

WJA San Diego

Spring 2019

Newsletter



Our awesome team who made the Speed Mentoring Event a reality. From left: Wade Clar, Jennifer DeMoro, Peter Harts, Christine Lopez, Sara Rey, Niki Grandics, Julia Popovich, Elizabeth Brehmer, and Marreena Appleton.

In this Issue

We welcome our new member Shahdeh Ammadi to our chapter.

We asked our past president, Rebecca Boyajian-Pecnik to share her experiences and wisdom.

Check out articles by our members: Phoebe Shang, Janet F. Williams, and Renée Newman.

Robert Weldon introduces Danny J. Sanchez and his fascinating world of photomicrography to our members. One look and you'll love his work as much as we do. Let us know if you want to see more from Danny.

Keep an eye out for emails about these exciting events: Jewelry Night Out, Member Appreciation Event, and much more!

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

Our second annual **Speed Mentoring Event** marks another success. Your volunteer efforts make a difference!

Our thanks for mentoring:

Wholesale Brand Development and Jewelry Show Planning

Wade Clar

Responsible Materials Sourcing and Buying (Diamonds, Gemstones)

Alexandra Hart

Bench Jewelry and Manufacturing

Jairo Nova

Appraising and Antique & Estate Jewelry

Gina D'Onofrio

Visual Merchandising and High-End Jewelry Sales

Rebecca Boyajian-Pecnik

Career Growth and Building a Portfolio

Peter Harts

Social Media and PR

Niki Ostin

Sales and Business Development

Brian Bogosian

Copywriting and Sales Training

Janet F. Williams

CAD Design

Mo Gamble

Design and Product Development

Robert Ackermann

Jewelry Photography & Service-Based Business Development

Sara Rey



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San Diego Chapter President
Julia Popovich

Hello WJA San Diego!

We are quickly approaching summer, and we are still working hard to offer all of you great, professional events!

On May 8th, we held one of our most popular events, our second annual Speed Mentoring Event. We had the pleasure of hosting twelve mentees from all facets of the industry including brand development, sales, sourcing, design, and bench jewelry, to name a few. Mentorship is a fundamental expression of WJA's overall commitment to each member's personal growth and professional development. Thank you to all of the mentors for volunteering your time and expertise!

"The San Diego Chapter has great events lined up for July and September. Stay tuned!"

Each summer, the Women's Jewelry Association celebrates jewelry industry leaders at its annual Awards for Excellence Gala. This year the Gala is on July 29, 2019 at Pier 60 in New York City. The gala event is WJA's primary channel to raise funds for its scholarships and grants. The 2018 gala raised more than \$30,000 for the WJA Foundation's 2019 scholarship and grant program.

In other news, WJA recently launched WJA Connect, an online community platform for members to collaborate, share true knowledge, and build relationships. I encourage you all to log in to start connecting and networking with other fellow WJA members today!

As a reminder, WJA offers members many ways to learn, connect, and grow professionally both online and in person. A few of these member benefits include:

- Access to the WJA website and member directory, which offers an incredible network of professionals in the jewelry and watch industries
- Mentorship via local chapters as well as the international mentorship and leadership development program
- Members-only prices for WJA events
- Membership Matters e-newsletters
- Access to member grants and scholarships
- Educational webinars and workshops at industry trade shows
- Free Pearl As One Course through The Cultured Pearl Association of America

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 womensjewelryassociation.com. I'm looking forward to connecting soon at our next event!

Julia

Contributor



Phoebe Shang, MFA, GG

Each gem has a story to tell.

Phoebe Shang is a jewelry composer with experience crafting gemology textbooks, articles, web content, and jewelry descriptions for gem and jewelry companies.

Her clients include Kukka, International Gem Society, CustomMade, Seekers Luxury Bracelets, and Shanghai Jianqiao University. She holds a master's in creative writing from Columbia University and a graduate gemologist degree from GIA.

Jewelry brings together the best of nature with the best of human ingenuity and creation. The result is a work of art. It is Phoebe Shang's priority and privilege to share her appreciation for these works of art with the world.

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 also our newsletter editor.

Please visit:

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

Contributor



Renée Newman, BA, MA, GG

Renée is a gemologist, lecturer, and author of 13 books on jewelry and gems including the *Jewelry Handbook: How to Select, Wear & Care for Jewelry*. Her books are used worldwide as sales training tools, textbooks, and references for jewelers, dealers, and appraisers. For more information on Renée and her books, go to:
www.ReneeNewman.com



Rebecca Boyajian-Pecnik GG, AJP, CG

5 questions for our past president: Rebecca Boyajian-Pecnik

Business Manager, Women's Ready to Wear—Bloomingdales,
and our WJA San Diego Past President

1. How long have you been in our industry?

I worked full time in the gem and jewelry industry for over 10 years.

Near the end of college, I was considering the jewelry business as a career and beginning this journey with GIA. For me, the best way to see if this was the right path was to get a job at a high-end, retail jewelry store. I absolutely fell in love with it and never looked back. Today I work for an iconic brand specializing in fashion and lifestyle. My jewelry background brings a unique perspective to my business and the expert level of client experience lends to success in building rapport with my customers and staff.

a key skill set that will launch you into your next step. It sounds cliché, but truly, learn what you can, develop your talent, and you will leave stronger. Use every opportunity to help yourself grow!

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

This is a challenging question to answer as I have had a great many people who I admire influence me in a positive way.

I am very grateful to my former employers: **Bill & Jeanne Larson** of Pala International; **Peter Webster**, CEO of Roberto Coin; and the incredible, **John Matty**. These are all people I loved working for and still consider great friends. I am eternally grateful for the opportunity to be a part of their company's stories.

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

Remain open to unique opportunities that you may not have considered in the past. Don't limit your possibilities!

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

With WJA, the more you put in, the more you'll get out! Joining WJA provides a camaraderie and support you receive from very few organizations; the value of being a member is bigger than one realizes. This organization brings you closer to a network and contacts you may not have the chance to meet otherwise. We are a large number, but a closely connected group with bright, influential, and driven men and women. Who wouldn't want to meet more individuals with a passion for our amazing business?

"Joining WJA provides a camaraderie and support you receive from very few organizations; the value of being a member is bigger than one realizes. This organization brings you closer to a network and contacts you may not have the chance to meet otherwise. "

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

I have two equally important lessons I've learned:

1) When someone offers you something on a silver platter, take it! At times I have had the misguided idea I needed to wait for everything to fall into place, or to have it all figured out (can you relate?). If a friend, colleague, new business owner – you name it – gives you an opportunity or offers to make an introduction, embrace this gift. You will learn something and you never know where it will take you!

2) Take what you can from where you are. Maybe you are in a position you love, or maybe you are doing something you are not happy with. This time or position could be developing



Transformers:

The Blockbusters of High-End Jewelry

By Phoebe Shang

Top: House of Garrard, Art Deco brooch that converts into two clips, each clip (that is, each half of the brooch) with a very fine, “old mine” Colombian emerald-cut emerald in each center weighing approx. 3 carats, or 6 carats total weight for the two, in a geometric shield shape decorated with baguette-, square-, and round brilliant-cut diamonds having a total weight of approx. 19 carats, set in platinum, circa 1930. Courtesy of Kathryn Bonanno. Photo: Robert Weldon/GIA.

While cars that transform into robots may be the stuff of every guy's dreams, versatile jewelry that transforms from one piece to another is the stuff of every girl's dream. Or if it isn't, it should be.

From tiaras that collapse into necklaces, to necklaces that dismantle into brooches—transformable jewelry means endless possibilities.

Utilitarianism and jewelry may not seem to go hand in hand—after all, isn't beauty the point of jewelry?—but transformable jewelry has been part of the *haute joaillerie* culture since the early 1900s. The first reasons for its development were practical; convertible pieces meant that prized family jewels could be dressed up or down for a variety of functions. As transformable jewelry has evolved, the transformability of jewelry has become an art in and of itself.

Many notable design houses—Chanel, De Beers and Boucheron, to name a few—have created fabulous pieces of transformable jewelry. Chanel's first collection, launched in 1932, included a necklace that can be separated into three bracelets and a brooch; celebrating its 80th anniversary in 2012, Chanel created a collection that includes the Étoile Filante necklace, which features a large diamond star that can be removed to be worn as a brooch. Chaumet, which first rose to fame as Empress Josephine's jeweler of choice, creates tiaras with parts that can be disassembled. Tiaras, while a beloved art form, are too opulent for most modern social functions. Many tiara owners find their tiaras to be much more practicable as jewelry if they contain center stones or side pearls that can be dismantled into pendants and earrings.

The most famed and innovative piece of transformable jewelry is perhaps Van Cleef & Arpels Zip necklace. The Duchess of Windsor, inspired by the zippers starting to be used in aviator and sailor uniforms in the 1930s, suggested the idea of zipper jewelry to Van Cleef and Arpels; two decades later, this opulent yet fun creation was born. Gold and dripping with gems and tassels, the Zip necklace can be worn open as a necklace or zipped up as a bracelet.

In recent years, transformable jewelry has experienced a resurgence. No longer centered around practicality, transformable jewelry has become a testament to jewelry designers' ingenuity. Wallace Chan, a designer famed for capturing the movements of nature through



Daisy Fellowes Diamond Cuff Bracelets. These bracelets came from the collection of Daisy Fellowes, a 20th-century socialite, writer, fashion icon and heiress to the Singer sewing machine fortune. Fellowes purchased gems during her travels to India in the 1920s and '30s, and had them set as jewelry in Paris.

These dazzling cuffs incorporate square Asscher-cut diamonds at the center of a wide, flexible band with polished Indian emerald drops dangling at the wrist. The two bracelets can also be fastened together and worn as a choker necklace. Courtesy of GIA. Photo: Robert Weldon/GIA.

his gem creations, designed an amethyst and tsavorite encrusted butterfly called The Waves. The Waves can be configured eight ways into brooches, a bracelet, a necklace, and pendants. According to Wallace Chan, the mutability of his creation is in itself a tribute to the variability of nature.

Transformable jewelry embodies the coming together of aesthetics, functionality, and innovation; each piece of transformable jewelry must look beautiful in all of its configurations while also transforming smoothly and staying secure when worn. This resourcefulness and flexibility make it the perfect accessory for the modern jewelry aficionado who wants the best of both (or multiple) worlds. Tiara or necklace, necklace or bracelet, bracelet or brooch? Jewelry lovers no longer have to choose. They can say yes to all.

Check out past newsletter articles by Phoebe at: womensjewelryassociation.com/sandiego



Our new member: Shahdeh Ammadi



Above: Crafted from precious metal clay, cubic zirconia, and pearls. The piece was part of a collection that explored a merge between Voodoo and Christianity.

New Member Profile | Shahdeh Ammadi

Current Job: Director of Institute Relations at GIA

Favorite Gemstone: Diamonds—they take my breath away!

Skills: Management, Relationship Building, Networking

New to us, but not new to the Jewelry Industry, Shahdeh Ammadi will be filling the new role of Director of Institute Relations at GIA's Carlsbad Headquarters where she will oversee the GIA Alumni Association, the beloved GemKids program, and be entrusted with setting the tempo of the ideal guest experience for over 10,000 visitors each year. Her passion for people, years of professional experience, and impressive educational background all perfectly prepared her for this new role and she is elated to be joining a company she has long loved. When asked how she feels about her new role, Shahdeh said, "Walking into work every morning is like walking into Wakanda—I am surrounded by strong, supportive women!"

Shahdeh is originally from San Diego and grew up in La Jolla. She roamed the Carlsbad Flower Fields every spring as a child long before GIA broke ground on their beautiful headquarters and she feels like her return was simply meant to be. Since leaving San Diego 15 years ago, Shahdeh lived in Madrid, Washington D.C., and New York City. She has traveled to over 40 countries and made almost half of those trips as an adventurous solo traveler. Before GIA, she previously held the role of Director of Alumni Relations and Annual Giving at the Columbia University Graduate School of Architecture, Planning and Preservation in New York City. Shahdeh greatly values education and has earned a Bachelor of Arts from the University of California, San Diego, Master of Science degree in Strategic Communication from Columbia, and a certificate in Jewelry-Making and Design from Corcoran College of the Arts & Design.

Shahdeh is no stranger to the Jewelry Industry. She spent nearly two years studying jewelry and was selected to have her creations displayed at the Smithsonian Museum. Shahdeh has a deep appreciation for design innovation and alternative metals. She was an early fan of working with precious metal clays because she loved the spontaneity and unique identity of each piece. When asked what is her favorite jewelry piece, she said that it was a piece she made herself that was crafted from precious metal clay, cubic zirconia, and pearls. The piece was a part of a collection that explored a merge between Voodoo and Christianity. Shahdeh is excited to see how technology will influence the future of jewelry design and is inspired by the work of MIT's Neri Oxman.

Shahdeh is looking forward to supporting and receiving support from the women in the jewelry industry. She has been humbled by the warm support received since her move back to California and is excited to meet the other members of WJA San Diego. Shahdeh credits her mother as being the greatest influence in her life and for helping her become the person she is today. She appreciates strong women and wanted to share her favorite quote by former U.S. Secretary of State Madeline Albright, something that resonates with everything WJA stands for, "There is a special place in hell for women who do not help each other." We could not agree more Shahdeh!

By Christine Lopez

President-Elect

Membership Chair

We are so happy to add Shahdeh to our chapter. Congratulations on your new position at GIA and welcome back to San Diego!

Somewhere In The Rainbow *Over* Tucson

Shelly Sergent from Somewhere In The Rainbow (SITR) presented a post-Tucson recap “Tucson In Review 2019” for our March 4th meeting held at the Carlsbad Senior Center. Shelly began by giving an overview of SITR and how they curate their collection. “We don’t want to have the biggest of everything,” she said, “we want the best of everything.” The Tucson show gives SITR a wide look at the finest in gems and jewelry on the market, and Shelly decides how individual pieces fit within their collection to preserve and enjoy for years to come. It is SITR’s goal to work with educational institutions that provide opportunities. SITR is supporting the University of Arizona, which is developing plans to offer BA, MA and PhD programs in gemology and advanced gemology.

By Janet F. Williams

Shelly, who knows a vast number of people in the gem and jewelry business, took a different approach in her lecture by focusing on industry professionals rather than on the gemstones or jewelry. Pointing to a montage of photos, she first put the spotlight on those responsible for bringing up rough from the ground—miners and geologists. She told the story of how the famous geologist Campbell Bridges escaped from a menacing Cape Buffalo in Africa, only to find himself in an area littered with sparkling green gems—tsavorite, which led to the gem’s official discovery.

Next, Shelly discussed a handful of cutters and their contributions, whose work literally carves beauty from the rough. Well-known names like Bernd and Tom Munsteiner took their place with another father/son team, Darryl and Nick Alexander. Others mentioned included Dalan Hargrave, who opened a cutting school at his home to serve a handful of students each year; John Dyer, known for his fantasy cuts; and Victor Tuzlukov, of whom she said, “[He] takes a piece of rough and turns it into something magical.”

After cutting, the designers take over. Shelly regaled us with more inside stories. She tested our group to see who we could recognize. Most in attendance were familiar with Albuquerque-based award-winner, Paula Crevoshay, and her intricate and colorful design work. Other images showed people whose faces attendees might not have recognized, but whose designs were very familiar.

Another photo montage included scientists and researchers like renowned Dr. Gübelin; author, photographer, and gem expert, Richard “Dick” Hughes; Loretta Castoro, gemologist from The Real Real; and Shane McClure from GIA.


Shelly gave a nod to the appraisers who help establish value, pointing out bead expert Sindi Schloss and her definitive bead reference book, and Richard Drucker, whose *GemGuide* helps many in the industry establish a wholesale price for gemstones. This resource is used by appraisers, buyers, and sellers in the gem trade. Perhaps the biggest surprise of the evening came when Shelly said she had permission from her sources to announce that opals and tourmaline had been discovered on Mars!

Before wrapping up, Shelly showed us a dazzling array of cut gems from SITR’s Lapidary Extravaganza 2019 where 20 cutters each go to work on a similarly sized piece of rough, in this case synthetic corundum. She mentioned the Buccellati Foundation Award for Excellence in Jewelry Design, a judged show where a GIA student may win a \$10,000 trip to Italy. There, they actually receive the award and VIP treatment.

When the presentation was over, Shelly allowed us an up-close personal view at a few specimens she brought with her from the Tucson show. One was a 750 yellow gold necklace featuring a large, dazzling fantasy cut pendant by Tom Munsteiner, carved out of rainbow quartz with a Brazilian light amethyst center. She showed off a carved ametrine cut by 16-year-old Nick Alexander, and a smoky quartz transition cut by Darryl Alexander.

Shelly, we thank you for coming to give us the inside scoop and sharing your knowledge with our San Diego chapter.

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Janet F. Williams, GIA AJP

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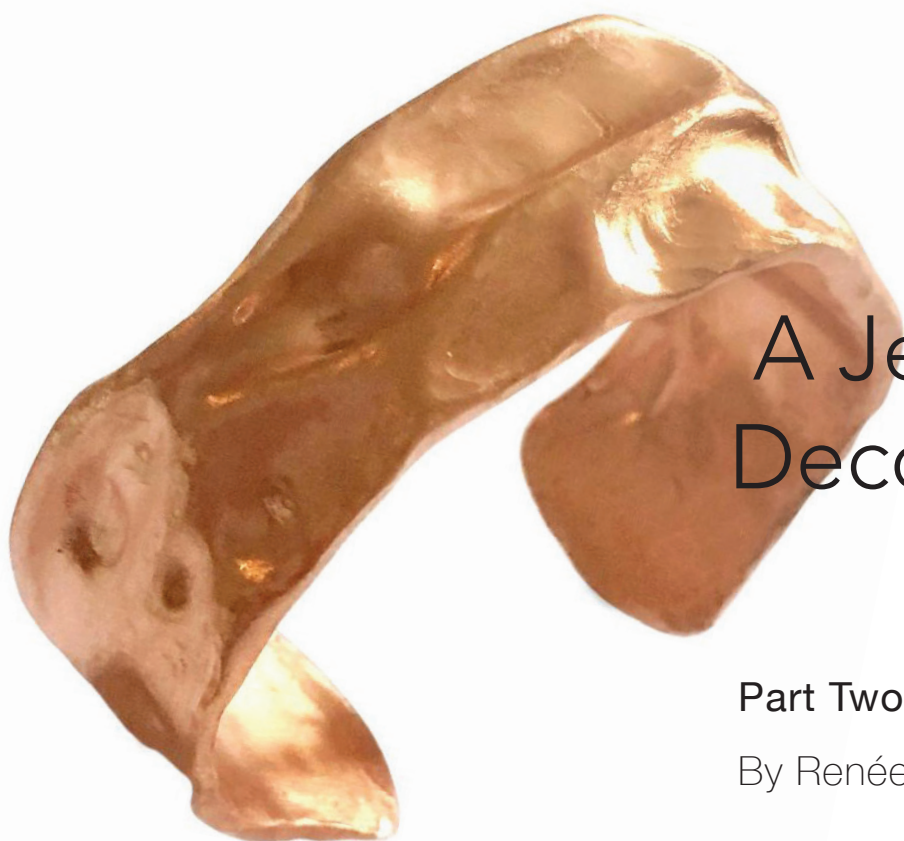


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A Jeweler's Lexicon *for* Decorative Techniques *and* Finishes

Part Two: Chasing & Repoussé

By Renée Newman, BA, MA, GG

Chasing is an ancient technique of indenting and depressing a relief design into metal from the front by hammering chisels and punches into the metal. No metal is lost during the process. It's often done in combination with repoussé, a process of working a flat piece of metal from the back with hammers and punches in order to create a three-dimensional design. The term "repoussé" comes from the French word for "pushed out."

The chasing technique was widely used by pre-Columbian civilizations in the Americas and by the ancient Greeks and Egyptians. It's still a common metalsmithing technique in India. Metal must be annealed prior to chasing and repoussé in order to make it more pliable. Then it is traditionally held in place by a suitable support over a firm but giving substance called "pitch," such as a resin, clay or wax before the metal is worked. Figures 1 & 2 show three cuffs created by Lisa Slovis Mandel (www.lisaslovis.com) using chasing and repoussé.

Latoya Boyd (www.latoyaboydjewelry.com) uses a technique called air chasing, which does not involve the use of pitch. This effect can be done using a vice or a rubber topped stainless steel block, sheet metal, or a metal pipe as in figure 3. Figure 4 shows a copper cuff bracelet that Latoya air chased to create unique patterns using different chasing hammers, chasing punches, and a heavy-duty bench vice to hold her work as she created it.

It is possible to air chase with flat sheet metal as long as it is at least 24 gauge or thicker. Latoya personally prefers 22 gauge or thicker. The technique is achieved by folding the sheet of metal in half without creasing the metal, essentially leaving the ends or edges of the metal held in the jaws of the vise. The metal to be chased is almost "suspended in air," which is how you can air chase with flat sheet metal. Figure 5 shows antiqued copper earrings that Latoya made from an air-chased flat copper sheet.

If you have created jewelry using the techniques of chiseling, e-coating, embossing, enameling, engraving or etching, send images of them to Orasa Weldon so that they can be shown to WJA members in an upcoming newsletter.

Orasa Weldon: owdesign1@mac.com.

Top. Fig. 4. An air-chased and repoussé copper cuff made by Latoya Boyd using copper pipe.



Figures 1 & 2: Sterling silver cuff bracelets by Lisa Slovis with three-dimensional patterns created by chasing and repoussé.

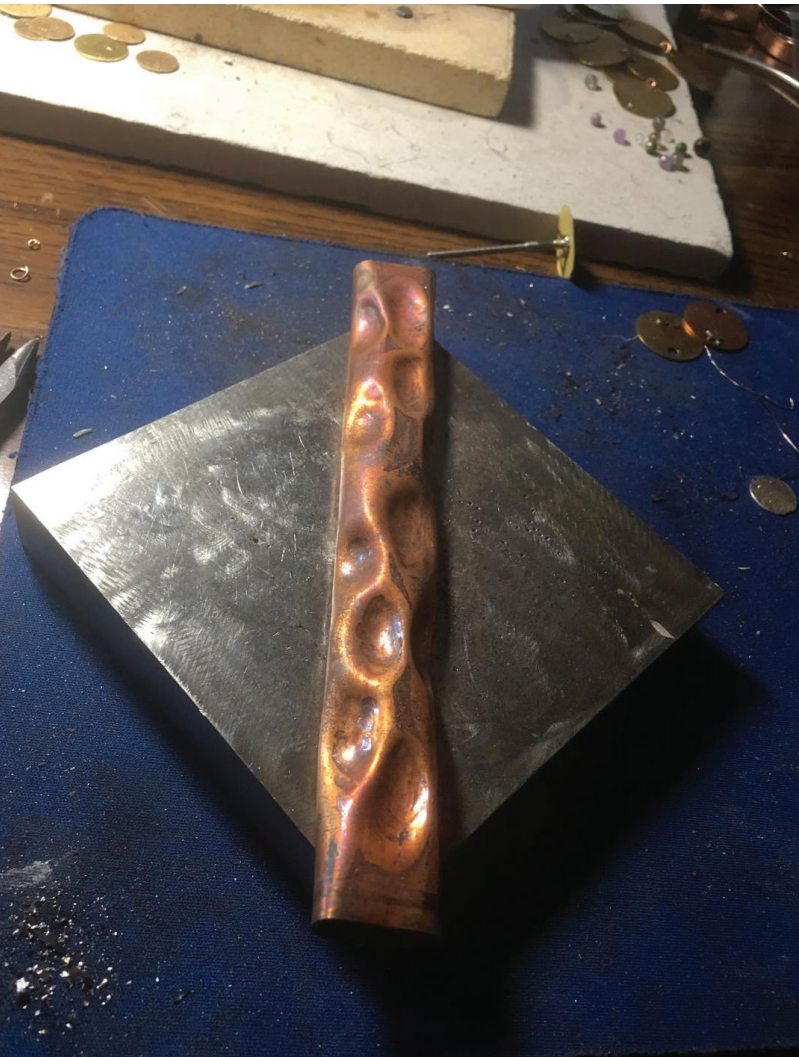


Fig. 3. Latoya Boyd's chasing workshop showing an 8-inch copper pipe that she air chased using a heavy-duty bench vise to hold the pipe as she strikes it from different angles.

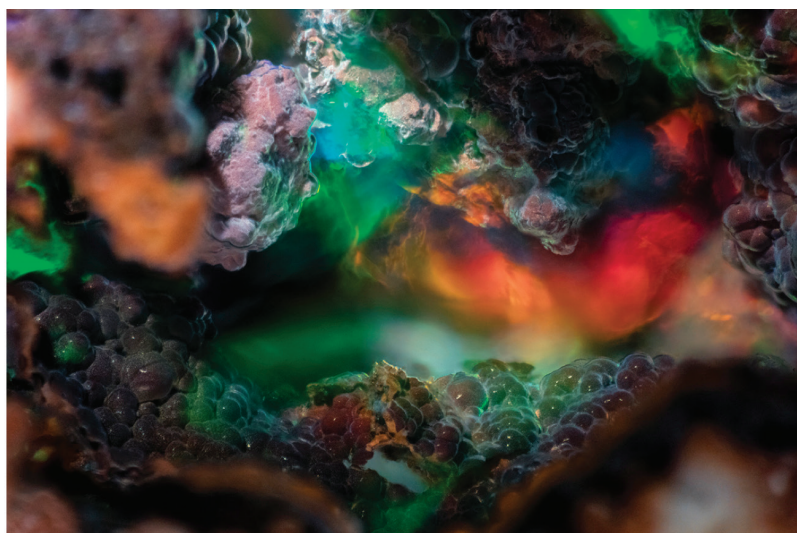


Fig. 5. Air-chased and repoussé copper earrings made by Latoya Boyd using copper sheet metal.

Photomicrography by Danny J. Sanchez:

Opal

Remember this name: Danny Sanchez. I've committed it to memory because two years ago when I met him for the first time at a Gem-A conference (The Gemmological Association of Great Britain) in London, his presentation blew me away. Not so much because of his technical expertise in photomicrography, which he obviously commanded, but because he was able to meld science with beauty. That is the business we are all in, of course, but to see it through his eyes, is transformational. During his talk, I was impressed by his generosity. He gave immense credit to other microphotographers whose work he had studied. As magnanimous as that was, Sanchez clearly stands on his own merit. *Robert Weldon*



Danny is a Los Angeles-based gemologist and photographer specializing in the art of photomicrography. Working out of his studio laboratory, Sanchez's work explores gemstone interiors, revealing a vast cosmos hiding in the span of mere millimeters. Using a specially designed microscope and lighting setup, Sanchez invites viewers inside infinitesimal expanses that challenge expectations of scale, opacity, and space.

Sanchez is a graduate of the Gemological Institute of America in Carlsbad, CA and is a self-taught photographer and photomicrographer. Past exhibitions include Los Angeles and Miami, as well as features in Smithsonian Magazine, Wired, Vice, and New Scientist.



Our second annual
Speed Mentoring
Event was a success!



Thank you to all
of the mentors for
volunteering your time
and expertise.



Post-Tucson recap



—Julez
Bryant

JB

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