

METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

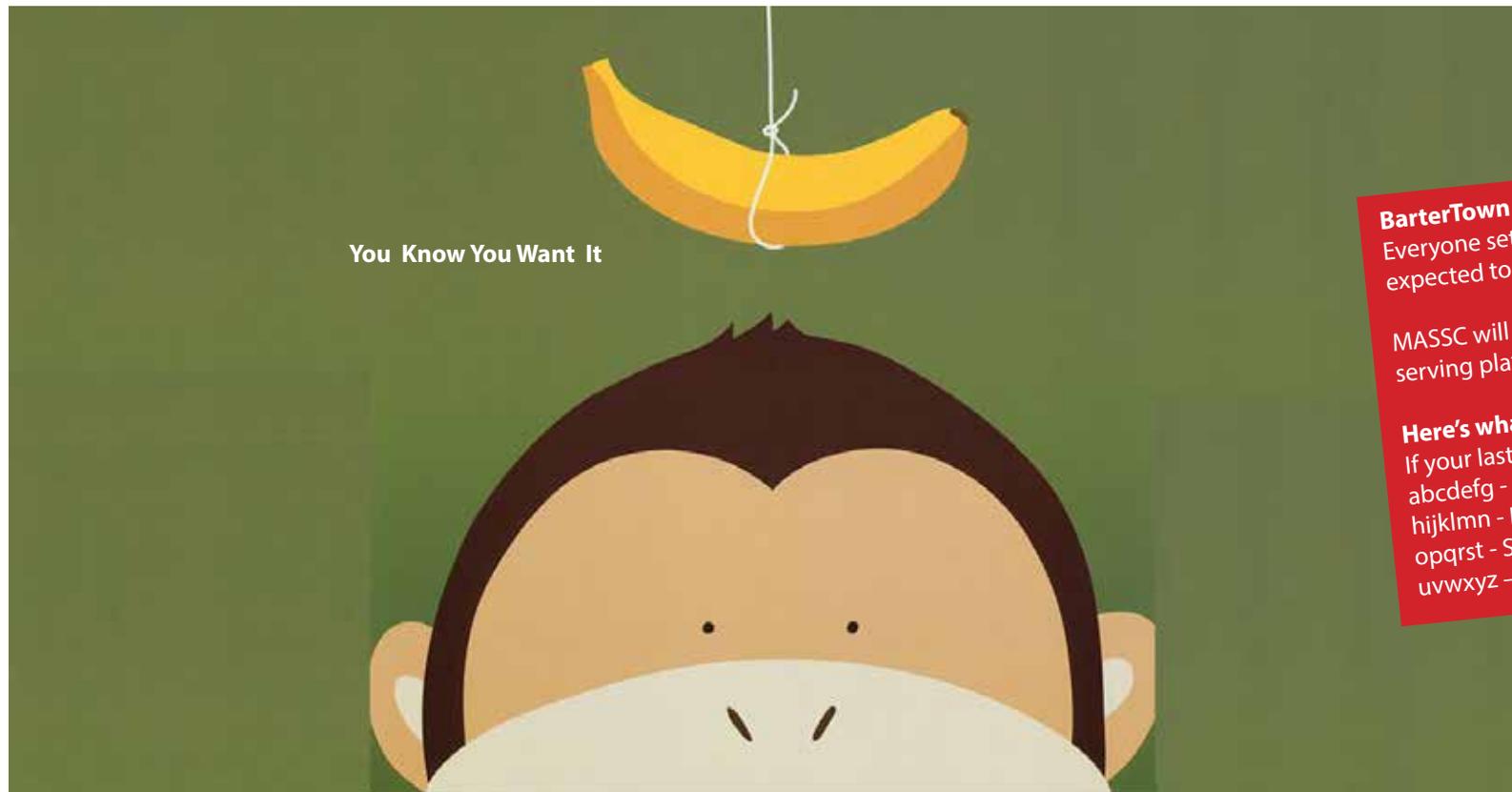
MAY/JUN 2013

BARTERTOWN 2013



You Know You Want It





BarterTown is also a Potluck Party.
 Everyone setting up a table is expected to contribute to the Potluck.

MASSC will provide water, serving plates and utensils.

Here's what you can bring:
 If your last name starts with
 abcdefg - Beverages
 hijklmn - Finger Food/Snacks
 opqrst - Salads
 uvwxyz - Deserts

BARTERTOWN 2013

June 15th, 2013, 11am to 3pm
10 Chrysler, Irvine, CA 92618

Come buy, sell or trade/barter and come ready to wheel and deal.
 Bring tools, books supplies, stones, bones, metal and anything else that would be of interest to metal artists.

sign up online

www.massconline.com/bartertown_signup.html

Registration deadline is June 12th.

You do not have to be a MASSC member to attend this event.

People bringing items to sell/barter/trade need to bring their own table & chair.
 Doors open at 10:30 am for table set up. Table take down from 3 – 3:30.

Fee to set up a table: MASSC Members -None
 Non-MASSC members - \$10 payable online at registration



President's Message

An organization is only as good as the efforts of those unselfish folk willing to volunteer, so all may benefit. We come forward to volunteer because we have something to offer, whether big or small. Recently, we have asked people to write craft show articles for the newsletter, so you would be better informed.

Our April workshop was titled "Sculpted Bezels" with Pauline Warg and we were fortunate to have volunteers that dealt with the following: daily refreshments attended to by Doreen Endo, a videographer, Nancy Monkman, who for 3 days videotaped so people could experience the workshop through a video library DVD, transportation for the artist to and from El Camino College fell to Janette Parker and host house by yours truly. These efforts helped the workshop be successful. You may say to yourself, "I would love to volunteer, but I don't know what I would do." Okay, let me list a few topics and it will be your job to contact the person on the list if you would like to get involved.

Interested in **writing an article for the newsletter like tips and tricks or some new innovation?** Contact Duke at dukesprue@massconline.com

Workshop/Demo Day tasks or volunteering for **Workshop coordinator**, contact Ketarah at 949-276-4300 from 8-5 or ketarah@earthlink.net weekdays.

Helping with refreshments set up, re-stock, and/or clean up, contact Doreen Endo at 310-200-8158 or Doreen.endo@yahoo.com

Want to be a **videographer** and experience the workshop for free? Contact LaVerne at 714-531-4041 or Laverne@socal.rr.com

Interested in tasks for the **Studio Tour** like arranging lunch, composing and printing a one-page handout for each studio, creating a list of participants and the schedule? Contact Diane, diaweimer@verizon.net or 562-221-9538

The MASSC organization is viable and valuable because so many are willing to give of their time. Will you be one of those to join the ranks?



MASSC Board of Directors

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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

2012 Demo Day Sponsors

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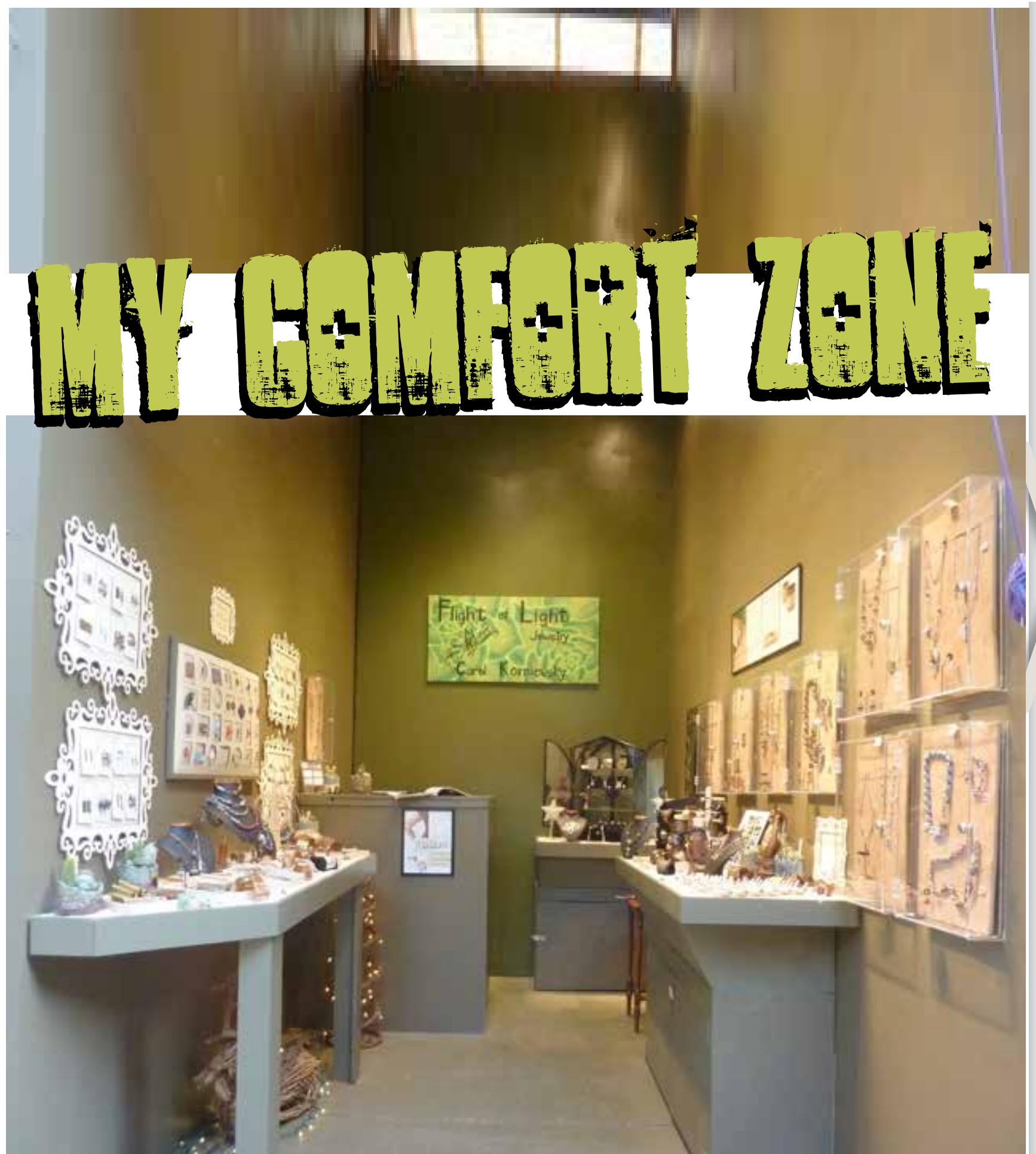
Carol Kornievsky
Flight of Light

OUT OF MY COMFORT ZONE

I have been selling my jewelry for about a year, and only at the urging of my friends to stop hoarding my treasures. As a fledgling metalsmith, I was uncertain of my talents and craftsmanship. Selling my designs has moved me from seeing every perceived imperfection in my pieces to seeing their possibilities. This uncertainty is also what has pushed me out of my comfort zone into the world of Craft Shows.

As of this writing, I have exhibited at only two craft shows: the one-day, Irvine Fine Arts Show and the 9-day Winter Sawdust. With the Sawdust, I wanted to push myself toward new designs, production saving skills, and personal development. I had little inventory, only a few display items but a strong desire to move forward in selling my work. Who in their right mind would have made this show their second foray into this challenging market? But I have a cherished friend and mentor in Marilee Nielsen, who has very successfully participated in several Winter Sawdust and many other shows. With promises to help me pull together a booth design, she did that and so much more. She was my “go to person” for the show.

Continued on page 5





My designs were well received and sales were brisk...the show was a wonderful success. My booth was simple, easy to browse and inviting. My best-selling design was the Family Spinner Ring. I had built a large inventory with over 200 items. Yet it was necessary to replenish my inventory, on specific items, twice over the four sales weekends. The experience in personal growth and professional acceptance has allowed me to spread my wings and take flight.

I have learned a number of things from these two shows. First, lean on your experienced friends. They have done it before and have many answers to your specific questions. They are your "network" in so many areas of need: pricing, display, purchasing, design and staffing.

Second, know your market. Each show is unique in its flavor, location and customer. Yet, all shoppers crave handmade unique

items. I found that a show that charged admission brought me knowledgeable customers that were ready to buy. Knowing your competition and having unique items is also key. I personally don't have a signature style of work. I love and do it all. I fabricate in copper and silver, beads and enamel, leather and stone. I believe that this has played a part in my personal success.

I will be exhibiting in a few other shows this year. Below is a synopsis of committed shows and one I am considering participating in. I invite you to spread your wings, come out of your comfort zone and fly.

Irvine Fine Arts: Juried Fine Arts show, June 1. No admission fee. Applications available Jan 31. Spaces: Lakeside (grass area outside and around the lake) 10 x 10, or Indoor (space in the galleries and workrooms) 8'x 6', Cost: \$135. Applicant must supply tables, awnings, displays, table coverings. Your

buyers are local art lovers drawn by the large variety of jewelry, handblown glass, ceramics and fine art.

Bower's Bead Society: Juried Jewelry & Bead show, April 27. No admission fee. Applications available Feb 15. Cost: \$50 - \$120. Spaces: 6' tables to 10' x 10', all outside. Applicant must supply, tables, displays and table coverings. Some rental tables and awnings available. Your buyers are local jewelry and bead lovers, along with customers that return annually. In addition to the cost of the booth a vendor fee of 15% of the days sales is payable to the Bead Society by the shows end.

Winter Sawdust: Juried Fine Arts show, Nov 16 - Dec 7, Weekends only. Admission fee. Applications available Jun 10. Spaces: vary in size and improvements from the reuse of prefabricated summer booths to total booth build outs. Cost: \$500 - \$680, plus

additional cost of booth design and/or construction. Applicant must provide everything except electrical power. You will have savvy, knowledgeable buyers. Many customers return annually and have season passes. They will be coming both to buy and to be entertained, as this show is as much about the art as it is about the setting, music and special events.

Pasadena Contemporary Craft Market: Juried Jewelry, Bead & Clothing show, June 20-22 and Nov 1-3. Admission fee. Applications available now. Cost \$555 - \$1765. Spaces both inside and outside: 10' x 5' to 10' x 15'. Applicant must supply tables, awnings, lighting, displays, table coverings, etc. You will find your buyers to be savvy jewelry collectors returning annually, looking for new items to add to their collections. www.etsy.com/FlightofLight



Jillian's workshop on March 16-17, opened colorful new opportunities in jewelry exploration for an enthusiastic group of (former?) metal-heads. We were all delighted with the chance to indulge in gooey, lightweight, and mostly abstract and surprising forms, bursting with shine, texture, and color. Who knew?!!!

Globs of Color! or What!

Workshop Review by Ruth Shapiro

MARCH MASSC WORKSHOP

Jillian introduced us to the magic of insulating foam sealant material, available in any hardware store. It is squirted out of a can onto waxed paper, aluminum foil or aluminum pans. After expanding, smoothing out, and curing, it resembles weird meringue shapes. These forms can be glued together with 5" epoxy, carved with craft knives, or left as is. They are practically weightless and have no odor.

Bamboo skewers are glued into the bottom of each shape, using 5 minute epoxy. These become the handles used for future operations. They are then "stuck" into Styrofoam or other pieces of foam to hold them up while drying, dripping, etc. BTW, make yourself a work environment, such as a large aluminum roasting pan, to contain your work, protecting your tables from drips. Those same bamboo skewers or metal wires can be inserted to add structural skeletons as needed for larger pieces.

Warning: This foam, as well as the products that follow, should not be allowed to contact skin, eyes, clothing or other valuables. Nitrile or vinyl gloves and eye protection are highly recommended! If any of these products gets



Continued on page 7

on your skin, remove immediately with alcohol or acetone. Incompatible with children and pets!

These pods or blobs are then coated with a product called Aqua Resin, which is referred to as a composite material. It is matte, opaque (pinkish-beige color) non-toxic, and strong. It can be colored, if desired with a small amount of water-based paint or pigment powder, but it is usually left to dry and is then painted with acrylic paints. Aqua Resin has a pot life (working time) of 15-30" depending on ambient temperature and humidity, and it's fairly costly, so only mix as much as you will need, and have extra foam shapes ready to coat just in case you mixed too much. A heat gun or hair dryer will speed drying, but don't hold too close or the foam inside will expand and pop! When the Aqua Resin turns dull, it is dry, but wait until the form no longer feels cool to the touch to proceed. Coolness indicates that there is still water vapor inside. Multiple coats can be applied, either by dipping your form, or by painting on. Three coats are needed for optimal strength.

Note: Do not rinse any tools or paint brushes in the sink. Residue will eventually cure, blocking plumbing!!! Rinse off brushes in a cup of water, set aside to evaporate, then put in trash. The same goes for any left-over material in plastic or paper cups.



The combination of the insulating foam and Aqua resin is a fast way to generate a strong and lightweight form without the pitfalls of fiberglass. Your foam covered in Aqua Resin can be carved in the first 24 hours only. After that, it will have hardened too much to carve easily, but can still be drilled. If needed, Thompson's Rock Hard water putty, available in hardware stores, can be used to fill in spaces.

When your shape is dry and no longer cool to touch, you may start your first layer of coloring, using only water-based color, such as acrylic paint, either brushed on or sprayed on. While paint is wet, you can sprinkle on glitter, tiny beads, organic (dry) materials such as leaves, moss, etc., fabric, paper, metal shavings, etc. The sky is the limit! Porous materials need to be sealed first with matte medium or Modge Podge, on both sides, which also glues them to your surface. Let dry.

The next step is to encase everything in our second product called "Envirotex

Light" which is an epoxy resin. It is not polyester, and is not a molding resin. Its advantages are many: long work time, water clear, no smell. Its disadvantages are that it takes at least 5 minutes of vigorous mixing, it gets hot when mixed in a large batch, (over 1 cup total volume), and it must cure at least overnight before you can proceed with the next layer. You MUST wear gloves and be mindful of drips, splatters, and spills. You don't have to worry as much about air bubbles, either while mixing or pouring. Most will self-pop, and you can blow on the rest after the pour. Pay attention to mixing directions with the product.

We used our bamboo handles to dip and coat our shapes with the Envirotex, much like coating caramel apples. Twist and turn, letting the resin run over all surfaces, while dripping back into our plastic cups, to use again. If needed, you can also pour this mixture over your piece, over the drip cup.

The next day, you can add additional paint details, or decorations as desired. Another coat of Envirotex is added. Put aside until the next day. It pays to go semi-production, making and coating multiple pieces at a time, due to the long dry time, and the time and space needed to set up your materials. It would not be worth setting up for just one piece unless it was a huge monster!.



When you are finally finished with your colorful masterpiece, findings will be added to enable you to wear your creation- unless it will become part of an installation or wall piece. The skewer is cut off, drilled out, and scatter pins or tie tac findings are added. It pays to solder a metal disk and a piece of tubing to the base of the tie tac pin, before inserting and gluing the pin into your foam. Use 5" epoxy, not instant glue, as the latter will dissolve the foam. The 5" epoxy can be colored and added to cover the junction point with the foam. The same can be done with a screw-in bale, ear wire, or tubing that goes all the way through. Any unwanted drips or runs of resin can be sanded or filed off when hard, and covered with more clear resin, which will make the defect disappear. Any resin that gets on the finding or ear wire will slide off when hard.

Jillian showed us examples of her work, including earrings, brooches, and rings. The rings had metal bands made with 8 gauge brass wire, also coated with the resin mixtures. A colorful shape was perched on top, supported by a post or post and cup. Resin shrank the finished size by about 1/2 size.

If you should want to coat metal shapes with these resin products, you must sand or otherwise rough up the metal and give it a good cleaning, or use a matte acrylic

spray or primer on the metal first.

One final tip: If you want a more precise shape or structure than the insulating foam will allow, you have several choices: You can use carve R-10 foam insulation sheets, available at home building centers. It can be cut with serrated knives or hack saw blades, and further shaped with craft knives. It is very good for making larger pieces, bowls, etc. It is also good to use to insert your bamboo sticks with globs attached! You might also try floral foam, which is super easy to carve. Both of these should be covered with the Aqua Resin for strength, before decorating and coating with Envirotex. Another choice for a base material is polymer clay. You can use your choice of color, or use up scraps and paint later on, after the first coat of Envirotex. The clay has the advantage of being structurally strong, easily shaped, molded, smoothed, etc., but adds ad-

ditional weight and another step, baking in an oven that is not used for food. Findings can be embedded earlier on, but must be protected when dipping.

Many thanks to Jillian, for her generosity in sharing this new technique, and for enduring despite her obvious cold symptoms! We all enjoyed our interactions with you!

Material Sources

Aqua Resin: available from The Complete Sculptor 212-243-6074, about \$84.00 for 2 part system. #2.2 liquid, #6 solid Deep Mixed 1:2 or 1:3 depending on your use; store in darkened area, out of the cold..

EnviroTex Light: available at Michael's, other craft and art supply stores; 2 part system, mixed 1:1 by volume. ■



Resin and Foam Sylph by 2Roses



The Royal Mystery Ring of Escrick

A sapphire ring found in a field near York could be older than first thought and may have been owned by royalty, the Yorkshire Museum has said. The intricate Escrick Ring was thought to be between 900-1,400 years old but experts now believe it could have been made in the fifth or sixth century. A group of experts convened by the Yorkshire Museum suggested it could have belonged to a king or consort.

The gold, glass and sapphire ring is on show at the museum in York. It was found in a field near the village of Escrick by Michael Greenhorn from York and District Metal Detecting Club in 2009.

Yorkshire Museum brought together a group of more than 30 experts from around the country to discuss the ring, to try to "reveal some of its secrets". Its curator of archaeology, Natalie McCaul, said: "What this workshop has shown is that this sapphire ring is even more special than we had previously thought. "Nothing like it has been found in this country from the fifth or sixth century."

The group also suggested that it was made in Europe and from the wear on the ring they determined it was worn for at least 50 years. Further research will now be carried out by researchers at Durham University, who will use X-ray technology to examine how it was made. This is the second known use of a sapphire in jewellery found in the country, the first being a 5th Century Roman example, said the museum.

The Yorkshire Museum raised £35,000 to buy the ring.



Shirley Price

My second career began by taking classes in fabrication from Vesta Ward at the IFAC facility, followed by a number of weekends at the Revere School in San Francisco and many, many classes in and around my area, which I still enjoy when something of great interest comes along. I soon learned that I was born to solder. My style changed several times over the next few years with a variety of earrings, necklaces, bracelets and rings created and sold at local craft shows and to friends. I was searching for my niche!

Upon walking into a Japanese Tea Shop with my daughter during one of our holidays together, I was intrigued by the window coverings of criss crossed bamboo twigs. This played upon my mind for a long time, finally giving me the inspiration for my current collection, "The Emperor's Treasure & Twigs of Fortune." I seek out cabochons that are intense in color, rich in matrix and freeform shapes. Setting them in fine silver bezels & backs with reticulated sterling silver fashioned to resemble bamboo twigs allows me to create pendants that have a soothing

balance and cool elegance, as does the Asian Culture I so enjoy. A single pearl added to each pendant has become my well recognized signature/trademark.

I am 97% wholesale to the trade with my collection currently in approximately 118 galleries across the USA and Canada. Buyer's tell me that my style is completely different from anyone else they have seen. I do not do consignment. I sell by orders only, participating in two major wholesale shows per year. I am also online with a

large wholesale company from which regular orders come in. I totally enjoy the freedom wholesale gives one, time to organize one's orders, ship on time and create new pieces in between. I work in my studio 8 to 9 hours per day, four days a week with Tuesday's off for an enjoyable round of golf. If I have a backlog of orders, you can also find me in my studio some weekends playing catch-up.

My advise to others: find your style, decide if you want to retail or wholesale and go for it!

TO THE CASUAL OBSERVER, jewelry is all about catching the eye—how a stone captures the light, or the way a certain shade of gold complements the skin. But for some jewelers, the undersides and interiors of their pieces—places that are usually only noticed by the wearer—merit as much attention as the exteriors.

Munnu Kasliwal, the designer of Gem Palace in Jaipur, India, who died in August, was famous for his jewelry's hidden finishes—particularly the elaborate filigree and enamel on the backs of his necklaces.

"My father was a funny man," said Siddharth Kasliwal, the late designer's son and the ninth



"It's a holistic approach to jewelry as a work of art," explained Dr. Amin Jaffer, international director of Asian Art at Christie's and author of "Made for Maharajas," a book on the objects commissioned by Indian princes during the British Raj.

Mr. Kasliwal, the Jaipur-based jeweler, intends to continue making the secretly exquisite works his father favored. He recently created an intricate cuff—with elephants wearing emerald blankets circling the outside and dancing ruby-eyed diamond deer within. The base was silver rather than gold, in an effort to offset the expense of the extra artistry—a cost he wouldn't imagine trying to curb. "Never sacrifice the detail inside," he said.

THE HIDDEN TRADITION OF INDIAN JEWELRY

generation to take the reins of the family business. "One lady asked, 'Why should I pay for the reverse when nobody sees it?' He said, 'Why do you buy expensive lingerie when nobody sees that?'" Mr. Kasliwal laughed about his father's irreverent sales pitch, but explained that such intricate finishing is a tradition the family firm is carrying on.

This school of thought crosses cultures. A number of jewelry brands including New York-based labels Taffin, Wilfredo Rosado and Maiyet, and Lon-

don-based Solange Azagury-Partridge, pursue covert luxury.

"There are little secrets that are yours to keep," said Taffin designer James de Givenchy, who approaches each piece he makes as a complete objet d'art. For Taffin, that might mean a sunken pool of pavé diamonds on a ring's interior, or a ring lined with contrasting colors of gold and engraved with a personalized message. He recently started using ceramic in vibrant shades, as in the cobalt-colored interior of a platinum band with pavé diamonds.

Kristy Caylor, co-founder of fashion label Maiyet, which makes two-faced fine jewelry, said the practice of hidden embellishment dovetails with the brand's ethos of old-school craftsmanship, sourced around the globe. "We try to find craftsmen that have a heritage technique," she said. One pair of dangling Deco-style Maiyet earrings is covered on the back in tiny diamonds—a gesture that echoes the luxurious handwoven linings of the label's clothes. Maiyet produces its fine jewelry in Jaipur, merging its modern designs with Indian tradition.



Emerald Inlay, Full Cut Champagne Diamonds in 18K Yellow Gold, and Pavé Diamond Underside

Mabe Pearl, Moonstone, Silver, and 18K Rose Gold Ear Pendants



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 - Jillian Moore - Resin in 3D

NEW - Sarah Doremus- Kinetic Jewelry

NEW - Charity Hall - The Brooch Approach

Demo Day 2011 - 5 demos

NC Black Micro-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

June 15th, 2013

MASSC BarterTown - in Irvine

Sept 8th, 2013

Demo Day -at LBCC

Oct. 19th & 20th, 2013

Julia Woodman on Tessellation at Saddleback

Jan 19th & 20th, 2014

John Cogswell Stone Setting at Pasadena City College

Next Board Meeting: July 7th

Did you change your email? Don't miss your MASSC newsletter and workshop announcements. Send changes to Janis Carlson at janis@threehandstudio.com

Tips & Tricks by Brad Smith



OCHRE APPLICATOR

Yellow ochre is used when you want to be sure the solder won't flow on an area of your piece while you're soldering another area. The only problem with ochre is coming up with a good way to store and apply it.

I use recycled nail polish bottles. They seal well and have a built-in brush applicator. Just clean them out with a little acetone or nail polish remover, and they're ready to go.