



# Washington Guild of Goldsmiths

## Newsletter

Spring Issue

2017

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### PRESIDENT'S MESSAGE

The CCC show was amazing this year. If you did not get a chance to see the biennial exhibit, you can get a copy of the catalog at <https://www.createspace.com/6986758>. Our Guild was represented by a number of top prizes for both metal and enamel. Winners included Janet Huddie, Cyd Rowley, Nick Grant Barnes, Judy Sugar, Sue Garten, Ann Citron, and Tina Chisena. Bravo to you all.

For those of you who missed it, we had a great combined 3<sup>rd</sup> Tuesday meeting and birthday celebration for Marie Susinno, our May 3<sup>rd</sup> Tuesday host. Marie had a sale of equipment and stones at her house in Olney, MD and then we had birthday cake and snacks. Our 3<sup>rd</sup> Tuesday June meeting will be back at **Artists and Makers** in Rockville, MD on June 20<sup>th</sup>. Stay tuned to your email and the Guild Facebook page for more information. If you have any ideas for a 3<sup>rd</sup> Tuesday Meeting or are interested in becoming the coordinator, please contact us.

Because we have so many members in the Guild who have different areas of expertise, we are looking for members who want to share their skills with the group in a workshop. It could be any number of days or hours. Come up with a proposal and we will make it happen. Contact me for more details.

Sadly, we note the passing of Guild member, Dorothea Stover, an amazing cloisonné enamellist. Her work which captured joy, whimsy, and delight was both precise and inspiring. She was a long-time member of the Enamellist Gallery in the Torpedo Factory, a teacher, and a good friend to many Guild members. There is even a 1981 Washington Post article about her and her work. We will miss her.

**Marla Rudnick, WGG President**

## WGG MEMBERSHIP NEWS & INFORMATION

### DUES REMINDER:

Membership dues for the Washington Guild of Goldsmiths are valid for ONE calendar year (January – December) and are **subject to renewal on January 1<sup>st</sup> of each year.**

**TO RENEW YOUR MEMBERSHIP** for **2017**, please use the application form on page 11, or you can now renew online on our website, [www.washingtonguildofgoldsmiths.com](http://www.washingtonguildofgoldsmiths.com)

## **WELCOME RENEWING AND NEW MEMBERS**

### Membership benefits:

Membership benefits include, but are not limited to: participation in monthly **“3<sup>rd</sup> Tuesday” meetings** *that stir your creative juices*, receipt of **quarterly newsletters** and other **Guild e-mailings** (i.e. Calls For Entries, business opportunities, etc.), inclusion in the annual **Membership Directory** (published each year), opportunity to **participate in the biennial METALWORKS Show** sponsored by the Guild, and ability to participate (at **reduced rates**) in **workshops** offered by the Guild and Creative Metalworks School. In addition, our Guild offers a **free 1-web-page posting on our WGG website** for members in good standing. This can be used to feature several pieces of your work in addition to a brief artist statement. Submission requirements are provided on the website page.

### Help recruit members:

We encourage you to invite other jewelry associates to participate in our activities and to join our Guild. A membership application form is included with this newsletter and is also available on our Guild web page: [www.washingtonguildofgoldsmiths.com](http://www.washingtonguildofgoldsmiths.com). Completed applications and dues payments should be mailed to our Treasurer. Questions may be addressed to our Membership Coordinator. Contact information for these individuals is provided on the application form.

### Keep your contact information up to date:

Please remember to keep the Membership Coordinator informed of any changes to your membership information (name, address, email, etc.) to be sure that you receive all WGG mailings. You can send the information to the Membership Coordinator as shown on the application form (page 11).

### Receiving email notices from the WGG?

To save on postage and processing time (we're all volunteers, and we haven't raised the dues in a long time), members of the WGG Board use the email method of informing members of items of interest between Newsletter publication times. If you do not yet have an email account, please set one up at your convenience. Many are free (e.g. Yahoo, gmail) and computer access is available at your public library. If you are using a “spam filter” on your own computer and have not entered the email addresses of the WGG Board members into your email directory, the notices may be directed to your email spam folder. If you delete messages in your spam folder without reviewing them first, you may miss important news items from the Guild (for example: shows and workshops you can attend, key application and membership renewal deadlines, newsletter submission reminders, etc.). Each quarterly Newsletter lists the Board members with their respective email addresses.

**Get *your* PERSONAL FREE WEB PAGE on the WGG Guild website.**

Information on how to set up a personal web page can be found at the bottom of our website's Member Information Page. Go to:

<http://www.washingtonguildofgoldsmiths.com/members/>

**RIGHT NOW** it is time to **UPDATE YOUR MEMBER PAGE.**

Website Coordinator: Natalie Barat [nb@nataliebarat.com](mailto:nb@nataliebarat.com) (240) 893-1505

## **MEMBER NEWS**

*WGG Members – Please let us know about your achievements, recognition and awards. It is not bragging and will certainly encourage your co-members in their artistic endeavors.*

**WGG Member, Sue Garten** had three works accepted into the recent La Vie en Bleu, juried exhibit at Strathmore. One of her pieces, “Rhapsody in Blue,” received an Honorable Mention. In the CCC 31<sup>st</sup> Biennial Exhibition, Sue’s wall piece, “Focus,” received both the CCC’s First-Place Enamel Award and The National Enamelist Guild Excellence in Enamel Award.

**WGG Members, Janet Huddle, Nick Barnes, Cyd Rowley and Judy Sugar** won awards for their entries in the Creative Crafts Council 2017 Show. Congratulations to each of you. Your results encourage each of us to strive even more in our artistic endeavors.



**Janet Huddle**



**Cyd Rowley**



**Nick Barnes**



**Judy Sugar**

Sadly, we must report the passing of long-time **WGG Member, Dorothea Stover**, a highly recognized cloisonné enamellist. This is a great loss to our arts community.



Celtic Companions (me, myself and I)  
by Dorothea Stover

## **WGG WORKSHOP REPORT** by Cyd Rowley, Workshop Coordinator

Please watch your email for Workshop News that will be sent out by Sandra Zacharia, our Communications Coordinator, on behalf of Cyd Rowley, our Workshop Coordinator. Meanwhile, Cyd offers us this great report on the 2017 SNAG Conference.

### **WHAT'S IT LIKE TO ATTEND A SNAG CONFERENCE?**

I just attended my third consecutive SNAG conference, and this was the best one in my experience. It was held in New Orleans, Louisiana (NOLA) and the theme, this year was "Nexus: A connection of ideas." I can't expound on what those connections are exactly, but it did feel like there was a lot of cross-pollination going on and I came back feeling very inspired and excited about what I'd heard.

Each SNAG conference offers a range of programs including speakers and slide presentations. The Lifetime Achievement Award, welcome parties, receptions, pop-up exhibitions, the pin swap, the trunk show, a fashion show, a silent auction, student slide shows and exhibitions, the Gallery Crawl and perhaps one of my favorite things.....The Vendor Room. It's like catnip for us metal heads!

Every conference takes on its own personality, depending on the people attending, the city it's in and the programs offered. Recently, SNAG changed their conference format such that every other year, they are held in one central hotel and are seen by members as being more academic, with less focus on the business side. I'm not sure if that's true, but in response, the SNAG board has created a new format wherein the alternate years when the conference is held in a smaller city, as it was last year in Asheville, NC. There are numerous venues around the city for the events, rather than confined to being in one hotel and it focuses more on business-related programming, such as 'creating a brand identity,' 'health and safety' or 'marketing for jewelers.'

This year, at NOLA, it felt as if the two concepts were combined. I got a lot of practical info **and** also had exposure to conceptual and design-related issues. The high points for me included a talk by Warren Holzman, who is a decorative iron forger who does a lot of work in the Bryn Athyn Cathedral.

The cathedral has a fascinating back story and the iron work is made entirely in Monel, an unusual alloy. I enjoyed two other talks, as well: one by Bruce Pepich, director of the Racine Art Museum (RAM) who gave some great tips about how artists can partner with and develop relationships with art museums; the other by Bella Neyman, whose talk was about her career as a curator and writer who is trying to increase the status of art jewelry from 'emerging' to '**established.**' She says her goal is to get a piece of art jewelry on every man, woman and child! She gave us all the task of doing the same.

There is so much more I could say about the conference (but don't want to go on and on here,) so if you're interested in hearing more, please come to our monthly WGG 3<sup>rd</sup> Tuesday membership meeting on July 18, where I will be giving a slide presentation, and bringing all the handouts including the conference catalogue, postcards, marketing postcards etc. that I got at SNAG, pins that I obtained during the pin swap, the items I bought in the vendor room, and the stunning SNAG link (also pendant) I bought that was part of the annual SNAG fundraiser called "Linking Our Lineage." These links are from artists invited to participate and the photos are also published in book form each year.

*Cyd.*

Metalsmith / Jeweler

[cydrowley.com](http://cydrowley.com)

## **CREATIVE CRAFTS COUNCIL (CCC) NEWS**

The Creative Craft Council's 2017 Biennial Exhibition Show has been a great success. The Creative Crafts Council is an umbrella organization of fine craft guilds in the District of Columbia, Maryland, and Virginia and the WGG is a participating guild member. The CCC sponsors a juried biennial exhibition that is open to any artist residing in these areas and to all members of any sponsoring guild regardless of residence.

**Jody Sachs**, our Membership Coordinator has agreed to be our new CCC Liaison. For more information, please contact our CCC Liaison, Jody Sachs at [jsachs2005@gmail.com](mailto:jsachs2005@gmail.com)

## 3<sup>rd</sup> TUESDAY GATHERINGS

### **WGG 3rd Tuesday – May**

Marie Susinno hosted the meeting as she offers nearly all her studio supplies and tools for sale since she is downsizing. Not too many folks were able to attend, so we may re-visit Marie in the near future.

### **WGG 3rd Tuesday – July**

On July 18, Cyd Rowley will be giving a slide presentation on the recent 2017 SNAG Conference. She is bringing all the handouts including the conference catalogue, postcards, marketing postcards etc. that I got at SNAG, as well as many of the trinkets she collected there.

As always, these meetings depend on input from YOU, each of the members. Our President, Marla Rudnick and our Membership Coordinator, Jody Sachs are assuming the job of planning these events. Therefore, please send your suggestions or definite offers to Marla at [marlasrud@netscape.net](mailto:marlasrud@netscape.net) or Jody at [jsachs2005@gmail.com](mailto:jsachs2005@gmail.com).

\* \* \* \*

The WGG deeply appreciates the years of efforts **Nick Barnes** has devoted to developing valuable **3<sup>rd</sup> Tuesday Meetings** over the past several years. He will remain active in the Guild, but is now enjoying a well-deserved break from the monthly 3<sup>rd</sup> Tuesday planning challenge.

## VELVET DA VINCI GALLERY CLOSING

Velvet da Vinci Gallery, located in San Francisco for the past 26 years, will close July 1st owner Mike Holmes has announced. Holmes plans to continue and expand the online presence of the gallery instead.

This is the gallery that sponsored the world tour of their significant “Anti-War Medals Exhibit.” The tour spent a lot of time in galleries in San Francisco, New Orleans, Barcelona (Spain), London (Electrum Gallery – UK) and Norway. Your newsletter editor was fortunate to have had a piece on this tour and looks forward to following Velvet da Vinci online.





June 19-23, All Levels  
**Enameling on Art Clay Silver**  
Instructor: Pam East



**June 19-23--** Learn **enameling on Art Clay Silver** with master instructor Pam East! Art Clay Silver topics will include designing for enamel, creating stamps with photo-polymer, proper handling and construction techniques, firing, and finishing. Enameling topics include metal and enamel preparation, dealing with color reaction on silver, foils, applying wet enamels, adding cloisonné elements, enamel firing, graduated shaded techniques, and finishing. Pam East is an internationally known artist, writer, and teacher. She has been an enamellist since 1997, and was named a master instructor for Art Clay World, USA in 2005. See more of Pam's work on her [website](#).

**June 19-23—**Copper Drinking Vessels with Glen Gardner

**June 26-30 –**Selfie: All About Me! with Boris Bally

**July 10-14—**All Fired Up – Who Knew a Torch Could Do That? Torch enameling with Anne Havel

**July 17-21—**From Forge To Bench with Zach Lihatsch and Dan Neville

**July 24-28—**Chasing A to Z- A Comprehensive Survey of Technique with Liza Nechamkin-Glasser

*Keep up to date at Touchstone website: [www.touchstonecrafts.org](http://www.touchstonecrafts.org)*

## CREATIVE METALWORKS : CHANGE IS GOOD!



People have been asking what's going on with Creative Metalworks. Well ...Yes! Change is good! I am in the process of pairing down an enormous pile of tools, equipment and supplies. I will be announcing items for quick sale at substantially discounted prices on our website and Facebook.

In the fall of this year, Creative Metalworks will be moving downstairs to 10453 Metropolitan Ave (same building where Creative Metalworks School of Design has been for 12 years), [Take a virtual tour!](#) The School will continue to offer Courses and Workshops and Michael will be available by appointment.

In another year, I will be moving my shop out of Kensington and will be available only by appointment. I am looking forward to creating a refreshing new body of work as the next phase of my life as Artist, Educator, Designer, Metalsmith is rapidly consuming me.

Thank you,

Michael Schwartz - Creative Metalworks

**soon to be:**

Creative Metalworks and Creative Metalworks School of Design  
[ms@creativemetalworks.com](mailto:ms@creativemetalworks.com) [www.creativemetalworks.com](http://www.creativemetalworks.com)  
301-933-1500

## **CALLS FOR ENTRIES** (exhibitions and shows to enter)

### **Deadlines** (in bold)

**July 1, 2017 - Chincoteague Blueberry Festival-** July 21-23, 2017; Chincoteague Center - Chincoteague Island, VA  
**July 1, 2017 - Falling For Fall Arts & Crafts Show** Bull Run Regional Park - Centreville, VA Sept.16-17, 2017  
**July 30, 2017 - Ocean City Boardwalk Art Show** On Boardwalk - Ocean City, NJ August 4-6, 2017  
**August 15, 2017 - Taste of the Mountains Main Street Festival** Main Street - Madison, VA September 2, 2017  
**August 12, 2017 - Arts on the Riverwalk** Downtown New Castle - New Castle, PA September 9, 2017  
**September 15, 2017 –Craft Forms Exhibit,** Wayne Art Center, Wayne, PA- [www.wayneart.org](http://www.wayneart.org) - 610-688-3553  
**October 1, 2017 – Prince Georges Oktoberfest** Bowie Town Center - Bowie, MD October 14, 2017  
**October 5, 2017 -- Holiday Craft Fair** Mullen Hall, St. Francis Center for Renewal - Bethlehem, PA Nov.4, 2017  
**November 5, 2017 -- Kris Kringle** Charles County Fair Grounds - Laplata, MD December 8 - 10, 2017

## **ONLINE JEWELRY INFO SITES**

**GIA LIBRARY DIGITIZES RARE JEWELRY BOOKS** These works are available for free download from the GIA library's website: <https://archive.org/details/gialibrary&tab=collection>

**FREE JEWELRY DICTIONARY: CRACK THE CODE ON JEWELRY TERMS-** Do you know what a "boule" is? Have you ever heard of a collet hammer? What's the difference between iridescence and luster? There are hundreds if not thousands of terms, techniques, and tool names specific to metalsmithing and working with gemstones, and we've compiled every one we could think of into this handy downloadable and printable jewelry-making dictionary or glossary. In our free eBook, you'll learn about everything from abrasives to zirconium oxide and hundreds of terms in between. You will need to create a free account with Jewelry Making Daily to download the e-book. (Thanks to FSG Newsletter!) <http://www.jewelrymakingdaily.com/jewelry-dictionary/?a=je141024&mid=651311&rid=3647131>

**METALSMITH BENCH TALK-** Jay Whaley interviews metalsmiths on his show live Thursdays at 3pm PST. Shows are archived for your listening convenience at <http://www.blogtalkradio.com/whaleystudios>

## **CLASSIFIEDS**

*Consider joining FSG*

**FSG (Florida Society of Goldsmiths)** now. *Website for the Florida Society of Goldsmiths has changed its name to [www.FSGmetal.org](http://www.FSGmetal.org). Start at [www.FSGmetal.org](http://www.FSGmetal.org) to become a part of the vital and vibrant community of artists, students, educators, art lovers, and innovators that together form the second largest, most diverse, nonprofit metal based guild of its kind. FSG's workshops are nationally acknowledged epicenters of growth and artistic development, including their annual Wild Acres Workshops with acclaimed teachers. Check it out!*

**SNAG (Society of North American Goldsmiths)** The Society of North American Goldsmiths, established in 1969, advances jewelry and metalsmithing by inspiring creativity, encouraging education, and fostering community. It is an international nonprofit organization that serves as the primary organization of jewelers and metal artists in North America. Members include independent studio artists, teachers, students, gallerists, collectors, curators, and writers. <http://www.snagspace.org/about>

**SAS (Society of American Silversmiths)** The Society of American Silversmiths is the go-to resource for anything related to the art and craft of silversmithing. SAS was founded in April 1989 as the nation's only organization dedicated to the preservation and promotion of silversmithing. Its Artisan members, those silversmiths who have been juried into the Society based on their outstanding technical and design skills, are provided with support, networking, and greater access to the market. Through its comprehensive Web site, SAS educates the public in silversmithing techniques, silver care, restoration & conservation, and the aesthetic value of this art form. <http://www.silversmithing.com/>

\* \* \* \* \*

### **WGG MEMBERS:**

*Do YOU have something to sell or buy? You may find what you want among the Guild members.*

# PHOTOGRAPHING JEWELRY – A QUICK OVERVIEW by David Terao

*This article was written for photographers. This is part 1 of 2; part 2 will be in next newsletter.*

*You may recognize several pics used in this presentation, as most pieces shown are creations of WGG members.*



Photographing jewelry comes with a unique set of challenges and can be one of the most frustrating tasks for a photographer venturing into this area of close-up photography for the first time. Shooting small, shiny objects can be difficult without the proper equipment. In this tutorial, I will discuss the basic equipment you will need and provide some tips for overcoming some unique challenges of jewelry photography. The knowledge you gain from jewelry photography can be applied to many areas of macro photography whether you're shooting insects, flowers, or other small objects.

## What is jewelry photography?

Jewelry photography is a very specialized area of photography – a form of product photography. Product photography is used for promotional purposes rather than preserving a memory or telling a story as in fine art photography and photojournalism that we normally see in camera club photo competitions. There are many types of jewelry including earrings, necklaces, pins, pendants, rings and bracelets. Different types of jewelry often require different set-ups, and there are many ways to shoot a particular piece of jewelry. There is no one correct way or single set-up to shoot jewelry. For this tutorial, I am assuming you are shooting for a metalsmith friend who needs pictures of her jewelry to enter shows or to put on a website. This type of jewelry photography is known as non-commercial photography.

## What equipment do I need to photograph jewelry?

In addition to a camera and lens, you will need a sturdy tripod, lighting, background material, and a few accessories. Although there are artists who use point-and-shoot type of cameras and get decent results, the better option is to use a camera with interchangeable lenses. It doesn't have to be DSLR. There are many mirrorless cameras today that can produce just as good, if not better, images than some DSLRs. A macro lens is also important for shooting smaller jewelry pieces (e.g., rings), but it is not absolutely necessary. When selecting a macro lens, a focal length between 90-105mm is the most practical for full-frame sensors. If you do not have a macro lens, an extension tube can also produce very good results. Although you will lose one stop of exposure with an extension tube, it is inconsequential because you will be using smaller apertures with slower shutter speeds anyways.



A specialized lens that is well-suited for jewelry photography is a tilt-shift lens. Although not a macro lens, when used with an extension tube, a tilt-shift lens can achieve a magnification ratio higher than 0.5x – sufficient to photograph a small ring. More importantly, with a tilt-shift lens, the “tilt” feature allows the piece to be positioned at angles more than just straight on and provides adequate depth-of-field to keep the entire piece in sharp focus - thus, eliminating the need for focus stacking. The tilt feature is particularly useful when photographing necklaces lying on a flat surface by keeping the entire necklace in focus.

A sturdy tripod is also necessary to keep images sharp at slow shutter speeds. Since you will most likely be working in your home, tripod weight should not be a major factor. There are many sturdy, aluminum tripods available at a reasonable cost without having to buy an expensive, light-weight carbon-fiber tripod. A 3-way tripod head with individual adjustments to control pitch (up/down), roll (level/tilt), and yaw (pan/side-to-side) is a good option and allows for precise adjustments when composing your image.

Lastly, always use a remote shutter release – either wired or wireless – to minimize camera movement during exposure.



### What is the best type of lighting to use?

Selecting which type of lighting to use for jewelry photography is probably the most important decision you will need to make when you first get started because the commitment to a particular lighting type can make switching to other lighting later an expensive option. There is such a wide variety of photographic lighting products on the market today that it can make decision-making difficult. The first decision you need to make is whether you prefer to use electronic flash or continuous lighting. Although this decision is more of a personal choice, continuous lighting offers the ability to see what the final lighting effect will be as you arrange the lights – an important aspect for eliminating hot spots and filling in shadow areas. Although there are several types of continuous lighting products from which to choose, tungsten has its advantages. Tungsten lighting has the widest variety of lighting products, but are hot. Tungsten lamps provide a color temperature of about 3200 K. A 250W lamp will provide sufficient light to allow you to use small apertures (e.g., f/16 or smaller) and shutter speeds of 0.25 seconds (or slower) at ISO 200.

### What kind of background material should I use?

Choosing your background material is probably the second most important decision you need to make. When you look at jewelry catalogs, you typically see jewelry on a white background. I find that a white background can have a sterile feel to it. For non-commercial jewelry photography, I prefer to use a black or graduated background. You may use other simple backgrounds, but just be sure it does not compete with the piece itself. Black acrylic plastic sheets work well for pieces that can stand up or lay flat on the acrylic sheet. However, acrylic sheets tend to scratch easily, and some artists do not like the mirror-like reflection of the piece on the shiny, black plastic surface. The best option is to use a hard-faced, black acrylic sheet with a slight matte finish (similar to some computer monitor screens).

### How do you set up the lighting and background material when shooting jewelry?

The picture (below left) shows a set-up using a black acrylic plastic sheet and the positioning of three tungsten lamps used to light a bracelet. The two lights on the side are softened through diffusion paper and provide the main lighting for the bracelet. The light in the rear is used to provide a subtle graduated, circular reflection or “halo” under the bracelet. The picture (below right) shows what the bracelet looks like through the camera.



For hanging jewelry such as earrings, necklaces or pendants, a large sheet of black-to-white or black-to-gray graduated photographic background paper such as those made by Varitone, works well behind the piece. The image (below left) shows a Varitone graduated background paper as a backdrop for a pair of earrings hanging in position using wire. A large sheet of white foam core (with a small rectangular hole for the camera to shoot through) is used to reflect the light from the two tungsten lamps onto the earrings. A third tungsten lamp is used to light the white part of background paper. The image (below right) shows the final image of the earrings with the wire cloned out.



*To be continued.....*

## 2017 WGG BOARD OF DIRECTORS Officers and Coordinators

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### NEWSLETTER DEADLINES: (on the 20th of the month)

June 20th for Summer 2017  
September 20<sup>th</sup> for Fall 2017  
December 20<sup>th</sup> for Winter 2018  
March 20<sup>th</sup> for Spring 2018

**Contributed articles and suggestions for the Newsletter are ALWAYS welcome!**



# Washington Guild of Goldsmiths

## 2017 Membership Application

JOIN OR RENEW YOUR MEMBERSHIP

Type of Membership:  Individual One Year \$40

Full-Time Student \$20

NEW Member -or-  Renewing Member

TOTAL ENCLOSED: \$ \_\_\_\_\_

**ALL MEMBERSHIPS RENEW IN JANUARY - Due By Feb. 1<sup>st</sup> \***

FIRST TIME NEW MEMBERS after 6/30 pay only ½ ANNUAL Dues

Please provide the following information about yourself and your business as you would like it to appear in the WGG Membership Directory:

Name: \_\_\_\_\_

Business Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Home Phone: \_\_\_\_\_ Business Phone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Fax: \_\_\_\_\_ Email: \_\_\_\_\_

Website: \_\_\_\_\_

**PLEASE CHECK HERE IF YOU WANT A HARDCOPY OF THE NEWSLETTER.**

**ALL MEMBERS RECEIVE AN EMAIL COPY OF THE QUARTERLY WGG NEWSLETTER.**

### VOLUNTEERS ARE ALWAYS WELCOME AND NEEDED

Please check those areas where you could help the Guild with its activities & programs:

- |   |   |
|---|---|
| <input type="checkbox"/> Third Tuesday Activities | <input type="checkbox"/> Workshop Committee           |
| <input type="checkbox"/> Teach Workshops          | <input type="checkbox"/> Biennial Show                |
| <input type="checkbox"/> Advertise and Promotions | <input type="checkbox"/> Hospitality                  |
| <input type="checkbox"/> Newsletter               | <input type="checkbox"/> Contribute to the Newsletter |
| <input type="checkbox"/> Website                  | <input type="checkbox"/> Legal Advice for Artists     |
| <input type="checkbox"/> Materials Supply Sources | <input type="checkbox"/> Serve on Guild Board         |
| <input type="checkbox"/> As needed, just call me  | <input type="checkbox"/> Other _____                  |

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Please make checks payable to the WGG and mail via USPS to:

**WGG Treasurer, Michael Brehl - 4407 29<sup>th</sup> Street Mt. Rainer, MD 20712**

Membership inquiries – Jody Sachs, Membership Coordinator, [jsachs2005@gmail.com](mailto:jsachs2005@gmail.com), h (301) 216-2272; c (301)602-2548

\*To be included in the Guild Directory

Rev. 12/9/2016



# **Washington Guild of Goldsmiths**

## **SPRING 2017 - NEWSLETTER**

**Dated Material**

**Please Read Now**



**Washington Guild of Goldsmiths**

Sherry Terao, WGG Newsletter Editor  
720 Burnt Mills Ct.  
Silver Spring, MD 20901