



North Elevation at Night (detail)

### **Mountainscape**

*Sunlight dances in the mountains.*

Mountains encircle Reno:  
The Virginia Range to the east,  
Mount Rose and the Carson Range to the west,  
Peavine Peak, Tule Peak, and the Pah Rah Range to the north,  
and Snow Valley Peak and Freel Peak to the southwest.

*White light is split into splendid colors with hand made glass.  
Refracted colors form dynamic patterns illuminated by  
LED lights, and ever-changing daylight.*

*This proposal is based on my understanding of the community,  
guided by my passion for mountains  
and the intersections of art with the science of optics.*

*I can modify the proposal with feedback and suggestions.*

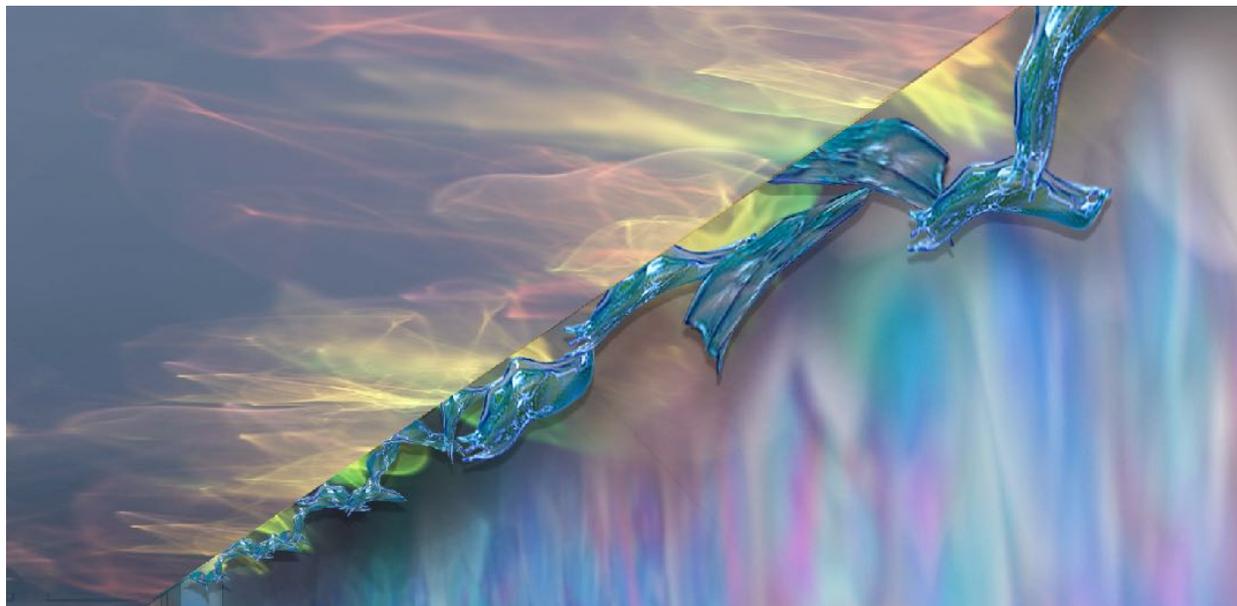
**Mountainscape**

For Reno’s new Moana Springs Community Aquatics and Fitness Center, I propose compelling artwork. This proposal has been inspired by the setting, nestled within view of several mountain ranges. The art will be uniquely of its place, with the actual mountain ranges interpreted into glass, stainless steel, and light.

Glass art interacts with light generating dynamic reflections, refractions, and shadows, in colors and shapes frolicking in light and air, in an interactive celebration of light. The glass exposes white light’s spectacular colors, forming kaleidoscope-like patterns.

I grow quartz crystals directly onto my handmade glass, preserving a smooth reflective surface while taking advantage of the fluid properties of glass. I envision interior sculptures made of handmade glass and LED lights. Light weight sculptural glass pieces would be suspended in the lobby and hall areas, with stainless steel cables. Light interacts with glass creating colors and patterns throughout the space. Energy efficient, LED lights enliven the glass while subtle movements make for dancing color patterns. Stainless steel mountainscapes on the exterior of the building in front of handmade glass lenses, which interact with light, create the impression of sunlight and water.

While shadows and reflections can be touched, the glass elements will be safely out of reach. I make and include extra glass pieces to install in other meaningful places in the building, and sample(s) that can be touched.



***Interior hallway detail (like a sunlit ravine)***

### About the Glass

Glowing orange shifts to a deep red as I lower the temperature. Color and form coalesce. Cooled to an amorphous solid, it will hold its new shape for thousands of years but always appear as a liquid. Like our planet, each piece of glass comes from a process of immense transformative heat followed by cooling. Fusing, or kiln forming, allows me a deliberate and intricate layering of textures with a full spectrum palette as opaque as obsidian or as transparent as water. Humans have been fusing glass for over four thousand years! Glass is actually humanity's first synthetic material. A combination of art and science, fused glass is the ideal material for an art installation in setting focused on imagination and healing.

Typically, the colors that I use change as they are viewed from different angles and in different lighting conditions. Bubbles trapped in the glass create glistening reflectors. But also, I use dichroic glass, which has the seemingly magical property of reflecting and transmitting opposite colors.

Traditionally, the three main methods of creating art glass are referred to as cold, hot and warm glass. Stained glass is formed from pieces of cold glass which are cut and assembled with strips of metal caning. Blown glass is usually formed from molten glass, which is manipulated as it cools and becomes more viscous. It is often called "hot glass" and is heated to temperatures above 2100°F. Kiln-formed or fused glass, on the other hand, is formed from cold glass which is manipulated as it heats up and becomes less viscous. This fused glass, which is never heated above a tepid 1700°F, is referred to as "warm glass."

My glass art works are composed of fragments and ribbons of cut glass, which are fired multiple times. Each firing is slowly annealed over a period of hours or days, depending on the size, shape, and complexity of the piece. I often layer thousands of elements of transparent, iridescent, and/or dichroic glass and fuse them together at temperatures between 1450–1700°F until they are fully fused into a single smooth sheet. Afterwards, additional layers of glass may be "tack fused" onto the smooth sheets in an additional firing at 1300–1425°F. These tack-fused elements add texture, enhancing the diversity of reflections when seen from different angles. In a subsequent, and much cooler, firing at temperatures between 1175–1275°F, I gently and slowly bend the glass into sculptural forms. In a vacuum chamber, mineral oxide quartz crystals are deposited directly onto the surfaces of the glass, creating unique prismatic lenses that seemingly magically transform the light.

**No two pieces of glass will be exactly the same. Each of the sculptural glass elements will be unique in color and form, as each one will be crafted individually, by me in my studio.**

**Maintenance**

Glass and stainless steel are permanent materials, and will last at least as long as the building will, requiring minimal maintenance. There will be no materials which require painting or refinishing over time. About once in a year or two, the interior glass will need a light dusting. I can supply the facility with a lightweight telescoping feather duster.

**Budget**

I will work within the estimate of expenses below.

Glass Fabrication <sup>1</sup>	\$170,875
Stainless Steel	\$150,000
Lights, Cables, and Hardware	\$38,500
Crating and Shipping	\$16,700
Installation	\$49,875
Equipment	\$8,800
Consultants	\$4,000
Travel	\$7,500
Artist's Fee (5%) <sup>2</sup>	\$26,250
Contingency (10%) <sup>3</sup>	\$52,500
<b>Total Budget</b>	<b>\$525,000</b>
<sup>1</sup> Includes all Materials, Supplies, and Overhead Expenses	
<sup>2</sup> includes design coordination, meetings, and construction documents	
<sup>3</sup> includes fees, insurance, and costs for unforeseen conditions	

**Weights**

I personally will make each piece of free-form, glass. These glass pieces will range in size from approximately 6"x18" to 12"x22", and weigh about 1½ pounds each. I can make extra pieces to be placed in other discoverable places in the building, and supply piece(s), which can be kept at the reception desk, which community members can touch.

Glass will be suspended with stainless steel cables and steel hardware, above the ceiling. Hardware will either not be visible, be minimally visible, or be custom designed to enhance the artwork. The exterior stainless steel pieces, weighing between 30-100 lbs., will be attached to the concrete panels with ceramic and stainless steel fasteners. I will not use any materials such as plastic or rubber, which can deteriorate, over time.

**Schedule**

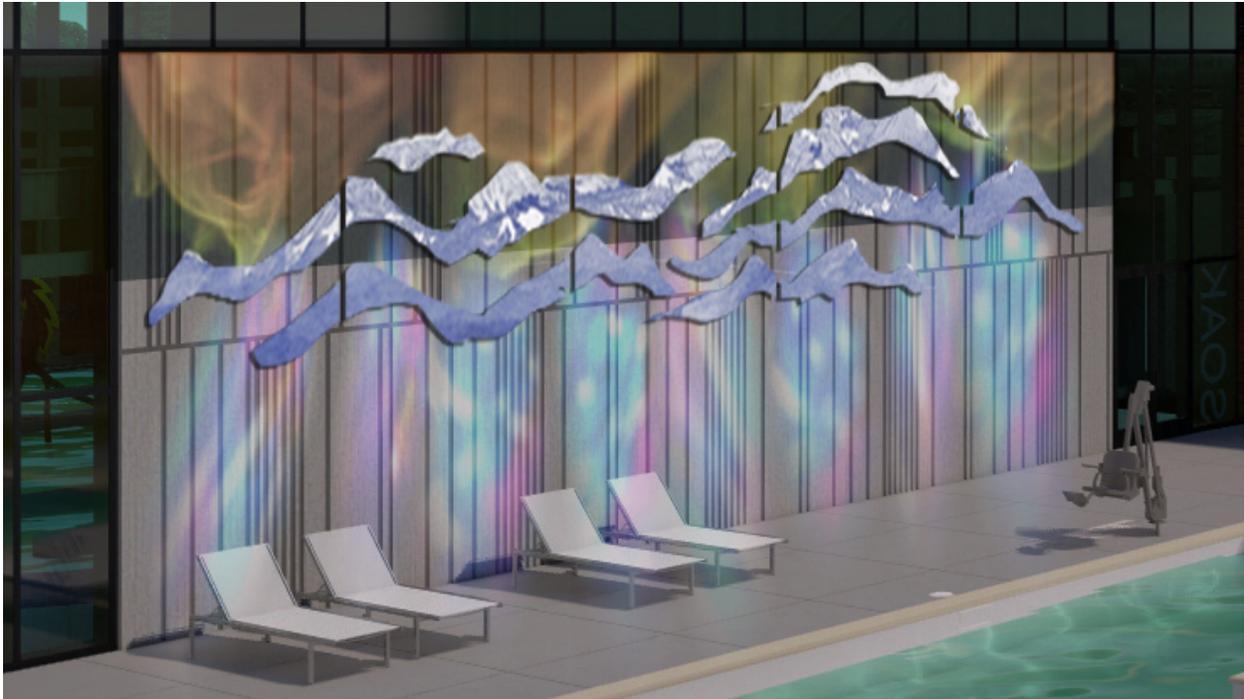
I welcome input, suggestions, and collaboration. It is always best to coordinate with the architects and builders as early as possible in the construction process. After design development approval, I will require about sixteen weeks to fabricate the glass and order custom stainless steel and hardware. The installation can be done in parts, the interior, the building facades, and the fence, at convenient times for the facility.

**Lighting**

The lighting will be achieved with daylight and LED lights with extremely long life.



*Hand-made glass with optical caustics and thin film interference*



*South Elevation*

Art Proposal:

The Moana Springs Community Aquatics and Fitness Center



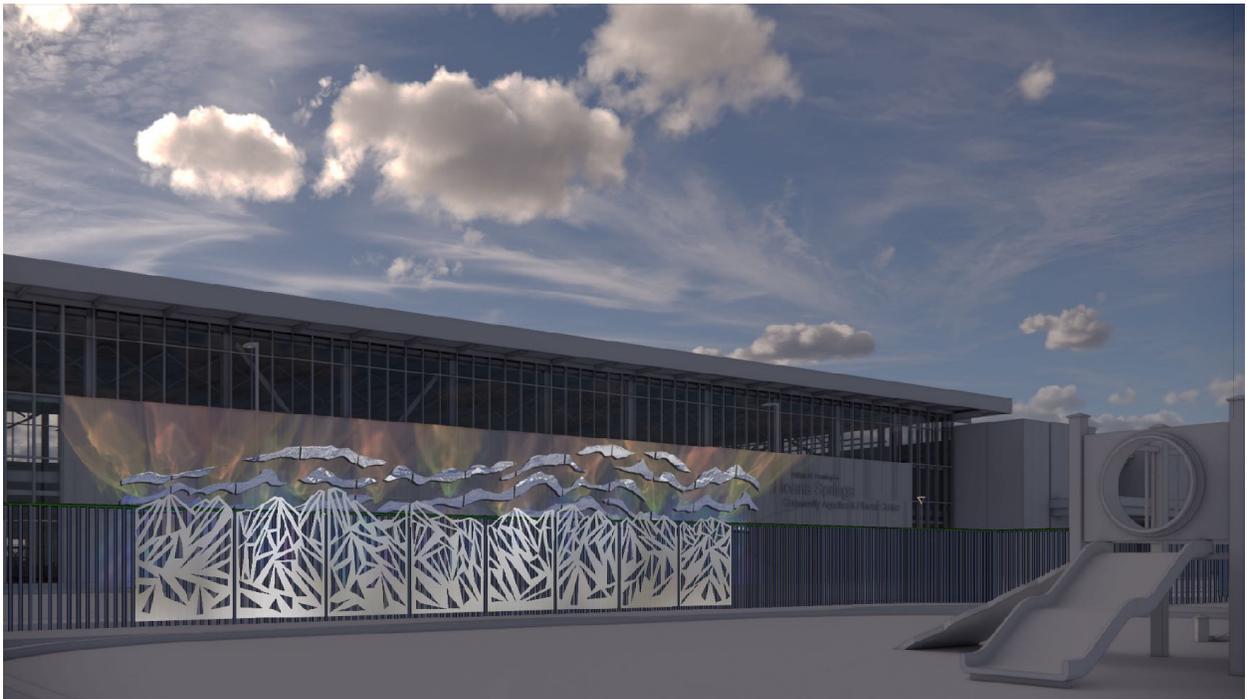
*North Elevation*

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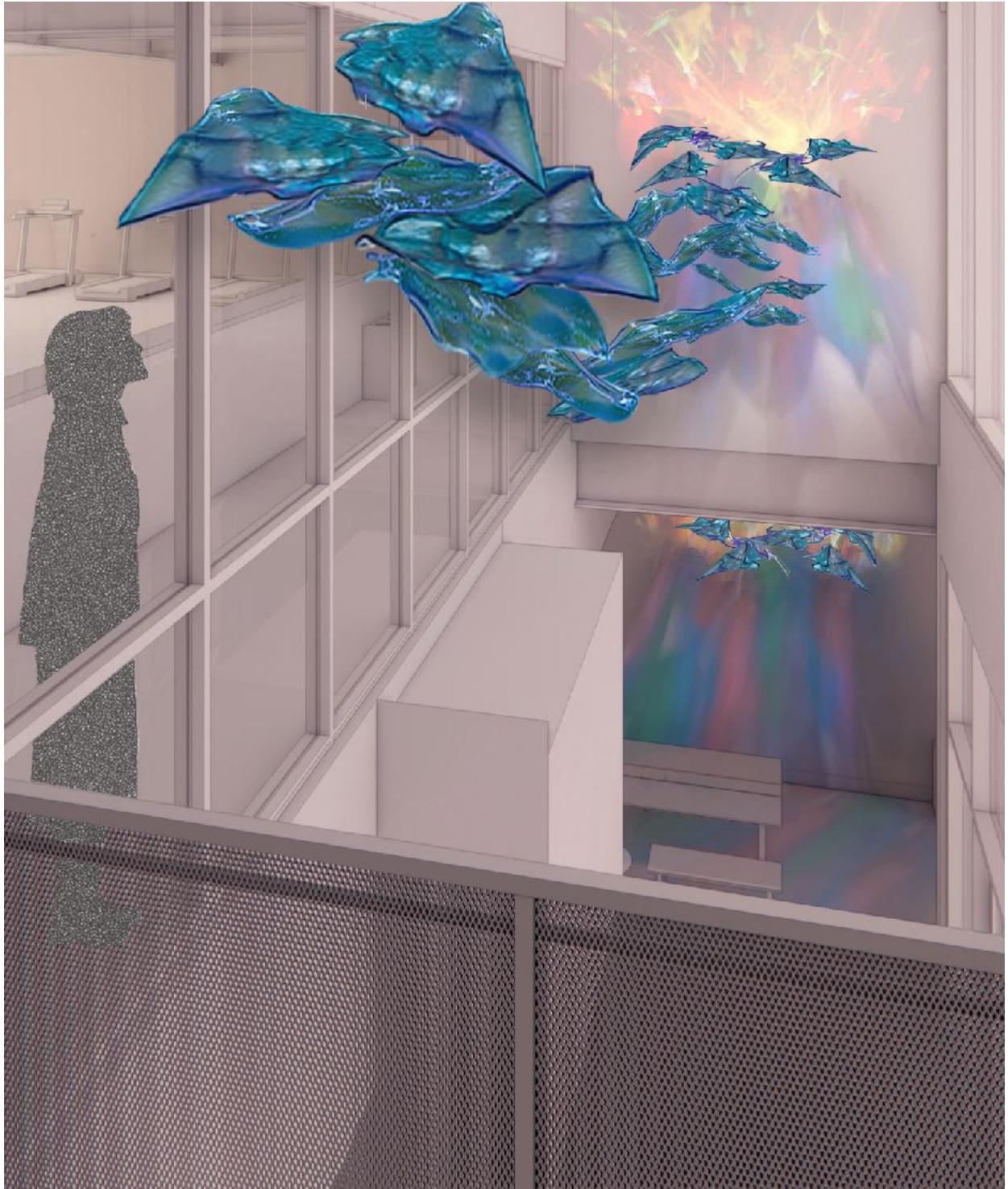
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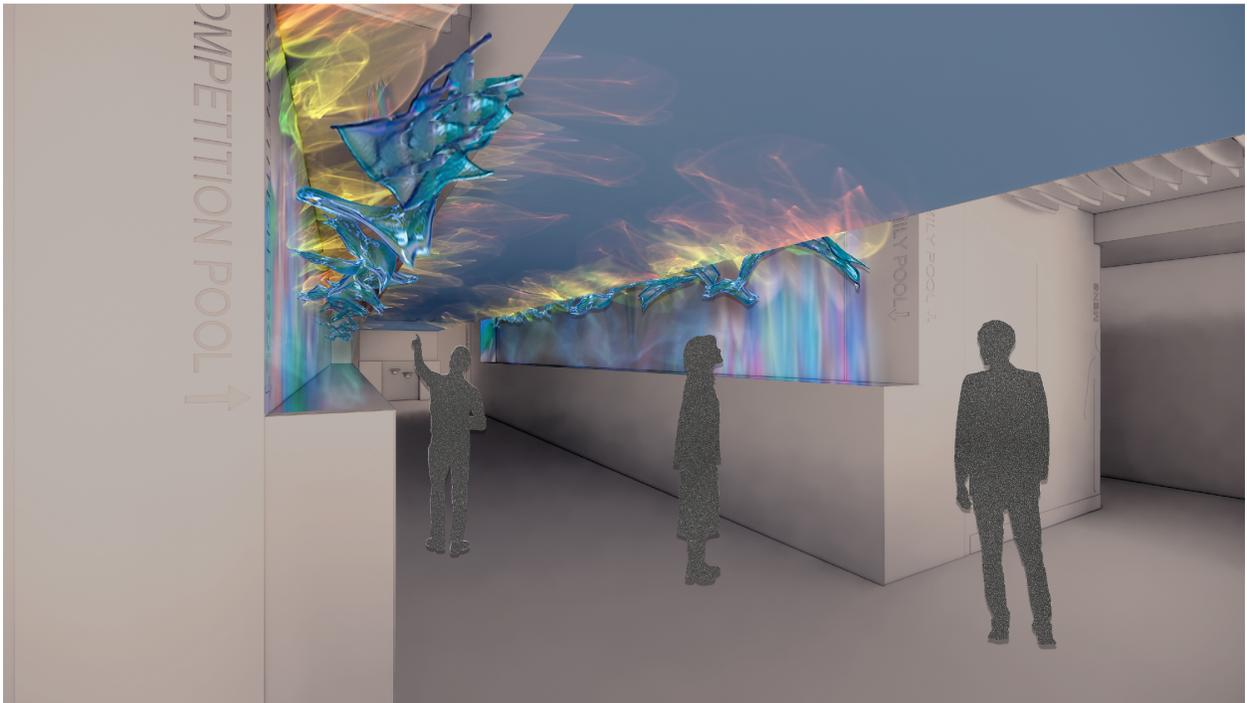
*Playground Fence*



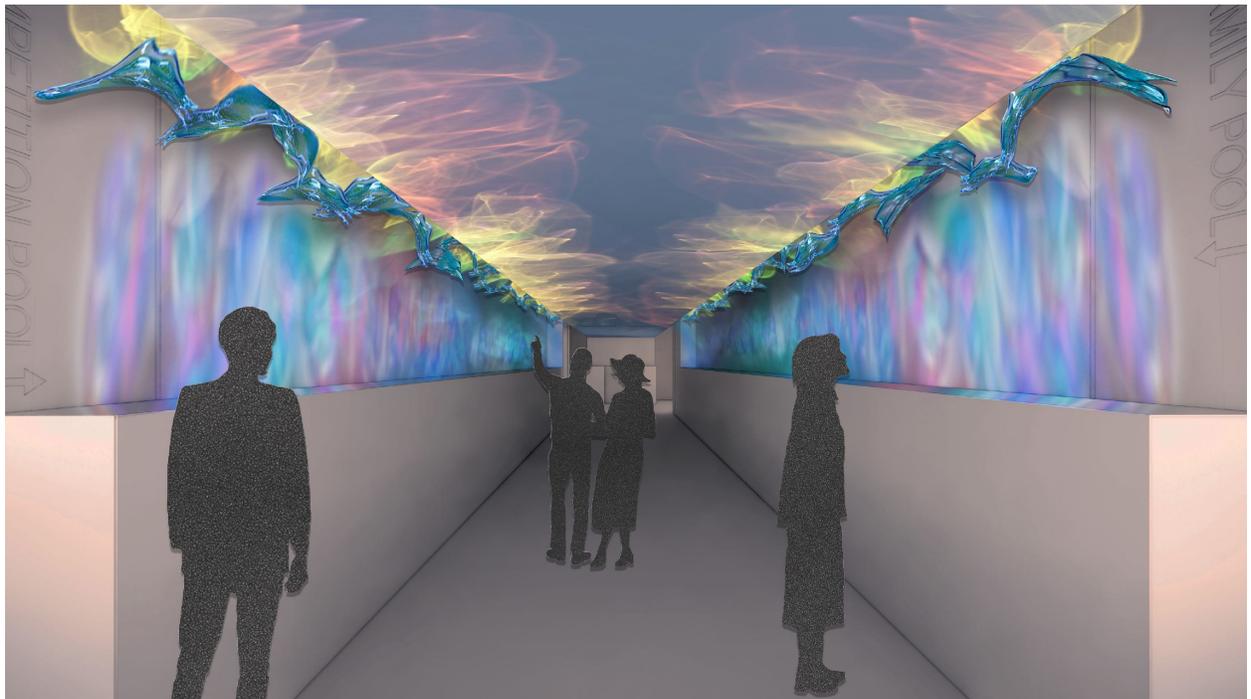
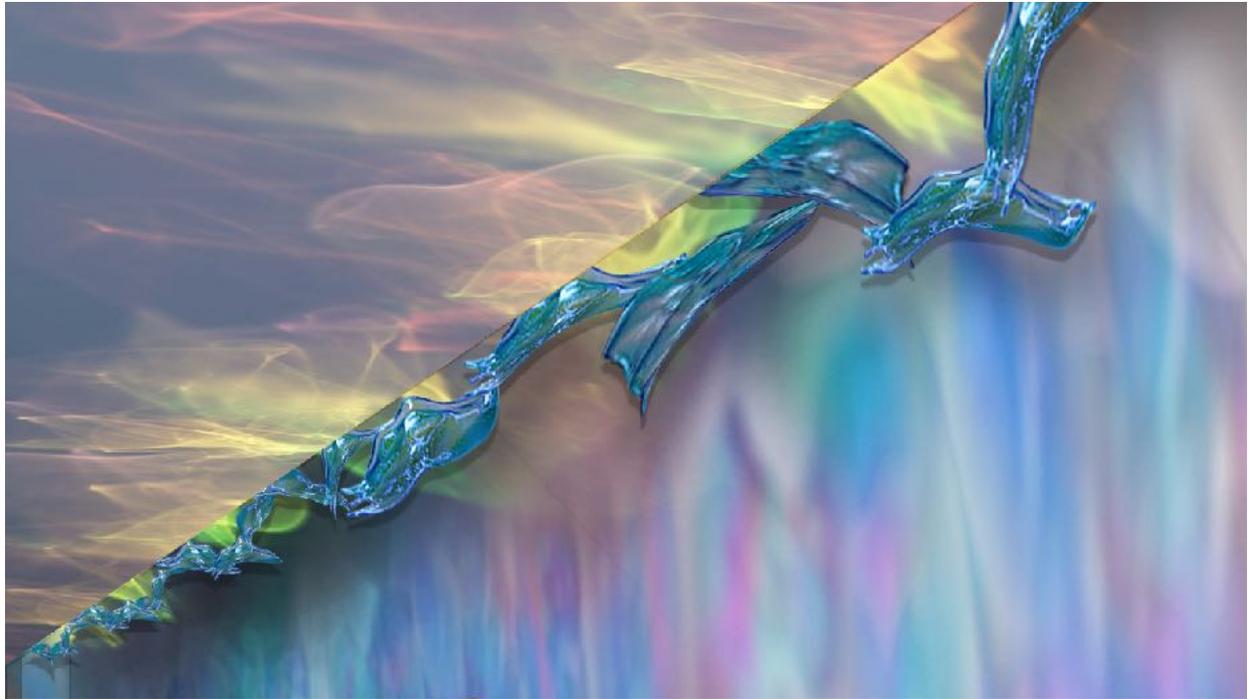
*Entry Lobby (2nd floor)*



*Entry Lobby (1st floor)*



*Hall (like a sunlit ravine)*



*Hall (like a sunlit ravine)*



*Optical Play (detail with artist)*