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OUR MISSION
To advance the art and craft of fine metalwork through exhibitions, collections, studio practice, and community education and engagement.

The Metal Museum would like to extend a special thank you to the Tennessee Arts Commission for their long-lasting support of the Museum’s mission and programs.

The transition from 2018 to 2019 marks a key milestone for the Metal Museum – forty years of serving the Memphis region and the international metalsmithing community through our commitment to preserve and advance the art and craft of fine metalwork.

Although 2018 was full of many great projects in the metalworking facilities and stunning exhibitions in the galleries, the most notable change was in the education program. In October, we introduced the Youth Makers Guild, which includes workshops for learners ages 3-6, 7-10, and 11-13, as well as project-based activities that engage the entire family. Watching four-year olds hammer out scrolls on mini anvils is one of the most entertaining and precious things ever! And more than one person lamented that they were too old for the classes geared to middle schoolers. The education staff also transformed the first floor of the Library + Resource Center into an educational space with art activities and family guides and introduced Gold Tours for groups of less than ten people that pair a tour of the Museum with a hands-on activity, either stamped copper bracelets or cast art tiles, enhancing the overall Museum experience and ensuring that everyone can engage with art and art making regardless of when they visit.

With the 40th anniversary fast approaching, this expansion of programming marks a critical period as the Board of Trustees looks to the current and future needs of the Museum. This summer, the Museum began pursuing the opportunity to relocate a portion of its operations in Rust Hall in Overton Park. Not only would we be able to triple the gallery space and the metalworking facilities, but we would also have ample room for a robust community education program. By the end of the next year, we will have a clearer picture of how and where we will continue to thrive over the next 40 years.

Of course, none of this would be possible without the generosity of our donors, members, lenders, and volunteers. On behalf of everyone who benefits from our programs, I thank you for the gifts you have given the Museum this year.

Sincerely,

Carissa Hussong, Executive Director

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ALL PHOTOS COURTESY OF THE METAL MUSEUM UNLESS OTHERWISE STATED.
COVER IMAGE: LISA GRALNICK, FACET NECKLACE NO. 9, 2018.
Exhibitions

Alchemy4
The 16th Biennial International Juried Enamel Exhibition and 12th International Juried Student Exhibition
JAN. 21 - APR. 29, 2018

Alchemy, a term that refers to a seemingly magical power of transmutation as well as the ancient chemical philosophy of turning base metal into gold or silver, can apply to enamel as it is magically transformed by heat. The 16th Biennial International Juried Enamel Exhibition and 12th International Juried Student Exhibition, sponsored by The Enamelist Society, highlighted the best in contemporary enamels produced in the last two years with 150 objects created by 98 artists. The International Juried Exhibition showcased the work of enamelist who demonstrate aesthetic and technical expertise, while the Student Exhibition featured the work of students in accredited degree programs throughout the world.

16th Biennial International Juried Enamel Exhibition Participating Artists:

12th International Juried Student Enamel Exhibition Participating Artists:

Exhibition Sponsors:

FORGE
MAY 13 – SEP. 16, 2018

FORGE, a Hereford College of Arts touring exhibition organized in collaboration with Ruthin Craft Centre and curated by Delyth Done, traveled from Europe to the United States to open at the Metal Museum. Representing a global paradigm shift from the traditional discourse of the blacksmith, this exhibition synthesized and articulated the practice of creative and conceptual working with forged metal through the lens of 15 international metal artists significantly impacting the field.

Participating Artists:
Egor Burykin (Russia), Claudio Bottero (Italy), Ambrose Burne (Wales), Francisco Gazitua (Chile), Niils Hint (Estonia), Takayoshi Komine (Japan), Daniel Neville (USA), Patrick Quinn (USA), Daniel Randall (USA), Leszek Sikon (Poland), Richard Smith (USA), Fred Truus (Estonia), Christian Vaughan Jones (Wales), Stephen Yauko (USA), and Heiner Zimmermann (Germany).

Exhibition Sponsors:

Tributaries: Venetia Dale
Next after the first in order, place and time
MAY 27 – SEP. 9, 2018

Venetia Dale’s Tributaries exhibition included objects and installations that explore overarching themes of home, value, and the evolution of meaning. Much of the work refocused attention on overlooked but important support objects such as shower caddies, hooks, and doorknockers. These objects become secondary to the items they hold up, contain, or aid, but by removing them from their context and making them in new materials, they can be appreciated as individual creations.

Exhibition Sponsors:

Master Metalsmith: Lisa Gralnick
Scene of the Crime
SEP. 30, 2018 – JAN. 13, 2019

Master Metalsmith: Lisa Gralnick | Scene of the Crime included jewelry, sculpture, and a large-scale installation. Gralnick’s study of various disciplines offers her a unique perspective focused on form, including the history, symbolic attachment, and mechanical function of an object. She has impacted the metals field academically and intellectually over her decades-long career as a professor, artist-in-residence, and demonstrator. At this retrospective exhibition, her new installation series was shown in its entirety for the first time.

Exhibition Lenders:

Exhibition Sponsors:

“It is special to have my work here - in a place that values how objects are made and contextualizes metalworking within contemporary art. “
- Lisa Gralnick, 2018 Master Metalsmith
2018 Acquisitions

Joseph Anderson
Bird, 2002
Gift of Michael Bondi 2017.18.1

Various Artists
Dear, 1983-1984
Gift of Clare Yellin 2018.2.1

Thomas Gipe
Boundary Waters Blacksmith, 1996-1998
Gift of Clare Yellin 2018.3.1

Wayne Potratz
Sacred Nature / Sacred Culture II, 1999
Gift of the Artist 2018.4.1

Joseph Anderson
Albert's Wet Dream, 1994
Metal Museum Purchase 2018.6.1

Soren Zachariassen
Pair of Square-based Vases, 1890-1958
Gift of the Estate of Christine Zach 2018.7.1

Soren Zachariassen
Vase with a Round Base, 1890-1958
Gift of the Estate of Christine Zach 2018.7.2

Curtis LaFollette
Teapot faux Mokume-Gane, 1974
Gift of the Artist 2018.8.2-a-b

Curtis LaFollette
Industrial Landscape #2, 2013
Gift of the Artist 2018.8.3

Bruce LePage
Chopper, c. 1973
Gift of the Artist 2018.9.1

Pat Flynn
Jacket Cuff, 2012
Gift of the Artist 2018.10.1

Pat Flynn, Jacquard Cuff, 2012
Gift of the Artist 2018.11.1

Harri Mottonen
Golden Poodles, 2010
Gift of the Artist 2018.11.1

Stacey Lee Webber
Abe Has Sign #9, 2017
Gift of the Artist 2018.12.1

Marc Malorana
Spotula, 2003
Gift of the Artist 2018.12.1

Kim Crider, Attention-Deficit, 2011
Gift of the Artist 2018.13.1

Cliff Prokop,
Personal Icons 1, 2012
Gift of the Artist 2018.14.1

Rachelle Thiewes
(bracelet #448), 2015
Gift of the Artist 2018.15.1-a-b

Rick Smith
Untitled #4 from the Wood Box Series, 2007
Gift of Nancy L. Warden 2018.4.9

Tom Madden
Wobbly-wobbly Elephant Ear Cocktail Pitcher, 2018
Gift of the Artist 2018.5.1

Helen Shirik
Hire and Seek (bowl), 1988
Gift of the Artist 2018.5.1

David Edger
Kirk Lang Constellation 2 (Circinus), 2014
Gift of the Artist 2018.6.1-b

Jeffrey Clancy
Ornamentalware #5, 2008
Gift of the Artist 2018.6.3

Karin Jones
Edger, 2009-2010
Gift of the Artist 2018.7.1

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.2

Elliott Pujol
Poplar Ring, 1968-1969
Gift of the Artist 2018.7.3

Laura Stuart
(bracelet #448), 2015
Gift of the Artist 2018.7.4

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.4

Elliott Pujol
Papaya Ring, 1968-1969
Gift of the Artist 2018.7.5

Nathan Dube
S.L.I.F.E. - Split wood shooter with targets, 2009
Gift of the Artist 2018.7.6

Susan Myers
Gold(en) Poodles, 2010
Gift of the Artist 2018.7.7

Kim Crider
Bittersweet (basin), 2011
Gift of the Artist 2018.7.8

Kim Crider
Bittersweet (basin), 2011
Gift of the Artist 2018.7.8

Elliott Pujol
Poplar Ring, 1968-1969
Gift of the Artist 2018.7.9

Elliott Pujol
Papaya Ring, 1968-1969
Gift of the Artist 2018.7.10

Elliott Pujol
Poplar Ring, 1968-1969
Gift of the Artist 2018.7.10

Elliott Pujol
Poplar Ring, 1968-1969
Gift of the Artist 2018.7.11

Henry Minton
(bracelet #448), 2015
Gift of the Artist 2018.7.12

Elliott Pujol
Papaya Ring, 1968-1969
Gift of the Artist 2018.7.13

Nathan Dube
S.L.I.F.E. - Split wood shooter with targets, 2009
Gift of the Artist 2018.7.14

Susan Myers
Gold(en) Poodles, 2010
Gift of the Artist 2018.7.15

Kim Crider
Bittersweet (basin), 2011
Gift of the Artist 2018.7.16

Elliott Pujol
Papaya Ring, 1968-1969
Gift of the Artist 2018.7.17

Jeffrey Clancy
Ornamentalware #5, 2008
Gift of the Artist 2018.7.18

Karin Jones
Edger, 2009-2010
Gift of the Artist 2018.7.19

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.20

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.21

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.22

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.23

Haleys Batas
Obsolescence Series: Miner's Fat Lenn, 2006
Gift of the Artist 2018.7.24

Elliott Pujol
Poplar Ring, 1968-1969
Gift of the Artist 2018.7.25

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.26

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.27

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.28

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.29

Elliott Pujol
Battleship, 1968-1969
Gift of the Artist 2018.7.30
Education & Community Engagement

The Metal Museum’s continued focus on education has resulted in an overwhelmingly positive response from the community. In 2018, the combined number of education and community engagement programs increased by 31%, which resulted in a 102% increase in the number of guest interactions with the Museum. Classes, conferences, guided tours, workshops, Family Fun Days, Whet Thursday, and M4 on Tour (a program supported in part by an Arts Memphis Arts Enhancement Grant) are all included in the scope of the education department with an estimated 12,410 people served in 2018 - an increase of 6,271 participants from 2017.

The Make Your Own series continues to be popular, selling out nearly every workshop. Due to its popularity an additional afternoon session was added to the schedule to increase the number of participants and availability to the general public. In November, the Museum hosted a drop-in session with the assistance of the Foundry called Make Your Own: Art Tile and cast a record of 155 tiles in one day.

With a 52% and 102% increase in attendance for hands-on activities and Make Your Own workshops, respectively, it was clear that the Metal Museum needed a dedicated education space. With support from the Thomas W. Briggs Foundation, the first floor of the Library + Resource Center was converted into a Learning Space for visitors. Sturdy tables are now permanently installed for instructors to quickly and easily set up for hands-on activities and workshops. The education department has begun scheduling additional programming in the Learning Space, including a new youth program and jewelry-oriented adult workshops. When it’s not being used for classes, Museum visitors can look through E.A. Chase’s design portfolios, complete activity sheets, and view selections from the Permanent Collection displayed along the perimeter of the space.

The Youth Initiative programs offered by the Metal Museum introduce a new generation to metalworking. Through tours, community partnerships, and on-site workshops the Museum had a 33% increase of youth participation over last year. In 2018 Darcie Beeman-Black was hired as the Youth Initiative Coordinator, a new position created to enhance the existing Soulsville Metals Collaborative and develop new youth programs, including the Youth Makers Guild.

Youth Makers Guild

Fall of 2018 saw the debut of a new youth program, the Youth Makers Guild. The program is designed to connect young audiences with metalworking tools and techniques such as forging, casting, and fabricating. Workshops are created with age appropriate activities that teach processes and techniques used by metalmiths. The Youth Makers Guild is comprised of three programs: Mini (ages 3-6), Junior (ages 7-10), and Young (ages 11-13). Research about the physical abilities and development of younger and older children inform the lesson plans for each age group.

Forging is a metalworking technique that is conceptually simple to demonstrate with clay, and clay is a material that lends itself well to early childhood kinesthesiology. Darcie designed a blacksmith hammer for children that included a flat face and pin face. She worked with the Foundry staff on the design and assembly of these plastic hammers for young students to use. Children as young as age three learned how forging works by using each side of the hammer to create their very own forged clay sculptures.

Participants complete one project during each workshop. The techniques, tools, and materials are used as instruments for students to explore the artists and art pieces in the Metal Museum’s Permanent Collection. Each student learns not only a particular metalworking process, but also the context and scope of why and when that process is used. During Mini Metalmiths: Forged Clay Sculptures, students began their session at the Anniversary Gates. They learned to pick out various forged forms represented in the gates before moving on to the Learning Space to make their own.

The Museum’s new youth instructor, Beeman-Black, is committed to inspiring authentic expression in all of her program participants. Although the tools and materials are the same for each student in the class, Darcie states, “It is very important that each student is set up to make individualized decisions and choices” and that “each participant has creative authority over their work. These experiences are not about following directions, but about making decisions.”

The Youth Makers Guild has received tremendous positive feedback from both students and parents, and the Museum looks forward to seeing what new projects 2019 will bring.
For the past three years, the Metal Museum has partnered with the community organization Knowledge Quest to offer an after-school program, Soulsville Metals Collaborative (SMC), and a summer camp program, Cu in Summer, to teach basic metalworking and business skills to high-school students in the 38106 and 38126 zip codes.

The SMC program meets twice a week for two hours at the Gaston Park Community Center. The program runs like a small business where students make work for sale that ultimately helps support the program. They design, create, and price their pieces to learn about concepts such as material costs, wholesale versus retail, and the labor that goes into selling artwork. After an initial training period, students are eligible to earn an hourly wage while making work to sell during their end-of-semester showcase.

Cu in Summer is a six-week, project-based program where students focus on a single metalworking technique and project each week. Three sessions a week are dedicated to the design, construction, and finishing of each of their pieces. In the final week, participants join Metal Museum staff for the installation of their work in a gallery space. A reception is held to celebrate the students’ achievements. Techniques and processes learned in 2018 include welding, casting, riveting, fold forming, enameling, and etching with guest artist and volunteer Terri Sauer from Kuttawa, Kentucky.

Art Tile Workshops

The Metal Museum’s Foundry completed a number of art tile workshops both onsite and offsite, such as at Overton High School and the Delta School in Wilson, Arkansas. Numerous Shelby County Schools participated in Art Tile Workshops at the Museum, including Sherwood Elementary and AP Art students from Overton, Whitehaven, Central, and White Station High Schools.

RiverArtsFest

For the past two years, the Museum has hosted an Art Tile Workshop for 3-D Advanced Placement Art students from local high schools, funded by Art in the Making and the ArtsFirst grant.

“Art in the Making, a year-round program featuring master classes in the visual arts, was begun as a way to extend the impact of RiverArtsFest beyond the week of the festival. It is designed to provide opportunities for participatory experiences with professional artists of the highest caliber, artists that most, if not all, of the schools would not have access to due to budget constraints and/or coordination issues.”

- Angela Less, Director at RiverArtsFest, Inc.

In 2017, 80 AP Art students from Overton, Whitehaven, Central, and White Station High Schools came to the Museum for a four-hour participatory master session Art Tile Workshop. This year, there were 94 students in attendance, making it the largest structured workshop the Metal Museum has undertaken. Teachers, students, and Museum staff all had a wonderful time, and students were captivated by the process of seeing their detailed drawings become metal relief sculptures. Students will exhibit their tiles at an art show sponsored by RiverArtsFest and include them in AP Art portfolio submissions.

This is a continuing initiative for RiverArtsFest, Division of Optional Schools and Advanced Academics within Shelby County Schools, and the Metal Museum to strengthen the 3-D AP Art classes at the four schools. Plans for 2019 are in the Art in the Making budget.

Soulsville Metals Collaborative and Cu in Summer

“I like being able to learn from my mistakes and how to do new things.”

- SMC student Taresa Nutall on what is inspiring about the program

AP Art classes offer students the rigor of college-level coursework and the opportunity to receive college course credit during high school.

**Art in the Making and the ArtsFirst program are made possible by ArtsMemphis and the First Tennessee Foundation.
M4 on Tour

With generous funding from an ArtsMemphis Enhancement Grant, the Metal Museum offered M4 on Tour throughout 2018. The tour used the M4 (Mini Mobile Metal Museum) to bring metalsmithing and the Metal Museum to new, offsite audiences at various pop-up locations throughout Memphis and the Mid-South – free of charge to hosts. The goal of the program was to develop new audiences for the Museum and promote exhibitions, events, and programs.

Through 16 pop-up events, hosted at for-profit and non-profit organizations in 11 zip codes, M4 on Tour reached approximately 5,500 constituents of all ages, races, and socio-economic status. By the end of the tour, the Museum had gathered over 300 emails from constituents in 75 zip codes. Many of these constituents later visited the Museum to participate in Whet Thursdays or hands-on activities. One constituent, a local teacher, even brought her class to the Museum for a field trip as a result of the tour!

M4 on Tour Partners:
Broad Avenue Arts Walk, Germantown Charity Horse Fair & Food Truck Festival, Germantown Library, IKEA Memphis, Loflin Yard, Memphis Botanic Garden, Memphis Farmer’s Market, Memphis Made Taproom, Memphis Public Library, Memphis Rox, Shelby Farms Park, The Shops at Saddle Creek, United Way of the Mid-South, Yellitine Evergreen Community Association, Wilson, Arkansas, and Young Arts Patrons.

“Our experience as part of the Whet Thursday programming was the perfect example of a supportive relationship between artists, art organizations, and the community. We are thankful to the Museum for giving our artists a platform to sell their work, interact with the public, and learn professional practice through this event. The Museum is a beautiful and engaging setting that is an asset to the Memphis public.”
- Cory Elder, Co-founder of The Artist Commons

Whet Thursday

Whet Thursday, the Museum’s after-hours seasonal event series, has seen remarkable growth in the years since its inception. Its rising participation and community partnership opportunities highlight the importance of fostering connections within the Memphis community.

| APR. | Soulsville Spotlight | Soulsville Metals Collaborative |
| MAY | Memphis Artist Meet-Up | The Artist Commons and The Collective |
| JUN. | Bingo on the Bluff | Cerrito Bingo |
| JUL. | Military Appreciation Night | Blue Star Museums |
| AUG. | Dog Days of Summer | ALIVE Rescue Memphis |
| SEP. | End of Summer Luau | Memphis Urban League Young Professionals |
| OCT. | Memphis Artist Market | The Artist Commons and GrrlPunch Magazine |

“+43% INCREASE IN ATTENDANCE OVER 2017”

Photo courtesy of Alex Shanksky.
Metals Studio
Apprentices & Interns

The Metal Museum offers two-year artist apprenticeships in both blacksmithing and foundry work. As the only museum in the country whose sole focus is the art and craft of fine metalwork, the Metal Museum offers a unique opportunity for artists to grow their practice while experiencing rotating exhibitions, the Museum’s Library + Resource Center, and a collection of contemporary metalwork. Apprentices have unlimited access to the Blacksmith Shop and Foundry as well as a chance to learn from established metalsmiths and visiting artist demonstrators. Museum apprentices teach classes, complete commissioned work, and provide forging and casting demonstrations to the public. Each year apprentices participate in an exhibition of their work at Christian Brothers University. In the fall of 2018, an exhibition was held in the Apprentice Gallery to provide additional space for the Metal Museum’s apprentices to showcase their work and evolving practice.

Internships, much like apprenticeships, offer studio artists the opportunity to be involved in all stages of project development at the Metal Museum. Undergraduate students are welcome to participate in four- to eight-week internships in three key areas: the Blacksmith Shop, the Foundry, and the Repair & Restoration Lab. This year three summer interns and one fall intern completed training at the Museum – Emily Anderson, Liana Pierce, Anna McFatridge, and Heather Spencer Holmes.

Emily Anderson earned her BA in Gender and Sexuality in Art from Hamline University in St. Paul, Minnesota. She spent the summer in the Metal Museum Foundry, learning about green sand molds and furthering her knowledge of finishing techniques. During her summer she worked on a variety of projects, including casting small horseshoes for the Museum Store and replacing a leg to repair one of the chairs on the grounds. The highlight of Emily’s internship was helping prep for and participating in a Metal Museum family iron pour. She was also able to create personal work that expanded on research and a body of work she had been developing as an undergraduate student. Emily learned a lot over the course of her summer internship at the Museum, including developing better finishing techniques and learning what it takes to work in and run a commission shop.
Commissions

Through its apprenticeship program, the Museum trains and supports artists’ creative processes and their professional development over the course of a two-year residency. But the Metals Studio is also responsible for the completion of public and private commissioned work as well as the repair and restoration of metal objects. The Metal Museum’s fully operating metalworking shop is one of very few artist studios embedded within a United States museum. Metals Studio employees work with the apprentices on all stages of a project’s development - from client interaction and brainstorming to problem solving, budgeting, project build, finishing, and installation.

“Most shops will put a worker on one task and that is what they do. They may only [be] exposed to one part of the process, like welding or grinding. An apprenticeship is a unique opportunity in that [apprentices] are exposed not only to the design and build, but also to project development.”

- Jeannie Tomlinson Saltmarsh, Metals Shop Coordinator

Commissions, repairs, and restoration projects provide funding that supports the Metals Studio and in turn provides opportunities for the public to engage with our metalsmiths. More important, the Metal Museum invests in the future of the field by committing the time, training, and skill development necessary for apprentices to excel in their careers beyond the artist residency. Exposure to and involvement with the process of commissioned artwork empowers Museum apprentices to communicate their process, work with clients and the general public, and engage at workshops and conferences across the United States.

This custom designed and fully forged solid steel sculpture was created for Memphis Botanic Garden. The decorative stair railing, which comes to seven feet in height, was installed outside the Visitors Center at the entrance to the Sculpture Garden.

These custom made, cast bronze plaques flank the entrance to Charles and Nancy Kistler’s pool house. The clients requested that their birthday Zodiac symbols be incorporated into the design. Inspired by the design aesthetic of the Kistler’s home, these circular, Art Deco style plaques were created by foundry artists Sarah Dorau and James Vanderpool.

Due to improper packing, this chandelier was damaged by movers on its way from New York to Memphis. The 19 broken and bent arms were repaired by Kevin Burge and intern Heather Holmes.

A custom designed, forged, and fabricated steel candle table for St. Mark’s Episcopal Church in Jonesboro, AR.
Conferences, Outreach & Development

Throughout the year, the Metal Museum maintains active involvement with the metals community on a local, national, and even international level. Artists from the metals studio act as ambassadors on behalf of the Museum by attending conferences and teaching workshops. In 2018, apprentices and staff attended seven conferences and competitions, in addition to workshops and conferences hosted by the Museum.

| MAR. | Forging on the River | Memphis, TN |
| APR. | Austin Forging Competition | Austin, TX |
| MAY | Society of North American Goldsmiths Conference | New Orleans, LA |
| May | Foundry Invitational & River Exhibition (F.I.R.E.) | Memphis, TN |
| JUN. | Artist-Blacksmith's Association of North America Conference | Richmond, VA |
| JUL. | Deep Relief Engraving Workshop with Bob Finlay | Emporia, KS |
| | Guest Artist Workshop with Roberto Giordani | Memphis, TN |
| AUG. | Weather Vane Workshop with Jim Masterson | Layton, NJ |
| SEP. | American Foundry Society Chapter Meeting | Chattanooga, TN |
| OCT. | Western Cast Iron Art Alliance Conference | Granite City, IL |

Memberships & Affiliations:

- Artist-Blacksmith's Association of North America (ABANA)
- British Artist Blacksmiths Association (BABA)
- California Blacksmith Association (CBA)
- Society of North American Goldsmiths (SNAG)
- National Ornamental & Miscellaneous Metals Association (NOMMA)
- American Foundry Society (AFS)
 Forgling on the River

Dates: MAR. 21 - 25, 2018
Demonstrators: Shona Johnson and Peter Hill

In 2018, the Metal Museum was honored to host Shona Johnson and Peter Hill as guest demonstrators for the annual blacksmithing conference, Forgling on the River. Shona and Peter are partners at P. Johnson & Company, based at the Ratho Byres Forge in Edinburgh, Scotland. The work made at the Ratho Byres Forge has a recognizable style that combines traditional forging techniques, contemporary design, and innovative use of modern technology in a progressive approach to the craft of blacksmithing. Their award-winning work is both functional and sculptural and can be found throughout the UK, Europe, and North America.

During Forgling on the River, attendees travel from across the country to take part in a weekend of crafting, collaborative work, idea exchange, and networking. The pre-conference workshop – limited to only 8 participants – fills quickly and is particularly popular with former apprentices, who make up 70% of its enrollment. The 2018 conference included demonstrations by Shona and Peter as well as a moderated discussion about gallery representation and how artists’ work is priced and given value. This merging of conceptual thinking and financial planning make Forgling on the River an invaluable resource for participants, allowing them to leave with practical skills for the workplace and renewed inspiration for their practice.

Foundry Invitational & River Exhibition (F.I.R.E.)

Dates: MAY 16 - 20, 2018
Demonstrator: Noah Kirby

The Metal Museum was honored to host Noah Kirby as the guest artist for the 4th annual Foundry Invitational & River Exhibition (F.I.R.E.). Noah is a sculptor and active member of the art iron casting community. He has organized and been involved with numerous conferences and casting events over the years, including a term as Co-Chair of the National Conference on Contemporary Cast Iron Art and Practices at Sloss Furnaces National Historic Monument. Noah produces private commissioned work and public works that are shown across the United States in both outdoor and indoor gallery exhibitions. He currently serves as Senior Lecturer in Sculpture at Washington University in St. Louis, Missouri, where he teaches blacksmithing, casting, and design foundations.

As in past years, the Museum experienced a 100% enrollment rate for the 2018 conference. Due to the size of the Foundry and to ensure that all conference attendees receive personalized instruction, the number of participants was reduced from 50 in 2017 to 30 in 2018. During a special workshop, Noah taught participants how to make a match plate with all components cast as one integrated tooling. During the conference, foundry artists and studio assistants took part in a long weekend of mold making, casting, networking, and a family iron pour. This year, the conference culminated in a pop-up exhibition and Shake Out Shindig on Saturday evening, a new event designed to excite and educate the public about the art of casting.
Keeler Volunteer Awards

Most Awesome Repair
Tyler Frank, Jolene Muenzer, and Greg Chandler edged out Terry Jaques for Most Awesome Repair for their work on a pot metal chandelier with brass plating. Although the repair itself was to fix two broken arms, it had to be disassembled to fix the breaks. On top of that there was a lot of old glue from a previous attempted repair and material was missing where the arms had broken. They rebuilt the joints where the breaks occurred, reassembled the chandelier, and matched the finish. Unless you know what to look for, you wouldn’t even know that two of the arms were broken.

It Wouldn’t Be Repair Days Without You
2017 | Rod Barrett
2016 | Richard Carr
2015 | John Medwedeff
2014 | Charles Logan
2013 | JR Ludice
2012 | Sam and Iran Moss
2011 | Stacey Tweten
2010 | Mike Talbot
2009 | Charlie McKinney

For Everything But Repairs
2017 | Marian Lee McKinney Dittmar
2016 | Rob and Barbara Keeler
2015 | John Duffton
2014 | Scarlett Marsh
2013 | Raymond Tanner
2012 | Steve Meyers
2011 | Herman King
2010 | Teddy Clark
2009 | Judy Duffton

For Always Lending A Helping Hand
2017 | Page Twesten
2016 | Marin Fleet
2015 | Jim Strickland
2014 | James A. Wallace
2013 | DJ Fisher
2012 | Britton Guarro
2011 | Mike Spota
2010 | Woody Ray
2009 | Rob Rogers

For Always Lending A Helping Hand
2017 | Page Twesten
2016 | Marin Fleet
2015 | Jim Strickland
2014 | James A. Wallace
2013 | DJ Fisher
2012 | Britton Guarro
2011 | Mike Spota
2010 | Woody Ray
2009 | Rob Rogers

For Always Lending A Helping Hand
2017 | Page Twesten
2016 | Marin Fleet
2015 | Jim Strickland
2014 | James A. Wallace
2013 | DJ Fisher
2012 | Britton Guarro
2011 | Mike Spota
2010 | Woody Ray
2009 | Rob Rogers

It Wouldn’t Be Repair Days Without You
Before any repairs had been completed, Richard Prillaman suggested Terri Sauer for the Most Awesome Repair for all of the work she has done at Repair Days over the years. Little did he know that her name was already on an award. Terri not only does more than her share of repairs each year, she brings vegetarian chili and gumbo for the non-meat eaters and, for the past two years, has carved out time to work with the Soulsville Metals Collaborative students.

For Everything but Repairs
This award went to the amazing duo of Roger Carlisle and Stacey Lawler Taylor for serving as auctioneer and bid tracker. Few people enjoy taking on the role of auctioneer, but anyone who has known how hard it is to keep track of the bidders, the current bid price and the bidder numbers. Roger and Stacey have taken on this role during Repair Days and Forging on the River for the past four years, while providing a bit of humor and levity to the auction itself. In addition to the auction, they assist with the iron pour, take on a repair or two, and help raise additional funds through Iron in the Hat.

Repair Days
The cool autumn weather that accompanied Repair Days this year was a welcome change from the late summer heat of the past few years. It was also nice to have earlier sunsets and to be able to spend time with old and new friends "chilling" around the fire pit. The biggest change, however, was not having our fearless leader. Richard Prillaman took a tumble just as the volunteers were beginning to arrive. The Museum staff was left to manage the first Repair Days ever where he did not oversee the small metals repairs tent. Many thanks to everyone who jumped in to assist in his absence, especially Kacy Ganley, Terri Sauer, and Michael Vogtland. While it is reassuring to know that Repair Days can survive without Richard, he will not be allowed to miss another one – because it just ISN’T Repair Days without him.

This year Repair Days welcomed a total of 143 volunteers from 19 states, including students from 21 schools. They completed 222 repairs, including a barrel lock with a jammed key, a bronze figure with a missing hand that had to be reconstructed, a found metal goat that needed its udder reattached, a silver baby rattle that needed to be soldered back together while leaving all of the dents intact, and a large military knife and sheath with the handle broken off.

While the auction raised a little less than in previous years, the Permanent Collection gained three items: a vessel by Helen Shirk, a pitcher by Thomas Madden, and a small sculpture by John Medwedeff. Although several eager bidders were disappointed that they were unable to take these items home, the work will greatly enhance the collection and will be enjoyed by visitors for many years to come. But these weren’t the only works added to the collection through the auction. This year included a Fund-A-Need component to raise funds to purchase Vivian Beer’s home, the work will greatly enhance the collection and will be enjoyed by visitors for many years to come. But these weren’t the only works added to the collection through the auction. This year included a Fund-A-Need component to raise funds to purchase Vivian Beer’s home, the work will greatly enhance the collection and will be enjoyed by visitors for many years to come. But these weren’t the only works added to the collection through the auction. This year included a Fund-A-Need component to raise funds to purchase Vivian Beer’s home, the work will greatly enhance the collection and will be enjoyed by visitors for many years to come.

While completing her BFA at the Memphis College of Art, Stacy Green helped in the Museum Store. While trekking back to Memphis for Repair Days, she saw she could be of assistance and always with a smile and a sweet sense of humor. As she pursues her Masters at UT, Stacy continues to volunteer during Repair Days and Forging on the River for the past four years, while providing a bit of assistance and always with a smile and a sweet sense of humor. As she pursues her Masters at UT, Stacy continues to volunteer during Repair Days and Forging on the River for the past four years, while providing a bit of assistance and always with a smile and a sweet sense of humor. As she pursues her Masters at UT, Stacy continues to volunteer during Repair Days and Forging on the River for the past four years, while providing a bit of assistance and always with a smile and a sweet sense of humor.

We would like to thank all of the volunteers, donors, and sponsors who helped make Repair Days possible.

| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |

Mark your calendars for our next Repair Days, 
OCT. 17 - 20, 2019
Contributions
JAN. 1 - DEC. 31, 2018

The Metal Museum gratefully acknowledges the donors and members who made exhibitions, events and programs possible in 2018.

$100,000 +
Wendgate Charitable Foundation

$50,000 +
ArtsMemphis
Myron and Dianne Mall
Tennessee Arts Commission

$25,000 +
FedEx Corporation
Institute of Museum and Library Services (IMLS)
J.R. Hyde III Family Foundation
The Jeniun Foundation

$10,000 +
Estate of Joanne Markell
Keeler Iron Works, Inc.
David Lusk and Carissa Hussong
Mahaffey Tent Company *
near
Thomas W. Briggs Foundation, Inc.

$5,000 +
Richard Aycock and Claudia Moise
Douglas W. Ferris Jr. and Dot Neale
First Tennessee Foundation
Richard and Nancy Prillaman **
Rotassa Foundation
Bryan K. Smith
University of Wisconsin – Madison
Valero Memphis Refinery

$2,500 +
Red Foundation
Michael Bondi **
Bruce and Maggie Campbell
Rick and Dana Davis
Richard Carr **
Friend of the Metal Museum (1)
Pete Hill, Shona Johnson, and Workshop **
Jim Masterson **

* Gifts include donated art or services

** Gifts include donated assets

We take every care to ensure the accuracy of this listing. If you believe there is an error, please accept our apology and contact Frances Whitney at frances@metalmuseum.org.

In Honor of

Richard Aycock and Claudia Moise
David Lusk and Carissa Hussong
Bruce and Maggie Campbell
David Lusk and Carissa Hussong
Nancy Cook
William and Dana McKelvy
Douglas Ferris and Dot Neale
David Lusk and Carissa Hussong
Carissa Hussong
Gerald and Carolyn Grinstein
Robert and Dorchelle Spence

In Memory of

Kinzie Bird
David Lusk and Carissa Hussong
Richard Briscoe
Jim Cole and Suzanne Henley
Robert and Barbara Keeler
David Lusk and Carissa Hussong
Diane Rudner
Cynthia Hubard Spangler
Tom Campbell
Myron and Dianne Mall

Oliver Davidson
David Lusk and Carissa Hussong
Jeanne Drehus
Clay Keeler
William Lloyd Foust
Pat Foust
William R. Foust
Pat Foust
Sylvia Gralnick
Florence Weinberg
Kathleen Norfleet
Judy Keeler
Thomas and Karen Buckner
Richard and Ellen Cockrell
Marion Humphries
Myron and Dianne Mall
Pamela Martin
Rebecca McCrae
Frederick and Anne Reid
George and Ginny Steffens

Robert and Barbara Keeler
David Lusk and Carissa Hussong
Doug and Fawn Learner
Jesse and Judith Jenkins
David Lusk and Carissa Hussong
Brother Robert Werle
Myron and Dianne Mall
Steve Auernstein and Elizabeth Mall
Frank Langford
David Lusk and Carissa Hussong
Richard and Nancy Prillaman
David Lusk and Carissa Hussong

Joanne Markell
Scobie Lynn Birks
Mary Louise Brown
David Cucchi
Sherman and Twyla Dixon
Robert and Donna Goodman
Virginia W. Griffe
Emily W. Hartzl
Laurie Jakeman
Richard and Cathy Kessler
Ellen Klyce
David Lusk and Carissa Hussong
J. Bruce and Beth Moore
Allan Morgan, Jr.
Henny and Snow Morgan
Bill and Camille Mueller
Dot Neale
Suzanne Plyker
Richard and Nancy Prillaman
Diane Rudner
Dolph and Jessie Smith
Susan Mullins Tipler
Sue Westmoreland
Katherine Kyle
Myron and Dianne Mall

John L. Mitchell
David Lusk and Carissa Hussong
James Wallace
Lewis Nolan
Richard Batey
Billie P. Canon
Jim Cole and Suzanne Henley
Junius and Marilee Davidson
Patton Dycox
Joyce Gingold
William W. Gwinn, Jr.
John and Laura Held
Seth Adam Kreger
Allan S. Kushen

Robert and Barbara Keeler
Myron and Dianne Mall
Bob and Claude Rogers
David Lusk and Carissa Hussong
Bryan Russell
Dr. and Mrs. Robert R. Llewellyn
Lauren McAdams Selden
Robert Z. Selden, Jr.
Bryan K. Smith
David Lusk and Carissa Hussong
James A. Wallace
David Lusk and Carissa Hussong

Lewis Nolan, continued
Will and Carol Leatherman
Ira and Barbara Lipman
Dale Lazer
David Lusk and Carissa Hussong
Sue Lyle
B. Lee and Susan Mallory
Mark and Janis McIntee
William Joseph Newman, III
Betty Nolan
Richard and Carol Ranta
Robert R. Raub
Diane Rudner
Clyde V. Williams
Eden Perkins
Myron and Dianne Mall
Dois E. Reese
Ronald and Marianne Walter
James H. Smith
Mike Pietrangeli
H. Peter Stern
David Lusk and Carissa Hussong
Jim Strickland
Carol Blumthalt
Robert and Barbara Keeler
David Lusk and Carissa Hussong
Abraham Pardee
Bob and Claude Rogers
Michael and Ann Spioota
James A. Wallace
Jack Tucker
Cyndy Grivich Tucker
Vicki Wallace
Robert and Barbara Keeler
David Lusk and Carissa Hussong
Richard White
Cyndy Grivich Tucker
The Museum Store ensures the future of the metalsmithing field by encouraging the public to collect work made by artists who are actively making work, thereby contributing to the artists’ economic stability. Most works by individual artists are sold on a consignment basis. The store carries everything from production pieces to functional objects to one-of-a-kind sculptures – all of which are handcrafted by artists around the country. Purchases made at the Museum Store serve the metals community as a whole by supporting the mission of the Metal Museum and by furthering the careers of living artists.

New Artists to 2018

Andrea Terry, Liberty Hill, TX
Brandly Boyd, Memphis, TN
Dirigible Designs, Austin/Houston, TX
Hsu Studios, Berkeley Springs, WV
Karim Jacobsen, Minneapolis, MN
Loyalsmith Jewelry, Seattle, WA
Madeleine Moore, Portland OR
Melissa Finelli, Boston, MA
Dillon Forge, Atlanta, GA
Nina Raaij Jewelry, Seattle, WA
Fairview Forge, Portland, OR
Rachel David, New Orleans, LA
Rachel Kedinger, Philadelphia, PA
Rebecca Zink, Indianapolis, IN
Vivasmith Studio, Toronto, ON
Zuzko Jewelry, Vashon Island, WA

Q & A with Rachel David

Metalsmith Represented by the Museum Store

Q: Why do you think it’s important to have work in the Metal Museum Store?
A: I think it is important to have my work in the Museum Store because of the mission of the Museum, the quality of the work of my colleagues shown there, and the inherent interest and knowledge of the Museum Store’s clientele. I try to do what I can as an artist to support missions that align with my personal devotions. To sell work in part to support the operations of the Museum one way I can help maintain this treasure to metalworking.

Q: Can you briefly explain your process and work?
A: I am mired in process in my work. It is full of risk and experimentation. I start by carefully designing each piece, figuring out the joinery, areas of fabrication, materials I’ll use, and processes I’ll take to alter each bar or sheet. I also design something that I don’t quite know how to do, but I feel halfway confident that I will be able to achieve. I build the tools I’ll need and test them. By the time I actually start to heat the material I know exactly how much material I need to make each shape and am able to accomplish each forging very quickly with next to no material loss. This is called volumetric forging calculation. Once all of the material is roughed out, I go back and measure where to curve and punch holes and upset the material. Then I assemble the work and finish it! Easy cheesy.

Financial Summary

Once again, the Metal Museum ended the fiscal year in a strong position. Two areas of significant growth this year were in Education and the Metals Studio. Revenue from classes and workshops grew 36% with the addition of Make Your Owns, Art Tile Workshops, and new class offerings. The Metals Studio experienced a nearly 40% increase in revenue due in part to several large projects, including an archway and bench for the Mississippi Museum of Art. Both programs are positioned to grow again in FY19 with the addition of youth programs and several large projects which are already underway in the shop.

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Museum & Museum Store Hours:
Tuesday - Saturday:
10AM - 5PM
Sunday:
12PM - 5PM