

MASSC

METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

Nov/Dec 2010

METAL ARTS HOLIDAY DE-STASH

& PoT-LUCK PaRTY OF GOoD METAL CHEeR AND COMaRADeRIE



This event is potluck. Bring something from the group that corresponds with the first letter of your last name.

Join us for our once a year holiday de-stash party where you can unload, or load up on all the things you need. Bring your stuff to sell or trade and come ready to wheel and deal. Bring

Tools, books supplies, stones, bones, metal and anything else that would be of interest to metal artists.

This event is FREE to attend and open to all metal artists. People that will be bringing items to sell/barter/trade need to bring their own table & chair. To reserve a space for your table, please contact Ketarah Shaffer at ketarah@earthlink.net or days 949-276-4300/evenings (before 8pm) 949-643-9693.

abcdefg - Beverages
hijklmn - Finger Food/Snacks
opqrst - Salads
vwxyz - Deserts

December 12th, 12pm to 3

Hosted by Studio DeLucca

5403 Village road, Long Beach, CA, 90808 562.420.0021

New York—Now that the much-anticipated Fall Fashion issues of the leading magazines are out, here is what the top designers and marketers predict consumers will be buying this winter. This perspective could come in handy if you're wondering what to put in your Etsy Shop or take to the next show. The short list: long, swinging pendant necklaces, silver cuffs and bangles, gold link designs, shoulder-grazing earrings, sophisticated cluster studs and cocktail rings with big colored stones.

Big, oversized hoop earrings and oversized cocktail rings will be popular, along with bohemian spirit layered bracelets, rings and necklaces.

Yet if it sounds like just about anything goes for fall wardrobing, read on, because the editors of the leading fashion magazines appear to be issuing a number of guidelines for the season.

“Buy” pendant charms, “keep” heavy metal such as hefty cuffs and “store” bib necklaces, the editors of Harper's Bazaar advise.

It seems that editors of competing fashion magazines would agree with that advice based on the multitude of long pendant necklaces, cuff bracelets and bangles in the fall issues. Bib necklaces, an editor favorite over the past few seasons, appear to have been banished to the back of jewelry boxes for now, replaced by an eclectic mix of neck-circling styles, from simple pendants and loose, low-hanging multi-strand necklaces to ladylike pearls and opulent sautoir styles.

Statement necklaces were important inside Elle, which featured one-of-a-kind art jewelry, spotlighting pieces with colored stones and pearls.

The season will be ripe for '50s retro inspiration including classic pearls, statement-making cocktail ring and earlobe-hugging earrings. The latter type of ear-

ring, however, doesn't necessarily mean simple studs are de rigueur. Rather, unusual metal-only versions and gemstone-studded clusters will be a hit.

Fall, however, won't just be about a vintage-style redux. The season will be primed for signet rings, oversized watches and the season's ubiquitous long pendant necklace.

Two opposing styles also get much play in the fall issues: minimalism and its opposite--opulence.

Minimalist stackable bracelets on one end, and on the other end of the bracelet spectrum are bangles featuring colored stones in brown, cognac, yellow, green and white crystal.

Also on the not-so-minimalist side trend-setters will wear stack of bracelets, necklaces and rings including coins.

Opulence and sumptuousness will be other keywords for fall, as evidenced through the number of editorial spreads highlighting a diversity of

attention-grabbing textures and materials, from furs and velvets mixed with gold-tone metals.

Earrings exaggerated in length, swinging well below the shoulder will emerge as a mainstream style. Other styles to pair with already-embellished or highly textured clothing include ornate pendant necklaces, given that long gold-chain numbers enrich any ensemble.

An interesting “high-low” necklace pairings is an emerging trend where a bold classic fashion necklace is worn with a sterling silver skull necklace or one made of resin, fringe or fiber.

Openwork earrings that resemble lace will be popular, as will heavy link metal necklaces.

That should be enough to keep you metalsmiths busy until spring. (see page 7 for some examples)



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MASSC web site: www.massconline.com

MASSC Newsgroup:

MetalArtsSociety-subscribe@yahoogroups.com

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 \$5 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

TIPS & TRICKS

by Brad Smith

FILING SMALL PIERCED PATTERNS

After sawing patterns there's always a little cleanup to do. Needle files (7-8 inches) can get into the larger areas, and escapement files (4 inches) can get into some of the corners. But I often find myself looking for even smaller files. Couldn't even find them at a watchmaker tools supply company, so I had to try something else.

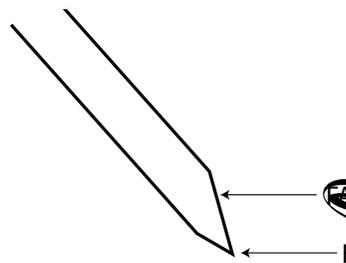
I ended up grinding down the tip of a 4" barrette file using a separating disk (sometimes called a cutoff wheel) in my Foredom. The wheels are inexpensive and do a great job grinding steel (poor at soft metals like silver). The disks have other uses like modifying pliers and making design stamps. Be sure to hold the wheel firmly so nothing moves to break the disk, and definitely wear your safety glasses. A flake of steel in your eye makes for a bad day.



MASSC WORKSHOP WITH DAVE JONES

Dave Jones compared learning to engrave to learning a ballroom dance step. He additionally shared that allowing the body to feel the right way to hold the tool and experience the technique used for the gravers was like learning the “box step” for the waltz. Many steps are involved when becoming successful with the engraving process.

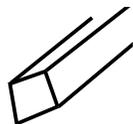
Checking to see that the graver is sharp is very important. Dave instructed us to touch the point of the graver to our thumb nail and if it didn't slip it was still sharp enough for the work. If it slid off our nail then we must sharpen the face.



When sharpening (since our gravers were already sharpened prior to the class) we turned

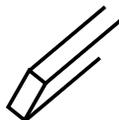
the stone to the less abrasive side. We slid the graver back and forth, on its' surface at a 55 degree angle to sharpen the face (the heel was sharpened at a 10-12 degree angle to the stone), and we “wiped” the sides, right and left. Next, we drew the graver back on the leather more than once. After that, we drew the graver back on a piece of 2000 grit sandpaper a few times to polish.

According to Dave Jones, our instructor, each of the gravers has about 15 sizes within the category of square, flat, ongette and knife. The different types of gravers have different purposes.

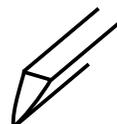


The square graver “cuts with a “v” so if held level gives even cut. If tilted to the side it will remove more metal

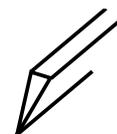
away from the design. (widens the outline and interior lines)



The flat graver is “used to even/shape the bottom surface and cut metal away from the design”.



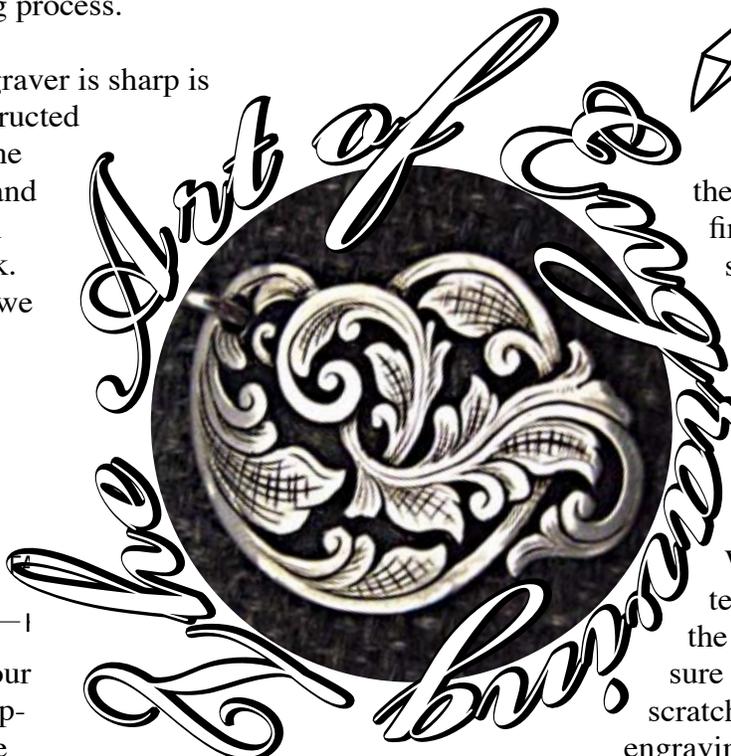
The ongette graver has a “boat bottom. It is more forgiving as the sides are bowed. It is used first to line the design, after scribing the outline.”



The knife graver is for shade lines starting light then

cutting deeper.

When deciding which material to engrave, make sure the material is engravable. Be sure to test it to see if you can scratch it before committing to engraving it.



by Diane Weimer

Once your design has been decided on you must transfer the pattern

on the metal.

-Copy the pattern using a laser printer or copier.

Clean the metal by sanding in one direction using 600 grit sandpaper.

-Cut out paper design and mark the four corners of the design so you can line it up on the metal.

Place the pattern face down on the metal, lightly rub using a Q-Tip dipped in Acetone on the back of the pattern and then IMMEDIATELY pull the pattern off the metal.

Our process was to:

-design the layout

-canvas- prepare the surface to a finished state be-

fore engraving

-draw the design on metal or transfer the pattern

-use the scribe to go over your design lines

-borders- go from simple (design backbone) to fancy

-scenes- scrolls, leaf pattern, or animals next

-engraving styles- non-relief textured background



When beginning a design we would complete the back bone of the design first, using the onglette.

Next, we would continue with the design, coming off the line designated as the backbone. When doing a longer line you need a bigger heel, so straighten and make the graver a little lower. To exit, tilt the graver back.



Don't try to do all the curves at once. Sometimes we would start in the middle of a curve and engrave "out", then back to the middle and engrave "out" on the other side.

Sculpture Engraving was used when we were introduced to "the leaf".

- lettering- fonts, styles, sizes

Dave taught us the Hammer Chisel method of engraving using that held the graver. Once the graver bit into the metal we lowered the angle of the chisel, and continued around, following our design line. Our dominant hand held the light chasing hammer and the other hand gripped the chisel handle. Changing positions could be achieved by; rotating the vise, or the GRS ball or standing and moving your body around a stationary vise. The metal, in the vise, sat in front of the body and the non-dominant hand gripped the chisel. It was important to cut behind the scribe line so you could see the line as you cut into it. When you cut outside the line it removed the metal on the outer side so the artwork keeps its original size. When coming to the end of the line, you would lower the chisel to about 10 degrees parallel to the metal and the bur of metal would just flick off. The trick was to have consistent pressure and raise and lower the chisel as you followed your line so that the graver remained on the metal continuously to the end mark.



We used the square graver (using the front corner) to outline the leaf three separate times making sure we were on the outside of the line. Each time we went back, we cut into our line 1/3 distance more than before.

When creating detail and depth we used the flat graver to accentuate the vein by following the line on the outside of the vein all the way around.

We highlighted the outline by using a beading tool, a nail set, to create texture around the outside.

Using a burnisher to "erase" any stray marks or to move metal back was helpful. We also used some small sanding sticks for corrections.





Along with the hammer and chisel, Dave showed us and let us use the Ngraver. This nifty little tool was used with the flex shaft. See www.ngraver.com for more information. He also shared a very expensive tool called a GraverMeister. You can see it in the Rio Grande Catalog on pg. 262. He suggested resources such as; *The Art of Engraving* by James Meek; and *Drawing and Understanding Scroll Designs* by Ron Smith. He suggested we take a look at the fega.com a firearms and engravers guild site.

As we worked you could hear the tap tap tapping of the chasing hammers hitting the chisels and I thought to myself ...I have a new respect for those who take a chisel and a graver and create something beautiful in metal. A-M-A-Z-I-N-G!



Engraved earrings produced during workshop by 2Roses

MASSC Video Library

Now Available on DVD

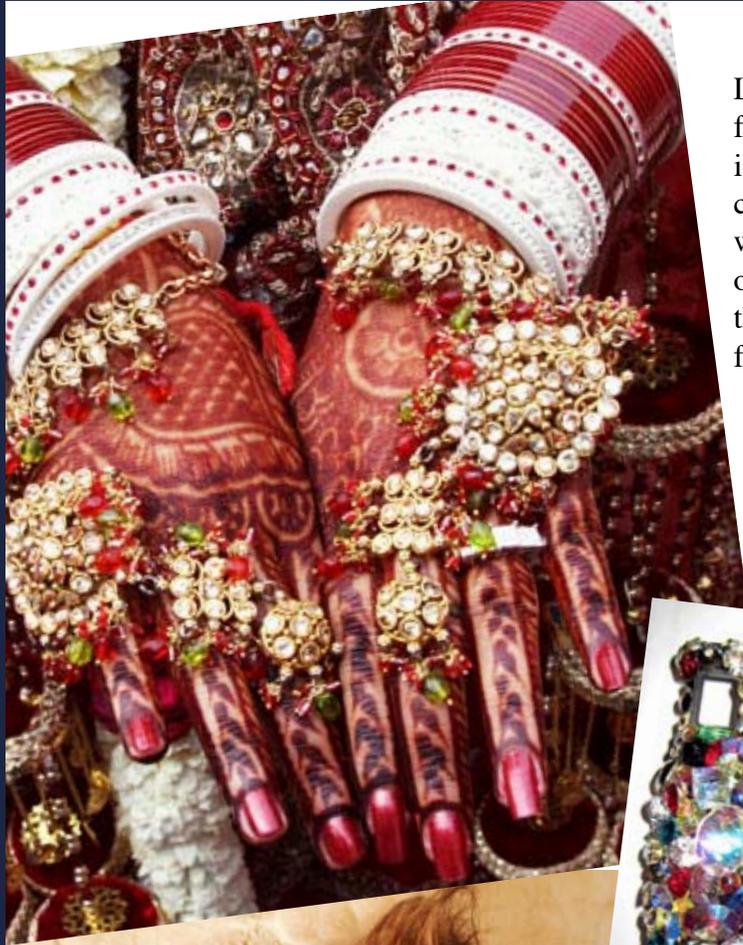
The MASSC video library currently has 18 videos on DVD of past workshops that members can check out. These DVDs are direct videotapes of actual workshops and have not been edited. Watching a MASSC workshop video is akin to being there in person.

Workshop Videos Include:

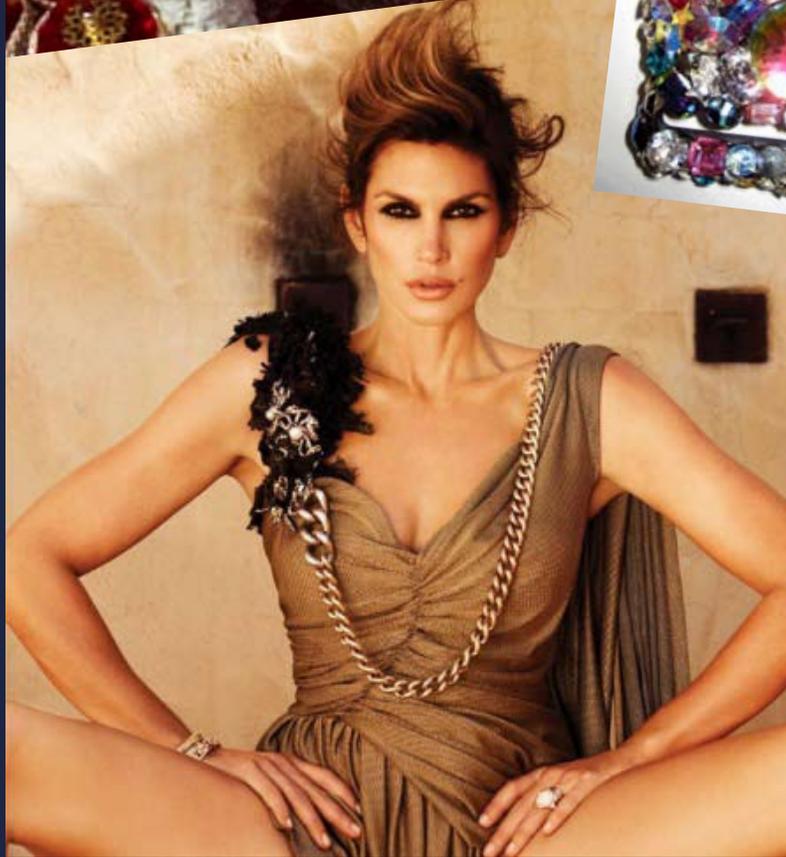
- Alison Antleman** - Custom Clasps
- Belle Brooke Barer** - Sculptural Hollow Ring
- Diane Falkenhagen** - Mixed Media Techniques for Jewelry
- Leslee Frumin** - Classy Clasps
- Mary Lee Hu** - Weaving and Chains
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- Ben Neubauer** - Wire Fabrication
- 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

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.

WEB WATCH



Looing for an i-
phone case that will stand out amid this fall's fashions?



Member News

MASSC member Jungwha Kim a metals and jewelry student at Long Beach City College was awarded a scholarship from the Women's Jewelry Association. Shown are three of Jungwha's pieces.



6285 E. Spring St. #508, Long Beach, CA 90808

Upcoming Events



Pewter Fabrication and Casting

Lisa Slovis Mandel

November 13th & 14th

Pasadena City College

Did you change your address or email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Diane Weimer diaweimer@verizon.net