

**METAL ARTS  
SOCIETY OF  
SOUTHERN  
CALIFORNIA**

January/February 2008

## Professional Development Opportunities



### SNAG Pre-Conference Program

Mar 5, 2008

Savannah GA

(in conjunction with the SNAG Conference)



### 29th Yuma Symposium

Feb 21 - 23, 2008

Yuma Arizona

The Professional Development Seminars (organized by **Harriete Estel Berman, Andy Cooperman & Don Friedlich**) is designed to offer information vital to establishing and maintaining an art career. Information about the PDS program is available at: <http://www.snagmetalsmith.org/.docs/pg/10037> Questions and comments can be directed to: [bermaid@harriete-estel-berman.info](mailto:bermaid@harriete-estel-berman.info). The following individuals will be presenting:

**Bobby Hansson**, Photographer & **Marthe Le Van**, Editor/Author, Lark Books. Whether you are riding the rising tide of digital media or still surfing the 35-mm waves, photography plays a crucial role in establishing a visual identity and in marketing your work.

New Directions in Marketing:

**Megan Auman, Amy Tavern, Ivan Barnett, April Higashi, Heidi Lowe**. Many artists are finding that wholesale/retail shows no longer provide sufficient exposure and revenue. Artists are looking for alternatives. Megan Auman will introduce us to blogs, Etsy and other inexpensive internet venues for attracting new audiences to our work or facilitating online purchases. Amy Tavern will address new trends, trunk shows and nontraditional venues. Ivan Barnett, Patina Gallery April Higashi, Shibumi Gallery and Heidi Lowe, Heidi Lowe Gallery will offer insights into what they have learned in opening their own galleries.

The Symposium is an exciting, art-filled event, that includes slide lectures and demonstrations by internationally recognized and emerging artists. Included in the festivities are an exhibition of work by presenting artists and a show of artwork by student participants, the National Saw, File and Solder Sprints, the annual Pin Auction, a Mexican dinner and dance on Saturday night and shopping and eating in Algodones, Mexico. [www.yumasymposium.org/](http://www.yumasymposium.org/) The following individuals will be presenting:

**Diane Falkenhagen** discusses past and current work in which she combines pictorial imagery with contemporary jewelry forms and eclectic materials. Following her presentation, Diane will demonstrate several mixed media techniques that she employs in her work.

**David Clemons** Steel Working for Jewelry

This demonstration is meant as an introduction to the material and some methods of its manipulation for small-scale applications. The demonstration will cover varied techniques utilizing mild steel as an element or primary material for jewelry.

**Nancy Worden** Modern Artifacts

The theme of a personal narrative has always traveled hand in hand with an explorations of the politics of materials and a reference to historical jewelry. A short demo on how to make stack beads will follow.



## The view from here . . .

I'm very proud to say that during 2007 your MASSC board has made the following possible:

- \* A digital newsletter that takes advantage of full color
- \* A very successful student show utilizing a cutting-edge virtual, on-line jury process (the first in the U.S)
- \* One of the highest attended Demo Days in the history of MASSC
- \* A completely revamped and upgraded workshop "DVD" rental system
- \* Metal Arts Workshops taught by the best names in the industry at a cost that is significantly less than similar venues.

Where do we go from here? Onward and upward! But first I want to give due recognition and credit to the MASSC Board. These are very dedicated volunteers who care deeply about the perpetuation of our art. My heartfelt thanks go to all the people who have worked very hard for MASSC.

**Ketarah Shaffer** who has once again been elected as our VP in charge of programs and workshops. As members, you are very lucky to have Ketarah working for you! Our workshop line up is one of the best in the nation, and a testimony to her dedication.

**La Verne Christenson** who has been elected treasurer, and served so admirably as our Hospitality Chair for so long. Treasurer is a demanding position and I'm grateful for her help. Also, thanks to **Jean Vormelker** who filled the bean counter's shoes many years for MASSC. **Pat Wierman** for again agreeing to take on memberships. A special thanks goes to **Deborah Smyth** for single handedly tackling the archives of MASSC workshop videos. Because of her efforts, we will now have DVD rentals available beginning February 2008. **Marilee Nielsen**, our corresponding secretary has helped greatly with her writing skills and public relations. The metempiric **Duke Sprue** who has transformed the MASSC Newsletter. Our past president **Trish McAleer** has given her time to procure advertisers for our newsletter and assist with the membership directory. **Randi Newbill, Stella Schloss and Brenda Wey** have served faithfully as directors at large. Their ideas, assistance and input were most appreciated during 2007. **Carol Sivets and Janice Lorber**, both resident icons of the metal arts, continue to serve MASSC as area membership liaisons. I also want to welcome to the Board **Dianne Ravin**, who has taken on the position of recording secretary, and **Doreen Endo** has graciously volunteered to handle hospitality.

*Corliss Rose*  
President, MASSC

All of you have made it possible for MASSC to continue to break new ground. This will be a grand ship to steer into new waters for 2008!

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**MASSC web site: [www.massconline.com](http://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. 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

## Make your own metal epoxy and other sticky tricks.

*From John Rose of 2Roses*

Metal Epoxy is one of those handy all-purpose substances, the jewelers equivalent of duct-tape. Commonly sold in hardware or auto-supply stores under the brand name JB Weld. While JB Weld, right out of the tube is a very serviceable material, metal epoxies can also be purchased for a wide variety of specialized applications from casting, and machining to gluing airplane parts together.

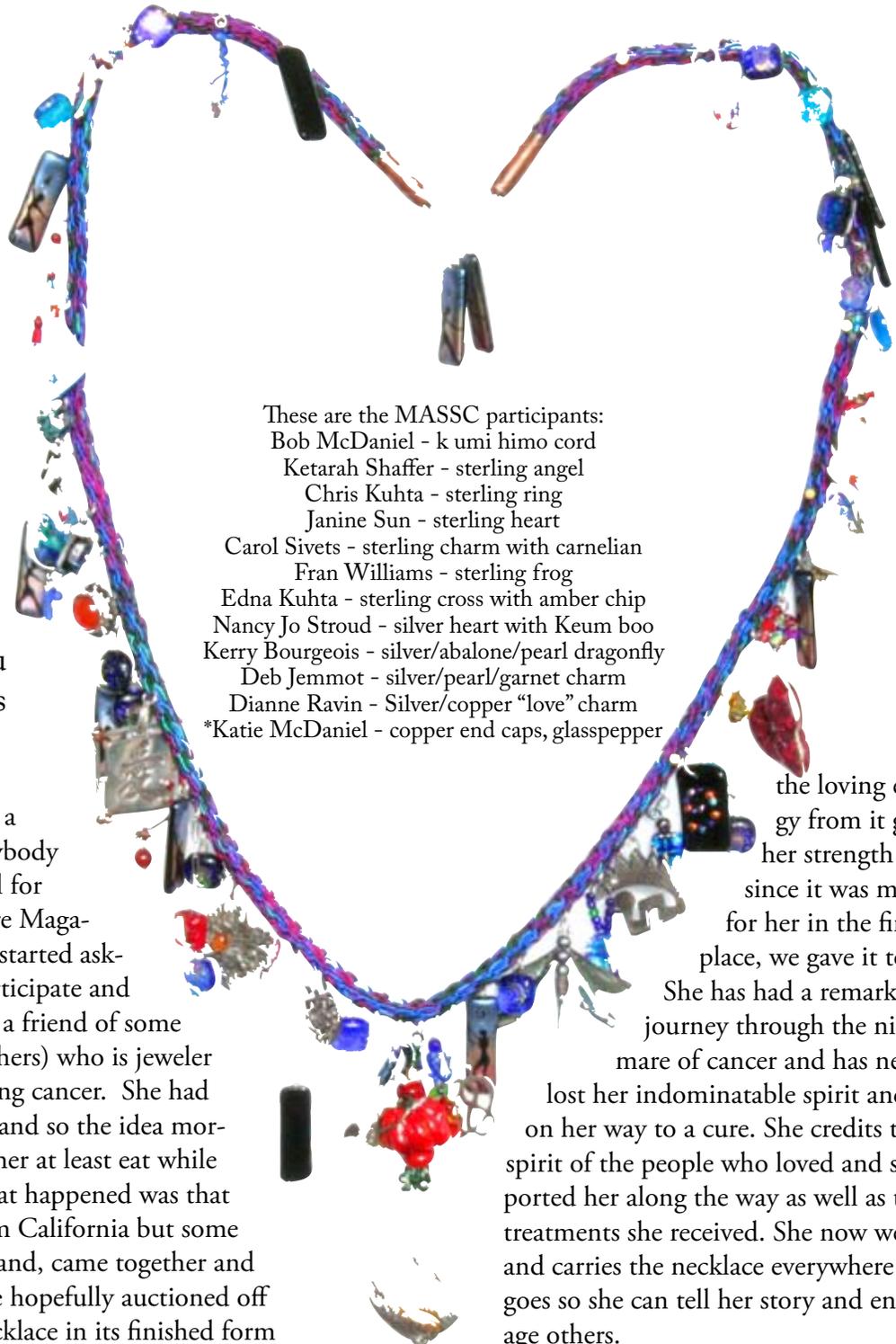
Not having an airplane, nor wanting to purchase my metal epoxy in gallon buckets, I say "I'll make my own"! "Tell me again why I want to do this", you say.

Glad you asked. For starters, you can make your metal epoxy out of any metal such as silver, brass, aluminum, copper or titanium. This has much more creative potential than the dull grey JB Weld we know and love. Also, we can mix and match resins, additives and extenders to make the epoxy harder, softer, thicker or thinner to be just right for the job at hand.

There is no real trick to mixing metal powder, filings or shavings into epoxy. Pick your favorite epoxy, sprinkle in the metal and stir. All the usual advice about stirring slowly and carefully to avoid air bubbles applies. The finer the metal particles the more the metal acts like a colorant. Micron graded metal powders can be purchased from paint or chemical supply houses. Larger particles and shavings can be made in your studio with sandpaper, grinders, files etc. Larger particles deliver a metalflake effect. Also, particle size will impact the surface effect of the finished material (more about that later). The volume ratio of metal to epoxy can be adjusted to make the finished material as translucent or opaque as you like.

*(cont. on page 5)*

# Collaborators



These are the MASSC participants:  
Bob McDaniel - k umi himo cord  
Ketarah Shaffer - sterling angel  
Chris Kuhta - sterling ring  
Janine Sun - sterling heart  
Carol Sivets - sterling charm with carnelian  
Fran Williams - sterling frog  
Edna Kuhta - sterling cross with amber chip  
Nancy Jo Stroud - silver heart with Keum boo  
Kerry Bourgeois - silver/abalone/pearl dragonfly  
Deb Jemmot - silver/pearl/garnet charm  
Dianne Ravin - Silver/copper "love" charm  
\*Katie McDaniel - copper end caps, glasspepper

## Belle Armoire

What happens when you put a *lot* of jewelry artists on one project?

**T**he necklace started out as a fun thing to do to involve anybody interested in answer to a "Call for Creativity" from Belle Armoire Magazine. But, between the time I started asking people if they'd like to participate and the beginning of the necklace a friend of some of us (she was unknown to others) who is jeweler was diagnosed with stage 4 lung cancer. She had no job or adequate insurance and so the idea morphed into something to help her at least eat while she was trying to recover. What happened was that a group of 19 of us, most from California but some from New Mexico and Maryland, came together and made a necklace that could be hopefully auctioned off for her. When she saw the necklace in its finished form she was so moved she asked if she could have it because

the loving energy from it gave her strength and since it was made for her in the first place, we gave it to her. She has had a remarkable journey through the nightmare of cancer and has never lost her indomitable spirit and is on her way to a cure. She credits the spirit of the people who loved and supported her along the way as well as the treatments she received. She now wears and carries the necklace everywhere she goes so she can tell her story and encourage others.

**Collaborate:** *to work jointly with others or together especially in an intellectual endeavor.*

Collaboration among artists has a long history. The examples shown on these pages illustrate two directions of collaboration: artists working in similar discipline (jewelry) and artists working in dissimilar disciplines (wood and metal).

Collaboration is often a surprising and experimental activity yielding unexpected results for the artists engaging in the process.

In other cases it can be a highly choreographed team of specialists who produce a tightly controlled object.

We'd like to know who you are collaborating with, how the process works for you, and most importantly, what the results are. Send your digital files and info to [DukeSprue@MASSConline.com](mailto:DukeSprue@MASSConline.com)



## Chet Brisco & John Rose

What happens when you cross a woodsmith with a metalsmith?

The two artists began collaborating informally on pieces years ago by consulting each other on technical issues related to specific projects. Today the pair frequently pass projects back and forth in a tag-team creative process that often ends up in uncharted territory for both artists. "The real fun of it" says Rose, "is that you push out past the things you are familiar with, and you learn a lot along the way."

*Clockwise from top left: PolkaDot Bowl: Turned natural edged ash, oak and pyrography. Vase: Knotty Pine, brass, bronze, copper & silver. Bonksia pod jewelry: (pendant, bracelet, earrings, ring) whole bonksia pod in background.*

**Chet Brisco** is an accomplished woodsmith and consummate turner based in Southern California. **John Rose** is a metalsmith and is one half of 2Roses, a Southern California jewelry studio



# Make a Puzzle Toggle and a Slide Clasp

by Leslee Frumin

Leslee Frumin is a specialist in clasps. Fortunately for those of us who have not mastered this necessary jewelry skill, Leslee also specializes in teaching clasp making in Southern California. The following is an excerpt from Leslee's recent class at the Farrin O'Connor Studio in Pasadena.

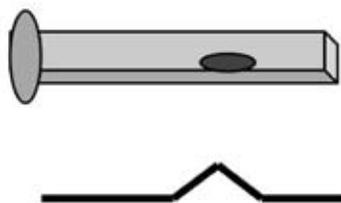
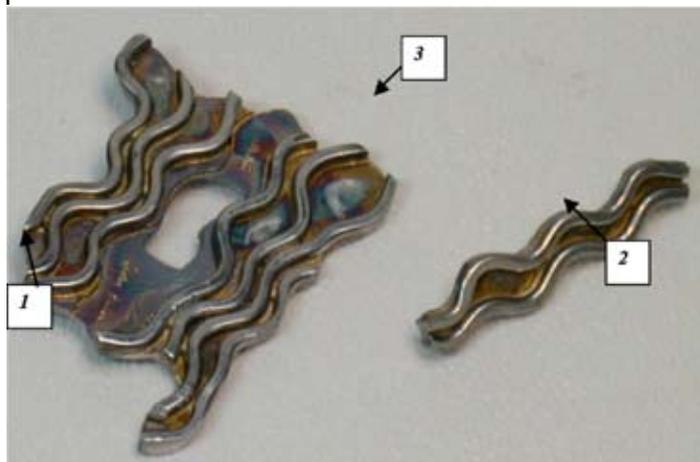
Leslee emphasizes that students should spend the time necessary to make sure that the toggle mechanisms function properly. Creativity in toggles will not carry a piece if it does not work well. Puzzle toggles can be made in an infinite variety of shapes and designs including hearts, triangles, buttons and wavy wire forms. The steps outlined here are critical to ensure that the toggle functions properly.

To start, make a shape and decorate it any way you desire. Saw out a bar (3)—in any shape you desire—keeping in mind it must be smaller than the entire piece. Set the bar aside. Next, melt solder to the back of the other pieces (1 and 2) using medium solder. Use a piece of 24 gauge sheet that is larger than the entire piece (back plate). Position all three pieces on the sheet—remove the bar (2) and the piece (3) next to it. Sweat solder #1 to the back plate. Next, position #2 and #3 in the proper places next to the number 1 piece. Very carefully, remove #2 the bar. Sweat solder the #3 piece in place. Check the fit—the bar should fit perfectly in between 1 and 3. You may saw out the entire piece (Place the bar

in place so you plan for its edges). Add a connection for the bar after you have made an opening in the backplate (ie. a half jump ring) by using easy solder to the back of the bar. Refine the hole for the bar to fit through making sure the half jump ring or connection fits through the hole. Keep the hole as small as possible—with the idea you do not want to see the hole underneath the bar when it is in position. Add a half jump ring to the back of the larger piece with the back plate.



The slide clasp can be made from telescoping tubing. Embellishment for ends of the tubing and its face can be just about anything, such as set stones, gallery wire and other decorative techniques to make unique clasps that could be used for necklaces or bracelets. Again “fit” is critical to make function and form come together! The connectors for the tubing have to fit and slide in the slit created by sawing away a section of the tubing. Using Kaiser Lee Board can make soldering jobs easier as well as a mini cut off saw to instantly cut tubing. The final “fit” is to insert a piece of steel wire (music wire) that had a peak formed, into the inner tube. The steel wire had to “peak” out of a hole filed into the inner tube—so friction would be the hold mechanism. Design possibilities are endless.



## Metal Resin cont...

OK, so now that you know everything there is to know about throwing metal into epoxy, let's throw in some other stuff like thixotropics. Thixotropics are thickening agents. Adding them to your metal epoxy can adjust the mixture from runny goo to sculptable putty or anything in between. There are lots of things you can mix in to get the effect you want. Cabosil is a very good commercial thickener as well as Chrysotile. Dough-like epoxy resin is useful for press molding and shaping like clay.

Speaking of clay, you can use that too as an extender, as well as talc, silica or just about any non-oily substance. Extenders can dramatically impact tensile strength of the finished product so take that into consideration. The exception to this seems to be talc which is used as a commercial extender by metal mold makers.

But what if you want that epoxy really thin because you want to paint it onto something or don't want to mess with the bubbles that always appear in thicker mixtures. Well, my friend, thinning agents are for you.

Denatured Alcohol, Lacquer Thinner, Acetone and Toluene all work and have the interesting side effect of producing different finishes such as mat, dull or lustrous on the cured resin.

Remember Thixotropics? If you liked that word, you're gonna love "Flexibilizer". Yep, it's a real word and as an additive to epoxy it gives you, you guessed it, flexible epoxy. If you're like me, you just gotta get you some Flexibilizer right now, so Benzoflex 9-88 is what you'll be looking for. Don't expect to find this stuff at Home Depot, but it's easy to find on the Internet.

Here are two places to start:

[www.epoxy.com](http://www.epoxy.com)

[www.epoxyproducts.com](http://www.epoxyproducts.com)

*Disclaimer: The materials and techniques discussed in this article are highly experimental. Expect a certain degree of trial and error to achieve any specific result. Be sure to play with your epoxies in a well ventilated area away from children and small animals who have an uncanny ability to become stuck to each other, to you, and or the furniture.*

## Member News

**Susanna Spiers** recently installed "Bow to Stern" a public commission created for The Pete Archer Rowing Center at the Long Beach Marine Stadium.



**2 Roses** participated in the 6th Annual Art of the Martini show sponsored by Absolute Vodka. The collaborative couple was also selected for the 2008 International Wearable Expressions show at the Palos Verdes Art Center. February 22 through April 13, 2008.

**Edna and Chris Khuta** were featured artists at Sculpture to Wear Gallery's Christmas Events.

## Call For Entries

Northern California Enamel Guild  
Juried Exhibition Deadline: March 15, 2008  
Exhibition of enamel art at the Collector's Gallery in the Oakland Museum of California August 13- October 5, 2008. Open to all California Artists. All submissions must be for sale. Exhibition prospectus and entry forms at <http://www.enamelguild.org>. For more information contact Anna Tai: [anna@annataienamels.com](mailto:anna@annataienamels.com) or Maryland Edwards: [maryland.edwards@sbcglobal.net](mailto:maryland.edwards@sbcglobal.net) or mail P. O. Box 254 El Cerrito, CA 94530.

## Web Watch



Spiral brown gold and diamond earrings, \$37,050, from de Grisogono.

# Chocolate Gold.

I don't mean chocolate candy shaped into rings, bracelets, charms, necklaces, etc. I mean the real thing: brown gold jewelry. We have yellow gold, white gold, pink gold and black gold and anodized silver. Why not add brown to the gold palette? Worn with all the wonderful brown fashions available these days, brown gold also creates a tonal quality against camel, adds soft contrast to creamy white and gives the all-black urban style a new dimension. This new combination of fashion and style is exactly what Fawaz Gruosi imagined several years ago when he launched his brown gold watches. The idea caught on with customers, and the company immediately added jewelry. Almost every new collection from the company includes some of these rich chocolate statements accented with yellow diamonds, brown diamonds, yellow sapphires, orange sapphires and golden pearls. Gruosi gets this molten color via a process called physical vaporization and deposition, during which rose gold is bombarded electronically, which makes the metal change color and hold that color deeply enough so that it will not scratch off.

[www.degrisogono.com](http://www.degrisogono.com)



1644 S. Clementine St. Anaheim CA 92802

## What have you just completed?

# Members Showcase March 15th

Send digital files to  
[dukesprue@massconline.com](mailto:dukesprue@massconline.com)

*everybody is a winner*