Using the material of porcelain and the process of slip casting, I have considered its relevance and effectiveness to the content and subject of my work. In particular, it brings attention to the use of recognizable objects, allows for production of exact replicas, influences my selection of an object, and how the context of that object will exist- be it in the realm of jewelry, sculpture, or for functional service ware. Overall slip casting has allowed me to transform an identifiable object into another material, often giving it new meaning and a purpose. Historically, the value of porcelain has been equated with the worth of gold, therefore it seems only appropriate that its ability to blend with precious metals in fine dining ware should be further developed and expressed using the same techniques in the creation of jewelry.

This article is a comprehensive introduction to the application of basic slip casting using a two-part drain mold. The process consists of: mixing porcelain slip, making a mold, pouring slip, refining, and firing an object. The outline is intended to reveal a method that has become a significant part of my studio practice, and it is one that is suitable for all levels of experience.

Before we begin the process, it is important to consider the object you are casting and how the rest of the piece will be fabricated. Placing emphasis on cold connections, please take note that the measurements of our connections and mechanisms (drilled holes, key in hole, etc…) will be determined after the piece is fired because the clay will shrink.

Images of my work that will be used as an example:

Soup Tureen
Sterling silver, copper, porcelain slip, fired decal
Fig. 1

Soup Tureen (detail of pistol handle)

Fig. 2

The Slip

Starting with the right porcelain slip is important to a successful casting experience. Before mixing up the clay remember to wear your NIOSH certified half-face piece particulate respirator, be in a well ventilated area, and cover your workspace with plastic.

The porcelain slip recipe I make, developed by Amy Norgaard, has produced excellent consistent results and is used for firing to cone 5 or 6. When mixing my own clay, I tend to make large batches, so keep in mind that the amounts provided below produces A LOT of slip.

Slip Ingredients & Proportions:

Ingredients	Amount
#6 Tile Clay	20lbs
EPK Kaolin	25lbs
OM#4 Ball Clay	10lbs
Flint	15lbs
G200 or Custer Spar	25lbs
Darvan #7	1 cup
Water	20 quarts

According to our definition of *Slip, the deflocculant suspends the particles in the slip keeping the consistency at a fluid state and preventing the materials from settling. This substance is sticky and should be measured wearing protective latex gloves.

The equipment needed for this step includes; two measuring buckets, a drill mixer, pound scale, and a larger bucket or empty trashcan. (Figs. 3, 4)

Mixing

1.) Measure out water dumping it into the larger bucket. Pour the amount of Darvan necessary and add it to the water.

2.) Add ingredients making sure to drill-mix in between until well blended.

3.) Drill-mix the mixture for a half an hour and let it sit over night. (Fig. 5)

4.) On the next day, drill-mix and check for consistency.

Fig. 3

Fig. 4

Fig. 5

Testing the slip:

- Viscometer: This tool will indicate the amount of slip that flows per second in addition to showing the water to slip ratio.

- Hydrometer: This is an instrument that indicates the viscosity of the slip as it associates to a particular gravity.

There are various measures of testing the slip that are more sophisticated than others. In my studio I typically will submerge my hand into the slip -- pull it out, and look for fast action webbing between my fingers (Fig. 6). If the clay slides off my hand and through my fingers without webbing, the clay may have too much water. If the clay is **too thick** add 50/50 water and Darvan mixture by the drop as needed. The clay can also have too much Darvan, so keep track of how many additional drops you add.

Fig. 6

Making a 2-part drain cast mold

The mold is the most crucial part of the process, and a well made mold can result in easy or little clean up. Trying to figure out short cuts is not an option and will actually waste time. In addition, some objects might need extra steps for example; an object that can absorb moisture, such as wood, will need a lacquer applied to the surface, while hollow objects, such as a plastic bottle, will easily cave under pressure and therefore need to be filled with plaster before beginning. Always try to select objects that do not have undercuts.

For this two part mold you will want to be selective knowing that the object will be divided into two parts and much like centrifuge casting, you will need to create a spout or sprue for the material (slip) to enter. What you will need for producing a quality mold includes; cottle boards, Murphy's soap, paint brush, sharpie, modeling clay, x acto knife, wooden clay tool, cardboard cutter, and thick foam or soft clay. (Fig. 7, 8)

Fig. 7

Fig. 8

1.) Selecting the object you wish to cast, measure it in half tracing a line around the entire piece with your sharpie (Fig. 9). Next, determine the location of your pour spout. The position of your spout is important because this is an area that will be the opening to your hollow form and allow the slip to enter and exit.

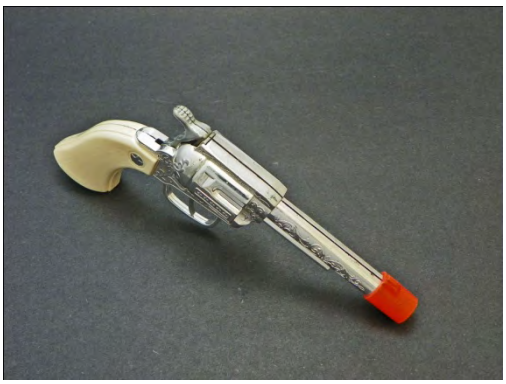


Fig. 9

2.) Trace the outline of your object onto the foam. Measure and mark 1½ inches from your outline to create a boarder. Cut out the framed area leaving a cavity in the foam. It's important to leave at least a 1 ¼ - 1 ½" boarder for smaller objects as it gives the mold strength and also enhances absorption of the slip unlike a thin walled mold (Fig. 10).

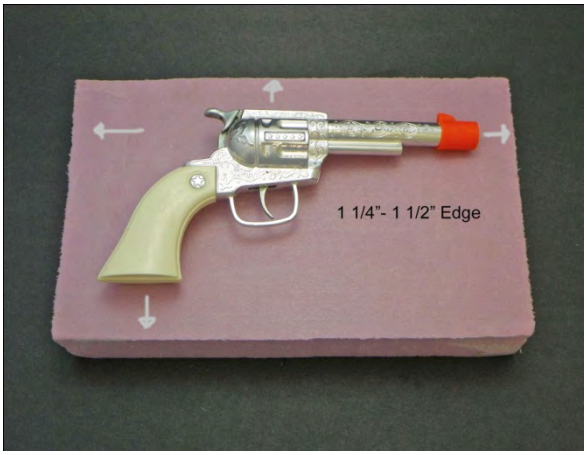


Fig. 10

3.) Cut out the area in the foam and seat your object up to the dividing line (Fig. 11). Fit the object into foam making sure there are no under cuts. Place modeling clay anywhere in the foam that may cause undercuts (Fig. 12). Build your spout using modeling clay.

Fig. 11

Fig. 12

4.) C-Clamp the cottle boards around the foam and extend the spout to the wall of the board (Fig. 13). Once the piece is boarded up paint on a thin layer of Murphy's Soap and let dry. Repeat putting on Murphy's Soap three times letting it dry in between each application. *Your board should sit flush with the tabletop and not wobble.

Fig. 13

Another option is to seat your object in clay following the same guidelines as foam.

Mixing and Pouring Plaster

The water to plaster ratio should be at 7A 1. This number refers to the number of parts per 100 parts of plaster by weight. For instance, if you are using 1 lb 7oz or 652.05 grams of plaster you would use approximately 1 pint of water. The equipment necessary for this task includes; a bag of pottery plaster No. 1, drill mixer, pound scale, spoon, Murphy's soap, and a spongy paint brush.

1.) Weigh out the amount of water in one bucket and plaster in the other (Fig. 14). Sprinkle the plaster into water and soak for 2 minutes (Fig. 15).

Fig. 14

Fig. 15

2.) Mix on high for 3minutes

3.) Hand-mix the plaster for 1 minute. Dip your hand in the mixture, if the plaster is translucent in appearance with your skin showing then the plaster is too thin and you should continue to mix for another 30 sec to 1 minute (Fig.16). If the plaster coats your hand, continue to step 4.

Fig. 16

4.) Pour the plaster in one corner of the mold (Fig. 17) to reduce bubbles and continue poring until the piece is covered and the plaster reaches 1 ½" above the highest point of your object. Once you have poured the plaster tap the sides of the cottle board with a hammer to release air bubbles.

Fig. 17

5.) Drying time of the plaster varies with humidity and temperature. After the plaster is set and the mold feels cold, release the cottle boards. Remove the pink foam (leaving your piece in the plaster) and proceed to the second half of your mold.

6.) Flip over the mold and with your spoon create registration keys by digging slightly into each of the corners, creating small dimples into the plaster (Fig. 18).

Fig. 18

7.) Using the same steps found in 3 & 4 of the previous page create your spout, set up the cottle boards, paint on Murphy's Soap, and pour the plaster (Fig. 19). After the second half has set up and the plaster is cold, pull apart both sides and remove object * you may need to tap slightly with a rubber hammer to release the two halves.

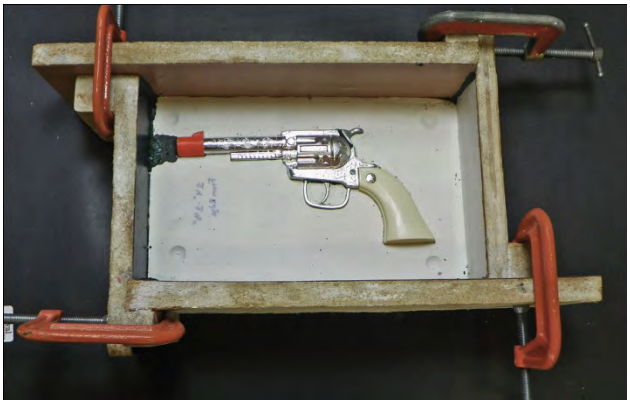


Fig. 19

8.) Place the mold in a dry climate and wait until it's completely bone dry.

9.) Once your mold is dry, using a plaster scraper, remove the edges of all the plaster sides (Figs, 20, 21). This will make it easier to pull apart and protect the edges from being cracked off or damaged.

Fig.20

Fig. 21

Pouring and Finishing

You're almost there!

Before pouring your slip, drill-mix your slip for a couple minutes to bring up all settling material from the bottom of the container. Check the consistency of the slip with your hand and look for webbing action as mentioned on page one. Using a strainer, pour the slip into a pouring pitcher (Fig. 22). The strainer will catch all undesirable 'foreign' objects or materials that were not dissolved.

Fig. 22

Fig. 23

1.) Rubber band both halves of your plaster mold together and pour slip into spout. If the spout is smaller, use a funnel. (Fig. 23)

2.) In about 15minutes check the wall thickness by lifting the back of the edge around the spout using a wooden knife tool ideally your edge should be approximately ¼" thick (Fig. 24). What is happening is that the plaster is absorbing the moisture out of the slip, causing the slip to accumulate and shrink away from the plaster.

Fig. 24

3.) Once the correct thickness is achieved it is time to drain the mold and pour the excess slip back into your bucket (Fig. 25). Now wait for the slip to dry enough to release from the plaster mold, and depending on the size of your object, drying time will vary.

Fig. 25

4.) ***When pulling the two halves apart do not use force. Both sides of your plaster mold should separate easily -- releasing your piece. (Fig. 26, 27)

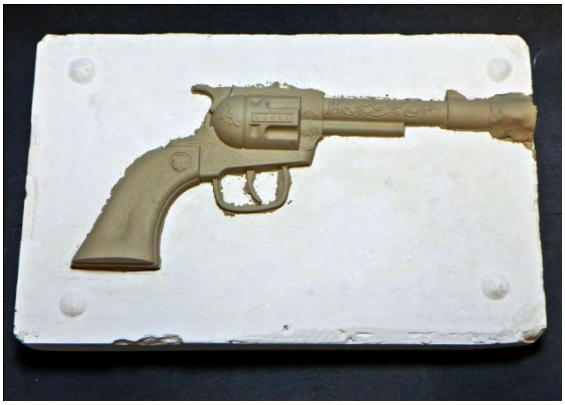


Fig. 26

Fig. 27

5.) Clean up can be done in a variety of ways using any number of tools. I usually use an x-acto knife to cut/scrape excess clay from the seams created during the process, and a sponge for blending and removing the seams altogether.

6.) Make sure the clay is completely dry and then fire away!

In conclusion of this article I hope that others will enjoy and have fun with this process as much as I have. For further information regarding my work and process please visit my website at www.lisamjohnsonart.com or feel free to contact me at lisamjohnsonart@gmail.com . Don't forget to check out the Arrowmont Artist- in-Residence Blog at http://arrowmontresidents.blogspot.com/ for updates on exhibitions, workshops, and current events.

I would also like to mention that there will be a group exhibition put together by Autumn Brown in September 2012 titled *Ceremetal* that will highlight work created through the joining of metal and ceramic techniques. This exhibition will be shown at Pitt County Arts Council, Emerge in Greenville, NC. I look forward to being there and meeting everyone!

Bio:

Lisa M. Johnson is the current Artist-in-Residence for Metals at Arrowmont School for Arts and Crafts where she will be conducting workshops in the spring of 2012. She started her career in fine arts at Miami University earning her B.F.A degree in Metals in 2004 and continued her education at Indiana University receiving her MFA in 2009. Exhibiting her work nationally and internationally, for the last few years Lisa has been incorporating porcelain into her studio practice where the content of her work arises from an interest in the juxtaposition of puns, translations, irony, and duality. Through identifiable objects, her obsession with redefining the recognizable is a direct expression of her observations or experiences that communicate as appealing, stimulating, and sometimes humorous antidotes.

~ Lisa would like to express her gratitude and appreciation to Amy Norgaard, the Metals and Ceramic departments at Indiana University for all their help and support, and Nicole Roth for her assistance in photography during the documentation of this article.

FACETED: ASPECTS OF CONTEMPORARY JEWELRY

Faceted: Aspects of Contemporary Jewelry

An exhibition Curated by
Jim Bové and Lisa Johnson
Exhibited at the Armory Art Center
West Palm Beach, Florida
2015

FACETED is a curated exhibit showcasing various aspects of contemporary jewelry by recognized artists selectively invited from across the nation. The exhibition pays tribute to various interpretations given to the mobile art forms of jewelry, accessory, and associated communities. This diverse range of work collectively shapes the all-encompassing and ever-expanding direction taking place in contemporary Jewelry and Metalsmithing.

The collection not only showcases impressive and beautiful examples of traditional fabrication techniques, but also features work which amplifies and demonstrates innovative methods of construction processes and emphasizes conceptual and/or formal elements of design, use of technology, and excellence in craftsmanship.

The artists represented are goldsmiths, conceptual artists, blacksmiths and 'hybrid' artisans who employ a combination of skill sets in the creation of their work.

The jewelry community has many facets and continues to push the boundaries to challenge preconceived notions surrounding jewelry and metalsmithing. This exhibit is an excellent opportunity to view the results of that growth and dynamic change. Each jewelry artist has a different approach to their practice that highlights not only the traditional sense of adornment, adornment of the body, but also includes small-scale accessories and service ware, adornament of our environment. In addition to being duly impressed with the beauty, uniqueness, and aesthetic appeal of individual pieces, both serious students and the general public will develop a truer appreciation of the breadth of talent reflected throughout the exhibit.

Heather Bayless

I cannot choose a single facet that my work fits into. I use primarily traditional techniques with newer forms for jewelry—forms that are about fertility, family, and home. The nest is the perfect symbol for these themes and by building nests on people as jewelry, I pay homage to the millions of animals that take advantage of human-made structures to create their own homes. I also emphasize excellent craftsmanship in my work; because of the organic, seemingly random nature of these forms I prefer them to be cleanly made and well-finished.

Autumn Brown

In the contemporary Jewelry/Metals spectrum, I suppose my work fits into some sort of material cross-pollination category, or with others who steep traditional methods in contemporary sensibility. Integrating my process knowledge of metal and ceramic, two very traditional materials, I love to explore the eccentric possibilities of their combination. I use my discoveries to create adornments and objects that are often layered with meaning, but sometimes just exist in their own quirkiness.

Linda Darty

Linda Darty learned enameling and metalwork in the mountains of North Carolina, where for 7 years, she lived and worked as assistant to the director of Penland School of Crafts. As professor and coordinator of the metal design program at East Carolina University, she has recently begun a new life in the medieval town of Certaldo, Italy, where she founded and directs East Carolina University's, Italy Intensives, year round study abroad program. Surrounded by vinyards and olive groves in the heart of Tuscany, the beautiful studios are located in a medieval palace near Florence, where Linda began her own art studies in 1973.

Dan DiCaprio

During my process of making, I am often reflecting on people's roles in the living world. I think about how we evolved to the place we are currently, and what other possible changes could happen in the future. I consider my jewelry and sculpture to be organisms on the beginning of their evolutionary path, having just made a great change that will propel them forward in a competitive world. Referencing what we are and where we came from, the pieces are created in recognition of the past, while alluding to the future. The process of making this work is as seductive to me as an artist, as I hope the work is for the viewer or wearer.

How I see myself: Contemporary Jeweler with Goldsmithing Tendencies

Robert Ebendorf

The creativity of my jewelry lies not simply in the intellectual repositioning of familiar objects, but in more physical transformations of material, that, in the end, astonish the viewer. And it is exactly this sense of astonishment that gives my works their value. It is the profound incongruity between what they are made from, and what they are now that so engages the imagination.

The jewelry and objects are not simply about refashioning the mundane. They reaffirm the value of that which otherwise might be without value. By reassessing the meaning of artifacts of daily life, they often reverse the idea of what is precious. If one of the purposes of artistic expression is to locate and reaffirm values in our world, then my work is all the more relevant as a mode of contemporary expression.

The medium of precious jewelry is now found to be one through which to explore contradictions and complexities of life from a contemporary perspective.

Susan Ewing

Throughout my career, I have worked in series, iterations on various themes and experiences, in a range of scales and materials, from the miniature to the monumental. Irony and a bit of black humor often inform my projects. Inspiration is drawn from the stories that have informed my life. As a metalsmith I create intimate jewelry, hollowware, as well as large-scale public constructions.

Gustavo Hoefs

When I create a piece of art jewelry, I am aware of my reactions to that design. Often times, a design I create for my own personal satisfaction takes years. When I am designing to suit myself, I consider my reactions to the sketches and initial models. If at any time during the process the design fails to please me, I stop. When this occurs I recycle the materials rather than produce something I am dissatisfied with. As a professional jeweler, when I accept a commission I prefer two things. First, to meet and speak with the persons for whom I am going to make a piece of jewelry, then to present the piece in person when I am finished. I want to see the clients reaction, I like to know if I have listened to them and created what they envisioned. Secondly, I like working with precious metals and gemstones. I like working with materials that have been around since early on during the formation of the planet and that I know will outlast me. I love being overcome by inspiration to create pleasing shapes that have visual movement, clean lines, color, texture, and light. These fabricated, high-end crafted jewelry pieces are fun and wearable.

Nicole Jacquard

Within my work I am interested in exploring the themes of the souvenir, ornamentation, memory, longing, and nostalgia associated with the collection of personal objects. I am interested in how ordinary everyday objects transcend the mundane through the association of memory thus becoming personal and precious. The most current body of work is a series entitled High Tech/ Low Tech. It is a mixture of additive Rapid Prototyping processes and the subtractive processes of Computer-Aided Machining including: 3D color printing, Fused Deposition Modeling, laser cutting and engraving, and the use of a 3D doodle pen. All of the work was created with the aid of the computer in some way or another, whether it was for layout of templates, creating dies to press out metal shapes, cutting shapes, etching surfaces, or modeling objects that were then printed in three dimensions. By combining Computer-Aided Design, Computer-Aided Machining and Rapid Prototyping my work also explores the ideas of what it means to be made by hand in contrast to mass production and the future of mass customization.

Andrew Kuebeck

These pieces are from the extended series, “Lessons From My Mother’s Garden.” With this series I was interested in exploring the way I saw my mother cope with my father’s death. In her embracing of the frailty of life, I too saw that often, to preserve the temporal objects around us, they must first be destroyed. Using found object casting, I am able to take a material that will disintegrate on its own, but, by intentially destroying it through casting, I am making it immortal in silver.

Ellen Levy

As a graduate student in Design, I was deeply influenced by the geometric form and function of the architects and designers of the Bauhaus School. As my skill level increased and my work began to improve, I found that I was still influenced by the same geometric forms as well as the inspiration I have had by living in totally different environments including the mountains and dessert of New Mexico and the seascape, flora and fauna of Florida.

My choice of materials is generally silver, 18k gold and bi-metal (silver and 18k gold) because I love working with malleable materials. I choose beautiful cabochon stones in unusual shapes as well as natural and some lab produced faceted stones that work well with geometric forms. Recently I have added leather into the mix and have included copper beneath powder coated material.

Betsy Lewis

We create the experiences we crave by designing tools for it, or objects that coincide with the action. This niche of metal objects source out pleasure and imagination, and are available to be what they are by using them to gauge levels of sensation. These devices are self-defined in their own levels of power, occupying a place of both aggression and seduction, in which they are only activated when the hand is involved The instinct of power and consequence of release is a stimulation a person can only feel and not entirely explain. The symbolization of the devices is intended to augment that mental ability and achieve those same feelings of power and release. I challenge myself to create work that will stimulate the senses without actual touch, aimed to provoke imagination.

Randy Long

As a maker of jewelry my first and foremost consideration is my desire to make work that expresses a sense of beauty and poetry. These miniature gourd works are inspired by my memory of visiting a gourd farm when I was a young child and seeing all the unusual shapes of the gourds. I still have some of my gourds I bought at this farm. I loved working with twenty miniature gourds and coming up with intriguing compositions and then figuring out how to hold the gourds together and turn them into pieces of jewelry. Making them was serious play. I feel the aspect of this work that most ties it to the contemporary jewelry field is my use of innovative materials and the sense of fine craftsmanship that I have brought to the pieces. Recently, I have been working with ambiguous narratives and a minimalist aesthetic.

Tova Lund
My work explores a personal relationship to the landscape, in both a physical and psychological way. The jewelry, which incorporates found, natural objects, becomes an artifact of experience and place, emotion and memory.

I try to represent both the physical and emotional landscape simultaneously. In this necklace a stone is indicative of a specific location, while its weight, represents my thoughts while passing through it.

Thomas Mann

I have been intrigued by the heart form since the early 70's. And certainly not because of what it has come to mean as interpreted by the Christian church or Hallmark cards, but rather due to it's pagan roots as a fertility symbol. You'll note that the heart shape has nothing to do with the shape of the human heart, but you'll find other places in human anatomy where it is evident. Additionally, I have discovered over the many years I have employed it, that the heart form is, in some cases, a complex amalgam of circles and triangles, and in others a result of overlapping ovals. All of this information lead me to develop a personal design vocabulary that eventually became my Techno-Romantic® style, but in the course of the development of Techno-Romantic I also explored other mediums and materials as they applied to jewelry making, most of which were non-traditional. Keep in mind though that I have never described myself as a jeweler. I rather think of myself as a artist working in the medium of jewellery! I actually think that I am more of a sculptor who makes jewelry as a hobby. Fortunately, that hobby proved too lucrative beyond my wildest dreams and proved to be a distraction from other artistic interests, but in the end, actually provided the opportunity to explore my sculptural leanings to a degree that might otherwise have been impossible.

Tom Muir

The hollowware vessel is more than an arbitrary vehicle for functional or aesthetic exploration. Historically, and in my own interpretation of it, it is a metaphor for the body and life; its emphasis is on the interior and speaks of containment, shelter, and nourishment. The vessel is one of the most basic, ancient, and accessible artistic forms. All of the things that sustain, enrich, and celebrate life can be encapsulated in the vessel: it evokes the womb, the seed, cooking and food storage, human dwellings, and the like. Metaphorically, the vessels address issues of renewal, transformation, and growth, as well as social, psychological, and ecological concerns.

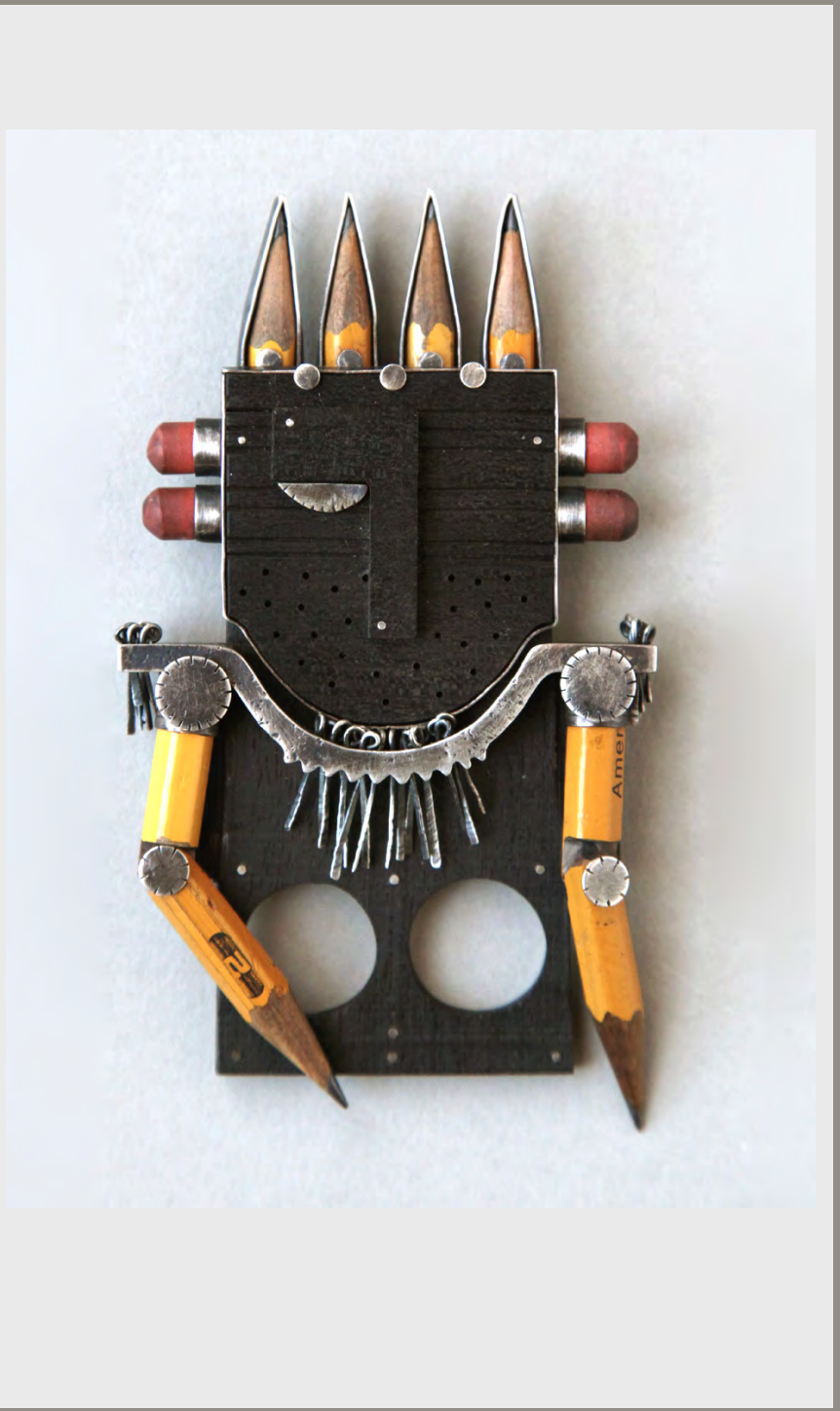
Throughout my work, an intimate knowledge of natural history supports my visible mechanics; this symbiosis is vital to my conception of hollowware. The hollowware vessel is more than an arbitrary vehicle for functional or aesthetic exploration. Historically, and in my own interpretation of it, it is a metaphor for the body and life; its emphasis is on the interior and speaks of containment, shelter, and nourishment. The vessel is one of the most basic, ancient, and accessible artistic forms. All of the things that sustain, enrich, and celebrate life can be encapsulated in the vessel: it evokes the womb, the seed, cooking and food storage, human dwellings, and the like. Metaphorically, the vessels address issues of renewal, transformation, and growth, as well as social, psychological, and ecological concerns.

Caitie Sellers

My work is informed by my sense of place and observations of the many cities in which I've lived. I draw from themes of urbanization, particularly infrastructure and architecture. Highways, railroads, and power lines link us in a common web across the developed world, varying little in their construction. These structures require the most sophisticated engineering to accomplish, yet they are so familiar as to be largely ignored. It is interesting to me to turn this imagery into adornment, using the language of jewelry to load value onto these basic necessities for modern urban life. I am also interested in the subtle changes of architectural details between cities and the visual cues that inform an outsider of a place's personality. I catalogue these similarities and differences in my work, allowing the person who wears my jewelry to make a connection to her specific place in the world by dressing in a representation of its landscape.

Kiff Slemmons

Working as an artist making jewelry, I am not situated in one particular category or even style. There are pieces that tell stories, others that are abstract with formal references. Usually it takes more than one piece to convey an idea. The exhibition of many pieces has become the carrier of ideas. Owing a debt to the influence of tribal jewelry from other cultures, Finger Puppet is part of a tribute series. More or Less is an exploration of minimalism and a humorous approach to my near inability to make something minimal and simple though it is often what attracts me most in the work of others. Ebony has been a consistent material across many inquiries for over thirty years. Pencils too.



Jen Townsend

I have always felt that I have one foot in the world of traditional goldsmithing and the other in the world of art jewelry. My work draws on history and traditional techniques, but I am always trying to create something that feels contemporary. My work usually has imagery in it and I am very interested in the natural world; flora and fauna are always a source of inspiration.

For many years, I was very concerned with technique and was very interested in mastering the classic skills. As a more mature maker, I feel less interested in that now (maybe because I feel adequately saturated in technique) and am turning my interests to the design and content of the work. Sleeping Bats, my newest piece, uses traditional lost wax casting in the creation of the bats, but now I've introduced jet into the work. While jet is a traditional jewelry material (it was commonly used in Victorian mourning jewelry), rather than carving it, I've left it raw. I hope to see this progression continue in my work towards a more and more modern and expressive feel, while maintaining my ties to the rich history of goldsmithing.

Dukno Yoon

The series of “Measure Ring Wheel” was a technical challenge to me. It is miniature measuring device with which one can measure the length up to 1000 mm by rolling a wheel installed on the side of the ring. The length can be read from the two hands on the top dial just as you would read a clock. The shorter hand indicates ten centimeters, the longer hand one centimeter, with tick marks on the wheel for each millimeter.

The creation of these rings involved different methods: the gears were machined and the main structures were modeled by computer and 3D printed, then both were reproduced in silver by casting, while other parts were fabricated by hand. The tick marks and numbers were engraved by laser.

Stephen Yusko

The objects I make are the result of an exploration of concept, form, line, surface and function combined with thoughtful design and exacting craftsmanship. They're also the result of my appreciation and fascination with materials--specifically with steel. Whether used alone or with other materials, I am drawn to steel's industrial history, working properties, methods of joinery and range of finishes. When heated in the forge, steel moves like clay, allowing this tough material to be transformed into elegant and graceful shapes.

I am intrigued by the structure of things, the underside. Piers, arches and trusses of bridges and roadways, the framework of buildings along with the tools and equipment used to build them inform my work. They tell a story, like the parable of the blind men observing an elephant. How things change depends on one's point of view. The shapes, textures and connections of the materials I use are part of that story. My current work expands on these ideas by exploring balance and motion, distance and perspective and the concept of 'home'.

Renee Zettle-Sterling
Artist/Conceptual Maker

One of the many reasons I shifted from working in the Sculpture field to working in the Jewelry/Metals field was because I appreciated the deep sense of community and I felt genuinely accepted and valued. Pinpointing where I fit in our field is significantly harder to reconcile. Oddly enough, I have always felt that I did not "fit in" anywhere.

I do not see myself as a jeweler, traditional maker or sculptor; I don't make hollowware and sometimes I do not even use metal. I have always considered myself an artist working with ideas that surround our physicality and humanity. Working with the techniques and materials in our field allow me to fluidly think through these larger ideas. If pressed, I would align myself to the makers in our field that work conceptually and who also value materiality, craftsmanship, and formal concerns.

ARTIST BIOS

Heather Bayless

Heather Bayless was born in upstate New York , and throughout her life her favorite place to be has been the outdoors . Growing up in the countryside with a house surrounded by forest, having a gardener mother and a scientist father and a curiosity about all things tiny have blended to form the interest she has in plants and living things. An artistic grandmother, aunt, and brother influenced her as a child, and over time she became fascinated by metal work and design. Heather's work combines these two passions- nature and art- into a body of work that balances between idea, tradition, and image.

After completing her BFA in graphic design and metalwork at Miami University in Ohio, Heather moved to Korea to further study metalwork and complete her MFA at Kookmin University with the help of a Fulbright Research Grant. Heather taught university-level metalwork and jewelry design in Seoul for 2.5 years while actively working in the studio. She and her husband Dukno Yoon returned to the US in 2010 to work and teach in the Metals program at Kansas State University.

Autumn Brown

Autumn Brown is a native of Augusta , Georgia. She received her BFA in Metalsmithing from the University of Georgia and her MFA in Metal Design from East Carolina University. Her work has been exhibited both nationally and internationally and was most recently represented by Jewelry Edition.
Currently Autumn lives in Kalamazoo, Michigan where she oversees the Metals/Jewelry area for the Gwen Frostic School of Art at Western Michigan University. During the summer months she transitions north to instruct young metalsmiths at Interlachen Center for the Arts in Interlachen, Ml. When not in the classroom or traveling as #metalsmithontherun , Autumn is in her studio creating, experimenting, and working on her side venture Blue Onion Jewelry.

Linda Darty

Professor Darty has an extensive national and in ternational exhibition record with work in the permanent collections of the Victoria and Albert Museum in London, the Museum of Arts and Design in NYC and The Arkansas Art Museum.
She is the recipient of the North Carolina Board of Governor 's Teaching Award as well as The Lifetime Achievement Award for Research from East Carolina University, and The Lifetime Achievement Award from The Enamelist Society, an international organization. In 2003 , as a more organized way of providing notes to her students , Linda wrote The Art of Enameling, published by Lark books, currently used as an enameling text in many universities. Linda has taught workshops or given visiting artist lectures in England, Ireland, India, Canada, Costa Rica, Scot land, Germany, Korea, Japan , Australia , Italy and throughout the U.S.A.

Daniel DiCaprio

Daniel DiCaprio has participated in fairs and exhibitions in the U.S.A., Italy, Spain, Germany, South Korea and Japan. He is currently the Assistant Professor of Metalwork and Jewelry at the University of Louisiana at Lafayette . Sponsored by the Society of North American Goldsmiths , he appeared as a guest lecturer at SOFA Chicago in 2008 and presented at SNAG Boston in 2015 . He has been published in Metalsmith Magazine, American Craft, Ornament and the Norwegian arts and crafts journal Kunsthandverk.

Robert Ebendorf

Robert Ebendorf earned a MFA degree from the University of Kansas with additional study in Norway through a Fullbright Scholarship and Louis Comfort Tiffany Grant. He has taught at the Seoul National University School of Art in Korea, and has presented workshops at Southwest, Arrowmont, and Penland among the nation's leading craft schools. He currently serves as the Belk Distinguished Professor in Art at East Carolina University in Greenville, North Carolina, and in a 1989 Ornament magazine article, contributing editor Ettagele Blauer wrote, "Make no mistake, Robert Ebendorf was born to teach."

Ebendorf has also served as president of the Society of North American Goldsmiths and was its youngest founding member. Additional recognition for his works includes an extensive list of exhibitions, a fellowship from the National Endowment for the Arts and inclusion in the collections of the American Craft Museum; Art Institute of Chicago, Renwick Gallery, Yale University Art Gallery and the Brooklyn, Metropolitan, Boston, Oakland and Victoria and Albert museums of art. Exhibitions of his work include the Art Gallery of Western Australia, Perth; Cooper-Hewitt Museum, NY; Museum of Applied Arts, Norway; Isetan Art Museum, Tokyo and the National Museum of Modern Art, Kyoto, among numerous other prestigious venues.

Susan Ewing

Susan Ewing earned her M.F.A. and B.A. from Indiana University, and A.A. from Stephens College .

She headed the undergraduate and graduate Metals program at Miami University for three decades and is currently Senior Associate Dean of the College of Creative Arts. From 1997-99, Ewing was a Senior Fulbright Lecturing Scholar at the Academy of Art , Architecture, and Design in Prague, Czech Republic; in 1999, she taught as a special International Masterclass Professor at the Royal College of Art, London, England.

Ewing's collaborations with Czech sculptor Vratislav K. Novak resulted in two major public art commissions , including Konvergence (2003) for Aronoff Center for the Arts, and the eighty-five foot tall Crystal line Tower (2001/2005) for the Theodore M. Berry International Friendship Park, both in Cincinnati. Ewing was commissioned to create Starline, a twenty-two foot by thirty foot stainless steel sculpture, for the Veterans Memorial Plaza at the Voice of America Centre, West Chester, Ohio (2005) and more recently, StarSphere 2010 for Kent State University's School of Journalism and Communication.

Miami University has named Ewing a Distinguished Scholar, Distinguished Scholar of the Graduate Faculty, and University Distinguished Professor. Ewing has been awarded Miami University's highest faculty honor, the Benjamin Harrison Medallion, and the Lifetime Achievement Award from Ohio Designer Craftsmen. In 1993, President Clinton honored Ewing as one of eighty artists selected for the White House Collection of American Craft, and her work is now part of the National Archives/Clinton Presidential Library permanent collection. She has received five Ohio Arts Council Individual Artist Fellowships.

Gustavo Hoefs

Gustavo Hoefs is a metal smith and jewelry artist originally from Lake Worth, Florida. Gustavo Has lived, worked and travelled across the eastern United States form South Florida to Ohio and spent time in London, England. His work has been displayed From Wisconsin, Atlanta GA., Columbus OH, Lake Worth & West Palm Beach, Florida. Study venues include university of Georgia & Penland North Carolina. Gustavo began developing the style of these particular designs in 1992 during his stay in Black mountain, North Carolina at Cherry street jewelers. Gustavo Has won awards for jewelry design at the Mid-America jewelry show in Columbus, Ohio and has been mentioned in JCK publications. Gustavo currently has a working studio in Columbus, Ohio and teaches jewelry making and design at The Armory art center, West Palm Beach. He prefers to use precious metals with gem stones, and is inspired to creating pleasing shapes by hand that have visual movement, clean lines, color, texture and light, making these fabricated, high-end crafted jewelry fun, wearable and complimentary.

Nicole Jacqurd

Nicole is currently Area Head and an Associate Professor at Indiana University in Bloomington, Indiana, and President of the Society of North Ameri can Goldsmiths

Her education includes a bachelor of arts from Indiana University in 1991, and her first MFA from the University of Michigan. Nicole received her second MFA in 1995 while on a Fulbright Scholarship to Australia at RMIT University in Melbourne, and in 2004 Nicole returned to RMIT and completed her Ph.D. in Fine Arts.

Nicole has had seven solo exhibitions and participated in over eighty invitational/juried exhibitions in the USA, Europe, Asia and Australia. Her work is in the collection of the International Ceramics Studio in Kecskemet Hungary, and the Riga Porcelain Museum in Riga, Latvia. Nicole has presented over twenty lectures on her work and has had papers accepted to present at conferences in the UK, Australia, China and the USA. Her work is published in over thirty of books, catalogues, websites, and her two solo catalogues, Personal Objects: Personal Spaces (Catalogue printed in 07), and her self titled catalogue, Nicole Jacquard , from 05 , are both available through Charon Kransen Arts.

Andrew Kuebeck

Andrew Kubeck received his MFA in Jewelry Design and Metalsmithing from Indiana University in 2011 . He is currently the Interim Head of Jewelry and Metals at Bowling Green State University in Ohio. Andrew works in a variety of formats, from jewelry to functional vessels . He has exhibited na tionally and is represented by Charon Kransen Arts, New York . He was a 2012 SNAG Emerging Artist.

Ellen Levy

Ellen Levy's first career was as an Environmental Designer, designing sensory stimulation environments for multiply handicapped individuals: Her second career was Capital Goods Sales for one of the two largest hospital equipment companies in the world; her third career was as an Executive for a Clinical Research Company that performed research for Food and Drug Administration (FDA) approval, from which she retired. And, finally, Ellen returned to her love of design when she studied Jewelry Design at the Armory Art Center in West Palm Beach, Florida, the Taos Institute of Art in Taos, New Mex ico and from many Master Jewelry Artists throughout the United States. As a graduate student in Design, Ellen was deeply influenced by the geometry, form and function of the architects and designers of the Bauhaus School. As a Jewelry Artist she has transformed her love of form and function into a unique combination of style, form, texture and color.

Betsy Lewis

Betsy Lewis is a metalsmith and Jeweler living in Portland, Maine. Her work includes techniques such as raising, hollowforming, forging, and fabrication. Her professional experience extends to working, assisting, and teaching at the Maine College of Art, Brooklyn Metalworks, and David Yurman . Betsy has been awarded several scholarships to study at the Peter's Valley School of Crafts in Layton, New Jersey and the Penland School of Crafts in Penland, North Carolina. She has also had the chance to start showing her work nationally while completing her BFA in Metalsmithing and Jewelry at the Maine College of Art.

Randy Long

Randy Long is Professor of Art of the Metalsmithing and Jewelry Design Area at Indiana University, Bloomington, IN. Professor Long received a BA degree and an MA degree from San Diego State University and an MFA degree from California State University at Long Beach. She is the recipient of two NEA Visual Artists Fellowships, three Indiana Arts Commission Master's Fellowships, an Outstanding Young Faculty Award from Indiana University, and an IU President's Arts and Humanities Initiative Grant.
She has exhibited her work nationally and internationally in over two hundred exhibitions and her work is represented in many private and public collections, including The Art Institute of Chicago; The Museum of Art and Design in New York; The Indiana University Art Museum; the Indianapolis Museum of Art; The Jewish Museum in New York; the Yale University Art Gallery; the Georgia Museum of Art; The Riga Porcelain Museum, Riga, Latvia; and Museion Kecskemet, International Ceramic Studio, Kecskemet, Hungary. She has presented lectures on her work nationally and internationally and given workshops on jewelry and hollowware at the leading schools of crafts in the U.S. and at other institutions. Professor Long's work has been published in twenty-four books, including, Makers: A History of American Studio Craft (2010), Five Centuries of Hanukkah Lamps from the Jewish Museum, A Catalogue Raisonne from Yale University Press (2004), and Women Designers in the USA, 1990-2000, Diversity and Difference. (2001) from Yale University Press. Long received an IU Trustee's Teaching Award in 2013.

Tova Lund

Tova Lund is a conceptual jeweler, and current associate faculty at College of the Redwoods in Eureka, California . She received her B.F.A from the University of Wisconsin-Stout and her M.F.A. from Southern Illinois University-Edwardsville . Notable accomplishments include presenting as an emerging artist speaker at SNAG 2014 conference, the keynote at Findings: A Jewelry Symposium, and a short feature in American Craft magazine .

Thomas Mann

Thomas Mann, an icon of the American Craft Jewelry movement, a full-time practicing professional artist for over 45 years, describes himself as an artist working in the medium of jewelry and sculpture. He works with a variety of metals, thinking of them as painters think of their palettes — Each metal having its own color and luster. Inspired by parts from machines, electronic instruments, costume jewelry, and old postcards & photos, Mann's recurring but always changing parts give his work its storytelling quality and theatricality. He calls this design vocabulary, which combines industrial aesthetics and materials with evocative themes and romantic imagery, "Techno-Romantic".

Thomas Mann developed Techno.Romantic™ after years of experimenting with the idea of incorporating 20th-century collage and assemblage techniques into jewelry making — Attempting to humanize technology and provide raw material and inspiration for our imaginations. Thomas Mann lives and works in New Orleans where he oversees a jewelry design and production studio, a sculpture studio, a gallery and most recently a teaching space.

Caitie Sellers

Caitie Sellers received her BFA in Craft/Material Studies from Virginia Commonwealth University in Richmond, Virginia in 2007. Between 2008 and 2014, Caitie moved between Virginia, Guatemala, Montana, North Carolina, and Texas developing her jewelry, working professionally as a floral designer, and assisting jewelers and artists. Her urban-inspired work ranges from one of a kind small sculpture to limited production wearable jewelry and can be found in stores, galleries, and museums across the country. Caitie was chosen to speak at the 2012 Society of North American Goldsmiths' conference as a Spotlight Emerging Artist and was a finalist for the Society for Contemporary Craft's 2011 LEAP Award. Caitie was an Artist-in-Residence at the Houston Center for Contemporary Craft in 2014 and a recent a co-director/resident artist at Clamp Light Artist Studios and Gallery in San Antonio, Texas. She currently maintains her studio at The Elevator Collective, a multi-disciplinary art and design space she co-established in Richmond, Virginia.

Kiff Slemmons

Kiff Slemmons, self taught as a metalsmith, is most known for her conceptual work with non precious materials. She has a B.A. degree in Art and French, Summa cum Laude, Phi Beta Kappa, from the University of Iowa in 1968 with additional studies in Literature at the Sorbonne in Paris and Metal through Parsons School of Design in Japan.
She has worked over 35 years as an artist making jewelry with a long record of exhibitions and many publications. Her mid-career retrospective "The Thought of Things : Jewelry by Kiff Slemmons" opened at the Palo Alto Art Center in 2000 and traveled to the Contemporary Museum in Honolulu later that year.

Her work is in many public collections including: The Metropolitan Museum of Art , NY; Victoria and Albert Museum, London; Boston Museum of Fine Arts, MA; Houston Museum of Fine Arts, TX; Museum of Arts and Design, NY; Renwick Gallery, Washington, DC; The Contemporary Museum, Honolulu, HI; Mint Museum of Craft and Design, NC; Museum of Contemporary Craft, Portland, OR; Racine Art Museum, WI; Tacoma Art Museum, WA; and Chateau Musee, Cagnes-sur-Mer, France.

Jen Townsend

Jen Townsend, in addition to making jewelry, has taught at The Penland School of Crafts, Arrowmont School of Arts and Crafts, Millersville University and The Appalachian Center for Crafts, to name a few. Jen is a juried member of the Pennsylvania Guild of Craftsmen and served on the Board of Directors of the Society of North American Goldsmiths. She is currently co-authoring a book with Renee Zettle-Ster ling on casting to be produced by Schiffer Publishing in 2016.

Her work can be seen in Metalsmith Magazine's 2014 Exhibition in Print: Animal Instincts, Showcase: 500 Art Necklaces, 500 Gemstone Jewels and in Art Jewelry Today 2. Her work is also in the permanent col lection of The Imperial War Museum in London, England. jentownsend.com

Dukno Yoon

Dukno Yoon is an Assistant Professor at Kansas State University and has taught at several universities in Korea. He received his MFA at Miami University in Ohio and his BFA at Kookmin University in Seoul, Korea. Yoon explores movements and mechanical structure as form to create small kinetic sculptures and wearable forms and has actively exhibited his work in Korea, Japan, Australia and the U.S. He also has received several international awards and federal grants in Korea and has been featured and included in numerous publications.

Stephen Yusko

Stephen has worked as a studio artist for over twenty years, making forged and fabricated steel vessels, furniture, and sculpture. He received a B.F.A. in Sculpture from the University of Akron, Ohio, was the artist-in-residence at the Metal Museum in Memphis, Tennessee, and received an M.F.A. in Metalsmithing from Southern Illinois University at Carbondale. Yusko currently lives and works in Cleveland, Ohio where he is represented by the William Busta Gallery and is the artist-in-residence at Rose Iron Works. Yusko has taught at several schools and universitites, including Haystack School of Crafts (ME), Penland School of Crafts (NC), and Webster University (MO); and is member of the Board of Trusteees for the Haystack School of Crafts. Yusko has exhibitied his work widely including the Metal Museum (TN) and the Society for Contemporary Craft (PA) has been published in several books of contemporary metalwork, including 500 Metal Vessels by Lark Books.

In 2011, Stephen Yusko was awarded a Creative Workforce Fellowship, which is a grant funded through Cuyahoga Arts and Culture. In 2013, Yusko received an Ohio Arts Council individual Excellence Award.

Renee Zettle-Sterling

Renee received her M.F.A. in Sculpture/Installation in 1997, an MA in Metals/Jewelry in 1998 from Edinboro University of Pennsylvania, and a BFA in Papermaking/Fibers in 1993 from Indiana University of Pennsylvania. Zettle-Sterling is an Associate Professor of Art and Design at Grand Valley State University in Allendale, MI. She has taught workshops, exhibitied, and lectured on her work nationally and internationally. She has an active studio practice, which consists of exploring a multiplicity of media and technique to create small-scale body oriented devices, jewelry, and installations. Additionally, her work has been featured in over a dozen publications, such as 21st Century Jewelry: The Best of 500 Series, 1000 Rings: Inspiring Adornment for the Hand, 500 Metal Vessels, as well as Metalsmith magazine and American Craft magazine. Currently, Zettle-Sterling is serving as Past-President of the Society of North American Goldsmiths as well as co-authoring a book titled CAST, which will be published by Schiffer Publishing.

CURATOR BIOS

Jim Bové

is a practicing artist and educator living just outside of Pittsburgh, Pennsylvania. He has served as a board memeber of the Society of North American Goldsmiths (SNAG).
Exhibiting nationally and internationally, Jim Bové is a metalsmith exploring the possibilities of wearable art through minimalism and abstract expressionism. His artwork was invited to the 2015 Munich Jewelry Week as well as the 2015 Taiwan International Metal Crafts Competition. He received an award in South Korea for his work during the 2013 Cheongju International Craft Biennale and curate several international exhibitions, including Metalsmiths Linking: A Cross-Cultural Exchange.
Jim has completed residencies at Haystack Mountain School of Crafts and Arrowmont School of Arts and Crafts. In 2014 Touchstone Center for Crafts awarded him and his wife Artists of the Year. Jim's work has been exhibited in Metalmsith and Ornament magazines as well as numerous books such as On Body and Soul, Contemporary Armor to Amulets, and Humor in Craft.

Lisa Johnson

is the Director of Jewelry and Metalsmithing at The Armory Art Center in West Palm Beach, FL. She started her career in fine arts at Miami University earning her B.F.A. in 2004 and receiving her M.F.A. from Indiana University in Metalsmithing and Jewelry Design in 2009. She has been awarded scholarships at Watershed Center for the Ceramic Arts Kiln God residency, the Ronald Hayes Pearson Scholarship at Haystack Mountain School of Craft, and Artist-In-Residence at Arrowmont School of Arts and Crafts. Selected publications featuring her work include Metalsmith Magazine Exhibition in Print 2014, 500 Prints on Clay, On Body and Soul: Contemporary Armor to Amulets, 500 Necklaces, Humor in Craft, and 500 Jewelry Designs.

Jim Bové

Though I make peices that revolve around the contstraints of wearability, I most closely align myself with the abstract expressionist painters and minimalists. The shapes, lines and forms in the work are rooted in observation of the environment around me. Shadows, light, architecture, all of these become subjects to reinterpret, simplify and incorporate into my work as compositional elements.
The approach I take to jewelry is to create wearable artwork. Work that can exist on or off the body as sculpture or a drawing. Exploration of non-traditional materials has allowed me to express the power of line and shape that has always appealed to me in drawings.

Lisa Johnson

The work I create exhibits methods of construction using traditional metalsmithing and jewelry design techniques, processes found in ceramics, and glass working. The application and selection of materials serve the concept of each series through its physical characteristics and process in the realm of sculpture, jewelry, and functional dining ware.

Currently, I am designing functional jewelry that is influenced by the textures and patterns from the local flora/fauna of South Florida to determine forms, surfaces, and colors. To reflect the shimmering and captivating nature on display in the South Florida area, flakes of mica, plants, glass, gemstones, and sterling silver are integrated using warm glass working techniques and fabrication processes found in jewelry design.