

# METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

March - April 2012

## Mokume-gane Rings In Metal Clay

In this workshop you will learn how to make mokume-gane rings combining base metal clays. These new techniques were developed to suit the nature of metal clay and are significantly different from polymer clay and metalsmithing techniques. We will be using mostly copper, bronze and steel clays. The workshop will cover sizing and shrinkage issues, the use of shanks (no shanks, shanks from different clays, pre-fired and pre-fabricated shanks, and silver shanks), and ways of firing.

The workshop will also include a discussion and demonstration of the firing process, covering the latest updates in this area. You will also practice the finishing process from beginning to end.

with Hadar Jacobson

**Requirements: Experience in metal clay and purchasing Hadar's own brand of metal clay. \$37 minimum needed.**



Hadar Jacobson has been a metal clay artist and instructor for the past 15 years. She is the author of four books about metal clay, and a manufacturer of copper, bronze, white bronze, rose bronze, and steel clay in a powder form. You can see her work on her website: [www.artinsilver.com](http://www.artinsilver.com), and read about base metal clay on her blog: [www.artinsilver.com/blog](http://www.artinsilver.com/blog).

**June 2nd & 3rd, 2012**  
**Creative Arts Group in Sierra Madre**  
**\$150 MASSC members**  
**\$175 non members**

*This workshop will be filled via the MASSC lottery. To put your name in the lottery, send an email to Janis Carlson at [janis@threehandstudio.com](mailto:janis@threehandstudio.com) by March 26. You will be contacted on March 27th with the lottery results. MASSC members have priority in the lottery. Participants will be furnished with a tools & materials list upon paid registration*

# President's Message



What's in the news? **John Rose** is running for President of SNAG. John and Corliss are responsible for the MASSC website and the new feature the MASSC Member Showcase pages soon to come out online. He is running on a platform of "What can SNAG do for you?" aiming at making SNAG, if willing, more relevant and helpful to your career and your success. I can't think of a better person for this job, than John. He is interested in laying the foundation for a program of tangible member benefits that include more online promotion of member work, and also developing a national online research archive of the metal arts, to name just a few ideas. An example of a tangible benefit means programs and services that will help you advance your career, develop your business and make a meaningful contribution to your success... ergo his position is simply "What can SNAG do for YOU?" As a SNAG member, I will be marking my ballot for John Rose for President of SNAG, as I vote in May, 2012. I hope you will consider him your candidate, as well.

The Yuma Symposium was held Feb. 23-Feb. 26 in Yuma, AZ. It was kicked off with an epic pin swap on Thursday night, then followed by exciting speakers like **Helen Shirk**, and a lively silent auction on Friday night. At the silent auction, they had pieces from the famous like **Andy Cooperman, Megan Corwin, 2Roses (John and Corliss Rose)** to just the locals, like yours truly. I don't think I have ever seen such care taken with the construction of the pins for the pin swap on the first night. They were truly stunning! Enamel abounded, cast pieces were plentiful, even stones were set in one of the pins. **Hilary Jones**, who she set the stones in hers, made 18 of these bejeweled pins. Early Friday morning, we got up early to hear Helen Shirk and see her fabulous work. She had a multitude of slides that covered so much of her career. What an inspiring woman! To hear her invigorating tale of travels in the metals world and outside of it was nothing short of astounding. Later, we attended a session conducted by **Michael Cullen**, a wood artist. We had traded with him at the pin swap and he was trading spinning tops. They were decorated with a paisley design, that was so amazingly beautiful! His process of carving in wood reminded me of **Les Bryant** (partner in NC Black) and his engraving class. I was not surprised to see that he held his tools just like Les and used so many of the same techniques. Reminiscent of Les,

his movements seemed so effortless and what emerged were these striking designs, much like what we see in metal engraving. MASSC was represented by a plethora of San Diego, Long Beach, LA and Orange CTY people, who trekked over the mountains and attended the symposium, some for the first time. I'm sure **Deb Jemmott** had something to do with the big turnout from the San Diego area. **LaVerne Christenson**, my trusty navigator and I arrived just in time for the pin swap on Thursday. We met up with **James McAuliffe** at Lute's Casino, where the pin swap took place. There was excitement in the air. Although the 5 hr. drive home is a grueler, I wouldn't even think of missing this wonderful event! Hope to see more of you there, next year!

The MASSC Studio Tour on March 24 will be attended by 33 of our MASSC members. Since the visit will stretch from 9:30 am to 3:00 pm. everyone will be expected to be on time, no matter from where you are coming. We will be viewing **Deb Jemmott's, Natalie Reed's and Jonna Faulkner's** studio. Lunch will take place at Hacienda De Vega in Escondido at 12:30. The visits will happen in tandem so the participants will be in groups of 10...ish. You know the old groupings of A, B, C then the B, C, A and last C, A, B. Each visit will last 1 hr and there will be a ½ hr. drive time (although, you probably won't need it.) to get to the next studio. After visiting 2 studios, we will all converge on the Hacienda De Vega in Escondido for lunch. There will be a choice of 5 items. Our choices will be: Enchiladas Hacienda, Hacienda Quesadillas (The classic flour quesadilla filled with your choice of chicken, beef or shrimp and served with rice and beans), Enchiladas Del Jardin (Enchiladas in a fresh poblano sauce, cream and cheese. This is served with vegetarian rice and black beans.), Chipotle Chicken Salad (Simmered in our secret chipotle dressing atop of a bed of crisp greens and roasted almonds), Caesar with grilled chicken. It also includes choice of: coffee, tea, or soft drink, but if you want a Margarita you'll have to make those arrangements on your own. Should be a great day to be a MASSC member!



## MASSC Board of Directors

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

**MASSC Newsgroup:**

MetalArtsSociety-subscribe@yahoo.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. Please add \$20 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](http://www.MASSCOnline.com)

## MASSC Video Library Now Available on DVD

The MASSC video library currently has 19 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.

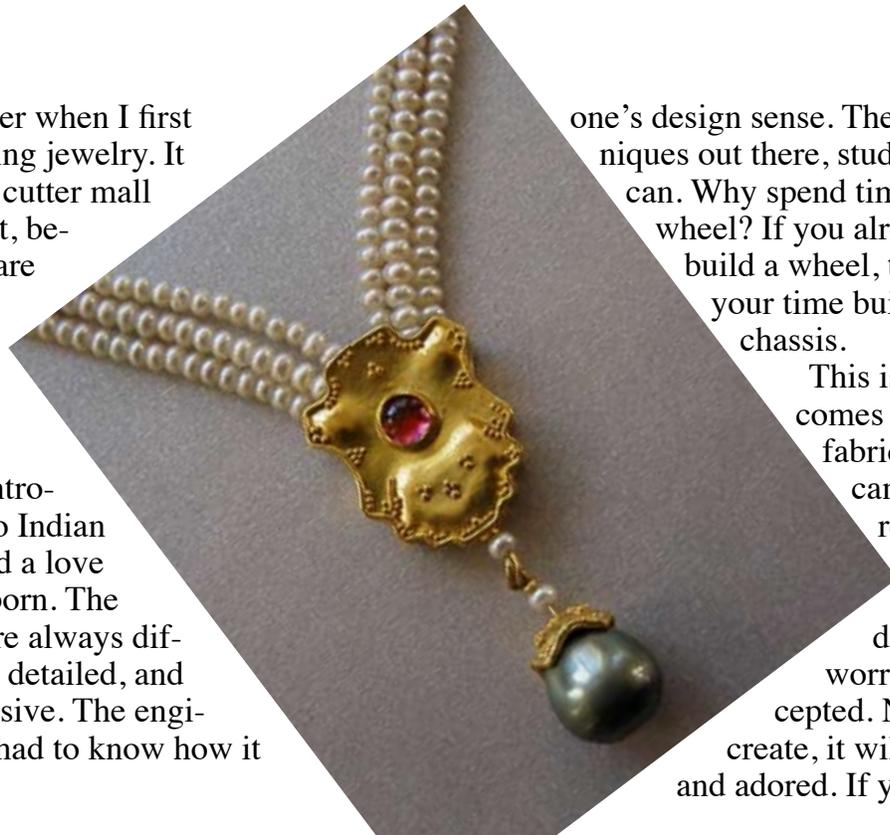
### Workshop Videos Include:

**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 Folding  
**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.

I remember when I first started buying jewelry. It was cookie cutter mall jewelry. But, being a software engineer, I worked with a lot of people from India.

Shobha introduced me to Indian Jewelry, and a love affair was born. The designs were always different, very detailed, and very expressive. The engineer in me had to know how it was made.



one's design sense. There are so many techniques out there, study as many as you can. Why spend time reinventing the wheel? If you already know how to build a wheel, then you can spend your time building one blingy chassis.

This is where design comes in. It is second to fabrication, because you can't make your visions reality until you understand how. Follow your heart, and don't copy others, or worry if you will be accepted. No matter what you create, it will be both criticized and adored. If you don't love what

# Brenda Wey



The month I finished my Masters degree I started jewelry classes. I did not have a specific thing I had to make. I just wanted to know how it was made, how all of it was made. This allowed me to concentrate on the fundamentals of fabrication. By fabrication, I meant it in the broader sense of all jewelry creation.

I always advise people to experiment in as many areas as you can, with as many teachers as you can. With each new class, you will see different styles of jewelry using that technique, and you will meet other students and see their work. It is inspiring, and it evolves



you make, how can you expect others to?

If you don't have a vision, visit shows, museums, explore online, or explore more areas of fabrication. These will all blend into your work. The more you see, the more unique your work will become.

I took a trip last fall to Europe. I was absolutely awestruck at the doors of the Duomo in Florence, and of Saint Peters Basilica in the Vatican. Inside the Basilica there was no surface left unadorned.

They merely changed the method of adornment to allow the eye to rest. I took over a thousand photos in Rome that day. It spoke to me.

As for my style, it is summed up in one word - detail, detail, detail. Okay that was three, but I am trying to make a point. It was what attracted me to the work from India. I just hold the pieces in amazement, turning them over and sideways and every direction I could think of. The detail is exquisite; they appear differently every day as you concentrate on a different part. Each piece is like a story. Each ball was a word, and these are grouped into sentences. The wires created paragraphs and chapters, and like a story it takes time to unfold.

I seem to be attracted to all detailed processes. In chasing and repousse it is the series of hammer strokes that tell a story. Pave tells its story in stone, alternating size and color. Chain making tells it link by link. Enameling tells it in grains of glass. Filigree does this with clusters of wires. Because each of my pieces has so much detail, it is more time consuming to make, but it makes it much less likely that someone else is going to put down all those same elements in the same way. Nobody swings a hammer like me, baby!

I have been making jewelry for 15 years now, and I am very fortunate that I do not need to worry about making a living. At my husband's insistence, I quit working as an engineer about 7 years



ago. I am very grateful for this opportunity to concentrate on my art. It helps to balance out the engineer in me. I would like to share a pearl of wisdom he gave me at the start. He has always been adamant that I do not make things 'to sell', but make them because it pleases me. Sometimes what you think will sell won't, and when that happens you are wasting time that could have been spent on a masterpiece. It is also harder to sell things that your heart is not into.

Another pearl of wisdom came from a fellow student when I was taking a class at The Revere Academy. He

said to "remember that every piece represents you". I tell this to myself whenever I need to redo something, and repeat the mantra until redone. It also helps to keep me involved in all my pieces. I have been fortunate to sell things at shows, and in several galleries, but I have never sought them out. They have approached me when they saw my work.



What I enjoy even more than doing a show is teaching. I have taught classes as my health allows. I love seeing that light bulb go on for the students. As an engineer at heart, I am about the

process, and I have so much knowledge to share. I hope I was able to leave you with something to think about. May all your pieces solder right on the first attempt!

# A quick lesson on torch-firing with enamel

By Cheryl Lommatsch  
reprinted from MASSC Demo Day

The following is an overview of the possibilities offered through using a simple torch set-up to create enameled projects without the use of a kiln. Safety, good ventilation and the proper tools and set-up are extremely important to insure successful and safe results.

- Using a torch rather than a kiln requires a more organic approach to enameling. It is messy, organic, intuitive resulting in a magical process that comes from within.
- Torch firing allows you to add nuances to your enameling projects that you would not be able to achieve in a kiln. The variations in heat will also affect the intensity of color.
- Torch firing involves a cascading of heat to fuse the enamel. The fusing action of the enamel follows the torch heat where you direct it. This creates more control over the heat placement, which allows delicate areas to be avoided and solder seams to stay more stable.
- I believe firing times become intuitive. One learns instinctively when to stop heating, to create the desired affect. Sugar-coat textures and orange peel textures become very manageable with this technique.
- The movement of the heat also creates a movement of the enamel itself – a form of blending that is not achievable in a kiln. If desired, the fuel itself also oxidizes the pigment in the enamel and creates a mixture with the oxides contained in the metal (depending on the choice of fuel.)
- Shape makes a huge difference with heat distribution. Be aware that not all torches will accommodate larger shapes.

- Thompson Unleaded Enamels are recommended for torch-firing. Some are more torch friendly than others.
- Copper, silver and steel are all options for these techniques.

## Firing Specifics:

Torch firing is very similar to soldering. The torch heats the metal and this heat melts and fuses the enamel. If the base metal is not heated thoroughly first, and the flame is pointed directly at the powdered enamel, the enamel will fuse to itself in little balls – much like hitting solder pallions directly with a flame. The enamel fusion follows the heat just like solder does, but its' flow is slower and not as fluid.

Step-by-step Outline for Torch-Firing: Be In The Moment!!!

1. Create the metal piece to be enameled. Any holes necessary for fabrication must be pierced before enameling! Clean metal thoroughly and abrade with pumice or 240 or 320 wet/dry paper, You want a “tooth” to help grab the enamel. Sandblasting works, too!
2. Choose colors of enamels. Prepare work surface for sifting of enamels. Create a stack of magazine papers to use for each color. Fold in half, to use fold as a funnel. Fill sifter 1/2 to 2/3 full of enamel, set aside.
3. Spray or paint Klyr-fire (holding agent) solution onto metal evenly.
4. Working efficiently, sift powdered enamel evenly over surface, not too thick. Be sure that edges have sufficient coverage. Enamel tends to pull-away from edges.
5. Gently place piece onto tripod base using a prop for stability.
6. Light torch of choice. Adjust flame to size of piece. Tip of inner blue cone will be the hottest part of

cont.on pg 7

flame.

7. Using circular, spiral motions, similar to soldering.

Gently begin to heat the metal from underneath.

Bring up temperature evenly over the entire piece.

Begin to spot-heat and bring enamel to melting

Temperature. This will be indicated by glowing enamel and a visible texture of the powder becoming sugary and then smooth.

8. To prevent over-heating, move the torch away periodically. This is your Intuitive Thermostat.

You will be able to see the enamel move from sugar-fired stage, to orange-peel stage to smooth glass stage by manipulating the flame.

9. Once the enamel looks fairly smooth and glassy, the torch flame can hit the enamel surface directly to assist in the complete fusing of the enamel and specifically to affect the color of the enamel as well, if desired.

\*By placing the tripod or firing stand on a rotating base (an annealing pan) assists you in getting total access to the piece with your torch.

10. Allow piece to cool.

\*\* This first coat of enamel will serve as a skin-coat. If you desire to achieve a sugar coat texture or an orange-peel texture on your finished piece, you MUST have a skin-coat of glass first in order for a sugar coat texture or orange-peel texture to stick to the piece. Without a skin-coat those textures will pop-off the metal eventually.

Counter-Enameling: applying enamel to the backside of your piece.

• Back to Science: Enamel is designed to expand and contract as closely to metal as possible, but it is not an exact match. The chemistry of each enamel varies from each other one as well, creating more variables to juggle. The enamel hardens and pulls as it cools while the metal stays soft. If only one side of a piece is enameled, the enamel expands, then contracts and moves the soft metal with it. If there is enamel on both sides, they counter-balance each other, hence the need for

counter enamel.

• Two things can happen if a balance between the metal and enamel is not achieved:

Warping - the enamel forces the metal to bend as it contracts.

Cracking - the metal does not bend or bends in an opposing direction, causing the enamel to crack.

Rule of Thumb: If it does not interfere with the design of your piece, it is always a good idea to apply enamel to both sides. (Sometimes having areas of bare metal is desirable, especially when torch firing – as it allows for an area to place the initial torch heat. If your metal is domed or has rolled edges, this adds some structural integrity to the metal. This may allow the enamel to stay stable without counter enamel.

Important: If you are NOT thinking about what you are doing. YOU are working with YOUR EYES CLOSED!!!

### **Soldering:**

Use hard solder or IT Solder for the greatest bond. Hard solder flows better, but it has a lower melting point. Hard solder also contains more zinc than IT, which discolors enamel. Eutectic Solder also has a higher melting point than hard solder, but no zinc, so is the best color match, however, it flows even less than IT.

• Avoid applying enamel right up to the vulnerable solder seams when enameling with a torch. This way direct torch contact with the seam can be avoided entirely. If you do enamel right up to the vulnerable seam, stop torch firing exactly when the enamel fuses – do not linger the heat.

• Keep an eye on the solder seams between firings. Solder can continue to flow as a silver wash.

Thompson enamel: 1-859-291-3800,  
[www.thompsonenamel.com](http://www.thompsonenamel.com)

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# MASSC Jewelry Photography Workshop

**Sat, April 28, 2012 Dana Point, CA** with Steve Rossman

Join reknowned Southern California jewelry photographer Steve Rossman as he leads you through everything you want to know about photographing your jewelry to its best advantage. In this full day workshop, Steve will cover details on how to take the best shots for selling your jewelry, getting it published, and winning juried competitions. You'll learn the basic principles of digital photography; cameras, lenses and settings; studio requirements and set-up; lighting techniques; and artful display, as well as basic digital editing skills to present your work in its very best light.

Register via email to [ketarah@earthlink.net](mailto:ketarah@earthlink.net) by March 30, 2012. You will be sent back the registration information. Workshop fee: MASSC Members \$40; Non-members \$60. Workshop address will be furnished to registered participants.

**Hurry,  
Last Chance to Register - only a  
few spaces left**



1644 S.CLEMENTINE ST, ANAHEIM CA 92802

## Upcoming MASSC Events

**March 10th & 11th, 2012**

Designs in Metal Weaving with Jeanie Pratt

**March 24th, 2012**

Deb Jemmott, Natalie Reed and  
Jonna Faulkner Studio tours and lunch

**April 20, 21, 22, 2012**

Soldering Workshop  
with Chris Hentz

**April 28th, 2012**

Jewelry Photography Workshop  
with Steve Rossman

### MASSC Board Meetings

Mar 5 Sun, 10am-12

RSVP to Diane at: [diaweimer@verizon.net](mailto:diaweimer@verizon.net)

Did you change your address or email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Janis Carlson at [janis@threehandstudio.com](mailto:janis@threehandstudio.com)