

ELEVATION: THE ART AND CULTURAL MOVEMENT OF GLASS PIPES

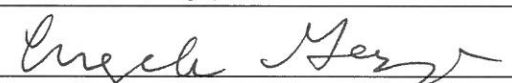
by

Caroline Carpenter  
A Thesis  
Submitted to the  
Graduate Faculty  
of  
George Mason University  
in Partial Fulfillment of  
The Requirements for the Degree  
of  
Master of Arts  
History of Decorative Arts

Committee:

  
William

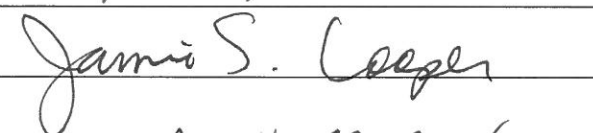
Director

  
William

Program Director

  
Ben

Department Chairperson

  
Jamie S. Cooper

Dean, College of Humanities  
and Social Sciences

Date:

April 23, 2014

Spring Semester 2014  
George Mason University  
Fairfax, VA

Elevation: The Art and Culture of Glass Pipes

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts at George Mason University in partnership with The Smithsonian Associates

By

Caroline Carpenter  
Bachelor of Arts  
University of North Carolina at Wilmington, 2011

Director: Jeffrey Hardwick, Adjunct Professor  
Department of History of Decorative Arts

Spring Semester 2014  
George Mason University  
Fairfax, VA

Copyright 2014 Caroline Carpenter  
All Rights Reserved

## DEDICATION

This is dedicated to my father, John Bennett Carpenter.

## ACKNOWLEDGEMENTS

I would like to thank the many friends, relatives, and supporters who have helped make this thesis possible. To Sarah Brown, for opening my eyes and introducing me to the glass pipe movement. To my father, for the encouragement and support I needed to tackle such a controversial topic. To my friends and fellow students who have supported my passion for glass. Lastly to Jeff Hardwick, my advisor and mentor, thank you for taking on the challenge of guiding me through this thesis and backing my unconventional views on decorative arts and the topic of glass pipes.

## TABLE OF CONTENTS

	Page
List of Figures .....	vii
Abstract .....	viii
1. Glass Pipes as Art .....	1
What is an Art World? .....	2
Art vs. Craft .....	6
2. Lampworking.....	11
3. The American Glass Pipe Movement .....	15
Innovators in an Art World .....	15
The Innovator: Bob Snodgrass.....	16
Pipe Makers .....	19
The Development of New Supplies .....	24
Colored Borosilicate Glass .....	24
Tools .....	26
Coloring Methods .....	27
Fuming .....	28
Sandblasting.....	28
Acid Etching .....	29
Electroforming .....	30
4. Paraphernalia Laws.....	33
Federal Laws .....	33
Operation Pipe Dreams .....	34
Tommy Chong .....	35
Impact of Operation Pipe Dreams.....	36
5. The Glass Pipe Community .....	39
Collaboration.....	39
Tradeshows .....	40
Glassroots.....	40
Pipe Classic.....	45
Degenerate Flame Off.....	47
Feminism in the Glass Pipe Movement .....	48
Laceface .....	48
6. Distribution .....	51
Evolution of the Headshop to Glass Shop .....	51
Galleries .....	54
8. Collectors .....	56
9. Legalization of Marijuana.....	61

9. Exhibitions and Museums.....	64
“Cest N’est Pas Une Pipe” .....	64
Museums .....	66
Bibliography.....	71

## LIST OF FIGURES

Figure	Page
1. doshworld, “Phoenix” .....	8
2. Bob Snodgrass, “Old Man Bubbler” .....	17
3. “Regions of the Flame and Their Uses” .....	21
4. “How to Blow a Glass Pipe” .....	23
5. Marble Slinger, “The Only Constant is Change I and II” .....	29
6. Snic Barnes, “Nonlocality + Electrodepotion” .....	31
7. Pakoh, “City Pipes” .....	32
8. Huffy Glass .....	42
9. Cherry Glass .....	44
10. Kurt B. ....	46
11. Degenerate Flame Off Participants .....	47
12. Laceface, “The Uprising” .....	50
13. SALT & RAM Collaboration, “Questionable Origins” .....	60

## ABSTRACT

### ELEVATION: THE ART AND CULTURE OF GLASS PIPES

Caroline Carpenter, M.A.

George Mason University in partnership with The Smithsonian Associates, 2014

Thesis Director: Dr. Jeffrey Hardwick

“By the time you read this, the artists detailed... will have already taken to their torches to push pipes to an even higher level; There’s new, innovative work cooking in the kilns, that’s the trouble with creating a real-time tome of today’s glass pipes. No sooner do we map the tectonics of the pipe making world than it shifts and expands right around us.”<sup>1</sup>

In the past two decades a cultural movement has spread across America forming a community, a new genre of American glassworks and an entirely new form of decorative art. The movement has been considered taboo or unlawful, forced underground by the government in 2003 because of its connection to marijuana. During this period, artists had time to experiment and master lampworking -- thus creating a unique, vernacular art form unparalleled to any other in glass.

A large majority of pipe makers are college-educated but self-trained in glass working; the pioneers of the movement originated in areas all across America, large hubs have established themselves in Oregon, Colorado, and Pennsylvania. More recently, pipe

---

<sup>1</sup> Einav Keet, “Introduction” to *Smoked Volume 2*, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 11.

makers have caught the attention of the media through award-winning documentaries, catalogues, and articles. Even the Seattle's Center on Contemporary Art curated a large exhibition on the movement. Leading pipe makers and the body of work they are producing are slowly being acknowledged by high-end galleries, institutions, and most importantly museums.

In contrast to many struggling artists today, successful pipe makers live the American dream; they engage in what they love every day, on their own time, contributing artistically to the world, while supporting their families.<sup>2</sup> Traditional glass artist, Bernd Weinmayer, from Austria, explains the American movement, "This flame worked glass is not only a glass development – it is also a lifestyle, similar to music, which reflects our thinking, problems and other personal behaviors."<sup>3</sup> Much like musicians, pipe makers often collaborate with one another on pieces; they share newfound techniques while advancing the field of lampworking, spreading knowledge among the entire community with flame-offs and frequent tradeshow.

The movement has been referred to as a lampworking revival, a glass approach not thoroughly respected by the traditional glass world. With the emergence of color changing techniques in the late 1980s, pipe makers have created a revolution not only in borosilicate glass art but also for companies that formulate and distribute borosilicate glass. Without the demand from pipe makers, the color spectrum available today would

---

<sup>2</sup> *Degenerate Art | The Art and Culture of Glass Pipes*, directed by Marble Slinger. (2012; Creep Records), DVD.

<sup>3</sup> Bernd Weinmayer. *Smoked Volume 2*, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 28.

not exist; the business shadows the pipe maker's creative vision, evolving the possibilities for all glass artists.

Stylistically, pipes range broadly from abstract modernist shapes to gothic fantasies. In many ways pipe makers share common ideals with other contemporary designers. "Form follows function – that has been misunderstood. Form and function should be one, joined in a spiritual union."<sup>4</sup> The pipe is a vessel to carry this wide variety of ideas from the makers to the outside world. It is rare for an entirely new art world to appear and thrive so suddenly. In the twenty-first century, American decorative art historians should open their minds to these new forms of functional and decorative art; it is our duty to research the history of contemporary artistic movements and analyze their methods, goals, and creations.

In my thesis, I will argue that the cultural and artistic movement of glass pipes of the last twenty years should be acknowledged in the history of art and be respected as an art world of their own defining a new division of decorative arts. Through personal interviews with a select group of glass pipe makers and analysis of their large body of work, I will present a clear understanding of the history of this glass pipes and what drives the style, form, and functionality of their work. Along with the makers, my examination will also explore buyers and dealers at trade shows as well as glass pipe collectors around the United States. In many ways my thesis will be the first to attempt to validate this new form of glass and place it within both glass working traditions and

---

<sup>4</sup> Frank Lloyd Wright

decorative arts more generally, while arguing the glass pipe community has formed a new art world according to the rules of Howard Becker's social analysis.

## **GLASS PIPES AS ART**

“We’re a part of art history, whether or not the rest of “art world” likes us. I can’t imagine this movement being ignored forever.” - N8 Miers

In the past two decades a cultural movement has spread across America forming a community, a new genre of American glassworks and an entirely new form of decorative art. The glass pipe movement has been considered taboo, edgy, or unlawful due to its connection with marijuana. In 2003, the federal government and specifically Operation Pipe Dreams run by Attorney General Ashcroft forced the movement underground. After the government intervened, pipe makers ironically took the profession to new heights. They used their new free time to experiment with new techniques and master lampworking -- thus creating a unique, vernacular art form unlike any other art world creation.

The movement has been referred to as a lampworking revival, a glass approach not thoroughly respected by the traditional glass world. With the emergence of color changing techniques in the late 1980s, pipe makers have created a revolution not only in borosilicate glass art but also created a healthy market for new suppliers. These supply companies, like Northstar Glassworks and Glass Alchemy Ltd., widely sell borosilicate glass and the tools invented for the glass pipe industry. Without the demand from pipe makers, the color spectrum available today would not exist; the new business shadows

the pipe maker's creative vision, evolving the possibilities for all glass artists. The glass pipe movement should be recognized as a contemporary art world and acknowledged as a distinctly new type of American decorative art. To better understand the pipe makers as a distinct subculture of the larger art world, sociologist Howard Becker's theories of the production of art, a community of artists or what he labels an "art world," and artistic innovation help place this movement in a larger context.

### **What is an Art World?**

Howard S. Becker, the renowned American sociologist, wrote the book, *Art Worlds*, in 1982, analyzing art and individuals within a broader social context. He examined the steps needed to establish an "art world"—such as an innovator, a need for a supply and distribution industry, and an unprecedented uniqueness placing the art in history. He also explained how distinct divisions allow a new art world to flourish and gain recognition by other art worlds. The major attributes that define the glass pipe community are innovation, education, communication, and collaboration. I will explore the necessity of each of these actions in regards to Becker's analysis in connection with federal and state laws, distribution processes, and the obligation of museums to provide a basis for scholarly research on the new art world. Anna Rhyne, a sociologist from New York State University, uses Becker's analysis in her work, "This Pipe's For You: A Qualitative Exploration of Glass Shop Owner's Networks, Legitimacy and the Glass Pipe Art's Movement." Rhyne analyzes glass shops, researching the evolution from the underground heady shop in the 1960s to the modern glass shop today. She examines the role shops play on the public's perception of glass pipes. Following both Becker and

Rhynes' provocative works, this study of pipes as decorative arts will explore the glass pipe movement in its entirety and the contribution of each individual within the community.

Becker stated each individual artist who takes part in the production of “art” shapes the outcome of a new art world. He noted that those individuals understand and observe the standards involved in the process of creating their art and they must organize activities to contribute to the production. Becker expressed that the individuals produce similar objects and educate others so an established network is soon formed to share ideas and innovations among the entire community. He also briefly touches on the importance of collaboration between artists, as it is necessary for innovation and education.<sup>1</sup>

In 2009, Grit City of Philadelphia, Pennsylvania, published two books, *Smoked Volume 1* and *Smoked Volume 2*. In many respects, these publications broke new ground by highlighting the industry's leading pipe makers accompanied by photographs of their work. The books were published to provide other artists (and consumers) with knowledge about the movement and provide documentation of where the movement stood in 2008 and again in 2010. Most importantly the books provide insight on where the movement was headed and what the featured pipe makers foresee in their future. Through personal interviews with each glass pipe maker, the reader can gain insight into the controversial aspects of the movement and factors that hinder pipe maker's full acceptance in art.

---

<sup>1</sup> Howard S. Becker, *Art Worlds*. (Berkeley: University of California Press, 2008), 34.

Micah, a glass pipe maker from Austin, Texas, was asked where he believed pipe makers and glass pipes fit into the art world. He gave a clear answer: “Pipe making is its own art world.” While Micah admitted that many traditionalists resisted the notion that pipe making was a legitimate art form, he also emphasized that pipe makers had developed “our own high end collecting market without the attention of the art world at large.” Indeed, for Micah, the lack of attention and respect from the traditional art world was a point of pride. “The pipe world doesn’t need the art world,” he explained, “but the art world needs the pipe world, they just haven’t realized it yet.” He also predicted that pipe makers’ works would soon take off or as he put it: “this shit is going to blow up and take a lot of people by surprise.” For Micah, pipe makers and their work existed both inside and outside of traditional “art worlds.” He recognized that traditionalists might never fully accept the pipe makers’ work, but on the other hand he also expressed the defiant artist rebel’s view that maybe it did not really matter because “we’ll just keep doing what we do.”<sup>2</sup>

Today, confirming Micah’s confident prediction, the art of glass pipes is currently one of the fastest growing contemporary art movements in the United States. Artists from coast to coast have come together to change the resources and techniques of lampworking, allowing the industry to boom in less than twenty years. Micah is correct in defining the glass pipe movement as an art world of its own; the glass pipe community has taken the necessary steps to define itself as a new art world, a new branch of contemporary American decorative arts. Esteemed glass pipe maker, Marble Slinger,

---

<sup>2</sup> Micah. *Smoked Volume 2*, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 62.

while hesitant to speak for the entire community, declares “decorative art is one thing I would consider pipes. Folk art seems to make sense.”

The glass pipe community itself is unsure of what they should be called; some prefer artists, others craftsmen, others do not see the need for a label, and many see themselves as a completely different entity. One of the first steps in defining an art world is secured by defining the maker of the art. While attaching a specific label to pipe makers should be simple and straightforward, it is anything but this. The ambiguous definition of an artist versus craftsmen is just that, unclear. Slinger makes the generalization that “most pipe makers consider themselves more craftspeople than artists.” For Slinger part of the definition revolves around that the pipes are first and foremost “functional.” “No one really makes pipes that don't function,” he observes. Not surprisingly, Slinger also recognizes the ironic reality that “collectors often buy higher end pieces, and enjoy the fact that they do function, but still never actually “use” the piece.”<sup>3</sup>

Is it necessary to fall into an existing category when the glass pipe movement has created their own niche? Not really, it's just an opinion of those who are “qualified,” to give them a title. No one is qualified at this point, the lack of scholarly research can support that reasoning. They show qualities of both an artist and a craftsman, separating themselves from other art worlds.

---

<sup>3</sup> Marble Slinger, email message to author. June 20, 2013.

## Art vs. Craft

“Change takes place, ... both because artists whose work does not fit and who thus stand outside the existing systems attempt to start new ones and because established artist exploit their attractiveness to the existing system to force it to handle work they do which does not fit.”<sup>4</sup>

In this thesis, I use the term glass pipe “makers.” However, there are a number of terms referring to the profession of producing glass pipes for smoking marijuana: pipers, blowers, glass artists, craftsmen, to name a few. I use “makers” to provide a cohesive term for the reader and to emphasize a new type of artist. They are a unique hybrid of an artist-craftsman; they embody qualities of both; pipe makers have the vision of an artist and the practical skills of craftsmen. Sociologist Becker saw a fundamental difference between Art and Craft. For Becker, all artists had what he called “craft skills.” But to be a real artist, Becker turns to an elusive “something beyond craft skill” that “the product.” In the end, artists use that something--creativity, innate gifts—to endow “each object” with “a unique expressive character.”<sup>5</sup>

The traditional folk definition of craft says the craftsman embodies a skill to produce functional objects. Glass pipe makers produce functional objects; pipes are intended to be held and smoked. As pipe maker Slinger alluded to, pipes could be defined as functional art. The skill of making glass pipes takes years of practice and experimentation to master the techniques of lampworking as well as the materials. A craftsman forms standards and organizations for sustaining their craft; pipe makers do not. Although there are “traditional” aspects to a pipe, such as the need for a punch and a

---

<sup>4</sup> Becker, 130.

push, there is not a specific model to follow when making a pipe or headpiece.<sup>6</sup> Indeed, pipe makers even have created a new term to refer to a high-end glass pipe: a headpiece. A headpiece, unlike a typical craft product, is supposed to break the rules. A traditional craftsman glories in repetition of both production and product. There is no need to push the boundaries of imagination or innovation in traditional craft. For instance, if a craftsman produces thirty wooden bowls with standard detailing, a potential buyer understands that others will own a very similar item. If the buyer purchases the bowl under the impression it was a unique work of art, he would feel deceived knowing thirty bowls existed.<sup>7</sup>

Glass pipe makers typically move in the opposite direction of this standardization in production and make one of a kind headpieces. Personal vision and innovation is encouraged—both in production and product. For instance, I have yet to see a duplicate of a pipe. Pipe makers have a specific inventiveness to their work and are willing to explore possibilities that do not involve traditional lampworking standards. doshworld, a glass pipe artist living in Sandpoint, ID, expresses the importance of constant change in the glass pipe community, “we have formulated the rules and guidelines, and then broken them to recreate it all as we evolve,” he explains. Because of this rule that there are no rules, “the pipe,” he observes, “has been defined and redefined by constantly pushing past

---

<sup>5</sup> Ibid., 272.

<sup>6</sup> Punch refers to the hole inside the bowl. Push refers to the depression inside the bowl or slide where the marijuana is placed. The term heady, worked or headpiece refers to a piece with complicated glass techniques.

<sup>7</sup> Becker, 279.

previously conceived boundaries.”<sup>8</sup> doshworld challenges limits with the presentation of his work; he often suspends his headpieces, seen in his headpiece “Phoenix” in (fig. 1).



Figure 1. doshworld, “Phoenix,” borosilicate glass, 18” x 22”10”. Photo: M. Scott Whitson.

Headpieces are the ultimate expressions of this drive. They are produced in all forms and magnitudes and glass pipe makers have the ability to manipulate the object during construction, constantly altering the conception. Adding the role of experimentation to acquire specific aesthetics is where craft evolves into art for Becker and where glass pipe makers form their own niche as artist-craftsmen. Zach Puchowitz, a

---

<sup>8</sup> doshworld. *Smoked Volume 2*, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 78.

Philadelphia glass pipe maker, also reflected on how pipe making fits into the art world. Like, Micah, Puchowitz, understands some glass pipes as defining a new art form. While he sees pipes as “functional objects, relative to the goblet or teapot,” some of the pipes he “would consider art.” Puchowitz defines the artistic process as one where individuals eventually take risks to create something “purely decorative and barely functional.” He also emphasizes the outsider status of pipe making by comparing it to “graffiti or comic booking.” In the end, Puchowitz declares that the pipemaking movement clearly belongs within the art world of “craft galleries” and “history books.” Yet similar to Micah’s bravado, Puchowitz declares that regardless how pipe making relates to art, “it is definitely its own thing and it is what it is.”<sup>9</sup>

The unique expressive character that headpieces manifest is regarded as beautiful and Becker would agree beauty holds an important rank; monetary value is often determined based on beauty, skill, and material. Beauty, not as attractiveness but as a quality, beauty has control over a person’s feelings when he comes in contact with the piece of artwork. The object should have the ability to challenge the viewer’s mind, to allow them to experience an emotion without full comprehension.

Glass pipes not only have the ability to visually alter the admirer’s awareness but pipes have the potential to manipulate the user’s emotions, thus creating a physical relationship between the user and the pipe. Glass pipe maker, Snic Barnes, brings attention to this unique meditative quality embodied within a glass pipe. Although Snic prefaces his statement acknowledging he does not have a formal education or authority to

---

<sup>9</sup> Zach Puchowitz, *Smoked Volume 2*, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 30.

define what art is and what isn't, he considers glass pipes to fall into many categories thus forming their own category. Glass pipes embody creativity, "the pipe is both conceptual and functional." Snic explains pipe makers not only create something tangible but they create an experience, a piece that can be used in many forms for the individual.<sup>10</sup> "Our functional work revolves around smoking, which in my opinion has sort of a meditation aspect to it. This is in all forms of smoking related to breathing techniques."<sup>11</sup>

This physical and emotional connection glass pipes provide should be embraced as value rather than an attribute to discredit glass pipes as an art form. The lack of research and scholarly knowledge in America has stalled the glass pipe movement from becoming a full-blown art world. To understand where the glass pipe movement is progressing as a new art world, manifesting historical importance is necessary to provide a superior reputation. The second chapter will illustrate the historic importance of lampworking, the history of borosilicate glass, and the impact the glass pipe movement has had on the field of contemporary lampworking.

---

<sup>10</sup> Snic Barnes, email to author, September 4, 2013.

<sup>11</sup> Ibid.

## LAMPWORKING

“Lampworking, of all the arts with which I am acquainted, is the most agreeable and amusing: there is no object that cannot be made with enamels worked in the heat of a lamp, in only a few moments and more or less perfectly.” – Denis Diderot

Lampworking, also referred to as flameworking or torchworking, is the technique of manipulating glass that has been previously shaped using glass rods or tubing. The origin of lampworking is questionable but most likely dates back to the 5<sup>th</sup> century BC.<sup>12</sup> The technique of lampworking began with the creation of beads and novelty items like small figures, mostly religious.<sup>13</sup> Due to its connections with ancient traditions, it is constantly been a main component to material culture.

The traditional name derives from the use of a flame provided by an oil lamp. Craftsmen used a stream of air connected to a foot-operated bellows to help stabilize the heat. Many years later, the invention of the Bunsen burner provided a gas flame for lampworkers. The gas flame then developed into the glassworking torch,<sup>14</sup> patented in 1843.<sup>15</sup> The use of a torch flame and the ability of constant manipulation detach it from other glass methods.<sup>16</sup>

---

<sup>12</sup> Bandu S. Dunham. *Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame*, Third Edition, Vol. 1, (Arizona: Salusa Glassworks Inc., 2002), 13.

<sup>13</sup> Ibid, 11.

<sup>14</sup> Ibid, 25.

<sup>15</sup> Ibid, 7.

<sup>16</sup> Bandhu S. Dunham, *Formed of Fire: Selections in Contemporary Lampworked Glass*, (Arizona: Salusa Glassworks Inc., 2002), 9.

Lampworking is also closely connected with the field of science, more so than other divisions of glass. Lampworking was used to create lenses in the first microscopes and other mechanisms that included small pieces of glass. Lampworking helped advance scientific processes used in both chemistry and psychics.<sup>17</sup> With the scientific innovations provided by lampworking techniques, the components of glass changed as a result. Scientists invented a more durable glass for lampworking called borosilicate. Borosilicate is comprised of any silicate glass having at least 5% Boric Oxide (B2O3).<sup>18</sup>

Borosilicate was developed in 1689 by Kunckel and discovered by Otto Schott in Germany in the 1880s.<sup>19</sup> Fourteen years later, in 1894, Jena Glassworks distributed borosilicate glass commercially. Germany is known for breakthroughs in lampworking and the development of borosilicate glass allowed the Germans to control the scientific glass industry.<sup>20</sup> Formulated for scientific apparatus, borosilicate has a low thermal expansion coefficient, meaning the glass melts at a higher temperature. Because of the high melting temperature, borosilicate resists chemical attack and thermal shock, resulting in less breakage.<sup>21</sup>

Although Germany used the techniques of lampworking primarily in regards to science, immigrants brought the tradition of novelty lampworking to America in the mid-nineteenth century. Glass novelty items began to flourish as German immigrants offered

---

<sup>17</sup> Ibid, 10.

<sup>18</sup> Dunham, *Contemporary Lampworking*, Glossary of Terms.

<sup>19</sup> Tina Oldknow, "Forward," in *Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame*, Third Edition, Vol. 1, (Arizona: Salusa Glassworks Inc., 2002), 7.

<sup>20</sup> Dunham, *Contemporary Lampworking*, 27.

<sup>21</sup> Ibid, 29.

demonstrations and educational shows for profit.<sup>22</sup> Abiding by European tradition, family secrets in lampworking were passed from one generation to the next. Dubbed “The Glass Curtain,”<sup>23</sup> a long-term apprenticeship was the only way of learning the trade in America.<sup>24</sup> As lampworking fizzled due to this heightened secrecy, experts in the field began to spread their knowledge of the craft in the twentieth century. The belief in sharing secrets and techniques was adopted most readily among glass pipe makers.<sup>25</sup>

Lampworking, seen as the “red headed step-child” of the glass world, has not always been accepted or validated as a division of glass art. However, it has gained recognition and praise among the glass pipe community since the early 1990s. Glass pipe makers, Marble Slinger and Snic Barnes, as well as glass shop owner Quinn Taylor, provided their views on the injustice and the reasoning behind this prejudice. Taylor, owner of The Glass Stache in Alexandria, Virginia, believes it must stem from Italian glassblowing traditions that have been passed down from one generation to the next. This answer is common among the glass artists; like mentioned previously, much of glass art is based on strict traditions from Europe. Snic provides a more technical answer to the question. Since glass is a craft material, he breaks down the ranking of glass techniques. Hot glass is seen at the top, followed by lampworking, followed by pipe making; “pipe making is the lowest of low for what is considered sculpture,” Snic explains. He provides this ranking so others can see the glass art perspective and why

---

<sup>22</sup> Dunham, *Formed of Fire*, 21.

<sup>23</sup> Dunham, *Contemporary Lampworking*, 25.

<sup>24</sup> Dunham, *Formed of Fire*, 21.

<sup>25</sup> Ibid, 22.

artists and the public get worked up about the acceptance of glass pipes.<sup>26</sup> Slinger feels there are a couple reasons to the construed ideology about flameworkers. Slinger does recognize that a few flameworkers have reputable careers in the glass world, such as Paul Stankard and Lucio Bubacco but it is very rare in this field. He feels the stigma is drawn from the original function of flameworking. Since the technique was created for scientific use and used later for knick-knacks, “the glass world lacks a body of work they deem significant from flameworkers,” Slinger explains. Slinger also feels the glass world looks down on flameworking because it is insecure with its own place in the art paradigm.<sup>27</sup> It is common for glass artists to complain about the lack of respect from the fine art world, “so I feel like these glass artist’s own insecurity makes them put others down, ie. us flame workers, to make their deflated egos feel better.”<sup>28</sup>

Does this mean that a new art world cannot form based on historic traditions or by the insecurities of previous artists? Although lampworking is an ancient technique, it is also “modern” in its furthering of an individual method to the medium. Lampwork deserves recognition in a contemporary setting; it is one of the most spirited and lively divisions of glass. Working with one flame, allows the flameworker to redefine and refine the creative process, welcoming transformation and modernization in glass.<sup>29</sup>

---

<sup>26</sup> Snic Barnes, email message to author, September 4, 2013.

<sup>27</sup> Marble Slinger, email message to author. June 20, 2013.

<sup>28</sup> Ibid.

<sup>29</sup> Dundham, *Formed of Fire*, 11.

## THE AMERICAN GLASS PIPE MOVEMENT

“I believe pipe smoking contributes to a somewhat calm and objective judgment in all human affairs.” - Albert Einstein

### **Innovators in an Art World**

Historic importance is significant for reputation, but to develop a new art world, artists must provide a distinct quality of work not attributed to historic customs. An art world is created when an artistic community that has never worked together, come together to produce new techniques unknown to other artists. Breakthroughs must take place; they may be scientific, conceptual or organizational but it necessary for an art world to form.<sup>30</sup> Becker expresses most art worlds begin due to a spread of new technology, which contributes to a new art form and products. However, Becker also points out that new innovation does not usually develop in regards to art but applied to art after it is developed.<sup>31</sup> The glass pipe movement provided new technology and innovation in regards to art. The glass pipe community credits one man, his bus, and the music industry for the birth of the modern glass pipe movement.

---

<sup>30</sup> Becker, 310.

<sup>31</sup> Becker, 311.

## **The Innovator: Bob Snodgrass**

Bob Snodgrass started blowing glass and training in lampwork in the 1970s. His interest in glass started in 1971 in Akron, Ohio at Chuck Murphy's glass blowing studio.<sup>32</sup> Snodgrass was trained by Chuck Murphy in scientific glass but started selling Murphy's glass pipes soon after they met. By 1981, glass blowing became Snodgrass' career. Snodgrass and his wife, Marie, traveled the United States in a bus turned glass studio, selling pipes at Grateful Dead and Phish concerts. He often experimented with color in his van, experimenting and adding most any ingredient with clear glass to make a new color.<sup>33</sup> By accident, he melted a piece of silver, which later lead to Snodgrass' discovery of fuming.<sup>34</sup> "I was actually disappointed when this happened, but it was structurally sound, so I kept on working it. Then I drew some clear lines over the silver fuming, finished it and sold it to a friend."<sup>35</sup>

A week after Bob sold the fumed pipe, his friend called to tell him the pipe had changed from yellow to blue. After he examined the pipe, he knew what he had done. When the glass pipe was used, the build up of resin from the substance, reacted to the silver and the chemical reaction caused the pipe to change color overtime. Banhu Dunham provides an image of one of Bob Snodgrass' original pipes in his book, *Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame*; this image can be seen in (fig. 2).

---

<sup>32</sup> Dede Giddens. "Fire Burns and Glass Cuts: A Look into the Life of Bob Snodgrass." *Hot Breathe Magazine*, Issue 2, Winter 2012, 17.

<sup>33</sup> Ibid., 22.

<sup>34</sup> Fuming is the process of applying a thin layer of metal to the surface of the glass. It results in a color tint or an iridescent color.

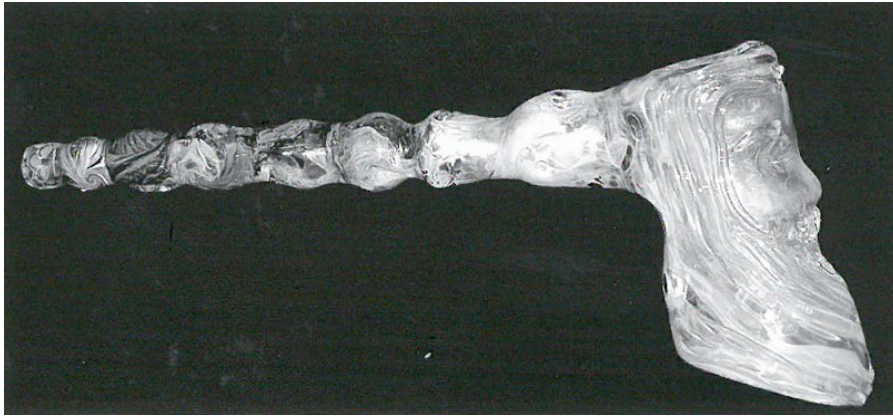


Figure 2. Bob Snodgrass. “Old Man Bubbler.” Photo: Shivadas Glass

Fascinated with Snodgrass’ pipes and their ability to change color, word of mouth spread quick among concertgoers. Snodgrass was able to reach and establish a new market for glass pipes: young Americans who appreciated the pipes as functional art. Targeting and retaining a new audience is necessary for the birth of a new art world.<sup>36</sup> Becker ironically makes a connection with the outdoor concert and its ability to reach a new audience ten years before Snodgrass attended shows. “The “new” rock music of the 1960s resembled what had preceded it: white imitations of black blues and rock-and-roll, mixed with country-and-western music. But it employed new organizations to reach young people: the outdoor concert, which, like Woodstock, went on for hours or even days,” Becker examines.<sup>37</sup>

---

<sup>35</sup> Giddens, 22.

<sup>36</sup> Becker, 312.

<sup>37</sup> Ibid., 313.

Snodgrass continued to experiment with coloring techniques after he discovered fuming. He developed the fumed-cased-raked motif<sup>38</sup> in the early 1980s and the inside-out technique<sup>39</sup> in 1989.<sup>40</sup> He did not limit his experimentation to color but also researched better ventilation processes for the glass blowing community. In the 1990's Snodgrass took a health and safety class at the American Scientific Glass Blowers Society convention; he raised many questions about ventilation and many of his questions could not be answered.<sup>41</sup> A year later, an attendee approached Bob about his doctorate addressing air quality in lamp shops and asked Bob to assist. Bob along with the other attendees at ASGS used the doctorate to set standards for lampworking safety.<sup>42</sup>

As popularity grew in lampworking, Bob was able to teach seminars, classes, and workshops. By 1992, Snodgrass led the glass pipe movement with his network of apprentices in Eugene, Oregon. With the high demand for glass pipes, Snodgrass hired apprentices to share his knowledge and new innovations forming a new network. He provided a foundation and principals for educating new glass pipe makers. "Taking on apprentices was good for stimulation. I gained momentum because I let people look over my shoulder."<sup>43</sup> "Apprentices and students are a whole different network. Once you start as an apprentice you are on to something that lasts through years of association. It's a

---

<sup>38</sup> Raking is the process of color applied to the outside of the glass, raked back and forth.

<sup>39</sup> Inside out is the process of applying color to the inside of the pipe forming two layers of glass. The second layer is clear glass.

<sup>40</sup> Dunham, *Contemporary Lampworking*, 37.

<sup>41</sup> Giddens, 18.

<sup>42</sup> Ibid., 19.

<sup>43</sup> Ibid., 23.

longer-term thing.”<sup>44</sup> Becker would agree with Snodgrass’ distinction between apprentices and students. Apprentices are necessary when learning a craft skill. Apprentices have the time to create mental run-throughs; they have the time to digest the entire system through large and small exercises. Watching over Bob’s shoulder allowed the apprentices to internalize the lessons, imitate his actions but also develop their own work.<sup>45</sup> Once apprentices become proficient, they have the ability to offer their knowledge to others.<sup>46</sup>

A couple years later, Bob’s apprentices set up their own shops with their own apprentices, expanding the industry through education and connections. Bob’s apprentices include many of the movement’s most popular artists: Jason Harris, Cameron Tower, Bob Badtram, Yvon and Brian Padilla, Ben Muniz, Will Menzies, and his family members, Virginia Snodgrass-Gietl, Jonathan Gietl, Joe Naiman, and Ben Naiman.<sup>47</sup> By 1994, the underground pipe movement had spread across the United States.<sup>48</sup>

### **Pipe Makers**

Every pipe maker knows the history and legacy of Bob Snodgrass, but they did not all enter the industry under his watch. Many glass pipe makers are artists in other mediums in addition to glass. Many majored in studio arts like metal work or painting. There are colleges that specialize in glass blowing but most institutions that focus in glass blowing usually offer a course in lampwork not a full degree in the field. As a result, a

---

<sup>44</sup> Ibid., 24.

<sup>45</sup> Becker, 78.

<sup>46</sup> Ibid., 79.

<sup>47</sup> Giddens, 23.

large majority of pipe makers are college-educated but self-trained in pipe making. They worked under the pioneers of the movement who established hubs of education around the United States; Oregon, Colorado, and Pennsylvania are prominent states for pipe makers. Most pipe makers will tell you they became fascinated with the flame after watching a friend and started experimenting in the basements or warehouses, sharing their knowledge and new discoveries with one another. It is all about mastering the flame for a glass pipe maker.

Dunham provides a diagram of the flame in his book, *Contemporary Lampworking Volume 1* ; the flame is broken down into six parts from A to F.<sup>49</sup> The diagram provided gives the reader a better understanding of the variation in temperature and what parts of the flame are used for different techniques.

---

<sup>48</sup> *Degenerate Art | The Art and Culture of Glass Pipes*, directed by Marble Slinger (Philadelphia: Creep Records, 2012), DVD.

<sup>49</sup> Dunham, *Contemporary Lampworking*, 276.

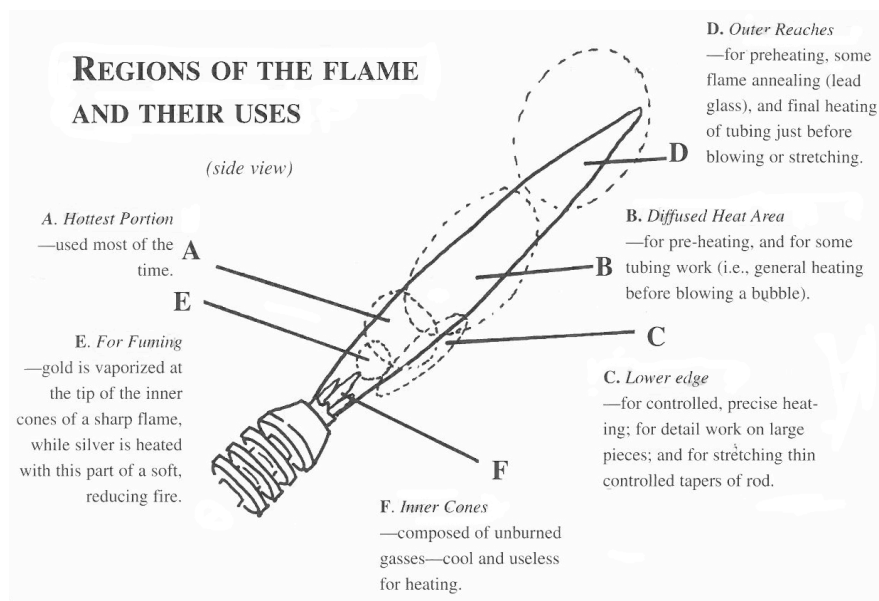


Figure 3. “Regions of the Flame and Their Uses.” Bandhu S. Dunham, *Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame*. Author diagram.

Stated previously, a headpiece is not formed by a set of guidelines. The instruction below is strictly for the reader to understand the complexity of making a simple glass pipe and decipher the appropriate tools to make the pipe a functional object. Once a glass artist masters the flame, the possibilities are endless. Below are the steps for making a standard glass pipe; images from *Smoked Volume I* are provided for better comprehension.<sup>50</sup>

<sup>50</sup> “How to Blow a Glass Pipe,” from *Smoked Vol. 1*, ed. by Jes Sipling, (Philadelphia: Grit City Inc., 2008), 13.

1. Attach a clear, solid rod to the end of a clear tube; apply heat to joint <sup>51</sup>
2. Heat tubing 2"-3" from end
3. Pull the point to create a blank<sup>52</sup>
4. Heat center of pulled point, separating tubing from blank.
5. Score<sup>53</sup> and snap one end of the blank; blow air into that end
6. Heat transition area between point and blank
7. Define where your pipe will begin<sup>54</sup>
8. To apply color: heat color rod and wrap around blank
9. Heat entire blank to melt the color
10. Heat middle of piece; stretch to elongate its shape
11. Heat mouthpiece and head separately. <sup>55</sup> Blow each to desired size
12. Blow out a hole for the bowl
13. Use a graphite push tool to create bowl opening, the push, and make a punch<sup>56</sup>
14. Heat bottom of head; flatten on a graphite pad so pipe sits evenly
15. On one side of head, blow out a hole for the carb<sup>57</sup>
16. Remove handle; open up mouth piece
17. Place in kiln to anneal<sup>58</sup>

---

<sup>51</sup> A joint is an area where the tube jets out with an opening for a down stem to fit into.

<sup>52</sup> A blank is any cooled glass object that requires further forming in order to be complete.

<sup>53</sup> Scoring is the process of scratching the outside of the glass rod or tube.

<sup>54</sup> This process is referred to as necking down.

<sup>55</sup> A mouthpiece is the point where the mouth touches the pipe. The head is the round section of the pipe where the push is made.

<sup>56</sup> The push is the depression inside the bowl. The punch is hole in side the bowl.

<sup>57</sup> The carb or choke is the hole in the glass that you put your finger over when smoking. Helps regulate the airflow through the pipe.

<sup>58</sup> A kiln is a device used to anneal and cool glass slowly. Annealing is the process of raising the temperature of a piece of glass in order to relieve internal stress. The glass becomes soft, allowing stresses to relieve themselves through fluid motion without losing the shape.

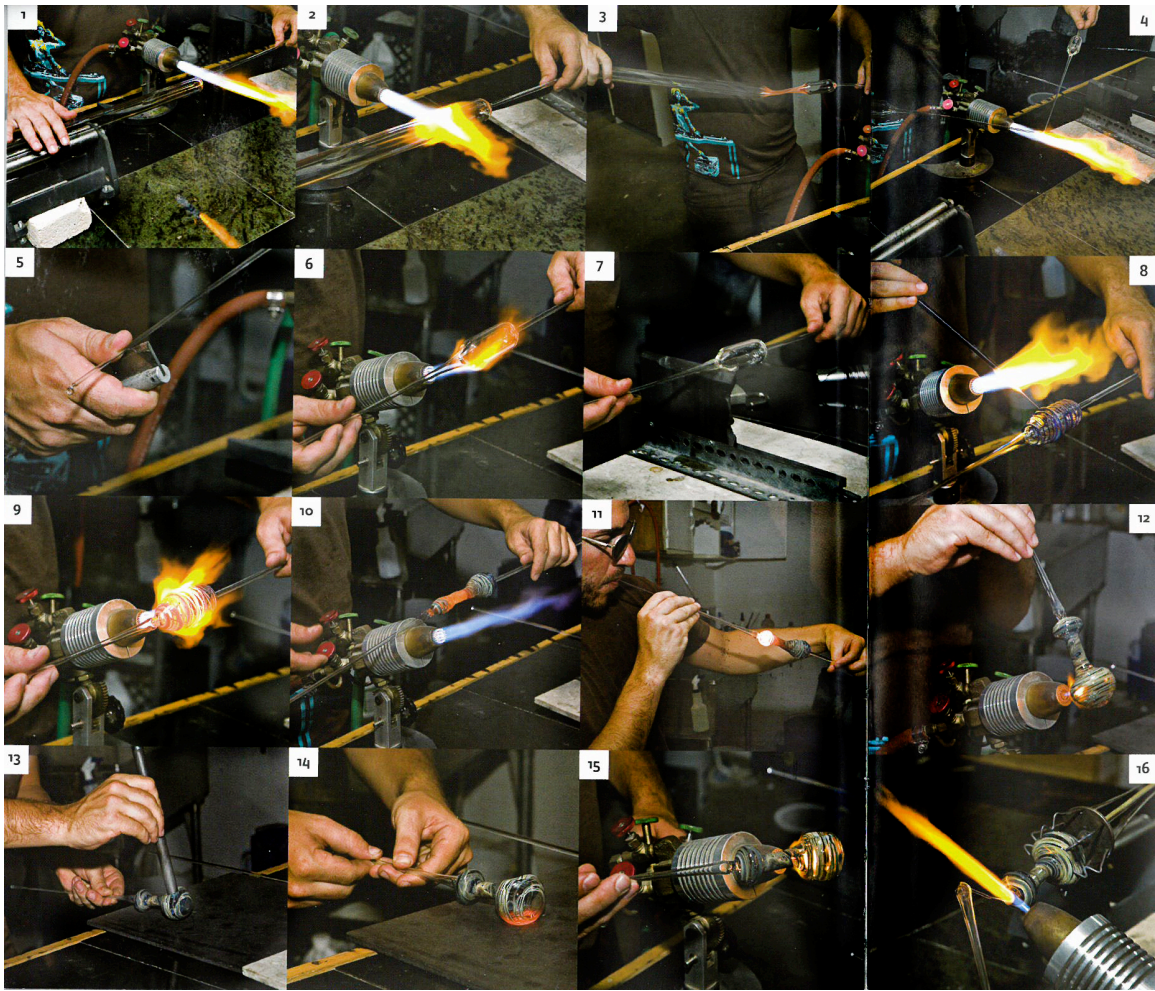


Figure 4. “How to Blow a Glass Pipe.” *Smoked Volume 1*. Photo: M. Scott Whitson

As the movement boomed across the United States in the early 2000s, the demand for supplies became apparent to glass pipe makers nationwide. As networks were organized, new materials and tools began to surface. Becker acknowledges in his research that along with existing materials and tools, the development of an art world will open doors for a new industry to form to support their needs,<sup>59</sup> a network of suppliers.<sup>60</sup>

<sup>59</sup> Becker, 309.

<sup>60</sup> Ibid., 320.

Early on in the glass pipe movement, pipe makers worked with Effetre Moretti glass, a soft glass.<sup>61</sup> It provided a color pallet that borosilicate glass, or Boro 33, did not supply at the time. With technology advancing, the scientific glass apparatuses originally created with borosilicate glass were becoming outdated and no longer produced; the borosilicate market was declining quickly. Borosilicate's original function catered to the shape and the form of glass pipes and the characteristics permitted the glass to adapt easier than soft glass. Once pipe makers realized Boro 33 allowed complex pieces to be torch-worked without pre-warming the entire piece, soft glass was no longer the first choice for the industry.<sup>62</sup> Headpieces are comprised of numerous facets that need to be worked and re-worked at separate times. Due to the demand of pipe makers, the first industry to form was a distributor of colored borosilicate glass.

### **The Development of New Supplies**

"As pipe makers I believe we are at the forefront of innovation in the lampworking world. We are in a competitive, lucrative market and new techniques, tools, and styles are emerging daily."<sup>63</sup> – Kristian Merwin

#### *Colored Borosilicate Glass*

Northstar Glassworks was the first company to successfully make colored borosilicate glass widely available in the United States.<sup>64</sup> In 1997, Northstar made ten colors. Not long after, glass pipe makers shared their concerns and needs for growth in

---

<sup>61</sup> Soft glass is a glass formula, often soda-lime or lead glass, that has a lower melting point and a longer working range. Effetre Moretti, Kugler, and Satake glass as soft glasses.

<sup>62</sup> Jes Sipling. "About the Project," *Smoked* Vol. 1, ed. by Jes Sipling, (Philadelphia: Grit City Inc., 2008), 11.

<sup>63</sup> Kristian Merwin, *Smoked*, Vol. 2, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 46.

<sup>64</sup> Dunham, *Contemporary Lampworking*, 34.

glass color. doshworld explains how new industries formed due to the glass pipe movement.

The glass pipe revolution was born- a revolution in boro torchwork that has grown from underground roots... The need for pipe making has demanded and produced development in more efficient torches, kilns, tools, plus a much broader and more refined color palette for lampworkers to utilize in any application. I feel glass pipes have put boro art back on the map while continuing to honor the origins of scientific lampworking.<sup>65</sup>

Glass artist, Abe Fleishman, described the importance of color to the pipe industry in his essay, "Colour," featured in *Smoked Volume 2*. He retraced his journey with borosilicate glass beginning in 1995 in Santa Cruz, California. He mentions that most pipes contained the gold or silver fuming made popular by Snodgrass. "We the blowers all had amazing creative ideas, but to make our ideas a reality we needed a much larger pallet that included colors such as orange, yellow, red, purple, and especially a good black and white."<sup>66</sup>

In 2000, new color suppliers established themselves in the industry, forming competition among distributors of colored borosilicate glass. New research and development led to 200-300 new colors, widely available across the nation.<sup>67</sup> Northstar Glassworks created the sequence Borocolour, a group of hand-pulled color, including "striking colors." Borocolour produces a variety of hue and texture from a single rod; striking colors in soft glass return to their original shade after kilning.<sup>68</sup> Glass Alchemy, Ltd., another Oregon based borosilicate glass supplier created cadmium based "crayon"

---

<sup>65</sup> doshworld, 78.

<sup>66</sup> Fleishman, 13.

<sup>67</sup> *Degenerate Art*

<sup>68</sup> Sipling, 11.

colors that remain highly concentrated even after blowing out thin applications. They can be mixed with clear glass, reducing the cost of the materials and the final piece.<sup>69</sup>

It is common for pipe makers to mix colors of glass or use multiple colors side by side in a single pipe. Before the expense in color of Boro 33, mixing colors was a process for pipe makers. Soft glasses are not always compatible with one another.<sup>70</sup> Each color must have the same linear coefficient of expansion.<sup>71</sup> A compatibility test can be performed to determine if colors will work together.<sup>72</sup> Scientifically, borosilicate glass color can only be mixed with other borosilicate colors. Another reason the development of individual colors was necessary. This component of Boro 33 ultimately secured profit for the suppliers and opened a new market for more advanced tools.

### *Tools*

Companies introduced new lampworking tools and modified existing tools; tools were redesigned, considering all forms of glass working.<sup>73</sup> Because of the transition to borosilicate glass, Northstar Glassworks and Glass Alchemy, Ltd., developed torches that use both oxygen and natural gas.<sup>74</sup> New kilns developed along side higher quality torches. Nate Dizz purchased a furnace from Northstar Glassworks accommodating his individual needs and personal style.

---

<sup>69</sup> Ibid.

<sup>70</sup> Dunham, *Contemporary Lampworking*, 457.

<sup>71</sup> The linear coefficient of expansion is often labeled or referred to as the LCE, COE, or alpha.

<sup>72</sup> Sipling, 11.

<sup>73</sup> Dunham, *Contemporary Lampworking*, 34.

<sup>74</sup> Sipling, 11.

The pipe making community is responsible for most of the technological advancements in the lampworking industry. I recently bought a borosilicate crucible furnace from Northstar Glass and I've been re-melting color to pull custom tubing and cane for larger projects and to otherwise work more efficiently. This is the future of lampworking and is making it all possible.<sup>75</sup>

Suppliers listened to the needs of the glass pipe community, often looking to them to design and develop tools for the industry. Marcel Braun, a glass pipe maker based out of Eugene, Oregon, designs kilns and tools for the industry. "This is really my favorite aspect of the movement and I have personally designed several kilns for the industry, as well as invented handful of other tools and processes. Without the unique demands of the glass pipe industry these ideas would never have been produced for sale."<sup>76</sup> Rapid development in glass color and tools led to the formation of individual styles within the glass pipe community; those styles formed the "god fathers" of the movement.<sup>77</sup> For an individual artist to become successful in an art world, he must be at the forefront of artistic innovation. He also must be recognized for his contributions to the movement and the community must be impacted by his work. The next section will discuss coloring methods that change the look and texture of glass.

### **Coloring Methods**

Coloring methods change the appearance of the glass, whether it is in color or texture. New methods are constantly developing in the community but a few popular methods include: fuming, sandblasting, acid etching and electroforming.

---

<sup>75</sup> Nate Dizzle, *Smoked*, Vol. 2, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 48.

<sup>76</sup> Marcel Braun. *Smoked*, Vol. 2, ed. Einav Keet. (Philadelphia: Grit City Inc., 2010), 68.

### *Fuming*

Fuming, discovered by Snodgrass, is an extremely common term among the glass pipe community, especially when discussing the history of the modern movement. It is the process of vaporizing a thin film of metal onto the surface of the hot glass. Silver nitrate and gold chloride were frequently used at the start of the movement. Depending on the type of metal, the effect of fuming can range in various shades of color. Fuming silver gives the pipe a bluish white tint; fuming gold provides the tones of hot colors: purples, reds, pinks, and oranges. “To fume gold onto a piece of glass, you would hold a tiny drop of molten metal on the end of the quartz rod in the lower portion of the flame. The metal vaporizes and then re-condenses on the glass, which is held in the upper portion of the fire.”<sup>77</sup> When fuming an entire pipe, the glass must be constantly rotated so the metal film is dispersed evenly.<sup>79</sup> Other coloring methods focus on the texture of the glass rather than the color.

### *Sandblasting*

Sandblasting changes the appearance of glass completely. It resembles the appearance of a ceramic; the surface is opaque with a matte or frosted finish. Sandblasting is the process of emitting the combination of air and an abrasive material at the glass object; this opaque appearance is caused by the fragmentation of the glass surface. Pipe makers can use the method of sandblasting as a preliminary step for color. Sandblasting creates the abrasive surface for a coloring media such as paint to adhere

---

<sup>77</sup> Fleishman, 13.

<sup>78</sup> Dunham, *Contemporary Lampworking*, 356.

properly.<sup>80</sup> Marble Slinger sandblasts his glass pipes to create a matte finish to enhance the images he creates on the exterior.



Figure 5. Marble Slinger, “The Only Constant is Change I and II,” borosilicate glass, sandblasted, 4.5” x 4 x2”

### *Acid Etching*

Acid etching is a color method used on the exterior of pipes. The surface of the glass is covered in an acid-resistant coating such as wax where a design is then scratched into the coating with the tool of choice. Once the design is complete, the glass pipe is immersed in hydrofluoric acid. The acid eats away the coating, etching out the final

---

<sup>79</sup> Ibid., 357.

<sup>80</sup> Ibid., 362.

design. This process can be used to create a matte surface as well. Slinger's pipe is an example of acid etching.

### *Electroforming*

Electroforming is the process of depositing metal on the surface of the glass after the pipe has annealed. Sandblasting could be used to help provide a surface for the metal to adhere if necessary before electroforming. A metal coating is painted on the glass and wired up to a source of DC electric current. The glass object is then immersed underwater in a tank of metal salt solution. As the electric current flows through the tank, metal ions from the salt migrate toward the object and adhere to the painted surface, leaving behind a metallic coating.<sup>81</sup> Pipe maker, Snic, has defined his post-apocalyptic style through the use of copper electroforming.

---

<sup>81</sup> Ibid., 407.



Figure 6. Snic Barnes, “Nonlocality + Electrodeposition,” borosilicate glass and electroformed copper, 10” x 2.5” x 18.75”

Many glass pipe makers incorporate other materials in their work such as wood, found objects, and digital art. Pipe maker Pakoh, uses found pieces such as broken glass and incorporates his vision through digital graphics he has designed on the computer. Pakoh’s glass pipe, “City Pipes,” is a direct reflection of the physical world around him.



Figure 7. Pakoh. "City Pipes," Glass and Copper, 14" x 9" x 4"

As the supply industry finds their niche and distribution expands, pipe makers began to define their styles carving out a place for them to make a living creating art. Just as the movement exploded and the pipe makers started to make a profit, the government formed an investigation to put an end to the "paraphernalia" industry completely.

## PARAPHERNALIA LAWS

Both participants in the creation of art works and members of society generally believe that the making of art requires special talents, gifts, or abilities, which few have. We think it important to know who has that gift and who does not because we accord people who have it special rights and privileges. At an extreme, the romantic myth of the artist suggest that people which such gifts cannot be subjected to the constraints imposed on other members of society; we must allow them to violate rules of decorum, propriety, and common sense everyone else must follow or risk being punished. The myth suggests that in return society receives work of unique character and invaluable quality. – Howard Becker

### **Federal Laws**

The government usually regards art as good, as a sign of cultural development and national sophistication.<sup>82</sup> The government tends to makes laws that favor the production of art; art also can have a positive effect on economic growth. The government can also take action to protect citizens from art, art that is viewed as displeasing and damaging to society. If this is the case, they will suppress the art and often imprison the artists.<sup>83</sup> Unfortunately, the latter is exactly what happened to the glass pipe community.

---

<sup>82</sup> Becker, 165.

## Operation Pipe Dreams

I woke up at 6:00am in the morning with someone banging on my door and saw the massive amount of police and army people at my house. I got hogtied and arrested and I didn't actually know what was going on until I got to the jail cell and was watching T.V. in jail and realized there was a much larger issue than I was aware of.<sup>84</sup>

Jason Harris, owner of Jerome Baker Glass, was one of the fifty-five individuals arrested on February 24<sup>th</sup>, 2003 in the federal government's investigation, code-named Operation Pipe Dream.<sup>85</sup> The Department of Justice described their investigation as "National Sweep Shuts Down Retailers, Distributors, and Internet Sites." Attorney General Ashcroft and U.S. Attorney Mary Beth Buchanan of the Western District of Pennsylvania indicted twenty-seven individuals on charges of trafficking in illegal drug paraphernalia. The charges contained in seventeen separate indictments include ten indictments against national distributors of drug paraphernalia and seven indictments involving businesses in Western Pennsylvania.<sup>86</sup>

The U.S. government directed over 2,000 law enforcement officers to raid homes and businesses, costing the federal government over \$12 million to carry out the investigation. With that cost, one would presume the majority of the United States took part in this operation; this is untrue. Rhynes discusses Steven Mikulan's article in *L.A. Weekly*; he points out that most states did not take part in the operation due to time,

---

<sup>83</sup> Ibid., 167.

<sup>84</sup> "Operation Pipe Dream: 10 Years Later." *Huffington Post Politics*. February 26, 2013. [http://www.huffingtonpost.com/the-/operation-pipe-dream-10-y\\_b\\_2745740.html](http://www.huffingtonpost.com/the-/operation-pipe-dream-10-y_b_2745740.html)

<sup>85</sup> Ibid.

<sup>86</sup> Department of Justice on *Operation Pipe Dreams Puts 55 Illegal Drug Paraphernalia Sellers Out of Business*. (Washington DC: 2003).

funds, and resources.<sup>87</sup> Mikulan writes, “Ashcroft’s Department of Justice did not find many takers among state law-enforcement agencies as it prepared it’s ban-the-bong crusade and filed most of the cases in willing Iowa and in western Pennsylvania.”<sup>88</sup>

### **Tommy Chong**

After multiple plea deals, the only person to serve jail time of the fifty-five arrested was actor and marijuana activist, Tommy Chong. It has been stated in many documents that the government’s motivation for incarcerating Tommy Chong was to set an example for cannabis consumers nationwide. Ryan wrote in her dissertation, among the people busted, Chong ranked fairly low on the list of big money makers in the pipe industry. Jerome Baker was making about fifteen to twenty million a year but Chong’s “name carried such panache with the industry and with people and what he is associated with, they knew he was a good target.”<sup>89</sup> Chong was ultimately charged for financially backing Chong Glass Works/Nice Dreams, a California based company that specializes in headpieces. Most of these pipes were sold as collectable works of art displayed in private collections. Chong ended up spending nine months in jail for his distribution of a contemporary decorative art.<sup>90</sup>

Operation Pipe Dreams was strictly political propaganda. Sean Dunagan, former intelligence research specialist for the United States Drug Enforcement Administration and Law Enforcement against Prohibition member, agrees it was no misfortune that

---

<sup>87</sup> Anna K. Rhyne. “This Pipes for You: A Qualitative Exploration of Glass Shop Owners’ Networks, Legitimacy and the Glass Pipe arts Movement.” *ProQuest LLC*. (University at Albany, State University of New York: 2012), 161.

<sup>88</sup> Steven Mikulan, “Chong Family Values.” *LA Weekly*, December 4, 2003, 2; Rhyne, 161.

<sup>89</sup> Rhyne, 161.

Chong was the only one to spend a year in jail.<sup>91</sup> “There’s no questions that it was political and in fact if you read the court filings by the prosecutor in that case they make reference to Tommy Chong’s career and naming some of his movies that were mocking U.S. anti-drug efforts.”<sup>92</sup> Dunagan goes, as far as to say, “It was a tremendous waste of money, a tremendous waste of resources that had no impact.”<sup>93</sup> While the government’s efforts did not curtail the production or consumption of pipes, it did have one significant effect on the industry.

### **Impact of Operation Pipe Dreams**

Most of the glass pipe community would agree with Dunagan’s statement that it had no impact, at least in the long run. Operation Pipe Dreams scared many shop owners and glass pipe makers and pushed the community further underground. A few pipe makers panicked afterwards and retired from the industry while others took advantage of the lack of business. Operation Pipe Dreams provided down time for the glass artists to experiment, master the torch, and elevates headpieces to the caliber they are today.<sup>94</sup> “Under oppression we rose as the pioneers of this movement,”<sup>95</sup> explained doshworld.

With the legalization of marijuana, whether it is for medical use or for public use, the glass pipe industry has soared to new heights since Operation Pipe Dreams. Although the glass pipe business is booming, glass pipes still fall into the grey area of paraphernalia

---

<sup>90</sup> “Operation Pipe Dream: 10 Years Later.”

<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> Ibid.

<sup>94</sup> *Degenerate Art*.

<sup>95</sup> doshworld, 78.

in most states. The legality of glass pipes involve both federal and state laws, retailers post the guidelines below to insure their stores do not violate either set of laws.

The Policies of Conduct and Sale are as follows:

- 1) You must be 18 years old or older with a valid I.D. to see and purchase any and all tobacco products.
- 2) All products in the store are intended for legal use only. (Tobacco)
- 3) Use proper terminology when referring to tobacco products. Improper Language and illegal references will result in refusal to sale.<sup>96</sup>

Enforcing guidelines like the Policies of Conduct and Sale, allow states to have control over the production and distribution of art; the control can have a debilitating effect on the reputation of pipe makers and their pipes. The government, whether federal or state, can control the success of an art world; the government has the ability to define the art as art.

State leaders concocted the idea that glass pipes were harmful to society and ultimately glass pipes (or their ultimate use) diverted citizens from working hard, negatively effecting economic growth.<sup>97</sup> This relationship between economic growth and the production of glass pipes has nothing to do with the glass pipes themselves but with the states' opposing views on marijuana usage and the idea marijuana makes a person lazy. The pipe community was seen as anathema to American values because the government refused to see the movement as part of the nation's heritage. The movement is both historically important to America and the history of art. Once politics and

---

<sup>96</sup> Rhyne, 164.

<sup>97</sup> Becker, 166.

aesthetics blend, that reputation remains static until new education on the subject surfaces.

Knowing the impact of Operation Pipe Dreams, Marble Slinger traveled the country and filmed a documentary on the individuals in the community. He educated the public on the history of the movement and illuminated the talent of glass pipe makers across the United States. The documentary not only surprised the critics and the public but also astonished Slinger as he realized the contribution glass pipe makers have made and are currently making in regards to an American history and the history of decorative arts. Slinger's documentary, *Degenerate Art: The Art and Culture of Glass Pipes*, won an award at the SXSW Film Festival in 2011. As he reflects on the documentary and the glass pipes he has come in contact with, he refers to them as a direct reflection of our society's values, "...bright, colorful, intricate, and psychedelic, each piece represented freedom. Freedom to think for yourself and to live on your own terms. As time progressed, I realized more that this was not just a fad, but a full on movement."<sup>98</sup>

Slinger's documentary captures the close-knit community among pipe makers, distributors, and the shop owners. He explains, "glass pipe-making has its own styles, conventions, language, ethics, and socio-political connotations."<sup>99</sup> The next chapter explores the community events and the necessary role collaboration plays in the development of an art world.

---

<sup>98</sup> Marble Slinger. "Marble Slinger on Degenerate Art," *Hot Breath Magazine*, Issue 002, 2012, 28.

<sup>99</sup> Ibid.

## THE GLASS PIPE COMMUNITY

“This flame worked glass is not only a glass development – it is also a lifestyle, similar to music, which reflects our thinking, problems and other personal behaviors.” - Bernd Weinmayer, Traditional Glass Artist, Austria

### **Collaboration**

Pipe makers are often asked about their proudest career moment. Many answer in reference to work they have done in collaboration with other pipe makers. Collaboration and experiencing other artists in the same art world benefits all facets of the industry and allows new branches of the art world to form. Pipe makers collaborate with one another during tradeshow and flame-offs. Although most of the tradeshow are strictly limited to the glass pipe community, the flame-off events are open to the public. This is a great tool to create awareness and education among “outsiders.”

Becker discusses collaboration among artists and experimentation with others in the field for educational purposes and to open communication and appreciation for the art form. He discusses travel and collaboration and how it potentially opens a door to new artistic practices. Not only does it create relationships among the community but also artists have the ability to share what they have learned with one another, evolving their style of work, yielding to new products. Experimentation among one artist can produce a

different outcome in the hands of another artist.<sup>100</sup> Collaboration also creates a colloquial language between artists in different regions. This relative language allows artists to communicate and work together without difficulty.<sup>101</sup>

## **Tradeshows**

### *Glassroots*

Tradeshows have become a huge part of the glass pipe movement. I was fortunate enough to travel to Madison, Wisconsin in October 2013 for Glassroots, a glass pipe tradeshow hosted twice a year. Glassroots is a fairly small show, new to the scene. I noticed many of the tradeshows were only open to buyers or artists; the general public was not allowed. I thought to myself, the public should be welcomed, this art and this lifestyle should be appreciated outside the walls of the pipe community, and however it was once again the issue of the legality of buying and selling pipes. I talked to a couple of the artists about Glassroots; they were attending the show and encouraged me to try and take part if I could. I emailed Nick Deviley, the founder of Glassroots, and explained my interest in the movement and how the research would be invaluable for my thesis. Nick emailed me back, extremely excited to welcome me to the tradeshow, offering to help me with my travels and lodging. I couldn't have been more excited, I was going to a new city, meeting the best glass pipe artists, and gaining knowledge and insight on this new Americana.

---

<sup>100</sup> Becker, 330.

<sup>101</sup> Ibid., 332.

When I arrived at Glassroots, Nick and his wife welcomed me to the show, gave me buyer tags and a guide to the daily activities for the next three days. I was only able to stay for two days, but that was plenty of time to make the connections I needed and experience a small part of the life of a glass pipe artist. Booths had been set up covering the downstairs of the convention center. Booths set up with minerals, non-functional glass art, jewelry, flameworking tools, clothes and merchandise. Flameworking stations were set up inside the main entrance, artists rotating every few hours making pieces to pipes. Glass companies had set up booths with their catalogues, colored rods, and samples. Huffy Glass, picture in (fig. 8), was one of the first participants in the flame-off on day one.



Figure 8. Huffy Glass. Glassroots Flame-Off. 2013. Madison, Wisconsin. Author image.

The first evening was the buyer's preview and auction, allowing stores to preview the glass pipes before the main crowd arrived on Day two. When I walked in, I wasn't prepared for what was before me. Hundreds of tables were lined up with glass cases featuring the best work from the best pipe artists to date. Marble Slinger was stationed a couple tables down from the entrance, he was busy setting up; his booth was surrounded by eager buyers. I introduced myself and he welcomed me to the show, stating, "This is the new Americana." I walked slowly around each booth, seeing what the pipe makers had to offer, introducing myself, explaining my presence at the buyer's preview. The feedback I received was incredible, pipe makers and distributors provided demonstrations and their thoughts on the growing industry. I met a student from the University of

Wisconsin who was currently petitioning for a pipemaking program to be admitted into their glass department; he was eager to collaborate on better ways to bring awareness among the public and institutions. The editor and photographer at Hot Breathe Magazine, a magazine focused on the art of glass pipes offered images of pipes or information from articles they have published.

I couldn't believe the wide range of styles from these artists. One of my favorite groups of work was from Cherry Glass from Cherry, Minnesota. Their pipes looked like trees, the branches magnetized to the base. Each branch was a separate pipe that could be removed and smoked on its own. Their pipes were electroformed, with the carcasses of dead bugs dipped in gold and jeweled. The pipe makers told me a science professor at a university sends them the bugs when her work is finished. An electroformed pipe with a jeweled spider can be seen in (fig. 9).



Figure 9. Cherry Glass. Glassroots. Madison Wisconsin. 2013. Author image.

As I made my way around the tradeshow, pipe makers asked me if I had heard of any other shows and what I thought about Glassroots. They suggested I attend other shows, especially the largest and oldest tradeshow, CHAMPS. They told me it was huge, booths lined up for miles; artists even create transportation for the shows, attaching subwoofers to scooters as they ride around the event. CHAMPS is one of many tradeshows that only offers access to the pipe community, pipe makers and suppliers. Tradeshows like CHAMPS have established a network for themselves and have created a large following; so large it has to change venues annually. The only disadvantage is the lack of entry to the public. The community is growing but public access is limited to secure businesses are not ridiculed.

## Pipe Classic

Pipe Classic was one of the first flame-off events for the movement. It is held every September for a week, put on by the Bern Gallery in Burlington, Vermont. Pipe Classic selects twelve of the best pipe makers around the world to compete. The pipe maker has twelve hours to complete their functional pipe from scratch. Each pipe maker is designated two time slots, six hours each, between Monday through Friday. Friday night wraps up the competition with a block party and the winners are announced Saturday with an award ceremony and live auction of their pipes. The 2013 winner of Pipe Classic was Kurt B; he won a GTT Delta Mag Professional Torch, one of the most prized torches in the industry.<sup>102</sup> His glass pipe formed the silhouette of Sherlock Holmes, seen in (fig. 10).

---

<sup>102</sup> SALT, "Field Guide to the Bern Gallery Pipe Classic," *Glass Culture*, Issue 7. (Vermont: Bern Press), August 1, 2013, 91.



Figure 10. Kurt B, 2013, borosilicate glass. Photograph by Toto.

### **Degenerate Flame Off**

Degenerate Flame Off, known as DFO, has evolved from a small compilation of glass pipe makers into a full-blown pipe festival in five years. Held annually in Eugene, Oregon, pipe makers from around the globe attend the festival to blow glass, listen to music, and learn from the greatest pipe artists in the industry. Managed by Cornerstone Glass, Degenerate Flame Off is one of the few events in the glass pipe industry that allows the public to take part and experience the community and the creation of glass pipes. Collaborations, demonstrations, and competitions take place throughout the weekend, elevating the art form to new heights. The event forms partnerships, relationships, and allows the newest and most innovative tools and supplies to be

accessible to every artist in the industry. It has been voted the “Best Event in the Industry” for six years in a row. Last year, sixteen of the world’s top artists competed in the flame-off and over forty artist’s held demonstrations.<sup>103</sup> Like Pipe Classic, An awards ceremony is held at the end of the weekend. SALT took home two awards for Most Technical and the Artist award. Elbo took home The People’s Choice Award, completing both of his pieces in eight hours.



Figure 11. Degenerate Flame Off Participants. 2013. Burlington, Vermont.

From this picture, there is no question the glass pipe movement is male driven. More men must be attracted to the danger of the flame. However, female pipe makers are quickly creating a name for themselves in the movement, collaborating and participating in competitions across the nation. It is apparent when a female pipe artist creates a pipe;

---

<sup>103</sup> “DFO” *HotBreath Magazine*, Issue 09. July/August 2013, 18.

the pipe tends to embody a feminine quality that is lacking from the male-dominated movement.

### **Feminism in the Movement**

#### *Laceface*

Pipe maker, SALT, wrote the article “SALT’s Field Guide to Pipe Classic 7,” featuring Lacey St. Germain, known in the glass pipe world as Laceface. She is featured in (fig. 11) in the center of the photograph. SALT acknowledges the lack of female qualities in glass pipes and the struggle female pipe makers face to gain rank among the men. He mentions the 10:1 male to female pipe maker ratio and goes on to say, “so like any boys club, the ladies have to work a little harder to be taken seriously and to get the business they deserve. I’m not saying its right; it just is what it is.”<sup>104</sup> SALT gives Laceface credit where it is deserved, confirming her long list of achievements, following with “she has earned her place at the head of the table.”<sup>105</sup>

An article was written by *High Times* in December 2012 featuring Laceface as the Glass Artist of the Month. Laceface grew up submersed in the pipe community in Northern California with her mother. However, it was her father’s religious lifestyle in southern Oregon that kept her away from participating in the movement immediately. “I was torn between two families that seemed to have come from two different worlds. I had the urge to blow glass, but I first had to appreciate the culture from which it came before my passion emerged.” Laceface has a special interest in the spiritual nature pipes

---

<sup>104</sup> SALT. “SALT’s Field Guide to Pipe Classic 7,” 99.

<sup>105</sup> Ibid.

symbolize. Within the Native American culture, pipes are a form of communication between the people and the Creator and she adapts this ideology by positioning the women on her pipes; they often look toward heaven in high regard.<sup>106</sup>

“She has been making and refining her version of the female figure for most of her career, and her work usually has a vibrancy and fluidity that sets it apart,” SALT explains.<sup>107</sup> Laceface’s work is reminiscent of the Art Nouveau woman. She forms whipping curves in the figure’s hair that often wraps around the pipe’s body similar to the hair of Mucha’s women. Laceface’s work implies a female confidence that cannot be ignored. Her piece entitled, “The Uprising,” seen in (fig. 12), took first place in the female division at the Las Vegas Flameoff. Most recently, Laceface won the award for “Best Female Glassblower” at the A.G.E. Awards in January 2014. It is refreshing to see the feminine aesthetic female pipe makers bring to the industry and hopefully more women will join the community as knowledge of the movement expands.

---

<sup>106</sup> “Glass Artist of the Month: February 2013.” *High Times*. December 12, 2012.  
<http://www.hightimes.com/read/glass-artist-month-february-2013>

<sup>107</sup> SALT, 99.



Figure 12. Laceface. "The Uprising," borosilicate glass, 2013. Photo: Jeremy R. Derks

Flame-off's, tradeshow, and other industry events allow participants to make new connections and come in contact with the work of the most innovative pipe makers in the movement. The collaboration among the pipe makers at events and flame-off's results in some of the most valuable and noteworthy pipes available, attracting collectors across the United States. These community events provide access to multiple distribution outlets, one of the most important branches of a new art world.

## **DISTRIBUTION**

With the establishment of a network and the formation of new suppliers, the role of distribution quickly follows suit. New business partnerships form and help disseminate the new art form over vast regions.<sup>108</sup> Distribution provides stability and establishes the reputation of the artwork as well as the artists. Becker discusses how “fully developed art worlds provide distribution systems which integrate into their society’s economy bring art works to publics which appreciate them and will pay enough so that work can proceed.”<sup>109</sup> With Becker’s analysis and the research Rhyne gathered, it is obvious distribution plays a large role for the glass pipe industry and it’s reputation.

Especially in the case of glass pipes, distribution has the ability to alter the stigma pipes carry with the American public. Glass pipes are distributed in multiple ways, the Internet being the prime outlet today but artists, dealers, and glass shops also distribute glass pipes. Most shops today have evolved from the traditional headshop to a glass gallery, strictly showcasing glass pipes.

### **Evolution of the Headshop to Glass Shop**

A major reason glass pipes have been elevated to a new level of art is due to the choices made by distributors like glass shops. Distributors provide organization and a

---

<sup>108</sup> Becker, 325.

<sup>109</sup> Ibid., 93.

steady income for both themselves and artists. They are able to provide feedback to the artists on their clientele and what styles sell best in their region opposed to others.<sup>110</sup> The price of pieces is not just associated with labor and materials; price will vary with the demand.<sup>111</sup>

The term “head shop” was frequently used in the 1960s in reference to the stores that sold music, t-shirts, stickers, incense, and pipes. The pipes were usually placed in dim lighting at the back of the store insinuating glass pipes were unlawful.<sup>112</sup> The glass shops today mimic a gallery setting. Glass shops have created an open space for these pipes, providing a new experience for the customer or collector. They are well lit, consisting solely of American made glass, illuminating pipes in glass cases. When a customer asks to see a glass pipe, the case is opened, the pipe is placed on a black placemat, and the customer can view the glass pipe individually.<sup>113</sup> This provides a blank slate for the customer to view the details and techniques. Shop owners are making conscious choices, changing views on the glass pipes and the movement.

Not surprisingly, distributors also have an influence on an artist’s reputation. Shop owners and pipe makers form business arrangements as well as personal relationships. The personal relationships give distributors a better idea of what the artist is trying to convey through their artwork, the motives behind the artist’s style and understanding of their techniques. Collectors of glass pipes often collect glass pipes from the same pipe makers or look for styles similar to what they have already collected. If the

---

<sup>110</sup> Ibid., 94.

<sup>111</sup> Ibid., 107.

pipe maker conveys a message through their art, the distributor can educate the buyer on the meaning of the piece. Glass pipe artists usually make their pieces and sell without an audience in mind, so having this relationship will control what is distributed and what is not.<sup>114</sup> Quinn Taylor, owner of The Glass Stache in Alexandria, Virginia, conducts business in multiple ways. Quinn generally uses whatever system of business the pipe makers prefer. Artists often seek Quinn's shop out on their own, but most of the artists whose work he sells are people they have met at tradeshow, usually through other friends in the glass community. Quinn will purchase work directly from the pipe makers and/or from orders he has placed at tradeshow. Either way, Quinn provides the customer with background knowledge on the artists as well as the pipe, offering his expertise and knowledge.

Establishing personal relationships with distributors is important for financial support as well. Glass shops usually buy existing pipes from the pipe makers. If a shop is highly interested in their work, it is possible the shop will provide an advance to an artist experiment and create unique work.<sup>115</sup> In cases like this, shops and dealers have the ability to unify and alter aesthetic value into economic value if there is specific demand.<sup>116</sup>

Collector, Scott Hayes, explained that there are endless ways to buy and pursue glass pipes today. The Internet jump-started the industry; but since Operation Pipe

---

<sup>112</sup> Rhyne, 68.

<sup>113</sup> Ibid., 69.

<sup>114</sup> Becker, 107.

<sup>115</sup> Rhyne, 135.

<sup>116</sup> Becker, 109.

Dreams, it has become a rigorous business. Social media websites like Facebook have a great deal of glass available. Facebook allows easy communication among collectors for trading purposes. Sites like Boro Market, Etsy, and Ebay are also popular.

## **Galleries**

Hayes discussed the need for high-end galleries, stating upper-class individuals like doctors or politicians do not want to be seen in local head shops because of the undertone of the business. But if it is an art gallery, it would open doors for a wider range of high-end collectors and people who respect the pieces as fine art. Galleries are important for art worlds, as they draw in buyers, collectors, and provide a long-term space to display the art. They also provide a new atmosphere for art, an open area for each piece to be viewed separately; galleries have the ability to change perspective on an art, change the reputation it holds. Advertising shows allow the art to spread to the public but also gains attention of critics. Critics have the ability to build interest in the market.<sup>117</sup> Like shop owners, gallery owners and dealers specialize in the art and have the ability to educate and provide background knowledge on the artist and the work. For collectors, galleries often suggest artwork that will fit into pre-existing collections.<sup>118</sup>

There are not many art galleries in America that focus primarily on exhibiting glass pipes. Easy Street Gallery established in Brooklyn, NY, made great strides providing gallery space for glass pipe makers in 2008. Owned and curated by Nathan Purcell, one of the “godfathers” of the movement, pipe makers were able to showcase

---

<sup>117</sup> Ibid., 110.

<sup>118</sup> Ibid., 111.

their pipes for the general public. Not only did Purcell found the gallery but he published both *Smoked Volume 1 & Smoked Volume 2*. The editor, Jes Sipling, talks about the movement in the beginning of the first book, “Truly, borosilicate isn’t even a revolution; it’s a tsunami, and the 30 artists featured in this book aren’t riding the wave, they caused the quake.”<sup>119</sup> Unfortunately, Easy Street had to close their gallery in Williamsburg, but continued their business through a website.

There is a notable gallery, Goosefire Gallery in Long Beach, California. Goosefire advertises as a experimental glass art gallery, primarily, glass pipes. Goosefire features a glass pipe maker every month, dedicating the entire space to showcase their work. Goosefire also owns High Priority Glass, an online gallery like Easy Street Gallery. These two businesses have created opportunity for collectors to buy glass pipes and headpieces in a respected atmosphere. Collectors are important to the glass pipe industry. The rise in expensive headpieces has raised the bar for collectors over the past ten years. Like any art form, collectors tend to purchase what speaks to them on a personal level and the styles in this movement cater to most any taste.

---

<sup>119</sup> Sipling, 11.

## COLLECTORS

“More and more people will be willing to pay hefty prices for pipes if they can keep them out on the kitchen table without being judged or prosecuted.” – Jahnnny Rise

Collectors of glass pipes and headpieces see their objects as art and feel they are collecting part of American art history. It is common to see people within the pipe community collecting pipes: the pipe makers, the growers, the shop owners, and the distributors of glass. They know it is only a matter of time until the movement is recognized by the “art world” as a new art world. Establishing a collection of pipes from the original pipe makers is an invaluable quality to have in a collection. The pipe makers collect each other’s work, often trading their own pipes for new or old ones. doshworld collects proto work to document the historic movement. Pipe makers are making history and he wants to archive as much as he can.<sup>120</sup> “My private collection consists of many old school works by the forefathers of the glass pipe movement, from Japanese marble makers to lampworkers early in their career with incredible talent. I love glass. One of my favorite collections is of old school proto work made before the artists started blowing headies.”<sup>121</sup>

---

<sup>120</sup> doshworld, 78.

<sup>121</sup> Ibid.

The private collectors that buy the multi thousand-dollar headpieces are important to the industry's growth, but these pieces tend to disappear into the collector's home, keeping some of the best headpieces of the movement out of sight. "Glass pipe art is an invisible culture: The artwork remains hidden away in the studios where it was born until word of mouth brings the right collector forward and the pieces is absorbed into a private collection."<sup>122</sup> These expensive headpieces are usually sold from artist to collector. It is rare a headpiece of this kind is sold in a glass shops due to the hefty price tag. Shops can't always afford to buy a \$50,000 headpiece and have it sit on the shelf year after year until the right collector comes along and decides to buy it. This is where headpieces benefit from gallery showings and exhibitions attracting collectors from all backgrounds. It is important glass pipe collectors display their collections in galleries or spaces, as a tool to educate. The public needs to know how the industry has evolved in the past ten years, how the borosilicate technology has advanced and how the skill level is incomparable to the work a decade ago. A collection can visually support and document the evolution of the movement.

In June 2008, Henry Grimmett, co-owner of Glass Alchemy, Ltd., and his partner Susan Webb-Grimmett, curated the pipe art show, "Degenerate Art: The Art and Culture of Glass Pipes," in an effort to promote the continuing work of these artists and bring them into the public light. "Collectors can look at a pipe and say it's gorgeous but not buy it because it's \$4,000," Grimmett acknowledges. Many people see the beauty in headpieces but don't understand the expense for a glass pipe. He also gives lectures on

---

<sup>122</sup> Marble Slinger. *Smoked Vol. 1*, ed. by Jes Sipling. (Philadelphia: Grit City Inc, 2008), 9.

the history of lampworked pipes, educating glass enthusiasts and collectors.<sup>123</sup> Grimmett wants to educate the public so they understand, “this is the leading edge of a whole new movement in glass, that it fermented for 10 years before it finally bubbled up, that’s a whole different story. Collectors need to know that this is not your grandfather’s glass,” he concludes.<sup>124</sup>

Rhyne makes note in her dissertation, college kids are prominent collectors of glass pipes.<sup>125</sup> They know about the movement, their friends are blowing glass, they follow these pipe makers on social media and understand where this new art is headed. They might not be able to afford elaborate headpieces but as they graduate and make money, these college kids will continue to collect and many will own some of the most original collections.

Growers have also become avid collectors of glass pipes. “The growers have a way to spend their hard earned money and lots of growers are the collectors. Wonderful collectors.” Collector Scott Hayes recently sold his most expensive piece, a \$9,000 pipe, to a collector and grower in Boulder, Colorado. “He is an epic collector, he has phenomenal work.”<sup>126</sup>

Scott Hayes is a production artist from Carrollton, Texas. He collects functional and nonfunctional glass art, mostly glass pipes. Although he has dabbled in lampworking here and there, he is not a pipe maker. Scott’s interest in pipes began as a child; his father smoked and collected tobacco pipes. He acknowledged that smoking with tobacco

---

<sup>123</sup> Sipling, 11.

<sup>124</sup> Ibid.

pipes was a “different sort of thing” than glass pipes. But they both shared a common theme, the shape of pipes resemble a music instrument. When he was younger he frequented head shops in order to buy good music, but he quickly directed his focus to the artistic and creative song encompassed around a glass pipe. “The store always sold something new. The progression blows me away. Every time I see something new, it’s a new level,” he notes.

Scott owns over seventy glass pieces. He still owns his first glass pipe, a Tommy Chong spoon in the 1990s. He will be the first to tell you the pipe culture has evolved tremendously since the 1990s and pipes today are held at an entirely different caliber than twenty years earlier. Scott can’t put words to what the movement has become, the \$500 pieces used to astonish him, now pipe makers produce \$50,000 pieces. Scott has spent tens of thousands of dollars on pieces he doesn’t use; although they are functional, they are strictly fine art to him, displayed in his house. He sees his collection of glass pipes as both decorative art and fine art; as a collector he appreciates the original function of the object but respects the virtuoso and has elevated collection to fine art, displayed in his home. Scott’s entire collection is worth over \$50,000.<sup>127</sup>

As discussed previously, collaboration between artists has resulted in some of the most valuable work on the market. Scott admires collaboration work, especially between traditional glass artists and newbies. Joe Peters and Robert Michaelson both made a living off non-function glass art but recently transitioned into the “dark side.” Scott

---

<sup>125</sup> Rhyne, 71.

<sup>126</sup> Scott Hayes. email to author. October 16, 2013.

thinks it's because the young pipers offer fresh and innovative ideas; combined with a veteran's skills, they come together and kill it. Scott loves his entire collection for different reasons but one of his favorite pieces was a collaborative pipe made by his friend and newbie, SALT and veteran, Robert Mickelson, who goes by RAM in the glass pipe community.<sup>128</sup> Their collaboration resulted in the glass pipe, "Questionable Origins," seen in (fig. 13).



Figure 13. SALT & RAM Collaboration. "Questionable Origins," borosilicate glass. Private Collection of Scott Hayes. Photo courtesy of Scott Hayes.

---

<sup>127</sup> Ibid.

<sup>128</sup> Ibid.

## LEGALIZATION OF MARIJUANA

It is no mystery that the status of the glass pipe community is directly affected by the public's view on marijuana. The glass pipe community fights the negative connotation that marijuana brings to the art's reputation, straying away from using terms like "bongs," but they do not deny the importance the marijuana culture plays in the success of their art world.

Well, I have always thought of pipemaking as sort of an artistic form of expression for the legalization movement. Our scene, or more appropriately at this point, our industry, is based on consumer demand. If people didn't want these pipes, we wouldn't be able to continue making them. It's that simple. So honestly, it's people's connection with smoking that fuels the creativity and over all production of the pipe scene. As marijuana becomes more legal, and therefore socially acceptable, I do think it will bring the artwork of pipemaking further out of the closet and many institutions that recognize the artistry but are hesitant because of legal issues will have less reason to not recognize what is happening and want to be a part of it.<sup>129</sup>

This year, it is apparent America's views have changed in regards to the legality of marijuana and as a result, views will change about glass pipes. Colorado and Washington State have legalized marijuana for recreational use. Shop owners, pipe makers, and collectors have all seen a boost in sales due to the legalization of marijuana. These new laws have indeed affected the research in this thesis, shedding light on

---

<sup>129</sup> Marble Slinger, email message to author. June 20, 2013.

cannabis but highlighting the glass pipe community. Just in the past six months, the community and glass pipes have been featured in highly respectable news outlets, the *New York Times* being one of many. The demand for glass pipes and the respect they are receiving from the public since the legalization in Colorado and Washington is groundbreaking for the industry. It is aiding the establishment of a new art world.

Now that marijuana is legal in two states, the paraphernalia laws discussed in Chapter no longer apply to glass shops in both states. Now, distributors are allowed to sell glass pipes and objects for smoking as “intended for marijuana use.” No longer must glass shops advertise glass pipes as for “tobacco use only,” and no longer do glass shops have to stray away from the terminology used within the culture. Matt LaPrairie documented in his article, “It’s Legal – Now What?” that this change in advertisement opens up a whole new marketing route for the industry. These are indeed state laws that have changed but it also creates an exception for federal laws, both for individuals and for businesses. Federal Paraphernalia Laws now read as the following for Colorado and Washington.

Subsection (f)(1):

(f) Exemptions

This section shall not apply to –

(1) any person authorized by local, State, or Federal law to manufacture, posses, or distribute such items<sup>130</sup>

*The Marijuana Policy Project* has predicted that Rhode Island, Vermont, California, Oregon, Maine, and Massachusetts are next in line to enforce the legalization of

---

<sup>130</sup> Matt La Prairie, “It’s Legal – Now What?” *Hot Breath Magazine*, Issue 06. Jan/Feb, 2013, 29.

marijuana.<sup>131</sup> *The Washington Post*, reports January 1, 2014, Oregon will be the next to legalize marijuana, while there are plenty of avid supporters that have signed for the law to be placed on the ballot in Alaska. By 2016, legalization will most likely be listed on ballots in Arizona, California, Maine, Massachusetts, Montana, and Nevada. Lawmakers are currently pushing for the legalization in Delaware, Hawaii, Maryland, New Hampshire, Rhode Island and Vermont.<sup>132</sup>

As attention rises among the movement, Scott as well as the community hope museums will curate exhibitions on glass pipes in the near future. He would like for the Dallas Museum of Art to curate an exhibition of headpieces without labels or background information. If he could design the exhibit, he would place hidden cameras around the pipes and witness the public's reaction as they viewed each individual piece for what it is, art. If the public didn't know they were pipes, how would they feel about it? What would they say?

---

<sup>131</sup> Ibid., 29.

<sup>132</sup> Niraj Chokshi. "Marijuana Sales Commence in Colorado for Recreational Use." *The Washington Post*. January 1, 2014. [http://www.washingtonpost.com/politics/marijuana-sales-commence-in-colorado-for-recreational-use/2014/01/01/977040d0-7320-11e3-8b3f-b1666705ca3b\\_story.html](http://www.washingtonpost.com/politics/marijuana-sales-commence-in-colorado-for-recreational-use/2014/01/01/977040d0-7320-11e3-8b3f-b1666705ca3b_story.html)

## EXHIBITIONS AND MUSEUMS

Perhaps a curator will hear that voice and choose one or more of us. In fact, I think it is likely, no – mathematically probable. There are too many of us for it not to happen on a long enough timeline. If taken care of, borosilicate glass will theoretically last forever, meaning even if it is as an artifact, a glass pipe will eventually make it into a museum. I would love to curate a museum of only glass pipes. – SALT

The last step for the glass pipe movement to be identified as an art world is scholarly recognition by institutions and museums. Once museums accept glass pipes as art, it is only a matter of time until the rest of the nation follows suit. Glass pipes are a new art and they deserves the privileges associated with that status.<sup>133</sup>

### **“Ceci N’est Pas Une Pipe”**

David Francis, a curator at The Center of Contemporary Art in Seattle, Washington, curated one of the first pipe exhibitions hosted by a museum. Forty pipe makers in total submitted work, twenty-five were accepted. Most of the artists were featured in Slinger’s documentary. The show was titled “Ceci N’est Pas Une Pipe,” based off Magritte’s famous painting. The show focused on the issues surrounding American culture and the need for artists to “stretch into contemporary art as much as possible” asking for “installation based work, conceptual work, and work that reflected(s) a greater sense of art history.” Exhibits like “Ceci N’est Pas Une Pipe,” highlighted the underground culture and made the connections to art history for the

public, scholars, and critics.<sup>134</sup> Francis spoke on the movement and the exhibition stating, “for the past two decades, a vibrant group of largely underground, torch welding glass artists have taken the technical and aesthetic boundaries of the pipe as an art form to new heights, collectively forming one of the few bona fide avant garde art movements in the country.”<sup>135</sup>

The exhibition blended underground art movements such as street and urban art with grass roots spiritualism. Francis believes borosilicate flameworking is in its golden age and much of the work produced by glass pipe makers reflects contemporary culture.<sup>136</sup> The article on the exhibit features photographs of the work exhibited with a small interview from a couple of the pipe artists. Marble Slinger believes the exhibition signifies a maturation point for the movement.<sup>137</sup> Regarding the controversy of pipes, “I’m not sure what it says about the taboo of pipes. Either they are becoming more accepted or perhaps art institutions are just looking to exploit the controversy. I’m cool with it either way.”<sup>138</sup> As one of the first institutions, the Contemporary Center for Art, set an example for other institutions and museums to contemplate the art of glass pipes and respect the quality of work put into these functional objects. Having exhibitions like this lead to scholarly recognition and a new art world needs the acknowledgement to provide validation.

---

<sup>133</sup> Becker, 339.

<sup>134</sup> C.C. Writer. “Ceci N’est Pas Une Pipe: Northwest Flameworking on the Brink of Legalization.” *Hot Breath Magazine*, Issue 11, Nov/Dec 2013, 90.

<sup>135</sup> Ibid.

<sup>136</sup> Ibid.

<sup>137</sup> Ibid., 94.

<sup>138</sup> Ibid.

## Museums

With exhibitions like *Ceci N'est Pas Une Pipe*, glass pipes will become a part of American art history, but strides must be made in museums around the nation. Last year, the Corning Glass Museum held a symposium on lampworking. They briefly acknowledged glass pipes, essentially dismissing the topic. This is extremely disappointing. This movement cannot be looked over in a symposium committed to educating scholars on historic and contemporary lampworking, especially by a museum dedicated to glass art. Corning Museum should be acknowledging the advancements the movement has brought to field and immerse headpieces into their permanent collection. Is it the directors and leaders of these museums that hold such conservative views that prohibit curators from bringing in new art? Or is it the influence of traditional glass artists that refuse to accept glass pipe makers into the contemporary glass world? Both, along with convincing long time affiliates that they need to take a risk for the movement and for contemporary decorative arts. Funding is a large problem when a museum could lose money over an unconventional, controversial exhibit.

Marble Slinger recognizes the movement is a young scene, “but we are maturing fast, and it’s at the point where work is being made that is relevant beyond the sphere of our microcosm, it’s just a matter of time until it is recognized by a larger whole.”<sup>139</sup> Perspectives change in art and there is a change of perspective from thirty years ago;<sup>140</sup>

---

<sup>139</sup> Marble Slinger, email message to author. June 20, 2013.

<sup>140</sup> Snic Barnes. Email to author. September 4, 2013.

when the younger generations hold power in the institutions and museums, the conventional ideas and ideologies accepted previously, will change.<sup>141</sup> “In the museum world, I feel our industry captures many different “art” terms especially related to the meditating and experiencing aspect to it. I think what we do can fall under a whole other category than just craft or fine art.”<sup>142</sup> The conservative views Americans have need to be set aside, the legality of it all should not triumph a cultural revolution. “It trumps the creative aspect of what we do,” Snic continues.<sup>143</sup> If museums dedicated to glass aren’t accepting pipes as a new form of art, how will museums like the Smithsonian get on board and look for new acquisitions from these pipe makers?

The Smithsonian has a place for the glass pipe movement in many of its divisions. The National American History Museum could display pipes with information on the history of the movement and the qualities the new art world exhibits for contemporary American art history. The National Art Museum and the Renwick Gallery could exhibit glass pipes in a contemporary glass setting, allowing the public to see the innovation in American glass in the last twenty years. The Cooper-Hewitt, a museum dedicated to craft, could exhibit glass pipes while acknowledging the new art world as a contemporary transition from craft to art. There are many opportunities for the glass pipe movement to flourish in a museum setting, not just with the Smithsonian museums. Slinger agrees that pipes could fit into any of the settings mentioned; he would choose either the American History Museum or the National Art Museum. Displaying pipes “among other

---

<sup>141</sup> Ibid.

<sup>142</sup> Ibid.

contemporary glasswork would probably be the choice of most pipe makers, but that's just a guess. I know I could make an argument for all three forums.”

Snic agrees with Slinger, awareness by any branch of a museum is crucial. “We are an endangered species as far as being one of the last truly American born sub cultures, underground art that hasn’t been commercialized. We are still untainted by commercial success.” The Smithsonian is moving toward a more contemporary age in its exhibit choices, adding digital interaction for new generations but it must be applied to the art objects as well. Video games, a fairly recent exhibition put on by the Smithsonian is an example of the museum system branching out from a more conservative approach to art and seeing the influence of video game art in the American culture over the past thirty years. Snic discussed an article on seven video games that were added by the MOMA in 2013 and their ability to look outside the “art box.” Museums need to seek out acquisitions that influence American culture today; it is important museums gather research from the public and their reaction of these new exhibitions. Change is good for museums; acceptance from younger generations is what is needed and expected for a museum to survive and thrive in a modern society.

The reputation of art evolves quickly once it is accepted as part of the permanent collection of a museum. Becker analyses the transformation of art once it is admitted into a museum. He writes that museums become the final home for artwork. “When a museum shows and purchases a work, it gives it the highest kind of institutional approval available in the contemporary visual arts world; no more can happen that will make that

---

<sup>143</sup> Ibid.

work more important or allow it to add more than it already has to the artist's reputation."<sup>144</sup>

Glass pipes have blindly followed the criteria of establishing a new art world; the community exhibits all the necessary qualities to be featured in a museum. Headpieces need to be displayed beside other relevant art works or cultural movements, contemporary and/or historic. Placing them with other art objects will lead to discussion, appreciation, criticism and focus attention to the superiority of glass pipe makers. Placing glass pipes in museums will draw attention to the historic implications within the pieces, the messages behind the work and illuminate all underground movements in art. By doing this, it will ultimately shed light on the artistic growth and development in lampworking while outshining less desirable predecessors. All of these scenarios will lead to new research opportunities and topics among scholars.<sup>145</sup> Once scholars have the ability to argue that glass pipes are in fact art, society will accept the art and so will other art worlds.<sup>146</sup> It is 2014, the art of glass pipes is not taboo, and soon artists' will no longer be stigmatized by the legality of marijuana. Glass pipe artists are living the American Dream. They are producing creative work and contributing artistically to American culture. They are able to make a living off their artwork and provide for their families. Pipe makers are gifted artist-craftsmen and will be recognized as a new art world. Bernd Weinmayer, a traditional glass artist from Austria comments on the glass

---

<sup>144</sup> Becker, 117.

<sup>145</sup> Ibid., 339.

<sup>146</sup> Ibid., 346.

pipe movement in America and the fact that it is only a question when it will take place in the next few years.

In the future people will be remembering our time now as a very interesting glass movement which was grown by independent, alternative garage workshops. This flameworked glass is not only a glass development – it is also a lifestyle, similar to music, which reflects our thinking, problems and other personal behaviors. The production process is a mirror of our current condition and time.<sup>147</sup>

Current conditions and time are heading toward legalization of marijuana in the United States and the legalization movement will in return highlight glass pipes as art but until then, it should not be ignored.

The marijuana industry will thrive in many states, creating numerous jobs. People need glass pipes and they will be submersed into a community that is welcoming and more than willing to educate the public on the new art world. Citizens will buy standard glass pipes to use on a daily basis but like Scott Hayes, the public will start to admire the art form and connect with the glass pipe makers. The public will start to collect high quality headpieces; people will form relationships with these pipe makers and glass shops with in their communities. As marijuana becomes legal in other states, glass pipes will no longer be seen as forbidden territory; they will become topics of daily conversation but more importantly they will become part of scholarly debate. Glass pipes will be admired in homes, galleries, and museums across America and around the world; the movement will be understood as a cultural revolution in American history and the history of decorative arts.

---

<sup>147</sup> Weinmayer, 28.

## BIBLIOGRAPHY

- Becker, Howard S. *Art Worlds*. Berkeley: University of California Press, 2008.
- Braun, Marcel. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.
- Caine, Paul. "Pipe Dreams (not bongs!) and Glass Ceilings: The Head Shop as Art Gallery" *The Oinion – AV Club*. December, 2009.
- Campoy, Ana. "These are Heady Times for Glass Blowers' High Art: Handcrafted Pipes Gain Respect as States Legalize Marijuana; 'A Visual Song'." *Wall Street Journal*. Accessed September 3, 2013.  
<http://online.wsj.com/article/SB10001424127887323968704578650500057479398?mg=reno64-wsj.html?dsk=y>
- Ceci N'est Pas Une Pipe: Northwest Flameworking on the Brink of Legalization*. Seattle: Center on Contemporary Art. October 17, 2013 – January 10, 2013.
- Chayka, Kyle. "Dale Chihuly Mounts World's Biggest Bong Retrospective." *Hyperallergic: Sensitive to Art & its Discontents*. June 14, 2011.  
<http://hyperallergic.com/26942/dale-chihuly-retrospective/>
- Chokshi, Niraj. "Marijuana Sales Commence in Colorado for Recreational Use." *The Washington Post*. January 1, 2014.  
[http://www.washingtonpost.com/politics/marijuana-sales-commence-in-colorado-for-recreational-use/2014/01/01/977040d0-7320-11e3-8b3f-b1666705ca3b\\_story.html](http://www.washingtonpost.com/politics/marijuana-sales-commence-in-colorado-for-recreational-use/2014/01/01/977040d0-7320-11e3-8b3f-b1666705ca3b_story.html)
- Csillagi, Kate. "By the People, For the People." *Hot Breath Magazine*, Issue 003, Spring 2012.
- Degenerate Art | The Art and Culture of Glass Pipes*. Directed by Marble Slinger. Philadelphia: Creep Records, 2012, DVD.
- Department of Justice on "Operation Pipe Dreams Puts 55 Illegal Drug Paraphernalia Sellers Out of Business." Washington DC, 2003.

“DFO.” *Hot Breath Magazine*, Issue 009. July/August 2013.

Dizzle, Nate. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.

doshworld. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.

Dunham, Bandhu S. *Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame*, Third Edition, Volume I – III. Arizona: Salusa Glassworks Inc., 2002.

Dunham, Bandhu S. *Formed of Fire: Selections in Contemporary Lampworked Glass*, Arizona: Salusa Glassworks Inc., 2002.

Eichel, Molly. “Local Filmmaker Shows How Glass Pipes Can Be an Art Form.” *Philly.com*. May, 2012.

Fleishman, Abe. “Color.” In *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.

Gardner, Kris. “Glass Masters – Marble Slinger.” *Cannibus Culture*. May/June, 2007.

Giddens, Dede. “Fire Burns and Glass Cuts: A Look into the Life of Bob Snodgrass.” *Hot Breathe Magazine*, Issue 002. Winter 2012.

“Glass Artist of the Month: February 2013.” *High Times*. December 12, 2012.  
<http://www.hightimes.com/read/glass-artist-month-february-2013>

Heddaya, Mostafa. “Halcyon Days for Heady Glass: Cue the Bong Renaissance.” *Hyperallergic: Sensitive to Art & its Discontents*. September 5, 2013.  
<http://hyperallergic.com/82053/halcyon-days-for-heady-glass-cue-the-bong-renaissance/>

Hemachandra, Ray. *The Penland Book of Glass: Master Classes in Flamework Techniques*. North Carolina: Lark Crafts, 2011.

Keet, Einav. “Introduction” to *Smoked Volume 2*, ed. Einav Keet. Philadelphia: Grit City Inc., 2010.

LaPrairie, Matt. “It’s Legal – Now What?” *Hot Breath Magazine*, Issue 006. January/February 2013.

Merwin, Kristian. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.

- Micah. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.
- Miers, N8. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.
- Mikulan, Steven. "Chong Family Values." *LA Weekly*, December 4, 2003.  
<http://www.laweekly.com/2003-12-04/news/chong-family-values/>
- Oldknow, Tina. "Forward." In *Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame*, Third Edition, Vol. 1. Edited by Bandhu Dunham. Arizona: Salusa Glassworks Inc., 2002.
- "Operation Pipe Dream: 10 Years Later." *Huffington Post Politics*. February 26, 2013.  
[http://www.huffingtonpost.com/the-/operation-pipe-dream-10-y\\_b\\_2745740.html](http://www.huffingtonpost.com/the-/operation-pipe-dream-10-y_b_2745740.html)
- Operation Pipeworks: Inside the Counterculture Glass World*. Directed by David Tweed. Masters of Glass, 2005. DVD.
- Pakoh. *Redefinition*. Philadelphia, 2006.
- Pollan, Michael. *The Botany of Desire: The Plants-Eye View of the World*. New York: Random House, 2002.
- Pollan, Michael. *The Botany of Desire: The Plants-Eye View of the World*. PBS/Kikim Media, 2009. DVD.
- Puchowitz, Zach. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.
- Rhyne, Anna K. "This Pipes for You: A Qualitative Exploration of Glass Shop Owners' Networks, Legitimacy and the Glass Pipe arts Movement." *ProQuest LLC*. University at Albany, State University of New York, 2012.
- SALT. "Field Guide to the Bern Gallery Pipe Classic." *Glass Culture*. Vermont: Bern Press, August 1, 2013.
- SALT. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.
- Sipling, Jes. "About the Project," In *Smoked Volume 1*. Edited by Jes Sipling. Philadelphia: Grit City Inc., 2008.
- Marble Slinger. "Marble Slinger on Degenerate Art," *Hot Breath Magazine*, Issue 002, 2012.

Slinger, Marble. *Smoked Volume 1*. Edited by Jes Sipling. Philadelphia: Grit City Inc., 2008.

*Smoked Volume 1*, Edited by Jes Sipling. Philadelphia: Grit City Inc., 2008.

*Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.

The Glass Otaku. "Snic and Slop." *Hot Breath Magazine*, Issue 003, Spring, 2012.

Writer, C.C. "Ceci N'est Pas Une Pipe: Northwest Flameworking on the Brink of Legalization." *Hot Breath Magazine*, Issue 011. November/December, 2013.

Weinmayer, Bernd. "A European's Opinion." *Smoked Volume 2*. Philadelphia: Grit City Inc., 2010.

Weinmayer, Bernd. *Smoked Volume 2*. Edited by Einav Keet. Philadelphia: Grit City Inc., 2010.

## BIOGRAPHY

Caroline Carpenter was raised in North Carolina. She attended the University of North Carolina at Wilmington, where she received her Bachelor of Arts in Studio Art and Art History in 2011. She went on to receive her Master of Arts in The History of Decorative Arts from George Mason University in partnership with The Smithsonian Associates in 2014.