



## IMPORTANT DATES

### 7/19, 7pm

July CMAG meeting  
Presenter: Chris Anderson of  
Lion Punch Forge

### 8/16, 7pm

August CMAG meeting  
Annual Swap Meet & Potluck

### 9/20, 7pm

September CMAG Meeting  
Presenter: Jen McCaw on  
JAI's Studies in Ancient Gold

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## July Presentation: Chris Anderson of Lion Punch Forge

Chris Anderson is a self-taught metalsmith who began his artistic career as a child carving wooden figurines. He later ventured into larger-scale projects like furniture making and residential and shop construction. In 2016 Chris started Lion Punch Forge as a hobby after he, his brother, and their father bought a coal-fired blacksmith shop. After learning welding and basic fabrication, Chris wanted to make his knives more intricate and started teaching himself goldsmithing and metal forming.



Making jewelry allowed Chris to rediscover his love for geology. He quickly picked up the lapidary arts and can found, for most of the year, treasure hunting for his own gemstone and lapidary rough.

Now retired from 20 years of public safety, Chris is self-employed and runs Lion Punch Forge full-time. He enjoys sharing information and helping fellow metalsmiths and has designed his own line of Lion Punch Forge tools, which he'll show to CMAG members at Tuesday's meeting.



## Upcoming CMAG Classes

### Creative Stonesetting with Debra Carus

Teacher: Debra Carus  
Venue: Ninety Twenty Studios  
Dates: August 20-21  
Hours: 9:00 AM - 5:00 PM with a one-hour lunch break  
Cost: \$345 plus \$75 materials fee

#### The instructor

Debra Carus launched her metalsmithing career part time while working in corporate management and education. Her jewelry is inspired by Scandinavian folklore and a love of the outdoors and the American West.



#### Day One – Creative raised settings and Introduction to flush setting

Create “pedestal prong” settings that are useful for cabochons as well as faceted stones. This setting elevates the stone and provides emphasis, especially for backless settings.

Materials provided: sterling silver wire/sheet metal for 2 settings, practice cubic zirconia stones, flux, solder  
Make a point burnisher from an old bur to be used for flush setting. Tools and old bur provided.

#### Day Two – Contemporary faceted stone settings

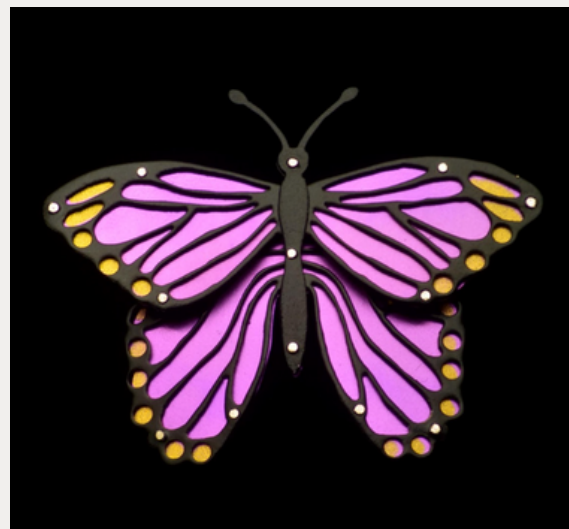
Learn to flush set small faceted gems with confidence, a quick and secure bead setting for faceted gems, and a unique and fun channel setting for square, princess or baguette gemstones.

### Sculptural Pendants from Titanium with E. Douglas Wunder

Teacher: E. Douglas Wunder  
Venue: Zoom  
Dates: October 22 and 23  
Hours: 10:00 AM - 12:00 PM  
Cost: \$150

#### The instructor

E. Douglas Wunder gravitated toward metalsmithing and jewelry design as a student at the University of Iowa, developing a unique style focused on abstract imagery with the use of titanium and cold connections. He has shown his work at top-rated craft shows and art festivals across the country, including the Atlanta Contemporary Jewelry Show, Cherry Creek, and the Ann Arbor Original Art Fair. His Orchid Neckpiece won a 2018 Saul Bell Design Award.



#### Description

This virtual workshop is intended to give students with an understanding of the physical and working properties of titanium as well as how to transform titanium into a layered pendant. Titanium coloring techniques and surface texturing is a focus of this workshop. Students will learn how to draw visual concepts/designs and then how to properly develop them into metal objects using the techniques of piercing, sawing, and cold connecting with riveting. Clever uses of chain and necklaces will be explored. Students will be introduced to a variety of clasp devices that will add purpose and personality to a finished jewelry piece.

## Summer with the Masters at Metalwerx: Michael Good's

### "Anticlastic Forming" by Rachel Morriss

If you've never been to Metalwerx in Waltham, Massachusetts, it's a great place to go for a studio-cation. It's one of the most well-equipped, beautifully maintained spaces I've had the pleasure of working in, and the staff is friendly and supportive. The studio seats 12 students in addition to having a bench setup for the instructor with an overhead video rig. Their classes range from basic metalsmithing, casting, enameling, and more, to their incredible "Summer with the Masters" program, which consists of a series of longer sessions with some of the most renowned instructors in the industry, many of whom have very specialized areas of expertise.

In June, I had the pleasure of taking Michael Good's "Anticlastic Forming" week-long workshop as part of this series, along with fellow CMAG members Serin Hale and Laurie Feinswog. Even if you don't recognize the name, you'll likely recognize Michael's work, both small scale and sculptural. It graces the pages of a number of books, including the Cynthia Eid/Betty Helen Longhi book "Creative Metalforming." (As an added bonus, Cynthia, a long-time board member for Metalwerx, was our studio assistant/TA!)

At 80 years of age, Michael, who is based out of Rockport, Maine, has the energy of a much younger man – I'd have pegged him as being in his late 60's at most! He's been in the industry for decades and is, even now, in the midst of starting his next business. He studied with Finnish metalsmith Heikki Seppa, considered a pivotal figure in the (re)discovery of many anticlastic forming techniques, which influenced his subsequent work heavily. Michael has won numerous awards and his work is found in museums, galleries, and private collections throughout the world.

During the workshop, he frequently shared his philosophical takes on life, the universe, and everything, and would regale us with stories about Heikki and other artists he has worked with and trained. These days, he teaches 6-8 workshops a year, all based around the art of anticlastic forming.

Michael has developed an extensive and beautiful collection of stakes, hammers, and other tools specific to the art form, many of which are produced in conjunction with Bill Fretz, and they were pivotal to the work we did in class. (Fair warning, if you take his class, you'll be hard pressed not to buy the whole, not inexpensive, set!) Our session started with what I found to be the hardest form we worked on all week: The HPX or Extended Hyperbolic Paraboloid – a saddle shape that curves back in on itself from both pairs of the corners of the square sheet we started with. As surprised as I was that other shapes felt simpler, it quickly became apparent that fighting through the HPX set the stage for understanding how metal would respond in subsequent curves and forms.



## Summer with the Masters at Metalwerx cont'd

Michael is very generous with his patterns, so we were working off designs he, himself, sells in his collections – he says it takes his assistants 2 years of training to become production-level cost effective, so none of us were any threat to him! The next three days' demos included a bracelet form, an earring that spirals on itself and becomes its own ear wire and catch, a double helix (an extension of a spiral form which is anticlased and tightened until the center line is solid), and a ripple form (the one I thought would be easiest, but was actually quite challenging), in which the spiral is untwisted after forming and then an undulating wave/ripple is forced into the now-expanded outer edges of the material with specially modified pliers). In each shape, there were dozens of possibilities depending on how far you anticlased and how you could then twist the form back open on itself.

On Friday we got to play, and either re-try projects that had given us trouble or dabble with patterns of our own (I did a little of each). He repeated demos for a couple projects, which really provided some “aha!” moments that hadn't clicked for me on the first passes. We also got to poke through his many other samples and finished work with a new awareness about what they entailed.

Michael considers this his foundational class. He used to teach an “advanced” session but realized that he's better off letting students repeat the same session but branch out to more advanced projects based on their skills and interests. If pushing metal to its limits structurally appeals to you, this is not a class to be missed! To see his work or learn more about his techniques, go to <https://www.michaelgood.com/>.

## Gallery Openings at Artistic Portland

Artistic Portland Gallery is an artists' cooperative of 25 diverse local artists who seek to capture the creative spirit of Portland with all its quirks and beauty, located at NE 41st and NE Fremont in the heart of the Beaumont-Wilshire neighborhood.

They offer fine art and handcrafted goods for locals and visitors alike, and are currently seeking 2D and 3D artists.



The graphic is a promotional poster for Artistic Portland Gallery's First Thursdays. It features a dark grey header with the gallery's logo and name. Below the header is a colorful illustration of a gallery interior with people viewing art. To the right of the illustration, there is text in pink and white. At the bottom left, there is a QR code and the website URL.

**ARTISTIC PORTLAND GALLERY**

Join us for  
**FIRST THURSDAYS!**

Mingle with local artists each First Thursday to celebrate the new window display and annex show every month. Enjoy:

- Refreshments
- Art Demos
- Meet the Artists

4–6 pm First Thursdays of the Month  
4110 NE Fremont Street, Portland, OR  
971-339-0945

[artisticportlandgallery.com](https://www.artisticportlandgallery.com)

For more information and to submit an application, please visit <https://www.artisticportlandgallery.com/join/>

# MAC is Hiring!

*Editor's Note: This job posting has been edited for length. Please visit [this link](#) for the full listing.*

**Application Deadline: July 31, 2022**

**Target hire date: Fall 2022**

## **Description**

Multnomah Arts Center, a program of Portland Parks & Recreation, is currently looking for qualified individuals interested in teaching Jewelry/Metalsmithing to a diverse community. MAC instructors are dedicated professionals with a strong arts background and a commitment to community arts education.

- Starting pay rate is \$25.75-\$31.75 per hour (teaching), and \$17.20 - \$19.45 per hour (open studio monitoring), depending on experience.
- This position is part-time (maximum 1600 hours per year).
- This position does not include benefits.

## **Work Schedule Starting Fall 2020:**

- Mondays: 6:15pm – 9:30pm (Jewelry/Metalsmithing I, II and other topics)
- Mondays: 1:15pm – 4:30pm Open Studio Monitor (lower rate – Instructor Level II). Additional potential shifts available.

## **Additional Offerings:**

- Instructors are encouraged to propose new classes and workshops in this medium.
- Future schedules are determined by mutual agreement.

## **Minimum Qualifications Required**

- Has a degree in art or equivalent professional experience with a strong emphasis in metalsmithing/jewelry.
- Has at least 500 hours of recent classroom teaching experience, including curriculum planning.
- Can teach skill-based curriculum and safety procedures.
- Can foster a positive, supportive classroom environment for a diverse student base.
- Can maintain all appropriate documentation such as records, lesson plans, handouts, safety information, and attendance. Able to safely set up and operate common metalworking equipment, including acetylene/air torches, rolling mill, hydraulic press and hand tools.
- Understands and can demonstrate safety in all forms of basic construction – cutting, forming, soldering, stone setting, casting and finishing.

## **The Ideal Candidate**

- Practicing metalsmiths/jewelers preferred.
- Can work with the changing demands of our community and contribute with enthusiasm.
- Works well with others and is comfortable sharing a space with other instructors and common studio rules.
- Interest in being part of the thriving metal arts program at Multnomah Arts Center, and nurturing our growing metals community.
- Has excellent communication skills and ability to adapt lessons for students with various learning styles.

## **Physical Demands:**

- Ability to lift heavy materials (up to 25 lbs.).
- Ability to work in with some solvents and chemicals when demonstrating metalsmithing machines, tools, and processes.

## CMAG Board & Staff FY2021

### Executive Board:

President: **POSITION OPEN**

Treasurer: Barbara Covey

Vice President: **POSITION OPEN**

Secretary: Anne Johnson

### General Board & Staff:

Member-At-Large: Mary Wong

Education: Madeleine Moore

Communications:

Social Media: Catherine Chandler

Web Site: Madeleine Moore

Spring Show: Tai Vautier

Programming: Madeleine Moore

Librarian: Kristin Fudalla

Refreshments: **POSITION OPEN**

Newsletter Editor: Jen McCaw

Membership Chair: Carli Schultz

Public Relations: Eric Little

Registrar: Francesca Kennedy

## 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: Multnomah Arts Center

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.

Who: Meetings are open to CMAG members and their guests

### BOARD MEETING

Board meetings are held prior to the General Meeting at 6:00 pm. 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 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](mailto:news@cmaguild.org)

Upcoming deadline:  
August Issue: 8/8

## 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