

PILCHUCK GLASS SCHOOL

History

2 miles to the NE is the Pilchuck Glass School. It was founded (capitalized) in 1971 by John and Anne Gould Hauberg with the leadership of 2 artists: Ruth Tamura and Dale Chihuly. The latter then revolutionized the studio glass art movement. Over 60 buildings are hidden among the trees, and if not for these trees you would be able to see the School over your left shoulder. Visitors are directed to the School: “*East at Exit 215, you drive by the little white church.*” Historically open to the public but twice a year, it sits among tall trees on 54 acres, anchored by a large lodge overlooking Puget Sound. For more background, we recommend Tina Oldknow’s, Pilchuck: A Glass School, Washington Press, 1996. Interviewing 125 participants (staff, artists, patrons), she documented the evolution of tents, tree houses, and a makeshift workshop into a school that is world-renowned. Her history ends ~ 1995; the Pilchuck Learning Center’s history of the School ends in 2014, the last year the Annual Auction sponsored table centerpieces.



The **Auction Centerpieces** were the result of Mary Shirley and Babo Olaine changing the status quo. In planning the next year's auction, they took on William Morrice, "*we are a glass school, we can do better than this*" (referring to the vases they buy by attendees). The next year's auction tripled receipts, though the centerpieces tended to hold a "frog" for flowers. The Learning Center's 1988 vase was the only one considered "art" by the legacy artists as 50 to 75 of a single "craft" design were created by the Learning Center. In 1988, the Learning Center acquired from Safeco's Collection after that company was sold. In 2013, 62 of 75 tangle bid. A collection of 60 of these not sold "crystals" stand behind this kiosk under the Learning Center and their hours of work in creating this series from 1988 to 2014.



PLC has 2 Collections of single pieces for summer museum displays: The **Legacy Collection** holds art by Chihuly, Moore, Morris, Mace, Kirkpatrick, Ruffner, and many others. The 2nd of two **Auction Centerpiece Collections** can be found in Bonhoeffer Gardens just down the hill to your right. To illustrate PGS's acclaim, visit the Washington DC's Smithsonian Renwick Gallery and view that Museum's studio glass art exhibit. Five Pilchuck Glass artists' work are included (among ~ 40 objects):

William Morris Dan Dailey Dale Chihuly Lino Tagliapietra Fritz Dreisbach



Legends & Lessons

From the Renwick Gallery collection one might surmise that most glass artists are men. That is not the case. Among the successful glass artists the distribution is ~ 50/50 as would be the case in any trade-craft where skill, ability, and knowledge and effort are met with the twins of: effort and interest. Unless one decides to ride in the Kentucky Derby or dunk basketballs in the NBA, most trade-crafts in America are open to all with the imagination, none more evidenced than by female artists who have lived, worked and studied at the Pilchuck Glass School. As an example, it was Joey Kirkpatrick & Flora Mace* who drove from Seattle to Blaine in 2006 to present the concept of the *"living history farm;"* if it was not for that day of their effort, you would not be standing here and reading this poster-board. The Glass School was one of the early leaders in assisting and supporting gender, culture, and diversity among its individuals with imagination in their minds and creativity in their hearts, which brings us to this kiosk's Czech flag.

Many artists with Czech ancestry or citizenship have taught at the Glass School. Stanislav Libensky & Jarosla-



Libensky JPC

va Brychtova visited in 1982 and changed the course of glass molding in America. Jiri Harcuba (2013) taught and crafted an Auction Centerpiece (2009); Veruska Vagen's work is in the kiosk to your right. But it was Dale Chihuly who truly changed the course and trajectory of the studio glass art movement in America and the world. It is not Dale's ancestry that is our focus lesson, that story is of an auto accident in 1976 when Dale lost an eye and "came back to glass" needing the help of other "blowers," most younger and stronger allowing for larger pieces to be created. It gave him then the time to design, manage and sell. An MBA can be earned in understanding one sentence, *"Business is making and selling of a product or a service."* Dale had time to think, market and sell ... not only his products, but all those of the studio glass art movement. It was and is true for Benjamin Franklin, Dale Chihuly and you, the reader, *"Out of adversity comes opportunity."*

*We would be remiss not to say, **"Thank you Joey and Flora."** If this Farm makes a difference, you made a difference!

Edible Fruits

This kiosk is surrounded by the planting of berries eaten fresh or dried by the American Indigenous.



Salmonberry that would take over the Gardens if allowed; we have small bushes to large (12' high behind you). An important food for the indigenous peoples, its berries were often mixed with Salmon roe. Pioneers made jellies, candy, jam and wine from its berries. Another Native American food source was the:

Thimbleberry has large green leaves and is a member of the “Rubus” family even though its branches have no spines. Its flowers are large, white, and give way to a red bright fruit that is an “aggregate,” like a raspberry; leaves appear to be velvet.

The Living History Farm is maintained by the Pilchuck Learning Center, a WA non-profit. Visitors enter under the Revised Codes of the State of Washington - RCW 4.24.200 & 4.24.210 allowing public recreational use, including nature study and viewing or enjoying scenic or scientific sites/waterways on private land.

[illegible]