HMAG President Mary Jarvis (far right) poses with (from left) Robert Thomas Mullen, Jayden Moore, and Tarina Frank after the Three Artist Panel Discussion in October. Robert, Jaydan, and Tarina shared their artwork, influences, and current experiences as Artists in Residence at the Houston Center for Contemporary Craft.
Recently I participated in an online "Webinar" to learn about developing a business plan. Jennifer Lee, author of The Right-Brain Business Plan, guided six in-studio participants, and thousands of others online, through her method to create a plan for growing a small business. After the three day event, I came away with a clearer vision of my biz, and a "road map" to make my new vision and goals seem possible. I learned about the "core values" of a business and how to identify them. Happily, all this was done without a mention of a spreadsheet. As Ms. Lee guided us through the process, I learned that it is my CORE VALUES that drive me (not the dollar sign) as an artist. My core values are the fuel that gets me to the studio, and in the creative and productive mode necessary for me to be successful as a metalsmith.

One of my core values I discovered during the live video event was "raising the value of craft." In other words, one of the reasons I want to be successful in what I do is to communicate to the public how important Craft is, and how valuable it is to our culture.

My Grandfather was a wood carver. I loved watching him work. He called himself a "whittler." I still have many of the items he whittled, and cherish them. Many years ago I visited him at his small apartment in Waxahachie, Texas. I was stunned to see every shelf, window sill, and table top covered with things he had made. He made things for the pure joy of making. He would have never sold any of his work, nor thought his whirly-gigs were of any value. Many years later, at a family gathering, I talked to some of his local family members. I asked them about his wood carvings. "I wish I could see some of the wood carvings, do you know where they are now?" I asked them. "Oh, all that junk? we threw it out when we moved him to the home." was their reply. I was shocked and saddened by their reply. The experience shaped me as an artist. What is the value of craft? How can we raise awareness about the value of craft? These are questions that I am asking myself still.

What can we do as a Guild to raise the awareness of our craft? What is your vision, and core values for HMAG? I was in Dallas recently. I stopped by The Craft Guild of Dallas. What a great facility. They have a spacious and well equipped metals studio, with many workbenches. They also have a retail gallery where their members and teachers show and sell their work. Is this something that we need in Houston? Could HMAG be a part of making this a reality in Houston?

This year, the board members of HMAG are finding that our workshops are probably the most popular and valuable function of HMAG. The spots available for each workshop are filled within minutes of announcing and always have a waiting list of people who want to participate. The HMAG Board wants to offer more work-
shops, and we are working hard to find more venues so more of our members can take part in these fun and informative events.

Our next board meeting will be Friday, March 15 at 3:00 pm. Let me know if you would like to attend. By attending you will find out how you can be a part of growing our guild. It is hard work, but with a clear vision of what we want to become, and with fuel from our core values, we will begin to see that our dreams and goals for H MAG are POSSIBLE. But we need you, the members, to help identify and make these goals happen.

Elections for Board Positions are coming up in the next few months. Let me know if you want to serve on the Board of Directors, or would like to nominate someone for a position. Working on the board is a very rewarding experience. I personally have grown as a person, and have been inspired by you, the members. Although my term as President ends soon, I look forward to serving H MAG in other ways. Engaging with this great, vibrant community of H MAG is so valuable to me.

See you soon at the next H MAG event, of which many are featured in this newsletter - read on...

Mary Jarvis
President, H MAG
www.hmag.org
www.bayoubeads.com

Houston Metal Arts Guild (H MAG) 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. H MAG membership is open to anyone interested in supporting the metal arts. Membership benefits include discounted workshops, a free page in the H MAG.org Member Gallery, invitations to exhibit your work, and technical and business programs. Join H MAG today! In addition, H MAG 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.

H MAG 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.

(See page 22 for membership information.)
In the past, I had hesitated in new situations. For 26 years, I had only ever experienced small towns with populations under 10,000. I thought about the future often while in graduate school. Houston is the largest city I have ever called home, but never thought of it as a possibility.

Toward the end of my graduate training I started applying for scholarships and residencies. I was pleased to find out I had been awarded an opportunity at the Houston Center for Contemporary Craft. As soon as I accepted the position, I was stunned to realize that I barely owned any machines or tools. All of the resources that I had been building for three years in graduate school would be 1,400 miles away.

It was difficult saving up for new tools, but a great investment in the long run. I worked as the studio technician at the Society of Contemporary Craft in Pittsburgh during the summer, staying there 3-4 days a week. At HCCC, I dove in creating pieces and interacting with the public. I continued working through my ideas from my thesis and summer.

After exploring the city, my work started to evolve. My piece "How I See/Saw Houston" (next page) is a great representation of that. I had always thought of Texas as dusty hills and open skies full of stars. The back is an image of my experience moving to Houston. Skyscrapers, tall buildings, wires and light pollution block my view of the night sky. The pin back is representative of telephone and electrical wires. The wood is Texas Ebony; a shrub endemic to southern Texas.

HCCC has provided me with many resources. Many of the visitors feel compelled to bring materials to the artists to use. The educational director takes us on an outing once a month to experience something in the arts that is not available to the public. Events encourage us to broaden our focus and interactions. The residency has given me opportunities to work on show pieces, gain ideas for production jewelry and disseminate my work. I have learned to enjoy the assertiveness I have developed during my residency. Graduate programs are great places to explore your work. Residencies give a similar opportunity, but for a more brief time. Each context may have its ups and downs, but it is always worth it in the end.

Rebuilding
By Robert Thomas Mullen

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Originally from Freeburg, IL, Robert Thomas Mullen received his BFAs in metalsmithing and photography from Southern Illinois University Edwardsville and a MFA in metalsmithing from Edinboro University of Pennsylvania. Robert’s work is highly influenced by his current local environment and culture, as well as places he visited on family trips from his childhood.

_How I See/Saw Houston_
Texas ebony, brass, cubic zirconia
2” x 3” x 0.75”

_Roots_
ebonized walnut, roots, brass, human tooth, paint
5.5” x 3” x 2”

_Waterline_
African blackwood, paint, steel, brass
3.25” x 1.5” x 0.75”
Quick rescue for dried out paste flux

Revive white paste flux, (Handy Flux, Dandix, etc.) by adding a small amount of water and gently warming in a microwave. Cover, but do not seal, the flux container with a plastic or glass lid. Microwave on high or 3/4 power, depending on the microwave, for 30 seconds to 1 minute. Carefully remove and stir. Repeat until the flux is smooth and the desired consistency. Remember that microwaves do not like metal, so use a plastic or glass container and lid. Also, remove any bits of solder or metal from your flux before heating.
- Val Link

Ferric Chloride Disposal

I love to etch copper, but I’ve often wondered about how to properly dispose of the ferric chloride etchant once it was exhausted. I am concerned about contaminating the water supply or other adverse environmental effects that my metal laden acid solution might cause. So I addressed my concerns to a friend who has spent his career in wastewater management and groundwater remediation. Here’s what he recommends:

- Neutralize the acid with baking soda (wearing protective clothing and a chemical respirator)
- Allow the fluid to evaporate off by setting the solution outside away from animals and children
- Once the liquid has evaporated, the metal sludge that remains can be wrapped in newspaper and disposed of in a sanitary landfill

The real problem with spent etchant from an environmental standpoint is not the acid itself but the metals that are suspended in the solution.
- Patty Scott

Handy Sanding and Finishing Sticks

Hard foam nail files or nail boards make excellent sanding and finishing sticks for metal. Sold under brand names such as "Tropical Shine," they can be found at beauty supply houses. Sally Beauty Supply stocks a wide variety of boards in various grits, abrasive materials and sizes. As the board tips get worn out, they can be cut and trimmed with scissors.
- Diane Falkenhagen

Mini Scraper and Burnishing Tool

For this tool, begin with a traditional metal, not plastic, X-Acto #1 knife and the #11 fine point blade that comes with it. Insert the blade upside down so that the point is inside the knife handle. Look carefully at the butt of the blade that is now the tip of the knife. You should see that one side is beveled. This beveled side can be used as a tiny burnisher while the flat side is a miniature scraper. This very sharp scraper is useful for opening up bezels to remove stones. The beveled edge is thin enough to carefully slip between the bezel wire and the stone without overly distorting the metal.
- Chris Hentz, Louisiana State University

2-Part Epoxy Application for Small Spaces

To mix 2-part epoxy, use an old broken saw blade rather than a wooden toothpick. The toothpick is porous and can introduce air bubbles into your epoxy mixture. The saw blade is useful for getting minute amounts of epoxy into a tiny area - without bubbles.
The right sized saw blade for the job

Not every sawing task can be accomplished with a 2/0 jeweler's saw blade! But how do you know which blade works for a particular gauge of metal? Of course there are charts that will give you that information, but mine never seem to be at hand when I'm in the midst of a project. An easy method is to hold your saw blade 90 degrees against the metal edge that you are sawing and count the number of teeth that are touching the metal. It's best to have at least 2 - 2.5 teeth in contact with the metal at all times.

- Tom Wright, Houston Gem and Mineral Society

Precision Layouts

When doing layout work, coat the surface with the largest permanent black Sharpie you can find - they go up to 1 inch! Let dry. Then scribe the design—very precise and easy to see.

- Jan Harrell

Large, Level Sanding Surfaces

Get 3 pieces of Masonite, Plexiglas, thin MDF board or other smooth surfaced material and cut to 9 x 11. Using 3M mounting spray, coat the entire backs of 220/320/400 grit sandpaper sheets with the spray. Mount each piece of sandpaper on a board. Let set. These are nice big surfaces for sanding larger projects and when they are pretty used up, they can be resurfaced with another sheet.

- Jan Harrell

Ultra Thin Diamond File

A lady's diamond coated metal nail file can be repurposed as a small diamond file for metals. These files are surprisingly strong and are thin enough to fit into very tight spaces. They can be found in most drug stores among the manicure supplies.

- Tom Muir, Bowling Green State University

If you have any cool bench tricks or handy tips you would like to share with your fellow metal artists? Please send your tip or trick to:

HMAGComm@gmail.com

Award winning enamelist and occasional metalsmith, Patty Scott, trained at the Glassell School, Museum of Fine Arts Houston. She ponders the mysteries of enamel in her studio located in Cypress, Texas.
In August 2012 I attended a SNAG symposium, “Forging Entrepreneurs: Tools and Skills for Business Success” in Pittsburgh, PA. One of the presenters, Glen Gardner of GSG Design, explained the process of 3D printing. Glen works for EX1, a company that specializes in “3DMP”, 3D Metal Printing, also “3DP”, 3D printing of a variety materials such as plastics, ceramics and glass.

We watched a video of one of the large 3D printing machines at work. A powdery material was being poured out in an intricate pattern on a large flat area. The material is added in layers, until 10 or 12 exact copies of the same object began to form. 3D printing has been around for a while, but the machines were cost prohibitive. Now, the process is readily accessible and affordable for anyone willing and able to produce a digital software model. This provides new possibilities for making molds, and even finished objects.

So you have idea for an object: go online, upload a file, choose the size, color, material, then order 1 or 100+ of your object. For example a .JPG file is needed to upload a photograph, for a 3D object an .STL file is needed. Software programs can create VECTOR or MESH drawings. Blender, zBrush, Hexagon, Cheetah, Strata 3D and Rhino are few of the main software programs used to create an .STL file. Once you have a .STL file of your object, you can upload your file to an online service such as Shapeways.com. Not only can you purchase your object, but Shapeways will offer your object for sale on their website and whenever your object is purchased, you get the cash.

A Sculpture Artist, and mathematics expert, Bathsheba Grossman, designs objects based on various math theories. One of her objects, pictured above, is featured on the Shapeways website. Titled “Gyroid,” it sells for $16.99 in a strong flexible white plastic, or in different materials such as Stainless Steel for $79.99.

Also offered on the Shapeways site, is a service to be able to upload a flat, black and white, .JPG image, translate it into a 3D file, then have it “printed.” This would be useful for a simple pendant, or charm. And, if you need help with your 3D designs, you can hire a 3D modeler through the Shapeways site.

Recently, NPR featured 3D printing story called, “3-D Printing Is (Kind Of) A Big Deal.” (Jan. 4, 2013)

For more information, visit Shapeways.com.

Mary Jarvis is a art jeweler in Houston, Texas. Her studio is located at Canal Street Studios and has work represented at 18 Hands Gallery and Hanson Galleries. She has served on the Board of Directors of Houston Metal Arts Guild as President for the past two years. www.maryjarvisdesigns.com and Facebook: Mary Jarvis Designs
Glass Fusing
Ceramics
Metal Smithing
PMC (Precious Metal Clay)
Soldering (for the Non-Metal Smith)
Photoshop
Stamp Making
Findings

Greater Houston Metal Clay Guild
Invites you to join us in discovering...

PMC

In the 1990s scientists in Japan developed a combination of binders and metal particles to create a material with the working properties of modeling clay, known as precious metal clay, or PMC. This water-soluble product is available from several manufacturers in the form of lump, sheets, slip, and ready-to-use syringes.

An organic binder provides elasticity while holding microscopic grains of metal in suspension. After the water is driven off, the object is heated to the fusing temperature of the constituent metal. During heating, the binding material burns away, which causes the object to shrink to a degree equal to the volume originally occupied by the binder.

The process is easiest with pure silver and pure gold because these noble metals resist the formation of oxides and fuse at easily attainable temperatures. Platinum (the other noble metal) is also available in a clay but requires temperatures beyond the reach of most kilns.

Sterling silver, bronze, copper and steel are the newest additions to the metal clay family and are best fired in the absence of oxygen.

http://pmcguild.com/getting-started-with-pmc/
In HMAG’s recent electroplating workshop, (January 12 & 13, 2013) we all became alchemists, turning our copper and silver jewelry and samples into pure gold. The workshop was taught by Val Link, former professor of metalsmithing at the University of Houston and HMAG honoree. Plating solutions are toxic, and should be approached with caution and respect and most of all, knowledge. Over the course of the weekend, Val, gave us the technical knowledge to plate safely and effectively.

Val started with a brief explanation of the process, including options and techniques. He talked about safety and gave us short demos on brush and immersion plating. He showed us some of his samples to illustrate a few of the ways he’s used this ancient technique. Then we began to have some serious fun. I have to say, we went a little crazy, as only gold-deprived metalsmiths can get when gold is running something like $1700 per ounce. We plated jewelry pieces. We plated samples and experimented with resists and brush plating. We lined up at the plating baths and admired each other’s pieces. We oohed and aahed at the sheer magic of dipping our pieces into the solution and watching them turn gold in less than a minute.

We all went home with small containers of gold and silver plating solutions and a home-made brush plating setup. I think it’s safe to say we were unanimous in feeling like we got our money’s worth. And that was after the first piece! Most of us took the workshop ‘because it was Val’. Many thanks to Val for his continuing generosity and willingness share his time and knowledge. We also extend thanks to Jeff McGee, for graciously hosting us at the San Jacinto College South Campus metals studio.

Priscilla Frake has been making jewelry, enameled, and metal objects for over ten years. She took classes at Revere Academy and currently studies enameling at Glassell School of Art.
Val directs traffic and creativity.

Demonstrating the “readymade” plating setup using a 6-Volt battery purchased from a hardware store.

Attendees show off their newly plated “bling” and fashionable safety gear.
Check This Out!

*Creative Stonesetting* by John Cogswell is a book I think worth your time checking out. John Cogswell covers chapters on Bezel Settings, Prong Settings, Graver Settings, Gypsy Settings, Flush-Mount Settings and Tension Settings. His explanations are made clear and easy to follow with each illustration of the method being introduced. This is a book you can grow with and refer to often when you want to show off a beautiful stone. *Creative Stonesetting* is a book I want to have in my own library.

Wire (or Baked) Settings
The ubiquitous wire setting is perhaps the most universally recognized member of the prong family, and certainly one of the ones most widely employed. Its open wire construction provides little material to work with, so it is somewhat challenging to design with light, thin, flat materials. These limitations allow the designer to display a stone at an advantage, without overadulterating or distracting from it. Though most commonly employed in its classic bezel configuration, the wire setting can be made modified by increasing or decreasing the number of prongs, from one or three, to as many as you can handle. Wire settings are generally limited in their height to approximately 3 inches from the terminal. The height can be increased or decreased, within reason, allowing a wide variety of both vertical and horizontal constructions. It can also be fashioned to accommodate a wide range of shapes, cuts, and sizes of stones.

All wire settings, regardless of the number of prongs, share a similar basic foundation. The prongs themselves, and the wire wire supports, or settings, to which they are attached. Though most wire settings have two beads, one on top and one below, this is more of a matter of convergence than of function. A wire setting may be fashioned with one prong, and when practical, additional prongs can be added for decorative purposes. Before establishing a new technique, wire settings are typically more practical, and functional. For example, wire settings are functional, and the prong settings setting function more than the setting itself above. If the settings are too low, the setting is forefront. The setting is to set the stone, as low as possible. For instance, in the case of prong settings, a setting should be followed function.

Wire settings are most commonly constructed from round wire. The shape and thickness of the wire is also a factor. The thickness, or gauge, of the wire will affect the overall look of the setting. A more robust wire setting requires weaker prongs, or vice versa. Wire settings are easily used for stones smaller than 3 inches in diameter. Fabrication of wire settings for stones smaller than this is essentially impossible.

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The length of a setting's prongs also affects its overall strength and security. The longer the prongs, the greater the risk of losing a stone. A shorter, stronger prong is less likely to break or dislodge. Fabrication of short, secure prongs with short, strong prongs is more practical.

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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.
Glassell Enameling Instructor and HMAG lifer Jan Harrell has been featured in a new article titled *A Conversation with Jan Harrell* in the March 2013 edition of *Art Jewelry Magazine*. The article, written by Hazel L. Wheaton discusses her studio practice and 20 year teaching appointment at the Museum School. Head on out to your local magazine retailer or download the latest issue to check it out!

HMAG Board Member Jeff McGee has accepted a nomination for the Society of North American Goldsmiths Nominations and Elections Committee. If you are a SNAG member please be sure to vote for him in the upcoming election so he can spread the good word about HMAG to the rest of the metalsmithing community.

The 2013 SNAG Conference will be held in Toronto, Ontario, Canada this year. The conference runs from May 15-18th and will feature exhibits, lectures, discussions, demos, an extensive vendor room that offers plenty of discounts, and much, much more! Early-bird registration prices end on March 13th, and discounts are available for SNAG members and students.

Houston Center for Contemporary Craft Artist in Residence and HMAG Member Jaydan Moore has been featured in the Houston PBS Television program *Arts InSight*. The 4-minute spot covers Jayden’s current body of sculptures reconstructed from heirloom silver tableware. Check it out on YouTube by searching for Jaydan’s name!

### Classifieds

**Kerr Electro-Melt Furnace (3 kg)**
- Used 2-3 times for silver
- Melting cap.: 100 troy oz. gold
  - 83 troy oz silver
- Comes with extra crucible (never used)
- New cost is $1300.00
- I am asking $850.00 or best offer.

Contact: Barbara (Miller) Stevens
Bmiller432@comcast.com
Cell #713-553-5193

**Emesco Senior Centrifugal Casting Unit**
- Comes with two flasks, 3.5 x 5
  (The box in the photo not included)
- Price $225.00

Contact: Barbara (Miller) Stevens
Bmiller432@comcast.com
Cell #713-553-5193
HMAG Member Show Report

Theme and Variations
Hanson Galleries
October 2012
American Craft Week Exhibition

1st Place—James Leavell
2nd Place—Charlotte Jean Hatch
3rd Place—Carrie Olsen
Honorable Mention—Benjamin Barr
Honorable Mention—Mary Rogers
Honorable Mention—Cynthia Walker

Show Your Metal
18 Hands Gallery
February 2013
Juror: Anna Walker

1st Place—Corey Ackelmire
2nd Place—Nathan Dube
3rd Place—Robert Thomas Mullen

Corey Ackelmire (right) accepts her 1st Place award from HMAG Special Projects Director Mary Davenport (left) at the Show Your Metal reception.
2012/13 HMAG Highlights

August 2012
- HMAG Workshop: *Mold Making and Resin*
  Leslie Shershow
  Glassell School of Art

September 2012
- Panel Discussion: *Off the Wall*
  Julia Barello, Beverly Penn, Jenni Sorkin, Clint Willour
  Glassell School of Art
- *Gathering of the Guilds*
  Houston Center for Contemporary Craft

October 2012
- HMAG Juried Member Show: *Theme and Variations*
  Hanson Galleries
  An American Craft Week Exhibition
- HMAG Program: *Three Artist Panel Discussion*
  Tarina Frank, Robert Thomas Mullen, Jaydan Moore

December 2012
- *Body Parts: Site Specific Art Jewelry*
  Goldesberry Gallery

January 2013
- HMAG Workshop: *Electroplating*
  Val Link
  San Jacinto College South

February 2013
- HMAG Juried Member Show: *Show Your Metal*
  18 Hands Gallery
  Juror: Anna Walker

Hmag.org
The HMAG Educational Scholarship fund will award its second 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.

In exchange for the scholarship, the recipient will make a presentation to the HMAG membership in the form of a brief live lecture or short article for the HMAG newsletter following the experience.

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 first winner was HCC-Central student, Meredith Schaffer, who is currently enrolled in Jessica Jacobi’s second level jewelry and metalsmithing course at HCC-Central.

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).

The submission deadline is May 15, 2013 for use during the 2013-2014 academic school year. HMAG will coordinate with the student’s chosen school to award the scholarship funds. Please check the HMAG website for application information.

Corey Ackelmire earned her Bachelor’s of Fine Art degree in Jewelry and Metalsmithing from Missouri State University in 2003. She earned her Master’s of Fine Art in Jewelry/Metals/Enameling from Kent State University in 2007. Corey has been an educator since 2005, is a published author, and has exhibited her work in numerous national and international exhibitions. Currently she is the full-time Art Metals Instructor at Houston Community College.
Metalsmithing / Jewelry Courses in the Houston Area

Alvin Junior College
Diane Falkenhagen
diane@dianefalkenhagen.com
http://www.alvincollege.edu

Art League of Houston
Mary Rogers
maryrogers60@hotmail.com
http://www.artleaguehouston.org/artclasses.html

Glassell School, MFAH
Sandie Zilker
spzilker@sbcglobal.net
http://www.mfah.org/visit/glassell-studio-school

Houston Community College Central
Corey Ackelmire
corey.ackelmire@hccs.edu
http://central.hccs.edu/portal/site/central

Houston Community College Stafford
Martha Ferguson
mfergusonstudio@gmail.com
http://southwest.hccs.edu/portal/site/southwest

Lone Star College CyFair
Steven Ortiz
Steven.Ortiz@lonestar.edu
http://www.lonestar.edu/cyfair.htm

Lone Star College Montgomery
Patricia Ramsay
Patricia.Ramsay@lonestar.edu
http://www.lonestar.edu/montgomery.htm

San Jacinto College South
Jeff McGee
Jeffrey.McGee@sjcd.edu
http://www.sanjac.edu
Upcoming Events

Friday, February 22, 2013
7:00-9:00PM
Freed Auditorium
Glassell School of Art

Val Link & Chuck Schwarz present a program on HMAG Workshops

Val Link will be presenting on his "Electroplating" workshop. He will go over the process and have a Q & A for audience members. The workshop participants will show the pieces they created using this method.

Chuck Schwarz will present on an upcoming workshop "Pewter" (more info at right). He will have a slide-show on his process and a Q & A will follow.

April 2013 (Date TBA)
7:00-9:00PM
Room 211
Glassell School of Art

HMAG Board Member, Jo Preston will present her talk Why You Should be Friends With Your Dentist and Other Cheap Tips along with a demo of possible uses for a jeweler’s lathe! Find out how dental floss can be useful at your workbench!

May 2013 (Date TBA)
7:00-9:00PM
Room 211
Glassell School of Art

Ron Talhelm from Angela Fowler Creations has agreed to do a demo for our members. He will cut a stone cabochon while explaining the process. There will be a Q & A for audience members. Then he will give away the cab he created to a lucky audience member!

June 14, 2013
7:00-9:00PM
Freed Auditorium
Glassell School of Art

Texas Accountants & Lawyers for the Liberal Arts (TALA) will present an informational program on the services they provide, followed by a Q & A.
Pewter Workshop

Learn how to work with pewter. It 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 will include pewter, solder, and the necessary items to successfully complete a piece for yourself. Concerned about pewter because of lead, this workshop will use lead free materials!!

Instructor: Chuck Schwarz

When: March 23 and 24, 2013 (Saturday/Sunday) from 10:00 am to 4:00 p.m.

Where: Schwarz FX 1777 Upland Road Suite 101A Houston, Texas (near the intersection of I-10 and Beltway 8 West)

Cost: $155 - includes materials and lunch both days

Number of Students: 10 (first-come, first-serve after email announcement; waiting list will be generated after 10 students)

Contact: Jo Preston at HMAGWkshp@gmail.com
Upcoming Opportunities

Confluence: 2013 SNAG Juried Student Exhibition
- [https://www.callforentry.org](https://www.callforentry.org)
- Submissions due 3/1/13
- To enter, visit www.callforentry.org, register a username and password, navigate to Apply to Calls, and search the list for Confluence: SNAG Annual Juried Student Exhibition.

Vessels: All the Eye Can Hold
- [http://www.kennedyarts.org/Content/Exhibitions/Call-for-Entries.html](http://www.kennedyarts.org/Content/Exhibitions/Call-for-Entries.html)
- Submissions due 3/1/13

2013 World Championship Belt Buckle Competition
- [http://www.worldchampionbuckle.com/](http://www.worldchampionbuckle.com/)
- Submissions due 3/7/13

Kinetica (Movement in Art)
- Submissions due 3/11/13

Earrings Galore 2013
- Submissions due 3/15/13

7th Annual Halstead Grant for Silver Jewelry Designers
- [http://www.halsteadbead.com/Grant/Application/](http://www.halsteadbead.com/Grant/Application/)
- Applications due between 4/15/13 & 6/9/13
HMAG Board Members

**President:** Mary Jarvis  
[HMAGPres@gmail.com](mailto:HMAGPres@gmail.com)

**Programs:** Cathy Prieto-Smith  
[HMAGProg@gmail.com](mailto:HMAGProg@gmail.com)

**Librarian:** Sissie O'Malley  
[HMAGLibr@gmail.com](mailto:HMAGLibr@gmail.com)

**Treasurer:** Jo Preston  
[HMAGTreas@gmail.com](mailto:HMAGTreas@gmail.com)

**Special Projects/Member Shows:** Mary Davenport  
[HMAGProj@gmail.com](mailto:HMAGProj@gmail.com)

**Special Projects/Shows Co-Director:** Martha Ferguson  
[HMAGProj@gmail.com](mailto:HMAGProj@gmail.com)

**Education Outreach:** Corey Ackelmire  
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[HMAGComm@gmail.com](mailto:HMAGComm@gmail.com)

**Membership:** Nathan Dube  
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**Secretary:** Diana Diebold  
[HMAGSecr@gmail.com](mailto:HMAGSecr@gmail.com)

**Volunteer Coordinator:** Julia Morrison  
[HMAGVol@gmail.com](mailto:HMAGVol@gmail.com)

**Workshops:** Kristi Wilson  
[HMAGWkshp@gmail.com](mailto:HMAGWkshp@gmail.com)
Great studio, small classes, personal focus, individual attention

See my work at: maryrogersjewelry.com, Goldesberry Gallery, Hanson Galleries

For more information: maryrogers60@hotmail.com

Discounted workshops
Invitations to exhibit your work
Technical and business programs
Visiting artist lectures and panel discussions
Available online gallery space at 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 USA store

PMC123.com

Use this code: HMAG when placing an order with PMC123 for an additional 15% off!

Does not apply to clay and clearance items
HMAG MEMBERSHIP REGISTRATION FORM

Name ________________________________
Company Name _________________________
Address _______________________________

Home Phone ___________________________
Work Phone ____________________________
Cell Phone ______________________________
Email _________________________________

Membership is annual and runs from June 1 through May 31

☐ New Member @ $30  ☐ Renewing Member @ $30
☐ Family Member @ $50  ☐ Full Time Student @ $15
☐ Corporate Member @ $100  ☐ Member under 18 @ $10

Please enclose a check made payable to the Houston Metal Arts Guild, Inc. and return to:

Houston Metal Arts Guild, Inc.
PO Box 270452
Houston, TX 77277-0452

You can also join online by visiting HMAG.org and clicking on the join button on the right side of the screen.

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

☐ I’m interested in volunteering.
REMINDER

May is membership renewal month, elections for the Board of Directors will take place at the same time.

The Board volunteers their time to provide HMAG members with relevant and engaging content that promotes metal art in all its glory!

If you would like to contribute to our growing and energized guild community, nominate yourself for a Board position or tell a Board Member you would like to help out with their endeavors.

Board positions are listed on Page 21.