



**Creative  
Metal  
Arts  
Guild**



**MAY 2019**

▲ CMAG Members in the wild at the Gathering of the Guilds

## IMPORTANT DATES

- 5/21** May CMAG meeting: Board elections/Space of Our Own
- 6/17** "Catches, Findings & Hinges" Workshop
- 6/18** June CMAG meeting: Charles Lewton-Brain
- 6/21** "Two-Day Foldforming" Workshop
- 7/16** July CMAG meeting
- 8/20** August CMAG meeting: Pot Luck & Swap Meet

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## MAY MEETING: A SPACE OF OUR OWN PROJECT UPDATE & CALL TO ACTION

One of the biggest items on last year's Strategic Plan was to begin work towards a CMAG "Space of Our Own." While it may not have been terribly visible to most, we have made considerable inroads into the idea and are poised for some big next steps, but need our members' help.

The May meeting topic will be a presentation about what we've discovered, thanks first to the project committee that did a fiscal viability assessment and then to all of you who helped by responding to our subsequent interest survey. It will include a group brainstorming session similar to our strategic plan session last year. We have some tangible opportunities for such a space in the area that need discussion.

The short version is, there's definite interest in a metal arts facility where we can hold more frequent and varied classes. There's also a growing need in the region, in part due to the closing of local schools such as OCAC as well as other west coast institutions such as Revere Academy and The Ranch.

The longer version is, the amount of effort needed to create such a space is not inconsequential. In order for CMAG to be the driving force behind a new Portland-area institution, we need real commitments from our members to be part of that process. Without additional participation, the risks are likely too big for us to proceed.

At our May meeting, we'll talk a bit about what that work would entail and ask each of you to consider what part, if any, you'd like to have in achieving our goals. I, for one, am very excited by the possibilities and by the responses our survey brought, and I hope you'll feel the same.

**-Rachel Morris**

President, Creative Metal Arts Guild

## IMPORTANT MAY MEETING TASK: VOTE IN THE FY20 CMAG BOARD!

In order to maximize the time we have available for Charles Lewton-Brain to do his June presentation (Bench Tips & Tricks), we're moving the month in which we usually do our annual members' vote for the upcoming year's Board back a month, to May's meeting.

**NOTE:** Even if there is someone up for a role, you can put yourself or someone else (with their permission) forward for any of these positions at the meeting. If you already know you are interested in one of the open roles, please email Rachel at [guild@cmaguild.org](mailto:guild@cmaguild.org) before the meeting.

(cont'd) ►►►

## TIDBITS FROM OUR SPACE SURVEY

We'll be going over these and much more at this month's meeting.

### Average Distance People Are Willing to Travel for:

- Master Classes 32.5 Miles
- Special Techniques Classes 29 Miles
- Weekly Classes 17.4 Miles

### Top Three Class Topics with High Interest Level:

1. Clasps/Mechanisms
2. Finishing
3. Hinges/Joints (Did we mention there's still space available in Charles Lewton-Brain's Hinges class?)

### Top Three Class Topics by Averaged Interest Level:

1. Clasps/Mechanisms
2. Patination
3. Photography

### Respondents' Work Type Breakdown:

- 68% Jewelry
- 13% Functional Objects
- 15% Sculpture
- 4% Other

### Top Class Times Requested:

1. Weekend All Day Classes
2. Weekday All Day Classes
3. Weekday Evenings

### Top Tools Wanted in a Space Of Our Own:

1. Guillotine/Shear
2. Casting Equipment
3. Hydraulic Press
4. Sandblaster
5. Drawbench

### Some Teachers Respondents Recommended:

- Albert Paley
- Debra Adelson
- John Cogswell
- Alison Antelman
- Greg Wilbur
- Kate Wolf
- Cynthia Eid
- Jayne Redman
- Marne Ryan
- Deb Karash
- Jo Haemer
- Michael Good
- Deb Stoner
- Joe Silvera
- Ronda Coryell

### Some Respondents Willing to Teach:

- Alison Fine
- Jennifer Stenhouse
- Tayja Danger
- David Horste
- Joel Johnson
- Thomas Tietze
- Debra Carus
- Susan Hunter
- Valerie Graham
- Jane Martin
- Tai Vautier

FY20 CMAG BOARD (cont.)

## CURRENT LIST of CANDIDATES for FY2020

### Executive Board:

Proposed continuing through June 2020

**President:** Rachel Morris

**Treasurer:** Barbara Covey

Changes

**Vice President\*:** Kathleen Baker stepping down, Madeleine Moore proposed

\* Note that the VP role is expected to be a transitional/ramping up year to the candidate becoming President in July of 2020

**Secretary:** Anne Johnson proposed

### General Board & Staff:

Proposed continuing through June 2020

**Member-At-Large:** Marsha Sandman

**Director of Education:** Serin Hale

**Web Site:** Bob Woods

**Librarian:** Terry Brau stepping down, Kristin Fudalla proposed

**Communications Chair/Social Media:** Heather Munion

**Spring Show:** Tai Vautier

**Programs Director:** Sharon Smith

**Refreshments:** Marcy Swanson

**Newsletter Editor:** Heather John

Open

**Membership Chair** (Board role)

**New Members Orientation** (reports to Membership Chair)

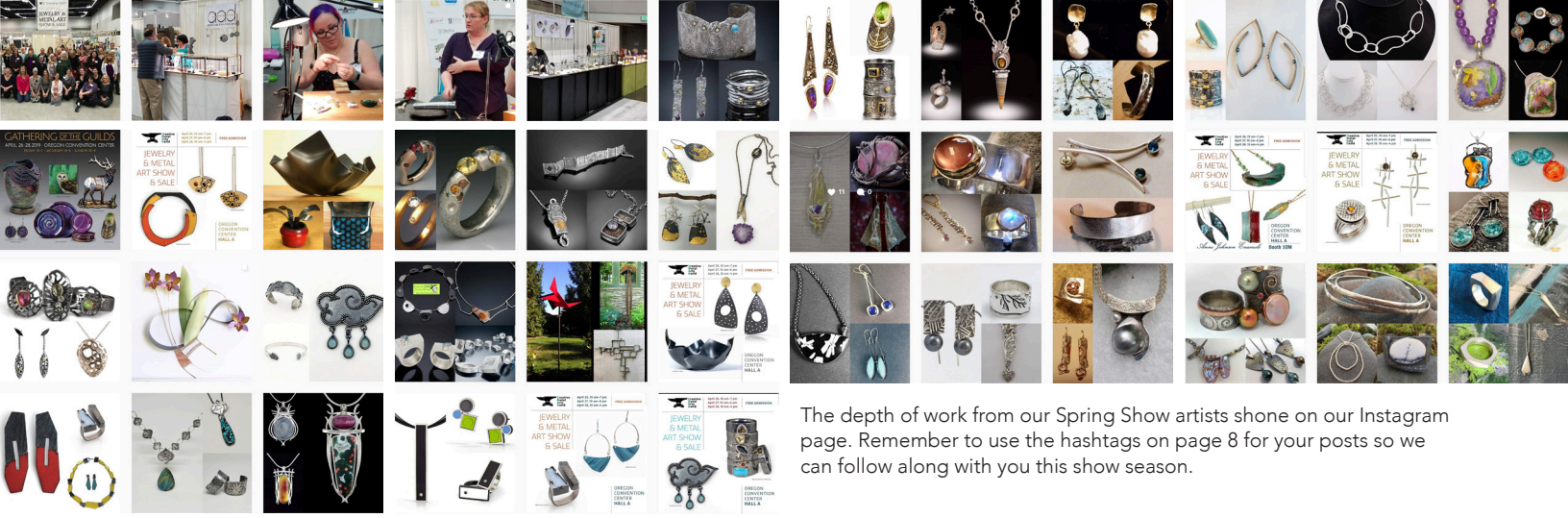
**Class Registrar** (reports to Education)

**Space of Our Own Chair**

**Space of Our Own Committee Members** (various)

**Symposium Chair** (reports to Education)

**Symposium Committee Members** (report to Symposium Chair)



The depth of work from our Spring Show artists shone on our Instagram page. Remember to use the hashtags on page 8 for your posts so we can follow along with you this show season.

## SPRING SHOW SPECIAL THANKS

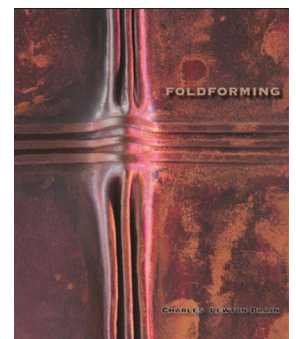
A thank you to everyone who participated as a committee member, an artist, or a volunteer, for putting on another top-quality Gathering of the Guilds this year. The energy and enthusiasm we as a Guild had built up through the year shone through in an impeccable presentation for the public. Everyone ramped up their booth game and really showed the range of talent and artistry CMAG represents. The overall flow of our area seemed lighter and more inviting, too.

We'll be providing a fiscal analysis of the impact of the changes we made, once our reporting is completed. One thing to be aware of is that the show had 1/3 fewer

attendees than last year, heavily impacting many of our sales (12,000 attendees vs 18,000 in 2018). We think this was likely strongly influenced by the nearby local and highway construction, including the exits that were shut down closest to the show. Judge your numbers with that in mind – if you did well despite this, it bodes well for you in future years where we have stronger numbers again. We'll be looking at all our decisions about booth layout, marketing, and more, to see what needs tweaking. Keep an eye out for a post-event survey, as well.

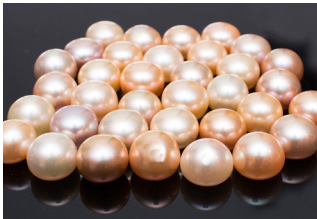
## JUNE MEETING TOPIC: CHARLES LEWTON-BRAIN TALKS BENCH TIPS & TRICKS

Be sure to get to our June meeting on time – it'll be jam packed with good information provided via an on-screen, abbreviated version of Charles' hands-on Bench Tips & Tricks class. This presentation will contain a lot of the useful how-to and bench process-improvement ideas he normally covers in a multi-day class. He'll also have samples of his own work to show. Check out some of Charles' books at: <http://www.brainpress.com/Books.html> - of particular note to our members taking his classes are the "Hinges and Hinge-Based Catches for Jewelers and Goldsmiths" and "Foldforming" ones.



## SETTING PEARLS by Rachel Morris

I've learned a few different ways to set pearls through the years, some better than others. I like pearls as accents with other stones, and tend to use round, off-round (round with a slight flattening to them), button (the "cabochon" of pearl shapes, with a slight top curve and a flat bottom), or an occasional baroque (a nice name for "slightly abstract



Button and baroque pearls from Penny Nisenbaum

<https://www.pennynisenbaum.com>

pearl with extra bumps!") shape, all with single drill holes, or I use drop pearls with a full drill through as a dangle.

The latter are fairly straightforward – I often add them hanging off earrings or inside a hollow form necklace by balling up one end of a sterling or gold wire in a flame, then I wire wrap/twist the loop end to a jump ring on the piece. Of course, if you've got access to a laser welder and can protect the pearl, you can do a welded loop, which is a trifle more elegant for

a high-end piece, or you could just get single drilled drops and make a loop with a central post, similar to the below methods or buy a premade "pearl cap" (search for "pearl cap" at <https://www.riogrande.com/>).

With single-drilled pearls, even if I'm setting them in a gallery-wire bezel of some kind, I usually put a center post/peg down. There are three variations on posting that I've been taught:



1. Basic round wire post

soldered down, with some cut lines in it for texture/grip, that fits very snugly in the drill hole, with epoxy

2. Square wire post that has been twisted into a square spiral, the outer edges of which fit snugly into the hole, with epoxy

3. Split wire with wedge ("wedge setting")

The first two are essentially the same, although the square wire technique is a little more durable, simply because the square/twist combo creates more surface area for the glue to get into and connect with the pearl. In both these cases, I use one or two very small drops of G-S Hypo Cement

(<https://gssupplies.com/gs-hypo-cement/>), which comes in a small orange box in a white/orange tube with a needle-thin end that nicely fits in most drill holes. G-S Hypo Cement is available all over the place, from Walmart to your local hardware store.

I partially fill the pearl's drill hole before setting it on its post, rather than gooping it onto the post itself. G-S Hypo Cement dries completely clear in about 24 hours, but can be removed with acetone or other solvents if need be, or can be gently heated until it loosens. Both methods risk damaging the pearl, though the heat method is less likely to do so if done without a torch, but instead a warmer, such as a heated pair of pliers clamped to the metal, or a heat gun set on low. Some epoxies may also be removable by freezing the piece and pulling hard on the pearl while it's still cold.



The third technique is trickier, but by far the most sturdy of post settings. It is more readily done with a slightly wider drill hole than the first two. Solder down a round wire post that is a moderate (not super tight) fit to the hole. Trim it to just short of the length of the hole, then carefully saw a line straight down from the top to about 1/2 to 2/3 of the way down, leaving two half-round "branches" of the post. Cut a small triangular sliver of the same metal that is a tiny bit shorter than the cut you've made. When you're ready to set the pearl, squeeze the half round portions closed, then put the wedge in the top of the split, point down, so the wider end of the triangle sticks out at the top of the post. Set the pearl gently onto the wedge and slowly push downward, driving the wedge into the split, until the pearl is firmly set. This version does not need glue, if done correctly, as the wedge expands the already tightly fitting post to push snugly against the pearl.



Be ABSOLUTELY sure you've done all your finishing, polishing, and cleaning before you set these pearls, because once this is done, the only way to get the pearl off is to cut the post and re-solder another one or crush the pearl!

Do you use a different approach to setting your pearls or have an epoxy you prefer? Send your methods in to [news@cmaguild.org](mailto:news@cmaguild.org)!

## CMAG'S CONTRIBUTION to the COMMUNITY WAREHOUSE'S CHAIR AFFAIR by Kathleen Baker

Just as a reminder, the Community Warehouse is a local, non-profit furniture bank. As Oregon's only furniture bank, they work with over 200 area agencies and serve roughly 3,000 families every year. It's a terrific program. Families and individuals obtain housing but then have nothing to make a home, and CW changes that. They come in with their caseworkers and leave with everything they need – beds, sofas, linens, lamps, tables, dinnerware, silverware, towels, pots and pans... It makes a huge difference, not just in the quality of their life, although that's obviously essential, but also in furthering their opportunities to be successful.



The CMAG table after the first 8 minutes; with my husband, Ray Anderson, and Pete the Cat; Beth Karolle with her Under the Sea chair.

The Chair Affair is their annual fundraiser, held this year on April 13th at the Sentinel Hotel. Here's a great link that describes it in more detail – I love the video about the family, former clients that now own the restaurant next door: <https://www.communitywarehouse.org/chair-affair/>. (FYI, La Cocina is very good!)

CMAG's contribution was just great. Thirteen CMAG members contributed a total of 20 pieces for the "drawer pull." That's literal – attendees paid \$35 per person to open a drawer, so that's \$700. If they got a slip of paper that said "Jewelry," they were able to go to a table and exchange it for one of our pieces. This has happened two years in a row now. My husband and I got waylaid at the door and reached the table 8 minutes – 8 minutes! – after the doors opened. You can see our table in one of the pictures and it's clear how much was already gone!

The CMAG artists who contributed included:

- Mandy Allen
- Amerinda Alpern
- Kathleen Baker

- Beth Burns-Jones
- Michael Haynes
- Ashley Heitzman
- Heather John
- Anne Johnson
- Beth Karolle
- Pat McCormick
- Rachel Morris
- Leann Nolan
- Marie-Hélène Rake

In addition, Beth Karolle and I also contributed children's chairs – Pete the Cat (me, plus my husband and sister-in-law) and Under the Sea (Beth). Different businesses sponsor these chairs for varying amounts which also goes into CW's donation amounts for the night. Later, as families come to the warehouse with their caseworkers, the children are able to select from the chairs.

### SAVE THE DATE: SUMMER POT LUCK & SWAP MEET IN AUGUST

The Board voted to merge two of our usual summer/fall events into one big one to encourage participation in each, so this year, our annual Pot Luck and our annual Swap Meet will be held at our August meeting.

For those of you who haven't been involved in either, the pot luck is just as it sounds – everyone brings a dish or two and we have a rather eclectic dining experience. If your last name begins with A-M, bring a savory dish. If your last name begins with N-Z, bring something sweet.

The swap meet is either for trading or selling (or even giving away) various tools, display items, gems, etc., that you may have had sitting on the shelf for too long or realize you no longer need.

If you've got big items to swap/sell that are too large to easily transport to the event, please submit photos by no later than August 13th for inclusion in the newsletter (even better, by July 9th to get into the July edition for a running start). Send them, details about the item(s) and your contact info to [news@cmaguild.org](mailto:news@cmaguild.org).

## SNAG ANNOUNCES CALL for ENTRY: JEWELRY & METALS SURVEY (JAMS) 2019 VOL. 3

The Jewelry and Metals Survey (JAMS) is SNAG's annual survey of jewelry and metals in contemporary art, architecture, craft, and design created in the previous year by emerging and established artists, as well as students, selected by a jury of experts including curators, artists, designers, gallery owners, and historians. In showcasing approximately 200-juried objects, each publication highlights the wide range of current ideas and making practices in the field of jewelry and metals.



Jewelry and Metals Survey

metals and the owner of Holzman Iron Studio LTD. Bryna Pomp, who began her career studying art history and French at Wheaton College. In 2011, Pomp became the curator of LOOT, the annual exhibition and sale of studio and art jewelry at the Museum of Arts and Design. Lena Vigna, currently the Curator of Exhibitions at the Racine Art Museum in Racine, Wisconsin, where she curates and oversees the production and implementation of 10-15 exhibitions per year and heads the department.

This survey publication will be judged on the following criteria:

- Creative and inventive use of medium
- Innovation in style and concept
- Technical proficiency, construction, and craftsmanship
- Form and aesthetics of the piece
- Consistency of the quality of the piece
- Other considerations as determined by the jury

The Society of North American Goldsmiths (SNAG) invites artists, craftspeople, designers, public artists, and architects worldwide to submit images of new works focusing on metal and/or jewelry. Everyone from any sector of the field at any level of experience is encouraged to apply. Curators are also welcome to submit recent work purchased by their institution. Submissions may be entered now - June 15, 2019. In July and August, the jury will select about the top 100 images from the submissions; each juror will get to select up to an additional 33 images to be published. JAMS will be published and available in print format in December 2019/ January 2020. Full information is available at: <https://www.snagmetalsmith.org/resources-opportunities/jams/>

## NWBA 40TH ANNIVERSARY CONFERENCE

5/24/2019 – 5/26/2019  
Cowlitz Expo Center  
and NWBA Mentoring Center

40 Years of Fire & Form

Hands on workshops,  
lectures, forging contests & more.

<https://blacksmith.org/events/nwba-40th-anniversary-conference/>



## 4-DAY CRUCIBLE CASTING CLASS with PIERS WATSON

9/12/2019 – 9/15/2019  
Sitka Center for Art and Ecology

Learn how to cast metal using natural materials while developing your artistic skills. We will create beeswax models, build clay molds and form clay crucibles – the vessels that have been used since antiquity to transform

copper and tin into bronze. Connecting the molds to the crucibles to form Luted



Crucibles, we heat them to over 2200 degrees Fahrenheit, magically transforming our ephemeral wax models into timeless bronze objects. We discuss environmental awareness of recognizing, honoring and making use of uniformity in the natural world and how that helps us reconnect to the beauty of the natural environment. <https://www.sitkacenter.org/workshops/introduction-to-luted-crucible-casting>

Sitka is located on the Oregon Coast and offers over 100 workshops in all mediums from May to September. [www.sitkacenter.org](http://www.sitkacenter.org)

## CMAG BOARD MEMBERS:

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

## CONTACT INFO:

Creative Metal Arts Guild (CMAG), PO Box 8946, Portland, OR 97207  
 Email: [guild@cmaguild.org](mailto:guild@cmaguild.org), Web: [cmaguild.org](http://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](mailto:news@cmaguild.org)

Upcoming deadlines (2nd Tuesday of each month):

June Issue: 6/11/19, July Issue: 7/9/19, August Issue: 8/13/19

## 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

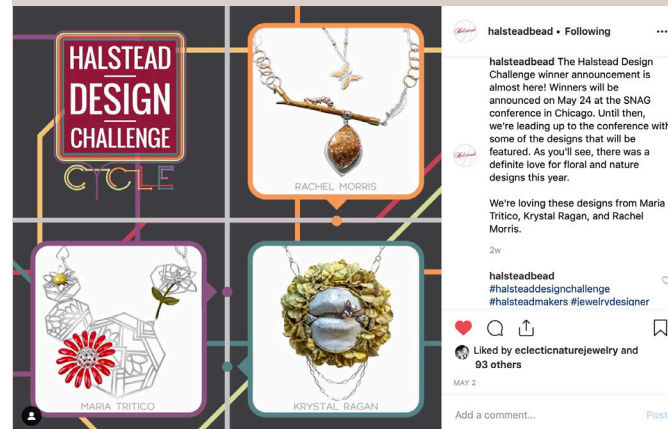
<https://www.facebook.com/CreativeMetalArtsGuild/>

**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



Did you see Rachel's Halstead piece among those that will be featured at SNAG next week in Chicago?