



CMAG Holiday Party and "Giving Warmth" Drive

Significant Others and Kids Welcome! You're invited to the CMAG Holiday Party (held in place of our usual meeting that month). Many thanks to Carli Schultz for hosting this year's event at her home at 7370 SW 140th Ave, Beaverton, OR 97008, from 7 pm to 9:30 on Tuesday, December 18th. Significant others and kids are definitely welcome to join the festivities. This is a casual celebration and pot luck so please bring a favorite dish. If your last name begins with A-M, please bring something sweet. If your last name begins with N-Z, please bring something savory. This is also a BYOB event so bring something you enjoy if you'd like to drink or share. A limited selection of nonalcoholic items will be available.

We'll also have a "Giving Warmth" donations box for clean, new or like-new hats, mittens, gloves and coats, or brand-new socks. These will be donated to the Transitions Project (<https://www.tprojects.org/>) in CMAG's name. Participating in the drive isn't required, of course, but we hope you can



"Transition Projects helps people transition from homelessness to housing in the Portland metro area. Each year, we assist more than 10,000 people through a broad array of services, resources, and tools.

On any given day, we help meet the basic needs of more than

500 people experiencing homelessness through our Resource Center.

On any given night, we provide a safe place to sleep for more than 800 people with nowhere else to turn.

In any given year, we help place more than 1,000 people into affordable housing - and then support them in retaining that housing.

Founded in 1969, Transition Projects is a 501(c)(3) non-profit agency that today employs a staff team of more than 275 people working across a network of 9 program sites around Portland."



Important Dates

- Dec. Holiday Party - 12/18/18
 - Spring Show Apps Open - Early January
 - Jan. Newsletter Items Due - 1/8/19
 - Jan. Meeting at MAC - 1/15/19
 - Winter Design Challenge Due - 3/15/19
- (See page 4 for regional show application deadlines)



Jo Dean Sarins - Necklace

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Join the CMAG Team!

As a Guild and 501(c)(6) Business League/Trade Organization, CMAG depends on an all-volunteer Board and staff. As we expand our programming and goals to go along with our revised Vision and Mission statements, this holds especially true. As of 12/2018, we are specifically looking to fill the following roles:

- **Board Member - Vice President** (effective 7/1/19) - The Vice President will spend a year shadowing the President and learning the role before subsequently moving up to take on the Presidency. They will gradually increase responsibilities of coordinating progress on the Strategic Plan and bolstering committees that need additional support. Someone interested in this role could begin immediately as a Board Member at Large.
- **Staff Member - Newsletter** - Responsible for soliciting, curating, writing, and editing content, and laying out and mailing the monthly newsletter (via MailChimp).
 - o Reports to the Communications Chair
- **Staff Member - Registrar** - Responsible for setting up all classes and events in the CMAG on-line registration system and managing pre- and post-event communications (workshop materials lists, follow-up surveys, etc.) and wait list coordination
 - o Reports to the Education Chair
- **Staff Member - Social Media** - Develops and implements an active and engaging social media schedule in conjunction with all Committee Chairs to best expand our internal and external public relations
 - o Reports to the Communications Chair
- **Membership Committee Chair** – Manage registration of new members, developing orientation program and materials with the help of the Board. Work with the web team to ensure that new members are properly subscribed to the members' directory. Track membership attendance at events.
 - o Reports to the Education Chair
- **Staff Member – Setup/Shut Down** – Gets to monthly meetings by 6:30 to set up chairs, tables, video, etc., for each session, and facilitates end of session cleanup to pre-meeting conditions.

If you are interested in filling any of these roles, please reach out to the Board at guild@cmaguild.org to learn more.

Obituary: Alma C. Rands (May 20, 1922 - Nov. 1, 2018)



Longtime Creative Metal Arts Guild member, Alma C. Rands, passed away on

November 1st, 2018, at the age of 96. Alma was born in Montreal, Canada, and married Donald E. Rands of Portland. Alma and Donald moved from Portland to southern California, where she earned a Ph.D. in English Literature at the University of California,

Riverside. Alma's career included positions at the University of Arizona and Children's Hospital in Los Angeles.

Upon retiring, Alma and Donald returned to Portland where she pursued her artistic interests. Alma described herself as a metalsmith and enamelist who designed and made one-of-a-kind pieces of jewelry, mostly fabricated work, with some casting, in silver and gold. Her enamels were large scale wall pieces, often commissioned, or cloisonné jewelry.

Alma was a beloved member of the Creative Metal Arts Guild and was well known for her creativity and unique designs and her generosity as a teacher. She showed her work in many art shows. Alma also enjoyed gardening, music and gourmet cooking.

She was preceded in death by her husband Donald, following almost 60 years of marriage. Survivors include son, Douglas Rands; his wife, Susan; daughter, Victoria Stoll; and grandchildren, Edward Rands and Lisa Rands.

Can't Live Without It! Our Favorite Tools of the Trade - Blackening Agents



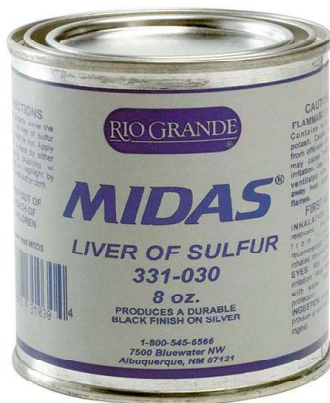
Many of us started our careers using Liver of Sulphur as our first blackening agent for copper, sterling and fine silver. Depending on how long you've been at it, it may have taken the form of

Liver of Sulphur powder, which you'd crush up in warm water (for silver) or cold (for copper) right before use. If you worked in a shared studio, you probably gave everyone around you a heads up before using it, so they could clear out, or you'd go onto the back patio to use it because it smelled so bad. Unfortunately, LOS works better when your metal is slightly warmed, so outdoors isn't always an option, so you end up with a studio that smells of rotten eggs for the next day or so. LOS powder is "un-stabilized" which means it will become useless quite quickly if not kept in an airtight, solid color container and, once mixed, becomes relatively useless within 15-30 minutes.

LOS is also pretty toxic and can get into your system via skin contact. You should always use protective gloves and eyewear, and should use adequate ventilation (the gas created by adding LOS to water is one of the more dangerous aspects). It's also a good idea when rinsing your work off to do a baking soda and water dip (especially for things with small spaces, like chains, where the LOS can get trapped). It's also

sometimes reactive to steel and such, so a pair of plastic or wood tweezers may be useful.

Traditional LOS is still available if you search, but more often, people use either a newer liquid or gel version which has been stabilized, meaning it won't weaken as quickly as the powder form when in storage. It should still be kept in an opaque container, and all the same safety precautions should be taken.



In part out of the concern for the toxicity and in part because of people's objection to the smell, many other chemical blackeners are on the market, although they, too, have toxicity issues and are often worse for the environment than LOS. Midas Black Max (Rio Grande), Jax Silver Blackener, Griffith Silver Oxidizer (Otto Frei) and numerous others are available, and they each have variations of black tones that they create. Many artists find one that appeals to their aesthetic and stick with that one. Be sure to read the materials list and directions for each on use and disposal.

I find several of these chemical

versions leave more of a matte, painted finish than a true oxidation, so my go-to these days is Gosiba, a German product I was introduced to by Jayne Redman. Jayne's signature look is a combination of texture (metal rolled with manila folders), Gosiba, and then pin finishing (<https://www.jayneredmanjewelry.com/jewelry-portfolio/>).

Gosiba is only easily available through Tevel at AllCraft, as he's the sole US importer. It's different than most others in that it is used cold and quickly (a 5 second dip is all you need - after that, the black begins to shift to a rainbow gloss, which is also a nifty effect). It's rinsed immediately after the 5 seconds and I do a baking soda/water neutralizing bath for it, after having had a customer complain of irritation from a blackened chain. The tone Gosiba gives is a gentler black than a LOS, and it takes well to either steel shot rotary tumbling or pin finisher tumbling to give it a glowing look. The solution is also reusable if well cared for.

In all cases, make sure your work is clean and residue-free. Note that most blackeners work a little differently on solder than on the base material, so



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you may see slight color variance at seams. It's a good idea to do a neutralizing rinse for all of them (potentially even a sonic cleaning). Use an ultra-fine steel wool to sand away the blackener to create highlights. If you discover you need to remove oxidation entirely, I find that an extra fine satin finish wheel does the job. While most will clean up with a torch firing, the outgassing from burning most of these compounds off isn't good for you.

There's one last option if you want to go all green: Create a natural LOS effect with hard boiled eggs. Boil them beyond hard, to that greenish exterior (20 minutes or so), then crush

them up (shells and all, though it's really the yolk that does the work) and put them in a closed container (Ziploc bag or jar). Hang your pieces in the container (or drop them right into the mixture, thought that's a messier cleanup) and seal it up. This works faster if the eggs are still warm, and you can also add a little warm water to make a paste. You'll see your work get a yellowish tone, then go rainbow, then begin to blacken. You can stop when the color is what you're looking for, even leaving it in overnight to get extra dark. I pass this tip on to customers who buy my blackened pieces, so they can re-blacken them on their own if the pieces begin to wear.

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 7:15 pm, and adjourn by 9:15 pm.

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

What: Meetings consist of a 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.

Area Show Application Deadlines

Contemporary Crafts Market - Pasadena Convention Center 300 E Green Street, Pasadena, CA 91101, June 7, 8, 9, 2019

Application Deadline - Jan. 15, 2019 (Juried Art Services)



Art In The Pearl Festival of Fine Arts and Crafts - Labor Day Weekend, 2019

Application Deadline - Feb. 15th, 2019 (Zapplication)

The Gresham Arts Festival - July 19-20, 2019

Application Deadline - Mar 15, 2019 (not yet available - watch <https://greshamoregon.gov/gresham-arts-festival/>)

Bellevue Arts Museum ArtsFair - July 26-28, 2019

Application Deadline - Feb 1, 2019 (Zapplication)

Wilsonville Festival of Arts - June 1-2, 2019

Application Deadline - Feb 11, 2019 (EntryThingy)

Art in the High Desert - Aug 23-25, 2019

Application Deadline - Feb 16, 2019 (Zapplication)



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.

Gearing Up for the Next Show Season

Maybe you're just finishing up this year's last shows, hoping for one last holiday sales push. Maybe you do the Saturday Market and are out in all kinds of weather until the bitter end (more power to you if you do – that's a challenging schedule!). Either way, even if you're exhausted from the latest shows, now is the time to be working on next year's applications (see "Area Show Applications" for a few regional deadlines).

I see lots of people grumble about their "annual donation" to certain shows, meaning they think they're throwing away money with the application fee, because they never get in. If that's the case, there are two possible reasons: 1) You're not right for the show, or 2) the show isn't right for you.

With very few exceptions, you actually have control over both these things with judicious research and evolution of your applications and/or work. If you're not right for the show, you can compare yourself to who is right for it and see what they're doing differently. Look at their images. Walk the show and check out their booth layout. Compare price points. Have impartial observers help you out with this – you may not see why you don't compare favorably. With the following year's applications, adjust accordingly. This may mean new photos or it may even mean new work.

If the show isn't right for you, that's ok, but you'll want to decide if you want it to be right for you. Is your work too high end for it? Not high end enough? Too funky or not wild

enough? Too much like someone else's work? All these things are catalysts for you to evolve your own work if you really want to get into a specific show.

If you want to steadily improve your show goals, you're going to need to be judicious about choosing the shows you apply to. There are a number of factors you will want to consider:

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?

Without understanding your market, the other questions aren't worth thinking about, so we'll address that first, and the other questions in a later issue (or possibly during our planned spring business symposium).

What's My Market?

To prepare for evaluating your market, you need to be able to identify your target customers. To do this, create one or more profiles. Consider what age range or stage of life individual you think is most likely to buy you work. What income level (heavily tied to your price points!). What style. Think about what personal preferences they have, adjectives and adverbs that describe them. Of course, if all your work centers around a theme, such as horses and horse-related items, your job may be easier – you can look

for actual horseback riding events to show at, or nature themed shows, such as the Audubon shows!

A customer profile is built from your experiences to date. You're looking for a picture of the average Jane or John Doe who has been buying from you. If you're looking to change your market, you can then go on to profile what the new potential buyer looks like, but you'll also have to evaluate your own work and ask "Why isn't my work right for this buyer, yet?" and adjust accordingly.

Examples of buyer profiles might be:

"My customer is a well-to-do retiree who has a vacation home in Vail, who prefers eclectic, one of a kind, colorful accessories for everyday wear."

"My customer is a mid-thirties hipster who has just started earning enough to spend a little on extras and who wants to make their political views public in their choice of art."

You can certainly have more than one type of customer profile that you target. Just because you think that's who will buy your work doesn't mean other people won't as well, but it helps to focus your show selection if you know what kind of audience you're seeking. Example one, above, is less likely to shop at the Saturday Market regularly, and more likely to shop at Art in the Pearl. The reverse is likely true for our hipster example. If you have both customers as part of your buying profile, you may want to look at your inventory and consider splitting it into

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high end show work vs low end show work. Guaranteed, you'll sell more at each type of show if you split it out.

The best way to figure out if a show fits your market is to attend it as a customer. Spend a good chunk of time looking at the venue, the artists (and their displays), the traffic flow during the peaks and lulls, and most importantly, the customers. Are they lookers or buyers? If they're buying, are they buying from artists in your medium and near your price point range?

If you've got friends, colleagues, fellow CMAG-ers, any other artists you know who have had booths at a show, ask them for behind the scenes details. Next, look at on-line review sites. There are several on Facebook that are free, such as "West Coast Artists & Artisans", "Art Fair Review", and "Art Fair Reviews" (ignore the grumpy whining that goes back and forth between the last two). There are also several sites dedicated to reviews and discussion, such as <https://www.artfairinsiders.com/>, <https://www.artshowreviews.com/>, and <https://artfairsourcebook.com/> (the latter may be worth a paid subscription when you're first looking at a new region of the country, but beyond that, the cost to value is a little low). Be

sure to take into consideration how long ago each review was written.

Finally, check out the show's website for clues. How professionally maintained is their site? Is artist info easily accessible? Can you look over prior years' artists to see what kind of work is there regularly, and how you'll fit in? Where and how do they promote? What artist amenities are there? Some shows even provide statistics about their customer base that you can match up with your model profile and your price points. A great example of this is Bellevue Arts Museum's Artists' Prospectus (https://www.bellevuearts.org/media/5469/bam-artsfair_prospectus_2019.pdf) which gives stats on bestselling price points, customer makeup (see the Demographics section in particular) and so on. A show that pays that much attention to their numbers is also likely to pay attention to details that make a show strong.

If you haven't been thinking about your target market in this kind of detail, maybe it's time to sit down and write a few customer profiles, along with a goal or two for your own business plan for 2019.

Next Month: Scheduling and Budgeting for the Year

January Monthly Meeting

Our Third Tuesday meeting in January will showcase our revamped website and provide training on updating your profile in our new, expanded members' directory. The directory lets you show limited data to the public, who may be looking for artists or teachers, and additional information to just CMAG members. We'll have a camera setup for doing profile photos on site. The new site includes more members-only content areas such as historical CMAG newsletters and a searchable services directory of vendors. We'll also be doing profile photos on site.

New Board Member



As of December, Serin Hale has joined the CMAG Board to take on the new,

expanded Education Chair role. Serin is enthusiastic about helping CMAG expand its educational programming, per our strategic plan goals, especially around expanding the range of topics and availability and accessibility of our classes. She also wants to make sure that the organization helps members who teach promote themselves through our on-line directory, for both their private lessons and public classes, and is enthusiastic about creating scholarship opportunities to assist members in attending CMAG-sponsored programming.

Serin is a graduate of Brown University and speaks German and ASL. She is a software developer by day and a jack-of-all-trades the rest of the time. She comes to metalsmithing from the blacksmithing side, but more recently has been focusing on small metals. She is also very interested in technology and the arts, working with 3D printing and numerous electronic integration projects.

If you're interested in working on any of our Education projects, please reach out to Serin at one of our monthly meetings and introduce yourself.

Member Events

Shelly Durica-Laiche of Indio Metal Arts will be at:

CRACKED POTS HOLIDAY SHOP (<http://crackedpots.org/2018-crackedpots-holiday-shop/>) - Lloyd Mall in Portland, 2201 Lloyd Center, 2nd floor, November 30th - December 2nd and December 7th - 9th.



Shelly Durica-Laiche of Indio Metal Arts, **Leslie Zemenek**, **Emily Stark** and **Victoria Epstein** will be at:

RAIN SPARK GALLERY (<http://www.rainsparkgallery.com/>) - Lake View Village, Suite 124, 390 N. State Street, Lake Oswego, November 1st - December 30th.

RAIN Spark
GALLERY

CMAG, Social Media, & You!

CMAG is now on Instagram

To better promote our shows, workshops and members, CMAG now has an Instagram account. Follow us at <http://www.instagram.com/creativemetalartsguild> and if you would like to be featured, please send your image with a caption to news@cmaguild.org.

Did you know CMAG has a Facebook page? Check us out and Like us at:

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

Members Only Page: <https://www.facebook.com/groups/278905265453288/>

Gathering of the Guilds/CMAG Spring Show Page: <https://www.facebook.com/gatheringoftheguilds/>

CMAG Board of Directors

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 Us

Creative Metal Arts Guild (CMAG)

PO Box 8946
Portland, OR 97207
Email: guild@cmaguild.org
Web: <http://cmaguild.org>

Newsletter Information

We're looking for news about you! Your shows, gallery openings, event reviews, workshops you've attended or upcoming classes you recommend, even photos of new works are all welcome. Include body text in an email and attach photos (ideally JPEG format) where available. Submit to: news@cmaguild.org

Upcoming Deadlines (the second Tuesday of each month):

- January Issue: 1/8/19
- February Issue: 2/12/19