



The Washington Guild of Goldsmiths

Newsletter Spring 2024

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.

“The Art of Granulation: Between the Past and Modern Times” is the theme for this issue. You’ll learn more about granulation with a link to a how-to video from The Metropolitan Museum of Art, as well as a link to an article on the Ganoksin website by Prof. Dr. Erhard Brepohl. We’re excited, too, that David Huycke, who is known for his innovative metalwork and use of granulation, is the focus of our “International Feature.”

In addition to exploring the granulation technique, this issue includes a wealth of information: Learn about plans from WGG’s new President, Carolyn Swol, in her letter to our community; discover in the “Member Spotlight” column what WGG members, Merrilee Harrigan and Réjane Pratelli, say about their creative journeys; and, see updates on WGG activities, including the terrific Third Tuesdays offerings and the METALWORK 2024 show. And, of course, there’s so much more in this issue for you to enjoy!

Caption: Orbits Necklace by Nella K. Fischer

Letter from the President

Greetings all and welcome to Spring. This is a season often associated with rebirth and new beginnings and I hope inspiration and studio time is happening for you as you design and make - perhaps with an eye toward applying for Metalwork 2024. You will learn more about this WGG show and other upcoming events and opportunities in this newsletter.

I am ever grateful to the hardworking Washington Guild of Goldsmiths member volunteers who serve as officers and coordinators managing the various activities of the Guild. The concerted efforts by everyone managing the shows, classes, communication outlets (newsletter, website, social media, emails, membership), record keeping, financial management, and external representation keep WGG growing and add value for our members.

The WGG officers and board members have met this first quarter to discuss workshops, the Toolbox Initiative, our digital footprint, and future offerings. But questions remain: what do our members wish to see from the WGG? We want to know - and to keep that line of communication open, I plan to email an online form to learn more from you.

After a wonderful tenure as the WGG Technical Coordinator, Kathryn Nelson has resigned from her post. Thank you, Kathy, for your efforts keeping the WGG moving forward technologically, your knowledge and advice have been invaluable.

WGG President
Carol-lynn Swol



Correction

In the introduction to the 2023 winter issue of *The WGG Newsletter*, the caption for the photograph displaying Peggy Shiffrin's "Kalanchoe Necklace" omitted her name as the creator of the piece. We're reprinting the photograph with the appropriate credit in the caption. The photograph here and the one in the winter issue serve as links. Clicking on the photograph will bring readers to a WGG website page where this and other examples of Peggy's work are displayed, along with more information about her.

Caption: *Kalanchoe Necklace* by Peggy Shiffrin.
Photo credit: David Terao



Third Tuesdays Virtual Conversations
Carol-lynn Swol, Acting Third Tuesday
Coordinator

Thank you for joining these virtual conversations on the third Tuesday of every month at 7PM.

The 2024 Third Tuesday event is off to a wonderful start. We began the year with **Shana Kroiz**, Baltimore-based jeweler and educator who currently teaches at the Baltimore Jewelry Center. Shayna creates luscious organic sculptural jewelry. In February, we welcomed **Shayna Egan** from Seattle who shared her experience participating in the MJSA Mystery Box Challenge and her experience as jeweler training manager, restoration specialist, engraver, and stone setter. Our March guest artist was Hyattsville, Maryland local assemblage sculptor **Clarke Bedford** where his cars, his home, and his yard are an immersive experience of mixed media art. Coming up in April, we will hear from local WGG member artist, **Holly Hague**, who creates "fine enamel and gemstone jewelry as an homage to the natural world and bold geometric forms".

Please hold the third Tuesday of every month on your calendar and watch your inbox to learn what featured artist will be joining us. We are continually grateful that SNAG shares our Third Tuesday event in their newsletter and via their social media.

The WGG is seeking a new member to coordinate the Third Tuesday virtual event. Are you interested? Please let me know at 3rdtuesday@washingtonguildofgoldsmiths.com



Photo credit: Clarke Bedford

Workshops Coordinators:
Estelle Vernon
Nil Van Order

We have two exciting workshops coming up this year, one online and the other in person.

Matthieu Cheminée will teach a class on chain making to include chain patterns such as flat palm trees and wheat, as well as others. We are hoping to offer this online workshop May 24-26, but we need members interested in taking the class to weigh in on the date since it is Memorial Day weekend. If you are interested, please let us know your thoughts on these dates. You can email us at evernon@estellevernon.com and Nilvanorder@gmail.com.

Alex Boyd will teach in person at Montgomery College on August 23-25. His tentative topic is



Photo credit: Matthieu Cheminée

Look for additional information as we finalize details!

Member Spotlight

Growing up in the French Alps, **Réjane Pratelli** never imagined she would someday live in the US and design jewelry. The bookish and annoyingly curious child was meant to become a lab rat. After earning a PhD in plant biology and pursuing her research in half a dozen countries, she finally dropped her suitcases in Blacksburg, VA. There, an aneurysm left her without being able to speak and use her fingers for a number of months, bringing her academic career to an end. She then turned to art to heal and ground herself. She took a number of workshops at Blair Anderson's SilverWorks Studio & Gallery and started her journey into the world of metals. Read on to learn more about Réjane, and check out her website at <https://www.anvilfireandtime.com/>.



Between the lines

Tapered, etched sterling silver cuff. Fused 18K yellow gold, pink sapphire flush set in 14K yellow gold, black patina



Panache

Sterling silver cuff. Fused 18K gold, 14K rose gold pellets, purple sapphire, distressed black patina

I consider myself as self-taught mainly. Even though I'm a technique junkie and take as many workshops as possible, it's a struggle to hone in my skills: My underlying health issues affect the way I handle tools or move my fingers. Thankfully, my science background gave me great problem-solving abilities, from organizing my bench to holding my tools to actual designs. My body never lets me forget the number one rule: Rather than doing things the right way, I have to make them the way that's right for me.

I fell in love with sterling silver early on, its plasticity and the way it lends itself to texturing experiments. Texture and space are at the center of my practice. My pieces are purposefully a bit rumpled, multilayered, wrinkled, or downright brutalist. They also display touches of light and color brought in by gold, gemstones, or pearls. They are simply a summary of life and of the complexity of the human psyche: a mix of ups and downs, dark and light. I also want to question the pressure society places on all of us, but especially on women: We are supposed to present a flawless appearance no matter how broken we might feel inside. And don't get me started on mass-produced jewelry! We have to acknowledge and emphasize that we're all unique, with our own set of flaws, contradictions, worries, little joys, and big bursts of laughter. I strive to create rebellious, unapologetic, one-of-a-kind jewelry that says, "This is who I am, not who you expect me to be." If

my personal journey has taught me anything, it's that being yourself is more than enough (everybody else is taken anyway – attributed to Oscar Wilde).



Lost in the crowd

Fused sterling silver pendant. London blue topaz, baroque pearl on 14K yellow gold wire

Photo Credits: Guillaume Pilot



Phoenix

Sterling silver ring. Fused/reticulated sterling silver, 14K yellow gold granules, 14K rose gold granule, sterling silver granules, tanzanite

Merrilee Harrigan first engaged in jewelry making when she was in high school, setting up a table on Telegraph Ave in Berkeley, California. She sold little wire earrings in the shape of flowers with yellow beads. (It was the 60s!) Merrilee moved East and immersed herself in solar energy and energy efficiency for more than three decades, making glass art and glass jewelry in her spare time. It wasn't until she quit her day job in 2015 that she got serious about jewelry, learning silver techniques so she could make silver settings for her glass. Merrilee studied first at Silverworks Studio & Gallery at Glen Echo Park in Maryland, took classes with Ronda Coryell in Albuquerque, New Mexico, and learned various techniques from myriad wonderful teachers. Her style and discipline always incorporate glass into her jewelry. Read on to learn more about Merrilee's jewelry-making journey and go to her website <https://www.joyofglass.com/> to see more.



Luna del Mar

Glass set in Argentium sterling silver



Mountains Interrupted

Dichroic glass set in Argentium sterling silver



Red Canoe

Dichroic glass set in Argentium sterling silver

Photo credits: Greg Staley

The beauty of nature inspires everything I do. Beyond that, I look for the beauty that is all around us. I once took a design from a pattern in the wood floor where I was exercising. I am also inspired by the materials I work with, especially the dichroic glass that is featured in my designs. I usually begin my jewelry creation process by making the glass, and then listen to hear what it wants in the way of a silver setting that highlights its beauty. (Yes, I do anthropomorphize my glass!) My pieces are mostly one of a kind, which means that I spend quite a bit of time in the design process.

I love learning new things, experimenting with the materials, and creating unique effects. For example, I find synergy between my glass art and jewelry creations by incorporating silver filings into the glass. When heated together, the glass and the silver produce a unique turquoise color that I use in my glass art designs. My jewelry always incorporates glass; and, for my silver work, I exclusively use Argentium sterling silver.

My studio is my happy place, and I love making jewelry, as well as glass art. Of course, if you keep making art, eventually you have to do something with it. So, I had to figure out how to sell it. I concluded that for me, the best way to sell my art is to do art festivals. Now, I usually do four or five spring art festivals and the same in the fall. It is a lot of work! But I enjoy talking to people, answering questions about the art, and seeing that magical moment when my art makes people happy.

Making art is an act of faith and not for the faint of heart. It takes courage, both in the making and putting your work out in the world. So many things can go wrong; and, of course, not everyone loves my style. But it is a wonderfully rewarding creative journey, and it's good to have a community of artists to share it with.

International Feature



David Huycke

Portrait credit: Lies Willaert

WGG: Please tell us a bit about yourself!

David: I am David Huycke, born in Belgium in 1967 and 56 years old. From 1985 to 1989, I studied jewelry design at Sint-Lucas School of Arts in Antwerp, Belgium. In my final year at the School of Arts, I started silversmithing. After my studies, I kept on silversmithing and took workshops here and there, gradually learning the techniques myself. In 1992, I started my own gold and silversmithing business and studio. Gradually, I also started to exhibit my work and to cooperate with galleries. In 2001, I was invited to teach at PXL-MAD School of Arts in Hasselt, Belgium. There I got acquainted with the academic world, and it inspired me to do a PhD in arts (2005-2010). Now I am a professor at PXL-MAD School of Arts and at Hasselt University.

WGG: When did you first realize you wanted to become a visual artist?

David: That I wanted to create things, aesthetic things, with my hands, I think I knew my whole life. Starting an art study came by coincidence. Rather accidentally, I came across the degree show at Sint-Lucas School of Arts, Antwerp, and I just fell in love with the work the students had made. Starting there was a jump into the unknown. What it meant to be an artist or an art student came only when I was in the art college. During my study, I knew very quickly that I made a good choice. I loved the work at the bench and the larger metalsmithing work. I found it awesome that I could create things from raw materials. So, very quickly, I knew I wanted to make a career of it.

WGG: In your artist statement, it is highlighted that you are “best known for your innovative approach to metalwork, specifically the use of granulation in larger sculptural silverware.” Could you please tell us more about the granulation technique you use, and how it is similar to or different from the ancient one?

David: Traditional granulation is a decorative technique where little metal balls (granules) are heat-fused to a metal surface. Sometimes thousands of granules are used to make intricate abstract or figurative patterns. Usually, granulated work on jewelry is in gold. In most of my granulated work, the granules do not decorate a surface; instead, they are the building blocks to shape a three-dimensional form. The work I make is not jewelry; it is sculptural silver objects.



Pearl Chaos

Photo credit: David Huycke



Dark Moon

Photo credit: David Huycke

WGG: We love how your work celebrates contrast! The choice of the light and the dark finish, also the playful effect of the lace work. How does this speak about your style?

David: The reason I work with white and black silver, sometimes polished or heavily textured, is because I am trying to use the material with as much variation as possible. I like to investigate what the material can do, what kind of faces it can have, without really thinking about style.



Agony & Hope

Photo credit: David Huycke



WGG: You have been “exploring the possibilities of two-dimensional work.” How has this experience been for you, especially after working mostly on multidimensional objects?

David: I had already been working with wall objects for a long time, and the step from a three-dimensional wall piece towards a painting-like silver wall piece was only a small step.

The intention for the plates were twofold:

1- It created more space and freedom. The silver became like a canvas, where I could work in a pictorial way with patina, paint, and varnish.

2- There was also another challenge: the challenge of the sheet and the material itself. I aimed to transform the new industrial silver plate into a sheet with a soft texture, fragility, and lightness, and hang it on the wall with two nails or pins, just like a large sheet of paper.

So, I planished the new silver sheet (50 cm x 100 cm, 0.3 mm thickness) on both sides with a textured hammer. This takes a very long time and was actually an interesting exercise in concentration and in finding meaning in what I was doing.

Night

Photo credit: David Huycke



WGG: You work mainly with silver 925/1000 and sometimes other materials like steel and lacquer. Which one is your favorite and which is the most challenging?

David: The silver is no doubt my favorite. Over the years, I discovered it has a lot of different faces. I think in silver; I have a special relationship with it. I take care of it, but at the same time I hammer on it very hard. I melt it. I make it black, etc.

Cirkelrond 7

Photo credit: David Huycke



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

David: Silversmithing is a difficult craft. It takes a long time to learn, and making new work can be very time consuming. Most important for me is that I can enjoy the process of making, experimenting, researching; and, I do not get demotivated when things do not work. I try to see mistakes as a challenge to do something else, to look at problems from a different angle. If I can't enjoy these things, developing new work would be hard.

Cosmic Bubbles

Photo credit: David Huycke

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

David: Giampaolo Babetto, Michael Rowe, and Robert Baines are the ones that influenced and supported me the most. The best advice I ever got was to believe in myself in a critical way.

WGG: Where do you go for inspiration?

David: Inspiration can come anywhere: on the train, in the shower, or while doing daily tasks. What's important is that you allow yourself to become inspired. My inspiration very often comes from nature, where I admire the complexity of systems, shapes, connections. Techniques also inspire me sometimes. There I try to see the poetic essence of it, such as with granulation. I love the idea that when two spheres touch, it is only on one point, no matter the size of the sphere. In mathematics, they call that point "the kissing point," which was a direct inspiration for the series of works that I call the "Kissing Spheres."

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

David: Try to make sure your work is shown online and offline via exhibitions and that you are participating in competitions, open calls, etc. Do not give up when it does not work immediately. Keep on trying.

The Art of Granulation: Between the Past and Modern Times

Ganoksin: Jewelry Making Resources

Goldsmithing Granulation Technique

by Prof. Dr. Erhard Brepohl

Originally posted on Usersblog on 06/21/2016

<https://www.ganoksin.com/article/goldsmithing-granulation-technique/>

"The revival of granulation in our century has been accompanied by many wrong ideas and misunderstandings, many stemming from the incorrect notion that the secrets of a mysterious process were long lost. To better understand granulation, we should therefore start by examining the myths and laying them to rest."

Excerpts from the book:

The Theory and Practice of Goldsmithing

By Prof. Dr. Erhard Brepohl

Translated by Charles Lewton Brain

Edited by Tim McCreight

Brynmorgen Press

ISBN 0 9615984 9 2



The MET

Gold Jewelry Techniques: Granulation

Youtube

August 10, 2018

Watch this brief video demonstration for creating and using granulation in jewelry design and texture. The video serves as a useful follow up to Dr. Brepohl's instructive article, which you can find above in this issue of *The WGG Newsletter*.



METALWORK 2024

An Update from Nick Barnes

WGG METALWORK 2024 Coordinator

Hi Folks -- Only six months to go until **METALWORK 2024** opens, and there are lots of moving parts to coordinate in order for us to get there.

The WGG relies on all its members to help with the biennial show. Any and all help is needed, so please let us know how you wish to step up.

Please contact Nick at wggmetalwork2024@gmail.com

Areas of Expertise that Need Your Help NOW!

- WGG catalog coordinator -- liaise with WGG and printer
- WGG photography coordinator -- liaise with WGG, photographer, jury coordinator (Marla Rudnick), and catalog coordinator
- WGG catalog advertising -- research and gather advertisers for inclusion in the catalog
- WGG METALWORK awards coordinator -- manage ordering, design, collection, and delivery of all awards, certificates; liaise with WGG treasurer (Michael Brehl) for billing
- General hands-on help in May and August -- you will be contacted about details when needed

METALWORK 2024 Timeline (Note: All detailed information will be in the application form.)

- March 2024 -- Application form will go out to all members
- April 27, 2024 -- Application deadline
- May 18, 2024 -- Work for jurying hand-in at Cyd Rowley Studios
- May 19, 2024 -- Jury Day
- May 30, 2024 -- Work hand-back
- August 11, 2024 -- Work for show hand-in at Montgomery College
- August 13, 2024 -- Show load-in
- August 20, 2024 -- METALWORK 2024 opens
- September 20, 2024-- METALWORK 2024 closes
- September 21, 2024-- Show breakdown and work hand-back

Calling All Membership Help

METALWORK 2024, as with all WGG shows, raises funds for show expenses through advertising in the show catalog.

You can help directly by passing along the electronic version of the Advertisement/Sponsorship Contract to any and all of your contacts who have an advertising budget and wish to support the Guild.

They can simply click on the boxes to pay for the advertisement and, then, forward the artwork to wggmetalwork2024@gmail.com.

Wish to sponsor without buying an advertisement? -- No problem. Just send an email to wggmetalwork2024@gmail.com, and we will help you. All sponsors' names will be included and thanked in the METALWORK 2024 catalog.



WASHINGTON GUILD OF GOLDSMITHS

Nick Grant Barnes
WGG METALWORK 2024
Coordinator
3016411503

wggmetalwork2024@gmail.com
washingtonguildofgoldsmiths.com

METALWORK 2024 Advertisement/Sponsorship Contract

The Washington Guild of Goldsmiths agree to place your Ad in the advertisement section of the METALWORK 2024 catalog. Please select your preferred size from the following choices.

<input type="checkbox"/> 1/4 page \$150.00 (3 7/8" X 3 7/8")	<input type="checkbox"/> 1/2 page \$250 (3 7/8" X 8" vertical; 8" X 3 7/8" horizontal)	<input type="checkbox"/> Full page \$500.00 (8" X 8")
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The sum is payable via WGG Square link - click the appropriate box above & pay

High resolution PDF (300dpi) press ready artwork & this signed contract should be completed & emailed

C/o Michael Brehl (WGG Treasurer) to wggmetalwork2024@gmail.com

_____(Your company name. Please print)

agrees to provide a press ready high resolution PDF (300dpi) Ad copy artwork.

The Guild will distribute the catalog during the run of METALWORK 2024 at the Sarah Silberman Gallery at Montgomery College, MD, which runs from August 20th through September 20th 2024.

In addition, your company will be acknowledged as a sponsor of the exhibit on the WGG social media coverage, a sign in the gallery, and you will receive a copy of the catalog containing your advertisement.

_____ Signature	for _____ Company name (please print)
_____ Company address	
_____ Your name (please print)	_____ Date

Contracts must be received as soon as possible to reserve catalog space. Ad copy must be received by June 1st 2024.

Questions should be addressed to -

Nick Grant Barnes WGG METALWORK 2024 Coordinator - wggmetalwork2024@gmail.com



EDUCATIONAL MERIT SCHOLARSHIP AUCTION

The Guild is a cooperative association whose members' skills, energy & enthusiasm promote its programs.

We welcome new members who share our goals, & in that spirit, the WGG Educational Merit Scholarship began in 2016 to promote the Guild to up & coming student metal-smiths.

All members of the WGG are invited to create & donate a piece of their work for auction. The pieces will be displayed & auctioned as one entity 'LINKED' at METALWORK 2024 to be held at the Sarah Silberman Art Gallery at Montgomery College, Rockville. to raise funds for the WGG Merit Scholarship fund.

An illustration of the requirements is attached on page two



Washington Guild of Goldsmiths

WGG Auction Entry Form 2024

Name _____

Address _____

City _____ State ____ Zip ____

Materials used _____

All entries are donations by the artist/Signee to the WGG

Signature _____ Date _____

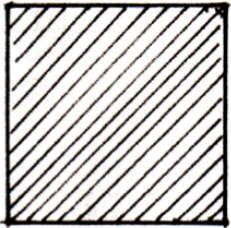
Pieces & entry form should be delivered by no later than July 1st 2024 to -
Nick Grant Barnes - 808 Hollywood Ave, Silver Spring. MD. 20904



EDUCATIONAL MERIT SCHOLARSHIP AUCTION

WGG Link Guidelines 2024

1 1/2" - 38mm



1 1/2" - 38mm

Your link should fit within the shaded area of 1.5"X1.5" (38mm X 38mm)

Your link should be connectable at two points with holes or loops of 1/8" (6mm) minimum diameter. All links will be connected by a uniform 16g jump during assembly.

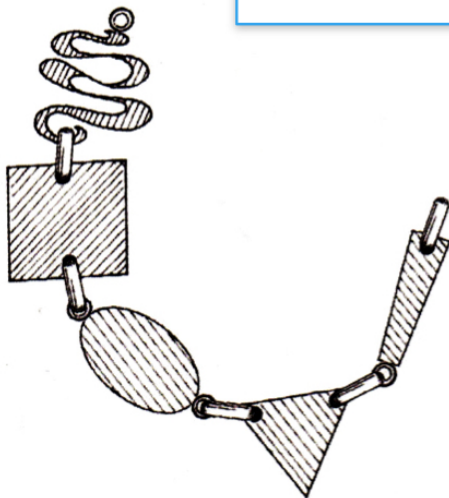
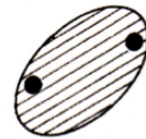


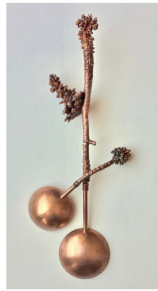
Image is a montage suggestion & does not reflect the look of the finished piece



Examples



There are no shape or material restrictions, but please keep in mind the durability of the item if it is moving against another similar/dissimilar object, and the comfort of the wearer.



The Washington Guild of Goldsmiths

CALL FOR ENTRIES: Metalwork Merit Scholarship 2024



The Washington Guild of Goldsmiths (WGG) **Metalwork Merit Scholarship** fosters the study of metal-smithing, jewelry design and related arts, helping to develop metals artists in keeping with the Guild's mission.

This scholarship is open to all registered metal-smithing students who have taken jewelry or metal-smithing courses, or crafts courses with an emphasis on metals process, during the academic year
Fall 2023 - Spring 2024

There are three awards available -

WGG Emerging Artist Award (one awardee)

- \$300 Allcraft USA Gift Certificate
- One year membership with the WGG
- The opportunity to apply for inclusion in METALWORK 2026 Biennial Exhibition.

Jurors' Choice Awards (two awardees)

- \$200 Allcraft USA Gift Certificate
- One year membership with the WGG
- The opportunity to apply for inclusion in METALWORK 2026 Biennial Exhibition.

Submission details - <https://www.washingtonguildofgoldsmiths.com/wgg-merit-scholarships-2024/>

Scholarship 2024 Schedule.

May 3rd 2024 - Completed applications due.
May 17th 2024 - Award winners notified by email
August - September 2024 - Formal Awards Ceremony
at METALWORK 2024 Biennial Exhibition.
The Award Winners will be recognized & receive their
awards at the opening ceremony.

Many thanks to our scholarship sponsor:



CONGRATULATIONS!

WGG board member **Jowita Allen** has won the 2024 American Craft Council award for excellence in jewelry!

"The American Craft Council Awards of Excellence celebrate outstanding artists in our marketplaces. Our awards along with those presented by our partner organizations recognize makers who demonstrate exceptional quality of work, mastery of material, entrepreneurial effort, and whose values align with ACC's mission to create healthy, vibrant, and equitable marketplaces". For more information, please [click here](#).



Jowita Allen Jewelry
Booth 1140

For her innovative repurposing of plastic bottles into remarkable works of wearable art in a time of environmental and climate change, addressing urgent concerns while celebrating the body with accessible art made from sustainable materials.

[Website](#)

Events in the Area!



BETHESDA ROW
ARTS
FESTIVAL

The Bethesda Row Arts Festival is one of the leading fine arts and craft festivals in the mid-Atlantic, featuring juried museum-quality artists. Over the weekend, the streets of Bethesda Row are transformed into an outdoor gallery, showcasing fourteen media categories that are juried: ceramics, drawing/pastels, fiber/decorative, fiber/wearables, glass, graphics/printmaking, jewelry, metalwork, mixed media 2D, mixed media 3D, oil/acrylic painting, photography/digital art, sculpture, watercolor, and wood.

September 7-8, 2024

BETHESDA ROW
Bethesda, MD

Saturday, September 7 from 11:00am to 6:00pm
Sunday, September 8 from 10:00am to 5:00pm

Academy Art Museum Craft Show 2024
October 25, 2024 to October 27, 2024
Easton, MD




Application Dates
Feb 15 to Jun 11 '24

Application Fee
\$40.00
(see prospectus for details)

Notification Date
Jun 30, 2024

[Apply Now!](#)

 Smithsonian

Smithsonian Craft Show

CREATING JOY

May 2-5, 2024
Preview Night – May 1



2024 CRAFT SHOW ▾

2023 CRAFT SHOW ▾

AUCTIONS

AWARDS ▾

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From May 1-5, 2024 the Smithsonian Craft Show will celebrate the work of America's best craft and design artists. Preview Night will kick off the fun on May 1 with a party and a first-look shopping opportunity. Proceeds from the show will benefit the programs and museums of the Smithsonian. Check back soon for more information and a link to ticket sales.

Event Information

McLean Holiday Art & Crafts Festival 2024



Learning opportunities:

The WGG has compiled this list* of locations that offer jewelry and metalsmithing classes in the DC-Maryland-Virginia region (aka, the DMV). We'd love to expand it! If you know of other venues offering classes and workshops, email us at wggnewsletter@washingtonguildofgoldsmiths.com.

Also let us know if you offer instruction and where you teach.

- **Baltimore Jewelry Center** Elliot Keeley, Shana Kroiz, Jennifer Moore, Kirsten Rook, Molly Shulman, Katya Toporski, April Wood <https://www.baltimorejewelrycenter.org/classes-workshop>
- **Jewelryclassdc** Daniel Valencia <https://jewelryclassdc.com/>
- **Joy of Glass** Merrilee Harrigan <https://www.joyofglass.com/>
- **Montgomery College Jewelry and Metalsmithing** Lucy Louise Derickson <https://www.montgomerycollege.edu/academics/departments/art-rockville/student-artwork/jewelry-and-metalsmithing.html>
- **SilverWorks Studio and Gallery at Glen Echo Park** Blair Anderson https://www.silverworksglenechopark.com/silver_works_glen_echo_park/home.html
- **The Art League** Nick Barnes, Michael Brehl, Eric Burris, Abby Goldblatt, Gretchen Raber, Nancy Thompson-Yonehiro <https://www.theartleague.org/>
- **Wear Ever Jewelry** Jennifer Jordan Park <https://weareverjewelry.com/>

* The instructors and URLs listed above are taken from the venues' websites.

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.

Membership

WGG BOARD OF DIRECTORS

Officers and Coordinators

President
Carol-lynn Swol
Email: WGG@washingtonguildofgoldsmiths.com

Vice President
Jan Solomon
Email: vice-president@washingtonguildofgoldsmiths.com

Secretary
Anne Jordan
Email: secretary@washingtonguildofgoldsmiths.com

Show Chair:
Nick Barnes
Email: nickgbarnes@verizon.net

Technology Coordinator:
Vacant

Communications Coordinator:
Sandra Zacharia
Email: artjewelsz@gmail.com

Instagram Coordinator:

Treasurer

Michael Brehl

Email: mtbrehl@gmail.com

Workshop Coordinators

Estelle Vernon and Nil Van Order

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nilvanorder@gmail.com

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Membership Coordinator:

Sarah Porter

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