

# ANNE NYE



“I am an artist and making art is what I do.... My profession and obsession!” -Anne Nye

## MUSING ON ART

“My work, like my experience of life, is about layers.

I layer color over color and glass over glass, opacity over transparency. Just as joy layers over sorrow and today over yesterday, in my art patches of brilliant colors peek through darker ones like sweet secrets heard on a summer day, remembered in winter. So all my experiences come together in each work. Brilliant background colors express the joyous freedom of my childhood Idaho summers; layered with years of work and study, loss and gain. The tactile top layer expresses the now - taking us right up to the present, which will never be here again.” - Anne Nye

“... Draw, paint, feed your personal monster however you can and hang around with others who share your blessing...” -Anne Nye

## ABOUT ANNE NYE

Originally from the Pacific Northwest, Anne has always had a love for art. For years she had a hard time referring to herself as an artist. Growing up in Idaho during the 50's, the availability of art programs were not what you see today. She spent most of her young adult life ignoring her inner artist and pursuing the life of a housewife. Anne expressed herself by sewing, knitting, embroidery, and by making Christmas gifts for friends and family. Ultimately she ventured into college studying fine art at the University of Idaho. She also studied at the California College of Arts & Crafts in Oakland. Even after years of training, degrees, and scholarships she still feared a career as an Artist. Anne found security in a career as a graphic designer for several years to follow. In 1997 she left the design biz behind her and listened to her inner voice, working full time at her art. In 2000 she moved to fused glass. Anne currently is part owner of the Blue Pomegranate Art Gallery and lives in Omaha Nebraska with her husband Richard. Richard is the “engineer” of the team and works alongside her, helping to make her dreams come true!

“... I wonder what will come next. The Tamarack trees of my childhood intrigue me. They are the only deciduous conifer and drop their needles in the fall turning into golden carpets.”

“... I know I'm not done yet with trees of my childhood.” -Anne Nye

## THE ART

Anne has dabbled in all kinds of medium with her art, but she really enjoys working with glass. Most people are more familiar with stained or blown glass than with fused, which is what Anne does. Anne's glass work includes but is not limited to plates, bowls, clocks, table art, mixed media, glass wall art, free standing, and even garden pieces. Many of her works that you will find at Exclusive Collections are the free standing pieces full of colorful trees. Being from the Midwest and growing up in Idaho the trees are a wonderful inspiration for her. At first, creating trees from a hard stiff medium like glass was a special challenge. However, since Anne was a painter before a fuser she explored different ways to capture the essence of a tree. She found using finely crushed transparent glass to produce a painterly effect archived all the vibrance and color that she remembered the trees being.

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## GLASS TALK

**Stained Glass:** Colored glass is cut, edges wrapped with metal foil (or a metal strip called “came”), soldered and usually put into some kind of frame. The glass is not heated and any texture or color is already in the glass.

**Blown Glass:** Often called “hot glass” you must have a furnace or “glory hole” which keeps a ready supply of molten glass which is picked up on a special rod, kept at an almost liquid state as it is literally mouth-blown into the desired shape. It takes lots of heat, muscle and skill!



**Lampworking:** Or “torch work”, this is how glass beads are made. A torch is used to heat the glass and soften it enough to be molded and shaped around a rod coated with kiln release to make the hole. All must be annealed, but in the case of small beads, a special fiber blanket is usually sufficient.

**Annealing:** When glass is heated above 1000 °F range and hold it there at least an hour, longer if it’s larger and thicker to re-stabilize and strengthen it. It is sometimes called “heat tempering” but not the same as actual “tempered glass.”

**Fused Glass:** Often called “warm glass”. In this process, glass is again, like in stained glass, cut and pieced together - but there the similarity ends! There are as many techniques as artists, but Anne cuts a base piece, either with a diamond glass saw or with a hand cutter. On that base she “builds” the art piece using colored glass pieces. Once she has it to her satisfaction it is put into a glass kiln (much like a ceramic kiln except with elements in the lid as well as the sides). The glass is then heated to somewhere around 1450 °F until the pieces are fully fused together. It is then annealed according to size and weight to stabilize and “toughen” the glass.

**Kiln Shaping:** Some pieces are fired a second time to “kiln-shape” them into various forms and vessels. This process is called “slumping” or “draping” or “sagging”. Glass begins to move or sag in the kiln at about 1100 °F. There are many forms and molds available but Anne makes most of her own from fiber papers or stainless steel so that her forms as well as her techniques are original and unique. The previously fused glass is placed over the mold and heated until it either “slumps” or “sags” down into the mold, in the case of bowls and plates; or “drapes” over it, as with her “folded bowls” and vase-like vessels.

**Frit:** The beauty is in the details... frit is the term the industry uses in either fine, medium or coarse and she uses it to add texture and interest to her glass.

**Stringers:** There are also “stringers” (skinny glass strands that look like angel hair pasta), “noodles” (looks like fettucini). These can be shaped over a candle or small torch to make “coil-ies” and zig-zags, etc.

**Confetti:** Pretty much what it is... multi-colored paper-thin glass made at the factory by blowing out large balloons of glass and allowing them to burst and break.

**Compatible Glass:** All glass is not created equal! Glass is rated by the coefficient of expansion which means different glasses expand and contract differently when heated and cooled. We use 90 coe, there is also 96 coe and glass blowers and lamp workers use something entirely different. Suffice it to say, you cannot mix them!