

MASSC Election Committee News



MASSC Election of Officers Ballots
electronically submitted to members

Nov 1, 2017

Voting deadline

November 15, 2017

The following MASSC members have stepped forward to run for the MASSC Elected Board positions.

The two-year term of office begins January 1, 2018 through December 31, 2019.

For President:	Angelina Smith
For Vice-President:	Erin Proctor
For Treasurer:	Toni Federe
For Recording Secretary:	Betsy Manheimer
For Corresponding Secretary:	Jennifer Polson

Others stepping up for non-elected volunteer positions:

John Rose – Video Recording
Marta Bialy – Hospitality Chair
Kiki Gerardo – Fund Raising Chair

See page 3 for candidate statements





Diane Weimer

PRESIDENT'S MESSAGE

Yuma Symposium

February 22rd - 24th, 2018

According to the website..The Yuma Symposium is a series of demonstrations, lectures and slide presentations given by both internationally recognized and emerging artists who have demonstrated unusual talent in metals, ceramics, woodworking, printmaking, furniture making, and other art endeavors. Activities include an exhibit of work by presenters and a student show, the National Saw, File, & Solder Sprints, the annual pin auction, shopping along the main street in Old Yuma and eating in Algodones, Mexico. A fiesta and dance on Saturday night is also a part of the festivities. LaVerne Christenson, the MASSC former treasurer, and I travel to the Yuma Symposium which begins on Thursday, Feb. 22, 2018. We pull up to Lute's Casino for registration, and a social gathering complete with the traditional pin swap. That happens from 3:30 - 6:30 p.m. at Lute's Casino, 221 S Main Street. Slides and informal introductions of the presenters will follow at 7 pm.

In preparation for the pin swap I like to start in October or November to make my 35 pins. I am partial to making animals. I have made a coyote, scorpion, armadillo, javelina, rearing horse, wolf, and this year I am making a raven.

My process is very methodical. I begin by cutting out a model in copper and sending it to Dar Shelton at Sheltech in New Mexico,



so he can make me a pancake die. I use the pancake die and my Bonny Doon Hydraulic Press to make my ravens. Once cut out I form them using the end grain of a piece of wood, smooth them on the face of a hammer and then I am ready to solder on the pin. Using a ball bur I create a divit for the head of the pin. Once soldered I am ready to powder coat the ravens.

A couple of weeks ago it was my privilege to take Rachel Shimpock's powder coating class at Ruth Shapiro's house in LA. The last time I had done powder coating was with Michael Dale Bernard at LBCC in around 2009. It was great fun, but the set up Michael had was daunting for me to repro-

duce. Rachel's class taught me how to do the powder coating with minimal supplies and a toaster oven, if I wanted to sift the powder coat. She also showed us how to do it using a "booth" (a box from Home Depot wired up with the Craftsman's powder coating regalia.)

In preparation for the powder coating, I dutifully washed my ravens with soap and water and put on the sleeve earposts to protect the pins. Grabbing the raven pins with my cross locking tweezers and putting them in the oven at 400 degrees for 2 minutes that prepared them to "take" the powder coat. Once the two minutes was up, using my needle nose pliers I removed the raven and sifted my color on the surface of the raven, over a magazine page. Next, I put the raven back in the oven for 10 minutes. The powder coat was applied to both sides. Of course the backside isn't near as exciting as the front but I wanted it covered. I will finish them by putting a clear coat.

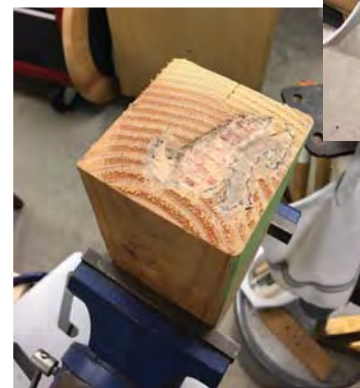
My final step was to secure them on a page of hard cardboard as that's how I carry them.

I remember last year as I entered Lute's Casino the air



was electric. The hum of conversations and people flitting from group to group to trade their pins was a hive of activity. I couldn't wait to share my javelinas.

For more information about the symposium go to www.yumasymposium.org.



For President Angelina Smith

I received my BFA degree in Jewelry and Metalsmithing from Cal State University of Long Beach in 2011. Since then I have worked for the past 6 years for the Jewelry and Entertainment Industries. I fabricate luxury jewelry and unique garments for Michael Schmidt, his studio, and his celebrity clientele.

I live in Eagle Rock and I have a private jewelry studio in the Jewelry District in Downtown LA where I create custom jewelry by appointment. For the past few years I have had the MASSC Vice President Program Chair position coordinating many workshops and tours of the DTLA Jewelry District for MASSC introducing members to varied jeweler services and suppliers.

For Vice-President Erin Proctor

I graduated from Cal State Long Beach with a BFA in Metals & Jewelry in 2009, and I have been working as a professional custom art jewelry maker and jewelry arts instructor for the past seven years.

I have been an instructor at the Sawdust Festival in Laguna Beach as part of their year-round Studio Arts Program since the beginning of the program in 2010. I am also excited to have recently opened my home studio in Westminster, CA to private and small group classes.

I have been acting as the MASSC Fund Raising Chair for the past year, and look forward to potentially playing a larger role in our MASSC community.

For Treasurer Toni Federe

I'm a retired software engineer with almost fifty years of experience in bookkeeping and accounting for tax accounting firms, and accounting software testing, installation,

training, and customization for medical and construction firms. I am a mixed media artist who dabbles in metalsmithing. I have learned so much and met so many wonderful people through MASSC that I feel it is now my turn to give back. I would be honored to be elected MASSC Treasurer for the 2018 – 2019 term!

**For Recording Secretary
Betsy Manheimer**

I have worked in silver and stones for almost <gulp> 40 years, first as a hobby and later as my sole business. I joined MASSC a number of years ago and have participated as a demonstrator at three Demo Days and conducted a workshop in fold-forming. I have decided it's time to step up to the plate and increase my participation by running for office, and I hope, through doing this, I can encourage others to consider doing the same in the future.

My goals as a board member include increasing participation of current members and bringing new folks into the organization so we can all continue exploring and enjoying the wide world of art metal.

**For Corresponding Secretary
Jennifer Polson**

A budding metalsmith, I joined MASSC some years ago at a friend's suggestion that I do so to connect to the local metalsmith community in order to increase my knowledge, gain experience and meet others with similar passion. I have previously served on the Board as recording secretary, keeping the MASSC board meeting

**WE NEED YOU
&
your GREAT IDEAS!!**

In addition to our election, there are several VACANT volunteer positions we must fill a few and have backup volunteers available: hospitality volunteers, workshop coordinators, workshop videographers, and hosting house just to list a few.

Please [click here](#) to view the volunteer descriptions, we want you to be a part of the planning side of our organization and welcome you to join us at our next board meeting.

Please contact ketarah.massc@gmail.com if you are interested in any of these non-elected volunteer positions.

**Attend our next Board Meeting:
Sunday, November 19, 2017
10:00 am – 12:00 noon**

Diane Weimer's residence
2111 Fanwood Ave., Long Beach, CA 90815
(562) 596-5841

"Volunteers do not get paid, not because they are worthless, but because they are PRICELESS."

Sherry Anderson



Edna Kuhta

Celebrating a Life of Creativity

Reprinted from July 2014 MASSC Newsletter

It is said in the creative life, that we are all standing on the shoulders of those who have gone before us. As one of the pioneers of the art jewelry movement on the West Coast, there are a lot of people standing on Edna Kuhta's shoulders. Edna's highly recognizable designs and concepts, pioneering in their time, have become part of the visual vocabulary of jewelry designers worldwide.



Often, artists only know each other by their work. But where did that work come from and who is behind it? In Edna's case, she was a very accomplished and recognized designer before she entered the field of jewelry. Edna was born in 1919, on Manhattan Island, New York City, of a Polish father and a Russian mother. Her father owned a clothing factory, so her early toys were fabrics, trims, buttons, and closures. This was also her introduction to fashion and style.

Edna was trained personally by fashion expert John Robert Powers, owner of the famous modeling agency based in New



York City. An enterprising young woman, Edna opened an innovative and successful beauty shop at age 19. This venture proved so successful that an executive at a little company called Revlon purchased it. Focused on new horizons and creative opportunities Edna moved to California in 1946 and started designing for the then emerging field of Art Jewelry.

Over the next 60 years Edna Kuhta left her mark on the world of fashion, jewelry and textiles. Having studied and worked internationally, the list of publications, exhibitions, awards and recognition featuring Edna's work is a long one indeed.



Ornament, Neiman Marcus, Vogue, Kopernicus University (Poland), Lapidary Journal, Royal School of Needlework (London), Lark Books, Haute Couture Societe, Macy's, Craft and Folk art Museum, the Mingei International Museum and the Los Angeles County Museum of Art is just a very short list of publications and institutions that have honored Edna's talents over the years.

Remembering Edna Kukta

Words from her friends

There were so many ways in which Edna captivated us. A brilliant and creative woman, ahead of her time in so many ways, she had a courageous spirit that was boundless. In her 30's she began arranging artist tours into various regions of Poland to purchase amber and other works. Edna was always willing to share and help, offering many alternatives and ideas. She was also instrumental in my meeting David Freda. She convinced me I needed to get out of the house and, due to David's masterful skills and work, I MUST attend his MASSC slide presentation and MASSC hollow core casting and enameling workshop the following two days. I originally had not intended to participate however, as usual, Edna made her magic happen. *Trish McAleer*

"Such an amazing woman. Small in stature but larger than life", *Fran Williams*

Edna convinced me to join MASSC back in the late 90s when I was just beginning to develop my voice. She was my muse, a fellow maverick in the field and so much larger than life. What I'll miss most of all is having conversation with her - about her passion for amber - about why my necklace didn't need a clasp - about her travels to Poland and Russia. It's the little things that bring on the tears of loss. It's also the little things that hold the best memories and make you so grateful that you were friends. *John Rose*



Members Share What's On Their Bench

Teri Brudnak

I like to work on several of these at a time. The glass painted eyes were done when I was working on the challenge exploring some fusing and reticulation. The little goddess on the upper left is a cuttle bone casting. The spiral shows up a lot in my work. Like in the piece to the lower right of it. It was reticulated over a bronze spiral wire and now I'm working it in the pitch bowl to give it more dimension.

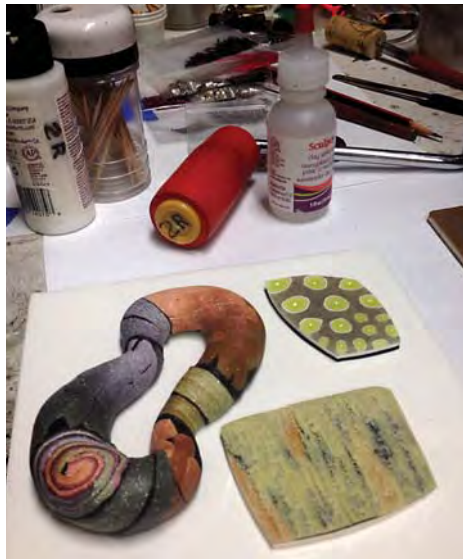
This is all the stuff I need to finish or it will be left in a box somewhere. The earrings on the right are Keum Boo experiments as I had never tried it before. It's lots of fun if you have the temp right!



2 Roses

We're preparing materials for several new workshops that we will be offering that combine metal working techniques and polymer clay. Shown are several polymer textures and effects for use in metal work. Left

Two brooches in progress. Top right: demo piece for new workshop combining polymer clay with metal. Bottom right: Woven ribbon technique brooch in progress.



Members Share Their Favorites Tools

Monica Branstrom

The Green Lion saw frame. Feels good in my hand (good balance), weighs 7 oz., easy to change blades, works for right-handed or left-handed people, and made in the USA. The handle is injection molded rubber, so if you wanted to modify it to fit your palm, it's easy-peasy-lemon-squeezy to do with a file.

Cost: \$50 (kinda pricey, but it's SO cool looking and a little sexy.) You can buy it from two sources, straight from the website or Otto Frei.

<https://www.greenlionstudios.com>

<http://www.ottofrei.com>

My second favorite hand tool? That little center punch right there in the middle of the saw frame. All hand done from a nail by the dedicated MASSC board members. It was part of the MASSC holiday party swag bag...all the more reason to join us this year!



2 Roses

This is one of my favorite tools and I use it on a constant daily basis. It is a very specialized tool for jewelry and small scale metal work. It is designed to remove the burs that occur when drilling very small holes in metal. The tool shown is over 25 years old. In a single pass the tool will remove the bur and burnish the edge of the hole. It has two sizes of deburring blades, both designed specifically for the very small holes used in jewelry. The tool allows very fast clean up of multiple holes without having to sand or alter the surface of the surrounding sheet in any way.

This tool was invented by John Rose of 2Roses and is available from John@2Roses.com for \$36. Shipping in the U.S. is free.

Share your favorite tool with our members
massc.editor@gmail.com

Diane Weimer

A new concept for piercing and other similar applications. Made of heavy spring steel with leather lined jaws, this vise holds flat stock, coins, and other materials firmly for accurate sawing. Lever allows the user to change directions quickly and effortlessly. Fits onto bench or table with clamp, or can be permanently attached to table with screws.

I like the Smart Vise. It can be purchased at Contenti for about \$43. I like it because I can put my metal in the Smart Vise and it holds the metal as I pierce the pattern. No more cramping of my hands.

I saw and release the jaws, turn the metal and clamp down the jaws and continue sawing. I usually have a small brush in my other hand to brush off the silver filings.

www.contenti.com





Teri Brudnak



How do you describe a life journey? A trip down a winding river with many turns and surprises around the bends would be a good analogy. I grew up in the Mojave Desert in a very small town. I learned to draw and paint, work with leather, enamels and clay in high school. At the end of my senior year I left for California State University Long Beach to major in Art. There I met some influential teachers like Alvin Pine and was drawn to the jewelry and metalsmithing classes he taught.

In the jewelry studio at CSULB, we worked until the early hours of the morning, listening to electronic music on FM radio and creating edgy fabrications. The training was solid in traditional skills but allowed us lots of creative freedom.

I went on to do my MFA there even though I was encouraged to go to a different program for a new experience. Instead, I began taking classes in technology. I did a series of classes through UCLA Extension in holography, took a class in scientific glassblowing and began work on a project using liquid crystals for image creation. In 1980, my MFA show incorporated large aluminum panels that were carved and painted and overlaid with holograms.



MASSC Member Profile - Terry Brudnak *continue from page 6*

I was also teaching at this time. Cypress College, East LA College. But finding work teaching was tough with budget cuts. In time, I began to see business as a possible alternative. Fellow metals student Karen McCreary, suggested we do a jewelry line. We did the ACC show in San Francisco and many others. The line was made from patterned and painted acrylic. It was bold and modern and beautiful. And we had a lot to learn about production, marketing and pricing our work.

At first, we made everything by hand. It was tedious. Once again, technology came into play. We found a sign company to laser cut the parts. And a finishing company to do our polishing. Anodizer, etching companies—all helped us. Doing a show, we met the costume designer for Star Trek—The Next Generation and began a long run of making accessories for the show. It was exciting to visit Paramount Studio and see our work on the screen!

I was also showing my one of a kind jewelry pieces in shows like Jewelry USA at the American Craft Museum and others.

Eventually, I wanted to return to teaching. My husband was teaching at a high school in Orange County and told me about openings for art teachers. I went back to CSULB and the timing was right to fully engage with art and technology. I began to learn Photoshop and work with an early 3D program. I would go on to establish a Digital Media program at a school in Orange County in 1999. Many of my students went on to promising careers in Design and Animation.

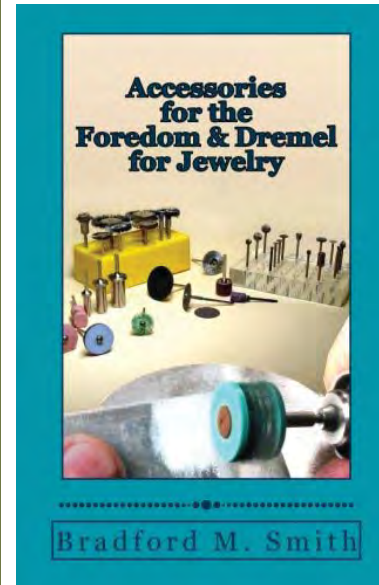
Summer vacations gave me the opportunity to take life painting classes at Laguna College of Art and Design. We built a studio at the house we moved to in Dana Point. I had worked with stained glass in the '70s and loved glass painting. Ancient Roman glass inspired me to experiment with this material as a way to bring images into my work.

Two years ago, I found some amazing images online. They were 3D Fractals. I wanted to be involved in making these incredibly fantastic worlds. With the help of online friends, I began to learn.

My current interests are exploring ancient and new technologies in jewelry and glass, as well as 3D imaging and animation.

www.teribrudnak.com

Brad Smith's Book

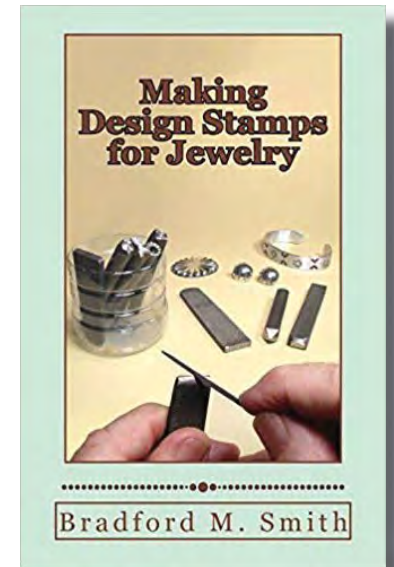


Accessories for the Foredom and Dremel

The book goes through the full range of tool bits available and discusses the merits of each. It covers the best drill bits to use, the three most useful cutting burs, six different types of sanding bits, five ways to polish your work with the motor tool, and five bits that can be used to add texture.

Making Design Stamps for Jewelry

Common jewelry tools and techniques can be used to make customized stamping and texturing tools to add visual interest to your jewelry designs. "Making Design Stamps" presents 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.



Hi, I'm Kristina Grace, Los Angeles native, of Native Angels Jewelry. I had a great time at MASSC Demo day, thank you all for having me. For those of you who missed it, or want to revisit, I am going to give you a little formula to assist with pricing your jewelry and other things to consider when doing so.

First, we have to set up our formula:
 (M) MATERIALS = Cost of all physical materials used in the end piece, with the exception of solder, NOT INCLUDING molds.
 (L) LABOR = (hours * \$/hr) The cost of the labor that it took to produce the finished item, whether you use another bench jeweler, or what you want to pay yourself.

Kristina Grace

*Students just starting out might value their labor at around \$15/hr whereas experienced professionals might value their labor at a higher cost. You decide your labor rate for your work based on your skill/speed.

For the purpose of our examples we will use \$50/hr. This would be a reasonable rate for a master/for molding or one of a kind piece. Bench jeweler labor is traditionally lower, \$15-30/hr, for production work.

(OC) OUTSOURCE COSTS = Cost associated with having someone else work on the piece, (stone setting, engraving, casting, plating, not including molds...)
 (O) OVERHEAD = 15% - 30% depending on business costs

An established percentage added to the formula to cover expendables while fabricating the item, ie. solder, flux, pickle, electricity, gas, supplies, tool maintenance, rent, parking, production management time, and the little things we never consider that cost money, is paramount to covering your minimum production costs.



Ruby/Sapphire Marquis Eternity Band

M=\$15 L=\$25 OC=\$66
 9
 Overhead will vary from company to company depending on the size.

Overhead goes at the end of the formula.

M	L	OC	O	
(159)	(25)	(66)	= 250	+ (75) = 325 } COST

OVERHEAD TO CONSIDER:
 electricity, gas, supplies, tool maintenance, rent, parking, production management time, and all the little things we never consider that cost money while we create and produce

$$\text{Overhead (O)} = \$250 \times 30\% = \$75$$

$$\text{Overhead (O)} = \$250 \times 20\% = \$50$$

$$\text{Overhead (O)} = \$250 \times 15\% = \$37.5$$

Regardless of whether what you're pricing is a one of a kind or a piece you intend to replicate, the basics remain the same.

We will use the Ruby/Sapphire Marquis Eternity Band for our example.

- Material Costs: (MC= \$159)
 - * 14k Gold Casting = 3.4 g @ \$30/g = \$102
 - * Rubies and Sapphires = 1.9 cts @ \$30/ct = \$57 (\$102+\$57=\$159)
- Outsource Costs: (OC = \$66)
 - * CAD & 3D Printing = \$30
 - * Stone Setting = 18 settings @ \$3 ea = \$36 (\$30+\$36=\$66)
- Labor Costs: ½ hour to file/sand/polish (LC = \$25)

*Labor rate example \$50/hr

$$(M = \$159) + (L = \$25) + (OC = \$66) = \$250 \text{ (Raw Cost)} \times 1.3 \text{ (30\%)} = \$75 \text{ (OH)}$$

- OverHead to consider: (OH = \$75)

*Molds, solder, flux, pickle, sanding & polishing supplies, studio rent, electricity, gas, oxygen, parking, production management time, anything else that indirectly costs money or takes time in regards to the job/project/piece. Overhead will vary from company to company depending on the size and involvement of the piece. It goes at the end of the formula.

$$M+L+OC+OH = \text{Cost}$$

$$\$159 + \$25 + \$66 + \$75 = \$325$$

Demo Day Presentation by Kristina Grace continued from p7

The Wholesale/Retail Jump

You're going to take your final Cost, and you're going to multiply it times 200-300%. That will give you your wholesale price. You're then going to take your Wholesale price, and you're going to multiply it times 200-300%, and that will give you your Retail price.

Wholesale: $\$325 \times 200\% = \650 // $\$325 \times 300\% = \975

Retail: $\$650 \times 200\% = \1300 (Low Side) // $\$975 \times 300\% = \2925 (High Side)

Recently speaking with my business manager, he has encouraged me to up my final retail prices. He strongly urges a 300% mark up from cost to wholesale and again encourages the same 300% markup again to final Retail Price. Some large retailers of jewelry mark pieces up as much as 500% each jump.

Things to consider:

All of the above mentioned is great for production pieces that you are familiar with or for a one-of-a-kind. If you are trying to ascertain production labor pricing, but it is the first of its kind you've made and hope to reproduce, consider hiccups or problems you encountered when making the piece. For example, I like to keep a log when I am developing a new line or piece, start and stop time, what specifically I worked on and any notes or things to remember, so that way when I am doing my pricing I can look at it and know that although the first one may have taken a few hours, following my notes, it should only take me 2 in the future, or where I am able to cut other costs.

Regarding molds and when it is OK to charge for them: I only charge for molds in the case of custom orders. If I am molding a piece for my own production, I do not add the cost of the mold to piece, it ends up covered in your overhead.

If you have any questions or want to follow up with me please feel free to reach out to me on social media or by email.

IG @kristinagracedesigns

IG/FB @NativeAngelsJewelry

info@nativeangelsjewelry.com

Also, I am located in DTLA in the Jewelry District. If you would like a little intro tour or have any questions about vendors/suppliers please feel free to reach out as well.

Cheers!

"TEVEL'S TOOL TIME"

SUNDAY, NOV 5, 2017

11:00 am to 6:00 pm



Allcraft Tool and Jewelry Supply in So California!
Hosted by Metal Arts Society of Southern California,
Tevel and Sara Herbstman will be here one day only for
this event.

LOCATION

10 Chrysler
Irvine, CA 92618
949-887-4202

MASSC OPEN EVENT

ALL WELCOME

Instructors -Students
Metalsmiths-Jewelers
Hobbyists

Tools-Tools-Tools and Supplies

ONE DAY ONLY

Hosted by MASSC

THIS IS A NOT TO BE MISSED EVENT!!

Event / Show / Deadline

Nov 1, 2017

MASSC Election of Officers Ballots electronically submitted to members

Nov 5, 2017

MASSC Hosts
ALLCRAFT TOOL SALE
Southern California "Tevel's Tool Time"
11:00 am to 6 pm 10 Chrysler, Irvine, CA
92618 Phone: 949-887-4202

[Click here for Link to Flyer](#)

Nov. 15, 2017

MASSC Election of Officer Voting Deadline

Nov. 19, 2017

MASSC Board Meeting
Sunday, 10:00 am – 12:00 noon

Nov. 23, 2017

Thanksgiving Weekend

Dec 12-20, 2017

Hanukkah

Dec 16, 2017

MASSC Holiday Party
Hosted by Marne Ryan
1pm-4pm
Watch your inbox for more info

Dec 23, 2017

MASSC Newsletter Deadline
send material to
massc.editor@gmail.com

Dec 23/24, 2017

Christmas Weekend

Jan 1, 2018

New MASSC Officers take office

Jan 1-Feb 28, 2018

Quartzite

Jan 26-Feb 11, 2018

Tucson Gem and Mineral

Feb 17, 2018

MASSC Destash/Swap Event,
Irvine, CA
Watch your inbox for more info

Feb 24, 2017

MASSC Newsletter Deadline
send material to
massc.editor@gmail.com

Feb. 22-24th, 2018

YUMA Symposium, start making your
pins to swap!
<http://www.yumaartsymposium>

Did you change your email?

Don't miss your MASSC newsletter and workshop announcements.
Send changes to Monica Branstrom at join.massc@gmail.com



BOARD OF DIRECTORS

President	Diane Weimer	562-596-5841	diaweimer@gmail.com
VP/Program Chair	Angelina Smith		massc.vp@gmail.com
Recording Secy	Jennifer Polson	714-222-5629	jnoslop@gmail.com
Corresp. Secy	Angela Roskelley	562-818-8468	angelaroskelley@gmail.com
Treasurer	Janette Parker	562-433-8004	janette-marie@charter.net
Membership	Monica Branstrom		join.massc@gmail.com
San Diego Rep	Carol Sivets	619-281-6447	ladysmith@fastmail.fm
Hospitality Chair	Marta Bialy		massc.hospitality@gmail.com
Video Archives	Nancy Jo Stroud		uniquesbynj@roadrunner.com
Newsletter	Elise Preiss		massc.editor@gmail.com
Newsletter Assitant	Pat Wierman		goddesswoman@hotmail.com

Board Members at Large

Kristina Grace	kristinagracedesigns@gmail.com
Trish McAleer	tmcaleer@cox.net
Raminta Jautokas	raminta@flash.net
Ketarah Shaffer	949-495-4622 ketarah.massc@gmail.com

MASSC web site: www.massconline.com

MASSC instagram:

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 1); Regular Member, \$30; Family, \$45; Full-time Student \$20.

Membership forms are available at www.MASSOnline.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.

Petsmith

Here is **Tango**, Michele Mottola's shop assistant. She is 10 months old now and very engaging. I am not sure how good an assistant she is because she nagged me until I got on the floor to play with her instead of working on my projects. She is an Australian Cattle Dog. A breed known for their intelligence, hardheadedness and energy. They were developed in Australia to herd cattle in open and rough terrain. So you can imagine, to her I am a push over! Her one talent in the shop is chewing on anything that gets dropped on the floor. This has trained me to be a more careful worker.