

building art *The Casey Story*

*We shape our buildings;
thereafter they shape us.*

– Winston Churchill

This exhibition marks the midway point in the creation of fifty artist-designed glass panels destined for the interior and exterior of the The Casey, a residential high-rise currently under construction next door to the Bullseye Gallery.

When we were approached many months ago by the building's developer and architect to collaborate on the fabrication of these works, we recognized it as an exceptional opportunity: to contribute to the creation of a space that would provide more than simple – albeit luxurious – shelter. The artworks destined for the Casey speak of the building's origins, of the natural environment, and of the rich tapestry of our lives in this neighborhood.

We at Bullseye Glass Company are proud to be part of the creation of The Casey and grateful to the unique team of people involved.

developer

GERDING/EDLEN DEVELOPMENT

Mark Edlen *Managing Principal*

Dennis Wilde *Senior Project Manager*

Jill Sherman *Development Manager*

architect

GBD ARCHITECTS

Steve Domreis *Director*

Catherine Navarro-Silva *Associate*

Dustin White *Designer*

artists and designers

Catharine Newell

Martha Pfanschmidt

Ted Sawyer *Bullseye Glass Co.*

Dan Schwoerer *Bullseye Glass Co.*

Dustin White *GBD Architects*

fabricators

FIREART GLASS, INC.

BULLSEYE GLASS CO.

NORTHERN LIGHTS

location *Main Lobby*
artist *Martha Pfanschmidt*
fabrication *Bullseye Glass Co. studios*



idea/design

Pfanschmidt's artwork is largely informed by her appreciation of and ideas about nature. She considered glass the ideal material to express her long-standing fascination with the Northern Lights, arguably the most dramatic example of light and color in the natural world.

Because nature and the environment are Pfanschmidt's primary inspiration, The Casey's aim for LEED Platinum certification* has special significance for her.

**Platinum is the highest level in the Green Building awards system that recognizes Leadership in Energy and Environmental Design. The Casey is anticipated to be the most sustainably built residential building in the U.S. (as of 2006).*

fabrication

Building Pfanschmidt's panels meant first building a new, larger kiln at Bullseye. The studio technicians managed the preparation of the blank glass plates – in essence, the canvas, – the preparation of the kiln and its firing, while the artist created the specific imagery.

Pfanschmidt translated her original encaustic designs into glass by applying glass powders, frits and threads – essentially “painting” – onto individual layers of clear sheet that were then laid atop each other and fired together in the kilns, multiple times for over 80 hours per panel.

THE SEASONS

location *Residence Elevator Lobbies*
artist *Martha Pfanschmidt*
fabrication *Bullseye Glass Co. studios*



idea/design

Continuing the natural theme begun in the main lobby panels, the pairs of panels located at the elevator landing on each floor evoke, through color and form, each of the four seasons. The relationship to the viewer is more intimate than the main lobby experience. The leaf patterns move up and down from the center panels and represent the cyclical essence of nature.

fabrication

A matte surface was selected for these panels in order to minimize glare due to the reflective lighting. The surface was achieved by firing the design side of the panels face down against the kiln shelf.

The thicker center design panel consists of six separate layers of sheet glass, fired three times. After the first set of firings at 1500°F, the glass is again taken up to a lower temperature, around 1250°F to tack the stenciled glass powders to the surface, while allowing them to maintain their crisp contours. In total each panel is fired for over 70 hours.

CASEY JONES

location Exterior Street Level
artist Catharine Newell
fabrication Artist



idea/design

Artist Catharine Newell worked from a photograph of the building's namesake, Casey Jones, to translate a snapshot of personality into an impressionistic portrait in glass.

I was particularly drawn to one submitted photograph of Mr. Jones – standing on what I guessed to be his front lawn, binoculars in hand, squinting into the sun, with his wife pulled close. He radiated humor and availability, steadfastness and strong family connection. I loved the very strong evidence of the 1950's given in the cut and color of his suit and tie, the strong lines of his glasses. It seemed to perfectly depict how he might have appeared on any given day...

Tucked into an exterior niche at sidewalk level, this small portrait jewel will anchor The Casey to its personal history and to all who meet it in passing.

fabrication

The working method employed by Newell in creating *Casey Jones* is a kiln-glass method developed over the last decade at the Bullseye Glass factory in collaboration with a number of artists, many who, like Newell, came to glass from painting or printmaking.

Glass powders are sifted onto sheet glass, then brushed or moved with bare fingers to create imagery. Each individual glass plate is fired to approximately 1500°F. Eventually, the individual plates are stacked and fired to create the final block. The stack shown here illustrates a similar work prior to its final firing.

EXTERIOR PANELS

- location** *2nd to 16th floors
West Side of Exterior Tower*
- designers** *Ted Sawyer, Dan Schwoerer,
Dustin White*
- fabrication** *Fireart Glass, Inc.*



idea/design

As visual structures the 15 exterior panels echo the grid-like phrasing of the building's skin, and in palette they compliment it. In the initial design phase two alternate formats were considered: a rectangular-patterned grid and a second format based on horizontal bands. In a moment of playful enthusiasm someone overlaid the two prototype panels and discovered that the layered combination increased both the depth and color nuance. The fact that this approach also increased the cost and time involved seemed lost in the euphoria of discovery.

The thin coating of tin chloride on the surface of the glass reads as misty transperence when backlit – as it will be in the evening – and subtle iridescence in reflected daylight.

fabrication

Colored glass used in exterior applications has a unique set of challenges. In thick cross-sections multicolored glass panels can be susceptible to mechanical failure in direct sunlight due to inconsistent heating and cooling (which translates to erratic expansion and contraction). To obviate this risk, rather than using sheets of solid colored glass, all the colors in the panels were created by sifting a thin layer of colored glass powder onto a base clear sheet. While adding time and labor, this approach also allowed for a much wider color range than would have otherwise been possible.