



# METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

May / June  
2016



## LUNCHEON

Saturday June 4th, 2016  
10:00am – 2:30pm

Curious to see what your fellow MASSC members have been up to for the 2016 Jewelry Challenge? Join us to vote for your favorite entry, share a sit down lunch, and celebrate this year winners at The Centre at Sycamore Plaza in Lakewood. Hosted in the spacious Weingart Ballroom, we encourage you to bring friends and family to this fun and lively events.

**Location** The Weingart Ballroom at The Centre at Sycamore Plaza  
5000 Clark Ave, Lakewood, CA 90712

**Cost:** \$40 for anyone not participating in the Challenge  
\$30 for MASSC Members who submitted a piece for the Challenge  
Choice of 3 different entrees at time of registration

**Registration opens May 4th** at <http://www.massconline.com>





Diane Weimer

# PRESIDENT'S MESSAGE

## Excitement Grows as Jewelry Challenge Due Date Draws Near

**Staring** at my piece and then looking at the calendar, making a mental note that I just had 2 days to finish my Jewelry Challenge 2016 entry. I had it in mind to make earrings to go with the pendant, but in the end I just didn't have enough time. Funny thing is, that the earrings were almost done when I looked over at my pendant; patinaed and all bagged up, and decided that I could clean up the copper clad bimetal a little better. Making those little bubbles go away that had formed when I had soldered my bimetal to the rest of the pendant. Ignoring the voice in my head that said, "Sometimes good enough is ok". Did I ignore the voice, OF COURSE! My eagerness lead me down the path to almost total destruction... Usually my motto is, "When in doubt, DON'T"

Casting good judgment to the wind I proceeded to lightly sand the bimetal using a 600 grit emery board, much to my chagrin, I sanded the copper pattern right off the silver in attempting to remove the "bubbles". Deb Jemmott called them eutectic solder, I guess they had formed when I fused the copper to the silver, originally, then appeared after I tried to solder the bimetal to the pendant. Got it too hot? I don't know ... but it was a bad day! Ok, a challenge? You betcha!! NEXT time, although I believe I know best when to leave well enough alone.... Sometimes I don't and then I have to live with evidence of my poor judgment. Raise your hand, if you have been here?

## Interested in hosting our next Holiday party?



We are welcoming suggestions for venues to host the 2016 Holiday Party. If you can welcome 45 members in your home, or know of a facility in Southern California, please contact Ketarah Shaffer at [ketarah@earthlink.net](mailto:ketarah@earthlink.net)

# SPECIAL NOTICE

## Proposed MASSC Bylaw Changes

At the April 3, 2016 board meeting of the MASSC officers, the board voted to present proposed changes of our bylaws to the general membership. The board also voted to issue this ballot to the general membership in attendance at the Jewelry Challenge Luncheon to be held in June.

These proposed changes would modify our present fiscal year from, September 1 - August 31, to coincide with the calendar year, January 1 - December 31. Consideration for making this change was to make it much easier for members and their membership renewal process. All sections of the bylaws that reference September 1 - August 31 have been changed as noted below.

### Proposed MASSC Bylaw Changes:

Article 5. Elected Board of Directors and Officers

Section 4. The duties of the Officers of the Board of Directors shall have the duties that customarily pertain to the respective offices:

c. The Recording Secretary shall keep a written record of the proceedings of all meetings of the General Membership and the Board of Directors meetings. The Recording Secretary shall issue a meeting notice to the General Membership for all meetings including but not limited to: the annual general membership meeting, special membership meetings, and the Board of Directors meetings. All meeting minutes shall be transferred to the incoming Recording Secretary at the conclusion of the term of office at the board meeting prior to **January First (1st)**.

Section 10. A meeting of the Board of Directors, which shall include both incoming and outgoing officers, shall be held prior to **January First (1st)** for the purpose of effecting transfer of files, supplies, other data, and for orientation of new officers.

Article 12. Business

Section 1. Fiscal Year

The fiscal year of the organization shall begin **January First (1st)** and end **December Thirty-First (31st)**.

Section 2. Dues

Annual dues of the organization, as established by the Board of Directors, shall be payable on or before **January First (1st)** of each membership year.

Members failing to pay annual dues will result in those members being carried for a period of three (3) months following the renewal date, after which they will be dropped from the general membership. A written general notice of delinquency will be issued to the member on or before **February Fifteenth (15th)**.

**For a complete version of MASSC Bylaws, please refer to your MASSC Membership Directory 2015-2016, MASSC Bylaws are located in the back of the directory.**

# How to Photograph Matte and Shiny Objects - John Lemieux Rose

**Most** of us need to photograph the objects we make. Whether to post online in a store, submit to an exhibition or just document the things we made, photographing the work is just part of the game. While some folks can afford to hire a professional to take photographs, the vast majority of us take the DIY route. We've seen many articles written on how to get by shooting your work outdoors. This usually entails waiting for Mother Nature to provide the ideal natural lighting conditions. All well and good if time is no object, but most of us need to move things along, so we opt to shoot in less than ideal natural light conditions.

A great alternative for small scale polymer items is to shoot photos inside your own home using lights that you control. Taking photos indoors in your own tabletop studio is the way to get professional looking images whenever you need them. But tabletop photography is not without its own challenges, and if you've ever spent any time indoors photographing your work, you almost certainly know what I mean. Polymer objects may seem difficult—if not impossible—to photograph well, because whenever you point a light at them you get a hard, white highlight where you'd like to be able to show detail.

A polymer object that has a rough or matte surface reflects light just as an object with a shiny surface does, but all those different planes and angles (no matter how small) reflect light at a lot of different angles, scattering it. This is

called "diffuse reflection" and it makes the surface of an object look matte instead of glossy.

A smooth, polished surface on the other hand, reflects light predictably—the angle of incidence (the incoming light) and the angle of reflection (the outgoing light) are at identical angles compared to all the other angles of incidence/angles of reflection, regardless of where the light strikes the object. That's what creates that shiny surface that's so difficult to photograph.

To remove those unwanted reflections from the surface of your shiny subject,

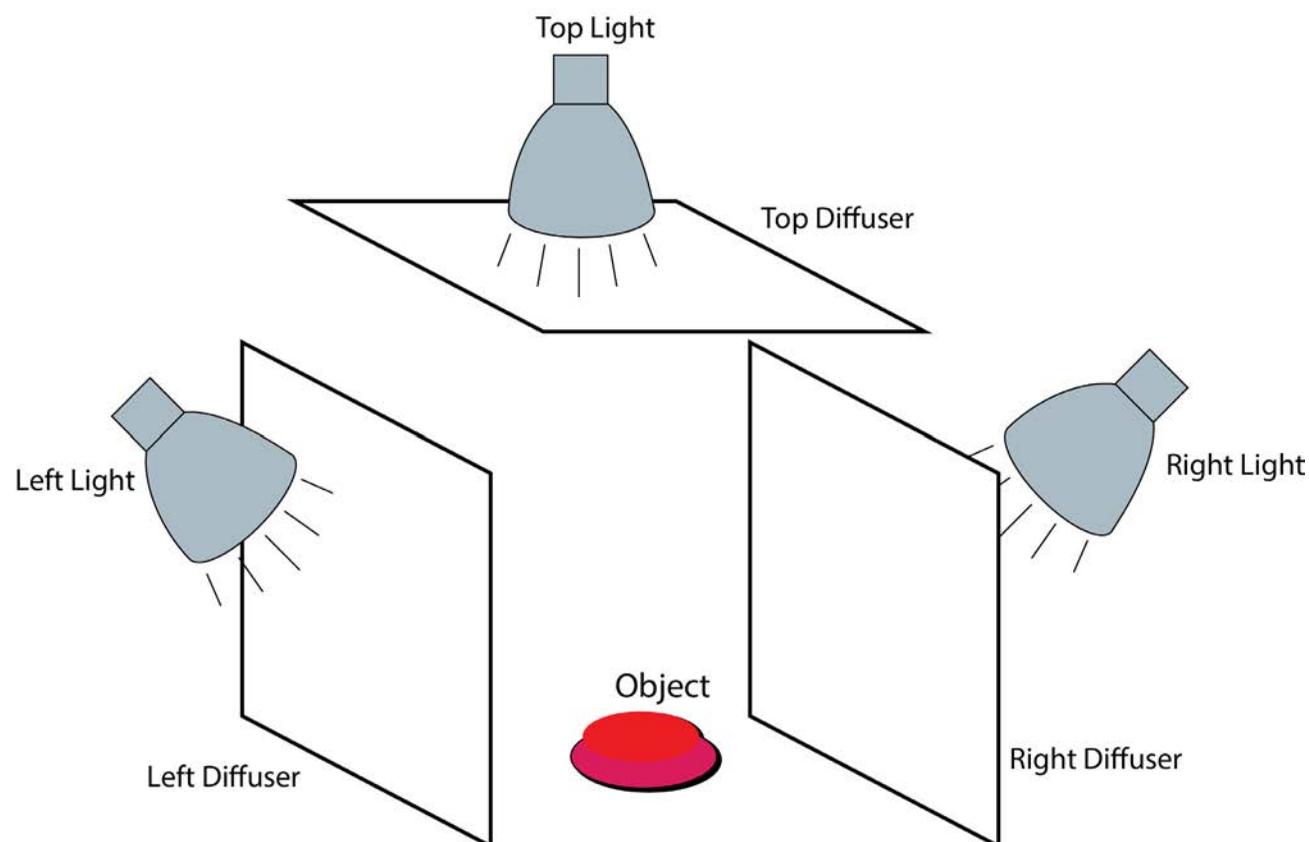
you must diffuse the light before it actually reaches that reflective surface.

One of the simplest ways to do this is to invest in a light tent, which is a cube made of a white, diffuse material. Place your subject inside the cube and place the lights outside the tent. The white material will scatter the light, which will soften up those reflections and make it much easier to photograph your subject. If you don't want to buy a light tent, you can easily make your own with a roll of diffusion paper available from any craft store. Just place the paper between your subject and the light. You can then make

adjustments to the angle of the light and the distance between light and subject to change the shadows on your subject and to make the object look more dramatic and/or three dimensional.

Following are a series of images to demonstrate the effect of light and diffusion on a matte object and a shiny object. Six images were taken of each object. There were no changes in the setting of the camera. The only difference between each shot were the number of lights used and whether all the lights were diffused or not.

*Continued on page 5*



## MATTE OBJECTS

Top Light No Diffusion



Top Light With Diffusion



Top & Right Light No Diffusion



Top & Right Light With Diffusion



Top, Right & Left Light No Diffusion



## Comparison of multiple light source and diffusion

The images on this page were all taken using the table top photo setup shown on page 9. Each image shows the effect of using one or more light sources and diffusing or not diffusing the light. The most even lighting was achieved using Top, Right & Left Lights With Diffusion



## SHINY OBJECTS

Top Light No Diffusion



Top Light With Diffusion



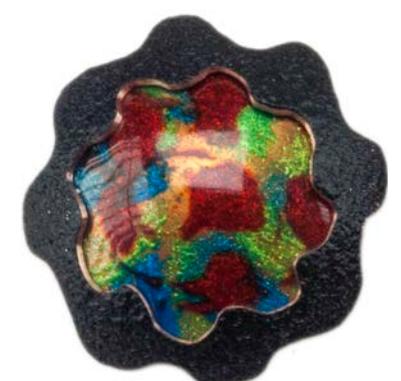
Top & Right Light No Diffusion



Top & Right Light With Diffusion



Top, Right & Left Light No Diffusion



## Why I Didn't Finish My Jewelry Challenge Piece... - Deb Jemmott

Honestly, I can think up a laundry list of reasons (yes, laundry is one of them) I didn't finish my "Challenge Piece" – first and foremost being I didn't start it! I opened the box once, took a cursory glance at the materials, thought, "that's workable", closed it and never made it any farther.

But, that it didn't get done made me stop and think about the time I spend in the studio, the commitment I make to my art, why I let life interfere with me doing the things I LOVE to do and how to make the most of the studio time I have.

I know it's hard to make time to spend in the studio. We are all VERY busy people. It is even easy for me to become distracted in my studio when I can make it there. There are so many partially done projects – I could float from one to another endlessly. I have a mountain of stuff to put away. I should be making samples for a future class.

But there are tips and tricks to make the most of limited studio time. If you are like me, it helps to have some concrete things to do to aid my "Studio Time":

1. Schedule "Studio Time" – Make a date with yourself to get to the studio on a regular basis – and make it specific: "I will spend Wednesday evenings in the studio every week." When you give studio time the same importance



as all the other things that get scheduled into your life, you will find you have more time to spend there.

2. Make a Time Commitment – Approach "Studio Time" as a job – a job you LOVE. When you go to the studio, commit to spend a defined period of time there. "I will spend Wednesday evenings from 4pm to 7pm in the studio every week." This will help you in several ways. It limits and defines the time you are "taking away" from all the other things that need to happen in your life. Since that is what you are "supposed to" be doing, you can focus on it.

3. Honor "Studio Time" – When you are in the studio, don't answer the door, the phone or emails. Don't take time out to move the laundry from the washer to the dryer. Focus on your work.

4. Have Inspiration Nearby – When I go to my studio, I find pieces to work on (unfinished work), objects that inspire me, and pieces of metal to play with. Even when I "clean" my studio, I make sure to leave something unfinished to begin my next "Studio Time". This

saves me the time of having to "dream up" a project or become inspired if I'm not feeling it. I have something ready and waiting for me to start working.

5. Do Anything – So you have the date and time commitment, you are in the studio, focused on working, and are just uninspired. Start working – pound on some metal, bend some wire, roller print something. Working gets the brain in gear. Get into the studio and get to work. Creating generated ideas and the energy to make more work. Make a sample. Samples are a great way to start inspiration. Keep them fast, easy and just for fun. The materials, the structure and the simple act of working will get the process going. Samples can become inspirational pieces to hang on the wall or integrated into finished pieces later.

So let's all make the most of the limited "Studio Time" we each have.

Next year I will do better...





As far back as I can remember I have always been interested in wildlife and natural history. I collected and labeled butterflies in grade school then during my high school years, I banded birds, and flew falcons for hunting purposes. I began my college years studying fine arts at the University of Wisconsin - White Water where I painted watercolors of many bird species. I took a jewelry course with Marsha Lewis, teaching there at the time, to make bells for my falcon's legs. From that point on I was immediately drawn to the techniques of jewelry making, interpreting the natural world using this medium. Interestingly, the two techniques I least enjoyed were casting and vitreous enameling because I thought these processes were very basic and boring. I have never lost my interest in nature and continue to find unending inspiration for compositions I would like to create. I seek out the unusual to produce pieces from interesting subjects that one might consider repulsive, transforming it to an object of desire.

I am driven to create challenging pieces representing my mental snapshots of nature that appeal to me. I enjoy problem solving and will work to test and develop a method, process or tool that enables me to represent what I see. I would use any technique, process, or material that would allow me to represent what I would like to express. In my enameling work I prefer to use my own gold alloy and enameling techniques.



My advice for someone starting out as a metal artist is to become proficient with your skill set, your work is an expression of who you are and what you create. Use life experiences, positive or negative, and also apply this to your work for inspiration. Persevere, never stop experimentation, taking risks, or allowing judgmental voices to bring you down, including your own.

## David C. Freda





## 2016 Downtown Los Angeles Jewelry Tour

The DTLA jewelry district offers a wealth of resources to both newer jewelers ramping up production and to seasoned jewelers looking to expand their connections. The trick seems to be to know how to navigate it all. Like last year's tour, this year's event not only introduced participants to trusted suppliers and vendors, but also helped demystify the process of utilizing them.



The tour guides, all jewelers and production managers actively working in the jewelry district, were incredibly generous with their time and knowledge. They tirelessly led us through the labyrinthine buildings and shared detailed information on each vendor's specialties and skillsets.

We were introduced to a wide variety of resources - gemstone & findings suppliers, casters, stone setters, CAD designers, and many others. We met the people running the businesses face to face and learned how they prefer to work with jewelers.

There seemed to be something for everyone - some drooled over R.K. Gems' diamonds and Land Gems' cases of beautiful gemstones, some reveled in the insider's perspective on tool quality provided by Joseph of the Jewelry Supply & Tool Co. Discovering reliable service providers was the most exciting thing for some of us - last year's introduction to Ancora Casting has moved me one step closer to starting my own production line. Some of the most valuable information was less

tangible than the coveted resource list, specifically the view behind the scenes of the jewelry manufacturing industry. The conversations between tour stops provided insight into issues and solutions that could have taken years to learn. Useful tidbits included the costs of services and the kinds of considerations (like price point and finish quality goals) that inform vendor choice. It was equally enlightening to hear about the human side of working with vendors, from relationship building to understanding their individual ways of working. There are clearly many factors that go into a good vendor experience that cannot be intuited by looking at someone's website.

From the outside, the Jewelry District itself can be an intimidating place, but armed with detailed information on people, places (and parking), I'm now comfortable jumping in to take advantage of the unique collection of resources available to all of us in Southern California. I can't wait to see how my work grows as a result of this year's experience. By Sue Bryan

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VENDOR	ADDRESS	SUITE	CONTACT	STUFF	PHONE	Year
3D Printing Platinum Casting & Cleanup	718 S Hill St	506	Petros	3D	213 623 1232	2015
A & A Jewelry Supply	319 W 6th St			TOOLS	213 627 8004	2015
A to Z Jewelry Tools and Supplies	414 W 6th St		Sako	TOOLS	213 689 8733	2016
Acme Display	1057 S Olive St			DISPLAYS & PACKAGING	888 379 9566	2015
Alberoni Jewelry Engraving	412 W 6th St	1205	Alberoni	Engraving Hand	213 488 1552	2015
Alexander Jewelry Repair	640 S Hill	R13	Alexander	Laser engraving and repairs	213 623 7616	2016
Ancora Casting	640 S Hill St	854	Tony & Ara	CASTING	818 658 0303	2016
Aro	707 S Broadway Blvd	1115	Aro	Custom Manufacturing, carving, enameling	818 968 9194	2016
Athena	416 E 8th St			CHAINS & Charms - cheap fashion	fashion district	2015
Avos Casting	635 S Hill St	702		CASTING	213 627 5059	2015
Bella finding house 1	427 W 7th St			CHAINS & FINDINGS	213 489 4252	2015
Bella finding house 2	607 S Hill St			CHAINS & FINDINGS	213 629 4840	2016
Cal Mart Plating	412 W 6th St	1404		PLATING	213 623 6987	2015
CN Gems	640 S Hill St	BT#A28-29	Tony	STONES COLORED		2015
CZ Elephant/TAM Trading Co	412 W 7th St	B6		Colored Stones and CZs	213 622 0533	2016
Eds Box	320 W 7th St			DISPLAYS & PACKAGING	213 489 3438	2016
Edward's Jewelry & Refining	707 S Broadway Blvd	808	Edward	Manufacturing	213 321 3779	2015
Gaby Jewelry Supply	309 W 6th St		Gaby	TOOLS	213 891 9004	2015
GNS Diamonds (setter)	550 S Hill St	652	Grugne	STONE SETTING	213 622 6040	2015
Grayr Jewelry Manufacturing	707 S Broadway Blvd	803	Harry	Manufacturing	818 521 2523	2015
H. Gems	601 S Hill St	C-1		STONES COLORED	213 622 3975	2015
Hratch Manufacturing	707 S Broadway Blvd	309	Hratch	Laser welding & custom fabrication	818 481 4202	2016
Hyman	640 S Hill St	1053	Hyman	STONE SETTING	626 381 8176	2015
Ideal Brand Marketing	550 S Hill St	788		Photography - jewelry	213 627 8363	2015
IF Jewelry Design	625 S Hill St	244	Young Kim	Engraving Laser	213 955 0038	2016
Jewelry Art Studio	550 S Hill St	733	Raffi	3D wax printers	213 623 5577	2015
Jewelry Tool & Supply Co	412 W 6th St	1011	Joseph	TOOLS	213 624 8224	2016

**DOWNTOWN LA JEWELRY DISTRICT TOUR** was wonderful because of the warm trusting relationship that Angelina Smith, Kristina Grace and Marta Bialy have with the vendors. The three MASSC tour guides work in the industry downtown and have extensive professional experience with these vendors and are kind enough sharing their valuable experi-

ence with us. The comradery of being with so many others who love jewelry, supplies and tools is wonderful. The stone setter came and had lunch with us. Does it get any cooler then that? *By Tigre sheets*

Marta was well prepared, organized, and unbelievably generous with information and referrals. She went out of her way to take us anywhere we wanted, even if it wasn't on her original itinerary. She was interesting and informative. The variety of vendors/businesses that we visited was wonderful.

My favorite visit was with Joseph, Jewelry Tool & Supply Co. He was a throw back to my apprenticeship 40 years ago with a Hungarian Master Goldsmith. Joseph's background and shop made me homesick for my years as an apprentice. His knowledge, obvious love of tools, innovation, and his family's involvement with the old world apprenticeship system was like a homecoming to me[...]. *By Carol Sivets*

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Continued from page 8 - 2016 Downtown Los Angeles Jewelry Tour



VENDOR	ADDRESS	SUITE	CONTACT	STUFF	PHONE	Year
Kegulian Jewelry Casting	640 S Hill St	549		CASTING	213 622 6188	2015
Kim Lapidary	629 S Hill St	405	Mr. Kim	Stone cutter	213 623 1484	2015
KR Jewelry	629 S Hill St	703		STONE SETTING & Molds, Casting, wax work	213 622 4414	2015
Land Gems Inc	607 S Hill St	607		Stone cutter	213 489 0666	2016
Lucky Gem Cutting	650 S Hill St	Mr14	Young	STONES	213 683 1425	2015
M+S Gems	650 S Hill St	J6	Sally & Meng	Colored Stones	213 489 1147	2016
Miro Setting	606 S Hill St	814	Miro	Stone Setting	(818) 606-5756	2016
Modern Polish	718 S Hill St	600		Electroforming	213 612 0388	2015
NK	608 S Hill St	602		PLATING Supply		2015
Norik 3D Design	707 S Broadway Blvd	921	Norik	3D CAD Design	818 448 5550	2016
R.K. Gems	412 W 7th St	A-9	Gupta	STONES	213 629 1601	2016
Ruben Wax Carving	607 S Hill St	PL43A	Ruben	Very Nice wax carvings	818 288 6664	2016
Sassounian Inc	716 S Olive St			TOOLS	213 627 1206	2015
Selected Findings	625 S Hill St	239		CHAINS & FINDINGS	213 612 5014	2016
Shine Plating	629 S Hill St	704	Karo, Ana	PLATING	213 955 5880	2015
Silver City	444 S Hill St			CHAINS & FINDINGS	213 689 1488	2015
Silver Palace	640 S Hill St	3rd Floor		Chains and cheap fashion	213 488 9906	2016
Silvex Factory	610 S Broadway Blvd	813		CASTING	213 488 0408	2015
TNL Jewelry	411 W 7th St	302	Tom Lai	Spot Welding, diamond setting, repairs	213 627 0599	2016
Triple "R" Engraving	640 S Hill St	K-23	Randy	Engraving	626 233 4094	2016



**MARK YOUR CALENDAR**  
**JUNE 4TH, MASSC JC LUNCHEON**  
**JUNE 19-23, IDYLLWILD METAL ART WEEK**  
**JULY 24TH, MASSC BOARD MEETING @Diane Weimer's house**  
 Email [diaweimer@verizon.net](mailto:diaweimer@verizon.net) if you wish to attend

## 2015 MASSC JC book available for sale

<p><b>Charlene Aspray</b> <i>First Place</i></p>  <p><b>Necklace</b>        Inspiration for this conceptual collar necklace was taken from images of sea life and coral reefs for the organic forms in this piece. My goal was to create a voluminous necklace that would be dynamic while holding true to my design aesthetic which leans towards small intricate detailed objects.</p> <p>Repoussé and forming techniques were used to make several of the feature links. Other links were fabricated from melted wire and punched disks.</p> <p>The necklace was finished with an application of Renaissance Wax and buffed to a bright sheen. This will last months or longer depending on exposure to air but it will slowly darken over time. This will add to the richness and character of the necklace.</p> <p>During the challenge I found myself constantly re-evaluating the direction of the necklace and wavered between simplifying the design in order to complete the entire piece or keep the level of detail and create a smaller piece with fewer feature links. Materials were limited and as I used them</p> <p>I found myself changing the form's structure and volume. Time constraints also became a factor and restricted the level of detail and finished quality. Ultimately the original more complicated design morphed into simpler elements and a less intricate creation. One of the successes of the organic design was that it was more forgiving to a few technical flaws and allowed me not to get caught up in perfection.</p> <table border="0"> <tr> <td>Silver sheet</td> <td>18g brass square wire</td> </tr> <tr> <td>NuGold sheet</td> <td>10g sterling wire</td> </tr> <tr> <td>Wildcard: 16g sterling round wire</td> <td>20g sterling wire</td> </tr> </table>	Silver sheet	18g brass square wire	NuGold sheet	10g sterling wire	Wildcard: 16g sterling round wire	20g sterling wire	<p><b>Kay Yee</b> <i>Second Place</i></p>  <p><b>Brooch</b>        This year, the Jewelry Challenge kit brought surprises and challenges. My interest in gardening led me to a floral corsage theme. I wanted to use as many of the ingredients from the box as I could, and succeeded with eight. I just could not envision a use for the sea glass.</p> <p>I had little experience with NuGold, but I knew of Chinese enamel brass containers. I shaped and formed NuGold pieces and roughened the surfaces. Then I built up the copper firescale surface on the metal and found that enamel would adhere. I was able to build up multiple layers of sifted enamels, and it appears to be stable.</p> <p>The copper gears and mesh, which I thought would be simple to enamel, led to exfoliating glass and the cracking and breaking of the copper mesh. This was the reverse of what I thought was possible, but the experience led me to decide to avoid soldering, and to use cold connections, such as tapping for screws.</p> <p>I am pleased with the path of this year's challenge. The resulting product has led me to continue with the theme of making metal floral corsages.</p> <table border="0"> <tr> <td>Silver sheet</td> <td>18g brass square wire</td> </tr> <tr> <td>NuGold sheet</td> <td>10g sterling wire</td> </tr> <tr> <td>Copper gear</td> <td>20g sterling wire</td> </tr> <tr> <td>Square brass tube</td> <td>Copper mesh</td> </tr> <tr> <td>Wildcard: Enamel</td> <td></td> </tr> </table>	Silver sheet	18g brass square wire	NuGold sheet	10g sterling wire	Copper gear	20g sterling wire	Square brass tube	Copper mesh	Wildcard: Enamel	
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While we patiently awaits for the publication of the 2016 MASSC Jewelry Challenge Catalogue get a chance to grab the 2015 edition while we still have a few copies. The book will be available for sale during the 2016 JC Luncheon, June 4th, 2016. Check out the 2015 winner's sample pages above!

### 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.

## MASSC BOARD OF DIRECTORS

President	Diane Weimer	562-596-5841	<a href="mailto:diaweimer@verizon.net">diaweimer@verizon.net</a>
VP/Program Chair	Angelina Smith		<a href="mailto:massc.vp@gmail.com">massc.vp@gmail.com</a>
Recording Secy	Jennifer Polson	714-222-5629	<a href="mailto:jnoslop@gmail.com">jnoslop@gmail.com</a>
Corresp. Secy	Angela Roskelley	562-818-8468	<a href="mailto:angelaroskelley@gmail.com">angelaroskelley@gmail.com</a>
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Video Archives	Nancy Jo Stroud		<a href="mailto:uniquesbynj@cox.net">uniquesbynj@cox.net</a>
Newsletter	Elise Preiss		<a href="mailto:massc.editor@gmail.com">massc.editor@gmail.com</a>
Newsletter Assitant	Pat Wierman		<a href="mailto:goddesswoman@hotmail.com">goddesswoman@hotmail.com</a>

### Board Members at Large

Kristina Grace	<a href="mailto:kristinagracedesigns@gmail.com">kristinagracedesigns@gmail.com</a>
Trish McAleer	<a href="mailto:tmcaleer@cox.net">tmcaleer@cox.net</a>
Raminta Jautokas	<a href="mailto:raminta@flash.net">raminta@flash.net</a>
Ketarah Shaffer	949-643-9693 <a href="mailto:ketarah@earthlink.net">ketarah@earthlink.net</a>

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

MASSC Newsgroup: [MetalArtsSociety-subscribe@yahoogroups.com](mailto: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.MASSCOnline.com](http://www.MASSCOnline.com)

EVENTS / EXHIBITION / CALL FOR ENTRY

**Hurry...only one week left to see Little Dreams In Glass and Metal**

Enameling in America, 1920 to the present  
Jan 24th- May 8, 2016  
Craft and Folk Art Museum, Los Angeles, CA



First nationally touring exhibition of American enameling in over 50 years revives the unsung art form at the Craft & Folk Art Museum. <http://www.cafam.org>

**Hauser Wirth & Schimmel  
Revolution in the Making  
Abstract Sculpture by Women,  
1947 – 2016**

March 13 – September 4, 2016

Works on view reveal their makers inventing radically new forms and processes that privilege solo studio practice, tactility, and the idiosyncrasies of the artist's own hand. 'Revolution in the Making' explores multiple strains of artistic approaches, characterized by abstraction and repetition, that reject the precedent of a monolithic masterwork on a pedestal, employing such tactics as stacking, hanging, and intertwining, to create an intimate reciprocity between artist and viewer.

More information at [www.hauserwirthschimmel.com](http://www.hauserwirthschimmel.com)

**The Supersmith Collection  
David Rosales**

Saturday June 25, 2016 @ 11am  
The Bowers Museum Norma Kershaw Auditorium



The Supersmith Collection offers a selection of some of the highest quality Native American jewelry available in the southwest today. Nationally renowned designer David Rosales, is one of the finest contemporary southwest designers in the world today. He is the founder and co-owner of Supersmith, Inc. Hailing from Gallup, David has been in the jewelry business since 1984 and started Supersmith in 1997.

David and his partner John Delgado, have taken the industry by storm with their gorgeous stone combinations and settings. Not to mention that this has brought the handcrafted jewelry industry today to a new level. Their work has been featured all over the country including Caesar's Palace, In Style Magazine, and seen on the Ally McBeal Show. Rosales has "handpicked" many of the Navajo and Zuni silver and goldsmiths that create each piece of jewelry by hand. The group at Supersmith's, strive to exceed expectations of designs and quality in beautiful, wearable art.

Sponsored by the [Bead Society of Orange County](http://www.beadsociety.org)

**Call For Entry  
So Fresh + So Clean**

3rd Annual Ethical Metalsmith  
Student Exhibition and Emerging Artist Award  
Deadline June 5th, 2016

Fresh: Work that's happening now, challenging how we define the field of metalsmithing and jewelry.  
Clean: Objectively looking at how our studio practices impact the environment and human health.

[Full Exhibition Prospectus at www.emstudents.org](http://www.emstudents.org)

**Forget Them**

Brooklyn Metal Works  
2016 Juried Jewelry and Object Exhibition  
Deadline August 31st, 2016

We are looking for your talismans, amulets, shrines, charms and the like, that have been created to wear, carry, or look upon. These objects may convey a specific power, intend to protect against superstition, or commemorate. This call is inspired by a quote from the only surviving poem by Lucretius (c. 99 – c. 55 BCE) – On the Nature of Things.

"There are no angels, demons, or ghosts. Immaterial spirits of any kind do not exist....Forget them."

[Full exhibition prospectus at www.bkmetalworks.com](http://www.bkmetalworks.com)

**Teensy Weensy Wonders**

EatMetal Art Jewelry Gallery  
Hoboken, NJ  
Deadline June 3rd, 2016  
Open to local and international artists who create small wonders, art jewelry or objects smaller than the norm.

[Full exhibition prospectus at www.eatmetal.org](http://www.eatmetal.org)

# 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](http://www.massconline.com). Click the "Video Library" link on the home page.

*Petsmith*  
Congratulations to Angelina Smith for the new addition to her studio. Squee is a four month old kitten. she wants to be involved in every aspect of the job.



Send photo your best shot to [massc.editor@gmail.com](mailto:massc.editor@gmail.com)

### Did you change your email?

Don't miss your MASSC newsletter and workshop announcements.  
Send changes to Jan Reimer at [reimer@socal.rr.com](mailto:reimer@socal.rr.com)