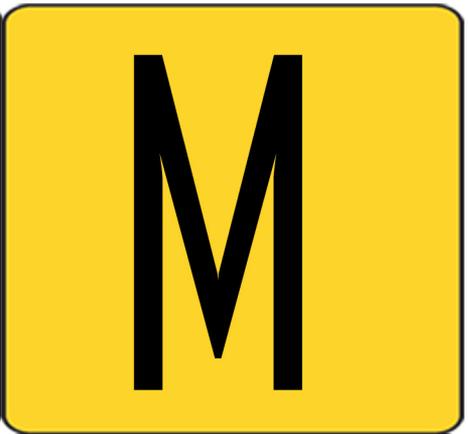


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HOUSTON
METAL ARTS GUILD

N E W S L E T T E R

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What do you want and when do you want it? And what are you willing to do to get it?

It's February and HMAG has been hot in spite of some pretty frigid weather. A party, two workshops, a studio tour and two programs featuring five members have all happened since September. We have four more programs scheduled. Our focus on the talents of the locals has mined gems of information. Thanks to so many members whose efforts have produced some great results.

HMAG continues to be part of the larger community by participating in HCCC Community Day in March. Jo Preston and I are part of a group of seven arts organizations' officers who meet to find ways to overlap and enhance effective programming.

Of course, those events don't just materialize from our thoughts or wishing they would happen. It takes a group to arrange, schedule, publicize and tend to the details. But they all start with an idea. The Board has conjured and brainstormed and listened and come up with a variety of activities. Tell us what interests you—what makes you feel like a membership in HMAG is worth it? Do you want techno? Do you want social? Do you want concept? Do you want business practices? Do you want a museum experience? Do you want it all?

What offering makes you leave the studio, get in the car and possibly fight traffic to attend a program? And what time and day is most likely to motivate you? We have been having our programs on Saturday afternoon but that doesn't mean they have to be scheduled then. Would some nights be better? A variety of times?

And even better—are you interested in being part of the “village” that makes our activities happen and contributes to our community’s energy?

The Board has some gaps that we need to fill. Definitely available positions are Secretary, Programs and Workshops. In April we elect the officers for the next year that starts in June. If we have all positions filled, we can organize even more! Talk to any Board member or me if you are interested in being part of Team HMAG!

*Sandie Zilker
HMAG President*



CALENDAR OF EVENTS

February 2018

- HMAG Annual Holiday Party
- Box Clasp Workshop with Nathan Dube

March 2018

- *Craft Community Day* at HCCC - March 3rd - 11:00 am - 3:00 pm
- Lecture with *Martha Banyas* - March 16th at 7:00 pm at Glassell

April 2018

- *Colorific Program* - April 7th at 2:00 pm at Glassell
- Board of Directors Election

May 2018

- Tour of *Mary Roger's Studio* - May 12th - 2:00 pm

June 2018

- *Angel Oloshove--Social Media*

STUDIO TOUR with *EDWARD McCARTNEY*

In October we visited artist *Edward McCartney's* studios in the Heights.

Edward's skills and scales of his work are many and varied. He does precious material jewelry and not so precious jewelry, wall pieces, sculpture, and objects. His prolific artistic output takes place in a structure behind his house where the garage used to be. The path through the house to the studio is a sight to delight—a space filled with art, great surfaces, fabrics and furniture. The 30 people who made that trek were rewarded with a table full of Edward's work and a lot of information about how he works to create all those pieces. It was an enlightening and entertaining afternoon. Thank you, Edward!



Edward McCartney's Studio

McCartney continues to study at the Glassell School of Art, MFAH, served as the Board President of the Houston Center for Contemporary Craft (he is a former participant in their Artist in Residence Program) and is active in the local arts community.

McCartney's work is represented by Hooks-Epstein Galleries, Houston, TX, and CAMIBAart Gallery, Austin, TX.

STUDIO TOUR with *MARY ROGERS*

Saturday, May 12th
2:00 p.m.

Watch your email for information about the location

Mary Rogers is an award-winning jeweler, teacher, and artist, whose distinctive mixed metal jewelry designs are widely collected.

She is an art teacher at Bellaire High School and the jewelry instructor at the Art League of Houston.



MARY ROGERS
22K Gold, hammer surface
natural Afghan Lapis and
Orange Garnet.



SHOWS & SALES: *3 Experiences Lecture Program*

Priscilla Frake - Solo Show
Terry Fromm - Markets & Festivals
Paula Angeleri - Retail

Terry, Priscilla and *Paula* each presented their individual and different experiences in selling opportunities. In each of their 15-minute presentations we received an hour's worth of information. They each had important insights into the various aspects of selling and showing.

Now we just have to run to our studios and make work to sell.



Hurricane Harvey Clean Up - Where To Start?

by Jo Preston

It's been over five months since Hurricane Harvey wreaked havoc on the greater Houston Area. While a lot of us had some inconvenience due to the storm, a few of our members suffered significant damage. I volunteered to help one such member – **Marcela McLean**. Her home flooded and she had over four feet of water in her studio that sat for several days. The Saturday after the storm, after the water had subsided, a group of her friends and family showed up to begin the process of cleaning up and salvaging as much as possible. A couple of us started in the studio. It quickly became apparent that the water and mud had touched almost everything. Where to begin? After toggging up in gloves, masks, and boots we just started going through stuff. Within the first half hour it became clear we couldn't clean up at the house. Too much mess – no where to work. So we started sorting.



If it was paper based, it was pretty much beyond salvation. Toss it. If it was electrical, we put it to the side. If it was metal or glass, we patted it dry and packed it up for further cleaning. Same thing for anything that appeared to be in a sealed container. We also took the stones, beads, finished pieces, and work in progress. The first day, I filled my trunk and part of the back seat of my car with closed containers (remember this stuff had sat in some very nasty water!) and headed home. The next day other volunteers, including **Jan Harrell**, went to the house and continued the process. **Priscilla Frake** and her husband brought another load of stuff to my house at the end of the second day. I had most of the hand tools, stones, and beads. Former member **Teresa Rubino** took most of the bigger equipment and other things to her house to clean.

I wasn't going to bring anything into my house until it had been decontaminated. I set up tables in the garage and covered them with sturdy plastic. I then began trying to lay things out so they could really dry off. Taking the covers off the containers was not a pleasant experience. I was glad I had the garage door open! In the chaos of the flooded studio, it wasn't possible to try to match up and keep sets of things together. That became part of the sorting process. Letter sets, dapping tools, files, etc. were scattered throughout the containers.

One look at the garage and I knew I needed help. Out went the request for assistance. HMAG members and others answered the call.

On two Tuesdays in September volunteers came to my place and we cleaned. Thanks to **Paula Angelieri, Ellen Aresty, Priscilla Frake, Aurora Van Uchelen** and a friend and a neighbor. They made a fabulous group of cleaners! We found an amazing rust remover and set up an assembly line type process for cleaning most of the metal items. (Metal Rescue Rust Remover Bath – thank you Priscilla for finding this wonderful cleaner!) After making sure they were dry, we took a quick pass over the hand tools with a wire brush and put them in the bath. Ten to thirty minutes later, we removed them from the bath and patted them completely dry. In some cases we dried them with a heat gun. Then we oiled some items and packed everything up for storage. RT dies, files, letter sets, draw plates, mandrels, and dapping tools were among the many things we cleaned in this manner. In the end, of all the metal items, I only had to throw out three diamond files that were missing part of their original coating.

The next major activity was cleaning the stones and beads. There were thousands! And, as you can imagine, the beads didn't dry completely. Some of them were still wet even after two weeks sitting in the open in my garage during the heat of September. The material of the stone or bead determined how to clean them. (Check GIA for cleaning directions for many types of stones.) First, most of them went through multiple rinses of clean water. Second, into an ultrasonic with a mild anti-bacterial soap. Third, several more rinses and a clean water bath in the ultrasonic. Finally laying the stones/beads out on paper towels and a heat lamp or low heat air dryer to finish the task. Some stones and beads should not go in the ultrasonic, those pieces were washed and rinsed multiple times. Some with mild soap and some with alcohol. Sorting, stringing, and packing for storage were the last steps. I probably had to dispose of less than fifty beads out of thousands!

When I first saw the studio, I thought we would be lucky to save anything. In the end it was amazing how much we salvaged. I hope you never have to clean up for a disaster like Hurricane Harvey, but if you do I hope this article helps. Lots of help, lots of cleaners, lots of paper towels, and lots of patience!



Clean Up Crew

And, of course, lots of thoughts and prayers for Marcela and her family as she continues to deal with the damage to her house.

A BEAUTIFUL MYSTERY

The Restored Enamels of St. Philip Presbyterian Church by Christine Sigman

Even a beginning enamelist knows that the art form requires a spirit of inquiry, experimentation, and keen observation. One misstep could mean the difference between something beautiful and something forgettable. In that sense, every enamellist is a detective, trained to look for and remember clues.

St. Philip Presbyterian Church, located in downtown Houston, is home to a captivating collection of enamel panels with a uniquely layered history. Some 50 years ago, an unknown Houston enamel artist created the original group of 14 small enamel-on-copper square panels with brass attachments that symbolize the 12 apostles plus Paul and Stephen. (In Christian iconography, each of the apostles is identified by a particular symbol or group of symbols gathered together on a shield. The symbols represent the apostle's particular mission and often his death.)

Originally set directly in the mortar of the wall around the entrance to the sanctuary at Central Presbyterian Church, the panels had suffered from exposure to the elements. When Central was closed and merged with St. Philip, the artworks were removed with the goal of finding someone to restore them for their new, indoor home at St. Philip. That's when Houston enamel artist and educator **Jan Harrell** entered the story.

When Jan surveyed the original panels, she found that they were in rough shape after half a century outside. They were chipped, the enamel was cracked on many of them, and the brass onlays were either bent or missing on several of the 14 pieces. "But whoever made these," Jan notes, "was a very good craftsman. The etchings were nice and deep and very crisp."

With the blessing of the St. Philip Art Committee, Jan took one of the panels to restore as a prototype, to get a sense of how involved the job would be and how long it might take. First, Jan took photographs in order to color-match the original enamel. "The panels were originally enamelled with Thompson lead-bearing enamels. I knew the entire palette of colors that was available during the mid-century period when these were originally fabricated."



Before



After

Next, Jan sandblasted away all of the original enamel, until she reached the bare copper surface. She made a hydraulic form so that all 14 pieces could be pressed and formed exactly the same so they would be more uniform when it came time to frame them. "After sandblasting and pressing," Jan said, "the panels needed to be polished to a high shine in order to reflect the enamels." Next, an oxide was rubbed into the etched recesses. Then, very carefully washed enamel was applied and fired. "I also remade the brass onlay that was originally attached to the enamel. I coated it with sealant to maintain its shiny finish."



Close up of one set of Panels

The St. Philip Art Committee was very happy with the prototype and commissioned Jan to restore all 14 of the panels. Although Jan's restoration was true to the spirit of the project, she did include a wider range of colors that she felt brought more richness to the panels in their new location. "They are beautifully framed in an interior area of the church between several windows. The sunlight plays off the glassy surface and the brass shines," she said.

Although Jan did some fine detective work in restoring the church's enamels, some questions remain unanswered. Most important, who was the enamel artist who created the original shields? Her bold, consistent designs satisfied commissioning Pastor John Craig's ecclesiastical goals while reflecting the esthetic of the era. No amount of research by the church has been able to uncover her identity – only the fact that her original payment for the 14 panels was \$150.



St. Philip Presbyterian Church Installation

COLORIFIC!!!

Three Personal Relationships with Color

Please join us on
SATURDAY, APRIL 7th
2:00 P.M.
Glassell Auditorium

Hannah Oatman
Amber Tiemann
Paula Kennedy

HANNAH OATMAN

Hannah Oatman fell in love with jewelry making while attending Pratt Institute in Brooklyn and completed her BFA at SUNY New Paltz in 2017. She has exhibited in various national and international exhibitions and worked as a studio assistant for esteemed metalsmith Myra Mimplitsch-Gray. She is currently an artist-in-residence at the Houston Center for Contemporary Craft.



Hannah Oatman

www.hannahoatman.com

AMBER TIEMANN

For as long as she can remember Amber has always loved to create. She started off painting and has always been drawn to working with color. She loves fabricating metal and using vibrant, bold colors in her work with the use of colored stones, enamel, polymer clay, and resin.



Amber Tiemann

Design inspiration comes to Amber in so many different ways. She is greatly influenced by the clean lines of industrial design and the mid-century modern aesthetic. She is always inspired by the different variety of artists around her.

She took classes for a number of years at the Glassell School of Art under Sandie Zilker and Jan Harrell. She lives in Clear Lake, TX, with her husband Jonathan and their dog Mini.

www.ambertiemann.com

PAULA KENNEDY

Polymer clay comes to life with Paula Kennedy's palette and skills. This transformative and versatile material is the focal point of Paula's pieces. Polymer clay and metal join forces in equally impressive results in Paula's work.



Paula Kennedy

by Diane Falkenhagen

Acetylene Safety

You probably already know that acetylene cylinders should always be transported in an upright position. But do you know the reason why?

Acetylene cylinders are not hollow. They are packed with porous material similar to firebrick that is saturated with liquid acetone. The purpose of the acetone in the cylinder is to stabilize the acetylene, making it non-reactive within the cylinder. If the tank is put on its side for any reason, allow the tank to sit in an upright position for several hours before connecting it to your torch. This is so the liquid acetone settles and does not run through your regulator.

Rivet Trivia

A 2008 New York Times article by William J. Broad revealed that inferior rivets were the likely cause of the RMS Titanic's watery demise during its maiden voyage in 1912.

Scientists have argued for years that the ocean liner's weak and substandard rivets popped their heads when the ship suddenly hit the offending iceberg. Now, evidence uncovered by historians in the archive of the ship builder, Harland and Wolff, in Belfast, Northern Ireland, corroborates the scientists' theory. The ship builder, it seems, was constructing the three biggest ships in the world at once — the Titanic, the Olympic and the Britannic. The company struggled to obtain enough good rivets and ultimately settled on faulty materials.

Fashion Forward

If Color figures prominently in your work, then you might like to know that Pantone's Color of the Year 2018 is Ultra Violet 18-3838. The Pantone people describe it like this: "A dramatically provocative and thoughtful purple shade, PANTONE 18-3838 Ultra Violet communicates originality, ingenuity, and visionary thinking that points us towards the future." Wow, to think a color can do all that! Time to dig out those amethyst, iolite, tanzanite and any other purple-hued stones you've had stashed away!



Enamelist - Studio Artist - World Traveler



MARTHA BANYAS, Batik, Tales of Healing. 2010. 16" x 7" x 2". Enamel, copper, wood

Friday, March 16th
7:00 pm

Glassell Auditorium

MARTHA BANYAS

- Graduated BA, Miami University of Ohio 1966; MA Ohio University 1968.
- Moved to Portland Oregon 1970, and working as an artist, with enamel as primary art medium since 1972.
- Full-time faculty, Mt. Hood Community College, 1972—1985. Head of printmaking department. Taught metals. Developed and taught enameling. Developed extensive enamel slide bank, both historic and contemporary.
- Lectured and taught enameling workshops all over the US, and in Canada and Japan.
- Numerous one-woman and group exhibitions, worldwide from 1973.
- Traveled extensively in Asia and Eastern Europe since 1981. 1985—2005 owned Apa Ini, dealing in fine and unusual handmade, ethnographic objects from various countries.
- From 2005, full-time studio artist.

SOLDERING INVESTMENT

WORKSHOP with Diane Falkenhagen

by Cathy Prieto-Smith

For years I had been playing and experimenting with soldering multiple components to create one larger piece, something like filigree. I knew

there was a way to keep the components in place while soldering, I just couldn't quite figure it out on my own. I had tried a plethora of ideas. The products always falling short of the need; cracking, warping, shrinking... ARGH!!! Lots of hand-wringing, pacing and more expletives than I'd care to admit; the



Diane Falkenhagen with students

process had nearly driven me mad. So, with all the other techniques I'd tried, and failed at, I tucked it away in the back of my "Finish This" box.

Then one day came an email from HMAG offering a "Using Soldering Investment to Position Small Parts for Soldering Workshop" taught by **Diane Falkenhagen**. Wait, What!?! The title was quite a tongue-twister but this was exactly what I was looking for!

You see, I had spent quite a bit of time researching this subject online. I had watched numerous videos (dental podcasts mostly) with just enough information to wet my appetite but not enough to get me on my journey to completing anything! Although, I was pretty confident I could solder gold teeth castings together.

I effectively learned in a compressed day what I hadn't been able to learn in years. Diane was able to take the complex and make it simple. I loved the very easy going atmosphere she delivered. "No worries, just play with it and see what happens." In this workshop we prepared, assembled, invested and soldered the parts for a simple tube setting with prongs. That was pretty great in itself but with this new-found knowledge I was able to figure out how to effectively solder my filigree or multiple solderings at one time. Also, this investment is great for covering and protecting areas that have already been soldered. It takes the high temp of my torch without cracking and with very little shrinkage. It

has also lead me to Garnet Sand, which is not great for prong settings but has introduced a whole new level of playing. But, the biggest plus side is that it sets up



quickly. And if you've met me, you know I call myself "Instant-Gratification-Girl." I love this stuff! This workshop was one of the best things I've ever done for myself!

Thank you, Diane, for making this a fun no-worries workshop. You gave me the courage to open new doors with confidence, jump in with both feet and "just play with it and see what happens."



BOX CLASP WORKSHOP with Nathan Dube

by Sandie Zilker



Nine people gathered around the demo table in the Glassell jewelry studio on Saturday, February 10. **Nathan Dube** was there to tell them everything he knows about box clasps. They were not disappointed.



Nathan Dube with students

Nathan broke it down step by step making the complicated clasp seem simple. He stressed the importance of accuracy, using his beloved measuring tools and procedures to demonstrate. After each step, the group returned to their benches to work then returned for more information. At the end of the day, everyone saw that a box clasp was an attainable goal.

COMMUNITY CRAFT DAY at HCCC

Saturday, March 3rd
11:00am to 3:00pm

Houston Center for Contemporary Craft
4848 Main Street

Please join **HCCC** for Craft Community Day, a free spring event featuring local artist guilds and community groups. Visitors of all ages are invited to see craft demonstrations and visit the resident artists' studios, view current exhibitions, and find one-of-a-kind gifts in the Asher Gallery.

HMAG will participate with a hands-on activity. Visitors to our table will be able to roll print copper pendants to hang on leather cords. Join us! **Volunteers are needed. 9:30-3:30. Look for emails to sign up!**

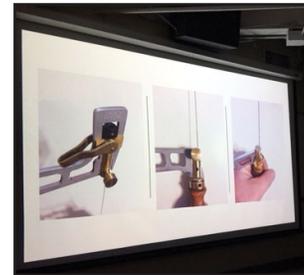
GRANT & SCHOLARSHIP

HMAG is all about supporting education in our field. Whether it's continuing education, which we all need, or introductory education to new students, learning is central to what we do. HMAG offers a scholarship each year. Thanks to the generous support of **Charisma Design Studio**, HMAG offers a grant to a member for use in developing their work.



Winter, Sterling Silver, Moonstone

Previous winners **Nathan Dube** and **Andrea Finch** presented a program about their work on October 14th, 2017.



Nathan used his grant to purchase a Taig Mill. Apparently, he had been eyeing this piece of equipment for a while and now he has one. Nathan showed us how he has been using his new tool.

Andrea showed images of her work and how it has developed and where it might go.

Thanks to both for sharing!

New HMAG Educational Scholarship & Member Development Grant Winners

Congratulations Audrey Crowson & Heidi Gerstacker

Audrey's proposal for the **HMAG Educational Scholarship** is to: "Pursue educational opportunity toward developing expertise in the art and craft of metal. Grant funds will be used to pay for professional metals- and jewelry-related classes."

Congratulations to **Audrey Crowson**, and a big thank you to ALL who applied for the scholarship! This was not an easy decision to make.

We look forward to Audrey making a presentation to HMAG in 2018 to show how her metalsmithing skills have been advanced by this scholarship.

The winner of the **HMAG Member Development Grant**, sponsored by **Charisma Design**, is **Heidi Gerstacker**. She intends to use the Grant funds to purchase supplies and materials to continue developing a series of hand-formed enamel pieces, *Drought and Deluge*, which are based on the mythologies related to weather events in Houston, TX.

MEMBER ACTIVITIES

Rene' Henry, former resident artist at HCCC, was selected to be in *The Greater Denton Arts Council 31st Annual Materials: Hard + Soft International Contemporary Craft Competition and Exhibition* through May 13th. This exhibition is supported in part by an award from the National Endowment for the Arts, Texas Commission on the Arts and the City of Denton.

For more information on exhibiting artist guidelines and how to apply for the 2019 exhibition, please visit Call/Guidelines page at <https://dentonarts.com/mhscall>.



Rene' Henry

Edward McCartney

Chromatic Fantasy: A Complement of Color
Solo show, Hooks-Epstein Gallery, Houston

Mariana Sammartino

Installation, INFINITO Into Space, Serrano Gallery, Silver Street Studios

Diane Falkenhagen

Diane Falkenhagen's work was featured in a recent *Metalsmith* magazine article, *Reinventing Memory-Contemporary Cameos*, by **Marjorie Simon** (Vol. 37, No. 5, pp.39, 40)

Sandie Zilker

Co-Juror, Influx Exhibition.
The Enamelist Society Student Online Exhibition

University of North Texas Metalsmithing & Jewelry: Lineages Exhibition
UNT on the Square.

Invited as Mary Jarvis' (former HMAG President) mentor

If you would like the opportunity to be featured in this section, please send your information to hmagpres@gmail.com or hmagnews@gmail.com. Applicants must be a member of HMAG to be featured in the Member Activities section.

HMAG HOLIDAY PARTY

HMAG's Holiday Party became a Hello 2018! Party on February 3.

Jan Harrell was the mostest hostess to open her home and studio for food, drink, metalsmith games and most important, the opportunity to reconnect, make new connections and socialize with others who share interests and passions.



3 Musketeers: Diane Falkenhagen, Sandie Zilker, Jan Harrell



"Guessing Game"

Touring Jan's studio spaces was a special treat. Jan transformed her garage from car site to a two-sided space for enameling and working large. Smaller bench work has a dedicated space in the house.

Who doesn't like to play games? Or at least watch other people play games? Game #1 was "Guess the Number of Beads in the Vase." Who knew that there were

over 5000? Only two perceptive people (or lucky guessers) came close.

Game #2 "Insta-Cash Question" – **Diane Falkenhagen**

asked the group 5 complicated questions. The first to answer each one got a \$5 bill. Game #3 "Tool Trade-Off" – Metalsmith version of a white elephant. Participants brought tools/materials and numbers were drawn to determine the order of choosing your prize.



Let the games begin!

Many steals were made. Some participants were even hiding their prize from later numbers and one was sighted hiding under the table.

Thanks to the set-up and take-down crew: **Diane Falkenhagen, Karen Sims, Joey Barnes, Paula Kennedy, Donna Pierce** and **Dottie Wood**.

That was so fun we might just have to have a summer version!

HMAG.ORG MEMBER GALLERY

When you become a member of HMAG you can create a Gallery Page on the HMAG.org site. The Gallery page is a simple way to showcase your work and instantly increase your internet presence. You also have the opportunity to be a Featured Member on the website and in email notifications. Just one more way to increase your media presence and potential for commission work.

It's easy to do and only takes a few minutes to submit your information. Your Gallery Page includes:

- 10 photos of your work and a profile photo.
- A brief description of your work.
- A place to link to your website and social media platforms.

Sign up to become a member of HMAG now. Visit hmag.org.

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our calendar of fun!



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CHARISMA



ART GALLERY

DESIGN STUDIOS

MEMBERSHIP & YOU

The Houston Metal Arts Guild, Inc. is a non-profit organization, 501(c)3, made up of people with varying interests and involvement in traditional and contemporary jewelry and metal arts. The Guild was founded to provide for the exchange of ideas and information, as well as to offer affordable educational opportunities to its members and the public. The skills, energy and enthusiasm of HMAG members promote and sustain its successful programs.

MEMBERSHIP BENEFITS INCLUDE:

- Members-only workshops
- Invitations to exhibit your work in Member shows
- Full access to members-only section of the website which includes:
 - Create a member gallery page on HMAG.org. This gallery is visible to EVERYONE who visits HMAG.org.¹
 - HMAG's member directory
- Notices through the HMAG website, email marketing, and administered social media posts concerning:
 - All HMAG sponsored events, services, or information
 - Other non-profit charity, community, metal arts or general craft field related events, services, or information
 - Exhibitions, receptions and/or publications involving current HMAG members.²
 - Calls for Entry
- 10% discount at participating local vendors
- Technical and business programs
- Visiting artist lectures and panel discussions
- Social networking³
- Social events with local and visiting artists

¹ By submitting or updating your member profile on the HMAG website, you instantly increase your Internet presence and the opportunity of being a Featured Member on the website and in email notifications. Who couldn't use more exposure for your work?

² Send your news to HMAGComm@gmail.com for inclusion in a Member News section of HMAG's eblasts.

³ Take advantage of HMAG's social networking. Use #hmaghouston when sharing your work on Instagram. Promote HMAG while HMAG promotes you!

"I'm an HMAG member because I think it's important to be a part of a community of people sharing and experiencing a love for contemporary jewelry and metal arts. I love seeing the diversity and creativity of everyone's work."

Amber Tiemann

HOUSTON METAL ARTS GUILD

Annual Membership runs from June 1st through May 31st

- New Membership \$30
- Renewing Membership \$30
- Family Membership \$50
- Full Time Student Membership \$15
- Corporate Membership \$100

Corporate Members receive a 1/2 page color ad in an issue of our newsletter.

Name: _____

Company Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Cell Phone: _____ Alt. Phone: _____

Email: _____

To become a member please enclose a check made payable to the Houston Metal Arts Guild, Inc. & return to: PO Box 270452, Houston, TX 77277-0452. You can also sign up online www.hmag.org.

As a non-profit organization managed by volunteers, we need assistance from our members with various HMAG functions. We hope you can volunteer.

- Phoning Members
- Communications Committee
- Program Committee
- Workshop Committee
- Workshop Assistant
- Submit article for newsletter
- Wherever help is needed



PO Box 270452
Houston, TX 77277-0452

join us at www.hmag.org    [houston_hmag](https://twitter.com/houston_hmag)

Robert Lincoln Straight Studio

Private Glass Blowing Lessons available this fall

- You will learn the basics of offhand glass blowing (a specialty on the island of Murano).
- Cost will be per hour and varies with choice of materials.
- For information about schedule, fees and availability please contact Bob at rlstra@att.net.

Artist Robert Lincoln Straight has been learning the nuances of blowing glass art for about 15 years. A jewelry designer for 30 years, Straight also works in wood and metal. His home studio displays many of his sculptural pieces and metalworks.



"Glassblowing is addicting, the more you do it, the more you want to do it."
Bob Straight

As a young man, he trained in the industrial arts, was a woodworker by trade & also worked making foundry patterns. He's a certified gemologist and a diver; much of the jewelry he designs carries an underwater motif.



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