



METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

March / April 2017

DOWNTOWN L.A. JEWELRY DISTRICT TOUR

Wednesday, April 12th, 2017

10am – 3:30pm



NEW VENDORS

Join us as we de-mystify the downtown LA Jewelry District. SMACK-DAB in the middle of the week, see the district in it's most natural state. BUSY. Get information you can't find online or anywhere else. Learn who to visit for your Tools, Casting, Mold making, Plating, Findings, Laser welding, Moldmaking, Laser engraving, Diamond/stone vendors and more! Enjoy endless lunch options at the weekly Farmers Market in Pershing Square.

Helpful Tips

Folks coming from out of the area can connect to the purple/red line into Los Angeles and exit onto Pershing Square Station. We encourage you to use the [Metro Trip Planner](#) to help plan your trip. If you plan on doing some shopping, make sure to bring cash as most of the retailers and vendors we will be visiting accept only cash payments. Also please remember that this is a large downtown metropolitan area with a diverse population.

FREE for MASSC Members - \$10 for non members - Meeting location in the heart of the district to be disclosed after RSVP
 RSVP to Angelina Smith: Massc.VP@gmail.com with the subject **Jewelry Tour**
 MASSC will send out directions on the meeting time/place and parking to those that RSVP by April 3rd 2017



Diane Weimer

PRESIDENT'S MESSAGE

Traveling to Yuma, AZ

Feb 23, a Thursday LaVerne Christenson and I traveled to Yuma, AZ for the 38th annual Yuma Symposium. ... all I have to say is there are A LOT OF TRUCKS ON THAT ROAD, the Palm Springs/Salton Sea route. My car thermometer said it was 46 degrees outside. .. as SIRI says "on the route"... BITTER COLD... So different from past years where we would break out the summer clothes to wear at Yuma, I must say, "Not this time!"

Once we arrived in Yuma we checked into the Hilton Garden Inn a couple of blocks from Old Town Yuma where the symposium takes place. Next stop Lutes Casino for the

pin swap. As we walked through the door, it was standing room only and the cacophony of sound was deafening... We wended our way to the back, to get our registration packet and contribute our pins to the Friday Auction. Next, we needed to find a seat. As we looked around we saw people seated at tables talking and trading pins.

We spied a person we knew, walked toward Victoria Lansford, and sat with her. Nice to be inundated with several students of all ages whose pin designs showed such creativity... There was a ceramic white rabbit in a striding position, etched pieces, an eye nestled in to a triangular form with speckled feather eyelashes, also a gold cast Godzilla pin going on a rampage... and of course LaVerne's owl heads with the Dichroic eyes and on closer examination I could see much attention had been paid to detail.

Friday rolled around and that found me braving the cold with mittens and warm scarf. We were ready to hear our first artist Mi-Sook Hur (www.misookhur.com) sharing her latest enamel work. She spoke on "Meaning, Memory, Identity, the Subject Matter". She began with a technique usually reserved for pre-writing called mind mapping. It was a kind of brainstorming... Her example was, a circled word ..LIFE and in the branching off of that word we found subsequent circles that suggested what she thought of when her mind turned to "LIFE." There were the words sprouts, nature,



Our Pins



Feather 1 and 2

beans, growth. The map continued with other words that these words had suggested. She would then take the mind map and choose a set of words that inspired her and that was the kicking off point for her piece. Her work was in the Yuma Gallery. Pictured are Blue Moon and Feather 1 and 2

Mi-Sook spoke in a soft voice with a slight



Blue Moon

South Korea accent. She uses China Paints enamel for her process and her method of many layers and many firings produces delicate and extraordinary work. Often times only firing for 45-50 seconds. at 1300- 1450 degrees in her kiln. The delicate form is edged with a matte frame that is held together with prongs. She has had a series 1, 2, 3 of these feathers. It was my pleasure to "win" the piece that she put in the auction that is part of the new series 4.



Mi-Sook new series auction pin



Mi-Sook new series auction pin back

It was fun to see some work from Elise Press's class at Cal State Long Beach. How very thrilling for these emerging artist to have a piece in a gallery.



Water Splash, Skylar Bao, CSULB

Staying in the same room we listened and viewed the photos shared by Colin Blakely. He used photos and manipulation to intertwine narrative and "place". He termed it Masters of Illusion as he defined the great view. Using color and layers the landscape was changed.

Demitra Thomloudis, Athen's Jewelry Week presentation was the beginning subject for this metal artist. She shared about working in concrete, in fact Oukrete. Her inspiration is architectural sites. She focuses on geography, connecting scale, and placement. The mold materials she uses are MAX T (24hr curing time) and Dragon Skin 20 (6hr curing time). The mold boxes she uses are sometimes made from foam core and the hot glue gun is your friend. She went on to share her techniques about pouring, the

mixture, her concern about using appropriate ventilating equipment, and at times adding a thickening agent called Ure-fill. Our last speaker, we saw, for the symposium was Marissa Sancholtz. She was funny and shared the many people with whom she collaborated. Michael Dale Bernard was one such person. She let him know she wanted to make art babies with him. She created part of the design and sent it to Michael and he completed it.



Marissa Sancholtz / Michael D Bernard

The Yuma Symposium is always an interesting affair. From the Pin Swap on Thursday when we arrive, the auction on Friday night where the contributions reached over 145 donations to all the volunteers that speak and share their work, ...we salute you! The sharing of techniques complete with photos and planned content makes us all grateful that these gifted artists share what they have learned.

Heritage Park Bench in honor of **Melinda Alexander**



Joe Rooks is working with The Irvine Fine Arts Center and the City of Irvine to have a memorial bench placed in Heritage Park in honor of **Melinda Alexander**. A fundraiser effort is set up through Go Fund Me. To honor Melinda please visit www.gofundme.com

Move Over PnP - Vinyl is Here! by Valentina Moeurs

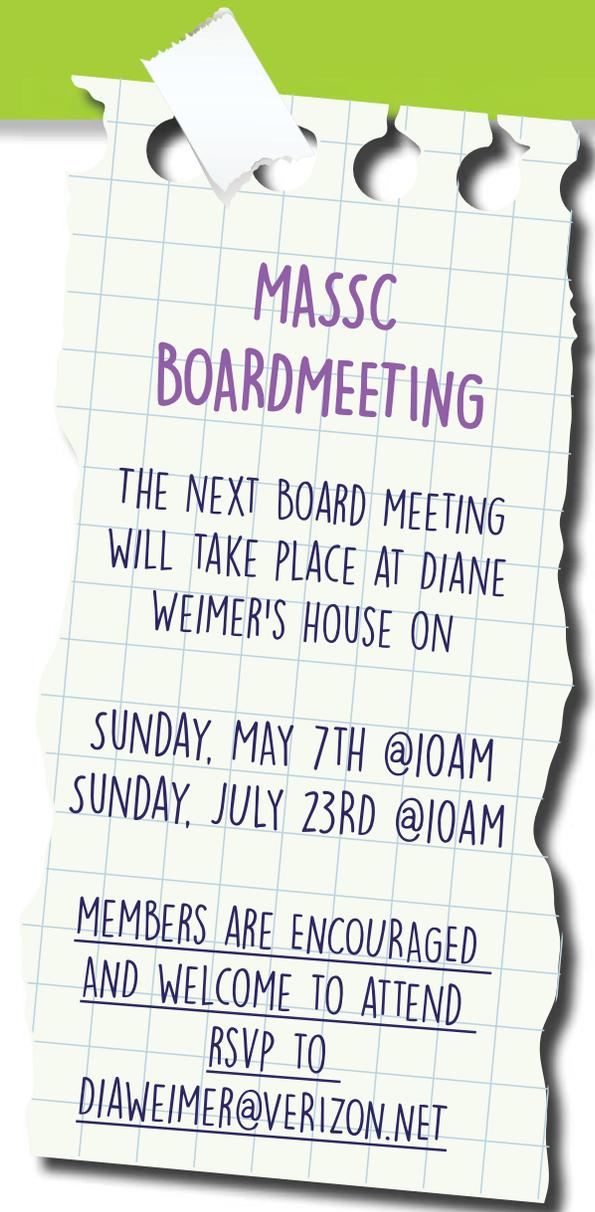
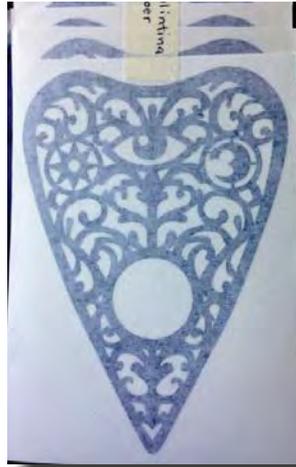
As an enamelist, one of my favorite things to do is champlévé. Like its sister cloisonné, this process is about creating cells that can be filled with enamel to create your design. With champlévé, we move away from the wire work of cloisonné to make the cells and create recessed areas in which to lay our enamel.

Etching is my preferred method of creating this recessed area. Since I work in fine silver for my enameling, my favorite way to etch my metal is electro-etching with cupric nitrate solution. There are many kinds of resists that can be used for etching. When using a detailed design, the go to is often PnP paper, which I love for surface etching! However, when creating the deep etch needed for champlévé (between $\frac{1}{4}$ - $\frac{1}{2}$ the thickness of your metal) PnP paper will often not hold up for the entirety of the etching process. I'm sure some of you are familiar with the frustration of having breakthrough at the tail end of a good etching.

So... I have discovered that turning your design into a vinyl decal is a tremendous resist that will hold up under the pressure of a deep etch!! It is a couple of extra steps and a few extra dollars, but when you are trying to create nice clean cells for a beautiful champlévé piece ~ there is nothing finer than a vinyl decal for etching. First you'll need to turn your design into an illustrator file. I black out the entire design in ink, scan it and do some fine-tuning in illustrator before it is sent to be laser cut at a sign shop. I have used Sign-o-rama in Long Beach many times. Ask for the high performance vinyl; it is the thickest and stickiest vinyl for laser cutting. There is usually a \$40 minimum that is satisfied by having about a page worth of cutting, or in my case, around four decals are cut of my design. Now, the real beauty of using

a vinyl decal, is the ease of just simply sticking it to your metal and etch away!! No fuse ~ no muss! No ironing of the PnP paper, no harsh chemicals to remove the PnP after etching... just slap it on and peel it off when you are finished!! I always buy extra vinyl to cover the back of the metal and block out areas that do not need to be etched.

The best resist EVER! Try it ~ you are going to like it!!





COLLECTIVE VOICES - ECU SYMPOSIUM

I had the great pleasure to travel to North Carolina on January 12 to attend Collective Voices, 8TH Annual Material Topics Symposium.

The next three days were jam packed with inspiring speakers and insightful demonstrations.

Friday evening, Boris Bally introduced the Innovative Merger of Arts and Guns to Inspire New Expressions or I.M.A.G.I.N.E PEACE NOW exhibition. Each metal artist who participated received a decommissioned gun to be transformed in response to the gun violence so prevalent in American culture today. I was particularly moved by Cappy Counard's piece, a scale in which each seed stands in for a gun victim in the past year. The show was held in the Jenkins Fine Art Center, and it launched the gallery crawl. It was just a short walk over to



the ECU Alumni exhibition, Collective Voices, which displayed a range of techniques, materials and subject matters. Also in this exhibition was a wall of charms dedicated to Bob Ebendorf, a true testimony to his years as a professor at ECU.

Next stop was the Greenville Museum of Art for three fantastic exhibitions. On the second floor, the exhibition Smitten 2016, featured works by artists who spent a week together in a creative environment away from normal routine and obligations of everyday life. Amongst the 2016 participants at Pocosin Arts in Columbia, NC, were Ken Bova, Sara Brown, Deb Karash, Sharon Massey, Masako Onodera, Kerianne Quick, and Ellen Wieske. Across the hall, With Move Like MacGyver, examined the creative process makers go through to complete a piece when they did not originally have the tools necessary to do so.

On the first floor of the Museum, it was a lively room for the wine tasting / exhibition Personality in which American jewelry was paired with Italian wine. I particu-

larly enjoyed Ellen Weiske's pairing, but was reasonable and retired early to enjoy the next day.



And I was glad I did! Tim McCreight, the symposium keynote speaker, opened the symposium reflecting on the idea of good work. In his

inspiring yet thought provoking presentation he encouraged the audience to consider how one chooses criteria by which to evaluate their work according to their chosen path. Tim further discussed good work in relation to philanthropy and his involvement with the Tool Box Initiative in West Africa. It was also a chance for me to reminisce about my experience in Senegal with the Initiative.

The rest of the day participants were divided into groups to join the various presentations. I attended Blaine Lewis's Stone Setting demonstration. He is the founder of the New Approach School, has published several instructional videos. I was impressed by his visual set up. His microscope is connected to a screen allowing the audience to see exact details of the task performed. I also loved his fun tip. He uses a Jolly Rancher as a layout tool for the stone, apparently just the right amount of stickiness... a great alternative to the traditional beeswax.

After a quick lunch enjoying the unusual sunshine, I attended the Ron Porter & Joe Price presentation on Contemporary Jewelry. As seasoned collectors, Ron and Joe offered valuable insights to aspiring artists in how to handle dealings with collectors. They brought along a small part of their collection for us to see, such a treat!



At the end of the day we all reconvened in the main auditorium for Leslie Noel talk, Art After Art School: Myths, Opportunities, Words to the Wise. Noel, the Director of programs at Penland School of Crafts, offered some practical advices on defining and refining creative and professional goals as well as applying to residencies and building a community. The day ended with Gabriel Craig, founder of SmithShop with Amy Weiks in Detroit. He gave an overview of the collaborative practice of SmithShop, its close relationship with Detroit, the heart of America's post-industrial revolution. Over the past five years, Smith Shop has enjoyed commercial success while engaging the community. Stay tuned for Smith Shop next project!

Sunday started with Harold Nelson and Bernard Jazzar of the Enamel Foundation. They regaled the audience with images from their collection including our very own MASSC member Rachel Shimpock.

Next break out session I went to Hiroko Yamada for some Japanese Metal Working Techniques. Some impressive engraving and inlay technique, with a fun trick, using the end of a pvc pipe to set a piece in Thermomorph as an alternative to pitch.

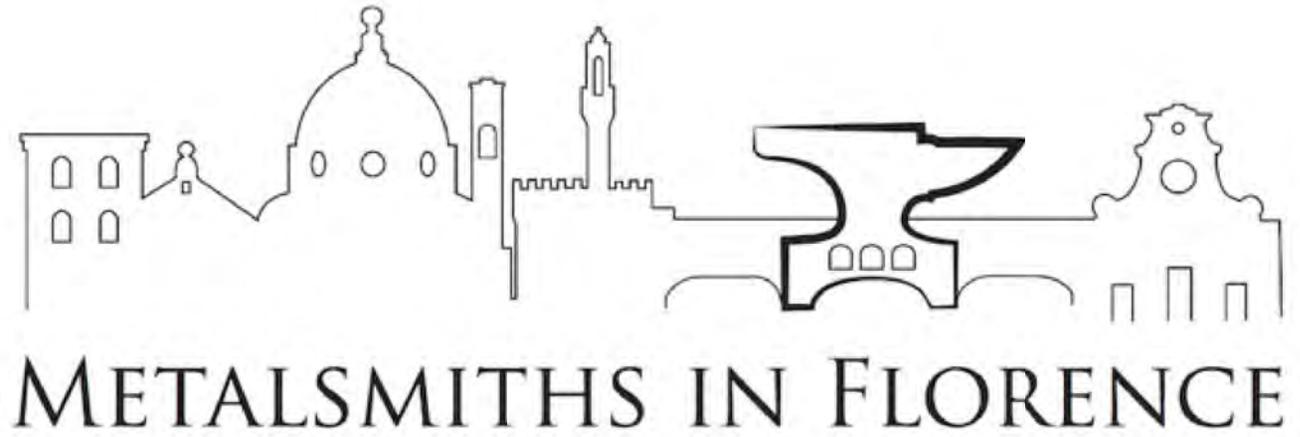
I caught a few minutes of Abigail Heuss Marriage of Metals before heading out to Melanie Bilenker's demonstration on Victorian Hair Jewelry. Bilenker literally works one hair at a time to create intricate portraits.

Unfortunately, I was already well on my way back home during Bob Ebendorf and Laura Wood's closing remarks. I did

hear it was quite a show, a skit in which they re-enacted the origin of the ECU symposium for the delight of the audience while I read through my still crisp IMAGINE PEACE NOW catalogue!

Elise Preiss





JOHN AND CORLISS ROSE GO TO ITALY

This past Fall, John and Corliss Rose traveled all the way to Florence, Italy to join 4 other metalsmiths for the Metalsmiths in Florence 2016 workshop. What an adventure they had! Along with studying for a week under our master Florentine goldsmith, Giovanni, the Rose's enjoyed soaking in all the art, architecture, and culture that Florence has to offer.

Corliss and John toured the famous Uffizi Gallery Museum with our private guide, learned how to taste wine in the Chianti region of Tuscany, and ate amazingly delicious Italian food. Corliss and John were voted "cutest couple" (kind of by default since they were the only couple that week!).

More importantly - John made all of us other metalsmiths feel better when he was the only one that melted his prong while making a basket setting. Corliss on the other hand, was the quiet "ninja" of the group, finishing her pieces with skill and speed. Here is a quote from John about the experience: "As a metalsmith, you'll find that Florence is a city of



Before the prong melting episode!

artists and craftspeople. Creative people just like you, interested in ideas, and sharing techniques. Maybe this is reason that artists feel so at home here. Your Metalsmiths in Florence experience includes the extraordinary opportunity to study with Florentine Master Goldsmith Giovanni. You'll have your own



Consulting with Giovanni and Marghe in studio

METALSMITHS IN FLORENCE *continued from p7*

bench in a working metal arts studio surrounded by an international cadre of jewelry artists. This is one of the most electrifyingly creative environments you will ever be in - and it is your home for a week. If history, romance, art, great food and the company of fellow artists appeals to you, Metalsmiths in Florence is for you. “

So there you have it, just a small taste of what you could experience by joining us for the Metalsmiths in Florence 2017 workshop. The spots fill quickly and there is only ONE spot open for the second week of October 1-8, 2017.

For information:

Email monica7873@gmail.com

Or visit our Facebook page

“Metalsmiths in Florence Workshop”

Instagram @metalsmithsinflorence

Ciao! Monica Branstrom



Working together in the studio



John, happy with artfully prepared food



After dinner walk back to the palazzo

MASSC Vision Statement

Shaping the future by preserving metal art heritage, discovering new methods while sharing our knowledge and resources.

MASSC Mission Statement

To educate the Community, inspiring and challenging those who seek excellence in jewelry and metal arts, while providing educational, visual material and experiential connections.

MASSC BOARD OF DIRECTORS

President	Diane Weimer	562-596-5841	diaweimer@verizon.net
VP/Program Chair	Angelina Smith		massc.vp@gmail.com
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MASSC web site: www.massconline.com

MASSC Newsgroup: MetalArtsSociety-subscribe@yahoogroups.com

MASSC on FaceBook: <http://www.facebook.com/groups/134035216002/>

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 (Jan 1- Dec 31); Regular Member, \$30; Family, \$45; Full-time Student \$20.

Membership forms are available at www.MASSOnline.com

I live in a tiny 1920s bungalow in Venice, California. Venice has bright skies, salt air, Cool School culture, a kind of magical presence...but the house is very, very small. So my art tends to be very, very small, too. I moved to Venice during graduate school, showed my artwork in a couple of galleries and small museums in L.A., taught for a while. My formal art training includes a Masters of Art in Design and Masters of Fine Art from University of California, Los Angeles. I also studied architecture and landscape architecture in Sweden through the UC Education Abroad Program.

I never thought to be anything but an artist/designer, but I might have liked to be an archeologist. I am intrigued by ancient objects and places, and their utilitarian, devotional, or mystic functions. I like my work to tell a story, made up of fragments of memory, visions, things I find. I want my



Rebecca Bubenias



metalwork to feel like someone found a fragment from a UFO, and wears it as a powerful adornment.

I don't need my pieces to be beautiful in the traditional sense of a piece of fine jewelry, although I certainly appreciate that in others. I am attracted to modernist design (Georg Jensen comes to mind) but my spin on it is highly patterned and shaped. My textured cuffs have been carried by a modernist gallery in Palm Springs. I sometimes engrave writing

in my pieces—fragments of poetry or music, a sort of incantation. Lately I am obsessed with LA graffiti art, talents like Big Sleeps and Prime K2S, who taught me some calligraphy technique—transferring that to metal is next—perhaps enamel? Or etching?

I start my work with a tight grid, and let the work mutate and expand from its center. As the piece evolves, the material dictates to me where it wants to go next and the grid breaks down. The first time I worked with repousse and chasing, it felt so familiar and peaceful. The focused attention and rhythmic tapping is calming. As I work the piece, what it wants to be starts to come out—it tells me its story. Let's say I start with a sketch of a fish-- by the time the metal has found its form, the fish has altered quite a bit—bigger, more texture, a bit of gemstone here or there makes it come alive, maybe it isn't even a fish anymore—maybe it's a serpent!

Experimenting with techniques and media I am still a novice metalsmith. I came late to the medium—was going through a life crisis and needed a fresh creative outlet. I work full time (for an award-winning architectural firm), so I can't commit

to daytime classes. I read an article about PMC and wanted to investigate this new material. I took a workshop one Saturday and thought "hey this is fun—what else can I do with metal?" I had designed some copper signage for a house, but had to have it manufactured. I wanted to be able to produce it myself. One fabrication class led to another. Once I started, there was no turning back—the domino effect, right? Gian Martin Joller at Santa Monica College encouraged my progress with new techniques. He introduced me to the rolling mill, casting, enameling...and patience. Every workshop I have taken through MASSC and Metals Week has inspired me to keep pushing my ability.

The three rules I live by:

1. There are no "mistakes" in art

If I make a "mistake", I embrace the flaw and make it part of the aesthetic. A copper hollow core vial kept popping open at the top seam—I cut out a bit of leftover textured metal, added an epaulet, and suddenly the mended piece is way cooler than the original!

2. Non-attachment = no fear

Take apart old pieces and rework them. I have a favorite cuff that I made early on. I periodically tinker with it without fear of losing its original magic. I think it gets better.

3. You need a really good hammer

EVENTS / EXHIBITION / CALL FOR ENTRY



SNAG - NEXUS

May 24-27, 2017
Sheraton Hotel, New Orleans, LA

Nicknamed the "Big Easy," New Orleans is known for its round-the-clock nightlife, vibrant live-music scene, and exceptional cuisine. A melting pot of French, African, and American cultures, it is one of the country's most culturally and historically-rich cities. Its beauty, mystery and continuous regeneration is the perfect backdrop and inspiration for SNAG's 46th conference, "Nexus: A Connection of Ideas."

More information and registration
www.snagmetalsmith.org

Open call: Submissions for the book "New Brooches"

Deadline April 30th, 2017

Following the success and interest in New Necklaces: 400 Designs in Contemporary Jewellery, New Earrings: 500+ Designs from Around the World and New Rings: 500+ Designs from Around the World, and its recent revisited edition, you are invited to submit work for selection to be included in the fourth book of the collection titled New Brooches: 500+ Designs in Contemporary Jewellery.

More info [here](#)



Earrings Galore 2017

Heidi Lowe Gallery
Deadline April 3rd, 2017

The objective of this exhibition is to show rich and diverse examples of earrings made by emerging and established studio jewelers. Although each jeweler's artistic intent may be specific, the show will consist of a broad range of thoughtful work. The exhibition creates access for the public to engage art jewelry for the first time or to add to their collection. Earrings Galore will be presented at Heidi Lowe Gallery and as a pop-up in several locations around the country.

Nü Iron Age

Exhibit Call for entry
April 21st, 2017



Blacksmiths; those that shape steel through fire and force, have often taken a backseat in the realm of modern art and design, deferring instead to function and tradition. The last 2 decades have seen a new generation of blacksmith evolve. They express an openness, and desire to engage with the art and design world. This show will create a platform for relevant work within a fresh context.

Apply [here](#)



June Schwarcz: Invention and Variation

Renwick Gallery
March 10, 2017 – August 27, 2017
Washington, DC

The first retrospective of Schwarcz's work in fifteen years and includes nearly sixty artworks, several of which have never been publically displayed. A wide variety of her forms will be on display, from vessels and three-dimensional objects to wall-mounted plaques and panels.

More information [here](#)

Want to promote an event, have some news to share, send an email to massc.editor@gmail.com

MASSC Video Library

Now Available on DVD

The MASSC video library currently has 20 videos on DVD of past workshops that members can check out. These DVDs are direct videotapes of actual workshops and have not been edited. Watching a MASSC workshop video is akin to being there in person.

Elise Preiss - Enameling with Decals
Pauline Warg- Carved Bezels
Jillian Moore - Resin in 3D
Sarah Doremus- Kinetic Jewelry
Charity Hall - The Brooch Approach
Demo Day 2011 - 5 demos
NC Black Micro-Shell Forming
Alison Antleman - Custom Clasps
Belle Brooke Barer - Sculptural Hollow Ring
Diane Falkenhagen - Mixed Media Techniques for Jewelry
Leslee Frumin - Classy Clasps
Mary Lee Hu - Weaving and Chains
Charles Lewton-Brain - Fold Forming
Betsy Manheimer - Fold Forming
Trish McAleer - Metal Corrugation
Bruce Metcalf - Jewelry Alternatives
Ben Neubauer - Wire Fabrication
Harold O' Connor - Surface Embellishments & Efficient Workshop Methods
Katherine Palochak - Tufa Casting
2Roses - Metal Patination
Carol Sivets - Metal Reticulation
Lisa Slovis Mandel - Hydraulic Press
Carl Stanley - Cuff Bracelet
Pauline Warg - Metal Beads
Wayne Werner - Stone Setting
Betty Helen Longhi - Forming Techniques
Jeanne Jerousek McAninch - Chain Making

A \$20 donation is necessary to check out each DVD. This includes the use of the DVD plus 2-way shipping. There is no additional security deposit. Members can keep each DVD for up to 30 days. Videos can be checked out on the MASSC website at www.massconline.com. Click the "Video Library" link on the home page.

Petsmith

Jewelry Challenge Boxes have been shipped.
Thank you to Angela Roskelley, her family and of course, Davis and CB the Kitten, the two special quality control inspectors!



Share your petsmith with our members,
send a photo with a brief note to
massc.editor@gmail.com

Did you change your email?

Don't miss your MASSC newsletter and workshop announcements.
Send changes to Jan Reimer at reimer@socal.rr.com