



Washington Guild of Goldsmiths

The Washington Guild of Goldsmiths (WGG) is a nonprofit organization dedicated to the pursuit, study, teaching, and enjoyment of metalsmithing, jewelry design and related arts; and to providing a means for the exchange of information and ideas as well as educational opportunities for its members and the public.

Dear WGG Member, welcome to our latest NEWSLETTER, Summer 2022!



Gold cuff bracelet of Prince Nemareth. Photo credit: The British Museum

Letter from the President



I hope everyone had a wonderful and productive summer. A highlight for the Guild was a potluck at Michael Schwartz's house in July. We shared a lot of good food, made new friends, and had fun catching up on each other's travels and the new projects on our benches. Michael took us on an extended tour of his large studio, explaining tools most of us had never seen before and showing us some of the beautiful work he has made over the years. Spending time together after such a long hiatus inspired everyone, and we all left looking forward to gathering again soon.

Fall is fast approaching, bringing our biennial Metalwork show with it. It's an exciting time to meet new people and to see the work of fellow Guild members as we get together for the opening reception on Wednesday, September 14 from 7–9 pm. Invite family and friends for an evening of celebration. One of the most interesting aspects of the show for me is the diversity in the art our members have created. Materials range from high carat gold and sterling to mixed metals and untraditional materials, such as acrylic and found objects. In addition to jewelry, the show includes wall hangings, vessels, metal objects and even a beach scene with sea life in silver and gems! The creative spirit is clearly burning bright for WGG members this year. Thanks to all of you who helped set up the show.

Jan Solomon is working on setting up a visit from Tevell of Allcraft. We hope he comes sometime this fall with tools for us to buy—a good opportunity to spend holiday money ahead of time! We'll keep you posted when the date is set. All Guild tool addicts invited.

I look forward to seeing you all soon at METALWORK 2022, at Tevell's sale, and at our 3rd Tuesday Zoom meetings.

Elyse Demaray

President

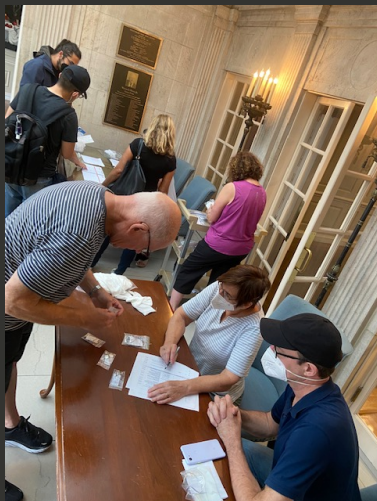


IT'S SHOWTIME!

Dear WGG Members,

The wait is over, the time has come! We're only a few days away from the big event, METALWORK 2022! This year the show is extra special, we're back after two challenging years, with full force and energy.

The set up started on August 21st, and took three days of hard work. Thanks to all the volunteers who came and helped; we couldn't have done it without you!



The Show opens on September 6th and goes through October 29th.

The **OPENING RECEPTION** is **WEDNESDAY**, September 14th, from 7:00-9:00 pm at The Mansion at Strathmore, 10701 Rockville Pike, North Bethesda, MD. Please join us in celebrating many years of Metalwork and The Guild! Here is a sneak peek of WGG members' work, it's outstanding!



The dates to sit Metalwork 2022 offered at The Strathmore will be Tuesdays and Wednesdays (Tea days) 12:30-3:00 pm, and Saturdays 12:00-4:00 pm with the exception of Saturday September 10 when the hours are 10:00 am-4:00 pm. This is a great way to help out the Guild and see the work displayed in the Show.

Thanks!
Tyler Kulenguski

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.

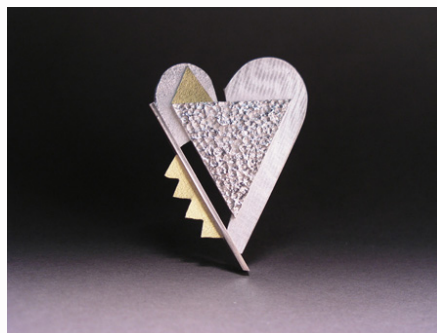
Special Feature

Ever wonder who started the Washington Guild of Goldsmiths?

We were fortunate to have had the opportunity to interview Gretchen Raber to learn more about her journey as an Artist and WGG founding member.



Founding member: Gretchen Raber



Please tell us a bit about yourself.

I am most contented with my recent work that reflects the synthesis of influences over the course of my career.

I am a metal working artist who feels an obligation and joy in teaching. I've been doing it since 1965. I am also a mom of two and a grandmother of four. That is to say I juggled work and home as so many women do. My great mentor Kurt Matzdorf at SUNY New Paltz was critical in directing me to study abroad with a grant to facilitate it. My apprenticeship with him also played a large role in all the architectural metal work that I created for a period of time.

What inspired you to start the Guild?

I rounded up the practicing local metal artists at that time. They were a remarkable group: Evie Lurie, Fridlle Blumenthal, Jusy Frosh, at first. Each meeting brought in more artists. I was inspired to start the Guild as a response to the Creative Craft Council's requirement to only be able to enter their show through guild membership. We needed a metalwork guild.

And what was the most challenging part of the experience?

The most challenging part was to find places to meet. Having just returned from Germany and my studies there, I presented techniques and images from the artists from my school.

What's your source(s) of inspiration when designing a piece?

Inspiration for my work comes from a lifelong interest in architecture and structure. Even as an eight-year-old, I drew floor plans for houses.

What's your favorite tool and why?

My favorite tool is the vernier caliper. Couldn't work without it. Pretty much any tool for measuring is vital. The micrometer, the divider, the angle, the miter jig are crucial. Lest I forget, the humble Sharpie makes it all work. I learned in Germany to work accurately which fit my style. It is impossible to do mechanics without these aids.

Tell us about a jewelry piece that is dear to you and why?

A favorite piece is one I did for the WGG years ago. Should be familiar to all. It came out full formed as a concept. It incorporated all the elements that interested me: structure, form, weightlessness and sculptural integrity. It just flowed. A series of rings grew from it.

What advice would you give to artists who are just starting?

What advice would I give beginning metal artists? Explore. Metal is an astounding material. There is a world of ways to make your mark on the medium. Literally. Learn as much as you can about what metal can do. Bring that which resonates with you emotionally, intellectually or spiritually to guide your direction. Make sure you are grounded in design and technique. Use all tools including the computer to enhance your toolbox and skill set. Make friends of other metalsmiths. Bake brownies.

Best wishes,
Gretchen

*Mrs. Raber, on behalf of WGG members, we thank you for paving the way for us all!
Your hard work, passion and determination are the solid foundation that kept this
remarkable group of artists together, inspiring each other every day!
To many more years of creativity and success!*

To see Gretchen's work, the work of other founders and that of many WGG members, please visit us at METALWORK 2022.

3rd Tuesdays!



Since our last newsletter, we've had three more virtual 3rd Tuesday meetings with a focus on diverse metal techniques.

In June, the evening highlighted metal processes with five guest speakers. **Sergio Baez and Christine Lin** of Taba Jewelry Services (tabacast.com), a casting firm many of us use, talked about lost wax casting and casting from 3-D designs. **TD Hoover** of Hoover & Strong described their methods for environmentally friendly metal refining and explained the best ways to collect and prepare metal scrap for processing (www.hooverandstrong.com). **Phil Baldwin**, owner of Shining Wave, is well-known in the jewelry world as a creator of distinctive Mokume Gane. He showed us the details of how he creates his incised patterns in metal (www.shiningwave.com). WGG member **Hila** and her husband **Nick Pavlopoulos** told us the ins and outs of gold plating and familiarized us with their new gold plating business. Finally, **Joshua DeMonte** from Towson University wrapped up the evening with an explanation of CAD and digital fabrication technologies for jewelers, pointing out industry tools, standards, and online accessible resources for learning and experimentation (www.Joshua-demonte.com). We all left the meeting inspired to try new techniques and learn more!

WGG Treasurer **Michael Brehl** gave a wonderful talk in July (allthingshammerged.com). He shared photos of his work from his student days to the present and regaled us with tales about his career as a metalworker and teacher. Michael also took us on a tour of his studio, showed us some bench tricks, and described his process of gilding the interiors of his vessels.

Our August speaker was WGG member **Tina Chisena** who shared a retrospective of her varied work including delicately pierced snowflakes, woven and linked chains, textured and sculptural pendants and earrings, and beautiful enameling. Tina took us on a tour of her extensive and amazing studio full of materials and tools for past, current, and future projects. Tina shared numerous bench tips focused on sanding, sawing, and filing including her approach to getting reproducible blade tension for better saw control.

Member Spotlight



Hila Por



Denisa Piatti

My name is Hila (Pavlopoulos) Por, and I arrived from Israel in the crazy time of February 2021 to Columbia, Maryland to start a new life with my scientist husband for his new job at APL (Applied Physics Lab) at Johns Hopkins University.

Having worked with jewelry for over 10 years now as a freelance designer, I specialize in delicate hand carvings and intricate designs requiring strong attention to detail. I am driven by the idea of integrating spirit and matter, bringing knowledge and healing to my customers' lives through art. It was this principle that my company, *Alumia* (www.alumiadesigns.com), was founded on. I am the lead designer and owner, with a growing inventory of over 100 unique designs and 1500 variants to choose from. I enjoy creating pieces of jewelry that I've never seen before, being inspired by sacred geometry and energetic symbolism. In line with this, most of my jewelry designs come with special cards to explain their symbolic meaning, which I find resonates with many of my customers.

To expand my business, I've learned the ins and outs of the trade, working closely with mold makers, casting houses, stone setters, and plating services to ensure high quality reproduction of my prototype designs. I presently maintain a personal workshop at my home in Columbia, Maryland, fully equipped with all tools required for creating initial jewelry designs and prototypes. I continue to learn and develop my skills in techniques such as CAD, in-house gold plating (thanks to my scientist husband), and different ways of promoting jewelry with consciousness, healing, and more.

Denisa, originally from Slovakia, studied goldsmithing with a focus on traditional jewelry techniques for four years. She supplemented her skill with an additional BA Honours degree in 3Ddesign in Scotland. There she experimented with a wide range of jewelry-atypical materials-acrylics, porcelain and wood. After graduating with a firstclass degree, she moved to Zanzibar, Tanzania, and worked as a jewelry tutor and designer for a women's empowerment project. Denisa is currently living in Washington DC.

With my work I aim to question the concept of preciousness and value in jewelry. I try to challenge these notions through the material choice in my creative practice. I make a conscious decision to choose unconventional materials for jewelry such as acrylics and combine them with traditional precious metals and precious/semiprecious stones.

My Seaweed collection is inspired by the shapes of seaweed washed and dried ashore. I combined colorful acrylics with oxidized/brushed sterling silver and 18K yellow gold in some pieces. Even though the pieces are fabricated of precious and non-precious materials, it is the distinctive design and craftsmanship that make the wearer and observer shift the attention to the inexpensive acrylic and recognize it as precious.

The non-precious in combination with the precious allows me to question whether it is materials, craftsmanship or design that makes jewelry precious. I use this contrast as an instrument to stimulate the wearer or viewer to ponder about from where jewelry derives its value.

denisapiatti.com

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



Six WGG members have secured their places in the upcoming Metalsmith issue (October 2022)! Keep an eye out for their ads!

This unique opportunity is still available for all WGG members who would like to advertise in the next Metalsmith issue 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 WGG members' photos (1 photo/member, resolution 300 dpi) in one issue of Metalsmith at \$100-\$150 for each member (depending on the number of artists). 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 next 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.

For more information, call Michael at 301-437-7391.

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

Pay Here

WORKSHOPS



Jeanette Blix is moving to San Francisco, so she is stepping down as Workshop Coordinator. Thank you, Jeanette, for doing all the legwork required to offer a wonderful set of workshops for the Guild during your tenure.

We're thrilled that Estelle Vernon and Nil Van Order will be working together as our new Workshop Coordinators. They come with experience and enthusiasm for creating a superior workshop series in the coming months.

Estelle has served as WGG President in the past. Nil has taken many workshops from a variety of jewelers, so she knows the ins and outs of effective workshops.

As the new workshop coordinators, we are excited to bring artists with interesting works to conduct workshops for WGG. We are already in conversation with Alex Boyd for May and Suzanne Williams for October or November for virtual workshops. As the pandemic ebbs, our aim is to arrange in person or even hybrid workshops.

Your suggestions as to good workshops or artists will be really valuable to us. Your insights into what makes a good jewelry workshop will also be very welcome. Please let us know your thoughts. You can contact us at – evernon@estellevernon.com and/or nilvanorder@gmail.com.

[Click here to view previous workshops](#)

Ancient Egypt and its influence on Art Deco



2022 marks the 100th anniversary of Howard Carter's discovery of the tomb of King Tutankhamen.

THE NATIONAL GEOGRAPHIC MUSEUM in WASHINGTON, DC has put together a special exhibit for the occasion "Beyond King Tut: The Immersive Experience" which is currently open. For more information, please [click here](#).

On November 4, 1922, Carter and his team found a flight of stone stairs that led to a sealed chamber. Three weeks later, they entered the four-room tomb and discovered thousands of items meant to accompany the young king into the afterlife. After two months of careful excavation, they finally found a stone sarcophagus with three nested coffins inside. The final coffin—the one containing Tutankhamun's 3,000-year-old mummified body—was made of solid gold.



Of the 150 jewels found on the mummy, 20 amulets were hung around the neck with a gold thread or interposed in the layers of strips. Unaware of the existence of diamonds, rubies and sapphires, the Egyptians used colored glass, which was then of inestimable value, carnelian, turquoise and lapis lazuli from Afghanistan. No matter how small, such amulets also give us an imaginative insight into the life of the pharaohs. [The French Jewelry Post](#)



The two metals used to craft most ancient Egyptian jewelry were copper and gold. As a general rule, gold was for the nobility, while copper pieces were more popular among the masses. There was, however, an abundant supply of both materials, as both copper and gold were mined in the Nubian deserts of Egypt centuries ago.

Ancient Egyptian jewelers sometimes had to get creative with their use of gems and stones. When political strife made it too difficult to obtain imported gems, they sometimes used a ceramic material called Faience to replace them. To make faience, jewelers would mix ground quartz with colorants that could be heated and molded to resemble more expensive, natural stones. The most popular form of faience in ancient Egyptian art and jewelry was a blue-green shade designed to mimic turquoise. *Museum of Jewelry/ By Kody Klenow*



The unearthing of King Tut's treasure revived a romantic fascination with ancient Egypt at all levels and was immediately incorporated in to the **Art Deco** oeuvre.



It was the biggest, splashiest news of the time. This "Tut-mania" inspired the likes of Cartier and Van Cleef & Arpels to design innovative jewelry that mixed Egyptian influences with the geometry

and bold colors of the **Art Deco** era.

In 1924 the jeweler Cartier placed a full color advertisement in *The Illustrated London News* featuring Egyptian-inspired jewels. Cartier's jewels actually incorporated antique Egyptian faience figures and plaques, embellished with precious gems and set into an array of multicolored jewels following the Jazz Age trend for vibrant colors and extravagance. One of the most iconic of these jewels was a fabulous brooch in the form of an Egyptian fan or Flabellum centring on an ancient green glazed faience bust of the goddess Sekhmet, set against a backdrop of the night sky rendered in lapis lazuli and diamonds. [understanding Jewellery/ By Justin Roberts](#)



It couldn't have been easy to stand out among all the flapper fringe of the Roaring 20s, but Linda Lee Porter, wife of the iconic Broadway composer Cole Porter, pulled it off with a single belt buckle. Mrs. Porter commissioned Cartier to create a scarab-beetle-shaped buckle brooch inspired by the ancient Egyptian treasures. Unlike costume-jewelry copycats, and even fine pieces imitating the loot from King Tut's tomb, hers was made from actual ancient Egyptian artifacts—namely, faience (glazed ceramic, often blue-green) culled from Louis Cartier's collection. Cartier set it with diamonds and sapphires in the fresh art-deco style. [VanityFair/ By Michelle Ruiz](#)



A sketch of the scarab belt buckle brooch worn by Linda, 1926. COURTESY OF CARTIER.



We think of revival jewelry as a phenomenon that took place in the 19th or 20th century – and it is. But jewelers have been mining the past for inspiration since ancient civilization, and many still are. When you look at the history of antique jewelry, you see themes and techniques vanish and then reappear, over and over, altered to fit the times.

Gold In Ancient Egypt



The gold used by Ancient Egyptians generally contained silver, often in substantial amounts, and it appears that for most of Egypt's history gold was not refined to increase its purity. The color of a metal is affected by its composition as can be seen in the two following pictures. The following pictures show the gradations in hue that range between the bright yellow of a central boss (picture 1) that once embellished a vessel dating to the Third Intermediate Period and the paler grayish yellow of a Middle Kingdom uraeus pendant (picture 2) that is due to the natural presence of lesser or greater amounts of silver. In fact, this pendant contains gold and silver in nearly equal amounts and is therefore electrum, a natural alloy of gold containing more than 20 percent silver.



The following ring dated to the Amarna Period depicting Shu and Tefnut illustrates a rare occasion when an Egyptian goldsmith added a significant amount of copper to a natural gold-silver alloy to attain a reddish hue.



Wire technology was an essential part of goldworking, especially for jewelry. For example, wires were used to produce surface decoration, often in conjunction with granulation work, and they were applied using the same colloidal hard soldering method. The wires could be twisted, braided, or woven to make chains, and then used structurally to join individual components. The wires themselves were made from tightly twisted metal strips or rods or from square section rods that were hammered to attain roundness. The yards of wire that make up the strap chain fragment were produced using the former method; the wires on the electrum uraeus pendant were hammered.



Egyptian jewelry styles, material choices, fabrication techniques and even object type and decorative meaning changed over time, as they have for us individually as Jewelers in modern times.

References:

[Deborah Schorsch/ Department of Objects Conservation, The Metropolitan Museum of Art.](#)
[Morgan MoroneyJohns/ American Research Center In Egypt-ARCE](#)

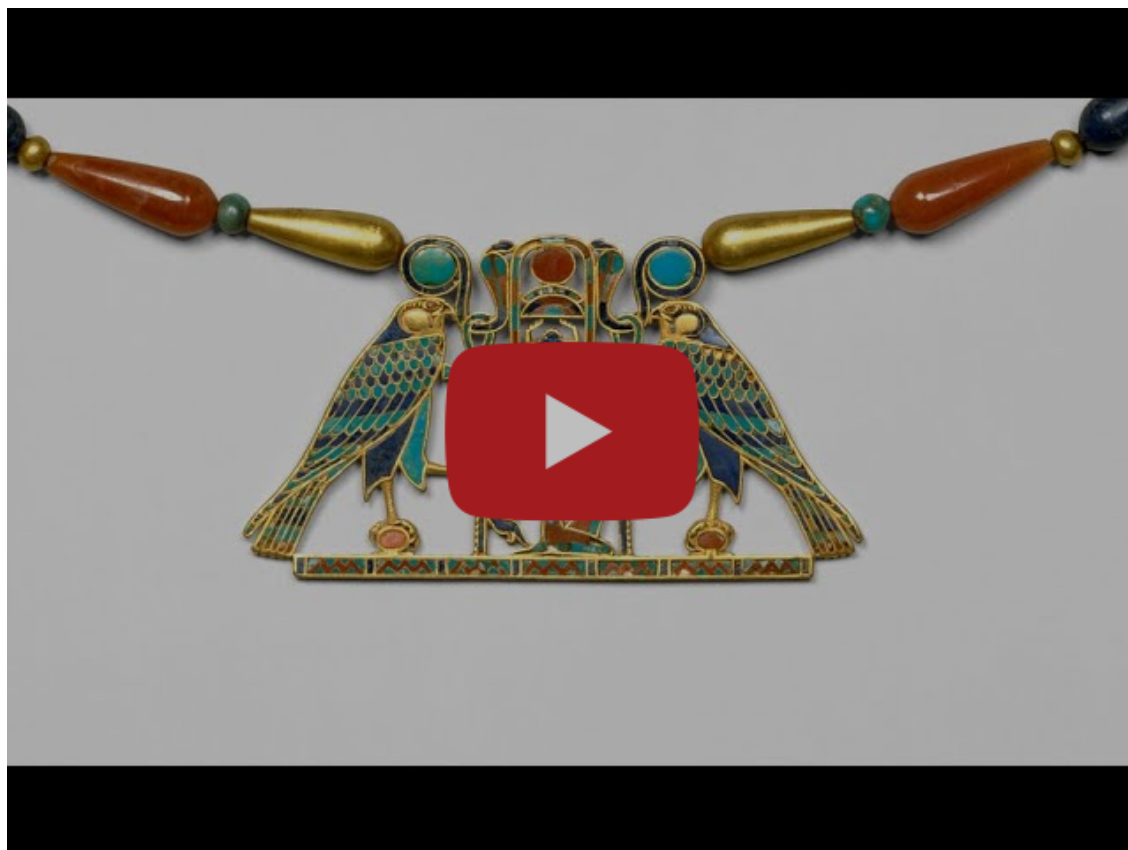
“Gemstones of Ancient Egypt”

By Derek Yoost.

Watch this video from the Mineralogical Society of the District of Columbia.

[Mineralogical Society of DC](#)





LEARNING OPPORTUNITIES

Montgomery College:

Template to production!

Learn to create templates and use them as the basis of jewelry production. Use simple drawing techniques and basic computer-aided design to create effective templates for traditional fabrication processes. Templates simplify metal fabrication, make sawing more precise, and make it easy to create pairs and multiples. Use these same processes to create patterns for die forming that can be laser cut for clean, reusable molds. Open to students of all levels.

Date: 10/20-12/8 Time: 2 - 7 p.m

Instructor: [Katja Toporski](#)

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

METALWERX: Virtual Workshop

Fusing Gold and other Metals to Perforated Steel Sheet and Wire!

With Bette Barnett

September 6 - 9, 2022, Daily from 1:00pm – 3:00pm (4 days)

In this live, virtual workshop, students will learn the basics of working with mild steel, from cutting, texturing, forming, and soldering it. Fusing high karat gold and other metals to steel to add drama and excitement will also be covered. Then the class kicks things up a notch through fabricating and fusing alternative forms of steel, including steel wire and perforated steel in a range of patterns, from squares, circles, and ovals to honeycombs and more.

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

The Art League: In person Class

- **Metal Jewelry**

Instructor: [Gretchen Raber](#)

Monday November 7, 2022— December 5, 2022 10:00 am— 3:00 pm

Learn how to design and create stunning art jewelry from silver sheet, wire, and other metals. Traditional tools and their uses are covered in depth. Beginners explore the basic jewelry-making skills of layout, sawing, soldering, forming, surface texturing, chain making, simple stone setting, and finishing. More advanced students expand their basic skills with an emphasis on creativity, design, and play. By exploring the properties of materials such as colored metals, woods, Lucite, and precious metals, along with cold connection riveting and stamping, participants increase their design and jewelry-making palette in a broad and exciting way.

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

- **Fold Forming For Beginners:**

Instructor: [Nick Barnes](#)

Saturday December 10, 2022 10:00 am— 4:00 pm

Students learn the basics of the metal forming techniques line fold, T-fold, and twist folds. This workshop will provide students with the necessary knowledge to move onto more challenging forms. Students will use earrings as a platform to showcase the different properties of fold forming.

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

SNAG: Virtual Workshops

MAGIC RECIPE with MÄRTA MATTSSON

September 9 & 16, 2022 from 12:00 – 2:00 p.m. ET

I will guide you through how I have been navigating my way through working as a professional artist for 12 years. In the course, I will cover subjects like how to push your work further, how to use photography to make your work stand out, how to price your work, how to work with contemporary art galleries as well as design shops, and how to use social media to reach a wider audience and how to write contracts and loan agreements. I will share my ups and downs and give you fruitful advice on how to make a living as an artist.

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

Online Workshop: SCULPTURAL HOLLOW FORMS with SANDRA ENTERLINE

October 21 & 28, 2022 from 1:00 – 3:00 p.m. ET

In Sculptural Hollow Forms, Sandra will guide students through hollow construction in thin-gauge metal using forming and fabrication. She will cover three different hollow forms (spiculum, cone, and double-sided) that will open the door for students to make more advanced sculptural forms. Sandra will share her vast paper and metal template collection to demonstrate how simple 2D shapes can become exciting 3D forms. She will also cover stick soldering, patination, finishing techniques that utilize a variety of abrasives and common hand tools, and simple mechanisms that can transform hollow forms into functional, wearable jewelry.

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

Bench Tip!



Pyrite with Striations: A cluster of cubic pyrite crystals exhibiting prominent striations.
Photo copyright iStockphoto / Johanna Poetsch

Fool's Gold

Don't be fooled: These quick tests separate pyrite from real gold.

Article by: [Hobart M. King](#), PhD, RPG

What Is Fool's Gold?

"Fool's gold" is a common nickname for [pyrite](#). Pyrite received that nickname because it is worth virtually nothing, but has an appearance that "fools" people into believing that it is [gold](#). With a little practice, there are many easy tests that anyone can use to quickly tell the difference between pyrite and gold.

The name "pyrite" is after the Greek "pyr" meaning "fire." This name was given because pyrite can be used to create the sparks needed for starting a fire if it is struck against metal or another hard material. Pieces of pyrite have also been used as a spark-producing material in flintlock firearms. Pyrite is composed of iron and sulfur; however, the mineral does not serve as an important source of either of these elements.

The nickname "fool's gold" has long been used by gold buyers and prospectors, who were amused by excited people who thought they had found gold. These people did not know how to tell the difference between pyrite and gold, and their ignorance caused them to look foolish.

Non-Destructive Tests

A) Tarnish: Most specimens of pyrite, found in nature, will have at least some tarnish on their surface. Nuggets or small flakes of gold are usually bright and untarnished.

B) Color: Pyrite has a brassy color. Gold has a golden to yellow color. Most native gold is alloyed with [silver](#), and if the silver content is high enough, the specimen will have a whitish yellow color.

C) Shape: Pyrite is usually found as angular pieces, and many of them exhibit the faces of a cube, octahedron or pyritohedron. Most gold particles found in streams have slightly rounded edges, but be careful - some crystalline gold specimens can display a crystal habit that is similar to pyrite.

D) Striations: Many crystals of pyrite have fine parallel lines on their faces. Gold crystals do not have striations.

E) Specific Gravity: Gold has a specific gravity of about 19.3. The specific gravity of pyrite is about 5. (All gold found in nature is always alloyed with other [metals](#). These metals have a specific gravity which will reduce the specific gravity of the specimen, but never enough that it approaches the specific gravity of pyrite. Specimens containing a significant amount of gold will always have at least two to three times the specific gravity of pyrite.)

Destructive Tests

A) Streak: Gold has a yellow streak. Pyrite has a greenish black streak. Learn how to do the streak test [here](#).

B) Hardness: Gold has a Mohs hardness of 2.5, while pyrite has a Mohs hardness of 6 to 6.5. Gold will not scratch a [copper](#) surface (Mohs hardness of 3), but pyrite will easily scratch copper. Gold can be scratched by a sharp piece of copper, but copper will scratch very few other materials. Learn about the Mohs hardness test [here](#).

C) Ductility: Gold is very ductile, and a tiny piece of gold will bend or dent with pressure from a pin or a pointed piece of wood. Tiny pieces of pyrite will break or resist the pressure.

D) Sectility: Small particles of gold can be cut with a sharp pocket knife. Small particles of pyrite cannot be cut.



Instagram Instagram!!!

Are you following WGG's 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



GLEN ECHO PARK

Glen Echo Park Partnership for Arts and Culture

LABOR DAY ART SHOW

The **51st Annual Labor Day Art Show** at Glen Echo Park will be held in the historic Spanish Ballroom from Saturday, September 3 through Monday, September 5, 2022 from 12pm to 6pm.

Presented by the Glen Echo Park Partnership for Arts and Culture, the exhibition and sale — one of the largest art shows in the area — runs from 12 pm to 6 pm each day. Admission is free. The exhibition features the work of more than 200 artists from the mid-Atlantic region. The show includes works in a wide range of artistic media.

Location, Dates & Hours

Spanish Ballroom at Glen Echo Park
September 3 - 5, 2022 | 12pm - 6pm

Opening Reception

September 2, 2022 | 7:30pm - 9pm

For more information [click here](#).



2022 JRA DAY

JRA DAY EVENT: DECEMBER 3, 2022 (IN PERSON)

JRA Day is an annual craft show organized by JRACraft.

Each year we host artists across all the craft media who display and sell their art work under one roof.

It is one of our most anticipated events!

For more information [click here](#).



ACADEMY ART MUSEUM

25th Annual Craft Show

Oct 21 - Oct 23, 2022

The Academy Art Museum's 25th Annual Craft Show will feature over 60 artists from across the United States on October 22 & 23, 2022, with a special Preview Event on October 21.

All proceeds from fees and generous community sponsorships directly support the Museum's

mission of providing meaningful art experiences and education to the Mid-Shore.

The Academy Art Museum Craft Show team looks forward to welcoming artists from all craft categories and will work with artists to insure the broadest possible reach with our patrons.

LOCATIONS

The Academy Art Museum, *Easton, MD.*
The Waterfowl Festival Building, *Easton, MD.*

For more information [click here](#).



American Craft Made / St. Paul **IN PERSON: October 7–9, 2022**

We're excited to be back at the Saint Paul RiverCentre for our hometown marketplace—now in its 35th year! Don't miss this opportunity to meet and shop for craft from over 150 artists from across the country and discover that perfect handmade piece to take home with you. Tickets are \$10 in advance or \$15 at the door. ACC members get in free!

MARKETPLACE HOURS

Friday: 10 a.m. – 6 p.m.
Saturday: 10 a.m. – 6 p.m.
Sunday: 11 a.m. – 5 p.m.

For more information [click here](#).



MMEG LOOKS FORWARD TO THE **ANNUAL ARTS & CRAFTS FAIR ON** **NOVEMBER 1, 2, & 3, 2022.**

For 35 years, MMEG's Annual Arts and Crafts Fair has been held at the World Bank (Main Complex), 1818 H St. NW, Washington, DC.

APPLICATIONS FOR VENDORS OPEN NOW.

For more information [click here](#).

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) 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.
- Jaimieanne Amicucci has an electroformer for sale. Here is her description and contact information:
For sale: TekPower TP3005T Electroformer, used 10 times and stored. 3/4 of a bottle of 14k gold plating solution, Midas copper paint, Midas brightener, white masking frisket, small bottle of total ground conductive coating. Would love to see it put to good use. \$150. Email Jaimianne.a@gmail.com to inquire.

ANNOUNCEMENTS

- KC Siebert, our longtime Membership Coordinator has stepped down after more than 7 years. Her steady presence has enabled us to keep our membership lists up-to-date over the years, and she recently set up member lists on our new Membership Center computer system. We can't thank you enough, KC!
- Save the date: Annual Members Meeting, October 17, 7-9 pm. Please come to see friends, meet new members, and share your insights and concerns about the Guild. The Guild belongs to all of us! What are your favorite Guild activities? What other activities, membership benefits, or communications would you like to see? I'm looking forward to a large turnout this year! Our meeting will take place on Zoom, so look for the link in early October!

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.

We are so excited for you!

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



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