

WJA San Diego

Summer 2019



Jewelry Night Out 2019

For one night only, the Women's Jewelry Association brings together designers, retailers, editors, marketers, appraisers, salespeople, manufacturers and members of industry organizations to share in their passion for the work they do all year long. Networking is our mainstay and this night is our shining moment across the nation and around the world.

Thursday, September 12th.

Arterra

11966 El Camino Real, Del Mar



The Art and Origin of Cloisonné Enameling
By Christine Lopez, p. 14

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The Art and Origin of Cloisonné
Enameling By Christine Lopez
And much more!

Email us with suggestions for what you would like to see in upcoming issues.
Orasa Weldon: owdesign1@mac.com.

Congratulations to:

Laura Fischer

Niki Grandics

Kathleen Lynagh House

WJA 2019 Member Grant Recipients

San Diego Chapter

WJA Grants are awarded to female, professional-level WJA members in good standing to be used toward professional growth.



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Recycling Old Burs



San Diego Chapter President
Julia Popovich

Hello WJA San Diego!

This summer flew by! We had some great, fun filled and professional events over the summer. It was wonderful to see familiar faces and great to meet new attendees!

On June 20th we hosted Mariel Diaz from Accounting for Jewelers. Mariel shared important information about how accounting impacts all of our businesses. Mariel was a wealth of knowledge, and we left understanding how to set conservative budgets and reasonable sales goals.

Last month we held a casual Chat and Chill with Spectrum Award Winner, Meg Berry, and other talented local gem cutters. During the event, attendees networked and shared tips on gem cutting and other industry related topics. Plus, we all had the rare opportunity to view and purchase gemstones from around the world from ANZA Gems.

On July 29th, WJA held its annual Awards for Excellence Visionaries Gala in New York City. The event raised more than \$25,000 to fund scholarship and grant programs for future women leaders! WJA honored two women with Visionary Awards for achieving leadership positions in the industry: Carol Pennelli, President of David Yurman, and Stellene Vollandes, Editor-In-Chief of Town & Country Magazine. WJA also honored Mark Hanna, the first man to win the annual Cindy Edelstein Mentorship Award, for his support and mentorship of women in the industry. Mark is Chief Marketing Officer of Richline Group, a Berkshire Hathaway Company.

"This year WJA San Diego Chapter is holding our Jewelry Night Out Event at Arterra in Del Mar. Our theme centers around "Mine to Market."

As fall approaches, we have some great events in store for you!

WJA's Annual Jewelry Night Out is on September 12th. WJA Jewelry Night Out is the Women's Jewelry Association's annual membership drive that connects chapters and members everywhere. It's one night for all WJA members and prospective members to come together and celebrate. New members save 25% on a \$175 membership when they join at the event, and renewing members save 10% on the renewal fee of \$150 when they renew at the event. This year WJA San Diego Chapter is holding our Jewelry Night Out Event at Arterra in Del Mar. Our theme centers around "Mine to Market." We will feature three speakers who will each discuss their specific knowledge on the journey gemstones and jewelry make on the way to the consumer. In addition to the panel, attendees will also have the opportunity to view and purchase signed prints by two local microphotographers. You will not want to miss this great event!

In the spirit of jewelry industry collaboration and networking, we are co-hosting a no-host meet up with Ethical Metalsmiths on the evening of September 24th. Stay tuned for more details!

The Jeweler International Showcase (JIS) Show is coming to San Diego on November 2-4, and WJA San Diego will have a booth at the show. If you are attending, please stop by our booth and say hello.

If you are interested in becoming more involved with our chapter, please reach out to me at jpopovich@me.com, for information about board and volunteer positions. To stay up to date on events, please follow us on Instagram and Facebook. To view a list of San Diego Chapter events online and nationally, please visit www.womensjewelryassociation.com.

I look forward to connecting at our next event!

Julia

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Our San Diego Chapter past President and Co-founder
Barbara Wasserstrom

5 questions for our past president.

Barbara Wasserstrom began her career in jewelry in Columbus, Ohio at age 21. Sharing Stuart's love of jewelry and all things that sparkle, they decided to join together and open their own store in 1997. With over 30 years working retail and designing jewelry, Barbara possesses an exceptional knowledge of jewelry fashion and style. She is a founding member, as well as past President, of the San Diego Chapter of Women's Jewelry Association, a national organization formed to empower women in the jewelry industry.

Source: **STUART BENJAMIN & CO. JEWELRY DESIGNS**

1. How long have you been in our industry?

I have worked in the jewelry industry for over 42 years. I quit college to work full time in a jewelry store when my husband started medical school. I've never regretted the decision. To me, it's the most beautiful industry in the world. I took time off when my sons were born and went back when the oldest was in 9th grade. I missed it terribly.

2. If you could offer one piece of advice to WJA members, what would it be?

I have two pieces of advice:

Study! The trends, discoveries, and changes in the industry are happening every day. Keep up with it. There is so much to learn. The second is to never burn bridges. One never knows who will become a valued source later in your career.

3. Who has most influenced you in the jewelry business and why?

My business partner, Stuart Benjamin, has been a huge influence. We keep each other afloat and grounded. He, along with Jeff Teel, our right hand, make it possible for me to pursue my world.

Peter Albanese, my first boss in the industry, took a chance on an insecure, scared 21 year old, and gave me the opportunity to learn and fly. Although long dead, I will always be grateful and remember him fondly.

4. What do you know now you wish your younger self had known?

The world is your oyster. There are so many facets to this industry. Explore as many as you can.

5. Tell us one more reason of the value behind joining WJA.

WJA was not around when I began. It was a very male dominated, intimidating industry. WJA gave me the unique opportunity to make lasting business, as well as personal friendships. Women have an uncanny way to support each other without the competitive spirit that often exists with men. We share and network constructively in this organization, so take advantage of all the opportunities it offers.

"Study! The trends, discoveries, and changes in the industry are happening every day. Keep up with it. There is so much to learn. The second is to never burn bridges. One never knows who will become a valued source later in your career."

Contributor



Robert Ackermann

Robert was fortunate to have benefited from Switzerland's much-cited dual education system during the post-Bauhaus era. Traditionally educated as a professional goldsmith in Zurich, Robert has a lifetime of experience as both a creative tradesperson and an educator, spreading his knowledge across Switzerland, Canada, and the US. A life-long learner, he has won international jewelry design awards as he continues to master his trade.

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Contributor



Janet F. Williams, MA, AJP

Janet is a writer, editor, and trainer for personal and professional development. She worked in high-end sales and management, including five years in jewelry before authoring the award-winning book, *You Don't Ask, You Don't Get*. In her spare time, Janet likes making beaded necklaces.

Janet is our newsletter editor.

www.janetfwilliams.com and
www.gooddaymedia.com.

Contributor



Christine Lopez

Educated at GIA and UCLA, her extensive knowledge of gemology and the geosciences deepen her passion for her work. Beyond gems and jewels, her hobbies include free-diving, art history, creating allergy friendly recipes, edible gardening, and collecting plumeria trees.

Christine currently serves as the Vice President & Membership Co-Chair for the San Diego Chapter of the Women's Jewelry Association.

www.christinollection.com



Jewelers International Showcase (JIS) is a trade-only jewelry "buying and selling" event brand in its fourth decade serving the industry. Each JIS Show is specifically timed to meet the seasonal buying needs of retailers from Latin America, the Caribbean, the United States, and beyond. JIS was the original and continues to be the premier event brand for immediate at-show delivery of finished jewelry product at all price points. All in two of the world's most desired and easily accessible destinations – Florida and Las Vegas!



San Diego Convention Center
San Diego, California



November 2-4, 2019

For more information go to

www.jisshow.com

Bench Tips from Robert Ackermann

Recycling Old Burs



1. The dulled cut of a file (or a bur) reflects light like the one on the left.



2. Burs are best held in a pin vise while their head is ground off.

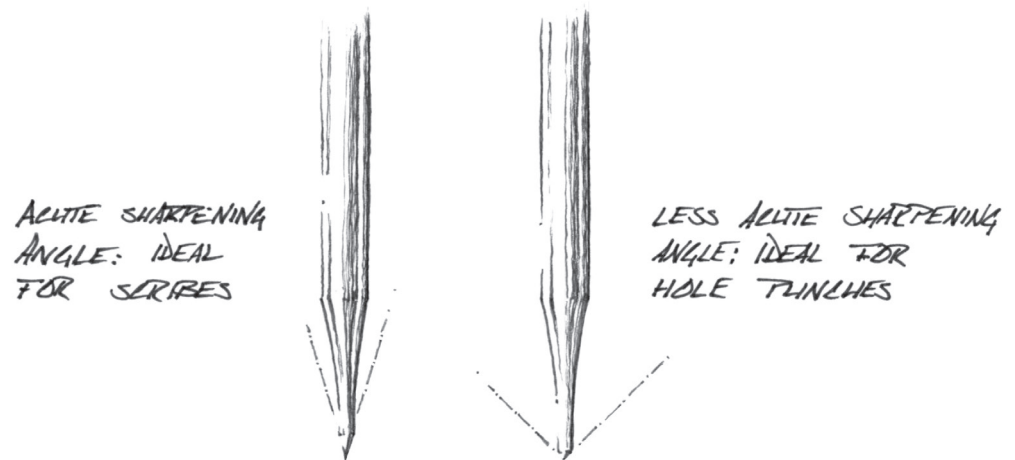
Burs and files that are worn, chipped and past their prime are something to be treasured, all the more so if they're a branded product made of quality steel.

Never put such a tool out to pasture. Instead, set up a dedicated box to collect them for internal recycling. Proficient tradespersons work miracles with repurposed, recycled, and customized tools they make as the need arises, and they get to pick the "blanks" from their dedicated box for free. Making a fabulous scribe or a hole punch is merely one example of the countless great things you can make from a repurposed steel tool.

Get rid of the bur head first. A pin vise is the best tool for the job, because it lets you hold the bur firmly and rotate it in a controlled, yet comfortable manner against a running sanding disc at the angle of your preference.

An acute angle is appropriate for scribes; for hole punches you'll want it to be decidedly more.

If you're not happy with the initial result, resharpen your tool until you find the angle of preference. Scribes and hole punches wear and need to be kept at "lethal grade" sharpness at all times for peak performance. Sharpening is something goldsmiths do routinely like walking and breathing.



3. Scribes are sharpened at a significantly tighter angle than hole center punches.

Next, grind the tip of the bur to a rough taper on a sharpening stone. Be sure it's at least 5 in. or 12-13 cm in length: longer, more effective strokes take less time and yield more consistent results.

Sharpening stones perform best with lubrication. A DIY blend of equal parts turpentine and 3-in-1 oil is highly effective and won't break the bank. I recommend keeping some on hand in a dedicated bottle. Spread the lubricant evenly across the sharpening stone with your finger.

When the porous surface of the sharpening stone is saturated and no longer absorbs the lubricant, grind the tip of the bur with an even rotation against the stone, locking your wrist at the desired angle until the tip is an even, round cone.



4. Sharpening stones work best with a lubricant. A DIY blend of equal parts turpentine and 3-in-1 oil is highly effective and it makes good sense to keep some on hand in a dedicated bottle.



5. Spread the lubricant across the surface of the sharpening stone with your finger and reapply when the sharpening stone looks dry.



6. Sharpening stones should be sufficient in size and allow for the use of long, effective strokes.



7. Use Arkansas stones to finish sharpening steel cutting tools. They perform best if lubricated with plain 3-in-1 oil (no turpentine).



8. The right ergonomically shaped handle can do wonders for the performance and your control. It might be necessary to use a spot of epoxy to keep the center hole punch from gradually sinking into the wood. Remember, glues perform best on grease free surfaces.

It's a good idea to protect your bench top against abrasion and grease by placing the sharpening stone on a paper towel or an old newspaper.

Finally, switch to an Arkansas sharpening stone for finishing. Contrary to silicone carbide sharpening stones, Arkansas stones are best lubricated with plain 3-in-1 oil without turpentine.

Burs are usually too short to be held in hand. That's what vise grips are for. Burs can also be mounted in an ergonomic handle for superior comfort and control, which will get the most out of your custom repurposed tool (and free up your pin vise). The same goes for files, whereby the worn cut of an old round file provides a fantastic grip that's hard to match.

Robert Ackermann is an award-winning Goldsmith, Gemologist, Jewelry Designer, Jewelry Educator and the Owner of www.learnjewelrydesign.org, an educational site for jewelry creators. See the video on YouTube.

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Image: From Compassion for African Villages website (CAV) www.compassionforafricanvillages.org

A World of Giving

By Janet F. Williams

You never know who you might meet or how any individual might influence the rest of your life.

Twelve years ago, a working woman named Tsitsi Mutseta started an on-campus fundraising organization at SDSU where she attended as a full-time student. This extra-curricular effort may sound simple, but getting to that point reveals a dramatic story, one filled with heartbreak and determination.

Originally from Zimbabwe, Tsitsi's life path was far from certain. After enduring years of abuse as a victim of human trafficking, she was able to escape and start a new life, first by attending Mesa College and then transferring to SDSU where she majored in public health. Her African

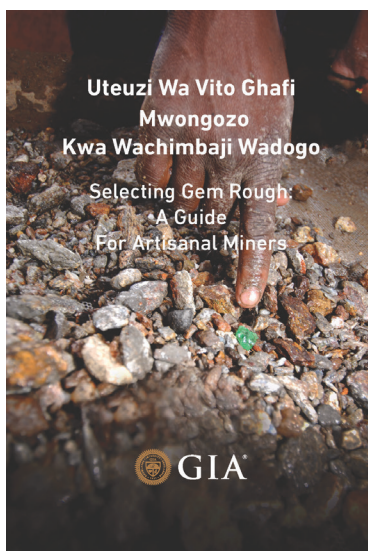
village, Rundogo, had been decimated by AIDS, and not forgetting her roots, she would send money to help the orphans with their schooling, food, and clothes. Though doing her best, tragedy struck again when she was diagnosed with stage IV breast cancer—another battle—yet she continued to gather support both personally and for the group she founded, Compassion for African Villages (CAV) (www.compassionforafricanvillages.org), which by then she had registered as a 501(c)(3) charitable organization.

As others gathered to help her cause, in 2013 her sickness became too much and she asked her friend, Mark Wheeler, Professor of Philosophy at SDSU, if he would take over. He did. Mark is the husband of WJA member Alix Hart. Back

then, CAV had a meager \$600 in the bank to do their work. A new board was created and they began to establish a broader reach to other countries—Tsitsi's own long-term mission.

Despite her illness, Tsitsi maintained a joyful spirit and was a source of inspiration to Alix. The two became fast friends and Alix helped Tsitsi during her last years and days. When Tsitsi passed away at age 46, the emotional investment Alix had felt

"You must be the change you want to see in the world." Mahatma Gandhi



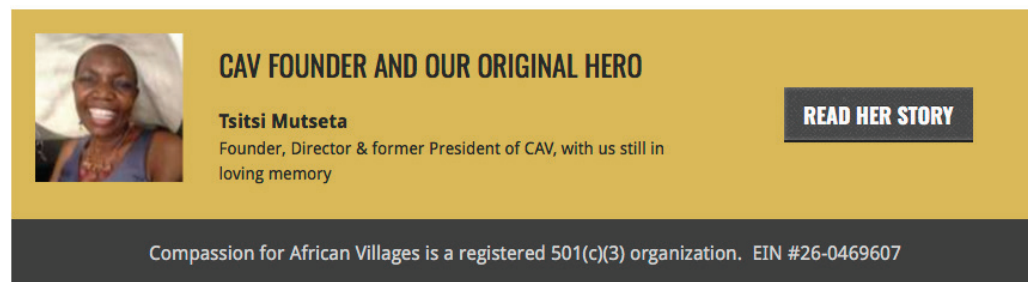
GIA's Artisanal Mining Guide. Printed on specialized, water-proof paper, the guide includes a resilient, spiral-bound book that was intended for heavy use in mining regions. The book was designed for GIA's Endowment funded beneficiation project for artisanal miners in Africa.

toward her friend had already extended to her resolve to continue on with CAV.

Since then, CAV not only continues to support the Rundogo orphans and villagers through the schools, it has grown to include the needy in Kenya, Liberia, and recently, Zambia. Outreach brings in other fundraising organizations like Rotary that help spread the word. With their broader reach, Alix is particularly proud of having helped raise \$20,000 to send 70,000 math, science, and other textbooks to Liberia for primary schools. The load filled two shipping containers and took months of work to receive, sort, pack, label, load, and send. Other collaborating partners include United Way of San Diego, Mustard Seed Africa, Rise and Shine Colorado Foundation, Lend a Hand Uganda-USA, and others, as they continue to raise funds for a future shipment.

"I'm in the jewelry world," said Alix, "but I want to serve. My ultimate life goal is to merge my for-profit design business with my non-profit interests."

One non-profit Alix promotes and leads is Ethical Metalsmiths (www.ethicalmetalsmiths.org), a group dedicated to easing the environmental and human impact of the jewelry industry through



"Moyo Gems is the direct result of a previous collaboration between PACT. Together they created a benefaction project to provide knowledge and information. In 2017, an illustrated booklet was specially created and distributed along with training to 45 artisanal women miners in the Tanga region of Tanzania to help them better understand the quality and value of their product for resale. The project was paid for from a GIA endowment fund."

responsible sourcing. "I used to think the expression, 'Think globally, act locally,' was puny. I didn't respect it, but it changed my life. Now, my local efforts have a global effect!"

Alix has come to realize that as a maker, it is possible to do good while creating beautiful work. These days, consumers interested in ethical sourcing can support their beliefs by using like-minded jewelers. The demand is there to reuse, recycle, and repurpose. It is up to jewelers to request transparency from the companies they use, and if not satisfied with their suppliers' responses, they can switch to buying from those who do support sustainability, reuse, fair labor, transparency, and best practices for ensuring environmental accountability.

It's no secret that mining can be a "dirty" business. However, it can be better, and that's where CAV may have an opportunity to pull this story full circle. Within the next year, CAV would like to get involved in areas where mining is a major activity to help support rural schools for those underserved.

Additionally, Alix would like to see more assistance for women miners in Africa. Moyo Gemstones (www.moyogems.com) is an example of how women miners are making a difference in Tanzania, and collaborating with non-profits and supply chains. At Moyo, gemstones mined by

women from the Umba Valley are tracked and traced from mine to market. Men are involved, too, though on this project, these miners are women.


Moyo Gems is the direct result of a previous collaboration between PACT (www.pactworld.org) and GIA (www.gia.edu) Together they created a benefaction project to provide knowledge and information. In 2017, an illustrated booklet was specially created and distributed along with training to 45 artisanal women miners in the Tanga region of Tanzania to help them better understand the quality and value of their product for resale. The project was paid for from a GIA endowment fund.

No matter your role in the jewelry industry, there are ways for you to make a difference. Please visit the suggested sites for inspiration. Find your passion. Join an on-going effort or create your own. As Alix said in our interview for this story, "You don't know what the effect will be on that one person you help." Certainly, Tsitsi would be proud.

Janet F. Williams, GIA AJP is a writer, editor, and trainer. She authored the award-winning book, *You Don't Ask, You Don't Get*. In her spare time, Janet likes making beaded necklaces.

Please visit: www.janetfwilliams.com and www.gooddaymedia.com.

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Silver Rosette brooch made with garnets, green glass and pearl. Dated 6th century, Frankish culture. Garnets, worked in the cloisonné technique, featured prominently in the luxury jewelry of the Franks. Jewelers would solder small compartments arranged in geometric patterns onto the surface of a metal disk. In those cells, or cloisons, they would place a textured piece of gold foil, which would show through the thin translucent garnet that would then be set on top. Metropolitan Museum of Art. Courtesy of GIA.

THE ART AND Origin OF Cloisonné ENAMELING

By Christine Lopez

People from all cultures have long coveted, collected, and crafted colorful jewelry and *objets d'art*. Historically, we have chosen to adorn ourselves with the richest hues in everything from clothing and accessories to decor and jewelry. We value color. Enameling gave our ancestors the power to create color and innovate designs without relying on gemstones.

Enameling is the ancient and alchemic art of fusing vitreous glass to precious metals under high temperatures. Enamel is comprised of silica or glass that is colored with various metal oxides and ground to powder before being formulated into a wet workable paste. The wet enamel is then carefully applied and fired at temperatures ranging from 1200-2000°F repeatedly until the desired aesthetic is obtained.

History has given us many different methods of enameling with the cloisonné technique being the oldest known method we have evidence for in our archeological record dating back to the 13th century BCE. Cloisonné enameling by definition is the art of creating designs on metal surfaces by fusing flattened wire and enamel powder to a metal base. Cloisonné wire is thin, flat wire that is molded by hand or hammer to make distinctive cloisons, French for “partitions,” of various sizes and shapes that form a final image or pattern. The cloisons are then filled with enamel, fired, and polished until the cloisonné wire shines bright.

The Origin of Cloisonné in Antiquity

Ancient Egyptians crafted many exquisite works of art embellished with gemstones and enamels that have survived millennia to share their stories with us. Although the fine relics of ancient Egypt, like King Tutankhamun's famous burial mask, appear to be cloisonné with their colorful segmented patterns, their work is not considered to be true cloisonné. The artisans of ancient Egypt required a cement adhesive or physical clasps to adhere cold worked enamel pieces into their work with their enamel setting methods being similar to those used in mosaics or bezels.

The true origin of cloisonné enameling is lost to time, but our first archeological evidence of this art form was found in the early 1950s in a tomb in Kouklia on the island of Cyprus. Six gold cloisonné rings with varying hues of enamel were unearthed and dated to the 13th century BCE during the height of the Mycenaean civilization. It is extraordinary that these first examples of enameling survived and it is worth noting that these pieces likely stood the test of time due to the added structural support of cloisonné wire.

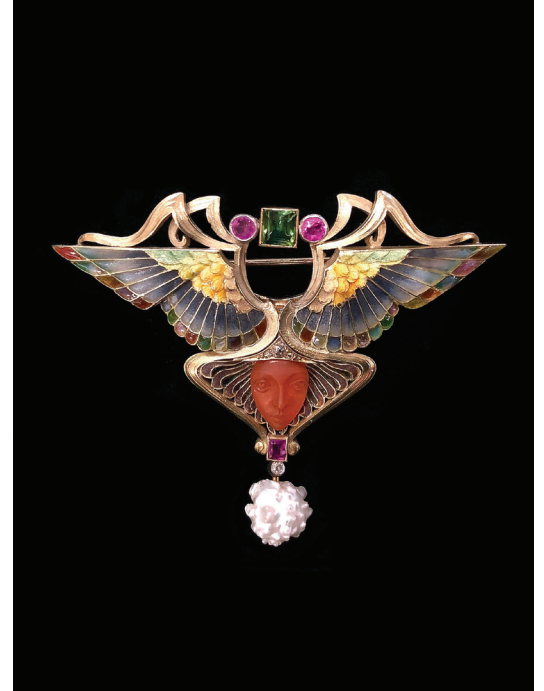
The Mycenaean Era is considered to be the last phase of the bronze age representing the first advanced civilization in mainland Greece. Mycenaean society was structured in militaristic classes that may have fueled their desire to visually categorize people and it is possible that enameled adornments filled this need. The Mycenaeans were known as advanced traders and we currently do not know if they developed the cloisonné technique themselves or gained knowledge of the art form from other cultures in the Mediterranean. Their Minoan neighbors in ancient Crete, now thought to be the inspiration for the legend of Atlantis, excelled in the arts before their conquest by the Mycenaeans and could very likely be the true innovators of the cloisonné technique. For now, the Mycenaeans are credited as being the birthplace of cloisonné and our first surviving record of fused enameling.



Tip of a Pointer 1080–1150, Byzantine. This delicately wrought and finely detailed tip of a pointer, or less likely, a scepter, is one of the outstanding examples of cloisonné enameling produced during the Middle Byzantine era. Courtesy of The Metropolitan Museum of Art.



Cloisonné in Japan 1600–1900's. During the Meiji period (1868–1912), cloisonné was a popular export. The exquisitely delicate cloisonné created by Namikawa Yasuyuki (1845–1927) brought that art to its peak. Courtesy of Tokyo Metropolitan Art Museum.



Art Nouveau. Philippe Wolfers, Niké Brooch (1902). From a collection of King Baudouin Foundation. Exhibited at the Art and History Museum, Brussels, in December 2018. Image Source: Wikipedia.

Early Cloisonné (0 to 800 CE)

Over the next millennia, the innovation of cloisonné enameling spread throughout the Mediterranean to Northern Europe and beyond. Unfortunately we do not have many enamel pieces that survived from this time but we have uncovered several specimens of cloisonné enameling sourced from the Celtic cultures of the British Isles. Early forms of the champlevé enameling technique emerge at this time. Champlevé differs from cloisonné in that the cells are carved out rather than created with fused wire.

Medieval Cloisonné (800–1400 CE)

Byzantines and Europeans of the early- to mid-medieval ages both utilized enameling in their adornments and art with most enamel relics from this time being religious in nature. The artisans of the Byzantine Empire mastered cloisonné enameling and innovated a new level of intricacy in their work raising the art form far from its Greek origin. Byzantine cloisonné was popular from the 9th to 13th centuries.

In contrast, the champlevé technique was more popular in Europe although it was widely believed that the early European work was directly inspired by the advanced work of the Byzantines. The appreciation for fine cloisonné grew and radiated to Russia, Italy, Asia and beyond as time progressed.

Cloisonné in China (1400–1600CE)

It is hypothesized that the development of Chinese cloisonné was influenced by Islamic artisans who brought the skill East after the boom and bust of the Mongol Empire. The earliest dated Chinese cloisonné is from the reign of the Emperor Ming Xuande (1426–1435) but it is believed the Chinese practiced the craft long before then.

Most cloisonné from China is in the form of hollowware vessels that were at first primarily used to decorate temples and palaces. It was thought that these decorative items were too luxurious and therefore inappropriate for an individual's home. Cloisonné vessels continued to wax and wane in popularity before becoming a standard of Chinese art. It is widely thought that the cloisonné vessels created during the Ming Dynasty are the finest ever crafted.

Cloisonné in Japan (1600–1900's CE)

The Japanese have worked with cloisonné since at least 1600s but the craft did not gain popularity until the 1850s when Japan ended their Sakoku Policy that limited their contact and trade with the outside world for over 200 years. Prior to gaining great popularity, cloisonné was used in modest self adornments, select architectural decoration, and Samurai sword handles before shifting focus to creating opulent hollowware vessels.

The opening of Japan showed the world the beauty of their craftsmanship, which led to a soaring demand for exotic Japanese art throughout the West. The cloisonné industry expanded to become one of Japan's most important exported products for several decades with production during the Meiji period (1868–1912) and the early Taisho Period (1912–1926) giving us the finest examples of Japanese cloisonné.

Art Nouveau, Art Deco, and Art Now (Late 1800s to Present)

Many of the earlier items we consider to be Art Nouveau are actually sourced from Japan with the European crafted pieces directly inspired by the work of the Japanese. With the rise of Art Deco in the 1910s, we saw an explosion of modern cloisonné enameling in art houses around the world. Cloisonné imagery became more simple, focusing instead on bold contrasting colors, geometric patterns, and the emerging Surrealism movement.

The ancient art of cloisonné is carried forward by a select few artists who continue to use traditional methods of enameling keeping this art form alive.



—Julez
Bryant

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