



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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For Sale



Golden Retriever, had for 9 months, has yet to retrieve gold. Should have just bought metal detector.

Message from the President Vicki Prillman



Dear Members,
I hope you survived the Winter, can it be Spring is finally here?
There has been a lot happening within FSG.
We have been able to standardize the By-Laws of FSG with the volunteered assistance of attorney Dixie Dixon of the SW Chapter.
We are also happy to announce the organization of a new chapter, SouthChapter, also with the help of Dixie Dixon. The South Chapter was formerly a part of the SouthEast Chapter in the Miami area. The counties of Marion and Monroe felt it would benefit to create a new chapter. The Chapter President is Bernadette Denoux, Vice-President is Christina Hanye Dykes, Secretary is Marti Wakshlag and the Secretary is Martha Estes . Welcome aboard.

Reminder! The WestCoast Chapter Wildacres Workshop is fast approaching. June 14-20. Registration opened April 11th. For more information go to: WWW.WCFSG.COM. There is a great lineup of classes and Instructors.

Remember FSG is run by volunteers. Some Chapters are in need of Secretaries. Please contact me or Jean Marie if you may be interested. We can send you a copy of the requirements of all of the positions. The Executive level is in need of a Treasurer.
Thank you and hope to hear from you or see you at a workshop soon.

Thank you, Vickie Prillaman
uneekjewelry@gmail.com
770-265-7879

Director's Perspective **Jean Marie DeSpiegler**

A Messy Studio is a Working Studio

A magazine asked to interviewed and photograph an FSG artist in her studio. She panicked. She didn't know what to do. I could relate to not wanting anyone to see just how messy my personal process is. Here is the email of support that I sent her. She suggested that others might be interested.

Deep breath; then clean what you can - maybe just focus on the studio. Who knows what you will find!

Then let them photograph it - people are intrigued - yes, it is a messy process, put out all of the big tools for the photo (whether you use them or not!)

Make it look hard, intimidating, worth the price you are asking! Show the enormous amount of pearls needed to dig through to find that 'special one' that works in the design.

Think about how you would 'sell' your process. Don't talk about your bills; explain the time, the thought, the do-overs, the 'scrap it and start over' pieces that finally help the art shine.

Talk about the classes you have taken (you don't need to mention names, this interview is about you!). Classes on Hinges, mechanisms of box clasps, soldering (all the scary things that keep metal a mystery to the average Joe - you know, Joe the surgeon and his wife).

What really helped you to find the courage to take on metalsmithing? Mention that you find pearls irresistible, they colors, the way they glow. Interject a little humor, like Thank god the cats find them boring or you would really have a mess!

You can write all of this in advance to hand her. Saves both of you time, and then you can just be you. Maybe even confess that you constantly worry that work isn't good enough, but that you strive to make each piece better than the last. Name drop the books you are featured in.

So my friends, sell me the story; your story. Relax, have fun and no, it is not a jewelry emergency... yet!



Chapter News

NORTHEAST

Workshop Review

Basic Engraving with Ray Cover

submitted by Christina Lemon

Florida Society of Goldsmith's Northeast Chapter (FSGNE) hosted a basic engraving workshop with instructor Ray Cover, August 19-23, 2013 at the Deland Art Studio. This week long workshop was much anticipated for being the first engraving workshop hosted by FSGNE and the first workshop with Missouri artist/engraver Ray Cover, owner and operator of School of Fine Art Engraving. In this week long focused learning workshop, Ray brought all engraving equipment, materials, and tools necessary for each of the participants.

Beginning his workshop tour in Florida, Ray shared his talents and knowledge with others interested in learning the beautiful art of hand engraving. Engraving is enjoying a "Renaissance" according to Ray with more artists expanding their knowledge of the discipline. Hand engraving is an exacting process in which a steel tool called a "graver" is pushed through a metal surface creating delicate incised lines. The artist is assisted by a pneumatic hand piece that helps the artist/

engraver to guide the tool as it is pushed through the metal surface. Designs are small scale and intricate, often incorporating scrolls or stylized designs derived from vines and other vegetation. Students learned that it takes patience, skill, and precision to become a hand engraver.

Ray demonstrated the various techniques using a cctv (closed circuit TV) camera that afforded students the opportunity to see closely the carefully incised lines cut by the graver tool. As the ball vise was rotated, the graver traveled over the metal surface leaving behind exquisite designs that were fluid, precise, and uniform.

During the week long workshop the studio filled with the combined sounds of humming air compressors and tapping hand piece pistons as the students worked each day. Participants practiced each of the demonstrated techniques with time to practice one skill before the next was introduced. Instruction included: how to make a square graver, bright cut flat graver, background flats, graver angles, graver sharpening systems (GRS and Lindsay). Techniques included: design transfer, cutting scroll patterns, lettering, straight lines and borders, bright cutting, relief designs created by cutting away the background or negative space of designs, shading techniques, and repairing mistakes.

Ray's background as a successful engraver, sculptor, teacher, and business owner was a recipe for a fabulous workshop! His talents and skills were a blend of machinist, engineer, and artist and a wealth of information about this beautiful art form was shared in this special introductory workshop. A second intermediate workshop is in the planning stages for next year. If you are interested in a basic engraving workshop or the intermediate workshop please contact FSGNE.



Instructor Ray Cover demonstrating during the basic engraving workshop held at the Deland Art Studio, August 19-23, 2013. (Photo by Christina Lemon).

To learn more about these and other workshops please visit:
info@fsgne.com or Deborah Monteferrante, President of FSGNE Dmonteferrante@cfl.rr.com
<http://rcoverengraving.com>
[ray.cover@facebook.com](https://www.facebook.com/ray.cover)

www.fsgne.com



Instructor Ray Cover, demonstrating the Lindsay sharpening system using templates and the GRS power hone. Participant, Kathy Ellet, in foreground. (photo by Christina Lemon).

Chapter News

NORTHWEST

Introduction to Goldie Bronze

Sat Apr 26th 10am-5pm \$60
(M) \$70 (NM) Kit fee \$20
Luster of gold - workability of
clay, Goldie metal clay.
Email Starr Payne tallbdr@
yahoo.com for information

Basic Wirework for Jewelry

Artists (8 student max)
Sat Apr 26th 1pm – 5pm \$50
(M) \$60 (NM) Kit fee \$10
Learn wrapped loop, headpins, ear
wires and embellishments.
Email lulu5170@msn.com for information

Art Jewelry Fabrication Series

3 Etching (4 students)
Sun Apr 27th Noon-5pm \$50 (M)
\$60 (NM) C/B Kit fee \$20
Sketch/Etch, Fold, and Color on Metal!
Email skaminhome@comcast.
net for information.

Art Jewelry Demonstrations May
2nd - First Friday @ Railroad Square
@ FSGNW Studio!

Art Jewelry Fabrication Workshop Corrugation

Sun May 4th Noon-5pm \$50
(M) \$60 (NM) C/B Kit \$15
Wrinkles.Folds.Curves! Metal
texture. Come play!
Email skamin or tallbdr for information

Crystal Flower Bracelet

(8 student maximum)
Sat May 10th 1pm-5pm \$50 (M) \$60 (NM)
Kit fee \$20 Mother's Day gift! Sparkly
Swarovski bicone crystals 2-layered bracelet.
Email lulu5170@msn.com for information.

www.fsgnw.com

SOUTH

We are proud to announce that Florida
Society of Goldsmiths has given birth to a new
Chapter: Florida Society of Goldsmiths South!

Our first meeting was held January 23rd
and we are up and running and excited
about the possibilities. Our Chapter
officers are: President, Bernadette Denoux,
Vice-President, Christina "Tina" Haney,
Treasurer, Martha "Marti" Wakshlag,
and Secretary, Martha Estes. Our
website is www.FSGSo.com, a work in

progress and it is developing nicely.
The demos for our meetings have been
scheduled for the year and we are planning
a field trip to the Perez Art Museum
in downtown Miami on April 16th.

We were thrilled to have as guest speakers,
jeweler, sculptor and glass artist, David
Chatt, in January and internationally
renowned designer, Marilyn Nicholson, at
our March meeting. Many of our members
were privileged to attend her workshop

on "Unusual Settings" and many of our
members will also be attending Ronda
Coryell's "Chasing and Repousse" in April,
both at the Miami Jewelry School.

Several stores in our area that specialize in
tools or beads and stones have agreed to give
FSG members a discount: Waymil LLC, The
Bead Boutique and Shicols International Inc.

We are looking forward to a year of
learning, creating and sharing.

SOUTHWEST

Our chapter had a great "Ring of fire"
competition in April that everyone enjoyed.
This exhibit is a month long, and is open to
the public to view and buy all items. Students
of the "Cape Coral Arts Studio" along with
FSG members are welcome to enter several
pieces. Pieces must be at least 80% metal
of any kind in two different categories of
"Sculpture" and "Jewelry". Judges are local
jewelers. 1st, 2nd, & 3rd place prizes were

awarded. First & second place was Jackie
Wides and third place is Lynn Manley. All
entries were great.

In February, we had our yearly challenge. This
challenge has a new theme each year and
each piece has to be at least 50% metal. This
year was the theme of "Geometric". There
was a great variety of entries. It's amazing
how everybody has their own interpretation of

each year's theme.

We continue to have after meeting events
where we all teach each other new things,
along with a 50-50 raffle at the end of each
meeting. We also have our open studio
Saturdays where we get to use the studio for
our own projects for a nominal fee.

Chapter News

WEST COAST

Meet-N-Greet, Morean Arts Center Studio in downtown St. Petersburg, Saturday May 3rd from 1:00 - 3:00. We'll have some sodas and bottled drinks to share, but please bring a snack to pass around. BYOB - wine and beer only please!

Wildacres Workshops 2014

James Carter - Cloisonné
 John Cogswell - Chasing & Repousse
 Chris Nelson - Ferrous Musings/Fusings (Iron & Gold)
 Marilyn Nicholson - Stone Settings & Mechanisms
 Jayne Redman - Making Tools for Multiples
 Julia Woodman - Tessellation

Upcoming Workshops

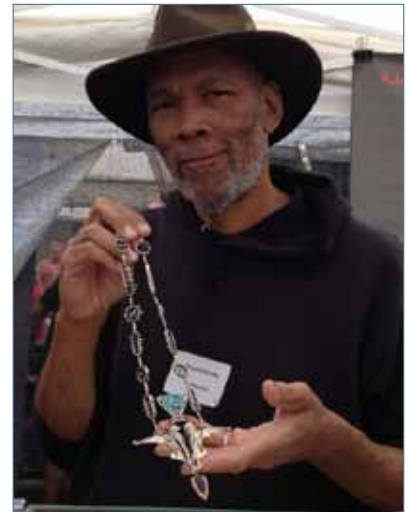
John Cogswell this November. Workshop content to-be-announced.

Workshop Reviews

Jack Berry at DFAC Stirling Commons jewelry studio. We learned to create beautiful beads with Jack's deep draw method using his own specially designed and affordable tools. Jack showed us how to create our own unique patterns for metal with or without the hydraulic press and creating wonderful flower-like designs for earrings and pendants.

Jack's extensive knowledge, attention to detail and sense of humor made the workshop a fun-filled, informative and enjoyable weekend! The workshop was so popular that we asked Jack back again to share his knowledge with another group of enthusiastic folks. Here are some photos from the first workshop.

Florida Craftsmen CraftArts \$1000 Award of Merit winner sponsored by WCFSG.



www.wcfsg.org

Bradenton:

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

Dunedin:

Dunedin Fine Art Center
 DFAC for Open Studio on Tuesdays, 10:00AM - 3:00PM. Check it out online at www.dfac.org or contact them at (727) 298-3322

St. Petersburg:

The Morean Arts Center
 Open Studio hours on Wednesdays 10:00AM - 3:00PM
 Check it out online at <http://www.moreanartscenter.org/> or contact them at (727) 822-7872



Thoughts on Rules & Art-Making

by Ricky Frank

I received an e-mail from Rio Grande the other day, letting me know that one of the YouTube videos I had made for them had received a disturbing comment, and could I please respond to the remark. The viewer felt nervous about my quenching a hot enamel in water, and went on to say that “a good enameled item must be done only by respecting the ‘Golden’ rules of the process”. He felt like my impatience was doing a disservice to those wanting to make artful enamels.

Though I don’t enjoy being criticized, the comments led me to examine my thoughts on the quenching process in particular and the idea of “rules” in general. I realized that there was some information I had taken for granted and left out (quenching does cause small cracking and therefore I don’t quench on a final firing) and should add into future videos. In a classroom setting this information often comes out because students ask questions. When making videos it’s important to anticipate the questions students might ask and provide the answers as part of the tutorial. A great lesson to learn!

Definitions: Rules and Laws

The statement about “rules” really pushed my buttons. After I wrote a simple response regarding my feelings about rules and art, I couldn’t let go it and after a lot of thought decided that this would make a great topic for an article on “making art”. First I consulted Webster’s Dictionary for some definitions. A rule is defined as “a statement that tells you what is or is not allowed in a particular game or situation”. Also, a rule is a “prescribed guide for conduct or action”. My translation of these definitions is that a rule is an authoritative opinion as to the “right” way of doing something. But it

certainly doesn’t mean that it is the only way to do something.

I then thought about “laws” within the context of making. A “law” is defined as a “statement of an order or relation of phenomena that so far is known is invariable under the given conditions”. My interpretation of this is that when I perform a specific action, I will see a consistent result if the conditions are the same. If I heat sterling silver, it will oxidize. Solder will melt at a specific temperature. When enamel melts it goes through a process of changing from sugar fired to orange peel and then glossy. It cannot skip a step or go backwards. These are “laws” about process. They happen whether you believe in them or not. These may also be referred to as “principles”.

In other words, “rules” come from man and “laws” come from nature. As a maker, it’s important to understand the difference between the two so that you know what is possible and what is not. Rules can be broken, while laws just are what they are. If you are aware that you are dealing with a rule, then you can choose to either follow the rule or break the rule.

Who makes the rules?

Rules don’t just fall out of thin air. When a successful result is achieved, it is usually repeated. A method or procedure may then be passed down through generations, either through books or teachers. Over time and with repetition, it may be recognized as a “rule”; an established and accepted way to do something.

Types of Rules

Rules may be described as implicit or explicit. An implicit rule is something

which is not always obvious. It may be a result of not questioning how or why a technique is used. Explicit rules are more obvious and clearly stated. Rules may also be self-imposed or involuntary. You create the rules or go along with the rules someone has taught you.

There are different types of rules in the art making world. A rule of procedure or technique might be the step by step



order in which one performs a task. This might also include what not to do. Tool use often has rules. A technique may call for a specific tool and a specific way to use that tool. Materials also often come with clearly defined sets of rules. We are told how to use the material, and what it may be used to do. Artistic design may come with a set of rules prescribed by teachers, peers, the marketplace, or society. And your own personal belief system may be a result of rules you have decided upon for yourself: the way you think things “should” be. This might be a code of conduct (plagiarism/copying) or the “way” you run your business (pricing). You might even adhere to an implicit rule as to how you begin the creative process, without considering other possibilities.

Thoughts on Rules & Art-Making continued from previous page

Rules may be helpful

Rules can give you a feeling of control. You think you know how to do something. When learning something new this can help you have a feeling of confidence and feelings of fear may vanish or lessen. After all, if an expert is telling you the way to do something it must be “right”. These procedural/technical rules offer a starting point for skill development. Rules may also offer a sense of physical safety in your studio. The “rule” of adding acid to water and not the reverse will prevent a possible dangerous chemical reaction from occurring.

Rules also offer some help in the creative process. The creative act is one of solving problems or answering questions. Knowing what question you are asking or what problem you are attempting to solve is critical. Think of a rule as a “boundary”; it creates a limit on what you “can’t” do. This allows you to FOCUS on what you can do. Without these limits or boundaries it is easy to be overwhelmed with possibilities.

Many years ago I set up a creative problem to solve. I made up a few rules to help me go in a new direction with my enamel jewelry. I gave myself the challenge of making 100 pairs of earrings over a weekend. This placed boundaries on the quantity to make, the type of item (earrings) to make, and the amount of time available. This forced me to think outside of the box of what I thought my enamel jewelry “should look like”. The result was a simpler and less expensive pair of earrings which became a staple of my product line for several years as I built my business.

Remember that a rule is just one way in which to do something. It is not the only way. Ask yourself if the rules you adhere to are helping you or creating obstacles. Are you even aware of the many rules implicit in your art and your life? Begin to watch

Give yourself permission to break the rules.

how you think and how you work. Make a list of some of your rules, and then make a conscious choice to break them. Here are some ideas:

- Use a new material. Use a material in a different way.
- Adapt a tool. Invent a new tool.
- Leave a piece with a rough finish instead of polished. Or do the opposite.
- Work in a different color palette. Use a different inspiration to provide color ideas.
- Change the size, quantity, price, or technique of making the work.

Developing awareness of WHAT YOU ARE DOING AND WHY will help your growth as an artist and give you a feeling of greater freedom. Use rules to help you, and get rid of the ones you don’t want. Rules are made to be broken!

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

A Pearl Primer by Brenda Smith

Pearls are considered a gemstone and have always fascinated me. However, I find myself in good company. Pearls have been collected, cherished, highly valued and used for adornment since the beginning of time. Once only available to royalty and the wealthy, pearls can be enjoyed by the average consumer worldwide since the development of cultured pearls in 1908 by Mikimoto, the Japanese son of a noodle maker.

A cultured pearl is the process of inserting a nucleus surgically into the mollusk. The mollusk then coats this irritating nucleus with layers of nacre, which produces the iridescence of the pearl. The mantle's epithelial cells form a sac, known as the pearl sac, which secretes a crystalline substance called nacre, the same substance which makes up the interior of a mollusk's shell, which builds up in layers around the irritant, forming a pearl. This nucleus is typically spherical and is created from ground and formed mollusks harvested from the Mississippi River basin, then shipped worldwide. A small portion of a donor mollusk mantle tissue is inserted surgically along with the nucleus into the host mollusk.



Pearls were once considered the most valuable gemstone by the ancient Romans and Egyptians.



This mosaic depicts the value of pearls to royalty.

Before pearls were cultured, it was a game of chance. Pearls were formed after a parasite or foreign substance invades the soft mantle tissue of the mollusk. To find enough matched pearls, in size, shape, surface quality, color, and luster was very rare. These pearls would form entirely by nature and were solid nacre. These pearls are called "natural" pearls. With the advent of culturing the pearl, farms were developed to control quantities and these variables. These pearls are called "natural color" pearls unless they are dyed. In which case, they are neither naturally created nor naturally colored but are still genuine pearls.

Whether wild or cultured, gem quality pearls are almost always nacreous and iridescent, as is the interior of the shell which produces them. Almost all species of shelled mollusks are capable of producing pearls of lesser shine or spherical shape. Although these may be legitimately referred to as pearls, most of them have no value, except as curiosities.

continued on next page

A Pearl Primer continued from page 13



Net bag holds mollusks while in the sea. They are positioned in addressed rows within the water for easy access for monthly cleaning. Photo by Brenda Smith



Implanting the mussel: Light illuminates the interior of the mussel, which is wedged open for insertion of the nucleus. See mantle tissue cut into small pieces on bottom left. Top right shows assorted sizes of nuclease. Size used depends on the size of the mussel. Photo by Brenda Smith



Each net bag is removed from the sea once per month for four years, for cleaning barnacles, seaweed, etc. from the mollusks. The cleaner the mollusk, the better the chances for a more perfect the pearl. There is one pearl per oyster. This labor-intensive process increases the price of each pearl. Photo by Brenda Smith



Multiple freshwater pearls in mussel vs. one in salt water mollusks.

A Pearl Primer continued from page 14

Basic Pearl Types

Freshwater pearls

Freshwater pearls are best known for their wide range of shapes, sizes, colors, and attractive prices. They were first produced around 1914 and are produced by the *Hyriopsis cumingi* mussels, which live in the lakes and rivers mostly in remote areas of China. Serious Chinese production started in the 1970s.

The mussels are nucleated with tiny, rectangular slices of mantle tissue, resulting in pearls made of solid nacre but only about 3% are round. Roughly the size of a human hand, these prolific mussels are able to produce up to 50+ pearls at a time, densely clustered on

each shell. Due to pollution, however, the Chinese pearl production has been down in recent years.

And close to home, the state of Tennessee is also a source of freshwater



Tahitian pearls come in a beautiful array of colors.

pearls. A few small farms are open for tours.

Freshwater pearls offer attractive prices for several reasons. 1) One mussel can produce 50+ per harvest vs. one pearl in saltwater. 2) They are nucleated with mantle tissue, which is much less labor intensive. 3) They can be grown in much harsher water than saltwater pearls. 4) Harvesting is typically two years vs. four years for saltwater pearls.

Saltwater Akoya Pearls

Akoya pearls are treasured for their true roundness and reflective shine. They come from a small Japanese oyster that produces only one pearl at a time. The salt water *Pinctada fucata* oyster lives along the coasts of Japan and China. A nucleated bead is surgically implanted in the body of the oyster, which coats it layer upon layer of beautiful nacre. These relatively small pearls range in size from 2-10mm. Akoyas larger than 8mm are quite rare and valuable. Akoyas come in rose, silver/white, cream, gold, and blue/gray colors.

Tahitian and Black South Sea Pearls

Tahitian pearls are the only pearls in the world that are naturally black. The *Pinctada margaritifera* oyster, native to Tahiti and the French Polynesian Islands, produces rare, exotic, and luxurious,

Black South Sea pearls. These salt water oysters can grow as large as a dinner plate, resulting in pearls that range from 8-18mm in size. Tahitian pearls come in an array of beautiful colors, from silver to deep black, with shades of green, blue, and pink.

White South Sea & Golden South Sea Pearls

White South Sea and Golden South Sea pearls are treasured for their luxurious size and brilliant satin luster. These valuable pearls are produced by the silver-lipped oyster, *Pinctada maxima*, along the coast of Australia, Indonesia, and the Philippines. As the rarest pearls on earth, a single strand of these magnificent gems can take many years' of harvests to assemble, as each pearl must be painstakingly matched for size, roundness, color, and quality.



Brenda is an award-winning jewelry designer who particularly enjoys designing with pearls. www.brendasmithjewelry.com

DMCA “Take Down” - Action & Advocacy Against Copycats

One way for artists and makers to remove illegal or unethical online copies of their images, designs or written content is with a DMCA “take down” letter. DMCA is short for Digital Millennium Copyright Act .

IPWATCHDOG website has a great article titled, “Sample DMCA Take Down Letter” that explains all the steps along with a sample letter. In summary, “If you are the owner of a copyright you can provide notice to the webhosting company that houses the infringing material, and they will almost always take action.”

Your goal is to remove the copyrighted image or information so the item can not be found or sold on that copycat website. Finding the webhost for the copycat is free and easy. There are several sites that offer this research tool called Whois. It literally only takes seconds. Almost every site that is selling domain names will have a Whois feature. If you feel uncertain, do a test by putting in your own domain name. You will understand the results much better.

Here are a few links for Whois search on different sites: Whois.com, internic whois and GoDaddyWhois. You can do all the DMCA research and send the letter yourself. It is far simpler and easier than I thought.

I also found a site that will do all the DMCA work for you but there is a fee. “Professional takedowns starting at \$199 and “Do It Yourself” takedowns starting at \$10 / month!” I have never tried it myself and can not attest to whether they are more effective than just doing this yourself. And I do not endorse a watermark on your images as recommended by this site.

I understand it takes time to file a DMCA. The time is well spent. If artists and makers more assertively protect their work, copycats will be less likely to assume that they can copy our work without repercussions. The first time you do anything it takes a little learning time, but just like anything else, with practice it gets easier and faster.

Online hosting sites such as Etsy and Alibaba.com are not held legally responsible for the items posted on their sites....for all practical purposes, their level of advocacy for your work is non-existent.

Even ETSY (which promotes itself as a craft community-friendly marketplace) is not pro-active regarding copyright protection. In my opinion, Etsy’s level of advocacy for its sellers is superficial. Etsy and Alibaba.com are obligated to comply with the Digital Millennium Copyright Act (DMCA), but they routinely claim that they are not accountable for the

merchandise on their sites. “They have the benefit of the “Safe Harbor” provision which means that if they implement the procedures dictated by the DMCA, the company cannot be sued themselves for copyright infringement. Regardless, that safe harbor gives Etsy little reason to be proactive in stopping infringement but only reactive as per the DMCA requirements.”

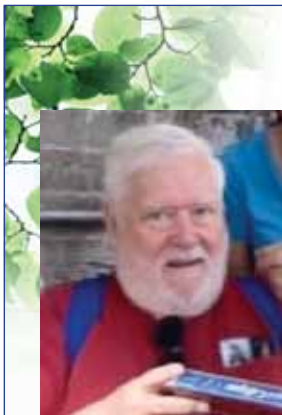
SUMMARY:

A DMCA notice is relatively easy to do. It is one level of advocacy that you can use to be an advocate for your work. Use the DMCA to take down anything that infringes on your copyright.

*This quote was provided with permission from Francine D. Ward, Business & Intellectual Property Lawyer in her post “First Sale Doctrine. Copyright Infringement.” Read the entire article here: <http://francineward.com/first-sale-doctrine-copyright-infringement/>



Harriete Estel Berman



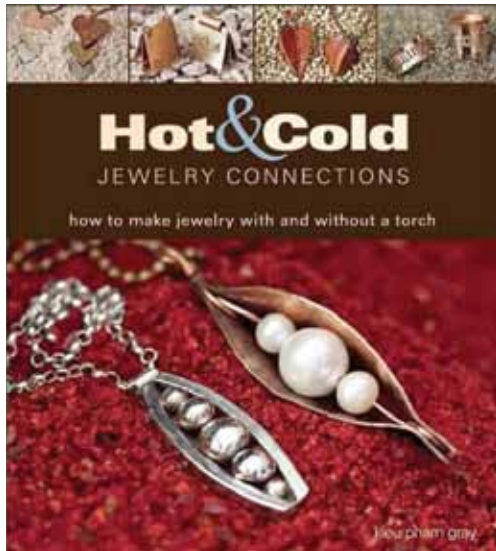
Peace, Blessings & Prayers

It is with a very sad heart that we say goodbye to Ron Bell, member of the Northeast Chapter. Ron was a constant at the studio, and an inspiration to all of us. The studio will seem empty without our strong leader at Open Studio and participating in North East Chapter’s workshops. Not only did Ron donate his time and energy he also was a lovely, intelligent, and kind soul that had a spark for life that kept him young.

Ron, you will be missed!

Book Review

Hot & Cold Jewelry Connections



Hot&Cold Jewelry Connections

Author: Kieu Pham Gray

Kalmbach Books
www.kalmbachBooks.com

Wouldn't it be strange, indeed, if this book could explain it all. Well this book doesn't do it all either. However, this book will start you fabricating with cold connections and lead to further ways of putting jewelry together. It's simply written with plenty of pictures for those needing more visuals in order to learn.

Kieu Pham Gray, the author, has written the book covering several projects. Each project gives step by step instruction how to make jewelry with and without a torch. She starts with a simple cold connection project and duplicates a similar design using a torch

She starts the book with chapters concerning materials, The must have tools, the tools to be added over time and the luxury tools, and techniques. It is well

written and clearly explained, as is the rest of the book.

There are nine chapters with two projects in each chapter. One using cold connections and a similar design with a torch. She teaches pendants, bracelets rings and earrings. There is a total of 18 projects.

I am sure some of you are advanced enough to not need her instruction. However, I did learn new ways of handling some projects. You will be able to check this book out from the FSG Library by just requesting it.

Reviewed by: Arnold Lasris



Peace, Blessings & Prayers

Frederic Glycer
March 24, 1954 -
March 28, 2014

George Frederic Glycer, affectionately known as Freddy, passed away Friday, March 28, 2014. He will always be remembered as a loving,

giving and genuinely caring person. He is survived by his mother Madeleine, sister Régine, brother-in-law Andy, his nieces Corinne & Nathalie and his devoted companion Jane.

Freddy was born in Niort, France and came to America with his mother, father and sister at the age of 3. He has an extended family in France who remains close in touch.

Freddy started his career in the jewelry tools and equipment industry over 30 years ago. He purchased a small jewelry supply

store in 1990, incorporated the business, The Mine Shaft Inc., shortly thereafter and over the years built a business that today serves jewelers throughout the Tri-County area. Fred was greatly respected for his expertise and his willingness to give his customers the benefit of his vast knowledge. He was known as the "problem solver" for anyone who needed assistance and would spend as much time as necessary with his customers until he had solved their problem. Fred was so well liked that many of his customers became his friends.

Freddy will be greatly missed but will always remain in our hearts. May he rest in peace.

If friends so desire, contributions given in memory of Freddy can be sent to Hospice By the Sea in Boca Raton (http://www.hbts.org/index.php?option=com_content&view=article&id=26&Itemid=28) or to the cancer research organization of the donor's choice.

Book Review

Organic Wire and Metal Jewelry by Beth L. Martin and Eva M. Sherman

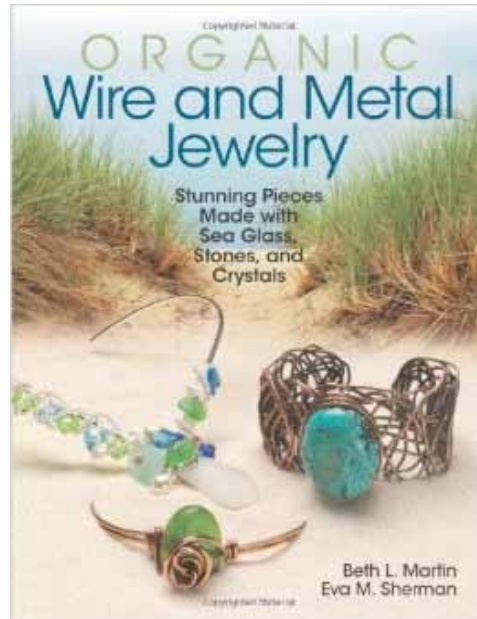
Review by Karen Tweedie
karentweedie.com

First I need to get this off my chest: This book needed some serious proofreading before it was published. I found the typos, grammar errors, misuse of terms and wrong definitions to be very distracting.

That being said, this book was written with those new to working with wire in mind. I would suggest skipping the introductory chapters on materials, tools, and basics and jump right up to the projects. They are divided into Beginner and Intermediate projects.

The photos throughout the book are colorful and easy to follow when paired with the step-by-step instructions. The lists of materials are complete as are the required tools lists. The authors' are into organic, free-flowing designs and that is evident through all of the projects. I read each of the projects and studied all of the photos and by the end of the book, I headed right to my own bowl of sea glass, the major "gem" material used. The projects, while simple in nature, are playful and lend themselves easily to adding your own touches to make the finished pieces reflect your personal style.

With all of the beachy photos, the book was fun to go through. If you are looking for some simple projects, especially if you are teaching beginners, you might find just the right fit among the 25 projects in this book. Have fun and keep collecting sea glass!



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Book Review

Complete Metalsmith Professional Digital Edition By Tim McCreight

Review by Tom & Kay Benham



Tim McCreight continues his run on the cutting edge of digital publishing. You can now download the new interactive digital version of his Complete Metalsmith Professional for \$14.99 from the iBookstore compatible with iPads and MAC computers. If you are familiar to iBooks you'll have no problem navigating this edition. We love turning pages of iBooks with the flick of our wrist. A double click of a word produces a definition from a dictionary link or double click on a paragraph results in a listing of the same subject throughout the book. Or, you can be linked to a video clip available in full screen to see the described procedure. You can share the text via email or other social media venues. There are sequence windows that present a slide show of the individual steps of a process. There is a calculator that allows one to determine the amount of metal is required for projects. Charts, tables and live weblinks are also included. As always, Tim provides just what we need when we want it.



Meet Our Members Sephanie Polk

I was so greatly influenced by my time at Modern Masters and what I learned from Natasha Seedorf!

At the auction for the Works of Heart exhibition, which benefits the Child Advocacy Center here in Memphis, my piece was purchased by the husband of Kym Clark. Kym is a local television personality and was also at the event as a emcee. As soon the purchase was complete, Kym put the crown I had created for the auction on and wore it for the remainder of the evening! I couldn't be happier. A great event for a wonderful cause and the perfect buyer for my work. Yes!





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