



**Creative
Metal
Arts
Guild**



APRIL 2019

▲ Charles Lewton-Brain, Examples of Foldforming

IMPORTANT DATES

- 4/16** April CMAG meeting: Nitzan Lilie, Artist Blacksmith New Artists meeting
CASA Beads due
- 4/26** Spring Show
- 5/21** May CMAG meeting: Board elections
- 6/17** "Catches, Findings & Hinges" Workshop
- 6/18** June CMAG meeting: Charles Lewton-Brain
- 6/21** "Two-Day Foldforming" Workshop

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CHARLES LEWTON-BRAIN – TWO CLASSES IN JUNE

We have confirmed Charles Lewton-Brain for two classes in June, to be held at the Portland Jewelry Academy. Class registration opens on April 17th at 10 am for CMAG Members. On April 24th, if classes are not sold out, it will open up to alumni of the Portland Jewelry Academy, and then to the general public on May 1st. Charles will also be presenting on Bench Tips & Tricks at our June monthly meeting – it's likely to be packed, so please get there on time!

June 17-20, 2019 – "CATCHES, FINDINGS & HINGES" WORKSHOP
(\$625 Members/\$675 Non-Members)

This workshop is an information-packed compilation of goldsmith's construction tricks and fast, sure procedures for building a basic hinge and hints for other mechanisms. These will include pin backs and basic hinges. The concept of relative fitting is emphasized. This results in more successful construction technique and technical problem solving skills than traditional "blueprint building" approaches may offer. Production aids and bench tricks are discussed. There is a fair amount of lecture time in this intensive workshop – be prepared to take notes.

June 21-22, 2019 – "TWO-DAY FOLDFORMING" WORKSHOP
(\$325 Members/\$375 Non-Members)

Foldforming is a rapid, easily learned way of shaping sheet metal with hand tools. It is a compositional system of metal forming that emphasizes forming using the metal's characteristics. Rather than forcing form upon the material, forms are derived from the natural plasticity, ductility, and elasticity of the metal. It is an original invention and is internationally recognized as a new approach to working metal. Developed steadily since 1980, many schools teach it and thousands of people use the methods. Shaping is extremely efficient and fast (many radical changes in cross section and surface can be made in 3-5 minutes). Tools are simple: fingers, hands, hammers, mallets, anvils, and rolling mills. Complex high relief forms are produced from single sheets of metal often with a single annealing. These shapes resemble chased, constructed, and soldered forms. The techniques work with all metals and are applicable for jewelry, hollowware, sculpture, enameling, anodizing, etc.



IT'S TIME! GATHERING OF THE GUILDS/ SPRING SHOW

Even if you don't have a booth at this year's event on April 26-28 at the Oregon Convention Center, please show support for your fellow Guild members as an attendee. If you've got the time, we'd also love to see you volunteering (you can even assign your credit hours to a friend who is in the show, to help them reduce their commission rate).

Some of the areas we need people for are:

- The Gallery (now part of the central GotG gallery, up front at the entrance to the show)
- Education table – plan a demo or a metals-related discussion for visitors for a 45 minute block of time
- Booth coverage to give participants a quick break here and there

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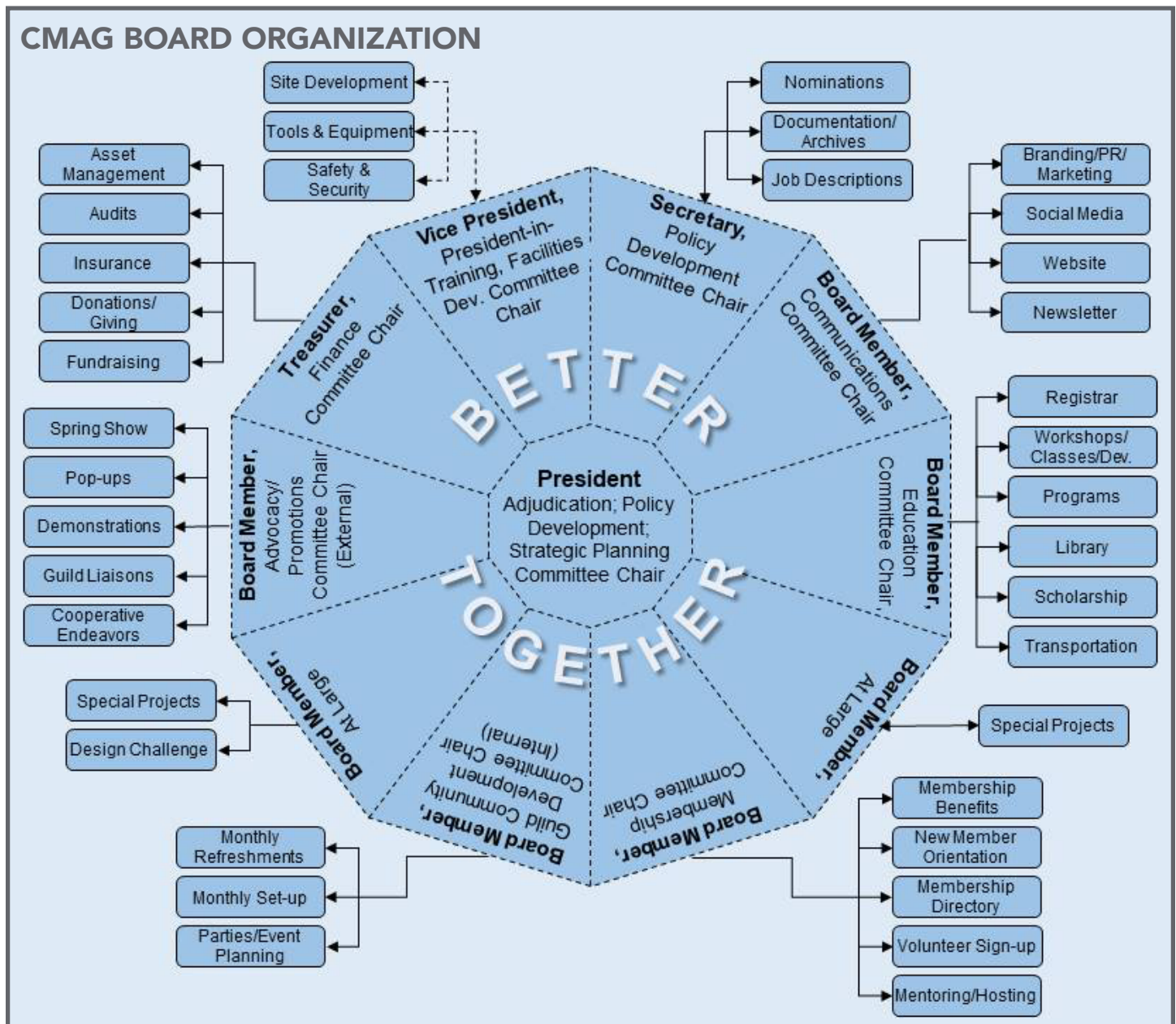
INTERESTED IN BECOMING A BOARD MEMBER?

Due to the fact that we'll have Charles Lewton-Brain at our June meeting, and because we want to give him as much time as possible to impart wisdom to us, we're going to hold the annual Board membership vote at the May meeting. This means that we need to publish a list of candidates to the membership at large just after this month's meetings, per our bylaws.

While you can speak up to nominate yourself or someone else at the actual vote in May, we'd love to have your name in the hat beforehand. This could be for an existing role or for one of our member-at-large roles (where you pick up projects and tasks as needed).

Basic responsibilities for board members are to attend meetings, vote on various guild-impacting decisions, participate in online discussions, and take point on one or more projects or committees. Some roles are more time-intensive than others, and the VP role this year is intended to be a training role to take over the presidency in July of 2020.

We have a roughly outlined model of our current board shown below (not all roles are presently filled). These roles are not written in stone (other than requiring that we have a President, Vice President, Secretary, and Treasurer). This means if you have an idea for a board position that isn't shown below, but that you feel you'd like to take on, you can suggest it to us for inclusion.





STONE SELLERS AT SHOW

CMAG members, whether participating in the show or not, will have an opportunity to purchase stones and gems at the 2019 CMAG Spring Show April 26-28. Dealers are located in the curtained-off area behind Booth 34-M. Note that the sellers' list changes a bit each day, so it's worth visiting more than once!

FRIDAY

Joe Apodaca
 Blue Panda Gems
 Cascade Gems
 Columbia Willamette
 Faceters Guild
 Dust Devil Mining
 Company
 Rocz International

SATURDAY

Blue Panda Gems
 Cascade Gems
 Columbia Willamette
 Faceters Guild
 Dust Devil Mining
 Company
 Penny Nisenbaum
 Serendipity Gemstones

SUNDAY

Bluebird Gemstones
 Cascade Gems
 Columbia Willamette
 Faceters Guild
 Dust Devil Mining
 Company
 Rocz International
 Serendipity Gemstones

GOTG/SPRING SHOW (cont.)

To let the committee plan accordingly, please let us know when you're available by signing up at: <https://www.signupgenius.com/go/5080f4eacae2ea7f94-cmag1>

Some other odds and ends:

- There will be an emerging artists' meeting with Tai and some of the committee at the MAC just before our regular monthly meeting, starting at 5:30 in the fireplace room of the senior center. This is especially important for the emerging artists but open to anyone who has questions leading up to the event.
- Don't forget there's also a gem show going on for CMAG members only – it's behind the education area at the far back corner of the hall in our section. The gem dealers aren't the same from day to day, so it's worth visiting more than once.
- CMAG volunteer and artist snacks will be tucked away behind booth 9M (Tai's space) by the entrance to the women's restrooms.
- Due to construction, parking passes aren't available this year, so plan accordingly.
- Artists, please remember that you must pay your commission bill before leaving on Sunday. If you have forgotten a checkbook (our preferred method of payment) you can pay by credit card but will be charged a 5% surcharge to cover our fees.

GALLERY WORK WANTED FOR GotG!

Participating artists are encouraged to provide at least one piece of their work for the GotG gallery, to make sure your work is prominently displayed at the entry to the event. CMAG members who do not have a booth are welcome to put up to five pieces in per \$50 submission fee. There will be a 15% commission on everything sold via the gallery if you do not have a booth.

FIRST MAKER'S BUSINESS SYMPOSIUM A SUCCESS!

Covering a wide range of key business topics, with more than 24 hours' worth of presentations by a dozen presenters, our first annual Maker's Business Symposium is in the books. Special thanks to all who shared their wide array of industry experience with conference-goers.



March 23-24
**Maker's
Business
Symposium
2019**

Business Workshops
for Artists, presented by



The biggest complaint we heard from attendees was that they wished they could be in two places at once, so they

didn't have to choose a panel! Most survey respondents tell us the event exceeded their expectations and that they'd recommend attending to a friend. Our hope is that next year, we'll reach an even broader spectrum of artists, and we've received some great suggestions to that end.

While we would have liked to see more people attending this first year, we knew the timing was tight because of how late we began promoting it. We came in just shy of break-even – about what we'd expected in the first year of such an event.

We're already looking for people interested in being on the planning committee for next year – several attendees have already expressed interest, which is a great start. The group will need to begin discussions in June or thereabouts to get a proper lead time for the event, which we'll try to hold in February instead of March so we don't cut it so close to the Spring Show. If you're interested in being involved, please drop a note to guild@cmaguild.org.

In case you missed it, check out page 8 for Mandy Allen's presentation notes on developing a collection.

APRIL MEETING: NITZAN LILIE

At our April meeting, our presenter will be local Portland blacksmith Nitzan Lilie. He will be demonstrating some basic forging & raising techniques. Nitzan will also be using his own line of beautiful, hand-forged raising & forging hammers, which he will also have for sale (see p7 for examples).

Nitzan is a European-trained blacksmith whose body of work covers the entire spectrum of metalwork, from sculpture to functional pieces to architectural work to fantasy weapons designed to keep the undead zombie hordes at bay. His sculptural work was seen in the Forged exhibition at the Portland Art Institute last May as part of the SNAG Conference Gallery Crawl. A notable example of his architectural work is the main entrance rail at Timberline Lodge on Mt Hood, which he created in collaboration with Arnon Kartmazov of Bridgetown Forge.

For more info on Nitzan Lilie & to see examples of his work, check out his website at: <https://www.nitzanlilieartistblacksmith.com>.

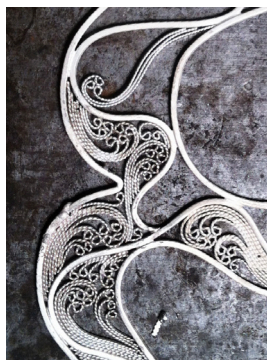


TIDBITS FROM THE SHOW & TELL/ CMAG CRITIQUING SESSION

by Rachel Morris

During our team critiques at the February meeting, one of the groups had a few questions come up about techniques and modifications to approach, but we didn't have time to explore answers because we were so busy focusing on the beautiful work. Here are a few of those topics:

Filigree Soldering: One CMAG member brought her lovely, delicate filigree pieces in. She creates small animals (and other shape) pendants in this intricate process. People asked her how she was soldering them together, and her answer was powdered solder. While most of us use wire or sheet, and some use paste solder, fewer artists are familiar



with this form. While it's possible to make your own, it may not be cost effective. A version created by one of the master filigree artists in the US, Victoria Lansford, is available at Rio (<https://www.riogrande.com/product/silver-powdered-solder-for-russian-filigree/132209>). Be sure to read up on the safety precautions and instructions at: <https://media1.riogrande.com/Content/Russian-Filigree-Powdered-Solder-Instructions-132209.pdf> – because of the powdered form, the dust can be a greater health hazard than traditional solders, especially if you accidentally breathe it in.

<https://www.ganoksin.com/article/victoria-lansford-art-filigree/>

(cont'd) ►►►



OCAC BFA THESIS EXHIBITION: UNTITLED NO. 112

Opening Friday,
April 19, and
running through
Sunday, May 12.

Opening
Reception: Friday,
April 19, 6–9 pm

<https://ocac.edu/events/ocac-bfa-thesis-exhibition-untitled-no-112>

SHOW & TELL (cont.)

If you're interested in learning filigree, Victoria teaches classes around the country (and also teaches Eastern Chasing & Repousse, which is a less commonly studied form). She's a vibrant and enthusiastic teacher (and former education director for SNAG). Keep an eye out for her 2020 schedule at <https://victorialansford.com/>.

Ensuring a Flat Back to Larger Pins/Pendants: One artist presented a large pin with an elegant pin pack incorporated into the design. Seeing the neat work, another lamented that he had trouble because he was getting warp in the back of his larger bezels. There are a few likely reasons for this: heat and metal weight being the top two. Our inclination in making a larger piece, especially pins, is to keep the work as light as possible. This means we often select a thinner gauge back plate than perhaps is wise for the design. In sterling, I tend to use 28 gauge for small pieces like earrings or small pendants, maybe go up to 26 or 24 gauge for items of an inch in diameter or so, and then move up to 22 gauge for larger pieces. If using fine silver, I'd probably go no lower than 26 on anything. I also try to keep my backs within a size or two of the bezel wall thickness – radical differences make it much harder to heat without melting or warping one element or the other. Copper runs similar to silver, but brass is stronger and stiffer, so you can get away with thinner gauges.

Because solder follows the heat, and because silver, in particular, soaks up heat like crazy, we often have to put a lot of heat down on a larger bezel to get it to flow. It's even

worse if we're mixing a silver bezel with a copper or brass back plate. A larger torch tip helps, and using a bushy flame, instead of a tightly focused one. Large copper and brass pieces, I sometimes bring out two torches at once, which is awkward, but gets it done. Many people like heating from underneath the piece – I'm not a fan, because one, it's awkward and hard to see what you're doing from both sides at once, and two, it usually involves being on a steel mesh, and "steel steals the heat." This can end up with intense hot spots that make warping more likely. Instead, if I really can't get it done soldering from above, I use a John Cogswell technique – make a bird's nest out of a series of loops of iron binding wire that will raise your piece off a firebrick by half an inch or so. Instead of trying to get the torch up and under, use a bank shot...point the heat of the torch at about 45 degrees down towards the brick, but heating into the area below the nest. The heat will reflect back up off the firebrick at an opposite "bank" of 45 degrees, creating a little oven of coverage without the awkwardness.

Lastly, I'll sometimes have my bezel at the ready but not on my back plate, preheat the plate, even with some solder in place, just to the beginning of flowing, then put the bezel back in place with tweezers (continuing to heat). This gives a sort of head-start to the process and lowers the risk I'll melt my walls.

Recessed Rivets: A member brought a multi-layered pin which included a stunning enamel centerpiece with several other components held in place by rivets. Some of the comments focused on ways to make the behind-the-scenes parts of the rivets a little less apparent. A few ways to achieve this include soldering the back of the rivet in place – drill a hole for the rivet wire that's even more tightly fitting than the traditional rivet, flux the top of the hole and place a couple small chips of solder, then heat from beneath (this can usually be done held in a third hand, so as to avoid the aforementioned steel screen). When you see the shine of solder flowing through and around the rivet peg, you'll know it's a solid join. Trim the back side of the rivet and file it until the spot disappears.

On thicker metal, you can use a round bur to drill a light recessed divot around the rivet hole. Mushroom dome the end of the rivet before putting it in place, and sand/file it so it nests neatly into the recess.

DRESSING & FINISHING YOUR HAMMERS by Rachel Morris

Something I wish I'd learned earlier in my metalsmithing career is how to dress a hammer. In case it's a new term to you, "Dressing" your hammers is the art of shaping and polishing the heads to a smooth, consistent finish – every mark, scratch, ding, and dent on your hammer will transfer to the metal in some way, so having a clean finish to the tools means you only get the marks you intend, not the accidental ones.

Because I didn't have traditional training, it was only when I took over managing a local school's studio that a fellow faculty member taught me her approach, so I could bring our hammer collection up to snuff. I've since learned



<http://www.ottofrei.com/Fretz-HMR-17-Chasing-Hammer>

several other smiths' approach and, while they're all similar in concept, they vary by artist for favorite supplies and tools to use. If you have a different approach than the one I'm describing, please send it to news@cmaguild.org to share it with the CMAG community (especially if it's faster than mine)!

Particularly in a school setting, hammers get a lot of misuse and abuse and need regular upkeep, but even outside of schools, a plus side of knowing how to dress and finish hammers is that it opens up a world of possibility when you find used hammers at junk stores – what looks old and rusty to the average shopper is a diamond in the rough for us metalsmiths. (If you find yourself vacationing on the coast of Maine, be sure to visit Liberty Tool [<http://www.libertytoolco.com>] for a dangerously large collection.)

Furthermore, not all new hammers come well-dressed from the manufacturer – if you are buying new ones, make sure you ask whether they're available dressed and, well, undressed, aka rough finished. If you order from AllCraft, Tevel is particularly good at telling you his thoughts on the quality of finish on each of his brands.

A hammer that arrives well-dressed should have a mirror finish and all edges a tiny bit blunted/curved, so a stray tilt during a hammer blow doesn't ravage your metal. A hammer that's rough finished will often have a less than stellar polish and distinct edges that need blunting.

If you have an older hammer that's begun to rust, you're going to want to work off the rust before doing the rest of the dressing process. If it's mild rust, a heavy duty steel wool will often do the trick, but sometimes it may need

soaking in a rust remover. Just remember to thoroughly rinse and completely dry the steel before moving to the next step. If you won't get to the polishing steps for a while, you may even want to lightly oil the hammer to help avoid re-rusting, especially in our damp PNW weather.

If the shape is severely distorted, dinged, or deeply rusted, you may even need to use a grinding tool on it to even a surface out. I like a medium coarse belt sander for this, especially the more flexible upright ones – I find I grind too deeply on a flat surface belt grinder. During this step and subsequent polishing steps, it's vital that you work cautiously and cool your metal frequently (even if that means quenching it – just dry it when done with the grind). If you start to see your steel changing colors (hints of yellow or blue), you may be getting it so hot you're changing the temper of the metal, which is no good.

While flat-ish hammer heads are pretty straightforward to grind, it'll take a little trial and error to get the gentle rotational movement you want to make when reshaping, say, a ball end of a ball-peen. You don't want to flatten one area more than any other, so you may end up working more than just the dinged area to even out the curve.

Once you've dealt with rust and major dings, use progressive grits of sandpaper to get a consistent surface. I start with 220 or 320, and work up to 400 or 600 – if you're really precise and do a great deal of forming and forging, you may even want to work up through 800, 1000, 1200.

After the sanding routine, make sure the surface is free of sandpaper grit, then move to your polishing arbor and use a wheel that is dedicated to your favorite cutting compound. (If it's just a mild touch up, you can actually start your process here, skipping the filing, grinding, and sanding steps.)

I use either Tripoli or the slightly less toxic Greystar, but anything with a decent grit/cut will do. Put a heavy coating on a soft buff wheel. I tend to use cotton with a loose weave, but you could use denim or felt, though I find the latter heats up more rapidly. I like the cotton/loose weave because it moves and shifts around the shape of the hammer head a bit more than the other two.

Using a gentle rotation against the wheel, make a steady pass that covers the whole hammer head. It can be a bit awkward, because the handle is inconveniently in the way, so you may be contorting at odd angles. Again, be careful if you see color shift starting on the metal – don't

(cont'd) ►►►

HAMMERS (cont.)

overheat! Do this until you have a consistent rough polish, especially paying attention to blunting edges if it's not a rounded head.

Once that pass is done, scrub the hammer head clean of polish with a soft brush, warm water, and some soap (I use clear Dawn dishwashing liquid – never the blue or green stuff – for all of my jewelry cleaning tasks) and once again, dry it thoroughly. Remember, don't leave a hammer soaking in water if it has a wood handle, or it may cause trouble as it dries.

Move back to the polishing arbor, this time with a wheel for a polishing compound. I use red rouge because it's what I use for most final polishes and it works adequately for steel, but there are also compounds specifically for polishing steel (green stainless comes to mind). I know people who use platinum white or blue rouge (described by some as "all purpose" polish) as their finish. This pass should leave you with a gleaming surface. If you start getting little black bits on the hammer, it usually means you don't have enough compound on the wheel – be generous with it.

Once you've done this pass, do a very intense scrubbing with the soft brush/soap/water combo...then do it again – you probably didn't get all that sticky rouge off – it's hiding from you, I swear! Do this until your water runs clear and your brush has no black showing up as you scrub.



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

Dry every last drop of water off the hammer and you will now have a nicely dressed and finished hammer.

PRO TIPS: Go to Walmart and buy packs of soft stretchy baby socks and put one over each dressed hammer, then flip it back on itself so it stays tightly wrapped against moisture.

Also, did you know that having hammers near your pickle can speed up their erosion? The small droplets

of acid get out into the air and do nasty things to steel, so try to keep them (and your stakes and other steel tools) far away from the pickle pot.



RON HO: A JEWELER'S TALE EXHIBIT

May 10 – September 15, 2019 at Bellevue Arts Museum

"When renowned Northwest jeweler Ron Ho passed away in 2017, he left a treasure trove of his own writings, letters, images, paintings, and objects. *Ron Ho: A*

long career, as well as artifacts from his personal collection, will be displayed alongside drawings and notes that illuminate his creative process.

"In addition to key items from Ho's life, the exhibition will offer visitors the opportunity to step directly inside the artist's world. The Museum gallery will include a full reconstruction of Ho's studio where visitors will be able to see the books that inspired him, his worn tools and jeweler's bench, the show tunes he listened to while working, and the precious found art objects from around the world waiting to be used in his next piece – all just as he left it.

"The exhibition will also include a screening of *Ron Ho: Becoming Chinese, A Jeweler's Tale*, allowing visitors to hear Ho tell his own life story as well as commentary from his closest friends and mentors."

<https://www.bellevuearts.org/exhibitions/upcoming/ron-ho>

Jeweler's Tale collects many of these items, offering a glimpse into what made Ho a treasured artist, educator, friend, and creator of some of the most highly sought after contemporary jewelry in the Northwest and beyond.

"Building off of Ho's 2007 retrospective at BAM and the recent Northwest Designer Craftsmen Living Treasures film *Ron Ho: Becoming Chinese, A Jeweler's Tale*, the exhibition highlights the artist's creative explorations, the deep influence of his heritage, and his masterful ability to tell a story. Selected works from Ho's decades-

DEVELOPING COLLECTIONS FOR FUN AND PROFIT

from Mandy Allen's CMAG Maker's Symposium 2019 presentation

WHAT IS A COLLECTION?

A group of pieces within your larger body of work that have cohesive design elements and that complement each other.

Collections can take many forms: they can be large, small, have lots of variety of elements or just a few styles but with different color options. They can be mass produced, limited editions, or a series.

WHY COLLECTIONS?

Artistic reasons:

- They will help you develop your voice – what makes your work distinctive.
- You can focus on refining your craftsmanship as you remake pieces, focusing on the details – build on design problems you have already solved.
- Designing a collection is also a creative/problem solving process and it can help push your work in new directions and keep it fresh.

Practical and financial reasons:

- You can make more pieces, faster/smarter, aka increasing your profit margin.
- Save time – in the long run (there is a lot of upfront time, energy, and possible cost).
- Makes it much easier to sell online with fewer photos and listing descriptions.
- Makes it much easier to do wholesale or consignment. Stores will know what they are getting.
- Helps you learn what your customers will buy, so you can make more.
- Even if you make all one-of-a-kinds, having a body of work that relates to each other will boost sales.

WHAT TO CONSIDER WHEN DESIGNING A COLLECTION?

Cohesive design elements – what links everything together:

- Use of similar materials, colors, textures, techniques, and motifs.
- Your personal design vocabulary.

Variety of pieces regarding type, size, and price point.

- Type: earrings, necklaces, bracelets, rings, belt buckles, etc.
- Size: salad plate, dinner plate, serving platter
- Price: Entryway – lowest price point. Mid-price – often includes pieces and what you sell the most of. Aspirational – your highest end/ statement pieces.

Size and number of collections

- Established brands can have several, huge collections but start small and go to the size that feels right for you.
- You don't have to make every possible combination.
- You can include limited edition, series, and one-of-a-kind pieces.

More considerations

- What kind of work do I like to do?
- What is my dream customer/target market?
- What are my limitations, physical, temperament, skills, time, needs?
- How will I be marketing my work?
- Display and packaging needs.
- Variations in colors or materials.
- Can I easily and consistently source the materials?
- Use of pre-fab parts, partner with manufacturers.

Perceived value

The perceived value is the difference between the amount your customers are willing to pay for your products and the actual price of your product. It should align with your price points. Factors that can affect perceived value:

- The materials you use.
- The quality of your craftsmanship.
- Your use of techniques.
- Your originality of design.
- Your customer service and your "story."

WHERE DO I START?

- A piece that you already made and love.
- An inspirational image or idea.
- A specific technique.
- A material or color.

DEVELOPING COLLECTIONS (cont.)

Give yourself time to develop your collections. Design during a slower time of year and have a schedule that works for you to release new work.

PROTOTYPES

- Mock-ups using paper, aluminum foil, plasticine, etc.
- Sample pieces – evaluate each piece as an individual and as part of the group.
- Take notes as you go.
- As you make your “final” pieces, develop patterns, jigs, and other efficiencies that will help you remake the piece uniformly and quickly.

CALCULATE YOUR COSTS

- No matter how you determine your prices, you will need to know your costs.
- You may need to simplify one design or kick-up another to fill a price point or other variation.

PRODUCTION INFORMATION

- Record all the pertinent information you will need to reproduce these pieces.
- Take pictures/have samples.

EVALUATE

- Your production schedule is a balancing act.
- Track what sells.
- You can change your collections.
- You can produce a collection for as long or short as you want.
- If you think you may want to expand and hire help or work with a manufacturer, these processes will be even more helpful.

Item	Desc.	Qty	Price	Subtotal	
Collection: Collection Name					
Style# NM-E-100					
Description: Small triangle earring with chain fringe					
Brass sheet	24 gauge	4	0.09	0.36	inches
40-099-13-9	gunmetal 2.1 cable	3	0.025	0.075	inches
40-099-09-0	gunmetal 1.1 drawn	8	0.04	0.32	
Sterling wire	22 gauge	5	0.11	0.55	inches
BR4267 (metalliferous)	Brass patterned sheet	4	0.17	0.68	sq. inch
Labor		0.35	20.00	7.00	per hour
				Subtotal	8.99
Mark				8.99	22.46
				Wholesale price:	\$22.50
Style# NM-E-101					
Description: Large triangle earring with chain					
Brass sheet	24 gauge	12	0.09	1.08	inches
40-099-13-9	gunmetal 2.1 cable	8	0.025	0.2	inches
40-099-09-0	gunmetal 1.1 drawn	4	0.04	0.16	
Sterling wire	22 gauge	5	0.11	0.55	inches
Labor	Brass patterned sheet	6	0.17	1.02	sq. inch
				Subtotal	10.01
Mark				2.5	10.01
				Wholesale price:	\$25.00
Style# NM-E-102					
Description: Rectangle earrings with chain and bead drops					
Brass sheet	24 gauge	6	0.09	0.54	inches
40-099-09-0	gunmetal 1.1 drawn	8	0.04	0.32	
Sterling wire	22 gauge	5	0.11	0.55	inches
Labor	Brass patterned sheet	4	0.17	0.68	sq. inch
	1" Ball headpin	10	0.02	0.20	
	3mm pearls	0	0.03	0.00	
				Subtotal	12.29
Mark				2.5	12.29
				Wholesale price:	\$30.00

▲ Screenshot of spreadsheet Mandy uses for inventory tracking and pricing. For Excel file, email news@cmaguild.org and we'll share it with you (with formulas built in).

▼ Checklist Mandy uses for each new piece to track tasks. PDF also available.

Description	Item #	Prototype	Final piece	Production info sheet	Production break down/price	Add to inventory tall	Straight on Photo	Hanging photo	Action angle	2nd angle	Back	Detail	Model photo	Description	Post on Etsy	Post on website	Share	print labels

CMAG BOARD MEMBERS:

Rachel Morris, President
Kathleen Baker, Vice President
Marsha Sandman, Member-at-Large
Barbara Covey, Treasurer
Madeleine Moore, Secretary
Serin Hale, Education
Tai Vautier, Spring Show
Sharon Smith, Programs
Bob Woods, Webmaster
Terry Williams Brau, Librarian
Marcy Swanson, Refreshments

CONTACT INFO:

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

Email: guild@cmaguild.org, Web: cmaguild.org

NEWSLETTER CALL TO ACTION:

We're looking for news about you! Your shows, gallery openings, tools or books you love, event reviews, workshops 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

Upcoming deadlines (2nd Tuesday of each month):

May Issue: 5/14/19, June Issue: 6/11/19, July Issue: 7/9/19

GUILD BUSINESS:

GENERAL MEETING (MONTHLY)

When: General CMAG member meetings are held the third Tuesday of each month, except December. Doors open at 6:45 pm, meetings begin at 7:00 pm, and adjourn by 9:00 pm.

Where: Room 30 at the Multnomah Arts Center, 7688 SW Capitol Highway, Portland, OR 97219

What: Meetings consist of general business and a short break with refreshments, 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. The CMAG Library is open before the meeting and during the break for checking out books and magazines.

Who: Meetings are open to CMAG members and their guests.

BOARD MEETING

Board meetings are generally held prior to the General Meeting at 5:30 pm in Room 30 at the MAC (same room as the regular meeting). Members are encouraged to attend and contribute.

WAYS TO PROMOTE CMAG, OUR MEMBERS & EVENTS

GENERAL:

Talk us up among your artist friends – invite them to a Third Tuesday meeting!

Update your member 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 (double tap) our posts and tag us @creativemetalartsguild in your own appropriate posts

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

Use hashtags in your social media posts

#CMAG
#creativemetalartsguild
#creativemetalartsguildpdx

FOR THE SPRING SHOW:

Use hashtags **#gotg**, **#occ**, **#oregonconventioncenter**, **#arteventsPDX**, **#artshowsPDX**, and **#handmadeart** in addition to **#CMAG** and **#creativemetalartsguild**

Use Jane Pellicciotto's fantastic **e-card** to forward to your customer lists and friends to let them know about Gathering of the Guilds

Grab a few **GotG postcards and posters** to hand out or leave at your favorite coffee shops, stores and art spaces

Like and give your patronage to our **sponsors**, letting them know you appreciate their support of the show

During the show, **post photos** of the goings-on to your own social media accounts, letting people know about the event as it happens