

NEWSLETTER



METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

November/December
2016

GeneralBrite *Manufacturing Imagination*

This month MASSC brings to you a very unique tour opportunity. General Plating Company has been serving the community for over 53 years. Alan Olick, President of General Brite Plating Co. and professor at Art Center College of Design, is opening his warehouse doors to us and taking us behind the scenes to explore his plating world. Come witness production plating, large scale production polishing and gigantic tumbling. See equipment you never knew existed.

November 15 - 11am

**General Brite
1313 Mirasol Street
Los Angeles, CA 90023**

**MASSC members only
FREE**

RSVP to massc.vp@gmail.com
with the Subject: Plating Tour



MASSC



PRESIDENT'S MESSAGE

Demo Day 2016

Diane Weimer

Angelina Smith, Vice President of MASSC and Irene Mori, the professor of Jewelry/Metals at El Camino College, were there bright and early on Sunday Oct. 16 for the MASSC Demo Day 2016. Irene Mori and MASSC members were joined by several of Irene's students who worked as volunteers. They did a fabulous job getting all the tables in place and doing general organization. The room set up of the presenters worked very well. If you are familiar with the room arrangement at El Camino this should make sense. Michele Ross was in the main room with all the student benches, Betsy Manheimer was in the machine room and Deb Jemmott was in the room with the movie screen. John Rose and Angelina Smith were in the small lecture halls in the building across the quad. It all worked really well.

The Opportunity Drawing is always so exciting. LaVerne Christenson, our former treasurer, had the whole thing totally under control. She sat and sold tickets galore. Many people bought \$20 worth of tickets. The drawing reaped \$873 for the organization.

...And boy, did the excitement build as we got closer to the time for the Opportunity Drawing... The raffle is such a fun event. We heard lots of nervous laughs and as we progressed in the drawing, we could see them scrupulously scanning their tickets to see if they had THE NUMBER. A big thanks

to all the vendors for being so generous in sending wonderful tools, books, DVD's, chains, faux bone tools and materials, gift certificates and stones etc.

During the event we had Jewelry Challenge 2016 books for sale. Many people talked about the Jewelry Challenge 2016 book and how much they liked the layout. We sold 57 books at the event. The jewelry photos and headshots were much larger this year. Raminta Jautokas's efforts are so appreciated. She is our book creator, with this being her third creation.

Marta Bialy, our Hospitality chair, was there bright and early as a key player in the event. She had the breakfast treats set out, and that delighted everyone. Then it seemed as if by magic, lunch appeared right after the third session. Marta and her "people" had been very busy. That is a lot to get ready Thank you Marta for coordinating all those pieces of this puzzle.

The choice of presenters was just the best.

Deb Jemmott, presented Texture with Aluminum Plates, and she was at her best with all the wonderful samples she brought to punctuate her subject. She shared her extensive knowledge of jewelry/metals and those "pearls" were sprinkled throughout her presentation from treating the rolling mill to disposing of the etchant, to name a few.

Her handouts are always so complete that you can go directly to the bench and make it happen. No one I know has a better rapport with a group, than Deb. It was such fun to see her do something she does effortlessly and that is her instructive, but relaxed style!

Michelle Ross, shared Faux Bone Techniques, so new to me and I found so interesting. She had many samples and showed us concrete ways to embellish the faux bone. Her tips for texturing the faux bone were many... using the checkering file, or stamps, and an EXacto knife and many more. She truly demystified this medium.

Betsy Manheimer, described Using Concrete In Jewelry. She is always so comfortable in front of a group that although we had about 20 in the room it seemed like we were sitting in her living room talking about a new jewelry technique. She shared about mixing, curing time, samples, coloring. It was such a new medium for many of us. Thanks Betsy!

Angelina.... broke new ground with the Shameless Self Promotion presentation. She had a great slideshow that made all the facts much clearer. She is so knowledgeable about social media. Her explanation about

days and times to post made the most impact with me. Informing us about so many of the social media apps and their workings... my head was spinning. So interesting, I could have listened to more.

John Rose did Lighting for Jewelry Photography. So with his trusty assistant, Corliss Rose aka Vanna White, John delivered a memorable presentation. Wow, does he know a lot about his subject. Love all the props he makes to solve the problems of lighting. He had diffusers, and reflectors made with the common hangar. I found that so interesting. Who knew you could create a diffuser using a gallon plastic water bottle by cutting the top and bottom off? OR using a hangar and Mylar to make a reflector... oh my,... John always has so many tips.... Oh the book he could write...if it ever happens, I will be first in line to buy it.

Well I hope you read to the end of my little epistle. If you missed Demo Day, you missed a great event. I hope I captured some of the flavor of the day. Big thanks to Angelina for keeping all the balls in the air, along with Ketarah, her assistant. No one can produce this event without the help of all the multitude of volunteers that make this event the best it can be. Thank you to all!

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.

Melinda Alexander - Khobe DeLucca

Melinda Alexander. How to begin? Dearest friend. Confidant. Conspirator. Collaborator. Creative force. Teacher. Mentor. Sensei. The one you know, without a doubt, you can depend on. The one who has your back. The one with a contagious enthusiasm for life. The one to have adventures with. The one who is patient enough to explain things to you a hundred times. The one who makes all the difficult tasks look easy. The one who makes you laugh until you cry. The one who will tell it to you like it is. A straight shooter. The one with the biggest smile in the room. Definitely the one with the biggest heart.

Let's try something for a moment: Raise your hand



up if Melinda Alexander patiently taught you to do something that you didn't know how to do before. Keep your hand raised if she made it seem easy. Keep it up if the two of you laughed together through any frustrating moments. And still up, if you felt like you were any good at the task by the end. I know there are many of us with our hands in the air. Melinda brought so many people together. Artists, Jewelers, students, family and friends. Her influence was far-reaching. She made us each feel so special



in her presence. She made each one of us feel more capable. That is the mark of a true friend. The ones that lift us up. Elevate us. The ones that encourage us, by their own example, to be better than we were before. There is no doubt at all that Melinda was the truest friend.

From Melinda's example, I will take with me: her spirit of generosity, whimsical creativity, and delight over the smallest details. The willingness to help others. The patience to listen. The grace to continue laughing at myself.

The hope to be more like her, in all the ways that count.

Melinda Alexander was a huge part of our Southern California jewelry community. She taught classes at the Irvine Fine Arts Center, reached countless students with her generous style of teaching. She was an expert jeweler with over 35-years at the bench. She passed away suddenly on October 11. She will be missed by many.

10 Tips & Tricks That Will Make Your Jewelry Photos Better Right NOW! - John Rose

Jewelry and small object

photography is a skill that often frustrates makers and craftspeople in all media. The techniques that make good photos of people and places don't work so well when applied to taking pictures of things, especially small reflective things. In this article I'm going to share some secret tips and tricks that you can use right now to take your photos to the next level.

Often, when starting out, novice photographers think that they need an expensive camera. The thinking goes, "the better the camera, the better the photographs." While this is true from a purely technical perspective, make no mistake, a high quality camera will not compensate for lack of a few other basic skills. A simple mobile phone will take very good quality photos if you know the one big secret of photography. Are you ready? Here's the secret... Great photos are not about the camera, they are about the light.

Because every person reading this article is more likely to have a Smart-phone than any other type of camera, I'm going to discuss techniques that are well suited to improving Smart-phone photos. But don't worry. Every single technique in this article will apply no matter what type of camera you use. Remember, its all about the light.



Tip #1 Use a tripod to hold your camera steady.

The number one cause of blurry photos is you moving the camera when taking the picture. This often happens merely by pressing the shutter. The best way to eliminate "camera shake" is to put it on a tripod.

You don't need a big or elaborate tripod. Even a small simple setup like the one shown here will make a vast improvement in your photos. In fact, for most small scale photography, a tabletop tripod is faster and more convenient than a full scale tripod.

All of the other tips in this article assume that your camera is mounted on a tripod.

Tip #2: If you don't have a cable or remote shutter release, use your camera's timer to take hands-free photos with your camera mounted on the tripod. Not touching the camera when the shutter fires means no camera shake.



Tip #3 Advanced photo app can do things your native camera app can't.

The built-in native camera apps on today's Smart-phones are pretty power-ful and capable of taking good quality photos. If you are just starting out in jewelry photography, the built-in camera app is a good place to start. The native photo app's simplicity makes it much easier for a beginner to use. On the other hand, if you are used to the full controls that you have on a DSLR camera, you will want an advanced photo app. These apps provide much more control over how the camera interacts with light, and as we know, its all about the light.

I currently use an app called "Manual". It does exactly what the name implies, providing a full set of manual controls over the camera that mirror the con-trols of a top end DSLR. There are many other advanced camera apps on the market, each with its own unique features and advantages.

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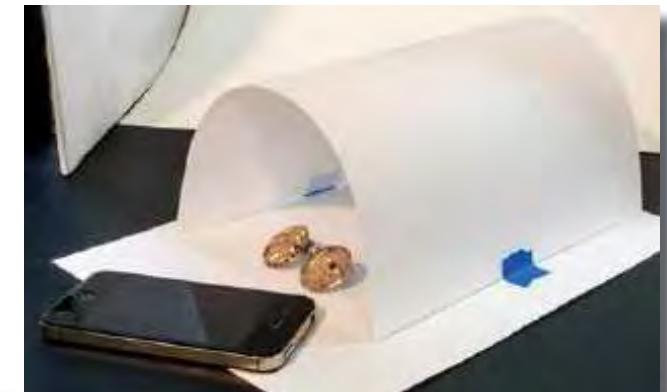
Tip #4 Zoooooom No More

Avoid the temptation to use the digital zoom on your camera. It is not the same as an optical zoom lens and the quality of your photographs will suffer if you zoom in. A better solution is a Macro lens for your camera. They are inexpensive and will yield infinitely better quality close up photos. If you don't have a Macro lens, cropping is the next best way to do a "closeup". Get as close as practical to your subject and take your photo. In post processing, crop into the photo to focus on the specific detail you want to show. Your camera app will have a built-in cropping tool to accomplish this task or you can use Photoshop or another post processing tool.



Tip #5 Be Your Own Model

It's always been a good thing to photograph your jewelry being worn. After all, it's made to be displayed on the body. Finding a cooperative model when ever you need one, however, is another story. One of the really great features of an iPhone is both front and back facing cameras. This makes it easy for you to be your own model by using the back facing camera to take pictures of yourself wearing your jewelry. All you have to do is select for the rear facing camera and get into the right position! The camera app's timer also helps make the processes easier by giving you ample time to pose yourself.



Tip #6 Get Small

One of the nice aspects of jewelry photography is that it doesn't need a big space. For many items, a set up about the size of a standard sheet of copier paper is all it takes. This size of set up is well suited for most jewelry artisans, as it is very fast and easy to use.



Tip #7 Get a different perspective on things

Changing the perspective on your item can often make for a more interesting image. Table top set ups are very easy to adjust simply by placing the subject or the camera on a stack of books or a few boxes.

Shown is a set up that puts the subject in line with the plane of the camera. Placing the camera below the plane of the object (wood bracelet) can be even more dramatic.

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Deep Depth of Field F6.3



Shallow Depth of Field F3.3

Tip # 8

Get focused...or Not

Controlling depth of field, or focus, (DOF) is a very easy and a useful tool for jewelry photography.

A deep DOF puts your entire piece in sharp focus from front to back. A shallow DOF puts only part of your piece in sharp focus, the rest being slight blurred. The technique can draw the eye to the main feature of a piece such as a gem on the end of a chain. Shallow or deep, DOF can help set the mood of your photo.

DOF is controlled with aperture, so select Aperture Priority on your camera. Aperture indicates the size of the lens opening and is shown on your camera as a number with an "F" in front of it eg. F3.2, F16 etc. The only thing you need to remember is the larger the "F" number the larger the depth of focus.

Tip #9 Use diffusers

Diffusers soften and disperse the light falling on the subject resulting in less pronounced shadows and eliminating harsh contrast and harsh highlights.

For reflective surfaces like silver or gemstones, diffusers provide a smooth, controllable reflection help to define the shape and contours of these surfaces.

Pre-made diffusers and diffuser material to make your own is readily available from any photography or art supply store. Making a diffuser is very simple. Just about any translucent material (paper, cloth, plastic, glass) will work. I buy frosted plastic by the roll and make diffusers as I need them. Over the years I have amassed a considerable arsenal of these handy tools.

Shown above is a table-top diffuser box in use.



Light cone diffuser used with a sheet of white paper reflector - on a kitchen counter top.



Tip #10 How to make a simple "light cone" type diffuser

Here is a photo of a very simple "Light cone" workhorse diffuser to get you started. It is made by wrapping a sheet of diffusing material into a cone shape and taping it with clear packing tape. That's it.

To use it, place the cone over your subject. Position your lights. Place your camera so it is positioned over the top opening (remember - use a tripod) and you are ready to shoot.

In my next article I will demonstrate cheap, simple and fast methods for making diffusers and reflectors with common items found in every household.

We love to hear from our members, proud of your latest project, learned a good tip, discovered a helpful tool, send an email to massc.editor@gmail.com for a chance to be featured in our next newsletter. Submission deadline December 20th, 2016.



Metalsmiths in Florence...We found the Jewels

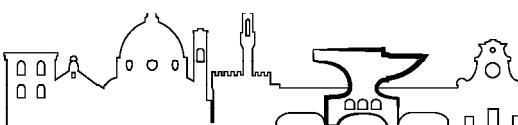
Ciao tutti! Hello everyone! What a blast! Two groups of metalsmiths from all over the country met me in Florence, Italy a few weeks ago for our Metalsmiths in Florence weeklong workshop. I wanted the people who came to the workshop to experience Florence as a local instead of a tourist. I wanted them to not only learn a metalsmithing technique from a master Florentine gold-smith, but also to immerse themselves in the culture of the artistic traditions of the Oltrarno neighborhood, savor the amazing local food, taste the wines of Chianti, and explore the amazing art and architecture Florence has to offer.

And that is exactly what happened! The Metalsmiths in Florence groups had 5 days of the workshop learning all about GOLD from Giovanni, who has over 50 years of experience in the trade. We learned how to alloy the gold into 18k and form from the ingot two different projects, a ring with a bezel set stone and a prong setting. We rolled the gold into sheet and pulled the gold into wire on an antique draw bench that looked like something from the middle ages. We drank our caffè from local cafe's, ate at amazing local

restaurants, had a private tour of the Uffizi Gal- lery, and even had a great wine tasting tour in the Chianti region to 3 different wineries. It was an amazing experience for all involved. Obviously, I have the studio booked for 2017. Are you com-ing or what? (smiley face).

I haven't opened registration yet for 2017, but if you want more information email me at monica7873@gmail.com

Ciao!
Monica Branstrom



METALSMITHS IN FLORENCE





Jill Tower



I grew up under the umbrella of my parents' hobby of rock-hounding and lapidary work. My dad made spheres and bookends, slabs and tumbled rocks. We traveled on family rock hunting trips throughout the western states, I learned to identify many rocks and minerals. In college I really enjoyed my studio art classes, but my practical nature did not allow me to pursue a related degree. I do not regret this, as my choices led to other wonderful life experiences, such as

living and working for a year in Kunming, China, pursuing a career in high-tech and earning a master's degree at MIT. I stayed home to raise my family after my second child was born, and it was about 5 years later during a visit to my parents, that I picked up a copy of my dad's Lapidary Journal and the spark ignited. I signed up for my first metalsmithing class at Irvine Fine Arts Center, and shortly afterwards added enameling. I worked very slowly and sporadically until several things came together for me and I started being really productive in Fall 2015. My focus for 2016 is competitions. I identify competitions/exhibitions for which I think my style of work would fit, and then I produce a piece or pieces to enter into that competition. It has been a wonderful learning experience on so many fronts. Every piece has a new technique, material, or technical stretch for me. I've had some success, including the BeadDreams 2016 First Place in Metalwork, MASSC Jewelry Challenge Second Place, and inclusion in other national juried exhibitions. Selling work is a goal for 2017. Focusing on competition gives me the freedom to pursue subject matter that excites me without the filter of "Will this sell? Will anyone like it?" Furthermore, I am still improving my technical skills and finding my style. One thing that has been very motivating this year, was starting an Instagram account (@jtower_jewelry). It is a platform designed for visual artists. I like to post process photos, especially tools and techniques that I am trying for the first time. The positive feedback and supportive community is a bit like the carrot on a stick. My approach is to share everything, and not worry about copycats. My favorite accounts are other artists in any media who have a similar approach. I never tire of learning how people make their art, down to the smallest details about their favorite paintbrush, or a technical tip. Much of my inspiration comes from my own backyard and the nature trail I walk

near my home. I use Adobe Illustrator to create most of my cloisonné designs, as it allows me to fine-tune details, easily adjust sizing, and provides a precise pattern for wire-bending. With complex settings, I sometimes create a "beta version" in copper to help me work out technical issues before making the real one in silver. I love to pair enamels with stone cabochons. Many of the cabs I use are custom cut by my father. In my work, I lean heavily towards realistic imagery, but I am striving to find the balance where there is just enough realism to capture the spirit of the creature. There is a famous 20th century Chinese artist Qi Baishi who said, "the marvel of a good painting lies between likeness and unlikeness." I think about this all the time, particularly in the design phase of my work. I want to imbue something of myself in each piece, even as I push my skills to mimic nature.

The Documented Passion of Lois - Beyond Bling - Rachel Shimpock



No ceramic pots, no fiber tapestries, no sculpture ...Jewelry only Art Jewelry!! There was most definitely a buzz created around LACMA's current exhibit, Beyond Bling: Jewelry from the Lois Boardman Collection (Oct. 2-Feb. 5), showcases 50 of the 300 pieces of art jewelry from America, Europe, Australia and New Zealand from its permanent collection donated by Boardman. In conjunction with the exhibition, the museum hosted a symposium on the same topic called Beyond Bling: Jewelry Matters Brought to LACMA by Lois Boardman and the curators who also ran the symposium,

Bobbye Tigerman and Rosie Mills. The symposium featured a panel discussion and several speakers who explored contemporary jewelry through design, film and ethnography. The featured keynote speaker was preeminent Dutch jeweler and industrial designer Gijs Bakker. Gijs closed the symposia speaking of his past work, which included brooches and neckpieces of laminated images set with gemstones and his experimentation with stainless steel. Also about his collaboration with DROOG an art collective.

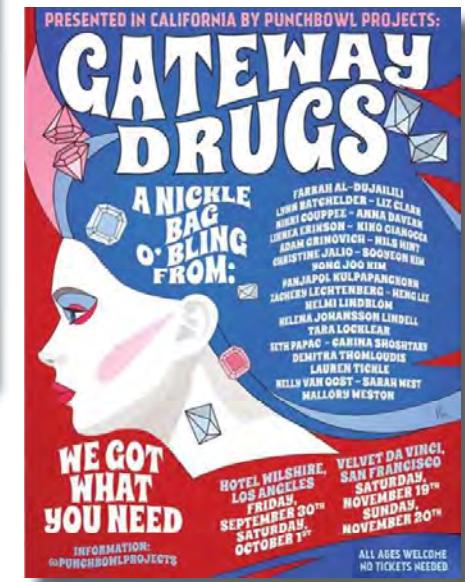
Panel discussions and individual

presentations included the topics "The Many Meanings of Diamonds," "Gilding the Lilly: Glamour to Grillz" and "Chain Reactions: Jewelry In and Among the Arts" lead by various speakers. If you missed it there is a link below to the symposium speakers including video of all the speakers including a panel discussion with Kerianne Quick and Garth Clark, moderated by Glenn Adamson.



Alongside the exhibition were a few fun jewelry based events. The first was a pop-up shop sponsored by CAFAM (Craft and Folk Art Museum) across the street. The shop hosted current art jewelry makers like Eric Silva and yours truly! It was a wonderful way to meet the artists and purchase work. SDSU Jewelry and Metals

program hosted an interactive experience at the opening called #akawearit. Guests at the opening were invited to try on a varied array of contemporary art jewelry made by the students and grad students and take a selfie wearing it. The only payment was a deposit into the guests social media bank with the #akawearit specific hashtag. They set up shop in the plaza at LACMA the next day and exposed the general public; you can find the pics by searching their hashtag on Instagram. New to the scene was Mariah Tuttle's new endeavor; her curatorial company she calls Punchbowl Productions, which sponsored a pop-up event at the Sheraton Wilshire Hotel, titled "Gateway Drugs". 20 Contemporary Art Jewelry makers



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The Documented Passion of Lois - *continued from p9*

were featured in the sale including: Demi Thomloudis (demidemi.net) and Tara Locklear (taralocklear.com) A L.A. hotel room was gutted to allow for a gallery boutique style experience packed with gorgeous earrings! Much fun and jewelry love was happening all at once and it felt (and looked) great!

Later was time for the big event....the opening! I was fortunate to get on the list for the VIP opening and what a who's who of the jewelry world that was! (Don't be jealous I



simply drove one of the VIP guests – they had to let me in I had the keys to the car!)

Many of the artists showing in the exhibition were present, some flying in to be there. Among the artists present were: Keith Lewis from Central Washington, Emiko Oye of San Francisco Lego fame, MASSC's own David Freda of San Clemente, Lori Talcott of Seattle, Critic Garth Clark and Curator Glenn Adamson and of course the keynote Gijs Bakker from Amsterdam. I met Gijs Bakker at the opening; it was brief and very loud inside. I know what he said but all I saw when he was talking was bluebirds and rainbows. He was dancing with no music so I assume he was having a great time, I danced too, I highly recommend it. The show itself was packed with delights. Of the 300 pieces donated, 50 were on display. Included in this group were pieces I had only seen in books. One showstopper was Stanley Lechtnin's "torque #40D" #40D Image glorious torque necklace from the 70's. David Bielander had 2 pieces including the Beetle brooch. The curators took an interesting twist by placing some of the jewelry pieces with artifacts from the museums collection. An example is Bielander's beetle alongside real Egyptian hand carved scarabs. Bielander's work is often tongue-in-cheek funny and references historical objects, so this is fitting for his piece in particular. Also on display was Emiko Oye's Maharajah's 6th necklace completely constructed of Legos and it was huge. Emiko was wearing one of her pieces that wrapped around one shoulder and climbed up the other framing her face... truly a sight to see. It reminds me how transformative it is to have the jewelry on the body. It's the final step in a struggle to

creation, the lightening bolt that brings the creation to life. She was stunning, the piece made from child's toys yet on the shoulders of a powerful woman: elegant, strong and it looked very expensive. I wanted to touch it, I wanted to wear it, and I wanted to set it on my table and have dinner with it...gorgeous. Beyond Bling is a snapshot of a beautiful and important collection. A representation of LACMA's dedication and of Lois Boardman's life-long passion and support for contemporary studio jewelry and the artists who created it.

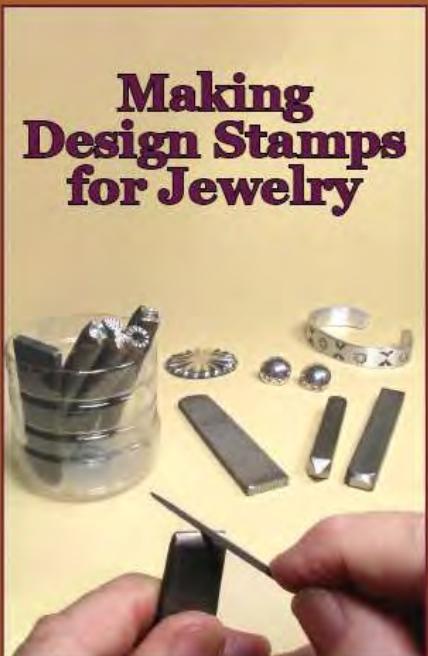


Bey^ond
Bling

Contemporary Jewelry from the Lois Boardman Collection

Making Your Own Design Stamps - Brad Smith

The use of design stamps in jewelry making was once considered to be the domain of southwest Native Americans, but these techniques are seeing a large resurgence among many jewelry and metal artists outside of that community. Design stamps are available from a variety of sources including major jewelry tools supply companies, small businesses that specialize in stamps, and several individual artisans who craft them by hand and sell their stamps through online auctions or at local shows.



Bradford M. Smith

After teaching a few classes on stamped jewelry, I noticed a number of my students wanted to start making their own stamps or modifying existing ones for a new project. Some of the incentives were to create a stamp design for a special application, to accent their work in a unique way, or to brand their pieces with a stamp that others could not purchase.

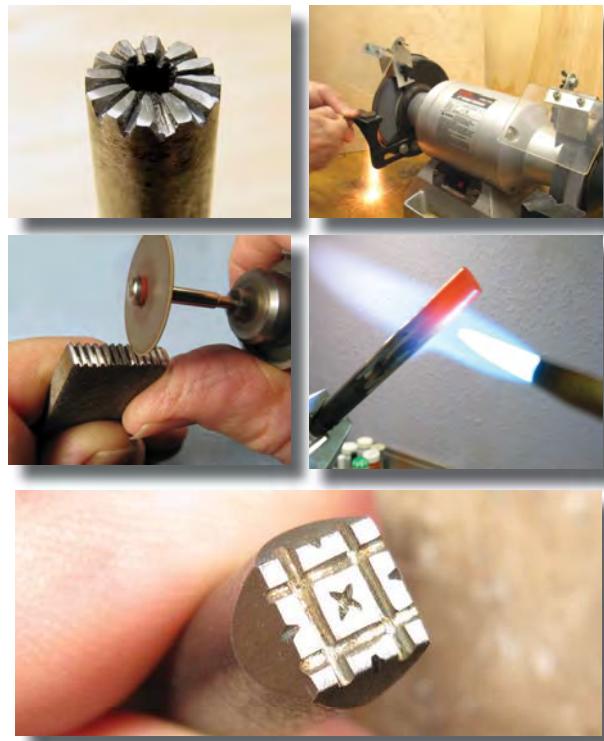
So I developed a special class that focused on steel tooling. It's somewhat different than copper or silver, but once those differences are learned, the usual jewelry concepts and procedures apply. The class included making and modifying a number of tools including scribes, pliers, hammers, and design stamps.

Central to stamp making is how to select, anneal, and harden the metal. Making a stamp starts by cutting a convenient length of rod and dressing both ends to fashion a blank from which the stamp will be made. One end should be beveled or rounded while the face needs to be perfectly square. A specific design is then carved into the face using abrasive cutters, burs, files and common jewelers hand tools. Finally, the stamp is heat treated to give it the hardness and temper needed to not bend or deform when used.

Details and example of each of these steps are being published in my guide for metalsmiths entitled "Making Design Stamps For Jewelry." It covers the step-by-step process of selecting best steels, carving the design, hardening the steel, and tempering the completed stamp to ensure a long service life. The book describes tools to use, gives detailed examples for making several stamp designs, includes sources for purchasing tool steel, highlights safety precautions, describes useful shop equipment, and offers tips for saving time and achieving better quality.

Four Appendices include references on heat treating, sources for tool steel, companies that carry commercial stamps, artists who make specialty design stamps, hard to find but very useful tools for stamp making, and where to get personalized name or logo stamps. And for more

ardent stampers who wish to make a broader and more extensive collection, one section discusses additional shop equipment that will help you gear-up to produce



larger numbers of stamps.

Once the techniques for working with steel are learned, metalsmiths can easily make a variety of stamps, texturing tools, and forming punches whenever needed to add visual interest and complexity to their jewelry designs.

"Making Design Stamps For Jewelry" will be available as a paperback or eBook from Amazon in November.

Bradford Smith
BradSmithJewelry.com

EVENTS / CLASSIFIED



Center for Enamel Art

Center for Enameling Arts Radical Enameling workshop series

Saron Massey

So Graphic: Champlevé for Steel
November 19-21, 10 Am to 5 PM each day

Richmond Art Center

[For more information and to register](#)

The Center is now accepting proposals for next year's Radical Enameling Workshops. The deadline for submitting proposals is Dec. 12. [Proposal Guidelines here.](#)

For more information about the Center for Enamel Art or if you would like to be involved please email info@enamelcenter.org.

MASSC Holiday Party

Sunday Dec 3rd, 2016, 1-4PM

Location: Anaheim

This is a member only event. Registration is required. An email blast will be sent to members includig a button to complete registration. The exact address and other details will be revealed once registration has been completed.

Irvine Fine Arts Center

As you know, we recently lost longtime instructor Melinda Alexander. Her untimely passing was quite a shock to both students and staff and we will all miss her so much.

Due to the tragic circumstances, we are looking to find instructors for the following classes for the Winter Quarter.

- Beginning Jewelry Design & Creation
- Advanced Jewelry Design & Creation
- Metal Forming & Fabrication
- Stone-Setting Workshop

Details can be found [here](#) or you may contact Andrea Becerra, Fine Arts Program Coordinator at abecerra@ci.irvine.ca.us for more information.

Want to promote an event, have some news to share, send an email to massc.editor@gmail.com

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.

Membership Reminder

During the Jewelry Challenge 2016 lun-cheon, the membership voted to change the by-laws regarding when dues would be collected. MASSC has changed the dates when dues are collected from the scal year to the calendar year. This is great news, it means this year all members are getting 3 months of free membership with dues due on January 1, 2017 for the year 2017.



BOARD OF DIRECTORS

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MASSC web site: www.massconline.com

MASSC Newsgroup: MetalArtsSociety-subscribe@yahooroups.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 Jan 1- Dec 31; Regular Member, \$30; Family, \$45; Full-time Student \$20.

Membership forms are available at www.MASSConline.com

Petsmith

Jade is 17 years old Massc editor's studio assistant.

She loves nothing more than helping with Massc newsletter layout and editing by checking good functioning of keyboard shortcuts!

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



BOARD MEETINGS

DEC 3RD, 10AM

MARNE RYAN HOUSE

JAN. 8TH

DIANE WEIMER HOUSE

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