



Houston Metal Arts Guild Newsletter

Summer 2022

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Houston Metal Arts Guild
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Letter from the President



HMAG President Jessica Jacobi.

Let’s Get Together! A Focus on Connections and Community

It’s summertime, and alongside the heated temperatures of Houston, HMAG is getting fired up about our 2022-2023 Membership Year! Prepare to be inspired and illuminated by the workshops, programs, and activities being planned by the Board. HMAG is excited to host in-person activities again, and to connect to our community of metalsmiths, jewelers, enamellists, and all enthusiasts of our field. Let anyone on the board know if there is a

technique or process you would like to know more about, or an instructor whose workshop you'd love to take.

We started our membership year with a tour of Corey Ackelmire and Nathan Dube's new studio, and by awarding the 2022 HMAG Member Development Grant to Laura Sprague. We are now gearing up for a stone-setting workshop on August 13-14th with Younha Jung at the Glassell School of Art. Stay tuned for other programs, workshops, and sale opportunities!

HMAG is committed to fostering opportunities to connect to our community, especially as we move forward from the unprecedented experience of the pandemic. HMAG is always looking to expand the scope of what we offer our members and the community while holding true to our mission of providing education and promoting public awareness and interest in the metal arts.

Thank you for your involvement! None of this is possible without every one of you.

Jessica Jacobi

HMAG President



Membership Reminder

The 2022-2023 Membership year began on June 1. Have you renewed yet?

After a year of free membership in response to the pandemic, HMAG is back to its existing fee schedule as follows:

- ☯ Individual: \$30
- ☯ Family: \$50
- ☯ Student: \$15
- ☯ Corporate: \$100

While modest, these fees allow HMAG to sponsor events and host exhibitions that enrich the Houston metal arts community as a whole.



*Members gathering for juror's walkthrough of *Sawed, Soldered, Constructed* at the Craft Center.*

Take advantage of all the perks of membership, including access to member-only workshops, exhibitions, and grants, opportunities to promote your work, and invitations to social events.

To sign up, go to hmag.org/membership. Thank you for supporting HMAG!



*From *Sawed, Soldered, Constructed*. Sandra Zilker, "Spikey and Curvy Stripes," 2019. Sterling silver, 3D printing, resin, onyx. 3.5 x 3.5 x 2 inches.*

The Tucson Gem, Mineral, and Fossil Showcase: HMAG Member Perspectives

By Christine Sigman

Even if they have never had the opportunity to participate, most people interested in our field have heard about the legendary Tucson Gem, Mineral, and Fossil Showcase.

Held between late January and mid-February each year, the event is actually a series of coordinated shows held across the city. As one of the major events on Tucson's tourism calendar, the Showcase attracts over 60,000 visitors each year, from serious vendors and professional clients to passionate hobbyists to the merely curious. From modest strings of beads to priceless gemstones (and everything in between), there's something for everyone.

At its center is the original Tucson Gem and Mineral Society's show, which has been held since the 1950s and fills the Tucson Convention Center.

To help you decide whether a trip to Tucson might be in your future, HMAG spoke to a few members who are veterans of the Showcase. They graciously agreed to share their experiences as well as their top tips for newcomers.

"I hope never to miss it again"

Lucy Sharkey is a Houston-based retired French teacher who has been studying jewelry at the Glassell School of Art for five years. A lifelong jewelry enthusiast, she and her husband started attending the show in 2013.



Lucy Sharkey at the Gem and Mineral Show pre-COVID-19.

HMAG: *What's your overall impression of the Tucson Gem, Mineral, and Fossil Showcase (TGMFS)?*

LS: I've lived around the world, but I have to say that being at the TGMFS is probably my favorite place to be in the world. Basically, the show takes over the whole city of Tucson, but we have limited time, so we focus on the convention center which is the center of all the action. All the vendors that I love are there, plus the magnificent displays that are different each year, and the talks and presentations that are given by experts from all over the world. The Smithsonian Institute presents a display of many priceless national treasures each year. The variety of gems, minerals, and fossils is the best anywhere.

HMAG: *Have you returned? How often? When was the last time you attended?*



Crystalline gold that caught Lucy's eye at the TGMFS.

LS: We have attended every year since 2013, except for these past two years, which were interrupted by the pandemic. Our last year to attend was 2020, and since the show has always been in February, it was right before COVID-19 shut everything down. In 2021 there was no show for the general public, although a reduced convention took place for some professionals. This year we intended to go, but there was a resurgence of the virus at that time so we cancelled. Our intention is to attend the 2023 show.

HMAG: *How has the show evolved since you started attending?*

LS: Because I love to attend the lectures, I always find there are new speakers from around the world. The Convention Center is enormous, with multiple large halls filled with vendors presenting their wares. Most of these people are the same ones attending year after year, keeping their same locations.

There are simply too many things to see, so I've never made it around the whole show, but I can vouch for the

fine quality of the treasures. And just thinking about some of the foreign nations represented there boggles the mind: India, Zimbabwe, Pakistan, France, Germany, Austria, Mexico, Colombia, Brazil, Argentina, Chile, Zambia, Morocco, Australia, Canada, China, Thailand, and many, many more. This will probably be the first year without lapis lazuli vendors from Afghanistan.

HMAG: *Any final thoughts to share?*

LS: Tucson is a beautiful, interesting city that invites your exploration.

"I cannot convey just how astonished we were"

Janet Ross is a jewelry hobbyist, aficionada, and metalsmith who relocated to Houston shortly before the pandemic. Her husband Terry, an artist himself, has accompanied her on three trips to the TGMFS.



Janet and Terry Ross in Tucson.

Top Tucson Tips from Our Members

- ☞ Pick your place to stay as early as possible. Everything books up very quickly. A year in advance is not too long.
- ☞ Likewise, if you want to eat at a particular restaurant, make reservations well in advance. (Tucson has a number of excellent restaurants.)
- ☞ Make sure to check out the various food trucks around the Convention Center.
- ☞ Some exhibits and vendors are only open to the trade. If possible, tag along with a professional in order to gain access to the widest range of vendors.
- ☞ Plan in advance what you want to see. Get a map of the whole show and identify where the vendors you want to see are located.
- ☞ The show can be overwhelming. Take breaks. Don't expect to be able to see everything.
- ☞ Tucson's weather can run the gamut in the winter so be prepared.
- ☞ Apart from the TGMFS, there are many other attractions in the city, such as excellent golf courses and an aviation museum and "boneyard" of retired military aircraft. Don't be afraid to invite your family or friends along even if they're not interested in the show.

HMAG: What's your overall impression of the Tucson Gem, Mineral, and Fossil Showcase (TGMFS)?

JR: We were both astonished at the quantity, vastness, and variety of the show, which takes place in several different buildings and features vendors from all over the world.

HMAG: What are the biggest positives and negatives?

JR: The best thing is that you can literally find whatever you want. The challenge is to stay focused. You need to have an idea of what you are looking for—a shopping list. Otherwise, it's easy to become paralyzed and overwhelmed. Once you've gone a few times, you'll identify your favorite vendors and that makes it easier.

HMAG: You mentioned that you have attended three times. Do you plan to go again?

JR: We have no plans to go again, primarily because I am not currently in the market for either stones or finished jewelry.



HMAG Member Development Grant Recipient 2022

Editor's note: The HMAG Member Development Grant, sponsored by Charisma Designs, provides \$500 for a member to use to expand his or her metalsmithing knowledge or practice.

Congratulations to **Laura Sprague**, a Houston-based art educator and multidisciplinary artist, who has been awarded the 2022 HMAG Member Development Grant!



Butterfly Fish (steel) by Laura Sprague.

Laura plans to use the grant to join TXRX Labs and take a refresher welding class, in preparation for creating a steel tree sculpture for an upcoming solo show.

Look for a Q & A about how Laura used the grant in a future issue of this newsletter. Thanks as always to Charisma Designs for funding this grant.



Workshop Review: Nash Quinn

By Paula Angeleri

As a result of the COVID-19 pandemic, the metalsmithing community had to adjust to a new way of learning. Given the hands-on nature of our work, this could be challenging! Fortunately, with advances in technology and a growing understanding of what works, we have been able to offer our community enriching online experiences.

Our most recent online workshop, Wireframe Fabrication, was taught by **Nash Quinn**, metalsmith and recent artist-in-residence at the Houston Center for Contemporary Craft. During this two-day workshop, Nash led the class step-by-step through the construction of a sterling silver wireframe pendant, using a variety of square and round wires in various gauges. During the workshop, Nash shared ingenious soldering aids, bench tools, and soldering tips and tricks. Students were impressed by Nash's skills and entertained by his competent yet relaxed instruction.



Nash Quinn displays the finished pendant in his online workshop.

Going forward, HMAG hopes to offer a combination of in-person and online workshops to provide members with a wide range of learning opportunities.



Upcoming Workshop: Stone Setting with Younha Jung

By Paula Angeleri

On August 13-14, join HMAG for an in-person workshop with local metalsmith and teacher **Younha Jung**. In this stone-setting workshop, Younha will cover open backed bezel/prong settings, flush settings, and tube settings.



An example of Younha Jung's stone setting.

Aimed at intermediate to advanced students, this class is a great opportunity to develop stone setting, fabrication, and soldering skills. Students will work start to finish on rings featuring the setting styles. This class will focus on technique, with Younha sharing the fastest, most efficient ways to create your pieces. You'll leave the workshop not only with enhanced skills, but also with a completed ring or two to add to your collection.

Registration will open soon and is limited to 12 participants, so keep an eye on your HMAG social media for details.

About the instructor

Younha Jung was born and raised in South Korea and graduated with an MFA at Kent State University. Her specialty is wearable contemporary metalwork. She has had numerous solo/group exhibitions internationally, and has participated in several Artist Residencies: Houston Center for Contemporary Craft, Chicago Lillstreet Art Center, and the Seattle Pratt Fine Art Center.

Younha earned the *2016 Emerging Artist Award* from the American Craft Council and *The Award of Merit Prize CraftTexas2016* at the Houston Center for Contemporary Craft. Her pieces have been published in *New Brooch*, *JAMS*, *Tales from the Toolbox*, and *American Craft Council* magazines. Currently she is a studio artist and the Art Lab Manager at TXRX Labs in Houston, TX.



Recent Programs

Slowly but surely, HMAG is getting back to hosting programs for our members. We hope to continue to offer even more in-person and online opportunities for members to connect, learn, and be inspired.

If you have any ideas for upcoming programs, please let us know, and we'll do our best to arrange them.

Craft Center Reception

Earlier this year, the Houston Center for Contemporary Craft hosted **Rings! 1968 – 2021**, an exhibition drawn from the extensive collection of **Helen Drutt**. Houston-area metalsmiths had the opportunity to view decades of work collected by the discerning and prescient Ms. Drutt, known to many for her generous donation of contemporary jewelry to the Museum of Fine Arts Houston. As a bonus, HMAG members were invited to a reception honoring Ms. Drutt in person on March 10. Many took the opportunity to meet Ms. Drutt and learn more about her favorite rings in the collection.



Board of Rings (2006) by Marjorie Schick, from the Rings! 1968 – 2021 show at the Houston Center for Contemporary Craft.

Juror's Walkthrough and Award Presentation

On April 23, juror **Cindi Strauss** and Houston Center for Contemporary Craft curator **Cydney Pickens** conducted a gallery walkthrough and discussion on *Sawed, Soldered, Constructed: The Work of the Houston Metal Arts Guild* before a capacity crowd. (For more about the exhibition and walkthrough, see *Sawed, Soldered, Constructed: A Recap* on page 8.)



*Juror Cindi Strauss with *Sawed, Soldered, Constructed* Best in Show award winner Dongyi Wu.*

Online Artist's Talk

On April 29, **Nash Quinn** presented an online artist's talk in conjunction with his wireframe fabrication online workshop to a group of over twenty members. Members were impressed by the range and intricacy of Nash's work. Although Nash's residency at the Craft Center has ended, he will be staying in Houston and teaching part-time in the Jewelry program at the Glassell School of Art this fall.

Studio Tour

On June 11, local metalsmiths and educators **Corey Ackelmire** and **Nathan Dube** invited HMAG members to tour their new studio. Constructed during the course of the pandemic, the studio's efficient layout and plethora of tools impressed and inspired the crowd, who were delighted to be able to meet up in person once again.



Corey and Nathan's studio interior.



Sawed, Soldered, Constructed: A Recap

By *Christine Sigman*

The Houston Center for Contemporary Craft hosted HMAG's most recent juried show, entitled *Sawed, Soldered, Constructed: The Work of the Houston Metal*

Arts Guild, which ran from March 19 to May 7. Within the confines of the central Asher Gallery, the show featured works by 36 member artists, including jewelry, sculpture, wall hangings, and vessels.

The show was juried by **Cindi Strauss**, the Sara and Bill Morgan Curator of Decorative Arts, Craft, and Design and Assistant Director, Programming at the Museum of Fine Arts, Houston (MFAH), and curated by **Cydney Pickens**, Curatorial Fellow at the Craft Center.



Diane Falkenhagen's piece, "Native Species Series: Danaus Plexippus," received an Honorable Mention in the HMAG show.

The Best in Show award went to **Dongyi Wu** of San Antonio, while Galveston's **Diane Falkenhagen** and **Younha Jung** of Houston received Honorable Mentions.

On April 23, Cindi and Cydney presented a walkthrough, gallery talk, and award presentation. Numerous HMAG members as well as the public at large attended.

Cindi talked about the overarching themes that emerged from the body of work, including the prevalence of a narrative approach and the use of alternative and/or less expensive materials and the relative paucity of stones.

Cydney, meanwhile, reflected on the rewards and challenges of mounting an exhibition that someone else had juried, and shared some of the decisions she made about placing and grouping the work. For example, a ceiling-mounted wirework sculpture needed to be hung and lighted so that its shadow would be visible to the viewer but not overshadow other works.



Curatorial Fellow Cydney Pickens (right) shares some of her favorite pieces from the HMAG show.

HMAG knows how much members value the opportunity to apply to local exhibitions and display their work in a gallery setting. The organization will continue to work to provide such opportunities on a regular basis.

On Applying to Juried Shows Online: Advice from Cindi Strauss

During her walkthrough and gallery talk on the exhibition, **Cindi Strauss**, a veteran curator and juror, shared some suggestions for metal artists applying to shows, particularly via online platforms.

- ☯ Cindi reiterated the importance of quality photographs for online submissions, something we all know but that can't be overemphasized. Perhaps less well-known is the fact that not all online application platforms allow the viewer to zoom in on an image. Cindi recommends checking this out when you apply. If the juror can't zoom in on your images, make sure to provide adequately detailed photos.
- ☯ Make sure the dimensions and images you provide help the juror get a true sense of the scale of the work in real life. For example, if you are presenting a necklace or pendant, include the length of the chain in your calculations.

- ☯ In terms of artist statements, Cindi recommends focusing on the concepts behind your work, rather than simply listing materials or techniques. This helps the juror gain a fuller sense of the work and the artist.



Online or In-person Workshops: An Instructor's Perspective

An Interview with Jan Harrell

By Christine Sigman

Houston-based enamel artist and teacher Jan Harrell is good at keeping a lot of balls in the air at once. In addition to her own robust studio practice and her role as the sole enamel instructor to five levels of students at the Glassell School of Art, Jan has long been active on the art and craft teaching circuit, traveling around the country to present workshops on a number of topics related to enameling.

This last activity was abruptly halted in early 2020 due to the COVID-19 pandemic. Art and craft schools and instructors realized that they'd have to find a new way to connect with students. We've all witnessed the resulting boom in online instruction in the arts and crafts, and pandemic or no, the trend appears to be here to stay.

As students, many of us have formed (sometimes passionate) opinions on the value of online versus in person instructions in the arts, but what about the instructor's perspective? Do teachers have a love/hate relationship with technology? Do they miss the travel associated with presenting workshops in different locales? Have they figured out how to provide quality instruction and feedback across new media?

HMAG recently sat down with Jan to discover what online workshops are like from the instructor's side of the camera.



Enamellist and teacher Jan Harrell in her studio.

HMAG: Before the pandemic, how often did you teach workshops?

JH: I generally taught two or three workshops a year, in person, before the pandemic. They were usually for a conference or a regional guild. They all required traveling, and I had to fit them in between semesters at Glassell or on long weekends.

HMAG: When did the pandemic shift to online happen? Right away or after some months?

JH: It pretty much happened right away. Because I had an existing relationship with Pocosin Art Center in North Carolina (I was a guest at two Mesh conferences that were held there in January of 2019 and 2020), I was interested when they switched to online. Pocosin's director, Marlene True, contacted me to see if I would consider teaching for them.

HMAG: How did you feel about it initially?

JH: At that point I had never even seen another teacher do a workshop on Zoom, so I had to start from scratch. Not being great with computers or Zoom, I was hesitant but knew I could gear up. Over the first three or four online workshops I taught, I invested in additional bandwidth and routers, another iPad for a second camera, tripods for all my camera devices, extra battery packs to keep all the electronics going during a two-plus hour long Zoom session, ear buds to help with the sound, and extra lighting for the studio.

In the early days, I had to remind myself to slow down and breathe, and to actually look into the camera rather than at the Zoom screen. Once I got the hang of it, I got into it. During the first year of the pandemic, I taught about a dozen online workshops for Pocosin!

HMAG: You've been filming professional tutorial videos for Cool Tools (an online jewelry supply company based in Wisconsin) for years. Did that experience help?

JH: It definitely helped! The Cool Tools video facilities and the professionals who create their content are much more refined than me, but it did give me the confidence to start. For example, I knew I needed to take the "cooking show" approach and prepare many versions of a sample in advance to show things step by step.

HMAG: Now that you have been teaching online for over two years, how do you feel about it? Have any of your thoughts/opinions changed or evolved?

JH: Honestly, I have been spoiled by online teaching. Although they take lots of preparation, I can show so many more of the various techniques that I teach here in Houston at Glassell. I have everything close at hand in my own studio and I can grab anything else I need during a short 5-minute break.

Online, I'm able to share some of my very large pieces, which I could never carry to an in-person workshop, in front of the camera. Since I do lots of demos at Glassell, it is a familiar process. I am able to send PDF versions of the sample boards that I have prepared before each workshop as well as display the original samples during the course.

Financially and logistically, online teaching makes a lot more sense. When I was traveling to teach, I was never paid for the travel day each way--and don't get me started about shipping and carrying tools and equipment on an airplane. The TSA had a field day with me! It was also physically exhausting to travel for two days, teach two or three full days depending on the venue, and then stay with a host family. There was little to no time to recharge. Now I can gear up for a solid two hours on camera and then shut the door and clean up later.



Jan preparing to share samples with her online students.

In addition to being less costly to attend, online classes usually pay better because the number of participants involved does not need to be as restricted. Online learning also increases the pool of students or teachers that each person has access to. I've had students from various countries in my online workshops, as well as some who might not have been able to travel for health or mobility reasons.

Another interesting fact about online workshops is that people often repeat the same workshop multiple times, and if they like a particular teacher, they'll take any courses he or she offers. Taking a class online is less of a commitment.

Working with an established school like Pocasin takes a lot of the responsibility off of the teacher. They handle promotion and registration, distribute supply lists and other materials, and provide a facilitator who tends to the students while the workshop is running. My facilitator knows my style of teaching and can answer many of the chat questions that are posed.

Schools also protect your intellectual property by validating students and controlling access both during and after the course.

HMAG: *What are the biggest challenges for the instructor? The biggest benefits?*

JH: The main challenge is to make the participants feel that you are teaching directly to them. That's very hard to do when an online class contains 20 to 30 students each in their own studio. I've realized that variety is the key. I try to alternate between live lectures and step by step demos, short videos on the techniques, PowerPoint presentations, and display of actual work and samples.

As I mentioned earlier, there's definitely a technology learning curve. Sometimes things go wrong, and you need to put your MacGyver hat on!

Sometimes I'll view the student list for an upcoming class and see a few names that are famous in the metalwork or enameling field. That can be a bit daunting! However, it's been great getting to know some of these people and sharing our love of this subject matter.

In terms of benefits, online workshops are smoother and more efficient. All the pausing for note-taking and having to slow down to repeat something that might not have been processed by some is taken out of the equation. I love the chat feature: it minimizes interruptions and any information that is shared is there on the chat for all to see. No one is afraid they are missing out on key information. That's priceless.

I also like the bonus that the participants can view that entire presentation again later, since most schools provide access for several weeks. In fact, some students sign up not planning to attend the live workshop at all but instead to watch the recording later at their own convenience.

HMAG: *Do you take online classes yourself? If so, how do you like them?*

JH: I do, and it's been fun to compare other people's styles to mine. In many cases, I would not have spent the money to travel to the various locations (such as Italy in one case) to take these workshops. Also, like my own online students, I can choose to just watch. I don't necessarily need to buy the supplies or do the processes. If I learn just one thing, the \$120 course fee is a great value.



Jan teaching a class on Zoom.

If I ask a question in the chat, I know I will get an answer. Also, in the case of Pocosin, they give instructors a 20% discount on other workshops, so it's kind of hard to not take something!

HMAG: After two years, could you say whether you prefer teaching workshops in person or online? What are the pluses and minuses of each mode?

JH: As I get lots of one-on-one time with my continuing students at Glassell, I really like the online format for my extra teaching. I can do workshops in the middle of the week. When traveling was required, I could only teach on the weekends. That was pretty restrictive with my schedule.

The plus of teaching in person is that I can be more hands-on, correcting errors and guiding participants to resolve and trouble shoot their individual projects. I also get to see progress and improvement over the course of a two-to-three-day workshop. Progress is harder to assess in the online format. I also like to make new friends in the enamel community, and that's easier to do in person.

Going forward, I will continue to teach in person at conferences from time to time, so I'll get the benefits of both teaching styles.

HMAG: Thanks, Jan!

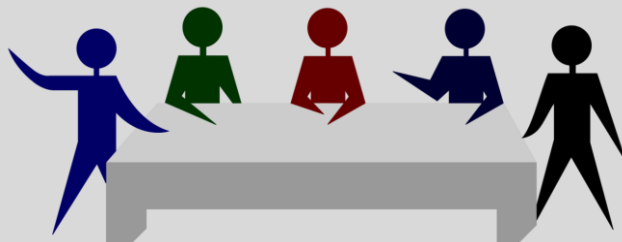


Help HMAG Help You!

Join the HMAG Board of Directors. Have fun and help shape the future of the organization. The following Board positions are currently vacant:

- Membership
- Social Media
- Communications

Interested? Contact Jessica Jacobi at HMAGPres@gmail.com. Thanks!



Community News

In this section, we highlight what HMAG members and others in our local community have been up to professionally.

Submit your community news to HMAGNews@gmail.com for consideration for the next newsletter.

🔗 Metalsmith **Younha Jung** is the new Art Lab Manager at [TXRX Labs](#). In her words, "TXRX is a non-profit maker space in Houston's East End. We have variety of classes and workshops, a membership program, youth education, as well as large scale fabrication. I am managing the Art Labs, including fully-equipped Jewelry/Metalsmithing and Ceramics studios. A TXRX membership grants unrestricted access to all of TXRX

(during business hours). Stop by some time and have a look around!"

TRX Labs, 6501 Navigation Blvd, Houston, TX 77011

younha.jung@txrxlabs.org

Phone: 281-868-8979

Hours

Mon 10am - 6pm

Tues - Fri 10am - 6pm

Sat 10am - 4pm

Closed Sundays

Class information

<https://apps.txrxlabs.org/classes/>

Membership

<https://apps.txrxlabs.org/join-us/>

☯ Metalsmith and enamel artist **Terry Fromm** shares the following: "I graduated with my Certificate of Achievement from the Glassell School of Art this spring. My major was in enameling and I have 11 pieces in the show. The graduate show, featuring work from all 10 2022 graduates is on exhibition in the Bucher Gallery on the second floor of the Glassell School, 5101 Montrose Boulevard, through August 26.

A special thanks to my wonderful mentor, Jan Harrell, for helping me achieve this milestone."



"Doors," by Terry Fromm, on view at the Glassell School of Art through August 26.

☯ Also on view at the Glassell School of Art through August 26, the following jewelry and enameling students were selected in this year's Juried Student Exhibition: **Nancy Bell, Ginny Schneider, Edward Lane McCartney, Christine Sigman, and Lourdes Torgersen.**



"Treasure Box," by Lourdes Torgersen, on view at the Glassell School of Art through August 26.

☯ New Orleans based HMAG member **Thomas Mann** shares the following news:

"I'll be teaching my "Master Class - DeSign.DesiGn.dEsiGn" at the Peters Valley School for Crafts in Layton, NJ from August 25 to 29. (www.petersvalley.org). This is a concentrated version of my workshop Design for Survival™-Entrepreneurial Tactics & Thinking for Artists."

This workshop is formulated for metal artists on the verge of professional practice. We explore their current work and skill set, their methods and their professional intentions. I demonstrate a variety of pertinent jewelry production methodologies, and have each participant tell us about who they are, what their experience has been, and where they want to go. The class and I positively critique each presentation and encourage their advancement towards those goals. If you are, or know of, a fellow metalsmith who might be in the space where an experience like this would benefit them, please share this information."

This workshop is a five-day version of Tom's two week long Design for Survival™- Entrepreneurial Tactics &

Thinking for Artists, which he first taught at the [Penland School of Craft](#) in North Carolina in 1989. Tom has given every year, in some form, somewhere in the world, ever since. For more information and his complete Workshops Prospectus, contact Angele Seiley at market@thomasmann.com or 504-581-2111.

tom@thomasmann.com
www.thomasmann.com

☪ Tom will also be exhibiting his work at the Long's Park Art Festival in Lancaster, PA September 2-4; the Celebration of the Arts Jazz Festival in Delaware Water Gap, PA September 10-11; and the Peters Valley Crafts Fair in Sussex County, NJ Sept 25-26. He will give the Keynote Address at the Touchstone Center for Crafts "Alchemic Picnic" in Farmington, PA October 1-2.



Mission Statement

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 metal arts.

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 workshops and programs on a wide range of aesthetic, technical, and commercial topics; exhibitions at leading local venues; social and volunteer events; and communications via our Web presence, social media, and newsletter.

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 Board 2022 - 2023

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