



IMPORTANT DATES

- 6/17** "Catches, Findings & Hinges" Workshop
- 6/18** June CMAG meeting: Charles Lewton-Brain
- 6/21** "Two-Day Foldforming" Workshop
- 6/24** SNAG JAMS deadline (extended)
- 7/1** New annual CMAG membership cycle begins
- 7/16** July CMAG meeting
- 8/20** August CMAG meeting: Pot Luck & Swap Meet
- 9/17** September CMAG meeting

IN THIS ISSUE

- 2** Library News
CASA Beads
Project Update
- 3** Student
Scholarship
Winner
- 4** Bails/Bales
- 5** Mentoring with
Mary Wong
- 6** Upcoming
Events/Classes
- 8** CMAG Info

JUNE IS CHARLES LEWTON-BRAIN TIME!

Not only do we have two great classes with Charles (Catches, Findings & Hinges and Foldforming) being held at Portland Jewelry Academy, but Charles is also our guest lecturer at the June CMAG meeting. He'll be presenting a high level overview of a class he sometimes does as a multi-day hands on workshop: Bench Hacks & Tricks.

He promises there will be hundreds of ideas, many of which will be new to most of us, and that there will be time for Q&A. He'll also have a series of his own work available for viewing before the meeting, so we recommend you get there around 6:30 pm to look things over (we're also going to try to start at 7:00 pm to maximize his presentation time).

As of this writing, we also still have one spot open in the Catches, Findings & Hinges class. Register here.

MEMBERSHIP UPDATES – FY2020

Per a decision from the Board, and thanks to our new MembershipWorks software's capabilities, we're adding an option to opt-in for auto-renewing memberships. You will have to choose this setting when you next go to renew, but it means you'll just get notified at annual renewal time and your card will be charged (assuming it's current). As a reminder, our membership year runs from July 1 – June 30th each year and comes with benefits such as reduced class fees, monthly newsletters, the members guide and business guide, access to our free lending library, and more.

While we are not changing the membership rate for individual members for 2020, which remain at \$50 per year, we are adding a slight bump for family/business group memberships, which will now move to \$65 per year. Student memberships remain at \$30 per year (for full time students only). <https://cmaguild.org/join-2/#join>

FY2020 Rates (good from 7/1/19 – 6/30/20)

| | |
|---|------|
| Individual | \$50 |
| Student | \$30 |
| Family/Business Group (up to 3 people) | \$65 |

CMAG BOARD & STAFF FY2020

Executive Board:

- President:** Rachel Morris
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- Secretary:** Anne Johnson

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Thomas Tietze, Carolyn McDonald, Garrett Kovacs, Abbie Gross, Marsha Sandman, Madeleine Moore
- 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)
- Space of Our Own Chair**
(reports to President)
- Symposium Chair**
(reports to Education)

LIBRARY NEWS

Please assist us in returning the following items to the library that have gone astray...no questions asked! But if you know where they are, give Kristin a shout at kfudalla@gmail.com.

LIBRARY GUIDELINES REMINDER:

Checking out materials: Include your contact information and mm/dd/yy on the checkout card.

Return date is the following meeting date, two is ok, three is the max. You will get a reminder from the librarian if you are delinquent.

Not at a meeting? Contact Kristin Fudalla (kfudalla@gmail.com) to make return arrangements.

Donations + Book Requests: Please let Kristin know if you come across titles to add to the library. Or, if you have items to donate.

UPDATE: CASA BEADS PROJECT 2019

Beads and charms from CMAG members have been assembled into four unique neckpieces and auctioned at multiple fundraising events this spring, raising \$1,780 for CASA (Court Appointed Special Advocates for Children). A warm thank you to all who helped make this gift possible.

May 31, 19

Dear Emily + Rachel, Kathleen, Nancy + Donna,
oh you guys! what a neat cause you all support with your creativity + generosity. I am the fortunate winner of your darling "Our Home, Our Heart" necklace. I love the design + each of your components that bring it together. I just wanted you to know how excited I am to be able to wear such a special work of art. Thank you for what you do for CASA. Sincerely,
Lou Franz
w/Thalatu

The pieces auctioned at the Spring Show, the Clackamas County event, and the Multnomah, Washington, and Columbia counties event.



OUTSTANDING LIBRARY MATERIALS:

Clasps / 4000 Years of Fasteners in Jewelry (Anna Tabakhova, 2017)

Collecting By Design (Margo Grant Walsh, 2008)

Creative Stone Setting (John Cogswell, 2008)

First Steps in Enameling (Jinks McGrath, 1994)

Heat, Color, Set & Fire: Surface Effects for Metal Jewelry (Mary Hettmansperger, 2012)

Jewelry Concepts and Technology (Oppi Untracht, 1982)

Jewelry Metals: A Guide to Working with Common Alloys (MJSA) (James Binnion, 2015)

Manual of Cloisonné and Champlevé Enameling (Coral Barnhart, 1981)

Marketing Your Art Jewelry-Oregon School of Arts and Crafts (Madeline Janovec, 1994)

Mixed Metal Jewelry from Metal Clay (Hadar Jacobson, 2009)

The 7th Metal Works Solo Exhibition (Yang-Hee Hjung, 2000)

The Blacksmith's Craft (Council for Small Industries, 1968)

The Handbook of Metal Clay (Hadar Jacobson, 2007)

The Jeweler's Bench Reference (Harold O'Connor, 1988)

DVD: Basic Jewelry Hammering & Forming - Vol. 1 (Bill Fretz)

DVD: Basic Jewelry Hammering & Forming - Vol. 2 (Bill Fretz)

DVD: Cold Connections and the Power of Found Objects (Tim McCreight)

DVD: GRS Graver Sharpening 1 & 2 (GRS)

DVD: Organic Metal (Marne Ryan, 6 disk set)

DVD: Metalsmithing Techniques-Double DVD Set (Harold O'Connor, 2005)

DVD: Revere on Goldsmithing: Project 2 - Reticulated Wedding Bands (Alan Revere)

DVD: Revere on Goldsmithing: Project 5 - Hollow Wedding Band (Alan Revere)

DVD: Revere on Goldsmithing: Project 6 - Forged Ring with Tube Setting (Alan Revere)

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AHNI WASHBURN – STUDENT SCHOLARSHIP WINNER

by Marsha Sandman



Ahni Washburn, a senior at West Albany High School, is this year's CMAG Student Scholarship winner. We met at the GOTG Spring Show where she demonstrated her skills and showed her work in the Gallery.

She started studying metalsmithing in her junior year with teacher Casi Brown and has recently won a Gold Key for her jewelry portfolio in her

school region. Casi pointed out that this ceremony is the shining moment in students' academic lives. In addition to art, Ahni is an outstanding student, athlete, and band member.

This talented young artist says she draws her inspiration from James Taylor's music, her family, and her experiences. Right now she said she is making wedding rings for her science teacher.

When her art teacher told her about the CMAG scholarship competition Ahni submitted a number of fabricated pieces: a silver and resin ring designed with raindrops in mind, four sterling silver necklaces with opals representing the four seasons, and a remarkable little brass and resin box that she said was inspired by her experiences at her aunt's hang gliding ranch in Florida.

The following is the Artist Statement that Ahni submitted to CMAG with photos of her jewelry.

THE STORM

"Growing up, my sisters and I were often compared to a storm by other parents because of our energy. The three of us were inseparable as children and moved as a unit, the only good description being some sort of storm, tornado or hurricane etc. The rings showcase that even things that are associated with destruction, wind and thunder, can have beauty within them. The necklace pendants showcase the differences and unity of a family. The differing personalities clashing at times but always fit in with one another.

My hope is that these pieces allow the viewer to see the unity with all eight parts. Each piece representing something new and unique while fitting next to the others seamlessly. I want people to see how they all fit together making one larger piece of art, because the way I was taught to see the world was by art. Everything fits into a bigger picture and it only gets more beautiful as you expand your view."

Her family and friends are usually the lucky recipients of her beautiful work. After graduation Ahni, who is a triplet, would like to attend college close to home, friends, and family. Whatever her future holds this disciplined and talented young lady is sure to be a success.



UPGRADING YOUR BAIL GAME By Rachel Morris

If you're like me, you may not always think enough about the bail (also spelled "bale") on a pendant, until you're already well into the design phase if not already mid-construction, and that can be a real mistake.

There's a phrase often used in the design world: "Form versus function" – but in truth, it should be "Form and function." When designing bails, the first thought must be to function – if they fail, your piece falls and can break or be lost. However, the second thought should be "how does this enhance my design?" aka, what is its form?

Key factors to consider are:

- Will the bail support my work adequately? (Function)
- Will the balance point of the piece be where it should be per my design (not tipping forward/back, not tilting at an odd angle, etc.) (Function and form)
- Will the bail appear contiguous with or enhance the overall look of my piece? (Form)

THE LOWLY JUMP RING:

Your first bezel set stone pendant may have had a jump ring for a bail. In fact, you may still design pieces for which that's the appropriate functional hanging method, which is totally ok, but it's not the only option, and even if it is, there are a multitude of variants you can try.

Jump Ring Function:

The function of a simple jump ring bail is usually "can I string a chain or cord

through it?" but it's important to think a little more about it and consider:

- How much movement do I want?
Smaller, closer fitting rings create less movement, larger ones allow the piece to slide along the necklace and twist more
Half loops (an upside down U or belly of a D shape) give left-right movement, but less twist than a round ring might
A set of loops (half round parallel to the front of the piece with a round loop perpendicular to it creates a lot more movement)
- How frequently will it be worn and/or what kind of use will it see?
A delicate ring and chain combination can wear through over time if worn daily
Grandma caring for her grandkids may risk grabby hands pulling at the piece – both the chain and its connecting bail and clasp can be weak spots

Upgrading Jump Ring Form:

Simple changes can elevate a design... continue a texture through from a back plate and it becomes a more fluid visual impact for the viewer.

- Change the gauge of your ring.
- Use square wire, half round, twist wire, or pattern wire
- Create double loops or even a cluster of jump rings
- Create a figure eight instead of a simple round ring

TUBE BAILS (also sometimes called "SLIDE" BAILS):

A tube bail creates more controlled movement of the piece hanging beneath it. It can still have left-right twist when connected by small jump rings to the work, but has less movement on the chain or cord. It can also be soldered directly to the top of the piece or to soldered in place wires, keeping left/right movement to an absolute minimum.

Tube Bail Function:

- Good for heavy pieces
- Less likely to be the weak point in the design/won't wear out like a jump ring

Upgrading Tube Bails:

- Try making one out of square tube instead of round
- Add texture, wire details, granulation, or keum boo
- Put a curve into the tube
- Drill or pierce away pieces of the tube to let the chain/cord show through

TAPERED SLIDE PENDANT BAILS:

One of the next most common bails after the jump ring is a tapered slide bail, often just referred to as a "pendant bail." The most basic form is created by making an elongated diamond or marquis shape in sheet metal, then curving the widest point over a round mandrel and soldering the point ends together. I usually trim a bit off each point and bend the

(cont'd on p7) ▶▶▶

▼ Betsy Bensen

▼ Rachel Morris

▼ Deb Steele

▼ Rachel Morris



MENTORING WITH MARY WONG by Kristin Fudalla

A friend of mine asked my advice on how to restore her mother's garnet and diamond ring. It had lots of wear and tear over the years...broken side prong, missing diamond, and the center stone was hanging on by just two prongs... rattle, rattle. It is a nice setting with a beautiful color garnet, and I could see why she wanted to restore the ring to wear and pass down the line. I told her that I had never worked in 14k gold and that I was not qualified to take on the repair, but would ask around.

Two of our colleagues said to remake the ring, and the third totally surprised me. Mary Wong of Trios Studio said it could be repaired AND "you could do it!" I was thinking, "Oh x@#%...what have I gotten myself into?" I consulted my friend to tell her the good news, and the exciting news that I was going to mentor with Mary. She said "Go for it, you can do it! Don't sweat if it gets messed up. It is just a ring." So off I go to Mary to mentor. But I wasn't walking in cold. I had been taking stone setting classes at MAC with Debra Carus, had already cut seats for stones, completed a few prong settings, made flush settings, and studied up on prong repairs via YouTube. Ready, set, go! I think I can, I think I can.

Mary and I met on Memorial Day at Trios and went over what was needed. Instead of the one side prong repair, she recommended replacing the four garnet prongs, the side prong, and retipping the other diamond prong. I am thinking, "Wow, that's a lot of soldering around an already thin under bezel. I haven't used this type of torch. Am I going to cook this thing? That's too much of Mary's time!" We discussed our plan for the ring, material to be used, and how it should sit for the soldering. I then got it ready by taking out the stones and prepping the gold stock. Here we go...

Mary was so patient with me. I am sure I was visibly nervous. She demonstrated the soldering. (TIP: put a piece of charcoal in the center of the setting to protect the other prongs.) She made it look so easy breezy. My turn... I actually did it and I kind of instinctively used the solder pick to deflect heat away from the other parts (beginners luck). It wasn't so easy though. I dropped a ball of solder... "No worries," said Mary. Hand a bit shaky holding the prong... Note to self, relax, breathe, shouldn't have had that last cup of joe! But, we got it done. Mary asked me if I had it covered on cutting the seats and setting the stones. Yep, I got that covered. I was just so glad that the ring didn't melt. Whew!

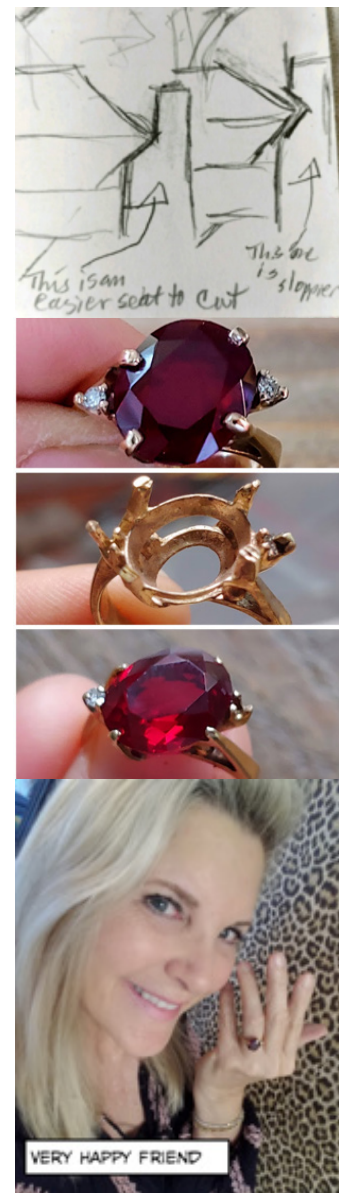
Next day, I send her a text. I was so scared to proceed with the ring – my head in a funk of "dazed and confused." I needed my coach! Mary gave me a call to talk through where I was. She really boosted my confidence to proceed, and sent me a tutorial picture on ideal seat cutting. She had already spent a good deal of time with me so I was feeling a bit guilty of over-imposing.

The following day, she reaches out to see how it was going. I had all the seats cut, prongs shaped, ring cleaned up. I confessed that I wasn't real happy with some of my work. Then she offered to have me come back to the studio to assess the work I had done. Wow, I didn't expect that. How generous of her time. Being at Trios on a work day was a real treat! Her shop was full of life. All the goldsmiths were in action, and the front staff helping customers. Mary took a look at my work and said that I had made good progress, but we had some adjusting to do. She pointed out subtle issues with the positioning of the prongs, the angle of the seats, how the stone was going to rest. She invited me to stay to set the stones and finish up the ring. I was floored!! I was actually working side-by-side with real jewelers!

I made the adjustments and set the stones. Mary reviewed my work along the way. **The major learning points were:** Use the silhouette method to make sure your prongs are down, you can take away metal to push over the prongs but avoid thinning where the seat was cut; don't force it or you will chip your stone; use an 8/0 blade to shape the seat if you get an arch in the seat wall.

My mentoring experience was fantastic from many aspects... Learning new skills, observing a studio in full action (stunning items they are creating!), and gaining confidence.

Mary helped me swim in shark waters like it was a swimming pool. Thank you, Mary!



THOMAS TIETZE: HERMAN THE STURGEON'S 81ST BIRTHDAY CELEBRATION

June 15th, Bonneville Fish Hatchery Gift Store, Cascade Locks, OR



Thomas will be showing his complete line of fish jewelry, including this sturgeon pendant, inspired by Herman himself. Bring the family to this fun event where you can also see 100 year old sturgeon in the hatchery's

viewing pond. <https://www.facebook.com/events/448824485863896/>

HALSTEAD GRANT CALL FOR ENTRIES



The annual Halstead Grant is now calling for entries from new jewelry artists with a collection in silver. So if you are a student or still fairly new to selling your jewelry and want to expand your

reach, this may be a great opportunity for you. (<https://blog.halsteadbead.com/2019/04/30/halstead-grant-call-for-entries/>) Applications should be postmarked by August 1, 2019.

While you're on the Halstead blog site, you may find some useful tips for your business or your studio practice.

GET PUBLISHED

Instructor: Nanz Aalund

June 29–30, 2019, Mendocino Art Center

During this two-day workshop we will cover ten top tips for working with professional photographers, photo tips for online publishing, best practices for successful applications to art galleries, craft shows, and online exhibitions. In addition this workshop will cover inventory tracking, packing lists, publication and consignment contracts.

<http://www.mendocinoartcenter.org/Summer19/Aalund.html#registeronline>

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www.TriosStudio.com

WEEKEND WORKSHOP: HOLLOW FORMS IN SILVER

Instructor: Rachel Morris

Tentatively scheduled for August 24-25, 2019,
10:00 am – 5:30 pm, at SmithPDX
(4135 SE Gladstone Street, Portland, OR)

Price: \$275 + material costs expected of c. \$75 (NOTE: This is not a CMAG event, so there is no special member rate)

Experience Required: Solid basic soldering experience, including at least the fundamentals of bezel making for cabochons

Hollow form jewelry allows artists to build more architectural, larger work without the weight of a solid object. From lentils and other bead forms, to box clasps, hollow rings, and pendants, these box-like objects add a dimensionality to your work unlike any other. We'll work on simple forms and then move on to more complex, decorative elements. Students should have a strong basic understanding of soldering, sawing, and filing, and should bring all materials to the first day of the workshop. (Materials list to be provided upon registration.)

To Register: Email
info@eclecticnaturejewelry.com





▲ Debra Carus

UPGRADING YOUR BAIL GAME (cont. from p4)

flat ends towards each other before soldering together, to make a small flat surface. This will either be where the jump ring used to connect it provides movement, or the area I'd solder down for a fixed bail.

Pendant Bail Function:

- If soldered directly to a piece, this design allows movement sliding along the chain, and keeps the whole piece moving forward/back if at all (no twisting or left/right movement)
- If connected with jump rings, the movement will depend on whether you use a half-round attached to the piece parallel to the front with no intermediate ring, or a double pair of jump rings (the latter will have multi-directional movement, the former will have primarily forward and back, with limited left/right movement)

Pendant Bail Upgrades:

- Lots of variation in shape is possible for these designs (although if they have no taper, they're pretty much just a tube bail!)
- Pierce work, layered metals, mokume, wire detailing and granulation add a great deal to the look
- Accent stones, such as a small tube set faceted stone that is not so heavy as to offset the balance of the bail tie it in to the main pendant

Y-BAILS:

A Y Bail (also sometimes a "V" Bail or Split Bail) is a sort of hybrid between a tapered pendant bail and a jump

ring. It can be made out of wire or sheet, and consists of two arched loops at the top, coming to a single point tapered down at the bottom. One of the simplest ways to make it is by taking two strips of wire of the same length, spreading apart the middle, and then soldering the pair of wires at each end. You can then curve and shape the middle with pliers or by forming it over a round mandrel, spreading apart the top gap to make the "Y" shape. This can also be done with a smoother base by using a heavy gauge wire and splitting it down the center with a saw.

These bails have some of the function of both single jump rings and tapered pendant bails. Their form steps up from a jump ring, but has less of an invasive/weighty feel than a full tapered pendant bail might. They're most often seen on manufactured jewelry with a single or small cluster of faceted stones.

SPECIALTY BAILS WITH ADDED FUNCTION:

Brooch converters – slide this onto the pin stem of a pin and you automatically get two pieces of jewelry for the price of one. Just be sure the bail is long enough to offset the balance of the pin (so the pin-as-pendant doesn't tip forward unattractively on the wearer).

Pearl enhancers – not just for pearls, these are a means to create a swappable collection of pendants and chains – they act like (and often look like) lobster claw clasps with attitude. You'll probably want a jump

ring connection between them and the pendant, or you could solder them directly to the top of the work (or even the back, if positioned well).

WHAT'S NEXT?

These are just some of the types of bails used when hanging a pendant from above – the options to incorporate a bail behind the work or built into the sides of the piece make things even more interesting, but also a bit more challenging. When designing with less traditional bails, always check the balance of your piece front to back with the stone(s) in place. If need be, mock up the bail in manila folder and tape everything into place to see how it hangs. There's nothing like finishing a piece and putting it on its chain only to discover that you've put the bail too low and the stones make it fall forward on the wearer!

BONUS TIP - Finding the balance point for your bail: To find out where your bail should be centered, take an old pair of cross-locking tweezers with fine points and bend the last half to $\frac{3}{4}$ of an inch of each tip in towards each other, creating a pincer. Hold your pendant gently between the pincers at the spot you want your bail hung (loose enough that it can sway if you wiggle the tweezers). Gravity will show you what angle the piece wants to fall to, and you can reposition as needed before attaching the bail.

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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):

July Issue: 7/9/19, August Issue: 8/13/19, September Issue: 9/10/19

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

SWAP MEET IN AUGUST

Our annual Swap Meet will be held at our August 20th meeting. Trade, sell, or even give away tools, display items, gems, etc., that you may have had sitting on the shelf for too long or realize you no longer need.

For items to swap/sell that are too large to easily transport to the event or if you won't make it, please submit photos and details no later than August 13th for inclusion in the newsletter (or even better, by July 9th to get into the July edition for a running start). Send photos, details about the item(s) and your contact info to news@cmaguild.org.