

Suzanne Pugh

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Education

- 1998 **Master of Fine Arts**, Kansas State University, concentration in metalsmithing
1995 **Bachelor of Fine Arts**, University of Georgia, concentration in metals/jewelry

Additional Studies

- 2019 Penland School of Crafts, Raising with Ndidi Ekubia
2018 North Bennett Street School, Hand Engraving with Gretchen McKenna
City College of San Francisco, MAKR 100, segment on programming and laser cutting
2016 Revere Academy of Jewelry Arts, Hand Engraving with Hratch Nargazian
2015 Studio of Diane Olivier, San Francisco, Figure Drawing
2009 Penland School of Crafts, Wood Technology, Sylvie Rosenthal, Instructor
Revere Academy of Jewelry Arts, Argentium
2007 Revere Academy of Jewelry Arts, Wax Modeling
City College of San Francisco, TIWE 9676-Combination Welding,
ARCH 52A-Architectural CADD, TIIM-9640-Machine Shop Practices, IDST 80A-Diversity
2006 City College of San Francisco, CAD 180-Introduction to Technical Drawing,
WELD 140-Manufacturing Processes (welding technology)
2004 Penland School of Crafts, Pewtersmithing, Fred Fenster, Instructor
1998 Penland School of Crafts, Casting, Robert G. Jackson, Instructor
1997 University of Georgia Studies Abroad Program, Cortona, Italy
1996 Penland School of Crafts, Jewelry and Found Objects, C. James Meyer, Instructor
1995 University of Georgia Studies Abroad Program, Cortona, Italy

Teaching Experience

- 2007-2019 **City College of San Francisco**, awarded early tenure in 2008, metal arts (head of area), sculpture (2008-2011, interim head of area 2009-2010), 3D design (2007-2008), MAKR 100 (2018-2019)
2014 **University of Georgia Studies Abroad Program**, Cortona, Italy, Fall semester
2010 **University of Georgia Studies Abroad Program**, Cortona, Italy, Summer semester
2005-2007 **City College of San Francisco**, adjunct, metal arts
2002 **Warren Wilson College**, adjunct, beginning jewelry
1997 **Kansas State University**, beginning and intermediate jewelry, interim course
1998 **Kansas State University**, three dimensional design, two classes per semester for two semesters
1997 **Kansas State University**, beginning metals, two classes per semester for two semesters
1996 **Kansas State University**, beginning metals, two classes per semester for two semesters

Workshops

- 2020 **School of the Museum of Fine Arts at Tufts**, spoon forging
Penland School of Craft, *Wunderkammer*—fabrication, forming, casting, stone setting
2019 **Haystack School**, steel vessels
Mother Brook Arts Center, advanced metals
Cranbrook Academy of Art, steel vessels
2018 **Mendocino Arts Center**, fabricating with steel and gold
2016 **Penland School of Crafts**, large scale casting workshop
Mendocino Arts Center, fabricating with steel and gold
2015 **Cranbrook Academy of Art**, ritual of making
Revere Academy, Rings!, part of **Master's Symposium**
Metalwerx, Steel and Gold, part of **Summer with the Masters**
2014 **Revere Academy**, metalsmithing/forging
Boise State University, beginning blacksmithing
Mendocino Arts Center, fabricating with steel and gold
2013 **Cranbrook Academy of Art**, pewter fabrication and casting
Revere Academy, Steel simplified, part of **Master's Symposium**

- 2012 **Revere Academy**, metalsmithing/forging
Penland School of Crafts, "Casting Call!" workshop on a variety of casting techniques, materials, and sizes
- 2011 **Revere Academy**, three metalsmithing/forging workshops
- 2010 **Revere Academy**, Steel simplified, part of Revere's **Master's Symposium**
Revere Academy, four metalsmithing/forging workshops
- 2009 **Revere Academy**, Steel simplified, part of Revere's **Master's Symposium**
Revere Academy, four metalsmithing/forging workshops
- 2008 **Peters Valley Center for Crafts**, Traditional and Alternative forming
Revere Academy, four metalsmithing/forging workshops
- 2007 **Mendocino Arts Center**, "Iron Incorporated" workshop on fabrication and forging of steel for jewelers and metalsmiths
Revere Academy, four metalsmithing/forging workshops
- 2006 **Penland School of Crafts**, "Brave New Form" workshop focusing on alternative forming techniques with non-ferrous and ferrous metals, and pewter
California College of Art, "Iron Incorporated" workshop on fabrication and forging of steel for jewelers and metalsmiths
California College of Art, "Keep Your Pants On!" hydraulic press/belt buckles
Oregon College of Arts and Crafts, "Keep Your Pants On!" hydraulic press/belt buckles
- 2005 **University of North Carolina at Asheville**, forging workshop held at Penland School of Crafts
- 2002 **John C. Campbell Folk School**, assistant instructor for beginning blacksmithing

Publications

- 2017 Metalsmith Magazine, Volume 37, Number 3. Review of both Post Pastoralia exhibitions, written by Carolyn Tillie
- 2016 Four Seasons of Jewelry, Autumn 2016. Review of Mokume Gane Exhibit at Yamawaki Art College Gallery, Tokyo, Japan. Hiroko Yamada, curator
- 2013 Ferrous Exhibition Catalog. Elizabeth Shypertt, Mike Holmes, Brigitte Martin, Jurors
- 2009 Chasing and Repousee. N. Megan Corwin, Bryn Morgen Press
The Compendium Finale of Contemporary Jewelers 2008. Andy Lim, Editor, Darling Publications
New West Coast Design Exhibition Catalog. Mike Holmes and Elizabeth Shypertt, Jurors
- 2007 Material and Space, an Exhibition of Contemporary Hollowware Exhibit Catalog. Sarah Perkins, curator
- 2006 City Currents. *Volume xxi, issue 14*.
San Francisco Bay Guardian. *Volume 40, number 25*, Featured Artist of the Week. Johnny Ray Houston, Arts Editor
The Art & Craft of Making Jewelry: A Complete Guide to Essential Techniques. Joanna Gollberg, Lark Books
- 2005 The Penland Book of Jewelry. Lark Books
- 2004 Enamelling. Linda Darty, Lark Books
- 2001 Metalsmith Magazine; "Exhibition in Print: Diverse Approaches to Hollowware Today," volume 21, number 4. John Cogswell and Lisa Gralnick, curators
- 1999 The Metalsmith's Book of Boxes and Locketts. Tim McCreight, Bryn Morgen Press

Grants

- 2007 Workshop Grant for City College of San Francisco, SNAG Workshop Grants Program
- 2004 Asheville Area Arts Council Artist's Grant

Awards

- 2019 Artist in Residence, School of the Museum of Fine Arts at Tufts University
- 2017 Participant in Haystack Mountain School of Crafts' annual residency program, one of 50 artists juried in
- 2016 El Nido Artists' Residency, Tieton, Washington. Residency awarded by Lori Talcott

- 2015 Sabbatical residency, Penland School of Crafts
Participant in Arrowmont School of Crafts' Penatculum, one of 60 artists invited to participate in this week long working retreat
- 2014 Participant in Penland School of Crafts' Short Residency in Iron, Wood, and Glass studios, one of 24 instructors invited to participate in this week long working retreat, funded by a grant from the John and Robyn Horn Foundation; Sabbatical from City College of San Francisco, granted one divided year, Fall of 2014, and Fall of 2016
- 2011 Participant in Penland School of Crafts' The Community of Education, a week long retreat for 100 instructors, funded by a grand from the Windgate Foundation
- 1998 Studio Assistantship to Penland School of Crafts
- 1997 Outstanding Graduate Student, Kansas State University Art Department
Studio Assistantship to University of Georgia Studies Abroad Program, Cortona, Italy
- 1996 Graduate Student Teaching Assistantship, Kansas State University
Work/Study Assistantship to Penland School of Crafts
- 1995 Graduate Student Teaching Assistantship, Kansas State University
Work/Study Assistantship to University of Georgia Studies Abroad Program, Cortona, Italy
Graduate Student Teaching Assistantship, Kansas State University

Selected Exhibitions

- 2019 **21 Grams**, international invitational, CODA Museum, Apledoorn, Netherlands, Ruudt Peters, curator
Hold, group exhibition, Trinosophes, Detroit, Michigan
Charmed, group exhibition, Sienna Patti, Lenox, Massachusetts. Entire exhibition/piece was acquired by Museum of Fine Arts Boston.
- 2018 **21 Grams**, international invitational, Hangzhou Contemporary Metal Art Triennial, China Academy of Art, Hangzhou, China. Ruudt Peters, curator
Plumb Line, group invitational exhibition, Long Beach City College, Long Beach, California. Kristin Beeler and Trevor Norris, curators
FOG, group exhibition through Sienna Patti Contemporary, The Firehouse, Fort Mason Center, San Francisco, California, in conjunction with FOG Design and Art Fair. Sienna Patti, curator
- 2017 **Post Pastoralia**, solo exhibition, Velvet Da Vinci Gallery, San Francisco, California
Post Pastoralia, solo exhibition, City College Art Gallery, City College of San Francisco, San Francisco, California
MoreLand, national invitational, Simone Di Sousa Gallery, Detroit, Michigan. Sarah Turner and Iris Eichenberg, curators
Quietus, solo exhibition of engravings and watercolor paintings, Five Pins Project, San Francisco, California
- 2016 **Mugshots and Lineups**, regional invitational, Jeff Gallery, San Francisco, California
Mokume Gane in America, national invitational, Yamawaki Art College Gallery, Tokyo, Japan, Hiroko Yamada, curator
- 2015 **California!** solo exhibition of watercolor paintings, Five Pins Project, San Francisco, California
SNO/SNA: concurrent faculty exhibition of City College and Coastline College faculty, San Francisco and Newport Beach, California
Art to Wear, pop-up show, Signature Shop, Atlanta, Georgia
- 2014 **Mostra**, Palazzo Vagnotti, Cortona, Italy and Athens, Georgia
Radical Jewelry Makeover; Ethical Metalsmiths 10th Anniversary Exhibition, *national invitational*, Visual Art Center, Richmond, Virginia. Susie Ganch, curator
Manifest Lost, two person exhibition with Zoe Ani, Five Pins Project, San Francisco, California
- 2013 **Ferrous**, national juried exhibition, Velvet da Vinci Gallery, San Francisco, California, and crafthaus (www.crafthaus.ning.com). Elizabeth Shypertt, Mike Holmes, Brigitte Martin, Jurors. Catalogue accompanies exhibition
- 2012 **CCSF Faculty Exhibition**, Coffee Gallery, Fort Mason, San Francisco, California
12"x12", national invitational, Gallery at Noble Forge, Asheville, North Carolina, Zack Noble, curator

- 2011 **Penland Instructor Exhibition**, Penland Gallery, Penland, North Carolina
World Championship Belt Buckle Competition, Honorable Mention, international juried exhibition, www.worldchampionbuckle.com/gallery.html. Brian Petersen, Juror
- 2010 **CoOperation Tableware**, national juried exhibition, Fancy Gallery, Seattle, Washington. Sarah Abramson, Brigitte Martin, Jurors
Mostra, Palazzo Vagnotti, Cortona, Italy and Athens, Georgia
Pathways, *regional invitational*, Center for the Arts, Evergreen Valley College, San Jose, California. Jack da Silva, curator
Adornment and Excess, Jewelry in the 21st Century, national invitational, Miami University Art Museum, Oxford, Ohio. Christina Miller and Susie Ganch, Curators
Chased and Repousee, national invitational, Velvet da Vinci Gallery, San Francisco, California. N. Megan Corwin, Elizabeth Shypertt, and Mike Holmes, Curators
- 2008-2009 **Metal Magic**, national invitational, Facere Gallery, Seattle, Washington. N. Megan Corwin and Karen Lorene, Curators
New Steel v2, national invitational, National Ornamental Metal Museum, Memphis, Tennessee
METALinclinations, an Online Metalsmithing and Jewelry Exhibition, national juried exhibition sponsored by Society of Midwest Metalsmiths. Michael Monroe, Marilyn da Silva, Susie Ganch, jurors
- 2007-2008 **New West Coast Design: Jewelry and Metalwork**, regional juried exhibition, Velvet da Vinci Gallery, San Francisco, California. Elizabeth Shypertt and Mike Holmes, Jurors. Catalogue accompanies exhibition
Symposium Speakers Exhibition, national invitational, Facere Gallery, Seattle, Washington. Lori Talcott, Andy Cooperman, and Karen Lorene, Curators
Pins for Men, national invitational, Facere Gallery, Seattle, Washington. Karen Lorene, Curator
Suzanne Pugh, Solo Exhibition, Hyart Gallery, Madison, Wisconsin
Material and Space: An Exhibition of Contemporary Hollowware, *national invitational*, Art and Design Gallery, Missouri State University, Springfield, Missouri, National Ornamental Metal Museum, Memphis, Tennessee, Ohio Craft Museum, Columbus, Ohio, Kentucky School for Crafts, Hindman, Kentucky. Sarah Perkins, Curator. *Exhibition accompanied by a 47 page catalogue with forward by Marjorie Simon*
User Friendly: Objects of Intended Use, San Francisco Metal Arts Guild's member exhibition, Collector's Gallery, Oakland Museum of California, Oakland, California
- 2005-2006 **Ethos: Craft and Social Conscience**, national invitational, Penland Gallery, Penland, North Carolina. Kathryn Gremley, Curator
Contained Within, national invitational, Penland Gallery, Penland, North Carolina. Kathryn Gremley, Curator
The Influence of Rock and Roll, national juried exhibition, Rock and Roll Hall of Fame and Museum, Cleveland, Ohio. Boris Bally, Juror
Forging Ahead: Contemporary American Blacksmiths, national invitational, Kentucky Museum of Art and Craft, Louisville, Kentucky. Brion Clinkingbeard, Curator
- 2003-2004 **North Carolina Crafts '04**, regional invitational, Wellington B. Gray Gallery, East Carolina University, Greenville, North Carolina. Bob Ebendorf, Gil Leebrick, Curators
New Metals Invitational, national invitational, Fred P. Giles Gallery, Eastern Kentucky University, Richmond, Kentucky; Felicia Szorad, Curator
The Object and Its Place, national invitational, Penland Gallery, Kathryn Gremley, Curator
Day Job, local invitational, Toe River Arts Council, Spruce Pine, North Carolina.
Metal on My Mind, regional juried exhibition, Oconee County Art Center, Watkinsville, Georgia. Jim Buonaccorsi and LeeAnn Mitchell, Jurors
via Penland, regional invitational, Rebus Gallery, Raleigh, North Carolina. Leigh Moore, Curator
- 2001-2002 **Exquisite Scrap**, national invitational, Craft Alliance, Saint Louis, Missouri. Elizabeth Brim, Curator
Exhibition in Motion, *national invitational*, Society of North American Goldsmiths (SNAG) conference, Richmond, Virginia. C. James Meyer, Curator

Exhibition in Print, Diverse Approaches to Hollowware Today, national juried exhibition, Metalsmith Magazine, volume 21, number 4. John Cogswell and Lisa Gralnick, Curators

Returning to the Little Apple, regional invitational, Urban Designs, Manhattan, Kansas. Deborah Minner, Curator.

Alumni Exhibition, national invitational, Kansas State University, Manhattan, Kansas. Elliott Pujol and Daniel Hunt, Curators

1999-2000

Rare to Well Done; Culinary Craft, national invitational, National Ornamental Metal Museum, Memphis, Tennessee. Jim Wallace, Curator

Handles and Spouts: Teapots by Contemporary Southern Artists, regional invitational, Swan Coach House Gallery, Atlanta, Georgia. Marianne Lambert, Curator

Necessary Objects, local invitational, Abingdon Gallery, Abingdon, Virginia

Made in Penland, regional invitational, Penland Gallery, Penland, North Carolina. Kathryn Gremley, Curator

Under the influence, national invitational, part of **Confessions of a Smarty Pants**, an exhibition of the work of Marko Fields, Manhattan Arts Center, Manhattan, Kansas, Baker University, Lawrence, Kansas

Penland Group Show, regional invitational, Barbara Archer Gallery, Atlanta, Georgia. Kathryn Gremley, Curator

1997-1998

1211, Sculpture and Metal Objects, two person thesis exhibition with Justin Williams, Union Gallery, Manhattan, Kansas

MFA Candidates Exhibition, local invitational, Willard Gallery, and Manhattan Center for the Arts, Manhattan, Kansas

Mostra, regional invitational, Lamar Dodd School of Art, Athens, Georgia

USA Craft Today 97, national juried exhibition, Silvermine Guild Galleries, New Canaan, Connecticut. Ken Botnick, Juror

Spiva National Contemporary Crafts Competitive, national juried exhibition, Spiva Center for the Arts, Joplin, Missouri. Marjorie Schick, Juror

Art Save Show; Printmaking Examined, regional invitational, Union Gallery, Manhattan, Kansas. James Munce, Curator

From the Trash Can to the Bank Vault, national invitational, Phenomenon Gallery, Richmond, Virginia. C. James Meyer, Curator

Emerging Artists, regional invitational, Columbian Gallery, Wamego, Kansas. Anna Collouri, Curator

Mostra, Palazzo Vagnotti, Cortona, Italy and Athens, Georgia

Topeka Competition 21, regional juried exhibition, Gallery of Fine Arts, Topeka, Kansas. Eddie Dominguez, Juror

In Other Words, national juried exhibition, Tempe Arts Center, Tempe, Arizona. Dan Mayer, Juror. *Image used for exhibition announcement, juror's award for body of work*

Professional Experience

2019

Guest Critic, Jewelry and Metals review boards, Massachusetts College of Art and Design

2017 to 2019

Member, Projects Planning Committee, CCSF, responsible for reviewing proposed campus-wide projects, recommending approved projects to be presented to the Academic Senate and Board of Trustees

Member, MakerSpace development committee, CCSF, responsible for researching and developing campus wide facilities, curricula, and certificates around the Maker movement, and acquiring grants for this program

Member, California Blacksmiths Association, attended Fall conference

Juror, Penland School of Craft's Winter Residency, Iron and Metals studios

Member, Penland School of Craft's Core Fellow selection committee

Member, American Crafts Council, New York, New York

2016

Member, Projects Planning Committee, CCSF, responsible for reviewing proposed campus-wide projects, recommending approved projects to be presented to the Academic Senate and Board of Trustees

2015 to 2017

Chair, Editorial Advisory Committee for **Metalsmith Magazine**, usually a one year commitment, my tenure was two years. Responsible for organizing and chairing online and in person meetings, keeping the committee running smoothly and productively, working closely with the SNAG Board Liaison on administrative matters, providing feedback to Editor,

- providing content ideas, and writing a yearly report of committee activity to the members of SNAG
- Member**, Capital Projects Planning Committee, CCSF, responsible for reviewing proposed campus-wide projects, recommending approved projects to be presented to the Academic Senate and Board of Trustees
- Member**, American Craft Council
- 2013 to 2014 **Member**, Editorial Advisory Committee for **Metalsmith Magazine**, a three year commitment. Responsible for providing feedback to Editor, providing content ideas, attending yearly EAC meeting and SNAG conferences
- Member**, Executive Council, Academic Senate, CCSF. Elected in 2012 by my peers to represent them for a two year term. Responsible for deciding academic and professional matters, advising the Chancellor and Board of Trustees on academic and professional matters
- 2013 **Attendee**, Yuma Symposium, Yuma Arizona
- Advisor** for establishment of Baltimore Jewelry Center, Baltimore, Maryland
- 2012-2013 **Author**, four new course outlines for Metal Arts, Jewelry, and Lost Wax Casting, three re-written course outlines for Metal Arts/Jewelry, one eighteen credit certificate in Metal Arts, and one fifty seven credit certificate in Metal Arts.
- 2012 **Curator**, **Making It**, an exhibition of the work of five former City College of San Francisco Metal Arts students who make the majority of their living by making. Exhibitors included Alison Antelman, Miel Paredes, Jenny Reeves, Meghan Riley, and Gabriel Sider
- Member**, Art Jewelry Forum, Mill Valley, California
- Advisor** for the establishment of metals studios at 3rd Ward, Philadelphia, Pennsylvania
- Member**, American Crafts Council, New York, New York
- 2010 to 2012 **Member**, Projects Review Committee, CCSF, responsible for reviewing proposed campus-wide projects, recommending approved projects to be presented to the Academic Senate and Board of Trustees
- 2008 to 2019 **Member**, Works of Art Committee, CCSF, responsible for finding means and ways to preserve CCSF's current collection, and considering donations of art to the College
- Member and Chair** of numerous City College of San Francisco Art Department hiring committees, full time and part time hires
- Member and Chair** of numerous City College of San Francisco Art Department tenure review committees
- 2007 to 2011 **Program Chair**, Board Position for MAG, The Bay Area's Metal Arts Guild. Chair is responsible for organizing three to five events yearly. Events include lectures by nationally recognized metalsmiths and jewelers, tours of Bay Area metal-centric sites of interest, and organizing the MAGgrant, a grant for promising Bay Area metal arts students.
- 2007 **Speaker**, The Twelfth Annual Northwest Jewelry and Metals Symposium, *Interpreting Inspirations*, "**Narrowing it Up, aka A Case of Influenza; Recent and Not So Recent Work by Suzanne Pugh**," Museum of History and Industry, Seattle, Washington
- Juror**, **The New Steel**, an international exhibition coordinated by the National Ornamental Metals Museum, displayed at the Delta Axis Gallery in Memphis, Tennessee. Exhibition coincided with the Society of North American Goldsmiths' annual conference
- Juror**, **Big, Red, Shiny III**, The Art Ark, San Jose, California
- 2006 **Member**, California Blacksmiths Association, San Jacinto, California
- Attended Spring Conference, assisted demonstrators Zachary Noble and Maegan Crowley.
- 2005-2013 **Member**, Metal Arts Guild, San Francisco, California.
- 2005 **Update Training** in CPR, first aid, and blood borne pathogens, American Red Cross
- Member**, College Art Association, New York, New York. Attended Annual Conference
- 2004 **Organizer and executor** of an online benefit art auction of 61 pieces. The four thousand dollars raised went to purchase a tractor for a local farmer.
- Advisor** for metals studio development at The Grove Arcade, Asheville, North Carolina
- Advisor** to Metals Editor at Lark Books for The Penland Book of Jewelry
- 2003 **Collaborator** with Yee-Haw Industrial Letterpress (now Pioneer House) carved and printed a limited edition of letterpress prints
- 1999-2005 **Metals Coordinator** for Penland School of Crafts, Penland, North Carolina. Responsibilities included but were not limited to: coordination of high turnover (every two weeks) intensive studio classes, studio and equipment maintenance for two metals studios open 24 hours a day,

facilitating instructor effectiveness, programming instructors and courses, managing \$70,000 Budget and additional grant monies, supervision of 16 studio assistants campus wide, as well as metals studio assistants, development of studio safety protocol, representation of the school at regional and national events, and planning and hosting special studio events and workshops

- 1999-2005 **Volunteer**, Penland School of Craft's Community Open house
- 1999-present **Studio Artist** specializing in large scale non-ferrous metal fabrication, including sterling silver, pewter, and copper hollowware, jewelry that combines ferrous and non-ferrous materials, and casting a variety of materials on many scales
- 1999-2003 **Member**, American Crafts Council, New York, New York
- 1998-1999 **Contractor** for The Ontology shop, New York, New York. Clients included Joshua Marrow, Calvin Klein, Swid Powell, and Dansk, Incorporated. Responsibilities included prototype production in acrylic, winshape, and metal. Prototypes included high end decorative items such as clocks, candlesticks, and trophies, as well as flatware. Responsibilities also included Judaica fabrication for Yale University Hillel, small scale production of sterling silver items, and restoration of antique metalwork by renowned designers such as Georg Jensen.
- 1995-present **Member**, Society of North American Goldsmiths, Naperville, Illinois
Attended all conferences from 1998 to 2005, 2008, 2011, 2013, 2015, 2016
- 1995-1998 **Member**, Kansas Artist Craftsman Association, Topeka, Kansas
- 1997 **Co-founder**, Kansas State University's Repair Days
- 1996 **Charter member**, Kansas State University Metalsmithing Society
- 1995 **President**, Phi Beata Heata, University of Georgia
- 1994 **Secretary**, Phi Beata Heata, University of Georgia
- 1993-2005 **Volunteer**, National Ornamental Metal Museum's Repair Days

Comprehensive list of courses taught

Three-dimensional Design. Introductory level course on thinking, designing, and making in three dimensions. Kansas State University, City College of San Francisco.

Beginning Sculpture. Primarily additive methods (wood construction), subtractive methods (plaster carving), mold making and multiples (clay, paintable or pourable rubber mold material, plaster gauze, plaster). City College of San Francisco.

Intermediate Sculpture. Primarily forming and fabrication in steel, stone carving, and research/writing. City College of San Francisco.

Advanced Sculpture. Primarily site specific and installation work, research/writing, student driven semester to prepare them to leave the program. City College of San Francisco.

Beginning Metal Arts. Foundations of jewelry and metalsmithing—hand skills, cold connections, patination, soldering, hollow construction, stone setting, presentation. Kansas State University, Warren Wilson College, The University of Georgia Studies Abroad in Cortona, Italy, City College of San Francisco.

Intermediate Metal Arts. Continuation of the foundational course for jewelry and metalsmithing—flex shaft use, repousse and chasing, raising, forging, hinges, fusing, concept development. The University of Georgia Studies Abroad in Cortona, Italy, City College of San Francisco.

Advanced Metal Arts. Structured like independent study, students are assigned one flatware project and propose four complex projects due throughout the semester. Emphasis on investigating concepts, and pursuing techniques of interest—either new techniques like enameling, etching, or further researching and practicing previously learned techniques like forging or raising. The University of Georgia Studies Abroad in Cortona, Italy, City College of San Francisco.

Metals Studio. Capstone course, structured like independent study. This course provides students the opportunity to explore in-depth any metals media of their choosing, with an emphasis on establishing skills in independent problem solving and continuing sound growth as artists, jewelers, and metalsmiths after leaving the program. Five complex and resolved objects are due throughout the semester. City College of San Francisco.

Beginning Casting. Fundamentals of casting—direct casting, metal alloying, wax work, lost wax casting, object refinement after casting (hand tools and flex shaft use), presentation. The University of Georgia Studies Abroad in Cortona, Italy, City College of San Francisco.

Intermediate Casting. Investigation into more advanced casting techniques including bi-metal casting, large scale gravity casting, cast in place stones, rubber mold making and multiples. The University of Georgia Studies Abroad in Cortona, Italy, City College of San Francisco.

Advanced Casting. Structured like independent study, students are assigned one flatware project and propose four complex projects due throughout the semester. Students are encouraged to explore designing and

executing projects using CAD and 3D printing. The University of Georgia Studies Abroad in Cortona, Italy, City College of San Francisco.

Graduate Level Metals and Jewelry. Student driven research, development, and object or environment making course. Students meet with instructor once a week for informal discussion, twice a semester for critique. The University of Georgia Studies Abroad in Cortona, Italy.

Maker 100. College-wide course designed to introduce concepts and techniques of making to complete beginners. Taught in three segments, I was responsible for the “construction” segment. Through the construction of a working amplifier, I taught basic hand tool use, soldering for electronics, and laser cutting. City College of San Francisco.