

# Pig Iron ROUGH NOTES

Lived  
Histories



Imagined  
Futures

***SLOSS***

*Spring*

**2021**

# PIG IRON ROUGH NOTES

*LIVED HISTORIES*



*IMAGINED FUTURES*

FOUNDED IN 1926 BY RUSSEL HUNT

*Published by the 2021 NCCCIAP Steering Committee, Birmingham, Ala.*

*Reimagined, Illustrated, and Edited by Sylvia Hardin*

**Eric Fuertes, Chair**

**Julie Ward, Chair - Elect**

Heat Number 001

Spring 2021

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**SLOSS FURNACES NATIONAL LANDMARK**

**20 32nd St N, Birmingham, AL 35222**

**(205) 254 - 2025**

# *A Letter from the Chairs*

By **ERIC FUERTES, JULIE WARD,  
& HEATHER SPENCER HOLMES**

Dear Fe Community,

The National Conference on Contemporary Cast Iron Art & Practices (NCCCIAP) Chairs would like to take a moment to recognize and thank every steering committee member for their relentless dedication to learning new things and the willingness to serve. Thank you all for being open.

As you wander up the hill of the #2 casting shed at SLOSS, and the sweet smell of a furnace burning in hits your senses, you hear the gentle rumble of a burn-in torch, and folks are buttoning up their molds and gluing on pour cups while laughing and telling stories. You reach the landing of the sand molding area, and the hum of the sand muller and the beep of the forklift remains constant while the click, click, click of the viaduct fades away and a wheelbarrow full of sand blazes by you. You make your way to the foundry floor where the Guggenheim pedestal crane works in the circle of influence. You gently nod to Whiting furnace and continue up the hill past the iron pit to the base of the #2 blast furnace, while crossing over its trough. You recall the radiating brick pattern that holds your body as you look down the casting shed. Suddenly a train horn blows and continues to blow, and you remember and acknowledge all who have been here before you. You embody the past, present, and future all at the same time and understand that you are home.

We join together for Lived Histories/Imagined Futures, our 2021 National Conference on Contemporary Cast Iron Art & Practices. The NCCCIAP Steering Committee would like to thank all participants for your openness to move forward using a virtual format for the conference. We want to thank you for your willingness to examining the past histories of Sloss Furnaces, attentive to the narratives we hear and those we do not hear, to guide us into a more inclusive future. A future together.

  
ERIC FUERTES

  
JULIE WARD

  
HEATHER SPENCER HOLMES

# *Lived Histories / Imagined Futures*

## **2021 National Conference on Contemporary Cast Iron Art & Practices**

Due to the current pandemic, the National Conference on Contemporary Cast Iron Art and Practices (NCCCIAP) is being held virtually in 2021. We look forward to supplementing and deepening these remote sessions around our 2021 theme, *Lived Histories/Imagined Futures*. As a guiding frame for engaging the lived histories and future possibilities of cast iron, we will draw from our shared archive, the Pig Iron Rough Notes, and we will produce a new volume of the Rough Notes with contributions from conference participants.

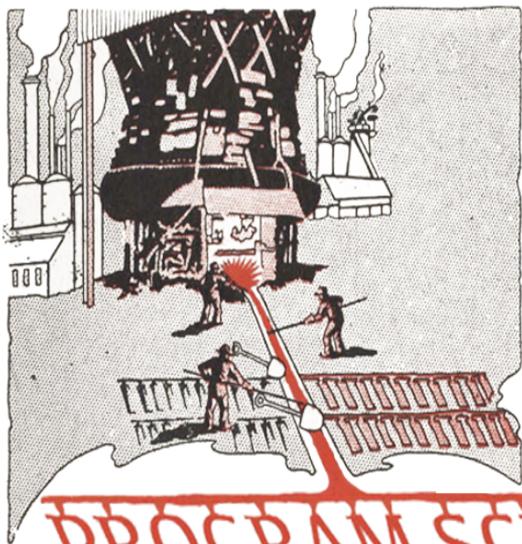
Sloss Furnaces launched the Pig Iron Rough Notes in November, 1926, as a monthly publication with about 600 subscribers, taking its name from the expression, “as rough as pig iron.” Despite its small stature, Rough Notes became one of Sloss Furnaces’ greatest contributions to the advancement of the foundry trade, as a circulating venue for relevant educational and technical information.

This year, we ask the Fe community to take an introspective look into the history of Sloss Furnaces, including issues of the Rough Notes as well as recorded oral histories of Sloss now held digitally by the University of Alabama at Birmingham (UAB). Engaging with these records, we encounter moments of community-building and innovation as well as moments of short-sighted exclusion, entwined in the U.S. history of systemic racism. As we join together remotely to imagine the future of cast iron, how might these histories inform what we envision? How might we work to amplify underrepresented voices of the past, and in turn seek to uplift diverse artistic visions in the present? The 2021 conference, *Lived Histories/Imagined Futures*, holds space for multiple perspectives as we join together in listening to the past and imagining a shared future.

# THE CONFERENCE ON CONTEMPORARY CAST IRON ART & PRACTICES

MARCH 31 - APRIL 3

Central Standard Time



## PROGRAM SCHEDULE

Wednesday, March 31st

\*Live Streamed Events\*

9:00AM - 11:00AM **\*Burn-In Zoom Chat\***: Coffee with the Committee

10:00AM - 11:00AM **All Online Exhibitions go Live**

**Metal Coatings, Textures, & Patinas on Paper**, Workshop by *Kurt Dyrhaug*

**3D Printable Part Molds Using Fusion 360**, Workshop by *Jake Weigel*

**How to Make a Tea Cup**, Demo by *Bob Rogers*

**Green Sand and Small-Scale Casting**, Demo by *The Metal Museum Crew*

**The Temple of the Heart & the Song of The Iron**, Short Film Release

Produced by *The Hope James Foundation*, Casting *Tripp Jarvis*

11:00AM-12:00PM **\*They All Fall Down\***, Panel Moderated by *Miranda Kyle*

Panelists: *TK Smith, Morgan Lugo & Isaac Duncan III*

**Student Cuploa Contest Video Releases**

*Carmarthen School of Art (Coleg Sir Gar) - Wales, United Kingdom*

*Kennesaw State University, - Georgia, United States*

1:00PM - 2:00PM

**\*Magmasoft: Casting Software Simulation\***, Demo by *Matt Jacobs, Nathan Creamer*

**Quick, Easy, & Cheap Silicone Molds**, Demo by *Kristen Tordella-Williams*

**Worth the Effort: CV Workshop Video** by, *Christian Benefiel & Miranda Kyle*

**Iron & Inclusivity: Building an Accessible Foundry** - Presentation Video Release

Featuring: *Dan McGuire & Teresa "Tree" Lind*

2:00PM - 3:00PM

**\*Conversation Pieces: Traditional Mold Making & Contemporary Iron Casting\***

Panelists: *Page Burch, Stacey Holloway, Morgan Lugo, & Kevin Vanek*

3:00PM - 4:00PM

**\*Under the Viaduct: Q & A with the Teams - Student Cuploa Contest\***

**SLOSS**

Wednesday, March 31st (Continued)

**\*Live Streamed Events\***

- 4:00PM - 6:00PM **\*Introducing Digital Processes to Metal Casting\***  
Panelists: *Jake Weigel, Kurt Dyrhaug, Leah Aggerter, Emily Baker, Luke Sides, Michal Staszczak, Lance Vickery*
- 6:00PM - 6:30PM **NCCCIAP Juror Lecture & Discussion with Artists, Karen Smith**  
Featuring Artists: *Jeremy Colbert & Molly Harrington*
- 7:00PM - 7:30PM **\*Bottom Drop Zoom Chat\***: Watch Party in Zoom  
**Cast Down**, Performance by, *Andrew Marsh & Feral Fagiola*  
Featuring: *Ariana Berman, Jacob Chrzgan, Katelyn Gabbard, Gerry Massey, & Jim Wade*
- 7:30PM - 8:00PM **\*Wish You Were Here - Sloss Livestream\***, *Sloss Crew*

Thursday, April 1st

- 9:00AM - 11:00AM **\*Burn-In Zoom Chat\***: Coffee with the Committee
- 10:00AM - 11:00AM **Ceramic Shell Investment Molds**, Demo by *Eric Stephenson*  
**Furnace Side Chat**, *Jay Elias (Evolution Art Studio)*  
**Furnace Side Chat**, *James Vanderpool (The Metal Museum)*  
**Furnace Side Chat**, *Mac Metz (Starworks NC)*
- 11:00AM - 12:00PM **\*Q&A for "The Temple of the Heart & the Song of The Iron" Short Film**  
Presentation by *Tripp Jarvis*  
**Student Cuploa Contest Video Releases**  
*Colorado School of Mines - Colorado, United States*  
*University of Maryland - Maryland, United States*
- 12:00PM - 2:00PM **\*Cast Iron Cooking\***, Workshop by *Stacey Rathert*
- 1:00PM - 2:00PM **Lamentations: Searching for Similarities**, Presentation by *Emily Baker*  
**Abrasives for Metal**, Demo by *Morgan Lugo*  
**"GO BIG & STAY HOME" 2020 Halloween Iron Pour**,  
Presentation by *Ben Filchak*  
**Creating Paintings with Molten Iron**, Demo by *Matt Mrocz*
- 2:00PM - 3:00PM **\*Sweat Equity\***, Panel Moderated by *Emily Baker*  
Panelists: *Lauren Koch & Rebecca A. Flis*
- 3:00PM - 4:00PM **\*Q&A for "Iron & Inclusivity: Building an Accessible Foundry"\***  
Panelist: *Teresa "Tree" Lind & Dan McGuire*
- 4:00PM - 5:00PM **\*3D Printable Part Molds Using Fusion 360 -- Open Zoom Room,\***  
Workshop with *Jake Weigel*
- 5:30PM - 6:00PM **\*The Charles Hook Award Lecture,\*** *Bryan Massey*  
Moderated by *David Marquez & Eric Fuentes*
- 7:00PM - 8:00PM **Lived Histories Imagined Futures - An Iron Performance, Sloss Metal Arts**  
**\*Bottom Drop Zoom Chat\***

**SLOSS**

Friday, April 2nd

**\*Live Streamed Events\***

- 9:00AM - 11:00AM **\*Burn-In Zoom Chat\***: Coffee with the Committee
- 10:00AM - 11:00AM **All About Burners**, Demo by *Lloyd Mandelbaum (Chicago Crucible)*  
**Sculpting with EPS Foam**, Demo by *Stacey Holloway & Ed Paradis*  
**Split-Pattern Wood Turning**, Demo by *Page Bureh*  
**Furnace Side Chat**, *Alyssa Imes (University of Maryland)*
- 11:00AM - 12:00PM **\*Intersectional Feminist Caucus\***, Panel Moderated by *Liz Ensø*  
Panelists: *Tamsie Ringler, Sylvia Hardin, Miri Phelps*
- 12:00PM - 1:00PM **\*Q&A for “Metal Coatings, Textures & Patinas on Paper” Workshop\***  
with *Kurt Dyrhaug*
- 1:00PM - 2:00PM **\*Harder Barter Market: The Fire & The Fury\***  
Panel Moderated by, *Kristen Tordella-Williams & Jenny Hillenbrand*  
Panelists: *Elizabeth Helfer, Kevin Vanek, Alyssa Imes, & Lauren Koch*  
**Casting at Home with Candy**, Demo by *Alex Gelderman & Ariana Sellers*  
**Small-Scale Hand Casting**, Demo by *Kevin Vanek*  
**Custom Iron Action Figures/Dioramas**  
Video Presentation by *April Terra Livingston*  
**Furnace Side Chat**, *Tripp Jarvis (Liberty Arts)*
- 2:00PM - 3:00PM **\*Q & A for “Worth the Effort: CV Workshop”\***,  
with *Christian Benefiel & Miranda Kyle*
- 3:00PM - 4:00PM **\*Live Q&A for “How to Make a Tea Cup”\***, \* with *Bob Rogers*
- 4:00PM - 5:00PM **\*3D Printable Part Molds Using Fusion 360 -- Open Zoom Room\***  
Workshop with *Jake Weigel*
- 5:00PM - 6:00PM **\*NCCCIAP Keynote Speaker Lecture\***, *Leticia Bajuyo*
- 6:00PM - 7:00PM **\*Q & A with “Furnace Side Chat” Participants\***  
Featuring: *Alyssa Imes (UMD)*  
*Jay Elias (Evolution Art Studio)*  
*Mac Metz (Starworks NC)*  
*James Vanderpool (The Metal Museum)*  
*Tripp Jarvis (Liberty Arts)*
- 7:00PM - 8:00PM **\*Fine With This\***, Interactive Performance, by *Kay Dart*, Hosted on Twitch

Saturday, April 3rd

- 9:00AM - 11:00AM **\*Burn-In Zoom Chat\***: Coffee with the Committee
- 11:00AM - 12:00PM **\*Imagining Iron Futures - Open Forum\***  
Panelists: *Hannah Hirsekorn, Liz Ensø*
- 1:00PM - 1:30PM **\*Student Cupola Contest Awards\***  
Production Furnace Award  
The Wolf Pack Award  
Catwalk Award  
Production Value Award  
**Conference Awards and Recognitions Release**
- 1:30PM - 2:00PM **\*Closing Ceremony\***

**SLOSS**

# Karen Smith

Metal Artist

Founder, *We Wield the Hammer*

Faculty, *The Crucible*

Exhibition Juror

*\*Live Lecture\**: Wed. March 31<sup>ST</sup>, 6:00<sup>PM</sup>

I design, fabricate, and custom-make wearable art and small sculpture in my studio in Oakland, CA. My primary mediums are sterling and fine silver; I also work with 14K and 18K white and yellow gold., primarily sterling silver (and sometimes 14k gold elements to my designs) and often add high quality gemstones. My methods include, but are not limited to fold forming, forging, soldering, stone setting and more.

I am a self-taught artist though I recently had a short study with a master goldsmith in Dakar, Senegal; I am also an arts educator and have created a program to teach this artistry/vocation to young women and girls of African descent who might not otherwise have access or opportunity. I was inspired my time in West Africa and the isolation of being the only woman metalsmith around, and by the incredulous faces of girls and women who would look, awestruck, at me as I worked. The program, *We Wield the Hammer*, debuted in 2019 in Oakland and is headed to Dakar, where the saying goes “women don’t wield the hammer”.



I work with hammers and fire and files and saws; living and working as an artist is the best job I’ve ever had. My work, like my life, can be minimalist or maximalist; elements of my Buddhist practice can be seen in my ZenSpin ring; as well, my cultural heritage as African-American informs mud cloth inspired pieces and masks that I create. My work is informed and infused by my woman-self, my black-self, my Buddhist self, my aging self. I express gratitude and joy through my work; and most importantly, I imbue the work with the spirits of women who were never able to “wield the hammer”. I make circles and curves and textures that represent the power and light and the feminine.

I am a black woman artist.

*Online Exhibitions:* [www.pigironroughnotes.com](http://www.pigironroughnotes.com)

# Bryan Massey

Charles Hook Awardee

*\*Live Lecture\**: Thurs. April 1<sup>ST</sup>, 5:30<sup>PM</sup>

Bryan Winfred Massey, Sr. is currently a Professor of Art/Sculptor at the University of Central Arkansas, Conway. He received his BFA at East Carolina University in Greenville, NC; his MFA at Louisiana State University in Baton Rouge, LA and is continuing to work towards completing his EdD at the University of Arkansas, Little Rock.

Bryan is primarily a stone carver. He works with a variation of stones



from alabaster, soapstone, limestone, marble, and granite. He also casts in iron, bronze, aluminum, as well as fabricating steel for incorporating with many of his stone works.

Some of his completed works include the Sidney S. McMath Memorial in Little Rock, the Silas Herbert Hunt Memorial in Fayetteville, AR, on the campus of the U of A, his Nautilus sculpture located in the Riverfront Park just behind the Marriot Hotel, as well as The Mosaic Templars Cultural Center and Museum's permanent collection in Little Rock, AR. Other installations include The Cyclone at the Russellville Center for the Arts, his Tribute to Stradivarius at The Grammy Museum in Cleveland, MS, his No Stress, No Pressure in the Sculpture Garden at the new CARTI Cancer Center in Little Rock, AR and "Otis", a 15 feet by 8 feet, 3,000 lb. stainless steel bear for the University of Central Arkansas' new Donaghey Hall. His most recent installations are in Fort Smith AR, SEAL at ArcBest Corporation and Wind Song I at the Fort Smith Riverfront Sculpture Walk/Park. Bryan has exhibited internationally (UK, and Germany), nationally, and regionally throughout his career and continues to exhibit and compete at a consistently high professional level.

**On-Site Exhibition @ Sloss Furnaces Historical Landmark:** March 31st - June 1st

**Online Exhibition:** [www.pigironroughnotes.com](http://www.pigironroughnotes.com)

# Leticia Bajuyo

2021 Keynote Speaker

\*Live Lecture\*: Fri. April 2<sup>ND</sup>, 5:00<sup>PM</sup>

An interdisciplinary artist, object maker, and sculptor, Leticia R. Bajuyo lives, works, and teaches in Corpus Christi, Texas. In her studio practice, Bajuyo reflects on how cultural labels and demographic bubbles can foster a sense of fragmented displacement that is continually searching for equilibrium. As a Filipinx-American artist, her interest in perception and cultural capital began with her autobiography: growing up bi-racial, the daughter of an immigrant, and in a culturally isolated small, midwestern town on the border of Illinois and Kentucky gave her a unique perspective on the surrounding dominant culture. Bajuyo's



search for equilibrium yields outcomes ranging from miniature to architectural in scale, from temporary to permanent in timeframe, and from drawings to interactive in installation as she invites audiences to participate in theatrical re- arbitrations of value.

For twenty-two years, sculpture has been the interdisciplinary nexus connecting Bajuyo's diverse

inspirations and concentrations as she continues to be motivated by the variety of methodologies in the expanded field. Her artworks have been exhibited nationally in recent solo exhibitions at the Beatrice M. Haggerty Gallery in Dallas Texas; Beeville Art Museum in Beeville, Texas; Hall Art Gallery at Millsaps College in Jackson, Mississippi; the Rudolph Blume Fine Art Gallery in Houston, TX; and K Space Contemporary in Corpus Christi, Texas. Recent international exhibitions include FRAME OF MIND 2016, a Northern Mindanao Contemporary Art exhibit in Mindanao, Philippines, and the 2015 IV International From Waste to Art Exhibition at the From Waste to Art Museum in Baku, Azerbaijan. Bajuyo's large-scale, site-specific art installations include creating artwork in the silos of the Site Gallery at Sawyer Yards in Houston, Texas; at the

Nashville International Airport in Tennessee; and in the Tony Hillerman Library in Albuquerque, New Mexico.

In addition to exhibitions of her individual artwork, Bajuyo seeks community and collaboration by participating in artist collectives. She is a member of Project Vortex - an international not-for-profit collective of artists, designers and architects actively focusing on the global problem of plastic pollution through their work. Furthermore, Bajuyo is one of six artists in the Land Report Collective - a group of artists in Wyoming, Tennessee, and Texas who create and exhibit artworks together as they deal with landscape in fundamental ways and as a foundational reference point. She is one of three artists comprising the TLC Art Collective, whose approach to public art is intrinsically community-focused. Bajuyo is also a member of ENID: Generations of Women Sculptors, an organization of female sculptors who gather and exhibit in respect of Louisville native and recognized sculptor Enid Yandell (1869-1934).

The continued emphasis on interdisciplinary creativity, sculpture, and community, has led her to serve as a member of the Board of Governors for the Speed Museum in Louisville and on the Board of Directors for the National Performance Network based in New Orleans, Louisiana. While her role for those institutions has concluded, her commitment to this dialogue has led to presently serving on the boards for the Mid-South Sculpture Alliance and for the Texas Sculpture Group, where Bajuyo seeks to support the larger communities of sculptors and encourage her students to participate in those networks.

Bajuyo received her M.F.A. from the University of Tennessee, Knoxville and her B.F.A. from the University of Notre Dame. Beginning fall 2017, Bajuyo joined the faculty at Texas A&M University - Corpus Christi, where she is an Associate Professor of Art - Sculpture. Prior to this professorship in Texas, she served as a Visiting Assistant Professor in Sculpture at the University of Notre Dame and Professor of Art at Hanover College.

# PANELS & PRESENTATIONS DESCRIPTIONS

## \*They All Fall Down\*

Panelists: *Miranda Kyle* (She/Her), *TK Smith* (He/Him),

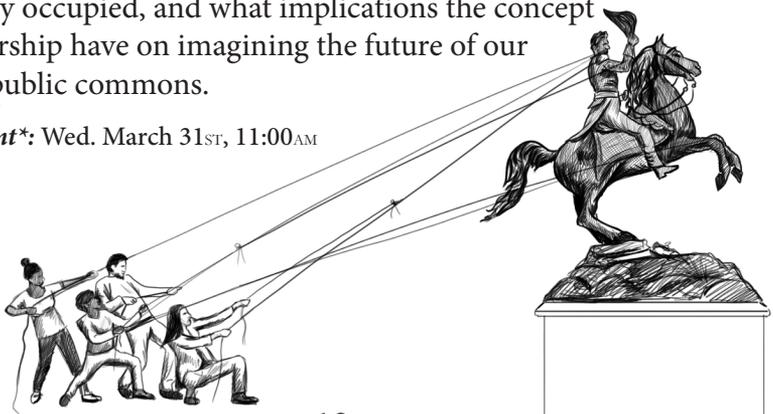
*Morgan Lugo* (She/Her), *Issac Duncan II* (He/Him),

Throughout human history, when empires or ideologies fall, so do the monuments attempting to immortalize them. We accept the toppling of the statuary of controversial political leaders like Saddam Hussein, the dismantling of the Bastille and the Berlin Wall, as the will of the people; acts of bravery and Revolution. But when it comes to similar actions on American soil, controversy arises.

The Uprisings in the summer of 2020 brought to the forefront the decades-long struggles of BIPOC to reclaim public space. By asserting their rights to assemble, Protest, and exist without threat of violence and death; and with calls (and Actions) to remove Confederate and other monuments deemed oppressive and celebratory of a history of that violence.

This panel will discuss the future of these calls and the fallout from the removals. Analysing the communities impacted but not often discussed: The artisans behind the scenes who created the monuments, the art admins/curators commissioning/managing collections, and artists envisioning the future of the spaces. We will unpack what could be done with the remains of monuments, the land they occupied, and what implications the concept of ownership have on imagining the future of our shared public commons.

\***Live Event**\*: Wed. March 31<sup>ST</sup>, 11:00AM



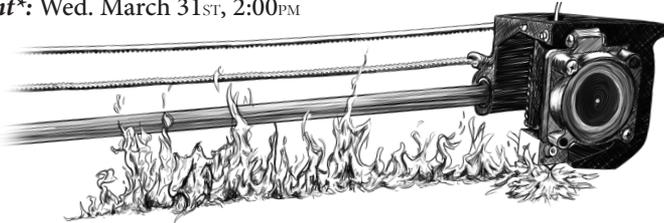
## Conversation Pieces: Traditional Mold Making & Contemporary Iron Casting

Panelists: *Stacey Holloway* (She/Her), *Page Burch* (He/Him),  
*Morgan Lugo* (She/Her), *Kevin Vanek* (He/Him)

Current trends in sculpture have shifted drastically towards using new technological advances and have been slowly veering away from traditional methods and processes. Although these advances can assist in rapid production output and/or more accurate representation, we sometimes seem to leave behind the significance of the “artist’s hand” that is present in traditional techniques.

This technical group presentation will explore various traditional explorations of mold making and their applications to the current iron casting practice. Using their own personal knowledge and experience, each presenter will give a 10 -15 minute presentation on a specific traditional method of mold making that they find to be very useful in their own contemporary professional practice

**\*Live Event\*:** Wed. March 31<sup>ST</sup>, 2:00PM



## Introducing Digital Processes to Metal Casting

Panelists: *Jake Weigel* (He/Him), *Leah Aegerter* (She/Her),  
*Emily Baker* (She/Her), *Kurt Dyrhaug* (He/Him),  
*Luke Sides* (He/Him), *Michal Staszczak*(He/Him),  
*Lance Vickery* (He/Him)

The introduction of new technologies in metal casting is an exciting opportunity. Challenges to integrate new techniques and tools can be intimidating and challenging.

This panel will examine methods for introducing sculpture assignments and new approaches to our curriculum. Facilities, techniques, 3d software, and outcomes will be addressed.

**\*Live Event\*:** Wed. March 31<sup>ST</sup>, 4:00PM

## **The Temple of the Heart and the Song of the Iron**

Presenter: *Tripp Jarvis* (He/Him),

Video Produced by: *The Hope James Foundation*

This will be a screening/ presentation and commentary of the short film “Temple of the Heart” - by filmmaker Ajit Anthony, and produced by the Hope James Foundation. “Inspired by my desire to use sculpture and iron casting to cast a new perception of mental health, the film addresses iron casting’s role in integrating early childhood trauma and psychosis. The film is a continuation from the presentation that I gave at the 2017 NCCCIAP- The song of Iron and the Schizoaffective Order” - *Tripp Jarvis*

**Pre-recorded Video Release:** Wed. March 31<sup>ST</sup>, 10:00<sup>AM</sup>

**\*Live Q&A on Zoom\*:** Thurs. April, 1<sup>ST</sup>, 11:00<sup>AM</sup>

## **Lamentations: Searching for Similarities**

Presenter: *Emily Baker* (She/Her)

*Emily Baker* is presenting recent research stemming from archives recovered from the Allegheny-Ludlum Steel Corporation, a steel mill gone bankrupt in Watervliet, New York. The documents chronicle the lives of those (predominately white men) who contributed to the steel manufacturing industry. The images are dated from the late 50s to early 70s. While giving a brief assessment of what they have found, they will also share the new works that these images have inspired, highlighting the people who worked there as well as their own lamentations for an era they wish they could have been a part of.

“When I look through the photographs from the mill, of any steel mill, I don’t see myself. As a proud metalworker, this stings. There are a lot of differences between me and the men working at the mill in the 1960s, however I feel a kinship to them as my material ancestors. If I were a woman in that time, it would be unlikely that any worker, engineer, or draftsman would give me the time of day, but there is something in our shared love of metal that I wish to access and reveal now.

How do I piece together the story of an industry wiped out by outsourcing and automation, where attitudes are often strong for one way of the other? How do I honor those workers but also usher in what's to come My goal is to bring new life to these images in a way that honors and brings forward out similarities while also critiquing the exclusive nature of the steel industry. It is my hope that by identifying what remains unchanged, I can use these motifs to allow us to arrive at our common ground together.”

*Pre-recorded Video Release:* Thurs. April 1<sup>ST</sup>, 1:00PM

## **‘Go Big and Stay Home’ 2020 Halloween Iron Pour**

Presenter: *Ben Filchak* (He/Him), *The Steel Yard Crew*

For 16 years our trained Pour crew has harnessed the power of a custom-built iron tilt-furnace to pour hundreds of pounds of luminous, molten iron and activating larger than life sculptures by fire and the molten metal. Volunteers spend months building the functional sculptures and preparing sand molds and completing safety training. All of this culminates in an outdoor festival in which we invite over 1,500 individuals to witness this performative foundry art while working with fire dancers, musicians and art vendors to pull it all together.

We had to make some changes in 2020 to protect our community and keep everyone safe & healthy. Instead of hosting a live event we filmed the 2020 Iron Pour and released it digitally for free to the entire world. We worked with numerous photographers, lighting to capture the event... the piece was edited down to an exciting 10 minutes filled with interviews from board, staff and volunteers and paired with music donated from local artists.

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 1:00PM

## Sweat Equity: A conversation about body, inclusivity, within the iron community

Panelists: *Emily Baker*(She/Her), *Lauren Koch*(She/Her),  
*Rebecca A. Flis* (She/Her)

All bodies are different and we believe that it is our duty to foster a community where everyone who wants to take part in an iron pour is welcome. However, in an industry where sweat equity is currency, this requires the leaders to question social norms and to take an active role in carving out a place for everyone.

Topics discussed range from how to maintain a sustainable studio practice to ensure lifelong enjoyment of casting and how to avoid burn out, as well as methods for altering a shop for a variety of abilities ensure people feel welcome. We will also discuss how to navigate allergies in the foundry and provide a comprehensive list of all jobs needed to complete a safe iron pour.

Our aim is to begin to break down the machismo mentality that courses through the veins of this iron community and provide resources that attendees can bring back to their own studio practice and/or community work space and pour floor.



*\*Live Event\**: Thurs. April, 1<sup>ST</sup>, 2:00PM

## Iron & Inclusivity: Building an Accessible Foundry

Presenter: *Teresa “Tree” Lind* (She/Her), *Dan McGuire* (He/Him)

“The legacy of iron in education in Southern and Eastern Wisconsin stems from the program at the University of Wisconsin, Whitewater. *Dan McGuire* who taught and researched there from 1998 until 2016 invited professors and students studying sculpture from all over the state of Wisconsin to join him for iron pours at UWW.

Laboring in sculpture and other various intense projects through the years eventually took a toll on McGuire's body. He started to research innovative ways to work with foundry materials and invented some processes that changed the way the industry thinks and works today. In his retirement, McGuire is developing a foundry in which he, now disabled, can effectively continue to cast iron and make art. This video presentation and series of interviews takes us on a tour through this journey and what can be accomplished through intelligence, will, and spirit. Teresa Lind will introduce the video and be available for questions following."

*Pre-recorded Video Release:* Wed. March 31<sup>ST</sup>, 1:00<sup>PM</sup>

*\*Live Q&A on Zoom\*:* Thurs. April 1<sup>ST</sup>, 3:00<sup>PM</sup>

## **Intersectional Feminist Caucus**

Panelists: *Liz Ensz* (They/Them), *Tamsie Ringler* (She/Her),  
*Sylvia Hardin* (She/Her), *Miri Phelps* (She/Her)

At it's best, the Iron Community can bring people together to foster deep bonds and camaraderie for a common purpose, process, material, and to collaborate on unique kinds of problem solving. At it's worst, our community and gatherings can replicate some of the toxic power dynamics that are built into our society at large, including racism and white supremacy, sexism and misogyny, homophobia and transphobia, ablism, and individualism.

Is the foundry only a place for white, able-bodied straight men? We don't things so. This panel will discuss some of the challenges that the iron community faces, as well as the importance of mentorship for non-white, non-male, and non-straight foundry practitioners. We will present examples of decisive strategies for promoting a fun, safe, diverse, accessible, equitable and sustainable expressive space for all.

Following the panelist's presentations and discussion we will hold a space for a community conversation about the purpose of an Intersectional Feminist Caucus, and what it could look like as a part of the future of what the Iron community.

*\*Live Event\*:* Thurs. April 1<sup>ST</sup>, 11:00<sup>AM</sup>

## **Harder Barter Market: The Fire & The Fury**

Panelists: *Kristen Tordella-Williams* (She/Her), *Kevin Vanek* (He/Him),  
*Jenny Hillenbrand* (She/Her), *Elizabeth Helfer* (She/Her),  
*Alyssa Imes* (She/Her), *Lauren Koch* (She/Her)

The Harder Barter Market is a one hour pop up performance during which a creative community learns the value of their handmade goods and services through the act of bartering under the playful exemplars of Lifetime Guarantee (panel moderators Kristen Tordella-Williams and Jenny Hillenbrand). The Harder Barter Market was first performed at the 2017 NCCCIAP conference and has since been presented eight times in partnership with various communities. Our panel will discuss the mad dash hilarity and community building involved in the Harder Barter Market featuring veteran participants, documentation of various hoards, and performance ephemera.

**\*Live Event\*:** Fri. April, 2<sup>ND</sup>, 1:00PM

## **Custom Iron Action Figures / Dioramas**

Presenter: *April Terra-Livingston* (She/Her)

April has to call to action for the attendees of this conference. While considering the theme of 2021, “Lived Histories/Imagined Futures,” participants are invited to create their own Action Figure-Art Toys / Diorama-Assemblages. They will be asked to think about about the past and future of cast iron art and explore alternate realities and methods of creation.

Works may be of any material, But size should be kept under 2 ft in any direction. Each of these pieces will be photographed and a 30 second video is desired but not required. Videos can include music or talking seen fit by the artist.

Work should be submitted to ***kogill8@gmail.com*** throughout the course of the conference. Submit photos/videos that are well lit, in focus, and without a distracting (unless on purpose) background.

***Pre-recorded Video Release:*** Fri. April 2<sup>ND</sup>, 1:00PM

## Imagining Iron Futures

Panelists: *Hannah Hirsekorn* (She/Her), *Liz Ensz* (They/Them),

Imagining Iron Futures is a brief panel presentation followed by an open forum discussion about sustainability in iron casting and iron-centric art practices. Bring your questions, suggestions, strategies, experiments and concerns about the future of iron casting and sustainable materials, methods, and processes to this moderated conversation and collaborative brainstorm.

**\*Live Q&A on Zoom\***: Sat. April, 3<sup>RD</sup>, 11:00<sup>AM</sup>

## WORKSHOP DESCRIPTIONS

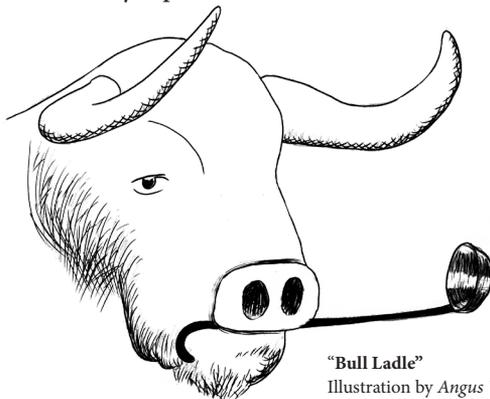
### Metal Coatings, Textures & Patinas on Paper

Workshop Instructor: *Kurt Dyrhaug* (He/Him)

This workshop will introduce participants to various drawing techniques utilizing metal coatings on paper. Participants will gain knowledge and experiment with textures using gesso, sand, and much more to create their own metal drawings. Demonstrations on techniques with a variety of drawing materials, tape, sand, and patinas will also be addressed.

**Pre-recorded Release**: Wed. March 31<sup>ST</sup>, 10:00<sup>AM</sup>

**\*Live Q&A on Zoom\***: Friday. April 2<sup>ND</sup>, 12:00<sup>PM</sup>



“Bull Ladle”

Illustration by *Angus Willis* (He/Him)

## **Worth The Effort: Making sure your Paperwork Matches up to your Metal Work**

Workshop Instructors: *Christian Benefiel* (He/Him),  
*Miranda Kyle* (She/Her),

Two accomplished sculptors will focus the conversation on three essential written components of an artist submission packet:

1. Organizing and compiling a CV, a resume, and an exhibition record. All while explaining what those documents are and how to organize the record of your work in a way that is clear, and tailored for the opportunities that you are applying for.
2. Writing cover letters that add to your material submission rather than summarizing them
3. Writing an artist statement, an exhibition statement, and a statement for individual work. Christian and Miranda will explain what they are, what they mean, and how to write them effectively.

*Pre-recorded Release:* Wed. March 31<sup>ST</sup>, 1:00<sup>PM</sup>

*\*Live Q&A on Zoom\*:* Fri. April 2<sup>ND</sup>, 2:00<sup>PM</sup>

## **3D Printable Part Molds Using Fusion 360**

Workshop Instructor: *James Weigel* (He/Him)

In a world of increased automation, digitally fabricated molds are becoming standard in industry and production, but they also have a place in the art world for their technical and conceptual innovation.

This online workshop introduces the essential steps in 3D modeling to design a two-part mold in Autodesk's Fusion 360, a powerful CAD (computer-aided design) software for design and engineering. Through video tutorials and live Zoom demonstration, workshop participants will have the understanding necessary to make their own molds, even in different CAD software programs.

If you wish to participate please download the Fusion 360 CAD software in advance

*Pre-recorded Release:* Wed. March 31<sup>ST</sup>, 10:00<sup>AM</sup>

*\*Multiple Live Events\*:* Thurs. April 1<sup>ST</sup>, 4:00<sup>PM</sup>      Fri. April 2<sup>ND</sup>, 4:00<sup>PM</sup>

## Cast Iron Cooking

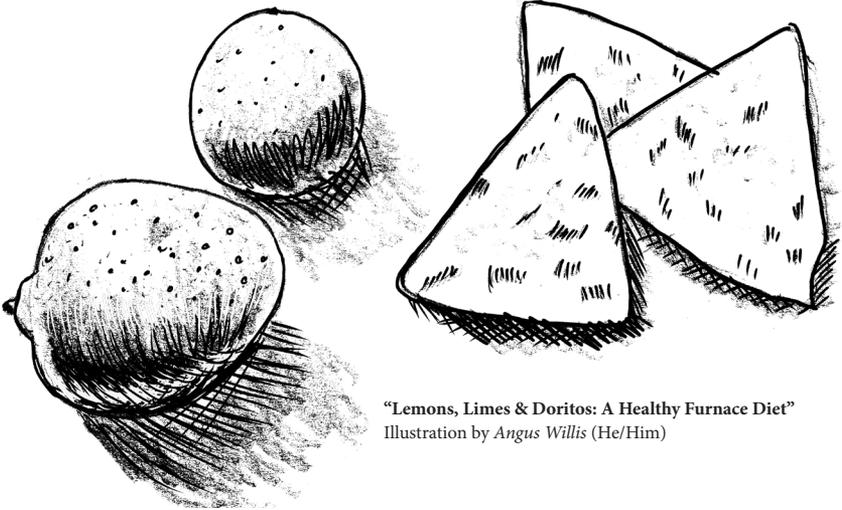
Workshop Instructor: *Stacey Rathert* (She/Her)

Grab your favorite beverage and join the community as we cook together in our cast iron skillet! Participants who take part in this workshop will have access to the recipe in advance and cook under the guidance of the workshop instructor and with the support and camaraderie of fellow cooks!

This workshop explores the art of cooking and celebrates the community built around a shared meal with friends and family, as the relate to the ferrous material and iron community we love dearly.

**\*Live Event\***: Thurs. April 1<sup>ST</sup>, 12:00PM

See the following page for the recipe



"Lemons, Limes & Doritos: A Healthy Furnace Diet"  
Illustration by *Angus Willis* (He/Him)

# DEMONSTRATION DESCRIPTIONS

## How to Make a Tea Cup

Demonstrator: *Bob Rogers* (He/Him)

During the Industrial Revolution as green sand foundries proliferated, the cup-saucer-spoon challenge became a task that a Molder's Helper had to successfully complete before being considered for a promotion to become a Molder. Though it is a small scale exercise, the multiple parts and complexity of the mold demonstrates many of the skills, techniques, and attention to detail that a Molder would need to be successful in the position.

*Pre-recorded Video Release:* Wed. March, 31<sup>ST</sup>, 10:00<sup>AM</sup>

*\*Live Q&A on Zoom\*:* Fri. April, 2<sup>ND</sup>, 3:00<sup>AM</sup>



## Green Sand Molds and Small-Scale Casting

Demonstrators: *James Vanderpool* (He/Him), *Bob Rogers* (He/Him),  
*Jeannie Tomlinson Saltmarsh* (She/Her)

In this demonstration, Bob will start by breaking down the components of green sand and the technique and equipment needed to make it. James will then guide us through the process of creating a mold using green sand. He will demonstrate how to assemble a two-part mold including the special tools and techniques needed for green sand. Jeannie will wrap up the demonstration by giving us details about one of the furnaces they use at the Metal Museum meant to melt smaller batches of metal and be operated by a single person.

*Pre-recorded Video Release:* Wed. March, 31<sup>ST</sup>, 10:00<sup>AM</sup>

## **Magmasoft: Casting Software Simulation**

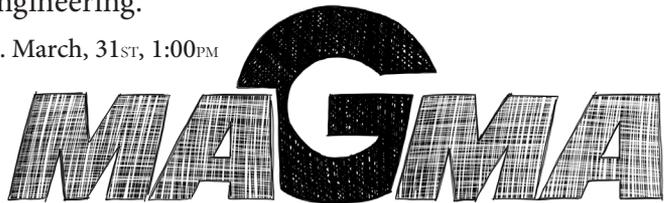
Demonstrator: *Matt Jacobs* (He/Him), & *Nathan Creamer* (He/Him)

MAGMASOFT is the comprehensive and effective optimization tool for improving metalcasting quality, optimizing process conditions and reducing production costs. Consequently utilizing the methodology of virtual Design of Experiments and Autonomous Optimization, robust process parameters and optimized casting layouts can be established for all cast materials and processes including heat treatment and melt metallurgy, efficiently & comprehensively at the same time.

While typically utilized for technical improvements to industrial cast components, MAGMASOFT can be utilized by the art casting world just the same. When hundreds of hours have been spent sculpting a masterpiece, and the foundry has ONE chance to pour the perfect casting, simulating the casting process can identify problems, and provides a virtual environment for testing solutions.

This demonstration will provide a brief look into the software interface, and the steps required to set up, run, and evaluate result outputs. The subjects of the demonstration are famous statues and the identification of casting defects with MAGMASOFT Autonomous Engineering.

*\*Live Event\**: Wed. March, 31<sup>ST</sup>, 1:00PM



## **Quick, Easy, & Cheap Silicone Molds**

Demonstrator: *Kristen Todella-Williams* (He/Him)

If you do not know how to use silicone caulk from the big box stores to make molds, this is the demo for you! Quick, cheap, and easy to do wherever you are, these silicone molds can be used for relief casting as well as small to medium sized 3D objects and can be used with a wide variety of casting materials like plaster, wax, and resin.

*Pre-recorded Video Release*: Wed. March 31<sup>ST</sup>, 1:00PM

## Ceramic Shell Investment Molds

Demonstrator: *Eric Stephenson* (He/Him)

Eric will demonstrate the approach and techniques he likes to use for dipping ceramic shell investments for lost-wax casting with the ultimate goal of casting them in metal. From there he will show how he mixes his ceramic shell slurry including the equipment he uses and the chemical components of his mix.

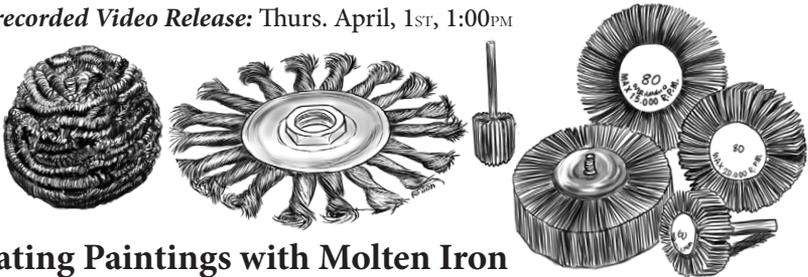
*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 10:00AM

## Abrasives For Metal

Demonstrator: *Morgan Lugo* (She/Her)

This demo will explore the different types of abrasive products that are available for metal chasing and finishing. *Morgan Lugo* will show and discuss the uses of different carbide bits and abrasive pads for metal finishing. In addition, she will discuss the process of bringing metal up to high polish, sculpting/adding texture with TIG welding, getting rid of casting imperfections, fitting and chasing windows, and discussing different tools to get the job done. This will be a brief overview and intro into professional level metal chasing. This demo could be beneficial to a range of artists from established to beginners.

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 1:00PM



## Creating Paintings with Molten Iron

Demonstrator: *Matt Mroz* (He/Him)

Matt will be demonstrating the process and various methods of making paintings with molten iron on paper. Different support materials and painting surfaces will be discussed, including the pro's and con's of each. His demo will show prep to, final product. An iron painting pour will be done to show the process in action.

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 1:00PM

## **Sculpting with EPS Foam**

Demonstrators: *Stacey Holloway* (She/Her), & *Ed Paradis* (He/Him)

Using contemporary techniques and processes, this demonstration will provide an in-depth investigation of working with expanded polystyrene foam products (EPS), which can be utilized in iron casting. Polystyrene foam is a very quick and easy way to carve large shapes and forms that can later be sealed and used in resin-bonded sand mold making. This demonstration will explore ordering/purchasing different kinds of polystyrene and what to look for in its properties; making your own hot wire; tools and techniques of carving; and how to properly seal your foam.

*Pre-recorded Video Release:* Fri. April, 2<sup>ND</sup>, 10:00<sup>AM</sup>

## **Split-Pattern Wood Turning**

Demonstrator: *Page Burch* (He/Him)

*Page Burch's* demonstration will focus on woodturning as a means to create a wooden pattern for casting. Using the split-pattern method of woodturning ensures a perfect parting line achieved in round objects, minimizing flashing and subsequent cleanup of castings. The technique Page will demonstrate shows how an artist can use the turned pattern as a split-pattern or turn it into a pattern board.

*Pre-recorded Video Release:* Fri. April, 2<sup>ND</sup>, 10:00<sup>AM</sup>

## **All about Burners**

Demonstrator: *Lloyd Mandelbaum* (He/Him)

In this video *Lloyd Madelbaum* at Chicago Crucible talks through fuel gas and forced air burners. This demonstration includes ladle warmer and burn in torch design, function, and operation. Chicago Crucible is a bronze, aluminum, and iron art foundry with operations in Illinois and Michigan. For more information check out [chicagocrucible.com](http://chicagocrucible.com)

*Pre-recorded Video Release:* Fri. April, 2<sup>ND</sup>, 10:00<sup>AM</sup>

## Small-Scale Hand Casting

Demonstrator: *Kevin Vanek* (He/Him)

Small-scale hand casting is an iron slinger's interpretation of a jewelry arts process. Using oxy torch rigs, jewelers and crucibles, sand mold scraps, and scrap bronze dug up from the sand pit, you can cast some fun, quick, little sculptures or jewelry items. This process is a great way for beginning foundry students to get comfortable with fire and molten metal, and become inspired to work bigger on future foundry projects.

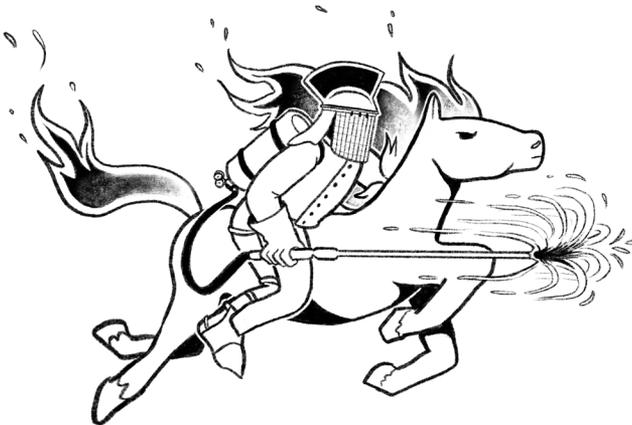
*Pre-recorded Video Release:* Fri. April, 2<sup>ND</sup>, 1:00PM

## Casting at Home with Candy

Demonstrator: *Alex Gelderman* (He/Him), & *Ariana Sellers* (She/Her)

Alex will host a demonstration that shows the basics of casting using candy making as a medium. This activity will serve as an introduction to casting, provide educators with another avenue in which to present this information, deepen the understanding of the medium, and inspire future Sloss generations. Alex will create constarch molds that echo sand molds, use objects around the house as patterns, and pour melted candies into them to create castings.

*Pre-recorded Video Release:* Fri. April, 2<sup>ND</sup>, 1:00PM



**SIR LANCE-A-LOT**

Illustration by Taylor Wright (They/Them)

# PERFORMANCE DESCRIPTIONS

## Cast Down

Performers: *Andrew Marsh* (He/Him), *Feral Fagiola* (She/Her)  
*Ariana Berman* (She/Her), *Jacob Chrzan* (He/Him),  
*Katelyn Gabbard* (She/Her), *Gerry Massey* (He/Him),  
*Jim Wade* (He/Him)

Shot in 4k. Listen at high volume.

Iron casting sculptors and performance artists *Andrew Marsh* and *Feral Fagiola* perform at their BLDG 15 Studios.

Amid the eerie light, foreboding shadows, and haunting groans of BLDG 15, dystopian introspection and spiritual uncertainty are artfully conjured. The Industrial Revolution-era architecture and grim brutality of this former foundry are contrasted with Marsh's explosive iron-into-wood reaction molds. Feral's lens treats viewers to an unsettling proximity with the perilous moments surrounding his cast iron creations. *Cast Down's* haunting, concussive soundscape and imagery reveal the sensuality of the decaying factory inhabited by fiery effigies to the torment of healing.

Supported by: *Rivers of Steel*, *Sculpture Trails Outdoor Museum*,  
*Josephine Sculpture Park* & *Sloss Furnaces Foundation*  
Special Thanks to *James Wade Farms*

**Pre-recorded Video Release:** Wed. March, 31<sup>ST</sup>, 7:00<sup>PM</sup>

## Wish You Were Here - Sloss Livestream

Performers: *Sloss Metal Arts Crew*

As we gather remotely, Sloss Metal Arts wants to bring all of the splendor of the Sloss Furnaces site to you! We will miss you this year and we hope this performance will tide you over until we are able to meet again for the 2023 conference. We will end the night with a live streaming of the onsite iron pour -- tonight we're gonna burn one down!

**\*Live Event\*:** Wed. March, 31<sup>ST</sup>, 7:30<sup>PM</sup>

## Lived Histories Imagined Futures - An Iron

### Performance

Performers: *Sloss Metal Arts*

The legacy of iron casting is long, built upon thousands of years of experience, innovation, and experimentation. The discoveries and successes of one generation were the building blocks for the advancement of the next. After the end of the civil war, Alabama was primed for industry, men were eager to work and the ground was rich in resources. The iron and steel industry provided jobs, swift economic development, and gave rise to the city of Birmingham. Sloss Furnaces opened in 1882 and continued to mechanize as the industry developed, eliminating antiquated machinery and methods. For example, the physically demanding floor casting method, where men used the ground to cast iron ingots, was replaced by the pig casting machine. While the pig casting machine was an improvement on the floor casting method, making production more profitable, it excluded the human aspect of the practice. The changes eliminated jobs, neglecting the people who once depended on the work. With many developments there are shortfalls, blind spots, and biases toward profit rather than people. From its inception iron making required a multitude of people to insure proper furnace operation. Initially Sloss furnaces employed 147 people to operate their two furnaces 24/7.

Today, the goal is to build on the principle of innovation while preserving the human element, acknowledging the importance of creating community, which is vital to the iron making process. As the Birmingham steel and iron industry continued to fall more and more into obsolescence, with Sloss eventually closing its doors as a functioning blast furnace in 1971, artists saw the opportunity to inhabit the space left by the abandoned industry. From industry to art, sculptors have reclaimed the medium, breathing life and renewed vision back into iron casting and the historic site. This goal can never be realized without emphasizing the key components of what makes a more unified community. Through sharing experiences, encouraging questions, and personal accountability, the community grows together, instead of apart. Inclusion is vital

for a community to thrive, providing opportunities to all skill levels, welcoming anyone who is willing to learn, and eliminating all forms of discrimination. These ideals create the foundation on which the metal arts community is built. We hope to empower the next generation of metal artists, fostering an ethos of equality and impartiality, recognizing that we need respect, recognition, and encouragement in order to flourish.

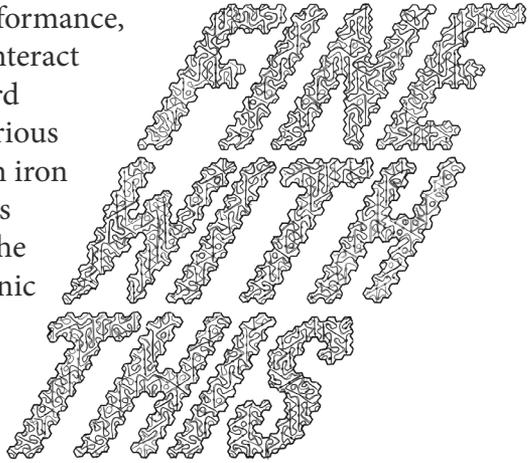
*Pre-recorded Video Release*:: Thurs. April, 1<sup>ST</sup>, 7:00PM

## Fine With This

Performers: *Kay Dartt* (She/Her)

Collaborators: *Taylor Hokanson* (He/Him), *Stephen Lee* (He/Him),

During this streaming performance, the iron community will interact with a live crew at Shepherd University to direct the various stages and operations of an iron pour. Conference attendees can also remotely trigger the “Fine With This” pyrotechnic sculpture and watch the results online. Inspired by K.C. Green’s famous meme, this fun and interactive atmosphere directs the community to reflect on what we can accomplish when we come together to make amazing experiences and work.



*\*Live Event\**: Fri. April, 2<sup>ND</sup>, 7:00PM

# FURNACE - SIDE CHATS

This feature of the conference is brought to you by the Guest Furnaces Steering Committee Members *Waylon Bigsby* and *Al Johnson*. Normally furnace makers would travel far and wide to get fired up and melt some hot iron in the shadows of the historical Sloss Furnaces. We would swap stories while gathered around our lit cupolas to show off the customizations and quirks that make our furnaces unique and remembered. To best replicate those scenarios in a virtual conference, the following artists have submitted prerecorded interviews in which they walk us through the design of their furnace and share their story.

## **Pinky**

*Jay Elias* (He/Him), *Evolution Art Studio*

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 10:00AM

## **Priscilla**

*James Vanderpool* (He/Him), *The Metal Museum*

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 10:00AM

## **Hellz Hummingbird**

*Mac Metz* (He/Him), *Starworks NC*

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 10:00AM

## **Phill-Us**

*Alyssa Imes* (She/Her), *University of Maryland*

*Pre-recorded Video Release:* Fri. April, 2<sup>ND</sup>, 10:00AM

## **Fenix**

*Tripp Jarvis* (He/Him), *Liberty Arts*

Featured Collaborators: *James Davis* (He/Him), *Carl Billingsley*, (He/Him),  
*Kimberly Foytlin* (She/Her)

# STUDENT CUPOLA CONTEST

Steering Committee Members *Jam Rohr & Danny Rohr* set the parameters for these unshakeable crews to keep the student cupola contest alive even though we needed to pivot to a virtual format for this conference. This meant not only were they asked to build a 10” cupola and do all of the work that generations before them were required to do, but they were required to do so safely during a global pandemic. This meant working in small crews and/or in shifts and filming, editing, and submitting an iron pour video for attendees to cheer them on from all over the world. These students should be celebrated and should be incredibly proud of what they’ve managed to accomplish.

*\*Student Cupola Contest Award Ceremony:* Sat. April, 3<sup>RD</sup>, 1:00PM

## **Production Furnace**

This award will be given to the crew that has the most products successfully cast from the production molds. In the event of a tie, the quality of the casting will be inspected to determine the overall win / best product.

## **The Wolf Pack Award**

All judges/assistants will discuss this award, and they will choose the crew they felt represented the idea of teamwork and camaraderie the best. All stages of the iron casting process will be considered. A team will not only be judged on how they worked together but how they worked and helped others. From the time crews arrive until cleanup is done are all things that will be taken into consideration. A good crew is not just determined by how well they pour metal, but how they function and set an example during all stages of the process.

## **Catwalk Award**

A special guest judge will be in attendance to pick what they consider to be the most unique, innovative, and/or aesthetically superior furnace design.

## **Production Value**

New to 2021, the Production Value Award will go to the team with the highest quality footage and best editing of footage.

## Carmarthen School of Art (Coleg Sir Gar)

Wales, United Kingdom

Faculty Sponsor: *Lisa Evans*

Team Captain: *Kerry Collison*



The Carmarthen School of Art team consists of six members of F.B.S, a top secret and student run Furnace Building Society within the college. *Jet Shimidzu, Sam Ross, Anwen Howells, Kezi Ferguson, Tom Bellingham and Kerry Collison* (Team Captain) have managed

to build a furnace during an extended lockdown period in West Wales (UK). With extremely tight Covid restrictions, each element of the furnace was built socially distanced; having minimal access to workshops and equipment, the only source of communication over facebook. The team has only been allowed to come together on the day of the pour.

*Mwfanwy* (Beloved) is named according to her resemblance to a little old Welsh lady. The furnace is composed of six cast iron panels (one made by each of the team) that encompass this year's theme of Lived Histories, Imagined futures. The team is especially proud of their triangular tuyere design.



**Pre-recorded Video Release:** Wed. March, 31<sup>ST</sup>, 11:00AM

**\*Under the Viaduct - Live Q & A with the Teams\*:** Wed. March, 31<sup>ST</sup>, 3:00PM

## Kennesaw State University

Wales, United Kingdom

Faculty Sponsor: Page Burch

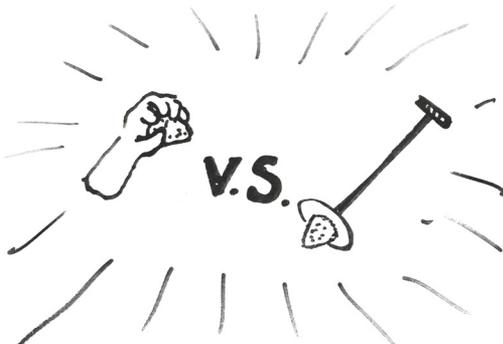
Team Captain: Emmy Keenan



The Kennesaw State University team consists of *Emmy Keenan* (Team Captain), *Carrie McDaniel*, *Mary Beck Pinkston*, *Michael Windley*, *Michael Miele*, *Preston Holladay*, *Megan D'Errico*, *Mari Raj*, *Kyra Grossett*, *Hannah Bumgarner* with *Page Burch* as Faculty Sponsor

**Pre-recorded Video Release:** Wed. March, 31<sup>ST</sup>, 11:00<sup>AM</sup>

**\*Under the Viaduct - Live Q & A with the Teams\*:** Wed. March, 31<sup>ST</sup>, 3:00<sup>PM</sup>



Hand vs. Bot Stick

Illustration by *Alexander Gelderman* (He/Him)

## University of Maryland

Maryland, United States

Faculty Sponsor: Alyssa Imes

Team Captain: Christian Benefiel



*The Grape Soda Crew!* We are a mix of students from the University of Maryland and Keystone College. We call ourselves *The Grape Soda Crew* for the grape soda bed in the furnace. Most students in our crew have only poured iron 1-2 times before this! We poured iron on March 13, in Centreville MD and melted

350 lbs in an hour and a half. The pour lasted about 3 hours from burning in to dropping the bottom. *Phil-Us* built by team captain *Alyssa Imes*, is a 10 inch coupla / stack hybrid and has a well of 60 lbs.

The sweetest team ever, THE GRAPE SODA CREW.



*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 11:00AM

*\*Under the Viaduct - Live Q & A with the Teams\*:* Wed. March, 31<sup>ST</sup>, 3:00PM

## Colorado School of Mines

Colorado, United States

Faculty Sponsor: Sarah Harling

Team Captain: Lauren Drew



From left to right:

“Santi” Santiago Iriarte Aguirre, Richy Zhou, Ash Pera, Gwyn Buk, Lauren Drew, Jamie McIntyre

Not Pictured but on team: Jordan Davis, Allyson Cameron.

*Lauren Drew:* “Hi my name is Lauren, I am a metallurgical and materials engineering student in my senior year and I am excited to pour iron.”

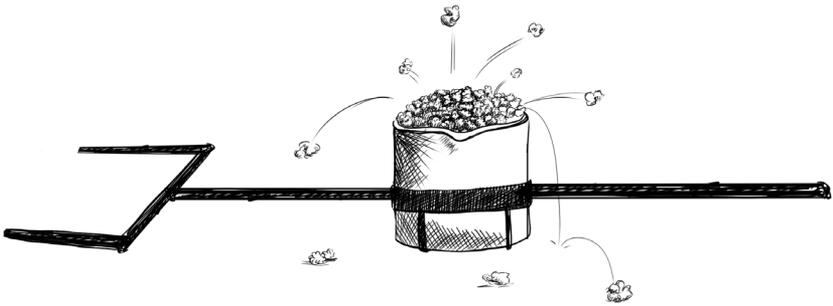
*Gwyn Buk:* “Hey my name is Gwyn, I have been interested in metallurgy since I learned to weld in middle school, rock on”

*Richy Zhou:* “My name is Richy, and I am also a senior. I’m ready to show up, pour iron and be safe.”

*Pre-recorded Video Release:* Thurs. April, 1<sup>ST</sup>, 11:00AM

# BURN IN & BOTTOM DROP ZOOM ROOMS

These are Open Zoom events in the morning and evening meant to host conversations between the participants attending the conference and content creators, steering committee members, Exhibited artists, and so on. A member from the steering committee will be in attendance to help facilitate the conversation. So grab a beverage, turn your mic on, and let's chat!



## Call for Art: Iron Performance Video Archive

*Gwen Yen Chiu & Jesse Blumenthal*

DIRECTOR & DEPUTY DIRECTOR OF PERFORMANCES 2020-2021

In an effort to document and archive our Iron Performance History, we are seeking to locate and archive video of past and present iron performances. The work will be permanently showcased on Vimeo; hosted by The National Conference on Contemporary Cast Iron Art and Practice in conjunction with Sloss Metal Arts. [Click here to submit.](#) Should you have any questions, please contact the NCCCIAP Performances team at [nccciaperformances@gmail.com](mailto:nccciaperformances@gmail.com)

JESSE BLUMENTHAL

GWEN YEN CHIU

# *Call for Rough Note Submissions - Letter from the Editor*

*Sylvia Hardin*

DEPUTY DIRECTOR OF OUTREACH & MEDIA 2020-2021

Ninety-Five Years ago, the Sloss-Sheffield Steel & Iron Company published the first ever pig iron rough notes, just four years after the end of the 1918-1920 pandemic. The intention with the rough notes was not only to be a technical publication, but also to serve as a platform for sharing stories, art, poetry, recipes, and inspiration related to the shared love of iron in a time when the world was in just as much turmoil as it is today.

When the steering committee released that this conference would be virtual, we all felt the loss that came with that announcement. The thought of not being near one another for a conference that so many students, professors, and professional artists look forward to attending in person was something tremendous to mourn. But with a community as tenacious and unshakeable as the Fe family, it was important to keep this conference going rather than cancel, and thank goodness we didn't. You accepted the challenges that came with the calls to action. You learned video editing, and how to share your screen. You created social media posts and orchestrated iron performances from your home turf. You built furnaces with tiny crews and kept the iron flowing from a safe distance. In doing all that, you made this conference happen and in tandem, documented our shared histories.

The NCCCIAP Steering Committee intends to keep this history alive through this publication. We want to hear more of your stories, see more of your art, read more your poetry, cook more of your recipes, and ultimately continue to be inspired by you, just as our iron elders did before us. It is our wish that future generations will dig through these pages to learn from us, and take the torch to higher places to get a better view than we ever could.

If you have something to share in the publication, please email your submissions to [\*\*\*pigironroughnotes@gmail.com\*\*\*](mailto:pigironroughnotes@gmail.com)

Thank you, you all are killers.

*Sylvia Hardin*  
SYLVIA HARDIN

# Recipes from the Crew

For our very first installment of “Recipes from the Crew” we have a “Skillet Pizza” From Stacey Rathert. The cooking instructions for this particular recipe will be the center of the live zoom event “*Cast Iron Cooking*” during the conference. Participants should get their ingredients beforehand and be ready with rolling pins in hand and streaming devices charged on **April 1st @ 12:00pm**. Stacy has also included many different varieties of pizza topped combinations to suit any iron worker’s taste buds.

## “SKILLET PIZZA”

### Objective:

Create a delicious masterpiece of a pizza, capitalizing on high heat and heat retention properties of a cast iron skillet.

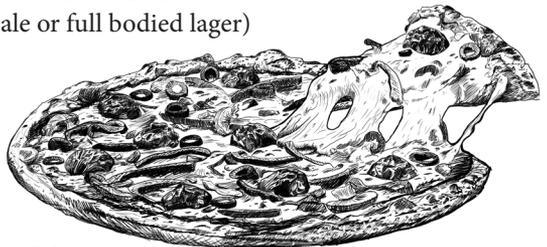


### Tools Needed:

8” cast iron skillet  
Mixing bowl & spoon  
Cooking spray  
Rolling pin  
Measuring Utensiles  
Thermometer  
Parchment paper  
Over - Preheated 500\*

### Materials:

- ✿ 1/2 cup + 2 Tbsp + 2 tsp bread flour and 1/4 cup semolina flour  
OR sub bread flour for all purpose flour  
OR 1/3 cup + 2 Tbsp + 2 tsp all purpose flour
- ✿ Extra flour to adjust dough & for dusting work surface
- ✿ 1 tsp Instant (quick rise) Yeast
- ✿ 1 tsp sugar
- ✿ 1/4 cup + 1 Tb warm water  
(refer to specific directions on yeast packaging for temp)
- ✿ 2 Tb room temperature beer (pale ale or full bodied lager)
- ✿ 1 tsp white vinegar
- ✿ 3/4 tsp olive oil
- ✿ Extra olive oil for coating pan
- ✿ 1/2 tsp salt



**Material Notes:**

- ✿ The bread flour/semolina flour combo gives a great crisp and chew to your pizza crust, while still allowing for stretch as you roll out the dough. All purpose flour works just as well, but gives you a denser crust with a little less elasticity.
- ✿ The beer and vinegar (while minimal) help build the yeasty flavor that usually comes from a longer rise dough recipe, but can be replaced with warm water.
- ✿ This pizza dough recipe requires a 10 minute rest and 30 minute rise, so many topping ingredients can be prepared during that time!

*Pizza is an Edible Plate... Chef Topping Favorites!!*

All should be finished with a ridiculous amount of parmesan & Mozzarella cheeses!

“BREAKFAST PIZZA”

Cheddar Cheese Sauce OR white gravy  
Scrambled eggs, Bacon &/or Sausage

“PIGGY BANK”

Carolina style BBQ sauce, Caramelized onion, BBQ pulled pork, Pineapple, Bacon

“INSPIRED BY LIZ’S PIZZA”

No sauce – olive oil and minced garlic base,  
Fresh rosemary, minced, Small sliced,  
tomatoes

Mushrooms, Red onion

Spinach, slightly precooked and squeezed  
to remove excess liquid

Mini sweet peppers, Yellow Squash

Zucchini

Black Olives

“FAVORITE LOMATO’S PIZZA  
FROM HAY’S KANSAS”

Red sauce, Cream Cheese  
Diced tomatoes, Bacon

“GERMAN PIZZA”

Red sauce, Crumbled Bratwurst or  
Ground, Beef, Drizzle of stone ground  
mustard, Sauerkraut squeezed to remove,  
excess liquid,

*After cooked add – cheddar cheese*

“BACON CHEESEBURGER PIZZA”

Red sauce with a good squirt of ketchup,  
Drizzle of mustard, Ground Beef, Bacon,

*After cooked add - fresh diced tomato,  
chopped lettuce, diced pickles, cheddar  
cheese, drizzle of mustard*

“CLASSY AF”

Red sauce jazzed up with minced garlic and a few dashes of fish sauce,  
Caramelized onions and mushrooms, with red wine “pan sauce”

Turkey Sausage

## A Dish Best Served in July

Those that have answered the iron call to take part in *Sculpture Trails Outdoor Museum's* July workshops know this classic recipe from *LX Aguirre*, “Chi Kin Mah Yo” - pronounced in English as “chicken mayo”. Normally during the month long workshops, Gerry Masse’s mother, Diane Masse, cooks for all the hungry and hard working interns and artists. One day a week, Diane takes a day of rest and passes the chef’s hat to a select few of trusted interns who can handle the daunting task of preparing meals for 20 - 25 metal casters. When LX is in attendance at Trails, his recipe is often requested and enjoyed by all. He has agreed to share his recipe to satisfy the cravings of Sculpture Trails Alumni.

“Chi Kin Mah Yo(치킨 마요) is a chicken and rice dish originally created by HanSot (한솔) a Korean street/ fast food restaurant chain, based in Seoul. This dish is special to me, because it is one of the first Korean dishes I encountered, while attending Han Yang University. It was also a fast, cheap, filling meal, that was readily available; both in the campus cafeteria, and throughout the city.”

### “CHI KIN MAH YO”

### “치킨 마요”

2 oz panko breaded chicken

4 cups cooked rice

1 bunch green onions

Kewpie brand mayo

5 oz Soy Sauce

2-3 Tbsp Brown sugar

Dried seaweed for sushi or similar

Optional: 2.5 oz Black soy sauce

This recipe makes 4 full servings

Steps 1-4 can be started simultaneously

1. Crack and beat eggs to make thin omelets. Use large pan or griddle and pour thin sheets of egg. Repeat until all egg mixture is used up, then set aside.
2. In a saucepan, pour about 5 oz of soy sauce, or 2.5 oz each of regular soy sace & black soy sauce. Add 2-3 Tbsp brown sugar and reduce. Stir occasionally. Remove from heat when viscosity resembles maple syrup.
3. Bake or fry breaded chicken according to instructions. Set Aside.
4. Cook rice. If you live in a rice-friendly household, warm up rice.
5. Dice green onions.
6. Slice thin omelets into thin pieces resembling a julienne cut.
7. Chop baked fried chicken into bite-sized pieces.

## PIG IRON ROUGH NOTES

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### 8. Ready to Assemble!

- ✿ Place about 1 cup of rice in bowl
- ✿ Layer omelet strips
- ✿ Layer chicken
- ✿ Place a healthy dollop of mayo on top. Yes! It is essential! Trust the process.
- ✿ Sprinkle a pinch of green onion
- ✿ Take a small sheet (or two) of sushi seaweed, crush & sprinkle over dish
- ✿ Drizzle sauce over dish. About 1Tbsp is what you'd get in Seoul, but you can add more to taste
- ✿ Dish is ready. Mixing, before eating is recommended



Photo taken by *LX Aguirre*

Do you have a recipe to share in the next Pig Iron Rough Notes Issue?

Email us!

*[pigironroughnotes@gmail.com](mailto:pigironroughnotes@gmail.com)*

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## **PIG IRON ROUGH NOTES**

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