

TESSELLATION

THE THREE-DIMENSIONAL FORM

METAL ARTS

SOCIETY OF SOUTHERN CALIFORNIA

Sept Oct 2013

OCTOBER WORKSHOP

with Julia Woodman

October 19th & 20th, 2013
 Saddleback Community College
 in Mission Viejo
 \$195 for MASSC members /
 \$220 for non members

Learn a new skill using metalsmithing tools, bolts and an industrial punch. That's all that's needed to form small silver discs, squares, jump rings, etc., into 3-D shapes suitable for bracelets, earrings or spoon handles. Students are shown how to experiment with these and more to create beautifully textured miniature sculpture to adorn or for décor. Some soldering, sawing and filing skills are needed to learn this fun, new technique – TESSELLATION. So bring your imagination and an Optivisor and let's PLAY!!



www.juliawoodman.com

OCTOBER WORKSHOP

TESSELLATION

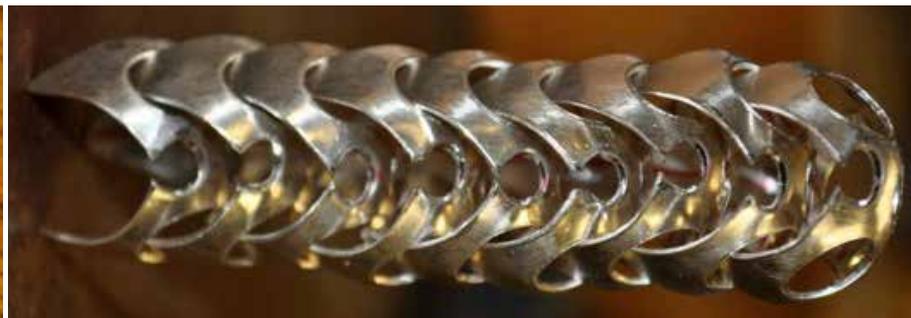
THE THREE-DIMENSIONAL FORM

"My work using 3D tessellation for serving utensils shows clean simple lines with ornate texture, almost a by-product of the technique itself."

Woodman uses tessellation to construct handles for serving pieces, arms and upright portions of crosses for churches, and stems and bases for cups, trophies and other vessels. Utility and function are major components of her work: the teapots must work and fish slices must serve fish. At the same time each work must stand alone aesthetically.

This workshop will be filled via the MASSC lottery system with MASSC members receiving priority. To put your name in the lottery, send an email to Wendy Shaw wendyshaw2@aol.com by September 17th, 2013 and put "MASSC October Workshop lottery" in the subject line. Everyone will be contacted on September 18th with the lottery results.

Julia Woodman has lived in Lahti, Finland where she studied with third and fourth generation Fabergé masters while on a Fulbright Grant and was certified Master Silversmith in Finland, the first American. She has a MFA degree from Georgia State University and has studied with Heikki Seppä and other masters at the Penland School of Craft during many summer sessions. Also, she teaches at the Spruill Center for the Arts in Atlanta, Chastain Arts Center and substitute teaches at GSU. She has won several national awards and her work is in private collections throughout the US, High Museum of Art, Atlanta and Victoria & Albert Museum, London, Eng., Georgia State University, Temple Sinai, Holy Innocents Episcopal Church, Cathedral of Saint Philip, St Thomas More Catholic Church, Atlanta.





President's Message

Demo Day is right around the corner, so if you have not signed up, then go to www.massconline to make sure you don't miss this event. Mark out your calendar for Sept. 8, Sun. at Long Beach City College "K" Bldg., registration is at 9:30 and lunch is included for \$20.. The slate of metalsmiths presenting that day include Angelina Ciuluk, for "Spicula 101", Betsy Manheimer's presentation, entitled "Hammer It Out", Corliss Rose, enlightening us with "Incorporating Polymer Clay with Metalsmithing", Michele Ross, sharing "Demystifying Thompson Enamels", and Brad Smith for "Tips & Trickszzzz" taken from his new book. This is always a well-attended event. The day includes a big raffle of item donated by well-known vendors. Don't miss this exciting day!!

Once again we gathered the volunteers with tape measure, iron, and sewing machine in hand and in Diane Weimer's garage studio we made plier rolls. Each participant will receive one if they attend the Holiday Party. It is November 16, Saturday from 1:00-4:00 at Angela Roskelley's house in Downey. Each person brings an ornament they have made and we have an exchange. You will also bring a "dish" to share. You will need to sign up to let us know you will be there. This event is free to all MASSC members. Last year we played Metals Bingo... (I know a bit hokey... but we did have fun!) We enjoyed good food, good company and the party favor, which this year is a plier roll... Great for taking your pliers to a workshop or to Metal's Week in Idyllwild.

The volunteers worked tirelessly and we were able to complete 50 plier rolls. Sewing machines were manned by Jennifer Polson, Diane Weimer, LaVerne Christensen, Angela Roskelley, Melinda Alexander, and Wendy Shaw. Trish McAleer and Katarah Shaffer were in charge



of making sure the seams were all pressed down making it easier for the "sewers". Janette Parker was busy using her iron to affix the MASSC logo on each plier roll. We worked from about 8:30-4:30... and sometimes we got a little punchy. Hope to see you at these events!

2013 Demo Day Raffle Prizes Donated by Our Generous Sponsors

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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

SCULPTED BEZEL WORKSHOP WITH PAULINE WARG

By Jeanie Pratt

Pauline Warg taught a marvelous MASSC workshop on The Sculpted Bezel at El Camino College in April 2013. She is an extraordinarily talented jeweler and instructor. In addition teaching how to make her signature sculpted bezels, we all learned of many new tricks and tools that can be applied to metal-smithing in general. This was particularly exciting for me as I am an Unabashed Tool Junkie and Pauline had many of the tools for sale in the workshop.

Pauline is a jeweler, metalsmith and teacher with 30 years of experience. Her work incorporates precious/non-precious metals, gems and enamel skillfully worked with great attention to detail. The work has been exhibited nationally and internationally and is featured



in numerous publications. Pauline published her own book Making Metal Beads with Lark Books. Her business, Warg Designs Inc., was established in 1975 for the design and creation of jewelry and hollowware.

Pauline has a unique educational background. She has been enameling since she was 7 years old when a family member gave her a trinket kiln. She started out her higher education at Bowling Green University in Ohio in the art department. She was at the right place at the right time.

Phillip Morton, one of the SNAG founders, opened an experimental apprenticeship program in metalwork and jewelry from 1970 to 1974. Pauline completed this 9 to 5-five days a week three year program which was based on the European apprenticeship model. At that time the universities weren't teaching a well-rounded program in metals so that when you graduated you didn't know how to run a store, do bookkeeping, marketing and other related skills. She learned to design, do production jewelry as well as one of a kind work. Much later Pauline completed

a B.A. in Art from the University of Southern Maine.



Pauline started out teaching us how to form a heavy ring shank which is a signature of her work.

She uses very heavy half round wire. Because of the heavy weight of both the shank and bezel wire we were introduced to 3 different varieties of forming pliers for precision bending and shaping. New to me was the large forming oval flat pliers which provides more leverage when forming the thick materials. She also uses a smaller oval flat pliers with a taper and oval flat pliers without a taper. The ends of the pliers are dipped "Tool Magic" so that there is a plastic coating on the pliers to prevent marring on the metal. A "Ray-tech Jewelry Makers Stainless Steel Ruler

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for Smiths” was included in our tool kit. This ruler has ring shank sizes on one side to help calculate the length of wire needed.



The bezels are created out of 1 mm to 1.5 mm thick fine or sterling silver. This extra thick material allows the bezel

to be sculpted and become a design feature in itself. Because of the substance of these bezels, a great deal of time was spent forming the bezels. We used our hands and fingers as much as possible as well as the above mentioned forming pliers. The process consisted of numerous incremental steps which needed to be carefully checked and rechecked.

The best stones for the sculpted bezels are irregularly shaped stones with soft corners. They need to be larger than 1/2” and hardness should be 6 or harder on the MOHS scale. However faceted stones can also be set using this technique.



For a good fit on the bezel seam, Pauline holds the bezel seam at the end of the “V”



on a pin vise. She pinches the bezel with her fingers while sawing through the seam and into the wood of the bench pin. She considers the bench pin as disposable material.

Once the bezel is soldered, it is important to check that it is a good fit. This is done by dropping the stone into the bezel. The stone should be able to drop in and settle down. If the bezel is pinching on the stone it can cause problems when setting the stone later. Also the stone should not be able to rattle around in the bezel. Before the bezel is soldered to the base plate a bevel is filed about halfway down the side of the bezel. This will make it easier to push over the bezel later on as well making the bezel more attractive. Pauline recommends that the bevel is filed slowly by hand to have better control.



Pauline likes to use Prips flux and a burn away brush with fiberglass bristles. While soldering the bezel to the back plate she heats from both the top and the bottom. In lieu of using a tripod she has a corner of the plate sticking over the edge of the soldering block. She can lift the plate with cross lock tweezers when she wants to heat from below. The flange of the back plate is then trimmed and can be used as element in the finished design.



Pauline taught us about wealth of new tools and tricks of how to clean up after sol-



dering. To clean the excess solder inside of the bezel she uses an inverted cone burr which cuts on the bottom and the side. To clean the crevice between the outside of the bezel and the plate she adapts a medium flat silicon wheel with an old course file. A sharp long angle can be created to clean up the solder seam but not hit the back plate.



Pauline introduced us to using stiff bristle brushes on the flex shaft for cleaning up the sanding marks on the bezel and shank. The brushes are used in conjunction with

rouge and Tripoli compound. She protects her hand while holding the bezel with an Atlas glove. These fabulous nitrile gloves have a great fit so one still has a good tactile sense.



File carving is sculpting silver directly with files. Both the bezel and the flange of the back plate can be carved. Fine cut needle files are used; with her 3 favorite files being the square file, triangular file and the round file. The carving doesn't have to be symmetrical, one can take inspiration from the shape and patterning in the stone. At the sharper corners of a stone it is important to carve a “V” in order to prevent the bezel from buckling as well as taking the stress off the corner of the stone. She uses a progression



of files from thinner to wider to obtain the desired look of each carving.

Pauline demonstrated how to hammer set the bezel using her “Hammersetting Tool” that was in our kits. Note in the photo that the ring shank is protected in the vise with “Tuff Brake” which is a thin sheet of urethane. This sheet has many uses to prevent marring on metal when hammering or forming. A sheet of Tuff Brake was placed on each side of the bezel plate while flattening the plate between steel blocks.



Pauline is a master at many different techniques and offers a long list of workshops. I hope that MASSC brings her back for another workshop in the not too distant future! To learn more about Pauline check out her website at www.paulinewargdesigns.com. Many of the above mentioned tools are available at www.wargetc.com.



Thank you El Camino College staff and volunteers for hosting us! As always thanks to Ketarah and Doreen for making the workshop run smoothly and tastefully!

ANTHONY HOWE

The first impression of Kinetic sculptor Anthony Howe's work is that you can't believe your eyes. The mesmerizing and utterly fantastic effect of these wind sculptures as they transform and undulate at the slightest breeze is absolutely spellbinding. It hardly seems possible that such an object could be constructed.

The artist lives and works in a rural area in Eastsound, Washington surrounded by little more than trees, wind, and other natural elements that inspire his incredible kinetic sculptures. Howe works primarily with stainless steel which he welds to create carefully engineered objects powered by the wind.

[CLICK HERE](#) to see these incredible kinetic sculptures in action on youtube.





The Cheapside Hoard

A cache of treasures that had lain hidden for some 300 years was unearthed in 1912, during excavation work in the Cheapside area of London. This was therefore known as the Cheapside Hoard and it is a collection of considerable historical importance.

The pieces that comprise the Cheapside Hoard are chiefly in the Museum of London, and the most important items of jewellery are on permanent display. The collection, since its discovery has been an unparalleled marker for secular objects made prior to the second half of the 17th century. Indeed, so little comparative jewellery has survived that the discovery of the Hoard has been described as the finding of a 'time capsule'.

The pieces in this collection that have

enamels include groups of neck chains, pendants, hat ornaments, tapering shanks for fans, buttons and rings. In addition, there are a few singular items. One of



Eighteenth Century Engraving showing Firing at the Lamp.

these is a verge watch, with the movement dated to about 1600 and attributed to a Genevan maker. This watch is set into a hinged case made from a hexagonal polished Colombian emerald, 42 cm in length. The dial plate is of translucent green enamel, in a style of guilloché. Another luxury piece, a miniature

gold scent bottle with fitted chain, 56 cm high, is enameled with white and inset with five panels of engraved and polished chalcedony and with gemstones.

In addition to all these pieces, the items

found in this Hoard included unfinished ornaments, unmounted gemstones, detached pieces of glaze, and conglomerations of mineral fragments. The jewellery and enameling techniques show diversity of treatment, and the gemstones included many that were imported. This suggests that all this was probably part of the reserve stock of a goldsmith's shop, where jewellery was made and repaired, and where imported pieces were handled.

White enamel is applied as a coating over some of the gold forms. This treatment, characteristically used by Renaissance goldsmiths, was an effective means of accentuating the contours of small gold objects. White, used for settings, increases visual contrast of the gems and coloured inlays.

For the neck-chains, some of the small sections are formed with round gold wire outlines, to hold the enamels. This is,

therefore, similar to some aspects of filigree work. Filigree jewellery, characteristically with thin round or twisted wire outlines, was typically made in Portuguese and east European workshops of the period. For the use of cloisonné, seen on the backs of some of the hat ornaments and inner surfaces of the rings, there are tantalizing links with other centers. Cloisonné enamels were traditionally produced in East European workshops. The use of enamel to coat the Metal on the inner surfaces of rings and bangles became a style for Indian jewellery. However, the pieces in this collection have their own attributes. It is possible

therefore that artisans trained abroad, following various traditions, were employed at this period in English ateliers. Alterna-



tively, just as the gemstones found in the Cheapside Hoard had originated in other countries, some of the groups of jewellery could have been imported wholly or partly finished.

For the neck-chain sections with cells made up of tiny circlets or petal forms, soldered in groups to make quatrefoils, enamels are inlaid with the glaze fused with raised contours or half-bead effects. To produce the half-beads during firing of the paste, small cells are filled high with paste. As the enamel is brought to flowing point during firing, such outlines constrict the glaze, and this arches upwards, to form a pronounced meniscus. The alternative method could be to use white enamel already pre-formed as beads. The miniature enamel beads or half-beads would then be positioned within the gold outlines, and fired into place, thus bonding lightly within these settings and the glaze maintained at the correct contour. Interestingly, in this use of white enamels for beaded or droplet effects, the gold is formed with an openwork construction so that the enamel inlay spans across, without a backing for the cells. In principle, therefore, this technique foreshadowed the making of filigree plique-à-jour work with clear enamels. A few loose fragments of enamel, which had become detached from neck-chain sections, were examined under the microscope. The arched and beaded fragments have the high contour on the top and the glaze is glossy. In contrast, the undersides of the fragments are flat, and chiefly with open air holes and a matt appearance.

For small pieces with white enamel, in this

genre of work, a single firing would have been desirable. That avoided problems that could arise from multiple firings. It was also economical in the use of fuel when using a goldsmith's furnace. The alternative was to fire this scale of enamelwork with the lamp, which could bring small objects to the necessary temperature. Firing at the lamp was a method of producing



beadwork, glass threads, miniature forms, and small enameled gold objects. The use of the lamp had the advantage that each piece was watched throughout the fusing process, to bring the molten enamel to the correct point and avoiding over-firing.

Some fragments from the Cheapside Hoard could be scientifically analyzed with non-destructive processes. The

scientists involved were Heike Bronk and Stefan Rohrs, of the Technical University of Berlin. Their report of 2002 gave the following conclusion:

“Results of a quantitative analysis of samples of the Cheapside Hoard: The summary of the results: All white/turquoise enamels are opacified with tin ox-

[that was analyzed from the Cheapside Hoard] was found to have an unusually high content of coloring oxides, and had a low potassium content. Interestingly, a comparison with French enamels used by the Limoges painters, which are far more abundant from the 16th century, showed differences from those of the Cheapside Hoard. The source of the Cheapside Hoard enamels therefore would probably have been Venice, which was the traditional source of the clear [flux] enamel for most European goldsmith-enamellers from the 16th century up to the 19th.”

Antonio Neri, the Florentine priest who recorded the recipes for glass making in his renowned *L'Arte Verriaria* [1612] gave instructions for the making of the basic enamel [the flux] in his Chap. XCIII [93. P. 146]. In the translated version this reads:

“The Material wherewith all Enamels are made. Take of fine Lead 30pound, fine Tin 33 pound, calcine them together in a Kil [kiln or furnace] and serce [powder and sieve] them. Boil this Calx with a little clean water in clean earthen vessels, take it from the fire and decant off the water by inclination, which will carry with it the finer part of the Calx, put fresh water on the remainder, then boil and decant as before, repeat this as long as the water carries off any Calx. Recalcine the gross remaining calx and then draw off again the more subtile parts, as before. Then evaporate the waters which carried off the finer Calx, at a gentle fire, specially at the last that the Calx may not be wasted. It [the Calx] will remain at the bottom much finer than the Ordinary. Take then of this fine Calx, of Crystal Fritte made with

SILVER SOLDER FROM SCRAP



Brad Smith is a well known and highly respected metals educator, and former Board member of the Metal Arts Society of Southern California,

Sometimes you need a lot of silver solder to complete a piece the way you want it to be. For me it was when I was trying to join several castings. But I don't keep that much silver solder around, so I found a way to make my own from scrap with a little help from a penny.

First step is finding out what's in a solder. A search through the reference books (Tim McCreight or Erhard Brepohl) or a Google search will turn up recipes like:

- * Hard - AG 80% CU 13% ZN 7%
- * Medium - AG 75% CU 20% ZN 5%
- * Easy - AG 63% CU 30% ZN 7%

The silver (AG) and the copper (CU) are easy to come by, but finding some zinc (ZN) has always been my problem until I found out that our pennies are almost all zinc. According to Wikipedia a US penny minted after 1982 weighs 2.5 grams and is 97.5% ZN and 2.5% CU. So all I had to do is add a penny to some copper and a pile of silver scrap.

I chose to use Sterling scrap so I adjusted for the amount of copper in it as well as the amount of copper from the penny. Get in touch if you want to see the math. Here's what I used for components of Medium solder:

- * Sterling - 39.5 grams
- * Copper - 6.73
- * Penny - 2.50

Note: you can always cut the recipe in half

Melt the silver and copper first in a melting dish, mix well with a carbon rod or titanium solder pick, add the zinc (penny) last, mix again, and pour into a small mold. The zinc is added last because melting it causes some to vaporize, and the fumes are a safety problem (They're a gray-green color). Be sure to have good ventilation.

To check the solder's melting temperature was correct (medium), I put a sample of the homemade solder on a piece of copper sheet along with a known sample of hard, medium and easy solders. I then heated the plate from the bottom and watched as the easy first melted, the medium melted, the homemade melted, and finally the hard.

Additional notes on converting the ingot to sheet, strip or wire form - If you have access to a rolling mill, that will be the fastest way to proceed. Either roll out the ingot into a sheet and cut strips or roll it out as wire if your mill has the grooves. If you don't have a mill, all you have to do is forge out the ingot into a rough sheet of the gauge you'd like and then cut thin strips with bench shears. Be sure to anneal the sheet every so often as you forge it.





Jungwha Kim

I am from Seoul, Korea. In 2006, I re-located to Southern California starting a journey to become a jewelry artist. Intensive studio practices, while attending Long Beach City College, provided foundation for my craftsmanship, design sensibility and work ethics.

- What is jewelry and metal arts today, and where do you see it going in the future?

Contemporary jewelry and metal arts has a more flexible boundary compared to traditional jewelry and metal arts. Traditionally, jewelry is perceived as valuable due to its physical preciousness.

- What is the purpose of jewelry in the 21st century?

Jewelry has always served as an auxiliary to the wearer. Once jewelry is taken off the body it loses its context. Jewelry used

to be symbol of class and status. As the boundary of contemporary jewelry keeps expanding, the end products represent different ideas on value and aesthetic. In other words, it is less likely to have a consensus on what jewelry is about. It serves specific audiences who recognize the particular aesthetic of the piece, understands the value of it and is willing to put it on their body.

- What materials do you prefer to work with, and why?

I used to love working with sterling silver because I love the luster of the metal, and how it behaves when I fabricate the raw material into a piece. However, as my taste has become more varied, I started introducing non-precious metals, found/recycled objects, industrial parts into my work. My recent collection, “Re-furbished”, enjoys a transformation of the material and format, in which banal

objects, such as a copper pipe and candy dish, which turns into a piece of jewelry.

- What challenges and opportunities do you see for metal artists entering the field.

It is important to have one’s own characteristics in her/his work. What makes jewelry and metal arts distinct from other fields of craft or fine art is its intimate relationship with the body. I think this is one of the opportunities we have as metals artist. It is relatively easy to be approached by the audience.

- Do you have a work philosophy or concept?

I try to work consistently and persistently. I think one of my strengths is being persistent. I enjoy technical challenges and like thinking through the work process.

- What do you try to express through your

work?

I am greatly interested in form. When I have any initial idea of a work, I try to look at it from multiple perspectives to come up with an innovative form.

- What keeps you motivated to continue in this path?

I like how the body allows a jewelry artist to challenge the format as much as possible. A necklace can be a simple pendant or a gigantic fixture laid on both shoulders of the wearer. It could be a piece worn in a daily life or a conceptual piece just for photographs. I love this wide range of experience.

Website: jungwhakim.com



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-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

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Carol Sivets - Metal Reticulation

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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

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: Nov 16th, with Holiday Party to Follow

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

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Tarso ground and serced fine, of each 50 pound, of white salt of Tartar 8 ounces, powder, serce and mix them well. Then put this mixture into anew earthen pot baked, giving it a fire for 10 hours, then powder it and keep it in a dry covered place. Of this stuff are made all the Enamels of whatsoever colour. This shall be called the stuff for Enamels."

Neri gave recipes or part-recipes for White and Milk-white enamel, for Azure, for three varieties of Green, for Red [with manganese, to give a purplish hue], Purple, Yellow that fired well on gold, Sky-coloured Blue and Violet. This range is represented in the various pieces of jewellery in the Cheapside Hoard.

The esteem in which enamels were held in the 15th, 16th and 17th centuries, thus the period to which the pieces of the Cheapside Hoard can be dated, was stressed by Neri. He wrote. "Enamelling on Gold and other metalls is a fair and pleasing thing, and in its self not only laborious, but necessary, since we see metalls adorned with Enamels of many colours make a fair and noble shew, enticing beyond measure the eyes of the beholders".



Twilight Pop Up Tool Sale



MASSC members had a ball socializing, shopping and learning about tools from Tewel and Sarah Herbstman of AllCraft Tool and Jewelry Supply.

There were lots of great bargains on tools as well as many exotic and hard to find items.

We hope Tewel comes back soon.

