



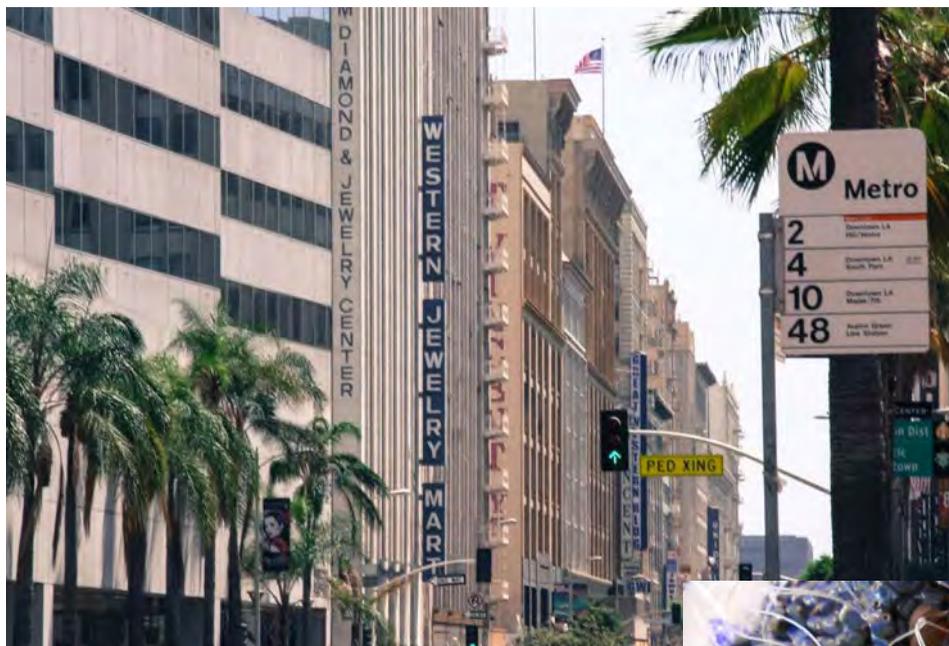
METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

March/April
2016

April 13 2016 10:00 am - 3:00 pm DOWNTOWN LOS ANGELES JEWELRY DISTRICT TOUR

It is time for the second edition of our popular Downtown Los Angeles Jewelry district tour. We will be sharing information you can't find online or any where else. You'll learn who to visit for your Tools, Casting, Mold making, Plating, Findings, Laser welding, Laser engraving, Diamond/stone vendors and more! AND because it's a Wednesday we will enjoy many different lunch options at the weekly farmers Market in Pershing Square. We will be meeting in the heart of the Jewelry district.



THIS EVENT IS FREE FOR MEMBERS AND OPEN TO EVERYBODY FOR THE LOW PRICE OF \$10 We will be meeting in the heart of the district at a place to be disclosed after you RSVP to Angelina Smith: Massc.VP@gmail.com MASSC will send out very helpful directions on the meeting time/place and parking to those that RSVP by March 30th.





PRESIDENT'S MESSAGE

Feeding the creativity spirit

Diane Weimer

Raw Inspiration, innovation, and materials used in a new way or a new direction pique the very corners of my brain and plant a seed that I mull over... and over before it makes its appearance. The events such as the annual Yuma Symposium, Idyllwild Metals Week, MASSC Jewelry Challenge, Monica Branstrom's Metalsmiths in Florence, or 2nd Saturday with Deb Jemmott feed my creative spirit. The energy and sheer exhilaration I receive from these experiences I believe pushes my designs and forces me to expand my directions,

...And so on Feb. 25, 2016 Raminta Jautokas and I were headed to the Yuma Symposium. Taking the Salton Sea route meant we had to brave the slow moving 91 Freeway with all its construction. After five hours of driving we wheeled our belongings into the Hilton Garden Inn, Yuma, AZ, 2 blocks from Old Yuma and then made our way to Lute's Casino for registration and the Pin Swap. This was going to be a fun weekend! Entering the Casino on that Thursday night, we experienced a cacophony of sound where the excitement level was off the charts. People scurrying from table to table with a brief phrase on their lips of "wanna trade"? The myriad of pins stretched from a small floral arrangement in metal, an angry enameled cat pin, and a rectangular 24K GOLD pin (from a student from California College of the Arts) were some, to name

a few. I had made 35 copper coyotes enhanced with either a heat patina or a patina of liver of sulfur and coffee and then using a scrubby in the gentlest way. What a spread of techniques and materials in those pins!

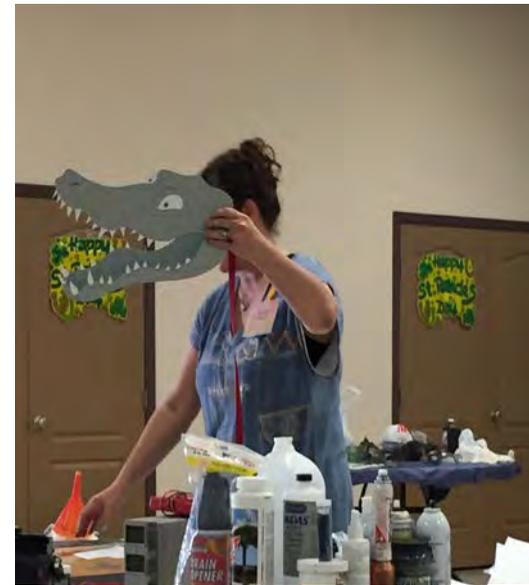


An added plus was the pop up store, supported by Kat Cole and Laura Wood of www.jewelryedition.com, which had been set up on one of the tables in Lute's. Stunning pieces!!! Of course, Raminta and I found a few we couldn't live without fabricated by Caitie Sellars and Erica Bello. Our first purchase of the weekend. Next, we walked over to the Yuma Theater for the overview event, where each presenting artist gave a 5 min. talk accompanied by 5-6 slides, helping us decide which presenter we wanted to see on Friday and Saturday.

Energetic, ambitious, and an elegant South Carolina accent was Laura Wood with her subject being "Crafting A Community, a Personal Path". Having been a dance student where movement was so important, she told us of incorporating this energy into her jewelry along with powder coating the surface. Her enthusiasm for the work was infectious. The homemade powder coating cabinet was a Rubbermaid rectangular box that she altered. As she moved from various jobs, she created, she made sure to train and pass on her knowledge to the next metalsmith. Passing on tasks to other metalsmiths was a common theme in her talk, supporting the metalsmithing community. Touting safety measures she gave us this website, www.wellnessformakers.com to view. She currently works at Mora in Asheville, South Carolina for Martha Le Van, formerly of Lark Books. Always looking for innovative titles for workshops that will intrigue the listener, our next meeting was with Meggan Gould and her event called "How Not To Hold A Camera, How Not To See With A Camera and How Not To Look at Photographs" was mesmerizing. She had taken a classical curriculum in photography and completed it, although soon she realized the traditional wasn't for her. She shared some photos of chalkboards that had just been erased where some light images remained. Not one to take standard photos she pushed home the idea of looking at things with new eyes and new rules.



On Saturday, it was our extreme pleasure to spend the next hour and a half with our own MASSC member, speaker Rachel Shimpock on the subject of electroforming. Uniquely titled "Electroformeriffic". On her table were all her materials and low-end equipment she had researched for the tasks. She started with images of her family and gave us a sense of her life growing up. She introduced us to her early life with



such humor that the audience was often laughing at her self-deprecating style. As she got further into her subject, each of us received a small book with all the electroforming directions, complete with child-like drawings. In explaining one of the concepts, she used visual aids. One was in the form of 2 alligator heads (designated as anode and cathode representing the alligator clips and their connections) and a round, fluffy Q-tip

fashioned out of construction paper to demonstrate the correct hookups. Her presentation was absolutely flawless. Well done, Rachel!! Her good friend and colleague, Rizzhel Mae Javier who was her assistant at the meeting, completed the construction of the book.

Kim Cridler was our next presenter speaking about fashioning jewelry and sculpture out of steel including mild steel binding wire. She spoke of her family saving everything and them repurposing it. She stressed that, "the job of an artist is to do what you love"



Martha Banyas's, an afternoon speaker, designs are steeped in the Java and Bali cultures and spoke about expressing her breast cancer narrative through puppets and enamel wall hangings. The vibrant colors beckoned the viewer to look further.

Friday night found us at the Yuma Community Art Center on Main Street, diagonal from the Lute's Casino, for the artist speaker exhibit, student exhibit and the silent auction complete with wine and hors d'oeuvres. Oh my, was the silent auction bustling with electricity!! The exhibition committee had mounted all the donations on palettes and hung them on the walls including name of the artist and their materials

used. There were various Yuma pins, brooches, T-shirts and other donated jewelry.

Others participants are: Susan Else (fiber), Tom O'Day (sculpture and performance) Erika Adams (printmaking) Adrian Arleo (clay), David Graham (photo)

Saturday afternoon we gathered in the parking lot near the banquet area. I know you've heard the term. "In record time". It was the famed Yuma Solder Sprints. Twenty-four teams had signed up representing various schools like



ECU, Humboldt State, CSULB, CCA and many more along with individual teams. Your team could get a handmade trophy

for sawing, filing, soldering a ring that would fit one of its members at the Solder Sprints, IF in record time. At the front, a table, was set up for 2 contestants with a bench pin, solder brick, ring mandrel, file, flux, striker, solder, saw and extra blades, pliers, and the propane tank composing all the equipment to accomplish the job. Many of the teams dressed up in costume. They were team characters from Alice In Wonderland, a team dressed as a woopie cushion, hot dog and hamburger, one called A-Plus, and THEY, and

French Kiss, and Untitled, and Harlequins, and many more. They had 3 team members since there were 3 tasks that had to be completed. The first person runs up and saws out a ring blank, Second person, runs up and files the rough edges and the ends and forms it into a ring using the mandrel. Next, the third person runs down and solders the ring closed using the propane tank. Many problems abound when trying to create a ring in record time that will fit one



of the team members. There are the breaking blades, and the wind blowing out the flame when lighting the small propane tank to name two. However, it is all done in good fun.

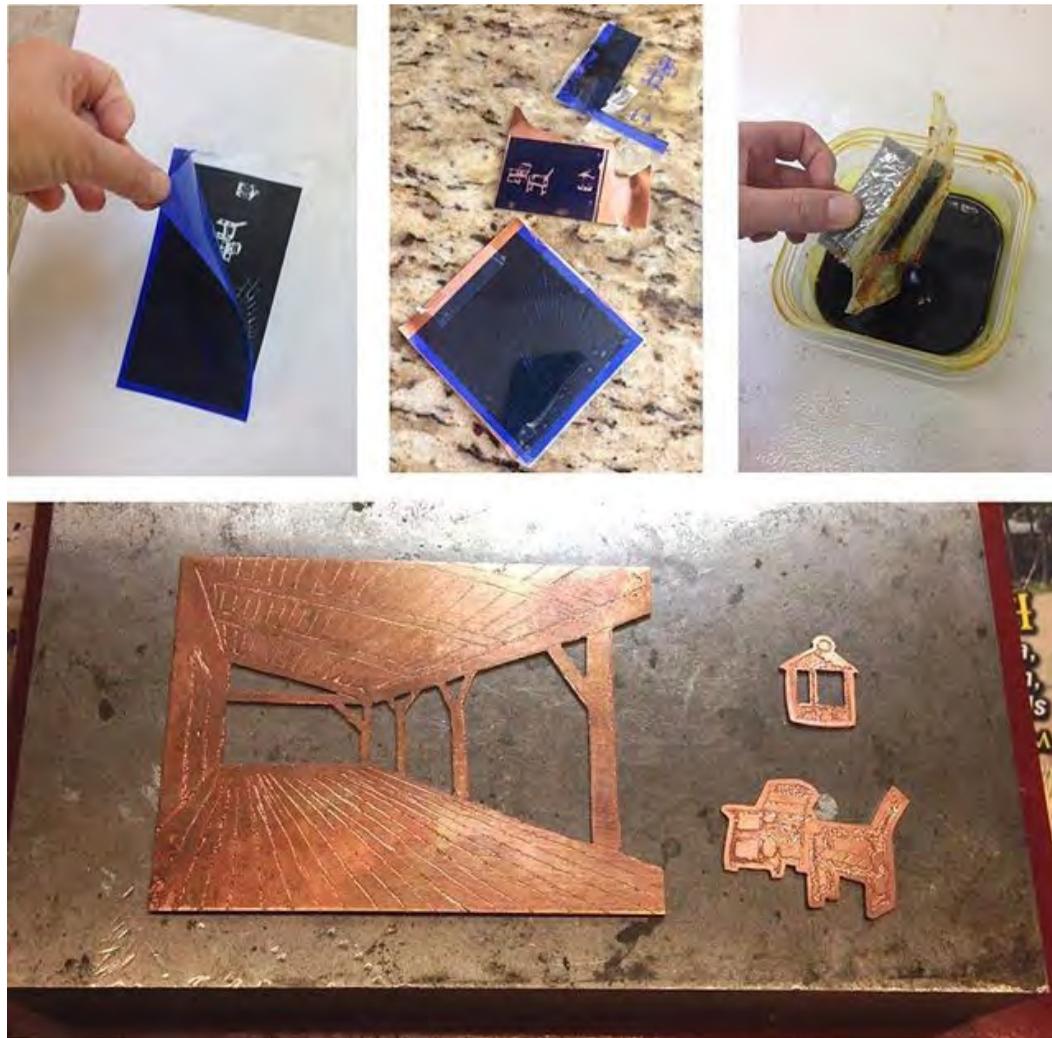
The Yuma Symposium, this February event, winds up with the catered Mexican banquet and dancing nearby. In the company of a commu-

nity of metalsmiths and other artists ... doesn't get any better than that?



How to use small pieces of PnP paper

You don't have to run a full piece of PnP paper through your copier. First print the design on regular paper. Then cut out just enough PnP paper to fit the design. Tape it down smoothly on all 4 sides and run the paper back through the copier. Use regular cellophane/clear tape. Peel the tape off. If it doesn't peel off easily, use a razor blade and cut right along the edge of the PnP paper. This lets you use every last inch of PnP with no waste.



Jill Tower from Instagram @ jtower_jewelry



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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.

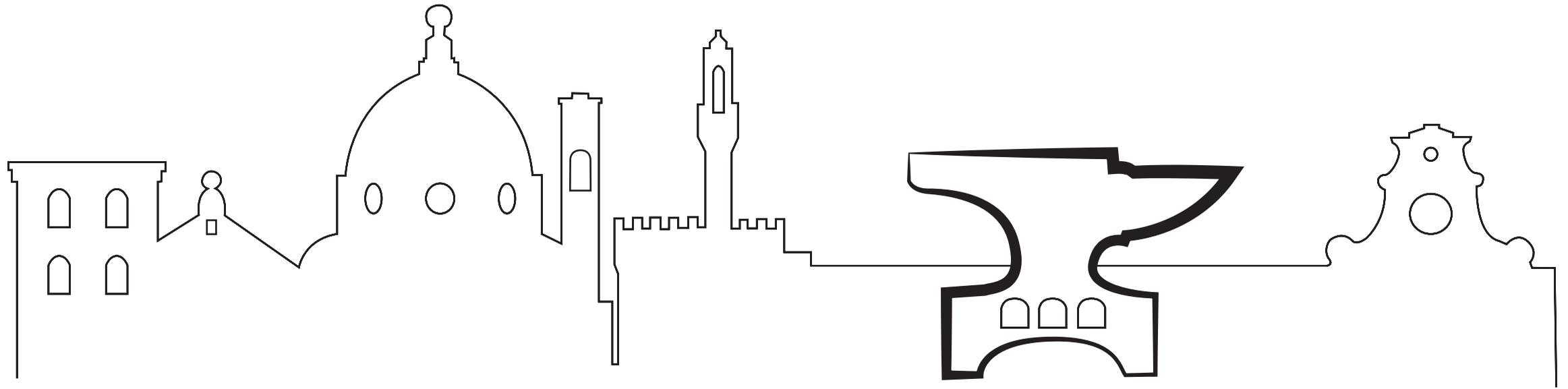
Membership forms are available at www.MASSOnline.com

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.



Metalsmiths in Florence

Ciao everyone! I hope your new year got off to a great start and that you are dreaming of how to make the year 2016 even better than last year....I have a great idea, come join us in Florence, Italy!



This could be you...yes, I'm talking to you. You could see the famous statue of Michelangelo's David...and get this photo. You could taste great Italian food, savor great Italian wine, experience a great tradition in Italy called "the



aperitivo" which is a before dinner snacky time. You could breathe in the fresh Italian air when you cross over one of the many



amazing bridges in Florence
You could drink the best coffee you've ever had from an Italian man that practically breathes coffee!

Our weeklong workshop this year is focusing on the topic of gold and will be taught by a Florentine master goldsmith. A privately guided tour of the famous Uffizi gallery and a wine tasting excursion to the Chianti region is also included. Our accommodations are in a 14th century palazzo, some rooms still have original frescoes on the wall!

There are two weeks to choose from...Sept. 25-Oct.2 (ONE spot left!) and Oct. 2-9 (3 spots left). Email me at: monica7873@gmail.com if you would like more information.

A presto! (see you soon!)
Monica Branstrom
PS. One final tidbit...when riding the trains in Italy, never do this



The conductor will come by and scold you. Oops! Sorry!

www.monica Branstrom.com



Metals Week at Idyllwild Arts

More than 70 metals artists each summer. Hundreds of participants over the years. And lots and lots of metal.

Since its inception in June 2008, Metals Week at Idyllwild Arts has been the gathering place for metals artists from across the country. In 2007, Idyllwild Arts Summer Program instructor and metals legend Arline Fisch dreamed of something greater than the typical one-workshop-per-week model in the beautiful mountain setting of Idyllwild.

She envisioned a thriving metals program covering a wide range of techniques and materials, bringing together curious and creative minds to explore the art form together. Idyllwild Arts tapped faculty member Deb Jemmott to expand on the concept. She embraced the idea, creating a multiple-workshop metals program taught by the highest caliber instructors. Rio Grande jewelry supplies also recognized the value of the venture, and donated

supplies and tools to help jump-start the new program.



“I got involved with Metals Week because I am thoroughly committed to growing knowledge and understanding in the jewelry field,” says Jemmott. “It used to be difficult to get information if you weren’t involved with a college program or willing to work your way through technical papers. Even with the internet, you have an avalanche of information – some of it

good -- and new, beautiful books, but those can’t compare to hands-on time spent with a master instructor. Metals Week gives me the opportunity to create that very special, intense learning experience.”

The idea caught the imagination of participants, many of whom now return each year to brush up skills and tackle new challenges. And, of course, they come for the chance to work with visionary and creative metals instructors, including Karen Christians, Nancy Megan Corwin, Linda Darty, Connie Fox, Kristina Glick, Jo Haemer, Charity Hall, Deb Karash, Betty Helen Longhi, Harold O’Connor, Pauline Warg, Carol Webb, April Wood, and Fred Zweig, among others.

Metals Week 2016 will continue the impressive tradition, and will include six hands-on, full-immersion workshops taught by outstanding metalsmiths.

Reflecting on her eight years at the helm,

Jemmott is proud of what Idyllwild Arts Metals Week has become, and excited about what lies ahead.

“I try to choose instructors I would like to study with and learn from, and those who are committed to sharing their knowledge with their students” Jemmott says. “I want every class to encourage students to experiment and learn new techniques, to challenge themselves in their artistic ventures.”



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As in all good learning experiences, participants become trusted cohorts, staying in contact through the year.



“The camaraderie we develop through learning, sharing, and spending time together is magical,” Jemmott explains. “Jewelers spend a lot of time alone in our studios. It’s valuable time, but it’s also easy to get stuck and feel uninspired. The relationships we

June 19-23, 2016

Sarah Doremus: The Stories We Tell, The Jewelry We Make

Joanna Gollberg: Soldering Big and Little*

Victoria Lansford: High Relief Eastern Repoussé & Chasing

Tom McCarthy: Blacksmithing Techniques for Jewelers*

Elise Preiss: Melt it...Cast it...Wear it!

Rachel Shimpock: Powder Coating for Jewelry, Kitchen-Style

Additional metals/jewelry workshops in June and July include:

June 27-July 1, Roy Talahaftewa: Overlay and Tufa Casting

July 4-8, Richard Tsosie: Inlay*

July 9-11, Jonna Faulkner: Metal Clay Intensive-Earrings

July 11-15, Deb Jemmott: Roughing It-Creative Textures for Metal

*indicates class full, wait list only

For information and to register, visit www.idyllwildarts.org/metalsweek or contact 951-468-7265, summer@idyllwildarts.org.

Heather Companiott

Director, Adult Arts Center, Idyllwild Arts Foundation



form at Metals Week can carry into the rest of the year and help feed our souls, inspire our art and answer technical questions.

“I love to learn,” she

adds. “At Metals Week, I can share my passions for metal, for teaching and for learning with wonderful people. What could be better than that?”

Now is the ideal time to join the Metals Week 2016 community. Registration is open, and the metal is waiting to be shaped!



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.

IT AIN'T JUST A DRILL - Andy Cooperman

Andy Cooperman came to Long Beach City College to teach his "It Ain't Just a Drill" Workshop on December 5th and 6th, 2015. It was an action packed weekend of The World According to Andy. This is the first time that he taught this workshop with the hands-on element and I was very pleased to be one of his guinea pigs. Andy presented a plethora of information backed up with opportunities to try out the techniques with hands-on samples and with detailed handouts.



Everyone resonates with certain tools, and for Andy it is the torch and the flex shaft. He is fearless with them and has discovered many things along the way. He points out that almost every jeweler has a flexshaft, but not everyone REALLY knows about it. If Andy can put something in the flexshaft, then he will. There are 4 parts of a flexshaft: the motor, flexshaft, foot pedal and handpiece. The handpiece and foot pedal are the most important parts, while the motor is the least important.

MOTOR--You just need a motor that functions. Much of the flexshaft maintenance is easy and economical to do. Andy started out by demystifying some of its maintenance. We practiced removing and replacing worn out

brushes in the motor. The brushes are under what looks like the Frankenstein bolts on the motors.



The brush is actually a little stick of carbon with a spring. The carbon is up against the rotating motor which wears down over time and the flexshaft stops working.



After unscrewing the bolt, the brush pops out. A new one can be inserted. The cost of about \$5 for each brush is a lot cheaper than buying a new motor!

FLEXSHAFT--Another part of the flexshaft or rotary tool is the flexshaft itself. The shaft and sheath connect the handpiece and the motor. It consists of an inner steel and brass shaft and a neoprene sleeve. It has the issue of the shaft breaking at the top where it connects to the motor and the bottom, where it connects to the handpiece. The

shaft too is easily replaced. Andy recommends having a spare shaft on hand. They are not expensive and it saves the time it takes to order a new one. **FOOT PEDAL**--Andy's favorite foot pedal by far is the



Lucas LowBoy. It is very sensitive and with its low profile there is less foot fatigue at the end of the day. Andy couldn't emphasize enough how important it is to work at midrange to lower speeds. He pays careful attention to the sound of the flexshaft, as well as how it feels and looks as he works. He adjusts the speed with a pumping action as needed. As I tend to have a lead foot on the pedals in both my car and my flexshaft, this is one of the most important skills I need to practice.



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HANDPIECE--Andy often uses a quick change handpiece. He finds that the Foredom H.20 Quick-Change Handpiece is comfortable to use and likes the ease of quickly changing the burs. The downside is it only uses burs with 3/32" shafts. He switches to the classic Foredom H.30 Key-Type Chuck Handpiece for drill bits or burs with shafts other than 3/32". To switch the handpieces, pull one off and snap on a new handpiece when while the flexshaft turns at a very low RPM. The Foredom H.15 Hammer Handpiece will be mentioned later in the article.



Andy usually uses the handpieces in a horizontal orientation or with the handpiece sticking up through the bench pin. He says that many people hang their flexshafts too high. We laid our motors on the bench so that the shaft was long enough and didn't bend too much at the handpiece. We were introduced to a number of burs and other flexshaft accessories. Andy reminded us to always think about what we are doing, as the flexshaft is only a tool. We need to "assign brains to the wheel as we are still driving the bus".

BALL BURS--The tiny .4 mm ball bur has many uses. It is safer to use to make a divot than a center punch, especially on a curved surface like a tube. Andy sign his pieces with it. Use the bur at an angle as the teeth don't do much on top. Ball burs are a great texturing tool. Overlapping the marks is

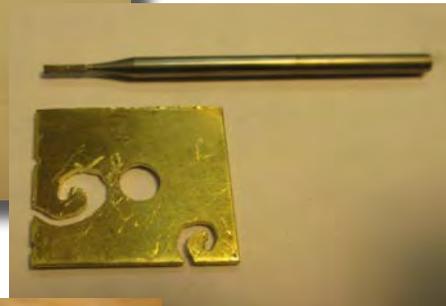


the key to good pattern. Larger ball burs can be used to help trimming the edge of a sheet of metal. These burs

are also very useful. They are another texturing tool. We practiced carving divots into a washer. The cylinder bur is useful for doing scroll work.



Andy used this technique to carve a catch in this brooch.

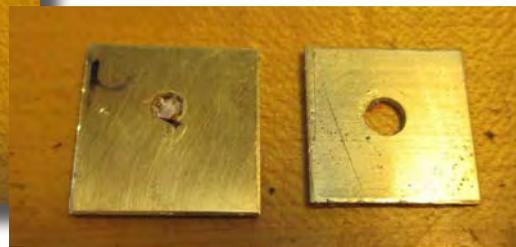


Often Andy doesn't get things right the first time, so his skills to fix the mistakes are very important. He has a saying "DEFINE

REFINE". We did a "pulling a hole" sample. A cylinder bur was used to correct an offset pilot hole by centering the hole with a tiny cylinder bur. The "Define" is drilling first pilot hole in the metal. The "Refine" is fixing what you just screwed up.

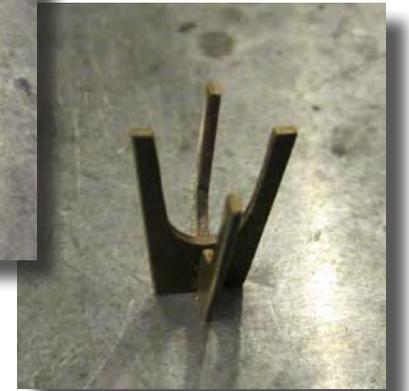


In this case the cylinder bur eats away at the hole until it is centered. Then use a larger ball bur or drill bit is to drill the final centered hole.



SEPARATING DISCS--These wheels come in a range of sizes. The larger varieties are called cutoff wheels. They are mounted on a screw mandrel. They will cut almost anything, including steel, rock, shell, enamel, ceramics, glass, bone and wood. They have cutting agents at least 9 on the MOHS scale. If cutting a nonporous surface use BurLife lubricant on

the separating discs (Andy is particularly fond of the bench-mount version of these). There are a multitude of amazing uses, some of which can't be achieved with another tool. You can reduce the size of a ring by 1/4 size with the standard separating disc (.6 mm thick). You can sharpen drill bits, score sheet for bending, cut sprues off of castings, cut beautiful cross hatch patterns and make self-jigging prong settings.



Andy used a separating disc to cut through the enamel on the fletching on his arrow brooch.



He puts a spacer between 2 separating discs to cut 2 parallel slots at once.



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We practiced cutting jump rings, and making plunge cuts in tubing. We cut tabs into tubing with the separating disc and rounded out the edges with Snap-On sanding discs.



SNAP-ON SANDING DISCS--Another favorite flexshaft accessory is the Snap-On sanding disc. Andy uses them upside down. He uses the medium 7/8" diameter plastic (not paper) ones from Rio Grande. He laps with the flexible surface of the sandpaper. We used the Snap-On discs to round the edges of the tabs in the tube in the photo above. Because it the disc is so flexible, it conforms to the shape of what you are working on. We cleaned up a soldered T-seam, starting with the Snap-On disc. It is important to keep the disc moving. We then cleaned up the seam with a Cratex wheel (see below) with the edge shaped at an angle so the man-

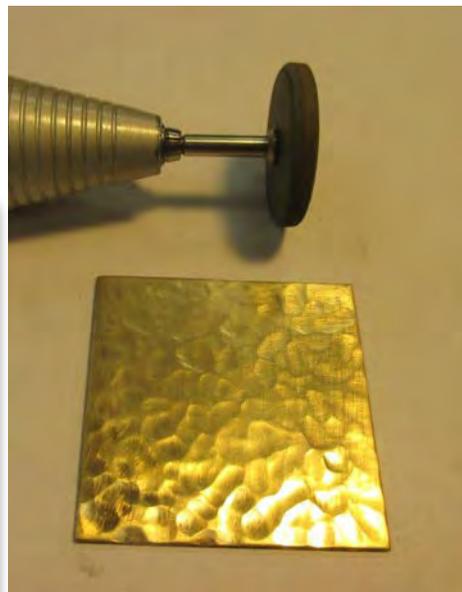


drel screw wouldn't scratch the metal. Then it was polished with rouge and Tripoli on dedicated SOFT NATURAL BRISTLE BRUSHES.

EYE BOLT-- Andy uses an eye bolt in the #30 handpiece. It can pound out and burnish pits in casting. It can create an upset edge on edges of jewelry and cups. The upsetting forges the metal back on itself to make a thicker edge. You can look through the eye bolt as it spins. Cut off the tip of the bolt so it will fit into the flexshaft. Then, we sanded off the zinc surface of the bolt with our Snap-On discs and polished them with rouge and Tripoli.



RUBBERIZED WHEELS--Andy introduced us to a number of rubberized wheels in a variety of different shapes. They contain from very mild to very aggressive abrasives bound in a solid cake of rubber or plastic. It is important to be aware



of the characteristics of both the abrasive as well as the material they are imbedded in. Some of the varieties of wheels are Cratex, Advantedge, pumice and Shofu brownie. The wheels can be shaped as needed. Andy shapes them on a big cutoff wheel or separating disc he keeps on his bench. A great hammer texture can be created with an extra-fine Cratex wheel that has the edge shaped into a bull nose profile. This method has the advantage of not distorting the shape of a ring as a hammer can do.

Q-TIPS—Small cotton swabs for babies (I buy them at Daiso) and pointed cotton swabs for make-up work great in the #30 handpiece. These can be charged with rouge and Tripoli to clean up in tight spaces.

TOOTHPICKS AND SKEWERS—These also can be held in the #30 handpiece and charged to clean up hard to reach places. The skewers can be shaped on a separating disc.

STEEL BRUSHES—Andy uses these instead of brass brushes. He works with soapy water. They are great for finishing surfaces like the hammer finishes. Soft steel brushes act like a burnisher. Harder steel brushes leave a mat finish.

HAMMER HANDPIECE—Andy demonstrated how to use a Foredom H.15 Hammer Handpiece. We saw how he mush-roomed out rivet heads. It is also very useful for pushing over thicker bezels. The carbide stylus makes a very nice texture. Several of us took our previously purchased but unused hammer handpieces out of their boxes and actually tried them out.



IT AIN'T JUST A DRILL - Andy Cooperman

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SPIN SET STONE—We learned how to spin set faceted stones in a tube held in the #30 hand-piece. It was amazingly easy!

If you use stones that can withstand heat, such as diamonds and corundum stones, these tube set stones can actually be soldered onto a piece as they are in the example below. The man made corundum stones may be safer to use than the natural ones, as they don't have inclusions.



My head is spinning from thinking about all we covered in the workshop. I have not mentioned all of it in this article. I highly recommend this workshop to anyone. Check out Andy's website where he has posted his Art Jewelry Magazine articles on the flexshaft. <http://www.andy-cooperman.com/#flexible-shaft-articles/kzsb4>

A big THANKS to Kristin Beeler for the use of the Long Beach City College facility, to Rachel Shimpoock for her cheerful assistance, and to Ketarah and other board members who made this workshop happen.

Jeanie Pratt

Petsmith

When Ernie retired from his job as a service dog he joined the metalsmith community. His job in the jewelry "lab" is to "retrieve" tools.

He's a gem of an employee because he doesn't talk back and works for scraps.

Send us a photo of your Petsmith at massc.editor@gmail.com

Did you change your email?

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

