



Washington Guild of Goldsmiths

Newsletter

Spring Issue

2018

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PRESIDENT'S MESSAGE

This spring brings exciting times to our Guild. We are now accepting applications for and look forward to an amazing show in the fall at Waverly Street Gallery in Bethesda. Our jurors for the show will be John Cogswell and Diane Debeixedon. John has been a perennial favorite to jury our show and we are so glad that we finally have a chance to welcome him back. Diane is the metals chair at Old Dominion University, Virginia Beach, Virginia. She also brings a wealth of teaching experience. Please submit your best work for the show so we can all enjoy the amazing talents of our Guild. Thanks to Tyler Kulenguski for organizing all aspects of the METALWORK 2018 show. Remember that the show is a community effort. Therefore, we all need to volunteer our help in whatever way we can.

The Guild is also in the process of organizing our first student competition. Lucy Derickson and Nick Barnes are hard at work creating the framework for the competition. We look forward to awarding three Montgomery College students with funds to purchase tools, equipment, and Guild memberships. We hope to expand the competition to other area schools in future years.

Our 3rd Tuesday meetings are continuing to delight Guild members. We experimented with ice casting in January, painted and colored metal in February, but got "iced out" in March. We are rescheduling the March stone intarsia meeting with Bob Shaw to our April 3rd Tuesday event on April 17th. Our May 3rd Tuesday meeting will include a springtime challenge to create a flower out of metal.

Marla Rudnick,
WGG President

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

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.

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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, **Winifred Anthony** and **Nella Fischer** both had their work in the 27th Annual Strathmore Juried Exhibition, "Poe & Puck" (January 13 - March 4, 2018). Winifred received an Honorable Mention award for her piece "Henry V's Crown & Dagger", a small pendant in silver and abalone shell. See below.



Henry V's Crown & Dagger
Honorable Mention Award Winner



Fire Burn & Cauldron Bubble (from "Macbeth")
The stone is fire agate

In addition, Winifred had 6 pieces accepted in the Glen Echo LDAS, as well as several pieces displayed in Strathmore's Library cases from Nov. 9th – Jan. 7th.

3rd TUESDAY MARCH *Beaten by Snow?? NO WAY*

CANCELLED IN MARCH DUE TO SNOW.....Rescheduled for APRIL!

Robert and Ruth Jean Shaw invited you to their home in Potomac for the Washington Guild of Goldsmiths monthly 3rd Tuesday meeting, April 17, 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.

HANDS ON WORKSHOP-- INTARSIA STONES

With Robert Shaw

LEARN TO CUT AND POLISH MULTICOMPONENT STONE INTARSIA

Take FULL control of your CREATIVITY by cutting stones for your hand-crafted jewelry mountings. Remove the limitations on your creativity caused by having to buy stones cut by other craftsmen. CONTROL color (especially color!), contrast, framing, shape, size, material, finish and texture along with all other characteristics of stones used in your jewelry creations.

Intarsia is the process of precision cutting several stones and recombining the pieces into a geometric or scenic pattern of your own creation like these.



Robert Shaw, a lapidary instructor with decades of experience and currently an instructor at SILVERWORKS AT GLEN ECHO, will conduct this workshop in his studio. **Each workshop is limited to 5 participants.** All equipment and materials will be provided by the instructor. All you need to bring is your lunch, eye protection and your enthusiasm; please also bring your patience as intarsia work requires precision and attention to detail – please also bring an optivisor if you need it for close work.

The workshop will be held twice: The **first** workshop will be held **April 7-8** (Sat.-Sun) 9am- 5pm.

The **second** will be held **April 28-29** from 9am-5pm.

The workshop is designed for those with no lapidary experience but those having lapidary skills may also participate. We will begin by making an intarsia pendant of predetermined design to familiarize you with operation of the stone grinding/cutting tools. Based on the knowledge gained in that project, you will design the pattern for your second and subsequent stones and execute your individual creations under general supervision. Finished intarsia creations will be in the 1-2 square inch size range.

We will begin stone work with precut stone slabs of about 3/16 inch thickness as our raw material. You will be taught to use a diamond trim saw to cut strips and rough shapes of your personal design. You will work with 6 to 8 inch diameter diamond, flat cutting discs (laps) and polishing pads. We will be creating flat-topped to slightly domed intarsia stones rather than cabochons which have distinctly domed tops. Each participant is expected to complete at least two stones but production may be more or less depending on individual diligence and manual skills. Size of the finished intarsia and the number of elements incorporated will play a large role in the number of finished intarsia you complete in the workshop.

WORKSHOP COSTS: \$250 per person payable on registration -- \$150 of which is refundable until 5pm the Sunday before the workshop start date; after that time the fee is nonrefundable.

REGISTRATION: Call Robert Shaw at 240-224-4266. Registration is limited to 5 but a wait list will be maintained in case registrants cancel out. Registration is open until 2 days before the workshop starts.

WORKSHOP LOCATION: 9712 Eldwick Way, Potomac, MD 20854. On street parking instructions will be provided upon registration.

ANNUAL ALCHEMISTS PICNIC AT TOUCHSTONE

Every year Wayne Warner hosts the “Alchemists Picnic” at Touchstone Center for Crafts in Farmington, PA. This year it will be held **June 1-3**. It is a weekend of demonstrations, lectures, networking, and socializing across disciplines including ceramics, glass, mosaic arts, metals and jewelry. WGG board members Cyd Rowley and Michael Brehl have been invited to give demos. Cyd will give a demo on how to make hollow formed vessel pendants with the hydraulic press. Michael will offer a demonstration, too.

Tickets will be on sale soon. Go to <https://touchstonecrafts.org/symposiums/> for more information

Cyd.

Metalsmith / Jeweler www.cydrowley.com



CERF+ guide helps working artists plan the ‘afterlife’ of their tools and other studio assets.

To ensure that you have a say in how you are remembered, it is vital to have a plan in place that will serve as a guide to your heirs for protecting and preserving your artistic legacy. These resources can help demystify the work of estate planning—and help break down the tasks into doable steps.

Crafting Your Legacy is designed to be used either as a supplement to other guides on estate and legacy planning, or to initiate the process. The 22 page workbook includes eight case studies, checklists, and resources to help studio artists think about and plan for the fate of their tools, equipment, materials, library, archives, and other art making assets as part of their creative legacy.

Crafting Your Legacy can be used as a supplement to other guides on estate and legacy planning, or to start that process. The guide includes eight case studies, checklists, and resources to help studio artists think about and plan for the fate of their tools, equipment, materials, library, archives, and other art making assets as part of their creative legacy.

“Through educational workshops and new publications, legacy planning for artists is becoming a much more public topic of discussion,” said Project Director Meg Ostrum. “Up to now, the focus has been on protecting and preserving artwork. We’re adding a look at the value of studio contents as part of a more comprehensive approach.”

Veteran curator and writer Mark Leach authored the publication, which is based on interviews with mid and late career visual artists across the country at mid and late stages of their career.

CERF+ also drew on the expertise of attorneys Jim Grace and Megan Low ([Arts and Business Council of Greater Boston](#) and [Volunteer Lawyers for the Arts of Massachusetts](#)). This expert team co-authored the CALL Estate Planning Workbook for Visual Artists published by the Joan Mitchell Foundation.

Research and publication of *Crafting Your Legacy* was made possible by grants from the Joan Mitchell Foundation and the Windgate Charitable Foundation.

WANT TO SELL YOUR WORK IN A GALLERY?

The Baltimore Jewelry Center is currently seeking to expand the artists we represent in Metal Shop, the retail portion of our gallery. This call is open to anyone with a contemporary production line interested in selling their work through a gallery. We wish to highlight the best of contemporary production work, whether from new or established makers, and are interested in work that shows a unique point of view or aesthetic. Work in Metal Shop is displayed in cases in the gallery and is also available for sale online through our website. Work in Metal Shop is on consignment. Sales in Metal Shop are split 60/40 between the artist and the Baltimore Jewelry Center. Complete applications will be reviewed and new artists will be selected by guest juror Mike Holmes, owner of Velvet da Vinci gallery.

Visit <https://baltimorejewelrycenter.org/artist-submission> for information on how to apply. Deadline for submissions is March 31 at midnight EDT.

Baltimore Jewelry Center 410-243-0479
info@baltimorejewelrycenter.org

In 1969, seven jewelry and metal artists formed the Society of North American Goldsmiths (SNAG) after a meeting held in Chicago in 1968. They were united by a belief in the value of strengthening the jewelry and metals field through professional conferences and quality exhibitions. SNAG has since become a large creative community of artists coming from diverse backgrounds, artist-designers, makers, collectors, curators, historians, patrons, and the metalsmithing-curious. SNAG members are united by their ability to see potential to create artwork in a wide range of materials and processes. Members share a desire to create and a strong commitment to their community.

ANNOUNCING THE 2018 SNAG CANDIDATES

The SNAG membership elects leaders for the coming years. All SNAG members have the right to vote. Voting begins May 2nd. More information about the candidates will be available soon. Here is the 2018 slate of candidates:

President Elect
Brian Ferrell

Nominations & Elections Committee - one (1) open seat
Sue Amendolara
Sharon Massey

Board of Directors - three (3) open seats
Dominique Bereiter
Kat Cole
Jack da Silva
Chris Ramsey
April Wood



Society of North American Goldsmith's 48th Annual Conference

The Loop: Coming Full Circle
Location: Chicago, IL

Dates of Conference: May 22nd – May 25th, 2019
Hotel: The Palmer House Hilton, 17 E. Monroe, Chicago, IL 60603

Chicago, Illinois, located on the shore of Lake Michigan, is filled with a diverse population of friendly, hardworking people, who love to share their city with visitors. This city is known worldwide for its jazz and blues heritage, its architectural history, its 26 miles of lakefront parks, its Picasso sculpture, its shopping along the Magnificent Mile, and its world-class museums. Including, the Art Institute of Chicago, with its famous Impressionist and Post-Impressionist collection. Chicago's dining scene is eclectic and offers more than just their delicious deep-dish pizza, renowned Chicago-style hot dogs, popcorn, and beer. This city will not.

News from Cyd Rowley, our Regional MidAtlantic SNAG Rep

If you saw last quarter's WGG Winter Newsletter, you know that I have volunteered to be the MidAtlantic Rep for the new SNAG Connects Council for the next 2 years. SNAG has a lot of new programs, events, groups, and even a new magazine coming out, in addition to the Metalsmith Magazine. Please check out this link if you want to know more and you may use this code CONNECTS to get 15% off a 1 year membership (normally \$94) <http://www.snagmetalsmith.org/membership/membership-benefits/>

Also, organizations, including guilds can purchase a membership with SNAG which brings some great benefits too. So if you belong to a school, guild, co-op, or other jewelry / metals group take a look at that.

SUMMER METAL INSTRUCTORS NEEDED!

Camp Laurel is a co-ed, residential summer camp in Maine seeking metalsmithing instructors for the summer of 2018. Instructors will lead and assist with projects that teach metalsmithing skills and promote creativity. Projects include bone carving, melding and sculpting metal, cutting and layering glass and much more. For a sneak-peak of our Inter-Arts program, check out this short clip on our website: [Laurel Inter-Arts](#) Interested applicants should contact me at tim@camplareel.com or call 203.227.8866. To apply online, visit www.camplareel.com. We look forward to hearing from any interested applicants and encourage you to forward this to your students and colleagues. Thanks!

Tim Eldredge, Staffing Director | Camp Laurel www.camplareel.com | 203-227-8866

3 WAYS TO USE 2-PART EPOXY RESINS by Nanz Aalund

2-part epoxy resins are good to try as a first foray into using plastics in your jewelry. Epoxy resins are available at craft and art-supply stores as well as from online suppliers. The two-part formula has a liquid hardener that is added to a liquid resin and mixed to yield an epoxy resin that is easy to pour into bezels, molds, and forms.

Available in a wide variety of formulas, epoxy resins are used in jewelry making as adhesives, as coatings, and for casting. This reference article outlines the safety requirements for mixing and working with epoxy resins and introduces how to use adhesive and coating epoxy resins to include images and found objects in your work. The three featured projects demonstrate how to capture images in open and closed bezels as well as how to make a three-dimensional collage by layering resin in a deep reservoir.

Types of Epoxy Resin

Epoxy resins that were originally developed as adhesives, such as Epoxy 330 and Devcon 5-Minute Epoxy, harden quickly. They are used primarily for stone inlay but can be used for coating applications. The drawbacks to working with epoxy adhesives are their strong chemical odor and short cure time.

Epoxy resins that are used for coating, such as EnviroTex Lite and Colores, are formulations that are less viscous and have a longer cure time than adhesive epoxy resins. These products are self-leveling and yield a smooth, glasslike surface after they are cured.

Casting epoxy resins can be poured into molds to create three-dimensional plastic objects.

Safety with Epoxy Resin

The best safety precaution you can take when using any material is to get the Material Safety Data Sheet (MSDS) (either request one from the manufacturer or visit msdssearch.com) and read all safety instructions that accompany the product. The product packaging may also list a Web address with additional downloadable safety guidelines and information.

Most epoxy resins are nontoxic, organic compounds that, once cured, do not irritate the skin. However, in the liquid state, both the resins and hardeners are skin and eye irritants. Wear protective nitrile gloves and safety glasses, and work in a well-ventilated space when using the epoxy resins presented in this article. Always handle resins with care, and follow the proper use and disposal methods that are recommended by the manufacturer.

If you plan to use these materials regularly or advance to plastic casting using polyester resins and urethane, buy a respirator with the correct filters for the chemicals you will be using.

Working with Epoxy Resin

Epoxy resins come in two parts: resin and hardener. The two parts must be mixed in the precise ratio given in the manufacturer's instructions. Imprecise measuring and mixing prevents the epoxy resin from solidifying or curing.

To mix small amounts of one-to-one formulas, create a mixing template on a piece of cardboard. Draw two small, equal-sized circles on the cardboard. Place a piece of waxed paper over the cardboard, and fill one circle with resin and the other with hardener. Use a toothpick or craft stick to slowly and thoroughly mix the two parts.

When mixing large quantities or when incorporating color additives, use a digital scale to weigh the resin and hardener to ensure that you achieve the measurements called for by the manufacturer. Note that some liquid coloring agents must be weighed with the resin to calculate the proper ratio of resin to hardener.

Different brands of epoxy resin have different lengths of cure times and pot life. Pot life refers to the amount of time during which you can pour or work with the epoxy before it starts to thicken. Cure time is the time it takes the epoxy to reach its full hardness and to be dry to the touch. Adhesive epoxy resins generally have a short pot life and cure time, which makes it challenging to fill a mold and remove any air bubbles before the resin begins to thicken. Coating epoxy resins have a longer pot life and cure time. Select an epoxy resin with the pot life and cure time that will allow you to get the results you want.

Vigorously mixing the resin and hardener will produce air bubbles. To pop the bubbles, exhale on them, pierce them with a pin, or pass a heat gun set on low over the surface of the epoxy resin.

Freeze Frame

Capture an image in a bezel cup with a little help from epoxy resin. Purchase or make your own bezel cup.

For very small images, you can use Devcon 5-Minute Epoxy resin. For large images, use Colores clear epoxy resin with Colores thin hardener. To magnify an image, use Colores doming resin and hardener.

Make a template and cut out your image. Use a pencil to trace the outer edge of a bezel cup onto your selected image, and then cut out the image using scissors or a craft knife.

A Brief History of Plastics--Contrary to popular belief, plastics are neither new nor are they all man-made. Examples of natural plastics include horn, amber, beeswax, and tortoiseshell. Semisynthetic plastics are made by using chemicals to modify natural polymers such as cellulose or milk protein. In 1855, French inventors Lapage and Talrich patented a heat-setting semisynthetic plastic they called Bois Durci. It was reinforced with wood dust and molded into household objects and jewelry. Synthetic plastics are derived from polymers made from hydrocarbons extracted from crude oil. Leo Baekeland patented the first synthetic plastic in the early 1900s. Items that were made with this Bakelite material are now desirable antiques.

Materials

- Two-part epoxy resin
- Bezel cup
- Images on paper
- Flat object with two-sided opening
- Object with deep cavity
- Inclusions

Tools & Supplies

- Work space with good ventilation
- Nitrile gloves
- Safety glasses
- Respirator with corresponding filter canister (optional)
- Craft knife
- Glue: decoupage, cyanoacrylate
- Acrylic matte medium (optional)
- Paintbrush (optional)
- Burnisher
- Waxed paper or aluminum foil
- Toothpick or craft stick
- Digital scale (optional)
- Pin
- Heat gun (optional)
- Tape: clear packing, duct
- Syringe
- Box
- Tweezers
- Sandpaper: wet/dry, various grits
- Buffing stick with plastic-polishing rouge

PATINATION FOR SMALL SCALE STUDIO USE *by Charles Lewton-Brain*

Also from Ganoksin News (brief intro below)

In recent years there has been an increased interest in patination and metal coloring. This may be seen as a response to the use of nonprecious metals in jewelry. A trend towards object making in North America has produced relatively large surface areas in base metals that invite patination of various kinds.

Richard Hughes and Michael Rowe's monumental work the *Colouring Bronzing and Patination of Metals* appeared in 1982, providing carefully researched compilation of coloring solutions and application methods superior to anything previously available on the subject. However, many of the solutions and chemicals are unsuitable for the average small studio. Some are toxic and corrosive and others impractical to make because of difficulties in obtaining small amounts of the required chemicals.

Read more at:

https://www.ganoksin.com/article/patination-small-scale-studio-use/?utm_source=ganoksin_email&utm_medium=email&utm_campaign=mar9_patination_small_scale_studio

CALLS FOR ENTRIES

DUE DATES

April 6, 2018- Trawick Prize: Bethesda Contemporary Art Awards Location: Maryland
 Best in Show - \$10,000; Second Place - \$2,000; Third Place - \$1,000; Young Artists - \$1,000 Artists must be 18 years of age or older and permanent, full-time residents of Maryland, Virginia or Washington, D.C. All original 2-D and 3-D fine art including painting, drawing, photography, sculpture, fiber art, digital, mixed media and video will be accepted. The maximum dimensions should not exceed 96 inches in any direction. No reproductions. The selected artwork will be on exhibit in September 2018 at Gallery B in downtown Bethesda, MD. Artwork must have been completed within the last two years and must be available for the duration of the exhibition. Application Deadline: April 6, 2018

April 6, 2018- Bead&Button Show International Metal Jewelry Artistry Awards competition registration form. For assistance with the registration process please reference the contact information and entry categories. We are accepting submissions for the competition via **ONLINE FORM ONLY**. The non-refundable entry fee of **\$55** for each submission must be paid by a credit card. All correspondence is via email or telephone. metalawards@beadandbutton.com

April 15, 2018 – WGG Biennial Show, METALWORK 2018 Go to https://docs.google.com/forms/d/e/1FAIpQLSddr7WFz1dlimR5UIQ2maM-lbvRXXkMbzhQRCUDnK2XumaQmA/viewform?usp=sf_link and fill out the form there. After filling out the Google Form you will be directed to either pay via the Guild's Square payment system or you may send a check to Michael Brehl, our Treasurer. *Florida Society of Goldsmiths is advertising this Call for Entry in their newsletter, too!*

June 2, 2018 - Dangerr – A Design Competition for common-sense gun safety legislation. Application at <http://borisbally.com/contact/>. Looking for bold, affordable works of wearable, useable or decorative art to further an awareness of the gun violence epidemic we still face. Jury will consider overall design originality, skill, impact and production feasibility. The design's ability to convey the mission of the RICAGV will be crucial. RICAGV is Rhode Island Coalition Against Gun Violence. Deadline for receipt of entries is by midnight on June 2, 2018, National Wear Orange Day.

Sept. 14, 2018 – Craft Forms 2018. The 24th international juried exhibition is dedicated to enhancing the public's awareness of contemporary craft while providing a venue for established and emerging artists alike to share their functional and sculptural creative endeavors. The exhibition will run from December 7, 2018 to January 26, 2019 and will be held at Wayne Art Center, 413 Maplewood Avenue, Wayne, PA, 19087, 610-688-3553, www.craftforms.org
<http://www.craftforms.org/call-for-entries/>

2017 WGG BOARD OF DIRECTORS Officers and Coordinators

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

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

Contributed articles and suggestions for the Newsletter are ALWAYS welcome!

3rd Tuesday Coordinator OPEN Position



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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:

- | | |
|---|---|
| <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 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

SPRING 2018 - NEWSLETTER

Dated Material

Please Read Now



Washington Guild of Goldsmiths

Sherry Terao, WGG Newsletter Editor

720 Burnt Mills Ct.

Silver Spring, MD 20901