

LECTURE SERIES

Find out what all the buzz is about...

GOING LOCAL: The 2004 Lecture Series

Pack your car with friends and come join the fun!

Dates: Second Thursdays in March and April
Time: Doors open at 6:00pm;
lectures start at 6:30pm
Location: Bertona Room #3
Seattle Pacific University
3307 Third Ave
Seattle, WA 98119

An online map can be found at www.spu.edu/info/maps/index.html. The Bertona classrooms are building #65. Parking is adjacent to the building and is free.

Cost: FREE for SMG members, \$5 suggested donation for non-members

March 11 PETER REIQUM

WORKS IN PROGRESS



Reiquam is a Seattle artist whose work ranges from prints and drawings to sculptural furniture, mechanical sculpture and public art projects; during this lecture he will discuss some of his works in progress.

Reiquam earned his BFA in sculpture from the University of Washington and his MFA in sculpture from Yale; he was employed as the Head Technician and Head of the Sculpture Department at Pratt Fine Arts Center for over ten years. He served two terms as commissioner on the King County Public Art Commission, and a quarter-long Visiting Lecturer position in the Sculpture Department at the UW School of Art. He recently joined a new public art mentorship program at the City of Seattle's Office of Arts and Cultural Affairs to assist emerging artists in the development of their first public art projects. In addition to the production of his own artwork, Reiquam specializes in the fabrication and installation of work by other artists, architects and designers, through his business venture, the New Art Projects Company.

April 8 RON HO

GLOBETROTTING, A MEANS TO AN END

Ron Ho will give a slide presentation on some of the colorful, exotic sites and ethnic festivals that have inspired him to create his jewelry art. He will bring a selection of metalworks and ethnic jewelry from his world travels to display.

So far the reception for our speakers has been phenomenal; don't miss the remaining lectures from these two distinguished artists! For more information visit our website at www.seattlemetalsguild.org.

WORKSHOPS

KOREAN SURFACE EMBELLISHMENT TECHNIQUES: KUM BOO, KUMPAK AND POEMOK SAANG-GUM With Komelia Hongja Okim

Date: Saturday and Sunday, March 27 & 28
Time: 9:00 am - 5:00 pm
Location: North Seattle Community College
9600 College Way N.
Seattle, WA 98103
Lecture: Friday, March 26, FREE
Time: 6:30 pm
Location: North Seattle Community College
Phone: (206) 527-3600

(continued next page)

EVENTS CALENDAR

DATE	EVENT	PAGE
March 5	<i>Passing the Torch</i> Show	4
March 11	Lecture with Peter Reiquam	1
March 13	<i>Stemming</i> : Lori Talcott Show	3
March 26	Komelia Okim Lecture	1
March 27-28	Komelia Okim Workshop	1
April 3	SMG Kaffe Klatch	5
April 5-Jun 18	Metal Techniques w/Lynne Hull	5
April 8	Lecture with Ron Ho	1
April 24	Chain Making w/Julia Lowther	5
May 15	Pratt Fine Arts Art Auction	4
May 21	Sarah Perkins Lecture	2
May 22-23	Sarah Perkins Workshop	2
July 9	Deadline for SMG Show: <i>You Wear What You Eat</i>	4

WORKSHOPS, CONT.

Komelia has brought passion, energy and professionalism to her art and her teaching for more than 30 years, and the Guild is thrilled to present this very informative and inspirational workshop. Be sure to attend the free lecture at the North Seattle Community College campus!

Directions to North Seattle Community College:

From I-5 North:

Take Exit 173 (Northgate Exit); turn right onto 1st Ave. NE. Turn right again at N 92nd, then turn right onto College Way N. The College is on the right.

From I-5 South:

Take Exit 173 (Northgate Exit); go westbound. Turn right onto N Northgate Way, then turn left onto Meridian Ave. N, which becomes College Way N. The College is on the left.

A map can be found at www.northseattle.edu/maps/.

ENAMELLING TRANSGRESSIONS with Sarah Perkins

Date: Saturday and Sunday, May 22 & 23
Time: 9:00 am - 5:00 pm
Location: Pratt Fine Arts Center
1902 S. Main Street
Seattle, WA 98144
Cost: \$125.00

Lecture: Friday, May 21, **FREE**
Time: 6:30 pm
Location: SAFECO Jackson Street Center



We are eagerly awaiting the innovative and challenging techniques Sarah Perkins will present at this fascinating workshop. Sarah is the Associate Professor of Art at Southwest Missouri State University, and has taught numerous workshops around the U.S. and the world. This will be an exciting and "do-not-miss" event!

Directions to SAFECO Jackson Street Center:

From I-5 North:

Take the Dearborne Exit and make a right onto Dearborne Ave., turn left onto Rainier Ave. Go straight for approximately one quarter mile, then make a right onto Jackson St. Turn left on 23rd Ave. S., passing Starbucks and Hollywood Video; continue straight for one-eighth mile and turn right onto Main Street.

www.seattlemetalsguild.org

From I-5 South:

Take the Dearborne Exit and make a left onto Rainier Ave. Follow directions above.

From I-90:

Take the Rainier Ave. N. Exit, go straight for one-quarter mile. Follow directions above.

ELECTIONS

The SMG is soliciting names of members that could be considered for nomination to fill positions on the Board of Directors. If you are interested, or would like to submit a member's name for consideration, please contact any board member (e-mail addresses are on the back cover of the newsletter). Individuals selected by the nominating committee will be invited to attend a board meeting and discuss their placement on an election ballot. The ballot will be published in the May newsletter, and the membership will vote by mail until August 1, 2004. Board members are asked to serve at least 2 years; the next terms of office will begin September 1, 2004.

MEMBER NEWS

Welcome Kitti DeLong, the new Volunteers Coordinator

Kitti DeLong will fill a new position in the SMG organization, Volunteers Coordinator. She'll be soliciting volunteers for various Guild events and for other general needs, including assistance with the newsletter, lectures, the symposium, workshops, and mailings. If you would like to help with any of the above projects or events, please contact Kitti at (360) 379-5330, or at editoronnet@aol.com. When she calls, say "yes" and become a volunteer!

Artist Trust Fellowship Recipients



Charlotte Meyer



Catherine Grisez



Maria Phillips

Congratulations to local metals artists Catherine Grisez, Maria Phillips and Charlotte Meyer on receipt of the distinguished 2003 Artist Trust/Washington State Arts Commission Fellowship! These former and present Guild members will receive an unrestricted cash award of \$6,000 each. The award recognizes an artist's creative excellence and accomplishment, professional achievement and continuing dedication to their artistic discipline. Recipients in each discipline were selected by a peer review panel comprised of artists and arts professionals from across Washington State, as well as from Oregon and New York. Our artists were selected from a pool of 92 applicants in the Craft category...way to go!

MEMBER NEWS, CONT.

STEMMING: LORI TALCOTT EXHIBIT



If you haven't experienced Ballard's Second Saturday Artwalk—or even if you have!--you're invited to take a gander at new works by our own Lori Talcott during this event in March. Lori shows her one-of-a-kind work in an exhibition at Souvenir, located at 5325 Ballard Avenue NW. The opening will take place on Saturday, March 13th from 6-9 pm, and will run through April 10th. Entitled *Stemming*, this show will also feature works by local artist Jennifer Dixon. For more information call (206) 287-7116.

PROFESSIONAL TIPS

WHAT ARE WE MAKING?

Andy Cooperman 2004

The relationship between the gallery, client/collector and artist is based in part on communication. As the chain of information concerning an artist's work—type and quality of material, processes used, concept and content, etc.—passes from the artist, through gallery or sales staff and into the ears and eyes of clients and collectors, accuracy of facts may become somewhat distorted. Like the game of "telephone" or "post office", every time information passes from one person to the next it is inadvertently edited.

When considering the purchase of a piece of art or craftwork, a collector must take many things into account. Does the piece appeal to me? Does it enhance my collection? Is it a significant piece from this particular artist? Is it part of a series, one of several hundred production pieces or a one-of-a-kind artwork with no duplicate in existence? Does the price reflect this? It is the last two questions that concern me here. A simple miscommunication, some misunderstood terminology, or poor semantics can lead to a situation where inaccurate assumptions may be made about the true nature of the work. Terms such as production, limited edition, series and one-of-a-kind have been used in the art and craft world with what seems, at times, to be abandon. Where a piece falls on this spectrum can significantly affect its marketability, collectability and ultimately its price. If a collector believes that they are acquiring a one-of-a-kind piece, and is basing their purchase, in part, on that belief, when they see what they consider to be an identical piece in another gallery, significant problems may arise. Using these terms properly is important. With that in mind I offer these attempts at defining categories:

PRODUCTION

Production work is produced in unlimited numbers, usually with minimal variations between individual pieces especially as regards design and execution with differences usually occurring in areas such as finish. Pieces are usually built with an eye towards consistency, referencing a master piece or pattern. Amounts produced may be large or small and price points may vary widely. The collectability of production work at the time of its production is dependent on materials, appeal, cultural significance and availability. It is the "bread and butter" staple for many artists.

LIMITED EDITION

Limited edition work is produced in numbers that are predetermined at the outset and once that number has been reached, it is understood that production will cease: "the mold will be broken." As with production work, the aim is to produce multiples of a single design or thematic interpretation, although pieces may have limited variations and quality. Collectability may rely on

where on the arc of production a piece falls. These pieces are often marked w/ an edition identifier such as 1/7. Limited edition work can be seen as analogous to printmaking.

SERIES

Series work may be a bit more difficult to pin down. In this case, pieces are connected by theme, design, material or process; variations may range from vast to minuscule. The intent here differs from limited edition and production in that exploration of idea or design is non-fixed and evolving: exploration may be the driving force behind the series itself. Close reproduction is not the aim. While part of a thematic or formal body of work, series pieces need not necessarily exist at the same time or be displayed together. The number of pieces in a series can be open-ended.

ONE-OF-A-KIND

In the truest sense of the phrase, one-of-a-kind work exists as a unique object in both design and spirit. That is, the appearance of each piece should vary enough so that it is recognizable and would not be easily confused with another. There is a perception that—again, independent of material value and historical significance—one-of-a-kind work is valued most by collectors due to its unique nature and the perception that more thought, sweat, research and labor went into each individual piece without the expectation of multiple pay-offs.

CUSTOM and COMMISSIONED WORK

A custom-made piece is one that is initiated by the client/ customer and made to specifications arrived at between them and the maker. Significant client input is usually the norm. Commissioned work differs in that the artist or craftsman is "retained" to create a piece for the client but with less strictures and client input. (Whether or not a piece made by an artist with considerable client input can be considered art is another subject for another essay.) The expectation of custom and commissioned work—especially custom—may be that the piece is truly one-of-a-kind: tailor made to fit only the patron. This may not be an accurate assumption since a custom design is often derived or adapted from an existing piece. In addition, a piece generated by the custom process may be so successful that the maker may decide to replicate it as another "one-of-a-kind" piece (note the ironic quotation marks), part of a series or the base of a production line. These possibilities need to be outlined and discussed at the outset of the project.

Having delineated these categories, defining a given piece as belonging to any one of them can be tricky business. As in wine tasting, there exist subtle overlaps and shades of gray. A production line may consist of pieces that are very similar but may still contain design variations. Each piece in a series, while conceived in relation to a larger body may truly be one-of-a-kind. Certain pieces created in series may be very close in appearance but to the eye of the creator these differences are pivotal. And in a very real sense, any pieces that are built by the artist's hand are truly one-of-a-kind in that the process itself is imprecise and yields variations. It is really a matter of intent.

But that intent must be made clear to the gallery, store sales staff, curator, client, customer or collector. Using my work as an example, I'll often conceive a body of work addressing a specific theme or I'll conduct an exploration of a particular form, process or material stretched out over a number of distinct pieces. This is solid series work and I'll define it as such, including the word "series" in the title as in "Ocular Field Series: Saguaro" and "Ocular Field Series: Fragment". Sometimes this exploration can be quite narrow and finely targeted, with just a small, but purposeful, tweaking of elements. Again, I'll define it as a series, including this descriptor in the title.

So, how different must several related pieces actually be to consider them one of a kind? Don't many of us access a favored visual or material vocabulary and address recurring issues or themes in our work?

(continued next page)

PROFESSIONAL TIPS, CONT.

Isn't that where some of an artist's or craftsman's strength lies—in a recognizable style or approach? And who should be the judge of these differences? Some patrons, clients and art consumers may be able to fully appreciate a particular piece but may find it difficult to articulate the differences in what the maker considers two distinct but outwardly similar pieces. Isn't it true that, in a sense, much of an artist's work from a particular period could be regarded as series, in that there is some physical or conceptual subtext running through the work? This is especially so when an artist works on several pieces—as I do—simultaneously.

Alas, I have no handy answers, no 7 points of comparison that might designate any given piece series, edition or one-of-a-kind. The only solution lies in communication and education. Being as clear as you can with your gallery or representative about the realities of and ideas behind your work enables them to pass this information along to their clients. Writing down these thoughts is always a good idea. Remember that enlightened clients are good clients. And they can't become enlightened unless they are educated. You begin this process.

EDUCATIONAL OUTREACH

***Passing The Torch:* Exhibition of Student Work from Washington State High Schools**

Passing the Torch, the upcoming juried show of high school metal work from Washington State will open on March 5th at Gallery One in Ellensburg. Orchestrated by SMG's Education Outreach Committee (mistressfully chaired by Nancy Worden) and now in its second year, *Passing the Torch* showed work last year from metals programs at 12 schools, both private and public, all from Western Washington. This year the response has been lively, and schools from Colville, Okanogan, Spokane, Sumner, and Oak Harbor will join the Seattle, Auburn, Renton, and Vashon participants of last year.

Passing the Torch will run from March 5 - 27, 2004 at Gallery One (408 N. Pearl, Ellensburg, WA 98926 (509) 925-2650), with an opening reception on Friday evening, March 5th, 5:00 - 7:00 pm. Come and help us cheer on the next generation of metalsmiths!

The jury for this show is composed of Keith Lewis, Metals Professor at Central Washington University, and Marty Lovins, retired long time metals teacher at Davis High School in Yakima.

Both students and teachers are awarded prizes for design and craftsmanship in the categories of jewelry and sculpture. Prizes have been generously donated by TSI, Shipwreck Beads, Rio Grande, and Alpha Supply Company. Prize winners will be announced at the opening.

To whet your appetites further for a trip to Ellensburg, you should know that on March 5th, Gallery One will also be opening its first invitational exhibit of jewelry artists from around Washington. This invitational show will be up for 2 months, March and April. Let's encourage them to do more such shows by pouring in from out of town to see it!

www.seattlemetalsguild.org

Finally, next door to Gallery One, at the Clymer Museum of Art, a show entitled *What a Jewel: Native American Fashion and Function* also opens on March 5th, with a reception from 5:00 - 8:00 pm. This show will also run through the months of March and April, and showcases the jewelry work of contemporary Southwest Native Americans.

It is no coincidence that all these shows are opening on Friday, March 5th, as all are part of Ellensburg's First Friday Art Walk! Check the Kittitas Valley Daily Record for a more complete list of Art Walk galleries and shows at: <http://www.kvnews.com/arts/>. For more to see and do in Ellensburg, run a quick eye over this article from the Seattle P-I:

<http://seattlepi.nwsourc.com/getaways/061099/trip10.html>

OPPORTUNITIES



**YOU WEAR
WHAT YOU EAT:
Juried Members'
Show**



This upcoming SMG juried show asks you to explore your relationship with food...be thinking about two pieces of jewelry: one in a permanent, non-perishable form, and the second of some edible component to be worn on the opening preview night.

This show will be held at the Kirkland Arts Center from August 12 to September 3, 2004...this gives you plenty of lead time to get to work on something savory! Look for your full prospectus in the mail.



**AN OPPORTUNITY TO HOST
WORKSHOP INSTRUCTORS**



We are currently searching for guild members who can assist with housing arrangements for our upcoming workshop presenters...what better way to befriend a well-known artist than to open your home to them? If you can help, please call Carolyn Sealon at (253) 850-7515 or e-mail at tsitramw@aol.com.

THANK YOU

A big "thank you" to those of you who contributed a bead for the *Elemental* necklace the Seattle Metals Guild will donate to Pratt Fine Arts Center's 22nd Annual Art Auction. We received 24 beads, which will allow us to fashion two neckpieces instead of one--a first, for sure! Look for images of the neckpieces, and information on how they fared at the auction, in a future newsletter. Images of the neckpieces will be sent to contributing artists by Past Prez Ron Pascho.

The Auction will take place at Pratt on Saturday, May 15, 2004. If you wish to receive additional information about this event, please email auction@pratt.org.

SAVE THE DATE

Facere Jewelry Arts Calendar

Look for these upcoming events at Facere Jewelry Art, located at 1420 Fifth Avenue in downtown Seattle...you'll be sure to view some fantastic work by fellow Guild members, as well as by artists of national repute! If you plan to attend any of the lectures, be sure to RSVP at (206) 624-6768--seating is limited and fills quickly.

Not For The Faint of Heart
February 26-March 13, 2004

Opening reception and lecture: February 26th
Lecture: 4-5 pm

Element 79
May 5-24, 2004

Opening reception and lecture: May 5th
Lecture: 4-5 pm

Norm Cherry and Friends (UK Metal Arts)
Show dates to be announced in October 2004; show will be in progress during the Northwest Jewelry/Metals Symposium

Northwest Jewelry/Metals Symposium

It's not too early to mark your calendars for the 2004 Northwest Jewelry/Metals Symposium! The day of lectures will be on October 9, 2004, at the Seattle Asian Art Museum. So far speakers include jewelry artists Norman Cherry and Bob Ebendorf, sculptor Sheila Klein, and hollowware artist June Swartz. Look for more information about these speakers and related events in SMG newsletters in the coming months.

CLASSES

Chain Making with Julia Lowther

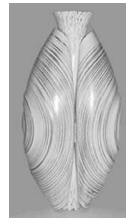


Julia Lowther will be teaching two chain-making workshops this Spring at Dana Cassara's new metal crafting studio in the University District.

"Byzantine for Brunch" is a 3-hour workshop (10:30 am - 1:30 pm) on Saturday, April 24th that will cover the basic Byzantine chain. \$45 + materials.

"Chain-Making Madness I" is a weekend workshop (10:00 am-4:00 pm both days) on June 12-13. First of a planned series, this workshop will cover the single-knitted chain, the open maille chain, the snake chain, and simple fastening mechanisms (time, and participant energy permitting, a bonus chain will also be included!). \$150 + materials.

To register for a workshop, or for more information, please contact Dana at Danaca Design Metal Crafting Center & Gallery at (206) 524-0916.



Metal Techniques for Small Scale Sculpture with Lynne Hull



This class is at North Seattle Community College and runs for 10 weeks, April 5-June 18. It meets two days a week from 1:00 pm to 4:00 pm on Monday and Wednesday. The class cost \$300.00 which includes the lab fee and allows students to work during other lab hours.

This class introduces metalsmithing techniques used to create both functional and sculptural objects: metal sculpture, hollowware and model-making. You'll learn the physical properties of metal, create objects that express personal images and creative thoughts, and take field trips to metal fabrication shops to investigate techniques and develop resources for future projects. Covered processes will include forging, stretching, raising and spinning.

EVENTS

April Kaffe Klatch

Join us for the reinstatement of the SMG Coffee Club, where you'll meet other Guild members, enjoy a cuppa joe, and talk about whatever metalsmiths talk about!

Saturday, April 3, 2:00-4:30 pm
Uptown Espresso, "Home of the Velvet Foam"
<<http://www.uptownespresso.net/westseattle.html>>
3845 Delridge Way SW, in beautiful West Seattle
Hosted by the lovely and gracious Lulu Smith

Directions: From I-5, or Hwy. 99, take the West Seattle Bridge. From the bridge, take the Delridge Way exit (before the end of the bridge). This will put you southbound on Delridge. Take a right at the first stoplight (Andover), then an immediate right into the parking lot for Uptown Espresso.

SMG MEMBER GALLERY

Get your own web page! It's easy!

❖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 number, e-mail address, gallery, or personal website address.

❖Submit your information via e-mail to: matthew@sites4artists.com; or by U.S. mail: sites4artists, attn: Matthew, 5202 -21st Ave. SW, Seattle, WA 98106

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

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

www.seattlemetalsguild.org

MARKETPLACE

Looking For Help in Your Studio?

I'm available for part-time jewelry/metalsmithing work. I especially love doing wirework. In addition, my skills include soldering, sawing, Freedom work, finishing, etc. My experience includes four years of full line jewelry production. Very detail oriented. High quality work. References available. Please contact Jody McGrath at (425) 486-6029, or e-mail MMcgr52202@aol.com.

FREE MOLD

Free small rubber mold with first order of \$75 or more. High quality production casting services. Call Steve Slaughter for details at (206) 933-9255, or send e-mail to: the-chemist@comcast.net.

Private Classes in Gemology

Stumped over how to identify sapphires, diamonds or pearls? Are synthetics giving you a problem? I can help. Private classes 1+ hours. Full gemology lab. Call Kitti DeLong, GG, (GIA), at (306) 379-5330.

Classes in Silver Clay

Private lessons or small groups! Call for schedule. Kitti DeLong, (306)379-5330.

RESOURCES

The Alchemist Casting Studio

PMB #255, 6523 California Ave. SW,
Seattle, WA, 98136, (206) 933-9255
the-chemist@comcast.net

High quality production casting services. Metal fabrication/wax carving to specifications. Sterling, gold, platinum, bronze. RTV, vulcanized silicone or rubber molds. Visa/MC/AmEx accepted. Free consultation.

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. Included in the space is a store front gallery representing local artists who incorporate metal into their work. For more information contact Dana, 524-0916.

SCHOOLS

Oregon College of Art and Craft

8245 SW Barnes Rd., Portland, OR 97225
(503) 297-5544
www.ocac.edu

SCHOOLS

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 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
<http://nsccux.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, 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! 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, 7 am to 12 pm, and Monday/Wednesday or Tuesday/Thursday evenings. Call John Todd at (206) 764-5352, (206) 764-5394 (work) or (206) 283-5069 (home). E-mail to jtodd@sccd.ctc.edu.

Bellevue Community College

3000 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.

Contributing to the Newsletter

We welcome information about upcoming shows and events, articles about safety, or bench tips and tricks you would like to share. If you have comments or something to contribute to the Guild newsletter, please submit your information, generated in a word processing program, via e-mail; include photos or artwork in JPEG format, if available.

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

**Charra Jarosz
charrita@earthlink.net
newsletter@seattlemetalsguild.org**

Deadline for ALL newsletters is the 10th of the month PRIOR to the month the newsletter comes out.

For example, all articles, ads and news for a March/April newsletter should be sent in by the 10th of February.

Articles received after the due date may be published in the following newsletter.



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, 2003 to August 31, 2004
 \$40 for membership for any number of adults at the same address, Sept. 1, 2003 to Aug. 31, 2004

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

Please check one: new membership membership renewal

Send checks made payable to *Seattle Metals Guild* to:

Seattle Metals Guild, 1426 Harvard Avenue #154, Seattle, WA 98122-3813

2003-2004 SMG Board of Directors

Please note that addresses listed as "@seattle..." should be completed as "@seattlemetalsguild.org".

President:	Ginger Kelly	206-720-1830	president@seattle...
Past President:	Ron Pascho	425-488-3404	pastpresident@seattle...
Vice President:	Carolyn Sealfon	253-850-7515	vicepresident@seattle...
Secretary:	Lulu Smith	206-762-4389	secretary@seattle...
Treasurer/Membership:	Carmen Valdes	206-523-3427	membership@seattle...
General Board Members:	Dana Carlson	206-933-9255	board2@seattle...
	John Heldridge	425-774-2957	board1@seattle...
UW Student Liason:	Nanz Alund	206-340-1286	nanza@u.washington.edu

SMG Services

Newsletter Editor:	Charra Jarosz	206-783-1927	newsletter@seattle...
Library:	Katie Yankula	206-706-0470	librarian@seattle...
Exhibitions:	Joan Bazaz	206-783-8090	pdbaz@earthlink.net
	Susanne Osborn	206-283-8025	susanneosborn@yahoo.com
Database Coordinator:	Carmen Valdes	206-523-3427	membership@seattle...
Workshop Coordinator:	Carolyn Sealfon	253-850-7515	vicepresident@seattle...
Symposium Coordinator:	Joan Hammond	425-391-5045	symposium@seattle...

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.**

Charra Jarosz
charrita@earthlink.net
newsletter@seattlemetalsguild.org

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



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.



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

Mar/Apr 2004
www.seattlemetalsguild.org

REMINDER:
The Lecture Series with
Peter Reiquam is Thursday,
March 11th!