



IMPORTANT DATES

- 1/15** Spring Show applications available
- 1/15** January CMAG meeting
- 1/17** SNAG Conference Early Reg. opens
- 1/28** Opal Party!
- 2/15** Halstead Design Challenge submissions due
- 4/16** CMAG Winter Design Challenge submissions due

Check the listing of shows on page 6 for application deadlines. Many are within the next month!

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EXCITING CHANGES FOR THE SPRING SHOW

The Spring Show committee has spent the Fall fine-tuning the way the Spring Show will run in 2019, and looking for ways to help combat the number one reason we get for members not participating: "The show is too expensive!"

After some in-depth analysis of the 2017 and 2018 numbers, the Show Committee, with the support of the CMAG Board, has voted to adjust our pricing model to help reduce members' costs. For the 2019 and 2020 seasons, we are implementing the following pricing changes:

- Commission rates will move from 15-30% down to 10-25%. This means the usual number of volunteer hours (15) will let you get down to a base commission of 10%.
- A commission cap of \$1,000 is being instituted—no matter how well you do (and we hope you do very well), the maximum you will pay to CMAG is booth fee + \$1,000.

In order to be sure we meet our basic show expenses with such price shifts, we've had to come up with ways to reduce show expenses and balance income streams. These changes include:

- Swapping out the CMAG-specific poster and postcard in favor of the central Gathering of the Guilds (GotG) postcards. You will get these cards to hand out if you want them, and will also get a CMAG-specific "e-card" for you to email to your mailing lists.
- Dropping our additional CMAG-only print media marketing in favor of the larger, more cohesive, shared GotG marketing plan (which includes print ads).

- Increasing corner booth rates by \$50 (while also adding several more 10x6' booths to meet the increasing demand for them).
- Increasing Emerging Artist spaces from \$100 to \$125 (still with the lowest commission in exchange for mandatory volunteer hours on-site).

In looking at last year's sales, these changes would reflect a savings of between 25-66% for members who do all their hours (estimated by calculating what members did pay in booth + commission versus what they would have paid if at 10%).

In conjunction with these price changes, we will be modifying a few other aspects of the show:

- Merging the CMAG Gallery into the overall GotG gallery at the entrance to the show.
- Dropping the auction space in favor of additional booth spaces.
- Adding a new "Micro-booth" area, with two 2' and two 4' spaces for members who want to participate but either do not have the inventory for a larger space or prefer the lower price options. They are also a good intermediate step for past years' emerging artists not yet ready for a full-sized booth. These booths come with a table and basic lighting included in the price.

These changes are a calculated experiment, being tried for the next two years to ensure we can maintain the caliber of show we all expect, while making it more cost-friendly to all our members. You can help us support further cost reductions down the road by introducing committee member Marie-Helene Rake to potential show sponsors.

(cont'd) ►►►



OPAL PARTY!

I will be arranging for a top Australian opal seller to come to Portland **January 28th**. This is a super rare opportunity to purchase some of the best opal available, in all colors.

This opal seller is from Australia (I've bought from him several times) and has a full range of lesser expensive opal to top quality opal, both boulder and black opals.

I am trying to get enough people (5-6 or more) to make it worth his while to make a pre-stop here in Portland before he heads to the Tuscon Gem Expo. If you or anyone you know would be interested please pass this on and contact me at taivautierdesigns@gmail.com.

Hope everyone has a Happy New Year!

All my best,
Tai

EXCITING CHANGES FOR THE SPRING SHOW (cont.)

Additionally, and very important to CMAG's newly clarified strategic goals, we're expanding our on-site educational activities. We'll have demonstrations and informational exhibits running in the Education area for the entire show, such as "Ask a Jeweler" sessions, teaching about stone selection, and so on. While we can't use a torch in the space, almost anything else goes, so if you have an idea for a 1-2 hour demo you'd be willing to do, please reach out to Sharon Smith and Kerin Laurence from the show committee. We'll be giving double volunteer credit for any hours spent demoing (2% reduction for every hour worked), on the assumption that you'll need to bring in extra gear and do some prep before the show.

Lastly, in an attempt to expand CMAG's support of the CASA Beads project, we are switching the value of a CASA bead contribution to a flat 5%, whether you spend only one hour or five hours on it. We hope that all our members strongly consider taking advantage of this by making a bead to show CMAG's support for the organization. (You do not have to be doing the show to make a CASA bead, of course!)

Read on for more important Show info.

SPRING SHOW APPLICATION begins JANUARY 15TH!

Spring show applications are available at <https://cmaguild.org/spring-show-registration/> starting on January 15th and we encourage you to apply sooner rather than later. Since we're reducing the price for everyone (see "Exciting Changes" article on prior page), we expect to fill up our slots even faster than we did last year. Plus, if you get your high resolution (300 dpi or better), white background photos in by March 15th, your work might be included on the e-postcard advertising the show.

CASA BEADS PROJECT 2019

CASA (Court Appointed Special Advocates for Children) has been the chosen charity of CMAG's community giving campaign for almost two decades. In conjunction with our Spring Show, we encourage all our members to create at least one bead with a theme of hearts, homes, and/or kids. This year, in support of the project, we're crediting 5% of your Spring Show commission reduction for doing so (feel free to make more than one bead, but whether you spend an hour or five on it, it will automatically count as a total of 5%—one credit per booth).



Your beads are turned into necklaces and bracelets which are either auctioned off directly or via the raffle tickets sold at our CASA booth during the show.

Being part of this project also helps get CMAG noticed by the community, and therefore helps promote all of us. There are donors who go to these events specifically to see the new CMAG pieces. These people are collectors. There have been bidding wars!

REQUIREMENTS:

- Beads must be no larger than 1" cubed and have a hole at least 3mm in diameter
- NO BEAD IS TOO SMALL!

If you have a bead or if you have questions, please call Mary Wong at 503-452-1939 or email mary@triosstudio.com. Beads can also be delivered to any CMAG monthly meeting before the show.

OUR VISION: SERVING EVERY CHILD



children are in foster care on any given day.



children have a CASA volunteer speaking up for their best interests each year.



CASA volunteers help change children's lives every day.

YOU CAN HELP

ABOUT NATIONAL CASA

Their Mission: The National Court Appointed Special Advocate Association, together with its state and local member programs, supports and promotes court-appointed volunteer advocacy so every abused or neglected child in the US can be safe, have a permanent home and have the opportunity to thrive.

FIRST TIME AT THE CMAG SPRING SHOW/ GATHERING OF THE GUILDS?

So it's your first time doing the show (or perhaps you've been away for a number of years and want to know what's changed). Here are some of the basics you may want to know:

- Gathering of the Guilds (GotG) is held annually on the last weekend in April, at the Oregon Convention Center in conjunction with the Oregon Potters' Association's Ceramic Showcase.

- It is open Friday, Saturday, and Sunday, with set-up on Thursday and take-down on Sunday at end of show.

- Five guilds get together for the GotG portion of the show, including:

Creative Metal Arts Guild (CMAG)
Guild of Oregon Woodworkers
Portland Bead Society
Oregon Glass Guild
Portland Handweavers Guild

- Each guild has a section of the convention hall set aside, so all the metalworking booths are together, all the wood booths, etc.—this makes for an audience that self-edits (meaning you rarely see people in the metals area that aren't already interested in jewelry or other metalworking). This also makes for great camaraderie at the show, as you will know many of your neighbors and can help each other out.
- Last year's show had 18,000 attendees over the course of three days! There is no charge for admission. Our members reported an average income of just over \$2,300.
- Each guild handles its own booth layout and traffic flow. In our section, no walls or tents are used—each space has a back curtain and storage space behind it, but nothing else.
- You are responsible for your own tables, displays, and lighting—with some exceptions for our Emerging Artists (see next page) and our new Micro-booths.

- You must be a current CMAG member to participate, and there is no jurying—you just submit your photos and application.
- Fees are a combination of base booth fee (based on size and location) plus a portion of your total sales given in commission before you leave on Sunday. You are strongly encouraged to reduce this commission, which starts at 25%, by doing volunteer hours before or during the show. Friends and family can help you work off these commission hours by volunteering, as well.
- One of the coolest ways to work off some of your commission rate is by making a CASA Bead with the theme of people, hearts, or homes (see page 2). Every year since 2006, CMAG members have collaborated to design playful charm necklaces to support CASA (Court Appointed Special Advocates for Kids). CASA's mission is to speak for the best interests of abused and neglected children who are involved in the juvenile courts.
- There are a limited number of "Emerging Artist" spaces available if you do not yet have an active online, show, or gallery business and want to get your feet wet doing our show. These spaces come with a gallery case with lighting and a chair, so you don't need to have your own displays to get started.
- We have a limited number of booths—after those fill, we'll move to a wait list based on the order in which applications come in.
- You are required to track your sales with a three-part receipt book, and hand in a tally every night to the show treasury team.
- Limited very local parking is available for an additional fee (c. \$50) or a little further out in area paid lots or for a higher daily rate in the Convention Center lot.
- There's a super-secret area behind the CMAG section where we have a members-only gem show running all weekend!



"Woven" by Shelly Durica-Laiche, CMAG Member, 11x24", steel

LAKE OSWEGO READS

I'm honored to participate in the Lake Oswego Reads program this year, an annual event sponsored by the Lake Oswego Public Library. In it, 20 artists read a novel then create one piece inspired by it. It travels to nine locations throughout the year, with a month-long viewing at each.

Opening reception at the Lakewood Center for the Arts on February 4th.

Shelly



"Bubble" Table Topper, 12x4"

"Knowing," 6x2'



▼▼▼ MORE SPRING SHOW INFO ▼▼▼

EMERGING ARTIST PROGRAM

The Emerging Artist program is limited to artists who have no experience or extremely minimal experience exhibiting and selling their artwork. Artists who are just beginning their careers in the art world are encouraged to apply.

Five artists will be chosen as Emerging Artists. Upon acceptance, Artist will pay a reduced booth fee of \$125 + flat 10% commission. Emerging Artists are expected to help with setup and take down the Emerging Artist areas, and to provide two hours per day of at-event volunteering. Artist will also receive mentoring from a professional artist to help guide them through the details of show preparation, display, and sales. A 2' space on an elevated table, a case, lighting, and a chair will be provided. Artist is responsible for their own displays.

VOLUNTEER AT THE CMAG SPRING SHOW THIS APRIL

Howdy folks! It's a new year, and you know what that means—time to gear up for volunteering at our Spring Show. Once again, this year's sign ups will be on signupgenius.com. I will be sending out an email to everyone once the schedule is ironed out. And, as with last year, the sooner you sign up to volunteer, the sooner you stop getting annoying emails from me reminding you to volunteer!

This year, we have a few new options for volunteers during the show. Our Education booth will have a semi-set schedule of demonstrations and talks that will be posted at the entrance. I will be setting up a list of potential demos with the other volunteer positions; if any of those strike your fancy, you're welcome to sign up for them. If you have a great idea for a demonstration that

PLEASE NOTE THE FOLLOWING:

Artists who have an active online business, a wholesale business, or who have previously exhibited in shows, fairs, etc. do not qualify as an Emerging Artist. If you have any questions as to whether or not you qualify, please contact Marsha Sandman (marshajsandman@gmail.com) prior to applying for this program.

The Spring Show Committee will pre-screen and research Emerging Artist applicants to make sure they are a suitable fit for this category. If you do not qualify for the Emerging Artist program, you may apply for the general show and/or one of the two 2' or two 4' Micro-booth spaces. Micro-booths will include an elevated table and lighting for \$175 or \$275 + 10-25% commission.

would fit into a one or two hour slot, please let me know. (No fire or fumes please.) Also, for any artist exhibiting at the show, your time in the Education booth counts for double volunteer hours. Yep, two hours for the price of one!

This year, exhibiting artists who donate a door prize (\$25-50 value) will receive a 5% credit—that's five volunteer hours—towards their commission rate. Artists who make and donate a CASA bead will also receive a 5% credit.

As always, artists whose family members or friends volunteer for us will receive credit for those hours as well.

Thank you, and I look forward to seeing you all at the show!

Kerin Dimeler-Laurence, Volunteer Coordinator

DOOR PRIZES NEEDED

Did you know there are door prizes for attendees at the Gathering of the Guilds? All the guilds are asked to donate at least three items with a value of \$50 or less, which can be given out as part of the prizes. Attendees can only get a pick ticket if they fill out a form at the door that builds the show's mailing list and answers questions about how they heard about the show.

This, in turn, helps us expand promotions each year and target our marketing to the right media. We recommend items that do not require sizing (i.e. earrings, not rings, or objects of some kind).

If you want to donate something, please reach out to Tai Vautier, Spring Show Chair, at taivautierdesigns@gmail.com.

▼ Kerin Dimeler-Laurence, CMAG Member



UPCOMING REGIONAL SHOWS & APPLICATION DEADLINES



Wilsonville Festival of Arts

June 1-2, 2019

App Deadline: February 11, 2019

<https://www.entrythingy.com/d=wilsonvillearts.org#show=5200>

Contemporary Crafts Market (Pasadena, CA)

June 7-9, 2019

App Deadline: January 15, 2019

https://www.juriedartservices.com/index.php?content=registration&event_id=1458



Edmonds Arts Festival (Edmonds, WA)

June 14-16, 2019

App Deadline: January 21, 2019

<https://www.zapplication.org/event-info.php?ID=6923>



Gresham Arts Festival

July 20, 2019

App Deadline: March 15, 2019

<https://greshamoregon.gov/Gresham-Arts-Festival-Artist-Application/>



Bellevue Arts Museum ARTSfair (Bellevue, WA)

July 26-28, 2019

App Deadline: February 1, 2019

<https://www.zapplication.org/event-info.php?ID=7064>



Bellevue 6th Street Fair (Bellevue, WA)

July 26-28, 2019

App Deadline: March 15, 2019

<https://www.zapplication.org/event-info.php?ID=7300>

Oregon City Festival of the Arts (Oregon City, OR)

August 10 and 11, 2019

App Deadline: March 30, 2019

<https://www.threeriversartistguild.com/machform/view.php?id=29501>

Silverton Fine Arts Festival (Silverton, OR)

August 17-18, 2019

App Deadline: April 1, 2019

<https://www.silvertonarts.org/faf-artist-application-2018.html>



Art in the High Desert (Bend, OR)

August 23-25, 2019

App Deadline: February 16, 2019

<https://www.zapplication.org/event-info.php?ID=7085>



Art In The Pearl Fine Arts & Crafts Festival (Portland, OR)

August 31-September 2, 2019

App Deadline: February 15, 2019

<https://www.zapplication.org/event-info.php?ID=7055>

Bellevue Festival of the Arts

In case you haven't already heard, this show is regrettably losing its long-term venue to development and is unable to continue. The other two neighboring shows are Bellevue Arts Museum ARTSfair and Bellevue 6th Street Fair and run the same weekend.

SHAPING A DISTINCT STYLE

by Rachel Morris || One of the things I struggle with is creating work that feels consistently “me.” I’m never quite sure what “me” looks like and I really like trying new techniques and designs, so my work is often in transition. Finding consistency of voice is a major aspect in developing a personal brand, although certainly not all there is to it.

For many artists, it’s a battle between “how do I keep showing my customers new work?” and “how do I make sure new work feels like part of my overall collection?” I look to certain artists who present a really strong vision of their signature look to better understand it:

TODD CONOVER ▶

toddconover.com/jewelry-and-metalwork

Todd’s posts to social media are actually what precipitated this article. No matter what, before I’m even halfway scrolled down one of his images, I go “Oh, that’s a Todd Conover piece.” I’ve been trying to figure out how I know so definitively—some of it is definitely his consistency in photographing his work, including tagging each image with his logo, but more of it is in the textures, shapes, and finishes he uses, especially on his one-of-a-kind chains. Todd doesn’t seem to do collections, focusing instead on really distinct individual pieces. He has a definite feel for the scale and proportion of his designs and seems to work the metal to just shy of its limits at all times.

JAYNE REDMAN ▶

jayneredmanjewelry.com/jewelry-portfolio

Jayne’s work is cohesive due to several factors—theme, materials, and structure. She uses plant and floral inspirations as a central theme, and then uses a consistent palette of mixed metals in silver (both semi-matte and blackened) and gold, with silver being the predominant or “base” material, and the black and gold details adding richness. She also uses a consistent texture throughout her collections, created by rolling metal with manila folders, which she then blackens with Gosiba and semi-polishes with a pin finisher tumble. She is also known for her structure—each piece is built out of multiple components, often repeating the same shape in varying sizes.

DAVID HUANG ▶ davidhuang.org

David creates hollowware using a blend of raising and chasing/repousse techniques in individual metals or mokume gane, which he then finishes with an extensive array of patinas. The objects end up with a distinct blend of semi-geometric, semi-organic forms. He often rims the edges in silver and lines the work in a luminous gold. He frequently collaborates with David Barnhill (davidabarnhill.com) who makes many of David H’s Mokume billets and who also has a strong voice in his own hollowware. Collectively, their voices merge to create their Layered Resplendence jewelry and hollowware lines, which are at once distinct but also clearly have a flavor from each artist.

Never fear, though—we don’t have to look outside CMAG’s ranks to find artists with a strong, consistent brand. Here are just a few:

MANDY ALLEN ▶ allenmetalarts.com

Mandy’s work is unmistakable, with its vivid color scheme and flowing lines in anodized aluminum. Her choice of materials and dimensionality provide a cohesive theme.



JACQUELINE SANCHEZ ▶ jacquelinesanchez.com

JacQueline’s jewelry identity is rooted in her materials, using Legos and precious metals to create a distinct look that is hard to ignore, with its playful nod to childhood in adult designs.



DEB STEELE ▶ debsteele.com/gallery

Deb uses recurring themes and textures, including vines and leaves, with a set of several central shapes and hanging components. She also carefully thinks out her blackened areas to emphasize the dimensions of her pieces.



THOMAS TIETZE ▶

artisanworkshop.com/portfolio

Thomas’s work is tied together by its oceanic and animal themes—sea life, birds, and other PNW wildlife. All of his work creates the impression of movement, via implied water or air.



Wondering how to make your own work more distinctly you? It’s a topic we plan on discussing at our spring business

symposium, so keep an eye out for more information in the coming weeks.



FOR MAKERS™

TAKE CARE OF YOU

Wellness for Makers offers a wealth of tips and techniques to improve your strength and resilience for an enduring studio practice. Follow [@wellnessformakers](#) on Instagram for great little reminders to help reset your posture, how to use one of their neat little massaging tools (available on their website), or reasons why it's important to take time out of your busy day for self-care. They are running a free four-week online mini-course starting February 1st focusing on resilience. See you there?

wellnessformakers.com/creating-resilience-mini-course

PREPARING FOR THE SHOW SEASON – Part 2

by Rachel Morris || Last month in Part 1, we introduced some of the factors that go into planning your show season, including:

1. What market am I going after?
2. How many shows do I want to do this year?
3. How far am I willing to travel?
4. What are my show-specific expenses likely to be?
5. What other costs are involved?

For some ideas about how to identify your market and target customer(s), take a look at the December, 2018, issue. Once you have that comfortably in mind, give some thought to your capacity (fiscally, time-wise, and inventory availability) to do shows.

HOW MANY SHOWS:

I don't make all of my living from my metalwork (I'm also a business consultant by day). I also find shows to be physically and mentally exhausting, requiring intense bouts of people time and I'm ultimately an introvert who needs major down time between public events. As a result, my limit is between four and six shows a year, of no more than three days each, ideally at least a month apart (not always possible, due to regional show seasons).

For those of you who need to maximize your show season income because it's central to how you make your living, maybe you need to get 15-20+ shows in each year. If you also do gallery sales, perhaps shows only make up a portion of your calendar, or you focus on target regions (either to enhance an existing market, or as a means to break into a new market). Perhaps you count on a certain amount of custom business to keep you busy between shows.

Just make sure you have time to make inventory, in case you have a show that goes gangbusters mid-season. Also, it's easy to forget to build in "play" time—that chance to work on a new collection or expand on an existing one. You need new work to bring in repeat business and build a list of collectors who seek you out.

Keep in mind your total budget for booth fees, too—they can add up quickly.

HOW FAR TO TRAVEL:

Some people prefer to create touring routes, where they know they'll have a few weeks back to back, going from show to show non-stop, and then take a breather before the next loop begins. This is especially useful if you're planning shows far away from home. There are also less traditional show cycles, like being a regular at the Saturday Market.

In New Hampshire, the League of NH Craftsmen has a nine day fair every year, open only to guild members. I know people for whom the show becomes a majority of the year's income.

For me, a consideration is "Indoors or out?" I'm much more willing to travel a distance for an indoor show than an outdoor one, if only because weather can be such a risk factor in how well a show goes.

Also consider whether traveling solo or with someone influences your decision. Shows are exhausting enough. Adding travel to each end can wear you out quickly and adds security concerns—the PNW has seen several artists robbed of their collections when traveling in the past few years. Having another set of eyes on the road with you never hurts.

WHAT ARE MY SHOW-SPECIFIC COSTS?

Many of us learned the idea of "Ten times your booth fee is the goal" to judge whether a show is good for us. In truth, that's only part of the equation. Booth fees are certainly one of the biggest costs when doing a show, but it's critical you consider all your expenses to make sure a show is worthwhile. These include at a minimum:

Application fees: Even for shows you don't get into.

Booth fees: These can add up quickly, and vary by size and location of space. If you have a show at which you're a regular, keep track of how you do in different spots and types (corner, no corner, main row, edge row, etc.)

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"MEET THE ARTIST" VIDEO PROMOTION

Mary Wong of Trios Studio has generously offered to create a series of "Meet the Artist" videos that we can use to help promote the Spring Show (and CMAG in general). If you're planning on participating this year and want to get in on this, please reach out to her at mary@triosstudio.com or 503-452-1939 to schedule time when she can come to your studio and film. If you'd like to see some of the videos Mary has produced for Trios, check out their site at triosstudio.com/videos.

Instagram-ready videos should run no more than 30 seconds to capture attention, and Facebook-ready videos that work best are no more than two minutes in length. In most cases, Mary can edit both lengths from one shoot with you. We'll use these, plus the material you submit on your bio/artist statement to promote GotG on our social media, but you can also use them on your own platforms.

PREPARING FOR THE SHOW SEASON – PART 2 (cont.)

year on year and decide whether extra fees for features such as corners provide a return on your investment.

Commission: Plan ahead for what feels like a last minute "gotcha" on your sales—it's just another cost of doing business.

Promotion: Business card printing, sending postcards and any other advertising you do.

Travel: Airfare, gas, tolls, wear and tear on the vehicle, parking.

Lodging: Hotels, campgrounds, Airbnb—if you're away from home, they add up.

Pet sitting: If you have to leave critters behind in someone's care, add in this cost.

Meals: If you don't feed yourself well during a show, you won't stay healthy to do them.

Renting or transporting equipment: If the show is one you fly to, you'll either be renting displays or shipping yours ahead, which can be costly.

Packaging: Boxes, wrapping paper, bags, mailers, etc.

Materials: Never forget to account for the cost of actual materials of goods sold, plus room for wastage (broken stones, metal refining, melted ear wires, whatever).

WHAT OTHER COSTS ARE INVOLVED?

Time: What you should be getting paid hourly, not only for your on-site selling time, but for your travel, packing, and pretty much any time you can't be doing something else that would make you money. Many of us count our hours per piece, but fail to think about hours spent inventorying, making labels, shipping, and packaging.

Insurance: This may be show by show, but if you do a lot of shows each year, it's probably cheaper to get an annual plan. Plans can be bare bones (liability only, which is required by many show promoters) or can include coverage for theft and for teaching/demoing.

Taxes and Business Permits: If you stick to Oregon shows, you don't have to worry about sales tax. But in most other states, you'll not

only have to track, charge, and pay them, but there will be associated fees with upkeep of one or more business licenses (state and local).

Assistants: Some shows are busy enough that they merit having an assistant. How will you pay them? Flat day-rate? Hourly? Percentage of sales? Custom work? It all adds up.

Day job lost income: This one's tough to think about, but if you have a day job in addition to your art business, hours taken off to do a show are a loss of guaranteed income. While it's not technically an expense, it's a factor, especially if travel to a distant show adds to the missed days.

SO HOW DO I CHOOSE?

After considering all these factors, how do you go about narrowing down your choices? I start by putting "regulars" onto the calendar—shows I'll always do if I get in.

These include solid local shows. Costs are less (sleeping at home, low travel), and customers are easy to manage if there are post-show custom deliveries. Gathering of the Guilds, Local 14, and Art in the Pearl could fit this bill for me, but you'll need candidates based on your target market.

Next, include any solid sales shows in more distant but existing markets, where customers expect to see you and might come to the show because you're there. I'm presently building a market in the Seattle area, so that's where my focus is. It's also about the max I like to drive for a show.

I then add in one or two "stretch" shows. These are shows you hope to get into, but don't count on—a little higher-end than usual, or tougher jurying. If you don't get in, learn from your rejections and try another year with different photos or a better booth shot. I always apply to one or two of these each year, even if they overlap other shows' dates. "Worst" case is I get into both and have to choose! Conversely, if you tend to

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TOOLS WE LOVE: STABILIZERS & CLIPS FOR SOLDERING

Soldering can be fiddly, especially when you have lots of layers or tiny pieces or funny angles to your work. What are some of the tools you use to position your work besides the ever-present third hand? Here are a few approaches:

Nickels: Stackable, almost impossible to solder things to, but a bit of a heat sink. Use them to level something, or with multiple stacks create a resting opening gap for the torch work.



Bobby pins: Peel off the rubber ends (and expect a little burn-off on first use), but they stick nicely into solder bricks as placeholders.

Titanium clips: Buy them or make them from heavy gauge titanium wire or sheet—they don't readily anneal, so they stay snug. Also, solder

doesn't stick to titanium. Knew Concepts has links to several videos showing how to customize their titanium strips (knewconcepts.com/titanium-soldering-strips.php).

Steel pegs in a honeycomb block: Rest your piece on different lengths to support an odd, dimensional item, or trap things between them that want to move around.

Steel binding wire (black/brown—the silver stuff is coated or comprised of a blend that doesn't play well and often solders to things): Make little upside-down "U" shapes, like croquet wickets, and stick the ends in your firebrick to create channels to keep tubing from rolling around, or create a larger "twist tie" shape (with a loop and twist at one end, and a basic twist at the other, leaving the center to tighten around your work as you twist the ends to snugness. **NOTE:** Never use binding wire of a heavier gauge than the metal you're wrapping—it will expand and contract at a different speed than the work and create crush marks



When choosing your devices, always remember, "Steel steals the heat." This can be good if that's your intent (blocking a delicate chain, say), but it also means you can make soldering harder when putting steel too close to the area you're heating, and sometimes even overheat the piece and cause your metal to crumble at that touchpoint.

If you have a favorite tip or trick for soldering that's not on this list, share it to our **Facebook** page with photos or a video.



shopforthemaker.com

PREPARING FOR THE SHOW SEASON – PART 2 (cont.)

apply to shows that mix up their roster so you never know if you'll get in, you may also want to apply to some "safety school" shows if you need a rigorous schedule.

Some final tips in the face of all this information:

Start planning your next season before the current season is over. Many of the best shows' application deadlines are in January-April for end of season events. Keep a calendar of important deadlines.

Don't judge a show by your first year there, unless there's something grossly mismanaged or clearly not aligned with your market—you need time to build up clientele. If a show seems solid, I tend to try at least two, if not three, years before giving up.

Try to attend shows as a visitor before applying. Barring that, always read online reviews by other artists. Keep in mind that what's good for a painter isn't necessarily good for a metalsmith. Also, take them with a grain of salt—everyone can wax poetic about "the good old days" of a show, but the truth is, the market can be rough everywhere these days.

Don't judge how good a show is for you by how your neighbor did—judge only by your own criteria and expectations.

If a show is getting lackluster results after a few good years, decide whether it's a changing economy, your need for new work, or possibly just time to give that show a break for a year or two to give customers a chance to miss you.

EQUIPMENT FOR SALE

GS-100 GLASS BANDSAW

This heavy-duty bandsaw is designed for the **high production studio**. The GS-100 is the only industrial diamond bandsaw available to the art glass market today. While made for glass, it is the most versatile saw available for any material including stone and metal. The cast iron frame is mounted on a 2x2" square tubular steel base that contains its own recirculation coolant system. The 14" aluminum wheels are machined true and are precision balanced for smooth operation. They ride on sealed ball bearings, ensuring long life and low maintenance. The blade guilds are sealed roller ball bearings and the guide blocks have upper and lower adjustments. Features include a 14" blade-to-throat dimension. Able to cut material up to 5" thick. Has a 45 degree tilt table that measures 16x16" and is constructed of polyethylene. Equipped with a 1 hp, 115/220 volt industrial motor. Will cut rocks as well.

Comes with 5 blades: 2-1/4" blades and 3-1/2" blades

Dimensions: 36x20x65"

Made by Denver Glass Machinery, Englewood, CO

ASKING \$2,800 (paid \$3,900)

CLAMSHELL STYLE KILN

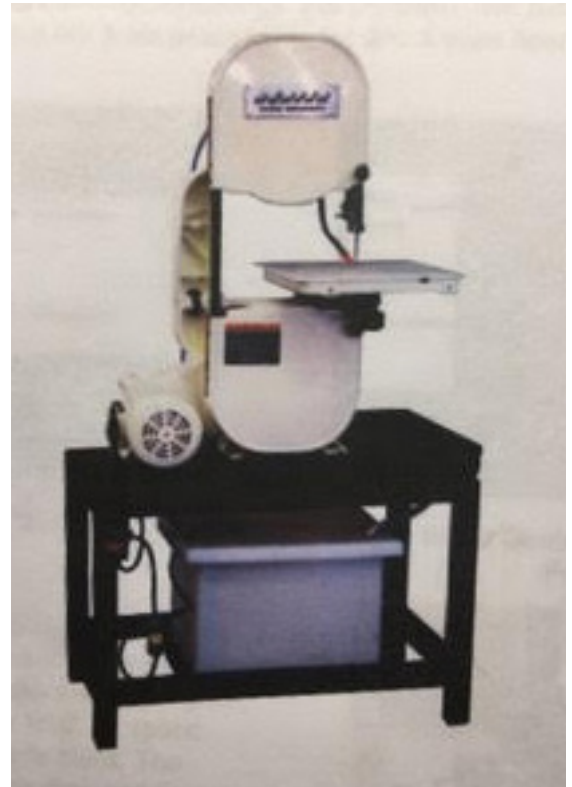
This kiln is a good choice for the **small studio**. It is capable of producing multiple firings per day when firing painted or small pieces. It will accept a 20x20" kiln shelf (two are included). Kiln is mounted on a welded tubular steel stand and equipped with gas springs to facilitate ease of opening the lid. This clam style kiln puts the floor at an ergonomic work height. No more bending over to load your kiln. Comes complete with a digital controller and a controllable kiln vent. Lined with ceramic fiber insulation. Ceramic fiber insulation does not lose or store heat like conventional refractories. This material reflects heat, allowing the user to fire rapidly and economically. Ceramic fiber gives you precise control over the firing curve by providing greater temperature uniformity, which results in better product quality. The electric heating elements made from heavy gauge nikrothal high temperature alloy are wound around a ceramic rod suspended from the lid of the kiln, so no more sagging heating elements or dropped pins in you work.

Inside dimensions: 21x21x12"

Made by Denver Glass Machinery, Englewood, CO

ASKING \$2,500

CONTACT: Aurin and Philip Panepento
panepentojd@molalla.net or 503-829-3477



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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):

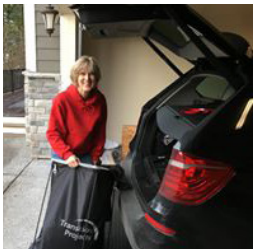
February Issue: 2/12/19

March Issue: 3/12/19

April Issue: 4/9/19

CMAG ON SOCIAL MEDIA:

Instagram: To better promote our shows, workshops, and membership, follow [@creativemetalartsguild](https://www.instagram.com/creativemetalartsguild)—and use the hashtag [#creativemetalartsguild](https://www.instagram.com/creativemetalartsguild) and [#cmagemember](https://www.instagram.com/cmagemember) on your posts so the rest of us can see what you're working on. If you would like to be featured by CMAG, please send your image with a caption to news@cmaguild.org.



GIVE WARMTH CAMPAIGN Transition Projects Donations

If you missed the Holiday Party this year, you can still bring contributions to

the January meeting of new or gently used blankets, socks, coats, hats, mittens, and gloves for our donation to Transition Projects (tprojects.org).

CMAG WINTER DESIGN CHALLENGE

While prepping for your spring shows, don't forget the CMAG Winter Design Challenge to keep you thinking during the rainy months. This year's theme is "Contained"—whatever that means to you. Your entry can be any size and any materials so long as a primary component is metal.

When your work is complete, send up to five photos showing all sides of the work to guild@cmaguild.org by March 15th to be considered for our three prizes:

First Place \$100 certificate for West Coast Findings

Second Place \$50 certificate for West Coast Findings

Third Place \$25 certificate for West Coast Findings

Everyone should bring their finished works to show off at the April meeting, where we'll award our prizes, just in time for the Spring Show.