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In today's paper **LOCAL:** VMFH announces closures of some PT clinics and sleep clinics. 2A

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NEWS ALL DAY.

FRIDAY NOVEMBER 25 2022 SATURDAY NOVEMBER 26 2022

\$3.00



Museum of Glass hot shop director and lead gaffer Benjamin Cobb places a hot piece of glass in colored sand to make it pink while working in the hot shop at the museum in Tacoma on Nov. 10.

Museum of Glass marks 20 years in Tacoma

The fires always burn at the Museum of Glass. For the past two decades, orange-hot mol-ten glass has kept glass blowers busy and audiences enthralled inside the museum's tilted

Twenty years have passed since that cone became an instant icon for Tacoma when the museum opened. The Museum of Glass's (MOG) creation heralded a rebirth for the city's long-neglected waterfront and made the City of Destiny a

center for glass art. For a look back at MOG's first 20 years The News Tribune interviewed the museum's executive director along with two glass blowers who have been at the museum from its opening.

BUILDING A MUSEUM

MOG's hot shop director Benjamin Cobb was living in New York state when he first heard about a museum being built on the West Coast. While blowing glass at Corning Glass Museum in 2001, Cobb ran into a friend who told him about the project going up in a town called Tacoma, some-where south of Seattle. "And she said they have the balls to call themselves the

Museum of Glass," Cobb re-called. Intrigued, he applied for a position and was hired while the hot shop was still under construction.

Construction.

Hot shop gaffer Gabe Feenan
was working in the Bay Area
when he heard about MOG. He
started work there a month

started work there a month after the museum opened in July 2002. "So we showed up," Cobb said. The pair were hired by glass artist Charlie Parriott, who oversaw the design and

construction of the hot shop.
"The three of us at the time, were all very different," Cobb said. "And I don't think we knew what the museum was. But we were told that the hot

SEE MUSEUM, 8A

Walmart shooting raises need for violence prevention at work

BY ALEXANDRA OLSON AND ANNE D'INNOCENZIO

Associated Pres
NEW YORK
The mass shooting Wednesday at a Walmart in Virginia
was only the latest example of a
workplace shooting perpertated
by an employee.
But while many companies
provide active shooter training,
experts say there is much less
focus on how to prevent workplace violence, particularly how

workers far too often don't Workers far too often don't know how to recognize warning signs, and even more crucially don't know how to report suspi-cious behavior or feel empo-wered to do so, according to workplace safety and human resources experts. "We have built an industry around how to lock bad guys out. We have heavily invested in physical security measure

like metal detectors, cameras like metal detectors, cameras and armed security guards," said James Densley, professor of criminal justice at Metropolitan State University in St. Paul, Minnesota and co-founder of the nonprofit and nonpartisan research group The Violence Project. But too often in workplace shootings, he said, "this is someone who already has access to the building."

The Walmart shooting in particular raised questions of whether employees feel empo-

wered to speak up because it was a team leader who carried out the shooting. Identified by Walmart as 31-year-old Andre Bing, he opened fire on fellow employees in the break room of the Chesapeake store, killing six people and leaving six others wounded. Police said he then apparently killed himself. Employee Briana Tyler, who survived the shooting, said Bingpeared not to be aiming at anyone in particular. Tyler, who started at Walmart two months ago, said she never had a negative encounter with Bing, but others told her that he was "the manager to look out for." She

SEE WALMART, 3A

Two victims in plane crash were from Gig Harbor, Roy

BY CRAIG SAILOR

Two of the four occupants killed Nov. 18 when their plane lost a wing and crashed during a test flight in Snohomish County were Pierce County men. Scott A. Brenneman, 52, of Roy, and Nate Lachendro, 49, of Gig Harbor, were killed in the accident, the Snohomish County Medical Examiner's Office said Wednesday. Also killed were Nathan W. Precup, 33, of Seattle and David W. Newton, 67, of Wichita, Kansas.

All four men died from blunt force injuries, the medical ex-aminer ruled.

Illiner ruieu. Lachendro is listed as the engineering program manager for Seattle aeronautical mod-ification firm Raisbeck

in cation firm Raisbeck
Engineering.
According to a donation
website, Scott Brenneman left
behind a "loving family, adoring
dog and numerous friends and
colleagues in the aviation community."
Raisbeck was leasing the
single-engine Cessna Grand
Caravan 208B EX to collect
"baseline aircraft performance
data," according to a statement
from the company's president,
Hal Chrisman.
The plane crashed in an agri-

Hal Chrisman.

The plane crashed in an agri-cultural field near Harvey Field Airport, according to the National Transportation Safety Board.

The plane left from Renton

around 9:30 a.m., the federal

SEE PLANE CRASH, 4A



NATIVE AMERICANS

HONORING NATIVE PEOPLES

National Native American Heritage Day is today. It recognizes Native peoples and their impact on this country.



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Temperature	
High/low	53/41
Normal high/low	50/40
Record high/low	59 (2017) / 10 (1985)
Precipitation	
Wednesday	0.00
Record for date	2.49" (1986)
Month to date (normal)	2.87" (4.83")
Year to date (normal)	30.76" (32.14")

McChord Air Force Bas	e through Wednesday
Temperature	
High/low	53/32
Normal high/low	51/39
Record high/low	61 (2017) / 9 (2010)
Precipitation	
Wednesday	Trace
Record for date	1.70" (1986)
Month to date (normal)	3.45" (4.89")
Year to date (normal)	29.29" (33.18")

TIDES

	High	Low
COMM	ENCEMENT BAY	
	5:39 p.m. 12.3 ft.	1:00 p.m. 8.2 ft.
Sat.		12:10 a.m3.5 ft.
	4:55 p.m. 12.7 ft.	
Toudy		12.00 p.III. 0.0 II.

Today	6:27 a.m. 12.7 ft.	11:46 a.m. 7.8 ft.
		11:47 p.m3.6 ft.
Sat.	7:19 a.m. 12.9 ft.	12:41 p.m. 8.1 ft.
	5:16 p.m. 11.4 ft.	
W	IND AND CHE	E TODAY

Hood Canal	4-8 knots/E	1 foot
Port Angeles	10-20 knots/WSW	1 foot
Neah Bay	7-14 knots/WNW	2 feet
La Push	4-8 knots/NW	12 feet
Westport	10-20 knots/NNW	4 feet

MOUNTAIN PASS TODAY

Site	Hi/Lo/W
Blewett (U.S. 97)	42/25/1
Cayuse Pass (SR 123)	39/25/1
Chinook Pass (SR 410)	38/24/1
Crystal Mtn. Road	41/27/1
Mount Baker (SR 542)	41/33/1
Nisqually Rd/Paradise	38/23/1
Sherman Pass (SR 20)	27/17/0
Snoqualmie Pass	42/31/1
Stevens Pass	39/28/
White Pass	41/26/1

Sl	JN AN	D MOI	ON
The Sun	R	ise	Set
Today	7:27	7 a.m.	4:26 p.m.
Saturday	7:29	a.m.	4:25 p.m.
The Moon	R	ise	Set
Today		3 a.m.	5:45 p.m.
Saturday	11:00	3 a.m.	6:53 p.m.
First	Full	Last	New
Nov 30	Dec 7	Dec 16	Dec 23

FIVE-DAY FORECAST AccuWeather | Get the NEW app











NATIONAL WEATHER

City	Hi/Lo/W	Hi/Lo/W	City	Hi/Lo/W	Hi/Lo/W
New York City	50/39/sh	55/45/s	St. Louis	57/34/pc	56/45/sh
Norfolk, VA	58/43/r	55/40/pc	Salt Lake City	45/27/s	44/29/c
Oklahoma City	52/39/c	45/39/r	San Diego	76/46/s	68/50/pc
Omaha	53/29/s	56/33/s	San Francisco	67/46/pc	63/46/pc
Orlando	86/68/pc	81/70/c	Santa Fe	48/22/s	50/25/s
Palm Springs	76/51/s	73/53/s	Shreveport	64/57/c	64/49/r
Philadelphia	53/37/sh	55/41/s	Sioux City, IA	53/27/s	57/30/pc
Phoenix	70/44/s	68/45/s	Sioux Falls, SD	53/32/s	54/25/s
Pittsburgh	49/30/pc	51/37/pc	Tampa	83/70/pc	84/72/c
Reno	58/31/pc	55/27/pc	Washington, DC	56/39/r	56/43/s
Richmond	61/33/r	61/41/pc	Wichita	53/35/c	45/36/r
Sacramento	68/38/pc	69/35/pc	Yuma	73/43/s	74/47/s



Forecasts and graphics, except the KIRO 5-day forecast, provided by AccuWeather, Inc. @2022

STATE AND REGIONAL

STATE	Hi/Lo/W	Hi/Lo/W
Auburn	48/37/r	49/43/c
Bellevue	50/38/r	49/42/c
Black Diamond	49/38/r	48/42/c
Bonney Lake	47/35/r	49/38/c
Buckley	48/36/r	47/38/c
Concrete	46/40/r	44/32/r
DuPont	49/36/r	47/40/c
Eatonville	50/36/r	46/38/c
Edgewood	48/36/r	48/38/c
Enumclaw	48/35/r	47/38/c
Federal Way	48/37/r	47/40/c
Fort Lewis	49/33/r	48/41/c
Frederickson	48/36/r	48/39/c
Grand Coulee	36/25/c	39/33/s
Kelso	47/36/r	47/43/pc
Kent	47/37/r	48/40/c
Lakewood	49/37/r	49/39/c
Leavenworth	44/33/r	45/34/s
Long Beach	50/41/r	52/46/pc
Mount Vernon	49/41/r	48/39/r
Orting	48/36/r	48/38/c
Packwood	48/38/r	46/38/r
Port Orchard	48/34/r	48/38/r
Puyallup	49/36/r	48/39/c
Quinault	49/37/r	50/39/r
Renton	48/37/r	48/40/c
Rov	49/35/r	49/39/c
SeaTac	49/39/r	47/41/c
Shelton	48/33/r	48/40/r
Steilacoom	48/37/r	47/39/c
Sumner	49/36/r	50/38/c
Tumwater	47/35/r	47/42/c
University Place	47/38/r	49/42/c
Vashon Island	49/36/r	46/39/r
Westport	51/41/r	51/43/r
Wilkeson	48/35/r	46/38/c
Yelm	48/35/r	47/39/c
REGIONAL	Hi/Lo/W	Hi/Lo/W
Astoria, OR	51/38/r	52/46/sh
Rond OR	54/27/c	45/30/6

REGIONAL	Hi/Lo/W	Hi/Lo/W
Astoria, OR	51/38/r	52/46/sh
Bend, OR	54/27/c	45/30/s
Boise, ID	45/31/pc	44/28/pc
Lewiston, ID	49/36/pc	46/37/pc
Medford, OR	57/41/pc	52/36/pc
Pendleton, OR	48/33/pc	44/37/00
Vancouver, BC	49/37/r	48/36/r
Whistler, BC	46/35/r	44/27/sh

WORLD WEATHER

WUKLD	WEATH	IEK
Athens	63/50/s	62/50/pc
Baghdad	69/50/sh	73/47/s
Bangkok	89/75/t	89/74/t
Beijing	55/21/s	43/27/pc
Berlin	44/38/c	43/35/sh
Bogota	66/45/r	65/46/sh
Buenos Aires	80/72/s	83/74/c
Calgary	52/25/pc	41/29/c
Cairo	74/59/s	71/54/c
Caracas	90/73/t	90/74/t
Dublin	51/46/pc	58/41/r
Geneva	46/36/c	47/37/pc
Hong Kong	77/71/c	76/72/c
Jerusalem	57/45/sh	58/43/c
Johannesburg	81/54/t	78/54/t
Kabul	70/35/pc	70/33/s
Kuwait City	82/60/pc	79/57/s
La Paz, Bolivia	52/38/s	52/38/pc
Lagos, Nigeria	89/75/pc	88/75/c
London	53/45/pc	51/50/c
Madrid	57/38/pc	62/43/pc
Manila	89/76/pc	92/75/t
Mexico City	75/52/s	76/49/s
Montreal	41/27/sh	44/35/pc
Moscow	22/16/pc	24/23/c
New Delhi	86/54/pc	87/55/pc
Paris	52/41/pc	48/41/pc
Rio de Janeiro	79/71/sh	79/72/sh
Rome	59/53/t	58/41/r
Seoul	62/44/c	47/28/s
Stockholm	36/32/sf	37/33/c
Sydney	76/60/pc	75/64/pc
Tokyo	61/52/s	67/50/r
Toronto	44/33/sh	52/38/s
Vladivostok	47/31/r	32/9/c
Vienna	46/36/s	43/29/sh
Warsaw	33/32/c	35/31/c

FROM PAGE 1A

MUSEUM

shop was a glimpse into the working artists stu-

dio. Cobb wasn't used to working in a public hot shop with an audience hanging on every move, but he quickly became accustomed to the "fish bowl" like setting.

bowl" like setting.
Since then, the two men have gone from gawking fan boys to peers with some of the greatest glass artists of the 21st century.
They've seen class art They've seen glass art become more sophisti-cated and more accepted

cated and more accepted as an art form on a par with any other.

And, they've met their heroes like Italian glass master Lino Tagliapietra.

"I think it's been really cool to work with those people who I used to look up to as invincible, god-like glassblowers and see them messing up or making something that's a little off center. Oh, they're human," Feenan said.

TEACHING AND
LEARNING
During the year, the
museum's robust visiting
artist program keeps the
hot shop occupied more
than half the time. Cobb,
Feenan and the other
permanent workers help
artists realize their vision.
Feenan learns new skills
from each visiting artist he

Feenan learns new skills from each visiting artist he works with. "When I first started

"When I first started working here, I really treated that as an educa-tion," Feenan said. "And throughout the 20 years, I feel like I'm still learning."

In the early years, visiting artists would bring their own glass blowing teams. Now, they usually

rely on MOG's.
That was the case last week when artist John Moran, the winner of Season 3 of Netflix glass blowing series, "Blown Away," was working in the hot shop.
"If somebody can draw

it on paper, then we can figure out a way to make it," Cobb said. "But I feel it," Cobb said. Dut i like I'm learning this week. (Moran is) doing things I've never seen

EVOLVING GLASS

As techniques have been refined since the 1960s when art glass be-gan to take off so has the resulting work. The breadth and sophistication in glass art has only in-

resulting work. The breadth and sophistication in glass art has only increased since MOG opened.

Take a walk through MOG's 13,000-square-foot gallery and you'll see art that has, except the medium of glass, little incommon with each other. Recently, a full-size arm-chair made from delicate glass filaments occupies one corner. Life-like birds fill a case. A multi-colored chandelier by Tacoma native Dale Chinhuly stretches nearly floor to ceiling. Nearby, the gone-but-not-forgotten art deco ferry Kalakala is memorialized in glass.

"You can see that it's no longer just about technique and making the most pristine thing," Cobb said. "It's more about the idea."

Glass is not easy to work.

Glass is not easy to work with. Large projects re-quire a team. It's expen-sive. Skills take years to

develop.

MOG has leveled the playing field by creating programs that allow every-one from Hilltop kids to wounded veterans to work in the hot shop

KIDS DESIGN GLASS

A long-standing pro-gram at the museum, Kids Design Glass, allows children to submit their conceptual drawings of



Museum of Glass hot shop gaffer Gabe Feenan molds a hot piece of glass with a piece of cloth while working in the hot shop at the museum in Tacoma Nov. 10.

something they'd like to

something they'd like to see turned into glass. Cobb and Feenan say it's one of the most challenging and rewarding aspects of their roles. "Just seeing the kids, how excited they get, and then seeing the family, how excited they get," Feenan said. Those early participants are now in their 20s and sometimes return to the hot shop. "They say to us, 'That was a game changer,' "Feenan said. "It was still a big deal to them and that feels good. I love making things, but when you actually touch somebody's life, it makes it that much more special."

There are two versions made with one going to the child and the other put on display at MOG.

BREAKING GLASS

With so many artists and other projects over the years, Cobb and Fee nan don't always remem ber, when visiting a gal-lery or museum, if they had a hand in its making

had a hand in its making. The pair work on 20 to 40 pieces a week. Unlike a painting where an artist can revisit a can-vas over days or weeks, a work in glass usually needs to be completed in one day. Hot glass cannot be left out in the open to cool or it will shatter.

Instead, it's put in an

Instead, it's put in an annealer, where it cools down over hours or days. Still, there is shattered glass — often when a work separates from the poles the blowers use to blow, extract molten glass and keep it hot. Breaks are a hazard of the medium. "You don't get too, too emotional about it," Cobb said.

emotional about it," Cobb said.

Feenan still grimaces over the memory of a mistake he made years ago that sent an artist's complicated work crashing to the floor when it was seconds from being finished.

"And it just smashed and it went on the gud and 100 pieces," he said. "I know the guy well, we're friends and I still apologize to this day."

AT THE HELM

AT THE HELM
MOG's executive director, Debbie Lenk, has spent eight years running the museum. She previously worked for Weyerhaeuser. Lenk brought a financial background to the museum, which has weathered tough financial times in its history. While Tacoma Art

While Tacoma Art Museum has undergone two expansions in recent years, MOG's footprint hasn't changed in the last two decades.

What has changed are

MOG's surroundings. Linked to the waterway via the Chihuly Bridge of Glass, the museum has witnessed the revitalization of Tacoma's polluted waterfront — once a Superfund site. Today, the museum is flanked by condos, apartments, businesses, parks and prome-

nades "A lot of that was our positioning as kind of a leader and connecting the waterway," Lenk said. "It just really shows the im-portance that culture can make to our business district and university

CHANGING FOCUS

CHANGING FOCUS

MOG was envisioned and began as museum dedicated to glass art but soon changed its focus to contemporary art. In 2007, it swung its focus back to exclusively showing glass art and mixed media that incorporates glass. Today, it's the only one of its kind in the western United States.

In 2021 MOG acquired the Robert Minkoff collection. Minkoff, a Washington D.C. resident, was one of the foremost glass art collectors in the nation. MOG also acquires an artwork from each visiting artist.

"We have one of the only collections that's grown in a way that's documenting the growth of the movement," Irank said.

Because there are few

Because there are few Because there are few traveling glass shows, MOG had to develop its own. Some of those have gone on to other mu-seums. A show dedicated to Seattle-based artist Preston Singletary, whose art frequently reflects his Native American heritage, opened at MOG in 2018. That show is currently at the National Museum of the American Indian in

Washington, D.C. In addition to its inhouse programs, MOG maintains an outreach

program to schools and takes its traveling hot shop into the community.

FINANCES AND FUTURE

After some lean years in its history, Lenk said, MOG today is financially healthy. Half of its income comes from contributions (donations, grants, mem-bers) and the other half is earned from admissions, commissions and store

sales. MOG's stature in the glass world was evidenced earlier this year when Tacoma served as the host city for the Glass Art Society's annual conference. It brought a conference. It brought a who's who of glass to

Tacoma. As the Museum of Glass

As the Museum of Glass enters its next 20 years, it will continue to strengthen its community engagement programs and increase opportunities to sea artists in action.

All of it presided over by the shiny cone.

"Almost daily people are outside taking photographs," Lenk said, "If they get engaged, they want to be out in front of the cone. When they graduate, they want to be one. It's pretry incredible, the number of times we look out the window and see photographers."

MOG BY THE NUMBERS • Exhibitions sin 2002: 140

2002: 140 • Temperature of liquid glass: 2,100 degrees Fah-renheit

• Annual visitors: Over 100,000

Percent of visitors attending free of charge:

• Annual hot shop visiting artist residencies: 35
• Children reached through educational programs: 200,000

Source: Museum of Glass

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