

## SFMS 2004 Wildacres Workshop at Wildacres Retreat, Little Switzerland, NC

### 2004 Workshop Dates

April.....Monday, April 19 to Sunday, April 25, 2004

August.....Monday, August 23 to Sunday, August 29, 2004

September.....Monday, Sept. 13 to Sunday, Sept. 19, 2004

**Wildacres Retreat** is a conference center dedicated in 1946 by I.D. Blumenthal and Madolyn Blumenthal of Charlotte, NC, to the improvement of human relations.

It is situated on 1400 acres at an elevation of 3,300 feet atop a mountain called Pompey's Knob. It is in Little Switzerland, approximately half way between Asheville and Blowing Rock, NC just off the Blue Ridge Parkway.

There are two lodges, a dining hall, where meals are served family style, a library/auditorium building, mineral and lapidary shops plus a pottery studio.

### Fees

**Lodge accommodations:** \$260 per person, including meals.

**Day Students:** \$115 per person, no meals are included.

### Registration Procedures

Applications from members of SFMS clubs will be accepted first; however, members of other AFMS clubs may apply and will be scheduled following SFMS applicants.

Applications for the April session will be accepted beginning on February 16, 2004, and on May 3, 2004 for the August and September sessions. The postmark date on or after these dates determine the order of acceptance. **First-time attendees have an extra priority.**

Students under age 18 are welcome, but they must be accompanied by a responsible adult and must be approved by the workshop director and instructor.

### Reservation Deposit

**A deposit of 50% of the registration fee must accompany all applications.** The full amount may be remitted with the application if the applicant wishes. (It is easier for the Registrar.) The balance is due 4 weeks before the workshop begins. **No reminders will be sent.**

### Cancellation Policy

There is a \$25 nonrefundable charge to cover administrative costs. An additional \$25 charge will be assessed for cancellations made less than 4 weeks before a session begins. No refund will be returned for cancellations by the student within 7 days of the start of a session.

\*Note: Advanced courses with prerequisites are designated with an asterisk in the course listing to the right.

### Workshop Directors

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### Session 1: April 19-25, 2004

Cabochons	Gerald Burnham
Beginning Faceting and Intarsia	Tom Wilkie
Glass Bead Making	Marilyn Jobe
*Gold Fabrication	Dan Haga
Precious Metal Clay (1 & 2)	Ken and Mary Ann Devos
Raku Pottery	Sarah House
Seed Beading	Jo Harrison
Silversmithing, beginning	Allen Jewell
Wirecraft, beginning	Lisa Roberts

### Session 2: August 23-29, 2004

Beading and Design, traditional	Addy DePietro
Chainmaking, beginning	Carole Boyle
*Faceting, intermediate	Ken Reed
Gem Appreciation	Ben Smith
Glass Bead Making	Marilyn Jobe
Lost-Wax Casting, beginning	Fred Sias
*Metalsmithing, advanced	Jeff Sheer
Opal cutting	Joe DePietro
Precious Metal Clay, beginning	Ken and Mary Ann Devos
Raku Pottery	Cindy McDowell
*Wirecraft, advanced Sculpture	Lisa Roberts

### Session 3: September 13-19, 2004

Lost-wax Casting	John Iacullo
Faceting and Intarsia	Tom Wilke
Gem Appreciation	Ben Smith
Opal cutting	Sara Lee Boyce
*Precious Metal Clay (Level 2)	Ken and Mary Ann Devos
Raku Pottery	Cindy McDowell
Seed Beading	Kathy Morris
*Silversmithing, advanced	Dan Haga
Silversmithing, beginning	Not determined
Wirecraft, beginning	Lisa Roberts

## Course Description and Instructor Biographical Data for April Wildacres Session

### CABOCHONS, Gerald Burnahm

Gerald has been cutting cabochons and teaching private lessons since 1994, and has taught at William Holland since 1997.

Students will be instructed in the use of the trim saw and the steps involved in grinding, sawing, and polishing stones. This course will cover everything involved in producing calibrated and free-form cabochons.

There is a lab fee of \$12.50. Slabs will be available at a reasonable cost or you may bring your own. Students wishing to bring their own slabs should bring slabs no thicker than 1/4". **An Optivisor and apron are needed for this class.**

### PRECIOUS METAL CLAY, Mary Ann & Ken Devos

Mary Ann & Ken have been involved in the creation of art & craft items for more than 30 years. They have worked in many media, mostly three-dimensional. They have studied at several community colleges and craft schools, such as Penland School of Crafts and with the Florida Society of Goldsmiths. Mary Ann has been a potter and a studio jeweler. She now works almost exclusively with silver clay. Mary Ann has trained in Japan in the use of silver clay and is a Master Instructor for silver clay in the US. Ken concentrates on making chains and the use of silver clay for the creation of jewelry. Both Mary Ann and Ken have taught jewelry making around the US, as well as in Europe, Canada and Japan. Wardell Publications published their new book, *Introduction to Precious Metal Clay*, in 2002. Both believe in making an effort toward continual growth through education. Questions about their class may be E-mailed to them at [ken1d@ilinc.com](mailto:ken1d@ilinc.com).

**PMC Level I:** Imagine the ability to form silver using only your hands and a few simple tools. With Precious Metal Clay Plus, a student can mold silver to a shape within a short time and create a work in solid, pure silver. It is possible to combine PMC+ with gemstones, ceramics, glass, and almost any material, which is compatible with the heat requirements of PMC+. It is amazing to see how this new material can be used. The Level I Certification Workshop presents basic techniques in using all four forms of PMC+: clay, paste, syringe, and sheet. The student will receive step-by-step instructions on the creation of eight PMC+ projects. Class kits that contain most of the PMC+ supplies needed to complete this workshop will cost approximately \$200.

**\*PMC Level II:** For those artists and teachers interested in furthering their knowledge of silver clay, this class is the next step in their journey. It builds upon the techniques learned in the Basic Silver Clay Certification class. The projects presented provide instruction on more complex forms and techniques than in the basic class. Projects include the use of PMC+ with enamels, porcelain and other metals such as gold and brass. Each project will enable the students to expand their appreciation of PMC+ in their jewelry design. The Level II Certification Workshop presents advanced techniques in using PMC+. The student will receive step-by-step instruction on six projects. Class kits that contain most of the supplies needed to

complete this workshop cost approximately \$200.

### \*GOLD FABRICATION, Dan Haga

Dan learned the art of jewelry making over the past 15 years - but feels his real education was in the making of more than 7,000 fabricated pieces. His work is sold in galleries and stores throughout North Carolina. He has taught at William Holland School since 1995 and taught Goldsmithing at Wildacres in 2002.

**Prerequisite** for gold fabrication is at least 4 classes in both beginning and intermediate silversmithing. A very good knowledge of soldering, sawing and buffing are a must. Students work from projects selected by Dan with prices for each ranging from \$45 to \$100. A student should expect to spend between \$250 and \$350. Students will have a good knowledge of gold jewelry creation upon completion. **Students must bring their hand own tools.** A lab fee may apply for consumable supplies used during the class.

### SEED BEADING, Jo Harrison

Jo, a native of Missouri, lived in California, where she designed and created stained glass windows for restaurants and country clubs. She sees making beads and bead weaving as a natural progression of her work in glass.

In 1965, she became interested in the Native American culture, and learned the basics of beading from a Native American woman, and afterwards teaching herself. Weaving with seed beads is a passion close to Jo's heart, especially the mystical medicine (amulet) bag. Jo's experience with beading covers multiple techniques, Peyote being her favorite; "you can Peyote onto anything" she says. She feels the higher the degree of difficulty, the more satisfaction you will achieve. She enjoys combining fused glass and PMC with the beads to create unique personal beauty to the amulet bags. She became fully certified in Precious Metal Clay and combines all of her art forms to make wonderful artistic beaded, fused, wire wrapped and PMC pieces. She owns her own business in Campobello, SC, and has done trade shows and festivals since retiring from California to South Carolina in 1987.

Jo has been teaching beading since 1969 and has been teaching for several years at Chevron Trading Post & Bead, in Asheville, NC, and Tryon Art & Crafts in Tryon, NC, as well as William Holland. She offers a number of patterns or you can provide your own. She will also touch on the easiest method of designing your own projects. Basic Beading will include a number of stitches such as Peyote, Brick, Netting, Square, Right Angle Weave and design. There will be time in the class to learn what you want to learn. Advanced students will choose an amulet bag, most having 20 to 50 colors in them, and Jo will show you the easiest way to achieve the finished item.

Supplies and class materials are from \$25, depending on the projects selected by the students. Students may bring their own beads or Jo will have some available for purchase by the student.

\* Indicates advanced courses with prerequisites.

### Course Description and Instructor Biographical Data (Continued)

If you have a photo of a child or animal you'd like to convert to an amulet bag, let Jo know 60-90 days prior to class at [horsefeathers1@alltel.net](mailto:horsefeathers1@alltel.net) or at her shop, 864.357.3257 or 2422.

#### RAKU POTTERY, Sara House

Sarah is the daughter of Wildacres Manager Mike House and his wife, Kathy House, who is also a potter. When Sarah was about twelve, she got the opportunity to tag along to a few workshops at Wildacres Retreat. She mostly tried to stay out of the way of the paying students, but she did get a chance to learn to throw and begin to understand the processes of clay. Six years later that experience helped her get a job as a studio assistant at Warren Wilson College in Asheville, NC. There she began to take classes in clay and soon realized that she had found what she was meant to do. After three semesters at WWC, Sarah decided to move on and spent a year throwing in her parents' basement. In that time she also took a class focusing on teapots at Penland School of Crafts. In the fall of 1998, she enrolled in the Professional Crafts Program at Haywood Community College. After graduating, in the spring of 2000, Sarah set up her own studio in the mountains near Little Switzerland. Her workspace is deep in a valley, miles from either neighbors or a paved road. Her work is primarily thrown stoneware fired to cone 10 (2400 degrees Fahrenheit) in a reduction atmosphere using propane as fuel. She makes a variety of pieces ranging from dinnerware to lamps. Sarah prefers glossy glazes and tends toward greens and blues with accents of tans and browns.

In Sarah's class, students will make a variety of hand-built clay pieces to be Raku fired. Raku is a technique, which allows the pottery to be fired very quickly for fast, beautiful results. The wheel may be used to design bowls and pots if the students wish. Wildacres will provide Clay and glazes for a fee of approximately \$30.

**No experience is required for this class and all tools will be provided.** The raku firing process produces a lot of smoke so individuals with breathing difficulties should wear a mask for this class.

Examples of Sarah's work may be seen at the web site she shares with her mother: [www.skhpottery.com](http://www.skhpottery.com).

#### BEGINNING SILVERSMITHING, Allen Jewell

Allen started studying lapidary arts over thirty years ago while living in southern Africa. He studied silversmithing through Adult Education in Louisville, Kentucky. He has taught and led work sessions in cabochon cutting, faceting, and silversmithing for the Kyana Gem and Mineral Club in Louisville and the Blue Grass Club in Lexington, Kentucky. His work is sold at arts and craft shows as well as at lapidary shows.

Allen's class will concentrate on the use of tools for cutting, forming, soldering, and polishing silver. Projects will include a bracelet, a ring, and a pendant. Each student should be able to make at least five projects of jewelry and go home with the ability to continue.

Silver will be available for purchase from the instructor. A lab fee may be charged for this class.

**All tools needed for this class will be provided.** An Optivisor is recommended and is optional for this class but safety glasses are a must and must be provided by the student.

#### GLASS BEAD MAKING, Marilyn Jobe

Marilyn was a tole painter for many years. Her love of color led her to work with glass fusing and bead making as well as enameling, and most recently in Polymer Clay. Since 1992, Marilyn has taught both lampwork bead making and glass fusing. Her focus is on jewelry; she exhibits at various shows, mainly in the Southeast.

She has taught at William Holland School of Lapidary Arts since 1996, at John C. Campbell Folk School, Brasstown, NC, and at numerous SFMS workshops at Wildacres and William Holland.

Marilyn's Beginning Basics class will include hands-on work with a torch, introduction to glass materials that can be made into beads, and the tools used in forming various shapes. Students will practice creating fancy finishing touches using stringers, twisters, foils and millifiore pieces, feathering, and annealing, as well as safety and studio setup. The class will also include some simple, fun things like hearts, bubble beads and an animal head. 100% cotton clothing should be worn. Marilyn will contact applicants with information on what to bring for the class. A lab fee of approximately \$25 will be charged and materials will be available for purchase.

#### BEGINNING WIRECRAFT, Lisa Roberts

Lisa Roberts is a past president and current member of The Knoxville Gem and Mineral Society. She has studied at William Holland School of Lapidary Arts and the SFMS Wildacres Workshops. Lisa has been doing wirework for more than 4 years. She has incorporated her chain making, glasswork, and other Lapidary arts into her work. Lisa's talents are recognized in both traditional wirecraft and wire sculpture.

**Beginning Wirecraft Class** will teach students how to create bracelets, pendants, rings, and earrings using gold-filled wire. **All tools needed for this class will be supplied** and materials may be purchased from the instructor at a cost of approximately \$60 to \$100 depending on the projects chosen for the class. There is a \$20 lab fee and students should have good eyesight or bring an Optivisor and have good dexterity.

#### BEGINNING FACETING AND BEGINNING INTARSIA, Tom Wilkie

This is a combination of Beginning Faceting and Beginning Intarsia. Students should plan to work on one or the other, but not both. Students are encouraged to bring their own faceting machines, but are not required to do so.

January 2004

The Southeast Federation of Mineralogical Societies, Inc.

### Course Description and Instructor Biographical Data (Continued)

In the Faceting portion of the class the student will learn how to combine the capabilities of a faceting machine with techniques for cutting and polishing to produce quality faceted gemstones. By the end of the week everyone should have a sparkling stone or two and the knowledge required to cut faceted stones on their own. The material to be used for the first stone will be quartz and the design will be the Standard Round Brilliant. Students must provide their own Optivisor. There is a \$10 lab fee to cover the cost of supplies.

The Intarsia portion of the class is devoted to teaching the students how to design and create intarsia pieces using a faceting machine. Each student should complete two, and perhaps four or more, beautiful pieces. All Students are required to provide their own Optivisor, calipers, and apron. Colored pencils and sketch paper are very useful. Cabbing and faceting experience is very helpful but not required. The instructor will prepare kits for the first intarsia project. A lab fee of \$25 will be charged to cover the cost of the kit, polishing materials, glue, and miscellaneous supplies provided by the instructor.

Synthetic and natural faceting and intarsia rough will be available from the instructor. Any questions about the course should be directed to Tom (email [twilkie@mounet.com](mailto:twilkie@mounet.com), phone 423.247.6608).

Tom began faceting in 1991 at Wildacres. After taking advanced faceting from Harold Smith and Advanced Intarsia from Phil Magistro, and cutting a few hundred gemstones, he began teaching in 1997. An Information Technology Manager for Eastman Chemical Company in the working world, Tom retired in 1995. He is currently President of the Kingsport Gem and Minerals Society of Kingsport, Tennessee. Tom and his wife, Jenny, have a small business for the cutting of faceted stones and creation of intarsia pieces.

*Fred Sias, SFMS Education Chair*

## LOOKING AHEAD

### 2004 REGIONAL FEDERATION SHOWS & CONVENTIONS

**California Federation/Mariposa Show & Convention**  
Mariposa County Fairgrounds, May 28-30, 2004  
Hosts: Mariposa County Gem & Mineral Society

**Eastern Federation & American Federation**  
Combined EFMLS/AFMS Convention & Show  
Syracuse, NY, July 8-11, 2004

**Midwest Federation**  
To Be Announced

**Northwest Federation Annual Convention & Show**  
Boise, Idaho  
July 23-25, 2004

**Rocky Mountain Federation Annual Convention & Show**  
Wichita, KS  
April 23-25, 2004  
Hosts: Wichita Gem & Mineral Society

**Southcentral Federation Annual Convention & Show**  
Houston, TX  
September 2004  
Hosts: Houston Gem & Mineral Society

**Southeast Federation Annual Convention & Show**  
Norcross, GA  
December 10-12, 2004  
Hosts: Georgia Mineral Society

### CLUB & SOCIETY SHOWS/SWAPS

February 28 – 29, 2004, Jackson, MS – Mississippi Gem & Mineral Society. 45th Annual Gem, Mineral, Fossil, & Jewelry Show, A&I Buildings, MS State Fairgrounds, Jackson, MS (Exit 96B, I-55). Hours: 28th, 9:00 A.M.-6:00 P.M.; 29th, 10:00 A.M.-5:00 P.M. Contact: Brenda Hankins, P.O. Box 844, Jackson, MS 39205 or [msgem.org](http://msgem.org). **Show and Host For First 2004 SFMS Executive Board Meeting.** Show at State Fairgrounds, the Jefferson Street Gate. SFMS meeting at Ramada Inn Southwest Conference Center, 1523 Ellis Avenue. (See pages 4 & 5).

February 27 – 29, 2004, Vero Beach, FL – Treasure Coast Rock & Gem Society. 29th Annual Gem & Jewelry Show, Vero Beach Community Center, 14th Ave. & 23rd St. Hours: 27th, 12 N – 5 P.M.; 28th, 10 A.M.–5 P.M.; 29th, 10 A.M.–4 P.M. Contact: Pedro Araoz at 772.231.0005.

March 5-7, 2004, North Largo, FL - Suncoast Gem & Mineral Society. 6340-126 Ave., North Largo, FL. Hours: 5th & 6th, 10:00 A.M.-6:00 P.M.; 7th: 10:00 A.M.-5:00 P.M. Contact: Sue Black at [sueblack@tampabay.rr.com](mailto:sueblack@tampabay.rr.com).

March 12 – 14, 2004, Augusta, GA – Aiken and Augusta Gem and Mineral Societies. 16th Annual Aiken-Augusta Gem, Mineral, and Fossil Show at Julian Smith Casino, 2205 Broad St. Hours: 12th & 13th, 10 A.M.–7 P.M.; 14th, 11 A.M.–5 P.M. Contact: Constance Barrow at 706.547.0178.

March 12 – 14, 2004, Augusta, GA – Aiken and Augusta Gem and Mineral Societies. 16th Annual Aiken-Augusta Gem, Mineral, and Fossil Show at Julian Smith Casino, 2205 Broad St. Hours: 12th & 13th, 10 A.M.–7 P.M.; 14th, 11 A.M.–5 P.M. Contact: Constance Barrow at 706.547.0178.

March 19-21, 2004, Rome, GA - Rome, Georgia Gem & Mineral Society. Ganner Lakes Gym, Rome, GA. Hours: 19th & 20th, 9:00 A.M.-5:00 P.M.; 21st, 9:00 A.M.-5:00 P.M. Contact: ynn Batts at 706.235.5932.

March 26 – 28, 2004, Raleigh, NC – Tar Heel Gem and Mineral Club. 28th Annual Capital Area Gem Festival, Scott Bldg. at State Fairground, 1025 Blue Ridge Road. Hours: 26th, 5 P.M.–9 P.M.; 27th, 10 A.M.–7P.M.; 28th, 10 A.M.–5 P.M. Contact: Prep Maynard, 3300 Julian Dr., Raleigh, NC 27604 or 919.876.3434.

**REMEMBER** - to insure your show is listed here, send a written notice to the Lodestar Editor: Carolyn L. Daniels, 3660 Prince Way, Tucker, GA 30084-8317 or email at: [dpdaniels@mindspring.com](mailto:dpdaniels@mindspring.com).

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