

MASSC

METAL ARTS

SOCIETY OF
SOUTHERN CALIFORNIA

May/June 2009

DEMO DAY



Saturday, May 16th 9:30-10 Arrival, 10-3 Demos

Come Learn, Network, Have Fun

Location: El Camino College, Torrance Fee: \$15 includes lunch

Now you can reserve your space and pay online at www.massconline.com

Cheryl Lommatsch ~ Introduction to Acid Etching

www.cheryllommatsch.com

Ruth Shapiro ~ Etch and Kvetch – a Stirring and
Magnetic Demonstration

www.growingupjewish.com

Herb Wohl ~ Kumihimo (Japanese braiding)
for Jewelry

Barbara Krywko & Jean Vormelker ~ Broom Casting

www.jeanvormelker.com

Betsy Manheimer ~ Fold Forming

www.betsyrocks.com

WIN MASSC RAFFLE PRIZES

- Grobet Disc Cutting Set – valued at \$94 courtesy of Monster Slayer

- Jewelers Scale – valued at \$50 courtesy of Myron Toback
- “Metal Clay, The Complete Guide” by Jackie Truty valued at \$30 courtesy of Art Clay World USA
- MASSC GOOL Card – valued at \$50 (Get Out of Lottery)
- MASSC Apron – valued at \$15
- MASSC Tote – valued at \$15

There is no space limitation. Everyone is welcome. However, you do need to make a reservation. You can register and pay online at www.massconline.com or download the registration form and mail the \$15.00 fee to the address on the form. Reservations must be received by 12 May 09. Event maps and parking information can be found at www.massconline.com

The View From Here



The New Voices of Craftivism

Studio craft has evolved to a point where its models and infrastructure are no longer sustainable. Artists sit at their benches scratching their creative heads wondering how to increase the awareness of what they do to a wider, appreciative market. Because of this dilemma not many new faces are joining the slowly diminishing ranks of studio craft artists.

However, some are deep in the trenches and are thinking outside of the box. Instead of continuing with a mindset that is fiercely independent many craft people are joining together in groups to expose more of the general public to the value of craft. In a sense, these new thinkers are providing much needed CPR to the crafts arena. They are Creative new voices introducing Possibilities that are sustainable with the fervent desire to Reclaim the word "Craft".

Many of these endeavors are altruistic or philan-

thropic in nature – a giving of talent for the good and sustainability of mankind. One excellent example is The Bead Project (<http://www.thebeadproject.org/>) which was developed to teach economically disadvantaged women a creative skill (making lamp worked beads) for supplementing their income. Another is the CO2 jewelry project (<http://www.rahmstorf.eu/co2pins/welcome.htm>) which utilizes the sale of rather unique jewelry to help eliminate carbon dioxide from the air. The Counterfeit Crochet Project (<http://www.counterfeitcrochet.org/>) is a vibrant branch of craftivism that makes a tangible and mocking statement of designer fashions.

Its easier than you think to connect with the people who are engaged in this new vision of craft. You can get acquainted with some of these new voices on sites like Crafthaus.ning.com and Flickr.com. Perhaps YOU are one of those new voices. This is the time to speak up.

Corliss Rose
President, MASSC

2009 YUMA SYMPOSIUM



Clockwise: Pin Swap samples. A demonstrator shows how its done. **Diane Weimer** and **LaVerne Christenson** representin' MASSC in YUMA

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MASSC web site: www.massconline.com

MASSC Newsgroup:

MetalArtsSociety-subscribe@yahoogroups.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

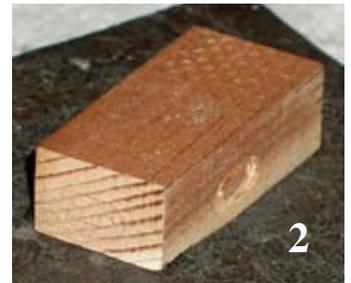
Tips & Tricks

by John Rose of 2Roses

Here's a handy little trick that can save your fingers and really save some time when you have to sand lots of small parts. Rather than rubbing the parts, and your finger tips on a sanding pad, try making a Quick and Dirty sanding block. Here's how:



1. Estimate the size/shape of the pieces you need to sand. In this case I used small stampings clipped from a sheet silver.



2. Cut a small block of soft wood to a size slightly larger than your part. Redwood, pine etc works well.



3. Use a punch or any piece of handy metal to dent a shape in the wood to hold your part. The indentation does not need to be exact, but it should be a little more than half the depth of your part.



4. Do a trial fit to ensure the depth and shape is adequate to hold the part while sanding.

5. Place the part on the sandpaper, cover with your block and sand away. You'll be amazed at how fast this makes the job go.



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

I grew up in Chicago. Went to the University of Wisconsin and studied Economics under Samuelson while

Three years later I am entering graduate school in metal at Long Beach State University and working for John Ware as his assistant in his jewelry store. It took 5 years since I had never had an art class and was totally supporting myself. I got my degree and started teaching at Community Colleges and Universities part

time while making and selling jewelry.

I presently teach at Loyola Marymount University and The Fashion Institute of Design and Merchandising.

I sell my work through Galleries and privately. I have written articles and had my works shown in museums and magazines here and abroad.

The questions:

SUE ANN DORMAN

• *What is jewelry and metal arts today, and where do you see it going in the future?* There is a division between the 2 areas and it is causing animosity. Both jewelry and art are about objects. I believe the root of art is artifact...man-made. The definition of words or titles is about language. Wittgenstien said the glasses determined the terms you used that you wore to see the world. It goes back to the old craft/art argument. I feel it divides.

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

At LMU I teach a jewelry class in the Art Dept.; and so I encourage creative thinking and allow the students to use the skills I teach to make whatever they want and can imagine without concern for function.

At FIDM I am teaching jewelry at a Professional School. I focus on function first and creativity second. Jewelry is worn on the body and then I challenge

he was Kennedy's Economic advisor.

I got a B.S. in Economics with a minor in Philosophy. I lived in Oxford, England for a year. I came back to Chicago in 1968 in time for the Democratic convention. I then moved to San Francisco. While working there full time, I was dating a man who wanted a silver ring with a yin-yang symbol. Someone brought a catalog into work from Merit Community College and I saw a jewelry class posted. 'Ah-ha!' I thought, 'I will make him the ring he wants and impress him!!'

the creative concepts. 3 quarters are directed towards Design workshops. Also the commercial aspects are important in the professional world. How will it be produced? What is the cost? What market will it be sold in?

• **What is the purpose jewelry in the 21st century?** Jewelry is an adornment, a talisman, and a symbol of commitment, etc. It has a function.

• **What are the sources and inspiration for your work?** The world around me- technology, recycling, materials and human condition (i.e., crime scenes). My interest or preference is in paradox.

JEWELRY DESIGN INSTRUCTOR LOYOLA MARYMOUNT UNIVERSITY

• **What materials do you prefer to work with, and why?**

I honestly love it all.

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

It depends on what field. In the art field there will be discrimination, possibly about using 'craft' techniques, materials or scale. If the field is jewelry, making a living from it and not as a secondary occupation. Then it is to teaching them how making a living at it. I choose teaching to cover the basic income in order to have the freedom to make whatever I wanted with whatever odd materials I choose.

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

I try to nurture their passion, because whatever they want to do they will need passion. In the art dept. they present the ideas and I teach them the skills to realize it. At FIDM it is a 2-year program that covers every skill, information, markets and history concern-

ing jewelry.

• **Do you have a work philosophy or concept?** Enjoy what you are doing..you do it better.

• **What do you try to express through your work?** My curiosity.

• **What keeps you motivated to continue in this path?**
PASSION



• **From your own work, which do you feel is your best piece and why?**

First, it is like asking a Mother which child she likes best. I dithered over this one. I feel the diamond in concrete ring built by the CAD/CAM process best represents my work.

• **Which of your pieces was the most difficult to execute, and why?**

Right now, I am involved in making movable pieces. This one is completely connected by ball and socket joints. It was built by an ABS-3d printer all in one piece.

Diane Falkenhagen

Mixed Media Techniques for Jewelers and Metalsmiths

by Randi Newbill

Diane Falkenhagen flew in from Galveston, Texas and a hurricane damaged studio to give MASSC participants an extensive and outstanding workshop on mixed media techniques. She brought with her a veritable smorgasbord of samples to illustrate her various methods. She decided to focus on a select number of techniques in order to go in-depth and allow participants to make samples. She also discussed and elaborated on many other techniques that were brought up during the workshop.

-Eggshell Mosaics -

The first step in this technique was to sandblast the oxides off the surface of our metal tiles. She suggested using smooth forms with eased edges or 3D forms without sharp corners. The eggshells were soaked in a vinegar and water solution to loosen the inner membrane. This membrane was then gently rubbed and pulled out. When the shells were dry, both the metal and the shells were painted with Weldwood brand Contact Cement using a disposable brush. After more drying, the shells were pressed down to the surface of the metal, brayered in place and the excess shells cleaned off. Overlapping shells were removed and excess cement cleaned off with Ronseal fluid.

The next phase of this technique was



to prepare and apply the Colores Color Epoxy, which is a two-part room temperature 'enamel' from Rio. It is mixed 2:1, resin to hardener. Working on clean wax paper, we spread the well-mixed epoxy with a popsicle stick onto the metal/eggshell surface, overfilling to avoid low spots. The epoxy cured to a glassy surface. To finish, we wore masks while grinding off much of the epoxy with a belt sander. We then proceed by hand with sanding sticks or broad fingernail sticks from the beauty supply. She warned us not to use anything with color on it, as that color would transfer to the shells. When finished, she buffs the surface with Carnuba wax or wax from a sailboarding supply. If you leave a fair amount of the epoxy on, the surface can be polished with zam or fabulustre.

-Lazertran Image Transfers on Metal-

The Waterslide decal paper she used to duplicate images can be purchased from Dick Blick or directly from www.lazertran.com. The images you use can be reproduced by a list of appropriate laser printers provided by the website. The copier needs to have an 'oil fuser' in order to print on the Lazertran, otherwise the Lazertran will get stuck in the copier.

Lazertran can be applied to many surfaces, but they must all be able to withstand 300 degrees F. Diane used

Continued on page 7

Falkenhagen cont.

Sterling for her sample because it's the closest to white, and the color of the background material shows through the transparent image. She starts with sand-blasted metal, washed with detergent and a soft brass brush.

The art work should be prepped beforehand. It can be a photo, a pen-n-ink, a collage or a magazine picture. The art work has to be bigger than the size of the metal by 1/8th or 1/4th of an inch. A template made from a manila folder is used to mark out the oversized picture. Blue painter's masking tape is applied to the back of the metal overlapping itself all the way around and making a tape handle at the end. The Lazertran will stick to this tape.

The Lazertran image is cut out and the words 'Toner Side' are written in the narrow margin. The image is soaked in water and the blue backing removed. The water is squeegeed off by hand and the image is placed toner-side face down onto the metal and onto the tape. The excess tape is trimmed away, but the handle is left. Then the edge is snipped all the way around as you would do in sewing.

The temperature in the oven is critical. Place the piece in a cold toaster oven with a thermometer visible. Slowly (over an hour) bring the temperature up to 200 degrees. If bubbles appear on the surface, the piece must be removed and the surface smoothed down. The process takes approximately 1-1/2 hours to complete. For the piece to be done the temperature must reach 300 degrees and the surface must be shiny.

After baking, peel the blue tape off. The clear film on the surface may be left on or removed. To remove the film, soak the piece in pure denatured alcohol for at least 3 or 4 minutes. Then use the fingertips to roll the film like the mem-brane in an egg.

Lazertran can be used in many ways. Multiple images can be baked on one after another. It can be applied to glass from the backside out. Lazertran images can



be used as a resist for etching, but the clear film must be removed first. Images can be baked on and used as guidelines for piercing, and they can also be used as lines over which glue and then flocking can be applied.

-Polymer Clay Image Transfer-

Diane uses Premo Sculpey. Once it's warmed up she works it with her fingers and then feeds it into a pasta machine set on the thickest setting. A rolling pin or brayer can be used instead to roll out a slab. Use wax paper to catch the clay and avoid leaving

any fingerprints. Images from Time Magazine, Martha Stewart's Living and the New York Times Sunday magazine work well with this process.

The corners of the image need to be rounded and the clay slab must be bigger than the image. Lay the image face down on the clay and brayer the image into the surface. Put the clay with image on wax paper into a toaster oven and bake at 275 degrees for 12 minutes. When finished, put the clay into a bowl of cold water until the paper soaks up water. The backing paper can then be rolled off. Color pencil or Rub-n-Buff may be applied and then sealed with polymer clay sealers.

-Liquid Polymer Clay-

To work with liquid polymer clay, select a sheet of wax paper, parchment paper or backing paper for mailing label sheets to work on. Cut out an image and using a large sable brush, apply a thick layer of the liquid clay onto the surface. Bake for 12 minutes at 275 degrees watching carefully that the surface doesn't start to bubble. As with solid clay, soak the image in water and then rub off the paper image.

Diane demonstrated and discussed many other techniques and products such as flocking, Rub-n-Buff, Milliput, Gun Blue, the use of Coconut shell and taps and dies. She also provided handouts on rivets, Colores, A Metalsmith's Primer on Cutting Screw Threads, Lazertran, Eggshell Mosaic, adhesive bonding and instant paper-mache.

Web Watch

If you find nothing more amusing than sitting on the side of the Internet highway watching the trends roll by you'll LOVE trenddelacreme.com. This site is far too hip slick and cool for its own good, which makes for some mighty fine cultural voyeurism. Get your snark on at www.trenddelacreme.com. P.S. thanks to Trish McAleer for spotting this.



◀ Because its NOT always about metal. Check out glass artist Sara Sally Lagrand for some fun with silica. www.prettybabiesglass.com

▶ Because its ALWAYS about metal. artist Chao-Hsien Kuo achieves elegance with sinclastic forming & keum-bo. www.flickr.com/photos/chaohsienkuo



1644 S. Clementine St. Anaheim CA 92802

Upcoming Events

June 27th

Diane Falkenhagen - Slide lecture - Saddleback

August

Meet N' Greet Meeting - Irvine

September 19th & 20th

Kathy Palochak - Tufa Casting - CSULB

October 17th & 18th

Chris Ploof - Japanese Alloys - LBCC

Next Board Meeting:

Saturday, May 2nd, 10:00 a.m. at

1644 S. Clementine St., Anaheim, CA 92802

Members Welcome

Did you change your address or email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Pat Wierman goddesswoman@hotmail.com, or P.O. Box 1014, El Toro, CA 92609