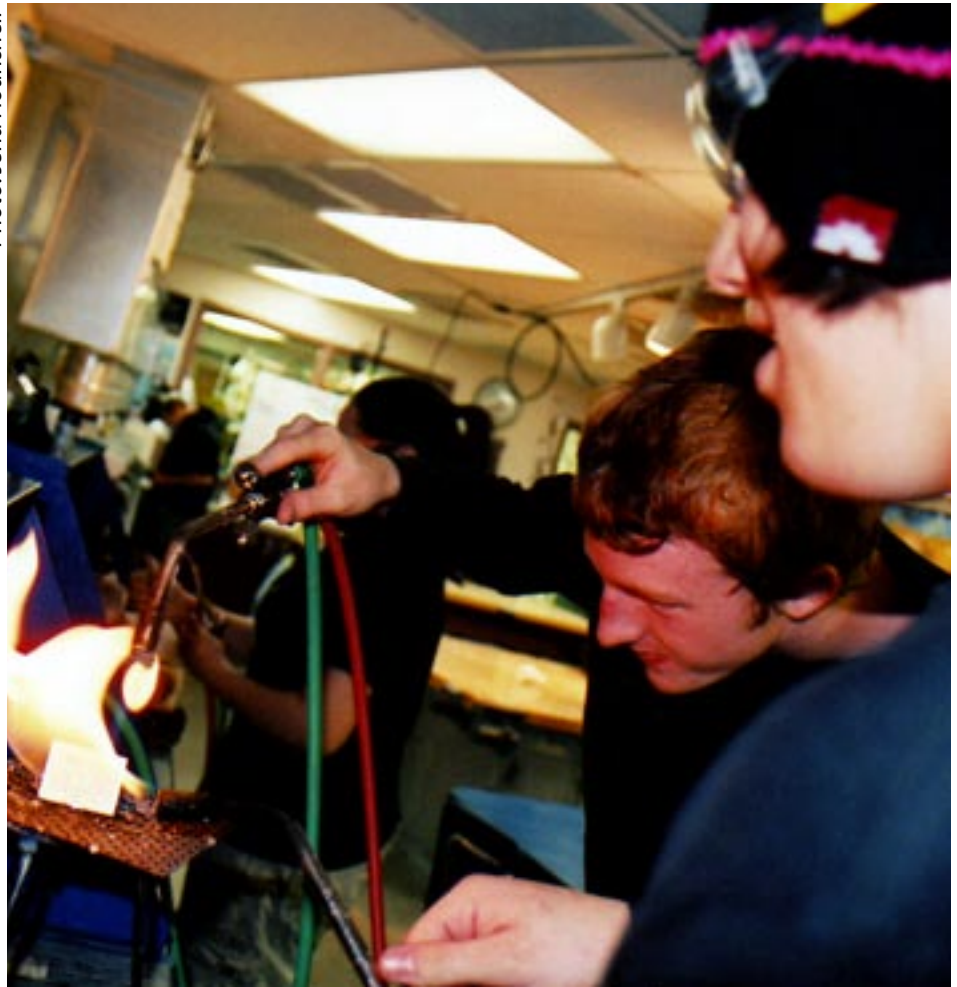


Photo: Jena Hounshell



Oak Harbor High School students perfecting their torch techniques.

Bling 101

A look at Oak Harbor High School's Metal Program.

Passing the Torch, an annual competition and exhibition, was begun to foster the creativity and interest in the arts in high school students. It is not only an exhibition of student work, but it is also a peephole into the world of high school metal programs where teachers and administrators dedicate time, energy, passion and the bulk of their student loans to teaching. This is not an easy task in a

time when funding for art programs of this type are under attack.

Jennifer Yates, an art instructor at Oak Harbor High School for the past two and a half years, is one of these brave souls. Currently, she is teaching Metal Design I, where students learn to cast and fabricate. When students expressed a desire to learn more, Jennifer established an

advanced course that goes further into the medium's depths with stone setting, forging, career and educational opportunities, and how to set up one's own studio. A lot of material? Try adding to that a number of lectures that foster art history which entail an appreciation for handmade art objects and

continued on page 8...

May/June
2006

Events Calendar

Date	Event	Page
Thru May 5:	Passing the Torch Exhibition.....	9
May 12:	Metal Fabrication Concepts for Artists	
May 20:	Pratt Auction	
May 23:	UW BFA Thesis Exhibition Opening	
June 10:	Ballard Studio Tour.....	9
Starts June 10:	Roger Horner Workshop	9
Starts June 16:	Charon Kransen workshop	9

Biennial Exhibition 2006

Who?: Anyone with a current Seattle Metals Guild membership

When?: Sept. 2006 - Sept. 2007
Opening reception date, TBA

What?: Up to 5 pieces

Here are the latest details:

Since we are allowing up to 5 entries per person, we will collect the work over the course of 2 days.

Day one: Surnames starting with A-L
Saturday, August 19, 2006 10am-6pm

Day two: Surnames starting with M-Z
Sunday, August 20, 2006 10am-6pm

Where?: Pratt Fine Arts Center, Flat Glass Studio
in the main building

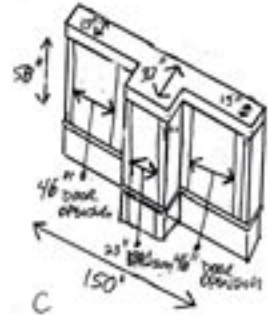
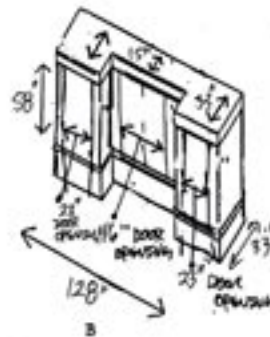
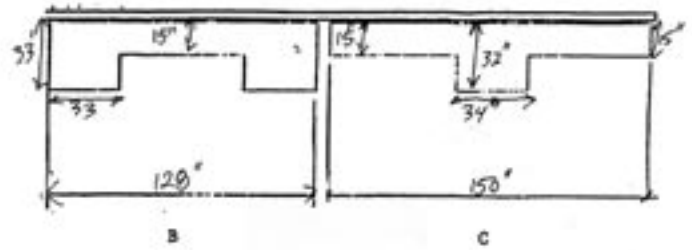
We plan to take digital images when we receive your work, so allow some extra time. Each piece should be accompanied by its own entry form and protective packaging. Watch for the entry form in the next newsletter and on the website.

To give you an idea of what the cases look like and how large they are, we've attached photos of the cases and drawings with their dimensions. We strongly encourage larger work, but remember that the door openings are the limiting factor.

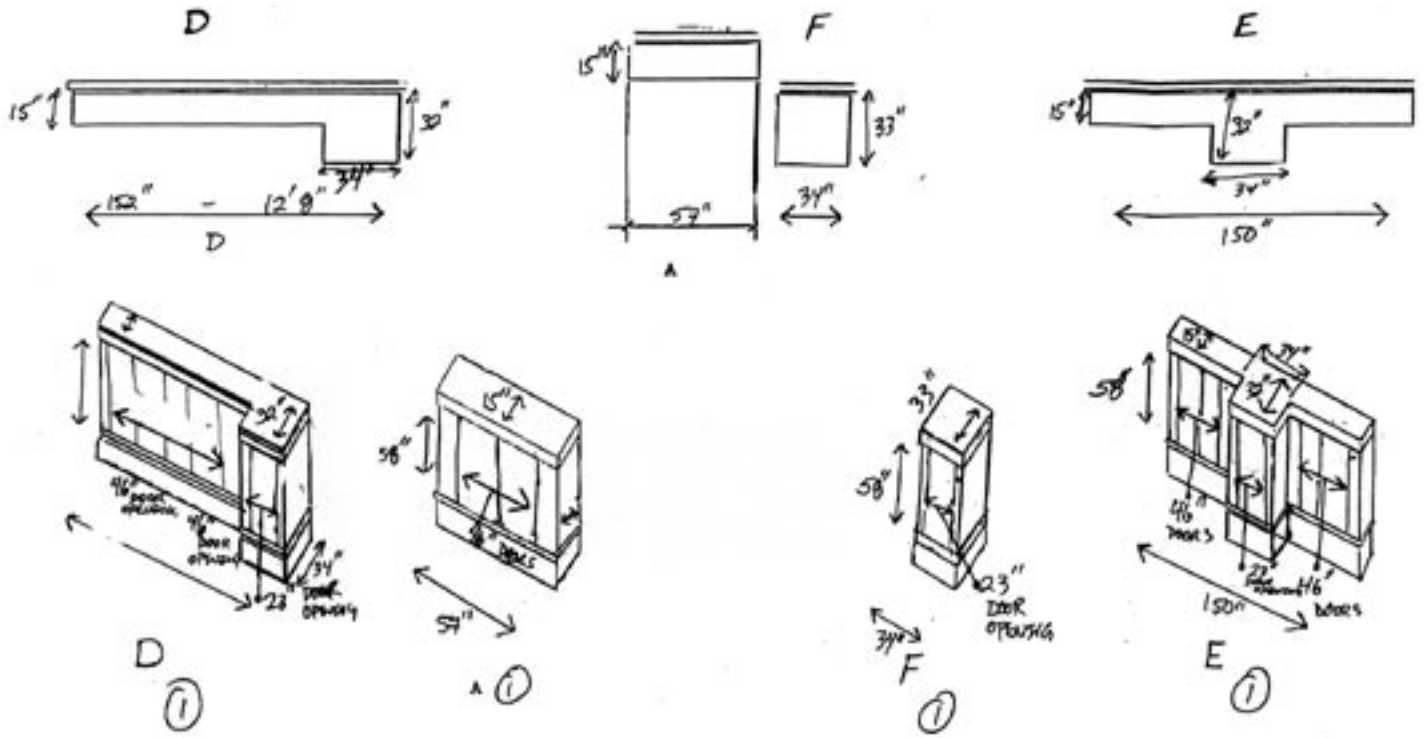
Thanks again for your participation in this outstanding opportunity.

We also have a need for volunteers. Volunteers will be needed with collection and photography of work, display and installation. Please contact Kitty DeLong, our volunteer coordinator at editoronnet@aol.com, or me, Susanne L. Osborn at susanneosborn@yahoo.com, if you are interested.

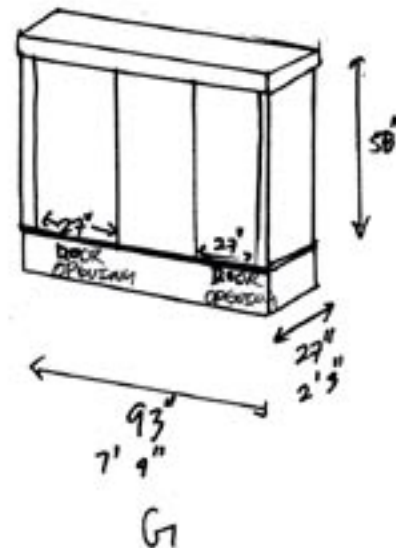
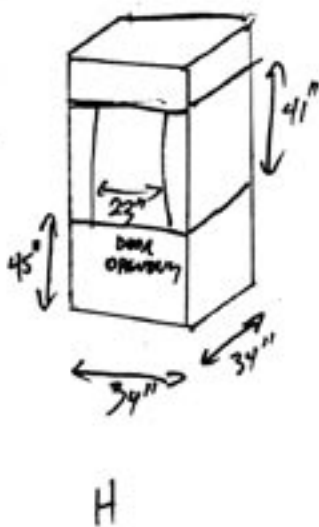
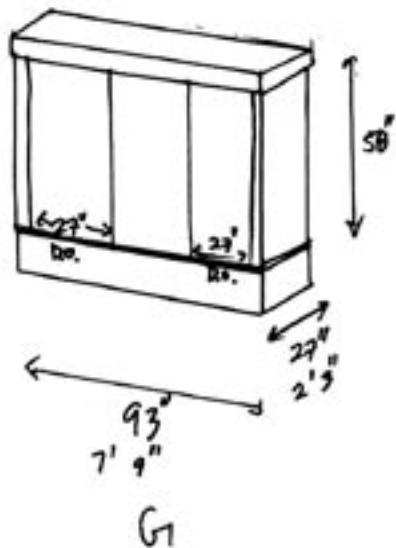
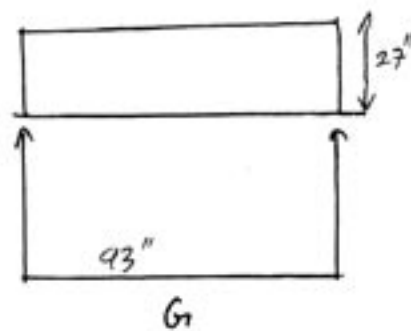
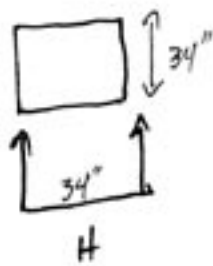
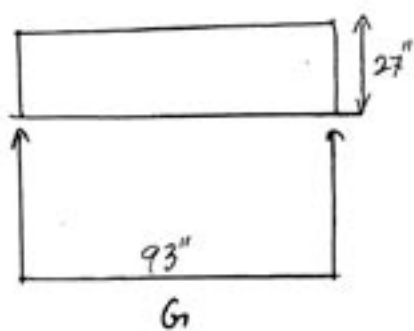
WEST WALL OF MAIN ESPLANADE



EAST WALL OF MAIN ESPLANADE



TICKETING LEVEL/MEETER GREETER AREA OUTSIDE CONCOURSE A



CASE G

CASE H

CASE G



Passing the Torch 2006

The 4th Annual SMG sponsored "Passing the Torch" Washington State High School Metal Jewelry and Sculpture competition and exhibition was held at the North Seattle Community College Art Gallery. The gallery offered a professional setting to display this year's entries.

Catherine Grisez and Andy Cooperman judged the students' entries for the awards ceremony on April 22nd. Andy remarked how impressed he and Catherine had been with the artwork, and how difficult the decisions for the awards had been. They also wrote a critique that was read for each award winner, citing the reason the piece was chosen. This was a very enlightening and a refreshing addition to this year's ceremony.

Another great highlight of this year's event was student tours. Approximately 40 students met at Pratt Fine Arts Center early Saturday morn for an hour plus run-through of all the Pratt Studios. Next was Mary Hu and James McMurray's fantastic tour of the UW facilities and an inspiring talk to the potential students. The group ate lunch at the UW café, then went on to No. Seattle C.C. where Lynne Hull had orchestrated a tour of the different art studios at NSCC. Lynn talked to the group and John Caster did a hands-on broom-bristle and cuttlefish-bone casting with the students.

At 3PM it seemed as if students, staff, SMG members, parents, and community guests funneled into the NSCC Art Gallery (just like metal filling a mold...Sorry). There was plenty of flowers, lots of food and drink, beautiful metalwork, and a lot of anticipating students and adults. The fireworks were ready to start.

Micki Lippi, chair of the 2006 committee, welcomed all in the gallery (almost 200). She then introduced Andy and said that Catherine would have been there...but she was in Mexico. Ann Rene Joseph, head of the Washington state Arts Education department, spoke about how honored and impressed she is with what SMG is doing for our future artists and metalsmiths. She spoke of the beauty that our young people had created for this exhibition. Ann Rene also spoke to the issues that face arts education and how we all can make a difference by being pro-active in supporting the arts. Her talk was inspiring to all attendees. After Ann Rene spoke, it was time for the main event, the award presentations.

Micki started off by asking each of the award winners to come to the podium and stand while the judges' statement was read, and then to walk to their artwork and read their personal artist statement. This was a wonderful addition to this year's ceremony. A special award this year by the judges was presented to Auburn H.S. for their class collaboration piece.

Winners for the Fourth Annual Passing the Torch: Seattle Metals Guild Statewide High School Jewelry/Metal Arts Awards are:

JEWELRY

1st Prize - Miranda Steward - Inglemoor High School- A bright idea

2nd Prize - Travis Schreiber - Hazen High School- Untitled

3rd Prize - Amanda Ghassaei - University Prep High School- Beetle Swivel Box

Honorable Mentions:

1. Sammie Kronland - Auburn Riverside High School- Elemental Life

2. Janna Wallis - The Bush School - La Vida es un viaje

3. Breanna Randall - Auburn Riverside - Washed Up

SCULPTURE

1st Prize - Brittany Kolesar - Hazen High School - Phoenix Resurrection

2nd Prize - Ember Wells - Auburn Riverside High School- Crooked

3rd Prize - Josh Sarrett - Auburn Riverside High School- The Beast

Honorable Mentions:

1. Andrea Piquet - Hazen High School - Mary Jane

2. Treavor Whitlock - Bulington Edison High School - Apathy Kills Hitch Hikers

3. Mason Watts - Ballard High School - Face I

The audience was most respectful and patient throughout the awards ceremony. Many of the parents of the award winners and participating students were there to applaud the winners. Many metals teachers were also in attendance. SMG members showed their support by wearing name badges with a silver star attached. The event promoted SMG, as well as institutions for post high school education with concentration in metal-smithing. The day's events were well planned and a wonderful experience for all.

continued on page 6...

Passing the Torch

...continued from page 5

The prize winners and all of the students participating received beautiful certificates. But the *crème de la crème* had to be all the super-generous donations from the following supporters:

Alaska Copper and Brass, Alpha Lapidary and Jewelry Supply, Allcraft Jewelry Supply Co., Persephone Rizzuto & Gary Grossman, Mary Hu, Jerry's Rock and Gem, Rio Grande, The University Book Store, The Contenti Co., Bellevue Arts Museum, Seattle Art Museum (student member), Jewelry Resource and Supply, Seattle Findings, Beads and Beyond, Pratt Fine Arts Center, Nancy Worden, Art Jewelry magazine, Danaca Designs, Dakota Art Store, and SMG, of course.

Please mention that you appreciate all the support these businesses and contributors have given to "Passing the Torch" when you are doing business with them. We are so grateful to all.

"Passing the Torch" would not have grown and flourished without the time, energy, and commitment of the group of dedicated committee members and helpers. Committee: Micki Lippe (2006 chair), Wendy Woldenberg, Dorin Meinhart, Persephone Rizzuto, Hellyn, Faye, Bill Meinhart, and Gary Grossman. Helpers: Jane Martin, Julia Lothar, Also, much gratitude to Joan, NSCC Art Gallery director for hanging the exhibition so beautifully.

"Passing the Torch" was on exhibition from April 11th through May 5th at NSCC. We hope you were able to see the work of our next generation of metalsmiths and to enjoy their expressions of creativity. Congratulations to all of the winners and participants. This was the best exhibition to date. Thanks to all of you who support this endeavor, past, present and future. SMG board and members...Thank you...This is one of the most important things we can continue to support. I say... Bigger & Better for 2007.

Gratefully yours,

Gary Grossman

Cynthia Toops Lecture at Seattle Pacific University "My Twenty Years with Polymer Clay"

By Roland Crawford, Seattle Metals Guild Treasurer and co-chair, Symposium Committee

Even though I didn't know what to expect, I've been pleasantly surprised by each of the winter lectures at SPU and the last in the series was no exception. Since I work mostly in metals I thought, "So what's this polymer clay stuff? What zit to me?" Not only did Cynthia Toops deliver a disarmingly charming lecture spiced with good natured real-life humor but she also shared many dozens of samples of her amazing work which just blew me away. Cynthia's levels of creativity and tolerance for tedious work were humbling and inspiring all at once. She really opened my eyes to new possibilities that I'd no idea were possible.

One traditional way to use polymer clay might be to take advantage of its malleability by rolling small multiple colored units into a single larger form and heating that form to result in a highly detailed object, like a Venetian millefiori bead, for example. By contrast one of Cynthia's compulsive ideas beyond the traditional involves rolling and pulling colored clays into tiny forms, such as sewing-thread-size filaments, and heating them to hardness. She then cuts the threads into microscopic pieces and assembles them into impossibly rich mosaic patterns rich in narrative quality, featuring scenes from nature and people in uncompromising positions.

Let me see if I can describe another of her interesting ideas. You may know of an office index card filing system called a roll-a-dex, with multiple index cards hooked onto a central wire so one can flick or fan through them. Now imagine the central wire is strong elastic, the opening in the center can fit around your wrist, the thin cards are hardened polymer clay in riots of color and the sizes and edges of the "cards" are not the same but undulate or swoop or jog in and out. You've got a sort of roll-a-dex of art on your wrist, a 23rd century bracelet.

Ms. Toops was careful to mention her husband whose full-time job has allowed her to plunge into time consuming projects. She separates the complex commission works from the production work as a way to satisfy both the creative drive, which may pay 50 cents an hour, and the market demand where practiced production can earn her up to 20 dollars an hour. Some of her pieces for show-and-tell were long necklaces of strung beads, combining beads made entirely of polymer clay, some glass beads made by her husband, other glass beads decorated with polymer clay as well as unique trade beads from around the world, betraying Cynthia's love of trade beads and her long history of collecting them. It was all too much fun.

High School Jewelry/Metals Finally, Some Standards!

By Wendy S. Woldenberg, Auburn Riverside High School Jewelry Instructor

I am a high school teacher of jewelry/metalsmithing (5 classes, or 140 students every day). How did that come about, you may wonder? I have an art education endorsement, but I also have a Career & Technical Education (CTE) certificate in Commercial Design/Applied Art. Because of this, students can earn an art credit or a CTE credit for passing my classes.

As a CTE jewelry/metals teacher, I asked to be invited to help compose standards for the instruction of high school jewelry/metalsmithing through the State Office of the Superintendent of Public Instruction. Standards? These were always a mystery to me. I had asked to see them several times in the past, but no one could locate any. Why not? I finally figured it out – there never were any standards! Previously, the only thing we had to go by was the following:

Metal and Jewelry Design CIP # 500713 – A course that prepares individuals creatively and technically to express emotions, ideas, or inner visions by fashioning art works from gems, other stones, and precious metals. Includes instruction in gemology; metalsmithing and finishing; stone cutting and polishing; metal and non-metal casting and molding; electroforming; metal coloring; enameling; photo etching; lapidary technique and art; design concepts; casting; engraving, polishing, stone setting, soldering, fine microscopic work, equipment and tool maintenance, redesign and restyling techniques, and customer relations.

Not bad, but not much to go on, either. The new Frameworks will be much more detailed. When complete, the Frameworks will consist of several pages of specific standards that CTE endorsed jewelry instructors will be required to emphasize with their students. The first meeting's participants were Beth Day Waters from Aberdeen High, Mike Calder from Vashon High, Jennifer Yates from Oak Harbor High, Jay Volk from Federal Way High, Mike Campbell from Lewis and Clark High in Spokane, and me (from Auburn Riverside High).

We had one all-day meeting on December 6, 2005 and are about to have our second full day Framework development meeting on May 3. If SMG members are interested in attending future meetings to help compose high school standards, contact Moe Broom, the Program Supervisor for the Technology and Industry Pathway at OSPI at (360) 725-6241. I will provide you with an update of our May 3 accomplishments in an upcoming newsletter.

Show Your Work to the World

Brynmorgen Press is working with author John Cogswell on a book called "*Creative Stonesetting*." There are many good books on commercial setting, and lots of instruction about basic bezels, but very little for creative metalsmiths who want to go beyond familiar settings. In addition to John's careful instructions, the book will feature examples of work that illustrate the importance of creative approaches to stonsetting. They are actively seeking examples for inclusion in this book. Work must be original, made by hand, and should demonstrate more than conventional bezel and prong work. Photographs must be high quality on a neutral background. Send slides or digital files to the address below. Digital images should be 300 dpi and at least 6" on the longer side. Average size will be 8-10 MB, so email transmission is not feasible. Slides will be returned; CDs will not unless requested.

Thanks!

Tim McCreight
Brynmorgen Press,
58 Washington Avenue,
Portland, Maine 04101 USA

Bling 101

...continued from page 1

an appreciation for other cultures and their choice of body adornment. Jennifer began teaching by sharing her class room with a pottery class. After two years of fighting and educating administration and other faculty, she finally gained her own room, adequate ventilation and the advanced class that she teaches now. Currently she has three torches with thirty students in a room designed for fourteen.

When asked what obstacles Ms. Yates faces as a high school metal teacher, she answered: "Obstacles in my world? I would say having thirty pupils in a room designed for fourteen and having students with special needs in a metals studio without an aide. Other challenges include teaching art in a fifty-five minute period, trying to create my own art on top of teaching a 55-60 hour work week and fulfilling a state mandated graduate class during the school year. It is also very hard to maintain expensive equipment and purchase more on a very little budget."

Of course the job also offers rewards, which includes, "working with phenomenal people, creative students, student growth, being able to succeed and explore the world of art. I feel rewarded by being able to teach in a public setting, a fabulous medium. Many students would not be able to afford to learn this without my school giving them this opportunity. Some students are excited about working in the medium of metal to the extent of a career or a craft. Other students may just learn the importance of following directions and being disciplined leading to a positive end result."

Teacher training is not always paid for. High school metals programs receive state funding and federal Karl Perkins grant (our current president is interested in terminating this grant in public schools) when the teacher is a Certified Technology Educator'. When one has CTE certification, money comes to the program from the state's CTE budget instead of from the school's. However, the money for this training comes from the teachers' pockets and is a requirement on top of state teacher credentials and a college education. Many teachers choose to fulfill this

requirement because of their dedication to their program, but unfortunately low teacher's salary hardly puts a dent in the cost of all their training and makes extra training, and the career in general, almost financially inviable.

At schools like Oak Harbor, art programs are seen by the students as not frilly accessories to their real education, but as vocational training. Kerriann, a senior, said there are things at Oak Harbor that you "can't experience in other places. Not a lot of schools have art programs like this. There are more opportunities and a whole bunch of different classes. You can gain different experiences so that you know what you're capable of." This is important in a community like Oak Harbor where a lot of students are on the military track and can benefit from seeing different opportunities.

On the day that I went to visit, Jennifer Yates was teaching her beginning course Metal Design I the difference be-

Photo: Jena Hounshell



One of Ms. Yates students takes a break to express himself.

tween custom made jewelry and commercial jewelry. "Why do we wear platinum and diamond engagement rings instead of plastic engagement rings?" she asked the class. They answered unanimously, "Because diamonds are forever." Jennifer proceeded to break down the effect of marketing on the jewelry industry and the freedoms that knowledge and a good custom artist could give customers in their choices of jewels; a lecture that would make any metalsmith's heart pitter pat.

In seeing a slide show of student's work, I was surprised to see not only the usual gamete of wearables such as rings or bracelets, but also ear plugs and grills.

(If you don't know what grills are, google or check out BET...The word "bling" came up a lot too.) This made sense when I looked around the room at what the students' were wearing. The majority of students in the classroom had body piercing that had not been common when I was in school. It made me realize the potentially new directions a new generation in the field could take traditional techniques.

School programs like this depend on community support and would die without it. If you are worried about the future of our field, it is important to make a difference locally and nationally; to pay attention to current legislature and to make sure that our schools get the funding that they need.

Workshops

Seminar with Charon Kransen: Building Professional Relationships

Friday-Sunday, 10am-4pm , 6/16 - 6/18
Pratt Fine Arts Center, 1902 S Main Street, Seattle

Most artists receive very little preparation for their professional life, especially as it relates to their relationship with galleries, dealers, and clients. Yet these are the people you will be working with throughout your career, so building and managing these relationships is crucial to your success. Charon Kransen has worked in the field of contemporary jewelry since 1969 as a jeweler, professor, lecturer, curator, art-dealer, and agent. His three-day intensive will engage you in discussions about the issues and concerns that are likely to arise in your professional relationships. Lectures will include information about how galleries and dealers work, what their motives are, how they select the artists they work with, what their vision is, and how they develop contacts.

This seminar is a unique opportunity to learn from an experienced art-dealer about all aspects of artist-dealer and artist-gallery relationships. It's also a chance to understand more about your own motives and desires for your work. You will leave this class with the necessary skills for building a more satisfying and rewarding professional life.

This course is in partnership with the Seattle Metals Guild. All SMG members will receive the Pratt membership rate for this course.

Hammer Making for Jewelers with Roger Horner

June 10 & 11, 2006
9a.m.-4p.m.
Location: Pratt Fine Arts Center
cost: \$125 + supplies fee (estimated at \$20)
Class size limited to 12 students

This is an opportunity for our members to enjoy Roger Horner's expertise in tool making. The class will focus

on a way for the frugal/practical jeweler to make both steel and UHMW Urethane forming hammers for use with both plastic and metal stakes, as well as 2 different weight cross peen hammers and 2 different small riveting hammers. Techniques will include hot forming, shaping and polishing and shaping and setting the handles.

This class is for SMG members only and will not be in the regular Pratt catalog. **To register for this workshop please fill out the form on page 11.**

Events

2006 Passing the Torch Seattle Metals Guild 2006 Washington Statewide High School Jewelry/Metals Exhibition

Exhibition Dates - April 11 - May 5

This competition was open to all high school students living in Washington State. All artwork must use metal as the primary material. The exhibition was held in Ellensburg last year and received over fifty entries from students in nineteen high schools across the state.

This year's exhibition is being shown in the gallery at North Seattle Community College. The jurors were Andy Cooperman and Catherine Grisez. Prizes were awarded in the categories of sculpture and jewelry.

•Questions, please contact Micki Lippe at (206) 328-2479 or passingthetorch@comcast.net

Ballard Studio Tour July 8th

The tour will be held in conjunction with the Ballard Second Saturday Art Walk. 12-4pm. Studios include Jennifer Stenhouse at Building C Studios, Souvenir, the group metals studio of Lar Borgensen, Julia Garrels, Mike Daniels, and David Tutthill.

See all of you there!

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.

For Sale:

RBI Hawk Scroll Saw 16"

Like new and adaptable to a jeweler's blade. \$480, about half of retail price. If interested, contact Susan Zeiss: (253)841.3810

For sale:

Pine Display System

Custom-made (by Duane Hagerty), used for fairs and home shows. Eight units, about 6' high with display panels 2' square and small shelves on 6 of them. Boards in panels can be covered with fabric and accept pins. Disassembles into 8 framed panels, 6 shelves and 16, 6', 3" dowels. Each unit is assembled with screws and small dowels. Units are connected with heavy rubber O rings. No security. Pictures available on request. \$250 or make an offer. Judith Starbuck, 206-322-2640 or judithstarbuck@msn.com

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 storefront 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.

Jewelry Resource & Supply

Greenwood and Leary Way
3601 Greenwood Ave. N
Seattle, WA 98103 • (206) 632-7005

Seattle Jewelry Resource & Supply, your one stop shop for all your jewelry and metalworking needs. Rent our studio space and put your new skills to work! With a full supply store we're sure to have whatever tools you need to create your art.

Schools

Bellevue Community College

300 Landerholm Circle SE
Bellevue 98007-6484
(206)641-2263

Bellevue Community college offers classes and workshops in Jewelry and Metalsmithing at affordable prices. View our website at <http://www.bcc.ctc.edu>, click on Continuing Education, then ARTS.

North Seattle Community College

9600 College Way N., Seattle
(206)527-3600
<http://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.

Oregon College of Art and Craft

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

Pratt Fine Arts Center

1902 South Main Street, Seattle 98144
(206)328-2200

Pratt Fine Arts Center, Seattle's premier studio for the visual arts, provides unparalleled opportunities to artists in its world-class studios for glass, sculpture, jewelry, metalsmithing, painting, drawing and printmaking. Courses and workshops are available for beginning as well as advanced students. Open lab times are available for independent artists during the

week and on many weekends. Please call for a full schedule and a registration packet.

South Seattle Community College

6000 16th Avenue SW, Seattle 98106
(206)764-5352

South Seattle Community College remains the best-kept secret in the greater Seattle area. Craftpersons of every discipline are delighted to discover that the finest educational welding fabrication facility (possibly in the universe) welcomes both vocational and recreational students. We got the stuff! Calling ahead is best, but you're OK to stop by anytime. Sessions Mon-Fri, 7am-12pm, and Mon/Wed or Tue/Thu evenings. Call John Todd, (206)764-5352, (206)764-5359(w), or (206)283-5069(h). E-mail to jtodd@sccd.ctc.edu

Opportunities

North Seattle Community College

North Seattle Community College is looking for people interested in teaching classes and/or workshops in the jewelry department starting fall of 2006. If interested please send resume, slides and description of possible workshops to:

Lynne Hull, Jewelry Instructor
Humanities Division
North Seattle Community College
9600 College Way North
Seattle, WA 98103

For questions and more information, please feel free to contact me by phone at (206)526.0062.

Oregon College of Art & Craft

Oregon College of Art & Craft is now registering for summer workshops, including "New Tricks to Bead Making with PMC," "Cold Connections," "Textile Techniques in Metals," and "Pewter; the Other White Metal." Register by May 25. For more information or to register please call 503.297.5544 or visit our website at www.ocac.edu/Academic_Programs/Extension_Programs.htm

Registration Form

Hammer Making for Jewelers with Roger Horner

June 10 & 11, 2006

9a.m.-4p.m.

Location: Pratt Fine Arts Center

cost: \$125 + supplies fee (estimated at \$20)

Name _____

Address: _____

City: _____

State: _____

ZIP: _____

Email: _____

Telephone: _____

Cell: _____

Send completed application and check made out to Seattle Metals Guild to:
John Heldridge, P. O. Box 113, Edmonds WA 98020 • jeheldridge@hotmail.com



MEMBERSHIP FORM

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

Name _____ Organization _____
(If applicable)

Address _____

City _____ State _____ Country _____ Zip _____

Daytime Phone _____ Evening Phone _____

Email _____ Fax _____

Check if you do **NOT** want your address or phone published in the SMG directory

Check if you do **NOT** want your SMG newsletter in electronic form only

(Help the guild save money and resources by viewing your newsletter online. You will receive email notification when each newsletter is available. Check the box only if you want to continue getting a paper copy of the newsletter in addition to the electronic version..)

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

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

I can help with: Newsletter Mailings Bead Necklace Exhibits Workshops and Events

Symposium Educational Outreach Misc. – Call me for specific tasks as needed

Other skills I can offer to SMG _____

* Send checks payable to Seattle Metals Guild, 1425 Broadway #154. Seattle WA 98122-3813 *

Ver 2006.2

2004-2005 SMG Board of Directors

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@...
Secretary:	Jennifer Stenhouse-Lien		secretary@...
Treasurer:	Roland Crawford	206-652-0670	treasurer@...
General Board Members:	Susanne Osborn	206-283-8025	exhibitions@...
	Aaron Barr		board2@...

SMG Services

Newsletter Editor:	Jena Hounshell		newsletter@...
Library:	Jonathan Tindall	206-632-7005	librarian@...
Exhibitions:	Susanne Osborn	206-283-8025	exhibitions@...
Symposium Coordinator:	Roland Crawford	206-652-0670	symposium@...
Workshop Coordinator:	John Heldridge	425-744-1724	workshop@...
Membership:	Judy Kuskin		membership@...

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 July/August is June 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 web site, bimonthly newsletter, exhibitions and a series of aesthetic, technical and business workshops and lectures.

The skills, energy and enthusiasm of the Seattle Metals Guild members promote and sustain its successful programs.

We welcome new members and encourage participation by everyone.



1425 Broadway #154
Seattle, WA 98122-3813

May/June 2006

www.seattlemetalsguild.org

Printing provided by Jon Tindall,
of Jewelry Resource and Supply.