



The Washington Guild of Goldsmiths

Newsletter Summer 2023

The Washington Guild of Goldsmiths welcomes you to our community of creatives. One of its 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 shedding light on one of the most fragile materials used to create jewelry... paper! We are exploring the beautiful work of an international Japanese artist who chose this delicate medium as her primary material. We will also be covering the inspiring stories of two WGG members... and more!

Photo credit: Christina Gebhard- Metalwork 2002

Letter from the President

WGG members,

Warm weather is upon us, and the guild is getting out and about. In May, several of us met at Dumbarton Oaks museum for a self-guided tour of their extraordinary Byzantine and Mesoamerican collections, which include many examples of gold jewelry, enamels, and stone carvings. Comparing the differences in styles and techniques from such different times and places was especially intriguing.

The Creative Crafts Council (CCC) reception followed soon after. The evening did not fail to impress visitors with stellar examples from our own guild, as well as ceramics, sculpture, fiber, and woodworking. Several of our members won awards:

- **1st Place in Jewelry:** Anna Nava-Liess for her "S Ring," one of the shoe-shaped rings in her series on high-fashion items
- **2nd Place in Jewelry:** Jody Sachs for her sterling earrings, "Swans in the Forest"
- **Excellence in Jewelry:** Nadia Hewchuck for her sterling silver "Hammer Brooch"
- **Award for Innovation:** Jowita Allen for her brooch, "Blue Wreath," made from recycled plastic and sterling silver
- **Excellence in Enamel:** Nan Lopata for "Kelp Brooch"



And, a big congratulations to all guild members who were juried into the show!

This year, The Mansion at Strathmore is also instituting a new series of events by holding receptions on Saturday afternoons for the various guilds participating in the CCC show. On Saturday, July 15, from 11 am to 1 pm, WGG and the National Enamelist Guild will demonstrate metals techniques and talk to visitors about who we are and what we do in our respective guilds. This is a wonderful time to invite friends and family to learn more about us, while also taking in the whole show. Save the date!

A stone sale at Louise Rothenberg's home topped off May's events. Joe Jelks of Horizon Mineral is well-known to many guild members for his superior lapidary skills and reasonable prices. The event was well-attended, and Joe offered to return for another sale in the future. Thank you, Louise, for hosting this event!

Stay tuned for information on a tool swap and potluck later in the summer to see friends and make new ones. Do you have ideas about guild members getting together this summer or fall? Please let me know (WGG@washingtonguildofgoldsmiths.com).

President, **Elyse Demaray**

Third Tuesday Virtual Conversations Carol-lynn Swol, *Third Tuesday* Coordinator

I am excited to be the new *Third Tuesday* coordinator for the WGG, and I am grateful to Jan Solomon for her wonderful job mentoring me. I look forward to seeking a diverse selection of studio jewelers within our membership and beyond to share with us their work, influences, processes, and maybe their studios, too. The transition to virtual gatherings, which started as a response to the pandemic, has become a wonderful way to engage members and virtual guests without getting on the beltway. From the comfort of home with a favorite snack or beverage, our *Third Tuesday* virtual conversations are an engaging balm in what may be a busy month. I look forward to continuing to foster these virtual conversations and I welcome your suggestions. Please send them my way via 3rdtuesday@washingtonguildofgoldsmiths.com.

We had three terrific *Third Tuesday* artist talks since our last newsletter from WGG member, [Merrilee Harrigan](#); [Aaron Macsai](#); and WGG member, [Denisa Piatti](#).



Join us this evening (June 20) at 7 pm as we welcome [Biba Schutz](#). Please stay tuned for email and social media announcements for all upcoming *Third Tuesday* events.

Workshops

The WGG hosted a fantastic virtual workshop with Alex Boyd in May. We learned a number of techniques by making a hinged pendant with a prong-set tablet stone and a bezel-set cabochon stone.

We hope to have Alex back in person as soon as we can secure a studio big enough to hold the workshop.

Nil and Estelle are looking for suggestions for instructors you would like to study with for our next workshops. Please contact Estelle at evernon@estellevernon.com and Nil at nilvanorder@gmail.com with any suggestions or requests.

Workshops coordinators, *Estelle Vernon & Nil Van Order*

Member Spotlight

Candace Stribling is originally from New York and came to Washington, DC, to attend college. She now calls Frederick, Maryland, her home and main source of inspiration. Her focus, as she states on her website (<https://www.candacestribling.com/>), is on creating jewelry that “encourages women to find their power and confidence.” To this end, in addition to the jewelry she makes, Candace’s website features a journal page, “[Musings from the Bench](#),” in which she shares her thoughts on the connection between her jewelry and empowerment. Read on to learn what Candace says about herself and her work.



I’m fundamentally a self-taught metalsmith, although I’ve taken classes at The Delaplaine Art Center in Frederick and Jewelryclassdc in Washington, DC. I work primarily with sterling silver, but recently have been exploring mixing gold into my designs, as well as designing with solid gold. By reinventing recycled precious metals and colored gemstones into unique designs inspired by geometric shapes, architecture, and modern art, I create each piece so it empowers women who want a distinct expression for their personality and style!

As a woman in today’s world, I understand all too well the feeling of appearing confident and powerful on the outside, but struggling with self-confidence on the inside. That’s why I started designing contemporary minimalist jewelry—to let us express our personal style while also reminding us that we are more powerful than we may know.

Like many women out there, I was once held back by feelings of insecurity and fear. But through hard work, dedication, and self-reflection, I was able to break through those barriers and find my own power within. Starting my line of jewelry has been part of my journey towards true self-confidence; it allows me to share what I have discovered about myself with other women so they can begin their own journey towards finding their strength too.



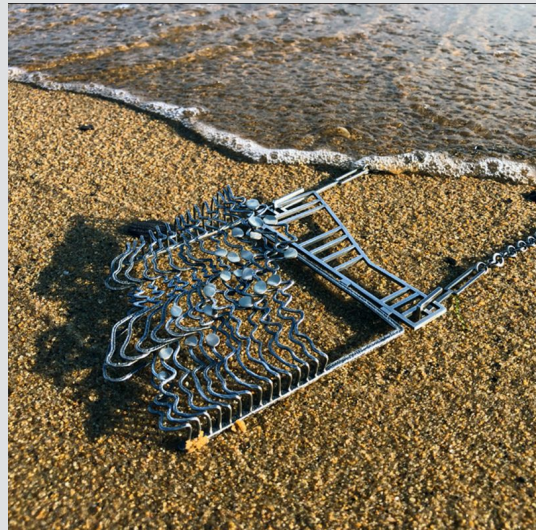
My belief is every woman should feel beautiful, smart, and strong when wearing my jewelry accessories, be it for everyday use or special occasions. Whether you are confident in your own skin or need an extra boost of self-love, know that with one look at this collection no doubt will linger on how incredible and powerful you truly are!

Photos credit: Candace Stribling Jewelry

Photos Description

These sterling silver designs, inspired by Culler Lake near my Frederick home, symbolize the constancy of life—how it persists without discernible beginning or end. With these pieces, I sought a representation of life's enduring beauty, and of how the world we occupy is both vast and intimate, full of secrets yet, forever open to those with inquisitive eyes.

Carol-lynn Swol, a studio jeweler who lives and works in Hyattsville, Maryland, has an MFA in metalsmithing and jewelry design from Indiana University, Bloomington. Before relocating to the greater DC-metro area ten years ago, she was tenured art faculty at Kishwaukee College in Illinois for seven years. She has swum the English Channel and around Manhattan, and will attempt again this year to swim the Catalina Channel. Check out her Carol-lynn Swol Jewelry Design website at <https://clswol.com/>, where you'll find her work. Read on to learn more about how she integrates her inspirations with her art.



My default inspiration is water. As an avid open water swimmer who regularly trains in the pool as well as in natural water, I spend a lot of time swimming laps. The repetition of that back and forth often allows me to mentally design jewelry or work through a technical design problem. These designs sometimes remain in mind after I exit the pool and can be rough-sketches for later review. When in the open water, I capture many images of waves and the water's edge to inspire contour lines.

I create abstract sculptural forms from laser-cut and stacked Tyvek and hand-fabricated or CAD (computer-aided-design) shapes, using line or surface undulations to imply waves. These contour lines also imply topographical map lines, inspired by my passion for travel (which almost always includes water).

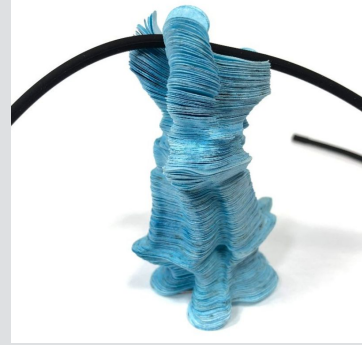
My obsession for repeated line and form comes through no matter what material I use. The visual and tactile effect of my stacked Tyvek pieces evokes both books and geologic formations, such as hoodoos and sea stacks. Other pieces reference places I have been and experiences I have had without being narrative. As much as I like a good story, I avoid being too literal. Even though there's often a visual narrative, it too is usually abstract.

A variety of technologies are involved in my work, from a small collection of antique hammers and tools from the past century to laser cutters and CAD software for designing forms that are then cast or 3-D printed in plastic. There is a hand-made quality to the CAD work. Even though I use third parties to produce the CAD objects, I surface-finish each piece by hand with texture, patina, and stone setting. There is an interaction in all artists' work between the tool used, the material it is applied to, and the vision for the final design. This interaction not only inspires me as I work, but I think it also comes through as a dynamic undertone in the finished pieces.

Photos credit: Carol-lynn Jewelry

Photos Description

- *Waves/Topographic* Pendant: CAD Designed and Cast in Sterling with Rhodolite Garnet.
- *Winter Swims at Sandy Point* Necklace: Hand Fabricated Sterling and Recycled Karat Gold.
- *Hoodoo / Sea Stack* Pendant: Hand Inked Laser-Cut Tyvek Paper.



METALWORK 2024

**Heads Up! Put It On Your To-Do List!
Keep It In Mind! Take Part! Volunteer!**

Dates: August - September 2024

Venue: Sarah Silberman Art Gallery at Montgomery College, Rockville Campus

Coordinator: Nick Barnes

(email: nickgbarnes@verizon.net;

text: 301-641-1503)

The Washington Guild of Goldsmiths (WGG) has begun initial preparations for its METALWORK 2024. This is WGG's 21st show of members' juried artwork. It will take place from August to September 2024 at the wonderful Sarah Silberman Art Gallery, located in the Paul Peck Art Building on Montgomery College, Rockville Campus.

WGG's Nick Barnes is coordinating the effort. But, he can't do it alone! As with all WGG biennials, the skills and help of our member volunteers can achieve much and with some fun along the way.

So if you are organized, have a good eye for proof reading, creative in displaying yours and others work, have an uncanny ability of getting businesses to pony up advertising revenue, and play well with others...

Please step up in some small way and contact Nick right away!

Email: nickgbarnes@verizon.net

Text: 301-641-1503

LINKED 2024

**Washington Guild of Goldsmiths (WGG)
Educational Scholarship Fund.**

We are once more asking WGG members to contribute a personal piece of their creation to become a part of a LINKED necklace. The necklace will be displayed and auctioned as part of METALWORK 2024 and the proceeds used for student-scholarship toolkits. WGG will distribute the toolkits to up-and-coming students who are interested in pursuing further studies in metalsmithing and jewelry making.

Your design and organizing skills can be used to great effect for this important event. To get involved with Linked 2024, contact wggeduawards@gmail.com

Stay tuned for more details to be announced in Fall 2023.



International Feature

Naoko Yoshizawa is a Japanese jeweler living in Singapore. She creates jewelry using Japanese paper and silver.

Photo credit : Naoko Yoshizawa



WGG: Please tell us a bit about yourself!

Naoko: I studied jewelry design at the HIKO MIZUNO College of Jewelry in Japan, worked as a jewelry designer in a company, and then went back to study jewelry making and design at the Edinburgh College of Art in Scotland. Since graduating, I have exhibited in the United Kingdom and Europe. This year (2023), for the first time, I participated in the Museum of Arts and Design's MAD about Jewelry in New York.

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

Naoko: I initially studied oil painting. When I thought again about what I was interested in, I realized that it had to be three-dimensional, practical, and something that would be treasured for a long time to come. Jewelry was the perfect fit for me, so I chose a career in jewelry design and production.

WGG: Tell us about your choice of materials: paper and silver!

Naoko: In Japan, paper has long been used for furniture, interior decoration, toys, umbrellas, fans, and other miscellaneous goods; and, as a Japanese, paper is a very familiar and easy-to-use material for me. I also like to create colorful works of art; and, paper is very suitable for expressing various colors and gradations. Also, by combining soft and delicate paper parts with hard silver material, I can emphasize the contrast between the different materials and create a more three-dimensional sculptural expression. In terms of function, the combination with silver prevents the paper from directly contacting the skin when the jewelry is worn, thus preventing damage to the paper.

WGG: Paper is a beautiful and delicate material. What ways of preservation/care do you recommend for your pieces?

Naoko: Paper is often considered fragile, but Japanese paper in particular is unexpectedly strong. Some people worry about sweat getting on the paper parts of the jewelry, but this is not a problem because the paper is protected by silver parts. It is also okay to get a little wet when wearing it, but it is better not to get wet. When storing, avoid direct sunlight and do not crush the work from the top as the paper part will be crushed.



Photo credit : Naoko Yoshizawa

WGG: The color palette you use is wonderful. How do you bring these color combinations together?

Naoko: Color inspiration is found in many places. I find inspiration not only from nature, such as the sky, flowers, leaves, and the colors of the sea, but also from the paintings of the masters and the ceramic, glass, and textile works created by other artists.

WGG: What is the most valuable thing you learned over the years working in the field?

Naoko: I guess it is a long and steady process. There are no shortcuts. I also think it is important to have a bird's-eye view of your own work.

WGG: Who have been your biggest mentors in this industry, and what is the best advice they have ever given you?

Naoko: I was greatly influenced by Dorothy Hogg MBE. She was the jewelry and silversmithing course leader and professor at Edinburgh College of Art, who sadly passed away last year. I can't recall any particular words that made a lasting impression on me, but I was greatly impressed by her sincere attitude towards jewelry and craftsmanship, her positive attitude and great love for her students, and the way she approached everything she did with total dedication.



WGG: Where do you go for inspiration?

Naoko: My favorite place is a large park facing the ocean next to my house. So, I often take a walk there and observe plants and other things.

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

Naoko: It may sound clichéd, but keep believing in yourself. Do not compare yourself with others. Don't be afraid of failure.

Photo credit : Naoko Yoshizawa

WGG: Is there anything else about your journey as an artist that you'd like to share with WGG Newsletter readers?

Naoko: I feel like making things is a journey of self-discovery. Sometimes you discover good things and sometimes things you don't want to see, but just have fun.

Photo credit : Naoko Yoshizawa

To explore more of Naoko's work, please [click here](#).



Paper Beads

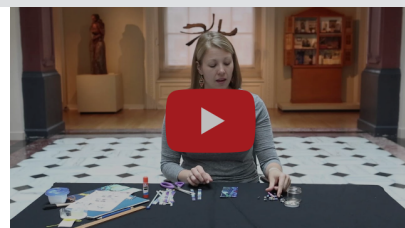
Paper beads from Africa are beads made from recycled paper by women in **Uganda**. The paper is not dyed or painted. The women make the beads by cutting recycled magazines and old calendars into strips and then rolling each strip around a toothpick or needle to form a paper bead.

Video credit: www.beadsforlife.org.



Smithsonian American Art Museum's Public Programs Coordinator Katie Crooks demonstrates craft activities for the Renwick Gallery's Handi-Hour program currently being held at the Luce Foundation Center during the Renwick's two-year renovation.

Video credit: Smithsonian American Art Museum.



My Take on Paper Jewelry by Noha Nader

The assignment was clear... "Make as many pieces of jewelry as possible with only paper!"

"Paper???" I said to myself... That was my first reaction when we, the students in the first year of jewelry design, were asked to think, design, and produce wearable jewelry in paper and paper only! The idea was new to me. I always had in mind that using metals and stones was the only "sensible" way of creating jewelry.

I went back home, perplexed, yet excited to try something new! I had used this medium before in my earlier study in architecture, when we had to create maquettes with paper, cardboard, and light wood, but never a body ornament.

My plan was simple: Just grab the sheet of paper, roll, twist, bend, and go with the flow. And guess what? I nailed it! The feeling was amazing, almost liberating! I made one piece after the other, didn't care much whether it was big or small, smooth or pointy. The ideas were flowing and I couldn't stop!

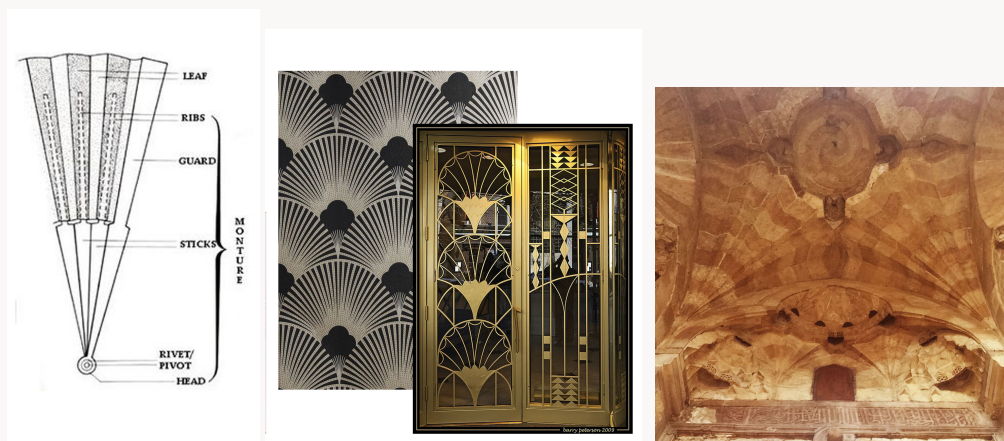


Photos of the prototypes I made for this assignment, credit: Noha Nader.

Having had such a nice experience made me consider mixing metals and paper as the final project of that semester using cold connections, mainly the genius riveting technique.

It wasn't easy, I admit, thinking of all the details of the design. How would both materials look together? Will there be a smooth transition, or, on the contrary, an abrupt, intentional shocking transition? I wanted the pieces of this collection to be "runway" pieces, one of a kind!

I always liked the concept of a folding fan. I had googled it in the past, its origin, how it was created in Asia, how people were using it throughout the centuries, and how one of my favorite art eras (Art Deco) was inspired by it. Around this time, I went on a tour in old Cairo, and guess what I saw on the ceiling of one of the old Fatimid buildings? Fans! That was the sign I needed! At this point, the decision was easy; I ended up adopting the fan technique.



Photos of a sketch of a fan- Art Deco motifs- the ceiling of the Fatimid building

All the pieces of the puzzle fell into their right places in my head. I chose a marriage of a very special Japanese paper (washi) with recycled thick paper and brass to complement the Art Deco geometrical, golden shapes printed on the Japanese paper. Washi paper is made from the fibers of the Mulberry plant, that is why it is stronger than regular paper. I worked very carefully for many

days, bending and connecting both materials with tiny rivets, until my sketch came to life!



Photos of the end of year project pieces, credit: The Design Studio by Azza Fahmy (DSAF).

Paper Fashion at Tysons Corner!



Tysons Corner window display, photos credit: Noha Nader.

Forging Ahead...



Save the Date: July 15, 11 am to 1 pm at The Mansion at Strathmore

WGG and the National Enamelist Guild will have a reception for the public to introduce ourselves and the crafts we make. Several Creative Crafts Council (CCC) participants in the jewelry category will demonstrate the techniques they use to make their jewelry and talk to visitors about their work. We will have catalogs from previous METALWORK shows and copies of WGG newsletters, so visitors can see samples of our members' work. Business cards with WGG's website address will also be available for anyone interested in joining WGG. Please bring family and friends to the event to support our guild!



The guild is putting together a **list of local shows** to help members know what opportunities are available in the DMV. Which shows do you participate in or apply to? Do you know of other shows or selling opportunities that might be relevant to WGG members? This is a great way to help each other forge ahead. Please send your list to: WGG@washingtonguildofgoldsmiths.com

Classifieds...

For Sale: Used, but lovingly looked after, HAD PhotoBox for sale. \$220 new. Make me an offer. For more information, please contact: nickgbarnes@verizon.net / 301-641-1503



Learning opportunities:

JewelryclassDC

Registration for Summer classes workshops are open now.

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, and Carlos Munoz. 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.

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

SNAG in Conversation

SNAG In Conversation is virtual monthly gatherings for members and non-members to share experiences and knowledge and to build relationships.

These convenings were originally conceived in response to the disruption of COVID-19 to educators and studio artists. The conversations were so successful in providing space for communal resources that SNAG is pleased to continue them. All are welcome!

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

Events in the Area!



Baltimore 2024



**ALL CRAFT ARTISTS
ARE ENCOURAGED TO APPLY!**

Application deadline: August 9, 2023
Marketplace dates: March 15-17, 2024



Presented by the national nonprofit



glenechopark_arts

...



27 likes

glenechopark_arts We eagerly invite you to submit your entries for the 52nd Annual Labor Day Art Show!

Any artists with original works made in the last two years are welcome to submit at the link in our bio, or glenechopark.org/ldasentries.

Deadline is Friday, August 4th at 5pm.

Applying for the 16th Annual JRACraft Day



December 2, 2023 at the Woman's Club of Chevy Chase

We're excited to announce that applications for the 16th annual JRACraft Day are now being accepted and are due by July 15, 2023.

Applicants are required to submit the application form and contract, a 50-100 word bio, and three photos of representative work by the deadline. Details on the requirements for applications and the terms and conditions of participation are included in the application form.

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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