



It's Time for the 2007 SMG Lecture Series

With the new year upon us, it's time for the 2007 Lecture Series to begin!

We've got a spectacular line-up of presenters this year, most all of whom are completely new to the Seattle Metals Guild. Please come on out, enjoy some amazing talks and have a chance for a little socializing with your fellow metal enthusiasts. As always, the lectures are free for members and \$5.00 for non-members.

One big note - the location of the lecture series has moved this year! It is still at SPU, but has moved to room 127 of Otto Miller Hall. Directions can be found on the Metals Guild website as well as the postcard and SPU's website. Please don't forget - no more Bertona, we'll now be meeting in Otto Miller Hall. See you on Jan. 11th.

Jan 11 - Lezlie Jane

Outdoor installation artist and custom jeweler Lezlie Jane presents: "From Starving Artist to Place of Comfort: My Way of making it as an artist."

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Thank You!

The Seattle Metals Guild would like to thank Joan Stewart Ross and John Gleason for their very gracious hosting of our 17th annual Ornament Party. Joan and John opened their work space and building for the 44 members that enjoyed the warm comradery and great food this year. The first annual yearbook was also unveiled “The year in a flash – 2006” if you missed it, remember next year about the same time. Thanks again Joan and John!

Biennial Exhibition Update

I just wanted to thank everyone who gave up their precious Seattle summer time to help make the airport show a success. The breadth of volunteers was a nice representation of the Seattle Metals Guild community. Special thanks to each and every one of the following volunteers:

Julia Lowther	Ron Pascho
Joan Hammond	Jessie Wylie
Aaron Barr	Pollu Purvis
John Caster	Bon Vernarelli
Elizabeth Kessler	Lynne Hull
Michael Brooks	Susan Kunimatsu
Judy Kuskin	Beth Wyatt
Amy Hoins	Dana Cassara
Charles Wiggins	Anne Hof
John Gleason	Lotta Gustafsson
Andy Cooperman	Catherine Grisez
Gary Grossman and Persephone	Molly Epstein
John Gleason	Barbara Praefke
Kitty Delong	Dorothea King
Agnieszka Zoltowski	Birna Sigurbjornsdottir
Your former exhibitions coordinator Susanne Lechler Osborn	

Joan Tenenbaum

Joan exhibited her work in the following shows:

Stonington Gallery, Seattle, Washington, Winter Celebration, December 2006, and Northern Brilliance, September 2006. She also exhibited in Gig Harbor Open Studio Tour 2006.

Her piece entitled “Tidepool Earrings” will be featured in the January issue of *Art Jewelry Magazine* and will also be featured in the forthcoming Lark book, *500 Earrings*.

Events

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Lecture Series



Feb 8 - Ugo Serrano

Perhaps best known for his work as a Hollywood armorer (Witchblade, Planet of the Apes, Blade Trinity and more), Ugo Serrano will let us in on his world of costuming, jewelry, metalworking and how he relates ancient chasing and armoring arts to today.



Mar 8 - Jim Tuttle

Jim Tuttle, owner of Green Lake Jewelry Works and an industry leader in using CAD for jewelry design, will discuss custom jewelry, mass production vs. custom work and how CAD/CAM has played into his shop's growth.



Apr 12 - Christine Clark

Abstract sculptor Christine Clark, head of the metals department at Portland's Oregon College of Art and Craft, describes her conceptual approach to art and the evolution of her work leading to her brand new installation opening a week before this talk!

Community

Concerned Metalsmithing Community Forms

A new committee has been formed to address the questions concerning the future of the University of Washington's Metal Design program.

Concerned Metalsmithing Community or CMC, has taken on the task of making the local metalsmithing community aware of these questions and develop a strategy to develop answers. Their goal is to create an awareness of the importance, even the necessity of such a program. This is no easy task when the field itself is caught in the crossfire of words like "craft," "art," and "design." It was actually during Ruth Pennington's time teaching at the UW that she coined the phrase "Metal Design" to describe the program. This was done to avoid the debate over the seemingly contrasting qualities of jewelry being both an aesthetic object and a utilitarian object. There is a great deal of support for the effort being made by the CMC. There is also something we can all do to make our voices heard. A petition has been created advocating the program. The more signatures of support we can get, the more undeniable the overwhelming support of the community becomes. Currently, this petition is available to sign at Jewelry Resource & Supply in Fremont and at Danaca Designs in the University District. If you would like a blank copy of the petition for circulation, please email newsletter@seattlemetalsguild.com

Jewelry Resource & Supply
3601 Greenwood Ave N
Seattle, WA 98103

Danaca Design
5619 University Way NE
Seattle, WA 98105

Women's Tales

Four Israeli Jewelers

Bellevue Art Museum:

March 8, 2007 - June 17, 2007

Women's Tales: Four Leading Israeli Jewelers, is the first exhibition to present an in-depth study of the work of Israel's leading contemporary jewelers: Bianca Eshel-Gershuni, Vered Kaminski, Esther Knobel, and Deganit Stern Schocken. The exhibition consists of 130 pieces of jewelry and vessels and is unique in its presentation of mini-retrospectives of each artist's talent. The exhibition demonstrates the role that these four women have played in forging an Israeli identity in the contemporary jewelry movement, distinctive from that of Europe and America. A nationally distributed catalog, created by the Racine Art Museum, will accompany the show and will be available in the Museum Store.

Shall we organize a group to go over?

Kobo Jewels Show Saturday December 2nd

by Jessi Taylor

Ron Ho kicked off the evening with a lecture and slideshow, talking about his family background and how his Chinese heritage has become one of the stronger influences on his work. He showed pictures of his mentor, and cited Ramona Solberg's jewelry as his initial inspiration. He proved himself to be one of the Northwest's biggest fans, praising the metalsmithing community for its support and artistry; indeed, he has become an example of just that, with his open and unpretentious attitude and his intricate, narrative necklaces. His work is currently on view at the Bellevue Art Museum.

There was also a show of 13 (mostly) local metalsmiths. Julia Harrison had a selection of carved bamboo pieces; Victoria Takahashi displayed an impressive number of pieces that incorporated some really interesting construction, and Lisa Kinoshita showed some necklaces that are not for the timid, using gigantic beads, bejeweled bulldogs, and tangled chains. All in all, it was an excellent sampling of work that falls a little to the side of normal, which is always a good thing.

Member Opportunities

Pratt Auction Necklace

Each year, generous SMG Members make and donate a handmade bead to be incorporated into a necklace that is then donated to the annual auction at Pratt Fine Arts Center. Auction Patrons wait with great anticipation and enthusiasm for this prized work of art to appear.

There is no theme this year. This is all about you, a chance to put your personal style to the work. Please take the time to send something special, all guild members.

The following are specifics for construction of your bead. PLEASE TAKE WEIGHT INTO CONSIDERATION. The goal is to produce a WEARABLE piece of art!

- Traditionally beads have been constructed of silver, gold and copper alloys with or without other materials (glass, seed beads, bone – other organics.)
- The hole needs to be 2mm minimum (#45 drill bit.)
- There must be an unobstructed channel to pass through the bead – tubing is recommended – soldered or riveted in place.
- The bead must fit into a one inch square.

Beads must be received by March 15th in order to construct, photograph and catalog the piece. Beads can be mailed to:

Kristi Zevenbergen
2628 – 143rd Place S.E.
Mill Creek, WA 98012

Any questions call Kristi Zevenbergen: 425-585-0675

Contemporary Crafts Museum & Gallery

For nearly 70 years, Contemporary Crafts Museum & Gallery has made a significant impact on the American craft movement from its quiet location in the historical Lair Hill neighborhood in Portland. Having outgrown the size of its first home, and also with the intention of becoming a more visible and accessible destination, the organization is preparing for a big move in July 2007. Its new site – poised between Portland's Pearl District and Oldtown/Chinatown on the North Park Blocks – promises to be a vital hub for art lovers and collectors interested in craft.

As part of this exciting change, the Sales Gallery at Contemporary Crafts will position itself as the prime destination to buy quality craft in the Pacific Northwest. The very best examples of contemporary craft will be available for purchase.

Contemporary Crafts Museum & Gallery invites professional artists from North America who are working in craft media (ceramic, fiber, wood, glass or metal) or using traditional craft techniques to submit documentation of their work to be considered for inclusion.

Complete submission materials must be received by 5 pm on February 1, 2007.

This is not a postmark deadline.

For more information contact wendy@contemporarycrafts.org, or visit the website: www.contemporarycrafts.org

Please send us your stories for this temporary section.

Journey to Ireland with Hammers

Written by Bill Dawson

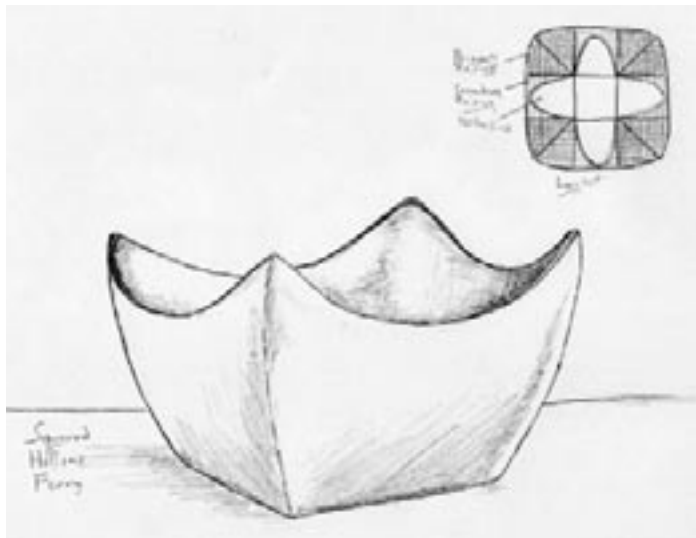
It is often an artistic pilgrimage that guides us, and defines the stages of our creative lives. This may take the form of a physical journey, but may also be a place we go within ourselves. It may be something we plan or something that simply happens, only afterward leaving us with the realization that something profound has happened. We may have a goal in mind or we may be the seeker who believes that he will know the place when he gets there.

For a long time now I have relied on this sort of pilgrimage as a sort of quest that, if successful, will augment the way I look at things and allow me to see what has been obscure. This is a story about one such journey.

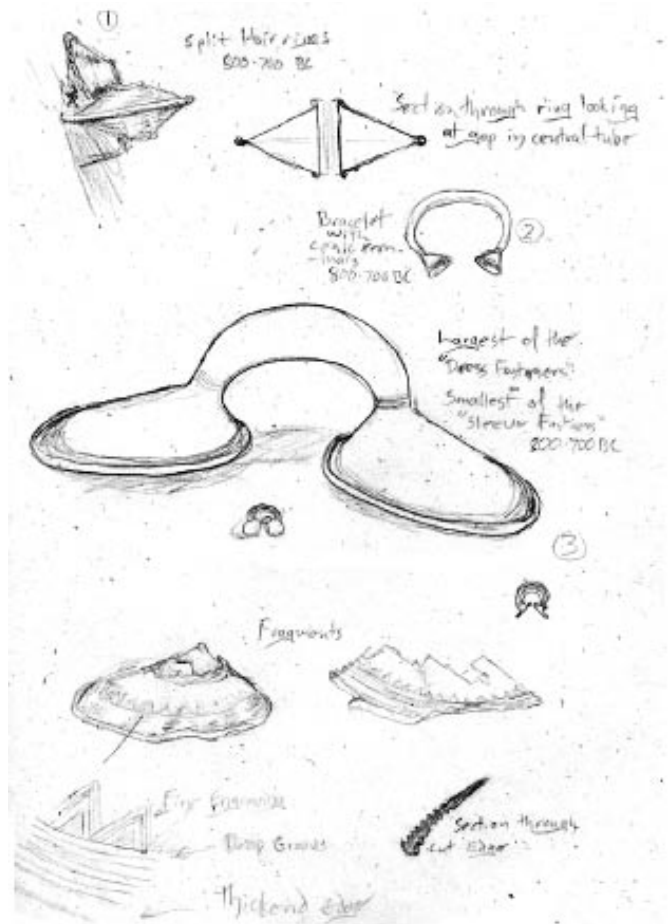
About ten years after I had first heard about an interesting silversmithing workshop in Ireland, I had the opportunity to meet a friend there and do some traveling. So I decided to see if I could track down the school I had heard about previously. One internet search was all it took. The next day, I cashed out my savings and was making arrangements to go three weeks ahead of my friend, so that I would have time for the classes.

The day after the Nisqually earthquake, with my house badly damaged and a new sketchbook and bag of hammers under my arm I was boarding a jet to London. By the following evening I was in Dublin with a pint of Guinness in front of me. The next day I walked all over town, visiting various pieces of public art, and Picasso's Blue Mandolin in the National Gallery. Then I was off to Kildare St. to the Museum to start filling my sketchbook.

After spending a couple of days in Dublin, I headed south. I was met at the old station in Rathdrum by my hosts, and driven to the school in Ballinaclesh.



The square vessel.



Bronze Age gold objects.

The workshops were more than I could have hoped for. I am sometimes a difficult student, and not easily impressed, but I had found what I wanted. In the two weeks that I worked there I was kept busy and challenged the whole time, completing eight projects, plus a little something to leave there. I learned to make all sorts of forms, from a large fold form vessel that looked as if Georgia O'Keefe was doing metalwork, to a project in which I unraised a hollow form, collapsing it down to a disc with a very thick spot in the middle. I gained a great deal of visceral understanding about the plasticity of metal and how it moves under the hammer. Plasticity under the hammer is what sets metals apart from other materials, and I had no way of knowing how much was left to learn. What is more, I got a whole lot faster at moving the metal. After the workshop tasks that had in the past taken me days were accomplished in hours, not through added force, but by working with the nature of the metal itself.

Two days before my departure I had to decide what I would do for my last project. I asked the advice of my instructor, Brian, who suggested raising a square vessel, but in a good Irish fashion, he insisted that we go to the pub for a couple of pints before discussing the project further.

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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.

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.

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://nscuccx.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

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

Opportunities

www.bdina.com

I have recently launched an online jewelry gallery and currently have available opportunities to showcase at bdina.com. Interested artists can contact Dina Baloyan at info@bdina.com.

About 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.

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

Enclosed is: \$45 Individual membership (9/1/2006 – 8/31/2007) \$20 Student w/ copy of student ID
 \$60 Membership for any number of adults at same address (9/1/2006 – 8/31/2007)

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

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Journey to Ireland with Hammers

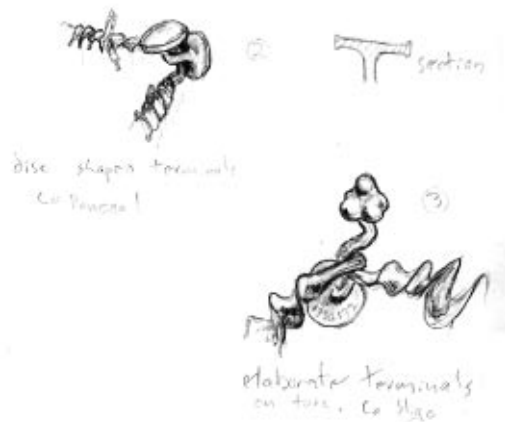
My last night in Ballinaclesh we had a new visitor, Michael Good. We stayed late at the pub talking about politics, metalwork, Heikki Seppa, and traveling in Europe. He asked if I wouldn't stay another week for his anticlastic raising workshop. Since that wasn't possible, I asked if he taught on the west coast of the U.S.

"No," he replied. "And you should learn this stuff here. This is where anticlastic raising was invented, back in the Bronze Age. Brian has been working on reproducing the process. Think about those ribbon torcs in the museum. They are a double helix and I'm convinced that they were raised on some sort of sinusoidal."

I went back to the museum and looked long and hard at the torcs. In the workshop I had forged a double helix, by lengthening the edges of a flat bar so that they were much longer than the middle, but it did not look like the torcs in the museum. What Michael was talking about was taking a thin strip of metal and raising it so that the middle becomes much shorter than the edges. Later I would learn that this involves rolling the strip up into a tube raising it to an auger shape, and then turning it inside out. It is difficult to wrap your head around it, even when you are doing it, and it involves a supreme effort at three-dimensional thought. In the end I had to wait a lot longer than overnight to learn the process, but that is another story about another journey.



Small torc from hoard of Co. Down! 1200-1800 B.C.



Detail of ribbon torcs.

2006-2007 SMG Board of Directors

All addresses are suffixed with "@seattlemetalsguild.org"

President	Jennifer Howard-Kicinski	206-227-2207	president@
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Treasurer	Roland Crawford	206-652-0670	treasurer@
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General Board	Kiraya Kestin		board6@
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SMG Services

Newsletter Editor	Jena Hounshell	newsletter@
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Symposium Coordinator	Roland Crawford	symposium@
Workshop Coordinator	John Heldridge	workshop@
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 Mar/April is February 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 2007

1425 Broadway #154
Seattle, WA 98122-3813

