



## Words of Wisdom on Publishing

“I had an article in the July Issue of Art Jewelry. It was a great experience for me and they were really helpful at the editing part. I did shoot my own technical photos, they shot all the jewelry studio shots. I highly recommend that anyone interested in writing an article at least try with a simple project. They have an outline format that they use which can make it really easy to do. I hope that this opportunity inspires folks to share a fabulous technical experience or project that’s fun.”

–Jennifer Stenhouse

## Being published is easier than you think.

To remove the fear factor, here is a step-by-step breakdown of the process.

by Nanz Aalund

### Step 1: Pick a piece for a project article.

Pick a metalsmithing technique that you like and feel confident with. Pick a piece of your work that exemplifies the use of that technique. Alternatively, pick a piece of your work that you had fun making and that has a design you really like. You don’t have to give away your signature design style or technique, but don’t send outdated or amateur-looking work either. Don’t worry about being copied – reader surveys show that only 13% of readers will try to copy the projects exactly, and a majority of them will only do that to build their skill level. Of our readers,

87% use the published projects as inspiration and will apply the techniques illustrated to make their own work.

### Step 2: Put together a proposal.

Write a brief synopsis of what you would cover in the project. Is the project’s focus to highlight a special style of stonsetting, resin inlay, marriage of metals? Is the project’s focus to teach a different way of using an old, familiar technique?

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## Bead, Bead Who's Got the Bead?

That old game - "Button, Button", remember? If you do recall the game you are certainly old enough to participate in the bead necklace - if you don't remember the game - congratulations, you are probably young enough to participate for many years to come.

Unfamiliar with the project? Each year, generous SMG Members make and donate a handmade bead to be incorporated into a neckpiece that is then donated to the annual auction at Pratt Fine Arts Center. Auction Patrons wait with great anticipation and enthusiasm for this prized work of art to appear. Bidding can be tenacious, with the winner coming away with a wonderful and limited treasure.

Your response to the 2006 call for beads was fabulous! So, why not again? And if perhaps you have been thinking - next year - why not let this be the year?

And the final question - is there a THEME? Nope, not this time. This is all about you, a chance to put your personal style to the work. Please take the time to send something special, all guild members - young and old - old and new.

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

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

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

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

Any questions call Kristi Zevenbergen: 425-585-0675

## The lecture Series is Back!

The lecture series will continue this year starting in January with four new speakers. The lectures will be held at SPU on Jan 11, Feb 8, Mar 8, and April 12 and all members are invited to join. The speakers will be announced next month.

## Thank you Alchemists!

The Seattle Metals Guild wants to thank The Alchemist's Casting Shop again for their donation of services and materials for the gold hammers which were gifted to the lifetime achievement award recipients. Silver hammers were also donated for those who have served the guild the past year. Thank you!

And thank you to the general membership for attending the meeting!

### Events

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## Being published



Amy Reeves, Pratt instructor and guild member makes the cover of *Art Jewelry's* November issue.

Take a few digital pictures of your process, and include a professional-quality image of the finished piece for the magazine's staff to see, and send this to the editor along with your outline. Jpegs via e-mail are acceptable for the proposal.

### Step 3: New proposals meetings.

Once a month, we at Art Jewelry magazine have a "New Proposals" meeting, at which time we jury the submissions sent to us from across The United States, Canada, Australia, New Zealand, and England. Occasionally, we even get submissions from the Netherlands and Denmark. So your work will be in good company during jurying. I will divulge some insider information – we see a lot of hearts, leaves, butterflies, and flowers. Avoid these clichés and your chances of being selected will increase.

### Step 4: Assignment letter and submission guidelines.

Once an article is accepted at a New Proposals meeting, the editorial staff will contact you, and you'll receive an assignment letter. This letter will include an outline of the general concept of your article, submission guidelines, and a deadline for getting your article into the magazine, usually a month from the date of the letter.

### Step 5: Write the article.

This may seem like the hardest part, but it's not. Working from an outline makes writing the article easier, because without having to write a lot you can plan for the images you want to use. Break your project or process down into small, simple steps, and then document each step. If you have taught the technique in a workshop, use your workshop handouts as a starting point. Include all the tips and tricks you've picked up working at your bench. For the actual article, you'll want to take big digital files and burn them (untouched) to a CD. As tempting as it may be, don't PhotoShop the images; the production department will take care of all necessary color correction.

### Step 6: Send in the article by the deadline and get paid.

Art Jewelry magazine will not publish or pay for an article until it is delivered and inspected. The graphic art department must approve the digital images for publication quality. If there are steps that are missing corresponding images, you may be asked to take and send in additional images. To insure your article will be approved and scheduled for publication, submit the text in a plain Word document. Do not manipulate your digital images in any way. Art Jewelry pays on acceptance, rather than publication, so providing that your images and text are good, a check will be winging its way to you in short order. Because Art Jewelry magazine works 6 months in advance, your article may not make it into the next issue, but be patient — and start working on another article proposal!

Nanz Aalund

naalund@artjewelrymag.com

Associate Editor / Art Jewelry magazine

21027 Crossroads Circle / Waukesha WI 53187-1612

262.796.8776 ext.228

## The Votes Are In!

**Pratt Fine Arts Center  
is proud to announce  
the 2006-2007 Instructors  
of the Year!**

And one of them is our own  
Jennifer Stenhouse!

Congratulations Jennifer!

Jennifer Stenhouse received an MFA from the University of Wisconsin, Madison. She was an instructor and guest artist at the Vermont Art Exchange as well as a professor and Jewelry Department Chair at Savannah College of Art and Design. Jennifer has been teaching for over 15 years and has been at Pratt since 2001. She serves on the Seattle Metals Guild Board and is represented by Pacini Lubel Gallery in Pioneer Square, Seattle.

## News Flash!

Bellevue Art Museum:

**Women's Tales: Four  
Leading Israeli Jewelers**

March 8, 2007 - June 17, 2007

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

Shall we organize a group to go over?

### ***On Diverse Arts***

by *Bill Dawson*

It is a curious paradox for historians that our sources are only as good as our understanding of them, while at the same time our understanding is built upon those very sources. This situation is similar for artists, craftsmen and especially those of us interested in the history of metalworking. We therefore look for editors and translators that we trust, and hope they have published an edition of documents that are of interest to us.

One such edition for me is Theophilus' *On Diverse Arts*, translated by John G. Hawthorne and Cyril Stanley Smith. The inexpensive Dover edition is often sold as part of a set along with *De Rey Metallica*, and *The Treatises of Benvenuto Cellini*.

This volume consists of three parts: one on painting, one on glass working, and the third and largest on metalworking. For the most part, the metals section reads as a work based on hands on experience. It is telling that the chapters in the painting and glass texts that have the most detail are those having to do with metals and equipment. The bulk of the work is a straightforward description of how to accomplish practical tasks, though some of subjects it discusses are clearly medieval folklore. It seems likely that whoever Theophilus Presbyter was, and there is much debate on this matter, he was in fact a metalsmith.

As an example: "Chapter 14 Chisels. Also chisels are made, of such a size that they can be grasped by the entire hand and project above the hand broad and even, and below it broad, flat, thin and sharp. Many of these are made, both small and large, and with them gold, silver, or thick copper is cut."

Of what is contained within *On Diverse Arts* there is much that I cannot recommend recreating: the making of a skin tone pigment by burning lead carbonate, and adding sulfide of mercury, for instance. However there is also a great deal of practical advice that may be directly applied to the modern studio, as well as being of interest to the historian. Most importantly this book gives us a better understanding of the methods used by past artists. Even in our most modern artwork we are working with the accumulated experience of thousands of years, and the better we understand that experience, the deeper our understanding of our art form, and with any luck the better our own original work.

My final point of recommendation for this book is its price. The tag on the back of my copy reads six pounds and seventy-five, and inflation seem not yet to have worked its evil on this volume. Amazon lists it today at \$10.46 USD for a new copy, or \$4.97 used, a remarkably good value for a scholarly and well-annotated resource

### **Danaca Design and the Metal Crafting Center**

is hosting two Friday evening open houses this autumn, both featuring work by two relatively new Metals Guild members. Friday, October 27th, was the opening of Amy Hoins new show. Please join us Friday, November 17th, to see new work by Birna Sigurbjornsdottir. Open houses run 6-8pm. Refreshments are always served.

Also, make a point of stopping by our third year anniversary party! This year, like every year, we will celebrate with delicious treats from Café Paloma, wine and an excellent exhibition of new student and teacher work. Mark your calendars: Friday, December 8th, 6-10pm, maybe 11pm...

More details at [www.danacadesign.com](http://www.danacadesign.com)

### **Kristin Shiga**

has been chosen to be the new Sales Gallery Director at Contemporary Crafts Museum and Gallery in Portland, Oregon. She's excited to be a member of the team that will vision the future of this important institution and bring it to Portland's downtown Pearl District in 2007.

Kristin also continues to head the Metals program she developed at the Multnomah Arts Center, <http://www.multnomahartscenter.org/>

### **Snag Committee**

Seattle is hosting the 2011 SNAG conference! It may seem far away, but it is approaching quickly and a committee is forming to make preparations for the event. If you are interested in being a part of this please contact [president@seattlemetalsguild.org](mailto:president@seattlemetalsguild.org)

### **The Annual Ornament Exchange**

The SMG's Annual Christmas Party, with a tree, refreshments, and Ornament Exchange will be held at BallardWorks on Saturday evening, December 2, 2006 from 7:00 - 9:30 PM.

BallardWorks is an artists' studio building located at 2856 NW Market Street, at the corner of NW Market and 30th Ave. NW in Ballard.

The party will be held in BallardWorks' 2nd floor gallery space and in the studios of SMG member, John Gleason, and painter Joan Stuart Ross. Enter at the door up the hill on 30th NW and go down the hall to your right;. Please bring PotLuck food and drink (something good!) as well as your handmade ornament for the exchange. Everyone is welcome; bring a friend!

To learn more about BallardWorks, go to <http://ballardworks.org>

# 2006 Northwest Jewelry and Metals Symposium

by Andy Cooperman

Along with blazing reds and yellows, syrupy afternoon sun and soon to be leaden skies the Northwest Jewelry and Metals Symposium has become a regional signifier of fall.

This year's Symposium—the eleventh annual—has, in my mind, once again established the Symposium as a vital and inspirational element of the northwest metals scene. Complete with a raffle, silent auction and extensive book sale, the five lectures that comprised the Symposium offered a variety of perspectives and subject matter, delivered along a full range of presentation styles.

Vibrant and irreverent at 78, Spokane sculptor Harold Balazs spoke about his commission work and process. Whack and Tack, his intuitive approach to the building of his large monumental sheet metal sculptures, was a breath of fresh air for a room that contained, I would assume, a rather large number of finicky jewelers, most of whom try very hard to mate elements perfectly before soldering. This direct strategy is certainly something that small-scale metalsmiths and jewelers can adopt. And for those who already work this way it was validating to see it done on such a grand scale. Ditto the creation of mass and volume through the accretion of smaller elements.

Beginning a lecture by showing a DVD often raises, in my mind, doubts about what is to follow, but in this case, Balazs's easy delivery and dry humor moved seamlessly between virtual and corporeal presentations. While we watched him, on the DVD, use an old log out in his yard to tweak and bend a stainless skin, Balazs explained that he learned sheet metal layout in his father's ductwork shop. And though these low tech, direct approaches to making large sited objects might seem some how disarmingly "folksy", Balazs countered any such impressions by dispensing more barbed commentary. "Art is not democratic," he said in addressing the design politics inherent to the production of public art (in the end you must listen only to yourself). The partisan use of religion today he lamented is "all packaging and no content". Balazs proved a wonderful opener to the symposium.

A somewhat more scholarly manner was adopted by Anika Smulovitz, Assistant Professor of Art at Boise State University in Idaho. Smulovitz moved us through several bodies of her own work. She began with Judaica and then spoke about her "Specimen" rings, each of which contains a single fragment of a plant or an entire insect, carefully researched and documented and mounted under glass vials. This series, she told us, filled a need to "categorize and dissect". Next followed her exploration of the

form and significance of keys and her perfectly rendered botanical studies. Fabricated in sterling, buds or gone-to-seed dandelion and thistle flowers have stems terminating in classic key silhouettes (each pierced with its own biographical silhouette). These pendants and bracelets are examples of the wonderful blending of intellect and craft that is emblematic of Smulovitz's work.

More conceptual explorations followed, bodies of work which included her examination of foil wrapped chocolate as metaphor for cultural intersections to Smulovitz's "Lip Liners" and collar pieces ("the intersection of adornment, fashion and jewelry"). But it was the screening of her students' work that completely rounded out both Smulovitz's presentation and cemented our impression of her as a sensitive and dedicated artist and educator.



Harold Balazs, welded mild steel

Agreeing to assemble a lecture as an eleventh hour substitute is a courageous act. Rock Hushka, Curator of Contemporary and Northwest Art at the Tacoma Art Museum, gallantly rose to the task. Occupying the slot originally slated for Tacey Rosolowski, who could not appear due to an upstate New York freak storm, Hushka gave a presentation from the curatorial point of view. The Tacoma Art Museum has made a commitment to the collection and exhibition of Northwest craft artists. Many in the audience were featured in the collection. Huska spoke about

the collection itself and about the special issues inherent to the acquisition and archival maintenance of Craft. Relevant to this topic, he discussed several points that artists need to know should their work be acquired by a museum. An interesting and ironic fact especially significant to jewelry, in which the body and the skin play such important roles, is that work acquired by a museum will in all likelihood never be touched by human (ungloved) hands again. He also discussed the psychology behind the labeling of displayed objects – why an entire artist's statement may not accompany the work—the conservancy of objects, the importance of establishing provenance, providing thorough documentation and making sure to grant the institution the rights to use your work in promoting the collection.

Hushka spoke about the expanded definition of the maker, in which those involved with the creation of work - those who may have previously been folded into the undistinguished ranks of subcontractors - are more clearly recognized for the important role that they play. But if there is a tag line, a single phrase that Hushka left us with, it would have to be this: "Never give up the chance to exhibit a dead rodent."



Attendees of the symposium enjoy the buffet.

It has been years since I have seen a lecture by Helen Shirk and I was excited to see a recent and comprehensive picture of her career and the bodies of work that it has spanned. Armed with a dry and ready wit Shirk led us along the path of her development as an artist and professor, from her serendipitous enrollment in that first metals class at Skidmore to her current work and her position as Emeritus Professor of Art at San Diego State University. “There is no path”, she said, echoing Harold Balazs, “the path is where you walk”. Such comprehensive presentations can run to the sentimental, but Shirk struck a perfect balance. The early work that she chose to present seemed somehow fresh and was perfectly illustrative of the evolution of the roles that color and form have so intrinsically come to play in her work.

Shirk is an artist who reacts and interacts intimately with her environment: both the external environment of the garden and the technical environment of the studio. Her work has evolved to embrace and utilize the limitations of a variety of studios and the availability (or lack) of equipment. It is a compelling give and take, this symbiotic evolution, and one that allowed her to smoothly integrate the technical and conceptual sides of her work into her presentation. Shirk’s vessel and sculptural forms are currently on display at the Bellevue Arts Museum.

I must admit to somewhat of a lack of interest in Native American metalwork. However, I was surprisingly engaged with the last presentation by Lois Sherr Dubin—especially her images of the contemporary work of Native American smiths and artists such as Bill Reid and Charles Laloma. Dubin examined the recurrent imagery and symbolism that is so central to historical Indian art and metal work. But what I found most interesting is the exploration of these traditional motifs in the work of today’s Native American smiths. They seem to so elegantly walk the line between the strict confines of tradition and its abstraction

without the loss of what the tradition communicates. There is comfort, I think, in knowing that traditions (and the expression of them) continue to evolve.

To the Native American makers, Dubin said, (I paraphrase here), “Making something well represents consciousness” and “Prestige comes from the combination of the high quality of materials and the smallness of the object.” Now, to a jeweler, that is validation. Lois Sherr Dubin is a curator and researcher. Her book *The History of Beads: From 30,000 BC to the Present* is a best seller.

This Symposium was a well-balanced, informative and entertaining affair. It’s no simple task to pull something like this off. The importance of teamwork and the recognition of that effort cannot be understated or acknowledged enough. Many people played roles at various times. Many tasks needed to be performed and many fires put out. Thanks to all those who made this possible.



The symposium workshop with Anika Smulovitz

# Members Abroad

Please send us your stories for this temporary section.

## Experiences in metals around the globe

### The Word Ugly

written by Micki Lippi while living in Leipzig, Germany, 2001

This word has come up twice in the last month or so. The first time was when my studio partner Andrea came over to my bench one morning and began to tell me the story of a conversation that had taken place with her brother. It obviously was heavy on her mind.

Andrea has three brothers; one is a fraternal twin, one a few years older and one who is thirteen years older. The oldest brother was a bit like a father to the younger ones because their father died when Andrea and her twin were very young. She had sent this brother a copy of her new catalog. It is quite a wonderful publication. I like the work she is doing and feel that she has a very individual approach to working with wax for casting.

Anyway, she had waited a while to send the catalog, but now felt that since she had sold some of the pieces and gotten good reviews from her peers, she would send a copy to her brother. He called her when he got it.

“Why do you make such UGLY work?” he asked. Of course he was speaking in German but he used the English word ‘UGLY’. He kept saying it – “you have gone to art school for so long how can you make such UGLY jewelry? - You have been making jewelry for so long, how can you make such UGLY things?” She didn’t know what to say. She knew that he probably wouldn’t heap praise on the work but she never expected this type of response. She was upset.

A week or so before this particular morning, I had bought an American fashion magazine. I buy one of these periodically in the states also, but living here, it feels good to buy something with words I can understand and pictures that are a little familiar. But, as is usually the case, I cannot relate to the clothing AT ALL. One photo that really stood out was a model wearing a skirt and one black sleeve. That’s right, one sleeve. She was nude from the waist up, except for the sleeve!! She was hunched over, you really couldn’t see much of her body, but if you were wearing this in public, you would have to straighten up!! The price of this sleeve - \$1,200. Yes, \$1,200 and all you get is one sleeve. More money than most of us spends on an entire wardrobe.

I showed the photo to Andrea. Proudly I used one of my German words “Zer komisch”, which means strange or crazy. “Who would pay \$1,200 for one sleeve?” She reminded me that there are many people who think that our jewelry is “Zer komisch”!! I agreed, yes, we are certainly not main stream ourselves.

Now, when she had told me about her brother’s reaction to her work, I reminded her of our conversation about the sleeve and

our jewelry. What is wonderful to one person is not necessarily so to another person. She shook her head and agreed.

However, I also pointed out that her brother was a mean person. There are lots of ways to say that you don’t really like something. UGLY, in English, in a German conversation is about as mean as you can get.

She told me of the time when she and her other brothers wanted to get a painting for their Mother. Mother had seen this painting and REALLY loved it. They were very excited to be able to give it to her. “NO”, Older brother said. “I do not like the painting and I will not give any money toward it as a gift”. Andrea pointed out to him, that it was not a gift for him, it was for Mother and she LIKED the painting. The answer was still NO. So, the other siblings gave it to Mother themselves!!!

A few weeks later, I was invited to participate in a workshop being offered by Phillip Sajat. I was thrilled. This is what I had been hoping for. Phillip was giving a lecture and showing slides of his work. Of course, his lecture was mainly in German but he spoke a little in English as he went along and I got the general idea. The theme of the workshop was “light and light”. He liked it in English better than in German, because in English it is the same word, with different meanings. He had not planned to show his slides that morning.

Phillip asked each of us to tell our names, where we were from and what kind of work we were doing. He really perked up when I said I was from Seattle. He wanted to talk about Bill Gates and Microsoft. Dorthea cut that off QUICKLY. “Stop talking about computers and talk about the project”, she said, in German. A friend translated this for me.

Well, the workshop was not very successful for me. I quit. I have not quit very many things in my life but when he said that the pieces I brought in the second day were UGLY, I felt that we were not really on the same page. There was that word again. I had to think, did he really know what he was saying by the use of that word? But I know that he speaks English very well. Actually he said, “Why do you bring me these ugly things? You look like a nice person, you draw well, you have a good handwriting.” I answered that I would consider this view of my work. He said “You are taking this very well, that I tell you your work is ugly.” My thoughts were, listen buddy, after all I have been through, you telling me that these little workshop pieces are ugly, really doesn’t matter a whole lot!!

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## Market Place

**Note:** Ads will run for one issue.  
If you wish to resubmit you must do so  
by each newsletter deadline.

### V&O Lapidary

Handcrafted Designer Cabochons  
vo\_lapidary@msn.com  
North Seattle

V & O Lapidary...Crafters of fine cabochons...  
See us for the one-of-a-kind stone you can  
never find. We can custom cut for that special  
project lurking in your sketch book. Contact  
us at (206)364-9278 or vo\_lapidary@msn.com.  
Be sure to check our offerings at Jewelry  
Resource & Supply in Fremont.

## Resources

### Danaca Design

Metal Crafting Center and Gallery  
5619 University Way NE, Seattle 98105  
206/524-0916

Metal Crafting Center is an 8-bench jewelry  
fabrication studio on the quiet end of 'the  
Ave'. We offer a quarterly schedule of unique  
workshops, open studio hours and house a  
diverse and fine store front gallery. Find out  
all there is to know about the shop on line at  
www.danacadesign.com.

### The Alchemist's Casting Shop

Seattle, WA 98126 (206)933-9255  
the-chemist@comcast.net

High quality production casting services in  
platinum, gold, silver, bronze. RTV, vulcanized  
silicone and rubber molds. Metal fabrication,  
wax carving to specifications. Visa/MC ac-  
cepted. 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 metalwork-  
ing needs. Rent our studio space and put your  
new skills to work! With a full supply store  
we're sure to have whatever tools you need  
to create your art.



Fourth & Pike Building  
1424 Fourth Avenue – Suite 204  
Seattle, WA 98101  
(206) 682-7020

Seattle Findings & Supply center is your pre-  
mier source for jewelry findings, tools, equip-  
ment, supplies and metals. We are located in  
the heart of Downtown Seattle at the center  
of the jewelry district. Stop by our showroom  
or give us a call and we can ship orders di-  
rectly to you. Also, be sure to visit us online at  
www.seattlefindings.com.

## Schools

### Bellevue Community College

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

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

### North Seattle Community College

9600 College Way N., Seattle  
(206)527-3600  
<http://nscuccx.sccd.ctc.edu>

The Seattle Community College system offers  
jewelry design and light metal fabrication  
at its North campus. The facilities are some  
of the best in the country with torches at  
every bench, and all the necessary hand tools  
needed to construct fine jewelry. The studio  
has designated hot and cold working areas  
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](http://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 op-  
portunities to artists in its world-class studios  
for glass, sculpture, jewelry, metalsmithing,  
painting, drawing and printmaking. Courses  
and workshops are available for beginning as  
well as advanced students. Open lab times are  
available for independent artists during the  
week and on many weekends. Please call for a  
full schedule and a registration packet.

### South Seattle Community College

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

South Seattle Community College remains  
the best-kept secret in the greater Seattle area.  
Craftspersons of every discipline are delighted  
to discover that the finest educational welding  
fabrication facility (possibly in the universe)  
welcomes both vocational and recreational  
students. We got the stuff! Calling ahead is  
best, but you're OK to stop by anytime. Ses-  
sions 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](mailto:jtodd@sccd.ctc.edu)

## Opportunities

### www.bdina.com

I have recently launched an online jew-  
elry gallery and currently have available  
opportunities to showcase at [bdina.com](http://bdina.com).  
Interested artists can contact Dina Baloyan  
at [info@bdina.com](mailto:info@bdina.com).

About [www.bdina.com](http://www.bdina.com)

B.Dina jewelry features limited-edition and  
one-of-a-kind handcrafted jewelry created  
by independent artists. The selection is pur-  
posely diverse and fresh exhibiting work by  
up-and-coming artists as well as seasoned  
contemporary art jewelers.



# MEMBERSHIP FORM

Ver 2007.1

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 \_\_\_\_\_

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Enclosed is:  \$45 Individual membership (9/1/2006 – 8/31/2007)  \$20 Student w/ copy of student ID  
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**\*Send checks payable to Seattle Metals Guild, 1425 Broadway #154, Seattle, WA 98122-3854\***

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*continued from page 7*

## The Word Ugly

I thought about all of this for the next day and decided several things. One, he is not a very good teacher to tell a student that their work is ugly. If he is trying to jump-start you, that is not a very good way to do it. The other was that I probably was not going to get too much from this and was better off going back to the work I was doing in my studio.

So, I told him that I really had to get back to my other work. I said that I was glad that I had tried his workshop. We do not generally have themes for our workshops in the states; usually the focus is a particular technique. He tried to convince me that I should continue, but I said that it was just not in the realm of what I was thinking about. Where can you go from UGLY?

Andrea told me that the students were not too happy with him either. It seems that instead of trying to gently guide them in a direction, he told them where to go, whether they seem interested or not. She said that Dorothea had taught like that during GDR. Her way is quite different now. She helps the students find their own voice. I enjoyed being around the students and seeing what they were working on, but clearly, this was not the place for me.

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 Jan/Feb is December 10. Articles received after that date may be published in the following newsletter.

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The Seattle Metals Guild is a non-profit organization made up of people with varying interests and involvement in traditional and contemporary jewelry and metal arts.

The Guild was founded in 1989 to provide for the exchange of ideas and information, as well as to offer affordable educational opportunities to its members and the public.

Our activities include: a 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.

www.seattlemetalsguild.org

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**Nov/Dec 2006**

1425 Broadway #154  
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