

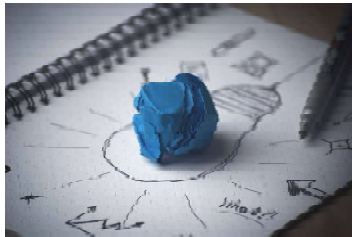


## WIN FREE DIAMONDS!! (And Help CMAG Grow)

## June, 2018

If you attend this month's CMAG meeting on June 19th, starting promptly at 7 pm, you will have a chance to win some fabulous "door prizes", including one of four loose diamonds and a pair of 4mm diamond earrings (see Page 7 for more prizes).

But even if winning prizes isn't your thing, the real reason to join us this month is that we need your help: We'll be doing a visioning exercise to plan for the future of CMAG. We need your insights about what we could become in the next year, two years, even five years from now, with the right planning and direction. The session will be a dialog and series of hands-on exercises geared to expand on some ideas the board has already outlined, facilitated by CMAG members Kathleen Baker and Rachel Morris (both longtime business consultants, in addition to being metalsmiths).



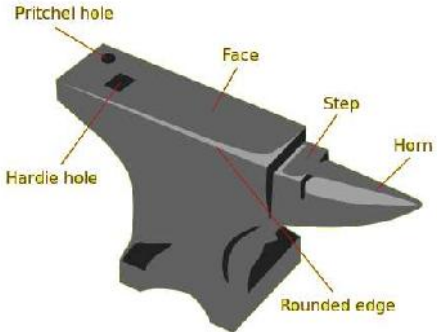
It is very important that we have a real cross-section of our population at this meeting, including past and present members and people who are considering joining. If you have friends who've been on the fence, encourage them to attend. If you know anyone who's left the organization, perhaps a personal invite will

encourage them to come back for this conversation.

At a preparatory four-hour brainstorming session, the CMAG board put forth some amazing

ideas, ranging from expanded educational programs to winter pop-up shows for the holiday season, to travel events for our members, and even possibly a long-term goal of a CMAG space of our own. We want to hear which ideas resonate with you and expand on the list. We'll also work in small groups to help detail some of the Who/What/Where/When/How elements of the ideas that garner the most excitement.

Your participation in this session is a critical step in a multi-month process to articulate a long-term vision and to create actionable goals for us as a Guild. We hope to see you there!



### Table of Contents

- WIN FREE DIAMONDS!!.....1
- Member Spotlight:.....2
- About the August Swapmeet.....3
- Looking for Pot Luck Location.....3
- SNAG Report.....5
- Photos from "Crossings".....5
- Silver Solder Comparison.....6
- June Workshop Door Prizes.....7
- Favorite Tools of the Trade.....8
- Where the Metal Meets the Page.....8
- Future Programs.....8
- Events of Interest to Our Members.....9
- Upcoming Workshops.....10
- Other Classes.....10
- CMAG Board of Directors.....11
- Contact Us.....11

### Important Dates

- June CMAG Meeting - 6/19/18
- July Newsletter Deadline - 7/10/18
- July CMAG Meeting - 7/17/18
- August Swap Meet - 8/21/18



**Q: Madeleine, how did you get into metal arts?**

I had an aunt who worked with beads. I visited her when I was 12. During middle school and high school, I was more interested in graphic design – drawing borders, etc. But it was increasingly computerized, so I looked for something else.

I just tried making jewelry out of materials on my own. I did the International Baccalaureate program in Germany (I started in Latvia, then moved to Germany). I got my lowest grade in art! In the UK, before you get an Arts BA, there is a mandatory foundation year you have to spend doing other arts – screen printing, fashion, watercolor, architecture, etc., to be sure of what you want to do.

From there, I went into a three year University degree, focused on jewelry design. I learned bench jewelry skills. It was very fashion and contemporary jewelry/art focused. We had different types of teachers – men mostly for production, women were mostly abstract, art or fashion training. (It just happened that way.)

I went to the Bishopsland Educational Trust (<http://bishopsland.org.uk/>) – out of a

16<sup>th</sup> century farmhouse in Barkshire, outside of London. It was very intense, living in a jewelry “convent” – 12 of us in a compound, my class was all women. No overnight visitors of the opposite sex. Instructors were brought in – several hours at a time, different tutors, plus we could go on master classes (I went to two in Scotland). The founders felt we needed a remedial in solid traditional skills. We focused on enameling, stone setting, chasing & repoussé, engraving.

The elderly couple who’d retired from their manufacturing business to start the school got us in to see the Ashmolean collection at the Museum in Oxford (<https://www.ashmolean.org/treasures>). They got us in to the Goldsmiths Hall exhibition and we were able to use the library and go into the vaults.

Now I do “fashion influenced fine jewelry” – I do an annual collection, not high fashion, and not edgy. It’s not something like “exploring the foundations between masculinity and femininity” type work.

**Q: What was the very first project you worked on?**

Beaded earrings at my aunt’s house when I was a child. The first time I felt I’d created anything of significance was the end of my foundation year, when I did six rings based on the social history of tea. I only remember some of them – a ring that pricks you when you put it on, made from rusted looking metal, jewelry incorporating actual tea, a bloodstone that represented blood, colonialism, the value of

tea (tea used to have a huge trade value in the UK – they kept it locked up and put an enormous tax on it). I still have them in a shoebox somewhere.

**Q: Who/what has influenced your work and how?**

It’s mainly the countries I’ve lived in (US, Venezuela, South Korea, Germany, Latvia, United Kingdom) that have influenced my work. Korea provided the simple lines more than the colors. Riga, Latvia, is the most beautiful city other than Paris.

Also, art nouveau is very popular with Germans because all their art nouveau buildings had been bombed during the war. The museum collections of Berlin – the Egyptian collection – the head of Nefertiti and the Gate of Ishtar. Also the Industrial Museum – combined, they become the basis of art nouveau. Jewelry started being influenced by excavations in the 1800s, but then later art nouveau became a simplified version of art deco after the great war.

**Q: Is there anyone you want to study with but haven’t had the chance?**

Gerda Flöckinger (<http://www.gerdafloekinger.net/>) – A German/Austrian living in the UK. She has peacocks in her garden. She does melted baroque jewelry with lots of gold and texture. I want to learn her highly precise melting techniques and ask her about her alloys.

**Q: Can you describe your process when designing a new line or one of a kind piece?**

I’m interested in many things in

## \*\*\* Membership Renewal Due July 1 \*\*\*

July 1st is the start of the CMAG fiscal year, which means it's time to renew your membership for the upcoming year. It really helps us if you can register on-line by following the links at:

<https://cmaguild.org/join/>

If that's not possible, send a check along with a copy of the membership form available at:

<http://cmaguild.org/wp-content/uploads/2016/07/MembershipForm2016.pdf>

To: CMAG  
PO Box 8946  
Portland, OR 97207

## 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.

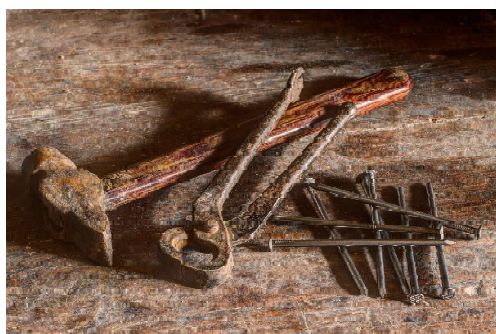
The CMAG Library is open before the meeting and during the break for checking out books and magazines.

**Who:** Meetings are open to CMAG members and their guests.

### Board Meeting

Board meetings are generally held prior to the General Meeting at 6:00 pm in Room 30 at the MAC (same room as the regular meeting). Members are encouraged to attend and contribute.

## About the August Swapmeet



For those of you who've never attended one, the Swapmeet is an annual event at our August meeting at the Multnomah Arts Center that many of us look forward to all year long. You should come prepared to buy, sell, or trade anything you think your fellow metal artists might enjoy. New and used

tools, books you no longer want or have duplicates of, sheet metal you bought for that project you never did, beads and gemstones - you name it, if metalsmiths use it, you can bring it.

We will set up tables on which you can display your items, though if you have anything too large to bring, you can send a photo in for the newsletter (and put it up on the CMAG Facebook page yourself), plus bring the photo in for your table.

There will be a very short business meeting before we start swapping. Refreshments will be available throughout the meeting and we will just swap and talk until 9 pm.

NOTE: This event is open to non-members, so be sure to invite friends who may not yet have gotten hooked on CMAG!

## Looking for Pot Luck Location

September is generally the month we hold our annual CMAG Pot Luck event, and we're still looking for a good space to get 30+ people together - do you have a studio, home, or other space you'd be willing to open up to CMAG members and their significant others for a casual potluck? Ideal dates are on our regular Tuesday meeting (September 18th) or on Saturday the 22nd or Sunday the 23rd.





Madeleine Moore- from page 2

the background of my mind. I gather some interests together and then I seek out books, museum exhibitions, etc., that tie into my current interest. I start drawing based on what I see – lots of little drawings, elements rather than finished goods. Then I move to finished jewelry, then trim it back to what I can make, based on my studio, skills, how precise I can be, what kinds of stone sizes and shapes, what I can afford (a big issue).

I love tanzanite – it's really pretty and rare. I like blue stones best – sapphire. I like grey blue/lavender ones. Or Blue violet. My last collection used blue moonstones. I don't do any custom work, though I sometimes customize existing work.

**Q: What is one tool you cherish and why?**

My electric gauge/calipers. If I had the money - There's the beautiful old tool, like a watchmaker's lathe, and then there's a modern tool: I'd go for a laser welder.

**Q: What is your favorite thing about CMAG?**

Meeting other jewelers. Community. I've been a member for 3 years. I joined the board as a secretary about a year ago.

**Q: What's presently on your workbench?**

I'm working on making things for my Ansel Adams collection (not yet on my website). It's inspired by his photographs. I became interested in them from the New West Photographers exhibit in Portland, which had three segments – Industry, Yosemite, and Fences. The pieces are inspired by a B&W photo, and the stone colors are

inspired by his color photos. Thus the tanzanite from a photo of a factory. He also did green outdoors photos. He was never satisfied with his color photos – they were mostly for adverts and so on.

**Q: How do you sell your work?**

Galleries and shows. I'm not a

**Fences - Ansel Adams Collection**



natural saleswoman. I can be found at:

- Riversea Gallery (Astoria) - <http://riverseagallery.squarespace.com/>
- Bainbridge Arts & Crafts (Now The Art Project on Bainbridge Island) - <https://www.theartproject.org/>
- Spectrum (CT) - <https://www.spectrumartgallery.org/>
- Boulder Arts & Crafts (Colorado) - <https://boulderartsandcrafts.com/>

My job this summer is to get into more galleries. Starting in the southwest because of Ansel Adams, I'll research what galleries exist in each state, looking for the highest income towns – artsy main streets – and figure out what's there.

**Q: What does your future look like?**

Finding a place of my own. I work at Civilian Studios now. I go into the shop whenever I can. I just got done with another job that limited me to 20 hours a week or less, but now I can get in there more.

I'd like to sell more and more at galleries, but I also enjoy my part time job so I may hang on to it. I'd really like to design for a company, but there aren't many of those jobs, so despite not having an entrepreneurial spirit, I ended up working for myself.

I'm taking a class on digital fabrication at OCAC because they all look for that these days. I do mostly hand fabrication. I used to do casting in the UK but don't do as much here. I used to do acid etching when I had a chemicals room. I don't have a setup here.

I'm also interested in architecture. Someday, I want to design and collaborate with another maker on decorative ironwork for buildings. In London there are the Docklands, which were rebuilt to have these huge office towers – pretty soulless, very private, but on the bottoms of the Solus buildings are these exquisite gates. I think they're wonderful. I could do decorative fire escapes for Portland.

**Bone Ring - Primary Collection**



## SNAG Report from Mandy Allen

I am so proud of how well our joint exhibition with the Seattle Metals Guild, "Crossings" went. The pieces were incredible, and it was very well received. It was a tremendous amount of work and I couldn't have done it without the help of my counterpart in Seattle, Peggy Foy, and my co-pilot here, Kathleen Baker and of course everyone who contributed to



the planning, set-up and staffing of this special opportunity. It was great to see so many people from both guilds pitch in a make it happen.

The whole conference was both inspiring and invigorating for me and I had a lot of fun getting to know some of my fellow metalsmiths better. It laid the perfect foundation for the goal setting work that CMAG is in the process of, both through board meetings and with your help at the June meeting and beyond.



Photos from the CMAG/SMG "Crossings" Show



# Silver Solder Comparison by Company

Not all solders are created equal - or called the same thing! I was inspired to research various brands' melt and flow points after a discussion with another student at Eric Burris' Mokume workshop last month. If anyone wants to do the same for gold solders by karat/color, please send along your research.

## Comparison of Silver Solders by Manufacturer

Last Updated 5/28/18 – Always check current specifications at time of purchase

Solder Name	Ag Content (Varies by Mfr)	Rio Grande		Otto Frei		Hoover & Strong		Cookson Gold (UK)	
		Melt Temp/ Solidus	Flow Temp/ Liquidus	Melt Temp/ Solidus	Flow Temp/ Liquidus	Melt Temp/ Solidus	Flow Temp/ Liquidus	Melt Temp/ Solidus	Flow Temp/ Liquidus
Extra Soft w/ Cadmium	--	Not made		Not Made		1170 °F / 632 °C	1190 °F / 643 °C	Not made	
Extra Easy, Extra Soft, 560 Wire	50-56%	1145 °F / 618 °C	1207 °F / 653 °C	--	1190 °F / 644 °C	1145 °F / 618 °C	1205 °F / 652 °C	1233 - 1308 °F / 667-709 °C	--
Easy, Soft, 450 Wire	60-67.1%	1240 °F / 671 °C	1325 °F / 718 °C	--	1260 °F / 682 °C	1235 °F / 668 °C	1260 °F / 682 °C	1301 - 1333 °F / 705-723 °C	--
Medium, H4, 650 Wire	70%-74.1%	1275 °F / 691 °C	1360 °F / 738 °C	--	1295 °F / 702 °C	1265 °F / 685 °C	1295 °F / 702 °C	1328 - 1409 °F / 720-765 °C	--
Medium-Hard, 750 Wire	--	Not made		--	1375 °F / 746 °C	1330 °F / 721 °C	1375 °F	Not made	
Hard, 800 Wire	75-76%	1365 °F / 741 °C	1450 °F / 788 °C	--	1490 °F / 810 °C	1370 °F / 743 °C	1490 °F / 810 °C	1373 - 1432 °F / 745-778 °C	--
IT	80%	1490 °F / 809 °C	--	Not Made		Not Made		Not Made	
Eutectic (Zinc Free/ Enameling Solder)	--	Not made		--	1560 °F / 848 °C	Not made		Not made	
Enameling Solder (with Zinc), I1	81.1%	Not made		Not made		Not made		1346 - 1472 °F / 730-800 °C	
<b>Metal</b>	<b>Ag Content</b>	<b>Melt Temp/ Solidus</b>							
Silver (Pure)	99.9%	1760 °F /960C							
Sterling Silver	92.5%	1640 °F /893C							

\* All solders Cadmium free unless noted, all solders contain zinc unless noted

-- = Not provided by manufacturer's website



## June Workshop Door Prizes

In addition to the diamonds and diamond earrings in the door prize pool, there will be a selection of hand files of varying shape and coarseness (gently used but in great condition), a set of nice pliers in a carry case, a copy of the very hard to find book, Charles Lewton-Brain's "Hinges and Hinge-Based Catches" (remember, Charles is coming to teach his Hinges class to us next fall!), and a copy of Tim McCreight's "Practical Jewelry Rendering."

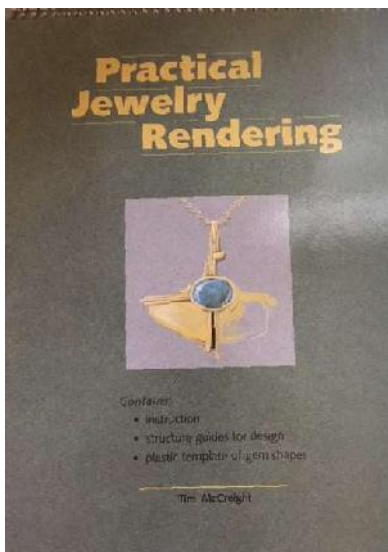
**June 19th, 7pm -  
Multnomah  
Arts Center**



**June 19th, 7pm -  
Multnomah  
Arts Center**



**June 19th, 7pm -  
Multnomah  
Arts Center**



## Can't Live Without It! Our Favorite Tools of the Trade

This month's can't live without it tool is my pair of Straight French Shop Shears from RioGrande.com (<https://www.riogrande.com/product/french-shop-shears-straight-tip/114227>). I buy a new pair every 2 years or so, because at \$15 a pair, these are my go-to snips for cutting sheet silver and trimming my bezels. The old ones go to the torch station as solder shears. The Rio spec says that they cut up to 26g, but I manage 22 gauge sterling with them on a regular basis.

Lots of people like the Joyce Chen shear, but I find those have too much flex and can't get in as close as these. I use these Straight French Shop Shears for cutting almost any shape out of my sheet metal. It

takes a bit of practice to get really good with curves, and cut-backs sometimes require cutting past the line to cut back in, but overall, they're an incredible time saver.

To use them, rest the sheet on the bottom blade and cut down against it with the upper one (as opposed to the scissor movement of two blades moving together to the middle). It's important to NOT cut with the last ¼" or so at the tip of the blade, or you'll get a bit of twist in your cuts. The tool comes with a heavy spring in the middle, which means you can easily pinch the base of your palm if you're not careful – I usually remove the spring and have become proficient and flicking the shear back open

with my thumb between cuts. I also use the shear for cutting clean lines in bezel wire and for trimming the backs off bezel settings so close to the wall of the bezel that it leaves almost no filing to be done. I don't recommend the Curved French Shop Shears – they are much harder to control and not needed when you can actually get curved cuts with the straight shear.



## Where the Metal Meets the Page: Orville K. Chatt's "Design is Where You Find It"

While browsing the extensive library at Arrowmont School of Craft last week (in TN), I came across Orville K. Chatt's "Design is Where You Find It." Since my metals students are often paralyzed by fear when asked to "draw what you want to make!" I'm constantly on the lookout for inspiration. This book's intro was so captivating in its description of key design elements that I rushed off to learn more about the author, only to discover that he spent a number of years in both Oregon and Washington. He passed away a little over a decade ago,

but leaves a legacy of artists in his children, including renowned Washington sculptor and glass artist, David Chatt.

The book consists primarily of photo pairs showing a finished piece of jewelry alongside the materials or objects that inspired it, but I recommend a careful read of the opening pages which talk about the principles of design (he includes Unity, Rhythm, Balance, Emphasis, Proportion, Opposition, and Variety). He writes "Design is not such a difficult task, however, if one will really observe what he

sees. In hurrying to see so much, however, many of us do not in fact see. The artist must move more slowly; he must be perceiving constantly, absorbing by touch and sight what many persons only glance at. He finds design potential in common objects having little interest for the average person...The artist sees more because he is looking for more..."

The book is out of print, so it's a little hard to find, but available used on Amazon and AbeBooks, among others.

## Future Programs

**July** - Jason Chandler, Owner/Teacher, Portland Jewelry Academy

**August** - CMAG Swap Meet / Mary Wong discusses Portland Jewelry Symposium

**September** - Annual Potluck (Location TBD)



## Events of Interest to Our Members

### Serendipity Gemstones Truck Sale

**What:** Come shop a wide selection of Oregon Sunstones, Opals, Star Rubies, Tourmalines, and other assorted gemstones and beads.

**When:** Saturday, June 16 10:00-5:30 pm

**Where:** Artisans of Metal and Thread Studio, 7000 SW Hampton Street, Suite 129, Tigard, OR 97223

503-720-2925 for more information

<https://artisansofmetalandthread.com/>



### JONES & JONES JEWELERS LIQUIDATING SHOP & SHOWROOM

We are selling Casting equipment, Kiln/burn out oven, Jewelers bench, Vulcanizer, Polishing equipment, and a TIG welder. Furniture includes a reception desk, file cabinets, chairs, four drawer cabinet. The cases include two custom made wood display cases, and two custom made wood wall cases, along with lots of display materials.

For more information, call 503 223-6020 or email [info@jonesandjonesjewelers.com](mailto:info@jonesandjonesjewelers.com)

### Portland Gem Faire at the Oregon Convention Center

July 6-8, 2018 AND  
November 16-18, 2018

Admission \$7

<https://gemfaire.com/>



### Studio Space For Rent

There are a few studio spaces (big and small) available in the Willamette building. If anyone is interested, contact Tai Vautier and she can put you in touch with the right people.

Join us in  
“The Wake of the Flood”  
Discover YOWAH OPALS  
& our newly remodeled Studio  
June 16<sup>th</sup> thru August



OPEN HOUSE  
Saturday, June 16th  
12 - 5pm

*Trios Studio*

3 Monroe Hwy, Ste. 1, Lake Oswego, OR 97035  
503.196.1285 ~ [www.TriosStudio.com](http://www.TriosStudio.com)

Store Hours:  
Tues-Fri 10:30am - 6pm  
Sat 10:30am - 5pm

## Become a Member!

Benefits of Membership in CMAG Include:

- Speakers, demos and other programs at our monthly meetings
- Networking and socializing opportunities
- Access to a lending library of metal arts books, magazines and videos
- A monthly newsletter
- Ability to participate in the annual CMAG Jewelry & Metal Arts Show (Gathering of the Guilds)\*
- Workshops with visiting metal artists

Membership is valid from July 1st through June 30th. Annual Membership Dues: \$50 (Student Membership with Student ID: \$30).

Visit <http://cmaguild.org/join/> to apply.

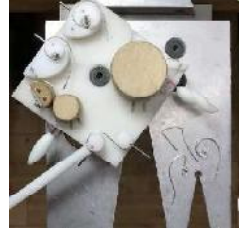
\*Note: All Spring Show participants must pay the full years dues.

## SPOTLIGHT: Upcoming Workshops

### Fall, 2018 - Jayne Redman Making Multiples Workshops

**September 19-21, 2018 – Tools and Jigs for Multiples with Jayne Redman - SOLD OUT - Add yourself to the wait list**

This workshop will focus on ways to make tools and jigs to form 3 dimensional shapes and unique findings including ear wires, linkage systems, and clasps. You will learn time saving ways of measuring, cutting, connecting and forming sheet and wire. More details available at: <http://www.jayneredmanjewelry.com/product/tools-and-jigs-for-multiples-4/>



**September 22-23, 2018 Making Multiples with Blanking Dies with Jayne Redman - SOLD OUT - Add yourself to the wait list**



Self registering, one piece blanking dies will give you the ability to quickly create multiples in metal sheet of the shapes you conceive, affording you the time to get lost in the design process and experiment with forming and assembling. In this workshop you will learn how to develop patterns for this process and the method of sawing dies from flat stock tool steel. You will have the opportunity to make combination silhouette/blanking dies and create relief forms using the hydraulic press. More information at <http://www.jayneredmanjewelry.com/product/making-multiples-with-blanking-dies-10/>

### Plan Ahead: Charles Lewton-Brain, Fall, 2019 - Hinges & Hinge Making



Cindy Proctor of Newberg Jewelry Studio has lined up Charles Lewton-Brain for our **2019** Workshop series. If you haven't picked up a copy of his book "Hinges & Hinged-Based Catches for Jewelers and Goldsmiths," it's a staple for a metalworker's library. It's a little hard to find, as it's out of print, but Amazon usually has a used copy or two available - and at June's meeting, you could win a copy as a door prize!

## Other Classes of Interest to Members



**NEWBERG  
JEWELRY  
STUDIO & SUPPLY**

**Instructor:**  
Cindy Proctor  
**Course:**  
Fundamentals  
of Fabrication  
**Dates:** Starting

June 16, 6:30-8:30 pm for 6 weeks

**Cost:** \$195

If the student has taken Cindy's Fabrication class previously, or has equivalent fabrication experience, they can cast.

Materials are included in cost. Metal not provided to those doing casting. Students provide their own stones.

<http://www.newbergjeweler.com>



**Kimono Style  
Pendant**

**Polymer Clay Workshop**



Saturday June 23, 2018  
1802 N Main St, Santa Ana, CA 92706  
1PM - 4PM

A workshop with Corliss Rose  
Sponsored by the Bowers Museum  
and the Bead Society of Orange County

Explore Japanese design while you create a beautiful kimono style pendant

Complete workshop is \$50 and Includes everything you need to make the pendants shown :

Questions?  
Contact Corliss at

[corliss@2roses.com](mailto:corliss@2roses.com).

## CMAG Board of Directors

Mandy Allen, President  
Marsha Sandman, Vice President  
Barbara Covey, Treasurer  
Madeleine Moore, Secretary  
Tai Vautier, Spring Show  
Sharon Smith, Programs  
Cindy Proctor, Education  
Kathleen Baker, Membership  
Bob Woods, Webmaster  
Terry Williams Brau, Librarian  
Marcy Swanson, Refreshments



## 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 [allenmetalarts@gmail.com](mailto:allenmetalarts@gmail.com).

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/>



## Contact Us

### Creative Metal Arts Guild (CMAG)

PO Box 8946

Portland, OR 97207

Email: [guild@cmaguild.org](mailto: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](mailto:news@cmaguild.org)

**Upcoming Deadlines** (the second Tuesday of each month):

- July issue: July 10th
- August issue: August 14th