



## IMPORTANT DATES

**4/19, 7pm**

April CMAG meeting:  
Multnomah Arts Center

**5/17, 7pm**

May CMAG meeting:  
Multnomah Arts Center

**6/21, 7pm**

June CMAG meeting:  
Multnomah Arts Center

## IN THIS ISSUE

**1 April Presentation:**  
Laurie Feinswog

**2 Book Review:**  
African Gold: Jewellery and  
Ornaments from Ghana,  
Cote d'Ivoire, Mali and  
Senegal in the Collection of  
the Gold of Africa Barbier-  
Mueller Museum in Cape  
Town

**4 Show and Tell at GotG**  
Pepe Tools at Spring Show  
Upcoming Show Deadlines

**5 CMAG Info**

## April Presentation: Laurie Feinswog

Laurie Feinswog has spent most of her life in school. She has studied physics, astronomy and applied math, a lifetime of exposure to graphical representations of equations, depictions of laws of motion, colorful displays of particle collisions, topological maps, and beautiful images of stars exploding and galaxies colliding. Whenever she sketches a new piece of jewelry that seems to be abstract, it turns out to be made out of physics.



Laurie cuts stones in addition to hand fabricating her jewelry, and at April's meeting she'll be sharing some of her lapidary work with the CMAG membership. Come by to admire some pretty things and hear some science facts!

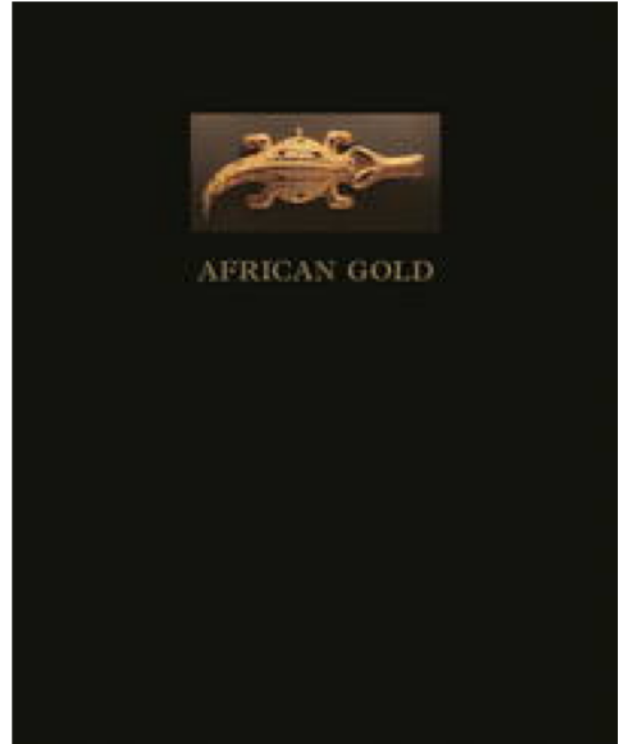


## **African Gold: Jewellery and Ornaments from Ghana, Cote d'Ivoire, Mali and Senegal in the Collection of the Gold of Africa Barbier-Mueller Museum in Cape Town**

Author: Garrard, Timothy F.

The Barbier-Mueller collection of African art was begun in 1922 by the Swiss art collector Joseph Mueller. His daughter and son-in-law continued the collection and established a museum in Geneva. The AngloGold Ashanti mining company bought the gold collection in 2001, and it was housed in the Gold of Africa Museum in Cape Town until 2019, when the collection was sent to the art center of the University of Pretoria.

*African Gold: Jewellery and Ornaments from Ghana, Côte d'Ivoire, Mali and Senegal in the Collection of the Gold of Africa Barbier-Mueller Museum in Cape Town* is a 2011 republication of Timothy F. Garrard's 1989 book *Gold of Africa* with a new preface by the Gold of Africa Museum's director. The book is divided into six heavily illustrated chapters (an overview, three area-specific chapters, one about gold mines, and one about the technique of goldsmithing) followed by seventy pages of plates, a catalogue, a bibliography, and an index.



Not only are the ornaments photographed by Pierre-Alain Ferrazzini against a black background, the entire book is black, covers and all. Reading white on black text requires some effort, but the whole design helps to create the illusion of gazing into a sparkling jewelry case in a dimly lit museum gallery; every piece glows on the page.

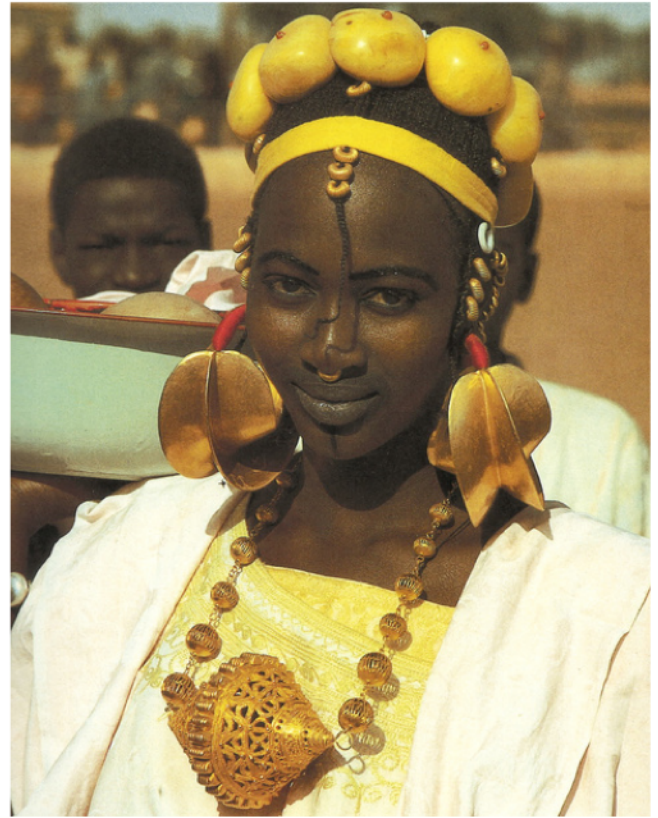
Among the many treasures on display are enormous Peul earrings (sometimes supported with a cord over the head to avoid damage to the wearer), round pectoral discs, hollow form jewelry of incredible volume, pendant heads, statuettes, and beaded necklaces. There is incredible richness of texture, replete with chiseled patterns, curled wires and granulation, all in brilliant high-karat gold. West Africa was the leading supplier of the world's gold between the 11th and 17th centuries, and the development of goldsmithing as an art form came about partly because of the existence of major gold fields and partly because the multiplicity of small kingdoms in the region encouraged rivalry in displays of finery amongst rulers. Common folk who could not afford gold jewelry wore imitations made from painted clay or straw or silk.



## Book Review cont'd

Not all African kingdoms valued gold, and most West African gold jewelry comes from two zones: the arid Sahel (the northern areas of western and central Africa) and the forested region of Ghana and Côte d'Ivoire. Relatively little gold jewelry has ended up in museums, with chiefs, kings, families, and individuals disinclined to part with their treasure. Traditional designs can still be commissioned from goldsmiths, but each piece takes a long time to make, and the buyer generally supplies the gold and specifies the design. From the 15th through 19th centuries many Africans were willing to trade their gold jewelry for prestige goods like muskets, but almost nothing of that remains – presumably it was melted down in Europe. Surviving pieces tend to be diplomatic gifts from African kings to their European counterparts or ornaments preserved by missionaries as curios.

It was not just Dutch and Portuguese merchants who melted down fine handiwork. It is common, particularly in Senegal and Ghana, to melt down old ornaments for new. According to Garrard, this makes it difficult to find pre-colonial ornaments even within Africa, and local designs have changed over the centuries, influenced by increased contact with the Middle East and Europe.



The lion is not native to the Akan forest region, but became a symbol of royal power in the nineteenth century because of the European heraldic lion, a fascinating example of cultural exchange – lions are not native to Europe either, and became symbols of royal power there because of the animal's prestige in North Africa and the Middle East. Crowns based on the European model became also popular in the colonial period, and those European crowns also had their origins in regalia from the Middle East.

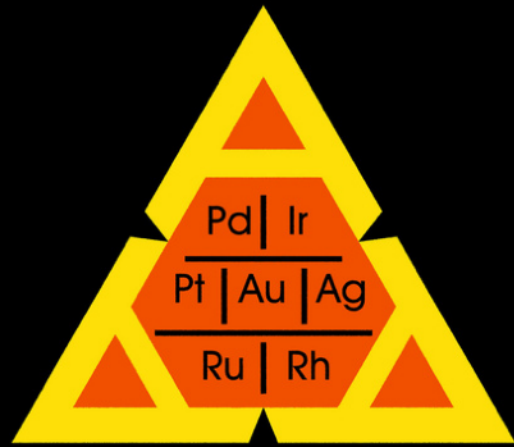
The story of African gold is enjoyable to read and the subject is even more enjoyable to look at, but there is one glaring absence. The chapter on gold mining in West Africa is purely historical and makes no mention of mining practices of the late 20th and 21st centuries. This is not surprising: AngloGold Ashanti did not just buy the collection but also funded the Gold of Africa Museum. The transnational corporation, whose headquarters are in South Africa but a majority of whose investors are from the United States, has been named in [numerous allegations of unsafe mining practices and human rights violations](#) throughout Africa. Perhaps now that the collection has been moved to its third location, yet another book can be reissued, more comprehensively updated than the last.



## Show and Tell at GotG!

The return of our live show means we have opportunities to show the community just what it is we metalsmiths do. **Even if you're not showing at this year's Gathering of the Guilds**, please consider signing up to do a demo at the event to represent us.

While we won't have torches, you can do coldwork or show stages of a project and talk about it, or do a session on a favorite aspect of the work – stones, mixed metal work, hand tools, whatever. Sessions are between 45 and 60 minutes but that can include repetition of a demonstration. To sign up, use the Volunteer registration form to pick a time slot, or drop an email to Rachel Morris at [info@eclecticnaturejewelry.com](mailto:info@eclecticnaturejewelry.com). If you're not sure if your topic is appropriate, reach out to Rachel to discuss.



A Family Business  
Serving the Jewelry & Mining Industry  
Since 1979

800-356-1423  
WWW.AAAMETALS.COM  
[refine@aaametals.com](mailto:refine@aaametals.com)

## Pepe Tools at the Spring Show

This year's [Spring Show](#), held as part of the annual [Gathering of the Guilds](#), will feature a Pepetools demonstration table headed by Chris Anderson of Lion Punch Forge. Chris developed the Lion Punch Forge Adapter manufactured by Pepe and will demonstrate during the show with a variety of tools including NANO saw blades and pin platers. Interested metalsmiths are invited to drop by and have a look over the weekend. The show hours are:

Friday, May 6 ~ 10:00 AM - 7:00 PM  
Saturday, May 7 ~ 10:00 AM - 6:00 PM  
Sunday, May 8 ~ 10:00 AM - 4:00 PM

## Upcoming Show Deadlines

Corvallis Fall Festival  
Event Dates: 9/24/22 - 9/25/22  
Deadline: 5/1/22

Art in the Park - Richland WA  
Event Dates: 7/29/22 - 7/30/22  
Deadline: 5/5/22

Camano Island Summer Solstice Art Festival  
Event Dates: 6/24/22 - 6/26/22  
Deadline: 5/17/22

Summer Arts Festival - Roseburg, OR  
Event Dates: 6/24/22 - 6/26/22  
Deadline: 6/1/22

Wild Arts Festival  
Event Dates: 12/10/22 - 12/11/22  
Deadline: 6/12/22

Bend Summer Festival  
Event Dates: 7/8/22 - 7/10/22  
Deadline: 6/24/22

Visit [zapplication.org](http://zapplication.org) for more information



## CMAG Board & Staff FY2021

### 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: 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: 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 deadlines:

May issue: 5/9/22

## 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