



# Washington Guild of Goldsmiths

## Newsletter

Winter Issue

2019

### HIGHLIGHTS

<b>President's Message</b>	<b>1</b>
<b>Membership Information</b>	<b>2</b>
<b>Member News</b>	<b>3</b>
<b>Workshop News &amp; Classifieds</b>	<b>4</b>
<b>"Boston Made" Arts &amp; Crafts</b>	<b>5</b>
<b>CERF+ and SNAG Update</b>	<b>6</b>
<b>Bench Tips, Green Bench</b>	<b>7</b>
<b>Bench Tip – 6 Unique Links</b>	<b>8</b>
<b>Learning Opportunities</b>	<b>9</b>
<b>Board Members Contact Info</b>	<b>10</b>
<b>2019 Membership Form</b>	<b>11</b>

### PRESIDENT'S MESSAGE

As we bring in the new year, I want to wish you all a 2019 Happy New Year! The Washington Guild of Goldsmiths works constantly to bring you together to enjoy wonderful experiences. Many volunteers have worked tirelessly behind the scenes to deliver this to you. As we move forward to 2019, I'd like to thank some very special Guild members for their help in making us grow better together.

We had a wonderful METALWORKS 2018 Show thanks to the following guild members:  
**Tyler Kulenguski** for organizing and planning the METALWORKS 2018 Show, **Cyd Rowley** for providing space for jurying and drop-off in METALWORKS 2018, **Jan Maddox** for all her work in coordinating the METALWORKS 2018 Show, **Nick Grant Barnes** for helping with our METALWORKS 2018 setup, and for coordinating the display equipment via our storage company. We wouldn't have had a show without these wonderful folks working day and night to see it through. Thank you!

I wish to thank the following WGG Board Members who have agreed to continue to volunteer their time and energy: **Sharyn Bowman** for all her efforts as the Membership Coordinator, **Peggy Shiffrin** for working as Secretary for our Guild meetings, **Sherry Terao**, our wonderful Newsletter Editor, supporting the Guild, **Natalie Barat** whose skill has maintained a great WGG website, **Michael Brehl** for his work as Guild Treasurer, **Jeanette Ryan** for her heroic work as our Workshop Coordinator, **Nick Grant Barnes** for his communications for our 3rd Tuesday gatherings, **Ewa Alvarez** for agreeing to take on the 3<sup>rd</sup> Tuesday Coordinator position, and **Sandra Zacharia** for communicating all messages to the membership.

I also want to recognize all the members who helped with METALWORKS 2018, participated in our 3<sup>rd</sup> Tuesday events, and attended our valuable **2018 Workshop with Jeff Georgantes, Lucy Louise Derickson** for offering workshop space at Montgomery College, for all who attended our **2018 Holiday Party**, and **Ellen Krieger** for setup coordination and decorations. We are truly thankful for your help and your participation. A special thank you to our retiring WGG President, **Marla Rudnick**, for her tireless efforts over the past 4 years, as well as Nella Fisher for serving as our Workshop Registrar for many years. The WGG election for officers was held in December. We elected a new WGG President - Jody Sachs. Continuing for another 2-year term are: Vice President - Tyler Kulenguski, Secretary - Peggy Shiffrin, and Treasurer - Michael Brehl. We are a fantastic organization of metalsmith artisans and makers!

**Jody Sachs, WGG President**

**WGG 2018 Holiday Party** On Dec. 18, 2018, the Guild held its annual party at The Art League Annex in Alexandria, VA. An overwhelming number of folks turned out for this joyful potluck event; word's gotten out about the great food WGG members prepare and share! There were awards and games and we celebrated the special bond we share as WGG members, along with our families. So glad to have these memories!

# WGG Membership Information

The Washington Guild of Goldsmiths is a cooperative association whose members' skills, energy and enthusiasm promote and sustain its successful programs. We welcome new members.

## The Guild's principal activities are:

- Periodic workshops and lectures in technical and aesthetic aspects of metalwork and design, as well as in other areas of concern such as marketing, offered throughout the year and conducted by outstanding teachers, artists and craft professionals from all over the country.
- Juried participation in the Bi-annual Metalwork Exhibition.
- Publication of a quarterly newsletter with information and articles of interest to guild members.

## DUES REMINDER:

Membership dues for the Washington Guild of Goldsmiths are valid for a calendar year (January – December) and are subject to renewal on January 1 of each year.

- Membership, open to all, and is accepted throughout the year.
- Annual dues are currently \$40 per calendar year. Full-time students pay \$20.

## If you would like to join as a member:

1. You can **print out, complete, and mail** the application pdf form: [Membership Application Form](#) **along with your check** to the WGG Treasurer at the address provided on the form.or
2. You can **fill out** [the online Membership Application Form](#) and **pay dues electronically**.

We hope you will become an active participant in our program of workshops which are advertised on the website and in the newsletter. The next issue of the newsletter will be emailed or mailed to you, as well as, a copy of the membership directory.

Feel free to [e-mail us](#) if you have any questions.

**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!

We are so proud to announce that **WGG Member, Nick Grant Barnes** has won First Place in 2018 Lewton-Brain Foldform Competition: **1<sup>st</sup> PLACE, “TWIST RING”** 18K yellow gold.



**WGG Lifetime member, Donald Stuart** is featured in the December 2018 issue of Exploration Vacation. Who is Donald A. Stuart? Creator of fine jewelry, hollowware, and architectural installations, Donald A. Stuart also works in textiles, wood, and more. Actually, as is clear from the Homage exhibit, there doesn't seem to be a material with which he hasn't worked!

A Canadian native, Stuart studied art in Canada and the USA. He began his career as an artist by establishing a weaving program in the Arctic Inuit community of Pangnirtung. Once he returned south, Stuart joined the faculty at the Barrie Campus of Georgian College where he began innovative programs in weaving and jewelry.

The exhibition, “Homage” is just one of the many “retirement” projects Stuart has taken on since leaving his teaching position in 2001. He is also still creating new pieces for sale and as commissions. Stuart's current catalogue includes a wide variety of beautiful jewelry, although I'm particularly taken with pieces where intricate inlaid designs are set into rough stone. Stuart holds numerous honors and awards, including Canada's highest recognition, the Order of Canada.

Donald Stuart is an outstanding jeweler. A noted goldsmith, he regularly works with precious materials, often creating intricate designs that incorporate seemingly disparate elements. The 40 pieces on display in Homage include plenty of the expected silver, gold, diamonds, and other precious materials. However, they also include a wide range of materials not usually associated with fine jewelry, proving that even the lowliest of materials can become a work of art in the hands of a master.

In designing these necklaces (all but one of which are very wearable, according to Stuart's wife who gets to test them), he looks closely at what makes a particular woman outstanding. Is it her art? Her scientific discoveries? Her business acumen? Her athletic ability? Her courage? Her strength as a mother? Her compassion for others?

Using his subject's key accomplishments as his guide, Stuart then determines how to represent that in a necklace. To do so, he blends materials into pieces that tell a story, sometimes a very literal story, about the woman he is honoring.

Necklace created by Donald Stuart in honor of Buffy Sainte-Marie, singer, songwriter, visual artist, Aboriginal-rights advocate, and teacher. It takes the form of a traditional First Nations gorget inlaid with stones and designs to evoke Sainte-Marie's Cree heritage. It's made from sterling silver, wood, pearls, glass beads, and various inlays. (Photo courtesy of Donald Stuart. Photographed by Andre Beneteau.)

[Inuit artist Malaya Akulukjuk](#) (1912-1995) spent the first 50 years of her life living on the land in traditional Inuit fashion. The necklace is made of parka braid from the Pangnirtung Weaving Studio, caribou antler, and a variety of charms (in silver, wool, soapstone, and walrus ivory) that represent various aspects of her life in the Arctic.



**To see the full article, go to** <https://explorationvacation.net/2018/12/art-necklaces-inspired-by-canadian-women-in-traverse-city-michigan/>

## WORKSHOP NEWS & REPORT by Jeanette Blix Ryan, WGG Workshop Coordinator

The WGG recently completed a 3-day workshop with Master Metalsmith, Jeff Georgantes, in forging and flush setting stones. Students learned a variety of core metalsmithing skills that culminated with a finished ring or bangle. First, students practiced forging heavy gauge copper wire with the help of rolling-mills, hammers and anvils to forge out a ring or bangle. Afterwards, using their own recycled sterling silver, students learned how to cast an ingot and how to properly prepare the metal before forging it into a jewelry piece. Next, students learned how to securely flush-set faceted stones into their wrought silver piece. The students enjoyed a few added bonus lessons such as how to use a collect block and set faceted stones in a tapered setting and bead settings using gravers. The class was filled with tips and tricks along the way, such as how to make your own setting tools and some of Jeff's favorite tools he uses to get the job done. If you would like to learn more about Jeff Georgantes, follow this link: <http://www.jeffgeorgantes.com/>.

### UPCOMING WORKSHOPS

Our next WGG workshop will be with Charles Lewton-Brain, who created the Fold-Forming Technique now used world-wide. The Charles Lewton-Brain Workshop is scheduled for mid-March. It will be held at the metal studio at Montgomery College, Rockville Campus. Please mark your calendar and look for an email in the next few weeks with more details about workshop topic and registration.

Another workshop being considered is a titanium workshop with E. Douglas Wunder, "Working with Titanium, Coloring, Cold Connecting, Piercing & Sawing."

This workshop is intended to familiarize one with the understanding in how to transform titanium into a piece of jewelry. This will involve creating an object on paper that incorporates; scale, balance, perspective and contrast. These concepts will then be developed into metal objects using the techniques of piercing, sawing and cold connecting with rivets. Goal is to create wearable art pieces based on discussion and hands on experience. The project will focus on making jewelry from hand-sawed pieces of titanium sheet, then layered and connected with titanium wire. Coloring techniques of titanium will also be explored. Participants are encouraged to come with an imaginative, experimental approach to jewelry-making.

Please feel free to suggest other workshops to Jeanette, who will try to make them available to WGG members. Her contact information is on page 10 listed with all members of the WGG Board of Directors.

### CLASSIFIEDS

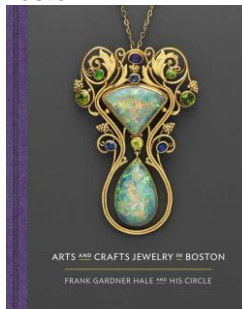
**Paid Position Available: Wear Ever Jewelry**, Old Town Alexandria Gallery-- Part-time Sales Associate \$15- \$20 per hour. Must have basic knowledge of metals, gems and processes, ability to connect with customers, previous sales experience. Familiarity with Ecommerce, Ig & FB, Photoshop, Excel and Constant Contact a plus. Send Resume To: [jennifer@weareverjewelry.com](mailto:jennifer@weareverjewelry.com)  
Perks include access to newly renovated jewelry workshop/studio, walk to King Street Metro, discount on merchandise.

**Available Studio Space:** *FYI from Cyd Rowley* - There is space available for rent next to Cyd Rowley's studio, in what was Michael Schwartz' old school in Kensington on Metropolitan Ave. It is 1600 square feet (twice the size of Cyd's) for \$2,800 per month. Would work well for a group of metalsmiths to share the space. Contact Dennis Burke if interested at 301-943-1640

**Foredom Dealer Contact:** Cyd Rowley, WGG board member, is now a Foredom dealer. You can see all Foredom tools and supplies at <http://www.foredom.net/rotarytools.aspx>. She gives you 15% off all items. Orders must be submitted in writing to her via email ([cydrowley@mac.com](mailto:cydrowley@mac.com)) and payment made at time of receipt. Items will be shipped directly to your house. You may also contact her by phone 301-996-2089 to discuss Foredom products and replacement parts.

## “Boston Made: Arts and Crafts Jewelry and Metalwork” MORE THAN A STYLE, A PHILOSOPHY

Courtesy of the Museum of Fine Arts, Boston



Bold color combinations of gemstones and enamels, foliate motifs, and designs inspired by historical styles, often with a certain glitziness—that is what defined the “Boston look” of Arts and Crafts jewelry and metalwork. Beginning as a reaction against the dehumanizing effects of industrialization, the international Arts and Crafts movement spurred a renaissance of handcraftsmanship in Boston at the turn of the 20th century. As part of this movement, the city quickly emerged as one of the most active and influential artistic jewelry-making and metalworking communities in the nation.

“Boston Made: Arts and Crafts Jewelry and Metalwork” presents the story of this community over a 30-year period, from its inception at the beginning of the 20th century to the stock market crash of 1929 that signaled its decline. “Boston Made” is the first exhibition to focus exclusively on the Arts and Crafts metalsmiths in Boston and highlights the contributions of newly empowered women artists like Josephine Hartwell Shaw and Elizabeth Copeland, among others. While adhering to the ideas and ideals of the international Arts and Crafts movement, Boston artists developed a signature aesthetic that set their work apart from the broader movement. “Boston Made” brings together more than 75 works—including jewelry, tableware, decorative accessories, and design drawings—that illuminate the passions and philosophies of this interwoven community of jewelry-makers and metalsmiths. Among the notable works on view are a scroll brooch (about 1920) by Frank Gardner Hale, pictured above, studded with gemstones and embellished with gold scrolls; a jeweled casket (about 1929) by Edward Everett Oakes; and a necklace (1910–18) by Josephine Hartwell Shaw.

Arts and Crafts was a philosophy as much as an artistic movement, looking to the pre-industrial past for design and lifestyle guidance. Design was more important than opulence, and materials were selected for their aesthetic properties, rather than for their intrinsic value. These ideas melded well with Boston’s progressive intellectual community of the early 20th century. How does the Arts and Crafts movement resonate with contemporary movements advocating a return to simplicity and handcraftsmanship?

The exhibition is accompanied by a [complementary installation](#) in the Lorraine and Alan Bressler Gallery, 222, and an illustrated book from MFA Publications (Nov. 2018).

### ***New and Recently Published, Exhibition Book***

Courtesy of the Museum of Fine Arts, Boston

## **Arts and Crafts Jewelry in Boston -Frank Gardner Hale and His Circle**

*By Nonie Gadsden, Meghan Melvin, and Emily Stoehrer*

A vibrant and active community of jewelry makers at the turn of the century in Boston, united by the ideals of the Arts and Crafts movement, created works of wearable art that came to define the “Boston look” — characterized by colorful stones and brilliant enamels in exquisitely designed and handcrafted settings. Frank Gardner Hale, the most prominent and prolific figure in this community and a leader of the city’s Society of Arts and Crafts, worked alongside many important makers, among them Josephine Hartwell Shaw, Edward Everett Oakes, Margaret Rogers, and Elizabeth Copeland.

This book reproduces dozens of ornaments in dazzling color, accompanied by design drawings from the extensive Frank Gardner Hale Archive at the Museum of Fine Arts, Boston. The authoritative text by scholars of jewelry and design history explores how Hale and his contemporaries expressed Arts and Crafts principles in the creation of jewels of enduring allure.

**About the Authors:** Nonie Gadsden is Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston; Meghan Melvin is Jean S. and Frederic A. Sharf Curator of Design at the Museum of Fine Arts, Boston; Emily Stoehrer is Rita J. Kaplan and Susan B. Kaplan Curator of Jewelry at the Museum of Fine Arts, Boston.

To purchase this book, go to: <https://www.mfa.org/collections/publications/arts-and-crafts-jewelry-in-boston>

# CERF+ The Artists Safety Net

Like you, I have watched the heartbreak unfolding in California as the wildfires continue to rage with containment far from sight. The terrible loss of life and displacement of whole communities is beyond comprehension. Most difficult are the conversations we've had with artists facing the possibility of losing a home/studio for the second time in two years.

While these fires are still active, CERF+ has begun reaching out to our contacts in the affected communities, statewide and our national partners sharing **information and resources about disaster recovery**. Please help us make sure this information gets into the right hands by sharing our resources with your contacts. And, also, please connect us to any artists who've suffered losses in these fires.

CERF+ depends on our network (that's you!) to help us connect to artists in need of assistance. Thank you for being our valued friends, "ears to the ground," and important contributors to the Artists Safety Net.

We will keep you updated about our work and what we learn in the wake of these fires.

My best,

Cornelia Carey  
Executive Director

To read experiences from artists who CERF+ has helped, go to: <https://cerfplus.org/?org=808&lvl=100&ite=1264&lea=886496&ctr=0&par=1&trk>

## SNAG UPDATE



### 2019 JURIED STUDENT EXHIBITION CALL FOR ENTRIES

Call for entries now open

Deadline: January 31, 2019

In 2019, SNAG is celebrating 50 years as an organization. To talk about where we are going, we must talk about where we have been. SNAG's 48th Annual Conference, "The Loop: Coming Full Circle" will celebrate 50 years of SNAG by focusing on the history of our field and SNAG's vital place within that history, as both are inextricably intertwined through the collective pivotal moments that have brought the makers, educators, artists, and students in this field together and to where we are today.

In keeping with the theme of the conference, SNAG's Annual Juried Student Exhibition will focus on the journey our field has gone through over the past 50 years and a chance to explore work that celebrates and reflects on our field's history.

The exhibition will be held onsite at the 2019 SNAG Conference in Chicago, May 22-25.

#### Eligibility:

All matriculating or non-matriculating students, part time or full time, under the direction of faculty in any North American institution are welcome to apply. Images of up to three pieces of original artwork relating to the exhibition theme and created between January 2018 and January 2019 may be submitted for consideration. Applicants must be 18 years of age or older. Artworks included in previous SNAG student exhibitions are not eligible. Students must provide the name(s) of metal faculty teaching at their institution. SNAG membership is not required.

**Submit all application materials electronically through CaFÉ™ at [www.callforentry.org](http://www.callforentry.org)** Only applications submitted through CaFÉ™ will be accepted. **Deadline: 11:59 p.m. (MST), January 31, 2019**

## **CLEANING YOUR FILES:**

From Cyd Rowley, *Metalsmith / Jeweler* [www.cydrowley.com](http://www.cydrowley.com)

I use Miniature fiberglass brushes to clean the debris out of my files. You can find them at Micro-Mark, item #14259 or ultra-micro fiberglass brush #81850. As the brush wears down you twist the knob at the end to access more brush filaments.



## **REDUCE ENVIRONMENTAL IMPACT WITH GREEN BENCH PRACTICES**

[Christine Dhein](#) | November 1, 2008

The green movement is exploding as the media focus attention on the environment and global warming, spurred by Al Gore's film, *An Inconvenient Truth*, released in 2006. But the words *green* and *sustainable* are overused and have largely become marketing hype. So let's define them: The *green* movement interweaves environmental goals with a sense of personal and social responsibility. *Sustainable* practices use resources without depleting them or permanently damaging the environment that yields them.

For jewelers, sustainable business practices begin with analyzing their supply chain. When placing orders, ask questions about suppliers' products and practices before purchasing. Where do they come from? Is the metal recycled? Are the gemstones responsibly sourced and processed without using child or sweatshop labor? How have they lessened the environmental impact of their packing materials and shipping procedures?

Ask to see copies of their fair-trade, social, and environmental policies and ask which of their products are produced accordingly. If no policies exist, encourage them to develop responsible practices and abide by them in their sourcing. "Be sure you bring up your concerns, and if they don't give you the answer you're looking for, seek alternative [sources]," says Eric Alulis, vice president of product development for Superfit Inc.

"Buy from companies that are earnestly trying to make a difference," advises Gabriel Craig, green consultant for the Society of North American Goldsmiths. "Request that they carry eco-friendly products, or inform them that you would be interested in purchasing eco-friendly products if they were to be carried."

When possible, choose local suppliers to minimize shipping costs and carbon footprint.

Metal refining is also potentially damaging to the environment, says Alulis. "When choosing a refiner to partner with, be sure to understand how their operations are run," he advises.

Refiner Hoover & Strong is working to minimize its environmental impact and improve the efficiency of its operations. "Our new refining process uses 80 percent fewer chemicals and saves two days of refining time," says company president Torry Hoover.

More suppliers are shifting to recycled metals. All precious metals purchased from Hoover & Strong are 100 percent recycled. At Rio Grande, sterling casting grain and sterling jewelry products cast in-house are 100 percent recycled. Using recycled precious metals reduces the need for mining, lessening its environmental impact.

Tracing the supply chain of gemstones is more difficult. Considerations include the treatment of miners, stonecutters, and polishers in addition to the environmental impact of gem mining and manufacturing. The Madison Dialogue was established in 2006 to promote communication among groups that want to encourage the development of responsible sources of gemstones and precious metals.

Some retail jewelers are partnering with small-scale miners who can assure them of ethical practices. Others are partnering with wholesalers who oversee each step of the supply chain.

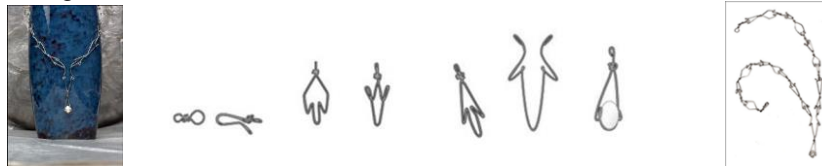
# **6 BASIC WIRE SKILLS TO MAKE A NECKLACE**

by [Cynthia Wuller](#)  
on Ganoksin

This article lists the 6 basic wire skills it takes to make a necklace with four different styles of links.

1. The links in this 16-in. (40.6cm) necklace are forged so they become flat and work-hardened.

**The pearl in the featured necklace is held in place merely by the tension** between the wire loops in the pendant. Four styles of links define the spare and simple line of this necklace. Even the shape of the hook-and-eye clasp echoes the rhythm of the overall design.



The different types of links, the pendant, and the Y-connector link shown below are shaped using round nose, needle nose, and chain nose pliers. As you shape the links, expect to use the chain nose pliers between steps to remove kinks and to straighten wayward sections of wire.

**2. Top-heavy diamonds links - Cut the wire.** Cut 20-gauge (0.8mm) silver-toned craft wire into 16 3/4-in. (89mm) pieces. Or, substitute 20-gauge (0.8mm) sterling silver wire for the craft wire. **Shape the wire into a top-heavy diamond.** *Image 2a,2b.* Use needle nose pliers to bend a tight U at the midpoint of one wire. Then, open the ends until they are 5/8 in (16mm) apart. Measure 3/8 in. (9.5mm) from one end, and make a perpendicular bend. Using round nose pliers, grasp both ends together just above the bend, and use chain nose pliers to wrap the bent end around the straight end. *Image 2c.* Insert chain nose pliers, positioning them one-third of the distance from the wrapped end, and then open them to spread the wires. Use chain nose pliers to grasp and pull the wires into a top-heavy diamond shape. *Image 2d.* Repeat with the remaining pieces of wire to make a total of 13 top-heavy diamonds. Six of these diamonds will be bent into wide links and the other seven will be bent into slim links.

**3. Make a connecting loop, and forge the wire.** Use round nose pliers to bend the wire stem above the wrap into a connecting loop. Do not hammer the wraps. Use chain nose pliers to rotate the loop 90°. *Image 3a.* Cut the diamond on a steel block, and use the flat end of a chasing hammer to hammer the wire and the loop to flatten and work-harden them. *Image 3b.* Repeat for the remaining 12 top-heavy diamond links.

**4. Wide links - Make wide links out of six top-heavy diamonds.** Use round nose pliers to grasp a top-heavy diamond one-third of the distance from its non-loop end. Bend the point toward the wrapped loop and through the opening of the diamond, creating two parallel vertical loops. Continue rotating the point, repositioning your pliers as necessary, until the link lies flat. Bend the vertical loops 45° toward the center of the diamond. Repeat to make a total of six wide links.

**5. Slim links - Make slim links out of seven top-heavy diamonds.** Use round nose pliers to grasp the parallel bends of a top-heavy diamond. Bend the loop end toward the non-loop end and through the opening of the diamond, creating two parallel vertical loops. Continue rotating the looped end through the opening of the diamond. Bend the vertical loops inward slightly so they fit through the opening. Continue rotating the looped end until the link lies flat. Bend the vertical loops 45° outward. Repeat to make a total of seven slim links.

**6. Bottom-heavy diamonds - Shape the bottom-heavy diamonds.** Using the remaining three wires, repeat steps 1–3. Insert your chain nose pliers, positioning them one-third of the distance from the unwrapped end, and then open the pliers to spread the wires apart. Use chain nose pliers to grasp and pull the wires to create a bottom-heavy diamond. *Image 6a.* Bend a connecting loop above the wrap in each diamond. Repeat step 6 to forge the diamonds, and then rotate each connecting loop 90°. *Image 6b.* Two of these bottom-heavy diamonds will be bent into transition links. The remaining diamond will be used to create a setting to hold the pearl. *Image 6c.*

**7. Transition links - Make two transition links out of bottom-heavy diamonds.** Use round nose pliers to grasp a bottom-heavy diamond at its widest point. Bend the non-loop end toward the loop end of the diamond and through the opening of the diamond to create two parallel vertical loops. *Image 7a.* Continue rotating the non-loop end through the opening of the diamond. Bend the vertical loops inward slightly so they fit through the opening. Continue rotating the non-loop end until the link lies flat. Bend the vertical loops 45° inward. *Image 7b.* Repeat to make another transition link. *Image 7c.*

**8. Pendant - Make the pendant** Follow steps 15 and 16, bending the vertical loops at an angle to create a shape to cradle a pearl. Use round nose pliers to bend the non-loop end up slightly toward the loop end. *Image 8a.* Insert the pearl, and use needle nose pliers to tighten the vertical loops around the pearl. *Image 8b.* Gently press the bottom of the wire against a firm surface to shape it tightly to the bottom of the pearl. Turn the pendant over, and use needle nose pliers to gently squeeze the vertical loops to secure the pearl. *Image 8c.*



## **LEARNING OPPORTUNITIES**

### **JEWELRYCLASSDC**

Registration for Winter 2019 and Spring and Summer 2019 Classes is now open.

Please note our new location. Jewelryclassdc has moved to Capitol Hill.  
1502 Massachusetts Ave. SE Washington, DC 20003

Learn jewelry making and metal design in jewelry classes for beginner through advanced levels. In a fully equipped, professional studio setting, you will make a minimum of four sterling silver projects under the expert guidance of goldsmiths Daniel Valencia, Bryce Dexter, and Emily Reeder. Through professional jewelry instruction and these projects, **Metal I** students learn the basic techniques of metalsmithing, hammering, sawing, forging, filing, bezel setting, texturing, soldering, and polishing. **Metal I** students learn the correct methods of creating and setting heavy bezel set stones. All bezels are handmade and heavy, no bezel wire is ever used at Jewelryclassdc.

### **WEAR EVER JEWELRY STUDIO SCHOOL** in Old Town Alexandria, VA

Now enrolling for January-March classes and workshops. Go to [weareverjewelry.com](http://weareverjewelry.com) to sign up under Information—Classes. Use coupon code WGG20 for 20% discount.

Our Unique Benefits: 4-week class sessions instead of 10-15 week commitment Maximum 5 students per class or workshop allows for Personalized Learning

Classes— Jewelry Techniques: basic jewelry skills class (All levels) Chain Making with the Loop-in-loop Method (All levels) Rings: Endless Possibilities (All levels)

Workshops Powder Coating (All levels) Enamel Ring (All levels) Keumboo (All levels) Plique-a-jour Enameling (need sawing skills)

### **MONTGOMERY COLLEGE- ROCKVILLE CAMPUS**

Jewelry and Metalsmithing (ARTT245): Cross listed with Practicum, and/or Individual Art Workshop. Provides a foundation in fabrication with sheet; also available classes provide foundation of working in processes such as metalsmithing, enameling, ceramics, fiber ... This course can be taken after enrolling in at least one section of Crafts with instructor's permission. ... Jewelry & Metalsmithing.

## **ONLINE JEWELRY INFO SITES**

**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>

**ORCHID FORUM, THE GANOKSIN WEBSITE**, internationally chat among master jewelers to novices at: [http://www.ganoksin.com/site-map.htm?utm\\_campaign=orchid-digest&utm\\_medium=email&utm\\_source=](http://www.ganoksin.com/site-map.htm?utm_campaign=orchid-digest&utm_medium=email&utm_source=) -From the Home Page, click "Join" (it's free) and sign up for the daily digest of Q&A flowing around the globe!

**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>

# 2017 WGG BOARD OF DIRECTORS Officers and Coordinators

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

Secretary: **Peggy Shiffrin**  
Email: [peggyshiffrin@gmail.com](mailto:peggyshiffrin@gmail.com)  
Phone: 202-256-0383  
Washington, DC 20008

Vice President: **Tyler Kulenguski**  
Email: [kulenguski@verizon.net](mailto:kulenguski@verizon.net)  
Phone: (703) 978-3435  
Annandale, VA 22003

Treasurer: **Michael Brehl**  
Email: [michaelmetal@earthlink.net](mailto:michaelmetal@earthlink.net)  
Phone: 301-437-7391 cell  
Mt. Rainier, MD 20712

Workshop Coordinator: **Jeanette Ryan**  
Email: [Jeanetteblix@gmail.com](mailto:Jeanetteblix@gmail.com)  
Phone: (571) 420-9703  
Silver Spring, MD 20901

Website Contact: **Natalie Barat**  
Email: [nb@nataliebarat.com](mailto:nb@nataliebarat.com)  
Phone: 240-893-1505  
Darnestown, MD 20874

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: **Open Position!!**  
Email:  
Phone:

Membership Coordinator: **Sharyn Bowman**  
Email: [sharynbg@gmail.com](mailto:sharynbg@gmail.com)  
Phone: c- 301-346-7033  
Silver Spring, MD 20910

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

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

3<sup>rd</sup> Tuesday Coordinator: **Ewa Alvarez**  
Email: [ewaalvarez@gmail.com](mailto:ewaalvarez@gmail.com)  
Phone:  
Rockville, MD 20850

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

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

March 20<sup>th</sup> for Spring 2019  
June 20<sup>th</sup> for Summer 2019  
September 20<sup>th</sup> for Fall 2019  
December 20<sup>th</sup> for Winter 2020

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



# © Washington Guild of Goldsmiths 2019

## 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. 1<sup>st</sup> \***

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

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

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

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

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

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

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

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

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

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

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

### VOLUNTEERS ARE ALWAYS WELCOME AND NEEDED

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

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

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

**Please make checks payable to the WGG and mail via USPS to:  
WGG Treasurer, Michael Brehl – 4407 29<sup>th</sup> Street Mt. Rainer, MD 20712**

Membership inquiries –Membership Coordinator, Sharyn Bowman: sharynbg@gmail.com

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

Rev. 12/22/2018



# Washington Guild of Goldsmiths

## WINTER 2019 - NEWSLETTER

Dated Material

Please Read Now

### **WGG Memberships Renew January 1<sup>st</sup>**

WGG fiscal year ends Dec. 31 of each year. **That is why dues to renew our membership are required by 12/31/2018.**

If you haven't already done so, Membership can be renewed online or mailing a paper copy of the Membership

Application on page 11 of this Newsletter along with your payment for 2019 Dues. Thank you.



**Washington Guild of Goldsmiths**

Sherry Terao, WGG Newsletter Editor

720 Burnt Mills Ct.

Silver Spring, MD 20901