



Washington Guild of Goldsmiths

Newsletter

Winter Issue

2018

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PRESIDENT'S MESSAGE

Greetings to you all. We are looking forward to an amazing year. METALWORK 2018, our biennial exhibition and sale is right around the corner. The show is scheduled for November at Waverly Street Gallery in Bethesda. Jurying will be in May, and we have two well-established educators, Tom Muir and John Cogswell, as jurors for this year's show. Prior to jurying, Tom will be giving a WGG workshop on hinges and connections. Interested? Keep tuned for more information.

Our 3rd Tuesday events are filling up for this year. For January's 3rd Tuesday event, we will be casting metal in ice at Cyd's Kensington studio. February's focus is metal coloring at our 3rd Tuesday event. In March, for the 3rd Tuesday, former member Bob Shaw will give us a tour and demonstration in his home studio. In April, the 3rd Tuesday the challenge will be to create a flower in honor of spring and bring it to the meeting. Other ideas for next year include a tool swap, a Guild picnic and fall mystery challenge. We are also considering other venues and times for meetings. Since most of our get-togethers have been in Maryland in the evening, we are hoping to have some meetings in DC and VA on weekend afternoons so that everyone can get together.

As a Guild we have many members and serious responsibilities to those members. We are a volunteer-based organization and work hard to keep the Guild current and working well. In the next year, we need two new people to assist the board as membership coordinator and secretary, as well as a social media coordinator and a 3rd Tuesday Coordinator. We also need volunteers to form a nominating committee for board positions for the 2019-2020 terms. Election will be in November 2018. If you can help please let me know.

Many thanks to our present and departing board members. Tyler Kulenguski has been fabulous with organizing the Biennial. Jody Sachs is departing as our excellent membership coordinator, but continues to work as our present liaison to the CCC and Artists and Makers. We bid farewell to Mia Schulman with heartfelt appreciation for her many years as board secretary. Sherry Terao always amazes us with her jam-packed newsletters. Michael Brehl excels as our terrific treasurer. Sandra Zacharia is awesome as our communications coordinator. Natalie Barat is our wonderful webmaster. A big thank you to Nella Fischer, who, in addition to being Workshop Registrar, helps wherever needed and coordinated a fabulous trip for the Guild to see Marjorie Merriweather Post's jewels at Hillwood Estate and Museum in DC (see p. 4). We also thank Cyd Rowley for her work as our past workshop chair and her future work in creating a blog to promote the Guild. Lastly, thanks to Nick Barnes for coordinating the Guild's education grants to metals students in the area. Wishing you all a great 2018!

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 1st 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 **Consider paying dues BEFORE due date; checks will NOT be deposited until after the due date, Jan. 1, 2018**

WELCOME RENEWING AND NEW MEMBERS

Membership benefits:

Membership benefits include, but are not limited to: participation in monthly **“3rd 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. 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 (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 Member, **Nick Barnes**, won the Juror's Choice Award in the Lewton Brain 2017 Foldforming Competition as announced by The Foldforming Hub, and featured in Lapidary Journal Jewelry Artist magazine. Image below:



Cicetti Ring, 18K & 14K Gold, with Smoky Topaz
Nick Barnes

WGG member, **Anne Havel**, was honored to be the Alchemy4 Exhibition Coordinator for the international traveling exhibition of The Enamelist Society. The exhibition opened July 29, 2017 at the Arrowmont Gallery in Gatlinburg, TN, and then traveled to the Ohio Craft Museum, Columbus, OH, and finally is currently being installed at the National Ornamental Metal Museum in Memphis, TN, running January 14 through April 29, 2018

In addition, Anne's work will be shown in the following exhibitions:

- ◆Maryland Federation of Art Circle Gallery, Annapolis, MD Dec1–23, "Small Wonders"
- ◆A Generous Kingdom II, Verum Ultimium Art Gallery, Portland, OR Dec2–Jan15, 2018 "One work"
- ◆Appropriated Adornment, Society of North American Goldsmiths virtual exhibition Dec2017 – ongoing

Anne is scheduled to teach at the following locations during 2018:

- ◆Feb10-11- Karen Hartwell Studio, Clinton, MA. "Explore/Expand/Excel with Torch-fired Enameling"
- ◆Mar1-4 Denver School of Metal Arts, Denver, CO "Explore/Expand/Excel with Torch-fired Enameling"
- ◆March 9-11- B Golden Jewelry School, Salt Lake City, UT "Explore/Expand/Excel with Torch-fired Enameling"
- ◆April 26-29 - Craft Guild of Dallas, Dallas, TX. "All Fired Up: Who Knew a Torch Could Do All This!"
- ◆May 3-6 - The Makery, Bulverde, TX. "Pushing the Envelope: Dimensional Enameling"
- ◆Jun 10-17- Snow Farm, Williamsburg, MA. "All Fired Up: Who Knew a Torch Could Do All This!"
and "In the Line of Fire: Torch-fired Enameling"
- ◆Jun 21-23- Charmed I'm Sure Studio, Mechanicsburg, PA. "Enamel & Setting as Equal Partners"
- ◆Aug30-Sep2- Silvera Jewelry School, Berkeley, CA. "Explore/Expand/Excel with Torch-fired Enameling"
- ◆Sep6-9 -Terry Henry Glassworks, Atascadero, CA "Explore/Expand/Excel with Torch-fired Enameling"
- ◆Sep14-17- Diane Weimer Studio, Long Beach, CA. "Explore/Expand/Excel with Torch-fired Enameling"



Radius of an Indian Point



We Don't Know What We Don't Know



The Only Good Thing About Church

HILLWOOD ESTATE , MUSEUM AND GARDENS

WGG Field Trip! In November, members of the guild (and one husband) went to the Hillwood Estate, Museum and Garden to see a special exhibit of Mrs. Marjorie Merriweather Post's jewelry. Nella Fischer had arranged for a docent tour of the 50 pieces of jewelry that Mrs. Post either wore or collected: pieces that are historically important or were created for her by prominent designers of the early 20th century.

CERF+ NEWS



CERF+'S ANNUAL APPEAL IS HERE!

Your gift to CERF+ makes a difference in the lives of artists. Whether by helping them rebuild and restart after a devastating emergency, or given them the tools they need to build strong and resilient careers. Your support is what makes our work possible.

CERF+'s end of year appeal provides that financial footing that allows us, in turn, to be at the ready to help artists find their financial footing. Please help ensure that CERF+ can continue to provide this vital support by [making a gift today](#).



As artists in California find themselves in the worst season of fires, we wanted to share some hope. Artist [Marcus Maria Jung](#) lost his art studio, tools and most of his belongings in the devastating Northern California Valley Fire in September 2015. The experience was a reality shift of major proportions. At first he was unsure how to proceed; losing everything completely shut down any creative impulse and urge for his artistic expression. But eventually he was able to find solace, beauty and inspiration, even in a catastrophic reality.



3rd TUESDAY MARCH TEASER

Robert and Ruth Jean Shaw invite you to their home in Potomac for the Washington Guild of Goldsmiths monthly 3rd Tuesday meeting, March 20, 2018. Bob will give a tour of his newly “completed” studio spaces focusing on metal jewelry fabrication and cabochon stone cutting. The main program will be a discussion/demonstration of jewelry scale stone intarsia production. Intarsia forms vary, but a common form results in a cabochon to be incorporated into jewelry. Intarsia stones are made by assembling cut fragments from several different stones with adhesive into a geometric design (visualize a quilt pattern) slab which is then cut into a finished cabochon (or closely related final form) suitable for mounting as jewelry.

Bob’s professional background is in meteorology and anthropology. He served as both the Alaska State Archaeologist and State Historic Preservation Officer. Much of his art work references prehistoric art and technology.

SNAG NEWS

SNAG wishes everyone a Happy Holiday Season containing lots of fun and laughter with family and friends.

It has been an exciting year for SNAG, and we would like to thank all of our members, subscribers, sponsors, advertisers, supporters, partners, and funders for your never-ending support of SNAG.

Your contributions to SNAG have allowed us to grow our programs and projects and how we serve our membership. SNAG believes in the power of our collaborative community, the transformative effect of education, and how the inspiration of creativity can advance the field.

2018 will be an even more exciting year and we look forward to sharing it with you.

See you in 2018,

The SNAG Board of Directors and Staff



ANNOUNCING NEW REGIONAL REPRESENTATIVE:

Hi. I'm Cyd Rowley, your SNAG Mid-Atlantic Regional Council Rep

The regional council is a new body that SNAG has created as a way to facilitate communication and exchange of ideas and information between individual members and the SNAG organization. It is also a way to increase awareness amongst the membership about what SNAG is up to and to help members connect with one another. The Mid-Atlantic region includes Delaware, Maryland, New Jersey, Pennsylvania, Virginia and Washington DC.

Over the next 2 years, I'm hoping to achieve these objectives in a number of ways, through:

- Regular communication about what's happening in our region
- Facilitating meet-and-greet events both online and in person
- Welcoming new members and acting as their point-of-contact
- Sharing information about SNAG and our region at jewelry events that I attend

I hope that you take advantage of this new program by contacting me to let me know about:

- What's happening in your area so that I can pass it along
- Ideas you have for regional events or programs and how you can help
- Events in your area where you would like SNAG material to give potential members

I welcome any and all communications. Don't hesitate to contact me (Cyd) at midatlantic@snagmetalsmith.org

SIGN OF CHANGING TIMES



**REVERE ACADEMY
OF JEWELRY ARTS**
PROFESSIONAL TRAINING FOR EVERYONE

AFTER DECADES OF DEDICATION TO THE JEWELRY ARTS COMMUNITY, ALAN REVERE RETIRES AND CLOSES THE REVERE ACADEMY

The Revere Academy of Jewelry Arts will close its doors on December 15, 2017, with the graduation of the 34th Jewelry Technician Intensive class. The school will not offer classes in 2018.

On behalf of the staff and faculty, I want to thank the jewelry community and all of our students for your support over the past four decades.

My goal has always been to bring the fine craftsmanship that I learned in Europe to others who share my passion. Since 1979 the Revere Academy has attracted thousands of students from all 50 states and as many countries. With past students now working as jewelers, entrepreneurs, bench technicians, designers and makers across the country and around the globe, I am proud of what the Revere Academy has accomplished. It is indeed very satisfying to know that our graduates bring happiness and beauty into the world every day.

I feel that I have completed a personal mission to carry old world craftsmanship across the ocean and into the next millennium. And so it is time for me to pass the torch.

In gratitude,
Alan Revere

CLASSIFIEDS

Creative Metalworks Liquidation – Michael Schwartz is selling a great deal of used equipment, tools and supplies from the lower level of his business in Kensington, MD. **Call for an appointment** to check out what he has left to sell! **301-237-1524**

FSG (Florida Society of Goldsmiths) now. *Website for the Florida Society of Goldsmiths has changed its name to www.FSGmetal.org. Start at 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.

ONLINE JEWELRY INFO SITES

BENCHJEWELER.COM gives you a place to hone your craft & share your voice. Provides hundreds of how-to videos and articles. Share your stories, ask & answer questions in the forum and get inspired. BenchJeweler.com [Sign up today!](#)

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

WHAT IS THE KEUM-BOO TECHNIQUE? by [Charles Lewton-Brain](#)

This Korean technique for applying 24k gold to silver is in fact widely used in various cultures; Japanese, Chinese and in the west historically primarily to adhere gold to iron, steel and copper. I found few historical mentions in the west of application of gold to silver using the same methods used in Asia, though there are plenty of Roman and Greek artifacts which upon reexamination in recent years seem to have been gilded in this manner.

The method can also be used to attach 24k gold to itself, to apply gold foil to other standard and colored gold alloys, palladium, white gold and platinum.

Master goldsmith, Charles Lewton-Brain, lectures about and demonstrates how to make Keum-Boo foil and use the technique. This a method of applying thin sheets of pure gold to silver and other metals. This gives great design and pattern options and raises the value of a silver object at a low cost.

The Korean method is also spelled kum-bu. Several Koreans have given me slightly different versions of the procedure. The version I personally prefer is to take the finished object made in sterling, depletion silver it (bring up the fine silver) by repeated heating, quenching in water and pickling until it is completely white and then heat with a hot-plate or a flame; whichever provides the most even and constant type of heating for the particular object. One may choose to brass brush with soapy water in between picklings. Thin gold foil is placed on the object and a polished steel burnisher tacks it down and then presses it over the surface fixing it permanently in place. The gold will not stick until the correct temperature is reached. If a hot plate is used generally a thickish piece of steel, copper or brass is used to transfer the heat more smoothly to the sheet silver being applied with gold foil.

Koreans generally use Keum-boo only on the finished object but if adhesion is good sheet metal with applied gold patterns can be prepared and rolled for later use in fabrication. This is the manner I usually use it in. Any solderings or heatings that are done do not affect the keum-boo. If the gold is very thin (enamelling foil) or the silver is heated very high there is the possibility of gold diffusion and absorption by the silver and everything from an increase in paleness and greenness to a fading out due to total absorption. If small bubbles appear one burnishes them down flat with the fingernail at the end of construction and they disappear. If they are large then one pricks their center with a pin and reheats the metal to repeat the keum-boo procedure of burnishing thus fixing the gold foil in place.

The gold foil may be made by rolling a piece of 24k gold as thin as one can go on the mill and then continue to roll it with in between annealings. An alcohol lamp or even a cigarette lighter may be used to anneal the gold when it is this thin. Some people continue to roll with a piece of paper or metal on each side of the gold to increase the pressure on it. I usually use a piece of sheet metal at the end to increase the rolling pressure. When the micrometer barely measures it it is quite thin (.001 mm). Most failures in adhesion with keum-boo in my opinion come from too thick a gold foil being used.

The only original contribution of this paper lies in theorizing the mechanism by which Keum-boo works. A metallurgist observing a keum-boo demonstration informed me that above a certain temperature thin gold foil begins to pass oxygen atoms through itself and is actually used as a filter material for gases in some industrial applications. Theoretically then the gold when thin enough passes oxygen through and with pressure (burnishing) produces oxygen-free conditions in contact with the silver (or other metal) below it — allowing pressure welding to occur.

Western sources describing [the application of] gold to steel and copper using this procedure, mention as a color/temperature indicator, that the metals oxidize bright blue before the gold will stick (Diebeners, p. 72, Wilson, p. 472). Experimentation with a cleaned piece of steel heated over a low flame as a heat transfer to the silver showed this to be true; blue appeared when the gold stuck. This temperature lies between 650-950°F or 350-510°C (Andrews, p. 50).

In support of this idea it is noted that at about 350°C (650°F) gold shows changes in its electron rings. It has been postulated that this corresponds with the dissolution of a gold oxide present on the metal surface (Gmelin, p. 670). This is the temperature range where steel is bright blue and gold foil will stick to the base metal.

While I had not had much luck burnishing gold foil to copper except under a cover of molten flux Richard Mafong in Atlanta reported no such difficulty. I tried again with thinner (0.002 – 0.004 mm) sheet and this proved very successful. If gold possessed this filtering ability it might dissolve oxides by removing available oxygen and allowing mechanical, pressure adhesion to occur. This seems in fact to be the case as I have placed thin gold foil easily onto copper and aluminum, polished and unpolished. Of interest is that the thin gold foil works well on aluminum and this seems to offer some possibilities of combining gold and aluminum. Success with steel has so far mostly eluded me though it should be noted that western sources mention roughening the area to receive gold with a dilute solution of hydrochloric acid (Diebeners, p. 72) or nitric (Wilson, p. 472) before applying it. While in the west the historical point has often been to place the gold onto steel (armorers) in Korea goldsmiths complain about the gold sticking to the steel burnisher if it gets too hot. It is in this manner that I have easily attached gold to steel; onto the polished burnisher while working. I usually have a small cup of water handy and repeatedly quench the burnisher to cool it while working. Water on the burnisher does not affect the keum-boo process.

Enamelling gold foil may be used for keum-boo, though it is so thin it has a green tint from the silver beneath. Once applied however it is easy to place more gold foil on top and bond it to itself to thicken the covering. If the silver base is in sheet form it can be rolled and the thin enamelling foils resemble green watercolor washes. Where they overlap each other the gold color is intensified so that one has a palette of greenish tones and golds to work with if one plans to roll and uses very thin gold foils.

Thin gold foil can be applied in this manner to platinum, palladium, white gold and other gold alloys thus offering color and pattern options for gold jewelry and objects.

Richard Mafong reports using a 14k gold thin sheet as a keum-boo material. He heats and pickles it repeatedly to depletion gild the surface and treats it in the same manner as pure gold in applying it to the silver.

Because of the ease with which keum-boo may be done it offers a very controllable method of pattern development using gold on other metals. Mafong's use of 14k offers a choice of gold color as well if the pure gold on the top surface of the 14k is removed by polishing after the keum-boo procedure. Thin colored golds such as reds and greens could be applied this way, the tops emiered off to reveal the core color.

Dr. Joe Dule from New York City has made a 12 Karat Au/Ag alloy for keum-boo work; a 50/50 mix of gold and silver which appears very white, like a white gold. This can be rolled out extremely thin and be applied to a sterling object like 24k gold foil. If the object is then darkened with potassium sulfide solution any 24k material remains bright gold against the black ground and the 12 karat alloy shows up white and bright allowing one to have white, gold-yellow and black to work with as a compositional system.

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SCORING AND BENDING TIPS by Charles Lewton-Brain

Scoring and bending is one of the most important ways of constructing jewelry. Scoring is a method of obtaining very sharply defined bends in metal sheets. The angle of the bend is determined mainly by the amount of material removed from the groove. It allows rapid and accurate work to specific angles and parts being soldered stay in place during heating without falling apart. The grooved cross section can be arrived at in numerous ways, my favorite being separating disc followed by needle files of the appropriate angles.

No matter how one makes the groove for scoring you get essentially one chance to make the bend which is then flushed with solder. If you score and bend and find that your angle was not correct all is not lost. Flux the clean scored bend. Anneal. Place in hot running water to get rid of the flux (not pickle!). Bend it gently back flat without overbending at all. Complete any additional scoring that has to be done without stressing the bend. Reflux, anneal, remove flux in hot running water again and bend up. You only really get one chance to do this kind of thing. Note the insistence on **hot water instead of pickle**. This is because pickled surfaces do not take solder well, do not induce solder to run into seams and do not fill well. You don't ever want to lever back and forth on scored seams hot or cold.

CALLS FOR ENTRIES

DUE DATES

Jan. 28, 2018 - 2018 Women in Art – Call Type: Exhibitions- Eligibility: International

State: **California** Fee: **\$35.00** (2018 Women in Art) Entry Deadline: **1/28/18**

TITLE: Women in Art - All Media **THEME:** Open **MEDIUM:** All* This exhibition is to all women artist working in any number of media. All themes will be considered. All local, national and international artists, professional and amateur are encouraged to submit their artwork for this art exhibition.

[VIEW MORE INFO](#) - [APPLY TO THIS CALL](#)

Feb 1, 2018 - RITUAL ART TODAY: CONTEMPORARY AND NON-TRADITIONAL RELIGIOUS

OBJECTS Ritual is important to religious practice through beauty, personal connection, and the senses. Today artisans, craftspeople and artists want to add to that experience. They use non-traditional materials, explore new shapes, create contraptions, and look to avant-garde art. These artists enrich, explore and interpret religious practice through material choices and artistic techniques. - This exhibition is open to artists, craftspeople, and artisans of all faiths. Submissions must relate to the theme of contemporary and non-traditional ritual objects in clear ways. While this exhibition explores real objects, only photographs and 2D prints of these objects will be shown. App Due Date: Feb. 1 Show Dates: April 3 - 19, 2018

In celebration of curator Ben Schachter's new book, all complete entries will receive a copy of *Image, Action, and Idea in Contemporary Jewish Art* published by the Pennsylvania State University Press. For complete application and fee information go to: <http://guides.library.duq.edu/c.php?g=744579>

Feb. 5, 2018 - *Come Creative Spirit* [Liturgical and Sacred Art Festival 2018](#) - Exhibition

In cooperation with the Liturgical Arts Festival of Springfield, the Springfield Art Association will host a juried exhibition of liturgical and sacred art as part of the biennial, interfaith Liturgical Arts Festival: April 27 through May 26, 2018 Eligibility: **National** State: **Illinois** Fee: **\$30.00** Deadline: **2/5/18** [VIEW MORE INFO -- APPLY TO THIS CALL](#)

Mar 12, 2018 - [Call for Artists, Krempp Gallery](#) Location: Indiana The Krempp Gallery will be reviewing

portfolios for solo and group shows for 2019. Open to artist working in all medias. No fees included. Professional and graduate-student artists only please. Artwork must be presented in a professional manner. The Gallery provides invitations, press releases, honorarium, insurance coverage on-site, and reception where needed. The artist is responsible for framing, shipping and/or delivery. 30% commission. Minimum of 10 images for solo show, more for group show, along with artist statement and curriculum vitae. Digital images and information should be sent by email or on CD. Paid opportunities for workshops/gallery talks in conjunction with the exhibit. Deadline: March 12, 2018. If interested please mail materials and a SASE to Emily Peak, Visual Arts Coordinator, Jasper Arts Center, 951 College Ave., Jasper, IN 47546. Or email submissions and any questions or concerns to Emily Peak, visualarts@jasperindiana.gov or call (812) 482-3070. Visit us online at www.jasperarts.org for more information.

Mar 20, 2018 – AMUSE ART & CRAFT FAIR - Woodworking, printmaking, painting, collage, ceramics, glass and more! AMuse Art & Craft Fair is Winchester, Virginia's only festival dedicated to the arts.

Early Bird Application: February 20, 2018

Application Deadline: March 20, 2018

aMuse Art & Craft Fair: May 26 & 27, 2018

at the Museum of the Shenandoah Valley

Apply before February ,20 2017 and pay the early bird rate of just \$15. Juried by a team of top arts professionals from the area. Two Day Booths available at \$150!

APPLY TODAY!

2017 WGG BOARD OF DIRECTORS Officers and Coordinators

President: **Marla Rudnick**
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Derwood, MD 20855

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Email: nellafischer@comcast.net
Phone: (301) 598-9417
Silver Spring, MD 20906

3rd Tuesday Coordinator OPEN Position

NEW Social Media Coordinator OPEN

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

Newsletter Editor: **Sherry Terao**
Email: terao@verizon.net
Phone: (301) 593-5469
Silver Spring, MD 20901

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

March 20th for Spring 2018
June 20th for Summer 2018
September 20th for Fall 2018
December 20th for Winter 2019

Contributed articles and suggestions for the Newsletter are ALWAYS welcome!



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JOIN OR RENEW YOUR MEMBERSHIP

Type of Membership: Individual One Year \$40 (Two Year no longer available)

Full-Time Student \$20

NEW Member -or- Renewing Member

TOTAL ENCLOSED: \$ _____

ALL MEMBERSHIPS RENEW IN JANUARY - Due By Feb. 1st *

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:

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

Signature: _____

Date: _____

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

WGG Treasurer, Michael Brehl – 4407 29th Street Mt. Rainier, MD 20712

Membership inquiries –Marla Rudnick marlasrud@netscape.net 301-460-3337

***To be included in the Guild Directory**

Rev. 11/28/2017



Washington Guild of Goldsmiths

WINTER 2018 - NEWSLETTER

Dated Material

Please Read Now



Washington Guild of Goldsmiths

Sherry Terao, WGG Newsletter Editor

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