



Artist: Michael Boyd
Instructor at Modern Master October 2013

Florida Society of Goldsmiths

Teaching the Art of Metal

The Florida Society of Goldsmiths is a not-for-profit organization created by metalsmiths to aid and support other metalsmiths through meetings, publicity, workshops and exhibitions; to provide metalsmiths with opportunities for education and exchange of information; to broaden public knowledge, awareness, and appreciation of fine quality hand-crafted metal work, including, but not limited to, jewelry.

The Florida Society of Goldsmiths is open to all. We welcome artists that work in all metals as well as other jewelry artists using other mediums. We strive to offer a friendly environment where creativity is encouraged and supported through social and educational events throughout the US.

719 Central Avenue • St. Petersburg, FL 33701 • (727) 822-7872 x2128

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From the Editor Arnold Lasris

We have two articles in this issue which are copyrighted. Ricky Frank has a two part article beginning with this issue titled, "Backwards Learning for Crafts: Designing for Success Part 1". and Andy Cooperman has an article from his Blog titled, "Ethics: I know it when I smell it." Both articles are copyrighted and are so marked with the articles.

There is also an article by Alison Antelman that will give an example of the class she is teaching at Modern Masters this October, 7-13. "Explorations in Fabrication: Custom Clasps & Tubing Technical". A very interesting and informative article with photo's of the process.

Speaking of Modern Masters. Molly Strater has won some first places in craft shows recently. Even though she has been placing very high, she realizes the need for an additional education in design. She has enrolled for the design class being taught by Alan Revere. There are some openings left in his class.

Don't overlook the article by Kay Benham. She and Tom Benham gave a workshop in Deland, Fl using the hydraulic press. There are several photo's taken during the workshop.

Chris' Cables™ Hand Made Precious Metal Cables



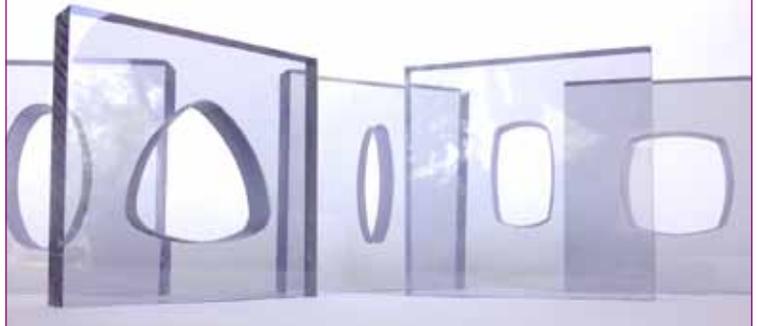
Wrapped entirely in our studio since 1991. For jewelry artists, precious metal jewelry designers, glass bead artists, fine art and craft galleries as well as historic bead collectors and fine jewelry collectors.

www.chrisscables.com

Tool Cottage FSG Member Renee Davis

Jewelry making tools and hydraulic press dies. You don't need a hydraulic press to use our specialty dies.

www.etsy.com/shop/toolcottage



American Craft Council Live a Handcrafted Life

The American Craft Council (ACC) is a national, nonprofit educational organization founded in 1943 by Aileen Osborn Webb. With a mission to promote understanding and appreciation of contemporary American craft, we celebrate the remarkable achievements of the many gifted artists today who are working with a variety of materials.

<http://www.craftcouncil.org/>

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Message from the President

Deb Blazer

It is with a heavy heart that I recognize the passing of one of our esteemed founders Phil London. He was one of nine founding members and the Florida Society of Goldsmith's first president. Phil also founded the Pennsylvania Society of Goldsmiths and Disability Alternatives, a non-profit organization that teaches jewelry making skills to disabled individuals.

I personally never had the chance to meet Phil. And I'm regretful to that fact. He not only served his family and his fellow people, but also his country. Phil served honorably in WWII. We plan to rename our Modern Masters scholarship in memorandum of Phil's life and all he gave to FSG.

As we say goodbye to one of FSG's founding members, we look forward to the annual state board of directors meeting taking place in St. Petersburg on August 24 and 25.

We have taken many steps to improve the functionality and finances of FSG this past year from implementing PayPal to discontinuing our printed directory. PayPal has been a smashing success with many of you utilizing it to not only renew your membership, but securing space in popular workshops. The ease of PayPal has also lead to new members joining FSG. Our directory is now delivered to you via a PDF format. This not only saves us the expense, but also enables you to search for members' information directly on your mobile device.



Floral Branch Necklace
Deb Blazer

At the annual meeting we plan to further develop ways to make FSG run more efficiently and effectively for you. We will be discussing expanding on the Chapter Guidelines and Standing Rules to help those volunteers that are new to the board. Membership recruitment is always on the agenda as we improve ways to entice new members to join. And I am personally working on some projects to help fund the newly retitled Phil London Scholarship.

If you have anything you would like to see addressed by the board of directors, please feel free to email me (deb@blazerarts.com). I am here to serve you all and constantly strive for improvements in our organization.

www.blazerarts.com

Director's Perspective

Jean Marie DeSpiegler

Hello Members,
Here are more tips to make your studio time fun and productive!

Do you have clients who want to buy your work from your website, but you are afraid to post photos for people to copy your more popular designs? You can set up a Collector's Page on your website that's password protected and give the password out to buyers or the very interested upon request.

Fun Sales Tip: Do not ask if they like the piece. Tell them how amazing it looks on them. Encourage them to take a picture of them wearing the jewelry they are thinking about and post the picture on Facebook right then! When their friends "like" the picture, it will encourage them to buy it.

Do not boil Liver of Sulfur, it will create Sulfur dioxide gas that is dangerous to breathe. Do not use the torch to dry metal that is wet with Liver of sulfur, as it will also create the gas. Be sure to neutralize the metal in baking soda and water after you have achieved the desired patina.

If you need to sand into a tight spot, use a cotter pin from any hardware store. Just cut strips of sandpaper, any grit, fold them over and stick them between the pin. Insert the open ends of the cotter pin in the Flexshaft and the tension from the jaws will lock the sandpaper in place, creating a makeshift flap sander that produces a very smooth cutting action. Take it up to 600 grit and then polish.

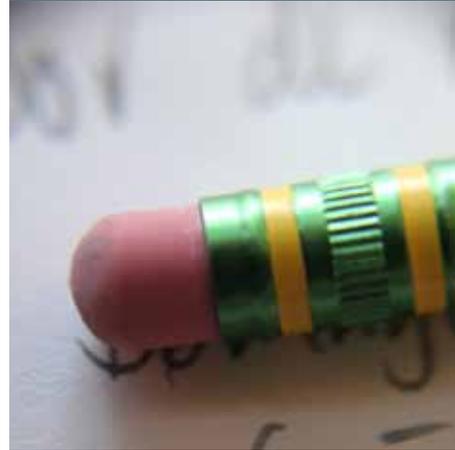
Do you have a hard time holding small objects on the steel plate when hammering without hitting your fingers with your hammer? Just grab a pencil and use the eraser to hold the item in place.

When you're making ear wires, double the amount of wire you need to make one and bend it in half. The bent end is where the loop will be formed to attach the earring. Work that doubled wire into the shape (around a mandrel or pliers) and bend up the ends. Do not cut apart the loop end until you're ready to use them. Then just snip the wire in half at the loop end and finish off the loops.

Hardibacker board from the Home Depot. This light gray solid cement backer board is commonly used behind ceramic tile, but it is extremely fire resistant and relatively inexpensive. It comes in 3' x 5' sheets for about \$10 to \$15, and you can cover a large soldering area with it. Including the wall behind your soldering station.

Please share your tips and send other comments about FSG .

Jean Marie
FSGJM@earthlink.net



A Week in the Mountains with Modern Masters

October 7 - 13, 2013 , Wildacres Retreat, NC

Modern Masters is a biannual 5-day workshop sponsored by the FSG state organization. Bringing together students of all levels of experience, we gather at the beautiful Wildacres Retreat in the Great Smokey Mountains of North Carolina. Join us for an experience of a life-time with some of the most talented and respected instructors in the industry for fun and inspiration. The workshops are open to both members and non-members.

Alison Antelman (Wait List Only)

Explorations in Fabrication:
Clasps & Tubing Technical

Michael Boyd

Stone Cutting to Fit Your Design

Mary Ann Scherr

Couture Fitting and Etching

Alan Revere

Design & Rendering

Natasha Seedorf

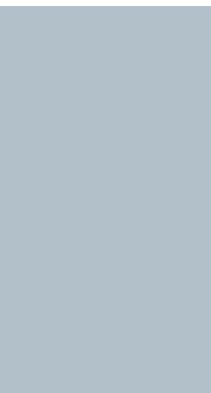
Small Scale Steel - ¼ inch
and Down for Jewelry

Includes:

5 days of classes
6 nights lodging
17 meals and all gratuities

For more information

Jean Marie DeSpiegler
(727) 822-7872 x2128
fsgjm@earthlink.net or
visit www.fsg4u.com



Chapter News

Northeast

We are hot and heavy into 2013 with a NEW Board, super charged members flocking to Open Studio, and so many fabulous Master instructors teaching an amazing range of techniques and skills at our studio in Deland. Make sure to keep checking into the website.

The New Board that was elected in June consists of; President, Deborah Monteferrante and Co-Treasurers, Kathy Ellet and JoAnn Johnson. We had to jump in and get our act together to get going on organizing ourselves as well as the upcoming Winter Workshop 2014. To accomplish this we have asked Jean Marie DeSpiegler, from State to help with Winter Workshop. She has made a lot of progress and again Winter Workshop will be spectacular!!!

In the works... Electroforming with Enameling, Fabricating Memorabilia, Catches and Tubing Techniques, Etching without Acids and Epoxy resin and much more.

We are also updating the studio in Deland. Stefanis Alexandres is building new racks for hammers and has other ideas to help us get organized and make the move to and from Winter Workshop flow more smoothly and easily. If you would like to contribute ideas and volunteer time, please contact us. We are also looking for donations for the Winter Workshop auction, so keep us in mind if you are cleaning out your studio.



FSGNE
Scheduled
Classes:

August
Repousse with Stefanis Alexandres
Reactive Metals with Bill Seeley
Basic Engraving with Ray Cover

September
Hopi Jewelry with Roy Talahaftewa

October
Wire Weaving with Cloud Conrad

November
Reticulation, Granulation & Tube Setting, Vickie Prillaman

December
Interpretive Raising with Andrea & Chuck Kennington

Teacher Requests, please let us know at info@fsgne.com.

Chapter News

Northwest

Rain, heat and humidity! FSGNW has finally installed the Studio a/c - a big thank you to William, Emile, Woody, and Ed - and the support team that provided food/drinks!

FSGNW Participates in all First Friday Art Hop Events! June First Friday was wonderful (July was rained out), beautiful weather, a few thousand people attended Railroad Square Art Park. FSGNW members Suzi Kamin and Cathy Corredor added new shelving to the Gallery, and rearranged "everything" (pictures attached). July First Friday was another great event until 8 pm, then the storm arrived!

FSGNW has scheduled Summer mini classes (schedule attached). New classes include metal wall art. Starr Payne's Torch Fired Enamel and Cathy Corredor's Resin/bezel classes are extremely popular. FSGNW's new instructor Kim Campbell has scheduled a Glass Fusing Class. Lou Schneider's crystal crowns were featured in DWFashion Magazine, a two- page display, models in power suits wearing crowns! Many of FSGNW's members have been busy Spring and Summer participating in art shows.

FSGNW welcomes all FSG members to drop by for a visit or attend any class - contact skaminhome@comcast.net.

www.fsgnw.com

FSGNW Scheduled Classes:

August

Torch-Fired Form Fold Cuff, Instructor Suzi Kamin
 Aug 18, Noon-2pm, Contact skaminhome@comcast.net

Glass Fused Pendant and Earrings, Instructor Kim Campbell
 Aug 24, Noon-2pm & Aug 25 3pm – 4pm
 Contact kim@graphic-visions.net or 850-556-3059

September

Dimensional Mini Copper Wall Art, Instructor Suzi Kamin
 Sept 1, Noon - 3pm, Contact skaminhome@comcast.net

Creative Resin, Instructor Cathy Corredor
 Sept 8, Noon-4pm, Contact cathy.catbangles@gmail.com

Beading Boot Camp, Instructor Lou Schneider
 Sep 14, Noon-4pm, Contact lulu5170@msn.com

PMC Metal Clay & Glass, Instructor Starr Payne
 Sep 14, 11am-3pm & Sep 15, 1pm-3pm
 Contact tallybdr@yahoo.com

Bezel Wrap Pendant, Instructor Suzi Kamin
 Sept 22, Noon - 2pm, Contact skaminhome@comcast.net



Chapter News

West Coast

A word from your Presidents, Clare and Stacy

It's a privilege for us to be a part of the Florida Society of Goldsmiths and head-up our Westcoast Chapter. One of our goals is to share the art of jewelry making with other like-minded enthusiasts and to help folks continue in their pursuit of the art of jewelry making by bringing to you exciting workshops and classes. Keeping our partnered studios well supplied with tools and equipment helps create a more pleasant, state-of-the-art, supportive and safe learning environment.

We thank you for your continued support of this organization. Your membership fees and donations enable us to continue our mission of providing quality education in the jewelry arts!

Upcoming Workshops

Hydraulic Press Magic! with Renee Davis

Sat/Sun August 31/Sept 1 10 am to 5 pm

Dunedin Fine Art Center - Stirling Studio Location,
downtown Dunedin

WCFSG Members: \$175.00 Non-members: \$225.00



In this workshop we will explore the many ways of making fabulous jewelry with the hydraulic press creating a multitude of shapes to use in your designs. We will use silhouette dies and other forms to make stunning bracelets, earrings and rings. The silhouette dies do not require a press so you will learn how to use them with a hammer and each student will take home a laser cut die of their choice.



Past Events

We just concluded our 27th Annual Wildacres Summer Workshop, June 15 – 21, 2013. With a great line up of instructors, students enjoyed a fantastic week of jewelry instruction and fellowship as we rocked the mountains of North Carolina! Missed out? Check out our website <http://www.wcfsg.org> for pictures and accolades of the event. Reserve the last two weeks next June and as soon as we have the dates finalized, you can ink them in! You won't want to miss out on next year's Wildacres Summer Workshop, June 2014! Best value anywhere!

Opportunities

We currently have three gorgeous partnered jewelry studios for our members enjoyment!! Keep an eye out for upcoming workshops and soon-to-be-schedule member meetings at our partnered studios and take advantage of their great 6-week classes, workshops and open studios! Conveniently located throughout the Tampa Bay Area, please stop by and say "hello!".

Dunedin Fine Art Center, Dunedin, FL

Inquire at the DFAC for Open Studio hours and pricing available to members of WCFSG. Check it out online at www.dfac.org or contact them at (727) 298-3322

The Morean Arts Center, St. Petersburg, FL

Open Studio hours on Saturdays and Sundays throughout the Summer!
Check it out online at <http://www.moreanartscenter.org/> or contact them at (727) 822-7872

ArtCenter Manatee, Bradenton, FL

Check it out online at <http://artcentermanatee.org/> or contact them at (941) 746-2862

www.wcfsg.org

Chapter News

Southwest

The South West Chapter continues to have after meeting events and/or demos, such as faceting, wire wrapping, and all sorts of hands-on demos.

We have open studio Saturdays on the 3rd Saturday of the month and meetings on the 3rd Tuesday of the month at the Cape Coral Arts Studio. Guests are always welcome at our meetings 6-8 PM. Any question please call Bob at 239-292-1719.

The Cape Coral Arts Studio

4533 Coronado Pkwy
Cape Coral, Fl. 33904

Bob Small, President SW



Lapidary samples by Bob Small

Chapter News

Southeast

We partnered with the Armory Art Center to have classes at the Armory with many benefits like discounted classes, registration through the Armory to use charge cards, 6 day a week availability, etc. We also are going to be having classes at Miami Jewelry School in the more southern part of our district. Watch for that coming real soon! Classes also held at Davie Women's Club in Davie.

We just had a repeat performance of a free demo and class on "spin set tubes" taught by Andrea Schoen at Davie Women's Club in Davie. Another demo is planned for the spin set tubes in Sept. in the southern part of our district. Place/date TBA Many more classes lined up with Marilyn Nicholson, Jean Marie Despiegler and Victoria Altepeter.

www.fsgse.com



We now have our very own website www.fsgse.com that is also linked to facebook and invite all to join!

FSGSE Scheduled Classes:

July 8

Free demo and class in Pearl Stringing with knots by Ellen Levy. Learn the knotting technique and come away with a securely knotted necklace!

July 20 & 21

Spiculims and their uses taught by Bev Fox at the Armory.

September 21 & 22

Soft sculpture dolls with Charlie Patricolo, place TBA

October 18, 19, 20

John Cogswell, Small scale forging for jewelers. There are 7 already signed up for that at the Armory.

November 8 & 9

Cloissson Workshop with Donna Buchwald at the Armory

December 7,8,9

Andrea Kennington Micro Shell Forming (They are NC Black Hammers)

December 13, 14, 15

Andrea Kennington at Miami Jewelry School. Same as above

For more details or to register, check out our website www.fsgse.com

Meet Our Members

Moly Strader wins Best in Show

Molly Strader, from Toledo, OH, has won the Best of Show award at the Boardwalk Art Show in Virginia Beach, VA. It also comes with a prize of \$7,500.00.

This is how it was written in the Virginia-Pilot by Teresa Annas. The winning artwork at the Boardwalk Art Show is about the size of a baby bird, which is what inspired Molly Strader to make her tiny teapot.

The sterling silver piece was designed to suggest the posture of a fledgling she saw perched on her patio. She titled the work "Ready to Fly" because that's how the bird was, as Strader watched it from inside her Toledo, Ohio, apartment.

She hammered the surface of the teapot, priced at \$1,800, with a tool specially made to achieve a texture of ovals. She also used a black patina. The carved handle is made of azalea burl.

Strader, 33, has a graduate degree in metalworking from East Carolina University in Greenville, N.C., and is a full-time artist.

Besides several teapots and a few other sculptural pieces, Strader mostly sold handcrafted jewelry at her booth.

Molly's parents were there to see her receive the award.



Molly Strader

Studio Jeweler

Key West, Florida

www.mollystrader.com

Backwards Learning for Crafts

Designing for Success part 1 by Ricky Frank

I am fascinated with how people learn and grow. As an under grad in college, I studied educational psychology, thinking it was the only subject which would interest me enough to allow me to graduate. Years later when I was thinking that I couldn't sell enough enamel jewelry pieces to survive, I returned to school for a Master's Degree in Sport Psychology. The program was headed by a professor whose specialty was Creativity. I studied peak performance (not just in sport but all aspects of life), and created a self-directed program in which I could study my own creative process using my passion for enameling. This resulted in a second (and more successful) career making enamel jewelry. I still have a passion for understanding how we learn, how we create, and how we change.

I also love putting together ideas from different fields of study. I think that as artists, we all do this to some degree. We look at the world with different eyes, observing patterns and connections. Last issue I took a business model (the hedgehog principle) and applied it within a craft context. This issue I would like to explore an educational model, Backwards Design (Understanding by Design ;Jay McTighe and Grant Wiggins 1998) and apply it to the world of crafts.

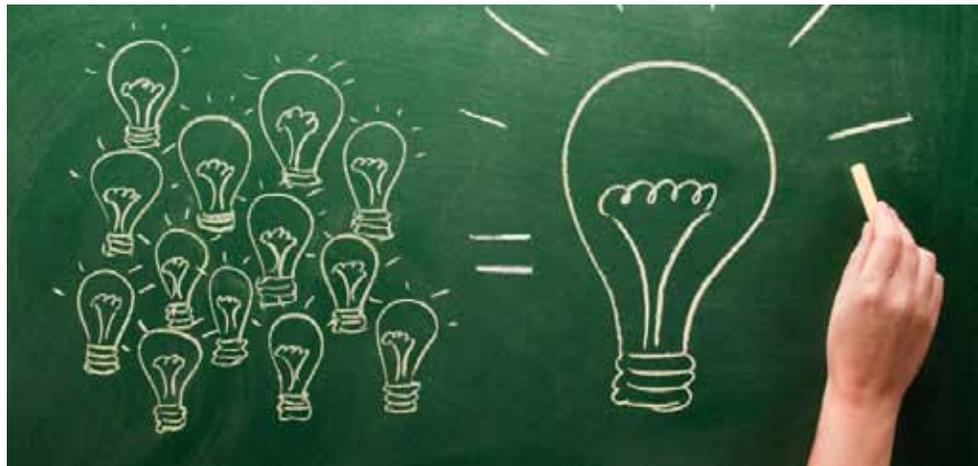
Part 1 (this issue) will be an introduction to Backwards Design, while Part 2, (next issue) will explore in detail some of the implications and uses for us as teachers and artists. The life of an artist is both teacher and student. We must be TEACHERS (teaching ourselves) and STUDENTS (learning new techniques, materials, imagery) as we develop our craft. Our education continues daily. We explore new ideas and techniques.

Often working alone in our studios, we don't have the benefits of teachers or "personal coaches". And for many of us, these teachers don't even exist as we explore concepts and techniques which are personal and cutting edge. Many of us are teachers; we conduct classes and workshops to aspiring artists who wish to learn our techniques. And all of us are students; we challenge ourselves to learn and perfect new techniques, use different or innovative materials, and express ourselves in meaningful ways.

As my career changes from "maker" to "teacher", I've observed many students floating aimlessly in a maze of techniques, materials, and images. They are collectors;

professional enameling instructor, I can get lost in the lesson plans and samples I make, and all of the really "cool things" I know and can teach. It's easy to forget the individual needs of each student. And even easier to ignore whether the students are really understanding the principles which are most important in being able to do the work.

When I was studying to become a sport psychologist, one of the most important ideas was to set GOALS: long term, intermediate term, and short term goals. Knowing what my long term goal is helps me understand the smaller steps (the intermediate and short term goals) necessary to reach my long term goal. If



they think that the more they collect the better their art will be. It is a safe way of learning. They don't have to put pressure on themselves to integrate what they know into a meaningful expressive object. I see many students who complain about this very fact, yet continue to look for new techniques, tools, materials, or artists to emulate. I also see similar issues come up in my own development as a professional artist. I get distracted thinking about making a body of work for a gallery exhibit or craft show, and lose sight of what is most important to me: my growth and development as an artist. And as a

I don't know where I'm headed, then it's difficult to make a plan to get there. Goals help provide focus, and keep you on track when you might get distracted with something else which is "interesting".

Backwards Learning for Crafts continued from page 10

What is Backwards Design?

Backwards Design in learning is a method to help teachers and students work backwards from their goal, or desired result. The desired result may be a specific task, such as a skill, or even a behavior, such as confidence. It is some CHANGE we want to see happen. Backwards Design* in learning can be broken down into three stages:

Stage 1

Identify desired results: What do I (or my students) need to know, understand, or be able to do? We must make choices; this first stage calls for Clarity about priorities.

Stage 2

Determine acceptable evidence: How will I (or my students) know if they have achieved the desired results? What is acceptable evidence of understanding and proficiency?

Stage 3

Plan learning experiences and instruction: What knowledge (facts, concepts, principles) and skills (processes, procedures, strategies) will I (or my students) need in order to perform effectively and achieve desired results?

Backwards Design requires that I identify the desired results first. Teaching becomes a means to an end; a form of task analysis. I can map out how to get where I want to go and what is the most efficient way to get there. Students need to be able to perform tasks A, B, C, etc. How can I guide them as efficiently as possible so that they are able to perform those tasks. Breaking the learning goals into small definable pieces helps guide me and my students to purposeful action toward the intended results by removing the clutter surrounding their efforts.

As a teacher, I can use Backwards Design to explore possible desired outcomes (what I want the students to learn), decide what to look for so that I know these outcomes are being accomplished, and develop strategies to help get us there.

As an artist I may be attempting to teach myself a new technique, explore a direction in imagery, understand how a new material works, or refine my work to a higher level. These are all tasks which can have clearly defined outcomes (goals) and can be specific (so that I know when I have achieved what I want and am ready to move on). I can create a map or plan to guide me towards these desired results, taking into consideration available

time, money, and other interests/responsibilities.

Backwards Design and Crafts: Teaching and Learning

Many students come to a class or workshop because they want to learn about a specific technique. The technique itself is something which can be demonstrated, explained, and practiced. There is a difference, and often a great gap, between learning a technique and making it your own. Students may think that having some proficiency is enough. To use technique as an “artist” means to give it your voice, to use it expressively. Students don’t always understand this concept, but a wise teacher can layer their lessons so that students will begin to explore other important aspects of the art-making process. My goals for students, as a teacher, and myself, as a self-directed learner, go beyond technique, and includes:

1. Excitement and Fun: a feeling of enthusiasm about the learning process.
2. Confidence: the feeling of “Yes, I can!”
3. Creativity: pushing beyond what has already been done.
4. Understanding of Principles: become problem solvers.

5. Design: learning some basics applicable to the technique/materials.
6. Artistic Vocabulary/Fluency: developing building blocks for image development.
7. Self Expression: making it personal, putting “yourself” into it.

Would these be your goals too? How could you work backwards from these, either as a teacher or a student in your own studio, to create a plan? In the next issue we will look at some practical applications for both teachers and artists.

Ricky Frank has taught at FSG workshops and plans to teach future FSG workshops. He can be contacted at:

Ricky Frank

Jewelry and workshops

www.rickyfrank.com

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Ethics, I know it when I smell it.

author **Andy Cooperman**

Here's another ditty, hot on the heels of my auction post. I'm responding to conversations that I am seeing elsewhere, like on Ask Harriete. I originally penned this as a response to a discussion on Orchid, about the ethics of teaching and sharing information. I edited it for this blog. I realize that everything we offer as teachers, instructors, writers, pundits and practitioners is in a sense an amalgam of everything that we have learned elsewhere, so arguments can be made that, maybe, there is no real argument. Ethics, personal ethics and responsibility can be some slippery stuff.

Here it is:

This is such an interesting topic. From the start, though, I must say that I'm not sure that ethics are simply a matter of "what feels right to you" (as I read in one post). While a person can and should have personal ethics, there are broader, societal ethics that are less a matter of strictly personal belief. But that is a different discussion for a different day. That being said my take on this subject is, of course, one of personal opinion. I see this topic from several perspectives: That of the educator teaching at a college, university, high school, art center or at any venue in which expanded courses and survey classes are offered. That of the itinerant workshop or symposium instructor, visiting artist and special guest lecturer who is hired to teach, lecture or present specific material or information based on their work, professional profile or experience. That of the metalsmith who writes an article for any number of publications which feature technical articles, "How-To" or DIY sections.

I teach frequently and as an instructor it is my hope-- and expectation-- that students will take what I have offered

them and adapt the techniques to their work and way of thinking. I know that this reapplication will be put through the filter of their own work – adapted and reapplied using their own particular design language or in their own creative voice -- to a greater or lesser degree, depending on the person. This is fine and is, in fact, the point. It is my greatest hope and goal for students to generalize from the specific instance or technique that I have given them and to more broadly apply the information to other situations. I do not expect, however, for what I have taught to be offered as a workshop by someone who has taken mine. I offer the information for personal use.

The dissemination of information gleaned at a workshop really depends (again, in my opinion) on how and where that happens.

It is less than ideal – and I have seen this several times --for an artist to take a specific process which they have learned in a specific workshop and then "take it on the road", teaching the technique as their own and in their own (compensated) workshops, around the country. In one case the artist was not known for this technique—indeed rarely, if ever, did it appear in their work—nor had they taught it before. This is a slap in the face to the artist who first taught the technique and to the attendee who has coughed up the bucks to learn the process from an experienced practitioner. Because, in a workshop, it is implied that the teacher is a specialist who is more than simply familiar with or knowledgeable about a process. They are someone who is proficient at it and who actually employs it in their work. So in my mind this situation cuts two ways: It is unfair to the teacher who originally gave the information and it can also be misleading to the workshop

attendee who signs up for the weekend.

In the case of the high school/college/art center educator teaching survey or advanced courses, I see very little problem with these professionals directly sharing what they have learned from a workshop that they have taken. There is something different at work here that I just can't put my finger on.... Workshops are special events, offering a more in depth



exposure based on the accumulated experience of the instructor. Ongoing, all-inclusive classes are less so.

Sloppy, I know, but that's my personal line in the sand...

But, what is missing here is the writing of articles, publishing under one's own name, what has been learned elsewhere. In my opinion, this is the most unsettling situation. Maybe it is the breadth of the audience that is addressed in print or online that really changes the equation. But it smacks to me of capitalization.

I believe that in education, especially workshops, there is a shared responsibility on the part of the student/attendee and the instructor. I see it as the teacher's role to provide solid information on the topic offered, to be present and patient, to be fair and even-handed and to understand

Ethics, I know It When I Smell It continued from page 12

that there are different learning styles and modalities and, so, to do their best to present the material in a variety of ways. On the part of the student I feel that their half of the bargain is to listen, be present, speak up when they are confused and to use what they learn responsibly which, in my mind, means to not simply parrot techniques or style but to tailor them to their own work. There may be an attitude among some that in paying for a workshop, they have purchased unlimited use of the information and are free to implement it in any way they choose. I have always assumed that students will

not do this and will instead take whatever I offer and "make it their own". Not always the case. I now address this when I start a workshop and urge participants to adapt the information.

So, I don't see the sharing of information as black and white. It is, in my mind, a matter of balancing the source, the type of information, with who and why it is being shared and how the person sharing it is compensated. I am sure that I have passed on techniques that others have taught me. But I make a real effort to credit people when I can. In the case of

writing an article, I would make an effort to contact the person from whom I had first heard of the technique and run it by them. It simply seems like the right thing to do.

I'm sure that some on the list will disagree with me and that some may be strident in their posts. But this is what I believe.

Take care,
Andy

andycooperman.com

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Remembering Phil London, **FSG Founder**

Phil was not only the founder and long time president of the Florida Society of Goldsmiths, he founded the Pennsylvania Society of Goldsmiths, as well as founded the non-profit, Disability Alternatives, which taught jewelry arts to those with physical limitations.

Phil London was the second person to be awarded The National Metalsmiths Hall of Fame award which honors and celebrates the outstanding contributions and achievements of artists, educators and patrons that support the metal arts as well as receiving the PMC Fusion award for his work with Disability Alternatives. Phil served in World War II as well. His outgoing personality was instrumental in bring together people to promote the art of metal working.

Phil London has passed away on April 26th, 2013. He is survived by his lovely

wife Vicki London. Wonderfully, a part of his cremated remains will be in the lovely chalice he created, staying with Vicki, while a portion of his cremains will be interred with the remains of his first wife Anita up at Arlington, VA .

Many artists feel that they owe a part of their careers to Phil as he provided technical education on the aspect of metalsmithing that for generations was only available to a privileged few. Phil encouraged others to share the knowledge and appreciation of metal art and for this will be forever thankful.

A scholarship to FSG Modern Masters Workshop will be presented in his name. Donations to continue this scholarship are welcome. Please contact FSGjm@earthlink.net for more details.

Remembrances of Phil London by Kay Benham

While living in Clearwater, Florida in the 90s, Tom and I kept hearing about The

Florida Society of Goldsmiths. We finally decided attend their annual holiday party, an event that proved memorable for that is when we met Phil London. More than likely most FSG members remember the first time they met Phil. He was a quiet dynamo. When he took you elbow-in-hand quietly steering you off to the side of the group, you knew you were in trouble. He was most persuasive in involving members to work on behalf of FSG. Well, we took the plunge and we are so much the better for becoming involved with this dynamic group which enriched our lives immeasurably. We've made so many friends, met so many terrific instructors and jewelers and experienced so many magical moments.

Thanks to Phil for his vision and drive to found not only The Pennsylvania Society of Goldsmiths but also The Florida Society of Goldsmiths with his friend Dick Miller. We are all the better for it. We cherish his memory and are forever grateful for the knowledge we've gained from countless FSG-sponsored workshops and the extensive network of friends we've formed over the years.

An Exploration in Fabrication

written by Alison B. Antelman



Benefit from capillary action while soldering the seam of hand-made tubing.

Fabricating every part of the piece including clasps, settings and other findings, frees you up creatively. You are not limited to ordering parts from a catalogue. Your vision may take you to uncharted territory, allowing further artistic growth.

A student once told me..."did you know there are at least 9 steps and 11 solder joints in order to make your clasp? " I hadn't looked at it that way, I just create what I want carrying out my visual intuitions. The great thing about teaching is, it allows me to investigate the step-by-

step process, from the outside looking in, in order to communicate with others...the goal being that each student carries out and fabricates the project to completion.

Physically moving through process helps cement the concept into your mind. In a typical workshop I'll start the morning with a demo and the students spend the rest of the day making and completing their samples, while I provide individual instruction. "Is it hard?" I'm always asked. Many fabrication techniques are not necessarily difficult; they take time, patience, and a willingness to check the

work along the way for precision. As long as you're comfortable with soldering and basic fabrication, my workshop is a fit. Along with making clasps, tubing (which we'll also learn to bend), hinges and telescoped trillion settings, students often learn to use a variety of different types of solder, focus on problem solving, and gain a greater knowledge in complex fabrication and the use of moving parts and engineering.

In my own work this process is all encompassing. When I create jewelry, the trip I take through construction and



Lining up smaller tubing to create hinges.



Tubing technical project completed, including making a telescoped trillion setting, hinges and curved tubing.



Front clasp pod necklace with Key clasp beneath round stone. Close up shows back of clasp.

photo credit: Eric Smith



An Education In Fabrication

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engineering is as enjoyable a journey as design and aesthetics. Customize everything...carry out your vision and create what you imagine in your mind; take it from the conscious mind to the physical.

The jewelry must be functional and wearable. These are the quiet back room considerations that are the designer's problem. The body offers itself as an easel and the wearer offers their individual perspective and interaction with the piece transforming both the jewelry and the person. It is my great pleasure to observe this relationship

Sliding my oil-of-wintergreen lubricated 0/2 blade slowly back and forth while turning a corner on the backwards L, I glide through the tricky part and saw out a piece of silver, making a notch in my clasp. I take a tiny round file to clean it up, slowly push the file forward into the notch making space for a good fit. I'm almost done but one stroke too many will send this notch over to the other side ... and into the scrap pile. Observe, file, check, repeat. This is the time to slow down, notice and enjoy the process.

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Book Review

“Bead Meets Metal: Easy metalwork techniques to showcase gemstone beads and other treasures” Author, Kay Rashka

I wish “Bead Meets Metal” had been available when I first started to explore metal smithing. It is a very easy to understand entry-level book with detailed explanations of the tools and techniques needed for basic metal smithing and completing the 16 step-by-step projects included in the book.

The book’s organized and concise layout makes the book read in a straight forward manner. The book is full of close-up photos that correspond with instructions and the tools that are needed.

The first third of the book is devoted to materials, workspace safety, fabrication tools and techniques, and torch work techniques. The section on fabrication tools and techniques is divided into 8 categories which are referred to as toolkits which include cutting, filing, drilling, forming & forging, finishing, antiquing, and tube riveting. Each of these categories has a list of the tools & supplies needed for that fabrication skill. There are explanations and sometimes demonstrations on how to use a tool in that particular category. Throughout each section there are lots of helpful tips. Also included with each toolkit is a segment referred to as “Hands On” which are exercises for practicing a particular skill. If you follow these steps in progression you are actually making a pair of earrings.

The torch work section advocates using handheld butane torches for the novice. This is good option for novice students who may not have access to an art studio with an acetylene tank nor wish to invest in that level of equipment when they are first starting out.

This chapter explains how to use these torches and discusses the other tools & accessories needed for soldering and the principles of soldering.

The remainder of the book is devoted to 16 projects which include 6 pairs of earrings, 4 bracelets, 2 rings, and 4 necklaces. The project section starts with directions for a very simple pair of earrings and then progresses to more involved pieces of jewelry using a variety of fabrication skills and soldering. One of the advanced instructions is for a prong set roman glass ring. The projects are fun and colorful and as the book title states, showcase beads and other treasures. The step by step directions with coordinating photos are easy to follow.

Some of the projects include other information such as how to enlarge pearl holes, drill a beach stone, solder end caps on snake & ball chain and make a toggle clasp.



Again there are several tips and design elements that a more advanced student may also enjoy learning.

In the author’s profile, Kay states “My goal is to help as many people as possible realize how simple sawing and soldering metal can be. I want to encourage them to create something everyday.” With this book in hand I think many readers will be on their way to creating artisan jewelry.

review by Karen Curry Moran

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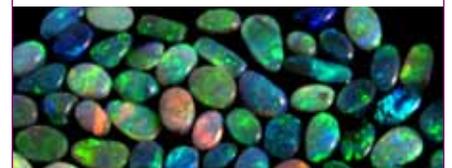
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