

MAY WORKSHOP

With Marilee Nielsen

<http://www.marileenielson.com>

Saturday, May 10th, 2014
Saddleback Community College
Mission Viejo
Fee: MASSC members - \$85
Non MASSC Member - \$110
\$40 materials kit

Come join Marilee Nielson in this one day workshop where you'll learn how to inlay wire strips, metal discs, riveted tubing, tube with color and UV resin, & tube set faceted stones into river rocks. Students must be able to bring their own Foredom or Dremel tool.

"My goal is to create jewelry inspired by natural form, that incorporates clean lines and demonstrates flawless technique."

Marilee Nielsen believes that connection to a natural world order can be found within the undulating, organic shapes of her jewelry. She strives to create this connection in her artwork, making jewelry that contains a sense of divine order.

MAY MASSC WORKSHOP

Silver Inlay in River Rocks

METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

Mar/Apr 2014



Nielsen fabricates her jewelry from sheet silver, enamel, gold, diamonds and tubes, soldered and set one piece at a time. She meticulously draws and plans her designs before construction, bringing metal to life in her creations. Nielsen has a degree in landscape architecture, a degree in art with a crafts emphasis, and spent a year studying art and architecture in Florence, Italy. Her design background and experience as a portrait painter translates into her tremendous attention to detail in her jewelry. She also has a master's degree in education and finds that teaching challenges her and helps refine her work.

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 ketarah@earthlink.net by March 30th, 2014 and put "MASSC May Workshop lottery" in the subject line. Everyone will be contacted on March 31st. with the lottery results.

“Word-spiration”

All MASSC members are invited to submit a design inspired by the word-spiration

The word "PUEERILE" is written in large, bold letters. Each letter has a different color and a distinct, textured, hand-drawn or stamped appearance. The colors from left to right are red, yellow, teal, purple, blue, orange, and dark blue.

1. of or pertaining to child or childhood
2. childishly foolish; immature or trivial: a puerile piece of writing.

The May/June newsletter will feature the top 10 designs sent in by members.

Send submissions in the form of drawings/photographs (300 ppi) to
Diane at diaweimer@verizon.net with the subject: "wordspiration" by the April 15th,
along with a short blurb about how the word inspired the design.



President's Message

A challenge... a Jewelry Challenge... YES!!... **AND lest we forget, three prizes will be awarded, \$500, \$250, \$100 for the highest vote getters.** Those MASSC members who chose to participate (61 MASSC members so far) will receive a small tin box that will contain 9 items. Since this newsletter will come out after the deadline of Mar. 3. I will divulge the contents of "the tin box" they will receive. It will contain:



18 ga sterling silver 2" X 2" sheet,
20 ga sterling silver round wire 36",
1" SS tube approx. 2.7mm-3mm inside diameter,
6 copper washers,
18 ga copper 3" X 4" sheet,
18 ga square copper wire 36"
4" X 4" stainless steel mesh
(6) 5mm pearls - 3 white, 3 black, 1/2 drilled
10 escutcheon pins
AND your WILDCARD.

In the finished piece, we must use 5 of the items in the box. All work will be done by the artist. For example, if you choose to plate your piece, you must do the plating. You MAY NOT send it to another person to plate it for you. That decision would disqualify you.

Send your completed piece to MASSC Jewelry Challenge, ATTN: Ketarah Shaffer, 30262 Crown Valley Parkway, #B325, Laguna Niguel, CA 92677 to be received by the May 15 deadline.

~ All MASSC members are welcome to join in the no host luncheon to see the talents of our members and to vote for their favorites. There will be an email blast when it is time to sign up for the luncheon.~

The timeline is as follows:

March 3- entry form and fee due

March 24 - kits mailed to participants

May 15 -All completed entries are received. Participants are required to pay postage for mailing entry

May 31-Pieces displayed at luncheon and attendees vote. Location to be announced. All participants required to pick up their piece at the end of the event.

~ We would like to thank John Davis at Roadrunner Graphics for donating the labels for the boxes.~

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Fire Mountain Gems and Beads
<http://www.firemountaingems.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 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



BENCH

SNEAKY BENCH TIP FROM DIANE WEIMER

Recently, I updated my member page on the MASSC website. I think it took all of 5-7 minutes. If you have not entered your work on the member page, go to www.massconline.com/memberpages to see what others have entered. This is a benefit for all MASSC members. We have about 40 members who have chosen to put up their page. It includes a head shot of themselves, a brief artist statement, and 3-4 images of their work. You will need a password and that can be obtained by emailing John Rose (john@media-enterprises.com.) He will then give you a password and you can go in and create your page using the template. Looking forward to seeing your work on the website.



REAL BENCH TIP FROM RAMINTA JAUTOKAS

- I learned how to make the copper plier stand at a Deb Jemmott's class. Resource: <http://www.debjemmott.com/Teaching.html>
- I use jars for small hand tools and wine corks on sharp tools so I do not stab myself getting a tool. Resource: your fridge.
- The file cabinet is from Container Store. It's pricey, but it's excellent because it is compact, a good quality and fits a lot of tools. You can also get different configurations of drawer inserts and I highly recommend getting them for several drawers to organize smaller tools. Resource: <http://www.containerstore.com/shop/storage/drawers?productId=10000342>



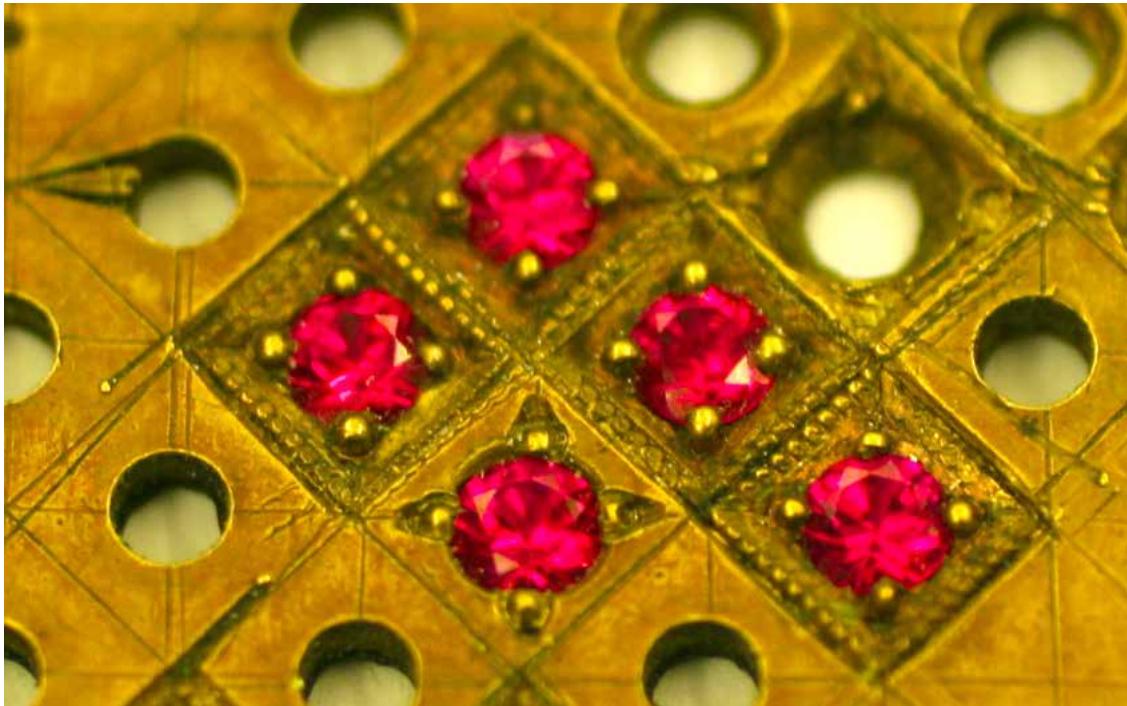
SNARKY BENCH TIP FROM 2ROSES
Never ever ever clean up your bench.
Ever!

**What's on your bench?
Send your bench photo to
john@2Roses.com**



John Cogswell Stone Setting Workshop Review

by meryl eldridge



John Cogswell's sample plate for beaded graver settings

John Cogswell paused, and then delivered one of his signature philosophies, “learn how to do everything, so that the decisions that you make, the paths that you take are made by choice, not through your limitations.” This was not just a skills-based workshop. Our conversations moved between practical, in-the-moment techniques to a bigger-picture view of design and fabrication and the creative process.

During our workshop, John distilled three very complex stonesetting processes: basket setting, graver setting and modified bezel setting. Not only did he manage to make the process comprehensible for us, he gave us ingenious tips along the way that simplified – and often redefined – the fabrication process.

One of the pleasures of setting a stone is capturing the beauty and grace of a stone in a novel and unique way. To capture the brilliance of a faceted stone in a basket setting, at least 10 solder joints are made with hard solder.

Our materials included 16 gauge wire and stones of 6 mm or larger.

The sequence of building the setting begins with the upper bearing, a ring of soldered wire. From a bird’s eye view; with the stone’s table face down, the stone’s girdle should just be visible outside the ring. For the lower bearing, a taper of 15 degrees from vertical is ideal and keeps the setting from becoming too wide or narrow. The bearings are notched to accommodate the prongs with the first notch on top of the ring’s solder seam. John demonstrated the use of a joint file, which expertly removes material without widening work area. In order to maintain strength of the prongs, we removed no more than 1/3 of the material. Sequencing note: reserve notching the upper bearing until the prongs have been soldered on the lower bearing.

The prongs settle into the notches created on the bearings and join the upper and lower bearings together. Rather than use four distinct pieces of metal for prongs, our prongs were formed from two u-shaped pieces of wire. This simplified the soldering process immensely. John demonstrated his ingenious soldering set-up, featuring a cross-locking tweezer jig, modified with grooves to hold the prong and bearings



snugly in place during the soldering process. The jig ensures that neither the bearing nor the prong shift during soldering. With the lower bearing and prong securely in place, John applied solder and heat to the opposite prong. After a quick water quench, the jig was positioned on the soldered joint while John applied a large, soft flame (safer than an intense, directed heat) to the remaining joint.

Soldering tips: John recommends two paste flux applications, as well as flux added to the solder. He also holds the basket setting in the air while he solders, juggling flux brush, basket, modified tweezer jig and torch while he works (he made this look easy).



Soldering in the air

Continued on page 6

Working in the air eliminates the reflected heat of the solder bricks and pads and with so many solder joints, minimizing reflected heat reduces the chances of melting the piece. Another melt-reducing technique John showed us was the process of wafting the flame on and off of work area, which allows the temperature to stabilize and reduce hot spots.



Freshly soldered basket setting



Kay Yee's basket setting

The process of fitting the second set of prongs and the upper bearing involves similar steps: notching the remaining bearing, ensuring the relative position of the bearings to each other, and using

the tweezer jig to hold the basket while soldering.



Basket mod prongs caption: Modified prongs on a marquis basket setting

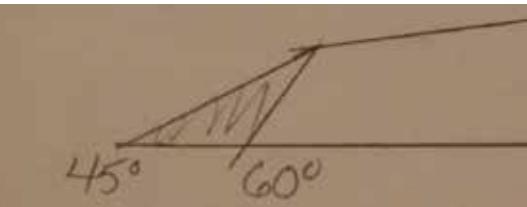
Slipping the faceted stone into the setting is an exciting moment. Testing the fit of the stone in the setting produces an interesting trace: as the stone is pushed into the setting, it burnishes a shiny streak on the inside of the prongs. The streak stops when the stone is fully seated in the setting, giving a visual indicator of where the stone's girdle sits. John instructed us to mark 1 mm below the end of the shiny streak to begin notching for the stone. To ensure maximum visibility of the stone, as well as a secure fitting, the height of the prongs should just cover the outer row of facets on the crown of the stone.

On the second day, we customized our gravers and learned how to care for, shape and sharpen them. Gravers are sharp, really sharp. They carve and move metal at their tip, which needs to be sharpened often.



The Onglette graver, shaving off a thin ribbon of metal to leave a shiny surface

Learning to sharpen the gravers was an essential part of learning to use them effectively in our stone setting process. Each graver was custom fitted to our hands so that we could use the graver in the most efficient and safe manner. We ground, shaped and adjusted our graver's length so that it fit securely in our hand, leaving about $\frac{1}{4}$ " of blade beyond our fingers. We also adjusted the cutting face of the round and flat gravers, so that they were at the optimal cutting angle and the pressure exerted on the tip of the blade did not shatter the blade.



Angle change for the round graver

Reshaping the blade also reduced surface area of the cutting edge, likewise reducing the time it takes to sharpen the graver. John shared the litmus test for graver sharpness: lightly touch the

graver's tip to a fingernail. It should just stick, rather than slide on your nail. For safety, John uses a hardwood brace that is clamped on the side of his bench. This way, his hands are never in the path of the graver. He also advocates for safety glasses when shaping gravers as well as when graving metal surfaces.

Once we fitted and sharpened our gravers, it was time to move metal. Although 18 gauge metal is required to raise prongs and beads, John pointed out that not all of our design needed to be fabricated from 18 gauge or thicker metal, only the material directly surrounding the setting. Thinking about the options for design - using layers of metal or jump rings to adjust the thickness of the metal - opens up more design potential as well as keeping pieces light and wearable. A limiting factor is the length of stitch that can be successfully raised: 2.5 mm – which limits the size and shape cabochon that can be set in this manner. To make prongs for a flat-backed cabochon, the form of the stone is traced on the metal. The prongs are raised from material that will be hidden by the cabochon; and are raised by moving the graver 1.5 mm the inside the traced line to the outside edge of the outline of the stone's form. The graver is held at 20-30 degrees from vertical and moved with a firm and constant pressure, tilting the graver from side to side. A bit of metal forms in front of the graver while the graver automatically moves forward. To complete the raising, lift up the handle of the graver to 90°. Once all the prongs are raised, test fit the stone. Secure the prongs by burnishing with the side of a scribe. By contrast, raising a

stitch for bead setting employs inserting the graver into the metal and wedging a bit of metal up. The angle of the graver is nearly vertical at the beginning, and ends with the graver gently securing the stitch against the stone. It is shaped later with a beading tool.

The modified bezel setting is a structural wonder. It can take a number of forms because of its versatility and strength. John works with 24 gauge (or thicker) fine silver. Two tightly fitting concentric bezels provide a secure seat for the stone as well as an opportunity to vary the height of the stone. Material can be selectively removed from the setting, to create a sculptural variation, or a modified prong.



Material can be selectively removed in a modified bezel setting

Because the stone is raised, the setting can be attached to a curved surface, allowing the curvature of the metal to lend further structural support to the design. The back of the setting can be left open, since the seat holds the stone in place, giving a weightless feeling to the setting.



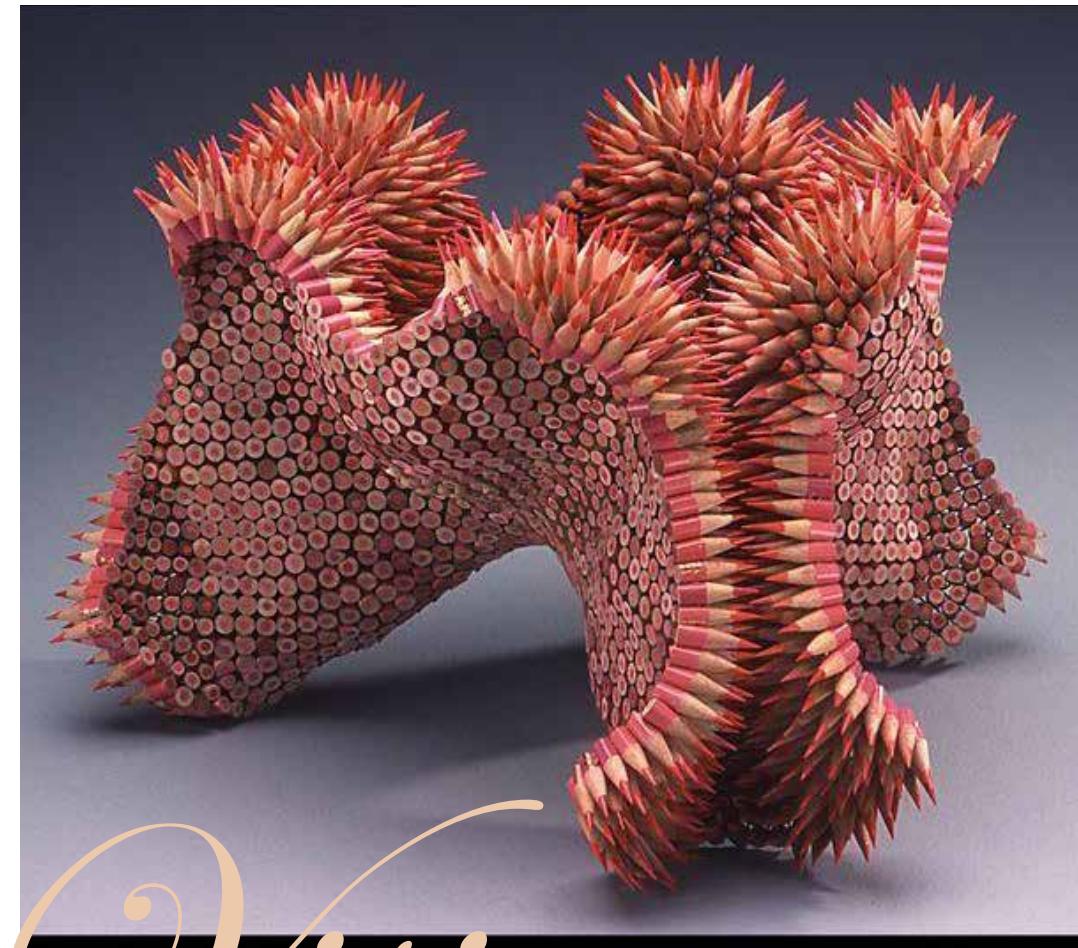
The back of the setting can be left open

John's examples showcased the variety and design possibilities of this setting.

John's generous delivery of information and his warm, effusive good humor (not to mention the great stories...."it was so cold in that rented farmhouse that the pickle pot froze"....) continue to inspire us. A wonderful complement to our workshop was John's book, Creative Stonesetting. I will refer to mine often as I work to improve my stonesetting skills and I heartily recommend it. Not only is it a resource for materials and process, but also John's good humor and patient voice resonates throughout the book.



A sample piece John brought to show



Vision

The artist responsible for these pencil sculptures is Jennifer Maestre who had this to say about her work:

"My sculptures were originally inspired by the form and function of the sea urchin. The spines of the urchin, so dangerous yet beautiful, serve as an explicit warning against contact. The alluring texture of the spines draws the touch in spite of the possible consequences."

"To make the pencil sculptures, I take hundreds of pencils, cut them into 1-inch sections, drill a hole in each section (to turn them into beads), sharpen them all and sew them together."

See more at:

<http://dailynewsdig.com/20-pictures-of-amazing-art-sculptures-created-from-pencils/>



Betsy Manheimer

I took my first metalworking class in the late 1970s. My dream of becoming a rock star was not materializing, and I needed to find something creative to do that didn't involve music, so I signed up for a class. I didn't have a clue what I was doing, but as time went on I realized that I really liked hammering and forming metal. While it didn't become an obsession till years later, it was very cathartic and allowed me to maintain a civil relationship with my guitar. When it became apparent that being a rocker wasn't in my future, it was great to have another creative outlet that I could express externally.

When I worked in the film industry I wore my pieces to the office and got interest from co-workers and wardrobe people, so I started selling. This was back in the day when film and television productions actually paid for things, so it was a nice side business. In 1996 I left the film business and decided

to concentrate full time on jewelry as my income. There are definitely lean times, so it's good to have a fall-back option. When things are slow, I take in repairs and do some computer consulting to take up the slack.

I love rocks and I love working silver, and they are the basis of most of my designs. I have a large collection of cabs and I look through them regularly. Sometimes I pick a stone and sometimes it picks me, but I'm drawn to different looks on different days. I try to let the stone determine the design—the busier the stone, the simpler the setting. Alternately, if I choose a simple stone, I concentrate more on the metalwork, using forging, forming and texturing techniques to exploit the simplicity of the rock. Many days I just pull out various hammers, stakes, punches and stamps and go strictly by intuition. During busy periods where replenishing my inventory is necessary I

have a number of pretty reliable bread-and-butter items which I don't have to think about too much in the fabrication sense, but I do try to tweak the shape, size and texture enough to make each item just a little different.

The one thing I do pay a lot of attention to, especially on items I plan to sell, is structure. I try to make my pieces as indestructible as possible. In doing repairs, I see a lot of design and fabrication flaws that contribute to breakage. I try to make sure that any potential problems with a piece I sell are due to accident or abuse and not to workmanship. I believe that nothing will chase customers away faster than poorly made work.

I take classes and workshops whenever possible. Not only do you learn new techniques to add to your repertoire, but you also get the added benefit of working around other people with different design sensibilities.



This can be as educational as actually learning the subject. I take a low-key approach to my business. I don't sell online, but I do have a website which links to a gallery of my work which I use as a virtual brochure. Whether you choose to sell or not, it's nice to have your own personal gallery where you can share your efforts with others. Feel free to take a look at betsy-rocks.com (which I am working on—really!) or contact me at bmanheimer@roadrunner.com to say hi or solve the problems of the world.



CALLS FOR ENTRY

The background of the title section features a repeating pattern of the Sistine Chapel ceiling frescoes, showing various figures and scenes from the creation of Adam.

Steel City Steampunk Juried Exhibition

Looking for original work to showcase spectrum of steampunk art and culture. Accepting all media. Digital entries only. Non-refundable fee of \$30 for up to three entries, \$5 for each additional entry up to five total.

Deadline: 04-01-2014
Sangre de Cristo Arts and Conference Center Pueblo, CO

Contact: Meghan Bosch
email: coordinator@sdc-arts.org
Phone: 719.295.7200
Website: www.sdc-arts.org/upcomingexhibits.html

Traditional to Cutting Edge

2 or 3 dimensional. A maximum of 3 pieces may be accepted. No 2-D paintings or photographs, please. View prospectus on the web site.

Deadline: 04-01-2014
Marin Society of Artists
Ross, CA

Contact: Judy Barnett or Deb Self
email: jbarnett@judybarnett.com or selfcats@yahoo.com
Phone: 415.454.9561
Website: MarinSocietyofArtists.org

Explore

Flow Art Space announces a national call for the group exhibition Explore.

July 20th marks 45 years since Apollo 11 landed on the moon. All these years later, what do we explore in earnest today? What should we be exploring? Why is exploration important? What have we stopped exploring that may come back to bite us? Although inspired by the historical anniversary of our moon landing, the theme is open for interpretation.

Eligible artists must be 18+ years of age and ship work from within the United States. A variety of media is encouraged, all 2D and 3D work will be considered. (read details and submit at [www.flowartspace.com](http://flowartspace.com) under Submit Work).

Early submission fee is \$35/3 images or \$15/1 image only (early deadline), final deadline submission fee is \$45/3 images or \$20 for 1 image (late deadline). Artists keep 100% of sales.

Deadline: 05-14-2014
Flow Art Space
St Paul, MN

Contact: Melissa Metzler
email: art@flowartspace.com
Phone: 612.564.3569
Website: www.flowartspace.com

Octavo Fika/ Narrative

Nar·ra·tive

Noun **Narrative** can be a story or account of events, experiences – true or fictional. A narrative can be a book, literary and work that can contain a story. A creation of narrative by art, technique or a process.

Adjective Consisting of or being a narrative: a narrative poem. Pertaining to narration: narrative skill.

Kalopsia Collective are looking for Creators to submit books. This is an open submission and anyone can apply! We are looking for textiles, art, graphic design, photography, illustration and written words etc.

The only rules are: It has to be your work, contain a narrative and be for sale. The book can be 2 pages, hand-made, mass-produced, a publication, 5000 pages and so on.

The exhibition will take place in May 2014.
DEADLINE April 5th 2014

All submissions are FREE, however, successful submissions will pay a one off charge of £25

You can find more info on the Submission Form or email us on info@kalopsia.co.uk

Deadline: 04-05-2014
Kalopsia Collective
Edinburgh, Scotland

Contact: Nina
email: info@kalopsia.co.uk
Website: <http://kalopsiacollective.co.uk/Opportunity>

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:

NEW - Pauline Warg- Carved Bezels

NEW - Jillian Moore - Resin in 3D

NEW - 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.

Upcoming MASSC Events

August

Enameling with Decals

Elise Preiss

Cal State Long Beach

Board Meetings:

May 4, & Jun 22, 2014 Regular Board Meeting

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

STUDIO TIPS & TRICKS



Removing Rust From Tools

1. Embrace tools in a solution 50 percent regular bleach, 50 percent white vinegar.
2. Let sit for 8 hours
3. Rinse & Dry

Will leave a nice patina on steel too.

Warning: Beware of fumes from this powerful combo.