

GOLD PAGES NEWSLETTER

EDITOR: JEFF MCGEE



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](#).

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Letter from the President

By Mary Jarvis

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.

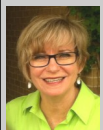
One of my core values I discovered during the live video event was "raising the value of craft." In other words, one of the reasons I want to be successful in what I do is to communicate to the public how important Craft is, and how valuable it is to our culture.

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-



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](#)

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 HMAG 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 HMAG in other ways. Engaging with this great, vibrant community of HMAG is so valuable to me.

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

Mary Jarvis
President, HMAG
www.hmagg.org
www.bayoubeads.com
Facebook page:
<http://bit.ly/mjdesignsfacbook>



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.

(See page 22 for membership information.)

Rebuilding

By Robert Thomas Mullen

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.



Button Fossil
wood resin, brass
2.5" x 2" x 0.25"

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.

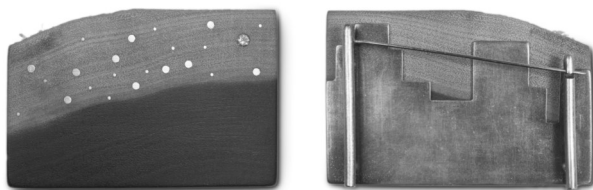
After exploring the city, my work started to evolve. My piece "How I See/Saw Houston" (next page) is a great representation of that. I had always thought of Texas as dusty hills and open skies full of stars. The back is an image of my experience moving to Houston. Skyscrapers, tall buildings,

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.

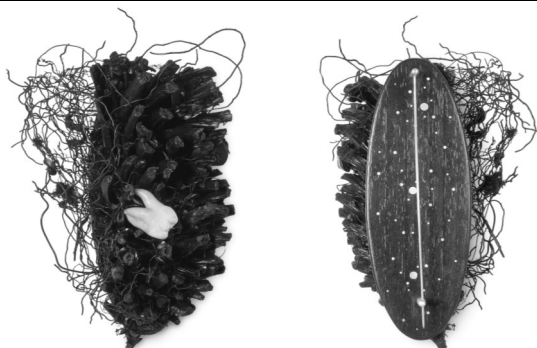
HCCC has provided me with many resources. Many of the visitors feel compelled to bring materials to the artists to use. The educational director takes us on an outing once a month to experience something in the arts that is not available to the public. Events encourage us to broaden our focus and interactions. 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.



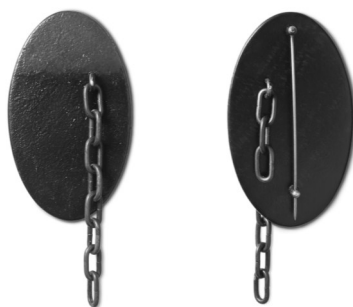
Robert Thomas Mullen discusses his creative process and shows off new work in his studio at The Houston Center for Contemporary Craft.



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"



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.

Tips, Tricks, & Assorted Trivia

By Patty Scott

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



Patty Scott adds one more tip to the vault at the Plating Workshop.



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.

3D Printing... The Future is Here!

By Mary Jarvis

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 of 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



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Glass Fusing
 Ceramics
 Metal Smithing
 PMC
 (Precious Metal Clay)
 Soldering
 (for the Non-Metal Smith)
 Photoshop
 Stamp Making
 Findings



www.Charisma-Designs.com

DESIGNS
 STUDIO



sintered circle



GHMCG

**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/>

HMAG Workshop Review

Electroplating with Val Link

By Priscilla Frake

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.

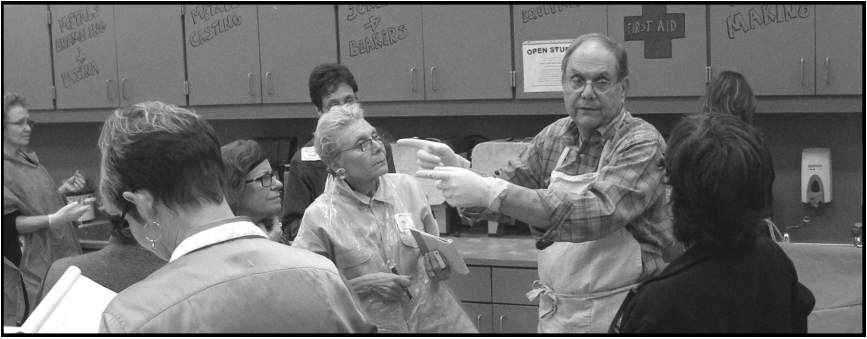
We all went home with small containers of gold and silver plating solutions and a home-made brush plating setup. I think it's safe to say we were unanimous in feeling like we got our money's worth. And that was after the first piece! Most of us took the workshop 'because it was Val'. Many thanks to Val 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.



Gold plating solution has to be heated.



[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.



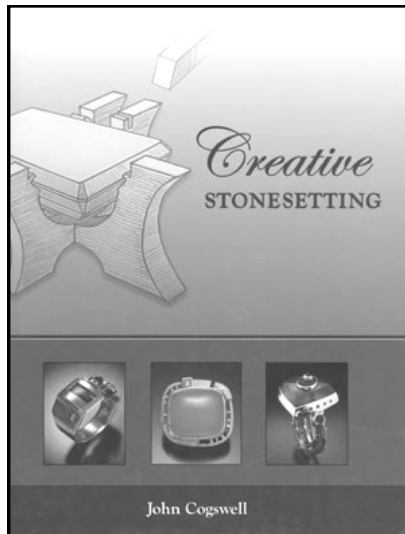
Attendees show off their newly plated “bling” and fashionable safety gear.

HMAC Library Report

By Sissie O'Malley

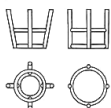
Check This Out!

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 Basket) Settings

The ubiquitous wire setting is perhaps the most universally recognized member of the prong family, and certainly one of the most widely employed. Its open wire construction requires very little material, is structurally strong yet delicate, and admits light from all angles. These attributes allow this setting to display a stone to advantage without overbearing or detracting from it. Though most commonly encountered in its classic four-prong configuration, its appearance can be easily modified by increasing or decreasing the number of prongs, from as few as two, to as many as a dozen or more. In profile, the alignment of its prongs may vary from vertical and parallel to a maximum taper of approximately 30 degrees from vertical. The height can be increased or decreased, within reason, allowing a wide latitude of both visual profiles. It can also be fabricated to accommodate a wide range of shapes, cuts, and sizes of stones.

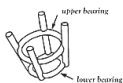


Wire settings can be made with angled or vertical sides. This drawing shows the profile and top views.



Depending on the size and shape of the gem, this basic wire basket setting lends itself to almost any number of prongs.

All wire settings, regardless of the number of prongs, share a similar skeletal system of two basic elements: the prongs themselves, and the inner wire supports, or bearings, to which they are attached. Though most wire settings have two bearings, an upper and a lower, this is more a matter of convention than of function. A wire setting may be fabricated with one bearing, and when practical, additional bearings can be added for design purposes.



The basic skeleton of a wire basket setting.

Wire settings are most commonly constructed from round wire, but square and half-round wire also work well. The prongs and bearings are usually made of the same gauge. For stones in the range of 4 to 6 mm, 18 gauge wire is sufficient. For larger stones, 16 gauge wire is recommended. Because of the complexity of their construction—a standard four-prong wire setting requires ten solder joints in close proximity—wire settings are rarely used for stones smaller than 4 mm in diameter. Fabrication of wire settings for stones smaller than this is exceedingly difficult.

Before fabricating a wire setting, consider practical, structural, and functional factors. For example, wire settings are commonly used in simple earrings—nothing more than the setting and an ear post. If the settings are too tall, the weight of the stone, mounted by leverage, can cause the earring to flip forward. The solution is to set the stones as low as possible. Particularly in the case of prong settings, form should follow function.



The setting on the left will sit better on the earlobe, because of the low profile. The taller basket will sleep forward on the ear, which is often undesirable.

The length of a setting's prongs also affects its overall strength and security. The taller a prong, the easier it is to bend or loosen again, a consequence of leverage. Rings, for example, must withstand the rigors of daily wear, so low profile settings with short, stout prongs are most practical.



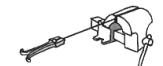
The first two settings are good, both in terms of function and aesthetics. The taller basket, though, must rely heavily on the strength of the prongs, and is an accident waiting to happen.



Patty Bels - Bessie
22 karat, gold, round, yellow sapphires.
Photo: Robert Durrant

Making a Basic Four-Prong Wire Setting

An average four-prong wire setting will require about six inches of wire. Select a length of annealed wire of the appropriate gauge and straighten it by clamping one end in a vise, crimping the opposite end with pliers, and pulling firmly. This will stretch the wire slightly as it eliminates minor irregularities. Once straightened, it is important that the wire be handled carefully during subsequent operations, keeping it as straight and near-free as possible. A bent, irregular wire will yield a bent, irregular setting.



It is critical to start the construction process with a wire that is perfectly straight. To accomplish this, grip one end, and pull back as hard as you feel the wire stretch.

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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.

Industry News

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 Member Maribel Baza-Penry experiments with plating at the January Workshop.



HMAG Members Chuck Schwarz (left) and Benjamin Barr (right) socialize at the *Show Your Metal* reception.

Education Report

By Corey Ackelmire

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.



Meredith Schafer—*Peapod Necklace*
The HMAG Board is proud to congratulate our first ever Educational Scholarship Recipient!

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.

Upcoming HMAG Workshop

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



HMAG Board members plan exhibitions, workshops, and programs which promote awareness and interest in the metal arts of Houston. Elections take place prior to the next membership year in May. Did you know that Board Meetings are open to all HMAG members? If you would like to attend the next Board Meeting please contact

HMAG President Mary Jarvis at
HMAGPres@gmail.com.

Upcoming Opportunities

Confluence: 2013 SNAG Juried Student Exhibition

- <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>
- Submissions due 3/1/13

2013 World Championship Belt Buckle Competition

- <http://www.worldchampionbuckle.com/>
- Submissions due 3/7/13

Kinetica (Movement in Art)

- <http://www.manifestgallery.org/kinetica/index.html>
- Submissions due 3/11/13

Earrings Galore 2013

- <http://heidilowejewelry.tumblr.com/>
- Submissions due 3/15/13

7th Annual Halstead Grant for Silver Jewelry Designers

- <http://www.halsteadbead.com/Grant/Application/>
- Applications due between 4/15/13 & 6/9/13

HMAG Board Members

President: *Mary Jarvis*

HMAGPres@gmail.com

Programs: *Cathy Prieto-Smith*

HMAGProg@gmail.com

Librarian: *Sissie O'Malley*

HMAGLibr@gmail.com

Treasurer: *Jo Preston*

HMAGTreas@gmail.com

Special Projects/Member Shows: *Mary Davenport*

HMAGProj@gmail.com

Special Projects/Shows Co-Director: *Martha Ferguson*

HMAGProj@gmail.com

Education Outreach: *Corey Ackelmire*

HMAGEduc@gmail.com

Communications/Newsletter: *Jeff McGee*

HMAGComm@gmail.com

Membership: *Nathan Dube*

HMAGMembr@gmail.com

Secretary: *Diana Diebold*

HMAGSecr@gmail.com

Volunteer Coordinator: *Julia Morrison*

HMAGVol@gmail.com

Workshops: *Kristi Wilson*

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

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**

**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

PMC Art Clay Tools Supplies Kilns Kits

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

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





Houston Metal Arts Guild, Inc.

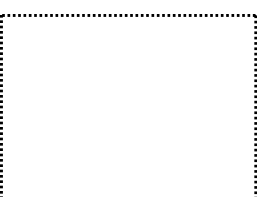
PO Box 270452

Houston, TX 77277-0452

[Facebook](#)



[HMAAG Website](#)



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 HMAAG members with relevant and engaging content that promotes metal art in all it's 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.