

# METAL ARTS

SEPT/OCT 2019

SOCIETY OF SOUTHERN CALIFORNIA

Member Spotlight

**Corliss Rose**  
*I'm Over Here Now*



Nov 10, 2019  
MASSC Demo Day  
Long Beach City College

# PRESIDENT'S MESSAGE

Angelina Smith



Howdy fellow metals enthusiasts! Thanks to all that made it out to our summer mixer at Stella Schloss's house. We had an amazing party with tons of food, beverages, mermaids, and a water slide! Looking forward to next year's party already!

It's a busy season what with MASSC Elections right around the corner. We're looking at some by-law changes taking place. You'll be receiving an email with the details laid out and I strongly feel that it's important that you agree to the changes taking place. The bylaw change in a nutshell is Article 5

Section 4, which has one vice president and two secretaries. We are proposing to combine the two secretaries into one position and split the hard job of Vice President/Program Chair into two positions. As president I fully support this change, and I hope that you support it with me when the email to members asks for agree/disagree.

Demo Day this year has moved to Nov 10th because we had a prospective facility in Costa Mesa back out last minute. Thankfully LBCC has agreed to host us again! So let's all put it on our calendars!!! We also have dates set for our holiday parties: November 7th and 8th, South and North respectively. Thanks in advance for Ketarah Shaffer and Stella Schloss for being super duper hosts!



## EDITOR'S NOTE

John Lemieux Rose

One of the benefits of MASSC membership is the opportunity to have your work featured here in the newsletter. It's easy to do. Just email me a couple of photos of your work ([John@2Roses.com](mailto:John@2Roses.com)), and I'll take it from there.

You can also show us what you are up to on Instagram. Direct Message your Metal and Jewelry related photos with a description to [@metalartssociety](https://www.instagram.com/metalartssociety) and watch the magic happen.



# MASSC ENAMELING WORKSHOP REPORT

BY Deb Bard Javerbaum



Like many MASSC members, I love enameling — not only for its thrilling depth of color but also because it allows for ongoing learning and endless experimentation. For my custom metal mosaics and enameled jewelry I often use my Silhouette machine and ceramic decals to add personalization and pattern, so I knew that Kirsten Denbow's "Imagery in Enamel" workshop would be worthwhile. I was not disappointed.

Here are a few of my personal "A-ha!" moments from Kirsten's workshop demos:

- When prepping copper for opaque enamels, Kirsten skips the tedious step of manual cleaning over the sink (ScotchBrite, Penny Brite, etc.) and just sets a stack of copper blanks directly into the kiln to clean. A stack!! Who knew?
- Kirsten uses a large griddle to let her many decal-ed and decorated pieces dry before firing. I'd been setting my large pieces on multiple small mug warmers or atop the kiln to dry, but that becomes unwieldy, and a large griddle makes so much more sense. Yard sales here I come!
- I learned that maybe I've been overly cautious with some enameling safety concerns and perhaps I don't really need to move my kiln outdoors each time I burn off a set of decals — though old habits die hard, and I may continue that practice. (Does anyone else do that?)
- I discovered the joys of Sunshine Enamels, which I'd never tried but have since ordered, and the appeal of colored decal paper (also ordered). Thanks to Kirsten for a list of online vendors.
- Kirsten showed us how to set differently sized pieces (small, medium and large circles, in our case) vertically on the same single trivet to fire. Again, a revelation.

Many thanks to Kirsten Denbow, studio host Michelle Ross, Erin Proctor, John Rose and my fellow enamelists for a terrific workshop.



# 2019 EVENTS / SHOWS / WORKSHOPS / CALLS FOR ENTRY

Let MASSC members know about your event, show, workshop, exhibition or class in the newsletter! Send event details to [massc.editor@gmail.com](mailto:massc.editor@gmail.com)

## SEPTEMBER 2019

Sept 7-8, 2019  
**Etching Steel and Silver**  
Bette Barnett  
Long Beach  
[www.dianeweimer.com](http://www.dianeweimer.com)

Sept 9, 2019  
**Call for entry**  
**Nocturne**  
San Francisco  
<http://www.arts.ca.gov/opportunities/ac-detail.php?id=367037>

Sept 21-22, 2019  
**Chasing and Repousse'**  
Liza Nechampkin  
Long Beach, CA  
[www.dianeweimer.com](http://www.dianeweimer.com)

## OCTOBER 2019

October 1, 2019  
**Call for entry**  
**Kicks**  
An exhibition of all things footwear  
Society of Arts & Crafts  
<https://www.societyofcraft.org>

Oct 7, 2019  
**Call for entry**  
**6th Annual Small Works Exhibition**  
Main Street Arts  
Clifton Springs, NY  
<https://www.mainstreetartsgallery.com/submissions.html>

Oct 13, 2019  
**MASSC Board Meeting**  
**Laguna Niguel**  
RSVP to [massc.president@gmail.com](mailto:massc.president@gmail.com)  
for directions

Oct 11,12,13,14, 2019  
**Form and Function**  
**Engineering Multiples**  
Jayne Redman  
Long Beach, CA  
[www.dianeweimer.com](http://www.dianeweimer.com)

Oct, 26,27, 2019  
**Flat to Fabulous**  
Deb Karash  
Long Beach, CA  
[www.dianeweimer.com](http://www.dianeweimer.com)

## NOVEMBER 2019

Nov 10, 2019  
**MASSC Demo Day**  
**Long Beach City College**

Nov 27, 2019  
**Call for entry**  
**Ormond Art Museum**  
[www.ormondartmuseum.org](http://www.ormondartmuseum.org)

Nov 30, 2019  
**Call for Entry**  
**Orange County Public Libraries**  
**Art is for Everyone**  
[www.ocpl.org](http://www.ocpl.org)

## DECEMBER 2019

Dec 7, 2019  
**Call for entry**  
**Mirrors and Reflections**  
LoosenArt Gallery  
Rome, Italy  
<https://www.loosenart.com/pages/calls>

Dec 7 & 8, 2019  
**MASSC Holiday Parties**  
**Laguna Niguel & Camarillo respectively**  
RSVP to [massc.president@gmail.com](mailto:massc.president@gmail.com)  
for directions

Dec 8, 2019  
**MASSC Board Meeting**  
**Camarillo**  
RSVP to [massc.president@gmail.com](mailto:massc.president@gmail.com)  
for directions

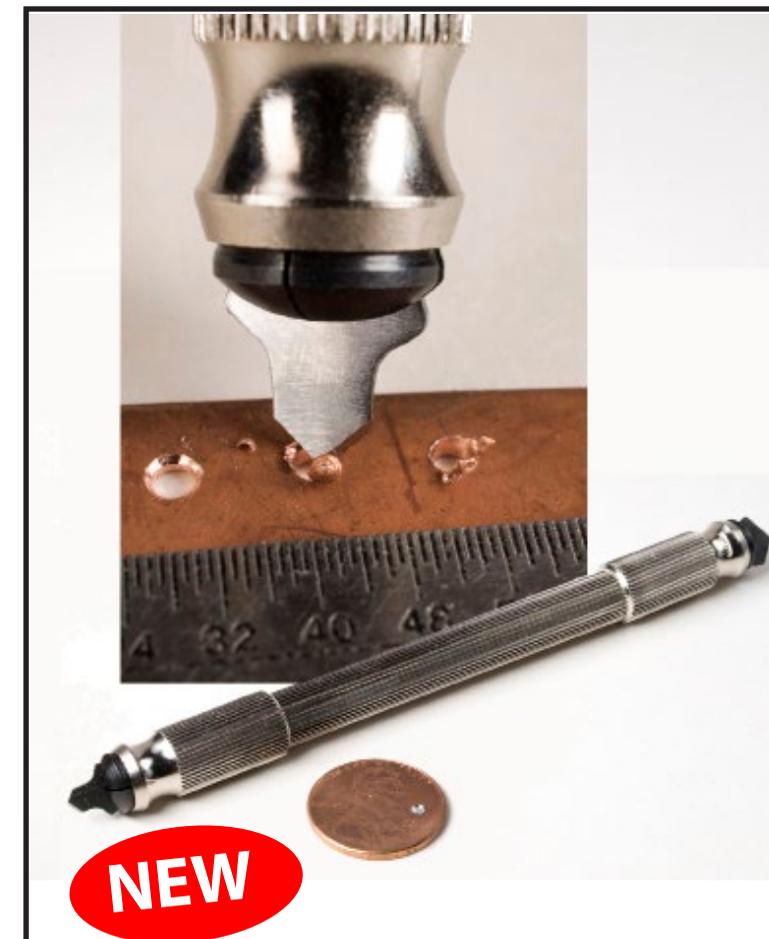
Dec 31, 2019  
**Call for entry**  
**Formerly Incarcerated Artists**  
Edovo Gallery  
Cypress CA  
<http://www.edovo.com>

## JANUARY 2020

Jan 1, 2020  
**Designs in Woven Metal**  
**—5 day workshop**  
**Florida Society of Goldsmiths**  
Winter Workshop 2020  
at Atlantic Center for the Arts in New  
Smyrna Beach, FL  
<https://fsgwinterworkshop.weebly.com/classes.html>

## FEBRUARY 2020

Feb 14, 2020  
**Call for entry**  
**POP ART**  
Blue Line Arts  
Roseville CA  
<http://bluelinearts.org>



**Jeweler's Deburring Tool**  
specifically designed by jewelers to quickly and efficiently remove burs created when drilling small holes in nonferrous metals. Nothing works better or faster.

Just insert blade in hole and rotate tool with light pressure to remove burr. Easy on the hands. Tool comes with two blades that will quickly deburr a wide range of hole sizes.

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<https://2roses.com/product/micro-deburring-tool/>

# CORLISS ROSE

## MASSC Member Spotlight



Venetian  
Silk Brooch  
polymer clay,  
sterling silver

I am the daughter of a florist. Much was expected of me to contribute to the family's livelihood. So many school day afternoons were spent at the shop making bows for Easter corsages or prepping miniature orchids for the rush of prom wristlets. At a very early age, my exposure to all things botanical and exotic has had a profound impact on the artistic direction I've taken. Plants, fossils, even some occasional sea life are frequent subject matter.

Much of my early work was representational. It wasn't until I had learned to work metal and use a hydraulic press that things began to change. Petals, leaves, and pods became more and more abstracted. These shapes lent themselves to the use of other materials. I combined my abstracted forms with exotic woods, bone, shell, and a wide variety of different materials. A desire to make necklaces out of these elements led to experimenting with neoprene cord. Over time, the unusual and unorthodox materials began to harmonize into a distinct style.

One of the materials I was exploring during this period was polymer clay. Polymer was so satisfying to manipulate that I kept diving deeper and deeper into its possibilities. I was looking for another color alternative, and this was it. Polymer clay is now a staple of much of my current work.

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Micr-Mosaic Cylinder Pendant  
polymer clay, neoprene cord,  
silver

# CORLISS ROSE

MASSC Member Spotlight



Necklace, polymer clay, sterling silver



Over the last three decades, I've accumulated skills in many different areas of jewelry fabrication. Putting it all together though has taken considerable effort. The discipline to get in the studio and work – just put in the time – has been my best asset. Relentlessly focused experimentation is my other secret weapon. Its like structured playtime where I work through a series of self-imposed challenges that

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# CORLISS ROSE

MASSC Member Spotlight

Fern Leaf Necklace, brass, sterling silver,  
color on metal



ultimately leads to a conclusion. I usually accumulate a big box of not ready for prime-time prototypes along the way.

Far more important than the skills I've developed is that I have a life partner who has jumped into this beautiful creative rabbit hole with me. I am lucky. We are simpatico, a team, a unit. I taught him to solder, and he makes tools for me. He's a talented photographer, and I'm learning this skill from him. My voice has also changed. It has now merged with his. I am part of a harmony now. ■

Dog Bone Necklace, sterling silver, electronic components



# CORLISS ROSE

MASSC Member Spotlight



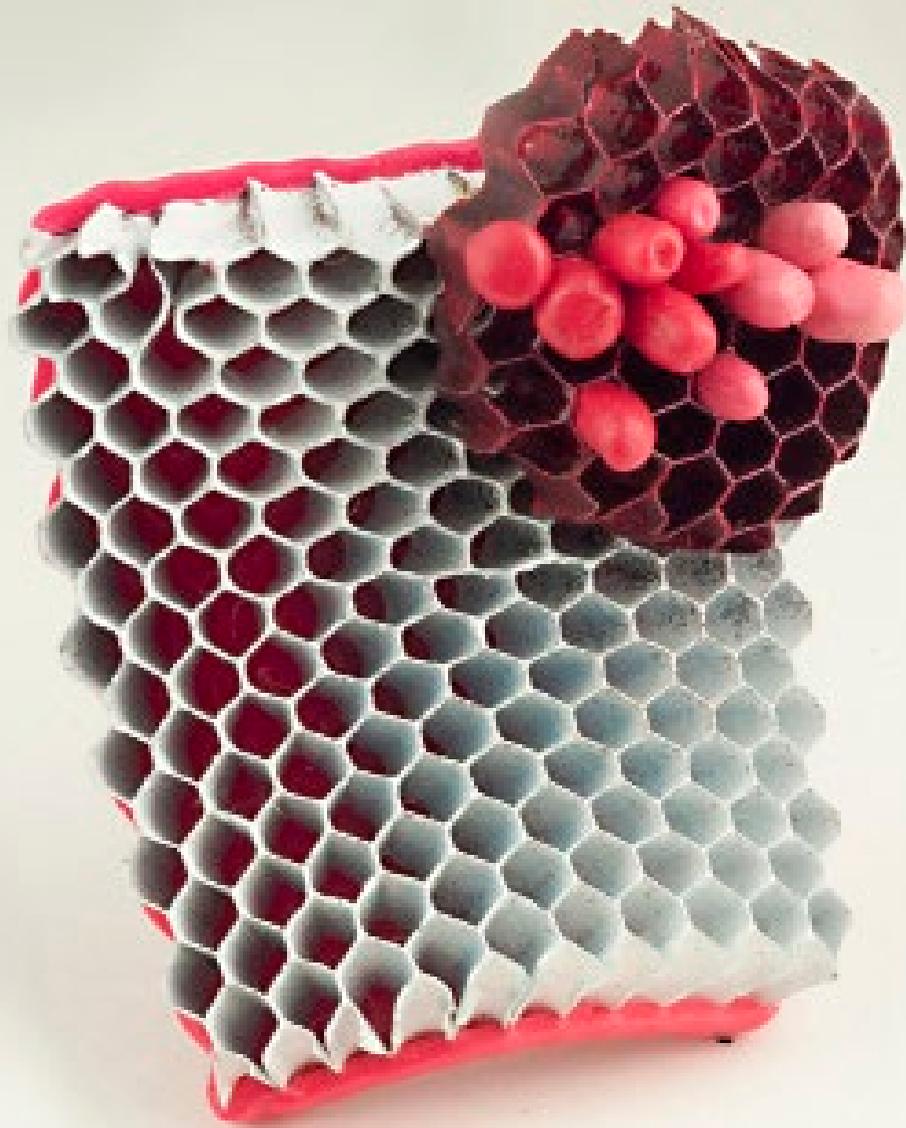
Big Green Pin, polymer clay,  
sterling silver



Brooches, polymer clay, brass,  
stainless steel

# CORLISS ROSE

MASSC Member Spotlight



Room at the top Brooch  
Alumium, polymer clay, steriling silver  
stainless steel, powder coating.



What lies beneath brooch, polymer clay,  
stainless steel

# CORLISS ROSE

MASSC Member Spotlight



## CORLITE™

Corlite™ is a patented product for jewelers and crafters invented by 2Roses. The material is available in sheets that are light weight, slightly flexible, easily cut with a knife, scissors or jewelers saw. Corlite can be bezel set and worked like most gem or organic material. It can also be applied to curved surfaces and is moldable with the use of a heat gun. Corlite can be glued, screwed riveted, carved and combined with wood, metal, plastic and a wide variety of other materials. Corlite is available at: <https://www.etsy.com/shop/2Roses>



# Book Review

## To the Point Pin Mechanisms and Brooch Back Designs

By Daniela Malev  
ISBN 978-3-96014-390-1  
www.edition-winterwork.de  
\$42.00

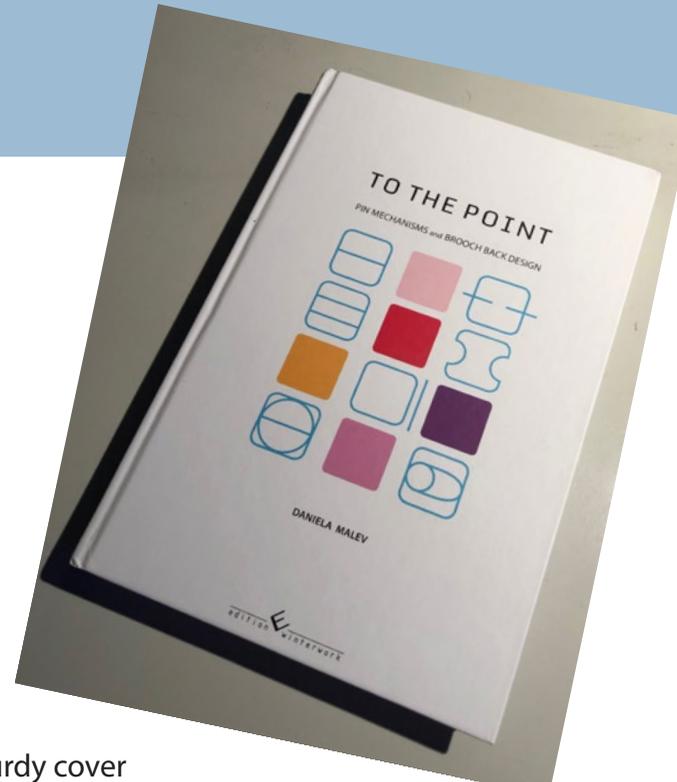
The first thing you notice about this book is that it is very high quality in every aspect. The materials, printing and binding tell you this is a book meant to be used and intended to last a lifetime. Opening the sturdy cover you immediately see that the reproduction quality, layout and design support this volume's usefulness as a reference for the studio jeweler and researcher alike.

The book's subject matter, a deep-dive into pin mechanisms is thoughtfully organized into categories of technical and conceptual aspects. Technical aspects separated into types of pin mechanisms such as Single Needle, Double Needle, Fold-Out, Pin Button and Safety Pin. Each category is richly documented with good quality photos of examples along with detailed illustrations showing how each type of mechanism works and is constructed. The accompanying text is very well written and explains a wealth of technical and historical detail.

The Conceptual section of the book presents a thoughtful exploration into the relationship of the front and back of the brooch. Sections include Form, Story, Ornament and more. As with the Technical section, the Conceptual section is richly illustrated with high quality images demonstrating the various concepts being discussed.

It is clear that the author has a passion for and extraordinary depth of knowledge of her subject matter. This book could easily suffice as a lush visual retrospective of magnificent brooches, but it is much, much more. There is simply no other book on the subject that delivers this much depth of knowledge and technical instruction. This is one of those rare books that is a "must have" for any working jeweler's reference library.

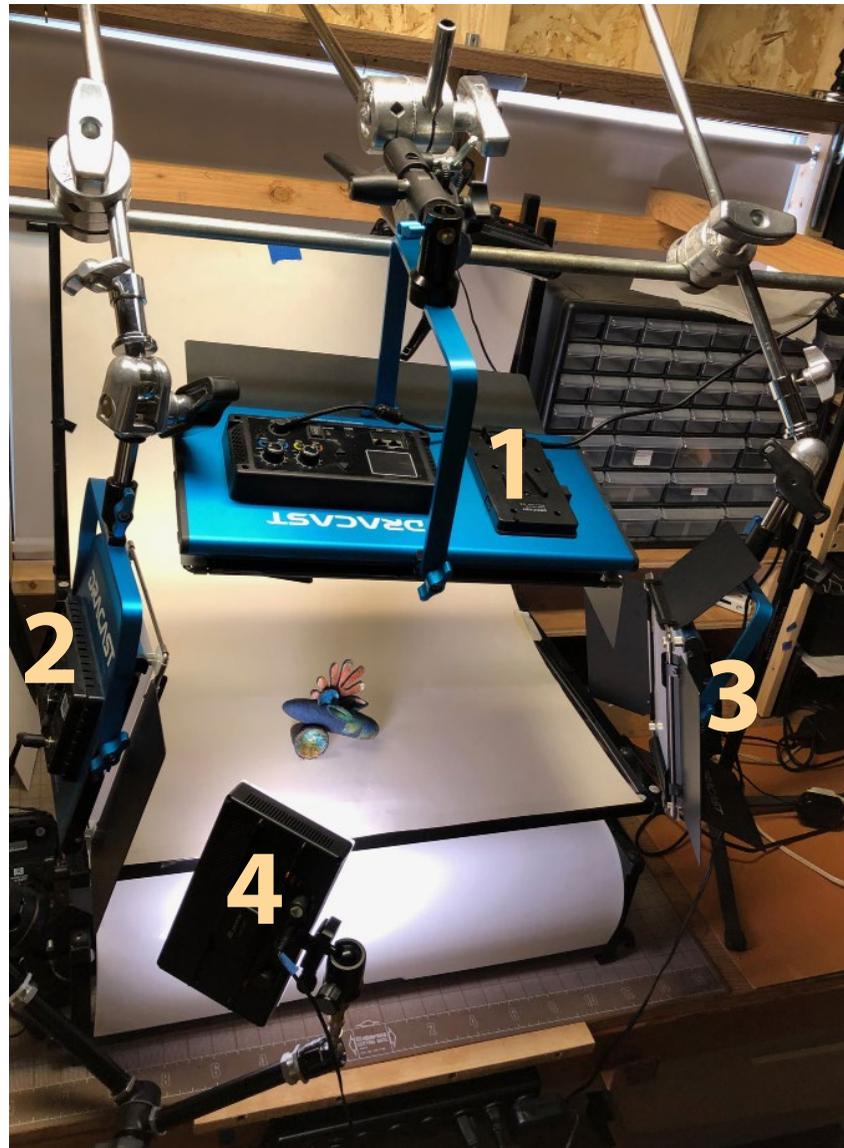
The book is self-published by the author, so you won't find it on Amazon. You can purchase a copy directly from the author at [www.edition-winterwork.de](http://www.edition-winterwork.de)



# Jewelry Photo Tips & Tricks

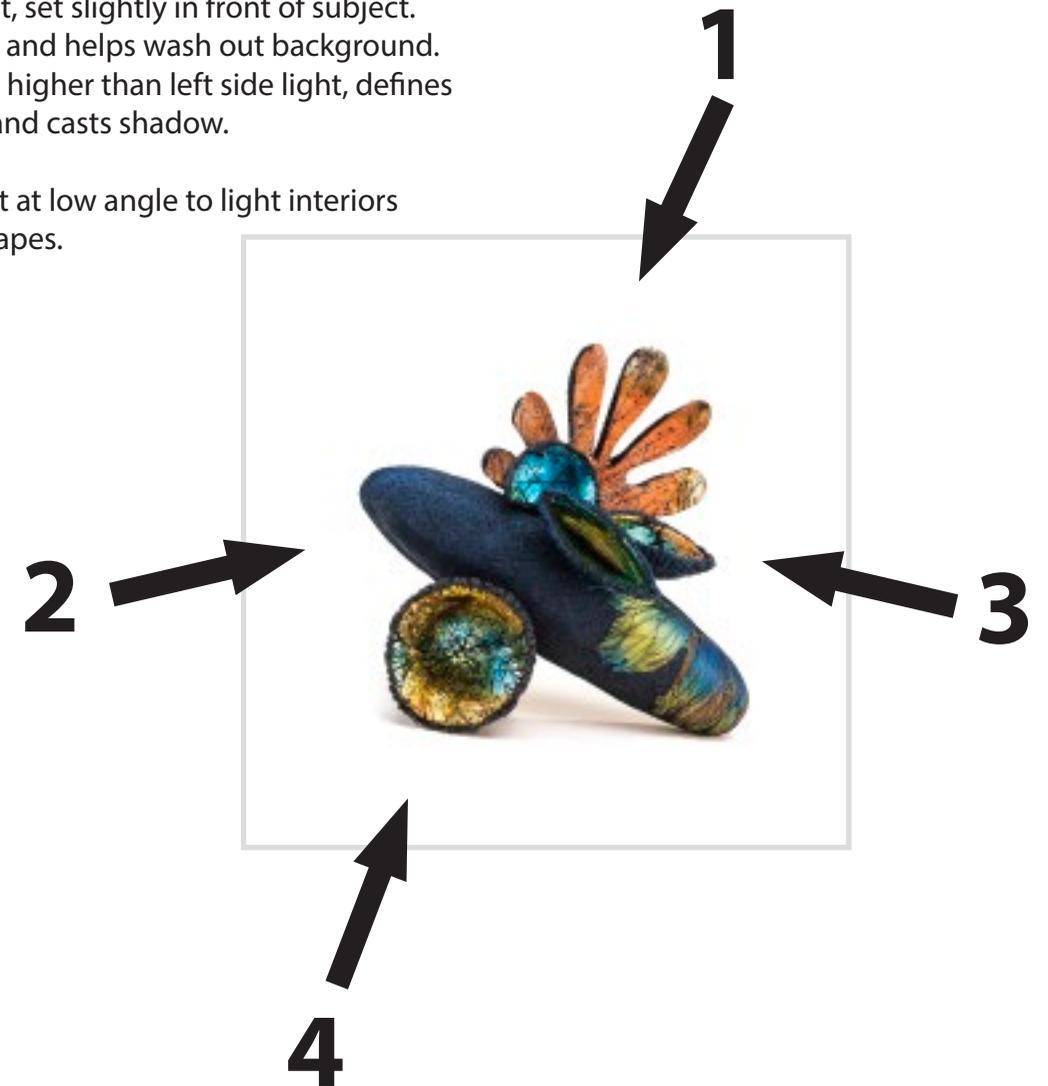
## 4 Light set up

How the cover image was photographed



This four light set up will work with any type of light sources.

1. Top light set slightly in front of subject and angle toward the background. This lights the top of the subject and helps model form. Washes out the white background.
2. Left side light, set slightly in front of subject. Lights subject and helps wash out background. Brightness set lower than Right side light.
3. Right side light, set slightly in front of subject. Lights subject and helps wash out background. Brightness set higher than left side light, defines subject form and casts shadow.
4. Front light, set at low angle to light interiors of concave shapes.



# TOOL TIPS WITH BRAD SMITH



## FINISHING PIERCED PATTERNS

After sawing patterns there's always a little cleanup to do, and the smaller cutouts can be a challenge. 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 wanting even smaller files. I couldn't find them even 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 (or cutoff wheel) in the Dremel or Foredom.

Be sure to wear your safety glasses when using this tool. A flake of steel in your eye makes for a bad day.



## MAKING FILIGREE WIRE

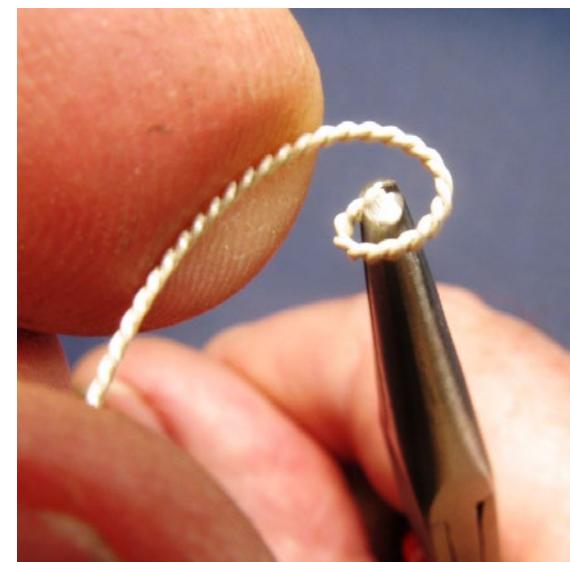
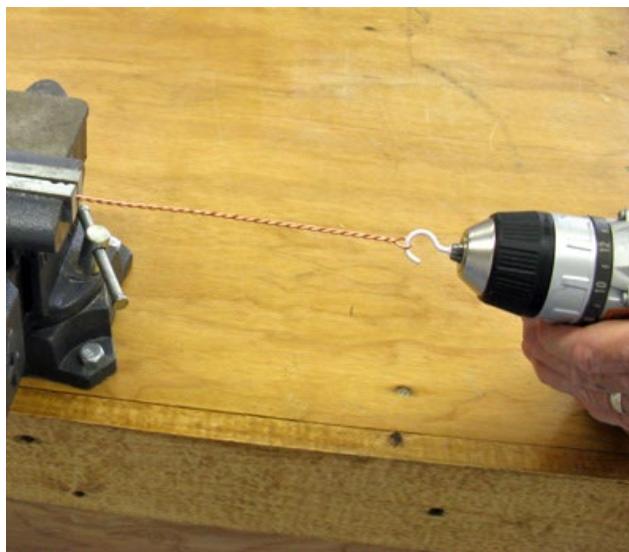
Making wire for filigree is quite simple. Take a double strand of 24-26 gauge silver wire, twist it tightly, and then flatten it a bit. While the basics are straightforward, here's a few tips that will quickly make you an expert with filigree.

Filigree looks best when the wire has a very tight twist. The way I do this is to start with dead soft wire and twist it until it breaks. It always seems to break on one end or the other.

I like to use a screw gun, although a Foredom also works well. You'll need a small hook in the spindle, either a cup hook from the hardware store or a nail that has been bent into the shape.

Be sure to keep a little tension on the wires as you twist. Then to get a real tight twist, I anneal the wire and twist it a second time until it breaks.

The final step in prepping the filigree wire is to flatten it slightly with a planishing hammer or rolling mill. The amount of flattening is a personal preference. I like to reduce the diameter about 25%. The wire will be quite stiff at this point, so it's best to anneal it again before starting to make the filigree shapes.



*Work Smarter & Be More Productive With Brad's "How To" Jewelry Books*  
[Amazon.com/author/bradfordsmith](https://www.amazon.com/author/bradfordsmith)



# ASK BETSY

## Got a metal question?

Get an answer from the  
Metal Arts Society of Southern California  
[askmassc@gmail.com](mailto:askmassc@gmail.com)

**Q: I get some great colors when I use heat on my copper pieces, but I can't seem to keep the vibrant colors when I work or seal the metal. Is there something I can use to retain these bright colors?**

A: There are entire books written about patinas---thousands of chemical formulas, numerous application techniques, and many questions about creating and retaining them. Patinas are thin layers of tarnish or oxidation that form on the surface of metal from chemical or heat treatments and are subject to change from abrasion, continued chemical action and exposure to the elements. They are not permanent, as they do not permeate the metal, but rather reside on the surface. Their stability can be increased by using a sealant, but when you talk about colors fading, that will happen. The colors you get are a result of light refracting off the surface, and when you place a layer of sealant, no matter how clear, you cut down on the amount of light that can reflect and therefore the colors will appear more muted.

The more subdued colors will last longer and will not be as affected by the addition of a cover coat. They will also last longer if applied in recessed areas which have been roughed up a bit so the metal has some "tooth". And the less you contact the areas after application, the longer they will remain relatively stable.

If you want bright colors on metal that aren't going to change or fade, it's better to use a more permanent medium such as enamel or resin. But patinas can add depth and interest to your work, so don't be afraid of letting nature take its course.

And keep sending your questions about metals and jewelry making to [askmassc@gmail.com](mailto:askmassc@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](http://www.massconline.com). Click the "Video Library" link on the home page.



## PETSMITH

Godzilla is our petsmith  
Firebreather, made of metal  
Ruler of the Iron Clown  
Shadow lurker  
Presider over  
the den of creativity  
Godzilla is our petsmith

2Roses

Got a petsmith you share your studio with? Tell us all about it and don't forget the pics, to [john@2Roses.com](mailto:john@2Roses.com)



# CALL FOR VOLUNTEERS!

MASSC volunteers are the people who help make all the good things happen and make lots of connections in the process. Would you like to get involved in

- newsletter
- events

Work along side MASSC's seasoned Committee Chairs who will show you the ropes and help you get started. Make new friends and learn new skills.

Email [massc.president@gmail.com](mailto:massc.president@gmail.com) to get started!!

## RENEW YOUR MASSC MEMBERSHIP

- Promote your work and on the MASSC website
- Promote your events on the MASSC website and newsletter
- Get priority seats for all workshops
- Member discounts on events
- Access to the MASSC video library

<https://www.massconline.com/join/>

### Did your email change?

Don't miss your MASSC newsletter and workshop announcements.  
update your email to: [join.massc@gmail.com](mailto:join.massc@gmail.com)

## MASSC BOARD OF DIRECTORS

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

MASSC Instagram: [@metalartssociety](https://www.instagram.com/metalartssociety)

MASSC on FaceBook: <http://www.facebook.com/groups/134035216002/>

MASSC serves the needs and interests of Southern California artists working in metals and provides an environment for the exchange of information, instructional workshops, demonstrations, lectures, and panel discussions.

Annual dues Jan1- Dec 31 Regular Member \$30 Dual \$45 Full-time Student \$20.

Membership forms are available at [www.MASSConline.com](http://www.MASSConline.com)

### MASSC Vision Statement

Shaping the future by preserving metal art heritage, discovering new methods while sharing our knowledge and resources.

### MASSC Mission Statement

To educate the Community, inspiring and challenging those who seek excellence in jewelry and metal arts, while providing educational, visual material and experiential connections.

### MASSC MEMBERSHIP BENEFIT

# 10% Discount!!

on all list priced tools and supplies  
(except fine sheet metals, findings and fine wire products.)  
**Tevel says** "After you obtain a price from another supplier,  
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