



Micajah Bienvenu,  
*Interstellar Aphrodisiac*

## Lecture Series 2008!

With the new year upon us, it's time for the 2008 Lecture Series!

Our speakers are set and it's sure to be one of our best series yet! This year the talks will be held on the 3rd Thursday of each month, January through April, at 7pm (door's open at 6:30pm) in Room 128 of Otto Miller Hall at Seattle Pacific University (one room away from last year's talks).

**We start out on Jan. 17th with Friday Harbor's Micajah Bienvenu** coming to speak to us about his work creating giant steel installation art and other sculptures. When I last spoke with him, he was driving a 16'x20' sculpture down the East Coast to it's permanent home in Florida! Amazing. Remember Jim Tuttle's jewelry talk last year? Micajah also does a lot of work with CAD modeling, though on a MUCH bigger scale. He'll end his talk with a demonstration of Rhino, his 3-D software of choice. Online, his work can be seen at [www.micajahbienvenu.com](http://www.micajahbienvenu.com).

**On February 21st, Tom Ferry** will introduce us to his work in Damascus steel! Tom is a master knifsmith as well as an innovator in the field of Damascus. His knives are stunning and hopefully he'll have a few to show us if they haven't all sold at the major knife show in January. If they are all gone, you can start to

create your own by taking one of Tom's classes at Pratt! You can also see some of his work at [www.tferryknives.com](http://www.tferryknives.com).

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Tom Ferry,  
*Engraved Folding  
Knives*

# 2007 Annual Financial Report on the Seattle Metals Guild

Submitted December 2007, by Roland Crawford, treasurer, Seattle Metals Guild.

During the year 2007 the Seattle Metals Guild board continued to work with financial record-keeping changes from 2006 to help clarify our vision. We have up-dated the Guild by-laws. Having changed our financial year to the calendar year Jan.1- Dec.31, we are now putting into place new board officer service terms to reflect the same time frame. Our budget categories remain simplified as detailed below. We hope to increase membership numbers though that revenue is less this year due to prolonging membership benefits more than 25%. The next membership year now begins Jan.1, 08. We are beginning program registration systems and membership payment options on-line and anticipate technical challenges as the Guild grows. We still want to keep everyone connected while increasing the sphere of our influence. Projects in 2008 include improving our database, developing the website, increasing our outreach programs and especially expanding our publicity department so more and more folks can be informed about our great projects!

For the twelve month financial period Jan. 1, 07 thru Dec. 31, 07, the Seattle Metals Guild income and expenses were as follows.

### Income:

1. Symposium and its workshops . . . . .	\$13,886
2. Memberships. . . . .	\$3,550
3. Workshops . . . . .	\$2,690
<b>Total Income . . . . .</b>	<b>\$20,126</b>

### Expenses:

4. Educational . . . . .	\$13,589.12
5. Media . . . . .	\$1,130.83
6. Office . . . . .	\$2,641.80
7. Exhibitions . . . . .	\$62.78
8. Member Events. . . . .	\$550.32
<b>Total Expenses . . . . .</b>	<b>\$17,974.85</b>
<b>Net profit/loss . . . . .</b>	<b>+\$2,151.15</b>

Each of the expense categories 4-8 listed above include the following line items: 4) "Passing The Torch"; the lecture series, scholarships, SMG library books, the Symposium, workshops; 5) all printing and paper costs for newsletter and postcards, web-site maintenance and E-services; 6) mail box rental, insurances, all postage and mailing costs; 7) juror fees, facility costs, Pratt necklace; 8) Ornament party, annual board retreat, swap meet, studio tours, entertainment(s).

## Our New Board Members

The SMG board is happy to welcome the talents and energy of new board members Lotta Gustafsson, ET Kessler and Camille Keyes. New board members were voted for by the general membership at the general meeting held in November.

# A Letter from Our Incoming President

My name is John Caster. I was elected President in December by the Seattle Metals Guild Board of Directors. I want to thank everyone for your vote of confidence. I will do everything in my power to support your vote. I would enjoy hearing from all of you. If you have ideas about the Metals Guild please email me with your thoughts. We are growing. Your board has many creative ideas, and we will need your help to realize the diverse areas we are exploring. I would like to ask you to stop and spend one minute to think about where the Seattle Metals Guild is today and where you think we should be one year from now. Then let me know.

Thank you for this time.

John Caster  
[president@seattlemetalsguild.org](mailto:president@seattlemetalsguild.org)

## SMG Events

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Jan 17: Lecture by Micajah Bienvenu. . . . .	1
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## A letter from Our Outgoing President

I am very grateful to have served as SMG president for the past two years, and I would like to thank the entire membership for their support during my tenure. I especially want to offer my appreciation to our volunteers including the board of directors for all their hard work that makes our many programs possible. I am constantly humbled by the great effort so many put forth to educate, energize and invigorate our field and the community at large.

SMG has so many exciting opportunities, I hope that you all can take part in our inspiring agenda in the months ahead including, Lecture Series 2008 (every 3rd Thursday from January through April), studio tour 2008 (date and location TBA), Passing the Torch (in May at Seattle Art Museum downtown), Symposium 2008, and several workshops (date and time TBA). I also encourage members to apply and to direct eligible non-members and students to apply for our new scholarship program.

At our December meeting the board elected new officers and I am pleased to leave the presidency in the very capable hands of John Caster. Jena Hounshell is our new vice president, while Roland Crawford and Jennifer Stenhouse maintain their positions of treasurer and secretary, respectively. I am confident that SMG will continue to progress in a positive direction, especially with the wonderful addition of new board members, Lotta Gustafsson, Elizabeth Kessler, and Camille Keyes.

Thanks for a great two years!

Sincerely,  
Jennifer Howard Kicinski  
Past President, Seattle Metals Guild

## Workshop: Silver Byzantine Chain Bracelet

Taught by Julia Lowther

Bainbridge Island Metro Park and Recreation District is offering three classes in jewelry. Online class registration will begin on Jan 4 for Bainbridge Island Residents and all other registrations will begin on Jan 7. Call 206-842-2306 to register or go to [www.biparks.org](http://www.biparks.org) click on programs, then cultural arts, then winter class schedule, then adult arts and crafts. Camp Yeomalt Center on Bainbridge Island.

**Beginning Jewelry Making and Ongoing Jewelry Making**  
Taught by Jane Martin, Tuesdays, 1/22-3/11 \$130

**Silver Byzantine Chain Bracelet**  
Taught by Julia Lowther. Sat. 1/26 \$30

## Save This Date!

October 18, 2008

The Pacific Northwest Jewelry and Metals Symposium will be held Saturday October 18, 2008, at Seattle's Museum of History and Industry [MOHAI]. Our guest speakers include two prestigious icons in the field of metal design and education:

**Fred Fenster**, Professor Emeritus, 1961-2001, Department of Art, University of Wisconsin, Madison;

**Gary Griffin**, Professor Emeritus, 1984-2006, Metalsmithing Department, Cranbrook Academy of Art, Bloomfield, Michigan;

**Two more of five speakers planned include:**

**Harriete Estel Berman**, San Mateo, California, designer, metalsmith, writer, teacher, professional guidelines developer;

**Kristin Shiga**, Portland, metalsmith, jeweler, coordinator of museum shop at Museum of Contemporary Crafts, Portland...

We encourage you to 'Google' any of these names to see why we're excited! There will be a packed schedule of workshops taught by many of our guest speakers around the week of the Symposium. Plan now to come early and stay late in Seattle in October. Stay tuned to this newsletter for the latest exciting developments in the Northwest's biggest 'metals day' of the year!

## 2008 Professional Development Seminar Open To All Artisans

The 2008 Professional Development Seminar "*Crosscurrents: Navigating Toward New Markets*" will address topics that are important to artists and crafts people. The afternoon will cover how photography plays a crucial role in establishing a visual identity and provide help in finding new marketing channels that yield better exposure and stronger financial return.

This is a rare opportunity to learn from our speakers who bring their expertise and perspectives for an afternoon of learning.

**The 2008 Professional Development Seminar will be held:**

**WHEN:** Wednesday, March 5, 2008, 2:00 - 6:00 PM

**WHERE:** The Savannah Marriott Riverfront, Savannah, GA (Conference Hotel)

**COST:** \$10 covers the entire seminar afternoon

**REGISTER:** Either with your Conference Registration or at the PDS door in Savannah

Conference Registration is not required to attend the PDS. Updated information about the PDS program will be available at <http://www.snagmetalsmith.org/docs/pg/10037>

Questions and comments can be directed to: [bermaid@harriete-estel-berman.info](mailto:bermaid@harriete-estel-berman.info).

## Touching Warms the Art

January 19 – March 23, 2008  
Museum of Contemporary Craft  
724 Northwest Davis Street  
Portland, OR 97209  
MuseumofContemporaryCraft.org

Presented in context with Metalsmith's Exhibition in Print (EiP) 2007 and selected objects on view from Framing · The Art of Jewelry, this juried exhibition democratizes the experience of art jewelry. Many of the concepts inherent in pieces of art jewelry remain vague or abstract until the viewer becomes the wearer. But this transmission, and subsequent transformation, is typically not possible in a museum setting. For this exhibition, jurors Rebecca Scheer, Rachele Thiewes and Namita Gupta Wiggers asked artists to put aside preciousness and create work that audiences are invited to touch, try on and engage.



Anastasia Azure, *When Formed*



Mindy Herrin, *Abstracted Fruit Necklace*



Maru Almeida, *String of Pearls*

## Lecture Series

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**Michele Raney will be our third speaker on March 20th**, discussing her work creating highly detailed enameled jewelry. You may have seen Michele at some of the local art shows and learned about the die-striking and casting processes she works with to create her nature-inspired pieces. I'm looking forward to seeing some of her dies in person! Her enamels are online at [www.enanimals.com](http://www.enanimals.com).



Michele Raney,  
*Swan Care*

**Finally we'll be finishing strong learning about the Welding Rodeo! Jeré Donnely**, the head of the welding department at Bellingham Technical College, will describe their incredible program where teams of high school students and professionals compete to create welded sculptures in one day! Like the SMG-sponsored Passing The Torch competition for high school jewelry students, this is a wonderful program helping introduce and bring more students into the metals field. You can learn more at Jere's talk on April 17th or at [www.weldin-grodeo.com](http://www.weldin-grodeo.com), and then seeing the Rodeo for yourself next May!

I'm looking forward to seeing you at the Series! Cheers!

Aaron Barr



Welding Rodeo project created in one day by high school students and professionals.

## 2007 Symposium Review

by Andy Cooperman

People attend a symposium, conference or lecture series for any number of reasons. As metal artists (and interested parties) we may wish to glean some technical tidbits, some insights into the how and the why of making, hear personal revelations from a favorite artist or gain some broader truths about our field, or a field new to us. Maybe we go to hear a fresh voice or to grab a chance to see a legendary icon in the flesh. The twelfth annual Seattle Metals Guild Jewelry and Metals symposium offered all these things in varying amounts. Past symposia have included speakers; writers, curators, and critics who are not, themselves, makers but who have presented unique points of view on the field from a tangent to it. This year's roster of presenters was composed solely of makers, but their varied backgrounds and approaches kept the day lively and interesting. There were, however, common threads that wove serendipitously through the symposium.

As they often do, science and biology served as formal and conceptual springboards in several presentations. Renowned enamelist Harlan Butt and David Freda each offered masterfully rendered naturalistic forms. Influenced by the traditional Japanese aesthetic integrating nature and art, Butt builds concentrated and distilled dioramic tableaus that reference his treks through national parks and wilderness. He sets these scenes, fabricated or cast in metal, within the circumscribed confines of exquisitely enameled vessels that include tea holders and incense burners. Each piece is a metaphoric observation that is complemented by simple photo-etched text, Butt's spare commentary on the particular scene runs around the rims of the vessels. It was interesting to hear that Butt now lays this text out in Photoshop which is sweetly counter-intuitive when considering such soulful objects. The work possesses a vitality that is the result of the artist's careful observation of the subjects in their environment and in the process of then transcribing them into metal. Butt punctuated his presentation with brief readings of his own, and his son's poetry.



Harlan Butt, *Colorado Horizon*

Freda is interested in covering the forms themselves in multiple layers of enamel, forms that hearken to Audubon in their photographic fidelity to their subject: fish, insects, birds and reptiles. He achieves this accuracy by taking molds of the actual animal. The best of his work sets these illustrations in artful and, at times witty, combinations that, while undeniably beautiful, appeal on another level to kindred souls who have a deeper understanding and appreciation of the arcane aspects of the biological realm. It's useful to learn how an artist moves from a compelling interest in something to the manifestation of that interest in art. While forays into taxidermy and model

making gave him the skills and vocabulary needed to successfully build something, it was the fabrication of the small hoods, which are used to calm the birds that set him on the path to jewelry making. Both Freda and Butt have a thorough knowledge of how flora and fauna are put together, gleaned from close associations with road kill and live and preserved specimens. They both have incorporated animal fragments themselves in their earlier work, ala Ebendorf: The grizzliest source material can yield the most beautiful and powerful work.



David Freda, *Orchid*

And so the thread continues with Heidi Schwegler. Like Butt and Freda, Schwegler draws fuel from the natural/scientific world. But her subject matter is more physically intimate and, on the surface perhaps, unpleasant. Cellular growth run amok, the twisting of normal human architecture: subjects such as these allow her to present work based in abnormality that is beautiful and strangely comforting in its ability to point out our shared experience. Early work, based on medical retractors and specula, was reminiscent of the gynecological instruments wielded in the movie "Dead Ringers" (instruments, incidentally, produced in the story by a metalsmith commissioned by the insane twin gynecologists at the center of the film). Jewelry and inherited traits (and pathologies) are both, Schwegler points out, in a sense heirlooms passed from one generation to the next. We all receive these "gifts" and the various strings attached to them.

The giving of gifts, in fact, may not be the selfless act we've been taught to think it is. This presentation proved to be the broadest in scope (and omnivorous use of materials) of the day. Referencing pivotal texts (including *The Body in Pain* by Elaine Scary and Mauss's *The Gift*), Schwegler moved articulately through several distinct bodies of work that ran from jewelry through installation and sculpture and, ultimately, to video. The work included a life-sized silicon doll, eerily, and in a peculiar way inaccurately, crafted in the artist's image. Schwegler traveled with the doll to the mall on a family outing and a photography session at Sears, complete with cheerful backdrops and archly cute props. It was one of the funniest and memorable highlights of the day. Dualities, such as Schwegler's normal/abnormal, good machine/bad machine, are another common thread that ran through several presentations. Harlan Butt confessed a repulsion to and obsession with snakes.



Heidi Schwegler, *Lovely Gift Item*

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## Symposium Review

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Suzanne Pugh is at once fascinated and horrified by weaponry. Perhaps an extension of a life-long interest in flight and a contemplated military career, Pugh spoke about a recent body of sculptural work that is based on forms evocative of blimps, zeppelins and submarines. The forms themselves are metaphoric and physical extensions of one another: A bomb is a vessel containing fuel, not unlike a propane tank. A zeppelin is also a vessel containing fuel and, like a propane tank, has the dual potentials to serve and to destroy. These machines, of course, have both peace and war time associations. And they all signify, in their way, journeys, which is the scaffold on which Pugh's earlier work was built. This work, match safes, flasks, buckles and cigarette cases, comprised the first half of Pugh's presentation and was starkly different than the later work. Where those pieces were somewhat sleek and industrial, these were very much of the hand and straightforward with a folk-art sensibility and humor. And they were all utile objects. Heavily chased and dense with imagery and text (often appropriated from song lyrics), these pieces documented trips, adventures and relationships. The journey in imagery in text is one she shares most notably with Butt through strikingly different work. The departure made in her new work, with its muscular and clean sensibility seemed to puzzle Pugh somewhat. The work is still young. She honestly admitted that she wasn't quite sure of how to talk yet to talk about it. Schwegler made a similar comment in her lecture. Another link.



Suzanne Pugh, *Ginger Yes*



Suzanne Pugh, *Black Sub*

The day's journey concluded with a presentation from Denise and George Wallace. There was talk of travel here as well: years spent in Alaska, Seattle, the southwest and Hawaii. This last stop, where they currently live and work, is a lovely non sequitur to the greater body of their work, which is grounded in Inuit tradition. Their sixteen belts are powerful, sought after and significant pieces comprised of individual and removable brooches. I must admit that I would have liked to have been shown more images of their work as a balance to those of family and community. I wanted more from this presentation in general: more information about the work itself; why and how materials were chosen, how a particular piece evolved conceptually and a more thorough integration of the artists' family with the work. These artists are icons in the field. I left the table a little hungry.

The high points of the day included Pugh and Butt's dry humor, Pugh's ode-in-haiku to Butt, the aforementioned Heidi doll and

Schwegler's closing video. Freda's process slides and Schwegler's brief tutorial on the history of plastic were welcome technical asides as was his post-presentation display of several of the enamel and gold orchids that he has been commissioned to produce for Tiffany: Exquisite objects. There were also moments of poignant honesty. Towards the conclusion of his presentation Butt read one of his own poems that spoke to the insecurity we all feel about how and why we make our work, and our place in the field. It's refreshing (and comforting) to understand that even an icon has doubts.

The symposium itself ran well. The breaks between speakers were welcome but could have been shorter. Jessie Wylie and her student volunteers ran a flawless silent auction. The presentations went off with only minor glitches. It was interesting and informative to see the different graphic choices made in the digital presentations, which comprised the bulk of the symposium. David Freda was the sole slide presenter.

I asked a group of students to tell me what they thought of this year's symposium. Their responses were honest and overwhelmingly positive. This sentiment was expressed by several of them (I paraphrase): The presenters approached their work in vastly different ways and made it for very different reasons. But they were all fully engaged with what they did and all seemed to be doing what they love. And they are making a living at it. There is hope. The students left inspired. What better reaction can you ask for?

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## Suggested Listening: Audio Book Review

by Julia Lowther

Many artists listen to audio books in their studios as they work. While browsing the shelves of the local library is an acceptable way to find new material to listen to (Seattle Public Library has a large selection on both cassette and CD), recommendations from other listeners can alert you to work you would not have found otherwise. Here is one of my favorites:

The Abhorsen Trilogy by Garth Nix, consisting of the three books, Sabriel, Abhorsen, and Lirael, read by Tim Curry. This wonderful trilogy is that rarest of beasts – a new idea in fantasy fiction. The characters, landscapes, customs, and history are all lushly and vividly described and all are fascinatingly and freshly different from any fantasy I've read before. I would have liked these books had I read them to myself, but listening to Tim Curry read them aloud made me truly love them. Curry's voice can melt bones at 100 paces, and he is a true master of the crafts of pacing and character voices.

# Thumbnail

# Sketches

metals events & information

## Heidi Schwegler...

...metals professor at Oregon College of Art & Craft in Portland, delivers a dynamic presentation on her diverse bodies of work [as seen at the last Symposium] Feb.7, 7:00pm, Rm.3, U of W School of Art, free admission, go to [www.ocac.edu](http://www.ocac.edu) and under 'campus resources' click 'faculty.'

## Silversmith Kevin O'Dwyer...

...teaches a 4-day master artist intensive workshop in silversmithing at Pratt March 6-9, go to [www.pratt.org](http://www.pratt.org) for more data or go to O'Dwyer's website at [www.millennium2000silver.com](http://www.millennium2000silver.com) and check out his gallery!

## In January...

...Ron Ho will present his lecture "Becoming Chinese" at North Seattle Community College, as well as the campus gallery offering a handsome alumni show. In February the campus gallery does another show called "It's About Time," contact Lynne Hull, metals instructor at NSCC for more info at [lynnehull@verizon.net](mailto:lynnehull@verizon.net).

## In downtown Seattle...

...check out Facere Jewelry Art Gallery offering a major show of nine jewelry artists in "Animales" featuring animal imagery, animal parts, anything animal! Dates are Jan.30-Feb.16, visit [www.facerejewelryart.com](http://www.facerejewelryart.com).

## How about...

...on-line jewelry related discussion groups or newsgroups such as [www.ganoskin.com](http://www.ganoskin.com), well worth a visit to see what is offered at no cost, as well as, for example, using Google or outlook express to search [rec.crafts.jewelry](http://rec.crafts.jewelry) where there are 16 thousand+ entries monitored by our own Peter Rowe, lots to discover!

## Our own Andy Cooperman...

...teaches a workshop for the Florida Society of Goldsmiths Jan.6-10 in New Smyrna Beach Florida, and a 2 day workshop "Below The Belt" for the Arizona Designer Craftsmen Feb.16-17 at Arizona State University.

## Did you know...

...there are rock and jewelry clubs in North Seattle, West Seattle, Lynnwood, Everett, Mt.Vernon, Kenmore, Marysville, Clinton, Spokane, Wenatchee/Yakima, Tacoma, Chehalis, Longview, to name but a few?! The club in Vancouver, B.C. is over 50 years old! Many members of these clubs offer private instruction at low cost.

Anybody know more about these clubs or other ones? Please contact [newsletter@seattlemetalsguild.org](mailto:newsletter@seattlemetalsguild.org) or [treasurer@seattlemetalsguild.org](mailto:treasurer@seattlemetalsguild.org) to network more information and future entries for this column!



## Market Place

**Note:** Ads will run for one issue.  
If you wish to resubmit you must do so  
by each newsletter deadline.

### V&O Lapidary

Handcrafted Designer Cabochons  
vo\_lapidary@msn.com  
North Seattle

V & O Lapidary... Crafters of fine cabochons... See us for the one-of-a-kind stone you can never find. We can custom cut for that special project lurking in your sketch book. Contact us at (206)364-9278 or vo\_lapidary@msn.com. Be sure to check our offerings at Jewelry Resource & Supply in Fremont.

### The Astragal Press

www.astragalpress.com

Our company, the Astragal Press, is an independent publishing company based in Mendham, NJ. We publish unique books devoted to the subjects of metalworking trades (such as copper and blacksmithing), woodworking antique tools and early sciences.

Many of our books are historically based and are an excellent resource for students, collectors, historians, curators, academics or just plain lovers of history. Our books have been carried by such institutions as *The Colonial Williamsburg Foundation*, *Mystic Seaport*, *The National Ornamental Metal Museum*, *The United States Post Office Store*, *Winterthur Museum*, among others.

## Resources

### Danaca Design

Metal Crafting Center and Gallery  
5619 University Way NE, Seattle 98105  
206/524-0916

Metal Crafting Center is an 8-bench jewelry fabrication studio on the quiet end of 'the Ave'. We offer a quarterly schedule of unique workshops, open studio hours and house a diverse and fine store front gallery. Find out all there is to know about the shop on line at [www.danacadesign.com](http://www.danacadesign.com).

### The Alchemist's Casting Shop

Seattle, WA 98126 (206)933-9255  
the-chemist@comcast.net

High quality production casting services in platinum, gold, silver, bronze. RTV, vulcanized silicone and rubber molds. Metal fabrication, wax carving to specifications. Visa/MC accepted. Call for a free consultation.

## Jewelry Resource & Supply

Greenwood and Leary Way  
3601 Greenwood Ave. N  
Seattle, WA 98103 • (206) 632-7005

Seattle Jewelry Resource & Supply, your one stop shop for all your jewelry and metalworking needs. Rent our studio space and put your new skills to work! With a full supply store we're sure to have whatever tools you need to create your art.



Fourth & Pike Building  
1424 Fourth Avenue – Suite 204  
Seattle, WA 98101  
(206) 682-7020

Seattle Findings & Supply center is your premier source for jewelry findings, tools, equipment, supplies and metals. We are located in the heart of Downtown Seattle at the center of the jewelry district. Stop by our showroom or give us a call and we can ship orders directly to you. Also, be sure to visit us online at [www.seattlefindings.com](http://www.seattlefindings.com).

## Schools

### Bellevue Community College

300 Landerholm Circle SE  
Bellevue 98007-6484  
(206)641-2263

Bellevue Community college offers classes and workshops in Jewelry and Metalsmithing at affordable prices. View our website at <http://www.bcc.ctc.edu>, click on Continuing Education, then ARTS.

### North Seattle Community College

9600 College Way N., Seattle  
(206)527-3600  
<http://nscucc.sccd.ctc.edu>

The Seattle Community College system offers jewelry design and light metal fabrication at its North campus. The facilities are some of the best in the country with torches at every bench, and all the necessary hand tools needed to construct fine jewelry. The studio has designated hot and cold working areas and a complete casting setup for gravity and centrifugal processes. The sheet metal equipment includes a metal shear, box brake, metal lathe, and milling machine. There is also basic lapidary equipment available for stone cutting and polishing. For more information, contact Lynne Hull at (206)526-0062 or the Humanities department at (206)527-3709.

## Oregon College of Art and Craft

8245 SW Barnes Rd., Portland Or 97225  
(503)297-5544 [www.ocac.edu](http://www.ocac.edu)

### Pratt Fine Arts Center

1902 South Main Street, Seattle 98144  
(206)328-2200

Pratt Fine Arts Center, Seattle's premier studio for the visual arts, provides unparalleled opportunities to artists in its world-class studios for glass, sculpture, jewelry, metalsmithing, painting, drawing and printmaking. Courses and workshops are available for beginning as well as advanced students. Open lab times are available for independent artists during the week and on many weekends. Please call for a full schedule and a registration packet.

### South Seattle Community College

6000 16th Avenue SW, Seattle 98106  
(206)764-5352

South Seattle Community College remains the best-kept secret in the greater Seattle area. Craftspersons of every discipline are delighted to discover that the finest educational welding fabrication facility (possibly in the universe) welcomes both vocational and recreational students. We got the stuff! Calling ahead is best, but you're OK to stop by anytime. Sessions Mon-Fri, 7am-12pm, and Mon/Wed or Tue/Thu evenings. Call John Todd, (206)764-5352, (206)764-5359(w), or (206)283-5069(h). E-mail to [jtodd@sccd.ctc.edu](mailto:jtodd@sccd.ctc.edu)

## Opportunities

### www.bdina.com

I have recently launched an online jewelry gallery and currently have available opportunities to showcase at [bdina.com](http://bdina.com). Interested artists can contact Dina Baloyan at [info@bdina.com](mailto:info@bdina.com).

About [www.bdina.com](http://www.bdina.com)

B.Dina jewelry features limited-edition and one-of-a-kind handcrafted jewelry created by independent artists. The selection is purposely diverse and fresh exhibiting work by up-and-coming artists as well as seasoned contemporary art jewelers.

# MEMBERSHIP FORM

Today's Date \_\_\_\_\_  New Member  Renewing Member  Check if contact info has changed

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Name \_\_\_\_\_ Organization (If applicable) \_\_\_\_\_

---

Address \_\_\_\_\_

---

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

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Daytime Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

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Email \_\_\_\_\_ Fax \_\_\_\_\_

Check if you do NOT want your  address or  phone published in the SMG directory

Check if you do NOT want your SMG newsletter in electronic form only   
*(Help the guild save money and resources by viewing your newsletter online. You will receive email notification when each newsletter is available. Check the box only if you want to receive a paper copy of the newsletter in addition to the electronic version.)*

Enclosed is:  \$45 Individual membership (1/1/2008 – 12/31/2008)  \$20 Student w/copy of student ID  
 \$60 Membership for any number of adults at same address (1/1/2008 – 12/31/2008)

I can help with:  Newsletter  Mailings  Bead Necklace  Exhibits  Workshops and Events  
 Symposium  Educational Outreach  Misc. – Call me for specific tasks as needed

Other skills I can offer to SMG \_\_\_\_\_

**\*Send checks payable to Seattle Metals Guild, 1425 Broadway #154, Seattle, WA 98122-3854\***

## Ornament Party, 2007

SMG members who braved the elements to attend this years ornament party were greeted with great conversation, laughter and of course ornaments. The organizing was done by John Caster... good job, John. There were many beautiful and eclectic ornaments created to hang on the tree for this event that are a testament to the dedication and skill of SMG members. No one went away disappointed.

Those who braved the weather for Ornament Party 2007 had a great time.



**2007-2008 SMG Board of Directors**

All addresses are suffixed with "@seattlemetalsguild.org"

President .....	John Caster .....	president@
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Library .....	Jonathan Tindall.....	librarian@
Symposium Coordinator...	Roland Crawford..... 206-749-0747.....	symposium@
Workshop Coordinator ....	Workshop Committee .....	treasurer@
Membership.....	Judy Kuskin.....	membership@



The Seattle Metals Guild is a non-profit organization made up of people with varying interests and involvement in traditional and contemporary jewelry and metal arts.

The Guild was founded in 1989 to provide for the exchange of ideas and information, as well as to offer affordable educational opportunities to its members and the public.

Our activities include: a web site, bimonthly newsletter, exhibitions and a series of aesthetic, technical and business workshops and lectures.

The skills, energy and enthusiasm of the Seattle Metals Guild members promote and sustain its successful programs.

We welcome new members and encourage participation by everyone.

The Seattle Metals Guild Newsletter is published bimonthly. Comments, announcements and ads are welcome from all SMG members.

***Please contribute to your Newsletter***

We encourage participation and welcome information about upcoming shows and events, articles about safety and bench tips you would like to share. If you have comments or something to contribute, please submit your information, generated in a word processing program, via e-mail.

Include photos or logo artwork in JPEG format, if available. Remember to provide who, what, when, where, why and how.

Jena Hounshell: newsletter@seattlemetalsguild.org

Deadline for March/April is Feb 10. Articles received after that date may be published in the following newsletter.

www.seattlemetalsguild.org

Printing provided by Jon Tindall,  
of Jewelry Resource and Supply.

**Jan/Feb 2008**

1425 Broadway #154  
Seattle, WA 98122-3813

