



DECEMBER 2019

IMPORTANT DATES

- 12/17** Dec. CMAG meeting: Potluck at Serin Hale's; R.S.V.P. [here](#) if you haven't already.
- 1/6** Spring Show Registration begins
- 1/21** January CMAG meeting: Insurance for Artists, Design Challenge due
- 2/18** February CMAG meeting: Rm. 39, Group Critique
- 2/22** Makers Business Symposium 2020
- 3/17** March CMAG meeting: Art & Craft in PDX
- 4/21** April CMAG meeting: Selling Your Work
- 5/1** Gathering of the Guilds 2020

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SAVE THE DATE: SPRING SHOW BOOTHS ON SALE JANUARY 6TH!

It's already time to start planning ahead for this year's Gathering of the Guilds, our annual spring fine arts and crafts show at the Oregon Convention Center, where 350 artists from six of Portland's finest guilds get together and put on a high quality three day event for the public.

(cont'd on p2) >>>

UPCOMING THIRD TUESDAY PRESENTATIONS

JANUARY – Cheryl A. Busby from Country Financial will join us to talk about insurance for artists. She'll cover what we need to insure our studios, tools, and materials, as well as how to insure our work when we're sending it off to shows, displaying it in galleries, and at specific events.

FEBRUARY – Rachel Morris will give a brief analysis of the Spring Show numbers for 2019, and then we'll do a group critique session (with both gentle and more formal critiquing groups available). Bring a specific piece or a few pieces from a collection to get peer reactions. If you have something specific you're interested in getting help with, be prepared to tell us that. Meet in Rm 39.

MARCH – Ella Marra-Ketelaar from RACC (Portland's Regional Arts & Culture Council) will talk about the current state of the art & fine craft world here in Portland.

APRIL – Catherine Chandler (<https://www.catherinechandler.com/>) will discuss selling your work and approaching galleries.

WHAT IS "METAMORPHOSIS?"

noun, plural met-a-mor-pho-ses
[met-uh-mawr-fuh-seez]

1. A profound change in form from one stage to the next in the life history of an organism, as from the caterpillar to the pupa and from the pupa to the adult butterfly.
2. A complete change of form, structure, or substance, as transformation by magic or witchcraft.
3. Any complete change in appearance, character, circumstances, etc.
4. The structural or functional modification of a plant organ or structure during its development.
5. The Creative Metal Arts Guild's Winter 2019-2020 Design Challenge topic, with cash prizes of \$100, \$75, and \$50 (bring your submissions to the January CMAG meeting for judging).
6. The theme of CMAG's February 7 – March 3, 2020, *Metamorphosis: Works in Metal* gallery show at the Multnomah Arts Center – contact CMAG VP, Madeleine Moore at sangstone@gmail.com for details.

GALLERY SHOW DATES

DECEMBER 17 – Images for announcements due to Madeleine at sangstone@gmail.com

JANUARY 7 – Gallery Show Submissions due

FEBRUARY 1 – Gallery Show Test Install, Muir Hall at Taborspace (5441 SE Belmont St.), 2:00 pm

FEBRUARY 5 – Gallery Show Installation begins between 9:00 am and noon – exact time TBD

FEBRUARY 7 – Gallery Show Opening reception from 7:00 to 9:00 pm

MARCH 3 – Gallery Show Take-down begins after 5:00 pm. All artists will need to be present to remove their work, or have a trusted representative.



CMAG Holiday Party
Tuesday, Dec. 17th
7 pm - 10 pm

R.S.V.P.s Requested

SPRING SHOW (cont. from p1)

Registration opens January 6th at 10:00 am PST, and closes on March 2nd. If we sell out, we will keep a wait list in the order in which we receive the request. Last year sold out in 4 days, so be prepared!

Here are some key pieces of information you'll want to know:

- You must be an active member to register – you will, in fact, be registering via the MembershipWorks tool we use for member and class sign ups
- This year, booth sizes will be allotted on a first-come, first serve basis – meaning you'll want to register as soon as possible to get your first choice of booth. If you don't get your first choice, you'll be able to make a note that if one becomes available, you'd like to upgrade to it
- You will be paying in full at the time of registration, as your booth size is known right away
- Assuming you buy the same size booth, you can put in a request when you register for the same spot (or specifically not) as last year – we play booth jenga to get everyone in the right spots and do our best to accommodate everyone, but there are no guarantees
- We have acquired the portion of the Woodworkers' space that previously backed the upper 1/3 of our rows, so we have expanded from the 41 booths we had last year to 44 spots this year (5 of which are held for Emerging Artists). None of these booths will be outside our section!
- The Glass Guild and Woodworkers are switching rows, so we'll now have a row of glass booths facing our row, rather than the backs of the wood booths, which should make traffic flow better (we'll also have carpet down for both aisles)
- As promised, booth rates and commissions will remain the same as last year, per our adjustments to reduce costs for our artists (see below for the rates and number of booths available)

(cont'd on p3) ►►►

UPGRADING YOUR CLASPS GAME

by Rachel Morris

If you're tired of the ubiquitous (and not terribly durable) lobster claw clasp, it may be time to think about alternatives. An unusual catch mechanism can spice up an otherwise bland looking chain and can do wonders for strands of beads or pearls.

As I wrote about in "Upgrading Your Bail Game" in the June 2019 issue, both form and function are important factors in deciding what kind of closure to include in your design. Certain styles of clasp simply won't stay closed in specific situations. For example, a toggle clasp may come undone when used on a bracelet, because of the way the bar can come to rest against a desk or other work surface. It's also less useful on a lightweight necklace than on a heavier piece – the toggle counts on gravity doing some of the work to pull the bar past the center point of the loop, so it remains closed.

Always consider:

- Who is the customer? Customers with arthritis or those with larger fingers may have trouble with more delicate or complex clasp mechanisms
- What is the design aesthetic?
- Placement (back of neck, inner wrist, outer wrist, front of necklace)

A COMPARISON OF CLASPS

SCREW CLASP/BARREL CLASP: These clasps usually look like an actual barrel, with two halves that screw together. They're common on costume jewelry and tend to be dated-looking. Always ensure that the barrel can swivel around the post of the eyelet connecting it to your work, as it will cause the chain/cord to twist as it closes, which can wear over time.

Hand Fabricating Difficulty Level: Medium. You'll need to be comfortable using tap-and-die sets with precision, and creating snugly nested tubing.

HOOK-AND-EYE, S-HOOKS, Z-HOOKS AND J-HOOKS: All variants on a theme, there's a hook that catches against a loop/eye. Great for large link chains, easy for most people to use, but a somewhat casual style – not always suited to fancier/higher end designs.

Hand Fabricating Difficulty Level: Super easy – these can actually be done without soldering (but soldered versions are more durable).

SPRING RING AND LOBSTER CLASP: The bread and butter of manufactured clasps, spring rings are round and lobsters encompass the traditional claw shape as well as pretty much anything other than the rounds with a similar mechanism. They contain a (usually steel) spring and lever system that opens to allow a jump ring to slide past. These are so commonly used that they sort of fade out of awareness in most designs. These days, you can get some great shape variants, such as square, heart shaped, and rectangular lobsters. The down side is, when the spring dies, it's often easier to replace the clasp than to repair

(cont'd on p4) ►►►

BOOTH RATES FOR 2020

Booth Type	# Available	Costs (Note: All commissions cap at max of \$1,000)
10x6' Corner Booth	17	\$445 + Commission (10-25%)
10x6' Booth	6	\$395 + Commission (10-25%)
8x6' Booth	10	\$375 + Commission (10-25%)
6x6' Corner Booth	2	\$375 + Commission (10-25%)
6x6' Booth	3	\$325 + Commission (10-25%)
4x6' Booth	1	\$300 + Commission (10-25%)
2' Case (Emerging Artists)*	5	\$125 + 10% Flat Commission + 2hrs/day on-site volunteering

* Emerging Artist Booths come with a raised 2' wooden display case, lighting and a chair, and require a mandatory 15 hours of on-site volunteering during show. Artists must meet the requirements as "Emerging" (see the Emerging Artist Program article for specifics). They will be at the entrance to the CMAG portion of the show.

- You'll want to bring your profile up to snuff on MembershipWorks in advance of the deadline – instead of submitting photographs via email, you'll put them on your profile and the team can review them there (all your file names should include YOUR name at the start, such as "Jones_Susan-ButterflyNecklace.jpg" and should be 300 dpi or better)
- Crafty Wonderland's Spring show will run at the opposite end of the convention center one day of our event – we're reaching out to make sure both groups have adequate signage to point customers to the show they're looking for, and hope that this will bring in additional crowds for us

Some familiar features you can still expect include:

- Refreshments and hot beverages will still be available throughout the show
- Our secret gem sellers area will be in full force again this year – remember, you don't have to be in the show to come to that – just be a CMAG member (you can bring non-member friends in with you to show them how awesome CMAG is)
- Last year's swag bags with artist goodies will be back, with a new design for 2020 (these may become collectors' items!)
- Limited parking passes will be available for sale – otherwise, you'll need to use one of the area lots
- Our Education area was well received last year – we're hoping to expand on it even more this year, potentially adding a kids' activities area

- Emerging Artists will have an orientation session several weeks before the event, and will receive support preparing for and at the show

Other Updates:

- We will drop our inline gallery in favor of the larger shared GotG gallery space at the front of the hall. We are dropping the \$50 fee previously associated with the gallery, just leaving the 20% commission to CMAG for any sales. This is open to ANY CMAG member in good standing, but is limited to one piece per person with a cap of total slots available. We will be putting booth numbers alongside the work of anyone in the show – we highly recommend that if you have a booth, you submit a representative piece to draw attention to your space
- Last year's Convention Center construction and the closing of the I-5 exit closest to us impacted our visitor numbers heavily (down to 12,000 visitors from 18,000 the year before) – that work is all done and the new OCC hotel is up and running. If you want to learn more about the impact that construction had on our artists' numbers, come to the February CMAG meeting to see the analysis we've done
- We are planning a daily fashion show between the Weavers and our guild – we'll have more updates as the plans for that are solidified, but it will run on the entertainment stage near the entrance to our section of the show

GATHERING OF THE GUILDS
Save the date
May 1-3, 2020
 at the Oregon Convention Center

<https://cmaguild.org/event-calendar/#!event/2020/1/15/spring-show-booth-registration>

CLASPS (cont. from p2)

the spring. (**Pro Tip:** Do NOT put these clasps in your pickle – the steel will cause copper plating of your other metals and the spring will weaken from the acid.)

Hand Fabricating Difficulty Level: Hard, due to placement of the spring, although there are spring-less variants called “Sister Claw Clasps” with two sides to the claw that hinge together around a tube rivet – see Alan Revere’s “A Contemporary Guide to Traditional Jewelry Making Techniques” for a good step by step on that variant.

TOGGLE CLASP: The traditional toggle is a round loop with a jump ring attached on one side, and a bar with a short small chain length connected to the other side. However, toggles can take many shapes, so long as the cross bar is a minimum of 1.25 x the widest interior line of the loop. Toggles are good for heavy pieces, as gravity helps hold the bar down against the shallow end of the loop. Endless variations can be crafted to add decoration and pizzazz, ranging from using fancier wire and adding jump ring enhancements, to creating intricate carved variations around the outer edge of the loop and adding small stones to the ends of the bar.

Hand Fabricating Difficulty Level: Easy for the most basic, **medium** for some of the fancier versions.

PEARL AKA FISHHOOK AKA SAFETY CLASP: These include a jagged hook shape that slots into and hooks

around a series of post points in a capped frame or hollow form. The mechanism is very secure (the jags act like slots on a house key, allowing the hook to come in or out only one way). Even if it comes loose a bit, it will “hang” on the hook itself. It is a classic style, found most often on strands of pearls. Removal takes a two-part action – Squeeze and unhook past the first catch point, then twist and slide past the second. Not ideal for people who have difficulties with their hands.

Hand Fabricating Difficulty Level: Hard – these take precision fitting of the pegs and hook.

FRICITION/TENSION CLASP: Friction clasps are usually a narrow piece of tubing into which a wire or cable with a wire end is slid. The slightest bend in the wire means that it catches and holds in the tubing via friction.

Hand Fabricating Difficulty Level: Easy. This is all about making sure your tubing is a snug match to the wire you’re setting into it.

BOX CLASP: The traditional box clasp looks like, well, a small box (but it doesn’t have to). One end is the container and the other end is a folded spring-hardened tab that slots into the end of the container, with a plunger of some kind. It springs up behind the wall of the box when the plunger is released, locking it into place. They’re a very secure clasp...until they aren’t. Several jewelers I know say box clasps are the single most common repair they deal with, as the fold point in the tab loses its spring or even breaks off entirely.

Hand Fabricating Difficulty Level: Moderately hard.

These take patience and precision, but a few tricks in terms of order of operations when constructing them can really make a difference (notably, make sure the tab fits BEFORE you put the bottom layer on the box!).

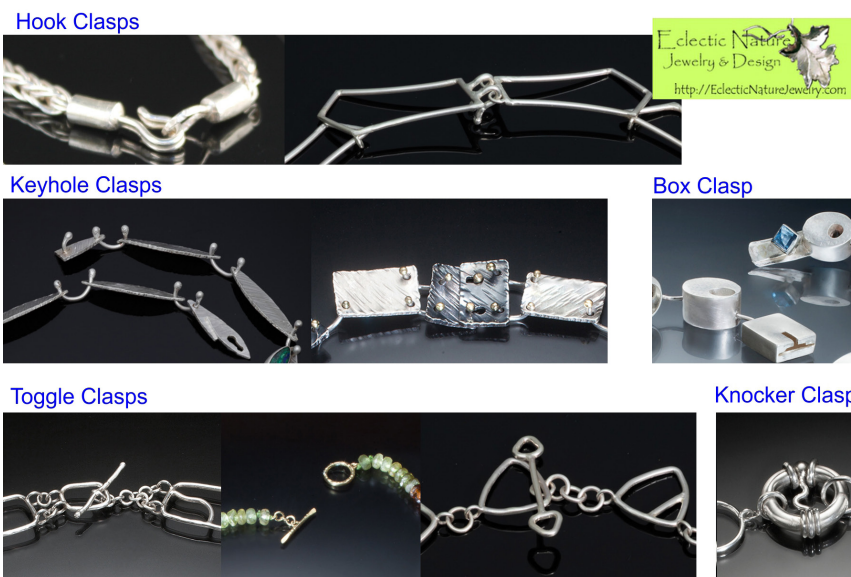
BAYONET CLASP: Bayonet clasps are an improvement on the main weak point of a box clasp. They’re most often done in a tube shape, but can be housed in other forms so long as the connection between the two halves has

the ability to twist in place. Some variants have a plunger, some have springs, but the basics include a peg on one side of a small inner tube segment that slots down into a larger tube, then hooks in place once twisted. Good ones have an additional safety latch at the seam.

Hand Fabricating Difficulty Level: Moderately hard.

Order of operations and precision of measurements and cuts make all the difference here.

(cont’d on p6) ►►►



KEUM BOO TIPS & TRICKS

CMAG PRESENTATION – Nov. 2019 by Rachel Morris

Keum Boo (also keum bo, geumbu, kum-boo, keum-bu) is a Korean technique (literally “attached gold”) of diffusion bonding (the spreading of the molecules of one metal into the other via heat and pressure) gold to silver. It happens at a far lower melting temperature than either metal’s individual melt point. Note, this is not fusing!

- Use a base of fine silver, argentium, or DEPLETION GILDED sterling silver (anneal, quench, pickle 3-7 times, brass brush on last). Can also be done on palladium white gold
- Use 24kt gold foil of c. 0.02mm thick or less (you can also do the reverse and put fine silver down on gold)
- Put a little tooth in the material via light patterning – if using a deep texture, better to texture after keum boo, sandpaper, rolling with masking tape, manilla folder, sandpaper, sandblasting
- Scrub the work before bonding it

PREPPING YOUR GOLD:

- Set the gold between two sheets of tracing paper
- Cut out or punch out pieces, leaving them between the tracing paper until ready to use
- Pick up pieces using fine tipped tweezers to position, removing the paper
- Do NOT use flux! You can use a weak KlyrFire solution, but must dry it before burnishing or you’ll get bubbles

KNOWING WHEN IT’S READY:

- Set hotplate to high, with a stable brass plate on top (18-20g)
- Put your work on top of the plate

- If you touch your burnisher to the keum boo and it shifts, the material is not yet hot enough
- When up to temp, tack down with a burnisher
- Work from the center of the piece of gold, outward
- If bubbling, it’s too hot (but bubbles can sometimes be burnished out with your fingernail after it has cooled)

GENERAL:

- You can do multiple layers
- Once put down, you can solder your piece, but overheating will melt the gold back into the silver, so go quickly/work with E-Z solder if possible
- Gosiba or Liver of Sulphur turns your silver black and pops the gold quite strongly
- Pin finisher tumbling softens and brightens the look of both the gold and silver

TYPES OF FAILURES:

- Piece not clean, something in the way of the bond
- Not up to heat when attempting to bond
- Not enough fine silver to make the bond

RESOURCES:

- Classes by Jayne Redman (teaches how to make your own foil, plus torch techniques in addition to hotplate)
- Cynthia Eid
- Paulette Werger
- Celie Fago’s book “Keum Boo on Silver”
- Articles by Charles Lewton-Brain

SPRING SHOW EMERGING ARTIST PROGRAM

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

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

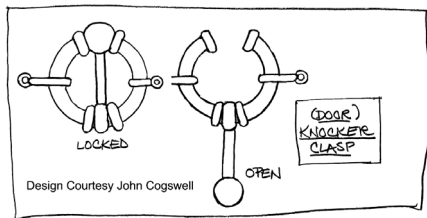
PLEASE NOTE THE FOLLOWING:

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

The Spring Show Committee will pre-screen and research Emerging Artist applicants to make sure they are a suitable fit for this category.

CLASPS (cont. from p4)

KNOCKER CLASP: A hoop with a gap at one end (either hollow or carefully carved out) with a connected “knocker” (wire with a round bead at the end) which snaps snugly



into the gap of the hoop, locking in the two connecting loops – one connected to the hoop and the other connected to the chain and able to lift free of the hoop.

Hand Fabricating Difficulty Level: Very hard. This one takes patience to get everything perfectly aligned, and has some very challenging soldering steps.

KEYHOLE/TOGGLE CLASPS: These are clasps which have a fixed mechanism (rod-and-crossbar peg, shaped heavy sheet key, or post with wide topper) which fits into a keyhole slot of the appropriate size. Toggles generally turn to lock in place, whereas basic keyholes may just catch. These can be open format or enclosed in a hollow form or dome.

Hand Fabricating Difficulty Level: Basic keyholes are **fairly easy**, enclosed toggles can be **hard** due to the precision fits needed.

SILVER CHAIN MAKING SAMPLER WEEKEND – Fused and Soldered

(2 Day Workshop)

Dates: January 18-19, 2020 – 10:00 am – 5:30 pm

Instructor: Rachel Morris,
Eclectic Nature Jewelry & Design

Location: SmithPDX, 4135 Southeast Gladstone St.

Cost: \$275 + Materials (\$50 discount [\$25/class] when registering for Clasps class at the same time)

Augment your jewelry designs with unique, handcrafted chains. Making chains by hand will also quickly improve your soldering skills, both due to the repetition and to the delicate nature of the work. You'll learn when to pre-position solder and when to pick solder for best results, and when to switch between chip and wire solder. In addition to fabricated (soldered) chains, we'll also work on fused (single & double loop-in-loop) chain.

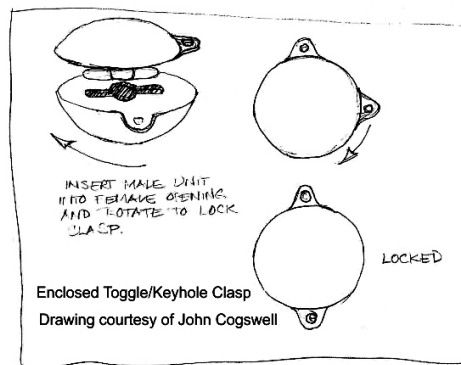
Students are likely to be able to make either one necklace-length fabricated chain OR one small (bracelet) chain along with sampler lengths of one or more loop-in-loop styles. Basic torch comfort is required.

Registration for both classes at
<http://eclecticnaturejewelry.com/>

TUBE HINGE CLASP: This clasp makes the best of a knuckled hinge by adding a removable (but still attached) decorative hinge pin as the open/close mechanism. It does very well for wide band bracelets and for multi-strand necklaces, because it needs a decent size for the design to function well.

Hand Fabricating Difficulty Level: Harder than a traditional hinge but not by much.

In summary – There are numerous other clasp mechanisms available out there – as with a good bale, always make sure the one you choose will first ensure the integrity of your piece on the wearer, next, that it is user-friendly (I've lost sales when the potential customer



couldn't manage a mechanism), and lastly, that it is visually pleasing within the context of your design. Happy clasping!

CLASPS: FROM BASIC TO BOX (2 Day Workshop)

Dates: February 15-16, 2020 – 10am – 5:30pm

Instructor: Rachel Morris,
Eclectic Nature Jewelry & Design

Location: SmithPDX, 4135 Southeast Gladstone St.

Cost: \$275 + Materials (\$50 discount [\$25/class] when registering for Chains class at the same time)

Whether you bead, string pearls, or create your own chains, the finishing touches count. In this two day workshop, you'll be given demos of several variations of S or hook clasps, toggles, box, and keyhole, and we'll discuss several more complex clasps, such as lentils, knockers, and more. Students will work on one or more

of these clasps of their own, dependent on experience – Intermediate/advanced metalworkers can opt to focus on a more intricate piece, while intro students are advised to become proficient in some of the simpler forms, first. Attendees can bring in projects or designs in need of clasps, and we will discuss the importance of both form and function appropriate to their needs. Basic soldering, sawing, and filing skills are required.

BOOK REC: ECO JEWELRY HANDBOOK

by Christine Dhein

As I work to refine my studio practices to be healthier for myself and the environment, I am happy to have learned about the *Eco Jewelry Handbook: A Practical Guide for a Healthy, Safe and Sustainable Studio*. There are many considerations in cleaning up my

business, from the toxicity of chemicals I use and how to handle them properly (if not

eliminating them entirely), to ethical sourcing and what that means (an increasingly urgent and broadly discussed topic I will continue to address here), to ways of preventing injury. This book outlines steps you, too, can take, big and small, to make your studio healthier, safer, and more sustainable.

Look for it at your local bookseller or <https://www.powells.com/book/-9781929565740>

– Heather John,
CMAG Newsletter
Editor

SNAG 2020 CONFERENCE KEYNOTE SPEAKER

The Society of North American Goldsmiths (SNAG) is pleased to announce their keynote speaker for their 2020 conference “Grit to Gold: Future Fifty,” Cannupa Hanska Luger.

Luger’s talk on May 21, 2020 will open the conference and set the tone for three days of programming and events that give attendees the opportunity to engage in conversation about critical issues in the fields of metalsmithing and jewelry. The

conference will celebrate the diversity of SNAG’s members, motivations and materials in our field, and investigate the challenges we sometimes face to bring everyone together to tackle the next fifty years as a unified whole.

Early bird registration opens January 23rd, 2020.

<https://www.snagmetalsmith.org/conferences/grit-to-gold-future-fifty-2020-snag-conference/>



Faceting Classes



The Columbia-Willamette Faceters’ Guild in conjunction with the Rice Northwest Museum of Rocks and Minerals offers:

BEGINNING GEMSTONE FACETING

This class introduces the theory and techniques of faceting gemstones. During the course, students will facet one or two gemstones with material and equipment provided by the Columbia-Willamette Faceters’ Guild. Students will gain sufficient knowledge and techniques to continue faceting on their own.

WHERE: Rice Northwest Museum Faceting Lab

CLASS FEES: \$150.00 per person (*payment in advance to Rice Northwest Museum reserves your place in class*).

Consists of 4 classes (from 12pm (noon) until 5pm) for a total of 20 hours of instruction:

- 4 weeks - all Saturdays or all Sundays
- 2 weeks - 2 Saturdays / 2 Sundays

You can cut, polish, and **keep** your own gemstone.

All equipment and materials are provided.

2020 – 2021 CLASSES

- | | |
|------------------|--|
| First session: | September 12 - 13, 19 - 20, 2020 (2Sat/2Sun) (Guild Members Only) |
| Second session: | October 3, 10, 17, 24, 2020 (4Sat) |
| Third session: | November 7 - 8, 14 - 15, 2020 (2Sat/2Sun) |
| Fourth session: | December 5 - 6, 12 - 13, 2020 (2Sat/2Sun) |
| Fifth session: | January 3, 10, 17, 24, 2021 (4Sun) |
| Sixth session: | February 6 - 7, 13 - 14, 2021 (2Sat/2Sun) (Guild Members Only Class) |
| Seventh session: | February 27 - 28, March 6, 7, 2021 (2Sat/2Sun) |
| Eighth session: | March 20 - 21, 27 - 28, 2021 (2Sat-2Sun) |
| Ninth session: | April 10, 17, 24, May 1, 2021 (4Sat) |
| Tenth session: | May 15 - 16, 22 - 23, 2021 (2 Sat-2Sun) |

We are accepting registrations for classes at this time. Individuals will be called in the order they are received.

Please ask in the museum Gift Shop, call 503.647.2418 or email linda@ricenorthwestmuseum.org for pre-registration or to be added to the waitlist for earlier classes.

Last updated 5-22-19

CMAG BOARD & STAFF FY2020

Executive Board:

President: Rachel Morris
Treasurer: Barbara Covey
Vice President: Madeleine Moore
Secretary: Anne Johnson

General Board & Staff:

Member-At-Large: Marsha Sandman
Director of Education: Serin Hale
Communications Chair/Social Media: Heather Munion
Web Site: Bob Woods
Spring Show: Tai Vautier
Programs Director: Sharon Smith
Librarian: Kristin Fudalla
Refreshments: Marcy Swanson
Newsletter Editor: Heather John
Space of Our Own Committee: Ann Clayton, Laurie Feinswog, Christina Fowler-Thias, Madeleine Moore (Chair), Rachel Morris, Marsha Sandman, Thomas Tietze, Tai Vautier
Symposium Committee: Donna Yutzy, Sarah Burr Arnold, Madeleine Moore (Chair), Thomas Tietze

Open Roles

Membership Chair (Board role)
New Members Orientation (reports to Membership Chair)
Class Registrar (reports to Education)

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 9:15, out by 9:30 sharp.

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.

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): January Issue: 1/14/20, February Issue: 2/11/20; March Issue: 3/10/20

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/](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/](https://www.instagram.com/creativemetalartsguild/)

Use hashtags in your social media posts

#CMAG
#creativemetalartsguild
#creativemetalartsguildpdx