

EVENTS CALENDAR

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| January 11, 12 | Workshop: Douglas Harling | |
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| March 21 | FREE Lecture: Jack Berry | 1 |
| March 22,23 | Workshop: Jack Berry | |
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| June | Year-End Party | - |

WORKSHOP

Discover Microfold Forming with Jack Berry

Date: March 22-23, 2003
Location: Pratt Fine Art Center
Cost: \$95.00 (\$115 for non-members)
Deadline: February 28, 2003

FREE Lecture: Friday, March 21, 2003 at 7pm
Location: UW Art Building, Room #3



Spend a weekend learning some revolutionary methods of working with metals! Dispel the dogma that thin metals cannot make structurally strong designs. Jack Berry, an experimental metalsmith, Professor Emeritus, California State University, has been working the last year-and-a-half with microfold forming. This is a technique where you create small, repetitive folds in thin metals. The folds are further processed in a number of ways to form ridges, pleats, fan shapes, etc., to create a wealth of interesting textures which

can easily be formed and fabricated into amazing designs. He will guide you through all of the basic microfolding techniques and show you how they can be formed by a variety of techniques into elegant pieces of jewelry. Simple tools already in your toolbox and an inexpensive tube wringer designed to expel paint from tubes are all you need to get started. In a few hours you will create light weight "fan-forms" well suited for earrings, elegant beads made by rolling microfolded sheet into a cylinder and drawing in the ends to form bead holes, and fascinating pins and pendants where "blossoming" structures are formed by opening pleats in the metal.

In the Friday evening lecture Jack will present a survey of the many microfolding techniques he uses. He will show you how you can easily make some of your own tools to create miniature textured hollow vessels for pendants and beads. A selection of microfolding techniques will be shown with an "image-log" of all the in-between fabrication steps so you will see the details of the forming processes as well as the actual pieces.

Put microfolding on your March calendar!!

Questions? Contact Carolyn Sealfon at 253-850-7515

PRESIDENT'S LETTER

President's letters are perplexing things. Somehow, I'm supposed to be privy to a bigger picture of what's coming for the Guild, and it's my job to give it to you in a couple of paragraphs. I can give you a roadmap of what will be offered you in at least the next 9-12 months, but what the hell, I like secrets ? I will say, however, the next year should be a good one, especially if you like first-rate workshops. As for that bigger picture, the energy and direction of the Guild is largely in your hands, not mine. Over last year or so, it has been pretty obvious that our Guild is not immune to the effects of what's happening in the rest of our society?.that aura of "wait-and-see what happens" which puts us a little off balance. Having said that, I sensed at both the general meeting and the Christmas party that we are once again getting our mojo back, and if we work together, can continue to be a big part of what keeps the Pacific Northwest on the national metalsmithing map. Maybe we just needed a good lecture, or a little of that Cooperman tonic, to get things going. Regardless, prove me right on this one by taking a little time this year to give something back to the Guild through your participation (at any level).

One of the first things you might consider is taking advantage of our new web site by joining the online member's gallery. I believe it is important that those people from outside our metalsmithing community who seek out the Guild's website get a feel for the breadth of the work created by our membership. There are now more than 175 of us in the Seattle Metals Guild, and I encourage each of you to submit images of your work to the member gallery. There are some simple rules and a small fee, that's it ? you'll find instruction elsewhere in this newsletter, and if you want, I will personally send you a card that details just how to submit your images and contact information. Remember, every member is welcome, there are no jurors, and it's something that will both help you sell your work, and help the Guild promote metalsmithing and jewelry arts. Don't be shy about participating.

A little casual blab is also good for shyness, and have I got just the ticket for you. The first meeting of the "SMG Coffee Club." Jane Martin and I conceived this idea as way for us to get together more often than just at the regularly scheduled Guild events. Most of us never seem to meet one another, and it would be good if we could convene for no good reason, other than to talk. It will also help stimulate that little energy thing I mentioned earlier. I'd love to meet some new members, hear about what you think the Guild should be doing, or maybe just some good gardening tips. So, think about coming to a meeting sometime. We hope to move them all around the Seattle area to lure more of you into dropping by for a few minutes.

So, there's two ways to be more active in the Guild. Of course, there are many more. Ask any board member and they'll have no problem helping you find a way get involved. You're a great group of people, and of course, what the Guild is all about.

Have a good year, Ron Pascho, President

WORKSHOP



Doug Harling. Pomegranate Brooch, Granulated 22k gold

Granulation with Douglas Harling

Date: January 11-12, 2003
Time: 9am-5pm
Location: Pratt Fine Art Center
Cost: \$95.00 (\$115.00 for non-members)
Deadline: December 10, 2003

FREE Lecture: Friday, January 10, 2003 at 7pm
Location: UW Art Building, Room #3\

Doug Harling worked with granulation as a graduate student at the University of Southern Illinois at Carbondale. His initial research was emphasizing the use of granulation as a means of drawing, using only the metal. He became absorbed with first mastering the technique, and then applying it as a graphic tool, a kind of "pointillism" in gold. The combination of using classic technique and traditional materials to explore what was personal to him, fit well with his vision of the art form. It is a journey that continues to this day.

In this workshop we will investigate and compare the various ways of performing granulation. Understanding the "How's and Why's" of these various methods will help unlock the mysteries surrounding the basic process. Granulation can be performed with the simplest of equipment. It requires more practice than gadgets. We will cover torch firing, kilns and fusion furnaces.

Granulation demonstrations will be primarily in fine silver, but gold alloys and sterling will be covered. It is highly recommend that beginners use fine silver. It is comparable to working in high karat gold, but without the expense. Working in gold is strictly optional.

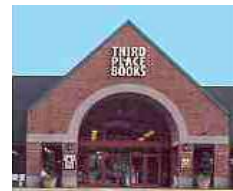
Douglas Harling teaches at the University of North Carolina at Charlotte. His awards include a Southern Arts Federation/NEA Grant and a North Carolina Artist Fellowship Grant. He is a former Artist in Residence at the Penland School of Craft and has taught numerous workshops across the country. His work is included in the permanent collections of the Mint Museum of Design + Craft in Charlotte, NC and the Evansville Museum of Arts and Science in Evansville, IN. Recent exhibitions include "Gardens of Our Own Inventions" at the Decorative Arts Museum in Little Rock, Arkansas and the upcoming traveling show "The Art of Gold" curated by Michael Monroe. Douglas received his MFA from Southern Illinois University at Carbondale

Questions? Contact Carolyn Sealfon at 253-850-7515

SAVE THE DATE

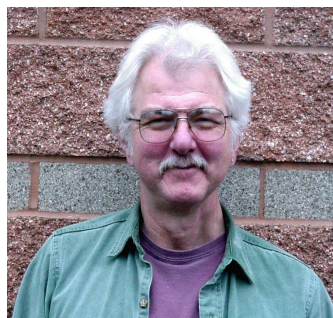
Make Some New Friends at the "SMG Coffee Club"

Where: Third Place Books
Lake Forest Park Town Centre
17171 Bothell Way N.E.
Lake Forest Park, WA 98155
(206) 366-3333
When: Saturday, February 15th
Time: 2-4:30 pm



Come join your fellow members for a very informal meeting ? no slides, no presentations, just some good old conversation. The idea is to start a series of Saturday gatherings where you could meet other Guild members, have some coffee, and talk about most anything, even metalsmithing. A different person would organize the event each time, so it will happen at various locations throughout the Seattle area. So I,m doing the first one, and I believe Jane Martin has already agreed to organize a second meeting downtown. Third Place Books is upstairs in the Lake Forest Park Towne Center (North end of Lake Washington), and includes several restaurants, lots of casual seating, and of course, an immense book store. It,s really easy to find, just take the Lake Forest Park exit (#177) from I-5 and head south on Ballinger Way N.E. toward Lake Washington. The center will be on the right just before you get to Bothell Way (If you miss the entrances, take a right at the light and you,ll have more chances). They don,t reserve tables, so I,ll be there early to grab some tables. See you there!

Ron Pascho
(425) 488-3404



Look For This Guy

Production Day 2003

Looks like we will have an exciting line up this coming April 5th. Investigate new outsourcing possibilities in some places you might not have seen before. We will be visiting Pacific Iron and Metal to have them discuss their scrap reclamation process and see their large steel fabrication shop (rumor has it that these guys give you really good money back on sterling scrap, too). A very inventive business called Flamespray Northwest will show us how they spray with metal. You read that right...literally spray metal. Then finally we will drop in on our new favorite casting duo, Alchemist Casting to see their in-home studio and see how they do what they do.

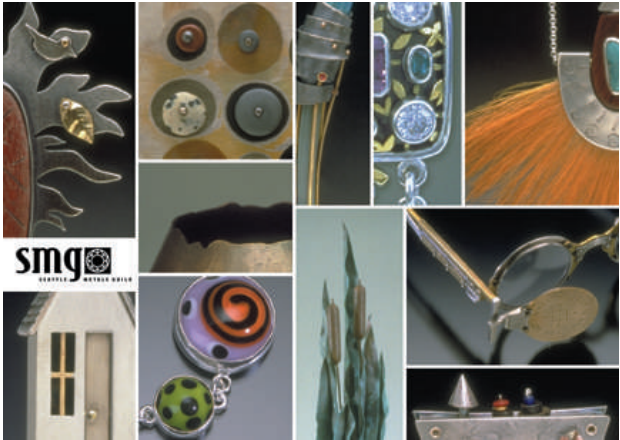
BIENNIAL MEMBERS SHOW

Metalwork and Jewelry

Washington State Convention and Trade Center
Level 3 Galleria • 800 Convention Place (8th & Pike)
Seattle, WA 98191 • (206) 447-5000

Show runs through January 5, 2003

Convention Center hours: 5:00am - Midnight



Clockwise: Jen Thacher, Jane Martin, Andy Cooperman, Dana Carlson, Kathy Basow, Peggy Cochran, Chris Abrass, Lynne Hull, Ginger Kelly, Leslie MacInnes, Katie Yankula (inset)

Pick up will be Jan. 6th, 3-7pm at Safeco.

Directions to Safeco from the Convention Center:

Go up Pike St. (East) and turn right on Boren. Take Boren all the way to Jackson. Turn left on Jackson, go up the hill (past Pratt) to 23rd Avenue South. Make a left on 23rd, go past Starbucks and Hollywood Video stores. Turn right on Main St. (directly behind Hollywood Video), and the entrance to Safeco's parking lot is on the right.

If you want your piece shipped contact Kathleen at 293-7621, kdf@fidalgo.net

EVENT



Stone Parker, a recently inducted member of the Seattle Metals Guild, has just been invited to show his work at Vetri International Glass Gallery located at 1401 First Avenue in Seattle. Vetri Glass is in its eighth year as Seattle's premier showcase for emerging

talent in art glass. Stone's newest work is an innovative use of Borosilicate glass (also known as Pyrex or hard glass) combined with silver and gold which produces a fun mix of color and metal, with a high gallery quality. Stone's innovative work with this alternative media is exciting and well worth the trip to Vetri.

In addition to his new work with glass, he specializes in wedding bands (gold, silver, platinum, and mokume gane). Also, check out his Flame line. Talk about passion, this stuff is on fire! You can contact Stone at his studio in Merritt, Washington 509-763-0471, or by email stonezamor@hotmail.com.

REVIEW

"Arbor Mundi" Lecture with Lori Talcott

by Frederick Miller

As a recent MFA graduate of the University of Washington's metals program, I was greatly honored when asked to write this review of Lori Talcott and her source lecture given for the Seattle Metals Guild on November 8, 2002. During my two year period at the University, I witnessed numerous artist talks and source presentations, all of which taught me to discern the difference between an artist's ability to adequately convey their "source" information and a simple talk which only served to placate the presenter's ego. What a delightful relief it was to witness Talcott's historically informative presentation and to see her new body of work, entitled Arbor Mundi, which showed at Facere Jewelry Art Gallery between November 6th and 20th. I am confident in saying that Lori Talcott's talk was not only visually exciting, but filled with specific historical information and personal growth.

While I was in school I had the opportunity to have Talcott on my Thesis Committee and from that point on, I had great respect for her creativity and depth of knowledge. All the pieces in her Arbor Mundi series are filled with Scandinavian folklore and myth, but what makes Talcott's jewelry so interesting is her un-failing ability to question her own design ideals and to modify them each time she creates a new body of work. As I think back to the Under the Influence Show, which occurred at the Tacoma Art Museum in September of 2000, I can see a visual connection to her older, more elaborate pieces, but there is a new grandeur in which she has singularly isolated the forms she loves to produce work that is both intellectually stimulating and visually dynamic. In particular, a large brass and silver neckpiece, entitled Brisings' Stole, uses one, simple repeated form to convey a sense of tactility and, at the same time, allows the wearer to capture the auditory delight the piece creates while being placed around one's neck.

Talcott's talk, while somewhat daunting in its amount of historical information, became the dictionary, if you will, to the formidable complexity she seems to relish in each of her pieces. Thankfully, she used her presentation as an effective personal journey, allowing for a greater understanding of all she finds fascinating in the jewelry/metalsmithing field. In my opinion, Talcott's presentation served as an efficient aside to her new body of work, giving those who attended a greater appreciation for her commitment to creating conceptual, body-oriented pieces.

Her selection of personal slides was kept to a minimum and she thoughtfully concentrated most of her lecture on the few cultures she has found which continue to create and display work in a "living tradition." That is, a traditional method of wearing "adornment" which may have had its beginnings in another culture's past. Talcott went on to note that while the formal characteristics of these jewelry-type objects have changed little in the last few centuries, the symbolic meaning continues to evolve and is constantly being modified by the various civilizations who create work using similar imagery.

It is true that Lori Talcott's new work harnesses much of its energy from factual, fictional and mythological lore, but she has the uncanny ability to express both concept and craft in each, and every one, of her pieces. Talcott's remarkable precision serves to convey her multifaceted ideas more successfully and, at the same time, gives her work deeper meaning and greater impact. It is this inherent duality of artistic purpose that makes Talcott's work such a delight to behold in person. Her presentation at the University of Washington, gave everyone who attended a brief look at a truly amazing creative force, a metalsmith who seems to be living the "ideal" life of an artist. Lori Talcott is making a living creating inspiring work and continues to remain honest to herself and all things she holds dear in life.

SMG/PRATT SCHOLARSHIP

Recipient 2001-2002 Katie Yankula

Whether you know it or not, you all gave me money last year in the form of the 2001-2002 Seattle Metals Guild scholarship for classes at Pratt Fine Arts Center. In these days of not being able to turn a corner without hearing the word 'accountability', it seems fitting that I share with you how I used the funds you so graciously provided. First off, I was completely thrilled to be awarded the scholarship. I had not yet taken any classes at Pratt because I couldn't swing it financially. After debating between taking a few different classes, I decided to enroll in Catherine Grisez's holloware class and I absolutely loved it. Having come to jewelry from a welding and metal fabrication background, I enjoyed working once again much more physically and on a larger scale than jewelry. I raised a little copper vessel that I can't wait to make variations of in scale and design. Even if I don't become rich and famous selling my holloware pieces, the skills and really learning the feel of how metal moves will always be applicable to my metalsmithing. The remainder of the scholarship was used toward a month of studio time at Pratt, which was also a huge help to me. So to the entire Guild I thank you for the scholarship and the opportunity to take a very influential class that I would not have been able to afford otherwise and one that provided a great amount of fun and inspiration.

Recipient 2002-2003 Sarah Gascoigne

New to the Seattle scene she is taking a fresh look at her artistic career since her youngest of ten now attends school! Sarah studied at Central School of Art, London in the seventies, after which she exhibited work at Liberty's of London, Booty of Bond Street and Stadelman of Bern



and was commissioned to make a piece which the Queen Mother placed in her personal collection.

Now after small farming, home schooling and computer programming, Sarah has started metal work again with a different slant. Taking a refresher course in repoussage, she hopes to develop her skills designing and

making covers for Russian-style icons. She with her husband, Russian Orthodox priest, Father Serafim (Pokrov Parish in Seattle) visited Russia in September.

Sarah has now completed her first head trim - small scale and hopes to use her scholarship to complete a halo, 8 inches in diameter.

SMG WEB SITE NEWS!

To get your own page: Compile the following information:

Three images of your work (slides or digital images)
An artist statement of up to 500 words. Any contact information you wish to include on your page: address, phone number, fax number, email address, gallery, or personal website address.

Submit your information: email: matthew@sites4artists.com or US mail: sites4artists, attn: Matthew, 1809 15th Ave. #B, Seattle, WA 98122

Send a check for \$40.00 (please note that it is for your web page) made payable to Seattle Metals Guild to: Seattle Metals Guild, 1426 Harvard Ave. #154, Seattle, WA 98122

For more detailed submission information go to WWW.SEATTLEMETALSGUILD.ORG

THANKS!

Thanks to all the volunteers who helped to make the 2002 Northwest Jewelry/Metals Symposium a success!

Right after the 2001 Symposium and throughout 2002, a small group of people meet monthly to plan the 2002 Symposium. It wouldn't have happened without them! Many thanks to returning Symposium committee members Patty Cokus, Joan Hammond, and Carmen Valdes, and to new committee members Rock Hushka (from the Tacoma Art Museum) and Julie Baker (of Pratt, who took over from Carol Maeso).

Thanks are also due to the volunteers for the day of lectures, who registered attendees, set up the display of speakers' art, sold books, ran the Silent Auction, and kept the projectors working. They were: Marcia Bruno, Kathleen Faulkner, Julia Harrison, Shava Lawson, Micki Lippe, Mollie Montgomery, Susanne Osborne, Angela Ramseyer, Leslie Riches, Carolyn Sealfon, Kristin Shiga, Jan Smith, LuLu Smith, Betty Swift, and Joan Tenenbaum.

OPPORTUNITIES

Nominations Sought for Twining Humber Award for Lifetime Artistic Achievement !

Artist Trust is proud to accept nominations for the Twining Humber Award for Lifetime Artistic Achievement. The annual award of \$10,000 is given to a Washington State woman visual artist, age sixty or over, who has dedicated 25 years of her life to creating art.

January 24, 2003 is the nomination deadline

Nomination forms can be downloaded from the Artist Trust website at www.artisttrust.org OR individuals may request a copy by sending a self-addressed, stamped, business-sized envelope to: Twining Humber Award, Artist Trust, 1835 12th Avenue, Seattle, WA 98122.

OPPORTUNITIES

GLASS DIMENSIONS - BEYOND THE BEAD

Innovative glass jewelry show open to glass artists, designers and jewelers. All entries accompanied by \$15 US entry fee for 5 slides.

Juried competition will be a three month show at the Washington State Convention and Trade Center in Seattle, WA. Show will also run at the same time as the Glass Art Society Conference in Seattle, June 2003.

Entries must be postmarked by Jan. 20, 2003.

We expect from the GAS conference alone up to 3,000 attendees, collectors and others from 26 countries. Should be a great show. Collaborative work is welcome.

For information and application send SASE to: Glass Dimensions, 1714 S. Bayview St., Seattle, WA 98144, or e-mail: ginger@gingerkelly.com

Beyond Borders: A Craft Marketing Conference

Kootenay School of the Arts - Centre of Craft & Design will host "Beyond Borders: A Craft Marketing Conference" to be held March 28-30, 2003 in Nelson, British Columbia. This premier event will enhance the marketing knowledge of the Canadian fine-craft community by offering presentations from established Canadian and US artists, gallery owners, collectors, curators, publishers, retail and wholesale show organizers and government specialists ^ all of whom are familiar with the contemporary craft market.

A range of topics will provide conference participants with marketing skills and information that will enable them to target the contemporary fine-craft market, and will address the diverse marketing needs of both one-of-a-kind and limited-production objects. Slide lectures, panel discussions, marketing critiques, and seminars will leave attendees with a wealth of information they can apply to their businesses.

Registration information will be available on-line in January, 2003. <http://www.ksac.bc.ca/conference.htm>

big LITTLE : Jewelers and Sculptors Making it in Metal

A national juried exhibition celebrating the depth and breadth of contemporary metalsmithing, in conjunction with Making It in Metal - The SNAG 2003 Conference in San Francisco, California. Open to all jewelers, metalsmiths and metal sculptors working primarily in metal and jewelry related design and fabrication.

May 12 - June 27, 2003, Craft & Cultural Arts Gallery, State of California Office Building - Atrium, 1515 Clay Street, Oakland, CA 94612

Deadline for submissions: January 31, 2003.

For prospectus send SASE to: Kate Short, c/o, bigLITTLE, P.O. Box 23411, Oakland, CA 94623-0411.

For more information contact Deborah Lozier at debcu2@pacbell.net or 510.652.2783.

OPPORTUNITIES

An art committee member at Harborview is looking for an artist to make a relatively flat, woven piece 40 inches wide by up to 50 inches tall. Material could be copper, aluminum, etc. Young, lesser known artist would be ideal.

Contact: Peggy Weiss, art program coordinator, harborview medical center at (206) 731-6708 or e-mail <pweiss@u.washington.edu>

Lark Books, a leading publisher of craft books, is accepting entries for 500 Rings, a jewelry design book featuring a juried collection of contemporary rings from around the world. We're looking for high-quality transparencies or slides to consider for inclusion (no digital images, please). Traditional and experimental forms desired; all materials and processes welcome. No entry fee. Domestic entries must be postmarked by August 1, 2003; postmark international entries by July 18, 2003. Artists whose work is selected will receive full acknowledgment within the book, a complimentary copy of the book, and discounts on the purchase of books. Artists retain copyright of their work.

For guidelines and entry forms, send a SASE to: 500 Rings, Lark Books, 67 Broadway, Asheville, NC 28801 Forms also available on our Website: <http://www.larkbooks.com> (see "Work With Lark"); or email: marthe@larkbooks.com

SNAG 2003 invites students of metalsmithing and jewelry design enrolled full- or part-time in university, college, community college, trade or craft programs to submit work for presentation in the annual Juried Student Exhibition and Juried Slide Show. This is an excellent opportunity for students to gain exposure within the metals community and to share your work with students at other institutions.

The Juried Student Exhibition will be held May 18-26 at the San Francisco campus of the California College of Arts and Crafts and will be included in the conference Gallery Night.

Slide postmark Deadline is Feb. 1, 2003. For more information and a prospectus email Julia Turner at <info@juliaturner.us> or call 415-551-1423.

The American Craft Council invites new artists to apply for the Council's **2003 Emerging Artist Grants**. Up to \$7,000. will be granted per artist! Applications are available at www.craftcouncil.org or by contacting ACC at 800-724-0859 ext 231 or mdavis@craftcouncil.org. Completed applications must be received at the Council's New York office by 5:00 pm Friday, March 7, 2003

MEMBER NEWS

Tell us a story! We are wanting to create a new section of the newsletter that is dedicated to the more human, less hard-core metalsmith, part of your lives. My favorite part of any $\text{\textcircled{E}}$ zine or newsletter is the letters to the editor, and this is just the sort of thing we'd like to include. Your comments on a studio visit to a artist friend, a show you had and how you felt about it, a new tool you purchased, how someone you know came to be a metalsmith....where they are going with it, your experience in a workshop at Penland or one of our own. It,s all good. So send it in!

OPPORTUNITIES

Grants for Artist Projects (GAP)

www.artisttrust.org

GAP awards provide support for artist-generated projects, which can include (but are not limited to) the development, completion or presentation of new work. Projects created in all disciplines are eligible. 2002 GAP awards offered a maximum of \$1,400 for projects.

An inter-disciplinary panel of artists and arts professionals select from around Washington State select GAP recipients. GAP applications are accepted each year at the end of February. Applications for the 2003 GAP will be available in December of 2002 and due February 28, 2003.

MARKETPLACE

WEB SITES FOR ARTISTS

New small web design business looking for SMG members who want to establish a web presence for themselves. I'm building a portfolio, and am offering sites starting at \$300 plus expenses. To see an example, visit www.lulusmith.com

For details, e-mail Matthew at landkammer@earthlink.net

LOOKING FOR HELP IN YOUR STUDIO?

I'm available for part time jewelry/metalsmithing work. My skills include soldering, sawing, wirework, Freedom work, dapping, finishing, etc. My experience includes four years of full line jewelry production. Very detailed oriented. High quality work. References available.

Please contact Jody McGrath, (425) 486-6029, email: MMcgr52202@aol.com

RESOURCES

Guild Hall Northwest

4231 Cooper Point Rd. NW, Olympia, WA 98502
360-866-5557
www.guildhallnw.com

Studio space available for small groups or individuals.

SCHOOLS

Oregon College of Art and Craft

8245 SW Barnes Road, Portland, OR 97225
(503) 297-9651
www.ocac.edu

Oregon College of Art and Craft offers classes and workshops for adults and degree classes as well.

SCHOOLS

Pratt Fine Arts Center

1902 South Main St., 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, metal-smithing, painting, drawing and printmaking. Courses and workshops are available for the beginning as well as the advanced student. 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.

North Seattle Community College

9600 College Way North, Seattle, 206- 527-3600
(near the Northgate Mall)
<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 set-up 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 WA 98106 206-764-5352
(hidden up above Delridge in West Seattle)

South Seattle Community in West Seattle remains the best-kept secret in the greater Seattle area. Metallic 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! Make time to drop in on us. Calling ahead is best, but you're ok to stop by anytime. We are in session Monday through Friday 7am-12pm, and Monday & Wednesday or Tuesday & Thursday evenings. Call John Todd at 206-764-5352 or 764-5394 (work) or 283-5069 (home). Email: jtodd@sccd.ctc.edu

Bellevue Community College

3000 Landerholm Circle SE, Bellevue, WA 98007-6484
206-641-2263

Bellevue Community College offers classes and workshops in Jewelry and Metalsmithing at affordable prices.

For more information, check our website at <http://www.bcc.ctc.edu>. Click on Continuing Education and then ARTS. For a complete catalog of classes, call 425.641.2263. You may register on-line, by phone 425.641.2263, by fax 425.649.3094, or by snail mail. Mastercard and Visa welcome.



MEMBERSHIP FORM

Date _____

Name _____

Address _____

City _____ State _____ Zip _____ E-mail _____

Home Phone _____ Work Phone _____ Fax _____

Check if you do **not** want your address or phone number published in the Guild Directory

- Enclosed is: \$30 for an individual membership, September 1, 2002 to August 31, 2003
 \$40 for membership for any number of adults at the same address, Sept. 1, 2002 to Aug. 31, 2003

Would you like to help with: Workshops & Events Refreshments Newsletter Mailings Phone Tree Other

Send checks made payable to *Seattle Metals Guild* to:
Seattle Metals Guild, 1426 Harvard Avenue #154, Seattle, WA 98122-3813



JACK BERRY WORKSHOP REGISTRATION FORM

Date _____

Name _____

Address _____

City _____ State _____ Zip _____ E-mail _____

Home Phone _____ Work Phone _____ Fax _____

Have you taken a Seattle Metals Guild Workshop before? _____ If "yes", which one(s)? _____

- Enclosed is: \$95.00 Per person, \$115.00 for non-members (**Deadline** / non-refundable after February 28, 2003)

Send checks made payable to *Seattle Metals Guild* to:
Seattle Metals Guild, c/o Carolyn Sealton, 162 Olympic Way, Kent, WA 98031



You too can look like this with a knowledge of microfold forming



DOUGLAS HARLING WORKSHOP REGISTRATION FORM

Date _____

Name _____

Address _____

City _____ State _____ Zip _____ E-mail _____

Home Phone _____ Work Phone _____ Fax _____

Have you taken a Seattle Metals Guild Workshop before? _____ If "yes", which one(s)? _____

- Enclosed is: \$95.00 Per person, \$115.00 for non-members (**Deadline** / non-refundable after December 10, 2002)

Send checks made payable to *Seattle Metals Guild* to:
Seattle Metals Guild, c/o Carolyn Sealton, 162 Olympic Way, Kent, WA 98031

2003-2004 SMG Board of Directors

| | | | |
|-------------------------------|------------------|--------------|-----------------------------|
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| | Lulu Smith | 206-323-4669 | lulu@speakeasy.org |
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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 via e-mail or snail mail. Include photos or logo artwork, if available. **Remember to provide who, what, when, where, why and how.**

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



1426 Harvard Ave. #154
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JAN/FEB 2003
www.seattlemetalsguild.org