PRODUCTION DAY

INVESTIGATE NEW TECHNICAL and

OUT-SOURCING POSSIBILITIES!

WHEN TIME Saturday, April 5th,2003 10:00am-4:00 pm Phinney Ridge Community Center WHERE 6532 Phinney Ave. N., Seattle **DEADLINE** March 22, 2003 \$30.00 -registration on back page COST

This year we are hoping to bring two new faces to the out sourcing community, while revisiting a known favorite. Please join us at the Phinney Ridge Community Center for an overview of the day's events, and for car pooling possibilities. There we will have a chance to hear each other's ideas, obstacles, and some tips and techniques for out-sourcing.

Our first visit will be to Acu-line in Fremont. This small and tightly-focused firm will wow you with their photo-chemical etching abilities. Locals see them for everything from die-cutting to handling those nasty chemicals on etched one-offs. You may want to check out their website at www.aculineetch.com.

Next, we will head south to Flamespray North West. Owner Joe Orint will be heading the tour. This family business that started in 1977 focuses on an unusual technique of spraying with hot liquid metals. They help sculptors, and people looking for out-of-date machined parts to be remade. And, most recently, restored the beautiful Virginia Steamboat that cruises around Lake Last, but not least, we will visit the best casting company

I have done business with since starting up in 1998. Who, me biased? The Alchemist Casting Studio will take us just over the bridge to West Seattle. Not only are they time-efficent, but Dana and Steve use only the highest quality of metal available to them. We look forward to seeing their workshop and to hear more tips on production casting, waxes, and molds.

Take advantage of this behind-the-scenes day and get some new insights and ideas into fine tuning your work/ approaches to making. Each will explore a different avenue of techniques. For more information, contact Lulu Smith at 206.323.4669 or e-mail lulu@speakeasy.org

GET INVOLVED

PRATT AUCTION NECKPIECE

Each year the Seattle Metals Guild asks members to

make a bead that can be included in a special neckpiece,

one that will be donated to the annual auction of the

Pratt Fine Arts Center. Pratt provides a significant amount

of support for Guild functions, and this is your chance to

The rules are simple:

1. Make one bead. Traditionally, beads have been

made of precious or semi-precious metals.

2. Do not exceed 1 inch in any direction.

3. Make the hole at least 2mm, as we will be

assembling them on snake chain. A #45 drill bit will give

you the correct hole.

4. Deliver your bead by April 15.

By mail: to Ron Pascho, 15745 62nd Ave. N.E., Kenmore,

WA 98028-4309 If you have a question, please call Ron at (425) 488-3404.

In person: to Rodney Kessler at the Pratt Fine Arts Center

between 10 am and 4 pm, Monday-Friday. The Center is

located near downtown Seattle at 1902 South Main,

SMG OUTREACH

SEATTLE METALS GUILD EDUCATIONAL

OUTREACH COMMITTEE REPORT 2-14-03

Since the summer of 2001, the Seattle Metals Guild

Educational Outreach Committee has been meeting on

a regular basis with instructors from high school metals

programs in King County. There are at least ten programs

in the county public schools that we know of and two in

private Seattle high schools. The Ed Outreach Committee

To promote and aid the teaching of jewelry and metals-

mithing in secondary schools, Grades 9-12, in Wa State.

We currently have three priorities for accomplishing our

A) To establish a database of the all the high schools in

B) To provide professional development opportunities in

metalworking for high school art or vocational specialists. This would be offered through the continuing education

departments at Central Washington University in

Ellensburg and Seattle Pacific University in Seattle on

teacher's in-service days throughout the year and in

the summer so that teachers can earn clock hours or

C) To sponsor a statewide, juried, high school metals

the state currently teaching metals, or incorporating

has agreed on a mission statement, which is:

Seattle, WA 98144. Rodney can be reached at

give something in return.

(206) 328-2200.

mission:

metals in a class.

graduate credit for the training.



BIMONTHLY NEWSLETTER MARCH/APRIL 2003

> **ALMOST INSTANT JEWELRY** with Ken Bova

WORKSHOP

WHEN August 16, 17, 2003 WHERE: North Seattle Community College

DEADLINE: July 15, 2003 \$115 for members COST:

FREE LECTURE Friday, Aug. 15, 2003 at 7pm WHERE North Seattle Community College

We are happy to announce that Ken Bova has agreed to give a lecture and workshop for the Seattle Metals Guild this coming August.

Ken Bova, using a "Soft-Tech" approach and hand-tool technology, will explore the possibility and processes in creating personal jewelry with relatively quick and satisfying results. We will examine the path that leads from idea to the finished piece. Projects will focus on personal approaches and developing technical and design skills quickly and effectively. He will cover how we can spark and capture ideas, designs, fabrication, and assembly techniques that are direct and (almost) immediate, bench tricks, as well as tools, materials, and resources for jewelry making.

This workshop is for all levels. Some jewelry making experience would be helpful, but is not necessary. Both the lecture and workshop will be held at North Seattle Community College. Watch future newsletters for more information and sign-up form.

> Ken Bova Pendent

Ken Bova

exhibition annually, with prizes for the teachers and students provided by Iocai and national businesses associated

At this time, we are moving fast on all three goals. Dorin Meinhart, the Auburn High School metals teacher, is very active in the Washington Arts Educators Association and has been gathering information about existing programs and promoting our mission to arts specialists at the WAEA

A two-day clock hours and/or graduate credit workshop called Introduction to Jewelry Design and Techniques is being offered the weekend of March 21 and 22, 2003 at CWU to be taught by Nancy Worden and Keith Lewis at the Art Department there. Nancy is also going to be teaching a one-week casting intensive through SPU in the Pratt Jewelry Studios on August 11-15, 2003. Both of these classes are designed to help teachers meet the new state standards in arts instruction. AKA the EALRs.

school metal arts exhibition, called, "Passing the Torch" for June 19 -29 of 2003. It will be a juried show and we are talking to various companies about prizes for the winning classrooms and students. The show will be held in the SOTA Gallery on Pacific Ave. in Tacoma between the Washington State History Museum and the InternationalMuseum of Glass and Contemporary Art. Special thanks to Dorin Meinhart and her husband Bill Meinhart who prepared the brochure and promoted the show at the recent WAEA Conference.

high school programs. One of the requests from teachers has been for Saturday programs for advanced high school students who want to learn more than what their high school program can offer them. Mary Hu and Maria Phillips are looking into setting up a program at the metals studio at the UW on Saturday mornings to begin next year, 2003-2004. We have also talked about a 'swat team" from the Guild that could go out into classrooms and repair or set up equipment. Guild members Jill Gilman and Nancy Worden have also been volunteering their time at the jewelry program at Bellevue High School. The teacher-student ratio there 1 to 35 with 8 torches and two rooms to watch at the same time.

We need more members working on our committee! We need help setting up, taking down and monitoring the high school show and we will need to borrow display cases for the show from members. We need a SMG liaison person to go to both our meetings and the Board meetings. We need members with a master's degree in art to teach more teacher workshops. The interest in what we are doing is exploding nationally too and we are now working with SNAG to sponsor a nation-wide high school metals show for the Florida convention in 2004. Our next committee meeting is March 8 at Nancy Worden's house at 10:30 a.m. Please e-mail Nancy or come to the meeting if you can help us.

SMG OUTREACH

with the jewelry industry.

The Guild has made arrangements with the Tacoma School of the Arts to co-sponsor our first annual high

Finally, we have also been discussing at our meetings how SMG members might give specific help to the existing

PLEASE HELP!

COMING SOON: ONLINE MEMBER GALLERY

Only \$40.00, available to all Seattle Metals Guild members. (A portion of the proceeds from member pages will go to the Seattle Metals Guild for routine

website maintenance.)

Member page includes: three images of your work your statement

your contact information (optional) a link to your email (optional) a link to your website (optional)

Here's how: 1. compile the following information:

whose minimum dimension is at least 300 pixels.) An artist statement of up to 500 words. Any contact information you wish to include on your page: Address? Phone number? Fax number? Email address? Gallery? Address for your personal website, if you have one

3. send a check

Seattle Metals Guild 1426 Harvard Ave. #154 Seattle, WA 98122

The library will NOT be at Jack Berry's March 21st

lecture. However, if you have materials to return, please give them to Barbara Praefke at the lecture. Feel free to contact Katie Yankula, SMG keeper of the library, to arrange checking out any books or videos. Sorry for any inconvenience. DNDA is in the process of acquiring and restoring the

old Cooper Elementary School building on Delridge Way SW. Over the next few years, they'll be working with the community to turn this historic building into a fantastic arts and culture center for the entire community. When complete, the building will include nearly 40 units of affordable live/work housing for artists. If you would like more information, go to:

TECH TIPS

Don't Give Em A Break

WORKSHOP

DISCOVER MICROFOLD FORMING

with Jack Berry

March 22-23, 2003 Pratt Fine Art Center

February 28, 2003

which can easily be formed and fabricated into amazing designs. He will guide you through all of the basic

microfolding techniques and show you how they can be

formed by a variety of techniques into elegant pieces of jewelry. Simple tools already in your toolbox and an

inexpensive tube wringer designed to expel paint from

tubes are all you need to get started. In a few hours you will create light weight "fan-forms' well suited for earrings,

elegant beads made by rolling microfolded sheet into a

cylinder and drawing in the ends to form bead holes,

and fascinating pins and pendants where "blossoming"

In the Friday evening lecture Jack will present a survey of the many microfolding techniques he uses. He will

show you how you can easily make some of your own

pendants and beads. A selection of microfolding techniques

will be shown with an "image-log" of all the in-between fabrication steps so you will see the details of the forming

Put microfolding on your March calendar!! Questions? Contact Carolyn Sealfon at 253-850-7515

ELECTIONS

The Seattle Metals Guild is looking to

expand the board.

If you know someone who is interested or would like to

be considered yourself, please contact Ron Pascho at (425) 488-3404 for more information.

Nominations need to be made by March 30. We are

looking for people with interests and/or skills in the

following areas - Database, Workshops, Publicity, Grant

tools to create miniature textured hollow vessels for

processes as well as the actual pieces.

Writing, and Outreach.

structures are formed by opening pleats in the metal.

\$95.00 (\$115 for non-members)

Friday, March 21, 2003 at 7pm

Spend a weekend learning some

revolutionary methods of working with metals! Dispel the dogma that

thin metals cannot make structurally strong designs. Jack

Berry, an experimental metalsmith,

Professor Emeritus, California State

University, has been working the

last year-and-a-half with microfold

forming. This is a technique where you create small, repetitive folds

in thin metals. The folds are further

processed in a number of ways

to form ridges, pleats, fan shapes,

etc., to create a wealth of interesting

textures

UW Art Building, Room #3

DATE:

COST:

LOCATION:

DEADLINE:

LOCATION:

FREE Lecture:

Setting gemstones is an important function for Bench Jewelers. Being able to do so without damaging the stones is essential. The following tips will help make this task easier.

Always use a lubricant on burs when cutting seats. This will make smoother cuts and extend the bur's life. Solid wax-based lubricants are handy to use and are less

Before beginning to set any stone remove all tools from

your lap tray. Even a diamond can be chipped it if hits a

hard steel tool when dropped. Line the bottom of your lap tray with a piece of leather, mat board, or cloth. This will protect stones from the

metal bottom if dropped into the tray. Before setting colored stones wash your hands and clean off your bench top, bench pin, and lap tray. Metal filings

and abrasive particles on your bench and hands can

scratch soft stones during setting.

When setting colored stones with an uneven pavilion in clusters or as side stones, set the thicker portion to the outside of the mounting where it will receive more abuse. Setting the stone with the thinner edge to the outside it maybe chipped while wearing.

When setting colored stones, use a crown that is slightly larger than the crown you would set the same size diamond. This larger size is needed to accommodate the larger pavilion on color stones.

When setting soft stones such as Tanzanite, coat the stone with clear fingernail polish. The fingernail polish is not hard enough to completely protect the stone, but will give some protection from abrasion. More importantly it will serve as an indicator. If you scrape the fingernail polish you are too close back off! After setting and polishing soak in acetone. DO NOT do this on stones such as emerald where the acetone will remove possible

crown. This hole can be cut with a drill bit or a round bur. This will allow clearance for the culet of the stone. If this clearance is not provided, the stone may chip during setting, or while wearing if the customer knocks placing the stone into the crown. Use a graver to cut

Always cut a hole in the inside bottom of a closed bottom

the burs away, or scrape them off with your tweezers. Then, polish the inside of the crown before continuing the setting process. When setting marquise stones, bend the side prongs

over the stone first. Then when tight bend the tip prongs or V-Tips over the points of the stone to protect them from chipping. When setting pear shaped stones, first bend the point

prong or V-Tip. Then place the stone into the crown,

downtown Seattle's Coleman ferry dock at the foot of Madison Street, have a nice ferry ride, and when you arrive in Bainbridge just walk across the street and one block west of the ferry terminal. From the Kitsap Peninsula Take route 305 south, past High School Road and McDonald's. Turn right at the light and a sharp right to park. Feel like saving some money? Micki Lippe has generously offered her studio as a meeting place for carpooling. The idea is to save on parking fees at the ferry dock by going in one or two cars. A second choice is to walk from Micki's studio to the ferry dock – about 30 minutes. The ferry leaves at 1:10 pm, so plan to arrive at

SAVE THE DATE

TAKE A FERRY RIDE AND JOIN OTHER MEMBERS

SMG Coffee Club!

Here's another chance to meet other members, and enjoy

a Saturday afternoon ferry ride. The first meeting of the coffee club was fun. Seven of us sat around and talked,

looked at Carolyn Sealfon's finds from a gem show in

West Seattle, and had a good time. It really was a nice

break on a Saturday afternoon. So if you missed it, mark

WHERE

Island Ice Cream and Coffee 584 Winslow Way East Bainbridge Island WA 206-842-2557 (Island Ice Cream

and Coffee is on the Northwest corner of Winslow Way

and Highway 305. The Bainbridge Island Police station is on the Southeast corner of that intersection)

WHEN

Saturday, March 15, 2003 2:00 to 4:30 PM Our Host:

Jane Martin, 206-842-4569, cell 206-799-5587

HOW TO GET THERE

From **Seattle**, catch the 1:10 pm ferry

The coffee shop is very near the Bainbridge ferry dock, so you can walk on the Bainbridge/Winslow ferry from

vour calendar for this one.

A TRIP TO BOEING SURPLUS AND THE GREAT WALL SHOPPING MALL

Contact her at (206) 328-9252.

her studio around noon. Micki Lippe's studio. 1426 South Jackson, about 3 weeks west of the Pratt on Jackson.

JULY 19, 2003 10:00 AM If you have never been to Boeing Surplus or The Great Wall Shopping Mall, or just want to go there again, here is a chance to explore this vast wealth of tools and amazing gizmos that you can't live without, with your fellow metalsmiths. Nearby is a large Asian Market with many different shops and restaurants to explore. After breaking for lunch at the Mall, you will be free to continue shopping at Boeing, the Mall or just call it a day. A map and more

information will be in the next newsletter.

TECH TIPS

and push the remaining prongs over the stone to secure

To make certain prongs are down tight on the crown of the stone, hold the stone eye level. Then, hold your index finger about 1" above the stone. This will shield direct light from the stone, causing a silhouette of the stone and prong. Then, you can easily see light coming through any gaps between the stone and prong. If necessary, tape a 3 X 5 white index card on the wall in front of your bench to provide a light background to hold the stone in front of.

Use bent chain nose pliers to set stones with, instead of your regular chain nose pliers. Then, your hand and the body of the pliers will be out of your line of sight allowing you a better view of the work you are doing.

Use an 8/0 saw blade to make a relief cut in prongs. Then they will be easier to push over fragile stones. Make the cut on the inside of the prong at the top edge of the girdle of the stone.

On heavy prongs, use a small ball bur to carve a hollow area on the inside on the prong. This will make it easier to bend over fragile stones.

stone table down. When the stone fits in the seat table down, you can be certain the seat is cut properly to accommodate the girdle of the stone. Then all remaining cutting on the prongs needs to be done below the girdle to accommodate the pavilion.

Place rings on a steel mandrel when channel setting

When setting stones with large pavilions, test fit the

rather than holding in a ring clamp. This will provide the needed support when hammering. When pave or channel setting, place a strip of double stick tape in your stone tray. Then stones can be laid

out on the tape in the same order as in the mounting. The tape will keep them in order even if the tray is bumped. Dust the mounting and stones with talcum powder when

bead or pave setting. This will eliminate the glare, providing a better view of the metal beads and stones. You can make a dusting bag by placing talcum powder in the center of a cloth handkerchief. Use enough powder to form a ball about the size of a golf ball. Secure the loose ends with a rubber band. The banded end will serve as a handle. Tapping the ball of powder once or twice against the mounting will provide sufficient powder on the mounting.

Use a heart bur to cut the seat when pave setting. With the undercut seat you do not need to move the metal as far to form the beads.

Use a bur to rough out bright cutting. Then, less metal needs to be cut with a graver.

When setting stones in thin rings that may bend, take a ball of shellac that will fit easily into the finger hole of the ring. Warm the ball of shellac and place it in the finger hole. Then place the ring with the ball in a ring clamp

TECH TIPS

and tighten the clamp. The warm shellac will spread through the ring supporting the thin top for setting. To

remove, warm the shellac and push out. When cool

place the ring in alcohol to remove the remaining shellac. If the metal is particularly thin, use a setting bur that is

slightly dull. Then, rather than cutting the metal away cleanly, it will push some of the metal down. This metal will bulge down below the plate supporting the stone. Oil of Wintergreen is an excellent lubricant to use when cutting with gravers. A convenient container can be made by drilling a 1'2 hole in the lid of a small tin, such

ball saturated with oil of wintergreen in the tin and replace the lid. To use, dip the graver tip in the cotton before cutting. Caution: be certain to wash your hands before rubbing your eyes. Look for additional Bench Tips in the new book Trade Secrets from B W Simon. This book is scheduled to be published in the fall of 2001. Bradney W. Simon is JA

as the kind watch parts come in. Then, place a cotton

Certified Master Bench Jeweler and JA Certified Management Professional. He has over 24 years experience the retail jewelry industry. Bradney is committed to help Retail Jewelry Stores become more Efficient and Profitable. Visit him at www.BWSimon.com

OPPORTUNITIES

500 RINGS

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

For guidelines and entry forms, send a SASE to: 500 Rings, Lark Books 67 Broadway, Asheville, NC 28801 Forms also available at: http://www.larkbooks.com (see

"Work With Lark"); or email: marthe@larkbooks.com

SMG/PRATT SCHOLARSHIP This will be the 3rd year this SMG-financed scholarship has been available for classes at Pratt. Applications are

available April 1st for this \$300 scholarship. DEADLINE

is July 1st. Contact Pratt for more information.

SMG WEBSITE NEWS

Have your own page on seattlemetalsguild.org!

Three images of your work (slides or digital images; for digital images please send either JPG or TIF images

2. submit your information: matthew@sites4artists.com

sites4artists attn: Matthew 1809 15th Ave. #B Seattle, WA 98122

for \$40.00 (please note that it is for your web page) made payable to Seattle Metals Guild to:

ANNOUNCMENTS

www.dnda.org/projects/cooper/index.html

MARKETPLACE

WEB SITES FOR ARTISTS

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

LOOKING FOR HELP IN YOUR STUDIO?

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

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

FREE MOLD!

Free small mold with first order of \$75.00 or more. High quality production casting services. Sterling, gold, bronze. RTV and vulcanized silicone or rubber molds. Visa/MC/AmEx accepted. Free consultation.

the-alchemist@attbi.com

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

SCHOOLS

Studio space available for small groups or individuals.

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

SCHOOLS

Pratt Fine Arts Center 1902 South Main St., Seattle 98144 206-328-2200

Pratt Fine Arts Center, Seattle's premier studio for the visual arts, provides unparalleled opportunities to artists in its world-class studios for glass, sculpture, jewelry, metal-smithing, painting, drawing and printmaking. Courses and workshops are available for the beginning as well as the advanced student. Open lab times are available for independent artists during the week and on many weekends. Please call for a full schedule and a registration packet.

North Seattle Community College 9600 College Way North, Seattle, 206-527-3600 (near the Northgate Mall) http://nsccux.sccd.ctc.edu

The Seattle Community College system offers jewelry design and light metal fabrication at its North campus. The facilities are some of the best in the country with torches at every bench, and all the necessary hand tools needed to construct fine jewelry. The studio has designated hot and cold working areas for metal fabrication, and a complete casting set-up for gravity and centrifugal processes. The sheet metal equipment includes a metal shear, box brake, metal lathe, and milling machine, which can be used for tool-making and metal construction. There is also basic lapidary equipment available for stone cutting and polishing. For more information, contact Lynne Hull at 206-526-0062 or the Humanities department at

South Seattle Community College 6000 16th Avenue SW, Seattle WA 98106 206-764-5352

206-527-3709.

(hidden up above Delridge in West Seattle) South Seattle Community in West Seattle remains the best-kept secret in the greater Seattle area. Metallic craftspersons of every discipline are delighted to discover that the finest educational Welding Fabrication facility (possibly in the universe) welcomes both vocational and recreational students. We got the stuff! Make time to drop in on us. Calling ahead is best, but you're ok to

stop by anytime. We are in session Monday through

Friday 7am-12pm, and Monday & Wednesday or Tuesday & Thursday evenings. Call John Todd at 206-764-5352

or 764-5394 (work) or 283-5069 (home). Email:

itodd@sccd.ctc.edu **Bellevue Community College** 3000 Landerholm Circle SE, Bellevue, WA 98007-6484

206-641-2263 Bellevue Community College offers classes and workshops in Jewelry and Metalsmithing at affordable

and then ARTS. For a complete catalog of classes, call 425.641.2263.

http://www.bcc.ctc.edu. Click on Continuing Education

Date____ Name_ Address___ _____State____Zip____Email_____ _____Work Phone_____ _Fax_____ Home Phone___ Check if you do not want your address or phone number published in the Guild Directory \$30 for an individual membership, September 1, 2002 to August 2003 Enclosed is: \$40 for a membership for any number of adults at the same address, Sept 1, 2002 to Aug 31, 2003 Would youlike to help with: Workshops & Events Refreshments Newsletter Mailings Phone Tree Other Send checks made out to Seattle Metals Guild to: Seattle Metals Guild 1426 Harvard Ave #154 Seattle, WA 98122-3813 **EMUS** PRODUCTION DAY FORM Name Address State Email _Work Phone_ Home Phone_ Fax Have you taken a Seattle Metals Guild Workshop before ?_____If yes, which one(s)_ \$30 Per Person | \$50 Per Person for non-members Send checks made payable to Seattle Metals Guild

MEMBERSHIP FORM

Seattle Metals Guild, c/o Lulu Smith 1809 15th Ave #B Seattle, WA 98122 KEN BOVA WORKSHOP Name Address_ Email City_ _State__ Home Phone Work Phone Fax Have you taken a Seattle Metals Guild Workshop before ?_____If yes, which one(s)_ \$115 Per Person \$135 Per Person for non-members Send checks made payable to Seattle Metals Guild Seattle Metals Guild, c/o Caroline Sealfon 1809 15th Ave #B Seattle, WA 98031 For details, e-mail Matthew at landkammer@earthlink.net

RESOURCES

Call Steve Slaughter for details (206) 933-9255 or e-

Guild Hall Northwest

Oregon College of Art and Craft 8245 SW Barnes Road, Portland, OR 97225 (503) 297-9651 www.ocac.edu

2003-2004 SMG Board of Directors

president@seattemetalsguild.org pastpresident@seattemetalsguild.org 425-488-3404 Ron Pascho Allora Doolittle Joan Bazaz 206-783-8090 secretary@seattemetalsguild.org

206-523-3427

206-937-8832

Ginger Kelly 206-720-1830 206-933-9255 206-323-4669

Newsletter Editor:

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Susan Goodwin Katie Yankula Kathleen Faulkner

Carmen Valdes

206-706-047 360-293-7621

The Seattle Metals Guild Newsletter is published bimonthly. Comments,

SMG Services

announcements and ads are welcome from all SMG members. Please contribute to your Newsletter

We encourage participation and welcome information about upcoming shows and events, articles about safety and bench tips you would like to share. If you have comments or something to contribute, please submit your information via e-mail. Include photos or logo artwork in JPEG format, if available

Susan Goodwin 4123 SW Rose Street Deadline for May/June is April 10. Articles received after that date may be Seattle, WA 98136 (206) 937-8832 e-mail: formoi@hotmail.com

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

published in the following newsletter.

membership@seattemetalsguild.org board1@seattemetalsguild.org

librarian@seattemetalsguild.org exhibitions@seattemetalsguild.orgt database@seattemetalsguild.org

board2@seattemetalsguild.org

hoard3@seattemetalsquild.org

formoi@hotmail.com

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

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

Our activities include: a website,

metal arts.

the public.

bimonthly newsletter, exhibitions and a series of aesthetic, technical and business workshops and lectures. The skills, energy and enthusiasm of the Seattle Metals

Guild members promote and sustain its successful programs.

We welcome new members and encourage participation by everyone.

1426 Harvard Ave. #154 Seattle, WA 98122-3813 **MAR/APR 2003**