



## IMPORTANT DATES

### 8/16, 7pm

August CMAG meeting  
Annual Swap Meet & Potluck

### 9/20, 7pm

September CMAG Meeting  
Presenter: Jen McCaw on  
JAI's Studies in Ancient Gold

## August Annual Swap Meet and Potluck

This month we'll have our annual potluck and swap meet at the Multnomah Arts Center! Please bring a dish to share (or just a bag of chips) and whatever you want to sell, trade, or give away. This includes hand tools, gems and metals, machinery, and consumables like solder and flux. If you'd like to sell something too large to bring in, you can bring a picture of it.

## Are You Our Next President?

Our former President Madeleine Moore has stepped down after a job change that prevents her from attending board meetings. This leaves CMAG's most important job, and one required by our bylaws, vacant. If you'd like to take an active role in CMAG's leadership, please let the board know by emailing [guild@cmag.org](mailto:guild@cmag.org).

## IN THIS ISSUE

- 1 Annual Swap Meet and Potluck | Madeleine Stepping Down as President
- 2 Frogwood Scholarship Award Announcement | Sculptural Pendant Class
- 3 Book Review
- 4 Canopy Tent for Sale | Last-minute class discount
- 5 CMAG Info



## Frogwood Scholarship Award Announcement

We would like to congratulate Shelly Durica-Laiche on receiving the CMAG scholarship to Frogwood Collaborative, a five-day craft event held biennially in Colton, Oregon. Next year's event takes place in May, and we look forward to hearing all about it at one of our summer member meetings.

If you're interested in learning more about Frogwood before the following session is held in 2025, you can attend the October member meeting and listen to someone from the organization talk about its purpose and history.



## Sculptural Pendants from Titanium with E. Douglas Wunder

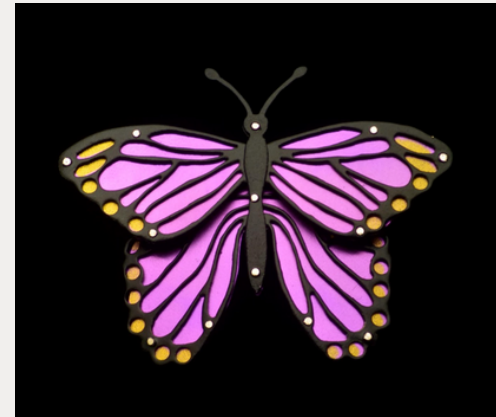
Teacher: E. Douglas Wunder  
Venue: Zoom  
Dates: October 22 and 23  
Hours: 10:00 AM - 12:00 PM  
Cost: \$150

### The instructor

E. Douglas Wunder gravitated toward metalsmithing and jewelry design as a student at the University of Iowa, developing a unique style focused on abstract imagery with the use of titanium and cold connections. He has shown his work at top-rated craft shows and art festivals across the country, including the Atlanta Contemporary Jewelry Show, Cherry Creek, and the Ann Arbor Original Art Fair. His Orchid Neckpiece won a 2018 Saul Bell Design Award.

### Description

This virtual workshop is intended to give students with an understanding of the physical and working properties of titanium as well as how to transform titanium into a layered pendant. Titanium coloring techniques and surface texturing is a focus of this workshop. Students will learn how to draw visual concepts/designs and then how to properly develop them into metal objects using the techniques of piercing, sawing, and cold connecting with riveting. Clever uses of chain and necklaces will be explored. Students will be introduced to a variety of clasp devices that will add purpose and personality to a finished jewelry piece.





## **Craft: An American History**

Author: Glenn Adamson

“Gradually and inexorably,” Glenn Adamson writes, “the United States has become disconnected from the history of its own making”. His informative and well-written book *Craft: An American History* is an attempt to bring that history to life again. Craft does not exist in isolation and it did not begin with William Morris wallpaper. The making of physical objects is integral to any human society, and Adamson charts its course throughout this country’s existence, paying particular attention to craftspeople who have frequently been overlooked.

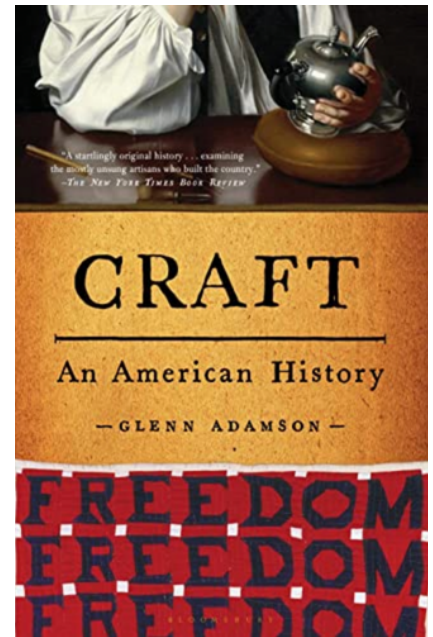
Craft has always been held in relatively low esteem in the West, even though no society could exist without it. Knowing how to make things was less prestigious than knowledge obtained through book learning, and the distinction was used to dismiss the achievements of North America’s first inhabitants. The French priest Pierre-FrancoisCharlevoix declared that Native Americans had a “wonderful genius for Mechanics” but were “not fit for the Sciences, which require much Application, and a Course of Study”. (Let us pause for a moment of incredulity at the idea that learning how to weave textiles does not require application or a course of study.)

The star of the American settler craftsman rose slightly during the 18th century. Almost everything was made by hand, and it was difficult and expensive to import goods from Europe. Paul Revere and Benjamin Franklin are probably the most famous craftsman among the revolutionaries, but many others were present – the majority of men who participated in the Boston Tea Party were artisans of some kind. They were also given a boost by Freemasonry. Founded in London in 1717, Freemasonry was a powerful binding agent for the mercantile and artisanal elite in the United States.

During the early 19th century, a broad stratification in the world of making emerged, with one sector devoted to standardized production in workshops and factories and the other to labor-intensive luxury work. One stratum could influence the other – quilting might never have caught on amongst Amish women if it weren’t for the availability of cheap, industrially-made fabrics – but the majority of craftspeople experienced a slow, ongoing devaluation of their labor.

This posed a particular problem for Black Americans in the postwar South. During the Reconstruction period, white community leaders were unwilling to educate former slaves too highly and settled on craft instruction as a compromise. At several newly founded institutions, young men trained in blacksmithing, shoemaking, machine building, and carpentry, while women studied cookery and sewing. However, not only did graduates face hiring prejudice, demand for their skills was waning. “Teaching boys to make shoes and girls to sew dresses was pointless,” Adamson writes, “because those trades had been debased by a combination of machine production and low-paid piecework”.

This was the economic reality that Arts and Crafts advocates struggled with later in the century. Adamson refers to it as a logical noose that, however they tried to slip it, always tightened around them in the end: the finer the craftsmanship, the more expensive the object. A full scale return to the making processes of the previous century would have made many goods off-limits for lower-middle-class and working-class people. As long as factories kept churning out low-quality affordable goods, craftspeople would struggle to make a living without specializing in luxury for the rich. It has been over a hundred years since the Arts and Crafts movement was at its height, and the only real change is that manufacturing has been deskilled even further through the assembly line process and shipped overseas. Whither from here? Adamson provides no happy ending.

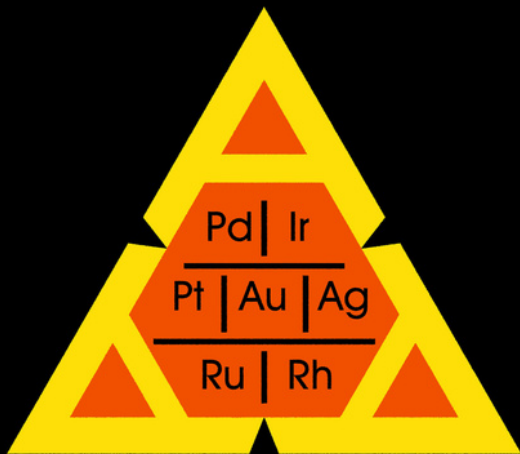


## Canopy Tent For Sale

10' x 10' Light Dome Canopy Tent for sale. Great condition. Unlike pop-up tents, water will not collect on the roof when it rains. All metal frame and easy to put up. Adjustable height. Frame comes with a carrying bag. Tent canopy and sides are stored in a heavy-duty plastic tub with locking lid.

Also included are 4 weights and a stabilizing bar which can be used for lighting or for hanging an additional curtain. I will also include an aftermarket 4 wall screen that fits, though color does not match.

Brand new, the basic tent sells for \$980. Asking \$750 for tent, carrying bag and case, weights, stabilizing bar and screen. I'll entertain reasonable offers. Contact me at [leslie@lesliezemenek.com](mailto:leslie@lesliezemenek.com) or 503-381-7451



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## Artistic Statement Class TOMORROW: Discount for CMAG Members

Looking for something to do tomorrow? The writer Sarah Sentilles, formerly an instructor at the Pacific Northwest College of Art, is offering CMAG members a \$100 discount on her [three-hour artist statement workshop](#).

The workshop will be held virtually **TOMORROW** on Sunday, August 14, from 12:00 PM to 3:00 PM. The coupon code is **CMAG**.

## CMAG Board & Staff FY2021

### Executive Board:

President: **POSITION OPEN**

Treasurer: Barbara Covey

Vice President: **POSITION OPEN**

Secretary: Anne Johnson

### General Board & Staff:

Member-At-Large: Mary Wong

Education: Madeleine Moore

Communications:

Social Media: Catherine Chandler

Web Site: Madeleine Moore

Spring Show: Tai Vautier

Programming: Madeleine Moore

Librarian: Kristin Fudalla

Refreshments: **POSITION OPEN**

Newsletter Editor: Jen McCaw

Membership Chair: Carli Schultz

Public Relations: Eric Little

Registrar: Francesca Kennedy

## GUILD BUSINESS

### GENERAL MEETING (MONTHLY)

When: General CMAG member meetings are held the third Tuesday of each month.

Meetings begin at 7:00 pm, and adjourn by 9:15

Where: Multnomah Arts Center

What: Meetings consist of general business followed by a program which may be a demonstration of a technique or tool, a slide presentation, a panel discussion, or other presentation of interest to CMAG members.

Who: Meetings are open to CMAG members and their guests

### BOARD MEETING

Board meetings are held prior to the General Meeting at 6:00 pm. Members are encouraged to attend and contribute.

## CONTACT INFO

Creative Metal Arts Guild (CMAG)  
PO Box 8946, Portland, OR 97207

Email: [guild@cmaguild.org](mailto:guild@cmaguild.org)

Web: [cmaguild.org](http://cmaguild.org)

## NEWSLETTER ITEMS WANTED

We're looking for news about you and from you! Virtual trunk shows, tools you can't live without, books you love, online workshops or webinars you've attended or upcoming classes you recommend. And photos of new work you'd like to show fellow CMAG members. Include body text in an email with any links, and attach photos (ideally jpeg format) where available.

Submit to: [news@cmaguild.org](mailto:news@cmaguild.org)

Upcoming deadline:  
September Issue: 9/12

## WAYS TO PROMOTE CMAG, OUR MEMBERS, & EVENTS

GENERAL:

Talk us up among your artist friends - invite them to a Third Tuesday meeting! Update your membership page on the website with photos, especially! Like our public Facebook page and Like, Comment on and Share announcements on your own page and on groups you think would appreciate them

<https://www.facebook.com/CreativeMetalArtsGuild/>

Follow us on Instagram, like our posts and tag us @creativemetalartsguild in your own appropriate posts

<https://www.instagram.com/creativemetalartsguild/>

Use hashtags in your social media posts:

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