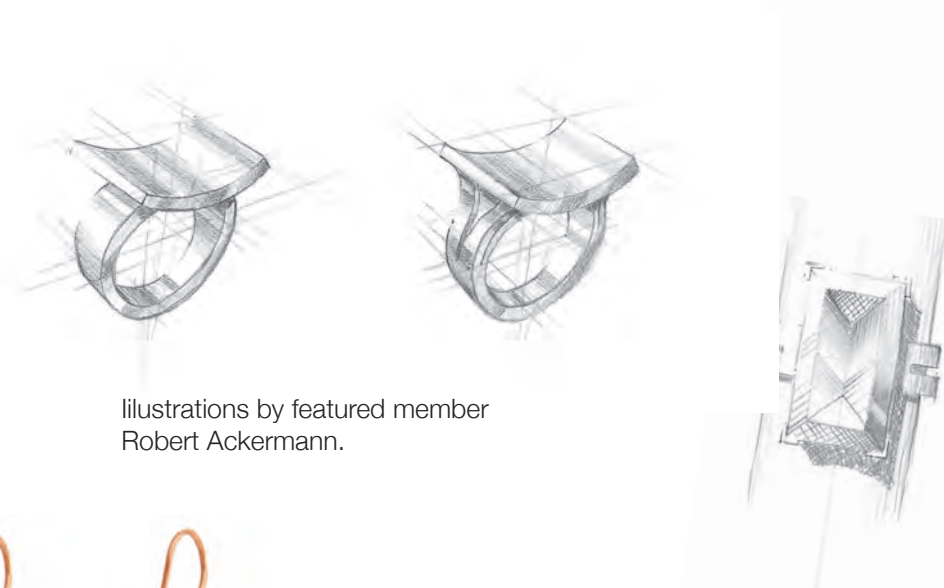


WJA San Diego Newsletter

Winter 2018



Illustrations by featured member Robert Ackermann.



In this Issue

We welcome our new members Maria Kostina and Linda Bunn to our chapter.

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

We interviewed Sarah duPont, founder of Amazon Aid Foundation and producer of the film *River of Gold*.

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

Another successful event!

WJA San Diego's Annual Holiday Party hosted at the beautiful Cucina Enoteca restaurant in Del Mar's Flower Hill Promenade was a great success! We are thankful for the generosity of our many members who donated items to our silent auction. See more inside.

Left: The proceeds from our silent auction help to keep our holiday party free for all members. Photo by Travis Bateman.

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



Top: 14K rose gold dangle earrings by Anit Dodhia, and Ramona earrings by Niki Grandics. Both members are featured in Renée Newman's article. Read all about it!





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Janet F. Williams:

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A Jeweler's Lexicon

for Decorative Techniques and Finishes

(Part 1)

Hello WJA San Diego



San Diego Chapter President
Julia Popovich

We kicked off 2019 with our second Empower Hour on January 15th, this time with a focus on Speed Networking. We had a great turnout with attendees ranging from all aspects of the industry including design, business, retail, photography, manufacturing, appraisals, production, and GIA students. Participants had seven minutes during each round to speed network before rotating to the next person. The atmosphere was one of opportunity and many business cards were exchanged!

Later in the month on January 29th, we co-hosted a free screening of the film, *River of Gold* at San Diego State University with San Diego State University's Institute for Ethics and Public Affairs, Ethical Metalsmiths, and the Amazon Aid Foundation. *River of Gold* is a documentary film about illegal and destructive artisanal gold mining in the Peruvian Amazon. A great panel discussion followed the screening with [Sarah DuPont](#) (Founder Amazon Aid, Producer and Co-Director of *River of Gold*), [Christina Miller](#) (Co-Founder Ethical Metalsmiths, Sustainability Consultant), [Alexandra Hart](#) (President of Ethical Metalsmiths), and moderated by [Mark Wheeler](#) (Director of SDSU's Institute of Ethics and Public Affairs). They discussed the future of artisanal gold mining and what each of us can do to help. How can you help? Sarah, Alexandra, and Christina suggested that we can all start by asking our retailers, suppliers, and manufacturers, "Where does this gold come from?"

For those of you who couldn't make it to the Tucson Gem Show, we invited [Shelly Sergent](#) from Somewhere In The Rainbow to share her insight on the gems everyone "oohed" and "aahed" over at the Tucson Show. Shelly has spent more than thirty years in the jewelry industry, and is the lead curator for a world-class gem and jewelry collection Somewhere In The Rainbow. On March 4th, she spoke about the people behind the scenes who make working with gems so special. We heard fascinating insider stories about designers, cutters, researchers and collectors. Watch for an article on this in the next issue.

On May 8th we will host another Speed Mentoring Event. Last year we had mentors from all facets of the industry including brand development, responsible sourcing, bench jewelry, design, appraising, sales, career growth, and PR. We look forward to another great night of mentorship and networking.

One of the many benefits of being a WJA member is our scholarships and grants program. The Women's Jewelry Association Foundation offers a variety of scholarships and grants to support the professional growth and educational endeavors of women in the jewelry and watch industries. The Carelle Grant in Honor of Brook Tivo McGrath application was open until March 3rd, and all other scholarship and grant applications were open on March 1st. I encourage you all to take advantage of this great opportunity and to apply next year. Finally, it is my pleasure to announce this year's San Diego Shining Star recipient, our President-Elect and Membership Chair, [Christine Lopez](#)! The Shining Star award annually recognizes a member from each regional chapter who has given extraordinary service to her chapter in the previous year. This year all Shining Star winners will be honored on March 23rd at a special In The Spotlight evening event in Austin, Texas. Congratulations, Christine, we are very grateful for your service!

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'm looking forward to connecting with you at our next event!

Julia



Our new member: Maria Kostina

Maria hopes to support humanitarian, wildlife and environmental organizations through her business. She strongly believes in preserving the natural world for the next generation.

Welcome Maria Kostina

Name: Maria Kostina

Hometown: Sydney, Australia

Skills: Hand Rendering, CAD, Gemology

Favorite Gemstone: “That is a difficult question because I love them all in their own way. My favorite would have to be opal (and not because it’s known to come from Australia), but due to its amazing colors. In some opals you can see a rainforest or a magnificent sunset with the colors of the rainbow.”

Passion is powerful! Maria is an up and coming designer and gemologist who is powered by her passion for gemstones and unique jewelry designs. Born in Vladivostok, Russia and raised in Sydney, Australia, Maria currently lives in San Diego since moving here in 2017 to attend GIA for their Jewelry Design Technology and Graduate Gemologist programs. She is working on establishing her online business, Gems to Jewels, a collection of ready-to-wear jewelry and gemstones. She is also looking forward to opening a private studio or store once she decides on the right location.

Maria dreams of growing a couture jewelry house in the future that would revolve around her love of nature and the ocean. She currently draws much of her jewelry design inspiration from various flora and fauna motifs. Maria hopes to support humanitarian, wildlife and environmental organizations through her business. She strongly believes in preserving the natural world for the next generation. Maria’s passions are now influencing her family’s multigenerational pet supplies business, which is considering the possibility of producing unique jewelry pieces for dogs, cats, or other exotic animals.

Maria joined WJA San Diego because she “always wanted to be a part of a group of like-minded individuals and attend networking events to discuss industry news.” She hopes to find a mentor who could help guide her at the beginning stages of her career. WJA is happy to help with the launch of our new WJA Mentorship Program. (If interested, please check the WJA website for more information and to sign up to be a mentor or mentee.)

When asked if she wanted to share anything with her fellow WJA Members, she shared these kind words of encouragement. “I believe everyone has a special talent they need to discover within, and once they do, that talent has to be worked on and developed. Each person I think should focus on their own craft, and if they do, they should do it well and strive to be the best at it.”

We are so happy to have Maria Kostina as a part of our WJA San Diego Chapter and we wish her the best of luck on her jewelry journey!

Written by: Christine Lopez

President Elect & VP of Membership



Top: Contemporary design earrings won a 2003 Spectrum Award. Photo by John Parrish. Center: Goldsmith at work. Right: Citrine ring with diamonds.

Member profile: 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.

How long have you been a WJA member?

Since 2003. It seems like ages ago. I signed up my wife, Pauline, to help her get more exposure to members in the trade—both socially and professionally—when she was working in GIA's lab.

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

Never stop learning. As a tradesperson from the Old World, the notion of *solides Handwerk* has been drummed into me. Oddly, that's what arouses my curiosity to explore new and distant lands. Giving in to that urge is an asset for professional artists.

Over the past four decades, the digital age has brought more technical change than the preceding four centuries. It's one reason why the conventional/traditional way of doing things is going out of style. The other is a cultural/demographic change, which is starting to outpace the capacity of traditional businesses to adapt.

“WJA meetings are where even the most experienced from the varied fields in this wide and wonderful trade can connect to broaden their views.”

But the innate human need for adornment won't simply evaporate into the void. I think the trade is preparing for fundamental changes in terms of the role jewelry will play. Expect high-end goods to employ an ever-widening array of materials that will replace traditional manufacturing methods with less costly digitally-based ones. Looks like great times ahead for those with creative, scientific, and technical inclina-

tions, provided they're able to synthesize old-school trade know-how with future realities.

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

That would be a quiet and understated Swiss gentleman by the name of Martin Bucher. I had the privilege of being his 164th apprentice! Mr. Bucher was a giant as a goldsmith, silversmith, and platinumsmith, and revered across Zurich for his depth of knowledge, skill, experience, and intelligence.

I looked up to him as an educator, especially since he didn't have a high-flying academic title. Yet Mr. Bucher was more capable than any of the professors I'd ever had. As chef d'atelier, he and silversmith Kurt Aepli, revolutionized central-European design, working first for Meinrad Burch-Korrodi, which would become Trudel Juwelier in 1967.

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

To be successful in the creative segment of the jewelry trade, you need to be proficient in three very different areas:

1. science and technical/mechanical things—and now, digital technology
2. graphic design, product design, art and art history
3. organization, administration, management, people skills,...in short, all the stuff it takes to run a business.

That's a tall order. At the time of my final exams as a goldsmith, I had the first two criteria covered, being a nerd and a Bohemian! Acquiring my Federal Baccalaureate and attending the Zurich Arts School (then: Kunstgewerbeschule Zürich) where the spirit of former Director and Bauhaus member Johannes Itten lived on

through the 80s, took care of that.

I also remember the excruciating boredom and pain that came with every serious attempt at gaining proficiency with mundane business skills. Was it because my father had been a CPA? I mean, how exciting could an audit get? I was much more a person who'd *travaille en jouant*, to borrow Dali's description of getting things done.

In the meantime, life has seen to it that I make up for past sins: I've caught up on the third criterion, sometimes learning by osmosis, sometimes through intensive and extensive courses in the school of hard knocks.

Tell us one or more reasons of the value behind joining WJA

WJA is unsurpassed as a networking hub. It provides students with an opportunity to ask advice from people who've been on the front lines for quite some time and who've worn a variety of hats. Hierarchies between entry-level employees and business owners become blurred, providing both sides with an opportunity to gain valuable insights that would be difficult, if not impossible to acquire in a formal business setting.

WJA meetings are where even the most experienced from the varied fields in this wide and wonderful trade can connect to broaden their views.

And in a huge country like the US, the grants and scholarships provide an opportunity for those who need it most, and who will be needed most in the future: the next generation of jewelry pros.

There's nothing like sharing a common interest.

Thank you for your 16 years with WJA!

A Note of Appreciation

The holiday party is free for our members as a way of saying thank you for your support and participation. The party is always a great way to catch up with your industry colleagues and friends, and meet new ones!

The traditional silent auction is a popular part of the evening. We give thanks to our generous chapter members who donated items and to those who participated during the party. You made this past auction the best ever!

We give thanks to:

Gerry Alvarado – Gemstones

Tali Nay – Basket of gifts and books

Liz Brehmer – Necklace designed by Eliana Graham

A necklace from our Makers event designed by Julie Harris

Lisa Mandel – Various gemstones from our Makers event

Janet F. Williams – Books and Writing Services

Jeanne Larson – Gemstones

Mikayla Harts – Skin care products

Renee Newman – Books

Dona Dirlam – Books

Meg Berry – Gemstones

WJA San Diego – Newsletter feature and one year of advertisement (4 issues)

And Kelly LaRosa for her never-ending support from Jewelers Mutual

Thank you all for your generosity!





Crowning Glory

From Diadems to Tiaras

By Phoebe Shang

Jewelry of any kind has signified rank and dignity throughout history. Diadems and tiaras hold particular ascendancy among jewelry in the loftiness they convey.

Tiara: "Dreams of Diamonds" GIA Carlsbad 2015 exhibition. 3,429 diamonds: 50.28 tcw; 18K rose gold.
Courtesy of Chow Tai Fook Jewellery, Co., Ltd. Photo: Robert Weldon/GIA.



Left: Diadem “a la Grecque.” Diamonds, silver, and gold. French, c. 1860. **Right: Tiara** “Kemp tiara.” Diamonds, silver, gold, and tortoise shell. By Tiffany & Co., New York, 1894. 275 round and pear shaped diamonds (approximately 17.50 carats) make up this tiara, a gift to Juliet Kemp from her mother on June 6, 1894. **Photo:** Harold & Erica Van Pelt/GIA. **Photo:** Harold & Erica Van Pelt/GIA. .

Diadems are ornamental headbands. The first ones were made of gold and dated back to 3,000 BC. They became a notable art form when Greek rulers began using them to associate themselves with the gods. Because diadems were in the shape of a circle—the symbol of eternity—they adorned the busts of Greek gods and goddesses such as Zeus, Hera, Hades, Dionysus and Apollo.

Greek diadems were often gold wreaths made to resemble circlets of oak, ivy, laurel, olive, or myrtle. These wreaths were so realistic that they sometimes featured delicate gold insects, berries and flowers. Since plant wreaths were used to crown victors of athletic, military, poetic, and musical contests, gold wreaths and diadems also conveyed triumph and glory.

Diadems grew more opulent and ornate during Roman rule. To the original Greek design, Romans added amethysts, pearls, and emeralds. Around the 13th century, diadems also became a traditional gift to brides, both royal and non-royal. Bridal diadems or tiaras were said to symbolize the loss of innocence and the crowning of love. These tiaras sometimes featured pearls or rose motifs, since pearls and roses were sacred to Venus, the goddess of love, who was birthed from the sea.

The wearing of diadems by kings waned with the end of the Eastern Roman Empire and with the rise of Christianity. Jeweled wreaths were thought to be too worldly and opulent for Christian kings, especially because of their association with pagan gods. The popularity of diadems revived, however, at the end of the 18th century with the rise of Neoclassicism. Emperor Napoleon commissioned diadems for himself and his wife, Empress Josephine, in order to identify his empire with that of Rome. Empress Josephine's unique style and magnificent tiaras caused a sensation across Europe and led many women to imitate her.

Following Napoleon's reign, diadems were made solely as tiaras, a type of diadem that opens in the back and is worn on the forehead. Unlike other diadems throughout history, tiaras were a uniquely

female ornament. Starting from the Victorian era, well-to-do women of all ranks donned tiaras on formal occasions. American women belonging to prominent families such as the Vanderbilts followed suit, commissioning gorgeous headpieces from the likes of Cartier and Boucheron.

Tiaras spread to the populace during the Roaring Twenties. No longer a province of formal ballrooms, flappers began to wear diamond and pearl tiaras and headbands at parties. The style of these tiaras was reinvented too, incorporating motifs inspired by Egyptian, Chinese, Japanese and Russian art.

In contemporary times, tiaras primarily grace the heads of brides, especially royal brides. Some of the most notable modern-day tiaras belong to Queen Elizabeth II, who is said to own one of the most extensive and valuable collections of tiaras in the world. Kate Middleton and Meghan Markle wore two different diamond tiaras belonging to the queen on their wedding days, and Princess Diana frequently wore the queen's pearl and diamond Cambridge Lover's Knot tiara to important state functions. Queen Elizabeth II owns numerous colored stone tiaras as well, including those featuring sapphires, rubies, and aquamarines. Princess Eugenie wore the queen's diamond and emerald tiara on her wedding day.

Crowning beauty pageant winners, brides, prom queens, as well as girls celebrating their *quinceañeras*, modern tiaras are weighted with symbolism both historical and modern. This jewelry keeps its age-old meaning of victory, eternity, and love while taking on the modern significance of a woman's rite-of-passage. Diadems and tiaras have celebrated beauty and distinction for centuries, and it appears that they will do so for years to come.

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



Our new member: Linda Bunn

“In today’s world a business cannot survive without relationships.

We all need each other!”

Welcome Linda Bunn

Name: Linda Bunn

Occupation: Owner of Grace Estate Jewels

Years in WJA: 2

Favorite Gemstone: Vintage Burma Rubies

Please introduce yourself with a short biography. Tell us about who you are, what you do, or what you are currently working on.

I was born loving jewelry. My parents are from Louisiana, I was born and raised in Oklahoma. My uncle was a jeweler in Louisiana, and I loved going and trying on every piece of jewelry in his store. Those big southern diamond rings worn by my aunts had a big influence on me! I received my business degree from Oklahoma State and moved to California where I worked as a department store manager for Bullocks, Robinsons and Laura Ashley. I met my husband Ben at a Halloween party at the Del Mar Hilton (#love), got married and had 2 children, Brennan and Lauren.

I managed our rental property while being a mom and started selling a few pieces of estate jewelry to friends. My business started growing and I was inspired to launch Grace Estate Jewels in 2013. The company name was inspired by our daughter Lauren Grace, and my grandmother Grace Deville, who was a gem! I started taking classes at GIA—one class at a time. I graduated with certificates in AJP, Pearls and Graduate Gemology. I passed my 20 stone test in October of 2017 (second try, ha!). My business model includes providing estate jewelry for stores. I have a booth at the Del Mar Antique Show twice a year and handle direct sales from my office. In December, I was lucky enough to take classes at L’Ecole, school of jewelry arts at Van Cleef and Arpels in Paris.

I am currently working hard to grow my on-line business. I have a website, graceestatejewels.com, Etsy site, Pinterest, Facebook and Instagram account. This is not easy for me because my last tech support just became a freshman at Seattle University. Please follow me on Instagram, [graceestatejewels](https://www.instagram.com/graceestatejewels) (shameless plug).

What advice would you like to share with other members about the benefits of membership?

Membership to trade organizations is so important, especially to people like me, who are sole owners. In today’s world a business cannot survive without relationships, and who would want to? We all need each other!

Written by: Christine Lopez

President Elect & VP of Membership

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



Find your Voice and Sing!

By Janet F. Williams

As a jewelry designer or maker you probably work in relative solitude, welcoming your bench, drawing board or studio as a landing spot where ideas unfold and shapes take form. This may be your happy place, but unless you sing your praises, who will see and buy the result of your efforts?

Creative types often describe themselves as introverts or naturally shy. They find it difficult to join in the sales process or to reach out to others who might help them. They admit to not wanting anything to do with that process. How can you attract the attention of a buyer, wholesaler or agent if your defenses go up and your mouth clamps shut as soon as you have to interact with others? Web presence and Instagram postings aren't enough. At some point you have to get on the phone or show up at an in-person sales appointment.

You wish reaching out could fall to someone else, an extroverted people person comfortable with communication or sales. Even if your budget allowed, how can you bring in that person when you are too uncomfortable to sell your work to them? It's a vicious circle: you can't only focus on the creative part of your work unless you're getting paid, and you can't pay someone to sell for you until you have some success, which you can't do until you make some sales, and you can't do that when you're only focused on producing, and so on. Effective communication is not only your responsibility, it's integral to all facets of your life. Any goal will be more easily achieved when you are good at communication.

“Do you convey a compelling message? Add confidence into your tone for believability. Add enthusiasm and you will create excitement.”

Take heart – you are not alone

The dilemma lies in having to go into that uncomfortable space to talk about what makes your work deserving of an audience. Though you know your creativity is valued by others, especially by those who say they don't have your skills, you bemoan your inability to get your work out. I know because I hear complaints and comments that lead me to believe there is a certain amount of “imposter syndrome” going on, as well as a heavy helping of fear and uncertainty related to making a sale. These are problems for women in many fields, but be assured, you can overcome these roadblocks.

Learn to let go

Artisans feel attached to the things they make. To actively sell or place your work on consignment may feel like you are letting go of your “babies.” Unless you plan to keep everything you make, you have to let go. You can find delight and satisfaction in knowing other people will experience joy when they become

emotionally attached to your beautiful jewelry, while the earnings keep you afloat for your next project.

Positive messaging

Negative messages such as “I hate sales” or “I wish I didn't have to do this,” hold you back. Find positive affirmations. Take small steps to believe in your new message. There is no point jumping to an unbelievable “I love sales!” First try, “My sales ability improves with practice” and “Good communication helps dreams come true.”

You have more experience than you may realize

Communication and sales techniques are offshoots of other behaviors you are already good at. If you took classes, you have experience listening and learning. If you have family and friends, you know how to communicate with others. Anytime you ask for something, you exercise sales techniques. Your creative ability is a sign of a creative mind; it is not limited to jewelry

design or execution. It spills over into other areas where you can use it to help yourself for purposes of self-promotion.

Find your voice

You can find your voice and lose your hesitancy to speak through practice. This is how you grow. Talk about your work with friends, schoolmates, and others in the jewelry business, and take guidance from one another. Practice in your car. Practice in front of a mirror or a stuffed animal. I am an experienced speaker and I do these techniques because they are an effective way to prepare. My teddy bear and mermaid have heard many presentations.

Explain your work, your inspiration, and what makes it special to you and others. Listen to your words and write down word phrases you want to use again. Listen to the tone of your voice. Do you convey a compelling message? Add confidence into your tone for believability. Add enthusiasm and you will create excitement.

“Rise up and sing your own praises!” Find your voice and toot your horn. Take action that supports positive beliefs and you will find confidence that helps your career.

Film yourself, replay, and repeat until you see improvement. Don't try to sound like someone else. Be true to yourself.

Little melodies develop into beautiful songs

Expect that your initial efforts to speak about your work will not sound smooth. It takes time. Whenever you speak positively about your work, it is an affirmation. Hearing yourself helps you believe in yourself. Repeat colorful phrases with confidence and string them together so you will know what you will say about any given piece. This technique helps you to overcome “imposter syndrome.” You made the work. There it is. You designed and/or created it and can speak well about it. You do not have to be a raving success. You can be you at your current level of expertise and not be an imposter.

It's not about you

It's hard to hear “no” from a potential buyer or a judge evaluating a competition. Another person's reaction is not about you or your worth as a person, rather it is a reflection of what is going on with their individual need at that moment. Judges' opinions differ. Wholesale and retail buyers are looking at your work from their perspective, not yours. Do not fear the word “no.” It gives you an opportunity to find the right audience. An unenthusiastic store owner does you no favor, especially when you have a limited number of pieces available for consignment.

Research your buyers

While you talk about your work or creative vision, ask probing questions to discover what the buyer is looking for. They may be interested in you and your process, but like most people, they want to know what's in it for them or their clients. Explore the other person's needs. Be a good listener. Ask yourself, what about my work makes it a good choice for this particular buyer? How does it help them or solve a problem? This is what the buyer wants to hear.

And what about your needs? Will your work be correctly priced and positioned for exposure? Most retailers/buyers will be wrong for you. You need to find ones who can have success with your product or service. Realize this is part of your selection process of whom—or which shows—to pursue now or at a later date.

Find creativity in saleswomanship

Use your creative word phrases and enthusiasm when talking about your work, and be sure to apply it to the customer and their needs. Practice ahead of time to be prepared for questions that arise during conversation. It is better to approach potential sticking points ahead of time than to hear an objection later. Make sure the buyer has the information they need to make an informed decision.

In retail settings, buyers may be interested in a story about any piece that catches their eye. If you don't have a personal story, most gemstones and metals have folklore attached to them. Use emotion as a selling tool. Knowing the 4Cs of a diamond is interesting, but it's the sparkle, the overall appearance, and the emotion attached to a ring that makes the sale.

Ask for the sale

As a decision point nears, most buyers don't just say “I'll take it!” You have to ask them for the sale. Yes, I know it may sound hard, but practice this too, and it becomes easier. There are many ways to do this, so watch for a future article on this subject.

For a direct approach, try these asks: “How about taking this seven-piece collection today and I'll check with you in a month?” or “Do you have a simple repair I could take with me so you can see my work?”

If you want a less forward approach, assume you have the sale with these assumptive closes: “Do you have a display case where we can arrange these?” or “May I gift wrap

these earrings for you?” or “Which do you prefer, a link to the on-line look book, a printed version to take to your retail buyers, or both?”

You can combine both approaches like this: “These semi-mount designs look like a perfect fit for your upcoming remount promotion and I can be available for the show. May I have your permission to work with your customers that day?”

Give yourself credit

Not only are you a capable woman, you have creativity on your side. Lucky you! Anytime you fall back into thinking your work is not good enough, know that there are people who will want and like your work. You do not have to achieve an unrealistic level of perfection in your work for it to sell or be valued. Believe in yourself right now.

Access support

Teachers want to help you. Classmates want to help you. Mentors and coaches want to help you! Outside your classroom instructor, no one is likely to ask if you need help—you need to ask. WJA has a mentor program. Check it out!

Express gratitude

It is helpful for your overall attitude and mood to express your gratitude. This isn't only about the big things. Small moments, interactions, and little successes can be powerful. Acknowledge them and be sure to express your gratitude to anyone who offers assistance.


Sing your praises

Women especially get messages that they should not speak up. Well, I'm here to tell you, “Rise up and sing your own praises!” Find your voice and toot your horn. Take action that supports positive beliefs and you will find confidence that helps your career.

Find out more about Janet. Please visit:

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Part One

By Renée Newman, BA, MA, GG

Last year, I received an email copy of the WJA San Diego Newsletter. I told Orasa it was impressive and she asked if I would contribute to future newsletters. I replied that she was welcome to use excerpts from my gem and jewelry books and we could add relevant updates and embellish the excerpted section with related jewelry and gem photo(s) from members of the San Diego WJA. I suggested we start by using a section from the 3rd chapter of my *Gold & Platinum Jewelry Buying Guide* entitled “Decorative Techniques & Finishes.” This book was replaced in 2013 with *Gold, Platinum, Palladium, Silver & Other Jewelry Metals* to reflect the changes that had taken place in the jewelry industry since the previous book was first published in 2000.

Below is Part One in a series of brief articles that will define and show in alphabetical order decorative techniques and finishes that jewelers and designers use to create distinctive jewelry. The techniques I discuss in this first article start with the letters “A” and “B.”

Anticlastic Raising: A metal forming process in which the center of a flat metal sheet is compressed while its edges are stretched. The resulting form resembles a saddle and has two curves at right angles to each other moving in opposite directions. The sheet metal is formed with a hammer on a sinusoidal (snake-like) stake. Alexandra Hart is noted for her wide selection of jewelry using the anticlastic raising technique (figs. 1 & 2).

The opposite process is synclastic, whereby a flat sheet is shaped with a hammer by compressing its edges and stretching its center. This creates a form that has curves all moving in the same direction as in a conventional bowl.

Bark finish: A surface texture resembling tree bark. Anit Dodhia, founder and designer of Kaali Designs uses this finish in his Caramia, Kali, and Maya Collections (fig. 3).

Braiding: Technically an ornamental pattern that is a braid. The term is used loosely to describe border patterns made by twisting wires and soldering or fusing them to the edge of a jewelry piece as in the ring by Gelin & Abaci (fig. 4).

Bright polish: Mirror-like, shiny finish. It may also be called a high polish (fig. 5).

Brushed finish: Tiny parallel lines that are scratched on the surface with a wire brush or stone wheel creating soft, diffused reflections. Niki Grandics, the founder and designer of Enji Studio Jewelry, uses a stone wheel at a low speed on her micromoter to get this finish (figs. 6 & 7).



Fig. 5. A bright polish on 14K rose gold dangle earrings by Anit Dodhia of Kaali Designs for his Caramia Collection earrings. Photo by Renée Allen.



Fig. 6. Sabah Ring by Niki Grandics: Brushed finish on the outside of a 10mm wide band made of recycled 14K white gold and flush set with a 2mm Canadamark diamond. Photo by Sara Rey Jewelry Photography.



Fig. 7. Ramona Earrings by Niki Grandics: Brushed texture for a modern look on 1.5" long earrings made with recycled 14K rose gold. Photo by Sara Rey Jewelry Photography.

In the next newsletter, I will discuss decorative techniques and finishes starting with the letters “C” and “E.” If you’ve used chasing, chiseling, embossing, enameling, engraving and/or etching techniques when making jewelry, please send photo examples to renee@reneenewman.com so we can show your jewelry to other WJA members. If I have left out any decorative techniques starting with the letters “C,” “D,” or “E,” please let me know and send photo examples.



Fig. 1. Anticlastic hammer formed and linked sterling and 22K gold bimetal Sunflower Necklace by Alexandra Hart, 9 x 9 x 1.5 inches. Photo by David Harrison.



Fig. 2. Anticlastic hammer formed sterling silver Anemone Collar by Alexandra Hart 2 x 7 x 8 inches. Photo by David Harrison.



Fig 3. Bark finish on an 18K yellow gold Maya ring by Anit Dodhia set with an Ethiopian opal (3.01 ct) and surrounded with white diamonds (0.15 cttw). Photo by Renée Allen.



Fig. 4. Twisted gold wire (braiding) on an 18K men's ring by Gelin & Abaci. Photo by Renée Newman.



Photos by Travis Bateman

A fun event, our **WJA Holiday Party**, hosted at the beautiful Cucina Enoteca restaurant in Del Mar.



The fun continues at our **Holiday Party**. Photos by Travis Bateman.

River of Gold

Post-Screening Interview by Alexandra Hart

Alexandra “Alix” Hart, president of Ethical Metalsmiths, interviewed Sarah duPont, founder of Amazon Aid Foundation and producer of the film *River of Gold* for the WJA newsletter on Feb. 18, 2019.



Top: Poster of the award-winning film *River of Gold*. “A riveting story of a golden bullet aimed at the heart of the Amazon and the heroic efforts for a much better outcome.” Thomas E. Lovejoy, Conservation Biologist Senior Fellow at the United Nations Foundation.

“There is no third-party certification yet for gems; however, many gem companies are working with guaranteed transparent supply chains and benefaction projects on their own for the miners. EM is building a Vetted Supplier Membership, which will help discover these great companies!.” Alix

Alix: Describe what made you first take action, and to create the Amazon Aid Foundation, a practically impossible mission to save the Amazon? What drives you to do this? What is your background and how has it led to your efforts?

Sarah: I started going to the Peruvian Amazon in 1999 with some of the world’s best forest ecologists who came to study and protect this critical area—the headwaters of the Amazon, one of the most bio-diverse habitats on the planet. At that time, the theory was that as the world heated up from climate change, the species of the lowland Amazon would need to migrate up the slopes of the Andes to stay cool. Many years later, research has shown that this is indeed happening.

I went as a mom, for the love of the forests and the Amazon and its biodiversity. There I learned about the importance of the Amazon and the implications of its destruction through the eyes of these important biologists with whom I traveled. I soon began to realize that the info that the researchers were discovering was not getting out. In 2001, gold prices went up rapidly and I saw this pristine area begin to be destroyed by illegal mining. As a witness and as someone who cares about the world’s children, I felt responsible to get this critical info to the general public.

I founded Amazon Aid in 2009 with the mission to educate and inspire global audiences to protect the Amazon (<https://amazonaid.org/>). The first major project was to produce the documentary *Amazon Gold* with the hopes of educating large audiences for the biggest global impact. Film can be a very powerful visual tool with the ability to move audiences to see and feel, and want to take action. I had no idea what I was getting into! It was a huge undertaking to produce the film, and I had many obstacles along the way. I consulted a great deal with my girlfriend Sissy Spacek. Our second film, *River of Gold*, is a longer updated derivative that documents the situation four years later. Today Amazon Aid’s award-winning multimedia has been seen on six continents and translated into three languages. We are excited and compelled to educate global audiences about the Amazon so they can be part of the voice to protect it.

Alix: What impact have you seen so far since founding Amazon Aid? Have you witnessed any improvement or seen your supportive local actions have an effect on the ground?

Sarah: When we first screened *Amazon Gold* in Lima, Peru in 2013, it made the front page of their main newspaper. The press was there at the screening and very soon after, the Peruvian army bombed the illegal mining operations along the Amazon. The screening exposed the situation and helped stimulate the Peruvian Government to take action. Some of these bombing scenes can be seen in our new documentary, *River of Gold*.

I was also invited by US Government officials to provide solutions to the mining situation in the Amazon. We suggested that the US start a research center, in partnership with local organizations and universities to study and recover the lands destroyed by the illegal gold mining. I brought in my friend Miles Silman from Wake Forest University to take the lead. CINCIA (<http://cincia.wfu.edu/en/>) was formed by Wake Forest University in the Peruvian Amazon to educate, mitigate mercury issues, bring in cleaner and safer mercury-free technologies, reforest the lands, and work to help formalize and regulate the gold mining sector. Today I am happy that CINCIA is a successful thriving center.

Our most recent efforts have been to work with influencers on the Hill in DC who are interested in tackling the issue of illegal gold and developing new legislation for policy

“We would love to work with you! We invite you to use *River of Gold* as a tool to start the conversation and to take steps to make positive change in the industry.” Sarah

change. I was just in DC before coming to San Diego to screen *River of Gold*.

However, with all of our efforts to create change, I feel the most important purpose of Amazon Aid is to inspire and empower the youth on a global level to educate them about the Amazon and give them a voice for protecting it. Their future is at stake. Along with the film we have created educational materials, and middle and high school curriculum with the help of Journeys in Film (<https://journeysinfilm.org/>). We will be releasing the film and curriculum in the fall along with action items to engage kids.

Alix: What are Amazon Aid's next steps in facing this enormous challenge?

Sarah: We know we are small, but we have a powerful film, along with curriculum, educational support materials, and a major social impact campaign led by Bonnie Abaunza who worked on the Blood Diamond campaign. We are building coalitions with other related organizations, especially those who want to advocate for a clean supply chain for gold. Currently we are collaborating with Human Rights Watch (<https://www.hrw.org/>), and are in discussions with Global Witness (<https://www.globalwitness.org/en/>), Survival International (<https://www.survivalinternational.org/>) and other NGOs, universities, and influencers to garner a broader reach. And of course we are always looking for more screening opportunities.

Alix: What changes do you think we will see to the jewelry industry in the next 10 years?

Sarah: Both bottom-up and top-down changes: creation of the demand for clean gold by educating consumers, and from governments and refineries creating transparent supply chains with

certifications. I am hopeful to a fault that we are beginning to make those changes. First we must educate the people, then ask governments to push for better mining solutions. In Peru, for example, the government needs to and is working on formalizing and regulating the illegal small scale mining operations to achieve a reduction in the dangers to human rights and the environment. We must be sensitive to the poverty issues and the needs of locals doing the mining and bring them better mercury-free technologies.

Alix: How can we become more involved? What can we do now?

Sarah: First, your community is in a great position to put pressure on the industry! Demand a clean supply chain! That's huge, so important. Partner with Amazon Aid and our aligned missions. We would love to work with you! We invite you to use *River of Gold* as a tool to start the conversation and to take steps to make positive change in the industry. Partner directly with organizations making a difference. For example, you can adopt Amazon Aid in your promos and social media, build it into your brand, or underwrite the film for future communities.

Alix: I would like to add that you can purchase gold from traceable sources now; 100% certified recycled is better than unknown origin. Fairmined provides newly mined gold from small and artisanal operations, and is third-party certified. Often designers who are not manufacturing their own pieces rely on their maker's choice, but you can ask where they source their materials from. If you are not satisfied with their answer, provide your own supply or find another manufacturer.

Alix: What solutions can we offer the jewelry industry without causing significant economic disruption?

Sarah: It's not about boycotting gold; it's about creating that clean supply chain and only buying from responsible sources. If a mining community cuts the forest down, they should reforest! Many countries, including the US, depend on extraction and jewelry related businesses as part of a global economy. Amazon Aid is not promoting a halt to all gold mining—only a halt to all the human and environmental destruction. We can do better! I have faith and hope!

Alix: Can you suggest any jewelry industry organizations to get more people involved with this issue?

Sarah: Watch the Human Rights video, *The Hidden Cost Behind Jewelry* (<https://www.hrw.org/video-photos/video/2018/02/08/hidden-cost-jewelry>). HRW has produced a vivid and disturbing look into gold extraction and has taken on the jewelry industry, especially the big companies. Many large companies are aware of the damage they cause, but in many cases have chosen not to take action because there is not enough supply for the demand of cleanly sourced gold. Recently I have been fortunate to learn more about independent jewelers and smaller jewelry companies, and have been happily surprised by their efforts to buy cleanly sourced gold. It is a complicated situation that will need a multi-tiered set of solutions with all hands on deck from the smaller ethical companies to the larger players in the industry to tackle the situation. Amazon Aid is a big believer that situations, no matter how difficult, can be solved, when people work together for a common goal.



Top: "Sarah on river", Sarah duPont, founder of Amazon Aid Foundation and producer of the film River of Gold. Courtesy of Jon Golden.

Alix: This is of course an industry concern. I suggest educating yourselves about all the organizations related to jewelry materials extraction issues and efforts, and making your own selections. The following sites are good places to start:

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

<http://www.responsiblemines.org/en/>

<https://earthworks.org/campaigns/no-dirty-gold/>

<https://www.mercuryfreemining.org/>

<https://ethicalmetalsmiths.org/better-without-mercury>

<http://www.fairtrade.org.uk/Farmers-and-Workers/Gold>

<https://www.pureearth.org/>

<https://impacttransform.org/en/work/project/just-gold/>

<https://www.thedragonflyinitiative.com/>

<https://www.pactworld.org/>

And of course <https://ethicalmetalsmiths.org/> is a community of concerned industry professionals joined together to promote each other and share through education, connection/collaboration, and action opportunities.

Sarah, what certifications or resources should we turn to when looking to ethically and sustainability source raw precious metals and gems?

Sarah: I would like to know this. Are there refineries in US with transparent supply chains?

Alix: Look for Fairmined. While there are only nine Fairmined Certified gold mines in the world, US refiner Hoover and Strong sells it. Look for SCS certified 100% recycled. Look for companies that are Certified B-Corp. Read about what they do and why.

There is no third-party certification yet for gems; however, many gem companies are working with guaranteed transparent supply chains and benefaction projects on their own for the miners. EM is building a Vetted Supplier Membership, which will help discover these great companies!

Alix: How and where can we see the River of Gold if we missed this screening?

Sarah: Amazon Aid would love to educate audiences far and wide. Are there possibilities to get the film underwritten for your community? The best case scenario would be that WJA screenings would be free to you and sponsored to avoid WJA paying for individual chapter viewings. Maybe find suppliers interested in gaining WJA attention? Otherwise it is available to rent/license for individual screening events through Tugg (orders@tugginc.com).

I have found that working with jewelers has been remarkable and heart-warming! I find you all a generous and artistic caring community—artists with heart! This is great, because if people care, then they are empowered to take action. I am delighted to witness this grassroots effort and to be working with you. Interested people can contact me at: info@amazonaid.org.

Alix: Feel free to reach out to me with any questions about this article. Hope to see you at WJA SD local events!

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—Julez
Bryant

julezbryant.com

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