

NEWSLETTER

MARCH MASSC WORKSHOP
FASHION SECRETS

METAL ARTS

JANUARY WORKSHOP

SOCIETY OF SOUTHERN CALIFORNIA

Jan Feb 2014

METAL MESH

WITH LEGENDARY SHOW BUSINESS DESIGNER MICHAEL SCHMIDT



Michael Schmidt

Michael Schmidt is an internationally recognized clothing and jewelry designer working primarily in the entertainment industry. Based in Los Angeles, his clients include Madonna, Cher, Lady Gaga, Rihanna, Fergie, the Black Eyed Peas, Steven Tyler, Deborah Harry, Ozzy Osbourne, Tina Turner and many others. In 2013 Michael received international attention for his creation of the world's first fully articulated 3d printed gown, designed and executed for burlesque icon Dita Von Teese. The gown was seen by over one billion people on six continents as is now installed at the Museum of Arts and Design in New York.

His works have appeared in books, videos and album covers by photographers Annie Liebovitz, Steven Meisel, David LaChapelle, Greg Gorman, Herb Ritts and Francesco Scavullo.

Michael designs an exclusive collection of jewelry, clothing, bags and furniture for the luxury goods firm Chrome Hearts, a collaboration which began in 2001. He also frequently creates pieces for the designer Jeremy Scott.

A number of his pieces have been included in museum exhibits including the Metropolitan Museum of Art's costume institute in NYC, Los Angeles' LACMA, the Pasadena Museum of California Arts and the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio.

The Michael Schmidt jewelry collection, a grouping of pieces which are hand made in Schmidt's Los Angeles Studio, are an extension of his work in a variety of unusual techniques and materials developed for his entertainment industry clientele as seen at www.michaelschmidtstudios.com.



**Saturday March 8, 2014
11am – 6pm**

Metal Mesh Workshop

Michael Schmidt Studios

Downtown Los Angeles Arts District

Michael Schmidt Studios is shutting down studio operations for an entire day to invite you into the exciting world of Fashion and Jewelry Design. Workshop Attendees will have the unique opportunity to work with entertainment wardrobing and jewelry designer, Michael Schmidt, in his personal studio. This is a great opportunity for students and designers with questions relating to the entertainment industry.

Michael will show participants how to fabricate a stainless steel metal mesh jewelry piece from his jewelry collection, using techniques and materials developed for his entertainment industry clientele. Metal Mesh, a cult classic fashion material is incredibly versatile; the process of linking

and unlinking this unusual material can be applied to a wide variety of machined fashion mesh materials including Swarovski Crystal Mesh. In the industry these meshes are usually affixed by sewing or gluing, which stiffens and ruins the wonderful articulated quality. The process of unlinking and relinking yields a seamless and finished edge, useful when applying this material not only specifically to jewelry but to an endless variety of accessories and clothing. This process of linking each tiny set of prongs along seams in the design is for the detail oriented and patient among us. Sharp vision and/or the use of an optivisor is recommended as the size of the machined prongs are very small.

The map for the pattern has already been created and worked out. Participants will be given the materials and walked step-by-step through the production of a Stainless Steel Metal Mesh piece from Michael's jewelry collection. At the end of the day attendees will leave with a completed Michael Schmidt bracelet and a swatch of extra mesh to practice their own design.

There are only 16 spaces available in this special workshop and placement is by lottery.

Email: angelaroskelley@gmail.com to enter the lottery for this workshop.

Registration Deadline February 7, 2014. Email notifications sent the following Monday.

Members: \$200 Non-members: \$230 (kit included)

Kit includes lunch and all tools materials. Bring your own optivisor.

Participants will leave with a Michael Schmidt bracelet (retailing over \$500).



President's Message

As Christmas time approaches, there are certain jobs that will only get done during this season. You will find me getting out my silver salt and pepper shakers, my silver sugar bowl and creamer and my vintage silver candles stick holders. All of these items grace the holiday table. Once on the counter, the silver polish and soft rag follows. In times past, I use to clean my mother's silverware with Wright's Silver Polish, at the beginning of every Christmas vacation. Then chemical dips came on the scene (for the general public) and you didn't have to wipe the polish on, wait, then wipe the polish off... the tarnish disappeared in an instant. Pretty cool? ...well actually NO. I recently read an article regarding the use of chemical dips and other methods to clean silver and thought I would share some of its' points. As stated on Jeffrey Herman's webpage (<http://www.hermansilver.com/care.htm#Chemical%20Dips>) "Chemical dips, such as Tarn-X, (see the results here) work by dissolving the tarnish on an object at an accelerated rate. Dips are used by silver restorers, when heavy black tarnish cannot be removed with liquid or paste polishes. Chemical dips are wiped over the object with a cellulose sponge or cotton ball, as submerging the piece for long periods will remove factory-applied patinas and cause pitting of the object's surface. These surface defects will act like a sponge and more readily absorb tarnish-producing gases and moisture. The object may then require professional polishing to restore the original finish"

Here are just a few of the tips that were listed on the page.

- "Use untreated cotton gloves or form-fitting nitrile gloves when handling silver – finger prints contribute to tarnishing.
- Cleaning silver in a dishwasher is not advised, as the heat and harsh detergents will eventually whiten the silver, causing it to require professional refinishing. In addition, dishwashers can cause blades to explode out of hollow-handled knives
- Hand wash the pieces with a non-lemon-scented phosphate-free detergent and dry them immediately to avoid spotting.
- Salt is extremely corrosive to silver; always empty shakers and wash them when not used on a regular basis.
- If your objects contain wood, ivory, mother of pearl, felt, etc., apply two coats of Renaissance wax. Let each coat set for 30 minutes, then buff with a paper towel. This archival quality microcrystalline wax will seal these components and help prevent them from rotting and drying out.
- Toothpaste should NEVER be used as a silver polish. Some toothpastes contain baking soda or other ingredients which are much too abrasive; even trace amounts can cause serious damage. Use polishes that are specifically formulated to remove tarnish from silver.
- IMPORTANT! When removing tarnish, always invest more time using a gentle silver polish over getting quicker results with a more abrasive silver polish."

Most likely, many of you are already familiar with these tips. For me, I like to be reminded, ergo... the content of my message.

Diane

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MASSC web site: www.massconline.com

MASSC Newsgroup: 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. Please add \$20 to your annual dues if you would like to receive a printed copy of the MASSC newsletter. All others will receive the newsletter via email. Membership forms are available at www.MASSConline.com

Tessellation Workshop

with Julia Woodman

By Trudy Adler and Virginia Hyatt

When I hear the word “repetition” I think of practice, practice, practice – which we all do in the quest to perfect our jewelry-making skills. Who knew that “repetition” is also an amazing art form used in tessellation. A group of the MASSC members descended on Saddleback Community College located in Mission Viejo, CA for an amazing class with Julia Woodman. Her work is breathtaking.

Julia is an accomplished artist with the distinction of a “Master Silversmith” certification from Finland...and mind you she was the first American. She has studied with Faberge masters learning their skills. She has essentially moved forward an art form that is not only unique but relatively unknown. We were lucky enough to spend the weekend learning from her.

What is tessellation in our jeweler’s frame of mind? Tessellation uses repetitive shapes to create forms in an eye-catching way perfect for use in jewelry designs.

Using shapes such as squares, triangles and circles, you can put them together in a way, which can highlight both the positive and negative space. The Japanese are well known for using this “negative space”. Utilizing negative space also helps to make the piece lighter. With Julia’s fun names such as “honeycomb”, “cocklebur”, “barnacle”, “pine cone”, “birds of a feather” and a host of other names, the use of tessellation gives one the ability to create such eye-appealing shapes.

Continued on page 5



A variety of tools are used in the process...they include files, soldering equipment, punches, hammers, designer's blocks and others you probably utilize today.

What was helpful and an "ah-ha moment" to the attendees were the tools you could create yourself. You need something to hold your shapes together as you solder them and then add further pieces to your initial shape as it begins to grow. Julie showed us how to use wire coat hangers to make a type of (I will call) a soldering bobby pin. Free wire coat hangers are right up my alley and who does not love a bit of ingenious homemade tools? {Picture 4}

The Roper Whitney Punch No. XX hand punch plus base was a new tool to many of us. This tool can be used to create "holes". These holes were not only so the tessellation piece could be soldered onto a tube, but also as a decorative means. (Now on my Santa wish list). {Picture 5}

Two other essential tools that are heavily utilized are the dapping block and the designer's block/swage. These tools create uniformity as your individual shapes are made. The picture depicts another tool that was used for circles that were hammered into a ripple effect. Two pieces are shown on top of each other showing the uniformity of the individual components. When placed "one ripple off" of each other it creates the beginning of a "honeycomb" effect. The sides that touch are soldered together. The negative space creates an air to the piece and helps with the weight. {Picture 6}

Once you have your formed pieces the soldering process is a building block effect. Cut your shapes, solder two pieces together and then continue to add units and solder them to the initial piece to the size you wish. The pictures depict individual (2) components ready to be soldered together, then a picture of the honeycomb effect once multiple 2x components have been soldered to each other. {Picture 7} {Picture 8} {Picture 9}

Tessellation Samples Repetitive Form



Picture 4. Homemade tool

Julia uses tessellation in her artistic designs in the handles of spoons. (Even her sketches are beautiful). The simple use of repetition creates a stunningly beautiful handle. Her designs are of museum quality.

Look around for the simplicity of repetitive patterns and see what you can create.

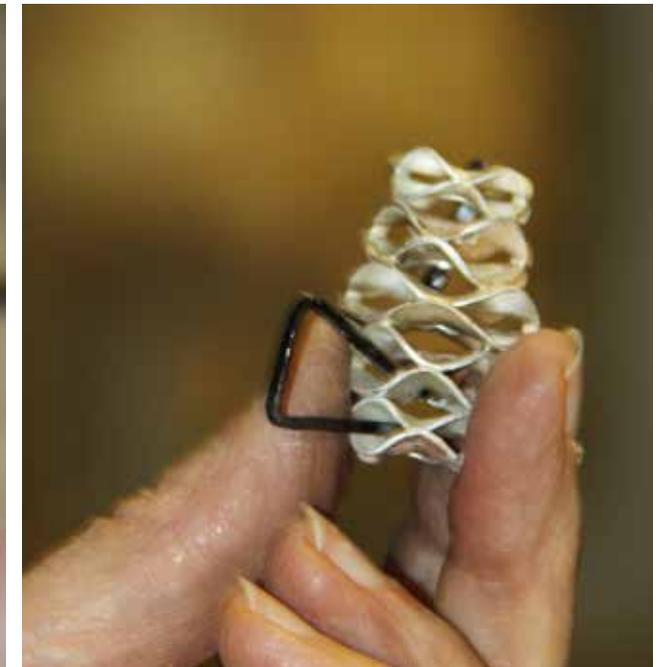
It was a joy to meet such a fascinating lady. For more information, see her website at: juliawoodman.com/juliawoodman.com/My_Gallery.html.



Picture 5 Roper Whitney Punch



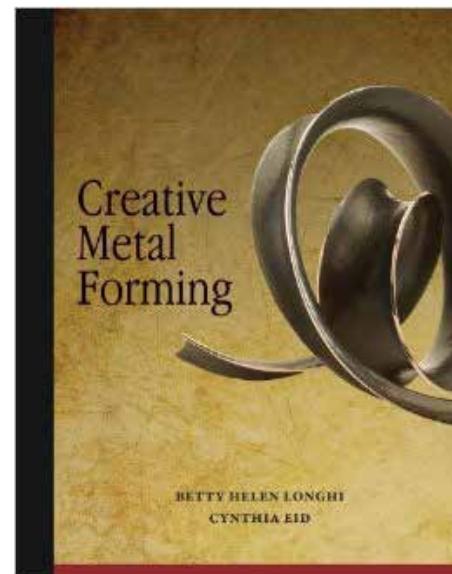
Picture 6 Dapping Block



Pictures 7, 8 & 9 Soldering the Tessellated Form



Crafting human form in recycled objects defines Colombian artist Federico Uribe's salvaging act of re-discovering use in things abandoned. Uribe randomly selects material ranging from keyboards, coins, locks, dominoes, padlocks, paperclips, plastic fruits etc to transform them into beautifully shaped female torsos with enticing sensual presence.



Creative Metal Forming by Betty Helen Longhi & Cynthia Eid

A comprehensive survey of the ways to form sheet metal. The 256-page text covers a huge swath, from a basic dapped disk through synclasting, anticlasting and spiculums to a raised vessel. Creative Metal Forming includes 35 detailed exercises to explain the basics and as well as advanced nuances of each category. Metalsmiths Michael Good and Nancy Linkin have each contributed demonstrations of their forming techniques.

Betty Helen Longhi - Creative Metal Forming - 2014 Workshop Series

Betty Helen Longhi and Cynthia Eid have co-authored the book, Creative Metal Forming, a comprehensive text that covers a wide range of forming techniques including Synclasting, Anticlasting, Spiculums and Transitions as well as raising and decking (a process for soldering together two or more formed pieces of metal to create a hollow object). To accompany the book, Betty Helen Longhi is offering a series of workshops that will address some of the more important subjects in the book. The workshops will be three days in length and offered once a month from January to April. Each workshop will relate to one or two chapters in the book. By doing the exercises in each chapter, students will gain an understanding of the relationship between technique, tools and resulting forms. Using one hard tool, usually a hammer, and one resilient tool, a wood or plastic stake, one can rapidly form flat sheet metal into three-dimensional forms. These skills will be applicable to making both jewelry and

sculpture. There will be opportunity to use the forming exercises to make a few finished pieces.

The workshops will be held at the Sawtooth School for Visual Arts
251 N. Spruce Street, Winston-Salem, North Carolina, 27101; 336-723-7395
Contact: Sarah Stine www.sawtooth.org

Cost of individual workshops: \$425
There is a discount of \$100 to purchase the entire series at once.

Workshop #1 Synclastic Forming
- January 24 to 26 2014

Workshop #2 Anticlastic Forming
- February 21 to 23 2014

Workshop #3 Transitions, Torquing, and Multi Shells – March 21 to 23 2014

Workshop #4 Spiculums
- April 11 to 13 2014



Norma Paley

My love affair with the arts started early in life. After receiving my degree from Hunter College in New York, I continued my studies with numerous classes and workshops in various disciplines. Whether the forms are abstract or figurative, the tactile and dimensional characteristics of the mediums of clay, fiber and metal have always been a fascinating challenge. Recently, all of my studio time has been devoted to designing and fabricating jewelry.

It's hard to pin point where my inspiration comes from. It is often a tree or a plant that I find intriguing. Sometimes it is a theatrical or musical experience that finds its way into a design. A visit to LACMA or another museum is stimulating. I love doing pieces that tell a story.

For the last year or two I have been working with metal clay. Before I tried it, I didn't think it was something I wanted to try but after working with the bronze metal clay I changed my mind. Sculp-

ture has always been a favorite way to work in ceramic clay for me. I found that could use some of the same techniques with the metal clay although on a much smaller scale. I can also use many of the same jewelry techniques soldering, sawing and finishing. It's creative, challenging and fun. There is so much to learn about the making of jewelry that it never becomes old hat. When one way is no longer interesting, there is always another. The MASSC workshops have opened so many doors for me in the past. I hope everyone has a chance to benefit from them as much as I did.

Fortunately I do not have to make a living from the sale of my work. In the past I was partner in a gallery and sold my work there. At this time I do commissions and have an annual studio sale. My happiest time is working in the studio which I share with my daughter Laurie.



Chattering Birds & Flying Babies

by Cheryl Lommatsch



Fly, Baby Fly!



Reliquary Baby



A Bird of Few Words



For many years I have desired to weave a consistent thread within pieces that I create — something like a Jeopardy category: “Things Having to Do with Wings.” This theme has offered me the challenge of constantly stretching and reaching and pushing the boundaries of my imagination — turning anything and everything into a “bird-creature” somehow. This thread has made an amusing game for creating each piece and has allowed me the freedom to be playful and silly, making each step a joyous adventure.

My work has become about reclaiming, reinventing, and re-envisioning. Each sculpture requires bits and pieces of “this-n-that” to become something far removed from where it originally began. Studio playtime becomes aligned with putting an intricate puzzle together: fun and challenging, though rarely easy. The element of problem solving becomes the really exciting part of my process. Each piece requires a challenge that keeps my own interest and focus upon the project itself.

The four pieces featured here are evidence of hours of studio playtime and plenty of growth opportunity. The two flying babies, “Fly, Baby, Fly” and “Reliquary Baby,” originated from an idea that had been percolating in my head for many years but required that I learn techniques concerning lost wax casting methods. Each doll baby displays elements of lost wax casting, direct casting, and cuttlefish casting. All three of these processes revolve around the use of molten silver.

The two bird sculptures “A Bird of Few Words” and “Chatterbox Bird” feature beaks that move through a simple hand motor mechanism called automata. One of my favorite teachers, a gifted wood-worker named Fred Rose, introduced me to automata years ago while I was working on my master’s →

Tools & Materials

Birds:

- Apron
- Aviation shears/tin snips
- Basswood: block
- Brass rods
- Chair leg spindles: vintage
- Doll eyes: vintage
- Gloves
- Hardware cloth: 1/4" & 1/2"
- Hardware: odds & ends
- Jeweler pliers
- Jeweler's snips
- Metal strips: brass, 1/8"
- Micro-screws
- Mussel shell: cut in half
- Piano parts
- Plumbers torch
- Protective eye wear
- Rivets: brass
- Screws: brass, small
- Small drill press & bits
- Solder
- Steel plumbers tape
- Toy train tracks: vintage
- Tweezers
- Wire: 22-gauge

Babies:

- Apron
- Bisque doll: small
- Brass rod
- Crucible
- Cuttlefish bones
- Drill press & bits: small
- Flask
- Gloves
- Hydraulic press & plastics & rubbers for pressing
- Investment
- Jeweler's rivet hammer
- Jeweler's saw & 2/0 saw blades
- Jeweler's tube cutter
- Lost Wax Casting supplies
- Masonite/Plexiglass
- Nickel tubing
- Protective eye wear
- Texturing tools for metal/etching bath of ferric chloride
- Wax: carving wax, sprue wax & sticky wax

degree at California State University, Long Beach. As the daughter of an engineer, I was fascinated with the idea of animating my bird sculptures, yet it took 10 years before the ideas surfaced into my consciousness to add this exciting element of deliberate playfulness to be included in my work. The element of movement and the requirement of having the viewer turn the crank to engage and interact with the piece creates another layer of interest and intensity within my pieces. It is extremely satisfying as an artist to watch someone become mesmerized as they quietly play with one of my sculptures.

Technique

For the two flying babies, I began with a drawing of which elements to cast in silver and what the encasement for the bisque doll would require for shape and surface design. The cuttlefish wings of both pieces required that I carve wing shapes into two pieces of cuttlefish and pour molten metal into the cuttlefish molds. These molds are only useable once, so these wings are truly one-of-a-kind. The bird mask for "Fly, Baby, Fly" was carved from a block of green carving wax that I sprued and invested and burned out. The molten metal was then forced into the cavity in the investment material through centrifugal force. (These methods are usually taught in beginning Lost Wax Classes and workshops.)

The torso encasements of both dolls require two metal plates that have been etched (these are nickel silver) and a die to be cut out of wood or plexiglass that has a loose outline of the bisque-doll-shape cut into it. The two metal plates are annealed and then placed on top of the die, and hydraulically pressed to create two

protruding areas that fit around the bisque doll that allow you to envelop and cocoon the doll within two metal plates that are then separated using numerous tube rivet spacers and rivets. When working with the spacers and rivets, you must also plan to insert the wings and legs within your design as you rivet the two plates together. The dolls' odd legs can be attached to the spacers by soldering rings onto them before you rivet the spacers into their correct positions.

For the two birds, there are basically two techniques and approaches involved, although the mechanisms for their beaks are very similar. "A Bird of Few Words" is created from a solid block of basswood. With a band saw and an arbor-tech wood carver, I created a rounded head and neck area. Using a Forstner drill bit, I drilled a 1-inch hole and inserted a toy doll eye in the socket. The other eye is a photo of a doll eye where I created an encasement for it using my jewelry-making skills. The beak is made of two pieces of wood that were individually shaped. The top beak is static and fits into a hole that was drilled below the eyes. The lower beak is mounted to move between two pivot rivets that are inserted into a small piece of metal on each side of the beak.

A simple mechanical mechanism was created using a U-shaped piece of metal that was drilled on one side for the insertion of the crank that, when turned by hand, will move a wheel that pushes a free-floating dowel up-and-down that, in turn, moves the beak up and down. (You can find variations of simple motors such as this featured in automata books through Amazon and other resources.)

His legs are pieces of weathered chair legs. I created a simple mechanism using bent brass strips that I screwed into the under-



area of the basswood block, which holds the legs in place using long brass rods that insert through the legs via rivets and micro-screws. His feet are pieces of vintage piano parts that have been reconfigured to become toes. I used a peg system to attach them to odd scraps of the chair legs. His wings are reconfigured piano parts.

For "Chatterbox Bird," I began making a collar out of steel plumber's tape. Using 1/2-inch hardware cloth, I created a head and torso area that is stabilized by the collar.

I built another metal crankcase for the mechanism and attached it with plenty of steel wire to create a stable base for the entire piece. His eyes are pieces of hardware and one vintage doll eye, again attached with wires. His top beak is a piece of mussel shell that has been drilled near the top edge and attached to the hardware cloth for stability. I made the lower and upper beak from brass sheet metal scraps, and attached them with a long piece of brass rod as a pivot rivet. Using the same crank-system that I used for "A Bird of Few Words," I devised a crank that turns a wheel and that has a free-riding rod that pushes the lower beak up and down with the movement of the wheel.

His legs are simply pieces of wood that have been inserted into two copper bezels that were soldered onto a metal sheet and attached to the crank box. Vintage piano parts were pegged onto the wood legs to create his knees, shins, and feet. His wings are pieces of discarded toy train tracks. ❖

Cheryl Lommatzch is a metal artist, sculptor, and painter who lives in Laguna Beach, California, with her Cairn terrier, Carrie Ann Marie. She teaches metal art and enameling classes at Saddleback College in Mission Viejo, California, and envisions workshops in her home. To see more of Cheryl's work, visit her website at cheryllommatzch.com. She may be reached by email at cheryl@cheryllommatzch.com.

CALLS FOR ENTRY

Soulcology; An exhibition in Metal Guilford Art Center call for submission. Fine metal work for juried exhibition. Awards. Submit up to three images. Juror: Robert Dancik, Deadline 4-11-2014. Exhibit Dates: June 6-July 27, 2014. www.guilfordartcenter.org for Prospectus.

Soulcology (n): a word to describe the emotional and psychological component of how personal lives affect an artists' work, design, and process. This show will express the rejuvenation that occurs from life's distractions. This awakening brings us to new places in our minds and therefore transforms the work in many ways. Creating a new body of work with a new sense of self and awareness in mind and hand.

Contact Information:
Guilford Art Center
info@guilfordartcenter.org
203-453-5947



“Play That Funky Music!”

You hear a piece of music and it sends you back in time. Suddenly, you remember situations, sights, smells and certain people as if it happened yesterday. What is the relationship between music and craft? Are there craft pieces that relate to favorite songs? How about a vase made while listening to opera? A table inspired by hard rock? Footwear to go with Lady Gaga? What are the lyrics that draw you in and inspire you to create?

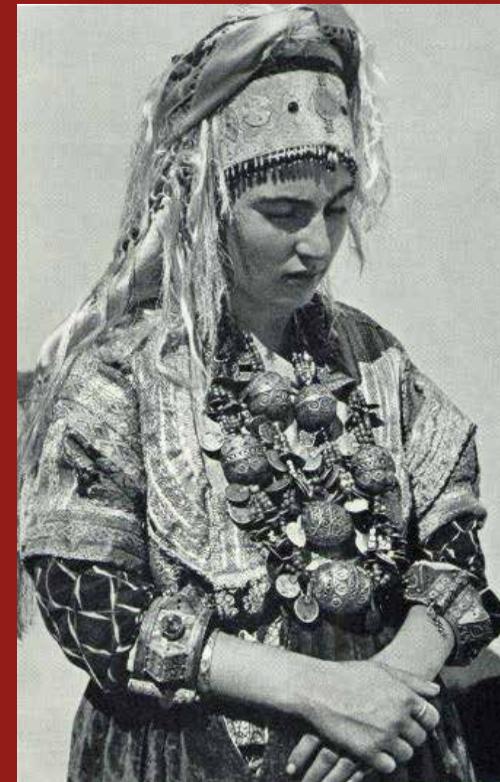
This crafthaus online exhibition is looking for craft work in all media relating to music in all its forms. No entry fee.

Please submit:

- Up to 5 images, jpg/jpeg formatted, clearly identified/labelled.
- artwork information list (title, media, measurements, website info, photo credits).
- Brief artist statement (under 300 words) as it relates to music and your work.
- A link to youtube, a website or audio

<http://crafthaus.ning.com/profiles/blogs/call-for-artists-play-that-funky-music>

Brigitte Martin
crafthauseditor@live.com



2014 Morocco Jewelry Tour

Enjoy the Amazigh (Berber) Culture of Morocco as we travel through Marrakech, the Atlas Mountains and Sahara on this unique holiday with renowned jeweller Dore Stockhausen exploring traditional techniques such as enameling, niello, filigree and casting. Visit historic and

private collections, including the Tiskiwin Museum, Yves Saint Laurent's collection at the Musée Berbère and explore the workshops, market souqs, artisans and traders. Develop your own design concepts inspired by the natural landscape, Islamic Art, African and Amazigh Culture, with the aim to create one wearable piece en route. 19 May – 1 June 2014, limited places available. For more Info or to book a place visit our website: <http://culturaltoursmorocco.com/jewellery-tour-with-dore-stockhausen/>

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MASSC Video Library Now Available on DVD

The MASSC video library currently has 19 videos on DVD of past workshops that members can check out. These DVDs are direct videotapes of actual workshops and have not been edited. Watching a MASSC workshop video is akin to being there in person.

Workshop Videos Include:

NEW - Pauline Warg- Carved Bezels

NEW - Jillian Moore - Resin in 3D

NEW - 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.

Upcoming MASSC Events

Jan 18th & 19th, 2014

John Cogswell Stone Setting
at Pasadena City College, Pasadena

Board Meetings:

Mar 2, May 6, 2014 Regular Board Meeting

Did you change your email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Jan Reimer at rreimer@socal.rr.com

STUDIO TIPS & TRICKS

by 2Roses

A Handy Van Cleef & Arpels Workshop Tool

The recent Van Cleef & Arpels show at the Bowers Museum revealed more than spectacular jewelry. Tucked in between all the bling were nuggets of information about how VC&A created some of the magic. One of the things we picked up on was a traditional workpiece holder for small parts that all VC&A jewelers make for themselves. Its exceedingly simple yet very functional, and of course we ran right home and made couple for ourselves.

We used standard brass "U" channel available at most hardware and hobby stores.

1. Cut two pieces of channel 2.25 in long.
2. Drill the channel to pass a small bolt.
3. Solder a nut that fits the bolt into each end of the channel.
4. Cut to strips of wood to fit into the channels. We used Douglas Fir but almost anything will do
5. Screw the assembly together and its ready to use.

