



Washington Guild of Goldsmiths.

Newsletter Spring 2023

Washington Guild of Goldsmiths welcomes you to our community of creatives. One of its many purposes is providing a means for the exchange of information and ideas, as well as educational opportunities.

In this issue of our newsletter, we will be giving you a glimpse into Japanese metalwork, highlighting one of its unique ancient techniques called, nunome zogan. We will further explore this technique through the experience of Elisa Deval, a remarkable Italian artist. The issue also highlights Charles Lewton-Brains' Innovation Award winner, Nick Barnes... and much more!

Photo by David Terao- METALWORK 2014

Letter from the president

Spring is approaching and so, too, is the Creative Crafts Council's (CCC's) show. Mark your calendars for May 9 through July 29 to view a variety of fine crafts at the Mansion at Strathmore. Jowita Allen, WGG's Creative Crafts Council representative, is working hard to help make the show a success. Wondering what the CCC show is all about? The CCC describes its mission clearly on their webpage (<https://www.creativecraftscouncil.org/>):

The Creative Crafts Council is an umbrella organization of fine craft guilds that collaborate to produce an Exhibition of fine crafts biennially and support and promote craft-making across Maryland, Virginia and the District of Columbia. The CCC's exhibitions of regional craft have been held since 1954.

While WGG's own show takes place in even-numbered years, the Guild also helps CCC with their show in odd-numbered years, providing our members an opportunity to apply to a local juried show annually. This year, CCC will have both a general opening reception on May 11 and a special gathering hosted by WGG to highlight our Guild and the work of our artists. Specific times will be forthcoming. Jowita is looking for volunteers to help coordinate WGG's gathering and for someone to create a video to introduce show visitors to us. If you are interested in either position, please send an email to Jowita Allen at jowitaallen@gmail.com and copy me at WGG@washingtonguildofgoldsmiths.com.

I am happy to announce that the WGG Board welcomes two new board members: Nick Barnes, as the 2024 METALWORK show coordinator, and Carol-lynn Swol, who is



taking over in April as our 3rd Tuesday coordinator. Nick is already working on the 2024 show, and Carol-lynn is planning future 3rd Tuesday meetings. Both are well qualified to help move WGG ahead, and we are so lucky to have them in these roles.

Now that the weather is warming up and we will be spending more and more time outside, I would love to hear your ideas about bringing members together informally, perhaps in smaller groups in various locations to accommodate members in DC, Maryland, and Virginia. Interested in morning coffee with other members? A glass of wine in the afternoon? A monthly lunch? Just let me know. You can email me at: WGG@washingtonguildofgoldsmiths.com.

Elyse Demaray



In January, **Lucy Louise Derickson** introduced WGG to the nonprofit organization, Ethical Metalsmiths (EM; <https://ethicalmetalsmiths.org/>). Lucy serves as coordinator of the Crafts Area at Montgomery College in Rockville MD. Her focus is on jewelry and metalsmithing processes. As a board member of EM and chair of the EM Education Committee, she shared EM's beginnings, mission, and future plans; the various projects of EM's Education Committee; and, ethical metalsmithing practices. Lucy's work with EM has affected her own studio practice and teaching philosophy. (Lucy's website is www.lucyderickson.com.)

Barb Bauer, February's guest artist, shared an overview of her journey as an artist and jeweler, took us on a tour of her (small, but packed!) home studio, and demonstrated the delicate hand-sawn fabrication she uses to create her "Ripples Rogue Wave" earrings. Barb lived on a boat for many years; so, it comes as no surprise that much of her artwork is inspired by the coastal landscape, sea life, sailing vessels, wind, and water. Traditional gold/silversmithing techniques combined with modern fabrication tools, such as computer-aided design (CAD) and three-dimensional (3D) printing, enable Barb to develop jewelry that interacts with the body. In addition to her personal studio work, Barb manages the TaconyLAB Community Arts Center in Northeast Philadelphia. (Barb's website is <https://fairwindsjewelry.com/>)

WGG member, **Merrilee Harrigan**, will join us in March to lead us through her journey as a glass artist. While her talk will center on her tips for selling jewelry at fine arts festivals, she will also discuss the synergy between her glass art and silversmithing, as well as her use of argentium silver. Photos of her jewelry and a tour of her studio will round out her presentation. (Merrilee's website is www.joyofglass.com.)

Third Tuesday!

Jan Solomon

After more than two and a half years and more than 20 virtual artist talks, I am stepping down from the 3rd Tuesday coordinator position on the WGG board. I am very grateful to the many artists, including WGG members, who have so graciously shared their work, shown their studios, talked about their favorite tools, done demonstrations, and engaged with WGG members in wonderful conversation.

We are very lucky that Carol-lynn Swol has agreed to be the new 3rd Tuesday coordinator. She is already teeming with ideas and enthusiasm. And since she did an artist talk for us in 2022, she also knows the process and experience from the artist's perspective. She will be outstanding in this role.

Workshops

Alex Boyd workshop

May 10, 17, 24
11:00 am-1:00 pm



Photo credit: Alex Boyd

Hinged Pendant: *Prongs, Hinges, and Gold, Oh my!*

Prong set tablet-style stone hinged to a bezel-set cabochon with a hidden bail in silver and gold.

Kits will be available to purchase from Alex's website www.alexboydstudio.com.

Make a prong setting for a tablet-style stone in 22k gold and sterling silver, and attach the setting via a hinge to a bezel-set cabochon with a hidden bail.

In this workshop, Alex will show us how to fabricate a prong setting in silver and gold for a tab-style stone. He will also show how to make a gold and silver bezel setting for a cabochon with a hidden bail behind the stone. The two elements will be connected with silver hinges with a gold hinge pin. Alex will cover texturing with a hammer handpiece and patination with liver of sulfur. Many other tips and tricks will be included as well.

This is an intermediate to advanced class. Students should be confident with all the basic skills including soldering, sawing, filing, and bezel setting.

Members \$225
Non Members \$285

WGG membership is \$50. To get the lower member rate, if you are a non-member, please join WGG at www.washingtonguildofgoldsmiths.com.

Estelle Vernon & Nil Van Order

Member Spotlight



INNOVATION 2022: Nick Grant Barnes, www.nickgrantbarnes.com, Silver Spring, MD, U.S. "Ring 5" (8.5 x 7 x 2.5 mm) (.3 x .3 x .1 in) Argentium sterling silver, photo by David Terao

Nick Grant Barnes is from the UK, a Yorkshire metalsmith, who teaches at the Art League School in Alexandria, Virginia, and at Montgomery College in Maryland. An award-winning artist, he recently received the Innovation Award from the Charles Lewton-Brain Fold-Forming Competition 2022. (See "Forging Ahead..." in this issue, and check out his website at www.nickgrantbarnes.com).

Nick, his wife, Diane, and their two brilliant heirs apparent, along with two cats and a pup, have made their home and workspace in Maryland since 1995. He joined the Washington Guild of Goldsmiths (WGG) in 1997, after meeting a number of members at Montgomery College and at various gallery events during the Society of North American Goldsmiths (SNAG) conference in DC the previous year. Here is what Nick has to say about himself and his work.

WGG: *When did you first realize you wanted to pursue a career as a jewelry designer?*

Nick: I didn't. I went to university initially to study furniture, as interior design was an interest. I'd always made things growing up, and I knew I didn't want to work in an office. So, studying how to make things "properly" seemed like a good idea at the time. You always gravitate to those teachers that encourage and teach you the most. It was the metals professors who did that. On leaving school, it was easier to make/sell jewelry than furniture, so I kind of fell into it.

WGG: *What is the most valuable thing you have learned working in the field?*

Nick: I met Yvonne Arritt, past guild member and president, early on arriving in the States. She had a sign up in her studio saying something to the effect, "don't fix it, make it again..." Many years of learning how to fix things in many mediums, and this is still as true today.

WGG: *Who have been your biggest mentors and what is the best advice they have ever given you?*

Nick: Yorkshire-jewelers, Debbie Moxon and David Simms got me interested in art jewelry whilst I was prepping my thesis, and they continue as a reference point to this day. Check them out at (www.moxonandsimm.co.uk). Wally Gilbert (www.wallygilbert.co.uk) fascinated me with his traditional crafts application in metals. Then, once in the States, I discovered *MetalSmith* magazine. The first edition I saw had an Andy Cooperman brooch on the cover... 'nuff said. I met Don Friedlich at a Smithsonian show working in chalkboard slate (WOW!); and, then, Charles Lewton-Brain's videos revived my university studies with metal origami. I was hooked. No advice comes to mind, but I'm sure one or two made their thoughts known.

WGG: *What's your favorite technique and why?*

Nick: The next one being studied. I love trying new techniques or figuring out how a piece could be made. But, I keep playing with fold forming, so I guess that shows my colors.

WGG: *How is working in jewelry design different today from when you first started?*

Nick: Technology moves things around a bit, but the satisfaction of creating something of your own by hand and using whatever technology you deploy never gets old.



WGG: *Where do you go for inspiration when working on a new line?*

Nick: I don't produce lines anymore since the desire for making multiples to satisfy gallery quotas and price points wore me out early on. Designing and making custom pieces is a privilege, I know. But, it works well for both my business and mental health. So the next design has been and will continue to be an inspiration. Techniques, process, and a fascination for the "mark" a tool can leave is a practical answer to this question.

WGG: *What advice would you give to new artists who want to start a career in jewelry design?*

Nick: Do what makes you happy...Study what inspires you, then practice...Make what pleases you most...And, don't get into this business to make a fortune. Money will come from many avenues through your career. Enjoy what you do.

Photo credit: Nick Barnes.

International Feature



Elisa Deval is an Italian jewelry maker and teacher, whose fascinating work explores the Japanese technique of nunome zogan. Read on to learn about her background and training, her interest in spreading knowledge about traditional techniques, what inspires her, and her advice for expanding beyond our comfort zones.

WGG: *Tell us a bit about yourself and your background.*

Elisa: I grew up in the countryside of Tuscany, Italy. My father is a contemporary artist, and my mother is a doll maker who creates very unusual and artistic figures. My parents showed me how to see beyond the obvious appearance of nature and art, as well as any kind of man-made thing. This is a gift that helps me to show form, soul, and spirit in my work today.

In our collection of art books, we had an interesting selection of volumes about ethnic arts that gave me, as a child, vast information about the limitless treasure of crafts around the globe. It helped develop my curiosity for some specific countries, including Japan.

My education at Alchimia Contemporary Jewellery School in Florence with jewellery artist Manfred Bischoff, among other great teachers, prepared the path to my present work. Several visits to Japan and the generosity of people who taught me there allowed me to spread the knowledge of traditional techniques in contemporary jewelry, such as nunome zogan.

WGG: *What is nunome zogan? And what makes it different from the other inlay techniques?*

Elisa: Nunome zogan is an ancient Japanese technique to create the most delicate gold and silver ornaments on a dark metal background. Playing with typical copper-based alloys, such as shibuichi (copper alloyed with a small amount of silver) and shakudo (copper alloyed with a small amount of gold), makes the process very fascinating. You can achieve shades of red, gray, and blue-black for the base. In comparison to other Japanese inlay techniques, the execution is quicker; it requires the smallest amount of gold; and, it allows us to work with thin metal plate, thus achieving light objects suitable for jewelry.

Traditionally this technique was used to decorate valuable items, such as swords and accessories used by samurai warriors and precious hair ornaments for women.

WGG: *From all the jewelry techniques, what made you choose nunome zogan?*

Elisa: The charm of a process that has a meditative character. And, the delicate beauty of the color combinations, some of which make me think of a night sky in winter.

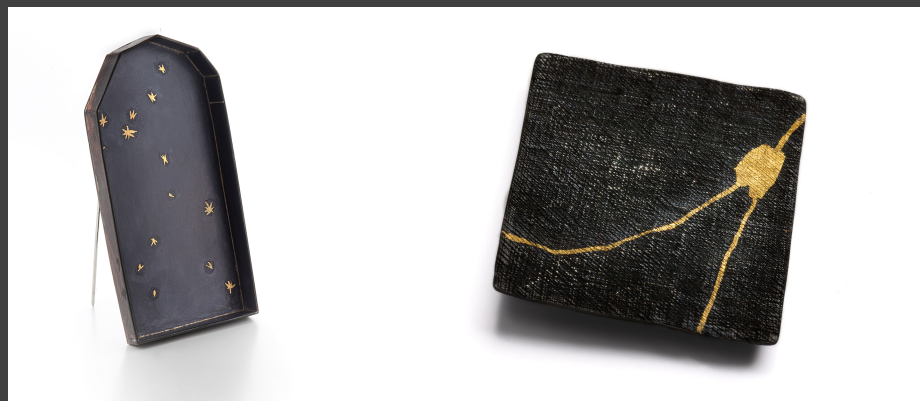


Photo credit : Elisa Deval

WGG: *Tell us about traveling to Japan and learning from the masters of the ancient technique.*

Elisa: The grassy smell of new tatami mats where I slept over the weeks...The lonely and nourishing walks through towns, gardens, and magnificent museums...The sounds of a wooden house in a windy night...The receiving of a small hammer, which was used and handmade by my teacher's father...And, many days of the most generous, unconditioned dedication of my teachers, Kageyama Kimiaki and Ando Noboru, for love of sharing their precious knowledge.* These are only some of the memorable aspects of my Japanese experience.

*Ando "Sensei" unfortunately passed away in 2022.

WGG: *What was the most challenging part of the experience?*

Elisa: The most difficult part was, and sometimes still is, to adapt such a strict technique to my own creations, which I want to keep looking light, natural, and free of the appearance of any technique.



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

Elisa: Sometimes it comes from forms I see in nature, from a particular atmosphere I perceive in front of an artwork, or from surrounding phenomena that have significance to me. For example, my collection, "Giunture," was inspired by the abandoned ruins of old wooden houses in the mountain area where my father's family came from. It's a work about the relation between beauty and sadness. Both are strong characteristics related to the fragility of these hamlets that are so familiar to me.

Photo credit : Elisa Deval

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

Elisa: This pendant is particularly significant to me, as it is the first piece I did for the "Nightfall" collection. It's a work that refers to shadow, dusk, the shimmer of rain, glares and reflections, to what is visible and not visible.

I use the image of these elements to communicate the emotions I feel when I meet people, as well as see places that I'm not able to define and immediately understand. It's when I can't confer a defined identity, like the silhouette of an object in the darkness of the night. Those encounters have the power to plant in me the seed of curiosity. A tension is created between the need to understand, to define, and the desire to hold on to that mystery as long as possible.

Photo credit : Elisa Deval



WGG: *Last but not least, what advice would you give to artists who are hesitant about leaving their comfort zone to discover something new?*

Elisa: An artist, in a creative context, is held to leave that place of ease and safety constantly. Don't let the fear of failure hold you back.

NUNOME ZOGAN 101

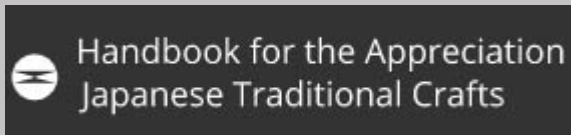
An Introduction to Nunome Zogan: The Japanese Metalwork Overlay Technique.

Video credit: Ford Hallam's Japanese Metalwork Channel.

If you're interested in a step-by-step demonstration of the nunome zogan technique, take a look at this instructional video on YouTube by Ford Hallam. The video is about a half-hour long and will give you a good idea of what's involved at each stage of the technique. After watching it, you may even decide to give nunome zogan a try!



The Japan Kōgei Association



[WGG editor's note: Here's an excerpt from The Japan Kōgei Association, highlighting the different types of metals and Japanese metal techniques. This is an excellent gateway not only to metalwork information, but to many other important Japanese crafts, such as textiles, ceramics, woodwork, and more. To visit their website, please [click here](#).]

The three major techniques used in metalwork are chukin (casting), tankin (hammering) and chokin (chasing).

The first metals used by man were copper, gold and silver... As humans acquired greater knowledge of the hardness and fusion points of different metals, various kinds of alloy were invented. Also, as metalworking skills developed, the range of objects produced increased so that in addition to ornamental items worn about the body, arms, armour and functional objects for everyday use were also made.

Gold (kogane), silver (shirogane), copper (akagane), tin (aogane) and iron (kurogane) are known in Japan as the gokin or five metals. They each have distinctive characteristics of texture and colour that make them suitable for metalworking. The technology of extracting metals from mineral ores is called metallurgy...

Tankin (Hammering)

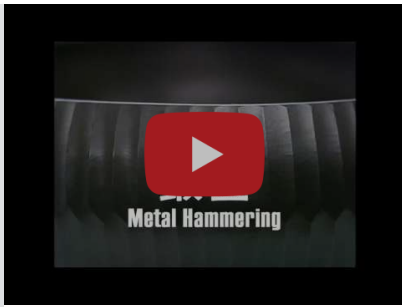
The term tankin is used in Japan today to refer to a range of different techniques that broadly divide into tanzo, tsuiki, shibori and bankin.

Tanzo (forging) is the technique used for iron. The other techniques are used for gold, silver, copper and alloys. When a solid mass of metal is hammered out, the technique is known as tsuiki.



Okuyama Hoseki ***Gin uchikomi-zogan***
kaki "Wakame" (Flower vase, "Young
Buds", hammered silver with inlaid
decoration) The graceful silver body of this
work is decorated with a delicately inlaid
shikin (shakudo) design.

(Agency for Cultural Affairs)



Interested to see how...

OKUYAMA Hoseki creates this beautiful vessel from a thick flat metal disk.

Metal Hammering The Art of OKUYAMA Hoseki

Video and description below, credit: 文化庁 bunkachannel

OKUYAMA Hoseki was recognized as Holder of the Important Intangible Cultural Property of Tankin in 1995. This film is a detailed record of his use of traditional tankin techniques in the creation of the silver inlaid vase (gin-uchikomizogan-kaki) "Wakame". It depicts how he hammers and spreads a silver ingot to create a pot, the delicate work involved in inlaying, and the refined luster given to the silver surface of the piece by a finisher.

What's a "Living National Treasure"?

[WGG editor's note: Here's another excerpt from Metal Museum about Yukie Osumi, who is considered a **Japanese Living National Treasure**.

You can see Osumi performing both **tankin** and **nunome zogan** techniques in the video below from the National Museum of Asian Art in Washington, D.C., where you can find some of her pieces on display.

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



Photo credit : Yukie Osumi, Sound of Wind, 2014.
Image courtesy of Onishi Gallery, New York, NY





Beyond the gallery: Yukie Osumi


By Nancy Cook, May 18, 2020, for Metal Museum.
For the full article, [click here](#).


Yukie Osumi (b. 1945) was the first female metalworker to receive the designation of Japanese Living National Treasure, which she received in 2015. Osumi received her degree from Tokyo University of the Arts (Tokyo, Japan) in 1969. She went on to participate in numerous exhibitions and win awards for artistic excellence across Japan and internationally. Often, you will see her name listed as Osumi Yukie because in Japan the family name is always listed first. Osumi received her designation for the raising or hammering of vessels, known as "tankin," and specializes in an inlay process called nunome zogan. Osumi's vessels often depict natural scenes on the surface and are especially influenced by the movement of water (2).

Forging Ahead...

 **Nick Grant Barnes** "is proud and pleased to announce" that, for his work in the field of fold forming, he has received the Innovation Award from the Charles Lewton-Brain Fold-Forming Competition 2022. In addition to the photos of Nick's submission for the competition, learn more about the award and the competition at <https://www.foldforming.org/2022.html> and on his website at www.nickgrantbarnes.com. WGG is proud and pleased, too. Congratulations, Nick!

 **Nick** is also our new show coordinator, taking over from **Tyler Kulengusky**, who is stepping down after five years of dedication and hard work. Our thanks to Nick for undertaking this important role. We also can't thank Tyler enough for organizing and managing very successful shows, even in challenging times.

 WGG is pleased to welcome **Ruth Beer Bletzinger**, who recently joined the staff of the *WGG Newsletter* as assistant editor. She is delighted to have the opportunity to volunteer for WGG and to work with her colleague and good friend, **Noha Nader**, the newsletter editor.

 **Carol-lynn Swol** has agreed to assume the responsibility for organizing WGG's 3rd *Tuesday Events*. She will be taking over from **Jan Solomon**, who has done a remarkable job by making the most of what virtual meetings can offer. Under Carol-lynn's capable leadership, Guild members will go on enjoying informative and stimulating 3rd *Tuesday* offerings.

Spotted at American Craft Council (ACC) show!



Merrilee Harrigan



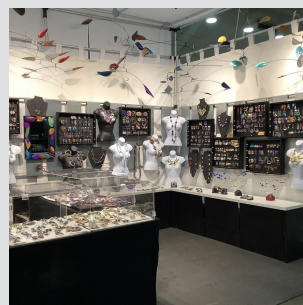
Denisa Piatti



Jim Cohen



Ellen Cohen



Carol & Jean- Pierre Hsu

Learning opportunities:

The Art League

Mokume Gane: Wood Grain Pattern in Metal

Instructor: Eric Burris

Date: September 8, 2023 Time: 10:00 am — 5:00 pm

Mokume Gane, or wood grain metal, is a traditional Japanese technique in which two or more different metals are meticulously cleaned, alternately stacked, compressed and heated to a high temperature. The result is the fusing of all layers into a solid block or billet. The billet can be made

into sheet metal with a variety of patterns by repeatedly carving through layers and reducing the thickness.

For more details, [click here](#).

SNAG online workshop


Forging and Riveting a Spoon with Erica Moody

May 6, 13 & 20, 2023 from 12:00- 2:00 pm ET

This workshop will guide students in forming a spoon with a forged copper handle riveted to a brass sheet metal bowl. Techniques demonstrated are basic and quick guides in cutting, cold and hot forming (annealing, forging, sinking, forming, bending), drilling, riveting, and basic finishing and detailing (hand filing, sanding, burnishing).

For more details about this workshop and more from SNAG, [click here](#).


Events in the area!

**smithsoniancraftshowswc**
National Building Museum

...


Smithsonian Craft Show

CELEBRATING THE AMERICAN SPIRIT



Kari Lenning

National Building Museum
May 3 - 7, 2023

 Smithsonian

**craftcouncil**

...

COLLABORATION AS COMMERCE

webinar



Nick Vicente
Principal at Twice Measured



Maria Eife
Owner of Maria Eife Jewelry & JV Collective



**THURSDAY
MARCH 23, 2023
AT 12:00 PM**

REGISTER NOW at toolsofthetrades.org

**glenchopark_arts**
The Washington Folk Festival

...



Craft Vendor Application
Due April 10

**jr craft**

Join us for a weekend of wood!
Saturday March 25- Sunday March 26 2023

...



**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 below.

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