

# Good bye!

# METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

May/June 2015

For over 10 years the newsletter of the Metal Arts Society of Southern California has been brought to you by John Rose (of 2Roses) and James McAuliffe

Both John and James are retiring from the newsletter with this issue. We heartily thank them for their years of service to MASSC and wish them well in their new endeavors which will probably include much more studio time.

MASSC is now announcing an opportunity for the next newsletter editor to step forward and take the helm.

If you are interested in becoming the new MASSC Newsletter Editor please contact Diane Weimer at [diaweimer@verizon.net](mailto:diaweimer@verizon.net)





## President's Message

from Diane Weimer

Always the jewelry challenge question is, "What to do with these nine materials?"

Enough said.

On May 30, Saturday, you can see all the submitted pieces for the MASSC jewelry challenge at the luncheon to be held at the Aliso Viejo Country Club from 10am-2pm. Tickets will need to be purchased in advance. Entrants tickets can be purchased for \$30 thru May 5. MASSC members, family and friends can purchase their tickets for \$40 starting May 6 -15

The Provencale Buffet menu consists of:

- Baby Spoon Leaf Spinach with Crisp Bacon, Chopped Hard Boiled Egg, Sauteed, Shiitake Mushrooms and a Warm Wine Vinaigrette
- Fresh Tomato & Grilled Eggplant Display. Rosemary Tarragon Vinaigrette
- Roasted French Chicken Breast with a Chardonnay Cream Sauce
- Herb Seared Salmon
- Roasted Potatoes and Root Vegetables
- Three Layer Chocolate Cake with Chocolate Sauce
- New York Cheesecake with Raspberry Sauce

Vegetarian option:

- Acorn Squash with Jasmine Rice and Chef's Selection Veggies

Jewelry Challenge 2014, last year's book, has a few remaining copies and will be available for sale at the luncheon. We will be creating a new book and we owe our thanks for that effort to Raminta Jautokas, a former MASSC Board member.

Hope to see you all there on May 30, Saturday.

The dictionary defines challenge as a "difficulty in a job or undertaking that is stimulating to one engaged in it." Hmmmm, my biggest jewelry challenge is always coming up with my design when given a preset list of materials. Last year, I sketched drawing upon drawing, never completely happy with the design, and finally just had to start.

This year I didn't even waste my time trying to sketch something, but did something so foreign to me... that of deciding to think of the design in units or components. An idea I got from Deb Jemmott, my teacher in San Diego, who often makes lots of components and then when it comes time to create a piece she sometimes searches through her component box for inspiration. I thought to myself, let's try that!

After sawing, annealing, forming, scoring and bending, soldering, putting the metal through the rollers of my mill and subjecting my NuGold to the embossing die with the hydraulic press, I find I am near the "finish line". I got a chance to use the Jool Tool that I purchased in Sept. from Anie. I will have to say it did a "sterling" job (no pun intended) of polishing my sea glass using the Trizact wheels, a technique new to me. Keeping true to myself, once again I am lured by a specific aesthetic that when I look upon it, personifies a peaceful state to me.

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MASSC Newsgroup: [MetalArtsSociety-subscribe@yahoogroups.com](mailto: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 Sept 1-Aug 31); Regular Member, \$30; Family, \$45; Full-time Student \$20. Membership forms are available at [www.MASSCOnline.com](http://www.MASSCOnline.com)

JONNA FAULKNER WORKSHOP

# HOLLOW FORMS IN METAL CLAY

by Trudy Adler



Making a hollow form out of metal clay was intriguing since the metal clay had to be thin without collapsing. Our full class was in for a treat learning how to bring us into yet another dimension of jewelry making with metal clay.

We walked into a room full of everything that we would possibly want or need for our new creations. Jonna brought it all! It was like walking into a candy store for jewelers.

The class began with the hollow mystery being solved and the fun beginning. Jonna prepared lots of shapes and forms in a special cork clay that becomes hard when it is air dried and burns out clean with no noticeable shrinkage. This is what we were going to wrap our metal clay on. She brought a lot of beautiful finished samples in many forms: pins, pendants, necklaces for inspiration. So many shapes, textures and embellishment choices to get our jewelry juices flowing.

We chose a shape and thought about how it would be positioned as a finished piece. Jonna doesn't work with a pre-conceived design. She let's it "come to her" as the process of creation flows. We looked at all the pat-

terns that she brought for our choices of textures from stamps, designs on rubber sheets, molds, buttons, and leaves. Jonna makes molds from buttons, shells and other textural items from a 2 part mold called "Amazing Mold Material." It is amazing because in a few minutes you can have a perfect mold that is silicon based with no oil needed to transfer the clay onto it and get a clean im-

pression. To keep the clay moist while working and in between stages of development, use "Press and Seal" and wet paper toweling then more Press and Seal.

We began with chosen textures and getting our silver metal clay out of the package. We were shown how to roll it out onto teflon sheets in between different colored slats

of plastic that were precisely measured into various millimeters for thickness. We rolled out a piece a little thicker than the finished thickness desired and then rolled again on to a textures sheet. This was the start of our collage on the cork shape (armature). It just got better with every attachment. Each piece needed to be put onto the cork armature while wet so it would stick to the shape. Building the shape by butting them slightly with metal paste or slip made a good join. In between adding the elements we dried the previous one with a hair dryer. This was so it would not get deformed while handling the next piece. Another tip for in between drying is to put a stainless steel screen on to a coffee warmer. The heat radiates around it for even drying.

As we worked we thought about where we might want additional embellishments of stones that could be fired into the clay or pearls that needed a setting for setting after firing. More fun. We learned how to make a "beehive" from the syringe (tube) containing a fluid amount of clay, and then placing the stone into it. Instant gratification and colorful. To create the bezel you circle the stone 4 times around until it is 1/4" high. Use a slightly dampened brush to release the

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clay from the tube. With “clean” fingers stick the stone into the center of the beehive. Use the slightly dampened brush to shape the clay around the stone. The stone will be further cleaned before firing with pointed Q-tips. For pearls we needed to make a small domed cup that would have a fine silver rod in it for the hole of the pearl to seat into. After firing the pearl gets glued on it. For this we cut a small circle and placed it into a small brass doming block with multiple choices of sizes. The metal doesn’t rust in brass. A small bit of olive oil is brushed into the dome so the clay doesn’t stick and the brush is used to form the clay into the dome shape.

After the dome is leather hard, she showed us how to make a small hole first with a needle tool as a pilot, then with a #67 drill bit for a 20g round wire. She had a great mini hand drill with her and had the piece braced on a cork block, drilled all the way to the surface of it. Now we needed to ball up one end of 20g fine silver wire by flush cutting the end for a more even ball and heating it up with the mini torch. Wire was put through the hole in the dome and syringe paste put around and into the hole and top of ball to keep it in place through the firing. It then was planted onto the art piece.

Here are some additional tips we were shown and encouraged to try as we worked on our pieces.

Do not use paper or newspaper for an armature as the volcanic ash in paper can pit the metal clay.

Hold the form not the clay while working on it. Work around it and leave some areas open as a design element and air escape. Solid forms need an “air escape” for built up steam during firing to escape.

A nice finish for the hole is to use a (white) reinforcement hole size that is appropriate for what will go through it: size of chain, leather, woven or silk cord.

The skeleton leaf texture was put on by first dabbing a bit of olive oil and pressing from the middle to roll up, then repeated motion to roll down (above and below the spine). Avoid rolling over the spine as it can leave a deep impression and may split the leaf shape on the clay.

Use a small straw or tube to cut circles as decoration elements of dots. This works great as an embellishment and strengthening element on the spine of the leaves. These also work as backs for joining the fine silver ear wires for posts, etc.

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Coils, or “snakes” are great elements to add further dimension to the piece.

Roll the clay gently with fingertips or cork. If adding this as a coil, no need to score. Just lightly spray the snake to keep it moist when manipulating it so it doesn’t crack. This snake can also be rolled over an oiled textured sheet. Use slip paste on back to join it to other clay elements on the piece.

Don’t leave the flame on the wire when balling up. Keep it moving on the piece. You want it to be “pink” hot.

All pieces need to be “bone dry” before putting into the kiln. When a piece has stones, start with a “cold” kiln, not preheated.

Jonna carefully wrapped each piece in a special “blanket” material before placing into the kiln. They come out white because of the way the crystals align. Use a fine brass

brush or the yellow 80 grit “feather wheel brushes” on the flex shaft for preparation of the kumboo addition. Do NOT use a buffing wheel with compound on it. Higher polish can be achieved by using the agate burnisher or bezel burnisher.

The piece can also be given a patina by using a few drops of “patina Gel” in hot water.

The piece can be totally immersed into it or brushed onto certain areas.

Use fine 3M pads to remove the darkened patina from the surface area while it remains in the textural areas.

Kumboo is a “gold diffusion bonding” process that uses 600-900 degrees F.

The crystals open up with the pressure of burnishing the 24K gold foil onto the fine silver metal, and they link together to bond. Jonna used her Trinket Kiln but you can also use a hot plate with a red brass sheet over the elements which is a better heat conductor than steel. We used the “belly” of the agate stone burnisher for this process of pressing the gold sheet onto the art piece. This also makes it shiny, so no need to polish.



To cut the gold sheet work on a clean blank white sheet of paper. Cut and lay the gold sheet down. For cutting, put the sheet in between parchment paper which is thinner than tracing paper. You can see through it so you can easily cut the desired shape in gold. For gold in the pearl cup, put a hole in the center so it fits over the wire that the pearl will set into.

After two days everybody had at least 2 beautiful art pieces. The finished products were as different and unique as the individuals that created them. Every piece was a jewel. I couldn’t wait to get home and put a chain through my piece to wear it. It was a very happy and rewarding weekend.

Many thanks to you Jonna for a fun, fabulous, creative, and inspirational learning experience.





## Raminta Jautokas

My life has always followed two parallel paths – one technical and the other in the arts. Growing up I was never far away from my sketchbook. I would draw and paint whenever I had a moment. I also enjoyed science and math. I chose mechanical engineering as my career, but never stopped creating art. After completing my degree, I moved from Chicago to California to work in the aerospace industry. The longer I work in my two chosen fields – engineering and metal arts – the more I realize that these two fields are not that far apart. Both require analytical skills, problem solving and creativity.

On a visit to Monterey Aquarium, I bought a ring – a detailed whale that wrapped around my finger. Something inside me clicked and I thought - this is what I want to do next. I enrolled in a metals class at El Camino College and was

hooked. I continued to take classes at the college for several years, and after that numerous workshops, including MASSC workshops and Metals Week in Idyllwild.

I started selling my jewelry almost as soon as I started making it. My friends would ask me if I can make them a piece I was wearing, and then their friends, and so on. I opened up my business, RJ Studio, in 1998. In the beginning I sold mostly through private showings and home jewelry parties. Now I sell mostly on Etsy <http://raminta.com> and still do several jewelry parties a year. At this time in my life, my goal is to sell enough jewelry to cover my jewelry related expenses, which can be on the high side. I'm a tool and workshop junky.

Nature, the ocean, flowers, flowing shapes, metal fences, elaborate doors,

door knockers and manhole covers influence my jewelry. Photography is another one of my passions. I spend a lot of time photographing objects and patterns I find interesting and then use these photos as an inspiration for my work <http://www.flickr.com/photos/ramintapics/sets>.

I primarily work with silver and use copper and NuGold for mixed metal pieces. I have worked in gold when the gold price was significantly lower. The most exciting thing to me is to pick up a piece of flat metal and create a three dimensional form. The most used tools in my studio are a hydraulic press, hammers, stakes, a jeweler's saw and an acetylene torch.

My first piece of advice for those just starting out – get involved in MASSC. Your skills will progress much faster when you are around other talented metal

artists. I've had the privilege of serving on the MASSC board as corresponding secretary for two terms. I

have made many great "metal friends" in the organization. The metalsmith community is really incredible. There are so many talented artists that are willing to share their extensive knowledge, and MASSC members are no exception.

My second piece advice to metal artists just starting out is – when you are working with metal, pay attention to what you are doing when you loose track of time. Explore that technique deeply – you may just find your passion. Immerse yourself, experiment, pound some metal and find your own voice.



# Maker Magic

How to Develop YOUR Voice Designing Art Jewelry

by Connie Fox

*Book Review by Sharon Todd*

Have you ever wondered how jewelry artists manage to create work that is immediately recognizable? Have you envied a classmate who created beautiful work without imitating the teacher's example? Have you carved out the time to work at your bench, but stare at materials wondering where to begin? A new book by Connie Fox, Maker Magic: How to Develop YOUR Voice Designing Art Jewelry, provides insight on those issues and tools that will help you "transform your work into art that is deeply satisfying and visually pleasing." The book's inception is the author's personal design journey and the acknowledgement that "at its core, art jewelry is self expressive." It is written for those who may not yet recognize they are "artists," as well as those who possess that confidence and might enjoy challenging their comfort zone. *Maker Magic's* seventeen chapters begin with validating individual creativity, move through types of designers, inspiration, genres, design elements and principles and arrive at a step-by-step method to approach the design process.

The book is full of beautiful work, some by our very own MASSC members, and worthy of a hardbound edition. However, the author has utilized the e-book format to its greatest advantage. Many chapters contain links that take you to TED Talks and YouTube videos, wiki tutorials, blogs, articles, and other resources that further discuss relevant concepts and artists. Genius. It is like getting a huge gift with purchase.

While many other design books emphasize techniques, vocabulary and sources of inspiration, *Maker Magic* includes the rare element of coaching self-discovery and self-expression that is critical to "art" and to an individual's "voice." I have taken numerous jewelry classes from Connie, and she is passionate about helping others develop both the technical and emotional sides of art jewelry design.

Taking the Creative Process Assessment and studying the types of designers was enlightening, though it took me a while to accept that I lean more toward Emotional than Intellectual Designer. I made a commitment to do each of the suggested exercises as I encountered them. I recommend taking the Jewelry Toy Box challenge and pushing yourself to use items that diverge from your norm. My venture produced a surprisingly fabulous necklace that I can't imagine wearing but would love to hang on a wall. "Fritzing," felt a little odd at first, but that exercise brought unexpected insight and resolved a long-standing conflict between my love of color and disdain for covering up beautiful, pure metal. Give it a try. (<http://www.jatayu.com>)



"Red Maple Leaf" Ring by Jose Martin

*“Word-spiration”*  
**Synergy**

sin-er-jee  
noun

the interaction of elements that when combined produce a total effect that is greater than the sum of the individual elements, contributions.



Each issue the MASSC newsletter will feature the designs sent in by members inspired by the Word-spiration. Send submissions in the form of drawings/ photographs (300 ppi) to:

[diaweimer@verizon.net](mailto:diaweimer@verizon.net)

with the subject: “wordspiration”

along with a short description about how the word inspired the design.

Last Issue’s Wordspiration:

# Coalesce



Marilee Nielsen



Deb Jemmott

# GARY SCHOTT

July 11-12

El Camino College in Torrance

\$225 members

\$255 non-members

Join us for a truly unique workshop experience! Gary Schott will be visiting MASSC in July to teach us all about levers, cranks, linkages and more! Watch his 5 minute artist bio film by Mark and Angela Walley here: <https://vimeo.com/channels/staffpicks/31262642>

## “Mechanical Playthings”

Students in this workshop will learn simple mechanical motion (levers, cranks, linkages, and cams) through the creation of samples and making a small, silly machine. The first day of the class we will play with more affordable and easily manipulated materials (wood, matt board, wire, etc.) and progress into implementing basic metal-smithing construction and joining techniques for a more final silly machine prototype. Discussions will include design thoughts regarding scale and context, and examples of finished works by artists known for mechanical motion.

Required Skills: soldering, riveting, sawing and filing will be required to make full use of the techniques covered in this workshop.

This workshop will be filled via the MASSC lottery system with MASSC members receiving priority. To put your name in the lottery, send an email to

Massc.vp@gmail.com

by June 1st and put “MASSC July Workshop” in the subject line. Everyone will be contacted on Tuesday June 2nd with the lottery results.



# 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.

- NEW** 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](http://www.massconline.com). Click the "Video Library" link on the home page.

## Upcoming Events

# 2015 MASSC Challenge Exhibition

luncheon and voting May 30 10am-2pm

Aliso Viejo Country Club

Reservations Required. Contact [Ketarah@earthlink.net](mailto:Ketarah@earthlink.net)

## "Mechanical Playthings" with Gary Schott

JULY 11-12, 2015



## MASSC Board Meetings: Jul 26, Sunday, 10am-12pm

Did you change your email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Jan Reimer at [rreimer@socal.rr.com](mailto:rreimer@socal.rr.com)



"Love & Kisses" by Ruth Ball

### 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.