

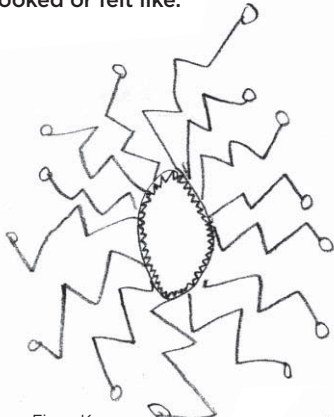
# YOUR TURN

reader comments & sketches

## Design Challenge

### SHOWN: HEADACHE

We asked you to show us what one looked or felt like.



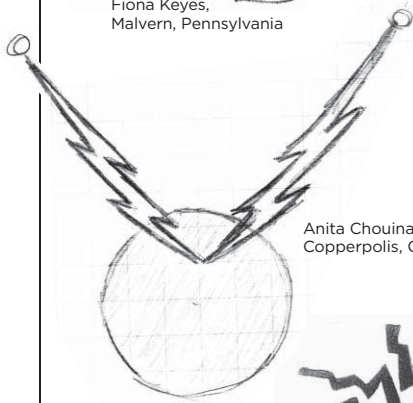
Fiona Keyes,  
Malvern, Pennsylvania



Phyllis Howard,  
Chelmsford, Massachusetts



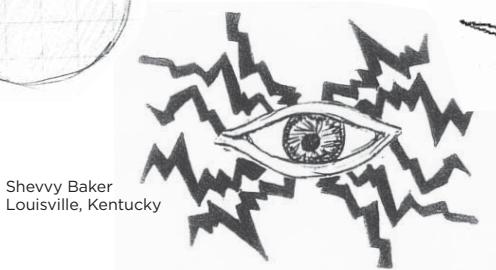
Florence Slagel,  
Plainfield, Illinois



Anita Chouinard,  
Copperopolis, California

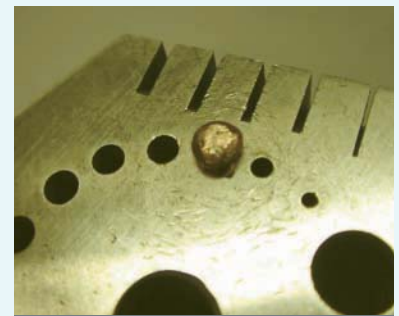


Sally Franko  
Mississauga, Ontario



Shevvy Baker  
Louisville, Kentucky

# LETTERS



## RE: Textured Gaspeite and Bronze Pendant, April 2010

There is a photo of a riveting block used to make bronze rivets for this project on the top right of page 21. I have inquired of a half a dozen tool companies and no one has a riveting block. Can you provide a source?

**Marcia Williams**  
EUGENE, OREGON

## Authors Tom and Kay Benham

**respond:** We've had our case-hardened, polished hex anvil for many years. Although we purchased ours from a machine tool company, we are happy to report that these riveting anvils are available through some jewelry suppliers — if you know the correct terminology. It took a few attempts until we hit upon 'Hex Anvil' as the magic search words and found that Cool Tools (cool-tools.us, 888.478.5060) had hex anvils in stock when we checked. Several other jewelry supply sites were also returned as a result of

## ! take your turn

### Next Design Challenge:

#### STACCATO

Show us what a sound looks like

#### DEADLINE: AUGUST 30

E-mail digital scans at 300 DPI or send photocopies of no more than three sketches with your name, city, and state. Sketches will not be returned; some may be published.

### Write to Us

Tell us what you think about

*Lapidary Journal Jewelry Artist*

### Send your sketches and comments to

HDriggs@Interweave.com; 610-232-5756 (fax) or *Lapidary Journal Jewelry Artist*, 300 Chesterfield Parkway, Suite 100, Malvern, PA 19355. Please indicate "Design Challenge" or "Letters" as appropriate on the subject line or envelope.

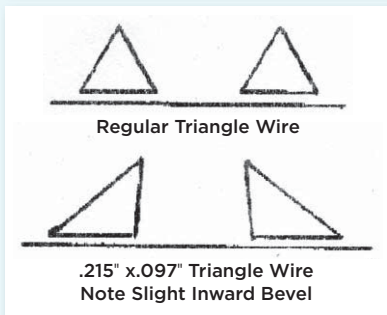
our search. Check around. You should be able to locate one in the \$10- \$15 range.

**RE: "Inlaid Cuff,"  
February 2010**

I would like to make the cover contemporary inlaid cuff, however there are questions that I have as to the type of triangular wire that he is using. In order to inlay the stones, the inside of the wire needs to be squared, not triangular. If it is triangular, then the stones would need to be beveled.

In looking at the photos though, I can see that the inside is indeed squared. I would like to know how the maker achieved this. Is there any other information on this piece/technique? I would appreciate any information at all that you can give me. Thank you.

**Lori Britt**  
BISBEE, ARIZONA



**Author Jeff Fulkerson responds:** The inside of the bracelet isn't square; by using the .215" x .097" triangle wire, you get a slight inward bevel (see drawing) on the sides of your channel so that the top is actually a bit smaller than the bottom. This allows you to have to match your stone only to the very top of the silver, allowing you to get a nice, snug fit, and good gluing surface area. Be sure to use the called-out triangle wire, because all the rest of the triangle wire won't work (see drawing).

**Re: June, 2010 Issue**

May I be allowed a short rant, please?

In the good old days, the *Lapidary Journal* was a great magazine, particularly for gem cutters. There was always good information to be gleaned and new cuts that one could try.

The minute I read your intention to rename the title to *Lapidary Journal Jewelry Artist*, emphasis on *Jewelry Artist*, the future direction of the magazine seemed clear to me. I was right – you did quite well as *Jewelry Artist*, but we cutters were left pretty much in the cold.

Then you changed the logo again to re-emphasize *Lapidary Journal* and published a comment that you would revert to the old days, to some extent. Pretty small changes, but I was happy! Yesterday, the June edition arrived and I'm hard pressed to find anything to do with faceting or any other phase of lapidary work. I'm unhappy again! Your reader stats probably demonstrate the size of the two segments, rocks and jewels (and I do recognize the interchangeability and overlaps in the two), but I'm still unhappy.

Let's see what you can do to bring a smile to my face again.

Best wishes,

**Peter Dawson**  
VICTORIA, BC, CANADA



**The editor responds:**

That is one of the politest rants I've received, and I appreciate that fact as well as your comments. We are still working our way through a good many transitions, and I am sorry if our short feature and cabbing demo on psilomelane were insufficient to hold your interest in June. It is our intention to focus more on stones than we had been, with cutting a part of that.

You are right that our readers tell us overall they are more interested in jewelry making than in gem cutting (and facetors have long been a minority readership). We also know that the majority of readers, whether jewelry makers, gem cutters or collectors, are interested in stones, and to help serve this wide but varied interest most effectively, with this issue, we are introducing a new print/online approach to faceting.

As you can see in "A Different Kind of Portuguese," page 43, we show you a photograph of a new cut (above) and give you some description of its development, then provide a link to our recently launched online community, [jewelrymakingdaily.com](http://jewelrymakingdaily.com). This is where we have posted cutting sequences and diagrams for this design – and will for many others in the future. I hope this will again bring a smile to your face, and make many facetors happy again.