



Karen Thuesen Massaro

Reversible

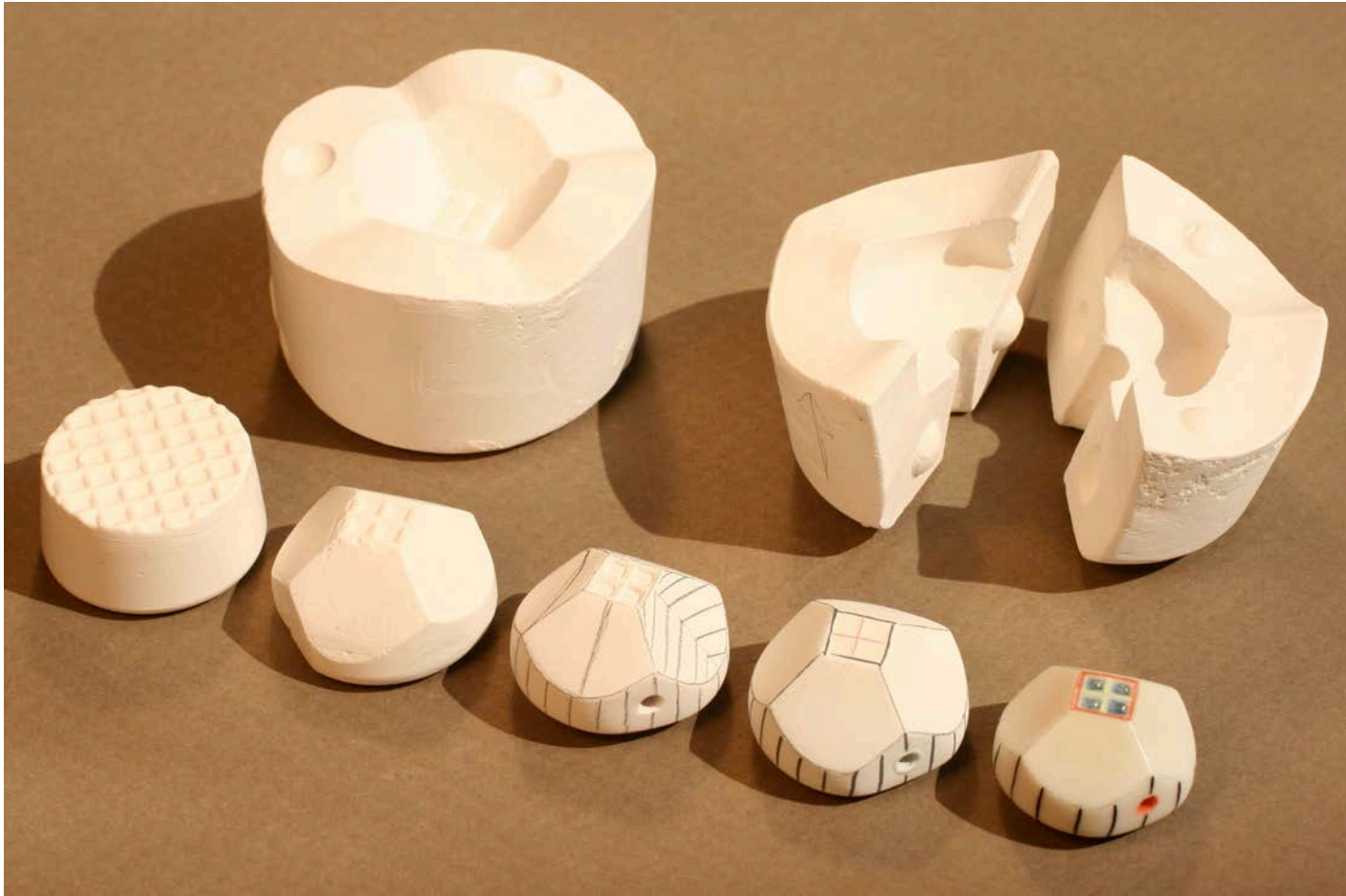
Porcelain

Necklaces



Each unique necklace begins with ideas about the personality of this new circular three dimensional painting.

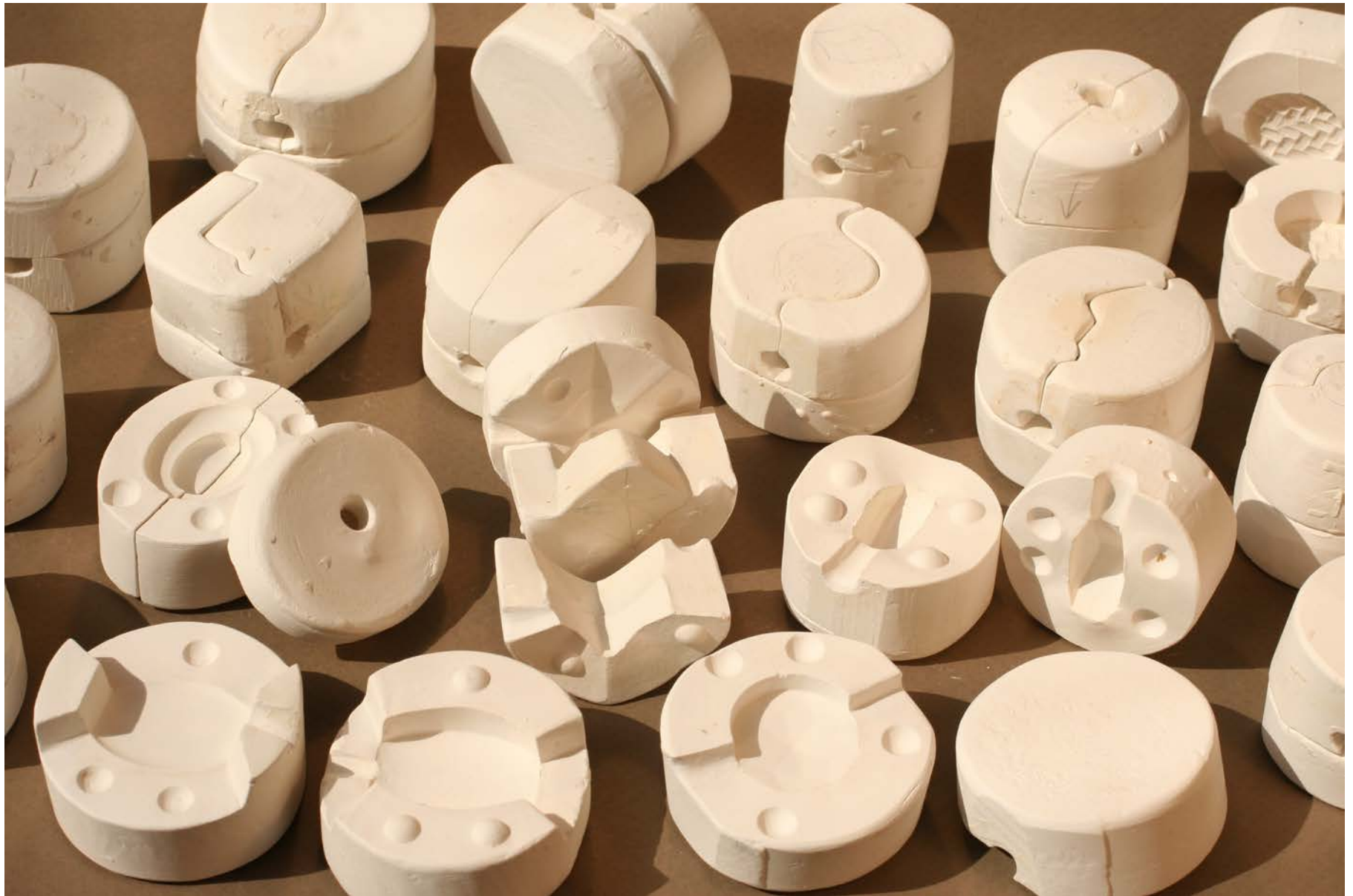
I want to express the “next” ideas of interest. One learns from experience, tests, experimentation how to aim and proceed. Revisions during the process are important. Ideas from the mind and heart can translate to the actual in unexpected ways. During the weeks of making I am talking to myself about what is happening to my initial plans. Emerging traits are adjusted to achieve the new distinctive necklace.



Stages of bead development from the plaster block to the carved prototype to cast porcelain beads, sketched and glazed, to the finished bead. The prototype was used to make the plaster casting mold.

The prototype is a model of the form to be copied in porcelain. It may be formed using plaster, clay, found objects, really anything that will hold up to and can be removed from the plaster encasement.





2-4 piece plaster molds from a collection of over 100 molds. They allow cast forms to be faithfully replicated.

Some forms, good blank canvases, are repeated within and across necklaces.

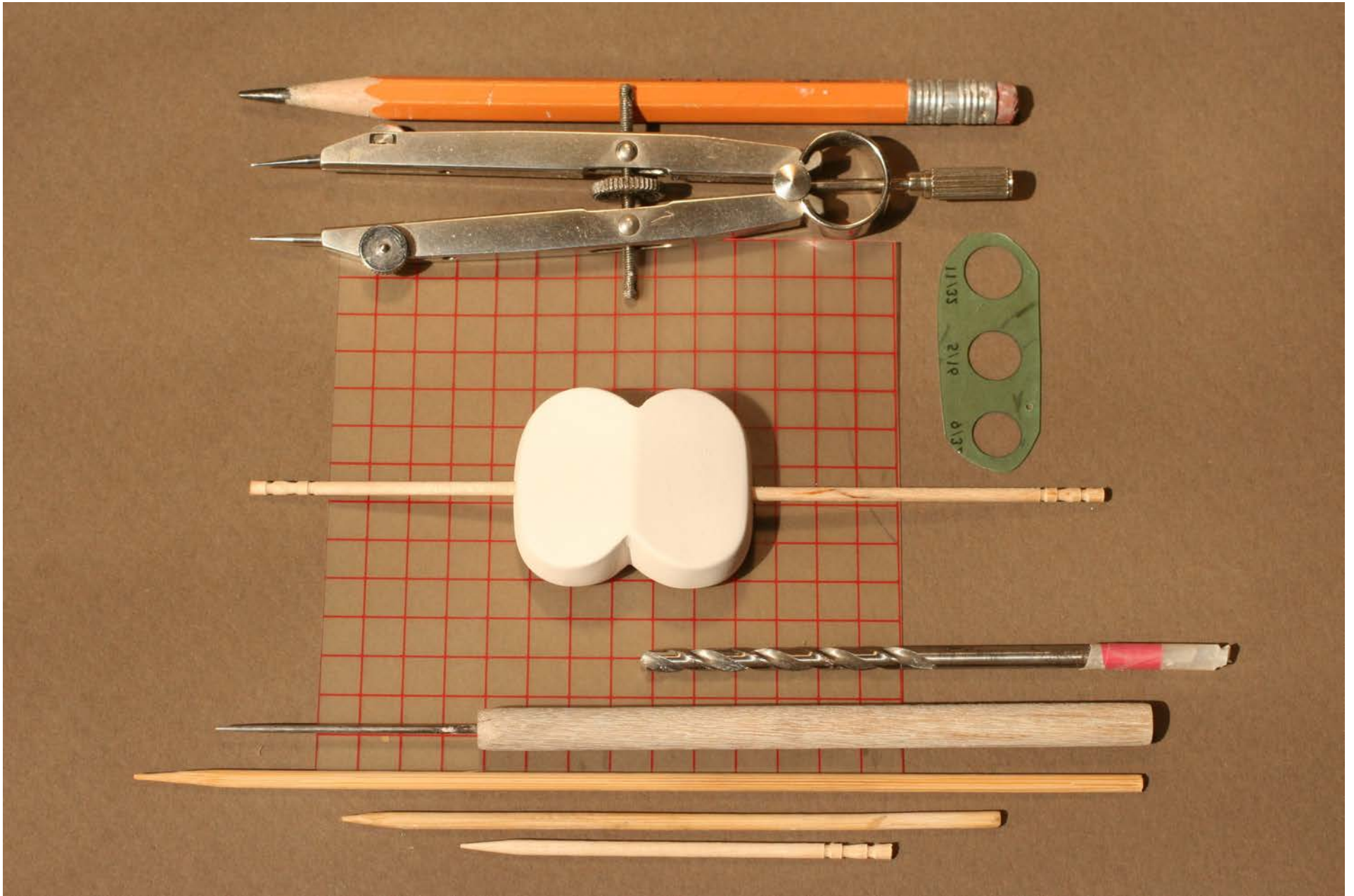
Others, cast very few times, may only be used in composing one or two necklaces.



### casting tools

Liquid porcelain clay is poured into the plaster mold. After a short period it is poured out of the mold. A hollow bead is formed against the plaster wall.





Later the mold is opened to remove the cast bead. Finishing work begins while the bead is moist but firm.



These dry “green” beads are ready for sanding.

Plausible arrangements of beads begin and are repeatedly refined until the necklace is assembled.





After the first firing, sanding is repeated to enhance the smooth satiny feel and look of porcelain. Here, some beads show pencil drawings while others are glazed.





Glaze materials and tools

I work with a palette of 120 small pots of glaze. Color and surface composition is orchestrated with each form. Glazes are brushed onto each bead with the exception of lines drawn with glaze pencil.



Here is a sampling of unfired and fired glazed beads. As you see, each bead is a small poem.





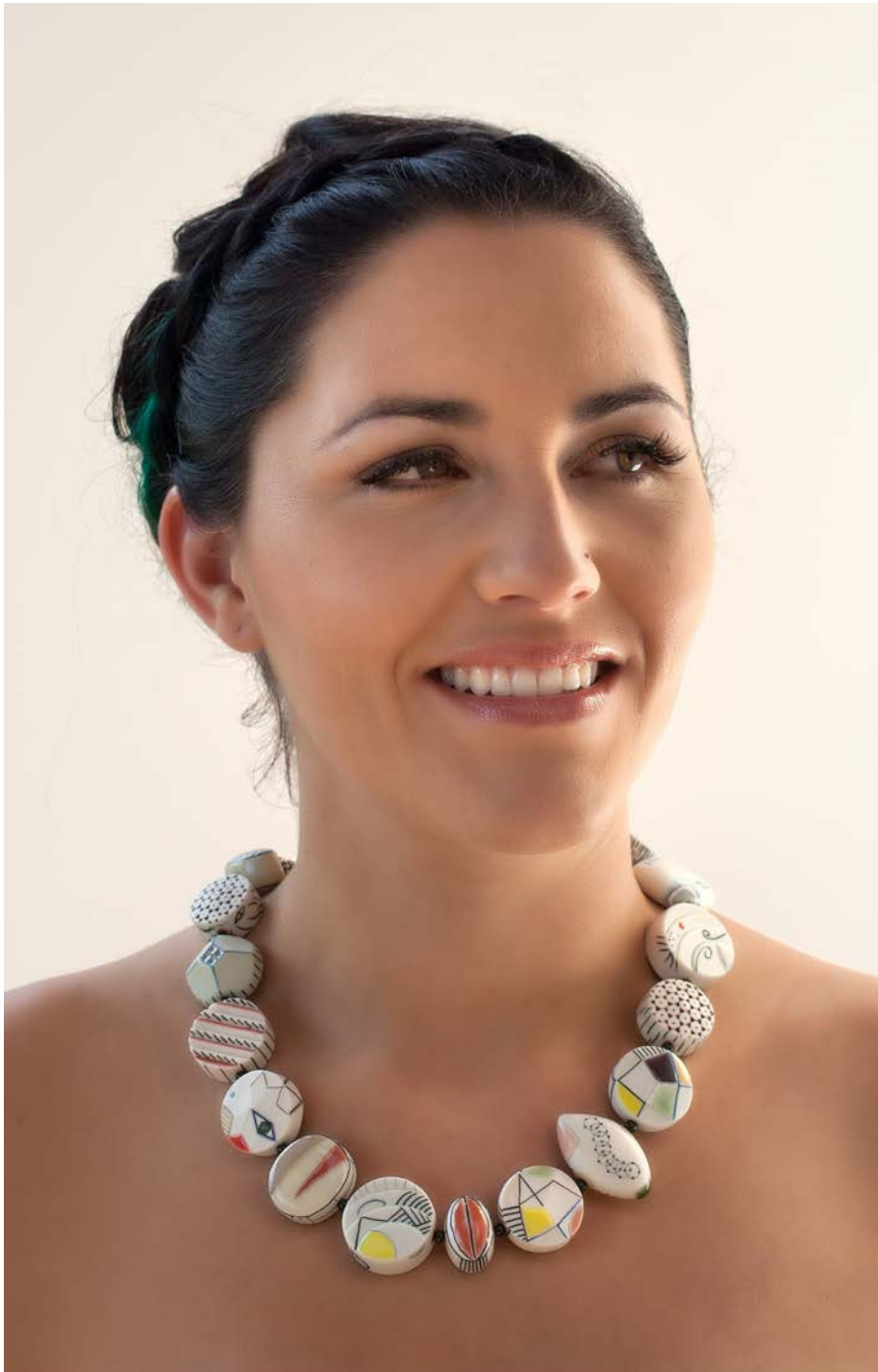
view A



view B

Each bead side and its holes for stringing are glazed.

Creative positioning in the kiln is required because a glazed bead becomes useless when melted onto its support during the firing



Each unique necklace will ring the neck and rest on shoulders as a three dimensional painting for personal wear.