



## IMPORTANT DATES

2/16

February CMAG meeting (Zoom)

3/16

March CMAG meeting (Zoom)

4/1

GotG registration deadline

4/30

GotG Virtual Show opens!

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## ZOOM LINKS

Board meeting  
(6:00 pm):

[https://zoom.us/j/92688083454?](https://zoom.us/j/92688083454?pwd=M1BDb2k3MGV3ci8zVV B1WDk3cXhhZz09)

[pwd=M1BDb2k3MGV3ci8zVV B1WDk3cXhhZz09](https://zoom.us/j/92688083454?pwd=M1BDb2k3MGV3ci8zVV B1WDk3cXhhZz09)

Members meeting  
(7:00 pm):

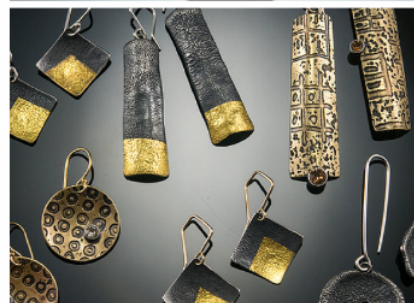
[https://zoom.us/j/98669457385?](https://zoom.us/j/98669457385?pwd=TXNSd2hVVWpVZzJISk hOcURkdlcwUT09)

[pwd=TXNSd2hVVWpVZzJISk hOcURkdlcwUT09](https://zoom.us/j/98669457385?pwd=TXNSd2hVVWpVZzJISk hOcURkdlcwUT09)

## FEBRUARY PRESENTATION: Selling Through Instagram and Facebook

Our February presenter will be Ashley May Heitzman, founder of [Ashley May Jewelry](#). Ashley works with silver, brass and copper to create jewelry with a strong focus on pattern and texture. She usually sells her work at craft fairs as well as online and is a regular at Art in the Pearl.

This year has resulted in a shift to online sales for everyone, and Ashley will be talking about selling through Instagram and Facebook.



## GATHERING OF THE GUILDS 2021 VIRTUAL SHOW

You can now register for the virtual [Gathering of the Guilds and Spring Show!](#) The application fee is \$25, and you'll be asked to provide contact information, a URL for your online selling platform, and a short artist statement (250 characters max).

A follow-up email will request four images of your work and one headshot – if you're not comfortable with a headshot, a photo of your hands at work will do as well. Please follow the image guidelines set out in the [2021 guideline document](#).

Your information will be listed on our show website, [cmagshow.com](#), which will be linked to by the main [Gathering of the Guilds website](#).

GotG will use its mailing list to promote the event.

The deadline for applying is April 1, and the show goes live April 30.

Since some of our members may be new to online selling, we've adjusted our member meeting programming accordingly – our January meeting featured two presentations on selling through Squarespace and Etsy, while Ashley May Heitzman will cover selling through Facebook and Instagram in February.

If you have any questions, please contact Madeleine at [madeleine@madeleinemoore.com](mailto:madeleine@madeleinemoore.com).

## Upcoming Online Workshops with Rachel Morris

### Bring on the Box Clasp!

(1 day workshop) - Saturday, February 20, 2021 - registration via Brookfield Craft Center

### Three Clasps (and Maybe More!) in Three Days

(3 day workshop) - **RESCHEDULED** Friday, March 19 - Sunday, March 21, 2021

### "Do I Keep My Day Job?" Transitioning Art to Business

(1 day workshop) - Sunday, March 14, 2021 - registration via Brookfield Craft Center



## Webinar Feb. 24: Artist Website and the New Normal presented by Leslie Zemenek



Art in the Bubble is a series of socially distanced art lectures sponsored by Lakewood Center for the Arts, and is one of several new programs resulting from the transition of the 2020 Lake Oswego Festival of the Arts to smaller events in the wake of COVID-19. This program will have its fifth event on Wednesday February 24, 2021.

[Join us](#) as we explore the artwork of Leslie Zemenek, and learn important methods of creating an effective artist website.

**Registration for this event is free but donations are strongly encouraged**

### **About this Talk:**

It's no secret that the world changed in 2020. When everyone went into quarantine, merchants large and small rushed to find ways to reach customers via the web. Doing business online is going to remain part of that new normal we've all been hearing about. If you're an artist who sells your work, having a website is more important than ever. Artist and Web Designer Leslie Zemenek will present simple options and best practices so artists can continue to thrive in our changing environment. Join us as she discusses effective website pages artists need and what to say on them; why artists should not use Etsy as their primary website; why artists need a mailing list; what's a freebie and why artists offer them; best options for web hosting; easy Shopping Cart solutions; and more!

**CMAG Members: Marie Helene Rake, Heather Munion, Jan Gordon, Tai Vautier**



# Class Review: Jewellery Training Solutions – Forged Gold Signet Ring

by Jen McCaw

## Class Details

Website:

<https://www.jewellerytrainingsolutions.com.au/courses/forged-gold-signet-ring>

Duration: 37 minutes

Cost: \$19 AUD (before discounts)

Their difficulty rating: Hard to tell - but it's only included in the Pro Subscription Plan (or above), which is the third of the four plans they offer, from Beginner to Pro Plus

My difficulty rating: Advanced Beginner, if you:

- have access to a rolling mill with square wire AND flat rollers (a must-have)
- have the set up to melt ingots (crucible or charcoal block AND a torch that will get hot enough)
- are willing to use/interested in forging techniques with heavier hammers and thicker metal than most projects call for



This was a solid demonstration of creating a forged gold signet ring beginning from melting the scrap gold all the way through the shaping/forging done prior to completing the piece with your preferred final finish. Peter is an excellent instructor and is very good about clearly describing what he is doing in detail. There are a few moments where he forgets to do so and I had to follow up with a clarification email, which he responded to within a few hours despite the massive time difference.

For context, I was developing a new design utilizing a technique I understood theoretically but hadn't done before. I was looking for a start-to-finish walkthrough with tips to achieve my goal as efficiently as possible without reinventing the wheel or spending hours on research. This video did exactly that in less than an hour for about \$15, and I would totally recommend this type of demo at this price point if you want a similar experience. There are some downsides (outlined below), but I think the cost compared to other online offerings easily offsets the less than ideal user experience.

Points to consider:

Individual classes do not come with specific tool and material lists. In this particular class, the instructor uses a panel-beater's hammer, which is a specialized autobody tool that you cannot purchase through the "usual" suppliers (the 500g flat face/cross peen hammer I had on-hand was perfectly adequate, but I plan to acquire the more specialized hammer)

There is no forum or other way to post questions, aside from emailing the company directly.

The website navigation is clunky compared to other online jewelry course offerings. The categories are so broad that browsing for ideas (rather than knowing exactly what you want) can mean scrolling through literally hundreds of offerings.

## Pricing Your Jewelry: What to Consider by Jen McCaw

If you're anything like me, figuring out what exactly to charge for a piece of jewelry might feel like a struggle. Am I selling online or at a show? Does the show take a commission or charge a flat fee? Do I sell wholesale to a shop or work with a gallery? What is their commission? How do I account for the crazy fluctuations in metal prices? When can I stop thinking about this and get back to actually making stuff?

If you've asked yourself any of the above questions, then this is for you. I have two real world examples, and I'll walk through the math of each one so you can compare the methods and (hopefully) have a better understanding of what you need to consider, and why, when pricing your work. And, if you aren't feeling like doing arithmetic right now, just read *The Take Away* for a mostly math-free recap.

Our example is a silver ring with one gemstone:

Materials cost: \$40

Time to make: 2 hours

Desired hourly rate: \$15

(Please note the above numbers are pretty arbitrary and used to demo the math only)

### Example 1: David Geller's Pricing Blue Book

This is an actual book you can buy on Stuller, and which is used by many jewelry shops, especially for pricing repairs. Unless you run a full jewelry shop, it's probably way more than you need. So for now, we are going to use this relatively simple formula, which essentially covers how to price bench time:

$(\text{Hourly rate} * \text{time}) + (\text{material cost} * 1.5) = \text{Wholesale}$

$\text{Wholesale} * 2.5 = \text{Retail}$

Using this formula with our example ring:

$(\$15 * 2) + (\$40 * 1.5) = \$90$  (wholesale)

$\$90 * 2.5 = \$225$  (retail)

**But** here's something to consider:

If you pay yourself \$15/hr, work 40 hours per week, and take 2 weeks vacation, your annual salary is \$30,000. According to David Geller's *Pricing Blue Book*, bench jewelers make \$40,000 - \$60,000. Using that salary range, the above ring would be \$100-\$120 wholesale and \$250 to \$300 retail!

### Example 2: From Rachel Morris

Evaluate your costs of doing business and your living expenses for the year. Let's call these your "Operating Expenses". This is anything from your studio rent to dog food - EVERYTHING you need to live and run your business for 12 months.

Determine how many hours you will work each week (don't forget to take vacations).

Say, 50 weeks \* 40 hours = 2000 hours' total work time each year. Remember, some of this will be spent marketing, driving to shows, packaging, etc. Say you have 1500 production hours each year.

Divide the Operating Expenses by the Production Hours to get the MINIMUM hourly rate you need to be earning to cover your Operating Expenses. Add something to that minimum rate to make a profit and then use the resulting hourly rate plus (project-specific materials \* 2) to get to a wholesale price for a piece. Double wholesale to get to a retail price.

## Pricing Your Jewelry (continued)

Here is the formula:

$(\text{Hourly rate} * \text{time}) + (\text{Materials} * 2) = \text{Wholesale}$

$\text{Wholesale} * 2 = \text{Retail}$

The reason you always AT LEAST double your material cost is that we have wastage. Melted a pre-made gold bezel - gotta replace it. Scrap wire that needs refining? That's time or money or both. Broken chain? So sad! Cracked a stone as you're setting it? Ouch!

Also, periodically evaluate your prices - If someone calls and says 'I want to order 10 of that necklace I saw on your website' but the metals market has shifted such that you couldn't recreate it for a profit, you need to adjust your pricing!

Using this formula with our example ring, plus the following assumptions:

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- \$30,000 salary (\$15/hr) + \$22,150 overhead = Operating Expenses
- 1500 production hours/year
- Hourly rate: \$42 (Operating Expense/Production Hours + 20% profit, rounded up)
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$(\$42 * 2) + (\$40 * 2) = \$164$  (wholesale)

$\text{Wholesale} * 2 = \$328$  (retail)

### The Take Away

Hang on - the resulting prices in the second example are more than 1.5x the prices in the first example!

The reason is that the first example doesn't take into account most of the overhead expenses a self-employed artist might incur - it's really just paying the salary of the person making the item, plus some profit. This is why spending the time to really figure out ALL your expenses is so important, especially if you are trying to grow your business or make that first jump from Side Hustle to Full Time Artist.

And honestly, there's even more to it than we can really cover here. If you want to do a deep dive, check out [Halstead's blog](#), which has a great series of articles (with formulas), a free two hour webinar, AND a Google spreadsheet that will do all the math for you once you plug in your own data set.

If you've been struggling with pricing your jewelry, hopefully these examples will provide some guidance. I'd like to wrap up with this lovely quote from Jo Haemer:



***"Never apologize for your prices and never discount. Jewelry is a luxury item and folks expect to pay real money for nice work. If fine jewelry was easy to do, everyone would do it. To the public, what we do is magic. You deserve to get paid a fair wage for your work and then some."***

## CMAG Board & Staff FY2020

### Executive Board:

President: Madeleine Moore

Treasurer: Barbara Covey

Vice President: **POSITION OPEN**

Secretary: Anne Johnson

### General Board & Staff:

Member-At-Large: Marsha Sandman

Director of Education: **POSITION OPEN**

Communications Chair/Social Media: Heather Munion

Web Site: Bob Woods

Spring Show: Tai Vautier

Programs Director: Madeleine Moore

Librarian: Kristin Fudalla

Refreshments: Marcy Swanson

Newsletter Editor: Jen McCaw

Membership Chair: Carli Schultz

### Open Role:

Class Registrar (reports to Education)

## GUILD BUSINESS

### GENERAL MEETING (MONTHLY)

When: General CMAG member meetings are held the third Tuesday of each month.

Meetings begin at 7:00 pm, and adjourn by 9:15

Where: For the foreseeable future, meetings will be held virtually on Zoom. Unique links to join will be included in each month's newsletter.

What: Meetings consist of general business 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. We are open to suggestions of topics we can cover remotely.

Who: Meetings are open to CMAG members and their guests, though if you share a meeting link, please let Madeleine (guild@cmaguild.org) know to expect them if they will be joining separately.

### BOARD MEETING

Board meetings are held prior to the General Meeting at 6:00 pm also on Zoom for the foreseeable future.

Members are encouraged to attend and contribute.

## CONTACT INFO

Creative Metal Arts Guild (CMAG)  
PO Box 8946, Portland, OR 97207

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

Web: [cmaguild.org](http://cmaguild.org)

## NEWSLETTER CALL TO ACTION

We're looking for news about you and from you! Virtual trunk shows, tools you can't live without, books you love, online workshops or webinars you've attended or upcoming classes you recommend. And photos of new work you'd like to show fellow CMAG members. Include body text in an email with any links, and attach photos (ideally jpeg format) where available.

Submit to: [news@cmaguild.org](mailto:news@cmaguild.org)

Upcoming deadlines:

March Issue: 03/08/2021

## WAYS TO PROMOTE CMAG, OUR MEMBERS, & EVENTS

GENERAL:

Talk us up among your artist friends - invite them to a Third Tuesday meeting!

Update your membership page on the website with photos, especially!

Like our public Facebook page and Like, Comment on and Share announcements on your own page and on groups you think would appreciate them

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

Follow us on Instagram, like our posts and tag us @creativemetalartsguild in your own appropriate posts

<https://www.instagram.com/creativemetalartsguild/>

Use hashtags in your social media posts:

#creativemetalartsguild

#creativemetalartsguildpdx