

Historically Auction Centerpieces have been deemed craft rather than art, as they are mass produced. Typically selling for \$400 each, they create ~\$30,000 in a million \$ auction or ~3% of any auction's sales (~1% of PGS's annual revenue) - perhaps the reason for being an overlooked story in the Pilchuck Glass School's history.

The Centerpiece Project began informally in the mid-1980s with artists such as Dale Chihuly and William Morris contributing small creations for Pilchuck Glass School's early auctions. Later, the production of the Annual Auction centerpiece was formalized with the establishment of the Potlatchers Union, Local 1201, and the call for design proposals. Each year, a new design is juried into a collection of auction centerpieces that spans decades, and volunteer glassblowers are invited to Pilchuck to carry out the production.

Freeborn Reserve's 2 complete collections of centerpieces are believed the only existent.
(Pilchuck Glass School has no full collection.)

In the early years, beginning in late Autumn, a single piece was made after dinner each night; later a full week at PGS was set aside (mid session in 1994, then in the 2000s, early May). All told this collection represents 100's of thousands of hours of donated labor. It is a story and a cause for many individuals' recognition: their labor representing as many hours as \$'s collected. This is the 1st goal of our collection, the recognition of the effort donated by this "army in our time;" our Hall's collection records the names of all involved. The 2nd goal is to record PGS's history in a sequence of forms, techniques, and colors.

Year	#	Titled	at B Hall	2nd Set	verified	Centerpiece Designers
2014	36th	Mosaic Vessel	this was the last year for centerpieces			Scott Benefield
2013	35th	Silicas				Lynn Everett Read
2012	34th	Minion Vessel				Niels Cosman
2011	33rd	Swirling Seaweed				Rob Stern
2010	32nd	Imaginary Vessel				Chuck Vannatta
2009	31st	Medallion Vessel				Jiri Harcuba
2008	30th	Striped Bowl				Bee Kingdom: Phillip Bandura, Tim Beliveau & Ryan Marsh Fairweather
2007	29th	Nested Vessel				Michael Fox
2006	28th	Opaque Vessel				Chuck Lopez

See how these pieces mirror and reflect the history and evolution of the American blown glass movement, created in large part here on the Freeborn plateau east of Exit 215.

2005	27th	Plaid Graphics				Ann Wahlstrom
2004	26th	Striped Vessel				Greg Owens
2003	25th	Candelabra by 4				Katherine Gray
2002	24th	Rams Head Bowl				Katja Fritzsche
2001	23rd	Reed Vessel			no picture in the catalog, from artist	Jean Salatino
2000	22nd	Whimsical				Lisa Schwartz & Kurt Swanson
1999	21st	Tall Goblet Vessel				Chuck Vannatta
1998	20th	Pageant Stone Vessel				Mitchell Gaudet
1997	19th	Elegant Designs			purchased from artists' collection	Tracey Glover & John Chiles
1996	18th	Candelabra by 3				Katherine Gray
1995	17th	Candelabra by 2			purchased from artist	Katherine Gray & Randy Walker
1994	16th	Urn			signed, purchased in private collection	Mark Gibeau
1993	15th	Globe				William Morris & Paul DeSomma
1992	14th	Color & Thin Studies			catalog cover picture only	William Morris & Joseph Rossano
1991	13th	Frit & Lip Studies				William Morris & Martin Blank
1990	12th	Handle Studies				William Morris & Joe DeCamp
1989	11th	Leg Lessons				William Morris & Bryan Rubino
1988	10th	Table Flower Vase				William Morris & Dante Maroni

FREEBORN RESERVE'S PILCHUCK GLASS SCHOOL CENTERPIECE COLLECTION

Visitor Guide

EDUCATION
INSPIRATION
COMMUNITY

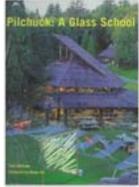
Exit 215 - Interstate 5
2225 300th St. NW
Stanwood, WA 98292
(877) 875-0215
www.plc215.org

BONHOEFFER CENTERPIECE COLLECTION NOTES

1988 was the first year for Auction Table Centerpieces - see Tina Oldknow's Pilchuck: a Glass School (page 233) This is confirmed by a crowdsource story of William Morris' 1987 end-of-an-auction statement at the Sheraton's last hosting, "we are a glass school, we can do better than this" (referring to the vases that held table flowers taken away by attendees). A sketch of the 1st year (1988) piece, 75 of which were made by volunteers, but mainly by "Dante and Billy," show simple affairs intended to hold a "frog" for flowers. The vase, below left, was discovered in (and acquired from) Safeco's Collection



The next year William Morris, then the School's Artistic Director, decided to make the centerpieces a "learning experience" and in 1989 the lesson was "legs" with Bryan Rubino co-leading. 1990's lesson was "handles" with Martin Blank co-leading; in 1992 it was Joe Rossano. In 1994 a lead designer was selected, Mark Gibeau. Mark brought with him (from Canada) the first poleturners, students from Alberta College of Art. Until 2014 a design and its designer were selected each year. In 2015 the Auction Committee discontinued the centerpieces.)



Memberships are Available

A joint venture of the (PLC) Pilchuck Learning Center and (FC) Freeborn Church, the Freeborn Reserve does not charge admissions. Revenues derive from donations and tuitions and soon hopefully coffee shop & native plant sales (this still requires County permissions). Membership fees are set to cover the costs of benefits:

- o participation invitations for Special Events
- o 10% discounts on planned plant/coffee sales
- o member only exhibits and previews
- o annual subscription to our quarterly newsletter

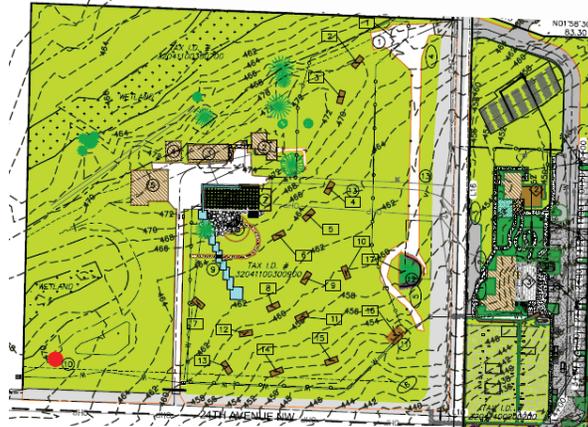
We offer a variety of different ways to support the Reserve:

Individual	\$ 50	Senior	\$ 30
Dual	\$ 65	Steward	\$ 150
Family	\$ 75	Patron	\$ 300
Student	\$ 25	Benefactor	\$ 600

both PLC and FC are 501 (c) 3 not-for-profit organizations

BONHOEFFER HALL'S Pilchuck Glass School Auction Centerpieces

PILCHUCK LIVING HISTORY FARM



Visitors enter under Washington's Recreational Use Statue - RCW 4.24.200 & .210 allowing public recreational use including nature study and viewing or enjoying historical archaeological, scenic, or scientific sites on private, R-5 land.



AND OTHER EXIT 215 FREEBORN RESERVE PROJECTS

- existing, planned or in development -

Pilchuck Living History Farm

We have 5 heritage buildings and have started the construction of rolling huts for 14 other native and pioneer cultures.

Old Church & Cemetery

Now restored; worship on Sunday like our ancestors who feared God.

Pilchuck Artists' Glass Legacy

View the Gardens' signature pieces by 78 Old & New Era Pilchuck artists.

Bonhoeffer Hall

When open, entrance is free of charge (though donations welcome); events vary by month; Early May and mid October are reserved for displaying Pilchuck Glass School Centerpieces.

Pilchuck Stanwood Camano

Learning Center's 3 hour "Sunday School on weekdays" with 3 year olds T&Th and 4 year olds M-W-F.

Herbarium Coffee Shop

The red house above the Gardens is being remodeled as a herbarium should the County so approve, also allowing a place to reflect and/or purchase native plants.

Farm's Rose Garden & Grotto

We are test growing part of Anne Belovich's collection of climbing roses, the largest in North America. Perhaps, someday, one will relax and dine in a Rose Garden Patio.



the FREEBORN RESERVE

*"I believe a man is happier,
and happier in a richer way,
if he has "the freeborn mind."*

C.S. Lewis, Willing Slaves

BONHOEFFER BOTANICAL GARDENS

