



## Washington Guild of Goldsmiths

Dear WGG Member,  
Welcome to our latest NEWSLETTER, Spring 2022!



### Letter from the President



Spring has finally arrived, and we are in full-swing for METALWORK 2022, a celebration of the Guild's 20<sup>th</sup> biennial show of members' work. Applications are in, and we are now looking for volunteers to help make this show our best ever. It *does* take a village to put on a great show, and it is a wonderful opportunity to reconnect with friends, meet new people and to support the Guild. [Click here](#) to see the specific volunteer tasks and times and to sign up.

Tyler Kulenguski has arranged a stellar show once again. We will be at the Mansion at Strathmore this year, a beautiful setting to highlight Guild members' work for visitors to admire and buy. Sean McMillan and Billie J. Theide will serve as jurors. This process achieves several important functions for show participants: we learn from jurors' critiques both what skills we have mastered and areas for growth. In addition, the jury's selections show visitors what our jewelers and metalworkers have accomplished. Finally, the beautiful catalog visually records our work in the current show and keeps our work alive for future reference. Thus, METALWORK is an educational event as much as a sale.

New this year is a special Invitational Show to honor longtime members who have made significant contributions to the Guild. Tyler conceived this as a special feature for our 20<sup>th</sup> METALWORK anniversary. Invitees' work will appear in a separate room to feature their special place in our organization's founding and growth and the extraordinary heights of craftsmanship that these accomplished artists have achieved.

Get ready to enjoy the best METALWORK show ever and to help make it a success. Don't forget to volunteer by clicking the link above.

Elyse Demaray



For information about previous METALWORK shows, [click here](#).  
Featured here is a unique piece from METALWORK 2016.

Do you have some extra space in your basement or garage? We are looking for a 4' x 8' weather-protected space to store the special cases we use for our biennial METALWORK show. These are now in paid storage. Prices for storage units keep going up, and we'd like to save the costs for other Guild needs. If you have room to spare, please contact Nick Barnes at: [nickbarnes@verizon.net](mailto:nickbarnes@verizon.net)

### Virtual 3<sup>rd</sup> Tuesdays Continue!

Since our last newsletter issue, we've had four more virtual 3<sup>rd</sup> Tuesday meetings, each with a different focus on jewelry-making techniques.

First, in **February**, WGG member and METALWORK Acting Show Chair **Tyler Kulenguski** gave us a preview of METALWORK 2022 and what to expect with our 20<sup>th</sup>-year METALWORK show. Tyler is putting all the pieces together to create a very special show at the Mansion at Strathmore. (See details elsewhere in this issue).



In **March**, former WGG President **Lisa Vershbow** (<https://www.lisavershbow.com/>) shared her new work and current studio in Philadelphia where she now lives. Her latest work incorporates photo-printed aluminum, a collaboration with her photographer son. We got a primer on differences between working with aluminum versus silver and some of Lisa's special techniques and tools. Lisa's work has been influenced by the different countries and cultures she experienced in over 30 years accompanying her diplomatic husband abroad. Her discussion of repeatedly setting up a studio space as she moved was especially helpful to members new to the area or setting up a studio for the first time.

**April's** presentation featured longtime WGG member **Carol-Lynn Swol** (<https://clswol.com/>) who gave us a studio tour and talked about the inspiration and experimentation process for her stacked Tyvek paper jewelry. These forms, plus the evolution of technology and the advent of makerspaces inspired her to learn and use CAD, 3D printing and casting to create new types of jewelry. Be sure to take a look at her site to see her unique pieces!

Our **May** guest artist **Cynthia Eid** (<https://www.cynthiaeid.com/>) shared with us her evolution as an artist and the many techniques she has incorporated into her work, including fold forming, corrugation, granulation, and more recently enameling. Her work with hammers and a hydraulic press have enabled her to create hollow forms as well as sculptural and fluid jewelry. She took us on a virtual tour of her several studio spaces she uses for her varied work.

Our **June 3<sup>rd</sup>** Tuesday evening will focus on metal processes: gold plating, metal refining, casting, and CAD. Our presenters include new WGG member **Hila Por** who will introduce us to her new gold plating business and a spokesperson from Taba Cast. Stay tuned for the June 3<sup>rd</sup> Announcement for more information.

In addition to 3<sup>rd</sup> Tuesdays, which will stay virtual for the time being, we are working on plans for an in-person tool sale by **Tevel** of AllCraft!! Metalsmiths and jewelers are known for our love of tools, and WGG members over the years have eagerly anticipated visits by Tevel. We'll let you know more as soon as the details are worked out. Do you have some tools you have been longing for? Let us know, and we'll see what we can do to get those items on Tevel's list.

Finally, we are also working on an in-person get-together (Covid and weather permitting). Prime on our list is an outdoor picnic. We have missed seeing each other in person, so we are hopeful and excited about being able to do this event! Other ideas for a get-together? Let us know!

And as always, if you have an idea for a 3<sup>rd</sup> Tuesday event, including if you want to present, please contact 3<sup>rd</sup> Tuesday Coordinator Jan Solomon at [3rdtuesday@washingtonguildofgoldsmiths.com](mailto:3rdtuesday@washingtonguildofgoldsmiths.com).

Would you like your work to be featured in SNAG's magazine, **METALSMITH**?



We have a unique opportunity to advertise in Metalsmith at a greatly reduced rate, thanks to Michael Brehl, a member of SNAG's board and WGG's Treasurer. Metalsmith is published by SNAG three times a year and is known as THE magazine in the metalsmithing community. In their own words, they are "The leading source for jewelry and metalworking inspiration, insight, and information."

WGG's ad will include 9 WGG members' photos (1 photo/member, resolution 300 dpi) in one issue of Metalsmith at \$150 for each member. It will be like a "Brady Bunch" layout, each member will have 1/9th of a page.

This is a wonderful opportunity to keep your name and jewelry center stage or to introduce your work nationwide. We would like to place an ad in multiple issues, thereby offering this opportunity to a new group of WGG members each time.

To secure your place in the first WGG ad, click the button below to pay and submit your photo + your name (the one you'd like to be featured with your photo) to Michael Brehl at [mtbrehl@gmail.com](mailto:mtbrehl@gmail.com) by June 7.

If you have questions, call Michael at 301-437-7391.

**Don't wait! This is on a first come, first served basis.**

[Pay Here](#)

Member Spotlight

## Anne Jordan

I work in copper and generally strive to create a realistic representation of plants and animals. I incorporate a lot of chasing and repousse in wall pieces, as well as in sculptural pieces, boxes and vessels. Much of my work is 30"-36" in size. I predominantly use oxy-acetylene and phos copper rods to braze pieces together. Up until now I have exclusively used patinas to color my work, but I'm currently venturing into enamels for a pop of color.

I grew up in Fairfax, graduated from Western Carolina University with a degree in geography, and returned to the area to work in mapping at one of the intelligence agencies. I have been working with copper for about 13 years and have been a member of several local co-op galleries. I participate in art festivals each year.

Web:

<http://www.annejordancopperwork.com>



## Ruth Beer Bletzinger

Designing and making jewelry has always served as a source of delight and calm for me. Given these extraordinarily challenging times, it has also become a welcome and happy refuge. I also hope that the pieces I create bring delight and ease to the people who wear them.

I work primarily in sterling silver and copper, with touches of gold and stones. My inspiration often comes from experimenting with the range of silversmithing techniques, as well as from the joy of spending time with fellow makers and collaborating with clients on specific pieces. I incorporate a lot of wire in my designs. For me, it's a transformative material – flexible, malleable, strong, and forgiving. Not surprising, perhaps, is that I'm crazy about wrought iron and ironwork designs, which have influenced a number of my pieces.

I began on this journey by making beaded jewelry many years ago as a creative outlet midway through my career in higher education. One thing led to another, which led to a metalsmithing class at SilverWorks Studio and Gallery at Glen Echo Park. The class was transformative. I kept taking classes and now even teach. I'm feel very fortunate to have found this path.

Web:

<https://www.etsy.com/shop/RuthieLineJewelryDsn>

Instagram:

<https://www.instagram.com/ruthielinejewelrydesign/>

Facebook:

<https://www.facebook.com/RuthieLineJewelry/>

Email: [ruthieline@gmail.com](mailto:ruthieline@gmail.com)



## WORKSHOPS

Stay tuned for future workshops.



[Click here to view previous workshops](#)

## Featured Artist

Calder



Alexander Calder was born in 1898, the second child of artist parents. Calder was encouraged to create, and from the age of eight he always had his own workshop wherever the family lived. For Christmas in 1909, <sup>1</sup>Calder presented his parents with two of his first sculptures, a tiny dog and duck cut from a brass sheet and bent into formation. The duck is kinetic—it rocks back and forth when tapped. Even at age eleven, his facility in handling materials was apparent.

The very first jewelry pieces he crafted were for his sister's dolls at the very start of the 20th century. It wasn't until age 29 that he returned to jewelry-making in earnest. The fusion of fashion and art is fashionable now, but Calder was the first to pair these two worlds together.

There are lots of similarities between Calder's jewelry and his art: the use of basic and non-expensive materials, an obsession with negative space and his tendency to use silver wire. Through his jewelry, which he started making for friends and family, then went on to gild the likes of Anjelica Huston and Georgia O'Keeffe with, Calder gained a whole new luxury audience in the fashion world.



A lot of people don't know that Calder designed jewelry. How did his designs fit into the wider context of his work?

During his lifetime Alexander Calder made over 1,800 earrings, bracelets, necklaces and brooches. Calder often made jewelry as personal gifts. For him this held much of the

appeal of working in jewelry, he could quickly make trinkets and tokens – creating art keepsakes with a personal touch.

The influence from his sculpture on his jewelry work is clear, not only in terms of the resulting pieces – which similarly display a sense of energy, like mini-mobiles, dangling from the ears, necks and wrists of the wearer – but also in terms of the method and finish. For example, Calder's craftsmanship is always visible; his decision to never use solder in his jewelry pieces meant that he linked them – just as he did with his sculptures – with loops and snippets of hammered wire, bent metal or detailed rivets, and the marks of the artist's hand are therefore incorporated into the finished work.



Picasso, Salvador Dalí and Man Ray also experimented in jewelry around the same time. Calder's work in particular was deeply unconventional in context to contemporary trends. Whilst much of fashion was dictated by rigid sartorial norms and patriarchal traditions, his non-precious 'jewels' appealed to women with avant-garde tastes and an eye for the unusual.

This is one hallmark of Calder's jewelry: a lack of attention to comfort. "Too big or unwieldy, his objects are not 'jewelry' in the conventional sense," writes curator Mark Rosenthal in a catalogue essay. "Instead, Calder's jewelry may be seen as a sort of surrealistic strategy to entrap the wearer into participating in an art performance, even to become bewitched."



The artist saw no separation between his sculptures and his more diminutive earrings or necklaces. He saw invention in everything, that is what made him a genius. He applied his vision as a sculptor to almost anything. He saw people as functional forms in which to hang further dangles in order to create movement beyond our appendages.

You can see some of his beautiful sculptures/mobiles at the [National Gallery of Art](#) in Washington DC.

Calder Text from these Sources:  
Calder Foundation– [click here to visit their website](#)  
Forbes.com– [click here for full article](#)  
Artsy.net– [click here for full article](#)

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IT'S SHOWTIME!

Dear WGG Members,



I hope everyone is as excited as I am and looking forward to **METALWORK 2022** at The Strathmore. Thank you to ALL who submitted applications! Way to go!!

As you know, our jurors are **Billie Theide** and **Sean MacMillan**, and a good way to meet them is by volunteering on **Jurying Day (Sunday June 5)**. You can also get a sneak peek of Show work by volunteering on Saturday June 4, at Take-In, while visiting with other members. We'll need up to 6 volunteers each of those days. Please text me at **571-356-4845** if you can help on either of those days.

We also have a new amazing Photographer, **Peter Duvall**, who will be taking a professional photo of one of your pieces for the show catalog. If you'd like to hire him for pictures of other work, here is his email: [pete@anythingphoto.net](mailto:pete@anythingphoto.net). Once again, it's great to have someone who is local AND great at what he does!!

I know some of you have wondered why the deadline for the application is so early and not closer to the date of the show. The reason is because several months are needed to produce the beautiful printed catalog. It takes time to gather, edit, and pull it all together in order to get the high-quality final product we are known for! We don't scrimp! And every show participant will receive a catalog to share with family and friends and as a keepsake of your work in **METALWORK 2022**!

Before I go, I want to say **THANK YOU** to those who are helping so much to get this Show together! It's a huge task and I appreciate you!

Thanks,

Tyler Kulenguski

## LEARNING OPPORTUNITIES

### **METALWERX:** Virtual Workshop

#### **UNCONVENTIONAL SETTINGS!**

With Paulette Werger

June 8 - 22, 2022, Weekly on Wednesday from 1:00pm – 3:00pm (3 days)

This virtual workshop will focus on unusual ways to trap stones, pearls, or found objects, while placing emphasis on small scale fabrication for building a variety of mounting styles. This is a perfect class for makers with some jewelry experience seeking to refine their skills and learn time-saving shortcuts for designing and fabricating settings efficiently!

For more information, please [click here](#).

### **SNAG:** Virtual Workshops

**EXPERIMENTAL ENAMELING – SEARCHING FOR EXPRESSIVE TECHNIQUES with NORA KOVATS**

July 23 & 30, 2022 from 10:00 am – 12:00 p.m. ET

**BEAD EMBROIDERY ON A USED BASEBALL with MARA COLECCHIA**

July 21 & 28, 2022 from 3:00 – 5:00 p.m. ET

**THE ARTIST STATEMENT: BREAKING DOWN BARRIERS TO WRITING ABOUT YOUR WORK with MICHAL LANDO** June 24 & July 1st, 2022 from 2:00 – 4:00 p.m. ET

For more information, please [click here](#).

**Silverworks Studio:** In person Class

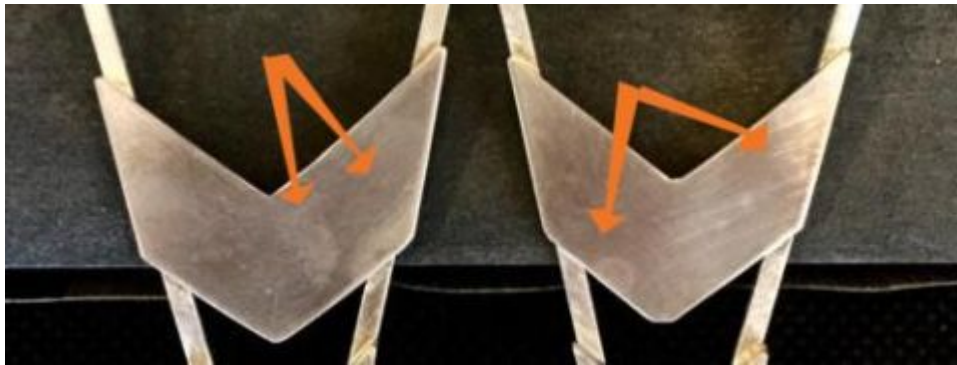
**INTRODUCTION TO LOST WAX CASTING.**

Learn the time honored craft of Lost Wax. Sculpt a ring or pendant (your choice) out of wax with two techniques, addition and reduction (carving & melting). Your wax will be cast in Sterling Silver for you to finish with traditional techniques; filing, sanding, & polishing using a flexible shaft and polishing wheel.

For more information, please [click here](#).

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## Bench Tip!



## Fire Scale

By [Charles Lewton-Brain](#)- for GANOSKIN.COM

Fire scale or fire stain is a reddish purple toned 'bloom' or 'stain' that appears on silver/copper alloys such as sterling silver when they are heated in the presence of oxygen. It even occurs in gold alloys with high copper contents. As it generally appears in the form of blotchy patches following abrasive polishing it is seen as a blemish which destroys the clear reflectivity of finished silver surfaces.

Fire scale is caused by oxygen combining with copper present in the silver-copper alloy. A sterling silver alloy contains 925 parts out of a thousand parts silver and 75 parts out of a thousand parts copper. When the alloy is exposed to oxygen in the air at higher temperatures during annealing or soldering procedures the copper at the surface is converted to  $\text{Cu}_2\text{O}$ , cuprous oxide which has a reddish colour to it and then to cupric oxide  $\text{CuO}$  which is black. It is however not just the metal at the very surface that is affected but deep inside the metal as well.

There are then several approaches to fire scale: avoidance (creating oxygen free conditions during heating), abrasive removal (removal by polishing or other abrasive material removal), chemical removal (removal of the surface of the metal to remove fire scale by bombing or stripping) and covering up (plating or depletion silvering by oxidation of surface and near surface copper and removal of the oxidized copper by acids to cover the fire scale over with fine silver or in some cases; plated with rhodium).

Personally I deal with sterling's potential for fire scale in two ways, depending upon the potential wear on the surface. If possible I brass brush my work which is often pins and depletion silver it, choosing that as my finish, usually using burnished edges as a frame of highlights for the object. If a silver piece is subject to wear (a ring for example) then it must be polished and I usually use



bristle brushes, and then larger cotton buffs to smooth the surface and finally if necessary flex shaft brushes and buffs. Most jewellery objects can be polished to remove fire scale using bristle brushes and lots of compound in 5-10 minutes. Remember it is the compound that does the work, not the buff. If it is a single soldering or just a few then I will use a boric acid fire scale preventative solution on the work. It depends on which method looks like the shortest in time and trouble for the particular piece.

To read the full article, please [click here](#).

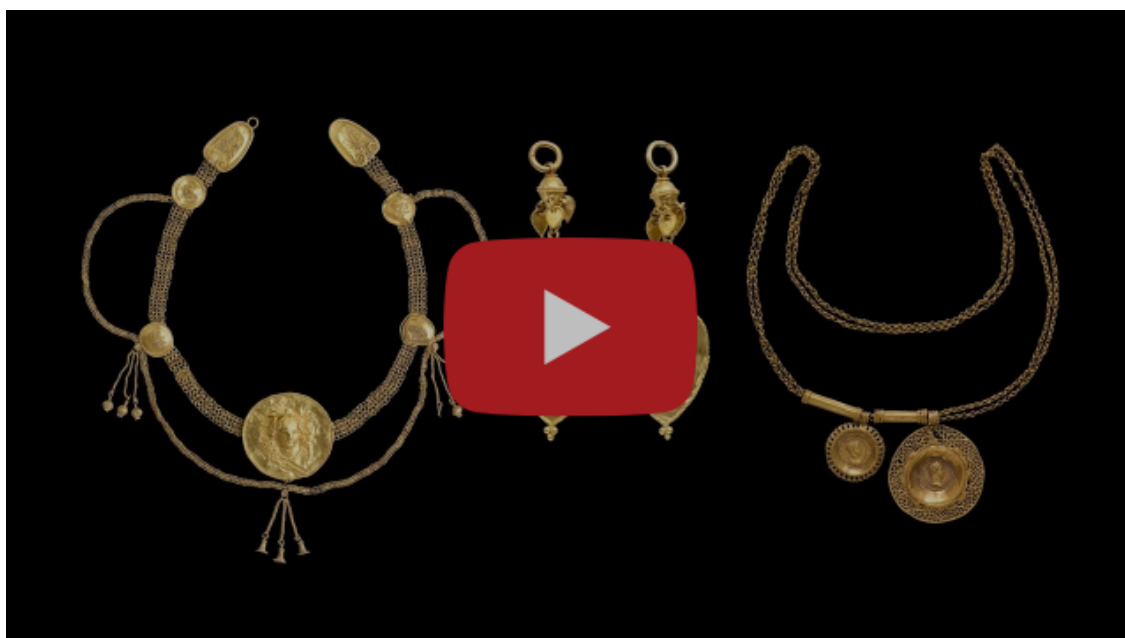
## Old Jewelry Techniques

### Chain Making

Watch a video demonstrating a chain-making technique used in gold jewelry making.  
Featuring Jenna Wainwright Fennell, Conservation Preparator.



© 2018 The Metropolitan Museum of Art



### Instagram Instagram!!!

Are you following WGG Instagram Page? Would you like WGG to follow you and help share your work? Then follow us by [clicking here](#).

If you already follow us, tag us @washingtonguildofgoldsmiths and we will repost your work in our story!

Thanks, Jowita Allen.

## EVENTS IN THE AREA



Latest news! The CCC board approved the Washington Woodworkers Guild to join the Creative Crafts Council.



[click here](#) to find out more about Washington Woodworkers guild.



### 2022 ACADEMY CRAFT SHOW

The Academy Art Museum's 25th Annual Craft Show will feature over 50 artists from across the United States on October 22 & 23, 2022, with a special Preview Event on October 21.

FRIDAY, OCTOBER 21, PREVIEW SHOPPING  
EVENT, 5:30 - 8:30 PM

SATURDAY, OCTOBER 22, 10 AM - 5PM

SUNDAY, OCTOBER 23, 11 AM - 4 PM

[Click here](#) for more information.



Now in its 45th year, this ACC event was formerly known as our Baltimore American Craft Show. Mark your calendar and join us for the stellar handmade goods and inspiring connections with artists you've come to expect—with a fresh new look and feel.

ONLINE  
May 16–29, 2022 [shop.craftcouncil.org](http://shop.craftcouncil.org)

## CLASSIFIEDS

Do you have jewelry stuff to sell? It can be listed here for free. Do you have a job to fill in jewelry work? It can be listed here for free.



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>. 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.

## Would you like WGG to feature your work here? Get in touch with us!

We want to continue featuring our members, their work, achievements, recognition, and awards! So if you are interested, please send a brief paragraph about yourself (250 words or less) and a photo of your work to [wggnewsletter@washingtonguildofgoldsmiths.com](mailto:wggnewsletter@washingtonguildofgoldsmiths.com).

We are so excited for you!

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## Not a WGG member? Join us today!

The Washington Guild of Goldsmiths is dedicated to furthering knowledge and interest in all things metal. We welcome jewelers, metalsmiths, artisans and other interested individuals. Join our lively group to share ideas and techniques and to improve your skills. For more information [Click here](#).

**WGG Membership Form**



### 2022 WGG BOARD OF DIRECTORS

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