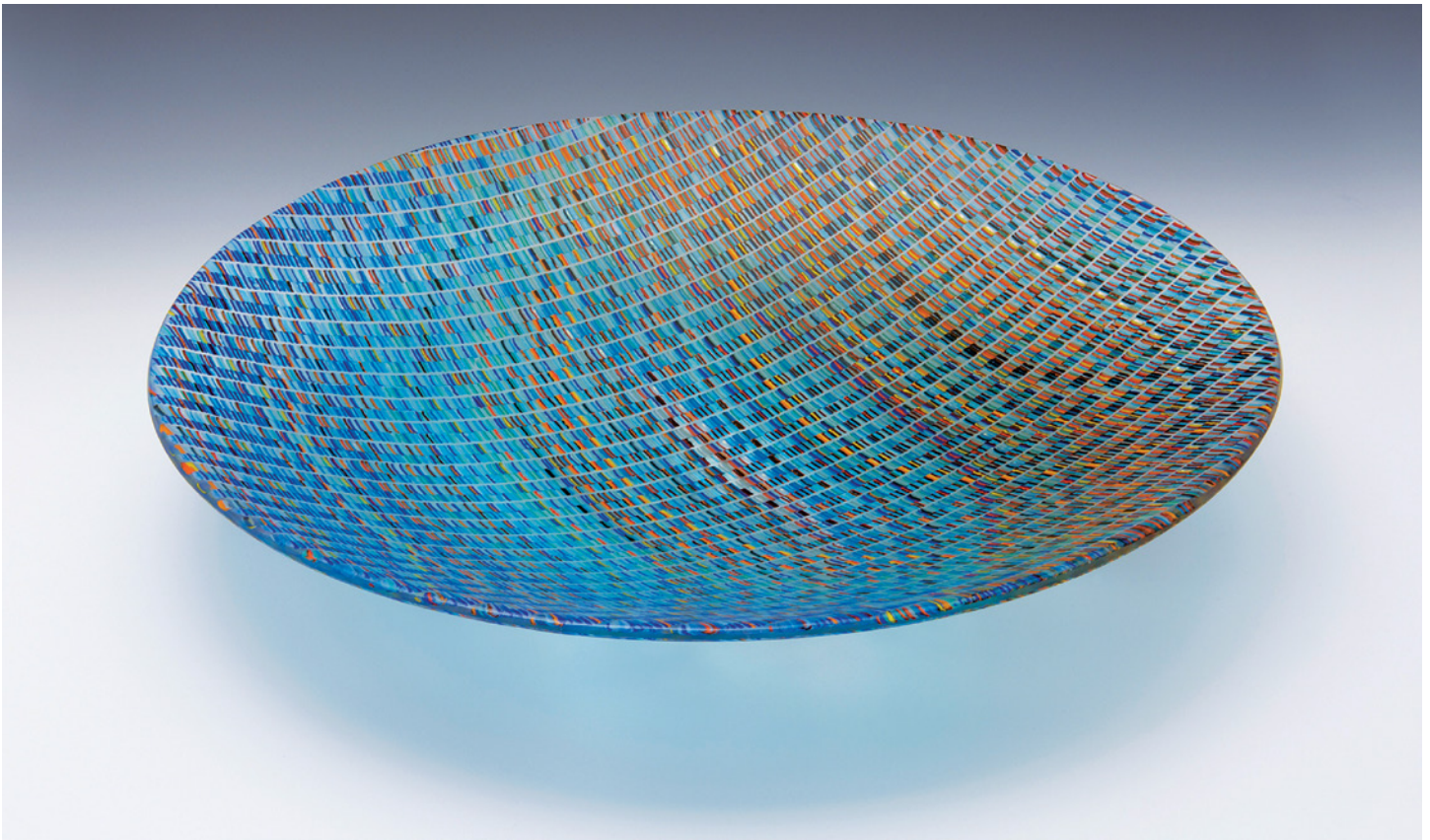


Art Glass Classes 2017

CONTENTS

About Kiln-Glass	2	Kilncasting	15
Bullseye Resource Centers	3	Open Studio	17
Introductory Classes	4	Instructors	18
Kilnforming Techniques	7	Registration and Policies	23
Drawing, Painting and Printmaking	13	Locations	23

ABOUT KILN GLASS



Richard Parrish. See his class on page 11.

Kiln-glass provides an enormous range of techniques and results that are easily accessible. Working with this remarkable material requires two things that most artists already possess: an understanding of design, composition, and color theory; and 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 by Bullseye through years of collaboration with artists from many mediums. We offer classes year round for students at all

levels—from glass fusing beginners to advanced kilnformers—in a supportive and inspirational environment.

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.

Note: This catalog provides an overview of the kinds of courses we offer, but our Research & Education team continues to design new courses. The complete schedule of offerings is available at bullseyeglass.com/classes. You can also sign up for email updates at bullseyeglass.com/email (we never share or sell your address).

BULLSEYE RESOURCE CENTERS



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.

Classes and Workshops

Classes and workshops at Bullseye are for those 18 years of age and older, except where noted, or by special permission and when accompanied by an enrolled adult. Classes range from a few hours to several days, and many are offered more than once in more than one location. Private and custom workshops are also available. Contact a Resource Center for more information. For complete class registration policies, see page 23.

Artist Talks and Demonstrations

Bullseye invites artists from around the world to demonstrate techniques and discuss their work. These 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.

Open Studio

Bring your Bullseye glass (or piece made of Bullseye Glass to be coldworked) to one of our Resource Centers and enjoy access to tools, kilns, and non-glass supplies. Eligibility: Anyone who has taken a class at Bullseye may sign up for Open Studio. We do not teach kilnforming techniques in Open Studio, and you must have the basic knowledge and skills necessary to complete your project. Advance registration is required. See page 17 for more information.

Glass for Good fundraising parties

It's a win-win situation: You learn to make beautiful fused glass art, and Bullseye Glass donates up to \$800 to your school or non-profit organization! Contact a Resource Center for more information.

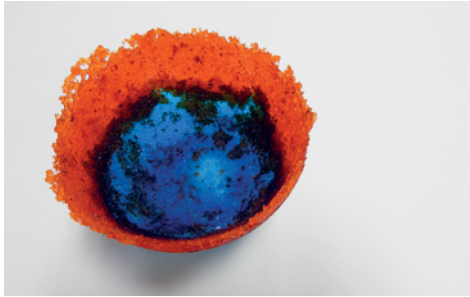
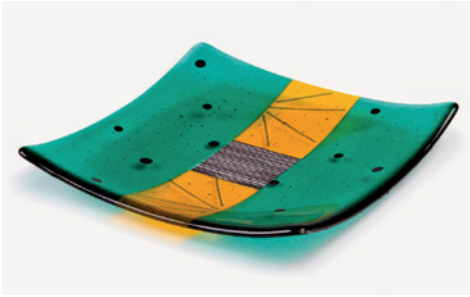
Bullseye's Kiln-Glass Education Online

Bullseye's Kiln-Glass Education Online aims to inspire kiln-glass makers everywhere, helping them to build foundational skills, acquire new techniques, and discover new forms and projects. Only \$45/year. New video lessons added year round, plus access to the complete library—more than 90 so far! Subscribe today at bullseyeglass.com/bkeo.

On the cover: Morgan Van Madison, *Impression #2*, 2012.
www.morganvanmadison.com

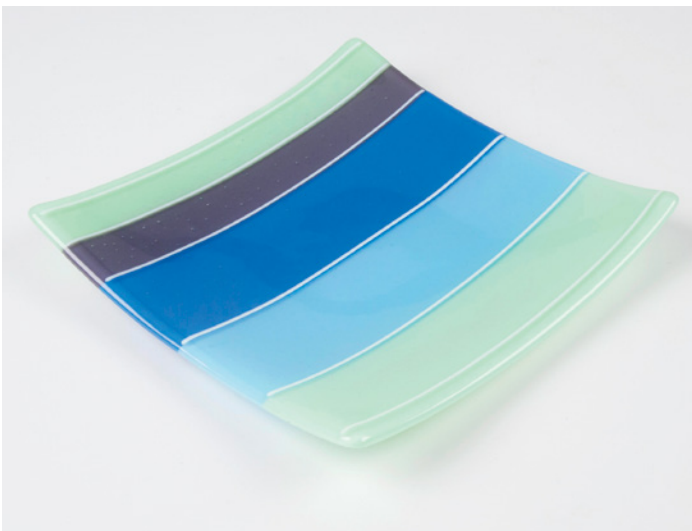


INTRODUCTORY CLASSES



These quick kilnforming classes are a fun and affordable way to experiment with glass fusing techniques. You'll indulge your creative urge while making your own unique artwork. Great for beginners—no experience necessary.

Classes above from left to right, top to bottom: Perfect Pendants, Graphic Relief in Thick Glass, Kilncarved Plates, Glass Fusing Fundamentals, Basic Pâte de Verre Bowl, New: Stripes and Dots, Basic Pâte de Verre Bowl, New: Vitrigraph Plate, Coldworking Basics.



Glass Fusing Fundamentals

16 students, 2.5 hours

This 2.5-hour class introduces many fundamental concepts of creating glass objects in the kiln. After a brief overview, you will make an 8" x 8" fused and slumped plate, enjoying a wide range of glasses to choose from. Plates will be fired after the workshop and available for pickup a few days later. After completing this class, you will be eligible to continue working in Bullseye's Open Studio sessions. *No experience with glass is required for this course—recommended for beginners.*



Hip to Be Square: Graphic Coasters

16 students, 2.5 hours

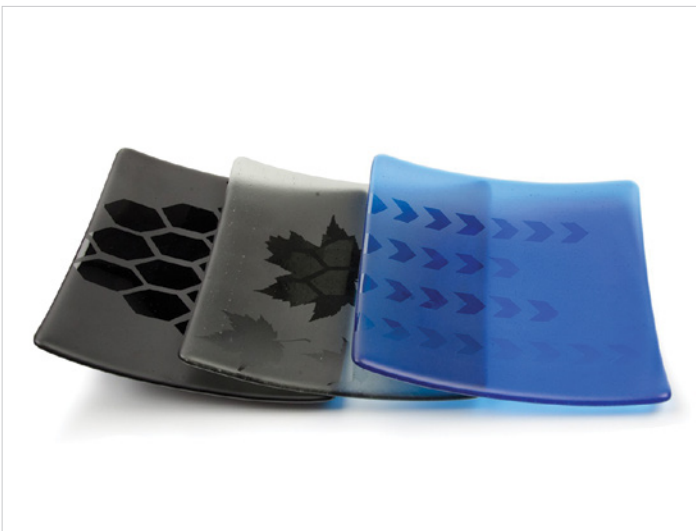
Create a set of landing pads for your favorite beverage. You'll also learn about powder printing, a technique that presses glass powder through a screen to create images with rich colors and textures. Working with a selection of Bullseye sheet glass colors and screens prepared with a wide range of images,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



Perfect Pendants

16 students, 2.5 hours

This fun, project-based workshop starts with a brief introduction to the fundamental concepts of fused glass and a quick tutorial on glass cutting. Then, working with a wide palette of sheet glass colors and pre-designed part sheets, you'll plan, cut, and assemble three kilnformed glass pendants. Your work will be fired and finished after class, and you can pick up your pendants—as well as a single sterling silver chain—3–4 days later. *This course is recommended for beginners. No experience required.*

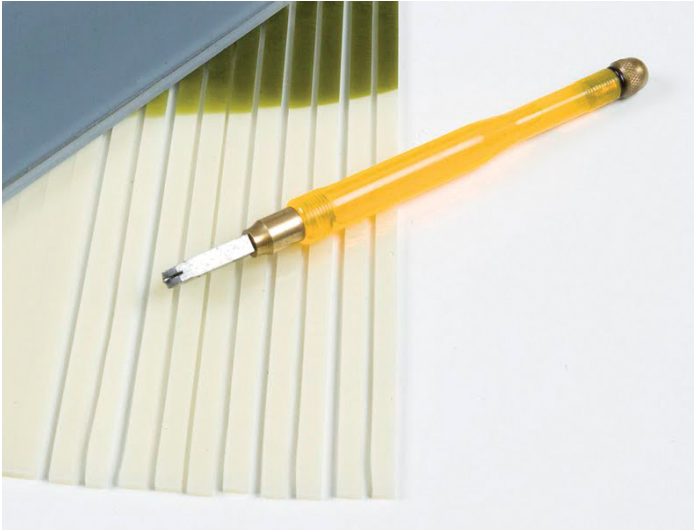


NEW Design, Blast and Fire

8 students, 2.5 hours

Learn the basics of sandblasting while designing and making a plate. You'll start by creating (or choosing) a simple design, which you'll cut out of a sandblast-resistant material that you apply to a glossy, fused glass blank. After sandblasting the design into the blank, you'll set it up to slump on a mold during an overnight firing, during which the glass will conform to the mold and the blasted areas will develop a semi-matte finish. Your finished plate will be available for pickup a few days after class. *This class also qualifies you to do sandblasting in our Coldworking Open Studios.*

SKILL-BUILDING CLASSES



Crash Course in Glass Cutting

8 students, 1.5 hours

Learn or reinforce your basic glass cutting skills. You'll build the skill and 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.



Introduction to Pâte de Verre

8 students, 12 hours over 3 days

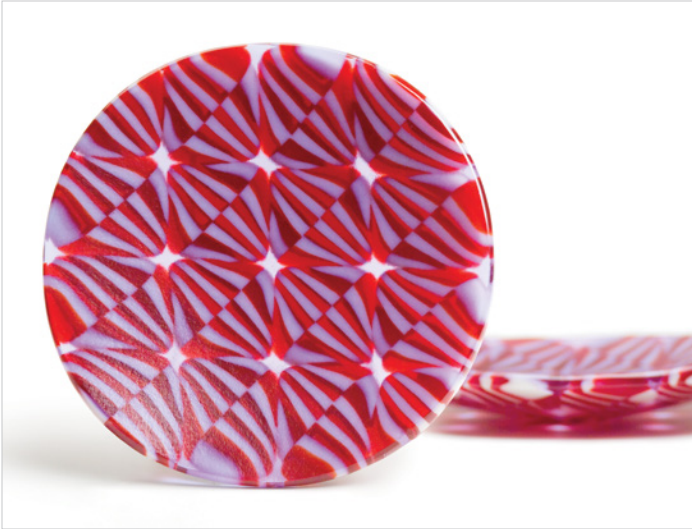
Learn the basics of pâte de verre from start to finish while making a thin-walled, kilnformed bowl in this hands-on workshop. (The term literally means "paste of glass" in French.) Make a plaster silica mold from a model, pack it with glass, fire it, then divest and finish it. Students will have access to a broad palette of colored frit and samples to help predict and understand fired qualities. Demonstrations will include various techniques of working with glass powders against the mold, working with color reactions, as well as how to back-fill a packed mold to support the walls of the piece during firing. *No prerequisites.*



Iridescent Effects

9 students, 9 hours over 2 days

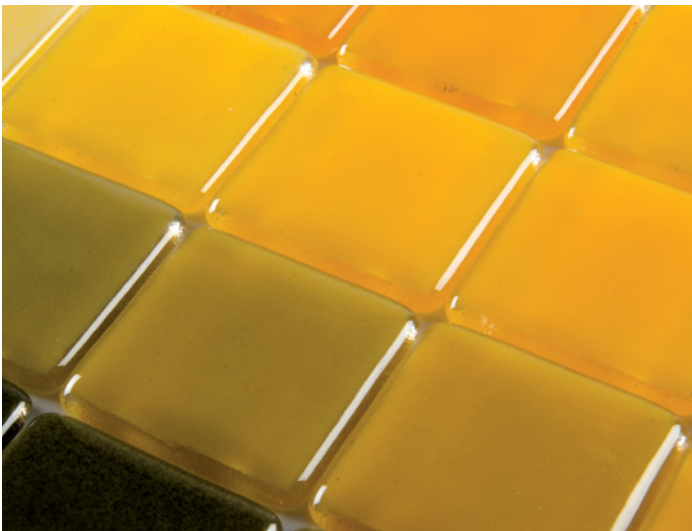
Learn to harness the glimmer and shimmer of Bullseye's iridescent sheet glasses. Iridescent Effects provides hands-on experience with a multitude of techniques: clear powder application, irid patchwork, sandblasting, kilncarving, and photo resist film. You'll study an extensive collection of samples and finished works, and then explore the possibilities as you make your own set of 6 finished tiles. This class also qualifies you to do sandblasting in our Coldworking Open Studios. *Prerequisites: Basic glass cutting skills and kilnforming experience.*



Kilnformed Pattern Bars

8 students, 19.5 hours over 4 days

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 with a wet saw, fuse them into blanks, and do some basic coldworking. You will ultimately leave class with three unique plates. *Prerequisites: Basic glass cutting skills and kilnforming experience.*



The Color Lab: Mixing Powders

10 students, 16 hours over 3 days

Even when working with the largest palette of tested-compatible colored glass available, you may find yourself seeking a color that isn't available as an "off-the-shelf" option in the Bullseye line. As a student in The Color Lab: Mixing Powders, you will develop a system to zero-in on specific colors and greatly expand your ability to understand and use the palette. Through demonstrations, discussion, and ample hands-on lab time, you will make as many as 150 samples with an enormous range of Bullseye powders at your disposal.



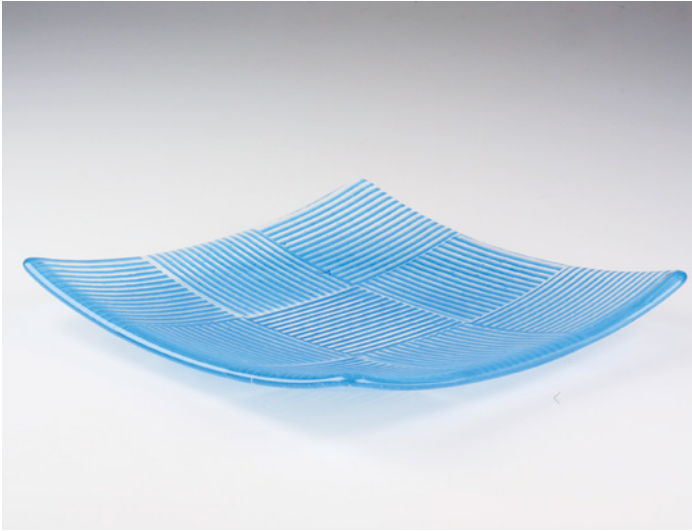
Design for Drop-Out Vessels

8 students, 18 hours over 3 days

A drop-out vessel is created by slumping a piece of glass through an elevated mold with a hole in the center. The part of the glass that "drops" through the hole can stretch considerably, significantly informing the design of the finished piece. Coldworking to remove the rim further transforms the piece.

In this class, you'll learn how glass slumps in an elevated drop-out mold and how to design in response. You'll make 3 bowls using small, medium, and large round drop-out molds. Starting with 6 mm pre-fired blanks, you'll make the small and medium vessels and practice coldworking to remove the rims. The large bowl project is more open-ended: you'll have access to a variety of frit, powder, and stringer for further palette exploration. An additional project will explore working with a square drop-out form or variation with the medium round mold. *Prerequisite: Basic glass cutting skills and kilnforming experience.*

KILNFORMING TECHNIQUES



Designing and Using Part Sheets

8 students, 14 hours over 4 days

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. On the first day of this workshop, you will make three part sheets, using a different approach for each one. On the second day, 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: Basic glass cutting skills and kilnforming experience.*



Harnessing Flow

8 students, 18 hours over 4 days

At full-fuse temperatures, Bullseye glass will assume a thickness of 6 millimeters, pulling in if thinner and flowing out if thicker (this is also known as The 6 Millimeter Rule). This class explores ways to harness that outward flow, deformation, and displacement using molds or dams. You’ll do volume calculations, work with dams and refractory materials, and design firing schedules, as well as basic coldworking methods. You’ll make three pieces and leave the class with enough information to keep experimenting with this versatile technique on your own. *No prerequisites, but glass cutting experience is recommended.*



Kiln-Glass for Jewelry and Wearables

9 students, 21 hours over 4 days

Set your work apart with what you’ll learn in this class. Dive into the process of creating your own handmade elements for pendants, earrings, cabochons, buttons and more.

You’ll learn to distinguish your work by applying thoughtful design, studio practice, and coldworking skills through multiple firings. You’ll leave with lots of pieces and the skills to produce more.

Comments from past students:

- “I really appreciated the number of fusing techniques we covered.”
- “I was excited to work with the drills and shaping tools.”
- “Everything I hoped for and so much more!”

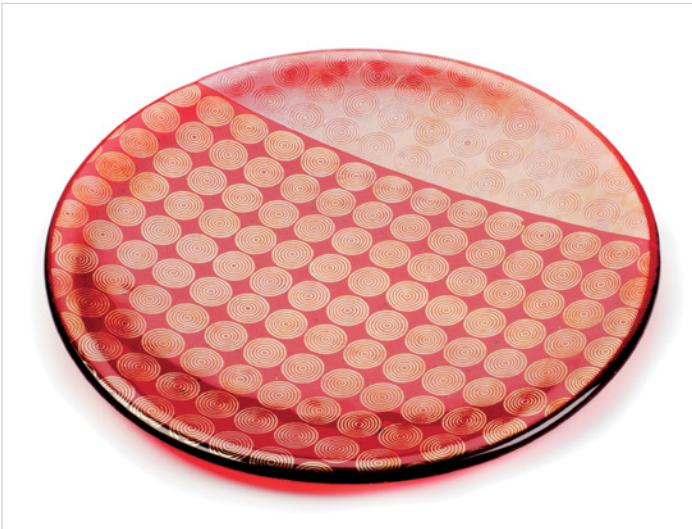
No prerequisites. Artists with backgrounds in other media are encouraged to enroll.



On the Edge

8 students, 7.5 hours over 3 days

Creating glasswork by firing strips of sheet glass on edge is a time-honored method that was pioneered by Klaus Moje, the father of contemporary kiln-glass. In this class, you will explore the on-edge technique and the 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 and kilnforming experience.*



Sandblasting for Kiln-Glass

8 students, 16 hours over 3 days

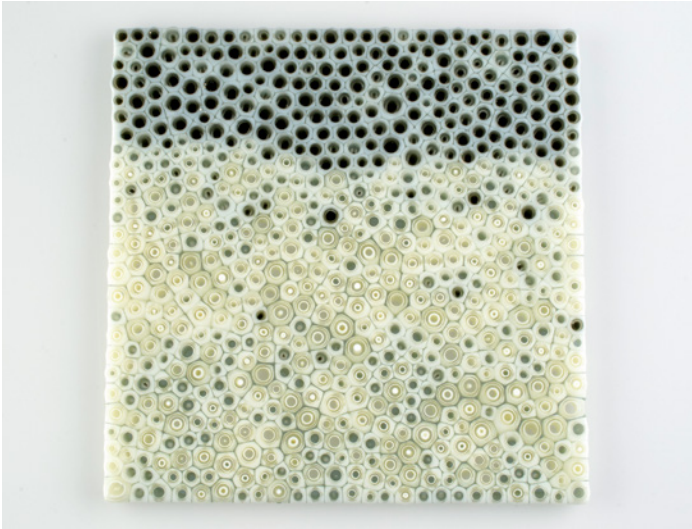
Sandblasting is a technique for altering the surface area of glass using a highly pressurized, propelled stream of abrasive material. Sandblasting can be used to create imagery and textures, selectively carve thin layers of surface material such as iridescent coatings or layers of colored glass, remove devitrification, refine a surface for fire-polishing, or even change the shape of a piece. In this course, 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.



Special Effects in Kiln-Glass

10 students, 9 hours over 2 days

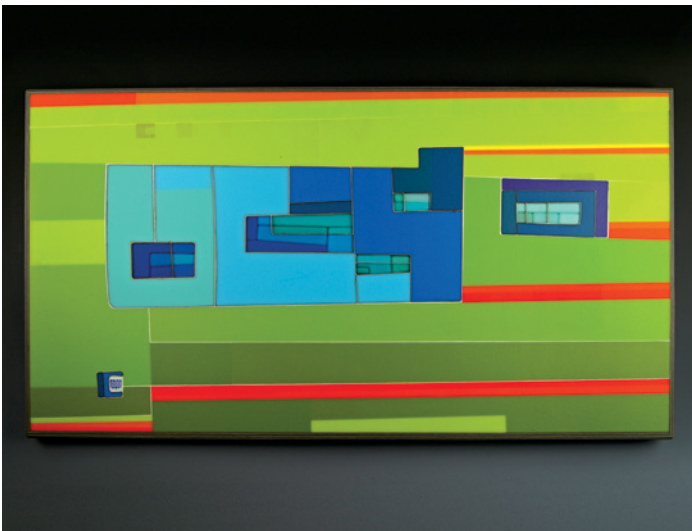
Bullseye glasses are made with a variety of basic chemistries. When some of our glasses are combined with one another or with certain metal foils, the chemistries interact and produce special effects. Reactive effects can range from subtle to dramatic and can prove quite versatile in art and design. 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.*



Vitrigraph Cane and Murrine

8 students, 18 hours over 3 days

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.*



Creative Concepts in Kilnforming, with Morgan Van Madison

10 students, 28 hours over 4 days

This class covers techniques Morgan uses to achieve the distinct linear quality and crisp character of his glass work. Through group exercises and one-on-one attention, the class will explore aspects of the process, from developing ideas in a sketchbook and executing them in glass to preparing work for firing in the kiln. Three different projects will challenge students to relax creative inhibitions while thinking critically about concept and its relationship to technique. The aim of this class is to give students the tools to pursue their own unique visions efficiently and confidently and to have fun while doing so.



Vitrigraph Murrine and Drop-Out Vessels, with Nathan Sandberg

8 students, 28 hours over 4 days

Capitalizing on the ways glass can be arranged in and flows from a crucible, students in this innovative workshop will learn to create reproducible decorative cane and murrine using the Vitrigraph Kiln. These elements will then, immediately, be used to explore the dropout methods of slumping glass. Students will learn the basics of using the Vitrigraph kiln and will create at least one finished, medium, drop-out vessel during class. *The only prerequisite is the ability to confidently cut sheet glass and a willingness to be challenged. All levels are welcome.*

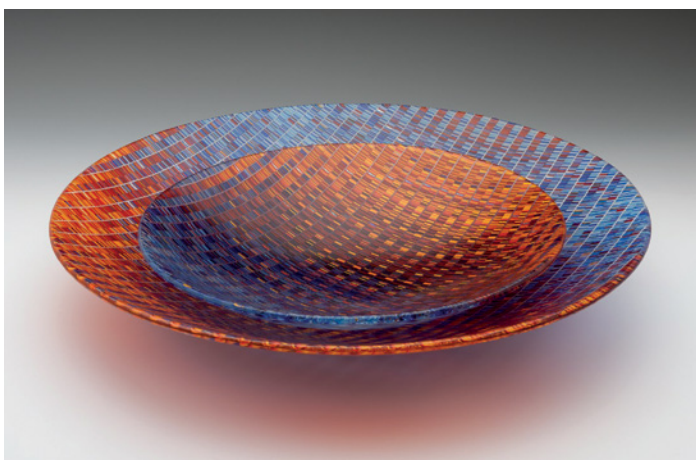
Other Nathan Sandberg Classes: Advanced Vitrigraph Murrine; Kilncast Boxes; Kilnformed Murrine Boxes; Vitrigraph Cane & Murrine, an Expanded Introduction.



Blending Colors in Tall Vessel Forms, with Amanda Simmons

8 students, 32 hours over 5 days

Learn to create tall thin vessel forms while experimenting with new tones and subtle color blending. This 5-day course covers how to build flat glass blanks, taking into consideration mass, heat, time, color and opacity. Students will produce at least two small finished vessels, before moving on to medium-sized vessels. Students will also produce color samples to widen their palette and research vessel designs. Coldworking techniques (cutting, grinding, hand lapping, engraving, sandblasting) will be explored as ways to continue the creative design process, with the goal of giving the vessel an identity while also ensuring its stability. Presentations will document the development of Simmons's work with this technique. She'll also provide guideline firing schedules and suggest starting points for larger projects. *Prerequisite: Basic glass fusing and slumping experience.*



Tapestry, with Richard Parrish

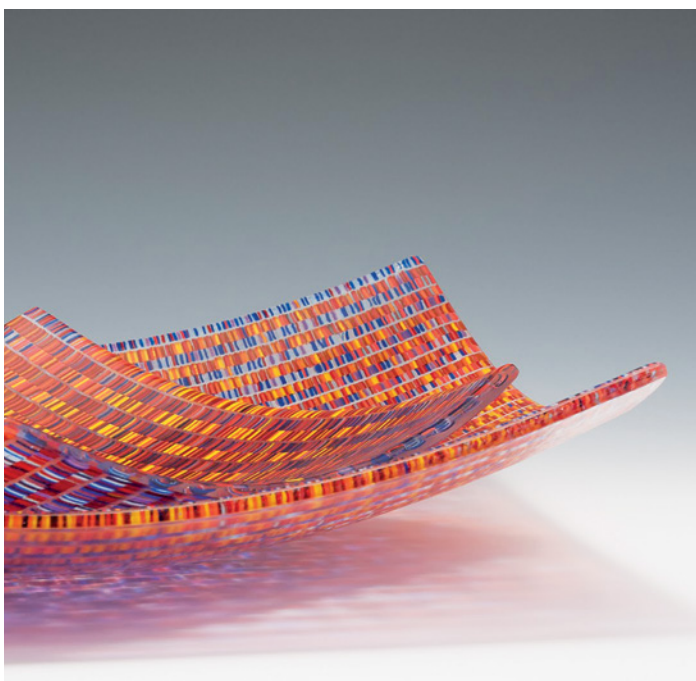
10 students, 27 hours over 4 days

Richard Parrish's Tapestry bowls, trays, and wall panels are widely recognized for their intricate patterning and coloration. The Tapestry pieces rely on color relationships, design, and technique for success. This workshop explores how Parrish develops an original idea into a comprehensive line of studio glasswork.

Workshop participants will make two finished pieces as a means of learning the major techniques for making these pieces as well as the subtleties of color use and pattern making. The first piece will introduce the necessary techniques and initial color and pattern thoughts. A second, significant panel piece will be carried through from beginning to end to understand the importance of well-made and well-finished work.

In addition to learning how Parrish makes his Tapestry pieces, participants will be introduced to a way of thinking about and developing new work—whether it be large or small scale—based on a belief that work that begins with ideas and is supported by design and technical knowledge will be stronger, more personal, and more original.

Other Richard Parrish classes: Fear No Color, Working in Shallow Space: Bas Relief in Kilnformed Glass.





Kiln as Chisel: Carving with Heat, with Matthew Day Perez

10 students, 24 hours over 3 days

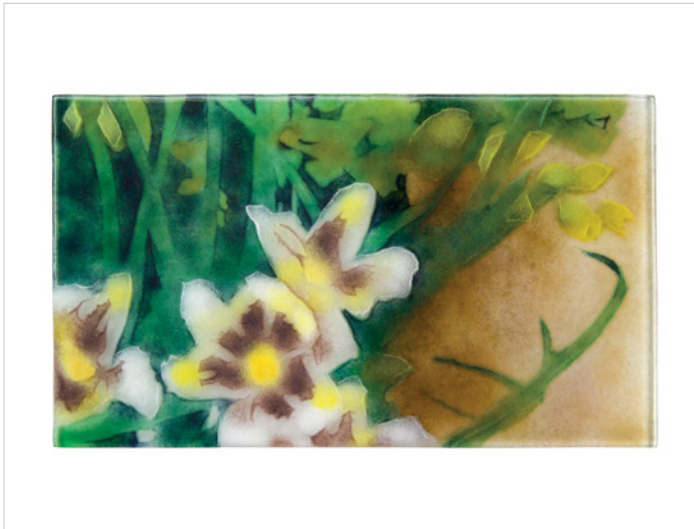
Subverting typical studio processes, this three-day workshop will explore the kiln as a multifaceted tool for joining, carving, shattering, and polishing. Glass and mold materials will be brought together in unconventional ways to create texture and depth. In addition to utilizing the kiln, we will examine various surface techniques, such as silvering (creating a mirror coating), and numerous hand finishing techniques in the coldshop.

Students will get hands-on experience creating tiles using a variety of techniques, and create a finished piece suitable for display.

Comments from past students:

- "I left feeling like I knew how to use other tools and methods to make my art magical."
- "He's a great teacher. I learned so much and had a fun time...best workshop I've taken!"
- "Everything I hoped for and so much more!"

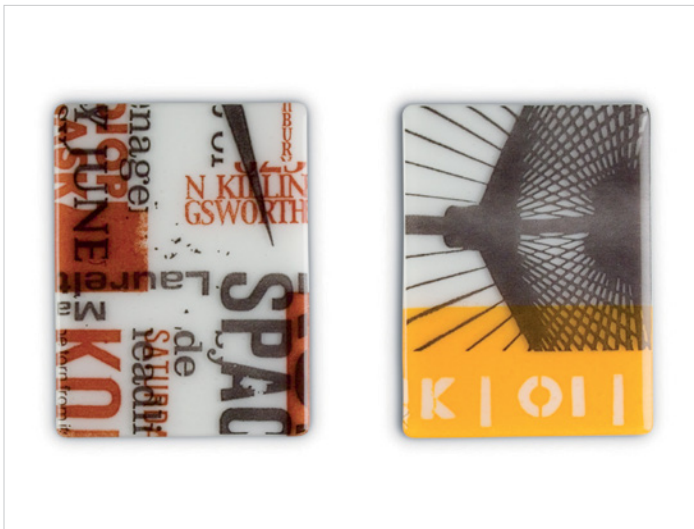




Painting with Glass

8 students, 22 hours over 4 days

While the tradition of painting on glass spans many centuries, only 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 glass sheets, powders, frits, and stringers 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.*



Powder Printing

8 students, 19 hours over 3 days

Learn how to create graphic imagery 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 then be full-fused for smooth surfaces, tack-fused for textured surfaces, or printed directly onto a kiln shelf to produce wafer-thin work that can stand alone or be attached to a substrate. You'll learn image preparation, design possibilities and firing options through hands-on projects, demonstrations, and examples. (This class is based on a technique developed by artist Stacy Lynn Smith.)

Student comment: "The class was an amazing combination of technical information, hands-on practice, and creative inspiration."

No prerequisites, but basic computer and digital image editing skills are helpful.



Screen Printing for Kiln-Glass

9 students, 28 hours over 4 days

This class focuses on using screen printing techniques to fire finely detailed images such as hand drawn or digital artwork and photographs into 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.*



The Upper Crust: Magnificent Surfaces and Compelling Layers for Kiln-Glass, with Kari Minnick

10 students, 35 hours over 5 days

The surface is the entry to a work of art, the part you want to touch. It can stop you in your tracks or draw you into the layers below. In this class, you'll learn strategies to enable rich textural surfaces and depth for fused glass, including unusual applications of Bullseye sheet glass, powder, stringer and frit, in conjunction with multiple firings.

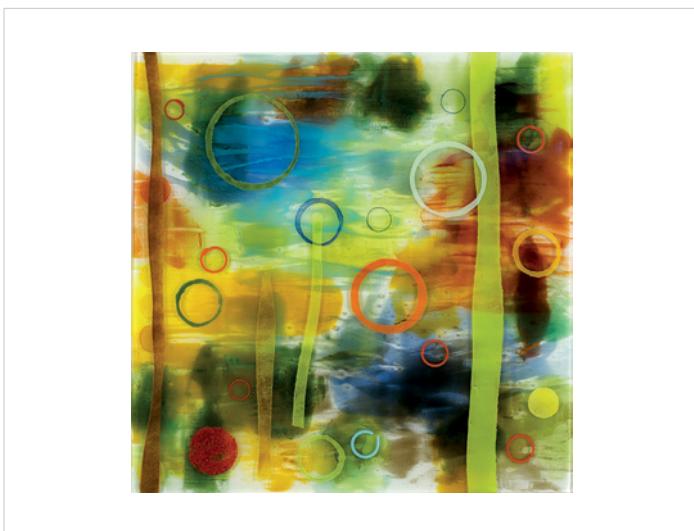
Utilizing wet and dry powder processes, and combinations of glasses, you'll create a variety of surface textures. Through carefully ordered firings and heatwork, you will attain and maintain a diversity of desired textures. Detailed firing schedules and layering strategies and will be explored. Color, composition, opacity and transparency will be considered. This highly creative and hands-on course is of interest to kiln-glass workers as well as artists working in other media.



Layered Assemblage, with Martha Pfanschmidt

8 students, 34 hours over 4 days

Printmaker and painter Martha Pfanschmidt began creating richly layered kiln-glass assemblages of pattern and imagery during a 2003 Artist/Factory 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.*



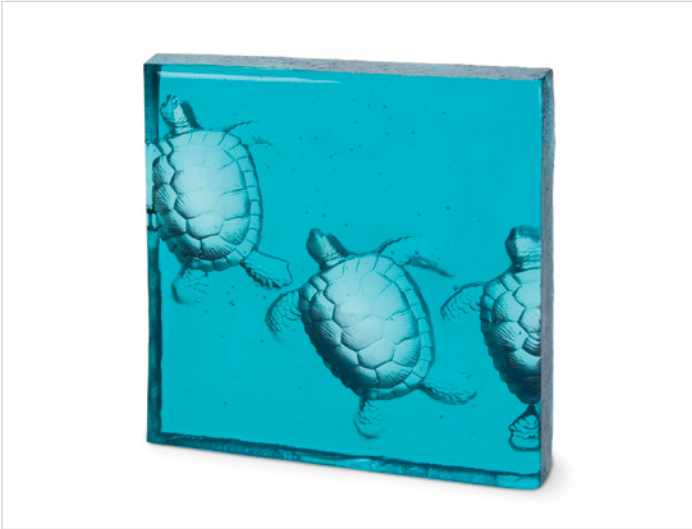
Below & Above: Creating Visual Depth, with Martha Pfanschmidt

8 students, 28 hours over 4 days

Artist Martha Pfanschmidt has continued to push her work to new levels by adding textures and patterns to the surface of her assembled pieces. These surface finishes are carefully positioned to enhance the viewer's interpretation of the message contained within the layers of the piece.

Building on techniques taught in "Layered Assemblage," this class encourages students to consider not only the images they select to assemble below the surface, but also the subtle finishes they can impart to the surface of a piece by a variety of methods such as tack firings of powders or wafers. Students will create samples during the workshop.

Prerequisite: Any basic kiln-glass class that includes an understanding of glass cutting and use of materials. Suitable for intermediate to advanced.



Bullseye Box Casting

8 students, 30 hours over 4 days

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. *No prerequisites.*



Pâte de Verre, Methods to Form By, with Alicia Lomne

8 students, 36 hours over 5 days

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 artist 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.*



Kilnformed Murrine Boxes, with Nathan Sandberg

8 students, 35 hours over 5 days

Students in this process-driven workshop will learn how to use the Vitrigraph kiln to create custom murrine that will then be used to create a kilnformed glass box. Basic Vitrigraph murrine making will be covered alongside kiln casting in an assembled vermiculite board mold system developed by Nathan. By combining these two processes, students will have the opportunity to create a well-crafted and unique work.

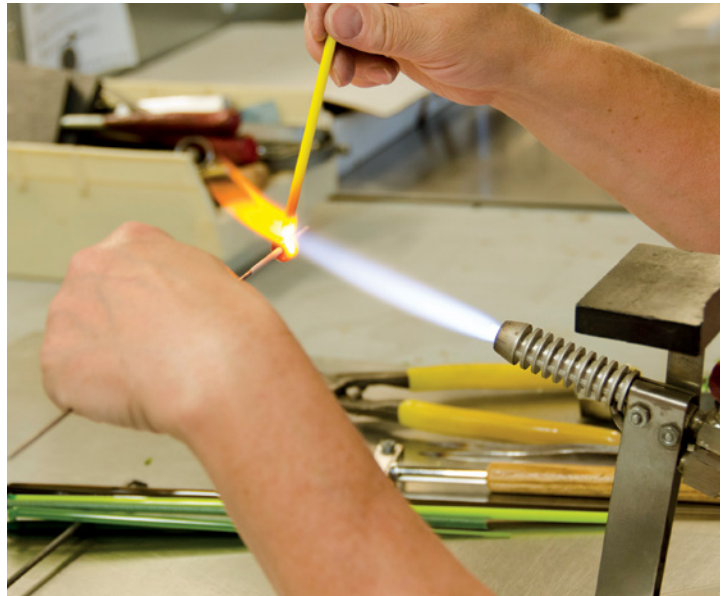


Mastering the Void, with Joanna Manousis

8 students, 44 hours over 6 days

This class will explore the possibilities of creating complex residual detail within solid kiln cast glass. Creating multiples in wax, students will generate original structures from found objects, and will acquire the skills necessary to assemble finished models for lost wax casting and core molding. Through daily lectures and demonstrations, the instructor will cover basic through to advanced kiln casting strategies. These include replicating positive forms in wax and investment materials using mother molds, multi-part mold making, hot wax construction and finishing, sprueing and firing techniques. Taking advantage of the translucent, magnifying properties of glass, students will use cold working methods on the exterior surfaces of their glass sculptures in order to reveal spaces within them.

OPEN STUDIO



Kilnforming, Coldworking and Printmaking 2 hour minimum

If you've completed at least one class at Bullseye, you're invited to attend our Open Studio sessions. Bring your Bullseye glass to a Resource Center studio and enjoy access to tools, kilns, and non-glass supplies. A staff member will be on hand to answer questions.

- Learn studio practices.
- Get exposure to diverse materials and methods.
- Be inspired by others who work with glass.

You must register at least 24 hours in advance. Complete information about Open Studio policies, fees, and session times are available at bullseyeglass.com/openstudio.

Torchworking (Portland only) 2 hour minimum

Sharpen the torchworking skills you've acquired in Bullseye classes. Limited amounts of scrap rod are available for use at no charge during these sessions.

You must register at least 24 hours in advance. Complete information about Open Studio policies, fees, and session times are available at bullseyeglass.com/openstudio.

INSTRUCTORS



Mark Abildgaard

Mark Abildgaard earned a BA in Art from San Francisco State University in 1979, a MFA from the University of Hawaii in 1984, and was awarded a five-month fellowship at the Creative Glass Center of America in Millville, N.J., in 1985. Since 1986, he has worked in his Northern California studio creating kilncast sculptures. His sculptures have been included in the collections of the Corning Museum of Glass, the Oakland Museum of California, the Crocker Museum, the Richmond Museum of Art, and the Triton Museum.



Beverly Chandler

Beverly Chandler earned her MFA in painting from Mount Royal School of Art at Maryland Institute College of Art in 2010 and a BA in studio art from Stetson University in 2007. Her interest in education began while earning a certificate in teaching from Maryland Institute College of Art. She has instructed students in a variety of drawing, painting, and printmaking courses and enjoys helping students explore the many possibilities of kilnformed glass. She joined the team at Bullseye Resource Center Los Angeles in 2016.



Arrienne Bright

Arrienne Bright earned a BA in art from Portland State University, focusing on jewelry, bronze casting, and stained glass. Her education in glass has been influenced by working in her private studio and through working in Bullseye's Resource Centers in Portland, Santa Fe, and the Bay Area.



Ilene Conde

Ilene Conde 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. She joined the staff of Bullseye Resource Center Bay Area in 2011.



Bonnie Celeste

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 Projects. 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. bonnie-celeste.com



Michael Endo

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 Projects. michaelendo.com



Kaley Finegan

Kaley Finegan earned her BA in Studio Art and English from Hamilton College and began working in glass after completing an award-winning series of handbuilt ceramic sculptures. Kaley has worked and studied in studios in the U.S. and abroad pursuing her passion for glass art. She worked at the Pittsburgh Glass Center for five years, teaching and assisting visiting artists, and has been part of the joined the staff of Bullseye Resource Center New York team since 2013. Kaley continues to derive inspiration from her students for her own sculptural and functional work.



Camille Hamilton

Camille Hamilton 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. In addition to teaching, she manages the team at Bullseye Resource Center Bay Area.



Heather Foster

Heather Foster received a BFA from the Maryland Institute, College of Art, in Baltimore, Maryland, in 1990. While there, her primary focus was painting and drawing. Her work has been exhibited in solo and group shows across the United States, and has been published in multiple magazines. In 2015, she joined the team at Bullseye Resource Center Santa Fe, where she enjoys exploring glass as a medium and sharing her knowledge with students.



Kim Hylton

Kim Hylton earned her BA in fine arts & education with an emphasis in ceramics and sculpture at Purdue University and has taught art education at the elementary and middle school levels. As an artist and instructor, Hylton is thoroughly enjoying translating her background in hand-built ceramics and sculpture to the world of kilnformed glass. She joined the team at Bullseye Resource Center Bay Area in 2014.



Bryce Gaspard

Bryce Gaspard earned his BFA in photography at Savannah College of Art & Design in 2011. Following graduation, Gaspard returned home to Louisiana to work for various art festivals in New Orleans before moving to the West Coast. His interest in traditional film photography has guided his work to highlight the importance of process and tangibility within various mediums. He joined the team at Bullseye Resource Center Bay Area in 2015.



Saman Kalantari

Saman Kalantari was born in Shiraz, Iran, and began working in ceramics in 1992. In 2004 he moved to Bolzano, Italy, and began working in glass at Vetroriccerca Glas & Modern in 2005. In 2008, he won the Emerge Newcomer Award and was again an Emerge finalist in 2010. He has been a fellow at the Creative Glass Center of America at the Wheaton Arts and Cultural Center, and has shown his work in the Notojima Glass Museum, Japan and Museum of American Glass, Millville, NJ.

INSTRUCTORS



Alicia Lomné

Alicia Lomné has studied fine arts and glass kilncasting nationwide, dedicating 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.



Kari Minnick

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 Oregon studio.



Joanna Manousis

Joanna Manousis is a British artist and designer living and working in the United States. She holds an MFA in Sculpture from Alfred University, NY, and a BFA in Glass from The University of Wolverhampton, England. Manousis has worked, studied and taught in Japan, the United Kingdom, and the United States. Her sculptures and installations have won numerous scholarships and awards including The Hans Godo Frabel Award, The Pearson's Glass Prize and a Bombay Sapphire Award nomination for 'Excellence in Glass'. Her work is featured in both private and public collections in The United States and Europe.



Carla Morales

Carla Morales is an Instructor at Bullseye Resource Center Los Angeles. She holds a BFA in graphic design from Rhode Island School of Design. Her exploration in glass began while working as Visual Director for Brazee Street Studios in Cincinnati, Ohio. Her work was acknowledged in CityBeat's Best of Cincinnati 2013, and written about in Cincinnati Art Museum's member magazine. She joined the team at Bullseye Resource Center Los Angeles in 2016.



Skyler McCaughey

Skyler McCaughey earned a Bachelors degree in printmaking from Portland State University and worked for over a decade as a sign maker and architectural fabricator, gaining extensive knowledge of photographic processes for sandblasting glass and acid etching metals. She also ran Wonderlust Jewelry for five years, making acid-etched stainless steel jewelry pieces. She has great respect for students who are looking to explore their creative potential and grow their artistic vocabulary. Skyler is a twin, a black belt in karate, and a lawn games enthusiast. She joined Bullseye's Research & Education team in 2016.



Catharine Newell

Catharine Newell lectures, teaches, and exhibits internationally. Nominated for the Louis Comfort Tiffany Biennial Award in 2003, Newell has had her work selected for New Glass Review 26, 30, 31, and 33 and included in 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. She maintains a private studio in Portland, Oregon.



James O'Neil

James O'Neil is an Instructor and Studio Assistant at the Bullseye Resource Center New York. He earned his BFA from the Ohio State University with a focus in Glass and Art Education. James has worked in Glass and Ceramics studios in Columbus, Ohio and throughout the Tampa Bay area. He has shown work in multiple galleries and public spaces, drawing on influences from his rural Midwest upbringing to his current residence in NYC. His work is shaped by nature and the ways people explore and inhabit the world surrounding them. He joined the team at Bullseye Resource Center New York in 2014.



Nathan Sandberg

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.



Matthew Day Perez

Matthew Day Perez received his BFA from Illinois State University and his MFA from the Rhode Island School of Design. He has received many awards including the Fulbright, the John Rena National Endowment for the Arts Scholarship, a U.S. State Department Grant for new works, a Lois Roth Grant as well as residencies at The Corning Museum of Glass, The Creative Glass Center of America, and Pilchuck glass School. He has lectured at several academic/creative institutions both domestically and abroad in addition to numerous exhibitions in the United States, Australia, Asia, and New Zealand.



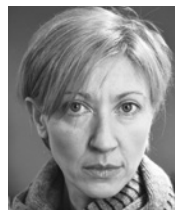
Ted Sawyer

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—featured in Corning's New Glass Review 28, 30, 31, and 35—has been exhibited at galleries and museums around the world.



Martha Pfanschmidt

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 architectural projects and private clients, and to participate in another Exchange project called "Printmakers Fired."



Amanda Simmons

Amanda Simmons received a Postgraduate Certificate in Glass and Architecture from Central St. Martin's School of Art and Design in London. In 2005, she relocated to Dumfries & Galloway, Scotland, where she currently lives and works. An Emerge 2012 finalist, Simmons has had her work included in exhibitions throughout the United States and the United Kingdom. In 2013, Craft Scotland featured her work at SOFA Chicago. Most recently, Contemporary Applied Arts exhibit Simmons in their material-focused exhibition at COLLECT: The international Art Fair for Contemporary Objects.

INSTRUCTORS



Justin Skillstad

Justin Skillstad earned his BA in fine arts & arts administration with an emphasis in sculpture and printmaking at Humboldt State University and has taught at multiple institutions and universities across the U.S. Having worked as a gallery director and in an arts administration capacity with various organizations he brings a well rounded view of the art world which helps inform his teaching practice. His work is exhibited internationally and is in various private and state collections. He joined the team at Bullseye Resource Center Santa Fe in 2015.



Amanda Wilcox

Amanda Wilcox began her studies in philosophy and humanities at the University of Oregon, where she was introduced to working with blown glass. She later earned her BFA in Glass from the Cleveland Institute of Art (CIA) with an emphasis in visual culture studies and printmaking. Her conceptual works exist in video documentation, sound recordings, and as remnants of glass cullet from preexisting handmade objects. Her passion for teaching and the glass community has led to her involvement in CIA's continuing education glass programs, Penland School of Crafts, Pilchuck Glass School, and the Glass Art Society. She joined the team at Bullseye Resource Center Santa Fe in 2016.



Miguel Unson

Miguel Unson holds a BA from Carleton College and an MS from Pratt Institute. He has also studied at Danmarks Designskole and Parsons School of Design. In addition to being an Emerge 2010 finalist, his work has been featured at NICHE Magazine, and SOFA Chicago. In 2010, he was an Emerging Artist in Residence at Pilchuck Glass School. Previously the assistant director of education at UrbanGlass in Brooklyn, he continues to teach and maintains a private studio in Washington State.



Kathryn Wightman

Kathryn Wightman obtained her BA and MA from the University of Sunderland. In 2011, she completed PhD research (also at the University of Sunderland) focusing on the development and application of creative printmaking processes for the decoration of blown glass. She recently relocated to New Zealand to teach at the Wanganui Glass School. Having developed a strong visual aesthetic rooted in textiles and pattern design, Wightman is successfully integrating digital technologies and hand-based skills into her practice. She won the Gold award in *Emerge* 2014 and the 2014 Ranamok Prize.

REGISTRATION AND POLICIES

Classes are filled on a first-come, first-served basis. You can register for classes online at bullseyeglass.com/classes, or contact a Bullseye Resource Center. Your registration is not complete until we've received payment in full.

Class Policies and Procedures

Classes and workshops at Bullseye are for those 18 years of age and older, except where noted, or by special permission and when accompanied by an enrolled adult.

Payment

We accept checks, Visa, MasterCard, and American Express. Class fee includes a \$25 nonrefundable, nontransferable registration fee. A \$20 fee will be charged for all returned checks.

Confirmation

Bullseye invites artists from around the world to demonstrate techniques and discuss their work. These 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.

Cancellation and Transfer Policies

If you cancel or transfer: Your \$25 nonrefundable, nontransferable registration fee is forfeited if you cancel or transfer to another class session. Students who cancel or transfer 15 or more days prior to the start date will receive a refund of the class fee (minus the \$25 registration fee). Cancellations made less than 15 days prior will be refunded or exchanged only if we are able to fill the student's space. We make no exceptions to this policy.

If Bullseye cancels: 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 start of class. If a class is cancelled, we are not responsible for reimbursing travel costs or other reservation fees.

Liability Waiver and Release

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 will 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 for educational and promotional purpose.

LOCATIONS



Bullseye Resource Center Portland
3610 SE 21st Ave.
Portland, OR 97202
503.227.2797
portlandclasses@bullseyeglass.com

Bullseye Resource Center Santa Fe
805 Early St, Building E
Santa Fe, NM 87505
505.467.8951
santafeclasses@bullseyeglass.com



Bullseye Resource Center New York
115 Hoyt Ave.
Mamaroneck, NY 10543
914.835.3794
newyorkclasses@bullseyeglass.com

Bullseye Resource Center Bay Area
4514 Hollis St.
Emeryville, CA 94608
510.595.1318
bayareaclass@bullseyeglass.com



Bullseye Resource Center Los Angeles
143 Pasadena Ave, Suite B
South Pasadena, CA 91030
323.679.4263
losangelesclasses@bullseyeglass.com



BECON 2017

T R A N S F O R M A T I O N S

Art · Science · Education · Commerce

About BECon

Every two years, aspiring and accomplished kiln-glass professionals from around the globe gather in Portland to network, compare notes and expand their horizons. This gathering is known as BECon (the Bullseye Conference).

Bullseye has sponsored BECon since 2003, and today it's the world's foremost kiln-glass conference. Each BECon explores a special topic through lectures, panel discussions and demonstrations led by noted artists, architects and other experts and leaders in kilnformed glass. In concert with each conference, Bullseye Gallery hosts a related exhibition and the Bullseye Research & Education Department hosts pre- and post-conference workshops. Other BECon traditions include the gala opening reception at Bullseye Gallery, and the closing-night tour of Bullseye Factory and festive Lehr-B-Q celebration.

If you're an intermediate-to-advanced or professional practitioner or even a serious student, consider BECon! It offers opportunities to be found nowhere else in the glass world.

June 22–24, 2017

Portland State University, Bullseye Projects, and the Bullseye Glass factory

Keynote speaker:

Judy Tuwaletstiwa— Author, painter, glassmaker

"As an artist, I give images form, making breath visible. While painting, writing, and working with glass, I pay attention to the possibly transformative gift of an image."—Judy Tuwaletstiwa

Watch our website for additional speakers:
bullseyeglass.com/education/becon-2017.html

Plus

Design & technical topics
International survey of recent work
Professional practices/Case studies
Gallery exhibitions and private reception
Closing dinner and festivities
Technical Display