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APPENDIX I CSU GLASS FACULTY PARTICIPANT LIST

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APPENDIX II IMPORTANT TOPICS DESCRIPTIONS

Program topics agreed upon by CSU glass faculty as the themes for CGE 2002

1) Innovative design and industry related opportunities for graduating students

There is little time to investigate new opportunities for students when they graduate. In the past ten years many creative possibilities have come up that relate glass with industry and design fields. With rising expenses and a slow economy, fewer alumni are able to go out and start their own hot glass studios. We want to be knowledgeable about

the range of options available to the graduates and integrate some of that information into our curricula.

2)Energy efficient equipment and innovative conservation practices in the glass studio

Two books have been written about building or running a glass shop. Most vital tips and important information about a) energy conservation and fuel efficiency and b) new materials and equipment innovations, come from talking to other people who run other glass shops and have developed innovative solutions. This research takes many hours of talking to vendors and studio owners, and CSU faculty often do not have the time to gather this data. It is hard not to stay with the "tried and true" if there is no time to understand new procedures and equipment. Students who are going to go into the glass field professionally are greatly handicapped if they are not well informed about this aspect of the glass field and will benefit greatly from our investigations.

3)Venetian glass blowing techniques

When most of the faculty learned to blow glass, the Venetian techniques were not being taught.. Now students expect and deserve a much higher level of blowing skill. Faculty can benefit from regularly upgrading their skills making "murini" and "encolmo" pieces and other practicing other delicate and complicated Italian techniques. The CSU faculty are eager to do so.

4)Integrated glass art approaches that do not involve blowing glass: kiln casting, Australian roll ups, slumping, fusing and torch working that can be included in the glass curricula.

All of the CSU glass programs are fairly small and do not have enough equipment for the average (twenty two students) class to practice any one glass technique at once, especially glass blowing. In order to accommodate full classes of students, the faculty need to have other glass options for the students to work on. There is a great need to look at integrated approaches to art glass that are not reliant on glass blowing, for example casting, fusing, slumping, torch working and architectural glass. Two of the seven CSU glass programs currently are not able to use their hot glass furnaces so are now reliant on these lesser known processes. All of the CSU glass programs are eager to learn more about these areas and integrate them into their curricula.

APPENDIX III CGE 2002 PROGRAM

Hard copy

APPENDIX IV WEARABLE ART FASHION SHOW PROGRAM

Hard copy

APPENDIX V DETAILED PROGRAM DESCRIPTION

THURSDAY PROGRAM

The Exchange began on Thursday morning at SJSU glass studio, with the Bay Area Glass Showcase, simultaneous glass demos from 10am-8pm by 16 talented young glass artists of the Bay Area. Four artists worked at once in the hot shop, a new team coming in every two hours. Elin Christopherson (SJSU faculty) selected the upcoming artists. Their demos addressed two of the topics: Venetian blowing techniques: cane

work, latticino, color overlays, avolios, and Opportunities after graduation. The artists who demonstrated stayed around to talk to the participants. After a glass piece is made, it must be put in an annealing oven (890 F) and slowly cooled for 12 hours. It was arranged that pieces made during the Thursday and Friday demos were all on display at the Saturday night party. During the demos, a wide variety of "state of the art" blowing techniques, the team work, approaches to shapes were addressed. Two of the demonstrators own their own studio and make and sell their own work, six work in public access studios, two teach part time at CCAC, eight work in other glass artists studios. They all offered examples of the kinds of opportunities after graduation.

We coordinated with four galleries in San Jose to show have glass related shows during the CGE and there was a gallery walk on Thursday night. Much of the work exhibited was done by recent graduates of SJSU and addressed the issue of opportunities after graduation. We were unable to obtain the use of the school gallery for a glass related exhibition, which was too bad.

FRIDAY PROGRAM

On Friday, simultaneously, we had six artists presenting techniques and information on Integrated techniques, two blowing artists presenting Venetian glass making techniques in the hot shop from 12-5pm, a panel of five experts on energy efficiency and safety with a lot of questions and answers, and a panel of representatives from four local Public Access and Collaborative glass studios (Careers after graduation) and a Resource Room.

Six commercial glass vendors and four public access and collaborative studios brought information to share and the Resources Room was open all day Friday and Saturday for participants to browse thru the material and to purchase tools, equipment and supplies. Three CSU Faculty commented how convenient it was to have the vendors displaying their materials and to be able to purchase supplies for school in one location rather than needing to contact separate vendors and order from the catalogues. "One stop shopping".

Following opening remarks Friday morning and afternoon artist, several presentations were on, the topic of integrated techniques. In the hot shop in the morning, Jonathan Schmuck, a former SJSU student, Fulbright scholar, demonstrated the roll up technique, fusing glass together in a kiln and heating up the flat sheet of multicolored glass, picking it up on a pipe and blowing out a form. In the afternoon 2pm "Compatible processes and Agile Artists" three artists gave an slide presentation of their work and influences. Interestingly, all three artists started their careers in non fine art fields, Jonathan Schmuck was trained as a geologist at UC Santa Cruz, Kim has a degree in Business, and Susan was trained in Graphic Design. Kim Webster, a Canadian artist from the well known Sheridan school, demonstrated screen printing and etching onto glass graal blanks and then blowing them out. Susan Bane Holland is a RISD trained artist who teaches at Mass Art in Boston and is one of the best kiln casters in the country demonstrated wax investment kiln fired mold making techniques

Throughout the day we had two glass torch workers demonstrating in the room next to the blowing studio, artist Janice Peacock showed bead making and scientific glass blower Tom Orr demonstrated sculptural figurative forms with Pyrex glass.

Throughout the day in another room, Phil Teefe, a well known Sacramento slumper and fuser, gave a slide show and demonstrations on slumping molds and fusing techniques. A panel of the four Bay Area public access and collaborative studios spoke of how to form a not for profit or coop studio. Bay Area Glass Institute, Public Glass, Hot Flash Glass, and the Crucible These innovative options offers students recently graduated option of continuing to work in glass without needing to build and pay for their own private studio.

Jerry Catanis, addressed several of the topics in his presentation "Oxbow, Personal Work, Future School", careers after graduation, and blowing techniques and the whole process of teaching and learning. He offered a 30 year biographical journey from student to successful glass artist, including descriptions of early glass schools like Pilchuck and Oxbow, both summer glass programs he helped form.

A panel assembled to discuss Energy Efficiency and Safety in the glass shop. This was a topic of particular interest to the CSU faculty from Fresno and Chico, because they are rebuilding their shops. The panel members did not stay within their time allocations and some of the panelists did not have sufficient time to give their information. The question and answer period proved to be very helpful. Some felt this panel needed to be longer. Others felt more time should have been spent on this topic.

In the afternoon in the hot shop Nancy Callan, a young Seattle artist who has apprenticed with Murano master glass blowers in Italy, demonstrated a complicated latticino piece that was about 18" tall, white and clear, with a lace like effect. Demetiri Michaelides, from Seattle and an exceptionally precise and exacting glass blower, demonstrated making a life size wolf head and a flawless six handled, beautifully symmetrical vase.

The evening event at 7pm followed the theme of Careers after Graduation and conceived as a way to bring students and artists together is a participatory way from all over California: a Wearable Art Glass Fashion Show. It was modeled off a similar event that was held at the Corning Glass Museum last year during the international Glass Art Society Conference. One of the SJSU students, Lisa Rene Falk working on her BFA, specializing in glass and fibers organized and coordinated the Glass Fashion show. As the expert, we invited Laura Donefer from Canada to be our MC and help us organize it. Laura started the idea of glass fashion shows at the Tornanto Glass conference over 10 years ago and has organized four so far. 24 artists and glass students from all over California strutted across the stage of the wonderful SJSU Morris Daley Auditorium modeling their extraordinary creations: a vest woven out of old glass bottle tops melted into rings and stitched together, a sauntering cowboy with glass cowboy hat, glass cane. Two SJSU glass students came in hula skirts, one with a glass lea and only glass coconuts as a top, the other with a yellow and red glass hat creation. Glass purses and chains. Amazing creations. The participation was about half students and half professional artists. The Finale was a student made piece called Ancestor Kimono. The student who made it was originally from Japan and fused small pieces of greenish windowpane glass into small frames, inserting transparencies of photographs of her ancestors. As she walked, the full-scale kimono, which weighed over 40 lbs, clinked melodically. The fashion show was followed by refreshments and was very favorably received.

Attendees were invited to come back to the glass studio to watch George Jercich and Jerry Katanis blow glass from 19pm-midnight. George is the glass instructor at Cal Poly, and an alumni of SJSU glass area. He made one of his well known boat forms. Jerry Katanis blew one of his special shapes. It was good for the many CSU students to see that the CSU instructors are still practicing artists working on creative new ideas.

SATURDAY PROGRAM

Saturdays program included demos on all of the topics.

Val Sanders showed his rare and valuable collection of videos of glass blowing demonstrations taken over the last 30 years in one room near the demos.

Demos on torch and lathe working Pyrex glass continued all day with scientific glass blowers Norbert Kosma and Tom Orr. Phil Teefe continued his slumping and fusing demos. In the afternoon, Sue Ellen Fowler, Berkeley flame worker, had quite a crowd waiting for her to begin, showed how she makes tiny 2" perfect vessels using a torch and coloring Pyrex glass with minerals. Bill Concannon, a Benicia neon artist who makes special effects for the Star Wars Episodes 1 and 11 and Star Trek, set up and demonstrated neon tube filling throughout the day. Susan Bane Holland gave an all day demonstration of different ways to make plaster investment molds for glass casting. Jonathan Schmuck showed ways to grind and polish the surfaces of his "roll up" glass forms.

In the lecture hall, Laura Donefers slide lecture "From Inspiration to Installation" addressed her evolution to Glass Fashion shows, and showed many of her mixed media sculptures. Robin Cass, glass professor at Rochester Institute of Technology in New York, gave a slide show "New work and Recent Changes at RIT" on her new work and the glass program and recent renovation and upgrading of the RIT glass shop. She showed the new facilities and spoke of the process of raising the money for the new furnaces and equipment, addressing all topics of energy efficiency, small studios, careers MFA options, and blowing and alternative techniques.

John Leighton, SFSU faculty, had initiated the topic "Careers after graduation", and was the moderator for the discussion. Two artists presented "Alternatives After School": Joe Carioti, a young SFSU glass program graduate who blows in many local studios, often executing the designs for other artists spoke about the process of working with other artists designs. Arlon Baylis, a dynamic British glass instructor who runs the glass program at Anderson University in Indiana gave a lecture and video presentation about his innovative and creative collaboration with students to construct a large public art sculptures and lighting.

Nancy Callin and Dimitri Michaelides, who had given the demos on Friday in the hot shop, showed slides of their work and influences. Both are in their 30s and it was fascinating to see their gradual progression from undergraduate art programs to professional artists. Nancy just demonstrated at the international Glass Art Society meeting in Amsterdam and is considered an up and coming "star" glass artist.

In the hot shop, Marsha Blaker and Paul De Somma, internationally reknown artists who have apprenticed with Muranese artist Pino Signoretto, the world master of hot glass solid sculpting techniques, collaborated to create a coral reef with nautilus flowing on it. Many students felt this was the best demo. Robin Cass followed with a demonstration of making six small web like glass parts that were then put together hot into a larger sculptural form. After that, Elin Christopherson of SJSU faculty demonstrated some

intricate hot construction techniques. The final demo in the blow shop was done by Susan Bane Holland and Jonathan Schmuck, combining a cast element precast with hot glass.

At 4pm all of the demos and presentations ended, the Resouce room closed and all were invited to a presentation by Marvin Lipofsky "A world of Glass", and an CGE award was given to him for his contribution to Bay Area Glass. In 1964, Marvin started one of the first two college level glass programs on the west coast, the glass program at UC Berkeley, the same year Dr. Fritz (deceased) started the SJSU glass program. Marvin showed a variety of work from many years of international workshops and residencies, giving all a sense of the history and vitality of the art glass movement in California.

Saturday evening we invited all to a dinner and party at the San Jose Womens Club a block from the SJSU glass studio with all of the work done during the demonstrations on display and a tribal dance group presentation. Work donated by artists to the CGE was auctioned off to recoup some of the expenses of the CGE.

SUNDAY PROGRAM

Sunday's program was held at Ohlone College. The Ohlone College glass area does not have any blowing facilities, so their presentations concentrated on Integrated Techniques.

Bennett Battaile of Portland, Oregon, demonstrated making fine filigree sculptures out of fine glass thread, basing his work on computer generated models. Judy Hill, a reknowned caster from Portland, Oregon who combines clay and glass in her castings, demonstated mold making techniques. CSU Fresno Summer Arts will feature Judy Hill in a glass casting workshop this summer so the demo was a good advertisement for the class and Robert Hurhusky, coordinator from Fresno, was able to interest several CGE participants in registraring. The CSU summer arts class is now full.

Clifford Rainey, who is head of the California College of Arts and Crafts Glass Department and well known for his glass casting, gave a lecture on "Glass Sculpture, Art & Technique". Next was a panel of the "Business of Glass Art", addressing the topic of Careers after school, featuring Lani McGregor, who is cofounder of Bullseye Glass in Portland, Oregon, by far the most innovative and aesthetically creative glass groups in the country. She spoke of their artist residency program, their gallery and exhibitions, and their generous support of school programs all over the country.

Betsy Ehrenfeld, a glass collector who is president of the recently formed Glass Alliance of Northern California, spoke about the relationship of the artist to the collector and the aesthetic considerations from a collectors point of view.

Toni Sikes, owner of the Guild.com, an vital web presence for artists working within the Spatial Arts, spoke of how artists work with her organization to publicise their work. The panel provoked a great deal of discussion about the role of art and craft and the relationship of the artist to the buying public. Both students and faculty participated in the dialogue.

The CGE ended Sunday afternoon with a lively reception of an exhibition "One Week of Glass" at the Olive Hyde Art Gallery, near Ohlone College in Fremont. About 200 people attended. Faculty and student glass sculptures from the four glass art college

programs in the Bay Area were was exhibited: San Francisco State, San Jose State, Ohlone College and California College of Arts and Crafts.

APPENDIX VI ITL EVALUATION FORMS AND RESPONSES
Institute for Teaching and Learning Grant Evaluation
Three Day Glass Information Exchange March 2002

Send by May 15 to Mary White 510 848-3932 Fax 510 848-3921 OR
mbwglass@pacbell.net
Or Mary White, 2327 5th Street, Berkeley, CA 94710

The initial proposal states that the ITL grant was intended to “stimulate innovations and improvements in teaching and glass arts curricula” by addressing topics of interest to the CSU glass faculty and inviting “experts” to illuminate these topics.

1. Were the topics helpful? Did the “experts” bring you new understanding of the issues?
2. Did the topics and “experts” stimulate innovation and improvements in teaching and glass arts curricula? Please site any specific “outcomes” that might have occurred after the CGE.
3. Was it useful for the CSU faculty to meet as a group to share information and experiences?
4. Would it be useful for the CSU faculty to meet again in the future? In the context of the CGE or in at another time and place?

Institute for Teaching and Learning Grant Evaluation Responses

1.WERE THE TOPICS HELPFUL? DID THE “EXPERTS” BRING YOU NEW UNDERSTANDING OF THE ISSUES?

Of course the topics were useful. Questions of equipment design, environmental concerns, curriculum updates, etc. are always useful to those of us that run small one or two person glass programs. I learned some useful information on how my students and I can take more advantage of public access studios. I also came home with some new fund raising ideas and a renewed commitment to making improvements in our studio. (JL)

the topics were very helpful indeed. Mary White and her staff did a superb job in hosting the conference. I am certain all who attended gained new insights through a shared focus regarding related topics. For example, academic degree opportunities for students, technical developments that enhance instructional techniques, exchanges with experts all proved valuable. Round table discussions on studio operations, maintenance, safety, etc. provided insights regarding "identified needs" as common ground all programs face. (JS)

Seeing all the CSU faculty from schools that offer Glass Studio programs was great. Maybe the next grant could let CSU faculty showcase their own interest, their program and their students. (RH)

Of course they were helpful. While the issue of innovation and safety in the glass studio was well addressed, a more comprehensive, logical discussion and dialogue for the teaching environment should be on the agenda for the CSU faculty in the future. I believe a more stringent requirement is in place w/ regard to safety in such environs and should be an ongoing discussion amongst CSU faculty. (LA)

Nancy Callan's demo was something many California glass artists had never seen. It was spectacular. It was good for the local artist to see the high level of ability. (EC)

2. DID THE TOPICS AND "EXPERTS" STIMULATE INNOVATION AND IMPROVEMENTS IN TEACHING AND GLASS ARTS CURRICULA? PLEASE SITE ANY SPECIFIC "OUTCOMES" THAT MIGHT HAVE OCCURRED AFTER THE CGE?

The most obvious outcome and advantage of this year's CGE was that a number (about 9 or 10?) of my students from San Francisco State were able to attend. Their experience of another school's glass program, and the information they brought back to our studio had a direct and dramatic effect on this semester's classes. The CGE's tone of cooperation, and collaboration helped to establish a positive attitude in my students. The quality of student and faculty work inspired my group to work and I truly believe that the positive energy that resulted from the CGE continued at SF State for the entire semester. (JL)

This event is the only annual conference on the west coast that collectively builds pathways to student/instructor successes through live demonstrations and formal demonstrations by renowned artists, educators, and other professionals. This activity transforms our perceptions and serves as a venue to expand our talents, imagination, and extend the creative process. I personally became excited to pass on newly learned knowledge to students. Several students expressed interest in other graduate programs offered at CSU campuses. (JS)

Because of the grant and because it has fostered further cooperation and fostered the cause of artistic creativity. We have unified the state system in carrying on the art glass tradition. It is an important to keep glass arts alive and not have it become a lost art. We have shared safety system information, which is very useful. Thanks to the gathering, the next CGE is to be at Cal State Fullerton spring 2003. We are already planning to schedule a major glass sculpture exhibition at the excellent gallery on campus, one of the major shows of the year. We felt that there was a lack of gallery space exhibiting glass at the San Jose CGE and hope we can provide a good forum for exhibition of glass during the conference. The fun part is we (Cal State Fullerton) have

an arts annex in the Santa Ana art colony area and there's is a wonderful building that we occupy with live work spaces. It is about 10 miles from campus and easily accessible. First Saturday of the month openings are scheduled, and in conjunction we will have a glass show at that facility. It will be a neat event and set a new tone for the CGE.(GRK)

The demonstrations were helpful to many of my students attending. The shows organized near Ohlone were not open till the last day of the conference. An ongoing exhibition of student work would be hard to do!

Very convenient to have so many glass vendors with lots of supplies together in one place, one stop shopping for materials and supplies. Was able to negotiate for supplies needed at school. Students got to see and hear about other CSU and talk to their peers from other schools. The CSU Summer Arts Glass Sculpture class is full, several CGE attendees signed up. The Chico glass blowing shop is up and running. (RH)

I learned that all of the studios with the CSU are quite different and diverse from each other. Also enjoyed the panel on "Alternative studios" for post graduates. Nothing energy directly related to improvement of "equipment" in the glass studio here but, Jonathan Schmuck is currently here as a guest artist in the Summer Glass program 2002. He is introducing the "concept" of the "Roll-Up" as an alternative forming method to those in our area who have an interest in fusing heading toward blowing. The fact that "Roll-ups can be done without the "expense" of a operating a furnace is definitely energy saving! The "intro" seems to be well accepted! Craig Sorensen is working with Larry Anderson over in Fresno as a consultant for the rebuilding of the Fresno State glass facility.(GJ)

I was particularly impressed with the correlation with science and art in one of the presentations and demonstration. How one student w/ a foundation in geology was inspired by the material science of the medium of glass, and how that related to the forms and images he generated in glass. The conceptual connection was very interesting and opened up some ideas for my future class discussions and research. (LA)

Marvin Lipofsky's view of glass history on slides is always entertaining and informative. The manufacturers displays are always interesting. I would like more dialogue amongst the CSU faculty on how other CSU innovative glass programs function independent of the costly overhead assumed by the state for outside contracts, and still satisfy the restraints of campus safety issues. Certainly our colleagues at some CSU and at the community colleges seem to be addressing these issues successfully. If all of the CSU faculty are, perhaps this would be a good topic for research and future discussion. As for specific outcomes, I'll have to let you know after the fourth of June, 2002. That's the date our campus engineer says the outside contractors will have us up and running again. (LA)

The CGE happened very late in the spring. Would not be able to see too many results till later and next fall. For the beginning students, they were able to see thru the window into the greater glass community, to see what the glass art studio world is all about. They were able to meet and talk with independent artists and see the continuity and picture into the greater world. (EC)

3.WAS IT USEFUL FOR THE CSU FACULTY TO MEET AS A GROUP TO SHARE INFORMATION AND EXPERIENCES?

Absolutely. Most of us had met at other events, but it was clear that we all have similar concerns and problems, and by sharing our individual approaches to survival within the State University System, we gained strength and each others experience.(JL)

CSU faculty face similar issues and concerns. The glass discipline is specialized and technically complex. Being able to share our newest experiences and expertise at this kind of venue is of measurable value. New Information directly enhances the educational experience for ourselves and our students. We survive together and thrive together.(JS)

Very. Many of the CSU faculty have more experience in teaching and running a program. I very much enjoy picking their brains and bringing that information back to my home campus. (RH)

The meeting fostered discussion on many topics! We are lucky to have such a forum to compare our mutual interests/concerns. (GJ)

I met some CSU colleagues at this glass exchange I didn't know before. George Jercich, Mary White, John Leighton, John Stewart, Robert Herhusky, have all contributed much to past exchanges and to the Glass Art Society conferences in the past. However, I was surprised to be able to meet with and talk to other CSU faculty teaching glass. This was very refreshing, interesting and informative too. The only regret I have is that the CSU faculty portion of the exchange wasn't long enough and didn't address some issues I felt important like research in the above mentioned areas. I send a heartfelt Thank You to Mary White and all at CSU San Jose for their hard work and dedication to this exchange. (LA)

The glass art scene is so different While the business world might think there needs to be a competition between different schools, as academics, it was very empowering to meet and share issues with other professors. The glass community is like a big family. We need the support of each other in the glass world to grow. (EC)

4.WOULD IT BE USEFUL FOR THE CSU FACULTY TO MEET AGAIN IN THE FUTURE? IN THE CONTEXT OF THE CGE OR IN AT ANOTHER TIME AND PLACE?

I would like to suggest that we gather at least once a year with a clearly prepared agenda, and perhaps some outside advisor(s) to try and resolve our common concerns together. It was clear to me that while we all teach in the same system, and we all have similar difficulties, a wide variety of strategies have evolved over the years and we should have been sharing them before now. The CGE seems like the best location and time for such a meeting. "CALIFORNIA GLASS ART INSTRUCTORS ASSOCIATION" has a nice ring to it! Thank You Mary and Susan for a wonderful event! (JL)

Absolutely. CSU faculty collectively decided to hold the next year's exchange at Cal State University, Fullerton, to further support its glass program. This is a difficult time

for CSUF in view of recent full-time positions lost due to retirements and resignations.(JS)

Yes, by all means! The CGE seems like a good meeting place/time to expand the entire interest spectrum. (GJ)

It would be great either way. We are all so busy and work hard. It will be difficult-if CGE includes all (there only six) CSU faculty in the program maybe. (RH)

Yes, I think there is information we could share that all would benefit from sometime in the future. Whether in the context of the information exchange or independently as a group, I would support the opportunity to dialogue on the above issues or to invent some new ones. (LA)

Yes, it was a great experience to learn about the different attitudes towards teaching and the contacts will be important this coming year. (EC)

APPENDIX VI BUDGET

WORKING DRAFT, TO BE CLARIFIED

Income ITL Grant		\$10,000.00
Expenses		
Hotel Accomodations Radisson Hotel SJ		
Three days		
CSU Faculty	\$2092.20	
Other presenters	\$3567.80	
Presenters Honorariums and Travel		
Susan Bane Holland	\$752.00	
Robin Cass	\$652.00	
Dimitri Michaelides	\$572.00	
Nancy Callan	\$572.00	
Mary White release time	\$800.00	
Art and Design office phone calls	\$100.00	
Sara Stalling, student assistant 50 hours	\$500.00	
Angina Agelina, student assistant 20 hours	\$205.00	
		\$9813.00

On the recommendation of the Art and Design secretary, we used the ITL grant funds to pay the hotel rooms for all presenters and CSU participants and some honorariums. The rest of the honoraiums were paid by the CGE registration funds. Because we thought the student assistant would be able to help more, and was not able to, the balance of \$187.00 was not spent.

The total expenses for the four days of Exchange were \$32,500.00
The total income was \$32,600.00.