



**METAL
ARTS**
SOCIETY OF
SOUTHERN CALIFORNIA

July/Aug 2010



Victoria Lansford
High Relief Eastern Repousse

August 28th & 29th, 2010

Location: CSU Long Beach

Fee: \$165.00 for MASSC members

\$190.00 for non-members.

MASSC members receive priority

Learn the high relief hammered techniques of chasing and repoussé used by the ancient Egyptians, Greeks, and Celts, and which is little known in the West. Participants will create at least 2 pieces suitable for pins or pendants while learning the secrets of achieving exquisite detail and unsurpassed depth.

No tool making required! Victoria will provide sets of tools for use during the workshop that were Swiss machine replicated from her own. She will also provide information on tool making for students interested in making their own tools and stamps, but the majority of class time will be devoted to doing repoussé. Victoria's work in this technique has been featured in many books and magazines, including *Metalsmith*, *Jewelry Artist*, in Nancy Megan Corwin's *Chasing & Repoussé, Methods Ancient and Modern* and as the newest instructional DVD.

There will be a presentation of Victoria's work on Saturday night at 6:00 p.m. at CSULB. This event is open to members and non-members alike free of charge.



Dave Jones

Hand Engraving on Metal

Beginning and Intermediate

September 25th and 26th

Location: El Camino College

Fee: \$160. (includes kit) MASSC members

\$185.(includes kit) non-members

MASSC members receive priority

Join renowned gun engraver Dave Jones for this entry level class. The age old hammer and graver technique will be taught to give students greater ease and control in executing traditional designs. Students will learn the basics of engraving patterns on steel, and aluminum. They will also learn how to identify, use and care for their tools, including shaping and sharpening.

A tool and material kit is included in the cost of the workshop.



Workshops will be filled using a lottery system. To put your name into the lottery, email artizen7@gmail.com indicating which workshop(s) you are interested in, or leave a message between 9 a.m. and 9 p.m. at 310-831-2117. Lansford lottery open July 1 to July 31. Result notification on 1 Aug 2010, Jones lottery open Aug 9 to Aug 28. Result notification on Aug 29, 2010.



“MASSC is one of the biggest and best metal arts organizations in the country. For ongoing educational and career development I challenge anyone to find a better bargain.”

Katurah Shaffer, MASSC President

**Your MASSC Membership Expires August 31st.
Dues can be renewed at www.MASSCOnline.com
or with the mail form below**

MEMBERSHIP FORM - FOR PAYMENT BY CHECK

COMPANY NAME _____

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NEW MEMBER _____ RENEWING MEMBER _____

TYPE OF MEMBERSHIP : (circle one)

Individual:

Digital, \$30.00 Print, \$35.00

Family(2):

Digital: \$45.00 Print, \$50.00

Student:

Digital: \$20.00 Print:\$25.00

Digital Membership receives the MASSC News and Membership Directory via email in PDF format and in full color.

Print Membership receives the MASSC News and Membership Directory in B&W hardcopy via US mail.

MY AREA OF EXPERTISE IS (circle all that apply)

Fabrication Enameling Metal Clay Hollowforming Chasing/Repousse

Bench Jeweler Designer Casting Other _____

I AM INTERESTED IN BEING MORE INVOLVED WITH THE MASSC INNER CIRCLE (circle one)

Membership	Publicity	Marketing	Newsletter Articles	Grant Writing
Legal	Hospitality	Host House	Workshops	Yahoo Group
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Special Events				

Make your check payable to: MASSC
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MASSC web site: www.massconline.com

MASSC Newsgroup:

MetalArtsSociety-subscribe@yahoo.com

MASSC serves the needs and interests of artists working in metals and provides an environment for the exchange of information, instructional workshops, demonstrations, lectures, and panel discussions. Annual dues Sept 1-Aug 31); Regular Member, \$30; Family, \$45; Full-time Student \$20. Please add \$5 to your annual dues if you would like to receive a printed copy of the MASSC newsletter. All others will receive the newsletter via email. Membership forms are available at www.MASSCOnline.com

TIPS & TRICKS

by John Rose, of 2Roses

Most metalsmiths accumulate a veritable arsenal of burs, grinding wheels, sanding disks and assorted rubber abrasive media with which to smooth and shape their work.. The immutable law of such things seems to be, no matter how many varieties of types, shapes and sizes you have, whatever you are working on at the moment requires something different. For us, this pesky fact makes itself known most often when needing to sand or smooth odd, hard to get at surfaces. That invariably means we're about to make a fast, cheap tool so we can keep working.

Here is a little trick we picked up on our last trip to India. The craftsmen there are masters of ingenuity and frugality. A custom-shaped sanding implement can be quickly fashioned from wood or metal for use by hand or in a Foredom flex shaft. We will discuss a simple tapered rod shape as an example.



1. Start by fashioning the tapered rod shape needed out of wood or metal. Hard woods or brass work really well for this. No need to smooth or polish the surface, you actually want to leave plenty of tooth on the surface for the next step.
2. Coat the working surface of your tool with a thin, even coat of 5 minute epoxy.
3. Roll the tool in silicone carbide grit of a coarseness to match your sanding/smoothing needs. Let dry for 15 minutes and Viola! instant custom sanding tool. These are not long lasting, or high speed tools, but for specialized purposes they are definitely handy tools.

You can get silicone carbide grit at many industrial tool supply stores or from lapidary supply stores such as www.kingsleynorth.com

Strapped for time and/or cash? No problem the above technique works amazingly well using plain old sand too.

Metal Arts Instructor Profile

an on-going series to introduce you to the people teaching metal arts in Southern California



• Please, tell us a little about yourself, who you are, what you do and how you came to be involved in the metal arts.

My name is Deborah Elise Love Jemmott. Yes, Love is my maiden name and I kept it when I got married.

I am a jeweler, a metalsmith and a teacher. I have been creating work in metal most of my life. I went to college as an architecture major. After three and a half years in school, my advisor called me in and asked when I planned to start taking architecture classes. He also pointed out that if I took just the right classes, I could graduate in one more semester with a degree in jewelry making and metalsmithing. I did just that, but didn't really feel ready to face the world, so applied and went to graduate school where I got an MA in jewelry making and metalsmithing. I have been working in and teaching metals ever since.

• What is jewelry and metal arts today, and where do you see it going in the future?

Jewelry and metals arts is undergoing a quiet revolution. In the mid to late 70's when I was in college, jewelry and metals departments were being developed and integrated into the art departments of most major universities. Over the years, the idea of creating "art" has become more important than the creation of forms in metal. While having "art" be the emphasis in university art departments makes sense, jewelry making and metalsmithing is a technically intense process. I see fewer students coming out of university art departments who are ready to enter any field in the jewelry making and metalsmithing world – many are not technically qualified to make work to sell and too many are not qualified to teach basic jewelry making skills.

I believe this desire to elevate jewelry making and metalsmithing to fit into the university art programs has been detrimental to the craft of metalwork. At the same time, it has allowed for the growth of jewelry making and metalsmithing programs in the community colleges, adult education programs, and private clubs and groups. This is where I see most of the exciting new work being produced. These are the grassroots artists who are creating works in metals because they love working in metal. To me, this is where the real "art" of metal is taking place. This is where I see the future of art jewelry and metalsmithing taking place and I am grateful to be

a part of that movement.

• How does your vision of the metal arts play out in the curriculum you offer.

I have been very fortunate to teach almost exclusively through community education and private classes. This allows me a great deal of latitude to tailor my classes to meet the needs of my students. I try to take cues from



my students for what they want to learn and integrate that with the techniques I think they need to know to be competent jewelers and metalsmiths.

I primarily teach technique based classes because I believe that it is essential to handle a medium well if you plan to use it to express your art. My goal is to give students the tools to create their own works and translate their ideas into metal objects – not to re-create something that I made or something they saw in

a magazine. I work with students to find their own voice using metal as the medium of that expression.

Metals Week is a weeklong summer program at Idyllwild School of the Arts that I developed to meet the needs I see in the jewelry making/metalsmithing community. It is a program based in technical study with an open, sharing, encouraging atmosphere. I don't think it gets much better than that!

• What are the sources and inspiration for your work?

I am inspired by the world around me. I find myself still inspired by

pieces, drawer pulls, lighting fixtures, and wearables. I like to create things I get to use regularly in my everyday life. Living with my art creations makes my life richer.

• What challenges and opportunities do you see for metal artists entering the field.

It's a hard world out there! Teaching positions are few and far between. Making a living working the craft fair circuit is difficult, time consuming and expensive. There is Etsy and other online ways to sell work that is a bit different or can stand out from the crowd.

and good craftsmanship, but also many of the more esoteric techniques that would set my student's work apart from the mass market that is out there. I try to give them technical expertise in a wide range of topics so they can have a wide palette of possible techniques for their artistic expressions.

Secondly, I try to teach paths of self-expression – how to take the creative ideas out of your head and into metal. This is often the more difficult area to teach as it is so personal and what works for one student won't necessarily work for another student, so it's a constant challenge for me to



architecture and architectural forms. But as time has gone on, I am inspired to create things that are more personal – items for my home or about family, friends and personal ideas.

I think that raising a family and having house and home be the center of my world for so long has made me want to decorate and beautify it and at the same time, has inspired me to make work that glorifies home and family. I make a lot of spoons and bowls – some functional, some not. I do make many things that are functional – wine stoppers, serving

I think there are always opportunities for those who are persistent. If you have a passion for metal and know that is what you want to do, do it.... and keep doing it.... and keep doing it until you get to where you want to be.

• How does your curriculum prepare students for those challenges and opportunities?

I see my curriculum preparing students for the challenges and opportunities out there in two ways. First, I teach not only the basic techniques

come up with ideas to create that spark in the classroom.

• Do you have a work philosophy or concept?

Work every day. I think that once the technical skills are mastered, the act of creation has to be practiced regularly to keep the ideas and pieces fresh. I find that the more I work, the more ideas I have of pieces I want to create. And the more time I want to spend working.

In March, nationally recognized metalsmith, Betty Helen Longhi, conducted a three-day shell-forming workshop at Saddleback College for MASSC. The instruction/demonstrations covered proper hammering techniques, tool selection, wood block shaping, synclastic/anticlastic forms and a bead project.

Materials/Supplies:

1. NuGold or Red Brass (85% Copper/15% Zinc) ~ reacts like Silver. Copper is too malleable to begin with and requires more annealing
2. Several blocks of “soft” wood (e.g., pine; stay away from dark-grained wood). Size: 6” length of 2x4” when hammering)



Shellforming with Betty Helen Longhi

Part 1

by Halbin-Parsel

Shellforming is a process in which a flat, lifeless sheet of metal is transformed into a sinuous, organic, fluid object. While many of the forms can be ob-

tained with a hydraulic press; hammers, stakes, and an understanding of how metal will move allow an artist to create these same forms manipulating the metal by hand.

Definitions:

Synclastic Form: Axial and Radial curves are in the same direction (stretch center/compress edges)*

Anticlastic Form: Axial and Radial curves are in different directions (stretch edges/compress center)*

Course: Surface of metal has been hit all over

Bouge: Smooth out ripples/lumps

*Axial curve (along the longer/primary axis) is perpendicular to the radial curve (along the shorter axis)



Tools:

3. Mallet: Delrin (lead filled) ~ one cross peen/one flat face
6. Sinusoidal Stake or shaped-hardwood with at least two different sized bays
7. Hammers:
 - Synclastic Hammers (Allcraft: LH-1**, LH-2, 078-02)
 - Anticlastic Hammers (Allcraft: LH-3, LH-4** and LH-5**)
 - Spiculum (Fretz: Small Spiculum, HMR-16; Ultimate Spiculum)
 - Rounded Raising (Fretz: HMR-8 and HMR-9) for 24g or lighter

**recommended starting hammers

Guidelines:

1. When using a metal-faced hammer, use a wooden block or wooden/Delrin stake
2. When using a Delrin mallet, use a metal block or stake
3. When hammering, use loose/relaxed grip; elbow should be close to body at a near 90 degree angle (when hammer is in contact with piece)
4. Maintain air space (pocket) between the piece and the depression in wood block or stake-bay for effective forming.
5. Bouge (smooth) before moving onto next course or transition

PROJECT 1: Basic Synclastic Form: Bowl Shape:

1. Start with ANNEALED, 22g NuGold, 2.25” x 2.25” square

Continued on Pg 7



mer, deepen the depression in wood block
13. Repeat steps 7-11

PROJECT 2: Basic Anticlastic Form: Cuff:

1. Start with ANNEALED, 20g NuGold, 1.5" x 6"
2. File away burs/sharp edges
3. Draw hammering guidelines. From the ½ way mark (lengthwise ~ 3"), draw three rows of arrows pointing towards each end.
4. Hand-shape strip into a circular/cuff shape
5. Secure sinusoidal stake into vise jaws
6. Select bay that will provide an air pocket
7. Starting at center-line, follow outer arrows first. Pull piece down towards you with holding-hand (along the radial curve of the bay) as the striking tool is impacting the metal at the wall of the bay (location of air pocket) away from you. NOTE: If you start to lose the cuff shape, you may not be pulling down enough with your holding-hand.
8. Turn piece around and starting at center-line, follow outer set of arrows on the unworked side
9. Turn piece around again and starting from center-line, follow inner set of arrows. Repeat for other side.
10. After 1st Course, ANNEAL, Bouge
11. Next Course: Select smaller bay that provides an air pocket
12. Repeat steps 7-10

2. File away burs/sharp edges
3. Draw target in center of metal with lines from center radiating to outer edge
4. Use synclastic hammer
5. Secure soft wood block (end grain facing up) in vise
6. Hammer a shallow depression using smaller face of synclastic hammer (in order to create an air space ~ between metal and block)
7. Hold metal with less dominant hand
8. Strike target with easy force
9. Use overlapping strokes, moving work with holding-hand, keeping metal over depression (air pocket), work from center point towards outside
10. After 1st course, ANNEAL piece
11. Bouge (smooth ripples/lumps):
 - Secure synclastic hammer into vise jaws with larger face pointing upward (face size should be larger than that was used for creating depression in end grain).
 - Holding-hand secures piece against face of stationary hammer
 - Use Delrin mallet (flat face) as striking tool
 - Using overlapping strokes, lightly tap the ANNEALED piece working from center outward, keeping piece against stationary hammer face (no air pocket between piece and hammer face).
12. Next Course: With larger face of synclastic ham-

Part 2 To be continued



What's Hot Around The World



Nail Bling is the rage of **Paris**.

South Africa - Jeweler Shimansky recently showed off the world's most expensive tattoo. The tattoo is only temporary, made of 612 .5 carat diamonds applied to the skin using a water-based adhesive. South African model Minki van der Westhuizen wore the tattoo valued at \$924,000.



MASSC

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SOUTHERN CALIFORNIA

6285 E. Spring St. #508, Long Beach, CA 90808

Upcoming Events

Next MASSC Board Meeting
Aug 8, 2010 to RSVP 949-276-4300
all members welcome



Renee Menard
2010 Saul Bell Award Winner
and MASSC Member,
Congratulations

Did you change your address or email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Diane Weimer diaweimer@verizon.net