Artist: Dana Shirley, Member
FSG Memeber, Southwast Chapter

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

INSIDE THIS ISSUE

Message from the President Vicki Prillman

I want to thank everyone for this opportunity to serve as your President in 2013 and 2014. I have served as Vice President from August 2012 to August 2013. Our former President, Deb Blazer, resigned early due to personal conflicts that were conflicting with her commitment to serve FSG to the best of her ability. This left the President position open and I was asked if I would step up. I was voted in as President at the Annual Board Meeting, leaving the VP spot vacant. I recommended Molly Strader to the Vice President position. She accepted the nomination and was voted into office by the board.

For those of you that don't know me, I would like to tell you a little about myself. Due to an unexpected onset of a severe medical condition, leaving me with cognitive and physical limitations, I was unable to continue my corporate job with a well-known computer company. However, Life interrupted, did allow me to pursue a love of working with metal and stones. Basic Silver working initially started out as therapy and developed into a new part time avocation. I began jewelry making in 1993, while also performing physical therapy to recover from my illness. I was recommended to an apprenticeship with a German goldsmith in the Atlanta area for a year in 1994. In 1995, I taught my first beginning jewelry making classes. I first taught classes at Wildacres for the Gem and Mineral Societies in 1995. I also started teaching at the William Holland School in Young Harris, GA in 1997. I first taught for FSG in 2006 at William Holland. I have also taught specific classes for the North Carolina Society of Goldsmiths (NCSG) and will be teaching a class for the NE FSG Chapter in November in Deland, FL. I regularly take classes with acknowledged leaders in our art to continue learning new techniques and brush up on my old ones.

At the Annual Board Meeting the term "State" that is used to describe the main FSG, has been changed to "Corporate". This reflects the board's strategic initiative to operate less like a confederation of chapters and more like a business with divisions.

I have a background in city government IT processing and 20 years delivering technology in a large corporate environment. Because of my corporate background I am comfortable working with others to achieve similar goals. I hope the members and I will have a common vision and share several "Reach for Goals" to aim for in this coming year:

- Transition to a corporate strategy and operate more like a business at the corporate and chapters levels.

- Increase outreach and support to each Chapter to mitigate chapter death and near death experiences.

- Facilitate chapter growth with new members that may also be not only new to FSG but new to working with metals,

To encourage more involvement from old and new members to volunteer and make FSG even greater!

I look forward to working with the board and the chapters in obtaining these goals.

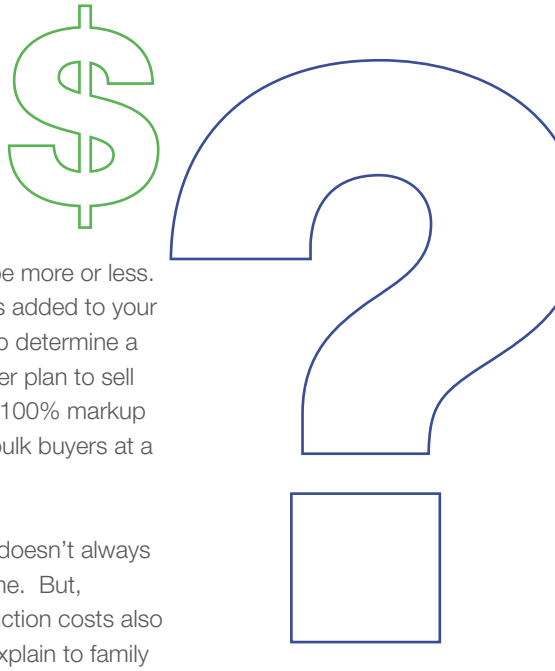
Please contact me either by email or phone with any new ideas you may have or if you would like to become more involved with volunteering with FSG.

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

Director's Perspective **Jean Marie DeSpiegler**

How should I price my work?

It is the question I hear the most. The simple answer is (Materials + Labor + Expenses + Profit) x 2 = Retail Price. The real answer lies in how well you know your actual costs of production.



Materials: The actual cost of the materials you use to make the item, including the scrap! Yes, you can refine it and recoup only some of the cost, so count all of the material in the price of the piece.

Labor: This is your hourly wage multiplied by the time is takes you to make your items. Most people will make a mistake here. You will usually charge your customer only the time you spent creating their item — which is the production time — but that doesn't include all the time you spent working on other aspects of your business, such as customer service, promotion, research, etc. You have to take that into consideration, too, either by setting a higher production time in your formula (extra hours divided by the number of items you make) or by increasing your hourly wage. Remember to include all of the costs you spent on classes, workshop and books to learn these skills. Education is an often overlooked factor in your cost of labor.

Expenses: This one is easily overlooked, but running a business incurs some monthly or annual costs like consumables such as solder, gas for the torch, and big things like rent, electricity, Internet, insurance, postage, equipment, etc., cost of applying to shows, booth fees, professional photography, not to mention your own health insurance and retirement plans. Don't forget to include these costs when pricing your items.

Add Materials + Labor + Expenses to find your Production Cost. Production costs are your break-even costs. Selling it for any less will cause you to lose money. A profit margin is typically 50–100% of your production cost, but it could be more or less. The profit margin is added to your production costs to determine a price, but if you ever plan to sell wholesale use the 100% markup to allow room for bulk buyers at a discount.

Your profit margin doesn't always have to be the same. But, knowing the production costs also make it easier to explain to family and best friends why you can't just make them a piece of jewelry for free. You can offer to make it for cost; just be sure to quote your full cost.

Don't chase your price down to be the cheapest seller by having a low profit margin. Create quality product with interesting designs and always back your work completely. It has been recommended that if a customer loses one earring, offer to sell them a new pair at half price if they will return the orphan. It is easier for you to make a matching pair (especially if they are one of kind) and the customer feels like they are getting a brand new pair. Many of them will be repeat customers and a few of those will become your collectors. By charging half price you are getting at least the wholesale amount for the work, and it is a guaranteed sale prior to you spending the time on it.

Chapter News

NORTHEAST

FSGNE had Bill Seeley, with Reactive Metals came to the Deland studio to teach a class focused around Titanium and Niobium. If you have never worked with these metals, do not be intimidated. They open up many different possibilities to making jewelry. We all had anodizers to work with colorizing the reactive metals. If you think this was the rainbow stuff from the 80's think again. Bill is working with Rio Grande on instructional videos. There are some on Rio's website, but he will have more out in January.

NorthEast Chapter received a wonderful donation of tools and metal from Jeanne Applegate. Jeanne, has been in metal smithing for many years, creating and teaching and has recently decided to switch gears to work in a smaller scale with gold. Yep, Jeanne was lucky enough to purchase gold back when it was affordable. Now she is moving back home to New Hampshire and with lightening her load she thought of NE Chapter. Jeanne, thank you so much for your generous donation, we will put them to good use!

As you may have heard Winter Workshop was cancelled for 2014. This was a hard decision to make but with the amount of hurdles that I kept popping up, it was the wisest thing to do.

So, Winter Workshop 2015! We are jumping ahead to planning as well as working to get our 2014 itinerary for classes. We need support from our members, more volunteers and speak up with anything you want to see happen and who you would like to have teach. Remember this is for all of us, so please contribute. Email: info@fsgne.com

www.fsgne.com

NORTHWEST

FSGNW jumps into January 2014 with a variety of Studio classes. FSGNW members & students enjoy classes/ events in our Railroad Square Art Park Studio & Gallery. RRSQ Art Park holds a variety of events throughout the year including First Friday Art Hop with attendance ranging from 2500 – 7500 visitors. FSGNW education/event group is currently planning special workshops: a Spring Prong Setting workshop, and a Summer Vacuum Casting workshop. Visit WWW.FSGNW.COM for details!

Florida Society of Goldsmiths
NW Chapter
661 Industrial Drive Railroad Square
Art Park, Tallahassee, Florida

JAN 2014 Classes

Visit www.fsgnw.com for class dates/ fees and Registration Process

Metal Clay Basics
Instructor Starr Payne
Email tallybdr@yahoo.com
Intro to Precious Metal Clay (PMC)

Dremel Tips & Techniques
Students bring Dremel tool/ accessories for class)
Instructor Suzi Kamin
Email skaminhome@comcast.net
Hands on techniques/tips for using Dremel/accessories

Basic Wirework for Jewelry Makers
Instructor Lou Schneider
Email lulu5170@msn.com
Design, wrapped loop, headpins, ear wires, embellishments.

Beading Bootcamp
Instructor Lou Schneider
Email lulu5170@msn.com
Design, string, crimp, and finish your creations.

Altered Metal Designs
Instructor Suzi Kamin
Email skaminhome@comcast.net
Design, textures, piercing, layering, adv soldering.

Creative Resin Art Jewelry
Instructor Cathy Corredor
Email cathy.catbangles@gmail.com
Safety, design, prep, bezels, curing, cold connections

Introduction to FSGNW Studio/Equipment
Instructor Suzi Kamin
Email skaminhome@comcast.net
Intro to FSG/FSGNW. Studio safety, studio tools and equipment, design/working with metal.

www.fsgnw.com

Chapter News

WEST COAST

Announcing:

The line-up for Wildacres 2014!
Dates: June 14 – 20th

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

Please visit our website @ WCFSG.org for additional information and descriptions of these great workshops beginning February 1st!

Mark your calendars and save the date: June 14 – 20th, 2014 and get ready for another fun Wildacres experience.

Jean & Patty
Co-Chairs WA 2014

www.wcfsg.org

SOUTHEAST

Sept. 25 we had a general meeting in Miami. Andrea Schoen did a demo on Spin settings using tubes and faceted stones

Sept. 20 & 21 Charlie Patricolo taught a Doll making class

Oct. 18-21 John Cogswell will be teaching "Small scale forging for jewelry" at the Art Armory in West Palm Beach

Nov. 16 & 17 Donna Buchwald will be teaching Cloissone enameling at the -Armory

Dec. 7-9 Andrea Kennington will be teaching "Micro shell forming" at the Armory
Dec. 13-15 Same as above -taught at Miami Jewelry School in Miami

Feb. TBA

March 1 &-2 Jean Marie Despiegler will be teaching "sterling an steel" at Davie Women's club in Davie

March 14-16 Victoria Altepeter will be teaching "Surfaces and Connections" at the Armory

March 28-30 Marilyn Nicholson will be teaching "Unusual settings" at Miami Jewelry School

April 4-6 Marilyn Nicholson will be teaching a class on "Earrings" at the Armory

April 5 &6 Ronda Coryell will be teaching "Fusing and Fabricating" at Miami Jewelry School

April 11-13 Ronda Coryell will be teaching ""the Basics of Chasing and Repousse" at Miami Jewelry School

Submitted by Andrea Schoen
For more info contact:
ajaschoen@aol.com

www.fsgse.com

Chapter News

SOUTHWEST

We continue to have good attendance at our monthly meetings at the Cape Coral Arts Studio in Cape Coral, FL, which meets every third Tuesday of the month. It is great to see some of our Snowbird friends returning early this year! We have been busy planning our after meeting events, which are really interesting, informative and fun. Since the printing of the last newsletter, we had a couple of great after meeting workshops. They are fast, but fun.

Wire Wrapping Natural Crystals with Bruce Carlson

At our last meeting, Bruce Carlson taught "Wire Wrapping Natural Crystals". For a very small price, everyone purchased sterling wire and crystals from Bruce. He has been collecting natural double and single pointed crystals for years. Lots of them had ghosts (impurities or inclusions) which make them so unique and beautiful. Everyone created a bond with their crystal and when done, admitted it was a fun technique to learn. Bruce is a straight forward, close to the stone wrapper without a lot of frills. This simple style of wrapping is beautiful!

In August, Cindi Bateman taught us how to photograph our work very simply. She uses items around the house and workshop. She uses a sheer white laundry basket on its side for the environment. One of the most important things you must do to get a clear image is to use a tripod, she explained. She is a master lighting technician when it comes to the small scale studio set up. She was so well prepared and taught us volumes on techniques like displaying the work, using monofilament threads for hanging earrings and wax to stand things up. In conclusion, we were an appreciative group!

Bev Fox taught a tube setting workshop in August. It was a big hit. Bev took a similar workshop in Davy, FL, taught by Andrea Schoen, SE Chapter. This technique was so fun, Bev decided to teach it on one of our open studio days at the Cape Coral Arts Studio. We learned setting 3, 4 & 5mm "cast in place" stones into tubes, which can be soldered down later. All eight students enjoyed this workshop a lot! Bev continues to teach this technique to students in her classes that want to learn it and that missed the workshop. Two of Bev's students have designed a new piece in class using these tube set stones as accent pieces.

2013 Events:

October: Gold (PEN) Plating with Bob Small

November: Sea Shelled Scenes with Audrey Sands

December: Christmas Party hosted by Pogo Gorwood. Our ornament theme was voted on at the September meeting: "candy". We always have an ornament exchange and it can get raucous! Some of the designs are real art pieces! Elections

2014 Events

February: Challenge – this is an annual event and we chose from a long list of themes. This year's theme is "geometric". We can make any jewelry piece as long as it contains at least 50% metal. This is usually a judged event.

Some of our members have been busy taking classes, teaching classes and winning awards: Valerie and Dana Shirley from Chagrin Falls, Ohio live in Naples during the winter months. They joined FSG last year and it has been such a pleasure to get to know them. Their company name is Laguna Blue Studio. They are both silversmiths and jewelry artists complementing each other's work and create some projects collaboratively. Dana uses repoussé and chasing techniques and set stones in a lot of his work. They travel, selling at high end craft shows all over the country. Congratulations to them for winning BEST OF SHOW at the Yankee Peddler Festival in Canal Fulton, OH

Chapter News

SOUTHWEST

in September! They had an extensive article in the Sun News, Cleveland Paper - NE, Ohio.

Valerie Jewel took a class on Hydraulic Pressing at William Holland with Kay and Tom Benham this month. she reports it was a great class and a lot of fun.

In April, 2014, Barbara Becker Simon will be teaching at the Cornwall School of Art, Craft and jewellery. In this week long silver metal clay workshop, Barbara will be giving instuction for making a maltese cross pendant embellished with pearls or beads. Have fun Barbara!

The SW Chapter would like to recognize Dixie Dixon for all the hard work she has been doing for FSG! She took it upon herself to create a brochure for our chapter's new members that explains all the benefits we offer like yearly exhibits, gallery shows, challenges, classes, open studio, some pictures of member's work, etc.. When completed, this will be a great tool.

Barbara Becker Simon

Dixie has also been working with Jean Marie DeSpiegler, FSG Executive Director. Dixie, who has expertise in all things legal documents has examined our State papers, policies and by-laws and has made some recommendations for changes to the State Board. She has also helped us understand what is correct legal terminoligy. Thank you, Dixie, for your hard work and continued persistance to help us understand the reasons why we should make certain changes. It's great to have you on our team!

President: Bob Small
Vice President: Bev Fox
Secretary: Dixie Dixon
Treasurer: Cindi Bateman

Valerie and Dana Shirley

Tension Set Pendant

for Found or Unusually Shaped Objects

By Brenda Smith

Abstract

After accumulating some interesting found items and pieces from Tucson, like this blister pearl, and having no defined way to use them in jewelry, especially when it doesn't lie flat, this method of setting evolved for me. An added bonus is that there was absolutely no soldering used in this technique. As a trial, for my very first attempt, I used copper and a small, polished slab of agate. I received many compliments and orders from that piece, so I've continued to expand on the concept.

The pendant featured here was created and photographed step by step for this article. I hope you enjoy.

Production time: About three hours.

Skills: Forging, Annealing, Piercing or cutting metal

Materials: 24-26 gauge copper or sterling silver, Blister pearl, slab, found object or other item to be set, Liver of sulfur, Sketchbook or white paper, Tracing paper, Glue stick or spray adhesive, Fine point marker

Tools: Torch setup with pickling solution, Texturing hammers, Jewelers saw or Joyce Chen "type" sheers, Small files, Round and flat nose pliers for bending bail and prongs, Buffing wheel and polishing compound

Photo 1 Trace the blister pearl or object on paper. (I will refer to blister pearl but it can be any object you want to set.) I sketched predominate features of the pearl to provide a guideline for determining tab position to follow (see Photo 3). I do drawings in my sketchbook along with the date, materials and costs, starting and ending times, etc. This is really helpful as a future reference and for pricing your work.

Photo 2 You will need metal tabs to fold over the blister pearl to hold it in place. You will need a tab for a bail and at least three tabs for "prongs" to hold blister pearl in place. On the original outlined sketch, draw in where you would like to position the three tabs and the bail. The bail would be on the top and the three tabs are placed in a triangular position for equal tension. Excess metal between tabs may be curled and shaped into pleased organic shapes as indicated in sketch (see Photo 9).

Photo 3 Place tracing paper over your drawing. First draw a border around your blister pearl tracing of about ¼" to provide a frame. Then imagine if the "prong" tabs were unbent, and draw in the shapes. Note: This is not an exact measurement. Eyeballing is perfectly okay here. Better to have the tabs and frame too large than not large enough. They can always be cut down later.

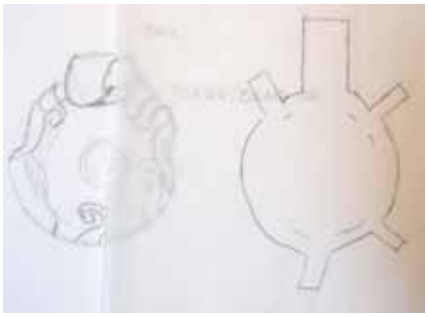


Photo 4 When tracing paper is removed from your drawing, it should look something like this. The dotted line on the tracing indicates the actual edge of the blister pearl.

Photo 5 Glue the tracing to the copper or sterling sheet with glue stick or spray adhesive. Then cut out the shape with either the sheers or jewelers saw.

Photo 6 Anneal the metal while burning off tracing paper. Pickle, rinse and dry.

Tension Set Pendant for Found or Unusually Shaped Objects

continued from page 9

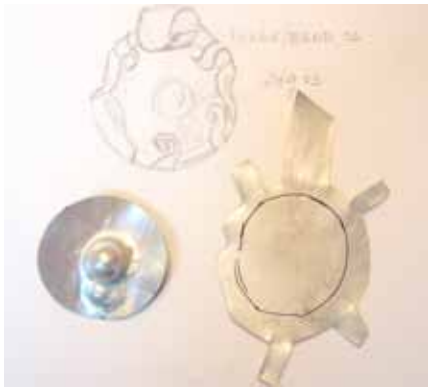


Photo 7 Photo indicates relationship of the blister pearl to the original sketch and then to metal cut out. Using a fine point marker, retrace the blister pearl position onto cut out metal.

Photo 8 Using a texturing hammer, apply texture to annealed metal around the outside of your marker line. Flip the metal over to texture the tabs since the backside of the tabs will be bent to the front later. After texturing, metal will be work hardened so anneal a second time before bending prongs.

Photo 9 After annealing, sharp edges were filed, the metal was treated with liver of sulfur, and then buffed since it would be more difficult to buff crevices after bending and fabricating. Lay blister pearl on the metal and begin bending tabs into position, securing the object. You may temporarily secure the object with tape while you work. Metal may need to be snipped or trimmed to fit as needed. Object may need to be trimmed to fit securely.

Photo 10 Metal edges between tabs can be bent into pleasing shapes to help protect and camouflage the edges of the blister pearl. Adjust bail to accommodate neck ring. Additional embellishments can be added at this time. A small piece of black coral was added here to compliment the pearl and to accentuate the blackened patina. I mounted the pendant on a multi-strand, black rubber cord to compliment the casualness of the piece and the blackened patina.

Brenda Smith, a former creative director for advertising, is an award winning jewelry designer and teacher, whose work can be seen in many galleries and online at www.BrendaSmithJewelry.com.

Brenda Smith
2295 Towne Lake Parkway,
Ste 116-215
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770-337-6399

Backwards Design:

Practical Applications for the Craftsman part 2

by Ricky Frank

Artistic pursuit, either as a professional or student/hobbyist, consists of a variety of tasks and goals. The professional might seek fame, financial success, creative and original works of self-expression, and highly developed skills. Students and hobbyists may want to make "something they like" or develop their artwork to a higher level. This may include learning a new skill or technique, working with new media, having fun, and finding a way to express oneself. Though the goals may be different for each, teach method of attaining them can be planned using Backwards Design*.

To review the basic premise, Backwards Design can be broken down into 3 stages.

Stage 1 is about clarity and purpose. Albert Einstein said this about problem-solving: "If I had an hour to solve a problem I'd spend 55 minutes thinking about the problem and 5 minutes thinking about the solutions." He obviously valued time spent clarifying his questions and goals. The clearer you can become about what your question is, the more likely it is you will find an answer.

Stage 2 is about awareness and accountability. How can I hold my students or myself accountable? How do I know if the process is taking my students or me in the direction of the goal? What do I need to look for or notice? What might be getting in the way of achieving the goal?

Stage 3 is about planning. What are the necessary steps I will need to take? What skills do I need? What is the order in which I should proceed?

Here is a simple example. I am taking a trip. I want to get to a specific place by a specific time. This is my "Desired Result", or Stage 1. If I don't care where I go or when I get there, I can pretty much do whatever I want. Stage 2 helps me stay on track to make sure I am making progress and headed in the right direction. For example, if I pass through a certain town at a certain time I know that I am on track to reach my destination by my desired time. These landmarks help me decide if I need to make changes (a shorter stop for lunch, drive further before stopping for the night). Being aware of possible problems in the process also helps me. If I am stuck in traffic then I might decide to change my route. Stage 3 is the planning stage in which I choose all of the things necessary to get me there. This includes planning the route, method of transportation, time of departure, and possible stops along the way. I'm sure this seems pretty obvious to you. But how can you apply this method to your life as craftsman or instructor?

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?

What do I want?

Backwards Design implies that I want something; a desired result. As an artist or instructor, the result is usually something I want to Learn, Improve, Change, or Teach. I'll use myself as an example to explore the various ways Backwards Design can help me reach some of my goals.

"Learning" Goals

Stage 1: I want to find a new way to "frame my enamels" to create a jewelry piece. Most of my work has been enamels set in fabricated bezels. I want the look to be different, and I want the production method to be cost efficient and not take too much time. My goal is to learn new production methods for making new settings.

Stage 2: How will I know if I am making progress towards this goal? I want to be able to hold myself accountable for my learning goals. This requires me to develop some self-awareness of my process and observe whether I am staying on track, if there are fears holding me back, or if the learning experiences are leading me into another direction. Am I drawing or making models of new settings? Am I giving myself permission fail? Am I starting to observe how various objects in my environment are "framed" so that I can think differently about the settings? Am I studying and attempting alternative stone setting techniques?

Backwards Design continued from page 10

Stage 3: Create a Plan. I want to start small and be specific. What techniques do I already know that might be solutions to my goal? If I want to use a setting cast, should I carve a wax, create one in CAD, or fabricate one in metal? Have it cast, and try it out. Make one! Make a list of different techniques to try. What tools or materials do I need to have available? When am I going to start? How will I schedule this into my workday? What problems may arise and how can I deal with them? Break the larger goal into smaller goals and consider different ways to get where you want to go!

"Improvement" Goals

Stage 1: I want my students to walk away from my workshops with the feeling of "Yes, I can do this!" Each student is different, and I want to communicate with each student at whatever level they are at. With each workshop I learn a little bit more and I use this info to make the next one better. One of my goals is to learn something from each workshop and make an improvement for the next one. For example, my goal may be to create a new demonstration based on the frustration I saw several students experiencing. I can make a decision to create a new demonstration of wire bending for cloisonné enamels.

Stage 2: Evidence that I am moving towards this goal would be following a timetable to create new handouts, preparing new samples, or practicing/videotaping/critiquing the demonstration. These tasks would need to be done prior to the next workshop. During the workshop I would do the new demonstration at an appropriate time, and give students time to assimilate the new info into their work. I could design a wirework project so that I can observe their work and tell which students are succeeding.

Stage 3: Create a plan by asking questions and making decisions. What specifically do I want to show that is different from previous demos? What are different ways of showing this? When is the next upcoming workshop? How do I fit the development of this new project into an already busy schedule? What do I need to begin? What materials or learning aids will the students need? What samples should I make ahead of time?

"Change" Goals

Stage 1: I want to change the look of my work to give it a more contemporary feel and hopefully reach a new, younger audience. This goal includes creating a body of work, which I can sell wholesale at a specific price point and be profitable. I need to clarify what "contemporary" means and how the new work will be different. Also, how much profit do I want to make and how many pieces am I thinking about making?

Stage 2: Evidence of Change would be using different tools, materials, and techniques. Evidence of "contemporary" would be evaluating whether the new work meets my standards or definition of "contemporary". Evidence of change would be finishing a piece which looks completely different from earlier work. Keeping track of the cost of materials and the time it takes to make one or a group of pieces keeps me on track for my pricing goals.

Stage 3: My plan might include specific hours or days committed to exploring a new tool, technique, or material. I might search the Internet for jewelry images to help clarify my definition of "contemporary". Part of my plan might include test marketing the new work at a craft show or in a gallery on consignment. I might give myself deadlines for making several prototypes, refining one idea, creating a small body of new work, and test marketing the new line. Each of those deadlines would require a plan in order to meet the deadline.

"Teaching" Goals

Stage 1: One of my teaching goals is to have students understand the principles of applying and firing transparent enamels to create great depth and clarity.

Stage 2: I look for evidence throughout the course of the workshop that students understand these principles. This includes observing their work process, checking their results, and questioning them as to what and why they are doing something. I encourage each student to explain to me the principles I want him or her to learn.

Stage 3: I plan this "teaching" goal by making a list of all the things that I can do to help the students understand these principles. This includes handouts, demonstrations, samples, feedback, and questions. I tell my students from the very beginning what my goals are. The principles are emphasized in everything I say and do each day, even when I know they understand them.

I find that Backwards Design works best when I take the time to think about what I really want. Developing clarity helps me stay focused throughout the process. When I know what I want, it's much easier to check that I am on track and make a plan for getting there. Goals don't have to get in the way of "being creative". You may decide to set a process goal, such as "overheating metal with a torch to see what will happen". The goal helps set a limit and give you a direction. Backwards Design is a process for helping you reach your goals, whatever they might be. What do you really want, and what are you doing to get there?

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

Create Your Own

Embossing Dies

by Vicki Prillman

This creates a design equivalent to chasing or repouse. You can use a Hydraulic Press OR a burnisher to push the metal into the die. If using a Hydraulic Press, you will need a piece of Plexiglas or Lexan, acrylic burs to carve the design, a urethane pad or a mouse pad to press the metal into the carving. I use 28gauge or 30gauge metal. You can experiment with different gauges for your designs.

One Start with your design either drawn on a sticky label or paper and glued onto the Plexiglas or draw directly onto the Plexiglas or Lexan with a fine point Sharpie.

Use special acrylic burs to carve out your design. This can be a rather messy procedure so be sure to wear a mask, safety glasses, and an apron. Use an old toothbrush to remove the "Plexiglas dust". Be sure to "pull" the bur toward you for more control. Do the larger areas first, then the smaller areas. Be aware your design does need to be fairly deep and very narrow lines may not press.

Once your design is carved, anneal your metal, quench and dry completely. If using a hydraulic press. Place the metal on top of the carved Plexiglas. Tape the metal in place, placing the tape just on the top edge of the metal to the edge of the Plexiglas, making a "hinge". DO NOT wrap the tape around to the bottom. This may cause your Plexiglas to crack. Place the urethane pad on top of the metal. Put this between two pieces of Plexiglas or spacers making a sandwich and place on the platen in the press. Press in the hydraulic press just as you would a matrix die. Check for your results. You may press again if your design is not defined enough.

If you don't have a press, you may use a burnisher to rub and push the metal into the design.

Two Wires. Arrange your wires into a design you would like. You may use clear packing tape to capture the wires; this will be your design form. Place the metal onto the taped wire design and use a urethane pad or mouse pad to press your metal. Make a "Plexiglas sandwich" and press.

Three You may use wires that have been soldered into a permanent design. Proceed as in the prior procedures.

Four Use some found objects, such as a key, washers, etc. NO CAST IRON!!

After embossing, you can slightly "flatten" your design by putting through the rolling mill and get an effect that looks like engraving.

Copyright Ownership vs. Owning the DVD

There seems to be some confusion in the arts and crafts community about ownership of information. Previous posts discussed sharing information as an ethical issues, but in fact, it is also a legal issue discussed and defined by the Supreme court on numerous occasions.

Copyright_symbol3As a result of a recent Supreme Court decision, there are many articles on the web about copyright. The article "Copyright protection. First Sale Doctrine." by Attorney Francine Ward explains ownership of information clearly.

"A common misconception by many people who purchase content, e.g., music, videos, images, photographs, is that they own the rights to that work. They think since they paid money for it, that they can do anything they want with it. WRONG!"

Harriete Estel Berman

"The copyright holder is the one who creates the content, unless it is a work for hire. The purchaser is just one of many, who bought the book, rented the movie, or licensed the images from the copyright holder or the 3rd party licensee. Because you bought a book, does not mean you can make copies of that book."

"To be clear the copyright holder and the purchaser of products are not one in the same."*
I hope that this information has made the legal issue very clear.

If a person purchases a DVD of instructional materials, they have purchased access to the information for their personal use. This information may not be copied or duplicated. You own the DVD not the information.

If you have a subscription to a magazine, you have purchased the privilege of owning the magazine. You do not own the information. You may not copy the information. You only own the digital or print copy of the magazine.

This issues surrounding copyright are clear. Sharing content outside of a properly attributed citation is not legal or ethical without permission from the copyright holder.

Harriete Estel Berman

*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/

Acquisition for The Smithsonian Museum of Natural History

Brenda Smith, Four Peaks Amethyst from Four Peaks, Arizona.

The world's greatest and most visited collection of gems can be found at the Smithsonian Institution's National Museum of Natural History in Washington, D.C. The exhibit features gem stones and minerals mined in the United States with finished jewelry featuring those gemstones and minerals.

Brenda Smith of Brenda Smith Jewelry, LLC, designed, created and donated this beautiful, asymmetrical ring in 18k white gold with .84ct of diamonds, SI1-GH. it features a concave, trillion cut amethyst, 10ct., by Darryl Alexander.

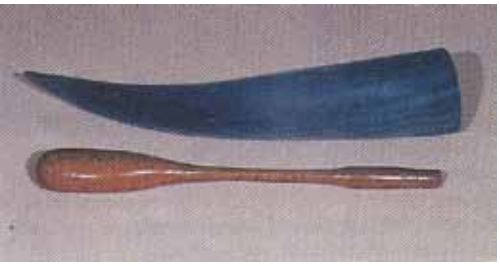
The presentation will be made in February at the AGTA Gem Show in Tucson, AZ and will be displayed during the show at the Smithsonian's booth before making it's way home to Washington, D.C.

European Style Horn Mallet

by Tom Benham

Anyone who has attended any of Alan Revere's workshops, read any of his books, or seen any of his videos is familiar with his wonderful little horn mallet. These European style horn mallets are reportedly superior to regular rawhide mallets.

But just try to buy one of these little beauties. After fruitless years of searching catalogs, I had just about given up hope of obtaining until the day I walked past a western wear store and noticed dozens of cow horns decorating the window display. The proverbial light bulb lit up in my head, I entered the store, inquired and found that I could purchase one of the horns for $8.00. I don't know if $8.00 is excessive for a cow horn but I was happy because I was going to make my own horn mallet, a symbol of the Old World goldsmith.



Toolbox

Cow horn, Handle - Vigor HN 412 or equivalent, 2-part epoxy and mixing spatula, Bench vise with padded jaws, Masking tape, Hacksaw or hand saw, Large and smooth mill file, Drill press, drills, and vise, 2 Wedges of wood, Tapered reamer, Sandpaper, assorted grits, Knife

STEP 1: Acquire a cow horn and a small handle. With a long, thin wire, determine how far the solid tip of the horn extends, this will help determine the length of the mallet head. I was able to make mine 5" long. (Maybe later I'll make a shorter, smaller mallet.)

STEP 2: Wrap a length of masking tape around the horn to mark the length of the mallet all around the horn.

Pad the jaws of your vise to protect the horn. Saw the tip of the horn off with a hacksaw. Use a large, smooth mill file to file the saw cut smooth and flat.

STEP 3: Cut some long, thin wedges of wood to hold the tapered horn steady in the drill press vise. Be very certain that the horn is well clamped before beginning to drill the hole in the horn for the handle. My handle was tapered from 1/2" to 3/8" diameter so I drilled a 3/8" diameter hole through the horn. I then used a tapered reamer to taper the hole in the horn from 1/2" to 3/8" diameter. The drill size you will use depends on the smallest diameter of the handle you purchase.

STEP 4: Carefully fit the handle into the mallet head. Rotating the handle in the tapered hole will leave marks on the high points of the handle. I used a knife, file, and sandpaper to assist in fitting my handle into the horn.

STEP 5: Sand the entire mallet head with various grades of paper to smooth and polish the horn. I went down to 400 wet paper to impart a polish.

STEP 6: Mix 2-part epoxy thoroughly and spread the epoxy inside the mallet head and on the handle, where it fits into the head. Push the handle into the head, squishing the excess epoxy out of the joint. Wipe off the excess epoxy. Make sure the handle is lined up with the horn. Set the mallet aside and allow the epoxy to cure.

STEP 7: Cut off the excess handle where it protrudes from the mallet head and sand smooth. Your new horn mallet is now complete and ready for use. I find the horn mallet behaves somewhat like a nylon mallet but it seems to be a tad harder. Besides flattening metals with fewer marks, the horn mallet will attract a great deal of attention whenever fellow metalsmiths gather.

Note: This project was published in the July 2001 issue of Lapidary Journal.

Book Review

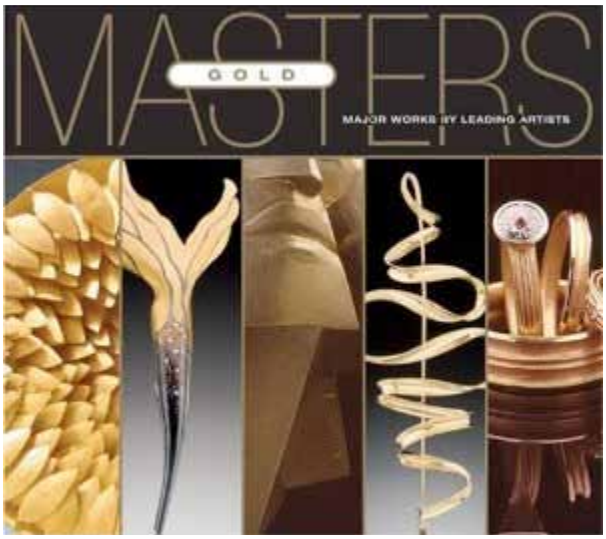
Gold Masters: Major Works by Leading Artists **by Lark Books**

Review by Bev Fox, Art Jeweler

This will be the most treasured book in your jewelry library!

Martha Le Van, the curator for this incredible publication has done an amazing job bringing together forty-one diversified present day artists and their works in gold. These artists span the globe with artwork very different from one another.

I found myself getting to know these artists in the way they want me to. Reading their short biographies exposed their personal journey and influences; examining their creations helped me appreciate their individual styles. It's because of this, I found myself examining those things that are meaningful in my own work, sending me on a journey of a different sort.



I often thought, if creative time had no limits, as was true in ancient times, what beautiful pieces would surface today. This collection is all telling. As it turns out, some of the artists admit that it takes as long as it takes to make their pieces. I love that!

As is the case with any jewelry book, I find myself loving this, but not crazy about that. This is personal taste, relating to certain designs more than others. It's the others that expand my thinking and beg for more conversation or self reflection. The artists in this book are truly ground breakers with styles spanning from modern to classical, telling a visual story with designs all their own. Each employs a technique that is deeply explored and expertly executed, exposing their passions. Various artists work with gold in its purest form and color, while others may use gold in unique color combinations (sometimes alloying their own gold) to create their desired effect and design. Some artists embellish with stones in varied forms or employ pearls to enhance the design, while others use only gold in geometric or organic shapes to tell their story. One common thread throughout this book is the masterful quality displayed by each artist, which is extremely impressive.

If you like jewelry, gold, museums or art, you will love this book. It's not just eye candy, but that does come to mind when reading page to page.

I love to share books with my students. This one will be in my library soon and off to school in no time. I know it will be as inspirational for you as it is for me.

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