

## *Crystal Mount Realm Thesis*

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### **Abstract**

My journey to creating *Crystal Mount Realm* was one of discovery of myself as an artist exploring materials and processes. I have spent many years focusing on a wide array of metals and creating sculptures. The themes throughout my artistic life have focused on ideas and interests of mine since childhood. For the past twenty years, I have been focused on the Baobab tree that I first encountered as a child reading about the Bottle tree.

As a teenager, I came to faith in Jesus, and I see a spiritual connection between my faith and all that I create as an artist. I have found the passage in the Book of Revelation describing the New Jerusalem to be an inspiration and awareness for humanity.

I see my art as a spiritual process. I keep coming back to the theme of sowing seeds and the tree of life. I am given the gift to create and there are living beings amongst us who were created perfectly. The plants I incorporate into my art are nature's perfection. The techniques involve forging and shaping iron and other materials, incorporating woodworking, carving, and shaping.

I was ostracized as a young person, and I discovered as an adult that I am on the autistic spectrum. When I am creating my art, I forget my disability without judgment from others. I lose that sense of otherness I feel. This led me to want to build a world to include others. *Crystal Mount Realm* is an offering of an ideal world where all are welcome.

## Introduction

Ever since childhood, I have always been fascinated with the dioramas at the Museum of Natural History, in New York City, which are a type of simulated world. The dioramas exhibited taxidermied wild animals in their natural habitats. While attending art exhibits with my parents, I saw art installations of various sculptures similar to the dioramas; they were created and arranged into a world of their own. I was fascinated by light boxes with mirrors. As I was looking into each of them, it felt as though I was looking into eternity, which was wondrous and frightening at the same time.

As an adult living on the autism spectrum, I feel a need to create a world of my own. After having experienced ostracization and hurtful discrimination, it is important for there to be a safe haven for others like myself, and to be able to imagine a better world for us. In this world-building, I am inviting others to see and experience a world of love, kindness, acceptance, and peace. This world is called *Crystal Mount Realm*.

*Crystal Mount Realm* represents a world to come. I feel the need to create a world that would invoke the spiritual. *Crystal Mount Realm* leads to a celestial city of crystals on top of a magical mount. On the way to the celestial city with brilliantly-lighted crystals on top of a mount, people will encounter six different trees, each in their own alcove, in front of a grove of distinctly coloured crystals surrounding the mount. At the base of the mountain in each alcove, I depict trees that are imaginative, abstract, and realistic all at the same time. The trees seem as though they are alien and not from this world. This simulation of heaven is a mesmerizing scene to the beholder.

In introducing *Crystal Mount Realm*, there needs to be a way for viewers to recognize they have entered another realm beyond the one they know. It is important for *Crystal Mount Realm* to be different enough to convey an unfamiliarity to the mundane human experience; an almost foreignness. The beholder is transported through another dimension to see this shimmering city atop a mountain with unusual trees in their own alcoves. *Crystal Mount Realm* is an immersive experience, as people walk around the mountain they are drawn to the trees, then upward to see this brilliantly-lit representation of the Celestial City.

In bringing *Crystal Mount Realm* to fruition, it all began with the trees. I have had a lifelong fascination with the Baobab and Bottle trees. For the past twenty years, I have been drawing sketches of the trees themselves. When I began drawing more in-depth, complete renderings, the forest behind the trees visually morphed into crystals. The trees became a mount surrounded by water. In further discussing my ideas with fellow artists and Artist and Professor Sharon Dunn at The Massachusetts College of Art and Design, I realized I needed to learn to blow glass crystals. Each step was a revelation for me. While making the glass crystals, I became very interested in actual mineral crystals, which form the foundation of New Jerusalem in the Book of Revelation of The Bible. My years of research in the Bible made me think of New Jerusalem. I began by building the trees, and then it became clear I needed to place the trees in a setting. I realized the glass crystals would not suffice in creating the volume I needed for the background, and I quickly went to creating larger crystal forms from plexiglass. Artist and Professor Elizabeth Mooney at The Massachusetts College of Art and Design helped me think through the lighting and how to imagine its presentation. At this point, I realized I needed to separate the trees into alcoves, and the crystals for each alcove were of the same color. Each color crystal represented a gemstone in the foundation of New Jerusalem, as described in the Book of

Revelation. There are twelve gemstones comprising the foundation of New Jerusalem. In the summer of 2021, I expanded my materials and processes by experimenting with wool felting, which brought me to produce the fruits and birds' nests for the trees. The development of *Crystal Mount Realm* was a divinely-inspired one for me. It is mysterious how it all developed in the way it did, and each of my colleagues and mentors brought me to a deeper level of understanding.

*Crystal Mount Realm* is a sculpture in the genre of worldbuilding and bricolage. I like to call this installation a realm since it is connected with worldbuilding. I am already planning for other Crystal Mount Realms to follow this one. I consider it "a calling" to build these realms. It is very empowering for me to build the worlds I would like to be a part of, and I know there are others who would connect to the worlds I build. *Crystal Mount Realm* is a multimedia piece made from steel, copper, brass, plexiglass, LED lights, hand-blown glass, found logs, foam insulation, peat moss, white bracket shelf fungi, and Nikola Tesla's Ancient Healing Frequency of 432Hz. I use whatever materials are accessible to me to accomplish my goal of fulfilling my vision.

*Crystal Mount Realm* exists as an offering to visitors as a spiritual experience no matter their beliefs. Visitors who are not well-versed in the Bible would not know all of the biblical references contained within *Crystal Mount Realm*. Without understanding the *Book of Revelation*, people visiting would still be able to connect with the energy from the lights, the sculpted trees, the metaphorical fungi, and the imposing figure of the mount. There is a universality that connects all people despite our differences. People are able to feel awe when seeing the view from the top of a mountain or watching fireworks together. I am creating an environment that will draw people into the unique experience *Crystal Mount Realm* offers. What each person receives will be unique to the life experience each person brings to *Crystal Mount*

*Realm*. Visitors will be able to enjoy the experience and bring that experience to reality in their own lives.

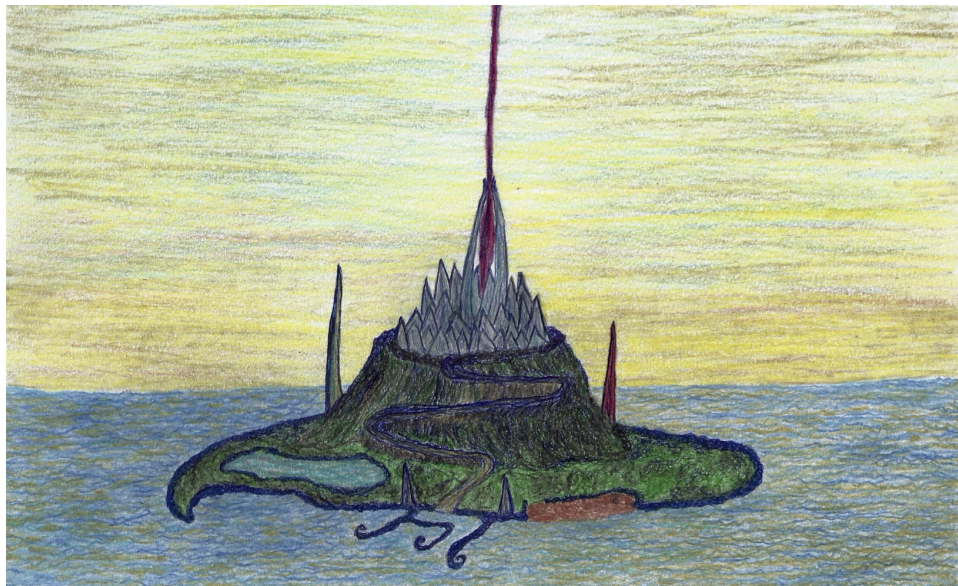
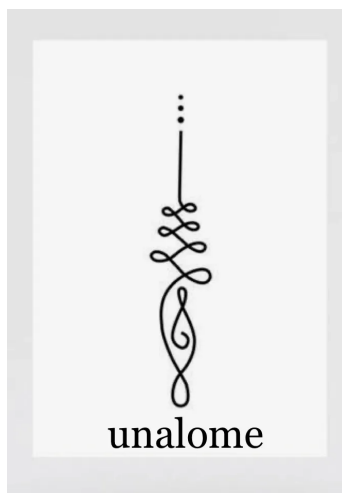
### **New Jerusalem**

I reference New Jerusalem in *Crystal Mount Realm*. New Jerusalem is introduced in the Book of Revelations of the Bible. The Book of Revelations is a foretelling of what is to come in the future. New Jerusalem is referred to as a place where the faithful will live into eternity. As a Christian, I am deeply connected to the writings of the Bible, and I seek to follow the path set forth by Jesus. *Crystal Mount Realm* is a visual representation of what is written in the Book of Revelations. It is important for people to know they will live for eternity in a place that is safe, beautiful, plentiful, healing, and where they will be cared for and loved by God and by one another. The features I am focused on in *Crystal Mount Realm*, are the Trees of Life, the healing, medicinal leaves of the trees, the light of God being present, and the healing energies of the crystals. There is an element of the viewer entering *Crystal Mount Realm* as though they are journeying to the Celestial City for themselves.

### **Alternative Interpretation**

*Crystal Mount Realm*'s spiritual significance extends to other world religions beyond a Judeo-Christian one. *Crystal Mount Realm* is a mandala, which in Hinduism, Buddhism, Jainism and Shintoism is used to guide an individual in their journey of introspection to allow for peace of mind. Mandala means circle in Sanskrit. The mandala is an artistic representation to focus an individual's attention inward. The spiritual journey of reaching the Celestial City starts by the external motion of walking around the perimeter of *Crystal Mount Realm* in a circle, which allows for the individual to feel centered and to experience self-awareness. It was brought to my

attention that early drawings of mine leading to the discovery and development of *Crystal Mount Realm* is the unalome symbol. I was not aware of this symbol. However, it may have been done intuitively drawing upon subject matter of spiritual significance. It shows a more universal truth of spiritual connection among all religions. The unalome symbol represents the path to spiritual enlightenment in four sections: Chaos at the bottom; the winding road representing the transition to Nirvana; the straight line up representing Nirvana; and the dots at the top representing enlightenment.



It is of utmost importance for me that as many people of different faiths find connection and personal meaning for themselves by experiencing *Crystal Mount Realm*, a place for healing and love.

### ***Crystal Mount Realm Description***

As you, the viewer, enter into *Crystal Mount Realm*, you will see a mount with a crystal-like city on top of a hill brilliantly lit up in a golden-yellow colour more than twelve feet high. There are six trees, each in their own alcove, surrounding the mount. Three of the six trees have steel branches with copper twigs and brass leaves. The other three trees have life-like glass crystals with pulsating lights sitting atop the trees, giving the impression of being alive. Each alcove has figurative crystals growing out of the mount, each bearing its own specifically coloured lighting: green, blue, purple, yellow, red with black streaks, and reddish-orange with black streaks. The alcoves extend out from the mount, tapering to the ground like the roots of a Kapok tree or a ziggurat. You walk around *Crystal Mount Realm* following a clockwise path in a circle around the mount as one would in a meditation labyrinth. The ground under *Crystal Mount Realm* is peat moss, adding an earthen scent.

The golden-yellow colour of the city on top of *Crystal Mount Realm* depicts New Jerusalem as it descends from Heaven, as described by John in the *Book of Revelation* in the Bible. The city is a focal point of the realm. The glowing crystals on top of the mount are a representation of the *Celestial City* of New Jerusalem with the brilliance of a golden-yellow coloured jewel as clear as crystal. The bejeweled city is like a beacon summoning everyone from afar to be guided towards *Crystal Mount Realm*.

In each of the six alcoves surrounding *Crystal Mount Realm*, there is a tree that represents a *Tree of Life* that bears its own fruits, and three of the trees have metaphorical medicinal leaves representing the leaves for the healing of nations, as described in the Bible. Each alcove is lit up with its individual specific colour representing six of the twelve gemstones of the foundation of New Jerusalem. The six gemstones represented in *Crystal Mount Realm* are jasper, sapphire, amethyst, emerald, sardonyx, and beryl. Three of the six trees have crystal growths extending from atop the trees lit up with pulsating lights symbolizing a heartbeat pumping blood through the body; a symbol of life. The glass growths, on top of three of the trees, have a symbiotic relationship with the trees representing living entities in themselves, a cross between fungi and jellyfish. John, in the *Book of Revelation* of the Bible, describes each tree producing twelve fruits monthly. The trees nourish and heal on the way to the *Celestial City*.

There is a metaphorical communication among the trees. Even though the six trees are in their own alcoves, they are part of a family system connected through a metaphorical rhizome of roots and fungi. The fungi act as a fiber optic system. The viewer cannot see these connections, but they can imagine roots growing under the ground to each tree. The trees form their own community, healing and nourishing each other.

## Light

An important component of *Crystal Mount Realm* is the use of light. Light is used not to define objects, but to bring them to life. In *Crystal Mount Realm*, the illumination of the crystals is from within the glass crystal structures and along the trunks of the trees. Where there is light,

there is life, and this is an indication of life happening. Artist James Turrell uses light as his subject. The ultimate goal is the effect of light upon the viewer experiencing it, and that is where Turrell and I are in dialogue. The experience of the light may be one of deep transformation on a spiritual level for the viewer.

The light signals to the viewer that the glass crystals and the trees in *Crystal Mount Realm* are alive. In bringing *Crystal Mount Realm* to life as a live Realm, the use of light is an important aspect in accomplishing this impression. The light from within the glass crystal structures slowly pulsing gives the impression the glass crystals are living beings. The slow pulse signals a heart pumping blood throughout the crystals keeping it alive. Within each glass crystal, one can see an infinite amount of air bubbles, which could be seen as entire galaxies of stars, especially when light passes through them. Each glass crystal could represent a universe of its own. The textured plexiglass crystal forms are lit up in unison with the glass crystals. When the light from each separate glass and plexiglass crystal unites with all of the other lighted glass crystals, at the same time, it feels as though one is experiencing eternity. Jeffrey Kosky, Professor of Religion at Washington and Lee University, writes that Turrell is drawing attention to the light itself because light is not noticed until it is brought through an oculus. Kosky goes on to describe Turrell's use of light:

Instead, Turrell creates viewing chambers where we are brought to see the light we most often forget in our everyday fascination with the objects it makes visible.<sup>1</sup>

In the Quaker faith, worshippers gather in a room with a skylight where the light flows in for spiritual contemplation. Turrell's upbringing in the Quaker faith and later, building Quaker Meeting Houses inspired him. Turrell focuses viewers' attention to the light to

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<sup>1</sup> Kosky, Jeffrey L.. *Arts of Wonder : Enchanting Secularity - Walter De Maria, Diller + Scofidio, James Turrell, Andy Goldsworthy*, pp 94

draw them toward it. Turrell is projecting light and using the chamber designs to manipulate the shape and size of that light to bring an immersive experience for viewers to contemplate their spiritual connection to that light.

The ultimate goal of the lights is to provide the immersive, transformational, spiritual experience for viewers. *Crystal Mount Realm* sits in a surrounding dark space for the viewer to have an immersive experience with the installation, drawing people to the light of the trees and the crystals. Viewers move in a circular path around *Crystal Mount Realm*, which can be a similar experience to a meditative labyrinth. The hues of the glass and the lights may have healing properties. The experience in its entirety can be mesmerizing to some. Turrell's motivation for his work with light is for people to contemplate the light and to have their own personal connection to it. Jeffrey Kosky suggests that Turrell's use of light connects us to the divine. He writes:

The cosmos, as a whole and in all its multiplicity, is an overflow of divine light proceeding out of itself so that all things might return to divinity by being gathered and uplifted into unity with the divine light as they enter its light. Everything is indeed illuminated—and, even more, illuminating: both shining like light and enlightening us.<sup>2</sup>

The experience of light is clarity which brings enlightenment when one connects with it. My own spiritual relationship with light is my connection with God, who is light. God breathes life into every creature by giving light to each one. The experience of light is primal and is the basis for all human life. I am intrigued by the experience of Divine light. My connection to this light starts with those twelve verses in the first chapter of the Gospel of John. My belief that God is

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<sup>2</sup> Kosky, Jeffrey L.. *Arts of Wonder : Enchanting Secularity* - Walter De Maria, Diller + Scofidio, James Turrell, Andy Goldsworthy, pp 102

Light, and that light shines through all of the stars and nebulae in the universe, and each star lights up and warms each planet within their own solar systems.

The topic of light is fundamental to all life, and yet it is a very complex experience. How viewers experience light is a perceptive one on an individual level, and how that light transforms the individual is another level, which cannot be prescriptive, but experiential. There is the light and all of its connotations, and then there is the layer of color added to the light, which adds to that experience. The cumulative effect of light is to transform and to be able to have a more transcendent experience. The external world experienced on an elemental level can be profound and enrich our lives in our human quest for connection and insight. The interconnectedness of the lights uniting, helps viewers become connected to the life that exists throughout *Crystal Mount Realm*. The viewer becomes intertwined with the world of *Crystal Mount Realm* giving the opportunity for enlightenment that is the possibility for deeper personal understanding and connection.

## Crystals

In *Crystal Mount Realm*, crystals play an important role in conveying the spiritual connection they have upon the viewer experiencing them. Lauren Haynes and Joachim Pissarro, Co-Curators for the exhibition of *Crystals in Art: Ancient to Today*, write about the spiritual and divine connections crystals create. Since ancient times, crystals have been used as a conduit through religious and spiritual practice to connect with realms beyond human reach to attain divine wisdom. The tangible crystals provide intangible experiences for those who desire this connection. According to Revelation in the Bible, the city of New Jerusalem built upon a foundation of twelve distinct crystals demonstrates the glory of God. The healing properties the

crystals possess will be felt by all who live there. With *Crystal Mount Realm*, the eternal beauty of a safe haven is imagined, incorporating metaphorical crystals to connect to the divine.

Crystals are naturally formed from minerals in the earth. Each type of mineral forming a crystal has its own unique healing properties. Lauren Haynes, the Curator of Contemporary Art at Crystal Bridges Museum of American Art, in Bentonville, Arkansas, in a chapter titled, *Sacred and Transcendent*, of *Crystals in Art: Ancient to Today*, Haynes describes the power possessed within crystals:

Viewing crystal as a substance with the power to help humans connect with the divine and transcend this mortal world, many cultures have long hailed crystal as a precious mineral with unique, mysterious, and even sacred qualities -- one that conjures up the known and the unknown, the natural and the supernatural, the visible and the intangible.<sup>3</sup>

Crystals contain intangible qualities, which cannot be explained, thus giving them magical properties. This adds to the mysterious powers of the unknown. *Crystal Mount Realm* possesses hand-blown glass crystals and plexiglass crystal forms lit up with colored lights to represent a specific crystal in each of six alcoves. There is one real crystal located in a special location within each alcove to give special healing powers for the benefit of visitors.

The magical properties associated with the origins of crystals gave the religious or spiritual to use them to connect with another realm beyond human reach. The crystals became a conduit for connecting with the divine, making it a source to connect with the supernatural. Humans have long wanted to connect with other realms beyond what is within our reach. There were those who believed they could look into the future by gazing into a crystal ball. This act of gazing into a crystal ball was described as scrying. It relates to a rich history of the understanding of the

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<sup>3</sup> Haynes, Lauren and Joachim Pissarro. *Crystals in Art: Ancient to Today*, pp 42

healing properties of the different minerals and elements from the earth. There is ancient knowledge passed from one generation to another connected to these precious minerals. This understanding is intangible because the origins of this knowledge are not completely known, and yet it has withstood the passage of time.

According to the Book of Revelation of the Bible, the city of New Jerusalem will be built upon a foundation of twelve distinct crystals demonstrating the glory of God. Joachim Pissarro, the Bershad Professor of Art History at Hunter College and the Director of the Hunter College Galleries and the City University of New York since 2007, writes about the sacred role of crystals in the Book of Revelation and their importance to New Jerusalem. Pissarro describes the connection between crystals and the divine:

Within early Christian iconography, crystal was thought to be fossilized ice, and to reveal the direct touch of God. In Revelation 21:11, it is said that the most divine parts of the New Jerusalem will be built of a crystal-like material: ‘It shone with the glory of God, and its brilliance was like that of a very precious jewel, like a jasper, clear as crystal.’<sup>4</sup>

Understanding how those in ancient times viewed crystals, helps us understand the origins of these beliefs. At that time, Christians could not understand how minerals in the earth solidified to form crystals, which was explained, at the time, as God’s magic shared with humans. They believed that by being in the presence of the crystals, they were able to connect with God’s creations. In their mind, this gave the crystals supernatural powers. Crystals signal the clarity, purity and perfection of God. Pissarro quotes Revelation (21:11), in the New International Version of the Bible. However, in the King James Version of the Bible, Revelation (21:11), it is written, “Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal.” New Jerusalem is a city descending from heaven onto Earth where

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<sup>4</sup> Haynes, Lauren and Joachim Pissarro. *Crystals in Art: Ancient to Today*, pp 5

those of faith will live for all eternity. The meaning of Jerusalem is from the Hebrew, *Yerushalayim*, meaning “foundation of peace.” New Jerusalem will be the capital of the New Earth, and it will come into existence once the tribulations and the final battle has ended; destruction for the purpose of rebirth. In the Book of Revelation, it is described how the New Jerusalem would appear as a city (21:16-17); “And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. The length and the breadth and the height of it are equal. And he measured the wall thereof, an hundred and forty and four cubits, according to the measure of a man, that is, of the angel.” In order to present the Celestial City as a precious jewel, this knowledge is pertinent for the golden-yellow illumination of the city atop *Crystal Mount Realm* in all of its magnificence.

The Book of Revelation goes on to describe the twelve foundation stones of the wall of the city being built of the twelve gems: jasper, sapphire, chalcedony, emerald, sardonyx, sardius, chrysolyte, beryl, topaz, chrysoprasus, jacinth, and amethyst. This description from Revelation is far more complex and intricate than what Pissarro depicts in his short quote. The crystals have deep meaning for so many; not isolated in the past, but what will be. *Crystal Mount Realm* reflects six of the twelve crystals of the foundation of New Jerusalem. Each of the six alcoves will represent the crystals: jasper, sapphire, amethyst, emerald, sardonyx, and beryl. *Crystal Mount Realm* resembles what the New Jerusalem will be; a safe, beautiful haven for all people to be loved through divine intervention.

### **Trees and Fungi**

Trees play an important role in *Crystal Mount Realm*; they represent the *Trees of Life* in the New Jerusalem of the Book of Revelation in the Bible. According to the Bible, God dictated the

Book of Revelation to John. John writes describing the function and role of the trees in New Jerusalem. New Jerusalem is an overarching theme, and yet there is much to be said about tree family systems and how they communicate with one another. Peter Wohlleben writes, in *The Hidden Life of Trees*, about the ways humans are able to understand the rich, complex, and profound ways trees live their interconnected lives. The meaning of the trees and how they communicate within *Crystal Mount Realm* offer an opportunity for deeper understanding and insight.

In Revelation (22:2), John describes how the celestial city of New Jerusalem will look. The trees line both sides of the *River of Life* flowing out of the throne of God. He goes on to say:

In the midst of the street of it, and on either side of the river, was there the *tree of life*, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.<sup>5</sup>

*Crystal Mount Realm* does not have trees lining the banks of a river. The trees are a representation of the ones on both sides of the *River of Life*. In the Bible, depending on the version, there is either one massive tree that straddles both sides of the river, or there is a line of trees on each side of the *River of Life*. Three of the trees in *Crystal Mount Realm* hold crystals representing three of the twelve gemstones of the foundation of New Jerusalem.

Trees live in family systems, which allows them to communicate with one another through an underground root system with the help of fungi. The fungi act as a fiber optic system. In *Crystal Mount Realm*, the underground root system is only metaphorical. One of the trees does have White Bracket Shelf fungi growing on it, which does give an idea of the fungi playing a role in this Realm created by *Crystal Mount Realm*. The author of *The Hidden Life of Trees*, Peter

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<sup>5</sup> *Holy Bible*. King James Version, pp 994.

Wohlleben, writes about the importance of this root network helping the family system of trees to survive and thrive:

Fungi operate like fiber-optic internet cables. Their thin fungal filaments penetrate the ground weaving through it in almost unbelievable density. Over centuries, a single fungus can cover many square miles and network an entire forest.<sup>6</sup>

This helps us understand how trees communicate with one another, which leads us to understand what they are communicating. As humans, we are able to learn so much from the compassionate and loving ways trees communicate with one another. Wohlleben describes the importance of all members of the family system of trees:

Every tree, therefore, is valuable to the community and worth keeping around for as long as possible. And that is why even sick individuals are supported and nourished until they recover.<sup>7</sup>

It is important to understand that even though the trees in *Crystal Mount Realm* are separated by alcoves, the trees are still providing love and care through the metaphorical root system underground for one another.

### **Material Description of *Crystal Mount Realm* Installation**

*Crystal Mount Realm* is a large installation (dimensions: 20' Diameter X 12' 4" H) composed of trees, crystals and a central mount with attached dividers creating six alcoves. There is one tree per alcove. There are two types of crystals; plexiglass and hand blown glass. All of the crystals are lighted. *Crystal Mount Realm* is positioned atop a tarp covered in peat moss.

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<sup>6</sup> Peter Wohlleben, *The Hidden Life of Trees: The Illustrated Edition*, pp 20

<sup>7</sup> Peter Wohlleben, *The Hidden Life of Trees*, pp 4

All six of the trees are produced from found logs carved with a chain saw and sawzall. I use a coarse disc sander attachment on my angle grinder for smoothing and finishing the shape of the trees. I use my disc sander attachment for my angle grinder to form spiral grooves on the tree trunks, and I follow up with a die grinder burr to smooth out the grooves. I char the trees once the shaping is complete. I rub and wash the soot off with a scrub sponge and water.

Tree #1



This is the smallest of the trees, and it has two very small chalices carved directly into the trunk. There is a separate fitted bottom piece added for stability and heft. The chalices have a hand-blown glass crystal for each chalice that is lighted.

Tree #2



This tree has a separate fitted bottom. Each of the two branches hold a hand-carved chalice. Each chalice holds a lighted hand-blown glass crystal. The entire tree is wrapped in fairy lights, which extends into the green hand blown glass crystals. The green color represents the emerald gemstone of the foundation of New Jerusalem.

Tree #3



This tree has a separate fitted bottom. Each of the two branches hold a hand-carved chalice. Each chalice holds a lighted hand-blown glass crystal. The entire tree is wrapped in fairy lights, which extends into the red and black hand blown glass crystals. The red- and black-coloured crystals represent the jasper gemstone of the foundation of New Jerusalem. Trees #2 and #3 are very similar, except tree #3 is more slender.

Tree #4



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This tree has a separate fitted bottom. The branches are hand-forged steel rods with a handmade socket attachment welded onto the main stem to fit over the top of the tree trunk. The branches are also socketed in steel for the hand-forged copper wire twigs. The hand-forged brass leaves are clasped by the copper wire twigs. The brass leaves are made of hand-forged sheet brass.

## Tree #5



This tree is made from one log, and the tree trunk is one piece. The branches are hand-forged steel rods with a handmade socket attachment welded onto the main stem to fit over the top of the tree trunk. The branches are also socketed in steel for the hand-forged copper wire twigs. The hand-forged brass leaves are clasped by the copper wire twigs. The brass leaves are made of hand-forged sheet brass. One added feature of this tree is the white bracket shelf fungus growing on the bottom portion of the tree trunk.

Tree #6



This tree has a separate fitted bottom and a hand carved wooden bulb at the top of the tree trunk. At the top of the wooden bulb, there is a wooden insert where the steel socket is inserted. The steel socket of this tree is created from the main, center sheet steel branch. The steel branches of tree #6 are hand-formed sheet steel. The branches are welded to the main center branch. The end of the branches are hollow, and the copper twigs are inserted into the branch openings. The hand-forged brass leaves are clasped by the copper wire twigs. The brass leaves are made of hand-forged sheet brass.



The central mount and the alcove dividers are made from 2-inch thick X 4-feet wide X 8-feet long foam insulation boards. The center mount consists of foam boards stacked and glued together forming three sections pinned together with steel rods. The layers of foam insulation board are adhesed with premium construction adhesive. The surfaces are textured with insulating foam sealant gap filler. With my disk grinder attachment on my angle grinder, I carve the surface to create an organic, rock-like surface. The alcove dividers are attached to the center mount by grooves carved vertically, equidistant apart. The alcove dividers are also layered foam insulation boards using premium construction adhesive. The surfaces of the alcove dividers are textured with insulating foam sealant

gap filler. The final treatment for the surfaces of the central mount and the alcove dividers is done with textured spray paints of different hues and colors.



The plexiglass crystals are made from  $\frac{1}{8}$ -inch plexiglass sheets. They are geometric in shape. The plexiglass sheets are laser cut into triangles of various sizes and widths, which are then glued together with special plexiglass acrylic cement. The surfaces of the crystals are sanded and scarified.



There are two types of hand blown glass crystals; biological and geometric. The colors of the glass are: green, blue, purple, chartreuse, red with black streaks, and orange with a

blend of black and white streaks. The geometric hand blown glass crystals are four-sided similar to the plexiglass crystals. The biological hand blown glass crystals are three-sided with fins extended along the vertical edges.

The plexiglass crystals of *Crystal Mount Realm* are lighted by LED light pucks wired together connecting to the electric outlet. The plexiglass crystals atop the central mount are lighted by LED light pucks with a golden yellow colored light achieved by using theater gels. The giant six-foot center crystal atop the Celestial City is lighted by an LED spotlight. The LED light pucks of each of the six alcoves around the central mount are six different colors: green, red, blue, purple, yellow-green, and red-orange. The remote control for the light pucks is difficult to control a different color in each alcove. This dilemma is resolved by using theater gels and setting the remote control to white light. The hand-blown glass crystals are lighted by solar-powered fairy lights.

The sound is Nikola Tesla's Ancient Healing Frequency of 432Hz.

Once *Crystal Mount Realm* is installed, visitors will move around the installation in a clockwise fashion viewing each alcove individually. Visitors are invited to take their time viewing each alcove at their own pace. Visitors do not enter or interact with each alcove. Each alcove is observed in its entirety from the perimeter of the installation.





### ***Crystal Mount Realm* and Its Relationship to 21st Century Contemporary Art**

*Crystal Mount Realm* relates to other twenty-first century contemporary artists' works such as Yayoi Kusama's *Infinity Mirror Rooms*, James Hampton's *The Throne of the Third Heaven of the Nations' Millennium General Assembly*, and Precious Okoyomon's *Earthseed*.

Yayoi Kusama's *Infinity Mirror Rooms* relates to *Crystal Mount Realm* as immersive, experiential artwork. Kusama uses dark rooms with lights emanating from the installation to immerse people into an experience. *Crystal Mount Realm* likewise is in a dark room with lights emanating from the installation. This type of immersive environment aims for people visiting to have a transcendent experience outside of time and space grounded in reality.

James Hampton was a twentieth-century artist. However, I feel a very strong connection with his work, *The Throne of the Third Heaven of the Nations' Millennium General Assembly*. He was inspired by visions he had from Moses, the Virgin Mary, and Adam (as in Adam and Eve) to create his masterpiece made of scavenged materials he collected as a janitor. He was a self-taught artist, and he was not recognized for his talent and labors during his lifetime. His attempts to display his work at local churches in Washington, D.C. were futile; none were interested. Where *The Throne of the Third Heaven of the Nations' Millennium General Assembly* and *Crystal Mount Realm* connect is with the Book Of Revelation of the Bible. James Hampton was inspired by St. John's vision of the Throne of God as it was written in the Book of Revelation. James Hampton's work and mine relate esthetically based upon the subject matter and the source from which he derived inspiration; the Bible's Book of Revelation.

Precious Okoyomon's *Earthseed* relates to *Crystal Mount Realm* as a large immersive, indoor installation providing an immersive experience. Okoyomon created *Earthseed* as an environment for her sculptures with invasive species of plants surrounding them, and people come to walk through these environments. Okoyomon's message of hope and love relates to my message of love and healing for the future. Okoyomon and I see ourselves as world builders and multidisciplinary artists. The goal is to use any and all materials to create our vision.

## Simulacrum and the Sublime

*Crystal Mount Realm* is a simulated visual representation of New Jerusalem as described by St. John in The Book of Revelation of the King James Bible. It is not a real place or environment; it has been artificially created for people to be able to envision a world to come that will be better. It is a message of hope, healing and love. For the time being, *Crystal Mount Realm* can only be a simulacrum for it is one vision of the future.

The sublime of *Crystal Mount Realm* evokes awe and wonder for people who visit it. People enter into a dark room with the intention of having an experience without knowing what to expect. The lights emanating from the installation immediately draws people to stand still and feel a sense of the wonder of it all. There is something very primal about connecting to light or lights. *Crystal Mount Realm* is large enough for people to feel they are in the presence of something bigger than themselves, but not so big that it is overwhelming or frightening. There is something very accessible about *Crystal Mount Realm* that people are able to connect with it.

## Conclusion

This realm completes the first of what I hope will be more *Crystal Mount Realms* to come. *Crystal Mount Realm 2* will contain the remaining six gemstones of the foundation of the New Jerusalem, as described in the Book of Revelation. If visitors enjoy the experience of *Crystal Mount Realm*, I would make an even larger *Crystal Mount Realm* that would contain all twelve gemstones in one installation. In the Book of Revelation, it is written about there being a river that runs from the throne of God, and I would love to make a Crystal Mount Realm with a waterfall. There are so many variations to create, and the experience of each one would be unique. For me as the artist, this comes as a hopeful intention for my future projects of what will be.

The possibilities and opportunities for *Crystal Mount Realm* to be public art reaching a broader audience and as many people as possible, would be ideal. Filming the experience of journeying around *Crystal Mount Realm* and posting it on YouTube, Kunstmatrix online gallery, and local Public Access Television stations would reach people worldwide, and especially those who may have mobility limitations, and financial limitations preventing them from traveling. It is a goal to make *Crystal Mount Realm* accessible to all people from every walk of life.

This was a journey of a leap of faith and love. I learned through this process to pay attention to details that arose out of my drawings, and with continuous research, there was a great deal of information to understand. Not all of the research I did was included in this thesis. I could not follow all of the interpretations of the gemstones; I had to make decisions as to which text I was going to follow. Some say that I was guided by other forces helping me. Maybe, my journey creating Crystal Mount Realm parallels the

journey of John Bunyan, the author of *Pilgrim's Progress* (published in 1678), to the Celestial City.

*Crystal Mount Realm* brings the concept of New Jerusalem to life and reality. There are so many layers and facets to *Crystal Mount Realm* for which viewers are able to enjoy and relate. There is a deeper message to receive about New Jerusalem and the trees that live in this glorious city. The message is of hope for a better world to come where people are respected and cared for despite their differences. Sickness and sadness does not exist. Everybody is welcomed, valued and nourished.

**Ted Hinman**

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**Ted Hinman's Studio of Metalsmithing & Fine Arts, 186 Petty Plain Road, Greenfield MA  
01301**

**[YouTube™ Channel](#)**

### **Annotated Bibliography**

**Adcock, Craig E. *James Turrell : The Art of Light and Space*. University of California Press, 1990.**

**Baudrillard, Jean. *Simulacra and Simulation*. University of Michigan Press, 1994.**

**Bunyan, John, and Harold Myra. *The Pilgrim's Progress: Experience the Spiritual Classic through 40 Days of Daily Devotion*. Discovery House, 2018.**

**Carus, Paul, 1852-1919. *The Oracle of Yahveh; Urim and Thummim, the Ephod, the Breastplate of Judgment*. Chicago, The Open court publishing company; London, K. Paul, Trench, Trübner & co., ltd., 1911.**

**\*Haynes, Lauren and Joachim Pissarro. *Crystals in Art: Ancient to Today*. The University of Arkansas Press, 2019.**

Haynes and Pissarro were co-curators for an exhibit on “Crystals in Art: Ancient to Today” (October 12, 2019 - January 6, 2020) at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Haynes and Pissarro show how artists have used crystals as a medium for their properties and qualities.

This book was very important for me in discussing the spiritual history related to crystals, the nature of crystals, the biblical history of crystals, and what they represented to believers for millennia. There is something magical about the spiritual nature of crystals.

**\*The Holy Bible, King James Version. Philadelphia: The John C. Winston Co., 1919.**

The specific part of The King James Bible referring to New Jerusalem is found in the Book of Revelation (21:10 - 27) and (22:1 - 2). It describes in broad detail the Celestial City including the trees with their fruits and leaves, the crystals, the mount, and the Celestial City.

The Book of Revelation (21:10 - 27) is central to my thesis, and what I am basing *Central Mount Realm* upon. The source for my representation of the Celestial City comes from this passage in the Book of Revelation. There is the visual language describing the trees, the foundation gemstones, and the city.

**\*Kosky, Jeffrey L.. *Arts of Wonder : Enchanting Secularity - Walter De Maria, Diller + Scofidio, James Turrell, Andy Goldsworthy*, University of Chicago Press, 2012.**

<https://ebookcentral.proquest.com/lib/massart/detail.action?docID=1025964>

Jeffrey Kosky, Professor of Religion at Washington and Lee University writes about Turrell's use of light. His understanding of Turrell brings a more profound perspective with an enlightened view of the light within each of us. Light being the source to evoke enlightenment and introspection.

Kosky's discussion of Turrell's work was profound, and it introduced me to a more spiritual interpretation of Turrell's use of light and its meaning. In the midst of researching Turrell, Kosky became an interlocutor. Light is a fascinating spiritual element.

***Kosky, Jeffrey L. "Contemplative Recovery: The Artwork of James Turrell." Cross Currents, vol. 63, no. 1, 1 Mar. 2013, p. 44.***

**\*McFadden, David Revere, and Martina D'Alton. *Otherworldly: Optical Delusions and Small Realities*. San Rafael, CA: Channel Photographics, 2011.**

David McFadden is the Chief Curator of the Museum of Arts and Design in New York City. The book shows an exhibit, "Otherworldly: Optical Delusions and Small Realities" (June 7, 2011 - September 18, 2011) at the museum utilizing photography to create an illusion of full-scale installations of fictional environments. The works were created by thirty-seven sculptors, painters, photographers, and videographers.

This book was referred to me by Judy Haberl in order to look at how artists represent worlds on a small scale. It is inspirational for my *Crystal Mount Realm* model, which will be on display during the summer 2022 thesis show.

Nihan, Christophe and Rhyder, Julia. *"Aaron's Vestments in Exodus 28 and Priestly Leadership". Debating Authority: Concepts of Leadership in the Pentateuch and the Former Prophets*, edited by Katharina Pyschny and Sarah Schulz, Berlin, Boston: De Gruyter, 2018, pp. 45-67. <https://doi.org/10.1515/9783110543391-004>

Ramer, Jon, and Ron Miller, eds. *The Beauty of Space Art the Beauty of Space Art: An Illustrated Journey through the Cosmos*. 2nd ed. Cham, Switzerland: Springer Nature, 2020.

Švestka, Jiří, et al. *James Turrell : Perceptual Cells*. Edition Cantz, 1992.

Tuchman, Maurice, et al. *The Spiritual in Art : Abstract Painting 1890-1985*. Abbeville Press, 1986.

Turrell, James, et al. *James Turrell : Spirit and Light*. Contemporary Arts Museum, Houston, Texas, 1998.

**\*Wohlleben, Peter, and Jane Billingham. *The Hidden Life of Trees: The Illustrated Edition*. David Suzuki Institute, 2018.**

Peter Wohlleben, a German Forester of more than twenty years, writes about the mysterious and complex family systems of trees. Wohlleben delves into the seen and unseen world of how trees communicate with one another and the ensuing care the trees implement for one another. Wohlleben writes about the fungi as a fiber-optic network, the complex relationship the trees have, and how the trees work cooperatively to survive and to perpetuate life for their entire family system.

This book gave me visual examples of the topics discussed in Wohlleben's other book, *The Hidden Life of Trees: What They Feel, How They Communicate: Discoveries from a Secret World*. The photographs bring the book to life, and it brings me to a deeper level of understanding of what Wohlleben sees.

**Wohlleben, Peter, et al. *The Hidden Life of Trees : What They Feel, How They Communicate : Discoveries from a Secret World*. David Suzuki Institute, 2016.**

## Appendix

# Ted Hinman

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Ted Hinman's Studio of Metalsmithing & Fine Arts, 186 Petty Plain Road, Greenfield MA 01301

[YouTube™ Channel](#)

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## **Creative and Functional Blacksmith, Toolmaker, Bladesmith, Adaptive Educator**

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### Education

- |                |   |
|----------------|---|
| 2022 (Pending) | Master of Fine Arts (MFA)<br>Massachusetts College of Art and Design<br>Boston, Massachusetts   |
| 2000           | Bachelor of Fine Arts (BFA)<br>Massachusetts College of Art and Design<br>Boston, Massachusetts<br>Major in sculpture with Departmental Honors                                    |
| 1997–02        | Teaching Assistant in Bladesmithing for J.D. Smith<br>Massachusetts College of Art and Design<br>Boston, Massachusetts<br>ABS Master Bladesmith featured on <i>Forged in Fire</i> |
| 1996–97        | Student of J.D. Smith<br>Massachusetts College of Art and Design<br>Boston, Massachusetts<br>ABS Master Bladesmith featured on <i>Forged in Fire</i>                              |
| 1998–03        | Teaching Assistant in Blacksmithing and Welding for George Greenamyre   |

Massachusetts College of Art and Design  
 Boston, Massachusetts  
 Professor Emeritus in Sculpture

1996–00      Student in Blacksmithing, Welding, and Foundry with George Greenamyre  
 Professor Emeritus in Sculpture  
 Massachusetts College of Art and Design  
 Boston, Massachusetts

1987–89      Woodworking: Building Trades I (60-hour courses)  
 Minuteman Tech Adult Education  
 Lexington, Massachusetts  
[Certificate of Completion Trades I 1987](#), [Certificate of Completion Trades I 1988](#), [Certificate of Completion Trades I 1989](#)

1980–82      Carpentry: Document of Occupational Achievement in Carpentry  
 Midwest Chester Center for Occupational Education  
 Valhalla, New York. [Certificate](#)

## Teaching / Presentation Experience

It is a priority for me to be inclusive of diverse gender identities, races, cultures, learning styles, and emotional differences, and to make skills accessible so students can bring traditional skills to their communities. I have developed methods for teaching students. In addition to teaching the 300 students listed below, I have taught over 2,300 times at 94 events while demonstrating for the general public.

2004–Present    Over one hundred private students ranging from six years old to adult  
 2020            Bracelet project, 9:09 minutes, YouTube™, April 6, 2020. [Bracelet making video](#)  
 2003–17        68 classes (198 students)

## Apprentices

2019–2021    Timothy Judd  
 Greenfield, Massachusetts

2006–2009    Scott Palmer  
 Historic Northampton  
 Northampton, Massachusetts  
 Proprietor of Foundry Brook Forge. Winner of competitions

2005–2008    Lucas Sillars

Historic Northampton  
Northampton, Massachusetts

2009 Lillian  
Historic Northampton  
Northampton, Massachusetts

## **Timeline and History of Blacksmithing Full-Day Educational Presentation**

2016–Present Massachusetts Renaissance Faire  
Blacksmith Guild  
Cummington, Massachusetts

2013–2019 Glasgow Lands Highlands Festival  
Northampton, Massachusetts

2012–2019 Mutton and Mead Festival  
Blacksmith Guild  
Montague, Massachusetts [Mutton and Mead Festival video](#)

2018 Renaissance Studies Mass Center  
University of Massachusetts  
Amherst, Massachusetts

2017 Deerfield Craft Fair  
Historic Deerfield  
Deerfield, Massachusetts

## **Metalsmithing**

2015–17 Amherst Leisure Services  
Amherst, Massachusetts  
Teenagers and adults in groups

2016 Cambridge Science Festival  
Cambridge, Massachusetts  
Hands-on Event for Children

- 2009 Special Needs Instruction  
The Whole Children's Program  
Hadley, Massachusetts  
Ages 8-11
- 2009 Special Needs Instruction  
Cutchins Residential Program for Children  
Northampton, MA  
Teenagers

### **Toolmaking, Boatbuilding and Woodworking**

- 2003-14 Historic Northampton  
Northampton, Massachusetts  
Teenaagers and adults semi-private and private

### **Bladesmithing**

- 2015-Present At home studio  
Greenfield, Massachusetts  
Teenagers and adults, Semi-Private / Private instruction
- 2003-15 Historic Northampton  
Northampton, Massachusetts  
Teenagers and Adults - semi-private and private
- 1997-02 Teaching Assistant for J.D. Smith  
Massachusetts College of Art and Design  
Boston, Massachusetts  
ABS Master Bladesmith featured on the television show Forged in Fire

### **Blacksmithing**

- 2015-Present At home studio  
Greenfield, Massachusetts  
Teenagers and adults, Semi-Private / Private instruction

2003–15	Amherst Leisure Services courses Historic Northampton Northampton, Massachusetts Teenagers and adults in groups
2003–07	Greenfield Community College Continuing Education Historic Northampton Northampton, Massachusetts Adults in groups
2007	The Hartsbrook Waldorf School Historic Northampton Northampton, Massachusetts Teenagers in group
2003–06	Holyoke Community College Continuing Education Historic Northampton Northampton, Massachusetts Adults in groups
2003	Amherst Leisure Services course Hampshire College Amherst, Massachusetts College students and adults in group
1998–03	Teaching Assistant in Blacksmithing and Welding for George Greenamyre Massachusetts College of Art and Design Boston, Massachusetts College students in groups
2001–02	Summer Studios summer program Massachusetts College of Art Boston, Massachusetts Teenagers in groups
1998–2000	Teaching Assistant in Summer Studios summer program

Massachusetts College of Art  
 Boston, Massachusetts  
 Teenagers in groups

## **Welding**

2007      Historic Northampton  
 Northampton, Massachusetts  
 Teenagers and adults, private instruction

## **Visiting Artist**

2003,06–10      Visiting Artist, Sculpture Department  
 Massachusetts College of Art  
 Boston, Massachusetts

2001      Visiting Artist, Art Department  
 Whitinsville High School  
 Whitinsville, Massachusetts

## **Judging**

2015      Fitchburg Forge-In  
 Fitchburg, Massachusetts  
 Professional, Intermediate (Hobbyist), Beginner divisions

## **Panels**

2014      Career talk for young people on the Autism Spectrum  
 Northeast ARC  
 Danvers, Massachusetts

2002      Lanesville Orthodox Congregational Church  
 Lanesville, Massachusetts [Image 1](#), [image 2](#)

## **Grants and Awards**

2019      People's Choice Award. **3rd Place**  
*Art In The Orchard*, Park Hill Orchards

Easthampton, Massachusetts [Award](#)

2008 Commonwealth of Massachusetts State Senate **Citation**  
 Boston, Massachusetts  
 May 23, 2008. [Citation image](#)

2000 **Morton Godine Fellowship Travel Award**  
 Massachusetts College of Art  
 Boston, Massachusetts

1996 **Certificate of Excellence for High Achievement in the Studio Foundation Program**  
 Massachusetts College of Art  
 Boston, Massachusetts [Certificate image](#), [Letter](#)

1982 **Industrial Arts Award**  
 The Linden Hill School  
 Hawthorne, New York

1982 **The Linden Hill Teacher's Award for Advancement and Progress**  
 The Linden Hill School  
 Hawthorne, New York [Award](#)

### ***Fitchburg Forge-In – Professional Division, Fitchburg MA***

All pieces are on permanent display at the Riverfront park in Fitchburg, MA.

2018 **1st Place** for Trellis Panel. Title Image

2017 **1st Place** for Trellis Panel. “*The Rose*” [Image](#)

2016 **2nd Place** for Trellis Panel; **3rd Place** in First Session; **3rd Place** in Second Session. “*Ginkgo Bows*” [Image](#)

2014 **1st Place** for Trellis Panel; **2nd Place** in First Session; **3rd Place** in Second Session. “*Wheat Sheaths*” [Image](#)

2013 **2nd Place** for Trellis Panel; **2nd Place** in First Session and Second Session. “*Calla Lilies*” [Image](#)

2012 **2nd Place** for Trellis Panel; **2nd Place** in First Session and Second Session. “*Starry Night*” [Image](#)

- 2011 **Professional Division Champion: 1st Place** in Third Session; **2nd Place** in First Session and Second Session; **3rd Place** for Trellis Panel. “*The Snakehead*” [Image](#)
- 2010 **1st Place** in Third Session; **2nd place** in Second Session; **3rd Place** for Trellis Panel. Title Image
- 2009 **2nd Place** Second Session
- 2008 **1st Place** for Trellis Panel; **3rd Place** in Second and Third Sessions. “*The Heron*” [Image](#)
- 2007 **2nd Place** in Second Session. “*The Old Man and the Sea*” [image](#) , Ted forging [Image](#)

## Media

- 2019 “*Vision for Peace,*” *the-art-of-autism.com*, September 27, 2019
- 2019 Kristopher Radder, “Medieval Transformation,” *Brattleboro Reformer*, October 13, 2019. [Online article](#)
- 2019 Urban, Cori, “Art as Religious Experience,” *The Republican Plus (Newspaper Insert for The Republican)*, Cover, Springfield, MA, October 9, 2019. 1, 7
- 2019 Frederick J. Gore, “Orchard Draws Art Lovers,” *The Republican Newspaper*, Springfield, MA, August 22, 2019.
- 2018 Keith O’Connor, “Blacksmithing Demo Taps Into New Fandom,” *The Republican Newspaper*, Springfield, MA, May 10, 2018. E11.
- 2018 David McLellan, “Forging a Future: Greenfield Man Passes His Blacksmithing Skills Onto Others,” *The Recorder*, Greenfield, MA, March 24, 2018. C1-C3.
- 2018 David McLellan, “Greenfield Blacksmith Teaches Others Through Franklin County Blacksmiths’ Guild,” *The Recorder*, Greenfield, MA, March 22, 2018. [Online Article / Video](#)
- 2017 Joel Slutsky, “Blacksmithing Weekend Featured at the Fort at No. 4,” *The Shopper*, Charlestown, NH, June 13, 2017.
- 2017 Lori Szepelak “Scottish Heritage Celebrated through Music, Dance, Athletics and More,” *The Westfield News*, Westfield, MA. [Online Article](#)
- 2017 Keith O’Connor, “Old Deerfield welcomes craft lovers to 2-day fall festival,” *The Republican Newspaper*, Springfield, MA. [Online Article](#)
- 2016 Andrew Whitaker, “Market of the Moons Renaissance Faire in Chesterfield,” *Hampshire Life (Insert)*, *Daily Hampshire Gazette*, Northampton, MA, July 29, 2016. 12-13.
- 2016 Domenic Poli, “M.I.T. Films Science Festival Segment in Deerfield,” *The Recorder*, Greenfield, MA, March 19, 2016. B1, 4.

- 2013 Ayrika Whitney, (Photo) "Ted Hinman of Leisure Services and Supplemental Education Blacksmith, demonstrates his Craft," *Daily Hampshire Gazette*, Northampton, MA, July 5, 2013.
- 2013 Scott Merzbach, "Games, Food, Fireworks Set for July 4," *Amherst Bulletin*, Northampton, MA, June 28, 2013.
- 2013 Chris Curtis, "A Taste for Ancient Times," *The Recorder*, Greenfield, MA, June 24, 2013.
- 2012 (Photos), "Ted Hinman, Blacksmith, stands with the Pomeroy Anvil Statue in front of the Bridge Street Cemetery." *Midnight to Midnight: Northampton's Self-Portrait in 48 Hours, Digital Commonwealth, Massachusetts Collections Online - Forbes Library of Northampton, MA*, 2012. [Photo gallery](#)
- 2012 Alana Melanson, "Blacksmiths Show Iron-Clad Skills at Fitchburg Festival", *Sentinel and Enterprise Newspaper*, Fitchburg, MA, September 30, 2012. 3.
- 2012 Chris Curtis, "Festival Provides Hands-On Approach," *The Recorder*, Greenfield, MA, June 25, 2012. 1, 6
- 2008 Suzanne Wilson, "View Finders," *Daily Hampshire Gazette*, Northampton, MA, May 21, 2008. C1.
- 2007 Jerrey Roberts, (Photo with caption), "Tom Sawyer moment: Ted Hinman paints a fence in front of Shepherd House at Historic Northampton Tuesday. Hinman teaches classes in Blacksmithing at the Museum, but also does some maintenance work," *Daily Hampshire Gazette*, Northampton, MA, October 15, 2007. [Photo](#)
- 2007 (Photo with caption), "Iron and wood sculptures in December art show." *Tri-Town Transcript*, Beverly, MA, December 28, 2007. 3. [Article](#), [Halibut Hook sculpture](#)
- 2007 Listing in calendar of events. *The Village Reporter*, Topsfield, MA, December 12, 2007. 12.
- 2005 "ABANA Conference Gallery, The Anvil's Ring", (Photo), *Tree of Life*, menorah, Volume 33 #2, (Winter Edition): 24.
- 2005 David Maloof, "Ted Hinman Village Smithy in the 21st Century," *Hampshire Life (Insert)*, *Daily Hampshire Gazette*, Northampton, MA, October 21, 2005. 26-29, 33
- 2005 Charlene Peters, "Surpassing Expectations: Artists in King Hooper Exhibit Overcome Obstacles to Creativity," *The Reporters*, Marblehead, MA, September 8, 2005. A&M 1.
- 2005 Wendy Killeen, "From Misfit to Renaissance Man: A Diagnosis of Asperger's Tipped Balance," *The Boston Globe*, Boston, MA, July 3, 2005. 16. [Article page 1](#), [Article page 2](#)
- 2005 Massachusetts Rehabilitation Commission, "Creating Small Business Opportunities," *Massachusetts Rehabilitation Commission Annual Report*, 2005. 7-8.
- 2004 Dan LaMothe, "Historic Northampton Houses Pieces of Past," *Happy Birthday: Celebrating Northampton's History - 350 (Newspaper Insert)*, *The Republican*, Springfield, MA, May 30, 2004. 12.

- 2001 (Photo), "Blacksmith at the Salem 1630 Pioneer Village," *EyeWitness Travel Guides: New England*, Dorling Kindersley Publishing Inc., 2001. 137. [Article](#)
- 1999 Jim Trudeau, "Homecoming", *The Beverly Historical Society and Museum Newsletter, Chronicle* (Autumn Edition): Cover, 4. [Article](#)

## Publications

- 2019 *In His Own Words*  
Many Hands, A Magazine for Holistic Health, Hampshire Daily Gazette  
Northampton, Massachusetts (Winter 2020): 39-40.

## Private Events

- 2019 Bladesmithing bachelor party for seven guests  
Greenfield, Massachusetts
- 2016 Bladesmithing birthday party  
Concord, Massachusetts

## Ongoing Historical Interpretation While Demonstrating (2,229 Times)

- 2014–Present Big E (18 times), Yuletide Fair (4 times), Little House on the Prairie (once)  
Storowton Village  
West Springfield, Massachusetts
- 2003–15 Historic Northampton  
Northampton, Massachusetts  
All weekends, year round (1,248 times)
- 1996–02 Pioneer Village Living History Museum, Salem 1630  
Salem, Massachusetts  
2-4 times weekly April to November yearly. (952 times)

## Annual Demonstrations (77 Times)

### Metalsmithing

- |                  |  |
|------------------|--|
| 2021             | Celebration of the Arts<br>Amherst, Massachusetts  |
| 2013, 2015, 2017 | Amherst Sustainability Festival<br>Amherst, Massachusetts  |
| 2017             | Deerfield Craft Fair<br>Historic Deerfield<br>Deerfield, Massachusetts                           |
| 2016             | Cambridge Science Festival<br>Cambridge, Massachusetts   |
| 2013             | Watertown Open Studios, Asperger's Association of New England (AANE)<br>Watertown, Massachusetts |

### Medieval Blacksmithing

- |              |  |
|--------------|--|
| 2018–Present | Renaissance Festival<br>Fitchburg, Massachusetts                                 |
| 2018–Present | The Grammar School Medieval Festival<br>Putney, Vermont <a href="#">Video</a>    |
| 2018         | Society for Creative Anachronism<br>Greenfield, Massachusetts                    |
| 2016–Present | Massachusetts Renaissance Faire<br>Blacksmith Guild<br>Cummington, Massachusetts |
| 2013–Present | Glasgow Lands Festival<br>Northampton, Massachusetts                             |
| 2018, 2019   | Blacksmith Collective  |

Storowton Village  
West Springfield, Massachusetts

2017, 2018      Fort at No. 4 Museum  
Charlestown, New Hampshire

2015              Fitchburg Forge-In  
Fitchburg, Massachusetts

### **Renaissance Blacksmithing**

2013              New England Blacksmiths Association Spring Meet  
Colrain, Massachusetts

### **Colonial Blacksmithing**

2017–19          Westhampton Festival  
Westhampton, Massachusetts

2018              Pelham Historical Society  
Pelham, Massachusetts

2015-16, 2018-19 “Chester on Track”  
Chester, Massachusetts

2004              Leeds Elementary School  
Leeds, Massachusetts

2001–02          House of Seven Gables  
Salem, Massachusetts

### **Civil War Blacksmithing**

2016              Civil War Reenactment  
Turners Falls, Massachusetts

### **Dark Ages to Present**

2012–Present    Mutton and Mead Festival  
Blacksmith Guild (Founder)  
Montague, Massachusetts [Video](#)

2018            Renaissance Studies Mass Center  
                   University of Massachusetts  
                   Amherst, Massachusetts

2017            Deerfield Craft Fair  
                   Historic Deerfield  
                   Deerfield, Massachusetts

### **General Blacksmithing**

2013, 2015, 2016 July 4th Celebrations  
                   Amherst, Massachusetts

2016            Peabody's Founding Anniversary Celebration  
                   Peabody, Massachusetts

2014, 2015     Just Roots Fall Festival  
                   Greenfield Community Farm  
                   Greenfield, Massachusetts

2013            Franklin County Fairgrounds Craft Show  
                   Greenfield, Massachusetts

2013            Amherst Farmers' Market  
                   Kendrick Park  
                   Amherst, Massachusetts

1999–2008     National Park Service Maritime Festival  
                   Salem, Massachusetts

2002–06        Higgins Armory Museum  
                   Worcester, Massachusetts

2003            Shelburne Grange Fair  
                   Shelburne, Massachusetts

2002	Somers Native American Museum Somers, Connecticut
2002	Swampscott Festival Swampscott, Massachusetts
2002	Bisbee Mill Museum Chesterfield, Massachusetts

## Commissions

1997 - Present 70 projects have been commissioned by 65 clients

## Public

2018–Present	Painting parking meters Greenfield, Massachusetts <a href="#">Image 1</a> , <a href="#">image 2</a> , <a href="#">image 3</a> .
2017	Greenfield mural by Veterans Mall (collaborative) Greenfield, MA
2015	Engineered rotating carousel for a sculpture Unknown international library location. <a href="#">Image</a> .
2003	Forged ship hardware (twelve ¼” thick eye hooks for twelve ¼” thick 15”L window latches, twenty ⅜” thick staples, and twelve ½” thick hangers) “Friendship” for National Park Service Salem, Massachusetts
1998-99	Forged and welded steel silhouettes (10’8” H X 11’8”W) to college weld shop iron gates Massachusetts College of Art and Design Boston, Massachusetts <a href="#">Image</a> .
1997	Fabricator for sculptural bicycle rack (approx. 2’H X 7’L) Massachusetts College of Art Boston, Massachusetts

## Private

- 2021 Steel Table, Tray and Scale Stand  
Wilmington, Vermont  
[Tray Image 1](#) [Tray Handle Image 2](#) [Table Top View Image 3](#) [Table View Image 4](#)  
[Table Legs Image 5](#) [Scale Stand Image 6](#)
- 2021 Steel sign frames  
Danvers, Massachusetts [Image 1](#) [Image 2](#)
- 2021 Whale fluke bottle openers, Nail rings  
Danvers, Massachusetts
- 2021 1850s Dragoon sword restoration  
Bellingham, Massachusetts [Image 1](#) [Image 2](#) [Image 3](#)  
[MetroWest Daily News](#) [WHDH TV Video](#)
- 2021 Wall Panel  
Honey Field Farm  
Norwich, Vermont [Image 1](#) [Image 2](#)
- 2021 Plant table legs (20"H)  
Amherst, Massachusetts [Image](#) [Image 2](#) [Image 3](#)
- 2020 Barbecue sets, Special 3-piece Ram's Head barbecue set, whale fluke bottle openers,  
Danvers, Massachusetts [Image 1](#) [Image 2](#)
- 2020 Lamp necks  
Amherst, Massachusetts [Image](#)
- 2019 Wedding drinking horn stand  
Amherst, Massachusetts [Image](#)
- 2019 Twenty drinking horn stands (for resale)  
Amherst, Massachusetts
- 2019 Viking style anvil on stand (2'H)  
West Springfield, Massachusetts
- 2019 Viking style anvil on stand (2'H)  
Dracut, Massachusetts

- 2018 Garden aardvark claw (original design by Ted) (8"H X 6"W)  
Amherst, Massachusetts [Image 1](#), [image 2](#)
- 2018 Railing (58"H X 65"L)  
Winchendon, Massachusetts
- 2018 Sculpture of person riding a wave with stand (6'H X 36"W)  
Springfield, MA. [Image 1](#), [image 2](#)
- 2018 Fire poker (4'L), log mover tongs (4'L), barbecue pit (33"L X 34"W) and screen (40"L X 42"W),  
Amherst, Massachusetts  
[Firepoker & loglifter Image](#), [close-up image](#), [close-up double twist image](#), [fire screen 1](#), [fire screen 2](#), [fire screen 3](#)
- 2018 Viking style anvil on stand (2'H)  
West Springfield, Massachusetts
- 2017 Coffee table legs (4)  
Buckland, Massachusetts [Coffee table image](#), [coffee table closeup image](#)
- 2017 Roasting spit rack (6'H X 5'W)  
Turners Falls, Massachusetts
- 2017 Spring action fire tongs (3'L)  
Amherst, Massachusetts [Spring action tongs image](#)
- 2017 Two steel railings (each 8'L X 42"H)  
Milton, Massachusetts [Steel railings installed image](#).
- 2017 Custom frames for hand-pressed glass (each 6" to 8" diameter)  
Southwick, Massachusetts
- 2016 Repousée phoenix rising up from the ashes fireplace screen (3'W X 2'H)  
Templeton, Massachusetts  
[Phoenix rising screen image](#), [Phoenix rising screen installed image](#)
- 2016 Three custom railings (two 13'L X 3'H; one 11'L X 42"H)  
Ashburnham, Massachusetts [Railings image](#), [Custom railings side view image](#)
- 2016 Garden hand rake tool  
Greenfield, Massachusetts
- 2016 Custom-made jewelry and accessories (for resale by DKNY)

Sag Harbor, Long Island, New York

- 2015 Anvil, train track rail (3'H)  
Florence, Massachusetts
- 2015 Railing with nautilus shaping (Section 1: 38½"L; section 2: 48"L; 37"H. Spiral: 10"Diameter)  
Greenfield, Massachusetts  
[Nautilus railing closeup image](#), [nautilus railing downward image](#), [nautilus railing top rail image](#)
- 2015 Railing in Chippendale-style based on client's father's model (3'H X 58"L)  
Greenfield, Massachusetts  
[Chippendale-style railing side image](#), [Chippendale-style railing upward image](#)
- 2015 Fireplace crane (14.5"H X 19"L)  
Lunenburg, Massachusetts [Fireplace crane installed image](#), [fireplace crane image](#)
- 2014 Forge (20" square)  
Montague, Massachusetts
- 2014 Anvil made from train track rail (7"H X 12"L)  
Fitchburg, Massachusetts
- 2013 Khopesh sword with handle (26"L)  
Boston, Massachusetts
- 2013 Lochabre axe  
Springfield, Massachusetts [Ted holding Lochabre axe image](#), [Lochabre axe blade closeup image](#), [Lochabre axe image](#)
- 2012 Anvil made from train track rail (7"H X 12"L)  
West Springfield, Massachusetts
- 2012 Portable forge for festival use (24" square)  
Unadilla, New York
- 2012 Chalice  
Gift for Unitarian Universalist Church / The First Church in Salem  
(incorporating nails from the original historic building) [website link](#)  
Salem, Massachusetts [Chalice top image](#), [Chalice side image](#)
- 2011 Anvil made from train track rail (7"H X 12"L)  
Amherst, Massachusetts
- 2010 Custom curtain rod (6'L)

	Greenfield, Massachusetts
2010	Three letter openers with a puppy on the handle, (10"L) Northampton, Massachusetts
2010	Anvil made from train track rail (7"H X 12"L) Greenfield, Massachusetts
2009	Anvil made from train track rail (7"H X 12"L) and tools Northampton, Massachusetts
2009	Handmade tool South Hadley, Massachusetts
2008	Thor's hammer iron pendants (3) Northampton, Massachusetts <a href="#">Thor's hammer pendant closeup image</a> , <a href="#">Thor's hammer image of pendant being worn</a>
2008	Anvil made from train track rail (7"H X 12"L) and tools Northampton, Massachusetts
2007	Anvils (4) made from train track rail (7"H X 12"L), Leverett, Greenfield, and Northampton, Massachusetts
2006	Saxon Viking-age ceremonial sword (36"L) Salem, Massachusetts
2006	Wizard staff (7 ½'H) Northampton, Massachusetts <a href="#">Wizard staff image 1</a> , <a href="#">Wizard staff closeup image of top</a> , <a href="#">Wizard staff closeup image of middle</a> , <a href="#">Wizard staff downward image</a> , <a href="#">Wizard staff closeup image of bottom</a>
2006	Blacksmithing bow tongs Northampton, Massachusetts
2006	Anvil made from train track rail (7"H X 12"L) Belchertown, Massachusetts
2005	Sculpture of large hand releasing a dove flying with an olive branch (wood; 3'H X 18"W) Delaware, Ohio
2005	Rigging knife (12"L) Salem, Massachusetts
2005	Menorah in steel (10"H X 8"W)

	South Hadley, Massachusetts
2004	Menorah in steel (20"H X 18"W) Delaware, Ohio
2004	Thumb latches (4) and wall hooks (5) Salem, Massachusetts
2003	Barn door hinges (3'L), Suffolk latch (10"L X 1 1/2 W) and two indoor (14"H) and two outdoor (15"H) door pulls for registered historic home Salem, Massachusetts
2003	Forged top hatch for Revolutionary War Submarine ("The Bushnell Turtle") Project Collaboration: Handhouse Studio, Massachusetts College of Art and Timber Framers' Guild Norwell, Massachusetts <a href="#">Video</a> . <a href="#">Article</a>
2003	Four-piece barbecue set for client giving wedding gift Shutesbury, Massachusetts
2002	Colonial shutter dogs for 20 windows (4" X 4") Salem, Massachusetts
2002	Forged Components for 18th Century Crane Project Collaboration: Handhouse Studio, Massachusetts College of Art, Wentworth Institute of Technology and Wheaton College Norwell, Massachusetts

## Corporate (7)

2019	Three-piece barbecue set Northeast Arc Danvers, Massachusetts
2018	<i>Cairn</i> , five brass stones stacked (3½'H X 21"W) Greenfield Community Acupuncture Greenfield, Massachusetts <a href="#">Cairn closeup image</a> , <a href="#">Cairn image</a>
2018	Tavern sign frame in authentic colonial style Pelham Historical Society Pelham, Massachusetts <a href="#">Tavern sign frame image</a> , <a href="#">Ted making tavern sign frame image</a>
2018	Prototype of planter holder

ACHLA Designs Planters  
Fitchburg, Massachusetts [Prototype planter image](#)

- 2015 Anchor with 36 link hand-made chain for retirement gift  
Northeast Arc  
Danvers, Massachusetts [Anchor on desk image](#), [Ted with anchor and recipient image](#),  
[Ted with anchor and client image](#)
- 2014 *A Passion For Living* memorial bench and stand  
Cohen-Florence-Levine Estates Assisted Living  
Chelsea, Massachusetts [Memorial bench and stand image](#), [memorial bench closeup image](#), [memorial bench closeup angled image](#)
- 2012 Steel wheel coffee table and coat rack for resale  
Sticks and Bricks  
Northampton, Massachusetts
- 2005 Garden archway in wood for annual auction (7'H X 3'W)  
Community Involved in Sustaining Agriculture (CISA)  
Leverett, Massachusetts
- 2004 *Tree of Life* menorah (36"H)  
Synagogue of Cohen-Florence-Levine Estates Assisted Living  
Chelsea, Massachusetts [Image](#)

## Set & Costume Design

A variety of work, from engineering to fabrication of props, costuming, and sets.

- 2016 Designed and built the platform and mechanisms for a creator's Rube Goldberg contraption representing western Massachusetts  
Cambridge Science Festival, Massachusetts Institute of Technology (MIT)  
Cambridge, Massachusetts [Science Festival video](#), [Rube Goldberg contraption video](#)
- 2003 Gryphon costume for child in a school play  
Bement School  
Deerfield, Massachusetts [Image](#).
- 1992–97 Design and construction of sets and steel swords for New Life Fine Arts Theatre  
New Life Community Church

Concord, Massachusetts

- 1991 Design and construction of a full scale replica maquette of a wrought iron gate made of wood, Romex cable, and paint for A Christmas Carol (Play); swords made of wood, and Scrooge's tombstone  
New Life Fine Arts  
Concord, Massachusetts [Image](#).
- 1988–89 Face-in-the-hole board of Goliath (9'H) for vacation Bible school  
Waltham Evangelical Free Church  
Waltham, Massachusetts

## Open Studios

- 2004 Ted Hinman Studio of Metalsmithing and Fine Arts  
Northampton, Massachusetts [Image 1](#), [image 2](#).

## Exhibitions of Metal Sculpture and Jewelry (72)

### Solo Exhibitions

- 2011 *Sowing the Seeds of Life*  
Marblehead Arts Association  
Marblehead, Massachusetts
- 2007 Topsfield Public Library  
Topsfield, Massachusetts
- 2005 *Ted Hinman, Artist & Blacksmith*  
The Northeast Arc  
Arcworks, The Gallery@Southside  
Danvers, Massachusetts
- 2003 Anchor House for Artists  
Northampton, Massachusetts
- 1999 *Harpoons*

Massachusetts College of Art  
Boston, Massachusetts

1998      *When Nature Turns to Steel*  
Massachusetts College of Art  
Boston, Massachusetts

## Group Exhibitions

2021      *Garden of Delights*, “Art In The Orchard”  
Park Hill Orchards, Easthampton, Massachusetts [6th Biennial Artist List](#)

2021      *Tree of Life* and *Blackscape*, “Milestones Masterpieces Virtual Art Exhibit,”  
Milestones Autism Resources, Warrensville, Ohio June 15-August 16

2021      *Pinkscape* and *Emerald Isle*, “Windows into Art,”  
Amherst Center Cultural District, Amherst, Massachusetts June - August.  
<https://www.amherstcenterculturaldistrict.org/windows-into-art>

2020      *Riptide*, *Cuneiform* and *Forest*, “Colors”  
Clinical Support Options, Greenfield, Massachusetts

2019      Functional art and jewelry, “Art is a Gift”  
The Elusie Gallery, Easthampton, Massachusetts [Image 1](#), [image 2](#), [image 3](#)

2019      *Tree of Life*, “Art In The Orchard”  
Park Hill Orchards, Easthampton, Massachusetts [Image 1](#), [image 2](#), [image 3](#)

2018      *Statue of Liberty 2*, *It's a Love Day*, and *Bat*, “Pas de Deux”  
The Elusie Gallery, Easthampton, Massachusetts [Image 1](#), [image 2](#), [image 3](#)

2014      *Statue of Liberty 2*  
Conchetta's Art Gallery, Marblehead, Massachusetts

2013      *Statue of Liberty 2* and *Lobster*, “Art Ability 2013”

Bryn Mawr Rehab Hospital, Malvern, Pennsylvania

- 2009      *"We Didn't Land on Plymouth Rock, That Rock Landed on Us" Malcolm X, "Holiday Show"*  
Lynn Arts, Lynn, Massachusetts
- 2009      *Cross of Calvary*, Valley Christian Art Show  
Stony Brook Community Church, South Hadley, Massachusetts
- 2009      "Marblehead Arts Festival"  
Marblehead Arts Association  
Marblehead, Massachusetts
- 2009      Handmade Steel Items  
Happy Valley Gifts, Northampton, Massachusetts
- 2008      *"We Didn't Land on Plymouth Rock, That Rock Landed on Us" Malcolm X, "Artists in the Park,"*  
Massachusetts Department of Conservation and Recreation  
Massachusetts State House, Boston, Massachusetts  
[Article](#), [Postcard front](#), [Postcard back](#)
- 2005      Outrigger Canoe wall sculptures  
The Wooster Art Space, New York City, New York
- 2005      "Holiday Show"  
The Mall, Leverett, Massachusetts
- 2004      *Cacti*, "Hyper Focus,"  
E3 Gallery, New York City, New York
- 2004      *Tree of Life* (Menorah), "Overview: Works from the ABANA Membership,"  
Artist Blacksmith Association of North America (ABANA), National Conference,  
Richmond, Kentucky
- 2003      "Holiday Show"

- The Mall, Leverett, Massachusetts
- 2002      Pattern-Welded Blades  
Wandering Moon Gallery, Shelburne Falls, Massachusetts
- 2002      *Ghidra and Dagora*  
Lanesville Orthodox Congregational Church, Lanesville, Massachusetts  
[Image 1](#) of 2 pieces
- 2001      Johnson's Paint, Boston, Massachusetts
- 2000      Blades (4), "This is Not Paul Revere's Silver"  
Cambridge Art Cooperative, Cambridge, Massachusetts
- 2000      *Hydra*, "Demonstrosity: Deconstructing Monsters in Contemporary Art,"  
Tufts University, Medford, Massachusetts [Hydra image](#)
- 2000      Ceramic sculpture, vase and goblet, "Jamaica Plain Open Studios"  
Jamaica Plain, Massachusetts
- 1994      "Fog Show,"  
Corea Gallery, Corea, Maine

## Representation

### Arcworks Gallery

- 2015      Ongoing exhibit at Arcworks Gallery  
Peabody, Massachusetts
- 2013      "Keepers of the Tradition"  
Boston, Massachusetts
- 2013      "Repurpose" Art Show  
Peabody, Massachusetts
- 2013      "Changing Lives Changing Perspectives,"  
Musculoskeletal Center

	Peabody, Massachusetts
2013	“Art for All, All for Art,” Arcworks and Center for Emerging Artists, Pat Marshall Link Art Gallery, Pine Grove School Rowley, Massachusetts
2013	“Changing Lives Changing Perspectives” Grosvenor Park Rehabilitation Center Swampscott, Massachusetts
2011	“Visions of the Past” Peabody, Massachusetts
2010	“Philosophies of Life” Endicott College Beverly, Massachusetts
2010	“Philosophies of Life” Marblehead Arts Festival/Marblehead Arts Association Marblehead, Massachusetts
2010	“Changing Lives, Changing Perspectives” Marblehead Arts Association Marblehead, Massachusetts
2010	“Changing Lives, Changing Perspectives” Lynnfield Town Meetinghouse Lynnfield, Massachusetts
2010	Arcworks exhibit Boston, Massachusetts
2010	Salem Arts Festival Salem, Massachusetts
2009	“American Dreamers” Congregation Shirat Hayam Swampscott, Massachusetts
2009	Salem Arts Festival Salem, Massachusetts
2008	“American Dreamers” Cinema Salem Salem, Massachusetts
2008	“Make a Joyful Noise” Congregation Shirat Hayam Swampscott, Massachusetts
2008	“Southside, A Retrospective”

	Grosvenor Park Nursing Center Swampscott, Massachusetts
2008	"Arcworks," (Featured Guest of Art Unlimited) NEWH Hospitality Regional Trade Show Washington, DC
2008	"Arcworks," (Featured Guest of Art Unlimited) West Coast Art & Frame Show Las Vegas, Nevada
2008	"Perspectives," Arcworks and AANE The Gallery @ Southside Danvers, Massachusetts
2007	"Southside, A Retrospective" Topsfield Public Library Topsfield, Massachusetts
2007	"Arcworks" McCormick & Schmitt's Boston, Massachusetts
2007	"Southside, A Retrospective" Cinema Salem Salem, Massachusetts
2007	"Southside, A Retrospective" Musculoskeletal Center Peabody, Massachusetts
2006	"Arcworks" Pig's Eye Restaurant Salem, Massachusetts
2006	"Southside, A Retrospective" Shaughnessy-Kaplan Rehabilitation Hospital Salem, Massachusetts
2005	"ArcWorks" Shaughnessy-Kaplan Rehabilitation Hospital Salem, Massachusetts
2005	"ArcWorks" Marblehead Arts Association Marblehead, Massachusetts

### **Asperger's Association of New England (AANE)**

- 2013 "Seeing with a Different Eye"  
Watertown, Massachusetts
- 2009 "Seeing with a Different Eye"  
John Hancock Hall  
Boston, Massachusetts
- 2008 "Seeing with a Different Eye"  
Concord Free Public Library, Concord, Massachusetts  
Honan-Allston branch of the Boston Library, Allston, Massachusetts  
The Massachusetts State House - Doric Hall, Boston, Massachusetts  
[Postcard front image](#), [Postcard back image](#)
- 2007 "Seeing with a Different Eye"  
John Hancock Hall  
Boston, Massachusetts  
[Tree of Life menorah image](#), [Family image](#), [Family I image](#), [Bat image](#)

### **Gallery In the Woods, Brattleboro, Vermont**

- 2003–05 Ongoing  
Brattleboro, Vermont
- 2002 Featured artist (Duo)  
Brattleboro, Vermont

### **Massachusetts College of Art, Boston, Massachusetts**

- 1997–99 *Ulu*, *Zen*, *Ulu II*, "Haystack"  
Student Life Gallery  
Boston, Massachusetts  
[Ulu Image 1](#), [Zen Image 2](#), [Ulu II Image 3](#), [Ulu II close-up image](#)
- 1997 "Muddy River"  
Student Life Gallery  
Boston, Massachusetts
- 1995 "Continuing Education"  
Bakalar Gallery  
Boston, Massachusetts

### **Revolving Museum, Boston, Massachusetts**

- 1999 "Sculpture Majors"  
Boston, Massachusetts

1997 - 1998      “Opus”  
                          Boston, Massachusetts

## Exhibitions of Painting

### Clinical Support Options

2019              “Where the Water Meets the Land”  
                          Greenfield, Massachusetts

2018              “From the Heart”  
                          Greenfield, Massachusetts

2018              “What is the Ripple Effect of Kindness”  
                          Greenfield, Massachusetts

2017              “Introspection: Finding the light within ourselves”  
                          Greenfield, Massachusetts

2017              “Community and Connection”  
                          Greenfield, Massachusetts

2016              “Healing”  
                          Greenfield, Massachusetts

### Other Galleries

2017              *Moonlight Drive*, “The 7th Annual Small Works Show”  
                          Hope & Feathers Framing and Printing  
                          Amherst, Massachusetts [Image](#)

2017              “The 9th Annual Small Works Show”  
                          Easthampton City Arts  
                          Easthampton, Massachusetts

### Collections

#### Public

2018–20              Town of Greenfield, MA, Painted parking meters. [Image 1](#), [image 2](#), [image 3](#).

2007–18              City of Fitchburg, MA, trellises in Fitchburg Riverfront Park. “*The Old Man and the Sea*” [image](#), *The Heron* [Image](#), *Never Give Up* [Image](#), Title [Image](#), *The Snakehead* [Image](#), *Starry Night* [Image](#), *Calla Lilies* [Image](#), *Wheat Sheaths* [Image](#), *Ginkgo Bows* [Image](#), *The Rose* [Image](#), Title Image.

- 2017 Town of Greenfield, MA, Mural by Veterans Mall (collaborative). [Mural Image](#).
- 2015 Unknown international library location, Engineered rotating carousel for a sculpture. [Image](#).
- 2003 National Park Service, Salem, MA, "Friendship" - Ship hardware for Merchant ship [replica](#). Image
- 1998, 99 Massachusetts College of Art, Boston, MA, Steel silhouettes (10'8"H X 11'8"W) forged and welded to college weld shop iron gates. [Image](#).

## Other Work

*Ulu in Stump*, (Found wood, hardwood, and mild steel, 27"H X 18"W on stump 18"W). [Ulu in Stump image](#).

*Forbidden Fruit*, (Wood sculpture, 10"H X 31/2"W X 7"L). [Forbidden Fruit image](#).

*Double Temptation*, (Cast bronze sculpture, 6"H X 5"W X 7"L). [Double Temptation image](#).

*Untitled*, (Wood sculpture, 12"L X 6"W X 4"D). [Untitled image](#).

Raptor knife, (Dimensions). [Raptor Knife image](#)

Knife (dimensions). [Handmade knife image](#)

*Ghidra* (Steel sculpture 3 1/2'H). [Ghidra image](#)

## Professional Service

2012–Present Founder, Blacksmith Guild of Western Massachusetts  
Greenfield, Massachusetts

## Professional Organizations

2016–Present Member - Sustainer-Level  
Clark Art Institute  
Williamstown, MA

2003–Present Member  
Artist Blacksmith Association of North America (ABANA)  
Johnstown, Pennsylvania

2001–04, 2013–14 Member  
New England Blacksmith Association  
Brentwood, New Hampshire

2007–13, 2020 Member

Asperger's Association of New England Artist Collaborative (AANE)  
Watertown, Massachusetts

2010–12 Member

Marblehead Arts Association  
Marblehead, Massachusetts

### Artist Bio

Ted Hinman, of Greenfield, Massachusetts, is a multimedia artist born in New York City in 1963 to artist parents. Ted received his BFA in Sculpture with Departmental Honors at Massachusetts College of Art and Design in 2000. He worked in metals as an artist blacksmith and teacher, utilizing traditional hand-forging techniques. Ted's wide range of exploration into materials include ceramics, wheelworking, woodworking, basket weaving, felting, and glassblowing. Ted's works are connected to his spiritual beliefs.

### Artist Statement

My journey to creating *Crystal Mount Realm* was one of discovery through the exploration of materials and processes. I have spent many years focusing on a wide array of metals and creating sculptures. The themes throughout my artistic life have focused on ideas and interests of mine since childhood. For the past twenty years, I have been focused on the Baobab tree that I first encountered as a child reading about the Bottle tree.

As a young person I was ostracized, and I discovered as an adult that I am on the autistic spectrum. When I am creating my art, I forget my disability without judgment

from others. I lose that sense of otherness I feel. This led me to want to build a world to include others. Crystal Mount Realm is an offering of an ideal world where all are welcome.

I see my art as a spiritual process. As a teenager, I came to faith in Jesus, and I see a spiritual connection between my faith and all that I create as an artist. I have found the passage in the Book of Revelation describing the New Jerusalem to be an inspiration and awareness for humanity.

I keep coming back to the theme of sowing seeds and the tree of life. The plants I incorporate into my art are nature's perfection. The techniques involve forging and shaping iron and other materials, incorporating woodworking, carving and shaping. I am given the gift to create and there are living beings amongst us who were created perfectly.