

YOUR TURN

reader comments & sketches



NEW! Analyze This!



Nanz Aalund's Cross Pendant: COVER
Identify which design element is most significant or your favorite — e.g., ■ color ■ texture ■ form ■ value ■ line ■ space ■ repetition ■ balance ■ contrast ■ unity ■ variety. Then riff on it in your own sketch.



DESIGN AROUND THIS



Sketch a setting for this 11x9.5mm, 6.48 ct. brilliant rectangular Uruguay amethyst cut by Calvin Smith, PAGE 31.

DEADLINES: DECEMBER 30

E-mail digital scans at 300 DPI or send photocopies of no more than three sketches per challenge, indicating the design factor that is your starting point. Sketches will not be returned.



Write to Us Anytime!

What do you think about what you've seen and read in Lapidary Journal Jewelry Artist?

SEND TO:

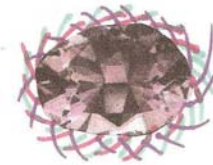
Send your sketches and letters for print or online publication to: KRosenbusch@interweave.com (610) 232-5714 (fax); or Lapidary Journal Jewelry Artist, 630 Freedom Business Center Drive, 3rd Floor, King of Prussia, PA 19406.

Please include your name, city, and state, and indicate "Your Turn" on the subject line or envelope.

Design Challenges

SHOWN:
Your designs for Jim Perkins' Smokin' cut, September/October 2011.

Peggy A. Haupt
Gatlinberg, Tennessee



Sally Franko
Mississauga, Ontario

LETTERS



Re: Torch Fired Enamel Medallion Necklace, September/October 2011

I enjoyed this project, but am I correct in assuming that when doing enameling, there needs to be some kind of special mask, gloves, etc.? I would like to tackle enameling, but I need to know if these safety features are necessary. Thank you for a great magazine — it continues to be relevant and inspiring.

Peggy Hughes
PROVO, UTAH

Helen Driggs responds: Yes, Peggy you are absolutely right — safety precautions should be taken with any and all jewelry making processes. Please be sure to wear a particulate filtering mask and gloves when enameling. Only use unleaded enamel, and work in a well-ventilated (preferably with an electric powered exhaust fan and hood) soldering station when torch firing.



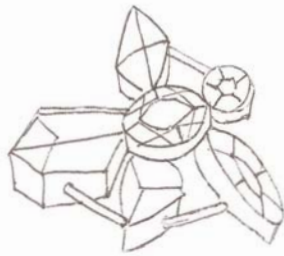
RE: Cool Tools, August 2011

I was fascinated by your article on bench pins. I have never seen anyone alter them like that before, and I want to use all of those neat little tricks.





SHOWN:
Your riffs on Petra Class's brooch featured on the cover, September/October 2011.



Shevvy Baker
Louisville, Kentucky



SHOWN:
Your designs for Jerry Bartlemay's Spinwheel cut, August 2011.



Nancy Herron
Denver, Colorado

SHOWN:
TRANSITION
In the August issue, we asked you to show us one thing becoming another.



Kathryn Richardson
Leawood, Kansas

However, I'm not sure I understand a couple of them completely . . . particularly the hole drilled in the back and the tweezer slot. I can envision the earring posts and pin stems in that hole, but not the "check filed edges" or the tiny stones layering with a tube rivet. I can also picture tweezers held closed in that slot, but I'm fuzzy on the "focused soldering" with the tiny flame. I know my lack of experience is at play here, but I have not wanted to make sure I understood something so much before. Is it possible there are a few photos of these alterations in use somewhere? I would be very excited to see them.

Sharon Todd
PLACENTIA, CA

Helen Driggs responds: I am a firm believer in "show, don't tell," so here are a few shots of my bench pin in action:

Photo 1 Insert the tweezers in the tiny sawn slot to hold small solder jobs securely. I find this adaptation to be very helpful for heavy gauge jump rings or for ring shanks. It works best with a

micro, mini or "Little" torch. Just pull your sweeps drawer out and put a fireproof pad in there in case you have a meltdown!

Photos 2 and 3 I use a completely drilled hole that is just a bit larger than the 3/32 tubing I like to help me work more efficiently. You can easily insert tubing into the hole from above or below — for flush filing jobs on tube rivets or to even up and finish already mounted bezels.

