

the Seattle Metals Guild

Remembering

Dieter Nowak 1935-2005

Dieter Nowak will be missed by many. His varied background included: surviving World War II, working in a bakery, becoming a University level economics teacher, immigrating to North America, woodworker, home furnishing store owner, glass artist, gardener extraordinaire, and metalsmith. His technical expertise and willingness to try both conventional and unconventional methods led to some beautiful craft work often seen adorning his lovely wife, Lisa. Dieter had a retrospective show at Pratt in April 2003 and an article in metalsmith magazine, Winter 2004.

He passed peacefully at home in August 2005 after a stoic battle with cancer. For those who knew him, he will be loved and remembered. In his creations his spirit endures.



Save The Date

It's The Ornament Party and Potluck!

When: December 11

Time: 4:00 pm (note new time)

**Where: 1129 21st Ave. E.
Seattle, WA 98112**

Bring: A handmade ornament for the tree game, and a dish of something to share.

Micki Lippi has graciously opened her home on Sunday, Dec 11, for our Ornament Party. This year's decision was more difficult because so many of our talented artist/members were having shows, opening, or fairs on the Saturdays or Fridays two weeks either side of Dec. 11. Next year we will start earlier.

Are you interested in hosting this party? I will be starting a list of host homes or other locations that might work for us at the general meeting or by email. John Caster, snakenastercaster@yahoo.com.

Events

The Seattle Metals Guild and
Pratt Fine Arts Center present
the tenth annual
**NORTHWEST
Jewelry/Metals
SYMPOSIUM**

November 4 3-4 p.m.

Docent led tour of Louis Comfort Tiffany: Artist for the Ages. Seattle Art Museum

November 4 5-7 p.m.

Reception at **Facère Jewelry Art Gallery**
1420 5th Ave., Seattle. (206)624-6768

Day of Lectures

November 5, 2005 8:30 a.m. – 4:45 p.m.

Seattle Art Museum Downtown

100 University Street, Seattle, Washington 98101

For directions and a map, visit <http://www.seattleartmuseum.org/visit/visitSAM.asp>



Ela Lamblin



Richard Mawdsley



Lee Haga



Dee Fontans

Events Calendar

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Gallery Exhibits

Visit these and other galleries in the Seattle-Tacoma area during the Symposium:

Bellevue Arts Museum, 510 Bellevue Way NE, Bellevue, (425)-519-0770 www.bellevueart.org

Facéré Jewelry Art Gallery, 1420 5th Avenue, Seattle, (206) 624-6768 www.facerejewelryart.com

Pacini Lubel Gallery 207 2nd Avenue South, Seattle, (206) 326-5555 www.pacinilubel.com/index.html

Pratt Fine Arts Center, 1902 South Main Street, Seattle, (206) 328-2200 www.Pratt.org

Ragazzi's Flying Shuttle, 607 First Avenue, Seattle; (206) 343-9762

Stonington Gallery, 119 South Jackson Street, Seattle; (206) 405-4040 www.StoningtonGallery.com

Tacoma Art Museum, 1701 Pacific Avenue, Tacoma; (253) 272-4258 www.TacomaArtMuseum.org

William Traver Gallery 110 Union Street Suite 200, Seattle (206) 587-6501 www.travergallery.com

workshops

Lulu Smith Resin Workshop

Date: Saturday and Sunday, January 7th & 8th,

Time: 9:00am-5:00pm

Place: North Seattle Community College
9600 College Way North
Seattle, WA 98103

Cost: \$150

Lecture: Friday, January 6th, FREE

Time: 7:00 pm

Location: North Seattle Community College (map at www.northseattle.edu/maps/).



Photo: Doug Yaple

Get introduced to innovative epoxy resin techniques by viewing samples and demonstrations. See how new approaches to the basic uses of epoxy resins, watercolors, papers, raw artist pigments, thread, acrylics, and gouaches enable you to achieve more luminescent and layered visual stories. Make samples, explore various techniques and learn how to transform this everyday material into finished jewelry.

Prerequisite: basic sawing, filing, and soldering skills.



Photo: Doug Yaple

Lulu Smith has been an independent studio jeweler working in epoxy resin for the last nine years. Her innovative uses of the material have appeared in Lapidary Journal, Metalsmith, InStyle, American Craft and in early spring of this year graced the cover of the Seattle Post-Intelligencer. She has been an American Craft Council exhibitor since 1998 and has shown her work in solo and group shows nationally. She has served on the Board of the Seattle Metals Guild for the last three years, two of them as Secretary. Since joining the lively arts and metalsmithing community in the Northwest, she has given some of her energy back to the community by giving apprenticeships to emerging metalsmiths. Her jewelry is primarily the exploration of a colorist. An artist and successful designer, she hand-pours the resin in each piece of jewelry that leaves her studio. She explores an ever-developing narrative between sterling silver shapes and an unlimited color palette. Some of her jewelry features sensual, haphazardly poured color, some are complex, conceptual and exotic, while some just make you smile from the simple happy visual impact. This year she released some 60 new designs, turning to an emphasis on line and color instead of the painterly pours she has become so well-known for. Popular pieces include her backless bezel earrings that glow like glass in the light and her cuff bracelets, which are her favorite things to make. Lulu's limited edition and one-of-a-kind work is currently represented at Patina Gallery(Santa Fe, NM), Cervini Haas Gallery(Scottsdale, AZ), and Martina & Company(Providence, RI).



Photo: Doug Yaple

Studio Tricks Seminar with Andy Cooperman at Pratt Fine Arts Center,

Date: Thursday-Sunday, January 12-15

Time: 9:30am - 5:30pm

Place: Pratt Fine Arts Center

1902 S. Main St.

Seattle, WA 98144

Cost: \$375 **Members of the Seattle Metals Guild and Pratt receive 10% off tuition cost.**

Do you want to become a master metalsmith in only 4 days? Well, there's no class that can help you there... But if you want to improve your efficiency in the studio, learn tricks and shortcuts that can get you out of sticky situations - the stuff they didn't teach you in school - and maybe even change your approach to your work, then this workshop is for you.

This hands-on seminar style class will include detailed information on basic, advanced, and unorthodox techniques. Areas of focus will include soldering, expanded flex shaft utilization, melting, manipulating and pouring small ingots, cold connecting, and some alternative approaches to the incorporation of stones and small objects. Some solutions to the nuts and bolts problems of the studio space itself will also be addressed.



Photo: Doug Yaple



Photo: Doug Yaple

Students are urged to bring their jewelry nightmares and problem pieces. Students **MUST** be able to solder unattended and have a functional familiarity with tools including the rolling mill, disc punch, flex shaft and buffing machine.

Prerequisite: Two years of completed jewelry classes is required.

Registration for this class will start when the winterquarter course catalog is released to the public. It is first come, first served. Please go to www.pratt.org to find out more about our registration policies and procedures. Any questions, please contact Hilary Lee, hlee@pratt.org or 206.328.2200 x 28

Roger Horner Hammer-Making

A workshop slated for June 2006. Dates and details to be announced.

Annual Meeting

The Annual Get-Together

This year's Annual Meeting was held on Oct 21st 2005, at University of Washington Art Building room #3

Jennifer Howard-Kicinski began the meeting at 7pm with the Introduction of new board members.

President: Jennifer Howard-Kicinski
Past president: Ron Pascho
Vice-Presidents: John Caster, and John Heldridge
Secretary: Jennifer Stenhouse
Treasurer: position currently not appointed
General Board: Aaron Barr, Harry Caldwell IV, Suzanne Osborn, Lulu Smith, Nanz Aalund, Rowland Crawford (interim)
Service: Katie Yankula, library, Ruby Smale newsletter, Judy Kuskin, membership

All members are invited to attend the board meetings, for any interested members to come and see what the board is all about. Meetings are usually held at the Safeco Building 306 23rd Ave. suite #200 on the first Monday of the month.

A decision was announced to change the membership dues. The New structure will be: \$45 for general single membership, \$60 household, \$20 student, and pro-rated half year membership for new members after April 1 at \$25. This will become effective Sept 1, 2006 for the new year's membership.

Guild Announcements: Ruby Smale will be stepping down as newsletter editor, but Harry Caldwell will be stepping into this position. Joan Hammond and Carmen Valdez will be retiring from the Symposium.

Upcoming members having exhibitions are Joan Hammond at Stonington Gallery November and Catherine Grisez at William Traver Gallery in November.

The Lecture Series will be held at Seattle Pacific University.

New this year, the board made a decision to say "thank you" to members who have served on the board or in key service positions by awarding The Silver Hammer for Service. Jennifer Howard-Kicinski presented the Silver Hammers this year to Nanz Aalund and Ginger Kelly for service as president, Joan Hammond and Carmen Valdez for service on the symposium, Charra Jarosz on the newsletter, and Nancy Worden with Passing the Torch. Jennifer Stenhouse designed the hammers, and the folks at Alchemist casting service kindly donated the casting services and materials.

There was a call for announcements from the membership- NSCC is having a student sale of work. Nadine Kariya, who has worked tirelessly to gather pieces for the silent auction, announces that the silent auction is still accepting work.

Jennifer Stenhouse introduced Karen Lorene of Facère. Ms. Lorene gave a wonderful slide lecture on Ramona Solberg followed by a sit down chat on galleries and business.

The Meeting ended with mingling and use of the membership library.

www.seattlemetalsguild.org

Dues Increase Needed

It has been many years since there has been an increase in dues, and the world has not stood still during that time. One strong reason for an increase is the necessity of keeping up with the current rates of pay for workshop teachers. Many places pay more than the Guild, and if there is a moment of decision in a prospective teacher's mind, we want them to choose the Guild. Plus we've added Passing the Torch, and the Going Local lecture series, which were not part of the original dues structure. Costs for everything, from printing/ mailing to supplies for any given project, have gone up. Thus the board has adopted the following per year rate increase to take effect in September 2006:

- Single - \$45.00
- Household - \$60.00
- Student, with proof of student ID - \$20.00

Treasurer's Report 2005

The Seattle Metals Guild is a Non-Profit Corporation registered with the State of Washington. The fiscal year for the guild begins September 1st and runs through August 31st of the following year.

In two separate reports included here are the operating activity from the fiscal year ending August 31, 2005 and the approved budget for operations in the current fiscal year. The board of directors voted on and accepted this budget at the monthly board meeting in September.

The information in these reports is condensed to facilitate printing in the newsletter. If any member would like more detailed information regarding the budget or finances of the Seattle Metals Guild, please call Kristi Zevenbergen at 425-415-0908, or e-mail at treasurer@seattlemetalsguild.org.

SEATTLE METALS GUILD 2005-6 OPERATING BUDGET	
RETAINED SURPLUS 9/01/05	\$17,504
INCOME	
Membership Dues	3,300
Net Proceeds Symposium Activity	0
Net Proceeds Workshops	3,000
Other Income	600
TOTAL INCOME	8,900
EXPENSES	
General Operating Expenses	1,140
Guild Services and Activities	
High School Outreach & Exhibitions	1,000
Guild Member Exhibitions	1,000
Lecture Series	1,700
Library	200
Newsletter Publication	2,300
Pratt Fine Arts Center Scholarship	350
Studio Tour	200
Volunteer Recognition	550
Website Maintenance	1,000
Total Services & Activities	8,300
TOTAL EXPENSES	9,440
DEFICIT 2005-6	-540
RETAINED SURPLUS 8/31/06	\$16,964

Website Maintenance, Pratt Scholarship, Directory Publication, Library, Studio Tour
12%



Seattle Metals Guild 2004 - 05 Expenses

**All are welcome
at the monthly Board meetings**

Board meetings are held the first Monday of each month. The next one will be on November 7 in the Safeco Building at 23d and Jackson. The space is above the shopping center, entered by the street one block north of Jackson. There is a parking lot up by the Safeco offices.

SEATTLE METALS GUILD - TREASURER'S REPORT FISCAL YEAR ENDED AUGUST 31, 2005	
RETAINED SURPLUS 9/01/04	\$17,911
INCOME	
Membership Dues	\$ 5,610
Net Proceeds - Symposium Activity	3,394
Net Proceeds - Workshops	1,051
Other Income	606
TOTAL INCOME	10,661
EXPENSES	
General Operating Expenses	\$ 1,905
Guild Services & Activities	
Directory Publication	\$ 298
High School Outreach & Exhibitions	1,287
Guild Member Exhibitions	1,500
Lecture Series	1,511
Library	130
Newsletter Publication	2,309
Pratt Fine Arts Center Scholarship	350
Studio Tour	130
Volunteer Recognition	1,048
Website	480
Total Services & Activities	9,103
TOTAL EXPENSES	11,068
DEFICIT 2004-5	(407)
RETAINED SURPLUS	\$17,504

The "In Our Own Image" Show

The Ancient Grounds show has come and gone, curated by Roland Crawford. Many thanks for his generosity, encouragement and support of SMG and its mission. The show generated many comments, resulted in some sales, some new members, and excited participants. Thanks to those of you who supported this show, its opening and its gala on September 16. Roland got the show advertised on the cover of September's Art Access! Many thanks to all involved.

Your exhibition coordinator, Susanne L. Osborn



Photo: Roland Crawford



Photo: Jennifer Howard-Kicinski

Lapidary With C. James Meyer

The summer workshop with C. James Meyer at Pratt Fine Arts Center was a huge success! His class was at full enrollment and the students focused on learning how to use lapidary equipment and techniques. James Meyer in addition held a lecture and exhibit at Facere Jewelry Art Gallery that was also well attended. Here are a few quotes from students who took this workshop:

"Bring him back again!"

"James Meyer is a very professional instructor and got students very enthusiastic about this subject."

"What a great teacher! He is so fun and easy to talk to. I learned so much!"

SMG Exhibition at Sea-Tac Airport

The Concourse A airport show is now up through March 2006. I've included some pictures, as one can only access this area with an airline ticket. This juried show of twenty-two Seattle Metals Guild members is in the new Concourse A, one of the nicest airport remodels I've ever seen. We share the Concourse with other art. It is a great opportunity to increase the general public's (at least ticketed and security-checked ones) exposure to works by Seattle Metals Guild members.



Photo: Susanne Osborn



Photo: Susanne Osborn

Putting Your Best Foot Forward

Marcia Bruno & Andy Cooperman

The Seattle Metals Guild is composed of a broad demographic of metalsmiths including students, hobbyists, educators, and professionals of all stripes. One important function of the guild is to provide opportunities for members to showcase their work. Toward this end there are non juried, totally inclusive venues (the Biannual show for example) for all members to publicly exhibit their work. This is vital to the mission and overall health of the guild. But it is also vitally important that a juried component play a role in the exhibition schedule of the organization. Though exclusionary by definition, juried exhibitions attract a particular demographic within the guild that wishes to test their technical, design or conceptual abilities in a more competitive environment. Juried exhibitions also offer opportunities for members—often students—to build an exhibition track record for their academic resumes. Juried venues raise the bar and attract fresh talent. But who gets in and who doesn't in the end boils down to the opinion(s) of the jury. And while nothing can or should change that, things can certainly be done to improve a person's chances.

In considering the *Concourse A* exhibition, we felt that asking for slide submissions rather than both slides and digital images was the most even-handed way to approach the jurying. With a consistent format no entry would benefit or suffer from technical issues such as method of projection, projected image size or resolution. What we were looking for was original, interesting, well made, innovative work accurately depicted in a slide. No matter what the object was, we had to get a real sense of how it appeared in 3 dimensions from a 2 dimensional image. Some of the images submitted were professionally shot and some were not. The quality of the images varied widely but most were clear. However, there were some entries that were so poorly depicted in the slide that we had little idea of what was being shown. Some were terribly under lit with little discernable distinction between different materials. Others were foreshortened or shown from angles that gave little indication as to what they were. Many of these we rejected outright. We also declined any entries that we felt did not differ significantly from what might be found in the airport's various shops. If there was some quality in an entry that we found to be truly compelling, but that was impossible to accurately assess or understand due to an incredibly confusing image, we gave it a conditional acceptance: If the actual work does not meet the expectation indicated in the slide regarding quality or design, it will then be declined. But conditional acceptance is not the normal jurying protocol. Confusing or indecipherable slides will most often be passed over.

There is nothing that will block the path towards "acceptance" in a juried situation more quickly than a poor quality or unintelligible image— whether it's digital or film. The goal is to convey as much information about the piece pictured as possible without ambiguity or confusion. Relying on the jurors' having any time or desire to puzzle out what is going on in an image will result in an irritated jury indisposed to accepting the entry. A poor image may indicate to a jury that the artist doesn't take their work seriously enough to find a way to document it well. When the competition is stiff (the amount of quality images/entries is high) this can definitely affect an artist's chances of making the cut. There are certainly instances

when a piece is so strong that it can shine through a screen of poor photography. But relying on that is faith misplaced. If the only true acquaintance a juror—be they an exhibition juror, book or magazine editor or gallery director— has with a piece is the image taken of it, then that image had better make a positive first impression.

Obtaining quality images of your work does not necessarily mean parting with large amounts of hard earned cash. It is certainly within the grasp of most of us to learn how to shoot images (film or digital) that, while perhaps not quite up to publishing standards, are suitable for jurying. With that in mind we've listed below some things to watch out for. The technical aspects you'll have to find elsewhere. (Search the Orchid archives at www.orchid@ganoksin.com.)

Lighting!

Lighting is perhaps the single most important thing to consider. If the piece is under lit or too heavily shadowed it will create confusion. Drama is fine and can actually help to create a powerful impression. That being said, too much of a good thing can get in the way. Avoid a slick, magazine advertisement type of composition. Also, too much backlighting can create a silhouetted appearance in the slide that flattens the image and draws the eye towards the periphery.

Consider the background.

Is it:

- somehow distracting?
- too busy or cluttered?
- too dark or light?
- does it bleach out the piece?

Does the object need to be recorded in context—that is, does it need to be sited on the body, on a wall or somehow installed?

Convey an accurate sense of the piece:

It should be clear in the slide what the object is, and the character of the surfaces and materials. (Some materials may be nontraditional, experimental, or used in a new way. This is, of course, fine but how the material appears to the eye—its character—is crucial.) Yellow gold should appear yellow; sterling should be silvery white if not patinated, but not the glaring, detail-hiding white of an overly "hot" image. These hot spots draw the eye and create misleading or distracting focal points. Highly polished reflective surfaces are tough to record with accuracy and clarity. They should never include a fun house mirror reflection of the camera, photographer, light stand or studio wall.

Provide information:

Label the slide clearly. At the absolute minimum indicate the orientation of the slide with an arrow (or whatever is specified in an exhibition prospectus), the artist's name, title of the piece, and the type of object. Ideally, information detailing materials, techniques, dimensions and year of completion should appear on the slide mount. If you are including a slide list to accompany the submission, then a clear number corresponding to that list should appear.

Choose carefully:

Even with the best possible images, submitted work should be appropriate to the theme or character of the venue. Production work conceived and designed to be worn at the office may not be the best choice to submit to an academic exhibition. And edgy, one of a kind pieces featuring controversial subject matter may not be suitable for submission to a church-based craft fair. It's also instructive to consider the venue in which it will be shown: if the strength of a piece relies primarily on some aspect of functionality, will that function be clear from within the static and remote confines of a display case? Is the piece strong enough visually to exist without some indication of its function? Not every piece can be shown successfully in every situation, no matter how interesting it may be. And not every object, no matter how fantastic it is in the real world, comes across well in the flattened reality of a slide or digital image. Always go with the image that best blends all of the attributes required: a clean, well lit, straight forward image of a strong piece that best suits the parameters of the venue.

It was our aim as jurors to put the Guild's best foot forward; to show work that was original and distinctive, rather than offer a survey style display of pieces from the guild membership. The two of us have very different thematic and aesthetic preferences, yet we agreed in almost all of our decisions. It was a difficult task, but we believe that we assembled a broad yet cohesive exhibition.

Member News

Joan Tenenbaum

Her piece entitled "High Mountains in Full Moon II" will be published in the December issue of *American Style Magazine*.



Photo: Doug Yaple

Catherine Grisez
at William Traver Gallery
November 3 - 27

Constructing deconstruction
Reception, November 3, 5 - 8 pm
travergallery.com



Photo: Doug Yaple



Nanz in Wisconsin

Art Jewelry Magazine, published by Kalmbach Publishing Co., has appointed Nanz Aalund associate editor. Before joining Art Jewelry Magazine, Aalund served as a consultant and designer for firms such as Nordstrom, Rudolf Erdel, Tiffany & Co. and the Precious Jewelry Division of Neiman Marcus.

Aalund, who has seen her jewelry designs appear in *Professional Jeweler*, *Jewelers Circular Keystone*, *American Craft*, *Spotlight Manhattan* and *Women's Wear Daily*, was a contributing author to *Jewelers Quarterly* from 1992-1999. Aalund received a B.F.A. in Jewelry Arts from Northern Illinois University, and an M.F.A. in Metals from the University of Washington.

Professional Awards:

- 2003 World Titanium Council, Jewelry Design Award;
- 2001 American Gem Trade Assoc. Spectrum Award;
- 1998 & 1997 American Pearl Co. Vision Award;
- Two concurring 1997 Platinum Guild International Awards;
- 1996 & 1995 Diamonds Today, DeBeers' Awards.

Get your own web page!

Collect three images of your work (slides or digital images), an artist's statement of up to 500 words, and any contact information you'd like to include: address, phone, e-mail address, gallery, or personal website address.

Submit your information via e-mail to:

Matthew@sites4artists.com; or by US mail: sites4artists, attn: Matthew, 5202 21st Ave. SW, Seattle WA 98106.

Send a check for \$40 (note on memo line that it's for your web page) made payable to Seattle Metals Guild. Send to Seattle Metals Guild, 1426 Harvard Ave. #154, Seattle WA 98122.

For more information please visit our website at: www.seattlemetalsguild.org

Marketplace

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

STUDIO ASSISTANT / ASSISTANT AVAILABLE

I am a studio jewelry artist looking for ANY WORK POSSIBILITIES. I have just returned to the NW (N. Seattle) this September after 2 years in upstate NY. I lived in Seattle and worked in various studios from 2000-2003, as well as holding other positions. I have a BFA in small metals from the Massachusetts College of Art, 2000. I have shown Internationally, been included in several publications and grace the cover of 1000 Rings (Lark Books, 2004). Please contact Patty Cokus at 206.306.2604 or by email, patty@pattycokus.com

Help beautify Pratt's Jewelry/Metals studio, inspire students, and promote yourself all at the same time! Send a postcard, new or old, of your work to:

Pratt Fine Arts Center
J/M Studio / Rebecca Tomas
1902 South Main Street
Seattle, WA 98144

Resources

Danaca Design

Metal Crafting Center and Gallery

5619 University Way NE, Seattle 98105

The Metal Crafting Center is an increasingly well-equipped, 8-bench, nonferrous metal fabrication studio. The space is a teaching facility with a quarterly schedule of classes and workshops. It is also available for hourly bench or studio rental (current open blocks are Mon & Thu, 6pm - 9pm, Fri 3pm - 6pm, sun 1:30pm - 4:30pm; call for orientation schedule and rental rates). Included in the space is a store front gallery representing local artists who incorporate metal into their work. For more information contact Dana at (206)524-0916, e-mail danacadesign@hotmail.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.

Oregon College of Art and Craft

8245 SW Barnes Rd., Portland Or 97225

(503)297-5544 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. www.pratt.org

North Seattle Community College

9600 College Way N., Seattle (206)527-3600

<http://nscclx.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 for metal fabrication, 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, which can be used for tool-making and metal construction. 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.

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

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.



MEMBERSHIP FORM

Today's Date _____ New Member Renewing Member (Check if contact info has changed)

Name _____ Organization _____
(If applicable)

Address _____

City _____ State _____ Country _____ Zip _____

Daytime Phone _____ Evening Phone _____

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 continue getting a paper copy of the newsletter in addition to the electronic version..)

Enclosed is: \$30 Individual membership (9/1/2005 – 8/31/2006)

\$40 Membership for any number of adults at same address (9/1/2005 – 8/31/2006)

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, 1426 Harvard Ave. #154. Seattle WA 98122-3813 ***

Ver 2006.2

REGISTRATION FORM

RESIN WORKSHOP WITH LULU SMITH, JANUARY 7 & 8, 2006

Name _____

Address _____

City _____ State _____ Zip _____ Email _____

Home Phone: _____ Work Phone: _____

Cell phone: _____ FAX _____

Have you taken a Seattle Metals Guild Workshop before? _____ If yes, which ones? _____

Enclosed is a check for \$150 per person, \$170 for non-SMG members.
Deadline: non-refundable after December 7, 2005

Send completed registration form and a check payable to *Seattle Metals Guild* to:
Seattle Metals Guild, c/o John Heldridge, 930 Glen Street, Edmonds WA 98020-2947

2005-2006 SMG Board of Directors

All addresses are suffixed with "@seattlemetalsguild.org"

President:	J. Howard-Kicinski	206-227-2207	president@...
Past president:	Ron Pascho	425-488-3404	pastpres@...
Co-Vice President:	John Caster	425-673-6391	vicepresident@
Co-Vice President:	John Heldridge	425-744-1724	workshop@...
Secretary:	J. Stenhouse-Lien	206-323-4669	secretary@...
Treasurer:	to be elected		treasurer@...
General Board Members:	Susanne Osborn	206-283-8025	exhibitions@...
	John Heldridge	425-744-1724	workshop@...
	Harry Caldwell IV	206-940-2342	board2@...
	Aaron Barr	206-632-7784	board3@...

SMG Services

Membership:	Judy Kuskin	206-725-2725	membership@...
Newsletter Editor:	Ruby Smale	206-322-3307	newsletter@...
Library:	Katie Yankula	206-706-0470	librarian@...
Exhibitions:	Susanne Osborn	206-283-8025	exhibitions@...
Symposium Coordinator:	Joan Hammond	425-391-5045	symposium@...
Workshop Coordinator:	John Heldridge	425-744-1724	workshop@...



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 website, 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 or TIFF format, if available.

Remember to provide who, what,when, where, why and how.

Ruby Smale
newsletter@seattlemetalsguild.org

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



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Seattle, WA 98122-3813

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www.seattlemetalsguild.org