

Summary Report

THREE DAY GLASS ARTS INFORMATION EXCHANGE MARCH 2002
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Submitted to
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Institute for Teaching and Learning

Meeting Purpose and Goal

The primary goal of the ITL grant was to bring together for the first time the glass art CSU faculty from the seven CSU campuses with glass programs for a three-day conference in the

spring semester 2002. The purpose of the information exchange was to strengthen all participating CSU programs by offering new curricula, energy efficiency practices, and glass making techniques. Faculty from each CSU glass program worked together to develop the topics and to choose the presenters and “experts” invited. The event included glass making demonstrations, lectures and panels focusing on four main topics.

The four topics selected were 1) Energy efficient equipment and innovative conservation practices in the glass studio techniques; 2) Innovative design and industry related opportunities for graduating students; 3) Venetian glass blowing techniques; and 4) Integrated glass art approaches that do not focus on blowing: kiln casting, Australian roll ups, slumping, fusing and torch working that can be included in the glass curricula.
(APPENDIX II IMPORTANT TOPICS DESCRIPTIONS)

The proposal was to organize the ITL funded meeting of the CSU faculty within the already scheduled annual gathering called the California Glass Exchange (CGE) in order to optimize CSU exposure to new glass information and networking opportunities related to the topics of interest. Mary B. White, glass area instructor SJSU, had already been asked to host the CGE but was free to choose any focus for the gathering. She worked with CSU glass faculty to recommend the content of the 2002 program, presentations and demos. Susan Longini, glass instructor at Ohlone College, (community college that sends many students to SJSU) agreed to be the co-chair of the CGE and host the events on Sunday at Ohlone College believing that the topics the CSU faculty had identified were of importance to her students.

CGE meets yearly in California at an educational institution to share information on glass education, glass technical information and discuss questions of glass and art. The CGE has historical ties with the CSU system. The first meeting took place twenty years ago at SJSU, organized by Dr. Robert Fritz. Subsequently George Jercich of Cal Poly has been instrumental in making sure there is a host for the gathering each year. In past years, it has been a two or three day Exchange, attended by California glass students, educators, and artists, but not specifically CSU glass programs, although many of the CSU glass programs have hosted the CGE. The \$40- \$50.00 registration fee for the entire three day Exchange (with average attendance of about 175 people, total \$8750.00 budget) and any other funds raised by the host institution pay for all honorariums, accommodations and expenses. Often local artists are presenters because of the small budget.

By collaborating and arranging the CSU meeting and the CGE at the same time, both the CSU professors and the CGE would benefit from a greatly expanded program. More excellent “experts/visiting artists” could be invited from out of state and demonstrate skills, techniques and share information not easily available in California glass communities. The “experts/visiting artists” could speak to the specific concerns and topics of interest to the CSU faculty. Other attendees of CGE, e.g. educators from private glass programs, public access studios, vendors, and students, could also benefit from the expanded program and network with the CSU professors and share more glass information. The faculty as a group agreed that most of the ITL grant funds should go to pay for travel and accommodations for the “experts/visiting artists”. Each campus specified at least two “experts” they particularly wanted to have come, and we invited them.

Apart from the many benefits of more presenters and an expanded program, the CSU faculty felt that by placing the ITL sponsored meeting within the CGE framework, many CSU students attending CGE could learn by their exposure to so many “experts/visiting artists” and that this would improve all of the CSU glass programs. The students would also have the opportunity for

informal interchange with other CSU professors, which would enhance the visibility of all of the CSU glass programs, opening up the CSU students to a sense of the “greater glass art community”, and strengthen the quality of work produced in all the CSU programs.

PARTICIPATING CAMPUSES

The participation was excellent. All CSU glass programs were represented: San Francisco State, Cal State, SanBernardino, Cal Poly, San Jose State, Fresno and Chico. Nine faculty from the seven CSU glass programs attended. Faculty were given a pass to all CGE events and their hotel accommodations in San Jose were paid for three nights. Eight of the nine CSU faculty stayed at the Airport Radisson in San Jose, where most of the presenters also had rooms, facilitating more interchange throughout the Exchange.

(APPENDIX I CSU GLASS FACULTY PARTICIPANT LIST)

CGE PROGRAM

(APPENDIX III PROGRAM AND NEWSLETTER Hard copy)

(APPENDIX IV WEARABLE ART FASHION SHOW PROGRAM Hard copy)

(APPENDIX V REGISTRATION PACKET Hard copy)

As the number of presenters grew larger as we attempted to address the interests of all of the CSU glass faculty and the four topics, the schedule was expanded from three to four days of action packed events Thursday morning 10am-Sunday 4pm. We designed the first web site for CGE, with the idea that it could become an informational center for California glass.

<http://members.tripod.com/calglassexchange> and the students designed a web site for SJSU glass. More out of state “experts/visiting artists” were invited to CGE than ever before (55). The four topics were addressed throughout the entire program, often the presenters addressed two or more of the topics together. On Thursday 12 young glass artists from the Bay Area took turns throughout the day demonstrating new and unusual blowing in the SJSU hot shop, followed by an evening gallery walk in downtown San Jose to see glass related shows. Friday and Saturday, four large studio rooms in the Industrial Studies building and a lecture hall in Engineering were used for simultaneous demos, slide shows, and panels. The visiting artists had time and space to thoroughly address the topics and the demos would not be over crowded. All attendees had first hand view of the demonstrators and a chance to talk with them individually. This worked out well. All of the demonstrations and lectures were well attended by at least 30 people, but not crowded. Each CSU participant tended to stay with the artists they had specifically invited. The Resources room was open both days, to find out more about new tools and supplies and about the Public Access Glass studios.

There was a great selection to learn from. Two young “Emerging Artists” from Seattle: Nancy Calla and Dimitri Michaelides, demonstrated fantastic Venetian glass blowing skills, making a wolf head and a fabric like lacey 18” high sculptural form. Prominent glass artist Laura Donefer came from Canada to be mistress of ceremony at our Wearable Art Glass Fashion show Friday night and lecture about her inspirations. Well-known kiln caster Susan Bane Holland, who teaches at Mass Art in Boston gave a lecture and demo on mold making processes and shared her secret recipes. Jonathan Schmuck showed the Australian Roll Up technique he learned as a Fulbright scholar in Australia. Jerry Catania of the Art Institute of Chicago Oxbow School came to demo and lecture on his journey through the glass. A lecture and demo by Rochester Institute of Technology, NY glass Professor Robin Cass was followed a view of the history of California glass by the prominent glass artist Marvin Lipofsky, and his award ceremony . Saturday evening we invited everyone to a party, offering dinner and displaying the work made during the demos. An auction of some items donated by artists was held. Sunday, Ohlone College hosted casting and torch working demos, a lively panel on the relationship of the artist

to the collector and gallery, and the day closed with a reception for an exhibition in the city gallery of faculty and student work from the four glass programs in the Bay Area.

In total, about 360 glass enthusiasts took part in the four days of events: 55 “experts/visiting artists”, 9 CSU Faculty, 227 additional registered attendees of the CGE, 6 vendors of glass materials and supplies, and 63 volunteers who attended for free (48 students from SJSU, 10-12 students from San Bernardino, 8-10 from West Valley College, 14 students from Ohlone College, and 1 student from Cal Poly). At least 50 of the additional registered attendees were professional glass artists who work in California, some of them CSU alumni. 8-10 students came from SFSU, 3-5 students came from Cal State Fullerton, 10-12 students came from Chico State, 6 students came from Cal Poly, 2-3 students came from San Bernardino, 2-3 students came from Fresno and many students came from private community colleges around California .

As planned, we sent out complimentary passes to all of the CSU art chairs .To our knowledge, only the SJSU School of Art and Design Director attended.

OUTCOMES

Some of the outcomes were measured in part by an evaluation form sent to all CSU faculty after the event and conversations during the last two months.

(APPENDIX VII ITL EVALUATION FORM & ITL EVALUATION RESPONSES)

The theory of joint benefit proved to be a good one. All CSU participants were able to network with over 100 professionals in the field, and learn about new processes while doing so. The goal of supplying new information on the four topics was accomplished. Most presenters, like Jonathan Schmuck, addressed two of the topics: “Integrated glass art approaches that do not involve blowing glass: kiln casting, Australian roll ups, slumping, fusing and torch working” and innovative design and industry related opportunities for graduating students (what can one do after graduation). The expanded program format and the out of state presenters offered fresh perspectives and outlooks and there was enough time so that they were available to talk informally to CSU faculty throughout the days. All CSU faculty left the meetings with a wealth of technical information that they will be able to integrate it into their fall curriculum. Many CGE attendees how much they benefited from the expanded program, and thanked us for it.

It was agreed that the one topic that needed more exploration as a group was “Energy efficient equipment and innovative conservation practices in the glass studio”. Several felt it could be the topic of an entire gathering. Hopefully it will be addressed at the next CGE. Both Fresno and Chico have been working on reorganizing and rebuilding their glass shops in the last two months and, it is too early to know how much the panel participants effected their decisions. SJSU is making plans for a new shop and made contacts with two builders at the CGE to consult with them.

All CSU glass programs became more visible to California glass students and glass enthusiasts. SJSU, SFSU and Chico faculty indicated how important it was for their students to see other school environments and talk with students from other CSU glass programs. SJSU, SFSU and Chico indicated that the student work improved dramatically for those who had been able to attend CGE. SJSU experienced a large increase in calls inquiring about the glass program classes.

Many contacts were made and there is now more communication between the CSU glass programs than ever before. For instance, George Jercich wrote: *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 and 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." The SJSU glass students asked that John Leighton and Joe Cariati come back for a second demo in April 2002, which they did. San Bernardino, SJSU and Cal Poly are working on a series of workshops in September with Murano glass maestro Elio Quarisa. Judy Hill of Portland was asked to be a CGE presenter on Alternate integrated techniques of casting partially as a way of advertising a two-week Glass Sculpture class she will be co teaching at CSU Summer Arts at CSU Fresno. Several CGE attendees learned about the Summer Arts at the CGE and signed up for the class, which Robert Hurhusky (Chico Coordinator) says is now full. The glass suppliers had their tools and equipment laid out CGE and students and faculty were able to conveniently order and purchase supplies. One faculty called it "very convenient one stop shopping".

The CSU faculty decided to schedule one two-hour meeting by themselves during the CGE, to all meet for the first time and to describe their program and curriculum to each other. They felt that they wanted to have the rest of the Exchange to attend the topic demos and presentations and benefit from all of the other resources available and that they could find time for more informal discussions with their colleagues during the Exchange and after. All agreed that the meeting was very illuminating and helpful. Chico faculty writes *"We are lucky to have such a forum to compare our mutual interests/concerns". "Meeting with the CSU faculty was very helpful. Many of the faculty has more experience in teaching and running a program. I very much enjoy picking their brains and bring that information back to my home campus."*

Cal State Fullerton faculty writes *"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 will 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 is a wonderful building that we occupy with live workspaces. 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."

The Cal State Fullerton had not been active in the CGE for many years. The fact that they are going to host the meeting next year is a direct result of the CSU ITL funded grant.

In succinct language, here are the initial outcomes.

- Cal State Fullerton decided to host the CGE next year and is organizing a major glass sculpture show at the CSF Gallery spring 2003.
- CSU Faculty agreed to meet as a group during the Fullerton CGE
- SJSU set up a web site for the glass area.
- SJSU set up a preliminary web site for the CGE that will be maintained and continued as a source of Glass Information in California for students and faculty alike.
- Student work quality improved dramatically at SJSU, SFSU and Chico. This was a very

- pleasurable and satisfying outcome of the CGE meeting.
- The CSU Summer Arts Glass Program in Fresno was able to attract a full class.
 - Jonathan Schmuck is at Cal Poly as a guest artist in the Summer Glass program 2002 introducing the "concept" of the "Roll-Up"
 - SJSU hosted a workshop in April 2002 for Joe Cariati and John Leighton on blowing a form from a drawing.
 - SJSU has received an increase in inquiries for classes, higher demand
 - More Ohlone College students are interested in coming to study glass at SJSU
 - Fresno and Chico are both in the process of rebuilding their studios and were able to use the information in their decision making process for the new facilities.
 - Craig Sorenson, Cal Poly alumni, will consult with Fresno on their studio rebuilding.
 - SJSU is making plans for a new shop and has started negotiations with two studio consultants introduced at the CGE
 - San Luis Obispo, San Bernardino, SJSU will collaborate with visiting artist Elio Quarisa
 - Videos of the CGE demos will be available for use for each campus in the fall.
 - Glass Talk Radio is now eager to cover CSU glass related events
 - A heightened awareness of glass art has been created all over the Bay Area
 - Many local glass artists have expressed their gratitude for the high quality and impressive "experts/visiting artists" at CGE and the inspiration they provided.

With the art making creative process sometimes the measurements of goals are subtler and less easily quantified. Exposure to new artistic ideas and techniques sometimes takes a little while to be felt. More outcomes are expected as the CSU faculty continues to explore the four topics, translate them into their curriculums and into their own creative work.

LOGISTICS AND BUDGET

The most challenging part of the grant combining with CGE was the organizational aspect. With more presenters (CGE usually has about 10-15) we had more to keep track of. It was a challenge finding reasonably priced accommodations in the urban San Jose downtown where hotels often charge \$300.00 a night. The ITL grant turned out to be about one third of the total \$32,829 budget. We raised the other money with registrations, donations, and the auction. We were broke even, did not loose any money, and sent back the \$2000.00 seed loan from CGE to start the Fullerton CGE next year.
(APPENDIX VIII BUDGET)

SUMMARY

Glass information was exchanged, intensely, and in a concentrated form. Because of the increased number of "experts/visiting artists" and their structured focus, the CSU participants were able to gather a great deal of information to use in their future blowing curriculums and can now implement casting, torch work and roll up techniques in their syllabus. They will have a much clearer view of the types of career options available to students and can offer this council to students. More needs to be researched on Energy Efficiency and all were encouraged to find venues for further information and share them. The rebuilding of the Chico and Fresno studios will soon be complete and more information will be available. Because of the ITL Grant, the CSU glass faculty finally all met as a group, found benefit in the discussion, and made a commitment to keep in closer touch. Their meeting lead to commitment to have another meeting of CSU faculty during the 2003 Fullerton hosted CGE (another outcome of the ITL grant) and to maintain and improve the newly created CGE web site. Overall, the outcomes were very successful.

We are very grateful for the support from the Institute for Teaching and Learning. The Glass Art movement is a very small but growing part of the art world, and the California CSU system is unique in the country for the strength and vitality of our glass art programs. Only Illinois and California have as many glass programs within a state university system. We have wonderful and unique resources available to our students, that need to be tended carefully.

APPENDIX I CSU GLASS FACULTY PARTICIPANT LIST

APPENDIX II IMPORTANT TOPICS DESCRIPTIONS

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Hard copy

APPENDIX V REGISTRATION PACKET

Hard copy

APPENDIX VI DETAILED PROGRAM DESCRIPTION

APPENDIX VII ITL EVALUATION FORM & ITL EVALUATION RESPONSES

APPENDIX VIII BUDGET