

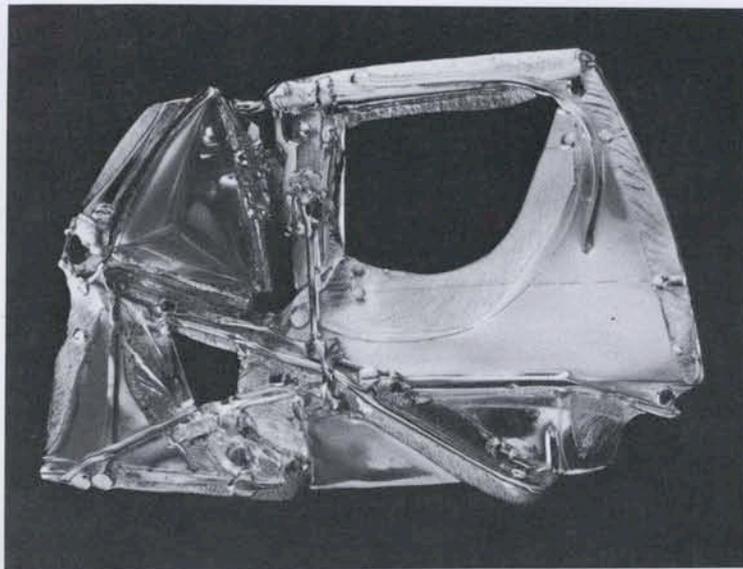
Apr-1986

Gallery: John Heller

John Heller
Bridgewater State College

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Susie Cushman

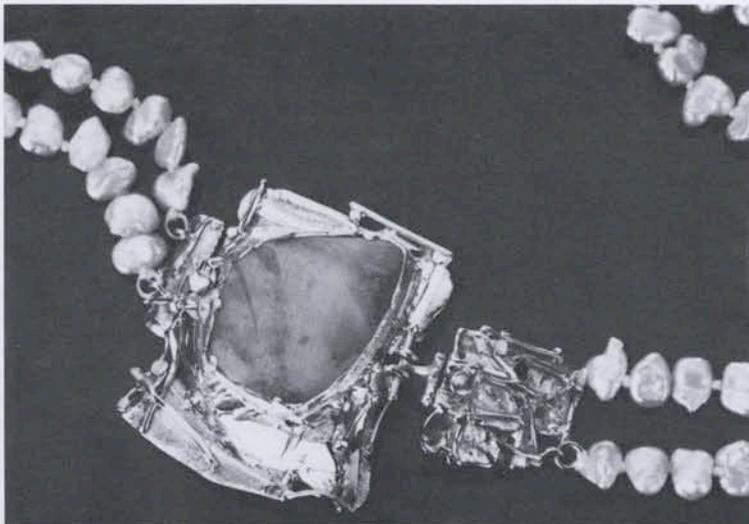
John Heller

The jewelry on these pages as well as on the cover of this issue of the *Bridgewater Review* is the work of John Heller, a member of the Bridgewater State College Art Department. He holds Bachelor of Fine Arts and Master of Fine Arts degrees from Pratt Institute where his major areas of work were clay and metal. Since joining the Bridgewater faculty in 1968 he has continued an active studio production in both these areas.

Heller has been active in arts organizations, holding office on the local, state, and national levels. He serves the Brockton Art Museum/Fuller Memorial as an advisor on contemporary crafts and has organized over a dozen exhibitions at Brockton and other museums. In 1980 he was awarded a Commonwealth of Massachusetts Crafts Fellowship. His work is shown at a number of galleries in New England and New York.

PIN: Sterling silver and 14K gold with rose quartz, 3" w.

The challenge of working with sculptural forms in jewelry, which demands a wearable scale, has led to my combining different metals and finishes. Whether I mix metal colors or add stones to the piece, I am conscious of how the piece functions sculpturally.



Susie Cushman

NECKLACE: 14K gold with Australian matrix opal and fresh water pearls; center section, 1 1/4" x 1 1/2", detaches to become pin.



Bob Barrett

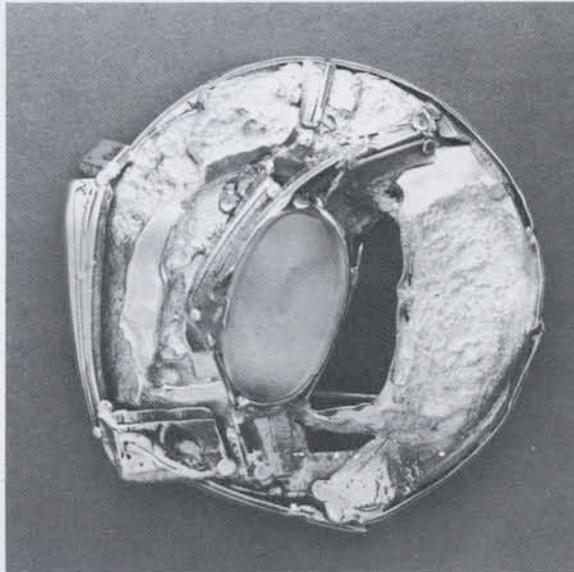
PIN: Sterling silver and 14K gold with rose quartz, 2" w.

"The diverse ways precious metal can be worked encourages experimentation and the development of personal style no matter whether the techniques to be investigated are traditional or experimental. Since I've continued to work in clay and would like my work in metal to relate to my work in clay, I've found that the lost wax process* seems a logical way to make jewelry which has this connection. The wax from which the jewelry is first made is malleable as is the clay, and seems to demand from me a great amount of surface texture and sculptural massing.

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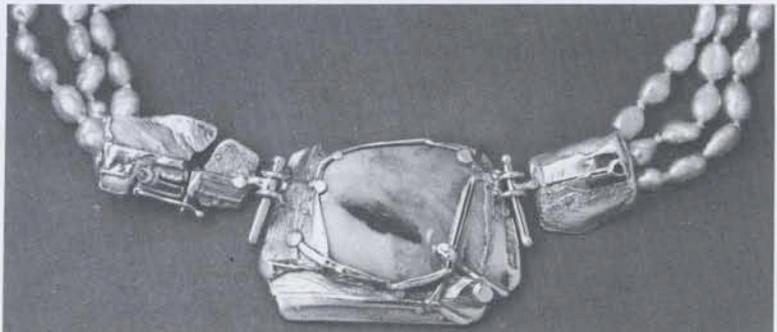
"My work is different enough from much of what is commercially available that I know that it will not appeal to everyone. That is perfectly acceptable to me since each piece I make is unique and is not reproduced. Quite a bit of the work I do is on commission: to work with an individual's taste and interests, especially when they have offered me a compliment by asking me to make something for them, may be the most satisfying work of all."

**Casting -- the "lost wax" process -- has been used by artists for thousands of years. The artist first creates an object from wax or other burnable material taking care with both the form and surface of the piece since the final casting will reproduce the wax very accurately. The completed wax is embedded in a plaster mold which is heated until the wax has burned out, as a candle disappears when it burns, leaving a cavity in the mold. The plaster holds the surface of the original wax in exact reverse. When the burnout is complete melted metal is poured into the mold. When it cools, the plaster mold is broken away and the metal object is revealed. The casting is then cleaned, polished, and finished.*



Bob Barrett

PIN: Sterling silver and 14K gold with rose quartz, 3" w.



Bob Barrett

NECKLACE: 14K gold with Australian matrix opal and fresh water pearls; clasp 3" w.



Susie Cushner

RING GROUP: 14K gold, two with diamonds