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## The Micro-environment Museum

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THE MICRO-ENVIRONMENT  
MUSEUM

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A Thesis  
Presented to  
the Graduate Faculty  
Central Washington State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Glassblowing and Jewelry

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by  
John C. Gleason  
August, 1972

APPROVED FOR THE GRADUATE FACULTY

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THE MICRO-ENVIRONMENT MUSEUM

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The purpose of this paper is to give an explanation of the show, "The Micro-Environment Museum"; to give an explanation of the miniaturization process and it's opposite, enlargement; and to give a larger insight into the micro-environment.

My pieces are not intended to be actual models of the micro-environment, but rather to give a feeling of the micro-environment. I used a two-fold process, that is, I miniaturized and enlarged since to study any concept or process one must also understand its opposite.

Scale becomes the important factor here because if the products of the two processes (miniaturizing and enlarging) do not have the proper size relationship the effect will be wrong. There exists a delicate balance between the two, an area of size where they enhance or set each other off.

The show has been, as I said before, done in a two-fold process. The division is also one of media, glass and jewelry. The jewelry is the actual miniaturization product. The glass is the opposite.

The jewelry has been presented as vehicular series. The vehicle is an ideal subject for miniaturization because of its massiveness. An object of this massiveness in miniature gives it a delicacy that other miniatures cannot achieve. This massiveness, while enhancing the delicacy, allows the piece to retain or receive a monumental scale; in other words, something that has the feeling of a monolith regardless of size.

This is the essence of the miniature. Anything can be small but the miniature is both small and monumental at the same time.

The glass on the other hand uses forms that are from a small

world, the insect kingdom. Hence I get my opposite process, enlargement. It is necessary when enlarging an object to also simplify it. Keeping the detail would distract from the overall elegance of the piece. The glass then tends to be simple, smooth, and has an uncomplicated elegance.

I've tried with both processes to develop an element of wonder. I want the pieces to spark something in the viewer, to set his mind adrift, and to vicariously experience his own micro-environment.

The micro-environment is not a specific place. It is a place in the mind. It is a place anyone can see. It is that place where imagination leads a child. The pieces are an attempt to stimulate this emotion in the viewer and to provide a catalyst for this emotion.