



# Washington Guild of Goldsmiths Newsletter

Fall Issue

2017

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## PRESIDENT'S MESSAGE

Sorry I missed you this summer. I was off in England where there was metal work in all sorts of places. York has an interesting archeological display of Viking artifacts including these tools. One of the presenters at the Jorvik Viking Center even had a Viking knit necklace.



On the Isle of Man, we visited the Manx museum, mostly to look up my husband's ancestors. The Island was also host to the Vikings who named their highest peak Snaefell or Snow Mountain.

The most interesting place for metal work was The British Museum in London. There I saw these beauties from the Golden Hoard along with a cast bronze era axe head and a golden shawl that had been shattered and pieced back together by the museum staff. They even had to fabricate a couple of sections to recreate the shawl.



It was sad leaving all the wonderful craftsmanship in England, but returning here to the States, we ventured up to NYC and viewed the fully functional cast 18K gold toilet entitled "America" at the Guggenheim. Since we had just driven up we used it. Luckily for us, we were early so there wasn't a line.

While this year is closing, we look forward to many Guild activities. Our Annual Meeting will be next month, October during the 4<sup>th</sup> (not 3<sup>rd</sup>) Tuesday meeting at *Artists and Makers* in Rockville. METALWORK 2018 will be held at Waverly Street Gallery in Bethesda in the fall of 2018. We also have a one-day Workshop October 21st with Beth Carey and myself demonstrating fiber techniques with metal in Frederick, MD. In addition, Nella Fisher is putting together a visit to Hillwood Estate Museum & Gardens founded by Marjorie Merriweather Post. Keep tuned to your email for details. Hope to see you all next month at the Annual Membership Meeting.

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 2018**, please use the application form on page 11, or you can now renew online on our website, [www.washingtonguildofgoldsmiths.com](http://www.washingtonguildofgoldsmiths.com) Consider paying dues BEFORE 1/1/18; checks will NOT be deposited until Jan. 1, 2018

## **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.** Please share your successes with your colleagues!

WGG Members' artwork on display at the Strathmore Mansion in Rockville:

**Eileen Martin** has a spectacular Solo Show that remains open until November 5<sup>th</sup>. Be sure to see **Nella Fischer's** work on display in the glass cabinets in Strathmore's Library.

## **DISASTER RELIEF FOR CRAFT PERSONS**

**Cerf+** out of Montpelier, VT, provides relief and preparedness information to all craft persons. As of **Aug. 29, 2017** – As Tropical Storm Harvey pummels South Texas and Louisiana, CERF+ is reaching out to artists and arts organizations in affected communities as a resource to stay safe, stay updated, and stay connected throughout the storm. [CERF+'s Studio Protector: The Artists' Guide to Emergencies](#) provides safety information and recovery resources for artists. Our direct emergency financial relief is available for eligible artists who work in craft disciplines and have suffered career-threatening emergencies."

### **"WHAT CERF+ IS DOING**

CERF+ is part of a national emergency and disaster network of arts responders, which is gathering information from arts organizations, artists, arts-related businesses, and other on-the-ground groups to assess the storm's impact on artists. Updates will be posted on our website [www.cerfplus.org](http://www.cerfplus.org) and [Facebook page](#). Our emergency financial relief program, the [Craft Emergency Relief Fund](#), provides grants up to \$6,000 and interest-free loans up to \$9,000 to artists working in craft disciplines who are facing a career threatening emergency or disaster. CERF+ staff is available during the week from 8:30 am-5:30pm EST at 802.229.2306 and [info@cerfplus.org](mailto:info@cerfplus.org) to provide counseling and referrals to artists about emergency resources."

### **"WHAT YOU CAN DO**

- If you are an artist working in a craft discipline, please contact CERF+ when you are able to inquire about and/or apply for our emergency assistance. Our [guidelines and application](#) are on [our website](#). We are available to provide application assistance over the phone.
- If you are an artist who has experienced damage due to Tropical Storm Harvey to your home, studio or artwork, use CERF+'s [Studio Protector: The Artist's Guide to Emergencies](#) to aid in your immediate emergency and long term recovery.
- If you know an artist working in a craft discipline, please [refer them](#) to us.
- We're anticipating great need as a result of this storm. Please [make a donation](#) today."

"Contact: Jenifer Simon, Director of Programs + Outreach; [jenifer@cerfplus.org](mailto:jenifer@cerfplus.org); 802.229.2306"

### **More from CERF+:**

[Artists "Get Ready" Grants](#) help artists working in craft disciplines safeguard their studios, protect their careers + prepare for emergencies. Up to 10 grants (\$500 for individual artists and \$1,500 for groups of artists) will be awarded on a competitive basis to eligible artists towards the purchase of goods or services that will have a direct impact on increasing career + emergency readiness. Full grant guidelines and application are available [here](#).

- **Business Protection** - inventory software, business continuity planning, creating secure business record-keeping systems
- **Studio Safeguards** - safety equipment, improvements to studio health and safety, purchasing safer materials and supplies
- **Emergency + Disaster Readiness** emergency tools, supplies and equipment, studio upgrades to reduce disaster risk, theft protection measures
- **Career Protection** - legacy or estate planning, financial planning services, documentation or digitization of artwork and/or related records, legal counsel, enrolling in a professional development course or workshop. [APPLY NOW](#)

## **From FESTIVALNET NEWS**

**Most of your Art Marketing Will Fail. KEEP GOING!** By Carolyn Edlund

This month, I'm working on a number of different projects. ... Most of my efforts will fail, but this is part of the reality of business. Marketing and sales is a numbers game... The vast majority of attempts you make to market and sell will result in rejection, and as an artist, that may be hard to face. But, as you gain experience, you will toughen up and be able to hear "No" without flinching and move on to the next opportunity. (Despite difficult times,) Amazing opportunities also happen, and sales you didn't predict. They may seem like gifts, but you actually earned them through persistence and simply not giving up.

## WGG WORKSHOP NEWS

### WGG Member Workshop on October 21, 2017

from 9-5 at Studio 2bcj <https://www.studio2bcj.com/> in Frederick, MD



**METAL FIBER TECHNIQUES** – the Guild is offering two back to back workshops focusing on metal as fiber in a 1-day workshop. Neither project do not requires soldering.

**Workshop 1 with Beth Carey** -Create a knitted bracelet that is light weight and delicate, but sturdy enough to wear. This is a no-solder project. Some wire wrapping skills help. Magnification needed! (5 hours)

**Workshop 2 with Marla Rudnick** - Create a knitted ring or bracelet which can be embellished with beads or pearls using a crochet hook. (2 hours)

Cost of the both workshops is \$80.00. A portion of the cost of the workshops will be donated to the Guild. Use the following link to sign up for the Workshop.

[https://docs.google.com/forms/d/e/1FAIpQLSdLn-20UTciwEcmNqr\\_8wR3pnCPovJp4IXagvdP6tmYCDXtow/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLSdLn-20UTciwEcmNqr_8wR3pnCPovJp4IXagvdP6tmYCDXtow/viewform?usp=sf_link)

### **3<sup>rd</sup> TUESDAY GATHERINGS & WGG News** coordinated by Marla Rudnick & Jody Sachs

Our October 3<sup>rd</sup> Tuesday Gathering will actually be held on the 4<sup>th</sup> Tuesday, October 24<sup>th</sup> to accommodate our **Annual Membership Meeting**. It will be held at Artists & Makers Studios, 11810 Parklawn Drive, Rockville, MD at 7pm. Full agenda will be sent to members shortly. Lots of news, METALWORK 2018 Show information and other opportunities for you.

***Please be sure to attend!***

Several WGG Positions need volunteers, to replace retiring volunteers:

- ◆ Membership Coordinator
- ◆ Workshop Coordinator
- ◆ 3<sup>rd</sup> Tuesday Coordinator
- ◆ Creative Crafts Council Alternate Liaison
- ◆ Nominating Committee for 2018 Election of WGG Board of Directors
- ◆ New Social Media

3<sup>rd</sup> Tuesday November – Nov 12<sup>th</sup> tour Hillwood Estate & Gardens - Nella Fischer

3<sup>rd</sup> Tuesday December – Holiday Party at Sherry Terao's

3<sup>rd</sup> Tuesday January – Ice Casting – Bring you own metal

3<sup>rd</sup> Tuesday February – Coloring Metal, Patinas, etc.

3<sup>rd</sup> Tuesday March – Spring Flower Challenge

Marla at [marlasrud@netscape.net](mailto:marlasrud@netscape.net) or Jody at [jsachs2005@gmail.com](mailto:jsachs2005@gmail.com)

**BENCH TIPS**

From Ganoksin-Orchid Enews

**SEALING CRACKS IN GEMSTONES** By Gary Dawson

“An old lapidary taught me an excellent trick for sealing cracks in gemstones. Some gems are inherently unstable. If a client of mine wants one of these gems for inlay, or to be cut or set, I will often use this technique – with full disclosure, of course—to make the stone suitable for use in these applications. Also, with the growing trend of repurposing old jewelry, I am seeing more sentimental gems coming across my counter that need repair rather than replacement. Enter the epoxy technique.

To get epoxy deep into a crack in a gemstone, mix it as you normally would, and then mix that compound in a 50:50 ratio with acetone. (I generally use water-clear Epoxy 330, which is specifically formulated for use with gemstones.) You can simply paint this new mixture on the crack and it will penetrate very well. As the acetone evaporates, it leaves epoxy in the crack, which cures normally once the acetone is completely evaporated. This curing process may take a few days rather than the normal 24 hours for this particular epoxy, so don't rush it!

To get even better results, immerse the gem in the epoxy-acetone mixture and then place it in a vacuum chamber to boil the mixture, which draws the solution even deeper into the cracks. A formerly unstable gemstone will be ready to set, inlay, or cut after this treatment—and your client will be glad you knew this handy trick.

**GOLDSMITH JEWELRY FINISHING TRICK** By Douglas W. Canivet - Ganoksin-Orchid Bench Tips

Every bench jeweler has experienced the frustration of trying to sand and polish a nearly inaccessible area on a piece of jewelry. The goldsmith who can detail these small corners and crevices can bring his or her work up to the level of fine jewelry. Anything that gives the work a cleaner, more attractive look translates into greater sales in the showcase.

One of my favorite “Sneaky Goldsmith Tricks” involves a lowly material not normally associated with making jewelry: fiberglass-reinforced packing tape, found in supermarkets and stationery and office supply stores. It contains many very fine fiberglass filaments that create a super-strong hold for packing parcels.

Bench jewelers use this tape to reinforce sanding and polishing papers. Once the tape is applied, the papers can be cut into small shapes that exactly fit the problem area you are trying to finish. (Cut the shapes you need with an old set of scissors — the abrasives will dull the blades over time.) These custom-shaped papers are flexible, easy to hold and can reach spots that files, gravers or traditional polishing tools may not.

We use the packing tape in GIA's Jewelry Arts classes. We apply a piece of tape the same length as a jeweler's saw blade to a strip of abrasive paper and then cut it into several narrow strips that fit the saw frame. This makes it possible for students to precision sand and polish internal edges and surfaces.

Opals contain fireworks of every possible color dancing inside them. The flashes of color that make opal such an interesting stone are referred to as “play of color.” Opals will vary in body color, which is the background color of the stone. White body color is most common. The most valued body color is gray to black, with black considered best because it emphasizes and accentuates the play of color. Fire opal is material with yellow, orange, or red body color. In rare cases, opals will have green or blue body colors.

Combining body color and play of color we are faced with infinite possibilities. Pricing will be complex! Size of the opal will also be a factor for valuing; larger stones are rare so price per carat will accelerate accordingly.

The physical structure of opal is also unique; tiny spheres of silicon dioxide form a grid; between the spheres is water. The play of color occurs when the light refracts off different layers of the spheres of silicon, which acts like a diffraction grating. This structure is a fragile one, opals are quite brittle and should be set with care and in protective settings. Also the water that is suspended can dry out leaving the material cracked or crazed. Opal stored in water or glycerin will not craze, but opal stored in water all the time is difficult to wear! Before cutting opal a knowledgeable cutter will allow the rough material to dry out to stabilize it. That does not guarantee that opal will not be subject to further drying out at a later time.

## **Play of Color**

The “play of color” is also critical in the valuing opal. The intensity of the play of color and the extent to which it covers the opal’s surface are the two important factors to consider. The patterns of play of color are described as: pinpoint, tiny dots of color spread through the stone; harlequin, angular patches of color connected in a quilt-like pattern; or flash, moving spots of color that appear and disappear as the opal is moved. Opals with dominant red flashes of color will be valued more highly than opals displaying other colors if all other factors are equal.

## **White Opal**

If you are an opal buyer, you have many choices of color, quality and price ranges. A white or milky body color is the most common and the least expensive. Crystal opal is the term applied when the body color is colorless and transparent. Play of color creates the beauty in white bodied opal. Better quality stones will have intense play of color that covers the surface of the stone. Be sure and move the stone around and view it from various angles; the play of color is vary as it’s turned. Fine quality small white opals that are under one carat will fall in the low price per carat range. Larger white opals with good play of color will fall into the moderate price per carat range. Exceptional large white opal can be expensive.

## **Black Opal**

Natural black opal will command the highest prices. Some stones will have dark gray body color but will still be called black opal. The darker the body color, the more valuable the stone will be. The play of color is important, of course. The finest “black opal” comes from Australia; it is mined at Lightning Ridge and Mintabie.

Opal can be dyed to make it black. Buying a black opal is another time when it is a good idea to ask a receipt specifying the natural origin of the body color. Buy black opal as a loose gem, or if it is mounted make sure the back of the stone is visible. Doublets are easily spotted when the back is visible. If the opal is set in a closed back mounting, you cannot tell if it is truly a black opal or a doublet or composite stone. Fine black opal with good play of color is the most expensive of the opals.

## **Fire Opal**

True fire opal may have play of color or may not, but it always has a vivid orange-red to yellow body color. Fire opal is found in the brightest orange of any gemstone! Fire opal is mined commercially in Mexico. The material with play of color is highly unstable when it is first mined. The few pieces that do not craze are truly remarkable. Play of color will vary as will body color, but the most intense body color with the surface well covered with play of color will sell for the most. Fire opal without play of color is faceted and is a unique stone of its own. In this material the more transparent it is the more valuable. As the material approaches a bright red, the price goes up. The lovely yellow and orange stones sell for less.

## **CALLS FOR ENTRIES**

(exhibitions and shows to enter)



**Design kits go on sale Monday, October 9th at 9:00 a.m. PST! Only 200 available!**  
*Compartments, enclosures, hidden treasures.*

Explore the 2018 Halstead Design Challenge theme of *Hidden* by playing with the ideas of secrecy and mystery!

Show us your best mechanisms, fabrication techniques and creative use of a found object -- all brought to life as a brooch or convertible pendant! And to make it more interesting: incorporate a surprising element for the viewer to discover.

The 2018 Halstead Design Challenge asks you to create a brooch or convertible pendant constructed primarily from materials in the Halstead Challenge kit. A juried selection from all entries will be exhibited during the SNAG conference in Portland, Oregon in May 2018. Proceeds from kit fees directly benefit SNAG. Prizes for the top three winners and runners-up.

Receive a 44-piece kit of sterling silver, copper, and brass supplies to get you started. Your kit includes sheet metal, chain segments, wire, metal blanks, and faceted beads. Add a found object.

Only 200 Halstead Challenge kits are available. **Get ready to get your hands on one on Monday before they are gone!** Kit price/entry fee is \$43.50 (or \$83.50 to locations outside the USA).

## **GEMSTONE AUCTION & SALES**

### **GEM LAPIDARY AND MINERAL SOCIETY OF WASHINGTON DC**

Estate Liquidation of jewelry, pearls, beads & Gemological Equipment  
as well as Unique Designs by Local Artists.

Sunday Oct.29, 2017 **SALE** starts at 12noon; **AUCTION** starts at 2pm  
Location: Bethesda Women's Club, Old Georgetown Road and Sonoma Rd.  
5500 Sonoma Road, Bethesda, MD

### **THE CHESAPEAKE GEM & MINERAL SOCIETY AUCTION!**

Friday, October 13th, 2017 (**Preview at 7:00 pm, Auction starts promptly at 7:30!**)  
Place: Westchester Community Center 2414 Westchester Ave., Oella, MD 21043  
Items that can be found are **Gemstones, Cutting rough, Jewelry, Minerals, Fossils, Books, Magazines, and Lapidary equipment.**

## **Q&A FROM GANOKSIN-ORCHID eNEWS**

### **How to measure silver wire length without changing the temper? *Posted by Marc1***

"Hi there! I have a small problem that probably most of you already solved! How would one go about measuring 20 feet of 16 gauge silver wire out of a coil of 200 without making it work harden? I could uncoil it, measure it then roll it up again, would that harden the wire? Is there a machine that could measure it without disturbing too much the wire? Thanks for your help!"

#### **REPLIES:**

- ◆ Pi, 3.14 times the diameter of the coil should give you a length for each loop. Won't be exact but close
- ◆ I always order my wire by "loops" for that reason - work hardening.
- ◆ That is not enough to work-harden it.
- ◆ Measure the length of one coil and then decide how many more you need to get 20 feet (3.14XD=C). In my shop I don't really worry about it. Actually, I am usually trying to straighten it.
- ◆ Uncoiling and recoiling will not work harden the sterling. You are not working the metal by bending or forging the metal, which would be why you would have to anneal.
- ◆ You can also go by weight. 16ga Sterling round wire weighs .132 t/oz. per foot. x 20ft = 2.600 t/ozs

## **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**

**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/>

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#### **WGG MEMBERS:**

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



## From Rio Grande's Blog:

# **SAUL BELL DESIGN AWARD ADDS NEW CATEGORIES**

September 6, 2017 by [Heather Apodaca](#)

For the last 15 years, [the Saul Bell Design Award competition](#) has challenged jewelry makers and designers to create one-of-a-kind pieces that showcase their talents, make them reach for greater heights in creativity, and push the boundaries of what is possible in jewelry design and metal work.

This year, the competition has expanded its scope with two new categories designed for jewelers who make fine and fashion jewelry collections designed to be worn every day and sold in galleries and retail stores across the country.

The 2018 competition has two categories for jewelry collections.

The [two new collection categories](#)—Jewelry Collection Couture/Fine and Jewelry Collection Fashion/Bridge—ask jewelers to show a small, cohesive body of work designed with production in mind.

“Raised in a family of “makers” and spending my entire career surrounded by and serving “makers” has been truly formative in my life,” says Molly Bell, the Executive Vice President at Rio Grande, which organizes the event. “I treasure the beautiful arts and crafts that have found a place in my life—including wearable and object’s de art. Some are one-of-a-kind, others are limited editions or part of a collection made by an artist/craftsman. Most all the jewelry I wear was made by someone I know or feel connected to, and I adore pieces or suites that I can match or mix for different looks. The idea of introducing a category embracing jewelers whose passion and specialty is creating collections, really resonated. I hope others will find it exciting to hear that the Saul Bell Design Award competition has added these two categories.”

There are a rising number of jewelers whose livelihood is centered around the design and creation of jewelry collections. The organizers of the competition saw more and more talented jewelers creating design-forward collections of couture/fine and fashion/bridge jewelry that didn’t quite fit into the current structure of the Saul Bell Design Award. They wanted to find a way to include this type of jeweler and honor the importance of their work in the competition. The result was the two new collection categories.

Instead of submitting a single, custom piece of jewelry, a designer or maker can now submit several pieces from a production line for consideration.

The Jewelry Collection Couture/Fine category asks jewelers to submit a luxury collection that uses a repeated element, theme or design. The collection should be cohesive and consistent in its presentation, materials and voice/style. This body of work should be designed to be produced and sold repeatedly. Each piece in the collection must be wearable jewelry. Materials can include but are not limited to: gold, platinum, diamonds, precious gemstones, pearls, and parts made in silver. Items can be cast, fabricated, forged, assembled or created with any combination of techniques.

The Jewelry Collection Fashion/Bridge category asks jewelers to submit a trend-setting collection that uses a repeated element, theme or design. The collection should be cohesive and consistent in its presentation, materials and voice/style. This body of work should be designed to be produced and sold repeatedly. Each piece in the collection must be wearable jewelry. Materials can include but are not limited to: silver, base metals, plastic, wood, semi-precious gemstones and beads. Items can be cast, fabricated, forged, assembled or created with any combination of techniques.

Designers should submit more than one piece when entering one of the new collection categories. However, outside of that limitation, it is up to entrants to decide the number of pieces that best represent their collection.

The collection can be a combination of jewelry types, such as a necklace, a ring, a bracelet and a pair of earrings, or it can consist of all one type, such as a group of three rings. The defining characteristic of the new categories is that each piece works together around a single theme or idea—as a collection.

Each year the Saul Bell Design Award competition [is judged by some of the most respected voices in the industry](#)—designers, makers, editors and leaders who examine pieces for their design, as well as their technical craftsmanship. It is an opportunity for jewelers of all types to put their work out there for a panel of their peers and make their mark.

Do you have a question about what kind of work you can submit in these categories? Let us know in the comments or visit [saulbellaward.com](#) to submit your entry.

# 2017 WGG BOARD OF DIRECTORS

## Officers and Coordinators

President: **Marla Rudnick**  
 Email: [marlasrud@netscape.net](mailto:marlasrud@netscape.net)  
 Phone: (301) 460-3337 c: (202) 531-6917  
 Rockville, MD 20853

Secretary: **Mia Schulman**  
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 Gaithersburg, MD 20877

Vice President: **Tyler Kulenguski**  
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 Annandale, VA 22003

Treasurer: **Michael Brehl**  
 Email: [michaelmetal@earthlink.net](mailto:michaelmetal@earthlink.net)  
 Phone: 301-477-7391 cell  
 Mt. Ranier, MD 20814

### *Retiring*

Workshop Coordinator: **Cyd Rowley**  
 Email: [cydrowley@mac.com](mailto:cydrowley@mac.com)  
 Phone: h: 301-681-5446 b: 301-996-2089  
 Silver Spring, MD 20901

Website Contact: **Natalie Barat**  
 Email: [nb@nataliebarat.com](mailto:nb@nataliebarat.com)  
 Phone: 240-893-1505  
 Darnestown, MD

### *Retiring*

Membership Coordinator: **Jody Sachs**  
CCC Representative: **Jody Sachs**  
 Email: [jsachs2005@gmail.com](mailto:jsachs2005@gmail.com)  
 Phone: h (301) 216-2272; c (301)602-2548  
 Derwood, MD 20855

Workshop Registrar: **Nella Fischer**  
 Email: [nellafischer@comcast.net](mailto:nellafischer@comcast.net)  
 Phone: (301) 598-9417  
 Silver Spring, MD 20906

3<sup>rd</sup> Tuesday Coordinator OPEN Position

NEW Social Media Coordinator OPEN

Communications Coord: **Sandra Zacharia**  
 Email: [artjewelsz@gmail.com](mailto:artjewelsz@gmail.com)  
 Phone: (301) 641-1503  
 Chevy Chase, MD 20815

Newsletter Editor: **Sherry Terao**  
 Email: [terao@verizon.net](mailto:terao@verizon.net)  
 Phone: (301) 593-5469  
 Silver Spring, MD 20904

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

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

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



# Washington Guild of Goldsmiths

## 2018 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"/> 3 <sup>rd</sup> 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"/> Nominating Committee     |
| <input type="checkbox"/> Website Maintenance                | <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. 9/24/17st



# **Washington Guild of Goldsmiths**

## **SUMMER 2017 - NEWSLETTER**

**Dated Material**

**Please Read Now**



**Washington Guild of Goldsmiths**

Sherry Terao, WGG Newsletter Editor

720 Burnt Mills Ct.

Silver Spring, MD 20901