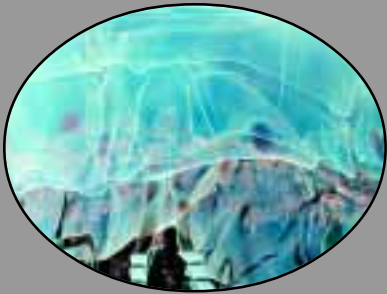


GLASS ART™

FEATURES



ON THE COVER: *Moon Jellyfish.* Richard Satava, *Satava Art Glass*, 2003. **PHOTO:** Cathy Murphy.

6 Richard Satava's Jellies and Other "Living Art"

What is it about jellyfish that could turn a vessel maker into a scientist willing to dedicate five years developing the colors and hot glass process necessary to capture this ocean predator in glass? How did he do it? Read and find out.



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14 Autumn Leaves: A Cast Glass Installation

For the last five years, Spring-Ford Senior High School in Royersford, Pennsylvania (a rural community about 30 miles West of Philadelphia), has been inviting local artists to work with a select group of students in the production of a major work of art for its new school building. In the fall of 2002, Lucartha Kohler was selected to create a cast glass installation for the 2003 public artwork.

20 "Do You Make Money Doing This?"

This question calls for new discussion and realistic understanding of the changing economics and conditions of the art glass field. Debbie Tarsitano reports.



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38 Ask Ann: Photo Mistakes, Preparations and Impact on Your Website

Beautiful photos of art glass pieces are *the* most important marketing and selling tool on your website or online photo gallery. Photos are also critical in keeping your home page looking new. If you don't display and/or regularly change photos of your finished artwork, regardless of how much people like your artwork, they have no reason to come back to your website.

44 Wheaton Village Glass Weekend, July 2003

Debbie Tarsitano spends a Glass Weekend at Wheaton Village in Millville, New Jersey.



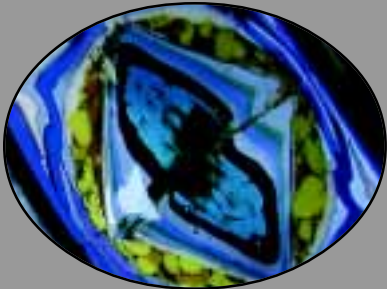
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48 Michael's Last Roundup or The Lizards of Vase

On the trail with Butch Young and students. Latest victim: Michael.

54 Firing Glass: The Process Phase Part I

The process phase is extremely important because it is where the actual work under heat takes place. It is the phase of most activity, and it is really the only part of the firing when you are actually in the driver's seat. It is here that you determine the outcome of the work inside the kiln. Dan Fenton calls it *composition with heat*.



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DEPARTMENTS

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Publisher, Kevin Borgmann; Editor, Shawn Waggoner; Circulation Manager, Tracy Borgmann; Restoration Consultant, Dick Millard; Technical Consultants, Butch Young, Milon Townsend, Dan Fenton, Debbie Tarsitano, Norm Dobbins. GLASS ART (ISSN 1068-2147) is published bimonthly by Travin Inc., 9771 South Spring Hill Place, Highlands Ranch, CO 80129. (303) 791-8998 • FAX (303) 791-7739 © 2003 Travin Inc. all rights reserved. Second class postage paid at Littleton, CO and additional mailing offices. Subscription rates: United States, Canada and Mexico (US Funds): one year \$30; two years \$48; three years \$60., Foreign (US Funds): one year \$56, one year airmail \$70. Single copy price (USA) \$6. POSTMASTER: Please send address changes to GLASS ART, P.O. Box 260377, Highlands Ranch, CO 80163-0377. All items submitted to GLASS ART become sole property of GLASS ART and Travin Inc., and cannot be reproduced without the written consent of the publisher. Advertisers and/or agencies assume all liabilities for printed advertisements in GLASS ART. Opinions expressed in GLASS ART may not necessarily reflect the opinion of the magazine, its management or its advertisers.