



Washington Guild of Goldsmiths

Newsletter

Fall Issue

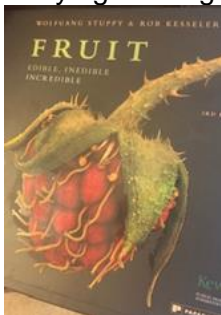
2019

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PRESIDENT'S MESSAGE

The Fall is here with splendid colors and promise of cool breezes. Nature is a true inspiration especially in fall. There are so many textures and colors of Fall, and the beauty that comes from nature all around us. I have a suggested book that highlights the colors and shapes of Fall. It is "***Fruit, Edible, Inedible, Incredible***", by Wolfgang Stuppy and Rob Kessler. There are beautiful pictures of seed, pods and fruit. Take a look and see. It is always good to get ideas from nature.



We are looking for a Chair to organize the Holiday Party get together in December. If you would like to offer to volunteer, please contact me. We need a location and food to celebrate the holidays and upcoming new year!

I would like to thank the WGG Board Members and KC Gray Siebert for getting the WGG Membership Directory out 2019. Some of the upcoming activities the Board is considering is updating the WGG website, and planning a tool donation for a Virginia High School starting a

We are planning the 2020 MetalWorks Show to be both online and in person, at a location in Rockville, Maryland in the Fall of 2020. We hope to highlight metal creations from the WGG and

those metalsmith around the country in a full exhibition Show. As details are confirmed, you will hear more. So, start creating!

Jody Sachs, WGG President

CREATIVE CRAFTS COUNCIL (CCC) NEWS

The Creative Crafts Council's 32nd Biennial Exhibition ran from June 1 - July 31, 2019 at the Mansion at Strathmore. This year, again, was a great success. Several WGG Members were recognized for their excellence.

The next Biennial Exhibition will be held in Sprint, 2021. CCC is currently looking for a new executive director.

www.creativecraftscouncil.org

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 email 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 form on p.11 of this newsletter **or** use the 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 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!

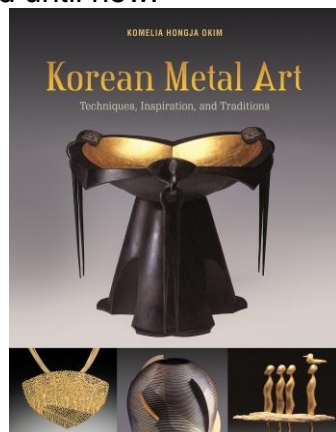
Congratulations to **WGG Lifetime Member, Prof. Komelia Okim** for publishing her recent book.

Korean Metal Crafts: Techniques, Inspiration, and Traditions

By Schiffer Publishing Ltd. www.schifferbooks.com ISBN: 978-0-7643-5779-4 (\$65.00)

<https://www.schifferbooks.com/korean-metal-art-techniques-inspiration-and-traditions-6686.htm>

This is the first book to offer not only detailed examples and history, but step-by-step instruction on the legendary metalworking traditions of Korea. These techniques, with beginnings in the 3rd century, are legendary in the art world, but information on how the breathtaking effects are created in the studio has been difficult to find until now.



Komelia Hongja Okim taught metal arts at Montgomery College in Rockville, Maryland, for 42 years. She has exhibited extensively with 30 international solo shows and has given more than 130 lectures and workshops on Korean metal techniques in the US, Canada, China, France, Norway, Russia, and Taiwan. Her works are in collections at several museums, including the Victoria & Albert Museum, the Museum of Arts & Design, the Honolulu Museum of Art, the Renwick Gallery of the American Museum of the Smithsonian Institution, and the National Museum of Modern and Contemporary Art, Korea.

WGG Member, Anne Havel was honored to be one of the jurors of the Educational Endowment Scholarship, Society of North American Goldsmiths, May 2019. Additionally, she created and collaborated with Martha Banyas to launch “Project Mesh”, an annual gathering of a dozen enamelists to pursue and advance the field of enamels. Anne’s work will be included in the upcoming books: --- November 2019, The Art of Fine Enameling, Second Edition, by Karen Cohen ---April 2020, Mastering Contemporary Jewelry Design, by Loretta Lam

Condolences to long time **WGG Member, Beth Carey**, whose husband, James K. Carey, Jr. died suddenly in a farm accident September 27, 2019. Our hearts go out to Beth, her son, Jay and her daughter, Emily in the hopes that treasured memories soothe the pain of this tragic loss. A memorial service was held on October 5, 2019.

Prior **WGG Member, Dana Evans** was featured in Ganoksin-Orchid’s November 2019 Enews for her fleur de lis earrings.

"My work is inspired by my love of stones, ancient techniques, and my architectural training."



WGG Year End Party will be held in Alexandria at the Art League on December 10, 2019. More information will follow in email!

WGG METALWORKS 2020

Great news!!! Metalwork 20 will be held at The Strathmore Mansion in Bethesda, MD next September-October. This is a lovely place to visit, drawing large crowds to it's Concert Hall with plenty of parking. There will be a twist to this Show because we will occupy 4 rooms with all types of metalwork, and celebrating many of those who have had a big impact on our Guild over the years. We are also considering an online catalog this Show as well. Our Lead Juror will be Tom Muir from Bowling Green State University in Ohio, who will be teaching a 3-day workshop on hinge making, which will include 3 types of hinges. The timeframe for jurying and his workshop is tentatively set for the beginning of May. Our second juror is still out there waiting to get picked up by us!! The venue has been confirmed at the Strathmore Mansion in Rockville in November, 2020. Application, deadlines, jurying information will be emailed as soon as possible!

WORKSHOP NEWS

Renowned Metalsmith, Tom Muir will be jurying our METALWORKS 2020 entries this May Our Lead Juror will be Tom Muir from Bowling Green State University in Ohio, will be teaching a 3-day workshop on hinge making, which will include 3 types of hinges. The timeframe for jurying and his workshop is tentatively set for the beginning of May. More info will be emailed to the WGG members. Samples of Tom Muir's work is shown here:



REPORT ON TOUCHSTONE ALCHEMIST PICNIC

Tyler Kulenguski attended this annual event in October. She shares her impressions below.

"I haven't had a chance to go to one of WayneWerner's Alchemist Picnic events due to my being out of town soccer tournaments or just juggling in town games for my kids; until NOW!!! Man, what a time I had!! I invited a friend, Susanne, and we decided we were going to camp for the 2 nights, instead of taking a cabin or the dormitory. Dinner was ready when we arrived Friday evening, and we met quite a few people; students, teachers, and many like us.

"Saturday was packed with lectures and demos; one by our very own Lucy Derickson on Pewter. There was a bonfire both nights. Then Sunday, we packed up, said goodbye, and headed home. The ride home seemed so short because all we could talk about were the lectures and demos, new friends and connections, and the promise of new techniques to investigate."

HOW TO SUCCESSFULLY SELL YOUR ART AT HOLIDAY MARKETS

by steff metal for Empty Easel

Courtesy of FestivalNet.News

The truth is, not everyone can afford to buy large pieces of art or craft for their loved ones, so it's critical to your success this season to offer a variety of price points.

1. Display both expensive and inexpensive work

Arrange smaller, more inexpensive items alongside your larger, more expensive pieces. These might include prints, greeting card sets, and smaller scale sculptures or wall hangings. When I set up to sell, I like to choose 3-5 of my larger, more impressive pieces to attract people to the stall, and stock the rest with smaller items. Direct people interested in your larger pieces to a photograph book or your website.

2. Include Holiday-themed items

It would seem obvious, but many stallholders forget that buyers are looking for season-specific items, such as greeting cards, tree ornaments, advent calendars, and anything wintery or festive. After all, they can get your normal work at any time of the year! Spend a few weeks beforehand creating some unique season-themed items for sale, and place these prominently on display. They'll probably be your biggest seller for the day!

3. Offer gift wrapping

Gift-wrapping should be a free service you offer to anyone purchasing from your stall, unless the market itself is offering free gift-wrapping. Stock up on supplies of colorful wrapping paper, ribbons, scissors and tapes, and make sure you keep an area in your stall clear for laying out and wrapping presents.


4. Create gift certificates

Art is so subjective that many people won't know which piece to choose for their loved one. A gift certificate will solve their problem. Gift certificates work best if you offer pieces at fixed price points so buyers know what they're getting (for example, if you price all your small paintings at \$90, medium at \$200, and large at \$360). To create a gift certificate, simply design a template on the computer, using a piece of your artwork as a background. Be sure to include the words "Gift Certificate," the value of the certificate, and a space to write the recipient's name. Print them out in full color on thick card stock or beautiful paper—you want them to look like beautiful gifts.

5. Get into the Christmas spirit

Even if you're a scrooge at heart, it pays to get into the spirit by decorating your stall in festive colors, stringing up fairy lights, giving out candy to the children, or wearing a Santa hat or reindeer antlers. Get in touch with your inner elf! Although it may seem silly to you, trust me, your customers will see an artist who has made an effort to get into the spirit of the season, and because of it, they're more likely to want to purchase from you. In the end, holiday markets are all about sharing the season, sharing your gifts of creativity and connecting with a wider audience.

Cerf+ The Artists Safety Net



Artists "Get Ready" Grants
Deadline: November 15, 2019

Apply for a \$500 grant to help safeguard your studio, protect your career + prepare for emergencies.

GET READY TO *protect yourself.*

How would you use \$500 to protect your career? [Ted Lott](#), a woodworker in Grand Rapids, Michigan, completed a cloud backup of his hard drive containing his artwork inventory, records, and photos. Ted reflects: "The money I received helped me accomplish important tasks on my long term business plan. These are not the fun making things in the studio kind of tasks, but important things that will protect me in the event of a catastrophe. By receiving the grant, I was able to move forward on things I had been putting off for far too long!"

Thanks to a grant from The Mortensen Get Ready Fund, twenty artists will receive \$500 grants to take important measures to safeguard their careers. In addition to this fund, CERF+ has support from the [Flamboyant Arts Fund](#) and [GlobalGiving](#) to support Get Ready projects for artists in Puerto Rico. We will also be supporting artists pursuing legacy planning activities through the [Meg Ostrum Crafting Your Legacy Fund](#).

The deadline to apply is November 15th.

CERF+ concluded its annual board meeting (10/26/19) at the Houston Center for Contemporary Craft (HCCC) in Houston, Texas. The meeting was generously hosted by CERF+ board member and executive director of the HCCC Perry Price. The HCCC's dedication to advancing education about the process, product, and history of craft made it an ideal location for our discussions about new programs, fundraising initiatives, and exciting opportunities for CERF+ in the coming year. The board also honored departing directors Eddie Bernard and Sylvie Rosenthal and welcomed four new members: Jono Anzalone, Malene Barnett, Robert Booker, and Jaime Suárez. Read on to learn more about these new board members.

LEARNING OPPORTUNITIES

JEWELRYCLASSDC

Registration for Winter 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 classes and workshops. Go to www.weareverjewelry.com to sign up under Information—Classes. Sign up online for 15% 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=- 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>

CLASSIFIEDS

Freedom Dealer Contact: Cyd Rowley, WGG board member, is now a Freedom dealer. You can see all Freedom tools and supplies at <http://www.freedom.net/rotarytools.aspx>. She gives you 15% off all items. Orders must be submitted in writing to her via email (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 Freedom products and replacement parts.

TIPS & TECHNIQUES FOR POPULAR FINISHING TOUCHES

Courtesy of Ganoksin-Orchid eNews

Precious metals are beautiful on their own, from the rich glow of yellow gold to the dense white of platinum—and everything in between. Take that as a starting point and add the kind of patterning and textural elements that come with applying a finishing treatment, and that beauty goes to a whole other level. Whether it's the tonal matte of a satin finish or the eye-catching colors of a patina, properly finished metals take on a layer of true personality.

SATIN

The first three finishes we'll be looking at are well within the same family: satin, brushed, and wire brushed. Where they differ is the end look, as they range from a smooth matte to a more dramatic textured surface. Of satin, brushed, and wire brushed, the most subtle is the satin finish.

"A satin finish is a finely textured, non-reflective finish that does not have obvious scratch lines," explains jeweler and teacher Charles Lewton-Brain of Calgary, Alberta, British Columbia, Canada. "Usually it is made by scratch brushing. On silver and gold alloys, a brass brush with soapy water from a detergent or hand soap works well. It is essential to use soapy water; otherwise, the brush can transfer brass to your metal's surface."

The lines you create in the metal can be circular, straight, or in whatever pattern you choose. Lewton-Brain notes that on a satin finish, the lines are so small and subtle, they're really not notable as such.

As with any technique, ask a number of jewelers and you'll get a number of answers. To Gary Dawson, owner of Gary Dawson Designs in Eugene, Oregon, "For a true satin finish nothing used to beat a Scotch stone with the finish applied in a small circular motion."

The Scotch stone is a naturally abrasive stone typically used for sharpening knives. It came in a form roughly the shape of a pencil, except that it was square and the end could be shaped with sandpaper, enabling it to get into the smallest spots. "I like the finish left by the Scotch stone as a background texture," Dawson says. "It's not great on a forward surface as the finish is not deep, and an area textured by Scotch stone needs to be protected or on a piece that will not get much wear-related damage."

Finding Scotch stones difficult to source these days, Dawson has turned to SuperStone ceramic stones. "Originally intended for casting cleanup, they make excellent texturing tools, too!" he says. "The advantage of SuperStones is that they come in eight grits (from 180 to 1200), and they are available in several sizes, from 1 mm square to much larger." And, like Scotch stones, they can be shaped to reach into the tightest spots.

Regardless of the tools you're using to apply a satin finish, Dawson says it's important to work toward evenness. "It can be difficult. Whether applying the texture in one direction or in a circular pattern, work for consistency in the finish." Luckily, Dawson says, because satin isn't a deeply embedded finish, it's easy to fix if you think it's gone wrong. "The best tip I can give is persistence. Keep at it until it looks right."

Consistency is also a vital consideration for Judy Hoch, a jeweler and instructor from Salida, Colorado. She likes the satin finish for the way it can improve a piece's everyday wearability. "It's a friendly finish," she says. "It survives fingerprints and daily use. It has no particular pattern. It isn't shiny enough that if you get oil on it, it changes. If you scratch it, it just looks like more of the same."

To get the consistency of finish she demands in her work, Hoch largely relies on her six-quart vibratory tumbler rather than applying the finish by hand. "I'm a big fan of Rio Grande's Clean Cut aqua cones. They give me a 3 to 5 micron brushed finish"

Another tool often used in creating a satin finish is a ScotchBrite pad. "They come in various grits," Lewton-Brain says. "They can be used dry or with a lubricant on metal. The strokes can be parallel or randomly circular. The finer the grit of the ScotchBrite used, the less obvious the marks. Pressure is also a factor in what the finish looks like." The lighter the pressure you apply, the lighter your finish will be.

If you ever find yourself completely in a pinch, Lewton-Brain says, head for the bathroom cabinet and break out the toothpaste. Rubbed on with a cloth or just your finger, the fine abrasives in it can help create a satin finish. And don't worry—even this unorthodox approach will create a finish that lasts as much as any other satin technique. "Any uniform finish will get larger scratches and dents from the user bashing the jewelry on things," Lewton-Brain says. "It is just that a satin finish is consistent, and takes longer to visually damage than a high polish finish."

Lewton-Brain adds that any jewelry finish will be damaged or altered through use and wear. Satin finishes and their kin tend to appear to last longer than polished finishes because they are "pre-bashed-up"—you're imparting a sense of wear to the piece as it is created.

BRUSHED & WIRE BRUSHED

A brushed finish uses many of the same tools and techniques as the satin finish. The difference is in the degree of texture imparted, and the more obvious lines left by the brush. With a wire-brushed finish, the contrast between finishes is greater still.

“As I understand it, the consensus is that if you can discern the individual scratches, then it is a brushed finish,” says Lewton-Brain. “The scratches are often parallel to each other, say along the shank of a ring.” With a wire-brushed finish, the final texture will also depend on the wire in the brush and the metal you’re using it on. As Lewton-Brain notes, a wire-brushed finish on stainless steel looks different than on fine brass. “A fine brass finish with soapy water can be termed a satin finish,” he says. “A steel wire brush leaves actual small grooves and is definitely coarser.”

As with the satin finish, there are many techniques and tools useful in making a brushed look. One common tool is a flex-shaft set with 3M radial bristle brushes. “The tools come in a range of grits, from aggressive to fine,” says Mark Maxwell of Maxwell CAD in Oceanside, California. “It’s mostly done with a rotary hand tool, but you can also set the brushes up on a buffing machine if you want a broader surface texture.” For example, to create straight lines on a plain wedding band, you can set the brushes on your buffer, put the ring on a mandrel, and then spin the mandrel slowly to create a directional look.

Dawson likes to use sandpaper or steel or brass brushes to create his version. “The difference is primarily the grit,” he notes. “Where satin is a very fine grit, brushed is more coarse.” He recommends trying a penstyle brush in either steel or brass. These brushes are most often used to prepare a surface for enameling but will work well to texture softer metals. In addition, the stiffness of the bristles on these pens can be adjusted to vary the texture created.

“One could use a sandpaper of a grit large enough to leave marks, or a paste of coarser particles and water or oil rubbed on with the fingers,” adds Lewton-Brain, noting that a pair of latex gloves is a good idea for that latter suggestion. “Sand, silicon carbide, or other abrasives are options. The coarser the particle, the more evident the mark.”

Switching from the bristle brush to a wire brush is the last difference in these finishes. Like the bristle brushes, wire brushes are typically used in conjunction with a polishing motor or flex-shaft, and can be used with or without lubrication. Using a lubricant will create a smoother, less coarse finish. “If the brush is brass or nickel silver (called a nickel brush), it needs lubrication,” Lewton-Brain says. “Otherwise it leaves brass or nickel silver on your jewelry. Stainless steel is the only one you can choose to lubricate or not.” The brushes vary in coarseness for differing levels of texture. Unsure which way to go with the brushed looks? Maxwell suggests busting out a piece of test metal and trying each one. “To get a feel for what the look will be on, say, a white gold ring, do each and see what you think.”

SANDBLASTED

“Sandblasted” is something of an archaic term for this bombardment-style finishing technique. Because of the risk of silicosis from actual sand, a variety of media have been developed to replace it, from silicon carbide and aluminum oxide to tiny glass beads. The work is done in a chamber designed to contain the abrasive medium for operator safety, and avoiding the inhalation of airborne particulates.

“With sandblasting, you can use levels of aggressiveness,” Maxwell says. “You can go from really hard silica carbide grits up to glass beading, which is one of the finest. They’re exactly that: perfectly spherical, tiny, tiny glass beads. When they hit the surface of the metal, they hammer it—but the spots are so small, it gives a kind of soft, gentle-yet-shiny surface. It’s a high polish versus silica carbide, which has coarse edges and textures.”

Maxwell also likes to use glass beading on pieces with “nooks and crannies” and detailing such as undercut wires. “The glass beads can get in there and brighten up the area instead of trying to reach it with point tools to polish or burnish it by hand.”

The beads, which range around 70 to 140 mesh (3 to 4 mm) in diameter, are shot from a pen-shaped tool. It is not particularly precise, Maxwell says, so masking off any areas you don’t want sandblasted is a good idea. He suggests using tape or nail polish as a mask. “Anything you can easily remove later,” he says.

2017 WGG BOARD OF DIRECTORS Officers and Coordinators

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

Secretary: Peggy Shiffrin
Email: peggyshiffrin@gmail.com
Phone: 202-256-0383
Washington, DC 20008

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

Treasurer: Michael Brehl
Email: michaelmetal@earthlink.net
Phone: 301-437-7391 cell
Mt. Rainier, MD 20712

Workshop Coordinator: Estelle Vernon
Email: evernon@comcast.net
Phone: (240) 432-6575
Potomac, MD 20864

Website Contact: Natalie Barat
Email: nb@nataliebarat.com
Phone: 240-893-1505
Darnestown, MD 20874

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

Workshop Registrar: Open
Email:
Phone:

Membership Coordinator: K.C. Siebert
Email: kcgraysiebert@comcast.net
Phone: c: 703-217-1811
San Diego, CA 92106

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

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

3rd Tuesday Coordinator: Ewa Alvarez
Email: ewaalvarez@gmail.com
Phone:
Rockville, MD 20850

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

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

December 20th for Winter 2020
March 20th for Spring 2020
June 20th for Summer 2020
September 20th for Fall 2020

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:

- | | |
|---|---|
| <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. 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

FALL 2019 - NEWSLETTER

Dated Material

Please Read Now

WGG Memberships Renew January 1st

WGG fiscal year ends Dec. 31 of each year. **That is why dues to renew our membership are required by 12/31/2019.**

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

TIPS & TECHNIQUES FOR POPULAR FINISHING TOUCHES

HAMMERED

While a traditional hammered finish is created by striking the metal with the round end of a ball peen hammer, there are options for achieving this wavy, organic effect as well.

“This finish normally looks best when applied to a prepared, even surface,” Dawson says. “I’ll often take a surface to polish prior to peening. But you can vary the look. Using a polished ball peen hammer on a prepared, polished surface creates a very dramatic, bright effect. Taking an unpolished hammer to an unprepared surface creates a ‘rough-hewn’ sort of look. Using a flat hammer can create a sort of ‘faceted’ look that can also be striking, particularly on convex surfaces.”

For speed, Maxwell likes to replace the traditional hammer with a reciprocating head on his flex-shaft with a little additional work on the bit. “You can sand file, or shape it into a gentle or sharp dome, a bar, whatever pattern you want to recreate over and over,” he says. “The beauty of using the flex-shaft is that it’s very quick. You can draw or shape with it, and really control the texture because however you finished out the tool tip determines what the look is.”

Another tool he likes to use in his reciprocating hammer handpiece features an inverted bezel-set diamond, such as the Diamalite Pavé Tip sold by Rio Grande. “It is attached to a normal flex-shaft motor,” he says. “The tip is screwed into the tool. The diamond is bezel set upside-down in steel. It’s a little one pointer with the culet sticking out of the end of the hammer piece. You use the diamond to hit the metal and create the negative space of the culet. It makes an aggressive, stippled hammered type of texture.”

While you’ve got that flex-shaft out, mount it with a small round bur and take Lewton-Brain’s advice for an alternate method of making a hammered finish. “A small round bur can be used to make a series of divots in a surface, which, when polished, produces a lookalike for a hammered surface. This is often used when carving waxes on the inside surface of a ring, since it lightens the metal while adding structural strength.”

PATINAS

Patination is the art of encouraging and accelerating a metal’s natural tendency to oxidize. Whether through a chemical reagent or just through heat, patination can bring out colors ranging from jet black to red to a traditional blue-green.

“The type of metal, the temperature of the metal, as well as the temperature of the solution that you are using, the length of time that the solution is in contact and working with the metal, all determine the color,” says Jim Dailing of Jim Dailing Designs in Portland and Bend, Oregon. “Typically, the deeper, richer colors involve heat in some way, either by heating the solution or the object being colored. Heat patinas tend to be more browns and reddish browns using higher temperatures and then either air cooling or quenching the hot metal. Lighter, more pastel-like colors tend to appear with lower heat and quenching. The quenching tends to stabilize or stop the coloration from continuing to change.”

“You can get purples, golds, and straw colors with liver of sulfur on traditional sterling silver and Argentium,” notes metalsmith and artist Helen Driggs of Colingswood, New Jersey.

“Patinas are usually for added contrast, introducing a broader color range than just the base metal itself,” says Dailing. “It can create a more visually powerful piece.”

Patination works best on alloys with a higher copper content, such as brass, bronze, or sterling silver. “The purer the metal, especially in gold, the less you’re going to be able to actually patina it,” he says.

Applying a patina to metal is typically the last treatment made to a piece, and the metal must be very clean prior to starting. “Some people use powdered pumice and a toothbrush to clean it,” Dailing says. “That also gives it sort of a ‘tooth’ for the patina to really bond onto.” For Driggs, the go-to is an abrasive cleaner such as Barkeeper’s Friend applied after pickling. Then it’s “a brass brush and some elbow grease,” she says. “For brass, you will spend a career at the sink scrubbing, but it’s essential to get every single bit of grease off the metal. Grease or oil will cause a resist and the patina will not ‘take’ in those areas. That can really ruin your day.”

With the metal cleaned, a patinating solution can be applied. The piece may be dipped into it, or it can be applied more judiciously with a paintbrush or even a spray bottle, which Driggs uses to create spots and dots. It all depends on intent and the solution used. Driggs notes that Jax Green gives the classic verdigris, while Jax Brown on bronze will create a “gorgeous rich milk chocolate color.”

However you apply it, Driggs recommends taking your time with it. “Building up the color slowly before you get to the finishing is important, especially with liver of sulfur,” Driggs says. “Don’t go for jet black in one drop! Instead, dip and rinse, dip and rinse—you’ll get a richer black that way.”

For painting a solution onto a piece, Driggs prefers Japanese bamboo paintbrushes. “The steel ferrule on a traditional paintbrush has the potential of interfering with or fouling the results with some commercial solutions,” she explains. Once the piece has been patinated, it needs to be sealed. Otherwise, leaving the compromised metal open to the air will allow it to continue to oxidize. “Keep in mind that any patina, either created by chemicals or from heating, is simply speeding up and enhancing oxidation which will take place naturally over a period of time,” Dailing says. “If the coloration is not sealed, the metal’s color will continue to oxidize and slowly fade into a more earthy brownish tone. There are a number of processes or products to use. One is called Renaissance wax. Some people use a spray fixative, shellac, or varnish. One of my issues with using spray products is that if they ever get worn or scratched, it looks like scratched plastic.”

His preferred solution is to apply a paste wax, such as butcher’s wax, to the surface of the piece. “I rub it on with my hands or a cloth, but not too thick. You don’t want to alter the surface texture you’ve created. I’ll let that set for 10 minutes

or so to let the wax harden. Then I go in with a separate cloth and, almost like waxing your car, buff it very lightly. It protects the metal but also gives it a very soft sheen.”

Typically, Dailing says, a sealed surface will last as long as it is not abraded or worn off with wear. “Objects that get less wear, like earrings and pendants ,will tend to wear better longer. Rings that have been patinated will wear better longer when the coloration is contained within recessed areas.”

This article scratches the surface (pun quite intended)of these finishing techniques. While some of the information may seem a bit Jewelry 101, in talking with each of these jewelers, one theme recurred: Try stuff. Take what you know, change something about it, and try it. You may find a fresh way to create a familiar look, something that is more you. And, when in doubt, it's good to have the basics close at hand.