



May/June 2008

MASSC DEMO DAY 2008

Saturday, May 24th

Fee - \$15.00 (includes lunch)

Time – arrival 9:30-10am for coffee and intros.

- Demos will start promptly at 10am.

This fun filled day will be located at Cal. State University Long Beach (Building FA2 – Room 104 – map available on www.massconline.com)

Tara Magboo – Heat Bending Acrylic

Randi Newbill – Prisma Color

Ruth Shapiro– More Gadgets & Gizmos (www.grow-ingupjewish.com)

Diane Weimer – Capturing and Honoring the Past ~ Using Tintypes & Photos in Jewelry

Brenda Wey – Star Cut Stone Setting

MASSC FUND RAISING RAFFLE ∞ MASSC APRON BLOWOUT SALE

There is no space limitation. Everyone is welcome. However, you do need to make a reservation. To reserve a space, simply sign and mail the registration/waiver form on page along with the \$15.00 fee to the address on the form. Please mail your reservations so that they will be received by 05/21/08. Confirmation of your reservation will be made by email.

Ketarah Shaffer

MASSC – Program Chair

(If you have any questions, please email me and put MASSC Demo Day in the subject line.

Email – ketarah@earthlink.net or Phone Day – 714-556-9286 Evening - 949-643-9693 (before 9pm)

REGISTRATION FORM

Include check for \$15.00 payable to MASSC, to:

Ketarah Shaffer, 24413 Chancellor Ct., Laguna Hills, CA 92653-8210

Liability Waiver: Metal Arts Society of Southern California Demo Day May 24th, 2008. In consideration of accepting this activity, and to the extent permitted by the law, I hereby agree to release, indemnify, defend and hold harm-less on behalf of myself, the Metal Arts Society of Southern California (MASSC) and its officers, clients, agents or employees, and California State University Long Beach, and Tara Magboo, Randi Newbill, Ruth Shapiro, Diane Weimer, and Brenda Wey, from and against any and all liabilities, claims, penalties, losses, or expenses (including attorney's fees), of any kind or nature whatsoever, whether related to bodily injury, property damage or any other form of injury or loss to myself, caused by any negligent act or omission of Metal Arts Society of Southern California (MASSC) or its officers, clients, agents or employees, or CSULB, and Tara Magboo, Randi Newbill, Ruth Shapiro, Diane Weimer, and Brenda Wey, arising out of or in any way related to participation in the activity for which I am participating. I acknowledge that the activity to which this release applies can be hazardous and as a result of signing below, I am accepting those risks for myself. I give permission to Metal Arts Society of Southern California (MASSC) to take photographs and/or video tape me while participating in this activity for use in future Metal Arts Society of Southern California (MASSC) publicity and/or video library rentals and that I will not receive any compensation for such use.

I certify that I have read and understand this waiver and release as it applies to me.

Name _____

Signature _____

Address _____

Phone _____

Email _____



Digital Technology = Benefits for MASSC Members

MASSC was one the first regional metal arts associations to have an all-virtual jury process for a major exhibition. This year, we've acquired a merchant account, a secure certificate and a payment gateway for the

MASSC web site. Your association will now be selling securely on-line. You can renew your annual dues, register for Demo Day or a workshop and rent an archive DVD using your credit card.

Why is MASSC going digital?

1. Digital media opens up accessibility to industry information. Over 75% of all MASSC members now receive their newsletter via email - in Full Color. In addition, the MASSC web site has become a hub for downloading information, how-to articles, event schedules and more.

2. Digital media enables MASSC to offer more virtual juried exhibitions. We've seen that having this type of venue works! It increases the viewing audience for the show, awareness of the association and awareness of the participating artists. It also broadens the range of high profile professionals we can approach to be potential jurors. Add some good marketing and mix well for a real win-win situation.

3. Digital media increases MASSC's benefits to you, and helps you develop as a successful artist.

Access to professional guidelines, blogs, state and federal business laws, opportunities to virtually display and sell your work through MASSC are tools that will help you grow professionally. MASSC is putting the pieces in place to provide all of this and more to our members.

In answer to a recent question: MASSC is a whole lot more than workshops.

Corliss Rose
President, MASSC

“Rio supports my work like the past supports the future.”

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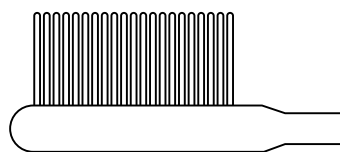
MASSC serves the needs and interests of artists working in metals and provides an environment for the exchange of information, instructional workshops, demonstrations, lectures, and panel discussions. Annual dues Sept 1-Aug 31); Regular Member, \$30; Family, \$45; Full-time Student \$20. Contact the Membership Representative in your area for more information. Priority is given to members when signing up for workshops, which are often over-subscribed.

Tricks & Tips

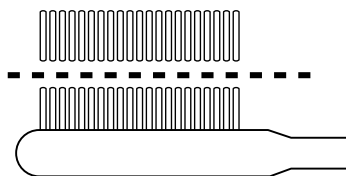
by John Rose 2Roses Studio

Fun with a Tooth Brush

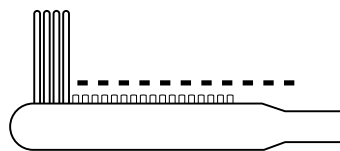
Look around my bench and you'll find lots of old tooth brushes. I have found that they are handy for all sorts of cleaning tasks. For brushing away dust and debris, cleaning out tight corners and holes or scrubbing tripoli out of crevices you just can't beat a tooth brush. Most of these old brushes have been modified to make them more suitable for speacial cleaning purposes. Following are a few of the ones I use the most.



Toothbrushes come in a bewildering variety of configurations. Ask your dentist for free samples or check a drug store .



Try trimming the bristles to different lengths. This provides varying degrees of stiffness. Any scissors will do the trimming job.



Trimming different shapes as well as lengths make specialized tools to get into those hard to get places.



Modify the plastic "handle" part of the brush near the bristles. Reducing the width and thickness allows for getting into really tight areas. You can use heat to bend the plastic for specialized shapes and purposes.

Got a tip or trick you want to share ?

-send it to DukeSprue@massconline.com



Dianne Weimer participated in the California Visual Artists show at 2nd City Council Gallery, as well as being featured in the May issue of Art Jewelry magazine. Dianne will also be demonstrating her elegant approach to design and incorporating antique images into jewelry at the upcoming MASSC Demo Day.

Member Feedback

Congratulations! The Newsletter is bold and beautiful. I never dreamed when I asked for \$500. to start the organization that it would grow to this size, both geographically and in membership and with the kind of leadership that will assure it a long life.

The demise of one craft organization with enough money to disburse for some good purposes led me to ask for the seed money to organize a group of people working in metal where a void existed in the exchange of information relating to techniques and problems at the bench-and maybe a little fun included in the mix. So many people helped to get the project off the ground; it's a great pleasure to watch the success and growth of MASSC over the years.

Elsie Deitz - Los Osos, CA

Solo Show and Group Show

Opportunity

Sylvia White Gallery

Eligibility: All artists

Media: painting, mixed media, works on paper, photography, sculpture, installation art and performance. Prizes: One solo exhibition and one group exhibition.

To apply, provide the following:

- A CD with 5-15 images (300 DPI, and no larger than 1600 x1600 or 5MB), 35 mm slides, or 8" x10" color computer printouts.

- A website address (if available)

- A list of submitted materials

- A filled out application

(download from www.artadvice.com)

- Entry Fee \$40

- Artists Statement (optional)

- Current resume or biography documenting previous exhibitions, education, reviews.

Stamped, self addressed envelope, if you want your work returned.

For more information: www.artadvice.com

Metal Inclinations

The Society for Midwest Metalsmiths presents Metal Inclinations. A world-wide online exhibition of metalsmithing, fine art jewelry and metal sculpture. Exhibition opens online 10/31/2008.

Entry Deadline June 30, 2008

More info at <http://www.smm-metalinclinations.org/>

"1000 Jewelry Details" Book

Rockport/Quarry Books has a call for entries for a new book they are calling 1000 Jewelry Details. They are looking for all kinds of jewelry contributions from lampwork to metal, primarily focusing on jewelry designs one could make at home.

Contact Sandra Salamony at NewJewelryBook@aol.com.

MAKING A SPECTACLE

with Deb Stoner

report by Ruth Shapiro

For those of us who are either new to metal working, as well as those who have experimented with almost every method and style of jewelry making, Deb Stoner's spectacle workshop was greatly anticipated as an introduction to another outlet for our creativity. As soon as I saw the first slides shown by Deb, I knew I wouldn't be getting much sleep that night!

Deb began with introductions and expectations. With her slide show, she presented a historical perspective on the use of eyeglasses. This was to inform, as well as to prevent us from having to "re-invent the wheel!" The first eyewear was used in the 1300's in Northern Italy using blown glass. Germany followed used frames made of steel, wood or leather that was formed wet over the lenses.

15th century eyewear was very decorative, often using carved bone for the frames. Deb had a photograph of the "Nuremberg spectacles" from Germany. In India, spectacles were often worn as facial decorations. Some were elaborately carved wood with detailed elephants.



We saw wire frames with a long head-wire going up over the forehead and top of the head to hold them onto the face. The wires were concealed under the wigs worn by the barristers. Many of them could be neatly folded.

In China, spectacles were first used for ornamentation, not vision correction. Clear stones were used instead of glass lenses. They were the first to actually drill holes in the glass. The frames had side pieces that folded around the head, some with counter-weights, to keep them in place, as



the Chinese facial structure could not support the frame with just nosepieces. They also made elaborately embroidered cases for the spectacles, some with family crests. The Chinese were the first to use tortoise shell for frames. Like today's plastic, it had the ability to stretch in boiling water, and then shrink around the lens.



In the 17th century, "temple spectacles" were used. These temples did not hook around the ears. They were designed to stay in place by exerting pressure on the sides of the head. We also saw a picture of "pince

nez” or nose pinchers, where the bridge was made of spring steel. They could be folded and locked together.

We saw an example of spectacles made in 1850 with temples made of twisted wire cables that wrapped around the ears. We saw frames made by Eskimos from wood with slits cut out of the wood “lenses.” These were made primarily for sun protection. We saw African eyewear, which was made with gold in very ornate designs.

“Lorgnette” was a hand held frame. “Quizzers” were held at the bottom with a handle. Interestingly, jewelers were the very first opticians!

Finally, Deb told us that the University of San Francisco Museum has a collection of antique eye glasses.

For those of you who are interested in contemporary eyewear, you can look up the work of designers such as Petra Boardman (using flat aluminum sheet), Sandy Hirshkavitz, Charles Lewton-Brain (tea strainers with door peep holes), Alan Mikli, Judith Hoffman (found objects), Ben Cunningham, John Grant, Kim Buck, Laurie Hall, James Millend, and Brian Adams.

References include “Spectacles” by Samuel Mazza and “Op Art: Eyeglasses by Jewelers”, author unknown.

Next, Deb taught us the vocabulary used when designing and constructing eyewear. The eyewire is anything that holds a lens in place. We used 30 lb. monofilament, commonly used as fishing line. The eyewire fits in a groove cut and filed into the lens. The rim is the material, usually metal that can be sewed, nailed or screwed into place around and over the edge of the lens. It can go all the way around or partially around. We made our own tubing from 22 g. metal, using a drawplate. The rim lock holds 2 pieces together often

with a rivet or screw. The rim groove (inside of tubing we made) fits the 114° shape of the edge of the lens. The bridge connects 2 lenses together, going over the nose and holding the lenses the proper distance apart. The temple or side pieces hold the lenses with the rims to the sides of the head, either curving over the ears or using tension against the head. The lens can be glass or plastic. We used CR39 acrylic which was exceptionally clear without optical aberrations. These lenses had a curve referred to as a “base curve” and had no optical corrections. They were also referred to as “plano lenses.” The thickness of the lens was uniform

over the entire curve, i.e., the surfaces were parallel to each other. The lenses we used were 76 mm. in diameter and could possibly have 2 lenses cut from each one. They were 2.2 mm. thick. Distributors have many sizes, curves, and thicknesses from which to choose.

After taping both sides of the lenses with clear tape, we traced

on a shape that we had determined. We kept in mind shapes and sizes we already had. Label each lens, with T for top, and N for nose side. Flip over the template for the second lens. In fact, if we had oversized prescription lenses that we no longer used, we could cut them down as well and re-use them. Don’t try to do this with glass lenses, as the temper will be lost.

With the curve of the lens held down (like a big smile!) against a wooden bench pin, use a 3/0 jeweler’s blade and saw to cut out your shape. Use a big, flat file to refine the shape. Smooth it with a finer file, never a needle file however. If the lenses are to be drilled, do this now with the curve also down. Practice on scrap acrylic first.

If the rim is only going to go part way around the lens, file the edges of the lenses flat all around, (90 ° to the surface of the lens) then saw a groove with a saw



blade, later widening it with a triangular file. This lens shape must be curved. Flat sides will not work (as a rectangular lens shape). The edges of the lenses must be “knocked down” in all cases, for safety, and then smoothed with a sanding stick. As mentioned earlier, the edges of the lenses have a 114° bevel, even those with the groove. It’s a good idea to wear a dust mask when filing, sawing, or sanding the acrylic.

The rest of the frame construction would be difficult for me to explain here. If you are interested, you should take a course or try to find books on this subject. You can find a lot of information from checking the numbers on the insides of your frames. There will be a number, such as 48 with a small square and another number, like 18 or 19. 48 is the widest part of the width of the lens outside of the frame. 19 is the distance between the lenses. A larger number, such as 140 is the temple length, although this is a non-standard measurement, because of differences on where to measure from!

We also learned how to dye the lenses, as well as the clear monofilament if desired. We used liquid Rit dye in a double boiler, with plain salt to increase the color fastness. The lenses were suspended in the hot solution for 10 minutes to 2 hours, with the time immersed determining the saturation of the color. Deb told us that any color blocks UV rays somewhat and are a matter of comfort and preference. Two or more colors can be used in various ways on the same lens. Deb told us that if you are going to have a prescription lens made, bring your new frame to the optician along with a template for the lens shape. Ask for the lens to be made slightly larger if you would like to do the final fitting into the frame yourself. When having prescrip-

tion lenses made, it’s probably better to let the optician do the dyeing, as well adding a UV coating which blocks an additional 13 % of UV rays. Scratch resistant coatings can be added. Deb said that while some opticians may be reluctant to make lenses for your handmade frames, you can try to convince them how much fun they might have in doing something so unique!



We concluded with a brief lesson on using taps and dies to make hinges for the side pieces. We examined many types of hinges used in modern eyewear. Deb suggested we scout out and collect various types of old and new frames to get ideas and a feel of how they are constructed. Flea markets, yard sales, and \$.99 stores are good places to get started!

Further Resources for parts and information:

- Arnie’s Train Store, near the Westminster Mall
- Small Parts Catalogue Optical Plastics, Portland, OR -B&K Optical Tools and Supplier, 23425 N. 39th Dr. # 104-82 Glendale, AZ 85310 888-429-5779

Ask for B&S catalogue
www.sight-tools.com

Micro Mark Catalogue
Reactive Metals Studio



A wonderful, inspirational time was had by all. We thank Deb Stoner for her comprehensive presentation and lively, cheerful, and patient sharing!

New Discovery: Oldest gold jewelry in the Americas

A team found the gold necklace near Lake Titicaca in Peru, according to the journal Proceedings of the National Academy of Sciences. It's 4,000 years old -- 600 years older than any other gold jewelry discovered in the Western Hemisphere.

Images from Peru show a necklace of nine gold tubes separated by 10 stones.

The find is important, archeologists say, because it signals the early emergence of a desire for status among people who lived as relative equals without a formal leadership system.

The Andean people of that time had recently settled down after many generations as hunter-gatherers. Formal kings would not emerge for hundreds of years.

The person who wore the gold necklace may have sought to distinguish himself with a status symbol.



1644 S. Clementine St. Anaheim CA 92802

Upcoming Workshops

Mary Lee Hu

Sept 13-14, 2008

Victoria Lansford

Dec 6-7, 2008