials, often choosing them for specific physical features like color, density, and porosity to signify the subject matter her work often grapples with— constructions of race and gender, mortality, sexuality, and bodily existence. Currently she's working on a series of text fragments embossed on copper that she's altered with dark, antique-looking patinas.

Angela stated, "My materials represent this constellation of thoughts on purity and contamination, memory and mourning, and domestication of the body and of the spirit… Mostly I just try to challenge myself— which means asking questions and not knowing all the answers."

“In the end, the personal narrative is sort of an invisible layer in a larger mythology. ”In response to a question of, “Do you have a motto?” Angela responded, “Don’t ignore the signs.”



Symptoms of a Medusa (left)
Snake Studies (right)

Nick Dong



Enlightenment Room







Doll Of Compassion, with temperature reactive material

The newest J/MA faculty at CCA is Nick Dong. In a statement he shares, “I am a conceptual metalsmith, mixed-media sculptor and socio-commodity engineer with the intention of creating works in order to ignite an experiential moment.

We know there are multiple ways to receive information. I create mixed-media fields to change the relationship of the viewer's apperception. Art is not an object, nor a picture; art is the unique impact created by that object or picture. Participatory conceptualism is antithetical to passive visual experience. My work partakes of both aspects to achieve the unique impact and constructs the particular sentiment or antipathy.”

Nick is one of the featured artists in the 40 Under 40 exhibition held at the Renwick Gallery of the Smithsonian in Washington, DC.

In conclusion, I would like to read two brief final quotes. The first, is paraphrased from the *Uknown Craftsman* by Soetsu Yanagi as translated by Bernard Leach. Soetsu is discussing the nature of the successful hand brushed glaze on a Korean tea bowl, which he calls a “free line” to help explain the concept of Hakeme.

Hakeme

A thoroughly enlightened person might indeed be able to achieve a free line of a kind. Yet depth of faith or philosophy is not enough in the crafts. The materials, tools and techniques will not grant one freedom at once.

One should not, in such a case, consider that freedom exists in the human being; one should seek freedom, rather, in the work that emerges spontaneously when one entrusts oneself to the materials and the tools.

The same inevitable process is to be seen in all true craftwork. It is not accidental, yet neither is it artificial. It is governed by the same kind of laws that make water run downhill and the clouds rise.

Excerpted from: *The Unknown Craftsman*, Soetsu Yanagi

And finally… a quote of Bertold Brecht.

Berthold Brecht

Art is not a mirror to reflect life, but a hammer with which to shape it.

Thank you.
May God Bless,
Happy trails and Good night