

The background is a complex, abstract composition. It features a dense, irregular pattern of blue and red colors, resembling a textured surface or a microscopic view. Overlaid on this is a faint, light blue grid pattern that covers the entire area. The text is centered and stands out prominently against this busy background.

# PETERS STUDIOS

PUBLIC ART GLASS REFLECTIONS









**Peter Kaufmann**  
Business Manager USA

**Jan Wilhelm Peters**  
General Manager

**Christine Müller**  
General Manager



## PETERS STUDIOS

ARCHITECTUAL ART GLASS

“Further beyond” also applies to the tradition of company management. Since 2008, I, as a member of the fourth generation, have also been the director of the company. As a business manager, I focused on working with glass, especially glass painting, during my dual course of study. I gained practical experience in specialist companies in the glass industry all over the world.

As a family member of the fourth generation, my sister, Christine Müller, has been working in the company as a management expert with international experience since 2013.

We are happy with our status as a healthy family business. We feel that we are in an excellent position with all our employees and we look forward to new and exciting challenges.

Jan-Wilhelm Peters  
General Manager, Peters Studios





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# INTRODUCTION

By any measurement, public art in the United States has exploded in the past three decades. The field has stretched well beyond its traditional roots in murals, monuments and memorials to encompass a broad spectrum of creative investigations in the public realm – fixed and ephemeral; visual and performative; top down and bottom up. There are more than 350 government-sponsored programs, dozens of art on campus programs, and countless nonprofits and independent groups engaged in the field. This doesn't include liturgical and corporate-sponsored art, or the transit- and health care-related programs across the country – all of which are showing signs of growth. And we can't begin to count all the DIY street art activity – the flashmobs, yarnbombing and all-night festivals – nor all the community engagement efforts that creatively address some of the biggest challenges facing cities today. As the publisher of Public Art Review, let's just say it's hard to keep up.

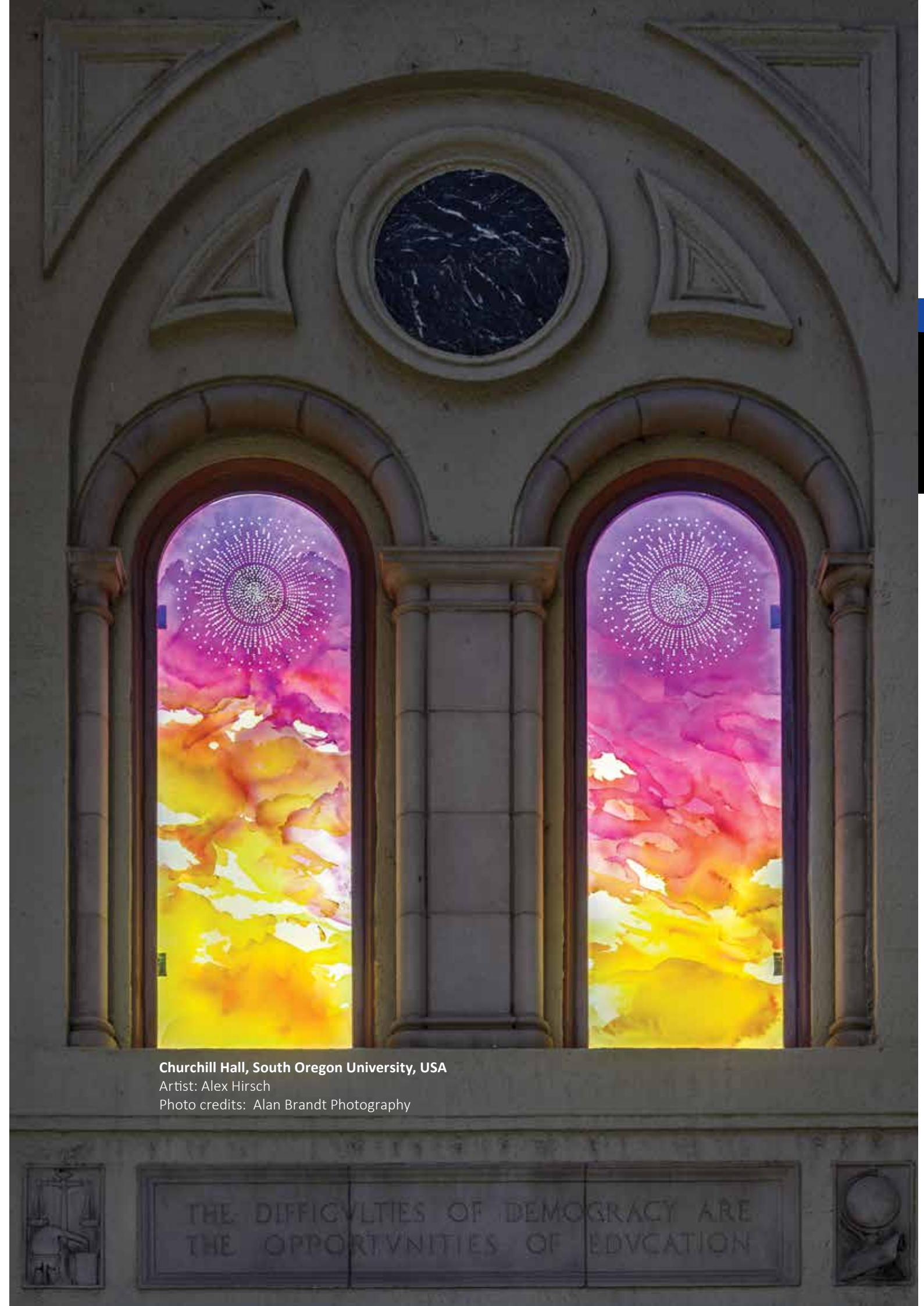
There are a few themes that characterize public art today. For most publicly funded programs, the art can't simply be aesthetically pleasing – it has to be functional or serve some larger purpose. This can range from artful railings to projects that clean up the environment. Artists are also seeking ways to exploit new technologies, such as data visualization, 3D printing, smartphones and LEDs. And today, sustainability is more than a buzzword; almost every industry on the planet is aware that we all need to share the planet, and if we want it to last we all have a part to play. Artists, often in collaboration with other sectors, are finding ways to reduce, reuse and upcycle materials, harvest renewable energy and raise awareness of environmental issues. In fact, artist-architect collaborations are where much of the innovation is taking place today. As designers and creators of built environment, as well as designers of experiences, artists and architects have a lot in common. In spite of this, artists are often brought into building projects late in the game or after the fact, to put a “Band-Aid” on a problem spot, or plop a sculpture on a pre-determined pad. This is not best practice, but symptomatic of unenlightened architects, oversized egos, or a lack of thoughtful policies by the developer or city agency.

Some of the best examples of public art today are the result of thoughtfully planned and well-executed artist/architect collaborations incorporating contemporary glass art. With glass art's ability to serve multiple and simultaneous functions, not to mention adding stunning aesthetic richness to any environment, it's no wonder so many artists and architects are gravitating to this corner of the public art field. Public art agencies and private developers are likewise drawn to glass art as a strategy given its high impact – inside and out – and its virtually nonexistent maintenance requirements. And today, with new technologies and skillful fabricators, much of the guesswork is removed from the equation. Indeed, it's hard to overstate the value added by a facilitative fabricator in the success of artist/architect collaborations.

As a former glass artist myself, with a few commissions well behind me, I have a particular fondness for the medium, and have been fascinated by the technological and engineering advances that have brought glass art from the margins to the center of the public art world. So it's no surprise that I've been following the work of Peters Glass for more than 25 years, and each year I've witnessed new surprises and daring innovations. This could be in the form of scale, or use of cable supports to the application of colorful splashes that make the work painterly, or the innovative sandwiching of solar batteries as an integral design element, elevating the importance of public art as we strive to reduce our carbon footprint.

I've had the pleasure of seeing several Peters Studios projects in person, including a stunning, 100-foot high sculptural glass vortex in the atrium of a university building and a chapel with the richest yellow-colored windows I've ever seen, but it was a great thrill to actually visit the Peters studio in Germany and see where some of the “magic” takes place. The people and the facility both felt at ease, and quite modest, and it became apparent to me that all of the focus is on the art and the rewarding relationships that the art makes possible. When I now look through these pages and wonder at so many impressive projects, I start imagining the stories of the relationships that they represent, and I find new meaning in the work. Like the medium of glass itself – a liquid mass that's all about light, color, reflection and refraction – there's much more to glass art than meets the eye.

– Jack Becker is an artist and the founder of Forecast Public Art ([www.ForecastPublicArt.org](http://www.ForecastPublicArt.org))



**Churchill Hall, South Oregon University, USA**

Artist: Alex Hirsch

Photo credits: Alan Brandt Photography





National Cathedral Washington, USA  
Artist: Hans Kaiser

## OUR HISTORY

Started in 1912, Glasmalerei Peters Studios is now in the fourth generation of ownership. The current owner, Jan Peters, became involved in 2008 and really started looking at contemporary art and modern techniques as the future of the industry. It is his openness and collaborative spirit that really took the studio to the next level. Every challenge is welcomed as we find the best solutions always come through an open and honest collaboration between the artists, artisans, project manager and even the owners. Some of the first projects in the U.S. began in the late 1950s and early 1960s as Peters Studios partnered with a few U.S.-based stained glass studios.

Peters Studios has stayed on the cutting edge of the industry, keeping up with the latest technology, materials and equipment. While we are still steeped in history and tradition with our Restoration Department, we are finding most work going the way of modern techniques. This includes new glass painting colors, new fabrication techniques and an investment in the largest kilns on the market. We have worked hard to create the most comprehensive state-of-the-art fabrication facilities in the world and continue to look for ways to improve.

Among many other firsts, Peters Studios was the first to work with solar engineers in combining art glass with Building Integrated Photovoltaic (BIPV) technology. We have since developed a great number of projects that are not only aesthetically beautiful but are also environmentally sensitive. Art glass that creates energy is just another example of how Peters Studios continues pushing the envelope of the possibilities of architectural art glass.

The possibilities are as vast as your imagination. We pride ourselves on solving complex technical and artistic problems through collaboration and experimentation. We like to think that we learn as much as we share and with every project there are always steps forward.

## PROJECT MANAGEMENT

From the start of every project through the delivery and installation, our team of experts will work closely with you in collaboration each step of the way. This typically starts with selecting the best techniques to match your original artwork. By understanding the steps used to create the original artwork we can then identify the art glass fabrication techniques that can best translate your design.

This includes color matching through the development of samples and studies as typical first steps. This becomes the basis for open communication and collaboration moving forward to the start of final fabrication.

The team includes a Project Manager and a skilled craftsperson who both work closely with you to ensure the successful translation of your original work into glass. The Project Manager works closely with you from the start to identify and meet the existing budget for the project.

The Project Manager assists with not only ensuring the best translation of your work but also handles all the technical requirements for the project. This includes communicating with the client and the project team to ensure we receive correct dimensions and technical requirements for the glass. Our team will stay in close communication with the client to make sure the timeline and milestones are met.

Through each phase of the project our team will provide updates of progress through email, phone calls and images of the work progressing.



## OUR PHILOSOPHY: AN ORCHESTRA FOR YOUR CREATION.

For more than 100 years we, at Glasmalerei Peters, have regarded ourselves as service providers. Service providers for the arts and for artists from across the world. We also view ourselves as an orchestra for artists and the performance of their works. An orchestra, because the entirety is always much more than the sum of its parts; hence, in our workshops, each individual member of our staff plays his or her instrument in their own special way. One might play contemporaray and innovatively, and the other might prefer the classical and traditional fashion, but always with the goal to perform the artist's creation - your creation - to perfection.

Our mission is "Plus Ultra", "further beyond", the motto on the Spanish coat-of-arms since Charles V. It has always been our motto never to give up when faced with seemingly insurmountable challenges, but instead to persevere and to experiment until, eventually, the right solutions are found.

## OUR FACILITIES

Peters Studios has two locations for their state-of-the-art workshops. The original studio, which is in the heart of Paderborn, Germany, is the base for our traditional stained glass and world-acclaimed Restoration department. Just down the road on the outskirts of Paderborn, in a small village named Neuenbeken, we have renovated three old farmhouses to create one of the most cutting-edge art glass fabrication facilities in the world.

Our facilities and our staff members, who work together with and for artists from all corners of the world, form the heart of our company. This is where our enthusiasm for glass creation comes to life and our passion for glass-art is almost tangible in each and every room of our studios.

Our staff are not only passionately involved, they are also highly qualified. You will find specially trained experts in all disciplines of traditional and contemporary art glass fabrication techniques. We don't just experiment and research with huge enthusiasm, but also with success. Our joint projects with renowned research institutes on silicate or photovoltaic research speak for themselves.

However, as much as we love anything modern and innovative, we are just as attached to the traditional roots of our craft. Traditional stained glass with lead glazing, medieval glass, restoration and reconstruction still make up a large share of our work. Due to the ever-changing and developing demands of glass design and its potential, we constantly expand and modernize the equipment in our workshops. You will find that our worksites are equipped with the latest state-of-the-art technical facilities whether it be the latest 3D mapping system to best assess the makeup of glass made in the 13th Century that needs to be restored or the top-of-the-line filtration system installed in our airbrushing room.







Studio Paderborn

## PADERBORN TECHNICAL FACILITIES:

- Glass-cutting room
- Lead glazing workshop
- Mosaics preparation and assembly room
- Airbrushing room
- Sandblasting chamber
- Architectural plotter for enlargements of drafts and one-to-one printouts
- Specially furnished restoration rooms complete with state-of-the-art ventilation
- Digital documentation room complete with multiple digital cameras, SLR-cameras and 6x6 cameras, microscopes and an aerosol nebulizer
- Art gallery and screening room for events and lectures



Studio Neuenbeken

## NEUENBEKEN TECHNICAL FACILITIES:

- Fully automatic sandblasting equipment
- Multiple kilns ranging in size with the largest kiln able to process glass 8.5' W x 15' L
- Three completely equipped, large airbrush rooms with state-of-the art filtration systems
- Acid etching room
- Three architectural plotters for producing vinyl masks used for etching, sandblasting and painting
- "Michelangelo" digital printer for printing with ceramic enamel paints
- Digital printer for direct printing onto glass
- Fully equipped screen-print room
- Viewing hall with large window (80' W x 20' H) for mounting, displaying and inspecting large sections of glass
- Exhibition room and gallery with seating capacity for up to 120, complete with modern technology, including video screens, projector and sound





# THE TECHNIQUES

We will provide you with a great variety of possibilities to help you realize your ideas. In cooperation with you, we will develop individual technical solutions for each specific project, and will compile various drafts. The spectrum of possibilities is almost unlimited. While we might trust traditional techniques as the basis for a particular project and develop these creatively, we might, on another occasion, combine new, innovative techniques and achieve totally new results. Give us your creation and put us to the test. We are more than keen to develop ideas to achieve perfect technical implementation each time so that, at the end of the day, you will be convinced by the result.

## LEAD GLAZING

In lead glazing individual cuts of glass are joined together using H-shaped lead rails. Pewter is used to solder the soldering points, and then the glazing is sealed with linseed oil sealant agents. In addition, the glass can be treated with black stain, silver nitrate (Silbergelb) and other glass paints; thus achieving fine contours, shadows and colored sections.

## PAINTING

Black stain, silver nitrate and transparent, opal and opaque enamel paints are applied in stained glass painting. Depending on the type of application, these powdered paints can be mixed with various water or oil-based paints and bonding agents. In addition to the traditional hand-painting technique using brushes or distributors, various other techniques, like silkscreen, airbrush or digital print, are used to apply paint to glass.

## AIRBRUSH

Airbrush is a painting technique using a spray gun, which is connected to a compressor. With the use of pressurized air, the paint can be delicately sprayed onto the object. This technique creates the finest gradients of color. This is, for instance, a basic prerequisite for the art of photo-realistic painting.

## ETCHING

In etching, hydrofluoric acid is used to dilute the top glass coating. Areas which are not meant to be etched can be covered with foil or various gloss paints. In this process, the sheets of glass are immersed in the etching liquid, and the top glass coating is slowly removed with the use of a brush. This technique is used predominantly with mouth-blown flashed glass in order to achieve a two-colored motif on one single sheet of glass.

## SANDBLASTING

Sandblasting is a method whereby the surface of the glass is treated by using sand as an abrasive. A compressor creates a strong jet of air, which conveys the jet medium from a container and accelerates it at great speed. The abrasive agents and the jet of air then impact together on the surface that is to be treated. The abrasive effect of the jet medium will loosen particles on the surface and carry them away. This will achieve a matte finish. Depending on the strength of the glass, sandblasting may be done across the complete surface, or in steps. According to the desired application, the panes of glass are covered with cloth, wood glue or foil. To create vector graphics, plotters can also be used to shape the blanking foils.

## SILKSCREEN

Silkscreen is a printing process whereby a rubber scraper or spreading knife is used to push the paint through a finely woven piece of material onto the glass surface. To make the material impenetrable for paint, a special coating is applied to those segments which, according to the print image, are to be excluded from the printing process. Depending on the type of application, the print format will cover a range reaching from a few centimeters up to several meters. One of the advantages of the silkscreen method is that, by using different grades of woven materials, the application of paint can be varied, so that very thick coats of paint can be achieved. We can provide both complete-surface and grid-pattern silkscreen printing.



Acid etching room

## DIGITAL PRINT

Digital print is the generic name for a group of printing processes, whereby the printed picture is transferred directly by a computer into a print machine. We are able to do direct printing onto a glass support by using UV-resistant ink or ceramic enamel paints, which are permanently imprinted in the furnace, in the same way that is done with hand-painted pictures or with the airbrush procedure.

## FUSING

In the fusing process, different (white or colored and perhaps also painted with glass enamel paint) pieces of glass are fused together at a temperature of between 780°C to 900°C. The fusing temperature depends on the composition and the thickness of the glass. Temperature-resistant objects, like metals, may also be fused in the process.

According to today’s archaeological knowledge, fusing, in its basic form, is a procedure of glass processing that dates back at least 2,200 years. Over recent decades this technique has been developed to become one of the most versatile and technically challenging glass processing procedures.

Today, we differentiate the following fundamental variants of fusing:

- Tack fuse
- Full fuse
- Glass flow or ‘pâte de verre’

## GLUING

Various adhesive agents, such as casting resin, UV-glue, silicone and two-component adhesives, may be used depending on the respective types of glass, and whether the glass is to be glued selectively or overall. All our adhesive agents have been tested and are UV-resistant, and are therefore suitable for interior and exterior use.

## PHOTOVOLTAIC

Using photovoltaic in conjunction with glass design is a relatively new technique. In view of today’s energy problems, this technique attracts more and more recognition – not least of all due to the fact that it provides great scope for creativity. Photovoltaic modules can be manufactured individually, and/or irregular arrangements of photovoltaic cells may be applied. Numerous variants of solar cells, i.e., colored, square, round or transparent cells, and so on are also available today.



## TECHNIQUE EXAMPLES



Design



Transparent genuine-antique glass cut and partially painted. Firing and traditional assembly with lead came.



Painting with opalescent enamels. Successive firings at about 605°C in order to melt the different painting layers to the glass surface.



Hand- and airbrush painting with transparent enamels. Several firings at 605°C to melt the different layers of paint to the surface.



The design is imprinted onto the glass surface using transparent colours which cure under UV light.



The design is imprinted onto the glass sheet with special colours which will cure under UV-light.



Digital printing with opaque vitreous paint. As digital printing is done in one step, the firing of the colours can be associated with the tempering of the glass to secure it.



Digital printing for the present time is only possible using opalescent or opaque vitreous enamels. Special grids help to create a more or less intense effect of transparency.



Screen printing and airbrush painting with transparent vitreous enamels and successive firings at about 605°C in order to melt the different paint layers to the glass surface.



Screen printing with opaque and opalescent enamels. Every layer of colour is fired successively in the kiln at around 605°C.



Special compatible kiln glass can be melted with other glass pieces in the kiln. The full fuse technique used for this panel (opaque glass) uses very high temperatures to completely join all glass pieces together to form a single piece with a flat and glossy surface.



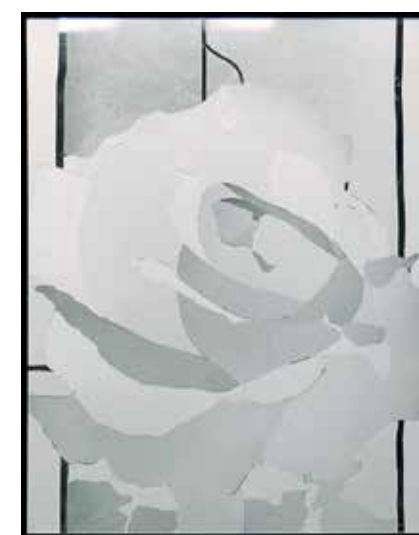
Special compatible kiln glass can be melted with other glass pieces in the kiln. This panel was made with the fuse to stick technique at lower temperatures making the glass pieces simply stick together, retaining all or most of their individual characteristics.



Opalescent genuine-antique glass pieces (Glashütte Lamberts, Waldsassen), cut-out, painted partially and fired in the kiln. Then glueing on a sheet of clear glass with two-component silicone adhesive.



A sheet of glass is to be put, in the kiln, on top of special ceramic fibre templates, cut-out to the desired shape. At high temperature, the glass will slump around the templates, creating relief effects and textures on the glass surface.



Matting the glass on front side and back side through sandblasting helps to create the sensation of depth. The design on the glass, depending on its thickness, changes not only with shift of light, but also due to the observer's position, creating transpositions, super-positions and light openings.



A fabric of special fibres is imprinted with a print coating which protects the fabric during the following sandblast engraving. In order to eliminate completely the protective coating and remaining fibres, the panel must be heated before the final firing of the glass in order to fix the paint. (Boissel patent)





# INSTITUTION



## "WATER SERIES: LANIKUHONUA/ANIANIKU" RONALD T.Y. MOON JUDICIARY COMPLEX, KAPOLEI, HAWAII

CLIENT: Hawaii State Foundation on Culture and the Arts

ARTIST: Doug Young

ARCHITECT: Architects Hawaii

PHOTO CREDITS: Doug Young

TECHNIQUE: Airbrushed enamels and slumped glass combined into insulated glass units.

DESCRIPTION: Sense of place for the new Judiciary Complex: Within the Hawai'ian culture, Kanawai is the word used for justice and law. The root word, Wai, is water. Water rights, usage and how it flows from mountains to sea is so vital to sustain life.

The calm healing water images of Anianiku (integrated in 5 window bays) are reflected from a protected coastline cove in the ahupua'a of Honouliuli (Kapolei).







## THE STORY

Artist Doug Young came to us to find a way to translate his realistic paintings of water into structural art glass to be installed in a new Judicial building in Kapolei Hawaii, on the island of Oahu. As this was his first foray into glass, we developed a large amount of samples to show him a variety of possibilities to achieve his design. Doug wanted the imagery to read just like his paintings but in this case the canvas was five individual facades of a building with each of the five areas roughly 40' x 30'. With a total of just over 5,000 square feet of glass, this was at the time one of our largest and most successful projects.

The studio was challenged not only to directly translate his imagery on this large scale but also find a solution where the movement of his imagery could be seen both from the outside and inside during both the day and the night.

Through developing multiple studies and samples we created a unique solution that we had never fabricated before. By combining a slumped piece of glass with a painted piece of glass into an insulated glass unit (IGU) we were able to find the right balance for the piece. The result achieves the movement and rippling of water through the slumped exterior glass while the interior was activated by the wonderful colors from the fired vitreous colored enamels. Combining these two techniques we were able to achieve the artist's design goals and deliver an incredibly dynamic piece that works well no matter the time of day or night.

The artist's inspiration for the project comes through his intimate relationship with water. Wai, or water, is such an inherent part of Hawaiian culture. So integral in life form, the precise use, conservation and preservation of water, a word form, Kanawai means the code of Law.

These five art glass water murals are site specific. The images are all from the west side of Oahu's Ahupua'a o Honouliuli (land division) which includes the Kapolei area. The naturally protected saltwater pond called Anianiku is in a small, precious coastal section called Lanikuhonua ("Where the sky meets the earth"). Anianiku is a reflecting/healing pond; in the days of the Ali'i (royalty), they would dip their newborn in these waters to give them ha, or breath. This nurturing pond also protected the spawning and growing fish before they ventured north along the Waianae coast.







All commission work is a collaboration:  
The artist has a general vision, the glass art  
fabricator offers the ways and means to  
interpret it.

We went through so many techniques and  
samples throughout the year and the Peters  
Studios staff and family were always open,  
patient and enthusiastic to try directions  
and combinations of techniques never tried  
before.

The final product exceeded both our visions.

– Doug Young, Artist







## "CLOUDBREAK" LINDSEY-FLANIGAN COURTHOUSE, DENVER, COLORADO

CLIENT: City of Denver Department of Cultural Affairs

ARTIST: Catherine Widgery

ARCHITECT: Brian Klipp

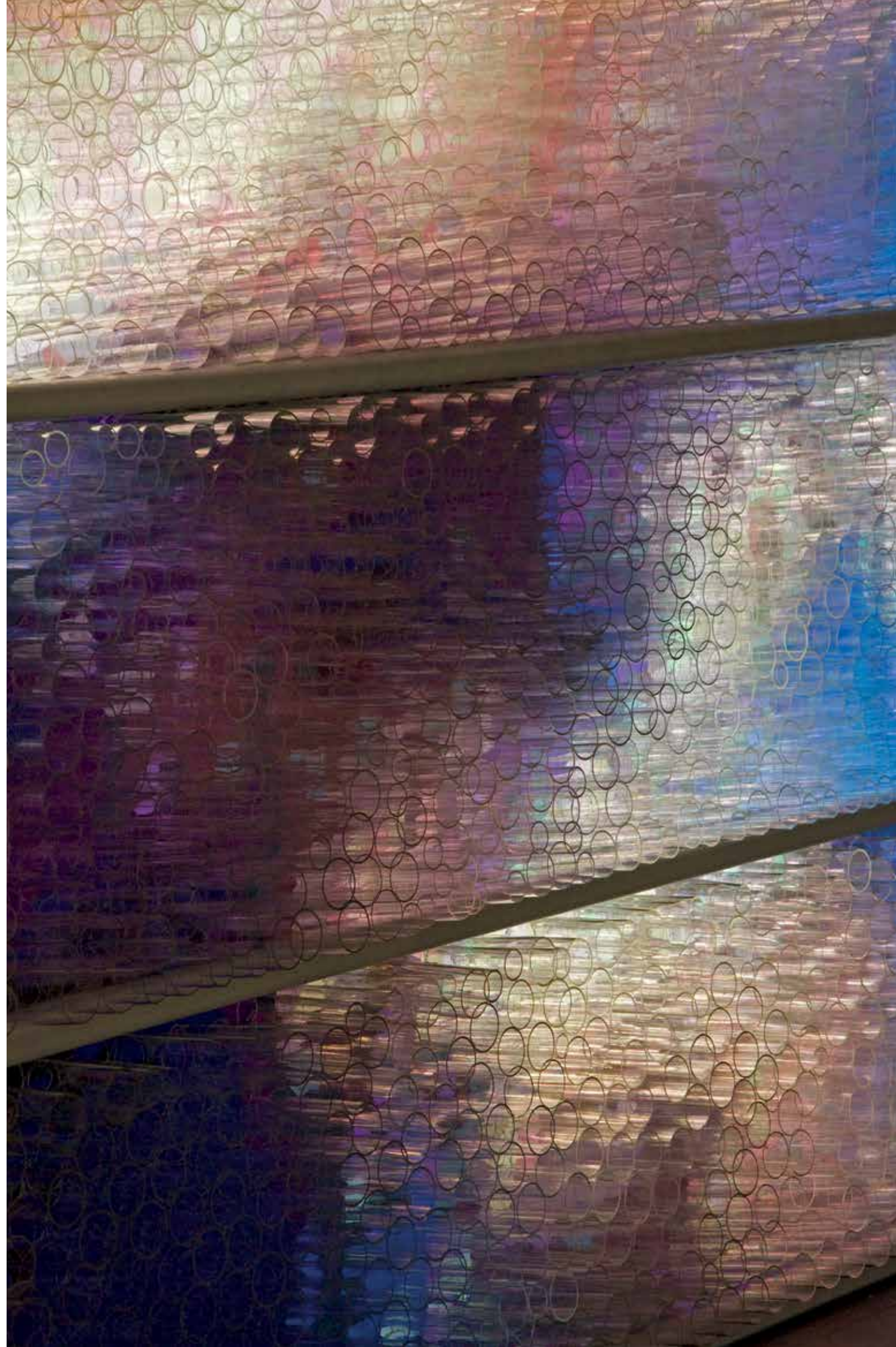
PHOTO CREDITS: Frank Ooms, Catherine Widgery

TECHNIQUE: Digitally printed glass combined with 12,500 laminated borosilicated glass tubes in different sizes.

DESCRIPTION: The east wall of the Jury Assembly room is a colored glass image of light bursting from behind dramatic storm clouds seen through a layer of over 12,500 glass tubes that "push" like a cloud through the metal frame of the wall in low relief. Each tube catches the bits of color of the pixilated image and causes them to swirl like a kaleidoscope animating the whole as the viewer moves. Lit by the sun in the morning, "Cloudbreak" changes throughout the day with the changing light. At night the image is visible through the exterior glass as it glows from the interior lighting.







I was able to conceive this work and then experiment with a variety of full-scale prototypes of sections working with the team at the Peters Studio.

We resolved technical problems and did crucial experimentation so that by the time the work was ready to install it went flawlessly.

— Catherine Widgery, Artist



## "WAIKUI: THE MEETING OF TWO WATERS" HAWAI'I STATE MUSEUM SCULPTURE GARDEN, HONOLULU, HAWAII

CLIENT: Hawaii State Foundation on Culture and the Arts

ARTIST: Doug Young

Architect: Group 70 International, Inc.

PHOTO CREDITS: Doug Young

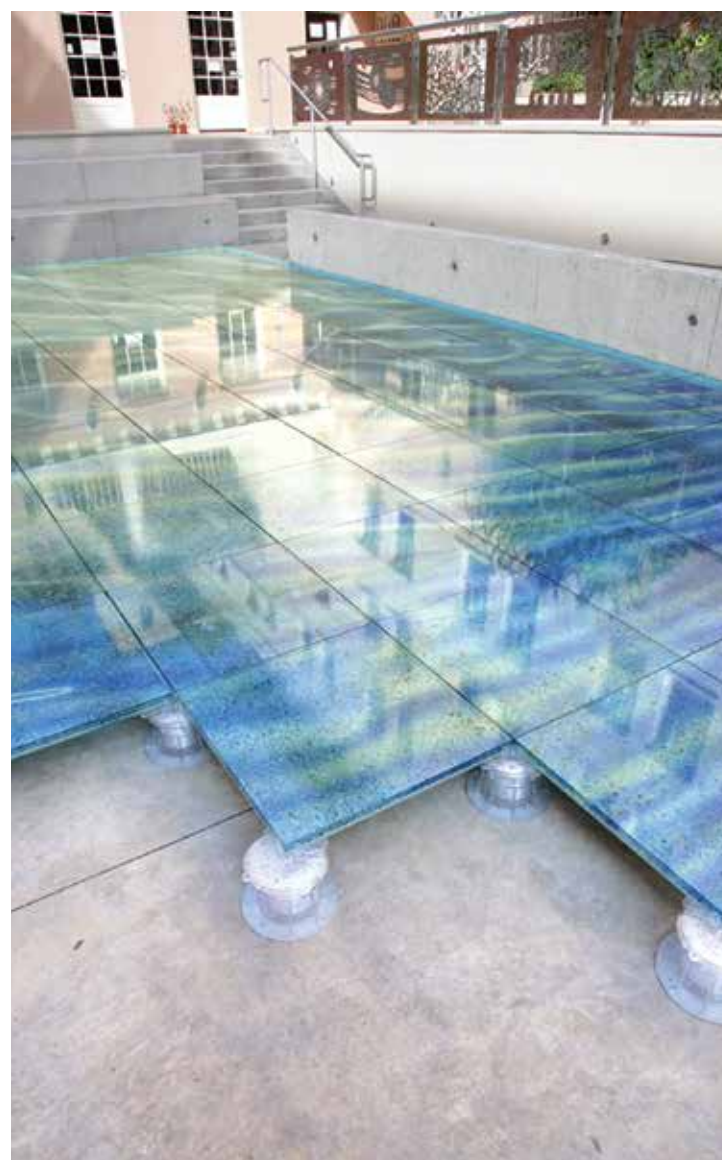
TECHNIQUE: Three layers of laminated, airbrushed and painted glass tiles.

DESCRIPTION: Retaining a sense of Hawai'i's first Olympic size pool, Waikui is comprised of two overlaying water images. The bottom is the historic pool and subtle swimming lanes; the transparent top is an ocean water image symbolizing the meeting of two waters.

O'ahu is known for being the "meeting place"; Waikui is an old place name on the Big Island where a sandalwood forest stream once flowed into the ocean.







This was the second project with Peters Studios. We went through many trials of technique and color, and again pulled through with a product beyond our expectations – a first among exterior public art glass commissions.

– Doug Young, Artist





## "TIDAL SONG" TRUMP TOWER PEDESTRIAN BRIDGE, NEW ROCHELLE, NEW YORK

CLIENT: JMC Art Partners

ARTIST: Catherine Widgery

PHOTO CREDITS: Valery Lyman, Catherine Widgery

TECHNIQUE: Mouth-blown antique glass laminated to structural glass.

DESCRIPTION: In this work pulses of light and color sweep across the bridge and curl up to the new Plaza. "Tidal Song" links New Rochelle's traditional connection to coastal waters with dynamic energies of 'now' Nature's forms are woven in a language of technology.

During the day, direct and indirect light makes the stained glass luminous, projecting the blues and greens across the floor. At night, the whole volume of the bridge becomes a light box with a colored glass skin. The glass is etched in such a way as to offer rich effects at an intimate scale while the etching catches the light both day and night.







My concept outstripped the budget and no other glass fabricator would touch this project, but Peters Studios said they would figure out a way to make it work. It was a joy to work with their team and the mouth-blown glass of the Czech Republic. In the end, "Tidal Song" won an international award for glass art and was featured in Sculpture magazine. After this project, I decided that Peters Studios was my go-to fabricator.

— Catherine Widgery, Artist



## "VERSES-REFLECTED AND REFLECTING" PORTLAND CITY ARCHIVES, PORTLAND, OREGON

CLIENT: Regional Arts & Culture Council

ARTIST: Keiko Hara

ARCHITECT: Yost Grube Hall Architecture

PHOTO CREDITS: Keiko Hara

TECHNIQUE: Hand-painted vitreous enamels on safety glass with laminated mouth blown antique glass.

DESCRIPTION: Created for the City of Portland Archives, this artwork incorporates historical symbols reflecting eras, places, and people.

The work is fabricated in colored and sandblasted glass panels, which are installed along the length of the Archives' reading room. Medallions suspended from the ceiling are also part of the work. Each medallion contains a shadow-like painted iconographic image representing a particular decade on the obverse side; the reverse side presents a surface that reflects the cityscape and people occupying the contemporary space.







It was amazing experience for the well equipped facility and craftsmanship to support on my art project. The personal home meals and beautiful environment made my stay special.

— Keiko Hara, Artist



## "WIND THROUGH FOUR POINTS" FOUR POINTS OFFICE BUILDING, WEST PALM BEACH, FLORIDA

CLIENT: Palm Beach County Art in Public Places

ARTIST: Gary L. Moore

ARCHITECT: Saltz Michelson Architects

PHOTO CREDITS: Robin Hill Photography

TECHNIQUE: Airbrushed enamels with laminated antique glass combined into hurricane-rated insulated glass units.

DESCRIPTION: The artwork's title, "Wind Through Four Points", plays off of the points of a compass. Metaphorically, the wind rushes through the building, spreading through the lobby and all "four points" of its interior. The colorful first floor lobby with its 10 colors represents the sub-tropical visual flavor of South Florida: the constant cerulean blue sky, turquoise waters, bamboo leaf green, yellow and orange sun tones and sand. As juxtaposition, the second floor's stark black and white represents an abstracted "street traffic" image. In addition, three art glass windows burst with color, light and movement. Fused glass pieces on the lobby's side walls reference paper and other solid objects that have "blown" into the space.



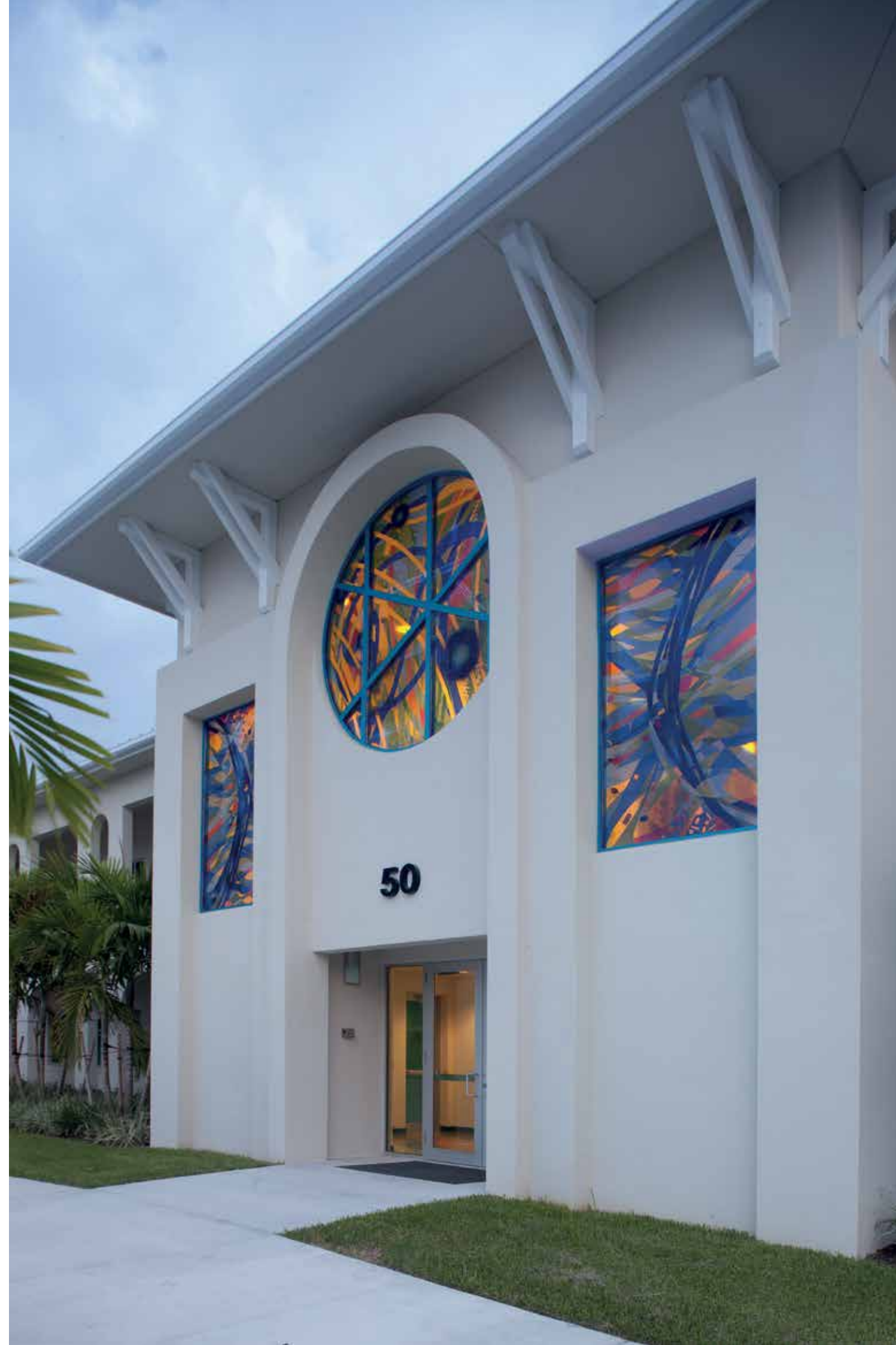




It was an absolute pleasure to work in collaboration with the team of artists at Peters Studio. This was my first time working in glass at such a large scale. The visit began with the Studio team confirming their understanding of my vision and concept for the project. After touring the various workshop spaces and gaining a succinct knowledge of the many options and processes available to me ...

I gained an expanded view of the possibilities and inventive potential of working with glass. I began fresh drawings to accommodate the new insights into glass as a very serious creative medium. I was confident we would realize the project beyond my initial thoughts. We began to play around with colors, techniques and materials. After a visit to a nearby church I decided to use aspects of antique glass in the fabrication process. At the Studio we selected a variety of antique glass "pieces" and experimented with layering the glass as a means to produce a more intimate experience in select areas, and also to introduce into the work a historic context for glass working in Germany.

**- Gary L. Moore, Artist**







## "PYROMANIA AND PARK" FIREHOUSE ARTS CENTER, PLEASANTON, CALIFORNIA

CLIENT: City of Pleasanton Department of Cultural Affairs

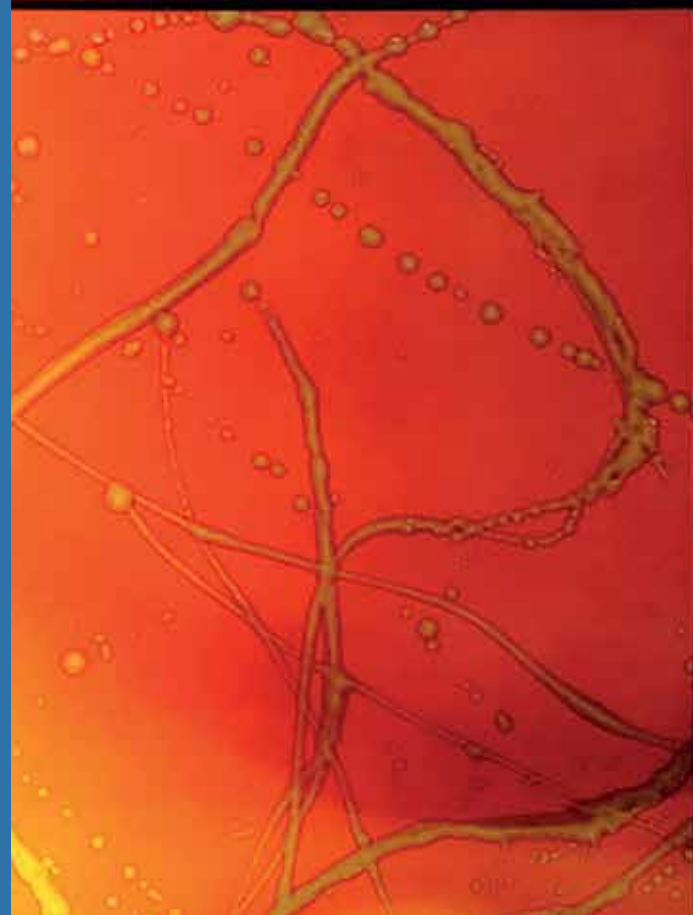
ARTIST: Martin Donlin

ARCHITECT: ELS Architects, San Francisco

PHOTO CREDITS: Martin Donlin

TECHNIQUE: Multiple layers of airbrushed enamels on safety glass.

DESCRIPTION: The Firehouse Arts Center is a redevelopment of the old firehouse in Downtown Pleasanton. One entrance faces Railroad Avenue with a symbolic "fiery energy" inspired tower, and the tower at a second entrance from Lions Wayside Park is based on leaf forms taken from the giant sequoia trees surrounding Pleasanton. The glass has been designed to be visible in daylight with reflected light and is lit up at night with an LED lighting scheme. On close inspection the glass has a refracting painterly surface that absorbs and reflects light in a surprising way as the viewer moves around the piece.





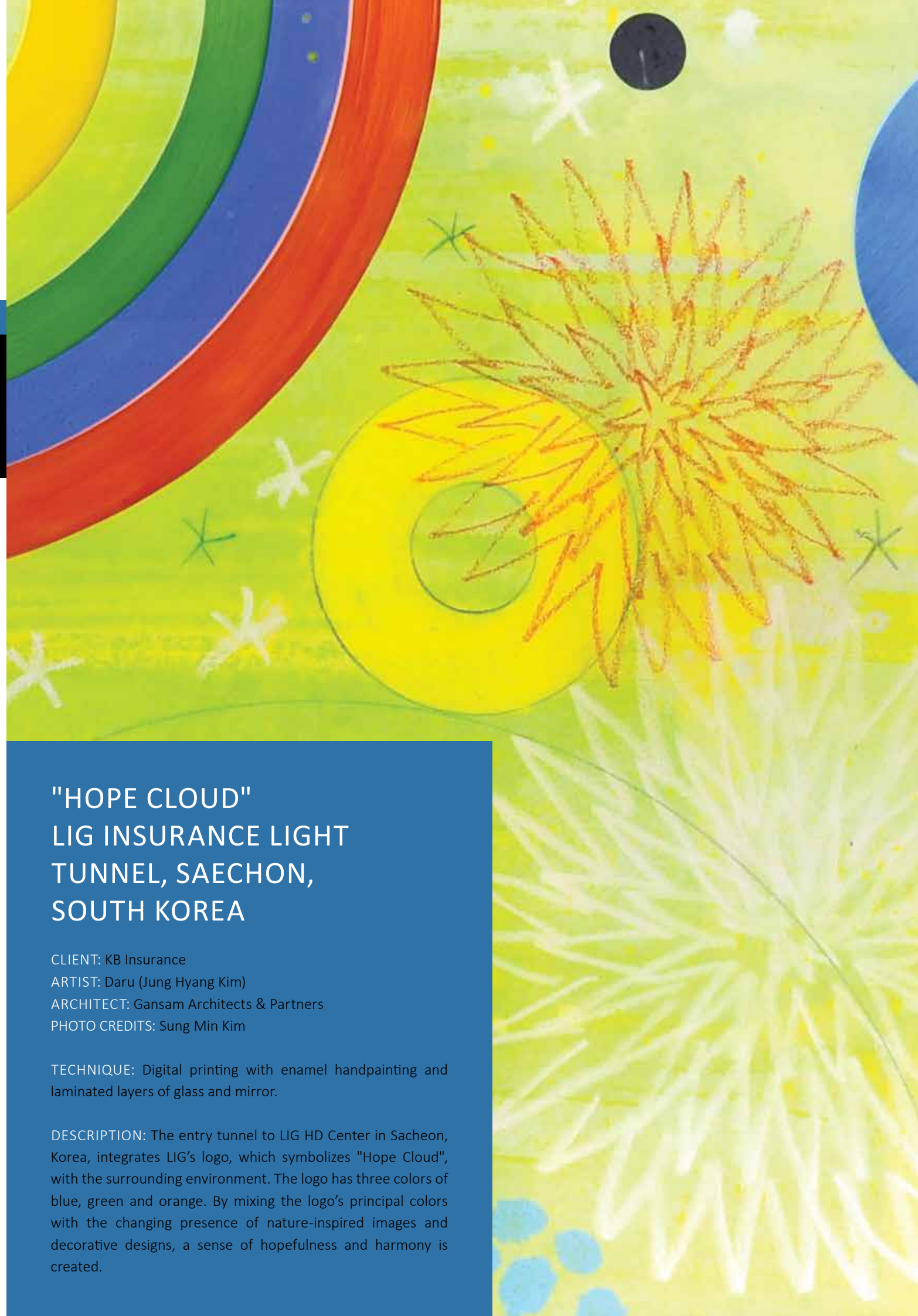


The glass painters produced some wonderful textures and treatments on the glass to allow it to be seen both day and night.

– Martin Donlin, Artist







## "HOPE CLOUD" LIG INSURANCE LIGHT TUNNEL, SAECHON, SOUTH KOREA

CLIENT: KB Insurance

ARTIST: Daru (Jung Hyang Kim)

ARCHITECT: Gansam Architects & Partners

PHOTO CREDITS: Sung Min Kim

TECHNIQUE: Digital printing with enamel handpainting and laminated layers of glass and mirror.

DESCRIPTION: The entry tunnel to LIG HD Center in Sacheon, Korea, integrates LIG's logo, which symbolizes "Hope Cloud", with the surrounding environment. The logo has three colors of blue, green and orange. By mixing the logo's principal colors with the changing presence of nature-inspired images and decorative designs, a sense of hopefulness and harmony is created.







It was such a pleasure working with Peters Studios. Not only did they execute my concept beautifully, they worked with my budget without compromising my artistic vision. They were extremely accommodating with my tight deadlines. I would work with them again for my next project.

- Daru (Jung Hyang Kim), Artist





## "SPIRIT OF THE ROCKIES" UNITED STATES POST OFFICE BUILDING, DENVER, COLORADO

CLIENT: Denver Public Art Program

ARTIST: Martin Donlin

ARCHITECT: Steve Ewoldt with COLAB Architecture and Urban Design

PHOTO CREDITS: Martin Donlin

TECHNIQUE: Multiple layers of airbrushed enamels on safety glass.

DESCRIPTION: The canopy design has an undulating sculptural form inspired by the Rocky Mountains. Blue skies and the Lark Bunting bird have influenced a number of the images for the canopy with colors taken from the Rocky Mountain Columbine plant. These images are juxtaposed with thin white lines that trace the Rocky Mountains and refer to the path taken by visitors to the main entrance. The colors project onto the pavement during the long hours of sunshine.







Peters Studios solved a number of technical problems here, not only with the structure and glass size but the control of colors on the glass that need to be seen day and night and also project onto the pavement.

— Martin Donlin, Artist





## "OAK WISDOM" DRUID HILL PARK, BALTIMORE, MARYLAND

CLIENT: Baltimore City Department of Recreation and Parks

ARTIST: William Cochran

PHOTO CREDITS: Courtesy Studio William Cochran

**TECHNIQUE:** Front panels: Multiple layers of screen printed enamels on surfaces double laminated to a clear tempered glass. The center clear tempered glass is shattered after lamination to create "jewel-like" fracture lines. Back panels: Etched and laminated glass with diffusion layer.

**DESCRIPTION:** Six pairs of salvaged iron columns with bronze frameworks hold luminous entablatures with paintings and imagery in five layers of glass that display residents' memories of the park. Thousands of fracture lines and an engraved diffusion layer capture and hold the light, illuminating the intense colors in the glass. The work is visible from all directions and its appearance changes – sometimes quiet, sometimes fiery - depending on orientation and time of day. An energy-efficient, low-maintenance LED system is concealed within each entablature, transforming the sculpture into a crescent of torches after dark.











## "INDEX" HIGHLAND HILLS BRANCH LIBRARY, DALLAS, TEXAS

CLIENT: Office of Cultural Affairs, City of Dallas

ARTIST: Letitia Huckaby

ARCHITECT: KAI Texas

PHOTO CREDITS: Letitia Huckaby

**TECHNIQUE:** Airbrushed and screen-printed colored vitreous enamels permanently applied to float glass and assembled into an insulated glass unit.

**DESCRIPTION:** "Index" is defined as an indicator, sign, or measure of something. Index cards were used in libraries before computers became so readily available, to help patrons find what they were looking for. It was a physical representation of another object.

This piece was designed to be an index of the Highland Hills community. The silhouettes on each panel are photographic representations of members of the community screen printed onto glass in layers and kiln fused together.







It has been my great pleasure to work with Peters Studios, and I consider them a part of my team. We have worked together on two projects thus far and I can't imagine taking on another contract without them by my side.

- Letitia Huckaby, Artist



## "THE GLASS TREASURE BOX" NANOFABRICATION FACILITY, BIO-NANO-ZENTRUM, TGZ III HALLE TECHNOLOGIEPARK WEINBERG CAMPUS HALLE (SAALE), GERMANY

CLIENT: TGZ Halle Technologie- und Gründerzentrum Halle GmbH & Bio-Zentrum Halle GmbH

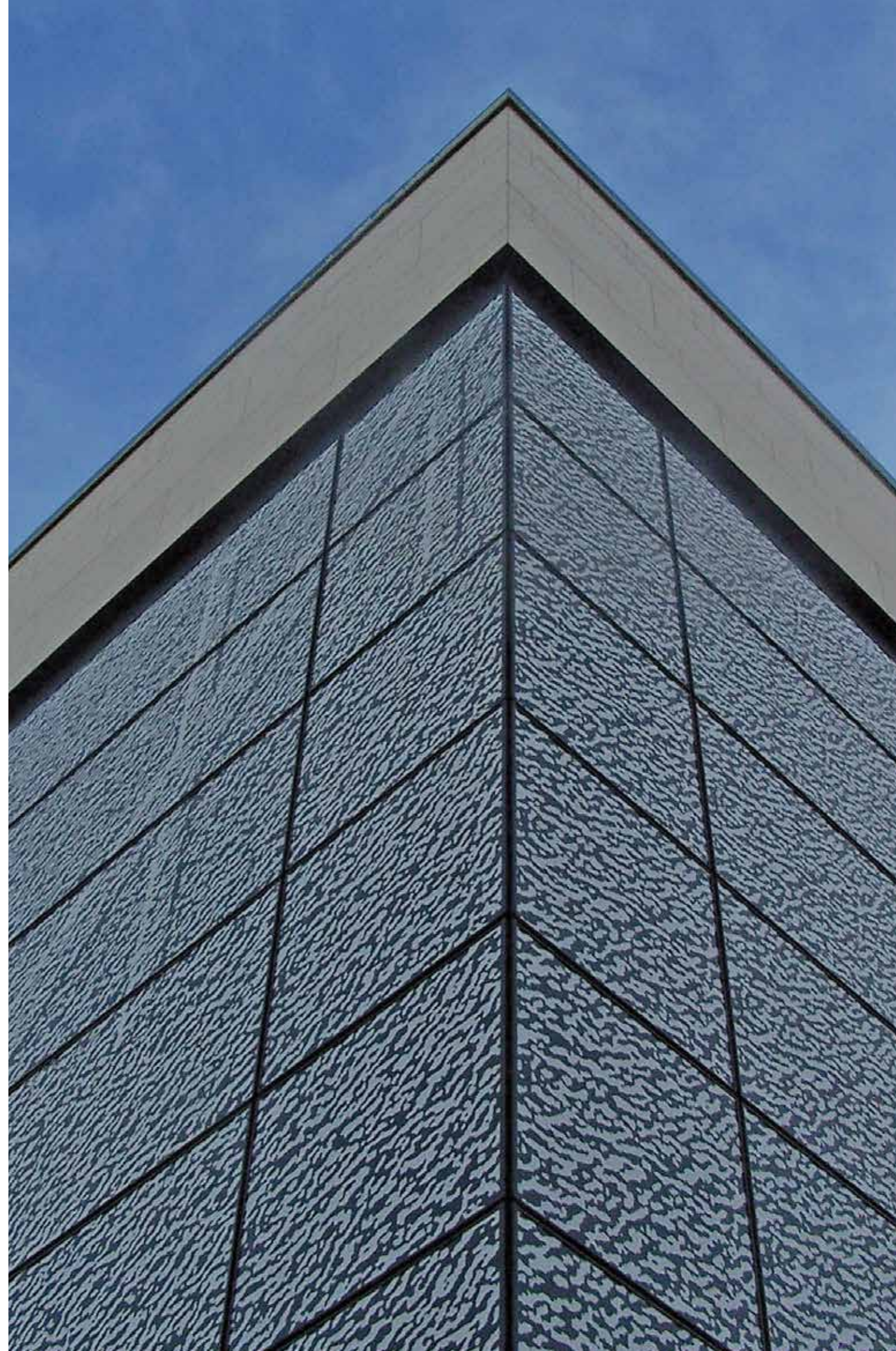
ARTIST: Christine Triebisch, Bernd Göbel

ARCHITECT: ar.te.plan GmbH, Dortmund

PHOTO CREDITS: Christian Triebisch

TECHNIQUE: Screen printed on both sides of the toughened glass with high-fire enamels.

DESCRIPTION: At first glance this is a clearly defined and compact building structure, though its complexity is only revealed through its detail. A windowless wing of rooms forms the heart – the Black Box – of the building. This is enhanced by a frameless artistic casing designed by Professors Göbel and Triebisch from Halle. A delicate pattern is reminiscent of nano structures; using over-imposed large diagonals. Next to the "Gläserne Schatzkästchen" is the three-story laboratory and administration wing, and the two combined create a partly roofed interior courtyard which is open to the public. The façades of these premises are made of light Spanish limestone, and their bands of windows are offset.







For a long time now, my artistic designs have been successfully realised by Glasmalerei to the fullest satisfaction, also of my clients. I greatly appreciate the open-mindedness of the company for the application of innovative technologies, which I can use in my work and which in the past years have had an extremely positive effect on my creative work.

- Christine Triebisch, Artist





# "NETWORKS OF KNOWLEDGE" FRAUNHOFER INSTITUTE OF LASER TECHNOLOGY IPT AND LPT, AACHEN, GERMANY

CLIENT: Fraunhofer Society, Munich

ARTIST: Annette Sauermann

ARCHITECT: JSWD Architekten GmbH & Co. KG

PHOTO CREDITS: Annette Sauermann

TECHNIQUE: 2 network drawings in opaque glass panes background illuminated LED-light-system.

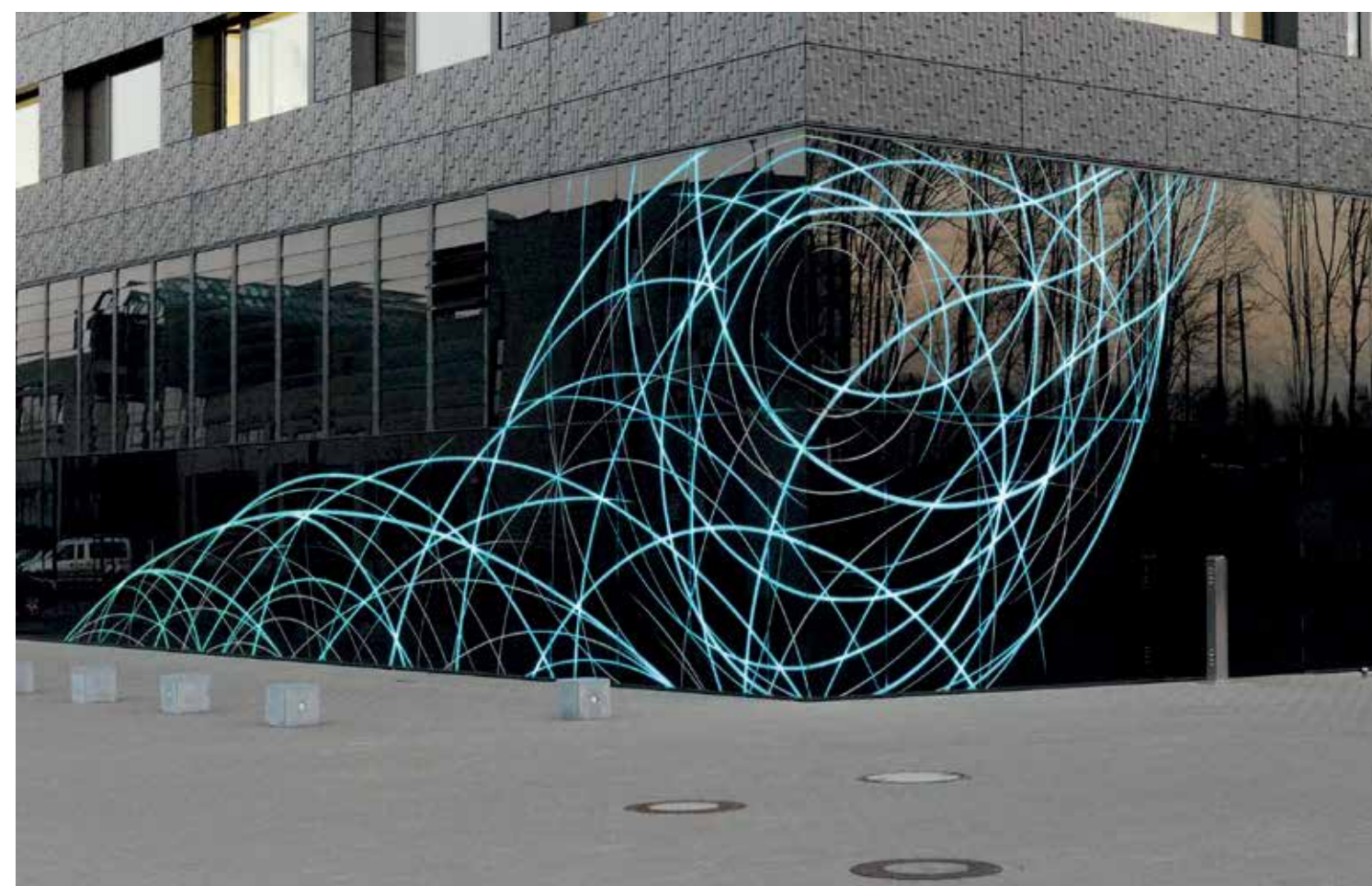
DESCRIPTION: The architectural concept has prescribed a white opaque glass façade for the ILT, and black for the IPT. When the competition went out to tender the sizes for the glass panes had already been determined.

## The Idea

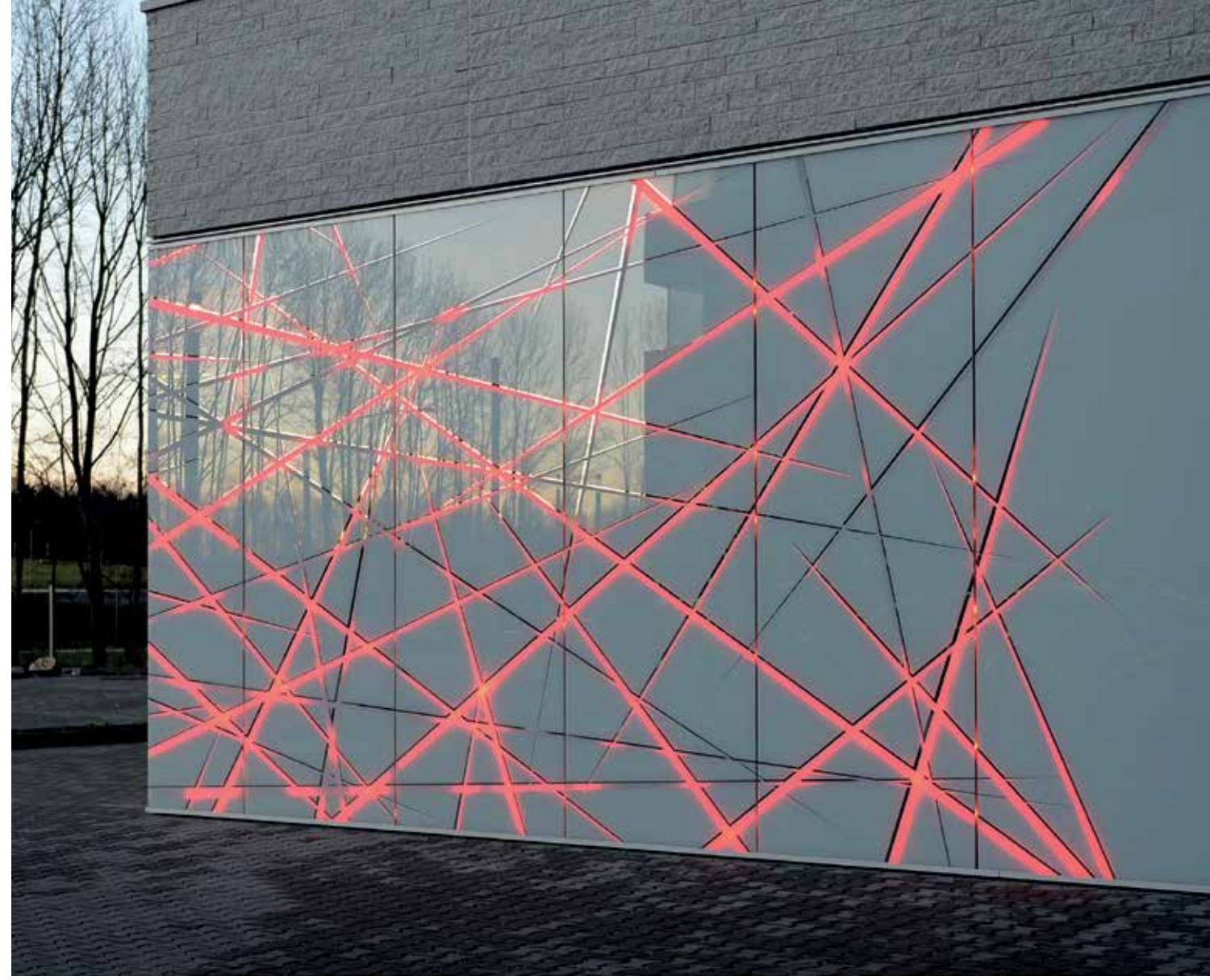
Two large network drawings have been integrated into the two glass facades (facing towards the new RWTH-campus and along the axis of the site development), that serve as a landmark which is visible from far away. The drawings are animated by light and thus provide a vivid and continuously changing picture – akin to a pulsating organism. These scenes of light receive their impulses directly from the Institutes themselves and the light-system is linked to the Institutes' Intranet – allowing internal activities to be visible in an abstract format. The glass has been treated to make the drawings visible, even in bright daylight, and there are a multitude of very interesting pictures – continuously changing, depending on the weather and the ambient light. In the sunshine, projections of the network are produced in the surrounding areas by the additional reflective lines in the white glass of the ILT.

The drawings bear one signature, but they vary for each individual house; each in accordance with the specific Institute. The artistic concept focuses the two themes of "Light" and "Network" – which are of equal importance to both Institutes. Their diverse levels of significance coupled with their high degree of abstraction will never put them in danger of becoming outmoded. The concepts of both Institutes depict that, as a principal work structure, the network has great significance within the team. The depiction of the network on the façade is therefore – similar to a neural network – an abstraction of the inner structure.

Light is not only the original subject of Fraunhofer, but is also a core subject for ILT and IPT – very obvious in the case of the Institute of Laser Technologies, but also in the IPT, where lasers are used to manufacture optical components like lenses, for instance. The shape of the network lines in the ILT is derived from the straight course of the laser beam, and in the IPT from the rotating movements of grinding and polishing processes.









## "ARBOR WINDS" STADIUM BRIDGE PUBLIC ART, ANN ARBOR, MICHIGAN

CLIENT: City of Ann Arbor

ARTIST: Catherine Widgery

PHOTO CREDITS: Will Howcraft, Catherine Widgery

TECHNIQUE: Laser etched safety glass

DESCRIPTION: "Arbor Winds" evokes not just trees but wind and light as expressions of the energy that surrounds us. In each panel we see the ghostly afterimage as if the wind has blown the tree; we see both moments in time simultaneously. These images etched in glass are like those etched in our memories. We walk through a forest and it is our mental "snapshots" of the branches against the sky or the texture of the thick trunk, or the dense layers of the many trunks silhouetted against the forest underbrush that remain in our memories. Indeed, each of these etched images is more the memory of moments rather than a physical reality: a subtle expression of our own ephemeral existence and the light traces we leave behind.

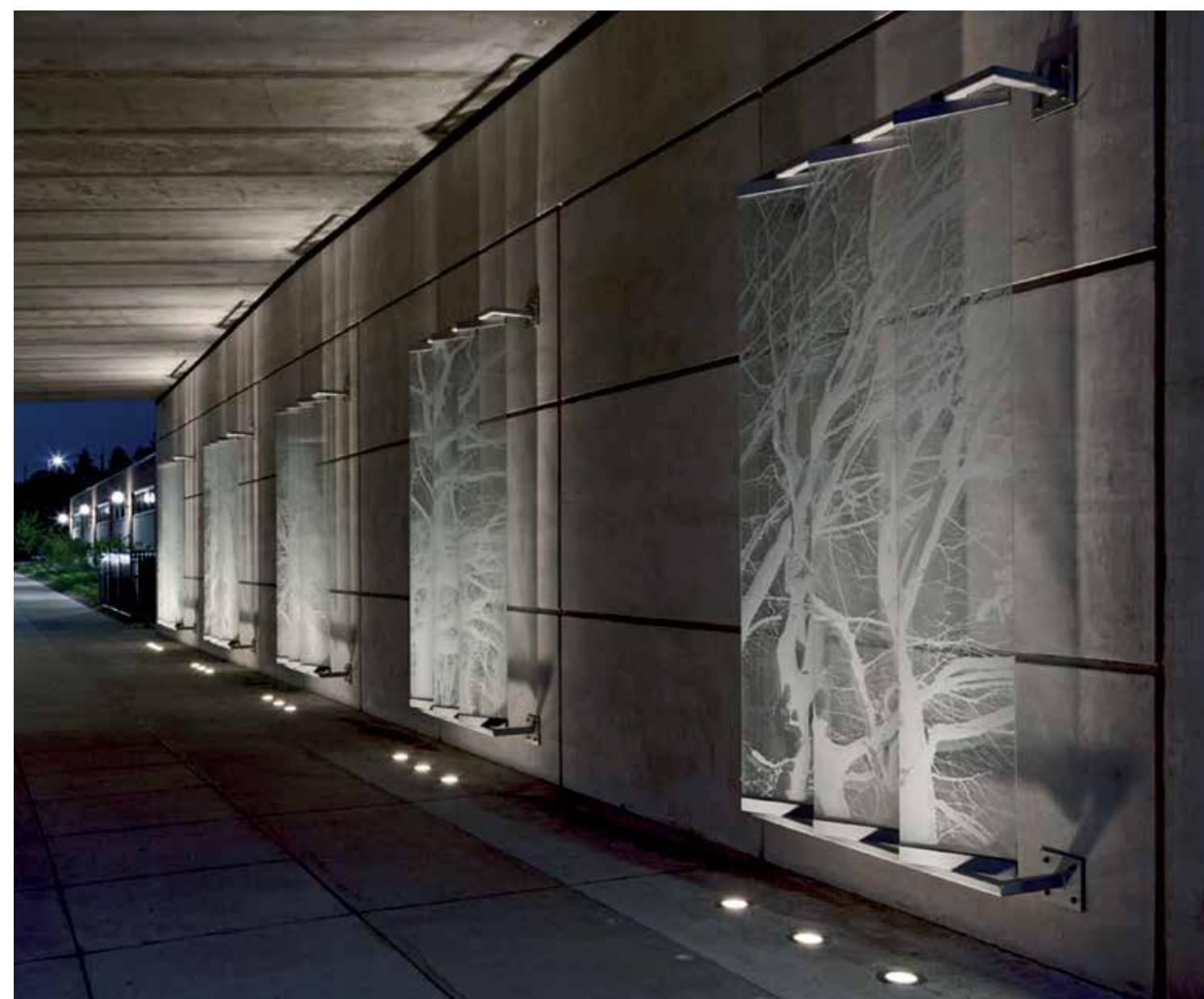






The Peters Studios introduced me to Isophone, who has one of the largest laser etching facilities in the world. During several visits to their workshop with Jan Peters we were able to refine how the works would look, observing the process in great detail. It is not just the resources at the Peters Studios that are made available, but resources throughout Germany and the U.S. with whom they facilitate contacts.

**- Catherine Widgery, Artist -**





## "SKY VEIL" OGDEN JUVENILE COURTHOUSE, OGDEN, UTAH

CLIENT: Utah Division of Arts and Museums

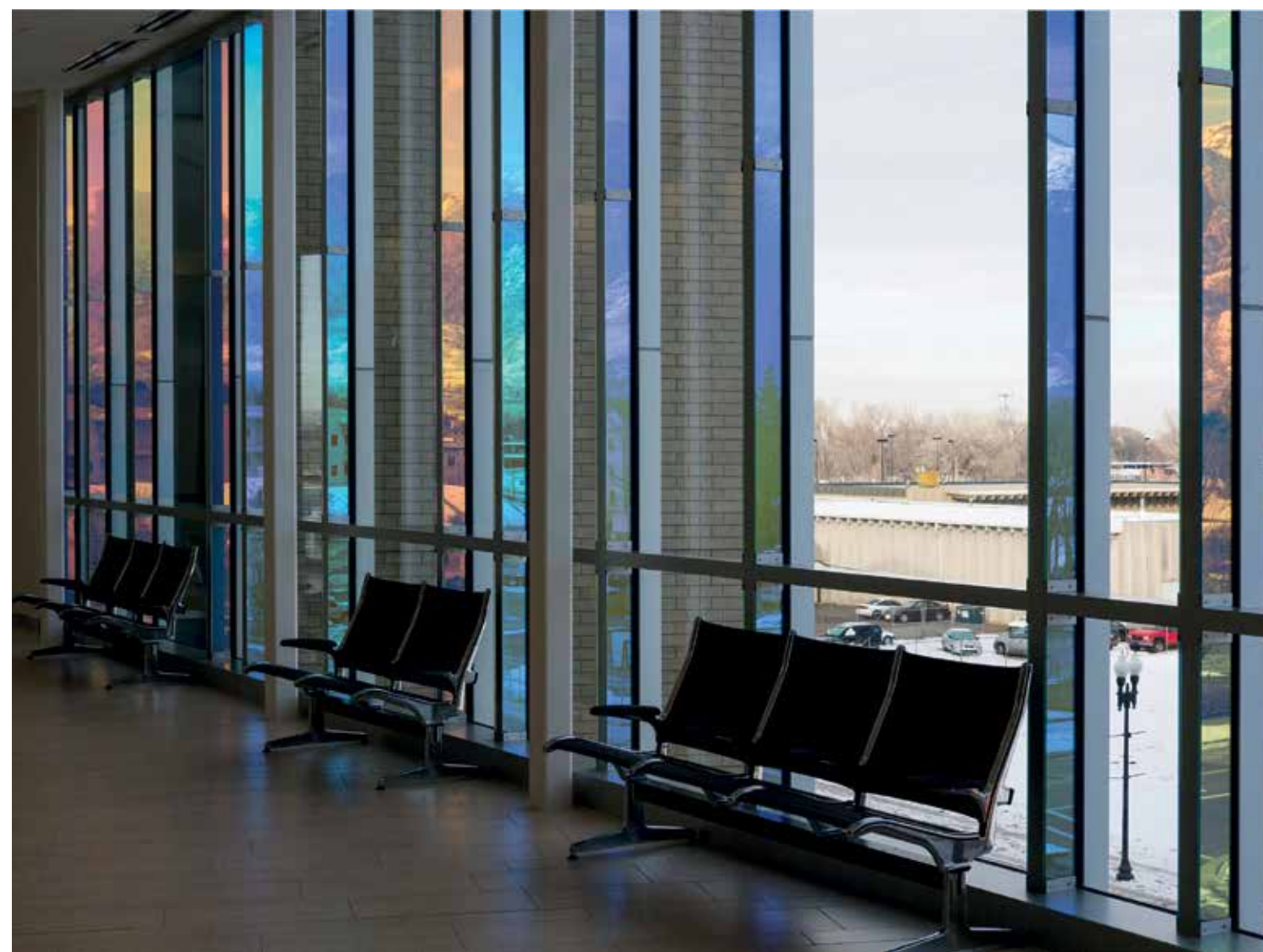
ARTIST: Catherine Widgery

ARCHITECT: VCBO Architecture

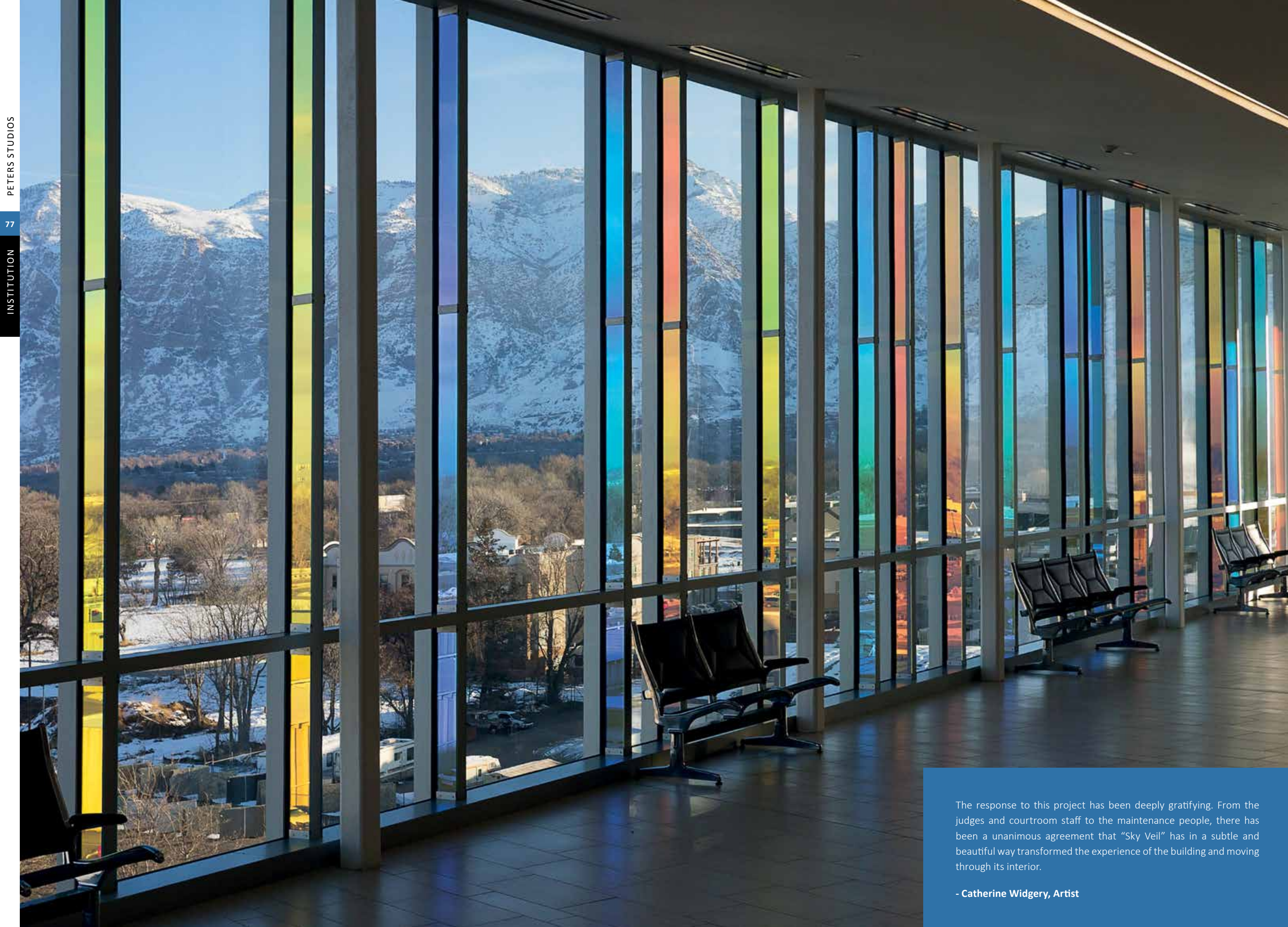
PHOTO CREDITS: Eve Chayes Lyman

TECHNIQUE: Laminated dichroic glass.

DESCRIPTION: Dichroic glass lines the mullions over the four-story facade. "Sky Veil" transforms the courthouse environment for those who go there in a time of sorrow and stress. The glass curtain wall that slices through the volume of the building and creates beautiful lobbies outside each courtroom is the most dramatic element in the architecture of the courthouse. "Sky Veil" introduces color and interactivity with the surrounding landscape in these spaces so the surroundings are experienced through a new lens and the complexity of fragmented reflections challenges the mind to become alive to its environment.







The response to this project has been deeply gratifying. From the judges and courtroom staff to the maintenance people, there has been a unanimous agreement that “Sky Veil” has in a subtle and beautiful way transformed the experience of the building and moving through its interior.

- Catherine Widgery, Artist



## "ENERGY" BLATTNER ENERGY COMPANY, AVON, MINNESOTA

CLIENT: Blattner Energy Company

ARTIST: Alexander Tylevich

ARCHITECT: Kim Cameron, ART PARTNERS GROUP

PHOTO CREDITS: George Heinrich

TECHNIQUE: Two glass spirals of bent laminated dichroic glass.

DESCRIPTION: This concept artistically interprets the Blattner Family story. The installation adds artistic vibrancy and cheerfulness to the two-story lobby atrium. The artwork consists of a glass spiral, visually reminiscent of a DNA double helix in the process of formation. The spiral is positioned on a stainless steel frame, and the entire sculpture is suspended in mid-air. Additional sets of cables support an independent glass art installation, which completes the composition.

This art concept fits seamlessly within the building's design, taking advantage of the layout and atrium windows. When sunshine from the windows hits the artistic glass, reflections cast iridescent shadows around the space — a playful and beautiful expression of the energy, activity, and movement already within the building.

Collaboration with Peters Studio is an artform in itself. On both a personal and professional level, we have a mutual understanding of how best to approach each individual project. From earliest communications with Peter Kaufmann and throughout the design, fabrication, shipping, and installation process, we resolve all challenges together, promptly and professionally.

- Alexander Tylevich, Artist



## "BLOOMING" SHEN ZHEN, CHINA

CLIENT: City of Shenzhen China

ARTIST: Shan Shan Sheng

ARCHITECT: Yang Wen Jing, Yi Chang Architectural Design Firm

PHOTO CREDITS: East Wet Art studio

**TECHNIQUE:** Airbrushing and handpainting on laminated glass, put together on site in Shenzhen facilitating the construction, lighting, and final installation.

**DESCRIPTION:** Blooming is a fresh abstract sculpture by Shan Shan Sheng. A series of vividly colorful organic columns fabricated from architectural art glass. Blooming is monumental. It reflects the transformation of the Shenzhen skyline into groundbreaking, surprising forms. Blooming is inspired by Shenzhen's unique moment and history, as a place of fabrication, craft, and digital, as a portal shaping China's present and future. Consisting of nearly 500 glass panels, 29ft high, 25ft wide and 23ft long, dazzling colors bring dynamic visual impact. LED lighting are integrated into each panel, choreographed and synchronized with original music, viewers can interactive with a mobile app.

When designing blooming the goals of integration were focused on conceptual elements. As a contemporary artwork, Blooming expresses the Shenzhen blend of innovation, new approaches to art and design, and a fresh urban space that is constantly expanding. The team was focused on this aspect of integrating Blooming into not just the local landscape in Red Cubes Museum Plaza but into the vibrant energy of Shenzhen as a new vibrant city. Blooming is located in the middle of two Museum buildings in an open plaza so the design was free to command the flow of the plaza providing a very open final layout, allowing viewers to move between the towers. The design process for each tower was very rigorous and was a collaboration between and international team from China, Germany, and the U.S.









# "LANDSCHAFT / AUFLÖSUNG" REGISTRY OF DEEDS, RAVENSBURG, GERMANY

CLIENT: State of Baden-Württemberg, Germany

ARTIST: Angelika Weingardt

ARCHITECT: Hildebrand + Schwarz Architekten

PHOTO CREDITS: Annette Cardinale, ©Angelika Weingardt,

VG Bild-Kunst, Bonn 2021

TECHNIQUE: Laser treatment and airbrush on laminated safety glass

DESCRIPTION: In 2008, a fundamental reform of the land registry-system was decided out of more than 660 smaller offices, in a total of 13 centralised units were to be set up f within 10 years. In addition, the conversion from analog to digital archiving was virtually completed du ring this period. Due to its structure, the state-owned building was ideally suited for the accommodation of the "new" land registry and was inaugurated in September 2017 after a planning and construction period of around five years.

The artistic design of the 9.0 m x 5.0 m glass facade in front of the staircase was the winning design from an art competition sponsored by "BadenWürttemberg asset and construction". Despite the onset of the digital era, Land registries are still connoted with the analog storage medium: paper. Considerations on the process of digitisation and my personal appreciation of paper were determining aspects in the design process. They are reflected in the artistic concept: A crumpled piece of paper, which looks like a view from above onto a topographically varied landscape, covers the entire glass surface. In order to make the reproduction of paper on glass true to detail, a digital process has to be set in motion.

The draft is prepared as a file with appropriate resolution and framework so that it can be faithfully transferred to the individual windowpanes by computer-controlled loser scanning. The time to loser a single windowpane (1.7 m x 3.0 m) takes 22 hours. In addition, to define the dark areas, a translucent gray-blue layer of ceramic enamel paint is digitally applied and burned into the underlying layer. The loser is located on the outer surface of the windowpanes. It creates a subtle satin-like look that conveys the aspect of longevity and reliability.

Three coloured circles positioned at the upper edge of the glass create the formal connection to the round windows in the basement and are somehow reminiscent of opening a computer program. The chosen colours refer to different qualities af landscape: soil, water and vegetation. This reduced colour scheme sufficiently connects the building with the iridescent colours of the tree that stands directly in front of it. The triad of architecture, art and vegetation creates a clear presence and positions the land registry office clearly in the urban context of Gartenstraße.

The cooperation with Peters Studios was already crucial during the design process for the Ravensburg project. Together we developed the idea for the best technical implementation. Peters Studios went a long way with me, that led to the optimal realisation of my artistic concept.

- Angelika Weingardt, Artist









# "EQUILIBRIUM, THE UNITY OF ALL" ELBPHILHARMONY HAMBURG, GERMANY

CLIENT: City of Hamburg

ARTIST: Ina Rena Rosenthal

PHOTO CREDITS: Ina Rena Rosenthal

**TECHNIQUE:** Numerous layers of reality overlap and infuse each other in order to transform pure digital pixel designs into a pictorial appearance of unity and connectedness.

**DESCRIPTION:** The work "equilibrium, the unity of ALL" is located on floor 20 of the Elbphilharmonie in Hamburg. The location with a fully glazed panoramic view of the Hamburg harbor is used partly privately and partly as an exclusive "meeting space" for conferences.

The 280 x 400 cm sliding glass door with two fixed and two movable elements was designed by artist Ina Rena Rosenthal as a prominent room divider between the kitchen and the open living and meeting area. Interior designer Bill März developed the property's design concept with a focus on creating a contemplative and comfortable indoor environment.

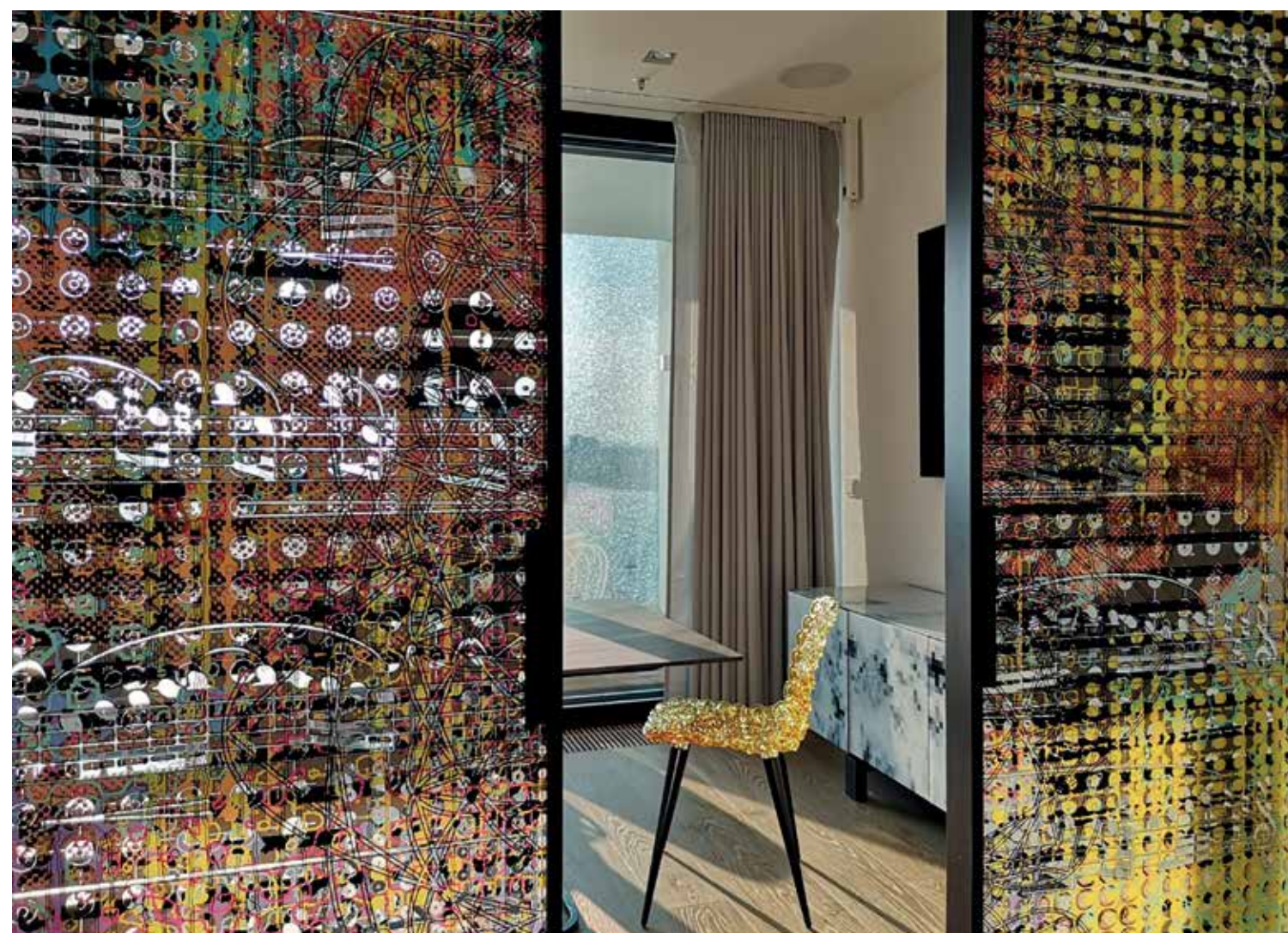
Rosenthal has worked for over 20 years in a variety of media with a formal language of serially occurring circles, dots and lines. In her work, these grids and grids symbolize cosmically connected wholeness and create nurturing and constructive force fields. The circles and dots serve as energy carriers for light, love and peace, while the linear structures represent interconnectedness and universal inclusiveness.

In "equilibrium", digital image elements overlap on 22 levels to create a painterly composition. In a special process, the heart vibration of the client was recorded and applied as a stylized curve across the entire width of the door in gold using screen printing. In addition, the "sound-of-soul" process was used to create a conversion of the 45-minute heart rate measurement into sound images, which can be played throughout the object via the audio system.

The opening score of the Elbphilharmonie: "Pan", by Benjamin Britten - was sandblasted, plotted and airbrushed in white onto the movable glass elements of the door. The lines of music form a sensuous unity with one of the tuning forks, which is typical for the "Elphi", opposite. Other pictorial elements include water crystals, clouds, photographs of the Herzmusik session itself, a flute player and a format-filling Yin & Yang sign. Rosenthal has largely transformed the elements into grids to the point of complete abstraction and mirrored them in each other. In particular, the artist gave space in her design to the strongly varying light conditions and the visibility of the movable door elements on both sides. Through the interplay between opaque, opal, and fully transparent paint application, between matte and glossy coating, and through the treatments of the laminated glass panes on both sides in each case, the work attains its astonishing plasticity and density. The core message of the work concerns the interconnectedness of the individual with wholeness and of everything with each other. There is in fact no separation. Harmonious balance arises from the abundance and an exuberant joy of creation, which allows the equal, albeit different realities (levels) to interpenetrate each other vividly.









## "TORRIS" BELLE PRE BOTTLE COMPANY, ALEXANDRIA, VIRGINIA, USA

CLIENT: Belle Pre Bottle Company

ARTIST: William Cochran

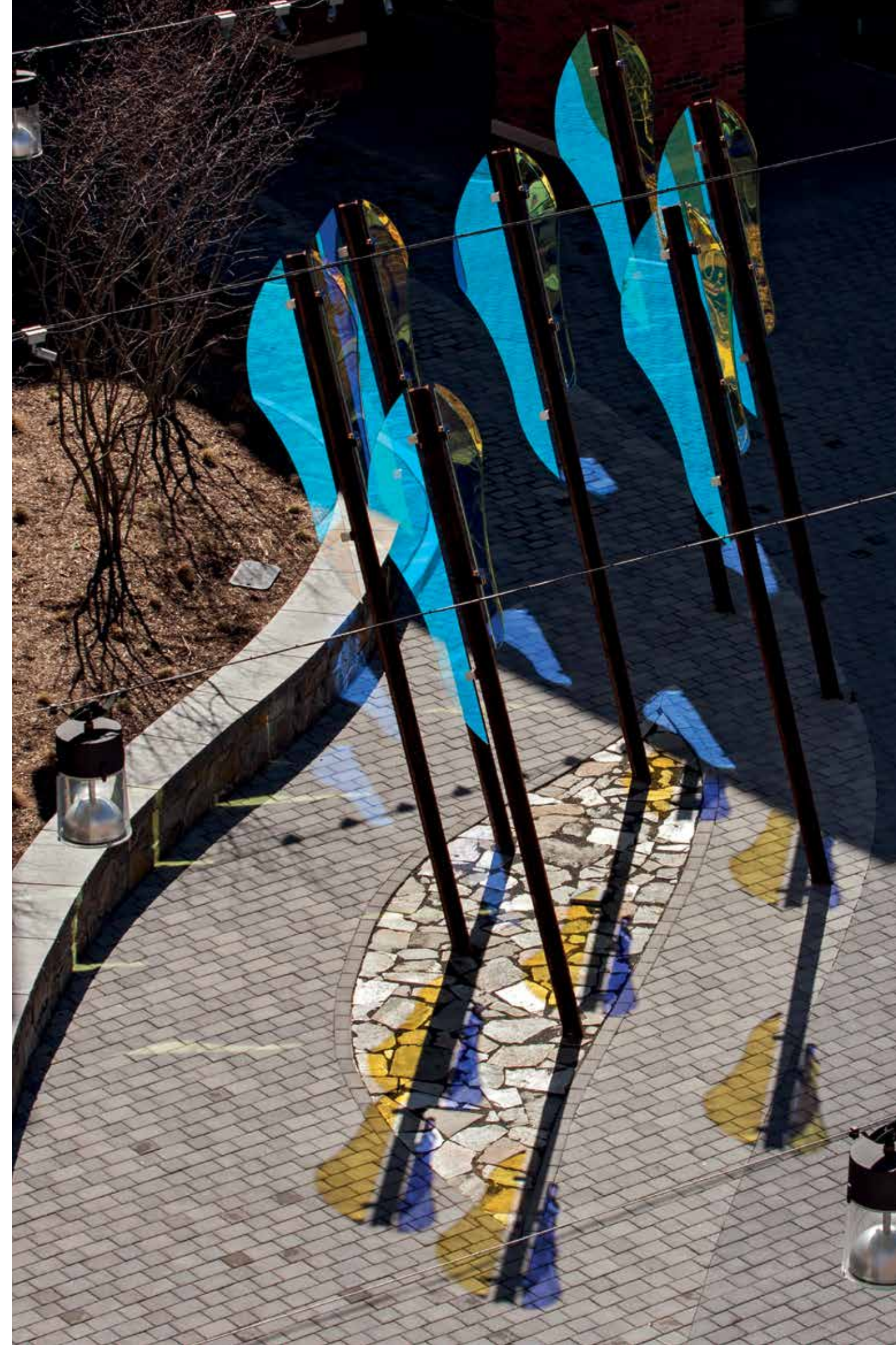
PHOTO CREDITS: Courtesy Studio William Cochran

TECHNIQUE: Dichroic laminated safety glass

DESCRIPTION: "Torriss" was installed at the old Belle Pre Bottle Company, a historic glass factory in Alexandria, VA, begun in 1902. Filling an entire city block, the complex was transformed into a residential complex. The sculpture is seen from all angles up to the seventh story level on all sides of the plaza.

Torriss uses salvaged train rails from the site with dichroic glass fins to animate the more shadowed side of the plaza with brilliant reflected color and light that changes according to viewpoint, weather and the sun's position. The work is illuminated at night with a dedicated lighting system designed by John Coventry Lighting. Leading landscape architecture firm Parker Rodriguez of Alexandria designed the plaza and artwork site.

The Latin word torris means firebrands, reeds, or burning arrows.









## "THE JOY OF LIFE" THE GRANDE CHEESE COMPANY, FOND DU LAC, WISCONSIN, USA

CLIENT: The Grande Cheese Company

ARTIST: Martin Donlin

PHOTO CREDITS: Martin Donlin

TECHNIQUE: LED Light Box with hand painted ceramic enamel.  
1.5 M wide X 6 M High

DESCRIPTION: The images are representational of human figure forms gathering a harvest and also embracing one another.

The initial inspiration for the design came from Paul the Apostle in his Epistle to the Galatians 5:22,23 where he speaks of the 9 fruits of the Holy Spirit.

In the design I have woven some of these words to create a rhythmical flowing movement that I hope creates a harmony with visitors and staff at Grande and forms a union between all who enter the building.







# TRANSPORTATION





## "SKY CYCLES" BART WARM SPRINGS STATION, FREMONT, CALIFORNIA

CLIENT: Bay Area Rapid Transit

ARTIST: Catherine Widgery

ARCHITECT: Robin Chiang & Company

PHOTO CREDITS: Russel Abraham

TECHNIQUE: Multiple layers of airbrushing combined with semi-transparent mirroring.

DESCRIPTION: "Sky Cycles" weaves images from different times of day, different times of year and different points of view into single images that are in turn woven into the present moment, the actual sky from the point of each viewer. The artist used photographs of Pioneer Mountain, Elizabeth Lake, and the surrounding areas taken and posted online by residents and visitors. The piece captures the sense of seeing the whole area through the eyes of those who walk and live here at many different times of day, different times of the year, each a unique moment in time, a unique experience.







## THE STORY

When the artist Catherine Widgery was selected as a finalist for the Warm Springs project, she approached Peters Studios to collaborate with her to find the best solution for her design proposal. Catherine had developed many projects with us and we knew that with each specific project she is always looking for new materials and technical possibilities, and Warm Springs was no different.

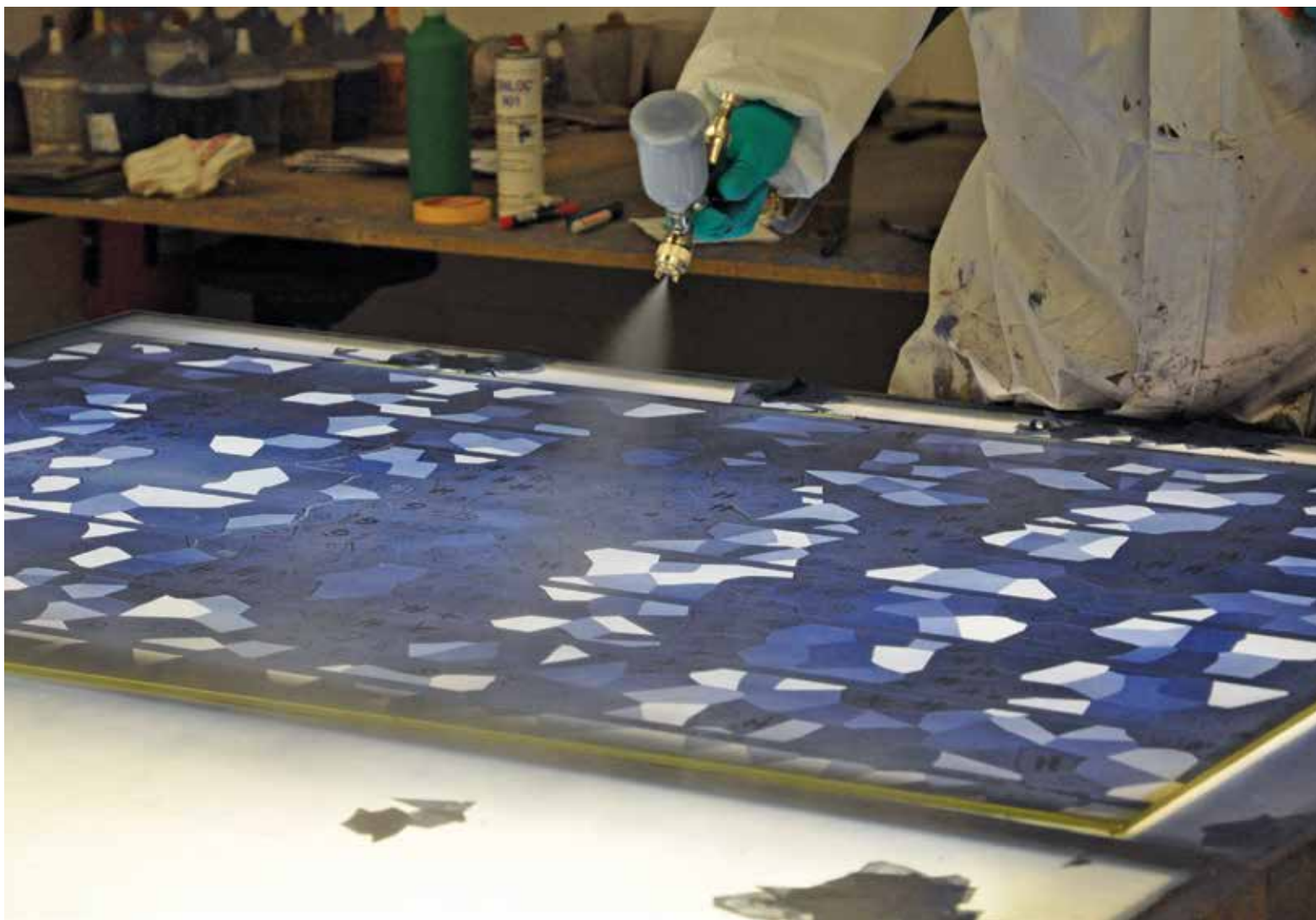
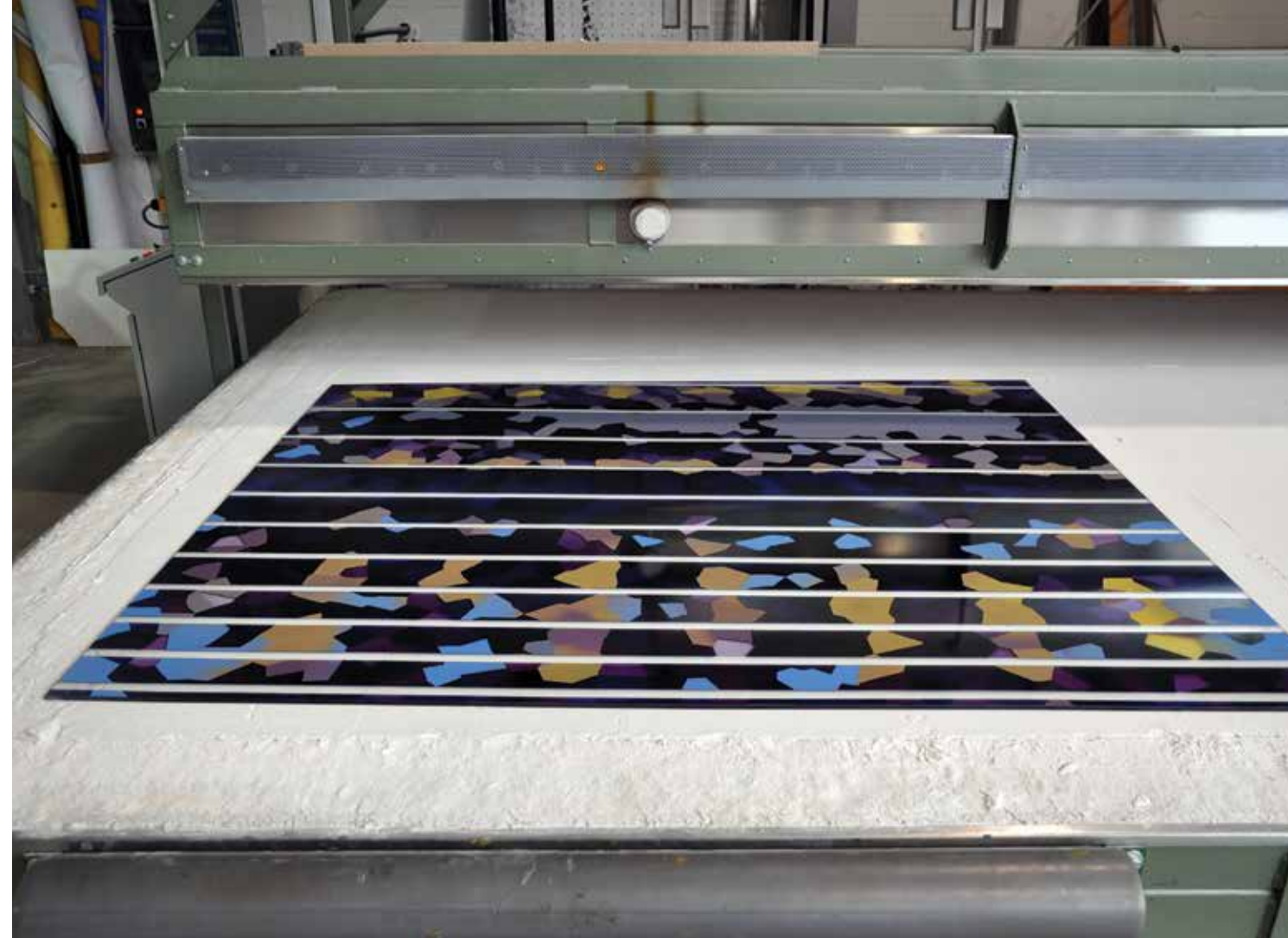
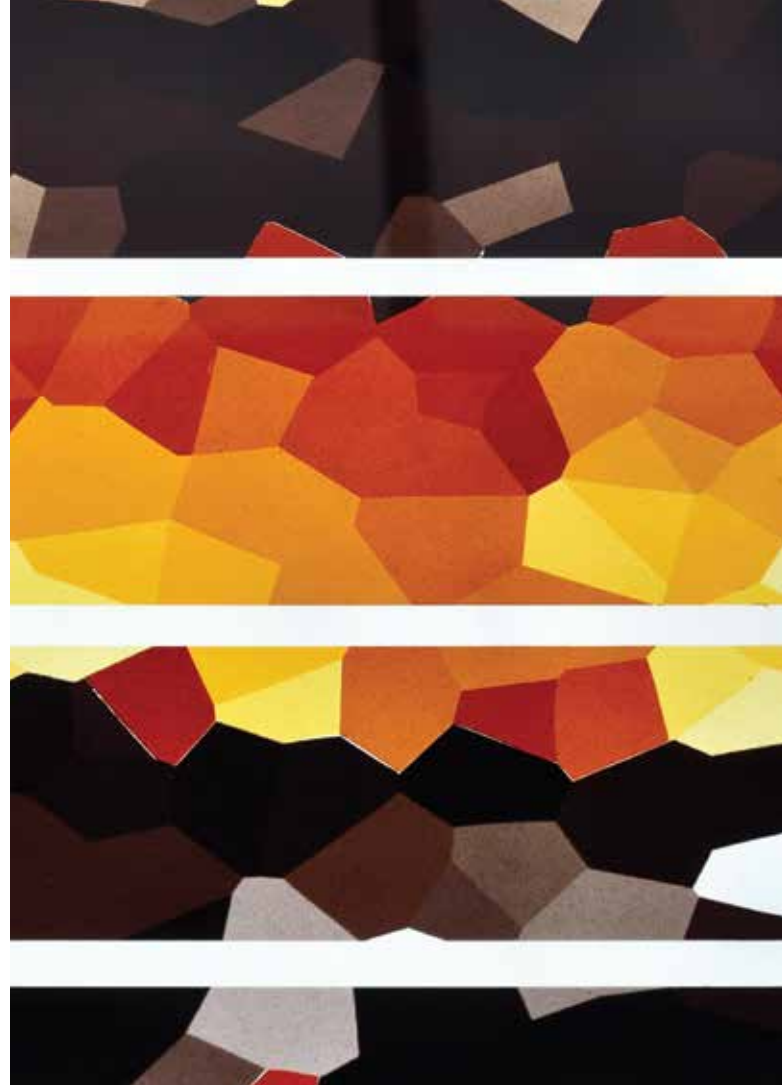
During a previous visit to Peters Studios for another project Catherine discovered a semi-transparent mirror glass we were integrating into a project and was intrigued with the material and its possibilities. When it came time to develop her final design proposal we were tasked to integrate mirrored qualities of the semi-transparent glass with large pixels of color to achieve the desired effect of the proposed artwork.

We developed a large number of samples combining different techniques in an effort to find the best way forward. It was through the process of making the samples and getting constant feedback from Catherine that we were able to achieve the effect she had in mind. It was determined through this collaboration and exploration that the mirroring being applied in vertical lines to the exterior and the colored fields to the interior being interrupted slightly with the vertical lines achieved the desired effect. Catherine's concept for the Rotunda was to have vertical lines of varying spacing to give a sense of motion as well as the reflectivity of the semi-mirrored lines connect to bring the surrounding sky into the artwork. The color fields created by pixels of tonal colors creates a unique landscape in the interior of the rotunda taking you from sunrise to sunset. All the while the vertical line work allows the viewing public to become more engaged with the piece as their brains constantly have to fill in the missing imagery replaced by the silver lines.

The same concept was used for the colored glass pieces on the platform but in this case the lines were horizontal, which works perfectly with the relatively abstract imagery that reflects the colors and elements of the surrounding landscape.

The impact of the project colors streaming down onto the platform areas at different times of the day is stunning and connects commuters to the artwork as well as to their natural surroundings.





The Peters Studios brought to bear the artistic skill of their master color mixing expert to recreate hundreds of subtle colors in tiny shapes so that when seen as a whole the images read clearly.

The studio put together a team of artisans who cut masks by hand for over a year with each color individually fired in the kiln so every panel was the product of months of work. This complex project was completed on time and within budget.

The client and I are both thrilled with the result.

— Catherine Widgery, Artist







## "FLIGHT" AND "THE SPIRIT OF HONG KONG" HONG KONG INTERNATIONAL AIRPORT, HONG KONG, CHINA

CLIENT: Airport Authority Hong Kong

ARTIST: Graham Jones

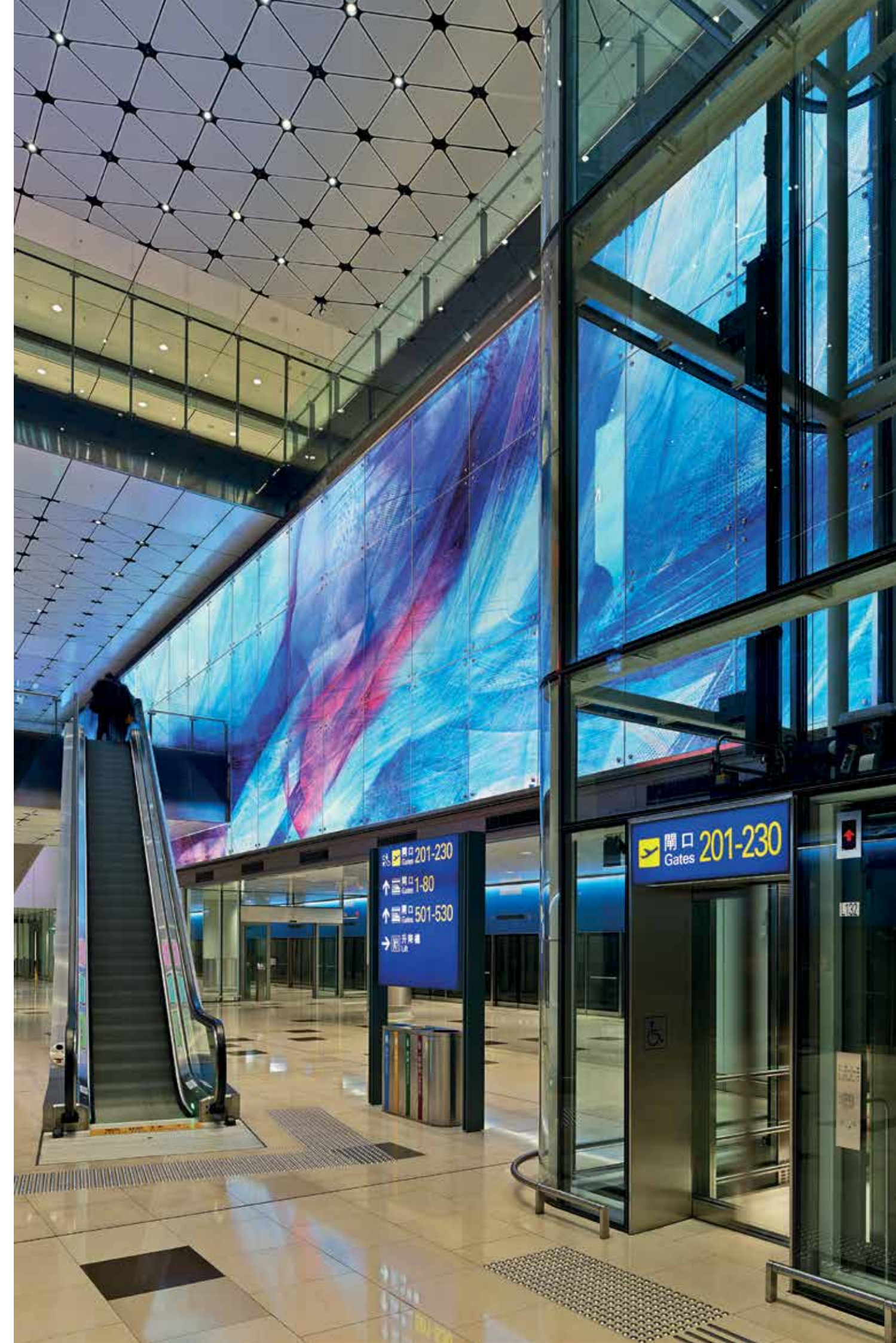
ARCHITECT: Aedas

PHOTO CREDITS: Grischa Rüschendorf

**TECHNIQUE:** Backlit layers of toughened and laminated glass. The glass has been slumped to create the rich surface texture, and then airbrushed with fired transparent glass enamels.

**DESCRIPTION:** The theme of "Flight" is the powerful visual experience that is the sky. Wrapped around our planet, this thin skin of air provides the lifeblood of our existence as well as a permanently shifting and changing visual experience. It is composed of winds and high speed air currents, of clouds with life-giving moisture and streaming rain.

"The Spirit of Hong Kong" is inspired by the idea that is the heart of Hong Kong. This island city is one of those melting pots of the world, creating a dynamic spiral of energy, a vortex of life and movement. Red and yellow are the dominant colors, and they swirl together creating a vortex of power and energy.







The craftsmanship in creating these huge pieces was really exceptional. The scale of the operation was enormous and the complexity of the different layers and textures made for a very challenging execution process.  
- **Graham Jones, Artist**





## "CRYSTAL LIGHT" NORTH TEMPLE BRIDGE/ GUADALUPE STATION, SALT LAKE CITY, UTAH

CLIENT: Utah Transit Authority  
ARTIST: Catherine Widgery  
ARCHITECT: FFKR Architects  
PHOTO CREDITS: Michel Dubreuil

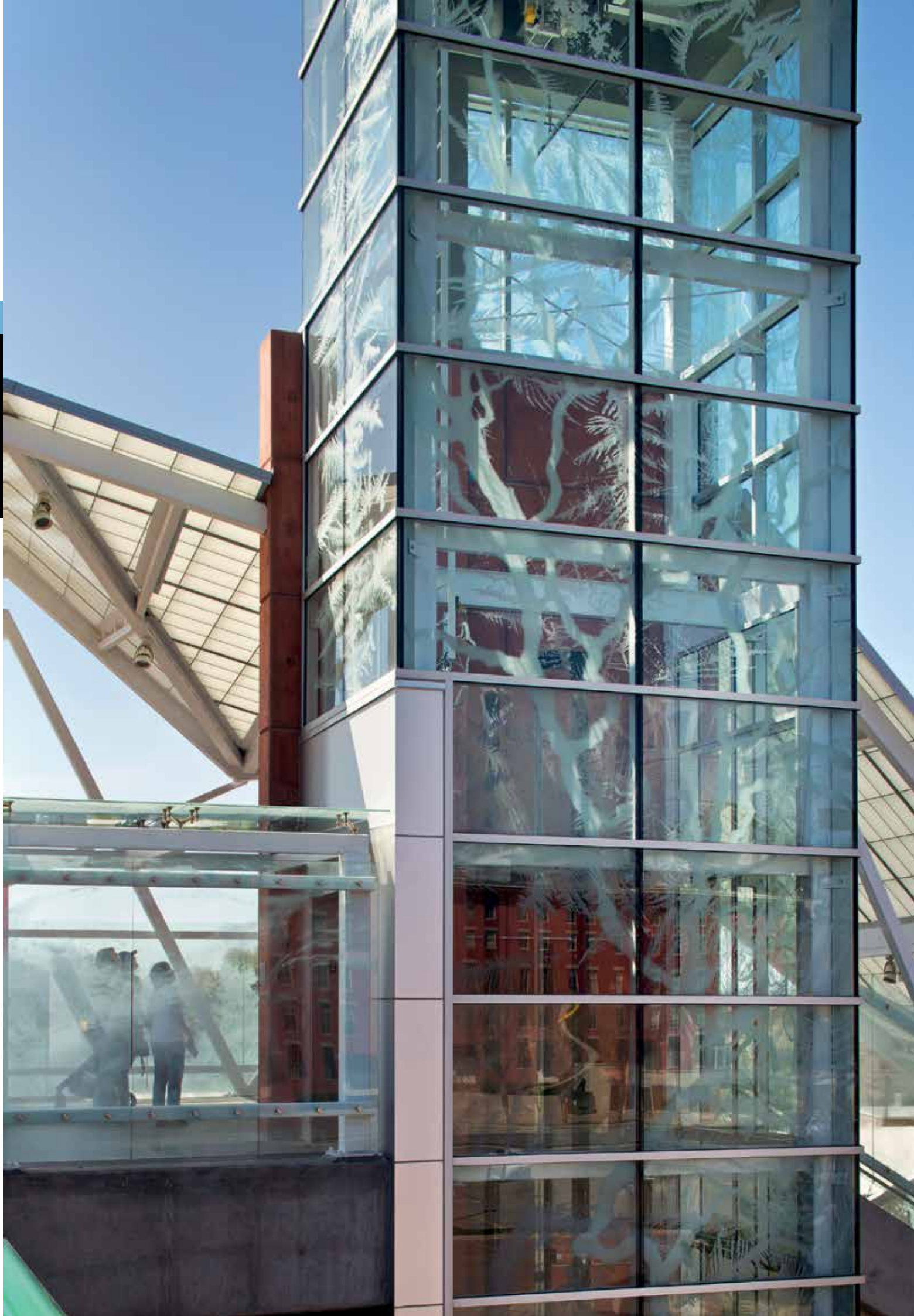
Technique: Laser etched glass from transformed photographic imagery, stainless steel and programmable LED lighting.

Description: "Crystal Light" is a response to the dramatic weather of Salt Lake City. It uses water in its different states as a the metaphor for the temperature changes and precipitation. The salt crystals of the lake and the spectacular lightning storms over the lake are woven through these images as well.

"Crystal Light" transforms the two-level environment of the Transfer Station of the UTA linking the new line to the airport. The dramatic weather of Salt Lake City is suggested in images of water in its different states: Ice crystals, clouds, a rushing stream, gentle waves of a lake are etched into the glass windscreens and elevator tower to catch the sunlight during the day, and at night color flows through the station with programmed lighting.







This project required complex coordination to transform all the glass that had originally been planned for the entire station into art glass. The technical details of all the types of safety glass were provided and there was superb coordination with the laser etching company to produce one of the most extensive laser etched art projects in the world.

**- Catherine Widgery, Artist**







## "CROTON-HARMON STATION" CROTON-ON-HUDSON, NEW YORK

CLIENT: NYC MTA Arts and Design

ARTIST: Corinne Ulmann

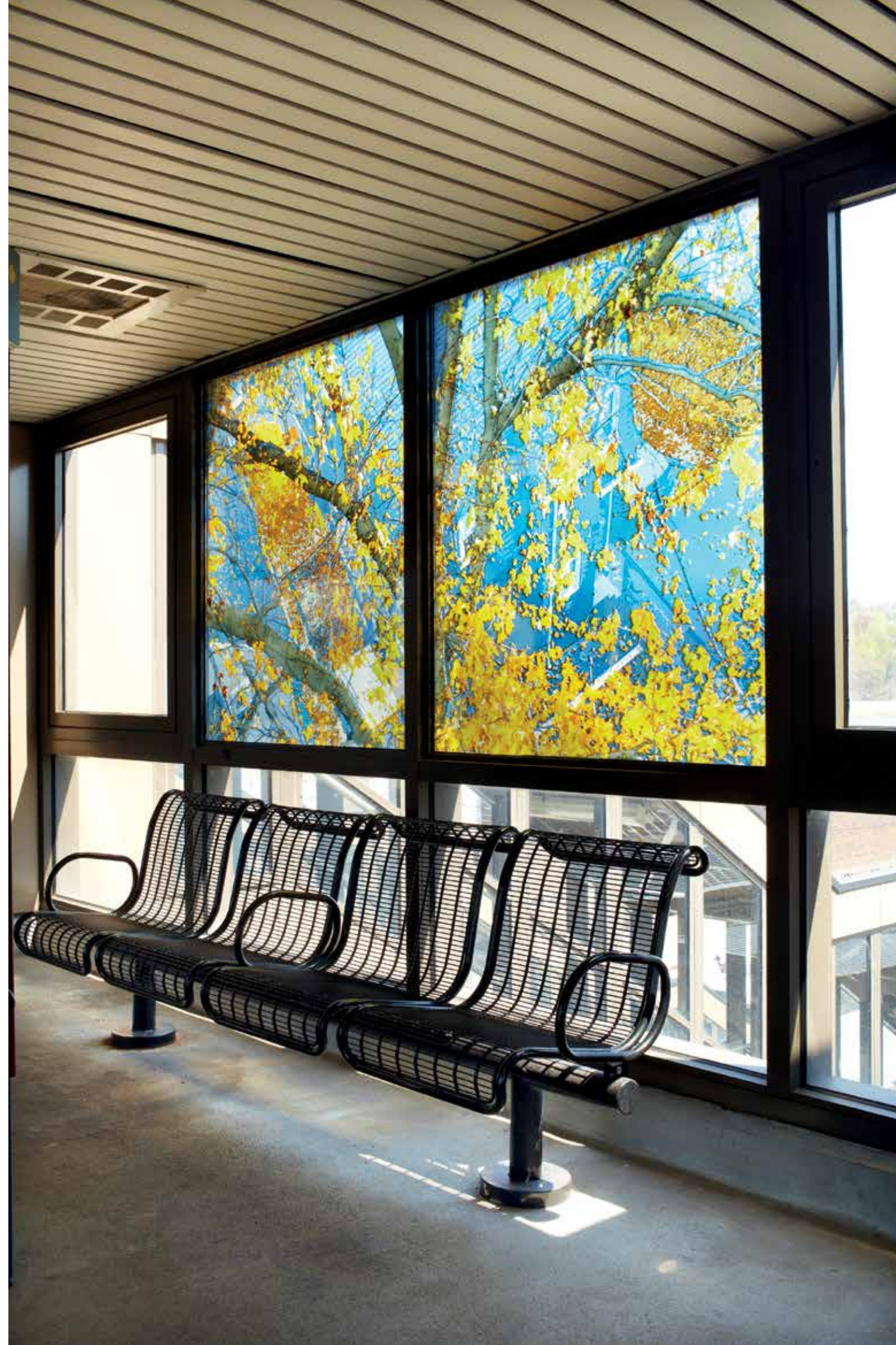
ARCHITECT: MTA Metro North Railroad

PHOTO CREDITS: Ngoc Minh Ngo

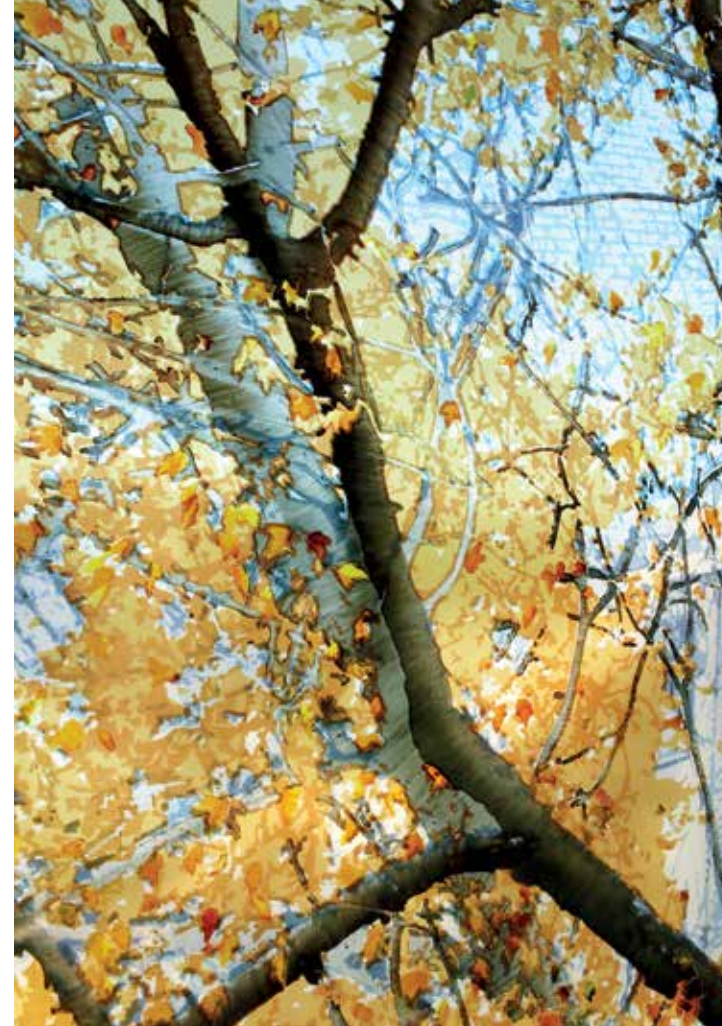
**TECHNIQUE:** Hand-painted and airbrushed enamels are applied to three layers of glass that are then laminated.

**DESCRIPTION:** Eight art glass windows form a series of local landscapes in the waiting room overpass of a train station along New York's Hudson River. The glass windows are painted to create a sequence of trees passing through the seasons. Each window is paired with the window directly across, so that the room is sequenced into bands of seasons that are crossed to access the platforms.

For each window, hand-painted and airbrushed enamels are applied to three layers of glass that are then laminated, creating a dynamic image that shifts depending on point of view. When seen frontally, the layers collapse upon one another to form the image; when seen obliquely, the layers pull apart to create a moving pattern within the glass.







Working with Peters Studios has been an adventure and the best kind of collaboration. From the very first project, our working process developed through intense conversation and genuine exploration. They are fully committed and passionate about their work, and share the desire and relentlessness to see the artwork to its utmost potential.

- Corinne Ulmann, Artist -



## "BLUEPRINT OF FLIGHT" DALLAS LOVE FIELD AIRPORT, DALLAS, TEXAS

CLIENT: Dallas/Fort Worth International Airport

ARTIST: Martin Donlin

ARCHITECT: Corgan Architects

PHOTO CREDITS: Martin Donlin

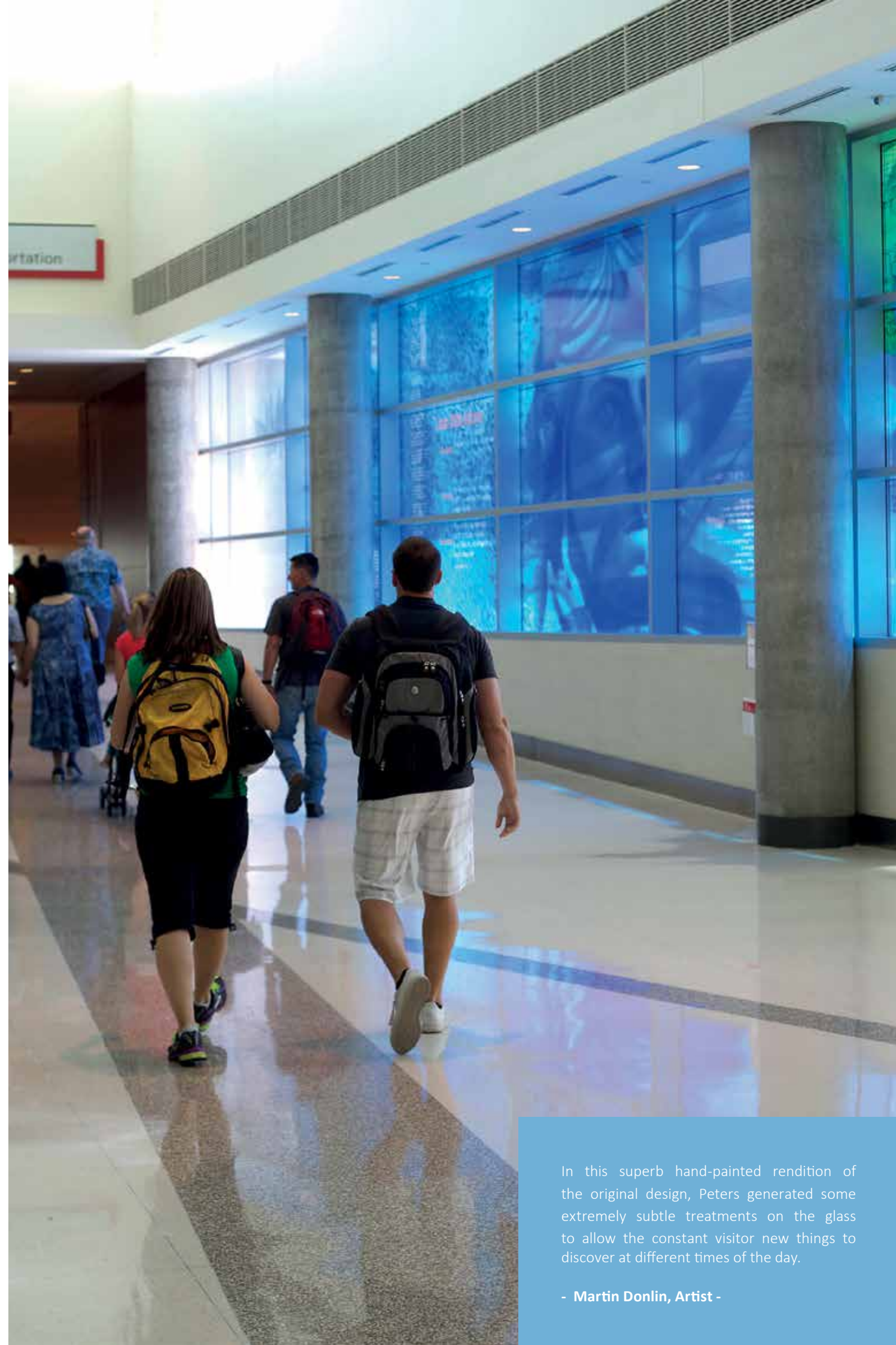
TECHNIQUE: Hand-painted ceramic enamel on toughened glass

DESCRIPTION: The central figure in the artwork is that of Moss Lee Love, the pioneering aviator from whom Love Field takes its name. To the left of the design is a collage of images that are taken from indigenous plant and bird life. To the far right we can see a historic map of Downtown Dallas from about the time of the first runway construction at Love Field. To the left of the map is a large globe showing modern-day flight paths around the world with Dallas as a central location.

There are multi-layers of poems that relate to man's desire to fly: Some of the text is totally legible and sharp to read while other layers of text are seen as soft, dream-like "vapor trails" across the sky uniting and connecting everything.







In this superb hand-painted rendition of the original design, Peters generated some extremely subtle treatments on the glass to allow the constant visitor new things to discover at different times of the day.

- Martin Donlin, Artist -



## "RIVER WRAP" GIBBS STREET PEDESTRIAN BRIDGE, PORTLAND, OREGON

CLIENT: City of Portland Public Art  
ARTIST: Anna Valentina Murch  
ARCHITECT: AGPS Architecture Ltd  
PHOTO CREDITS: Anna Valentina Murch

TECHNIQUE: Photographic slide film laminated between ceramic digitally printed and tempered float glass.

DESCRIPTION: A sequence of 40 photographic images on glass that frame the corners of the ten-story elevator tower that connects the Gibbs bridge to the plaza on the west side, allowing residents on the east side access to the river. The images on the glass are of the reflections of light moving across the surface of water, creating abstracted images of the changing quality of the bordering landscape.

The images become a close-up experience when in the elevator tower, rather like seeing a filmstrip in slow motion as you pass from floor to floor. From the outside the elevator tower becomes a beacon of light and color projecting an abstraction of the changing qualities of light at different times of the day.











## "TRANSCIENCE" WELLINGTON BROWN LINE STATION, CHICAGO, ILLINOIS

CLIENT: CITY OF CHICAGO PUBLIC ART PROGRAM

ARTIST: Martin Donlin

ARCHITECT: CTA

PHOTO CREDITS: Martin Donlin

TECHNIQUE: Multiple layers of airbrushed enamels on safety glass.

DESCRIPTION: The design has been generated around a number of very subtle images; the intention is for the frequent visitors or persons passing the main entrance window to discover new elements within the window designs that are not apparent on first viewing.

The design is visible in natural and artificial lighting conditions both day and night, consisting of a multi-layered treatment containing a variety of subtle changes in texture and hue.







Peters helped tremendously with negotiations on this long-term and often difficult to manage project.  
— Martin Donlin, Artist







## "COOM BAROOOM" BEACH 44 STREET SUBWAY STATION, ROCKAWAY LINE, QUEENS, NEW YORK

CLIENT: MTA Arts and Design

ARTIST: Jill Parisi

ARCHITECT: MTA New York City Transit

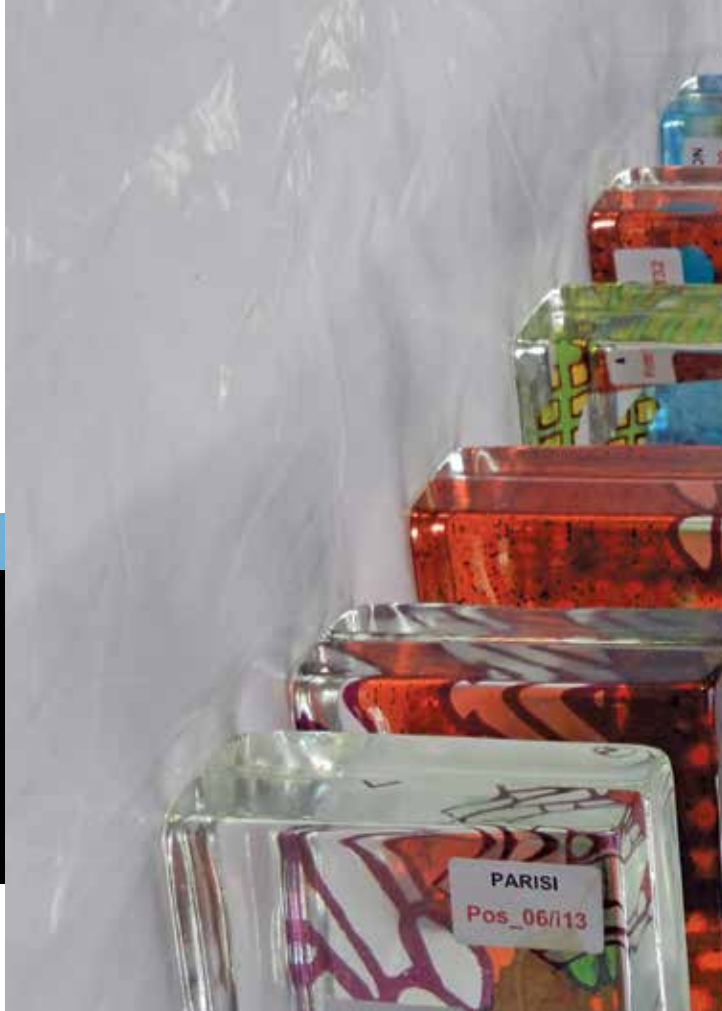
PHOTO CREDITS: Peter Bartsch, Rob Wilson

TECHNIQUE: Hand-painted colored vitreous enamels on cast glass blocks.

DESCRIPTION: The region's flora and fauna inspired these designs. The artist's plan was to provide light and vibrant color to an otherwise dark location, to give viewers with a long commute a moment of joy and brightness on their way to and from their homes. Some elements were placed near the bottom so that they would be at eye level for children as they walked by the main portion of the piece and up the staircases to either side of the designs on the south facing side. Through the negative spaces in the design, viewers can see the community to the north, and on the south side, the Atlantic Ocean.







Working with Peters Studios was an extraordinary and delightful experience from start to finish. Although my project was complex with regard to the wide palette and fine detail, Peters fabricated my challenging project and delivered excellent work.

- Jill Parisi, Artist



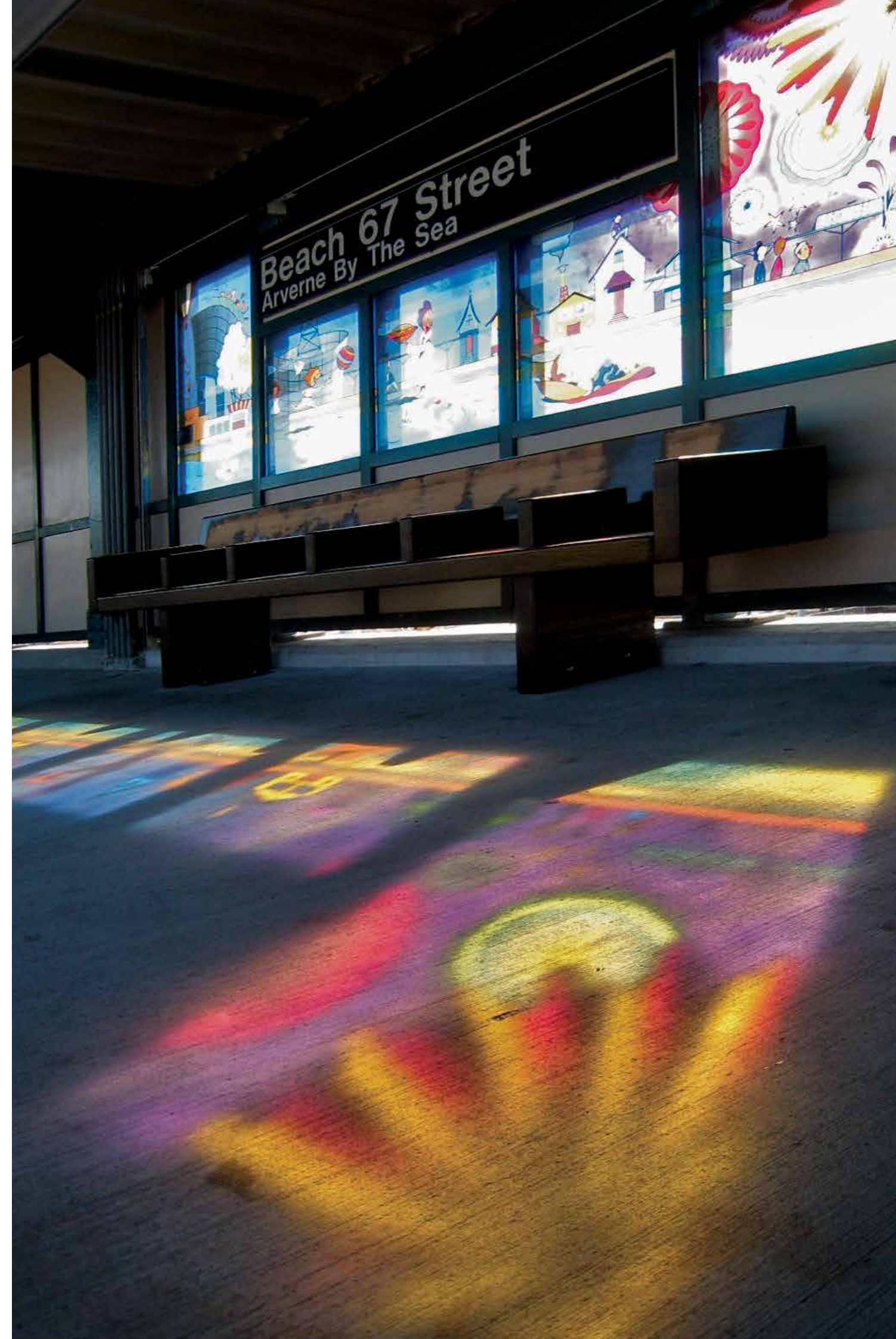
## "ON AND OFF THE BOARDWALK" BEACH 67 STREET SUBWAY STATION, ROCKAWAY LINE, QUEENS, NEW YORK

CLIENT: MTA Arts and Design  
ARTIST: Ingo Fast  
ARCHITECT: MTA New York City Transit  
PHOTO CREDITS: Peter Bartsch

TECHNIQUE: Multiple layers of airbrushed enamels on safety glass.

DESCRIPTION: The narrative was inspired by the historical role of the Rockaways as a recreational focal point for the NYC urban population in the early twentieth century. It was a splendid time to be had by and on the beach those days, with parades, fireworks, and all shades of characters streaming into the seaside from the gritty city center.

The drawings in this series of 17 individual panels attempt to depict a humorous, satirical, innocent, and almost childlike character of the beach-going atmosphere in those times. The work was divided into three summer scenes with groups of five panels each, and a winter scene on one double panel.







Due to the absolutely wonderful and meticulous work by the craftsmen at Peters Studios, the panels fully retain the subtlety and accuracy of the line work and even the original watercolor shades of my work. This was the first time such a perfect, "1:1" translation of original artwork into a large-scale glass installation had been successfully achieved.

— Ingo Fast, Artist





## "METAMORPHOSIS" RALEIGH-DURHAM INTL. AIRPORT, MORRISVILLE, NORTH CAROLINA

CLIENT: Raleigh-Durham International Airport

ARTIST: Martin Donlin

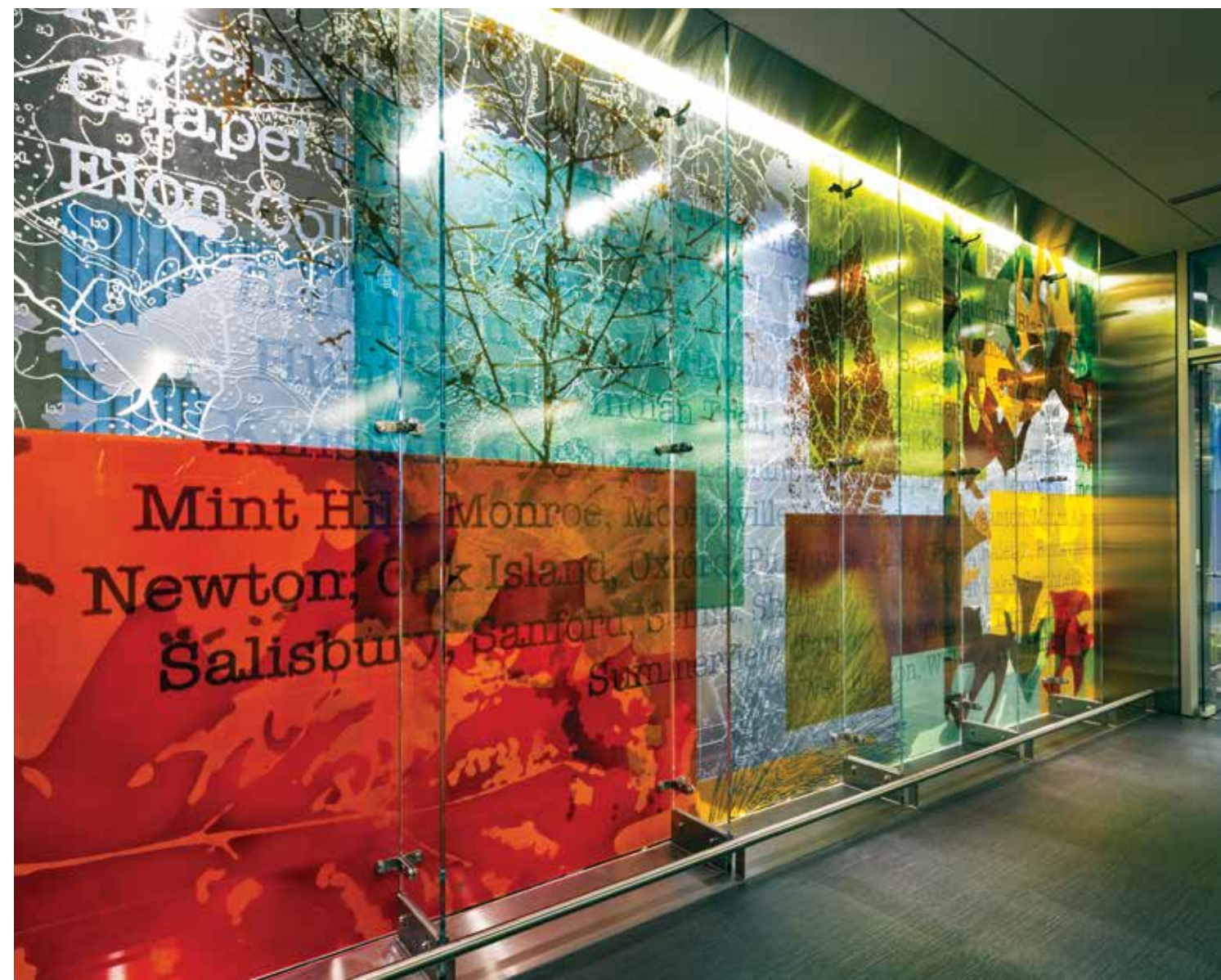
ARCHITECT: Clark Nexsen

PHOTO CREDITS: Martin Donlin

TECHNIQUE: Hand-painted ceramic enamel on tempered laminated glass.

DESCRIPTION: A situation existed in the circulation area of the airport between ticketing and security, where the wall is 50 feet long by 25 feet high. The artwork had to address the fact that the bottom half of the wall is solid yet the top half is transparent. The design had to be one uninterrupted continuous surface.

The artwork is bold and vibrant at first viewing but contains many references to local plants and seeds for crops and vegetation. The idea of growth was developed to suggest a nurturing environment in the Raleigh, Durham and Chapel Hill area known as the Research Triangle. Extremely large sheets of glass required specialist engineering in order to support the artwork.

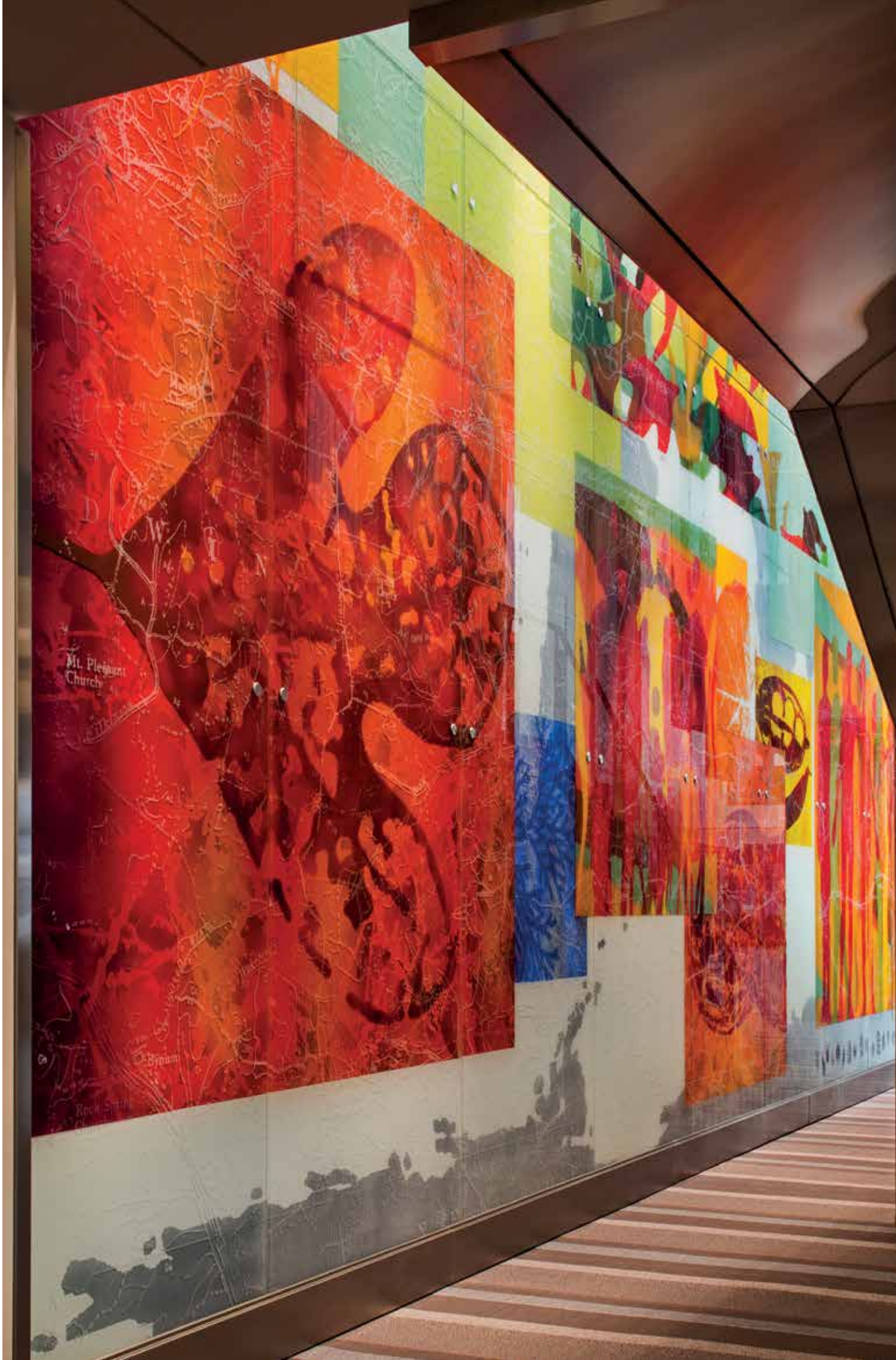






An incredible amount of hand painting and textural treatments on all four surfaces of glass made a seamless join between the solid wall at the bottom of the screen and the transparent corridor at the top.

- Martin Donlin, Artist







## "BLUE SKY PURSUIT, SUNRISE GARDEN" LIRR, SEAFORD STATION, SEAFORD, NEW YORK

CLIENT: MTA Arts and Design

ARTIST: Carson Fox

ARCHITECT: Jacobs Civil Consultants

PHOTO CREDITS: Peter Bartsch

TECHNIQUE: Airbrushed and silkscreened safety glass with laminated glass crystals.

DESCRIPTION: For the twelve Seaford Station windows, the artist envisioned a fantasy extension of the pre-existing sky, rolling from a deep to light blue, full of birds and butterflies. Their routes will be traced with dots of clear glass, mimicking and entangling with one another, suggesting the buildup of years of migration from one point to the next, not unlike the daily movements of commuters.

The manipulated prints literally have hundreds of holes hand-punched into their surfaces, revealing the lacy, imaginary pathways taken by the players in the scene, or eliminating as much of the surface as possible before obscuring the narrative.





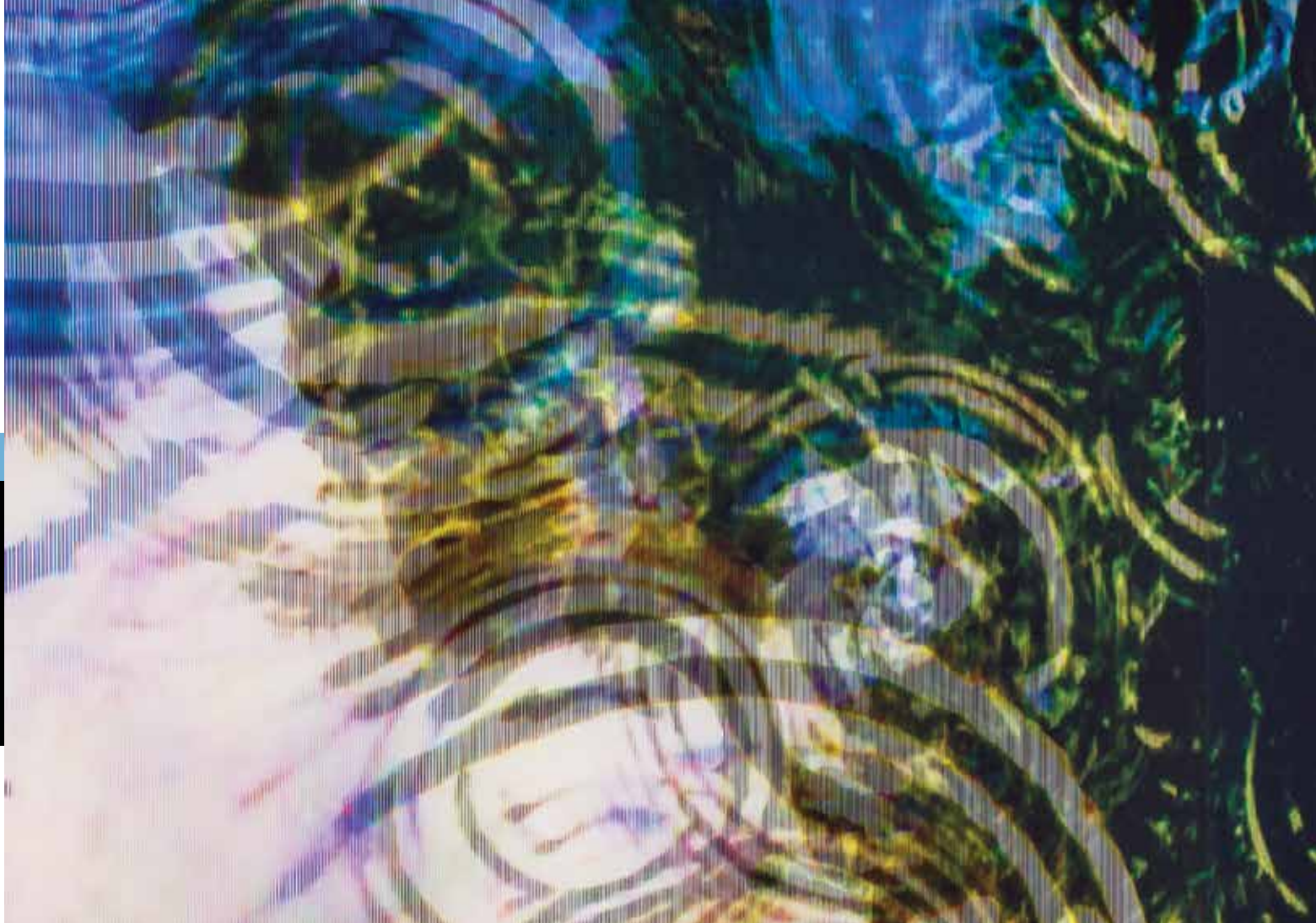


I worked collaboratively with Peters Studios to create a strategy that would realize my artistic vision. Peters worked with great sensitivity using my original designs as a guide, providing me with samples and working with me directly in their Paderborn studios.

I would strongly recommend Peters Studios to any artist with similar needs. They have the expertise, confidence and experience to successfully guide an artist's vision from conception to reality.

— Carson Fox, Artist





## "RIPPLES" RALEIGH-DURHAM INTL. AIRPORT, MORRISVILLE, NORTH CAROLINA

CLIENT: Raleigh-Durham International Airport

ARTIST: Catherine Widgery

ARCHITECT: Clark Nexsen

PHOTO CREDITS: Michel Dubreuil

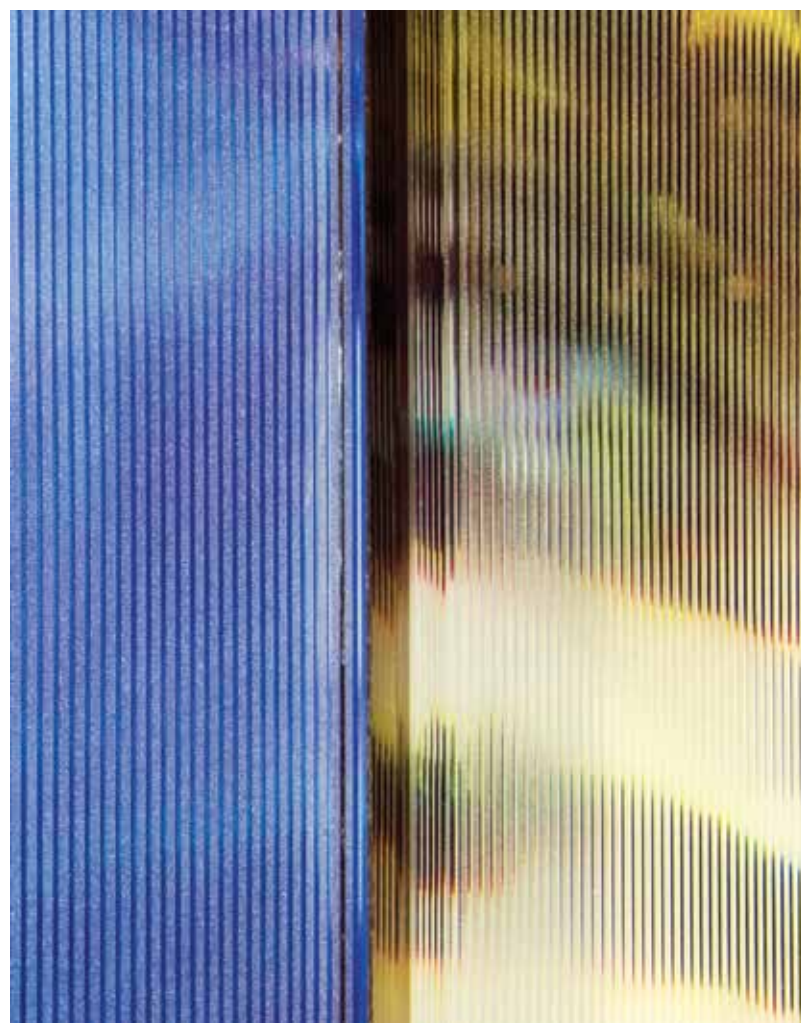
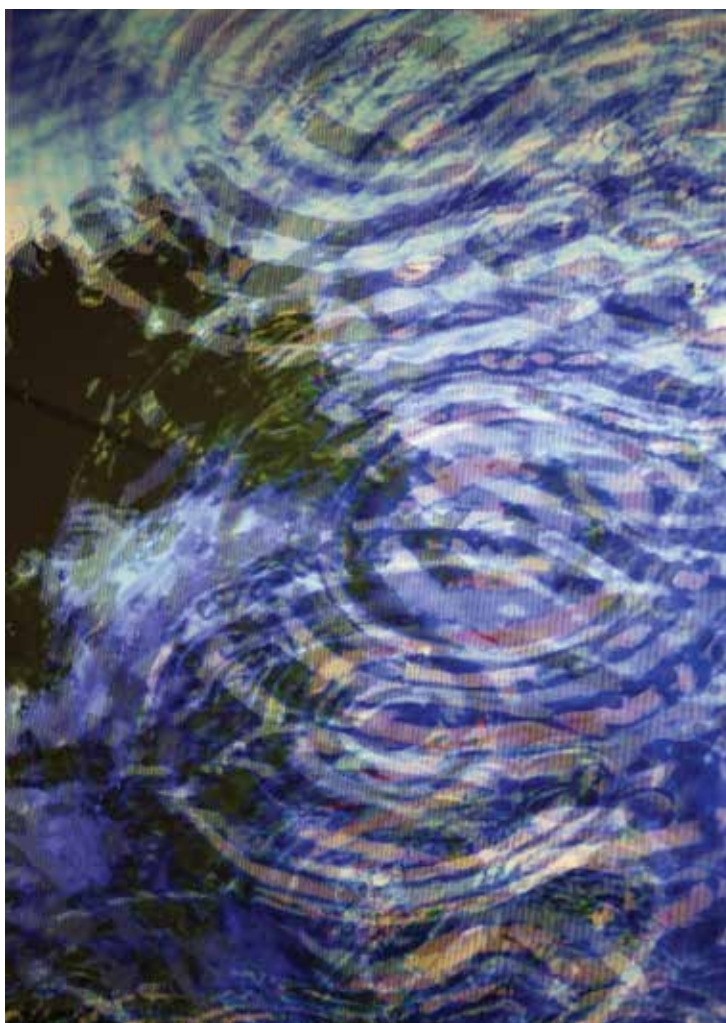
**TECHNIQUE:** Digital UV print combined with laser etching on tempered laminated float glass and transformed photographic ink-jet printed image.

**DESCRIPTION:** "Ripples" creates a contemplative, soothing expanse of blue water where the patterns of drops remind us of eternal rhythms and cycles.

The impression of movement is achieved via thin etched lines that "interfere" with an image behind them. The artist took photographs of "rain" on water, created on a day immediately after a rainstorm when the sun had come out, and the sky was blue with clouds. The photographs were in rapid sequence, so the viewer sees three moments at a time in a single hybrid image viewed sequentially due to the movement of the viewer.







The highly technical nature of this project where etched lines needed to be perfectly aligned with the image behind the 'veil' of etching was a significant challenge and I am grateful to the Peters Studios for the tireless testing and samples that were required to get this right.

- Catherine Widgery, Artist



## "SYMPHONIC CONVERGENCE 1 & 2" BEACH 36 STREET SUBWAY STATION, ROCKAWAY LINE, QUEENS, NEW YORK

CLIENT: MTA Arts and Design

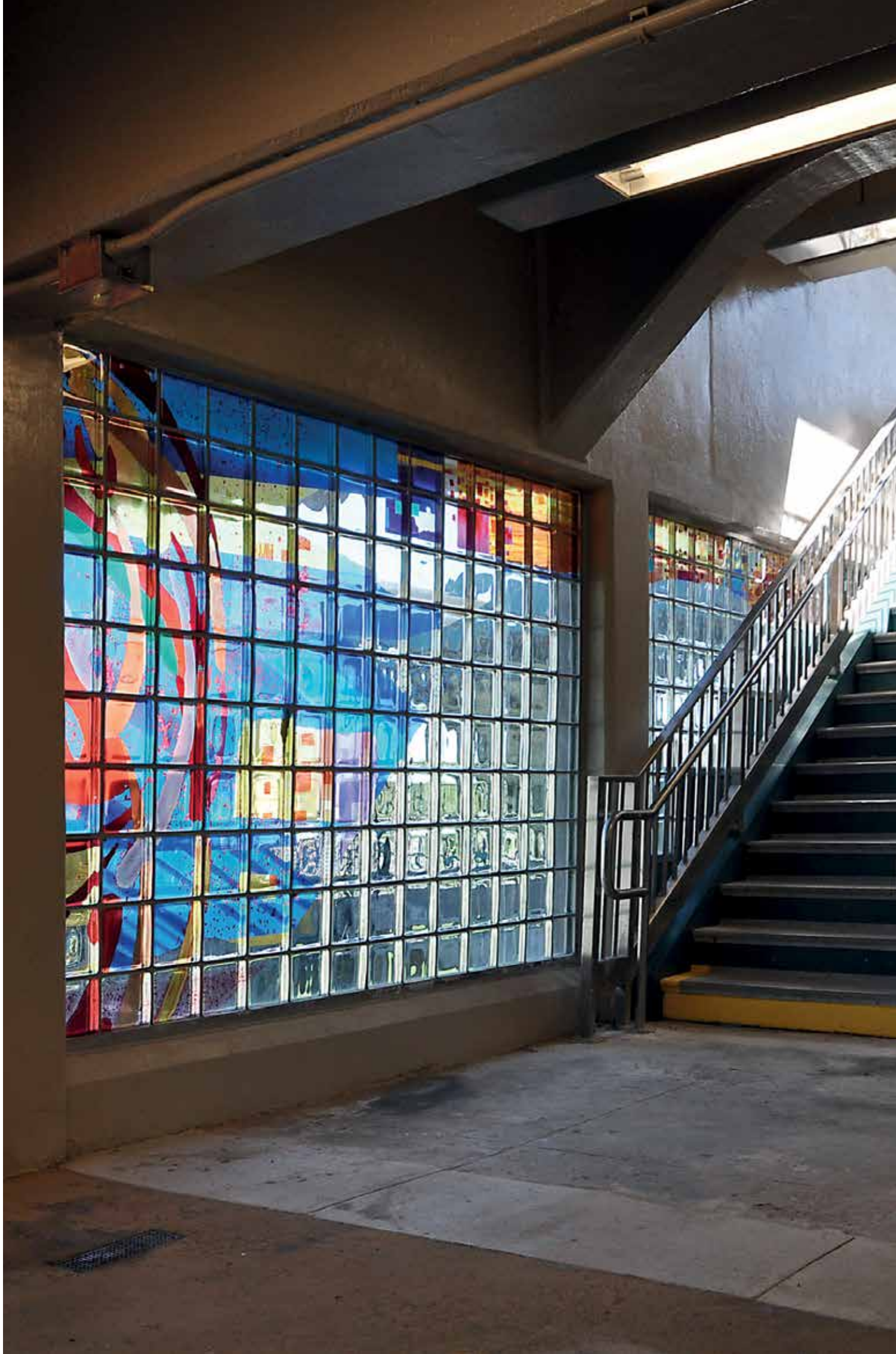
ARTIST: George Bates

ARCHITECT: MTA New York City Transit

PHOTO CREDITS: Peter Bartsch

**TECHNIQUE:** Multiple layers of hand painting and airbrushing on glass blocks.

**DESCRIPTION:** At Beach 36th Street, George Bates designed a lyrical composition with a bold yet playful spirit that expresses the artist's feelings about the Rockaways. The piece features glass blocks that bring in light and brighten the station's stair landings. The design on the southbound side features a spiral formed of people's heads, rendered in deep blue and heavy line. These are profiles that overlap one another, building up and snowballing into a large element, a community. The northbound side of the station distills the essence of the beachside community with a spirited joyous rendition that achieves its music-like title, with its waves and crescendos of color, pattern, and form.

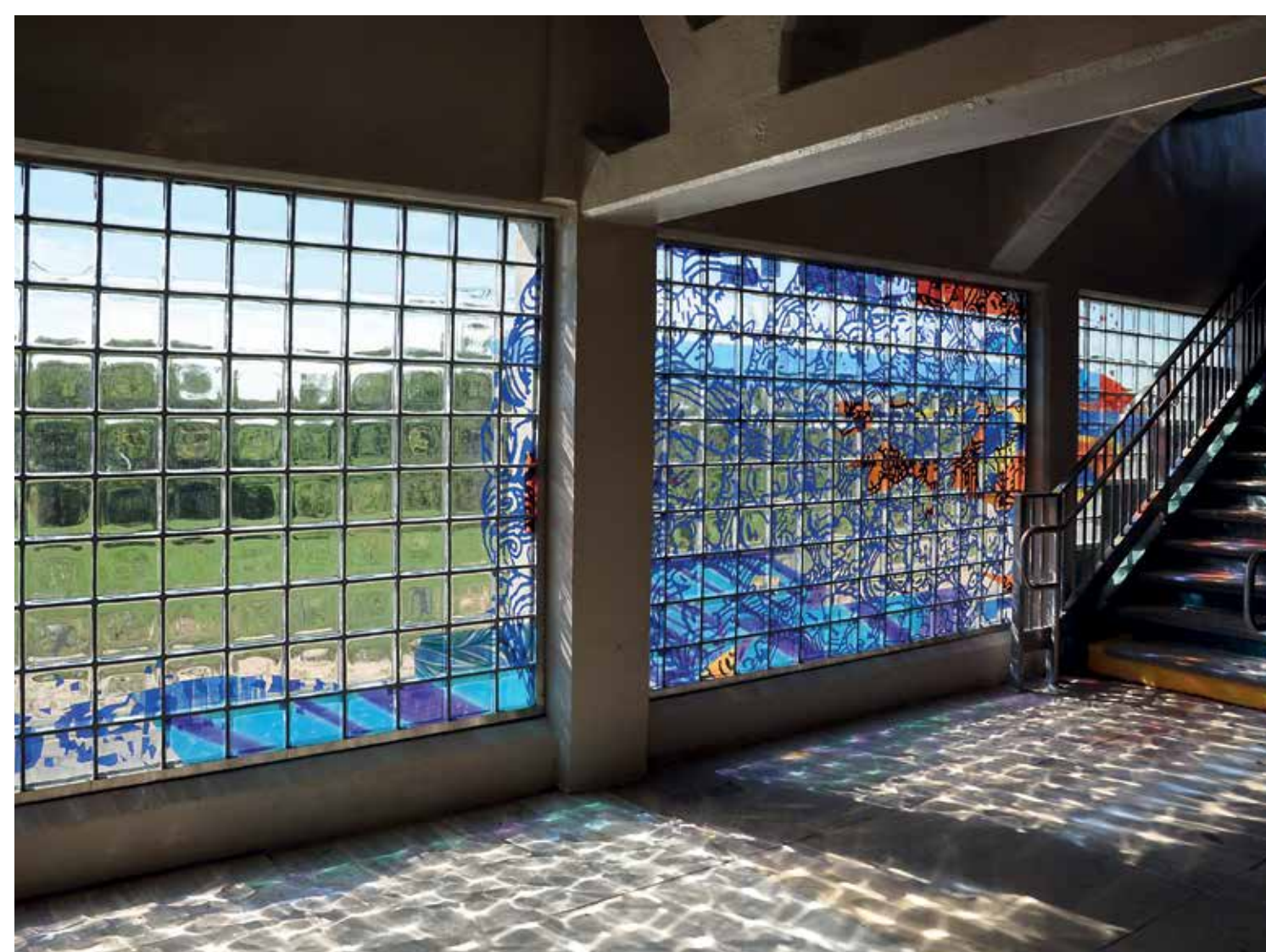






Peters Studios brought so much life and beauty to the finished piece that I simply could not have imagined. I was impressed with how they found subtle tones in my original art that were then expertly realized in an aesthetic that went far beyond what I was expecting.

- George Bates, Artist







## "BLUE TREE" CSU TRANSIT STOP, SAN BERNARDINO, CALIFORNIA

CLIENT: Omnitrans sbX Rapid Transit

ARTIST: Greenmeme (Freya Bardell and Brian Howe)

ARCHITECT: Gruen Associates

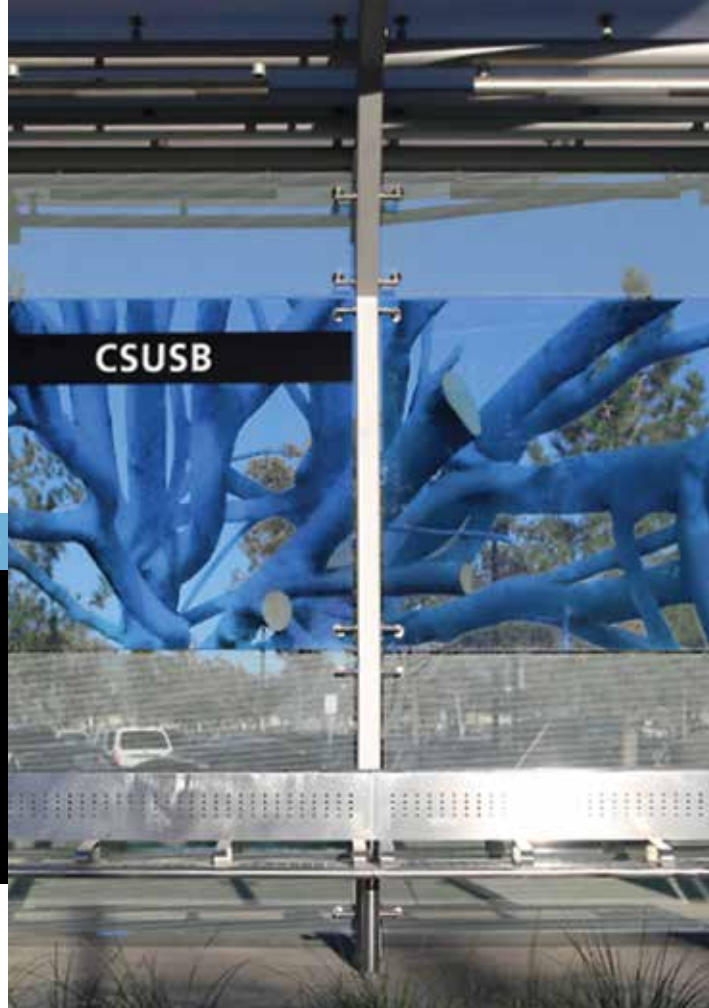
PHOTO CREDITS: Greenmeme (Freya Bardell and Brian Howe)

TECHNIQUE: Digital ceramic color printed onto tempered and laminated float glass.

DESCRIPTION: The Blue Tree Project engaged the removal of a tree from the CSU San Bernardino campus. The loss of this pine tree was deemed necessary to develop a new station on the line of the more efficient sbX Rapid Transit system. Art students documented the tree removal process over the course of eight weeks. Photographs of the tree are printed into glass windshield panels – an archive of the process of a tree being cut, pruned, painted blue and photographed for public art. On overcast or smoggy days, the same blue images of the tree will come to the visual forefront as the panel and white background frame them. As the sun passes through the glass, images of the tree are cast onto the ground, symbolizing the loss of the tree.







Working with Peters Studios to help create this project was an inspiring experience and, to be honest, much more than we had ever expected. They worked with us to help refine the project and make it the best it could be. The ability to work in the studios in Paderborn provided a unique opportunity to be involved in the process of the artwork's production and to learn firsthand from the Peters artisans. Beyond the inspirations of their capabilities in glass, we were shown the utmost hospitality during our trip there. This is a truly special place to be, work, learn and grow as an artist.

- Freya Bardell and Brian Howe, Artists







## "PNEUMA (SPIRITED WIND)" CSU TRANSIT STOP, SAN BERNARDINO, CALIFORNIA

CLIENT: Omnitrans sbX Rapid Transit

ARTIST: John David O'Brien

ARCHITECT: Gruen Associates

PHOTO CREDITS: Robert Wedemeyer

TECHNIQUE: Multiple layers of screen-printed vitreous colored enamels onto tempered and laminated float glass.

DESCRIPTION: For "Pneuma (Spirited Wind)", the artist created images and objects that should underscore how the sbX is ushering in a spirit of change, like a fresh breeze or a second wind. This public art project includes six unique, circular images inset into glass screen panels. The imagery for these circles is derived from a combination of aerial photography, satellite photography, topographical and standard maps. Each pattern is generated using images from a specific year: 1900, 1930, 1945, 1960, 1980 and 2000. Each station houses one time-map.







Thanks to Peters Studios' collective patience and perseverance, we created different layers that all worked together and used different types of resolution to create an extremely interesting outcome which the public art committee was very excited about as well.

— John David O'Brien, Artist







## "WAITING FOR TOYDOT" LIRR MASSAPEQUA STATION, MASSAPEQUA, NEW YORK

CLIENT: MTA Arts and Design

ARTIST: Peter Drake

ARCHITECT: Aecom

PHOTO CREDITS: Janice Faber

TECHNIQUE: Hand-painted and airbrushed colored vitreous enamels applied to security glass.

DESCRIPTION: Drake used 1930's miniature lead figures from his father's model railroad collection to represent a group of people who appear to be waiting on a station platform for a train to arrive. "Some of my fondest memories of growing up on Long Island are driving to the train station with my family in the morning to drop my father off to work. He would make a big production of waiting to the last minute to jump on board. We returned every evening to pick up my father and even as a child I had the sense that this was his reward for working hard every day in the city." Drake tips his hat to the Fitzmaurice Flying Field in Massapequa Park by including a Bremen airplane to reference James J. Fitzmaurice's historic 1929 trans-Atlantic flight.







Working with all the folks at Peters Studios was a dream come true. I was assigned a master painter in Claus Happe, who demonstrated supreme skill in his handling of one of the most difficult mediums an artist can work with. Peter Kaufmann made certain that every aspect of our project was managed professionally and with astonishing craftsmanship. Working with a firm that has been producing some of the world's most magnificent stained glass for four generations assured us that our project would deserve to be in the public eye for years to come.

— Peter Drake, Artist





## "THE BEACHES OF NEW YORK" BEACH 60TH STREET, FAR ROCKAWAY LINE, NEW YORK

CLIENT: MTA Arts and Design

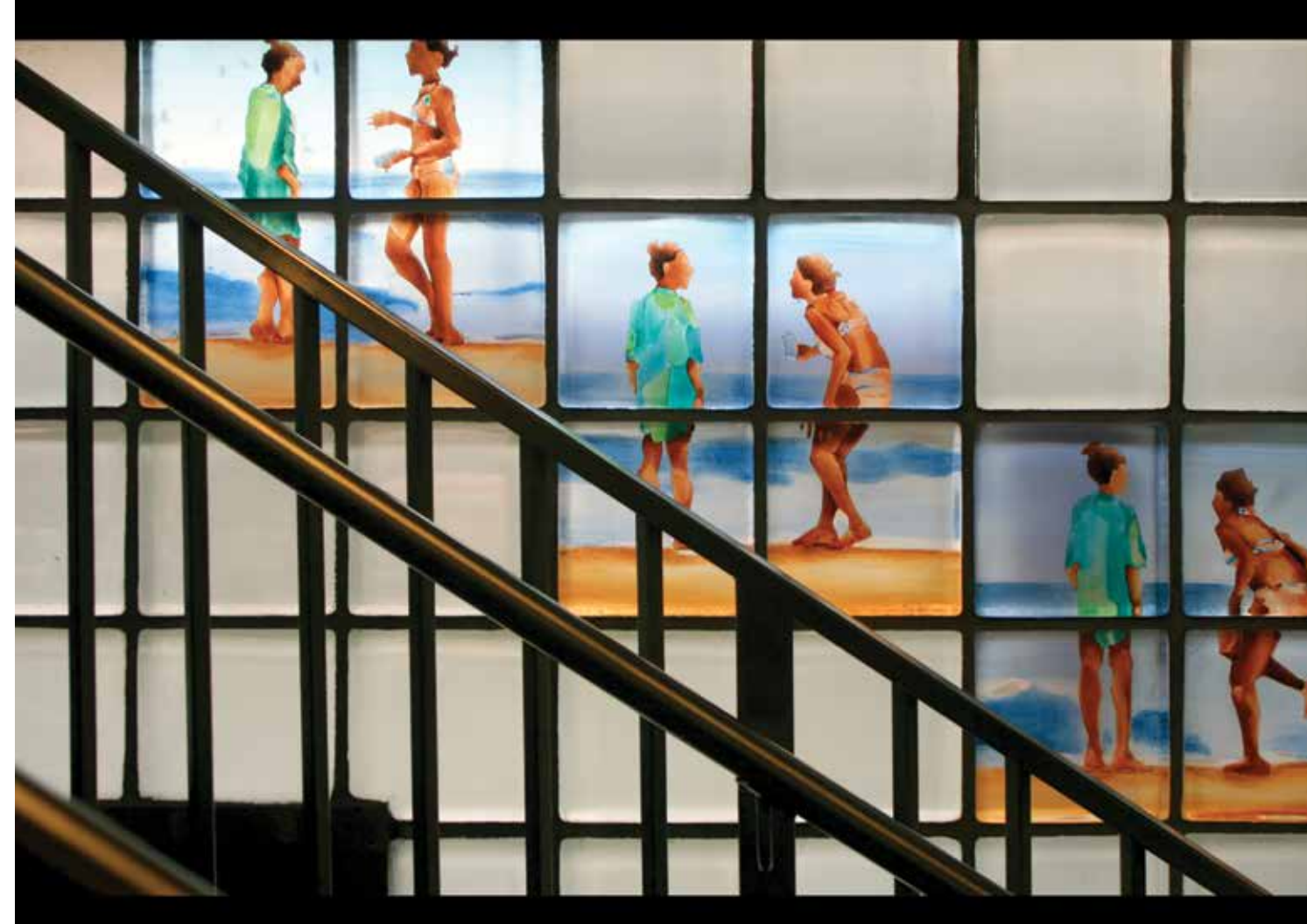
ARTIST: Simon Levenson

ARCHITECT: MTA New York City Transit

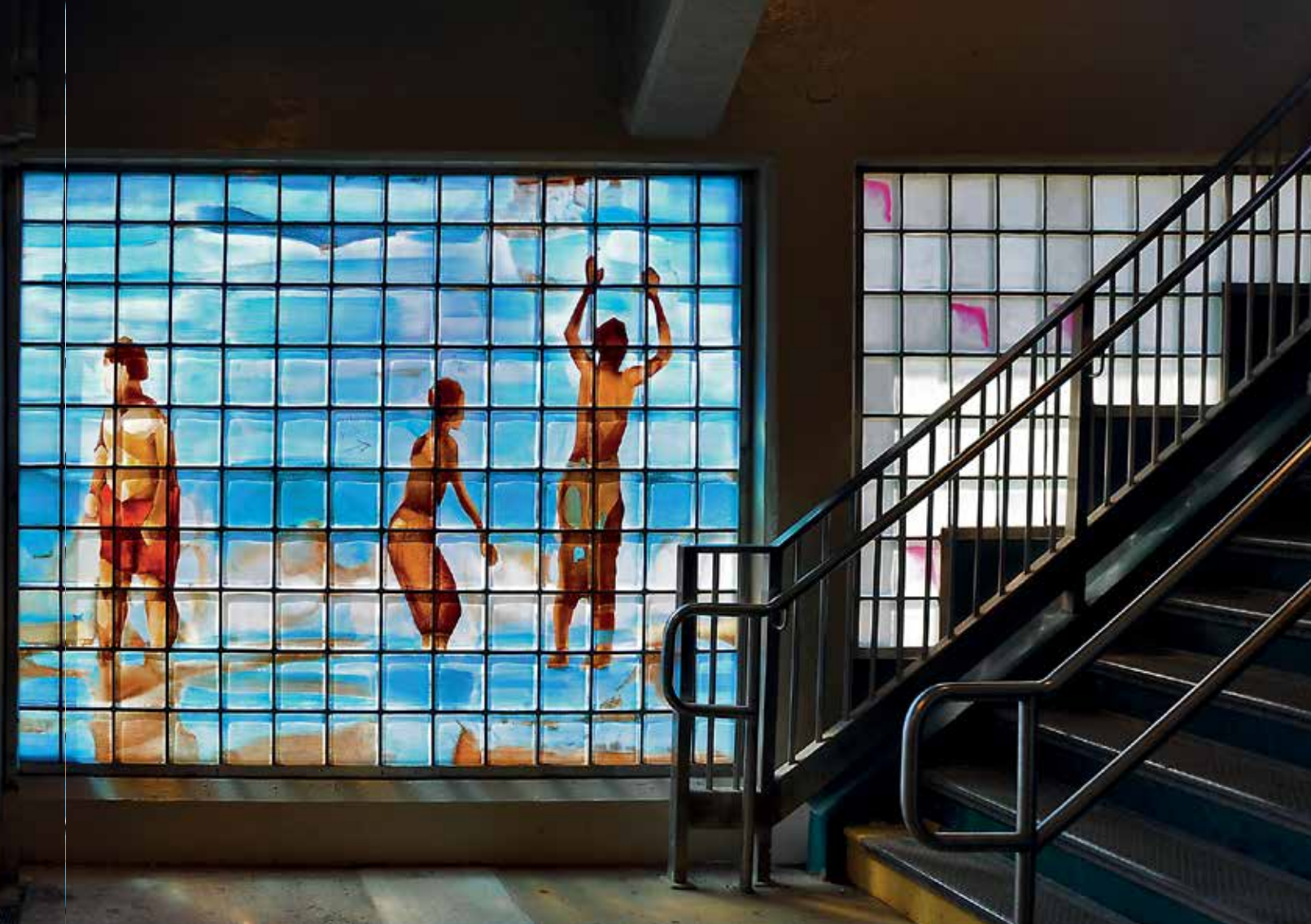
PHOTO CREDITS: Peter Bartsch

TECHNIQUE: Hand-painted enamels on glass blocks.

DESCRIPTION: My project focused on the two greatest assets of the location; the people and the beautiful New York beaches. The imagery captures families at play along the shoreline. I reflected on my own history growing up playing at nearby beaches.







Peters Studio is staffed with the most talented and capable people I have ever worked with, from the Peters family at the head of the organization to the skilled craftsmen who executed my project and the young people who are mixing pigments and working their way up. It was a pleasure to work in an environment with artisans who were both capable and humble. They are true masters of their craft.

- Simon Levenson, Artist





king on the cell phone oblivious to privacy  
 he can't hear herself in the ambient subway din  
 nn know? does grandma know? does everyone know?  
 GOD - that's AMAZING!!!

## "ZONES OF IMMERSION" UNION STATION, TORONTO, ONTARIO, CANADA

CLIENT: Toronto Transit Commission

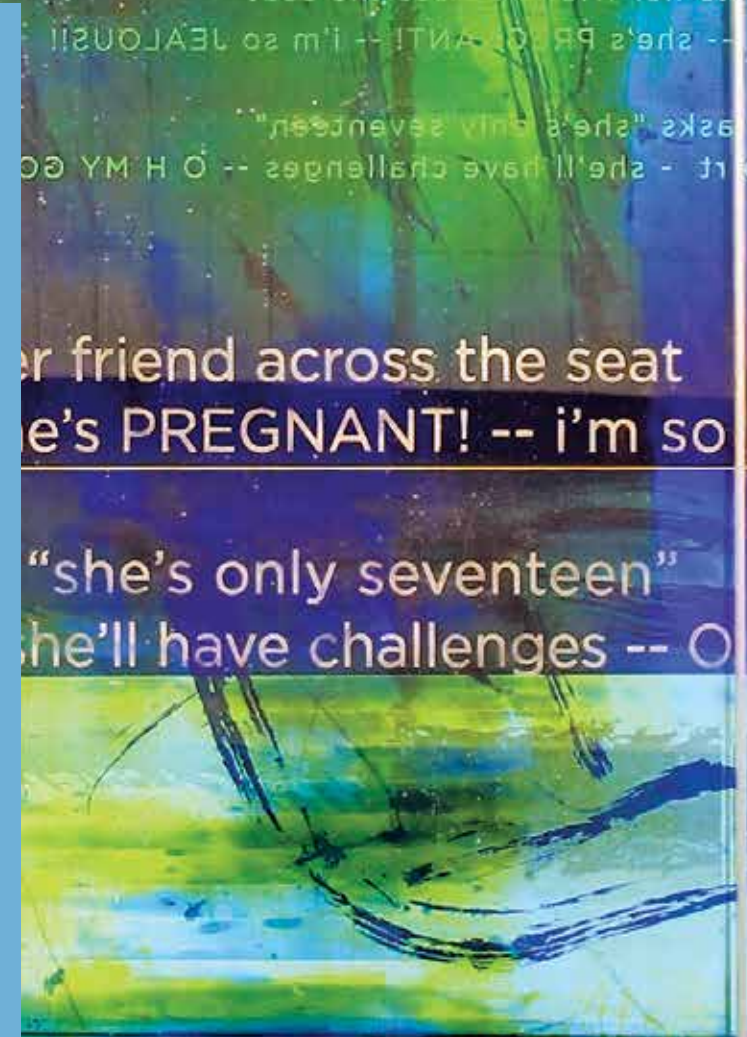
ARTIST: Stuart Reid

ARCHITECT: IBI Group

PHOTO CREDITS: Craig White

TECHNIQUE: Silver-stained, enameled, acid-etched and laminated glass.

DESCRIPTION: "Zones of Immersion" is an epic, translucent/transparent mural. Using imagery and text, the artwork captures the blurred, throbbing rhythms of a city in transit. The design responded to an international competition for Toronto's Union Station revitalization, and sought to evoke the commuters' lived experience. Possibly the largest permanent public art project in Toronto's history, it runs the length of Union Station's redesigned subway platform (7' x 500'). Glowing colors and monochrome portraits of commuters are either reflective or transparent, making the entire artwork both ribbon and veil.



er friend across the seat  
 e's PREGNANT! -- i'm so

"she's only seventeen"  
 he'll have challenges -- O



she's talking on the cell phone  
 maybe he can't hear her in the  
 "does grandma know? does everyone know?  
 OH MY GOD - that's AMAZING!!!

he talks to the phone and says to her friend across the seat  
 "I'm in SHOCK! OH MY GOD!! -- she's PREGNANT! -- i'm so JEALOUS!!

he's okay with it" her friend asks "she's only seventeen  
 she'll have challenges -- O





This project's challenging theme and imagery demanded a complex range of innovative techniques, from luminous acid etching, to laminating graphite drawings and photo positives. Working with Peters Studios was a privilege and a pleasure and it was their tireless professionalism and technical prowess that helped me make this work everything I thought it could become.

— Stuart Reid, Artist





## "AZUSA HORTICULTURAL PARADISE" THE FOOTHILL GOLD LINE, APU/CITRUS COLLEGE STATION, AZUSA, CALIFORNIA

CLIENT: Foothill Gold Line Construction Authority

ARTIST: Lynn Goodpasture

PHOTO CREDITS: Doug Hill, Lynn Goodpasture

TECHNIQUE: Hand-painted and airbrushed vitreous enamels on safety glass.

DESCRIPTION: The hand-painted glass canopy located on the train platform recalls Azusa's stately Palm Drive with its rare stand of California Fan Palms planted in 1899. These trees symbolize Azusa, and provide the people of Azusa with an important connection to their City's past.

The design is an array of stylized palm fronds that suggest a thatched palm roof. The cooling colors of the glass canopy produce a soft glow of reflected light and provide a refreshing shaded place to wait for the train in the California sun. At night the canopy gives off a soft lantern-like glow.







Peters Studios was patient, supportive and never lost interest during various delays of the project; they delivered on time and on budget. The complex design of the glass art was hand-painted with the greatest care and precision by the Peters Studios' master painter. Their commitment to artists and the work is truly outstanding.

— Lynn Goodpasture, Artist





## "INHERITANCE: IN MEMORY OF AMERICAN GLASS" DITMAS AVENUE SUBWAY STATION, BROOKLYN, NEW YORK

CLIENT: MTA Arts and Design  
ARTIST: Cara Lynch  
ARCHITECT: MTA New York City Transit  
PHOTO CREDITS: Mark Weinberg

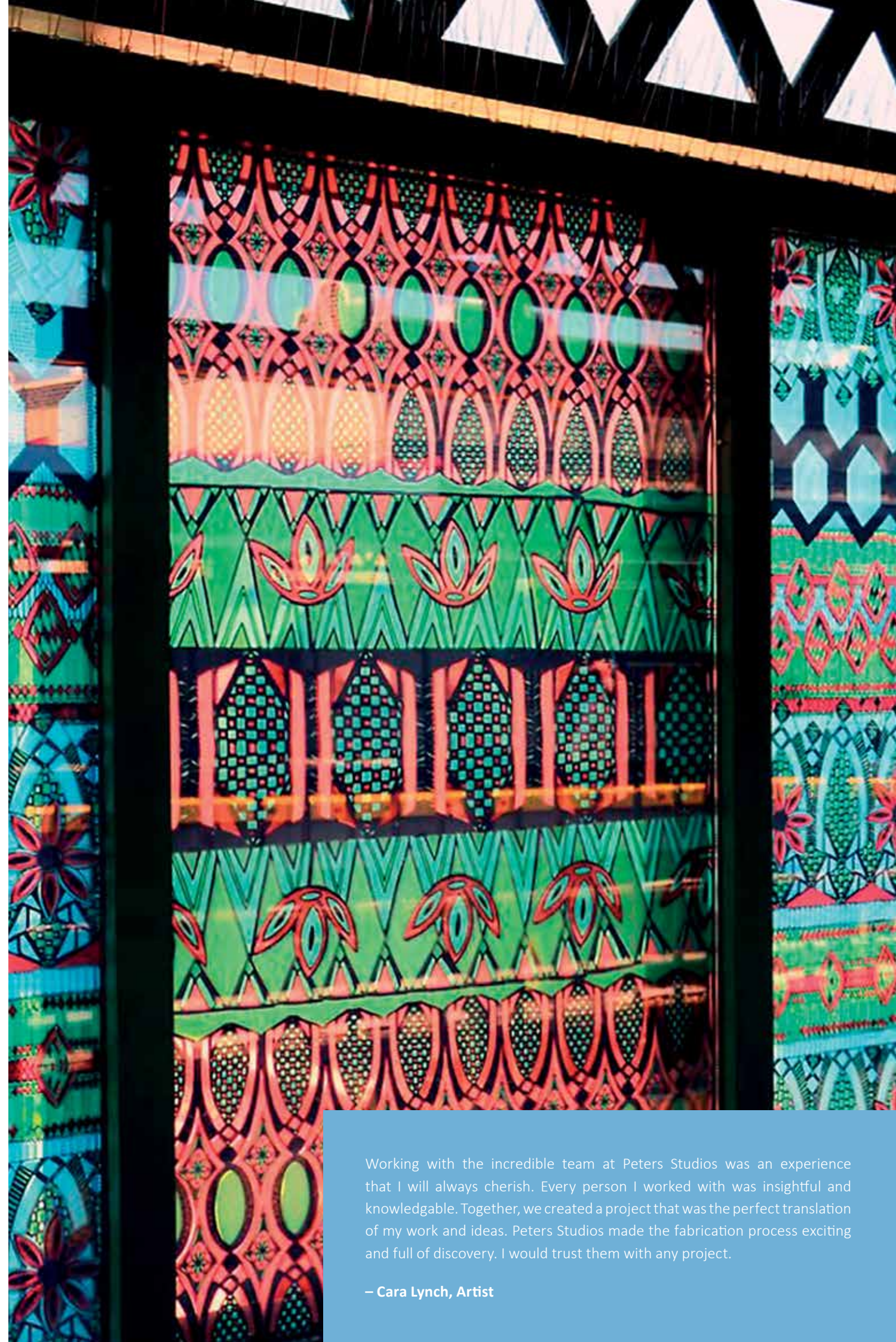
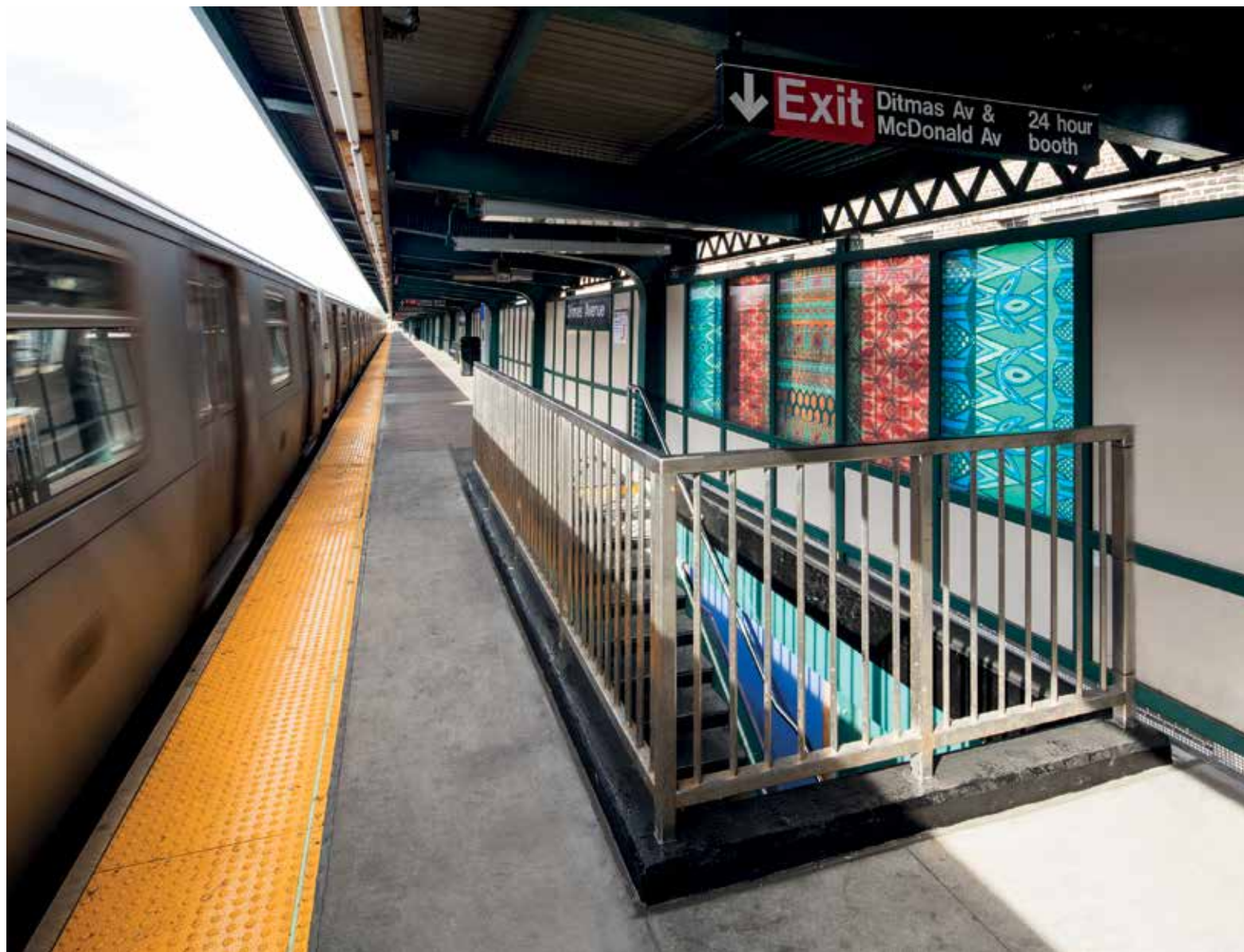
TECHNIQUE: Multiple layers of screen printing with colored vitreous enamels combined with sandblasting worked into safety glass.

DESCRIPTION: "Inheritance" references patterns derived from those of American household glass objects, including Depression glass, carnival glass, and early American pressed glass.

The overarching compositions of each set of windows references the symmetry found in stained glass windows of gothic and gothic revival architecture. The sandblasted details of the glass create areas of shadow and light, not unlike the function of tracery found in gothic churches.







Working with the incredible team at Peters Studios was an experience that I will always cherish. Every person I worked with was insightful and knowledgeable. Together, we created a project that was the perfect translation of my work and ideas. Peters Studios made the fabrication process exciting and full of discovery. I would trust them with any project.

— Cara Lynch, Artist



## "OMNES AURORA, OMNES MUNDI, OMNIA MOVENS" RTD FASTRACKS NORTH METRO LINE, AURORA, COLORADO

CLIENT: Regional Transportation Distric of Denver

ARTIST: George Bates

ARCHITECT: Matt Druffel

PHOTO CREDITS: George Bates

TECHNIQUE: Multiple layers of airbrushed vitreous colored enamels on safety glass.

DESCRIPTION: The series title is "Omnes Aurora, Omnes Mundi, Omnia Movens" (translation: "All Aurora, All The World, All Moving"). This phrase, like Aurora itself, is both straightforward and is to be interpreted in a variety of meanings reflecting this multilayered and diverse community. Abstract elements hint at something that one can interpret of their own accord. One viewer might interpret a particular abstraction as the surrounding mountains whereas another might see it as open field of grasses and flowers, or simply an interpretation of movement and light; but all will ultimately be viewed in conjunction with the overarching idea that diversity is a great strength and we are greater at the times when we come together as one.



ILIFF STATION



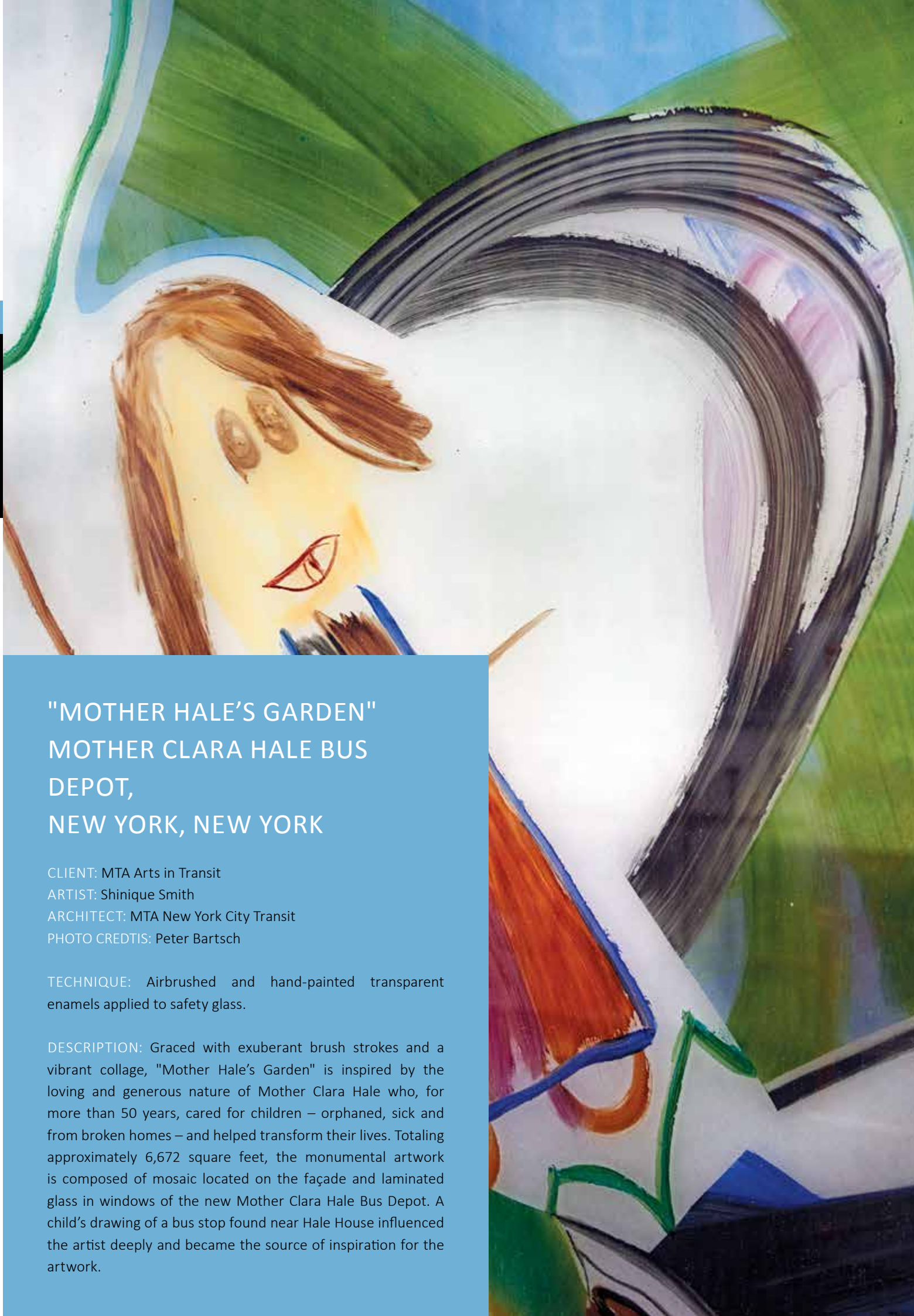




I've worked with Peters Studios for two of my public art projects and what has been realized as final art has exceeded my expectations each time to create lasting works of art to inspire for a lifetime. I trust Peters exclusively to realize, enhance, and problem solve all aspects of my vision for these works at every phase of a project.

- George Bates, Artist





## "MOTHER HALE'S GARDEN" MOTHER CLARA HALE BUS DEPOT, NEW YORK, NEW YORK

CLIENT: MTA Arts in Transit

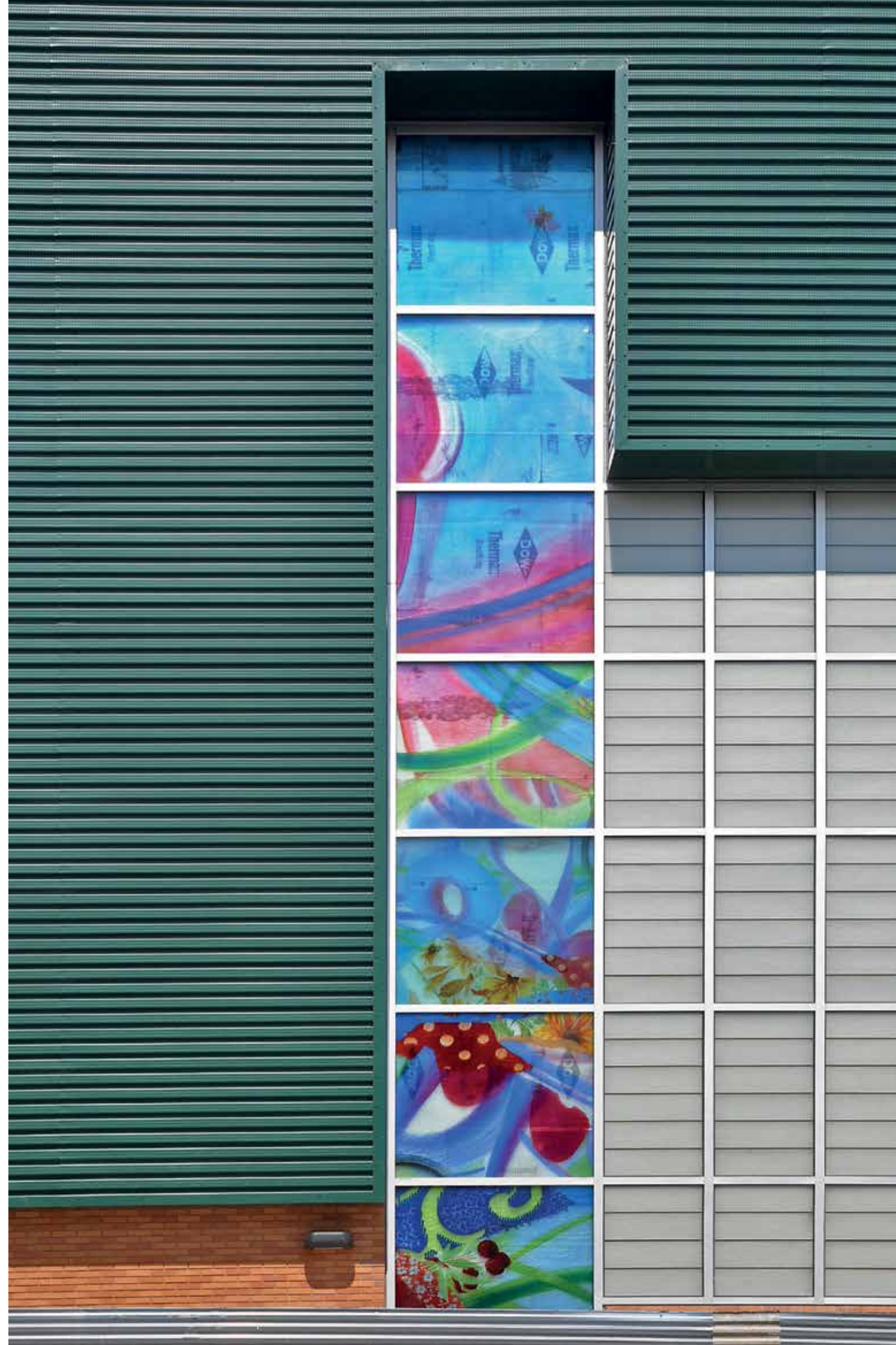
ARTIST: Shinique Smith

ARCHITECT: MTA New York City Transit

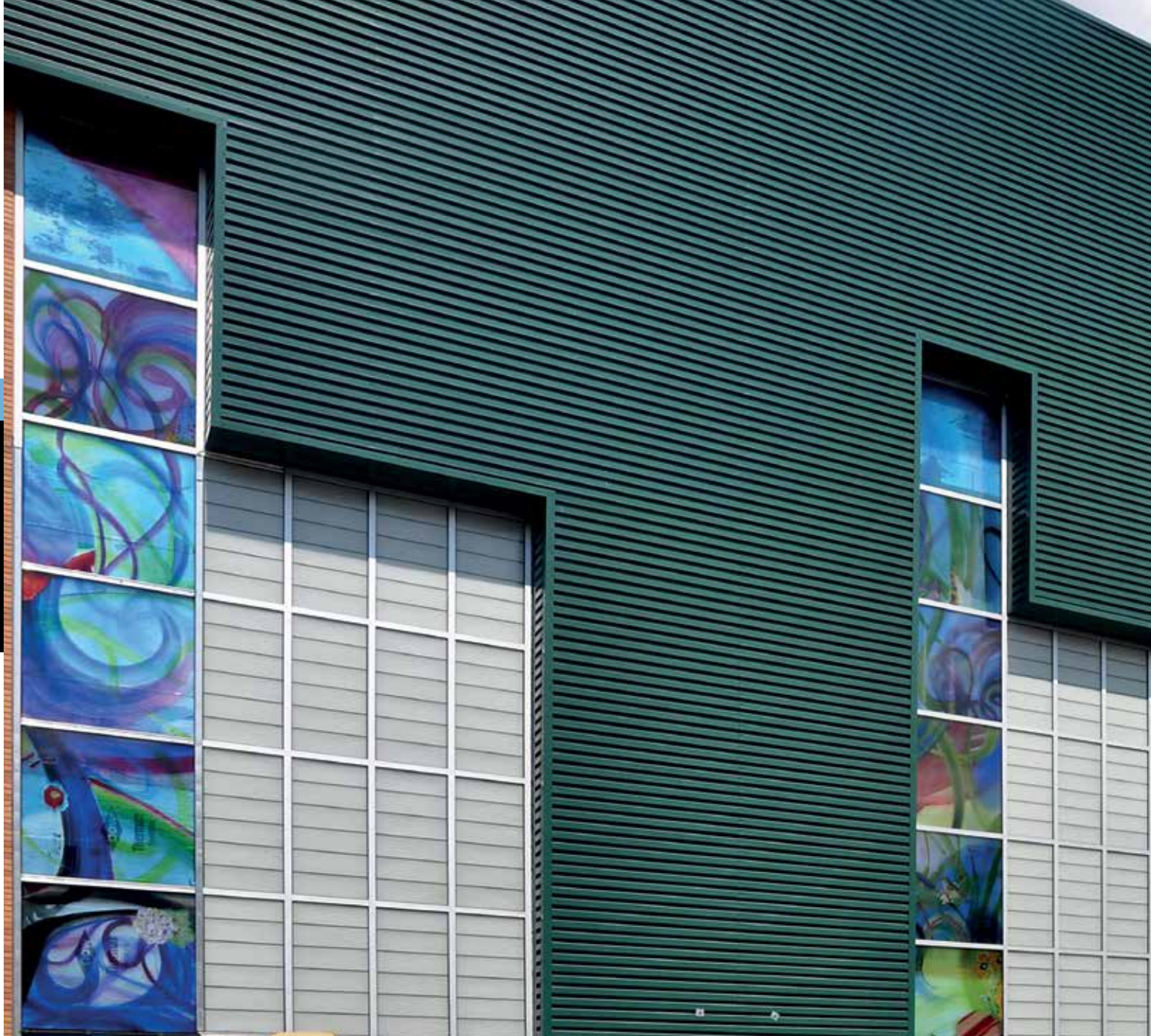
PHOTO CREDITIS: Peter Bartsch

TECHNIQUE: Airbrushed and hand-painted transparent enamels applied to safety glass.

DESCRIPTION: Graced with exuberant brush strokes and a vibrant collage, "Mother Hale's Garden" is inspired by the loving and generous nature of Mother Clara Hale who, for more than 50 years, cared for children – orphaned, sick and from broken homes – and helped transform their lives. Totalling approximately 6,672 square feet, the monumental artwork is composed of mosaic located on the façade and laminated glass in windows of the new Mother Clara Hale Bus Depot. A child's drawing of a bus stop found near Hale House influenced the artist deeply and became the source of inspiration for the artwork.







Working with Peters Studios on my windows for the MTA project was transformative. In my first experience working with a fabricator, I discovered artisans who had the skill and confidence to perform gesture as an extension of my own hand. We worked together to create a process in glass that mirrored my own artistic process in a truly authentic way.

- Shinique Smith, Artist







## "OUTLOOK" BROADWAY STATION, LINE N/W, NEW YORK CITY TRANSPORT

CLIENT: MTA Arts in Transit

ARTIST: Diane Carr

ARCHITECT: MTA New York City Transit

PHOTO CREDITS: Etienne Frossard, Diane Carr\*

TECHNIQUE: Airbrushed and hand-painted transparent enamels applied to safety glass.

DESCRIPTION: Capturing the fleeting atmosphere of a moment in place, Outlook for the Broadway station is an imaginary, saturated, color-filled landscape that references the past and present of the neighborhood surrounding the elevated station. The laminated glass artwork highlights the native flora in the area, and the deciduous woodlands, ponds, swamps, wetlands, meadows, and conifer forests that were once dominant features in the location. The palette choices for Outlook are inspired by the current colors visible in the neighborhood, including those found in the existing architecture, storefronts, restaurants and public spaces. Carr worked closely with Peter Studios to translate her original landscape paintings into hand-painted glass to be integrated into the station facades and windows in the waiting area.







When considering the fabrication of my paintings into work on glass, I wanted to make sure the end pieces interpreted the feeling of an oil painting. Peters Glass was able to do this by replicating the bright, saturated colors and also the variety of brushwork on the surface of a painting. Through different techniques, Peters Glass was able to create areas of transparency, parts that were more opaque, and a range of brushwork with the paint. The collaboration with Peters exceeded my expectations, and I was impressed with their attention to detail and the remarkable craftsmanship they brought to the project.

— Diane Carr, Artist





## "THE TWENTY-FOUR SOLAR TERMS" BEIJING DAXING INTERNATIONAL AIRPORT, CHINA

CLIENT: Beijing Daxing International Airport

ARTIST: Shan Shan Sheng

ARCHITECT: Yang Wen Jing, Yi Chang Architectural Design Firm

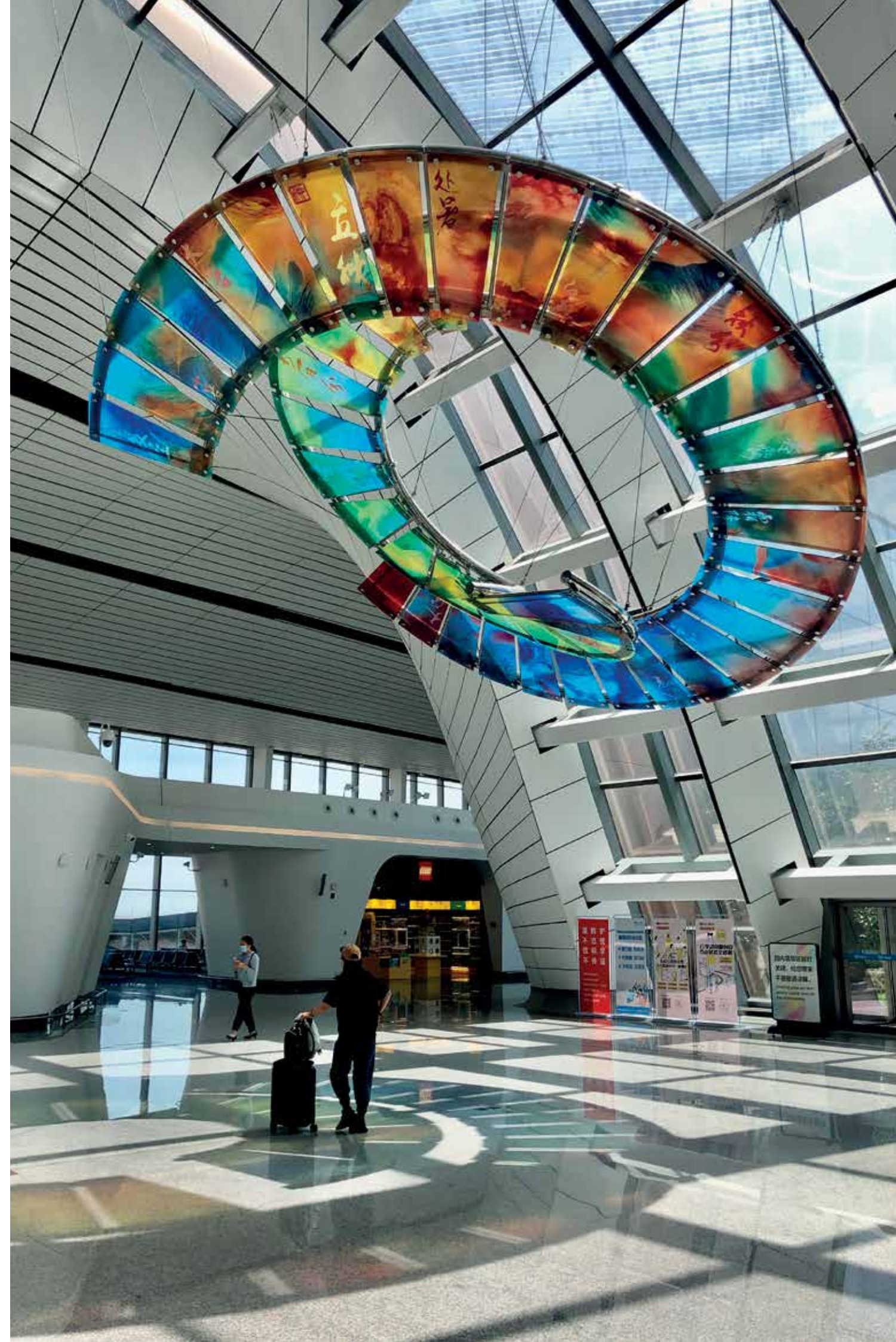
PHOTO CREDITS: Shan Shan Sheng

TECHNIQUE: Airbrushed and hand-painted transparent enamels applied to safety glass.

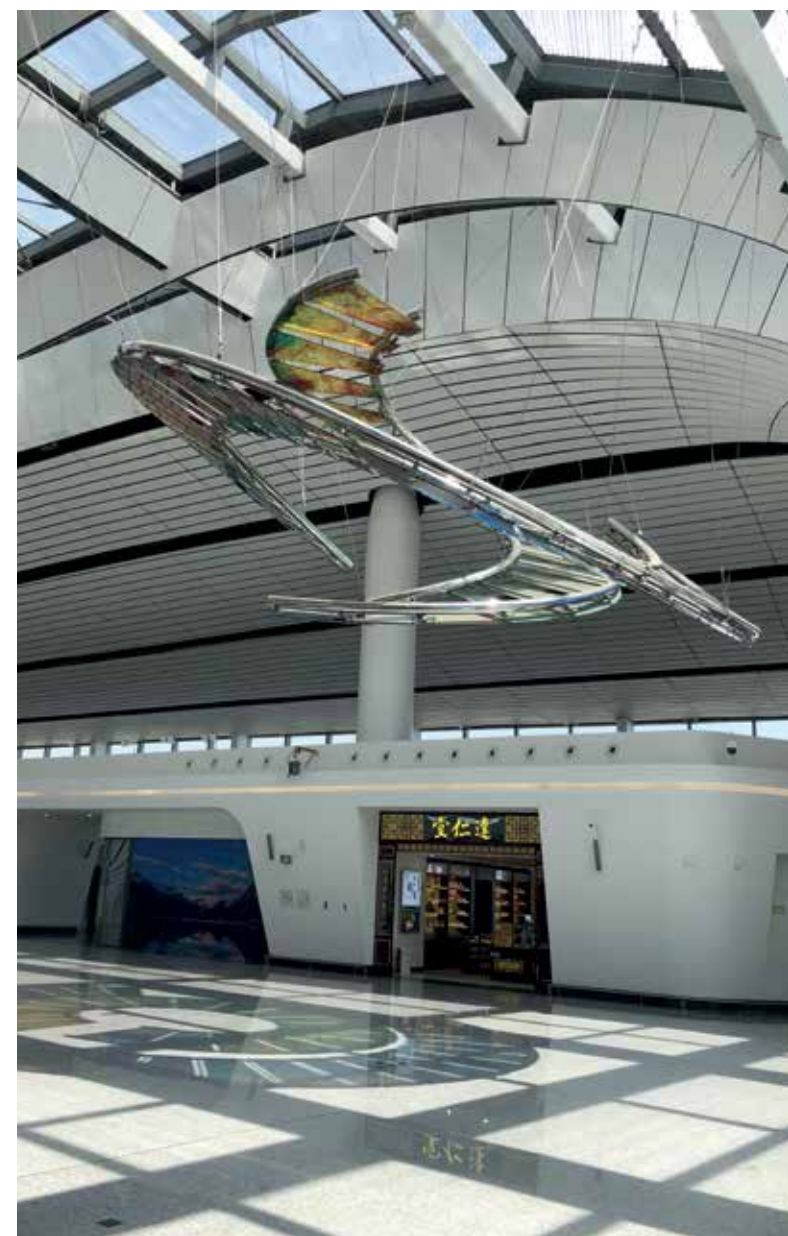
DESCRIPTION: The piece has a diameter of twenty-eight feet and weighs three tons. On every two pieces of glass, Chinese Calligraphy is used to delineate a solar term as interpreted by the artist. Nearly 50 pieces of art glass are arranged in a rising-spiral shape. The continuous curve panels mimic the sky, the universe, the river... and represent the twenty-four solar terms in time and space. The unique color changes in accordance with the essence of Chinese traditional culture flowing in the long river of history.

The artist programmed multimedia lighting based on changes in the perpetual calendar and the twenty-four solar terms. At certain solar terms, passengers at the airport can see the corresponding part of the work shining, as a slow sundial reminds people that the solar seasons are coming.

Twenty-Four Solar Terms was a complex design that demanded an international, collaborative process with the very best teams of public art organizers, glass fabricators, programmers, engineers, and designers from China, the U.S., and Germany. The sculpture is a combination of abstract painting techniques, translated into architectural glass by Germany's renowned Peter's Glasmalerei, in a feat of handmade fabrication and cutting edge glass technique. The process involves combining hand-made painting and bright brushstrokes fused to large-scale architectural glass panels, in the 800-degree kiln.







"I have worked with Peter's Studio on several monumental sculptures. They are extremely reliable, professional, and attentive fabricators who are sensitive to artistic nuance.

I can rely on Peter's Studio to assist not only with the creative process of the art, but with shipping and international customs logistics, etc. They take care of all the aspects in detail.

I look forward to a long-lasting and fruitful relationship with Peter's Studio."

- Shan Shan Sheng, Artist





## "METROPOLITAN FACES" 5TH STREET SUBWAY STATION, F TRAIN SUBWAY, MTA, NEW YORK

CLIENT: MTA Arts in Transit

ARTIST: Alex Katz

ARCHITECT: MTA New York City Transit

PHOTO CREDITS: Etienne Frossard

TECHNIQUE: Airbrushed and hand-painted enamels applied to safety glass.

DESCRIPTION: In "Metropolitan Faces", Alex Katz incorporates his iconic brightly colored and engaging portraits and flowers into the mezzanine level of the 5th Street Station.

A New Yorker for over 90 years, Katz has developed a signature painting style that captures his subjects with minimal yet precise brushstrokes. The large painted glass panels fill the passageway with light and color through the faces that reflect those of commuters. His lush floral compositions are nod to nearby Central Park. The station Mezzanine, constructed in the late 1960's and designed to meld with adjacent development, provides a perfect opportunity for the series of paintings to be installed within the cast stone panels that line the station.







"I was very impressed with the samples I received from Peters Studios. I thought the actual painting technique was amazing. It created an object that was different than painting and it wasn't like a reproduction- it was the thing itself.

To do it in that complicated technique of different baking and reversal painting is inconceivable for me. I think they're just a great Studio."

- Alex Katz, Artist

"Peters went beyond the best professional practices to achieve what the artist wanted. They put all the resources available into the understanding of the artist's process, developing a method to arrive at the desired effect. I feel the work produced is of the highest fidelity to Alex Katz's process."

- Juan Gomez





## "THE WHEEL ON THE BUS" MTA NYCT MANHATTANVILLE BUS DEPOT, NEW YORK CITY BUS, NEW YORK

CLIENT: MTA Arts & Design

ARTIST: Toni Mori

ARCHITECT: MTA Arts & Design

PHOTO CREDITS: Filip Wolak

TECHNIQUE: Airbrushed and hand-painted enamels applied to safety glass.

DESCRIPTION: In this artwork, the wheels on the bus symbolize the momentum of the diverse community. In the laminated glass, fabric patterns from over 20 different cultural groups are incorporated into the design to honor their traditions. The watercolor texture beneath them suggests emotions of people blending, finding connections.

After many samples were made, we arrived at the three-layered structure with mirrors, colors & metallic foils in order to maximize the potential of the laminated glass, enjoyable from inside or outside. The metal sculpture including careful details on bolts and nuts continues the circular line, creating a unique interplay with the glass.







My laminated glass design included approx. 20 fabric patterns from around the world, layered over watercolor texture and intricate metallic foil details. I appreciate the precision and craftsmanship Peter's fabricators brought to the project.

- Tomo Mori, Artist





## "DREAM BEYOND THE CLOUDS" ST. LOUIS LAMBERT INTERNATIONAL AIRPORT

CLIENT: St. Louis International Airport

ARTIST: Martin Donlin

ARCHITECT: Minoru Yamasaki

PHOTO CREDITS: Martin Donlin

**TECHNIQUE:** Hand painted ceramic enamel with CNC glass engraving and polishing in Stainless Steel frame 4.4 metres wide X 2.2 metres high (14 X 7 feet)

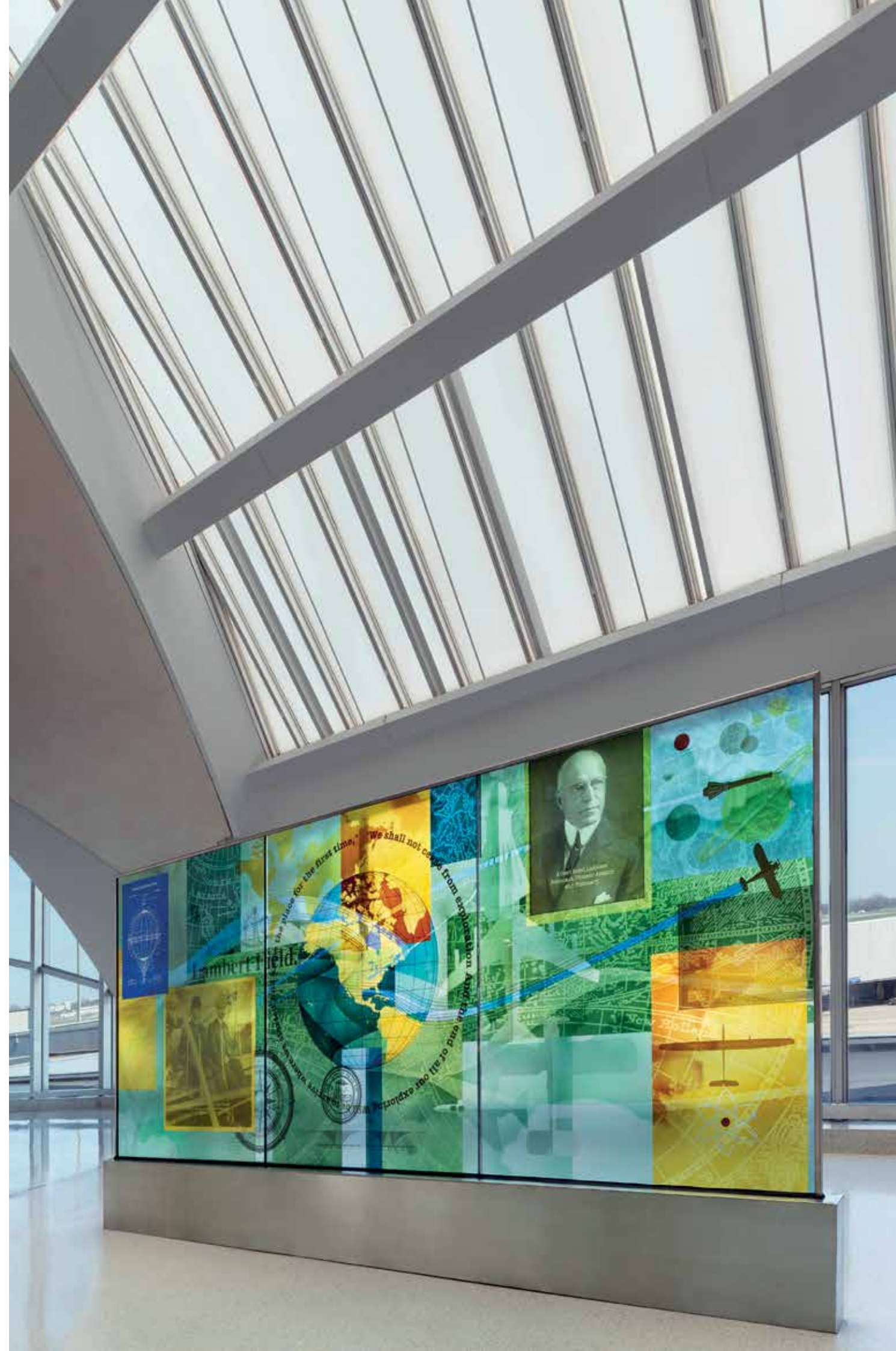
**DESCRIPTION:** To celebrate their centenary the airport have commissioned a commemorative screen to celebrate the legacy of Major Albert Bond Lambert the airport founder and the role of St. Louis Airport in aviation history.

Lambert used to organise hot air balloon races on the airfield and he learned how to fly with the Wright Brothers. The organic shaped Terminal was designed in 1955 by Minoru Yamasaki who also designed the Twin Towers in New York.

Images of Lambert are overlaid with historic maps of St. Louis. These scenes could be viewed by the naked eye of Lambert as he flew above the ground, the images then move onto a globe and world map. Finally into the future as represented by the planets and stars. The stars are represented by Lamberts astrological sign Sagittarius – (One of the planets is actually a Golf Ball as a reference to Lambert being an Olympic Golfer)

Further references are a vintage map of trade winds that are layered with navigators instruments the sextant, clock and compass. The Atom is symbolic of the vision of Lambert to look to physics, science and technology as the future and to aid man's exploration of the sky.

The poet TS Eliot was born in the same neighbourhood as Lambert in St Louis and I have included a poem from his meditations "Four Quartets" – "We shall not cease from exploration" There is no evidence that Elliot and Lambert ever met, but I like to think they did.









## "RADIANT MEMORIES" JAMAICA STATION, JAMAICA LINE, NEW YORK

CLIENT: MTA Arts in Transit

ARTIST: James Little

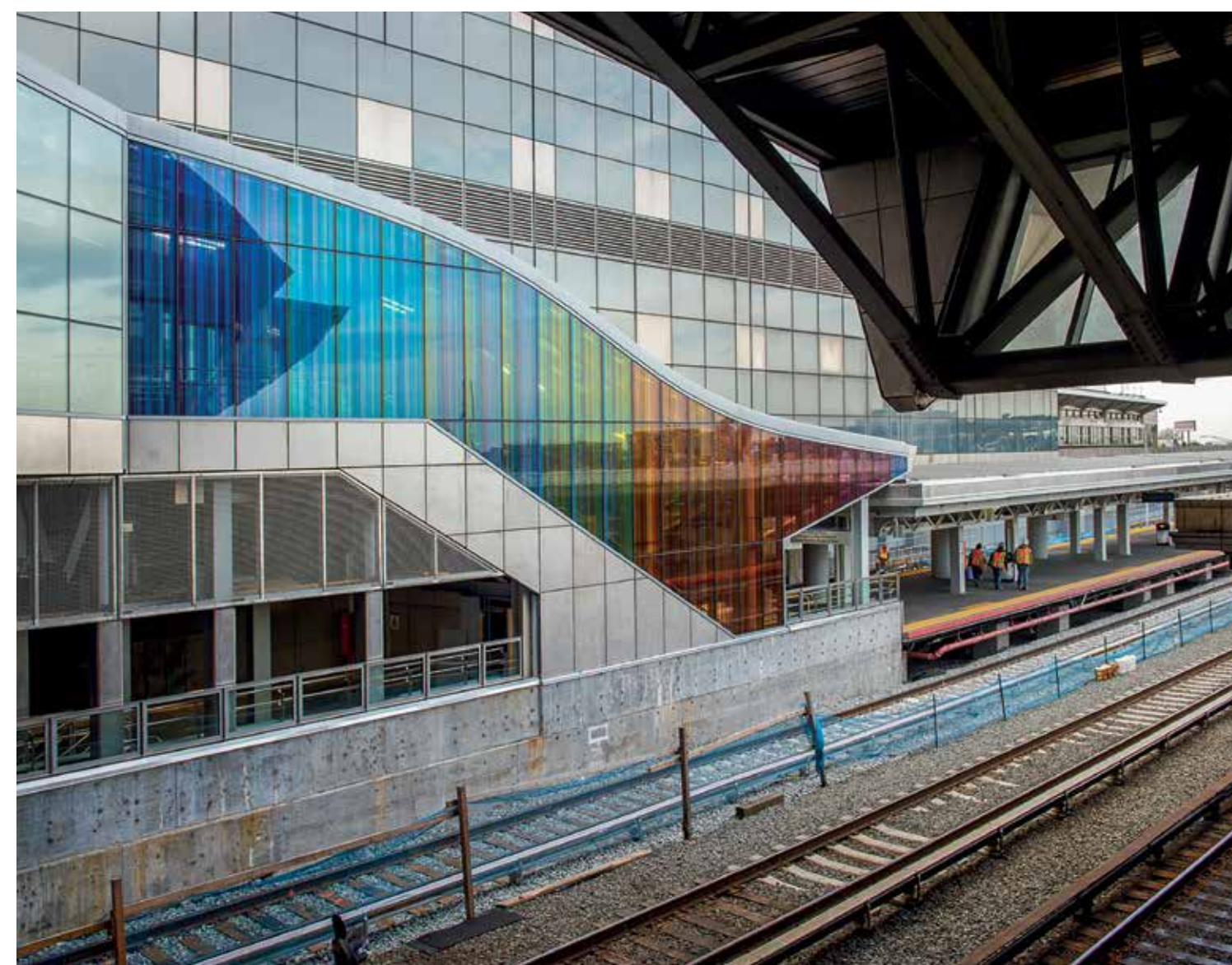
ARCHITECT: MTA New York City Transit

PHOTO CREDITS: Sophia Little

TECHNIQUE: Airbrushes enamels on laminated safety glass

**DESCRIPTION:** Radiant Memories, James Little's vibrant laminated glass artwork at the LIRR Jamaica station, incorporates layers of colorful, intricate lines that together form flat gradated blocks of color, creating a sense of movement and animation as the light shifts throughout the day. Radiant Memories is the largest MTA Arts & Design installation on Long Island, consisting of 33 laminated glass panels within the enclosure that connects the new Brooklyn bound platform with the JFK AirTrain, central LIRR passage and a portal bridge at the west end of the platform. The installation brings a fresh aesthetic to the station, and provides an immediate wayfinding signal to Brooklyn-bound commuters as they navigate their transfers.

James Little is a well-established abstract painter based in New York City. He is a meticulous craftsman, who creates his own colors with pure pigment and heated beeswax and layers each hue multiple times in parallel bands on the canvas. This technique gives his paintings a formal structure, depth of color and a vibrant energy. Glasmalerei Peters Studios translated Little's paintings into large laminated glass panels by using hand cut stencils and applying multiple layers of airbrushed and hand painted colored enamels and silver stains.

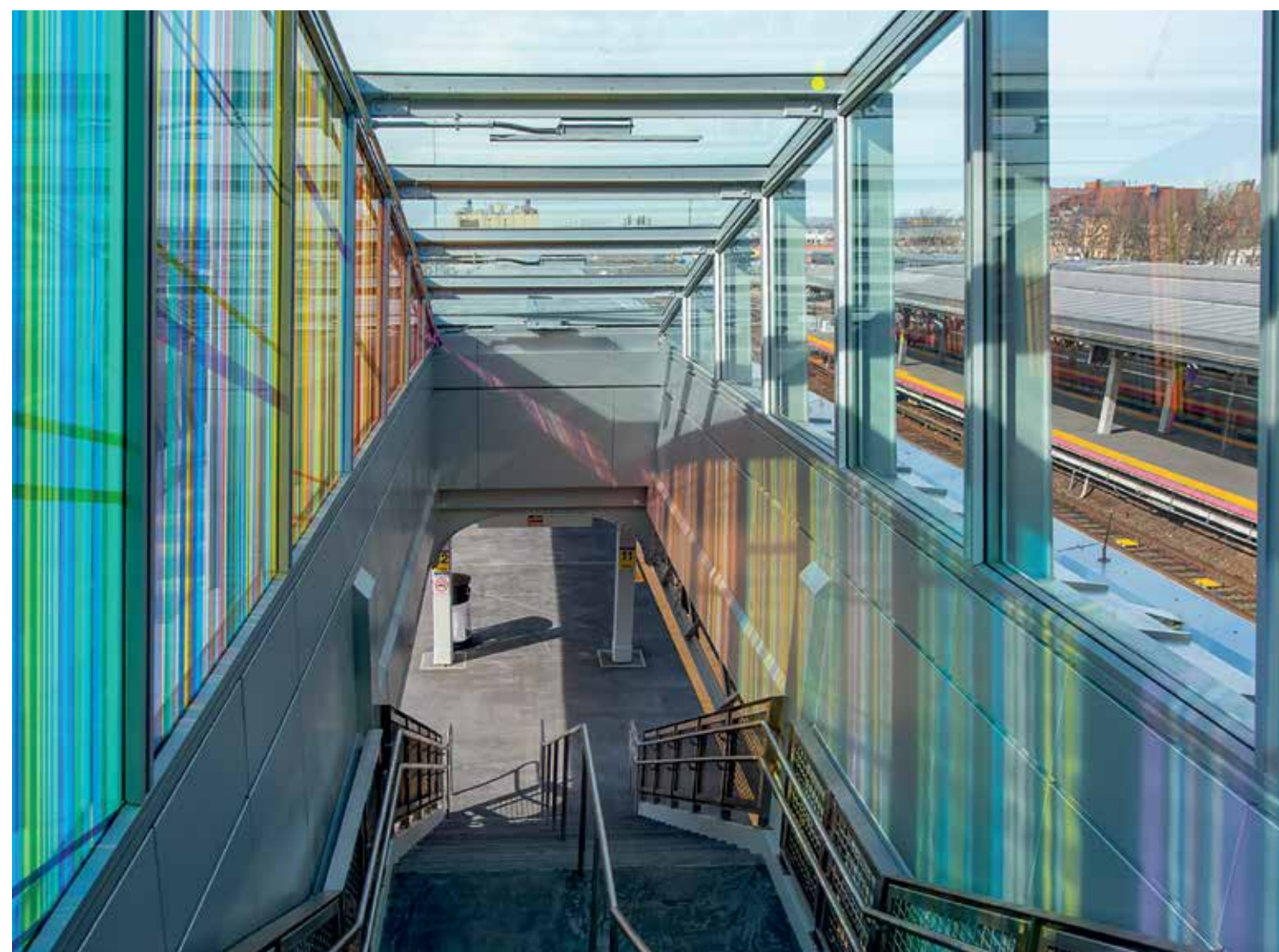






After being commissioned by the Metropolitan Transit Authority and the Long Island Railroad for a glass installation at the new platform at Jamaica Station in New York, I had to find a fabricator for my proposal. After consulting with eight or more art/ glass companies, I chose Peters Glass. Having more than a century of combined experience in stained glass production and restoration and in contemporary art glass fabrication and installation, choosing Peters Glass was the best decision I made. They provided me with highly experienced project managers, "laser focused" graphic designers, artists, technicians and assistants that were able to interpret and translate my proposal, offering new approaches and innovative techniques. Providing "state of the art" equipment help make the project a total success that exceeded my own expectations. It was a revelatory experience for me that I will never forget. In my opinion, Peters Glass is the best art-glass company on the planet!

- James Little, Artist







## "CASCADIA" SEATTLE-TACOMA INTERNATIONAL AIRPORT

CLIENT: Seattle-Tacoma Airport  
ARTIST: Cable Griffith  
STRUCTURAL DESIGN: Studio Fifty50  
ENGINEERING: Lund Opsahl  
PHOTO CREDITS: Raphael Soldi

TECHNIQUE: Airbrushed and hand-painted enamel on laminated safety glass

DESCRIPTION: Cable is an artist and educator who is inspired by the environment, specifically landscapes of the Pacific Northwest for his installation here in Concourse C. Cascadia is a multi-paneled glass artwork of ambitious design, with imagery reminiscent of his studio work. His paintings have been exhibited nationally and internationally, with a great presence in Seattle.







Working with Peters Studio on Cascadia for SeaTac Airport was an incredible experience. Their expertise, guidance, and hospitality were amazing and helped me realize a vision I could have never manifested alone. I am indebted to their professionalism and support from the initial drawings, to working in the fabrication studios, and through the delivery and installation of artwork. I truly hope to have the opportunity to work with Peters Studio again.

- Cable Griffith, Artist





## "WHERE DREAMS COME TO PLAY" WANTAGH STATION, LONG ISLAND RAIL ROAD, BABYLON BRUNCH, NEW YORK

CLIENT: MTA Arts in Transit

ARTIST: Marc Dennis

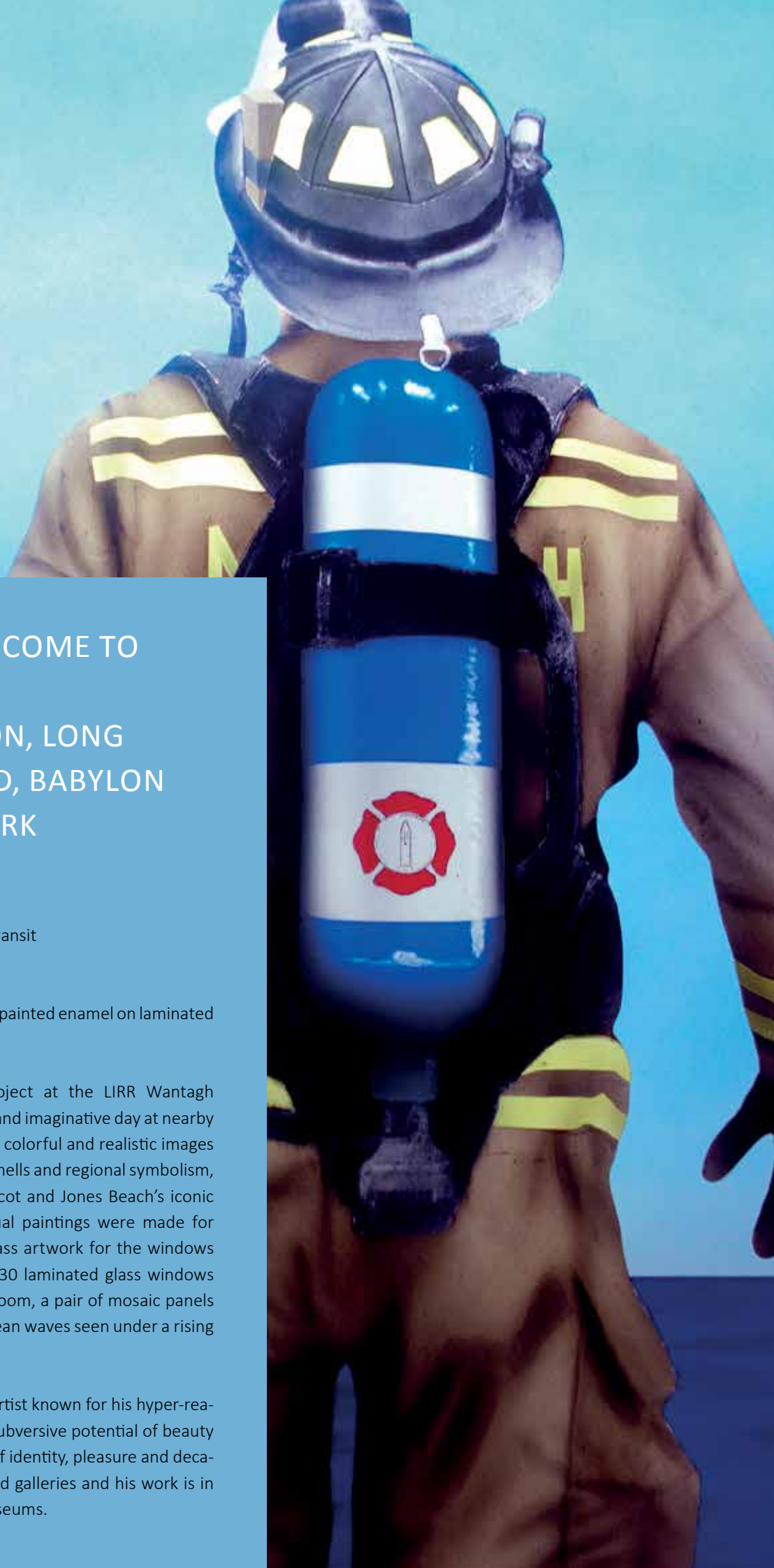
ARCHITECT: MTA New York City Transit

PHOTO CREDITS: Jesse Winter

TECHNIQUE: Airbrushed and handpainted enamel on laminated safety glass

DESCRIPTION: Marc Dennis' project at the LIRR Wantagh station depicts scenes of an idyllic and imaginative day at nearby Jones Beach. These scenes include colorful and realistic images of birds, beachgoers, sunsets, seashells and regional symbolism, such as the local high school mascot and Jones Beach's iconic seahorse. Highly detailed individual paintings were made for the project and translated into glass artwork for the windows of the station. In addition to the 30 laminated glass windows within the platform level waiting room, a pair of mosaic panels at two main stairways highlight ocean waves seen under a rising and setting sun.

Marc Dennis is a New York based artist known for his hyper-realistic paintings that celebrate the subversive potential of beauty and explore the charged subjects of identity, pleasure and decadence. He exhibits in museums and galleries and his work is in the collection of several major museums.







Jan Peters and his team of professional and engaging individuals assisted me in the technical and creative process of the project with the utmost care and concern culminating in a memorable experience and friendship.

- Marc Dennis, Artist







## "FROM LAND AND FROM AIR - SUN AND MOON" THUNDERBIRD AIRFIELD, SCOTSDALE AIRPORT, ARIZONA

CLIENT: Scottsdale Airport  
ARTIST: Martin Donlin  
ARCHITECT: DWL Architects  
PHOTO CREDITS: Martin Donlin

TECHNIQUE: Hand painted antique glass for the window.  
Digitally printed enamel laminated safety glass on the walls

DESCRIPTION: Designs based on the surrounding Saguaro Desert Landscape are mixed with Native American poetry by Ofelia Zepeda and Natalie Diaz in both Mojave, and Tohono O'odham Languages. The poems talk of the beauty of the landscape and the necessity for precious water, imagery includes the Thunderbird, succulent plants and ancient canal networks built by the Hohokam people.

The images on the walls relate to the Land and the Air, while the adjacent tall narrow stained-glass window "Sun and Moon" continues the theme by moving up into the heavens with a red hot sun and two moons. Richard Shelton's poem "Desert" talks of the beautiful indigenous plants that survive the hostile desert environment and is etched onto the glass surface.







The client required that the artwork be seen both day and night, Peters came up with a multitude of treatments that married both contemporary and traditional materials on multi layers, flooding the space with coloured light both projected and reflected.

- Martin Donlin, Artist





## "COPACETIC" 125 TH STREET STATION, METRO-NORTH RAILROAD, HARLEM LINE, NEW YORK

CLIENT: MTA Arts & Design

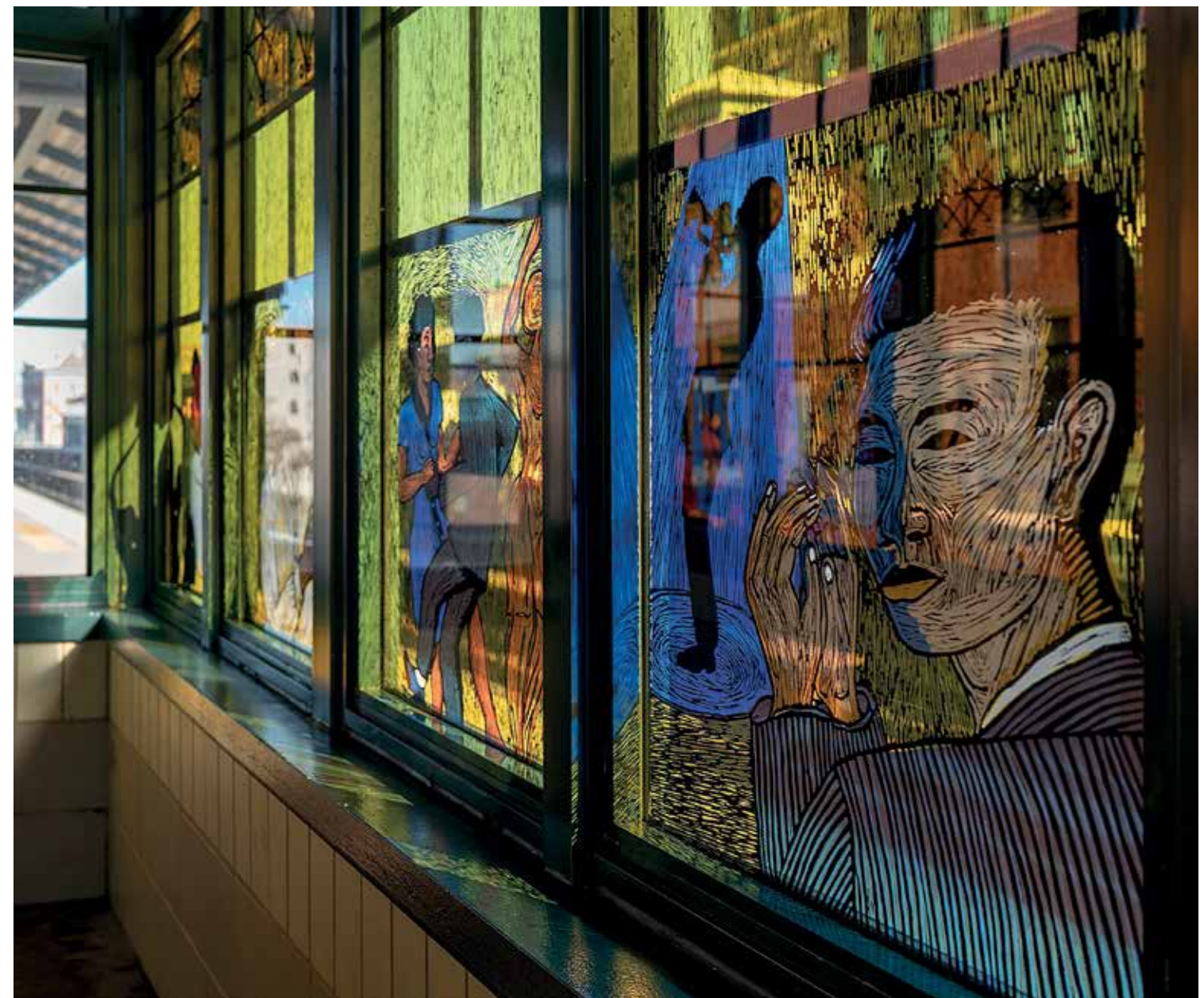
ARTIST: Alison Saar

ARCHITECT: MTA Arts & Design

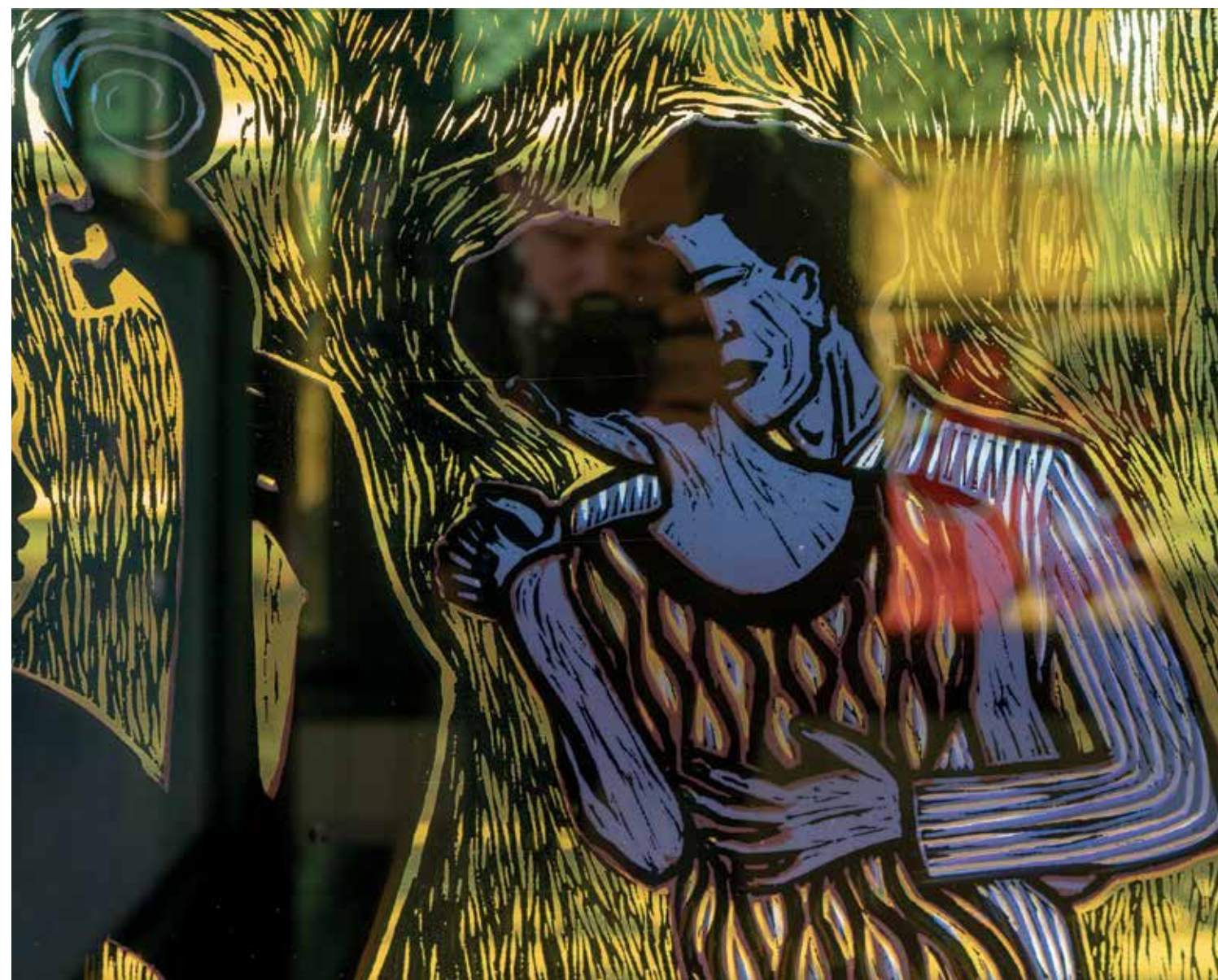
TECHNIQUE: Laminated glass and bronze grilles and reliefs on platforms

DESCRIPTION: Alison Saar created Hear the Lone Whistle Moan in 1991, a series of bronze relief sculptures on the northbound and southbound platforms of the station. The title, Hear the Lone Whistle Moan, refers to a spiritual that uses the train as a metaphor for the passage to heaven. Trains have often been associated by African Americans with escape, and the Underground Railroad in particular. In Saar's words, "these pieces...create a simple narrative of two people. One, the young woman coming to the city in hopes of advancing her career, the other, a successful businessman leaving the city to return to his hometown. I believe these two scenarios to be examples of how many Americans have used the railroads to and from New York throughout history. Yet I was also addressing the specific and rich tradition of the role of the railroad in general in the lives of African Americans." A third figurative sculpture of a train conductor is located at the top of the platform stairs.

In 2018, as part of station improvement, Alison Saar expanded her original project and created copacetic, a panoramic scene of imagined dancers, singers, musicians and patrons enjoying Harlem's heyday of the 1930s and 40s. copacetic comprises 24 laminated glass panels installed throughout the four glass shelters along the platforms. The upper windows are inspired by the Harlem-125 Street Station's wrought iron work and designs from the African diaspora. The glass artwork was created from the artist's original woodcut prints, which as she explains, "gives a nod to the work of the many great African American artists of the Harlem Renaissance that have used the same medium [woodcut prints] in their practice, such as Elizabeth Catlett, Hale Woodruff and Aaron Douglas. Saar's palette of deep reds, blues and yellows introduces a vibrant graphic quality to the platform's shelters, illuminated by the rising and setting sun over Harlem. Alison Saar's projects at the Harlem-125 Street Station encourage preservation of Harlem's great legacy and celebrate its rich history.









## "I OUGHT TO" MYRTLE AVENUE, PEDESTRIAN PLAZA, BROOKLYN, NEW YORK

CLIENT: New York City Department of Transportation

ARTIST: Matthew Geller

ARCHITECT: AECOM

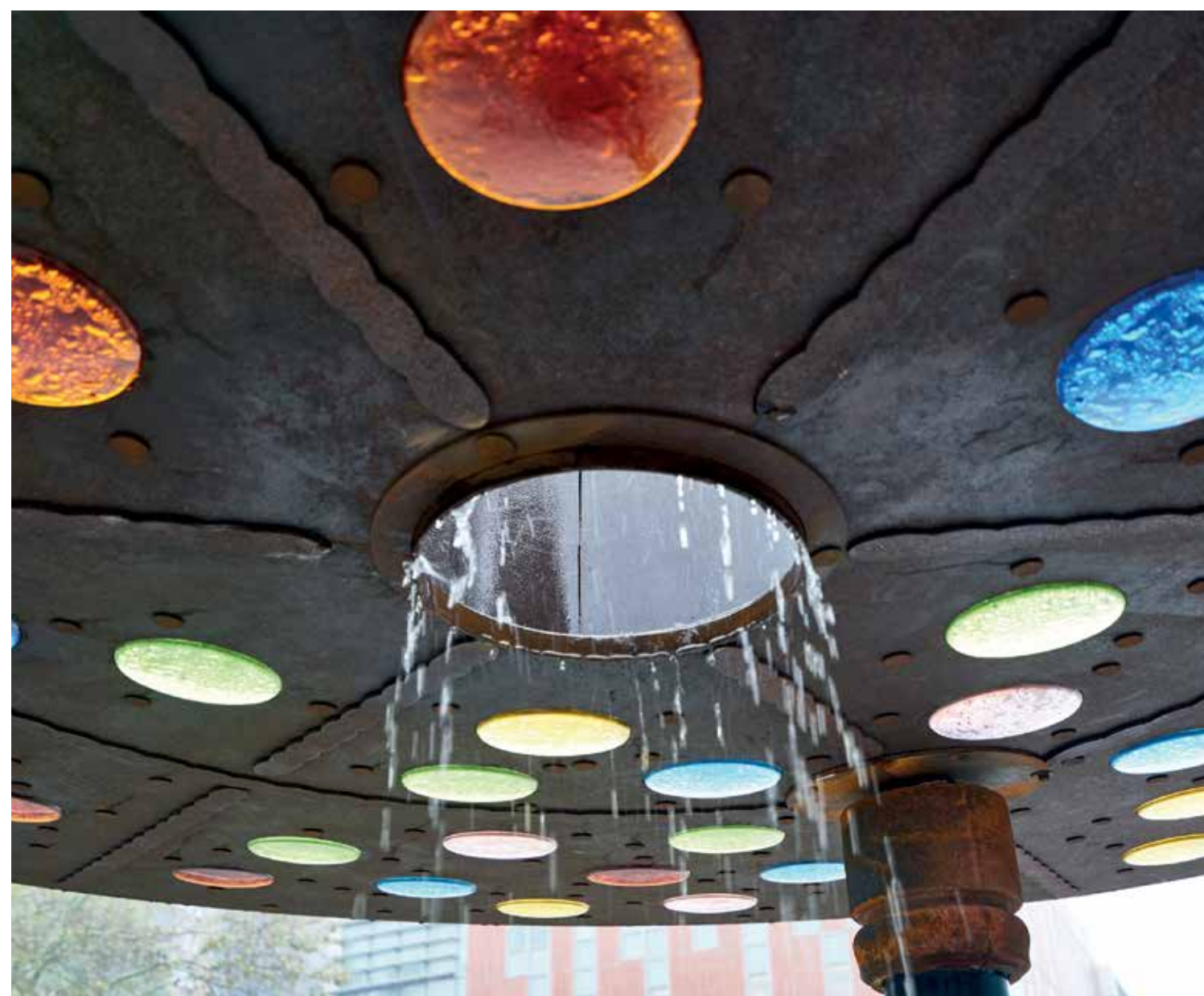
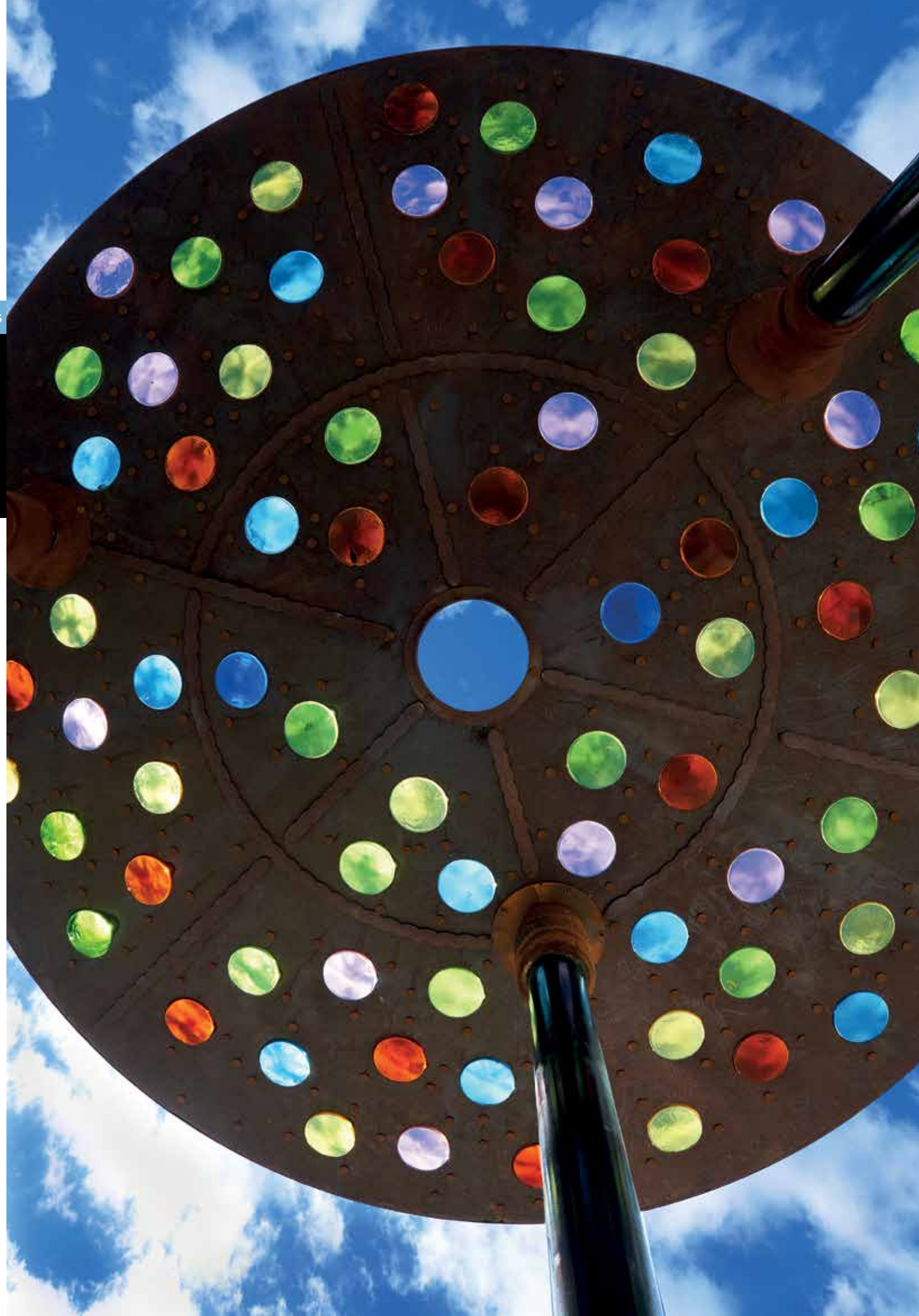
PHOTO CREDITS: Courtesy of the artist

TECHNIQUE: Cast glass

DESCRIPTION: "I ought to" is a trio of round stools capped by a circular corten steel and hand-cast glass concave canopy. The canopy is a witty conflation of the pedestrian and the sacred: a 19th century illuminated manhole cover enlarged to the size of a rose window, a standard feature of gothic cathedrals. The glass casting method allows for idiosyncrasies in the glass (color, pattern, transparency, air bubbles) while ensuring that the shape is consistent. Small steel medallions and linear braids also adorn the underside of the canopy, much the same way they are used on manhole covers for both functional and decorative purposes. On rainy days, water drains from the center of the canopy through a 12-inch oculus, creating a diminutive passive water feature in the middle of the work. At night, a spotlight mounted on a nearby lamppost illuminates the glass.









## "UNTITLED" WIEHLE RESTON EAST, METRO STATION, RESTON, VA

CLIENT: Washington Metropolitan Area Transit Authority

ARTIST: David Wilson

ARCHITECT: Washington Metropolitan Area Transit Authority

PHOTO CREDITS: David Wilson

TECHNIQUE: Schott dicroic glass with partial sandblasting on laminated safety glass

DESCRIPTION: David Wilson is a glass artist and designer living in central New York State. Born in England, he moved to the USA to work primarily as a stained glass designer for the Rambusch Decorating Company in NYC. His aesthetic approach works with the design sensibility of each project he undertakes, integrating glass art with the architectural environment.

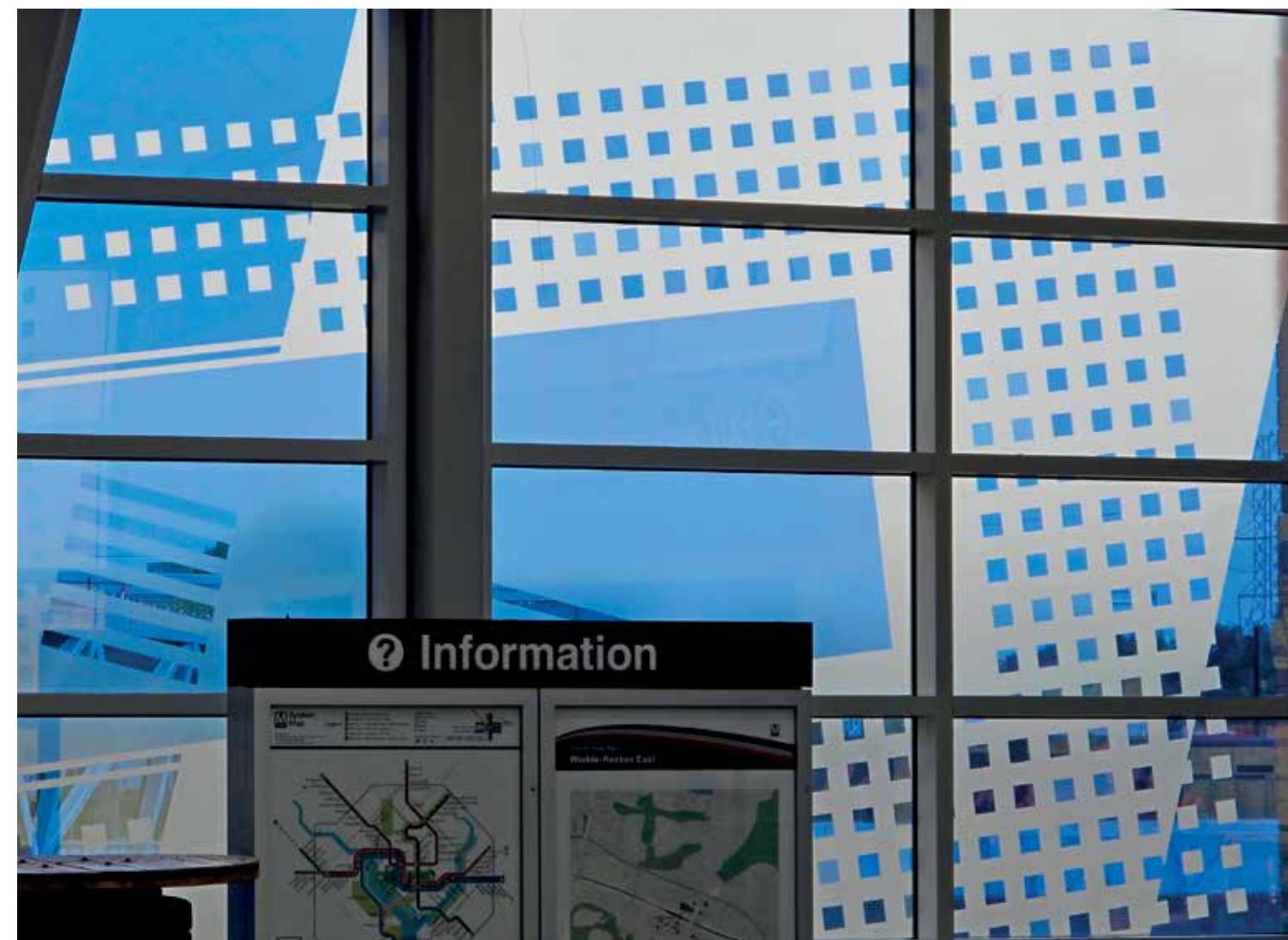
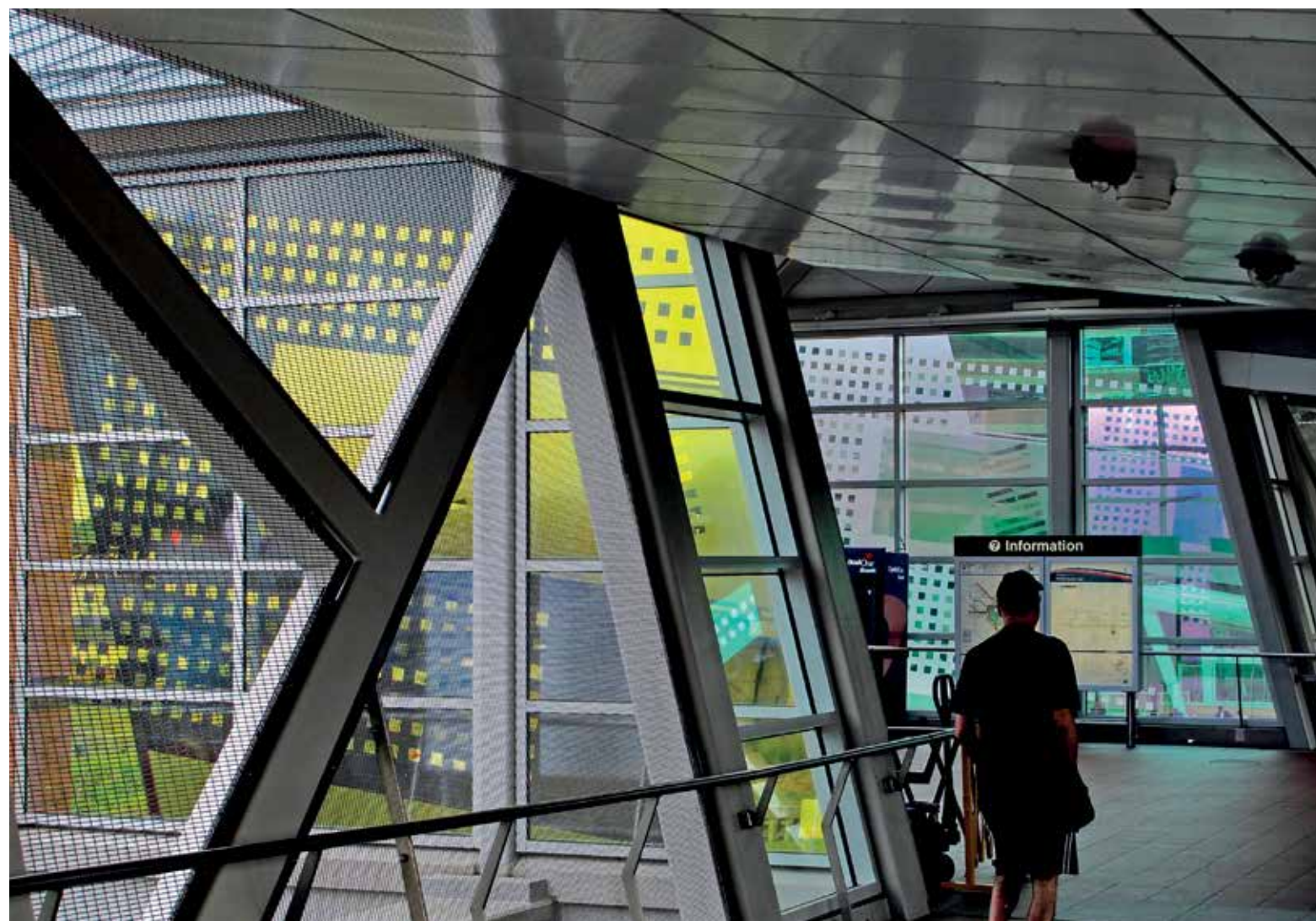
The artwork at Wiehle-Reston East was designed to catch the attention of those traveling through the space. As the bridge makes use of a sloped „shed“ roof, the artwork reflects this dynamic. The refinement and simplification of the design process utilized the diagonals as the essential motif linking the negative space of the passenger bridge walkways.



This project for WMATA took some 8 years to come to fruition and was fraught with issues for which I was extremely grateful to have Peters Studios, and Peter Kaufmann to resolve all the difficulties that arose. Between their dependability with client contact, communication, the exacting execution of the designs, and their coordination of the final installation, I could not have asked for a better relationship with the fabricator. The Studio is first rate.

- David Wilson, Artist







# "HEMPSTEAD PLAIN, MORNING & EVENING"

## HICKSVILLE STATION, LONG ISLAND RAIL ROAD, NEW YORK

CLIENT: MTA Arts & Design  
ARTIST: Roy Nicholson  
ARCHITECT: MTA Arts & Design  
PHOTO CREDITS: Patrick Cashin

TECHNIQUE: Airbrushed and painted laminated glass

DESCRIPTION: Roy Nicholson created glass mosaic artwork for the Hicksville station ticket office and waiting room in 2002, and when the station underwent a major platform rehabilitation effort in 2018, he was invited to expand the project to the new waiting rooms on the rebuilt platform above.

In the 2002 Morning Transit, Hempstead Plain & Evening Transit, Hempstead Plain mosaic murals, Roy Nicholson takes viewers back in time. The area around Hicksville was once a notable rarity, an example of an original prairie landscape most often associated with the Midwest. Nicholson recaptures that setting, in look and spirit, as if seen from a speeding train. The colors vary according to the time of day depicted - soft green and blue hues for sunrise in Morning Transit, and red and blue hues for sunset in Evening Transit. "Each commuter imagines his or her own personal scenery," says Nicholson. "One can look at it over and over again and discover new images." The artist creates a contemplative meditation on landscape and rewards the viewer with an affectionate look back at Long Island before the post-war housing boom forever altered the landscape.

In the newer installation, Hempstead Plain, Morning & Evening, Nicholson's seventy two laminated glass panels bathe four platform waiting rooms with vibrant light and color. Additional glass panels frame two stair enclosures and two mosaics above the stairs at the platform's west end continue the motif, making Hicksville station an engaging and lively environment. Expanding on the artist's earlier vibrant mosaic landscapes in the station building, these sprawling transparent vistas are inspired by the historic writings of naturalist Henry Hicks, whose grandfather, Isaac Hicks developed the first plant nursery in the area. Nicholson's painted glass panels, created by Glasmalerei Peters Studios, capture the feeling and excitement of a train swiftly rushing through the open Hempstead Plain. The palette evokes the different times of day a commuter would pass through, with the soft blues and greens of the morning and the glowing yellows and oranges of the evening. As a long time Long Island resident, the artist chose to name each of the fifty foot long waiting rooms after a tree native to the bucolic area: oak, sumac, cedar and maple are the name signs framed by smaller paintings that represent these species. "I wanted to connect today's commuters with the landscape they are passing through and to echo the historic prairie with its indigenous plants, sweeping vistas and colorful morning and evening light"







"Claus Happe and his team perfectly translated my concept of atmospheric effects to achieve the painterly translucence I had envisioned. Their technical skill and artistic sensitivity made working with them deeply rewarding."

- Roy Nicholson, Artist





## "VOYAGERS"

MCLEAN METRO STATION,  
FAIRFEX COUNTY, VIRGINIA, USA

CLIENT: Washington Metropolitan Area Transit Authority

ARTIST: Martin Donlin

ARCHITECT: Washington Metropolitan Area Transit Authority

PHOTO CREDITS: Martin Donlin

TECHNIQUE: Hand Painted and etched laminated and tempered glass.

DESCRIPTION: McLean Metro Station is a new station on the Washington Metro Silver Line from the downtown city centre to Washington Dulles Airport.

"Voyagers" Represents both the physical and cognitive idea of travel and transportation, large human figure forms that depict a community in transition overlaid with poetry from past and present Poet Laureates from Virginia.

The poems have directly influenced the artwork and relate to moods and the day-to-day human condition that effect our daily lives and also act as a springboard for thoughts to begin and end our day – on our own totally unique "Voyage"

The Artwork is completely hand painted with ceramic enamels on two surfaces then the poems are acid-etched out of the colour fired and laminated.







## LOVE'S DOMINION

Love's told an old, old story since before  
The world began, creation's primal cry,  
Below the contrapuntal ocean's roar,  
Above the changing seasons of the sky.  
Love wings a new, new tune each time we fly  
To peaks, or down the canyons of our need.  
We bawl love's miracle, believe, and sigh  
To give ourselves away. Enthralled, we cede  
Dominion to love; this is its mystery: we are freed.

Margaret Ward Morland ©1998  
First Love Poem of Virginia, 1998-1998



## "THE AHUPUA'A / LAULIMA"

### DANIEL K. INOUE INTERNATIONAL AIRPORT HAWAII CAR RENTAL FACILITY, HONLULU, HAWAII, USA

CLIENT: Hawaii State Foundation on Culture and the Arts for CONRAC

ARTIST: Carol Bennett

PHOTO CREDITS: Linnie Morris

TECHNIQUE: Hand Painted and airbrushed enamels with gold and silver leafing on tempered glass.

DESCRIPTION: "The Ahupua'a/ Laulima symbolizes the natural abundance found from the mountains to the sea and draws inspiration from biomimicry- the commonality of disparate shapes and forces in nature."

The Ahupua'a is an ancient Hawaiian system of land division that promotes sustainability, each community maintains a pie shapes parcel (usually a valley) that provides resources found only in the mountains, the flatlands, the shoreline and the ocean.

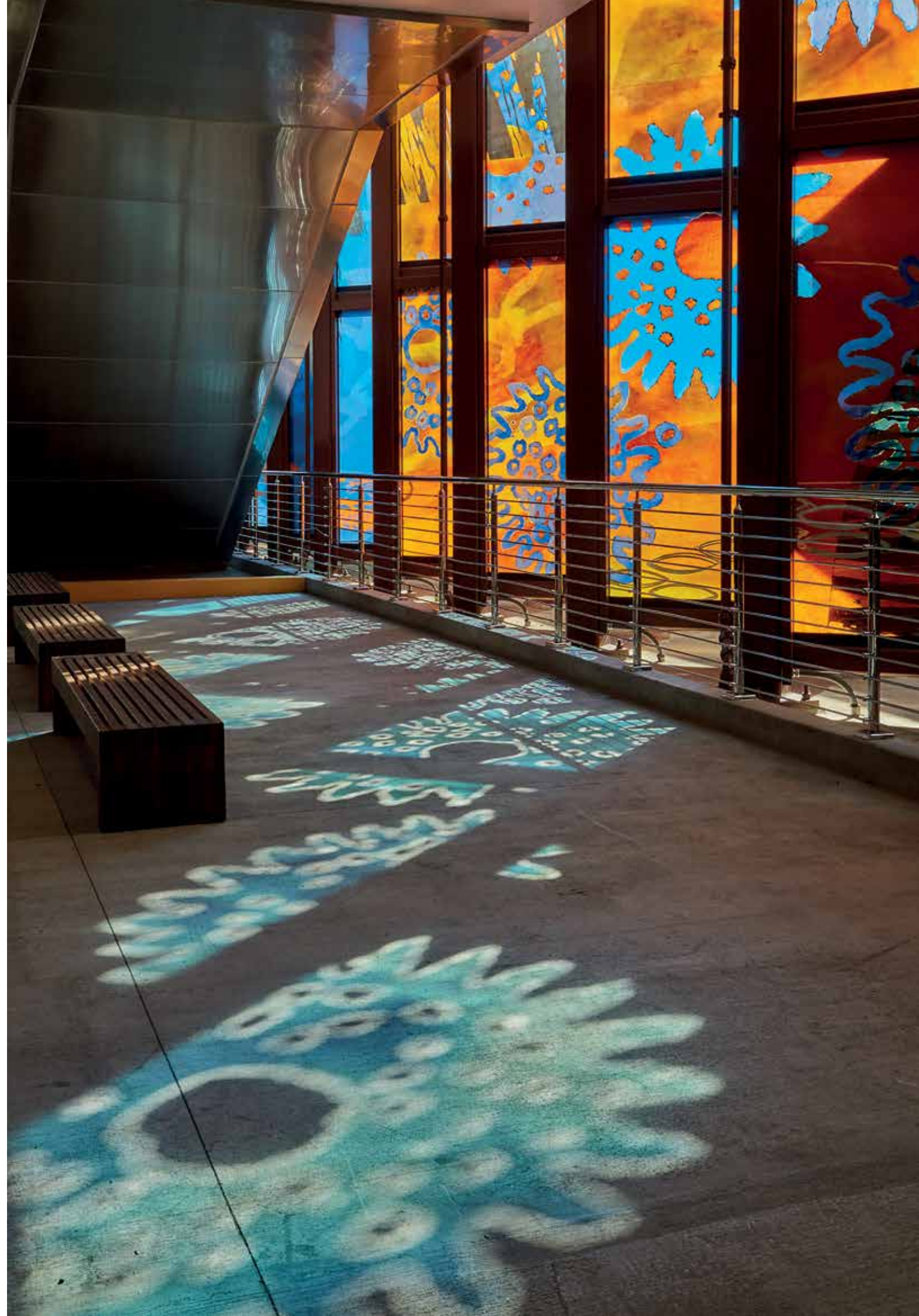
Laulima means many helping hands.

I am creatively drawn to biomimicry, how shapes in nature are repeated with different purposes. Polka dots occur in my composition~ they can represent spores on leafs, fish scales, condensation, bubbles in water and atoms as well.

The underlying huge compositional dynamics in my design are simply two 90 ft. Circles, one hugs the ground and the other hugs the sky and they and they are the " mountains and sky" that I superimposed my design elements upon.









## "AVIARY"

### CARLE PLACE STATION, NEW YORK, USA

CLIENT: MTA Art & Design and Long Island Railroad

ARTIST: Gail C. Boyajian

PHOTO CREDITS: Jason Mandella

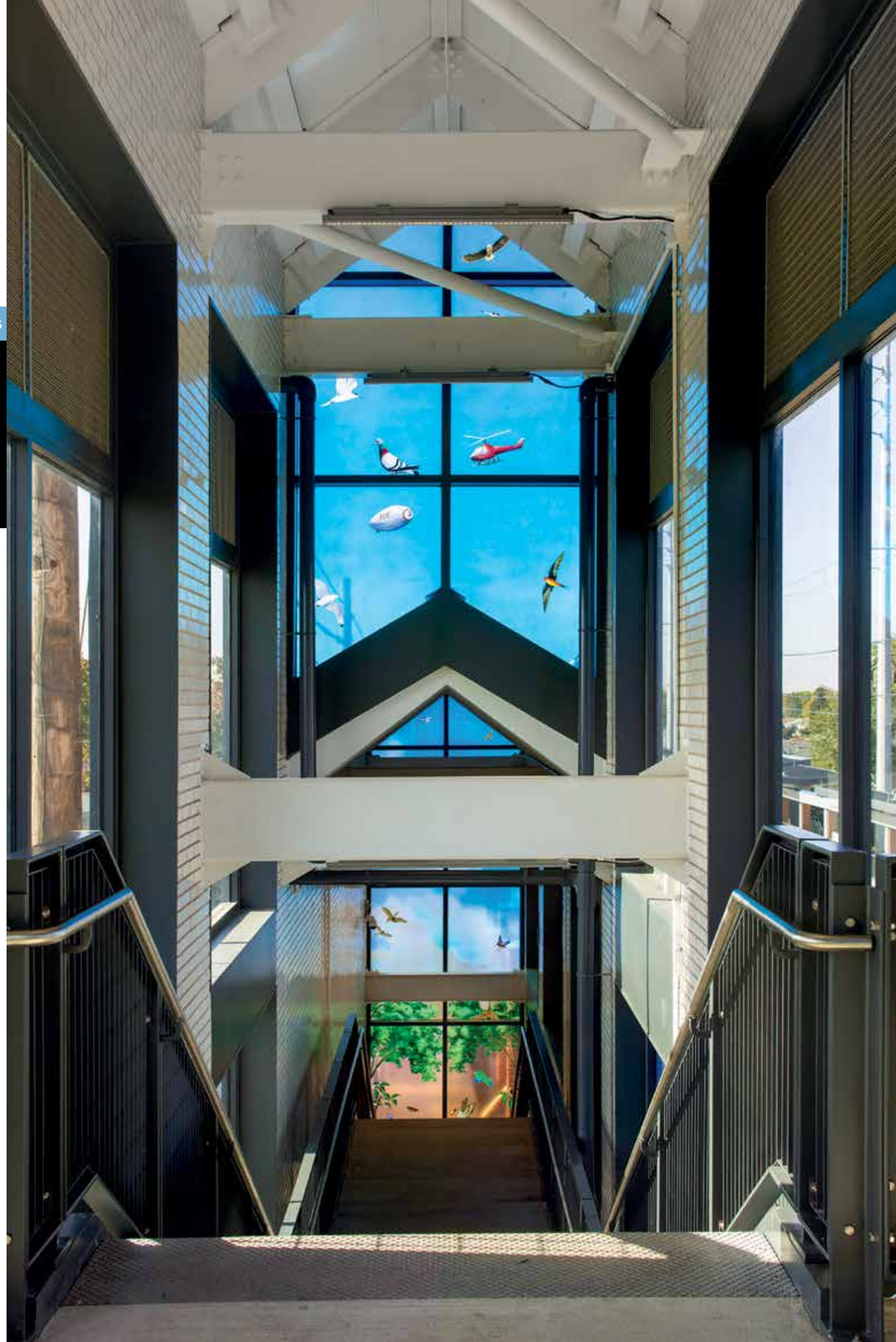
TECHNIQUE: Hand Painted and airbrushed enamels with gold and silver leafing on tempered glass.

DESCRIPTION: Gail Boyajian's artwork „Aviary“ explores themes of flight, in part paying homage to the nearby Cradle of Aviation Museum, Grumman headquarters, and airports. „Aviary“ features various birds native to the Carle Place area of Long Island and its green spaces that support their habitats, as well as some extinct ones like the Passenger Pigeon and the Carolina Parakeet that flourished at the time of early attempts at human flight.

The artwork is made up of 42 hand-painted, laminated glass panels that were fabricated by Glasmalerei Peters Studio. It features depictions of aircraft made by Grumman, such as the Apollo Command and Service module and the F-14 jet. There are various helicopters and passenger planes, as well as images of historical flying contraptions, including balloons, blimps and bicycle powered kites, indicating humankind's wish to emulate the flight of birds throughout time. Frogs and marshland habitats appear in several panels as a nod to the history of the community and its original name, Frog Hollow. The composition, based on Boyajian's original hand-painted and digital artwork, is continuous across the elevator towers, with the glow of a sunset and a high moon suggesting the passing of the day through the shifting colors, creating a scene to be experienced from many points of view over time.









## "MADE WITH LOVE" 8TH AVENUE STATION, NEW YORK, USA

CLIENT: MTA Art & Design

ARTIST: Olalekan Jeyifous

PHOTO CREDITS: Anthony Artis

**TECHNIQUE:** Hand Painted and airbrushed enamels with sandblasting on tempered glass.

**DESCRIPTION:** Olalekan Jeyifous' artwork for the 8 Av station explores connections between culture, architecture, and food found in Brooklyn's diverse Sunset Park neighborhood. The artwork, "Made With Love" is a series of 28 triptych compositions that combine architectural and urban elements of the neighborhood with culinary dishes known and loved by the local community and visitors.

Combining hand drawing and digital illustration, Jeyifous captures iconic food practices that reflect the diverse cultural make-up of the neighborhood. Food items such as dumplings, egg tarts, kebabs, tacos, churros, borscht, and lasagna are morphed into building facades, store fronts, mailboxes, fruit stands, and subway cars. Imagery captured from the surrounding neighborhood is rendered into simplified, graphic shapes in vibrant hues.

"Made With Love" was translated into laminated glass panels by Glasmalerei Peters Studios and can be seen on both platforms of the station. The engaging and joyful work is meant to generate playful and whimsical responses from riders as they discover familiar elements from their cultures and communities.









## "COMMUTING THROUGH NATURE" MERILLON AVENUE STATION, NEW YORK, USA

CLIENT: MTA Art & Design

ARTIST: Cara Enteles

PHOTO CREDITS: Trent Reeves, William Mebane

TECHNIQUE: Hand Painted and airbrushed enamels with sandblasting on tempered glass.

DESCRIPTION: Cara Enteles' "Commuting Through Nature" at the Merillon Avenue station celebrates the bucolic landscape of Garden City and brings nature prominently into the station. The glass windows of the elevator towers show a mix of local wildflowers and foliage that create floral lacework, giving way to a landscape of windswept sky and the bodies of water that enliven and define Long Island. The concept of the artwork is centered on the monarch butterfly, considered by the artist to be "the ultimate commuter", which makes a 3,000-mile migration, including a stop in Long Island, every September.

The butterflies appear alongside flowers and plants familiar to residents of Garden City or visitors to the Garden City Bird Sanctuary. Among them are various types of Milkweed, Asters, Queen Anne's Lace, vines, and other local plant life, lovingly selected by Enteles, who is an avid gardener. The exaggerated scale of the floral vistas and butterflies allows those who encounter the artwork to become immersed in the local natural landscape. The images are activated by light that changes over the course of a day, and through the seasons of the year.

Enteles' paintings were translated into the 50 hand-painted, laminated glass panels located throughout the station by fabricator Glasmalerei Peters Studio. A metal decorative fence depicting Enteles' kaleidoscopic pattern of butterflies is also installed at the station, via the Nassau Avenue pedestrian bridge.











# PHOTOVOLTAIC





## "WATERGLASS" HARBOURFRONT CENTRE THEATRE, TORONTO, ONTARIO, CANADA

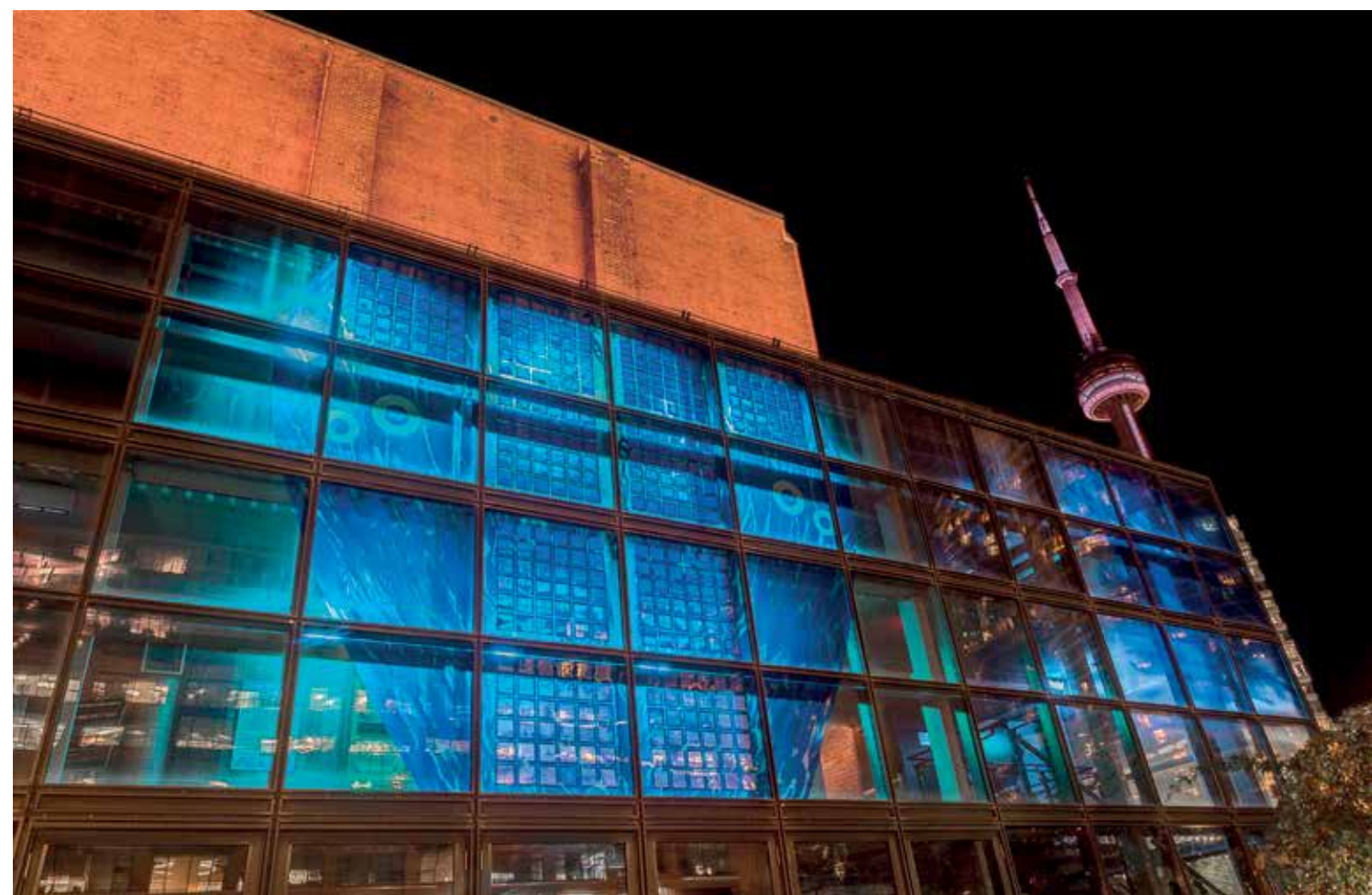
CLIENT: Harbourfront Centre Theatre (formerly Enwave)

ARTIST: Sarah Hall

PHOTO CREDITS: Sarah Hall, Livio Nichilo

**TECHNIQUE:** Screen-printed and airbrushed colored vitreous enamels combined with heat-mirrored glass and photovoltaic cells.

**DESCRIPTION:** The Theatre was originally constructed in 1926 as an ice house where large blocks of ice intended for freight were stored. Renovations led to the three-story glass envelope that surrounds the entire north, east, and west sides of the facility with Sarah's "Waterglass" painting, inspired by the shifting pattern of light on water. The glass provides thermal insulation and has unique, electricity-generating windows. "Waterglass" is a world first for integrating art glass and photovoltaics with heat mirror technology, bringing it to the highest insulation values possible for glass.





## THE STORY

When artist Sarah Hall was awarded the commission for the renovation of the Harbourfront Centre Theater, she had a specific vision in mind. She wanted to combine art and technology to tell a story of the past, present and future of Lake Ontario. The first solar art glass project in Toronto, “Waterglass” is also a world first for bringing together art glass, heat mirror technology (which offers the highest insulation values for glass) and Building-Integrated Photovoltaic (BIPV) systems. In the “Waterglass” design, 1,736 square-feet of hand-painted and fired glass form waves of blue that wrap around the building’s east, west and north façades.

Sarah’s goal was to design the glass in a very painterly approach depicting movement of water. She wanted the imagery to be transparent so that the viewer inside the theater could see out to the nature and architecture of the city and she wanted the viewer on the street to look at the building and see the imagery clearly during the day and night. This presented a challenge to us, as working with transparent vitreous colored enamels allowed one to see clearly to the outside from the interior but at the same time the transparent colors allowed the sunlight to pass through the glass from the outside and therefore limit the impact of the imagery to the outside viewer. We solved this dilemma by introducing a heat mirror glass into the final glass make-up. The use of the heat mirror glass not only allowed us to use the mirror and reflect the artwork to the outside, it also provided extremely high insulation values for the overall building.

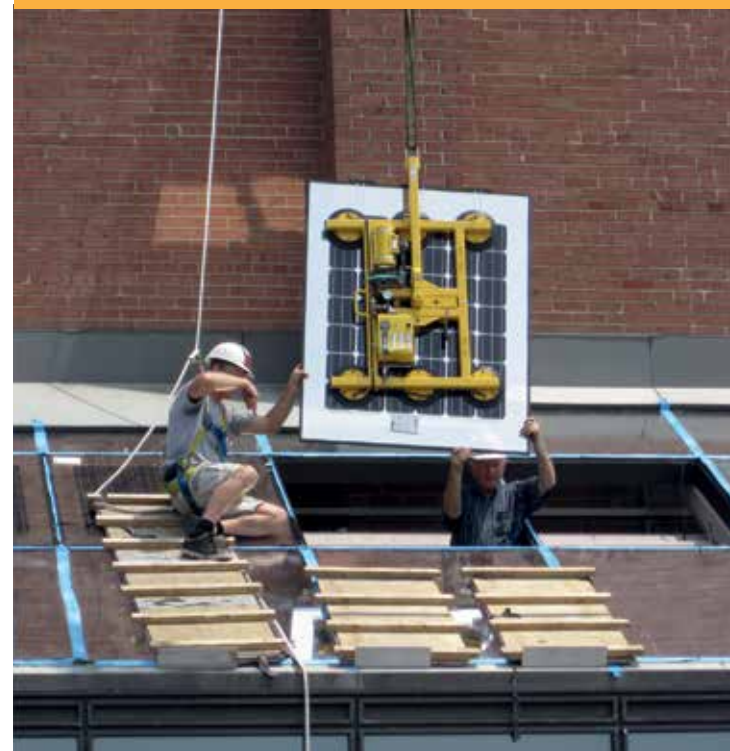
In this case it was determined that the solar BIPV glass would not have a design element in the glass so it would show very clearly the solar cells at work. The type of PV cells and spacing of those cells were designed to create the most energy possible for the situation. On the east side of the theatre we introduced 360 small squares of screen-printed dichroic glass to mimic the size and shape of the photovoltaic cells. The imagery selected by the artist reflects the history of Lake Ontario.

The end result is a beautiful solution that brings art glass, technology and solar power into a truly architectural scale. “Waterglass” is comprised of 119 art glass panels, 10 photovoltaic (solar) panels and 10 art glass panels with screen photos. The final glass units were made to meet the code requirements for the building and all the glass is safety glass.



I have collaborated with Peters Studios on over 100 major projects during the past fifteen years, and it has been a great experience! The studio is dedicated to providing excellent craftsmanship and continual innovation with results that often exceed my expectations.

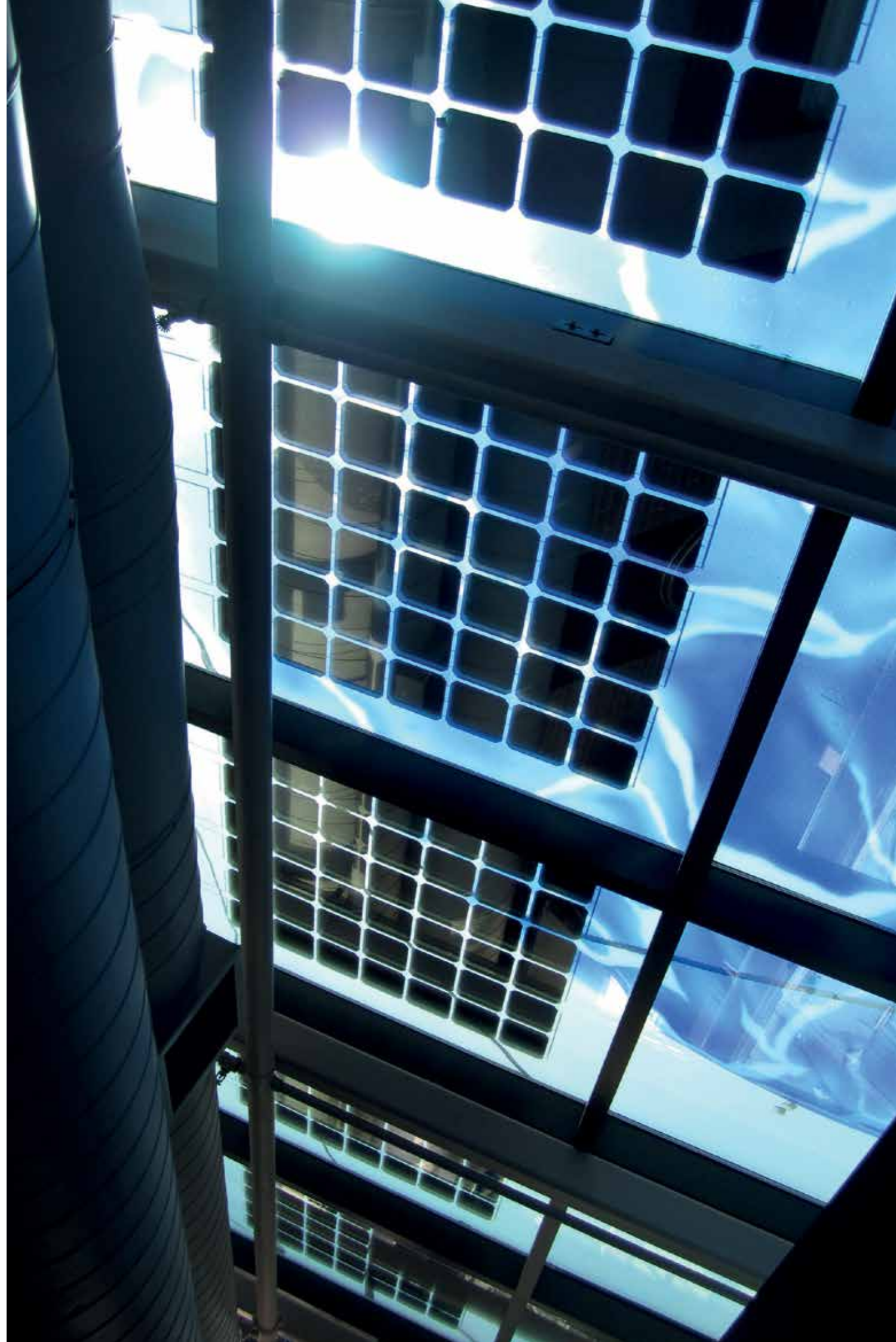
— Sarah Hall, Artist













## “SCIENCE OF LIGHT” GRASS VALLEY ELEMENTARY SCHOOL, CAMAS, WASHINGTON

CLIENT: Grass Valley Elementary School

ARTIST: Sarah Hall

ARCHITECT: DOWA

PHOTO CREDITS: A.J. Rose

**TECHNIQUE:** Photovoltaic cells laminated between two pieces of safety glass and combined into an insulated glass unit with two layers of art glass with airbrush, sandblasting and laminated dichroic glass pieces.

**DESCRIPTION:** This joyful installation in the main stairwell of Grass Valley Elementary School merges the ancient art of stained glass with solar technology to produce a window that not only looks great, but teaches students about solar energy in a visible, interactive way. The energy that is gathered by two of the twelve windows is fed directly to a LED fixture, so that as long as the sun is shining the glass spiral located in the stairwell is illuminated. A secondary grid of dichroic glass offers ever-changing reflections, transforming sunlight into patterns and colors throughout the stairwell.

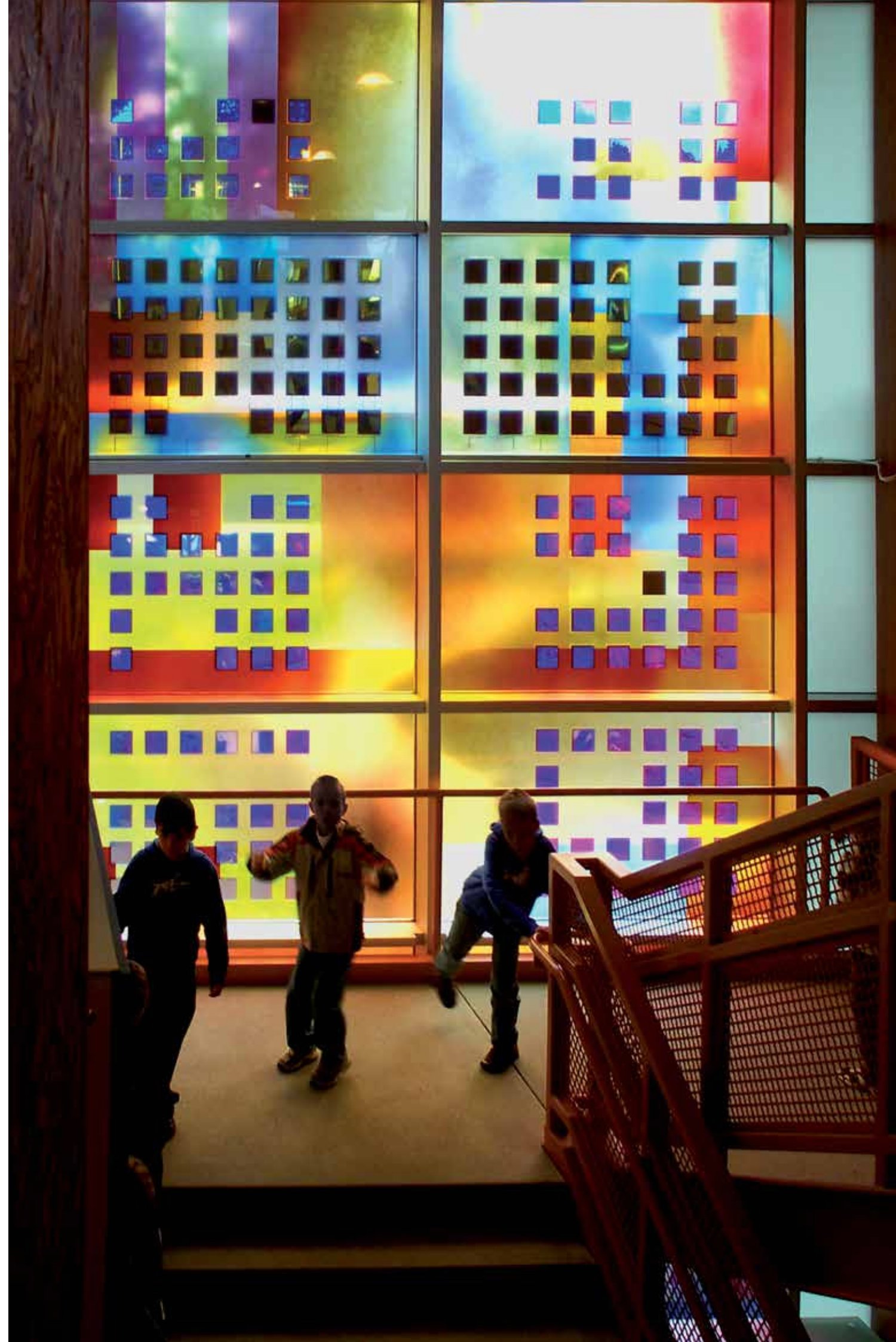




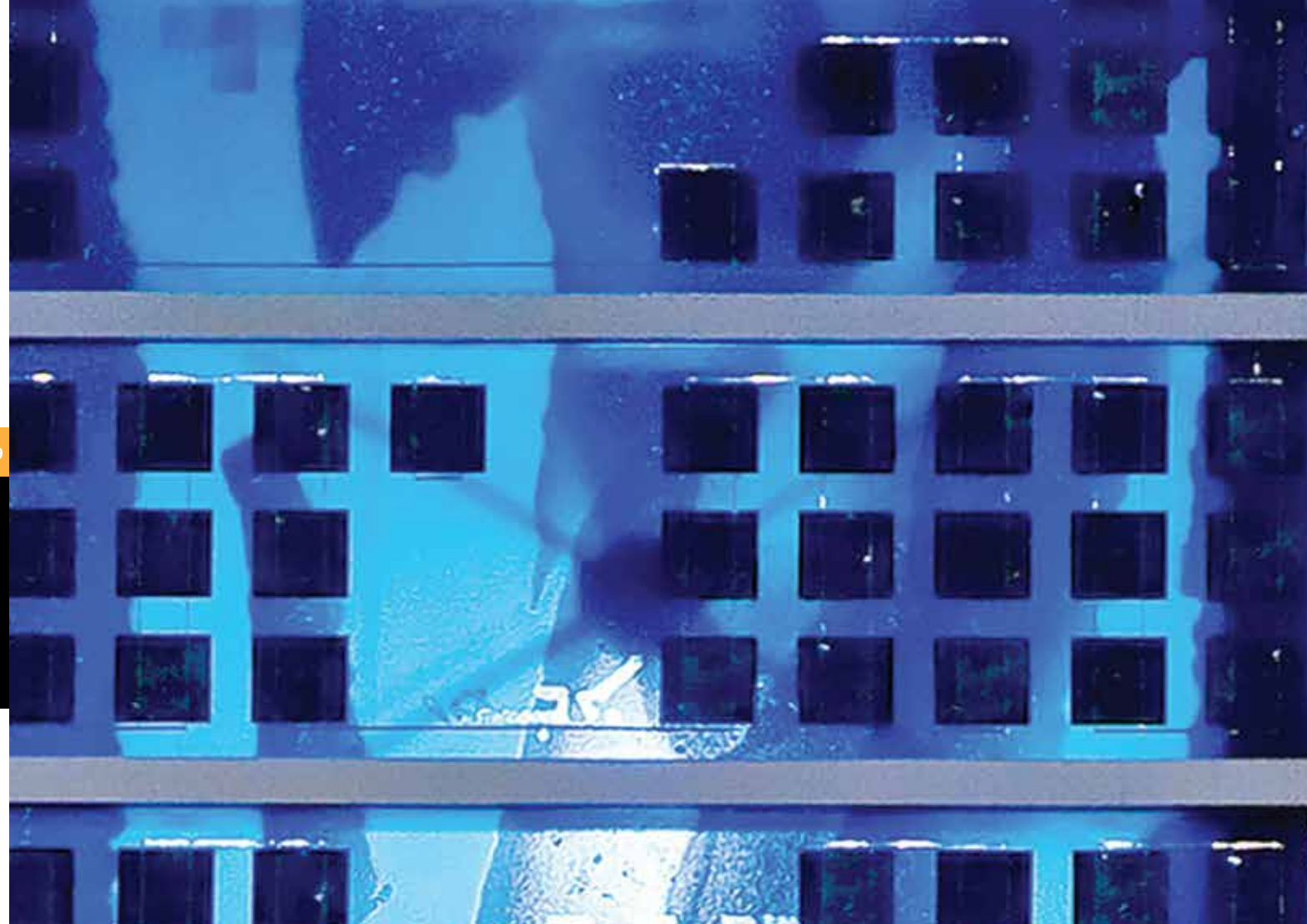


The friendly, well-trained artisans bring skill, focus, energy and imagination to their work, making our collaborations an exciting voyage of discovery and artistic success. While working on projects in the United States, it is a real delight to have the experience, wisdom and insight of their wonderful U.S. representative, Peter Kaufmann.

— Sarah Hall, Artist







## "LUX NOVA" REGENT COLLEGE, VANCOUVER, BRITISH COLUMBIA, CANADA

CLIENT: Regent College

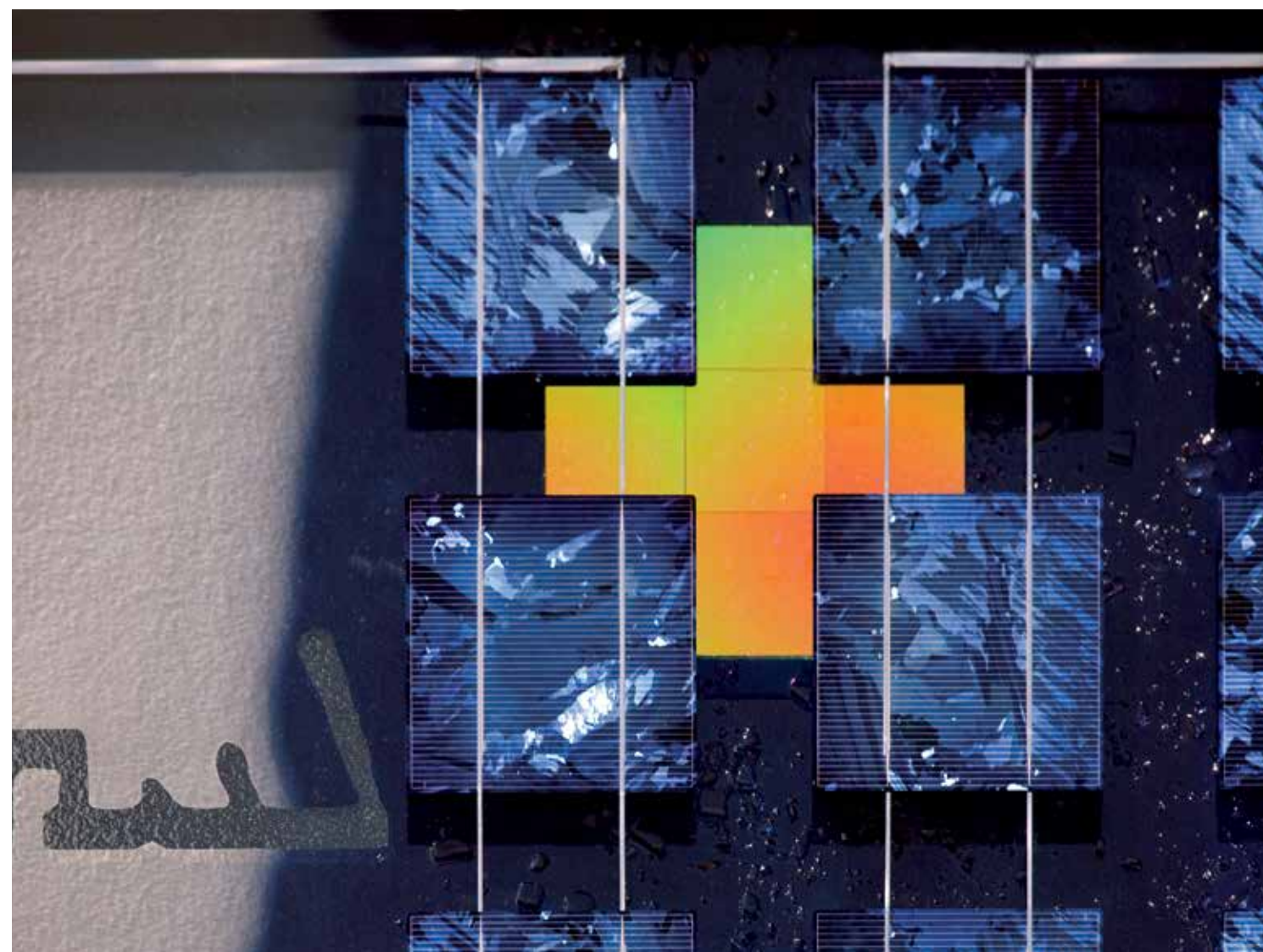
ARTIST: Sarah Hall

ARCHITECT: Clive Grout & Walter Franci Architects

PHOTO CREDITS: Michael Elkan, Sarah Hall

**TECHNIQUE:** Photovoltaic cells laminated between two pieces of safety glass and combined into an insulated glass unit with two layers of art glass with painting, sandblasting and fusing.

**DESCRIPTION:** A solar-embedded art glass sculpture that rises up through a forty-foot wind tower at Regent College in Vancouver, Canada. The tower serves as a natural ventilation system for the new underground Theology Library. At the heart of the glass design is a luminous column of light, flowing like a waterfall in silvery blue, violet and white. Included in this column is an array of solar cells that collect energy during the day and use it for nighttime illumination – acting as a beacon for the surrounding park. Arranged within the design are twelve dichroic glass crosses, creating an ever-changing rainbow of color.

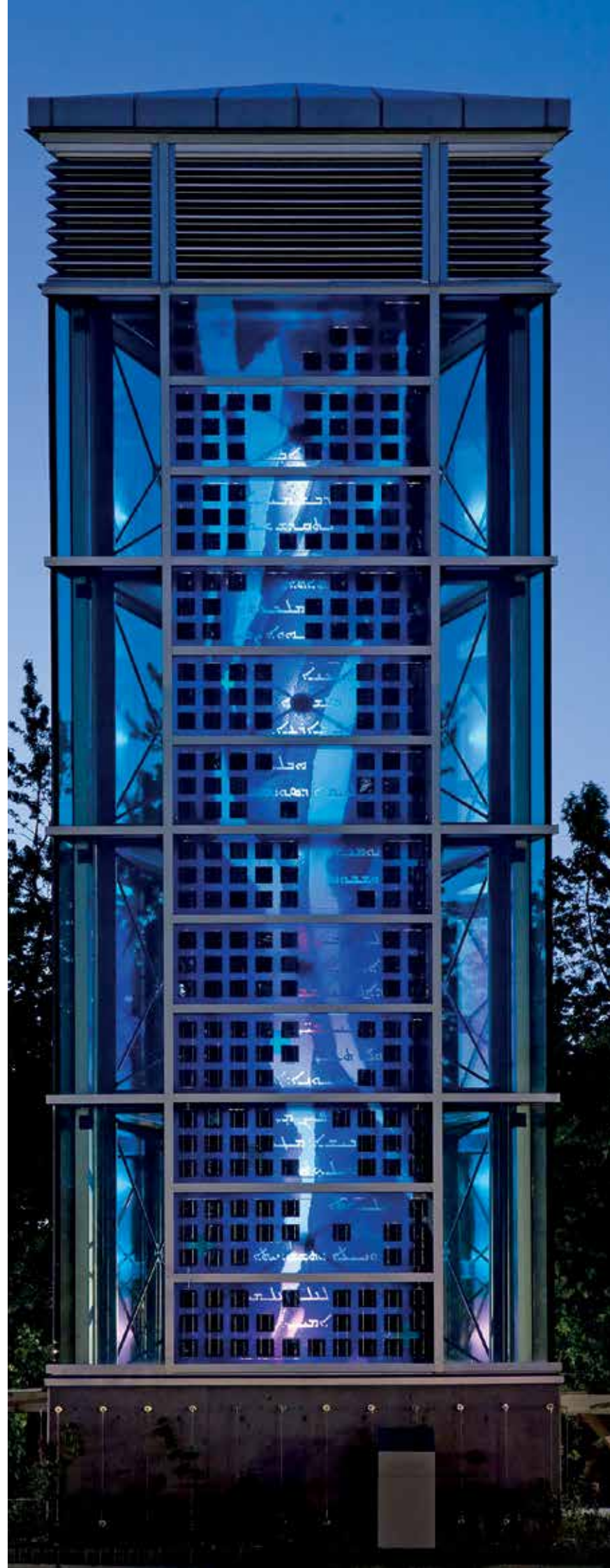
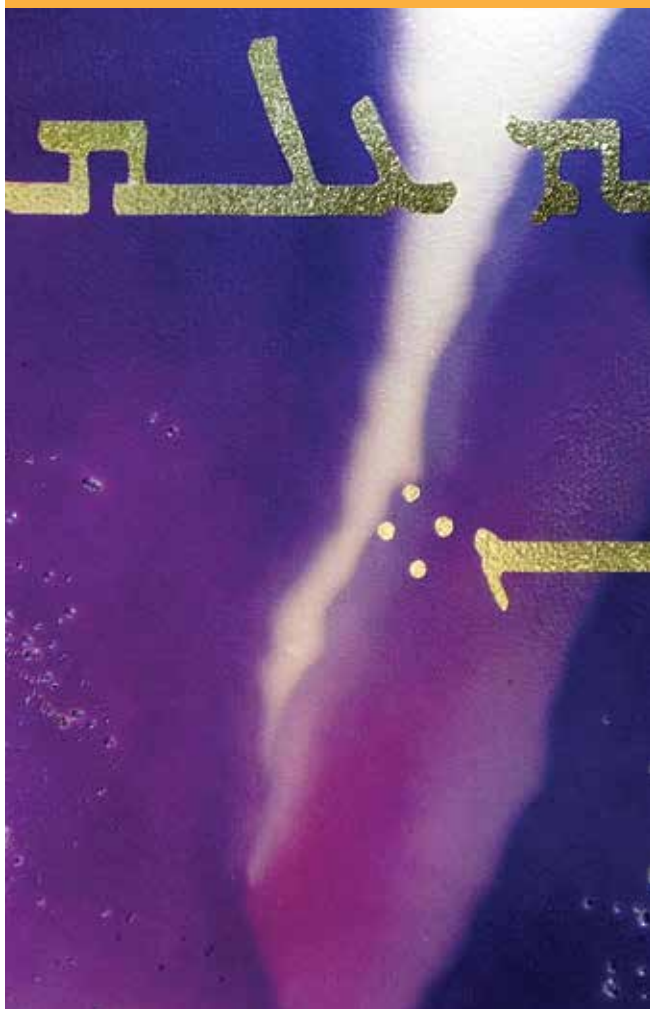






I find Peters Studios to be one of the best-equipped art glass studios in Europe. Every technique that I have needed is possible, or soon made possible, so that the design vision can be realized – an artist's dream!

– Sarah Hall, Artist







## "SOLAR ILLUMINATION I: THE EVOLUTION OF LANGUAGE"

PEARL AVE. LIBRARY,  
SAN JOSE, CALIFORNIA

CLIENT: City of San Jose Public Art Program

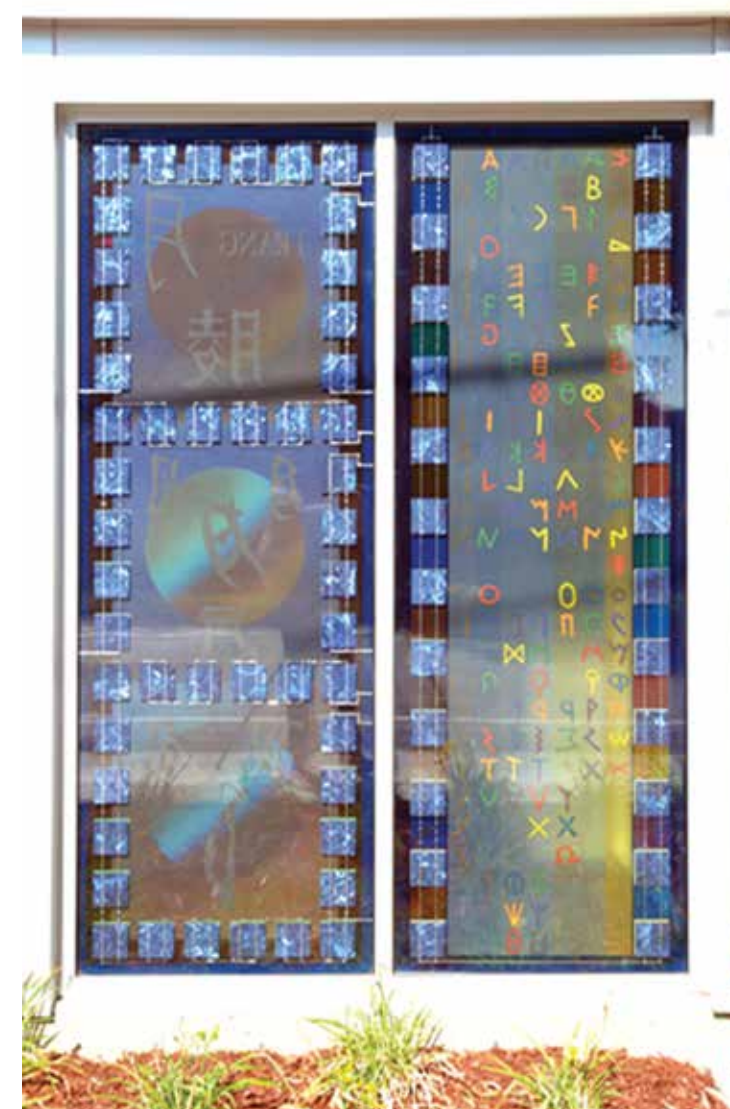
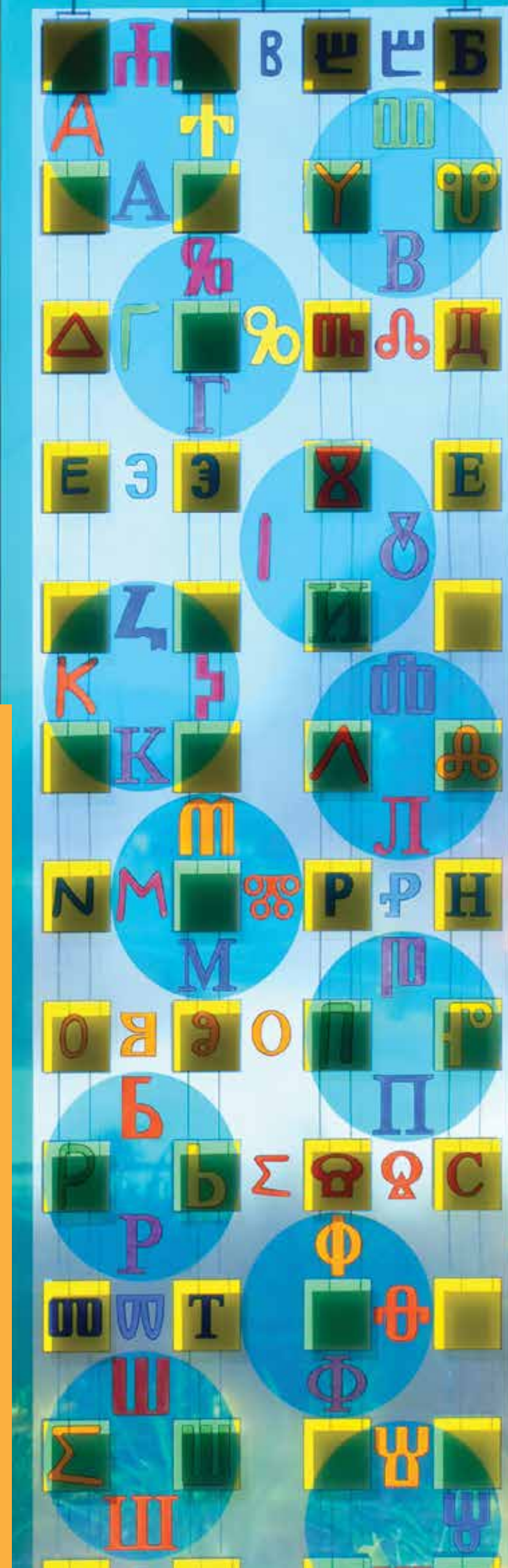
ARTIST: Lynn Goodpasture

ARCHITECT: Anderson Brule Architects

PHOTO CREDITS: Lucas Fladzinski, Richard Johns \*,  
Lynn Goodpasture \*\*

TECHNIQUE: Airbrushed glass combined with photovoltaic glass into an insulated glass unit.

DESCRIPTION: Four Glass windows in the children's section are embedded with photovoltaic cells that in turn power a suspended glass LED-illuminated lamp in the entry. The artwork's imagery explores the evolution of alphabets as the foundation of the written word. Each window contains characters in scripts that are the basis for written Latin, Russian, Vietnamese and numerous Indian languages. "We are all one" is engraved repeatedly in cuneiform on the lamp. As this installation explores cultural differences in the windows, the color changing lamp bridges those distinctions by celebrating what we share.

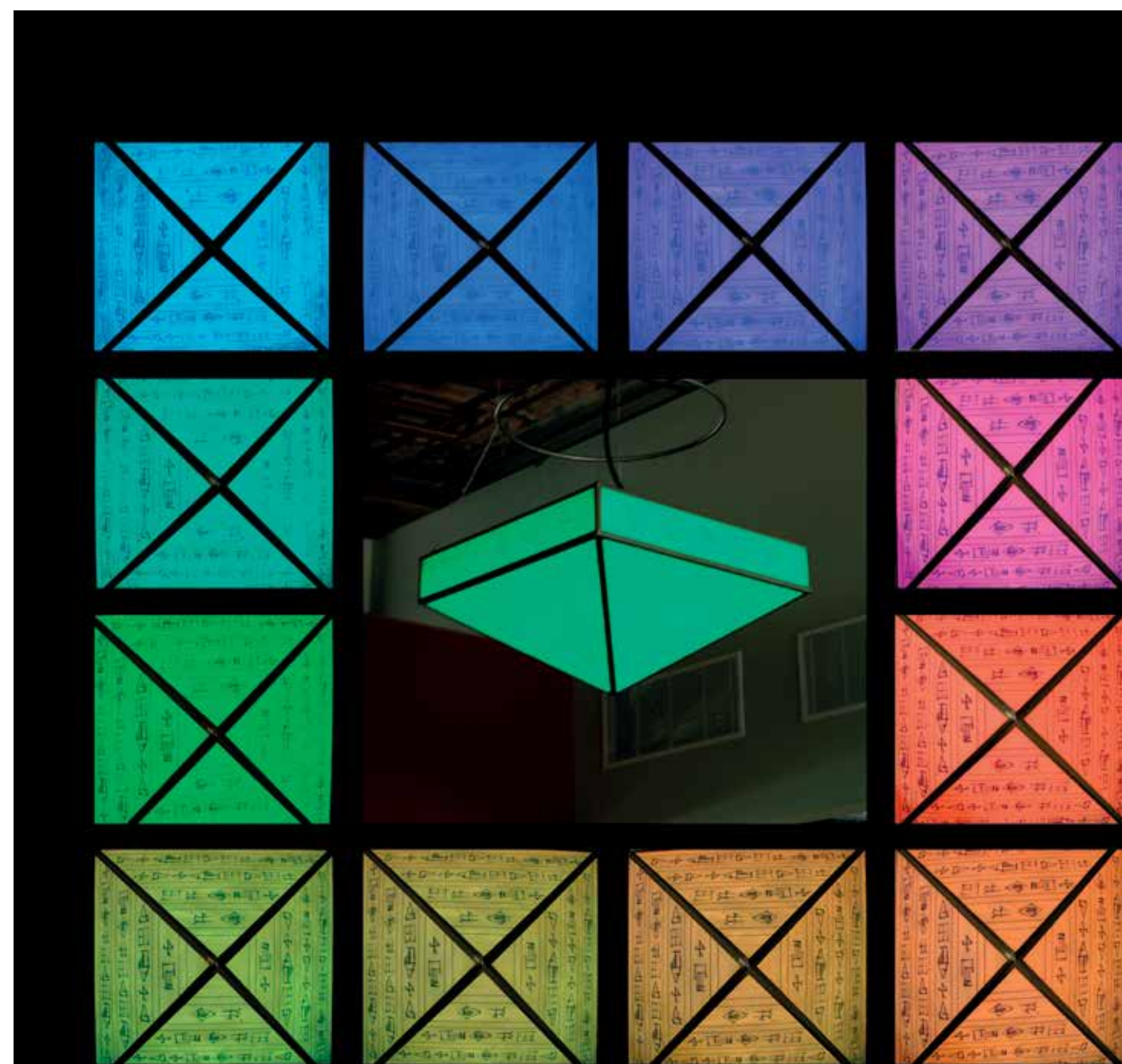






The Pearl Ave. commission was not only my introduction to the finer aspects of solar technology, it was also my first experience working with the Peters Studios, and it marked the great start of a long relationship. I was also greatly impressed with the meticulous craftsmanship that Peters brought to the fabrication of the Pearl Ave. solar windows and the suspended glass lamp which is illuminated with color-changing LEDs.

— Lynn Goodpasture, Artist







## "TRIGGER PICASSO ENERGY" HAWAI'I STATE MUSEUM SCULPTURE GARDEN, HONOLULU, HAWAI'I

CLIENT: Hawai'i State Foundation on Culture and the Arts

ARTIST: Carol Bennett

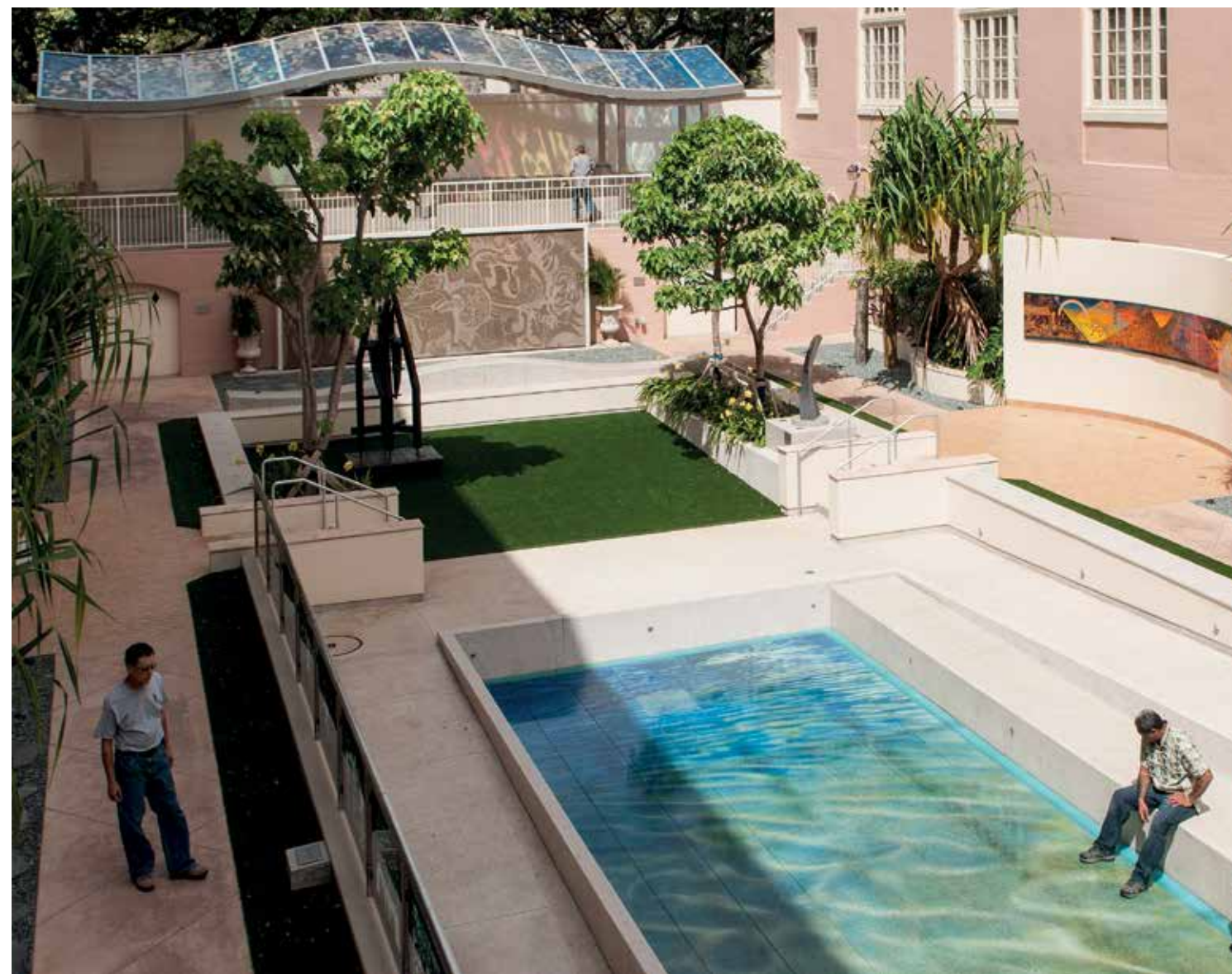
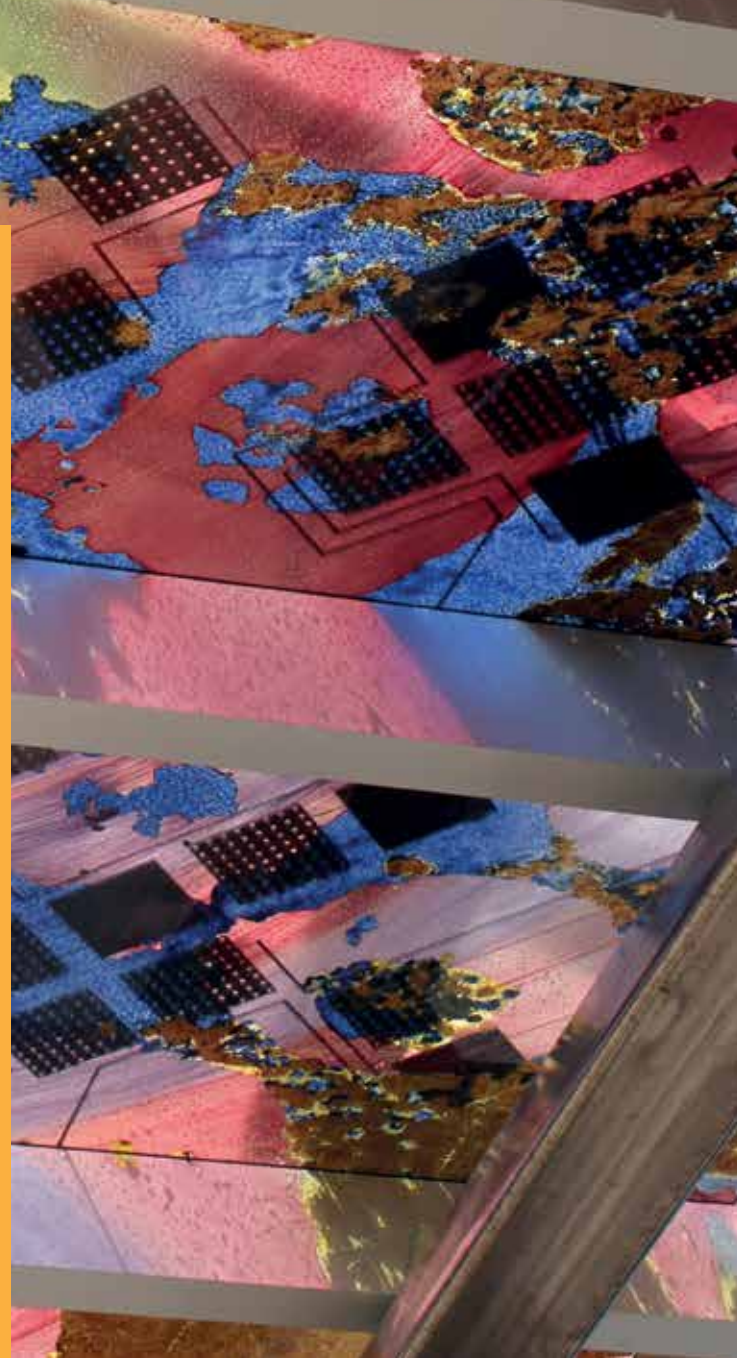
ARCHITECT: Group 70 International, Inc.

PHOTO CREDITS: Carol Bennett

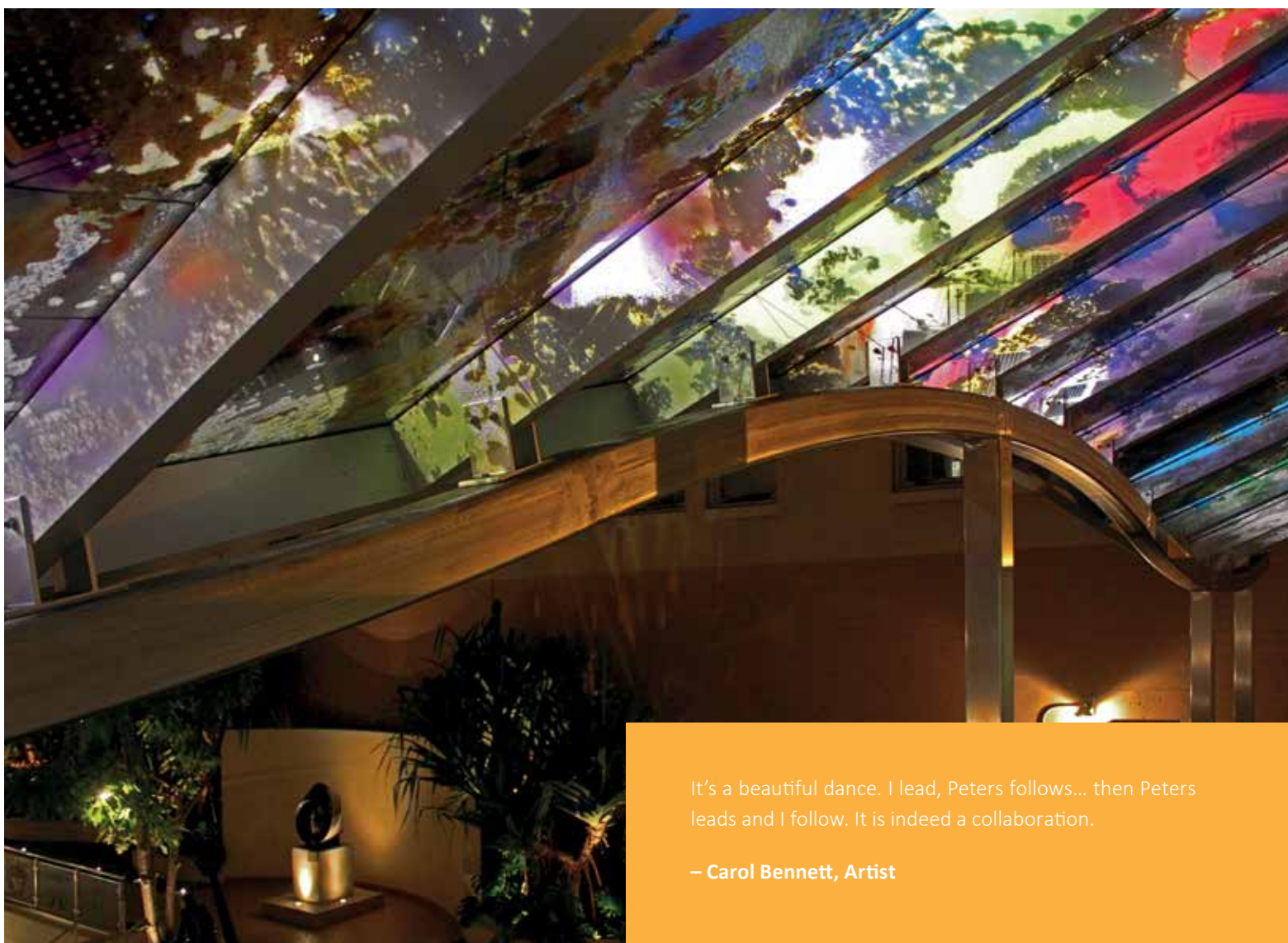
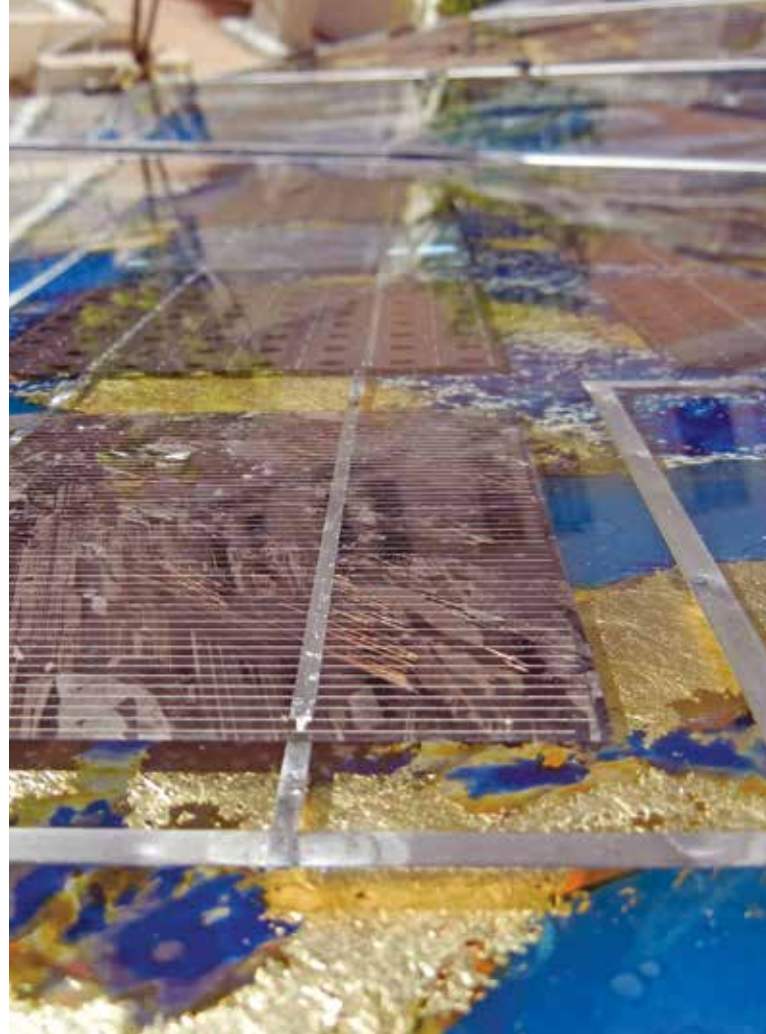
TECHNIQUE: Photovoltaic cells laminated between two pieces of safety glass with airbrushed enamels and gold leafing.

DESCRIPTION: "Trigger Picasso Energy" is a freestanding sculptural canopy made of stained-glass, gold and silver leaf aluminum and solar photovoltaic cells. The glass is 48' x 8', in eight sections. The sun projects vibrant dappled patterns beneath it that change throughout the day. The photovoltaic cells collect energy by day to help illuminate the canopy by night.

The State Fish of Hawai'i is a "trigger" fish; trigger is also a verb that means putting something in motion, so the title is a play on words. The artist hopes to trigger creative thinking about alternative energy.







It's a beautiful dance. I lead, Peters follows... then Peters leads and I follow. It is indeed a collaboration.

— Carol Bennett, Artist







## "LEAVES OF LIGHT" LIFE SCIENCES BUILDING AT YORK UNIVERSITY, TORONTO, ONTARIO, CANADA

CLIENT: York University  
ARTIST: Sarah Hall  
ARCHITECT: SSG Architecture Inc.  
PHOTO CREDITS: Andre Beneteau

TECHNIQUE: Multiple layers of airbrushed vitreous enamels fired onto tempered and laminated float glass.

DESCRIPTION: Hall's sculpture Leaves of Light is an intriguing glasswork that incorporates natural daylight into its structure and stores it using photovoltaic cells. Then at dusk, the whole installation comes alive as it glows, backlit from within the work's text and design elements that are etched and painted on the several layers of glass that make up the work.

Leaves of Light consists of one glass panel with painted imagery, four interconnected solar panels and an interior layer of light-emitting diodes (LEDs). The embedded, custom-designed, blue-grey solar cells were made in Germany and are a perfect match for the innovative, sculptural facade of the building itself. The sculpture's design elements consist of text from a poem by Johann Wolfgang von Goethe about ginkgo biloba trees and images of the tree's leaves.







# EDUCATION



## "CYCLES" UNIVERSITY OF HAWAI'I, WEST OAHU LIBRARY, HONOLULU, HAWAI'I

CLIENT: Hawai'i State Foundation on Culture and the Arts,

ARTIST: Carol Bennett

ARCHITECT: John M. Hara

PHOTO CREDITS: Carol Bennett

**TECHNIQUE:** Multiple layers of airbrushed vitreous enamels fired onto tempered and laminated float glass with hand-applied gold and silver leaf.

**DESCRIPTION:** By day, "Cycles" is used for campus way-finding and works as a reverse painting on glass. Vibrant colors and metallics (gold and silver leaf) catch natural light and give movement as the sun arcs through the day. By night, the beacon glows from within and becomes a clock tower, with four animated light shows to mark every quarter hour. Ancient Hawaiian petroglyphs, found in the area, connect past and present generations. Physical characteristics in relationship to the mountains, the sea, the moon, and the sun are also present. A 12 ft. fingerprint indicates the mark the individual leaves on the school, and the school upon the individual.





## THE STORY

The Glass Tower is the heart of campus and easily used for way-finding from both near and far. By day it is essentially a reverse painting on glass, the reflective qualities of the gold leaf, glass beads and the frosted glass catch natural light and the clouds' movement. By night it becomes a beacon that illuminates from within and changes upon the hour. "Cycles" uses a vocabulary of simple abstract circular organic and geometric shapes that symbolize personal, community and generational relationships to the University.

The artist worked with The Studio to develop a solution for this project that would result in great visibility of the piece during both the day and the night. The overall concept of the piece was to work with the idea of movement and orientation. The two focal planes of the four-sided tower faced the mountains and the ocean, respectively, and the artwork was designed in an abstract way to symbolize the sunrise and moonrise.

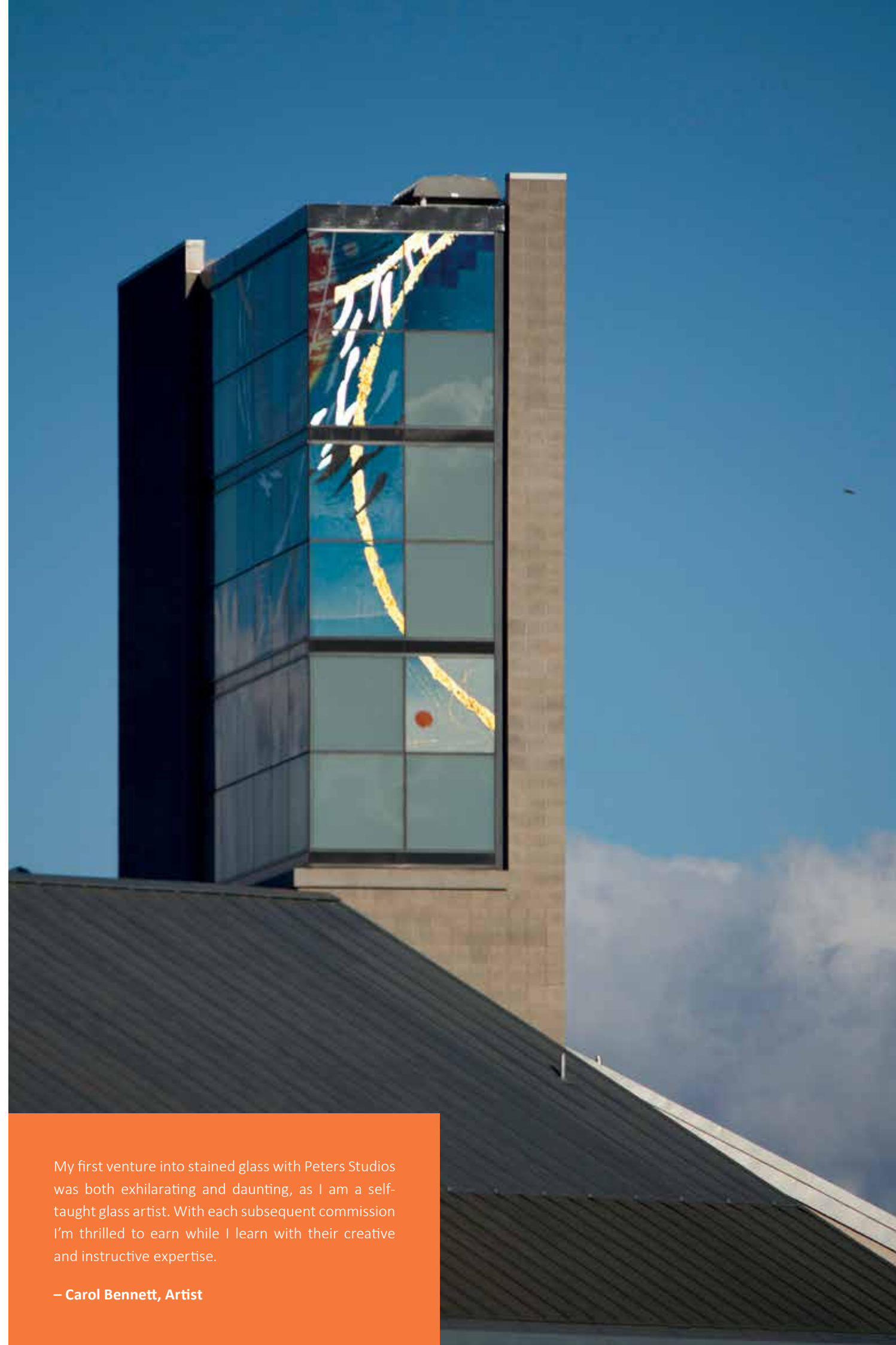
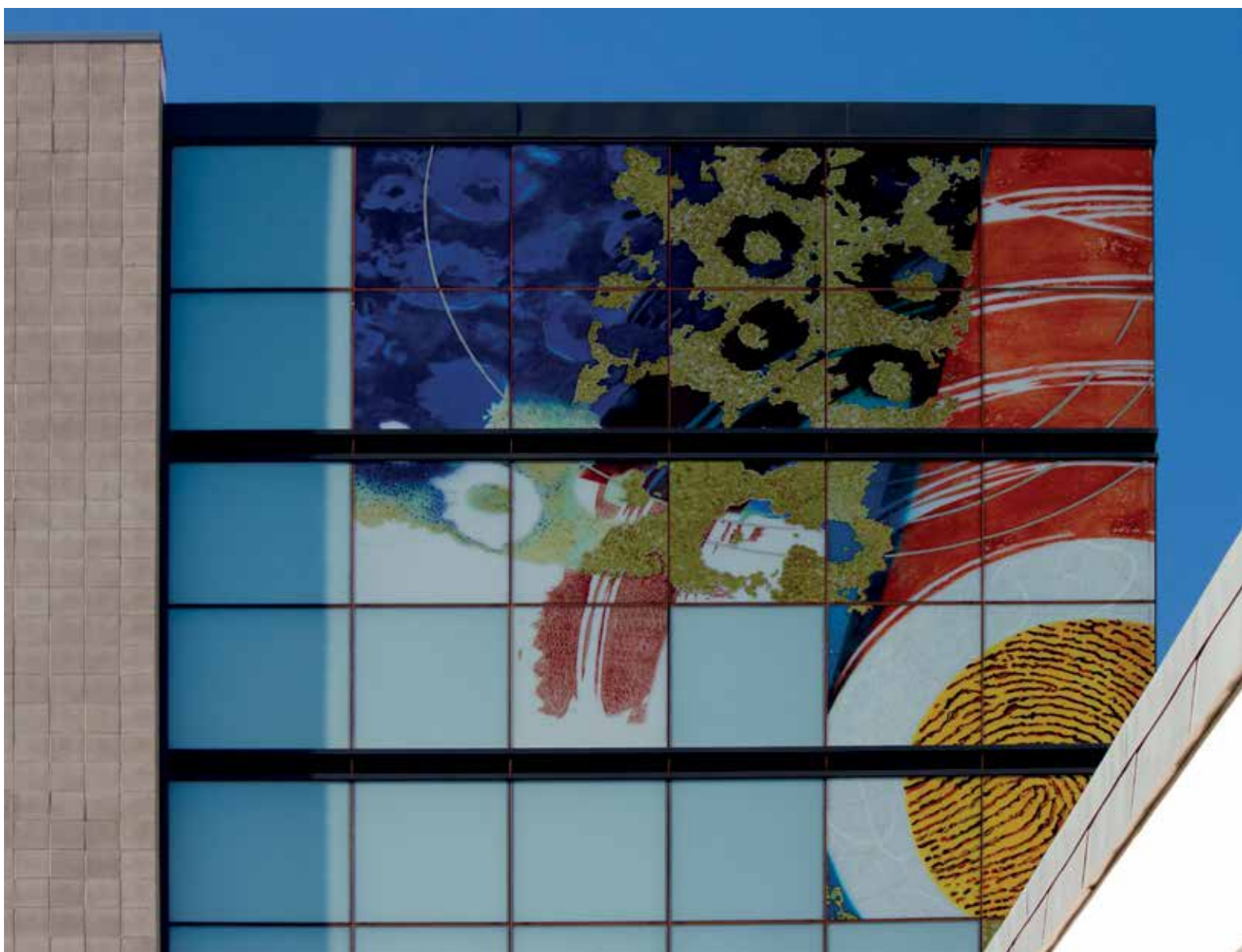
As the piece was to be backlit with changing LEDs, we worked with the lighting engineer to find the best diffusion layer to work with the specified LEDs. The daytime solution proved to be a bit more of a challenge. We worked closely with the artist to find the best solution to make the piece "pop" and be truly activated during the day. After a number of studies to determine the best intensity of color while still maintaining the details of the design we arrived at a great solution. We would integrate gold and silver leaf into the glass which would not only sparkle in the sun during the daylight hours and be able to be seen at a great distance but would also serve to reflect the movement of the sun and clouds to truly animate the piece. We also worked to intensify the color of the painting by increasing the layers of color during the painting and firing process.

We were also challenged to find the best way to translate onto glass an original artwork that was developed using a multitude of techniques including linoleum cuts, stamping with custom made stamps, ink into water washes and cut and collaged rice paper. Finding the best solutions started through a good deal of open communication with the artist to best understand her original design intent. We then developed a number of studies to find the best way forward for specific areas of the design. In the end we went as far as developing custom stamping tools with which we could paint to closely match the way the design was originally developed by the artist.

"Cycles" was a complete collaboration which led to the ultimate success of the project.







My first venture into stained glass with Peters Studios was both exhilarating and daunting, as I am a self-taught glass artist. With each subsequent commission I'm thrilled to earn while I learn with their creative and instructive expertise.

— Carol Bennett, Artist



## "HALO" COLLEGE BOURGET RIGAUD, QUEBEC, CANADA

CLIENT: Collège Bourget

ARTIST: Catherine Widgery

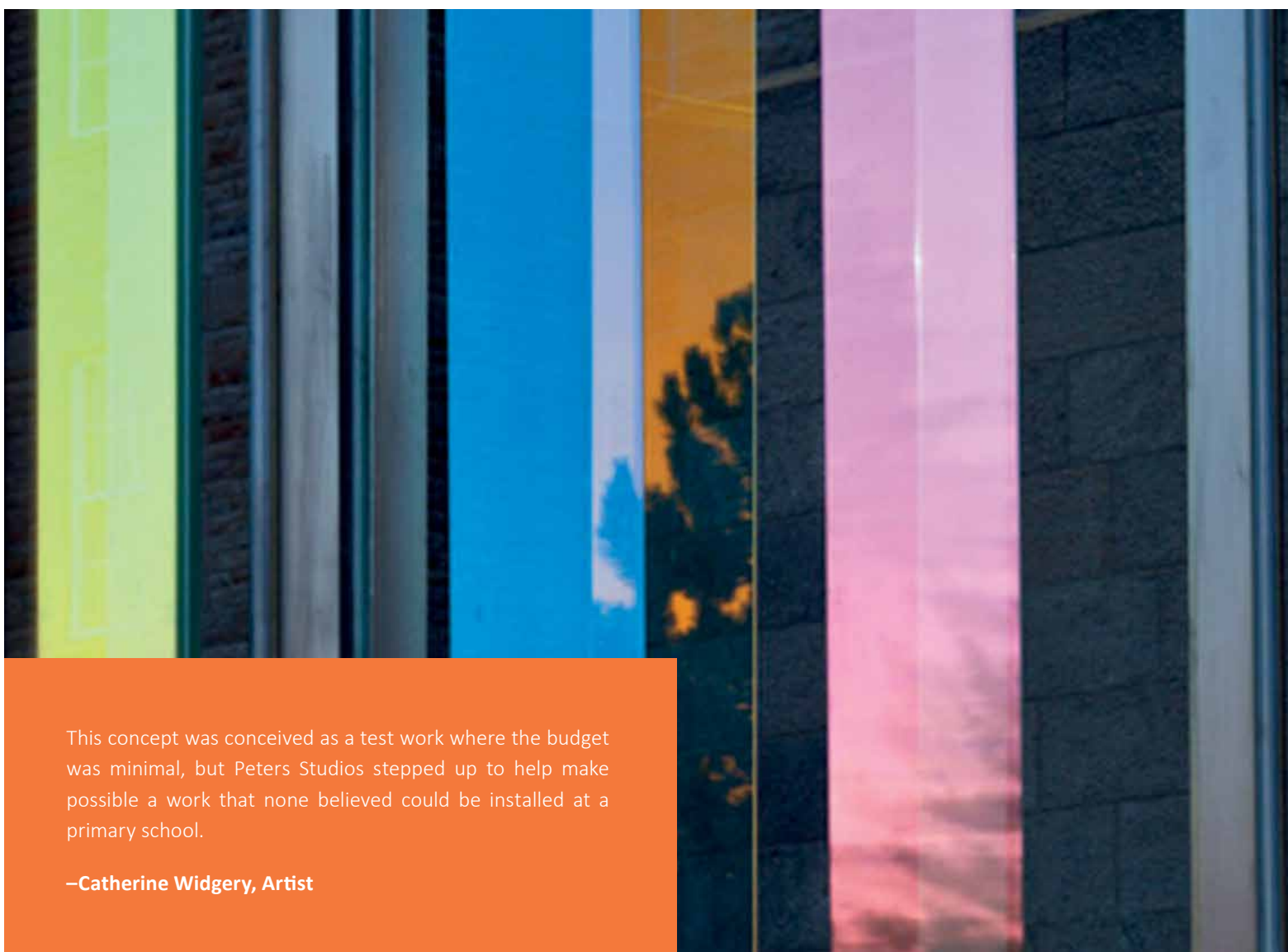
PHOTO CREDITS: Michel Dubreuil

**TECHNIQUE:** The dichronic micro-layer is sandwiched between two 7mm thick tempered laminated plates of glass in stainless steel brackets that pivot so the panels turn.

**DESCRIPTION:** "Halo" has an ethereal presence and is a metaphor for an elusive reality. It is visually mysterious, changing with the light and the viewer's perspective, at times almost disappearing. As an object in space it reflects, refracts and projects light, color and image. The viewer interacts simply by coming close and seeing bits of reflection and the disjointed reflections of the surroundings. The panels turn with a touch of a hand, fragmenting the world around. "Halo" is a meditation on the nature of physical reality as revealed through light, challenging our perceptions.







This concept was conceived as a test work where the budget was minimal, but Peters Studios stepped up to help make possible a work that none believed could be installed at a primary school.

—Catherine Widgery, Artist





## "A-SPIRE" UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MINNESOTA

CLIENT: Public Art on Campus / Weismann Art Museum

ARTIST: Alexander Tylevich

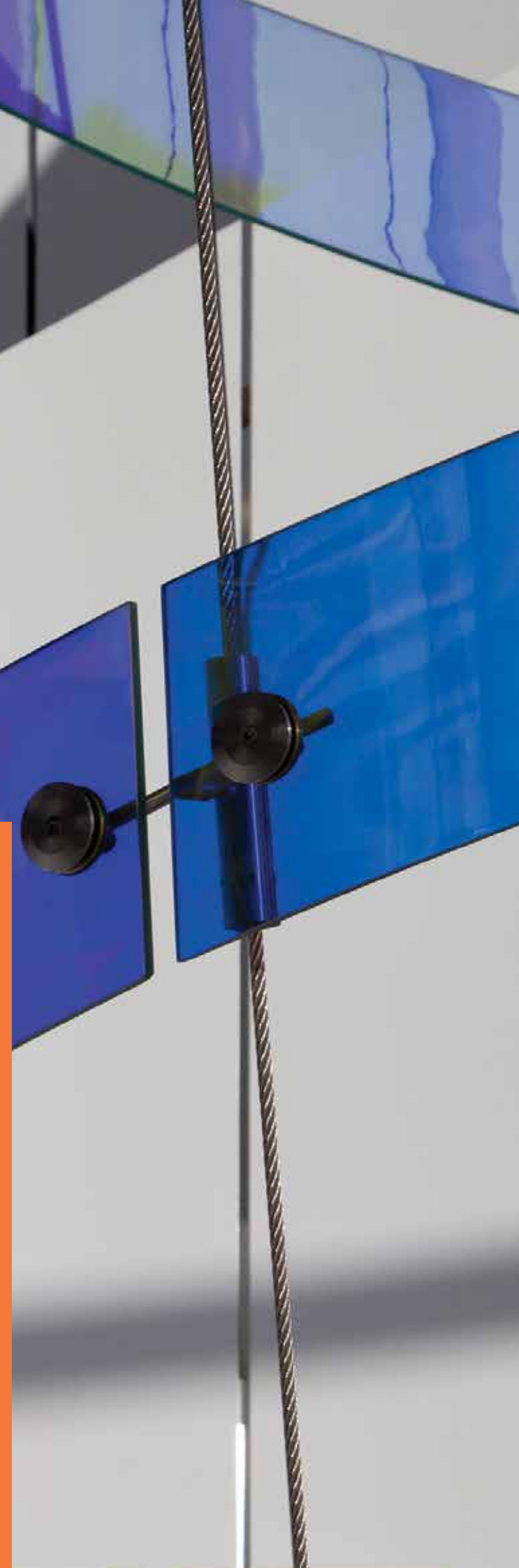
ARCHITECTS: Kohn Pedersen Fox, and Hammel Green  
Abrahamson

PHOTO CREDITS: Tim Griffith

TECHNIQUE: Slumped dichroic safety glass.

DESCRIPTION: Two cable-formed cones reach toward each other. The cone of cables supports a spiral made of vivid dichroic glass. The spiral unravels above the third floor, untangling into codependent strips of dichroic glass, which follow the curves of the stairway and atrium-floor openings.

The lower installation develops from ground level. A web of cables holds a stainless steel spiral positioned in front of an array of letters, numerals and scientific symbols representing the fundamentals of science. The spiral itself contains images related to the subjects taught in the building.









## "LIGHTING THE WAY" SOUTH OREGON UNIVERSITY, CHURCHILL HALL, ASHLAND, OREGON

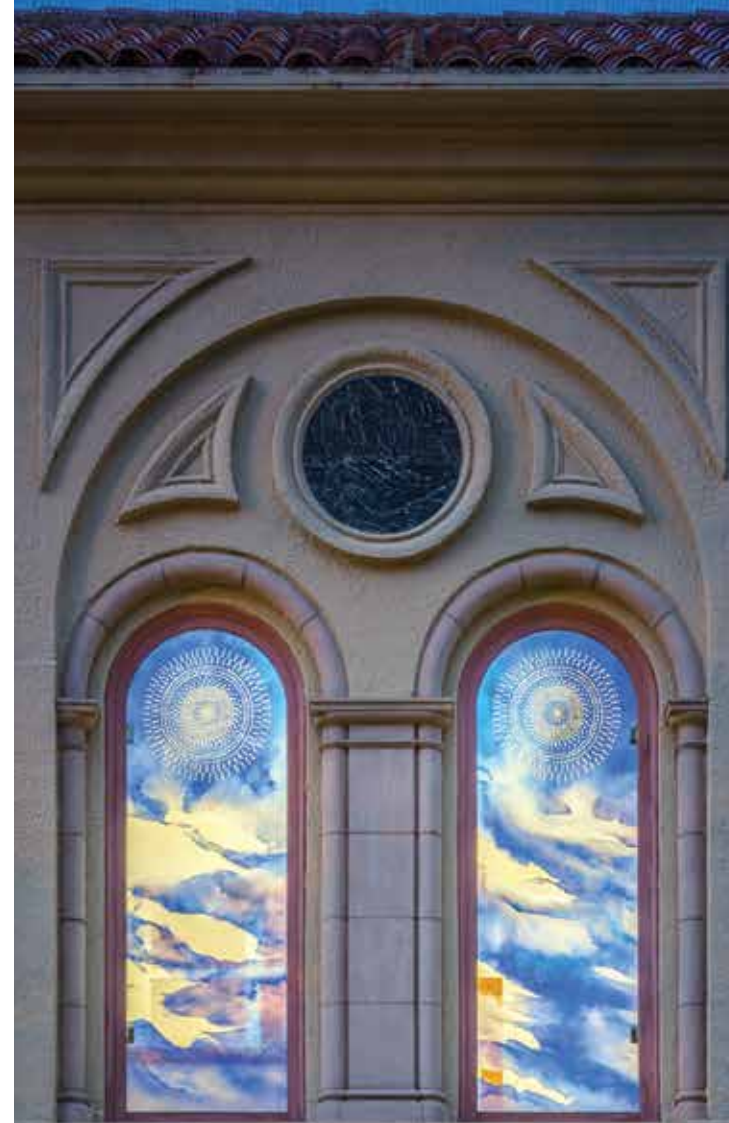
CLIENT: Southern Oregon University and the State of Oregon

ARTIST: Alex Hirsch

PHOTO CREDITS: Alan Brandt

TECHNIQUE: Vitreous enamels and sandblasting on laminated, tempered glass with hardware.

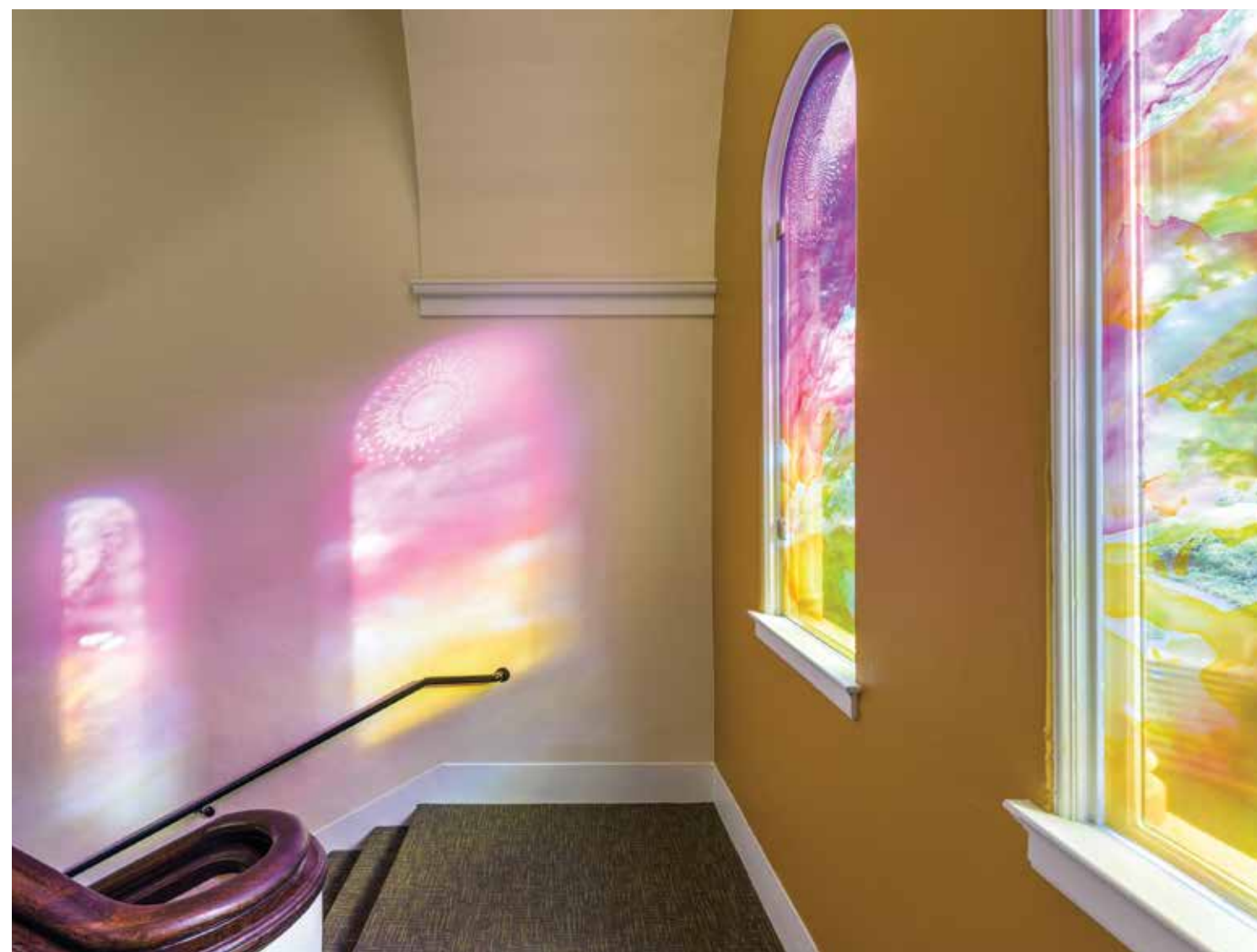
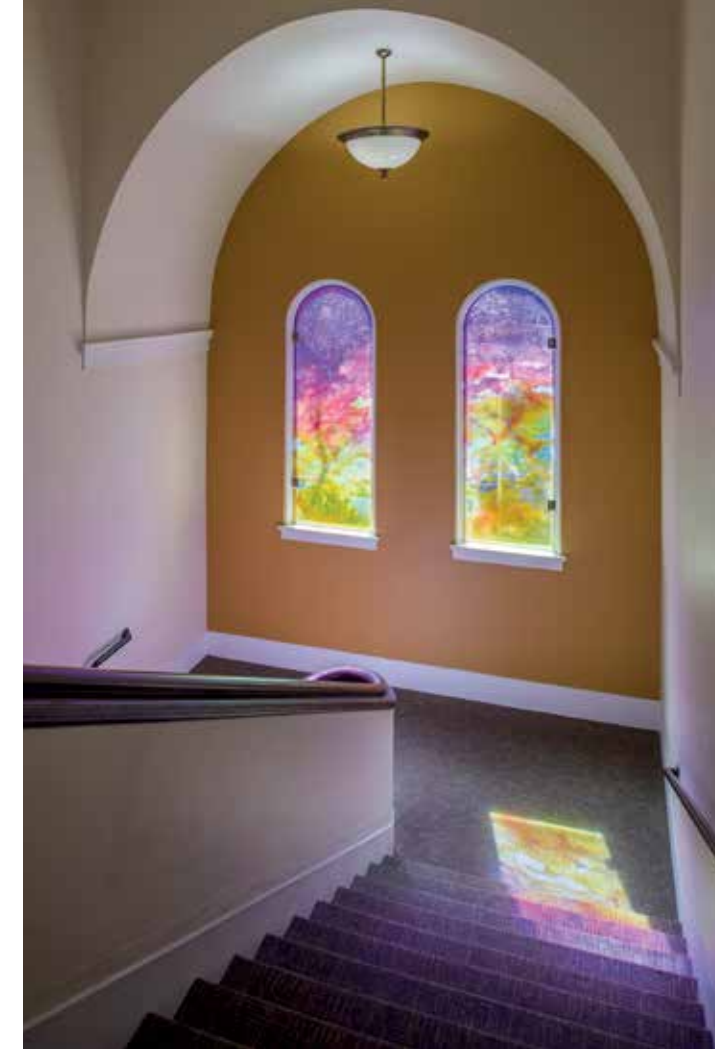
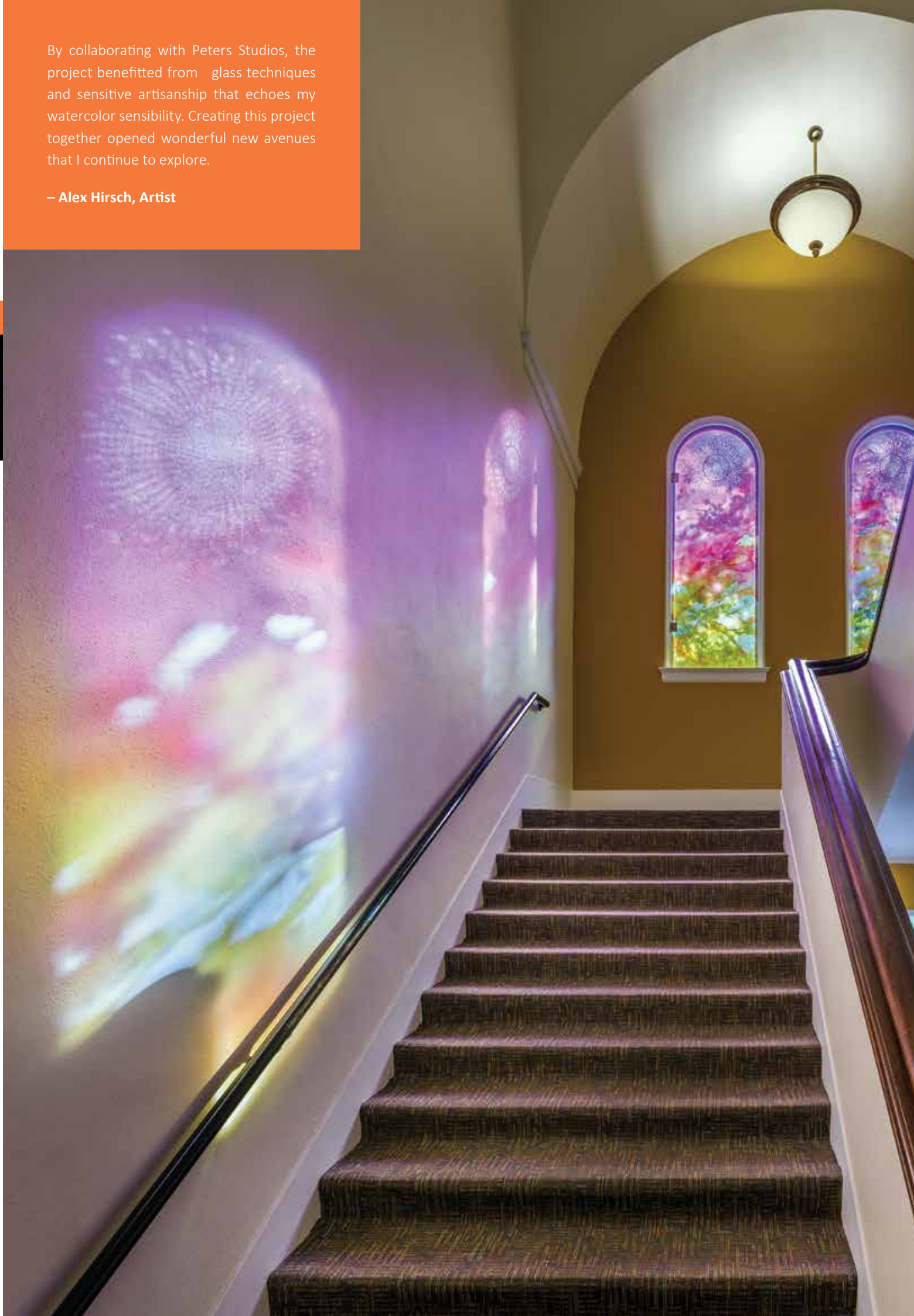
DESCRIPTION: "Lighting the Way" creates an environment that calms and centers the viewer while simultaneously offering dynamic visual experiences. By day, the windows project a myriad of changing patterns on the walls, floor, and stairs. Evenings, the painted windows illuminate the building for passersby. The experience shifts depending on a viewer's location, the sun's position, time of day, weather, and season. The art is interactive, time-based, and performative. My design integrates contemporary techniques within a historic building where it will be enjoyed for generations.





By collaborating with Peters Studios, the project benefitted from glass techniques and sensitive artisanship that echoes my watercolor sensibility. Creating this project together opened wonderful new avenues that I continue to explore.

— Alex Hirsch, Artist





## "FIELD" IOWA STATE UNIVERSITY, AMES, IOWA

**CLIENT:** Commissioned by Iowa Art in State Buildings Program for Curtiss Hall and Art on Campus Collection, University Museums, Iowa State University

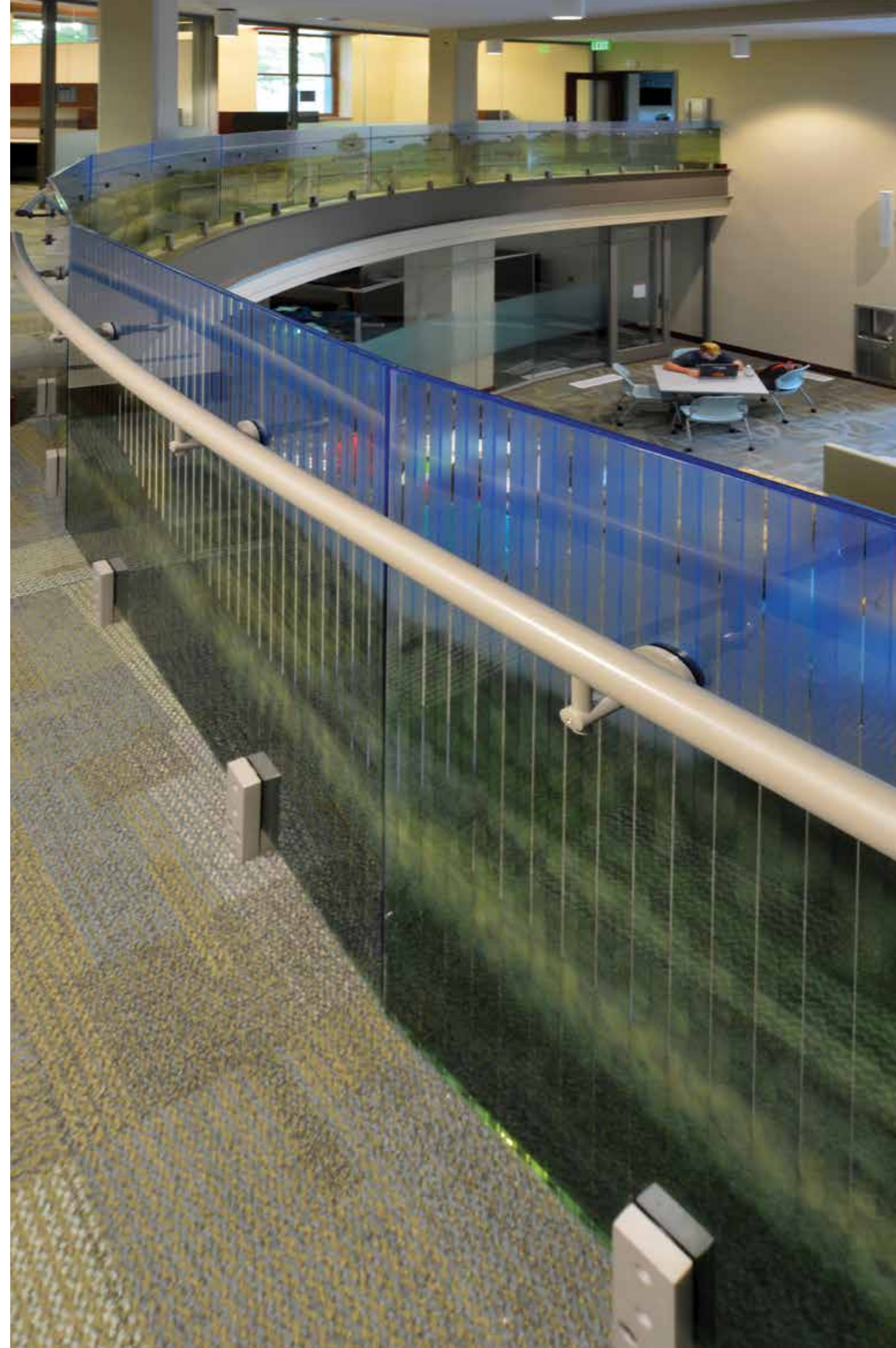
**ARTIST:** Corinne Ulmann

**ARCHITECT:** Architects Smith Metzger

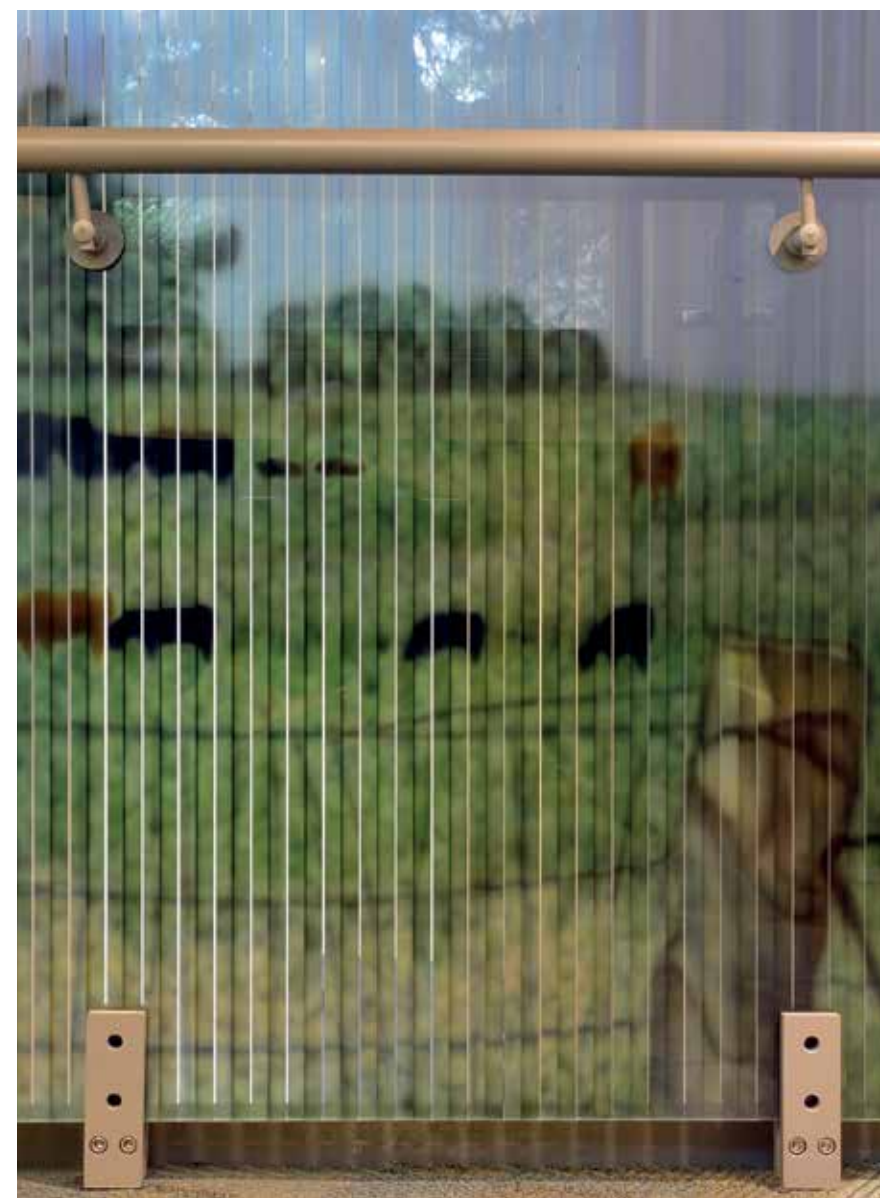
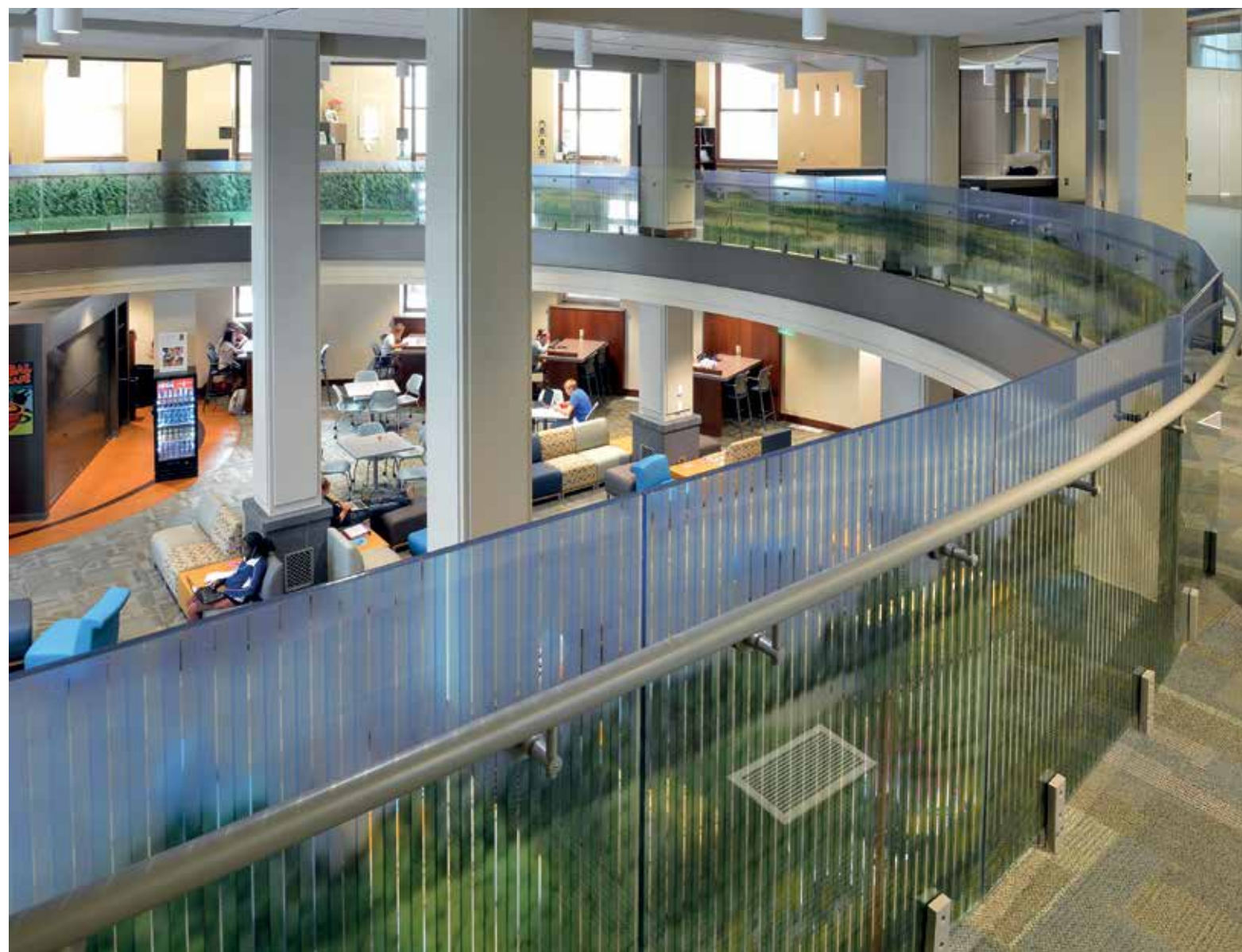
**PHOTO CREDITS:** Robert Elbert

**TECHNIQUE:** Multiple layers of airbrushed and hand-painted vitreous colored enamels fired onto tempered and laminated float glass.

**DESCRIPTION:** "Field" is a 92-foot-long artwork on the glass guardrail at Harl Commons, a meeting place for the School of Agriculture at Iowa State University. The imagery is inspired by the breathtaking horizontality of an Iowa field, serving as an emblem for agriculture as cultivated land and a reference to an area or field of study. Through a pattern of vertical lines, the image is divided onto two layers of glass, which creates a gap that allows the layers to interact with one another and shift in relation to the movement and position of the viewer.







Working with Peters Studios has been an adventure and the best kind of collaboration. From the very first project, our working process developed through intense conversation and genuine exploration.

I am consistently impressed with the Studios' depth of experience, openness to experimentation and technical ingenuity.

— Corinne Ulmann, Artist



## "RIDE ON" WINONA STATE UNIVERSITY, WINONA, MINNESOTA

CLIENT: Winona State University

ARTIST: Alexander Tylevich

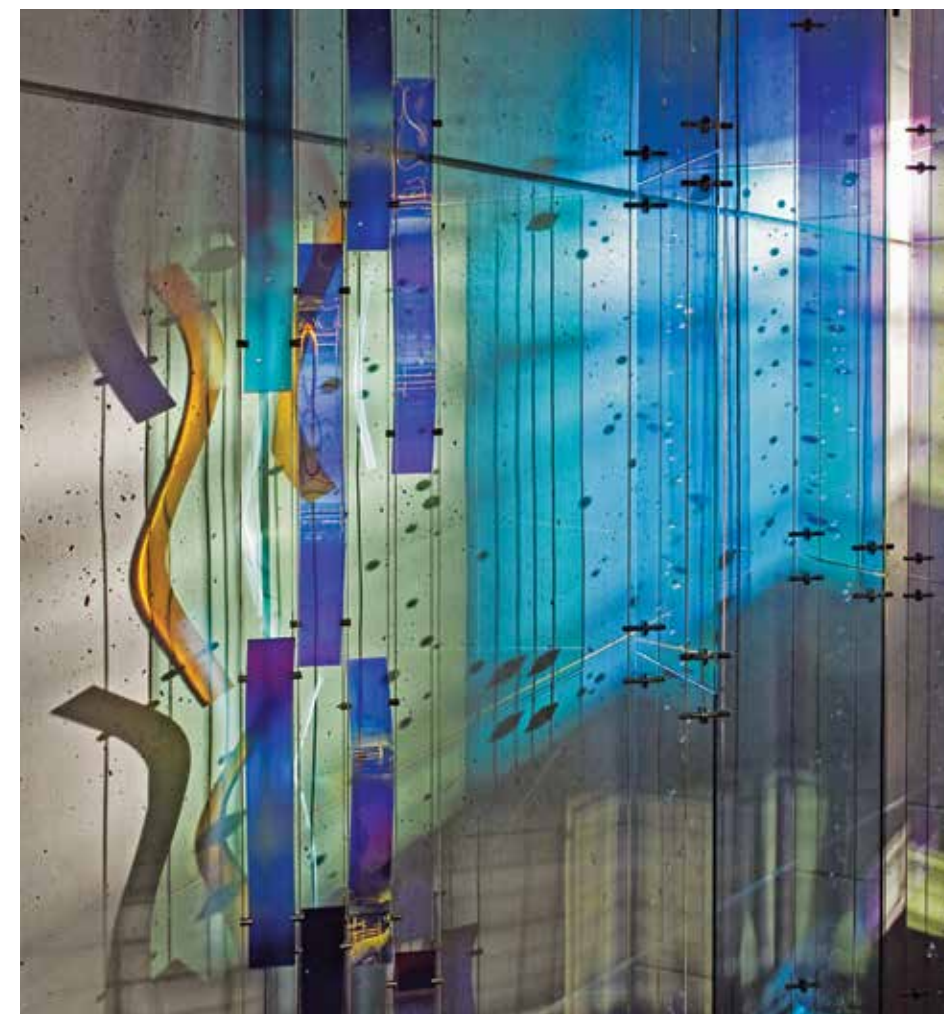
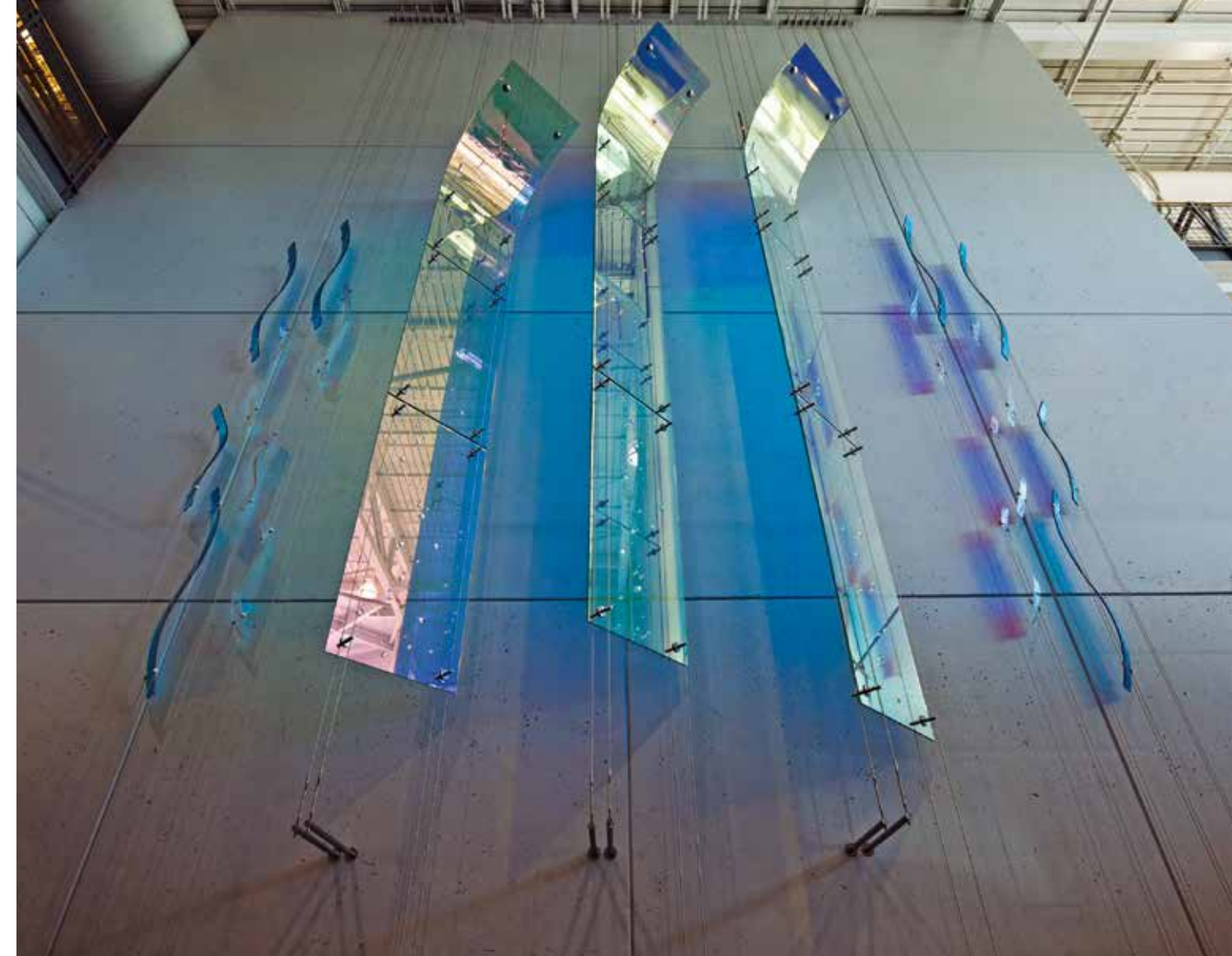
ARCHITECT: Holabird & Root

PHOTO CREDITS: Garrett Fulton

TECHNIQUE: Dichroic glass with laminated jewels and bevels.

DESCRIPTION: The design allows for thought, interpretation, and reinterpretation many times over: One might read it as flowing water, a waterfall, waves of the mighty Mississippi, or waves of "success". One might just as easily see it as an elegant triumphal arch, hovering above the entrance hallway.

The floor design evokes yet more waves, corresponding to the glass waves above. These seven elements are a reference to the seven dimensions of wellness.



This detailed project is another example of a successful collaboration with Peters Studios. The project required a creative approach using bent dichroic art glass and dichroic acrylic, which Peters executed with great skill, sensitivity and care. Peters Studios always provides vital expertise throughout the design and fabrication process.

— Alexander Tylevich, Artist



## "SUMMER TREE AUTUMN TREE" TEXAS TECH UNIVERSITY, LUBBOCK, TEXAS

CLIENT: Texas Tech University

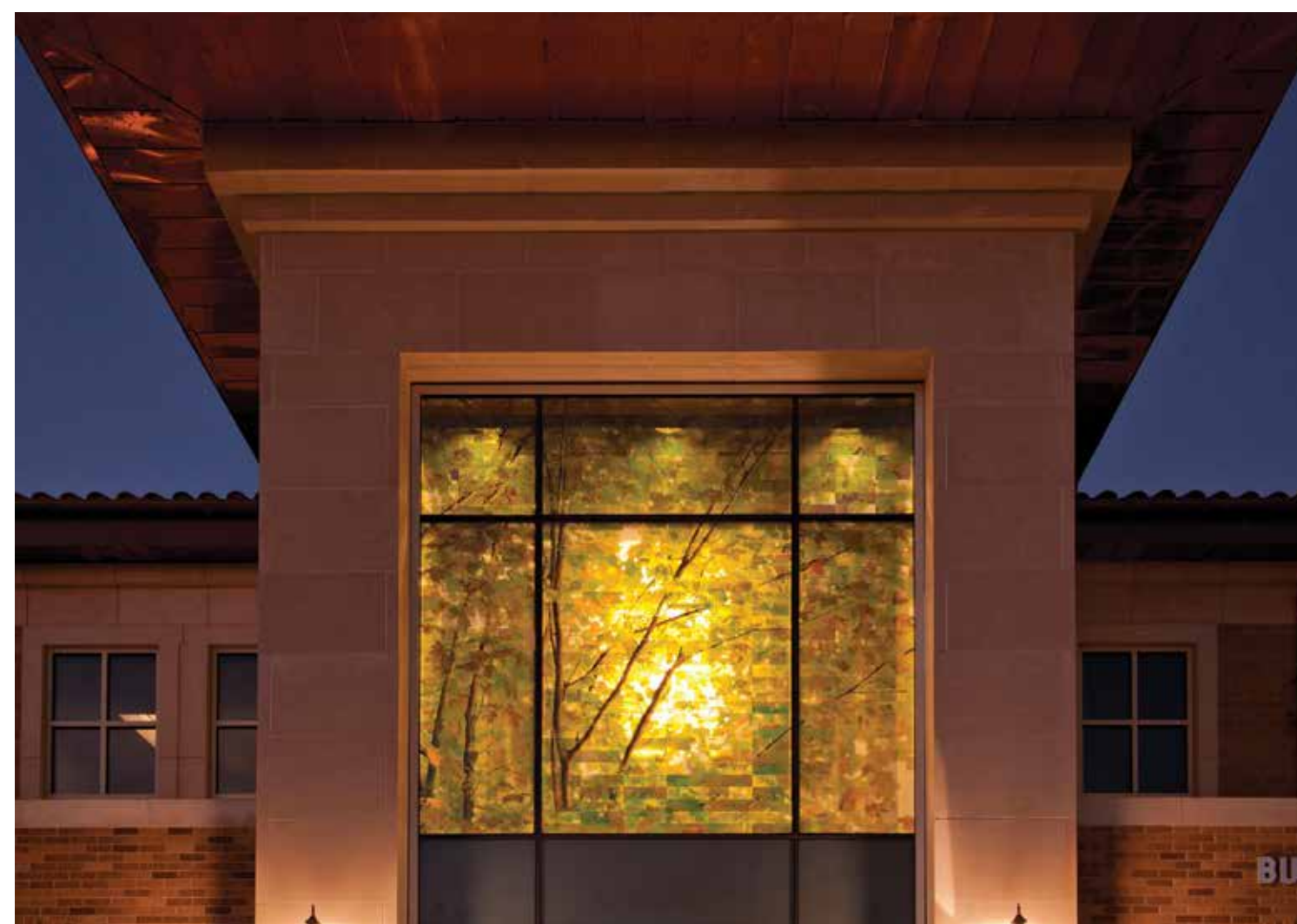
ARTIST: Corinne Ulmann

ARCHITECT: SHW Group

PHOTO CREDITS: Texas Tech University System Public Art Programs

**TECHNIQUE:** Multiple layers of airbrushed vitreous colored enamels combined with semi-mirrored glass to form an insulated glass unit (IGU).

**DESCRIPTION:** Inspired by the calming power and healing potential of nature, "Summer Tree Autumn Tree" is a hand-painted, double-sided art glass window for the Burkhardt Center for Autism Education and Research at Texas Tech University. The exterior pane at the building entrance depicts an autumnal scene in golds and oranges, while the interior pane portrays a lush, green treetop scene. A superimposed grid subtly emerges throughout the image, relating to the building's exterior brickwork and also creating a puzzle-like quality in reference to the symbolic puzzle-piece of autism. As lighting conditions change throughout the day, the artwork displays either one season or both seasons simultaneously.







I can not speak more highly of their kindness and generosity. They welcome you into their studio and home, and it is amazing to witness this integration of life and work. I am grateful for our collaboration thus far and look forward to many projects to come

— Corinne Ulmann, Artist





## "COOL TO WARM, WARM TO COOL" WESTERN OREGON UNIVERSITY, MONMOUTH, OREGON

CLIENT: Western Oregon University, Health & Wellness Center

ARTIST: Mark Smith

ARCHITECT: Opsi Architecture

PHOTO CREDITS: Mark Smith

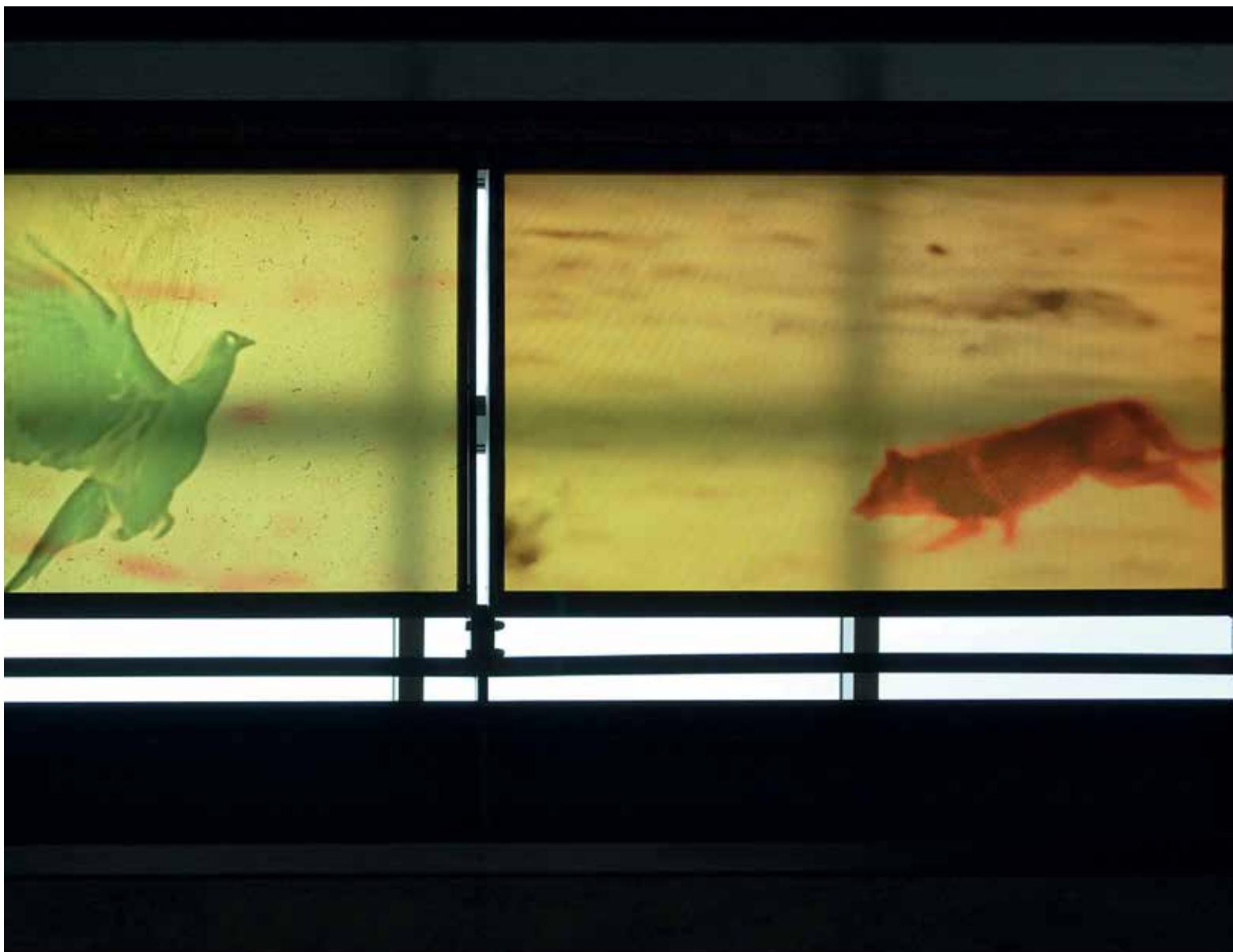
TECHNIQUE: Digitally printed laminated safety glass.

DESCRIPTION: This project was created to span one length of a safety fence alongside a mezzanine level running track in a University fitness center.

"Cool to Warm, Warm to Cool" investigates the spiritual essence of form and movement. Here, human figures have disappeared and are replaced by surrogates from the animal kingdom. In the frieze installation, the two creatures are seen facing off from opposite directions, moving toward one another until they merge and overlap. Color-coded on both sides, the wolf's red-orange intensity eventually co-mingles with the dove's blue-green grace and evasiveness.







In an earlier project, I went to the Glasmalerei in Paderborn and participated in the fabrication of the work—that was a lot of fun and very informative. For my Warm to Cool project, there was limited time, so I created several digital samples working with Peter Kaufmann, who had them fabricated in Germany and sent back to the US. The turnaround was very fast. With my imagery, I was trying to suggest a type of sequenced movement similar in effect, to the multiple overlaid exposures in an early Etienne-Jules Marey photograph. To achieve that ghosting quality, Peter and I were manipulating the images by printing on separate sheets of laminated glass. In the samples, the studio was able to produce a series of panels with differing levels of translucency, so that we could establish just the necessary amount of atmospheric depth needed when light filtered through. I really appreciated the kind of nuanced attention that was given to those details. It made a big difference in overall quality of the project.

- Mark Smith, Artist





## "OPEN DOOR" AND "WAVE OF KNOWLEDGE" LORAIN COUNTY COMMUNITY COLLEGE, ELYRIA, OHIO

CLIENT: Lorain County Community College

ARTIST: Shan Shan Sheng

ARCHITECT: Clark & Post Architects Inc.

PHOTO CREDITS: Scott Pease

TECHNIQUE: Airbrushed vitreous enamels on float glass.

DESCRIPTION: "Open Door" is sited as a beacon in the Lorain campus landscape. "Wave of Knowledge" extends the metaphor visually across the glass facade, suggesting the beautiful educational journey and boundless exploration expressed in a bright gradient of color.

"Open Door" and "Wave of Knowledge" are crucially present at the threshold of the Richard Desich SMART Center for Microtechnology, a state-of-the-art facility devoted to the exploration of design, technology, and innovation. Both "Open Door" and "Wave of Knowledge" are luminous works by night and central icons by day, activating the daily entrance that students and faculty pass through.







Working with the expert team at Peters Studios is always a pleasure.

The studio's team helped me realize my vision for these projects, creating the vivid colors for my works "Sea of Knowledge" and "Open Door," adding inspirational icons for the educational journey.

The team at the studio made the fabrication of these large scale works easy and fun.

— Shan Shan Sheng, Artis







## "SINGING THE LIGHT" GREENWOOD COLLEGE SCHOOL, TORONTO, ONTARIO, CANADA

CLIENT: Greenwood College School

ARTIST: Sarah Hall

ARCHITECT: Montgomery Sisam Architects

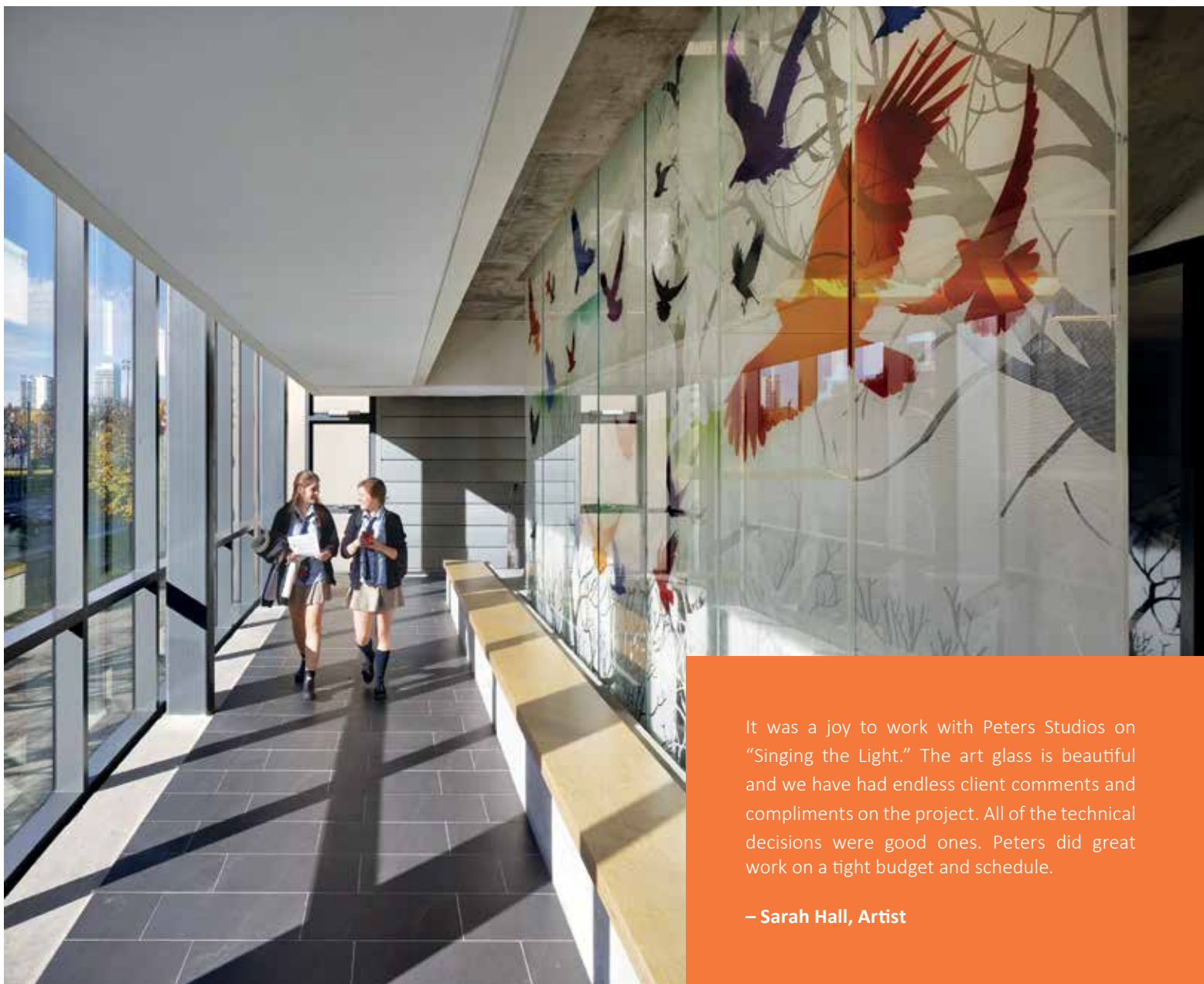
PHOTO CREDITS: Peter Legris, Andre Beneteau

TECHNIQUE: Ceramic digital printing laminated with air-brushed enamels; tempered glass drilled, frameless mounting.

DESCRIPTION: "Singing the Light" is an integrated artwork 60 feet high by 18 feet wide continuously spanning five floors. The trees, root systems, eight spirit house colors, birds and light are an allegory for the school community. Sarah's artwork uses stylized, dynamic and dramatic forms to contribute energy and vibrancy to the space. The trees speak to the role of the teachers and staff with their grounded outreach and sheltering branches. Moving around and through the branches are the birds in spirit house colors creating a connection to students. The richly colored root system celebrates the founders of the school. On each floor the viewer experiences the interplay of transparent, translucent and opaque glass – giving a sense of layered depth, and mystery.

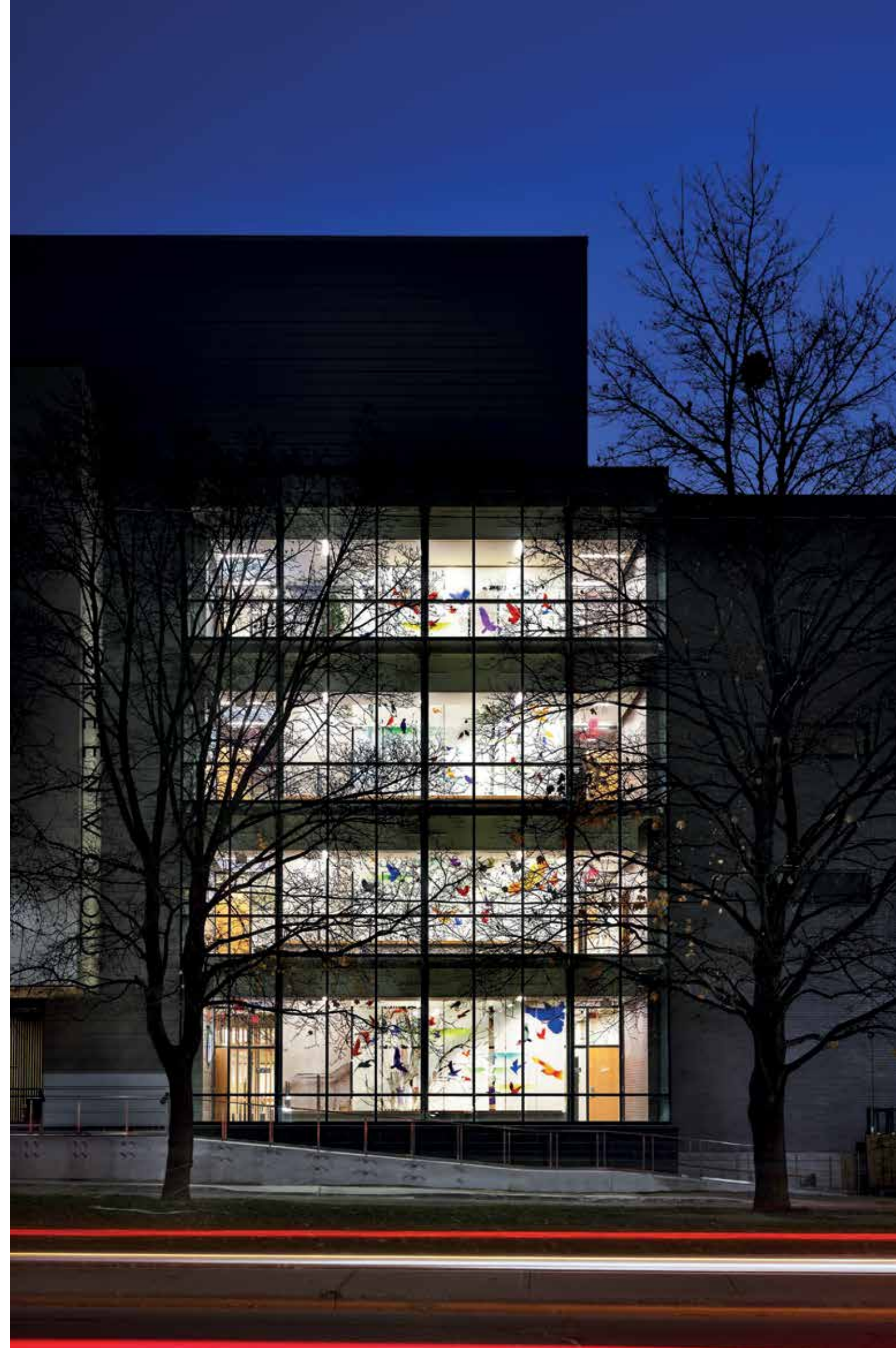






It was a joy to work with Peters Studios on "Singing the Light." The art glass is beautiful and we have had endless client comments and compliments on the project. All of the technical decisions were good ones. Peters did great work on a tight budget and schedule.

— Sarah Hall, Artist





## "TRANS:PERSPECTIVE" CHAPEL HAGFORS CENTER, AUGSBURG UNIVERSITY, MINNEAPOLIS

CLIENT: Augsburg University

ARTIST: Bebe Keith

ARCHITECT: HGA

PHOTO CREDITS: Bebe Keith

TECHNIQUE: silk screened, airbrushed and hand painted laminated safety glass.

DESCRIPTION: 1 Corinthians 14:26 – "When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation. Let all things be done for building up."

The glass sculpture "Trans:Perspective" reflects the dynamic and ever changing campus of the university. Augsburg is changing physically, currently with this new building. It is changing with the world in these last 150 years, keeping up with new areas of study and attitudes. The student body is also changing, making it one of the most diverse in the country. Their needs within a chapel are also changing, but what remains is that the chapel is a place of tranquility, of sanctuary, of quiet contemplation.

This sculpture is a network, a beating heart, a beacon, a quilt, a welcome. It represents learning and transforming, joining and coming together. When you enter the room, you are be met with its warm, rich colors glowing and casting light onto the floor below. As you start to circle the room, its shape will appear to change, but it will always be the same sculpture. What is changing is your very own perspective. You are the one that is changing. As you reach the front window of the room, look at the sculpture. It now appears to be a cross. Some may never see this. The curious are the ones who will be rewarded.

The glass is be painted with the patterns of cultures from across the globe, reflecting the diversity of the student body. They will be somewhat distressed to recognize the history of the students and the campus itself. Some colored panels are be left unpatterned, recognizing that the evolution of Augsburg is not complete. There is more to come, and these panels symbolize the unknown future.







I had worked with Glasmalerei Peters before, but this project was much more complicated. However, I was told that if I could dream it, they could do it, and they did not disappoint! They even worked with a metal fabricator in their area to come up with the framework for the sculpture. The glass was beautiful and the final project is quite magnificent!

- Bebe Keith, Artist





## "DETERMINISTIC CHAOS"

### JOHN T. TATE HALL, UNIVERSITY OF MINNESOTA, ST. PAUL

CLIENT: Weisman Art Museum

ARTIST: Catherine Widgery

ARCHITECT: Ken Sheehan, Alliance Architects

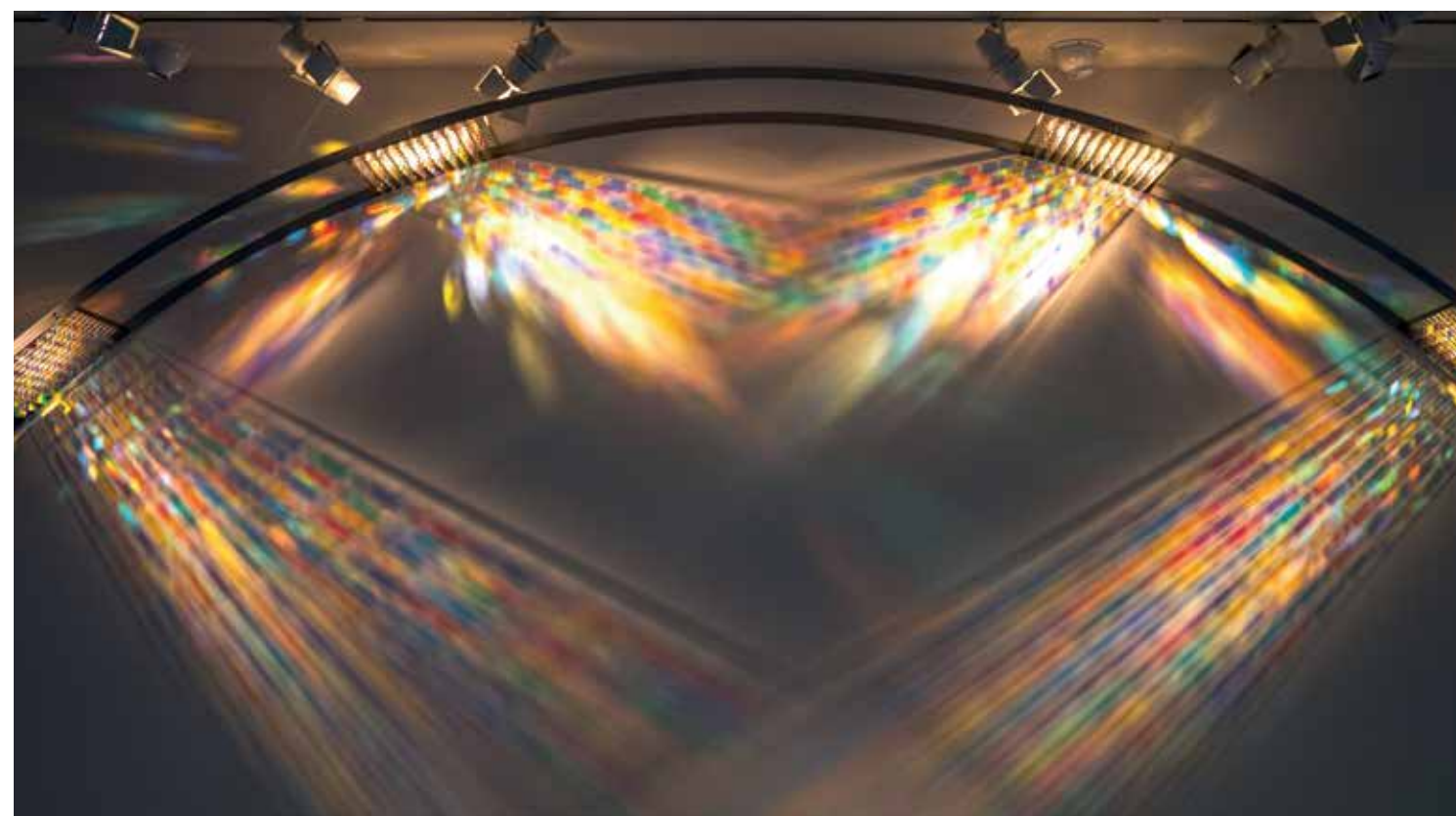
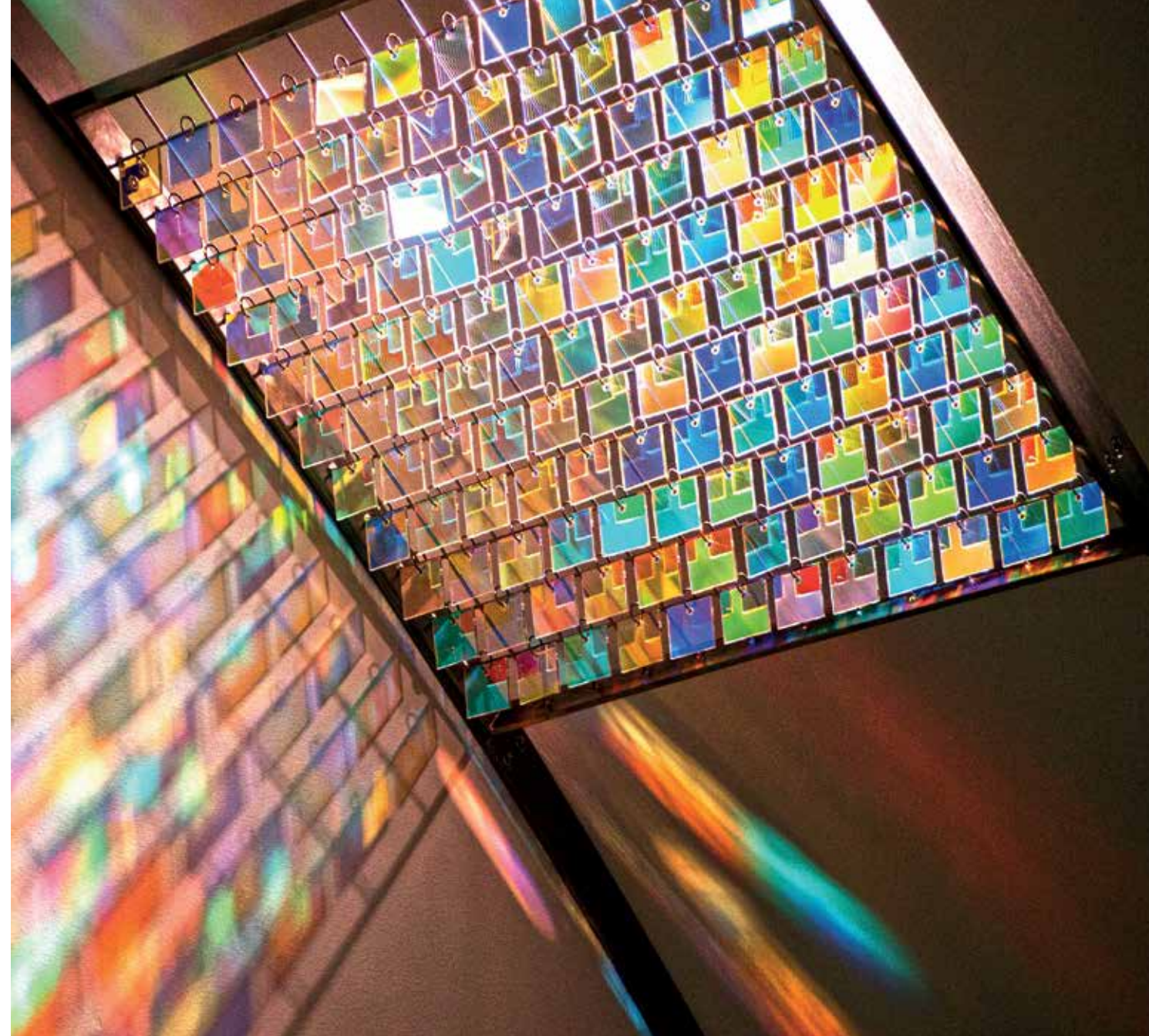
PHOTO CREDITS: Eve Chayes Lyman

**TECHNIQUE:** The interior screens are made of dichroic glass that bounces light and color on the walls, ceiling and floor. The exterior screens are polished stainless steel set in binary codes of scientific puzzles.

**DESCRIPTION:** An exterior arc of benches where students can sit compliments an interior wall arc. On both arcs, screens hung with moving squares reflect light. The interior screens are made of dichroic glass that bounces light and color on the walls, ceiling and floor. The exterior screens are polished stainless steel set in binary codes of scientific puzzles. These bounce light around the space inside and out, changing throughout the day and year with the shifting angles of the sun. Finally other codes are etched into dichroic panels that reflect and project color and pattern in the vestibules.

The integration of Deterministic Chaos into the environment and architecture was from the start a critical part of the concept. As was integrating the scientific subject matter (Physics and Earth Sciences) into the artwork. The openness of the design committee and the architect meant that we were all moving in the same direction to make this artwork transform the experience of the space inside and outside this entrance to the building.

There was intense collaboration with the scientists who work in the building to find codes that were both meaningful and aesthetically beautiful. These codes divided equally between the earth sciences and the astrophysics department, are talking points in the classrooms and the students have become engaged in the art in unusual ways. There was also extensive collaboration with the architects and construction managers to coordinate all the many details during the fabrication and installation.







As almost always when I'm working with Jan Peters and the Peters Studio, I'm asking for some sort of process that isn't standard. For the John T Tate Hall at the University of Minnesota, the Peters Studio removed a layer of dichroic coating on panels that are part of the vestibule entryways. This required them to work closely with the architect and the building specifications so that they could be installed seamlessly by the General Contractor. The small colored glass squares that flutter in air currents as they are suspended from screens are delicate optical glass that had to be drilled. As always it is a pleasure to be able to trust the quality and on time delivery of art glass for any project. It is a pleasure working with Jan and his team.

- catherine Widgery, Artist





## CLOCK TOWER, TECHNICAL UNIVERSITY, DARMSTADT, GERMANY

CLIENT: Technical University of Darmstadt,  
Dezernat V - Bau und Immobilien

ARTIST: Peter Sichau

ARCHITECT: Sichau + Walter Architects BDA

PHOTO CREDITS: Felix Heinemann

TECHNIQUE: Structured and painted laminated safety glass

**DESCRIPTION:** The clock tower building of the Technical University of Darmstadt was planned and executed by Friedrich Pützer in the years 1901-1904. The building with its tower centered the whole complex as a symbol of urban development in line with the university's importance to the city. This outwardly prominent gesture was also reflected in the internal use of the building, with the world's first department of electrical engineering and a radio station at the top of the tower. This tower, not unlike a church steeple, was badly damaged during World War II and was subsequently demolished after the end of the war. What remained was a torso, a hull that remained a constant design challenge for a possible reconstruction, but was never completed due to a lack of meaningful reuse. It was not until 2019, in connection with the renovation of the building, that the idea arose to set up an astronomical observation platform on the tower stump. Thus the circle from the beginning of the construction to the wartime destruction to the current situation was thematically closed: the very building that Pützer intended as a high-tech evangelist at the very center of his urban design has now used for the ancient foundations of physical science that are the starting and ending point of all *ῥηφυσική*, that is, of all natural science. The platform's design was based on extensive studies of the existing building, its history, and especially Friedrich Pützer's design principles. This congenial way of closing the gap in the Hochschulstraße with a tower building was based on well thought-out studies of dimensions, proportions and massing, which wove the various buildings into a homogeneous overall complex. However, in contrast to Pützer's delicate architectural language, these proportions and mass distributions were significantly altered by the post-war changes. For this reason, the design applies Pützer's principles by extending the tower stump proportionally with a volume that restores scale to the central axis of Hochschulstraße. In order to clearly demarcate the intervention, it could only be done in a contemporary idiom and never as an attempt at reconstruction (whether formal or semantic). The clear reduction of the idiom to a simple cubic form chosen for this purpose therefore takes into account the previous ways the tower has appeared in order to simultaneously identify the landmark as a special place of use.









## "TREE"

### PS 19 ADDITION, BRONX, NEW YORK

**CLIENT:** Commissioned by the NYC Department of Education, NYC School Construction Authority Public Art for Public Schools program, in collaboration with NYPC Department of Cultural Affairs Percent for Art program

**ARTIST:** Corinne Ulmann

**ARCHITECT:** RKTB Architects

**PHOTO CREDITS:** Ngoc Minh Ngo

**TECHNIQUE:** one layer of printed and one of dichroic glass, laminated to safety glass.

**DESCRIPTION:** Corinne Ulmann's site-specific artwork for PS 19 Addition, Bronx spans the entire upper east wall of the lobby from the front entrance to the play yard. The artwork, titled *Tree*, is made of 44 laminated glass panels mounted perpendicular to the wall. The panels are arranged in a horizontal row creating the effect of a long clerestory window. Each panel is composed of a printed image laminated to a dichroic glass that reflects different colors from different directions. Viewed as a whole, the panels reveal the canopy of a large tree that comes alive as you move around the space. From the right, the imagery reads as lush shades of green leaves. From the left, it reflects yellow and gold abstract shapes. In between are magical combinations of the two. Colors reflect onto the walls between the glass and sparkling shadows are cast on the floor. As light in the space changes from morning to night, so does the artwork. Its shapes and colors move and shift throughout the day, changing day to day, resulting in a dynamic experience that is always unique. The visual landscape created by *Tree* is meant to inspire connections to the natural world and to serve as a metaphor for growth and learning.







Once again, Peters Studio has been an innovative collaborator and trusted partner in fabricating the artwork.

They bring a wealth of expertise, meticulous precision, and ingenuity to each project. I am very grateful for our robust working relationship and our friendship.

- Corinne Ulmann, Artist









## "FLOATING BUBBLES & WHIMSICAL RAYS" NYU LANGONE MEDICAL, AMBULATORY CARE CENTER, NEW YORK, NEW YORK

CLIENT: NYU Langone Medical Center

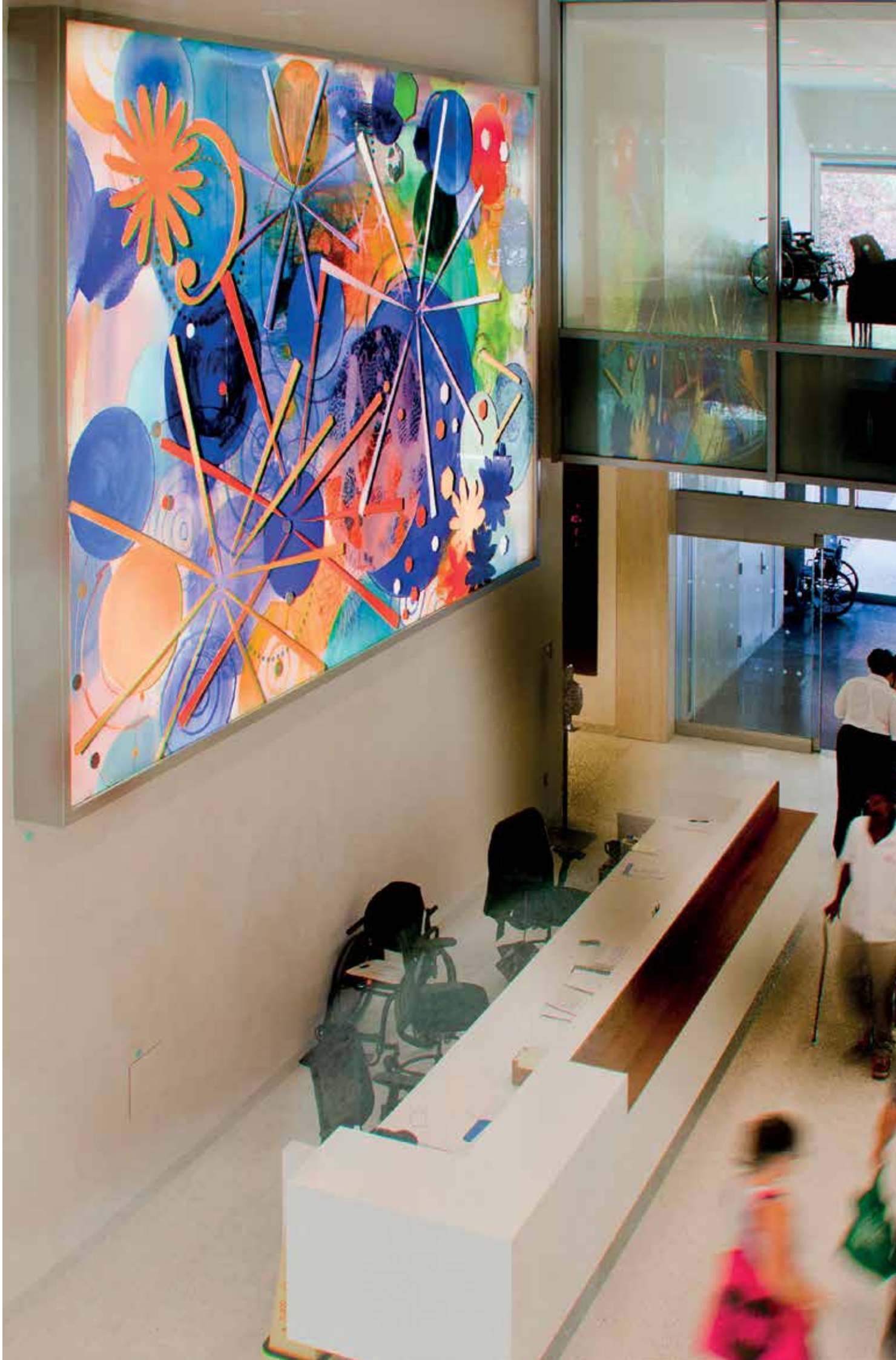
ARTIST: Daru (Jung Hyang Kim)

ARCHITECT: Ballinger

PHOTO CREDITS: Ken Shung

TECHNIQUE: Digital printing with enamel hand painting, airbrushing and laminated layers of glass and mirror.

DESCRIPTION: This lobby glass piece integrates art into the architectural design of the clinical facility, placing specific emphasis on offering calming distractions that create joy and hope for all. The work employs vibrant patterns of color and floral forms combined with optical rays and floating bubbles, evoking a positive energy and whimsical lightness. By working with forms and patterns from nature and culture, the piece creates a sense of harmony and flow between the abstract and the cohesive narrative of life, with which visitors, staff, and community can engage and contemplate.







It was such a pleasure working with Peters Studios. Not only did they execute my concept beautifully, they also worked with my budget without compromising my artistic vision.

– Daru (Jung Hyang Kim), Artist





## "HIPPOCRATES" UNIVERSITY HOSPITAL, SAN ANTONIO, TEXAS

CLIENT: University Health System, San Antonio, Texas

ARTIST: Martin Donlin

ARCHITECTS: Perkins + Will, Dallas, Texas;

RVK Architects, San Antonio, Texas

PHOTO CREDITS: Martin Donlin

TECHNIQUE: Hand-painted and airbrushed vitreous colored enamels applied to tempered and laminated float glass.

DESCRIPTION: The design is constructed as a series of "cells". The shapes and forms take on many meanings and allow the viewer to project their thoughts and interpretations onto the piece. At close quarters the designs appear abstract and contain many textures and treatments; however, from a distance the viewer can notice an image emerging. In the center of the design is the face of Hippocrates, the founder of modern medicine; below are a series of small disks containing herb and leaf forms representing historical healing properties. The small disks wrap themselves around the larger forms as a reference to Aesculapius with the serpent entwined around a staff.







Peters Studios devised an "invisible fixing" system for this project that made a very clean and clear uninterrupted surface for the glass painting.

— Martin Donlin, Artist





## "REPEAT MELODY" SAN FRANCISCO GENERAL HOSPITAL, ACUTE CARE UNIT, SAN FRANCISCO, CALIFORNIA

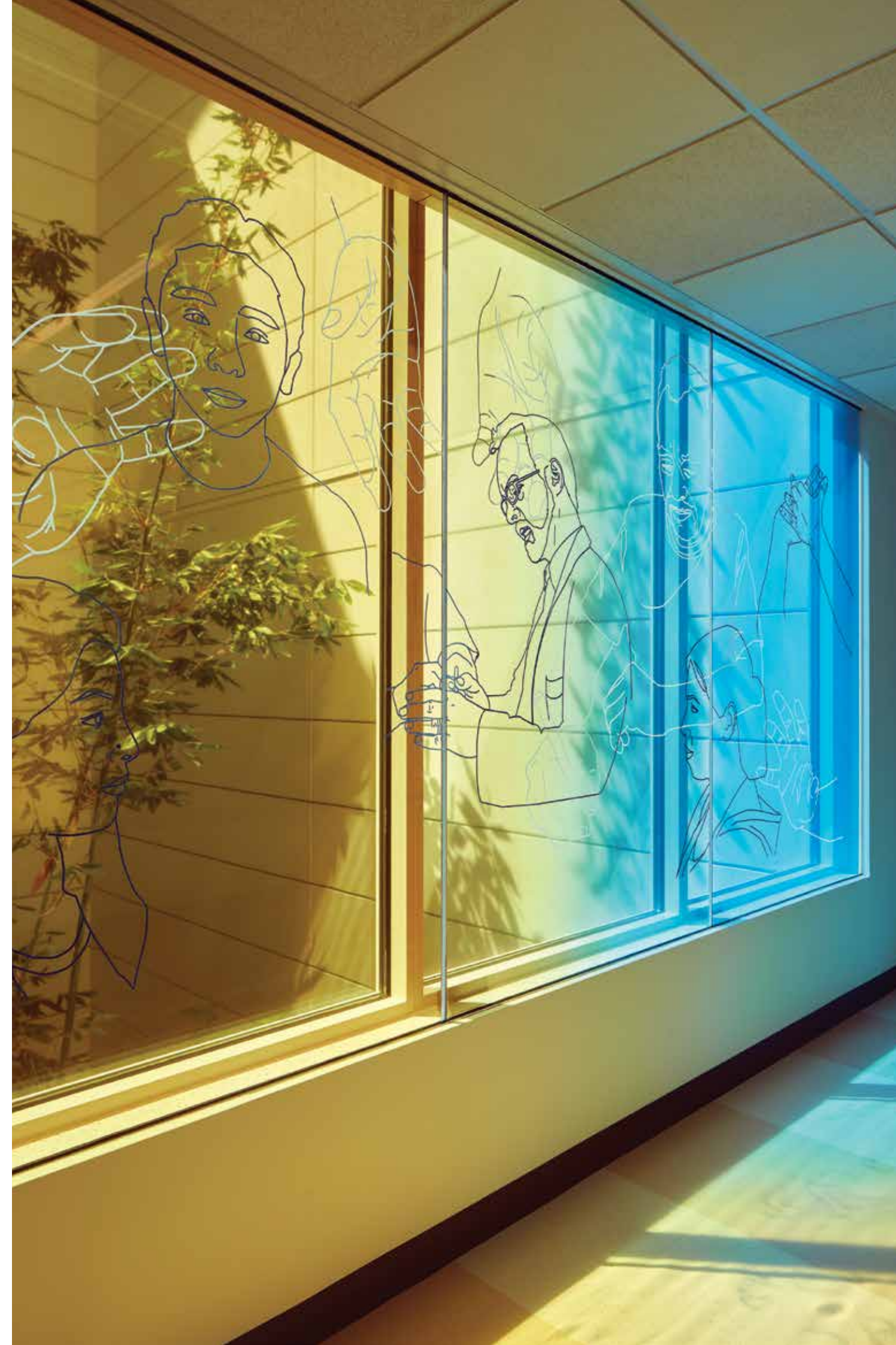
CLIENT: San Francisco Arts Commission

ARTIST: Julio Cesar Morales

ARCHITECT: Fong and Chan Architects

TECHNIQUE: Airbrushed vitreous colored enamels with sandblasting and hand-painted infill.

DESCRIPTION: In creating "Repeat Melody" the artist worked directly with patients, visitors and hospital staff to develop the artwork's themes and color palette. Morales's imagery draws inspiration from photographs taken during this collaboration, capturing the variety of people and experiences that make up the community of General Hospital.







Working with Peters Studios was a phenomenal experience.

Staying at the facilities and working directly with the staff on-site was extraordinary.

The outcome and final pieces were amazing, beautiful and technically perfect.

— Julio Cesar Morales, Artist



## "WELL-BEING" MEDICO CENTRE, PADERBORN, GERMANY

CLIENT: MediCo Centre

ARTIST: Martin Donlin

ARCHITECT: Bremer

**TECHNIQUE:** The glass is hand painted, toughened, laminated and secured to the building with invisible fixings.

**DESCRIPTION:** The designs have been created using simple human figure forms in the pursuit of health and happiness. The figures include men, women and children as a "family" just like the building houses a "family" of professional practitioners who the public can trust to look after their healthcare issues with confidence.

The designs have been generated with the spirit and sense of well-being, then abstracted to such a degree as to extract the essence and nature of this feeling, hopefully leaving the viewer to project their own thoughts and interpretations onto the artworks.







A wonderful array of hand-applied textures and airbrush painting on this large-scale exterior piece. Hand painted in an amazingly short period of time to keep the project deadline on time and on budget.

— Martin Donlin, Artist





## "IN THE SHADOW OF..." CHAPEL IN THE NORDLANDSSYKEHUSET HF, VESTERÅLEN, NORWAY

CLIENT: Hospital Stokmarkness

ARTIST: Espen Tollefsen

ARCHITECT: BOARCH

PHOTO CREDITS: Ove Aalo

TECHNIQUE: Digital printing and airbrusj on laminated safety glass

DESCRIPTION: The landscapes of Vesterålen have a strong presence in Tollefsens work. The minutely observed and interpreted landscape appears repeatedly in his oeuvre. The sense of seeing „the great in the small and the small in the great“ gives an entry into the reading of his photography.

In his large scale work on glass, Tollefsen is concerned with the sense of a landscape, the appreciation of weather and the feeling of light. Scaling up the small details of a landscape that is so familiar to him into a large format creates potential for new interpretations. Further layers are created through the translation of these details and motifs onto glass, using printing techniques combined with traditional craft skills such as sandblasting and hand enamelling.

Tollefsen has produced two large scale works so far with Glas-malerei Peters in Paderborn. The first is installed in the St. Konrad Pfarrkirche in Falkensee near Berlin, where Tollefsen won a competition to complete a new glass wall in the renovated church. The second project is the glass recently installed in the new hospital chapel in the North of Norway.

In the later work, Tollefsen has developed a technique with Peters which combines digital print photography with enamelling, sandblasting and etching. In this project they have worked with three layers of glass to create extra depth and dimensionality. The enamel colour, applied with airbrush, adds further intensity to the colours. Sandblasting and etching applied to details strengthens the highlights in the motifs, and is particularly effective as the light through the glass changes.

The motifs in the design include small details of branches, straw and heather, photographed backlit, with minimal depth. These are again enlarged several thousand percent. The blurred areas and reflections suggest new landscapes and abstractions. These abstract landscapes are perfectly served by the new combined techniques.





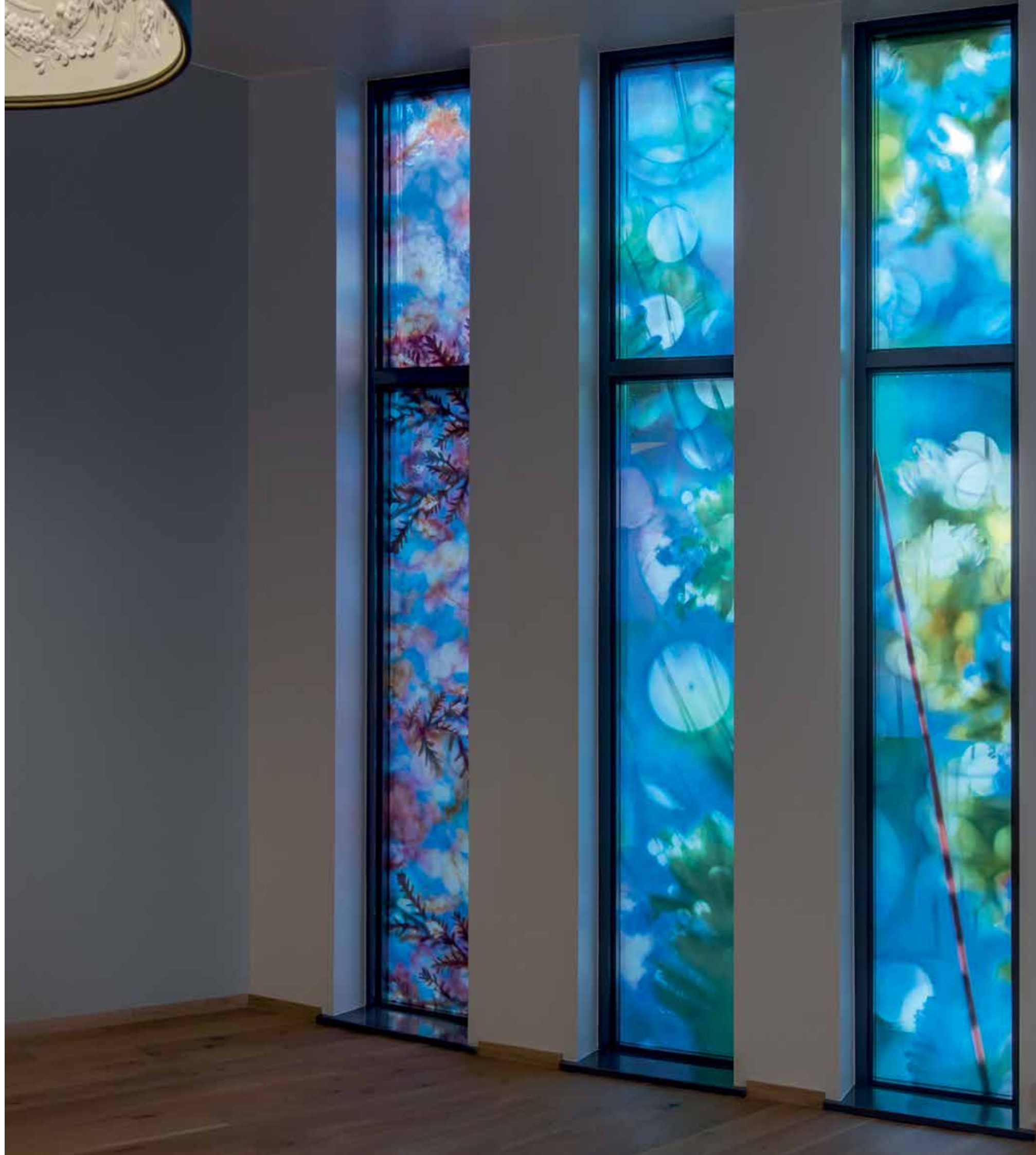


In my work as a visual artist and photographer, I have always wanted to explore and challenge photography. In the work of combining photography and glass, Glasmalerei Peters has had great respect for my work at the same time as they have used their long experience with glass art and come up with solutions that have taken my work further.

In the work at Nordland Hospital, they came up with new solutions and techniques I have not used before and I am brilliantly satisfied with the result.

Working in the workshops at Glasmalerei Peters is like entering a candy store for a visual artist.

**- Espen Tollefsen, Artist**





## "THE HEALING WINDOW" RHONDDA HOSPITAL, LLWYNYPPIA, WALES, UK

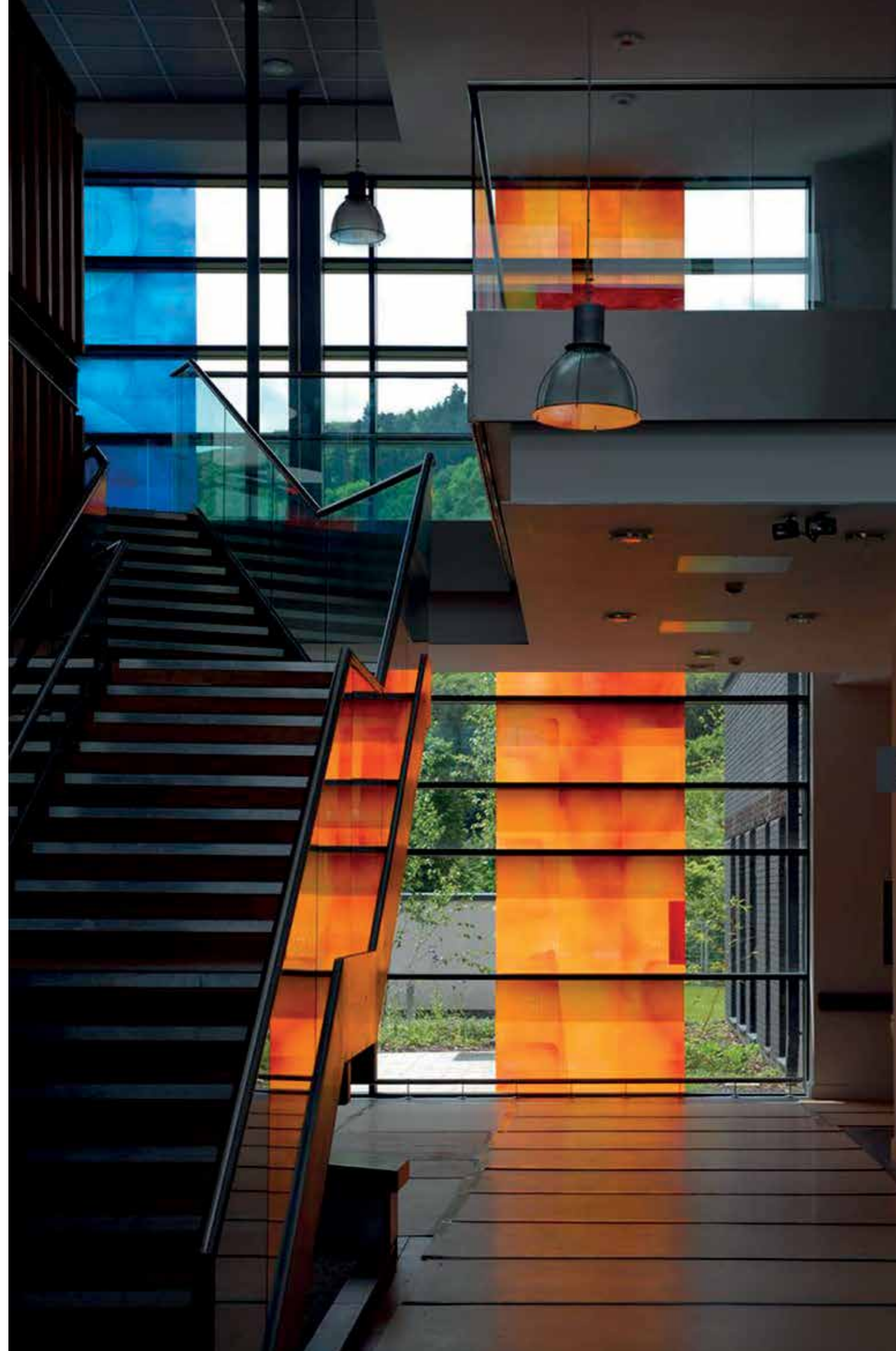
CLIENT: Rhondda Hospital  
ARTIST: Martin Donlin  
ARCHITECT: Nightingale Associates  
PHOTO CREDITS: Martin Donlin

TECHNIQUE: Antique handmade mouth blown glass acid etched and painted, bonded to toughened safety glass.

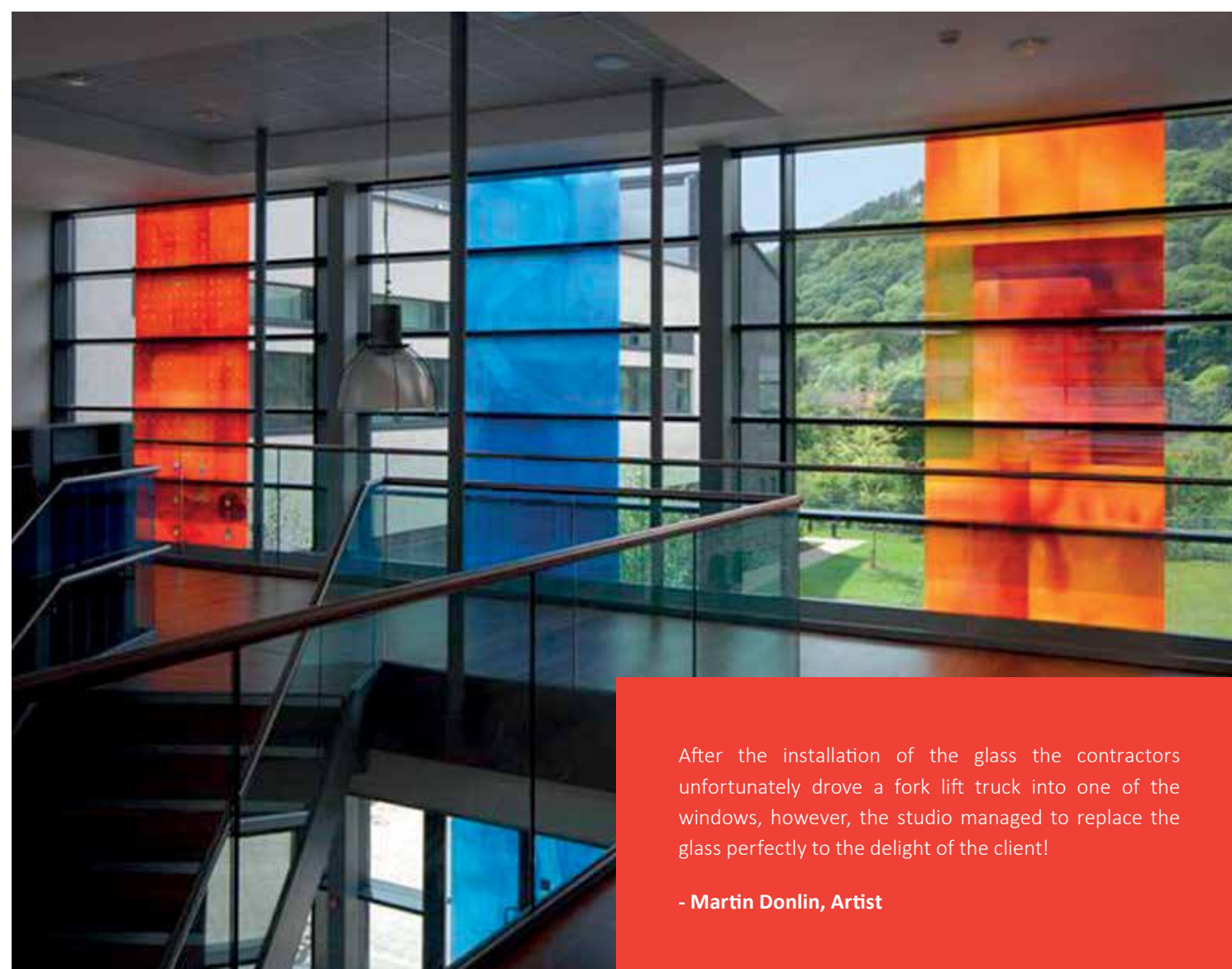
DESCRIPTION: The three windows are based on individual themes: the healing process, the Rhondda Valley and River and finally the local community.

I visited the old Rhondda Hospital to consult with both patients and staff regarding the design process. Leaf and plant forms are used as a reference to historical healing properties together with small multi coloured capsule and tablet images to represent man made medicine. A serpent inspired shape is evocative of the Rhondda River and acts as a metaphor for Aesculapius, with a serpent entwined around a staff as his attribute.

Finally the third window includes thousands of tiny human figure forms to represent the community. All the figures are from drawings made by myself and the community in Rhondda.







After the installation of the glass the contractors unfortunately drove a fork lift truck into one of the windows, however, the studio managed to replace the glass perfectly to the delight of the client!

- Martin Donlin, Artist



## ST. VINCENZ HOSPITAL, PADERBORN, GERMANY

CLIENT: Cooperative of the Sisters of Mercy of St. Vincent de Paul at Paderborn

ARTIST: Michael Lönne + Jörn Neumann

ARCHITECT: Breithaupt Architekten

PHOTO CREDITS: Atelier Lönne + Neumann

**TECHNIQUE:** The glass panels are fabricated using multiple layers of hand-painted and airbrushed colored enamels on safety glass. There is partial sandblasting on the front of the panels to create an additional layer of texture to bring the viewer deeper into the design. The design panels are then installed between two layers of insulated glass. The panels are illuminated with LEDs and a balanced diffusion layer that is within the design area.

**DESCRIPTION:** St. Vincenz Hospital hospital went through and extensive remodel and redesign in 2005. As part of the redesign a once dark entrance and transition area was activated by the addition of backlit art glass panels which helped with lighten and open up the space. This interior transformation was directly aligned with the hospitals new exterior facade. The subject matter of the artwork reflects concepts of heart, healing and mercy that are directly connected to St. Vincent de Paul. The intention is to create an interplay architecture, function, and technology with aesthetic sensibilities. The goal was to promote a warm and positive feeling where one can pause and reflect.









## "RIVER OF LIFE" HENNEPIN COUNTY MEDICAL CENTER, MINNEAPOLIS

CLIENT: Hennepin County Medical Center

ARTIST: Martin Donlin

ARCHITECT: BWBR Architects

PHOTO CREDITS: Martin Donlin

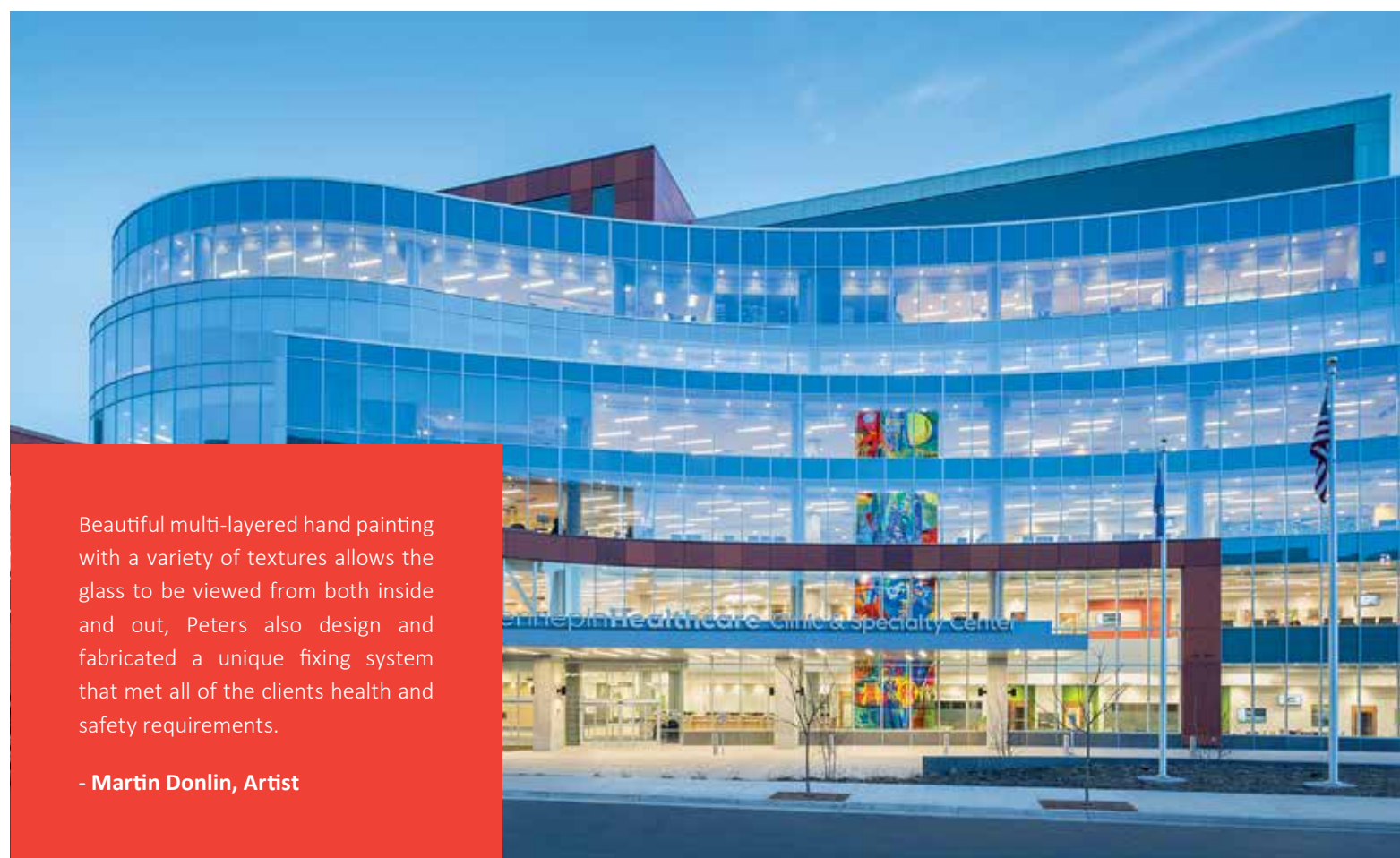
TECHNIQUE: hand painted in virtuuous ceramic enamels laminated between 2 sheets of tempered glass.

DESCRIPTION: A tower of suspended art glass on stainless steel cables rising over 4 floors in the new Hennepin County Medical Centre in Minneapolis Minnesota. The glass is all hand painted in virtuuous ceramic enamels laminated between 2 sheets of tempered glass. Each piece has been fired over 5 times on two surfaces to achieve the required colours and textures. A total of over 550 square feet of glass each panel weighing 330 pounds. It was important that the design work on individual floors from inside yet could be viewed as a complete piece from outside unifying all floors.

The design has been inspired by the meandering of the Mississippi and local surrounding Rivers and Lakes, there confluence and influence on the the draw of people to Minneapolis from all over the world. I have also collaborated with a local poet Laurie Allmann, Laurie has produce a poem "Mirroring The Light" that has inspired the design.







Beautiful multi-layered hand painting with a variety of textures allows the glass to be viewed from both inside and out, Peters also design and fabricated a unique fixing system that met all of the clients health and safety requirements.

- Martin Donlin, Artist





## "HAW RIVER SONATA" CONE CANCER CENTER, ALAMANCE REGIONAL MEDICAL CENTER, BURLINGTON, NORTH CAROLINA

CLIENT: Alamance Regional Charitable Foundation

ARTIST: Lynn Goodpasture

ARCHITECT: Sterling Building Group

PHOTO CREDITS: Jayne Woodruff, Lynn Goodpasture

TECHNIQUE: Laminated glass with image printed on film,  
Lumi sheet LED light

DESCRIPTION: Water and its rhythms are the heart and soul of Haw River Sonata. The glass art is centrally located in the Cone Cancer Center's infusion room. It was the artist's intention to create a dynamic work that expresses the healing, spiritual, and restful nature of the river for patients and medical staff who spend many hours in the infusion room.

Drawing on those associations she developed a colorful interpretation of water using a combination of hand-worked pastels and digital graphics. The original image is the artist's photograph of streaming water in the Haw River which runs near the Medical Center as it makes its way across the state of NC.

Peters Studio rendered the 6' x 14' back-lit art work in six laminated glass panels, butted together to form a continuous surface. The widths of the panels diminish progressively from left to right. The rhythm and movement of the colors, and the distinct sections of water in the panels, recall the musical movements of a sonata with a quiet coda at the end on the right.



Jan Peters and Peter Kaufmann provided support and enthusiasm as we explored various mediums to best actualize my concept. They also have considerable knowledge regarding the lighting of glass which was key to the success of this glass art installation. Working with these gentlemen was a true pleasure.

- Lynn Goodpasture, Artist





# ARTISTS





# GEORGE BATES

**Projects:** "Symphonic Convergence 1 & 2" pp. 153-156  
"Omnes Aurora, Omnes Mundi, Omnia Movens" pp. 185-188

George Bates has created 4 permanently installed large scale public art works within the USA and is currently working on another 4 large scale public art projects to be permanently installed within the USA over the next few years. His public art projects for the NYC Metropolitan Transportation Authority-Arts & Design program can be seen at the 36th Street, Rockaway, Queens and Central Avenue, Bushwick, Brooklyn subway stations. His work for the RTD FasTracks can be seen all along the North Metro Line light-rail in Aurora, Colorado. He is currently working on large scale public art projects to be permanently installed for the transit systems of; Charlotte, North Carolina; El Paso, Texas; Phoenix, Arizona, and Reston, Virginia to be completed in a diverse variety of media. His work has been exhibited at the Laguna Art Museum in California, included in a variety of group shows worldwide, appeared in Los Angeles as a temporary public art project, exhibited as a solo show of his sketchbooks in Munich, Germany, and has been privately commissioned by collectors. The public art projects are a direct outgrowth in an interest in exploring the plastic nature of systems, communities, complexities, aesthetics, and the realities and satisfactions of societal living in relation to Art.



# CAROL BENNETT

**Projects:** "Trigger Picasso Energy" pp. 287-290,  
"Cycles" pp. 295-300  
"Ahupua'a / Laulima" pp. 249-252

Carol Bennett has over 100 completed public and corporate large-scale commissions and various museum exhibitions. Some highlights include:

Honolulu International Airport Car Rental Parking Facility: Ahupua'a. Two sets of freestanding stained glass monoliths that span 90 feet and ascend to 26.  
Howard Hughes Corporation, Victoria Ward Complex: Kaka'ako. It is a 24' x 36' exterior marquee piece that incorporates gold and silver leaf.  
She also installed "Fish Skins," a 22' long reverse painting on glass at the Hilton Grand Vacation Club, King's Land, Clubhouse Reception Area.



# GAIL C. BOYAJIAN

**Projects:** "Aviary" pp. 253-256

1976 Massachusetts Institute of Technology, Cambridge, MA  
Master of Architecture

1970 Tufts University (Jackson College) Medford, MA  
Bachelor of Arts (Fine Arts)

1969 - 1970 Slade School of Art, London, UK  
Independent study

Gail Boyajian has taught architecture at MIT and Philips Academy in Andover, MA. She has received numerous grants and awards for her work and has exhibited in galleries nationally and internationally.

Her work is included in various museum collections such as the New Britain Museum of American Art, CT and the Addison Museum of American Art, MA; She lives and works in Cambridge, MA, and Vermont.

# DIANE CARR

**Project:** "Outlook" pp. 193-196

Diane Carr was born in Pittsburgh, PA and is a painter living and working in Brooklyn, NY. She received her MFA in Fine Arts from the School of Visual Arts in New York, and a BA in Anthropology from American University in Washington, DC. Her work has been exhibited at museums and galleries including CUE Art Foundation, Nurture Art, the Dumbo Arts Center, Glyndor Gallery of Wave Hill, The Arsenal Gallery, Allegra LaViola Gallery, SPACES Gallery, Islip Art Museum, Corcoran Museum of Art, Garis & Hahn and Ligne Roset. She is the recipient of an Artists Space project grant, an LMCC Arts Fund Grant, a Joan Mitchell Foundation Grant and an MTA Art & Design commission.

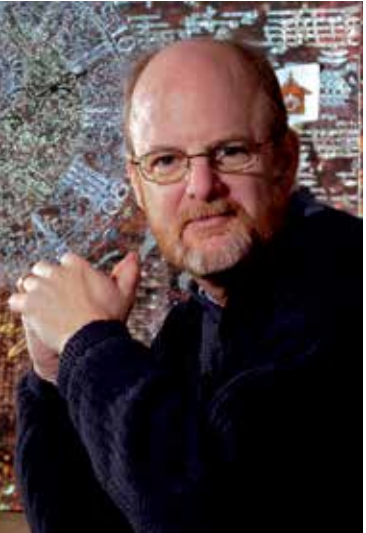


# WILLIAM COCHRAN

**Project:** "Oak Wisdom" pp. 55-58

William Cochran creates landmark public artworks in paint, glass, masonry, steel, stone and light. These projects often engage the community in the creative process. They are carefully integrated into their social and architectural environments, yet retain a strong sense of the human hand. He has served on many design teams and often works closely with other design professionals including architects and landscape architects.

For twenty years, William and his partner and wife Teresa have been a close-knit team, working with a wide range of government, private, community-based and nonprofit organizations to develop and implement these projects. This work often involves master planning and visioning processes for public art and placemaking. The studio facilitates public participation processes ranging from stakeholder design charettes to mass-scale processes to engage the public in the creative process.



# DARU (JUNG HYANG KIM)

**Projects:** "Hope Cloud" pp. 47-50,  
"Floating Bubbles & Whimsical Rays" pp. 353-332

Daru studied at Seoul National University, receiving her Bachelors degree in 1977. She moved to New York that same year to study at the Pratt Institute and received her Masters degree in 1980. Since then, Daru has been widely exhibited in the United States and Korea, including the Bronx Museum of the Arts in New York, Hallwalls Contemporary Arts in Buffalo, the Phillips Museum of Art in Pennsylvania, and the Ben Shahn Galleries in New Jersey. Recently Daru has shown at 2x13 Gallery, Allen Sheppard gallery, Amy Simon Fine Art Metaphor Contemporary Art, Kumho Museum, Gallery BK, and Galerie Captlain-Matignon.

Daru's exhibitions have been reviewed in numerous publications including, the New York Times, Art in America, Art Asia Pacific, Asia Times, Art in Culture, Wolgan Misool, Arts Gazette, Space Magazine, New York Sun, Buffalo News, Golf Herald, Business Week and numerous local newspapers, radio and television. Daru is the winner of MTA Arts for Transit - Jamaica Line (Crescent Street Station). This project was completed in May 2007, and is a permanent installation. In 2011, Daru completed three monumental public art works in Korea for the LIG Insurance company.







# MARC DENNIS

**Projects:** "Where dreams come to play" pp. 221-224

Interested in transformative possibilities Dennis merges various movements throughout the western art historical canon, with modern tropes in order to create fresh paintings rich with hype and narrative where elements of the Renaissance, Pre-Raphaelites, Grimm’s Fairy Tales and Disney intersect. Marc’s artistic inspiration is also drawn from his many adventures and personal experiences, ranging from his days camping in the El Yunque rainforest as a child in Puerto Rico to his somewhat troubled teen years, street fighting and multiple arrests, to his highly influential time on the Pine Ridge Indian Reservation in Wanblee, South Dakota, where he lived for a time in a teepee on the property of Richard Moves Camp, the Wicasa Wakan or Holy Man of the Oglala Lakota. His adventures include having lived in Rome, Venice, Israel and Egypt; and spending three grueling weeks trekking the back trails of the Andes Mountains in Peru. And last but certainly not least Marc’s creative drive is fueled from his heartfelt connection of being a father to two kids, a twelf-year old daughter, and an ten-year old son. Born in Danvers, Massachusetts in 1972, Dennis was one of five sons and grew up in and around Boston, Puerto Rico, New York and New Jersey. and raised in the tough neighborhood of Roxbury, Massachusetts in a reformed liberal Jewish family.



# MARTIN DONLIN

**Projects:** "Pyromania and Park" pp. 43-46, "Spirit of the Rockies" pp. 51-54  
"Blueprint of Flight" pp. 121-124, "Transience" pp. 129-132  
"Metamorphosis" pp. 141-144, "Dream beyond the clouds" pp.209-212  
"From land and from air - sun and moon" pp. 225-228, "Hippocrates" pp. 357-361  
"Well-being" pp. 365-368, "The healing window" pp. 373-376  
"River of Life" pp. 381-384, "Voyagers" pp. 245-248

Martin Donlin is a glass artist working on both large and small scale commissions in the UK, Europe and the U.S. He works with a wide range of materials from antique mouth-blown glass and screen-printed ceramic enamels to subtle acid-etched and polished glass. The majority of the projects he produces are intended to work on a variety of levels, with bold images for impact yet containing small intricate details to be seen close up.

Martin’s vision for future public art commissions would be to create artworks that have a fresh and contemporary approach and are looking forward to the future; with a positive, bright and optimistic vision. The intention would be to create artworks that are welcoming and accessible and do not alienate visitors or locals, but can still remain exciting and have a sense of adventure.



# PETER DRAKE

**Project:** "Waiting for Toydot" pp. 165-168

Peter Drake is an artist who has shown consistently for 30 years and whose work has been exhibited in solo and group exhibitions throughout the U.S., Europe and China. His work is held in numerous private, corporate and public collections including the Whitney Museum of Art, Phoenix Museum of Art, MOCA LA, Weatherspoon Art Museum and the L.A. County Museum of Art, among others. Articles and reviews of Peter’s work have appeared in Art in America, Flash Art, Interview Magazine, The New York Times, Art & Antiques, Time Out, and ARTnews. He is the recipient of numerous grants and awards, including a National Endowment for the Arts Award, a New York Foundation Fellowship and is a two-time recipient of the Two Trees Cultural Space Subsidy Program Grant. He actively lectures, curates and is a highly respected educator.

Peter is an artist whose work sheds light on small strange moments. Magazines, movies, toys and art history are some of the raw elements in his art. Working in full technicolor Drake thinks of his paintings as “Giotto meets Vermeer on the way to David Lynch’s house”.

# CARA ENTELES

**Project:** "Commuting Through Nature" pp. 261-264

Cara Enteles is best known for her nature, landscape paintings on Aluminum and Plexiglas panels."My work is the result of my fascination and study of the natural world." She has developed a unique technique that combines silkscreen printing and oil painting on these industrial substrates. The surfaces of the paintings change with the light, mimicking the natural world.

Enteles’ received her BFA from Parsons School of Design and supplemented her studies at Ecole Nationale Superieure des Beaux-Arts in Paris, France. Her work is shown widely in the USA and in Europe. She has been exhibited at The Long Island Museum, The Art in Embassies Program, Walker Fine Art, Amy Simon Fine Art and Sara Nightingale Gallery among others. Cara’s work is in the permanent collections of Microsoft, PennStateHealth Hampden & Lancaster Hospitals,The Norwegian Cruise Line and Boston Children’s Hospital.



# INGO FAST

**Project:** "On and Off the Boardwalk" pp. 137-140

A graduate from Hochschule der Künste in Berlin, Germany, and Parsons School of Design in New York, and a Fulbright scholar, Ingo has been working as a freelance illustrator for institutional, editorial, book publishing, design, and advertising clients since the early 1990s.

Ingo has won recognition from the Societies of Illustrators in New York and Los Angeles, the Society of Publication Designers, the Society of Newspaper Designers, American Illustration, the Advertising and Design Club of Canada, Graphis in Switzerland, Lürzer’s Archive in Germany, and Page One in Singapore. Since the mid 1990s, his work has been exhibited in group shows at the Society of Illustrators’ Museum of American Illustration, and at various small galleries in New York. In the summer of 2002, his installation “Inside”, a collaborative work, was on view at Monk Gallery in Brooklyn, New York.



# CARSON FOX

**Project:** "Blue Sky Pursuit, Sunrise Garden" pp. 145-148

Carson Fox was born in Oxford, Mississippi. Her work relies heavily on the imprint that individual experience has on the artist, and centers on the production of sculpture, installation, and printmaking.

Carson received her masters of fine arts from Mason Gross School of the Arts at Rutgers University, her BFA from University of Pennsylvania, and a four-year studio certificate from the Pennsylvania Academy of the Fine Arts. Her work can be found in the permanent collections of The Museum of Arts and Design, The Royal Museum of Belgium, the Noyes Museum of Art, the Newark Public Library, the Jersey City Museum, the Morris Museum of Art, the Jane Voorhees Zimmerli Museum, the New Jersey State Museum, and the Pennsylvania Academy of the Fine Arts Museum. She has participated in solo and group exhibitions at the Museum of Arts and Design, New York; The New Britain Museum of American Art, New Britain, Connecticut; the Boulder Museum of Contemporary Art, Boulder, Colorado; the Jersey City Museum, Jersey City, NJ; Claire Oliver Gallery, New York; OK Harris Gallery, New York; the National Museum of Wales, Cardiff, Wales; the Brunswiker Pavilion Kiel, Kiel, Germany; and the Association Mouvmnt Art Contemporain, Chamalieres, France.







# MATTHEW GELLER

**Projects:** "I ought to" pp. 233-236

In the 1980s, Matthew Geller switched his studio practice from primarily sculpture to the production of video works, reworking the structure and style of television storytelling with comic narratives that played off conventional genres—documentary, fairytale, melodrama. Employing fragmentation and disjunction as storytelling devices, Geller intercut several seemingly unrelated anecdotal stories into cohesive, if nonlinear, narratives. Beginning with his fellowship at the American Academy in Rome, he integrated his skills as a storyteller and sculptor by creating intimately observed worlds in miniature. For the past 20 years, he has taken these ideas, changed the scale, and extended the possibilities for site and a chaotic viewership by producing temporary and permanent public art, which has been described in various ways, from “urban earthworks” to “industrial baroque settees.”



# LYNN GOODPASTURE

**Projects:** "Azusa Horticultural Paradise" pp. 177-180  
"Solar Illumination 1: The Evolution of Language" pp. 283-286  
"Haw River Sonata" pp. 385-386

Lynn Goodpasture developed a strong interest in making art as well as exploring how things work at a young age. She was raised by an engineer father, and a creative mother who nurtured this natural inclination. Through her years working as a public artist she chose to explore making large public clocks, using LEDs to dynamically illuminate glass art, incorporating solar cells in glass art, and the merging of hand-made art with digital processes.

Lynn has always loved nature in its infinite variations. Her work almost always draws upon flora, fauna, water, light, the sky, shadows, language. She studied art at the Corcoran school of Art in Washington, DC, but considers herself to be self taught, and she continues to learn with each and every commission.



# GREENMEME

**Project:** "Blue Tree" pp. 157-160

Freya Bardell and Brian Howe work together under the studio name Greenmeme, a cross-disciplinary public practice based in Los Angeles. The focus of Greenmeme is the creation of artistic environments and sculpture that encourage public stewardship and promote environmental and cultural awareness. They use a highly process-driven approach for their multimedia site-specific installations, which have been featured nationally and internationally, and have shown in galleries, museums, vacant lots, rivers and oceans.

# CABLE GRIFFITH

**Project:** "Cascadia" pp. 217-220

Cable Griffith’s work reflects our complex relationship to landscape, filtered through the influence of technology and popular culture. His paintings and installations explore a space between actual and virtual, borrowing from the history of landscape painting, digital media, and language. Based in Washington State, Griffith’s work has been exhibited nationally and internationally and can be found in numerous collections including Microsoft, Vulcan, Weyerhaeuser, Capitol One, the Washington State Art Collection, and the Port of Seattle. He is represented by Linda Hodges Gallery and is an Assistant Professor at Cornish College of the Arts in Seattle.



# SARAH HALL

**Projects:** "Waterglass" pp. 267-274, "Science of Light" pp. 275-278  
"Lux Nova" pp. 279-282, "Singing the Light" pp. 331-334  
"Leave of light" pp. 291-292

Sarah Hall is an internationally recognized artist creating large-scale art glass installations and solar projects. Sarah began her studies at Sheridan College in Ontario and continued her education in the Architectural Glass Department at Swansea College of Art in Wales, UK.

Her exceptional contribution to the built environment has garnered Honor Awards from the American Institute of Architects and the Allied Arts Award from the Ontario Association of Architects. Sarah’s artistic achievements were acknowledged by her induction into the Royal Canadian Academy of Art in 2002 and annual listing in Canada’s Who’s Who. In 2020, Sarah was awarded the Order of Canada for her environmental contributions to architecture.



# KEIKO HARA

**Project:** "Verses-Reflected and Reflecting" pp. 35-38

Keiko Hara moved to the United States from Japan and earned an MFA at Cranbrook Academy of Art in 1976. Granted United States permanent resident status as an artist in 1983, Keiko lives in Walla Walla, Washington where she’s a Professor of Art Emeritus at Whitman College.

With over fifty solo exhibitions since 1976, Hara also has been included in numerous invitational group exhibitions throughout the United States, Europe and Japan. Hara has been awarded grants from the Pollock-Krasner Foundation, Artist Trust Fellowship and others.







# ALEX HIRSCH

**Project:** "Lighting the Way" pp. 309-312

Alex Hirsch creates painterly art glass solutions and innovations for architectural environments. Her glass art is influenced by three decades of making paintings inspired by the natural world. She draws from landscape and abstraction to create evocative visual experiences that lift and soothe viewers. Each commissioned project is designed with the specific site, community, and priorities in mind. Her commissions have included private-sector clients and public art clients including Moda Health Inc., Southern Oregon University, Oregon State University, and Good Samaritan Hospital. Her studio glass work is included in the 2014 publication of New Glass Review 35.

# GRAHAM JONES

**Projects:** "Flight" and "The Spirit of Hong Kong" pp. 109-112

Graham Jones’ work spans the architectural divide from medieval Westminster Abbey to major corporation headquarters such as SmithKline Beecham, ICI and Shell Oil. Throughout this variety of work he constantly strives for the original response that each commission should elicit. Graham believes this is the great challenge of architectural art. He has become an authority in the technical process in all forms of decoration in glass. His love of glass and his insistence that art must not be dictated by the medium has led him to push the boundaries of convention with the great glass workshops of europe. Yet beneath all the technical processes in Grahams’ work lies the soul of an emotive painter.

Educated at Swansea College of Art in Wales from 1977 to 1980, he won the major prizes for stained glass students and completed his first commissions.



# LETITIA HUCKABY

**Project:** "Index" pp. 59-62

Letitia Huckaby began her artistic career at the age of four, when her parents started her in dance classes. She studied Ballet, Tap, Jazz, and Modern until the age of eighteen, and was selected to participate in the prestigious Oklahoma Arts Institute two years in a row. It was this exposure to a variety of other art forms that led her to photography. After gaining a degree in Journalism from the University of Oklahoma, she went on to obtain a BFA from the Art Institute of Boston in photography and her master’s degree from the University of North Texas in Denton.

“Index” is her third public art piece in the metroplex; she has one public art piece along the Trinity River in Fort Worth at the 4th Street trailhead site, and a second public art piece at the Ella Mae Shamblee branch library in Fort Worth.

# ALEXANDER KATZ

**Projects:** "Metropolitan faces" pp. 201-204

Alex Katz was born in Brooklyn, New York in 1927. In 1928, at the outset of the Depression, his family moved to St. Albans, a diverse suburb of Queens that had sprung up between the two world wars. Katz was raised by his Russian émigré parents, both of whom were interested in poetry and the arts, his mother having been an actress in Yiddish Theater. Katz attended Woodrow Wilson High School for its unique program that allowed him to devote his mornings to academics and his afternoons to the arts. In 1946, Katz entered The Cooper Union Art School in Manhattan.



# OLALEKAN JEYIFOUS

**Projects:** "Made with Love" pp. 257-260

Olaekan Jeyifous is a Nigerian-born, Brooklyn-based artist and designer. He received a Bachelor’s degree in Architecture from Cornell University, where his focus of study was primarily on investigating the relevant potential for a variety of computer software within the fields of art, design, and architecture. His work has been exhibited at venues such as the Studio Museum in Harlem, the Museum of Modern Art, the Vitra Design Museum, and the Guggenheim in Bilbao, Spain.

# BEBE KEITH

**Projects:** "Trans:Perspective" pp. 335-338

Bebe Barbara Benson Keith is an artist in St. Paul, Minnesota. Her work can be found across the United States in hospitals, event centers, universities and libraries.







# SIMON LEVENSON

**Project:** "The Beaches of New York" pp. 169-172

Simon Levenson is an oil painter living and working in New York city. His work is represented by Cavalier Galleries, New York, Connecticut and Nantucket. He has received several grants for his public artwork including two Puffin Foundation awards and a Lower Manhattan Cultural Council grant. In 2011 he completed the large-scale permanent commission for the MTA Arts and Design - Arts for Transit Program in New York City which is featured in this book.



# JAMES LITTLE

**Projects:** "Radiant Memories" pp. 213-216

Born in Memphis, Tennessee, JAMES LITTLE (b. 1952) received a BFA from the Memphis Academy of Art (1974) and then an MFA from Syracuse University (1976). Little's commitment to understanding of the art and writings of his predecessors – among them, Clement Greenberg, Hilton Kramer, John Dewey, Kenneth Noland and Sol Lewitt – has inspired his own disciplined formalism – in his own words: "a formalism that has more to do with the rehabilitation of the medium and identifying what makes great painting great... Take painting and try to do something heroic and successful and ambitious."

Once labeled a "defiant abstractionist," Little has mastered the application of oil paint and beeswax to create lush pictorial effects for his paintings, void of any sense of horizon or landscape. Painting in encaustic, Little applies up to twenty layers of paint over the course of three months. The artist's affinity for the "alchemy" of his technique mirrors his formalist interests in "flatness, the flat plane, and materials that keep illusions at bay." Little confronts color with two concerns: "How to make it flat and how to make it interesting. Color has to have some humanity in it."



# MICHAEL LÖNNE + JÖRN NEUMANN

**Project:** "St. Vincenz Hospital" pp. 377-380

Since 1995, artistic concepts have been increasingly added to contemporary and historic architecture.

Michael Lönne, born 1968 in Paderborn, Germany  
1985-1988 apprenticeship as glass and porcelain painter  
Freelancer since 1988

Jörn Neumann, born 1974 in Hanau, Germany  
1991-1994 apprenticeship as a glass and porcelain painter  
Freelancer since 1994  
since 2012 member of the Federal Association of Fine Artists (BBK)  
Chamber winner and 2nd place in national competition, grants from the State of North Rhine-Westphalia and participation in seminars and workshops with Detlef Tanz (Germany), Hein van de Water (Netherlands), and Narcissus Quagliata (Mexico).

# CARA LYNCH

**Project:** "Inheritance: In Memory of American Glass" pp. 181-184

Cara Lynch is a multidisciplinary artist living and working in New York. She received her MFA from Columbia University, and BFA from Adelphi University. In 2016, Cara completed her first permanent public work, an installation in the New York City subway system titled, "Inheritance: In Memory of American Glass," which is featured in this book. She has also been commissioned by NYC Parks, NYC DOT, and Memorial Sloan Kettering Cancer Center.



# TOMO MORI

**Project:** "The wheel on the bus" pp. 205-208

Tomo Mori was born in the countryside of Osaka, Japan. She studied traditional painting and drawing (western and Japanese) at Tokyo Metropolitan High School for Art and graduated from Atlanta College of Art with a BFA.

Tomo's painting/collage work has been exhibited in New York, Georgia, Colorado, Connecticut, Michigan, New Jersey. Liestal (Switzerland), and Tokyo. Her collage work "Memory Ring" was selected as the New York metro area regional finalist for Bombay Sapphire Artisan Series contest with Rush Philanthropic Arts Foundation, and it was exhibited at SCOPE Miami Beach 2014.

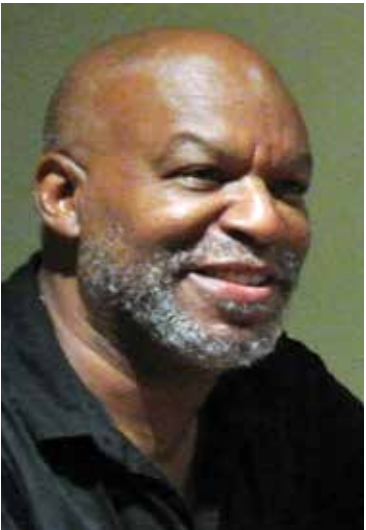
Public art has been one of Tomo's strong interests as well as her gallery work. She started it as local community projects with Laundromat Project, East Harlem Cafe, Wix Lounge and West Harlem Art Fund, then it evolved to work larger murals. In 2016, she was commissioned to paint a mural at Columbia University's Miller Theatre. And, she received a permanent public art commission from MTA Art & Design and the project and installed in early 2018.



# GARY L. MOORE

**Project:** "Wind Through Four Points" pp. 39-42

Gary L. Moore attended the University of Miami (Coral Gables FL) studied at the Whitney Museum of American Art: Independent Study Program (New York NY), and received a Master of Fine Arts in Public Art from Vermont College of Fine Arts (Montpelier, VT). His first major public art commission: The Ninth Street Pedestrian Mall (Overtown, Miami FL) was awarded national and international awards for; design in transportation, innovative usage of building materials, and restorative urban planning & design. Several of his public artworks have been noted in industry publications. The New York Times Back Page Arts Section featured Pharaohs Dance Plaza, located at Miami's Arsht Performing Arts Center sited at the Ballet Opera House facility. He has recently been commissioned by the Office of the Mayor: Miami Dade County to reimagine and refurbish this public artwork to accommodate the expanding revitalization of the local arts district in downtown Miami. Other publications include Art Forum Magazine: Special Art Basel Issue 2004, American Society of Landscape Architecture, Homes of Color Magazine, Public Art Network: Year in Review, The Miami Herald, The Atlanta Constitution, Art Papers Atlanta and Landscape Architecture Magazine. He is currently in the installation phase for the public artwork, Honor the Legacy: a series of seven historical markers, for the City of Dania Beach, FL. He resides in Ft. Lauderdale, Florida.







# JULIO CESAR MORALES

**Project:** "Repeat Melody" pp. 361-364

Employing a range of media and visual strategies, artist, educator, and curator Julio César Morales explores issues of migration, underground economies, and labor, on personal and global scales. Julio works by whatever means necessary: In an indelible series of watercolor illustrations, he diagramed means of human trafficking in passenger vehicles, while in other projects he has employed the DJ turntable, neon signs, the historical reenactment of a famous meal, or the conventions of an artist-run gallery to explore social interaction and political perspectives. Julio’s artwork has been shown at Lyon Biennale; Istanbul Biennale; Los Angeles County Art Museum; Singapore Biennale ; Frankfurter Kunstverein; Rooseum Museum of Art, Malmo; Fototeca de Havana; Perez Art Museum Miami; Museo Tamayo, Mexico City; SFMOMA (San Francisco); The Nordic Watercolour Museum; (Skärhamn, Sweden); UCLA Hammer Museum (Los Angeles); and Prospect 3 Biennale (New Orleans). His work has been written about in Flash Art, The New York Times, Artforum, Frieze, Art Nexus, and Art in America. His work is in private and public collections including The Los Angeles County Art Museum, The Kadist Foundation, The City of San Francisco, The San Diego Museum of Contemporary Art, and Deutsche Bank, among others.



# ANNA VALENTINA MURCH

**Project:** "River Wrap" pp. 125-128

Anna Valentina Murch received her MA in Environmental Media, Sculpture from the Royal College of Art and a Graduate Diploma from the Architectural Association in London, England. Through the Computer Arts Society she exhibited an installation at the Edinburgh Festival in 1973. In the late 1970s she moved to San Francisco and developed many works in galleries and museums. Her recent permanent public art installations include: St. Louis Metro System; the Muni Metro Extension, San Francisco California; Queens Civic Court House, New York; Arroyo Suite, Century City, Los Angles; Waterscape, Civic Center plaza in San Jose, California; Water Scores, for the Performing Arts Center plaza in Miami, Florida. She is currently a Professor of Art at Mills College, Oakland, California.



# ROY NICHOLSON

**Project:** "Hempstead Plain, morning & evening" pp. 241-244

Above all, Nicholson considers himself a colorist, no matter the material he uses in his art. Though he rates painting as his first love, mosaics are a close second. He enhances his techniques through the use of computer technology.Born in Cambridge, England, he graduated from Hornsey College of Art in London in 1965. Nicholson studied with renowned op art artist Bridget Riley. He also studied Byzantine art (and acquired a love of mosaics) in Greece. In 1994, Nicholson received an MFA from Vermont College of Norwich University in Vermont. In 1974, he immigrated to the United States and enjoyed continuing success teaching and exhibiting his work. For 24 years, he served on the faculty of Long Island University’s Southampton Campus. In 2000, Nicholson received the Trustee’s Award for Scholarly Achievement and is now Professor Emeritus. Since the 1970s, Nicholson has exhibited all over Europe, New York City, and here at home on Long Island. His work is also a part of prominent public and private collections, including Yale University Art Gallery, Parrish Art Museum in Southampton and Guild Hall Museum in East Hampton. Best of all, not only did he study as a Max Beckmann Memorial Fellow at the Brooklyn Museum of Art in 1965-66, he also met his lovely wife Helen there!

# JOHN DAVID O’BRIEN

**Project:** "Pneuma (Spirited Wind)" pp. 161-164

John David O’Brien’s personal creative evolution is grounded in abstraction. Rooted in his experience of life as part of a military family in constant travel, regularly enchanted and disoriented by the new worlds. John begins with the objects, images and environments around him; but transforming them formally and materially. Real world elements are his sources; misunderstandings, memory and projections are his operative processes. John believes the driving force for his work originally was a need to decipher the things around him and to put them into a context where their normal meanings were acknowledged but other more idiosyncratic, personal levels of meanings were established. Over time, he explored how a multiplicity of viewpoints and mutable end functions co-exist in the visual arts. To these same ends, John set up a number of traditional and non-traditional exhibition formats and spaces, formulated curatorial projects that showcase a broader art world. Working in public art and through his published writings are the other ways of extending his practice: coming out of the studio and work to make art into a vital and significant activity in the world at large and Los Angeles in particular.



# JILL PARISI

**Project:** "Coom Baroom" pp. 133-136

Jill Parisi’s work examines the natural world’s patterns and structures. The imaginary species populating her installations sometimes react to viewer proximity and have been realized in various materials from small to large scale. She earned an MFA in Printmaking and a BFA in Painting from SUNY New Paltz. Her work has been exhibited internationally and is held in private and public collections. Exhibitions include MoCA Jacksonville, Wave Hill, IPCNY, and Douro Museum Portugal. Achievements and awards granted include a New York Foundation for the Arts Fellowship in Printmaking/Drawing/Artists’ Books, a public art commissions for New York City’s Metropolitan Transportation Authority’s Arts for Transit program and for DC Public Services, and international triennials including Graphica Creativa Jyvaskyla Art Museum, Finland, the Krakow Printmaking Triennial, International Print Network’s Graphically Extended in Oldenburg, Germany and Meken Dalarnas Museum, Falun, Sweden.



# STUART REID

**Project:** "Zones of Immersion" pp. 173-176

Stuart Reid is an interdisciplinary artist and designer (BA, Fine Art, University of Guelph; M.Arch, UCLA) and Professor of Environmental Design at OCAD University, Toronto. Reid’s work includes drawing, painting, architectural glass and architecture. His recent major work, “Zones of Immersion” (Union Station Toronto) is the largest and most viewed public artwork in Toronto and has elicited strong and contrasting reactions. Other major commissions include Stations of the Cross, MaryLake Augustinian Monastery; Bloorview Kids Rehab, Toronto; Intercontinental Toronto Centre; Salzburg Kongress, Austria; Mississauga Living Arts Center; St. James Cathedral, Toronto. Recent exhibitions include “Beliefs” Gallery Gevik, Toronto; “Hacking Time” Durham Art Gallery; “In Transit” Gallery Gevik, Toronto; and “Lumière du Monde” Centre International du Vitrail, Chartres. Theoretical and built architectural projects include Human Face, Social Form (Toronto 2015); Spiral Arc House (Lake Huron 2011); Ribbons of Light (West Toronto Junction 2003).







# INA RENA ROSENTHAL

**Project:** "Elquilibrium, the unity of all" pp. 89-92

I studied Psychology at Ludwig Maximilians University Munich (1986-88), free painting at the State Art Academy Munich (1988-91, class Prof. Jürgen Reipka), and in 1997 I made my diploma in Communication Design at the State College of Design, Munich.

Fusing the inputs of my commercial training and my education as a free artist, I express in many various media – like painting, digital design, interactive video and conceptual installation work. As a result of my chaotic mixed-media working habits, a language of forms showed up, which consists of circles, dots and lines in serial patterns, building up grids. Since the mid-nineties I basically use the circle with a dot in the middle as a symbol for unity and connectedness, spreading energies with a high frequency of vibration, like unconditional love, peace, happiness, joy, freedom, gratitude and truth. In it's beginnings in the 90's, I first used the symbol to carry archetypal feminine energies, which I percieved to be poorly represented within the architectures of worldwide societies. My artconcept eversince targets to widespread these lightful energies on the planet, whilst my personal healing process has guided me towards the integration of genderpolarities to understand an equilibrium within female and male aspects of beingness.



# ALISON SAAR

**Project:** "Capacetic" pp. 229-232

Saar was born in Los Angeles, California, to a well-known African-American sculptor and installation artist, Betye Saar, and Richard Saar, a ceramicist and art conservator. Saar's mother Betye was involved in the 1970s Black Arts Movement and frequently took Alison and her sisters, Lezley and Tracye, to museums and art openings during their childhood. They also saw Outsider Art, such as Simon Rodia's Watts Towers in Los Angeles and Grandma Prisbrey's Bottle Village in Simi Valley. Saar's love of nature, intense interest in vernacular folk art and admiration of artists' ability to create beauty through the use of discarded items stemmed from her upbringing and exposure to these experiences and types of art. Alison worked with her father as a conservator for eight years, starting while she was still in high school. This is where she learned to carve, and she notes that it later influenced the materials she would use in her pieces. Dealing with artifacts from different cultures - Chinese frescoes, Egyptian mummies, and Pre-Columbian and African art - taught Alison about properties of various materials, techniques, and aesthetics.

Saar received a dual degree in art history and studio art from Scripps College (Claremont, CA) in 1978, having studied with Dr. Samella Lewis. Her thesis focused on African-American folk art. She received an MFA from Otis College of Art and Design (Los Angeles, CA) in 1981.



# ANNETTE SAUERMANN

**Project:** "Networks of Knowledge" pp. 67-70

The Essen-born artist Annette Sauermann, now in her adopted home city of Aachen, Germany, specializes in creating "areas of light" and sculptures made of concrete, paper, light filters and plexiglass. She has been a regular contributor to international exhibitions in Europe and in the U.S. since 1990. An additional focus of her creativity has been a number of large-format and contextual works in public spaces, which she has developed as part of art and building projects.

One such project is the "Netzwerke des Wissens – Networks of Knowledge," the two impressive light installations which light up the facades of the Fraunhofer Institute for Laser Technology and the Fraunhofer Institute for Production Technology in a range of colors, shapes and intensities.

# SHAN SHAN SHENG

**Projects:** "Blooming" pp. 81-84,  
"The twenty-four solar terms" pp. 197-200  
"Open Door" and "Wave of Knowledge" pp. 327-330

Internationally recognized artist Shan Shan Sheng was born in Shanghai. Sheng came to the United States to pursue her academic and artistic interests, winning a full arts scholarship to Mount Holyoke College and the University of Massachusetts at Amherst, where she earned her Master of Fine Arts Degree. She continued to Harvard University as an artist-in residence. Sheng has since held over forty solo exhibitions in Europe, Asia, and America.

As a professional artist, Sheng has large scale artworks installed in four of the world's ten tallest buildings. To date, Sheng has completed 60 large-scale permanent public art projects at locations around the world. Based in San Francisco, Sheng has been honored as a recipient of two Best Public Art Awards, from Americans for the Arts and from the Minister of Culture for Taiwan. Sheng's "Open Wall" large scale sculpture was included in the 53rd Venice Biennale. Recently Sheng's large-scale sculptures, BLOOMING and OPEN DOOR, were awarded the International CODAaward in 2019. Sheng won the Lorenzo il Magnifico Award in 2019 at the 12th International Biennial of Contemporary Art in Florence, Italy.



# PETER SICHAU

**Project:** "TU Darmstadt" pp. 343-346

Sichau & Walter Architekten

Peter Sichau

Architect, urban planner, urban planning architect, b. 1960 in Fulda, studied philosophy, German language and literature and sociology in Heidelberg, architecture, urban planning and urban design in Darmstadt and Kassel (Dipl.-Ing.), joint office with Hartmut Walter in Fulda and Dresden since 1989/1998. Appointed to the Association of German Architects (BDA) in 1995. Adjunct faculty, University of Kassel, 2002, 2003, 2009. Main areas of activity: cultural, educational and sacred buildings.



# MARK SMITH

**Project:** "Cool to Warm, Warm to Cool" pp. 323-326

Mark R. Smith holds a BS degree from Western Oregon University, a BFA from the Cooper Union and an MFA from Portland State University. He maintains an active studio practice and has completed several large-scale public art projects in the Northwest U.S., most recently for Trimet and Western Oregon University. Past exhibition venues include White Columns and The Drawing Center in New York City, Zimmerly Art Museum at Rutgers University and the Portland Art Museum. His work is also featured in three current book publications: Artists and Maps, from Princeton Architectural Press, Forty Years of Murals in New York City, from University of Mississippi Press, and 100 Artists of the West Coast II, from Schiffer Books. Mark is the recipient of a 2010 Oregon Arts Commission Visual Artist Fellowship. His work is represented in Portland at the Elizabeth Leach Gallery.







## SHINIQUE SMITH

**Project:** "Mother Hale's Garden" pp. 189-192

Shinique Smith is a New York- and Los Angeles-based artist known for her exuberant collaged paintings and monumental sculptural works of bound fabric, clothing and objects. Her works have been exhibited and collected by numerous institutions including; The Museum of Fine Arts, Boston, Brooklyn Museum of Art, the Denver Art Museum, The Frist Center for the Visual Arts, Los Angeles County Museum of Art, the New Museum, and Whitney Museum of Art, among others. Smith is a recipient of awards from the Anonymous Was a Woman (2016), the Louis Comfort Tiffany Foundation (2013), the Joan Mitchell Foundation (2008), New York Foundation for the Arts (2007), and Skowhegan School of Painting and Sculpture (2003). In 2012, Smith received the Alumni Medal of Honor from Maryland Institute College of Art, where Shinique earned her BFA (1992) and MFA (2003).

The artist has produced several iconic public commissions for The Rose F. Kennedy Greenway (Boston), MuralArts (Philadelphia), LA Metro Transit and Chicago Transit Authorities as well as the New York Metro | Arts in Transit.



## ESPEN TOLLEFSEN

**Project:** "In the shadow of" pp. 369-372

Espen Tollefsen is a photographer and visual artist. Landscapes feature prominently in his photographs and projects. Observing and interpreting familiar landscapes, whether natural or cultural, is a recurring motif in his work.

"The large in the small, and the small in the large" may also serve as an approach to reading his projects. Tollefsen's desire to challenge the cycloptic one-point perspective of the camera- a perspective that is at odds with how our two eyes actually perceive our surroundings- has motivated his work on photographic collages. These collages seek to challenge how we see a familiar landscape: what we see and what we perceive are two different things. In his photographic macroworks Tollefsen is mostly interested in perceptions of landscapes, weather, or lighting. By taking minute details from what is for him a familiar landscape and blowing them up to large-scale formats, he manages to create new rooms and interpretations. He also uses a combination of new printing techniques and older crafts such as sandblasting and enamel painting in order to transfer these details and motifs to glass, thereby creating further layers and even further interpretations. Tollefsen has contributed to a number of private and public decoration projects, in which his collages become part of an architectural context and expand the various rooms in different ways.



## CHRISTINE TRIEBSCH

**Project:** "The Glass Treasure Box" pp. 63-66

Born in Jena, Germany, in 1955, Christine Triebisch studied art at the University of Industrial Design Burg Giebichenstein. In 1993, she became a Professor at the University of Art and Design Burg Giebichenstein Halle. Christine Triebisch retired in 2010.

## ALEXANDER TYLEVICH

**Projects:** "Energy" pp. 79-82,  
"A-Spire" pp. 305-308  
"Ride On" pp. 317-318

Alexander Tylevich is an award-winning sculptor and architect, with projects ranging from freestanding site-specific sculptures to a master plan of a metropolitan city. Alexander is known for figurative and abstract experiments in three dimensions. His work exists at the intersection of personal experience and collective memory. He is building his own lexicon of form by trying to re-imagine cultural stereotypes through the prism of art history. Originally from Belarus, he currently lives and works in the U.S.



## CORINNE ULMANN

**Projects:** "Croton-Harmon Station" pp. 117-120,  
"Field" pp. 313-316  
"Summer Tree Autumn Tree" pp. 319-322,  
"Tree" pp. 347-350

Corinne Ulmann is a Brooklyn-based artist who works through a range of scales and media, from intimate artworks to large-scale public projects. Her work is featured on a 6,500 square-foot mural in the Hell's Kitchen section of Manhattan, and her public art commissions include art glass and mosaic projects for the NYC MTA Croton-Harmon station, NYC Public Art for Public Schools, Iowa State University and Texas Tech University, among others. She has received awards from the Paul and Daisy Soros Foundation, the New York Foundation for the Arts, Dallas Museum of Art, and the Massachusetts Cultural Council. Her work has appeared in publications such as The New York Times, The Wall Street Journal, Architectural Record and Dwell Magazine. Corinne is a former design project manager at Maya Lin Studio and has taught at Massachusetts Institute of Technology, The Cooper Union and currently at Pratt Institute. She completed an MArch from the Harvard University Graduate School of Design, an MFA from the University of Texas at Austin, and a BFA in Painting and BS in Chemical Engineering from Washington University in St. Louis.



## ANGELIKA WEINGARDT

**Project:** "Landschaft / Auflösung" pp. 85-88

Based in Southern Germany, Angelika Weingardt's focus upon architectural glass began with an apprenticeship in the manufacture of stained glass and subsequent study of Fine Arts at Stuttgart State Academy of Art and Design; and also, at the Bezalel Academy of Arts and Design Jerusalem. Her approach to public and private space is informed by subtlety; always trying to catch the essential spirit of a place or a building; responding sensitively to architecture and its surroundings. She uses a variety of techniques, allowing her to find unique, optimal and coherent solutions per each project.

Her work features, amongst many works, the 10m (in height) windows in the gothic choir of St. Regiswindis / Lauffen, the Airport Chapel (transit area) at Frankfurt Airport, and the facade of the new community centre at Maria Hilf in Koblenz.







# CATHERINE WIDGERY

**Projects:** "Cloudbreak" pp. 23-26, "Tidal Song" pp. 31-34, "Arbor Winds" pp. 71-74  
"Sky Veil" pp. 75-78, "Sky Cycles" pp. 101-108, "Crystal Light" pp. 113-116  
"Ripples" pp. 149-152, "Halo" pp. 301-304, "Deterministic chaos" pp. 339-342

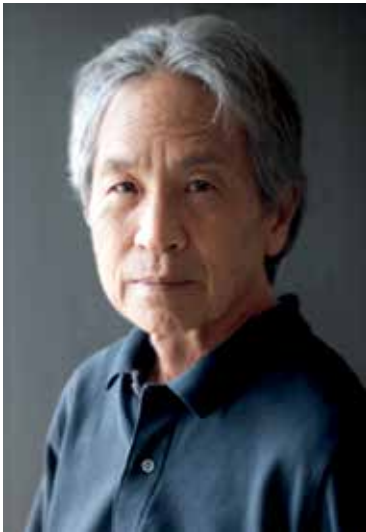
Catherine Widgery’s practice of creating site-specific artworks for the public realm spans over 30 years. She has built her career around making public art because she is inspired by the richness of new places and meeting the people who will live with the artwork. Her works support multiple levels of meaning and experience. Anyone, child or art curator, will find something compelling to engage their senses, body and mind. She believes that giving her viewers something unexpected or intriguing helps awaken them to their surroundings. She engages them through mystery, ambiguity, changeability, animation and altered but recognizable imagery. The interpretation resides within the participant. Visitors are embraced by her artworks that often exist as shimmering light or movement in a shifting environment. Permeable, dematerialized, appearing and disappearing, her works in the public realm are never the same since it is nature’s energies and the viewer’s participation that determine the art in any given moment.



# DAVID WILSON

**Project:** "Untitled" pp. 237-240

David Wilson is a glass artist and designer located in central New York State. Born in England, he graduated from Middlesbrough College of Art with a National Diploma in Design in 1961. After a year at the Central School of Arts and Crafts in London he moved to New York City to work for the Rambusch Decorating Company as a designer in their stained glass department. Additionally he provided space planning, interior and sanctuary furnishing design, mural design, and architectural model building. In 1975 he became head of their stained glass studio prior to moving upstate and establishing DAVID WILSON DESIGN.



# DOUG YOUNG

**Projects:** "Water Series: Lanikuhonua/Anianiku" pp. 15-22  
"Waikui: The Meeting of Two Waters" pp. 27-30

Doug Young’s background spans Hawai’i, Iowa, New York and Germany. He grew up in the islands; received his BFA from Coe College in Cedar Rapids, Iowa; attended NYU in New York City; worked for Duane Hanson in Soho and Koln; and did some graduate work at the University of Hawaii. In New York of the early 1970s, he was the assistant for the late realist sculptor, Duane Hanson, worked for Ivan Karp at OK Harris in Soho and assisted sculptor Luis Jimenez Jr., and painters H. N. Han, John Clem Clarke, and Eleanore Mikus. As a painter, he has done solo and group exhibitions of his photorealistic watercolors nationally and internationally. He was affiliated with Space in Los Angeles for nearly 20 years and currently shows his work at a cooperative gallery in Honolulu. He is one of the first recipients of the Individual Artist Fellowship Award (1995) from the Hawai’i State Foundation on Culture and the Arts which recently awarded him several large public art glass commissions. Doug is married to the artist/sculptress/jeweler Babs Miyano-Young and they have two daughters. He is active in the cooperative gallery, surfing and bowhunting. He has been a full-time artist since 1973.





## U.S. REPRESENTATION

Peter Kaufmann

Peter Kaufmann joined Peters Studios in 2004 and immediately started to further develop the North American market. Peter has over 20 plus years of experience in business development, marketing, public relations and advertising.

Previous to joining the Peters team he worked for Bullseye Glass Company as the international sales and marketing director. Since joining Peters Studios he has worked diligently to re-establish Peters as one of the leaders in the North American market.

Contact:

Tel: (+1) 503-781-7223

p.kaufmann@peters-studios.com





**GLASMALEREI PETERS STUDIOS**

Am Hilligenbusch 23 - 27  
33098 Paderborn  
Germany

Telefon: +49 - 52 51 160 97 0  
E-mail: [info@glasmalerei.de](mailto:info@glasmalerei.de)  
[www.glasmalerei.de](http://www.glasmalerei.de)



**PETERS STUDIOS, LLC, USA**

Peter Kaufmann  
3618 SE 69th Ave  
Portland, OR 97206

phone: +1 503.781.7223  
E-mail: [p.kaufmann@peters-studios.com](mailto:p.kaufmann@peters-studios.com)  
[www.peters-studios.com](http://www.peters-studios.com)