



SMG Establishes Lifetime Achievement Award

The Seattle Metals Guild has established a Lifetime Achievement Award to honor individuals who have made lasting and significant contributions to the field of contemporary metalsmithing in the Pacific Northwest. The Lifetime Achievement Award Committee, appointed by the Board of Directors, selects the recipients of this prestigious award from nominations submitted by the SMG membership.

Currently, John Caster serves as Chair of the committee. Micki Lippe and Lynne Hull are members at large.

A “significant contribution” is defined as noteworthy achievements within the field of contemporary metalsmithing such as writing, teaching, advocacy, leadership, metalsmithing or related activities, which expand

the impact or body of knowledge of the media.

SMG members can and should be involved in this important process. Any member may nominate an individual, living or deceased, (SMG member or non-member) for this award. A nomination should consist of a letter to the committee,

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Events Calendar		
Date	Event	Page
April 22:	Passing the Torch Exhibition	
May 12:	Metal Fabrication Concepts for Artists.....	9
May 20:	Pratt Auction	2
May 23:	UW BFA Thesis Exhibition Opening	

Letter From the President

This is my first letter to the membership as your president, and I am very excited about upcoming opportunities and programs that SMG has to offer. I truly feel that SMG is one of the most vital and active guilds in the country and we are doing so much to keep that reputation alive and well. Our recent achievement of 501c3 status under Allied Arts Foundation is an important milestone for us. This official federal status will prove beneficial to the Guild in years to come.

Coming up in a few weeks, this year's Passing the Torch show will be at North Seattle Community College. This statewide high school exhibition is always inspiring, and I encourage everyone to attend the opening reception on Saturday April 22nd. In June, we are once again partnering with Pratt to offer all of our members a reduced rate for the Charon Kransen workshop. This year the biennial will be at Sea-Tac Airport in the fall, specific dates to be announced. This is a great chance to show your fabulous work to the world, as an estimated 27 million people will walk by the show during its yearlong duration. It will be located in a public access area, and all members are encouraged to submit work. We have plenty of room for larger pieces!

Recently, SMG has agreed to host the SNAG conference in 2011. We are very proud and excited to have the conference return to Seattle. Please keep your eyes peeled for upcoming volunteer opportunities.

Thanks to all members who donated a bead for the SMG Bead Necklace, our annual contribution to the Pratt auction. The necklace looks great! Thanks to Kristi Zevenbergen for putting it together.

Thanks to Jena Hounshell, Todd Hughes, and Cami Dohrn (our new media group) for all of their hard work putting together their first newsletter. I would also like to take this opportunity to welcome all new members to the Guild, we are always happy to see new faces.

Also, please look for changes and updates coming soon on the website. I am very happy to be a part of SMG at this exciting time and look forward to serving you all well.

Sincerely,

—Jennifer Howard Kicinski, President, Seattle Metals Guild

New Home for the SMG Library

Jon Tindall, owner of Jewelry Resource and Supply, offered to house the SMG library at his new store in Fremont, so we now have an official librarian. This will be a great benefit for the guild because the library will always be available during business hours at a fairly central location—3601 Greenwood Ave N, Seattle, WA 98103, 206-632-7005. This combination should increase the visibility of the guild and become a source of new members.

Introducing the New Editorial Staff

The Seattle Metals Guild has a new editorial staff: Cami Dohrn, Todd Hughes and Jena Hounshell. The three of us are anxious to produce a newsletter that keeps you, the membership informed of recent, current and future events in the local metalsmithing community. The newsletter would not exist without your submissions, so this is your chance to be heard. We welcome and encourage individual members to assist us by offering articles or photos, informing us of events of which we may not be aware, and supplying us with ideas for subject matter that you would like to read.

Please send content and comments to newsletter@seattlemetalsguild.org. Thank you!



2006 Seattle Metals Guild Bead Neckpiece – “Intrinsic Spirit”

A big “SHOUT OUT” for SMG Members – you most certainly rock! Once again, many SMG members have put their “signature style” to work and have stepped up with generous contributions of time and material resulting in individual beads for the “Pratt Auction Bead Neckpiece”. As usual, participants summoned their creative abilities, working with materials as varied as 18k green gold sumptuously embedded in ancient ivory, to earthly wood; all finished with the intention of becoming beads destined to reside in yet another wonderful composition.

Although the neckpiece had no assigned theme this year, it grew of its own, from the raw material and ideas of each participant, into yet another fabulous art object to wear. As each bead found its way into the final composition it was clear that all had come with a life and spirit, partly from the maker’s hand, but also brought forth by the idea and purpose. Therefore, as the neckpiece was built, so shall it live, entitled “Intrinsic Spirit”, built in and with the spirit of those who participated.

Thanks so much, once again to Nanz Aalund, Phillip Baldwin, Aaron Barr, John Caster, Virginia Causey, Tia Dale, Kitti DeLong, Jane Drucker, Owen Ken Hall, Joan Hammond, Judy Kuskin, Jon Lepper, Micki Lippe, Julia Lowther, Jane Martin, Suz O’Dell, Suzanne Osborn, Larry Ostler, Jennifer Stenhouse, Joan Tenenbaum, Bon Vernarelli, Charles Wiggins and Nancy Worden.

Watch for an update on the “booty” in the next issue!

I’ll say it one more time, thanks! YOU ROCK!

—Kristi Zevenbergen, Bead Neckpiece Co-coordinator

On the Cover

Joan Tenenbaum’s piece entitled “Moon River: Bering Sea Moon on Water V” appears as the Cover Art on the CD “Music for Films” by Rough-Cuts.com Ltd., a British Record Company.

Also, her work was exhibited in the show “Through the Eyes of the Northwest Coast Woman” and the “Winter Solstice Exhibition” at the Stonington Gallery during November and December 2005.

Pratt Auction Update!

Pratt is still looking for volunteers to help make the auction a success. It takes many hours to put together an event such as this. Pratt operates with a limited staff—all with full time jobs that facilitate the daily operations of the center as well as added tasks associated with the auction during this time. Volunteers are necessary for intake of work, in preparation of the evening itself, the night before as well as the night of the actual auction and dinner. It’s a fun and rewarding experience to be involved. If you can spare some hours and would like to donate your time please call Kelly Strantz, Auction Coordinator at 328-2200 extension #67, or e-mail at kstrantz@Pratt.org.

Thank you!

Making Connections

Between the art and jewelry worlds and between the collector, artist, and curator

A panel discussion led by Sharon Campbell on March 9, 2006, for the Seattle Metals Guild

The third of four in our lecture series at Seattle Pacific University, Sharon Campbell of Pacini-Lubel Gallery assembled a stellar group of five panelists who shared their thoughts and experiences in a lively discussion. All participants were fueled by a passion for jewelry arts and willingly addressed tough issues on the roll of the collector, expectations of galleries, artists and museums and how we all can be more sensitive to our inner muse and the outside world when promoting, collecting and making art.

Sharon Campbell had asked the panelists to prepare in advance their responses to a series of questions which led to countless rich and varied observations over more than two hours, which makes a complete report beyond the scope of this article. I shall instead briefly describe each panelist followed by my interpretations of selected comments they each made. Any faults of interpretation are mine and mine alone. I'll finish with some of the strongest statements as I understood them, hoping, along with Ms. Campbell, that awareness is increased and future dialogs will be stimulated.

A long time jewelry collector from California, Donna Briskin has balanced a "public me" career in the corporate world with the "private me" art appreciator who really enjoys meeting the artists, wearing jewelry art and engaging the public about what she wears. Her family took her traveling as a youngster and exposed her to crafts from all over the world. Starting at Berkeley craft shows in the 1960's she let artists guide her collecting, found ways to enjoy jewelry when not wearing it and looks forward to placing pieces from her collection in museums when a particular vacancy is exposed. Ms. Briskin believes in a gorilla advocacy, that is, boldly wearing pieces out in the public eye and talking them up, all made much easier if she knows the artist behind what she wears.

Edie Adams is known locally in part for her work with Artist's Trust and for her long time arts advocacy. She grew up jewelry friendly, holds a graduate degree in design, and wanted to have art she could bring with her, so jewelry is the obvious choice! For Ms. Adams jewelry is about the mark of the artist. Jewelry she collects becomes a channel for her to talk up and out to the broader community, so she believes the artist must say what they mean and say it clearly. She responds to highly conceptual works, to communicating outward while finding it also her passion to secret pieces away at home when she's not being their champion.

The only jewelry arts maker among the panelists, Marcia MacDonald enjoyed paintings all over the house when she grew up. After a couple degrees in design on the east coast, a pivotal stint getting turned on to a multi-disciplinary approach to crafts at Penland, she studied

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at the Oregon School of Arts and Crafts and stayed in Oregon trying to figure out how to mix one-of-a-kind with production-style making. With disarming candor she admitted it was never easy to mix the two types of making. She said one really needs to live through situations to find the right solutions about what to do. She strongly urged the artist to learn how to be resourceful, to network, be yourself, question and challenge yourself, look at the history of your media, document your work and learn how to talk it up. After years of making, finding her works becoming formulaic and not getting fed, she has taken on

management of a crafts shop in Eugene, an exciting and rewarding challenge. Other panelists spoke well of her works in their collections so though Ms. MacDonald now admits missing her studio time, perhaps she'll find her way to another balance in creative expression.

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Making Connections

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Stephanie Stebich was raised in Germany where all members of her family were in the arts. While winning degrees in art history at Columbia and NYU she had always gravitated to the museum world. Ms. Stebich had curatorial experience at art museums in Brooklyn, Cleveland and Minneapolis before taking directorship of the Tacoma Art Museum, with its strong collection of contemporary Northwest art jewelry. She feels museums should not get pieces from artists for free but rather patrons should buy pieces and then make a donation. She said it's terribly important to support contemporary artists, that museums need both external and internal advocates and that collecting can be a conflict of interest for museum staff. Ms. Stebich firmly believes we must each take a child to an art experience, a studio tour, a crafts show, and that we must demand free museums!

Another collector on the panel, Sally von Barga was always drawn to art and creativity during her college studies in California before taking on a career in corporate America from which she has now stepped away. Her prepared responses were perhaps the most carefully crafted of all panelists as she ranged through a stimulating tour of observations and opinions. She remarked on the overwhelming dominance of corporate manipulation on our cultural taste, that in recognizing the power of art experience she is personally accountable to originality and that we have to educate young people. In 1990 she 'dropped out', got her MA in education and taught inner city kids for three years. She has learned that a buyer and a collector of jewelry are two different people, that she was a buyer but is now a collector. Ms. von Barga believes though we seem to be in decline now we are approaching the dawn of a new age of craft growth and that if you believe something's important you have to act on it. She has seen that few people know that jewelry can lift the spirits, that a wearer can propagate the maker's point of view and that we must advocate, advocate, advocate. She said if the jewelry item is not wearable then it is sculpture. She quoted Nancy Warden, "I like to wear art jewelry because it makes people think I'm smart."

One question Ms. Campbell put to the whole panel was

'what is production work, what is the roll of production work?' Answers included 'there's an important roll for production work', that the artist must develop strategies for production work including how many are in a series and to do what really resonates for you. In Europe the market believes that a series of three is a one-of-a-kind. One man said production work can widely establish an artist's style, while another said production is a matter of intent—the buyer needs to know what the artist's intention was. For emerging artists production work is a good way to learn what your audience responds to. There's one-of-a-kind, limited edition [be sure to mark each piece: 1/10, 2/10, 3/10, etc.], then production, a sort of democratization of art.

Another question from Ms. Campbell: 'Some say there's not enough art jewelry work out there, so, what drives this field?' Many observed that most artists recall influences from high school getting them started so that would suggest more high school level exposure and education is crucial. Though the Metal Guild sponsors a remarkable high school level state wide jewelry arts show and competition, there is still so much to be done! Get more young people to art shows, studio tours, experiences, happenings, read books, magazines, watch the art world in general and find different entries and venues for exposure!

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A final question put to the entire gathering of makers, collectors and curators: 'What is our responsibility?' Among the points made were that the artist must not undercut their prices as established at a gallery showing the same work, for when this happens it undercuts all artists. We must acquire work and wear it and talk about it and be passionate about it! The museum has an obligation to educate, to stay current and increase public accessibility while the public must attend shows, write letters and advocate, because the museum is the end and beginning station in an ecosystem. We must all be careful not to slip into cynicism, or to become judgmental but instead to try to find a working way, to advocate and above all, to care enough to wear it!

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—Roland Crawford, Seattle Metals Guild treasurer and co-chair, Symposium committee

Workshop Reviews

The Possibilities of Pewter

Pratt Fine Arts Center, March 4-5
Tia Dale, instructor

Pewter is a remarkable, safe to use, easy to work, good looking and inexpensive metal with great potential for art metal applications. Mostly tin with traces of antimony and bismuth, pewter has been lead free for generations, is safe as drinking cups for water or wine and will not be corroded by salt, making it perfect for a salt shaker. This metal does not work harden so it can be rolled in the rolling mill easily and indefinitely. Imagine raising a hollow form or spinning it without annealing or forming a cone shape and welding the seam without flux yielding no oxidation. With practice one can also solder pewter with your normal torch, using a 'nervous flame' to flow solder that melts about 150 degrees less than the pewter, a comfortable margin. Pewter casts easily in ingot molds or in sand and is at its strongest state when left unworked in cast form.

Tia Dale studied pewter working at the University of Wisconsin under Fred Fenster. Professor Fenster taught countless pewter smiths and has been innovating in the field for generations. Tia Dale's class at Pratt was an easy introduction to this amazing material, allowing students to create a finished piece in less than two days. I most highly recommend taking such a class before launching into this material on your own: pewter's unique properties demand unique working conditions in any metal shop. As you might imagine with a metal that melts at 465 degrees Fahrenheit, it is paramount to eliminate all traces from straying onto other metals when they are soldered at much higher temperatures. Pewter on sterling is certain to generate problems. However one can easily fabricate and assemble pewter with copper or brass using soft soldering with short clean ups afterward. One must dedicate a few hand tools to working pewter exclusively but it is a small price to pay for the fun and quick reinforcement provided by such a forgiving material.

—Roland Crawford, Seattle Metals Guild
treasurer and co-chair, Symposium committee

SMG Lifetime Achievement Award

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an explanation of why that person is deserving and a resume or biography of the nominee. Additionally, the nomination must be accompanied by at least two letters of support from other SMG members.

If you know someone who is worthy of this, SMG's most prestigious award, please mail or e-mail a nomination package to: Lifetime Achievement Award, Seattle Metals Guild, 1426 Broadway, #154, Seattle, WA 98122. Nomination packages should be postmarked no later than August 1, 2006 for consideration in the current cycle.

Attend a Board Meeting

Everyone is welcome

Board meetings are held the first Monday of each month at 6:30 PM in the Safeco Building at 23rd and Jackson. The space is above the shopping center and the entrance is at the back of the building. Park in the lot at the back of the building which is accessible off the street one block North of Jackson.

Women's Shelter Jewelry Project

There have been about 50 or so watches that have come in with the donations to the Women's Shelter Jewelry Project. Tiempo, a watch and repair shop located at 1511 14th Ave. on Capitol Hill has checked and put new batteries in all of these watches so that they are good to go on to the women in the shelters.

Next time you need watch repair or want to buy a watch, please check out the folks at Tiempo. Jody Laine, the owner, also makes jewelry and has taken classes with Lynne Hull at North. Be sure to identify yourself as a jeweler and say thank you to her for the generous donation she has made.

For Your Reference

If you would like to check out these or any other items from the library, please contact Jonathan Tindall at 206-632-7005 or librarian@seattlemetalsguild.org.

BOOKS

- 040 DRU Brooching it Diplomatically, Helen Drutt
- 036 LEW Cheap Thrills in the Tool Shop, Charles Lewton-Brain
- 001 MAC..... Complete Metalsmith, revised edition, Tim McCreight
- 002 BLA Contemporary American Jewelry Design, Ettagale Blauer
- 043 FRA..... Contemporary Japanese Jewellery, Simon Fraser
- 047 RAB Contemporary Silver, Seymour Rabinovitch
- 003 RAM The Crafts Guide to Pricing Your Work, Dan Ramsey
- 004 MAN Crafts Marketplace: Where and How to Sell Your Crafts, Argie Manolis
- 046 LON..... The Creative Lapidary, Frank Long
- 005 ARG De Re Metalica, Georgius Agricola
- 006 BAT Enameling, Principles and Practice, Kenneth Bates
- 041 ACE Eyewear, Franca Acerenza
- 037 HAL Findings: The Jewelry of Ramona Solberg, Vicki Halper
- 035 LEW Fold Forming: Intro and Technical Procedures, Charles Lewton-Brain
- 042 SEP Form Emphasis for Metalsmiths, Heikki Seppa
- 044 DRU Georg Jensen: A Tradition of Splendid Silver, Janet Drucker
- 030 BRU Gold without Boundaries, Daniel Brush
- 029 LEW Hinges and Hinge-Based Catches for Jewelers and Goldsmiths, Charles Lewton-Brain
- 007 DUB The History of Beads, Lois Sherr Dublin
- 033 KIN Hydraulic Die Forming for Jewelers and Metalsmiths, Susan Kingsley
- 008 EVA Jewelry: Contemporary Design and Technique, Chuck Evans
- 009 WIC.1 Jewelry Making Manual, Sylvia Wicks
- 009 WIC.2
- 010 LAP Jewelry Metalwork, 1991 Survey, edited by David LaPlantz
- 011 LAP.1 Jewelry Metalwork Survey #3, 1993, edited by David LaPlantz
- 011 LAP.2
- 011 LAP.3
- 032 DRU Jewelry of Our Time, Helen Drutt English, Peter Dormer
- 045 HAR The Jewelry Repair Manual, R. Allen Hardy
- 034 LEW Jewelry Workshop Safety Report, Charles Lewton-Brain
- 012 FAL Martinazzi 1958-1997, edited by Dr. Fritz Falk, Cornelia Holzack
- 027 MCC The Metalsmiths book of Boxes & Lockets, Tim McCreight
- 013 MCC Metals Technic, edited by Tim McCreight
- 026 BAU Munchner Goldschmiede, Helmut Bauer
- 014 DOR The New Jewelry: Trends and Traditions, Peter Dormer, Ralph Turner
- 015 THE On Divers Arts; The Formost Medieval Treastise, Theophilus
- 016 BAR Ornament and Object: Canadian Jewellery and Metal Art, Anne Barros
- 038 LEW Patinas for Small Studios, Charles Lewton-Brain
- 017 MCC Practical Casting: A Studio Reference, Tim McCreight
- 018 REV Professional Goldsmithing, Alan Revere
- 031 LAM The Ring, Sylvie Lambert
- 019 CHA Schmuck I, Koln Museum Catalog, Anna B. Chadour, Rudiger Jupprien
- 020 BEC Schmuck: Kinetic Objekte, Friedrich Becker
- 028 LEW "Shareware" Technical Information, Charles Lewton-Brain
- 021 SHI Silver Jewelry Treasures, Nancy Shiffer
- 022 BOV Silversmithing and Art Metal, Murray Bovin
- 048 WIL Silverwork and Jewellery, H. Wilson
- 023 FIS Textile Techniques in Metal, Arline Fisch
- 024 CEL Treatises of Benvenuto Cellini on Goldsmithing, Cellini
- 025 UNT Traditional Jewelry of India, Oppi Untracht
- 039 MOR William Spratling and the Mexican Silver Renaissance, Penny Morrill
- 049 LEV 1000 Rings, editor Marthe Le Van

VIDEOS

- 100 RIO Basic Soldering, Rio Grande
- 106 VES Designing with Wax, Vesta Award
- 101 VES Jewelry Design, Vesta Award
- 102 RIO RT Blanking System Instructional, Rio Grande
- 107 --- Jewelry Repair
- 103 LEW Keith Lewis, Marriage of Metal Workshop, 1995
- 104 MAC.1 Marcia MacDonald Lecture, 1994
- 104 MAC.2
- 105.1 MCC Tim McCreight Lecture, 1996
- 105.2 MCC
- 108 NWDC Living Treasures: Ramona Solberg
- 109 NWDC Living Treasures: Harold Balazs – Creating Wonder
- 110.A Bezel and Flush Setting, tape 1, Blaine Lewis
- 110.B Bezel and Flush Setting, tape 2. Blaine Lewis

SNAG Pre-Conference Workshop Videos 1998:

- SNAG 1998 BAL.1 Philip Baldwin, Practical Small Shop Alloying
- SNAG 1998 BAL.2
- SNAG 1998 BRU.1 Marcia Bruno, Mechanisms in Jewelry
- SNAG 1998 BRU.2
- SNAG 1998 COO.1 Andy Cooperman, Hard Soldering Made Easy
- SNAG 1998 COO.1
- SNAG 1998 COR.1 Megan Corwin, Stone Setting
- SNAG 1998 COR.2
- SNAG 1998 HOR.1 David Horste, Stone Drilling Techniques
- SNAG 1998 HOR.2
- SNAG 1998 HUL.1 Lynn Hull, Small Scale Metal Spinning
- SNAG 1998 HUL.2
- SNAG 1998 PAW.1 Hellyn Pawula, Casting Concepts and Problems
- SNAG 1998 PAW.2

AUDIO CASSETTES

- 2001 SNAG Conference, set of 11 cassettes

SLIDES

- SMG Biannual show, 1992
- SNAG Student Exhibition, 1998
- Voices from the Studio, 1995
- Andy Cooperman
- Mary Lee Hu
- Joana Kao
- Nadine Kariya
- Micki Lippe
- Carmen Valdez

SHOW CATALOGS

- Double Vision
- OP Art: Eyeglasses by jewelers
- SMG Biennial 98 show

Metalsmith Magazine

- Most issues from 1989 to present

OUTSTANDING LIBRARY ITEMS

- Munchner Goldschiede
- Schmuck II, Koln Museum Catalog
- 222 Jahre Zeichanakademie
- Colouring, Bronzing and Patination of Metals
- One of a Kind: American Art Jewelers
- Video: Keith Lewis Workshop 1995

SMG Member Gallery

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.

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

Select from our broad assortment of beautifully styled and finished cabochons, or let us custom design for you from our extensive stock of raw materials. Call Bon Vernarelli & Larry Ostler at (206) 364-9278.

Japanese Tagane Tool Blanks

for sale.

Sizes -1 through -4 and +1 through +4 are available at \$2.50 each. Contact Candace Beardslee at 425-788-3687 or candace@washingtontrout.org to place an order or for more information.

Help Wanted

I'm looking for a metalsmith/jeweler to work with me on occasional projects. You must have excellent metal fabrication skills and know how to apply enamel. If you have your own studio - great! If not, we can work something out. If you are interested, please respond to wwm1001@qwest.net with a brief bio and 2 jpegs of your work. Best, Winnie

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.

Schools

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 word-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.

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.

Opportunities

Metal Fabrication Concepts for Artists

Instructor: Mel Cossette—Design an art object on a computer and “print” it as a finished solid steel object you can hold in your hand:

8 am to 3:30 pm, Fridays, May 12 to June 2
Edmonds Community College, Monroe Hall 101
\$265

Class orientation: Wednesday, May 10, 4:30 to 6:00 pm at Monroe Hall.

Session One:

Artistic Design using CAD and Rapid Prototyping—Design a simple jewelry piece with the computer aided design tool (CAD). Then produce it as a model in three

dimensions using a Rapid Prototype Machine (RPM). This object will be a substitute for the wax model in “lost wax” type casting.

Session Two:

Rapid Prototyping and Free Form Fabrication in Metal—Artistic metal objects can be printed in three dimensions using rapid prototyping equipment by laying down thin layers of metal. This process can produce parts that would be impossible to machine. Experience it from concept to fabrication, using CAD design and the metal printer to create and artistic metal object.

Session Three:

Mokume Gane—During the samurai era of 1600 through 1800, samurai sword handles were made with beautiful swirled patterns in metal resembling burl wood grain called Mokume Gane. CAD design and advanced metal processing have revived this lost art. Today, Mokume Gane patterns are used for one of a kind jewelry and other art pieces. You will explore the design techniques and unique fabrication process for creating Mokume Gane art.



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

Enclose: \$30, individual membership, Sept. 1, 2005 to August 31, 2006
 \$40, membership for any number of adults at the same address, Sept. 1 2005 to Aug. 31 2006

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

2004-2005 SMG Board of Director

All addresses are suffixed with "@seattlemetalsguild.org"

President:	Jennifer Howard Kicinski	206-227-2207	president@...
Vice President	John Heldridge	425-744-1724	workshop@...
	John Caster		vicepresident@...
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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 May/June is April 25.
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.



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www.seattlemetalsguild.org

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