



**Creative
Metal
Arts
Guild**



AUGUST 2019

▲ Leslie Zemenek, CMAG Member

IMPORTANT DATES

- NOW** New annual CMAG membership cycle open
- 8/20** August CMAG meeting: Pot Luck & Swap Meet
- 8/31** Art in the Pearl
- 9/7** Portland Mini Maker Faire
- 9/17** September CMAG meeting: Space of Our Own/ Creative Inspiration Roundtable
- 10/15** October CMAG meeting: Cloisonné Enameling
- 11/19** November CMAG meeting: Keum Boo; Design Challenge due

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CMAG Newsletter

HOW THE AUGUST SWAP MEET WORKS

It's pretty simple, really — sometimes we get a crazy crowd, other times, it's pretty relaxed. Either way, you'll get to do a little socializing and maybe make some good deals in the process!

- Bring in your unwanted and duplicate metals related tools, books, display equipment, gemstones, beads, and such.
- Any big items that you don't want to haul in physically, bring photos and descriptions (and possibly post them to our CMAG Facebook page in advance of the Swap).
- Snag some table space and put your things out with signs or labels indicating prices and/or that you're willing to trade (and what you're seeking).
- Don't forget something for the pot luck.
- Grab some chow, look at what everyone else has brought, and start negotiating.

Remember, tools on our CMAG Wish List (see page 3) can also be dropped in one of the donation bins we'll have out – be sure to mark on our list what you've donated (and who donated it).

VOLUNTEER FOR ART IN THE PEARL!

Art in the Pearl is nearly here! It's Saturday through Monday of Labor Day weekend, August 31 - September 2nd, and we're looking for volunteers to staff our booth, give some demos, and talk up CMAG from noon to 6:00pm. The booth will have electricity and fire available, so you'll just need to bring some projects to show off and a smile.

Already planning on attending? Take a few hours to sit and promote CMAG while you're there, and before/after/in between your shopping.

You can sign up on our website, here: <https://cmaguild.org/event-calendar/#!event/register/2019/8/31/art-in-the-pearl>

More information about Art in the Pearl can be found here: <https://artinthepearl.com/>

If you have any questions, contact our Education Director Serin Hale at serin.hale@gmail.com. Hope to see you there!

REMINDER: CMAG DESIGN CHALLENGE

This year, CMAG is holding a November design challenge based on the theme "Metamorphosis." Pieces may be any size that can fit into the Multnomah Arts Center and must be predominantly metal. They do not have to have been made specifically for this contest, so if you have a necklace from ten years ago that fits the theme, submit it! Just bring your work to the November 19th meeting and we'll all vote on first, second, and third place winners. The reward will be a gift certificate for West Coast Findings.

HAPPENINGS FOR THE REST OF THE YEAR AT CMAG

AUGUST MEETING: CMAG Swap Meet and Potluck Dinner – bring your gently used or duplicate tools, display materials, and stones and beads to sell, swap, or give away. Also bring a dish that can feed 6-10 people. (See page 1 for more info.)

LABOR DAY WEEKEND: CMAG represents metalsmithing to the public at one of the area's leading craft shows, Art in the Pearl. Help out by volunteering for a 3-4 hour shift, demonstrating some aspect of your art to show visitors. (See page 1 for more info.) Sign up to help at <https://cmaguild.org/event-calendar/#!event/register/2019/8/31/art-in-the-pearl>

SEPTEMBER 7-8: CMAG represents metalsmithing to the public, especially eager maker kids, at the OMSI-hosted Portland Mini Maker Faire. You might be responsible for sparking a love of metalsmithing in a child that could last a lifetime! Sign up at <https://cmaguild.org/event-calendar/#!event/register/2019/9/7/portland-maker-faire>

SEPTEMBER MEETING: Presentation on A Space of Our Own Vancouver possibilities (Madeleine Moore, VP), followed by a Creative Inspiration Roundtable (led

by Sharon Smith) – a discussion of how to kick start your creativity and get past designers' blocks, including ways to revitalize collections that need new life. Optionally, bring a few pieces from a collection that you are stumbling over right now.

OCTOBER MEETING: Cloisonné Enameling Demonstration with CMAG member Alison Fine, whose work is heavily influenced by Byzantine enamels and Celtic and Scandinavian jewelry. (<http://www.fineartisanry.com/>)

NOVEMBER MEETING: Keum Boo demonstration (24k gold on silver) by CMAG member Rachel Morris (<http://eclecticnaturejewelry.com/>), with the option to work on your own project during the session (see Keum Boo article on page 4).

DECEMBER MEETING: NO CMAG MONTHLY MEETING IN DECEMBER! Holiday party date, time, and location TBD (see page 6 if you think you'd like to host).

Need more CMAG time in your life? Why not join the Space of Our Own Committee or the Symposium Committee and help keep things moving for next year?

CREATIVE METAL FORMING WITH CYNTHIA EID by Serin Hale

This month I traveled out to Metalwerx in Waltham, MA, to attend a 5-day Creative Metalworking workshop with Cynthia Eid.

First off, if you've not had the chance to attend a workshop at Metalwerx (<https://metalwerx.com/>), I highly recommend it – it's a fantastic space, with all the tools we could need, and beautifully organized to boot. (I definitely had our potential future space in mind while I was there...) Further, Cynthia's kits for class had everything else we could have needed – I only had to bring a pen and notebook, which was a real relief when traveling so far.

If you're familiar with the book Creative Metal Forming by Cynthia Eid and Betty Helen Longhi (<https://www.creativemetalforming.com>), then that was this class, with 5 days of demos and hands-on time. If you're not familiar with the book, it's in our library and you should be sure to

check it out! We covered synclastic (bowl-like), anticlastic (a shape that cannot hold water, similar to a horse saddle, or the bracelet pictured), and spiculum (tapered tubes) forming, including curved spiculus. It was a hammer-intensive class, which I loved.



Cynthia is a fantastic teacher, who made it a point to give each student some 1-on-1 time, and had genuine praise and encouragement, as well as 'next step' pointers for each of us – for some people that meant technical discussions of how not to flatten out a spiculum, and

for others that was help learning not to hit their metal with the edge of their hammers. Despite a range of skill levels across the class, everyone could focus on learning new things without being held back or left behind.

This is one of those classes I'd take again, certain I'd learn new things the next time around, and I can't recommend it enough.

CMAG TOOLS DONATION DRIVE – A SPACE OF OUR OWN

As we ramp up for a possible Space of Our Own, and given that August is Swap Meet time, we're putting a call out for donations of equipment needed to set up shop. To learn more about our project, be sure to attend September's monthly meeting, where we'll tell you about our fantastic opportunity to set up a workshop near Vancouver Lake. We're also still looking for more volunteers for the committee.

We certainly don't want to interfere with your trades and sales at the swap, but if you have items that either don't sell or you'd rather see go to our cause, we'll have bins for donations and a check list to denote what you're contributing. Note that due to our 501(c)6 status, these donations aren't tax deductible except if you can write them off as a business expense.

Please only donate unused or gently used gear, unless it's easily repaired big ticket items, in which case, please discuss it with Madeleine Moore or Rachel Morris before donating – it may be cheaper for us to restore some expensive tools, but we don't have a lot of people available to do those repairs, so we need to be judicious in what we accept!

Our wish list is just that – a BIILG wish list (see >>>)...but anything we have donated is something we don't have to source elsewhere down the road (buying or leasing it).

DO YOU TEACH?

Are you a metals instructor in the area (or elsewhere)? We'd love to know more and help you spread the word. Education is one of the main missions of CMAG.

And once we have a dedicated space, we'll have even more opportunities for hosting classes and workshops. Let us know what you'd like to share – email serin.hale@gmail.com.

MEASURING/ MARKING TOOLS

| | |
|---------------------------------|---------|
| Degree gauge | 2 |
| Dividers/Calipers | 6 |
| Punches | 6 |
| Ring sizer set | 1 |
| Shape Templates | various |
| Sheet & Wire gauge | 3 |
| Square | 3 |
| Straight ruler/ stainless steel | 6 |

HAMMERS

| | |
|-----------------------|---|
| Ball peen | 6 |
| Brass mallet | 3 |
| Chasing hammers | 3 |
| Deadblow mallet | 1 |
| Forming hammers | 3 |
| Goldsmithing hammer | 3 |
| Household/claw hammer | 1 |
| Planishing hammers | 3 |
| Plastic/Delrin mallet | 3 |
| Raising hammers | 3 |
| Rawhide mallet | 6 |
| Riveting | 6 |
| Wood mallet | 3 |

PLIERS

| | |
|---------------------|---|
| Parallel pliers | 6 |
| Pliers - Chain-nose | 6 |
| Pliers - Flat | 6 |
| Pliers - Flat-round | 6 |
| Pliers - Half-round | 6 |
| Pliers - Round | 6 |

CUTTING TOOLS

| | |
|-----------------------------|----|
| Benchpins (w/ steel blocks) | 12 |
| French shears | 2 |
| Mitre cutting vice | 2 |
| Sawframes (various depths) | 12 |
| Snips | 3 |
| Tube cutting jig | 2 |

FILES

| | |
|---|---|
| Barette File | 6 |
| Bastard file | 6 |
| Crossing file | 6 |
| Half-round file | 6 |
| Micro-needle file set | 3 |
| Needle file set | 3 |
| (Square, round, flat, half round, barette, triangle, etc) | |
| Riffler file | 6 |

METAL FORMING

| | |
|---------------------------------|---------|
| Anvil | 2 |
| Bracelet mandrel - oval | 1 |
| Bracelet mandrel - round | 1 |
| Dapping tools and block (Metal) | 1 |
| Dapping tools and block (Wood) | 1 |
| Doming stakes and daps | various |
| Forming stakes | various |
| Metal U-Channel | 1 |
| Forming Blocks & Hammer Punches | |
| Necklace mandrel | 1 |
| Ring mandrel | 3 |
| Wood U-Channel | 1 |
| Forming Blocks & Hammer Punches | |

WIRE FORMING

| | |
|-------------------------|---|
| Draw plate - square | 1 |
| Draw plate - half-round | 1 |
| Draw plate - round | 2 |
| Wire jigs | 1 |

CHASING & REPOUSSE

| | |
|-------------------------|------|
| Chasing tools | sets |
| Pitch pot and red pitch | 3 |

TOOLS

| | |
|-------------------------|----|
| Annealing pan & pumice | 3 |
| Ceramic honeycomb block | 3 |
| Charcoal block | 6 |
| Pickle pot | 2 |
| Pickle pot timers | 2 |
| Solder snips | 3 |
| Steel soldering tripod | 2 |
| & screen | |
| Titanium picks | 6 |
| Trivet (rotating) | 3 |
| Tweezers - 3rd Hand | 12 |
| w/ Cross-locking | |
| Tweezers - copper | 6 |
| Tweezers - steel | 12 |

TORCHES

| | |
|------------------------------|------|
| Oxy-Acet torch | 1 |
| Plumbers' Torch - Acetylene | 2 |
| Smith Little Torch | 1 |
| Torch tips | sets |
| (00, 0, 1, 2, 3, 4, rosebud) | |
| Welders' goggles | 3 |

POLISHING/ FINISHING TOOLS

| | |
|---------------------------|----------|
| Bench grinder | 1 |
| Burnishing Liquid | 1 bottle |
| Cutting compounds | various |
| (Greystar, Tripoli, etc.) | |
| Hotplate | 1 |
| Patinas | various |
| Plastic shot | 3 lbs |
| Polishing compounds | various |
| (rouges) | |
| Polishing machine | 1 |
| Polishing wheels (Buffs) | 6+ |
| Sandpaper | various |
| (320-2000 grit +) | |
| Satin finish wheels | 4+ |
| Stainless steel shot | 6 lbs |
| Steel wool | various |
| Tumbler | 1+ |
| Walnut shot | 3 lbs |

SETTING TOOLS

| | |
|----------------------------|---------|
| Beading tools | 2 |
| Bezel mandrels | sets |
| Bezel punches | sets |
| Bezel pusher | 4 |
| Bezel roller | 4 |
| Bezel setting kit (rounds) | 1 |
| Burnisher | 4 |
| Flooring nails | 1 box |
| Gravers | various |
| Millgrain tools | 2 |
| Prong pusher | 4 |
| Stonesetting bits | sets |

LARGE TOOLS

| | |
|--|----|
| Anvil/Stake holder | 2 |
| Bead blaster (sandblasting) | 1 |
| Bench shear | 1 |
| Circle punch/disc cutters | 1 |
| Corrugator/tube wringer/ microfold brake | 1 |
| Drill press | 1 |
| Forming stump or bench | 2 |
| Hydraulic Press - 20+ ton | 1 |
| Jump Ringer | 1 |
| Lighting | 12 |
| Photography light box | 1 |
| Power strips | 6 |
| Ring bender | 1 |

| | |
|--------------------|-----|
| Ring stretcher | 1 |
| Rolling mill | 1 |
| Studio bench | tbd |
| Vise | 2 |
| Watchmaker's Lathe | 1 |

WAX TOOLS

| | |
|--------------------------------|---------|
| Alcohol lamp & rubbing alcohol | 3 |
| Basic woodcarving tools | sets |
| Dental tools | sets |
| Kate Wolf advanced tools | sets |
| Wax burs | sets |
| Wax files | sets |
| Wax gun & pellets | 1 |
| Wax heat pens | 2 |
| Wax lathe | 1 |
| X-Acto Knife & blades | several |

CASTING GEAR

| | |
|------------------------|---------|
| Binding Wire | various |
| Burnout kiln | 1 |
| Casting flask | various |
| Centrifugal caster | 1 |
| Crucible with Handle | various |
| Forge or smelting kiln | 1 |
| Ingot molds | various |
| Vacuformer | 1 |

ENAMELING GEAR

| | |
|-----------------------|---------|
| Carborundum stone | 6 |
| Enamel chunks | various |
| Enamel flux | 1 |
| Enamel grinders | 2 |
| Enamel powders | various |
| Enamel threads | various |
| Firing fork | 3 |
| Firing spatula | 3 |
| Heat resistant gloves | 2 |
| Paintbrushes | various |
| Penny-brite | 1 |
| Scalex | 1 |
| Sifters | various |
| Tabletop kiln | 2 |
| Trivets | various |

MISCELLANEOUS

| | |
|--------------------------|--------------|
| Allan wrenches | sets |
| Brass wire bristle brush | 6 |
| BurLife® Stick Lubricant | several |
| Drill | 1 |
| Drill bits | various sets |
| File-cleaning brush | 2 |
| Flex Shaft | 6 |
| Grinding bits | sets |
| Leather sandbag | 3 |
| Plastic bristle brush | 6 |
| Safety glasses | 12 |
| Scissors | 6 |
| Screwdrivers | sets |
| Sonic cleaner | 1 |
| Split ring mandrels | several |
| Steam cleaner | 1 |
| Steel blocks | several |

REGIONAL EVENTS, SHOWS & CLASSES



DREAMTIME OPAL COLLECTION AT TRIOS STUDIO THROUGH AUGUST 31ST

Join us at Trios Studio and explore one of the most fascinating of gems – the opal. The “Play of color” that is characteristic of opals is not seen in most other gems. We are featuring boulder opals from Yowah , Australia, Welo opals from Ethiopia, Mexican Fire opals, and more! CMAG members will receive 50% off retail. www.triosstudio.com

WEEKEND WORKSHOP: HOLLOW FORMS IN SILVER

Instructor: Rachel Morris

August 24-25, 2019, 10:00 am – 5:30 pm, at SmithPDX

To Register: <http://eclecticnaturejewelry.com/event/class-hollow-forms-in-silver/>



PORTLAND JEWELRY SYMPOSIUM

September 29th & 30th, 2019 – Sentinel Hotel

<https://portlandjewelrysymposium.com>

FACETERS GUILD SWAP MEET & AUCTION

Columbia-Willamette Faceters Guild is holding their annual swap meet at their September meeting on **Tuesday, September 3 at 7:30pm**, in the Turbine Lunch Room on the NW corner of the **OMSI** building. Members usually bring rough and cut stones to sell. They would be happy to have us! <https://facetersguild.com>

Also, the Guild’s 44th annual fundraising auction is coming up on **November 2nd at OMSI**. This is a great place to get faceted gemstones at very reasonable prices while simultaneously supporting the Guild’s educational goals.

Columbia-Willamette Faceters Guild's 44th
Gemstone + Jewelry
Fundraising Auction
Saturday, November 2, 2019

| | | |
|----------------|----------------|--------------------------|
| 5:00 PM | 6:00 PM | OMSI Auditorium |
| PREVIEW | AUCTION | 1945 SE WATER AVE |

\$10 ENTRY, CREDITED TOWARD AUCTION PURCHASE. HORS D'OEUVRES. NO HOST BAR.
Visit <https://facetersguild.com/auction> for more information.

LOOKING AHEAD: NOVEMBER'S PRESENTATION – HANDS-ON KEUM BOO by Rachel Morris

Keum Boo (also Keum Bo, Geumbu, Kum-Boo or Kum-bu) is an ancient Korean technique in which thin layers of 24k gold are laid down onto another metal, usually silver. It's a lovely decorative element that allows us to incorporate high karat gold in our work without the cost of heavier sheet metal. It has the added bonus of laying down neatly on textured and even curved material and it really pops when the silver around it is blackened (I use Gosiba as my preferred blackening agent).

Variations on Keum Boo are seen in many Asian cultures and the technique has expanded to include work on iron, copper, platinum and various gold alloys, though the most traditional is still on silver. It's even possible to use fine silver foil on gold instead of gold on silver, although that may not be terribly cost-effective for your designs!

This elegant technique is actually quite simple, requiring a few specialized tools (agate or steel burnishers, fine tweezers, very thin high karat gold foil) and a basic household appliance: A \$20 hot plate! The gold is diffusion bonded to the silver, which requires far lower heat than either metal would melt at individually.

While there are methods done with a torch (for which I recommend you take Jayne Redman's class, in which you'll learn multiple application techniques plus how to make your own Keum Boo foil), the hot plate approach is so simple that I often do it while sitting in my living room, watching TV. (cont'd) ▶▶▶





Rachel Morris

HANDS-ON KEUM BOO (cont. from p4)

If you'd like to "play along" at the November meeting, you'll need to bring some equipment. We will have a limited supply of the items marked with an "*" available for sale from AllCraft at a bit of a discount at the meeting – if you know for sure that you want to order supplies, let me know at guild@cmaguild.org by October 15th to guarantee it, or it will be first come, first serve:

- A single burner hotplate.
Get one with graduated temperature control (i.e., not just low, medium, high). I prefer the coil type, but you can use the flat top style as well. I use **Proctor Silex** model #34103
- An extension cord and power strip.
- A square of heavy gauge brass (at least 20 gauge, or thicker) that fits over the burner.
You should ideally be able to bend down the corners of the square to make little legs that create a table that rests on the coil.
- One or more pieces of work in fine silver OR in sterling silver that you have depletion gilded (see below). Work should be clean, especially free of any dirt, oil, and compounds.
- One or more agate burnishers (I try to always have at least two at hand)*.
Steel burnishers work, too, but I find them harder to control.
- A pair of fine tipped tweezers (for handling the gold foil).
- A heavier pair of steel tweezers (for picking up hot metal).
- A pair of small, sharp scissors.
- Some tracing paper (a sheet or two).
- 24k gold Keum Boo sheet (Rio sells some as 23.5k which is ok, but nothing lower in karat!)*.

Note that gold is still gold, so it's not cheap – plan on spending \$60-120 per 2x2-3x3ish square, depending on the gauge of your sheet. AllCraft will be providing several thicknesses for us to choose from. Rio's is about the thinnest you want at 0.0036mm thick (<https://www.riogrande.com/product/23-5k-yellow-gold-foil-for-keum-boo/623013>). Consider sharing a sheet with someone if you just want to try it out.

• Optional Items:

Paper punches for small shapes (like those used in scrapbooking).

Leather gloves and goggles (the heat of working over a burner can dry out your eyes and it's easy to touch the hot metal by accident).

Gosiba or another blackening agent (you can also do this step at your own studio later on)*.

A small steel block or sheet of steel to cool your work on.

If you've never done any Keum Boo, I recommend starting with a flat piece, either with or without a light texture on it. (Or texture a portion and leave the other portion as is to get the sense of how differently it works.) Rolling mill pattern plate textures take Keum Boo beautifully. Deep hammer textures can be a little more challenging to fill.

DEPLETION GILDING:

When your sterling silver comes out of the pickle looking more frosty white than sterling/shiny, that's the beginning of depletion gilding. As the copper molecules close to the surface of your pickling sterling get pulled out into the solution (the component that causes the bluing in your pickle), what's left is a molecules-thin skin of fine silver.

To thicken this layer to something that won't just rub off with a cleaning, you will need to anneal your piece then pickle, then brush lightly with a brass brush and repeat, at least 7 times (more is ok). You'll know you're done when your piece doesn't go black when heat is applied (behaving more like fine silver under the torch, than sterling). On your last pass, do NOT use the brass brush.

As an aside, this finish is what silver wants to revert to in its natural state, and it's also less prone to tarnish quickly than a polished finish.

If you're grinding or hammer texturing, be sure to do it before you depletion gild, or the texturing will work through the fine silver layer, back to the sterling, and the Keum Boo won't stick as well. While it's not absolutely required, I prefer to do all soldering before I Keum Boo, since it's tricky to keep the gold from melting back into the silver if you overheat the work, so I add any jump rings, bezels, etc., before depletion gilding.

If you have questions about what to prep, talk to me at a meeting or email me at info@eclecticnaturejewelry.com.

ENAMELIST SOCIETY CONFERENCE IN EUGENE

by Anne Johnson

Every other year the Enamelist Society holds a conference for members with the opportunity to sign up for workshops before and after the conference. This year it was held in Eugene on Aug 2-4, creating a great opportunity for west coast members. There were many participants from Oregon and Washington!

The workshops included creating portrait miniatures, enameling on texture, learning cloisonné, torch firing dimensional objects, using granular spray enamel with enamel crayons, using foils, enameling vessels, and learning about champlevé.



Friday evening began with an opening reception and pin exchange! Here are some of the pins that were donated for an auction. This lot sold for \$350.

On Saturday, the conference began with keynote speaker Tim McCreight! What a highlight! Tim started with a narrative journey of how different tools came into to his life, how he grew used to them, and became dependent on the same ones over and over. Years ago, he saw a small hammer while visiting a historic site and thought it would be fun to make that hammer to place in his shop

for show and conversation. He soon found that he began using it for his work. He lost it several times and recreated that same hammer many times. It surprised him to find such use for something he made on a lark.

Next, Tim showed images and videos of the work that he and colleague, Matthiew Chimenée, are accomplishing with the Toolbox Initiative. It was truly fascinating to see the minimal and primitive tools the jewelers in West Africa are currently using, and the amazing work they create with these tools. They have to make their own wire from scrap metal, make the filigree by hand, and create works of art with a minimal number of tools. To see the faces of the people when he provides them with a small bag of tools to help their business is just priceless. The results are fantastic! He stays in touch with the jewelers and has been able to see how this helps their business grow and their families earn a living. One of the jewelers is married to a seamstress and they learned that her sewing machine was broken. They were able to help her get a new machine which meant she could help provide for the family. Check out the website (<http://www.toolboxinitiative.org/>) where there is great information on the project and how you can donate tools to help fellow jewelers.

Sharon Massey (<http://www.sharon-massey.com/>) had a hard act to follow. She gave a visual narrative of her work through the years and her journey as an artist. She likes to wander and take photographs of things she finds interesting or spaces where she finds patterns. Then, she uses those images to create her work. Some of her work is in enamels and some is painted. She also incorporated decals and fabrics in her enameled works. (cont'd) ▶▶▶

HOLIDAY PARTY HOST WANTED!

It's not too early for us to start planning ahead for the December holiday party. We don't have a monthly meeting in December, but do try to have a nice get-together (pot-luck hors d'oeuvres and desserts). Do you have a home or studio that you'd be willing to open up to 15-30ish guests for a few hours one evening in December? (We're flexible with dates.) Let us know – email guild@cmaguild.org.

SNAG R2S SCHOLARSHIP

SNAG's Road 2 Success (R2S) program was developed to help fill in the gaps many self-employed makers have in their training when it comes to creating a successful and sustainable business. R2S consists of several avenues of education and support, which you can read more about on our website (<https://www.snagmetalsmith.org/resources-opportunities/r2s/>).



SNAG recently received a grant to support scholarships for webinars in our Road 2 Success program. These scholarships are open to makers in all mediums, and can provide FREE entry into SNAG's Forging a Foundation course, Craft Labs and Live Q&As by submitting a simple application.

Scholarships will be awarded based on application score, with priority given to underserved and marginalized communities, such as: women, people who live in a rural county, people of color, veterans and people with disabilities.

Scholarships can be used toward tuition for participation in Road 2 Success webinars (Craft Labs, Live Q&As & Forging a Foundation) and on-site pre-conference workshops. Scholarship amounts vary.

Please note the application has a rolling deadline, but ALL APPLICATION MATERIALS MUST BE RECEIVED AT LEAST 2 WEEKS PRIOR TO THE OFFERING FOR WHICH FUNDING IS REQUESTED.

ENAMELIST SOCIETY CONFERENCE (cont. from p7)

Aurélie Guillaume (<http://aurelieguillaume.com/>) was the next presenter. If you have not seen her whimsical, character based enameled artwork you are in for treat! She uses opaque enamels and precious metal foils in her cloisonné pieces. She has an illustration style influenced by pop art, comics

and street art. With her funny, quirky personality and French Canadian accent, she was a delight to listen to. The backs of her pieces are so thought out, with patterns and images you can't wait to turn over for the fun surprise you know is there. It will be exciting to see what this young artist does next.



Aurélie Guillaume

Throughout the conference there was time to view pieces in the juried enamel exhibition, Alchemy 5, that will be sent to several galleries around the country. There was also time to view pieces in the Instant Gallery of items members brought with them. The University of Oregon had a student exhibit of enameled work at their on-campus gallery. The metal work and enameling by students was stunning.

Saturday and Sunday afternoons were scheduled for breakout sessions. It was hard to choose two of the ten sessions offered. Each was taught by leaders in their specialty including: Gillie Hoyt Byrom (<http://www.enameportraitminiatures.co.uk/>) with her portrait miniatures, Marissa Saneholtz (<https://marissasaneholtz.com/>) with pin back projects, Anne Havel (<http://annehavel.com/>) discussing pricing your work and doing a demo of graphite on enamel, Kathleen Wilcox (<http://wilcoxenamels.com/>) teaching salt-water etching on mild steel, and Heejoo Kim (<https://heejookim.com/>) with enameling on texture, and more!



Sunday started with a presentation of the journey and works of Gillie Hoyt Byrom (see above). She is an amazing miniature portrait artist hired by famous people and royals alike for special projects.

She was followed by Sarah Perkins (<https://www.sarahperkinsenamels.com/>), who focused on ceremonial pieces, pouring vessels and lidded containers. Steve Vandyk from KVO Industries (<https://www.kvoindustries.com/>) gave a presentation on how they are opening their industrial facility to artists for large scale public works. The morning finished with Cappy Thompson (<https://cappythompson.com/>) and her journey in enamel on glass art.

Sunday evening finished with a banquet dinner and live auction! It was fun to meet up with fellow CMAG members.



Anne Johnson, JoDean Sarins and Lee Haga

NEEDED: BLACKSMITH SHOP

Nitzan Lilie is looking for a new work space for his blacksmith shop. Industrial, 800-1,200sf, 3-phase power preferred, a place where he can make noise.

If you have any leads, contact Nitzan on his cell: 951-490-1890 or email: nitzanlilie@hotmail.com

FOR SALE

Piece of 22k and SS bi-metal. See photos for specs. Asking \$500.

If you are interested please contact Cheryl Douglass via email: cheryl.douglass@gmail.com or phone: 503-432-3909.



CMAG BOARD & STAFF FY2020

Executive Board:

President: Rachel Morris
Treasurer: Barbara Covey
Vice President: Madeleine Moore
Secretary: Anne Johnson

General Board & Staff:

Member-At-Large: Marsha Sandman
Director of Education: Serin Hale
Communications Chair/Social Media: Heather Munion
Web Site: Bob Woods
Spring Show: Tai Vautier
Programs Director: Sharon Smith
Librarian: Kristin Fudalla
Refreshments: Marcy Swanson
Newsletter Editor: Heather John
Space of Our Own Chair: Madeleine Moore
Space of Our Own Committee: Carolyn McDonald, Abbie Gross, Marsha Sandman
Symposium Committee: Donna Yutzy, Sarah Burr Arnold, Madeleine Moore, Anne Johnson, Thomas Tietze

Open Roles

Membership Chair (Board role)
New Members Orientation (reports to Membership Chair)
Class Registrar (reports to Education)
Symposium Chair (reports to Education)

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 9:15, out by 9:30 sharp.

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.

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): August Issue: 8/13/19, September Issue: 9/10/19, October Issue: 10/8/19

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