

METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

May-June 2012

FABERGÉ

Join us for Docent lead tours of 2 fabulous exhibits: **FABERGÉ: IMPERIAL JEWELER TO THE TSARS** and **SACRED GOLD: PRE-HISPANIC ART OF COLOMBIA**

Followed by a lunch break (lunch is not included in the price*) then return for **LECTURE: ART OF THE GOLD RUSH**

MASSC members will have plenty of time to tour the rest of the museum including the California Gold exhibit featuring immeasurable riches including: stunningly beautiful specimens of native California gold; coins, bullion, and recovered treasure from sunken ships.

Fabergé: Imperial Jeweler to the Tsars: Discover the spectacular designs of Peter Carl Fabergé, the master goldsmith and legendary jeweler still celebrated for his inventive designs and meticulous craftsmanship, through this special exhibition.



Sacred Gold: Pre-Hispanic Art of Colombia from the renowned Museo del Oro in Bogotá, Colombia includes over 200 gold figures and ornaments full of expression and inventiveness inspired by the natural environment and by supernatural visions. A selection of ceramic tomb figures and stone tools accompany the exhibition.

Art of the Gold Rush Lecture: Mr. Jean Stern, Executive Director of the Irvine Museum, and author, presents a comprehensive view of the Gold Rush period through archival photography and period paintings by artists such as Charles Christian Nahl, Ernest Nargot and Martin Hall.

**Participants will be furnished with dining options to fit every budget.*

Day at the BOWERS MUSEUM

Come spend the day with your fellow MASSC members at the Bowers Museum in Santa Ana.

June 30th, 2012

10:30am – 4pm

Price: \$12 (MASSC members only)

Register by June 4th at <http://massconline.com/>

President's Message

John Rose has my vote for President of SNAG! This is the month that I will cast my vote for the president of the Society of North American Goldsmiths better known as SNAG. Last newsletter, I outlined what John's vision for SNAG could be and how it might affect you and me, at the local level. He clearly said, "What I intend to work for are tangible, meaningful member benefits that answer the question What Can SNAG Do For YOU!" This in effect is John's mantra. We know John as one who is always willing to share his expertise with others. He gives tirelessly to our MASSC organization and has for many years. When I vote this month, I will mark an "X" next to John Rose, as my candidate for president of SNAG.

On Saturday, March 24, the sun was out and the traffic was light as we, Long Beach/Los Angeles folks, drove down to San Marcos/Escondido for the MASSC Studio Tour. Our first stop was Deb Jemmott's in San Marcos. As we climbed the hill we were ever so excited. Deb, of course, did not disappoint. We learned about the plier stand, the shaving brush, to clean up small messes, that you can get on ebay for a few dollars, the little containers that stack and hold projects, not yet finished, and the square trash can she holds between her legs so she can find things easily if she drops them.

The information about Second Saturday, her workshops she does in her studio monthly, were facts we all wrote down. The little, blue, wool knitted "cozy" that fits over the rolling mill are activities she completes at night. We learned about the "solder bug", that is in development, complete with the articulating leg; and THE ENGLISH WHEEL. (That we have to wait to learn about from her class in July at Idyllwild, DARN!) Deb was a fount of knowledge and her infectious delivery made us all wish we had already reserved a Second Saturday for ourselves.

Leaving Deb's we were soon on to Hidden Meadows to Natalie Reed's studio. What a sweetheart, she had placed red and black balloons with arrow signs leading to her house, like Gretel casting bread crumbs behind her, so she could find the way home. We just followed

the balloons to Natalie's, so it was no problem. Such a wonderful space Natalie has created. We got key information about galvanic etching. Deb had given her a tip about ways to secure the piece in the etchant without alligator clips. Put the twisted copper wire on the back of the piece to be etched and extend the wire up to the tank, securing the wire with black electrical tape you "scrunched" on the back.



We saw the sanding saws from Micro Mark, learned that in etching the red clip from the car charger goes to the side (anode) that you want the design on, better known as the side where the anode is clipped. We learned that a swimming noodle has many uses. One was that the swimming noodle can be cut in half to stick burs on top for easy access, that approximately 4" of a swimming noodle can be slid on the arbor of your buffer to make sure the bracelet you are buffing doesn't get caught up in the wheel; and that when you use Presentation Paper/Library paper for the resist in etching, it needs to be 32lbs. In the middle of the presentation a young couple entered her studio, and asked what was going on, as they had followed the balloons thinking that there was an Art Fair and they didn't want to miss it. Natalie was very gracious and they were soon on their way.

Lunch was extra spectacular! Big thank you to Ketarah Shaffer for arranging the lunch at Hacienda De Vega in Escondido. We entered the outside patio at exactly 12:30 and we could see that some members had already arrived and were seated. We were met with lots of excited chatter. I welcomed everyone and thanked the presenters for all their efforts. We passed around the SIG MASSC Moving Metal group's photo album, which really gave a good idea of the corrugation investigations we have been doing in the last few months with Trish McAleer. I brought my iPad and everyone got a chance to see the MASSC member page LIVE. We reminded people to contact John Rose

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MASSC web site: 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

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. Click the "Video Library" link on the home page.

My first experience with jewelry was with Wendy Shields at CSUF. I was getting a degree in art so that I could teach art in public schools. I had worked as a portrait painter for ten years and was tired of the lonely studio days. Teaching sounded like a great way to combine my love of the arts with my desire to share my knowledge. Since I had so much painting experience, I chose a Crafts emphasis for my Art major. After taking Wendy's class the spell of jewelry fabrication took hold and I detoured from the teaching goal and really pursued the craft, ending up with my own business a couple years later.

When I design jewelry, I start with a technique that interests me. Right now it's hollow form rings. Then I apply my aesthetic that usually involves curves or some sort of historical reference. I generally envision what I'm trying to create pretty accurately with design and construction drawings and then go into the fabrication process. I really enjoy

like my artwork to express. This is probably more apparent in my paintings than my jewelry.

Working as a professional jeweler is a tough lifestyle. I did this for about five years, traveling up and down the coast selling my work at craft fairs and wholesale shows. It's a time consuming and expensive process, but if you love what you do it's doable. If I were just starting out I'd go with online sales. The Etsy website is a great place to start out. There are even some interesting online wholesale sites now. This seems like a great idea since wholesale shows often cost as much as your sales.



Marilee Nielsen

subjective curves and use those repeatedly in my work. I also think that my background in architecture is apparent, giving my pieces a modern feel. I try to envision my pieces as large sculptures, making sure they work as a solid, well balanced design.

As I work as an artist and a teacher, I find that my life experiences are constantly changing and yet my jewelry tends to look somewhat the same. At one point I deviated from my usual design style and did a series of spiritual pendants that reflected my interest in world religions and religious tolerance. As I grow older I find that I settle into a broader understanding of spirituality, morality and human behavior. A good friend told me that he trusts people who say they have "a way" not "the way". I hope that statement is reflected in my artwork as inclusivity is a big part of my world vision and is what I would

Currently I'm a high school teacher, but I may be moving to the community college level. Teaching is always a good gig, but the jobs are hard to come by and depend on, especially in today's economy. If you're trying to figure out how to make a living, be a good partner to someone who has a reliable job and who appreciates your creative side. We artists have a lot to offer even if we aren't getting paid for it!

My best advice to young artist's is don't take short cuts. Both in life and in artwork, shortcuts only end up forcing you to spend twice the time you anticipated to do the same thing. There are no short cuts in life worth taking so just enjoy the ride. The process is what we all enjoy and remember in the end.



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at john@2roses.com for their password. The member page can be seen here <http://massconline.com/memberspages>. After lunch, we took

a group photo shot in the garden, of all the people who joined us that day. Then we were on our way to the last studio visit. Big thanks to Angela Roskelley who was our resident photographer that day and recorded so many important bits of information, graphically. We will let you know the flickr site where the photos will be displayed.

The day was turning out to be spectacular! Traveling down S. Juniper St. to Jonna Faulkner's studio, there on the corner, was a light green, wood framed, turn-of-the-century Victorian home. It was complete with a historic site plate on the front wood siding. We were led through the quaint home with the clean lines and distressed cherry wood floor to the back garden where the studio resides. Jonna has transformed her garage into a spacious studio for her metalsmithing and her metal clay.

In the center of the room she has placed two sturdy, dark wood Ikea tables that accommodated our group of 13, nicely. We learned about her heating/ AC system called "Splits" distributed by Quietside and her snap together flooring. She uses an Acetylene/ Air torch with a "B" tank, but for extra heat on small jobs she uses a Smith's Little Torch. She shared a problem that occurred with the Little Torch, citing a bat-wing size plume of soot that would appear, when she turned it on. One of our group, Angelina Ciulik shared something she had learned using the small torch, that if you turn on the oxygen "just a little" before you turn on the gas it eliminates the soot problem.

The organization and arrangement of the boxes was simple, when we thought about it, for example, things only used a little for classes, store high up, and those used daily store at eye level. Soon the hour had passed and we were on our way home. The sun was still out and the company in the car was the best. I couldn't have picked better people for a memorable Saturday in San Marcos/Escondido.

MASSC WORKSHOP

Mokume-gane Rings In Metal Clay

with Hadar Jacobson

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. You will practice the finishing process from beginning to end.

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



If you are interested in this workshop, contact Janis Carlson at janis@threehandstudio.com.

Participants will be furnished with a tools & materials list upon paid registration

June 2nd & 3rd, 2012

Creative Arts Group in Sierra Madre

\$150 MASSC members

\$175 non members

Tips & Tricks

by John Rose 2Roses

MACRO Photography with an iPhone

Here is a slick trick a friend at the International Gemological Society showed me the other day.

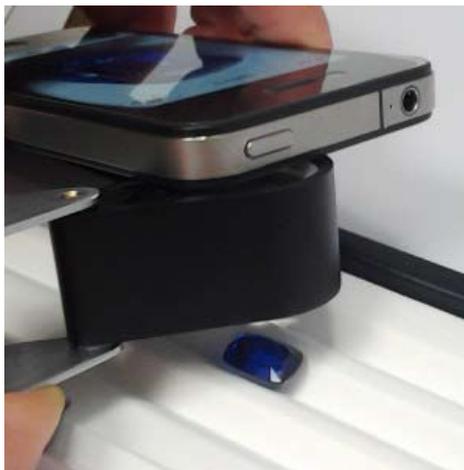
We were at a show recently and I needed to take a picture of a faceted stone to send to a customer. Turns out all you need is your cell phone and a loupe! The results are quick and amazingly crisp! In fact, with some practice and a steady hand, the results are pretty amazing considering it's a cell camera. Here's how you do it.

Step 1: Grab your phone and bring the lens of the loupe directly up to the lens of your phone's camera (the bigger the loupe, the better). The loupe and the phone should touch and be flush against one another.



Back view of the loupe flush against the iPhone camera lens.

Step 2: Bring the phone and the loupe as close to the gemstone as it allows while remaining focused. If you think you're close to the stone but aren't getting focus, get closer...the loupe will almost be touching what you're photographing (about 3/8in. away).



As you position your shot, you may see an out-of-focus portion of the loupe. Do your best to move the phone and loupe back and forth until the least amount appears. If you end up having a bit of the loupe edges in the photo, you can always crop them out later by using cropping apps like Crop for Free or photo editing software on your desktop.

A sample screen shot of how it looks on your phone as you work to get your shot in focus.



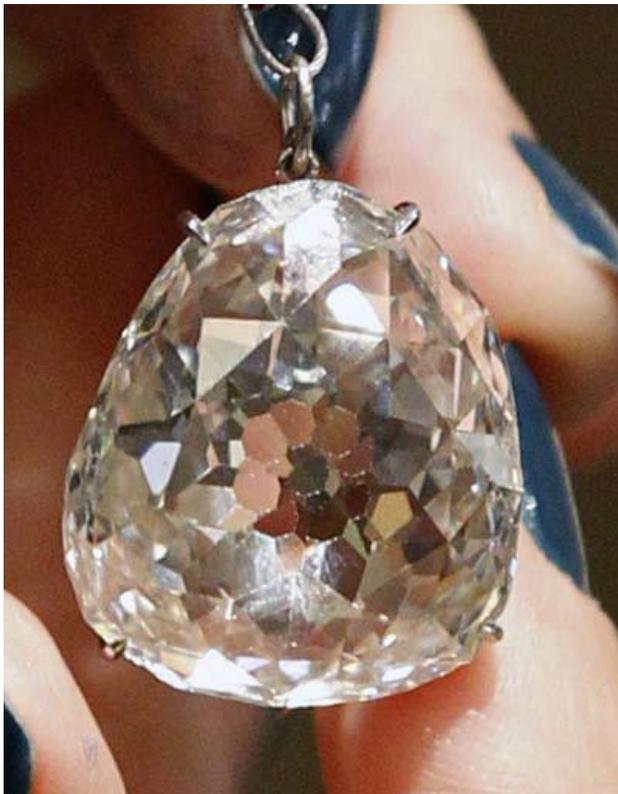
Step 4: Now slightly move the loupe and phone in conjunction until the focus block (the little square that flashes telling you "Hey, I'm in focus!") shows up (or whatever your phone does to let you know it's focusing). The movement you'll be making is basically the same as when you focus with your eye through a loupe.

Play with your positioning until the focus block shows up to guarantee a crisp shot.

Step 5: Once you have your shot perfectly positioned, steady your hands and snap your pic. With a little maneuvering and a few tries you'll be amazed at the quality of your cell-loupe photo.



Know your stones: 400 Year Old Faceted Diamond



This is the Beau Sancy, a 34.98 carat diamond of historical importance with a royal provenance stretching back to Marie de Medici. Its value is estimated between two and four million dollars. The diamond was cut over four hundred years ago, before modern lapidary techniques were developed. The Beau Sancy was cut by bruting, an incredibly tedious process whereby two diamonds are set onto spinning axles turning in opposite directions, which are then set to grind against each other to shape each facet. Note that many of the facets are curved, not flat.

The first guild of diamond cutters and polishers was formed in 1375 in Nuremberg, Germany. The first major development in diamond cutting came with the "Point Cut" during the later half of the 14th century: the Point Cut follows the natural shape of an octahedral raw diamond crystal, eliminating some waste in the cutting process.

Diamond cutting, as well as overall processing, is concentrated in a few cities around the world. 80% of rough diamonds are handled in Antwerp Belgium, and more than 50% of processed diamonds also pass through there. 92% of diamond pieces are cut in Surat, Gujarat state in India. The other important diamond centers are Tel Aviv and New York city.



1644 S.CLEMENTINE ST, ANAHEIM CA 92802

Upcoming MASSC Events



Demo Day

September 9th at LBCC

MASSC Board Meetings

Saturday, May 5, 2012

and Sunday, July 8, 2012, 10am-12

RSVP to Diane at: 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