



**Creative
Metal
Arts
Guild**



DECEMBER 2020

▲ CMAG Members: April Ottey, Juiceglass Jewelry, Tina Murphy

IMPORTANT DATES

12/15 ZOOM

December CMAG meeting

1/19 ZOOM

January CMAG meeting

1/16

CMAG Metal Stamping Class

1/13 - 2/17

Rachel Morris' Workshop

2/16 ZOOM

February CMAG meeting

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ZOOM LINKS

Board meeting

(5:30 pm):

[https://zoom.us/j/93290571612?](https://zoom.us/j/93290571612?pwd=VVlrQUU2RWNzTOVFWFpuSDRtKzVzZz09)

[pwd=VVlrQUU2RWNzTOVFWFpuSDRtKzVzZz09](https://zoom.us/j/93290571612?pwd=VVlrQUU2RWNzTOVFWFpuSDRtKzVzZz09)

Members meeting

(7:00 pm):

[https://zoom.us/j/94035081444?](https://zoom.us/j/94035081444?pwd=a2xxUVp0SG10aHlzZ3FIMFhRaC81UT09)

[pwd=a2xxUVp0SG10aHlzZ3FIMFhRaC81UT09](https://zoom.us/j/94035081444?pwd=a2xxUVp0SG10aHlzZ3FIMFhRaC81UT09)

DECEMBER PRESENTATION: Pete Braspenninx of Phyre Forge

Pete Braspenninx is the owner of [Phyre Forge](#). He is a traditionally trained blacksmith and everything he makes is meticulously crafted for strength and purpose. Whatever artistic endeavor he engages in is with the desire to produce tools, home goods and art that will last several generations after him and that also pay homage to many generations before him. Examples of his work can be seen on his [Facebook page](#).



2021 Virtual Spring Show: Next Steps

As we announced via email last month, the Gathering of the Guilds will hold a virtual show in spring instead of exhibiting in the Convention Center as usual. The main website will link to individual Guild sites (ours will be cmagshow.com), which in turn will link to the selling platforms of individual artists. GotG will use its mailing list to promote the event. CMAG is happy to offer free workshops via Zoom to help artists prepare for the online show, and we'll send out a survey during the first week of January to ask what, if anything, you'd like us to cover. The show application will open mid-January.

The application fee will be \$25, and we will also request the following: four high-quality images of your work, a very short artist statement (250 characters max), and contact information including the url for your selling platform. The deadline for applying is April 1, and the show goes live April 30.

Metal Stamping with Matthieu Cheminée - Workshop Reminder

As a reminder, CMAG's virtual metal stamping class will take place January 16, 2020.

The instructor is Matthieu Cheminée and the Saturday class will cover the creation of the stamps themselves and their use to create patterned sheets of metal that can be anticlastically formed into jewelry.

The class runs from 9:00 AM - 12:00 PM and 1:00 PM to 4:00 PM with a one-hour lunch break in between. There are still two places available, and you can register [here](#)



Rachel Morris' "Evolve & Conquer!" Workshop Wednesday Evenings Jan 13 - Feb 17, 2021



ECLECTIC NATURE
JEWELRY & DESIGN
<http://EclecticNatureJewelry.com>



Warm up six winter Wednesday evenings, from 5 pm to 7:30 pm PST in a student-driven independent study group with weekly demos, based on each participant's goals for the semester.

Not only will you evolve your own work and overcome personal fabrication and design challenges, but you'll learn from others' projects, as well. Private and semi-private live, online lessons are also available.

For more info, contact Rachel at info@EclecticNatureJewelry.com or go to <https://tinyurl.com/ENJDClasses>.

Keep an eye out for "Three Clasps (and More!) in Three Days" coming this winter (dates TBD).

Gender and Jewelry: A Feminist Analysis

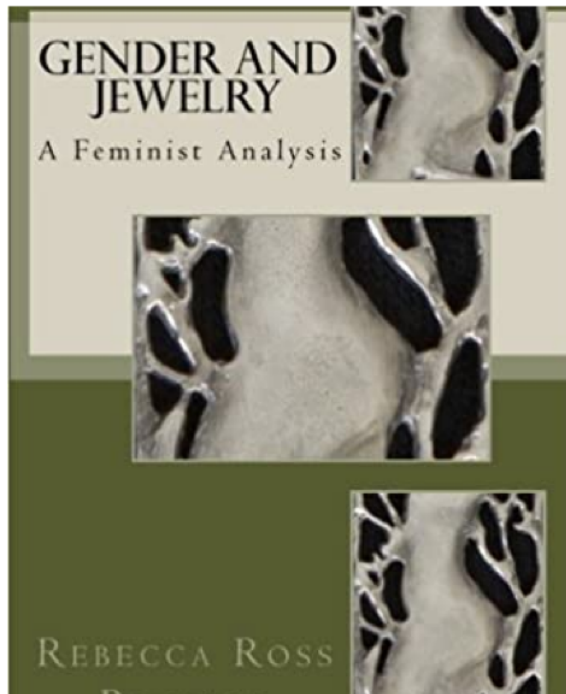
by Rebecca Ross Russell

The trouble with lavishly illustrated coffee table books on jewelry, so glorious to look at and so inspirational, is that the accompanying essays are often rather thin – descriptive, but not analytical. Rebecca Ross Russell's 2010 book *Gender and Jewelry: A Feminist Analysis* is the counterpart. It is Ross Russell's undergraduate thesis, published as a book but also available to download from [Tufts Digital Library](#), and it sets out to examine how jewelry is constructed by society and constructs it in turn, and in particular how the traditions that exist around jewelry and ornamentation affect women.

The book is divided into six chapters as follows: Introduction to Gender and Jewelry; Jewelry as Means and Symbol of Ownership, Incapacitation; Jewelry as Gendered Honor or Status Symbol; Jewelry as Means and Symbol of Physical and Conceptual Empowerment; Intersectional Case Studies; and Feminist Jewelry. It turns out that incapacitation, ownership and status are strongly linked. The most striking example is the anklets that used to be worn by Dan and Igbo women in West Africa, hammered around a woman's leg upon her marriage. They made it difficult for the woman to walk, but the resulting limp was considered attractive, and since only the wealthy could afford the anklets the distinctive gait was so closely associated with prestige that poorer women would imitate it.

While both men and women in cultures across the world have incorporated heavy metalwork and constrictive ornamentation into their daily wear, the most physically disabling pieces generally end up on women's bodies. The jeweled earrings worn by Buddha may have altered his body before he abandoned them, but elongated earlobes didn't affect his ability to move about in the world. The neck-elongating rings worn by Padaung women in Myanmar, on the other hand, inhibit their physical movements. That this dynamic is repeated so many times in so many places cannot be by chance. As Ross Russell says, "Societies, and individuals, don't make those choices by accident. Where significant changes to the abilities and function of the individual are perpetrated through jewelry, those are sociologically relevant for feminist analysis beyond their aesthetic and communicative value."

The above sentence gives a good idea of the language used throughout the book, though it's easy enough to read despite the academic vocabulary and structure. The only sentence that made me wince was the one that states the purpose of the book: "to draw connections between and across cultural, geographic, ethnic, and temporal lines, that help illuminate some of the underlying impetus that forms converging forms of jewelry in reflection of those deep factors constructing human societies." Could that really not have been put any other way? Another problem with an undergraduate thesis is that its writer generally doesn't have the budget for extended research and travel, or the time to write a magnum opus. The thesis makes some good points but could go much deeper into jewelry and body modification practices worldwide. More first hand sources, and less reliance on Western ethnologists and anthropologists, would be a great improvement. I wondered if the author was working on expanding her thesis, but she seems to have devoted herself to running an education nonprofit in Tanzania. The perfect melding of feminist theory, cultural history and jewelry appreciation has yet to be written.



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: **POSITION OPEN**

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 5:30 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 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

Upcoming deadlines:
January Issue: 1/12/21

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:

#CMAG

#creativemetalartsguild

#creativemetalartsguildpdx