

EQUAL



2025 - 2026

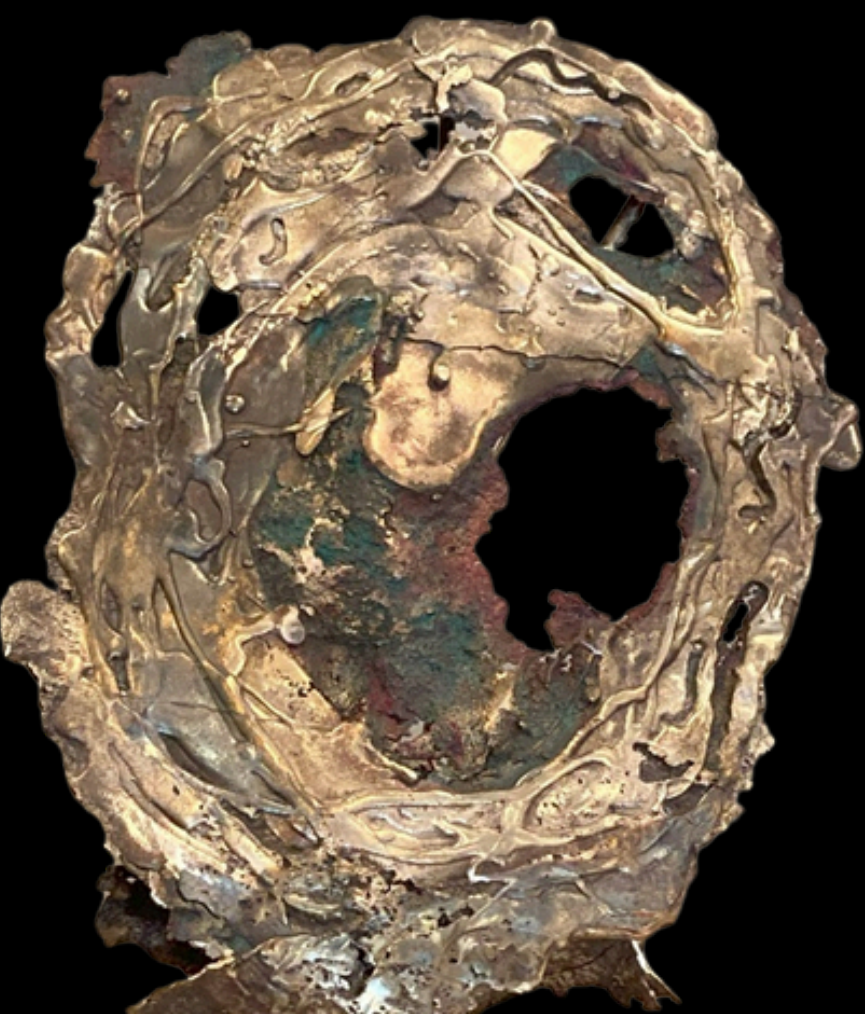
TEMPERAMENT

KENTUCKY
MUSEUM

NATIONAL
JURIED EXHIBITION



IN PARTNERSHIP WITH
THE SOCIETY FOR INCLUSIVE
BLACKSMITHS AND THE WKU
DEPARTMENT OF ART & DESIGN



Equal Temperament

A national juried exhibition
celebrating the
multifaceted nature of
modern metalworking.

2025 - 2026
KENTUCKY MUSEUM @ WKU



Table of Contents

Team & Committee	01
Presenters & Sponsors	02
Why Equal Temperament?	03
Jurors	04
Award Winners	05
Entrants	06
About the Hosts	07



Exhibition Team

Kristina Arnold, Dept. Head / Professor / Gallery Director, WKU
Dept. of Art & Design

Brent Bjorkman, Director, Kentucky Museum

Anne Bujold, Asst. Professor of Sculpture, University of Louisiana;
Co-Founder, Society of Inclusive Blacksmiths

Rachel David, Artist & Blacksmith; Co-Founder, Society of
Inclusive Blacksmiths

Charles Hurst, Exhibits Technician, Kentucky Museum

Tiffany Isselhardt, Exhibits Curator, Kentucky Museum

Elizabeth Jones, Exhibits Preparator, Kentucky Museum

Liza Kelly, Professor of Voice, WKU Dept. of Music

Cassie Rebman, Ceramics & Sculpture Studio Technician, WKU
Dept. of Art & Design

Selection Committee

Lu Heintz, Transdisciplinary Artist

Margaret Jacobs, Akwesasne Mohawk, Metalsmith

Marilyn Zapf, Director of Programs & Curator,
Center for Craft, Asheville, NC



Exhibition Partners



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Why Equal Temperament?

Copper, gold, iron – metals have been integral to the development of human societies. Metals' importance is so great that entire ages have been named for them – and those who worked the metals are immortalized as deities and legends.

The earliest examples of worked metal include copper pieces found in northern Iraq, South Asia, and on the shores of Lake Michigan, dating between 7,000 and 10,000 years ago. Gold came next, from graves that indicate it was reserved for only a few individuals – evidence of social hierarchy. Then came meteoric – and later, terrestrial – iron, both useful and ritualistic items. By 2000 BCE, terms roughly translated as “blacksmith” were in use – deriving “black” from the color of iron when heated and “smith” from the process of hitting the iron.

Blacksmiths created the everyday and extraordinary: from nails to hold homes and carts together, to the masterpieces of Renaissance cathedrals and modern sculptures. Thanks to the material, many of their creations survive today, affording us the ability to trace this heritage. From it, we learn that blacksmiths often held a unique position in society. Training was long and hard, based on generations before them. Being a smith was part of their personal and social identity – creating cultural networks both in and outside of the community. They were mimics and innovators, makers and theorists. Blacksmiths appear across cultures, of various ages and genders, and the goods they produced were traded across continents. Through them, we come to understand how societies are interconnected – and how human nature is intrinsically creative and communicative.

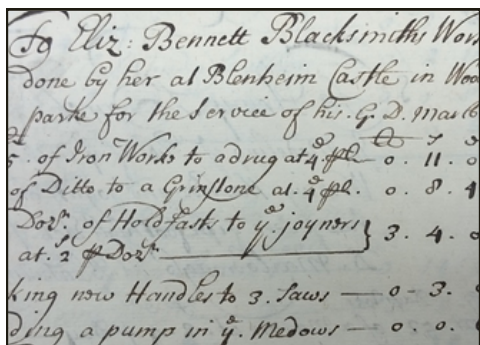


The Nebra Sky Disc, made by the Unetice peoples near Nebra, Germany, ca. 1800-1600 BCE. Bronze with gold inlay. It features the oldest concrete depiction of astronomical phenomena known in the world.

Equal Temperament brings these legacies into the present, showcasing how modern metalworking remains a multifaceted field in make and maker. Inspired by the musical term “equal temperament,” where an octave consists of equal semitones, the exhibition aims to provide equal opportunity to metalworking students, hobbyists, and professionals alike – all are juried and displayed with focus only on the work itself, with criteria that required as little economic investment as possible beyond creation of the work.

The call invited artists to submit up to three works each with only two criteria. First, the work should be inspired by or including metalworking or forging, second, it must safely fit within a USPS Flat Rate Shipping Box (thus making it of small size and affordable to ship). As the call was issued before legislative efforts to dismantle DEAI, we also requested demographic information to determine whether the resulting exhibition showcased the increasing participation of women, people of color, and LGBTQ+ persons in blacksmithing.

An independent panel of jurists reviewed the submissions and selected forty-five works by thirty-two artists for inclusion in the show. Their works represented a broad range of materials and methods, just as the artists themselves are students, hobbyists, and professionals from 20 states. Even though the jurors were not provided demographic information, the artists selected nearly matched the demographics of responses. Those presented in the exhibition are primarily between the ages of 25 and 65 (81%), identify as women (62.5%), and are white (71.8%). Over 81% hold undergraduate or graduate degrees, though each expressed lifelong interest in or inspiration from metalworking in their statements.



A 1708 ledger detailing payments to Elizabeth Bennett, a blacksmith who worked at Blenheim Castle in Britain. Held by the Bodleian Library at the University of Oxford.

Their work showcases how blacksmithing remains an integral part of our lives – represented both in the home forge as well as the metal industries based in aluminum, copper, and steel. These venues – and exhibitions like *Equal Temperament* – are providing a creative, hands-on experience that connects us with blacksmithing’s long history, the magic of creation, and each other.



Entrants

Puzzle Agogo Bell
Gokul Bakshi
New Jersey

These are playable bells for an African musical ensemble. Designed for the purpose of Capoeira, the bells themselves can be played by the striker, a weapon, in disguise. The art of capoeira is a beautiful dance that deceives the viewer as it disguises a brutal fight between two people, who dance to the rhythms of the battery of music. Much like the art itself, the bell and striker interlock with each other, a puzzle that can be solved in many unique ways.



Great Horned Owl Fire Poker
Alan Bisgaard
California

My practice focuses on architectural ironwork and commissioned artwork that often employs traditional joinery techniques as well as taking advantage of the plastic deformation qualities of iron and steel. I also enjoy making smaller, highly detailed work such as animal heads and birds.

***Serafina (Conch Shell
and Time Capsules)***
Emily Budd
Texas

My practice traverses the mystery, awkwardness, survival, and ultimate expansion of queer desire and futurity.

A background in foundry craft and paleontology inspires an interest for geologic-scale transformations as an act of queer placemaking in deep time. I use casting techniques to excavate an imagined queer fossil record, create monuments to lost histories, capture moments of radical remaking, and document the volcanic movement of imminent forces towards change. Nontraditional techniques in foundry craft and metalwork allow me to navigate between structure and experimentation within a queer context, exploring the possibilities of a separated difference. Engaging with disturbed landscapes, emptied remains, and discarded materials, I relate this to queer abandonment and the subsequently-earned intuition to seek love and renewal in ruin.

These small works made of tin, conch shells, fool's gold, and cast copper explore evidence of a queered relationship to nonlinear time, where an entropic melting gathers in unrecognized spaces to find new identity. Between presence and nonpresence lies the opportunity for wild visualizations, the remaking of the past, and reimagining how we see futures. The cast tin portions encapsulate submerged paper with written notes containing hopes and questions about belonging in time.



***Serafina
(Time Capsules)***
Emily Budd
Texas



***Secret Monument
(Fool's Gold Flash)***
Emily Budd
Texas

Hephaestus
Harlan W. Butt
Texas

The work in my 'Mythology Series', in which Hephaestus is included, focuses on some of the ancient stories that have influenced our culture and which have lessons that are pertinent today.



Necessary Evil
Matt Eggsware
Kentucky

The inspiration for my work stems from a fascination I have developed with the appropriation of everyday consumer objects. Via the juxtaposition of object and text, I am able to create a dialogue between the viewer and the piece that can be humorous, thought provoking, and occasionally insulting. The objects I choose to recreate already embody many interesting, if not controversial, aspects of our popular culture. A work such as a McDonald's Big Mac cast in concrete, or a Fiji water bottle cast in bronze, has the potential to generate a critical dialogue with the viewer, and it is often this dialogue that fuels my continued interest. I eat at McDonald's, Wendy's, and Burger King; and when not consuming entirely too much soda, I drink bottled water. My goal is not to judge, but to poke fun at myself, our consumerist society, and the ridiculous marketing ploys used to convince us to align with this or that brand of purified tap water.

When things fall from the sky
Alessia Lupo Cecchet
California



These pieces are from an interdisciplinary project invested in history, memory, and pain. It began during an artist residency at the John Michael Kohler Art Center, where I learned how to cast iron in the context of foundry factory processes, engaging with the history of the Dolomite Mountains (Italy) and their role during World War I. The Dolomites carry scars of the conflict, which are embedded in the landscape: trenches, galleries, and sites of explosion are visible today, as well as monuments to people who died. These pieces conceptualize the Dolomites simultaneously as witnesses and victims of human violence, their memory parallel to human memory - highly malleable and subject to fading, just like erosion - connecting historical remembrance and conflict within the larger and current global crisis of violence and aggression.



Sometimes I dream of the dead
Alessia Lupo Cecchet
California

Ingredients for Dinner - Veggies
Bruna D'Alessandro
New York

This piece symbolizes the creation of memories, drawing inspiration from my Italian culinary heritage, with each ingredient crafted as an homage to traditional still life, though expressed through metalworking techniques. The sculpture is part of a larger collection, "Ingredients for Dinner," which includes an entire meal sculpted from steel. The viewer is invited to rearrange the pieces, offering a new composition each time.



The Painter's Studio
Bruna D'Alessandro
New York

The Painter's Studio is a still life sculpted in steel, depicting a tabletop scene that captures the essence of a painter's workspace. It includes elements such as pencils, brushes, erasers, and a sketchpad with a drawing, arranged to evoke the tools and materials of an artist. These components are composed together, thoughtfully organized based on how they fit within the box, offering a glimpse into the studio's creative atmosphere.





Minor Dyad
Jonny Farrow
Alabama

Two sand-cast tuning forks create sympathetic vibrations that form musical minor relationships as a pair of notes - a dyad - the frequencies stamped into the metal. Silent or not, the relationship remains.

Breathing Spaces
Shelby Fleming
Arkansas

The human body is the center of my cross-disciplinary artistic practice: whether it is abstract or representational, my work revolves around the body's fragility and resilience as it faces internal, external, or psychological factors. Many of the patterns and structures in my sculptures transform and draw inspiration from microscopic images, highlighting the 37.2 trillion cells that work endlessly to

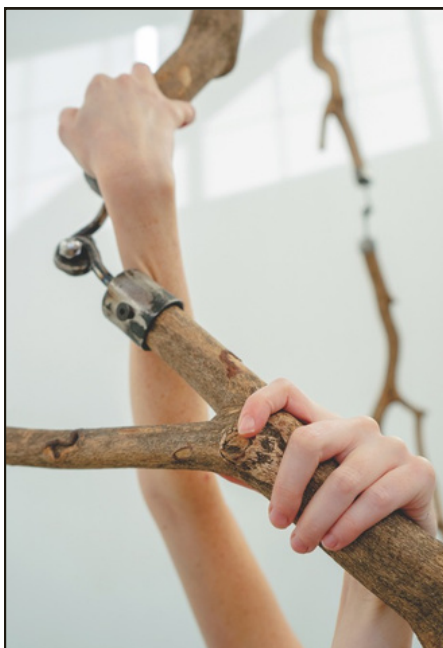
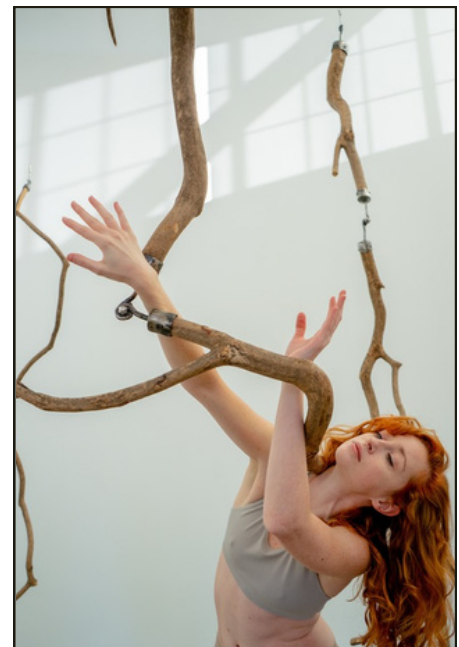
make us who we are, for better or worse. My work is inspired by my own medical and bodily experiences as I navigate being a neurodivergent woman with chronic medical conditions. Sharing my own experiences through visual art often encourages others to share theirs; the reaction is often therapeutic to viewers as they learn they are not alone in their complications or frustrations with the inequality and inaccessibility of medical services.



Lost in the Familiar
Sarah Fetterman
Washington

This piece and accompanying photographs are from a performance work which utilized Madonna tree limbs forged with steel kinetic joints. Using a choreographed dance, where the branches defined angles of the body, joints clicking with a metallic sound while the wood creaked with the sounds of an old forest, the performance embodied the experience of running into a forest as a child.

The complete confidence and joy as you race through it, the feeling that you own this world of trees. Then suddenly you turn and realize you are lost. Scared. Nothing looks familiar. As you make your way through the alien wood, you suddenly recognize a tree and it all shifts again. You know where you are, and you plunge happily into your woods.



This back and forth, the same world feeling both yours and completely alien, became a way for me to talk about walking through my own life during the lockdown, even navigating my own mind. Without my usual obligations, the days disappeared; time slowed or halted, the mind wandered through its internal forest without its usual landmarks; memory slipped.

Employee of the Month
Maria Fernanda Gaspar
California

Blessed by the employer, this piece is designed to emphasize the hard work of the employee. The token operates on a tiered system: with each step up the ladder of effort, the rubber band stretches further—eventually reaching the point of breaking. This raises the question: is it really worth it? Is seeking approval from others the goal, or should work be done for one's own sense of fulfillment?



***Physical Key to a
Metaphysical Lock No. VI***
Mary Gagler
Maryland

Works in the *Physical Keys to Metaphysical Locks* series are made from welded steel. They are fabricated to resemble objects that transcended realms, suggesting the intersection of everyday and ethereal experiences. Rather than just unlocking your front door, these keys can “unlock” the metaphysical (i.e. emotional, psychological, or spiritual) “locks” of life. The works are tongue in cheek regarding the simplicity of their proposed solution to life’s ineffable challenges. The uncoated steel can be transformed and reformed and will ultimately rust and return to the earth.

Puffy Fussy
Elizabeth F. Folk
California

I am most interested in art as a tool for social change and liberation. My studio work combines the visual languages of kink, pop-culture, and design to explore and subvert U.S. American myths, narratives, and representations of disabled and femme identities.

In a society where we spend much of our time in capsules traveling from capsule to capsule, I have realized that most of my art belongs somewhere between the capsules - a special delivery for you during your long day, should you choose to accept. These insertions into the everyday have taken the form of a mobile spa vending machine, a pirate waitressing performance, and unsolicited janitorial services with a twist, to name a few. In the spirit of stimulating community dialogue through play, my recent gallery work takes the form of large-scale interactive installation, games, collaborations with community members, workshops, and interactive performances.



Each piece is designed to be accessible and interesting to a public without an art background, with layers that engage in conversation with contemporary art and art theory.

Cameltoe Belt Buckle
Elizabeth F. Folk
California



A Lockpicking Manipulative
Brian Gillis
Oregon

My work is rooted in service related to social equity and access. By using platforms, approaches, and points of exchange in art, I create opportunities for access to socially valuable information and support.

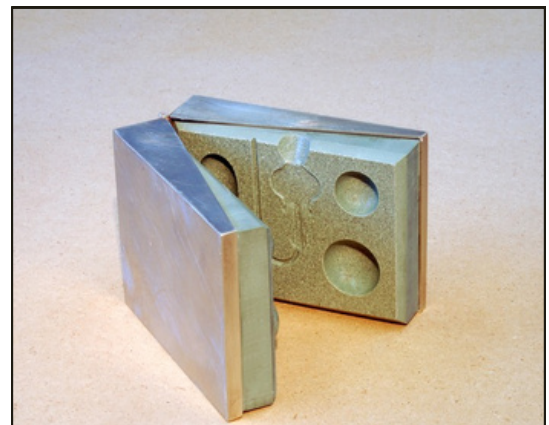
Much of this work involves institutional partnerships that connect individuals and communities to resources associated with food insecurity, housing, mental health, substance abuse, criminal justice, and violence. All are ongoing, multigenerational issues in my family and community.

I use a variety of production strategies and conceptual approaches, often drawing from specific sites, histories, and related partnerships. In this way, my role is often fluid and responsive, and lines between artist, designer, educator, community organizer, and anonymous steward are frequently blurred.

A Casting Box for the Reproduction of a
Los Angeles Unified School District
Master Gate Key (c. 1987)

Brian Gillis
Oregon

This object represents an open edition of casting boxes that produce functional master keys to the gates of Los Angeles Unified School District facilities. The original key these molds were taken from was handed down from LAUSD student to student from the late 1970's to early 1990's.



The Deafening Silence

Sophie Glenn

Pennsylvania

Through this body of work, titled 'Rust Never Sleeps', I pay homage to and, in some ways, make fun of furniture making and woodworking. The results are pieces which look like worn, wooden antiques, but are actually rusted steel sculptures of familiar furniture forms.

I recognize the absurdity of making rusty, non-functional furniture sculptures, but I also see this as a complement to the history and perceived seriousness of woodworking and furniture making. I want to make furniture that sparks joy and surprise within viewers, while also provoking thoughts about the furniture we live with and the materials we encounter everyday. *The Deafening Silence* references rituals, where the ringing of the bell can mean different things depending on the context. Bells can call attention, and sometimes the silence that follows can be deafening. The drawer of this piece holds the clapper, which was made on a metal lathe.



Diaphragm Replacement

Holland Houdek

New York

This piece is part of *Hyperbolic (Implant Series III)*, which focuses on medical implants, the body, and embodied experience. These hand-fabricated objects glorify the highly individual and personal nature of prosthesis and surgeries, while evoking notions of memento mori and the fragile nature of the human form. Using real medical implants as inspiration, I have re-invented and exaggerated these devices for imagined bodies. The intention is for viewers to consider their own physicality and to visualize the absent anatomies implied by the work.

Sampo
Andrew Huddleston
Indiana

I seek the voice of materials in forms, with *Sampo* focusing on using forging in a quieter form.



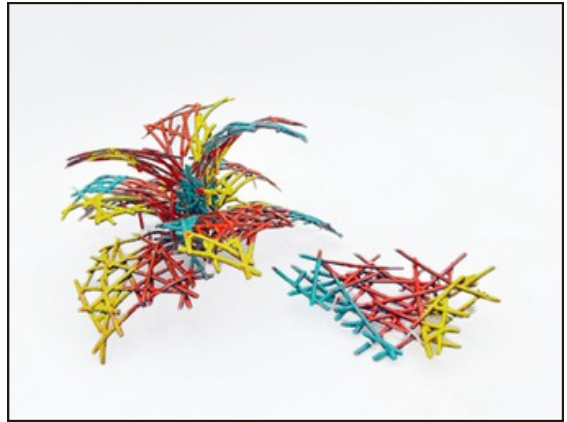
Extinct
Esra Kanisicak
Ohio

I used to spend my days underwater as a scuba diving instructor, captivated by the natural wonders, the balance, and the peace of the underwater world. It is this love of the ocean which fuels my deep concern about her well-being. Creating mixed-media sculptures that bring marine life into our sphere of empathy, I seek to ignite a desire to change our consumption-based relationship with materials and our environment.

Corals and their symbiotic algae supply over 70% of the oxygen in our atmosphere and trap 1/3 of the carbon. A 2-degree change in ocean temperatures will cause all of the corals to die. This work hints at a near future where corals are no longer endangered, they are extinct, putting the human species next in line.

The Whole Nature of Man-Abstract Art
Xinyi Li
Rhode Island

In Hobbesian thought, as presented by Thomas Hobbes, the concept of “the Whole Nature of Man” underscores our origin from nature and our responsiveness to its influences. Nature takes precedence, furnishing the foundational groundwork for the crafting of human history. This phenomenon has catalyzed the progression of human civilization against the backdrop of the natural realm. Within my work, I amalgamate an essential facet of human civilization’s evolution with the invaluable treasures found within nature – namely, flowers and art. Through this fusion, I articulate the profound interdependence that exists between nature and the historical trajectory of humanity.



Crying Giant
Colin Martinez
Illinois

In this series of small cast bronze sculptures, I was interested in blending a varying degree of functional objects: metal plates, cubes, and poles with forms from the natural world. These objects interrogate functionality within hand-made metal objects as some are meant to be purely sculptural, while others are meant to be heated and used.

Crying Giant pulls strongly from the ink and water color drawings of Louise Bourgeois, and in particular 'Vase of Tears'. I was interested in translating a 2D image into a 3-dimensional sculpture, and, in particular, how a subtractive process in wax would translate to the texture and form of a final bronze object.



2003 Minnesota State Quarter Coin Ring Size 7
Chandra McGuire
Kentucky

I am a handcrafter, which means I enjoy working with my hands and with traditional materials and non-power tools. I make jewelry out of some of the most common materials around us: wood, stones, leather, and most significantly in my work, coins.

I enjoy what I call “rustic glamour.” The engraved detail and history of coins, not to mention the shine they produce, provides my heart and head with so much dopamine that every piece I make is always my favorite.

Money and jewelry both have a history of value in our society. Often, people use money to purchase rings, and I feel that using the money to make the actual ring in *2003 Minnesota State Quarter Coin Ring Size 7* combines two objects of history, trade, and value into one piece of wearable art.

A 1976 Bicentennial Half Dollar Coin Bell
Chandra McGuire
Kentucky

Bells have long been a symbol of commemorating important dates in history and I used these bicentennial half dollar coins to make a piece of history that you not only can see and wear, but hear!

Curatorial Note:

Some people question the lawfulness of 'destroying' coins, but it is indeed legal to use money in art so long as there is no deception or fraud, such as using a nickel and trying to make it have the appearance of a quarter to increase its value deceptively.



Trapezium II - Points of Inflection

Rachel Morris

Oregon

Inflection in geometry is a point on a smooth plane curve at which the curvature changes sign. In this piece, the repeating geometric form transitions from flat to concave to convex surfaces, each of which has uniquely different challenges in construction. I'm constantly working to expand the bounds of what can be done with lightweight hollow form in precious metals, and *Points of Inflection* represents that discovery process.



Ephemeris Collection - Nilama Ta'igara (Sapphire Tiger)

Rachel Morris

Oregon

Rough, natural stones often inspire my work. Discovering vial after vial of uncut, rough sapphires at the estate sale of a third generation watchmaker led to a new collection, embracing their textures and subtle colors.

The stripes of 24k keum boo gold gave me the sense of a tiger's back, poised and waiting. While barely constrained by the linking chain, each segment seems ready to leap away from the neck on its own journey.

Time Tower
Ruorui Mu
New York

As a Chinese-born artist, I blend inspirations from nature with traditional Chinese cultural elements, with a particular focus on enamel, color, and intricate metalworking. My pieces reflect an ongoing exploration of these themes while continually seeking new sources of inspiration from my travels, including time spent in residence at Arrowmont and during my studies in the United States.



Sight of Music
Tony Murray
Kentucky

My works begin with a title. I then create the work that best represents that idea or vision. I refer to my method as “Pressed Metal,” since none of the components of my work are welded or soldered but rather press-fit using machined tolerances. This method allows me to incorporate non-homogenous metals and found objects into my pieces.

I also incorporate several types of metal working into my art which include but are not limited to Forging, Investment Casting, Machining. *Sight of Music* is a visual representation of an actual music piece. The sound of the music was converted to a machine program and CNC’d into the aluminum.

The Burden
Abigail Poplin
Louisiana

Inspired by nature and the brilliance of divine symmetry, my work is both aggressive and defensive, reflecting the intrinsic need to exist as a member of a community while requiring protection against the dangers of that same community. Designed to look like a confining cage, it becomes like so many difficult lessons in life, something we can, in fact, live with. She moves with you and becomes oddly comforting.



Resonant Ear
Jessica Snodgrass
Kentucky

Resonant Ear explores the balance between structure and transformation, symbolizing how perception shapes the world around us. Hand-forged from sterling silver, the cube is pierced by a central depression, representing the passage of sound and thought. Acting as an abstract "ear," the sculpture captures the flow of information—what enters is transformed and emerges anew, reflecting the harmonious process of listening and understanding.

Over time, the sterling silver will naturally tarnish, adding another layer of transformation and evolving the work's appearance, much like how perception shifts and changes with time. As a sculptor, my work often delves into these interactions. *Resonant Ear* is a continuation of my journey in creating art that invites viewers to explore the balance between the seen, the heard, and the felt—both in the present moment and as the material itself evolves.

Undecomposed Brooch
Clayton Salley
Texas

Jewelry predates writing. The continual lineage of jewelry and metalsmithing practices throughout history, plus the innate, intimate connection of jewelry to the human body, suggest jewelry reflects various aspects of the human

condition. During my initial years of training, I became enamored by a process of hammering sheet metal into a singular hollow natural form, called a “spiculum.” I produced hundreds of spiculus and used them to investigate repetition of this natural form on the body.

Many of my resulting artworks have a sound and movement aspect to them. Within my current studio practice and conceptual rationale, I am interested in producing wearable artworks that move and make sound in response to the movement of the wearer.

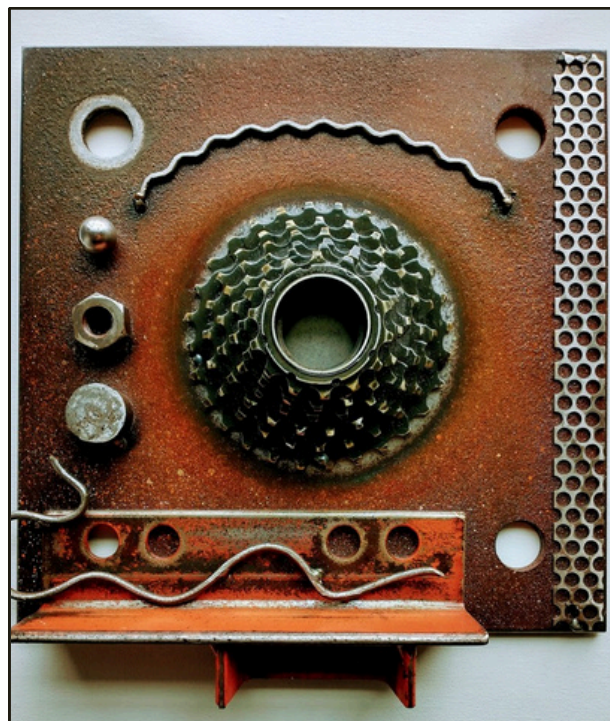


Bracelet 231B1.2 Print 2
Clayton Salley
Texas



Mind Bender
Elijah Stringer
Georgia

Metalworking is my hobby, and my work comes from the heart.



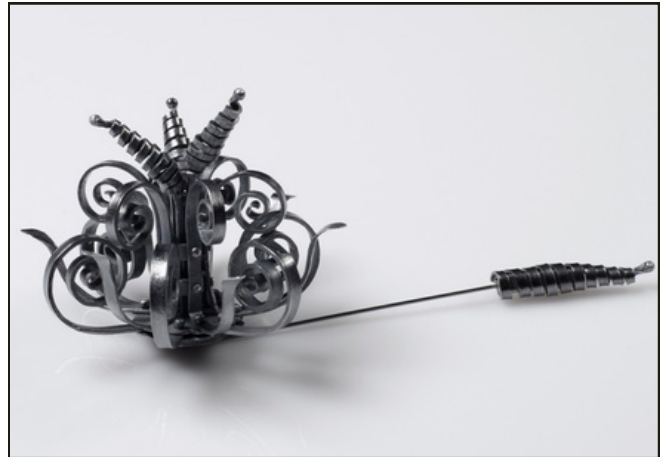
Shift
Renée Therriault
Michigan

I seek to create compositions inspired by the found metal that I collect. I strive to discover meaning and connection within the metal elements I have at hand. Shapes, texture and weathered surfaces conspire to tell a story to both myself and the viewer. *Shift* suggests the sequential cycle of observation, effort and awareness with the use of the gear sprocket and the circular movement of geometric shapes resulting in a refined outcome.

Iron Work Finial Brooch

Donna Veverka
Massachusetts

Through my work, I consider various ways in which jewelry becomes a talisman that can transport the wearer to a time and place of personal memory. A wearable object can refer both to history, and to visiting or inhabiting an ancient site. I explore how the sensory experience of certain materials - the weight, the tactile feel, the sense of scale - can allow one to have a conversation with the past.



In my travels through Italy, Spain, and France, I am drawn to wrought iron architectural elements: gates, hinges, fences, and chains. The forged decorations are solid and durable, but visually light and decorative.



Critical Interventions

Nate Weiss
Pennsylvania

Taking inspiration from fantastical utilitarian objects from antiquity, my work aims to elevate the ordinary to ceremonial. My process is driven by complex and technical forging, followed by fastidious work at the bench. The results are a landscape of detail encapsulated in objects that invoke a sensation of being of an arcane status.



Mending I
(at left)

Mending II
(at right)

Danni Xu
New York



My work explores the connections that jewelry can create across time and space, examining methodologies for projecting emotions like nostalgia through wearing or viewing jewelry. I consider myself a facilitator, helping people process emotional challenges through my work, which has evolved over recent years into abstract mixed media assemblages made from a wide variety of materials. I am drawn to nineteenth century industrial design, innovation, and industrial techniques. I use old tools in the production of my work and, now, they are finding their way into the work itself. I love the unknown history of these old tools and materials and seek to honor the craftsmen and trades they represent.

Collector

Hannah Zechman
Tennessee

My works are intentionally curious, playful, melancholy, and strange. Born in East Tennessee, I find ways to connect with my home, land, and culture through a variety of mixed-media, incorporating Appalachian craft traditions. Each piece is a direct representation of my lived experience. This sculpture is an imagining of how a crow would build its body from collecting shiny objects on the ground. This sculpture is an eerie, melancholy ideation of curating one's self-image.





About the Hosts



Kentucky Museum at WKU

The Kentucky Museum opened in 1939 as a place for “Kentuckians to know Kentucky.” Today, the Kentucky Museum continues this charge as a teaching museum focused on the history and cultures of South Central Kentucky. We conduct research, preservation, and interpretation in a variety of fields, with special emphasis on fine, decorative, and folk arts; clothing and textiles; toys; political memorabilia; and other culturally significant items from our community. We also partner with many organizations to promote regional artists, cultures, and innovation. To learn more and support our work, scan the QR code:



Society of Inclusive Blacksmiths

The Society of Inclusive Blacksmiths (SIBs) is working to change the image of blacksmiths in the 21st century by supporting, promoting, and highlighting historically underrepresented populations and forward-thinking work. Through a much broader conversation, with smiths from across the country, of all ages, races, genders, and demographics, SIBs engages in this work with everyone who is passionate about the blacksmithing process. They also spearhead and support initiatives to increase access and support for blacksmiths. Programs include a three month online mentorship program, a thriving online community of like minded smiths, and scholarships for new and upcoming blacksmiths.

KENTUCKY

MUSEUM

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BOWLING GREEN, KY 42101



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