

Bullseye Glass Co. 2014 CLASSES


SATURDAY

3:30 Top Down Nocturne Cinema Field Office 3pm
8:10 Music Millennium Customer Appreciation Day 12pm
8:15 The Lake Lounge 7-10pm
8:25 Kinnisworth Park 5pm - dusk
9:45 The Lake Lounge 7-10pm

SYMMETRY / SYMM

TRAVELING

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Kiln-Glass – A World of Possibilities

In 1974, three self-described “hippie glassblowers” started Bullseye Glass Company in the backyard of a ramshackle house in Portland, Oregon. At first their small factory focused on making colored sheets for the stained glass trade. Then in 1979 an encounter with artist Klaus Moje inspired them to do what had never been done before: produce a palette of tested-compatible glasses for creating works in the kiln. They soon succeeded but immediately ran into the next challenge: they had a remarkable product for which no market existed.

Undaunted, they embarked on a long-term program of research, working hand-in-hand with artists to expand the technical, aesthetic, and conceptual possibilities of what we now know as “kiln-glass.”

Kiln-glass today describes an enormous range of techniques and results that are radically accessible. Getting started in kiln-glass requires things that most artists already possess:

- An understanding of design, composition, and color theory
- The ability to conceive of layers of process and material application

While kiln-glass does require technical knowledge, this can be obtained in short order through courses in this catalog, developed through years of collaboration with artists from many mediums, and encompassing a range of techniques from fundamental to advanced, as well as theory, practice, craft, and design. And as you learn to do amazing things with kiln-glass, you’ll also benefit from Bullseye’s decades of research into materials, processes, products, and equipment.

Above: Bullseye founders Ray Ahlgren, Daniel Schwoerer, and Boyce Lundstrom (with founding dog Jake) circa 1976.

On the cover: Stacy Lynn Smith, *symmetry/symmetry*, 2013.

Bullseye's Resource Centers are world-class teaching centers, offering short courses year round for students at all levels, as well as free artist talks and demonstrations. Our instructors are respected national and international artists who teach in a friendly atmosphere with state-of-the-art equipment.



Bullseye Resource Center Portland

3610 SE 21st Avenue
Portland, OR 97202

503.227.2797

portlandclasses@bullseyeglass.com
bullseyeglass.com/portland



Bullseye Resource Center Santa Fe

805 Early Street, Building E
Santa Fe, NM 87505

505.467.8951

santafeclasses@bullseyeglass.com
bullseyeglass.com/santafe



Bullseye Resource Center Bay Area

4514 Hollis Street
Emeryville, CA 94608

510.595.1318

bayareaclass@bullseyeglass.com
bullseyeglass.com/bayarea



Bullseye Resource Center New York

115 Hoyt Ave
Mamaroneck, NY 10543

914.835.3794

newyorkclasses@bullseyeglass.com
bullseyeglass.com/newyork

Classes

Classes and workshops at Bullseye are for those who are 18 years of age and older, except where noted, or by special permission and when accompanied by an enrolled adult. Classes range in length from a few hours to several days, and many are offered more than once in more than one location every term.

Private and Custom Workshops

Dream up a special kiln-glass workshop for up to 16 people from your group or organization. We'll design a course, reserve studio space, and provide world-class instructors, materials, tools, and equipment. Prices depend on group size and workshop type. Times depend on studio availability. Call or email to arrange the details.

PORTLAND 503.227.2797 or portlandclasses@bullseyeglass.com

SANTA FE 505.467.8951 or santafeclasses@bullseyeglass.com

BAY AREA 510.595.1318 or bayareaclass@bullseyeglass.com

NEW YORK 914.835.3794 or newyorkclasses@bullseyeglass.com

Artist Talks & Demonstrations

Bullseye frequently invites renowned artists to our Resource Centers to demonstrate techniques and discuss their work. These special events are offered free of charge, but reservations are required at least 24 hours in advance. (We cannot take reservations at the door.) Find out more about upcoming events at our website: bullseyeglass.com/events.

Sign up for Email Updates

Receive notifications about new class offerings, special events, new products and more by email. Sign up at bullseyeglass.com/email. (We never sell or share your address.)

We Want to Hear From You!

Let us know if you're interested in a class in this catalog that isn't currently scheduled at one of our Resource Centers. Your input will help us in planning future class schedules.

Classes are filled on a first-come, first-served basis, and most fill very quickly. We recommend early registration to ensure your place in class. Registration is confirmed upon full payment of the class fee. The class fee covers all instruction, materials, and access to equipment needed (with the exception of respirators for some classes). The class fee also includes a \$25 nonrefundable, nontransferable registration fee. We accept cash, checks, Visa, MasterCard, and American Express. A \$20 fee will be charged for all returned checks. To pay for your class in cash, please register in person.

At the beginning of class, you will be asked to complete a liability and photography waiver. Only those who complete and sign the waiver may attend. You are not be eligible for a refund if you refuse to sign the waiver. Bullseye Glass reserves the right to use pictures of you and/or your work at the studio for educational and promotional purposes.

To Register For Classes & Events

Bullseye Resource Center Portland

3610 SE 21st Avenue, Portland, OR 97202

PHONE 503.227.2797

EMAIL portlandclasses@bullseyeglass.com

FAX 503.238.9963

HOURS Monday–Friday, 10am–6pm
Saturday, 10am–5pm
Sunday, Noon–5pm

Bullseye Resource Center Santa Fe

805 Early Street, Building E, Santa Fe, NM 87505

PHONE 505.467.8951

EMAIL santafeclasses@bullseyeglass.com

HOURS Tuesday–Saturday, 10am–5pm

Bullseye Resource Center Bay Area

4514 Hollis Street, Emeryville, CA 94608

PHONE 510.595.1318

EMAIL bayareaclass@bullseyeglass.com

HOURS Tuesday–Friday, 10am–6pm
Saturday 10am–5pm
Sunday Noon–5pm

Bullseye Resource Center New York

115 Hoyt Ave, Mamaroneck, NY 10543

PHONE 914.835.3794

EMAIL newyorkclasses@bullseyeglass.com

HOURS Tuesday–Friday, 10am–6pm
Saturday 10am–5pm

Confirmation

About one week before the start of your class, you will receive a confirmation notice with details of the class location, appropriate attire, meal arrangements, etc. If you have not received a confirmation notice within two days of your first class, please call us.

Cancellation & Transfer Policies

IF WE CANCEL

Our minimum class size is six. In the unlikely event that we cancel a class due to low enrollment, those who have registered will receive a full refund. Whenever possible, cancellations are made at least one week prior to the beginning of class. If a class is cancelled, we are not responsible for reimbursing travel costs or other reservation fees.

IF YOU CANCEL OR TRANSFER

Our class fees include a \$25 nonrefundable, nontransferable registration fee, which is forfeited by those who cancel a registration or transfer a registration to another class session. Students who cancel or transfer registration fifteen or more days prior to the beginning of a class will receive a refund of the class fee, minus the \$25 registration fee. Cancellations made fewer than fifteen days prior will be refunded or exchanged only if we are able to fill the student's space. In order to keep class costs low for all, we make no exceptions to this policy.

Introductory Classes

First Glass Fusing Class

In this 2.5-hour class, you will be introduced to the fundamental concepts of creating glass objects in the kiln. You will make an 8" x 8" fused and slumped plate, choosing from a wide range of glasses. Plates will be fired after the workshop and available for pick-up a few days later. After completing this class, you will be eligible to participate in Bullseye's Open Studio sessions. No experience with glass is required for this course, which is recommended for beginners.

16 STUDENTS | 2.5 HOURS



Crash Course in Glass Cutting

Learn or reinforce your basic glass cutting skills. You'll build the skill & confidence needed for our Open Kilnforming Studio, other workshops where glass cutting experience is necessary, or for ongoing work in your own studio. This class is a great next step from First Glass Fusing Class or other introductory kilnforming workshops. All tools and materials included.

8 STUDENTS | 1.5 HOURS



Hip to be Square: Graphic Coasters

Create a set of landing pads for your favorite beverage. You'll also learn about the powder printing technique, a screen printing method that uses dry glass powder to create images with rich textures and colors. Working with a selection of Bullseye sheet glass colors and screens prepared with a wide range of images, you'll make art you can drink to: four 4"-square glass coasters that your guests will want to steal. Your pieces will be fired after the workshop and available for pickup a few days later. *No previous experience necessary.*

16 STUDENTS | 2.5 HOURS



Block Party: Carving Glass with Heat

Leave your chisel at home. All you need to create luscious numbers (or letters or other graphic imagery) on a block of glass is ceramic fiber paper and the right amount of heat. This class introduces you to "kilncarving," a kilnforming technique that achieves a bas-relief, textured, or sculpted look in billets (slabs of glass most often used for casting because they have very few bubbles). You'll create a design from fiber paper, stack the billet on top of the design, and fire the piece in a kiln. Pieces will be fired after the workshop and available for pickup a few days later. *No previous experience necessary.*

16 STUDENTS | 2.5 HOURS





Introduction to Fusing and Slumping

Fusing is the heat bonding of glass elements such as sheets, frit, and stringer. Slumping is the shaping or bending of glass into or over a mold. These methods are fundamental to kilnforming and are gateways to many advanced methods. In this class, you will be introduced to both fusing and slumping through demonstrations and discussions about the forms of art glass, mold materials, kilns, and firing schedules. During hands-on work time, you will learn to cut glass (including circles and curves) and will design, compose, and fire two fused and slumped plates. *No prerequisites.*

10 STUDENTS | 6.5 HOURS OVER 4 DAYS



A Sophisticated Setting: Slumping Essentials

Slumping is the bending or shaping of glass into or over a mold. This basic kiln-glass method can be used to create plates, vessels, and other forms. In this hands-on class, you will explore the possibilities of slumping. Working from samples, you will use a variety of approaches to create an elegant table setting consisting of a plate, a bowl, and an accessory such as a tray. Topics for discussion include firing schedules for different mold shapes, alternative slumping-mold materials, and unconventional slumping methods. *Prerequisites: First Glass Fusing Class or Introduction to Fusing and Slumping.*

8 STUDENTS | 13 HOURS OVER 3 DAYS



Introduction to Coldworking

Coldworking is changing the shape and/or surface texture of glass using tools and processes that don't rely upon heat. These processes include grinding, carving, engraving, polishing, and sandblasting—all of which provide possibilities for artists and makers to resolve aesthetic and functional issues in glass, ranging from shape and surface quality to strength and stability of edges. In this class, you will try your hand at many coldworking methods, using state-of-the-art tools to make three pieces. You will also discuss ways to adapt basic methods to home studio practice. *No prerequisites.*

8 STUDENTS | 24 HOURS OVER 3 DAYS

Basic Kilncast Glass

This class is a rich introduction to open-faced kilncasting with hand-built refractory molds. As a student you will make a bas relief casting from a hand-sculpted clay model and castings made using found objects. You will also explore the effects of casting with different forms of glass (frit, powder, billet). You will learn fundamental coldworking skills as well as firing procedures and mold recipes. *No prerequisites.*

8 STUDENTS | 24 HOURS OVER 3 DAYS



Beginning Beadmaking

This class covers the basics of beadmaking, including tools, safety, and studio setup. Techniques include hot glass manipulation, stringers, making basic bead shapes, marvering, dot application, annealing, bead cleaning, and more. Learn to work with hot glass on this smaller scale. *No prior experience is necessary and return participants are welcome.*

8 STUDENTS | 14 HOURS OVER 2 DAYS



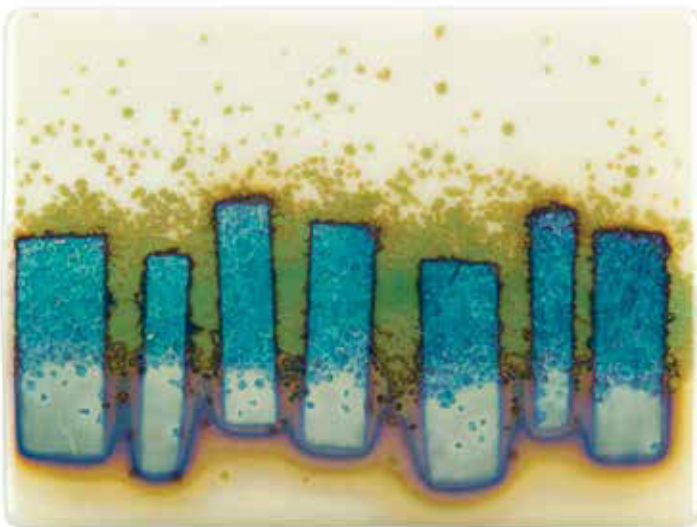
The Big Picture: Survey of Kiln-Glass

This workshop will provide an introduction to the many practices known as “kiln-glass.” You will learn basic kilnforming concepts through discussions, demonstrations, slideshows, and working directly with materials. During hands-on work time, you will practice glass cutting and then make a number of projects that will explore fusing, slumping, painting with glass, kilncasting, coldworking, and firing to various temperatures. At the end of the class, you will take home sample tiles, two finished plates, a relief casting, and an understanding of the many directions you can go with kiln-glass, either by experimenting in your own home studio or advancing to our more focused workshops. *No prerequisites.*

10 STUDENTS | 32 HOURS OVER 6 DAYS



Design Extension Classes



Special Effects in Kiln-Glass

Bullseye glasses are made with a variety of basic chemistries. When some of our glasses are combined with one another or with certain metal foils, the chemistries interact and produce special effects. Reactive effects can range from subtle to dramatic and can prove quite versatile in art and design. Learn more about the basic chemistries behind these effects and how to harness (or prevent) them to enhance your work. In this class, you will study an extensive collection of samples and finished works and will make your own samples, using many forms of glass and foils. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

10 STUDENTS | 9 HOURS OVER 2 DAYS

Designing and Using Part Sheets

Working with a palette of glass frit, powders, and stringers, learn to create custom sheets of art glass called “part sheets” that can be cut up and incorporated into fusing projects. You will make three part sheets, using a different approach for each one. Then you’ll explore technical and design issues while combining your part sheets with other glass materials to make three plates. Leave the class with new methods, three plates, and (in all likelihood) part sheets scraps to use in future works. *Prerequisites: Introduction to Fusing and Slumping, or basic glass cutting skills and kilnforming experience.*

8 STUDENTS | 14 HOURS OVER 4 DAYS



Kiln-Glass Components for Jewelry and Wearables

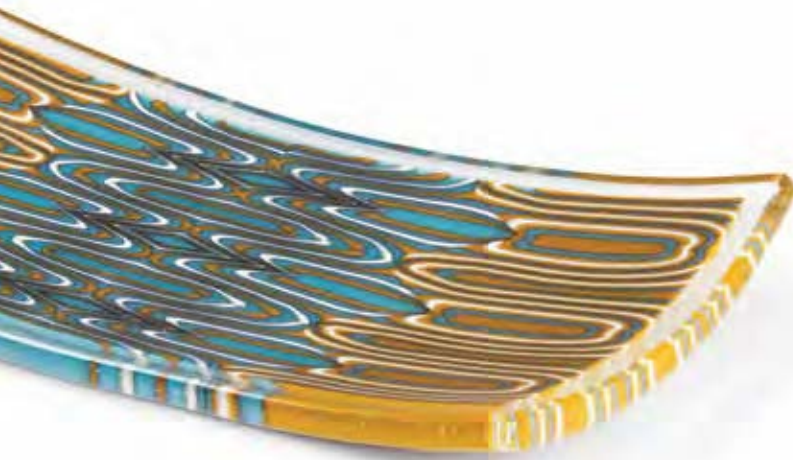
Kiln-glass is frequently used in jewelry, but the emphasis is often on quantity rather than quality. In this class, you will learn to distinguish your work through thoughtful design, careful studio practices, multiple firings, coldworking methods, and, ultimately, good craftsmanship. Instruction will cover creating jewelry elements for a variety of forms, functions, and styles. Samples of and discussions about using kilnformed elements in jewelry applications or with other wearables will also be included, as will practical considerations such as studio setup and costs. Artists with backgrounds in other media are encouraged to enroll. *No prerequisites.*

9 STUDENTS | 21 HOURS OVER 4 DAYS

Harnessing Flow

Explore the principles of glass flow, deformation, and displacement and learn to make work that captures a sense of movement within. The process will involve learning kilnforming basics, doing volume calculations, working with dams and refractory materials, and designing firing schedules. Basic coldworking methods will also be covered. As a student, you will make three finished pieces and leave the class with enough information to keep experimenting in this relatively unexplored technique on your own. *No prerequisites, but glass cutting experience is recommended.*

8 STUDENTS | 18 HOURS OVER 4 DAYS



Basic Kilnformed Pattern Bars

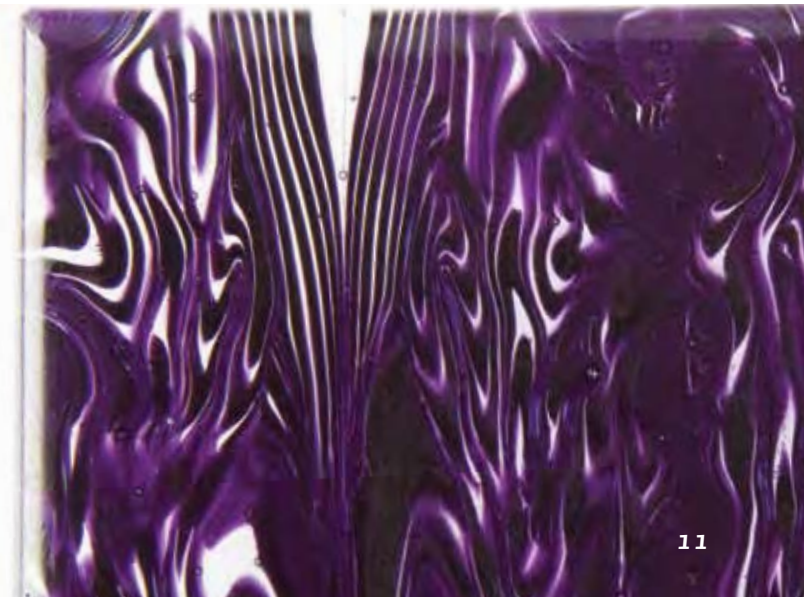
The pattern bar is a special method that allows for creating unique and complex designs in kilnformed glass. In this workshop, you will learn to use glass flow and multiple firings to break away from the flatness of sheet glass and into the realm of dimensional, organic patterning. You will design and make pattern bars, cut them up with the wet saw, fuse them into blanks, do some basic coldworking, and ultimately leave the class with three unique finished plates. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

8 STUDENTS | 19.5 HOURS OVER 4 DAYS

More Pattern Bars

In this course, you will explore three pattern bar methods that are different from those covered in our Basic Kilnformed Pattern Bars class (see above). These range from developing controlled internal imagery like letters and simple graphics to reaching into the kiln and manipulating the bars during the initial forming process. Whether you've worked with similar methods before or not, this class will challenge your notions of what can be achieved in glass as you explore the physical properties of the material and new ways to conceive of, execute, and use pattern bars. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

8 STUDENTS | 23.5 HOURS OVER 4 DAYS



Design Extension Classes



Iridescent Effects

Learn how to harness the shimmering effects of Bullseye's iridescent sheet glasses while getting hands-on experience with sandblasting, kilncarving, and more. You'll study an extensive collection of samples and finished works, then explore the

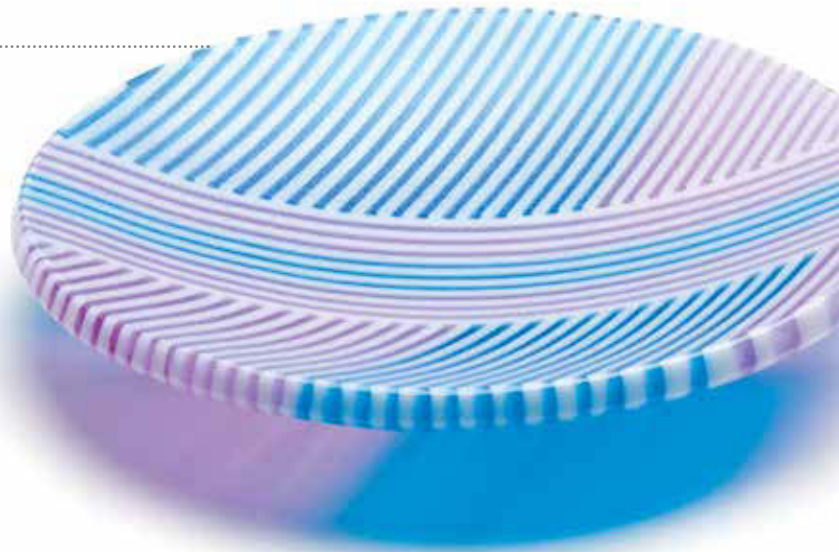
possibilities as you make your own set of 6"-square samples. This class also qualifies you to do sandblasting in our new Coldworking Open Studios. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

9 STUDENTS | 9 HOURS OVER 2 DAYS

On the Edge

Creating glasswork by firing strips of sheet glass on edge is a time-honored method pioneered by Klaus Moje, the father of contemporary kiln-glass. In this class, you will explore the on-edge technique and the surprisingly wide range of design possibilities it offers by examining samples and making your own piece. In the process, you will hone your glass cutting skills and extend your knowledge of the kiln. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

8 STUDENTS | 7.5 HOURS OVER 3 DAYS



Sandblasting for Kiln-Glass

Sandblasting is a technique for altering the surface area of glass using a highly pressurized, propelled stream of abrasive material. Sandblasting can be used to create imagery and textures, selectively carve thin layers of surface material such as iridescent coatings or layers of colored glass, remove devitrification, refine a surface for fire-polishing, or even change the shape of a piece. In this course, you'll make a number of small pieces while working with a range of glasses and masking materials including photo-resist films. You will also leave class with a sample set of sandblasted and firepolished glass tiles.

8 STUDENTS | 16 HOURS OVER 3 DAYS





Design for Drop-Out Molds

A drop-out mold is an elevated surface featuring a hole through which glass can slump or “drop” when fired in the kiln to form vessels. The part of the glass that slumps through the hole can stretch considerably, informing the design of the finished piece in a significant way. In this class, you will learn how glass slumps in an elevated drop-out firing and how to design in

response to this phenomenon. You will make medium and large bowls using commercial drop-out molds and one piece using a custom fiberboard mold of your own design. To refine and finish the work, you will learn how to remove the substantial lip of a slumped vessel and coldwork the edge. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

8 STUDENTS | 18 HOURS OVER 3 DAYS

The Color Lab

Even when working with the largest palette of tested-compatible colored glass on the market, you may find yourself seeking a color that isn’t available as an “off-the-shelf” option in the Bullseye line. Or you may find yourself wondering how to use some of the colors in the line for your work. As a student in The Color Lab, you will develop a system to zero-in on specific colors and greatly expand your ability to understand and use the palette, learning through demonstrations, discussions, and hands-on work, making as many as 60 samples.

10 STUDENTS | 16 HOURS OVER 3 DAYS



Scaling Up: Tabletops

VISITING INSTRUCTOR: NATHAN SANDBERG

A juicy, thick, solid-glass tabletop, counter, or shelf has tremendous functional, visual, and material appeal. Many artists and designers would like to make one, but are apprehensive due to the scale of the project. The good news is that with a firm understanding of a few basic principles and materials, the biggest hurdle becomes the size of the kiln. Gaining access to the appropriate kiln will be up to you, but in this workshop we can get you ready to design and prepare your scaled-up project for firing. Starting with small samples and concluding with a 15" x 18" x 1" tabletop, you will learn everything you need to know. While support systems made of a variety of materials will be demonstrated and discussed, the focus of this workshop is the design and fabrication of the kiln glass components, not table legs and armatures. *Prerequisites: Basic glass cutting skills and kilnforming experience.*

8 STUDENTS | 32 HOURS OVER 4 DAYS





The Perfect Vessel

VISITING INSTRUCTOR: KARL HARRON

The aim of this seven-day class led by artist and master craftsman Karl Harron is to achieve a “sublime form.” While negotiating the technical challenges of deep-slumping into three-step ceramic molds, students will be encouraged to develop their aesthetic and conceptual perspective, rather than just mastering a technique. Students will further challenge themselves by designing the piece using only two colors of reactive sheet glass, with mark-making realized through frit, powder, confetti, and stringer. This is not a beginner’s course, but don’t be put off by the term “master class.” If you are comfortable cutting and handling glass, this class will expand your knowledge.

8 STUDENTS | 49 HOURS OVER 7 DAYS

Karl Harron, *Cairn Vessel #1008g (containing artefact)*, 2008.



Coloring Our Vision

VISITING INSTRUCTOR: JUDY TUWALETSTIWA

Using powders and sheet glass, students will explore a subtle palette of color that can open our hearts to the vision we each carry. Gathering objects from nature and developing concepts from our internal world in response to these objects, you’ll create three different glass projects. Each participant will work from within their own unique process to develop skills and discover concepts they can continue to explore long after the workshop. *No prerequisites.*

8 STUDENTS | 25 HOURS OVER 4 DAYS



Vitrigraph Cane and Murrine

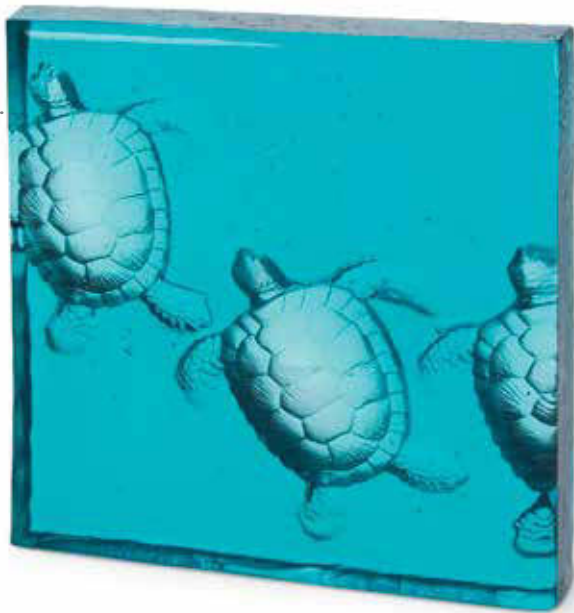
For hundreds of years, making richly patterned and cased glass canes has largely been the province of the hotshop. Perhaps the most famous people making such canes have been the glassblowers of Murano, set in Italy’s Venetian Lagoon. But now similar canes can be made far away from roaring Italian furnaces, using the Vitrigraph kiln and Bullseye compatible glasses. In this workshop, you will design and make multi-colored canes and incorporate them with other forms of glass into several kilnformed projects. Creating the canes will involve handling and manipulating hot, molten glass. Proper safety equipment will be provided. *No prerequisites.*

8 STUDENTS | 18 HOURS OVER 3 DAYS

Boxes and Bowls

This class will focus on making two types of objects: kilncast boxes and kilncast bowls. You will make two boxes using assembled molds with investment cores. You will make one bowl using the lost wax casting technique (instead of slumping) and hand-built refractory molds. Basic principles of kilncasting, volume calculation, and coldworking will be covered. Due to unique firing conditions, the project sizes and wall thicknesses will be specified. *There are no prerequisites, though moldmaking and/or kilncasting experience are helpful.*

8 STUDENTS | 24 HOURS OVER 3 DAYS



Bullseye Box Casting

This course provides a relatively simple and direct introduction to kilncasting glass. As a student, you will create a thick glass block featuring reverse-relief imagery. The process will involve making refractory-plaster design elements, securing them in an open-faced mold, filling the mold with pieces of glass billet, and firing the mold in the kiln until the glass flows and covers the design elements. *There are no prerequisites.* (To learn more about this method, see TipSheet 5: Bullseye Box Casting on our website - search for "TipSheet 5".)

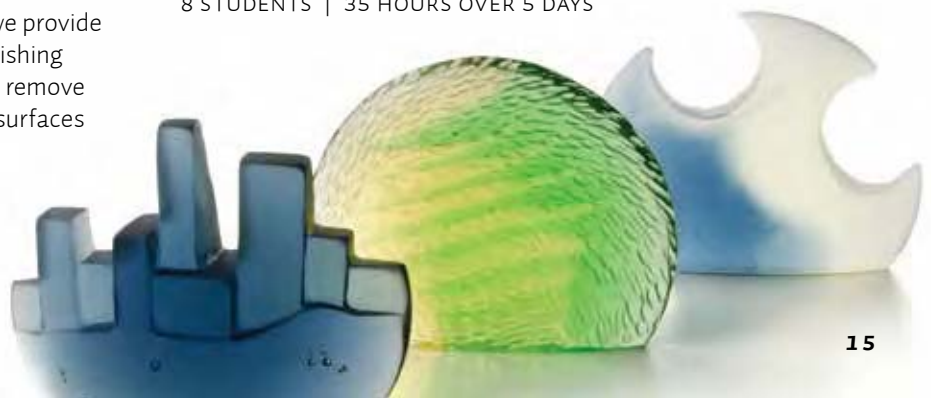
8 STUDENTS | 13 HOURS OVER 3 DAYS

Lost Wax Kilncast Glass

In this class you will learn how to make fully sculptural cast glass objects using the lost wax process. Steps in the process include creating a refractory mold around a wax model, steaming out the wax, calculating the amount of glass needed to fill the mold, curing the mold, and firing the work in the kiln. You will complete this process twice: first with a wax model we provide and then with a wax model you will build in class. Finishing methods will also be covered, including how to safely remove mold material from fired glass and how to alter fired surfaces

using coldworking techniques. *There are no prerequisites, though a background in ceramics or 3D modeling is helpful.* (To learn more about this method, see TipSheet 8: Basic Lost Wax Kilncasting on our website - search for "TipSheet 8".)

8 STUDENTS | 35 HOURS OVER 5 DAYS



Pâte de Verre, Methods to Form By

VISITING INSTRUCTOR: ALICIA LOMNÉ

The French term “pâte de verre” translates literally as “paste of glass.” This method, which involves creating thin-walled vessels by hand packing multiple layers of fine glass grains into the interior of a mold, allows tremendous room for exploration. As a student in this workshop, you will explore a variety of processes used by instructor Alicia Lomné to create her signature work. These include model making, mold construction, color mixing, inlay design, texture control, firing cycles, and coldworking. *Extensive experience with glass is not necessary, though a fondness for involved processes and a willingness to risk are helpful.*

8 STUDENTS | 36 HOURS OVER 5 DAYS



Alicia Lomné, *Circina*, 2011.



Cast and Cut: Faceted Wearables

In this class you will learn how to make wearable elements such as jewelry, buttons, and fashion accents from thick blanks of glass that you will cast, coldwork, and in some cases fire-polish. You will start by selecting a combination of colors and forms of glass to cast into a slab or cylinder. You will then mine and refine wearable pieces from your cast blank by cutting, carving, and faceting them with lapidary equipment such as the wet tile saw and flat grinder, ultimately finishing some surfaces by fire-polishing.

8 STUDENTS | 18 HOURS OVER 3 DAYS



Painting with Glass

While the tradition of painting on glass spans many centuries, only fairly recently have materials and processes been developed (largely at Bullseye) that allow artists to paint with glass. In this class, you will work with colored sheet glass, powder, frit, and stringer to build a palette of techniques that allow a wide range of painterly effects. After working through a series of very specific hands-on exercises, you will make several pieces to further develop your understanding of the materials. This workshop is great for artists from other media who want to translate their work into glass and is also valuable for beginning through advanced kilnworkers. *No prerequisites.*

8 STUDENTS | 22 HOURS OVER 4 DAYS

Advanced Painting with Glass

As a student in this class, you will have the opportunity to create multi-layered works that go beyond basic frit and powder and begin to address the unique properties and opportunities that glass provides when used in a painterly manner. Artistic concerns such as composition, complex color, line, value, and transparency/opacity will be discussed as they relate to glass. *There are no*

prerequisites, but students who have taken any of the following past workshops will be better prepared to take full advantage of this class: Painting with Glass (see above), A Particulate Language, Beneath the Surface, Layered Assemblage, Painterly Figures, Drawing with Glass, or The Glass Sketch.

8 STUDENTS | 23 HOURS OVER 4 DAYS



Ted Sawyer, *Palimpsest*, 2007.

Drawing, Painting & Printmaking Classes

Powder Printing

Explore the printing technique used by Stacy Lynn Smith to create images on glass with rich textures and colors that can't be achieved with traditional printing methods. In powder printing, images are produced by pressing dry glass powder through a prepared silkscreen. Prints can be full-fused for smooth surfaces or tack-fused for textured surfaces that resemble relief printing or sandblasting. Powder images can also be printed directly onto the kiln shelf (without base glass) to produce wafer-thin work that can stand alone or be attached to a substrate. In this class, learn image preparation, design possibilities, and firing options through various hands-on projects, demonstrations, and examples. *No prerequisites.*

8 STUDENTS | 19 HOURS OVER 3 DAYS

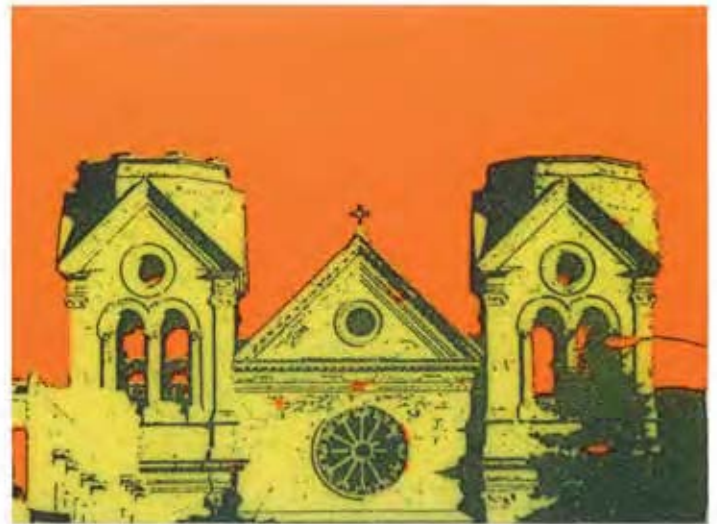


Stacy Lynn Smith, *Fragment (Yellow)*, 2013.

Collected Images and Powder Printing

This workshop is an expanded version of Stacy Lynn Smith's popular Powder Printing class. In addition to learning how to create images on glass by pressing dry glass powder through a prepared silkscreen, you will also build on this foundation and join Smith in an exploration of her creative process. Learn image preparation, design possibilities, and firing options through various hands-on projects, demonstrations, and examples. Then join Smith on a trip around the city to gather visual information and use the collected images to produce finished work with the powder printing method. *Prerequisite: Basic glass cutting skills.*

8 STUDENTS | 35 HOURS OVER 5 DAYS



Screen Printing for Kiln-Glass

This class focuses on using screen printing techniques to fire finely detailed images such as hand-drawn or digital artwork and photographs onto kiln-glass. Hands-on studio sessions will provide practice time in a range of methods, including putting images onto silk screens and ultimately onto glass, using

materials such as photosensitive emulsion, screen filler, drawing fluid, hand-cut stencils, enamels, and decal transfers. By the end of the class, you will have printed and fired several finished pieces and will have acquired enough skills and information to continue working on your own. *No prerequisites.*

9 STUDENTS | 28 HOURS OVER 4 DAYS | \$400



Drawing, Painting & Printmaking Classes

Layered Assemblage

VISITING INSTRUCTOR: MARTHA PFANSCHMIDT

Printmaker and painter Martha Pfanschmidt began creating richly layered kiln-glass assemblages of pattern and imagery during a 2003 Artist Exchange project at Bullseye called "Found In Translation." Now you can work with the artist and explore the same materials and methods she employed in creating that signature work. Using colored glass powders on clear sheet glass, you will develop patterns and images, fire them, cut them up, and then reassemble and stack them into compositions two to four layers thick. The final firing will result in visually complex finished works. This workshop is ideal for artists from other media and beginning to advanced kiln-glass practitioners.

8 STUDENTS | 23 HOURS OVER 4 DAYS



Martha Pfanschmidt, *Last Year* (detail), 2009.

Image Transfers for Kiln-Glass

VISITING INSTRUCTOR: CARRIE IVERSON

Explore this printmaking method developed by artist Carrie Iverson for transferring images from a Xerox or laser print onto glass. The technique uses principles from lithography and results in prints composed of fine glass powder fired onto glass sheet. In the class, you will view images and examples of finished works and, following demonstrations, you will create several pieces using a variety of materials, including Bullseye reactive glasses. *No prerequisites.*

8 STUDENTS | 8 HOURS OVER 2 DAYS



Image Transfers Intensive

VISITING INSTRUCTOR: CARRIE IVERSON

This expanded version of Iverson's popular Image Transfers class will provide students with additional time and projects to explore working with the process, which employs principles from lithography to transfer images from a Xerox or laser print onto glass. Projects include creating single-layer prints and a multi-layered 12-mm-thick piece, incorporating alternative print processes, and investigating the color variations made possible by using Bullseye's reactive glasses through layers. *No prerequisites.*

8 STUDENTS | 22 HOURS OVER 4 DAYS



Carrie Iverson, *Reparation*, 2010.



Kari Minnick, *Transcendence*, 2011.

Realism to Abstraction: Breaking Down and Zooming In

VISITING INSTRUCTOR: KARI MINNICK

This class will be of interest to printmakers, painters, or anyone for whom visual expression in glass is desired. Starting with their own images – photos, clippings, etc. – students will examine why certain imagery appeals to them and how to isolate the potency of an image. They will then dissect, vary, and ultimately move toward meaningful abstraction. Through drawings, paper

cutouts and test pieces, students will plan a series of works and complete a project. Using glass, frit, powder, and stringer, students will explore processes that enable strong composition, rich surfaces, and depth. Students will also consider both sides of the glass and investigate surface texture. Prior glass experience is beneficial but not required.

8 STUDENTS | 35 HOURS OVER 5 DAYS



Taking a Leap: Making Resonant Work

VISITING INSTRUCTOR: CATHARINE NEWELL

This intermediate course is geared toward helping participants make resonant work that is well conceived and skillfully executed. Using sheet glass and powders, begin by making simple black-and-white single-layer studies and ultimately move to multilayer monochromatic and color pieces. Develop your own trajectory along the way, experimenting with materials, engaging in personal examination, and learning to take creative risks. The class begins with structured exercises but evolves into a kind of group residency with independent research, group discussion, critique, and student presentations, all under the guidance of the instructor. *Prerequisites: Glass cutting skills and experience with frit and powder.*

8 STUDENTS | 35 HOURS OVER 5 DAYS

Catharine Newell, *Predation Risk Index (detail)*, 2009.



Day of the Dead Glass Skulls

Celebrate Dia de los Muertos and create a Day of the Dead “sugar” skull. This class is a great introduction to the “pâte de verre” (French for “paste of glass”) technique, which uses granules of glass to create a sculptural form. We’ll provide you with a plaster silica skull mold and demonstrate pâte de verre methods and design options. You’ll personalize the project using

a palette of glass powders and fill the shell of the mold with a frit paste. Student pieces will then be kiln-dried and back-filled prior to a final firing. The result is a relatively hollow form that, despite its delicate sugar-and-icing appearance, is a strong and long-lasting object. Pieces will be fired after the workshop and available for pick-up a few days later.

16 STUDENTS | 2.5 HOURS

Ornaments in Kiln-Glass

Start a new holiday tradition and make your own unique, handmade glass ornaments. In this two and a half hour workshop, we’ll cover several styles of ornaments and the kilnforming techniques used to create them, including the use of textured design elements like candle-bent stringer, the special effects

created by adding silver foil, and the heat transformation that takes pieces of sheet glass from square to round. You’ll then have studio time and access to a broad palette of materials to create nine ready-to-string ornaments of your choosing. Your work will be fired after class and ready for tree trimming or gift giving a few days later.

16 STUDENTS | 2.5 HOURS





Portraits in Glass (Ages 6-8 and 9-11)

In this two-hour class, students will explore the self-portrait. After looking at examples of fine art self-portraits and discussing proportion, physical characteristics, and expressed emotion, they'll draw a 4x6 self-portrait on paper. Next comes an introduction to various forms of glass and how they change through firing. Then, using their drawing as a guide, students will translate their self-portrait into glass using sheet glass, frit, stringer, and confetti on a base of pre-fired sheet glass. Pieces will be fired after the workshop and available for pick-up a few days later. The finished piece will have an embedded wire loop at the top for hanging.

This workshop is based on curriculum developed by Sandra Gross and Emily Repp of Brazee Street Studios.

10 STUDENTS | 2.5 HOURS



Kid-Formed Glass

VISITING INSTRUCTORS: SANDRA GROSS & EMILY REPP

Glass in the Art Room? This beautiful and seductive material is finding its way into schools across the country as an excellent means of self expression as well as an effective cross-curricular tool for illustrating concepts from Science, Math, and Literature. This intensive workshop will introduce art educators to the materials, methods, and equipment necessary to work with glass in a kiln. Participants will also learn how to develop and execute age-appropriate projects through presentations, demonstrations, group discussion, hands-on projects, and a review of field-tested curriculum. Participants will leave with samples, lesson plans, and a good understanding of how kiln-formed glass can be safely and effectively integrated into Pre-K through 12 classrooms.

12 STUDENTS | 21 HOURS



Open Studio: Kilnforming & Coldworking

Don't miss this unique opportunity—one of the big perks for taking Bullseye classes.

- Learn studio practices
- Get exposure to diverse methods and materials
- Be inspired by fellow members of the glass community

Bring your Bullseye glass (or piece made of Bullseye glass to be coldworked) to a Resource Center studio and enjoy access to tools, kilns, and non-glass supplies. A Bullseye staff member will be on hand to answer questions and serve as a guide. Firing fees and rental charges for molds and equipment will apply. *Prerequisite: Completion of at least one kilnforming or coldworking class at Bullseye.* Registration required at least 24 hours in advance.

Open studio sessions are posted monthly in the Education/Classes section of bullseyeglass.com.

PORTLAND 503.227.2797 or portlandclasses@bullseyeglass.com
 SANTA FE 505.467.8951 or santafeclasses@bullseyeglass.com
 BAY AREA 510.595.1318 or bayareaclasses@bullseyeglass.com
 NEW YORK 914.835.3794 or newyorkclasses@bullseyeglass.com

2 HOUR MINIMUM

Open Studio: Torchworking

Take advantage of this chance to use Bullseye Resource Center torches and sharpen the skills you've acquired in Bullseye classes. Limited amounts of scrap rod are available for use at no charge during these sessions. *Prerequisite: Completion of at least one torchworking class at Bullseye.*

Open Torchworking sessions are posted monthly in the Education/Classes section of bullseyeglass.com. To attend a session, you must register at least 24 hours in advance: 503.227.2797 or portlandclasses@bullseyeglass.com

PORTLAND ONLY | 2 HOUR MINIMUM

Instructors



SHARON BRUSH is an Instructor at Bullseye Resource Center Santa Fe. She earned her BFA in ceramics from the State University of New York at New Paltz and her MFA in ceramics from Rhode Island School of Design. She has been a studio artist for over 20 years and has taught at various institutions. Before moving to Santa Fe, she worked at Northland Pioneer College in Show Low, Arizona, where she taught ceramics, art history, and art appreciation. www.sharonbrush.com



BONNIE CELESTE received her BS in education from Buffalo State College in New York. Her background in glass comes from years of experience working in the Research & Education department at Bullseye as well as in her shared studio in Portland. Most recently, her work was included in the *BodyWork* exhibition at Bullseye Gallery. As an Instructor, Celeste enjoys helping individuals build a solid foundation in glass by teaching workshops, developing online educational videos, and assisting with open studio sessions. www.bullseyegallery.com, www.bonnie-celeste.com



ILENE CONDE is an Instructor for Bullseye Resource Center Bay Area. She earned her BA in fine arts with an emphasis in art history from San Francisco State University in 2009. She found her passion for education through a series of experiences as an education intern for the Children's Creativity Museum and the Fine Arts Museums of San Francisco. Conde emphasizes her passion for arts education to her students through kilnformed glass opportunities.



MICHAEL ENDO earned an MFA in painting from Cranbrook Academy of Art, Michigan, in 2009 and a BA from Portland State University, Oregon, in 2005. His work has been exhibited internationally and has been selected for group and solo exhibitions. Endo now resides in Portland where he continues his studio practice as an artist and as a curator at Bullseye Gallery. www.michaelendo.com



KALEY FINEGAN is an Instructor at Bullseye Resource Center New York. She earned her BA in Studio Art and English from Hamilton College in Clinton, New York. She began working in glass after completing her thesis in hand-built ceramic sculpture that explored colorants in clay bodies. While working at the Pittsburgh Glass Center, she taught classes and assisted visiting artists and students. She is excited to help students realize their artistic vision.



JAMIE MARIE ROSE GROVE is an Instructor for Bullseye Resource Center New York. She earned her BFA with honors from Illinois State University in 2013 with a focus in glass and sculpture. She has worked as a studio assistant for several internationally exhibiting glass artists in the Midwest, and has both studied and worked as a teaching assistant at Pilchuck Glass School. She continues to explore glass as an artistic form of expression. www.jamieमारierose.com

CAMILLE HAMILTON is an Instructor for Bullseye Resource Center Bay Area. She earned her BFA from Albion College in Michigan with a focus in sculpture, printmaking, and video art. In 2012, she returned to her Bay Area roots to be part of the vibrant West Coast art community. From her start in teaching wooden toy making, she has educated people across a variety of mediums including wood, glass, clay, and paper. She's passionate about teaching people to embrace their creative process.



MEREDITH GILL is an Instructor at Bullseye Resource Center Santa Fe. She earned her BFA in glass from Ohio State University in 2006. While spending time working in private glass studios from Canberra, Australia to Northern New Mexico, she helped develop new works of art for fellow artists along with creating her own language with the material. In 2010, Gill joined the Bullseye Santa Fe team and has worked with Exchange Artists and students alike to realize their vision in kilnformed glass.



SANDRA GROSS owns and operates Cincinnati's Brazee Street Studios, home to over 22 artists, a glass school, and a gallery. A BFA and MFA in sculpture from Miami University; teaching experience in wood fabrication, bronze casting, and plaster mold making; and an MEd from Xavier University in Montessori and Early Childhood Education are the deep foundation on which Gross has built her unique ability to spark children's creativity through kilnforming. www.sandragross.com



KARL HARRON is an artist and master craftsman. Based in Northern Ireland, he has facilitated international master classes in the UK, Ireland, USA, Norway, and Switzerland. His work is held in private and public collections throughout the world including the Taidemuseo Museum of Art (Finland), National Museum of Decorative Arts (Ireland), the National Museum of Scotland and the Broadfield House Glass Museum. www.theglasstudioireland.com



CARRIE IVERSON earned her BFA at Yale and her MFA at the School of the Art Institute of Chicago. Her current focus is adapting and translating her extensive knowledge of printmaking processes into glass. She has done a number of publicly visible installations dealing with the Iraq War, including WAKE (at Brooklyn Public Library), and her work is in permanent collections at MOMA, the Brooklyn Museum (NYC), and the MCA and Art Institute (Chicago). Iverson has taught nationally, internationally, and in Bullseye's online education program. www.bullseyegallery.com, www.carrieiverson.com



LOUISE KRAMPIEN is an Instructor at Bullseye Resource Center Portland, where she has worked with instructors and students from around the world since 2011. She received a BS in photography from Carroll College (Wisconsin) in 2007 and an MFA in printmaking from Washington State University in Pullman in 2010. She has also studied print at the School of the Museum of Fine Arts in Boston and at the University of Wales in Aberystwyth. Her work is exhibited internationally and is part of numerous permanent collections and print exchange portfolios. www.louisekrampien.com



Instructors



ALICIA LOMNÉ, who has studied fine arts and glass kilncasting nationwide, has dedicated well over a decade to exploring techniques in pâte de verre. She shows her extraordinary work in galleries across the U.S. and has taught pâte de verre workshops at Anla Glass (Denmark), Creative Glass (Switzerland), Pilchuck Glass School, Penland School of Crafts and Bullseye Glass Co. Lomné lives and works on Whidbey Island in Washington State. www.bullseyegallery.com, www.alicialomne.com



KARI MINNICK owns and operates Kari Minnick Art Glass Studio in Silver Spring, Maryland, where she produces architectural and fine art commissions and introduces artists from other media to kiln-glass. Her glasswork has won several prestigious awards and is held internationally in private, corporate and embassy collections. Minnick began her career by earning a degree in studio art from the University of California at Davis and has been an exhibiting artist for over twenty-five years. She teaches throughout the United States and in her Maryland studio. www.kariminnick.com



CATHARINE NEWELL is recognized for her distinctive figurative work in kiln-glass, which examines the persistence of memory and its impact on relationships. Newell lectures, teaches, and exhibits internationally. She was nominated for the Louis Comfort Tiffany Biennial Award in 2003, and her work was selected for *New Glass Review* 26 and 30 and has recently been acquired for the permanent collections of Swedish Hospital in Seattle, University of Miami Lowe Museum, Hunter Museum of American Art, and the Museum of the Academy of Arts and Design Tsinghua University in Beijing. Newell maintains a private studio in Portland, Oregon. www.bullseyegallery.com



MARTHA PFANSCHMIDT received her MFA from Vermont College and has taught printmaking at Marylhurst and Portland State Universities while also operating the Portland-based group print workshop Atelier Mars with Tom Prochaska. She was introduced to glass through a workshop led by Prochaska and Ted Sawyer in 2003, followed by a two-week Artist Exchange project at Bullseye later that year titled "Found In Translation." Pfanschmidt has since gone on to make commissioned works in glass for high-profile building projects and private clients, and to participate in another Artist Exchange project called "Printmakers Fired." www.bullseyegallery.com, www.pfanschmidt.com



RACHEL RADER is an Instructor at Bullseye Resource Center New York. She first discovered her passion for working with glass while earning her BFA from Virginia Commonwealth University. During a seven-year stint in the Pacific Northwest, she was a student, TA, and instructor at the Pratt Fine Art Center and a student, poleturner, and TA at the Pilchuck Glass School. She has also taught at the Penland School of Crafts. In 2013, she joined the team at Bullseye where she continues to share her enthusiasm for glass. www.rachelrader.com



EMILY REPP studied art education and earned her BS in art from Miami University after completing student teaching at both elementary and secondary levels. She worked as a studio assistant at CraftSummer for two years, where she met Sandra Gross, and later joined the team at Brazee Street School of Glass in Cincinnati, Ohio. As Brazee's Youth Coordinator, Emily designs and teaches classes in kilnformed glass for children as young as three years old. She continues her artistic endeavors in ceramics and glass, with an affinity for creating jewelry and functional work. www.emilyrepp.com

NATHAN SANDBERG received his BFA in glass and ceramics from Southern Illinois University, Carbondale, in 2003. After working at private glassblowing studios and independently furthering his education in kiln-glass, he joined the Bullseye Research & Education team in 2005. At Bullseye, Sandberg taught and developed courses and online educational videos and assisted visiting artists. Since 2012, Sandberg has operated his own studio in Portland, exhibiting his sculptures widely, and teaching at studios in the U.S. and abroad. www.bullseyegallery.com, www.nathansandberg.com



TED SAWYER received his BA in art with a focus in ceramics from Lewis and Clark College. From 1992-1993 he was the artist in residence at the Museum of Contemporary Craft in Portland, Oregon. In 1997 he joined Bullseye, where he is the Director of Research & Education. Sawyer teaches and lectures internationally and directs the production of Bullseye's online educational videos. His glass work, which was featured in Corning's *New Glass Review* 28, 30, and 31, has been exhibited at galleries and museums around the world, including Bullseye Gallery. www.bullseyegallery.com, www.tedsawyer.com



JEREMY SCIDMORE earned a BFA at the School of the Art Institute of Chicago and later returned there for an MA in arts administration and policy. While in Chicago, he owned and managed a public glass-arts resource center, completed numerous private and public sculptural and architectural art commissions, and taught glassblowing and kilnforming. Scidmore joined Bullseye in 2011 and is now the Studio Coordinator for Bullseye Resource Center Bay Area. www.jeremyscidmore.com



STACY LYNN SMITH, is an Instructor at Bullseye Resource Center Portland, where she started in 2007. A native of Vancouver, Washington, Smith earned a BFA from the School of the Art Institute of Chicago. After returning to the Northwest, she mounted her first solo exhibition, *Accumulate*, in 2010. In 2011, Smith's work was shown at Art Santa Fe and included in the *inFORM* exhibition at Bullseye Gallery, which showcased kiln-glass by six recent graduates from academic programs. In 2013, her work was exhibited at SOFA Chicago. www.bullseyegallery.com, www.stacylynnsmith.com



JUDY TUWALETSTIWA was Artist-in-Residence at Bullseye Resource Center Santa Fe (February 2012 to June 2013). She is a mixed media painter, writer, and teacher based in New Mexico. Her most recent book, *Mapping Water*, seeks, through visual imagery and words, to embody the creative process. Tuwaletstiwa received her BA in English Literature from UC Berkeley and her MAT in English literature from Harvard University. Her art resides in numerous public, private, and corporate collections. She is represented by William Siegal Gallery in Santa Fe.





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