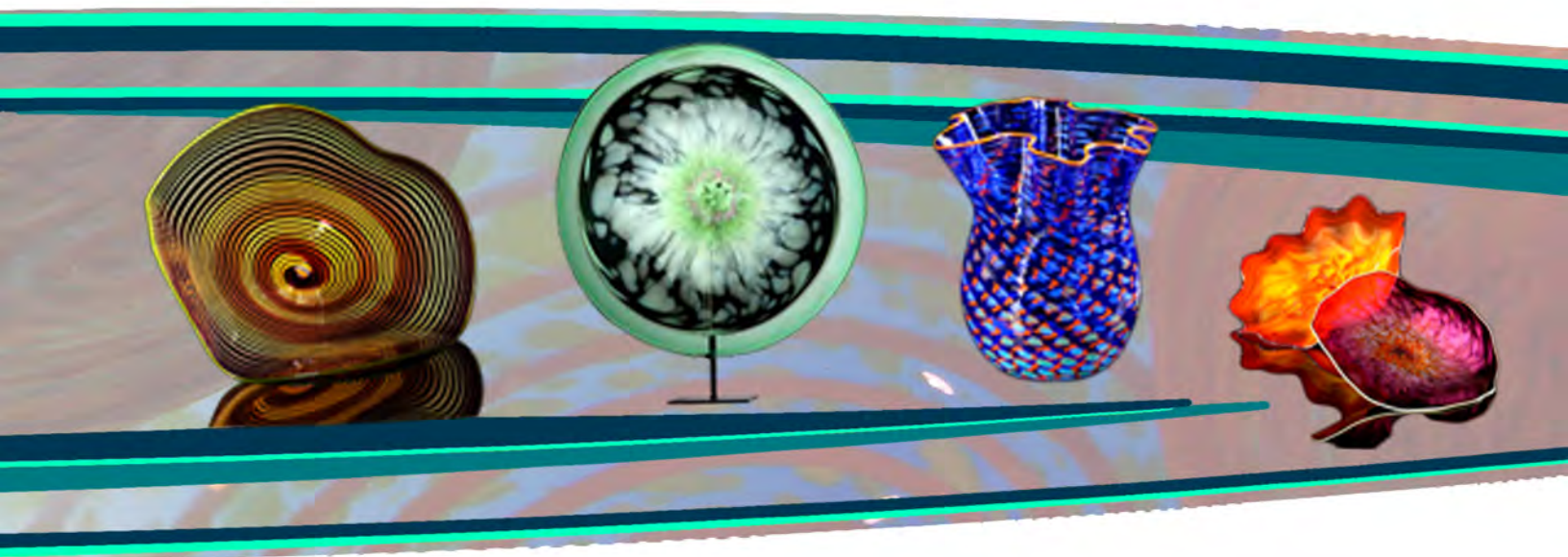




IMMEDIATE GRATIFICATION

PRESS
LOOKIMAGINE, LLC

PRODUCTION
FIREHAUS, LLC

CREDITS
Photography by: Jared, Sarah, Danielle,
Robb, Adam, John, Cathy, Deborah, Summer,
Rees, and others

GRAPHICS
Assembly coordination by Lookimagine, LLC

Special thanks to Danielle, Ava, Dale, Bill,
Sarah, Lino, Ignaz, Lance, David, Richard, Peter, Peter,
Cathy, Lyle, Lynn, Samantha, John, Jared, and the countless
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and Fire Departments, Swoon, E2m, Balfour Beatty,
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and all the other appreciated client support...

PUBLICATIONS|AWARDS Best of Architectural Photography,
1991; Best of Graphic Photography, 1994; Best of GAC Show, 1996;
Best of PAC Show, 1996; STF CD Cover Graphics, 1998; OMOT Best
of Show, 2000-2002; Dallas Symphony Orchestra Award, 2002; DSO
CD Cover Graphics, 2002; RED Outstanding Talent Award, 2004;
Nasher Award for CODA, 2005; Brochure Package Award, DSA, 2006;
Winner of GAC Awards, 2006-2011; Winner of PAC Awards, 2008-
2011; Best of Portraiture Photography, 2012; Best of Glass in America,
2012



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IMMEDIATE GRATIFICATION

From concept to creation by Rees Bowen



Rees Bowen, process image 1990
Texas Tech University



INTRODUCTION

It is my feeling the qualities of sensuality often reveal new ideas and understanding about this age-old craft.

Glass represents a major achievement in the history of technological developments. Since the Bronze Age, about 3000 BC, glass has been used to make various kinds of objects. It was first made from a mixture of silica (from sand), lime and an alkali such as soda or potash. These remained the basic ingredients of glass until the development of lead glass in the seventeenth century. When heated, the mixture becomes soft and malleable and can be formed by various techniques into a vast array of shapes and sizes. In contrast to most materials, glass lacks the crystalline structure normally associated with solids, and instead, retains the random molecular structure of a liquid. In effect, as glass cools, it progressively stiffens until rigid, without setting up a network of interlocking crystals – typically associated with the process. This is why glass shatters so easily, why glass deteriorates over time (a process called devitrification), and why glassware must be slowly annealed (reheated and uniformly cooled) to release internal stresses induced by uneven cooling. The term “glass” does not refer to a specific chemical compound, since different types of glass have a different chemical composition and exhibit different chemical and physical properties. Glass has the widest applications in modern times, both in industry and the home. Some types of glass are most suitable for window-panes or services of cut “crystal,” others are designed to be spun into fibers or formed into the heat shields of spacecraft

In the past working with glass proved to be a necessity to all cultures. It is a material of extreme versatility; exercising the inherent nature of a unique art-form. Recently, the art of glass has become acknowledged as a medium which gives us a new sense of reality to the possibilities of form. Glass-art continues to gain stature in the art community as a highly respected skill.

An incredible variety of approaches can be taken when working with glass. The style of craftsmanship ranges from classical European (Italian, German, English) to free-form contemporary. Our approach respects the traditional process while encouraging and nurturing the extreme versatility the material offers. In my experience each piece I have created reveals multiple paths, at multiple times, resulting in so many works of art to fathom. Fact is, I will not be able to explore them all, at least physically... that's not to say I'm not making them in my mind.

Glass has become a re-emerging art form in recent decades. A material with extreme versatility, the art of glass goes far beyond the functional and sculptural; into the realm of sensuality. The intensity of working the material creates inspiring effects through a choreographed performance; achieving a symphony of end results. Even more, it has become recognized as a highly respected skill. Spiralglass is about combining the sport of physical strength, instinctive reactions, and design into the art of glassblowing.

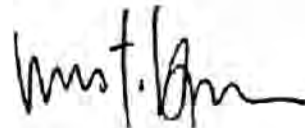
Our background in glass art primarily consists of specialty installations with a wide variety of clientele. Typically, these incorporate a conceptually arranged series of glass art forms, as well as one-of-a-kind individual hand-blown glass art forms. These installations are designed complete a concept that complements the space for which they are created and provoke discussion. Ideally, we would propose to deliver several pieces of hand-blown glass art which proves the variety of our talent, and establishes feedback from several parties. This provides the creation for unique, comprehensive conceptual body of work with forethought and value.

The glass oriented gallery Open Studio has become a tradition over the last 10 years. There are several live demonstrations of glass blowing which will entail and reveal the creativity and energy involved with the endless potentials provided by the material's inherent natural qualities. To conclude the event, the gallery often invites evening guests to participate in "glass bowling", a process where the artists' smash discarded pieces; then re-use the broken shards to create new objects of glass art.

Our 'Blown' exhibitions present unique, hand blown art forms as well as other fire-inspired art work. Artists give live demonstrations of the phenomenal process revealing the creativity and energy involved with creating sensual curves and beautiful colors in the endless potentials of these inspiring and one of a kind art glass creations.

Spiralglass, Inc., Firehaus, Inc., and Lookimagine, LLC have been commissioned for a wide variety of art work and installations; including work for The White House Collection, Stephan Pyle's, Restaurant, Neiman Marcus, Zales Corporation, Marriott Hotels, Starwood; as well as work for collectors, developers, architects, interior design firms, and general contractors / custom home builders. We are currently working with various developers, corporations, designers, galleries, museums, and art collectors on a variety of interests.

... with the aim to provide quality service with forms that create a unique presence in space, our work continues to evolve, generating new ideas and forms...

A handwritten signature in black ink, appearing to read "Wm. T. Brown". The signature is fluid and cursive, with the first name "Wm." and last name "Brown" clearly distinguishable.



gravity platters rondels incalmo flat plates elipsis ribbons
belly button plats twisty cups ambolina drops yoyo slots
zodiak goblets maki spin sconces oragami sculpture form
aqua-nauts cosmo-naut tri-pod vsls stalagmites stalagmites

open vessels thin cakes fat wraps acrobats octive series
fluid sculpture works, cactus lamp, wrap pendants hrs flat

endless possibilities

spatial concept adjustments demonstrations installations
unique lighting design and hardware consultation available
custom commissions objects of your desire



Scalloped Wrap vase series



Open vessel series



Tri Pod series



Open vessel series



Open vessel series



Tri Pod series



Open vessel series



Sea Fan series



Sea Fan series



Cosmonaut series



Gravity platter Series



SPIRALGLASS, INC. copyright

1990 - 1999



Aquanaut series



Tri Pod series



Open vessel series



Gravity Bowl



Open vessel series



Spider series



Tri Pod series



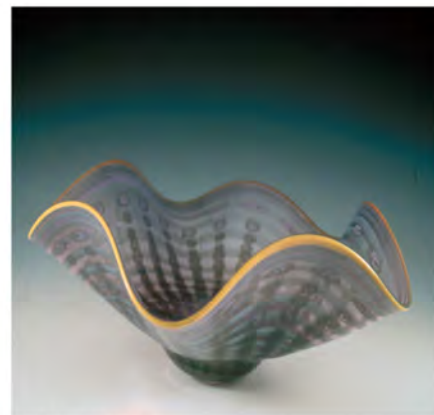
Compression series



Gravity platter Series



Open vessel series



Spider series



SPIRALGLASS, INC. copyright

1990 - 1999

SERIES

The Glass forms Rees creates are intended to present a unique presence in space. The qualities of sensuality often reveal new ideas and understanding about this age-old craft. The concept behind the artwork he creates continues to evolve; generating new ideas and forms. It challenges the envelope of the form, allowing it to remain on the edge.

"My direction and approach is partially about the process, as well as the end result, from the initial conception of the concept to the complete installation. I am linked to the color, textures, and patterns in order to bring another dimension to the overall concept of the work. This relays my ideas in the perception of the overall space inhabited by my art forms, thus reinforcing the creation of wholistic design and composition." The term "spiral" references the intertwining and connection each of Rees' art forms carry through one another. The energy created within each piece is tied to the next."

Belly Buttons

The concept for these pieces was to emphasize design on the inside center of the gravity platter design. The process for the gravity platter series was basically reversed so that the inside center of the piece had a twisty spiral design. As the process evolved the result created a type of button feeling in the center.

fat wraps

The name refers to the process. The thick dominant color wrapped in a spiral around the form. The majority of the pieces in this series incorporate a clear base / background and incorporates transparent color for the fat wrap.

SALAXA PROCCERS

These pieces cumulated through combining belly buttons, clouds, spin, scallops, and gravity works. The intention with this series is to provide more dimensions thru layers, patterns, and transparency. The process plays a critical part in orchestrating these large scale roundels.

thin cakes

As suggested, these pieces are multi-colored, textured, and are in a variety of primarily platter / vessel like forms. They are all very thin...Through the final heat and spin process they are as thin as you can get; yet they are surprisingly sturdy. These have been designed with influence from the icing on cake fluidity, but with the spiral twist incorporated into many of the patterns and colors in this series.

spider

The spider concept is found incorporated throughout many bodies of work. It refers to the application providing a specific spiral-dotted color pattern and is a general term used to categorize the style and feeling evoked through the form.

TRI-POD

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at Texas Tech University. The concept is a take off on the evoluo used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept influenced the Spirit Catchers, Aquanauts, and others.

Gravity platter

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The gravity platters often incorporate optic molds to enhance the design and have come to be known as Scalloped forms.

snake skin

The snake patterned concept is found incorporated throughout many bodies of work. It refers to the application providing multiple spiral-dotted color patterns overlapping one another with the slightly offset angled spacing of optical dotted patterns. It is another general term used to categorize the style and feeling evoked through the form.

CLOUD VESSELS

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The Cloud vessels are very large crucibles with spiral wrap and spider / snake patterns.

balls of fire

Basically sphere's set in a large gravity platter / bowl type form. The balls emanate colors from the main cradling bowl form. This series was initially created as a way to display decorative ornaments. Clientelle demand led to providing concept and meaning to form, shape, color, pattern, and specific focus on environment thru clientelle demand.

perfume

These are simplified traditional goblet forms extremely simplified and at a small vessel scale. Very simple curvilinear forms with glass finials mimicking the base form. A version of this led to sculptural inverted forms used to display jewelry in retail stores.

goblet

These incorporate the traditional Italian glass elements using an age-old technique. They are thin and somewhat dainty, so to speak, but also incorporate dragon, swan, and other bold detail features. Many of the goblets incorporate the twisty cup pattern and texture. Through exploration, these pieces have influenced other concepts such as the Drop vases, Totems, Venetians, Aquanauts, Cosmonauts, and Ornamami.

twisty cups

Created using traditional Italian techniques, this series is true to process, form, and functionality. However, they are also very sculptural due to the thinness and texture. These pieces range from usable drinking glasses to ornate interpreted classical cups.



ornagami

This series incorporates the traditional Italian goblet techniques adjusted to for vertical hanging sculptural forms similar to ornaments. Think of simplified patterns found in doilies applied to glass forms in three-dimensions. It should be noted the exploration in adapting this process directly fertilized the creation of Aquanauts, Cosmonauts, and the unique forms found in the Spirit Catchers.

Spirit Catcher

It is a tradition among glassblowers to create and hang a spirit catcher, or "witchball," in their studios to assure successful glassblowing and good fortune. As early as the mid-1700's, glassblowers were known to hang witchballs in their homes to protect them from witches' spells and evil spirits. It is thought to work by attracting evil spirits with the bright colors and patterns. When evil spirits are near, they are lured to the opening in the underside of the piece. Here they become confused and unable to escape until they eventually dissipate. place this spirit catcher carefully, and it will serve you well.

COSMONAUT

Although a completely unique process is involved in the creation of these pieces, they are direct descendants of the Aquanauts. Sometimes referred to as 'Splats', 'Amoeba's, and 'Starfish', these pieces resemble some organic form one might find under sea. They are influenced through personal observation and interpretation.

aquanaut

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at Texas Tech University. The concept is a take off on the evolio used in traditional Venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. Similar to the Spirit Catchers and Cosmonauts, these pieces resemble some organic form one might find under sea. They are influenced through personal observation and interpretation.

VENETIAN

The Venetians are basically large scale goblets, simplified. Simplified only due to process. Very elegant and modern with a hint to memories through their relatively traditional forms. These pieces incorporate multiple forms combined translated literally into their larger forms. This concept gave way to the creation of the Totem series.

CHALIS

These are basically overscaled, simplified goblet forms with a derivative on the Totem design connected with overscaled evolio forms. Like the Venetians, they are very elegant and modern with a hint towards traditional Italian glass forms. These pieces have been well received with the 'Symphony' chalis being accepted into The White House Collection.

Yin-Yang (duo & progression)

There are two types of these design with this series encompassing the opposites attract theory. One type focuses on layers to create a dichotomy with two different looks in a single piece dependant on lighting from either the back or the front resulting in very apparent color and pattern details being revealed. The other is based on form and shape. These are intended to embrace one another in unison. Each form cradles the other in progression. These series also place further emphasis on the Spiral concept as each piece leads to the next in form, color, and texture.

sophy set

These pieces are very curvy with simple singular shapes, forms, and color. They are similar to the Venetian series in nature. Again, overscaled, elongated tubular forms, these pieces average 30" in height. Most of these pieces incorporate a contrasting color for the lip wrap.

loop vases

The name is in reference to the top neck in the forms which incorporates a curvy loop at the top. With an elongated integral tubular loop form, these pieces are average size ranging from 6" to 18" in height. Color and pattern vary and often include the spiral wrap pattern with a single base color and contrasting lip wrap.

trumpet vase

The name is similar to the form in this series. Being elongated fluted tubular forms, these pieces are oversized in scale averaging 42" in height. Color and pattern design ranges, but usually incorporates the spiral wrap pattern in multiple overlapping layers.

urchins and jellies

This body of work obviously takes reference from the sea forms in their titles. They both include a contrasting transparent single sandblasted color in a pointed cylinder form reaching out from a main focal base piece which is much more detailed in color, form, and pattern. These pieces stem from an enlarged version of the cosmonauts.

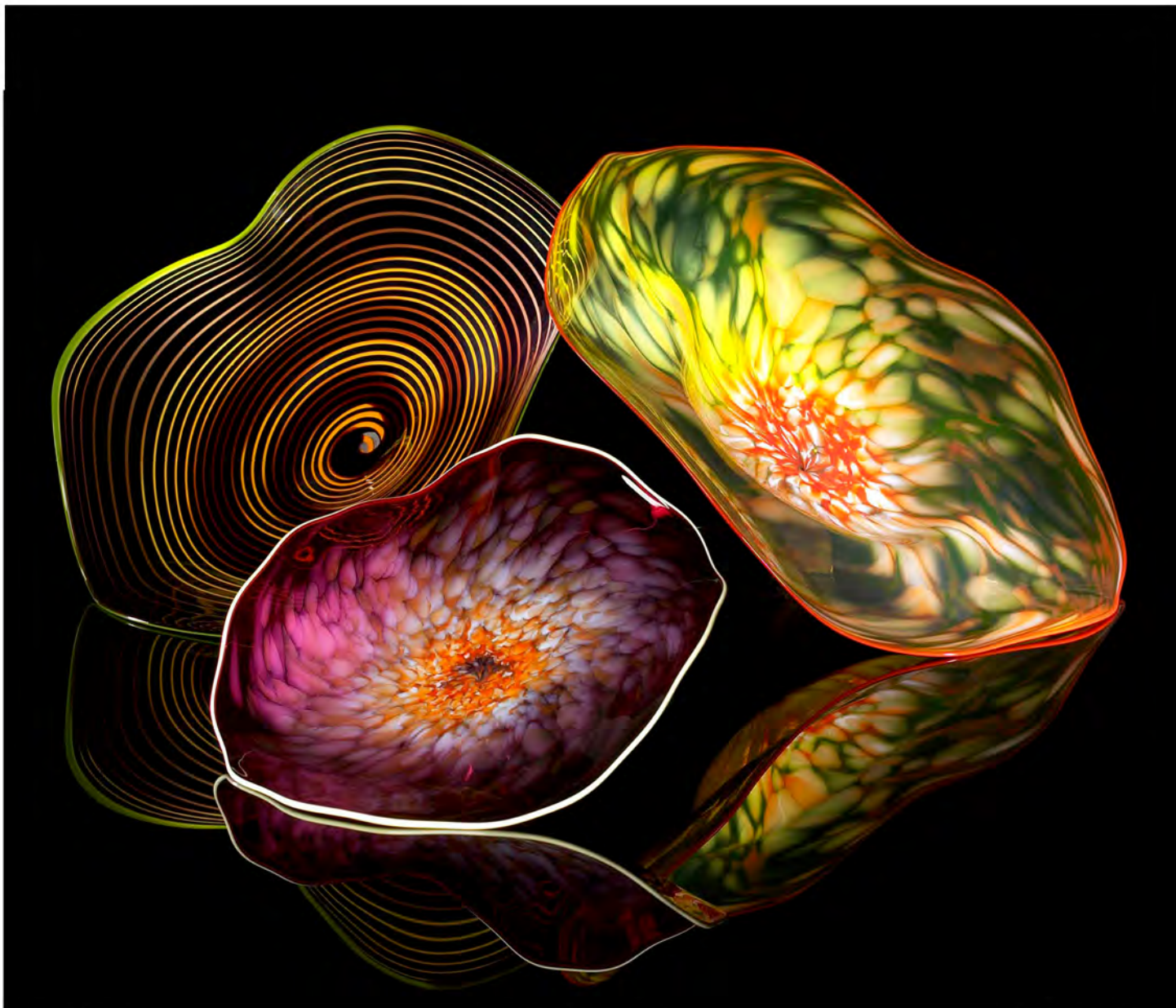
reeds & ribbons

These series resulted through the Drop Vase series in combination with a modified interpretation of pulling cane and latticino. The reeds are vertical in application, extending from the ground. The ribbons tend to be more fluid in nature and horizontally mounted on wall surfaces.

ONE THING LEADS TO THE NEXT THRU EXPLORATION

Just by nature, the approach taken towards exploration has always led Rees to explore multiple variations resulting from a single experiment. This approach inherently produces un-abound possibilities. In Rees' mind, there are "so many variations on ideas for direction encountered from each pursuit, it would be impossible to explore all of them. Take that thought and in cumulation with other deviations involving the processes of creation, patterns, colors, and forms at a minimum... well, it just takes the possibilities to another level all together.



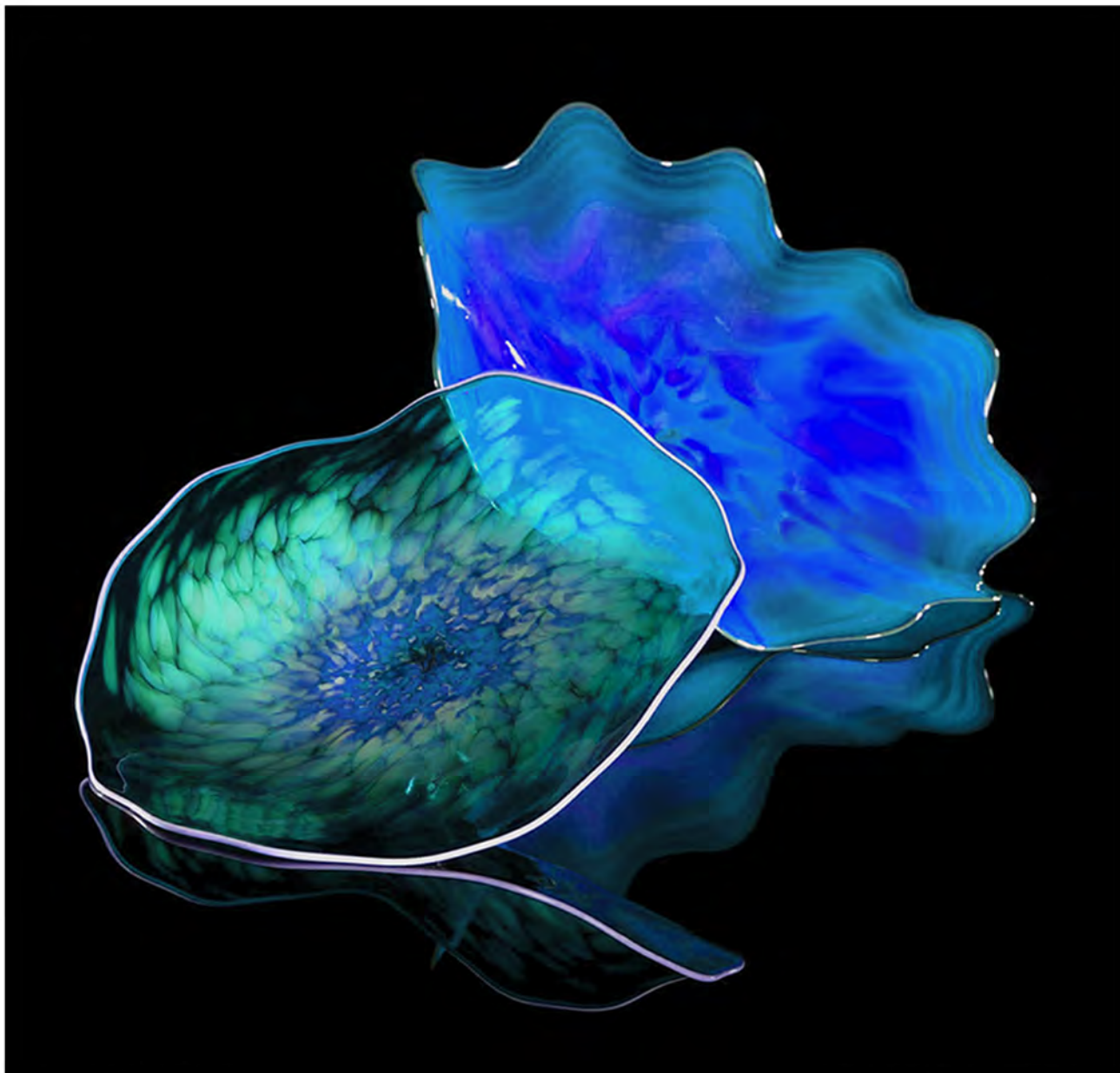


'Cranberry Sun' Fat Wrap
cranberry spiral with lime lip
28" diameter x 7" depth
2005

'Moonlight Burst' Cloud Belly Button
orange cranberry with white lip
23" diameter x 4" depth
2005

'Iris Burst' Cloud Belly Button
iris pearl with orange red lip
30" diameter x 5" depth
2005

FAT WRAP and BELLY BUTTONS



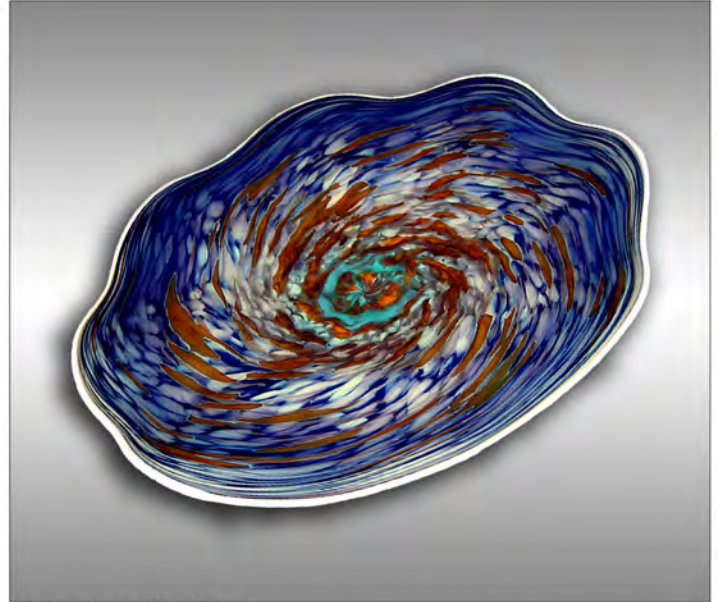
'Cobalt Sky Chamellion' Belly Gravity Platter
sky blue + white lip scalloped, lapis clouds
30" diameter x 4" depth
2006

'Blue Bird Sky Chamellion' Belly Gravity Platter
sky blue + white lip scalloped, lapis clouds
30" diameter x 4" depth
2006

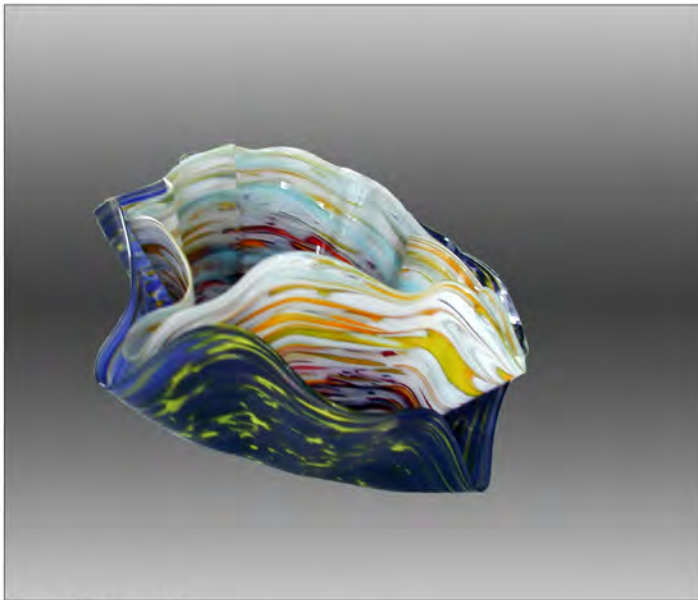
BELLY BUTTONS



'Black Beauty' Belly Button
flash black with azure and pearl white chips and black lip
36" diameter x 8" depth
2007



'Oceanic' Galaxy Gravity Platter
cobalt w/white overlay, gold brown and white clouds, orange + teal belly
60" diameter x 6" depth
2006

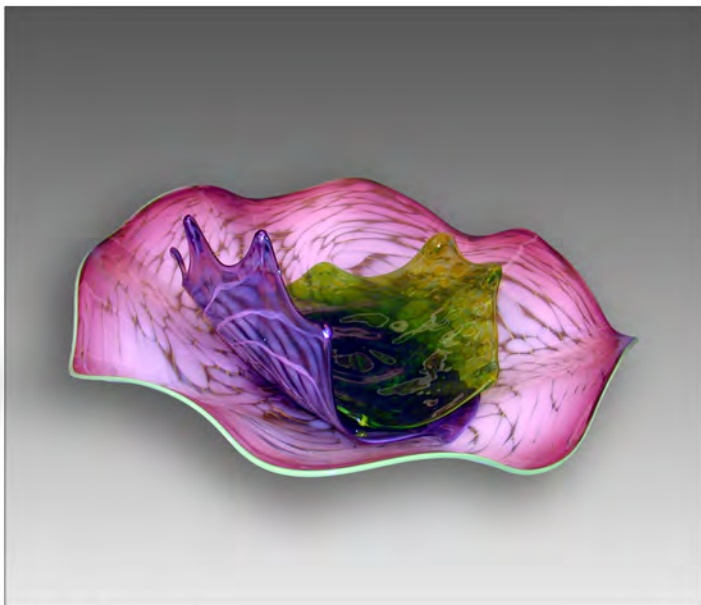


'Twisted' Thin Cakes set
midnight blue, canary, white, sky blue, canary, ferrari
15" diameter x 7" height
2007

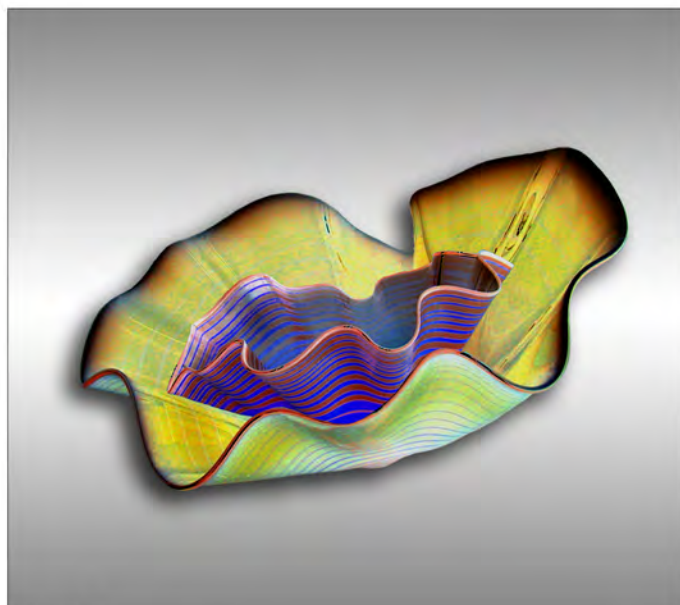


'Dicotomy' Thin Cakes set
colors vary with optic twist multi colored patterns
12" diameter x 6" height
2006

GALAXY BELLY BUTTON PLATTER / THIN CAKES



'Cloud Cakes'
25" diameter x 8" depth
2004



'Chelsea' set
diameter varies x 5" depth
2006

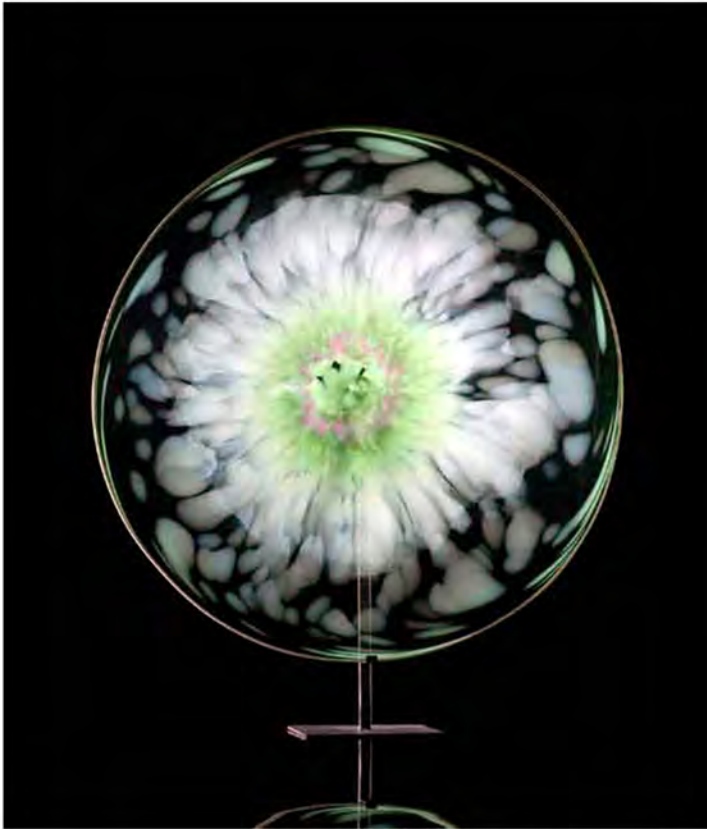


'Cloud Cakes'
25" diameter x 8" depth
2004

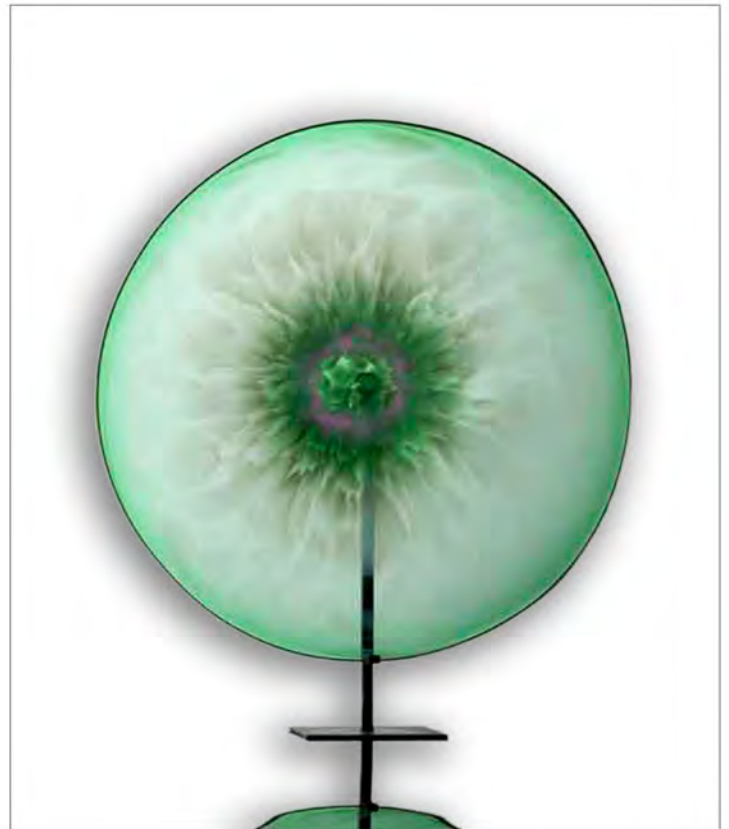


'Chelsea' set
diameter varies x 5" depth
2006

THIN CAKES and FAT WRAPS

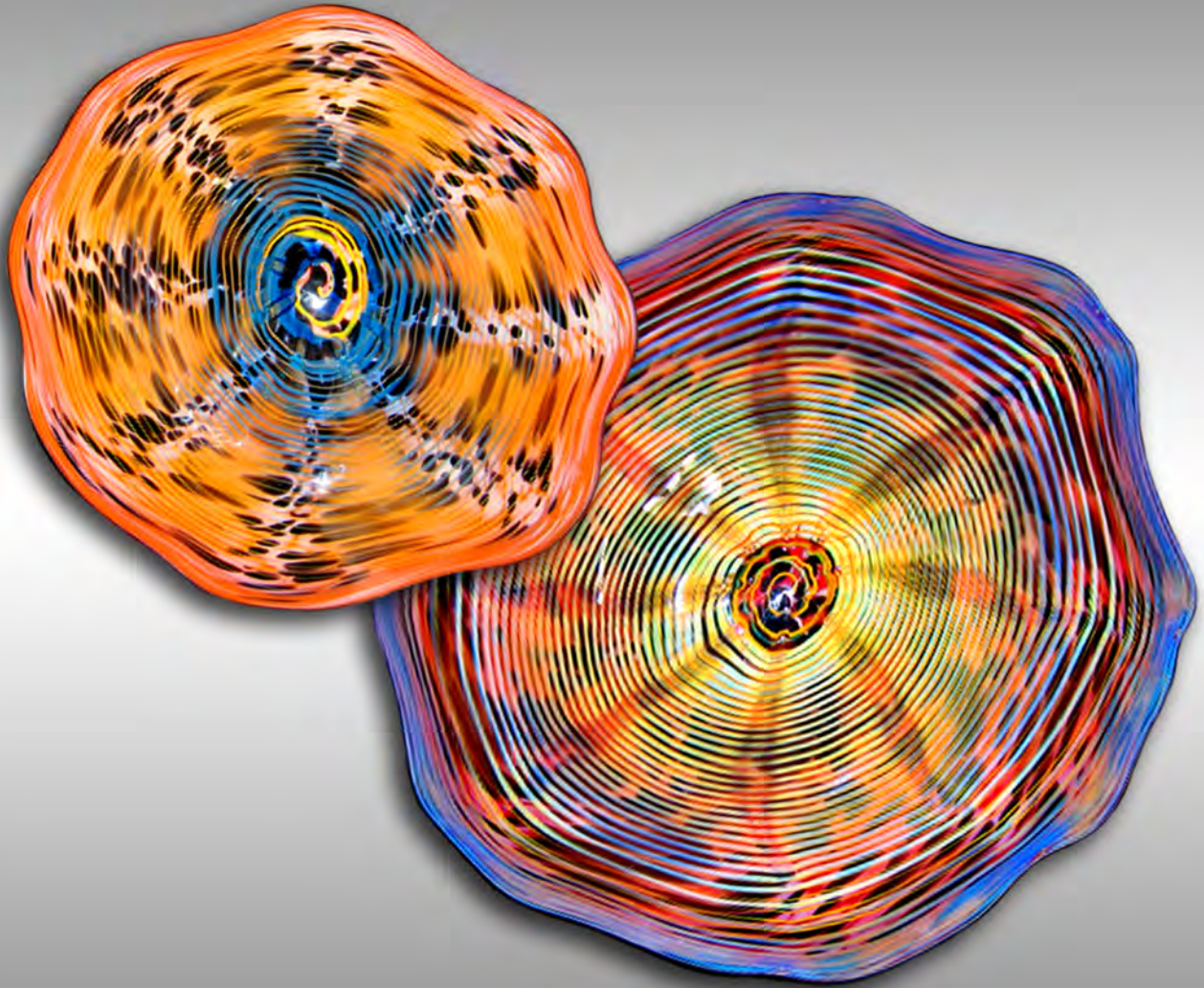


*'Chamelion' Experiment w / black background / lighting
emerald green, white clouds with rose twist and black lip
42" diameter x 2" depth
2006*



*'Chamelion' Experiment w / white background / lighting
emerald green, white clouds with rose twist and black lip
42" diameter x 2" depth
2006*

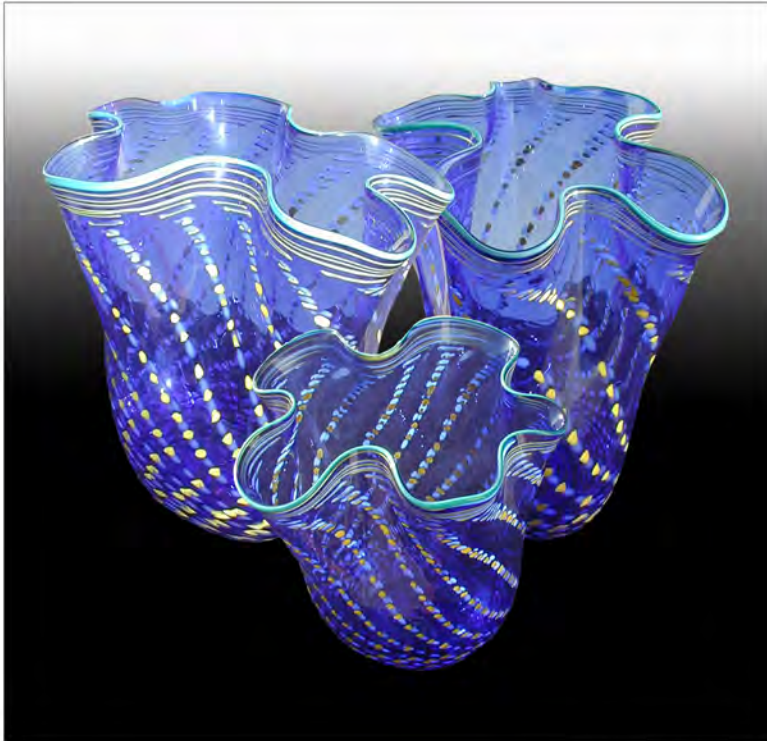
CHAMELION BELLY BUTTON ROUNDEL



'Desert Storm' Galaxy Gravity Platter
yellow orange base, gold brown, white, copper ruby optic clouds, sky blue wrap, red lip
36" diameter x 4" depth
2006

'Iris Osiris' Galaxy Gravity Platter
gold brown, cobalt+copper ruby+scarlet optics, iris spiral wrap, clr.optic wrap, lapis lip
72" diameter x 4" depth
2007

OPTICAL GALAXY PLATTERS

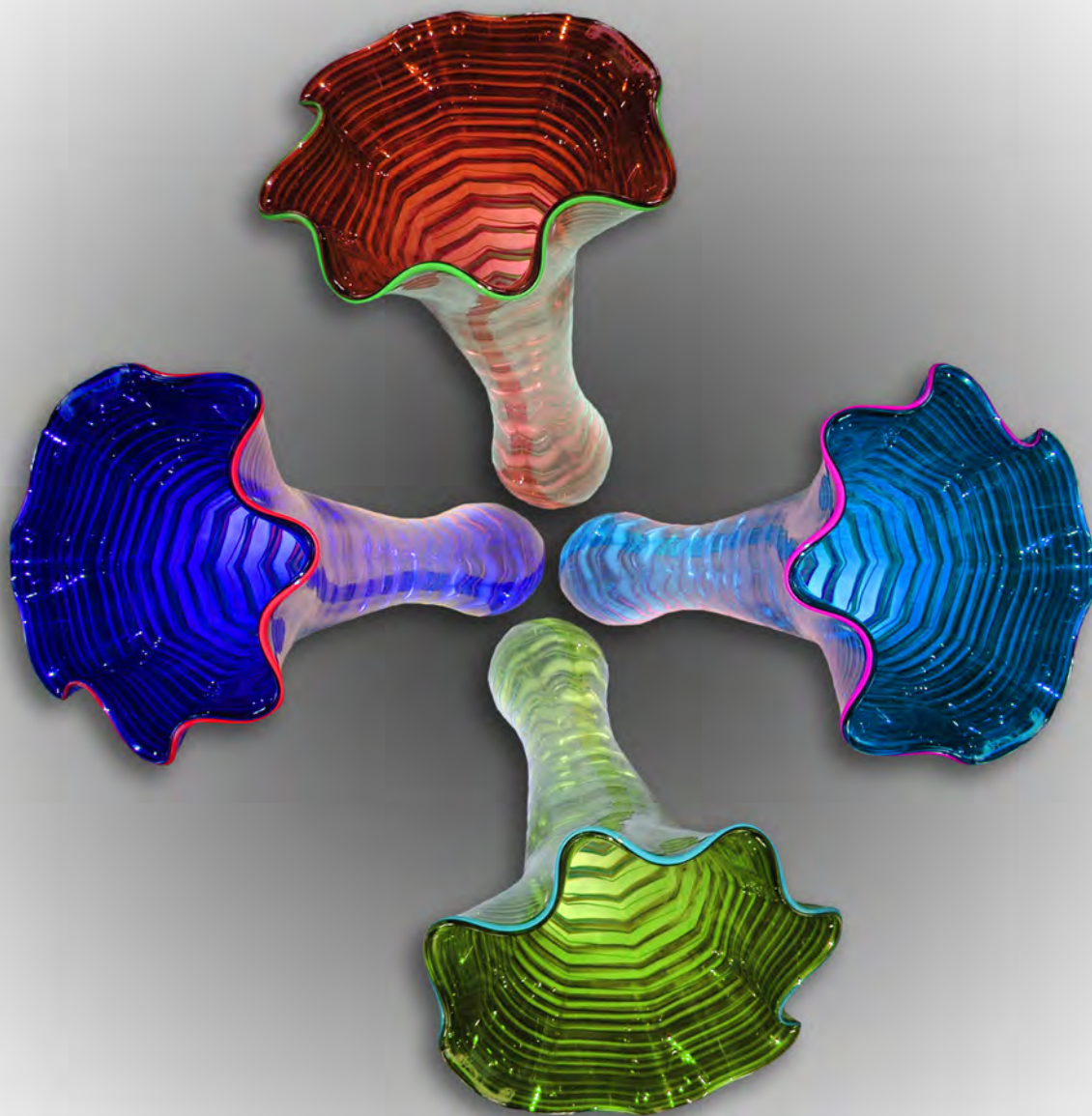


'Walking on Water' Spiral Spiders
cobalt base, teal+canary spider wraps, teal lip
12" diameter x 18" depth
2005



'Boa Cobalt' Spider Oval Vessel
cobalt base, spider wraps, yellow-orange lip wrap, 12" diameter x 18" height
16" diameter x 24" height
2007

SPIDER PATTERNS and SNAKE PATTERNS on OVAL VESSELS



*'Quadrant' Trumphet collection
various color combinations with similar patterns and sizes
10" diameter x 36" height (each)
2005*

TRUMPHER VASES with STRAIGHT WRAPS



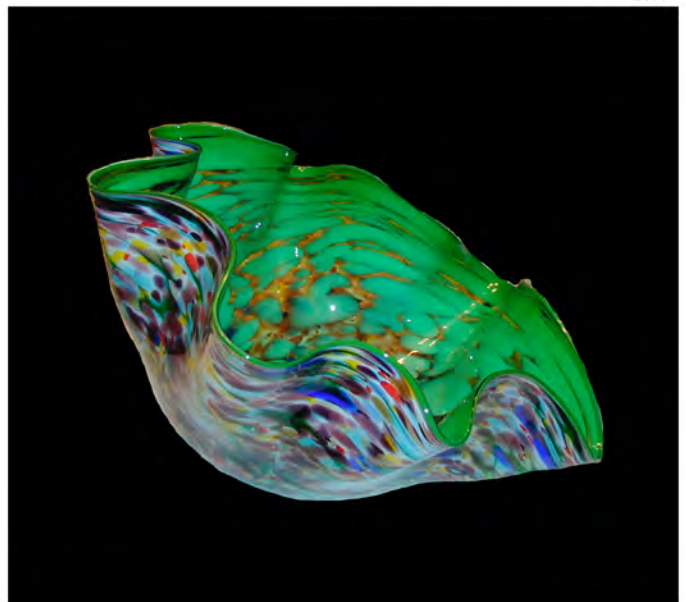
'Red Amythst' scalloped platter
trans. amythst base, ferriri wrap, optic scallop, ferriri lip
30" diameter x 8" depth
2008



'Oceanic V1' spiral wrap gravity platters
scobalt, canary wrap & lip. white, canary wrap, teal lip
24" dia. x 10" depth. 16" dia. x 8" depth
2008



'Crimson Sun' gravity open vessels
yellow orange base, multi colored wraps, canary lip
36" diameter x 30" depth
2004

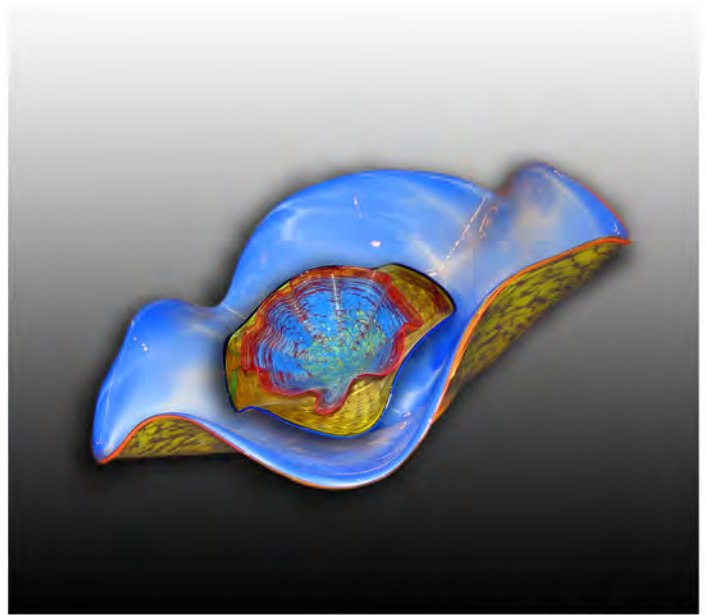


'6 Leaf Clover' cloud open vessel
emerald base, white clouds, multi colored frit
36" diameter x 30" depth
2004

SPIRAL, SPIDER, & CLOUD GRAVITY PLATTERS | OPEN VESSELS



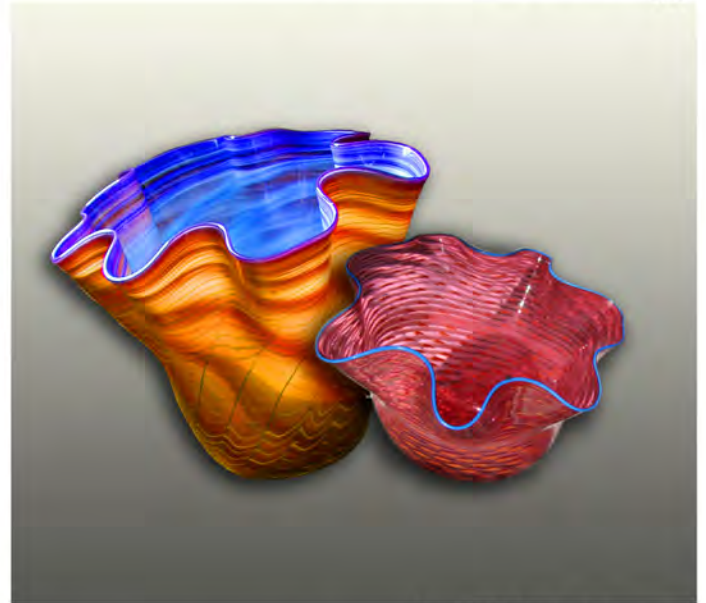
'Amethyst Gravity Platter'
transparent amethyst, royal spider wrap, ferrari lip, scalloped
36" diameter x 6" height
2006



'Azurlite' gravity set
cobalt and white cloud base, canary clouds, orange red lip
30" diameter x 10" depth
2006

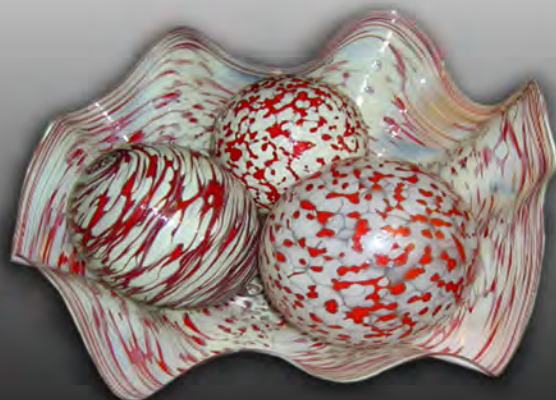


'Fire Red' spider snake open vessel
red-orange base, lapis frit, iris, gold brown wraps, lapis lip
30" diameter x 36" height
2004



'Cobalt Sky' & 'Cranberry' open vessels
cobalt base, gold brown, copper ruby, canary wraps, lapis lip. cranberry, canary, sky lip
36" diameter x 30" depth. 24" diameter x 18" height
2005

SPIRAL, SPIDER, & CLOUD GRAVITY PLATTERS | OPEN VESSELS



'White Cloud' gravity platter ornamental set
white shard base with transparent scarlet lip. multi colored ornamental spheres
30" diameter x 6" depth. avg. 6" diameter spheres
2002

'Ferrari Orchid' gravity platter ornamental set
white and ferrari shard base. white and ferrari ornaments
18" diameter x 4" depth. avg. 4" diameter spheres
2003

PINNACLE SETS



'Parfume' collection
average 2" diameter x 6" height
multi colored
2003

PERFUM'E VESSEL SERIES



'Ferrari Orchid' pilsners
ferrari and white shards
4" diameter x 12" height
2003



'Twisty Cup' collection
clear glass with optical twist
dimensions vary
2003



'Dolphin Goblet'
iris w/optical twist
3" diameter x 11" height
2003

'Swan Goblet'
cranberry w/optical twist
3" diameter x 15" height
2003

'Mermaid Goblet'
amethyst top and base, emerald stem
3" diameter x 9" height
2003

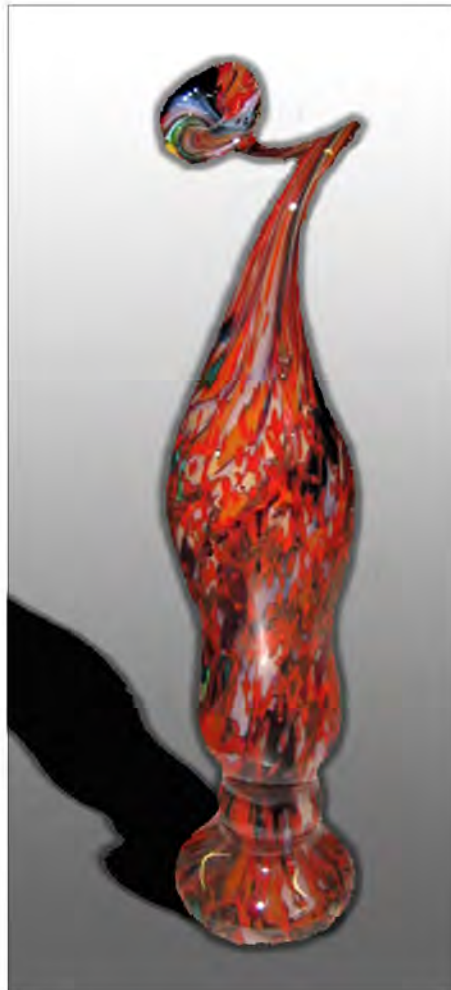


'St. Nick's Ornagami' ornaments
ferrari and white shards
2.5" diameter x 5" height
2004

PILSNERS | TWISTY CUPS | GOBLETS | ORNAGAMI SERIES



'Chartruse'
lime green base, gold brown wrap, orange red lip
3" diameter x 12" height
2001



'Blue loop'
lapis base
4" diameter x 12" height
2001



'Orange Speckle'
multi colored base with orange red chips
3" diameter x 12" height
2001

LOOP VASES



'Purple Haze' optic spiral
lilac base, amethyst, canary spiral wraps, canary lip
7" diameter x 25" height
2005

'Optic Iris' Tripod
amethyst / copper ruby base, iris flash and teal wraps, canary lip
10" diameter x 16" height
2005

'Sky Ribbons' optic spider
lapis base, white optic pattern, red-orange lip, clr. foot
8" diameter x 36" height
2005

'Copper-head' optic spider
copper-ruby, fire+iris optic snake wraps, canary lip+base
6" diameter x 18" height
2005

PIEDE VASES



'Deep Earth' spiral
cobalt base, iris+sky spiral wraps, canary lip, clr. base
8" diameter x 24" height
2006

'Cumulus' cloud
cobalt base, spider wraps, midnight lip, clear foot
10" diameter x 30" height
2008

'Jihane' spiral
ferrari red base, canary+orange wraps, trans. red lip, clr. base
10" diameter x 32" height
2004

'Beckley'
iris base, blue amethyst+canary wraps, trans. orange lip
6" diameter x 40" height
2004

PIEDE VASES



'Starfish' Cosmonauts
multi colored optic gravity forms
avg. 8" diameter x 2" depth
2004

COSMONAUTS - SPLATS



'Kaia' Cosmonaut set
multi colored and multi patterned
5" diameter x 15" height. 9" diameter x 2" height
2005

COSMONAUTS - AQUA SEA FORMS



'Pirana' Spirit Catcher
amethyst base, apple, lapis, gold brown snake wraps, clear fins and base
6" diameter x 12" height
2005

SPIRIT CATCHER



'Sky Bird' Aquanaut
cobalt, goldbrown, sky blue twist spider wraps, ferrari fin, ferrari lip at base
6" diameter x 26" height
2006

AQUANAUT



'Piede Loop' Tripod vase
cobalt base, iris, copper, teal, ruby opti-spiral skin w/black lip
12" diameter x 24" height
2000

AQUANAUT - SQUID FORM



*'Compliments' set
contrasting color bases and wraps
10" diameter x 14" height
2003*

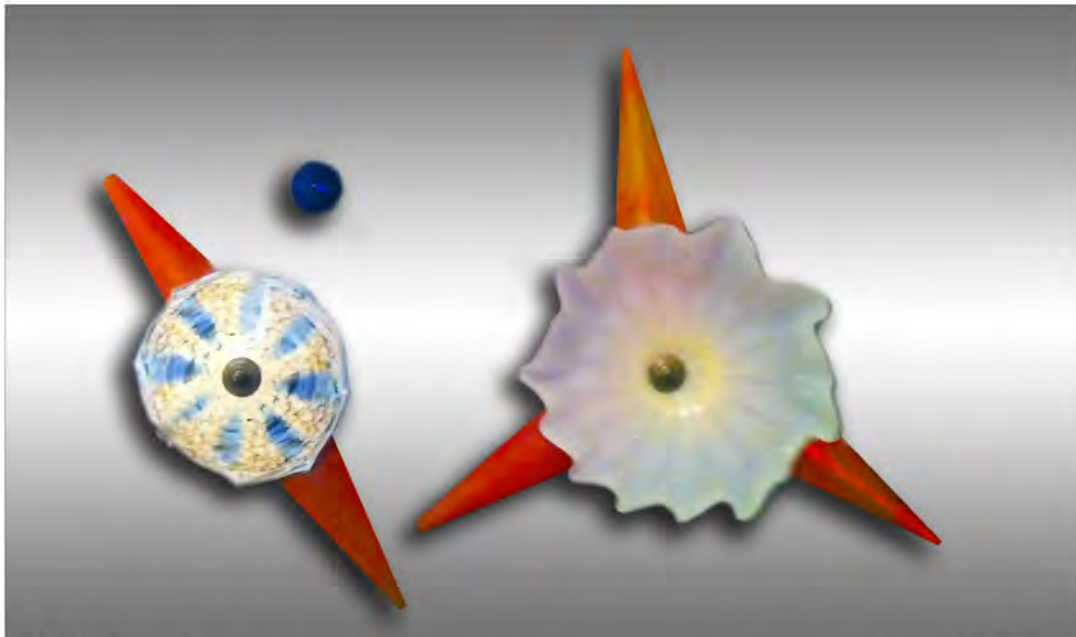


*'Ruby Red Sapphire' stallagmite Sophy set
transparent ruby red base with colored lip wrap
average dimension 9" diameter x 24" height
2003*

COMPLIMENTS AND SOPHY SET



'Orange Puf Cloud'
saffron base with orange lip, orange bulb ribbons, ,textured steel hardware
approx. 42" diameter x 16" deep
2011



'Optic Sun Dial'
saffron base, gold brown, cobalt optical wraps, transparent orange points
36" dia. x 6" deep with 6" diameter x 14" points
2012

'Saffron Orange'
saffron base, transparent orange points
42" dia. x 12" deep with 6" diameter x 14" points
2012

OCTAVIUS and URCHINS



Venetian Collection
 clear and sandblasted forms
 average dimension 12" diameter x 60" height
 2004



'Dragon' Venetian detail
 dragon figure: 3" diameter x 10" height
 2004

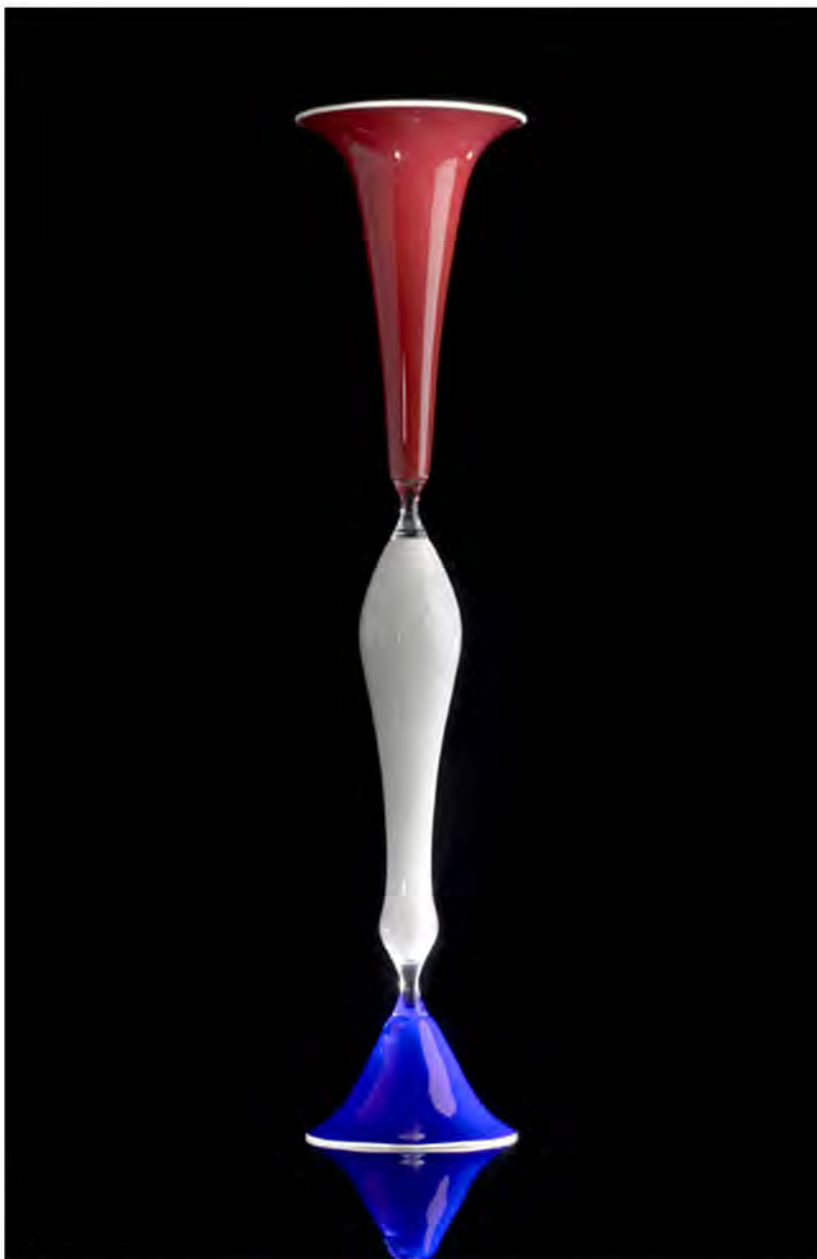
VENETIANS



'Sioux Equinox'
lime w/black lip, red body, canary w/black lip base
7" diameter x 38" height
2006

'Aztec Spring' Chalis
canary w/white lip, lime w/white lip base
6" diameter x 42" height
2006

CHALIS SERIES

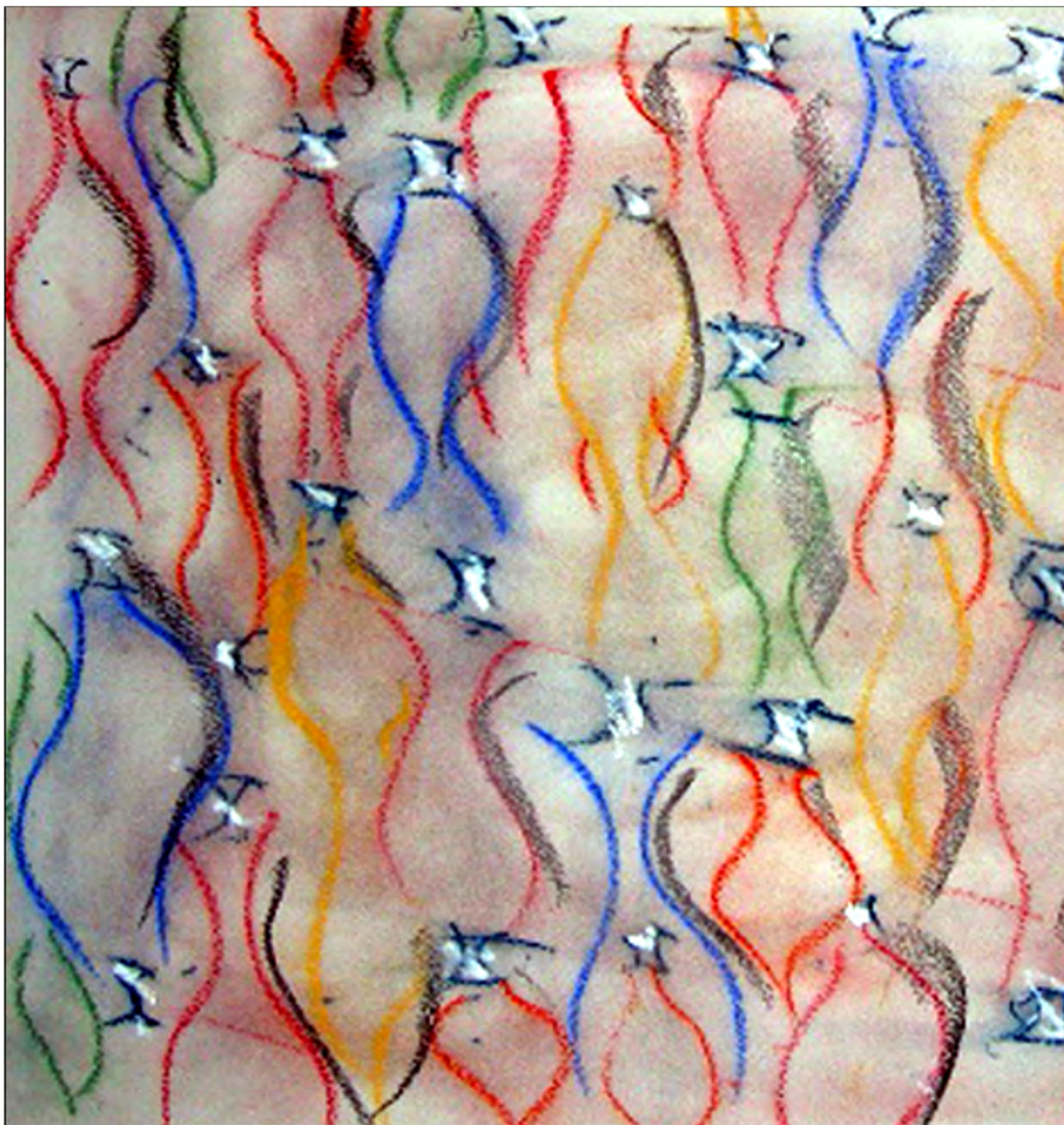


*White House Collection
accepted in 2008*

*"Symphony" Chalis
crimson w/white lip, pearl body, lapis w/white lip base
7" diameter x 36" height
2006*

SYMPHONY CHALIS





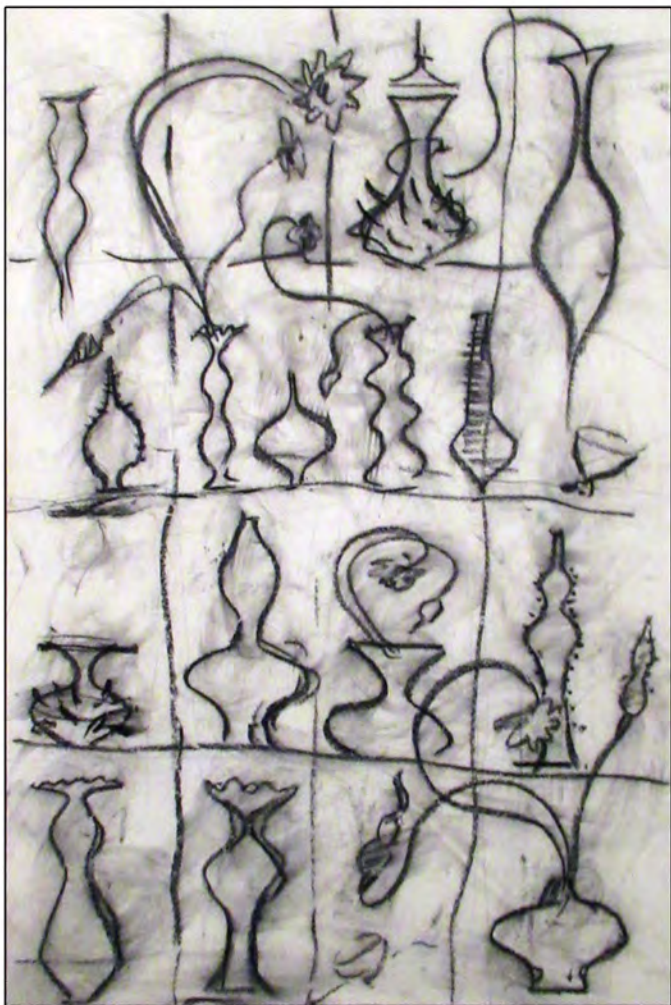
'Evolio'
totem concept study, pastels on watercolour paper
18" x 24"
2005

CONCEPT SKETCH DETAIL



'Re-Birth Rain Dance'
rain cloud study for casino, prisma color on matt paper
12" x 16"
2004

CHANDELIER CONCEPT SKETCH

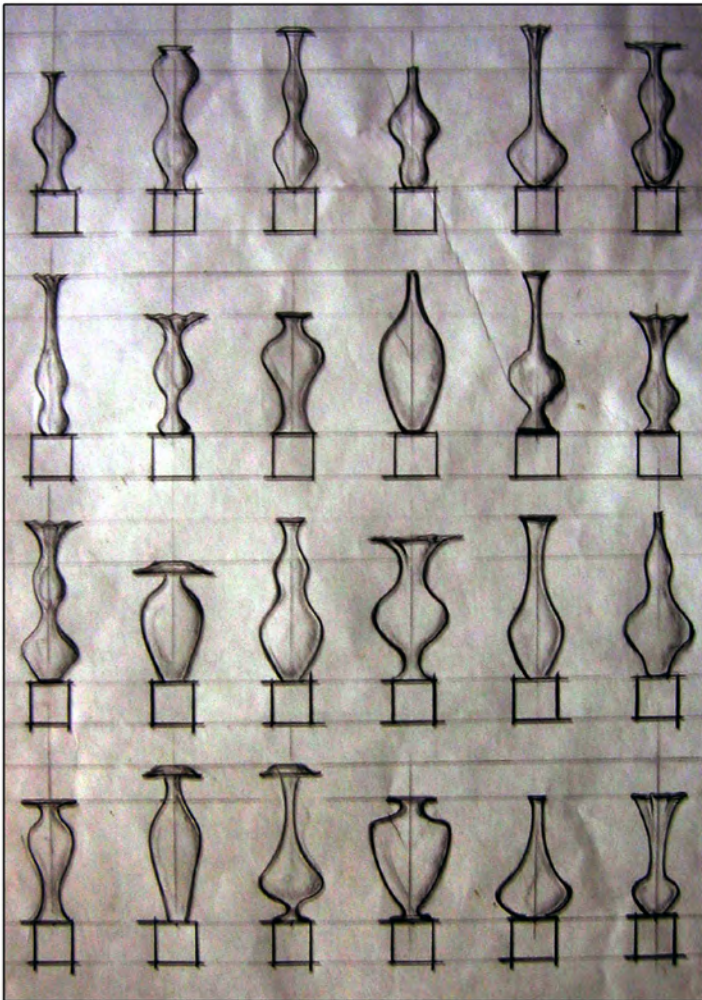


'Undulation'
new york gallery concept for exhibition, watercolour
24" x 36"
2005

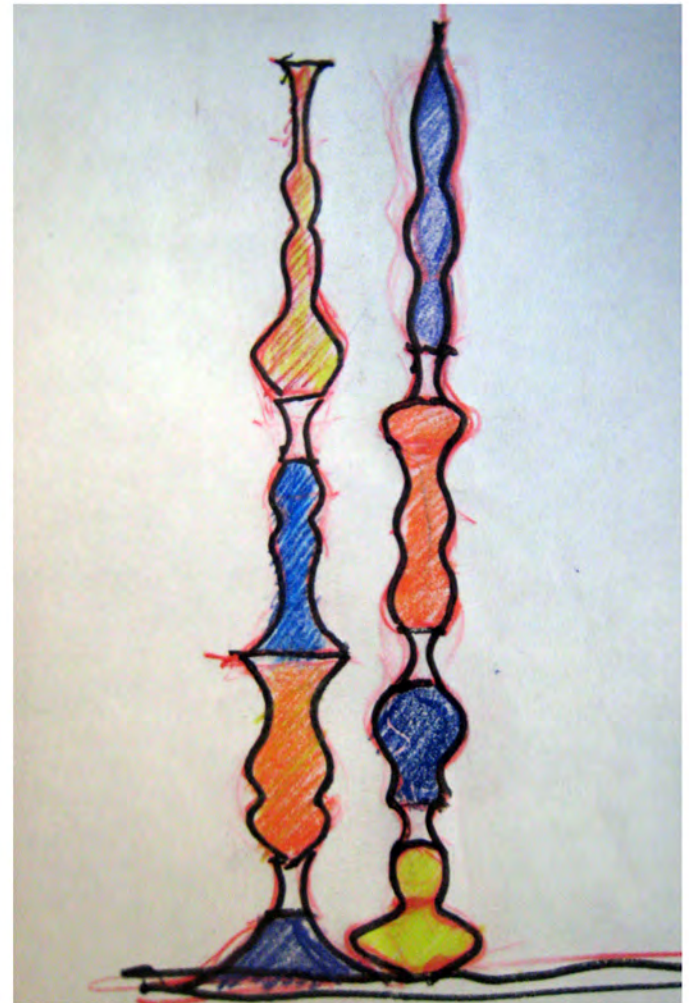


'Undulation'
new york gallery concept for exhibition, watercolour
24" x 36"
2005

CLASSICA and TOTEM CONCEPT SKETCHES

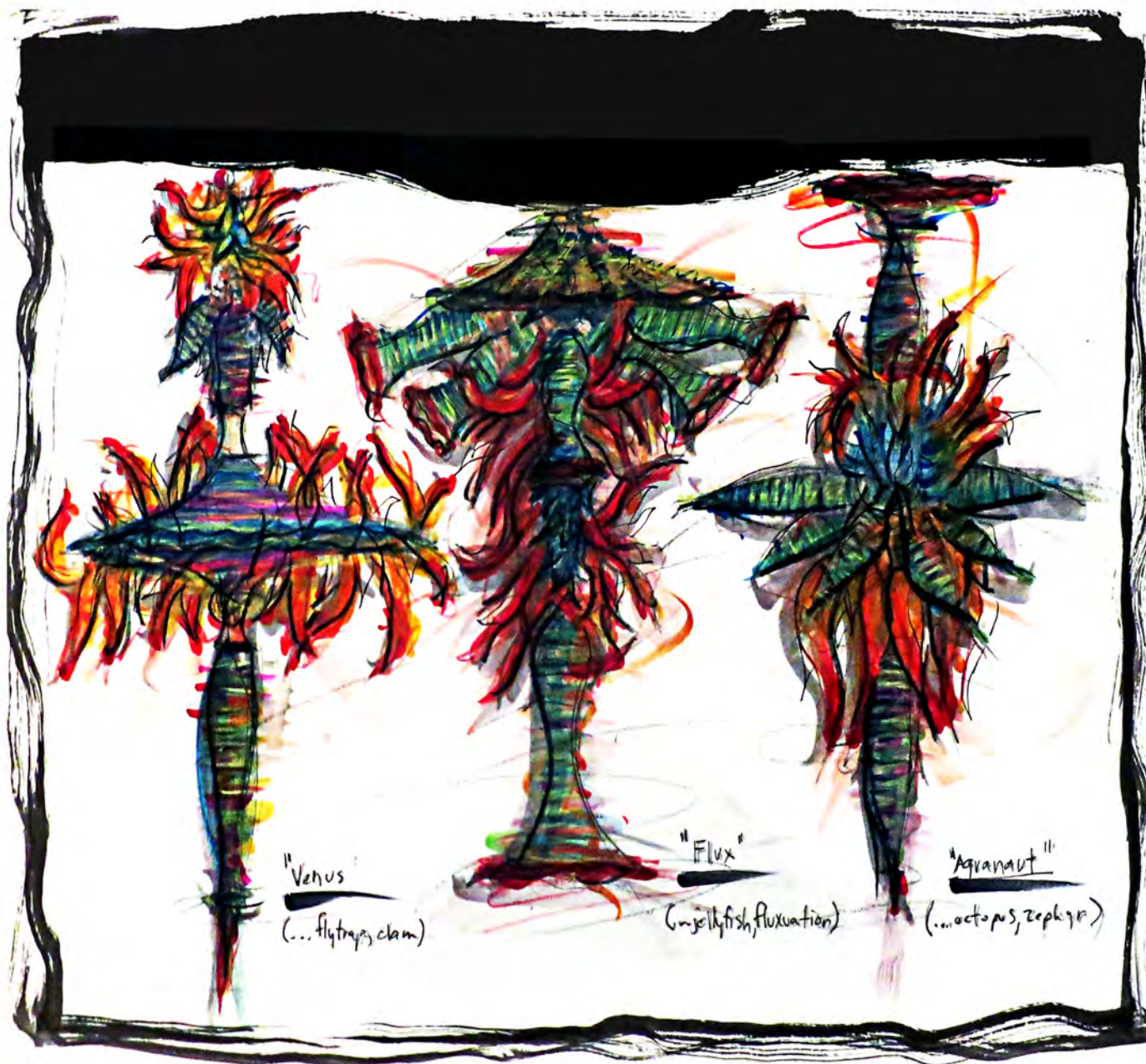


'Venetians'
sketch rendering
2007



'Totem' sculpture
rough sketch studies
2008

CLASSICA and TOTEM CONCEPT SKETCHES



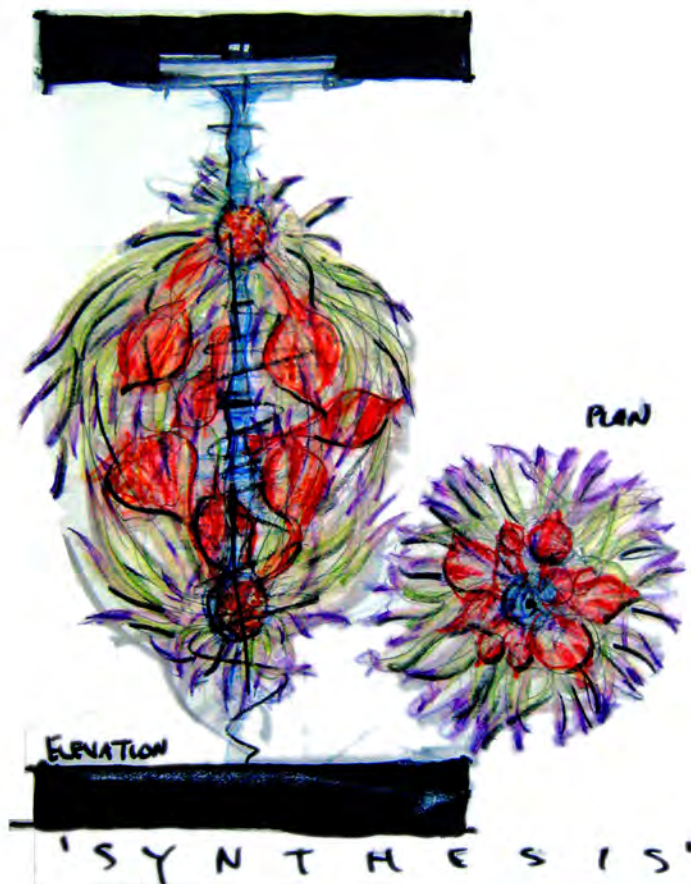
See above for chandelier sculpture concept titles
 dimensions vary
 2013

CHANDELIER CONCEPT SKETCHES



CONCEPT

- "Helix"; spiral—intertwining components making a whole; galaxy. Striations—geothermal layers, revolving; emanating from a central point in space...
- layers of "plates" stacked and coiled "striation" tubes which circle up and down the piece... ties to galaxy and geology... simple bulb colors as "spine" with dual colored coil tubes; reeds dual toned red-orange-to-yellow...



CONCEPT

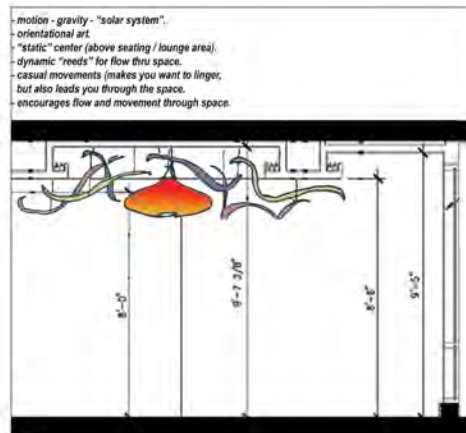
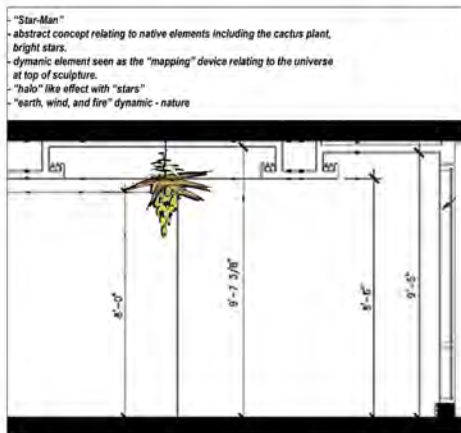
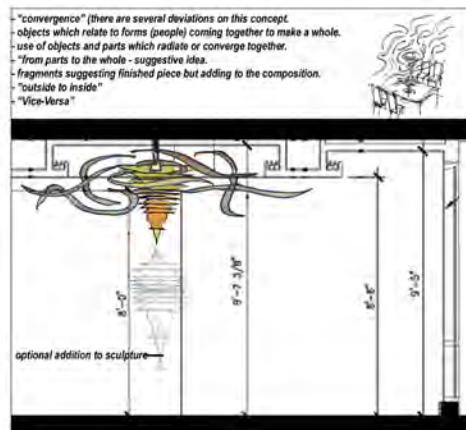
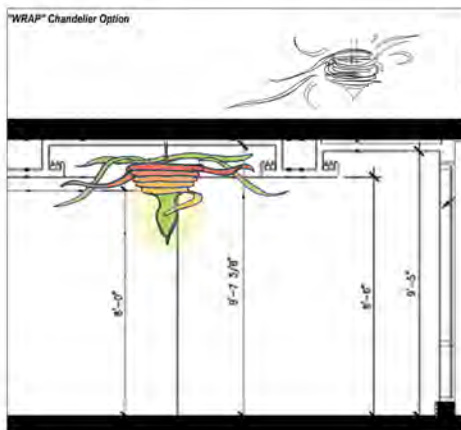
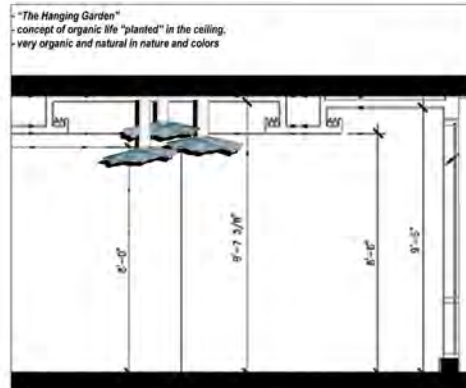
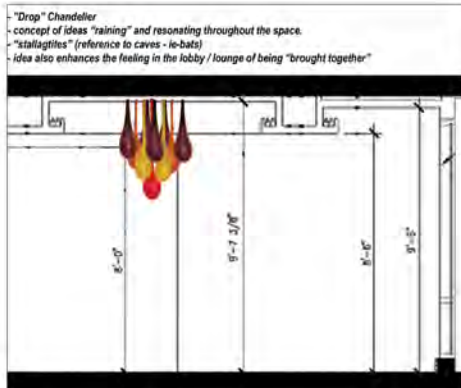
- "Anemone"—membrane; conception; cellular; reactive—"catch and release"; Venus fly trap... convergence—two compounds causing the release of a new element...
- large bulb shapes would be contrasting color to "reeds"... cage shapes... center spine could be lit continuously with tight wrap pattern... 2 and spheres would be sim. color to bulb shapes...

See above for chandelier sculpture concept titles
dimensions vary
2011



'Autumn' sculpture
entry sketch study
watercolour, pastels, and prisma on watercolour paper
2016

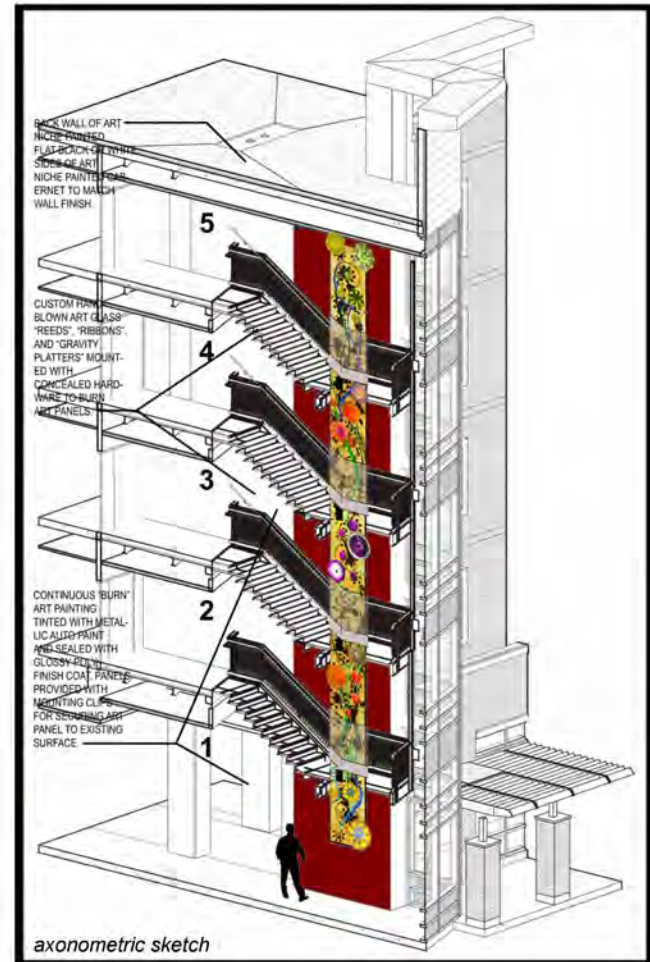
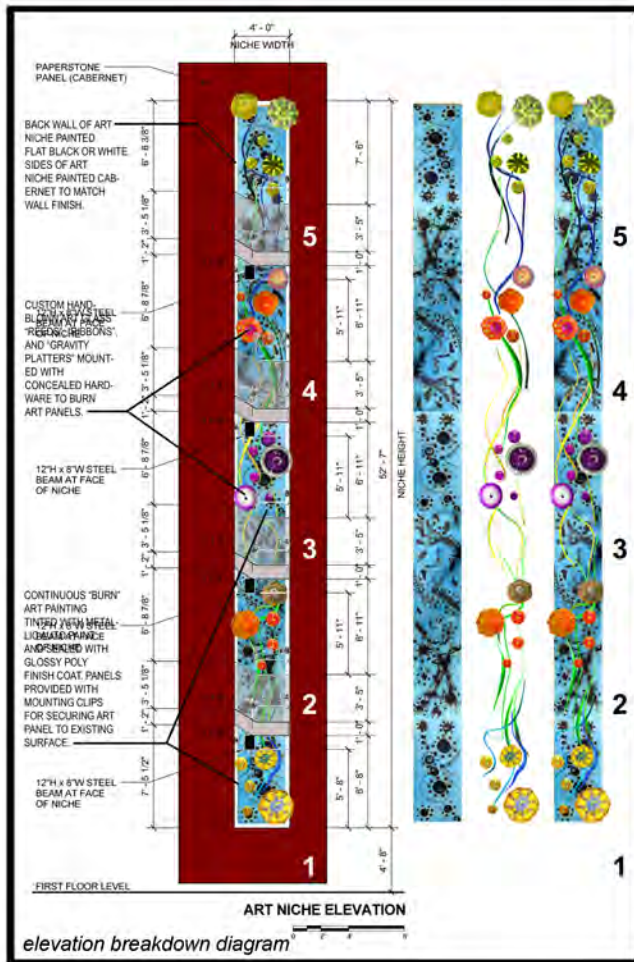
CHANDELIER CONCEPT SKETCHES



See above for ceiling sculpture concepts
 2013

CONCEPT SKETCHES FOR COMMERCIAL LOBBY

The underlying concept approach for this design stems from expanding knowledge and fulfilling the desire to learn through several stages. Each stair landing represents a different "layer" of knowledge and learning. This is communicated through a transcending color scheme on each level; while retaining an overall composition for the sculpture. For example, the lowest level and the top level would have similar color schemes suggesting the cycle of evolution and education. The glass platters and glass ribbons would be mounted to accentuate the burn panel composition and design. The panels will be continuous from top to bottom with a total of 7 panels. The color schemes for the glass platters would be complimentary to the color schemes in the glass ribbons throughout the entire sculpture. The glass mounted on the panels will appear to be floating from the panels. These panels include natural wood and transparent blue tint using auto-paint as a finish and protective coating. The general concept is based on promoting a positive creative education and the importance of the learning experience.

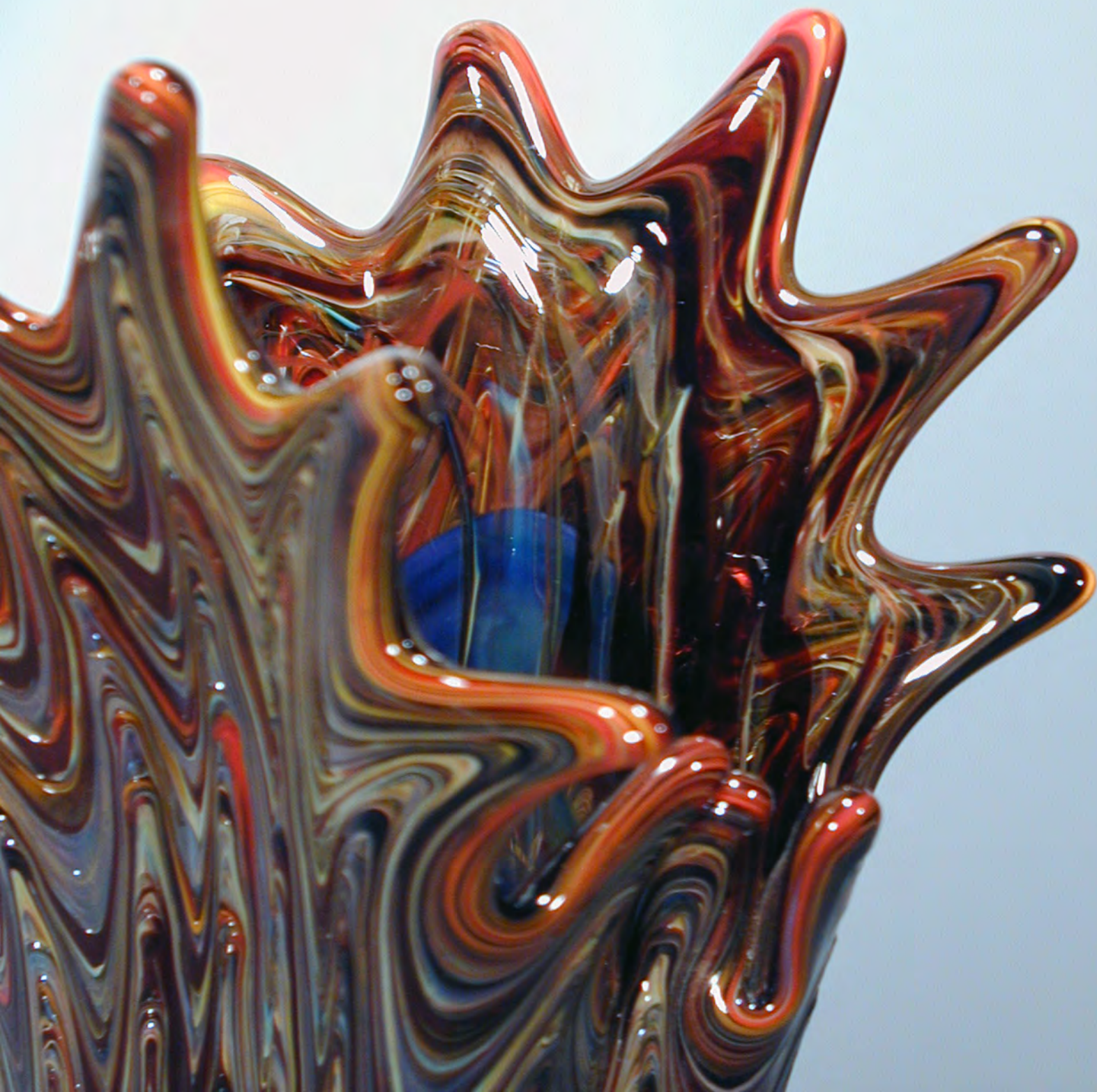


'Enlightened'
Concept for Northside Residence Hall, Texas A&M University Art Galleries, College Station, Texas
2010

CONCEPT FOR UNIVERSITY RESIDENT HALL LOBBY



'TORPEDO SATELLITE' installation
Rees Bowen, 2007



Sculpture

OVERVIEW

The following includes general sculpture categories; although Rees' approach taken towards exploration has always provided him with uncountable ideas for new forms and creations. These sculptures display but a glimpse of the breath of ideas and forlunations Rees has yet to create.

DROP vases

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program atexas Tech University. The concept is a take off on the evoluo used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

CLOUD DROPS

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The Could vessels are very large crucibles with spiral wrap and spider / snake patterns.

SATURNI PRATOORS

These pieces cumulated through combining belly buttons, clouds, spin, scallops, and gravity works. The intention with this series is to provide more dimensions thru layers, patterns, and transparency. The process plays a critical part in orchestrating these large scale roundels.

SATELLITE

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CUBIST

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VENETIAN

The Venetians are basically large scale goblets, simplified. Simplified only due to process. Very elegant and modern with a hint to memories through their relatively traditional forms. These pieces incorporate multiple forms combined translated literally into their larger forms. This concept gave way to the creation of the Totem series.

urchins and jellies

This body of work obviously takes reference from the sea forms in their titles. They both include a contrasting transparent single sandblasted color in a pointed cylinder form reaching out from a main focal base piece which is much more detailed in color, form, and pattern. These pieces stem from an enlarged version of the cosmonauts.

Gravity platter

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The gravity platters often incorporate optic molds to enhance the design and have come to be know as Scalloped forms.

SKY signs

It is a tradition among glassblowers to create and hang a spirit catcher, or "witchball," in their studios to assure successful glassblowing and good fortune. As early as the mid-1700's, glassblowers were known to hang witchballs in their homes to protect them from witches' spells and evil spirits. It is thought to work by attracting evil spirits with the bright colors and patterns. When evil spirits are near, they are lured to the opening in the underside of the piece. Here they become confused and unable to escape until they eventually dissipate. place this spirit catcher carefully, and it will serve you well.

reeds & ribbons

These series resulted through the Drop Vase series in combination with a modified intrepretation of pulling cane and latticino. The reeds are vertical in application, extending from the ground. The ribbons tend to be more fluid in nature and horizontally mounted on wall surfaces.

Stalagmites and Stalagmites

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IDEALOGY

" My direction and approach is partially about the process, as well as the end result; from the initial conception to the complete installation. I am linked to the colors, textures, and patterns. My art work is designed to include full dimension of the overall concept to fruition. This portrays my sensitivity in working with this material, adapting to art works' habitation. This enhances the overall perception of space my art forms inhabit. It reinforces fore thought of creation and continuation of my work."





'Torpedo Satellite'
Firehaus Gallery Installation, clear & sandblasted with alum. hardware
18" max. diameter x 96" height
2008



'Choreograph' burn panel tree and 'Ornmental' cubist christmas tree
Firehaus Gallery Installation, 4" dia. multi-colored & patterned hand
blown glass ornaments in four 4'x8' acrylic milk panels
2008

SATELLITE SCULPTURE and CUBIST TREE



'Venetians'
gallery exhibition
average dims. 24" diameter x 60" height
2004

CLASSICA VASE SCULPTURES (TOTEOMS)



'Optical Drops' triptic collection
multi colored bases, spiral wraps
approx. 10" diameter at base x 49" height
2006

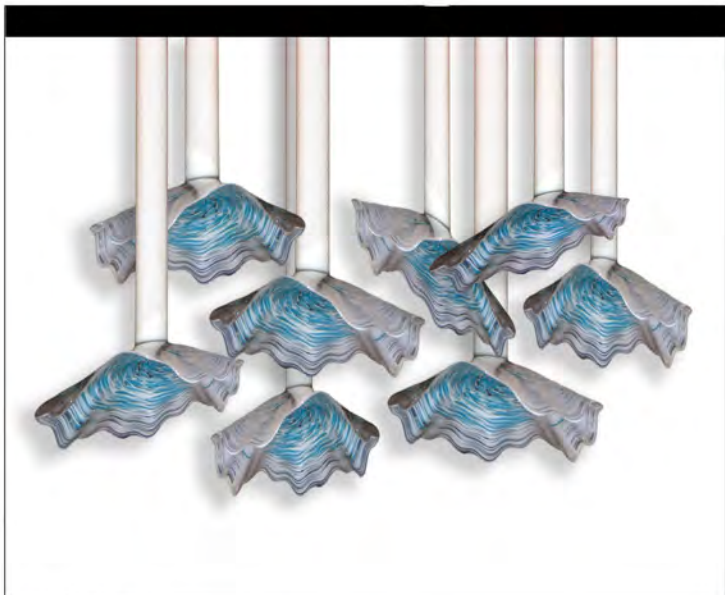


'Autumn Drops'
single opaque or transparent base color, elongated
approx. 10" diameter at base x 48" height
2006



'Spiral' drop vase collection
single colored bases, single spiral wrap
approx. 10" diameter x 36" height
2005

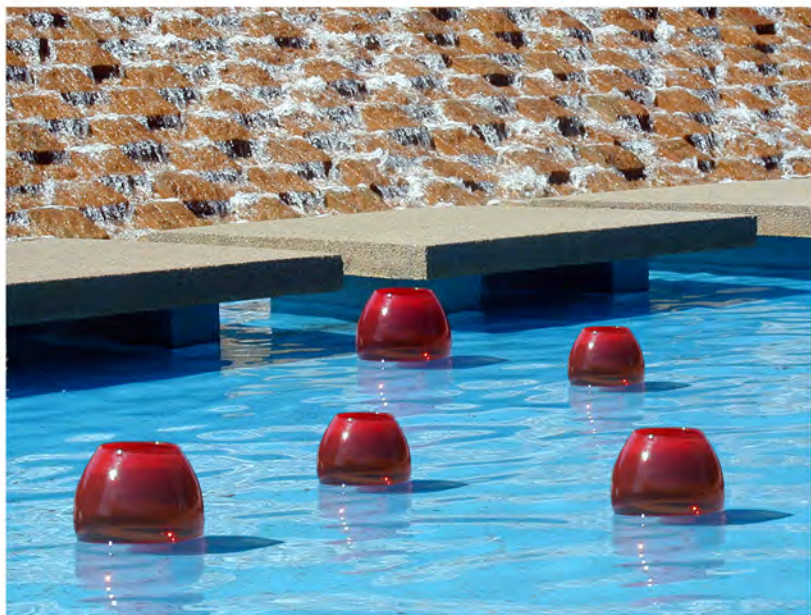
DROP VASE SETS and SCULPTURES



'Umbrella' sky clouds
spiral wrapped, scalloped gravity platters
approx. 30" diameter x 6" depth
2007



'Atmospheric'
cumulated gravity platters, multiple colors and patterns
sizes vary
2004



'Crimson Floaters'
transparent crimson vessels with evolio counter weight at bottom
12" diameter x 14" height
2002



'Orange Point' urchins
saffron/trans.orange, cobalt platter w/multi-col.wraps, stl.hardware
approx. 42" diameter x 16" deep
2011



'Urchin' detail
2008



Lighting Design

spin sconces

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spider pendants

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hanging garden pendants

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Spiral pendants

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SCALLOPED pendants

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filter pendants

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BELLINI PENDANTS

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torch lamps

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tulip lamp

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spin sconces



spider pendants



*'spiral' pendants
dimensions vary
2003*

HANGING GARDEN PENDANTS



'scalopped' pendants
approx. dimensions: 12" dia. x 18" ht.
2004

HANGING GARDEN PENDANTS



'Spiral Pendant'
cobalt base, white spiral wrap, frosted filter
6" diameter x 16" height
2003



'Contemporary Pendant'
clear base w/ frosted filter
10" diameter x 12" height
2003



'Amber'
amber base, gold brown frit
16" diameter x 12" height
2003

'Ferrari Spotted'
ferrari and white frit
8" diameter x 18" height
2003

'Sky Cloud'
cobalt blue top, frosted bottom
16" diameter x 8" height
2003



Today's Vision
contemporary pendant installation
2003



Today's Vision
spiral pendant installation
2003

filter pendants



*'BELLINI' Pendants
Breadwinner's Restaurant
Dallas, Texas
2003*



*'BELLINI' Pendants
Breadwinner's Restaurant
Dallas, Texas
2003*



*'BELLINI' Pendant Detail
satin orange transparent base
10" diameter x 20" height
2003*

BELLINNI PENDANTS



Gallery Wall Installation - Welcome
2007



'Spark' Lamp samples
specialty glass diffuser shades for integration
1.5" diameter x 2" depth
2015



'Electric Pearl' Tube Pendants
pearl white base, elongated form, stl. hardware
4" diameter x 36" height
2006

PENDANTS



'Aurora' Torch Lamps
multi colored w/ opti-spiral wraps. brass bases
8" diameter x 28" depth
2003



'Bloom' Lamp sample
tinted clear frosted glass top and bottom, ss hardware
16" diameter x 20" depth
2008

LAMPS



*'Delagato' Chandelier concept sketch
multiple forms and multi colored
overall dimensions 48" diameter x 30" height
2004*



Firehaus "BLOWN"
Gallery Exhibition
Fall 2005





'One Day Prior'
Installation Setup
2014

Installations

BELLINI PENDANTS

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CHRISTMAS INSTALLATIONS

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DROP vases

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solar panes

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spin sconces

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scalloped pendants

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MOMENTS

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constellations

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SKY signs

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STARS (Cosmonauts)

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bubbles

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Trinity

Designed with the intent of providing a calm and relaxing feeling for Trinity Pain Medical Hospital in Fort Worth, Texas.

REFLECTENSION

A private commission concept particulars to a space incorporating a mirror... the smiths ...

Stalagmites and Stalagmites

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CACTUS TEXAS

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implimentations

designed for hospitality and transient environments...

CUBIST TREES

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SATELLITE

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'DROP VASE' Installation
Northpark Mall, Dallas, Texas
 2003



'DROP VASE' Installation Detail
Northpark Mall, Dallas, Texas
 2003



'STAR'
Private Residence Installation, 36" x 72", Dallas, Texas
2006

JAMESON RESIDENCE



'Cactus Texas' Chandelier
Dallas, Texas
2006



'Cactus Lamp'
Dallas, Texas
2006



'Cactus Lamp'
Dallas, Texas
2006



'Thorn' Chandelier
Dallas, Texas
2006

STEPHEN PYLE'S RESTAURANT



'CONSTELLATION'
Retail Installation, Dallas, Texas
2010



'CONSTELLATION'
Retail Installation, Dallas, Texas
2010



'CONSTELLATION'
Retail Installation, Dallas, Texas
2010

CELEBRITY BAKERY



'ILLUMINATED'
100 Year Anniversary, 5th Floor Lobby Installation, CBD Dallas, Texas
2003

NEIMAN MARCUS CORPORATE

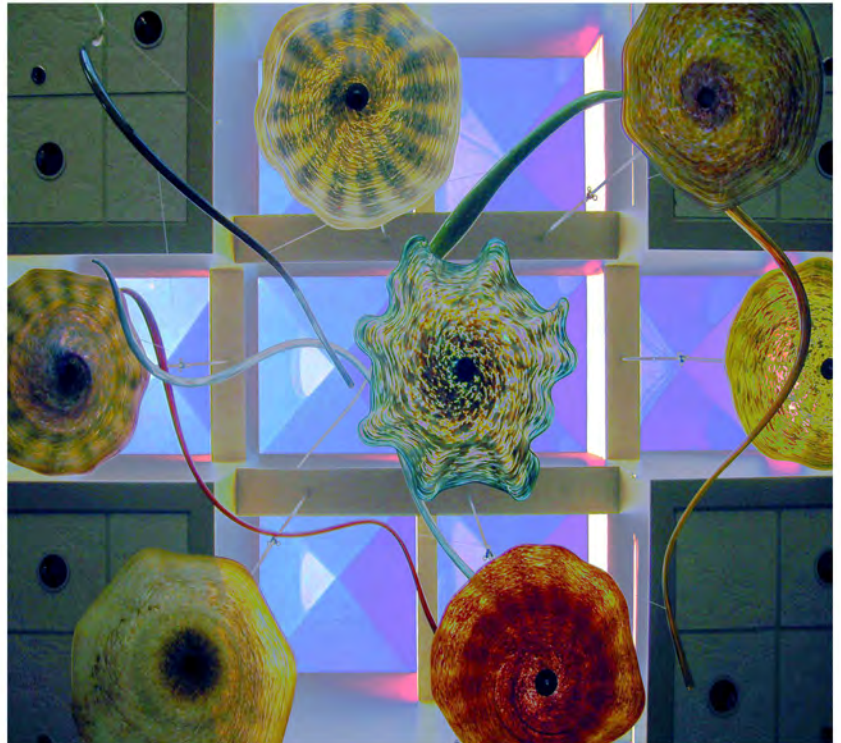


'CONSTELLATIONS'
Penthouse Resident Installation, Vickory Park, Dallas, Texas
2010

W HOTEL



'TAKING ON WINGS'
Corporate Lobby Installation, 60' x 120'
Oklahoma City, Oklahoma
2007



'TAKING ON WINGS'
Corporate Lobby Installation, 60' x 120'
Oklahoma City, Oklahoma
2007



'SCALLOP' and 'GRAVITY' Pendants
Addison, Texas
2004



'SCALLOP' Pendants
Addison, Texas
2004



'MOMENTS'
Hospitality Lobby Installation, Houston, Texas
2009



'STALLAGTITES'
Lobby Installation, 60" x 120", Fort Worth, Texas
2007

OMNI HOTEL

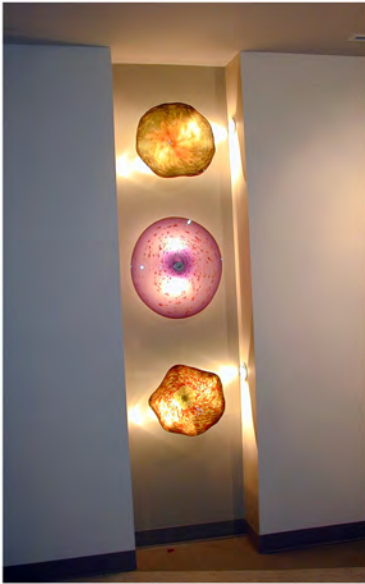
TRINITY LOFTS



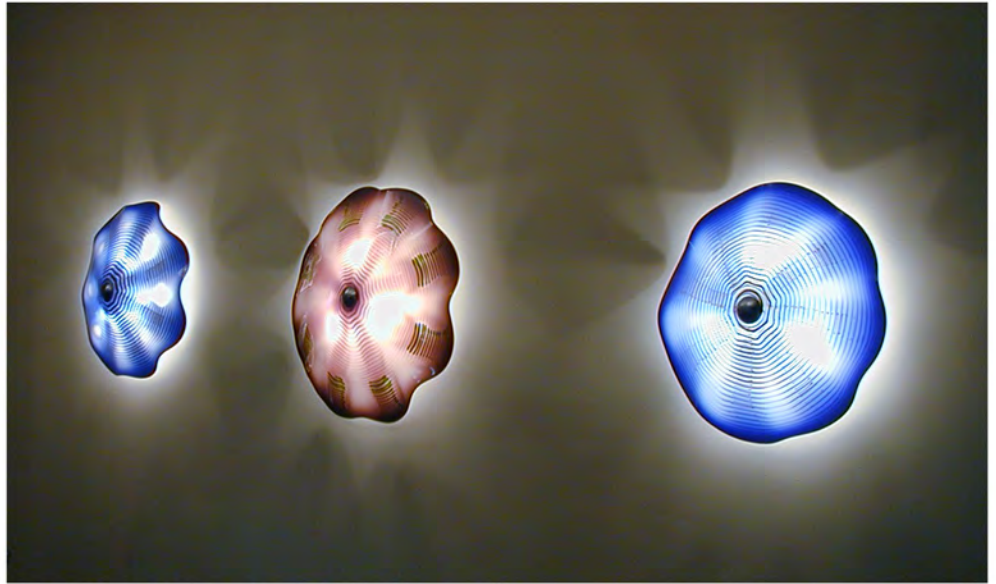
'STAR'
Private Residence Installation, 36" x 72", Dallas, Texas
2006



3030 BRYAN STREET CONDOMINIUMS



'SOLAR PANES'
7th Floor Corporate Lobby, CBD Dallas, Texas
2002



'TRIFECTA' Spin Sconce Installation
7th Floor Corporate Conference Room, CBD Dallas, Texas
2002

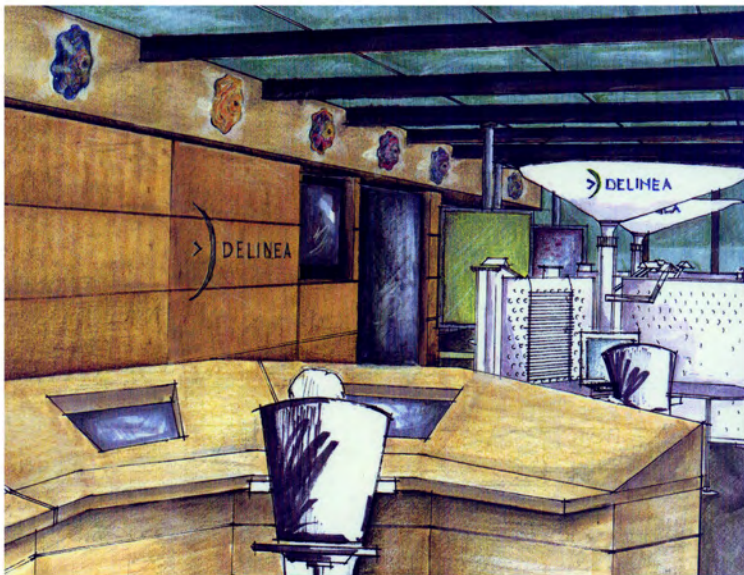


'SOLAR PANES'
5th Floor Corporate Office Lobby, CBD Dallas, Texas
2002



'SOLAR PANES'
5th Floor Corporate Office Lobby, CBD Dallas, Texas
2002

NEIMAN MARCUS



'SPIN SCONCE' Installation
Houston, Texas
2002



'SPIN SCONCE' Installation
Dallas, Texas
2002



'SPIN SCONCE' Installation
Dallas, Texas
2002

DELINEA



'REFLECTENSIONS'
Private Residence, Dallas, Texas
2008

SMITH RESIDENCE



'TRINITY'
Medical Center Lobby Installation, 60" x 192", Fort Worth, Texas
2011

TRINITY PAIN MEDICAL CENTER



hotglass

spi.ral (spi'rel) *adj.* - *Glass spiral* a coil circling around a point in constantly increasing or decreasing curves or in constantly changing planes. - *n.* to curve or coil. to move in or form into a spiral. coiled, winding, helical. See convolution. A wave, undulation, tortuosity, sinuation, circuit, twist, swirl, torsion, rotation, helix, entwine, evolution.

PROMOTIONAL GRAPHIC 1996

HOT GLASS

rondels
 custom commissions
 incalmo platters
 twisty cups
 goblets
 paper weights
 ornaments
 foot flutes
 thin cakes
 vessels
 demonstrations
 lamp working
 objects of your desire

23 NOVEMBER, 2002
12PM-10PM

501 2ND AVENUE
BUILDING B
(in the basement)
DALLAS, TEXAS
75226




OPEN HOUSE

TEXAS HOT GLASS 3rd ANNUAL OPEN HOUSE



rondels
 custom commissions
 belly buttons
 twisty cups
 goblets
 spin sconces
 ornaments
 tri-pods
 thin cakes
 fat wraps
 open vessels
 demonstrations
 torch lamps
 objects of your desire

SATURDAY 22 NOVEMBER, 2003
1PM-9PM
 hors d'oeuvres and refreshments provided

HICKORY STREET ANNEX, 501 2ND AVENUE, BUILDING B, DALLAS, TEXAS, 75226

TEXAS HOT GLASS 3rd ANNUAL OPEN HOUSE



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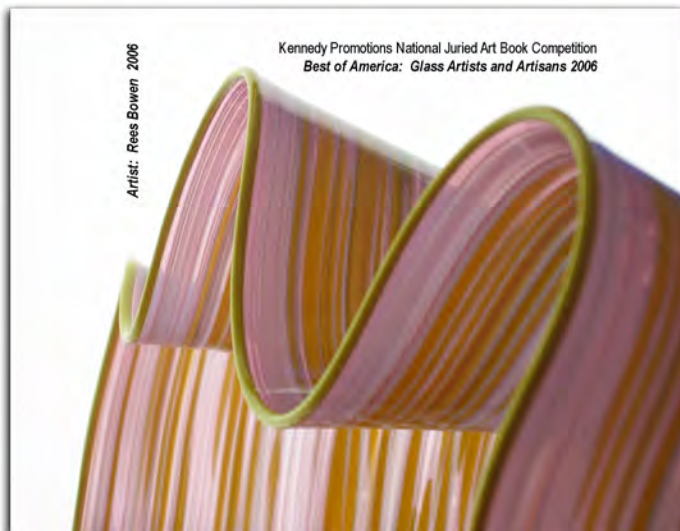


TO DOWNTOWN DALLAS
 ELUM ST.
 MAIN ST.
 COMMERCE ST.
 HICKORY ST.
 TEXAS HOT GLASS
 EAST I-30 (TAKE 2ND AVE. EXIT)
 TO M. CENTRAL 75 STEMMONS FRWY/35 E
 ASH ST.
 ROBERT B. CULLUM BLVD. (PARRY AVE.)
 FAIR PARK

www.spiralglassinc.com
23 NOVEMBER, 2002
OPEN HOUSE
www.texashotglass.com




studio.214.827.7778 mobile.214.564.3896





firehaus studios
invites you to an open
house

featuring glass artists
rees bowen and matt hare
spiralglass inc.

saturday, 19 november
3 to 9 p.m.

3500 commerce street
dallas

FOR MORE INFORMATION, PLEASE CONTACT:
studio.214.361.6700
www.spiralglassinc.com

Rees Bowen 214.564.3896
Dana Lumpkin 214.532.3880



2006

FIREHAUS GALLERY PROMOTIONAL GRAPHICS

Customer Proof DMN

The Dallas Morning News

Add: 0001869003
CustName: TEXAS GLASS
SalesRep: 9103 LaBranch, Becky
LastOperator: aaquire
Team: DMN-DEFAULT

Section: QUICK
PubDate: 11-14-2003
Language: English
AdClass: ROP
PrintTime: 11-12-2003 08:52:13

Columns: 5
Width: 9.82
Height: 21
Color: CMYK
ReturnBefore: 11-13-2003 16:00:00



T E X A S H O T G L A S S
3rd ANNUAL **OPEN HOUSE** SATURDAY NOVEMBER 22, 2003
1PM - 9PM
Hors d'oeuvres and refreshments provided

**HICKORY STREET ANNEX, 501 2nd. AVE.
BUILDING B, DALLAS, TEXAS 75226**

Presenting artists:
**Rees Bowen
John Pierce
Deborah Shavlik**



Spiralglass specializes in custom commissions and lighting.

Artists:

- Rees Bowen
- John Pierce
- Deborah Shavlik

214.564.3896
www.spiralglassinc.com

The glass forms I create are intended to present a unique presence in space. The qualities of sensuality often reveal new ideas and understanding about this age-old craft. The concept behind the artwork I create continues to evolve: generating new ideas and forms. It challenges the envelope of the form, allowing it to remain on the edge. My direction and approach is partially about the process, and the end result, from the initial perception of the concept to the complete installation. I am also linked to the color, textures, and patterns in order to bring another dimension to the overall concept of the

FIREHAUS GALLERY ■ SPIRALGLASS STUDIO
art created from fire custom hand blown glass & installations



2,500 sq. ft. gallery space
Unique environment for special events

9,000 sq. ft.
Additional warehouse space for lease

3500 Commerce St. ■ Dallas
Studio 214.361.6700
Call 214.664.3896
www.spiralglassinc.com

Variety is the Spice of Space

Permanent installations:

- Neiman Marcus
- Breadwinners
- J.P. Morgan Chase Bank
- Various Galleries Nationwide

Artists Include: Rees Bowen, John Pierce, Deborah Shavlik

Spiralglass, Inc.
501 2nd Ave., Bldg. B @ Hickory Street Annex
214.564.3896 (Call for appointment)
www.spiralglassinc.com

Sculpture With Function



Permanent installations:

- Neiman Marcus
- Breadwinners
- J.P. Morgan Chase Bank
- Various Galleries Nationwide

Artists Include: Rees Bowen, John Pierce, Deborah Shavlik

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Undulated Style Functional Beauty



Permanent installations:

- Neiman Marcus
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- J.P. Morgan Chase Bank
- Various Galleries Nationwide

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2002-2005

DALLAS MORNING NEWS ADVERTISING GRAPHICS



WALL STREET JOURNAL PROMOTIONAL GRAPHIC

Wall Street Journal
'EMBRACE'
2012



D Magazine Promotional
'LOOP VASE'
2012

DALLAS MORNING NEWS PROMOTIONAL GRAPHIC



Spiralglass, Inc.
Marketing Flats with Folder Set and Business Card
2005



Spiralglass, Inc.
Promotional Brochure
2010

SPIRALGLASS MARKETING COLLATERAL



Rees Bowen, 2024

As I pull the blowpipe out of the glory hole I lower the glass towards the floor to let it stretch out, preparing to marvel the tip. I lift up, arms up high, lower the glass to kiss the steel table, and as I marvel I feel the softness, delicacy, and heat of the hot glass traveling up the pipe into my hands and coarse thru my body in my heart and head. Such a natural and familiar feeling to me. I bring the back of the pipe down and marker the neck slowly elongating the glass preparing it for the optic mold. Marvel, heat, block, thread, heat, marver, mold, heat, marver, block, and blow. Next thing I know I'm standing in front of the close to 2000 degree glory hole, door open, piece spins out in a beautiful flowing scalloped platter form. I wake up exhilarated. Another dream of blowing glass. I've been having these dreams for decades. I wake up sweating feeling the heat, thought i was burned a couple times, and one time had glass in my foot from blowing barefoot - wait, that time might have been real.

For me, glass is a passion. It is a medium with extreme versatility for inspirational design. I initially found interest in glass blowing as a creative release. With a background in architecture I found immediate gratification with glass. By this I mean it would take me an hour to get through the basic glass blowing process as opposed to a semester, or 5-6 months or more designing a building for a specific site. Although the creative processes are somewhat similar, the results working with glass give me immediate gratification and passion with feeds my creativity.

The various methods and uses of glass amazes me. To name a few of these: From hot glass blowing to fusing and slumping to lamp working and torch work to cold working, and mixtures in between; glass can be formed into a multitude of uses; both functional and sculptural.

I continue to feel the heat as I reheat the vessel I'm creating. It feels so familiar and I know why. This time as I bring the lip of the vessel to a temperature hot enough to work the top of the form, I pull it out of the glory hole and hold it down while spinning. The spin torques the form as I balance the pipe from its fulcrum point. It develops into a well scalloped vase with intricate levels of pattern and detail through the color and optics. This time it's not a dream, for real!

Rees Bowen has been working with glass since 1990. His studies at the Architectural Association School of Architecture in London, England were the proving grounds for the process of creative experimentation. His studies in London expanded his design horizons by allowing his concepts to become the guiding force throughout the design process. This incorporated his ideas of the creation of form in space, through the use of appropriate artistic/industrial aesthetics, using various materials. His work, both in Architecture and Art, reveals the idea of creating objects within a space which have a distinct influence over an individual's experience of that space. Creating and evoking feelings through the dynamics of glass to inhibit feelings within a particular space created the original inception of Spiralglass, Inc. and Lookimage, LLC. Rees' design approach and ideas remain the primary basis for his creations.

Rees graduated with honors from Texas Tech University, obtaining a Bachelor of Architecture Design Specialization Degree. Additionally, he achieved specialized Minors in Sculpture, Glass, and Photography. His influences include Peter Thomas and Peter Sabara while at the Architectural Association in London; and Bill Bagley, a noted and respected three dimensional sculptor. His theories and ideas were further enhanced by the Situationist's International movement in Europe. Rees is also involved in land-planning and development opportunities through his architectural career.

Spiralglass (1998) was initially created as a concept "references the intertwining and connection each of his art forms carry through one another. The energy created within each piece is tied to the next. In the past. He was involved with Hickory Street Hot Glass, Inc. and Texas Hot Glass, L.L.C.,. He is also responsible for the formation of Firehaus Gallery, Inc., originally located near Exposition Park in Dallas, Texas. This art gallery is focused on fire related arts. In the recent decade, Rees has been working on the formation of the Evolve Gallery and The Southern States Glass Art Cooperative. Rees has been involved as a designer and consultant with large scale corporate comissions, private commissions, and light fixture design. In 2002, his 'Symphony Chalis' was accepted into The White House Collection, a prestigious honor.

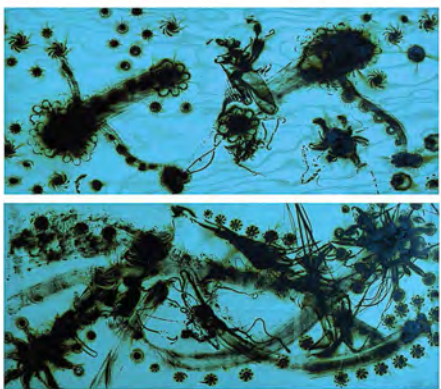
ABOUT THE ARTIST



Marketing Flat - Front
2017



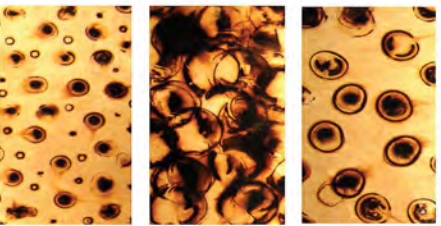
Marketing Flat - Back
2017



'eagle eyes' tracking'



'elegance'



'baby alive' triptic



SERIES CONCEPT:

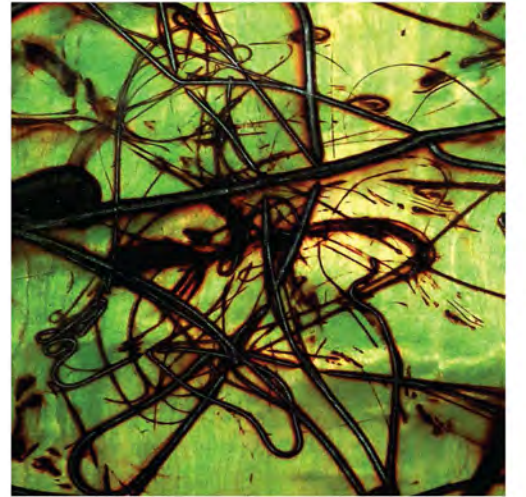
the 'burns' concept was developed as a means of rough sketching using soft hot glass as the drawing aid. The basic idea behind these works of art is rythm and movement. They represent the orchestrated dance involved through the process of glass blowing. It involves recycling and creation in the same breath. It also relates to current events involving the recent increase in solar flare activity from our sun. Another means to document a moment in time experienced during our earth inhabitation. These works are created on a variety of media base; such as hi-definition finished wood panels, gypsum board, steel, among other materials. The finished pieces are finished with diluted auto paint and gloss. Dimensions vary.



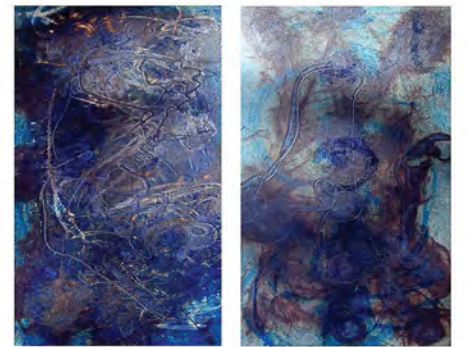
'burn box' sculpture



'monde ballet'



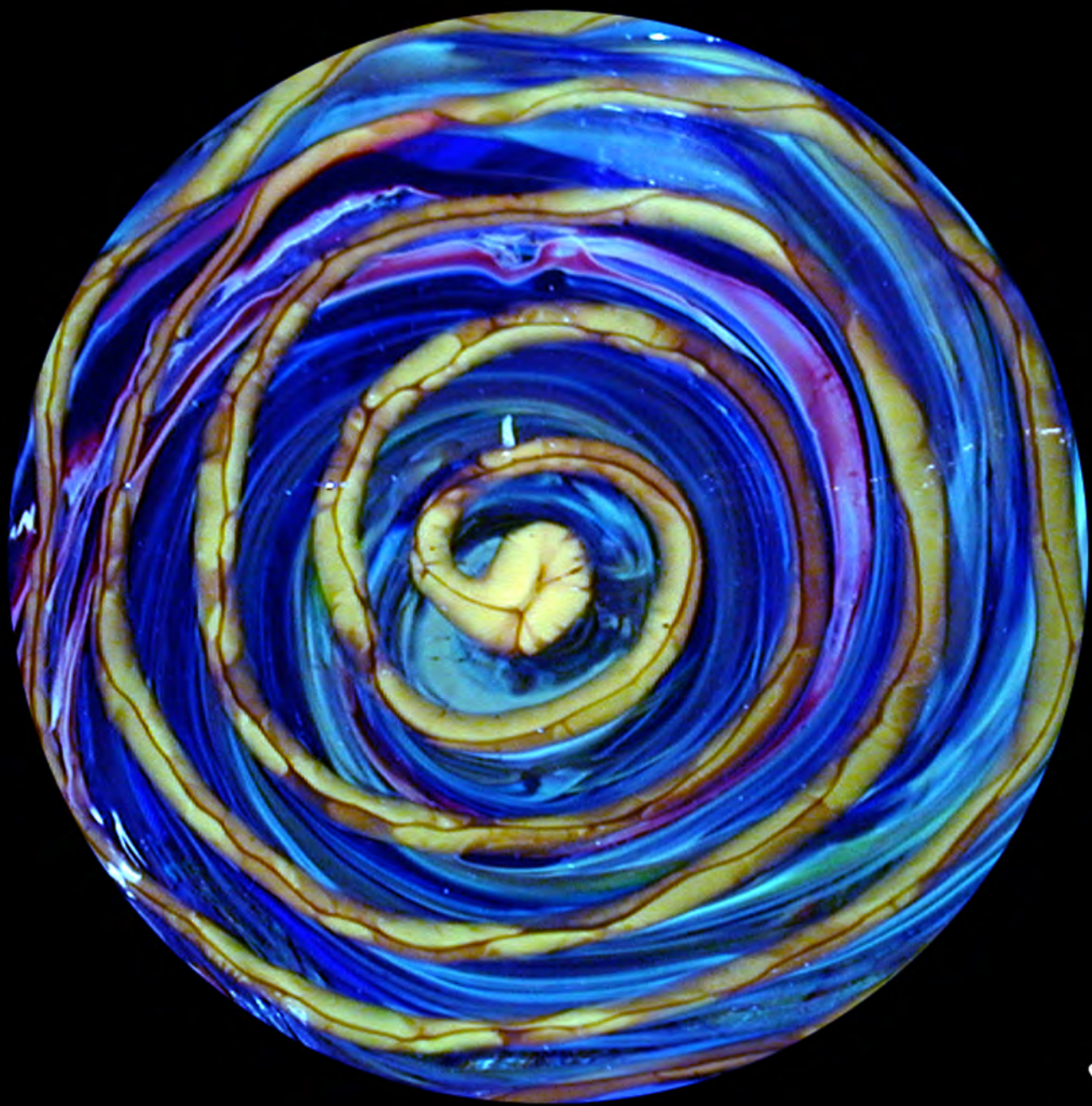
'metro lines'



'earth from above'

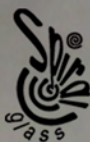
SOLAR BURN - PROMOTIONAL FLAT

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Spiralglass, Inc.

from concept to creation



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