

# **HMAG** HOUSTON METAL ARTS GUILD

FALL 2013

[HMAG.org](http://HMAG.org)

## **GOLD PAGES NEWSLETTER**

**EDITOR: JEFF MCGEE**



HMAG members and community visitors angle-raise copper bowls during the Gathering of the Guilds event at the [Houston Center for Contemporary Craft](http://HoustonCenterforContemporaryCraft.org). The finished bowls were donated to [Empty Bowls Houston](http://EmptyBowlsHouston.org).

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# Letter From the President

By Jeff McGee

Greetings HMAG Members and Friends! As your new President, I would be remiss if I did not start this letter with a huge THANK YOU to the outgoing President and long-time member Mary Jarvis. Along with being a great friend and colleague, for the past two years Mary has been the driving force behind HMAG's expanded repertoire of offerings for our members and our increased visibility in the Houston area. Mary's new role as Special Projects Co-Director and member of the Special Events Committee will ensure that her passion for our guild's mission will continue to invigorate the Houston metal arts community.

I would also like to take this opportunity to thank our outgoing Board Members Diana Diebold, Martha Ferguson (now on the Special Events Committee), Julie Morrison, and Kristi Wilson. Their dedication to our organization and volunteerism is greatly appreciated by all! While I'm on the subject, please join me in welcoming new Board members Alita Buck, Terry Fromm, Chris Magisano, and Chuck Schwarz. By volunteering their time and efforts to our organization these newly elected Board members will no doubt work to pursue HMAG's mission and vision for the future.

If you would like to volunteer for the Board, elections take place every May. Feel free to email me at [HMAG-Pres@gmail.com](mailto:HMAG-Pres@gmail.com) if you would like to know more about a specific position.

As the Fall season descends upon us, HMAG members are preparing for the American Craft Week (Oct. 4<sup>th</sup>-13<sup>th</sup>) member show *Fresh Focus* at Hanson Galleries. Submissions are due at the HMAG "[Exhibitions](#)" website tab by August 31st. Be sure to provide good quality images as

the Hanson Galleries owners will be jurying your work for inclusion.

Schools are back in session and we have a new HMAG Educational Scholarship winner; Jules Gregory-Fuchs from Martha Ferguson's Houston Community College Southwest Art Metals course. Congratulations Jules! We are looking forward to seeing what you come up with this coming semester.

On the education front, I feel I should share an experience I had this past month at the [Texas Higher Education Coordinating Board](#) (THECB) in Austin. This is going to take some explanation, so please bear with me.

As a professor at San Jacinto College, I was selected to participate in a Student Learning Objective (SLO) Workgroup of Texas faculty from both two-year colleges and 4-year universities. Our charge was to rewrite SLOs for seven courses: Art Appreciation, Art History I & II, Design I & II, and Drawing I & II. In this task the group was successful, but there was another aspect to this meeting the THECB had not prepared us for. Upon arrival we were handed a list of Art courses from the Lower-Division Academic Course Guide Manual (ACGM). This list contained every art course that a two-year school could offer with three adjacent columns listing the following: 1) the number of students that enrolled in the course last year. 2) the number of two-year schools that offered the course, and 3) the number of four-year schools that accept said course as transfer credits. The courses Art Metals I & II were on this list, and had been labeled with the inglorious distinction of "recommended for combination."

Unfortunately Art Metals was not the only

discipline to be listed under this heading, this category also included courses like Painting I & II, Sculpture I & II, Ceramics I & II, and Digital Arts I & II among many others. Amazingly (but not surprisingly) the THECB was making these recommendations based on the numbers listed in the previously stated three columns. If a course (like Art Metals II) was not being accepted as transferable credit by a large number of four-year schools, then said course was either to be absorbed into the first level, creating one combined course instead of two, or simply deleted entirely (as was the case for Fiber Arts I & II). This means that two-year schools would only be allowed to offer one level of each art discipline. That's one semester each of Painting, Sculpture, Ceramics, Digital Arts, Printmaking, Watercolor, Photography, and of course, Art Metals.

Now let me ask you a rhetorical question. If two-year schools are not allowed to offer these courses, what happens to the thousands of students per year across the State of Texas that enroll in them? The Houston metalsmithing community is the perfect example of how this would adversely affect a large number of tax-paying citizens. Without a BFA Metals program in the area, students are only able to expand their knowledge of the field at two-year programs, or through community schools and workshops. But, as you know, not everyone can afford to take a course at the Museum School or even take a workshop to develop a specific skill set.

When the faculty in attendance at the THECB meeting made the point that you cannot take away Second-Level Courses like Art Metals II because by doing so, you would be weakening two-year schools for a number of reasons, we were told these exact words: "The State of Texas is not in the business of subsidizing people's hobbies." Apparently, the lawmakers in Austin are only concerned with degree-seeking students who are planning to matriculate through their courses towards the

goal of graduation. This would make sense if that was the only demographic of student enrolled in Texas Higher Education.

In a way, I understand why the THECB would want to cancel these courses. If I put myself in their shoes, I might make the same decision. But I am not in their shoes. I see the benefits of strong two-year schools. I see what they are doing for the Houston community. I also know that a well-rounded Liberal Arts education can, and should include multiple courses that enhance critical thinking, encourage creativity, and (ready for this) develop hand/eye coordination! These are basic skills that shockingly few people possess. Art disciplines are already being nudged out of High Schools in favor of state-mandated standardized testing, and as a result, basic skills like reading a ruler and calculating proportions are desperately lacking among the general student body.

Unfortunately, this problem does not exist in a public-school bubble. Just recently the Metalsmithing and Ceramics programs at the University of Texas in Austin have been scheduled for absorption into the Sculpture area. Students will still be introduced to the traditional materials and practices, but not allowed to concentrate in either area, and the focus of the Sculpture program will shift toward time-based performance and installation (the current *en vogue* of academic and contemporary practice).

This has happened before in Texas and other states. It happened at the University of Houston. This will be the trend moving forward for State Universities, and it's all about the numbers. The fact is that disciplines like metalsmithing and ceramics are expensive. They produce relatively few "practicing graduates" and are often the worst offenders of allowing students to "hang on" way past that person's scheduled departure. It is not a shift in academic paradigm that is driving the closure of

craft programs however. Most “*en vogue*” Art Professors appreciate and celebrate the Crafts, even if they do not directly utilize their practices. The trouble comes when non-teachers make decisions based on a spreadsheet. The kind of decision we in the SLO Workgroup were asked to make. Ultimately, the group voted to not make any decisions since we could not in good conscience, limit our own Departments.

please do so in a respectful and professional manner. Shouting and finger pointing will not help, but harm our cause. Let the State know the human side of this argument. Maybe we can get them to ignore the spreadsheet and listen to their constituents.

You can send your comments for the THECB to the following:

In writing this down for you all to digest, I do have an ulterior motive. I am hoping that those of you who have experienced an art course at a two-year school will write the THECB and tell them how valuable it was for you. Especially if you have enrolled in a 2nd-level of a specific discipline. If you should choose to write,

### **Texas Higher Education Coordinating Board**

1200 East Anderson Lane  
Austin, Texas 78752  
512-427-6231

<https://www1.theccb.state.tx.us/WWW/comments/>



[Jeff McGee](#) is a Professor of Art at [San Jacinto College](#) South Campus where he heads the Metals and Sculpture area. He received his MFA from the [University of Kansas](#) in 2009. His award winning metal work has been exhibited nationally and internationally.

## **Upcoming Events**

**Thursday, September 12th, 2013**

### **Cultured Cocktails**

HMAG will again be participating in the fundraising social event hosted by Fresh Arts and Spacetaker. Come on out and spread the word about HMAG while having a drink during happy hour at Boheme Café and Wine Bar 307 Fairview, Houston.

<https://www.spacetaker.org/content/page/cultured-cocktails>

**Thursday, October 10th, 2013**

### **Opening Reception for**

### **Fresh Focus: HMAG Member Show**

### **@ Hanson Galleries**

As a celebration of [American Craft Week](#), [Hanson Galleries](#) will be a hosting a HMAG member exhibition.

HMAG members are encouraged to submit their work for jurying at <http://www.hmag.org/exhibitions>

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# Man vs. Machine: The Tools of the Future

By Alita Buck

Art has always been subject to the progressions of technology, and the advent of new tools always precedes a period of anxiety, experimentation, and revelation. The Houston Center for Contemporary Craft's "*Ctrl + P*" exhibition examines the implications of one of our era's newest additions to the artist's toolbox: digital technology and 3D printing capability.

The artists on display, collaborators as well as individuals, have been experimenting with these computer-aided design programs and 3D printers for the last few years. Not until recently have these technologies emerged on the consumer market as more affordable and accessible versions of their industrial predecessors. These artists' resultant works, brilliantly curated by Anna Walker, offer a bold vision of the

future: the art of the digital age will be a communal experience characterized by shared authorship, widespread access, and instant connectivity.

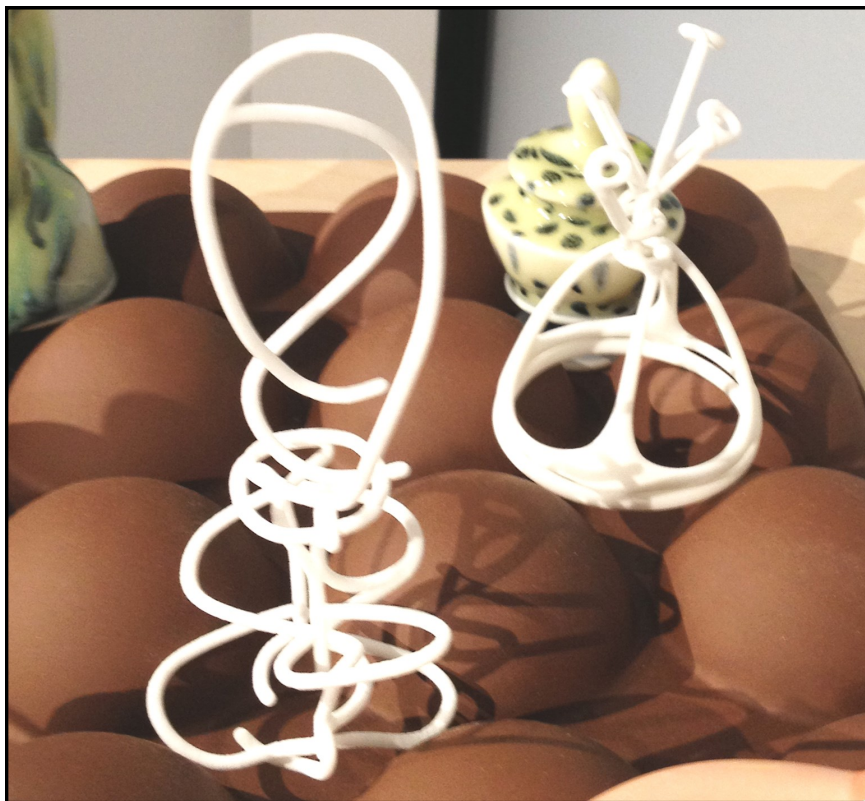
With the experiments begun in earnest, the anxiety starts to set in. These works, while diverse in their goals and concepts, share a certain complexion. A group of 3D printed rings exemplify an austere machined elegance. A series of abstract lathed-looking shapes, meant to be representations of constellations plotted on a 3D star map in virtual space, communicate only superhuman precision and cold symmetry. A 3D printer, on loan from Houston's TX/RX Labs, sits quietly against the wall surrounded by neon duplicates of a triangular spiraling vase. These objects may herald an open-source future of shared creation, but the absence of the human hand is distinctly and immediately conspicuous.

Fortunately, Walker's inclusion of ceramists Bryan Czibesz and Shawn Spangler's work finally offers a moment of revelation. In their previous collaboration, 2012's *Mapping Authorship*, the two artists selected several forms from an online 3D printing marketplace, and while Spangler made ceramic interpretations of the forms by hand, Czibesz created gesture drawings of the forms and then 3D printed the drawings. It is Czibesz's exuberant little white printed sculptures of fast, honest, imperfect gesture drawing that truly capture and awe the imagination, made even more compelling in their juxtaposition to Spangler's traditional creations, and at last to the seemingly lifeless but lovely works in the encompassing exhibition.

Czibesz proves these technologies can be used without sacrificing the craftsman's touch. As one follows the sculptures' wa-



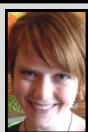
This display in the HCCC's "*Ctrl + P*" exhibition includes hand made ceramic pieces by Shawn Spangler and 3D printed sculptures by Bryan Czibesz.



Bryan Czibesz's sculptures are three dimensional representations of gesture drawings made by scanning the drawings, digitally arranging the lines in space, and printing the final rendering.

vering lines looping around each other, one can easily see the casual, rapid strokes of the artist's hand as he drew. In these, the 3D printer as a tool is endowed with the same mystery and magic as a paintbrush or chisel, for it seems as if these sculptures flowed from the artist's finger as he traced them in the air. They do not lose their warmth or personality when paired with Spangler's ceramic versions; instead they support and inform each other as equal partners.

This "third industrial revolution," as Walker describes it, can achieve the same synergy of past and future as Czibesz and Spangler. Mechanical, digital, traditional, individual, communal – all are necessary to engender art that is still as of yet unimaginable.



Alita Buck received her BA in Studio Art and Art History from [Trinity University](https://www.trinity.edu/) in San Antonio, TX. Now living and working in Houston as an artist, she works predominantly with metal and natural materials. She draws inspiration from art history, myth, and daily life."

# Grief and the Creative Process

By Meredith Schaffer

HMAG Educational Scholarship Recipient

We have all suffered losses and survived heartbreak – grief, sadness, and numbness follow tragedy like oxidation from a fingerprint on unsealed brass (pardon the cheesy-yet-too-applicable comparison). We also all have varied ways of coping – some turn to therapy, some, illicit substances, and others bottle it up for a later explosion, etc. So when my mother passed away during my first semester in Art Metals (with Nathan Dube @HCC), it was the creative process that helped coax me through my tragedy. Cutting through metal sheet, applying copious amounts of heat, watching forms in metal expand and change, hoping that the end result would look just as good as (if not better than) the meticulously-planned-out roadmap / image in my mind – the entire process seemed like not only a fitting metaphor for my struggle in coping with my loss, but also a wonderful physical outlet

that could handle the abuse I was ready to release (with a precise hand of course).

The reliquary – the very first project of my scholarship semester (with Jessica Jacobi @HCC) – is still the most significant creation I have made, for obvious reasons. When the assignment was distributed – loosely tied down in the idea of finished form, completely unrestrictive in concept, and absolutely perfect for our post-modern sense of comprehension – I felt I was given the opportunity to create an object that blended the creative process, the ever-expanding learning curve, and my seemingly infinite sadness, into something through which I could honor my mother.

Though I was not a stranger to jewelry design, I certainly lacked (at the time) the know-how to create such an object in sheet metal and solder, at least in an eloquent



A dowsing pendulum is a guide (of sorts) that helps answer questions when the answers are out of the asker's control; these answers are "made clear" through the motions made by the hanging pendulum.



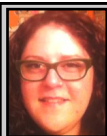
way. With Jessica Jacobi's thoughtful guidance, politely directed questions, and enthusiasm for bringing the idea to fruition almost exactly how it was seen in my mind, I spent weeks upon weeks chasing perfection. But I also found solace in pushing form where there once was none, meditation in the repetitive processes (annealing, quenching, pickling, die-forming with the hydraulic press...wash, rinse, repeat), fury in the mishaps (a word of advice to any new smiths like myself – one should absolutely practice creating a hinge on a scrap metal before attempting on a project of monetary or sentimental value), and serenity in succeeding at the minor, but new, techniques (the hand-drawn etching was a first for me). In the end, there was an obvious balance between the anguish and elation, the failures and successes, and I am absolutely content with the result.

In form, my reliquary is a simple, hand-etched, die-formed locket made entirely of sterling silver – complete with hinge, bail, bead, and catch mechanism that hangs from a chain studded with amethysts (her birthstone and mine alike), precious opal, and pieces of a simple bracelet I made for my mother's last birthday. A Moroccan lantern, symbolic of a light that never dies, inspired the locket's shape and pattern. Open the locket to find the relic – a lock of

hair (taken from my mother's wig that she wore to that fateful hospital visit from which she never returned home) – delicately wrapped in pink suede ribbon to give homage to the international symbol of breast cancer awareness.

In function, my reliquary became a dowsing pendulum (see caption left); it was just so fitting for it to not only serve as my handmade memorial to my mother, but also “channel” her guidance in her absence. It still serves as a huge comfort to my still-mending heart, even though I rarely ask it questions. My reliquary is an object of beauty, testament to my personal struggle, creation of remembrance, symbol of the eternal nature of love, and my very-own, handmade, healing process.

Though I imagine this an unconventional article for the biannual HMAG newsletter, I find it a wonderful podium to express my limitless gratitude to the Houston Metal Arts Guild for the wonderful and generous scholarship and opportunity bestowed upon me with impeccable timing. It was a gracious gift for which I dedicatedly worked, and also a welcomed distraction that, simply put, saved me.



Meredith Schaffer is the 2012 Houston Metal Arts Guild Educational Scholarship Winner.  
Congratulation Meredith!

[The HMAG Educational Scholarship](#) fund will award its third scholarship of \$500 to an area student for the purpose of enrolling in a semester-long Metalsmithing and Jewelry course at a greater Houston area College or University this May.

The recipient will also receive a complimentary year-long membership to HMAG and will be featured in the HMAG newsletter as well as on the HMAG website.

The awardee will be chosen based on a combination of merit and need. Applicants need not be HMAG members, but must reside in the Houston area (within a 60 mile radius of downtown Houston).

# Tips and Tricks

By Priscilla Frake

## **To Develop a Heat Patina on Copper**

This process usually takes about 20 – 30 minutes.

1. Finish, clean, and dry the copper.
2. Put the piece in an oven preheated to at least 350 degrees.
3. Check it after 10 minutes- it will turn from nutty brown to crimson to bright blue. Keep checking as the color progresses and remove when the desired affect is achieved.
4. Allow to air cool.
5. The surface coloration is not robust, so make sure to protect it from scratching.

*Fundamentals of Metalsmithing by Tim McCreight*

## **Riveting**

If the rivet hole is too large, planish the area around it to move the metal inward. The wire to be riveted should stick above the hole by a length equal to half its diameter.

*Fundamentals of Metalsmithing by Tim McCreight*

## **Soldering**

Nickels have a higher melting point than silver, so they can be used to prop up or weigh down pieces while soldering.

**Leda Rogers, in *Jewelry Artist***

## **Buffing/Polishing**

Clean off compound when it gets caked on the metal or you will get drag marks! You may need to clean the piece off repeatedly as you buff it. (I've heard from several sources that diaper wipes work well to clean off buffing compound- Priscilla Frake)

**Diane Falkenhagen**

## **To Copper-Plate a Silver Solder Joint**

Take a small strip of extra fine (0000) steel wool from the hardware store and wind it around a small dowel, so it looks like a cotton swab. Remove a small amount of pickle solution which is well saturated with copper (blue) from the pickle pot. Dip the swab into this solution and run it along the joint. Keep dipping and rubbing until the join is evenly plated.

**Tom and Kay Benham in *Jewelry Artist***

## **To Clean Metal**

Rub it with baking soda, then clean it with vinegar. Use a hair dryer to dry it.

**Trish McAleer**

## **To Cut Metal**

Aviation snips with green or yellow handles make good shears.

**Charles Lewton-Brain**

## **Roller-Printing**

Polish the metal before roller-printing to create variations in texture.

**Val Link**

## Micro finishing

Micro finishing film from Rio Grande works well to finish metal or a variety of alternative materials. 9 micron (337311) or the assortment pack (337308) are good choices.

**Diane Falkenhagen**

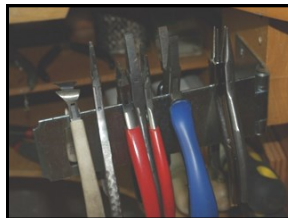
## If Using Denatured Alcohol for Cleaning Metal

Buy denatured alcohol from painting supply places. The bottles sold in drugstores have oil in them.

**Val Link**

## Bench Accessories

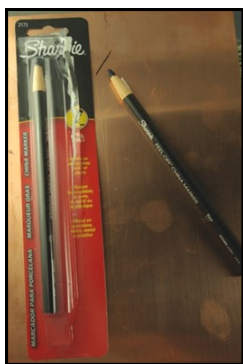
1. Make a plier stand. (right) Buy a safety hasp or door hinge from the hardware store. This is basically a metal bar mounted on a short hinge with a plate on the other side to screw it into the wall. You can screw into your bench, either on the side, or mounted beneath your cutout area. You can extend it or change its profile by screwing another metal plate onto it. It can hold a lot of pliers or other tools and fold away when you aren't using it.
2. Screw eyes can be used to hold round mandrels. They can be screwed into the sides or legs of your bench or other wooden tables right).
3. Cut lengths of PVC pipe make a great housing for your files, saw blades, or other items you want to organize. They can be glued together and fit on a shelf beneath your bench.
4. Small magnets can be glued to the side or front of your bench to hold small tools, burs, drill bits, etc. (See picture below)
5. A measuring tape or ruler can be attached to the edge of your sweeps drawer for handy reference.



**Marcella McLean**

## Marking Metal

Sharpie now makes a line of waxy pencils that are designed to mark on china, glass, plastic, or metal, and are available in white, red, and black. They make a nice dark line that seems to hold up well, but can be rubbed off using elbow grease or scraped off with a fingernail. (left) I just found these today!



**Priscilla Frake**

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If you run across an interesting tip, trick, or online video, please share it with your fellow HMAGers. E-mail [news@hmag.org](mailto:news@hmag.org) (put 'Tips and Tricks' in the subject line) and indicate your source.



Priscilla Frake began making jewelry in the late 1990s after taking courses at the [Revere Academy](http://www.revereacademy.com) in San Francisco. She is now engaged in making silver/mixed metal/enamel jewelry and sculpture based on images of the Cosmos.

# HMAG Workshop Review

By Terry Fromm

## Electro Plating

In January, HMAG hosted the first of two electro plating workshops with HMAG Lifetime Achievement Award Winner, Val Link. In this 2 day workshop held at San Jacinto College South Campus, Val shared how to electro plate and brush plate metal using a range of traditional and experimental processes. Students plated items they brought from home in silver and/or gold, and were able to take home plating solutions and supplies to practice these techniques at home. The class was repeated in June to accommodate the waitlist remaining from the January workshop. A

total of 20 HMAG members took advantage of this opportunity to learn with a master in the craft. Overwhelmingly positive feedback was received. This remark is typical: "Fabulous workshop as always. Val is a treasure. Facility was great, plenty of space, easy to hear and see, good music! Jeff was a great host at San Jac. Good site!"



Terry Fromm's hollow-formed NuGold earrings plated gold at the January workshop.

## Pewter



Fabricated pewter vessel created by Terry Fromm at the March Workshop.

In March, HMAG Vice President Chuck Schwarz, conducted a really great workshop in his studio in West Houston. Ten HMAG members learned how to work with pewter, a great material for making functional or sculptural objects and jewelry. The first day was an overview of pewter – how it can be used and some of its unique properties – followed by hands-on practice working with the metal. The second day was devoted to designing and making an object or piece of jewelry. Some really great pieces took shape in class and no one wanted to quit! All of the necessary materials were provided in the workshop to continue work at home. And there is no concern about working with lead because we used only lead free materials! Feedback: "I had

so much fun this weekend! Thank you, Chuck and Jo! You both did such a great job at organization and demos and getting everything set up and facilitating all the creative energy. I enjoyed getting to spend time with the group."



Terry Fromm (left) explores pewter with her fellow HMAG members at the March Workshop.

## Photography and Photoshop

In July/August, HMAG Program Coordinator Cathy Prieto-Smith, led a two-Saturday workshop on Photographing and Photoshopping your work at San Jacinto College South Campus. Session 1 was dedicated to common photo set-ups and best practices for shooting your work. Students brought along one small to table-top size piece to use for the exercises. Session 2 was dedicated to editing the photographs with Photoshop to give the work a professional edge!



Cathy Prieto-Smith (left) explains staging on an affordable, home-made photography setup at the July workshop.



Terry is a jeweler and metalsmith who works out of her Heights studio. She is also a student in the Certificate of Achievement program at the [Glassell School of Art](http://www.glassellschoolofart.com). Her work focuses on making containers out of mixed metals, and using metals in ways similar to how fabrics are used in clothing and quilt construction. [www.terryfromm.com](http://www.terryfromm.com)



## Upcoming Workshops

### Mold Making

Registration is open for the September mold making workshop with [Leslie Shershow](#) at the Glassell School of Art. Leslie will be leading a two day beginner's mold-making workshop on September 14th and 15th! No previous jewelry/metalsmithing experience is necessary. This workshop is designed to teach the basic process of creating a clay form for reproduction, curing a mold, and casting the form in plastic! These skills are a great addition to any jeweler's arsenal.

#### When

Sept. 14 & 15 2013  
12:00 pm – 5:00 pm

#### Where

[Glassell School of Art](#), Room 211

#### Cost

\$75 (covers materials)

Register now at

<http://www.hmag.org/workshops>

### Pewter

Back by popular demand, [Chuck Schwarz](#) will teach a second workshop in working with Pewter. Pewter is a great material for making objects and jewelry. The first day will be an overview of pewter and how to work with it along with hands-on practice. The second day will be devoted to making an object or piece of jewelry. Materials include pewter, solder, and other specialty items. Concerned about pewter because of lead, this workshop will use lead free materials!!

#### When

October 26 & 27, 2013

#### Where

[San Jacinto College South](#)

#### Cost

TBA

### Keum-Boo and Hydraulic Press Die-forming

[Sue Amendolara](#), Professor of Art at Edinboro University and Past-President of the Society of North American Goldsmiths will visit Houston and conduct a workshop in Keum-Boo and Hydraulic Press Die-forming. During this hands-on workshop, students will learn the basics of the hydraulic press die-forming process for jewelers and metalsmiths, exploring various ways to alter the metal and the dies. Keum-Boo, an ancient Korean technique of fusing gold foil to the surface of sterling silver, will also be shown. Students can complete simple pieces of jewelry during this workshop.

#### When

February 22 & 23, 2014

#### Where

[San Jacinto College South](#)

#### Cost

TBA

### Sculptural Forms in Sheet Metal

HMAG President and Professor of Art at San Jacinto College South [Jeff McGee](#) will instruct workshop attendees in the sculptural qualities of sheet metal. Synclastic and anticlastic raising will be demonstrated supplemented by creasing and fold-forming techniques. This two day workshop will be hands-on so get your work gloves and ear-plugs ready. It's going to be LOUD!!!

#### When

May 24 & 25 2014

#### Where

[San Jacinto College South](#)

#### Cost

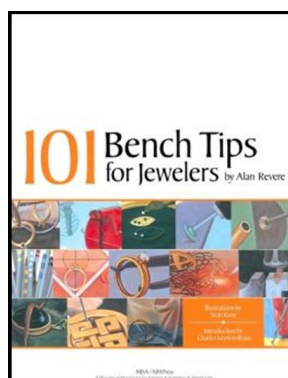
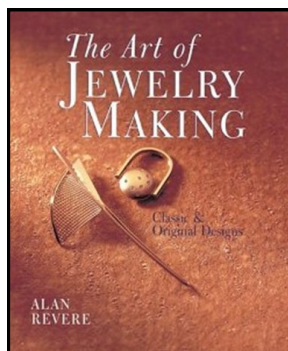
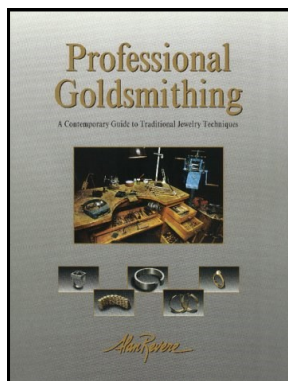
TBA

# HMAG Library Report

By Sissie O'Malley

## Check It Out!

Videos make great additions to ones' library. Videos can take the place of a seminar when money and time are stretched to their limit. Our Library has a wonderful series by Alan Revere. I have watched every one several times. Watching a video is like you are standing right there with the instructor. The best thing is that you can rewind the tape and make sure you understand everything. These videos show every step of the procedure. You don't even have to be distracted by taking notes. "Alan Revere presents each project in a graduated, sequential program while demonstrating hundreds of essential skills and countless personal tips." Granted tapes are out of style right now but if you are lucky enough to have a VCR, check out our collection. We also have Alan Revere's [\*101 Bench Tips for Jewelers\*](#) and [\*The Art of Jewelry Making\*](#). There are so many ways to grow in your knowledge and expertise in metalsmithing.



I am a Texan artist who loves working with metal. The concept that someone will wear my work and hopefully find pleasure in it keeps me loving the search for new textures and ways of expressing myself.

# 2013 HMAG Highlights

## February

- HMAG Exhibition *Show Your Metal* at [18 Hands Gallery](#)
- Val Link & Chuck Schwarz presented a program on HMAG Workshops at [Glassell](#).

## March

- Pewter workshop with Chuck Schwarz at [Schwarz FX](#).

## April

- Jo Preston presented the HMAG program *Why You Should be Friends With Your Dentist and Other Cheap Tips* at Glassell.
- HMAG members build a jeweler's bench from scratch which was donated to the [Houston Center for Contemporary Craft](#) Residency Program.

## May

- HMAG participated in the community outreach event *Gathering of the Guilds* at the [Houston Center for Contemporary Craft](#)
- Ron Talhelm from [Angela Fowler Creations](#) gave a demo on cabochon cutting and polishing at [Glassell](#).

## June

- Electroplating workshop with Val Link at [San Jacinto College South](#).
- HMAG Program featuring a representative from [Texas Accountants and Lawyers for the Arts](#) at [Glassell](#).

## July

- Citywide *Makers Happy Hour* was attended by HMAG members
- HMAG participated in the community outreach event *Hands on Houston* at the [Houston Center for Contemporary Craft](#)
- Photographing and Photoshop Program with Cathy Prieto-Smith at [San Jacinto College South](#).



HMAG President Jeff McGee (right) assists community members in creating personalized I.D. badges during *Hands on Houston*.



In July Cathy Prieto-Smith (right) presented a two-part program at San Jacinto College South. Participants photographed their work and then prepared their digital images for publication using Photoshop.



Jo Preston elaborates on why you should be friends with your dentist during the April Program at Glassell.



Chuck Schwarz's Pewter Workshop was a big hit! HMAG members explored fabricating, casting, and texturing the surprisingly versatile and ultra-soft material.



HMAG Board Members from left: Chuck Schwarz, Cathy Prieto-Smith, Mary Jarvis, and Jo Preston pose with their scratch-built jeweler's bench for HCCC.



Val Link (left) held a second Electroplating Workshop at San Jacinto College South in June. Attendees went home with a home-plating setup!

## 2012/13 Member Achievements

### John Barber

- Attended a weeklong *Welding Educators Workshop* at Lincoln Electric World Headquarters in Cleveland, Ohio in July. Received training on all the latest high-tech welding gear including robotic welding. Emerged with a certificate that will qualify him to teach for state programs training young people in industrial welding techniques.
- Ongoing arrangement with *Leisure Learning Unlimited* is in its 17th year, and in February, John's 3000th student completed his *Saturday Welding Class*.
- Solo Exhibition at Christ Church Cathedral, *Cloister Gallery*, 1117 Texas Ave. at Fannin. Nov. 1st through Nov. 29th with a reception on Friday Nov. 8th from 6-8 p.m. He will be featuring his new generation of Marine Wildlife Art including Texas coast Game Fish, turtles and Sting Rays.

### Rebecca "Becky" Burt

- Named among *New Orleans Magazine's* 2013 "People to Watch"

### Terry Fromm

- 5 boxes included in *Little Things* exhibition at the Austin-Bergstrom International Airport
- Brooch included in the *Glassell Juried Student Exhibition*

### Jeff McGee

- Lead Visual Artist for the theatrical production *Purple* at San Jacinto College South

### Vanessa Parker

- *Editor's Choice* selection for the month of May in *Jewelry Arts Magazine*

### Jo Preston

- Work included in the *Glassell Juried Student Exhibition*

### Kendra Woods

- Work included in the *Glassell Juried Student Exhibition*



## Upcoming Opportunities

### **Fresh Focus:**

#### **HMAG Member Show**

Hanson Galleries  
Houston TX

Entries due August 31, 2013

<http://www.hmag.org/exhibitions>

### **Materials: Hard and Soft**

The Greater Denton Arts Council  
Denton TX

Entries due September 6th, 2013

[http://www.dentonarts.com/subsite2/  
materialshands.html](http://www.dentonarts.com/subsite2/materialshands.html)

### **The Third Dimension**

3-D Camp, University of Houston  
College of Architecture  
Houston, TX

Entries due September 20th, 2013

[http://www.3dcamphouston.com/art-  
show/](http://www.3dcamphouston.com/art-show/)

### **Saul Bell Design Award Jewelry Design Competition**

Rio Grande

Entries due September 27th, 2013

<http://www.saulbellaward.com/>

### **L.E.A.P. Award (Lydon Emerging Artists Program)**

Society of Contemporary Craft  
Pittsburgh, PA

Entries due October 1, 2013

[http://www.contemporarycraft.org/  
SCC/LEAP\\_award.html](http://www.contemporarycraft.org/SCC/LEAP_award.html)

### **Buckle Up: Belt Buckles Beyond Function**

Crafthaus online exhibition  
Entries due October 20, 2013

[http://crafthaus.ning.com/group/  
crafthausexhibition/forum/topics/  
buckle-up-belt-buckles-beyond-  
function](http://crafthaus.ning.com/group/crafthausexhibition/forum/topics/buckle-up-belt-buckles-beyond-function)

### **SNAG Forging Entrepreneurs**

#### **Business Symposium**

Academy of Art University's  
Morgan Auditorium

San Francisco

October 19, 2013

9:00 am to 6:00 pm

[http://www.snagmetalsmith.org/  
events/forging-entrepreneurs/](http://www.snagmetalsmith.org/events/forging-entrepreneurs/)

### **Refined VIII: Maker's Choice**

Stephen F. Austin University  
Nacogdoches, TX

Entries due December 9, 2013

[http://www.art.sfasu.edu/media/pdf/  
globalpdf/refined-viii-prospectus.pdf](http://www.art.sfasu.edu/media/pdf/globalpdf/refined-viii-prospectus.pdf)

### **TOP Jewels National Jewelry Design Exhibition**

Durango Arts Center  
Durango, CO

Entries due April 14, 2014

[http://durangoarts.org/top-  
nationaljewelryexhibition/](http://durangoarts.org/top-nationaljewelryexhibition/)

## **Metalsmithing / Jewelry Courses in the Houston Area**

### **Alvin Junior College**

Diane Falkenhagen

[diane@dianefalkenhagen.com](mailto:diane@dianefalkenhagen.com)

<http://www.alvincollege.edu>

### **Art League of Houston**

Mary Rogers

[maryrogers60@hotmail.com](mailto:maryrogers60@hotmail.com)

<http://www.artleaguehouston.org/artclasses.html>

### **Glassell School, MFAH**

Sandie Zilker

[spzilker@sbcglobal.net](mailto:spzilker@sbcglobal.net)

<http://www.mfah.org/visit/glassell-studio-school>

### **Houston Community College Central**

Corey Ackelmire

[corey.ackelmire@hccs.edu](mailto:corey.ackelmire@hccs.edu)

<http://central.hccs.edu/portal/site/central>

### **Houston Community College Stafford**

Martha Ferguson

[mfergusonstudio@gmail.com](mailto:mfergusonstudio@gmail.com)

<http://southwest.hccs.edu/portal/site/southwest>

### **Lone Star College CyFair**

Steven Ortiz

[Steven.Ortiz@lonestar.edu](mailto:Steven.Ortiz@lonestar.edu)

<http://www.lonestar.edu/cyfair.htm>

### **Lone Star College Montgomery**

Patricia Ramsay

[Patricia.Ramsay@lonestar.edu](mailto:Patricia.Ramsay@lonestar.edu)

<http://www.lonestar.edu/montgomery.htm>

### **San Jacinto College South**

Jeff McGee

[Jeffrey.McGee@sjcd.edu](mailto:Jeffrey.McGee@sjcd.edu)

<http://www.sanjac.edu>

## HMAG Board Members

**President / Newsletter:** *Jeff McGee*

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**Vice President:** *Chuck Schwarz*

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**Workshops:** *Terry Fromm*

[HMAGWkshp@gmail.com](mailto:HMAGWkshp@gmail.com)

**Houston Metal Arts Guild (HMAG)** exists to provide education and promote public awareness and interest in the metal arts by enriching the local community through activities relating to the fields of metalsmithing and jewelry. HMAG membership is open to anyone interested in supporting the metal arts. Membership benefits include discounted workshops, a free page in the HMAG.org Member Gallery, invitations to exhibit your work, and technical and business programs. Join HMAG today! In addition, HMAG communicates breaking news and artist opportunities via email. These communications are free and a great way to stay in touch with the Houston metal arts community.

### **HMAG Statement of Purpose**

The Houston Metal Arts Guild, Inc. is a non-profit organization made up of people with varying interests and involvement in traditional and contemporary jewelry and metalsmithing. The Guild was founded to provide for the exchange of ideas and information, as well as offer affordable educational opportunities to its members and the public. Our activities include: a bi-annual newsletter, exhibitions and a series of aesthetic, technical and business workshops/lectures. The skills, energy and enthusiasm of the Houston Metals Arts Guild, Inc. members promote and sustain its successful programs. We welcome and encourage participation by everyone.

### **HMAG Membership Benefits**

Discounted workshops—Invitations to exhibit your work—Technical and business programs—Visiting artist lectures and panel discussions—Available online gallery space at [HMAG.org](http://HMAG.org)—Full access to website including member directory—Access to our comprehensive library—Networking with local and visiting artists—Exhibition openings—Social events—10% discount at [Jemco](http://Jemco) USA store



## *EGGM Enterprises*

Advertisement

Specializing in basic supplies for metal artists and related crafts

Custom Student Supply Kits—Supplies for Resale—Personal Shopping  
Custom Metal Cuts—POs Accepted—Lowest Prices

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Please take a look at our website, [EGGMEnterprises.com](http://EGGMEnterprises.com), to see what we offer. Don't see what you need? Just give us a call (310-780-6075) or send an email ([eggmenterprises@earthlink.net](mailto:eggmenterprises@earthlink.net)) and we will obtain your items for the best price.

Also, please include us in your supplier list! We have fast shipping and the best customer service anywhere.

Thank you! Liz Guild, Owner EGGM



# HOUSTON METAL ARTS GUILD

Membership is annual and runs from June 1st through May 31st

- |   |  |
|---|--|
| <input type="checkbox"/> New Membership \$30        | <input type="checkbox"/> Renewing Membership \$30          |
| <input type="checkbox"/> Family Membership \$50     | <input type="checkbox"/> Full Time Student Membership \$15 |
| <input type="checkbox"/> Corporate Membership \$100 |  |

**Corporate members receive a 1/2 page color ad in an issue of our bi-annual newsletter.**

Prorated memberships are available by check only. For more information please email [membership@hmag.org](mailto:membership@hmag.org).

Please enclose a check made payable to the Houston Metal Arts Guild, Inc. and return to:  
PO Box 270452, Houston, TX 77277-0452

You can also join online at [www.hmag.org](http://www.hmag.org).

Name \_\_\_\_\_

Company Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Cell Phone \_\_\_\_\_

Work Phone \_\_\_\_\_ Email \_\_\_\_\_

**As a non-profit organization managed by volunteers, we need assistance from our members with various HMAG functions.**

- |   |  |
|---|--|
| <input type="checkbox"/> Whatever is needed       | <input type="checkbox"/> Write an article for the newsletter |
| <input type="checkbox"/> Phoning Members          |  |
| <input type="checkbox"/> Workshop Committee       |  |
| <input type="checkbox"/> Communications Committee |  |
| <input type="checkbox"/> Program Committee        |  |
| <input type="checkbox"/> Workshop assistant       |  |

**PO Box 270452  
Houston, TX  
77277-0452**

**[www.hmag.org](http://www.hmag.org)**







**Houston Metal Arts Guild, Inc.**

**PO Box 270452**

**Houston, TX 77277-0452**

[Facebook](#)



[HMAG Website](#)



## **REMINDER!**

The HMAG Member Show *Fresh Focus* is coming up! Entries are due by Saturday, August 31st. Go to the exhibitions tab on the HMAG website to download the prospectus and fill out the entry form. Only \$25 for HMAG members and you can submit up to 8 pieces!

The show will be held during American Craft Week (10/10/13—11/9/13) at [Hanson Galleries](#).