



October 2021

CMAG Members: Thomas Tietze, Marty Hogan, Donna Yutzy

IMPORTANT DATES

10/18

October CMAG meeting:
Taborspace, Day Hall

11/16

November CMAG meeting:
Taborspace, Day Hall

NO MEETING IN DECEMBER

1/18

January CMAG meeting:
Location TBD

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Trude Parkinson
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ZOOM LINKS

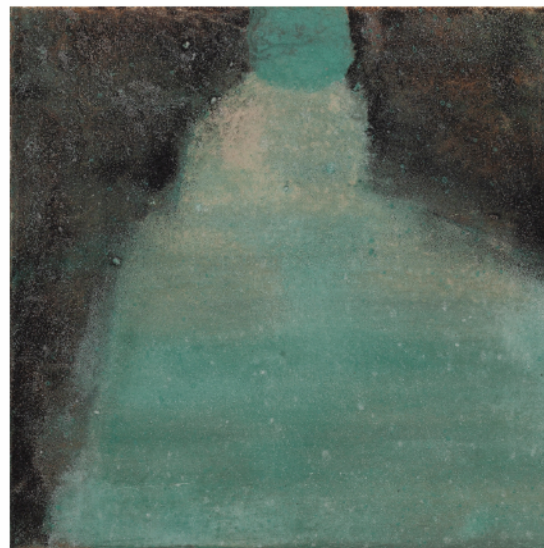
No ZOOM Meeting this month - we hope to see you at Taborspace!

October Presentation: Trude Parkinson

CMAG's October presenter will be visual artist [Trude Parkinson](#). Trude, whose recent exhibition at the Augen Gallery was the subject of our July newsletter, uses Nihonga techniques with mineral pigments and oxidized silver leaf to create small-scale paintings that have the look of patinated or otherwise colored metal.

Parkinson writes of her technique: "I begin by oxidizing silver leaf on paper, thinking of oxidation as destruction, the way our bodies age. Using the materials and processes of Japanese painting (Nihonga), I paint over the

oxidized silver, building up an earthy surface of colored mineral pigments. Shapes suggest the human body, land, plants, sky, everything mutable. I ask, "What are you?" My silverpoint drawings embody impermanence as their lines oxidize and darken.



CHRYSALIS

Oxidized Japanese silver leaf, mineral pigments, Sumi ink on paper on panel, 6 x 6 inches



Impermanence is a theme in recent paintings where, inspired by Kintsugi, a Japanese method of repairing broken pottery, resulting in a stronger, more beautiful work of art, I began using gold leaf as a means of drawing and repairing."

The member meeting will be held at Taborspace in Day Hall. Members are welcome to bring their own refreshments if desired.

What is Taborspace?

Centrally located with a dedicated parking lot, [Taborspace](#) is a community gathering place containing meeting rooms, a coffeeshop, and a functioning Presbyterian church. The Portland institution has served the public for eleven years and hosts an average of 120 meetings every week. Pending the Multnomah Arts Center's full reopening, it's where CMAG will resume its own in-person meetings.

Book Review by Madeleine Moore

The Secret Lives of Colour

Author: Kassia St. Clair

Here is the power of color: I spotted *The Secret Lives of Color* through a store window and, enticed by the bright spots dotting the cover like sprinkles or confetti, went in to buy it. The author Kassia St. Clair fell in love with color through description: researching eighteenth-century women's fashions at the Victoria and Albert Museum, she came across mouthwatering descriptions of "garnet-colored satin" and "lemon-colored sarcenet silk" and wanted to learn more. The result was a column in *British Elle Decoration* which became the foundation for this book.

The book opens with an overview of vision and lightwaves, the politics of color, and the difficulty of mapping vintage colors to modern ones. St. Clair explains why paints get murkier when you mix them: since each pigment

only reflects some light wavelengths to the human eye, when different pigments are mixed together, more and more wavelengths are subtracted, sucking luminosity from the paint. The more pigments to start with, the better, and so humanity has spent millennia squeezing colors from animals, vegetables, and minerals, some of which would have been better left alone – arsenic green killed its makers, lead white killed its wearers, and the two species of shellfish that provided Tyrian purple were almost wiped out.

Those are just three of the seventy-five colors featured, which include both pigments or pure colors like cochineal and specific shades with cultural meaning, like Baker-Miller pink. Each color receives two or three pages and is marked with a band on the outer margin, so that a reader searching for a blue shade can see at a glance where the blues are simply by looking at the fore edge of the text block. (continued on page 3)



February Class: Enameling with Anne Havel

CMAG will be hosting a three-hour enameling class on Zoom in February 2022. The instructor will be renowned enameler Anne Havel, an expert in sgraffito techniques. Students will learn how to sift and apply counter enamel, use liquid enamel for sgraffito, and, time permitting, wet-pack transparent enamels for color. Metal prep, forming, counter enameling for strength, torch safety and options, tip sizes, multiple firing station set-up options, and heat containment will all be covered.

The class, open to CMAG members at \$100 and the general public at \$125, is being offered at a very reasonable cost on the condition that we meet the minimum of 20 students. If the minimum is not met two weeks before the class date, the class will be canceled and all participants will be fully refunded. Class registration will open October 25.

Date: February 26, 2022

Time: 10:00 AM - 1:00 PM Pacific Time

Place: Zoom

Price: \$100 members / \$125 nonmembers



Book Review continued

The Secret Lives of Colour

Author: Kassia St. Clair

St. Clair is good at catching the reader's attention with anecdotes before getting into the chemical side of things. Here's the introduction to Dutch Orange: "Balthasar Gérard was the Lee Harvey Oswald of his day. On July 10, 1584, he entered the Prinsenhof, the royal residence of Dutch rulers, and fired his pistol three times into the chest of William I, Prince of Orange, who prayed for mercy for the Dutch people and then died." The murdered prince was the man who made orange the color of the ruling house of Holland and therefore Holland itself, to such an extent that Dutch farmers are responsible for creating the orange carrot through selective breeding.

One quibble: it would be nice if the author drew a sharper line between fact and legend. In the section on ginger, she relates that the pre-Raphaelite painter Dante Gabriel Rossetti disinterred his wife Elizabeth Siddal some years after she had died to retrieve a book of poetry he'd buried with her. "A witness said that Siddal's flaming hair had continued to grow, so that it filled the coffin when they prized it open. Rossetti never quite recovered." Hair does not continue to grow after death. There is no reason to add the testimony of an unreliable witness to an already memorable story.

For the most part, St. Clair also avoids getting into the complexities of skin color and the role that color association plays in racism. The yellow section includes a mention of the "yellow peril" epithet directed at East Asian immigrants and of the Nazi obsession with blondes, and she also points out the ethnocentrism of the color "nude", but the many implications of assigning "black" and "white" to human beings remain unexamined. Perhaps it is wise to avoid delving into a complicated and painful subject in a book structured for scratching the surface.

Any artist should know something about color, but what makes the book particularly interesting to the jeweler is the fact that so many pigments come from minerals. I had never heard of lazurite, which combines with silicates and iron pyrite to form the semiprecious gem known as lapis lazuli. Lazurite has to be extracted from lapis to produce ultramarine, the pigment responsible for the brilliant blue robes of medieval Madonnas.

Lazurite appears as inclusions in other minerals, some of which are very pretty and worth investigating.

The final delight of the book is the notes section at the back. The footnotes for each article are marked with a circle of the color the article covers, making the information the reader is looking for incredibly easy to find. The producers of popular classics like *Middlemarch* should take note – assigning a color or symbol to each chapter would probably halve the time it takes to track down the footnote that puts the Reform Bill of 1830 into context. They could even go one further and color-code some of the more complicated novels, like [the Folio Society edition of *The Sound and Fury*](#).

That, after all, is one of the uses of color: to use the natural separation of light as a basis for categorizing the world in a way that helps us make sense of it.

The purest and most thoughtful minds are those which love color the most.

John Ruskin, *The Stones of Venice* (1851–3)



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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: Madeleine Moore

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.

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](#) 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

Web: cmaguild.org

NEWSLETTER ITEMS WANTED

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

Upcoming deadlines:

November Issue: 11/08/2021

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:

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