

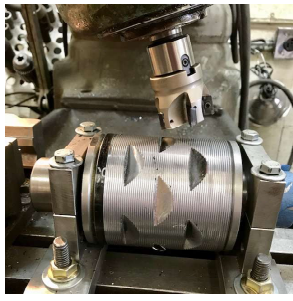


September, 2018

## This Month's Programs

**October** - Thomas Hynes (CMAG Member) - Vessels Made of Steel and Enamel, Tools and Techniques

Thomas will discuss a range of techniques including hot forging with a power hammer and hydraulic press, fabrication and welding, and machining with a lathe and vertical mill. He will bring an assortment of hammer and press dies, lathe and mill tooling, and other cutting tools and jigs for us to see, and will go step by step through the creation of two or three vessels using some partially finished examples to illustrate.



## Newsletter Designer Needed!



Are you a graphic designer/layout specialist? We need you to take over layout and editing of the newsletter, and to revamp the design to give it a much more current and graphical look. In this role, you'd be responsible for producing once a month newsletters with a combination of content you develop and material submitted by

the Board and CMAG members, plus sourcing appropriate royalty-free images for visuals. If you're great at layout but not fabulous at editing and writing, or vice versa, let us know - we may be able to team you up with someone with complementary skills. Let us know at [news@cmaguild.org](mailto:news@cmaguild.org).

## Upcoming Programs

**November**- Tim Thomas (Faceters Guild) - Facetting Gemstone

**December** - No meeting - Tentative Holiday Party (still seeking location)

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## Important Dates

- NOTE - No September Meeting
- Jayne Redman Workshops - 9/19-23/18
- Oct. Newsletter Deadline - 10/9/18
- Oct. CMAG Meeting - 10/16/18
- Nov. Newsletter Deadline - 12/13/18
- Nov. CMAG Meeting - 11/20/18
- Dec. Newsletter Deadline - 12/11/18
- Holiday Party - TBD

## President's Letter



First and foremost, a resounding thanks to our outgoing President, Mandy

Allen, for her willingness to step up for a second round as President of CMAG. She, along with the amazing and dedicated board, has kept us going with energy and passion. I know that when I attended my first meeting last October, I could see right away how much she loves both the metal arts and our Guild. Her enthusiasm is infectious!

For those of you who missed out on the picnic, you also missed out on a tour of Mandy's compact but highly efficient studio space and her demo of the intriguing (dare I say, electrifying!) process that goes into her vividly colored work. It was a fascinating technique, unlike anything I'd seen before.

Next, a thank you to all the members, new and seasoned, who have eagerly joined in on our brainstorming sessions and who continue to express such strong enthusiasm for what the future holds for us – and based on your input, you all are counting on us to make sure that future includes a whole lot of growth and change.

As President, I'll be doing all that I can to make sure those big projects we've outlined for our strategic plan get rolling and keep rolling. What the Board and I need to turn those ideas into actions is for each and every one of you to find

ways to participate. Whether it's helping on a committee, setting up for meetings, researching teachers for our classes, volunteering at the Spring show...pick at least one thing that interests you and put some of your time and energy towards it. A guild like ours lives or dies by its volunteer commitments.

The Board is meeting in early October to discuss the roles and responsibilities that our new Strategic Plan requires, and we'll present some of those outcomes at the October meeting (at which Thomas Hynes will be presenting on his steel and enamel vessels). We already have a number of people who've specified what projects they're interested in, and we'll reach out to you as the teams take shape. To those of you who have not yet thought about it, it's never too late. Perhaps you have real world skills that can help us – graphic design, social media, PR, writing, editing, organizational, technical...all of these and more will be critical to our forward path.

The first project that will likely be visible to members is the website. Bob Woods is already hard at work on major site improvements, and we're putting together a team to support his efforts. We'll have a status update on that project at the October meeting, as well.

I've signed on for two years as President. By the halfway mark, I hope to see us well on our way to all the projects and expansion plans we've dreamed of so far, but also want to have someone step up to the Vice

Presidency with the intent of moving into the Presidency in year three. If you think that might be of interest to you down the road, let the Board know. Meanwhile, Kathleen Baker has committed to the VP role through this first year.

There's a whole lot to be done, so what I really need ASAP is someone (or several people) to take on the newsletter so I can focus on Presidenting (hey, Presidents can make up words!). I'd like to see us visually redesigned so it's a sleeker, more graphical and modern look, with ever-growing content.

I've got a lot to learn about CMAG and about our members, so I'm letting you know, I'm a big asker of questions, both large and small. Conversely, I'm available for Q&A via my metals email ([info@eclecticnaturejewelry.com](mailto:info@eclecticnaturejewelry.com))

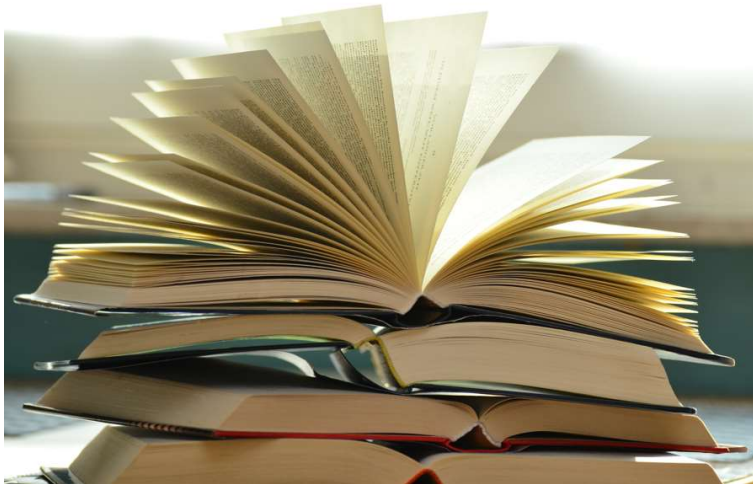
– I try to respond within 2-3 days, depending on how busy I am with the day job. I'm also still getting to know the city, so I'm happy to meet with people at their favorite coffee shop to chat CMAG ideas (especially if they have good black tea and/or a decent bagel).

I'm also putting it out there – I'm embarrassingly bad with names, especially if I don't see you on a regular basis. Please don't hesitate to remind me of yours if you see me floundering. I hope to see all of you at our monthly meetings and at the Spring Show!

-Rachel Morris  
President, CMAG

## CMAG Lending Library - What's On Our Shelves, By Title

21st Century Jewelry (Le Van, Marthe, 2011)  
A Manual of Cloisonne & Champleve Enameling (Strosahl, J. Patrick, 1981)  
All Hands Aboard Scrimshawing (Barbeau, Marius, 1973)  
All Wired Up (Lareau, Mark, 2000)  
Artists Anodizing Aluminum (LaPlantz, David, 1988)  
Awards for Visual Artists (Flintridge Foundation, 2002)  
Azerbaijani Copper (no author, 1989)  
Bead Setting Diamonds with Pave Applications (Wooding, Robert R., 1985)  
Behind the Brooch (Angulo, Lorena, 2013)  
Beyond the Obvious: Rethinking Jewelry (Cummins, Susan, 2000)  
Blacksmith's Manual Illustrated (Lillico, J.W., 1960)  
Chasing Ancient Metalwork Technique With Modern Applications (Lewis, Marcia, 2000)  
Cheap Thrills in the Tool Shop (Lewton-Brain, Charles, 1994)  
Clasps-4000 Years of Fasteners in Jewelry (Tabakhova, Anna)  
Collecting By Design (Walsh, Margo Grant, 2008)  
Color Treasury of Gems and Jewels (Schubnel, Henri-Jean, 1967)  
Color, Texturas Y Acabados (Codina, Charles, 2009)  
Colored Stones Vol. 1 and Vol. II (GIA)  
Contemporary Japanese Jewelry (Fraser, Simon, 2002)  
Contemporary Jewellery in Australia and New Zealand (Anderson, Patricia, 1998)  
Contemporary Jewelry A Studio Handbook (Morton, Philip, 1970)  
Contemporary Lampworking (Dunham, Bandhu Scott, 1993)  
Crafting as a Business (Rosen, Wendy, 1998)  
Creative Gold and Silversmithing (Choate, Sharr, 1970)  
Creative Metal Clay Jewelry (Wire, CeCe, 2003)  
Creative Metal Forming (Longhi, Betty Helen & Eid,



Cynthia, 2013)  
Creative Silver Chains (Saunders, Chantal Lise, 2005)  
Creative Stone Setting (Cogswell, John, 2008)  
Design Sourcebook Jewellery (Watkins, David, 1997)  
Diamond Setting The Professional Approach (Wooding, Robert R., 1984)  
Electroforming for Metalsmith & Jewelry (Kim, Sung-Ran, 2003)  
Fiber Wire (Vann, Lisa, 2002)  
Forty Years Forty Pieces (Schwarcz, June, 1999)  
Found Treasures (Junger, Herman, 2002)  
Gems & Crystals from the American Museum of Natural History (Sofianides, Anna, 1990)  
Gold Applications: A Technology Review (Lewton-Brain, Charles, 2008)

Handouts from the 21st Century (SNAG, 2016)  
Health Hazards Manual For Artists (McCann PHD, Michael, 1994)  
Hinges and Hinge-Based Catches for Jewelers and Goldsmiths (Lewton-Brain, Charles, 1997)  
Hot Connections Jewelry (Chin, Jennifer, 2011)  
Hydraulic Die Forming for Jewelers & Metalsmiths (Kingsley, Susan, 1993)

Indian Jewelry Making (Branson, Oscar T, 1977)  
Introduction to Precious Metal Clay (Devos, Mary Ann, 2003)  
Islamic Metalwork (Ward, Rachel, 1993)  
Jewelry Concepts and Technology (Untracht, Oppi, 1982)  
Jewelry Fundamentals of Metalsmithing (McCreight, Tim, 1997)  
Jewelry Lab (Manley, Melissa, 2011)  
Jewelry Making and Design (Rose, Augustus, 1949)  
Jewelry Making for Fun and Profit (Clegg, Helen)  
Jewelry of Our Time (English, Helen Drute, 1995)  
Jewelry through the ages (Gregoriotti, Guido, 1969)  
Jewelry Two Books in One (Coles, Madeline, 1999)  
Making Metal Beads (Warg, Pauline, 2006)

## CMAG Lending Library - What's On Our Shelves, By Title (cont'd)

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

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

Metal Artist Thomas Mann (Codrescu, Andrei, 2001)

Metal Clay Magic (Mizushima, Nana V., 2005)

Metal Style (Dougherty, Karen, 2011)

Metals Technic: A Collection of Techniques for Metalsmiths (McCreight, Tim, 1992)

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

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

Mixed Metal Jewelry Workshop (Hettmansperger, Mary, 2010)

Modeling in Wax for Jewelry and Sculpture (Kallenberg, Lawrence, 1981)

Modern Jeweler's Gem Profile The First 60 (Federman, David, 1988)

Modern Jewelry (Hughes, Graham, 1968)

Modern Jewelry (Hughes, Graham, 1963)

Navaho Silver (Woodward, Arthur, 1971)

Nordisk Smykkekunst Nordic Jewelry (Lohmann, Jane, 1995)

Patina (Runfola, Mathew, 2014)

Pearl Buying Guide (Newman, Renee, 1992)

Pearls - Their Origin, Treatment & Identification (Taburiaux, Jean, 1985)

Platinum Tech Tips: Retail Edition

PMC Guild Annual #1 Exceptional Work (PMC Guild, 2007)

PMC Technic (McCreight, Tim, 2007)

Practical Jewelry Rendering (McCreight, Tim, 1993)

Practical Wax Modeling Advanced Techniques For Wax Modelers (Tsuyuki, Hiroshi, 1993)

Profiting by Design (Richey, Marlene, 2008)

Silver (McNab, Jessie, 1981)

Silver and Bronze Clay-Movement and Mechanisms

(Jacobson, Hadar, 2008)

Taking the Leap (Lang, Cay, 1998)

Tesoros de la Edad Oscura (Unknown)

Textile Techniques in Metal (Fisch, Arline M., 1996)

Textiles, Techniques in Metal (Fisch, Arline M., 1975)

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

The Art of Jewelry (Hughes, Graham, 1972)

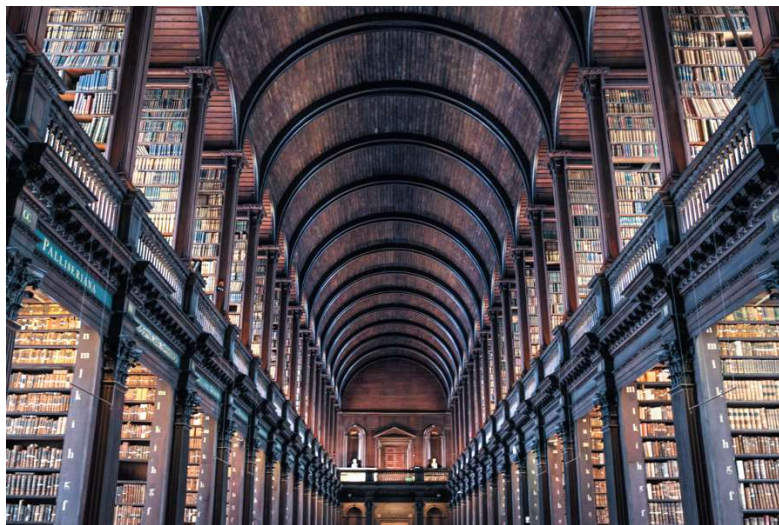
The Art of Jewelry Making (Revere, Alan, 1999)

The Art of Metal Clay (Haab, Sherri, 2003)

The Art of Patinas for Bronze (Eden, Michael, 1990)

The Artist's Complete Health and Safety Guide (Rossol, Monoma, 1994)

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



The Colouring, Bronzing and Patination of Metals (Hughes, Richard, 1991)

The Complete Book of Jewelry Making (Codina, Charles, 1999)

The Complete Metalsmith (McCreight, Tim, 1991)

The Design and Creation of Jewelry (Von Neumann, Robert, 1961)

The Great Book of Jewels (Heiniger, Jean, 1974)

The Great Treasures (Gregoriotti, Guido, 2002)

The Handbook of Metal Clay (Jacobson, Hadar, 2007)

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

The Jewelers Manual (GIA, 1964)

The Jewelry Workshop Safety Report (Lewton-Brain, Charles, 1999)

The Pleasure of Jewelry and Gemstones (Sataloff, Joseph, 1975)

The Spruce Forge Manual of Locksmithing (Morrison, Bill, 1999)

To The Point Pin Mechanisms and Brooch Back Design (Malev, Daniela)

Working With Precious Metal Clay (McCreight, Tim, 2000)

## CMAG Lending Library - What's On Our Shelves, By Author

Do you have extra copies of books we should have? Why not donate them to the library? Or, if there's one we really should have but don't, let our librarian, Terry Brau, know, and we'll see if it's in the budget.

Anderson, Patricia - Contemporary Jewellery in Australia and New Zealand (1998)  
Angulo, Lorena - Behind the Brooch (2013)  
Barbeau, Marius - All Hands Aboard Scrimshawing (1973)  
Barnhart, Coral - Manual of Cloisonne™ and Champleve Enameling (1981)  
Branson, Oscar T - Indian Jewelry Making (1977)  
Chin, Jennifer - Hot Connections Jewelry (2011)  
Choate, Sharr - Creative Gold and Silversmithing (1970)  
Clegg, Helen - Jewelry Making for Fun and Profit ()  
Codina, Charles - Color, Texturas Y Acabados (2009)  
Codina, Charles - The Complete Book of Jewelry Making (1999)  
Codrescu, Andrei - Metal Artist Thomas Mann (2001)  
Cogswell, John - Creative Stone Setting (2008)  
Coles, Madeline - Jewelry Two Books in One (1999)  
Council for Small Industries, - The Blacksmith's Craft (1968)  
Cummins, Susan - Beyond the Obvious: Rethinking Jewelry (2000)  
Devos, Mary Ann - Introduction to Precious Metal Clay (2003)  
Dougherty, Karen - Metal Style (2011)  
Dunham, Bandhu Scott - Contemporary Lampworking (1993)  
Eden, Michael - The Art of Patinas for Bronze (1990)  
English, Helen Drute - Jewelry of Our Time (1995)  
Federman, David - Modern Jeweler's Gem Profile The First 60 (1988)  
Fisch, Arline M. - Textile Techniques in Metal (1996)  
Fisch, Arline M. - Textiles, Techniques in Metal (1975)  
Flintridge Foundation, - Awards for Visual Artists (2002)  
Fraser, Simon - Contemporary Japanese Jewelry (2002)  
GIA, - Colored Stones Vol. 1 and Vol. II ()  
GIA, - The Jewelers Manual (1964)  
Gregorietti, Guido - Jewelry through the ages (1969)  
Gregorietti, Guido - The Great Treasures (2002)  
Haab, Sherri - The Art of Metal Clay (2003)  
Heiniger, Jean - The Great Book of Jewels (1974)  
Hettmansperger, Mary - Mixed Metal Jewelry Workshop (2010)  
Hettmansperger, Mary - Wrap, Stitch, Fold and Rivet (2008)

Hjung, Yang-Hee - The 7th Metal Works Solo Exhibition (2000)  
Hughes, Graham - Modern Jewelry (1968)  
Hughes, Graham - Modern Jewelry (1963)  
Hughes, Graham - The Art of Jewelry (1972)  
Hughes, Richard - The Colouring, Bronzing and Patination of Metals (1991)  
Jacobson, Hadar - Mixed Metal Jewelry from Metal Clay (2009)  
Jacobson, Hadar - Silver and Bronze Clay-Movement and Mechanisms (2008)  
Jacobson, Hadar - The Handbook of Metal Clay (2007)  
Janovec, Madeline - Marketing Your Art Jewelry-Oregon School of Arts and Crafts (1994)  
Junger, Herman - Found Treasures (2002)  
Kallenberg, Lawrence - Modeling in Wax for Jewelry and Sculpture (1981)  
Kim, Sung-Ran - Electroforming for Metalsmith & Jewelry (2003)  
Kingsley, Susan - Hydraulic Die Forming for Jewelers & Metalsmiths (1993)  
Lang, Cay - Taking the Leap (1998)  
LaPlantz, David - Artists Anodizing Aluminum (1988)  
Lareau, Mark - All Wired Up (2000)  
Le Van, Marthe - 21st Century Jewelry (2011)  
Lewis, Marcia - Chasing Ancient Metalwork Technique With Modern Applications (2000)  
Lewton-Brain, Charles - Cheap Thrills in the Tool Shop (1994)  
Lewton-Brain, Charles - Gold Applications: A Technology Review (2008)  
Lewton-Brain, Charles - Hinges and Hinge-Based Catches for Jewelers and Goldsmiths (1997)  
Lewton-Brain, Charles - The Jewelry Workshop Safety Report (1999)  
Lillico, J.W. - Blacksmith's Manual Illustrated (1960)  
Lohmann, Jane - Nordisk Smykkekunst Nordic Jewelry (1995)  
Longhi, Betty Helen - Creative Metal Forming (2013)  
Malev, Daniela - To The Point Pin Mechanisms and Brooch Back Design ()  
Manley, Melissa - Jewelry Lab (2011)  
McCann PHD, Michael - Health Hazards Manual For Artists (1994)  
McCreight, Tim - Jewelry Fundamentals of Metalsmithing (1997)  
McCreight, Tim - Metals Technic: A Collection of Techniques for Metalsmiths (1992)  
McCreight, Tim - PMC Technic (2007)  
McCreight, Tim - Practical Jewelry Rendering (1993)  
McCreight, Tim - The Complete Metalsmith (1991)  
McCreight, Tim - Working With Precious Metal Clay (2000)  
McNab, Jessie - Silver (1981)

## CMAG Lending Library - What's On Our Shelves, By Author (cont'd)

- Mizushima, Nana V. - Metal Clay Magic (2005)  
Morrison, Bill - The Spruce Forge Manual of Locksmithing (1999)  
Morton, Philip - Contemporary Jewelry A Studio Handbook (1970)  
Newman, Renee - Pearl Buying Guide (1992)  
no author, - Azerbaijanian Copper (1989)  
O'Connor, Harold - Metalsmithing Techniques-Double DVD Set (2005)  
O'Connor, Harold - The Jeweler's Bench Reference (1988)  
PMC Guild, - PMC Guild Annual #1 Exceptional Work (2007)  
Revere, Alan - The Art of Jewelry Making (1999)  
Richey, Marlene - Profiting by Design (2008)  
Rose, Augustus - Jewelry Making and Design (1949)  
Rosen, Wendy - Crafting as a Business (1998)  
Rossol, Monoma - The Artist's Complete Health and Safety Guide (1994)  
Runfola, Mathew - Patina (2014)  
Sataloff, Joseph - The Pleasure of Jewelry and Gemstones (1975)  
Saunders, Chantal Lise - Creative Silver Chains (2005)  
Schubnel, Henri-Jean - Color Treasury of Gems and Jewels (1967)  
Schwarcz, June - Forty Years Forty Pieces (1999)  
SNAG, - Handouts from the 21st Century (2016)
- Sofianides, Anna - Gems & Crystals from the American Museum of Natural History (1990)  
Strosahl, J. Patrick - A Manual of Cloisonne & Champleve Enameling (1981)  
Tabakhova, Anna - Clasps-4000 Years of Fasteners in Jewelry ()  
Taburiaux, Jean - Pearls - Their Origin, Treatment & Identification (1985)  
Tsuyuki, Hiroshi - Practical Wax Modeling Advanced Techniques For Wax Modelers (1993)  
Unknown, - Tesoros de la Edad Oscura (Unknown)  
Untracht, Oppi - Jewelry Concepts and Technology (1982)  
Vann, Lisa - Fiber Wire (2002)  
Von Neumann, Robert - The Design and Creation of Jewelry (1961)  
Walsh, Margo Grant - Collecting By Design (2008)  
Ward, Rachel - Islamic Metalwork (1993)  
Warg, Pauline - Making Metal Beads (2006)  
Watkins, David - Design Sourcebook Jewellery (1997)  
Wire, CeCe - Creative Metal Clay Jewelry (2003)  
Wooding, Robert R. - Bead Setting Diamonds with Pave Applications (1985)  
Wooding, Robert R. - Diamond Setting The Professional Approach (1984)  
Woodward, Arthur - Navaho Silver (1971)  
, - Platinum Tech Tips: Retail Edition ()

## Member Shows and Events

September 29-30



Local 14 Art Show and Sale (Mandy Allen, JacQueline Sanchez, Amerinda Alpern, Shelly Durica-Laiche, Tai Vautier, Jane Pellicciotti, Christina Fowler-Thias, Katy LaReau, Terri Neal, Leslie Zemenek, Deb Steele, Robbie and Chantay Curnow)

<http://www.local14.org/>

September 22-23

Corvallis Fall Festival (Aurin Panapento, Tai Vautier, Eliza Saucy, Vincent LaRochelle, Robert Dudenhoefer, Christina Fowler-Thias)

<http://www.corvallisfallfestival.org/>



October 5-7 and 12-14

Art Harvest Studio Tour of Yamhill County (Maggie Bowman)

<http://www.artharveststudiotour.org/>

October 13-14 and 20-21

Portland Open Studios (Shelly Durica-Laiche)

<https://portlandopenstudios.com/>



## ADVOCACY & EDUCATION: Events of Interest to Our Members

### 11th Annual Portland Jewelry Symposium

September 30th & October 1st, 2018

Theme: CRAFT MEETS TECHNOLOGY: KEEPING IT REAL IN A DIGITAL WORLD

From the PJS website (<http://portlandjewelrysymposium.com/>): Methods for jewelry manufacturing are changing rapidly. New technologies and artistic trends coupled with an increased competitive environment require that businesses stay current to remain at the top of their field. The Portland Jewelry Symposium is a one-of-a-kind event that brings together custom jewelers, designers, and retailers to do just that. We like to think of it as the "Great Think Tank" for jewelers that are passionate about their craft. Come join us for a day full of knowledge, inspiration and networking with like-minded peers from across the nation!

#### EVENT REGISTRATION \$275

Vendor Area Open 3pm - Sunday, Sept 30th, 2018  
Keynote Reception, Dinner & Address 5pm - Sunday, Sept 30  
Full Day Symposium & Networking Dinner 8am - Monday, Oct 1



The promotional graphic for the Portland Jewelry Symposium features a large, stylized orange 'PJS' logo at the top left. To its right, the text 'PORTLAND JEWELRY SYMPOSIUM' is written in a clean, sans-serif font. Below this, the event dates 'Register Today Sept 30<sup>th</sup> & Oct 1<sup>st</sup>, 2018' and location 'Portland, Oregon' are displayed in a white, serif font. The bottom half of the graphic is divided into three sections: a portrait of Rob Bates on the left, a close-up of hands working with a microscope on the right, and a woman speaking at a podium on the far right. The website address 'WWW.PORTLANDJEWELRYSYMPOSIUM.COM' is printed in white at the bottom.

Register Today  
Sept 30<sup>th</sup> & Oct 1<sup>st</sup>, 2018  
Portland, Oregon

Keynote Speaker Rob Bates,  
JCK News Director & Influential  
Author of the JCK Blog  
"Cutting Remarks"

WWW.PORTLANDJEWELRYSYMPOSIUM.COM

## Portland's Alberta Street Gallery is Seeking a New Jeweler to Fill this Case!



The Alberta Street Gallery is a collective of independent, diverse, and local artists located in the heart of the Alberta Arts District. We recently relocated to 1829 NE Alberta Street and have added several new artist/ members. We are looking for a jeweler who is productive, has a cohesive body of work, and most importantly, is willing to work harmoniously and respectfully with other artists who are similarly dedicated. Do not be dissuaded if you are a young or new artist—our gallery is a great place to start showing and selling your work!

Co-operative members are entitled to space to exhibit and sell their work. In reciprocity, the cost, sales, marketing, and maintenance, etc., of the gallery are borne by each member through monthly dues, commissions, gallery work shifts, and participation in gallery events. We seek individuals who can commit to performing the shared responsibilities of the gallery, thus contributing to its/our continued success.

If you are interested in becoming a member, please check out the membership section on our website at <https://www.albertastreetgallery.com/>. To schedule an appointment to jury into the gallery please contact June Martin at [june@mothandtwig.com](mailto:june@mothandtwig.com).



SATURDAY OCTOBER 20TH 10-6  
SUNDAY OCTOBER 21ST 10-4  
Montgomery Park, 2701 NW Vaughn St., Portland, OR 97210

We are so excited to bring you the annual fund-raiser for the Portland

Bead Society! Each year at the Montgomery Park Banquet room, we hold a gathering of artists and vendors who bring unique beads and bead related items you can see and hold.

We have an array of spectacular vendors who bring special items for your shopping pleasure. Lamp work beads, polymer clay pieces, pressed glass, seed beads, components, findings, and completed pieces...we have it all.

This year we will have a 'make and take' item to encourage bead work, and the fabulous Elephant's Deli will be available!

### Lewton-Brain Foldform Competition

Deadline Sept, 29, 2018 - <http://www.foldforming.org/2018call.html>

Prizes to 1st, 2nd, 3rd Places and Honorable Mention:

Rio Grande gift certificates (1st Place \$300, 2nd \$200, 3rd \$100, \$50 Honorable Mention.)

1 year subscription to Lapidary Journal Jewelry Artist magazine (pending approval)

A download copy of Charles Lewton-Brain's updated Foldforming CD

Special Prize

Innovation Award (or 1st Place): A set of three paper hammers from The Paper Hammer are earmarked for the Innovation Award. If category not awarded, set goes to 1st Place.

### The Lewton-Brain Foldform Competition



2012: Rauni Higson  
Caernarfon, Wales, U.K.



2013: Yuka Okane Inoue  
Lake Forest, Ill, U.S.



2014: Alison Antelman  
Berkely, CA, U.S.



2015: Dan Lippitt  
Madison, WI, U.S.



2016: Rauni Higson  
Caernarfon, Wales, U.K.



2017 Ferruccio Maierna  
Rome, Italy

First Place Winners 2012-2017

View galleries at [www.foldforming.org](http://www.foldforming.org)

### 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 5:30 pm in Room 30 at the MAC (same room as the regular meeting). Members are encouraged to attend and contribute.





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



This month in nifty "how did I live without it" tools, the Mitre-Cutting Vice and Jig. John Cogswell says this is one of the most stolen tools in the studio. For such an unassuming little

block of steel, it definitely is pricey, and this one is worth getting a high end model. I like Rio Grande's version which has three different angles (many only have two). It runs about \$70 (they've been getting a bit cheaper in recent years), and is part # 112701 (<https://www.riogrande.com/product/miter-cutting-vice-and-jig-45-60-and-90-angles/112701>).

This jig allows you to cut or file perfectly clean 45, 60, or 90 degree angles on wire, tubing, and small sheet. My only regret is that it's not wider. Because it's made of hardened tool steel, you can actually use regular files on it, filing all the way up to the steel to get that perfect line. (Rio suggests using old/low quality files just in case the steel on steel does damage, over time.) It has a bit of a learning curve - the bottom knobs loosen and the segments pull apart a bit. You then either slide your sheet metal into the gap or line your square or round tube or wire up with the appropriate sized notches, then tighten it back down to lock it in. Put it in a vice or hold it down on your bench and either saw or file up to the line (I still have to file a bit after sawing, no matter what).

There's a funny little bent wire that comes with it which is meant to run through the pin holes in the block and act as a length guide - I find they're a bit more trouble that they're worth, but for that, use the side knobs to position and lock the guide in place. If you can't picture it, check out

RioGrande's video on the subject (<https://www.youtube.com/watch?v=xs7yaj6kY8g>). Between this and a good tube cutting jig, your precision cuts for hinges, boxes, and such will be on point.

The other heavily used item in my shop that wish I'd owned sooner is my Lortone rock tumbler with stainless steel shot. Lortone is one of the more expensive brand, but also way quieter than most. A less expensive but equally durable line is Thumlers, though they're definitely louder. The real cost is in the stainless steel shot - you'll need a few pounds for most tumblers and it runs \$15-25 per pound (shop around, including at gun supply shops, where it's used for tumbling bullets to clean them). Be sure to get a mixed shape blend of balls, diagonals, and pins. You can also use steel shot, which is way cheaper, but will rust and cost more over time. All tumblers seem to be hard to open and close snugly, but the down side of the Lortone is it's tough to pull the top off. This also means it's a pretty solid seal, so I put up with

the trouble, using the lid's washer to pry up the outer metal.

Fill your tumbler barrel between 1/4-1/3 full of shot, then add water - some people just put in a bit, but I like about 1/2 an inch higher than the shot level. Add a lubricant in the form of either a clear dishwashing liquid (I use Dawn Clear - the blue and green ones have discolored by silver) or a burnishing liquid, specially made for

this. I actually use a couple drops of each in a mix - more than about a dime sized drop total will leave you with a tumbler that acts like an over-soaped washing machine on an episode of *I Love Lucy!* Close it up very tightly and dry off the barrel, then start it tumbling.

You can put multiple pieces in a single barrel, but whatever you do, do NOT put more than one chain in at a time. "Gordian knot" wasn't actually a Greek myth - it was about chains in a tumbler. I leave mine running for at least 15 minutes, but

## PNW Metals Guilds



**COMAG**  
Central Oregon Metal Arts Guild

Central Oregon Metal Arts Guild -

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Seattle Metals Guild -

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Metal Arts Guild San Francisco -

<http://www.metalartsguildsf.org/>



The Metal Arts Society of Southern California -

<https://www.massconline.com/>



Bellingham Metal Arts Guild -

<https://bmag-wa.org/>

Tools - Continued from page 10

usually not less than half an hour, and it won't hurt things if you forget and leave it over night, either.

Many people talk about how tumbling work hardens your metal, but this is only partially true - it work hardens the thin outermost layer of the work because metal on metal hardens metal, but it's not pushing through to work harden it the way, say, a forging hammer would. It also won't take out scratches and dents (but doesn't add more, either) - you still want to start with a good sanded finish. Once it's done, if you want a really high polish, go back to a red rouge or Fabulustre type compound - it will go much faster than polishing alone.

Over time, your barrels or seals will degrade - usually adding a blackish goo to the water by end of tumble. You can keep going until this gets really bad, and you just buy replacement barrels periodically. I go through one every couple years. Also, most tumblers are pretty basic machines - if it starts acting up, it's easy to just unplug it and open up the casing and see what kind of repair is needed (new belt, wiring loose, that kind of thing).

Once you fall in love with tumbling with steel shot, there are a number of other media you can use with it - each with different effects, and most needing overnight tumbling cycles. There are also other kinds of tumblers, such as vibratory, which creates a similar finish to rotary ones, or magnetic pin finishers which are much more expensive and provide a softer, almost satin finished look that I find tarnishes less than a high polish.

## Resources for CMAG Members



A full service jewelry shop where you can take classes, have your broken pieces fixed, or new pieces created.

Two Hour ring workshop- Learn to fabricate bands from sterling silver. You cast and mill your own

stock, then learn to silver solder, form and polish.

8 Week Fabrication Class- Learn to make rings, pendants, chains and more using direct metalsmithing methods including, but not limited to forming, piercing, and silver soldering.

8 Week Casting Class- Learn the indirect method of lost wax casting using silver or bronze.

Studio rental- \$15 per day or purchase 10 days for \$100



Sidney Smith

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## CMAG Represents!



*JacQueline Sanchez shows a budding young jeweler how her saw works at Art in the Pearl*

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### 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](mailto:news@cmaguild.org).

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

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## 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):

- October Issue: 10/9/18
- November Issue: 11/13/18