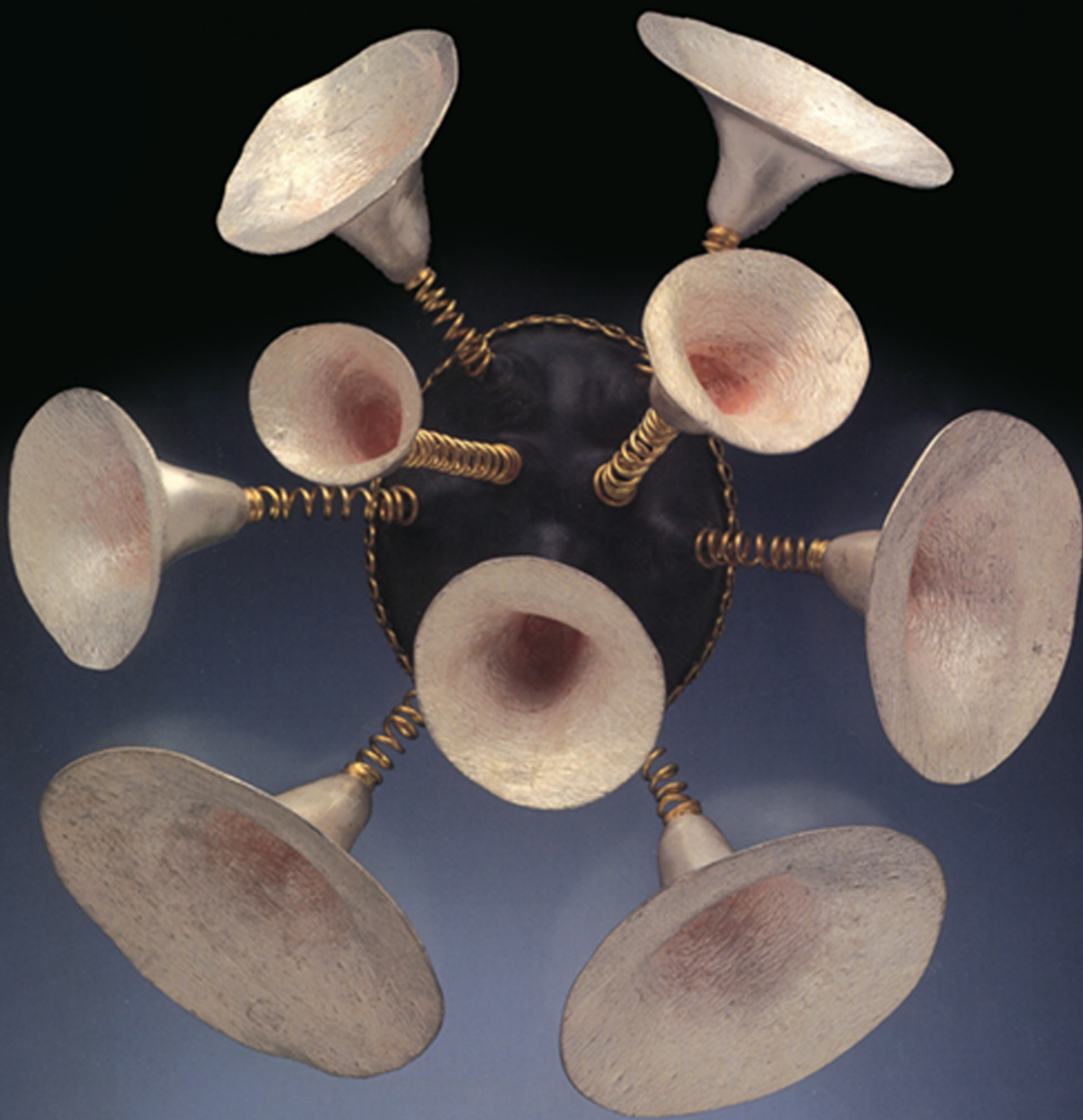
The Penland Book of Jewelry



Master Classes in Jewelry Techniques

Gallery

The five artists I have selected for this gallery all share a keen sense of design and business, as well as outstanding craftsmanship.

Steven Kretchmer, the magician of precious metals, has been recognized for his fine mokume gane in gold and for his innovative alloys of precious metals for use in the jewelry industry. He has produced special alloys ("blue gold") for Harry Winston, works that were featured in international magazines, and mokume gane jewelry for high-end jewelry stores. Steve developed an outstanding business with his tension ring designs, having patented his own processing of metal hardening that allowed stones to be held without apparent means of support. He is the most knowledgeable person I know in the field of precious metal processing: alloying, casting, finishing, hardening, and more. Steve's design celebrates the metal with clean and essential lines, and his mastery of technique is at such a high level that one may be fooled into thinking the pieces are easy to produce.

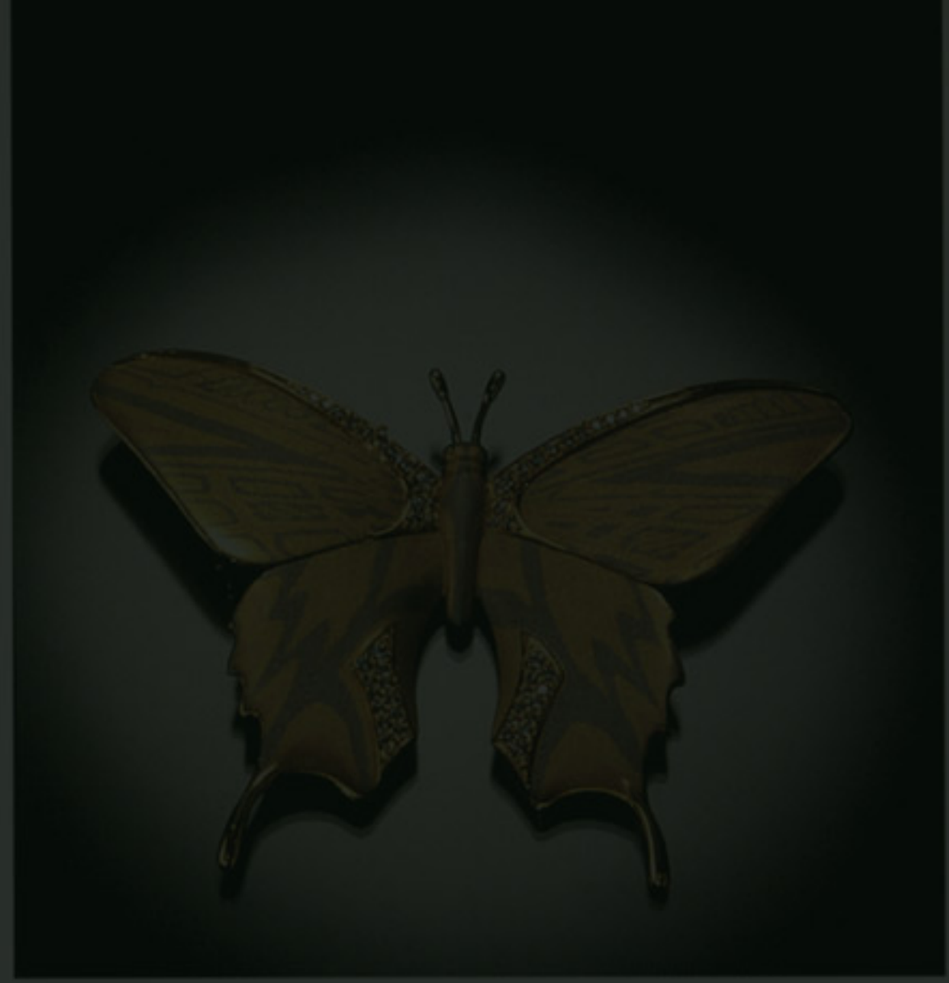
Steven Kretchmer
Jovan Collision, 1994
3.8 x 7.2 cm. 18-karat purple gold, platinum, 24-karat crystal gold inlay, 18-karat yellow gold, 20-karat yellow gold, diamonds.
PHOTO BY R. WELDON

Sean Gilson opened his own jewelry store in Connecticut after many years of producing his own designs for top retail stores around the United States. His inquisitive mind has always kept him ready for new challenges. His design is fun and elegant. Sean is a "goldsmith's goldsmith," with a vast repertoire of traditional and nontraditional techniques, all expressed at the highest level of achievement. His control of gold and platinum casting, of anticlastic raising, of all types of fabrication, as well as his manual dexterity, have few equals.

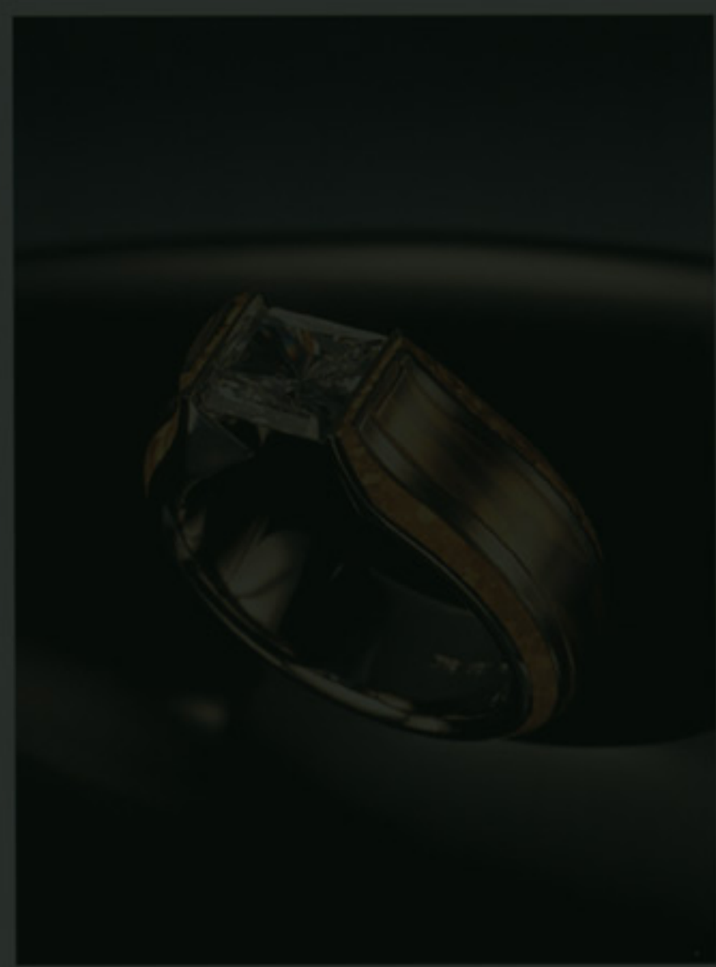
I do not believe anyone can move metal on a small scale like **Michael Good**. He brought the anticlastic raising, a technique first introduced in America by Heikki Seppä of Finland, to the attention of the American jewelry industry. Michael's mastery is complete, bringing three-dimensionality, motion, a sense of perfection in design, and an unbearable lightness to his work.

The other two artists I am presenting represent a different approach to jewelry making or goldsmithing. **Barbara Heinrich** is a well-established artist, and I carried her work with much pride and success in my gallery. She produces exquisite surfaces matched with outstanding craft. Her work glows with warmth and enchantment even in the most minute pieces. Perhaps one reason I admire her so much is that she emphasizes the surface in a way I cannot imagine for my own work.

Vincent Ferrini is a former teacher at the Program in Artisanry of Boston University in Massachusetts. Vincent is the freest of us all. His work is motion and fantasy of line, organic, and always changing. He has never been afraid to break the standards. He doesn't follow patterns and is always exploring new approaches with fascinating and sometimes whimsical results. Vincent is also an honorary member of the Worshipful Company of Goldsmiths of Great Britain.

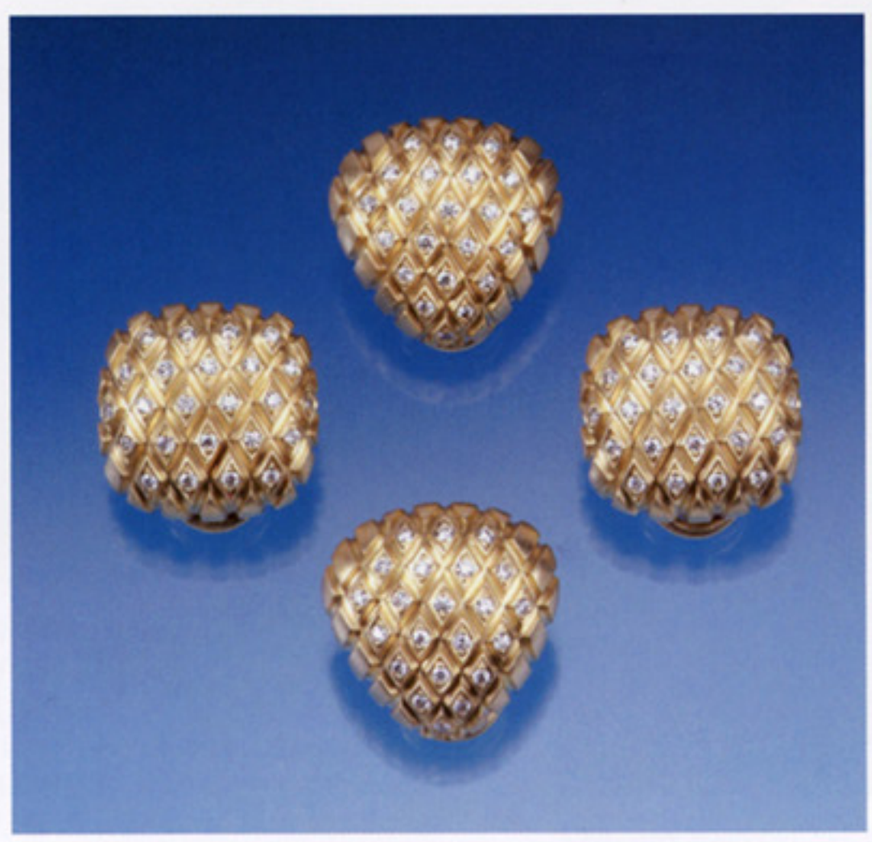


Steven Kretchmer *Butterfly Brooch*, 1989
6.3 x 5.5 cm. 18-karat layered gold of yellow, gray, red, green, and white, 20-karat yellow gold, diamonds; patterned mokume gane.
PHOTO BY R. WELDON



Steven Kretchmer
Jupiter, 1991
Platinum, 18-karat multi-color gold mokume gane, 24-karat gold inlays, tension-set diamond.
PHOTO BY R. WELDON

Sean Gilson *Red Algae Leaf Collection*, 2002
7 x 2.5 cm. 18-karat green gold; cast, fabricated, brushed, depletion gilded. PHOTO BY ARTIST



Sean Gilson *Pineapple Collection Earrings*, 2001
Each, 1.7 cm. 18-karat green gold, diamonds; cast, fabricated, bead set, brushed. PHOTO BY ARTIST

Sean Gilson *Eidolon Collection*, 2003
Length, 45 cm. 22-karat gold, 18-karat gold, yellow diamonds, emerald hex beads, tanzanite; hand fabricated, cast, brushed.
PHOTO BY ARTIST