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OUR MISSION

To preserve, promote, and advance the art and craft of fine metalwork.

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LETTER FROM THE BOARD PRESIDENT

Although we ended an exciting year for the Metal Museum, 2020 brought with it an unprecedented challenge—COVID-19. While the Museum was closed for several months, Museum staff worked to take exhibitions and educational programming virtual, and shop staff continued to work on commissions and other projects.

The annual conferences were both cancelled this year, but Repair Days continued with much fewer volunteers and limited access to the grounds. Family Fun Day and the Repair Days auction were held virtually, with an impressive number of amazing pieces donated by artists from around the country. The auction exceeded expectations and we were able to reach a broader audience, with bidders from as far away as Australia. I want to thank all the artists and volunteers who participated, donated work, and gave freely of their time to support the Museum. I also want to thank our supporters and the community for their donations and for bringing items to be repaired. Without their generosity, the Museum could not exist.

During 2020, we continued to pursue expansion goals by submitting a proposal to the City of Memphis to expand into Rust Hall in Overton Park. The Metal Museum was selected as one of the finalists to present our vision to the selection committee, and on December 1, 2020, upon the Mayor's recommendation, Memphis City Council approved the Metal Museum as the new tenant for Rust Hall. We are negotiating the lease agreement with the City and anticipate finalizing it in early 2021. There is still much work to be done to implement this expansion, including the largest capital campaign in the Museum's history, and we look forward to our supporters and the community being part of this exciting campaign.

Whether your support was through volunteering, donation of money or art, attending an event, purchasing an item at the auction or from the Museum Store, or simply visiting one of the Museum's exhibitions, *thank you* for your support. We look forward to seeing you again soon at the Metal Museum.



Respectfully,

Bryan K. Smith
President,
Board of Directors

LETTER FROM THE EXECUTIVE DIRECTOR

2020 certainly was not the year we expected it to be. Like so many other nonprofits and small businesses across the country, the Metal Museum closed its doors to the public on March 15. With no tours, classes, or workshops to fill their time, the education department quickly turned to video, producing tutorials for hands-on activities that could be done from home with household items, 360-degree virtual tours of the shuttered exhibitions, demonstrations from the metalworking facilities, and the unexpectedly popular series of Make Away kits. We began slowly reopening the Museum in June, starting with the grounds and a new audio tour of the outdoor Sculpture Garden. It was a project that had been discussed for many years and was finally made possible—the first of many silver linings we all experienced during this otherwise tragic time.

Although Repair Days went virtual, we learned that online auctions and appointments for repair estimates are worth keeping as we return to a fully in-person event for 2021. You will also see in this report that the metalworking facilities have remained busy with a number of exciting projects and the Museum Store has been transformed, both physically and online. And how could I not mention being selected as the next tenant of Rust Hall, securing our future expansion plans.

While I often say that none of this could have been possible without you, it is even truer in 2020 and will remain so in 2021. A Paycheck Protection Program Loan helped us through the end of FY20, while a generous COVID relief grant from the Windgate Foundation ensured that we would not have to face the terrible decision to furlough employees or reduce salaries during FY21. And while we continued to navigate this unusual year, you—our members, donors, and volunteers—have continued to support the Museum, our mission, and our programs. For helping us get through this difficult time, we thank you.

The Metal Museum has always been more than just the art it exhibits or the programs it hosts. It is a community—and we can't wait to welcome each of you back.



Sincerely,

Carissa Hussong
Executive Director

EXHIBITIONS



Tradition of Excellence: Japanese Techniques in Contemporary Metal Arts

MAR. 29 – SEP. 13, 2020

Curated by Hiroko Yamada, Director of HYART Gallery (Madison, WI), and originating at Penland Gallery at Penland School of Craft (Penland, NC), *Tradition of Excellence* explored a wide range of Japanese metalworking techniques and materials. For the past five years, Yamada has promoted exchanges between American and Japanese metal artists through exhibitions and workshops with a goal of introducing traditional Japanese metalwork and techniques to Western art metal culture. This exhibit brought together both Japanese and American artists, honoring the profound skill and knowledge of these makers and highlighting the influence of Japanese metalworking within the contemporary metal arts field.

“The long history of Japanese traditional metalskills has slowly seen a decline in being passed to the next generation . . . In order to pass on the skills, Japanese artists and masters have realized that there is a need to be open and willing to teach, not only within the family, or even to other Japanese, but also to be open to instruction internationally. My mission is to bring together artistic skills and knowledge that will help both Japanese and American artists grow in their work and achieve new levels of excellence.”

—*Hiroko Yamada, Curator*

FEATURED ARTISTS:

Seisei Asai, Kiyoko Fujie, Seth Gould, Noriko Hagino, Hiroki Iwata, Marvin Jensen, Kazuo Kashima, Morihito Katsura, Takashi Kojima, Andrew Meers, Hiroshi Nishikata, Ryota Nishikata, Yuko Okahara, Masako Onodera, Motoko Oshiyama, Yukie Osumi, Ryuhei Sako, Hiroko Sato-Pijanowski, George Sawyer, Makoto Susa, Fumiki Taguchi, Emiko Takenouchi, Norio Tamagawa, Tatsushi Tamagawa, Yoshio Ueno, James Viste, Mizuko Yamada

Artwork: Seisei Asai, Incense Burner, *Dance of the Moor*, 2002. Silver, shakudo, gold; kasane-gane, kinkeshi, ginkeshi, rokusho patina. Courtesy of the Artist.

Photo: Brady Connelly, Tamara Turkan, and Ben Simmons.

The Metal Museum receives exhibition and programming support from the Hyde Family Foundation and the Windgate Charitable Foundation. Operating support is received from ArtsMemphis and the Tennessee Arts Commission.



It Takes A Village: A Crowd-Curated Exhibition

SEP. 26, 2020 – MAR. 13, 2021

For the first time in its 41-year history, the Metal Museum invited the public to choose their favorite artworks in this special exhibit, *It Takes A Village: A Crowd-Curated Exhibition*. Initially inspired by Henry Wadsworth Longfellow’s poem “The Village Blacksmith,” this crowd-curated exhibition presented 25 artworks from the Metal Museum’s Permanent Collection. The lesson of Longfellow’s poem is the value of perseverance in the face of hardship. In these changing and uncertain times, staff reflected on what makes the Metal Museum such a special place. It is the community of artists, patrons, members, and visitors that has built the collection, volunteered precious time to events and projects, and enabled the Museum to thrive through gifts and continued support.

It is in celebration of everyone who supports the Museum that staff invited the public to participate in

the curation of this exhibition. Broken up into five categories of Forged Sculpture, Cast Sculpture, Art Jewelry, Vessels, and Functional Artwork, these 25 works were selected by popular vote online and on social media. Inside the galleries, visitors read and heard the comments of voters in the place of traditional object labels. With the uncertainty this year brought, the Metal Museum, its staff, and its community have carried on, never wavering from the values of hard work and responsibility to the public.

FEATURED ARTISTS:

Alexandra Agudelo, Joseph Anderson, Elizabeth Brim, Cody Bush, Harlan Butt, Richard Carr, David Clemons, Monica Coyne, Marilyn da Silva, Seth Gould, Manuel Guerra, Mary Lee Hu, Karin Jones, Tom Joyce, L. Brent Kington, Richard Mawdsley, Ronald Hayes Pearson, Cozette Phillips, Bill Price, Cliff Prokop, Antony Robinson, Helen Shirk, Dorothy Sturm, Lee Tribe, James A. Wallace



**Wrought Iron Ornaments
from the J.G. Braun Collection**

OCT. 4 – DEC. 6, 2020

Co-curated by the Metal Museum's Summer 2020 Arts Intern Theresa Smith, this exhibition displayed a selection of wrought iron ornaments produced by the J.G. Braun Company. Established in the late 1880s by German immigrant Jacob Gottfried Braun (1857–1921), this Chicago company specialized in producing architectural ironwork such as fences, stair railings, grilles, gates, and doors. The ornaments featured in this exhibition were used to decorate and embellish these larger architectural elements and include rosettes, finials, decorative nails, screen samples, and floral and faunal motifs. The J.G. Braun Company's elaborate metalwork became a sought-out sensation in the Victorian and Art Deco buildings of the late 19th and early 20th centuries.



THERESA SMITH, Arts Intern

Thanks to the flexibility of both the Museum and the Studio Institute, this summer the Metal Museum was again able to participate in the nationally renowned Arts Intern program.

The program typically offers nine-week paid internships in the arts to undergraduate students with demonstrated financial need. 2020 is the second year the program partnered with institutions in Memphis. The program also promotes new voices within the institutions and diversifies their work force across departments. Due to COVID-19, internships started later this summer and were shortened to seven weeks.

Rising University of Memphis senior Theresa Smith joined the curatorial staff to work with the Museum's J.G. Braun Collection. Smith inventoried, conditioned, and photographed approximately 280 works in the collection. She also co-curated the fall exhibition of these works, which involved researching and writing about the J.G. Braun Company and selecting objects for display.

TRIBUTARIES

The Tributaries exhibition series began in 2008 with the goal of supporting emerging and mid-career metal artists with solo exhibitions at the Museum. With over 40 Tributaries exhibitions completed or in the planning process, the Museum has celebrated some of the most talented artists who are shaping the metals field today.

Sophie Glenn | Rust Never Sleeps

MAR. 15 – SEP. 27, 2020

Sophie Glenn is a furniture maker and metalworker from New York City, NY. She received her MFA in Furniture Design and Woodworking from San Diego State University (San Diego, CA) in 2017 and has worked as a metal fabricator and welder for independent businesses across the country. In her series, *Rust Never Sleeps*, Glenn challenges traditional norms in furniture making through her use of material and color. Designs, which appear at first to be made of wood, are revealed to be fabricated in steel. Glenn's work charges the audience to abandon their preconceived notions and to look more closely before drawing conclusions.



Ben Dory | Kissing Numbers

DEC. 12, 2020 – APRIL 3, 2021

Ben Dory is an artist and metalsmith originally from Kansas City, KS. Dory received his BFA in Metalsmithing/Jewelry from the University of Kansas (Lawrence, KS) and his MFA in Metalsmithing from Southern Illinois University Carbondale (Carbondale, IL) in 2014. While maintaining his studio practice, Dory explored various disciplines in the arts, including technician work, product design, nonprofit programming, research, and workshop instruction. His latest body of work pays homage to traditional granulation, an ancient and intricate technique of fusing primarily gold spheres. Always with an air of mystery, granulated objects convey the ongoing power of repeated minutiae: the captivating (and useful) qualities of pattern and patterning.

Lenders: Michele Cottler Fox, Marion W. Fulk



METALS STUDIO



COMMISSIONS & REPAIRS

The Museum's fully operational metalworking shop is one of very few artist studios embedded within a United States museum.

Facilities include a Blacksmith Shop, a Foundry, and a Repair & Restoration Lab.

Throughout the shutdown, Metals Studio employees who live onsite continued to work on the production of commissioned work and held virtual client meetings. During the year, full-time staff members worked with apprentices and interns on all stages of project development—from client meetings and brainstorming to budgeting, building, finishing, and project installation. Funding from Metals Studio projects typically enables the Museum to bring international artists to the Museum for workshops and allows the acquisition of new tools and equipment. In addition to commissions, the Museum prioritizes community engagement by providing opportunities for visitors to engage with artists onsite.

Playhouse on the Square Barrier Rails

STEEL

These “barrier rails” were created for local theatre company Playhouse on the Square. All 16 short rails were forged in the Museum's Blacksmith Shop by Blacksmithing Apprentice Reed Peck-Kriss under the guidance of Shop Foreman Jim Masterson. Out of the 10 designs that were created by Masterson and Peck-Kriss, three were approved, which resulted in an alternating rail design per row. They were installed at the end of each row of seats in the theatre.

Garden Fence & Gate

STEEL

This gate, designed by Reed Peck-Kriss, was created for a private residence in the Central Gardens neighborhood. Its design was inspired by the elaborate door at the front of the house, which features a tree that has branches outstretched across the width of the door. Upon installation, a keypad was fitted to make this backyard gate both beautiful and functional. The branches on the gate are layered so that it is visually appealing from both inside and outside.



Family Crest Trellis

STEEL, CAST BRONZE

This piece was created as a collaboration between the Blacksmith Shop and Foundry. The forged and fabricated trellis structure is capped by the client's family crest with a single lion and five wolves cast in bronze. Patterns for the foundry castings were created using the Museum's Formlabs 3D printer, which was purchased with a Jeniam Foundation Technology Grant through ArtsMemphis. The project was designed by Jim Masterson.



Heaton Arch

CORTEN STEEL, CAST BRONZE, ALUMINUM

This monumental arch was installed at the Heaton Farm in June 2020. Created from corten steel with cast bronze and aluminum elements, this piece marks the entrance to the Mississippi-based Heaton family's burial plot. As a nod to the farm's production of pecans, corn, and cotton, the archway features pecan branches across the top with corn and cotton surrounding the columns. The Foundry created the patterns using the Formlabs 3D printer and cast the corn cobs and cotton bolls while the Blacksmith Shop completed the forging, fabrication, and assembly of the project.





COMMISSIONS CONTINUED

Calvary Fence Restoration CAST IRON, CONCRETE, STEEL

Calvary Episcopal Church, located in downtown Memphis, is a historic church founded in 1832. In 2017, the Metal Museum was commissioned to repair the north courtyard fence after it was struck by a vehicle from the road. In 2020, a second repair was completed after another accident damaged the fence and metal gate. Foundry Manager James Vanderpool and foundry intern Alex Gelderman were tasked with casting a new concrete post and reconstructing the gate and fence section. Former Foundry Apprentice Sarah Dorau provided much-needed assistance during Repair Days 2020.



Hyatt Centric Beale Street Memphis Desk STEEL, CAST ALUMINUM, WOOD

In late 2019, a Memphis developer announced plans to convert the historic Ellis & Sons Machine Shop into a boutique hotel on Front Street. The Metal Museum was commissioned to create a piece for the historic building. This hotel check-in desk features millwork built by longtime member and volunteer, Mike Spiotta, and is decorated with parts that pay homage to the former tenants. Designed by James Vanderpool and Jim Masterson, the desk includes handmade wooden foundry patterns of exquisite craftsmanship. The desk includes a few cast aluminum parts made in the Metal Museum's Foundry as well as a sheet metal skin with strapping on the edges.



Baby Carriage Restoration LLOYD LOOM WICKER, WOOD, STEEL

This vintage baby carriage was a special project for the Repair & Restoration Lab. Created in the early 1900s by the Lloyd Loom Company, the carriage was constructed of Lloyd Loom patented wicker on a steel frame with wooden accents. While restoring the carriage, Repair Specialist Katelyn Butler stripped gray spray paint from the entire piece, shellacked the wicker, replaced the rotted rubber wheels, and replaced a wheel hub with another original part. After the restoration was completed, the carriage joined other refinished family furniture in the client's home.



TARO ASANO, *Visiting Artist*

In late February, the Metal Museum welcomed visiting artist and master swordsmith Fusataro "Taro" Asano for a public lecture and special workshop in the Blacksmith Shop. Asano is known internationally for his mastery of his craft. He has led demonstrations and workshops in France, Canada, Japan, and the United States. Asano runs his own studio in the western Gifu Prefecture in Japan, which specializes in knifemaking. During the three-day workshop, Asano instructed nine artists in traditional Japanese knifemaking techniques.

METALS STUDIO

APPRENTICES & INTERNS

The Metal Museum proudly offers two-year artist apprenticeships and short-term internships in blacksmithing and foundry work.

Museum apprentices teach classes, complete commissioned work, and provide forging and casting demonstrations for the public. Much like apprentices, the Museum's interns also experience all stages of project development in the Metals Studio, balancing hands-on experience with business skills training such as clear communication and time management.

Aaron Boyd BLACKSMITHING INTERN



Aaron Boyd is an artist-blacksmith who uses forging techniques to create utilitarian objects. He earned his BFA in Sculpture/Metalsmithing from Memphis College of Art (Memphis, TN) in May 2020. Boyd was a tremendous asset to the Blacksmith Shop during his spring internship, assisting with the completion of the Heaton Arch project and forged bronze Buckman Awards. He also coordinated with program leaders at Memphis College of Art and the Metal Museum to bring master swordsmith Taro Asano to Memphis as a visiting artist. He will soon begin an apprenticeship with Asano in Japan.

Cassidy Cook BLACKSMITHING INTERN



Cassidy Cook is a native Memphian who earned her welding certificate from Moore Tech College of Technology (Memphis, TN). She assisted the Museum's Blacksmith Shop during the fall of 2020. During her time at the Museum, Cook helped with various projects including a steel gate, industrial tools, and the restoration of several cast iron statues.

In her personal practice, Cook breathes new life into recycled materials and scrap metal by assembling them into new and interesting forms.

Alex Gelderman FOUNDRY INTERN



Alex Gelderman is a sculptor and metal artist from Lexington, KY. He is pursuing his BFA in Sculpture at the University of Kentucky (Lexington, KY) with aims to

graduate in May 2021. As an artist, Gelderman merges metalwork and landscape, often incorporating found natural ephemera in his sculptures. He assisted with numerous projects in the Foundry this year, including the restoration of the Calvary Episcopal Church fence, the building of a check-in desk for a local hotel, and instructional videos for the education department. Gelderman's time at the Museum was made possible by the support of several individual donors, to whom the Museum is incredibly grateful.

Reed Peck-Kriss BLACKSMITHING APPRENTICE



Reed Peck-Kriss is an artist-blacksmith from Oakland, CA. Largely self-taught, Reed has worked as a blacksmithing instructor at The Crucible, an industrial arts education center

in Oakland, CA, and as the resident blacksmith at Ardenwood Historic Farm in Fremont, CA. Equally drawn to architectural and sculptural work, Peck-Kriss sees metalwork as a moment captured in time, and he hopes to retain an element of the intense motion and force involved in the creation of a forged piece in all his work.

WHERE ARE THEY NOW?

Over the past four decades, the Metal Museum has welcomed more than 30 apprentices, interns, and artists-in-residence to the Metals Studio for hands-on experience and training under established smiths.

Many of the artists who once lived at the Museum have gone on to pursue successful careers in varied disciplines. Whether they are educators, full-time studio artists, or manage their own production shops, each of them is remembered for their contributions to the Museum.

Andrew Meers ARTIST-IN-RESIDENCE, 2012–2013



Q: How were you introduced to metalsmithing?

A: I first learned from older students in undergraduate school, but I was soon introduced to J.D. Smith (an American Bladesmith

Society Master Smith) and worked with him for a few years. I learned small metals from fabrication in a dental lab and stringing flute mechanisms.

Q: How has your practice changed or evolved since your time at the Museum? How would you describe your work/process now?

A: I think I've mostly refined my process by acquiring more advanced tooling. Mostly in the manual machining realm. I have a benchtop milling machine and a Deckel KF12. As far as my work I think I've had the confidence to try projects with an increasing amount of complexity even if not represented visually.

Q: What do you get most excited about making and why?

A: I think it's constantly changing, though right now I'm most interested in textures and surface treatments, as well as engravings and chasing and repoussé.

Chris Winterstein BLACKSMITHING INTERN, 1997–2000



Q: What kind of experience did you have with metalworking prior to working at the Museum?

A: I came to the Metal Museum from Penland School of Craft, where I had

been working as a chef and spending as much time in the blacksmith shop as possible. I used to bribe instructors with extra dessert to get forge space. I had taken a couple of classes over a couple of years. I had basics but no real experience with the complexity that arises as process gets layered into objects.

Q: How did your apprenticeship impact your career, and what do you do now?

A: I don't think it is possible to overstate the influence of my time at the Museum on my life since. I am still a metalworker today, but beyond that, my personal and professional practices are still shaped by relationships formed and things I learned at the Museum. Maybe most importantly, my time at the Museum cemented my sense of the role an institution can play in a community and modeled a balance between service and production that I have worked to find and refine ever since... And I practice grumbling like Wally.* I'm getting better at it.

Q: What is your favorite memory from your time at the Museum?

A: So many things. The elephants were memorable and photogenic, but so were the moments when the river fills up with muddy chunks of Great Lakes ice. Shooting skeet with Rob and Will Keeler. Working with Smithsonian preparators on the Rock 'n' Soul Museum. The sort of get-it-done-by-any-means shop shenanigans that take everyone working together in the absence of the "right" tools. I guess I can't name a favorite moment or project, but I wouldn't be myself without many of them.

*James Wallace, the founding director of the Metal Museum.



The year began with excitement and activity: several large school groups toured the exhibits and completed Create & Take activities, classes and workshops occurred every weekend, a Master Class and slide lecture with an international visiting artist took place, and plans for Forging on the River, the F.I.R.E. Conference, and new Master Classes with visiting artists were well underway. As COVID-19 cases began to rise, it became apparent that in-person classes and workshops would no longer be able to continue safely. When the Metal Museum closed its doors in March, the education department quickly shifted to create content that reflected the Museum's in-person experiences but could be accessed

from any location. Although the pandemic has put workshops, field trips, and conferences on hold, it has also resulted in new and exciting resources for both families and aspiring metalsmiths.

The Museum slowly reopened over the summer and the education team has since been working on ways to create a safe, social distanced learning environment with its limited indoor space. Safety procedures now include smaller class sizes, private group tours and activities, and video projection of the demonstration on a television. While virtual offerings will continue, the team is continually searching for new ways to create safe and healthy learning experiences for visitors.

Digital Galleries

Digital galleries were created for each exhibition in order to share the stunning artwork on display with a global audience. 360-degree images of the galleries are used to orient viewers in the space, and points of interest are created within each digital gallery to highlight individual works of art. As the temporary exhibitions rotate, these digital galleries remain available online so that the exhibitions can continue to be viewed.

TEMPORARY EXHIBITIONS:

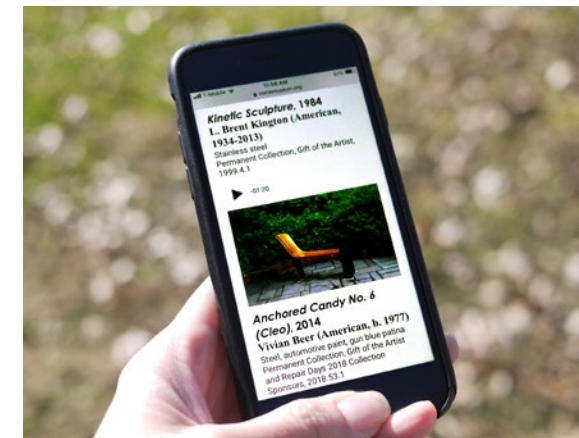
- *Tradition of Excellence: Japanese Techniques in Contemporary Metal Arts*
- *Tributaries: Sophie Glenn | Rust Never Sleeps*
- *It Takes A Village: A Crowd-Curated Exhibition*
- *Wrought Iron Ornaments from the J.G. Braun Collection*
- *Tributaries: Ben Dory | Kissing Numbers*

PERMANENT COLLECTION:

- *Beauty in the Boundary*
- *Visible Storage*
- *New Acquisitions Gallery*

Audio Tour

Before reopening the buildings, the Museum opened the Sculpture Garden so visitors could enjoy the sculptures on the grounds. A team of Museum staff helped record audio clips to share more information about the history of the neighborhood, the grounds, and the Metal Museum, along with detailed descriptions of over 20 sculptures in the garden. The audio tour is hosted on the Museum's website, which can be accessed online or by scanning the QR code that is placed on signs throughout the grounds.



Virtual Tours & Videos

In addition to the digital galleries, educational videos were recorded to enrich the virtual Museum experience. Youth Initiative Coordinator Ariana Sellers stepped into the role of videographer and created videos that range from virtual tours to Instagram Live demonstrations.

During the fall, virtual tours were created to complement the new digital galleries and to recreate what groups see and learn when visiting the Museum in person. These tours include information about the Museum and Metals Studio, a forging demonstration, a casting demonstration, and short explorations of artwork in the Permanent Collection. There is also the option for a Live Session with a Museum staff member to talk about the current temporary exhibitions.

Other videos made during this time include tutorials that show step-by-step art projects using supplies found around the home, behind-the-scenes process videos from the Blacksmith Shop and Foundry, "Last Friday Live" demonstrations on Instagram, and close looks at works of art from the Permanent Collection.

TUTORIAL VIDEOS

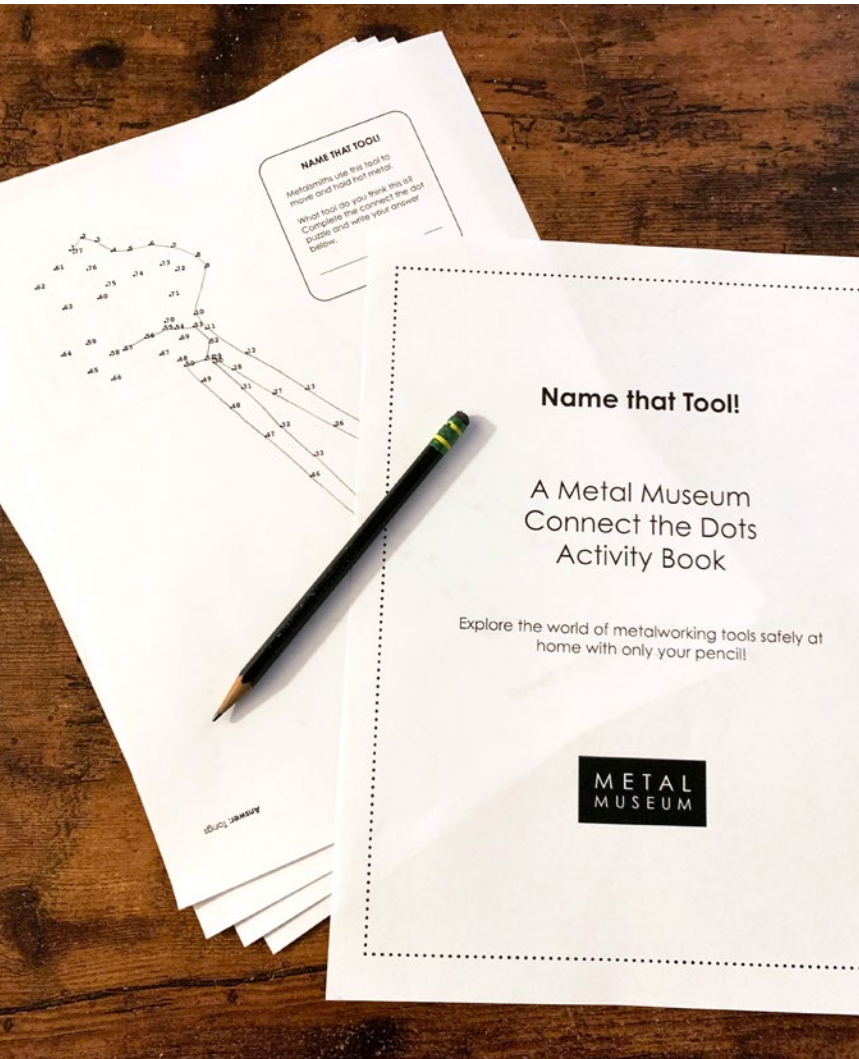
- Recycled Aluminum Flowers
- Foil Enamel Tiles
- Mokume-Gane at Home
- Macrame Plant Hanger
- Plaster Cast Art Tiles
- Foil Collage
- Funky Pipe Cleaner Portraits

OTHER EDUCATIONAL VIDEOS

- Forging a Squid
- Making a Silicone Mold
- 3D Printing: Artists & Astronauts
- Dixon Collaboration: Dendrochronology
- Metal Repair: Stations of the Cross
- Cold Connections: Riveting
- Inside the Collection: Pat Flynn Cuff

LAST FRIDAY LIVE

- Forging a Flower with Reed Peck-Kriss
- In the Foundry with Jeannie Tomlinson Saltmarsh
- Forging a Spoon with Jake Brown
- Pattern Boards in the Foundry with Alex Gelderman



At-Home Activities

The education staff also created activities and worksheets for families at home. These short projects explore how metal art can be found everywhere.

ACTIVITY SHEETS

- Metal at Home Bingo
- Finish the Pattern
- Forged Foil Crown
- Metal Mail
- Dixon Collaboration: Dendrochronology —Copper Tree Cutting
- Name that Tool!

ART CHALLENGES

- Forged in Foil
- Cut, Glue, Fab
- Jewelry from Junk
- #MuseumWeek Drawing

Make Away

The process of making is an integral part of both the metalsmithing field and the educational experiences offered at the Museum. Make Away kits were designed to offer the artmaking experience to people of all ages at home. Each kit provides the materials needed to complete the project and a set of step-by-step instructions. While they were originally designed for store pick-up only, they quickly increased in popularity and are now being shipped to locations all over the United States including California, Massachusetts, and North Carolina.

ACTIVITY KITS

- Copper Rose
- Pipe Cleaner Bug
- Cookie Cutters
- Luminary

Keep learning from home!

Scan the code to find all of the Metal Museum at-home activities



Online Panel Discussions

Another successful addition to education programming in 2020 was a series of online panels to provide professional development opportunities for working artists. Museum staff and professional artists taught business concepts, shared their personal experiences, and answered questions from participants.

In *Get It Together: Plan Your Future Like A Pro*, the Metal Museum's Collections & Exhibitions Manager, Brooke Garcia, and Executive Director, Carissa Hussong, along with renowned metalsmith Mary Lee Hu, shared their perspectives on how artists can better prepare for the future. Topics included exhibiting and borrowing work, best practices for documenting artwork, diversifying your collectors base, and estate planning.

Selling Through Social Media featured artist Jane Pellicciotto and former Blacksmithing Apprentice Elizabeth Belz, who talked about how artists can use social media to sell work. They shared their own experiences and talked about the differences between social media platforms, how to create sales, purchasing options, and the logistics of selling online.

Youth Programs

For the past five years, the Metal Museum has partnered with the Soulsville-based organization Knowledge Quest to offer an after-school metalsmithing program and a summer program for high school students. These two programs, Soulsville Metals Collaborative (SMC) and Cu in Summer, are designed to teach basic metalworking and business skills to high school students in the 38106 and 38126 zip codes. SMC continued to meet until the Metal Museum and Shelby County Schools announced their closure in March. During this time students made progress on their personal projects, ranging from metal mobiles to brooches, necklaces, and rings. They developed small business skills, learned or improved their metalsmithing techniques, and toured the *Master Metalsmith: Sarah Perkins* exhibition to discover the possibilities of enamelware beyond jewelry.

In addition to SMC and Cu in Summer, children of all ages joined the Museum to participate in the Youth Makers Guild. They created small kinetic sculptures, made holiday themed decorations, and explored a variety of metalworking skills including embossing, fold forming, and adding color to metal.

Metals Studio Classes

From January until March, the Metal Museum hosted classes in the Metals Studio for adults and youth ages 15 and older. These two-day, full-day, and half-day workshops were provided to those interested in learning more about the craft of metalsmithing. The Museum's biannual Day of Tasters, held in February 2020, introduced students to the processes of welding, casting, blacksmithing, and copper fold forming. Foundry Apprentice Cassi Rebman designed and taught a new foundry class, Letter Wax Seal, and artist Joe Clift was the guest instructor for a workshop in February called Combining Steel & Precious Metal for Jewelry.

Make Your Own

On the last Saturday of the month in January and February 2020, the Museum offered Make Your Own classes to guests ages 15 and up. These simple workshops taught quick, introductory metalsmithing techniques that required minimal tools and equipment. The workshops continued to be a popular attraction, selling out all seats for each session.



The Soulsville Metals Collaborative and Cu in Summer were sponsored in FY20 by FedEx, Patriot Bank, and the Tennessee Arts Commission.

REPAIR DAYS



The hardest part of Repair Days 2020 was not the task of going virtual, it was limiting the number of volunteers who could join in person for the annual event.

It truly is “Not Repair Days Without You”—the Museum’s dedicated volunteers. These loyal volunteers would become the recipients of the annual Keeler Award, which recognizes all the people who make Repair Days the special event that it is. While the

Museum team sincerely hopes to welcome everyone back for Repair Days 2021, there were several things that happened as part of Repair Days 2020 that are worth celebrating and keeping in 2021.

First, allowing people to book their estimating time online kept the flow of visitors steady and allowed staff to manage

everyone’s time better. Second, the online auction bidding worked well, raising over \$40,000. There were

even a few international bidders! Despite COVID restrictions, the Museum was able to welcome about 30 volunteers who undertook 130 repairs, raising over \$11,000 for Museum programming. And finally, a big kudos to Lori Gipson and Ariana Sellers for organizing the Virtual Family Fun Day, which saw over 120 participants. This year the education team also captured stories from current and former volunteers, which were shared during a Zoom cocktail hour, and Sellers prepared all of the video for the live auction.

The Museum would like to especially thank the Repair Days Sponsors for their support of this year’s adapted event and the Friends of Repair Days for their continued belief in the Museum’s mission and programming. Another thank you is extended to the Repair Days Champions, who raised funds for the Museum among their networks, and to everyone who made a financial contribution this year. Finally, a big thank you to the Metal Museum staff for making sure this annual event continued—and will be even better in 2021.

VIRTUAL AUCTION STATISTICS

69 auction items

711 total bids placed

\$42,280 raised for Museum programming

277 total auction app users from 35 states and 2 countries

Virtual Family Fun Day

2020 brought the Museum’s first virtual family day, which drew inspiration from scavenger hunt style activities. The Metal Museum’s education team created a series of videos and activities that were accompanied by a scavenger hunt sheet for participants to mark off completed tasks. The projects explored five areas of metalsmithing throughout the day: casting, texture, forging, welding, and purpose. Throughout the morning, virtual volunteer Rachel Smith shared on the Museum’s Instagram a mix of Stories that included informational videos, directions for activities, and fun interactive stories for each area. All the activities from the Virtual Family Fun Day are still available to view on the website, and the Instagram Stories can be watched from the Metal Museum’s story highlights.

During this event, the Museum also took the opportunity to share videos from other organizations, including *Soap Sculptures* with Stacy Green from Boys & Girls Club of Greater Memphis and *Dixon at Home: Texture Collage* from Dixon Gallery & Gardens. In total, 10 videos and clips were created for the family day event.

To date, an estimated 270 people have watched each Instagram story and the Virtual Family Fun Day webpage has been viewed 155 times.



Repair Days 2020 Sponsors



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MUSEUM STORE



It was a year of transformation for the Museum Store.

The pandemic caused many retailers to redesign their indoor spaces, adapt shopping events, and improve their e-commerce experience to appeal to a wider customer base—and the Museum Store was no exception. While the Metal Museum was closed to the public, Store Manager Alicia George led the renovation of the Sales Gallery, which was converted into a space for housewares and sculptures. New shelves were built, painted, and installed to accommodate hanging artworks and windchimes. The main room was repainted and new shelving units were installed, allowing the Store to expand the number of fine jewelry pieces on display.

Besides physical remodeling, the Store also underwent a series of invisible changes to the way that inventory control, transactions, and online sales were handled. The Store's limited on-site capacity also resulted in a

greater focus on online store sales. Hundreds of new products were photographed and added to the online store throughout the year by George and Marketing Manager Kim Ward. While in-person events were suspended, the Museum Store created two new virtual events for customers to do their holiday shopping on Zoom. These events saw a combined total of 86 registrants and welcomed artists Louise Coulson, Alicia Goodwin, and Anna Johnson to discuss their studio practice with the audience.

For decades, the Museum Store has helped ensure the future of the metals field by encouraging the public to collect work handcrafted by living artists. Every time a purchase is made in the Store, those funds help support the Metal Museum and contribute to the livelihoods of artists at all stages of their careers. With these transformations, this remained true for 2020.

Q&A WITH ARTIST ALICIA GOODWIN

Q: Can you share a little bit about your background, training, and experience as a metalsmith?

A: I'm a jeweler who focuses on work in alloys such as brass and sterling (but mostly brass). I love texture, so I try to make different textures with various techniques using heat and acid.

I've taken jewelry making classes as a child, but didn't revisit it until I enrolled in the metals program at the Fashion Institute of Technology. After I graduated, I worked for some amazing makers, including Philip Crangi. I was able to learn more about making and the business side of things after graduation, you know, when things get real!

Q: When did you realize that you wanted to make a living as an artist?

A: When I got jobs working in office spaces at jewelry companies, I was only going to be allowed to go so far. We sometimes think the dream is to design for these companies, to have your work in all these stores, but that wasn't it for me. I was always creating my work after hours and on the weekends, selling when I could.

Q: Why do you feel the Metal Museum Store is a good fit for your work?

A: The best of the best are in this shop! I'm so honored to have my work sitting along my faves. I also love how unpretentious it is, with the "serious" jewelry being displayed the same way the "fun" jewelry is, every piece gets the same amount of love and respect and I'm down for that.

Q: What is your favorite metalsmithing process or material to use and why?

A: Hmm, funny enough, I really love carving wax, but don't find the time to dedicate to it. I love acid etching

my metal. There are different ways to do it, but I love to just leave the metal in the acid and let it do its thing, so it just looks super random. I love using brass, it's a difficult material to work with, but I'm so used to it I don't even notice until I have to work with silver or gold.

Q: Who are some other artists or jewelers you admire?

A: Jewelers I love: Carin Jones (Jonesing for Jewelry), Octave Jewelry, and all the mask makers and artisans throughout the continent of Africa and Papua New Guinea. I also deeply admire Harry Bertioia, whose work I would visit weekly when I lived in New York City.



Q: How much time do you spend creating? What does your daily routine look like?

A: Sometimes I spend more time drawing and sketching than I do sitting at the bench! I don't have a good daily schedule. If I'm not packing orders I'll take time to solder all day or throughout the week, so I can send things out to my gold plater. When I can clean off my bench, I will work on wax and metal models so I can have new things ready—but it takes a lot of time, as I like to overthink a lot.

Q: What is most important for you at this point in your career?

A: I need to be comfortable. I don't work too hard these days, but apparently I still work too much! It's important that I get to make what I want. Having people appreciate my work enough that I make a living is pretty incredible, so I try to just keep my voice and style genuine and unique.

NEW MUSEUM STORE ARTISTS

<i>Carol Blumthal</i> New Orleans, LA	<i>Alaine Hutson</i> Austin, TX	<i>David Quarles</i> Memphis, TN
<i>Kristine Bolhuis</i> Ann Arbor, MI	<i>Anna Johnson</i> Asheville, NC	<i>Yates Spencer</i> Lexington, VA
<i>Chelsea Bumgarner</i> Austin, TX	<i>Rita Kiamah</i> Memphis, TN	<i>Leia Zumbro</i> St. Louis, MO
<i>Lauren Estes</i> Memphis, TN	<i>Shearin Monem</i> Irvine, CA	
<i>Alicia Goodwin</i> Chicago, IL	<i>Charity Poole</i> Florence, IT	

AWARDS

Memphis Flyer Best of Memphis 2020

Best Gallery: 3rd Place

2020 Tennessee Association of Museums (TAM) Awards

AWARD OF EXCELLENCE

Special Recognition: “Crafting a Legacy” Exhibition

Temporary Exhibits: “40 Under 40: The Next Generations of American Metal Artists”

Audio Visual Exhibit Component:

Virtual Reality Tour for Exhibit “40 Under 40: The Next Generations of American Metal Artists”

Publications:

Book/Catalog/Annual Report: “Crafting a Legacy” Catalog

PR Kit: Metal on the Move

Flat Paper: Apprenticeship & Internship Brochure

Special/Novelty Item:

Repair Days 2019 Sarah Perkins Light Switch Plate

AWARD OF COMMENDATION

Publications:

Gallery Guide: “Master Metalsmith: Sarah Perkins”

Special Event:

Metal Museum Artist Market

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)

American Alliance of Museums (AAM)

Tennessee Association of Museums (TAM)

PROFESSIONAL DEVELOPMENT

Austin Forging Competition

American Museum Membership Conference

Baltimore Jewelry Center Symposium

Master Class with Taro Asano

Mid-South Nonprofit Virtual Summit 2020

Seattle Metals Guild Northwest Jewelry & Metals Symposium

Southeastern Museum Conference (SEMC)

Thriving Arts Cohort with Hyde Family Foundation

Toolmaking, Joinery, and Forging Workshop at Center for Metal Arts

NEW ACQUISITIONS

The Metal Museum’s Permanent Collection focuses on American metalsmiths and artworks dating from the post-Craft Revival of the 1960s and 1970s to the present day.

Earlier pieces in the collection tell the story of the progress and decline of the field, while works by international artists demonstrate influences on their American counterparts. The Permanent Collection continues to grow every year through the generous donations of artists and collectors and through purchases made from the Museum’s Collections Endowment.



Phillip Fike
(American, 1927-1997)
Fibula, 1968
14K gold wire and plate, granadilla wood
Metal Museum Purchase sponsored by Anonymous Gifts
2020.2.1

Doug Hendrickson

(American, 1938-2007)
Saint John’s Head, 1998
Steel, stone, cement
Gift of Richard Carr in Memory of Owen G. Masterson
2020.7.1



Sherri Jaudés
(American, b. 1963)
Patience, 2013
Sterling silver, copper, mild steel, patina, Prisma color pencil, gesso
Gift of the Artist
2020.4.1

Albert Paley

(American, b. 1944)
Fabricated Fireplace Tools, 1996
Steel, blackened finish
Gift of Thornton Jordan
2020.3.1a-d



Albert Paley

(American, b. 1944)
Fabricated Andirons, 1996
Steel, blackened finish
Gift of Thornton Jordan
2020.3.2a-b



Harris Sorrelle

(American, 1929-1997)
Untitled, 1969
Steel, wood
Metal Museum Purchase from the Collection of Mrs. Joan Stout White
2020.5.1



Rafael Zarco Soto

(Mexican, b. 1951)
Untitled, c. 2000s
Copper
Gift of Mary Lee Hu
2020.6.1



CONTRIBUTIONS

The Metal Museum gratefully acknowledges the donors listed below, who made current and future programming a reality in an uncertain year.

\$100,000+

Windgate Charitable Foundation

\$50,000+

ArtsMemphis
Sam and Jean Moss†
Tennessee Arts Commission
Simon and Jill Wadsworth†

\$25,000+

The Estate of
Richard and Carole Briscoe†
Roger Carlsen
Hyde Family Foundations

\$10,000+

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Douglas W. Ferris, Jr. and Dot Neale
David Lusk and Carissa Hussong†
Mahaffey Tent & Event Rentals*
nexAir
Stacy Smith

\$5,000+

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\$2,500+

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\$1,000+

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Worlds Away
Jan Young
Yuletide Office Solutions

Jan. 1 – Dec. 31, 2020

*Gifts include in-kind goods or services

**Gifts include donated art

† Gifts include support of the Expansion Campaign

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

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Mission Integration Division at

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Cultivate. Create. Participate.

The Metal Museum extends a special thank you to the Tennessee Arts Commission for their long-lasting support of the Museum's missions, programs, and exhibitions.

MONTHLY GIVING

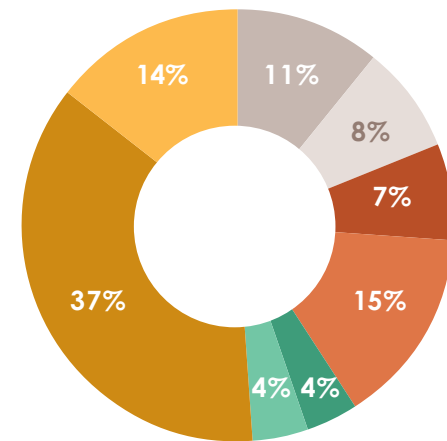
Monthly donors provide the Metal Museum with steady revenue that enables staff to sustain and expand exhibition and education programs, as well as metalsmithing opportunities. Contact the Museum at **(901) 774-6380** or **frances@metalmuseum.org** to become a monthly donor.

FINANCIAL SUMMARY

Despite closing its doors for over three months and experiencing a drastic decline in revenue from admissions, tours, classes, and events, the Metal Museum ended the 2020 fiscal year with a surplus. This surplus is somewhat deceiving because the Museum was awarded a COVID relief grant from the Windgate Foundation (Little Rock, AR) that will be used to cover a projected deficit in FY21. The fiscal year income is further complicated by the fact that the Museum received a PPP Loan in FY20 that will be recognized as income in FY21. Although one could write a detailed case statement on the impact of COVID on the Museum's budget, there are two key items to share. One, after initially letting go of part-time employees, the Museum has not had to furlough any other employees or reduce salaries. This was in large part due to the grant from the Windgate Foundation. Two, the generosity of Museum members and patrons continued throughout the shutdown and into the new fiscal year. The financial report may not be the place where you typically find another thank you, but this hasn't been a typical year.

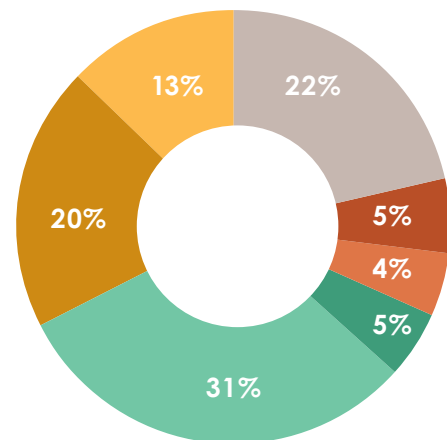
Everyone on the Metal Museum team is incredibly grateful for your support of the Museum, of its mission, and of the community of artists, volunteers, and inspiration seekers who call the Museum their home away from home.

INCOME



Contributions	\$239,689
Grants & Foundations	608,603
Admissions & Membership	72,057
Classes & Workshops	61,942
Commissions & Repairs	246,479
Special Events	116,093
Museum Store	134,300
Other	178,199
total income	\$1,657,362

EXPENSES



Collections & Exhibitions	\$174,553
Education & Outreach	271,260
Metalworking Facilities	423,444
Museum Store	68,240
Marketing	62,358
Fundraising	76,292
Administration	297,357
total expenses	\$1,373,504

2020 AT A GLANCE

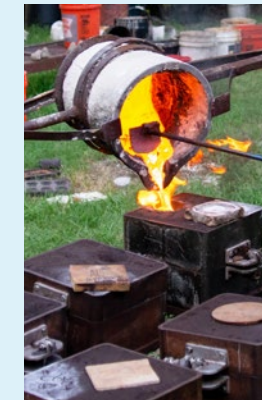


759
People took a tour in 2020

755 people took a large group tour

4 people took a Gold Tour

(In-person tours Jan-March 2020 only)



37
Videos produced

1,246 views on YouTube
13,025 views on Facebook
14,903 views on Instagram



8
Digital Galleries created



117
People registered for virtual panels



4
Television and radio interviews or features



53
Print or online features, pre-views, or reviews



17,810
Facebook fans



8,477
Instagram followers



58,164
Website visits



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